DUBAI

HOUSE OF

samina

هاوس أوف ساميـنا

THE SAMINA COLLECTION

Her paintings, in stone

VOLUME I · PARCHIN KARI

THE NAME

The artist behind the house

SAMINA · 1971–2024

Samina was educated in Jaipur, at the royal school founded by its Queen. There she first took up the brush, and she never set it down: on canvas and paper, in silk thread and needlework, across tall vessels of clay.

At nineteen she married into a dynasty of marble artisans. Art societies took note, and one in Belgium invited her to exhibit in Europe. She chose her family instead, and her work remained a private treasure.

She passed away in 2024. House of Samina bears her name, and this collection translates her art into stone for the very first time.

HER WORK, IN SIX MEDIUMS

Painting	PLATES I, II, III, VII
Watercolour	PLATES IV, VIII
Needlework	PLATE V
Raised fibre and paint	PLATE VI
Thread work	PLATE IX
Clay	THE URNS

Her originals are kept by her family. Each one is revealed in the pages that follow, beside its work in stone.



THE MUGHAL ARCH, IN WHITE MARBLE

THE HOUSE

An inheritance in stone

For four centuries the inlaid stone flower has graced the great monuments of the Islamic world: lapis lazuli and red jasper, set flush into luminous white marble. The Taj Mahal itself rose from Makrana marble.

The family behind House of Samina has worked Makrana marble for six generations, and family tradition counts our forebears among the craftsmen who served Shah Jahan's builders. The craft is parchin kari: coloured stone cut to a drawing and set into marble so closely that the joint all but disappears.

House of Samina brings that inheritance to Dubai: murals, tables and objets for private residences and hotels, each conceived for its setting and made by hand, only once.

MAKRANA MARBLE IN THE WORLD

Taj Mahal
AGRA · UNESCO

Victoria Memorial
KOLKATA

THE METHOD

From her canvas to stone

Each work is carried across as she composed it: the drawing stays hers, only the material changes. Every panel passes through four masters, over 200 to 650 hours.



01 THE DRAWING

Scribed at full size; every field of colour becomes a numbered piece.



02 THE CUTTING

Each stone is shaped by hand at the wheel, a fraction of a millimetre at a time.



03 THE SETTING

The ground is cut away and every piece is set as tight as a hair.



04 THE POLISH

The surface is ground flat and polished until picture and marble become one.

THE MATERIALS

The stones

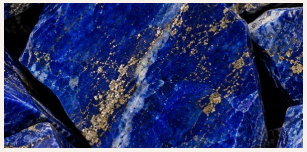
Her palette, translated into stone and shell. Each colour in her work is matched to a natural material, and every stone is approved from samples before cutting begins.



