DUBAI

HOUSE OF

samina

DUBAI

هاوس اوف سامينا

WALLS IN STONE

# *Walls in Stone*

MURALS, SURFACES AND CARVED PANELS

# A CRAFT THAT STAYED

Makrana has cut stone for a thousand years. The marble that built the Taj Mahal came out of these hills, and the craft that decorated it — parchin kari, stone set into stone — stayed here after the scaffolding came down. It has been passed from hand to hand ever since, quietly, in workshops nine kilometres from the quarry face.

It is a craft that very nearly went. Machine-printed panels are faster and cheaper, and a generation of carvers left the trade. Our family built its workshops to give that skill somewhere to go: forty-two years of family trade, a floor of artisans who carve, undercut, inlay and gild by hand, and CNC and waterjet standing behind them — never in front. The machine roughs the block. The hand makes the piece.

House of Samina brings this work to Dubai: drawn for your wall, approved by you, and crated, shipped and installed by our own team. One family, from the quarry face to the finished wall.

TWENTY WALLS · APPROXIMATELY 26,000 HOURS AT THE BENCH

## OVERLAY AND INLAY

Overlay stands proud of the wall: the flower is carved from its own block, undercut, and set onto the ground so it throws a real shadow. Inlay lies flush: the stone is cut to a drawn line, bedded in lime putty and ground level with the marble around it. Both techniques came to Makrana with the Taj Mahal and neither has left. Nothing here is painted, printed, cast or tinted.

| | |
|---|---|
| OVERLAY | Carved separately, undercut, set proud of the ground |
| RELIEF DEPTH | 3 mm to 140 mm, undercut where the drawing needs it |
| INLAY | Cut to line, bedded in lime putty, ground flush |
| GILDING | 23.5 ct leaf, laid and burnished into the recess |
| BACKLIT WORK | Field thinned to 6–9 mm, frame at full thickness |
| PANEL SIZE | Up to 3000 × 1600 mm in one piece; larger panelised |
| FIXING | Aluminium honeycomb backing; mechanical or adhesive |





# THE PLATES

| | | | |
|---|---|---|---|
| I | LOTUS POND<br>*carved and inlaid* | HS-MS-01 | |
| II | ORCHARD<br>*the climbing wall* | HS-MS-02 | |
| III | MOONFLOWER<br>*halo-lit* | HS-MS-03 | |
| IV | GILDED LOTUS<br>*edged in gold* | HS-MS-04 | |
| V | MAGNOLIA<br>*three flowers* | HS-MS-05 | |
| VI | PEACOCK<br>*in shell and lapis* | HS-MS-06 | |
| VII | LILY<br>*the trumpet wall* | HS-MS-07 | |
| VIII | GARDEN<br>*drawn to wander* | HS-MS-08 | |
| IX | GOLDEN VINE<br>*the gilded stem* | HS-MS-09 | |
| X | FOLIAGE<br>*overlay meets inlay* | HS-MS-10 | |
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| XII | THE MUSE<br>*the carved figure* | HS-MS-12 | |
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| XVII | RIVERSTONE<br>*carved from the block* | HS-MS-17 | |
| XVIII | PORTRAIT<br>*the modern face* | HS-MS-18 | |
| XIX | LANTERN<br>*the lit garden* | HS-MS-19 | |
| XX | WATER LILY<br>*the pink lotus* | HS-MS-20 | |



## I LOTUS POND

*carved and inlaid*

HS-MS-01

A whole wall worked as a pond seen from above. Lotus in white and red marble stand 40 mm proud of the ground; the leaves are green marble laid flush; koi and butterflies are brass. Relief and inlay in one field, which is harder than either alone.

| | |
|---|---|
| RELIEF DEPTH | Flush to 40 mm |
| GROUND | Sandstone, combed ground |
| PANEL | 3400 × 3000 mm |
| FINISH | Honed, brass inlay |
| BENCH HOURS | approx. 1,900 hours |
| LIGHTING | — |





## II ORCHARD

*the climbing wall*

HS-MS-02

A double-height atrium of climbing magnolia, the stems cut as continuous ribbons from floor to soffit. Every leaf is a different stone; nothing is tinted.

| | |
|---|---|
| RELIEF DEPTH | 12–38 mm |
| GROUND | Beige marble |
| PANEL | 6000 × 5200 mm, panelised |
| FINISH | Honed, polished petals |
| BENCH HOURS | approx. 2,600 hours |
| LIGHTING | — |




## III MOONFLOWER

*halo-lit*

HS-MS-03

Magnolia sprays carved to 30 mm and halo-lit from behind, so each flower throws its own shadow. Drawn to stand either side of an identity wall.

| | |
|---|---|
| RELIEF DEPTH | 16–30 mm |
| GROUND | Beige marble |
| PANEL | 5000 × 4000 mm, panelised |
| FINISH | Honed, gilded centres |
| BENCH HOURS | approx. 2,100 hours |
| LIGHTING | Halo-lit, concealed 2700 K |





## IV GILDED LOTUS

*edged in gold*

HS-MS-04

Lotus in high relief on white marble with green leaves, every petal edge lined in gold and the field lit from a concealed perimeter cove.

| | |
|---|---|
| RELIEF DEPTH | 20–45 mm, undercut |
| GROUND | Makrana White, green marble |
| PANEL | 4200 × 2200 mm |
| FINISH | Honed, 23.5 ct gilding |
| BENCH HOURS | approx. 1,450 hours |
| LIGHTING | Perimeter cove, 2700 K |



## V MAGNOLIA

*three flowers*

HS-MS-05

Three magnolias on a plain honed ground, stems and leaves in bronze-toned inlay. The quietest piece here, and the one that suits a corridor.

| | |
|---|---|
| RELIEF DEPTH | 14–26 mm |
| GROUND | Makrana White |
| PANEL | 3600 × 2400 mm |
| FINISH | Honed, bronze inlay |
| BENCH HOURS | approx. 900 hours |
| LIGHTING | — |





## VI PEACOCK

*in shell and lapis*

HS-MS-06

A framed panel in mother of pearl and lapis: the bird built feather by feather in shell, the eyes of the tail in lapis, the blossom carved clear of the ground.

| | |
|---|---|
| RELIEF DEPTH | 6–22 mm |
| GROUND | White marble, box frame |
| PANEL | 1500 × 1100 mm |
| FINISH | Mother of pearl, lapis, agate |
| BENCH HOURS | approx. 1,100 hours |
| LIGHTING | — |



## VII LILY

*the trumpet wall*

HS-MS-07

Calla lilies at full height, the trumpets carved deep and the leaves inlaid in green marble with gilded veining. The strongest single motif we cut.

| | |
|---|---|
| RELIEF DEPTH | 22–40 mm, undercut |
| GROUND | Makrana White, green marble |
| PANEL | 3000 × 2400 mm |
| FINISH | Honed, gilded veins |
| BENCH HOURS | approx. 1,250 hours |
| LIGHTING | — |





## VIII GARDEN

*drawn to wander*

HS-MS-08

A trailing floral field drawn to wander across a whole room rather than repeat. Cut and inlaid in warm tones so it reads as embroidery rather than stone.

| | |
|---|---|
| RELIEF DEPTH | 8–20 mm |
| GROUND | Beige marble |
| PANEL | Run to room size |
| FINISH | Honed, inlaid leaves |
| BENCH HOURS | approx. 1,600 hours |
| LIGHTING | — |

THE UNDERCUT

## Where the shadow is made

HOUSE OF SAMINA

HOUSE OF SAMINA



IX

# GOLDEN VINE

*the gilded stem*

HS-MS-09

The same drawing carried in gilded metal line over a pale ground — inlay and relief together, the gold used as the stem rather than as decoration.

| | |
|---|---|
| RELIEF DEPTH | 6–18 mm |
| GROUND | Beige marble |
| PANEL | Run to wall size |
| FINISH | Honed, gilded stems |
| BENCH HOURS | approx. 1,400 hours |
| LIGHTING | — |



## X FOLIAGE

*overlay meets inlay*

HS-MS-10

Blossom carved proud of the ground with the foliage inlaid flush in green, ochre and blue-grey marble — overlay and inlay meeting on the same stem, which is the whole argument of this book in one panel.

| | |
|---|---|
| RELIEF DEPTH | Overlay 10–22 mm, inlay flush |
| GROUND | Makrana White |
| PANEL | Run to wall size |
| FINISH | Honed, polished blooms |
| BENCH HOURS | approx. 1,500 hours |
| LIGHTING | — |





## XI MOUNTAIN

*depth without colour*

HS-MS-11

A landscape cut in low relief across a full wall — ridge, water and mist read entirely as depth. No colour is used anywhere in it.

| | |
|---|---|
| RELIEF DEPTH | 4–26 mm |
| GROUND | Beige limestone |
| PANEL | 4000 × 2600 mm |
| FINISH | Honed throughout |
| BENCH HOURS | approx. 1,050 hours |
| LIGHTING | — |



## XII THE MUSE

*the carved figure*

HS-MS-12

A woman carved in high relief with a single calla lily, set into a recessed panel. The face is worked to a polish and the ground left honed, so the light separates them.

| | |
|---|---|
| RELIEF DEPTH | 20–45 mm, undercut |
| GROUND | Beige marble |
| PANEL | 2200 × 1400 mm |
| FINISH | Polished figure, honed ground |
| BENCH HOURS | approx. 820 hours |
| LIGHTING | — |





## XIII PROCESSION

*the long frieze*

HS-MS-13

A long figurative frieze cut in shallow relief and lit from above, drawn to run the full length of a hall or a stair wall.

| | |
|---|---|
| RELIEF DEPTH | 10–24 mm |
| GROUND | Makrana White |
| PANEL | Run to length, 1200 mm deep |
| FINISH | Honed |
| BENCH HOURS | approx. 1,300 hours |
| LIGHTING | Grazed from above |



## XIV SCREEN

*pierced right through*

HS-MS-14

Columns and arches pierced right through the slab in Mughal jaali geometry, so the screen carries light rather than pattern.

| | |
|---|---|
| RELIEF DEPTH | Pierced, 25 mm slab |
| GROUND | Makrana White |
| PANEL | Run to opening |
| FINISH | Honed both faces |
| BENCH HOURS | approx. 700 hours |
| LIGHTING | — |









## XV THE ARCHES

*mosque work, three walls*

HS-MS-15

Three walls from one commission: an arched window with a flowering vine rising through it, a corridor of fine stems carried round the corner without a break, and the classical cusped panel holding a single plant. Every bloom carved and set proud of the ground.

| | |
|---|---|
| RELIEF DEPTH | Overlay, 5–18 mm |
| GROUND | Makrana White |
| PANEL | Run to opening and to wall |
| FINISH | Honed, polished blooms |
| BENCH HOURS | approx. 3,200 hours |
| LIGHTING | — |



## XVI SCROLL

*the all-over field*

HS-MS-16

A foliate scroll carved edge to edge with no ground left plain anywhere, the rosettes raised to 20 mm and the tendrils cut to under three millimetres wide. The finest work in the collection, and the slowest.

| | |
|---|---|
| RELIEF DEPTH | 3–20 mm, undercut |
| GROUND | Makrana White |
| PANEL | Run to wall size |
| FINISH | Honed, gilded rosettes |
| BENCH HOURS | approx. 1,800 hours |
| LIGHTING | — |



THE FLOOR

## The same hand, laid flat



## XVII RIVERSTONE

*carved from the block*

HS-MS-17

A sculptural panel with no pattern in it at all — the stone hollowed into smooth overlapping forms so the wall reads as worn river rock rather than as ornament. The one piece here with nothing floral about it.

| | |
|---|---|
| RELIEF DEPTH | 30–90 mm |
| GROUND | Grey marble |
| PANEL | 2200 × 900 mm |
| FINISH | Honed throughout |
| BENCH HOURS | approx. 560 hours |
| LIGHTING | — |





## XVIII PORTRAIT

*the modern face*

HS-MS-18

A face carved in relief and framed by inlaid flowering stems — the one piece in the collection where the figure, not the pattern, is the subject.

| | |
|---|---|
| RELIEF DEPTH | 12–34 mm |
| GROUND | Makrana White |
| PANEL | 2000 × 1200 mm |
| FINISH | Honed, inlaid stems |
| BENCH HOURS | approx. 640 hours |
| LIGHTING | — |



## XIX LANTERN

*the lit garden*

HS-MS-19

A backlit field of flowering stems in gilded overlay, the ground thinned behind the blooms so the light rises through the wall only where the flowers stand.

| | |
|---|---|
| RELIEF DEPTH | Overlay 10–24 mm, field 8 mm |
| GROUND | Beige marble |
| PANEL | Run to wall size |
| FINISH | Honed, gilded overlay |
| BENCH HOURS | approx. 1,150 hours |
| LIGHTING | Backlit, concealed 2700 K |





## XX WATER LILY

*the pink lotus*

HS-MS-20

Lotus in pink and white marble on a pale ground, the pads inlaid flush in dark green with the veining drawn in fine gilded line. Overlay for the flowers, inlay for the water.

| | |
|---|---|
| RELIEF DEPTH | Overlay 12–26 mm |
| GROUND | Makrana White, green marble |
| PANEL | 2200 × 1600 mm |
| FINISH | Honed, gilded veining |
| BENCH HOURS | approx. 980 hours |
| LIGHTING | — |





# SURFACE, NOT ORNAMENT

This is the architectural half of our work. The pieces here are cut for walls, floors and stairs — surfaces a drawing has to account for, rather than furniture that arrives finished.

