Statement of Practice

Drystane Dyking: An interview with Martin Tyler[1]

Martin Tyler is the owner of Drystone Walling Perthshire and leads a dedicated team of three full-time wallers. With years of experience, he specialises in building, repairing, and re-building traditional dry stone walls. Based in Perthshire, he also takes on projects across Angus, Fife, and Stirlingshire, working with private, commercial, agricultural, and estate clients.

Claire I. R. O'Mahony, Ph.D., is an associate professor in the history of art and design at the University of Oxford. In 2009, she founded the M.St. in the history of design there which she directs. Her research centers on the manifestation of regional identities through decorative practices in France and Britain since the nineteenth century.

Abstract

Dry stone walling is both a local and a global craft. This interview explores how this ancient constructive craft is practiced in Perthshire in the Highlands of Scotland today. The distinctive geology and terrain of this region shape the extracted materials, tools and methods of making known locally as 'drystane dyking'. Martin Tyler provides insights into his own training and experience as a dry stone waller. His evocative voice captures the distinctive terminologies and forms particular to this region of Scotland. This conversation reflects upon how the practice of dry stone walling affords a located understanding of the history, current practice, and future of global constructive crafts.

Keywords:

Dry stone walling, Perthshire; Dry Stone Walling Association; tools; repair; heritage

Claire O'Mahony (C O'M): How did you come to be a dry stonewaller?

Martin Tyler (MT): I'm originally from Aberdeenshire (Scotland) and grew up in an agricultural kind of area. Dry stane dyking[2] in Aberdeenshire is a big thing. Every single field's got a dry stone wall around it, so they were in the back of my mind growing up. I grew up in the mindset of working outdoors, working hard, working on a farm. But, as you do when you're younger, I went through school, went off to Uni, moved to Dundee and started working as a car salesman until 2018. I was really, really unhappy in my work. It was financially fantastic, but I was really unsatisfied and I felt totally trapped. The planets just aligned and I noticed the Dry Stone Walling Association (DSWA) were doing a bursary project. They were going to pay eight individuals whilst they learned, pairing them with someone that was already experienced. The problem was that I live in Perth, and the nearest person to me, that was wanting to take someone on, lived in Aberdeenshire. But that all tied in again because I'm from there. Mum and Dad still have a house there. But it was difficult as I had a wife and young child at the time. I was having to leave Perth at 5:00 in the morning on Monday. Up to Aberdeenshire, work all day and then I'd stay there Monday, Tuesday, Wednesday, Thursday and then come back down the road on a Thursday evening, having Friday, Saturday, Sunday at home. [FIGURE 1 Martin Tyler at work on drystone wall in Perthshire courtesy of Drystone Walling Perthshire]

CO'M: Who did you learn this practice from and how did that relationship work?

MT: It was an application process. Over seventy people applied. I got a little bit ahead as I was up in Scotland. There was only a few Scottish folk. The vast majority were down in England. A guy called Andy [Andrew] Loudon, who is the head examiner for the DSWA, is in my opinion, probably one of the best dry stone wallers in the UK. He led four, week long in-depth training camps at the DSWA HQ down at Crooklland's Farm in Milnthorpe. The whole time I was up in Aberdeenshire I learned from a guy called Steve Denham, who is now a master Craftsman through the DSWA certification scheme. That's where I got my real schooling as it were day-to-day.

CO'M: Were you trying to learn a specific Scottish form or were you being asked to learn lots of different styles? How much variation do you feel there is within dry stone walling as a practice?

MT: This was the great thing. All across the UK there are regional styles of dry stone walling and that also relates to how you lay some of the stones. It also relates to the names of tools, also the types of language and certain features I was up in Aberdeenshire learning how to build, as they would say, dry stane dyking. Then I was driving five to six hours down the road to DSWA HQ using a completely different type of stone in a different style of walling. It was very difficult at the beginning because I was having to blend the skills I was learning. That's how we do it up here (Aberdeenshire), but coming down there, it's a different ball game. An analogy would be how you change your language depending who you're speaking to.

