

THE WOODSHED

Technical Information

A Most Unusual Performance Space for A Most Unusual Museum



The Story Museum is a magical museum in the heart of Oxford that celebrates story and storytelling in all its forms through a rich mix of immersive exhibitions, creative activities and an exciting programme of live events. The Woodshed is a unique, multi-purpose space at the heart of the site which can be configured as an intimate, quirky, small-scale studio performance space with bleacher seating or in a multitude of other ways to facilitate creative activities and performances. It sits adjacent to The Magic Common Room – our dedicated creative learning space – and makes an inspirational additional activity space for our education and community projects. With its walls clad in reclaimed wooden doors and its jumble of shuttered windows, The Woodshed is the place where our visitors and participants discover doorways into other imaginative realms.

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www.storymuseum.org.uk

www.storymuseum.org.uk/hire

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A complete staff list can be found here: www.storymuseum.org.uk/about-us/our-people

Site Access and Parking:

The Story Museum is located in Oxford city centre and is easily accessed by public transport, bicycle or on foot. Bicycle parking is available on site. More details can be found here: www.storymuseum.org.uk/plan-your-visit/getting-here

There is no parking at The Story Museum on weekdays. At weekends there is one parking space available for visiting companies to use, provided this is requested in advance with the Production Manager.

If you have particular access requirements or concerns, please get in touch with us to discuss.



The museum buildings surround a large central courtyard which, during opening hours, is a busy pedestrian circulation space and café seating area. Vehicles can pull up to one of our two courtyard entranceways to unload but will not be able to remain there throughout your stay. On Saturdays and Sundays we have the use of one parking bay attached to our St Aldates entranceway, but on weekdays parking (after unload) must be found elsewhere. Please let us know your arrival time in advance.

The courtyard can be accessed by two routes – via Pembroke Street and via St Aldates.



Dimensions:

Gateway opening:
3.0m width x 2.8m minimum height (arched)

Maximum vehicle height
(Passageway ceiling and archway lowest points):
2.8m

Pembroke Street is a narrow, one-way road, accessed from St Ebbes Street (turn right at Modern Art Oxford). Entry to The Story Museum courtyard is on the left-hand side just before our vintage telephone box, through a pair of large wooden gates and low passageway. It is a sharp left-hand turn, and the narrowness of the road and gateway can make this manoeuvre challenging for larger vehicles, although not impossible for most small vans. Please note: This is the main pedestrian entrance during opening hours and at these times, vehicle access is not permitted. For short periods a vehicle can usually pull over onto the pavement between the gates and the telephone box to unload.



Entry from St Aldates is via a narrow passageway located in between The Old Tom pub and The Post Office, on the left-hand side as you travel into the city centre (or having turned left out of Pembroke Street). St Aldates is a busy city-centre road with bus stops on both sides and restricted to general traffic. Additionally, the passageway is shuttered to the general public at all times, so entry must be arranged in advance, and you will be met at Pembroke Street by a member of staff on arrival before being guided round to the St Aldates entrance.

Once you have turned into this passageway, entry to the courtyard is directly ahead of you, though a second roller-shuttered entranceway. This entrance is height limited and ramped. It is possible for a larger vehicle, such as a Luton to pull into the passageway, but it may then not be able to enter the courtyard. On Saturdays and Sundays a parking space in this alleyway is available for visiting companies by prior arrangement.

Dimensions:

St Aldates passageway entrance:
3.0m width x 3.8m minimum height (arched)

Story Museum courtyard entrance:
4.05m width x 2.9m height

Maximum vehicle height entering courtyard:
(Lowest ceiling point on slope):
2.7m



City Centre Restrictions & Local Parking:

We are situated in the heart of the city centre where a number of restrictions are in place which will impact your routes to and from us and can easily result in fines if not noted.

We strongly advise you to plan your routes carefully.

Traffic Filters: On Monday 28th September 2026 a traffic filters scheme comes into effect in central Oxford. Six ANPR camera points around the central Oxford area will capture all vehicles passing those points and cars will no longer be able to pass these points without incurring a fine.

If you are travelling to us in a van you are exempt from this system.

Information about the scheme and a map showing the camera points can be found here:

<https://www.oxfordshire.gov.uk/transport-and-travel/oxford-traffic-filters>

In order to get to us without crossing a camera point you will need to **approach via Abingdon Road**, turning left onto Speedwell Street, then right into Albion Place, right again into Littlegate Street (which becomes St Ebbes Street) and finally right again into the one-way Pembroke Street. Following this route you will not be fined.

