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A Milestone Birthday

For our 120th B-day bash, we threw a fanciful fete with five pieces from the new Anthony Baratta collection for Thomasville. Bon anniversaire!

Photography by Douglas Friedman
Produced by Sabine Rothman

*What's sweeter, a berry of treats fit for royalty or a tiered table to handsomely display confections of your own? The **Cliff 3 Tiered Table** is made with fine hardwoods and veneers. Champagne wallpaper by Pierre Frey. Antique chandelier, David Duncan. Windows, Marvin Windows and Doors.*

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*A recipe for instant happiness: Chairs in dueling shades of joy. The **Dover Wing Chair**, covered in an in-stock red cotton, boasts bold nailheads that play it straight; the **Reyna Chair**, upholstered in a Kravet linen, employs a feminine scalloped detail (a signature Baratta move!). Fuchsia-striped curtain fabric, Christian Lacroix for Designers Guild. Black and white-striped fabric, Manuel Canovas. Flooring, Exquisite Surfaces.*





*You wouldn't need flowers if you had this shapely lacquered console to smile at you every day. Art Deco-inspired **Dino Sofa Table** in white lacquer. Albery foil wallpaper. Cole & Son.*

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This puppy isn't trying to topple the tower of coupes—he just wants a peek at the Hyport Accent Table's dynamic maple and walnut-veneer compass-rose inlay. Puppy has good taste! Curtain fabric, Manuel Canovas. Striped fabric (used as wallpaper), Christian Lacroix for Designers Guild. Antique rug, Crosby Street Studios. Coupes, Lobmeyr. Antiques throughout courtesy of Bardith, David Duncan, KRB, and Newel. FOR MORE DETAILS, SEE RESOURCES



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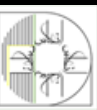
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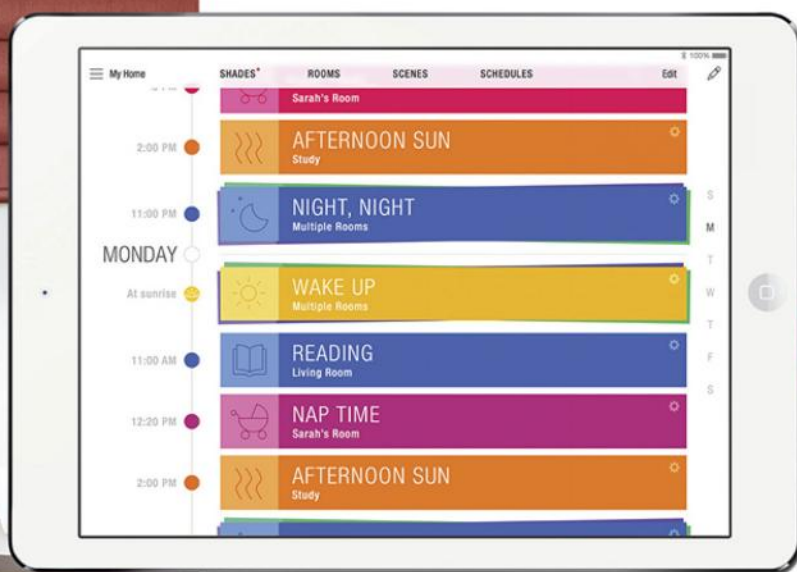


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KK kravet

KRAVET © 2016 Room design by Linther-Hollingsworth



Congratulations House Beautiful on 120 years

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From Our Editor

NOVEMBER 2016 | HOUSE BEAUTIFUL



A GREEK-KEY PATTERN, SHOWN HERE ON FABRICUT TRIM, IS ON OUR LIST OF "THE MOST HB THINGS," PAGE 57.



At the New York Design Center's Mr. Brown London showroom.

I knew fairly early on that we wouldn't do a "greatest hits" compilation for our 120th-anniversary issue—when you're old, you don't need to shout it out. But that didn't stop me from immersing myself in our archives. How better to determine why *House Beautiful* has become America's longest-published home magazine? Why did we alone endure the wars, the Great Depression, and the 2007 housing crash, to now thrive in the digital age? I figured that a romp through our handsome bound copies would provide epiphanies—and it did.

The Golden Jubilee issue (1946) reminded me that "The House Beautiful" was a crusade against the Gilded Age idea of the home as a showpiece; the early magazines encouraged happy, simple, and *personal* homes. I marveled at topics like, "Have you discovered the advantages of buying furniture from 'open stock' instead of by the suite?" That innovation came in 1931, and not a moment too soon.

In the kitchen, there were so many jaw-dropping moments that I did concede to one retrospective (see page 95). Our editors were ping-pong from desk to desk, aging volumes in hand, exclaiming, "You have to see this!"

The most dynamic covers appeared in 1935, and the logo itself was redrawn multiple times that year. (Ambitious!) Martha Stewart was once a columnist; Barbra Streisand and Hillary Clinton were cover stars (not together, of course); and blue and white surfaced time and again.

What stuck with me weren't the zany stories but the consistency of our approach. The decorating and entertaining wisdom, the passion for color. The way we nudged readers to invest in their homes. The ideas, ideas, ideas!

It was editor JoAnn Barwick who tethered HB to the blue-and-white palette in the '80s. But she was merely shining a spotlight on decades' worth of reader insights. Blue-and-white rooms stir an emotional response for many. They're fresh and happy and crowd-pleasing. Refined and polished. Historic and forward-looking all at once. And they keep reinventing themselves.

And with that, I realized that to tell the story of blue and white (which we do, starting on page 119) is simply to tell the story of *House Beautiful*.

@SophieDow

Sophie Donelson, EDITOR IN CHIEF
SOPHIE@HOUSEBEAUTIFUL.COM



ALMOST 75 YEARS LATER, WE'RE STILL TELLING YOU THE SAME THING!



Above: A *House Beautiful* spread from 1942. Right: A 2004 blue-and-white interior by Diamond Baratta Design. Anthony Baratta's new furniture collection for Thomasville is featured in the first few pages of this issue—don't miss it!

PHOTOGRAPHERS DOUGLAS FRIEDMAN (PORTRAIT); STUDIO D (TRIM, MAGAZINE); TRIA GIOVAN (INTERIOR); FASHION STYLIST JENNIFER SMITH; MAKEUP ARTIST ELAINE MABELEN FOR EXCLUSIVE ARTISTS MANAGEMENT USING GIORGIO ARMANI BEAUTY; HAIR STYLIST MURIEL VANCAUWEN FOR EXCLUSIVE ARTISTS MANAGEMENT USING T3 MICRO NECKLACE; MONIKA KNUTSSON; HOSIERY FALKE. FOR MORE DETAILS, SEE RESOURCES

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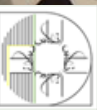
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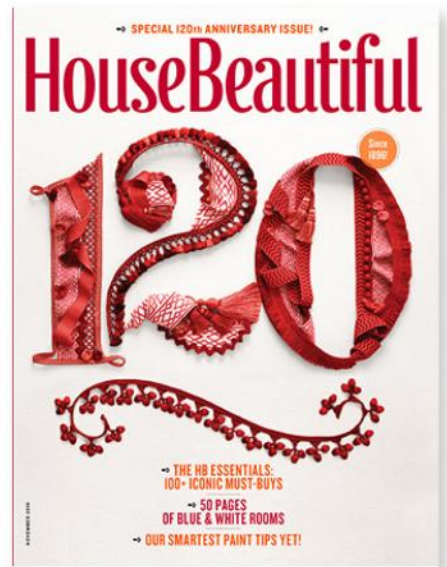
"The truth is, blue-and-white rooms are impossible to mess up."

ANDREW HOWARD

TWO COVERS!

NEWSSTAND COVER, LEFT: PHOTOGRAPH DAVID A. LAND INTERIOR DESIGN ANDREW HOWARD PRODUCER DORETTA SPERDUTO *Sofa trim, Schumacher; tiles on fireplace, Mosaic House; rug, Fibreworks; wall and trim paint, Benjamin Moore.*

SUBSCRIBER COVER, RIGHT: PHOTOGRAPH ALISON GOOTEE PRODUCER DAYLE WOOD STYLISTS DAYLE WOOD & ABBY WILSON *Tassels and trims, Samuel & Sons.*



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FOR MORE DETAILS, SEE RESOURCES



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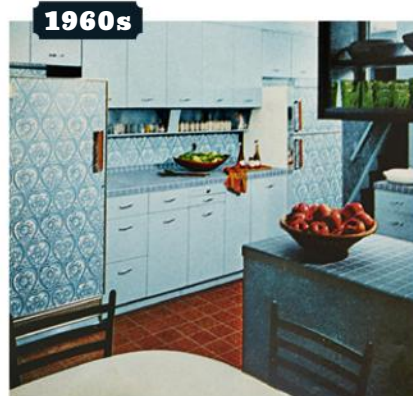


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THIS 1950s HOME,
DESIGNED BY MODERNIST
ICON JOHN YEON, GETS
A STYLISH REDO FIT FOR
THE 21ST CENTURY.



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Evolving kitchen styles through the decades, straight from the *House Beautiful* archives

LIFE AT LULU'S

Anniversary Punch

RESTORATION

A home featured in a 1953 HB cover story is updated for today

1 Partnership

A MILESTONE BIRTHDAY

At *House Beautiful*, our goal is to create an ever more dynamic, engaging magazine for you. In this issue, we introduce a new type of story called Partnership, a collaboration between the editorial team and select like-minded advertisers for a unique reader experience.

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“Blue and white is a happy, timeless combination. You can bank on it—it’s a universal love.”

MARK D. SIKES



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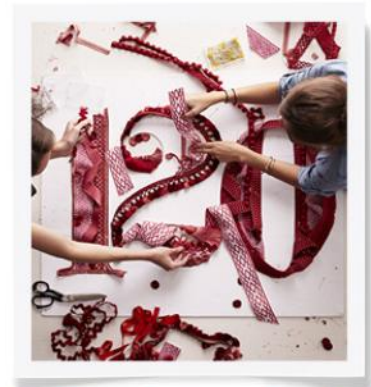


Behind the scenes of our November issue!

"Balloons, balloons, and more balloons! We wanted the spirit of celebration to shine through in our photos. Our only worry was that the stylist would float away!"
SABINE ROTHMAN, page 1



"As in real estate, location is everything! The Metropolitan Building in Queens provided an ideal backdrop for our blue-and-white feature, with tons of old-world charm."
LUIGI MENDUNI, page 128



"It's always a thrill to watch a sketch become reality. Editors Dayle Wood and Abby Wilson spent hours and used dozens of trims to bring our 120 to life."
ALEXANDRA MOONEY, page 57

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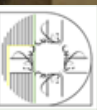
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COLOR

BIRD'S EGG 2051-60 BENJAMIN MOORE

"My go-to blue, airy and fresh and clean. Who wouldn't want to be surrounded by its serenity? There's a hint of aqua that gives it a plays-well-with-others versatility. I swear it works with everything. In a living room, I paired it with a floral sofa, an earthy yellow leather chair, and an overscale drawing of a red Mercedes."

MILES REDD

COLOR FULL

Ready to brighten things up? Start here! Twenty-two gifted designers share their swoon-worthy paint picks, from their most memorable HB rooms to their newest color crushes.



HO1950
FINE PAINTS OF EUROPE
"The color for this entry needed to do double duty: It had to create high-impact drama while also being inviting. This acidic apple green, which is sophisticated but not too serious, nails it. I adore how it doesn't have any undertones—it's just pure color."
CHRISTINA MURPHY PISA



1. SALTY BRINE C2-701 C2 PAINT
"This is an army-chopper green, a callback to an original hue for the 1968 Land Rover. Yet it's also very soft. I am drawn to that push-pull tension between the military toughness and the refinement."
KEN FULK

2. DEEP GREEN 2039-10 BENJAMIN MOORE
"I am mad for rich, striking greens that sparkle like emeralds, so I could not resist this color. It gleams like a jewel in high gloss and becomes a majestic backdrop for modern art."
MARTYN LAWRENCE BULLARD

3. GRANITINE 29-30 PRATT & LAMBERT
"You can't get more ethereal than this smoky gray-green. It washes over you, always elusive. Teamed with a luminous olive trim and crown molding in a spearmint color, the effect is absolutely magical."
STEVEN GAMBREL

4. COURTYARD GREEN 546 | BENJAMIN MOORE
"If it worked for Thomas Jefferson, it works for me. This bluegrass green is on the floors of Monticello—and at my 1668 country home. It's a color steeped in history, but also of the moment. To me, that's perfection."
JEFFREY BILHUBER

5. TERESA'S GREEN NO. 236 FARROW & BALL
"A bluish cast transforms this green into a neutral. I'm impressed with its mutability from day to night, and how it swings grand or modest; it's both London townhouse and country cottage."
THOMAS JAYNE





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SPRING BREAK 627 | BENJAMIN MOORE

"With all the Bahamian lushness outside, this Sheetrock hallway needed theatricality to compete. This is a subdued green, not loud, and it echoes the garden's colors. By trel-lising the space, the color gains punch but doesn't wallop you."

AMANDA LINDROTH



MUSTARD OLIVE 2151-10 | BENJAMIN MOORE

"There is no better color to evoke 19th-century eclectic historicism than this bookish, romantic green. Layered with salon-style art, it's an homage to Château de Groussay's Dutch Room, and it unifies the diverse collections."

BILL BROCKSCHMIDT



BIG COUNTRY BLUE 2066-30 | BENJAMIN MOORE

"In Iceland, you see this cerulean blue where the sea and the sky meet. It's an energizing life force color that was perfect for a breakfast room. Enter through the luscious red-leather doors and you're met—good morning!—by vibrancy."

CHRISTOPHER MAYA



CORAL REEF SW 6606 | SHERWIN-WILLIAMS

"The interior of a seashell inspired this passageway to a master bedroom. It's a warm pink, with brown undertones that draw in the walls. Not always a desired goal, but this large Florida home needed intimacy, and this color brings the cozy."

GARY McBOURNIE

PHOTOGRAPHERS INTERIORS. CLOCKWISE FROM TOP LEFT: THOMAS LOOF (2), GORDON BEALL, SIMON WATSON

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STONINGTON GRAY HC-170
BENJAMIN MOORE
"Grays are tricky. Too many are chilly or off-putting. I searched forever for this upbeat shade. It was worth the wait: In this waterside home, it melds with the hazy blues outside in the most astonishing, mood-lifting way."
ASHLEY WHITTAKER

PHOTOGRAPHER FRANCESCO LAGNESE



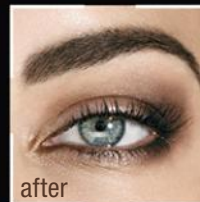
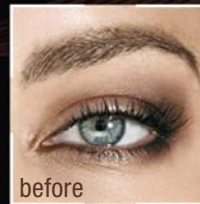


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COLOR



**BLUE BONNET 2050-70
BENJAMIN MOORE**

“My hat’s off to this cool, watery blue and its dual personality. Without a doubt it’s polished, and it wraps the bedroom like a Tiffany box. But it’s also coy, as if it has a secret sense of whimsy. That’s why it works so well with the headboard and window treatments—it teases out the playfulness of the dragon-pattern fabric.”

