

OTLEY ROCKS 12



An occasional Journal of the

Otley & Yorkshire Dales Branch

Dry Stone Walling Association of Great Britain



SUMMER 2015



Dry stone wall on the path to Ponta do São Lorenzo, Madeira – see World Walls

© John Heslegrave

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Editorial

If previous issues of Otley Rocks have had a theme, it was probably an accident. However, this issue No. 12 we emphasise training. Training courses are often the birthplace of new members and they are central to the core DSWA aim, that of preserving the craft of dry stone walling.

It is now four years since our first issue and this might be an appropriate time to record our debt to members who have submitted material for publication. They have been a crucial element in the journal's content. There have been in-depth accounts of Branch activities which minutes cannot cover fully. Features on walling outside our patch have included Menorca, Spain, Peru, Himalaya, Patagonia, Canada and Italy. The harrowing tale of a sick waller's tribulations has gripped our readership while puzzles and crosswords have tested our lateral thinking. All these have been submitted by Branch members and Otley Rocks would not have prospered without them. The Editorial Team of Tanya, Richard, Martyn, Roger and Don salute you! Keep 'em coming!

Our Chairman has received a response to his letter recording our reaction to the Surprise View "artwork" which has defaced the eastern boundary wall. Recognising that we were justified in our response, Leeds City Council has sincerely and gracefully apologised for the sequence of events. Since the wall cannot be rebuilt it's probably right to allow the topic to fade away. Word has it that the Thursday Group *have* "moved on" and are busy constructing a sheep fold/seat at the White House. On the whole it wasn't a bad thing to highlight *our* work on the Chevin and elsewhere.

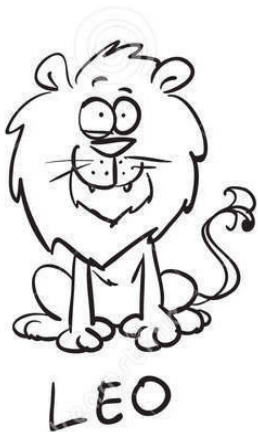
Finally, it has been brought to our attention that, in our last issue, the term "incomed'uns" was used in error. (To your shame – this critic is *not* a DSWA member). We are informed that the correct term is "offcomed'uns". Which may go to emphasise that only an offcomed'un could imagine himself an incomed'un. Or, indeed, vice-versa. I hope this clarifies the situation.

Read on – we will be asking questions!

The Editor

Horoscope

July 24 to August 23



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Mars dominates this month, but sales of Snickers and Toffee Crisps are well down on last year's figures. An unsuccessful burglary will prey on your mind on Thursday, so next time go round the back and see if you can force the kitchen window. An unexpected opportunity at work will thrust you into a sudden promotion, though new references to you as the 'Big Cheese' will have more to do with your socks than your elevated rank. The 8th is a good day for calling your boss a mindless bureaucratic imbecile, as he's not back from holiday until the 9th. Friday evening gives you an opportunity to broaden your social circle, and your life may be changed forever by a chance encounter with a strawberry yoghurt. Be wary of anyone who claims to hold the secrets of the universe, unless of course it's me.

Pro File

The subject of this issue's Pro File is a man steeped in a Yorkshire farmer's background. Born 52 years ago Simon Lumb still lives at Mount Tabor, near Halifax, where his father ran a head of dairy cows. The land is now rented out to sheep and beef rearing. Simon is married to Amanda and they have four sons, three of whom are dry stone wallers. He learned his craft "on the job" - his first project, built when he was 4, still stands! Until 2001 walling was something you did after working as a full-time dairyman. In that year he took the plunge to work at the craft exclusively.

Simon was already a member of the Yorkshire Guild when he met up with Nigel Goody. Nigel, then the West Yorkshire Branch chairman, persuaded him of the error of his ways and he joined the DSWA, becoming Branch secretary in 2002. Despite the Branch becoming Branch of the Year on his watch, Margaret Ribchester was a hard act to follow and Simon moved to the newly-formed Otley & Yorkshire Dales Branch after a year.



Simon conducting operations at Shibden
© T.Gregson

Years of work with Nigel, John Billington and David Griffiths followed – field walling and hard landscaping at the Yorkshire Sculpture Park, Andy Goldsworthy projects, Wentworth Castle and, of course, Shibden for all its 13 years. His contribution to the latter was immense, both as a waller and giving logistic support of all kinds.