01

Makrana marble

The marble of the Taj Mahal



02

Lapis lazuli

Prized for six thousand years



03

Malachite

Banded copper green



04

Mother-of-pearl

Nacre of the Gulf's pearl oyster



05

Abalone shell

Green to violet in the light



06

Jasper & carnelian

The reds of the Taj Mahal



07

Serpentine green

From Rikhabdev, near Udaipur



08

Chevron amethyst

Violet banded with milky white



09

Turquoise

Sky blue, from Nishapur



10

Yellow agate

Honey-gold translucent bands



11

Citrine

Golden quartz, lemon to honey



12

Orange carnelian

Carved since antiquity



13

Rose quartz

Pale pink, softly clouded



14

Black onyx

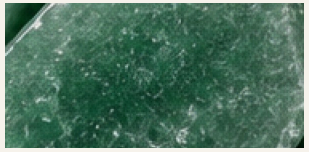
For borders and line



15

White agate

Milky white banded in grey



16

Green aventurine

Green with a fine shimmer



17

Labradorite

Flashes of blue and gold



18

Tiger's eye

Golden-brown, silken band



SAMINA'S INTERPRETATION



PLATE I, IN STONE

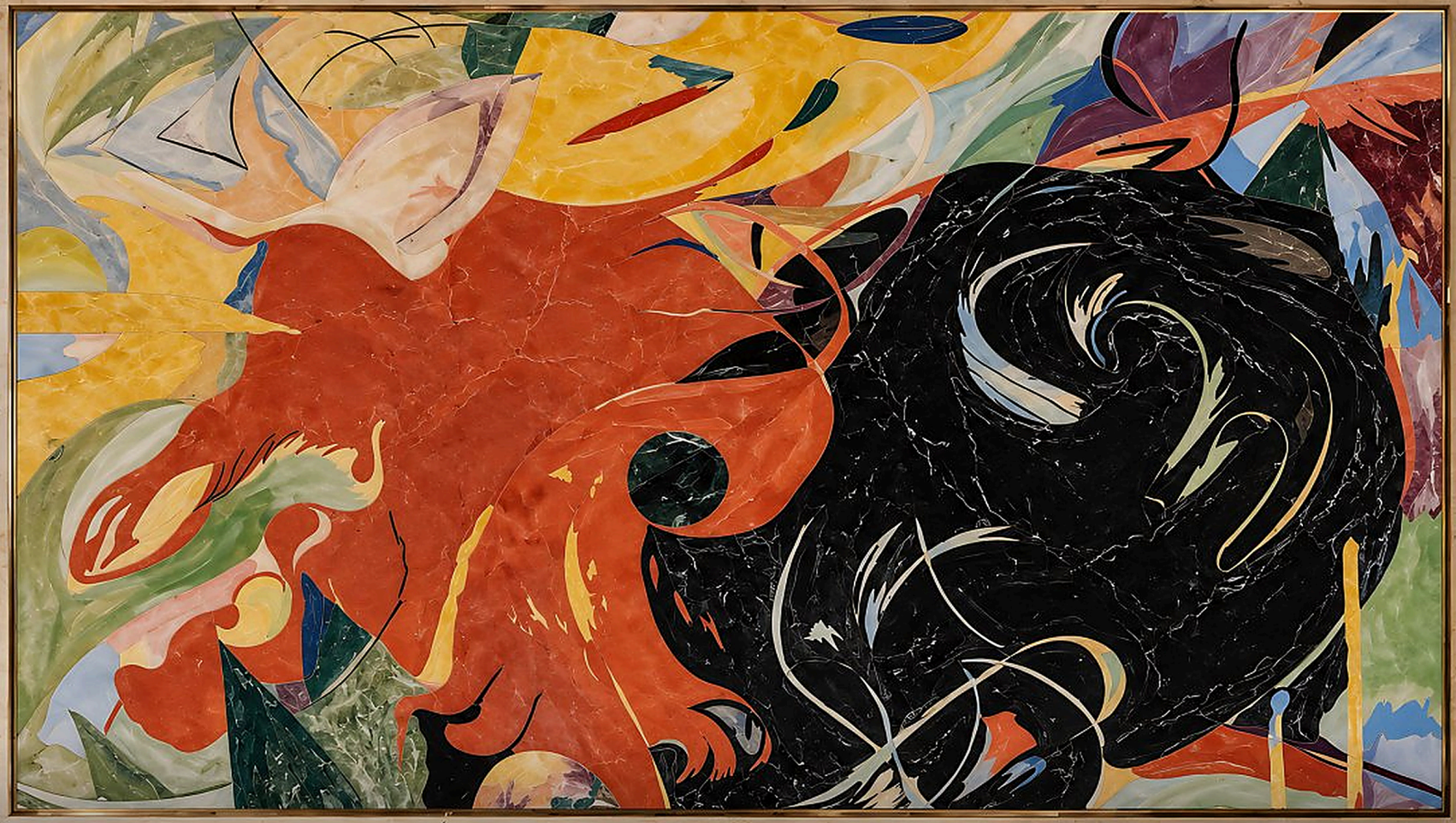
I · THE SAMINA COLLECTION

Fighting Forms

Inspired by Franz Marc, 1914

Samina drew inspiration from the masters she revered, and followed their footsteps in her own hand. This is her interpretation of *Fighting Forms* (*Kämpfende Formen*), by the German Expressionist Franz Marc, 1914, the year he went to war: a black force and a red one locked in a turning embrace. Presented as she painted it, with homage to its source, it is rendered in stone stroke for stroke, in black marble and red jasper.

