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from the editor

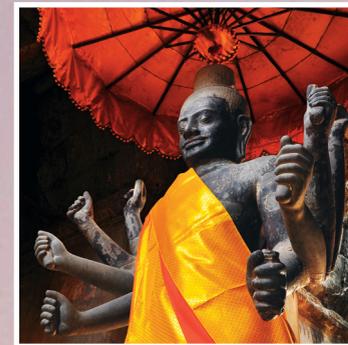
Before **Jo Marie Lilly** was the subject of our third issue's main feature, she was our boss. For more than a decade, her creativity and personal style inspired artists, designers, writers, and photographers to bring you the best in catalogs and online – and every Christmas, we gathered for a party at her home. I'll never forget the first time I saw it; it was obviously a "feature home" but this magazine was just a gleam in someone's eye...so we waited. I hope you'll agree it was worth the wait, and the 12 pages.

More rooms, more personal style: the **winners of our first Room Contest** begin on page 22. Our Design Team had a tough time choosing just three, so we picked four out of over 100 images entered. In making our final decisions, we focused not just on decorating quality – there were so many beautiful rooms! – but on personality, variety, and inspiration.

Let us know what you think, and what you'd like to see in future issues! *-Karen Muncy*



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PERSONAL HISTORY,
 GLOBAL TRAVEL,
 AND INNATE STYLE
 WEAVE A TAPESTRY
 OF COLOR, WARMTH,
 AND CHARACTER
 IN THE HOME OF
 JO MARIE LILLY
 & BRUCE MUELLER.



ABOVE: Jo Marie Lilly on the brick-and-stone porch. LEFT: A vintage Asian altar table is flanked by classic slatback chairs. "We were walking down a street in Paris when we saw the African scenario in a shop window," she recalls; they immediately bought the lion-on-canvas and the elephant and giraffe figures. Candle sconces are vintage tole.

It was pretty much love at first sight – the real estate version. “We knew immediately” that the red brick house was The One, recalls Jo Marie Lilly. “It took us about 15 minutes to decide to buy it.”

Built in 1938 by the family that owned a nearby bakery, the house combines architectural character and a flow perfect for entertaining. The living-room mantel was made in Germany specifically for the house, and the dining room’s crystal chandelier, along with glowing walnut millwork reflected the original owners’ attention to detail and craftsmanship. “We’ve tried to compliment the Old World feeling, while making it feel like us,” Ms. Lilly explains. Working room by room, it took about three years to make the updates, including adding space and modern conveniences to the kitchen.

inspired? get this look. *see page 16*



A drop-front desk with pediment-topped hutch dominates the living room. LEFT: With its stucco-textured walls, inset leaded-glass windows, and original walnut molding, the living room has been the setting for two weddings and countless parties. The mantel was made for the house by craftsmen in Germany. ABOVE LEFT: Reflected in the entry’s carved sunburst mirror is artist James Gilbert’s pink “Life Vest.”



Beneath a crystal chandelier original to the house, the trestle dining table is surrounded by ladder-back side chairs and host/hostess wing chairs in an elegant pheasant print. A collection of vintage Majolica plates serves as dimensional artwork. OPPOSITE PAGE: Contemporary art by Joe Harris contrasts with vintage porcelains and an elaborately carved antique sideboard with cabriole legs and ball-and-claw feet.

What makes the house so engaging is its magical mix of family heirlooms, modern art, treasures from their travels, and finds from Ms. Lilly's years with Horchow and Neiman Marcus Direct (she recently retired as senior vice president for creative services). "I love the juxtaposition" of contemporary and traditional, she says, pointing to James Gilbert's pink "Life Vest" in the entry, and the Joe Harris painting above the dining room's classic carved buffet. But there is vintage art, too: a pastel of Ms. Lilly as a child was painted by Emily Guthrie Smith, a well-known midcentury Texas artist.

