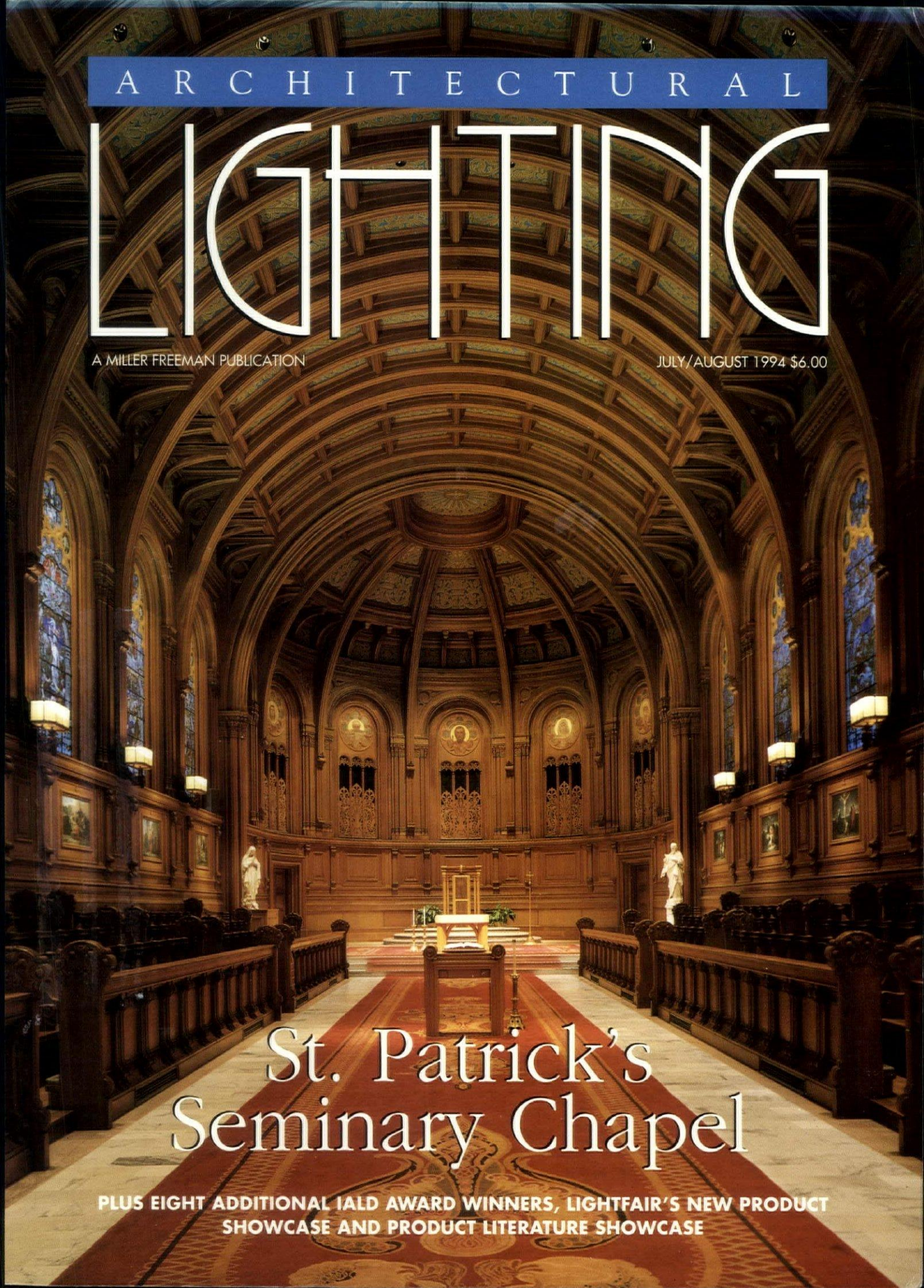


A R C H I T E C T U R A L

# LIGHTING

A MILLER FREEMAN PUBLICATION

JULY/AUGUST 1994 \$6.00

A detailed photograph of the interior of St. Patrick's Seminary Chapel. The view is from the back of the sanctuary looking down a long, ornate red carpet towards the altar. The ceiling is a complex, vaulted wooden structure with intricate carvings and painted details. The walls are also heavily decorated with wood paneling, statues, and stained glass windows. The altar area is brightly lit, and the overall atmosphere is one of grandeur and historical significance.

## St. Patrick's Seminary Chapel

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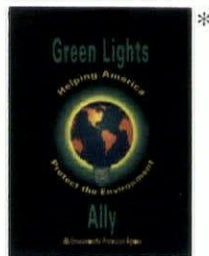
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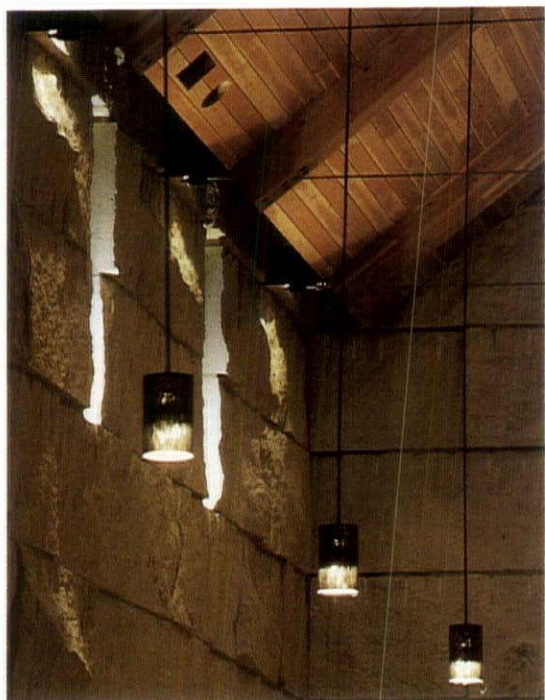
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ARCHITECTURAL  
LIGHTING

JULY/AUGUST 1994

VOLUME 8, NUMBER 3



18 CISTERCIAN ABBEY



20 ARMS AND ARMOR HALL,  
METROPOLITAN MUSEUM OF ART

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(ABBREVIATED LISTINGS)

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Acme Office Group	Interiors
Allseating Corporation	Interiors & Sources
Alma	Invision Carpet Systems
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Bodybilt Seating	Maharam Fabric Corp.
The Boling Company	Masland Carpets, Inc.
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INTERPLAN — WELCOMING ATTENDEES TO THE DESIGN CAPITAL OF THE WORLD

New York City also opens its doors to the world's commercial design community during InterPlan Week with major networking events at the Javits Center and The Metropolitan Museum of Art. The famed Designer's Saturday Inc.-sponsored Gala will again be held at The Metropolitan Museum of Art on Wednesday evening, September 28...in conjunction with their major planned exhibit, entitled *The Origins of Impressionism*. And...following the Javits Exhibition on Tuesday, Wednesday and Thursday (September 27-29)...exhibitor showrooms in Manhattan and Long Island City will be opened on Friday, September 30 to celebrate the event.



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Today's professionals need a wide range of interdisciplinary information. That's why InterPlan's C.E.U. conference programs (pending accreditation) will be developed in four tracks to address trends in Interior Planning & Design, Interior Products, Facilities Development and Facilities/Space Management. Twenty-four sessions will be organized, covering the following topic areas: Alternative Offices, HealthCare Interiors, ADA Impact on Interiors, Retail Store Interior Trends, Hotel & Conference Center Development Trends, Ergonomics & ANSI/HFES Standards, Office/HealthCare Furnishings Trends, Contract Lighting Trends, Designing for the Environment, Furnishings Distribution Trends, International Facilities Development, POE, CAD/CAFM Software Trends, Strategic FM Planning, FM Outsourcing Trends, Telecommunications Trends...and much more.

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## INTERPLAN DEBUTS SEPTEMBER '94

The first annual InterPlan show will be held at New York's Jacob Javits Convention Center September 27 - 29, the first ever professional trade show for contract interior environments held in this part of the country. Representing fields ranging from architects and contract designers, dealer and sales professionals to facilities managers, corporate real estate executives, hospital and institutional planners and other end-user executives, as well as students in all areas of the industry, the show is expected to draw 10 to 12 thousand people from throughout the Northeast.

