



PHOTO BY MATT MARCINKOWSKI

A designer who's worked all over the world, Ken Stückenschneider creates his homes to form “one beautiful ensemble” with the people who will inhabit the spaces—right down to their clothes. His trademark is a pursuit of the classic and enduring: “Is something well made? Is the fabric nice? Does it feel good to the touch? Is it going to last, or is it going to be thrown out tomorrow?”

In his work with Stückenschneider Decoration & Design, Stückenschneider has created poolside chairs to

complement the large-scale prints of Vilebrequin swimwear; he's drawn inspiration for draperies from a homeowner's beloved portrait of Benjamin Franklin. He envisions what a space will be used for and who will be in it, then finds little details that make the people look like part of the home.

His own home is no different. He's chosen quality furniture with character and layered details in red, white, and off-white. (The palette was inspired by a Diego Velázquez painting of a Roman Catholic cardinal.) "Whenever I design a project, I'm thinking about the clothes that are going to be worn, the costume, so to speak, that people are going to be wearing when they're in these places," Stückenschneider says. "You're not going to come out to the middle of the Texas countryside in the same clothing that you wear in a Dallas house."

A self-described Anglophile, Stückenschneider favors for his own costume clothing by English and Italian houses—such as Barbour and Loro Piana, respectively—that make traditional sportswear. "I like textures and feeling of fabrics," he says. "That's what means the most to me." It's part of what draws him to Europe, he says: The English and Scots have rich histories of textiles, wool, mills, tartans, plaids, wovens; the Italians are renowned for their fabric houses and bespoke creations. (Stückenschneider spent his formative years in London, working for Laura Ashley at the peak of the brand's popularity.)

Stückenschneider is fascinated by leather—particularly suede, most notably suede shoes. He wears Ferragamo loafers and driving moccasins, khaki trousers, velvet pants and jackets in the winter, off-white linen in the summer, and the occasional pair of jeans—always with a

crisp white shirt. “You relax, and you freshen it up with jeans and loafers and a red vest so you don’t look too out of place.” There’s no black, no gray in this look.

The designer builds his wardrobe as he does his home designs: for staying power. “I have pieces of clothing in my wardrobe that I bought 20, 25 years ago, when I was in college, that I still wear,” he says. “I rarely throw clothing out unless it’s been worn to death.”

His highly detailed style, radiating quietude and longevity, is expressed in clothes and homes that look just as appropriate now as they did in the ’50s or ’60s and will likely look that way in another half century: “I don’t believe that, when you come into a room, a sofa should scream,” he says, “nor do I believe that clothing you wear should scream.”

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Kae M. Petrin

Editorial assistant Kae M. Petrin edits the health and home sections and writes about identity, social equity, and the wild things that happen to everyday people. In her free time, she bakes, plays roller derby, and rides

motorcycles.

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