02

THE STONE NOTEBOOKS

STONE IN THE GARDEN

WALLS

2 **RAISED STONES**

Positioning large stone slabs upright, like the ancient palis, makes it possible to create "windbreak" walls quickly and very simply.

4 **ROUGH STONES**

In Schaerbeek, a playground is sheltered at the foot of some tower blocks : in the middle of the lawns and trees, long tongues of rock seem to come out of the ground and form unexpected patterns.

6 **STONE LANDSCAPING**

In this garden, a very liberal use of stone has recreated a wild landscape – almost mountainous – thanks to a few skilful touches.

8 **DRY STONE**

Dry stone walling forms part of all regional heritages. Nowadays, it has also become a role model for environment-friendly construction.

12 **BOXES OF STONES**

Following its use for soil retaining or flood defences, the gabion has invaded the world of the garden.

14 **SOIL MOVEMENTS**

Walls can sometimes take the starring role : in an industrial neighbourhood within the boundaries of Brussels, they are the feature which appears to (and really does) support the garden.

The stone wall is a founding element of our countryside and our villages : simple dry stone walls running alongside fields, high masonry walls, retaining walls at the bottom of terraces and orchards, more imposing walls in front of the main courtyard of a stately home …

The garden has given new meaning to these many facets through the creativity of its designers. Nowadays, the stone wall has found a new role in life: if dry stone walls still retain their eternal harmony, stone facing, gabions and original bonding designs are renewing the aesthetics of garden walls. The wall is no longer a frontier. It's a structure in relief which creates volume. It's a breath before moving on to new landscapes. It's a welcoming shelter for travelling plants.

Due to the variety of rocks present in its subsoil, Wallonia is an area rich in colours and textures, which have a subtle influence on the character of our region. The walls draw their inspiration from that richness and bring diversity and harmony to gardens : the following projects have been selected for their originality or their ease of implementation. They are, above all, the work of craftspeople and professionals, who have managed to keep old skills and knowledge alive, without which the finest design would never become a beautiful reality.

Back to basics

RAISED STONES

The raised and aligned stones used in Southern Belgium to create enclosures (palis) also isolate areas where an intimate atmosphere is required – a little green room, a reading corner, etc., well sheltered from the wind.

Schist can be sliced into slim slabs which can have large dimensions. It then becomes a very simple matter to "plant" them in the ground. Hughes Fernet has decided to use this age-old technique to create a separate enclosure within the garden. Warmed by the almost black schist which absorbs the rays of the sun, this little external lounge room has become a haven of repose and tranquillity which is much appreciated by the owners and by tenants of the nearby gîte.

Hughes Fernet did not really bring this about by working to a plan. The final positioning of the walls was actually decided on the spot. The dimensions on the ground are important. It's essential that people should not feel cramped, that they should feel there's room for as many chairs as they want, and that they feel they're still connected to the surrounding garden.

He found the stones in quarries, after quite a difficult search. For it's necessary to find attractive slabs which can subsequently be matched together and positioned alongside one another. Hughes Fernet didn't hesitate to take discarded slabs, since they had already been half-sawn. The outline of these marks added to the general graphic effect. Visits to quarries, far from being a waste of time, often provides an occasion for discoveries which can lead to new ideas for implementation or design!

› PRIVATE GARDEN, UCIMONT, DESIGN BY HUGUES FERNET/LE BOUILLON BLANC

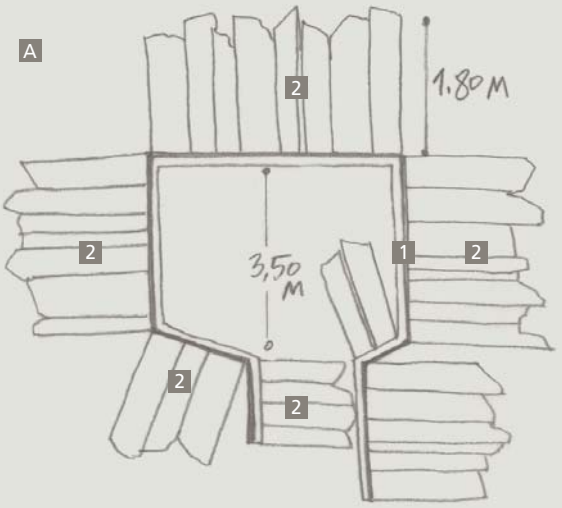
STONE

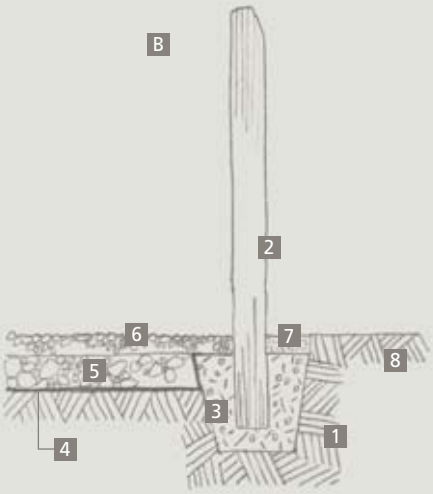
Together with bluestone crust, schist is the main rock from our region which makes it possible to create slabs of this size which are relatively thin. But if schists are sometimes susceptible to freezing, the are from the Herbeumont region is resistant to rain and frost. That's what you have to look for, if you don't want to see the stone break up during the thaw.

TECHNIQUE

A The stones were laid flat in their future positions, so that they could be assembled in a matching design, bringing out the different widths and the colours and textures.

B A trench was dug using a spade with a width of ±30 cm and to a depth of approximately 40 cm. The slabs were then placed at the bottom, one after another, wedged by concrete at the front and back. Thus the mason moved forward progressively up to the end of the wall. A gravel covering was provided to finish off the assembly – here it's yellow dolomite, which will turn white in time to accentuate the contrast of colours.

