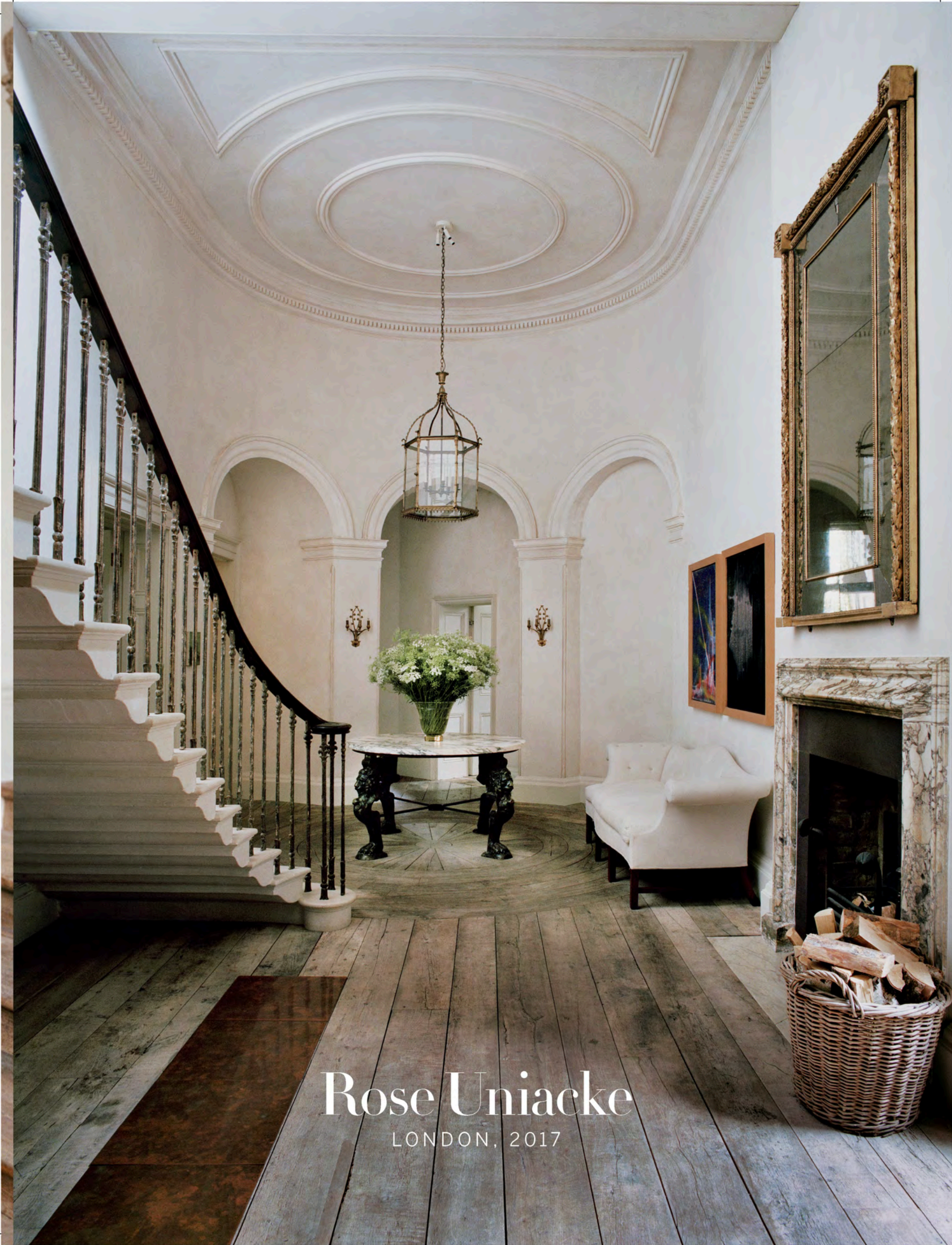


A collage of fashion and interior design elements. On the left, a red jacket hangs on a hanger next to a yellow and black patterned bag with a skull design. In the center, a teal mirror with a decorative frame is mounted on a wall. Below the mirror, a yellow upholstered chair with a blue and red patterned bag on it is visible. To the right, a small round table holds a white decorative object. The background features orange curtains and a white wall with a gold-colored decorative border.

