

# ARCHITECTURAL DIGEST

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## THE POWER OF **Style**

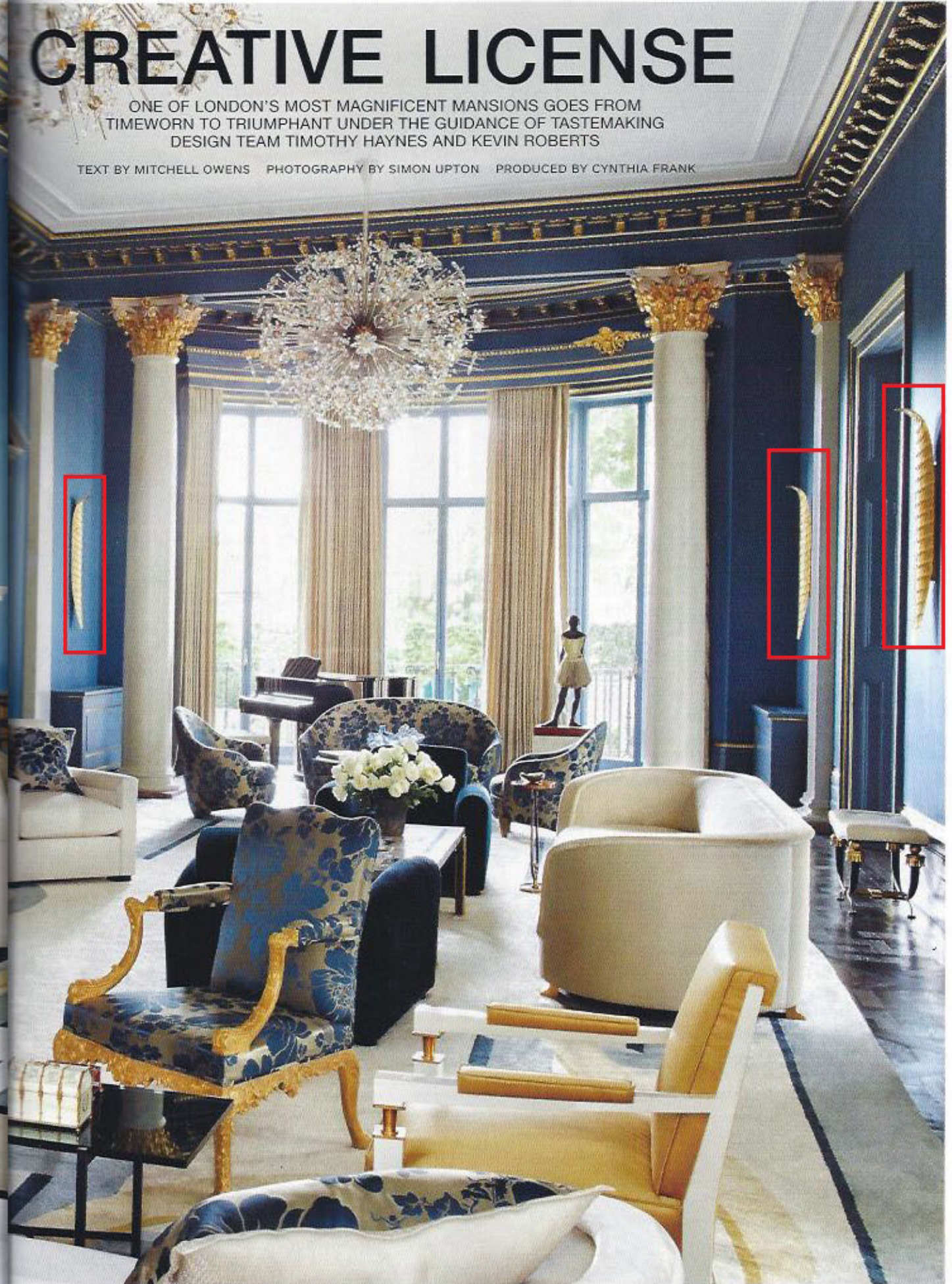


**INSPIRING HOMES AROUND THE WORLD  
A ROMANTIC FRENCH GARDEN  
SPECIAL REPORT: BREATHTAKING NEW ARCHITECTURE**

# CREATIVE LICENSE

ONE OF LONDON'S MOST MAGNIFICENT MANSIONS GOES FROM TIMEWORN TO TRIUMPHANT UNDER THE GUIDANCE OF TASTEMAKING DESIGN TEAM TIMOTHY HAYNES AND KEVIN ROBERTS

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Custom-made Lobmeyr chandeliers sparkle in the sitting room of an 1850s London mansion, which was renovated by the interior design firm Haynes-Roberts in collaboration with Stanhope Gate Architecture. The 1932 Picasso nude above the mantel is flanked by vintage Murano-glass sconces from John Salibello, and the walls are sheathed in a Rubelli satin. In the foreground, a George II gilt-wood armchair covered in a Lelièvre fabric is grouped with a circa-1932 FontanaArte cocktail table and a pair of Jacques Quinet armchairs in a Manuel Canovas silk blend. An Edgar Degas dancer sculpture stands by the window. For details see Sources.



The homeowners turned out to have as much appreciation for spirited revisions as Beit did—though it's anybody's guess what the baronet would have made of the gold-tiled basement swimming pool and monogrammed hammam. (Because these additions were underground, they did not run afoul of preservation rules.) In the entrance hall, the 1850s columns have been lacquered coal-black, recalling the famous Purbeck-marble ones at London's 12th-century Temple Church. Their striking darkness gives a distinct coherence to the heroic space, relating the columns to the staircase's iron balustrade and the floor's Belgian-bluestone inserts.

Blue, gold, and cream tie together the adjacent sitting room (once the music room) and its glamorous yet convivial assemblage of art and antique and vintage furnishings—a Picasso nude, 19th-century English consoles, midcentury chairs by Jacques Quinet—scattered beneath supernova chandeliers. The bespoke carpet features a motif inspired by the lace patterns of textile magnate George Moore, the mansion's first owner—patterns that also sparked the property's parterres, created by landscape designer Deborah Nevins.

For the dining room, Haynes-Roberts lavished the walls with Nile-green paint and embellished its

papier-mâché details with palladium leaf, an effervescent palette that harks back to the room's glory days; silvered chairs add an Art Deco touch that further nods to Wellesley and Wills's 1930s makeover. To fill the frames originally made to display Beit's Bartolomé Esteban Murillo paintings—now at the National Gallery of Ireland—the clients asked art-world provocateur Rob Pruitt to paint new works. His glowing color studies, with hues ranging from searing orange to vibrant purple, encircle the room's acrylic Zaha Hadid table like sunsets around an ice floe. One day, the owners say, the Pruitts might give way to other commissions.

And what about the house's best-known feature, the neo-Rococo library? "Our first approach was to make it as fresh as it had been in the 1930s," Haynes says, though ultimately its patina was conserved through gentle cleaning. "It was satisfying to bring the room—indeed, the entire house—back to life while respecting its history." The clients wholeheartedly agreed. They even went so far as to track down the long-absent 1734 Jacques de Lajoue capriccio that inspired the library's fanciful scheme, returning it to its rightful place above the faux-marbre mantel. Surely somewhere the last Beit baronet is beaming. □

**Above:** A niche in the pool area is furnished with Mario Ceroli seating and a Michel Mangematin cocktail table, all from Rose Uniacke. The grotto chairs are 19th-century Venetian, and the pool is clad in Bisazza tiles.