He is particularly proud of a dry stone structure at Grange Moor, Wakefield, commissioned by an owner keen to attract swallows! A bee-hole monument at Temple Newsam, using 7 tons of thin slatey stone, stands as an emblem of that magnificent estate.

In 2004 Simon began an interest in stone and letter carving, studying for levels 2 and 3 of the City & Guilds qualification. The results are now widespread from memorials in Rodley to town signs in Otley. He has expert knowledge of walling and carving tools and has sourced equipment for many Branch members.

Of recent months Simon has been prevented from pursuing his craft by an accident suffered in January 2014. His recovery from months of discomfort and surgical procedures is a work in progress, but this does not quash his in-built optimism. He claims that his spine's augmentation of £5,000's worth of titanium *must* add to his recycling value!

He values his membership of our Branch for the friendships it incubates, bringing people of a formidable mix of experience and skills to the benefit of walling. This is reciprocated by the many Branch members who have benefited from his enthusiasm, help and instruction. Always given freely and with immense good humour.

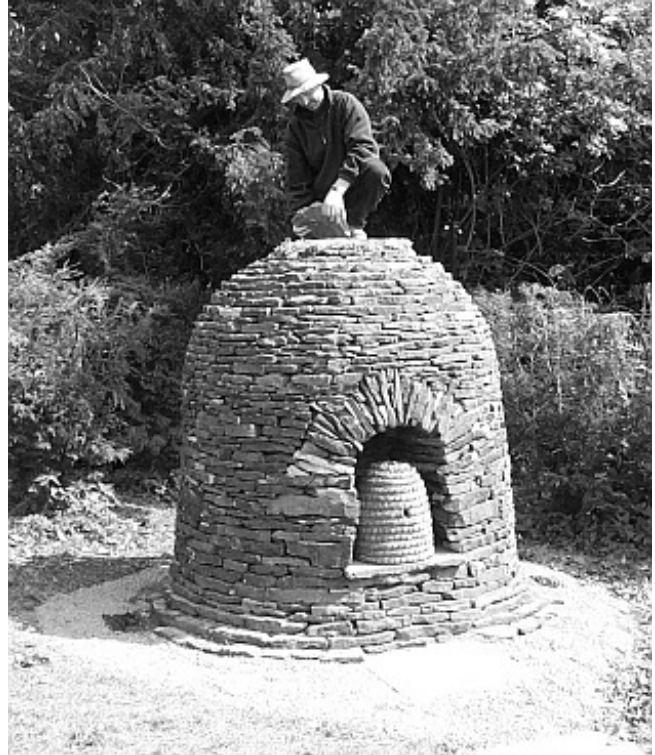
The Editor

Bee bole at Temple Newsam, Yorkshire

This article originally appeared in Stonechat 16, autumn 2008, and is reprinted here with kind permission of Sean Adcock. The complete edition of Stonechat 16 can be found at www.dswales.org.uk/Stonechat/16_Autumn_2008.pdf

This bee-bole in the shape of a bee skep built by Simon Lumb, was commissioned in 2002 by the Leeds Beekeepers Association who just wanted a dry stone walling demo for the spring fair at Temple Newsam House, Yorkshire. The bell shape (6 foot high and 6 feet wide) was achieved by using a central bar (12mm) with a washer welded on it, driven 2 feet into the ground. Then a second iron bar bent to half the bell shape with another steel washer on the end to stop it falling down the central bar. This second bar is moved with each stone placed to ensure it is in position. Care has to be taken to ensure the pin is knocked in and remains upright but it can be removed after construction.

Then when the bell shape was fully constructed the first iron bar can be removed. The stone was rough field wall stone from Grange Moor, Huddersfield



© Simon Lumb

(sandstone). The small nature of the stone and large scale of the skep enabled shape to be maintained without dressing the faces.

The whole construction is essentially dry with only the capping stones mortared in place. It also employed buried concrete blocks as a footing.

It was constructed in the year of the Golden Jubilee celebrations, so the top stone was ringed with yellow flowering stone crop.

Sean Adcock



© Simon Lumb

World Walls: Madeira

Have some madeira m'dear

Cake & wine, sugar beet, bananas, crops galore from this 290 square mile sub-tropical, volcanic, Portuguese island in the Atlantic. The Phoenicians, Romans and other early mariners knew of it but the first settlers arrived around 1420 (the year not the early afternoon). Convicts and slaves were enlisted to clear land. Uncountable terraces were built to make use of the fertile soil on steep volcanic slopes prone to landslides and erosion.

