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**THE LOUNGE CINEMA, NORTH LANE,
HEADINGLEY, LEEDS, WEST YORKSHIRE**

(NGR: SE 2769 3609, Township of Headingley cum Burley)

BUILDING RECORDING REPORT

by Mark Johnson

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YORK ARCHAEOLOGICAL TRUST

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ABSTRACT

A programme of building recording was carried out at the Lounge Cinema, Headingley, Leeds, prior to partial demolition works. The cinema was built in 1916 and can be seen as an extension of the first wave of Edwardian purpose-built cinemas. Its design and layout fits well with the contemporary mould, having large ground floor stalls, a circle and a foyer as well as being equipped with artificial lighting, heating and an elaborate system of ventilation. Standard arrangements for fire escapes and projection room safety, as required by early cinematic legislation, were all present within the original design. Despite its origins during the middle of the First World War the cinema appears to have been well constructed and was 'classically ornamented' both inside and out. Structural and decorative changes throughout the 20th century were very minor with more substantial remodelling taking place in 1999/2000.

1. INTRODUCTION

Between 26th – 27th July 2011 York Archaeological Trust carried out a programme of building recording at the Lounge Cinema, Headingley, Leeds, on behalf of ATC Properties Ltd (NGR: SE 427689 436097) (Figure 1, Site location map). The building, which is of some architectural interest, lies on the western edge of the Headingley Conservation Area. Although appearing on the West Yorkshire Historic Environment Record (PRN 6530), the building is not listed. The recording work was carried out in response to planning applications P/10/03603/FU/NW and 10/03604/CA/N, which will result in the partial demolition of the building and follows a Specification for Drawn and Photographic Building Recording formulated by the West Yorkshire Archaeology Advisory Service (see Appendix 1). At the time of the visit the interior areas of the cinema had been largely gutted. All seating had been removed, together with virtually all internal fittings and decorative elements as well as the majority of the ceilings.

2. METHODOLOGY

This report describes the Lounge Cinema as it stood during the programme of building recording. The level of recording broadly accords with Level 3 of the English Heritage guide to good recording practice of Historic Buildings (English Heritage 2006). As such this report is both descriptive and analytical. The report provides a detailed description of the buildings with some archival research and is accompanied by photographs together with plans, elevations and cross sections. The chronological development of the building in terms of

alterations, additions and deletions is detailed and interpretations of the building are offered. It should be noted that it was not possible to gain access onto roof areas, nor to two small spaces at the extreme south corner of the cinema. This latter area is apparently leased out to a local business for storage uses and attempts to gain access did not prove fruitful.

During the recording works a series of notes were made for each exterior elevation, for each internal room or space and for the building as a whole entity. The building is also considered in the wider context of its physical setting. The photographic recording was comprised of medium format monochrome and colour digital photographs for each space and elevation as well as a variety of 'detail shots'. Some use was made of a perspective control lens for certain monochrome photographs, particularly elevations. Digital photographs are stored as RAW, DNG and JPG files, with metadata embedded within the DNG files.

The archival search consisted of the examination of Ordnance Survey maps, the gathering of information stored within the Leeds office of the West Yorkshire Archive Service and the consultation of a number of published and web-based sources. Copies of original architect's drawings of 1916 were examined in the offices of the West Yorkshire Archive Service, Leeds, though the copying of these was not permitted. Copies of architect's drawings of the cinema dating from the 1990s and made prior to the last major re-vamp of the building were obtained from KPP Architects and are reproduced in this report.

3. LOCATION AND TOPOGRAPHY

The Lounge Cinema is located on the north-western side of North Lane, Headingley, a short distance from its junction with Ash Road. The long axis of the cinema is fully parallel to North Lane and the principal access into the building was from this frontage. Headingley is effectively a suburb of Leeds and the cinema lies some 3km north-west of the centre of the city. This part of Headingley is largely residential though a number of shops, offices and businesses line the principal thoroughfares of the area. Slight falls in ground level are evident at the site, these being down to the south-east and south-west.

4. HISTORICAL BACKGROUND

The first edition O.S. (Ordnance Survey) map of the early 1850s shows the settlement of Headingley to have been concentrated along the Leeds – Otley road and other roads near the centre of the township. Although fields surrounded much of the area, the principal roads of the locality were already established. The area of the site itself can be seen to lie in the

vicinity of a handful of buildings depicted to the north side of North Lane. The 1908 O.S. map shows the surrounding road network of Ash Road, North Lane and Derwentwater Terrace to have been already largely developed by this date. The majority of the other nearby residential streets were also already established and the area now occupied by the Lounge Cinema lay opposite to a building described as a 'Police Station'. The footprint of the cinema appears to correlate fairly closely with the boundaries of a plot of ground containing two rectangular structures whose hatching key indicates them to have had glazed roofs. This same plot is depicted on the map of 1911. The cinema is depicted on the 1921 O.S. map where it is marked as 'Picture Theatre'. The footprint of the cinema as depicted in 1921 matches that of the series of maps throughout the 20th century, including those of the 1990s, which suggests little external variation since that time. The North Street pavement in front of the cinema is shown in 1921 as being somewhat wider than at present and to have been tree lined. The apparent lack of external development is borne out by cinema plans of the later 20th century.

The Lounge is by no means the earliest cinema in the Leeds area. The Plaza Cinema in central Leeds dates from 1907 whilst Robert Preedy's book 'Leeds Cinemas' lists six further cinemas that pre date the First World War (Preedy 2005). One of these is the Cottage Cinema, Headingley, which opened in 1912 and still remains in operation. The Cottage however, was not a purpose built cinema but a conversion of a building dating to 1835 (Cottage Cinema website). At least two other cinemas in Leeds are known to have been built during the Great War, both curiously enough in 1916, the same year as the Lounge (Preedy 2005).

The Lounge was built to a design by C.C. Chadwick and W. Watson, architects of 9 Albion Street, Leeds who were also responsible for the Alhambra Theatre, Bradford, and the Empire Theatre, Dewsbury, the former of which still survives. The Lounge opened in October 1916 and originally had a seating capacity of 831. Four sheets of drawings, numbered J.372, J.373, J.374 and J.375, of the cinema survive. These are reproductions on linen, and are presently held by the West Yorkshire Archive Service in Leeds (LC/ENG/BCP22). They are dated 25.9.16, drawn at a scale of 8' to 1" and depict basement, ground floor, first floor and roof plans together with a longitudinal section, two lateral sections and four elevations. Text on the drawings indicate that they were produced for Messrs Francis Ebblewhite and John Henry Watson whilst a stamp on each drawing shows that they were approved by the local authority in Leeds on 8th October 1916. Each drawing is also annotated '*ammended drawings stamped Mar 23rd 1915*', the implication being that some sort of drawings existed at this earlier date. Although relatively minor alterations to the cinema are known to have taken place during the 20th century, by far the most substantial were those of 1999 which provided

a new screen, new seating and a near completely new foyer area. A set of undated plans titled as showing the cinema prior to the alterations of 1999/2000 appear to be of later 20th century date. These are reproduced as Figures 6, 7 and 8 in Appendix 3. The Lounge Cinema closed in 2005, apparently due to competition from multiplex cinemas in Leeds and Kirkstall (BBC 2005).

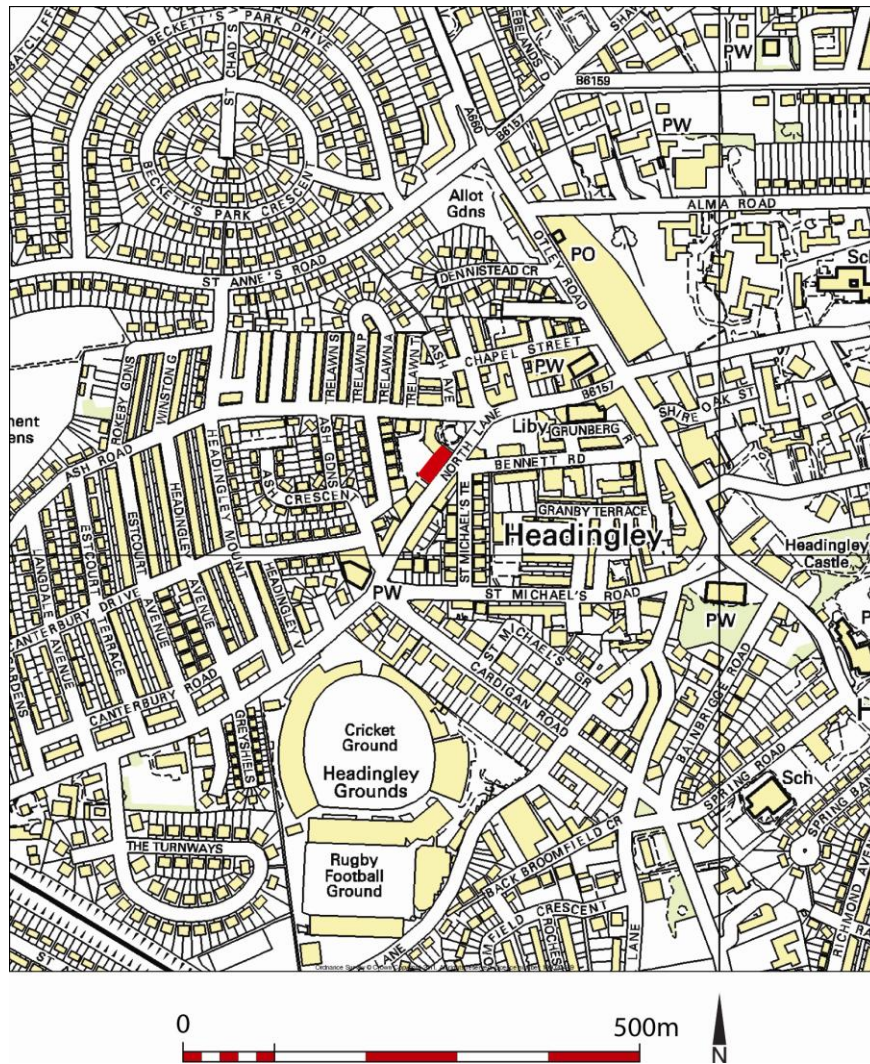


Figure 1 Site location map (Lounge Cinema highlighted red)

5. RESULTS

In the following text the external elevations of the building are firstly considered. This is followed by consideration of the various interior spaces. Finally, a broader discussion of the building is presented. Information gleaned from historic architectural drawings that aid interpretation of the building is considered throughout the text. In reading this text reference

should be made to the late 20th century and recent architectural drawings that appear as Appendices 3 and 4 towards the end of this report.

5.1 SOUTH-EAST ELEVATION

(Plates 1 and 2)

This elevation fronts directly onto North Lane and formed the principal and grandest 'public façade' of the building. The south-east elevation can be broken into three principal elements: a narrow partially flat roofed part faced entirely in white faience at the south-west end, the main body of the cinema to the north-east of this and finally the foyer area, again faced entirely in faience and with a flat roof, at the north-east end of the building.

The narrow south-west element is entirely faced with white glazed blocks of terracotta (more correctly termed faience when this material is glazed) and has red painted double wooden doors at pavement level. There is a five pane light over the doorway whilst a steel lintel is visible at the head of this opening. The faience is all of rectangular blocks save for a projecting course to the top of the façade and an ovolo string-course immediately above the doorway. This latter also extends across the other two elements of this elevation thereby helping to unite the entire façade.

The main body of the cinema to this elevation is predominantly of brick with detailing of faience and covered by a gabled roof of slate. The brickwork is of cement bonded finely jointed smooth red brick of some quality. Below the level of the faience string-course this element of the façade is entirely of brick. That part of the brickwork above the string-course is stepped back slightly from that below, i.e. the upper part of the walling is of reduced thickness. Above the string-course eight regularly spaced pilasters of faience divide the upper part of the elevation into eight spaces. The pilasters shafts are plain and squared whilst the capitals and bases embody only simple mouldings. The inner five spaces between the pilasters house circular window openings. Of these the outer four have a surround of finely jointed tapered bricks and a decorative keystone of terracotta. The circular windows are of wood and each houses nine panes. The central window opening has a more elaborate surround of faience. The very upper part of the main body of the south-east façade has an entablature of terracotta with simple projecting cornice above a dentil course. To the centre of the entablature is a segmental pediment with plain tympanum, again, all of faience. There are a number of fixtures and fittings to this middle part of the elevation. This includes two sets of cast iron rainwater downpipes towards either end, both of which have hoppers dated '1916'. An ornate iron bracket to the tympanum of the segmental pediment appears likely to have originally supported a light fitting whilst more modern light fittings are secured to four of the pilasters. There are two circular white painted fittings to two of the pilasters that resemble anchor plates for tie-rods, though these may in fact be parts of old light fittings. At the

extreme north-east end of this element of the façade a small rectangular opening is present immediately above the string-course. This feature has a flat arch of finely jointed tapered brick and appears almost certainly as an original feature. Presently housing a wooden board surmounted by a modern alarm this opening appears unlikely, given its location, to have formed a window. It is perhaps more likely to have formed part of the ventilation system as its location appears to coincide with a ventilation grille in the circle. Curiously, this feature is depicted on the drawings of 1916, though as a round aperture, not square. It would appear that the original build differed from that of the planned original in this regard. At least two faint paint marks outlining large rectangular patterns are present towards the north-east part of the lower part of the brickwork. These appear likely to mark the presence of former poster boards that advertised film programming.

The most elaborate and complex part of the south-west elevation is that to the foyer, or main entrance, at the north-east end. This is of two floors, faced entirely in faience and covered by a flat roof. To the ground floor there are two square-headed doorways, one to the south-west and one to the north-east, each of which is approached via two steps from the pavement. The heads of these are formed of the ovolo string-course which extends for the full length of the elevation. The south-west doorway houses red painted double doors of wood which are probably of later 20th century date. The doorway to the north-east has been blocked up with faience blocks. These blocks are larger than the original blocks used in the building and seem certain to relate to the modernisation works carried out at the north-east end in 1999/2000, the scheme of which made widespread use of faience. Directly above these two doorways are projecting rectangular panels. Centrally placed to the ground floor of this façade is the tall, round headed main entrance. This is again accessed via two steps and houses two sets of double doors of hardwood and glass. Above the double doors is a large semi-circular fanlight with radiating glazing bars. The door surround is quite elaborate, having impostes formed of the ovolo string-course, foliate decoration to the arch surround, Greek key decoration to the foot of the arch and an elaborate keystone. The soffit of the arch is divided into seven square panels with moulded borders, each of which now houses a modern light fitting. Between the main foyer doorways and the flanking doors to the sides are two narrow, shallow, projections that extend for the full height of this part of the elevation. To the ground floor these have two rectangular openings with projecting sills, all now blocked up with wooden panels. The lower of these, which have ornamental heads, may originally have been for advance ticket sales/information, though in the later 20th century housed a ladies toilet. The upper two, which may have served purely for lighting, are surmounted by a moulded string-course which lines through with one of the orders surrounding the main round-headed entranceway.

To the first floor level there are three equal sized rectangular windows, each of nine panes and directly over the central round-headed doorway. These share a single moulded sill and lintel. To either side of these windows and at the same level, slightly narrower, six pane, lights are present within the full height projections. These have identical moulded heads, though sills that are slightly more ornate. At the extreme south-west of this element there is a further window, of identical form to that within the projections, though having a plain head. It can be seen that the faience blocks of extreme to the north-east of this first floor element of the façade, are of larger size than the original work. The entablature to this north-east element is a continuation of that to the main body of the cinema, save for that at the extreme north-east which is again of larger blocks. The presence of larger faience blocks at the very extreme north-east end to the first floor and entablature indicate later work. This observation is borne out by the drawings of 1916 which indicate this area of foyer facade to have been of single storey height. One other difference between the foyer entrance of today and that of the drawings of 1916 is that the latter depict two large ball-like features above the entablature, one atop each of the full-height narrow projections. It is not known if these were simply omitted from the original build or were subsequently removed.

Just above pavement level to the south-west shallow projection, the upper part of a rectangular light/vent to the basement is evident (see Plate 2). Two circular white painted fittings mid height to the shallow projections, of identical form to two other examples noted on the main body of the cinema to this façade, may be parts of old light fittings.