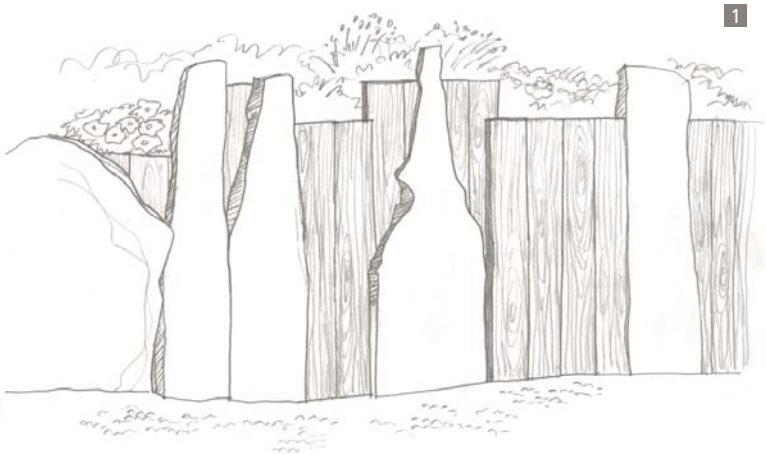




1 trench - 30 cm wide and 40 cm deep
2 shale slab, total height = 1.80 m
3 lean concrete
4 geotextile to distribute loads
5 ballast, 10 cm thick
6 Philippeville dolomite, 5/15 grade, 5 cm thick
7 earth
8 soil in place

Subtle shading

This raised stone technique is used with slabs of varying heights for kerbs, enclosures, support for small walls or slightly raised flowerbeds, rockeries and stair "wells", and the stones can be mixed with other materials, timber for example.



1 Stones and railway sleepers can be juxtaposed without any problem to create a raised shrubbery and planters.
PRIVATE GARDEN, MOGIMONT DESIGN BY HUGHES FERNET/ LE BOUILLON BLANC

2 Raised stones as protection at base of roughcast wall.
PRIVATE GARDEN, MOGIMONT, DESIGN BY HUGHES FERNET/ LE BOUILLON BLANC

3 These stones, which rise about thirty centimetres above the ground, re-interpret a border on several levels where plant growth intermingles.
PRIVATE GARDEN, AUDERGHEM, DESIGN BY BERNARD CAPELLE/ LANDSCAPE DESIGN PARTNERSHIP

Rock crops up right in the heart of the city

ROUGH STONES

Between Brussels "Manhattan" towers and the 19th century buildings in the old Northern district, a vast public space has come into being, in which there are unexpected volumes of stone.

The Brussels Environment services designed this project in an attempt to turn the spotlight on the Place Gaucheret, which seemed to be rather overpowered by its neighbours. This huge square currently ends in Citizens' House and a recreational area : bordered by stone embankments, a raised lawn area dominates a flagstone walk and a playground. This raised area is rather higher than the pedestrian level – approximately 1 m – which means there is less danger that the lawns will be damaged by the feet of an excessive number of people walking over them. It is bordered by tall slabs of bluestone crust, assembled in such a way as to resemble a natural landscape. This layout skilfully provides for little corners in which benches have been installed which are also made from blue limestone.

Stone is used for the surface of the round square – big flags laid in a random bond pattern, with regular joints, creating a long dark parallelepipedal bench and a wall which completes a crescent-shaped floor pattern and also includes several fountains. The whole space can be treated like a big recreation area where people can roll, run, climb, slide, jump, play hide and seek, chat, sit down, hang upside down… in short, a multi-purpose area in the heart of what is largely also a multi-purpose neighbourhood.

› PLACE GAUCHERET, SCHAERBEEK, DESIGN BY BRUSSELS ENVIRONMENT

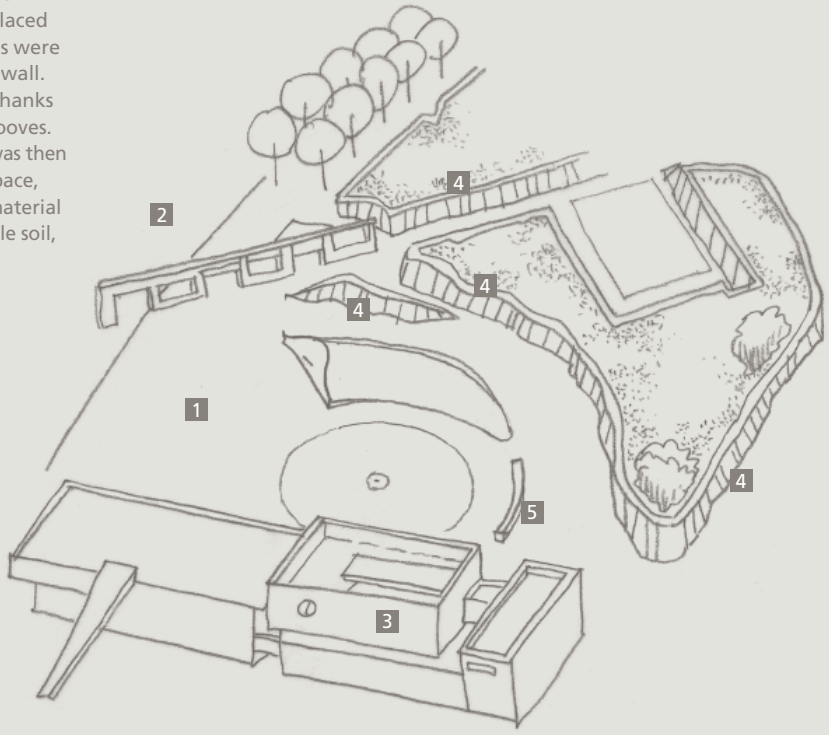
STONE

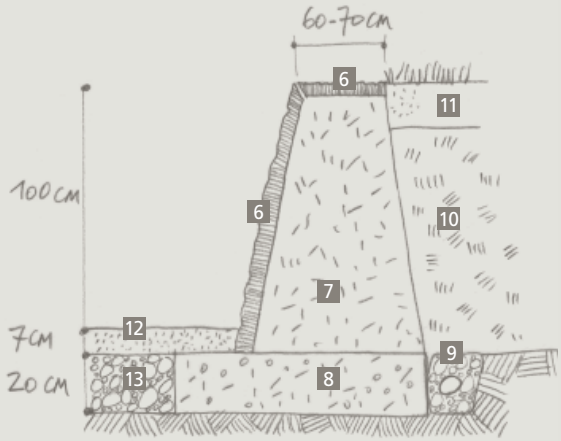
Bluestone crust is a very "natural" material: when it is present on the surface of the deposit, it is slightly tainted by the adjacent layer, and can look more heterogeneous, more grainy. It cannot really claim to be cut and for this reason it constitutes a material apart, with varying thicknesses (5 to 15 mm), taking the form of irregular slabs. It is used for floor or wall coverings, but also for basins and borders.

