DUBAI

HOUSE OF

samina

DUBAI

هاوس اوف سامينا

ARCHITECTURAL STONE

Architectural Stone

COLUMNS, ARCHES, CORBELS AND BALUSTRADES

INTRODUCTION

The parts that make a building look built.

A column, a corbel, the frame round a door. These are the pieces that give a facade or a room its order, and they are the pieces most often faked in plaster and cast resin.

We carve them in stone, from marble chosen at our own quarries in Makrana, the town whose marble built the Taj Mahal, in our family's own carving workshops. Our family has been in this trade for generations.

This book brings our column work together with the wider family of architectural elements: corbels and brackets, arches, door and window frames, fire surrounds, and full facade schemes.

HOW TO READ THE PLATES

OUR WORKSHOP Pieces carved by us, photographed at the workshop or on site.

REFERENCE DESIGN Design directions collected for this book. They show a style we carve to order in marble or sandstone. They are not photographs of our completed projects, and some show the design in another material.

Every plate has a reference number. Quote it with your sizes and we will price it in the stone you choose.

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I Columns

Round, square, fluted, twisted. Turned and carved from solid blocks, or made as cladding for a concrete core.

HOS-AE-03 — REFERENCE DESIGN

Arcaded Loggia. Fluted shafts on plinth blocks under a run of moulded round arches. Built up in drums, with arch stones cut to radius.

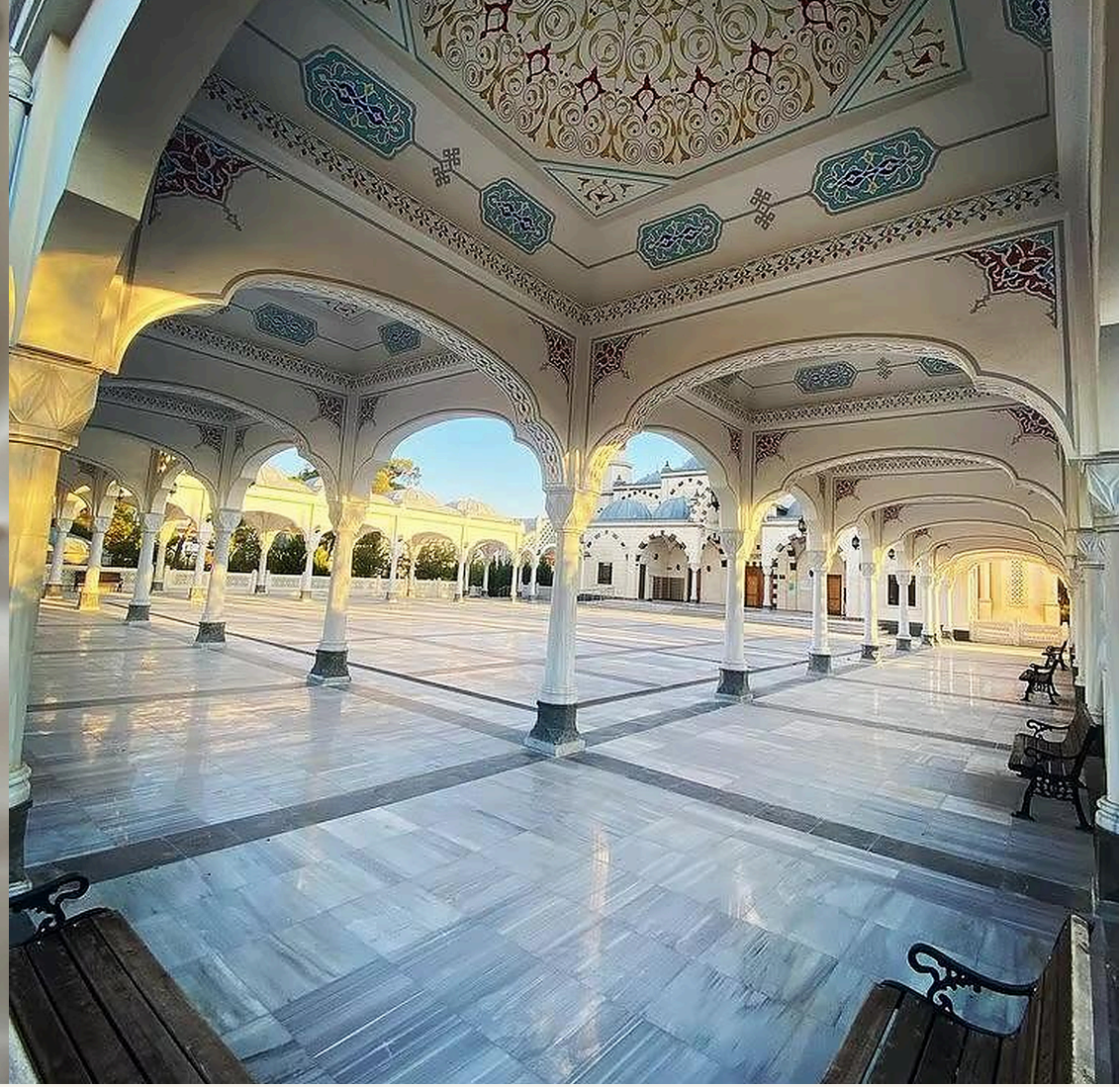


HOS-AE-01 — REFERENCE DESIGN

Fluted Shaft & Attic Base

Deep, even flutes dying into a double-torus base. The detail that decides whether a column reads as carved or cast.

Made to order in Makrana white marble, sandstone or a marble of your choice.



HOS-AE-02 — REFERENCE DESIGN

Courtyard Colonnade

Slender marble shafts on dark bases carrying cusped arches around an open court.

Made to order in Makrana white marble, sandstone or a marble of your choice.

Indoors, and in miniature

A column does not need a portico. Inside, it marks a threshold, carries a shelf, or stands as an object.



HOS-AE-04 — REFERENCE DESIGN

Corinthian Hall Column

A fluted column with acanthus capital, paired with a carved door architrave in the same stone.



HOS-AE-05 — REFERENCE DESIGN

Display Columns

Short fluted columns with full capitals, used as furniture: shelving, console and table supports.



HOS-AE-06 — REFERENCE DESIGN

Temple Maquette

Four fluted columns and a dentilled entablature left emerging from the rough block. A study piece in sandstone.

From our workshop

White Makrana marble columns carved in Makrana, in the turned and lotus-collared forms used across South Indian houses.



HOS-AE-07 — OUR WORKSHOP

Carved Shafts, Seven Sizes

Lotus-base, fluted, plain and rope-twist shafts in white Makrana marble, set out by height.



HOS-AE-08 — OUR WORKSHOP

Chettinad-Style Columns

Plain, fluted and lotus-collared shafts on turned bases, in white Makrana marble.



HOS-AE-09 — OUR WORKSHOP

Chettinad Veranda

Pure white Makrana marble columns on carved pedestal blocks, carrying a tiled veranda roof.

Specifying a column

Every column is made to drawing. These are the choices we will ask you about.