Plate 1 Overall view of the S.E. façade, looking N (8jpg)



Plate 2 The ornate entrance to the foyer, looking N.W.(16jpg)

5.2 SOUTH-WEST ELEVATION

(Plates 3 and 4)

The south-west 'end' elevation of the cinema is constructed of cement bonded common bricks and is of asymmetrical appearance, though this lack of symmetry appears to be the product of subsequent alteration and not of original design. The south-east side the elevation appears visually to be of two storey's with a flat roof, this being at a height immediately below that of the eaves of the gabled roof of the main body of the cinema. There is a low parapet wall at the base of which rainwater flows through a small aperture into a hopper and down-pipe of black plastic. A bricked-up window opening at supposed first floor level with a sandstone sill and lintel of brick is present towards the south-east part of this side of the elevation and is an original part of the build. (Note that the spaces within this south corner area of the cinema were not accessible). However, the plans of 1916 do not indicate a first floor in this area and it is likely that the high level window was merely to help light the tall area behind which formed a fire escape vestibule. Much of the north-west side of this elevation has been rebuilt in brick and presently comprises of a lateral buttressing to the west corner of the main walls and a stretch of angled walling supporting a flat roof of triangular plan-form below a low parapet wall. A small aperture through this parapet allows rainwater to feed into a hopper and down-pipe of black plastic. That this area is largely comprised of new brickwork, together with some evidence of horizontal scarring between the buttressing and flat roof, suggests that the original arrangement here is likely to have mirrored that to the south-east. Between the two flat roofed parts lies a narrow full height

element, over which the gabled roof of the main body of the cinema extends. Just below the apex of this roof there is a large circular opening. This is presently blocked-up with horizontal boarding. The drawings of 1916 depict this circular aperture as having a slatted horizontal vent and describe it as 'air inlet chamber' (see 5.5.5, Ventilation).



Plate 3 S.W. (end) elevation of the cinema, looking E. (4jpg)



Plate 4 S.W. (end) elevation of the cinema, looking N. (5jpg)

5.3 NORTH-WEST ELEVATION

(Plate 5)

Original work to this elevation of the cinema is partially obscured by later works, namely the early 1999/2000 remodelling of the north-east end of the cinema (the rear element of which houses the existing staircase to the first floor) and the similarly dated modern fire escape arrangements to the stalls, which are of mono-pitch roof retaining walls and flight of 11 steps, that are located towards the south-west end of the cinema. The exposed original core of the cinema to this elevation is built entirely of cement bonded common bricks. The lower part of the walling, up to a height of around 2.1m, is entirely flush. This flush brick work continues upwards in eight strips approximately 0.94m wide whilst the seven large rectangular spaces between the strips are recessed by around 0.11m. At the base of each recessed panel there are two courses of chamfered, grey bricks whose function relates to the displacing of rainwater. The upper parts of the panels terminate three - four courses of brickwork short of the wall top. A rectangular section metal rainwater gutter sits atop this wall.

The extreme south-west end of this elevation is comprised of recent lateral buttressing to the main walls, behind which lies a recent remodelled two storey flat roof area with narrow full height part beyond. There is evidence for a blocked up doorway leading from the full height part formerly leading to the flat roofed element. (see 5.2, South-East Elevation)



Plate 5 N.W. elevation of the cinema, looking S.E. (2jpg)

5.4 NORTH-EAST ELEVATION

The original north-east elevation has been completely removed and the existing elevation is entirely recent, being built during the remodelling of 1999/2000. Like the south-east elevation, this part of the building complex, which physically extends well beyond the body of the original cinema, is being fully retained during the forthcoming works. Although not fully described in detail here, this area of new build at the north-east end of the cinema is constructed with red brick, faience and glass such that it is largely in keeping with the south-east elevation of the original cinema.



Plate 6 'Modern' N.E. elevation of the cinema, looking S.W. (14jpg)

5.5 CINEMA AUDITORIUM

The main body of the cinema is comprised of a ground floor (stalls) and an upper floor towards the back of this area (circle). Both of these floors are set at gently raking angles (see Figure 12).

During the recording visit two internal engineering test-pits against the south-east wall of the cinema were seen to be open. These showed the brick footings of the walling to step out with at least four off-sets and to continue for a depth in excess of over 1m; the basal parts not being seen. A number of human-derived deposits were evident within the pits below the level of the flooring and these may relate to some sort of levelling up of the ground rather than simply representing the backfill of the foundation trenches. A brick lined duct for heating pipes definitely extends along south-east side wall and, according to plans of 1916, to the

north-west side wall also. The ground floor of the cinema is largely covered in carpet though inspection shows the floor to be of softwood boards over concrete, as indeed is indicated on the earliest drawings. The only exception to this are narrow areas of suspended wooden flooring above the brick lined ducts to the side walls. Small areas of skirting board survive at ground floor level to both south-east and north-west sides. This skirting is some 0.16m tall and of fairly simple moulded profile. A lesser amount of skirting, of identical pattern, survives in the circle.



Plate 7 Test-pit to S. internal corner area of the cinema, looking S. Note the pipe duct, offset footings, basal part of wall vent and brick lined end of 'sub-floor duct' (78jpg)

5.5.1 DECORATIVE SCHEMES

(see most 'internal' plates)

Owing to the removal of much of the plaster decoration, in many places down to the underlying brickwork, the side walls are now largely flush. However, enough surface materials survive to provide an indication of the basic elements of the symmetrical former decorative and fittings schemes. The greater part of both side walls are occupied by five large rectangular panels. Information provided by a number of local inhabitants indicates that these panels were surrounded by ornate plaster mouldings, indeed scarring to the panel surround indicates this. The lower parts of the panels are generally around 1.5m above floor level and they terminate a short distance below ceiling level. Smaller rectangular panels are inset within the upper parts of the larger panels and these again appear to have had narrow plaster surrounds. The interior of the large panels is still largely covered in a red and white

flock wallpaper whilst the interior of the small panels is covered with a red and white vertically striped wallpaper. The wallpaper to one of the smaller inset panels to the south-east side was torn and through this tear it was possible to observe part of one of the five round windows that are visible to the external south-east elevation. It would seem therefore that originally the five small interior panels to the south-east side were recesses that housed the five windows. Presumably these rectangular recesses housed curtains or blinds that could be drawn across the windows when films were being shown. There are no windows to the north-east elevation and so the small interior panels/recesses to this side are purely decorative and intended to further the symmetry of the decorative scheme.

Beneath the circle, towards the north-east 'back area' of the cinema, there are traces of three much smaller rectangular panels to both side walls. At the level of the circle there are also hints of the former presence of decorative panels to the side walls, though internal gutting subsequent to the closure of the cinema has removed most of the evidence for these. Two decorative panels appear to have been formerly present at the south-west end of the cinema, one to either side of the screen and set at levels directly above former emergency exits whilst a further example, with curved upper side, appears to have been located directly over the top of the screen. To the back wall of the main body of the cinema at ground floor stall level there are secure indicators of four panels towards the south-east side, with suggestions of others to the north-west side. These rear panels are all of small size and effectively fill in spaces between former openings to the foyer area. It is probable that all the decorative panels relate to the original decorative scheme.

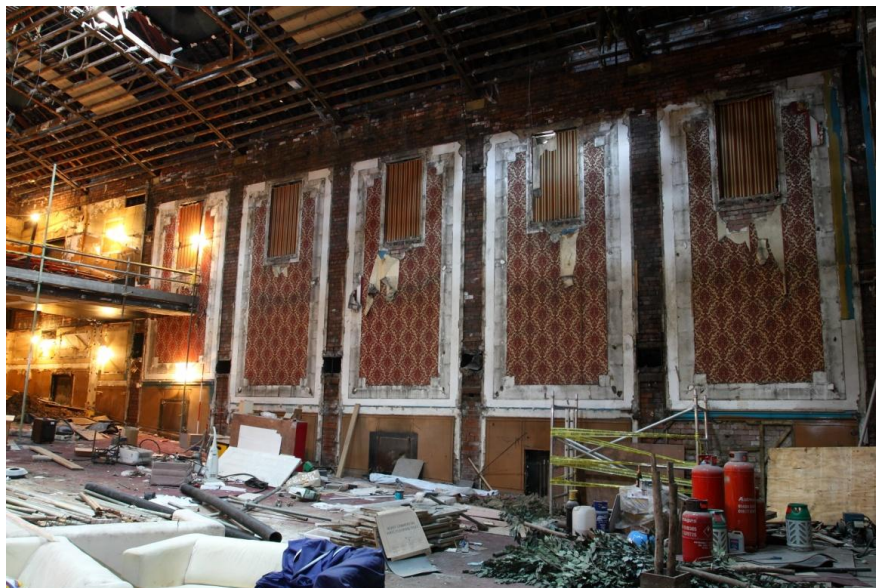


Plate 8 Part of the S.E. side of the auditorium showing decorative panels with inset panels obscuring circular windows. Former radiator positions can also be seen. Looking E. (21jpg)

5.5.2 FORMER OPENINGS (INCLUDING CIRCLE)

(Plates 9, 10 and 11)

All former openings within the stall and circle areas have been fully blocked up save for the emergency exit to the north-west side. This double doorway, which leads via a flight of concrete steps up to the car park to the rear is an entirely modern creation of the later 20th century. To the stalls there are no indications of former openings to the south-east wall, though there are several to the south-west and north-east ends. To the south-west end there is a large rectangular opening, infilled with concrete block-work, to either side of the screen, each of which is set at a height of around 0.80m above floor level. Both of these are indicated as fire escapes on the 1916 drawings, with each being accessed via a flight of six steps. The south-east of these continued to function as such in the later 20th century with the doorway providing access to a small square vestibule and from here to the street via the red double doors at the south-west end of the south-east exterior elevation. There is further block-work to a large rectangular area directly above the north-west emergency exit whilst there is a similarly sized recessed panel above the south-east emergency exit. The latter of these recesses appears to have been purely decorative, though the function of the former is uncertain. A high level opening in this position appears to make little ready sense and none is indicated on the drawings of 1916 – perhaps it even housed a speaker system?



*Plate 9 Screen end of the auditorium showing blocked openings to either side, looking S.W.
Note chimney-like air flue in centre. (31jpg)*

To the rear, north-east end, of the auditorium at ground floor level there are a number of blocked-up openings, not all of which are contemporary. Original elements are comprised of

a group of three openings to the north-west side and a group of two to the south-east side. Both of these have steel lintels and traces of semi-circular mouldings above the principal heads. That to the north-west side is formed of a wide former double door, flanked by two narrower doorways. The double doorway formed the principal entrance to the auditorium from the foyer area. The flanking doorway to the north-west is known from 1916 and late 20th century plans to have provided access to a gents toilet whilst the flanking doorway to the south-east provided access to the basement area. The openings to the south-east are comprised of a former double doorway and a narrower doorway. 1916 and later plans indicate that the double doors to the south-east side provided access via a small vestibule and from here to the emergency exit doors to the south-west side of the main entrance façade. The smaller adjacent doorway provided access to a ladies toilet. The central of the blocked doorways has an inserted concrete lintel set at a height slightly lower than that of the other former openings and does not appear on the 1916 or later 20th century drawings. It would seem that this doorway, which clearly provided access to the foyer, was an addition that was created, and went out of use, between these dates. There are also two low-level, small, rectangular, recessed areas to this back wall. The larger of these, located immediately to the south-east of the inserted doorway is a former radiator housing whilst that immediately adjacent housed a fire hydrant.



Plate 10 N.E. 'back' wall of the auditorium, looking E.N.E. The blocked up doorway to the foyer not shown on any plans lies immediately left of the ranging rod. (29jpg)

There are a number of blocked openings to the back, north-east, wall of the circle. These are comprised of two sets of doorways, with steel lintels over, to the north-west and south-east

sides and a number of smaller openings between. The larger of the doorways at the north-west side, which butts up to the north-west side wall of the cinema, formerly led through double doors to the staircase that provided access to and from the foyer area. The smaller adjacent doorway is indicated by plan evidence to have provided access, via a corridor, to a gents toilet in 1916. At a later date this functioned as a first floor store. The larger of the doors to the south-east side of the north-west door, is known throughout the 20th century to have served as an emergency exit, providing access through double doors to a staircase that led to doors that were formerly located to the north-east side of the main entrance façade. The smaller adjacent former doorway was seen to be infilled with brick, not block-work, and plastered over. This suggests that it is an early element that went out of use some time ago. This suggestion is borne out by plan evidence, it being indicated on plans of 1916 but not on those of the later 20th century. A series of four small rectangular apertures set at a high level between the sets of doorways relate to the operation of the projection room, whilst two rectangular recesses at a lower level mirror the arrangements on the ground floor, one being a radiator recess, the other a hydrant. The small bronze wheel controlling the flow of water through the hydrant, which is again identical to the example on the ground floor below, is cast with the manufacturer's name: E OLDROYD & Co Ltd LEEDS.



Plate 11 Rear wall of the circle showing blocked up openings, looking E. (42jpg)

5.5.3 LIGHTING ARRANGEMENTS

The stripping out of the interior of the cinema has removed most of the systems relating to artificial lighting. Communication with local inhabitants suggests that throughout the majority of its working life the cinema had electric lighting, though no in-situ components of this now

survive. However, there are traces of what appears to have been an early system of gas lighting. Narrow diameter metal gas pipes could be seen within the brick lined heating pipe duct revealed in a test pit against the south-east wall of the cinema. Similar pipes could also be seen running vertically, up to a height of around 2m, in the narrow spaces between the large decorative panels to the first floor to both south-east and north-west sides of the cinema (i.e. to the rear of the external pilasters). It would appear then, that several gas lights burned down either side between the pilasters. This may well have formed the original artificial lighting system within this main body of the cinema. No traces of this system could be seen at the circle level.

5.5.4 HEATING ARRANGEMENTS

(see Plate 8)

There are three ground level recesses to the south-east wall and two to the north-west wall. These are regularly spaced and each measures some 1.25m wide by 1.0m tall and have a depth of around 100mm. Plumbing fittings near the lower corners of these, together with paint marks to the rear of the recesses, indicates that these housed radiators – since removed. The plans of 1916 as well as observations of the fabric indicate these to be original to the cinema. The removal of plaster down to the bare brickwork in some of these areas indicates that the recesses do not cut through the brickwork, rather they have been created by the brickwork. That only two radiator recesses are present to the north-west wall is owed simply to the later 20th century removal of a third example in the area of the later emergency exit. There is a single identical radiator recess to the centre of the rear wall of the auditorium whilst there are similar heating arrangements are evident to the circle, there being a single recess towards the rear part of both side walls and one to either side of the foyer vestibule.

Secondary radiators, flush against the side walling, were also formerly present. There were two of these to either side wall at ground floor level (located between the recessed radiators) and one to either side at the upper level near the front of the circle. The presence of these radiators is indicated by plumbing fittings and paint scars. Given that the recessed radiators appear to be original elements it is probable that these radiators placed flush against the walling are later additions.

The drawings of 1916 indicate that the boiler, its chimney, and coke store for the heating were to be housed in a basement area just beyond the east corner of the cinema. No evidence for this now survives and these functions were subsequently transferred to the existing basement, where in the latter part of the 20th century at least, the source of the heating appears to have been by oil, and later gas, fired boilers (see 5.6.1, Basement).

5.5.5 VENTILATION

(see Plates 7, 9, 12 and 14)

The principal form of ventilation at the cinema concerned with the egress of air was housed within the ceiling and the roof void. Evenly spaced to each side of the ceiling are three octagonal apertures, each around 2m across. These are fabricated of timber and are integral to the structure of the ceiling (5.5.8, Roofing and Ceiling arrangements) Set immediately above each of these is a large funnel-like component of galvanised sheet metal which in turn feeds into large diameter, round section, galvanised ducting. This ducting in turn leads from each of the openings to the louvered roof vent atop the very central part of the gabled roof of the auditorium. There is no reason to believe that the ceiling structure is a replacement. Assuming this to be the case then the ventilation apertures – which appear fully integral to this are original to the cinema, as is probably the case with the central louvered roof vent. The date of the components between these two ends of the ventilation system, namely the galvanised funnel and ducting, is not certain.



