

04

THE STONE NOTEBOOKS  
**STONE IN THE GARDEN**

SURFACES<sup>2</sup>



## 2 DOUBLE GAME

While increasing sizes and textures catch the eye, the spectrum of natural stone offers consistency and provides a soothing element.



## 4 CARPETS OF MATERIALS

In the very heart of the city, small spaces create a bold and colourful statement.



## 6 CIRCUMVOLUTIONS

When the garden meets modern art or how stone learns to go round in circles.



## 8 SMALL SIZES

Even practical areas are entitled to be beautiful: stone adds style and elegance.



# 04

STONE IN THE GARDEN | SURFACES 2

## 10 A BEAUTIFUL OPUS

Roman bond is also contemporary. This method of laying paving is regaining ground and its ingenious patterns have a subtle attraction.

## 12 DETAIL IS EVERYTHING

Cuts and finishes, a way to add a unique touch to a layout.

## 14 MINGLING OF STONE

Stones meet and true creativity springs from these sometimes unexpected mixtures. "Long live lithodiversity"!

# Natural stone

is an evident choice for the garden. It merges serenely into the landscape and yields to all its demands. The variety of its textures, the range of useable sizes and the many different finishes of some stones are almost bewildering: fifteen natural stones are quarried in Wallonia and many of them offer different shades of colour depending on the layer. Blue limestone is obtained in a score of finishes and each finish might almost be considered as a new material...

If we add the creativity of landscape designers and the know-how of stone craftsmen, the outcome is necessarily unique and enriches the colourful palette of garden art as time goes by. Stone mixes with stone to enhance harmonious contrasts and reveal the diversity of our subsoil. It harmonises with wood, concrete, brick or steel, while still retaining that close relationship with plant life, water and light.

This second notebook devoted to stone in surface coverings in the garden is the continuation of a journey that sometimes crosses the borders of Belgium and pays tribute to all the trades that contribute to such creations, from the most conventional to the most unexpected, from the simplest to the most sophisticated.





## One rock, several effects

# DOUBLE GAME

This garden straddles a little stream, the Landeau, at the end of a long path that carries you from the city to nature at its deepest. The house has undergone radical changes and been extended and a few living areas around the house form a transition with the fields, the woods and an explosion of chlorophyll.



Here, nature has pride of place. Stone was therefore selected for the house and garden where radical changes were made. Shale, the local stone, was a natural choice. Like other natural stones, it is used in many ways: large and small sizes, varied thicknesses, and even varieties of surface finishes. To reinterpret the approaches to the house, Hughes Fernet wanted to avoid the monolithism of large terraces characterised by their sameness. He therefore increased the graphical aspects – stones laid flat or edgewise –, which made it possible to put all the coverings back on a same level and to restore the overall visual balance. The current level is therefore 20 to 40 cm higher than previously, which limits the impact of flooding when the Landeau occasionally overflows its banks.

Hughes Fernet is fascinated by the bonding of the stones, the detailed work and the interplay of materials. In this case, he played with the laying styles while taking the surroundings into account: the stones set on edge are used as drainage channels and the methods used to lay the stones remain very simple, without concrete. Despite this diversity of aesthetic rendering, nothing is lost in the overall harmony and readability. The inquisitive gaze is drawn both to the plants – loving the outburst of exuberance – and the trodden surfaces.

It has taken barely more than two spring seasons for the entire garden to play welcome host to small mosses and ferns and create a landscape atmosphere where life is very enjoyable.

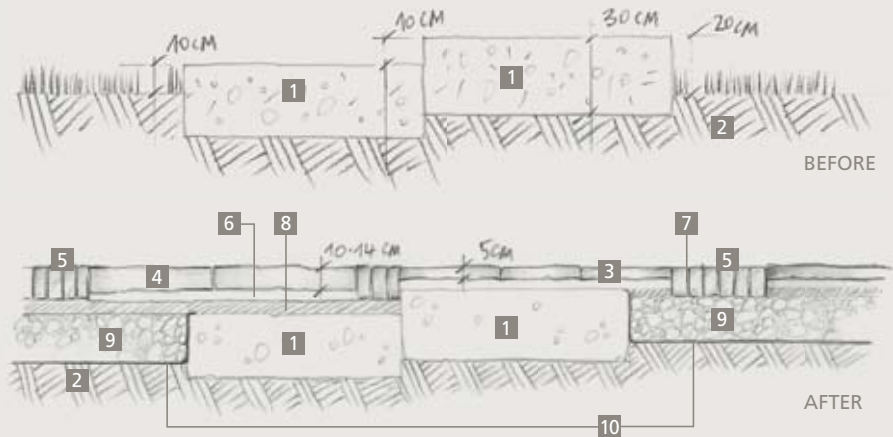
▶ PRIVATE GARDEN, HABAY-LA-VIEILLE, DESIGNED BY HUGHES FERNET, LE BOUILLON BLANC



## TECHNIQUE

The shale stone used in this case was chosen in different shapes and in two colours: blue for the flagstones and off-cuts laid flat, brown for the rubble stone set edgewise. The 4 cm thick, cleaved off-cuts were arranged in a haphazard pattern (*opus incertum*). Rectangular flagstones were chosen for the paths running along the house. Their width was constant but their length was variable. Areas of rubble stone set

edgewise cross or run alongside them, so combining to interrupt their uniformity. A big and very thick (approximately 15 cm) slab has become a bridge. The rubble stones are all set on edge except for the walls which channel the stream, built according to the traditional bonding method. Setting the stones edgewise on stabilised sand maintains the drainage quality of the covering.