ORDER & CAPITAL

- Tuscan and Doric
- Ionic, with scroll volutes
- Corinthian and Composite, with acanthus
- Lotus and bracket capitals in the Indian tradition
- Plain block capitals for contemporary work

SHAFT

- Plain round, with or without entasis
- Fluted or reeded
- Rope-twist (Solomonic)
- Square and octagonal piers
- Carved bands, collars and lotus drums

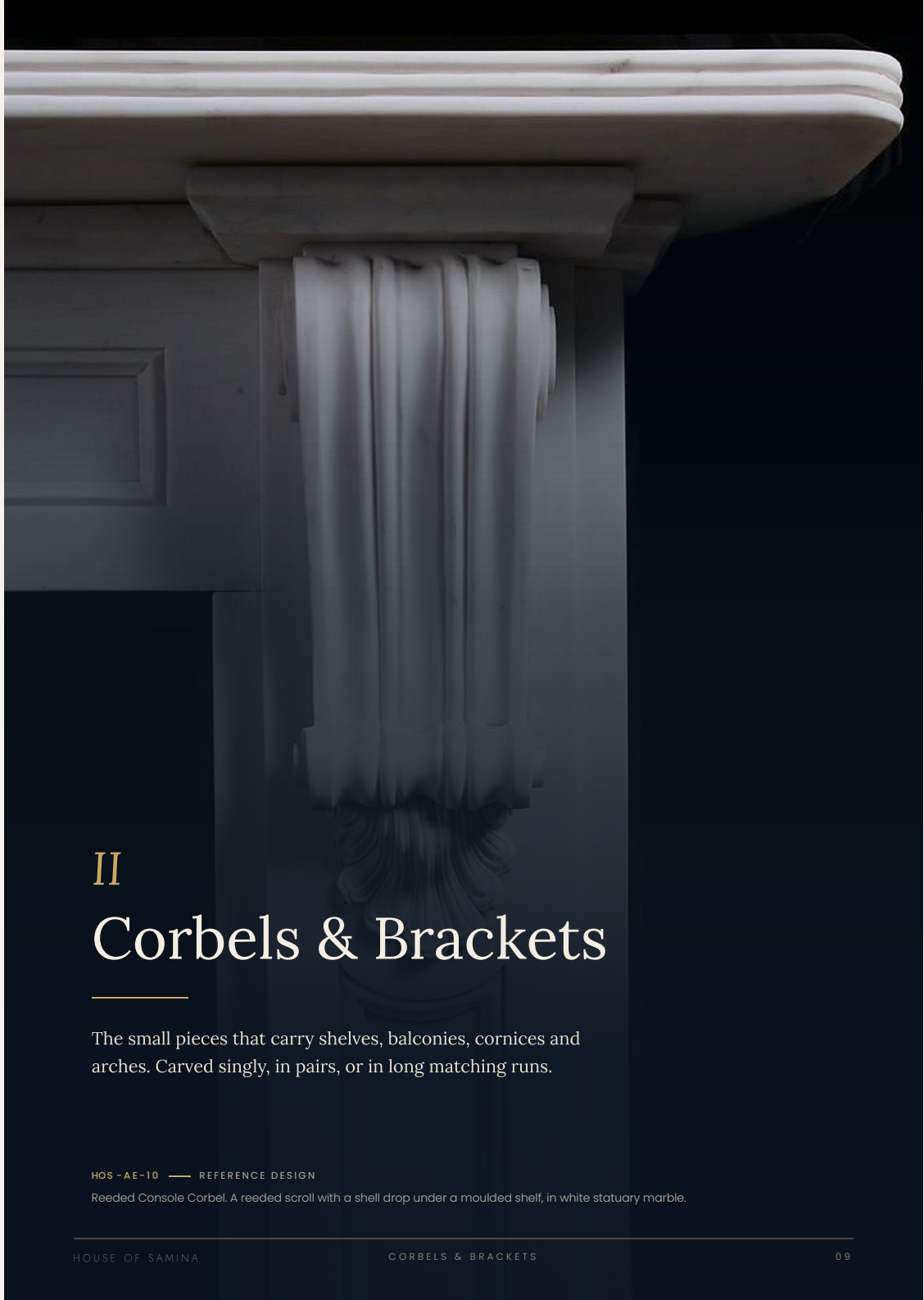
BASE & PEDESTAL

- Attic base on a square plinth
- Turned vase and bell bases
- Panelled pedestal blocks
- Half and three-quarter columns, and pilasters, to match

CONSTRUCTION

- Solid, in one piece or in drums with hidden joints
- Cored, to sleeve over a steel or concrete member
- Cladding in fluted strips for existing round RCC columns
- Dry-assembled and numbered before packing

To quote, we need: overall height, shaft diameter or the size of the core to be clad, quantity, the stone, and a drawing or reference number from this book.



II

Corbels & Brackets

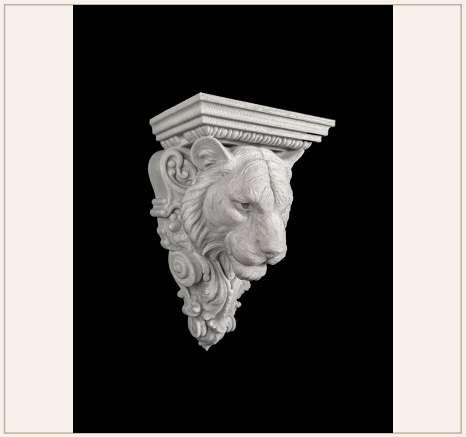
The small pieces that carry shelves, balconies, cornices and arches. Carved singly, in pairs, or in long matching runs.

HOS-AE-10 — REFERENCE DESIGN

Reeded Console Corbel. A reeded scroll with a shell drop under a moulded shelf, in white statuary marble.

Figure, flower and leaf

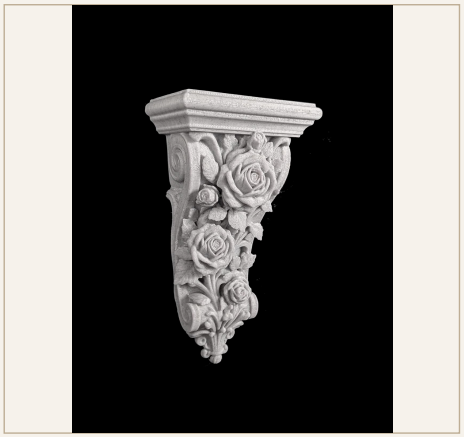
Four patterns for the same job. Each is carved to the projection, height and width your drawing calls for.



HOS-AE-11 — REFERENCE DESIGN

Lion Mask Corbel

A full lion head breaking forward from a scrolled back, under an egg-and-dart cap.



HOS-AE-12 — REFERENCE DESIGN

Rose Corbel

Three open roses and buds climbing a scrolled bracket, cut in high relief.



HOS-AE-13 — REFERENCE DESIGN

Vine & Acanthus Corbel

An S-scroll with a grape cluster on the cheek and acanthus on the face.



HOS-AE-14 — REFERENCE DESIGN

Acanthus Corbel

A single large leaf turning over a rosette volute, egg-and-dart to the cap.