"I use the Majolica collection as artwork," she says of the colorful ceramic plates arrayed above a sideboard that holds a tableau of covered sterling-silver butter dishes. "I started with the cow-finial dish and we just became fascinated with them. We have a great time looking for them at antique shows" (and, more recently, in the Estate Collection at Horchow.com). Blue-and-white porcelains, displayed throughout the house, started with two antique vases purchased long ago from Horchow, and grew over the years to include newer versions.

inspired? get this look. *see page 16*



She and husband Bruce Mueller have traveled to all seven continents – “I’m always looking, and I’m a shopper at heart” – but Ms. Lilly’s family has been a closer-to-home source of many intriguing pieces. “Two chairs in the sunroom were grandmother’s,” she recalls, “and the small settee in the entry was great-grandmother’s; she came here from England in 1898 and brought the Victorian bamboo bed – it’s been in four family homes before mine.” Part of a suite that includes a dresser, vanity, and bookcase, it is a stellar example of the style and period; Ms. Lilly notes that two museums have contacted them about acquiring it for their decorative arts collections.

inspired? get this look. *see page 17*



The striking Victorian bamboo bed is an heirloom brought to the U.S. from England by Jo Marie's great-grandmother. The bolster pillow is covered in Suzani-embroidered fabric. The childhood portrait was painted by Texas artist Emily Guthrie Smith. LEFT: A tableau of family photos beneath a carved wood lamp.





**inspired?
get this look.** *see page 17*

LEFT: In the breakfast room, antiqued cross-back chairs echo the cream-colored paneled walls. Flat-weave rugs add color here and in the kitchen, which they expanded by incorporating the old butler's pantry. RIGHT: Mr. Lucky the orange cat, found by Bruce Mueller in a nearby park, descends the stairs beneath an ancestor portrait of 'The Black Duke' that Jo Marie inherited from her grandmother. BELOW: The cozy upstairs sitting room includes an elegant curved writing desk, a table fashioned from a vintage trunk, and a green rolled-arm sofa strewn with colorful pillows.



“The character of the house attracted me. It has an Old World feeling.”

RIGHT: The sunroom has a Southwestern vibe with serape-striped cushions on a wood bench, a drum table, and a painting by National Cowgirl Museum & Hall of Fame artist Donna Howell-Sickles. The two armchairs, upholstered in medallion-print fabric, were her grandmother's. BELOW: Domino the black cat appears to see the driftwood floor lamp as a scratching post. A red leather recliner beckons for reading (or maybe a nap).

inspired? get this look. *see page 17*



get the look

To help you follow your inspirations from this month's feature home, our design team selected some items that reflect its distinctive mix of heirlooms, travel treasures, and Horchow styles both current and past.



Eden Chair, 899.00; Antique Cabinet, 1240.00; Wall Plates, 200.00; Fleur-de-lis Sconce, 545.00



Cameo, 80.00; Embroidered Pillows, 225.00-285.00; Candle Sconce, 189.90; Porcelain Lamp, 545.00



'Pheasant' Chair, 989.00; 12 Wall Plates, 1574.00; 'Penelope' Chandelier, 495.00; 'Rehan' Rug, 4099.00



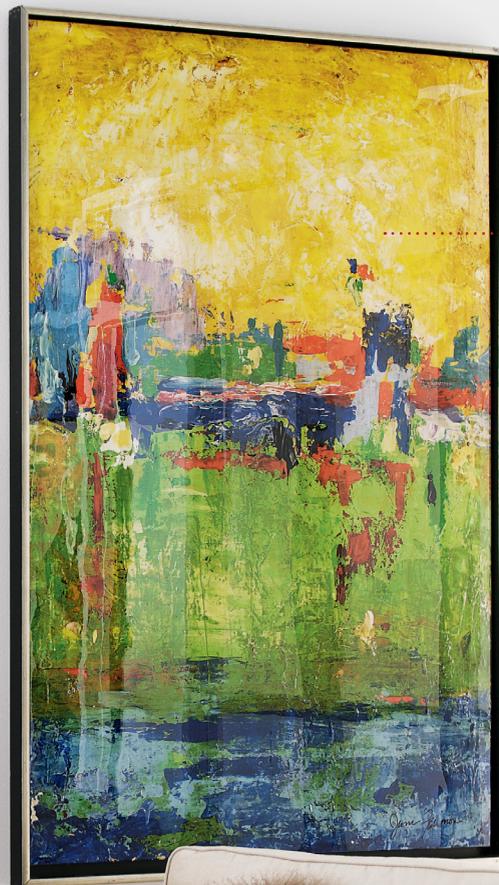
Seaside Chair, **Coming April**; 'Kerman' Rug, 1759.00; Epergne, 385.00; 'Oliver' Chandelier, **Coming April**