Plate 12 Roof vent, looking S.W. (37jpg)

There is a further aspect to the ingress of the ventilation system that is not entirely understood. The parts that make up this system can be pieced together from on-site observations and by reference to the drawings of 1916. Unfortunately, the detail of these drawings could not be copied. The component elements of this are comprised of the '*air inlet chamber*' at the top of the full height part of the south-west elevation, the '*air flue*' behind the screen which connects the inlet chamber to a sub floor '*air chamber*', *sub floor ducts* which connect the air chamber to the *brick lined heating ducts* adjacent to the side walls of the

auditorium and to a part of the no longer extant east corner boiler room termed the '*heating chamber*', together with *rectangular shafts* built within the lower parts of the auditorium walling between the large decorative panels, up to a height generally around 2m. At the top of these wall shafts there is a rectangular opening and these were presumably once covered by grilles. Two such vents are also apparent, at a higher level, to either side of the circle. (various of these elements can be seen on Plates 7, 8 and 9)

It would appear that air was drawn into this system via the high level air inlet chamber at the extreme south-west end of the cinema. This space, which is only accessible via the roof space, could not be examined, though it may have once housed a fan to assist with the drawing in of fresh air. From here the air was drawn down the chimney-like air flue into the large rectangular sub-floor space known as the air chamber. This air chamber appears to have had some physical connection with a part of the east corner basement known as the heating chamber as well as to brick lined sub floor ducts that connect to brick lined heating ducts that also contain water pipes that run down either side of the auditorium. It seems that air would travel through the 'air chamber' and sub floor ducts into the brick lined heating ducts and thence up the hollow wall shafts and into the body of the auditorium. If this air was heated in the heating chamber adjacent to the sub floor air chamber before working its way through the remainder of the system is uncertain. It would appear that this was a 'plenum' ventilation system, namely one in which fresh air is forced into the spaces to be ventilated at a pressure slightly higher than atmospheric pressure, so as to expel foul air – in this case through the ceiling vents (Mitchell 1944, 991-994).

Parts of a modern ventilation system comprised of galvanised grille and flexi-pipe is visible to the underside of the circle where it served the rear stalls area (see Plate 14). There are no clear indications as to whether or not this replaced an earlier system in this area.

5.5.6 OTHER STRUCTURAL FITTINGS

There is little apparatus left within cinema that relates to its original operation. However, central to the south-west, former screen, area there is evidence for a box-like structure some 1.5m wide by 0.65m deep (see Plate 9). Presently standing around 2.2m tall, scarring to the back wall indicates that this originally reached to a considerably level, in fact to that central part of the south-west end of the cinema that projects full height to the gabled roof. This structure appeared to be constructed of a concrete-like material and to be of thin section. The 1916 drawings describe this hollow structure as an 'air flue' connected to the 'air inlet chamber' (The operation of both these elements is considered in 5.5.5, Ventilation).

It is of some interest that the slightly sunken area directly in front of the screen is titled as 'orchestra' on the original drawings. Whilst it is commonly known today that early silent films were frequently accompanied by an impromptu piano performance intended to match the moods and action on screen, it is less well known that an orchestra/ensemble often provided the on screen accompaniment. The term 'orchestra' in this particular context seems unlikely to refer to mere transference of terminology from the world and structure of the theatre but rather to signify a genuine function.

5.5.7 THE CIRCLE

(Plates 13, 14 and 15)

The circle extends fully across the width of the auditorium and for depth of approximately 8.6m – 10.02m from the back wall; this discrepancy of distance being owed to the front of the circle being of crescent-like form. The underside of the circle is of stepped horizontal profile whilst the upper side is of tiered rows of seating and steps. The drawings of 1916 state that the circle was intended to provide seating for 140 people. The sequence of historic and modern plans shows virtually no change to the structure of the circle save for the blocking up of doorways to the rear wall that gave access to a ladies, and a gents, toilets (see Plate 11).

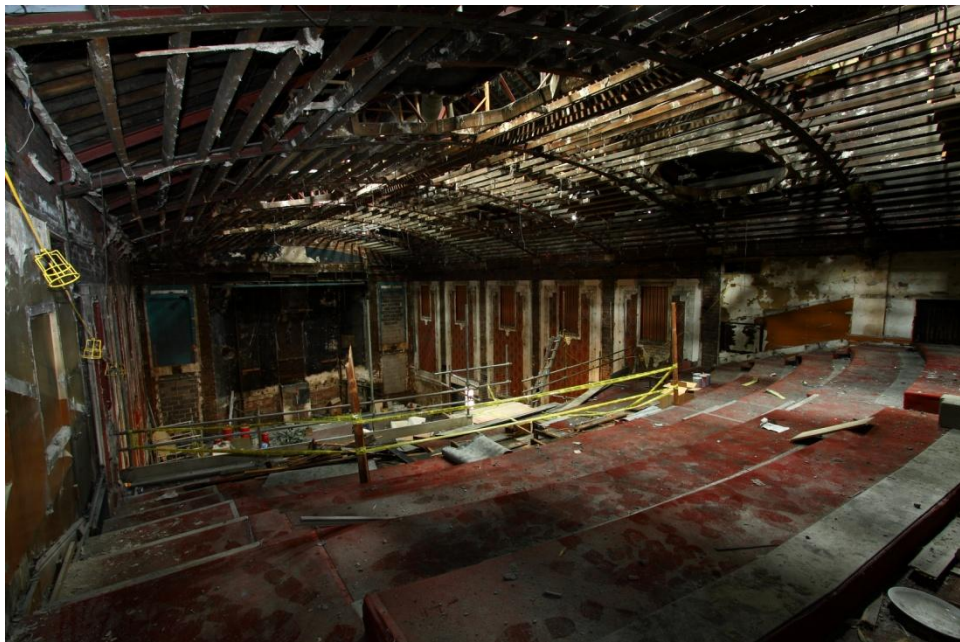


Plate 13 Overall view of the circle, looking W.S.W. (47jpg)

The principal structural element of the circle was a large, straight, 'I' section girder set approximately 3m from the front circle's front and embedded within the side walls of the cinema. This girder was 914mm tall and 356mm wide and is a composite element fabricated from several parts with all principal jointing being with steel cup rivets. Stencilled onto the

back of this girder is the manufacturers name: 'RICHARD MORELAND & SON (Ltd? – not fully legible) ENGINEERS LONDON'. Given the size of this girder it is possible that the component parts were dispatched from London but 'hot rivet' assembled in Leeds. Four smaller, composite 'I' section girders extend fully from the back wall to the front of the circle and slot through the principal girder. These girders measure 0.356m tall by 0.152m wide and their upper parts are set horizontally and their lower part being set at an angle. It is this angled element that provides the circle with its raking upper profile. There are two further steel elements to the circle. One of these is a curved steel beam which forms the front of the circle and connects to the south-west ends of steel within concrete flooring at the front of the circle. This curved element was largely obscured though it appears to have a height of around 0.10m. The other steel element is formed of four small, horizontal 'I' section girders, 0.127m tall by 0.114m wide, that are bolted to the underside of the angled parts of larger raking girders. From this point of connection these small girders extend to the back wall of the auditorium. The steel elements described above form the frame of the circle.



Plate 14 Structural details of the underside of the circle, looking S.S.E. (43jpg)

Attached to the front underside of this frame and extending back towards the principal girder is a flooring of concrete around 0.10m thick. This also forms the ceiling of this front part of the circle. Behind the principal girder, and extending to the back wall, the ceiling is set at the higher level of the underside of the four, small, horizontal girders. The fabric of this rear ceiling itself is formed of a regular arrangement of rectangular section, joist-like, timbers that

extend between the small horizontal girders. Remnants of timber laths, with traces of plaster, are secured to the underside of the timbers, these formerly constituting the ceiling.

The sub-floor to the circle is constructed of several elements. The lower of these are stout timbers that are bolted to either side of the four multi-angled girders that extend from the front of the circle to the back wall. Secured to these are a series of regularly spaced north-west – south-east aligned timber binders that extend between each of the girders. At the back of the circle, i.e. that part directly over the rear horizontal part of the four angled girders, the floorboards are secured directly to the binders. Above the angled parts of these girders a regular array of north-east – south-west aligned joists, with floorboards over, sit directly atop the binders. At the front of the circle the sub-floor is of concrete (as already described above). Constructed on top of the sub-floor there are three flights of stairs, each comprised twelve of shallow steps, one running down the centre of the circle, the other two by the side walls. Between these flights are the settings for two banks of seats, each of six rows. The only place at which the structure of the steps and seat settings could be examined during the inspection was at the front of the circle, directly over the concrete sub-floor.



Plate 15 Framework for seating at the front of the circle, looking E.N.E. (50jpg)

Wherever timber-work associated with the circle could be clearly seen this was always of regular scantling, of softwood and well carpentered.

5.5.8 ROOFING AND CEILING ARRANGEMENTS

(Plates 16 and 17)

Externally the roof of the main body of the cinema is a simple gabled roof with a covering of slate. Seven regularly spaced skylights are present to each side. A timber-built vent with louvered sides and a pyramidal roof is centrally located to the top of this roof. This roof top vent appears on the architectural drawings of 1916, though it was depicted with a domed, rather than pyramidal roof. It is not known if the pyramidal capping is a replacement or a last minute design change. This roof also continues over the central full-height part of the extreme south-west end of the cinema. A low parapet is present to the south-east wall and this obscures the lower part of this side of the roof. To this elevation the rainwater guttering is to the inner side of the parapet and feeding from this are two down-pipes. To the north-west elevation the guttering sits atop the wall and this slopes down gently to the north-east end where a down-pipe removes the water. The far north-east 'foyer end' of the cinema has a flat roof as do the south-east and north-west parts of the extreme south-west end. The drawings of 1916 indicate that the flat roof over the north-east, foyer end, of the cinema was mostly of timber with an unspecified covering. However, that part over the '*lantern room*' (projection room) is described as '*concrete and steel, flat*'. Additionally, the lantern room had its own roof vent. These differences relate to the inherent dangers of early projection equipment.

Above the main body of the auditorium much of the roofing arrangements of the gabled roof could be visually inspected, though only from the circle rather than the roof space itself. Accordingly, a full-ish view of the roof trusses was obtained between the various ceiling elements by walking from position to position - though it was not possible to photograph the trusses in anything approaching detailed view from a single location. There are six steel trusses extending from side to side, their positions in relation to the side walls coinciding with the externally visible pilaster-like elements. The 'red lead painted' trusses are of a somewhat unusual form. The principal rafter elements of the trusses are straight, as one would anticipate with a simple pitched roof, though the tie-beam element follows a gentle arc, so as to allow for a curved ceiling. As such, this arrangement is an inverted one of the more common bow-string steel truss which facilitates a curved roof. The underside of the ends of the trusses rest on stone blocks built within the wall whilst the remainder of their ends are housed within gaps to the brickwork of the walling. The major elements of each truss, the principal rafters, tie-beam and king-post, are all fabricated of two lengths of 'L' section steel bolted together – effectively doubled up. Owing to their length, all of these individual elements, possibly excepting the king posts, are also formed of two or more relatively short lengths – these again bolted together. Bracing within the truss is provided by five diagonal bracing struts to each side of the king-post, each of these being single lengths of 'L' section

steel. Bolted steel connector plates are present at the joint between each element of the truss. No specific wind-brace members could be observed.

Although the trusses are of steel the remaining key elements of the roof are of timber. Three sets of purlins to either side of the roof are mounted to the top of the principal rafters of the trusses, one directly over the apex of each of the steel bracing struts. The purlins themselves are each formed of two plank-like timbers joined face to face. No bolts could be seen to connect these elements together and it may be that they are simply jointed by nails. It could be seen that single lengths of purlin extended from truss to truss, they being secured to one another by plain scarf joints. Common rafters, there being nine of these between each truss, sit atop the purlins. The heads of the purlins are affixed to a ridge plank whilst the foot of the purlins rest on a wall-plate. Battens affixed to the rafters support the roof covering of slate. No evidence for roof felt, or torching to the underside of the roof, was observed.

A series of narrow roof space walkways are present within the former roof void and relate to the requirement for occasional repair and maintenance. One of these runs longitudinally for the full length of the roof. A handful of others, of varying lengths, run laterally, mostly towards the ventilation spaces. These have the appearance of closely-runged ladders, consisting simply of thick slats secured to the top of rail-like timbers. The longitudinal walkway extends over the upper side of the tie-beams, the lateral walkways over the ceiling joists.

Much of the ceiling had been removed at the time of recording though the mode of its construction was reasonably clear. This ceiling was curved and followed the arc formed by the tie-beams. A regularly spaced array of forty timbers ran between each tie-beam and secured laterally to the underside of these were a series of large laths that formed part of what was almost certainly a lath and plaster ceiling, indeed traces of plaster were apparent adhering to a number of these ceiling timbers. The six ceiling vents are fully carpentered within the structure of the ceiling. Late 20th century photographs indicate that the ceiling was relatively plain save for heavy moulding around the edges of the ventilation ducts.

All timber used in the roofing was of squarely-sawn softwood of regular scantling. The use of a curved ceiling was common in many cinemas, even prior to the Great War years (Sharp 1969, 57-61).



Plate 16 General shot of the ceiling and roofing arrangements above the auditorium, looking S.W. (30jpg)



Plate 17 End of a truss sitting atop stone block, note ceiling timbers secured within 'doubled up' curved tie-beam, looking S.S.E. (39jpg)

5.6 FOYER AREA (INCLUDING BASEMENT AND FIRST FLOOR)

Internally, little of the original arrangement, and fabric, of the foyer area was surviving at the time of the recording visit. This is owed to a combination of the near whole-scale rebuilding of this part of the cinema in recent years combined with the partial dismantling of this area since the cinema's closure. As such, consideration of the original and later configurations of these areas is dependant largely upon the evidence of drawn plans. The recent ground floor plan within this report shows the latest arrangement, though one prior to certain demolition works in this area which have entailed the removal of all fittings and certain walls. The arrangement that preceded this is shown in the later 20th century plans. The extent of surviving fabric at the time of inspection is best gauged from the series of photographs detailing this area.

5.6.1 BASEMENT

(Plates 18 and 19)

The shell of the basement survives largely intact though it has been stripped of virtually all fittings and part of the stair access to it has been reconfigured in recent years. The upper part of this access to the basement is presently via a new flight of four concrete steps immediately to the north-west of the remainder of the stairway leading into it. Originally, and until the later 20th century, entry to this area was through a doorway from the auditorium. At the foot of the basement stair a simple board and batten door leads to two chambers. These two chambers are separated by short stretch of brick walling with a gap at its north-east side. The floor and ceiling of the basement are of concrete and the walls of white painted brick. There are various short stubs of brick walling within both chambers. Two of these, in the chamber closest to the access stairs, relate to support for a chimney that extends from the ground floor of the foyer to the roof. The purpose of those within the other chamber is not fully understood but may relate, for example, to the separation of equipment/fuel. A small opening is present to the east corner of the space fronting onto North Lane. This opening projects out into the North Lane frontage for a short distance and is covered at pavement level by metal grating. The opening appears to be original though close inspection of it is hampered by a modern vent of slatted aluminium. A steel mounting base is located in the chamber adjacent to the North Lane frontage.

The 1916 drawings show the plan arrangements of these spaces to have remained unchanged. The north-east chamber is titled as '*generating room*' and the south-west chamber as '*meter room*'. Prior to consultation of the original drawings it had been assumed that the principal function of the basement was to house a boiler for heating the cinema. No boiler is presently housed in the basement though a number of hot water pipes together with some wall mounted electrical switch gear, seemingly of later 20th century date, do remain. It

was again assumed that the opening to North Lane was for the ingress of coal for a solid fuel boiler with such fuel being stockpiled in the adjacent chamber and with the boiler being housed in that chamber closest to the staircase, presumably with its flue feeding into the chimney above.