Scrolls and consoles

Larger brackets, where the outline matters more than the surface carving.



HOS-AE-15 — REFERENCE DESIGN

Open Scroll Bracket

A deep-projection bracket for canopies and balconies: two volutes joined by a stepped band, with a leaf spray in the panel.



HOS-AE-16 — REFERENCE DESIGN

Shell, Vine & Rosette

Three patterns from one family, for use as a matched set across a room.



HOS-AE-17 — REFERENCE DESIGN

Gilded Scroll Consoles

Large volute consoles with picked-out gilding. In marble the same lines are taken in gold leaf or brass inlay.

On the building

Where corbels sit in practice: under a balcony, under a lintel, at the spring of an arch.



HOS-AE-18 — REFERENCE DESIGN

Balcony Brackets

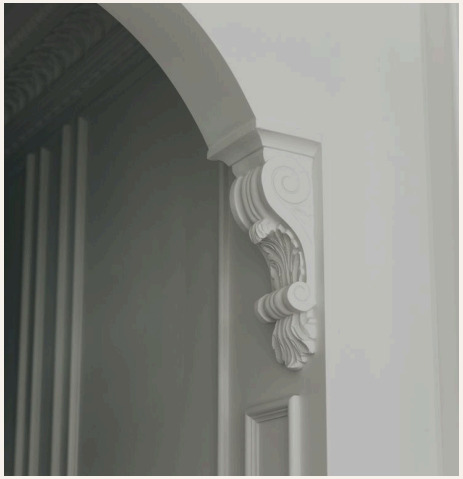
Paired scroll brackets carrying a projecting balcony, tied back to square pateras on the wall.



HOS-AE-19 — REFERENCE DESIGN

Scale-Pattern Corbel

An imbricated leaf face between a vine block and a foliate drop, set under a stone lintel.



HOS-AE-20 — REFERENCE DESIGN

Arch Springer Corbel

A small acanthus corbel taking the spring of an arch where a full pilaster would be too heavy.

As furniture, and on the bench

The same scroll at two scales: full height under a console shelf, and a single corbel fresh from carving.



HOS-AE-21 — REFERENCE DESIGN

Console on Scroll Supports

A bullnosed shelf on two full-height scroll corbels in honed limestone, each incised with a spiral.



HOS-AE-22 — OUR WORKSHOP

Leaf Corbel in Sandstone

A stepped cap over a rolled volute and broad leaf, on the bench after carving.

III

Arches & Portals

Round, pointed, segmental and stepped. Cut to radius in sections, vein-matched where the stone allows.

HOS-AE-23 — REFERENCE DESIGN

Stepped Arch. Four concentric reveals stepping back into the wall. Each ring is a separate course of curved stone.



HOS-AE-24 — REFERENCE DESIGN

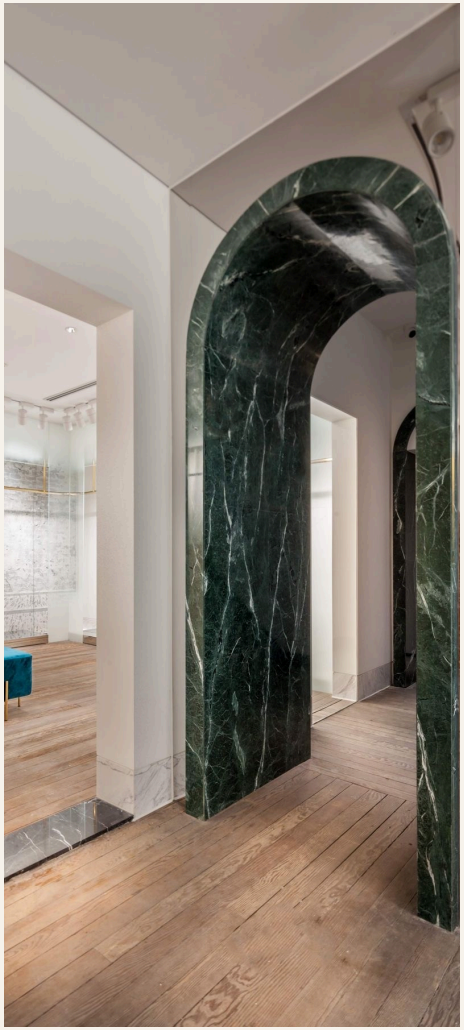
Veined Marble Arch

A soft-shouldered arch lined in grey-veined white marble, with a rounded leading edge worked from solid.

Made to order in Makrana white marble, sandstone or a marble of your choice.

Colour in the opening

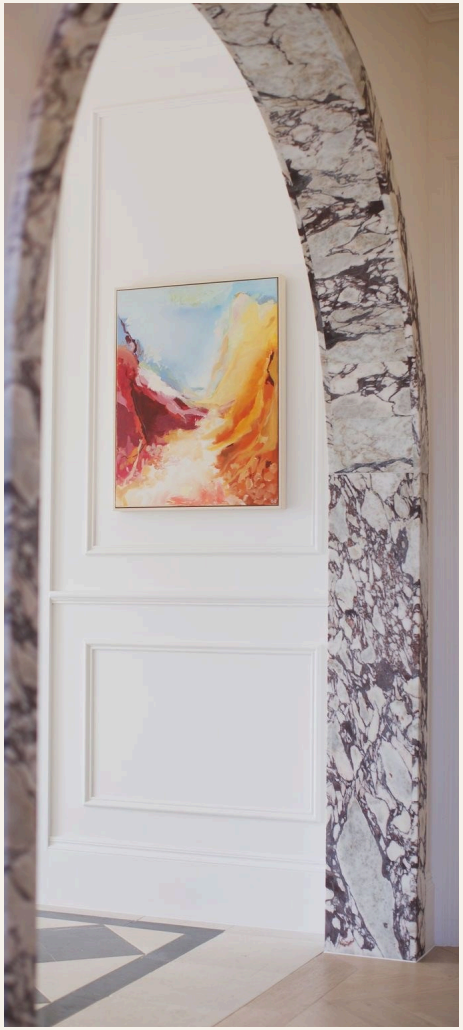
A strongly veined or coloured marble turns a plain arch into the main feature of a room.



HOS-AE-25 — REFERENCE DESIGN

Green Marble Arch

A plain round arch clad on face and soffit in dark green marble, polished.



HOS-AE-26 — REFERENCE DESIGN

Viola Arch

A pointed arch in a white marble with heavy plum veining, vein-matched across the joints.

Moulded and panelled

Arches with worked profiles: architraves, voussoirs, and a coffered soffit.



HOS-AE-27 — REFERENCE DESIGN

Coffered Arch Soffit

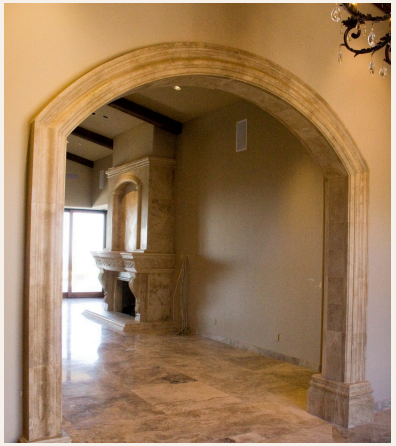
A panelled soffit with a different rosette in each coffer, rising from a fluted impost.