STONES	Black marble, red jasper, yellow onyx, malachite, lapis lazuli
THE WORK	Some 250 hand-cut stones · 220 hours of handwork
REFERENCE	HS-SC-01 · made to order



IN THE ROOM · HS-SC-01

Fighting Forms, at wall scale

The boldest palette in the collection, set against pale travertine and cream upholstery: a statement for an otherwise serene room.

Caravan

From her painting of a desert citadel at dusk

A walled citadel at dusk, two date palms, black tents and a caravan arriving. Samina painted it in warm earth beneath a banded evening sky. In stone the sky retains her palette in long seams of blue, rose and honey, the palms glow red against it, the tents are black marble, and every robe is cut from a different stone.

STONES	Blue and rose marble, honey onyx, red jasper, green marble, black marble
THE WORK	Some 600 hand-cut stones · 480 hours of handwork
REFERENCE	HS-SC-02 · made to order



PLATE II, IN STONE



SAMINA'S ORIGINAL PAINTING



IN THE ROOM · HS-SC-02

Caravan, as a full majlis wall

Set flush into the marble cladding across the full width of the wall, or crafted as a smaller framed panel.

III · THE SAMINA COLLECTION

The Spiral

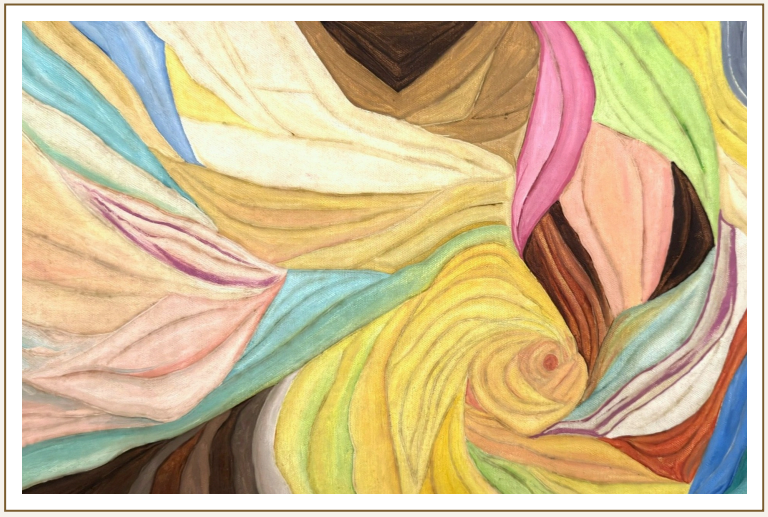
From her abstract in bands of colour

Sweeping ribbons of colour unfurl around a single golden coil: her most liberated work. In stone each ribbon is cut as one continuous curve, and the composition flows uninterrupted to the very edge of the panel.

STONES	Yellow and honey onyx, green onyx, rose marble, brown marble, lapis lazuli
THE WORK	Some 200 hand-cut stones · 280 hours of handwork
REFERENCE	HS-SC-03 · made to order



PLATE III, IN STONE



SAMINA'S ORIGINAL PAINTING



IN THE ROOM · HS-SC-03

The Spiral, in an entrance hall

Cut edge to edge, the ribbons of stone flow to the rim of the panel, unbound by border or frame.

IV · THE SAMINA COLLECTION

Sea Garden

From her painting of fish, rays and jellyfish

Fish, jellyfish, rays and starfish drift through one another in a composition without a horizon. It is the most weightless of her works and the most intricate to cut: hundreds of interlocking pieces, with pure white marble left to read as open water.