However, the drawings of 1916 indicate a basement level space at the east corner of the building which housed a boiler and its own chimney and the implication is that it was from here that the building was heated, not the existing basement. The east corner basement is not depicted on the 1990s plan and it does appear that the existing basement came to be utilised for housing a heating boiler. Information supplied by a local resident suggests that the cinema was heated by an oil burning boiler in the 1970s, there apparently being an oil tank somewhere *'around the back of the building'* at this time. There is presently a large wall mounted gas meter in the North Lane chamber of the existing basement, together with a number of gas pipes. It is possible, though cannot be confirmed, that gas was subsequently used to fire a heating boiler. The oil/gas boiler/s may have been secured to the mounting base in the south-east, North Lane, chamber. The flue for a recent boiler would seem to be represented by the stainless steel vent adjacent to the roof top chimney. The necessity for such is likely to have been determined by the removal of the ground floor fireplace in the foyer above. Assuming that the east corner basement was built and housed a heating boiler, what exactly was the function of the *'generating room'* and *'meter room'*? It may be that the generating room was supplying electrical power, via some mechanism, for the projector?



Plate 18 The S.E. chamber of the basement, looking S.E. Note switchgear, note water pipes, gas meter and mounting block. (60jpg)



Plate 19 The N.W. chamber of the basement, looking N.W. The two brick projections to the left support the former fireplace and chimney above. (64jpg)

5.6.2 GROUND FLOOR FOYER AREA

(Plates 20, 21 and 22)

The recent and later 20th century plans show the arrangement of the foyer as it appeared in the later 20th century and as it appeared following the major revamp of the foyer end of the cinema around the cusp of the 20th – 21st centuries. Comparison of this plan with that of 1916 indicates very little change in plan-form and space function, save for the original absence of a sales area within the foyer and for the female toilet which the plan of 1916 suggests functioned as the manager's office. Substantial areas of old walling were removed during the latest remodelling. It should also be noted that at the time of the site recording all entranceways to the auditorium had been blocked up and certain demolition works within the area had taken place. Apart from the entrance doorway and an adjacent small area of terrazzo flooring almost no fittings have survived and that part of the older fabric that still remains has been stripped back to bare brickwork. The concrete flooring that extends across the foyer is of entirely modern origin. In this mish-mash of surviving fabric original openings were seen to have steel lintels whilst more recent openings had concrete lintels and could be seen to cut through the earlier brickwork.

The principal elements of the main entranceway to the foyer from North Lane still remain. Much of the walling flanking the doorways, each complete with a shallow radiator recess,

survives, as does much of an area of terrazzo flooring which forms a surround to a shallow setting in front of the doors that presumably held matting. However, an arch vaulted ceiling within the entrance vestibule, for which limited wall scar evidence survives, has been removed. The narrow spaces flanking the vestibule, which according to the later 20th century plans and recent plans served as a toilet and store and later still as part of the cashier's area and an ATM machine housing, had largely been removed at the time of recording. Again, the former fire exit from the east corner of the auditorium, as well as the adjacent cashier's area, has not survived; this as a result of the blocking up of all entrances to the auditorium and of the removal of walling. The same applies to the former circle fire exit and staircase to the north-east of the foyer owing to a combination of the latest remodelling and demolition works which have removed all old fabric in this area and to the north-east of here.



Plate 20 Entranceway to the foyer, looking S.E. Radiator recesses can be seen to either side. (55jpg)

The most extensive loss of old fabric has been the removal of three irregularly shaped spaces that are indicated on the later 20th century drawings as forming two storage rooms and yard at the extreme north-east of the cinema. This loss occurred at the time of the last remodelling. These structures are shown on the drawings of 1916 where the north-west most space was titled as 'cloaks' (coat storage) and depicted as having a wide counter to its south-west side. On the same plan the remaining store is shown as divided into two parts, one of which formed a staff room, the other a coal store. The yard area is also shown as a yard on the 1916 plans.

The central part of the foyer appears always to have been largely open and, in the later 20th century at least, has been used for the sale of foods and other materials. In many ways a major focal point within cinemas, foyers form central points in which customers can congregate and make purchases, and are not simply a junction through which all customers directly pass on their way to stalls, circle or toilets. The evidence for a fireplace and its chimney, central to the south-west wall of the foyer, can be seen to sit well with this role of the foyer. Few remains of this fireplace survive, simply wall scarring and a truncated part of the head, and we can gain little impression of any grandeur it may once have possessed. A number of thin horizontal and vertical line stains, in regular array, are evident on the bare brickwork in this central foyer area. It is not certain what the origins and implication of this staining is. However, it is tentatively suggested that this may have been caused by strips of metal, or other material, these perhaps forming some sort of framework for plaster decoration.

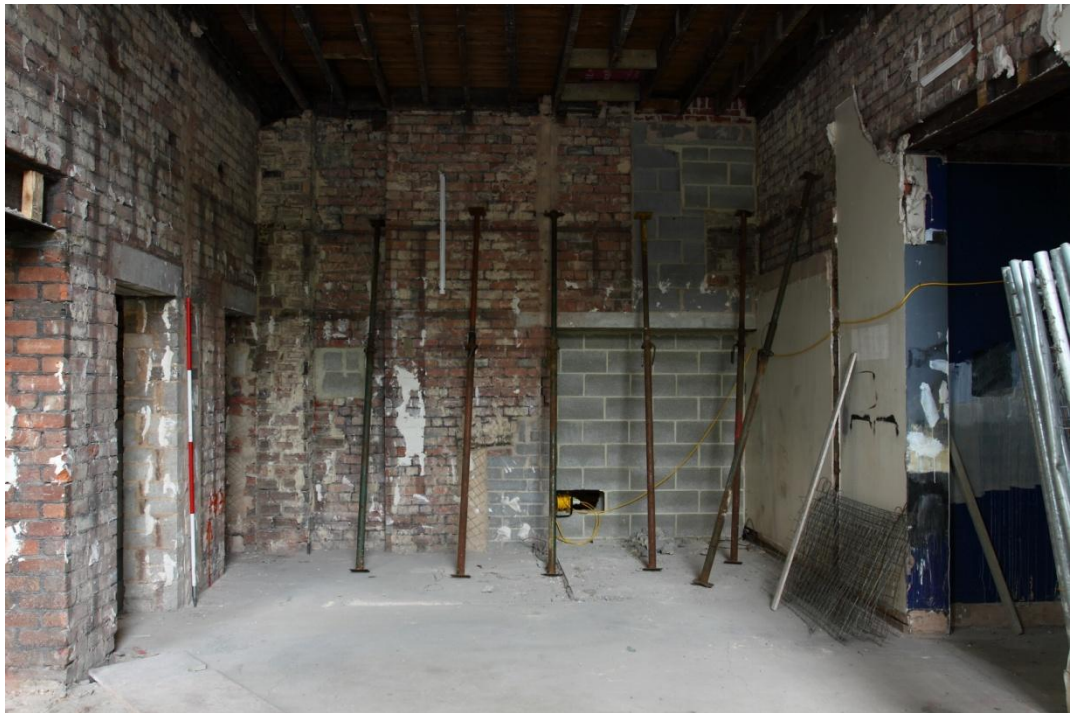


Plate 21 Central part of foyer, looking S.W. Scarring relating to part of the former fireplace can be seen immediately to the left of the blockwork and narrow horizontal and vertical lines can be seen against the brickwork elsewhere. (53jpg)

To the north-west side of the foyer the loss of old fabric is as great, if not greater, than that to the south-east. The steps down to the basement from the auditorium occupy part of this area though in the latest remodelling the original entrance was blocked up and a new one formed. Until the later 20th century the stairs to the basement were oversailed by another staircase,

this leading to the projection room on the first floor. This staircase was again removed in the latest remodelling though its blocked doorways at the head and foot of the stairs, as well as wall scars showing the positions of the steps, still survive. Before the latest remodelling the staircase to the circle was located in the central part of this area. Below and to the side of this staircase were ladies and gents toilets (the former of which is indicated as the manager's office on a plan of 1916). Both the staircase and toilets have been completely removed. At the time of the last remodelling the stairs to the circle were relocated to the North Lane side of the foyer, though these have again been removed. Similarly, the most recent arrangement of sales area, store and toilets to the north-west side of the foyer have been largely removed. New construction relating to the last remodelling of the cinema was comprised of an extension to the north-west side. At ground floor level this contained a fire exit with escape staircase to the circle, a vestibule area and a toilet. The staircase is still in-situ, the remainder is an empty shell.



Plate 22 View to the main entrance from the central part of the foyer, looking E. (58jpg)

5.6.3 FIRST FLOOR FOYER AREA

(Plates 23, 24 and 25)

Again, little old fabric survives to the first floor above the foyer. The later 20th century plan shows that the first floor area was smaller than that prior to the latest remodelling, the north corner area at this level simply being occupied by a flat roof. This earlier layout was comprised of the staircase to the circle to the north-west side with a passage leading to a small store adjacent to this. The blocked up entrances to both these spaces in the circle area

of the auditorium have already been described. Immediately south-east of these lay the projector room with its access staircase. To the south-east side of the projector room was a further staircase which provided access to the roof space above the auditorium. The remaining area of first floor to the south-east of this, i.e. directly over the main North Lane entrance façade, contained the staircase for the circle fire escape and a small suite of two offices. It has already been noted that a small blocked up doorway from the circle is apparent immediately to the south-east of the circle fire escape doors. This doorway clearly led into this office space, and, as it does not appear on the earlier plan, obviously represents an early arrangement.

The earlier arrangements at this level as indicated on the 1916 drawings vary in small, but significant detail. To the north-west side the store is indicated as a gents toilet. The projection room is shown as being divided into two unequal parts, the smaller north-east space being titled '*film room*', the larger south-west part the '*lantern room*'. To the south-east side of the first floor the area directly over the foyer entrance was divided into two unequally sized spaces. The smaller of these, accessed via the south-east most blocked opening from the circle, led to a ladies toilet. The larger untitled space was of unknown function, but may have formed an office or store?

The plan showing the first floor arrangements after the last remodelling indicates that the older staircase to the circle was removed and relocated to the south-east side. The projection room remained relatively unchanged though the adjacent space which formerly provided it access to the ground floor was floored over and extended to the north-west and became a storage area. Access to the projection room was now simply via the relocated staircase from the ground floor and then by a further short flight of steps directly into the room itself. The requirement for this second additional flight was due to the projection room having an elevated timber floor. Ladies and gents toilets were located at the south-east side of the first floor whilst to the north-west side the new extension provided a fire escape staircase together with a small sales area and associated store. The remainder of the first floor was occupied by open foyer to the north. and an open atrium area to the east.

In terms of surviving fabric to this first floor area, all that remains is the rear wall of the auditorium, the inner walling to the entrance façade and the projection room with attached store – including the lower part of the steps that led to the roof space door. Most of this fabric has been stripped back to brickwork. Within the projection room the blocked openings relating to the working operation, detailed in the descriptive text on the circle, are present to the south-west wall. The chimney flue from the ground floor fireplace also projects from this wall. The walls in this room are painted white, save for the lower 1.4m. This relates to there

being a raised floor in the south-west part of this room. Evidence for this in the form of blocked up holes for floor joists to the south-west wall and of former steps from the 'back' north-east part of the room still survives. A truncated stub of south-east – north-west aligned walling sitting atop a steel girder within the projection room relates to a separate 'film room', or rewind room, behind the projection area. Owing to the volatility of early film the need for a physical separation between the rewind and projection rooms was at one time a requirement of building regulations.



Plate 23 The S.W. wall of the projection room, looking S. Note the chimney flue and blocked apertures.(the lower blocking is not understood, there is no corresponding scar within the circle and it does not appear on any plans) (70jpg)



Plate 24 First floor foyer looking towards the projection room, looking S. (79jpg)



Plate 25 E. corner of the projection room, looking E. Note the truncated wall atop a girder separating the 'lantern room' (right) from the 'film room' (left). Step scars are also visible as is the door frame (top right) relating to the access to the roof space. (80jpg)

6. DISCUSSION

The impetus for the construction of purpose-built cinemas was largely owed to the Cinematograph Act of 1909. Previously, most, but not all, cinemas were formed of buildings converted from other uses. Drafted after a number of unfortunate conflagrations, the principal requirements of the 1909 Act were for the source of film projection to be situated outside of the main body of the auditorium, for the provision of adequate escape routes and for the provision of fire-fighting equipment (Gray 1996, 22-23). The construction of the Lounge cinema can be seen as an extension of the Edwardian era of the purpose-built cinemas that predate the first '*super cinemas*' of the 1920s and 1930s. Some of the latter had much larger seating capacities approaching 3000 (Gray 1996, 35).

The layout of the Lounge cinema in its principal architectural components of auditorium, circle, two storey foyer area and projection room, follows what had by this date become a well established format that was heavily influenced by the related entertainment venue, the theatre (Atwell, D. 1980, 11-23). In terms of stylistic detail early cinemas followed a range of influences, often to their 'flashiest extreme'. The dominant of these themes was classical inspiration, though Rococo, Baroque, Gothic and even Moorish influences were all experimented with around this time (Gray 1996, 18-34). Many of the principal architectural elements to the façade of the Lounge can be considered to be classically inspired and similar inspiration was applied to areas of the interior. The use of faience, apparently manufactured locally by Burmantofts (D. Hunter pers. com.) to the principal facades is very common to cinemas at this date. The same could be said of many other large public buildings at this date, though here the decorative schemes are slightly more muted.

Built predominantly of brick the building is known to utilise considerable quantities of steel in the structure of the circle, as lintels above virtually every opening and in the roof trusses. To what extent, if at all, steel was employed as a framework within the walling is unknown and the surviving historic plans shed no meaningful light in this regard. In terms of technical and structural design elements the pilasters form a particular nexus. Indeed as such the term pilaster for this element is somewhat inadequate as they do assist in the transfer of load. If we consider the south-east external elevation, at first glance the pilasters appear as little more than decorative, though they are of an increased thickness in relation to the adjacent walling. The faience to the pilasters appears to be not merely a decorative cladding but also an integral structural part of the cinema in the same way as the corresponding brick elements are to the north-west wall. Additionally, the roof trusses to the gabled roof are secured to the upper parts of the pilasters, these thicker wall elements serving to support and transfer their load. Finally, the walling immediately below the pilasters house the hollow

shafts that are integral to parts of the ventilation system. In this sense we can see decorative scheme, structural requirement and functionality all drawn into these single elements of the building.

The multiple sources of power within the building, for heating, lighting and projector power, have already received some comment. If we assume that the east corner basement depicted on the 1916 plans was built, then heating, save for the foyer coal fire, was initially provided by a coke fired boiler within this basement. The 1916 plans title the north-eastern chamber of the extant basement as 'generating room' and this may have generated power for the projector. The earliest artificial lighting may have been via gas and is represented by the gas pipes chased into the wall plaster in the auditorium. Subsequently, heating is believed to have been via an oil, and later still gas, boiler, the latter of these at least was housed within the existing basement. The complex ventilation system in use, though not fully understood, does not appear to be exceptional in a large public building, web-based searches suggesting that elaborate systems were commonly employed in theatres and cinemas from at least the later 19th century. It is not known at what date mains electricity was supplied to the building.

Although built during the middle years of the Great War there is little within the surviving fabric to suggest that the difficult times wrought by this conflict adversely affected the materials used in its construction and the design choices made for its layout and structure. There is a considerable use of steel, generally thought of as vital war material, within the building, as detailed above. It is even possible that the use of steel is greater than presently appreciated, it not being known, for example, if any was used within areas of walling. Comment has already been made on the stencilling of the name of Richard Moreland and sons, engineers of London, on steel-work within the circle. The precise involvement of this engineering company, which a rapid web search suggests was well known at the time, is not certain, nor are the implications this. One may wonder why a more local company from this industrial heartland was not engaged, though this could conceivably relate to areas of specialisation or even to commitments by local companies to war related work? Areas of surviving wood-work all employ timber of regular scantling which appears to have been perfectly well carpentered. Although now in a somewhat dilapidated state, enough 'faded glory' of the ornate interior decoration survives to indicate its former grandeur, this splendour being a common comment of local residents. Copyright photographs of the interior of the cinema taken in the 1980s and viewed via the web, show a wealth of ornate plaster moulding, with fluted pilasters, ornate floriate capitals and relief panels. There is no reason to suggest that this classically inspired interior decoration was anything other than an original element of the building. Whilst the plainness and quality of the 'ends' and 'back' contrast

starkly with the ornate North Lane façade of the cinema this is a practice in accord with many public, and private, buildings and cannot be correlated to wartime exigencies.