If you are visiting on a weekday when we do not have a parking space for you onsite and will need to park elsewhere after unloading it is unfortunately difficult and time-consuming to avoid the traffic filter cameras to get from us to local parking.

To avoid being charged your best option is to travel out of the city along Abingdon Road, and either book a private parking space via **Just Park:** www.justpark.com/ (enter Abingdon Road, Oxford as your search term) or park your vehicle at **Redbridge Park & Ride** – a 10-minute drive away – and take the number 300 bus back to the city centre, which will drop you on the corner of St Aldates (by the Crown Court). A journey to the Park & Ride and back can take ~20-30 minutes if traffic is light but may take considerably more if roads are busy. We are happy to arrange an earlier access time for you if this is likely to impact your get-in schedule.

The only other option, to get to local parking quickly is to pay the fine. (£35 if paid within 21 days, increasing to £70/£105 if paid late.)

Local Parking: If you are able to park locally and walk to us (without unloading at our gates first) you can reach our nearest car parks without crossing the filter points by coming in from Abingdon Road.

Information can be found here:

<https://www.oxford.gov.uk/parking-oxford/parking-locations>

Our nearest car park at The Westgate Shopping centre is best for cars although it has a height limit of 2m. Outdoor parking suitable for larger vehicles can be found at Oxpens and Worcester Street.

ZEZ: In September 2026 we are currently just outside the zero-emission zone (ZEZ) but expect to be inside it if a planned expansion goes ahead in 2027. Currently, whilst you will not be charged for a vehicle at our venue, if you are driving to us it is worth checking your route to ensure you will not pass through the current zone. If the planned expansion goes ahead, there will be a charge to pay for all vehicles entering it. Payment is required in advance. Details can be found here:

www.oxfordshire.gov.uk/residents/roads-and-transport/oxford-zero-emission-zone-zez

Leaving us: On leaving the museum, you should avoid turning left out of Pembroke Street onto St Aldates or left out the St Aldates passage – this will take you into the city centre where, as well as the ZEZ being in operation, general traffic is restricted and you are likely to incur a fine.

To avoid the traffic filter cameras and all other restrictions you **must** turn right out of Pembroke Street and continue straight on down Abingdon Road to leave the city centre.

Space Access and Get-In:

The Woodshed is located on the 1st Floor. Access from The Courtyard is either via a large passenger lift or via a spiral staircase and external walkway. It can also be accessed via several internal staircases, although all staircase routes involve sharp 180-degree turns and narrow corridors. Lightweight items which are too long to transport in the lift or difficult to navigate around stairwell turns may be handed up from the courtyard to the first-floor walkway (given sufficient staffing).

Lift dimensions:

Doorway: 1.1m width x 2.2m height
Internal: 1.9m width x 1.5m depth x 2.3m height
Weight limit: 1350kg

Walkway height from Courtyard:

To floor level: 3.3m
To top of handrail: 4.4m

If you have any concerns about access for large items of staging, please contact the Production Manager to discuss.





From the external walkway there are a pair of tall double doors which open onto the walkway from the US/ back wall of the stage. These doors have a sizable step up from the walkway outside and down again onto the stage inside.



Dimensions:

Door Dimensions:

1.5m width x 2.5m height

Step height:

~350mm

Alternatively, there is access from the first-floor walkway into a narrow FoH corridor and from there through a large pair of doors onto the DSR corner of the stage. This route is level throughout, from the lift and walkway to the stage.

Dimensions:

External door dimension:

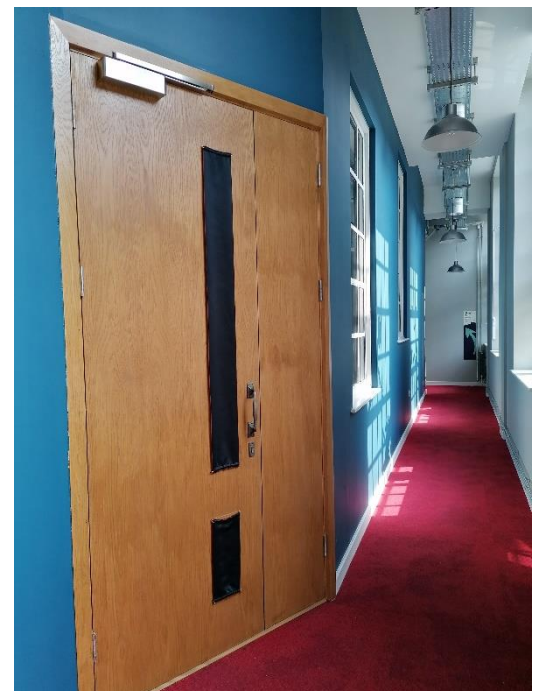
1.02m width x 2.4m height

Corridor entrance width:

1.2m

FoH entrance doors:

1.22m width x 2.44m height



The Space and Seating:

Ground and grid plans can be downloaded here:
www.storymuseum.org.uk/hire

The Woodshed is a versatile space which can be configured to suit your requirements, although, please note, our standard lighting rig and technical set-up is configured to work with an end-on layout and other arrangements may require significant preparation time.



Floor:

The Woodshed has a pale, wood floor, which is smooth and safe for bare feet. It is not sprung.

Care must be taken not to scratch or damage the surface – no penetrating fixings such as screws or nails can be used and scenery with rough or sharp edges or points must be placed with care, not dragged. Instruments with spikes should be used only with an appropriate anchor or protector. Tap shoes and stilettos should be used with caution. The floor may not be painted.

The surface can be slippery – stage-flooring such as dance floor/ lino, floorcloths and rugs, as well as all loose cabling, should be taped down, using low-adhesive PVC dance floor tape, which can be supplied if necessary. Gaffa tape and other high adhesive tapes are not permitted.

Walls, Windows, Doors and Drapery:

The walls of the auditorium and stage are clad with reclaimed timber doors and planks, against a background of deep red acoustic felt. It is a warm, characterful space (not a neutral black-box studio) and wherever possible we would prefer to celebrate rather than hide its unusual charms.

A set of full black tabs are rigged immediately DS of the back wall should you want a black or more neutral backdrop. A white cyc, the full width and height of the back wall and rigged in the same position, is also available if requested in advance. We have no other masking, including no legs, and very limited rigging points above and at the sides of the stage.

There are two large windows in the auditorium left (SR) wall (that look out onto the FoH audience entrance corridor) and two small windows high up in the wall opposite the balcony (typically the US wall). Each of these windows has wooden shutters made from reclaimed doors, with curtains behind them to improve blackout conditions. Use can be made of these windows in performance if agreed in advance (but at the expense of better blackout).

Wings/ Off-stage space:

There is no off-stage space as standard within the Woodshed itself. Even with legs rigged, due to the wide & shallow nature of the playing space and the proximity of the audience, it is difficult to create unseen backstage areas for props tables etc.

There is a small backstage lobby, located between **The Cave** (Dressing Room/ Green Room) and the DSL corner of the stage, which is equipped with blue working light/ dimout, that can be used if needed. This doubles as a wheelchair refuge so must be kept neat and accessible at all times. This lobby is separated from the stage by a door with large vision panel (fitted with blackout curtain), but it is also possible to prop this door open and separate the spaces using only a curtain.

Drapery:

1x Pair Full Blacks – 4.5m width x 4m drop black wool serge.

Usually rigged on tab track, immediately US of LX1.

1x White cyclorama

Rigged on request on dedicated bar US of tab track, against back wall. Suitable for film screenings.

Please note, we currently have no legs in stock.



Standard End-On configuration with bench-type bleacher seating:

The stage is at floor level. Retractable bleacher-seating extends to form a shallowly raked auditorium, with a maximum capacity of 90 on numbered, upholstered benches. The playing space is very intimate. As well as being suitable for theatre, dance, puppetry, storytelling and lecture-style events, this layout can also be used for film-screenings. Sightlines are generally good, although the shallowness of the rake may affect sightlines to the stage floor, particularly at the front of the stage.

An additional row of low chairs (seat pads 300mm from floor) is usually positioned in front of the rake on the flat floor to increase capacity to 105. This reduces the overall depth of the playing space and can be excluded if you require greater playing depth, but only if discussed and agreed in advance.

Wheelchair positions can only be provided on the flat floor, within this additional row. If the row is not in use, a wheelchair user and their carer will be offered a position in this location at either extreme auditorium left or right. Please note that this may result in a partial loss of stage depth – if you have any concerns, please raise these as early as possible with the Production Manager.

At the rear of the seating rake is a hand-railed balcony with 15 tip-up bench-style high seats. Typically, the technical control position takes the place of 9 seats at the SL end and the remaining 6 seats are reserved for Story Museum Staff and Company members. This row is not generally available to the public.