STONES	Yellow onyx, rose marble, carnelian, aventurine, lapis lazuli, white marble
THE WORK	Some 900 hand-cut stones · 650 hours of handwork
REFERENCE	HS-SC-04 · made to order



PLATE IV, IN STONE



SAMINA'S ORIGINAL WATERCOLOUR



IN THE ROOM · HS-SC-04

Sea Garden, at wall scale

With no single centre, the composition is redrawn to the proportions of each wall.

Harbour Town

From her needlework of roofs, towers and domes

This one Samina stitched by hand. Roofs, towers and domes rise from the water in small blocks of colour. Needlework is itself a kind of mosaic, so it passes into inlay almost block for block: each cluster of stitches becomes a single cut stone.

STONES	Lapis lazuli, turquoise, malachite, carnelian, jasper, white Makrana marble
THE WORK	Some 700 hand-cut stones · 520 hours of handwork
REFERENCE	HS-SC-05 · made to order



PLATE V, IN STONE



SAMINA'S ORIGINAL NEEDLEWORK



IN THE ROOM · HS-SC-05

Harbour Town, on a majlis wall

The sky is left in pure white marble, so the town reads as a jewelled band across the wall.

VI · THE SAMINA COLLECTION

The Village

From her raised picture of thatched houses by the water

Three thatched cottages beside still water, between a crimson tree and one in pink blossom. She sculpted the trees and banks from the canvas in fibre and paint, so the picture stands in relief. In stone each raised tuft becomes a leaf-sized piece, composed as she made it, one touch at a time.

STONES	Red jasper, malachite, rhodonite, agate, lapis lazuli, honey onyx
THE WORK	Some 800 hand-cut stones · 560 hours of handwork
REFERENCE	HS-SC-06 · made to order



PLATE VI, IN STONE



SAMINA'S ORIGINAL, RAISED FIBRE AND PAINT



IN THE ROOM · HS-SC-06

The Village, across a sitting room wall

Sky, trees and water are rendered entirely in coloured stone, just as she painted them.

The Dahlia

Flowers and falling hearts on white marble

Spiked dahlias, loose stems and a cascade of small hearts falling down the sheet, in two reds on white. It is the most graphic of her works and the nearest to the Mughal floral tradition she revered: flowers on pristine white marble, and nothing else in the field.

STONES	Rose quartz, rhodonite, red jasper, rosso levanto on white Makrana marble
THE WORK	Some 450 hand-cut stones · 380 hours of handwork
REFERENCE	HS-SC-07 · made to order



PLATE VII, IN STONE



SAMINA'S ORIGINAL PAINTING



IN THE ROOM · HS-SC-07

The Dahlia, above a seating group

Backlit within a marble surround, the white ground glows softly and the flowers come forward.

The Lily

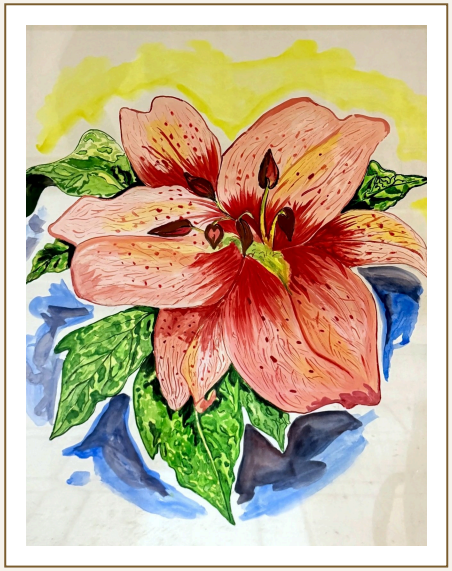
From her watercolour of a single bloom

A single lily fills the sheet, its freckled petals unfolding toward the edges. In stone each petal is cut from rhodonite and red jasper and traced with a seam of yellow onyx; the leaves are green marble, and the loose blue wash at its foot becomes lapis lazuli and sodalite.

STONES	Rhodonite, red jasper, yellow onyx, green marble, lapis lazuli, sodalite
THE WORK	Some 300 hand-cut stones · 280 hours of handwork
REFERENCE	HS-SC-08 · made to order



PLATE VIII, IN STONE



SAMINA'S ORIGINAL WATERCOLOUR



IN THE ROOM · HS-SC-08

The Lily, as a centrepiece

A square panel framed in brass and set within a marble surround; it commands a wall on its own.