TECHNIQUE

The preliminary design was created to a plan, starting from the surveyor's survey. The ground is flat and a definitive layout was developed, which sometimes undulates and at other places goes in straight lines. The slabs were selected from quarries and re-cut in regular shapes, with grooves, so that they could be joined together easily. The shapes and positioning of the stones were monitored at this stage as well: the stones, held in place by sand, were set up in situ, and re-cut if necessary. Once the layout was finally correct, the flags were numbered on their surfaces and transported onto the site.

They then had to be laid: initially, a 20 cm thick concrete seating was created on the tamped soil in place, in such a way that the vertical slabs were driven 10 cm into the earth. Drainage was installed behind the foundation. A stabilised sand base was then laid on the foundation: the slabs of the "roof" were placed on top of this and the slabs were tilted against the slanting wall. They act as one element, thanks to their weight and the grooves. The ground of the square was then covered and the internal space, firstly packed with filling material and then by a layer of arable soil, was subsequently sown.





1 place Gaucheret
2 rue Gaucheret
3 Citizens' House
4 stone walls
5 stone bench
6 bluestone crust flags
7 stabilised sand base
8 concrete foundation
9 drainage
10 filling material
11 arable soil
12 stabilised dolomite
13 grade 2/32 metalling

Contemporary techniques for a mineral space

STONE LANDSCAPING

In this garden, where there was a need to cheat on the perspectives to make things look bigger, stone played a leading role in re-creating an amazing landscape, thanks to a few tricks.

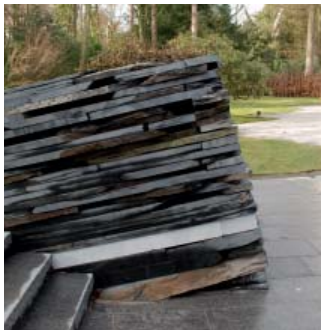
In a residential neighbourhood where the gardens generally give pride of place to big lawns, shrubberies and thickets, the landscape created by Christophe Spehar cannot fail to surprise. Who would expect to see the shape of a sheer mountain rising up here, with a few twisted trees on top, embracing the calm waters of a lake? This whole landscape was created in a few weeks in the Autumn. Stone is everywhere in this part of the garden : blue limestone on top of the soil for the terraces and the stretch of water, schist and marble for the spectacular relief, which recalls the high, rocky cliffs of the sierras.

The whole design was created to reduce the use of concrete as much as possible and to complete all the construction as simply and sparingly as possible. The schist's colour changes with the time of day and the weather : the stone, which is dark and moist with dew in the morning, lightens up and takes on varied colours as soon as the sun can warm it up. The reflections of the swimming pool and the waterfall give it movement and the whole area breathes out a great feeling of serenity.

› PRIVATE GARDEN, UCCLE, DESIGN BY CHRISTOPHE SPEHAR/IN SITU GARDENS

STONE

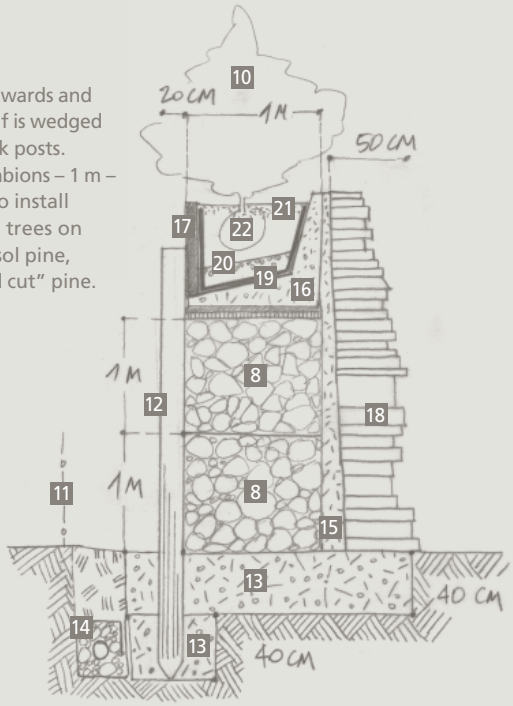
Schist was employed here in sawn slices: laying it brought different features into play – some cut on all the faces, very dark, almost black, alternating with uncut slices revealing warmer colours, such as ochre or rust, caused by oxidation phenomena. As a contrast, two strips of immaculate Carrara marble were also selected.



TECHNIQUE

The stone slices, which look immense, are actually about fifty centimetres wide. They were cut in the quarry and laid one on top of another, as in a dry stone wall. The whole forms an L-shape, which suggests a much more impressive mass: this L is backed up to a rigid wall made from gabions and recedes gradually backwards and upwards. The wall itself is wedged by an alignment of oak posts. The thickness of the gabions – 1 m – has made it possible to install troughs planted with trees on the top: pruned parasol pine, osmanthus and "cloud cut" pine.

Cross section



Longitudinal section

1 terrace surrounding house
2 blue limestone terrace
3 steps
4 pool
5 streaming (fountain)
6 low wall
7 high wall
8 gabions
9 pine
10 osmanthus
11 fence
12 oak post
13 concrete foundation
14 drainage
15 stabilised sand
16 L-shaped reinforced concrete (H 80 cm)
17 rear wattling
18 schist and marble strips
19 anti-root barrier
20 argex
21 substrate
22 turf

An element inseparable from our landscape heritage

DRY STONE

The Vielsalm region is dedicated to stone. It pops up everywhere, in the form of very handsome schist with purplish reflections, which is used for all the walls and steps in this little corner of Belgian hill country.

There are always surprising encounters to be had simply walking along the roads and paths, thanks to the know-how of the local craftsmen : walls of all shapes and built for all uses, and often capped by vertical stones which act as wall-covers.

During his very first visit to this property, located on the heights of Vielsalm, the landscape artist Serge Delsemme noticed the old walls which enclose part of the estate. The owners are aware of the region's heritage and are ready to help preserve these walls, which seem to be so alive and are in perfect harmony with the house itself, which is built from local schist. That was all he needed to inspire him to create a large number of other walls in a new garden, which skilfully re-interpret the initial model.