The audience (including latecomers) enter onto the DSR corner of the stage and will cross the stage to access the far auditorium aisle. In the event of emergency, the audience will leave the space either through this same FoH entrance or using a fire escape stairwell accessed via a door in the USL wall of the stage. It must be possible to make use of these access routes at all times, including level-access for wheelchair users – your staging should not impede these routes, although small items of staging and equipment (which can be moved swiftly) may be placed in these areas during the performance itself.

Stage dimensions:

Width of main playing space (US of FoH doorway – see plan):	8.6m
Maximum width (at DS edge of stage):	9.2m

*Dimensions discount any masking, which is not typically rigged unless requested.

Standard depth of playing space, including Row AA:	~3.6m
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*Back wall to (additional, loose) Row AA audience toes

Maximum depth, with Row AA and/or wheelchair positions not in use:	~4.5m
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*Back wall to Row A (1st bleacher row) audience toes

Capacity: 105 as standard, 90 without the addition of Row AA

Alternative layouts:

We are happy to discuss and arrange alternative seating layouts, such as in-the-round, thrust, cabaret or standing/ promenade should your production require it. The bleacher seating can be folded away, leaving a large open space to configure as needed, although the balcony will remain (including control position, for preference) and the audience will still need to enter via the usual FoH door.

We can currently supply ~60 loose wooden chairs (in a vintage school style). Other furniture may be available. Please discuss your requirements with the Production Manager.

Full space dimensions:

Width:	Min. 8.59m/ Max.: 9.21m
Depth (US wall to closed bleacher/ balcony):	10.00m

Capacity:

Standing:	Maximum 100
Seated:	30 - 60, dependant on staging and layout

Control Position:

Typically, the technical control position is set up at the far SL end of the auditorium balcony. It can be accessed via the SL aisle of the auditorium seating when the bleacher is open, and via a backstage staircase from The Cave (Dressing Room/ Green Room) at all times. There is a clear view of the stage and no obstructions to sound. Please be aware, the balcony is narrow and seating at the control position is limited to perching on tall bench stools. This is a squeeze, suited best to a single operator, and you may prefer to stand. If you have any access requirements or concerns, please let us know.

If you are touring your own equipment, we may need to remove additional balcony seats to extend the Control Position. Please let us know if you think this may be required.



Access Equipment: 1x 10-rung Xarges Skymaster DX
Large assortment of step ladders, between 2 and 12 rungs.

Other staging: 1x Triple E tab track, usually rigged at the back of the stage, US of LX1 (see plan).
~60x Vintage school style chairs – wood seats/ backs and black metal frame.
Please note, these are heavily used across the site, if you require 20+ please ensure you discuss this requirement in advance.
Assorted furniture, including tables, chairs, stools, armchairs, thrones (!) etc.

Technical:

Ground & grid plans and our standard lighting rig plans are available online here:
www.storymuseum.org.uk/hire or can be supplied as PDFs or an LX Free file on request.

Grid and Power:

Height to the grid (lowest point): 3.5m

The Woodshed has a fixed black scaffolding pipe grid. There are two IWBs above the end-on stage area and two above the bleacher seating, each with 6x 13A sockets (3 dimmable, 3 hot-power only) and 3x DMX out.

There are an additional three unpowered bars running across stage (SL to SR) - one at the very US edge of the end-on stage (usually dedicated to the cyc), one above the centre of the auditorium and one in line with the very front edge of the bleacher. There is also a centre bar running US/DS.

All bars have a SWL load of 125kg

The Woodshed has a single 32A 3-phase supply. Phase 1 supplies 1x ETC ColourSource dimmer serving the 12x dimmable circuits (10A /approx. 2.4KW each) evenly distributed across the 4 IWBs of the grid. Phase 2 supplies hot power on the IWBs and Phase 3 is dedicated to audio/visual power.

There are patch-bays USL and R, at floor and grid levels and on the Balcony (left and right) with hot power and DMX out, but no dimmed circuits.

An additional portable 4-channel relay pack is available at ground level USR and an additional 4-channel dimmer pack is available at ground level USL. Both have IEC sockets.