The Peacock

From her thread work in gold and silver

Before it was stone, it was thread: gold and silver drawn from point to point across black, each tail feather a fan of fine lines. The inlay preserves the black ground and traces the feathers in slender brass, with lapis eyes, malachite and mother-of-pearl.

TECHNIQUE	Stone and brass inlay in black marble
STONES	Brass, lapis lazuli, malachite, mother-of-pearl, black marble
THE WORK	Some 600 hand-cut stones · 520 hours of handwork
REFERENCE	HS-SC-09 · made to order



PLATE IX, IN STONE



SAMINA'S ORIGINAL THREAD WORK



IN THE ROOM · HS-SC-09

The Peacock, as an entrance wall

Black marble and brass, lit low: the feathers catch the light as guests arrive.

The Urns

Samina also worked in clay, modelling flowers and mirror onto tall urns by hand. Remade in marble, they become a family of three: her urn of raised flowers, and her urn of gold and mirror in two finishes.



X · THE URNS

Black Blossom

From her urn of raised flowers

Five-petalled flowers and trailing leaves rise from a dark, burnished surface. In stone it is remade in grey marble, with the flowers inlaid in lapis, malachite and mother-of-pearl.

TECHNIQUE	Marble with stone inlay
REFERENCE	HS-SU-01 · made to order



SAMINA'S ORIGINAL



INLAID, IN STONE

The Mirror Urn

From her urn of gold and mirror

Her original is gold, its leaf-shaped panels of blue, green and red set with small mirrors. In stone it is remade in two ways: gilded, with the mirror panels cut in mother-of-pearl, lapis and malachite; or in red marble, with flowers of mother-of-pearl on lapis and malachite.

TECHNIQUE	Marble with stone inlay and gilded carving
REFERENCE	HS-SU-03 Gilded HS-SU-04 Red marble



GILDED, IN STONE



RED MARBLE, IN STONE

Made for the majlis

The majlis, the entrance hall and the family living room are where a house receives its guests. Each piece is designed for one of those walls.



MAJLIS



ENTRANCE HALL



FAMILY LIVING ROOM

Scaled to the wall

Every piece is drawn to the width and height of its wall, including double-height rooms.

A quiet surround

Set in honed marble or travertine in warm neutral tones, so the artwork carries the colour.

Your choice of subject

Any piece can be made with a floral, geometric or landscape subject of your choosing.



DETAIL OF CARAVAN, PLATE II

BESPOKE

Your own design, in stone

Beyond the collection, the house creates singular pieces to commission. Bring a painting, a photograph or simply an idea. It is drawn for stone, refined with you, and made only once.

- Desert and coastal landscapes
- Date palms, falcons, Arabian horses and dhows
- Geometric borders and mashrabiya patterns
- Arabic calligraphy, for walls
- Florals in the Mughal tradition
- Family crests and monograms

COMMISSIONING

Made once, for one wall

Nothing in this collection is held in stock. Each piece is drawn to the measure of its wall, crafted in our own ateliers and installed on site.

01

Choose

Select a work from the collection, or entrust us with a painting of your own to be translated into stone.

02

Draw

We redraw it at full scale for your wall and propose a stone for every field of colour.

03

Approve

You approve the drawing and select the stones from samples before a single cut is made.

04

Make and install

The piece is cut, inlaid and hand-polished in our ateliers, then crated, delivered and installed by our own artisans.

SIZES

Any size, from the smallest panel the inlay allows to a full feature wall.

LEAD TIME

Confirmed upon approval of your drawing. Stone counts and hours throughout are approximate.

DELIVERY

Delivered and installed on site across the UAE.

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

The paintings, thread work, needlework and urns reproduced here are by Samina and belong to her family.
The stone panels are shown as design visualisations; each is made to order. Plate I is her study after Franz Marc, Fighting Forms, 1914.