Three techniques run through the book. Inlay is additive: stone cut to a line, bedded in lime putty, ground flush. Relief is subtractive: the ground cut away, the drawing left proud. Overlay stands the piece off the wall so it throws its own shadow and takes light behind its edge.

Pieces marked DESIGN STUDY are drawn schemes we have not yet built at that scale. Everything else has been cut in our own workshops.

Every design is redrawn to your dimension before a piece is cut. You approve a full-size drawing and a stone sample board, never a photograph.

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# THIRTY-FOUR PIECES

Four chapters. Every design is redrawn to the commission; nothing here is a repeat.

## 01 INLAY WALLS



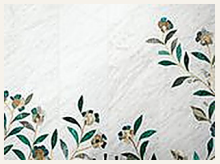
GLYCINE
HOS-SF-01



PERGOLA
HOS-SF-02



HERBARIA
HOS-SF-03



ARBOUR
HOS-SF-04



FOGLIA
HOS-SF-05



ARBOREA
HOS-SF-06



COLONNA
HOS-SF-07



AZZURRA
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LOTO
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## 02 CARVED RELIEF



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HOS-SF-10



CANNELLO
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NINFEA
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## 04 FLOORS & STAIRS




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HOS-SF-24



SENTIERO
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ROSAIO
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SCALA D'ORO
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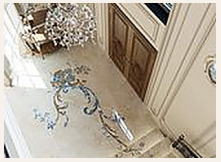
VIGNA
HOS-SF-33



VOLUTA
HOS-SF-34

# 01

## INLAY WALLS

Semi-precious stone cut to a drawn line, bedded in lime putty and ground back flush, so the wall reads as a single plane of marble.

9 PIECES



# GLYCINE

*wisteria panel*

A trailing wisteria in banded jasper over Makrana White, the vines cut as shallow relief and the flower heads set as inlay. Two crafts on one plane.

*The vine is carved, the blossom is inlaid. Where they meet, the stone is ground back until the joint disappears.*

**PANEL**
1800 × 1200 mm, two panels

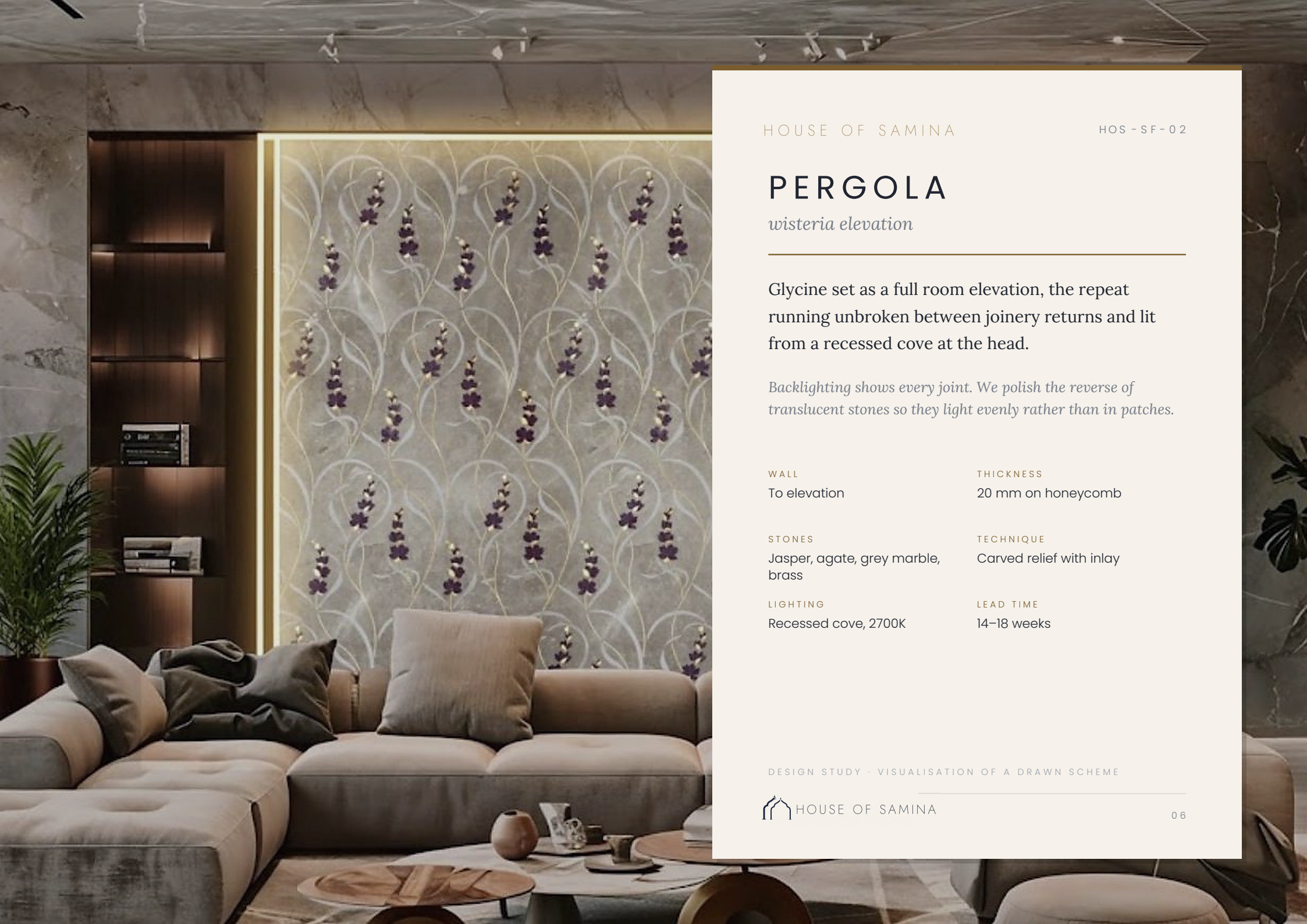
**THICKNESS**
20 mm on honeycomb

**STONES**
Jasper, agate, grey marble

**TECHNIQUE**
Carved relief with inlay

**FIXING**
Wall-fixed, concealed cleat

**LEAD TIME**
10–14 weeks





# PERGOLA

*wisteria elevation*

Glycine set as a full room elevation, the repeat running unbroken between joinery returns and lit from a recessed cove at the head.

*Backlighting shows every joint. We polish the reverse of translucent stones so they light evenly rather than in patches.*

**WALL**
To elevation

**THICKNESS**
20 mm on honeycomb

**STONES**
Jasper, agate, grey marble, brass

**TECHNIQUE**
Carved relief with inlay

**LIGHTING**
Recessed cove, 2700K

**LEAD TIME**
14–18 weeks

# HERBARIA

*botanical wall*

Open blooms and broad leaves in carnelian, agate and green marble carried across a white marble wall, the stems drawn to run from floor to soffit and washed from below by recessed uplights.

*Our most enquired-after wall. It is issued as a height rather than as a fixed panel, so the drawing scales to the room.*

**PANEL**
To wall dimension

**THICKNESS**
20 mm on honeycomb

**STONES**
Carnelian, agate, verde, nacre

**TECHNIQUE**
Inlay with shallow relief

**FIXING**
Tile-set or cleated

**LEAD TIME**
12–16 weeks





# ARBOUR

*climbing border*

A looser botanical in malachite and green agate with a fine brass stem, drawn to climb the corners and leave the centre of the wall empty.

*Emptiness is the expensive part. A sparse drawing has nowhere to hide a badly cut leaf.*

**PANEL**
To wall dimension

**THICKNESS**
20 mm on honeycomb

**STONES**
Malachite, green agate, nacre, brass

**TECHNIQUE**
Flush inlay with brass line

**FIXING**
Tile-set or cleated

**LEAD TIME**
12–16 weeks

# FOGLIA

*scattered leaf*

Small inlaid leaves and petals scattered across a stack-bonded field of vertical marble tiles, as though blown against the wall.

*Issued as a density rather than a drawing. You specify pieces per square metre and we set out the scatter on site.*

**TILE**
300 × 1200 mm

**THICKNESS**
20 mm

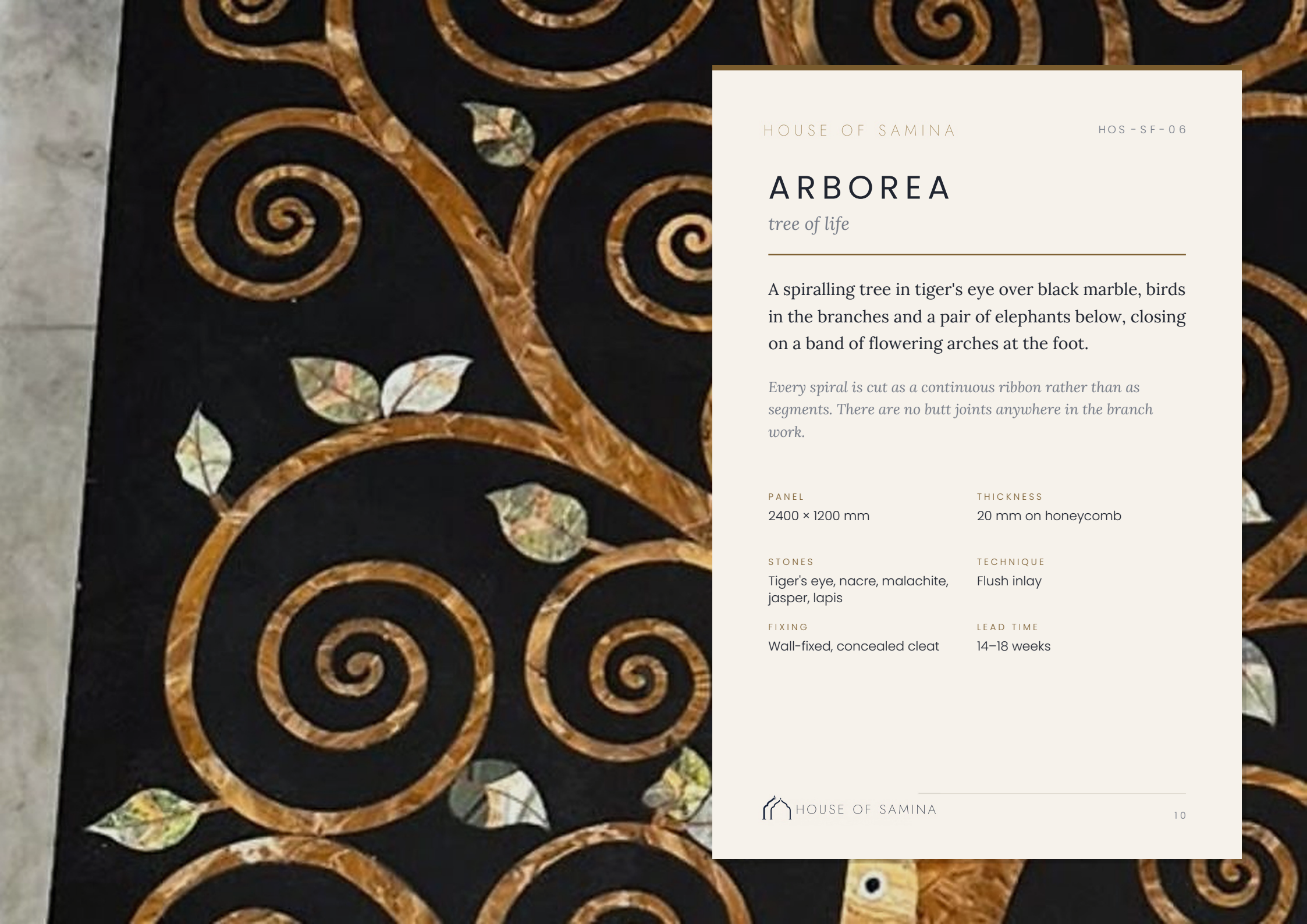
**STONES**
Malachite, turquoise, agate, nacre

**TECHNIQUE**
Flush inlay, scattered set-out

**FIXING**
Tile-set

**LEAD TIME**
10–14 weeks

DESIGN STUDY · VISUALISATION OF A DRAWN SCHEME





# ARBOREA

*tree of life*

A spiralling tree in tiger's eye over black marble, birds in the branches and a pair of elephants below, closing on a band of flowering arches at the foot.