After walking through the dramatic entrance portals, designed by two of New York's leading architectural firms, more than 500 exhibits from an expected total of 200 exhibiting organizations, will show off the most innovative and visually attractive concepts the industry has to offer. The show also offers a wide range of informative and exciting special features.

Eight conference and seminar programs will be held each day, bringing together prominent experts from various industry segments, to discuss market and design trends as well as important issues in key areas of the contract furnishing field. More than 80 speakers total will hold panels and presentations, mod-

erated by leading authorities in each area and the editors of major trade publications. The conference program will include the following seminar tracts:

- Interior Planning and Design Trends: Everything You Wanted To Know About Health Care Interior Design; Alternative Workspaces: Is The Non-Territorial Office Here To Stay?; Ergonomics: Do Current Standards Really Address Today's User Problems?; ADA: Why Are There More Questions Than Answers?; Retail Design Will Never Be The Same and No Vacancy - Developing Successful Hotels
- Interior Product Trends: Contract Furnishing Trends; Glimpsing At The Next Generation; Trends In Task/Ambient Lighting; Fact, Myth or Magic: An Insight Into Fabric Performance; Design and The Environment; Is Profit A Sin For The Design Industry and Contract Furnishings Distribution: Changing Roles In Changing Markets
- Facilities Development Trends: Will You Make The Project Development Team?; Trading Spaces - Doing Business Overseas; Pre/Post Occupancy Evaluations: Taking the Guesswork Out Of Facilities Management; It's Delicious - Developing Successful Restaurants; Uncle Sam As A Client and User

Forum: Getting Every Dollars Worth From Your CAFM/CAD System

- Facilities/Space Management Trends: Outsourcing: An FM Trend - A Consultant Opportunity; Oxymoron or Paragon - The Intelligent Workplace; Telecommunications: Cabling In A Wireless World; On The Health Care Firing Line - With Outpatient Facilities; Secrets For Linking The FM Plan To The Strategic Business Plan and Shaping The Next Century's Schools

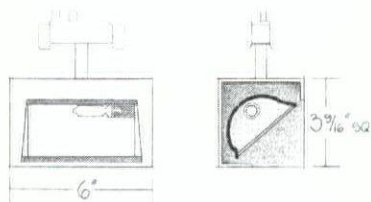
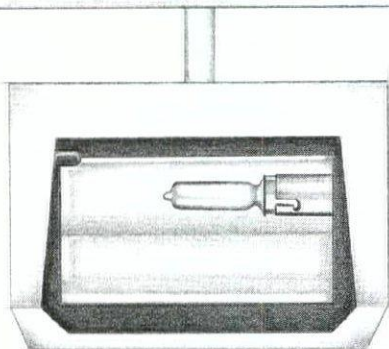
Michael Brill will be the keynote speaker on Wednesday presenting his talk entitled "The Wildest Times in the Office World." One of the country's leading authorities and researchers on the design and management of the workplace, Brill will present the results of his latest studies into the ways in which design of the working environment influences individuals, groups and organizations.

Exhibits at a Glance, an ongoing audio-visual presentation each day, will highlight some of the most innovative new products on display.

The InterPlan's Resource Center will include representation from all major industry associations as well as the leading trade publications, and a Rizzoli

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bookstore will conveniently display and sell the newest architectural and design books.

Friday is "Showroom Day" where visitors can tour the city's contract showrooms and see the complete collections of many firms whose products will be featured at the Center, as well as other companies not exhibiting at the show.

A community service project headed by "Furnish A Future" will encourage manufacturers to donate their exhibited products to this organization who will, in turn, distribute the products to individuals and families relocating from the city shelter system into apartments.

Designer's Saturday, Inc. is holding the Gala at The Metropolitan Museum of Art on Wednesday evening, September 28, from 7 to 9:30 p.m. in conjunction with the Met's blockbuster exhibit, Origins of Impressionism. Tickets for the Gala will be on sale at the Javits during the show and attendance will be limited to 3,000 people.

For more information contact: Judith Gura, The Gura Agency at (212) 221-0500 or Joan Landis, Miller Freeman at (212) 869-1300.

InterPlan is jointly sponsored by Miller Freeman Inc. and Designer's Saturday Inc. Show hours will be Tuesday, Sept 27 from 11 a.m. to 8 p.m.; Wednesday, September 28 from 10 a.m. to 5:30 p.m. and Thursday, September 29 from 10 a.m. to 4 p.m.

Compiled by Nicole Burns

### BURNS INTERNS AT ARCHITECTURAL LIGHTING

In the next couple of issues, readers of *Architectural Lighting* will be seeing a new byline. "Nicole Burns, Assistant Editor." Miller Freeman, Inc., publisher of *Architectural Lighting*, is a proud participant in the Business Press Educational Fund, Inc. intern program, and so for 10 weeks during the summer of 1994, Nicole Burns, a senior at Simmons College in Boston, MA, will be working in New York City on the staff of this magazine. Burns is a Communications major with a

focus in writing, and interned summer 1993 at Burndy Electrical Corp. in Manchester, NH. In 1993, she also served as Entertainment Editor for *The Simmons News*, the college newspaper. When she returns to complete her studies in the Fall, she will assume the position of Editor-in-Chief of *The Simmons News*.

Upon graduation in Spring 1994, Burns hopes to land a position writing for a magazine or a newspaper feature section.

### BROADWAY LIGHTING MASTER CLASSES

Broadway Lighting Master Classes '94, presented by Sonny Sonnenfeld, Executive Director, and Jules Fisher, Creative Consultant, announce the "4-Day Lighting Design Seminar." These courses, intended for designers, practitioners, technicians, teachers and students, offer an educational and illuminating experience from October 6 - 9 at John Jay College Theater in New York City.

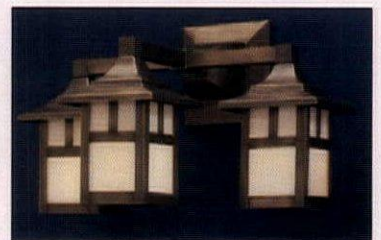
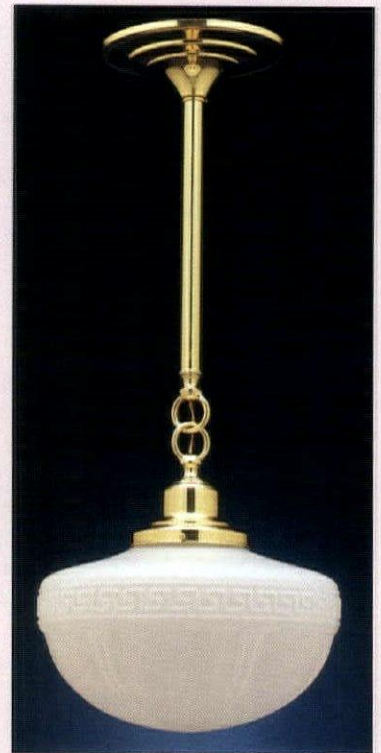
Among the featured guests for the courses include Tony award-winner Jules Fisher along with Roger Morgan, Beverly Emmons, Peggy Eisenhauer, Danny Frank and Natasha Katz (their participation dependent upon other professional commitments).

The various courses offered are:

- Design philosophy for lighting a Broadway show, including a step-by-step analysis of the lighting of a show by Jules Fisher, who will discuss his process from the shows inception through opening night and beyond. (Seminar attendees will see the show and participate in a subsequent open discussion.) Tickets are included in tuition cost.
- Color is how you light it. Light is how you color it.
- The differences in lighting for opera, drama and musicals
- Design documentation, layouts, cue sheets and computerized aids to the designers record keeping
- Computers and their expanding use in the theater

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Some sessions will be revised and improved while others will be new. Expanded use will be made of the technical facilities of John Jay Theater and attendees will meet with manufacturers' representatives to see and discuss the latest console, dimmer and luminaire developments.

The course tuition is \$575 for the cost of the 4-day seminar and theater tickets. Transportation, food and lodging are not included. For more information call (212) 645 - 4977 or fax (212) 924 - 9817.

