

# LUXE

THE CHICAGO HOME REDEFINED™



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## PERFECTLY COMPOSED

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ALTHOUGH IT'S ON THE TOP FLOOR OF AN ELEGANT, FAIRLY NEW GOLD COAST MID-RISE IN CHICAGO, NANCY AND GLEN TRAYLOR'S HOME FEATURES A RICH LOOK AND PATINA LAYERED OVER DECADES, EVEN CENTURIES. The mélange of antiques and reproductions, set in exquisitely proportioned and detailed architecture, was meticulously orchestrated when the space was a mere shell.

In fact, before a plan was even set to paper, the architect inventoried all of the couple's furnishings from their suburban three-acre estate, designating which pieces would move, to ensure proper placement. Architect Phillip Liederbach explains, "Every square inch is precious. A solid understanding of domestic architecture was required here." Liederbach was involved early enough to be able to customize the exterior space, as well, introducing French doors leading to a loggia and a pair of curved bays.

A splendid collaboration occurred between the architect and the interior designer, who happens to be the homeowner. With a penchant for traditional 18th- and 19th-century European style, Nancy Traylor has long been a collector with a passion for wood carvings, bronzes and porcelains. She has scooped up antiques from Sotheby's in London, the *Marché aux Puces* in Paris, and the south of France.

With a deft hand at mixing damasks, woven tapestries, dupioni silk and sumptuous trims, such as bullion fringe on pillows, double ruffles and tassels on draperies, Nancy understands that "you need to know what is enough." One thing the two agreed upon immediately: With so much to regale the eye, layering was in order, starting with the foyer. "It's a very French device," describes Liederbach. "Rather than having everything happen at once, we have this anteroom space, which creates its own drama," gathering strength from the stone floor, vaulted ceiling and walls faux-painted to look like stone block, mimicking the home's exterior.

<b>ARCHITECT</b> Phillip Liederbach	<b>HOME BUILDER</b> Stephanie Ruder
<b>INTERIOR DESIGNER</b> Nancy Traylor	
<b>BEDROOMS</b> 3	<b>BATHROOMS</b> 4
<b>SQUARE FEET</b> 3,500	





#### GOOD READ

Gold-rubbed, black-finished chairs upholstered in red Kravet leather pull up to a high-gloss, inlaid Italian mahogany table. A pair of silver pieces is from an antique market in Nice.

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One feature that helps to organize the space is the ceiling treatment: painted beams punctuated by corbels, combined with the formality of classic moldings. "It was inspired by a ceiling in a house that Frances Elkins did in Montecito, California," he points out. "There are a lot of strong connections to rooms, which flow into one another, but we didn't want them to be blurry."

The ceiling treatment also serves a secondary purpose, disguising roof drains and air-conditioning ducts. The carved stone fireplace, which is on axis to one in the library, is a reproduction of a late 19th-century mantel designed by Scottish architect Sir Robert Lorner.







**NATURALLY RUSTIC**

An iron chandelier anchors a marble-topped hickory island. Above the La Cornue range, on a stove hood designed to look like a hearth, is a 19th-century German wood carving.





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Furnishings blend periods and styles. Flanking the fireplace are a pair of 19th-century Louis XV chairs, upholstered in their original tapestry, and to one side is a shimmery folding screen crafted from a 19th-century painted panel. "I wanted to create the feel of an upscale, sophisticated Parisian apartment," says Nancy.

A large opening opposite the mantel frames a "dueling" fireplace in the library, a room clad in long leaf pine, which lends warmth. "We wanted the library to have a Georgian feel," says Liederbach. He adds that the thickness of the bookshelves and arches not only lends substance, but also provides hiding places for ductwork and electronics equipment. One end of the library centers on dining, when needed. "We thought it would be more memorable to dine in a room surrounded by books, objects and collections," he explains.

#### GARDEN SETTING

Hydrangeas, one of Nancy's favorite flowers, spill over the Rose Cummings fabric, which dresses Amy Howard's Juliet four-poster bed. Walls are faux painted with a trellis motif, echoed in a bamboo pattern on the custom Stark rug.





**BY THE BOOK**

Arches set off a parlor grand piano and the dining area at the opposite end of the English-style library. The ceiling has a crown with two-foot plaster cove molding, which helps bring down the room's scale, creating intimacy.









#### WORLD CLASS

Carved 18th-century French walnut doors, which once belonged to a shipping magnate, are from a *château* in Marseilles, France. Above the mantel is an 18th-century Irish Chippendale mirror. The rug is a custom Aubusson needlepoint.



**MIRROR IMAGE**

A special anteroom designed for a 1930s eglamourise mirrored vanity is the focal point through the master bath. The symmetry of the elegant plan is underscored with faux marble painting by Peter and Rudy Franz, and creamy limestone crisply contrasted with black.







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Just as the living room and library work formally en suite, so do the kitchen and family room, informally. "The idea for the kitchen was to create a space for cooking as well as socializing," says Liederbach. "I can cook, and everybody can be part of it," says Nancy.

Accommodating Nancy's desire for a big island and a breakfast room, Liederbach created a niche for a 60-inch dining table by pushing out one wall in a curved bay. Another distinctive architectural feature is the stonework on the sink wall. A trio of mullioned windows is framed by thick, German, beveled limestone with a depth of nearly nine inches. The Gothic arch detail is repeated at the stove, designed to have the presence of a hearth. Southern yellow pine ceiling beams lend a rustic flavor. "We wanted the ceiling to have a more casual aspect," says Liederbach. The beams resemble structurally heavy timber, in the style of French rural architecture.

#### STYLE SELECTION

This antique-gray gesso chair is a tribute to early 18th-century hall chairs, which were featured throughout summer homes and were typically made of mahogany. *Thomas Hope Hall Chair*, \$3,050; [smith-watson.com](http://smith-watson.com)







**FANCIFUL FRAME**

An iron canopy, draped with Kravet outdoor fabric, frames a French-style metal farm table and chairs. Custom lattice and landscape design is by Craig Bergmann, nodding to Nancy's palette request of pinks and different shades of green.





#### ABOUT FACE

While the loggia was part of the original façade design, architect Phillip Liederbach replaced a glass curtain wall with French doors, which lead out from the living room.

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In the family room, there's a transition to an exposed timber frame, a system of beams and purlins that look like plaster was removed to expose the framework. The room's proportions particularly suit large-scale furnishings. The wall opposite a 17th-century tapestry was designed to showcase a massive 18th-century Irish, carved pine hunting table.'

The private spaces of the home are less expansive. The lush use of fabrics to upholster walls and canopy beds reinforces their intimate mood. Even the penthouse terrace feels like Provence. "The place has soul," beams Nancy. "It's elegant, warm and livable." **L**