*Every spiral is cut as a continuous ribbon rather than as segments. There are no butt joints anywhere in the branch work.*

**PANEL**
2400 × 1200 mm

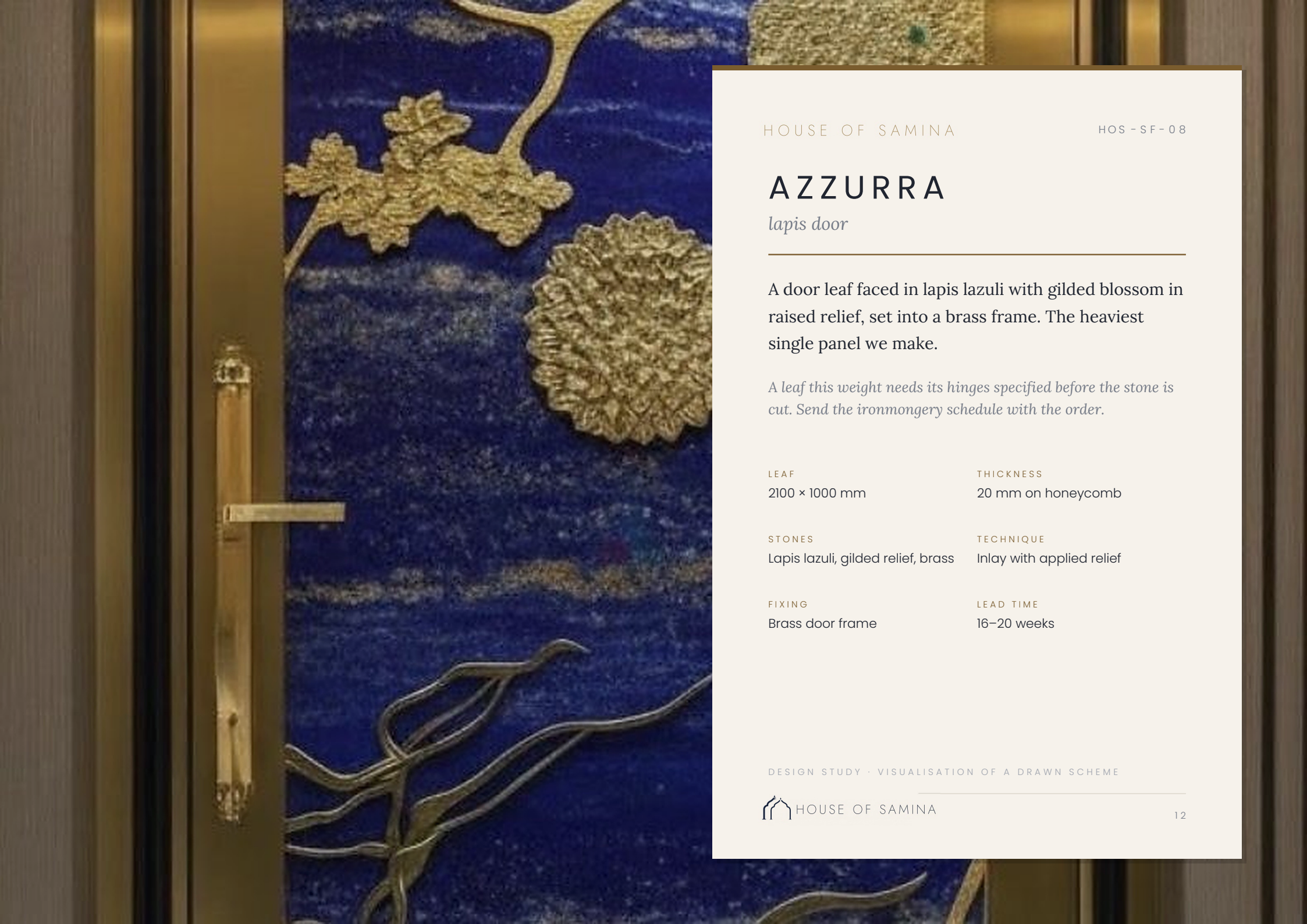
**THICKNESS**
20 mm on honeycomb

**STONES**
Tiger's eye, nacre, malachite, jasper, lapis

**TECHNIQUE**
Flush inlay

**FIXING**
Wall-fixed, concealed cleat

**LEAD TIME**
14–18 weeks





# AZZURRA

*lapis door*

A door leaf faced in lapis lazuli with gilded blossom in raised relief, set into a brass frame. The heaviest single panel we make.

*A leaf this weight needs its hinges specified before the stone is cut. Send the ironmongery schedule with the order.*

**LEAF**
2100 × 1000 mm

**THICKNESS**
20 mm on honeycomb

**STONES**
Lapis lazuli, gilded relief, brass

**TECHNIQUE**
Inlay with applied relief

**FIXING**
Brass door frame

**LEAD TIME**
16–20 weeks

# LOTO

*backlit lotus*

A single lotus in lapis let into a Statuario ground and lit from behind, so the stone reads as colour by day and as light at night.

*Only translucent stones take backlighting. Lapis, agate and onyx do; malachite and jasper do not.*

**PANEL**
2400 × 1800 mm

**THICKNESS**
20 mm on honeycomb

**STONES**
Lapis lazuli on Statuario

**TECHNIQUE**
Inlay, backlit

**LIGHTING**
LED panel behind, 4000K

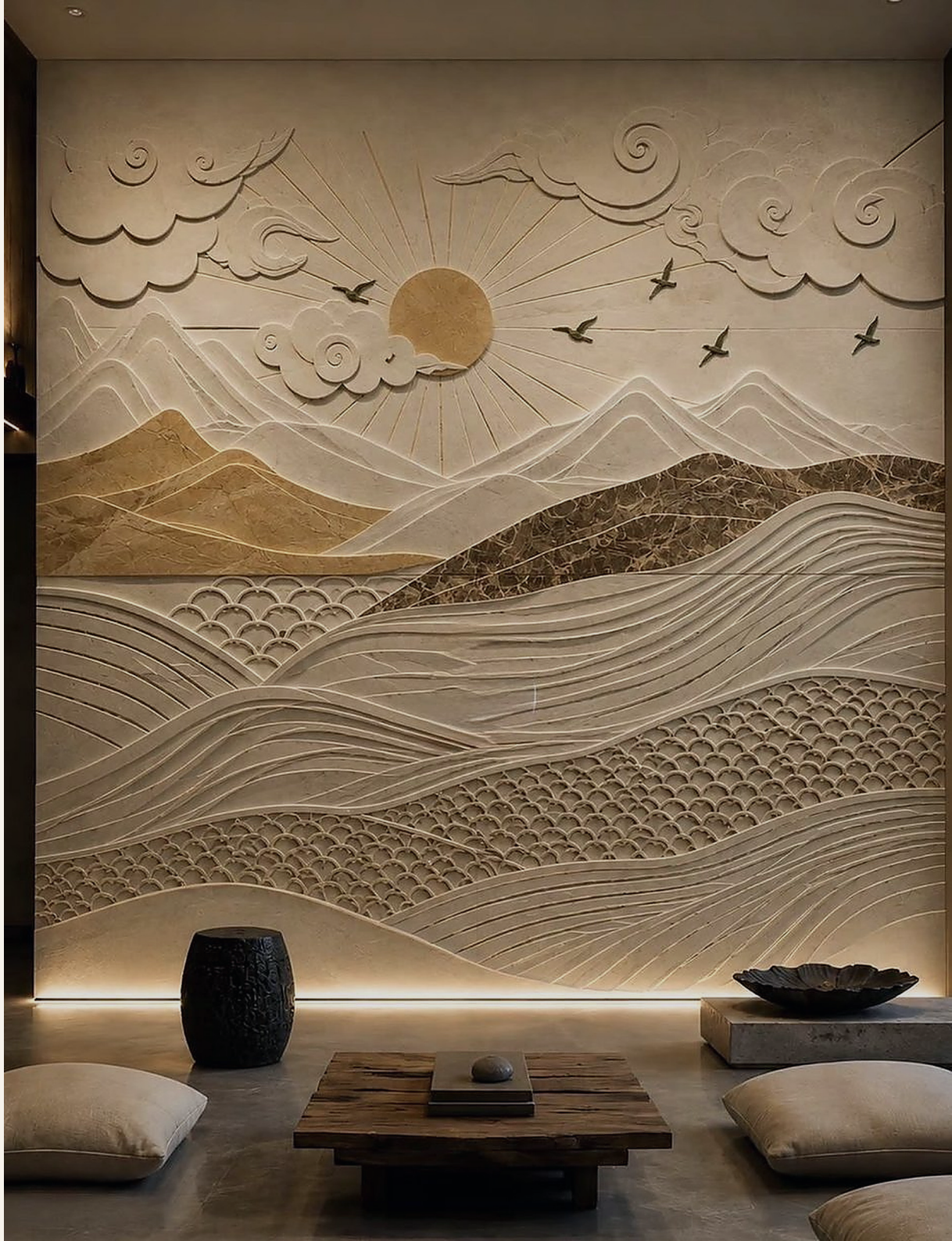
**LEAD TIME**
12–16 weeks

# 02

## CARVED RELIEF

The ground cut away and the drawing left standing proud. Depth is set to the light the wall will get, never to a house rule.

6 PIECES



# MERIDIANA

*sun and wave*

A landscape in graduated relief — cloud, sun and mountain above, a field of combed wave and scale below — cut across a whole wall in limestone.

*Four depths in one panel, from 3 mm at the wave to 18 mm at the cloud. The grazing light does the rest.*

**WALL**
To elevation

**THICKNESS**
30 mm solid

**STONES**
Limestone, travertine, emperador, brass

**TECHNIQUE**
Carved relief, four depths

**LIGHTING**
Grazing from the floor

**LEAD TIME**
16–20 weeks





# CANNELLO

*fluted arc*

Concentric fluted arcs cut into limestone, with green marble discs and channels let in where the arcs break.

*Flutes are CNC-cut and finished by hand. A machined flute has a dead edge and you can see it across a room.*

**WALL**
To elevation, 1200 mm modules

**THICKNESS**
30 mm solid

**STONES**
Limestone with verde inserts

**TECHNIQUE**
CNC flutes, hand-finished

**LIGHTING**
Concealed head and base

**LEAD TIME**
14–18 weeks

# NINFEA

*lotus pond*

Lotus, pads and koi in high relief on a combed sandstone ground, each element cut from its own stone and applied rather than carved in situ.