CO'M: Your telephone voice.

MT: Exactly that! You have to change the way you use your skills and build to suit the stone and the style. So that was difficult. I was learning in one place, also learning in another place, but that obviously gave me a cocktail of skills to apply in different situations.

CO'M: As you were merging all these different sort of languages of stones and forms, did you feel you were more drawn to some rather than others – and why?

MT: I was very much into the Aberdeenshire style, big chunky heavy walls, heavy stone. All your cope stones are flat and in Perth the copestones all line up vertically. I was a little bit stubborn. I was building dry stane. I mean I was wanting to do big chunky walls and that's the style that I liked. But the more I got into the nuances of dry stone walling, the more I blended the styles together. I like big chunky foundation stones and now the guys that work for me do as well – they are almost like a badge of honour. We kind of use them as features. We put big chunky stones at the bottom that stick out. They're very prominent. The more earthy rustic style of building is at the bottom, then we detail more neatly across the top half or top two thirds of the wall, and then use really neat cope stones. One of the first solo jobs I ever did by myself was forty-five metres of wall. I said to the estate owner, I really want to put flat stones, flat copes on top. He said "No, I really wanted the stones pointed upwards." So I have to think then, right, it's not so much about what I prefer, it's about paying clients asking for something.

CO'M: Where was the estate and the landowner from?

MT: That wall was in Perthshire and the client was from Perthshire, so he very much liked

the cope stones in Perthshire which all stand up. He'd probably never seen flat copes before. He probably thought he was getting robbed. Where's my copes?

C O'M: Do you advise your clients or do they say what they would like and where are the stones sourced?

MT: That's been an evolution. The more you do this job, the more people you come across through social media, be it Instagram or Facebook. People now say to me, I want a wall that looks like this and it's almost certainly one that we've built elsewhere. So, I know, OK, they're going to want that type of stone and they're going to want it to look really neat and tidy. Or they pick another type of wall that is built with worn-in fieldstone, perhaps a bit more rounded stone. Some people, especially new house builds, for example, they might want it to be a really tight contemporary looking wall that is still a dry stone wall. Or perhaps a dry stone wall was taken down on the property and part of their planning permission demands they reinstate a dry stone wall. I source all the stone unless we're going to a client's house where they have a big stone pile. If they're an estate or a farm, they'll have their own stone. But mostly with a new build wall they will tell me what kind of stone they like.

C O'M: What are your thoughts about stone as a material resource?

MT: Although stone is stone, obviously there's different textures, different colours, different shapes. And if you use the wrong stone in the wrong area it doesn't belong there. Like taking a stone from, for example, the South of England up to the north of Scotland. It will be the wrong colour. In Perthshire every other farm has got a stone pile. Some of them see it as a waste product and they can have it in a field for 30 years, not wanting to do anything with it.

However, if you say that you're interested in buying the stone it becomes a very valuable resource. I don't blame farmers for being like that, because obviously it's from their land. There are also big quarries all over Scotland that specialise in building stone. You just have to marry up that balance from a quarry. It's industrial. There's been a lot of moving stuff around to get that stone out of the ground. It's not like taking stone that has just been ploughed out of a field, for example. If the stone is from just a couple of miles away from the job that always feels better, and we do aim to do that as much as possible. But if a client says "No, I want the stone that looks like that" and it comes from a quarry that's an hour away, well, that's the stone they want to have, and that is the stone they get. So it's a balancing act. Some people are very open. Some people say "do what you think will look nicest." So we get to be in charge of that. Every job is different. On a whole, there's plenty of stone going about. We're lucky that way in Scotland – it's a stony place.

[FIGURE 2 An antique 'tramp pick' courtesy of Martin Tyler**]**

CO'M: What tools do you use? Are they traditional or new?