We enjoyed four weeks there in January 2009; staying in *Ponta Delgado* on the less populated north coast with its hinterland of smaller towns, hamlets, peasant farming and laurisilva forest - excellent mountain walking country.

There is rock and stone in profusion. However, we only saw one free standing dry stone wall and that



Village of Arco de São Jorge on the floor of an extinct volcano whose outer rim has disappeared into the sea; Ponta Delgado in the middle distance
© John Heslegrave

was of recent construction displaying some creative flair on a spectacular path to the eastern *Ponta de São Lorenzo*. Offering the only privacy throughout the 7km perambulation, people had gravitated there to jettison malodorous surplus fluids whilst appreciating the quality of the stonework (see front cover).

Many vistas include *poios*. Remarkable retaining walls often up to 3 or 4 m high; many incorporating huge stones; built across slopes so steep as to



Poios (retaining walls) near Primera Lombada
© John Heslegrave

challenge an agile mountain goat. Generally these are found up to 800 m altitude. A waller's delight or dilemma should he relish or abhor severe physical labour. All that effort to create small fields (nay *field* conveys too large an area) for the ongoing cyclical and skilled effort of growing crops. Narrow, winding paths and donkey tracks link scattered dwellings and the terraces. What memories we retain of meandering amidst wild flowers and grasses growing on the paths and in the walls; lizards basking in the sun or skittering into a crevice when disturbed. Often away from the regular tourist trails; hoping our route was not a cul de sac; greeting occasional people stooped in their labour with a shared wave, *ola* or *bom dia*.

The irregular volcanic rock is such that most dry stone walls are random; hard small face stones



Terraces under cultivation at Falca de Baixo
© John Heslegrave

tightly packing the spaces between larger stones. Demonstrating a mastery of technique with rough quoins at corners or wall heads. An absence of frost helps to preserve the stone work so we saw very few collapses. Yet with high rainfall and landslides, some damage is inevitable. We watched an elderly waller rebuilding one short stint – selecting and placing stone with skill founded on long experience.

Stonework is in the blood of many Madeirans, so the botanic gardens and public spaces often display more artistic designs to satisfy a personal pride whilst creating an aesthetic, empathetic environment. Pathways and steps were often cobbled using small stones set in earth.



Cobbled pathway and steps Ponta Delgada
© John Heslegrave



Highway above Funchal
© John Heslegrave

Whilst we were there, substantial civil engineering works were in progress to build a figure of 8 route of fast highway around and through the middle of the island. This was funded by European grant and already had a major impact in reaching otherwise isolated towns and villages. Huge tunnelling machines were biting their way through the mountains; spectacular bridges crossed deep ravines. Undoubtedly using modern plant and technology to best advantage. The later cuttings and tunnel entrances displayed apparently dry stone faces. However, as we drove or walked along of old roads winding up steep hillsides, traversing the face of a precipice or cliff or tunnelling through an outcrop, we could but marvel at the endeavour of the road builders of earlier generations. And even these had replaced yet earlier pre combustion engine paths zig zagging over the mountains to avoid storms at sea when the quickest route was usually by boat. We heard of one elderly lady (still alive) thankful for the stretcher bearers who had carried her many miles over the mountain to hospital for an appendectomy.

In parallel with the marvels of the harnessing of the island with transport routes and *poios*, we cannot overlook the third man-made wonder of Madeira - the *levadas*. The majority of the population and agriculture is in the drier south of the island. From early settlement days there was a need to transport water there from the mountains and wetter north. *Levadas* were created. Narrow water channels traversing precipice, wending a route around the head of a steep heavily wooded valley, tunnelling through the mountains. The first ones were built early in the 16th Century followed by a big phase in the 17th Century. Through



Tunnel entrance with dry stone face
© John Heslegrave

long tradition, a *lavadeiro* is appointed for each section to ensure the channels are kept free and to operate sluices to distribute the water to users according to strict 24/7 rotas. Some are privately owned and others by the municipality. Some were built by chiselling through the rock, others had stone faced walls.