The extremely characteristic wall-covers are going to create a strong link between all these elements which mark out convivial and intimate spaces within the part of the garden near the house : a space for a swimming pool, well sheltered from the wind, an orchard, flowerbeds and a shady terrace. The model has stayed the same everywhere : it's the height of the wall that varies, and in extreme cases disappears. The only thing left visible is its wall-cover ! Vegetation creeps into the cracks, little by little, adding the finishing touch to the make-up of a garden in a state of osmosis with its environment.

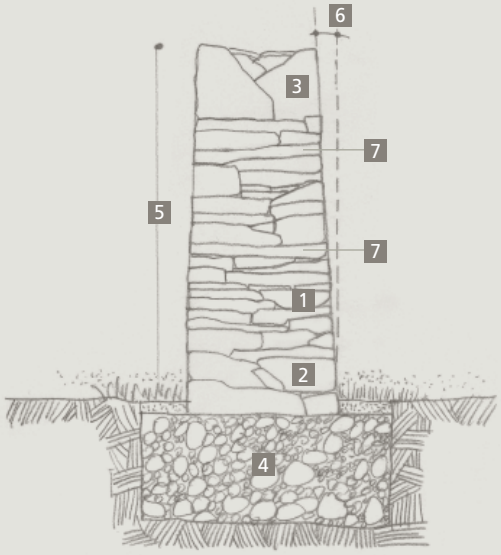
› PRIVATE GARDEN, VIELSALM, DESIGN BY SERGE DELSEMME

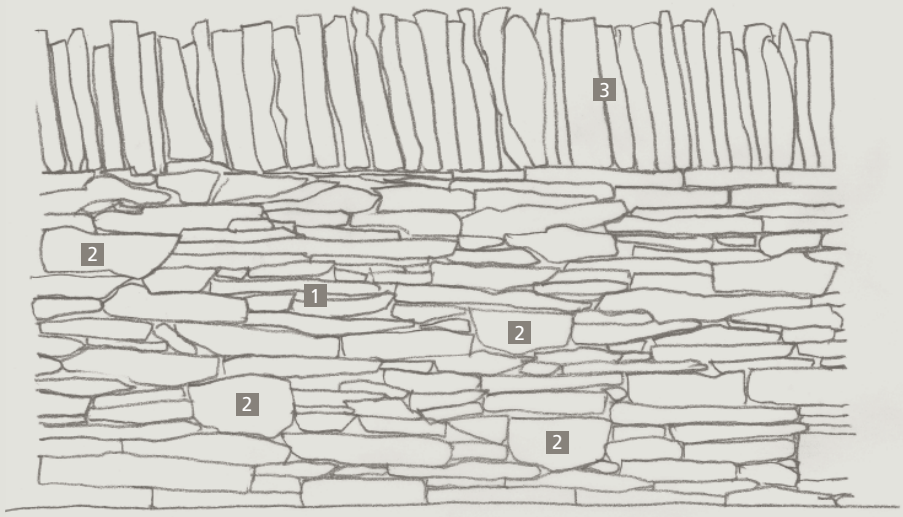
STONE

All kinds of stone can be used for dry stone walling: it's local skills and traditions which give it its own identity. At one time, the walls were made from stones found in the fields, or from terraces which were patiently being cleared. Nowadays, dry stone walls are created using products from quarries, so as to protect landscapes and the environment. Schist makes it possible to erect handsome walls with narrow lines. Using sandstone slabs gives them a very similar aspect. Limestone or sandstone rubble widens the beds, and the bonding can then be more widely varied.