The shale stone sun is laid before the off-cuts. The long arrows of shale stone are laid as harmoniously as possible around the circular central stone, as the design becomes gradually denser. The off-cuts are then set around them and mortar is used for the entire jointing.



- |                              |                      |
|------------------------------|----------------------|
| 1 pre-existent concrete slab | 6 mortar             |
| 2 actual ground              | 7 sand joints        |
| 3 flagstones                 | 8 stabilised sand    |
| 4 off-cuts                   | 9 ballast            |
| 5 rubble stones set on edge  | 10 geotextile fabric |

## Variations



1 In the gardens of the Quai Branly Museum, in Paris (F), Gilles Clément also plays a double game with a shale stone whose texture is close to the slate quarried in Wallonia.



2 In Noirfontaine, Hughes Fernet designed a pavement made of shale stone set edgewise for a garage exit. The space is not very wide and the roughness of the surface makes it easier for cars to enter and leave the garage, especially during winter weather. He chose the same shale for the rubble stones, in a simple bonding technique.



3 Stone designs a double game and Aline Lecoœur also took advantage of that possibility for the garden of the Maison Folie, in Lomme in the suburbs of Lille (F). The stone used in this case is blue limestone, worked into different-sized flagstones, and gravel. She had the wonderful idea of inserting large flagstones from the quarry sawing workshops. The flagstones are marked by all the strokes of the diamond used to saw the blocks. The result is both highly graphic and bears witness to the harshness of stone cutting.



# Brick and stone know how to use their qualities to advantage



## CARPETS OF MATERIALS

Sometimes the temptation is big to bring stone and other materials together. It visually enhances a confined space, creates the unexpected, goes with the materials of the nearby buildings and creates connections and disconnections.



This inner courtyard is actually a garden on a slab. When the landscape designer Serge Delsemme was entrusted with redesigning it, the former private house that backed onto it had just been refurbished to house an insurance firm. The requirement was to keep the three tall liquidambar which were already planted in the courtyard and create a space that could be adapted for the organisation of receptions.

Serge Delsemme chose to design a simple area of movement and linkage but takes a lot of trouble in blending the brick and three natural stones, Vinalmont limestone, slate and Condroz sandstone and thereby harmonise the different façades looking onto the yard. The patterns overlap, the textures confront each other, the colours blend and the overall effect is reminiscent of a contemporary carpet.

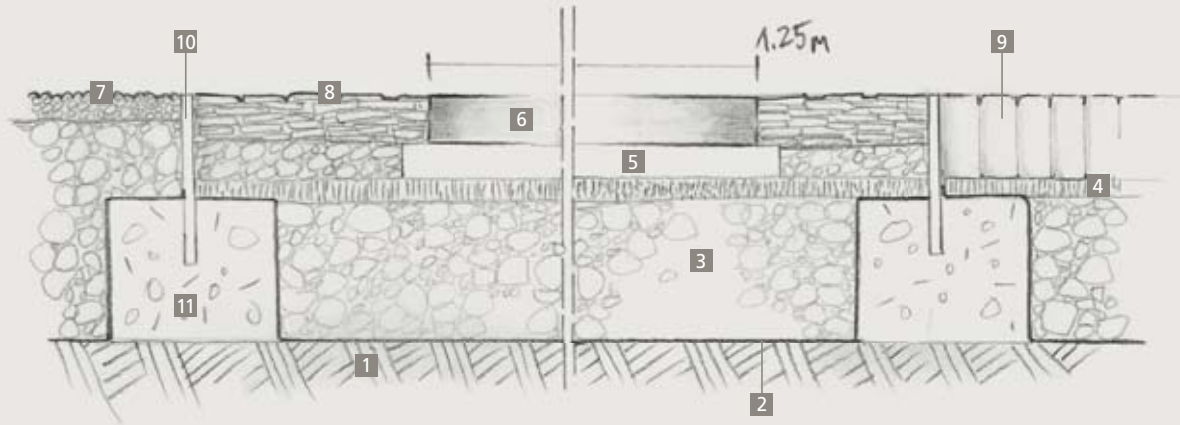
In this way, the courtyard, which also faces the upper floors, acquires a subtle colouring and a dynamic pattern, while still being used for a whole range of purposes.

► PRIVATE GARDEN, LIÈGE, DESIGNED BY SERGE DELSEMME

## TECHNIQUE

The covering calls for 5 cm thick flagstones made of Vinalmont limestone with a grinded finish. The chosen sizes are 1.25 x 0.8 m, 1.25 x 0.5 m and 1.25 m x 0.3 m. The flagstones are set with flakes of shale stone or in a paving of

9-cm thick bricks laid on edge. Galvanised steel edging ensures overall retention in the middle of a covering of crushed Condroz sandstone gravel.