MT: Dry stone walls and tools go hand in hand. I remember when I first met Steve Denham he handed me this hammer and said, this is a Scottish dyking hammer, and it's called a catchie. It had a specific name and so I thought to myself, right, that's a catchie – I need to get this. It's big, four pounds, a mini sledgehammer and that's what we used in Aberdeen. The second time that I went down to England to do dry stone walling at Crooklands I thought I'd best take my hammer with me. When I got there, they were all using small lightweight brick hammers, maybe one pound in weight, or a Pennine style wall hammer that weighs two pounds. I had this great big hammer and the guy Andy Loudon said to me what the heck are you doing with this great big hammer? I said that's what we use every day up north. He said that's for breaking stone up. I said, no, this is what we use on granite.

It kind of resonated with me that OK, there's more to these tools than just what meets the eye and I guess it's a progression as you go through dry stone walling. Some people just have a big hammer and a small hammer and they leave it at that. But you can get into hammers with carbide edges on them that cost hundreds of pounds, and that really does transform your skill and ability. You invest in tools, like carbide chisels, but a huge part of dry stone walling is prep work so you've got digging spades, digging shovels, pinch bars and heavy duty rakes when you're getting the trench all raked out. A special tool called a tramp pick is really not well known.[3] It's an antique tool. I've actually got three of them. I'm probably one of the world's only collector of tramp picks. They're specifically from Aberdeenshire. A tramp pick is a specific Scottish tool as well as the catchie. Down in England I guess they'd call it a sledgehammer or a mini sledge. You also get a French style wall and hammer, and an English style hammer called a Pennine. There are north and a southern style hammers. Down in the Cotswold area there is a guy that uses a hatchet like a wood axe on soft stone. The smaller the stone the lighter the hammer. When you're using lots of different types of stone, you have to have lots of different types of hammers to meet the specific needs. It's best to be into tools because you need to be prepped for all types and I've got so many different types of hammers. I do probably spend too much money on them.

[FIGURE 3 Antique hammers and chisels courtesy of Martin Tyler**]**

CO'M: Do tools survive well enough? Are there quite a lot of old ones about?

MT: Yeah, the old ones are much better than the new ones, definitely; the metal is of better quality than new hammers, unless you buy a really expensive new one. There's lots of brands. Faithful, which is your generic off-the-shelf Pennine style wall and hammer; Carter's tools;[4] a French company called MOB;[5] Trow and Holden, they're an American based company that does carbide inserts into hammer;[6] the Swedish firm Rebit specialises in

chisels.[7] There's so many; there's lots of different people making them. But you also have to remember if you buy one that's for hitting soft sandstone and you use it on a hard granite or a hard schist the metal after a few hits starts bending away and mushrooming and vice versa too. A hard hammer wouldn't be good for a really soft stone.

CO'M: Do you prefer to work alone or with others? Do you feel that there's a younger generation who are wanting to train up? Is that something you feel you're helping to make happen?

MT: The vast majority of dry stone wallers are people who tend to work by themselves. And to be honest with you, when I set out, that's what I was going to do. You could work when you wanted to work, you could come and go as you please. When you're first starting out you don't know. I didn't know financially how it was going to be, and I didn't fancy managing anyone. There's lots of dry stone wallers in Perthshire, but the vast majority of them are probably older men. They don't use social media and they don't have websites. The work is very word of mouth driven and they're maybe quite happy just doing kind of agricultural estate work and repairing walls. We grew very quickly. I went from saying to people "I can come to you in three months and do the work," to "I wouldn't be able to start it for a year and a half." So I started thinking, well, I must get somebody to come and work with me. Over years, I built this team up around me. But obviously when you have people come to work for you, you have to get on as people. Then for example, I could go work with a dry stone waller from anywhere in the UK and we might both be good at what we do, but we would build in different ways. When you build a wall in someone's garden it needs to look like it's been built by one person. Nathan, who works for me, is very experienced, but he has had to change build styles with moving to Perthshire. The other guy who works with me, Lewis, had done a