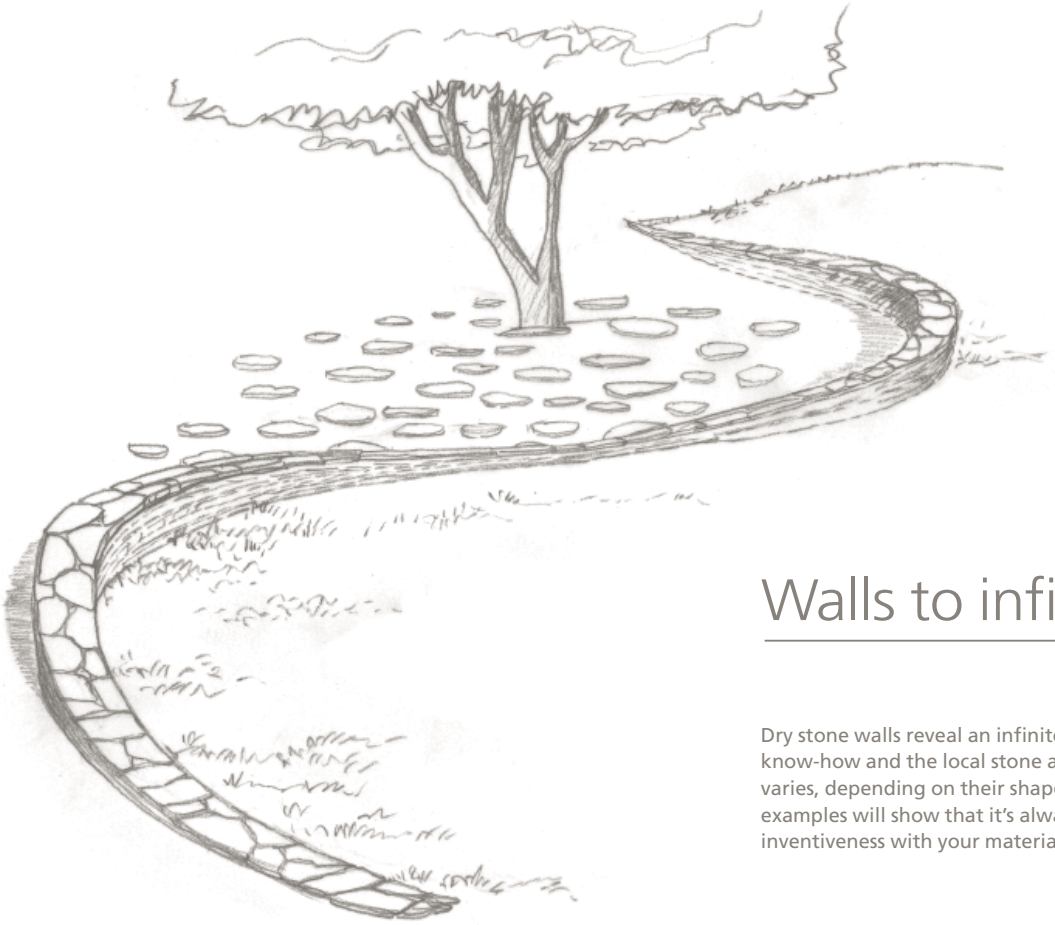
TECHNIQUE

The great point of interest in dry stone walling is its draining properties. It reacts against the pressures coming from the ground or from water by localised deformation. It can thus play a thoroughly efficient role as a sustaining wall, as proved by the walls of Mediterranean terraces. As it does not require any intervention by heavy – and thus costly – equipment for its construction, dry stone walling does not damage the surrounding environment and keeps budgets down to a reasonable level. To set up a dry stone wall, a certain number of rules should be respected: a base equal to one-third of the wall's height at most, a foundation in a metalling wider than the wall, a batter, or even a link to the mortar in the internal part of the wall when it is higher. In the garden in Vielsalm, the purpose of the walls is to separate. They have been set up in a traditional manner, low enough not to disturb the perspectives. They have no batter, and their imposing wall-cover lies within the wall's extension. The soil has been broken up and then compacted. A foundation made from stabilised material is used to give good support to the stones, while also having a rather good draining function. The stones are then laid, with a line of bonding stones across the entire width of the wall. For the fairly high walls surrounding the swimming-pool, in some places, the schist has been mixed with limestone or sandstone to vary the rhythm a little.





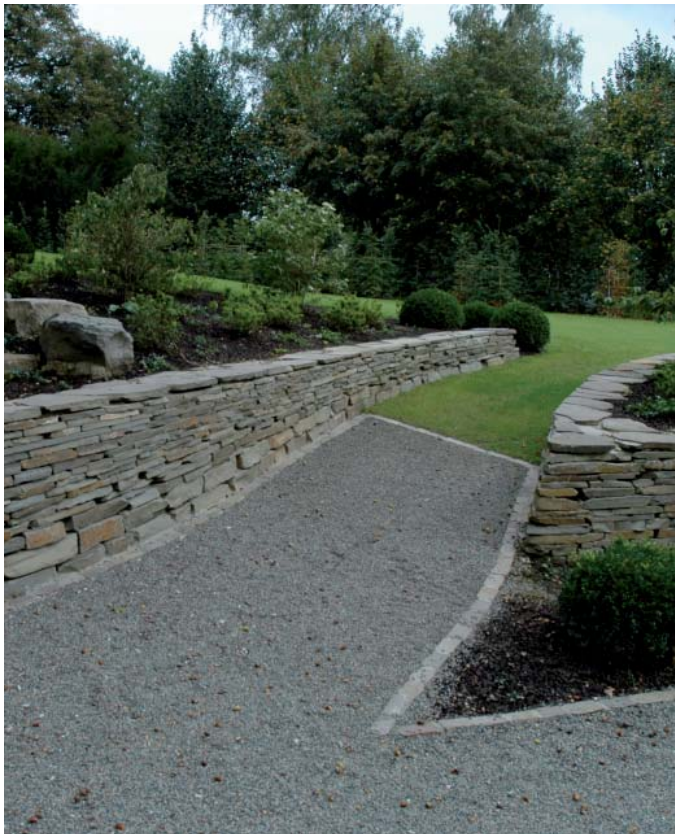
1 schist rubble stone
2 sandstone or quartzite rubble stone
3 wall cover
4 foundation wider than wall
5 maximum height of wall three times its width
6 batter
7 bonding stone



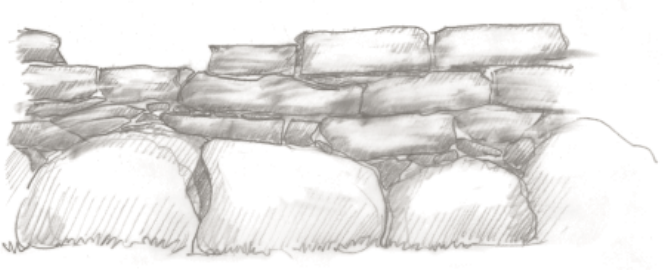
1 Dry stone walling allows you to create patterns: here a wall provides a strong structure for the limit between the pathway and the lawn, while emphasising it at the same time …

Walls to infinity

Dry stone walls reveal an infinite number of faces, depending on the know-how and the local stone available. The bonding of the stones varies, depending on their shapes or the mixtures of materials. Some examples will show that it's always possible to demonstrate your inventiveness with your material!

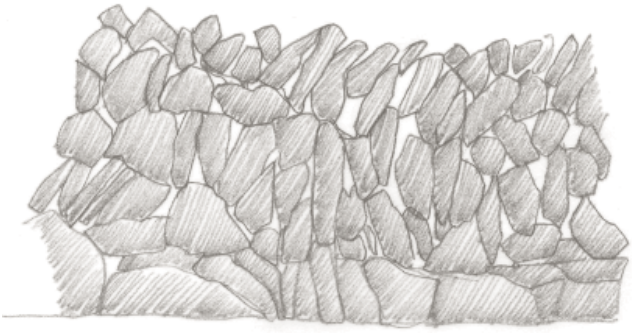


2 Sandstone wall allowing for wider beds at the base.
PRIVATE GARDEN, TERVUREN, DESIGN BY FRANCOIS GOFFINET LTD



3 In Sweden, the mixture of big round blocks and quadrangular rubble creates some subtle contrasts.

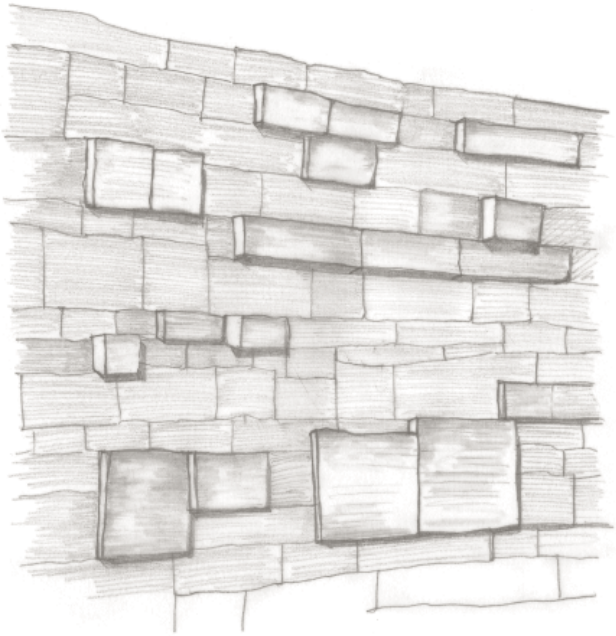
4 This wall is imitating dry stone walling, but the sandstone rubble is bonded to the inside of the wall.
PRIVATE GARDEN, ANHÉE, DESIGN BY BENOÎT SAINT-AMAND



5 The great tradition of dry stone walls can be observed, in particular, in Ireland, with compositions in which the interstitial spaces create stone lacework.