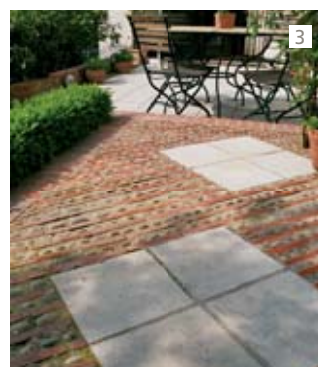


- |   |                              |                                     |                                   |
|---|------------------------------|-------------------------------------|-----------------------------------|
| <b>1</b> compacted ground                   | <b>4</b> screenings          | <b>7</b> size 2/7 crushed sandstone | <b>10</b> galvanised steel edging |
| <b>2</b> non-contaminating felt             | <b>5</b> mortar screed       | <b>8</b> flakes of slate            | <b>11</b> concrete foundation     |
| <b>3</b> 20/40 crushed limestone foundation | <b>6</b> limestone flagstone | <b>9</b> brick                      |                                   |



## Countryside interpretations

You almost inevitably come across brickwork façades in our region and the use of brick is often advocated for terrace floors: stone rewards you with a perfectly flat surface while providing special areas, such as eating nooks, green rooms, passageways, etc., with unquestionable comfort... and everything has its place in the design of such areas.



**1** AND **2** PRIVATE GARDENS, WALLOON BRABANT, DESIGNED BY FRANÇOISE HENRI DE FRAHAN

**3** PRIVATE GARDEN, COURT-SAINT-ÉTIENNE, DESIGNED BY MATS CRÉATION



To be looked at like a masterpiece,  
from many angles



## CIRCUMVOLUTIONS

This area is designed to solve the issue of combining an original concept with the demands of a courtyard-garden on foundation slab connecting up several inner entrances. Stone brings a universal appeal and its natural elegance is part of the solution.



ROBERT DELAUNAY, ENTRÉE DU HALL DES RÉSEAUX  
DU PALAIS DES CHEMINS DE FER, 1937  
© L&M SERVICES B.V. THE HAGUE 20110204

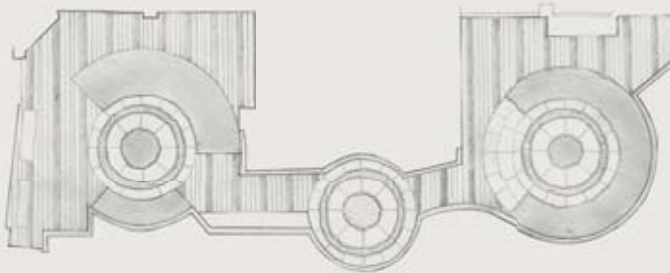
The building, leading to a large urban avenue, does not lack style. It is the work of an architect, Paul Bessine, steeped in modernism, and dates back to the thirties. "Its reinforced concrete structure is filled with bricks and simple decorations of mosaics with geometric patterns brighten up the façade" is how Pascal Gasquet describes it. He is entrusted with designing the inner garden on a foundation slab adjoining a contemporary extension. The landscape designer provides a simple but interesting reading of the garden in response to this imposing architecture, both at garden level and from the upper floors. Its design calls to mind the geometric shapes dear to the artists Sonia and Robert Delaunay, associating concentric circles, overlapping shapes and asymmetry. The blue limestone interacts with the lawn but the design still allows easy access for maintenance vehicles, which was a major requirement of the project. The designer meets that requirement through the overlapping of mineral and plant coverings.

▶ PRIVATE GARDEN, NEUILLY-SUR-SEINE (F), DESIGNED BY PASCAL GASQUET,  
GABRIELLE PRIEUR, LIGNE VERTE JARDINS

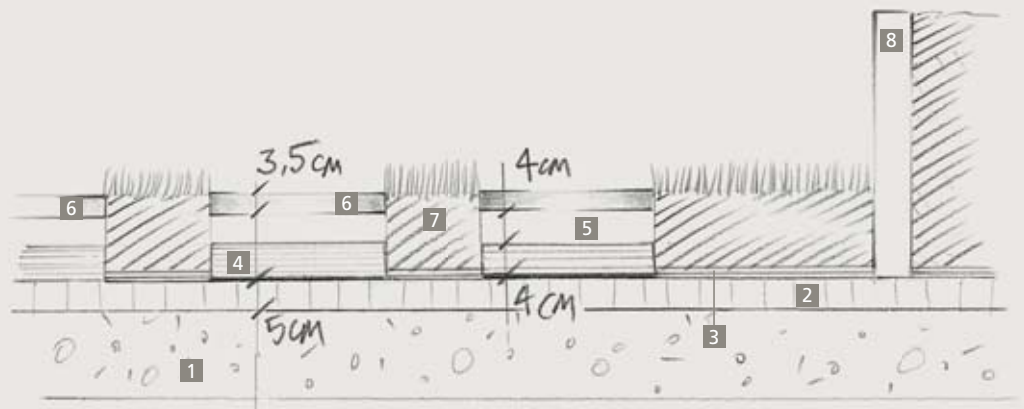


## TECHNIQUE AND FINISHES

The ground area is composed of three circles overlapping in a covering made of the repetition of a simple pattern: a strip of 40 cm wide, bush-hammered blue limestone followed by four strips of 26.7 cm wide, sawn blue limestone. This alternation stands out rather well owing to the distinctly different colour of the two finishes: the bush-hammered flagstones tend towards a warm grey, while the sawn ones have a colder, bluish-grey colour. This alternation is taken up again in the patterns of the circles. The low walls have a blue ground coping and a chiselled vertical face.