MOGUE LIVING

COUNTRY CITY COAST





Rose Uniacke
LONDON, 2017

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Rose Uniacke and her poodle, Errol (*left*), on the upstairs landing of London's Pimlico House, which serves as both family residence and calling card for the antiques dealer and design doyenne. Originally an artist's studio, Uniacke describes the decorating scheme for the home as a "monastery meets Venetian palazzo." The untreated, unpolished, reclaimed-wood floorboards and Carl Andre copper plates (*right*), contrast with the soaring scale and pristine plasterwork of the foyer.

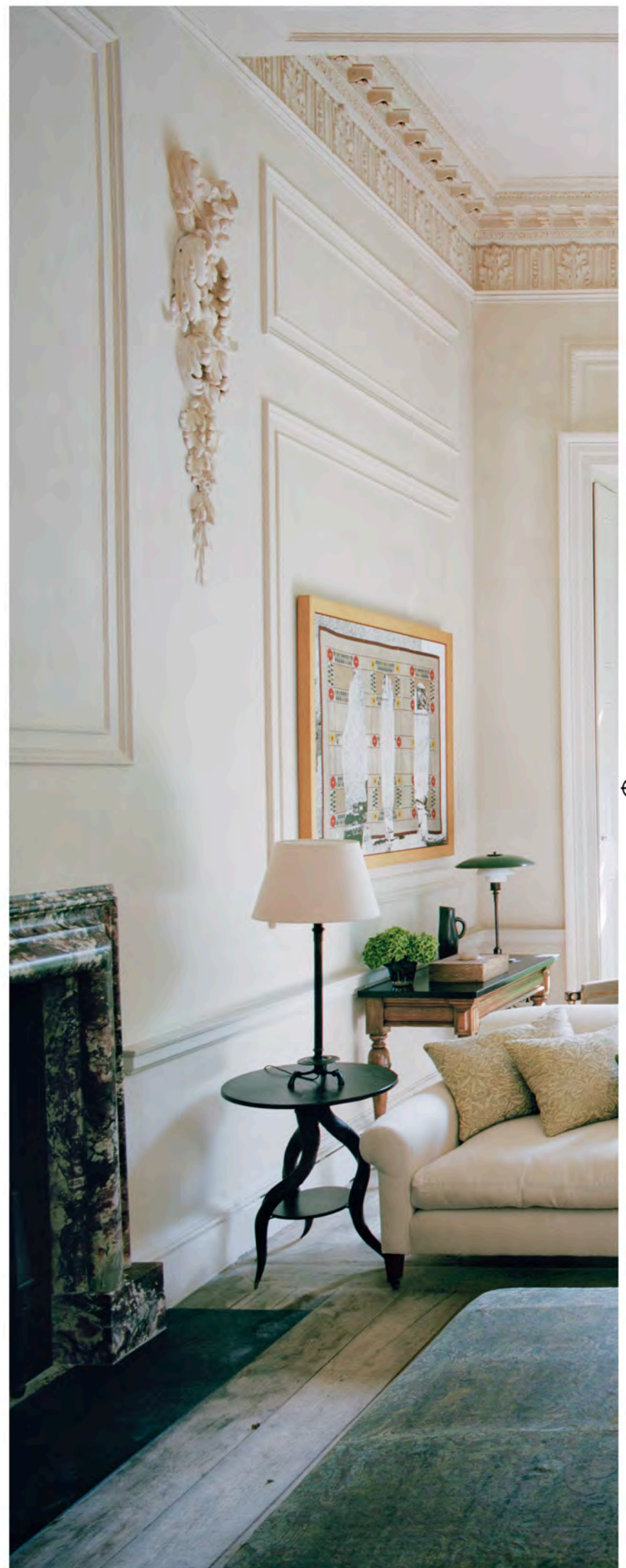
A garden terrace, designed by Tom Stuart-Smith, provides a verdant background for a blanched living room where Uniacke's cultivated eye for antiques is on display, with a 1920s acanthus-leaf toile chandelier by Maison Baguès, a Blüthner baby grand piano, and a sofa and ottoman set from Uniacke's namesake line.

