

# SPECTACULAR HOMES

## of London

AN EXCLUSIVE SHOWCASE OF LONDON'S FINEST DESIGNERS



## ANTONIA STEWART

ANTONIA STEWART LTD

The best designers are the ones that never stop thinking about how they can make their clients' lives better. If Antonia Stewart finds the perfect antique chair for a Pimlico drawing room, two years after she has finished the project, she'll procure it nonetheless. Whatever she can't source she will design herself—so, for example, when some clients couldn't find exactly the right wallpaper, she simplified a textile pattern that they had liked, added spots to it, and then had it hand-made in the vibrant colours that the couple had requested: meticulous detail and effective creativity, hand in hand.

Antonia, who set up her own business in 2005 after seven years at Thorp Design, shares her studio with a similarly up-and-coming architectural practice, Studio DAR. They offer a slightly different approach, an integrated architectural and interior design service that gives clients the flexibility to buy into one or both disciplines, depending upon their requirements. This collaborative approach means that, right from the start, they are able to create an overall vision

**LEFT:**  
A drawing room mixes contemporary details eg the limestone fireplace from Chesneys and grasscloth wall panelling with furniture from Dudgeon, JVB and William Yeoward. The room's elegance is heightened by the inclusion of antiques such as the 18th century classical mirror, French ormolu clock and watercolours by David Roberts.  
*Photograph by Edward Hill*



for the project, enabling them to develop the interiors schemes and the drawing package simultaneously.

Projects vary in size and location, from a Chelsea Harbour penthouse, a Grade I-listed John Nash house in Regent's Park, a family home in Gloucestershire, and beyond to international commissions. Clients may wish to source everything from new, but more often than not, Antonia is asked to incorporate specific pieces of existing furniture or art, something she tackles with characteristic relish.

Antonia works in a great range of styles, tailoring every project to its client. She describes her overall look as "Modern English", combining elements that are contemporary yet classic, individual yet international, and simple yet luxurious. Using a mixture of natural finishes—stone, timber, mother of pearl, polished plaster, mosaics, leathers, glass and steel—she builds up the hard finishes first to create a neutral backdrop, which she then softens with layers of textured fabrics. Colour, and her love of unexpected contrasts—a Steinway piano in front of a fibre-optic curtain, for example, or a French antique clock-face in a sleek London kitchen with a resin floor and cold cathode lighting—are trademarks of her look.

With a fascination for how things are made, Antonia ensures that she and her team take time to visit craftsmen's workshops to discover all they can about how things are actually manufactured. Understanding this, and realising where a product's limitations lie, enables design boundaries to be pushed when the need arises. With eyes permanently open to new inspirations, Antonia's infectious enthusiasm cannot help but rub off on her clients, just as it does on the unique homes she designs.



**ABOVE TOP:**  
Rough-textured, twisted paper wallcovering and linen curtains create a comfortable setting in which to read or relax. Furniture and paintings are a mixture of new pieces and the client's own; the homeowner's great-grandfather was author John Buchan, whose writing desk is at the far end of the room.  
*Photograph by Edward Hill*

**ABOVE BOTTOM:**  
A contemporary and classic combination: a silvery shagreen wallpaper acts as a calm backdrop for two Georgian chest of drawers. Hand-stitched Swiss cushions decorate the bed and continue the red accenting. A modern ottoman covered in fabric by Ian Mankin provides extra storage.  
*Photograph by Edward Hill*

**FACING PAGE TOP:**  
The basement was opened up to create one large living space incorporating the kitchen and dining area. The full-height glass doors fold back along the long wall enabling the kitchen and garden to work as one.  
*Photograph by Edward Hill*

**FACING PAGE BOTTOM:**  
The dining area is off-set from the kitchen space to give a separate eating area dominated by a large clock-face from a church in Provence, which has been set against a dark purple feature wall.  
*Photograph by Edward Hill*