Necessitated by an increasing population and the need for hydroelectric power generation, the 1940's and 1950's witnessed a large expansion to the present network of 450 miles of *levadas*. The planning and surveying was no mean task in some of the most difficult mountainous terrain imaginable. We explored several, generally avoiding the more popular tourist paths. Often the route had been carved into the face of a precipice; *sometimes* there were guard rails for the security of *levadeiros* and pedestrians ... Our longest tunnel (approx 2m diameter with a path alongside the water channel) was 1½ miles with a constant gradient and so straight that one could see a pinprick of light at the far end. A quick calculation suggests that some 19,000 tonnes of rock had been chiselled, removed and presumably taken down the mountain side in temporary cable cars from an altitude of 1300 m. More recently, reinforced concrete is in use and we saw an ingenious unmanned small train carrying equipment and materials to the work site several hundred metres distant where a landslide had blocked the channel.

So should you be inspired by rock and stone, in the words of the lascivious Michael Flanders & Donald Swan follow our footsteps and 'have some Madeira m'dear'.

John Heslegrave

Dales Festival of Food & Drink 2015

The festival was held 2nd to 4th May and the weather for the first two days was unpleasant, being cold and wet, but this failed to dampen spirits. Monday was a much better day thankfully. Despite the weather we had an excellent turnout of members for walling and "front of house".

The display this year consisted of two grouse butts, an open butt and a closed butt. The two designs created building opportunities for all abilities. The open butt



© Bill Frith



© Bill Frith

consisted of two semicircular wings and a straight wall joining them. This design required four cheekends at the ends of the circular parts and tying into the short wall. The circular butt was easier to construct but it had an interesting squeeze stile as an entry point.

The walling throughout was done by everyone in a patient thoughtful manner and when advice was sought all responded well to the suggested solutions.

This made for a good learning environment. The end result was two pieces of walling we could all be proud of. The “front of house” personnel were kept busy answering questions from the public and explaining exactly what was happening - a job they did with great aplomb. Many members of the public spoke highly of the display and the standard of walling achieved.

I should like to thank all those who came and helped at the Festival making it a very successful three days. I have not named anyone specifically for the great work done as it was a real team effort. For all those who helped setting up, meeting the public, building and clearing up at the end, may I once again say “thank you”, for it was you who made the display the success it was.

Bill Frith

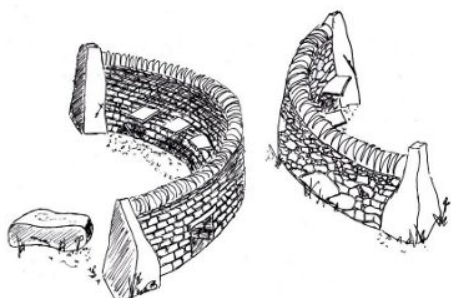
Great Yorkshire Show 2015

On the Monday before the show opened, last year’s feature was dismantled and the ground marked up for this year’s build. Over the three show days (12th – 14th July) two curved walls, one of sandstone and one of limestone, were built back to back with a bench connecting them at their apex. The bench was a popular modification to the original plan.

Around fifteen members each day enjoyed unusually good weather as they walled whilst the show goers looked on. Neil Beasley did a fine job describing the Branch's latest endeavours for Harrogate Hospital Radio. Next year we may play dry stone walling bingo with such phrases as: “it’s just like a jigsaw isn’t it?”; “once you pick a stone up you shouldn’t put it down”; “kicking the wall tells you whether it’s good or not”; “of course it’s easy with nice square stone like that”.



© John McLeod



YORKSHIRE SHOW
2015

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© John Hulbert

John Hulbert

DSWA Instructor's Training Technique Weekend

The last DSWA Instructor's Training Technique Weekend was held at Borwick Hall, near Carnforth, Lancashire, on 28th and 29th March 2015. David Griffiths and Wendy Oldham ran the course, with assistance from Alison Shaw and Linda Clarkson from Crooklands. Two reports from this event follow, the first from one of the trainers, the second from one of the trainees.

A lovely environment in which to hold a course. Tudor building; stone terracing; steps; arches; yew-lined pathways forming a labyrinth of secret, ghost-filled routes. And the 20th century accommodation was warm, comfortable, with good food and pleasant hosts to match. This was the 6th course which has followed the DSWA's approved tried and tested format developed at our Branch. Ten trainees who attended came from as far north as Perthshire and as far south as the South West England Branch.