Faux Dogwood, **Coming April**; Giclee, 695.00; Console, 1799.00; Porcelain Jar, 285.00



Driftwood Lamp, **Coming April**; 'Java Blue' Pillows, 125.00; 'Naima' Drum Table, **Coming April**; 'Sangria' Recliner, **Coming April**



hang time

HOW TO DISPLAY ART & WALL DECOR



HOW HIGH?

- In hallways and entries, hang wall art at average standing eye level, about 5' 6" from the floor.
- For a large piece, hang so the center of the piece is about 5' from the floor.
- In living and dining rooms where you are likely to be seated, hang wall accents closer to sitting eye level.
- Allow at least 6" when hanging art directly above a sofa or table. It should be high enough to avoid crowding the furniture, yet low enough to enjoy the full effect.
- When hanging two or more works together, such as tapestries and figurative art pieces, mentally divide the wall vertically in thirds and position the art within the lower two-thirds.

PROPORTIONAL REPRESENTATION

- Generally, large works of art balance large pieces of furniture and vice versa, but don't be afraid to mix things up.
- A straight line isn't always desirable: Try hanging several works above a sofa with a curved back, following the curve in positioning the art.
- When grouping wall art, separate them by at least 2".
- An odd-numbered grouping (3, 5, etc.) tends to be more pleasing to the eye than a symmetrical even-numbered arrangement.



GET THE HAMMER

- Decide where you want to hang the wall decor .
- Measure artwork to locate its center.
- Mark the wall where you want the hanger, and don't forget to account for the "drop" of the wire.
- For a grouping, arrange all the pieces first on a table or floor, then sketch an outline to follow in hanging them.
- Use hangers specifically designed for the weight of the wall art. A large or heavy piece may require two hangers, so use a carpenter's level to make sure they are aligned. Use wall studs or special drywall hangers for added strength and security. Use masonry screws for brick walls, and molding hooks for plaster walls. To hang art from picture-rail molding (near the ceiling, typically in older homes), use molding hooks, S-hook hardware, and a decorative chain or cording.

TOP: 'ECLIPSE' PAINTINGS
LEFT: 'CAPTAIN & THE MISS' GICLEE



theshowroom

YOU CAN REACH OUT & TOUCH SELECTED HORCHOW MERCHANDISE AT THESE NEIMAN MARCUS STORES

ARIZONA SCOTTSDALE

CALIFORNIA SAN FRANCISCO (UNION SQUARE)

ILLINOIS CHICAGO (MICHIGAN AVENUE) & OAKBROOK

MINNESOTA MINNEAPOLIS

TEXAS PLANO (WILLOW BEND)

And the winners are...

It required the better part of a day in a conference room with over 100 photos for us to select the winners of our first Room Contest. And in the end, we still couldn't decide on just three – so four Horchow customers have received \$500 gift cards for the rooms shown here.

From a century-old Victorian to a hand-built adobe, a cozy guest retreat to a dramatic black-and-white bedroom, the Design Team chose these rooms for their uniquely personal styles and the passion their owners brought to decorating them.

Julie Sullivan KANSAS

"I had not realized this was a Horchow room, created over time..... The Hope Giclee was actually the inspiration, a focal point above the bed in our master bedroom. Loving glass of all kinds, I couldn't pass up the Blue Wave lamp. I love looking at it from the entry of the room and everyone loves the transparent blue glow! Pulled together with the Designers Guild bedding, the textures of the Zella shams against white quilts and monogrammed ruffled sheets. All reflected at the end of the bed with two mirrored cubes against the swirled Sabrina Rug. Love this room, thanks to Horchow!"