*Applied relief lets us use the right stone for each element — verde for the pads, rosso for the koi — instead of one block for everything.*

**WALL**
To elevation

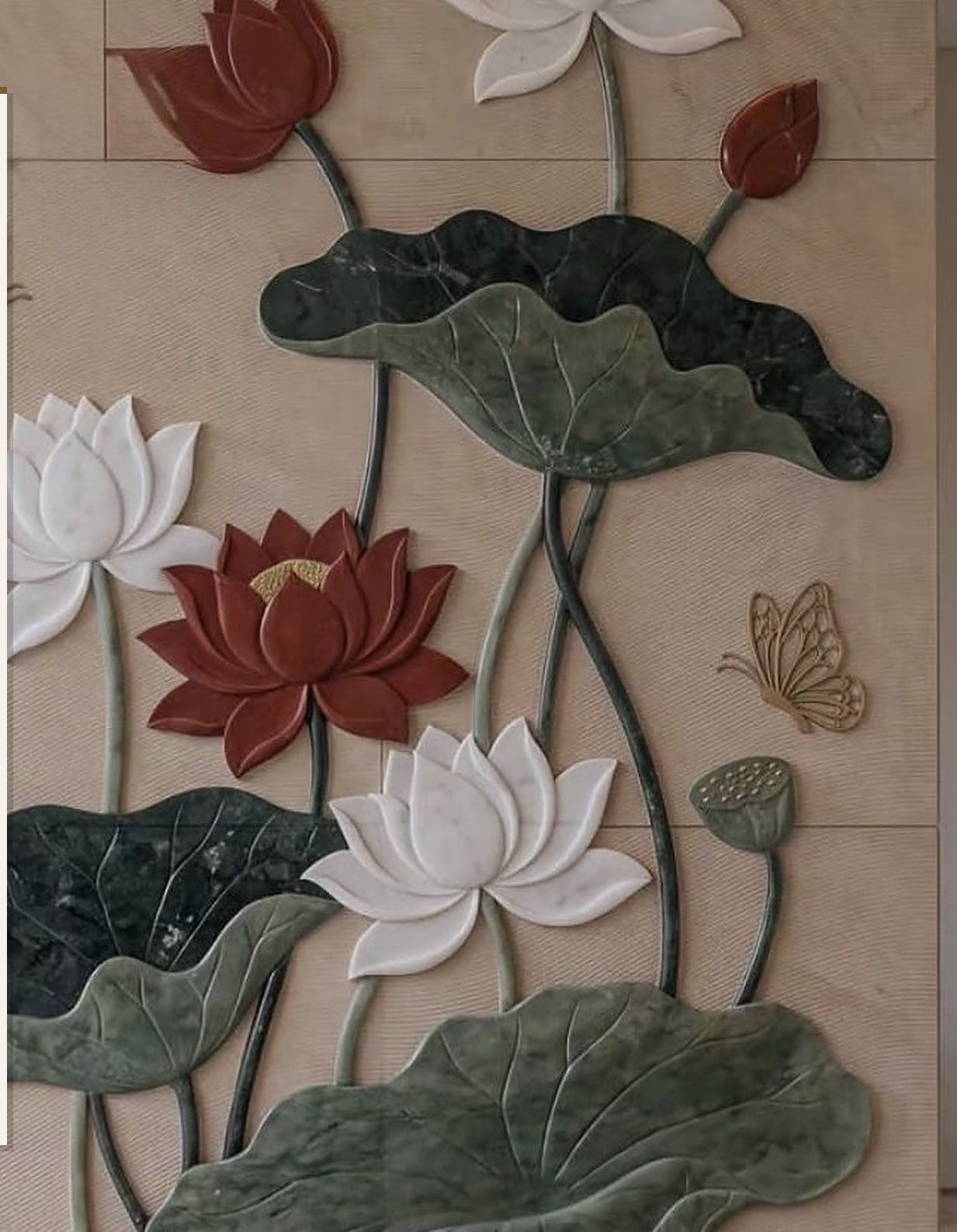
**THICKNESS**
20 mm ground, 40 mm at relief

**STONES**
Sandstone, verde, rosso, white marble, brass

**TECHNIQUE**
Applied carved relief

**FIXING**
Pinned and bedded

**LEAD TIME**
18–22 weeks



# EFFIGIE

*cubist head*

A single figure resolved into planes of pale limestone and sandstone, the drawing carried by incised line rather than by depth.

*Line-only relief. Cut at 2 mm it reads as drawing; cut deeper it turns into sculpture and loses the flatness.*

**PANEL**
2400 × 1300 mm

**THICKNESS**
20 mm on honeycomb

**STONES**
Limestone, two sandstones

**TECHNIQUE**
Incised line with shallow relief

**LIGHTING**
Recessed slot at head

**LEAD TIME**
12–16 weeks

# MAGNOLIA

*atrium relief*

Magnolia stems climbing a double-height atrium in white relief, the blossoms cut deep and the stems dropping to a single point at the floor.

*Double-height work is drawn from the viewing position, not from the elevation. Detail low down is finer than detail at the head.*

**WALL**
To atrium, panelised

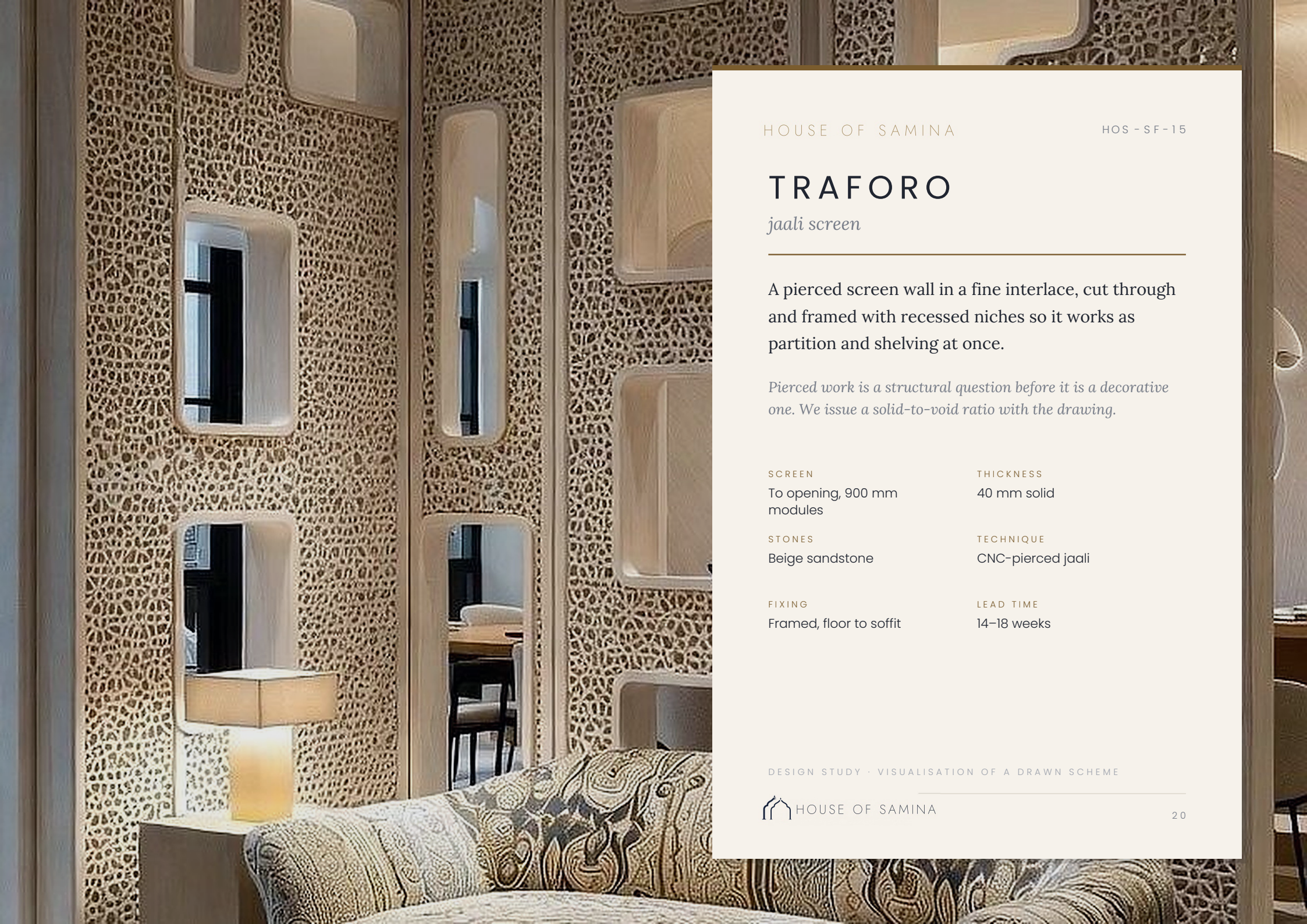
**THICKNESS**
20 mm on honeycomb

**STONES**
Botticino, brass centres

**TECHNIQUE**
Carved relief, applied blossom

**FIXING**
Panelised, concealed cleat

**LEAD TIME**
18–22 weeks





# TRAFORO

*jaali screen*

A pierced screen wall in a fine interlace, cut through and framed with recessed niches so it works as partition and shelving at once.

*Pierced work is a structural question before it is a decorative one. We issue a solid-to-void ratio with the drawing.*

**SCREEN**
To opening, 900 mm modules

**THICKNESS**
40 mm solid

**STONES**
Beige sandstone

**TECHNIQUE**
CNC-pierced jaali

**FIXING**
Framed, floor to soffit

**LEAD TIME**
14–18 weeks

# 03

## OVERLAY & LIGHT

Pieces cut proud of the wall and lit from behind their own edge. The shadow is part of the drawing.

8 PIECES



# RAMAGE

*gilded branch*

Branches and leaves cut from onyx, tiger's eye and coloured marble, applied proud of a beige marble field and haloed with concealed light.

*Each leaf carries its own LED behind it. The wiring is chased into the backing panel before the stone goes on.*

**WALL**
To atrium, panelised

**THICKNESS**
20 mm + 12 mm overlay

**STONES**
Onyx, tiger's eye, verde, rosso, brass

**TECHNIQUE**
Applied overlay, edge-lit

**LIGHTING**
Concealed halo, 2700K

**LEAD TIME**
18–22 weeks





# BIANCAFIORE

*pale bloom*

The same construction in a quieter palette — white onyx blossom on a stem of honed brass, three stems across a double-height wall.

*Three stems, not thirty. At this scale the wall is a composition, and most of it should be plain stone.*

**WALL**
To atrium, panelised

**THICKNESS**
20 mm + 12 mm overlay

**STONES**
White onyx, Botticino, brass

**TECHNIQUE**
Applied overlay, edge-lit

**LIGHTING**
Concealed halo, 3000K

**LEAD TIME**
16–20 weeks

# LUMINARA

*lit blossom*

Open roses and trailing stems in shaded onyx, each bloom lit from within so the wall carries its own light under a rooflight.