It is possible to consider what could be viewed superficially as a decadent and materially unproductive building in a time of war, as actually performing an important role on the home front. Newsreels were a common component of most cinema visits until the later 1960s and in a controlled form such screenings could convey those messages that authorities deemed useful for wide public consumption. Only in wartime were newsreels subject to direct government censorship, though such was their importance that the British, French and American governments each took over or created a newsreel to act as a means to deliver officially sanctioned footage (The Bioscope). The British Board of Film Censorship was founded as early as 1912 and again could be relied upon to deliver 'morally acceptable entertainment'. A desire on the part of the wider populace for visual news at this time may have increased demand for cinema viewing, and in this context, we may find a measure of explanation for the continued building of cinemas during the war years. Increased viewer demand may even have some origin in the increased licensing restrictions applied to public houses. From their early days British cinemas tended towards the exotic with such names as Rialto, Majestic, Savoy, Regent, Regal, etc, conjuring up images of luxuriant escapism available to even the humbler social classes; indeed another common cinema name of the time 'Peoples Palace' perhaps summarises this aspect of the cinema. The outflow of regulated news information and the harmless escapism from the home front that were afforded by cinemas at this time may have played a positive role in the war effort. Richard Gray comments that: *'The Great War period of 1914-1918 was an era of huge film popularity'* though he also states that: *'Restrictions on construction were imposed, and although cinemas were opening during the war, they were schemes that had started before the outbreak of hostilities'* (Gray 2005, 35). The veracity of the latter part of this statement has not been ascertained, and although this does not contradict the important role for cinemas postulated above, there is no indication that any of the drawings for the Lounge Cinema were produced prior to March 1915 (see 4. Historical Background).

7. ACKNOWLEDGEMENTS

Research and author	M. Johnson
Photography	M. Andrews
Illustrations	Drawings from KPP Architects
Editor	M. Stockwell

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APPENDIX 1: SPECIFICATION FOR RECORDING

Specification For Drawn and Photographic Building Recording The Lounge Cinema, North Lane, Headingley, Leeds (427689 436097)

Specification prepared at the request Mr. Richard Lockey of Kilmartin Plowman & Partners Limited on behalf of Leeds City Council (Planning Permissions 10/03603/FU/NW and 10/03604/CA/N condition 5)

1 Summary

1.1 A building record (drawn and photographic survey) is required to identify and document items of archaeological and architectural interest prior to the part demolition of this early 20th century cinema. This specification for the necessary work has been prepared by the West Yorkshire Archaeology Advisory Service (WYAAS), the curators of the West Yorkshire Historic Environment Record in response to planning application P/10/03603/FU/NW and 10/03604/CA/N for "Part demolition of cinema and erection of mixed use development up to 4 storeys comprising, retail, restaurant, 12 two bedroom apartments and ancillary extension and smoking terrace to the existing Arc Cafe Bar and external works and Conservation area application to part demolition of cinema".

NOTE: The requirements detailed in paragraphs 6.1.1 to 6.1.5 inclusive, 8.3 and 8.4 are to be met by the archaeological contractor **prior** to the commencement of fieldwork by completing and returning the attached form to the WY Archaeology Advisory Service.

2 Site Location and Description

2.1 Location

(Grid ref 427689 436097) The lounge Cinema is located in Headingley on the northern side of North Lane close to its junction with Ash Road and on the western edge of the Headingley Conservation area (Leeds CA 50) and as such it forms part of a designated Heritage Asset. The Lounge is recorded on the WY Historic Environment Record (PRN 6530).

2.2 Description

The Lounge Cinema was designed by C.C. Chadwick and William Watson of 9 Albion Street Leeds. Surviving remains comprises a foyer and auditorium built in red brick with terracotta dressings (possibly Marmo produced by Burmantofts). While the southern and western walls of the auditorium are plain save a number of blocked openings the North Lane façade is decorated in a late Edwardian style with neo-classical elements employed so as to demarcate functional areas. The foyer's roof is not visible but the auditorium has a gabled slate roof with an extension to the south behind the screen and a pyramidal ridge ventilator.

Internally the cinema has been stripped of its seats and decorative fittings. This has revealed the features of the cinema's structure including its vaulted ceiling, roof trusses and balcony/circle. The Lounge Cinema has a footprint of c. 600sq. metres.

Issued by WY Archaeology Advisory Service

July/2011

3 Planning Background

The site owners, through their agents Kilmartin Plowman & Partners Limited (Lodge House, 12 Town Street, Horsforth, Leeds, LS18 4RJ, contact Richard Lockey ☎ 0113 2390460) have obtained planning consent (Planning Application No. P/10/03603/FU/NW and 10/03604/CA/N) for part demolition and redevelopment of the former cinema site retaining the decorative North Lane facade. The WY Archaeology Advisory Service (as Leeds City Council's archaeological advisor) has prepared this specification in order to allow the owner to meet the terms of an archaeological condition which has been placed on the consent.

4 Archaeological Interest

4.1 Historical Background

The Lounge Cinema was constructed in 1916 and was, until its interior was removed, one of the earliest cinemas to survive in near original form in the region. It remains an important example of a 1st-generation purpose-built picture house. As noted cinema buildings of this period are relatively rare and until recently have been subjected to very little analytical study. The Lounge is of particular interest because of its wartime date, which may have affected the materials used in its construction and design choices made with regards to its layout and structure.

The building's original internal features appear to have survived well into the late 1990s. However, recent inspection has revealed that the nearly all period elements of the interior have been removed to reveal the buildings underlying structure. This "stripped down" condition permits constructional detail to be viewed and recorded providing valuable information on the design and structures of cinemas of this date.

4.2 Impact of proposed development

Demolition and redevelopment will remove evidence of the buildings built form and historic function.

5 Aims of the Project

5.1 The first aim of the proposed work is to identify and objectively record by means of photographs any significant evidence for the original and subsequent historical form and functions of the site, and to place this record in the public domain by depositing it with the WY Historic Environment Record (Registry of Deeds, Newstead Road, Wakefield WF1 2DE).

5.2 The second aim of the proposed work is to analyse and interpret the buildings as an integrated system intended to perform a specialised function. The archaeologist on site should give particular attention to reconstructing as far as possible the functional arrangements and division of the buildings. The roles of historical plan form, layout and circulation / process flow should all be considered in this process of interpretation.

6 Recording Methodology

6.1 General Instructions

6.1.1 Health and Safety

The archaeologist on site will naturally operate with due regard for Health and Safety regulations. Prior to the commencement of any work on site (and preferably prior to submission of the tender) the archaeological contractor may wish to carry out a Risk Assessment in accordance with the Health and Safety at Work Regulations. The

archaeological contractor should identify any contaminants which constitute potential Health and Safety hazards (e.g. chemical drums or asbestos lagging) and make arrangements with their client for decontamination/making safe as is necessary and appropriate. The WY Archaeology Advisory Service and its officers cannot be held responsible for any accidents or injuries which may occur to outside contractors engaged to undertake this survey while attempting to conform to this specification.

6.1.2 Confirmation of adherence to specification

Prior to the commencement of any work, the archaeological contractor must confirm in writing adherence to this specification (using the attached form), or state in writing (with reasons) any specific proposals to vary the specification. Should the contractor wish to vary the specification, then written confirmation of the agreement of the WY Archaeology Advisory Service to any variations is required prior to work commencing. Unauthorised variations are made at the sole risk of the contractor (see para. 8.3, below). Modifications presented in the form of a re-written project brief will not be considered by the West Yorkshire Archaeology Advisory Service.

6.1.3 Confirmation of timetable and contractor's qualifications

Prior to the commencement of *any work*, the archaeological contractor must provide WYAAS in writing with:

- a projected timetable for the site work
- details of project staff structure and numbers
- names and CVs of key project members (the project manager, site supervisor, any proposed specialists, sub-contractors etc.)
- details of any specialist sub-contractors

All project staff provided by the archaeological contractor must be suitably qualified and experienced for their roles. In particular, staff involved in building recording should have proven expertise in the recording and analysis of industrial buildings. The timetable should be adequate to allow the work to be undertaken to the appropriate professional standard, subject to the ultimate judgement of WYAAS.

6.1.4 Site preparation

It is not envisioned that any special measures need be taken to facilitate this fieldwork.

6.1.5 Documentary research

The archaeological contractor should perform a rapid map regression and obtain copies of all relevant articles, photographs and reports held by the applicant to assist in the analysis and interpretation of the site. If building control plans are held by the West Yorkshire Archives Service they should be consulted to establish the original technical layout of the building (West Yorkshire Archives, Leeds, 2 Chapeltown Road, Sheepscar, Leeds LS7 3AP Tel: 0113 214 5814).

6.1.6 Use of existing plans

Historic and current architect's drawings if suitable may, with the agreement of the originator, be used to provide as a basis for record drawings and photographic location plans.

6.2 Sequence of recording

6.2.1 Principal Record

A drawn and photographic record should be made of the entire cinema prior to demolition. Details are given below.

6.3 Written Record

The archaeologist on site should carefully examine all parts of the cinema prior to the commencement of recording, in order to identify all features relevant to its original use and to obtain an overview of the development of the building and of the site as a whole. As part of this exercise, the archaeologist on site should produce written observations (e.g. on phasing; on building function) sufficient to permit the preparation of a report on the structure.

6.4 Drawn Record

6.4.1 Drawings required

The drawn record should comprise:

- A plan of all floors of the buildings with reflected roof detail or separate floor and reflected roof plans if this will produce a more satisfactory result
- An internal elevation of the southern (North Lane) façade including foyer and screen area showing rake of floors, ventilation and heating arrangements in the Auditorium and any surviving features in the foyer
- An east to west section showing construction of the auditorium including the structure of circle and roof

Drawings should be made at an appropriate scale (not smaller than 1:100 for plans; not smaller than 1:50 for sections). The structures should be recorded as existing, but a clear distinction should be made on the final drawings between surviving as-built features and all material introduced in the structure during the late 20th-century.

6.4.2 Provision for Additional Drawings

6.4.2a The recording requirements outlined above are based on a brief inspection of the site by the WY Archaeology Advisory Service. However, detailed examination and analysis of the site by the archaeological contractor may reveal features which merit detailed recording beyond what has been specifically required. In addition to what is requisite to complete the work specified above, the archaeological contractor should tender for a contingency period of one day recording on site (with two days drawing-up time off site – three days in total) in order that features so identified may be adequately recorded. This contingency should be clearly and separately identified in any tender document.

6.4.2b If features requiring additional drawing are identified during the course of work on site, the WY Archaeology Advisory Service should be contacted as soon as possible, and should be provided in writing with a schedule of proposed additional work. A site visit will then be arranged by the WYAAS to examine the features in question and to assess the need to apply the contingency (this visit will usually be combined with a routine monitoring visit). Implementation of the contingency will be at the decision of the West Yorkshire Archaeology Advisory Service, which will be issued in writing, if necessary in retrospect after site discussions.

6.4.3 Scope of record

All features of archaeological and architectural interest identified during the process of appraisal should be incorporated into, and clearly identified in, the final drawn record. Typically, items of interest would include:

- Details of original fixtures and fittings including ventilation and heating arrangements
- Evidence of original function e.g. circulation spaces and back of house areas.
- Floor finishes and profiles where appropriate

but this list should not be treated as exhaustive. The archaeologist on site should also identify and note:

- any significant changes in construction material – this is intended to include significant changes in stone/brick type and size
- any blocked, altered or introduced openings
- evidence for phasing, and for historical additions or alterations to the building.

6.4.4 Dimensional accuracy

Dimensional accuracy should accord with the normal requirements of the English Heritage Architecture and Survey Branch (at 1:20, measurements should be accurate to at least 10mm; at 1:50, to at least 20mm; at 1:100, to at least 50mm). Major features such as changes in structural material may be indicated in outline.

6.4.5 Drawing method

The survey may be executed either by hand or by means of reflectorless EDM as appropriate. In accordance with national guidelines¹, drawings executed on site should be made either on polyester-based film (minimum thickness 150 microns) with polymer-bonded leads of an appropriate thickness and density, or on acid-free or rag paper. If finished drawings are generated by means of CAD or a similar proven graphics package, recorders should ensure that the software employed is sufficiently advanced to provide different line-weight (point-size); this feature should then be used to articulate the depth of the drawings. CAD repeats or cloning of features should **not** be used. What is required as an end product of the survey is a well-modelled and clear drawing; ambiguous flat-line drawings should be avoided. Drawing conventions should conform to English Heritage guidelines as laid out in English Heritage 2006, *Understanding Historic Buildings – a guide to good recording practice*, and the WYAAS would recommend that the CAD layering protocol detailed in the same volume (8.3, Table 2) should be adhered to.

6.5 Photographic Record

6.5.1 External photographs

An external photographic record should be made of all elevations of the cinema from vantage points as nearly parallel to the elevation being photographed as is possible within the constraints of the setting. The contractor should ensure that all visible elements of each elevation are recorded photographically; this may require photographs from a number of vantage points. A general external photographic record should also be made which includes a number of oblique general views of the buildings from all sides, showing them and the complex as a whole in its setting. In addition, a 35mm general colour-slide survey or digital photography (see 6.5.6 below for digital photography) of the buildings should also be provided (using a variety of wide-angle, medium and long-distance lenses). While it is not necessary to duplicate

¹ English Heritage 2006, *Understanding Historic Buildings – a guide to good recording practice*, 7.1.1ff

every black-and-white shot, the colour record should be sufficiently comprehensive to provide a good picture of the form and general appearance of the complex and of the individual structures.

6.5.2 Internal photographs

A general internal photographic record should be made of the building. General views should be taken of *each room* or discrete internal space from a sufficient number of vantage points to adequately record the form, general appearance and manner of construction of each area photographed. In areas which are wholly modern in appearance, character and materials, a single shot to record current appearance will suffice.

6.5.3 Detail photographs

In addition, detailed record shots should be made of the following elements:

- Roof Structure and ridge vent
- Details of the circle's method of construction including the large steel beam
- Original doors, door frames, windows and window frames if any survive
- Any other evidence considered to be related to the construction and operation of the cinema

But this list should not be treated as exhaustive. The archaeologist on site should also identify and note:

- any significant changes in construction material – this is intended to include significant changes in stone/brick type and size
- any blocked, altered or introduced openings
- evidence for phasing, and for historical additions or alterations to the building.

Elements for which multiple examples exist (e.g. each type of roof truss, column or window frame) may be recorded by means of a single representative illustration. **N.B.** Detail photographs must be taken at medium-to-close range and be framed in such a way as to ensure that the element being photographed clearly constitutes the principal feature of the photograph.

6.5.4 Equipment

General photographs should be taken with a Large Format camera (5" x 4" or 10" x 8") using a monorail tripod, or with a Medium Format camera which has perspective control, using a tripod. The contractor must have proven expertise in this type of work. Any detail photographs of structural elements should if possible be taken with a camera with perspective control. Other detail photographs may be taken with either a Medium Format or a 35mm camera. All detail photographs must contain a graduated photographic scale of appropriate dimensions (measuring tapes and surveying staffs are not considered to be acceptable scales in this context). A 2-metre ranging-rod, discretely positioned, should be included in a selection of general shots, sufficient to independently establish the scale of all elements of the building and its structure.

6.5.5 Film stock

All record photographs are to be black and white, using conventional silver-based film only, such as Ilford FP4 or HP5, or Delta 400 Pro (a recent replacement for HP5 in certain film sizes such as 220). Dye-based (chromogenic) films such as Ilford XP2 and Kodak T40CN are unacceptable due to poor archiving qualities.

6.5.6 Digital photography

As an alternative to our requirement for colour slide photography, good quality digital photography may be supplied as an alternative, using cameras with a minimum resolution of 4 megapixels. Note that conventional black and white print photography is still required and constitutes the permanent record. Digital images will only be acceptable as an alternative to colour slide photography if each image is supplied in three file formats (as a RAW data file, a DNG file and as a JPEG file). The contractor must include metadata embedded in the DNG file. The metadata must include the following: the commonly used name for the site being photographed, the relevant centred OS grid coordinates for the site to at least six figures, the relevant township name, the date of photograph, the subject of the photograph, the direction of shot and the name of the organisation taking the photograph. Images are to be supplied to WYAAS on gold CDs by the archaeological contractor accompanying the hard copy of the report.