### 1993 GE EDISON AWARDS ANNOUNCED

For the second time in four years, designer Ross DeAlessi, Ross DeAlessi Lighting Design, Portola Valley, CA, has won the GE Lighting Edison Award for excellence in lighting design. This year, he has received the award for the interior lighting of St. Patrick's Chapel, an architecturally significant space at the Menlo Park, CA seminary, owned by the Archdiocese of San Francisco (see page 23 for more details). The 1993 Edison Award finalists are:

Gary Gordon, Gary Gordon Architectural Lighting, Inc., New York, NY, for the St. Mark's Bookshop in Manhattan's East Village.

Paul Mathiesen, Paul Mathiesen Lighting Design, Toronto, Ontario, Canada, for the lighting of the S. R. Perren Gem & Gold Room of the Royal Ontario Museum—a display of over 1,000 gems and gold specimens in 26 cases and vitrines.

Thomas J. Skradski, formerly with Luminae-Souter and currently with Lumenworks, Piedmont, CA, for the corporate headquarters office of Babcock & Brown.

Ramon A. Noya, Ramon Luminance Design, Atlanta, GE, for the offices of T.V.S. & A.

Semi-finalists in the Edison Award competition are:

Dawn Hollingsworth, Paradox Lighting Design, Los Angeles, CA, for In Search of the Obelisk.

Patrick Gallegos, Donna Silva, Gallegos Lighting Design, Northridge, CA, for Cinetropolis at Foxwoods: Street Scene.

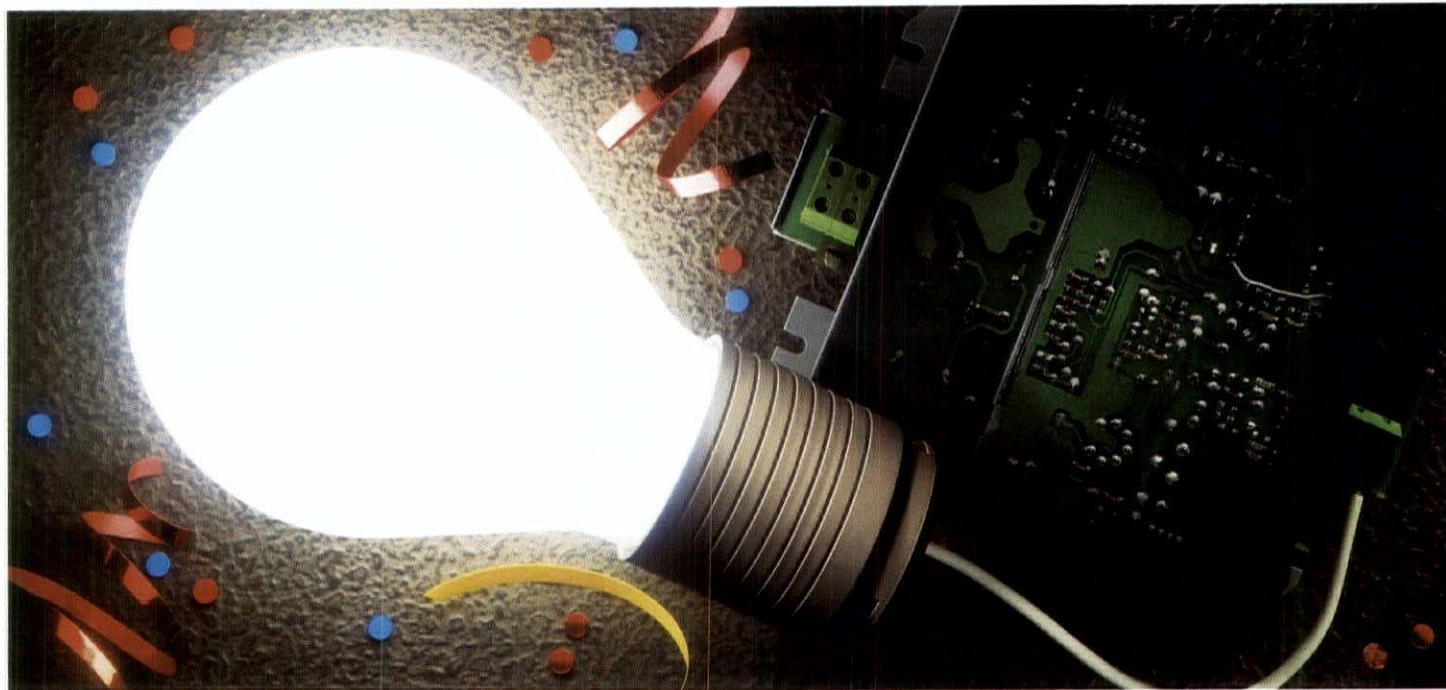
Celeste Gainey, Gotham Light and Power Co., Los Angeles, CA, for Zenzero Restaurant.

Stephen D. Bernstein, IALD, Cline Bettridge Bernstein Lighting Design Inc., New York, NY, Benetton Sportssystem Showroom.

Jeff McCallum, Nordstrom, Seattle, WA, for Faconnable Shop.

Patrick Gallegos, Nick Pagliante, Gallegos Lighting Design, Northridge, CA, for Jackpot Casino.

# THE CENTURY WILL EXPIRE



\*Based on 60,000 hour rated life, 7 years continuous operation. ©1994 Philips Lighting Co. - A Division of Philips Electronics North America Corp.



Ross DeAlessi, Ross DeAlessi Lighting Design, Portola Valley, CA, for Le Touessrok Hotel.

Chip Israel, Alex Pappas, Lighting Design Alliance, Long Beach, CA, for 50 Beale Street.

Patrick Gallegos, Gallegos Lighting Design, Northridge, CA, for Wizardz.

Patricia Glasow, Virva Kokkonen, S. Leonard Auerbach & Associates, Inc., San Francisco, CA, for the Hyatt Regency Hotel.

GE Lighting sponsors the Edison Award competition annually to recognize excellence and quality in lighting designs that use GE Lighting products. All entries are judged on functional excellence; architectural compatibility; effective use of state-of-the-art lighting products and techniques; good color, form and texture revelation; energy efficiency and cost effectiveness. This year, GE Lighting received 36 entries from the U.S. and Canada.

All qualifying entries have been judged equally, regardless of size or type of project. Entrant names were not disclosed to the judges until judging was completed. The judges for the competition were: Randy Burkett, IALD, Randy Burkett Lighting Design; Patrick Grzybek, AIA, Eva Maddox Associates, Inc.; Pat A. Shaffer, Pat A. Shaffer, ASID; Alfred R. Borden, IESNA, The Lighting Practice; and Joseph G. Howley, IESNA, GE Lighting.

For entry forms for the 1994 Edison Awards write to Edison Awards, GE Lighting, Nela Park #4162, Cleveland, OH 44112.

## LUMEN WEST AWARD WINNERS ANNOUNCED

The Illuminating Engineering Society and Designers Lighting Forum held their third annual Lumen West Awards banquet on May 14 to celebrate the sophisticated practice of lighting design.

Requirements for the products were to be energy ethical and meet all I.E.S. standards, while special attention was given to design accomplishment. The Lumen West 1994 Awards of Excellence winners are:

- Project: Paramount Screening Theatre, Designer: Babu Shankar, WGFS Lighting Design
- Project: Bechtel Lobby - 50 Beale Street, Designer: Chip Israel and Alex Pappas, Lighting Design Alliance
- Project: Stanford University Church, Designer: Paul A. Helms, Chris Bowsher and John Decker, PHA Lighting Design
- Project: ANA Hotel, San Francisco, Designer: Allan Leibold, WGFS Lighting Design
- Project: Pershing Square Park, Designers: Chip Israel and Alex Pappas, Lighting Design Alliance

Judging for the Awards was done by a panel of professionals including Doug Friend, Antoine Predock Architect; Rochelle Kimball, Philips Lighting; Caryl Kinsey, Lee, Burkhardt, Liu, Inc and SCI-A; Alex Pappas, Lighting Design Alliance; Marc Schiler, USC School of Architecture; Mark Seegel, Levine Seegel Associates; and Lesley Wheel, WGFS Lighting Design.