- 1 concrete slab
- 2 damp-proof course
- 3 drainage system (non-contaminating felt and 0/30 gravel)
- 4 base on resilient strip
- 5 mortar bed
- 6 flagstone
- 7 topsoil and turf
- 8 low wall



SAWN



BUSH-HAMMERED



GRINDED



CHISELLED



Practical all  
the year round

## SMALL SIZES

Creating a garden often involves the related design of “ancillary” areas, which do however require a lot of thought since they are used daily and in all weathers. These areas include, in particular, the approaches to the house, the garage entrances and the ground of the winter garden.



This house was built in the early 20<sup>th</sup> century and a lot of thought was given to the slope of the garage when it was being refurbished in order to enhance the visual impact and make it more comfortable during the winter months. Cleaved stone paving, with a very uneven surface, was laid on this fairly steep slope leaving deep joints, so as to obtain as rough a surface as possible. The garden architect François Goffinet chose to create a light draughtboard, through the use of Vinalmont Meuse limestone and blue limestone: it brings a certain refinement to this purely functional area. The paving is enclosed on two sides by trimmed box trees and Iceberg rosebushes that illuminate the area with their immaculate white flowers and contrast with the darker stone. The whole area benefits from the added safety and improved elegance.

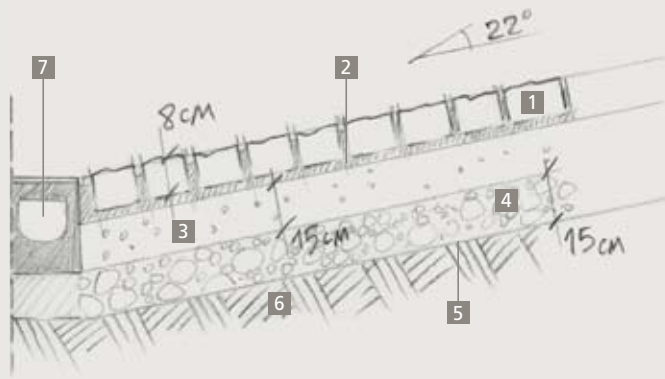
▶ PRIVATE GARDEN, UCCLE, DESIGNED BY FRANÇOIS GOFFINET, FRANÇOIS GOFFINET (UK) LTD





#### TECHNIQUE

The garage slope is not paved with cobblestones. Small, less cubic, flagstones were used for this project. The thicknesses are sawn and the two 10 x 10 cm faces are cleaved, which makes the driving surface very rough. The edges of these elements are also very uneven, which, combined with 1 cm joints half filled with waterproof mortar, increases the adherence force. Water can run off easily towards the drain placed at the bottom of the slope and contributes to avoiding the risks of ice.



- 1** small, cleaved surface flagstones made of Belgian blue limestone and Vinalmont limestone, 10 x 10 cm x 8 cm thick
- 2** waterproof mortar 2 cm thick
- 3** lean concrete foundation
- 4** 0/32 metalling stones as a sub-foundation
- 5** geotextile fabric
- 6** actual ground
- 7** drainage

#### STONES

It is essential in this case to use a hard, frost-resistant, natural limestone: Belgian blue limestone and especially Vinalmont limestone seem the obvious choice. In actual fact, their great technical qualities – hardness, resistance – are coupled with colours that harmonise perfectly with traditional architecture. The shades of colour close to these two stones offer the possibility of integrating them together in a simple draughtboard pattern: the Belgian blue limestone stands out as eight darker squares on the ramp of Vinalmont limestone, which should become lighter as time goes by. The desired contrast should become slightly more pronounced in this way.



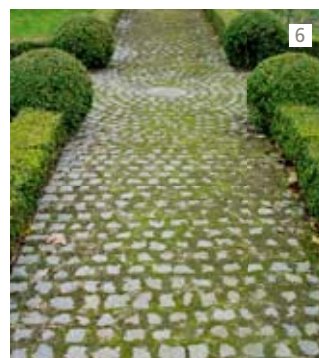
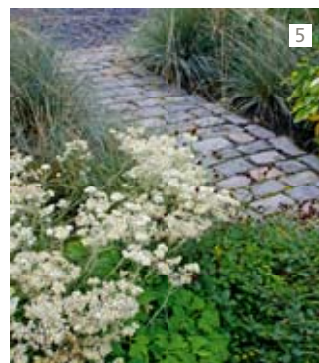
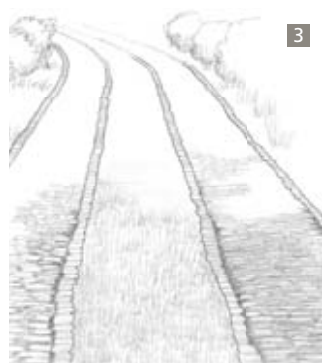
**1** Limestone blends very well with bright or dark greens.  
PRIVATE GARDEN, CHAUDFONTAINE, DESIGNED BY SERGE DELSEMME