6.5.7 Printing

6.5.6a Record photographs should be printed at a minimum of 5" x 4". In addition, a small selection of photographs (the best of the exterior setting shots and interior shots) should be printed at 10" x 8". Bracketed shots of identical viewpoints need not be reproduced, but all viewpoints must be represented within the report.

6.5.6b Prints may be executed digitally from scanned versions of the film negatives, and may be manipulated to improve print quality (but **not** in a manner which alters detail or perspective). All digital prints must be made on paper and with inks which are certified against fading or other deterioration for a period of 75 years or more when used in combination. If digital printing is employed, the contractor must supply details of the paper/inks used in writing to the WY Archaeology Advisory Service, with supporting documentation indicating their archival stability/durability. Written confirmation that the materials are acceptable must have been received from the WYAAS prior to the commencement of work on site.

6.5.7 Documentation

A photographic register detailing (as a minimum) location, direction and subject of shot must accompany the photographic record; a separate photographic register should be supplied for any colour slides or for colour digital photographs. The position and direction of each photograph and slide should be noted on a copy of the building plan, which should also be marked with a north pointer.

7. Post-Recording Work and Report Preparation

7.1 After completion of fieldwork

Prior to the commencement of any other work on site, the archaeological contractor should arrange a meeting at the offices of the WY Archaeology Advisory Service to present a photo-location plan and the photographic contact prints adequately referenced to this plan (material supplied will be returned to the contractor). **N.B.** if

full-sized prints or digital versions of contact sheets are supplied for this purpose, they must be accompanied by a sample of the processed negatives. If appropriate, the WY Archaeology Advisory Service will then confirm to Leeds Planning Services that fieldwork has been satisfactorily completed and that other work on site may commence (although discharge of the archaeological condition will not be recommended until a completed copy of the full report and photographic record has been received and approved by the West Yorkshire Archaeology Advisory Service).

7.2 Report Preparation

7.2.1 Report format and content

A written report should be produced. This should include:

- an executive summary including dates of fieldwork, name of commissioning body, and a brief summary of the results including details of any significant finds
- an introduction outlining the reasons for the survey
- a brief architectural description of the buildings correlated to the photographic record, presented in a logical manner, (as a walk around and through the building, starting with setting, then progressing to all sides of the structure in sequence, and finally to the interior) and correlated/fully referenced to the photographic record.

The architectural description should be fully cross-referenced to the photographic record, sufficient to illustrate the major features of the site and the major points raised. It is not envisaged that the report is likely to be published, but it should be produced with sufficient care and attention to detail to be of academic use to future researchers. A copy of this specification and a quantified index to the field archive should also be bound into the back of the report. The cover sheet should include a centred eight-figure OS grid reference and the name of the township in which the site is located (Headingley cum Burley).

7.2.2 Report Illustrations

Illustrations should include:

- a location map at a scale sufficient to allow clear identification of the building in relation to other buildings in the immediate area
- a drawing at a legible scale, on which position and direction of each photograph has been noted
- any relevant historic map editions, with the position and extent of the site clearly indicated
- any additional illustrations pertinent to the site
- a complete set of good-quality laser copies of all photographs. All photographs should be accompanied by detailed captions clearly locating and identifying any pertinent features.

The latter should be bound into the report, appropriately labelled (numbered, and captioned in full) and fully referenced within the report. When captioning, contractors should identify the individual photographs by means of a running sequence of numbers (e.g. Plate no. 1; Plate no. 2), and it is this numbering system which should be used in cross-referencing throughout the report and on the photographic plans.

However, the relevant original film and frame number should be included in brackets at the end of each caption.

7.3 Report deposition

7.3.1 General considerations

7.3.1a The report should be supplied to the client and identical copies supplied to the West Yorkshire HER, the WY Archive Service and to the National Monuments Record (English Heritage, Kemble Drive, Swindon SN2 2GZ – for the attention of Mike Evans, Head of Archives). The report supplied to the NMR should be in digital format only. A recommendation from WYAAS for discharge of the archaeological condition is dependant upon receipt by WYAAS of a satisfactory report which has been prepared in accordance with this specification. Any comments made by WYAAS in response to the submission of an unsatisfactory report will be taken into account and will result in the reissue of a suitably edited report to all parties, within a timescale which has been agreed with WYAAS.

7.3.1b The report copy supplied to the West Yorkshire HER should include a complete set of photographic prints (see Para. 7.3.2 below). The finished report should be supplied within eight weeks of completion of all fieldwork, unless otherwise agreed with the West Yorkshire Archaeology Advisory Service. The information content of the report will become publicly accessible once deposited with the Advisory Service, unless confidentiality is explicitly requested, in which case it will become publicly accessible six months after deposit.

7.3.1c **Copyright** - Please note that by depositing this report, the contractor gives permission for the material presented within the document to be used by the WYAAS, in perpetuity, although The Contractor retains the right to be identified as the author of all project documentation and reports as specified in the *Copyright, Designs and Patents Act 1988* (chapter IV, section 79). The permission will allow the WYAAS to reproduce material, including for non-commercial use by third parties, with the copyright owner suitably acknowledged.

7.3.1.d The West Yorkshire HER supports the Online Access to Index of Archaeological Investigations (OASIS) project. The overall aim of the OASIS project is to provide an online index to the mass of archaeological grey literature that has been produced as a result of the advent of large-scale developer funded fieldwork. The archaeological contractor must therefore complete the online OASIS form at <http://ads.ahds.ac.uk/project/oasis/>. Contractors are advised to contact the West Yorkshire HER officer prior to completing the form. Once a report has become a public document by submission to or incorporation into the HER, the West Yorkshire HER may place the information on a web-site. Please ensure that you and your client agree to this procedure in writing as part of the process of submitting the report to the case officer at the West Yorkshire HER.

7.3.1e With the permission of the developer, the archaeological contractor are encouraged to consider the deposition of a copy of the report for this site with the appropriate Local History Library.

7.3.2 Deposition with WY Archaeology Advisory Service (West Yorkshire Historic Environment Record)

The report copy supplied to the WY Archaeology Advisory Service should also be accompanied by both the photographic negatives and a complete set of labelled photographic prints (mounted in KENRO display pockets or similar, and arranged in such a way that labelling is readily visible) bound in a form which will fit readily into a standard filing cabinet suspension file (not using hard-backed ring-binders). Labelling should be on the *back* of the print in pencil giving film and frame number only and on applied printed labels on the front of the appropriate photographic sleeve which should include:

- film and frame number
- date recorded and photographer's name
- name and address of building
- national grid reference
- specific subject of photograph.

Negatives should be supplied in archivally stable mounts (KENRO display pockets or similar), and each page of negatives should be clearly labelled with the following:

- Township name (HEADINGLEY CUM BURLEY)
- Site name and address
- Date of photographs (month/year)
- Name of archaeological contractor
- Film number

Colour slides should be mounted, and the mounts suitably marked with – 'Headingley cum Burley' (the Township name) with 'Lounge Cinema' under, at the top of the slide; grid reference at the bottom; date of photograph at the right hand side of the mount; subject of photograph at the left hand side of the mount. Subject labelling may take the form of a numbered reference to the relevant photographic register. The slides should be supplied to the WY Archaeology Advisory Service in an appropriate, archivally stable slide hanger (for storage in a filing cabinet).

7.4 Summary for publication

The attached summary sheet should be completed and submitted to the WY Archaeology Advisory Service for inclusion in the summary of archaeological work in West Yorkshire published on the WYAAS website. During fieldwork monitoring visits WYAAS officers will take digital photographs which may be published on the Advisory Service's website as part of an ongoing strategy to enable public access to information about current fieldwork in the county.

7.5 Preparation and deposition of the archive

After the completion of all recording and post-recording work, a fully indexed field archive should be compiled consisting of all primary written documents and drawings, and a set of suitably labelled photographic contact sheets (only). Standards for archive compilation and transfer should conform to those outlined in *Archaeological Archives – a guide to best practice in creation, compilation, transfer and curation* (Archaeological Archives Forum, 2007). The field archive should be deposited with the Leeds Office of the West Yorkshire Archive Service (Chapel Town, Sheepscar, Leeds, LS7 3AP, 0 113 214 5814, leeds@wyjs.org.uk), and should be accompanied by a copy of the full report as detailed above. Deposition of the archive should be confirmed in writing to the WY Archaeology Advisory Service.

8 General considerations

8.1 Technical queries

Any technical queries arising from this specification should be addressed to the WY Archaeology Advisory Service without delay.

8.2 Authorised alterations to specification by contractor

It should be noted that this specification is based upon records available in the West Yorkshire Historic Environment Record and on a brief examination of the site by the West Yorkshire Archaeology Advisory Service. Archaeological contractors submitting tenders should carry out an inspection of the site prior to submission. If, on first visiting the site or at any time during the course of the recording exercise, it appears in the archaeologist's professional judgement that

- i) a part or the whole of the site is not amenable to recording as detailed above, and/or
- ii) an alternative approach may be more appropriate or likely to produce more informative results, and/or
- iii) any features which should be recorded, as having a bearing on the interpretation of the structure, have been omitted from the specification,

then it is expected that the archaeologist will contact the WY Archaeology Advisory Service as a matter of urgency. If contractors have not yet been appointed, any variations which the WY Archaeology Advisory Service considers to be justifiable on archaeological grounds will be incorporated into a revised specification, which will then be re-issued to the developer for redistribution to the tendering contractors. If an appointment has already been made and site work is ongoing, the WY Archaeology Advisory Service will resolve the matter in liaison with the developer and the Local Planning Authority.

8.3 Unauthorised alterations to specification by contractor

It is the archaeological contractor's responsibility to ensure that they have obtained the West Yorkshire Archaeology Advisory Service's consent in writing to any variation of the specification prior to the commencement of on-site work or (where applicable) prior to the finalisation of the tender. Unauthorised variations may result in the WY Archaeology Advisory Service being unable to recommend discharge of the archaeological recording condition to the Local Planning Authority and are made solely at the risk of the contractor.

8.4 Monitoring

This exercise will be monitored as necessary and practicable by the WY Archaeology Advisory Service in its role as 'curator' of the county's archaeology. The Advisory Service should receive at least one week's notice in writing of the intention to start fieldwork. A copy of the contractor's Risk Assessment should accompany this notification.

8.5 Valid period of specification

This specification is valid for a period of one year from date of issue. After that time it may need to be revised to take into account new discoveries, changes in policy or the introduction of new working practices or techniques.

Any queries relating to this specification should be addressed to the WY Archaeology Advisory Service without delay.

**West Yorkshire Archaeology Advisory Service
David Hunter**

July 2011

**West Yorkshire Archaeology Advisory Service
Registry of Deeds
Newstead Road
Wakefield
WF1 2DE**

**Telephone: (01924 306798).
Fax: (01924) 306810
E-mail: dhunter@wyjs.org.uk**

APPENDIX 2: PHOTOGRAPHIC LISTING AND LOCATING PLANS

FORMAT	SHOT	DETAILS	DIR
digital	1	External, N.W. elevation	S.E.
digital	2	External, N.W. elevation	S.E.
digital	3	External, N.W. & S.W. elevations	E
digital	4	External, N.W. & S.W. elevations	E
digital	5	External, S.W. & S.E. elevations	N
digital	6	External, S.W. & S.E. elevations	N
digital	7	External, S.W. & S.E. elevations	N
digital	8	External, S.W. & S.E. elevations	N
digital	9	External, S.E. elevation	W
digital	10	External, S.E. elevation	W
digital	11	External, S.E. elevation	W
digital	12	External, S.E. elevation	W
digital	13	External, N.E. elevation	S.W.
digital	14	External, N.E. elevation	S.W.
digital	15	External, Cinema in context of North Lane	W.S.W.
digital	16	External, Foyer entrance of S.E. facade	N.W.
digital	17	External, Foyer entrance of S.E. facade	N.W.
digital	18	Internal, Screen from auditorium	S.W.
digital	19	Internal, Underside of circle & part of N.W. auditorium wall	W
digital	20	Internal, Underside of circle & part of S.E. auditorium wall	S.S.E.
digital	21	Internal, S.E. wall of auditorium	E
digital	22	Internal, Circle, N.E. & S.E. walls of auditorium	E.N.E.
digital	23	Internal, Circle, N.E. & S.E. walls of auditorium	E.N.E.
digital	24	Internal, Circle, N.W. & N.E. walls of auditorium	N
digital	25	Internal, Circle, N.W. & N.E. walls of auditorium	N
digital	26	Internal, Circle & N.W. wall of auditorium	N.N.W.
digital	27	Internal, Overall view of auditorium & circle	N.E.
digital	28	Internal, Overall view of auditorium & circle	N.E.
digital	29	Internal, N.E. wall of auditorium	E.N.E.
digital	30	Internal, Ceiling & roof structure	S.W.
digital	31	Internal, Screen end of auditorium	S.W.
digital	32	Internal, Circle & auditorium	S.W.
digital	33	Internal, Circle & auditorium	S.S.W.

digital	34	Internal, Circle & auditorium	W.S.W.
digital	35	Internal, Circle & auditorium	W.S.W.
digital	36	Internal, Ceiling & roof structure	S.W.
digital	37	Internal, Detail of ceiling vent	S.W.
digital	38	Internal, Detail of ceiling & roof structure	W.S.W.
digital	39	Internal, Fixing of roof truss to S.E. wall	S.S.E.
digital	40	Internal, Ventilation grille to S.E. wall of circle	S.E.
digital	41	Internal, Circle & N.E. wall	N.W.
digital	42	Internal, Circle & N.E. wall	E
digital	43	Internal, Structural detail to underside of circle	S.S.E.
digital	44	Internal, Structural detail to underside of circle	S.E.
digital	45	Internal, Structural detail to underside of circle	S.S.E.
digital	46	Internal, Circle & auditorium	S.W.
digital	47	Internal, Circle & auditorium	W.S.W.
digital	48	Internal, Circle & auditorium	S.S.E.
digital	49	Internal, Circle & auditorium	S.S.E.
digital	50	Internal, Detail of circle structure	E.N.E.
digital	51	Internal, Foyer, central part to ground floor	S.S.E.
digital	52	Internal, Foyer, central part to ground floor	S.S.E.
digital	53	Internal, Foyer, central part to ground floor, fireplace scars	S.W.
digital	54	Internal, Foyer, main entrance doorway to ground floor	S.E.
digital	55	Internal, Foyer, main entrance doorway to ground floor	S.E.
digital	56	Internal, Foyer, main entrance doorway to ground floor	S.E.
digital	57	Internal, Foyer, towards central part of ground floor	W
digital	58	Internal, Foyer, towards main doorway ground floor	E
digital	59	Internal, Basement, N.W. part	S.E.
digital	60	Internal, Basement, S.E. part	S.E.
digital	61	Internal, Basement ceiling to N.W. part	S.E.
digital	62	Internal, Basement	N.W.
digital	63	Internal, Basement, N.W. part	N.W.
digital	64	Internal, Basement, N.W. part	N.W.
digital	65	Internal, Steps to basement from foyer	N.E.
digital	66	Internal, Position of former steps to projection room	S
digital	67	Internal, Position of former steps to projection room	S
digital	68	Internal, Position of former steps to projection room	S
digital	69	Internal, Blocked door from foyer to projection room steps	N.E.

digital	70	Internal, S.W. wall of projection room	S
digital	71	External, S.W. & S.E. elevations	N
digital	72	External, Dated rainwater hopper to S.E. elevation	N.W.
digital	73	External, Detail & fitting to pediment of S.E. facade	N
digital	74	External, Detail & fitting to pediment of S.E. facade	N
digital	75	External, Chimney above foyer roof	N.W.
digital	76	External, Fanlight & arch to foyer entrance	N.W.
digital	77	External, Fanlight & arch to foyer entrance	N.W.
digital	78	Internal, Test-pit towards S.W. end of S.E. wall	S
digital	79	Internal, First floor, exterior of projection room	S
digital	80	Internal, First floor, removed wall within projection room	E
B + W	F1/1	External, N.W. elevation	S.E.
B + W	F1/2	External, N.W. elevation	S.E.
B + W	F1/3	External, N.W. & S.W. elevations	E
B + W	F1/4	External, N.W. & S.W. elevations	E
B + W	F1/5	External, S.W. & S.E. elevations	N
B + W	F1/6	External, S.W. & S.E. elevations	N
B + W	F1/7	External, S.W. & S.E. elevations	E.N.E.
B + W	F1/8	External, S.W. & S.E. elevations	E.N.E.
B + W	F1/9	External, S.W. & S.E. elevations	E.N.E.
B + W	F1/10	External, S.W. & S.E. elevations	E.N.E.
B + W	F1/11	External, S.E. elevation	W
B + W	F1/12	External, S.E. elevation	W
B + W	F1/13	External, S.E. elevation	W
B + W	F1/14	External, S.E. elevation	W
B + W	F2/1	Internal, Circle, N.W. & N.E. walls of auditorium	N
B + W	F2/2	Internal, Circle, N.W. & N.E. walls of auditorium	N
B + W	F2/3	Internal, Circle, N.E. & S.E. walls of auditorium	E.N.E.
B + W	F2/4	Internal, Circle, & S.E. wall of auditorium	E.N.E.
B + W	F2/5	Internal, Underside of circle & S.E. wall of auditorium	S.S.E.
B + W	F2/6	Internal, Underside of circle & N.W. wall of auditorium	W
B + W	F2/7	Internal, Screen from auditorium	S.W.
B + W	F2/8	Internal, Screen from auditorium	S.W.
B + W	F2/9	External, Foyer entrance of S.E. facade	N.W.
B + W	F2/10	External, Foyer entrance of S.E. facade	N.W.