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## CELEBRATING LIGHT

**H**appy 25th Anniversary IALD!!! The International Association of Lighting Designers (IALD) was unofficially, informally...well, not quite formed, but thought about and discussed a lot at a dinner held at Luchow's restaurant in New York City on January 20, 1969 that was attended by the country's best known lighting designers. *Architectural Lighting* delights in bringing you a commemoration of the beginnings of this professional lighting organization via a sampling of comments, facts from the files, and hopes for the future contributed by several of the founding members, as well as the current IALD president, Kenneth Yarnell, IALD.

### IALD LIGHTING DESIGN AWARDS

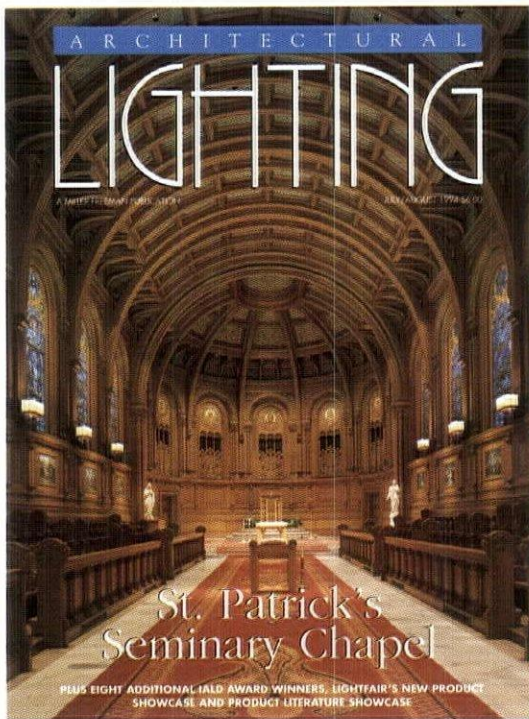
A second way we're celebrating light in print is by bringing you details on the nine projects that have been honored in the 11th annual Lighting Design Awards Program sponsored by the IALD. Of the 98 entries, the jury recognized two with Awards of Excellence, the program's highest honor. Six others received Citations, and one project received Special Recognition.

This year's winners were presented with the awards at the Hudson Theatre in New York City on May 5, 1994. The dinner was held in conjunction with LightFair International.

The chairperson of this year's awards program committee is Tony Novo, IALD, Tony Novo Lighting Consultant. The seven-member jury included: Helen K. Diemer, IALD, The Lighting Practice; Philip Gabriel, IALD, Gabriel/Design; Candace Kling, IALD, C.M. Kling & Associates; Lauren Rottet, Keating Mann Jernigan Rottet; Jack Travis, JTA Jack Travis Architect; Lee Waldron, IALD, Grenald Associates; and Kevin Walz, Walz Design.

To have been eligible for submission, each project must have been a permanent architectural lighting design solution, interior or exterior, for which construction was completed after June 1, 1991. Lighting products, lighting equipment and lighting design for theatrical performances were not eligible. Entries were judged on aesthetic and technical merits.

For information on next year's program and entry forms, or on how to become a member, contact IALD headquarters at 18 East 16 Street, Suite 208, New York, NY 10003, tel. 212-206-1281, fax 212-206-1327.



### IF YOU MISSED THE SHOWS...

For those of you who could not attend LightFair International, and as a reference for those of you who did, we have included the New Product Showcase session—74 products submitted by manufacturers who exhibited at the show. And Energy Watch columnist, Gary Markowitz, shares a more personal view of what was new and exciting at the show, with a special emphasis on developments in fiberoptics.

Highlights from EuroLuce, the biennial lighting exposition held in Milan this past April rounds out this issue's celebration of light.

**WANDA JANKOWSKI**  
EDITOR-IN-CHIEF



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# IALD's 25th Anniversary



**T**he International Association of Lighting Designers is 25 years old this year. The informal beginnings of the organization took place at a very convivial dinner at Luchow's restaurant in New York City on January 20, 1969. But, in fact, conversations with some of the IALD founders reveal that the need to address common professional issues was on the minds of many of the prominent lighting designers at the time.

## **INSURANCE: HEALTH & OTHERWISE**

Lighting designer David Mintz holds that the concept of lighting designers banding together for a common cause began during a telephone conversation between himself and lighting consultant Martin Garon. "We discussed the fact that we were all small lighting design firms at the time, with five, three, or one on staff, and couldn't get group health insurance, errors and omissions insurance, nor did we have a standard contract," says Mintz. "If we banded together, perhaps we could get a big enough group."

Indeed, in the IALD's office files is a yellowed copy of a letter from Martin Garon (then a principal in Wheel Garon, Inc.) to lighting consultant Richard Kelly, dated October 25, 1968, inquiring if he would be interested in joining a group of lighting designers to investigate group insurance.

Lesley Wheel relates how some informal socializing helped build the momentum: "Donald Gersztzoff, James Nuckolls, and Bill Warfel were in business together at that time [1968]. They happened to run into Jules Horton and Howard Brandston in a restaurant on Third Avenue. All five designers enjoyed this meeting and found that they all saw lighting design in a similar way. This was very unusual, at that time, since lighting as a design tool was virtually unknown.....Jim and Don and I thought it would be fun to get to know other lighting designers and to see what we had in common."

## **DINNER AT LUCHOW'S**

The IALD 1973 newsletter, prepared by Jim Nuckolls, who served for several years as the association's executive director, recorded for posterity the start of the IALD this way: "During a casual conversation in December 1968, Don Gersztzoff asked Jim Nuckolls and Bill Warfel if they had ever met Abe Feder. Both lighting designers said "no," and Nuckolls wondered out loud why ALL independent design consultants had not met before then. Warfel (in jest, we think) said that someone ought to throw a party and invite everyone he could think of. Gersztzoff took him at his word; he wrote to every professional listed in the Yellow Pages and suggested that they meet at Luchow's for a dutch dinner. Eighteen received his note, and to everyone's surprise, 15 showed up on January 20 1969. That was the informal start of the IALD. These diners included most of the important professionals practicing at that time: Donald Bliss, Howard

Brandston, Svennd Brunn, Abe Feder, Martin Garon, Donald Gersztzoff, Jules Horton, Richard Kelly, Jack Kilpatrick, David Mintz, James Nuckolls, Sylvan Shemitz, Lewis Smith, Bill Warfel and Lesley Wheel. Ernest Wotton [from Toronto, Canada] expressed interest, but could not attend."

## **IALD & IES**

A five-person committee under chairman Jim Nuckolls was formed during that "general meeting" at Luchow's to define the profession and explore possible goals for an association.

The February 1971 IALD Newsletter reports: "The development of the IALD has been cautious, careful, difficult and lengthy. ...After months of deliberations, reports and additional committee formations, the final work of this sub-committee was presented before another general meeting held on June 17, 1970. The decision was then made to form IALD."

The question might be raised at this point, why create the IALD when the Illuminating Engineering Society (IES, now IESNA) was already in existence to serve the needs of the lighting community? The Editorial in that newsletter, written by Jim Nuckolls, clarifies the relationship of IALD to the IES.

It is stated: "...IES interests are not precisely those of the IALD. According to Article 1, Section 2 of the IES Constitution, the object of the IES is "the advancement of the theory and practice of illumination engineering..."

"IALD members are interested first and foremost in using light as a design tool, while recognizing that engineering is a necessary part of their technique....Nothing will probably ever replace the work of the IES in providing solid guidelines by which lighting can be calculated to fulfill function. However, we believe that by forming our own organization, we will be best able to promote recognition of the validity of the design approach. Many future IALD members are already members of the IES, and will undoubtedly maintain a dual membership and participation in the work of both organizations."

IALD was officially recognized by IES at the IES Annual Conference on August 8, 1971 in Chicago's Palmer House. A gavel was presented to IALD's first president, Abe Feder, who said: "With your thoughtful presentation of this gavel to us this day, you have given this fledgling group of established professional creative artists their first symbol of authority, their first esteemed recognition.....We are creative artists. And we must apply new lighting to old shadows...bringing a new visual dimension to space with drama, color, visual harmony."