lot of construction work before and he’s probably one of the most naturally gifted dry stonewallers I’ve ever worked with. But he’s only ever known my preferences of dry stone walling. So now as a team we can build a wall and it all looks exactly the same. Dry stone wallers mostly are one-person small-scale set-ups. I know dry stone wallers that keep their walling quite rustic. They’re quite fast at what they do, but it’s never going to win any kind of beauty awards. I’m not saying they don't have pride in their work. The only person that will be looking at the wall is going to be a sheep. As long as it stands there for a long time, the farmer will be happy. We’ve gone down the route of building things that are super strong, but which also look really nice. People always say, oh, there’s not many of you guys left. But in actual fact, there’s lots of dry stone wallers. There’s twenty three dry stone wallers in Perthshire. To various degrees, some of them might do that as part of their business alongside laying patios, but they can also turn their hand at dry stone walling. But what we have going for us is having a team of three. The tail end of last year, we were building a hundred and ninety metre-long new built wall. If one person was to do that by themselves, they would be there for months. With us, it’s three days in one; we get it done two thirds quicker. All our clients are lovely and they enjoy the experience of seeing the wall come together. When you get down to it, you’d rather have workers in for a short period of time. They like the fact that there’s three people and it’s also good for us because it’s tiring work if you’re applying yourself. When there’s three of us, you can pace it. There can be one person leading the pace and if someone gets tired they can go and do something else. For example, between three of us we will quite easily move 30 tonnes of stone in a day. No problem. One person doing that by themselves would probably take four days just to move the stone.

If I put a job advert out, I don’t get any teenagers. I don’t get many in the 20s. It’s all older people, late 30s into 40s, fifties, 60s or maybe have had their career and are looking for a

change or they've always fancied that type of thing. I've done school roadshows about stonewalling alongside a stone carver and a slater for roofs and guys that do traditional wooden windows. The kids were so interested, but I don't think any of them had the ambition to do it as a job. A great experience for them but the thing that goes against dry stonewalling is that it's hard work. It takes a toll on your body. Although I enjoy doing that outside, a lot of people don't want to work outside in the rain and they don't want to be cold. The biggest challenge is physical toil. Across my Facebook and Instagram, I've got over 12,000 followers. But if I look at the demographic, it's all 30 plus. Is it because it's a more of a rural thing? Finn, who worked for me, was probably the youngest person drawn towards stonework. He would have been in his mid 20s. He's from the Isle of Mull and left to come to work for me for 18 months. In the end, he had to go back to Mull to help on the farm and he started his own stone business out there. I suppose I'm doing my bit to kind of spread the craft, but I must admit I would love to get an 18-year-old saying, "I want to do that and I don't care about the weather and how hard it is. I just want to learn." Then they've got their whole life ahead of them. Now I'm approaching 40s and that's still really young, but I might only get to do this for another kind of 25–30 years if I'm lucky.

[**FIGURE 4 S** Stone wall for a 'new build' house Perthshire courtesy of Drystone Walling Perthshire**]**

CO'M: What do you think about the relationship between heritage and contemporaneity? Does the function of a wall as a boundary also relate to memory and to a sense of belonging?

MT: The oldest walls that we come across are on farms and estates. Many places spring to mind. I've spoken to a lady who I'm guessing is in her mid to late 70s and she's been on that farm since she was born and their grandfather had it before them, a huge, huge place. She can remember stonewallers coming from all over Scotland and Ireland in the summer to build sections of walls. When you're working on an old wall, taking it down, repairing it, it's like

you're having a conversation with the person that built it. You can scratch your head and go "Why did they do that? Why did you place that there?" There's lots of things you find in walls. You can see how they built it as it's not like it's got mortar. You can just take it down and have a look and see. We might say, oh, they must have been short on hearting. Hearting is the stone that goes inside the wall.[8] Big stones are on the outside, but inside the walls are built up with individual small stones and in a farm wall there might be sections where there's not much stone inside, where there should be. I suppose they were getting paid per yard. When they had used what they had to use, they wouldn't have thought oh, we have to stop today, we've not got enough hearting. They would have built the wall whether it had hearting or not. You come across walls where there's literally no stone inside it and the wall's come down. So you tell the farmer we're going to need some packing or hearting stone here because the poor man who built it before didn't have any to put in and that's why it's potentially fallen down.