B + W	F2/11	External, Foyer entrance of S.E. facade	N.W.
B + W	F2/12	External, Cinema in context of North Lane	W.S.W.
B + W	F2/13	External, N.E. elevation	S.W.
B + W	F2/14	External, N.E. elevation	S.W.
B + W	F3/1	Internal, Circle & N.W. wall of auditorium	N.N.W.
B + W	F3/2	Internal, Circle & N.W. wall of auditorium	N.N.W.
B + W	F3/3	Internal, Overall view of auditorium & circle	N.E.
B + W	F3/4	Internal, N.E. wall of auditorium	E.N.E.
B + W	F3/5	Internal, Ceiling & roof structure	S.W.
B + W	F3/6	Internal, Screen end of auditorium	S.W.
B + W	F3/7	Internal, Screen end of auditorium	S.W.
B + W	F3/8	Internal, Circle & auditorium	S.W.
B + W	F3/9	Internal, Circle & auditorium	S.W.
B + W	F3/10	Internal, Circle & auditorium	S.S.W.
B + W	F3/11	Internal, Circle & auditorium	W.S.W.
B + W	F3/12	Internal, Circle & auditorium	W.S.W.
B + W	F3/13	Internal, Detail of ceiling and roof truss structure	W.S.W.
B + W	F3/14	Internal, Detail of ceiling and roof truss structure	S.W.
B + W	F3/15	Internal, Detail of ceiling vent	S.W.
B + W	F4/1	Internal, Circle & N.E. wall	N.W.
B + W	F4/2	Internal, Circle & N.E. wall	E
B + W	F4/5	Internal, Structural detail to underside of circle	S.S.E.
B + W	F4/6	Internal, Structural detail to underside of circle	S.S.E.
B + W	F4/7	Internal, Structural detail to underside of circle	S.E.
B + W	F4/8	Internal, Foyer, central part to ground floor	S.S.E.
B + W	F4/9	Internal, Foyer, central part to ground floor, fireplace scars	S.W.
B + W	F4/10	Internal, Foyer, central part to ground floor, fireplace scars	S.W.
B + W	F4/11	Internal, Foyer, main entrance doorway to ground floor	S.E.
B + W	F4/12	Internal, Foyer, towards central part of ground floor	W
B + W	F4/13	Internal, Foyer, towards main doorway ground floor	E
B + W	F4/14	Internal, Basement, N.W. part	S.E.
B + W	F4/15	Internal, Basement, S.E. part	S.E.
B + W	F5/1	Internal, S.W. wall of projection room	S
B + W	F5/2	Internal, S.W. wall of projection room	S
B + W	F5/3	External, S.W. & S.E. elevations	N
B + W	F5/4	External, Fanlight & arch to foyer entrance	N.W.

B + W	F5/5	External, Fanlight & arch to foyer entrance	N.W.
B + W	F5/6	External, Fanlight & arch to foyer entrance	N.W.