**CATHERINE BROWN
PATERSON**



CARIBBEAN TEAL 2123-20 | BENJAMIN MOORE

“For me, dining rooms are meant for evenings. Sharing a meal by candlelight, with glinting crystal and hushed voices, I want to be enveloped by strong, deep color. This intense teal green exudes mystery, especially with the onyx-hued door.”

GARROW KEDIGIAN



HALE NAVY HC-154 | BENJAMIN MOORE

“I’ve had a longtime love affair with this saturated, inky blue. It’s the color of night, verging on black. I used it in my kitchen, since it’s where I do my most creative work. Then I did the exterior of the house—and even the tennis courts!”

WINDSOR SMITH

PHOTOGRAPHERS INTERIORS, CLOCKWISE FROM TOP: PAUL RAESIDE, VICTORIA PEARSON, PAUL RAESIDE

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**1. MIDDLETON PINK
NO. 245**

FARROW & BALL

"I have a heart-leaping moment every time I see this pale, pale, pale pink. Amazing for a sunroom, it's cool and a bit saucy. Definitely not sweet. It would make a dynamite lace bra-and-panty set."
CELERIE KEMBLE

**2. NANCY'S BLUSHES
NO. 278**

FARROW & BALL

"Bluish-purple undertones give this shade a passport-to-India vibe. Treat it as a neutral, paired with navy blue and silver accents, and you'll never see pink the same way again."
KATIE RIDDER

3. RECTORY RED NO. 217

FARROW & BALL

"Forget what you know about red. This is soothing, calming, a total 180 degrees from caffeinated reds. I'm obsessed with it. Red bedrooms are usually a no-no—too! revved! up!—but this says *boudoir* to me."
PHILIP GORRIVAN

4. DARK SALMON 2009-30

BENJAMIN MOORE

"People rarely see this illusional color the same way. Is it orange, red, salmon, coral? While I tend to avoid potent colors, this is my exception. Best in small doses, it's definitely not for the shy, or the shy at heart."
JOE NAHEM

5. REMBRANDT RED 1002

FINE PAINTS OF EUROPE

"Combine English phone-booth red with the red of the guards' coats at Buckingham Palace, and you'd land on this color. Very proper and British, it always looks smashing. In a glossy finish, it will change your life."
MARY McDONALD



PIÑATA 007
BENJAMIN MOORE

"No hunter's-coat red for this library—too predictable. Instead, I went more invigorating and enticing: a red tinged with a hit of orange. A little brooding in winter, but a vivacious flirt in summer."

RAMSAY GOURD



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LAVENDER MIST 2070-60
BENJAMIN MOORE

"How do you give a classic Georgian home a glam twist? A lavender entry. Graceful and exotic, this color instantly made the art and antiques look fashionable. After-hours, when it darkens, it's mesmerizing."

MARY McGEE



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Approved Use

RESTASIS® Ophthalmic Emulsion helps increase your eyes' natural ability to produce tears, which may be reduced by inflammation due to Chronic Dry Eye. RESTASIS® did not increase tear production in patients using anti-inflammatory eye drops or tear duct plugs.

Important Safety Information

Do not use RESTASIS® Ophthalmic Emulsion if you are allergic to any of the ingredients. To help avoid eye injury and contamination, do not touch the vial tip to your eye or other surfaces. RESTASIS® should not be used while wearing contact lenses. If contact lenses are worn, they should be removed prior to use of RESTASIS® and may be reinserted after 15 minutes.

The most common side effect is a temporary burning sensation. Other side effects include eye redness, discharge, watery eyes, eye pain, foreign body sensation, itching, stinging, and blurred vision.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Please see next page for the Brief Summary of the full Product Information.

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RESTASIS® (Cyclosporine Ophthalmic Emulsion) 0.05%

BRIEF SUMMARY—PLEASE SEE THE RESTASIS® PACKAGE INSERT FOR FULL PRESCRIBING INFORMATION.

INDICATION AND USAGE

RESTASIS® ophthalmic emulsion is indicated to increase tear production in patients whose tear production is presumed to be suppressed due to ocular inflammation associated with keratoconjunctivitis sicca. Increased tear production was not seen in patients currently taking topical anti-inflammatory drugs or using punctal plugs.

CONTRAINDICATIONS

RESTASIS® is contraindicated in patients with known or suspected hypersensitivity to any of the ingredients in the formulation.

WARNINGS AND PRECAUTIONS

Potential for Eye Injury and Contamination

To avoid the potential for eye injury and contamination, be careful not to touch the vial tip to your eye or other surfaces.

Use with Contact Lenses

RESTASIS® should not be administered while wearing contact lenses. Patients with decreased tear production typically should not wear contact lenses. If contact lenses are worn, they should be removed prior to the administration of the emulsion. Lenses may be reinserted 15 minutes following administration of RESTASIS® ophthalmic emulsion.

ADVERSE REACTIONS

Clinical Trials Experience

Because clinical trials are conducted under widely varying conditions, adverse reaction rates observed in the clinical trials of a drug cannot be directly compared to rates in the clinical trials of another drug and may not reflect the rates observed in practice.

In clinical trials, the most common adverse reaction following the use of RESTASIS® was ocular burning (17%).

Other reactions reported in 1% to 5% of patients included conjunctival hyperemia, discharge, epiphora, eye pain, foreign body sensation, pruritus, stinging, and visual disturbance (most often blurring).

Post-marketing Experience

The following adverse reactions have been identified during post approval use of RESTASIS®. Because these reactions are reported voluntarily from a population of uncertain size, it is not always possible to reliably estimate their frequency or establish a causal relationship to drug exposure.

Reported reactions have included: hypersensitivity (including eye swelling, urticaria, rare cases of severe angioedema, face swelling, tongue swelling, pharyngeal edema, and dyspnea); and superficial injury of the eye (from the vial tip touching the eye during administration).

USE IN SPECIFIC POPULATIONS

Pregnancy

Teratogenic Effects: Pregnancy Category C

Adverse effects were seen in reproduction studies in rats and rabbits only at dose levels toxic to dams. At toxic doses (rats at 30 mg/kg/day and rabbits at 100 mg/kg/day), cyclosporine oral solution, USP, was embryo- and fetotoxic as indicated by increased pre- and postnatal mortality and reduced fetal weight together with related skeletal retardations. These doses are 5,000 and 32,000 times greater (normalized to body surface area), respectively, than the daily human dose of one drop (approximately 28 mL) of 0.05% RESTASIS® twice daily into each eye of a 60 kg person (0.001 mg/kg/day), assuming that the entire dose is absorbed. No evidence of embryofetal toxicity was observed in rats or rabbits receiving cyclosporine at oral doses up to 17 mg/kg/day or 30 mg/kg/day, respectively, during organogenesis. These doses in rats and rabbits are approximately 3,000 and 10,000 times greater (normalized to body surface area), respectively, than the daily human dose.

Offspring of rats receiving a 45 mg/kg/day oral dose of cyclosporine from Day 15 of pregnancy until Day 21 postpartum, a maternally toxic level, exhibited an increase in postnatal mortality; this dose is 7,000 times greater than the daily human topical dose (0.001 mg/kg/day) normalized to body surface area assuming that the entire dose is absorbed. No adverse events were observed at oral doses up to 15 mg/kg/day (2,000 times greater than the daily human dose).

There are no adequate and well-controlled studies of RESTASIS® in pregnant women. RESTASIS® should be administered to a pregnant woman only if clearly needed.

Nursing Mothers

Cyclosporine is known to be excreted in human milk following systemic administration, but excretion in human milk after topical treatment has not been investigated. Although blood concentrations are undetectable after topical administration of RESTASIS® ophthalmic emulsion, caution should be exercised when RESTASIS® is administered to a nursing woman.

Pediatric Use

The safety and efficacy of RESTASIS® ophthalmic emulsion have not been established in pediatric patients below the age of 16.

Geriatric Use

No overall difference in safety or effectiveness has been observed between elderly and younger patients.

NONCLINICAL TOXICOLOGY

Carcinogenesis, Mutagenesis, Impairment of Fertility

Carcinogenesis: Systemic carcinogenicity studies were carried out in male and female mice and rats. In the 78-week oral (diet) mouse study, at doses of 1, 4, and 16 mg/kg/day, evidence of a statistically significant trend was found for lymphocytic lymphomas in females, and the incidence of hepatocellular carcinomas in mid-dose males significantly exceeded the control value.

In the 24-month oral (diet) rat study, conducted at 0.5, 2, and 8 mg/kg/day, pancreatic islet cell adenomas significantly exceeded the control rate in the low-dose level. The hepatocellular carcinomas and pancreatic islet cell adenomas were not dose related. The low doses in mice and rats are approximately 80 times greater (normalized to body surface area) than the daily human dose of one drop (approximately 28 mL) of 0.05% RESTASIS® twice daily into each eye of a 60 kg person (0.001 mg/kg/day), assuming that the entire dose is absorbed.

Mutagenesis: Cyclosporine has not been found to be mutagenic/genotoxic in the Ames Test, the V79-HGPRT Test, the micronucleus test in mice and Chinese hamsters, the chromosome-aberration tests in Chinese hamster bone-marrow, the mouse dominant lethal assay, and the DNA-repair test in sperm from treated mice. A study analyzing sister chromatid exchange (SCE) induction by cyclosporine using human lymphocytes *in vitro* gave indication of a positive effect (i.e., induction of SCE).

Impairment of Fertility: No impairment in fertility was demonstrated in studies in male and female rats receiving oral doses of cyclosporine up to 15 mg/kg/day (approximately 2,000 times the human daily dose of 0.001 mg/kg/day normalized to body surface area) for 9 weeks (male) and 2 weeks (female) prior to mating.

PATIENT COUNSELING INFORMATION

Handling the Container

Advise patients to not allow the tip of the vial to touch the eye or any surface, as this may contaminate the emulsion. To avoid the potential for injury to the eye, advise patients to not touch the vial tip to their eye.

Use with Contact Lenses

RESTASIS® should not be administered while wearing contact lenses. Patients with decreased tear production typically should not wear contact lenses. Advise patients that if contact lenses are worn, they should be removed prior to the administration of the emulsion. Lenses may be reinserted 15 minutes following administration of RESTASIS® ophthalmic emulsion.

Administration

Advise patients that the emulsion from one individual single-use vial is to be used immediately after opening for administration to one or both eyes, and the remaining contents should be discarded immediately after administration.

Rx Only



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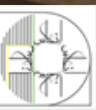
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the best of **THE BEST**



#43:
TRIM!

Every style star has her tropes. What would Katharine Hepburn have been without her wide-leg pants (radical at the time), or Liz Taylor sans her turbans and diamonds? The editors of *House Beautiful* have a few looks on rotation, too—we're guilty of loyally loving pieces, patterns, and even plants again and again. Here are 120 of them. Tally up! How many are in *your* home?

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1. A dramatic entryway that heralds "hello!"



2. GOURD LAMPS
Dare we call them...voluptuous? High-gloss curves have made these a designer go-to.
Aurora Lamp. Christopher Spitzmiller.

4. A SIGNATURE SCENT. YOU HAVE ONE, YOUR HOME SHOULD TOO.

5. Games tables.

6. Pattern on pattern—it doesn't have to be colorful.

7. GARDEN STOOLS
In your living room. They say, at a glance, "I'm always up for a picnic and a G&T."
Classic Garden Seat. Ballard Designs.



3. The playful, timeless wall-coverings that Albert Hadley dreamed up with Harry Hinson.

From top: Fireworks, Trixie, and Van wallpapers. Albert Hadley for Hinson.

8. BONE INLAY
The intricate motifs hail from the East and supply easy opulence.
Jaipur Mirror. Wisteria.



9. SKIRTED TABLES
Full skirt. Round table. Instant femininity.

10. DECORATIVE BRACKETS.

11. Cozy throws all over!

12. PAINTED FLOORS Whether you're reviving planks with a fresh coat or adding a herringbone pattern.



13. A PAGODA
Even in miniature, it provides a dose of far-flung allure.
Mini Pagoda. JM Piers.



14. AN ODD OBJET
Curios collected on your travels across the world, or across town at an estate sale.



15. TASSELS
Like jewelry, they're both needless and necessary.
Lily Key Tassel. Houliès.

16. PAIRS
Of lamps. Of settees. Of anything.
Symmetry works.

17. MOOD LIGHTING...
As a rule, go for as many small sources of light as you dare.

18. ...AND EVERYTHING ON A DIMMER!

19. English roll-arm sofas. Graceful and nap-friendly.

20. JUTE AND SISAL RUGS.

21. A DRESSING TABLE
Elegance is sitting down at a well-lit table to apply your makeup.
Sutton House Desk. Bernhardt.



22. A DREAMY DINING ROOM
What's more enchanting than dinner in the garden, even when you're inside?
Earlham Wallpaper. De Gournay.

23. HIGHLY CURATED BOOKSHELVES, WITH BREATHING ROOM.



24. LETTUCE-WARE
Brooke Astor owned 218 pieces. You? Dodie Thayer Lettuce-ware Cup and Saucer for Tory Burch.



Cade sofa, \$2299; Aero ottomans \$499-\$899; Avilia rug, \$899.
roomandboard.com



Room&Board

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25. Using a classic china pattern every day. Let's hear it for Blue Onion: Born in the 18th century and still got it.

Blue Onion Dinner Plate. Meissen.

26. Jewel-box powder rooms.



27. BISTRO CHAIRS

There is nothing like croissants along the Seine—or getting the same vibe in your kitchen.

Riviera Armchair. Serena & Lily.



28. FLATWEAVE

RUGS Soft but sturdy stripes underfoot make for an ideal foundation in workhorse rooms like the kitchen.

Duprine Rug. Feizy.

29. ANTIQUES. NOT TOO FEW, NOT TOO MANY.

30. A spell-binding storybook garden gate.



31. GUEST ROOMS

Give visitors the royal treatment: a carafe of water, stacks of books, and a bedside vase of blooms.

32. Folding screens: to hide things, to create spaces, or just because.

33. A COLORFUL FRONT DOOR

If there's one signal you're house-proud, it's this.



34. A LIBRARY

OF OLD HBs Pages fade, but pretty rooms and bright ideas last forever.

35. Animal prints.

36. FARMHOUSE TABLES.

37. Oh, peonies! They're party dresses in flower form.

38. Loop chairs by Frances Elkins.



39. COLLECTIONS

Whatever keeps you on the lookout for that next elusive piece.

Jasperware Vase. Wedgwood.

40. A butler's pantry. (Actual butler not compulsory.)

41. PLANTER

BOXES Concealing unsightly pots and coils of garden hose?

Very HB. Versailles Planter. Frontgate.



42. Sofas placed back-to-back: Create two separate spaces in one big room and exude grandeur. *just like that.*

43. TRIM ON EVERYTHING!

Well-placed trim can draw the eye up and down curtains and make pillows beckon. At the very least, your belongings become bespoke.

Triple Dot. Kate Spade New York for Kravet.

44. A world of wicker.



45. CONCRETE TILES

Graphic memories of that summer in Majorca, if only in your mind.