*Lit blossom is set out against the daylight first. A flower that glows at night and greys at noon has been placed wrong.*

**WALL**
To atrium, panelised

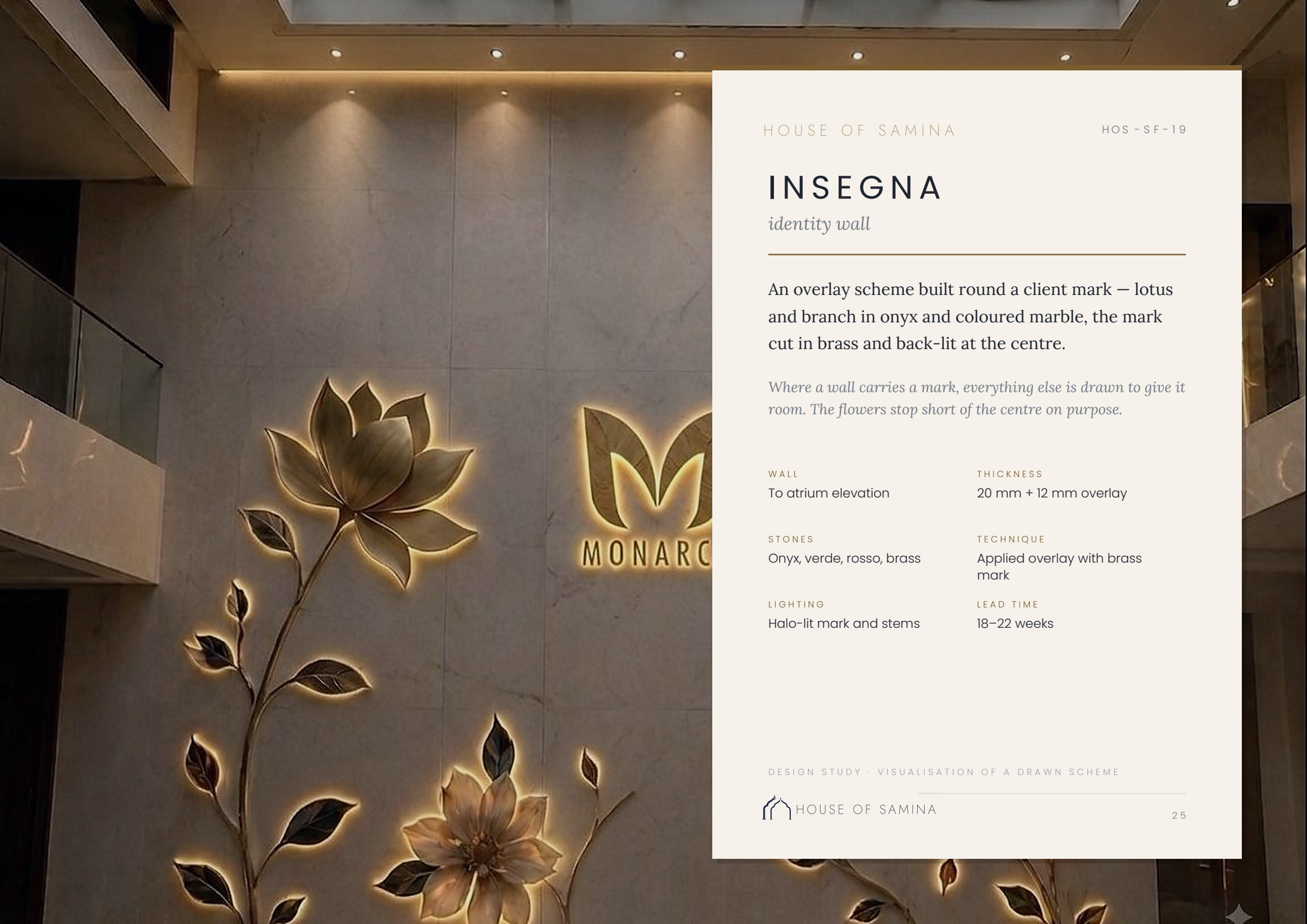
**THICKNESS**
20 mm + 12 mm overlay

**STONES**
Onyx, verde, brass

**TECHNIQUE**
Applied overlay, internally lit

**LIGHTING**
Per-bloom LED, 2700K

**LEAD TIME**
18–22 weeks






# INSEGNA

*identity wall*

An overlay scheme built round a client mark — lotus and branch in onyx and coloured marble, the mark cut in brass and back-lit at the centre.

*Where a wall carries a mark, everything else is drawn to give it room. The flowers stop short of the centre on purpose.*

**WALL**
To atrium elevation

**THICKNESS**
20 mm + 12 mm overlay

**STONES**
Onyx, verde, rosso, brass

**TECHNIQUE**
Applied overlay with brass mark

**LIGHTING**
Halo-lit mark and stems

**LEAD TIME**
18–22 weeks

# CALLA

*calla panel*

Five calla lilies in shaded rosa marble with verde leaves, cut proud of a Statuario ground and edged in a fine brass line.

*The shading in each flower is one stone, chosen for the way its vein turns. It is selection, not carving.*

**PANEL**
1800 × 1200 mm

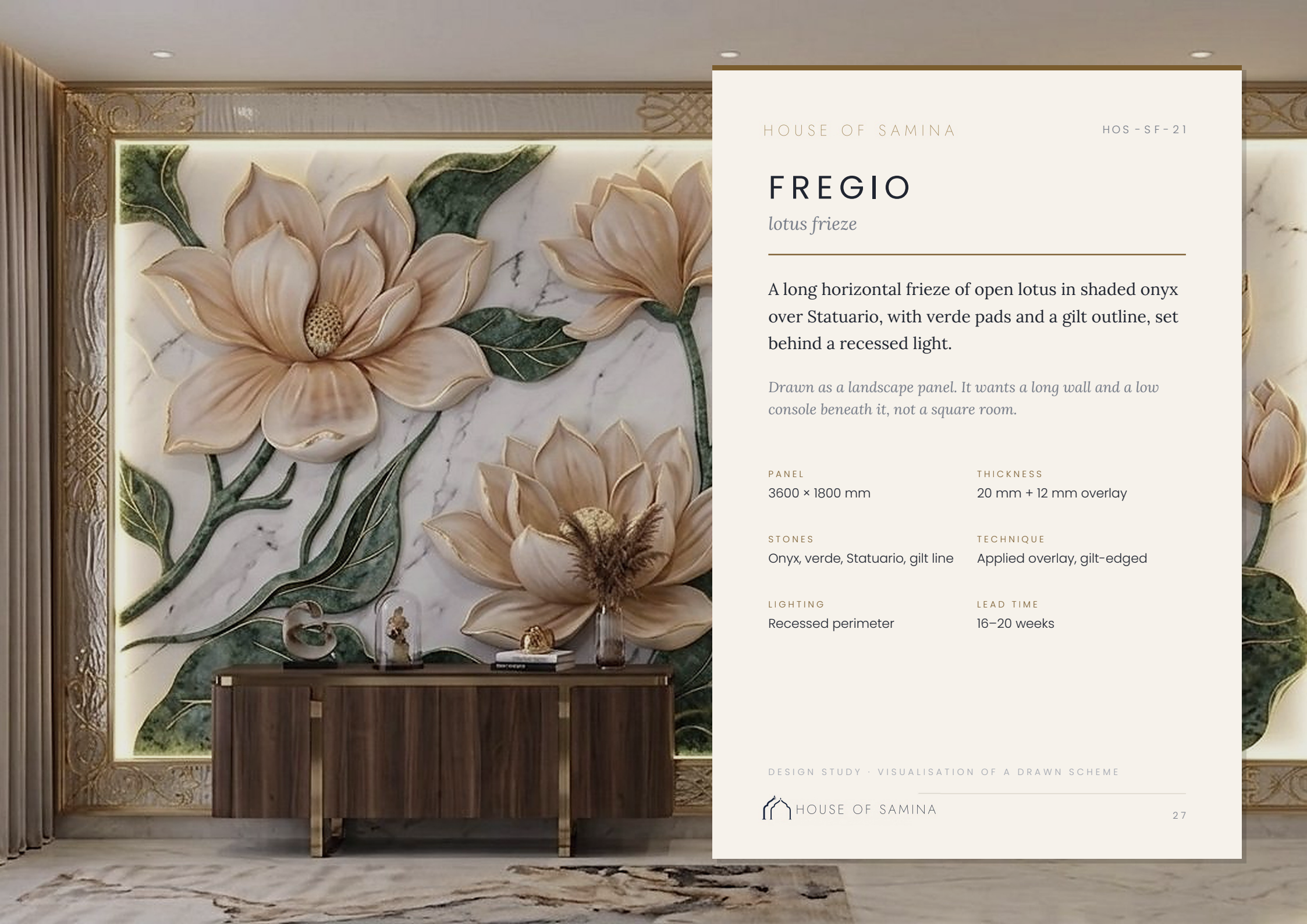
**THICKNESS**
20 mm + 10 mm overlay

**STONES**
Rosa marble, verde, Statuario, brass

**TECHNIQUE**
Applied overlay

**FIXING**
Wall-fixed, framed

**LEAD TIME**
12–16 weeks





# FREGIO

*lotus frieze*

A long horizontal frieze of open lotus in shaded onyx over Statuario, with verde pads and a gilt outline, set behind a recessed light.

*Drawn as a landscape panel. It wants a long wall and a low console beneath it, not a square room.*

**PANEL**
3600 × 1800 mm

**THICKNESS**
20 mm + 12 mm overlay

**STONES**
Onyx, verde, Statuario, gilt line

**TECHNIQUE**
Applied overlay, gilt-edged

**LIGHTING**
Recessed perimeter

**LEAD TIME**
16–20 weeks

# GIGLIO

*lily panel*

A single opened lily in shaded rose and amber marble with deep verde leaves, every petal outlined in a drawn gold line.

*The gold line is not decoration. It covers the joint, so the petals can be cut from separate stones without a visible seam.*

**PANEL**
1200 × 1800 mm

**THICKNESS**
20 mm + 10 mm overlay

**STONES**
Rosa, amber onyx, verde, gilt line

**TECHNIQUE**
Applied overlay, gilt-edged

**FIXING**
Wall-fixed, framed

**LEAD TIME**
12–16 weeks

DESIGN STUDY · VISUALISATION OF A DRAWN SCHEME





# PAVONE

*peacock case*

A framed cased panel — peacock in lapis and nacre on blossoming branches, built up in three planes inside a shadow box.

*The only piece here that is furniture rather than architecture. It hangs like a picture and travels crated as one.*

**PANEL**
1500 × 1100 mm cased

**THICKNESS**
90 mm case depth

**STONES**
Lapis, nacre, walnut-toned marble

**TECHNIQUE**
Three-plane overlay, cased

**FIXING**
Picture-hung

**LEAD TIME**
14–18 weeks

# 04

## FLOORS & STAIRS

Set out in the works, numbered, lifted and set again on site. Floor work is always laid twice.

11 PIECES



# OGIVA

*the ogee floor*

A continuous ogee lattice drawn in a fine sodalite line across a pale limestone floor — the whole room read as one repeating figure.

*A line-only floor. There is no field and no border, so the set-out has to be right against every wall in the room.*

**FLOOR**
To room, 400 mm repeat

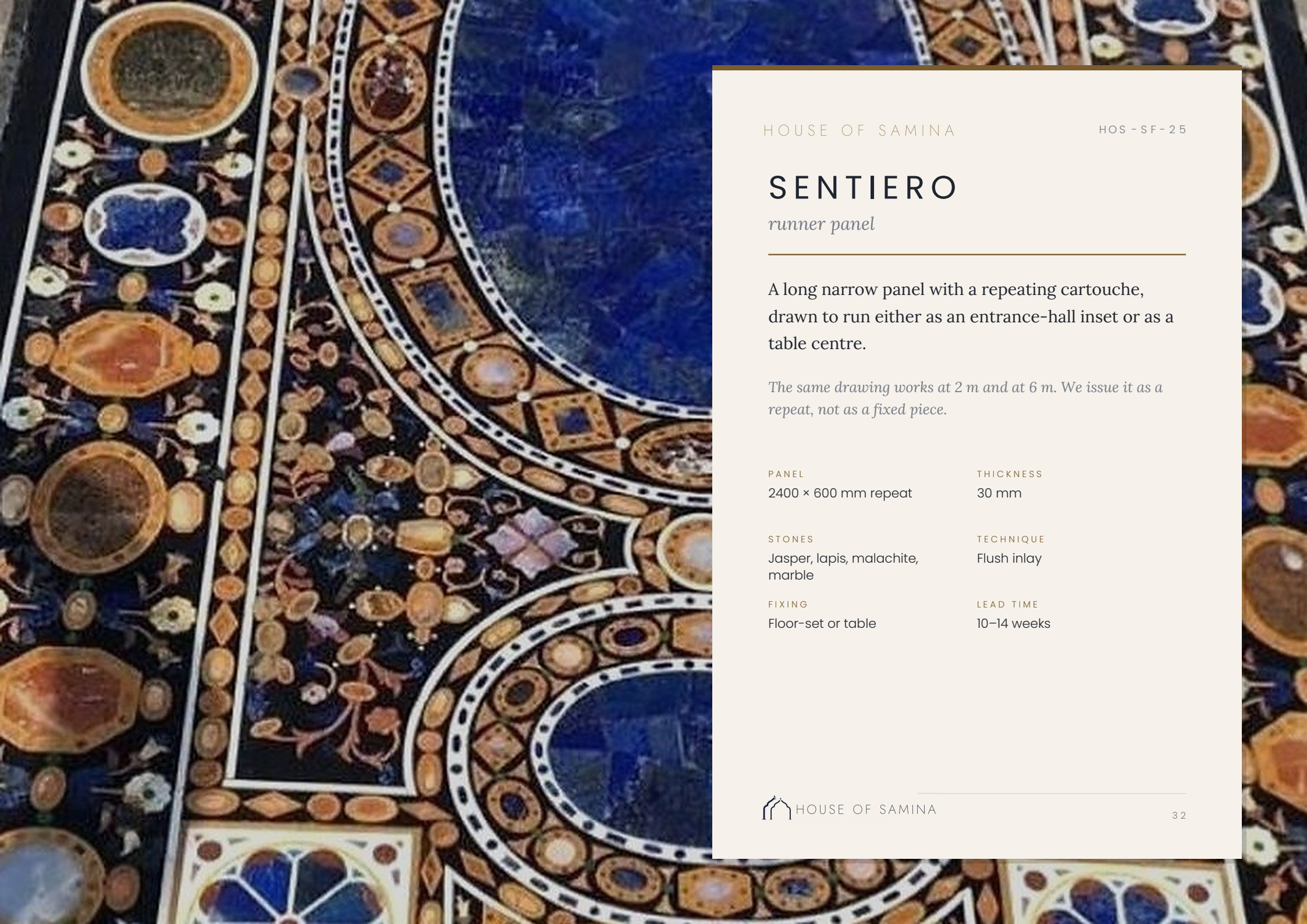
**THICKNESS**
20 mm

**STONES**
Limestone with sodalite line

**TECHNIQUE**
Flush line inlay

**FIXING**
Floor-set

**LEAD TIME**
12–16 weeks





# SENTIERO

*runner panel*

A long narrow panel with a repeating cartouche, drawn to run either as an entrance-hall inset or as a table centre.