HOS-AE-28 — REFERENCE DESIGN

Segmental Arch Surround

A shallow arch and moulded jambs in pale limestone, with visible voussoir joints.



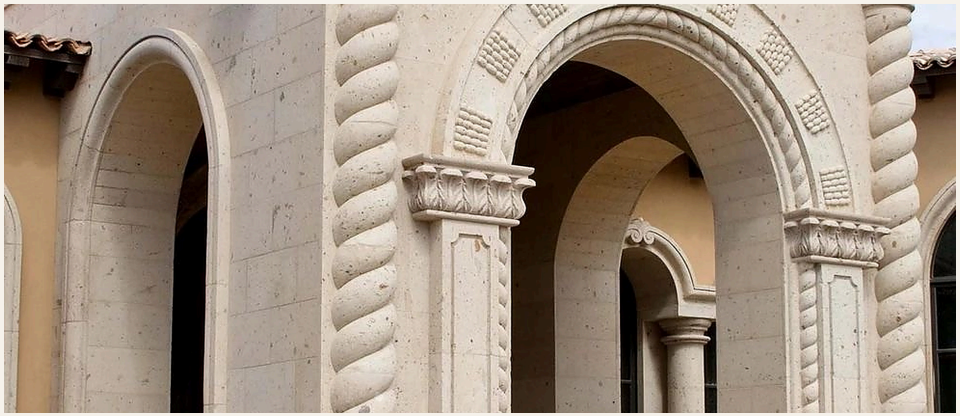
HOS-AE-29 — REFERENCE DESIGN

Moulded Basket Arch

A wide three-centred arch with a full architrave moulding and plinth blocks.

At the entrance

Exterior arches in sandstone and limestone, from rock-faced to finely carved.



HOS-AE-30 — REFERENCE DESIGN

Portico with Rope Columns

Rope-twist corner columns, panelled pilasters, a cable-moulded arch and carved rosettes on a stone-clad entrance.



HOS-AE-31 — REFERENCE DESIGN

Rusticated Arch

Alternating long and short blocks with a rock-faced finish, round a deep entrance recess.



HOS-AE-32 — REFERENCE DESIGN

Arch with Fluted Pilasters

A moulded round arch on fluted pilasters with capped imposts. Shown in timber; the same profile is cut in stone.

On the workshop floor

Every arch is assembled dry on the floor before it is crated, so that it goes up on site without cutting.



HOS-AE-33 — OUR WORKSHOP

Fluted Arch, Dry-Laid

A reeded arch surround in white Makrana marble, laid out on the floor to check every joint before packing.



HOS-AE-34 — REFERENCE DESIGN

Arch Sets with Sunburst Heads

Reeded jambs and radiating arch heads in a grey-veined white marble, laid out in sets.

IV

Frames, Surrounds & Mantels

Door and window frames, entrance surrounds, porches and fire surrounds. Flat and modern, or fully carved.

HOS-AE-35 — REFERENCE DESIGN

Viola Door Frame. A bolection-moulded frame in white marble with brown-plum veining, returned across the threshold.

Marble portals

Wide, flat frames that rely on the stone itself. Supplied as jambs, head and threshold, with reveals to suit the wall thickness.



HOS-AE-36 — REFERENCE DESIGN

Arabescato Portal

A flat, wide architrave in bold grey-veined marble with plinth blocks.



HOS-AE-37 — REFERENCE DESIGN

Dark Marble Portals

Three deep frames in a dark brown, white-veined marble, lined on face, reveal and threshold.



HOS-AE-38 — REFERENCE DESIGN

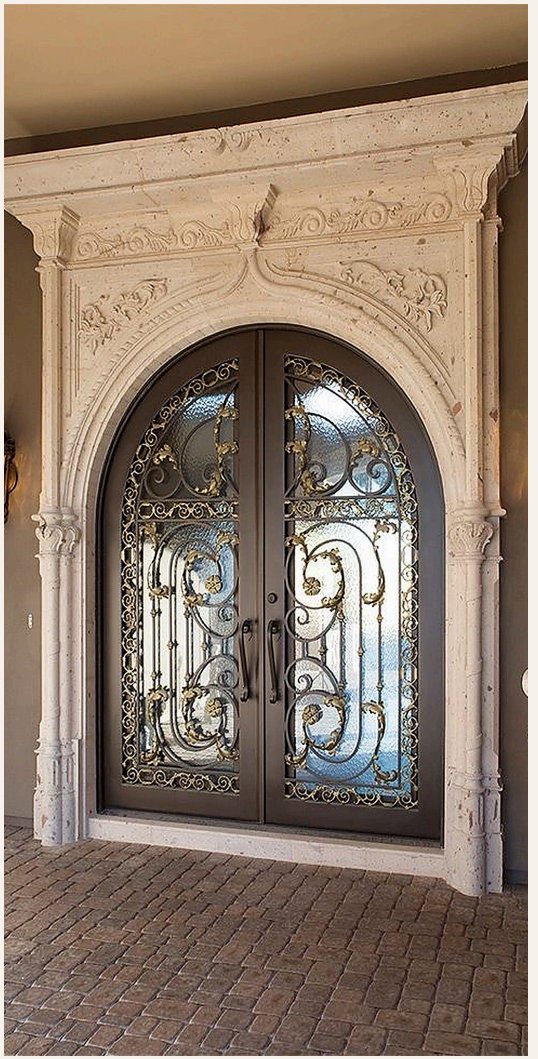
Doorcase with Oculus

A corniced doorcase on scrolled consoles with a fluted frieze, and an oval window above, set in ashlar.

Made to order in Makrana white marble, sandstone or a marble of your choice.

Entrance surrounds

Three weights of entrance: carved, banded and plain.



HOS-AE-39 — REFERENCE DESIGN

Carved Entrance Surround

An arched entrance in pale stone with clustered colonnettes, a scrolled frieze and a deep cornice.



HOS-AE-40 — REFERENCE DESIGN

Banded Sandstone Portal

Banded pilasters, a round arch and a pedimented head in warm sandstone.



HOS-AE-41 — REFERENCE DESIGN

Tuscan Porch

Square piers and a plain entablature in fine limestone against brick.