From top: Fez and Tangier Tiles. Martyn Lawrence Bullard for Ann Sacks.

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46.-50. FABRIC ICONS

Beloved by designers, these patterns have graced our pages year after year.

1. Pyne Hollyhock in Grisaille. Cotton. Schumacher. 2. Les Touches in Aqua. Cotton.

Brunschwig & Fils. 3. Nympeus in Aqua/Teal. Linen. Lee Jofa. 4. Las Palmas in Blues. Cotton. Clarence House. 5. Bowood in Green/Grey. Cotton. Colefax and Fowler. Wall color, Pelt. Farrow & Ball.





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I CREATE SYMPHONIES

ON A RANGE OF INSPIRATION

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DELICATE SAUCES

BEND TO MY WILL BUT NEVER BREAK



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PUSHING BOUNDARIES

IS THE STYLE OF MY KITCHEN

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POWERED BY STEAM

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I'M A SOUFFLÉ
BECAUSE THE OTHERS ARE CUPCAKES

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I PRESERVE
THE RIGHT TO KEEP THINGS FRESH

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HAS A STORY**
AND I LOVE SHARING STORIES

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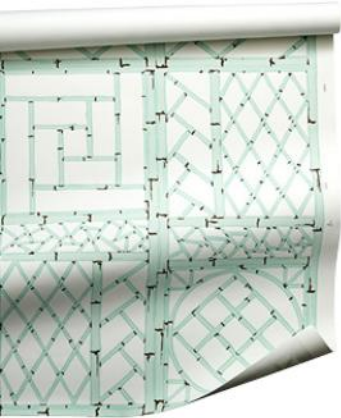
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<< Continued from page 62

51. DECORATIVE LAMPSHADES Put a pretty lid on it.



52. CHINA SEAS PATTERNS Ladies who'd rather be seaside in Lyford Cay can bring its barefoot flair back home. Lyford Trellis Wallpaper. Quadrille.

53. A breakfast nook.

54. X MARKS THE SPOT There's simply no wrong spot for an X-bench or two. Karr Stool. Room & Board.



55. OUSHAK RUGS Substance and style! We love subdued hues and traditional motifs to ground a room. Ayla Rug. Restoration Hardware

56. Slipcovers. Ideal for a sun-room or rec room; they can take a spill.

57. SHUTTERS There's nothing like throwing them open with the dawn.



58. HURRICANES Cue the romance! Line your entry-way or place them on the floor of the powder room. Modern Hurricane. Ralph Lauren Home.



61. GLITZ If diamonds are a girl's best friend, then crystals are who you call for last-minute cocktails. B5502 Chandelier. Troy Lighting.

62. BASKETS Whether they're woven in rattan, jute, or wicker, antique or new, we just can't seem to contain ourselves.

63. Conversation starters in every room.

64. SLIPPER CHAIR Women in petticoats once sat on these armless chairs to roll on stockings. Ideal for small spaces. Slipper Chair. Lee Industries.



65. STRIPES, STRIPES & MORE STRIPES. (DID WE MENTION WE LIKE STRIPES?)

66. Roman shades.

67. CHINOISERIE Tony Duquette brought ancient Asian accents to Bel Air in the '60s, and it's still trending.



68. TINY TABLES Think small. Every seat in the house should have a place to rest a drink, at the very least. Tusk Table. Baker.



70. SWEET PEAS ON A BEDSIDE TABLE They're de rigueur for our stylists. Perfect in scale and charm, with their fluttery petals and subtle scent. Sweet!

71. THROW PILLOWS WITH TURKISH CORNERS.

72. A BOWL OF CARDS Holiday greetings or raucous birthday notes, all corralled in one happy place.



69. Painted furniture originated in 17th-century France with softly worn pastel hues, yet even today it shows no sign of fatigue. Parisian Chest. Modern History

PHOTOGRAPHER 51, 69: LARA ROBBY/STUDIO D



they finally connected the dots.
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kate spade

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73. Swoon-worthy beds, especially canopies, daybeds, and twins for guests. Even the dog gets a sumptuous one!



74. STARK ANTELOPE CARPET
A favorite of the sophisticated set, it brings glamour to a high-traffic hall or staircase.
Antelope Rug. Stark.

75. Something sparkly.



76. Signature sign of a great hostess: a bowl of nuts at the ready.

77. ONE-FABRIC ROOMS
Cover every surface in a winsome print (and yes, that includes lampshades) for the ultimate retreat.

78. SUN-DRENCHED ROOMS.



79. KITCHEN PENDANTS
Statement-making versions are the new paradigm for lighting an island.
Darlana Lantern. Visual Comfort.

80. Blue hydrangeas.

81. BANQUETTES
The cozy feeling of the diner booth gets upgraded in fine fabrics and silhouettes at home. We love that you can squeeze in a gaggle of friends.

82. Window seats, ideally overlooking something picturesque.



83. UPHOLSTERED DINING CHAIRS
You can't expect guests to linger if they're not comfortable. The best are stain-averse—and look great from behind.
DC65 Chair. Sherrill Furniture.

84. Tole lamps.

85. BOTANICAL PRINTS Beloved since the 18th century for their artfully detailed beauty.

86. CHIPPENDALE CHAIRS.



88. Plates hung on the wall.

89. GREEK KEYS
Purported to symbolize infinity and unity in ancient Greece.

90. A PAINTED FAMILY PORTRAIT ON THE WALL.

91. A LIBRARY OF DESIGN BOOKS
Bonus points for first-edition Dorothy Draper, Billy Baldwin, and David Hicks.

92. Klismos chairs. Yet another gift from ancient Greece that keeps on giving.

93. TREILLAGE
Featured in the gardens of Versailles, the graphic trellis ushers the outdoors in.

87. Faux tortoiseshell—everything, even goblets, warrants an entry in the Preppy Handbook.

Amber Tortoise Wineglass. Oscar de la Renta Home.



94. BAMBOO FLATWARE Exotic beauties that carry a touch of the tropics.
Natural Bamboo Place Setting. Juliska.



95. MAIDENHAIR FERNS The diva of houseplants is worth fighting for: It's lace that grows before your eyes.



96. GRASS CLOTH
Swathe rooms in this natural woven wall-paper for warmth and texture. Bonus: It helps muffle noise.
Manila Hemp. Phillip Jeffries.

97. SWING-ARM LAMPS
Exceedingly handsome and functional.



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98. TRAYS, EVERYWHERE

You can never have too many, because they make clutter feel intentional—even artful! Remotes, jewelry, a tea station...add a tray!

1. Opal Tray by Made Goods. Mecox.
2. Orb Copper Tray. Crate & Barrel.
3. Moroccan-Style Tray. Horchow.
4. Darthmore 28" Wooden Tray with Brass Handles. Arhaus.
5. Small Leather Tray in Orange by Sol y Luna. The Outpost Middleburg.
6. Coffered Inlay Tray. Jayson Home.
7. Small Belles Rives Tray in Marine Blue by Rita Konig. The Lacquer Company.
8. Etched Brass Tray. Pottery Barn.
9. Porteño Tray by Marcello Lucini. Airedelsur.





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99. A pet to enjoy the house.



100. SIGNATURE STATIONERY...

Bearing a monogram or the family crest. Or your trademark lioness.

Bespoke Stationery. The Printery.

101. ...AND PRIMO ACCESSORIES

Whatever inspires you to write that note!

102. Glassware for every tippie.

103. Ikat (pronounced ee-kaht) has both ancient origins and modern graphic punch.

Silk Pillows. Madeline Weinrib.



104. A TABLETOP TROUSSEAU

Have a look for every occasion, reason, and change of season. Linen Napkin and Spider Beed Burst. Kim Seybert.

105. Splatterware.



106. A FULLY STOCKED BAR CART

Top-shelf spirits (check!), "baby" Schweppes (check!), something to celebrate: our 120th birthday! Cheers!

107. A lone demilune console table. Très chic.

108. CHARACTER CHAIRS

Too old and weak to support anything but the cat or a book. But so worthwhile.



109. GUEST SOAPS

The tinier and more delicately scented, the better. Claus Porto Soaps. Designers Guild.

110. Topiarries.

111. SUNBURST MIRRORS.



112. FUTURE HEIRLOOMS

Timeless and built to last—you'll pass them down to the next generation or three.

Library Table. Stickley.



113. A TROPICAL TOUCH

If you can't hop a flight to Palm Beach, open this on the lawn—and look up.

Umbrella. Santa Barbara Umbrella.

114. Blue-and-white ginger jars. Indoors and out.

115. READING NOOKS

Picture a club chair under the eaves for writing, reading, daydreaming...



116. PLAIDS, CHECKS, GINGHAMS

How can you not smile when checks are nearby?

From left: Cotton Blends by Duralee, Thibaut, and Sanderson.

117. Flea-market finds.



118. BLOCK PRINTS

Hand-printed from carved wood blocks, their imperfections are everything.

Cotton-Linen Blends. John Robshaw.

119. PERSONALIZED BED LINENS

A bed isn't made until it's finished with a monogrammed boudoir pillow.

Celeste Applique. Leontine Linens.



120. A note of levity, especially if there are kids around. A giraffe taller than a tween will suffice.

Plush Giraffe. Melissa & Doug.





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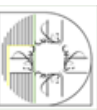
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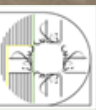
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THIBAUT

Celebrating 130 years as America's longest continuously operating wallpaper company, Thibaut is also known for its beautiful fabrics, signature color palettes and fresh interpretations of classic designs. Inspiring patterns include Cochin (left), named after a major spice trading port in Southwest India, and Daintree (right), a large-scale scenic pattern with a Japanese pine as the focal point; both are available as fabric and wallpaper. ThibautDesign.com; @Thibaut_1886

**COWTAN & TOUT**

The sophisticated fabric designs of Cowtan & Tout focus on peerless craftsmanship and timeless style. Luxurious materials combined with traditional and innovative techniques celebrate a rich global perspective. Koi (left) is a hand-printed fabric inspired by vintage Japanese cloth, and Rangeley Stripe (right), is a handwoven textile inspired by classic ticking stripes. Cowtan.com; @CowtanAndTout



A TOAST TO BLUE & WHITE

In honor of House Beautiful's 120th Anniversary, venerable design brands salute one of House Beautiful's favorite classic color combinations with highlights from their current collections. All products shown are available through a designer.

**STYLE LIBRARY**

Style Library takes inspiration from its century-old archive while also creating innovative designs with contemporary appeal. China Blue by Sanderson (left) is a fabric adapted from a rare block-printed textile sample dating from the Eighteenth century; Woodland Chorus (right), also by Sanderson, is a depiction of birds inspired by an Eighteenth-century painting, and is available as both fabric and wallpaper. StyleLibrary.com; @StyleLibraryUSA

**STARK**

For over 75 years, Stark has supplied beautiful and unique carpets, rugs, fabrics, and furnishings to the interior design community. At left, this Blockade Collection rug from the STARK Home line is handmade in Nepal from wool and silk and available in standard sizes from 6x9 to 10x14 as well as custom sizes/colors to the trade. From STARK Fabric, Misterioso by Grey Watkins (right) sports an Indigo color that reflects a traditional colorway of ink-blot textile dyeing. Starkcarpet.com; @StarkCarpet

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THE ESSENTIALS

1950s

Quick-change your kitchen with peg walls!

The sit-down sink: a *House Beautiful* back-saving innovation.



STEPS IN TIME

For well over a century, our kitchen coverage has taken the cake. Here, a look back at ideas—the good, the bad, and the half-baked.



WE DEBUTED this magazine as seismic shifts were revolutionizing the kitchen. Electricity, indoor plumbing, and space-planning efficiencies transformed the way America cooked and lived, and we were there to chronicle—and cheer!—every advancement. This retrospective, charting the kitchen's evolution from an unfrequented space manned by servants to the let's-linger heart of the home, comes straight from our pages, and we don't sugarcoat any of the history. (Sorry about the '70s, though.)

1918

At the dawn of the '20s, only 35 percent of homes in America had electricity. Readers able to connect to the grid were often wary of the new technology and its use in the kitchen: Wouldn't a dishwasher break glasses? Could a refrigerator really preserve food longer than an icebox? As a way to allay fears and debunk myths, we inaugurated our "Electricity in the Home" column in 1918. The full-court press worked: By 1929, 68 percent of American homes were wired, and kitchens were never the same again.

1922

LABOR SAVERS

Waffle irons, toasters, and percolators were such marvels in the '20s that we suggested placing them—all of them—right on the table.



1920

CLEAN MACHINES

The math wasn't pretty: Some housewives were washing, drying, and putting away 200-plus plates and pieces of cutlery every day. In a year, it all equaled the surface area of 12 acres and required

40 ten-hour days to clean. (Years later, we'd write that, in a woman's lifetime, the plates alone would amount to "72 stacks as high as the Empire State Building.") How to avoid the time waste, let alone plunging "dainty hands into hot, greasy, evil-

smelling water?" The electric dishwasher. To persuade the man of the house to purchase it, we played dirty, encouraging readers to remind him that he'd have a happier life with a happier wife if she were free from "the curse of dishwashing drudgery."



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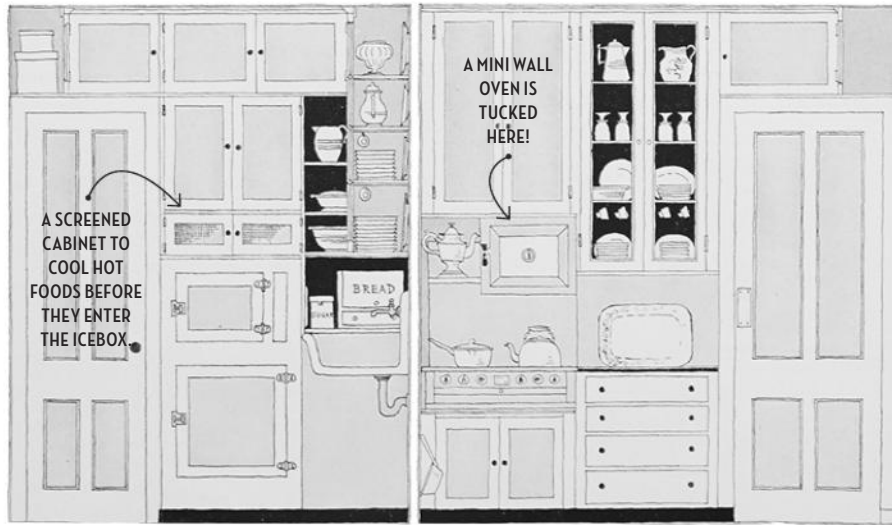


THE ESSENTIALS

1923

BUILT-INS

By the early '20s, the piecemeal kitchen, with its freestanding Hoosier cabinet, stove, and work table, was being replaced with all-in-one configurations. This compact six-by-eight-foot model shows how efficient the new integrated designs could be. It was so space-smart that nearly all operations could "be performed by a series of pirouettes."



1938

"There are endless wonders of thermostatic heat control and of timing. Your oven will turn itself off or chime forth when the roast's done. You, in the meantime, can be reading a book or making a cake. Everything has been thought of for your convenience, so that cooking is as effortless as floating in a June ocean, and just about as cool."

