

BACKGROUND LIGHTING-

Of all the miraculous devices that contribute ease and delight to our living today, none works its magic as instantaneously as a light switch. For when the sun goes down, our rooms are, in effect, empty voids. Without light, color does not exist, and without color we have no way of discerning form. It takes light to bring into being the architecture of our houses, the design of our gardens, the carefully planned color scheme of our rooms, the lovingly chosen paintings, furniture and accessories. Today a house with up-to-date lighting is as vibrant with life by night as it is by day. Light substitutes its magic for the glass walls that link indoors with outdoors. Light restores the daytime clarity of colors indoors and gives each room an individual mood that can be transformed from moment to moment as the lights are brightened or dimmed.

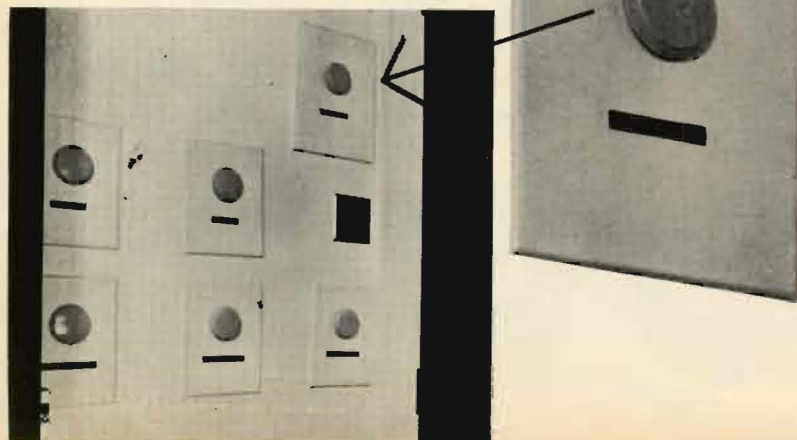
Well-planned lighting is more than a series of isolated fixtures—it is an integrated scheme, composed as carefully as you would a color scheme and knit into the very design of the house.

And the complete scheme provides not merely light to see by but a glowing background that contributes as much to your mood as to your clarity of vision. A background of light is composed of three kinds of lighting—general, focal and accent—and it is the interplay between them that produces the over-all effect.

A fourth kind of lighting—work light—completes the total scheme and although it is designed to perform a specific

lighting task, it also contributes to the quality of the background. **F**or each kind of lighting, there are a variety of tools from which you can choose those best suited to the design and character of your room and the effect you want to achieve. *For general illumination* you might decide on a row of recessed spotlights to bathe a wall with light; a window soffit to turn a curtain into a shimmering panel; ceiling coves or cornices to send (Continued on page 123)

A battery of dimmers controls the quantity and balance of light in the Frame house, right. In addition to 1800-watt control for living room, there are separate dimmers for dining room, terrace room and the halls.



EZRA STOLLER

stant magic

A skillful blend of indoor and outdoor lighting dramatizes the indoor-outdoor quality of Mr. and Mrs. David Frame's house in Houston, Tex. At night the glass walls disappear, and with them, the barrier between in and out. Outdoor lighting includes spotlights recessed in roof overhang, underwater lights in pool, low spotlights for plants. Indoors, fluorescent lighting coves provide brilliant over-all light, but when these are dimmed, spotlights and lamps give each room individual flavor. Architects: Victor Neuhaus and Harwood Taylor.

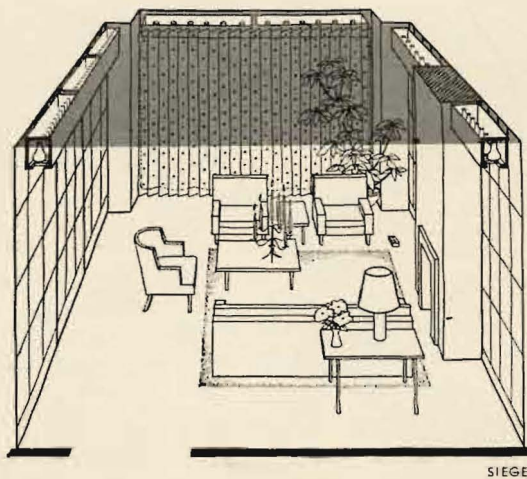




LIGHTING DRAMA IN THREE ACTS ENCHANTS GUESTS



Light is used for sheer delight in lighting designer Richard Kelly's drawing room, where guests sipping after-dinner coffee are treated to a breathtaking spectacle. First, the room is darkened while at the curtained window wall, "stars" glimmer, grow brilliant, are then overtaken by a wash of light that grows to sunrise radiance. Next, the side walls are bathed in light to bring out their special treasure: the glass-covered pages of a medieval chronicle that line the walls from floor to ceiling. Later, as conversation ripens, side walls and window wall are dimmed, but table lamp behind sofa glows brightly. All this magic is controlled by levers in little box next to fireplace that modulate light from four sources: hundreds of "stars"—tiny bulbs—in burlap curtain; forty-seven spotlights in lighting soffits over side walls; twelve-bulb window soffit that washes curtain with light; counterbalancing light of twelve-bulb table lamp. Spotlight under plan is separately controlled.