Mantels

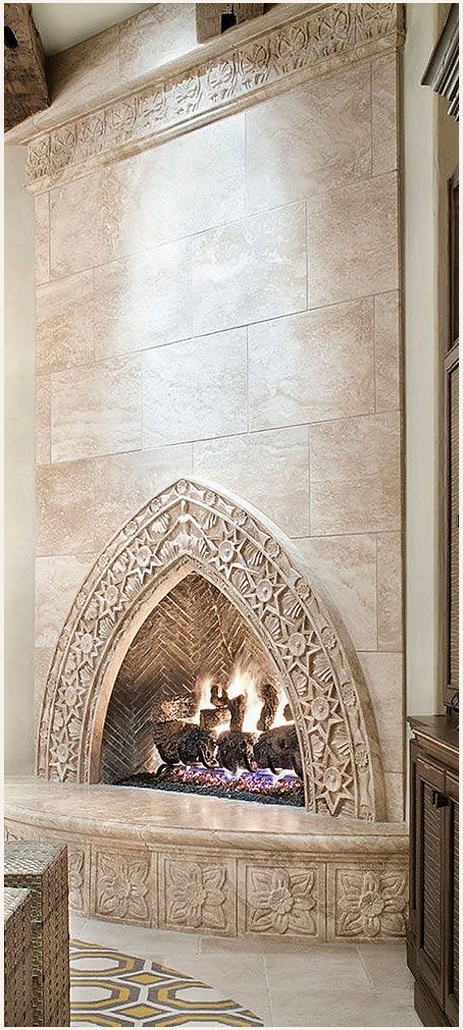
Fire surrounds are made in our fireplace workshop, as a single composition of hearth, jambs and shelf.



HOS-AE-42 — REFERENCE DESIGN

Rounded Mantel

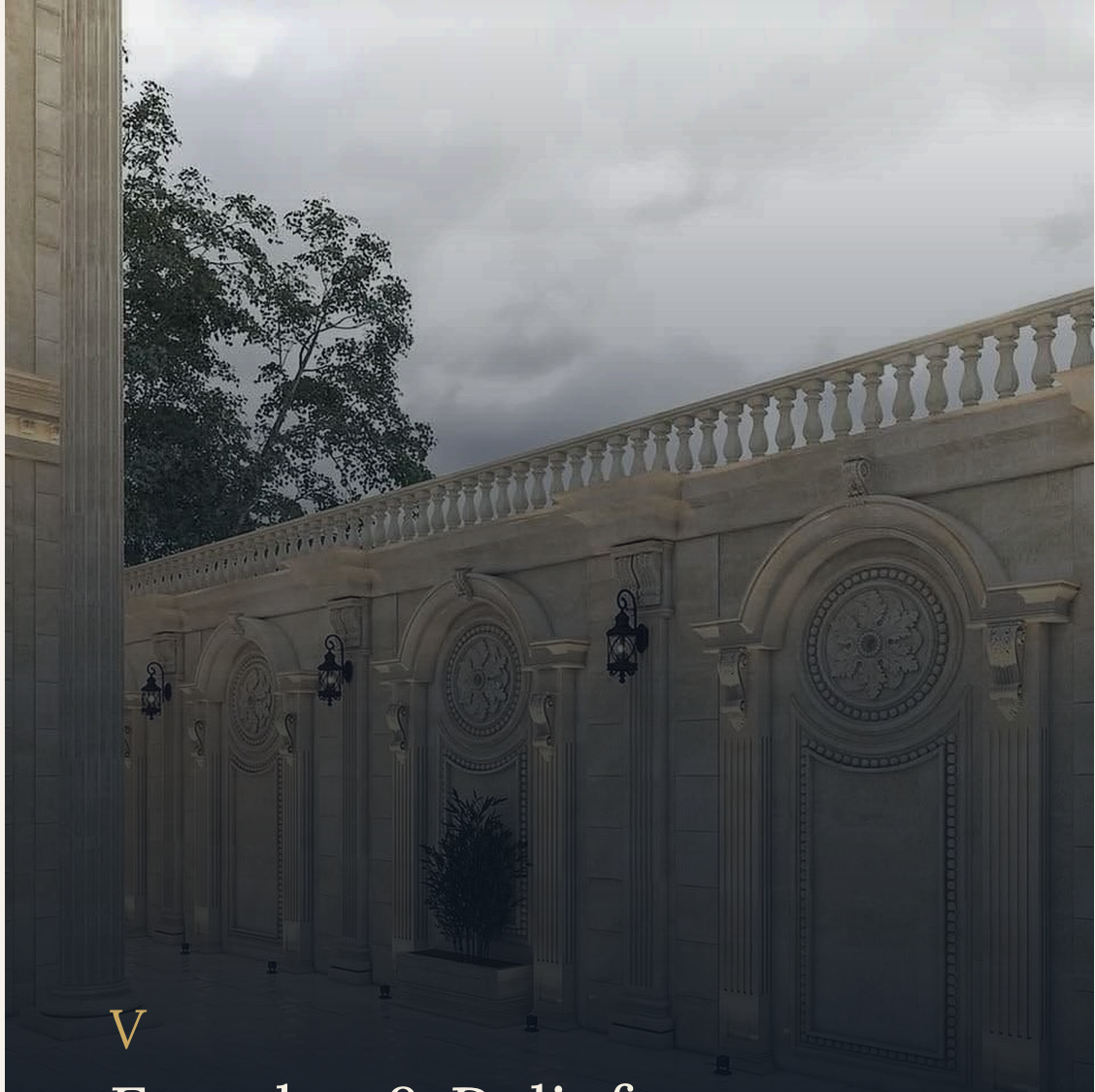
A fire surround of triple roll mouldings on a raised hearth, in a rose-brown marble.



HOS-AE-43 — REFERENCE DESIGN

Carved Arch Fireplace

A pointed arch carved with stars and shells over a curved hearth with floral panels.



V

Facades & Relief

Everything above, brought together across a whole elevation, with cladding, cornices, panels and balustrades.

HOS-AE-44 — REFERENCE DESIGN

Boundary Wall with Arched Bays. Arched panels with carved roundels, fluted pilasters, corbels and a balustrade.



HOS-AE-45 — REFERENCE DESIGN

Entrance Tower

A stone-clad porte-cochère with moulded arches, an arcaded loggia and a carved band under the eaves.

Made to order in Makrana white marble, sandstone or a marble of your choice.

Panels, piers and plaques

Relief panels and carved bands set into plain cladding.



HOS-AE-46 — REFERENCE DESIGN

Carved Stone Facade

Panelled piers, relief plaques, brackets and window heads in flamed light-grey stone.



HOS-AE-47 — REFERENCE DESIGN

Carved Panel in Arched Niche

A pierced-look vine and urn panel inside a moulded arch, flanked by short Tuscan columns.

Architecture as ornament

Relief and sculpture that take buildings as their subject.



HOS-AE-48 — REFERENCE DESIGN

Arcade Relief Panel

A receding arcade carved in false perspective, ending in a landscape. A wall panel for a stair or lobby.



HOS-AE-49 — REFERENCE DESIGN

Tower in the Block

A miniature arcaded tower carved into a white marble block, the rest left square.

MADE TO ORDER

From drawing to site

Nothing in this book is held in stock. Each piece is drawn, carved and checked for one building.

01	Drawing	You send an architect's drawing, a sketch with sizes, or a reference number from this book. We return a shop drawing for approval.
02	Stone	Blocks are chosen for colour and soundness. For veined marbles we agree the direction of the vein before cutting.
03	Roughing	Blocks are sawn, turned or machine-profiled close to the final shape.
04	Carving	Leaves, scrolls, flutes and mouldings are finished by hand. The machines support the carvers, not the other way round.
05	Dry assembly	Arches, frames and multi-part columns are put together on the workshop floor, checked and numbered.
06	Packing	Each piece is crated for road or sea freight with a numbered layout for the fixing team.