1948

A kitchen isn't up-to-the-minute unless it has the latest innovations. Our checklist of 25 must-haves from 1948 included items that wouldn't be out of place in a 2016 kitchen: a garbage disposal, a dishwasher, fuss-free counters, and a spot for a fire extinguisher. But unless you're into butchery, you should probably skip number 23: "a way to attach a stable meat grinder."

A SELF-CLEANING KITCHEN

Saving time was a consistent theme in the '30s, when *House Beautiful* teamed up with Procter & Gamble to create the Ivory Washable House. Everything in it was meant to be easy to clean and maintain—no more grubby wooden surfaces or dusty floors. Metal cabinets, stainless steel countertops, and linoleum floors ensured that this kitchen could be kept "spick-and-span."



1939

1949

THE RISE OF THE EAT-IN KITCHEN

Built-in dining nooks first hit our pages in 1920, but they weren't exactly comfy—think church pew-style benches. Fast-forward to 1949, and the nook had morphed into a comfortable banquette, ideal for casual family meals.

1953

In the postwar years, sales of home freezers went through the roof, making daily grocery shopping a relic of the past. We raved about the appliance and the way it freed you for "more leisure, more diverse menus, more recipe variety, and changing your plans at a moment's notice." Easy-freeze foods we suggested putting on ice: crab gumbo and a split pea-green turtle soup.



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THE ESSENTIALS



1950

The new “Take It Easy, Lady” column illustrated cutting-edge innovations, like an early-'50s at-home incinerator. Be careful, kids!

1953

STEPPING IT UP

The mania for multi-tasking kitchens reached new heights in the '50s with pull-out shelves. Not only did these serve as step stools for Mom and a snack spot for Junior, the top shelf was both reversible and removable, so it could pull triple duty as a cutting board. Nifty keen—if not exactly hygienic.



1954

MORE IS MORE

Long before Costco, we suggested bulk-buying canned, frozen, and boxed foods. With a full pantry, you'd be able to whip up fast, zero-effort meals—canned chicken à la king, anyone?

1953

“The best measure of the revolution in the food world is that the kitchen has become a presentable living room. The kitchen has changed because the work done there is different, and because modern materials can look beautiful—yet still be practical.”



1951

OPEN-PLAN KITCHENS

So long, back-of-house kitchens. By 1951, kitchens were on public view and rivaled the living room as the family's social hub. The only hiccup with the new front-and-center position: Culinary messes were on full display. One solution for hiding dirty dishes and countertops was a pass-through, like the one in this 1954 sea-foam-green kitchen. Another popular privacy option: horizontal partitions that opened and closed accordion-style. At mealtime, the “one-woman hostess-cook” simply pulled the folding wall shut, and then went and dined with her guests just steps away. This “unpretentious, easy entertaining is the new American way,” we proclaimed.

CLOCKWISE FROM TOP LEFT: KELLY OECHELI; ERNEST BRAUN (2); WILLIAM HOWLAND

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THE ESSENTIALS

1961

An idea ahead of its time: “Decentralize cooking and refrigeration. An undercounter refrigerator in the dining room can save shuttling to the kitchen for milk, chilled wines, frozen desserts. Having separate cooking facilities in playroom and dining area can turn many types of food and beverage preparation from work into ceremony.”

1966

PLASTIC FANTASTIC

The '60s fix for making a drab kitchen brighter and lighter? Do blue—on the counters, cabinets, and appliances. The grooviest part of the remodel: The panels on the freezer and refrigerator, covered in vinyl wallpaper, could be popped off and re-covered if the homeowners grew tired of the pattern. (But really, how could they?) Another groovy addition: the defunct dumbwaiter turned into a mini greenhouse for growing “herbs.”



1976

A STAR-SPANGLED KITCHEN

Credit America's bicentennial for kicking off the trend toward countrified kitchens, like this homespun space in a 1790 farmhouse. Loaded to the rafters—literally—with rustic touches, it included rough-hewn barn-siding cabinets, acres of hanging copper cookware, and a backsplash of field-gathered stones. (Plus spider ferns.) Lots of spider ferns.) While not every farm-chic '70s kitchen took things to this level, country style—from barn-inspired pendants to tractor-seat stools—is still going strong in kitchens today.



1977

Far-out clothing colors hit home! This trippy green-and-yellow kitchen not only shows off one of the decade's most-popular materials—those are Formica-front cabinets—but also the increasing crossover between fashion and design. Matching polyester pantsuit sold separately.



PHOTOGRAPHERS CLOCKWISE FROM TOP: WESLEY BALZ; BILL HELMS (2)

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THE ESSENTIALS

1982

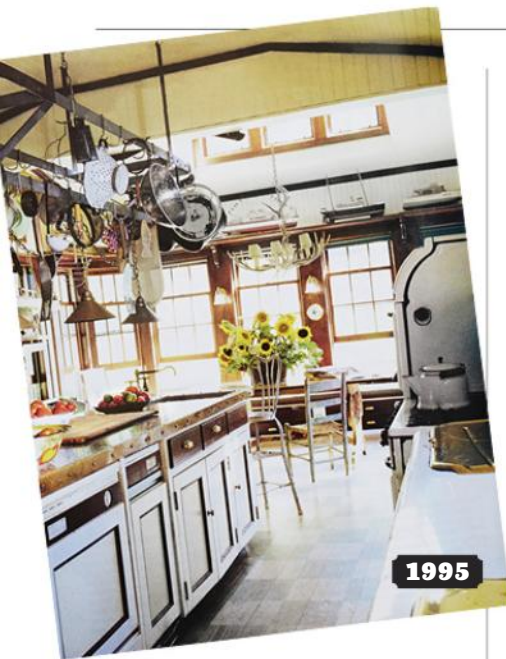
THE GREAT ROOM

During the '80s, walls came down as people asked, if everyone always wants to be in the kitchen, why not turn it into the most spectacular room in the house? Taking center stage meant a new concept of design. These rooms now needed to accommodate the whole family—with spots for lounging, playing, and cooking—and blend seamlessly into the overall design of the home.



1985

The colorful '80s inspired this pastel-o-rama, which used different hues to identify activity zones: lavender for cooking, pink for washing clothes, blue for dining, and yellow for TV-watching.



1995

By the '90s, television's celeb-chefs influenced not only what Americans ate, but also the look of their cooking spaces. Stainless steel everything and restaurant-caliber culinary equipment came to suburbia, along with enough French-provincial touches—like the painted checkerboard floor and hanging pots shown above—to rival Jacques Pépin's studio kitchen

1997

"Today's kitchens are serene in every sense of the word. Materials are cool concrete, plastic laminates, and steel, or quietly natural, gorgeously grained woods. Colors are cool, pale shades that expand and unfold beneath lavish washes of light. Cooks never frazzle in these lovely rooms."

2000s

BIGGER & BETTER

In a world with dinner delivery and gourmet salad bars, no one really has to cook anymore—and unfortunately, many don't. But that hasn't kept even the least culinarily minded among us from pursuing the luxe trophy kitchens with super-size square footage

(and supersize budgets!) that have dominated our pages in the early 21st century. More space than ever is now dedicated to the kitchen, as walk-in pantries, multiple sinks and dishwashers, wine fridges, and colossal islands become the new ideal. A remodel can set you back more than \$100,000, and that's not counting the French range

and reinforcement of the floor underneath it! Our readers cite this as project number one on their wish lists. Some kitchens today are so mammoth that they have their own mini kitchens: tucked-away cooking spaces for a caterer or private chef. Perhaps the kitchen of the future is actually two kitchens: one for cooking, and one for living.



PHOTOGRAPHERS CLOCKWISE FROM TOP LEFT: TOM YEE; FELICIANO; JULIAN WASS; OBERTO GILI

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Ikat linen by Peter Dunham Textiles. Punch bowl and cups set, Williams-Sonoma.



LIFE AT LULU'S



Anniversary Punch

"Everything I like is in this punch! I had HB's 120th anniversary in mind when I created it. Persimmon has been an autumn favorite in America since the 1800s, and nothing says 'party!' like punch. Plus, it's easy because guests help themselves. Make it extra pretty by adding cranberry and rosemary-filled ice cubes, and top with dehydrated persimmon slices—they look like little flowers!"

PERSIMMON PUNCH

Serves 6 to 8

9 oz. dry gin, such as Ransom Spirits

5 oz. persimmon syrup (see recipe below)

6 oz. freshly squeezed lime juice

1 bottle dry sparkling rosé

I like all ingredients very cold, so combine the gin, persimmon syrup, and lime juice in a pitcher and place in the refrigerator; keep the bottle of sparkling rosé refrigerated separately. When ready to serve, pour everything into a punch bowl.

PERSIMMON SYRUP

2 cups cubed persimmon

2 cups sugar

1 cup water

1 tsp. ground cinnamon

½ tsp. each ground cloves and ground allspice

½ tsp. each finely grated lemon and orange zest

¼ tsp. ground nutmeg

Place all ingredients in a saucepan and bring to a boil over medium heat. Reduce the heat and simmer until the liquid thickens slightly. Strain syrup into a jar. (The remaining persimmon is delicious—scoop it over ice cream, use as a jam, or mix into whipped cream.)

LULU POWERS,

aka "The Entertainologist," is the design world's go-to caterer and author of Lulu Powers Food to Flowers. Follow her on Instagram @lulupowers.

AS TOLD TO KATHRYN O'SHEA-EVANS STYLIST, MELISSA COLGAN PHOTOGRAPHER, JOHNNY MILLER. FOR MORE DETAILS, SEE RESOURCES

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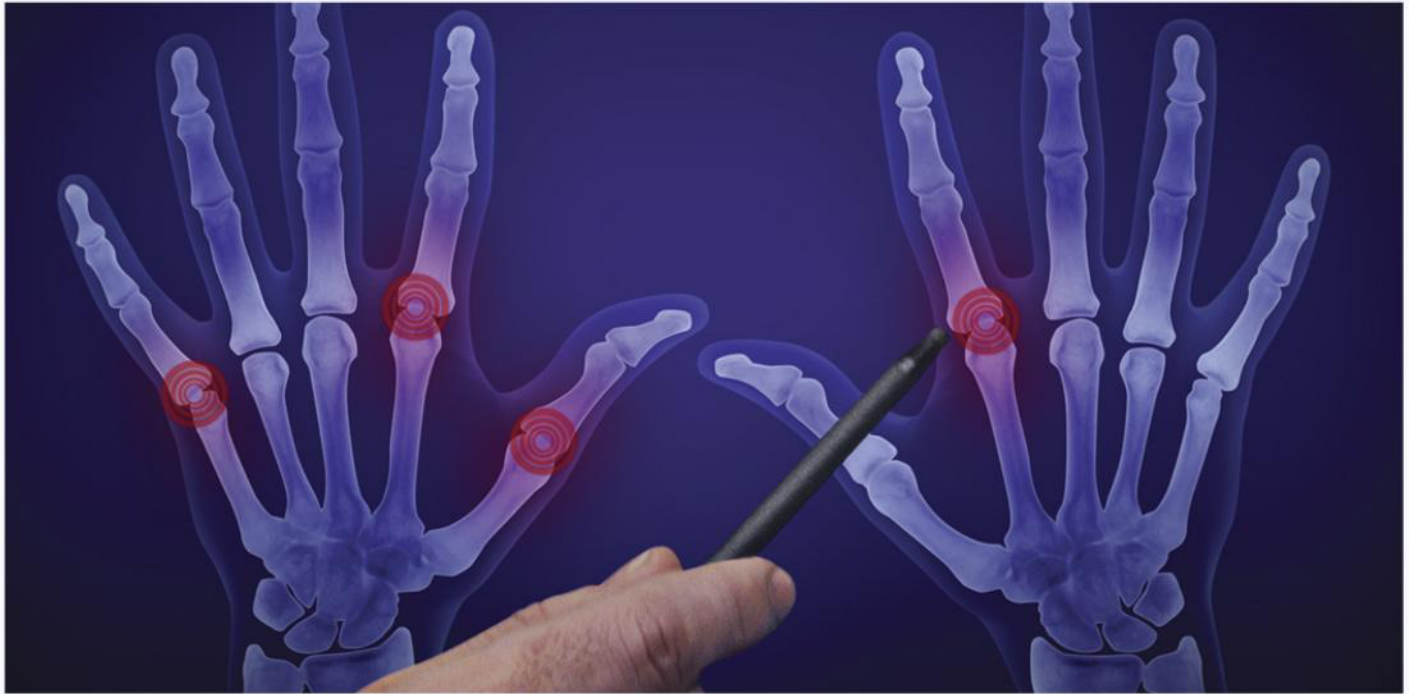
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Psoriatic arthritis

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Moderate to severe rheumatoid arthritis

ENBREL is indicated for reducing signs and symptoms, keeping joint damage from getting worse, and improving physical function in patients with moderately to severely active rheumatoid arthritis. ENBREL can be taken with methotrexate or used alone.

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ENBREL is indicated for the treatment of adult patients (18 years or older) with chronic moderate to severe plaque psoriasis who are candidates for systemic therapy or phototherapy.

IMPORTANT SAFETY INFORMATION

What is the most important information I should know about ENBREL?

ENBREL is a medicine that affects your immune system. ENBREL can lower

happened in patients taking ENBREL. These infections include tuberculosis (TB) and infections caused by viruses, fungi, or bacteria that have spread throughout the body. Some patients have died from these infections. Your doctor should test you for TB before you take ENBREL and monitor you closely for TB before, during, and after ENBREL treatment, even if you have tested negative for TB.

There have been some cases of unusual cancers reported in children and teenage patients who started using tumor necrosis factor (TNF) blockers before 18 years of age. Also, for children, teenagers, and adults taking TNF blockers, including ENBREL, the chances of getting lymphoma or other cancers may increase. Patients with RA or psoriasis may be more likely to get lymphoma.

Before starting ENBREL, tell your doctor if you:

- Have any existing medical conditions
- Are taking any medicines, including herbals
- Think you have, are being treated for, have signs of, or are prone to infection. You should not start taking ENBREL if you have any kind of infection, unless your doctor says it is okay
- Have any open cuts or sores
- Have diabetes, HIV, or a weak immune system
- Have TB or have been in close contact with someone who has had TB
- Were born in, lived in, or traveled to countries where there is more risk for getting TB. Ask your doctor if you are not sure
- Live, have lived in, or traveled to certain parts of the country (such as, the Ohio and Mississippi River valleys, or the Southwest) where there is

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ENBREL helps relieve joint pain and helps stop further joint damage.



These infections may develop or become more severe if you take ENBREL. If you don't know if these infections are common in the areas you've been to, ask your doctor

- Have or have had hepatitis B
- Have or have had heart failure
- Develop symptoms such as persistent fever, bruising, bleeding, or paleness while taking ENBREL
- Use the medicine Kineret® (anakinra), Orencia® (abatacept), or Cytoxan® (cyclophosphamide)
- Are taking anti-diabetic medicines
- Have, have had, or develop a serious nervous disorder, seizures, any numbness or tingling, or a disease that affects your nervous system such as multiple sclerosis or Guillain-Barré syndrome
- Are scheduled to have surgery
- Have recently received or are scheduled for any vaccines. All vaccines should be brought up-to-date before starting ENBREL. Patients taking ENBREL should not receive live vaccines.
- Are allergic to rubber or latex
- Are pregnant, planning to become pregnant, or breastfeeding
- Have been around someone with chicken pox

What are the possible side effects of ENBREL?

