

RENOVATE YOUR WORLD

**MEG
RYAN**
AT HOME IN
MANHATTAN

SPECIAL SECTION:
**DREAM
KITCHENS**

65

STYLISH IDEAS



Bentwood chairs from Lee Calicchio surround the dining room's custom-made bronze table by Maison Gerard. Salvaged lantern and mantel from United House Wrecking.

Opposite: In the front hall, Ryan wears a Misha Nonoo jumpsuit with a cuff by Arme de l'Amour. Killim by Beauvais Carpets. For details see Sources.



Fabrics by Rogers & Goffigon cover the living room's sofas and ottoman. Pendant from John Rosselli & Assoc., custom-made rug by Holland & Sherry.



California and moved back East, where she rented various apartments around Manhattan. It was while she was living in her fifth rental, with her daughter, Daisy True, that Ryan decided the time had come for something more permanent.

Strangely enough, Ryan first encountered the loft apartment she now calls home around 15 years ago, when she attended a party there. She forgot all about it until she was on her house hunt and stepped back through the door. "I remembered immediately having been there. It was all quite different back then, and the space had been through many eras. At one point Cindy Sherman had used it for her photo studio. In fact, what's now my coatroom was her darkroom. But even when I had visited all those years ago, I was amazed by the volume. It was like so much of New York: cinematic. That's what attracted me. And that's what I wanted to work with."

Ryan enlisted architect Joel Barkley and designer Monique Gibson to help realize her vision. "I told Monique I am at a point where I love the layers of my life and wanted to work with that idea," Ryan says. "I never used to be sentimental. But now I see the beauty of layers, of having the periods of your life come together in harmony."

Gibson says that working with Ryan was a rare pleasure. "Meg's super-knowledgeable about design and interiors. She could be a designer! She's got great instincts. And the space represents her spirit. When you go to Meg's house for dinner, she answers the door barefoot, and the house has that kind of immediate intimacy that sets you at ease. That's all her."

The actress has been picking up bits and pieces for decades, scouring vintage-furniture stores from San Francisco to Asia, wherever she was shooting on location, and she wanted to bring those beloved finds together in this home. She also asked Barkley to help her break down the loft into smaller spaces where she and her daughter, now 11 years old, could curl up and read, watch a movie, or write. "This home feels representative of me right now," Ryan says. "The itinerant life of an actor? I'm tired of that. I want a home. And this is it." She smiles that smile—dimples and twinkles coming at you—still heart-crushing, still crush-inducing.

Ryan looks out toward the dining room and pauses. "Hold on. I want to show you something." She walks out and a moment later returns holding a small glass jar that contains assorted shirt buttons. She places it in my hand and smiles. "You know how they say spaces tell you what they want to be? It's amazing what you learn about old spaces when you work with them. When my contractor finished renovating, he gave me this jar. It's all the buttons he found hiding in the cracks of the original wood floors. They'd slipped in there when the place was used for garment manufacturing at the turn of the last century. I love it. It reminds me of the layers and lives of this place, this space." □



Ryan's newly released directorial debut, *Ithaca*, plays in the media room, which features a bronze-footed sofa by BDDW and a grouping of Scandinavian pottery from Wyeth.

Bed curtains of a Holland & Sherry wool and a pendant light from Olde Good Things hang in the master bedroom. Arts and Crafts chairs by George Henry Walton, cocktail table by Jacques Adnet, rug by RH.