**2** Sandstone can be used for a number of things in country surroundings.  
PRIVATE GARDEN, LASNE, DESIGNED BY FRANÇOISE HENRY DE FRAHAN



## Tracks and paths

Small spaces go well together with these small sizes, such as cobblestones, small flagstones and small rubble stone set edgewise. The whole range of natural stones of Wallonia can be cut perfectly to small sizes and obtained either from the quarries or through the intermediary of a stone cutter.



**3** Salvaged cobblestones for an access reserved for vehicles.  
PRIVATE GARDEN, DESIGNED BY CHRIS GHYSELEN

**4** Slate rubble stone nicely brightens up a more shaded part of the garden.  
PARC ANDRÉ-CITROËN, PARIS (F), DESIGNED BY GILLES CLÉMENT

**5** Limestone paving of strips of rubble stone in variable lengths.  
PRIVATE GARDEN, BEAURAING, DESIGNED BY PHILIPPE RENAC, PLANT CONSULT

**6** Comfortable paths for a well used vegetable garden!  
PRIVATE GARDEN, ANHÉE, DESIGNED BY BENOÎT SAINT AMAND



## Expertise in the stone craft trade

# A BEAUTIFUL OPUS

Natural stone paving can be designed in many ways, from the simplest – uncut flagstones assembled without a prior drawing, forming an irregular pattern such as random bond or opus incertum as it is sometimes called – to the most intricate, with geometrically shaped flagstones forming a repetitive pattern and referred to as Roman bond or opus romano.



In Roman times, the term opus (from Latin, Opus: a work) refers to different types of masonry and mosaics. Roman bond recalls the everyday use of this form of layout in Ancient times: in Ancient Rome and then in the Middle Ages for the floors of cathedrals or large residences. Nowadays, it is still used in terraces, in swimming pool surrounds or in broad paths, in the approaches to the house.

The greater the number of flagstones composing the basic pattern, the less easy it will be for the eye to grasp that pattern and the more the floor will look like a sophisticated set of regular flagstones... but the more complicated it will be to design and create! A simple pattern formed of four flagstones is suitable for confined spaces, and a pattern seldom includes more than eleven flagstones since elements such as the surface area to be paved and the economics of the project need to be factored in. The design and laying of a Roman bond pattern very often requires the skill of professionals capable of working with the attention to detail that such a job demands. The two essential requirements are precisely cut flagstones and constant joint widths.

▶ PRIVATE GARDEN, HAVELANGE, DESIGNED BY FRANÇOISE HENRY DE FRAHAN, CREATED BY HAVELANGE CONSTRUCT

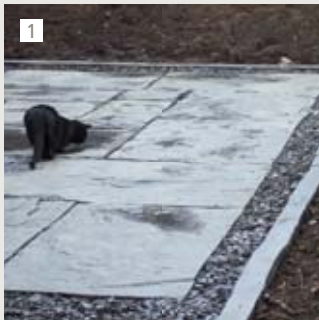


## ROMAN BOND USING CONDROZ SANDSTONE

The slight irregularities of the surface stone require care when laying, especially in the joint layout, but the warm tones of the stone create a wonderful visual effect.

### TECHNIQUE

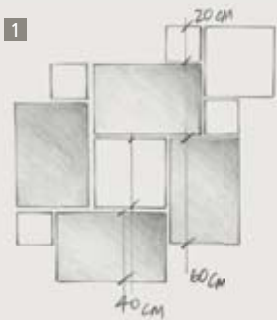
The module is repeated and may contain flagstones of completely different sizes, or else, a limited number of sizes to make work easier. The lines of joints must avoid crossing but should rather form more aesthetic Ts. The composition of the pattern takes account of the thickness of these joints. The stones are laid on flexible mortar. The work is carried out in spans or the flagstones are laid fully in the mortar bed and it is essential to check the precision of the orthogonality of the joints. The joints are grouted with very liquid mortar made with very finely sifted sand.



## Roman bond using slate

**1** In this microscopic town garden, a few flagstones create a stone carpet, surrounded with flakes and fine border edging of the same stone. PRIVATE GARDEN, BRUSSELS, DESIGNED BY YVES LÉONARD

**2** the pattern comprises five different sizes. It moves lengthwise along the path but the design suggests stone strips drawing the eye further into the garden and extending the perspective. Jointless laying. PUBLIC GARDEN, QUÉBEC



## An infinity of patterns

Here are two patterns (or modules) of very different surface areas among the infinite variety of styles. The first is suitable for an courtyard and the second is more suited to a broad terrace.