*The same drawing works at 2 m and at 6 m. We issue it as a repeat, not as a fixed piece.*

**PANEL**
2400 × 600 mm repeat

**THICKNESS**
30 mm

**STONES**
Jasper, lapis, malachite, marble

**TECHNIQUE**
Flush inlay

**FIXING**
Floor-set or table

**LEAD TIME**
10–14 weeks





# QUADRIFOGLIO

*rosette floor*

A four-lobed rosette medallion with corner fans, in the eighteenth-century European manner but cut with Indian inlay rather than saw-cut marble.

*The difference is the detail size. Saw-cut floors stop at about 30 mm; we go to 3 mm.*

**MEDALLION**
Ø 2000 mm

**THICKNESS**
20 mm

**STONES**
Marble, jasper, nacre

**TECHNIQUE**
Flush inlay, segmented

**FIXING**
Floor-set

**LEAD TIME**
12–16 weeks

# TAPPETO

*carpet floor*

A full drawing-room floor read as a carpet — a bordered field, a corner rosette and a running guilloche band carried round the perimeter.

*Borders are set out from the walls inward and the field is cut last, so the cut pieces fall where the furniture stands.*

**FLOOR**
To room

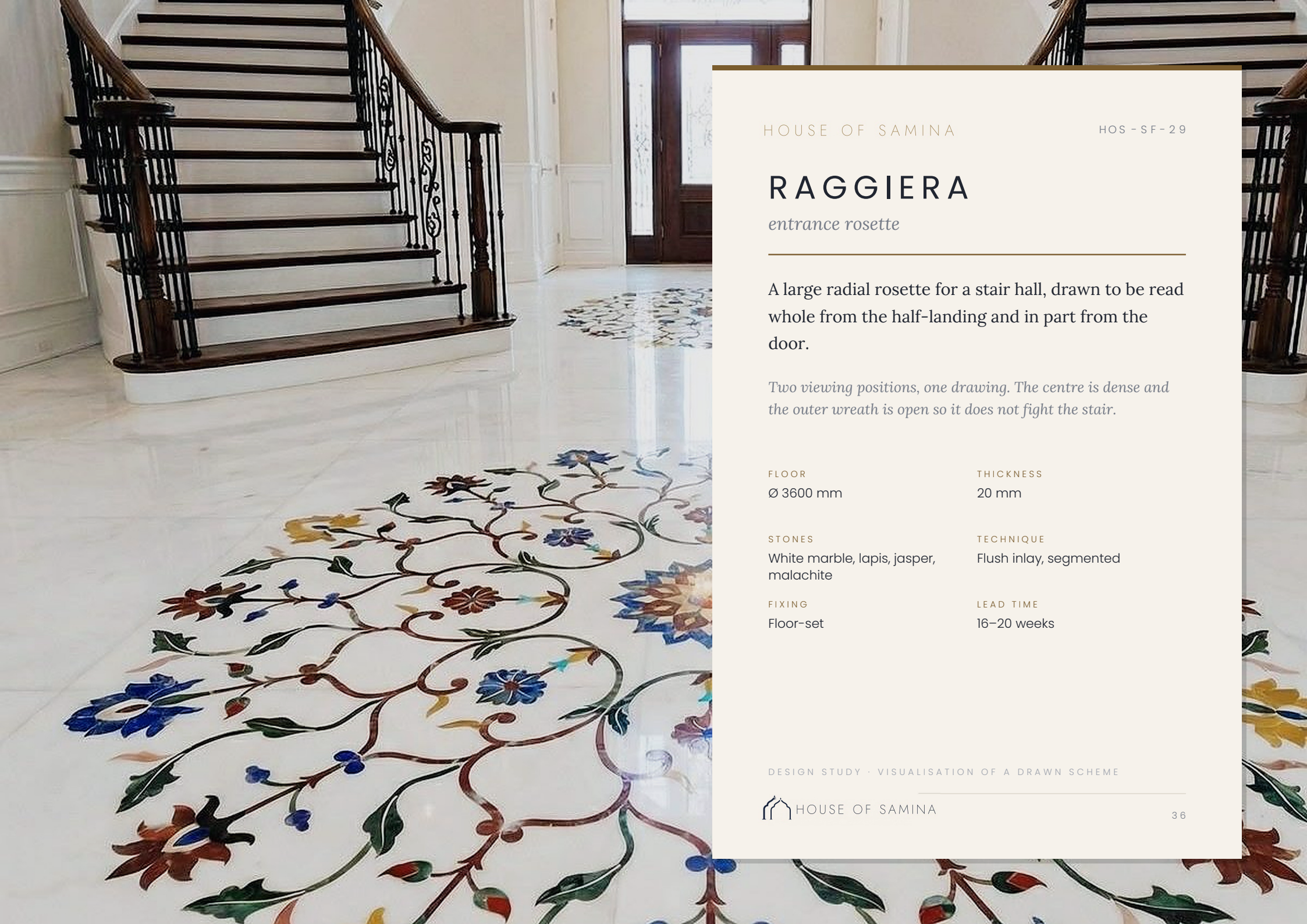
**THICKNESS**
20 mm

**STONES**
Crema marfil, verde, rosso, jasper

**TECHNIQUE**
Flush inlay, bordered field

**FIXING**
Floor-set

**LEAD TIME**
16–20 weeks





# RAGGIERA

*entrance rosette*

A large radial rosette for a stair hall, drawn to be read whole from the half-landing and in part from the door.

*Two viewing positions, one drawing. The centre is dense and the outer wreath is open so it does not fight the stair.*

**FLOOR**
Ø 3600 mm

**THICKNESS**
20 mm

**STONES**
White marble, lapis, jasper, malachite

**TECHNIQUE**
Flush inlay, segmented

**FIXING**
Floor-set

**LEAD TIME**
16–20 weeks

DESIGN STUDY · VISUALISATION OF A DRAWN SCHEME

# RAMO

*branching hall*

A flowering branch laid the length of a corridor rather than centred on it, so the floor draws you along instead of stopping you.

*Asymmetry costs nothing extra to cut and changes how a hall is walked. Ask for it early; it has to be drawn against the plan.*

**FLOOR**
To corridor length

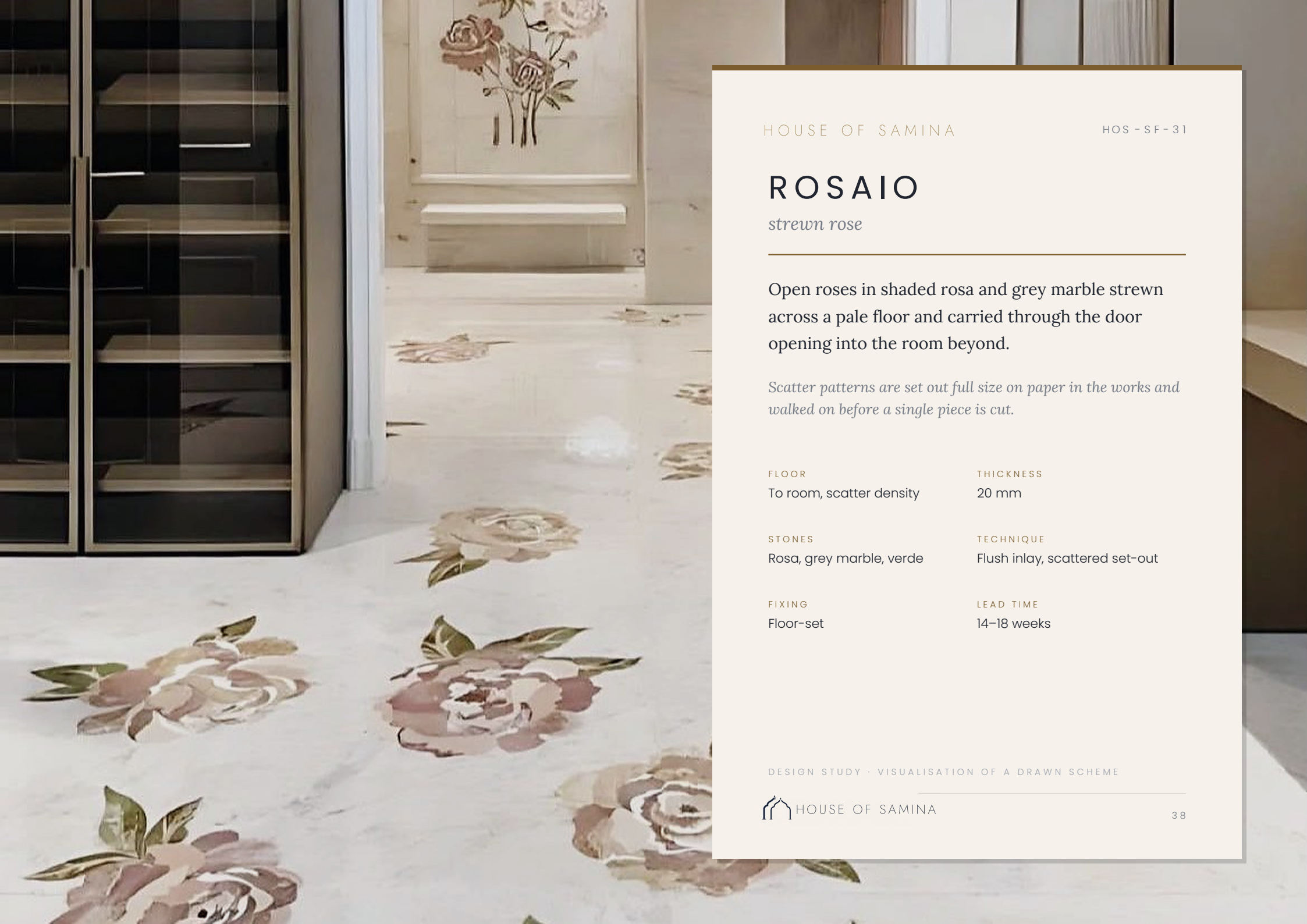
**THICKNESS**
20 mm

**STONES**
White marble, verde, agate, jasper

**TECHNIQUE**
Flush inlay, asymmetric set-out

**FIXING**
Floor-set

**LEAD TIME**
14–18 weeks





# ROSAIO

*strewn rose*

Open roses in shaded rosa and grey marble strewn across a pale floor and carried through the door opening into the room beyond.