6 Sculpture wall.
PRIVATE GARDEN, CHAUDFONTAINE, DESIGN BY PAOLO GASPAROTTO

7 Low wall made from local schist, structuring a big lawn.
PROMENADE CHAMPLAIN, QUÉBEC (CA),
DESIGN BY WILLIAMS ASSELIN ACKAOUI/DAOUST LESTAGE



8 The skilful way in which the stone is laid and the mason's inventiveness call forth amazingly subtle relief effects.

9 Traditional wall made from schist on the heights of Vielsalm, which leaves room for a tree.

A wall you put together like Lego®

BOXES OF STONES

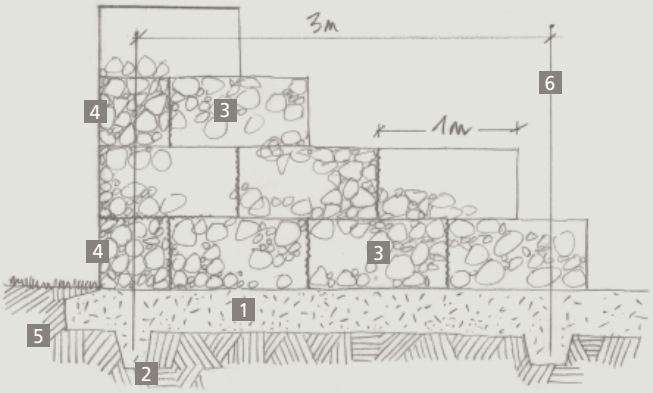
The ease with which a wall made from gabions can be put up is equalled only by the inventiveness which can be demonstrated in running through its many forms. Here's a brief sketch of a modest star.

The gabion, which first appeared in the 16th century as a defensive system – some people think Leonardo da Vinci may have created it – has improved from century to century... until it was discovered by the world of architecture and landscaping in search of renewal and of easy ways to make use of materials. The landscape artists became interested in it from an aesthetic point of view. Its appearance became more rigid, and so its lines became more refined. And sophisticated materials began to be used – there are even stainless-steel gabions.

Patrick Verbruggen loves contemporary architecture – its taut lines and its extreme restraint. When he was asked to work in a private garden alongside a very busy road, it was certainly a great challenge: to design a minimalist garden for a house which is very much in that style as well, and to make it possible to disregard the road visually, maintain an intimate contact with the nearby wood, and create a simple environment so as not to crush the suspended terrace, the "shock" element of the architecture.

So he opted for a wall made from gabions, which surrounds the plot side facing the road, high enough to take the lorries out of the field of vision. The trees and their foliage are higher than the wall, and they alone remain visible, taking on their true dimensions. A pool and a floor made from little blocks of blue limestone complete this restricted space, in which the vegetal element – ferns and azaleas – has a very slight softening effect on the strict lines of the composition.

› PRIVATE GARDEN, KAPPELLEN, DESIGN BY PATRICK VERBRUGGEN



STONE

The gabions have to be filled with hard materials, impervious to the effects of water, healthy, unchanging, unaffected by frost and non-friable. Many of Wallonia's natural stones can be used: sandstone, limestone, schistose sandstone. They should be of a sufficiently high grade to be contained by the meshes of the square or rectangular gabions: in general, the grading lies between 70 and 120 mm.

TECHNIQUE

The gabions were mounted on site and filled as the construction of the wall progressed. A foundation was created under the first layer of gabions. In this foundation, metallic uprights as high as the wall were regularly positioned in order that the gabions above could be literally slipped on. This was done to improve the wall's stability.

1 foundation
2 foundation for metallic rods
3 gabion
4 end gabion
5 soil in place
6 metal retaining rods

Gabions galore!

Reminiscent of dry stone walls, gabions can be constructed in such a way as to form a wall with a batter, transforming their rectangular section into a trapezoidal section. A great many other forms can be created, starting from this principle. Quarrymen and project promoters are also very much inspired by the tradition of the stonemasons in arranging stones in the manner of a classical wall on the visible faces of the gabion: this technique enhances the gabion, but its cost inevitably increases, due to the amount of labour involved. Other people use stones of various colours to create patterns which are generally simple, but "add another dimension" to the creation.

1 If stones of different colours are used, the vertical wall loses its uniformity.

BOTANICAL GARDENS, MEISE, DESIGN BY NATIONAL BOTANICAL GARDENS OF BELGIUM

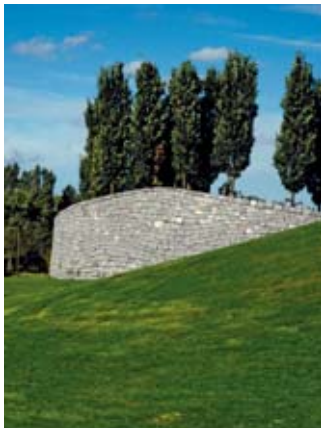
2 Schistose sandstone, in warm and varied colours, gives these gabions a brightly-coloured, dynamic tone, which cheers up a very austere piazetta.

PRIVATE GARDEN, VIELSALM, DESIGN BY SERGE DELSEMME

The wall, a three-dimensional landscape

SOIL MOVEMENTS

Walls are above all functional elements in the garden, whether providing separation, enclosure or support – they can also become part of the landscape.



Office districts are frequently ideal places to let one's imagination run free. They sometimes contain vast areas of space and the options are (almost) limitless. In the Dobbelenberg, in Diegem, walls seem to spring out of the ground and support gardens. What can move mountains in this way? Is it the know-how of the companies established here? Is it their fighting spirit, the energy they put into their drive to develop?