**1** MODULE MEASURING 1.44 M<sup>2</sup> COMPRISING 4 20x20 FLAGSTONES, 4 40x40 FLAGSTONES, 2 40x20 FLAGSTONES AND 2 60x40 CM FLAGSTONES

**2** MODULE MEASURING 4 M<sup>2</sup> COMPRISING 15 FLAGSTONES OF 11 DIFFERENT SIZES AND ASSEMBLY



## Variable lengths

A technique close to Roman bond is very often used since it gives the covering a fairly similar aesthetic appearance with less complication. In the strip laying technique, the rectangular flagstones are ordered in three, four different widths or even more with the lengths of the flagstones being variable. The only essential feature is never to have cross-shaped joints.

➤ PRIVATE GARDEN, LASNE, DESIGNED BY FRANÇOISE HENRY DE FRAHAN





## Cuts and finishes

The finish is generally the appearance given to the visible surface of the stone when it is cut manually or by machine. The appearance can be quite particular and serve different purposes. Sometimes the aim is to increase the adherence of the covering but it can also be a way for designers and stonecutters to use their know-how to add a unique touch to a layout.

# DETAIL IS EVERYTHING



**1 CHISELLED:** Hard limestone, and especially blue limestone, is available in a score of different finishes and this great variety is one of its major assets. Blue limestone becomes very pale when it is chiselled. As for other finishes, such as bush-hammered, flamed or cleaved, this cutting process develops a textured surface of very fine, regular streaks, making the stone much less slippery and therefore suitable for outdoor uses. In this garden, the driveway is paved with slabs cut from a block and chiselled. The edges of each slab are therefore irregular and the thick joints are filled with very fine gravel. Chiselling remarkably refines the almost rustic aspect of the slabs and adds a sophisticated touch to the paving.

PRIVATE GARDEN, LASNE, DESIGNED BY JEAN DELOGNE, CELIA



**2 NON-SKID:** In the rain or in winter weather, stone laid outdoors risks being very slippery. It is recommended to use appropriate finishes that make the surface rougher and therefore more comfortable. Flamed or scoured stone remains relatively smooth while being non-skid. Roughness increases by choosing more textured finishes such as bush-hammered, chiselled or cleaved finishes but the surface appearance of the stone is altered. This visual impact can be reduced by only cutting limited areas of the stone.

THE FRUIT GARDENS OF LAQUENEXY (F), DESIGNED BY PASCAL GARBE





**3 FLAKES:** Slate is now widely used as mulching for beds of shrubs and perennials. In this case, the flakes are laid between two thin steel edges and the vine stocks stand out very distinctly making this hillside vineyard a real garden in a very structured, almost stylish way.  
PRIVATE GARDEN, LIÈGE, DESIGNED BY SERGE DELSEMME



**5 COLOURED JOINTS:** The joints add the finishing touch to a paved area! Thin or thicker joints, the decision depends on whether you wish to create a traditional, contemporary or natural atmosphere. The colour is also a crucial point and it is worth giving it a lot of consideration before laying the stones. In this theme park where originality was a welcome feature, random bond or opus incertum provides an alternating pattern of shale and white stone. The joints harmonise with the stone for a strikingly graphic result.  
TERRA BOTANICA, ANGERS (F), DESIGNED BY THIERRY HUAU



**4 LAPIDARY:** The surface work of the stone can be accompanied by a specific engraving: in this case, a doorstep is marked with very graphic initials referring to Zenon, a character from a novel by Marguerite Yourcenar.  
PRIVATE GARDEN, BRUGGE, ENGRAVING BY PIETER BOUDENS



**6 ARTISTIC:** In the main path in this garden, a delicately sculpted stone is used as the centre and starting point for a rose of slate strips from Wallonia.  
PRIVATE GARDEN, UCIMONT, DESIGNED BY HUGHES FERNET, LE BOUILLON BLANC, ENGRAVING BY JEAN-PAUL COUVERT



# Bouncing back through stone



## MINGLING OF STONE

The landscape designer's garden is often used as his laboratory of ideas: it is a place where he installs and plants what he loves above all else but it is also an area where he experiments tomorrow's layouts, sometimes without being fully aware of it.



Serge Delsemme lays out his garden in successive strokes. He designed it in its slightest details but, above all, he loves inviting contemporary artists who gradually bring their own way of looking at this already luxuriant microcosm.

In the lower part of the garden, spreading over the fairly giddy slopes of the Ourthe valley, a tall sessile oak, already wrapped in an almost spiral staircase, was waiting for a stone path at its feet that would lead to the driveway. Sandstone flagstones had been ordered according to a precise drawing but, on arriving on site, the designer had to face the facts that they did not correspond to the project. Serge Delsemme preferred to keep them and change his drawings by integrating thin splinters of shale. He then proposed to Paolo Gasparotto, an unclassifiable genius as far as stone is concerned, to rework the project according to his inspiration. Serge knew Paolo very well since Paolo had already contributed to other garden projects where his assistance had been appreciated.