Now, dry stone walling is a heritage craft. First and foremost, I always say to people, I'm not a tradesman but a craftsman. It is very different in my opinion. A lot of people that have a modern house actually can crave that little bit of heritage, especially in Scotland. I find people want a dry stone wall at the front of their house regardless of how their house looks. That's the heritage of drystone walls; that wall will be there for a long, long, long time.

CO'M: In an interview you did with *The Scotsman* in 2021, you discussed community projects; what have you noticed about projects for a community rather than for an individual family home or a farm?

[**FIGURE 5** Poetry reading in the stone circle of the Library at Innerpeffray on Festival of Reading 10 September 2023 courtesy of The Library at Innerpeffray, Perthshire]

MT: Yeah, that project was at Innerpeffray Library in Perthshire, which is a fascinating place. They commissioned what they called the talking circle or the speaking circle as a really interesting feature. It's a thirty-metre stone circle which reaches eight foot high in places, higher up at one end and then lower at one end so that's its like a gateway, staggered, winding around from high to low. Inside it has boulders built into the wall on which people can sit and I think they've had poetry readings there. They've had or plan to have marriage ceremonies there too. So, yes, drystone can have a community element to it. For older generations it's something that everyone knows about. As far as community goes, everyone seems to love dry stonewalling. Everyone's keen to stop and chat and take an interest, whereas if we were joiners cutting some wood, or building a shed, people probably wouldn't stop to look. I think stone is rooted in Scotland so that people take an interest in it, even if it is probably the older generation who are more enamoured with it. It speaks to them of their younger days and a rural kind of culture. Maybe the community element is more of a connection than an actual physical thing. Does that make sense?

CO'M: It does. Both the makers and those who want to have the walls seem to be an older generation, but it is interesting that new builds with young families are also still feeling some of that desire. It's not only about the past.

MT: Yeah, it's interesting because part of my battle is making people aware that dry stone is an option. Some people will think, well, we need a garden fence or you put a hedge in or you put in a block work wall and you paint it, or harl it, or face it with stone. Whereas some people seem to forget that dry stone walling already exists and has done for longer than all those things. I say to people it's one of the oldest constructions. Look at the pyramids, that's

all dry stone walling and it's thousands of years old. But yeah, it's just pulling it into a more modern age because some people presume that dry stone walls are basic and a bit ugly because they've seen them on a farm or in a field. You can bring it into all different types of settings like house renovations or new builds. To me dry stone has got texture and it's different and it's a living thing, an ecological highway. Nothing lives in a brick wall, but stone walls have got all your insects, lichen, algae, moss. Rodents, birds, bees, insects, you name it, all live in dry stone walls.

CO'M: When you look up dry stone walling, sculptors like Andy Goldsworthy come up more than the craft makers who have made the majority of his projects in the Lake District. How do you feel about that as a maker?