## **IALD TODAY**

To celebrate its anniversary, here are a sampling of thoughts from some of the pioneers who founded the IALD:

Lesley Wheel, FIALD: "The oil embargo in 1973 changed the lighting picture dramatically. Suddenly, good design could



reduce the use of electricity. Suddenly, lighting design had a major impact on the cost of construction and maintenance. Today, virtually every major project has a lighting designer on the team. Throughout this transformation, the IALD has stayed what it started out to be, the representative of the independent professional lighting designer. The IALD has established high standards of performance, and continues to inspire the highest ideals of a professional society. I would like to see the initials 'IALD' as meaningful in the lighting community as AIA is to the architect. That is a goal we are still working on."

David Mintz, FIALD: "IALD was created by an idealistic group of people. It remains a useful and productive organization. The greatest achievement is that it has helped legitimize lighting design as a profession and has given it stature."

Howard Brandston, FIALD, hoped IALD would act as a guild, with masters and apprentices working to raise the level of design. "In a long way about, it's becoming that. IALD is focusing on issues. It's still very young, and the people active in it today are growing. It's wonderful that it's together."

Jeffrey Milham, FIALD, who shepherded the IALD as its executive director for several years, writes: "The greatest achievement of the IALD is its success in becoming the voice of the architectural lighting design profession." During the past 25 years, such a small number of practitioners have shown that they are recognized worldwide as THE authorities in this expanding field."

Ray Grenald, FIALD: "We wanted to establish a code of ethics and shape the IALD after the American Institute of Architects (AIA) as much as possible. And having the IALD made a tremendous change in focusing on lighting. At the

time when it started, a quantitative approach to lighting was accepted; not a qualitative one. And the competitors to lighting designers were salesmen who saw us as a threat, and still do. When I started, I spent over more than half my time educating clients.

"But today, the whole world is richer because of the increased awareness of lighting, and more acutely aware of lighting design as a building consulting field."

Jules Horton, FIALD: "IALD put the profession on the map and helped it to be taken seriously. Periodic accusations surface that it is elitist, because it excludes sales and manufacturers. The core people who founded it fought successfully against including those other factions. Elite can be a positive term, and in this case it would have weakened the IALD and its

mission if everyone had been included.

"Credit goes to Lesley Wheel for creating the Intern Program. There isn't one complete four-year lighting design university program in the country. There are fragments. The intern program allows those with interest in lighting to work with a lighting designer or a manufacturer to learn about the field."

## IALD TOMORROW

Current IALD president, Kenneth Yarnell, IALD, shares insights into IALD's future goals: "As the IALD enters its 25th year, increasing lighting awareness is at the forefront of our agenda. During my two-year tenure as president, our goals will be to expand the visibility of the Association among lighting designers, bolster our position among related design professionals, improve industry communications, and increase international membership.

"With environmental issues an ever-increasing factor in today's world, the need for quality, energy-efficient lighting design is more important than ever. By monitoring energy legislation, researching and developing a metric for lighting quality and comfort, and providing service-oriented information for the lighting professional, the IALD serves to aid the industry by maintaining standards which reflect environmental and ergonomic concerns.

"It is an exciting time for the lighting industry. Interaction among the various facets of the industry is increasing. Our association has recently formed the Industry Resource Council (IRC), a sister organization of the IALD, to increase communication between lighting designers and manufacturers, who will comprise the IRC membership. This is the first

time in IALD history that a forum has been established in which designers and manufacturers can work together to improve products, services, business practices and education.

"In the next two years, we will focus efforts on promoting the IALD and the professional lighting designer to the design community and the public at large. Plans are underway to develop national and international lighting awareness events.

"Twenty-five years ago, the IALD was formed by a handful of lighting designers with a vision of establishing lighting design as a recognized profession. Today, we are a worldwide forum for the professional lighting designer. By raising public awareness and improving industry communications, we will enter the 21st century a much stronger and influential organization of specialized professionals."

## UNEARTHED FROM THE FILES...

The first unofficial meeting of what was to be the IALD took place in the private dining room at Luchow's restaurant. Dinner cost a whopping \$7.50 per person, plus tip and taxes, not including drinks.

Lesley Wheel was the lone female in the group, and comments, "I do remember at that meeting with all those men and little ole me, that I was very willing to serve the association, but I asked them never to ask me to be secretary!"

Lesley Wheel also writes: "There was an early committee meeting at Richard Kelly's house which had wonderful lighting effects. His lighting was hooked up to a dimming system with a two-minute fade-up response. When he wanted people to leave, he would push a button and the lights would fade up slowly. Suddenly, you were going home without knowing quite how it happened.

"Richard said, 'The first thing a lighting designer does is site the building.' Richard had a phenomenally deadpan face," writes Wheel. "To this day, Betty Kelly and I do not know if he was serious."

## WHAT THE IALD WAS ALMOST CALLED

A "Ballot for the New Name" was mailed to members on March 1971 listing possible names for the new organization. On April 5, 1971, voting closed and "International Association of Lighting Designers" received the most votes. The runners up were: in second place—"International Society of Lighting Designers," and a close third—"International Lighting Designers Association." Then, in descending order, based on numbers of votes: "Lighting Designers Association," "Architectural Lighting Designers Association," "Association of Lighting Designers," and "Association of Lighting Designers International."

## WHO'S ON FIRST?

The July 1971 IALD Newsletter reports that at the March 8, 1971 meeting, Abe Feder was selected to head the new association, with Ray Grenald as vice president and treasurer; Jim Nuckolls, secretary and executive director; and a board that included Abe Feder, Martin Garon, Donald Gersztzoff, Ray Grenald, Jules Horton, Richard Kelly, David Mintz, Jim Nuckolls, Lewis Smith and Lesley Wheel.

## STILL WORKING ON IT

David Mintz says in jest, "And 25 years later, we still don't have group insurance!"



AWARD OF EXCELLENCE

# Cistercian Abbey



**N**ine hundred years ago in Hungary, the Cistercian Order established an ethic of austerity for its members. In the 1940s, the Order established a preparatory school in Irving, TX, which continued that ethic. Recently, it came time to add a new church to the campus—the design of which would challenge the sensitivity and capabilities of the architect and lighting designer.



The challenge for lighting designer, Pamela Hull Wilson, IALD, had been to continue the austerity ethic in her lighting design, while retaining the practicality and importance of the structure, intended to be the campus's focal point. She did so by making use of daylight where possible, and using understated electrical illumination elsewhere.