ENBREL can cause serious side effects including: New **infections** or worsening of infections you already have; **hepatitis B** can become active if you already have

or inflammation of the nerves of the eyes; **blood problems** (some fatal); new or worsening **heart failure**; new or worsening **psoriasis**; **allergic reactions**; **autoimmune reactions**, including a lupus-like syndrome and autoimmune hepatitis.

Common side effects include: Injection site reactions, upper respiratory infections (sinus infections), and headache.

These are not all the side effects with ENBREL. Tell your doctor about any side effect that bothers you or does not go away.

If you have any questions about this information, be sure to discuss them with your doctor. You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Please see accompanying Medication Guide on the next page.

Learn more about joint pain and damage
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Medication Guide Enbrel® (en-brel) (etanercept)

Read the Medication Guide that comes with Enbrel before you start using it and each time you get a refill. There may be new information. This Medication Guide does not take the place of talking with your doctor about your medical condition or treatment. It is important to remain under your doctor's care while using Enbrel. Enbrel is a prescription medicine called a Tumor Necrosis Factor (TNF) blocker that affects your immune system.

What is the most important information I should know about Enbrel?

Enbrel may cause serious side effects, including:

1. Risk of Infection
2. Risk of Cancer

1. Risk of infection

Enbrel can lower the ability of your immune system to fight infections. Some people have serious infections while taking Enbrel. These infections include tuberculosis (TB), and infections caused by viruses, fungi, or bacteria that spread throughout their body. Some people have died from these infections.

- Your doctor should test you for TB before starting Enbrel.
- Your doctor should monitor you closely for symptoms of TB during treatment with Enbrel even if you tested negative for TB.
- Your doctor should check you for symptoms of any type of infection before, during, and after your treatment with Enbrel.

You should not start taking Enbrel if you have any kind of infection unless your doctor says it is okay.

2. Risk of cancer

- There have been cases of unusual cancers in children and teenage patients who started using TNF-blocking agents at less than 18 years of age.
- For children, teenagers, and adults taking TNF-blocker medicines, including Enbrel, the chances of getting lymphoma or other cancers may increase.
- People with rheumatoid arthritis or psoriasis, especially those with very active disease, may be more likely to get lymphoma.

Before starting Enbrel, be sure to talk to your doctor:

Enbrel may not be right for you. Before starting Enbrel, tell your doctor about all of your medical conditions, including:

Infections – tell your doctor if you:

- have an infection. (See "What is the most important information I should know about Enbrel?")
- are being treated for an infection.
- think you have an infection.
- have symptoms of an infection such as fever, sweats or chills, cough or flu-like symptoms, shortness of breath, blood in your phlegm, weight loss, muscle aches, warm, red or painful areas on your skin, sores on your body, diarrhea or stomach pain, burning when you urinate or urinating more often than normal, and feel very tired.
- have any open cuts on your body.
- get a lot of infections or have infections that keep coming back.
- have diabetes, HIV, or a weak immune system. People with these conditions have a higher chance for infections.
- have TB, or have been in close contact with someone with TB.
- were born in, lived in, or traveled to countries where there is a risk for getting TB. Ask your doctor if you are not sure.
- live, have lived in, or traveled to certain parts of the country (such as the Ohio and Mississippi River valleys, or the Southwest) where there is a greater risk for getting certain kinds of fungal infections (histoplasmosis, coccidioidomycosis, blastomycosis). These infections may happen or become more severe if you use Enbrel. Ask your doctor if you do not know if you live or have lived in an area where these infections are common.
- have or have had hepatitis B.

Also, BEFORE starting Enbrel, tell your doctor:

• About all the medicines you take including prescription and nonprescription medicines, vitamins and herbal supplements including:

- Orensia® (abatcept) or Kineret® (anakinra). You have a higher chance for serious infections when taking Enbrel with Orensia® or Kineret®.
- Cyclophosphamide (Cytosan®). You may have a higher chance for getting certain cancers when taking Enbrel with cyclophosphamide.
- Anti-diabetic Medicines. If you have diabetes and are taking medication to control your diabetes, your doctor may decide you need less anti-diabetic medicine while taking Enbrel.

Keep a list of all your medications with you to show your doctor and pharmacist each time you get a new medicine. Ask your doctor if you are not sure if your medicine is one listed above.

Other important medical information you should tell your doctor BEFORE starting Enbrel, includes if you:

- have or had a nervous system problem such as multiple sclerosis or Guillain-Barré syndrome.
- have or had heart failure.

- have recently received or are scheduled to receive a vaccine.
 - All vaccines should be brought up-to-date before starting Enbrel.
 - People taking Enbrel should not receive live vaccines.
 - Ask your doctor if you are not sure if you received a live vaccine.
- are allergic to rubber or latex.
 - The needle covers on the single-use prefilled syringes and the needle covers within the needle caps on the single-use prefilled SureClick® autoinjectors contain dry natural rubber.
- have been around someone with varicella zoster (chicken pox).
- are pregnant or plan to become pregnant. It is not known if Enbrel will harm your unborn baby. If you took Enbrel during pregnancy, talk to your doctor prior to administration of live vaccines to your infant.
 - If you become pregnant while taking Enbrel, you are encouraged to enroll in Amgen's Pregnancy Surveillance Program. You can enroll by calling 1-800-77-AMGEN (1-800-772-6436).
- are breastfeeding or plan to breastfeed. Enbrel can pass into breast milk. You and your doctor should decide if you will take Enbrel or breastfeed. You should not do both.
 - If you choose to breastfeed while taking Enbrel, you are encouraged to enroll in Amgen's Lactation Surveillance Program. You can enroll by calling 1-800-77-AMGEN (1-800-772-6436).

See the section "What are the possible side effects of Enbrel?" below for more information.

What is Enbrel?

Enbrel is a prescription medicine called a Tumor Necrosis Factor (TNF) blocker. Enbrel is used to treat:

- moderately to severely active rheumatoid arthritis (RA). Enbrel can be used alone or with a medicine called methotrexate.
- psoriatic arthritis. Enbrel can be used alone or with methotrexate.
- ankylosing spondylitis (AS).
- chronic moderate to severe plaque psoriasis in adults ages 18 years and older.
- moderately to severely active polyarticular juvenile idiopathic arthritis (JIA) in children ages 2 years and older.

You may continue to use other medicines that help treat your condition while taking Enbrel, such as nonsteroidal anti-inflammatory drugs (NSAIDs) and prescription steroids, as recommended by your doctor.

Enbrel can help reduce joint damage and the signs and symptoms of the above mentioned diseases. People with these diseases have too much of a protein called tumor necrosis factor (TNF), which is made by your immune system. Enbrel can reduce the effect of TNF in the body and block the damage that too much TNF can cause, but it can also lower the ability of your immune system to fight infections. See "What is the most important information I should know about Enbrel?" and "What are the possible side effects of Enbrel?"

Who should not use Enbrel?

Do not use Enbrel if you:

- have an infection that has spread through your body (sepsis).

How should I use Enbrel?

- Enbrel is given as an injection under the skin (subcutaneous or SC).
- If your doctor decides that you or a caregiver can give the injections of Enbrel at home, you or your caregiver should receive training on the right way to prepare and inject Enbrel. Do not try to inject Enbrel until you have been shown the right way by your doctor or nurse.
- Enbrel is available in the forms listed below. Your doctor will prescribe the type that is best for you.
 - Single-use Prefilled Syringe
 - Single-use Prefilled SureClick® Autoinjector
 - Multiple-use Vial
- See the detailed "Instructions for Use" with this Medication Guide for instructions about the right way to store, prepare, and give your Enbrel injections at home.
- Your doctor will tell you how often you should use Enbrel. Do not miss any doses of Enbrel. If you forget to use Enbrel, inject your dose as soon as you remember. Then, take your next dose at your regular (ly) scheduled time. In case you are not sure when to inject Enbrel, call your doctor or pharmacist. Do not use Enbrel more often than as directed by your doctor.
- Your child's dose of Enbrel depends on his or her weight. Your child's doctor will tell you which form of Enbrel to use and how much to give your child.

What are the possible side effects of Enbrel?

See "What is the most important information I should know about Enbrel?"

Enbrel can cause serious side effects, including:

- Infections. Enbrel can make you more likely to get infections or make any infection that you have worse. Call your doctor right away if you have any symptoms of an infection. See "Before starting Enbrel, be sure to talk to your doctor" for a list of symptoms of infection.
- Previous Hepatitis B infection. If you have been previously infected with the hepatitis B virus (a virus that affects the liver), the virus can become active while you use Enbrel. Your doctor may do a blood test before you start treatment with Enbrel and while you use Enbrel.
- Nervous system problems. Rarely, people who use TNF-blocker medicines have developed nervous system problems such as multiple sclerosis, seizures, or inflammation of the nerves of the eyes. Tell your doctor right away if you get any of these symptoms: numbness or tingling in any part of your body, vision changes, weakness in your arms and legs, and dizziness.

- Blood problems. Low blood counts have been seen with other TNF-blocker medicines. Your body may not make enough of the blood cells that help fight infections or help stop bleeding. Symptoms include fever, bruising or bleeding very easily, or looking pale.
- Heart failure including new heart failure or worsening of heart failure you already have. New or worse heart failure can happen in people who use TNF-blocker medicines like Enbrel. If you have heart failure your condition should be watched closely while you take Enbrel. Call your doctor right away if you get new or worsening symptoms of heart failure while taking Enbrel, such as shortness of breath or swelling of your lower legs or feet.
- Psoriasis. Some people using Enbrel developed new psoriasis or worsening of psoriasis they already had. Tell your doctor if you develop red scaly patches or raised bumps that may be filled with pus. Your doctor may decide to stop your treatment with Enbrel.
- Allergic reactions. Allergic reactions can happen to people who use TNF-blocker medicines. Call your doctor right away if you have any symptoms of an allergic reaction. Symptoms of an allergic reaction include a severe rash, a swollen face, or trouble breathing.
- Autoimmune reactions, including:
 - Lupus-like syndrome. Symptoms include a rash on your face and arms that gets worse in the sun. Tell your doctor if you have this symptom. Symptoms may go away when you stop using Enbrel.
 - Autoimmune hepatitis. Liver problems can happen in people who use TNF-blocker medicines, including Enbrel. These problems can lead to liver failure and death. Call your doctor right away if you have any of these symptoms: feel very tired, skin or eyes look yellow, poor appetite or vomiting, pain on the right side of your stomach (abdomen).

Common side effects of Enbrel include:

- Injection site reactions such as redness, swelling, itching, or pain. These symptoms usually go away within 3 to 5 days. If you have pain, redness, or swelling around the injection site that doesn't go away or gets worse, call your doctor.
- Upper respiratory infections (sinus infections).
- Headache.

These are not all the side effects with Enbrel. Tell your doctor about any side effect that bothers you or does not go away.

Call your doctor for medical advice about side effects. You may report side effects to FDA at 1-800-FDA-1088.

How should I store Enbrel?

- Store Enbrel in the refrigerator at 36° to 46°F (2° to 8°C).
- If needed, you may store the Enbrel syringe, autoinjector, or the dose tray for the multi-use vial at room temperature between 68°F to 77°F (20°C to 25°C) for up to 14 days.
 - Once Enbrel has reached room temperature, do not put it back in the refrigerator.
- Throw away Enbrel that has been stored at room temperature after 14 days.
- Mixed Enbrel powder should be used right away or kept in the refrigerator at 36°F to 46°F (2°C to 8°C) for up to 14 days.
- Do not store Enbrel in extreme heat or cold. For example, avoid storing Enbrel in your vehicle's glove box or trunk.
- Do not freeze.
- Do not shake.
- Store Enbrel in the original carton to protect from light or physical damage.
- Keep Enbrel and all medicines out of the reach of children.

General Information about Enbrel

Medicines are sometimes prescribed for purposes not mentioned in a Medication Guide. Do not use Enbrel for a condition for which it was not prescribed. Do not give Enbrel to other people, even if they have the same condition. It may harm them.

This Medication Guide summarizes the most important information about Enbrel. If you would like more information, talk with your doctor. You can ask your doctor or pharmacist for information about Enbrel that was written for healthcare professionals. For more information, call 1-888-4ENBREL (1-888-436-2735).

What are the ingredients in Enbrel?

Single-use Prefilled Syringe and the Single-use Prefilled SureClick® Autoinjector:

Active Ingredient: etanercept

Inactive Ingredients: sucrose, sodium chloride, L-arginine hydrochloride and sodium phosphate

Multiple-use Vial:

Active Ingredient: etanercept

Inactive Ingredients: mannitol, sucrose, tromethamine

This Medication Guide has been approved by the U.S. Food and Drug Administration.



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RESTORATION

Remaking History

A 1950s *House Beautiful* cover star—a home epitomizing “the architecture of the next America”—is revamped for today’s tastes by an enterprising team in Oregon.

NOW

The master bedroom has a new bath behind the warm oak feature wall.

THEN

In 1953, we enthused about a bedroom with “privacy yet quick access to outdoors.”

PHOTOGRAPHERS BEFORE: MAYNARD PARKER; AFTER: DAVID PAPAIZAN. FOR MORE DETAILS, SEE RESOURCES

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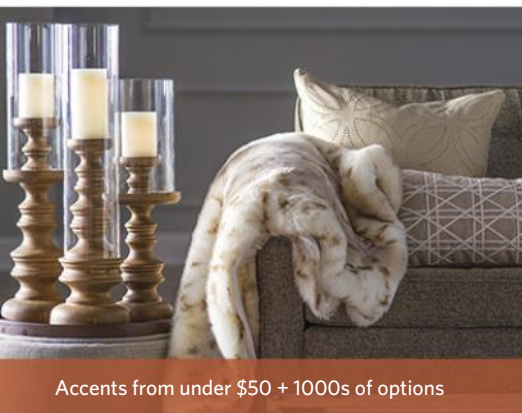
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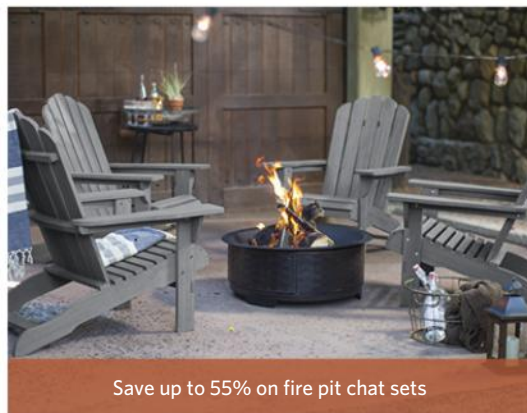


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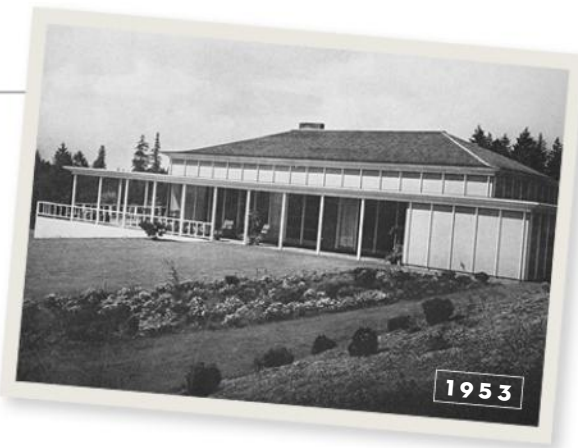
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THE ESSENTIALS



WEST COAST MODERNIST ARCHITECT John Yeon knew one secret to good living: getting outside. “He loved nature and opened up homes to the landscape,” says designer Joelle C. Nesen. Her firm Maison, Inc., alongside architect Keith Abel, recently helped reinvigorate Yeon’s Shaw House—with views of Oregon’s Mount Hood—which graced our cover in 1953. In an era when the magazine was eager to find a style of modern design that felt warm and inviting, this one succeeded; we wrote that houses like it would “lead the way to a golden age in American life.”