SIEGEL

a clear wash of light overhead; a luminous ceiling or a skylight to suffuse the whole room with radiance. *For focal lights* to single out specific areas, you will probably want a table lamp to shed a bright pool of light on a conversation group; a recessed spotlight over a dining table; an adjustable spotlight beamed at a painting or a piece of sculpture.

For accent light that will bring an extra spark of brilliance and drama to a room, you might consider a crystal chandelier over a dining table; pinpoint lights in the ceiling to highlight china and glass; a spotlight under a plant to cast a play of light and shadow on the ceiling; the old-fashioned light of candles or an open fire.

For work light you could use deep spotlights over a kitchen counter; a hanging lamp over a work table or sewing table, adjustable lights at a bedside or next to your favorite chair.

With these four types of light you can produce a variety of effects that is virtually infinite by means of a modern device called a dimmer. Simply by turning the dimmer's knob you can modulate the quantity or intensity of the light it controls, from a faint glow to full brilliance. If you have separate dimmers for each type of lighting in a room, you can orchestrate the total effect to create exactly the mood you want—intimate or gala.

People absorb light, and the more people there are in a room, the more light you need. You could set the stage for a party with a quiet over-all light and bright pools of focal light to create a cosy intimate atmosphere for the first guests. But as more people arrive, you would increase the over-all light so that the room seems to expand and the atmosphere becomes gay and brilliant.

Here and on the next six pages is a series of skillfully lighted rooms, and with each room the lighting recipe with which the particular mood or dramatic effect is created. In each case, the plan starts with a general background of light which is supplemented by specific lighting for variety and accent.

EZRA STOLLER



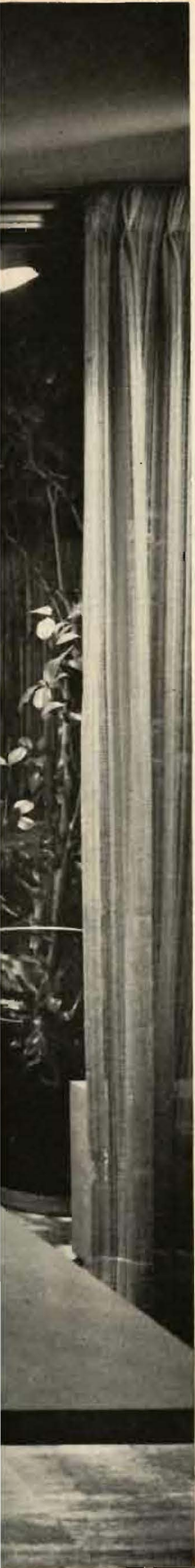
BACKGROUND GLOW STIMULATES CONVERSATION

Walls washed with light surround the conversation area of designer David Whitcomb's living room with a friendly glow but leave the rest of the large high-ceilinged room in soft shadow. Light from six recessed spotlights shimmers on the curtained window wall, and four more spotlights illuminate a wall-size painting opposite the fireplace. All ten spotlights, each 150 watts, are on a dimmer, so the room can be suffused with soft light for small get-togethers or flooded with brilliance for large parties. A spotlight from below dramatizes the texture of the old bricks of the fireplace wall.