Without electricity, natural lighting was an

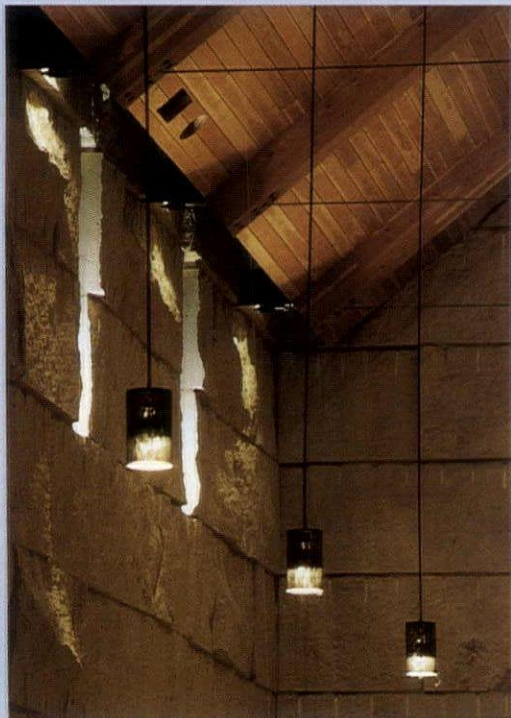
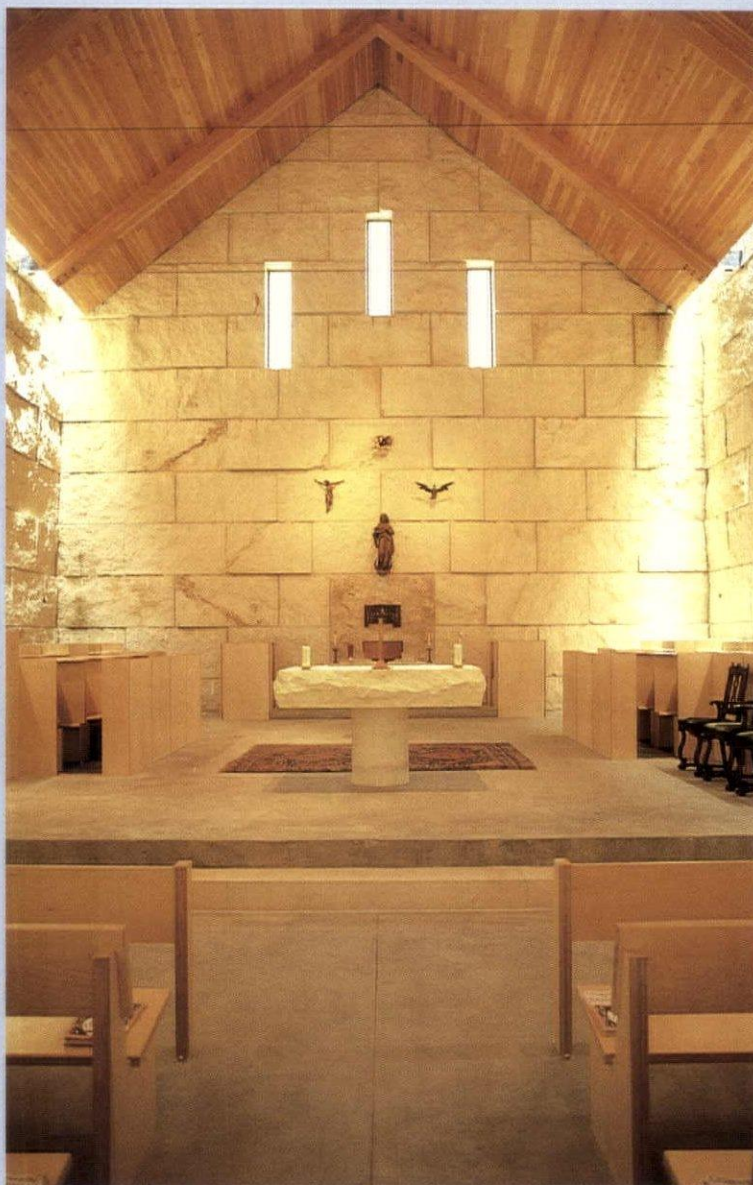


essential element when the monastery was originally built. Continuing that tradition, a surprisingly light interior is created by sunlight pouring through a continuous wall slot, washing the stone walls. In actuality, the slots are horizontal windows formed of cast glass.

Interior illumination is provided by a combination of incandescent reflector downlights and low-voltage PAR accent lights. Clerestory windows are uplighted with halogen flood lamps in elliptical reflectors. The rugged nature of the structure is enhanced by simple downlights, designed and fabricated of stainless steel screen wrapped around steel ring lampholders. Windows and wood ceiling are accentuated with long-life halogen lamps. Details were mocked up, and the downlights were made by hand.

The antique religious icons are precisely accentuated with low-voltage accent fixtures. While the mood of the sanctuary varies according to the available daylight, the reflective serenity created is a constant reminder of the Cistercian Order's heritage.

The project architect Gary Cunningham, who graduated from the Cistercian school, drew upon his visits with the Cistercian monks in monasteries in Hungary and Italy; and Hull, upon her visit to a mosque in Istanbul, to uphold the old world feeling and simplistic Middle Eastern style. Thus, the modern age meets a medieval ethic



in a simple place of sustained peace and beauty.

The IALD awards jury called the creation "simple and beautiful," a project which "utilized the textures of the architecture and added new textures with light."

#### CREDITS

**PROJECT:** CISTERCIAN ABBEY

**LOCATION:** IRVING, TX

**OWNER:** THE CISTERCIAN ABBEY OF OUR LADY OF DALLAS

**LIGHTING DESIGNER:** PAMELA HULL WILSON, IALD, PAMELA HULL WILSON, DALLAS, TX

**ARCHITECT:** GARY CUNNINGHAM, CUNNINGHAM ARCHITECTS

**ENGINEER:** MARK B. PORTNOY, MEP SYSTEMS DESIGN & ENGINEERING, INC.

**METAL ALCHEMIST:** DAVID SINES

**PHOTOGRAPHER:** JAMES F. WILSON

**LIGHTING MANUFACTURERS:** LSI—interior accent lights; D. SINES—interior handmade fixtures; KIM LIGHTING—exterior fixtures



## AWARD OF EXCELLENCE

# Arms & Armor Hall, Metropolitan Museum Of Art



Visitors to New York's Metropolitan Museum of Art's Arms and Armor Hall are finding that the metal is alive with a shinier glint—now that the hall has a new lighting system designed by Steven Hefferan Lighting Design, Boulder, CO. The Pierpont Morgan Wing of the museum, comprised of a barrel-vaulted main hall surrounded by smaller side galleries, has been the home of the arms and armor collection for almost 40 years. Direct sunlight and daylight enter the hall through large arched windows, but the only source of electric lighting has been three chandeliers. Moreover, an earlier renovation had left the chandeliers mere shadows of their former glory. The project called

for restoration of the chandeliers, proper lighting for the exhibits and making the space pleasing during evening hours.

Due to its mirror-like properties, armor cannot be lit directly. Instead, the armor must be surrounded by luminous surfaces. At the Met, gallery walls perform this function admirably by reflecting

light from windows during the day. At night, the light necessary to properly illuminate the objects is produced by uplighting the ceiling. Photo-cell-controlled 500-watt halogen uplights are located on the cornice at the spring points of the arches to illuminate the vault. Discreet PAR 64 low-voltage accent lights integrated into the same location add sparkle to the armor. A com-







bination of light sources presents the architecture in a sympathetic manner with a low level of clutter.

The galleries on either side of the main hall house the wing's smaller pieces. Many of the display cases have internal lighting attics, containing PAR 36 low-voltage accent lighting and fluorescent ambient lighting above a layer of ultraviolet absorbing stippled acrylic. The armor is rendered brightly and effectively. A Japanese armor collection, with smaller and more fragile, often textile-based pieces, is made more intimate by suspending a wooden grid below the existing ceiling. Track lights are recessed into the grid, and fixtures are kept small, with no fluorescent lighting used.

For each object type, the path to a successful lighting solution started with Steven Hefferan's assessment of the optical characteristics of each object. It is this attention to detail that has made the Arms and Armor Hall a shining example of lighting success.

The IALD awards jury lauded Hefferan's design as "perfect," "extremely professional" and "very great."

#### CREDITS

**PROJECT:** ARMS AND ARMOR HALL RENOVATION, METROPOLITAN MUSEUM OF ART

**LOCATION:** NEW YORK, NY

**OWNER:** METROPOLITAN MUSEUM OF ART

**LIGHTING DESIGNER:** STEVEN HEFFERAN, STEVEN HEFFERAN LIGHTING DESIGN, BOULDER, CO

**ARCHITECT:** KEVIN ROCHE, KEVIN ROCHE JOHN DINKELOO

**ENGINEER:** JOHN L. ALTIERI, JOHN L. ALTIERI

CONSULTING ENGINEERS

**EXHIBITION DESIGN:** STEPHEN SAITAS, STEPHEN SAITAS DESIGNS

**PHOTOGRAPHER:** STEVEN HEFFERAN

**LIGHTING MANUFACTURERS:** RAMBUSCH—uplights and chandelier restoration; BALDINGER—decorative luminaires; LIGHTING SERVICES INC.—accent/track lights; EDISON PRICE—accent lighting





## CITATION AWARD

# NationsBank Corporate Center



**A**t 871 feet, the NationsBank Corporate Center rises above the Charlotte skyline, almost 300 feet higher than the city's second-tallest building. Creating a welcoming, integrated appearance for the structure's exterior—without overwhelming its architectural detail—had been the challenge set for its lighting design team of Francesca Bettridge, IALD, and Stephen Bernstein, IALD, at Cline Bettridge Bernstein Lighting Design, New York, NY.