“There was opulence in the original black marble mantel, but we increased the size of the surround so it’s more eye-catching,” Nesen says. The paneling replicates the original; the custom parquet-floor pattern is a nod to Yeon’s design. A new airy hallway lets in needed light. Above: Nesen kept Yeon’s green-blue door color, as well as the bronze knob he designed.

PHOTOGRAPHERS BEFORE: MAYNARD PARKER; AFTER: DAVID PAPAIZIAN

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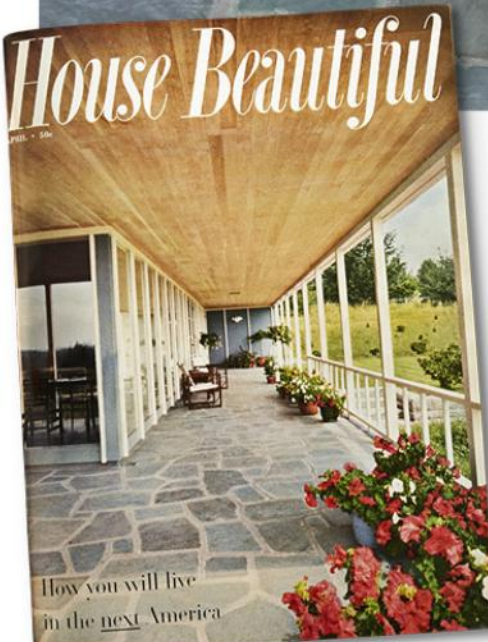
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THE ESSENTIALS

The original flagstone patio remains, but the cedar tongue-and-groove ceiling was replaced with aged cedar. Recessed lighting was added for illumination.
Below: The 1953 cover.



Of course, 60-plus years later, not everything Yeon did holds up. “Kitchens and baths then weren’t the stars they need to be now,” Nesen says. Other upgrades: a mudroom, a media room, and a wine cellar. But the interiors still harken to Yeon; the Maison, Inc., design team outfitted the space with the Regency-meets-modern-style pieces he favored. “After the race to the McMansion, people are circling back to simplicity,” Nesen says. “In a house like this, you want to have a cocktail on the patio and watch the sun go down.” The good life, in any decade. —Kathryn O’Shea-Evans



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48 MORE PAGES OF GLORIOUS BLUE & WHITE...

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flip!
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In a home in Ponte Vedra Beach, Florida, designer Andrew Howard jazzed up the living room's fireplace with Mosaic House Moroccan tiles. "They're the star of the room," he says. He trimmed the skirt of the homeowners' sofa with Schumacher's raffia Tikki Tape. Curtains and Hickory Chair armchairs in China Seas' Sultan II. Sconce, Circa Lighting. The coffee table and stool are vintage.



Interior Design ANDREW HOWARD As Told To KATHLEEN RENDA



ZINGING THE BLUES

Florida designer (and Next Wave alum!) Andrew Howard explains why he went bold in a beachside home. The rock-the-boat results push blue and white into an untimid—and sophisticated—new direction.

Photography DAVID A. LAND Producer DORETTA SPERDUTO



M

“My fellow designers might not be too happy with me, but I’m going to reveal a professional secret about blue-and-white rooms: The truth is that they’re impossible to mess up. I could close my eyes, shuffle a fan deck of blue paints, pull one out at random and—ta-da!—it’s guaranteed to be fabulous. Combined with white, it’s a sure thing.

“I needed that kind of foolproof palette for this new-construction home because there were definitely challenges along the way. The homeowners, Amy and Steven Wacaster, were relocating from New York City to the east coast of Florida. She envisioned a chic, relaxed home reminiscent of the Hamptons, where the family had vacationed. Amy, who’s really knowledgeable about design, stressed that she loves blue and hoped to incorporate some existing traditional pieces from their Manhattan apartment, including a four-poster bed and roll-arm sofa. But then came the plot twist: Rather than an expected beachy look, Amy wanted something more fearless and adventurous. She pushed both of us way outside of our comfort zones—and it was a blast.

“So, instead of blue walls outlined with white trim in the living room, we did the reverse. In a guest bedroom, we went full throttle with pattern mixing. The bunk room where the kids play has bright, wildly patterned wood floor tiles.

These gutsy moves gave each room its own stand-alone personality. Blues and whites in a variety of hues connect them all, so they harmonize beautifully.

“To be honest, there were some contractor freak-outs. That can happen when you paint a powder room’s vanity and ceiling trim an electric teal, then wallpaper the room in three different patterns. Or when you paint the ceiling and outline the walls of the living room in aqua, but tile the fireplace a Moroccan blue. And did I mention the slide we installed in the kids’ bunk room?

“Despite all of these curveballs, the rooms don’t feel chaotic. I think the reason is that there are still a lot of classic elements happening: The main furniture pieces—the master bedroom’s upholstered headboard, the living room’s armchairs—are trend-proof. The rugs are neutral sisals and wools. I added timeless wainscoting and molding to the rooms (as a one-stop shop, I also do the interior architecture). The end result is approachable and kid-friendly. My sons are the exact same ages as Amy’s kids, and I know the realities of what she’s going through. I’ve seen my son wipe chocolate off his face onto our matelassé coverlet. But you can’t shy away from having nice things just because you have children. Otherwise you’ll be living in a shack for 18 years—even if it is a beach shack.”

RIGHT: In the dining room, Schumacher’s Feather Bloom sisal wallpaper by Celerie Kemble “acts like a breather,” Howard says. He hung a pair of lanterns by Circa Lighting above the homeowners’ existing Hickory Chair table and chairs. “They feel less formal than a chandelier.” The 18th-century prints are by English naturalist Mark Catesby.





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“

This windowless powder room under the stairs feels hidden away from everything. Total excuse to go big! We used three different wallpapers and a vintage tiled mirror freckled with blue and green paint.

—Andrew Howard



OPPOSITE: The powder room is covered in three Schumacher wallpapers: Samovar and Topkapi on the walls and Taj Trellis on the ceiling. Sink fixtures, Watermark. Counter, Carrara marble. Sconce, Visual Comfort.

RIGHT, CLOCKWISE FROM TOP LEFT: The Palecek rattan pendant in the kitchen feels "old-school Florida," Howard notes; the appliances are from Viking, the Lee Industries stools are in fabrics by Perennials and Link Outdoor, and the window shades are in a Peter Dunham Textiles linen. Howard on the home's terrace. The master bedroom's wallpaper is by Phillip Jeffries, and the ceiling light is by Coleen & Company. Homeowner Amy Wacaster in the bunk room with her kids, Harris and Gigi; the beds and slide are custom, and the flooring is engineered wood tile from Mirth Studio.





The porch's dining area features wicker armchairs and a teak table from Kingsley-Bate. Pillows in a Brunswick & Fils cotton-linen. **OPPOSITE:** For the guest bedroom, the window shade in Quadrille's Java Grande was repurposed from panels that the family had in their New York apartment. The custom table, skirted with a Duralee cotton duck, is a favorite hide-and-seek spot for the kids. Bedding, Leontine Linens. Lysette wallpaper, Quadrille. Lamp, Bunny Williams Home. FOR MORE DETAILS, SEE RESOURCES

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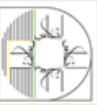


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A wax Napoléon candle by Cire Trudon presides over a table draped with Walter G's striped cotton canvas. **FROM LEFT:** Vase by Amanda Moffat Pottery. Babele saucer by Richard Ginori. Blue Pheasant bowl from Gracious Home. Vessel by Adam Silverman Studio. Creamer by Royal Copenhagen. Cup and saucer by Wedgwood. Vase by Romy Northover. Claw-foot bowl by Richard Ginori. Dinner bowl by Amanda Moffat Pottery. The backdrop is Clarence House's Milano velvet.



RHAPSODY IN BLUE AND WHITE

For a quick respite from all the dreamy rooms and tasteful interiors, we gathered a bounty of elegant finds—in the palette du jour—into a sun-dappled studio and set about making a beautiful mess.

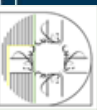


Photography **MARTYN THOMPSON** Producers **SABINE ROTHMAN AND DAYLE WOOD** Stylist **JEFFREY W. MILLER**

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Ralph Lauren Home's Hepplewhite wing chair provides a counterpoint to John Rosselli & Associates' Louis XVI-style armchair, which is covered in Gigi fabric by Bunny Williams for Lee Jofa. The Blue Bird ceramic vase by Alessandro Ludici is from Artemest. **OPPOSITE, FROM LEFT:** Acanthus Leaf Crewelwork by Chelsea Textiles. Douppioni silk by Fabricut. Torcello hemp by Kerry Joyce.



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W

What is it about blue and white?

Ever since *House Beautiful* began publishing in color, the cyan printing-press plate responsible for the range of vivid blues on our pages has gotten quite the workout. And no wonder: Readers consistently rank blue as their favorite hue and know that, when coupled with white at home, it simply sings.

The pairing is freshly American, calling to mind white stars on a crisp field of cobalt. And it's the life force of a globe's worth of design classics too, from Ming dynasty vases to Moroccan tiles. At worst, it's simply agreeable. At best, it's universal. And at the very least, it's here to stay.

In honor of our 120th anniversary, we asked two of our favorite talents—photographer and textile artist Martyn Thompson and stylist Jeffrey W. Miller—to collaborate on an artful paean to this dynamic color duo. —*The Editors*



OPPOSITE: Ralph Lauren Home's Arden salad plate (1) and Regal Peacock dish (2) coordinate with an Imperial Blue cup and saucer by Mottahedeh (3), a plate by BDDW (4), and a creamer (5) and teacup (at left) by Villeroy & Boch. 6. Glass, Kate Spade New York. 7. Dores plate, Neiman Marcus. 8. Milk jug and fruit saucer (at left) by Richard Ginori. 9. Plate by Non Sans Raison from TableArt. 10. Faux Iznik tiles by Emery & Cie. **ABOVE:** Round Blue Tinted mirror by La Barge.





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Scalamandré's Somerset silk (1), Carolina Irving Textiles' Exotic Bloom linen (2), and Bernard Thorp's Tree Peony cotton blend (3) bring painterly tones of blue and white to an interior. Halite Reversible satin in Turquoise (4) and Indigo (5) by Donghia. 6. Beckford cotton by Schumacher. 7. Mont Blanc leather by Moore & Giles. 8. Lily Leaf cotton by Morris & Co. 9. Regal silk by James Hare from Duralee. 10. Drop Cloth cotton jacquard by Martyn Thompson Studio. **OPPOSITE:** Frances Palmer Pottery's Cambridge pitcher and Vigee vase rest on Clarence House's Milano velvet.





A broken teacup and saucer by Gien (1) would make any dinner host feel blue. 2. Plume serving dish by Jars. 3. Bowls and tray (at right) by Potomak Studio from Regard. 4. Antique vase from James Robinson. 5. Moire Braid trim by Houllès. 6. Salt bowls by Vitreluxe. 7. Zellige tiles by Clé. Paint samples (in tray): Sherwin-Williams's Aviary Blue (8), Farrow & Ball's Borrowed Light (9), Benjamin Moore's White Dove (10), and Behr's Paris (11). 12. Tray by Non Sans Raison from TableArt. 13. Vintage Murano glass fruit by Alfredo Barbini from the End of History. FOR MORE DETAILS, SEE RESOURCES.





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WATER COLORS

Using rustic island touches and every shade of tropical turquoise under the sun, designer Marshall Watson brings the life aquatic to a Midwestern family's Bahamian retreat.



Interior Design MARSHALL WATSON AND KATE REID Interview MIMI READ

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Designers Marshall Watson and Kate Reid embellished the rear facade of a British Colonial-style house in the Bahamas with a Chippendale railing and Bevolo gas lanterns. Chaise longues by McKinnon and Harris.

Photography FRANCESCO LAGNESE Producer DORETTA SPERDUTO

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The living room's raw-poplar walls give the feel of "a fisherman's shack," Watson says. A sofa by Lee Industries is upholstered in Manuel Canovas's Cruz, with pillows in an Amanda Nisbet silk. The Hollywood at Home armchairs have cushions in a fabric from Jerry Pair. Mirrored stools, John Rosselli. Custom rug, Shyam Ahuja.





MIMI READ: Stately elegance is your calling card, but this feels more frolicsome.

MARSHALL WATSON: It's a reflection of the homeowners, a family of seven exuberant Midwesterners. They love water sports and playing games like Parcheesi and Clue. It's also the spirit of the place: This house is on an islet that is a true tropical escape.

Can you pinpoint it for me?

It's on Guana Cay in the Abaco Islands of the Bahamas. The beach is like pink sugar. There are enormous turtles in the water—even bigger than the carved chestnut one we hung from the living room ceiling.

Blue and white is a classic beach-house palette. Why did you zero in on turquoise?

I love color as a sense of place. The turquoise sea and fluffy white clouds are inescapable in the Bahamas. Why work against that? We chose clear, vibrant blues with some green in them. It's mainly turquoise but used in many different values, from light to dark.

How do you make that limited scheme seem so dynamic?

The whites and off-whites keep things airy. There are crisp white moldings everywhere. The living room's ivory curtains feel ethereal, but they're also architectural, with horizontal stripes echoing the coastline.

Why the wood-paneled walls?

They're raw poplar, and the rustic, rough texture helps to warm up the coldness of the blue. The home is filled with wood, rattan, and bamboo: Neutral shades create a refuge from the Bahamian light, which can be searing.

The dining area's rope chandelier feels very Dr. Seuss!

It provides a lot of atmosphere with its romantic, honey-colored light. A sailboat winch inspired the shape of the dining table. The room's midcentury-style furnishings have a kind of Rat Pack cool, which works because this couple loves to play Sinatra on the stereo—until the kids arrive and change the music.



Is that a secret room under the stairs?

It is. We created a powder room with a bookcase that swings open like a door. There was nowhere else to put a bathroom, so we tried to make it fun.