MT: I know a guy who was a dry stone waller before he became a sculptural artist and he worked really hard and diligently, James Parker.[9] Many folks say, oh, dry stone walling is a work of art, you're real artists. But to us, we're building, we're building a boundary marker. What we're building is a fine balance between drystone walling and a bench or a wall with a particular feature. Then it becomes a little bit more. I guess it is artistic because you have to plan it and envision it – and then combine that with the skill to not only build it, but make sure that it serves its purpose aesthetically and functionally. I've worked with people who are incredibly good dry stone wallers but maybe they don't have that vision or artistic capability. I can speak to someone and look at the site and see the wall and map out how it's going to be. Whereas I've worked with folk who literally can't do that. They struggle seeing how it will be on the ground and where the difficulties could be and the different heights and how the stone's going to work there and that sort of thing. I like Andy Goldsworthy's stuff, but I do know that the people that built those things with him were, I'm guessing, the backbone

behind the operation because they had the hands-on experience. But again, without people like him, those things wouldn't happen. And he must have his own skills getting the funds together for those projects. To me economically, it's a benefit. I've tried to do projects before, like a new roundabout for example, for Perth and Kinross County. I put a few tenders in for a "let's have a dry stone wall kind of feature on a roundabout," but they haven't said yes yet. But, I mean, you've got to try. I do not consider myself an artist or anything like that, but I'm really passionate about dry stone walling and I know its possibilities.

[FIGURE 6 A stone wall in the Perthshire landscape courtesy of Drystone Walling Perthshire]

CO'M What sort of image might capture your idea of a drystone wall?

MT: There are so many elements to dry stone walling. My gut reaction would be a windswept hill with a dry stone wall, more agricultural looking because a big thing that people always relate to is the weather. I've lost count of the times folk say, "you don't stop in the winter, do you?" And I say: "No, we don't." If it's minus ten, we can still work, except if it's lots of snow that covers up the ground. If it's torrential rain and windy, we carry on working. So my gut reaction would be a windswept hill with a wall up the side of a big hill with trees and open spaces. But dry stone walling is more than that in the modern age. It might need to be a couple of images. Like when I do an advert or even my business card, now it's got a picture on the back of a dry stone wall seating area/bench. It's not just about rebuilding or building a wall. It can be so much more than that, but at the same time, just because someone wants to have a dry stone seating area, I'd want them to know that we can also build just a wall down the side of your driveway or as circular fence there or put a small feature wall in for you. I guess I'm in the drystone wall world, and especially in Perth, there'll be so many guys that will think, no, you just build walls in fields and that's it and

they're kind of locked in to that thinking: "no, I'm just going to be a dry stane dyker, that's all I want to do." They've not kind of taken that step into the current climate of dry stone wall. But we don't turn our backs on the agricultural stuff. We've got lots of farming and estate clients and we build anything for them, but it's mostly repairs and rebuilds that I love, walls that are linked to agriculture, and especially in sheep farming. They're really good for sheep. You've got the stells; you've got the sheep fanks.[10] We've been lucky enough to do a few of them now. So a lot of the estates right here still have dry stone sheep fanks and when sheep or people run into them it puts a lot of pressure on the walls and they deteriorate, so they need to be maintained. And you've got your roundels which appeared not long ago, and one we actually repaired was only 25 years old. It was built at the Millennium. On that same estate, they have nine roundels dotted down the Glen; a sheep fank there was hundreds and hundreds of years old in a complete state of ruin. And in Scotland a hole built into the wall for letting sheep through is called a lunky. They wouldn't call it that down in England, but a hog hole or a cripple hole. Some people call them smoots. But up in Scotland, a smoot for me is something to let water through.

There's always different types of language.

CO'M: That's a lovely way to bring us full circle to where we started with an ancient and global phenomenon, so particular to the stone and a way of making that has its own dialect, its own place about it.