The NationsBank Tower is reminiscent of the great setback

towers of the 1920s and 1930s in its form and materials. The exterior lighting scheme seeks consciously to avoid the effect of a disembodied crown, looming above the landscape. To do so, it was important to control the brightness relationships among the building's three zones.

The stone base flows brightly, anchoring the building. The abstraction of the project's ornament carries through decorative lampposts at the plaza level. This desire for abstracted decoration called for a hidden, yet accessible, light source in the posts.

The light is provided by a metal halide lamp in the base, inter-reflected up a column of optical lighting film and redirected down from a mirror in the cap. It creates an almost fairytale-like quality, transforming the spires into magic wands, while at the same time providing needed illumination for the plaza.

To emphasize the curved sides of the shaft, light soars up the corner setbacks and then fades out, heightening the effect of the sparkling crown. At the crown, light is focused on each shining spire. The controlled light diminishes at the top, silhouetting it against the brighter level above.

To light the curved rows of aluminum spires that form the crown, a challenge was to find a family of fixtures with light control capabilities and compact size to fit within small setbacks, while using lamps with the same color, but different wattages and beams. The lighting of the crown balances the demand for brightness with the desire to retain the fine detail of the stainless steel spires, and provides a fitting and grand topper to the thoughtful placement of light throughout the exterior.

The project was noted by the IALD awards jury for its "delicate quality" and praised for how it complements the tower.

### CREDITS

**PROJECT:** NATIONSBANK CORPORATE CENTER

**LOCATION:** CHARLOTTE, NC

**OWNER:** NATIONSBANK CORPORATION

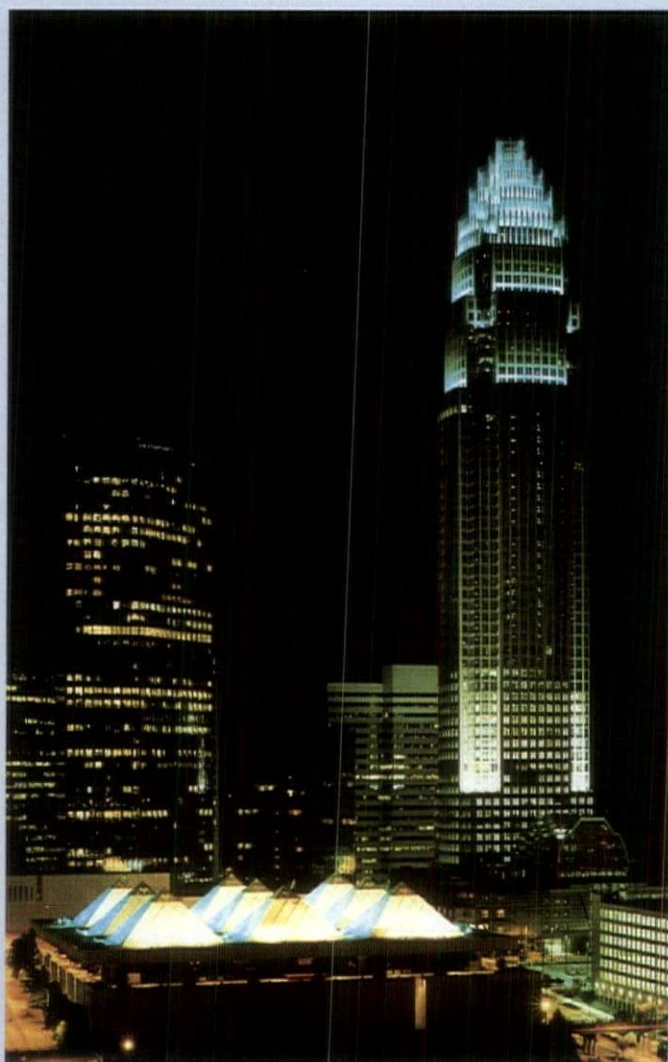
**LIGHTING DESIGNER:** FRANCESCA BETTRIDGE, IALD, and STEPHEN BERNSTEIN, IALD, CLINE BETTRIDGE BERNSTEIN LIGHTING DESIGN

**DESIGN ARCHITECT:** TURAN DUDA, CESAR PELLI & ASSOCIATES

**ARCHITECTS OF RECORD:** HKS, INC.

**PHOTOGRAPHER:** TIMOTHY HURSLEY

**LIGHTING MANUFACTURERS:** KIM LIGHTING, NORTH STAR, STONCO, NORBERT BELFER LIGHTING, LUMENYTE, and APPLETON LAMPLIGHTER (custom fabrication)





## CITATION AWARD

# St. Patrick's Seminary Chapel

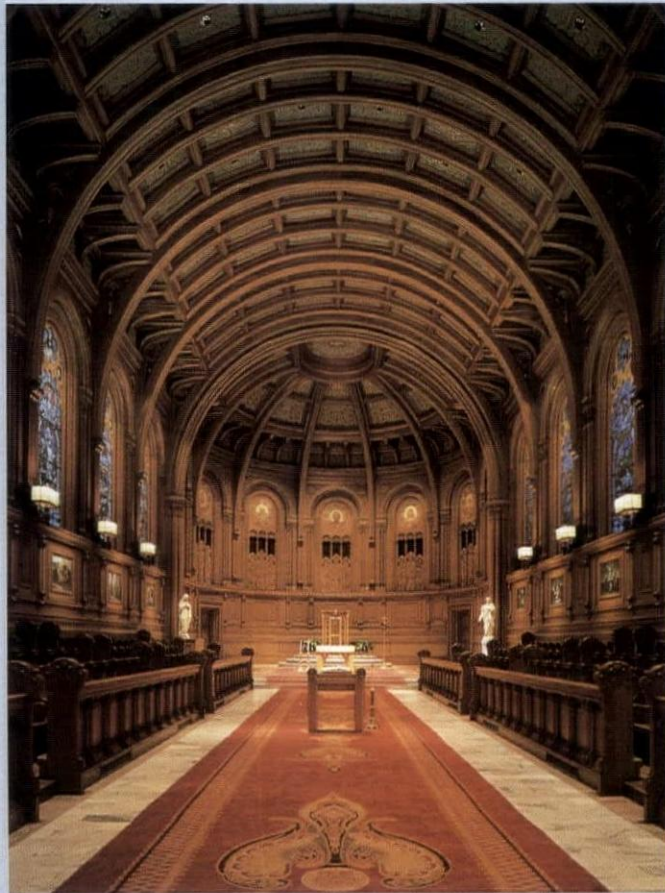
**T**he St. Patrick's Seminary Chapel in Menlo Park, CA, was a beautiful place, but poorly and harshly lit. The creation of a new lighting design, which has re-illuminated the grandeur and grace of this 85-year-old sanctuary, has been accomplished with elegance by lighting designer Ross De Alessi, Ross De Alessi Lighting Design, Portola Valley, CA.

Twelve sconces were all that had lit the oak-carved chapel. Much of the architecture had been in darkness, and the sunlight, which streamed through the stained-glass windows, harshly illuminated the walls. The designer sought to design an unobtrusive lighting system that respected the original architecture, while also satisfying both church and state—the requirements of religious worshiping, as well as California energy codes.

De Alessi's lighting design uses a layer of soft ambient light complemented by bright, focused accent lighting. The entire lighting system is circuited and dimmed for balance and flexibility, accommodating Mass, devotional and contemplative occasions. All new lighting is concealed in the architecture, which could not be altered.

The entry mural is footlighted with high color rendering linear fluorescent wallwashers, concealed behind organ pipes. The sanctuary and eucharistic tower are dramatized with theatrical lighting, while the walls are washed, forming a smooth background for Mass. Icons are subtly lit. Higher illumination levels—needed for videotaping—are also fulfilled and a dynamic range of intensity and contrast ratios are achieved by an eight-scene, 24-channel dimming system.