The second floor is colorful and layered. Is that your English influence, Kate?

KATE REID: We used a bit more mixing here, emphasizing history and handmade items. There's a tin folk-art star

above a guest bed, and a display of vintage spinning tops in a hallway. It definitely suits the carefree mood.

The master bath feels like an aquarium!

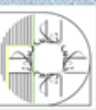
KR: I'm obsessed with that fish wallpaper. It's so cheerful and lively, and this family goes fishing or snorkeling every day. **MW:** Every one of those fish is a sweet, funny cartoon that makes you laugh. And the wallpaper is just so pretty!





A vintage bamboo waterfall console adds a graphic curve to the living room. Lamp, Ralph Lauren Home for Visual Comfort. The armchair is covered in an Osborne & Little fabric, the curtains are in a Holly Hunt fabric, and the window shade is in Amanda Nisbet's Madeira on Oyster linen. **OPPOSITE, CLOCKWISE FROM TOP LEFT:** Designers Marshall Watson and Kate Reid. A collection of vintage wooden spinning tops. A hallway vignette features a mirror and table lamp custom-decouped by Charlene Beaudet.

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In the dining area, a Sedgwick & Brattle rope-wrapped chandelier hangs over a custom Global Views table. The McGuire chairs have cushions in a fabric from Jerry Pair. **OPPOSITE:** The powder room's swinging door houses a color-coordinated bookcase. Sink and fixtures, Waterworks. Sconce, the Urban Electric Co. Artist Judy Mulligan painted a map of Guana Cay that Watson says includes "the house, the family's favorite bar, and places they like to take their boat."





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Striped beach towels inspired a guest bedroom's curtains in an Osborne & Little fabric. A vintage quilt covers the Serena & Lily bed. The antique bench is upholstered in a John Rosselli fabric. Lamp, Currey & Company.

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Wallpaper by Fornasetti for Cole & Son adds a playful Caribbean note to the master bath. In the nearby master bedroom, a classic cannonball bed by Ethan Allen is energized with custom lime-green paint and a colorful antique quilt.



“

I love color as a sense of place. The turquoise sea and fluffy white clouds are inescapable in the Bahamas. Why work against that?

—**Marshall Watson**

For the pool's glass mosaic, "we spent hours trying to match the rich turquoise blue of the ocean," Watson says. "It's a definite resort feeling. You know you've arrived." The pool perimeter is trimmed in coral stone

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COOL & COLLECTED

After designer Amy Lau's lightening and brightening, a frumpy Hamptons home becomes a showcase for modern art and midcentury finds—and reveals the sleeker side of blue and white.



Interior Design AMY LAU Interview CRAIG KELLOGG

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For the palette of a living room in a house in Water Mill, New York, decorator Amy Lau was inspired by the vibrant hues in a series of etchings by artist Anish Kapoor. The sofa at left is by Vladimir Kagan. The dining chairs are vintage. Sectional, M2L. Vintage Gio Ponti armchairs are paired with custom ottomans from Dune. Custom wool-and-silk rug, House of Tai Ping.

Photography PAUL RAESIDE Producer DORETTA SPERDUTO





CRAIG KELLOGG: This home feels absolutely up-to-the-minute. Is it brand-new?

AMY LAU: Not at all. It's a four-bedroom Shingle Style house, the kind that's pretty typical of its location in Water Mill on Long Island, New York. The couple—she's in real estate and he's in finance—had rented it for years before buying it because they loved the setting. When I arrived from the city, I got that immediately. It's surrounded by coastal wilderness and shorebirds. But the architecture was way too old-fashioned for them, and the divided-pane windows blocked the beautiful view of Mecox Bay. We replaced them with plain double-hungs and big, uninterrupted walls of glass.

The decorating also did an about-face. Did you have to push the clients?

I didn't. A few years ago I designed her apartment in New York City. She always says, "Let's have fun." She is very fashionable and loves everything tailor-made. She and her partner are passionate about horse racing and art collecting. This whole job was bespoke: The owners appreciate the value of custom commissions and understand that they are investing in the heirlooms of tomorrow.

Were the original interiors this bright and open?

Actually, it was quite dark and dingy. We worked on the renovation with local architect Salvatore Iannone, Jr., and it turned into a huge job. My clients are not big chefs, but they like to entertain, so the first thing they wanted was a new kitchen and a larger dining room. We opened up the kitchen so it now overlooks the living room. It feels like a gallery, with walls clad in matte-glass panels that were back-painted gray. We also gutted every bathroom, reconfigured the entire ground floor, and

replaced all of the floors with bleached-walnut planks that echo the color of beach sand.

I've noticed you often use pastel-tinted whites as opposed to crisp whites. Why?

To me, a stark white-white says summer only, and this home is used year-round. Warm whites are versatile: They feel fresh in warm weather and like a cozy cashmere sweater when it turns cold. I looked at dozens of slabs of Italian marble to find the perfect off-white. I especially love the living room's ivory wool curtains, made from a Japanese fabric that looks handwoven. I added texture wherever I could to make things feel relaxed.

The living room features a striking and colorful set of Anish Kapoor etchings. How did you design around them?

Aren't they amazing?

They seem to glow with a gorgeous inner light. We removed an ugly fireplace in order to have an entire wall to display them. The clients and I went to the gallery to pick out the eight pieces we liked best. I matched their hues to colors in a Benjamin Moore paint deck and brought those swatches when shopping for furniture and accessories. The custom rug was designed to be painterly, with a pattern

that resembles watercolors. Those blues were also color-matched to the Kapoor etchings.

The dining room's chandelier is a conversation starter in itself. Is there a story?

It's a site-specific piece that I commissioned from the New York artisan Lindsey Adelman. I wanted it to look like a mermaid's fishing net. She and her team arrived with handblown-glass globes and a prefabricated armature, then composed the fixture on the spot. It's so beautiful at night when the sun goes down and the lights come on. I would kill to host a dinner party under it.



ABOVE: Lau in the foyer. She commissioned the sculpted floating cabinet from the Parisian artist Jacques Jarrige. **OPPOSITE:** Lau divided the expansive living room into two seating areas: one for conversation and another for television. In the foreground, a vintage lounge chair swivels to face the TV. Custom sofa, Dune





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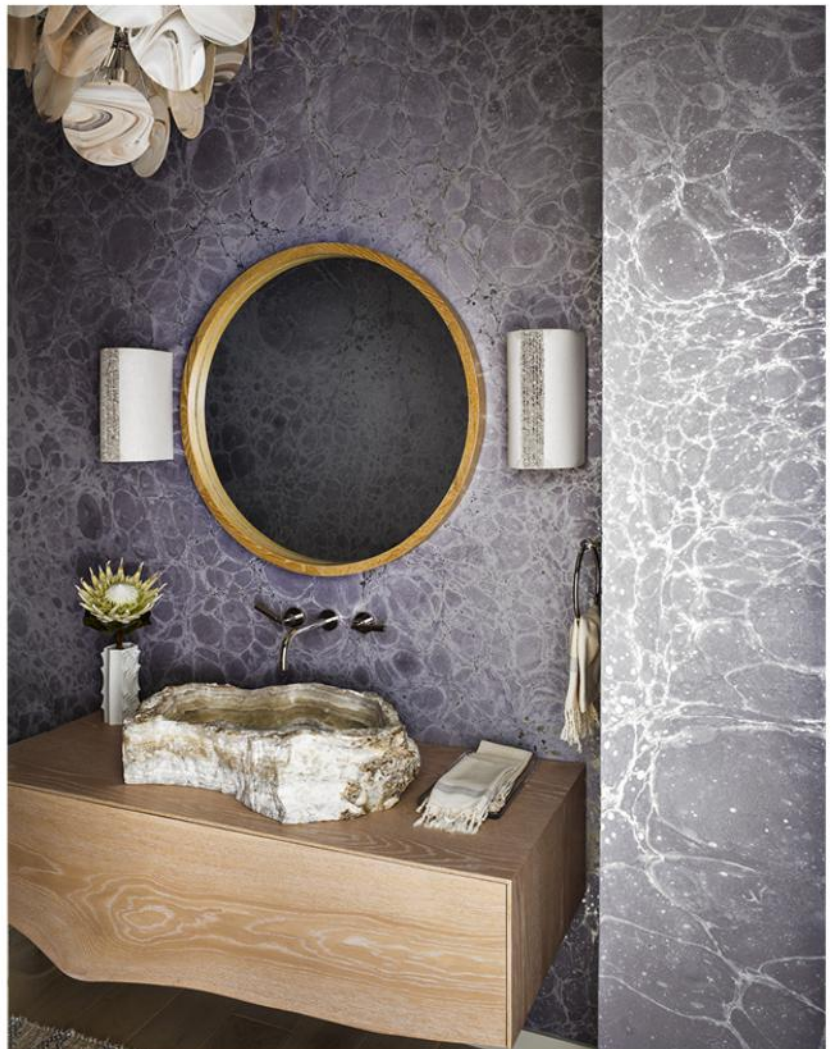


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LEFT: In the kitchen, stools from Altura Furniture nestle under a custom island framed in Bianco Dolomiti honed marble. Bleached-walnut custom cabinetry is paired with counters in Caesarstone's Blizzard quartz. Double wall oven and range, Wolf. Custom light fixture, Bone Simple Design. **RIGHT:** Modern Living Supplies chairs in a Rubelli fabric. The custom Knotty Bubbles chandelier is by Lindsey Adelman. **BELOW:** The powder room "looks like a memory box filled with seashore curiosities," Lau says. Lunaris Fog wallpaper, Calico Wallpaper. The agate sink by Brenda Houston is custom.





LEFT: The master bath has a Wetstyle tub with a Dornbracht faucet. **BELOW:** The family room's custom Vladimir Kagan ottoman is covered in an iridescent leather resembling fish skin. A Rudin custom sectional in Dedar and Knoll Luxe fabrics. Angora rug, the Rug Company. The walls are painted in Benjamin Moore's Spring Mint. **RIGHT:** "I love the coziness of textured fabrics and lush carpets at the beach," Lau says. A guest bedroom has a Shine by S.H.O bed. Rosemary Hallgarten throw, ALT for Living. The ceiling fixture and bench in a Black Edition linen are vintage. Rug, Amy Lau Design. FOR MORE DETAILS, SEE RESOURCES



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Warm whites are versatile. They feel fresh in warm weather and like a cozy cashmere sweater when it turns cold.

—Amy Lau



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THE HOUSE THAT BLUE & WHITE BUILT

It's #BlueAndWhiteForever when L.A. designer and Insta-celebrity Mark D. Sikes unleashes swoon-worthy prints—and his signature colors—in a dynamic Beverly Hills home.

In the dining room of a Beverly Hills home designed by Mark D. Sikes, a China Seas wallpaper with a trellis pattern makes the room feel taller than it is. The Century Furniture side chairs are covered in a Raoul Textiles fabric. Palecek cane arm-chairs in a Moore & Giles leather. Pendant shade in Schumacher's Arbre Chinois.





Interior Design MARK D. SIKES Text KATHRYN O'SHEA-EVANS Photography AMY NEUNSINGER



Sikes used pops of black “to give the living room a feeling of modernity.” An Alexa Hampton for Hickory Chair sofa is upholstered in Schumacher’s Kaya Medallion. Cabinet and console, Charles Jacobsen. Armchair, Mecox. The table lamps and shades are from Irving & Morrison. Curtains in a Raoul Textiles linen with Manuel Canovas and Samuel & Sons trim. Rug, Merida. Walls in Benjamin Moore’s Iceberg.





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Mark D. Sikes was nine years old when he realized blue was his favorite color. “My first bedroom was navy,” the California designer says. “When we moved, my parents let me decorate my room. I chose chocolate brown and quickly realized I’d made a mistake. I told my mom, ‘I hate this! I want blue again!’”

Since then, Sikes has been true to blue and its signature partner, white. (Even his wardrobe reflects an affinity for it.) A former fashion merchandiser, Sikes and his interiors first made a splash in 2012 when *House Beautiful* ran a cover story on his Los Angeles home. Four years later, the social media-savvy designer is in demand for his classic yet footloose style. This family house in Beverly Hills is quintessential Sikes: Blue and white is once again his color story, but rooms range in mood from tranquil and Zen to as bright as a sunny SoCal day. His take on the classic pairing is underscored by an enviable fabric assortment.

This fall, the designer, who counts Reese Witherspoon among his clients, debuts four new product partnerships—with Henredon, Schumacher, Merida, and Maitland-Smith—and will add to his own preppy-chic clothing collection, MDS Stripes. Meanwhile, his newly published first book, *Beautiful: All-American Decorating and Timeless Style* (Rizzoli), has an entire chapter dedicated to—what else?—blue and white. “It works with everything,” Sikes says, “modern, eclectic, traditional.”

TOP: “Cobalt was a fun way to steer clear of the typical all-white kitchen,” says Sikes, who chose Farrow & Ball’s Stiffkey Blue for the island; the stools are by Serena & Lily, the Roman shade is in a China Seas fabric, and the rugs are from Dash & Albert. **RIGHT:** In the great room, green accents—on pillow fabrics and curtain trim—harmonize with the leafy view. Lee Industries sofa, slipper chair, and coffee table. Armchair, Hickory Chair. Vintage side table in foreground. Hollywood at Home.



To add a feeling of intimacy to the grand two-story entry, Sikes piled on the patterns, from the bamboo-motif China Seas wallpaper to the striped Elizabeth Eakins rug. Daybed, Harbinger. Visual Comfort's Lancaster chandelier has shades by Fermoie. Tablecloth in Bali Hai by China Seas. Sophia mirrors. Thomas O'Brien for Century Furniture.



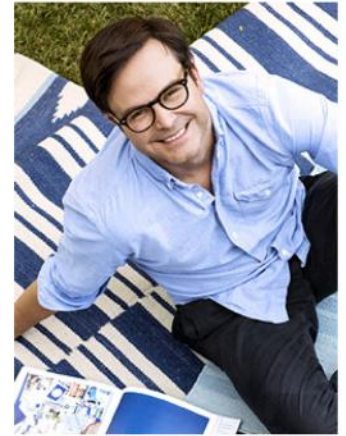


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Cowtan & Tout's woven Basket wallpaper creates a cocoon of softness in the master bedroom. The Hickory Chair bed is upholstered in a Schumacher fabric. The coffee table and the tufted chairs and ottomans, which are in an Elizabeth Hamilton fabric with buttons in Kravet's Dublin linen, are from Bunny Williams Home. Bergère, Hickory Chair. Curtains in a Kerry Joyce fabric. **RIGHT:** Designer Mark D. Sikes.



“

I wanted the master bedroom to be a bit of a pause from the rest of the house, so I used a much lighter palette of pale blues and creams. It feels tranquil.

