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Pieces from Uniacke's bespoke range – vast sofas, tables and elegant lighting – feature throughout. “My own collection started with cashmere blankets. When I couldn't find what I wanted, I designed my own. The same goes for the furniture: there are versions of pieces I might already own and love – simple designs that have a classical reference – as well as modern pieces, made using traditional techniques.”

Uniacke says that even growing up, she loved furniture and that she reorganised and repainted her own room often. Her mother was an early influence: “She had very good taste and her houses were always beautifully done, without being precious.”

Her own home is a splendid 19th-century house in London spanning 1,300 sq m, that she shares with David Heyman, producer of the Harry Potter films, and their children. Built in 1861, by the time Uniacke and Heyman bought it in 2007, it was in a bad state of disrepair, its

vast proportions dauntingly bleak and unfriendly. Not that this phased Uniacke: one of her great skills is to turn enormous spaces into comfortable rooms with a minimal aesthetic. “One has to consider how a space flows, now to address the imbalances: what does it lend itself to? Does it need more complexity? Where is its heart? My house has high ceilings and lots of space, and those considerations, and many more, got fed into the finished look.”

Pushed to choose someone as her inspiration, she cites Eugenia Errazuriz (1860-1951). An influential tastemaker who favoured clean and spare but elegant interiors, she was also a muse for artists including Picasso and John Singer Sargent. For her, elegance was the elimination of the superfluous: “Throw out and keep throwing out,” she said. It's a credo that has served Rose Uniacke well. **A**

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ABOVE: The lushly planted courtyard conservatory in Uniacke's Pimlico home, a 19th-century house of stately proportions