Borwick Hall

© www.ecastles.co.uk

For those who haven't experienced this course, it is an intensive mix of theory and practice. The theory is held indoors and the practice at an appropriate section of dry stone wall within close proximity of the Hall.....and the indigenous stone in this case being random limestone. We discuss, exchange walling experiences and socialise together over the duration. From our point of view we attempt to break down the magic of walling skill, which we embrace without thinking, into tiny, progressive components so that the step-by-step process of communication and learning by the novice trainee can take place as thoroughly and happily as possible.

As a Trainer I find I always learn much from sharing knowledge with trainees who come armed with their unique personality and experience. The more I listen to and observe their enthusiastic techniques of communication and skill, the more I re-examine and amend my own. What a privilege to be able to do this. How lucky we are to have so many wallers willing and wanting to pass on their craft to further its preservation. And how especially lucky we are at Otley to have such a highly skilled team of Trainers who have helped to create this national training philosophy. And it's great that Nic Alderson has joined our team.

David Griffiths

It seemed an inauspicious start when a large envelope arrived containing a healthy wad of pre-course reading and an Elizabethan haunted house as a venue. From that nadir things began to look up. The material proved to be quite interesting, the house warm and welcoming. Add to that the opportunity to meet fellow wallers from the length and breadth of the UK, good local pubs, and our two lively trainers, the weekend turned out to be very pleasurable.

Although there is a lot of theory, Saturday afternoon was devoted to a practical session. Students take turns being trainers teaching experienced wallers the basics of their craft.

The fun began when the 'students' got into their roles and the deliberate mistakes and awkward questions began to emerge, but with such a good natured lot the exercise was very enjoyable. As ever, what sounded easy in the classroom turned out to be a lot harder in practice, and David and Wendy were always to hand to gently point up where improvements might be made.

Doing the course makes you realise its value. There is a lot on how to handle people and very little on the art of walling ... because we all know how to wall. The key is to be able to take what you do instinctively and understand it as a conscious sequence of simple steps. And that includes the people handling bit.

It all comes together when you actually have to teach. Perhaps the hardest bit is demonstrating without doing. Or maybe keeping the team interested, flowing and balanced. Of one thing I am sure, there is a lot I would have missed or deliberately ignored without the knowledge gained from the training weekend. And, I hope, I might be a little less bad as a waller as well!

Thanks to David Griffiths and Wendy Oldham as our trainers, also to Linda Clarkson and Alison Shaw for organising the event.

Nic Alderson



DSWA Instructor's Training Technique Course

A Little History

In 2009 David Griffiths and I were approached by the then DSWA Chairman, Richard Love, and asked to look at the possibility of modernising the content and format of the Instructor Training Courses following the retirement of the past course leader. At that time the course was split into 2 levels, the first for Master Craftsmen, Advanced and Intermediate certificate holders and the second for Master Craftsmen and Advanced only. In addition, we were asked for a proposal to deliver the course. What an opportunity!

So, we started work. First we combined both level 1 & 2, opening it to all certificate holders from Intermediate up, on the premise that no matter what level you were teaching, the method(s) employed would be the same. Only the skill level of the instructor would change. Then we put together a comprehensive course incorporating theory and practice. Next came the handouts and finally the pre-course reading and questionnaire. We were then ready to roll it out.

The 'premier' was at Birdoswald on Hadrian's Wall in 2010, with the bigwigs looking on – a tad nerve wracking. However, it must have gone well because we were invited back! At that time, it so happened that we were looking at changing the way we did our courses in Otley and our trainers of the time had lots of suggestions and recommendations. At a meeting of the Otley instructors, we started the process of breaking down the beginners' course into manageable modules and coming up with guidelines for each. David and I then put together an instructor guide to be used in the field and passed it to our group for comments. It was first distributed at the 2011 Instructor Course and is now the National guide and given to every attendee. What a feather in Otley's cap!

We are now in our 6th year of running the course and each year give it little tweaks based on our and the attendees assessments. The course is usually full and on occasions has even had a waiting list. It is a super subject to teach and we have a great time doing it, even if we are a double act! We have also been lucky enough to visit some wonderful places – Birdoswald on Hadrian's Wall, the Royal Agricultural College in Cirencester, Borwick Hall near Carnforth, and have met some great people over the years. Long may it continue!

Wendy Oldham

Countryside Days

This event is held every year in June for primary school children, over two days and is organised by the Yorkshire Agricultural Society held on the Great Yorkshire Showground. This year's event took place on 9th-10th June.