—Mark D. Sikes

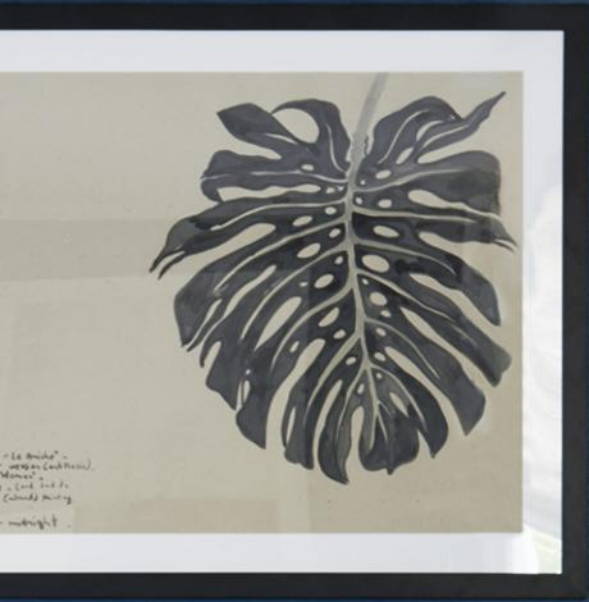
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“The whole family watches TV on the sectional in the sitting room,” Sikes says of this nook upstairs. “Dark walls make it especially cozy.” Custom sectional, Lee Industries. The cushions on the Redford House armchair are covered in Peter Dunham Textiles’ Ikat fabric. Coffee table, Restoration Hardware. The Visual Comfort sconces have shades in a Lisa Fine Textiles linen. Wallcovering, Manila Hemp by Phillip Jeffries. FOR MORE DETAILS, SEE RESOURCES



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Resources

HOUSE BEAUTIFUL • NOVEMBER 2016

A listing of designers, manufacturers, distributors, and retailers featured in this issue. For complete product information, go to housebeautiful.com/resources.

THE SYMBOL (T) = TO THE TRADE
"To the trade" means a manufacturer sells primarily to design professionals. Many design centers offer hourly decorating and shopping services that can assist you; some fabric shops, workrooms, and websites may be able to place an order for you as well.

PAINT

BEHR | behr.com
BENJAMIN MOORE | benjaminmoore.com
C2 PAINT | c2paint.com
FARROW & BALL | farrow-ball.com
FINE PAINTS OF EUROPE | finepaintsofeurope.com
PRATT & LAMBERT | prattandlambert.com
SHERWIN-WILLIAMS | sherwin-williams.com

FABRIC & WALLCOVERING

AMANDA NISBET (T) | amandanisbetdesign.com
BERNARD THORP (T) | bernardthorp.co.uk
BRUNSCHWIG & FILS (T) | brunschwig.com
CAROLINA IRVING TEXTILES (T) | carolainirvingtextiles.com
CHELSEA TEXTILES (T) | chelseatextiles.com
CLARENCE HOUSE (T) | clarencehouse.com
COLE & SON (T) | cole-and-son.com
COLEFAX AND FOWLER (T) | through Cowtan & Tout cowtan.com
COWTAN & TOUT (T) | cowtan.com
DEDAR (T) | dedar.com
DONGHIA (T) | donghia.com
DURALEE (T) | duralee.com
THE END OF HISTORY | theendofhistoryshop.blogspot.com
FABRICUT (T) | fabricut.com
HOULÈS (T) | www.houles.com
JERRY PAIR (T) | jerrypair.com
KERRY JOYCE (T) | kerryjoycetextiles.com
KRAVET (T) | kravet.com
LEE JOFA (T) | leejofa.com
LISA FINE TEXTILES (T) | lisafinetextiles.com
MANUEL CANOVAS (T) | through Cowtan & Tout cowtan.com
MOORE & GILES (T) | mooreandgiles.com
MORRIS & CO. (T) | www.william-morris.co.uk
OSBORNE & LITTLE (T) | osborneandlitttle.com

PALECEK (T) | palecek.com
PERENNIALS (T) | perennialsfabrics.com
PHILLIP JEFFRIES (T) | phillipjeffries.com
PIERRE FREY (T) | www.pierrefrey.com
QUADRILLE (T) | quadrillefabrics.com
RAOUL TEXTILES (T) | raoultextiles.com
RUBELLI (T) | rubelli.com
SAMUEL & SONS (T) | samuelandsons.com
SANDERSON (T) | sanderson-uk.com
SCALAMANDRÉ (T) | scalamandre.com
SCHUMACHER (T) | fschumacher.com
THIBAUT (T) | thibautdesign.com
WALTER.G | through Studio Four NYC studiofournyc.com

FURNISHINGS & ACCESSORIES

A. RUDIN (T) | arudin.com
ADAM SILVERMAN STUDIO | adamsilverman.net
ALT FOR LIVING | altforliving.com
AMANDA MOFFAT POTTERY | amandamoffatpottery.com
ANN SACKS | annsacks.com
ARHAUS | arhaus.com
ARTEMEST | artemest.com
BAKER | bakerfurniture.com
BALLARD DESIGNS | ballarddesigns.com
BARDITH | bardith.com
BDDW | bddw.com
BERNHARDT | bernhardt.com
BEVOLO | bevolo.com
BONE SIMPLE DESIGN | bonesimple.com
BUNNY WILLIAMS HOME | bunnywilliamshome.com
CENTURY FURNITURE | centuryfurniture.com
CIRCA LIGHTING | circaighting.com
CLÉ | cletile.com
COLEEN & COMPANY | coleenandcompany.com
CRATE & BARREL | crateandbarrel.com
CROSBY STREET STUDIOS | crosbystreetstudios.com
CURREY & COMPANY (T) | curreycodealers.com
DASH & ALBERT | dashandalbert.com
DAVID DUNCAN | davidduncanantiques.com
DESIGNERS GUILD | designersguild.com
EMERY & CIE | emeryetcie.com

EXQUISITE SURFACES | xsurfaces.com
FEIZY | feizy.com
FRANCES PALMER POTTERY | francespalmerpottery.com
FRONTGATE | frontgate.com
GIEN | gien.com
GLOBAL VIEWS (T) | globalviews.com
HARBINGER | harbingera.com
HICKORY CHAIR (T) | hickorychair.com
HOLLYWOOD AT HOME | hollywoodathome.com
HORCHOW | horchow.com
IRVING & MORRISON | irvingandmorrison.com
JAMES ROBINSON | jrobinson.com
JARS | jarsceramistes.com
JOHN ROSSELLI & ASSOCIATES (T) | johnrosselliassociates.com
KATE SPADE NEW YORK | katespade.com
KINGSLEY-BATE | kingsleybate.com
KRB | krbnyc.com
LA BARGE | labargeinc.com
LEE INDUSTRIES | leeindustries.com
LEONTINE LINENS | leontinelinens.com
MARVIN WINDOWS AND DOORS | marvin.com
McGUIRE | mcguirefurniture.com
McKINNON AND HARRIS (T) | mckinnonharris.com
MONIKA KNUTSSON | monikaknutsson.com
MOSAIC HOUSE | mosaichse.com
MOTTADEHEH | mottadeheh.com
NEIMAN MARCUS | neimanmarcus.com
NEWEL | newel.com
PALECEK (T) | palecek.com
POTOMAK STUDIO | potomak.it
RALPH LAUREN HOME | ralphlaurenhome.com
RESTORATION HARDWARE | rh.com
RICHARD GINORI | richardginori173usa.com
ROMY NORTHOVER | designbyno.com
ROOM & BOARD | roomandboard.com

CORRECTION

Due to a production error, credits were inadvertently omitted from the October editor's letter (page 10). The credits are as follows: Photographers: Douglas Friedman (portrait); Studio D (books). Fashion stylist: Jennifer Smith. Make-up artist: Elaine Madelon for Exclusive Artists Management using Giorgio Armani Beauty. Hairstylist: Muriel Vancauwen for Exclusive Artists Management using T3 Micro Tools. Dress: McQ by Alexander McQueen at Saks Fifth Avenue. Cuff: Dinosaur Designs. Shoes: Aquazurra.

ROYAL COPENHAGEN | royalcopenhagen.com
THE RUG COMPANY | therugcompany.com
SEDGWICK & BRATTLE | sedgwickandbrattle.com
SERENA & LILY | serenaandlily.com
SHERRILL FURNITURE | sherrillfurniture.com
STARK (T) | starkcarpet.com
STICKLEY | stickley.com
TABLEART | tableartonline.com
THOMASVILLE | thomasville.com
TROY LIGHTING | troy-lighting.com
THE URBAN ELECTRIC CO. | urbanelectricco.com
VILLEROY & BOCH | villeroy-boch.com
VISUAL COMFORT (T) | visualcomfort.com
VITRELUXE | vitreluxe.com
WEDGWOOD | wedgwood.com
WILLIAMS-SONOMA HOME | wshome.com

KITCHEN & BATH

BRENDA HOUSTON | brendahouston.com
CAESARSTONE | caesarstoneus.com
DORNBRACHT | dornbracht.com
VIKING | vikingrange.com
WATERMARK | watermark-designs.com
WATERWORKS | waterworks.com
WETSTYLE | wetstyle.ca
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DESIGNERS

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STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

1. Publication title: House Beautiful
 2. Publication number: 0530-3300
 3. Filing date: October 1, 2016
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Contact person: Ellie Festger. Telephone: 212-649-2816
 8. Complete mailing address of headquarters or general business office of publisher (not printer): 300 West 57th Street, New York, NY 10019
 9. Full names and complete mailing addresses of publisher, editor, and managing editor:
Publisher: Kate Kelly Smith, 300 W. 57th St., New York, NY 10019
Editor: Sophie Donelson, 300 W. 57th St., New York, NY 10019
Managing Editor: Jeffrey Bauman, 300 W. 57th St., New York, NY 10019
 10. Owner: Hearst Communications, Inc., 300 W. 57th St., New York, NY 10019
Stockholders of Hearst Communications, Inc. are Hearst Holdings, Inc., 300 W. 57th St., New York, NY 10019, and CDS Global, Inc., 1901 Bell Avenue, Des Moines, IA 50315
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 12. Tax Status: Not applicable
 13. Publication Title: House Beautiful
 14. Issue date for circulation data below: September 2016
 15. Extent and nature of circulation
- | | Average no. copies each issue during preceding 12 months | No. copies of single issue published nearest to filing date |
|--|--|---|
| A. Total number of copies (net press run) | 907,052 | 888,600 |
| B. 1. Mailed outside-county paid subscriptions stated on PS Form 3541 (include paid distribution above nominal rate, advertiser's proof copies, and exchange copies) | 512,609 | 513,607 |
| 2. Mailed in-county paid subscriptions stated on PS Form 3541 (include paid distribution above nominal rate, advertiser's proof copies, and exchange copies) | n/a | n/a |
| 3. Paid distribution outside the mails including sales through dealers and carriers, street vendors, counter sales, and other paid distribution outside USPS® | 61,421 | 60,000 |
| 4. Paid distribution by other classes of mail through the USPS® (e.g., First-Class Mail) | n/a | n/a |
| C. Total paid distribution [sum of 15b (1), (2), (3), and (4)] | 574,030 | 573,607 |
| D. 1. Free or nominal rate outside-county copies included on PS Form 3541 | 196,209 | 196,593 |
| 2. Free or nominal rate in-county copies included on PS Form 3541 | n/a | n/a |
| 3. Free or nominal rate copies mailed at other classes through the USPS® (e.g., First-Class Mail) | n/a | n/a |
| 4. Free or nominal rate distribution outside the mail (carriers or other means) | 14,115 | 5,974 |
| E. Total free or nominal rate distribution [sum of 15d (1), (2), (3), and (4)] | 210,323 | 202,567 |
| F. Total distribution [sum of 15c and 15e] | 784,354 | 776,174 |
| G. Copies not distributed | 122,698 | 112,427 |
| H. Total [sum of 15f and 15g] | 907,051 | 888,601 |
| I. Percent paid [15c ÷ 15f × 100] | 73.19% | 73.90% |
| 16. A. Requested and paid electronic copies | 42,323 | 35,623 |
| B. Total requested and paid print copies and requested/paid electronic copies [15c] | 616,353 | 609,230 |
| C. Total requested copy distribution [15f] and requested/paid electronic copies | 826,677 | 811,797 |
| D. Percent paid and/or requested circulation (both print and electronic copies) | 74.56% | 75.05% |

17. Publication of Statement of Ownership: If the publication is a general publication, publication of this statement is required. Will be printed in the November 2016 issue of this publication.
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Kate Kelly Smith
Publisher

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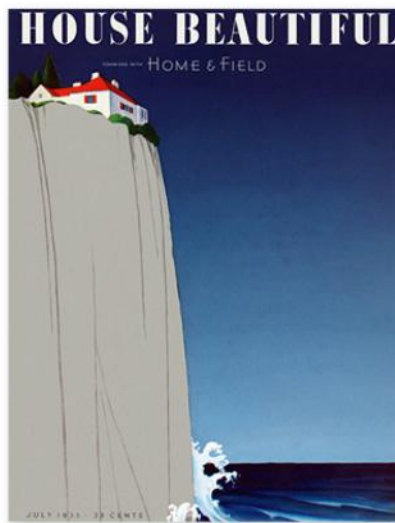
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1905



1935



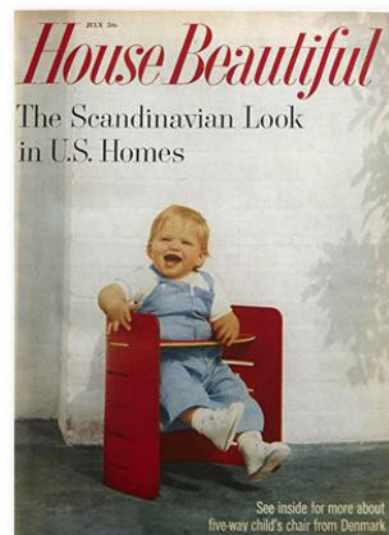
1940



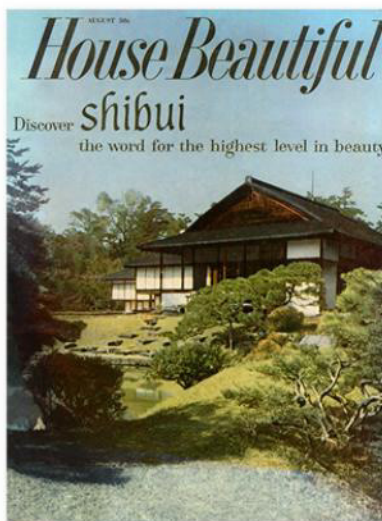
1943

Cover Stars

One thrill of putting together our anniversary issue: deep-diving into the HB archives, a treasure for magazine-and-design obsessives like ourselves. These covers in particular tickle us, but they also speak volumes about American living at the time. The WWII-era issues were especially poignant, with features on prettying up the blackout blinds for air-raid drills alongside plans for the new homes our readers would build with their GIs. And we'd happily reprint March 1970's cover line today: "Decorating to please yourself." Who else?



1959



1960



1970



1974

WRITER KATHRYN O'SHEA-EVANS PHOTOGRAPHERS 1905: PAUL STRAYER; 1935: LEON CARROLL; 1940: LESLIE GILL; 1943: EUGENE HUTCHINSON; 1959: JOHN ENGSTEAD; 1960: NORMAN CARVER, JR.; 1970: LELAND Y. LEE; 1974: BILL HELMS

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