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ollow the logic of the street numbers and this house is in the wrong place. But once you spot the understated exterior, there's no mistaking its distinctive stamp. While its neighbors are painted the glossy cream characteristic of the smarter swaths of central London, here the facade has a patina as matte and subtly mottled as an ostrich egg.

The house, owned by antiques dealer turned interior designer Rose Uniacke, opens into a hallway almost stately in scale: a sweep of stone stairs, a fireplace, a work by Carl Andre (two copper plates) posing as a rug. Commissioned by the society portrait painter James Rannie Swinton in the late 1850s—and thought to be the first purpose-built artist's studio in London—it was designed with impressive proportions, the better to cultivate wealthy patrons. Several incarnations later, it has been reimaged as a generous twenty-first-century family home, but one that also blurs the boundaries between stage and sanctuary, professional and private lives. The decorating theme Uniacke devised, she says, is "monastery meets Venetian palazzo."

Dressed in a low-key navy silk shirt and trousers, with a Botticelli fall of dark-blond hair, Uniacke leads the way to











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Twin pendant light fixtures from Uniacke's collection hang in the sunny kitchen (*left*) with reclaimed-wood cabinetry. An early Mughal rug adds a touch of exoticism to the upstairs living room (*right*) illuminated by a 19th-century antique gilt-bronze chandelier by Adolphe-Victor Geoffroy-Dechaume and a set of woven chairs by Schlegel.

A George III armchair and fireside seating can be found in the master bathroom (*left*), where a marble tub offers views of a neighboring church. A pair of 17-century Charles II Japanese Export lacquered mirrors (*right*) hang above the fireplace in the whitewashed master bedroom, and a 19th-century French chandelier is overhead.

a theatrical winter garden that could have been lifted from a Cinecittà set: Tangles of leaves ascend to exposed wooden beams, and an invisible door is painted to match the brickwork. Another door leads into a firelit drawing room furnished with Uniacke's own curvaceous sofas and chairs, upholstered with Whistleresque subtlety in a rich palette of stone-colored monochromes balanced by off-white walls and anchored with a black lacquered piano. On the wall, a Gerhard Richter painting of a chandelier is echoed by the ceiling fixture. The effect is spare, sumptuous, and deeply seductive—an otherworldly environment in which contradictions thrive: austere and atmospheric; raw and luxurious; grand and intimate; rigorous and relaxed.

Uniacke lives here with her husband, the stellar film producer David Heyman (whose credits include the Harry Potter films, *Fantastic Beasts and Where to Find Them*, Alfonso Cuarón's *Gravity*, and *Warriors*, a Chinese action movie starring clans of forest-dwelling cats), and their eight-



year-old son, Harper. A floating constellation of extended family comes and goes, including Rose's four children from her previous marriage. (Now in their 20s and early 30s, they are, respectively, students, an associate film producer, and a restaurateur.)

Completed five years ago—with ongoing updates—the house established Uniacke's reputation as one of Britain's leading interior designers, acclaimed for her ability to materialize a rare combination of sophistication and ease. "There's a directness but also theatricality," says her friend *Vogue* Contributing Editor Miranda Brooks, who notes Uniacke's meticulous attention to detail. "If she's going to do something, she follows it through to the source. When she studied acupuncture, she actually went to China to do it."

"I live in a wonderful house," says Ben Evans, director of the London Design Festival, who is married to the British architect Amanda Levete, "but I would pack my bags in an instant and move in there. There's a restrained elegance, but it's

also really comfortable—that's a very attractive combination."

The willowy Uniacke is a charismatic and intriguing mix of poised and girlish, bluestocking and waif, as discreet as the house is grandly understated. She is much more comfortable talking about a historic wallpaper or the hinge in a tea cabinet than about her clients, and scrupulously avoids anything that could sound ostentatious. Perhaps this is one reason she has acquired a roster of consequential customers on both sides of the Atlantic. Recently completed jobs include a West Coast house furnished with a significant collection of twentieth-century furniture; an eighteenth-century London town house as the company HQ for perfumer Jo Malone; and Mount Stuart, the flamboyant Victorian Gothic Revival party palace owned by the Marquess of Bute. She joined two row houses in Notting Hill for Peter Morgan, screenwriter of *The Crown*, and has just finished a Holland Park mansion for David and Victoria Beckham, an estimated \$6 million renovation of a grade II listed house over several

The screening room is outfitted with seating that includes a sofa and armchair designed by Uniacke and Philip Arctander's mid-century Clam Chair in sheepskin—an ideal space to watch one of Uniacke's film-producer husband, David Heyman's, many blockbusters.

years. The interior designer's baton passed from Kelly Hoppen to Uniacke partway through the project, which purportedly spawned some 50 planning applications.

