

# Friends of the Goods Shed

*Community, Creativity, Culture*



## FoGS Newsletter No 31 – March 2020

### First Young People's Event

On Saturday 15<sup>th</sup> Feb our first youth-focussed event was held at the Goods Shed. Three punk rock bands, headlined by Bones Like That, entertained a largely teenage audience who had a great time dancing and listening to the talented young musicians. The Trust has always been clear that its mission is to bring the arts to people of all ages but with most volunteers being well past their prime it has proved



*The band Bones Like That and their fans all take to the stage for a photo opportunity at the end of the gig.*

difficult which is why everybody is so pleased that the youth of Tetbury has finally had the opportunity to experience what the Goods Shed can offer. Thanks must go to Hugh Chidley, our very own Ruby's brother, and X Morley, who made contact with the Goods Shed and set up the gig. The band Bones Like That formed about 3 years ago when all its members were pupils at Sir William Romney's.

### Recent Events

The New Year at the Goods Shed began with the annual treat of a pantomime with Wonder productions giving us their comical take on Beauty and the Beast. Despite the performing troupe having to change vans on their way to Tetbury, when the original one died by the side of the road, the performance was only slightly delayed and was enjoyed by young and old alike.

**Music.** The musical programme for the year started with a tribute to Django Reinhardt and Stephane Grapelli by Holder and Smith. The popular nightclub arrangement of the Goods Shed gave us an almost full house with the audience enjoying the unique jazz style. The second classical concert in the Piano Series was by Martin James Bartlett playing Bach, Mozart and Rachmaninov on the 18<sup>th</sup>. James turned out to be not only an amazing pianist but a highly entertaining commentator on the pieces he played. Kim Cypher returned to the Goods Shed on 1st February to give us another sultry night club experience. The evening with Arcangelo "Extempore" on the



*Left to Right: Caley, Jamie and Stuart start the season of Jazz at the Goods Shed.*

8<sup>th</sup> February was a musical treat for lovers of baroque music. It included the rare opportunity to listen to a harpsichord. All the audience agreed the music was sublime. On the 19<sup>th</sup> February the Goods Shed launched a new venture with the start of a bimonthly programme of Wednesday Jazz Nights at the Shed. The first in this series featured Stuart Carter-Smith (the Smith of Holder and Smith) and Caley Graves on guitars and Jamie Brownfield on trumpet. Their virtuosity had to be seen to be believed and it provided a brilliant start to what we are sure will be a popular and successful new feature at the Goods Shed.

**Theatre.** It has been a long time since the Goods Shed put on pure theatre and so Night Terrors, a solo performance by Gerard Logan of E F Benson's brilliant ghost stories, was very welcome and long overdue. To remember the lines and perform enthrallingly for over 90 minutes is remarkable but to do it with such style was astonishing.

**Talks.** The January talk on 29<sup>th</sup> was given by David Wilson, the farm manager of the Duchy Home Farm at Highgrove, and was on the topical subject of sustainable farming. Needless to say it was very popular and the Goods Shed is very grateful to David for waiving his speaker's fee. The U3A talk in January was on the Mary Rose and its sinking in 1547, and was given by Colin Fox. He helped to explore the Mary Rose and spent many years diving on the wreck and then curating the finds. It was most interesting to hear the history of the ship and her crew and the story goes on as more of the artefacts continue to be preserved and studied. The February U3A talk was by Sharon Stevenson of the Whale and Dolphin Trust who highlighted the huge problem caused to cetaceans by the billion tons of plastic that has found its way into the seas.

**Cinema.** January cinema began with Blinded by the Light and continued on the 16<sup>th</sup> with Sorry We Missed You. Mrs Lowry and Son on the 23<sup>rd</sup> starred Timothy Spall and Maggie Smith and gave us an insight into the life of L S Lowry that most of us were not acquainted with. The acting was of the highest quality. The most popular recent film was Downton Abbey on the 30<sup>th</sup> which was almost a sell-out. It might not have been the acme of cinematic drama but for aficionados of the TV series it was great fun. The film Pavarotti on 6 February was in a documentary style but was far from boring. It revealed Pavarotti's love of life and singing but more tellingly his compassion and charity. This was topped off with recordings of his sublime performances. The sound system in the Goods Shed has recently been tweaked and the sound quality for this film was superb. About Time was a fairly popular film shown on 13<sup>th</sup> February and then the following week we had Judy, featuring Oscar winner Renee Zellweger giving a truly great performance that left few dry eyes at the end. Not surprisingly, the performance was close to being a sell-out.