MT: It is the stone. The stone makes the wall. People say "we've got this pile of stone - could you build a wall from that?" Absolutely, we can use any stone to build a wall but the stone determines how the wall will look. If you want a delicate, neat looking wall, you have to have neat looking stone. As you get better at dry stone walling you can make bad stone

look better by the way it's laid. People that don't embrace the tools of the craft can't, in my opinion, get to that next level of making things look good. If you do embrace the tools, you think, right, I've got this at hand, why don't I use it to make this thing look potentially neater? The neater you build, the stronger it is; you get more contact as opposed to having lumpy random bits. They can still make the wall strong, but it's a different way, a different style of building. I should maybe be more interested in geology. But to me, stone is more like when you pick it up and you feel it and you maybe hit it. You know how it will behave from experience. OK, that's not going to work. That won't need a heavy hammer. That will be soft hammering or that's going to split really easy. The stone is solid. No matter what you want to do with it, you're not going to be able to mould it. And there are all the different types of hammers and chisels and you might be working with three or four hammers on one section of wall. You're going to need to tweak different stuff, but I enjoy that. To me, that's part of a kind of process. Equally though, after doing that for four weeks, I want to go and do some field walling[11] where you just take out a bit of string and a pinch bar, and off you go.

Our thanks to Lara Haggarty, Library Manager and Keeper of Books at The Library of Innerpeffray for granting permission to reproduce the Festival of Reading illustration.

Notes

[1] Martyn Tyler, Drystone Walling Perthshire, Eredine, Old Balgowan, Perthshire, Scotland https://drystonewallingperthshire.com/ [Accessed June 1, 2025]. See also Katherine Hay, "Dry stone walls in Scotland: Here's how two craftsmen are fighting to save ancient skill," *The Scotsman*, January 10, 2021, https://www.scotsman.com/heritage-and-retro/heritage/dry-stone-walls-in-scotland-heres-how-two-craftsmen-are-fighting-to-save-ancient-skill-3090512 [Accessed June 1, 2025].

[2] This interview reflects local oral traditions such as the names used for typologies of tools particular to Scotland that are not included in glossaries in practice scholarship which favours English Dry Stone Walling parlance, such as Nick Aitken, *Dry Stone Walling: Materials and Techniques* (Marlborough: Crowood Press Ltd, 2023). Interviews such as this one and vodcast with Scottish makers capture these local traditions and parlance: James Parker Sculpture https://www.youtube.com/watch?v=CGXEBxZ0Y6k [Accessed June 1, 2025].

[3] Tramp Pick (also known as Trump pick) World Stonework Facebook page https://www.facebook.com/photo.php?fbid=360500660684751&id=123106337757519&set=a.128311200570366 [Accessed June 1, 2025].

[4] Richard Carter Ltd Holmfirth West Yorkshire, England (https://richardcarterltd.co.uk/about-carters/) [Accessed June 1, 2025].

[5] MOB Le Chambon, Feugerolles France (https://moboutillage.com/marque) [Accessed June 1, 2025].

[6] Holden Tool Company, Shelburne Falls Massachusetts, USA (https://farmandgardentools.com/pages/about-us) [Accessed June 1, 2025].

[7] Rebit, Sweden (https://thestonetrust.org/chisels-grid/) [Accessed June 1, 2025].

[8] Hearting is the practice of packing small angular stones inside the two sides of the wall to lock the structure in place. They are also referred to as fill, shims, and wedges. See Aitken, *Drystone Walling*, Glossary, 185, https://thestonetrust.org/master-class-hearting/ and

https://wsdswa.org.uk/wp-content/uploads/2019/10/Beginners-Guide-V0.3.pdf [Accessed June 1, 2025].

[9] James Parker Sculpture https://www.jamesparkersculpture.co.uk/about [Accessed June 1, 2025].

[10] A roundel is a circular rather than squared form of stone wall enclosure used primarily during sheep shearing. Illustrations and descriptions of historic examples have been preserved in Am Baile, 'Highland History and Culture Archive', such as this documentation from Inverness: https://www.ambaile.org.uk/asset/39510/ [Accessed June 1, 2025]. Roundels have also now become common features commissioned as private garden seats and public memorials such as this project by Tim Childs of Stoneworks, Pitlochry https://www.stoneworkspitlochry.com/ and Waterside Garden Moffat https://holestone.net/roundel [Accessed June 1, 2025].

[11] Unearthing large boulders from the field.