That is how a slate and sandstone passage sprung from the ground, rippling like waves, snaking through the rhododendrons, the ferns and the white camellias, reaching as far as the roots of the old oak. It follows the lie of the land while exploiting its strengths and disguising its weaknesses. Whereas this path is tightly bound in the vegetation, so compelling the visitor to bide his time before a low-angle view of the beautifully minimalist building by the architect Bruno Albert, the actual ground becomes landscape.

➤ PRIVATE GARDEN, ESNEUX, DESIGNED BY SERGE DELSEMME



## TECHNIQUE

The untreated, unsquared slabs of Condroz sandstone were laid on a foundation of stabilised sand using cement mortar. They leave spaces between them so that the walker maintains a comfortable stride length. Paolo Gasparotto slipped various sizes of splintered slate into the unfilled spaces as an extension to the slabs on the sides. The shale splinters were capable of sticking into the ground without

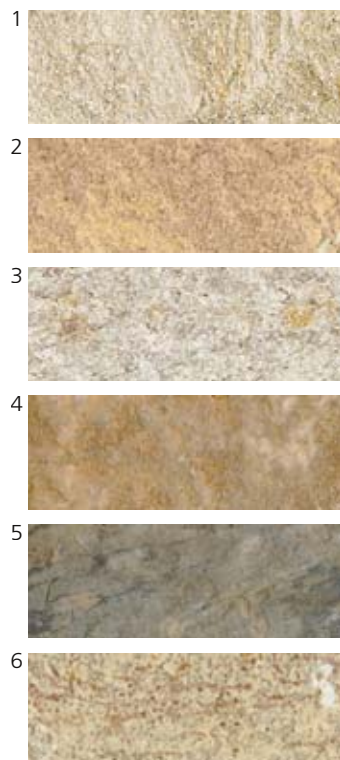
moving. The artist's mark can be identified in the movements that all these hundreds of stones bestow on the metallated path, drawing waves, lightly and unevenly raising its outer edges and imparting its own motion. It now only remains for nature to explore the interstices and draw other landscapes with passing time.



## Contrasts

The interest to be derived from this meeting between sandstone and slate comes from a strong contrast between two stones; one with its warm tone and rather compact texture and matt finish while the other has a lamellar form, is very dark and sometimes has a shiny lustre. This contrast is probably one of the strongest that the natural stones of Wallonia can create. The colour chart published by Pierres et Marbres de Wallonie makes the search for harmonies easier.

### Pale colors



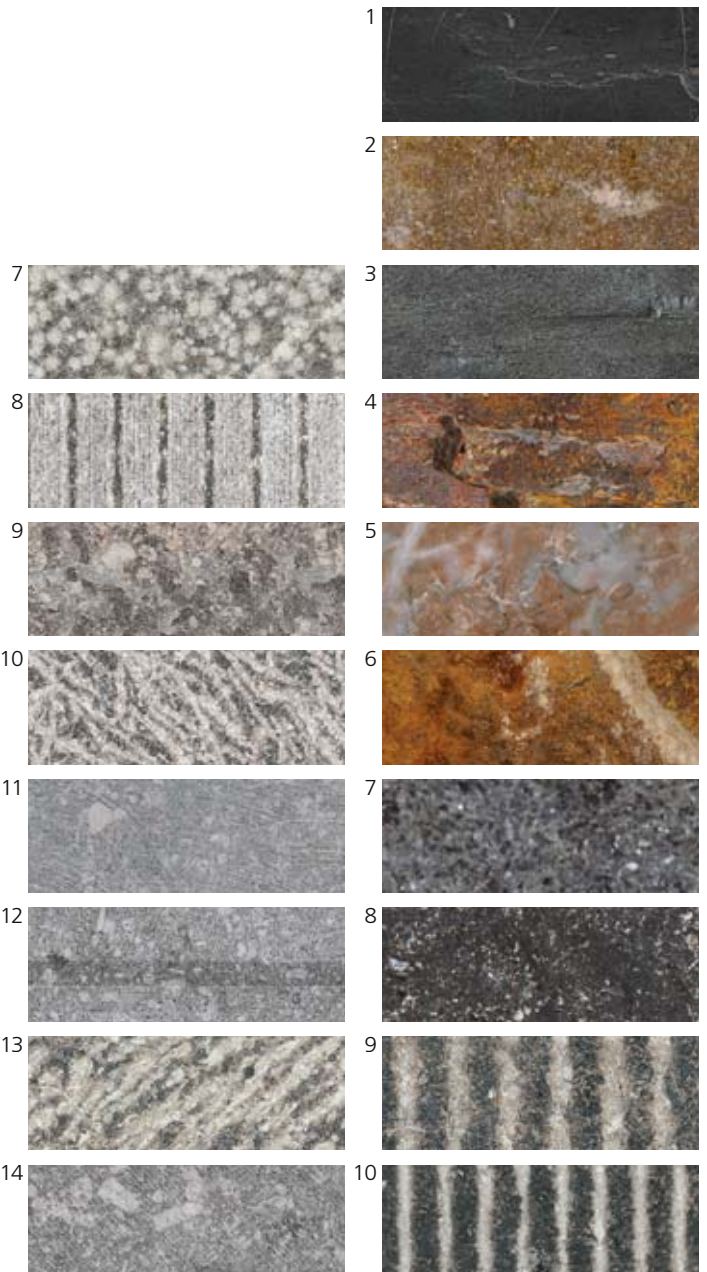
### Pale colors

Gobertange sandy limestone (1), Fontenoille sandy limestone (2), quartzite (3), sandstone (4), schistose sandstone (5), arkose (6), blue limestone: bush-hammered (7), chiselled (8), flamed (9), ice-flowered (10), grinded (11), sawn (12), old cut (13), aged (14)