**Cinema Questionnaire.** The Cinema Team have produced a cinema questionnaire in order to ensure that we are ordering the films that you want to see. Please take the time to give us your answers. If you have not already, just follow the link that is in the email that alerted you to this edition of the newsletter.

**Tea Concerts.** The new season of tea concert pianos began on 29<sup>th</sup> January with Maggie Dyson on piano. Since then we have had the Mistral Wind Quartet and the ever popular Richard Smith – all for £2.50 with lovely tea and cake brought to your table.

*Richard Smith playing at the tea concert on 12 February.*



## Swing Jive Dance Classes

Jim Hannaway and Sarah Vernon began another beginners' swing jive class in January. If you want a really good laugh with a great bunch of people and some mild exercise, this is for you. It's never too late to join the classes, you'll soon fit in. There's no need to have a partner, we change partners every few minutes. Tuesdays at 7pm, you won't regret it.

## Whistle Stop Café



Despite the miserable weather over the past few weeks Sasha and the staff at the café continue to give service with a smile. New at the Whistle Stop Café is a brunch menu which, among other delights, offers delicious French brioche toast. If you fancy a delicious but economical evening dining out experience before taking in a film, the cinema supper club is still available as long as there are sufficient numbers. Just have a word with Sasha or a member of staff at the café.

## Volunteer News

The latest deserving volunteer and lucky prize winner of two cinema vouchers in January was Graham Whitwell. Graham cut his teeth at the Goods Shed by being a very hard working volunteer on the railway carriage, specialising in scraping, sanding and painting. Since then he has been, along with his wife Lesley, a key volunteer in the hanging of artworks for Goods Shed art exhibitions.

**Tickets from Reception.** We have launched an experimental period of selling tickets in the foyer. Operated by volunteers when available, Tuesday to Sunday 12am to 3pm and Wednesday 11am to 2pm; tickets for future events will be on sale for cash or card. The sale of tickets over the phone will still be available through Kathryn and Nick, best contacted in the afternoon Tuesday to Saturday. While we train volunteers, there may necessarily be a few unmanned sessions. If anyone is interested in volunteering for this new venture, please contact Sue Dyke [susandyke@uwclub.net](mailto:susandyke@uwclub.net). Full training will be given.

## Easyfundraising

It has been a while since we reminded you about a simple, easy way to raise money for the Goods Shed at no cost to you. If you shop on the internet this is for you. Just go to <https://www.easyfundraising.org.uk/> and sign up with "Tetbury Goods Shed" as your chosen charity.

## Exhibitions

On display at the Goods Shed from 8 Jan to 23 February was Laurel Smart's "Journeys into Abstraction". Laurel is a Friend of the Royal West of England Academy (RWA) and is based in Bristol. Gestural marks and colour drive her abstract which is both intuitive and disciplined. Although her paintings are usually abstract it is not difficult to see a love of nature and plant life as her inspiration and Laurel has generously offered to donate 5% of the sale price of any of her works to the Woodland Trusts to plant the trees that she so loves in the local area. Laurel has been instrumental in building a relationship between the Goods Shed and RWA which will result later in the year with an exhibition of paintings



*Laurel Smart with some of her paintings*

provided by RWA.

The next artist to exhibit in the Goods Shed, Rob Collins, is featured in the next issue of Cotswold Life.