Table 1 Photographic Listing



Figure 2, Photo-locating plan; Digital: Ground floor and Basement



Figure 3 Photo-locating plan; Digital: First floor



Figure 4 Photo-locating plan; Monochrome film: Ground floor and Basement

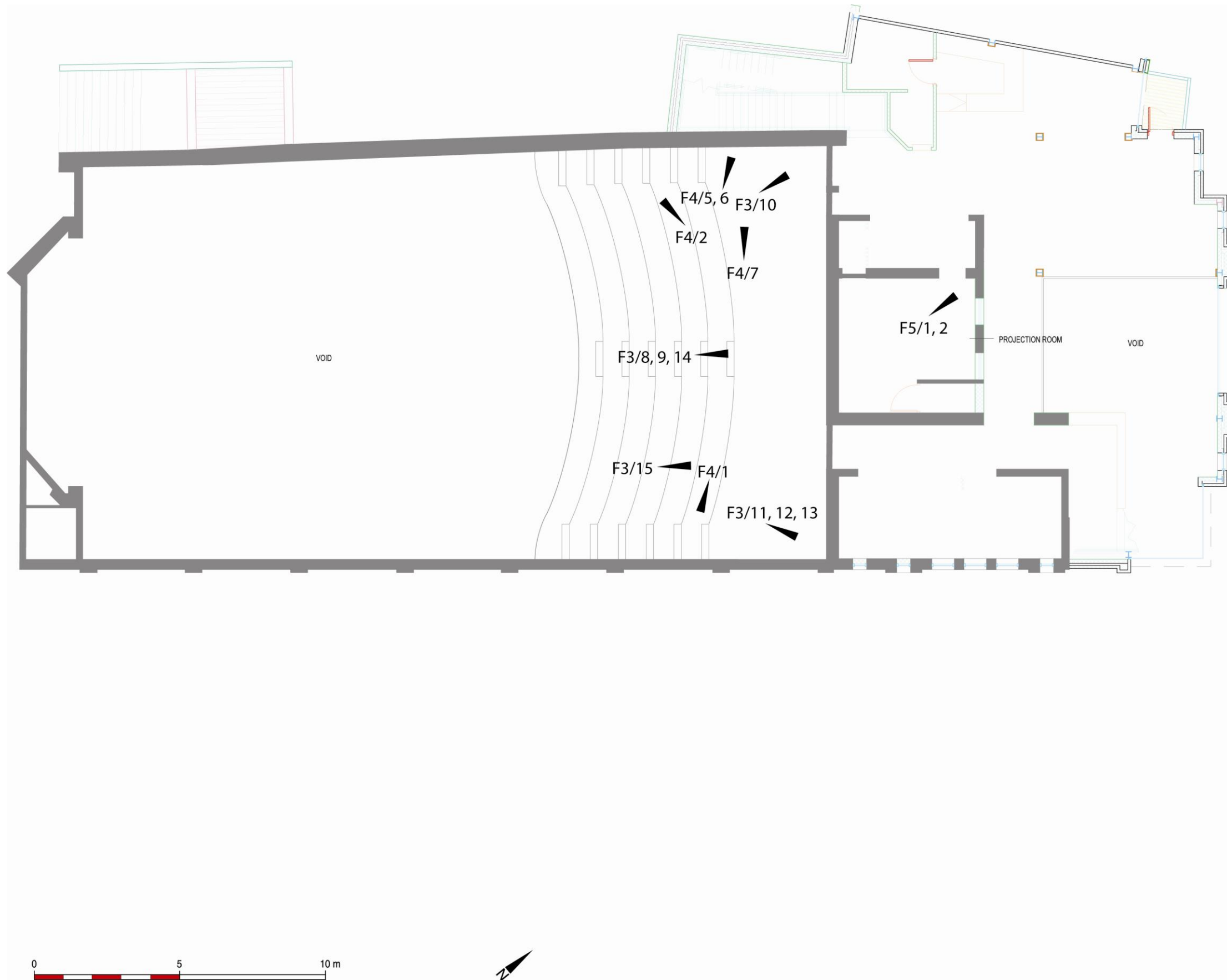


Figure 5 Photo-locating plan; Monochrom filme: First floor

APPENDIX 3: LATE 20TH CENTURY PLANS

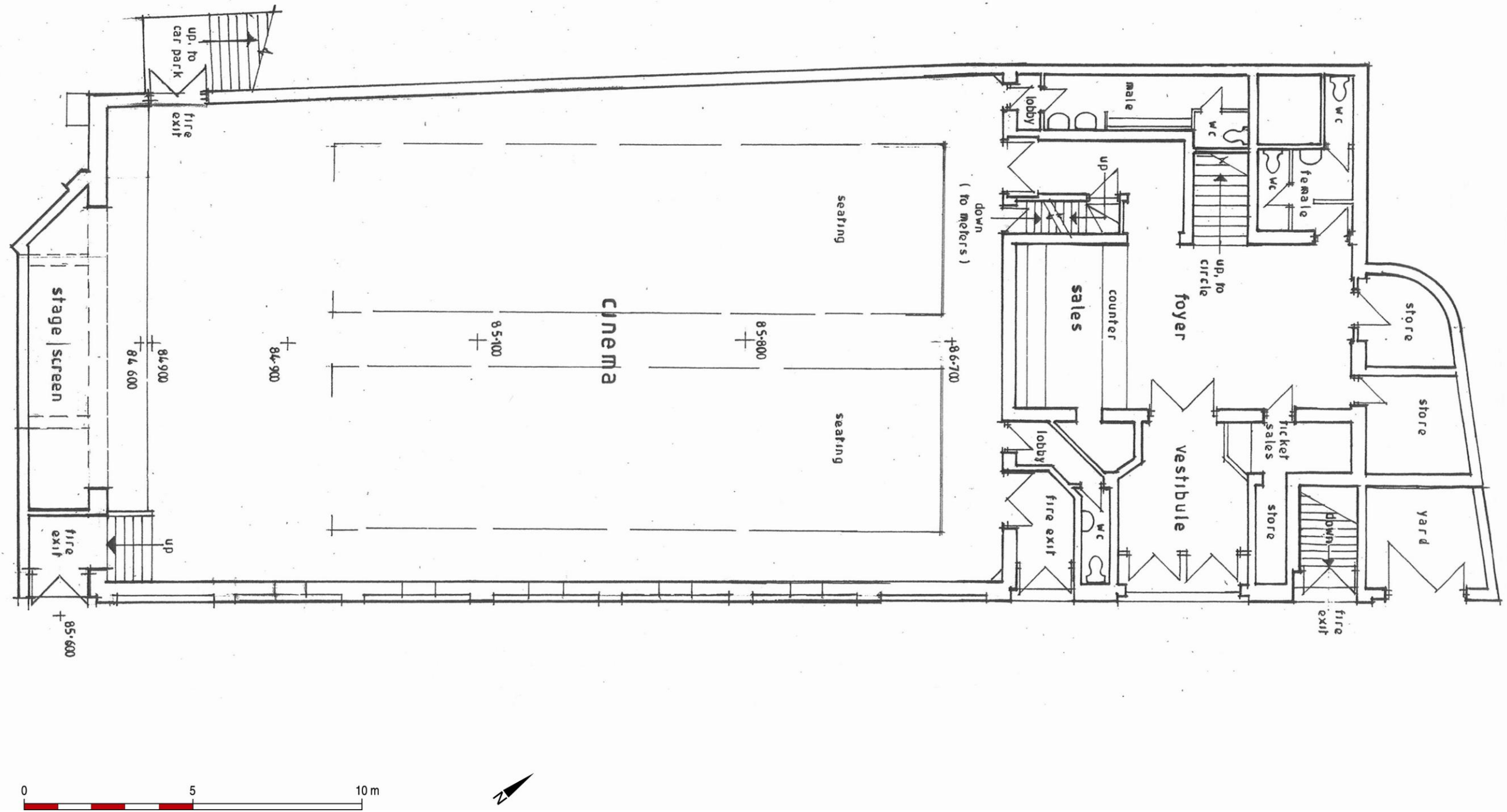


Figure 6 Ground floor plan, as of 1999/2000

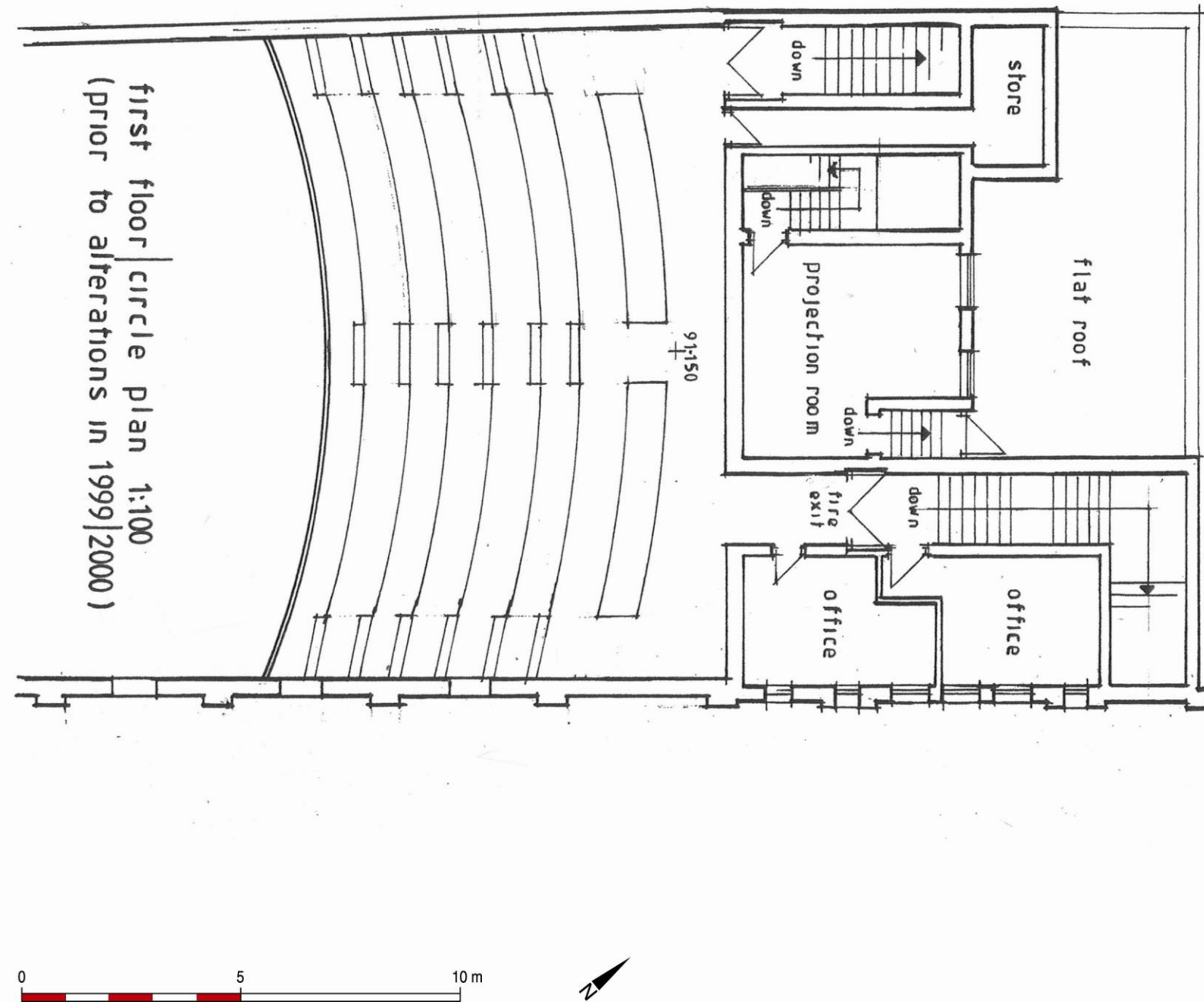


Figure 7 First floor plan, as of 1999/2000

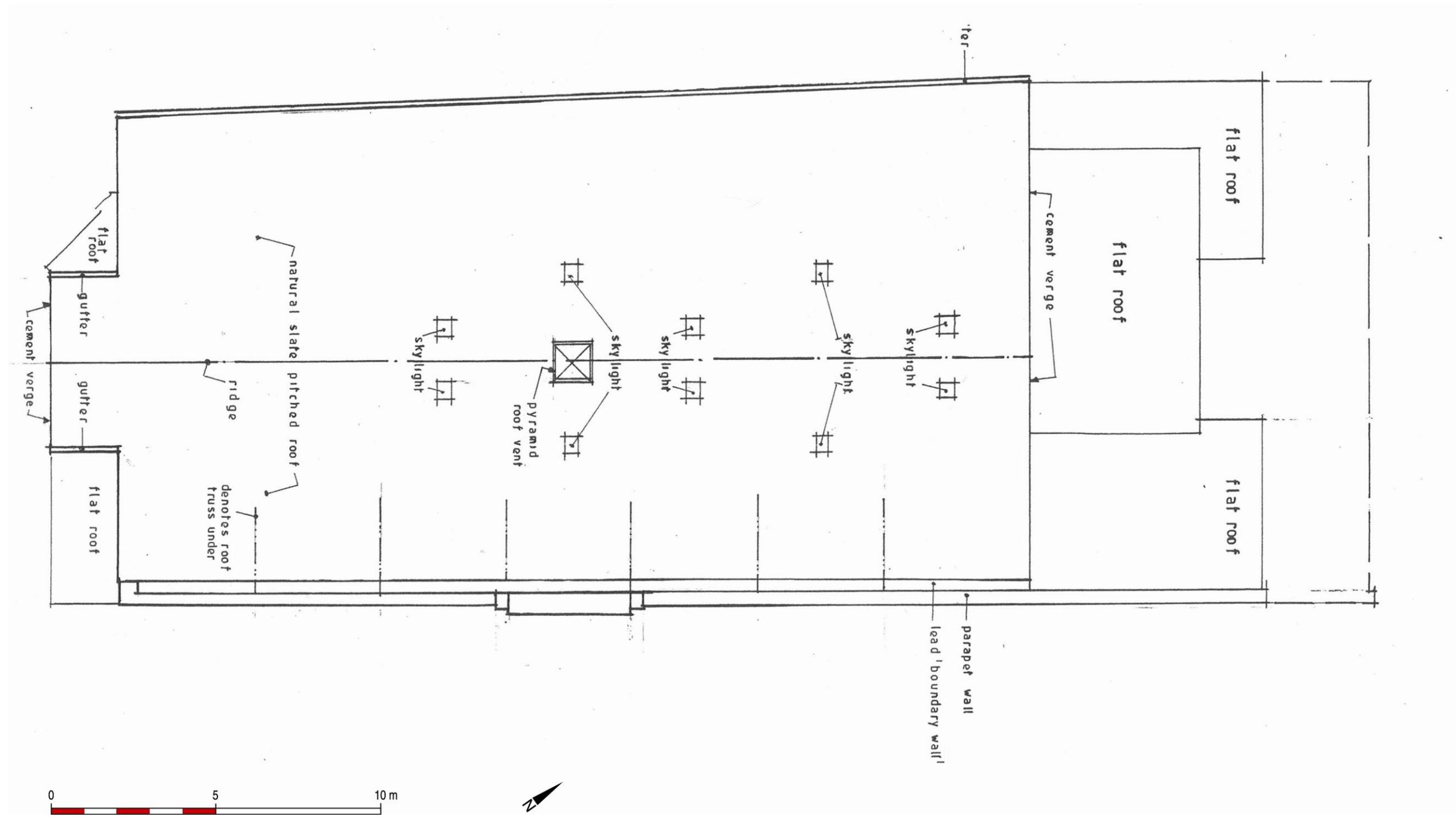


Figure 8 Roof plan, as of 1999/2000

APPENDIX 4: 2011 PLANS AND SECTIONS



Figure 9 Ground floor and basement plan as of July 2011

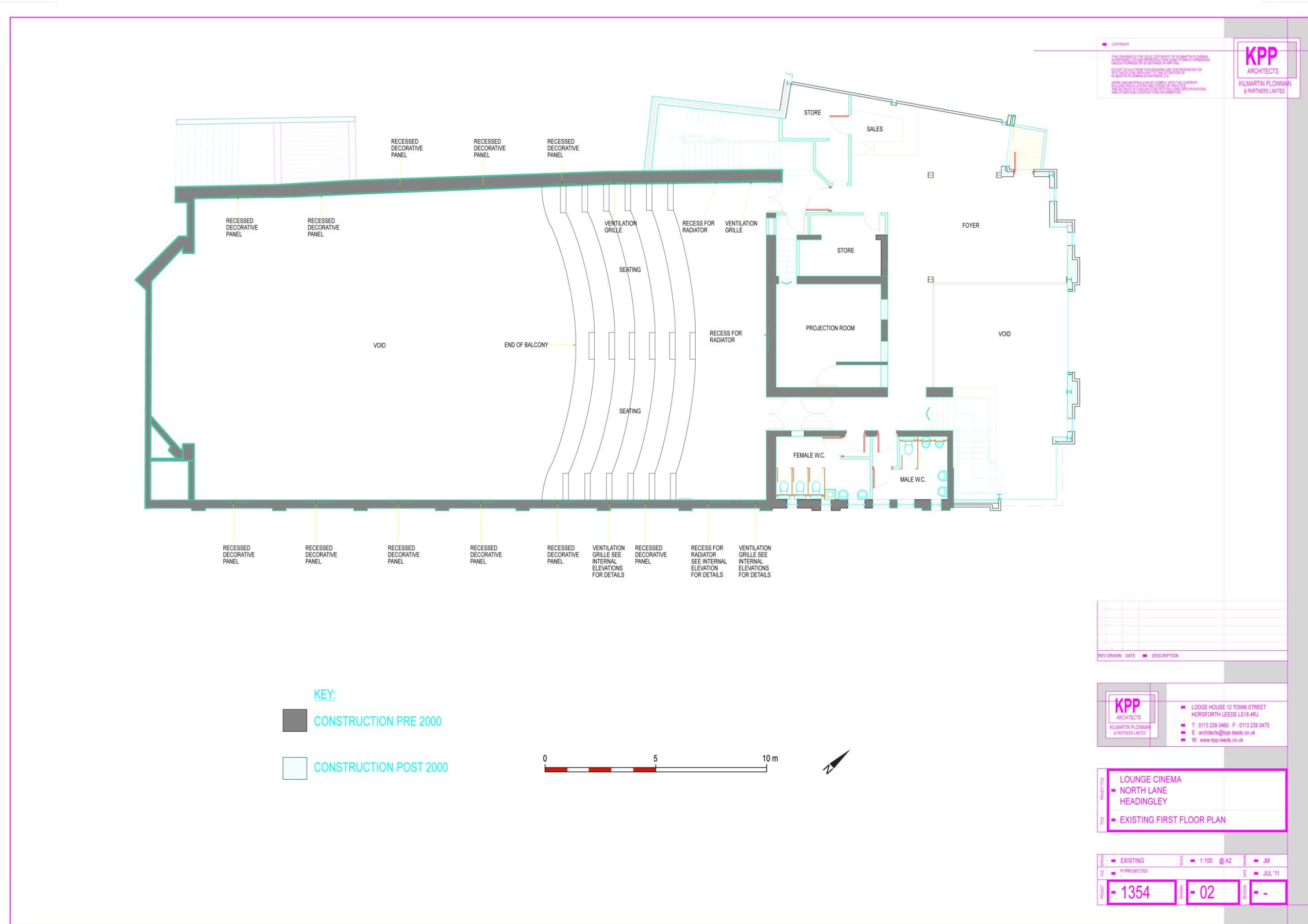


Figure 10 First floor plan, as of July 2011

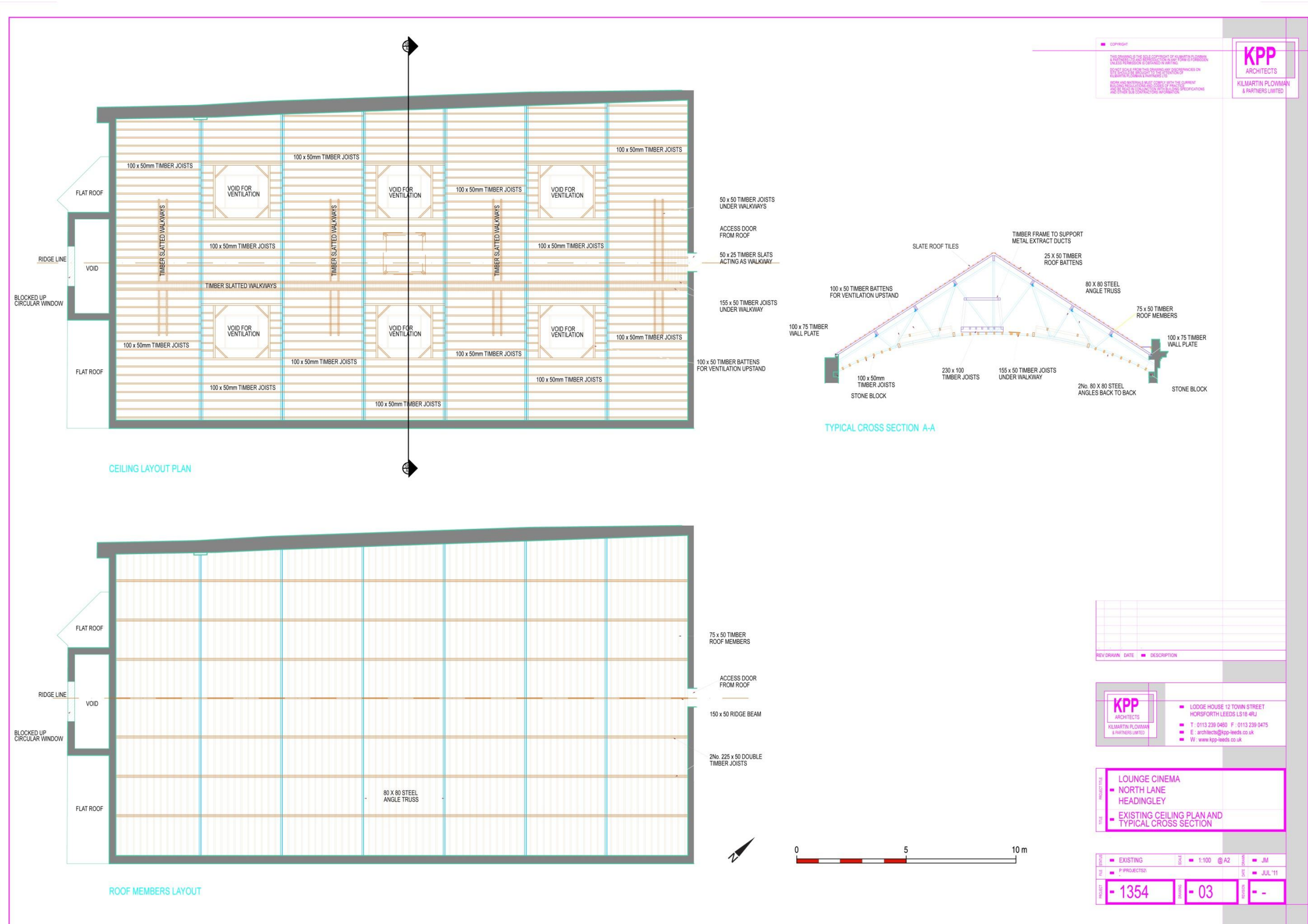


Figure 11 Ceiling plan, roof plan and truss elevation, as of July 2011

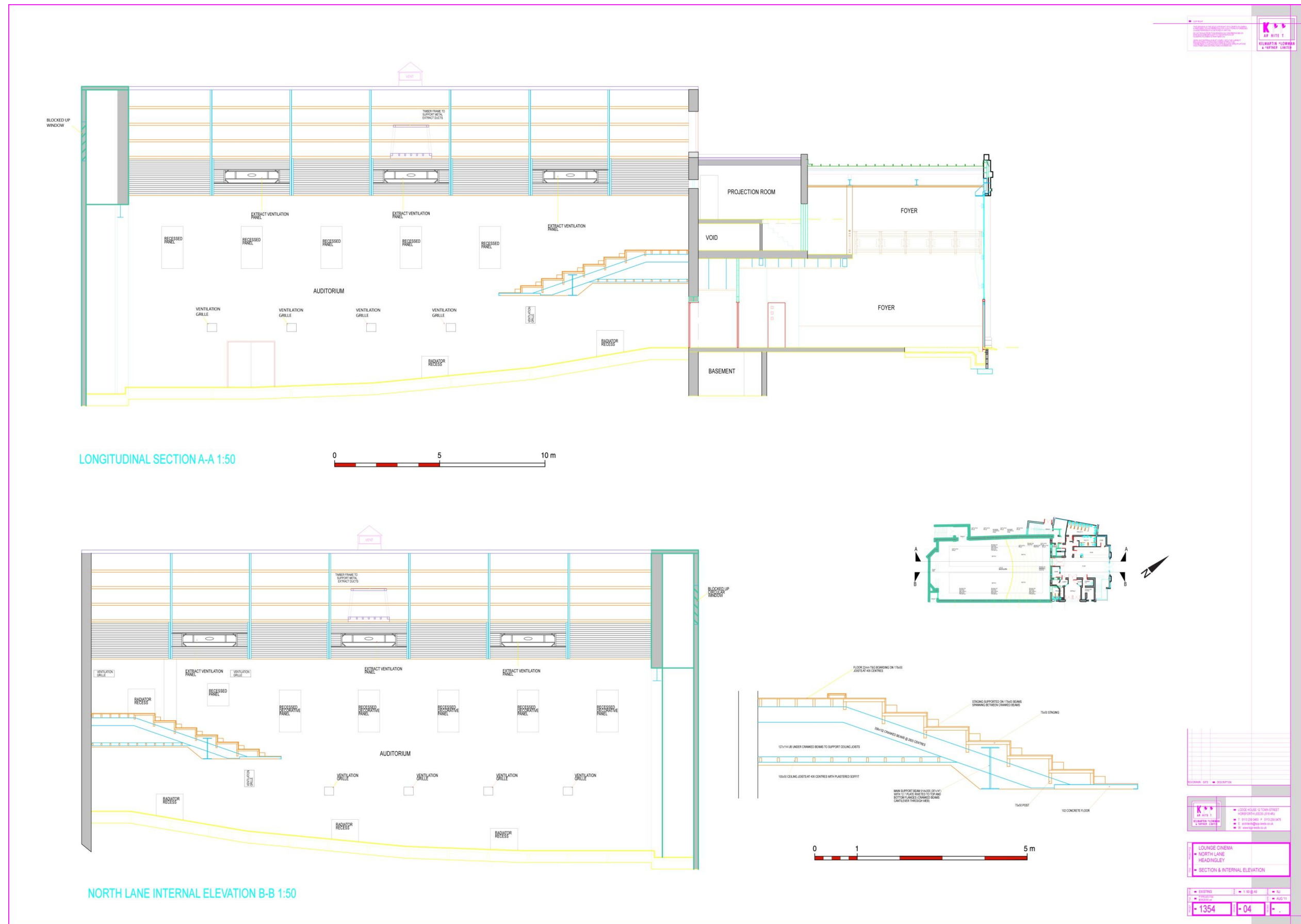


Figure 12 Longitudinal sections/elevation, as of July 2011

APPENDIX 5: QUANTIFIED FIELD ARCHIVE

The listing below relates to materials generated 'in the field' during the building recording visit of 26th – 27th July 2011. It does not include other archival materials such as the most recent architectural survey and research notes from archive, library and web-based sources.

- 26 x A4 pages of notes and sketches relating to the description of the cinema.
- 4 x A3 size plans of the cinema (architect supplied) with annotated field notes.
- 6 x A3 size plans of the cinema (architect supplied) marked with photo locations.
- 80 x Digital 'RAW' photographs (subsequently also converted to JPG and DNG formats).
- 64 x medium format monochrome photographs (5 films).