STONES

- White Makrana marble, from our own quarries
- Rajasthan sandstones in beige, pink and red
- Indian green and other coloured marbles
- Imported veined marbles, sourced by the block on request

FINISHES

- Polished or honed, for interiors
- Fine-rubbed or sandblasted, for carved exterior work
- Rock-faced and tooled, for rusticated work
- Gold leaf or brass inlay to picked-out details

PLATE LIST

49 plates

W Workshop piece. All others are reference designs, made to order.

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FOREWORD

A craft that stayed

Makrana has cut marble for a thousand years. The balustrades in this book are turned in the same town, from the same quarries, by families who have done nothing else for generations.

The lathe does the turning. Everything after it is hand work — collars cut with a file, leaves undercut with a chisel, the final rub judged by a thumb. Machines support the bench here; they have never replaced it.

What follows is not a parts list. It is a record of runs standing on terraces in the Gulf, staircases in Britain and the United States, and houses across India — each set out, dry-assembled and numbered in our workshop before it was ever crated.

House of Samina



PLATE I

Lotus

Carved lotus balusters and moulded handrail, Makrana marble — garden stair, Rajasthan



PLATE II

Verde

White marble balusters and rail against Indian Green risers. The turned profile is deliberately plain so that the stone does the work — a heavier carving would fight the veining.