*The following are a further two photos of exhibits from Laurel's "Journeys into Abstraction":*



### Can You Help?

Publicity is the key to making people aware of the Goods Shed and making them aware of all the great things happening here. We make use of modern social media that is now so much part of most people's lives but good old posters and flyers are still a vital way of getting the messages to the less media-savvy. We have a great team including Jill and David Dodge and Margaret Gibbs who help circulate printed publicity but they could do with more help. Do you know of places in and about Tetbury where a poster or brochures could be displayed on a regular basis, for example, local pubs, hotels, club rooms and notice boards in local villages? Would you be able to help the team distribute publicity? If you like fresh air and exercise you could do it on foot or you could just fit it in with your regular trips by car or bus. If you can help, please make contact with Christine Berry, Jill Dodge or your regular Newsletter contacts: Kathryn Limoi, [office@shed-arts.co.uk](mailto:office@shed-arts.co.uk), 01666 505496 (9am – 5pm, Thurs-Saturday), or David Walker, [opheliatheboat@gmail.com](mailto:opheliatheboat@gmail.com). 01666 500137.

### Quiz

Like last month this month's quiz concerns Gloucestershire; answers in the next Newsletter.

1. Which is the longer, the Thames or the Severn?
2. Who suffered from the occupational complaint of leggers' bottom?
3. Name the three Roman roads that converge at Cirencester?
4. Many Gloucestershire churches have one or more "cullen" plates. What are they?
5. Who had his royal father buried in Gloucester Abbey?

*Answers to January's quiz.*

1. A tod of wool weighs 28 lb (two stone or one quarter) in imperial measure.
2. The only surviving grandstand in Britain built to watch deer coursing is at Lodge Park near Sherborne (it belongs to the National Trust and is well worth a visit.)
3. I K Brunel designed Cirencester's original railway station (still there but no longer in use.)
4. Travellers from Swindon travelling on from Gloucester between 1845 and 1872 had to change trains as Swindon to Gloucester was GWR broad gauge and all the other lines through Gloucester were standard gauge.
5. Superstitious mothers pushed their small children through a hole in the Tingle Stone near Avening to supposedly cure them of rickets.

## From the Archive

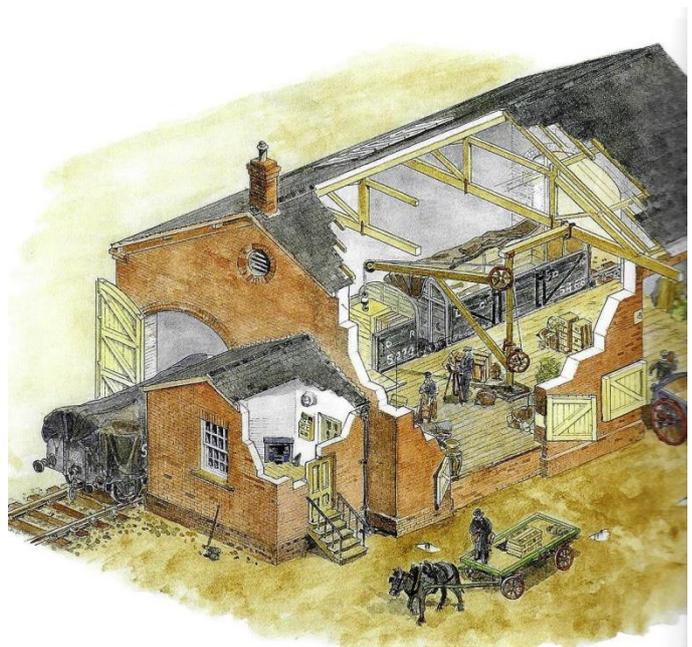
### The Structure and Operations of Railway Goods Sheds

Literally thousands of railway goods sheds and warehouses were built in England in the 19<sup>th</sup> and 20<sup>th</sup> centuries but now only about 600 survive, however, not a single one continues to fulfil the purpose for which it was built.

Tetbury is a perfect example of a typical rural goods shed: located in a goods yard with two or three sidings; some items, particularly bulk loads, unloaded outside, directly from wagons in the sidings; part of the site occupied by one or more coal merchants, who would often have their own offices in small huts, and usually a dock for unloading livestock.

The method of operation with the smaller shed changed little from Victorian times until the 1950s, with the advent of the telephone and motor transport being the only real advances. Goods traffic at local level might be handled by a checker, a porter and junior porter – the latter two would also undertake duties on the passenger side of the business and all would be under the supervision of the stationmaster. The goods shed would be open during normal working hours only – between 8 am and 6 pm. There might be one or two goods trains calling daily.