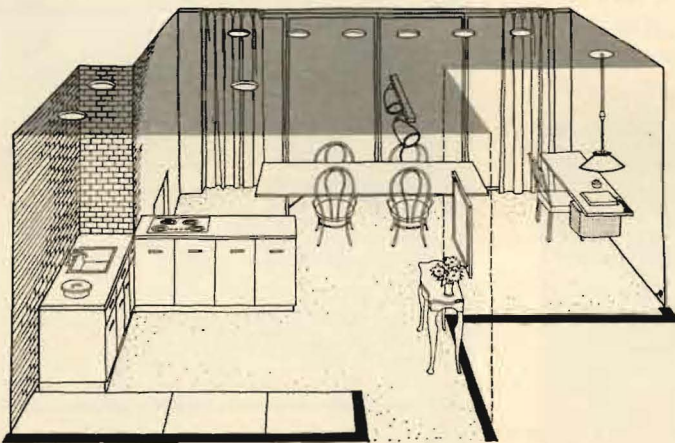


**LIGHT DEFINES INDIVIDUAL AREAS
OF A MANY-PURPOSE ROOM—
AND EXTENDS THE LIVING SPACE
TO THE OUTDOORS**

An imaginative lighting plan divides the big ground floor room of designer David Whitcomb's apartment into four distinct areas: dining area, work center, kitchen and foyer (see sketch). The dining area, *above*, occupies the place of honor at the window wall where a row of six recessed spotlights in the ceiling is countered by two more suspended outside the glass to bring the brilliantly illuminated garden visually indoors. (Terrace is also lighted by spotlights concealed under the trees.) The 150-watt ceiling spots, controlled by a dimmer, afford a varied background of light, and when other lights in room are low the dining area becomes an island of brightness. For intimate dinners, spots are dimmed and candlelight plays a major role, or curtains are drawn across window to form a shimmering wall of light. But for large summertime buffets, sliding glass wall is opened wide to terrace and spotlights indoors and out are turned up to full brilliance.



A pair of spotlights dramatizes the entrance foyer, bringing out the beauty of the dark wall of rough-sawn boards and the delicate painting. (When Mr. Whitcomb shifts his paintings about, as he likes to do from time to time, spotlights on ceiling track above can be adjusted for a painting of a different size.) Because attention is drawn to this side of the foyer, the other side, completely open to kitchen, is passed, unnoticed.



SIEGEL



A hanging lamp over one end of the work table to the right of the dining area illuminates most of that side of the room as well as providing good work light. Lamp designed by Hans Wegner is adjustable in height, and its brass shade throws a broad pool of concentrated light for writing and drafting on the light-reflecting white table top.

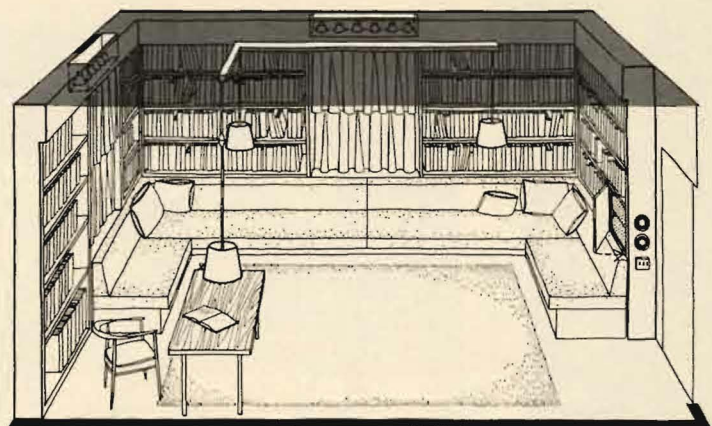


Three recessed spotlights make up the full complement of light for the kitchen area. They are placed to bathe each work surface in clear light—stove, sink and work counter—while leaving the area as a whole unobtrusive. White countertops efficiently reflect overhead light, while copper utensils gleam brightly, accenting rough brick wall.

Continued



Three hanging lamps create a mood of intimacy in Richard Kelly's library and their light can be adjusted to suit a variety of activities ranging from reading and deskwork to cocktails for four or more. The lamps can be raised, lowered, or moved sideways on their ceiling track, and the light from their multi-bulb fixtures (see sketch *opposite page, below*) is controlled by a dimmer in one of the bookshelves. A second dimmer modulates the wash of light on the white café curtains from the 150-watt spotlights concealed in soffits over the windows.



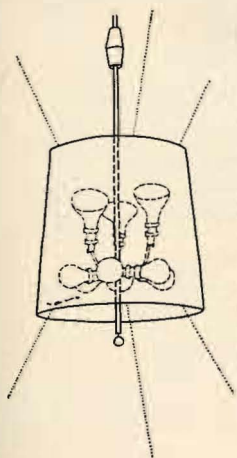
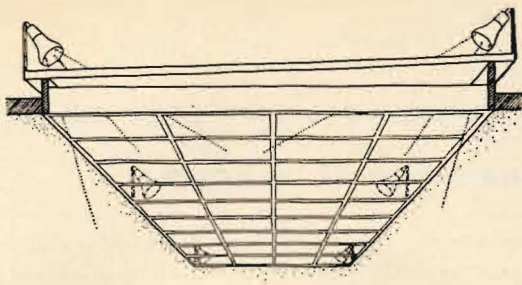
SIEGEL