Lighting:

Control:	ETC Nomad Control System (ETC Nomad key, Gadget II) on dedicated micro-PC 1x lilayma 22" touchscreen. ETC Eos 20 Fader Wing Custom Eos Keyboard +keyboard and mouse Mac Mini with Qlab 4 (Fully licensed pro LX/ Audio/ Video) +monitor, keyboard and mouse
Working lights:	Working lights are made up of dimmable LED strips in 5 rows running SL-SR, evenly distributed over the whole space. (<i>See Technical grid plan.</i>) Each row or half-row (split SL/SR) can be independently controlled either by ELC panels, with pre-programmed presets, at stage level (on the SL wall) and at the control position or via the LX desk.
House lights:	The dimmable LED working light can be used as houselights. Alternatively, we have two semi-permanently installed warm-white festoons rigged above the bleacher seating to provide a warmer, smoother-dimming house light option. (<i>See Technical grid plan.</i>) You can use either or both and all options are programmable via the LX desk.
Blackout:	Absolute blackout cannot be achieved. Fire exit lights on stage (L and R) and at the back of the auditorium are not dimmable and may not be covered. Aisle lights in the bleacher seating steps may be set to a low level but should not be switched off and cannot be controlled via the lighting desk.
LED Fixtures:	4x ETC 25-50 degree ColourSource zoom profiles 4x ETC Original ColourSource par with medium (fixed) diffusion 4x ETC Deep Blue ColourSource par with narrow (rotatable) diffusion 2x Cameo Q Pinspot RGBW (mirror ball spots)
Generic Fixtures:	3x 1Kw Rama Fresnel (with barn doors) 8x 650w Selecon Acclaim Fresnels (with barn doors) 2x 575w ETC Source 4 Junior profiles 2x Selecon Acclaim Zoomspot - 18-36 degree 2x Selecon Acclaim Zoomspot - 24-44 degree 4x 230v Par 16s (Birdies)
Accessories:	1x 12" Mirror ball with motor 2x M-sized Gobo holders (for ETC Source 4 Juniors) 4x Doughty Tank traps 4x 2.5m Black-anodised aluminium scaffolding tube (boom upright) 6x Short black Doughty boom arms 6x Doughty black floor plate Gel frames for all fixtures Assorted hook clamps Assorted fairy-lights and pendants

Small stock of additional DMX, 13A TRS, powercon and IEC leads.

Small numbers of adapters: DMX: 5-3 and 3-5.
Mains: 13A to 15A, 15A to 13A, 13A to 16A, 16A to 13A.

Very limited stock of gel and gobos.

We use a standard rig for most events.

PDF and LX Free versions of this file are available, along with an ETC IOS/Nomad blank show file with the standard rig's patch, should you wish to pre-programme. Please request this from the Production Manager if required.

If you have specific lighting requirements, we are usually able to pre-rig in advance if a plan is supplied.

Please ensure you take note of the power limitations, particularly if you intend to bring additional equipment of your own. All toured electrical equipment must be PAT tested.

Audio/ Video:

Infrastructure/Tie Lines:	Patch bays USL and R, at stage-level, each with 4x XLR (male/female pairs), 1x composite video, 2x Data, 1x DMX in and 2x 13A power. USR additional has 1x HDMI. Patch bays USL and R, at grid level, each with 2x XLR (male and female pairs), 2x Data, 2x 13A power. Balcony right (SR) at skirting level, each with 2x XLR (male and female pairs), 2x Data, 2x 13A power. Balcony left (SL) - CONTROL POSITION - at skirting level, each with 8x XLR (male and female pairs), 2x composite video, 2x HDMI, 2x Data, 1x DMX in and, 2x 13A power.
Control:	Behringer X32 Producer digital mixing console - 16 in/ 8 out
Playback:	Mac Mini with Qlab 4 (Fully licensed pro LX/ Audio/ Video)
Powered Loudspeakers:	4x Yamaha DXR12 12" (2x flown as standard on LX2) 2x Yamaha DXR10 10" (usually positioned SL and R as onstage monitors) 2x Yamaha DXS12 12" subs (usually positioned USL and R)
Microphones:	6x Shure SM58 dynamic vocal microphone 2x Shure SM57 dynamic instrument microphone 2x Sennheiser E614 condenser instrument microphone 2x AKG C568B condenser shotgun microphone
Radio Microphones:	4x Sennheiser G3 receiver (licensed Channel 38) 2x Handheld transmitter 4x Belt pack transmitter 4x Lavalier microphone 4x Headset microphone

DI Boxes:

4x BSS AR133 Active DI Box
2x Klark Teknik DI 22P Passive Stereo DI Box

Accessories:

1x Behringer SD8 stage-box (with associated cabling)
2x Power Drive Speaker Stand (black)
4x K&M Aluminium Speaker Stand (black)
9x K&M Tall adjustable boom microphone stand (black)
2x K&M Short adjustable boom microphone stand (black)
3x Black music stand
Assorted XLR and other audio cabling & adapters

Other:

Yamaha P45 Digital Piano with stand and stool.