Kathleen Baker-Sangara BRITISH COLUMBIA

"My favorite room is our living room in our 100-year-old Victorian. I did all the design myself and call it "Victorian Glam." The inspiration for the sofa was an Old Hickory Tannery sofa I saw on your site; I had it created in white suede. I then designed the two armchairs. My nickname is Coco so I had to order the glamorous Haute House "Coco" ottoman. The room has touches of silver accents, so the "Flowers" side tables from Horchow were a great choice. Opposite the sofa is the mirrored buffet, from Horchow of course! It looks wonderful with all the silver in the room, adding more light and reflection. Atop the buffet is my beloved Christopher Guy "Silver Swirls" wall art, from Horchow! As you can see, I am a HUGE fan of your amazing furnishings – my entire house is Horchow!"



Diane Moreno NEW MEXICO

"Here are some photos of my very humble adobe abode. I live in a remote area of rustic and harsh beauty. I bought this multi-patterned rug and it has inspired my wall and floor colors. I have done all the work or at least had a big hand in the work, from the rock banco to the faux-flagstone floor. I added a bathroom in 1999, then a tiny dining room in 2003. I'm a craftsperson with tin and wood being my medium but really, my home has been my biggest art project."



Wendy Allan
VIRGINIA

"We wanted to design a guest bedroom for my mother when she came to visit. We were inspired by the boutique hotels we had stayed in while traveling throughout Europe. We started with 'Court of Versailles' bedding from Horchow and also used a gorgeous Horchow Sunburst mirror. Both were major factors in our design plan and we wouldn't do the room without them. We then added the mirrored side table, inspired by a Horchow catalog, for some additional glamour. My mother says that she feels like Thomas Jefferson when she's sitting at the desk. Also, the window treatments are the same treatment that Al Gore used in his office when he was Vice President (the person who designed them for Vice President Gore also made ours)."



“We were inspired by the boutique hotels we had stayed in while traveling throughout Europe.”



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LEAN forward

DISCOVERING NEW DESIGNERS — OR NEW WORK BY ESTABLISHED DESIGNERS — IS ONE OF OUR FAVORITE THINGS. SO IS SHARING THOSE DISCOVERIES WITH OTHER PEOPLE WHO LOVE DECORATING (THAT IS, YOU). SOME NAMES WORTH NOTING FOR 2011. *-Meredith Frazier*



WOODEN URN LAMP

LISA LUBY RYAN
for arteriors

THE IDEA: ARCHITECTURAL ANTIQUES AS MUSE FOR CHIC CONTEMPORARY HEIRLOOMS.

With 25 years as an interior designer, Ryan has developed a European casual style grounded in French, Italian, and Swedish looks — but it's her eye for the unusual found object that informs her lighting.



RED OUTDOOR PILLOWS
(COMING APRIL)

THE IDEA: DON'T LEAVE LUXURY IN THE LIVING ROOM.

Working with fabrics that can "withstand Mother Nature and human nature," Smith creates pillows as rich in color and lavish in detail as those you decorate with indoors. Made by hand using solution-dyed yarns, these pillows are soft and luxurious but repel water and stains, resist mildew, and dry quickly after a downpour.

ELAINE
SMITH

FOUR FRESH LINES WE LOVE NOW



JUSTIN CAMLIN

THE IDEA: FURNITURE THAT'S NOT AFRAID OF COLOR. Camlin begins with exceptional quality — like solid birch and birch veneers. Boxed English dovetail construction and wood-on-wood drawer glides reflect a commitment to fine detailing. Finally: color inside the lines; each piece is finished by hand in North Carolina.



GREEN SCROLL ARMCHAIR, 'ECLIPTIC' CONSOLE

TRINA TURK

THE IDEA: PILLOWS THAT BRING PALM SPRINGS ELAN TO ANY HOME.

Turk began as a fashion designer before branching out into textiles for the home. Inspired by the mix of cultures, architecture, landscape, and lifestyle of her native California, she evokes sun-splashed poolside elegance in her printed and embroidered pillows.



OUTDOOR PILLOWS: PARADISE POOL, TRELIS, PEACOCK



HIGHlights

HOW TO CHOOSE THE RIGHT CHANDELIER

HOW TALL?