### Dark colors

slate (1), sandstone (2), schistose sandstone (3) (4), red marble (5), quartzite (6), blue limestone: cleaved (7), crust (8), combed (9), sclypé (10)

### Dark colors







1

1 Slate rubble stone blends in with a white local stone to make a path that stands out.

PRIVATE GARDEN, CUGNON, DESIGNED BY HUGHES FERNET, LE BOUILLON BLANC

## An infinite variety

Wallonia currently harbours fifteen types of natural stones, produced in our quarries: different blue limestone, more or less dark in colour, sandstones, sandy limestone, arkose, quartzite, slate, schistose sandstone and marbles. They provide a huge number of potential mixtures and possible harmonies!



4

4 Salvaged cobblestones alternate with pebbles in a semi-circular composition.

JARDIN DU FLEURISTE, BRUSSELS, DESIGNED BY IBGE



5

5 A traditional interpretation involving sandstone cobbles and large blue limestone flagstones.

PRIVATE GARDEN, WALLOON BRABANT, DESIGNED BY BENOÎT SAINT AMAND



2

2 Marble, even on the ground! Strips of red marble provide a warm tone to this blue limestone paving and go nicely well with the terracotta pots.

PRIVATE GARDEN, EMBOURG, DESIGNED BY SERGE DELSEMME



3

3 Salvaged stone: lending charm and arousing curiosity!

PRIVATE GARDEN, LOUPOIGNE



6

6 Inclusions of marble in a slate random bond for a giant-size and unexpected sundial.

TERRA BOTANICA, ANGERS (F), DESIGNED BY THIERRY HUAU



7

7 A simple detail harmonising with the blues of the veranda and the bench.

THE FRUIT GARDENS OF LAQUENEXY (F), DESIGNED BY PASCAL GARBE



# Glossary

## Cleaved

Refers to a natural stone element split in the natural direction of the rock (the bed).

## Crushed stone

Gravel chippings obtained by crushing the rock.

## Crust

Weathered surface of a layer of rock. The thickness of these surface alterations may vary according to the natural stone under consideration and the deposit.

## Flagstone / Paving slabs

Slabs for paving whose nominal width exceeds 15 cm and is generally equal to at least twice the thickness. See standard EN1341.

## Layout drawing

The layout drawing indicating the pattern in which flagstones are to be arranged and the way in which the work is to be carried out. It makes it possible to determine the quantities, the surface areas, the weight and the volumes. A notebook contains the layout drawing and the layout data.

## Off-cut

Roughly finished flagstone, produced by the splitting of the rock with the particularity that thickness is not constant. Off-cuts are often used in random bond without a regular pattern.

## Random bond (Opus incertum)

Paving resulting from the assembling of off-cuts or irregular slabs in bedding mortar.

## Rolled

Gravel resulting from the erosion produced by the water of a river or the sea where stones are rolled against each other.

## Roman bond

Regular and orthogonal paving obtained by assembling a module of three or more flagstones.

## Rough block

Piece of rock, of any shape, quarried from the bed or mass.

## Rough sawn

Smooth in appearance with traces and ripples left by the sawing process, less than 1 mm offset.

## Rough slab

Stone cleaved or split at the quarry.

## Size

Size when referring to fragments of crushed or rolled gravel. The size is often indicated by a range of two figures representing the minimum and maximum sizes of the mixture.

## Slab

Piece of stone resulting from the cutting (sawing) of a block of stone into "slices". The dimensions of a slab are variable, often between 1 and 2 m wide, 1 and 4 m long. The usual thicknesses start from 2 to approximately 40 cm.

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

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### Design and graphic production

Noir Quadri

### Printing

Bietlot

### Published by

Pierre Dethier, Rue des Pieds d'Alouette, 11

B-5100 Naninne - March 2011

### With the support of



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

The **STONE IN THE GARDEN** notebooks are intended to be practical discovery tools for garden architects and landscape designers but also for the simple garden lover. Many and varied ways of incorporating natural stone into our surroundings are proposed, drawing on projects created by Belgian designers and presented in a detailed manner.

This notebook is devoted to the use of natural stone in landscape creations highlighting **SURFACES**. 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 STONE NOTEBOOKS

This collection includes notebooks devoted to the garden, to public space and to architecture drawing on specific transversal themes.

STONE IN THE GARDEN  
SURFACES | WALLS | STAIRWAYS |  
WATER | **SURFACES 2** | ...

STONE AND PUBLIC SPACE  
SURFACES | ...

STONE AND ARCHITECTURE  
WALLS | ...