About three hundred children participate each day from schools across the Yorkshire and Humberside area and they spend about 20 – 30 minutes on their selected stands. In all we have five workshops beginning at 10 o'clock and the last at 2pm. Our stand consists of our two children's walls and a display of our leaflets and photographs. We give a short talk on how to build a wall with just the basic components using the diagram we use on the training courses. Then we split the children into two groups where they build each of the

walls according to each plan. We then swap them over and get them to build the walls again seeing who can finish it in the shortest time. The teachers and helpers are not allowed to participate, only watch.

Before they leave the stand we give them a quick test on the main components of the wall, i.e. throughs, heartings, etc., and the head teacher is encouraged to take what leaflets they think will be useful back at school.



© Andrew Illingworth

John McLeod

Otley Show

Some images from Otley Show, which this year took place on 16th May.



© Andy Craddock



© Andy Craddock



© Andy Craddock



© Andy Craddock

The future of the Craft

At the July Branch meeting I gave a presentation on career progression in dry stone walling. My starting point is that the craft of dry stone walling faces a demographic crisis. We are losing skilled wallers quicker than we are gaining them. The craft is flat lining as we fail to recruit and progress new talent through the craft scheme.

The threat is not just demographic. There are numerous economic forces at work. I showed images of large scale projects involving dry stone walls where the main contractors employed solutions involving volunteer labour, post and wire fencing and tokenistic attempts at reinstating dry stone walls.

I identified another threat that has become a regular feature of contract specifications: ignorance, or forgetting what we've learnt. By ignorance I am referring to the fact that civil and structural engineers have no knowledge or experience of specifying dry stone structures. Rarely will you see a specification for a dry stone retaining wall that does not employ concrete both under and behind a skin of dry stone wall. Here ignorance is also linked to economics where no major contractor wants to forgo the earnings associated with their desired solution. The modern term is "over-engineered".

The final threat revolves around the individual. The reality is that it is hard to earn a living by just dry stone walling. It is hard work in tough conditions. Ideally you need to drive. If you're learning you may not be earning. Finally, our craft scheme's limited scope means that wallers are not equipped with the necessary competency in business and other related construction skills.

Every problem needs a solution. In my opinion the DSWA needs:

- more training courses covering all aspects of dry stone walling;
- to identify non-DSWA courses on related construction skills;
- greater use of mentoring for newer members;
- to lobby for craft skills and the protection of our landscape heritage;
- to promote DSWA craft scheme standards and Professional Register for construction contractors;
- to seek to include training in any project using public money;
- an increased number of Instructors;
- taster days to introduce more people to the craft;
- to promote the craft and techniques to the wider Construction industry.

The future of dry stone walling will need a DSWA less insular in its outlook and work. To achieve the above and more we will need to work with other heritage craft organisations. To achieve that end will require a better resourced Association than we currently enjoy.

Lastly, I finished on a controversial note. Surely the craft would be better served by having a single craft association: One craft. One craft association.

Nick Ferguson

The Medical Examination

I sat in the waiting room of the Harley Street surgery, sunk my feet into the carpet's deep pile, and adjusted my position to ease the deep pile of my own. Around the wall were photographs of celebrities who had parted with colossal sums of money in the consulting rooms of Sir Mortimer Grabbitt, my medical examiner.



© www.sixphysio.com

As I waited my turn the receptionist gave me the eye. Already having two of my own, I gave it back. On her solid ebony desk sat a silver telephone and a gold cash register, which she stroked fondly. "I'm here to see the doctor," I ventured. She looked up from the book she was reading. "Good morning, and that'll be £25," she replied, ringing it up. "Does the doctor specialise in anything in particular?" I asked. "Yes he specialises in anything in particular," she answered. "And £25," she added. Talking business was expensive, so I tried socialising. "What's the book about?" I asked. "It's about 400 pages," she said.

Our sparkling dialogue ended when I was called in to Sir Mortimer's consulting room. Sir Mortimer was a small round man with legs so short they barely reached the floor. He wore brown paper dungarees, a kipper tie made from real kippers and a smoking jacket which he stubbed out as I entered. "Go behind the screen and take your clothes off," he ordered. I was shocked. "Shouldn't you be asking me out to dinner first?" I said.