*Scatter patterns are set out full size on paper in the works and walked on before a single piece is cut.*

**FLOOR**
To room, scatter density

**THICKNESS**
20 mm

**STONES**
Rosa, grey marble, verde

**TECHNIQUE**
Flush inlay, scattered set-out

**FIXING**
Floor-set

**LEAD TIME**
14–18 weeks

# SCALA D'ORO

*the gilded stair*

Flowering scroll carried up the treads and risers of a stair and spilling onto the landing floor as one continuous drawing, under a gilded balustrade.

*A stair is cut as one drawing and then divided at the nosings. Divide first and the scroll never lines up.*

**STAIR**
To flight, per tread and riser

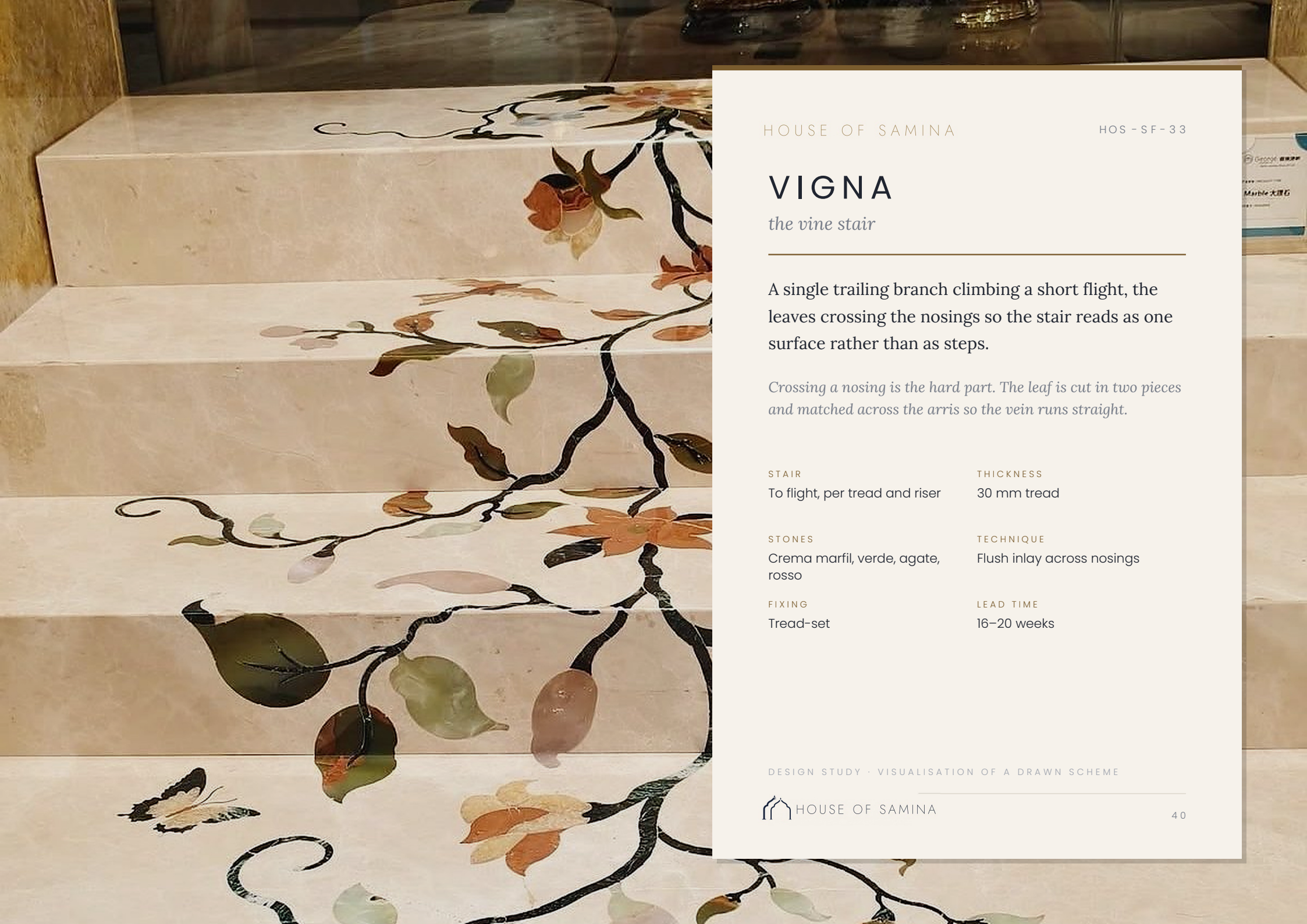
**THICKNESS**
30 mm tread

**STONES**
White marble, jasper, malachite, agate

**TECHNIQUE**
Flush inlay, continuous set-out

**FIXING**
Tread-set

**LEAD TIME**
18–22 weeks





# VIGNA

*the vine stair*

A single trailing branch climbing a short flight, the leaves crossing the nosings so the stair reads as one surface rather than as steps.

*Crossing a nosing is the hard part. The leaf is cut in two pieces and matched across the arris so the vein runs straight.*

**STAIR**
To flight, per tread and riser

**THICKNESS**
30 mm tread

**STONES**
Crema marfil, verde, agate, rosso

**TECHNIQUE**
Flush inlay across nosings

**FIXING**
Tread-set

**LEAD TIME**
16–20 weeks

# VOLUTA

*stair hall scroll*

A blue and ochre scroll laid across a stair hall landing and drawn down the flight, set out to be read from the gallery above.

*Work seen from above is drawn in plan, not in elevation. We send an overhead view with the sample board.*

**FLOOR**
To landing and flight

**THICKNESS**
20 mm floor, 30 mm tread

**STONES**
Lapis, sodalite, jasper, crema marfil

**TECHNIQUE**
Flush inlay, segmented

**FIXING**
Floor and tread-set

**LEAD TIME**
16–20 weeks

SPECIFICATION

# TECHNICAL NOTES

## SUBSTRATE & FIXING

Wall panels are supplied at 20 mm on aluminium honeycomb, which halves the weight and lets them go onto plasterboard. Floors are 20 mm solid for bedding; treads are 30 mm.

## THE STONES

Lapis lazuli, malachite, turquoise, carnelian, jasper, agate, tiger's eye, onyx, coral and mother of pearl. Bedded in lime putty, never resin, and ground flush with the marble.

## RELIEF DEPTH

Carved work runs 2–18 mm on a 20 mm panel and deeper on solid stone. Tell us the lighting before we set the depth — grazing light needs half the relief that flat light does.

## BACKLIGHTING

Only translucent stones take light: lapis, agate, onyx, some marbles. We polish the reverse so the panel lights evenly, and every piece is tested lit before it is crated.

## SETTING OUT

Every design is redrawn to your dimension before cutting. You approve a full-size drawing and a stone sample board, not a photograph. Floors and stairs are dry-laid complete in the works.

## CARE & PACKING

Neutral pH cleaner only — no citrus, no vinegar, no chlorine. Liquid foam, timber crate, ISPM 15 compliant. Panels travel flat on a bolted pallet, never on edge.



*One motif has outlived every empire that carved it.*

A tree, its roots as wide as its branches. Cut into temple screens, inlaid into Mughal marble, set into the walls of houses that no longer stand.



THE MOTIF

# A craft that stayed

Makrana has been cutting marble for a thousand years. The quarries that gave the Taj Mahal its skin are still open, still worked, still ours. What is rarer than the stone is the hand: the carver who reads a block before he touches it, and the parchin kari inlayer who grinds a leaf of malachite until it drops into its bed without a shadow of a gap.

That work nearly went. A generation of it went into tourist trinkets and machine-cut borders while the men who could do the difficult things grew old. We build the other way round. The artisan leads; the machine follows. A CNC head roughs out the waste and buys the carver his time back, and everything that matters after that — the undercut, the vein of a leaf, the point where a root disappears into the ground — is still done with a chisel and a lifetime of looking.

The tree of life is where the two halves of this house meet. It is carved in relief from a single slab of Makrana white, and it is drawn in stone-on-stone inlay with lapis, malachite, mother-of-pearl, jasper and carnelian. The same motif, two disciplines, one bench.

This book collects what we make in it. Every piece here is cut to order — to your wall, your stone, your drawing or ours.

HOUSE OF SAMINA
Quarry-direct from Makrana. Carved, inlaid and finished in our own workshops.

THE COLLECTION

# Fourteen pieces

## I · IN RELIEF

| | | |
|---|---|---|
| HOS-TL-01 | Meridian | Makrana White marble, single slab |
| HOS-TL-02 | Canopy | Makrana White |
| HOS-TL-03 | Orchard | Beige limestone |
| HOS-TL-04 | Wingspan | Makrana White |
| HOS-TL-05 | Moonrise | Buff sandstone |
| HOS-TL-06 | Arbour | Limestone |

## II · IN THE ROUND

| | | |
|---|---|---|
| HOS-TL-07 | Riverstone | Granite river boulder, natural skin retained |

## III · PARCHIN KARI

| | | |
|---|---|---|
| HOS-TL-08 | The Gilded Tree | Black marble ground |
| HOS-TL-09 | The Round Table | Black marble |
| HOS-TL-10 | Blossom | Makrana White ground |
| HOS-TL-11 | Peacock | White marble ground |
| HOS-TL-12 | Silver Arch | Cream marble ground |
| HOS-TL-13 | Lapis Garden | Lapis lazuli and malachite ground |
| HOS-TL-14 | Lotus | Statuario ground |

## IV · IN PLACE

Four installed and proposed settings, with wall and lighting notes.





I

# In Relief

CARVED FROM THE SLAB

One block, one drawing, and everything that is not the tree taken away. Depth is the whole argument: a relief that is cut shallow to save time reads as wallpaper under any light. Ours are cut deep and undercut at the edges so the shadow does the drawing for us.



HOS-TL-01

# Meridian

The collection in one disc. Branch and root are given equal weight and meet at a trunk no thicker than a wrist, so the whole medallion reads as a single continuous line. Carved from one slab — there is no joint anywhere in it. Deep undercuts throw a real shadow, which is what separates a carved panel from a moulded one at three metres.

**STONE**
Makrana White marble, single slab

**TECHNIQUE**
Hand-carved relief, 25–30 mm depth

**INDICATIVE SIZE**
900 / 1200 / 1500 mm diameter · 40 mm slab

**BENCH HOURS**
210 approx.





HOS-TL-01 MERIDIAN · CARVING DETAIL
Canopy above, root plate below. Cut and finished by hand after CNC roughing.

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HOS-TL-02

## Canopy

The most demanding piece we carve. Foliage is worked in four receding planes and pierced right through in the outer canopy, so daylight passes behind the leaves. Best hung on a wall of contrasting tone with a narrow wash of light from above.

**STONE**
Makrana White · Rajasthan White · Dholpur sandstone

**TECHNIQUE**
Deep pierced relief, up to 55 mm

**INDICATIVE SIZE**
1500 – 2400 mm diameter · 50 mm slab

**BENCH HOURS**
620 approx.





HOS-TL-03

## Orchard

A fruiting tree held inside a classical oval. The frame is not applied — it is cut from the same slab, which is why the moulding runs true all the way round. Suits a colonnade, a stair landing or a portico wall.

**STONE**
Beige limestone · Makrana Albeta

**TECHNIQUE**
Carved relief within an integral moulded oval frame

**INDICATIVE SIZE**
1400 × 1900 mm · 60 mm slab

**BENCH HOURS**
430 approx.



HOS-TL-04

## Wingspan

Drawn to run across two walls and carry the branch line round the corner without a break in the drawing. Panels are cut, numbered and dry-laid in the workshop before despatch, then mitred on site.