**THE SPECIAL NATURE OF
ANY ROOM CAN BE EMPHASIZED BY
COMBINING VARIOUS KINDS OF LIGHT**

A softly lighted ceiling teamed with the bright beam of a recessed spotlight turn the dining room of David Frame's house into a brilliant stage for entertaining—intimate or festive. Fluorescent lights concealed in ceiling cove flood the white ceiling with radiance and shimmer on the grasscloth walls—or they can be dimmed to a quiet glow. Spotlight is so placed that its beam brings out the sparkle of china and glass, yet does not strike the faces of the diners. Spotlighting of patio plants enlarges the room and its pleasures. Architects: Victor Neuhaus and Harwood Taylor



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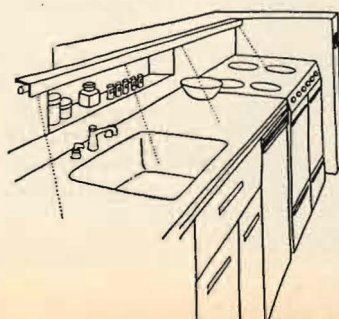


A pair of hanging lamps preserves the restful mood of David Whitcomb's dark-walled bedroom—but their nine-bulb fixtures (see sketch, *left*) can produce a variety of lighting effects. The switch in each lamp can turn on the upper lights alone for soft background lighting, or the lower lights alone for reading, or all lights together. A separate dimmer controls the intensity of light of the whole series. At the windows, Lumiline bulbs concealed by cornices gleam softly over the gold-flecked dark wood blinds, and brighten the white café curtains below.



BAER

An illuminated skylight makes the broad entrance hall of Mr. and Mrs. Arthur Alter's house in Los Altos, Calif., as radiantly welcoming by night as it is by day. At night, six floodlights mounted above the skylight (see sketch), match the brilliance of daylight, are diffused evenly by the frosted glass of the skylight and by the baffle below it. The hall is thus a heart of light, doubly dramatic because the lighting in the surrounding rooms emphasizes the walls rather than ceiling. Architects: John L. Field and Walter H. Costa.



Spotlights set deep in black-anodized cylinders beam light directly down on the work-counter in Richard Kelly's kitchen without spreading it over surrounding areas, so although the kitchen is part of the combined foyer-living-dining room, it is not conspicuous. Extra work light comes from a strip of Lumiline bulbs concealed in the splashback. In dining area beyond kitchen, adjustable spotlights overhead spray light on walnut storage wall and table.

Continued 127

A FLEXIBLE LIGHT SCHEME CAN VARY

THE MOOD OF A ROOM

The changing aspect of the game room, *left*, is achieved by manipulating the lighting from five different sources, each controlled by its own dimmer: a luminous ceiling; a wall cornice with upward and downward lights; a cornice built into the gun cabinet; a wall-hung reading lamp; and a hanging lamp over the game table.

1 All lights are turned on, but all are dim save the wall lamp and the hanging lamp, which create a cosy atmosphere for reading or cards. **2** The order is reversed; reading lamp and hanging lamp are dimmed, ceiling is fairly bright, and lights in the cornice and in the gun cabinet are on full, bringing out the wall paneling and the handsome array of guns. **3** Now the ceiling alone is lighted, and its general, evenly diffused light produces a mood of restfulness and quiet. **4** With ceiling still bright, and all other lights turned on again but kept fairly low, the room becomes a genial setting for a small party. Interior and lighting designed by C. Eugene Stephenson for the Superior Electric Company.

UNIFIED LIGHT: THE RADIANCE ►

OF A LUMINOUS CEILING

The luminous ceiling is the sole source of light in this bathroom and a major decorative element as well. A battery of fluorescent lamps is concealed by plastic panels which are invisibly suspended and linked by a special device that eliminates seams between them. The honeycomb grille diffuses the light so that the whole room is filled with a soft, shadowless glow bright enough for shaving and making up.

WHAT DIMMERS ARE AND HOW THEY WORK

A dimmer takes the place of an on-off switch and controls the amount of voltage going to one or more lights, so that you can raise or lower the intensity of light in a room. Dimmer consumes no additional current. **DIMMERS COME IN SEVERAL SIZES:** 200, 250, 450, 475, 800 and 1,800 watts. To figure out which size to buy, simply add up the total number of watts you want to control on a single dimmer. For a chandelier with six 75-watt bulbs you would need a 450-watt dimmer.

DIMMERS CAN BE USED WITH INCANDESCENT OR FLUORESCENT LAMPS but you cannot control both types with the same dimmer.