Balusters · Newels · Moulded handrail · Rounded cap

MAKRANA WHITE · INDIAN GREEN · POLISHED

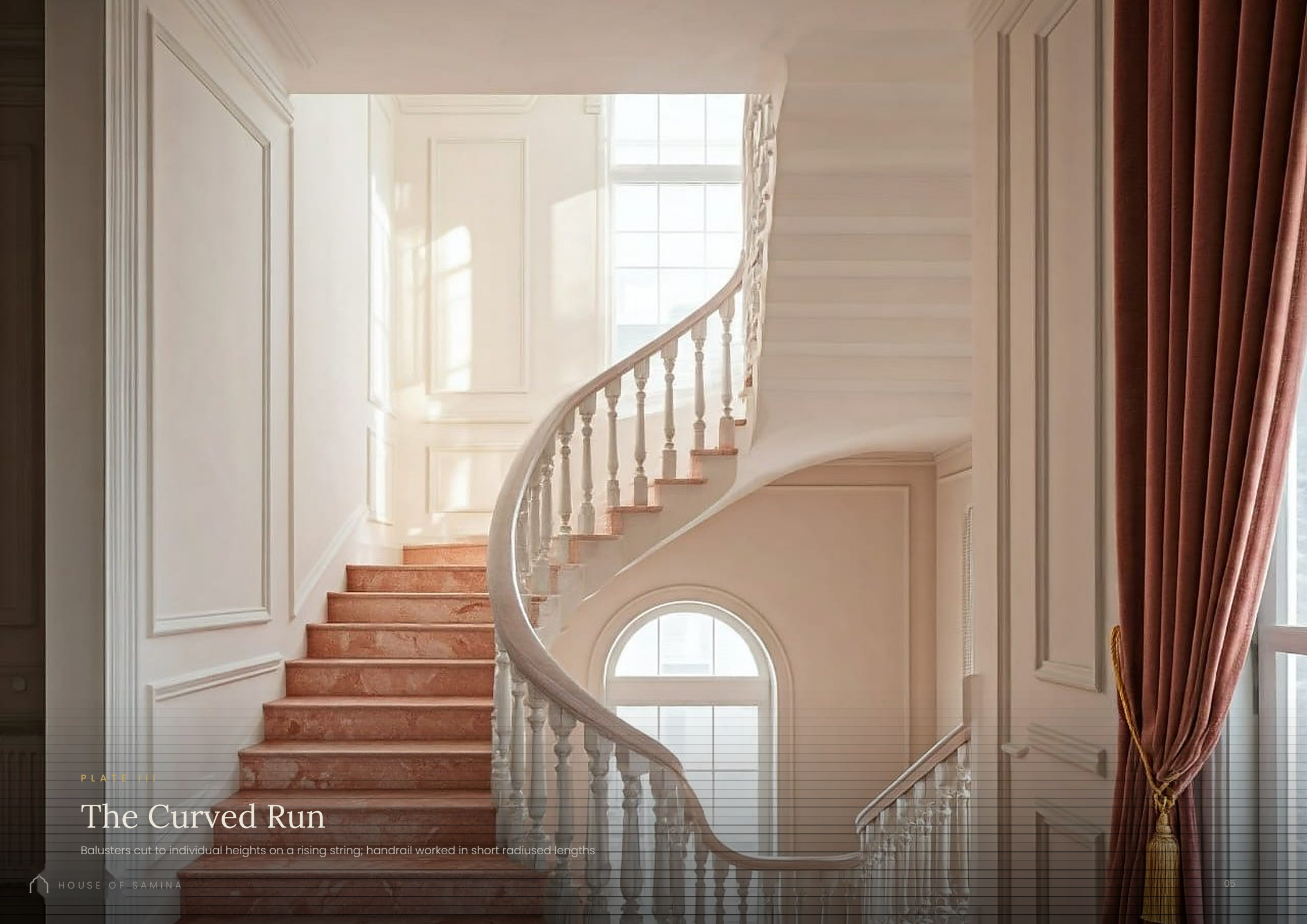


PLATE III

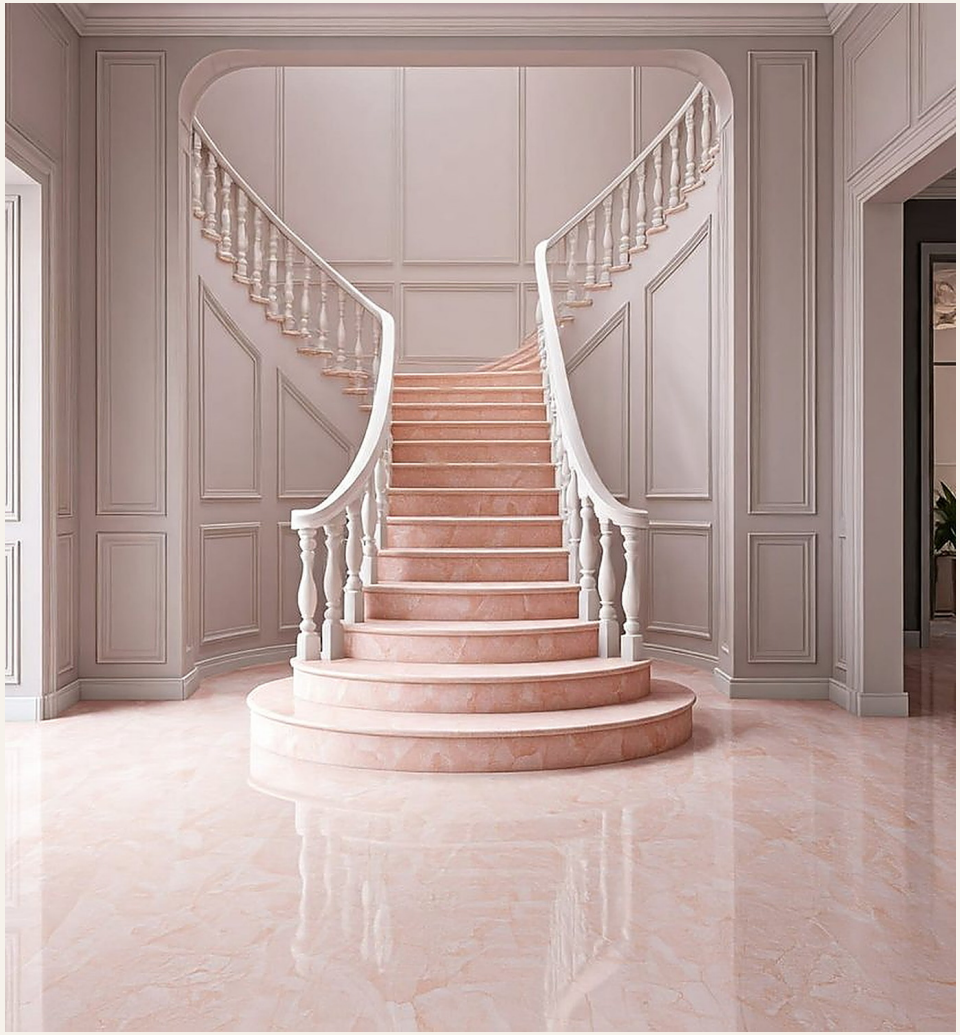
The Curved Run

Balusters cut to individual heights on a rising string; handrail worked in short radiused lengths

Entrance stairs



Single flight with a rounded bullnose step · balusters at 150 mm clear centres



Twin flights returning to a landing · newel posts set at every change of direction



PLATE VI

The Colonnade

Vase balusters between plinth and moulded coping — the arrangement specified for loggias and arcades

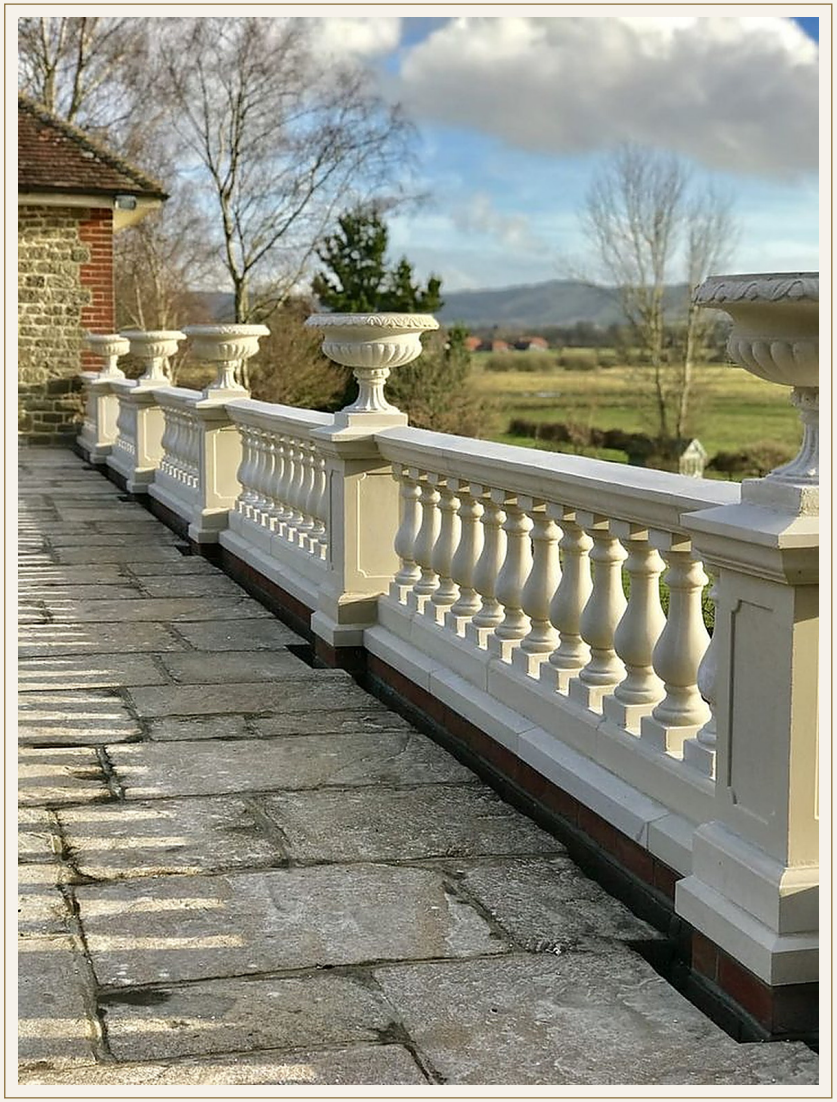


PLATE VII

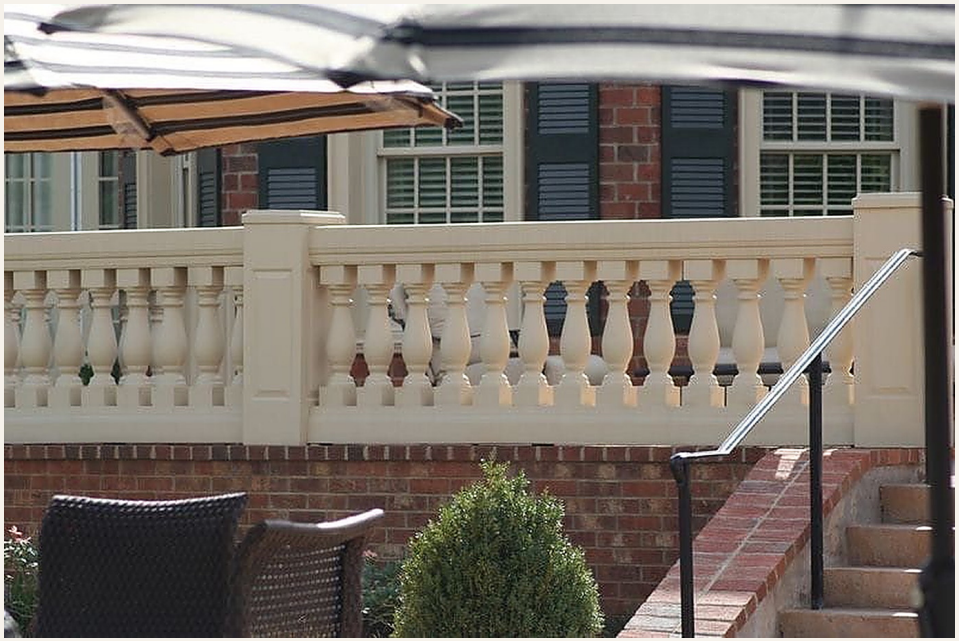
Terrace and urn

A long external run broken by panelled piers, each carrying a carved urn. Piers are set at 2.4 to 3.0 metre centres; the urns, the coping and the balusters are all cut from the same bed so that they weather together.