Measure the distance from floor to ceiling.

For a living room, bedroom, or other space where you may be walking beneath the chandelier, allow 6 1/2' to 7' clearance from the floor to the bottom of the chandelier. Add about 4" for hanging hardware. Subtract that total from the ceiling height to get the approximate height of the chandelier.

For a dining room, add the height of your table, the distance between table and chandelier (30" to 36"), and about 4" for hanging hardware. Subtract the total from the room height - the result is the optimum height of the chandelier.



HOW WIDE?

Measure the length and width of the room and add the two numbers; the sum is the approximate diameter of the chandelier. For instance, if the room is 12' x 14', then 26" would be the optimum chandelier diameter.

For a dining room, consider the width of your table, too. Aim for a chandelier diameter about 12" less than the table width.



OTHER CONSIDERATIONS:

In a two-story entryway, remember the chandelier's primary purpose is to illuminate the first-floor space. Go for a slightly larger design and position it no higher than halfway between floor and ceiling; in a smaller entry, you should still aim for 7' to 8' above the floor.

Even the grandest chandelier is designed to provide only ambient light. A large dining room will need additional illumination - sconces to flank a door or china cabinet, or a pair of buffet lamps for the sideboard. Floor or table lamps should be added in rooms where you will be reading or working.

OPPOSITE PAGE: JANICE MINOR PIERCED METAL CHANDELIER

THIS PAGE: 'GEORGE II' HAND-BLOWN CRYSTAL CHANDELIER, 'CAPIZ SHELL' PENDANT (DINING ROOM), 'VALENCIA' CHANDELIER (ENTRY)

microbursts

LITTLE TRENDS WITH EXPLOSIVE POTENTIAL



CLOCKWISE FROM RIGHT:
'NUMBERS' NAPKIN RINGS,
'NUMBERS' PLACE MATS
& NAPKINS,
'SPRING GARDEN' PILLOWS,
'WILLIAMSON' CHAIR
(COMING APRIL)

all from French Laundry Home



We've got your number
FRENCH LAUNDRY HOME HAS STYLE WHERE IT COUNTS



Ruffles & flourishes

FEMININE? FABULOUS!



CLOCKWISE FROM ABOVE:
'AUDREY' TABLE LINENS,
MATOUK RUFFLE-TRIM TOWELS,
RUFFLE SHOWER CURTAINS,
'WHITE RUFFLE' BED LINENS

Flight patterns FOLLOW YOUR NESTING INSTINCT WITH BIRD MOTIFS



HAUTE HOUSE 'NICOLLETTE' SETTEE (COMING APRIL)



CLOCKWISE FROM TOP LEFT:
DWELL STUDIO 'PEACOCK DOVE' BED LINENS,
JANICE MINOR 'FEATHERED FRIENDS'
TIEBACKS,
'FLORAL PEACOCK' PILLOW,
'WHITE BIRD' LAMP,
'BLUEBIRDS' TIERED SERVER,
JONATHAN ADLER BIRD BOWLS



FAVORITE THINGS *Ikat*



WHAT

Meaning "to tie or bind," ikat is a method of creating patterns by tie-dying (or resist-dying) fibers before weaving. For double ikat designs, weft and warp fibers are both tie-dyed. Can also refer to the fabric itself.

WHERE

The word originated in Indonesia, but ikat designs are found around the world, stretching from the Far East to South America.

WHEN

Because textiles don't survive for centuries, it's hard to pinpoint how long ikat has been around, but because it is relatively easy to do, it was likely one of the first forms of textile patterning.

HOW TO USE

You can find interpretations of ikat in everything from bedding and rugs to table linens and dinnerware.

-Meredith Frazier

SFERRA 'IKAT' BED LINENS,
SAFAVIEH 'IKAT FIESTA' RUG,
DRANSFIELD & ROSS 'IKAT'
TABLE LINENS,
'JAVA' DINNERWARE,

WE'RE ALREADY WORKING ON THE NEXT ISSUE OF **HORCHOW@HOME**.
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