



**AT HOME WITH
JULIANNE MOORE**
THE MOVIE STAR NEXT DOOR

A WOODCH LANTERN
ILLUMINATES MOORE'S
LIVING ROOM, FORMERLY
HER HOME OFFICE. MARTIN
EISLER CHAIRS FACE A
GEORGE NAKASHIMA
COCKTAIL TABLE. MACRAME
WALL HANGING BY SALLY
ENGLAND. PAINTING ON
LEFT BY FRIEDRICH KUNATH.
OPPOSITE MOORE, WEARING
A MILL LOTAN PANTSUIT,
ON A VINTAGE CHARLES
WRIGHT FOR KNOX SOFA.
FASHION STYLING BY
SACHIN WIKRUS. FOR
DETAILS SEE RESOURCES.



TEXT BY **MAYER RUS**
INTERIOR PHOTOGRAPHY BY **FRANÇOIS DISCHINGER**
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STYLED BY **MICHAEL REYNOLDS**

Flip the Script



By shuffling the arrangement of rooms,
Julianne Moore brings new life to her beloved
New York City townhouse



he word *normal* doesn't get a lot of play in glossy shelter magazines. It has the slightly pejorative connotation of something ordinary—the antithesis of the magic and wonder that fabulous design is meant to inspire. Yet, when one enters the Manhattan home of actress Julianne Moore, the first impression is of surprising normalcy. Teenagers buzz about, doing whatever it is that teenagers do, and dogs bark affectionately for attention. The

rooms possess the kind of engaging hominess that emerges, seemingly without effort, in spaces where someone has paid close attention to proper scale, proportion, and period detail. There is no indoor lap pool, Turkish-style hammam, James Turrell sky-space, or any other conspicuously lavish signifier of luxury. It feels like a home—delightfully, anapologetically normal.

"For years I dreamed about living in a townhouse in the West Village," says the Oscar-winning actress, who lights up the big screen this fall with a hat trick of high-profile films: Todd Haynes's *Wonderstruck*, George Clooney's *Suburbicon*, and Matthew Vaughn's *Kingsman: The Golden Circle*. "The first time I walked into this one, I knew this was it—I fell in love," Moore recalls. That was 15 years ago. At the time, the five-story house had been carved up into apartments, but the original front-and-back-parlor configuration was intact, as were the floors, shutters, fireplaces, and staircase. "There was enough character left that we could bring the house back to its Greek Revival roots without destroying the soul and texture of the building," Moore says.

Before the renovation began, Moore married her longtime partner, writer/director Bart Freundlich, in the garden at the rear of the house. Both of their children—Cal, now 19 and a sophomore in college, and Liv, a 15-year-old high school student—were present for the low-key ceremony, effectively putting the family's stamp on the property even before the

IN THE KITCHEN, A JACK PIERSON PHOTOGRAPH HANGS ABOVE A CUSTOM-MADE CABINET BY IVORY BUILT WITH YOLA SINK FITTINGS. CUSTOM TABLE, VINTAGE FRENCH CHAIRS AND MOROCCAN RUG OPPOSITE IN THE SHAWYR BERSON-DESIGNED GARDEN, AN ALMA ALLEN SCULPTURE STANDS AMID THE BROOMWOOD.



A NIAN GOLDIN PHOTOGRAPH HANGS IN THE MASTER BATH. KOHLER TUB WITH CAPIRANA MARBLE SURROUND; GROHE FITTINGS. CABINET BY WILLY VAN DER MEEREN. OPPOSITE A CUSTOM-MADE BED SETS ON AN ODEGARD RUG. TRIANGLE CHARLOTTE PERRAND STOOL; PANKO TYMELL FLOOR LAMP; ANIEL EINAR HJORTH CHAIR; DAVID ARMSTRONG PHOTOGRAPH; WYETH SCENES.

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