He commenced his examination. "You have a temperature," he said. "Oh," I replied, "what is it?" "I don't know," he said, "but you definitely have one. Do you have any medical conditions that I should know about?" he asked. "Yes," I told him, "every time I sneeze I get an erection." "Has your doctor given you anything for it?" he probed. "Yes," I said, "pepper."

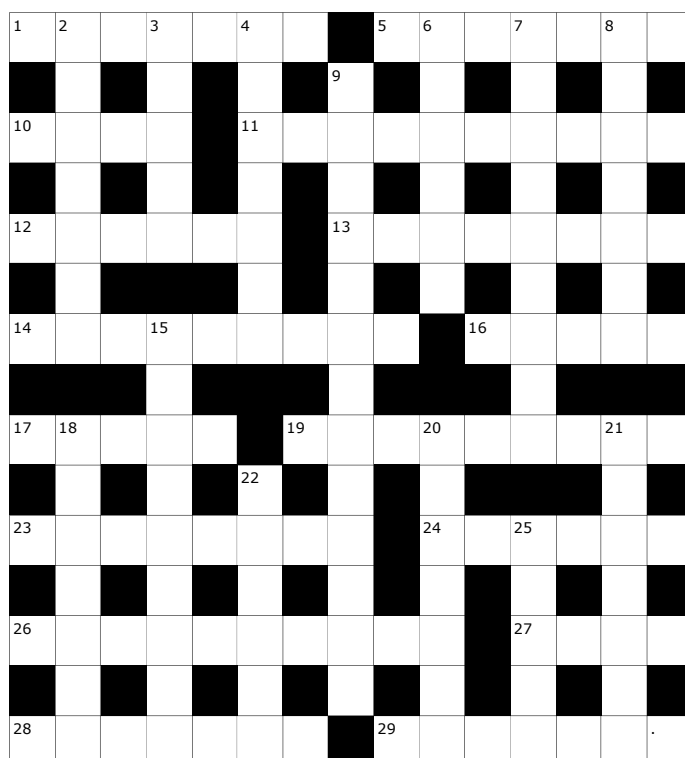


© www.wayfair.com

He asked me about my eyesight and I told him I had perfect vision. "You're talking to the grandfather clock," he said. Shining a light into my eyes, he discovered that I was short-sighted in one eye and long-sighted in the other. "Have you a glass eye?" he asked. "No," I said, so he gave me one.

"I need to test your reflexes," he said, and hit my knee with a hammer. I laid him out with the poker. "They seem to be in order," he said, staggering to his feet. "You are the picture of health," he announced, before I could do further damage, "but I'd like to recommend you to a good ophthalmic surgeon," and he handed me a business card. "But this is the card of a dry stone waller," I said. "Yes," he replied, "they're much cheaper."

Crossword



ACROSS

- 1 Student mark interrupted by short break (7)
- 5 Shadow Queen attached to towbar (7)
- 10 Start off ascent, perhaps below 27 (4)
- 11,16 Scores level captivates bridge players all the time (10,5)
- 12 Beginning of month cold for pussy (6)
- 13 Fatherly Irishman has renal trouble (8)
- 14 Poor reception for jam (9)
- 16 see 11
- 17 Spin bowler almost, different from 27 (5)
- 19 I comply, being straight-faced (9)
- 23 A Scotsman comes round, then a Greek ... (8)
- 24 Acne to be cured by hydrocarbon (6)
- 26 Honours degree in reception? (5,5)
- 27 Narrow passage in popular seaside resort, unlike 17 (4)
- 28 Go back to the right way out (7)
- 29 Book sounds hidden, but is as clear as day (7)

DOWN

- 2 Big Ben perhaps a hybrid (7)
- 3 Circular path begins on red brick, I think (5)
- 4 Prompt line heard following vehicle (7)
- 6 Turn over rubbish: eat rubbish too (6)
- 7 Grasses made from resin (9)
- 8 Instruct 'phone company to save money (7)
- 9 Volatile painting of the mind (13)
- 15 He claims to be an educated person (9)
- 18 Scrub up later in outhouse (7)
- 20 After a loud commotion, girl experiences excitement (7)
- 21 I arrived in Rome with young male deer (7)
- 22 Missile ends conversation abruptly (6)
- 25 Judas has no alternative to quality (5)

Otley Rocks 13 deadline: 25th October

Email contributions can be sent to Tanya@TheBivvy.net. All contributions are welcome.