Wagons for the station would be set down in the goods yard and others, either empty for return or loaded with goods, collected in their place to be sent out to



*Operations in a typical goods shed in the 1860s. (Allan Adams : Historic England.)*



*An iron jib crane at Congresbury in a goods shed built by the Bristol and Exeter Railway in 1869.*

the network. The shunting would be undertaken initially by the locomotive of the local goods train but, once it had gone on its way, any further movement of wagons would generally be done by a man using a pinch bar or wagon lever (a pointed steel bar inserted where the wagon wheel met the rail) or occasionally by a horse with a rope tied to a hook on the underframe of the wagon (steam engines were forbidden to enter a goods shed). The operation of the goods shed was governed by paper in the form of invoices which were handed to the guard of the goods train or forwarded by passenger train. Cards (wagon labels) were attached by a clip to the solebar (side member of the underframe) of the wagon and gave details of where it was to go and the nature of the goods loaded. The destination was also often chalked on the side of the wagon. Costs of shipping goods were worked out by staff with the aid of rate books. Railway companies, as common carriers, were obliged by law to carry any type of traffic and quite literally thousands of rates were in force for different forms of goods. A rate would be quoted and, provided the shipper was happy with it, he would deliver the goods by cart, backed up against the internal platform of the goods shed for the items to be removed by hand

and then wheeled on a trolley to wait being placed in a wagon. Goods tended to be packed in wicker baskets, wooden crates, sacks, barrels or cardboard boxes. If the goods were heavy, the rotating jib crane in the warehouse would be called into action, and this could also be used when the wagons were present to lift the goods in. The paperwork would be dealt with in the office, which would be either within the shed or in an attached office building at one end of it. The goods staff would notify management of the amount of goods awaiting collection and how many wagons would be required to move it, and the requisite number of empty wagons would be attached to the next goods train to call at the station. Although closed vans were quite numerous, by far the largest proportion of wagons were open, and the staff would have to cover them with tarpaulins (wagon sheets) to protect goods from bad weather. When goods arrived at the station for collection, the process was reversed. Invoices, with a description of the goods, address, weight and details of the charges, would be

handed by the guard to the local goods staff . They would send a card to (or, from the 1920s, telephone) the consignee, notifying him that his goods had arrived and requesting that he collect them. In towns, there would be a collection and delivery service, operated either by the railway or by a local agent at extra cost, as an alternative to the customer delivering and collecting with his own vehicle. From the late 1920s, it was increasingly the practice to station a motor lorry at rural goods stations to make local collections and deliveries. A customer might want to keep the goods at the shed for some time, and there was often a limited amount of warehousing of this type present.

## Mystery Walls

With reference to the mystery structures on the Tetbury Trail, a keen reader has noted that the walls are in alignment with the anti-tank ditch on the northwest side of the railway line dug in 1940 as part of Stop Line Green. Having taken another look, this seems to be true. However, speaking as a retired military engineer, I believe this must be coincidental as the structure is like no defensive structure that I have ever seen or heard of and any contractors working in the rush of 1940 to get the job done would have used concrete or brick but not dry stone walling. The ditch on that side of the line appears to follow a track at the edge of the line of trees and that track appears to start at our mystery structure. Perhaps it was just a farmer's store or hut which has since lost its roof?



1. Line of anti-tank ditch from railway line eastwards up to Little Larkhill Farm.



2. View of line of anti-tank ditch northwest towards Avening seen through mystery structure.



3. Same line of anti-tank ditch going northwest following line of trees.



4. RAF aerial photo in 1947 showing the Stop Line Green defences around Little Larkhill.

**Contact us** if you have any questions or wish to contribute to the newsletter: Kathryn Limoi, [office@shed-arts.co.uk](mailto:office@shed-arts.co.uk), 01666 505496 (9am – 5pm, Thurs-Saturday), or David Walker, [opheliatheboat@gmail.com](mailto:opheliatheboat@gmail.com). 01666 500137 or visit the Goods Shed itself by the long stay car park - for satnav use GL8 EY.