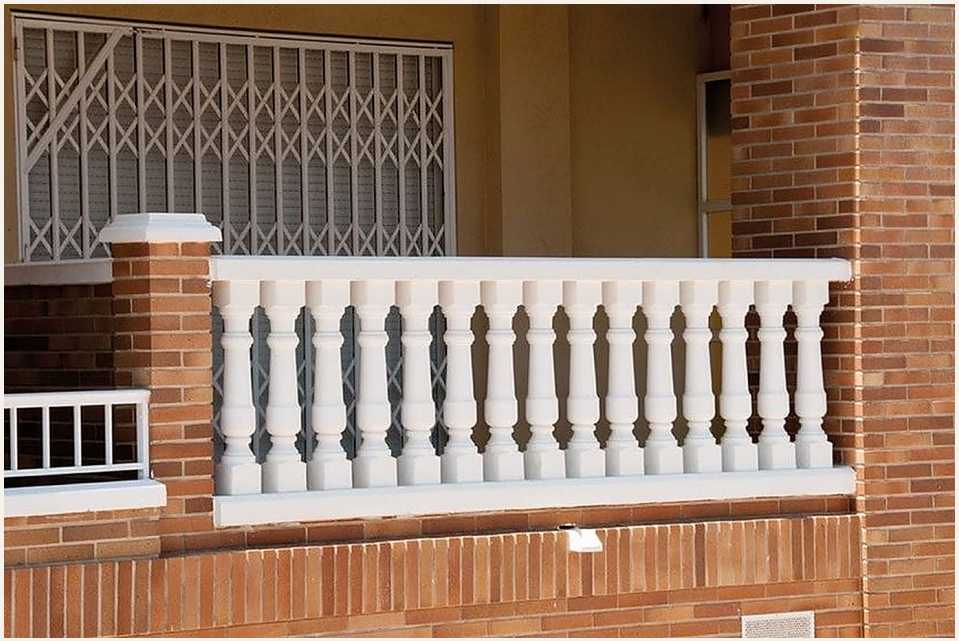
Finials · Urn · Ball · Pineapple · Plain cap

SANDSTONE · HONED — POLISH IS NOT SPECIFIED FOR EXPOSED WORK

Terraces and parapets



Raised terrace over brick, the run returned around the stair



Parapet run between brick piers under a weathered coping

PLATE X

Balcony

A cantilevered balcony carried on a moulded corbel, with a short run of heavy turned balusters under a plain coping. Small runs like this one are dry-assembled in the workshop, numbered, then taken apart and crated.

Corbel · Coping · Baluster run · Return ends

BEIGE SANDSTONE · NATURAL / RUBBED



The workshop



Our own quarries, and separate workshops for turning and for carving. Blocks are selected at the quarry face rather than bought off a yard, which is what keeps a long run of balusters matched for colour from the first piece to the last.

Every run is dry-assembled on the workshop floor before it is packed. Heights are checked against the setting-out, each piece is numbered to its position, and the run is then taken apart, foam-wrapped and crated in that order.

SPECIFICATION

Standard sizes

ELEMENT	STANDARD	NOTE
Baluster height	450 · 600 · 750 · 900 mm	Cap to base, excluding rails
Baluster section	125 × 125 · 150 × 150 · 200 × 200 mm	Square cap and plinth; belly turned to suit
Handrail	150 × 100 mm moulded · 200 × 100 mm	Radiused or square-edged; curved to template
Base rail	200 × 100 mm · 250 × 125 mm	Weathered top on external work
Newel / pier	300 × 300 mm · 400 × 400 mm	Panelled faces and moulded cap optional
Finials	Ball · Urn · Pineapple · Plain cap	Cut from the same bed as the run
Centres	150 – 200 mm clear between balusters	Set to the opening rule of the project code
Weight	20 – 26 kg per 600 mm baluster	Marble at approximately 2.7 t/m³
Tolerance	± 2 mm on height · ± 1 mm on section	Runs dry-assembled and numbered before packing

All profiles are also cut to a client drawing. Send an elevation with run lengths, rail heights and setting-out, and a shop drawing is returned before cutting.

Stones and finishes

Makrana White	Albeta and Adanga grades. The marble of the Taj Mahal — dense, low porosity, and it whitens rather than yellows with age.
Makrana Dungri	Warmer white with faint grey veining. The everyday choice for long external runs.
Rajasthan White	Even, quiet white with a fine grain. Takes a crisp turned edge, so it is used for the slimmer profiles.
Makrana Pink / Albeta	Soft pink-cream. Used on garden stairs and wherever the run sits against sandstone.
Indian Green	Deep green with dense figuring. Specified for risers, panels and contrast bands rather than turned work.
Beige sandstone	Dholpur and Agra beds. The exterior stone for hot, wet or coastal sites; carves cleanly and weathers evenly.

Finishes

Polished · Honed · Rubbed · Natural. External balusters are supplied honed as standard: a polish dulls outdoors within a few seasons, while honed stone ages evenly. Onyx, Rosso Levanto and imported marbles are cut on request, subject to block availability.

ON SITE

Fixing and delivery

Setting out

We work from your elevation. The run is divided into equal bays, piers are set at 2.4 to 3.0 metre centres, and every baluster is numbered to its position before it leaves the workshop.

Dowelling

Balusters are drilled top and bottom for 12 mm stainless dowels set in epoxy — SS 316 on external work. The base rail is dowelled to the slab and bedded in polymer-modified mortar.

Joints

Rail joints are butted and filled with a colour-matched epoxy, not cement. On curved runs the handrail is worked in short radiused lengths and jointed over a baluster.

Packing

Wooden crates on pallets, foam-wrapped and corner-protected. A 20 ft container carries roughly 55 to 65 running metres of a 600 mm run including rails.

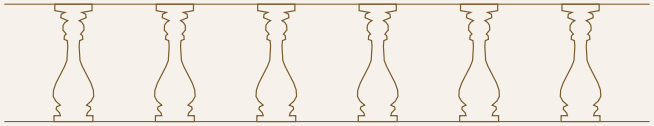
Wastage

Marble Association rules apply: 3 to 5% wastage is liable on transported product. Two per cent spare balusters are normally shipped against site breakage.



The stone is a thousand years old.
The hands that cut it are the same ones.

MAKRANA · RAJASTHAN



MADE BY HAND

One family, by hand.

Every House of Samina piece is cut and finished by hand in our family's workshops, in marble from our own quarries in Makrana, the source of the Taj Mahal's marble, and drawn, delivered and set in place for you by our own team in the UAE.

HOUSE OF

samina

DUBAI

هاوس اوف سامينا

To commission a piece, or to see stone samples

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DUBAI, UNITED ARAB EMIRATES

Every piece is made to order. Natural stone varies in colour and figure from piece to piece.