**STONE**
Makrana White · Botticino

**TECHNIQUE**
Multi-panel relief, mitred to turn an internal corner

**INDICATIVE SIZE**
Made to wall · panels to 1200 mm wide

**BENCH HOURS**
560 approx.





HOS-TL-05

## Moonrise

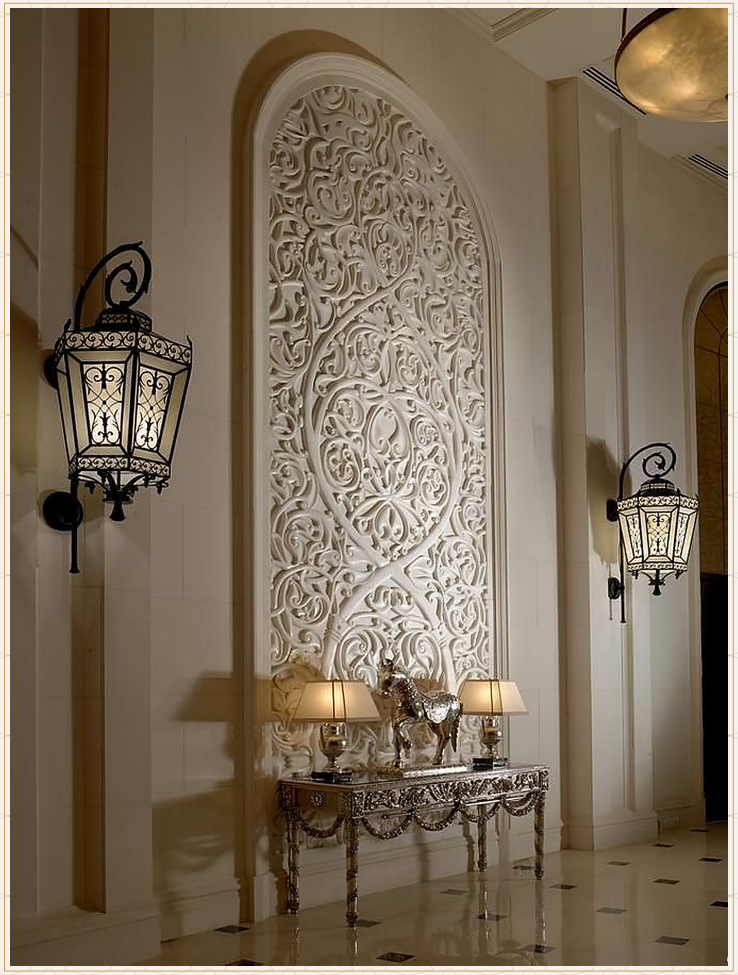
A quieter tree: a wind-shaped pine over a cut moon, the ground behind it combed in fine parallel lines so the light moves across the panel through the day. The border is a running key, carved rather than routed.

**STONE**
Buff sandstone · Makrana Albeta

**TECHNIQUE**
Low relief with combed ground and a keyed border

**INDICATIVE SIZE**
1200 – 1800 mm diameter

**BENCH HOURS**
390 approx.



HOS-TL-06

## Arbour

The tree dissolved into pure vine. An interlaced arabesque worked over an arched panel, with the ground taken back far enough to read as a screen. Traditionally the piece that goes at the end of a corridor.

**STONE**
Limestone · Rajasthan White marble

**TECHNIQUE**
Arabesque relief, interlaced vine, pierced ground

**INDICATIVE SIZE**
Arched panel to 1500 × 3000 mm

**BENCH HOURS**
680 approx.





II

# In the Round

SCULPTURE AND PIERCED STONE

Pieces that are not panels. A boulder opened and hollowed, the tree cut clean through the body of the stone so the wall behind shows through it.



HOS-TL-07

## Riverstone

A single boulder, split and hollowed. The outer skin is left exactly as the river left it; the tree and the bowl behind it are polished to a mirror, so the piece is rough and glass in the same hand. Each one is different because each stone is.

**STONE**
Granite river boulder, natural skin retained

**TECHNIQUE**
Pierced sculpture, mirror-polished interior

**INDICATIVE SIZE**
450 – 900 mm high · unique to each boulder

**BENCH HOURS**
150 approx.





III

## Parchin Kari

STONE SET INTO STONE

The inlay craft of Makrana and Agra, unchanged in method since the seventeenth century. The ground is channelled by hand; each piece of lapis, malachite, agate or shell is ground to fit its own bed and set flush. Polished, the surface is one continuous plane — you can read the drawing but you cannot feel it.



HOS-TL-08

## The Gilded Tree

Our largest inlay panel. Every spiral is cut as a series of tapered agate segments and set individually; the elephants and the flowered ground below them are built from over thirty stones. Polished flat, so the whole surface is one plane and you feel the drawing only as a change of colour.

**STONE**
Black marble ground · agate, jasper, mother-of-pearl, verde

**TECHNIQUE**
Parchin kari — stone-on-stone inlay, ~4,000 pieces

**INDICATIVE SIZE**
1200 × 2400 mm · 20 mm slab, wall-fixed

**BENCH HOURS**
2,400 approx.





HOS-TL-09

## The Round Table

The tree seen from above. Around nine hundred leaves, each one cut, bevelled and set by hand, graded so the colour runs warm at the centre and cool at the edge. Supplied as a top alone or on a stone or metal base.

**STONE**
Black marble · lapis, malachite, turquoise, carnelian, mother-of-pearl

**TECHNIQUE**
Parchin kari inlay table top

**INDICATIVE SIZE**
900 / 1200 / 1500 mm diameter · 20 mm

**BENCH HOURS**
900 approx.

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HOS-TL-10

## Blossom

The restrained end of the collection, and the hardest to keep clean. Stems are inlaid as a continuous line barely two millimetres wide — a single wandering channel cut into the marble and filled. Reads almost white until the light moves and the shell fires.

**STONE**
Makrana White ground · mother-of-pearl, abalone, grey marble

**TECHNIQUE**
Fine-line inlay within a scalloped Mughal cusp

**INDICATIVE SIZE**
900 × 1500 mm · niche panel

**BENCH HOURS**
740 approx.





HOS-TL-11

## Peacock

Blossom on bare branches with a peacock at the centre. The tail is set feather by feather in shell with lapis eyes; the branches are tiger eye cut with the grain running along the limb. Panel joints are planned so no joint crosses the bird.

**STONE**
White marble ground · mother-of-pearl, lapis, abalone, tiger eye

**TECHNIQUE**
Parchin kari, multi-panel, matched across joints

**INDICATIVE SIZE**
Made to wall · panels to 1200 mm wide

**BENCH HOURS**
1,600 approx.



HOS-TL-12

## Silver Arch

A full-height entrance treatment: the tree in mother-of-pearl over a warm ground, stems drawn in brass rather than stone, and a pierced jaali border running the arch. Designed for lobbies and majlis walls where the panel is seen from a distance and then from arm's length.

**STONE**
Cream marble ground · mother-of-pearl, brass inlay line

**TECHNIQUE**
Shell inlay with drawn brass stems, jaali surround

**INDICATIVE SIZE**
1500 × 3000 mm arched panel

**BENCH HOURS**
1,900 approx.



HOS-TL-13

## Lapis Garden

Worked the other way round: the ground itself is lapis and malachite, and the birds and pomegranates are cut from white marble and set into it. Expensive in material and unforgiving to cut, but nothing else gives that depth of blue.

**STONE**
Lapis lazuli and malachite ground · white marble, carnelian, brass

**TECHNIQUE**
Reverse inlay — figures in marble set into a coloured ground

**INDICATIVE SIZE**
900 × 1200 mm framed panel

**BENCH HOURS**
1,100 approx.



HOS - TL - 14

## Lotus

The companion piece. Where the tree climbs, the lotus opens — the same bench, the same stones, arranged as a Mughal panel with a running border. Often commissioned as a pair, one facing the other across a room.

**STONE**
Statuario ground · malachite, carnelian, lapis, jasper, agate

**TECHNIQUE**
Parchin kari with fine gold-line border

**INDICATIVE SIZE**
1200 × 2100 mm · 20 mm slab

**BENCH HOURS**
1,300 approx.





IV

# In Place

PANELS AT SCALE

How the work sits in a room, and what the wall has to do to receive it.

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## Meridian, backlit

A carved medallion set into a recessed niche with concealed light behind the reveal. Backlighting a relief panel is a matter of the reveal depth, not the fitting — 90 mm is usually enough to lose the source.





## Sanctum wall

Relief and inlay in one wall: a white marble tree and peacocks in high relief on a black marble ground, framed by an inlaid border of lotus and leaf. The disc behind the tree is a single piece of mother-of-pearl.

## The heritage precedent

The way this work was used before us — a full-height niche in a Rajasthani haveli, tree, elephant and birds carried across the whole arch. The scale is the lesson: these panels want a wall, not a picture hook.



## Related forms

The same bench, drawn as a radial figure rather than a tree. Sectional inlay on a textured stone ground, lit from the perimeter.

MATERIALS

# The palette

## GROUNDS

| | |
|---|---|
| Makrana White | The Taj Mahal marble. Dense, low-porosity, takes an undercut without chipping. Our default ground for relief. |
| Rajasthan White / Albeta | Warmer, softer-veined. Used where the panel must sit against a cream wall without jumping out of it. |
| Black Marquina / Nero | The ground for inlay. Black is what makes lapis and malachite read across a room. |
| Statuario & Botticino | For panels where the veining is allowed to become part of the drawing. |
| Dholpur & Jodhpur sandstone | Interior work, courtyard and façade panels. Carves quickly, weathers well. |
| Granite river boulder | Sculpture only. Selected individually at the yard. |

## INLAY STONES

| | | | |
|---|---|---|---|
| Lapis lazuli | Afghan | Malachite | Congo |
| Mother-of-pearl | shell | Abalone / paua | shell |
| Carnelian | agate family | Jasper | red & green |
| Tiger eye | branch & limb | Turquoise | Iranian & Tibetan |
| Onyx | green & honey | Brass | drawn line inlay |

Semi-precious stone is priced separately and quoted against the drawing — a panel of the same size can vary threefold depending on how much lapis is in it.



THE BENCH

# How a panel is made

**01 The drawing**
Full-size on paper, to your wall dimension. Nothing is cut until the drawing is signed off, because the drawing is the piece.

**02 Block selection**
Chosen at our own quarries. For a relief the block is picked for soundness; for an inlay ground, for evenness of colour.

**03 Roughing**
CNC takes out the waste on large reliefs. This is the only place a machine touches the work, and it exists to give the carver his time back.

**04 Carving**
Chisel and rasp. Planes are cut back one at a time, edges undercut last so the shadow line is right.

**05 Channelling & setting**
For inlay: the ground is cut by hand to the line, each stone ground to its own bed on a wheel and set in lime and resin.

**06 Finishing**
Levelled, honed and polished flat. Relief is left honed; inlay is taken to a full polish so the surface reads as one plane.

**07 Dry-lay & numbering**
Multi-panel work is assembled complete on the workshop floor, photographed, numbered and only then crated.

SPECIFICATION

# For the drawing set

| | |
|---|---|
| Panel thickness | Relief 40–75 mm depending on carving depth. Inlay panels 20 mm, or 18 mm laminated to aluminium honeycomb where weight is critical. |
| Weight | Allow 108 kg/m² at 40 mm and 160 kg/m² at 60 mm in marble. Honeycomb-backed inlay comes down to roughly 22 kg/m². |
| Fixing | Mechanical fixing on stainless cramps and a cement-free adhesive bed. We supply a fixing drawing with every panel over 1.2 m. |
| Panel joints | Planned on the drawing to fall on a background area, never across a figure. Joints are dry, 1.5 mm, and colour-matched. |
| Lighting | Relief wants raking light — a linear source 150–250 mm off the wall at the head. Inlay wants flat, high-CRI light; raking light kills it. |
| Backlighting | Possible on pierced relief and on translucent grounds (onyx, thin Makrana). Minimum 90 mm reveal to lose the fitting. |
| Exterior use | Sandstone and granite only. Marble relief may be used externally in covered positions; inlay never is. |
| Lead time | 6–14 weeks for relief, 10–20 weeks for major inlay, from drawing sign-off. Sea freight additional. |
| Packing | Timber crate on runners, foam-faced, moisture barrier. Panels shipped face-to-face with slip sheets. |
| Tolerance & wastage | Cut to ±1.5 mm on face dimension. Per Marble Association rules 3–5% wastage is liable on transported product. |

Sizes and bench hours in this book are indicative and given so that a scheme can be budgeted. Every piece is made to order; a firm quotation follows the drawing.





COMMISSIONING

## Send us the wall

An elevation, a photograph and a dimension are enough to begin. We return a full-size drawing, a stone board and a firm price. Nothing is cut before you sign the drawing.

House of Samina
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EVERSTONE
GLASS THAT SETS YOU APART

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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houseofsamina.ae

DUBAI, UNITED ARAB EMIRATES


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