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Jacque and Robb White clearly remember the growing sense of panic that gripped them the day they strode into a lighting store to discuss the challenges of illuminating the vaulted great-room that lies at the heart of their Longmeadow, Massachusetts, home. The end of their two-year building process was in sight, but they were stumped by the complexity of lighting the 535-square-foot atrium.

Disatisfied with the cookie-cutter approach they encountered at the lighting store, Jacque, managing director at a global technology firm, and Robb, a full-time stay-at-home dad and part-time college professor, brought construction to a halt. They consulted their interior designer, Joanna Pritchard, who teamed with

Three hand-forged lights hanging from a cantilevered arm provide excellent task lighting over the built-in counter space without having to suspend lights from the apex of the cathedral ceiling.

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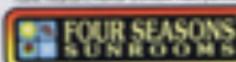
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lighting designer Eric Kaye to create a plan that would integrate seamlessly with the architecture.

This was accomplished in large part through cove lighting, a concept championed by Frank Lloyd Wright, whose no-fuss, linear aesthetic is evident throughout the Whites' home. Wide strips of cherry banding situated near the ceiling create the coves, which house lights that are directed upward. The result is a cheerful, reflected glow.

The coves were key to bringing the kitchen's cathedral ceiling down to a human scale. "You can't leave the ceiling dark, or it's very cold and almost hostile," 30 on 24



Ferguson suggested granite with golden swirls in it to add movement to the kitchen island, where the kids usually eat. "That type of design also hides spills and dirt," she explains. Along, Is, and Ellery, 3, help Mum finish a craft project.



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warm Kaye, who filled the kitchen coves with energy-efficient fluorescent lights, which mimic the warm tones of iridescent lights without giving off unwanted heat.

In the adjacent living room, lighting coves were incorporated into the room's cherry wood-framed windows. "The top part of the cove hides the lighting track, and the bottom part hides the drapery's track," Frijoljohson explains. "You get the impression of light, but you're not quite sure where it came from. It's just this mysterious glow." In this more intimate space, Kaye used halogen lights, which can be dimmed for television viewing without losing their golden tones, rather than fluorescent, which take on a bluish cast when dimmed.

With ambient light sources established within the coves, Jacques and Rob still faced another hurdle—task lighting beneath the 23-foot vaulted ceiling. Frijoljohson selected hand-forged sconces to flank the sink and copper pendant lights on extra-long cords to

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The focal point of the kitchen space is the "T-Mullen" triangular window (top left), which conducts generous daylight. As a signature design of architect Michael Linsley, the window gives a contemporary slant to the Arts and Crafts vocabulary. A desk niche (above), with under-cabinet fluorescent fixtures, serves as a command center. Cabinets overhead feature hidden pigeonholes for mail, bills, and folders detailing each child's activities. A laptop computer tracks the family calendar and offers convenient access to online recipes.



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illuminate the outer periphery. But these options wouldn't work for the central island, which serves as a prep surface, homework station, and dining space. The long cords would have hung too close to the balcony that overlooks the kitchen. "We've all been kids," says Kaye. "What a temptation to reach out and grab the cord!" The solution? A vertical-wood column with a cantilevered arm that stretches out over the island. Three lights hanging from the arm provide brightness without sacrificing style. The clean, simple lines, Robb says, were borrowed from designs by early 1900s Arts and Crafts architects Greene and Greene.

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An unusual dormer and another Y-shaped mullion window add architectural woe to the dining area. Ample natural light streams in through the three walls of glazing, making one pendant fixture sufficient to light the tabletop.



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The final challenge lay in organizing the operation of the many lights. Kaye solved the problem by suggesting computer-controlled lighting "scenes," which turn on specific banks of lights at preprogrammed intensities with the touch of a single button. ©

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The lighting designer extended the cove lights from the kitchen's upper spaces into the family room to link the open floor plan. In the family room, halogen lights are hidden in the cherry banding over the windows, casting a warm glow into this cozy space. A floor lamp is put into use to add extra illumination when the Whites are gathered around the coffee table playing a board game.