



VIEW GALLERY

For the family who lives in this Victorian terraced house in the Stockwell neighborhood of London, Carina Raymond of Studio Raymond designed a library in lieu of a living room, designed to encourage their love of reading and music. The highly adaptable Vitsoe shelving system accommodates books, records, CDs, and work supplies with aplomb. The room is energized by Invisible Green paint by Edward Bulmer, with Pierre Frey's classic Le Manach on roman shades and a leather Balzac Chair by Matthew Hilton for SCP adding warmth. RACHAEL SMITH

HOUSE TOURS

How Studio Raymond Transformed Four Flats Into One Vibrant London Family Home

The designer preserved 19th-century architectural elements while weaving in art, motifs, and collections that reflect the owners' rich cultural heritage.

WRITTEN BY *Margaret Zainey Roux* PHOTOGRAPHED BY *Rachael Smith*

AUGUST 19, 2025

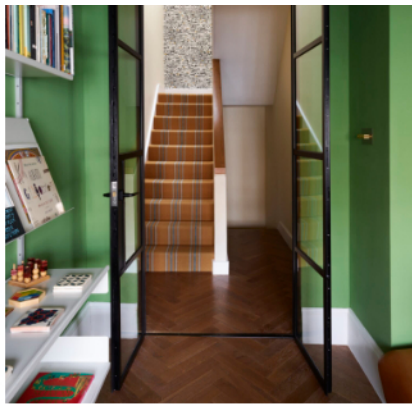
Some things *are* worth the wait. For one London couple, it was a 19th-century Victorian terraced house in Stockwell. They had had their eyes on the building for several years and, over time, patiently acquired each individual flat that comprised the 2,300-square-foot structure with the long-term vision of one day seamlessly converting it into a single-family home.





One end of the library is designed for both adults working from home and children doing homework to study side by side. The desk is part of the Universal Shelving System by Vitsoe. An antique Murano glass chandelier elevates the space. Raymond reupholstered the vintage chaise in a Mulberry stripe.

RACHAEL SMITH



Steel-framed glass doors in the library bring light into the staircase landing. Raymond decided to keep the existing Fornasetti wallpaper from Cole & Son; its brass metallic accents are echoed in the mustard hues of the full-width stair runner from Peter Page.

RACHAEL SMITH

“Designing one cohesive residence from fragmented units definitely came with its share of challenges,” says British designer Carina Raymond, whose firm, [Studio Raymond](#), was enlisted to complete the transformation. “However, we approached the architectural quirks as creative opportunities rather than viewing them as setbacks and limitations. We did this by working with what was already there and leveraging thoughtful solutions that would allow old and new to flow together effortlessly.”



Designed for flexibility, the dining area in the open kitchen is used for both entertaining and everyday meals. The vibrant wraparound shade in Christopher Farr's Ozone above the window seat adds zing to the muted walls and natural wood furnishings. Ceiling fixture, Original BTC. RACHAEL SMITH



Raymond created a bar cabinet in niches flanking the fireplace, adding antiqued mirror behind the shelving for a touch of glam. The bronzy sheen plays off the cabinet fronts inset with Schumacher's Gilt Shimmer hemp wallcovering. RACHAEL SMITH



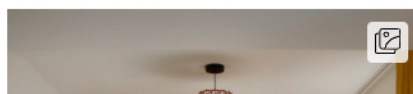


Raymond drenched the media room in Little Greene's Deep Space Blue to create a cocoon-like feeling, perfect for family movie nights curled up on a comfy modular sectional from Fama. The cool palette is enlivened by pops of deep red in pillows made from vintage suzanis and patterned fabrics. The roman shades are in a Pierre Frey fabric; the rug is from India and the artwork from Kenya. RACHAEL SMITH

For Raymond, that meant repurposing as many of the structure's original features as possible. The mantels, marble, tilework, and solid wood doors help link the home's past to its new identity while setting the framework for the modern lifestyle of her clients and their children, ages 10 and 13. Over the course of the year-and-a-half renovation, Raymond designed a series of casual yet sophisticated spaces that reflect how the family really lives, ensuring every room would be used and enjoyed. For instance, in lieu of a traditional living room, there is a multiuse library where the family can gather to relax, read, work, and listen to music. Similarly, a formal dining room was forgone in favor of an open, eat-in kitchen designed for versatility with both a dining set and a bay window banquette to host dinner parties and casual family meals alike.



Floor-to-ceiling cabinet doors in the media room are inset with panels of a Phillip Jeffries woven wallcovering to lend texture and depth to the monochromatic space. (The same wallpaper is used behind the shelving as well.) RACHAEL SMITH





The bedroom's custom pelmet and curtains are in Schumacher's Seema wool embroidery on linen. An Indian bedspread and Fermoie checkerboard pillows pile on the pattern. The fanciful Original Petal Light from Maison Flâneur adds a touch of whimsy.

RACHAEL SMITH



Natural wood tones against a white backdrop keep the garden-level guest suite feeling light and bright. The zebrano veneer door fronts were repurposed from wardrobes in the former primary bedroom.

RACHAEL SMITH

Just as the family's lifestyle informed the layout, their heritage guided many of the style and color selections. The couple's penchant for earth tones like terra cotta and leafy green, jewel tones including sapphire and turquoise, and soft neutrals such as camel and sand reflect their upbringings in Kenya and India. Motifs like ikats, suzanis, and batiks wink to their global roots, while intricate embroidery and trim details on window coverings, cushions, and upholstery nod to their appreciation of craftsmanship. Raymond was also able to incorporate their collection of antique rugs and textiles in new ways, like reupholstering cushions or chairs.



A bold, graphic corridor lined in GP & J Baker's Ikat Bokhara opens up to a serene jewel box of a primary bedroom. The shapely headboard is upholstered in Schumacher's Tiger Palm. Bobbin crown molding crisply outlines dusty pink walls in Edward Bulmer's Jonquil.

RACHAEL SMITH



In the striking primary dressing room, open hanging rods help the narrow space live larger. Glossy custom built-ins are painted in Edward Bulmer's Sang de Boeuf, pulled from an orangey-pink in the ikat wallpaper.

RACHAEL SMITH

"It was a joy to work with clients who embrace rich colors, patterns, and layers just as I do," says Raymond, who attributes much of her own aesthetic to her Middle Eastern background. "Although we reinvented the layout, the interior design still feels grounded and authentic. The end result looks and feels personal, eclectic, and alive with character."