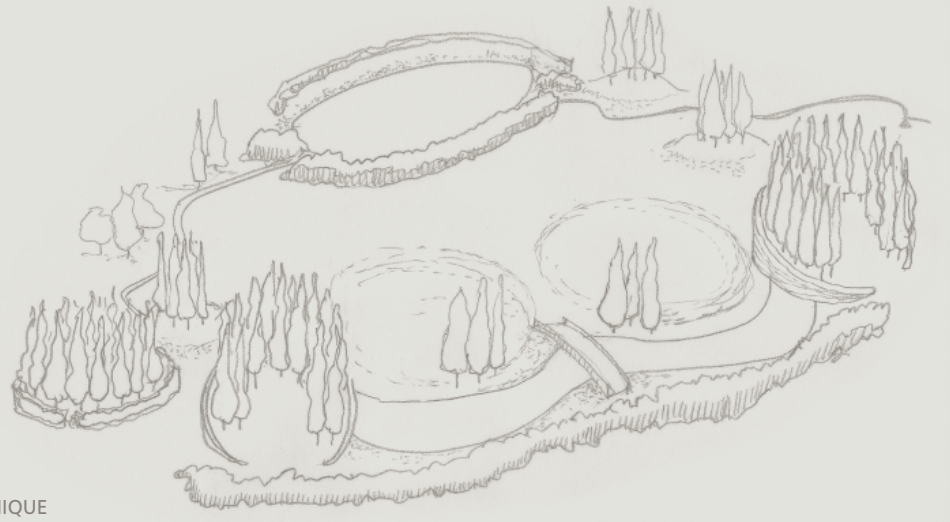
This business park, which was established by Wirtz international, is characterised by knolls, which lift up the lawn as if the ground was growing out of the depths. Another, more ample mound is planted with two circular rows of trees. Two others seem to have managed to raise themselves from the ground, uncovering solid walls of stones and a summit platform planted with hieratic poplars.

The effect is striking. A stream winds its way across this space, linking together these upheavals of the earth's crust. The walls, of course, – very light-coloured, immense when seen from below – draw the eye. Their original bonding has echoes of waves – as if molten rocks were rising from the centre of the earth. Perhaps those who take a short relaxing stroll through this area can lose themselves in their own dreams and perhaps find an invigorating state of mind once more and an opportunity to recharge their batteries.

› DOBBELENBERG PARK, DIEGEM, DESIGN BY WIRTZ INTERNATIONAL S.A.

STONE

The stone used to build these walls was Vinalmont limestone, similar to blue limestone. This limestone from the Meuse valley is of great chemical purity, with a very fine grain and devoid of crinoids. It is not sensitive to frost and is little affected by atmospheric pollution. On the outside, its dressed finish has a light grey, almost white, patina. This is a stone which the Wirtz company often uses for their walls, by reason of this ability to "turn white", which makes a nice contrast with the very diverse shades of green represented by the vegetation.

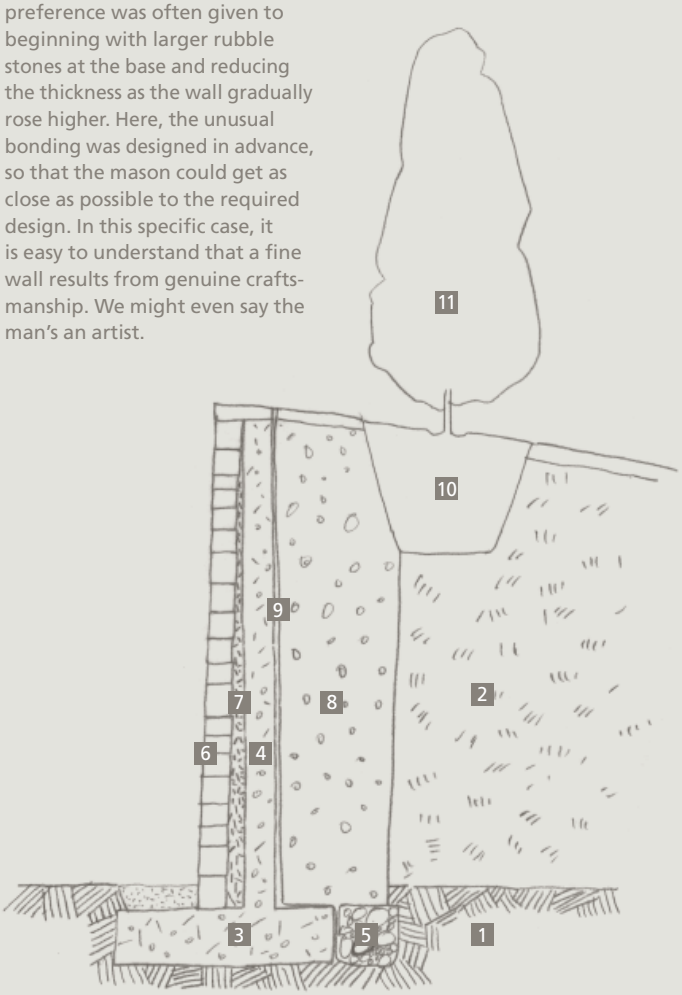


TECHNIQUE

In view of the quite considerable height and the fact that quite a thick embankment was needed to hold back the earth, the stone wall had to be built in front of a concrete wall, which supports the whole thing. The latter wall which was constructed first, using concrete blocks and reinforcements, on a foundation which was itself made from concrete and was lower than the finished level. Drainage was installed on its inner base. The stone wall was then erected, with a sloping face: this batter first of all ensures the wall's stability, which is of capital importance when a dry stone wall is being built. The important factors of "dry" stonework are the height of the wall, the dimensions and the quality of the stones used and the stability of the earth that needs to be retained. It is generally between 3° and 15°. The batter given to the wall always confers upon it an elegant silhouette: a fine wall always has a batter, sloping at an angle of between 4° and 5° from the vertical. On a foundation of lean concrete, positioned in such a way that the wall's base is also buried, the rubble stones were then laid in front of the concrete wall as with a dry stone wall. The anchoring headers and the chippings have been replaced by stabilised sand, which fills up the space inside the batter. In the case of layers laid horizontally, preference was often given to beginning with larger rubble stones at the base and reducing the thickness as the wall gradually rose higher. Here, the unusual bonding was designed in advance, so that the mason could get as close as possible to the required design. In this specific case, it is easy to understand that a fine wall results from genuine craftsmanship. We might even say the man's an artist.