Current and future work includes the renovation of a beach house on the west coast of France for a surf-loving celebrity, a newly constructed modern residence in the South of France for a musician, and the refurbishment of a luxury train that runs through the Scottish Highlands, a Caledonian sister to the *Orient Express*.

Uniacke was brought up outside Oxford, and attributes her early interest in design to this rarefied environment ("You get used to superior architecture") and the influence of her mother, antiques dealer Hilary Batstone. "We lived in a house that was very comfortable," she recalls. "You wanted to be in it. It was old, but my mother added an extension in the seventies that was very contemporary. It was clever in the way the old flowed into the new." Uniacke studied philosophy at University College London, then went to work in a furniture-restoration workshop. "It happened to be very good, and I was exposed to lovely things, beautifully made, beautifully finished. Painted furniture, lacquer, gilding—just learning about what that is and how it's done."

Moving to France in the mid-nineties with her first husband, Old Etonian businessman Robie Uniacke, Rose honed her eye buying antiques for her mother's store. She bought the premises for her own shop and design studio the day Harper was born. Here a constantly changing collection of furniture and textiles reveals her wide-ranging tastes, from early English to twentieth-century French and Scandinavian, from Imperial Chinese to Regency and Arts and Crafts, alongside Uniacke's own furniture collection of sculptural marble tables, generous sofas, and subtle lighting.

The common factor is simplicity and strength, natural materials, muted colors, warm textures, and good craftsmanship. "There was never, ever a plan," says Uniacke of her expansion









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A glass roof conservatory (*left*) brimming with potted white moth orchids and lush greenery creates a sun-filled winter garden within the urban town house where Diego Giacometti chairs are set around a 19th-century table. In the family's sitting room (*right*), 17th-century Sicilian tapestries flank the fireplace, and an 18th-century Italian marble console table sits nearby. Suspended above is a 19th-century tiered "fountain" chandelier attributed to the Spanish Royal Glass workshop.

Errol naps under the Uniacke-designed oak-top table surrounded by Kaare Klint's "Red Chairs," c. 1928. Above hangs a Yayoi Kusama *Infinity Net* painting (c. 1960).

into decorating, which began "when someone asked me." Her business is now split about fifty-fifty between the shop and the design studio, and, she says, "both sides feed off each other."

"Pared-down can be cold, but with Rose it isn't," observes Chrissie Rucker, founder of the White Company, who has just completed her second project with Uniacke. "She sometimes talks about her taste being slightly monastic, but it's not like that for me. She can be quite beautiful and delicate, she mixes old and new, and she has such a great eye for antiques. There's almost nothing she's put in front of me that I haven't liked."

Of her own house, "We spent a lot of time getting the flow right," says Uniacke as she takes me on a tour. Its conversion was an epic undertaking that included turning five former basement apartments into a swimming pool and hammam. The original painting studio is now a screening room for Heyman, lined in artist's canvas in reference to its former life. A table laid for dinner is dressed in linen and old glasses with the extravagance of a Dutch still life, and a pantry-size walk-in refrigerator holds dishes prepared for the meal.

Film producer Mel Agace, who has known Uniacke for 30 years, notes that "Rose is equally comfortable hosting a meal on the kitchen table as a party for 150. The house is the perfect backdrop for entertaining because you can roam, sit, talk, relax. Nothing is too precious. The interiors have a robust quality that is made for real family life." Back in the drawing room, Uniacke explains her philosophy. "Everything has to have an obvious function, so that you are not repeating yourself in a big house," she says. "I am absolutely determined rooms should be used and not left as showrooms. Each one has to have a real value. This room has sun in the afternoon; it has access to the garden. It has all sorts of reasons why you want to be here. There's no television; it's a piano room, a peaceful space, and welcoming." And that's the heart of it: The elusive art of creating environments where people want to be is something Rose Uniacke has emphatically mastered.