FOR INCANDESCENT LIGHTS, a dimmer needs no special wiring other than what you would need for an ordinary on-off switch.

FOR FLUORESCENT LIGHTS, you need an extra wire from the dimmer to the fixture as well as a special dimming ballast on each lamp.

DIMMERS VARY IN PRICE according to size. A 450-watt dimmer costs about \$33, an 1,800 watt, about \$75.

IN YOUR PRESENT HOUSE, you can replace your on-off switches with dimmers at a moderate cost for labor which will vary, of course, with the type of wall, and the amount of extra wiring if any.

DIMMERS VARY IN DESIGN, from maker to maker. Most dimmers have face plates with metallic or prime-painted finishes, knobs in neutral colors.

YOU CAN BUY DIMMERS through your local electrical contractor, builder, or electrical supply store.

1

2

3

4

GUERRERO



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Additional photographs on page 166



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BACKGROUND LIGHTING *continued from page 129*

Special purpose lighting amplifies general lighting



Hanging lamps, slender and elegant in scale, form cylinders of light in a glass-walled entrance hall. In brass and Lucite, the three lamps cast light down on the pale carpet and up over the white ceiling. Fourth is hung outside the front doors to light the way into the house.



Light cornice, above cabinets and chest in a master bedroom, sweeps the counter below it with light and illuminates mirror over chest. In the hemlock paneled room the cornice also spreads considerable general light upward over the walls and the ceiling.

DEARBORN-MASSAR



Overhead lights are precisely located to spread a glow of light over the dining table surface without striking diners' eyes. The three lamps are of brass, pierced to create a sparkling light pattern. They hang from rigid brass rods.

Work areas need both general and specific light



Band of light in laundry ceiling illuminates washer, dryer, ironer and tub by day and night. The daytime skylight is lighted at night by fluorescent tubes installed above it. Continuous strip lighting, under wall cabinet, also lights counter below eye level.



Luminous ceiling in bathroom is lighted by strips of 40-watt, rapid-start fluorescent tubes concealed by translucent plastic panels. Incandescent 40-watt bulbs flank medicine chest mirror, like lighting of theatre dressing table. Ceiling and mirror are on separate dimmers that control intensity of light. Designer: Richard Kelly.

EZRA STOLLER



Overhead light in windowless kitchen comes from central skylight which has built-in fluorescent tubes so that at night it becomes a broad source of light for the whole room. Fluorescent strips, concealed under the wall cabinets, also flood white counters with light.

Continued on the next page

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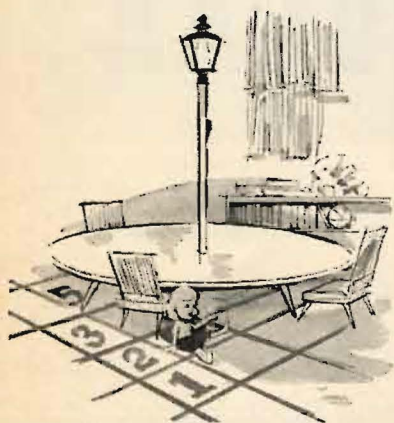


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BACKGROUND LIGHTING *continued*

The outside of a house needs accent lighting also.

Here are three ways to enhance an entrance



Wall bracket is one of a pair hung on an exterior wall to light a garden courtyard and lead the way to the front door. Large in scale, the fixture is a simple metal cylinder in shape attached to a wall plate. Vertical Lucite rods encircle the filament bulbs and reflect the flame-like light. The effect is like the wall torches hung on an ancient Italian palazzo.

Wall lantern, bold in scale, helps to light a driveway between carport and front entrance. Together with spotlights concealed in the overhang of the roof it also illuminates a colorful fresco of animals and men that decorates the front wall of this house. The lantern, glass-enclosed and metal-framed, conceals the actual lamp bulb in a decorative translucent cylinder.



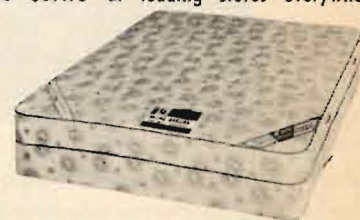
DEARBORN-MASSAR



Rectangular lamp casts general light over front wall and gates opening into a court. It also provides a specific light for the house numbers on the wood siding beside the entrance gates. A reeded columnar shaft of metal, bracketed to the wall, supports the lantern. Glass encloses the filament lamp bulb which provides a pleasant light that glows but is not glaring. This lamp and the two above designed by Irene McGowan.

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