Plan view

Elevation



1 soil in place
2 filling material
3 foundations of walls
4 concrete wall
5 wall drainage
6 stone wall
7 stabilised sand
8 drainage filler
9 tightness
10 tree planting trench
11 tree

1 A bonding similar to that of the Diegem walls was used again in Luxembourg. They are coupled with walls using very large and very small-sized blocks. The perception of each type of wall is interesting, but the interest also stems from the confrontation of the different bonding within the same perspective.

PRIVATE GARDEN, LUXEMBOURG (L), DESIGN BY WIRTZ INTERNATIONAL S.A.

Variations

There is an infinite number of ways to assemble stone: combinations of rubble stones of very different sizes in the actual wall, contrasting materials, stones bonded in alternating patterns... The wall is a landscape.

2 These high walls were erected like a dry stone wall, using traditional know-how from Wales: as a safety measure, stabilised sand was placed between the wall and the spoil bank to ensure good long-term stability.

PROVINCIAL ESTATE, CHEVETOGNE,
DESIGN BY FONDU LANDSCAPE ARCHITECTS

3 An organic bonding for a dry stone wall backed onto a concrete structure.

BAT INTERPRETATION CENTRE, COMBLAIN-AU-PONT,
DESIGN BY PHILIPPE GILLAIN/CORNIL & ASSOCIÉS

Glossary

Binders
When natural stones are laid, the mortars used are non-staining hydraulic binding, lime and/or cement mortars.

To bond
To give all the indications and measurements for the arrangement of stones in a wall. It also means to cut and lay the stones according to a specific arrangement.

Capillarity
Phenomenon in which water migrates into the capillaries of materials and walls, the base of which is located in a moist environment (exactly like when a dry sponge is placed into a small puddle of water). In practice, capillary rise within a wall can extend upwards for several metres.
The remedy is to insert (or re-insert) a capillarity barrier at the foot of the wall.

To draw layout of joints, joint layout drawing
To draw, according to the architect's plans, while finding a good compromise between the architect's wishes, the dimensional options offered by the stones and keeping costs low by repeating dimensions. The joint layout drawing must contain all the technical details required for the cutting of the stones, followed by their laying.

Dry stone walling – dry stone masonry, dry masonry
Dry stone is a building method by which structures are constructed from stones without any mortar to bind them together. Dry stone structures are stable because of their unique construction method, which is characterized by the presence of a load-bearing facade of carefully-selected interlocking stones. (WikipediA)

Plan of layout and specifications
Sketch or detailed drawing, dimensioned very precisely, with a view to the production and use of components.

Sawn elements
Stone parallelepiped cut in a block, which can be used as it is (solid wall) or utilised to obtain an elaborate cut element.

Sensitivity to frost
The use of stones for outside work depends on their resistance to frost.

Surbed, surbedding
A stone's surbed is the position of this stone in a direction perpendicular to that of its bed in the quarry, which is horizontal. Surbedding stones is to be avoided (especially if the material in question is bedded or stratified, like limestone or schist), as the said stones would have a tendency to crack when subjected to compression forces. However, when the material is formed from a homogenous, compact and very hard rock, surbedding can be tolerated. A surbed can also be a vein, a joint, or a crack in a stone, following the direction of its stratification layers. Surbedding means, first, to set a stone bed out – but it also means to divide a stone in the direction of its stratifications (Christian Lassure)

Our thanks to the garden owners and project designers who spared us a little of their time and agreed to be published.

Dominique Guerrier Dubarle is an agricultural engineer, specialising in the history of gardens and landscape. Sensitive to the constantly renewed work of yesterday's and today's designers, she shares her personal way of seeing recent achievements that highlight stone, her favourite material.

Cristina Marchi s a building archaeologist, specialising in heritage, its know-how and in heightening awareness about history and architecture. She is attentive to the "stone people" revealed through words and pictures to create wanted or unexpected links.

PIERRES & MARBRES WALLONIE

PIERRES et MARBRES de WALLONIE asbl
Rue des Pieds d'Alouette, 11 - B-5100 Naninne
T +32 (0)81 227664 - F +32 (0)81 745762
info@pierresetmarbres.be

www.pierresetmarbres.be

Authors Dominique Guerrier Dubarle, Cristina Marchi

Support committee
Francis Tourneur, Fanny Dominique

Research and original text in French
Dominique Guerrier Dubarle

Translations Griffin Translations

Coordination Cristina Marchi

Photograph Cristina Marchi, Dominique Guerrier Dubarle, Marc Clignez, Serge Anton (p. 6/2), Jean-Luc Laloux (p.11/9), Project designers

Drawings Dominique Guerrier Dubarle

Design and graphic production
Noir Quadri

Printing Bietlot

Published by
Victor Brancoleoni - Rue des Pieds d'Alouette, 11
B-5100 Nannine - March 2009

With the support of

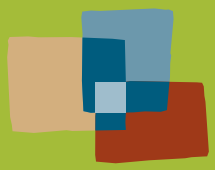
RÉGION WALLONNE SPW Service public de Wallonie

This notebook is devoted to the use of stone for **WALLS**. It is the fruit of attentive meetings, warm visits and lingering looks at the gardens surrounding us and presents achievements chosen for their originality or their classicism, their simplicity or a specific construction detail. Works of landscape designers who like to share their creative outbursts or their experiences, they invite us, above all, to step in and enjoy garden tales.

The collection **STONE IN THE GARDEN** is intended to be a practical discovery tool for garden architects and landscape designers but also for the simple garden lover. Many and varied ways of incorporating stone into the realm of the garden are proposed on the basis of projects implemented by Belgian landscape designers and presented in a detailed manner.

For 20 years, PIERRES et MARBRES de WALLONIE has been disseminating accurate and detailed information about all the facets of stone in Wallonia: history, products, traditional and contemporary uses, technical expertise, restoration, documentation, etc.

STONE IN THE GARDEN
SURFACES I **WALLS** I STAIRWAYS



PIERRES & MARBRES WALLONIE