Projectors:

Christie DWU630-GS 6375 laser projector with 0.75-0.95 zoom lens, 6000 lumens, 1920 x 1200 WUXGA, HDMI, DVI-D, VGA in.
Permanently rigged on centre bar - auditorium centre.

Epson EH-LS500W ultra-short throw 4K PRO-UHD laser projector, 4000 lumens, 16:9 native aspect ratio, HDMI in.
Portable. Usually used USC on table at stage level to fill small pop-up screen.

Screens:

White cyclorama, rigged on dedicated bar US and covering the entire US wall.
Please note: it is not possible to rig this in alternative positions.

3m width x 1.7m height small, portable/ fold-up projection screen.
Not free-standing. Hanging points available on back wall of stage. Suitable for use in combination with portable projector for presentations etc.

Communication:

There is no public address system and no technical communication system or equipment currently available within the Woodshed. A god-mike can be set up at the Control Position for public address within the space.

A small PA is installed in Ginny's Bar, where audiences gather pre-show. It is possible to send audio from the Woodshed sound desk to this PA, including FoH/ play-in music, pre-recorded announcements and live-feeds from a god mike.

An infrared hearing loop is installed, covering the entire space.

A small stock of additional AV equipment, including TVs/monitors, laptops, projectors, microphones, notepad mixers and media players, which may be available depending on the current requirements of exhibitions and other programmed activity at the time of your visit.
Some of this equipment is older and/ or more domestic in nature.

If you do not see what you need, please enquire with the Production Manager.

Live Streaming:

We may be able to deliver simple 1 or 2 camera live streaming and video capture of your event, although this will be charged for additionally in order to cover our costs for set-up and operation and must be agreed well in advance with the Producer and Production Manager.

It is usually necessary to block off some seats in the auditorium for the cameras and to ensure they have clear lines of sight to the stage. This will result in a reduced audience capacity.

Please note: Our equipment is dated and reaching the end of its life. It does not deliver high quality/definition video. If live streaming is crucial to your event you would be best to consider hiring your own equipment.

Live Streaming Equipment: 2x Sony BRC-Z330 Remote Control Cameras mounted on adjustable mic stands.

Flight case with the following racked equipment:

- 1x Sony RM BR300 Camera Control Panel
- 1x Blackmagic Television Studio HD Vision Switcher
- 1x Blackmagic UltraStudio Recorder 3G (streaming capture)
- 1x (Dedicated) Mac Mini (2018, 256 GB SSD, Core i5 16GB RAM)
Running OBS, Zoom and ATEM Television Studio HD software
- 2x Blackmagic Design HyperDeck Studio Mini SD Card Recorder
- 2x Blackmagic Design ISO recorders
- 2x 1920x1080 LCD monitors
- Mouse, keyboard and cabling



Backstage:

The Cave is our dedicated Dressing Room/ Green Room space, accessed via the DSL entrance/exit and backstage lobby/ wheelchair refuge. This room provides dressing table space for up to 6 people with seating and mirrors. The Cave will usually be available to you from your arrival until you depart.

If additional space is required for larger companies, **The Triangle** next door is a multi-purpose meeting room space with utility room attached, which can be requested in advance.

A costume rail, iron and ironing board can be provided.

Wi-Fi access can be supplied. Please ask on arrival.

Laundry facilities may be available if requested in advance. (These facilities are heavily used in the day-to-day running of the museum and so use must be pre-arranged.)

An accessible toilet with sink is available between The Cave and The Triangle. There are no showers.

Kitchen facilities, including kettle, microwave and tea/coffee making, are available in several locations on site and we have an excellent café serving hot and cold food, cakes and drinks during public opening hours. We occasionally operate a small bar in The Woodshed/ Magic Common Room lobby area - **Ginny's Bar** – serving drinks and snacks preshow, during any intervals and/ or post show.

Being located in the city centre, there are plenty of cafes, shops and small supermarkets within a few minutes' walk.

Smoking is not permitted anywhere on The Story Museum site.

There is a very small workshop located on the ground floor with a good stock of basic carpentry and electrical tools and a sink. You may be able to make use of this space for messy work if required, although space is limited.