Sconces wash ceiling carvings and painted coffers in a golden light, opening up the space. New asymmetric wallwashers



highlight the scrollwork atop the stained-glass windows, which are backlit from the nave wallwashing from large, controlled-beam halogen PAR lamps. The Stations of the Cross, icons, statuary and eucharistic tower are highlighted by distinct focal lighting.

Architectural, religious and governmental needs have been satisfied in different ways. Recessed lighting has been installed in the canvas panel-and-oak beam ceiling without damage through a clever method of reinforcing canvas and plywood braces. Vatican II goals have been achieved by the elaborate, multi-zoned dimming system. And all light sources are dimmable, energy-efficient, halogen and fluorescent lamps, complying with California's stringent Title 24 requirements. Moreover, the entire project, privately funded, adhered to a strict budget.

The IALD awards jury praised the design's "appropriateness to the architecture" and was impressed at De Alessi's ability to work within a tight budget.



### CREDITS

**PROJECT:** ST. PATRICK'S SEMINARY CHAPEL

**LOCATION:** MENLO PARK, CA

**OWNER:** ARCHDIOCESE OF SAN FRANCISCO

**LIGHTING DESIGNER:** ROSS DE ALESSI, IALD, MIES, ROSS DE ALESSI LIGHTING DESIGN

**ARCHITECT:** RICHARD ZLATUNICH, RICHARD ZLATUNICH ARCHITECT

**ENGINEER:** SMITH BROS. ELECTRIC CO.

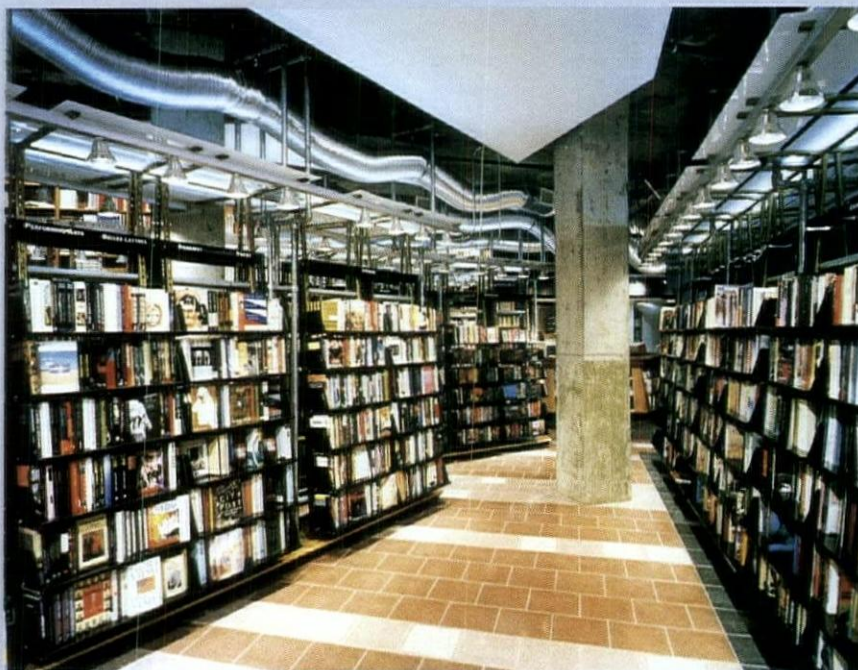
**PHOTOGRAPHER:** PHOTOS COPYRIGHT ROSS DE ALESSI 1994

**LIGHTING MANUFACTURERS:** GE LIGHTING—lamps; EDISON PRICE—recessed lighting; ELLIPTIPAR—uplighting at sconces and mural; LIGHTING SERVICES INC.—focal lighting at icons; and LUTRON—lighting control system



## CITATION AWARD

# St. Mark's Bookshop



**B**ookstore browsers often appreciate the ambiance of their favorite emporium as much as the books. At the St. Mark's Bookshop in Manhattan's East Village, the countercultural atmosphere has been maintained with the help of clever lighting by Gary Gordon, IALD, Gary Gordon Architectural Lighting, Inc., New York, NY.

When the St. Mark's Bookshop moved to a new, 2500-square-foot location in the bohemian East Village, the owners were concerned that the new shop keep the old store's countercultural image. In addition, Gordon had to work within a short time frame, with limited funds. Despite both the artistic and financial constraints, what emerges is a small gem.

Gordon made use of energy efficient and inexpensive sources. Custom components were avoided, and industrial systems were chosen for their ability to satisfy functional needs and support the architects' aesthetic side as well. For example, the ambient lighting is provided by T8/RE-835 fluorescent lamps in standard channels. Their light is reflected from white gypsum board panels suspended from the concrete slab ceiling. The lamps are concealed by, and diffused by, white acrylic panels.

The merchandise is lit by compact 50-watt halogen PAR 20 lamps, located 15 inches on center in an extruded aluminum raceway. The raceway is mounted to metal framing channels that support acrylic diffusers. Energy savings are achieved by using 130-volt lamps and 120-volt/108-volt buck-boost transformers.



To shield the glare of the exposed lamps, Gordon hit upon an inexpensive solution: photographer's reflector hoods, which sell for about \$1.79 each. Moreover, the hoods help to establish a visual rhythm for the space.

Finally, maintenance is simplified by using only two different kinds of lamps in the project. Perimeter wood bookshelves are lit by the same system as their free-standing counterparts. Throughout the space, the clear separation between ambient illumination for circulation and focused illumination for merchandise display contributes to the new location's success.

The IALD awards jury called Gordon's design "an interesting and different solution" for a creation that had as much to do with atmosphere as practicality.

### CREDITS

**PROJECT:** ST. MARK'S BOOKSHOP

**LOCATION:** NEW YORK, NY

**OWNERS:** BOB CONANT AND TERRY MCCOY

**LIGHTING DESIGNER:** GARY GORDON, IALD, GARY GORDON ARCHITECTURAL LIGHTING, INC.

**ARCHITECT:** S. D. DON ZIVKOVIC AND BRIAN J. CONNOLLY, ZIVKOVIC ASSOCIATES ARCHITECTS

**ENGINEER:** RANDALL S. POET, MOTTOLA-POET ASSOCIATES

**PHOTOGRAPHER:** ASHLEY RANSON

**LIGHTING MANUFACTURERS:** LITELAB, GE LIGHTING, LIGHTOLIER



## CITATION AWARD

# Prince Edward Theatre

London theatregoers have long had a wonderful collection of landmark buildings in which to view dramatic works. The recent renovation of the Prince Edward Theatre has returned yet another classic to the West End fold. Its lighting design, by Andre Tammes, IALD, and Roland Chadwick, Lighting Design Partnership, Ltd., London, England, utilizes modern illumination standards and technology, while remaining true to the period restoration.

The designers sought to provide an integrated lighting design fitting in with the period restoration and renovation of the theatre, while upgrading the light facilities to ensure easy control and reduced maintenance. To stay true to this spirit, all decorative lighting is based on or derived from original fixtures or photographic reference material.

In the auditorium, this meant discreet functional lighting and deeply recessed low-voltage dichroic MR 16's or PAR 56 downlights. The original laylights were reinstated, utilizing cold cathode, and adapted to allow flicker-free dimming. Decorative filigree and colored textured glass and gel are used to soften the lighting in the large laylights, eliminating large expanses of flat illumination.

The existing original wall-mounted luminaires have been restored and replaced. The tier-front lighting has been expanded and upgraded, using low-voltage xenon lamps for both a pleasing appearance and extremely long life. The main wall-mounted luminaires, created by the architects from reference photographs, use long-life halogen lamps and cold cathode to provide the necessary presence and ambience, with minimum maintenance.

The same detail has been incorporated into the foyers and bars. Examples of the foyer luminaires were found, and new ones have been created and installed in the original locations. A sandblasted plastic glass pelmet was recreated in the main foyer/box office area at ground level, again using low-voltage xenon lamps.

On the exterior, lighting defines the corner building as a landmark of the West End. The entrance elevation is dramatically emphasized by the renovated canopy with enhanced lighting, internal illumination of the portico, continuous linear illumination to the top story and narrow beam uplights on the main and side facades, grazing the columns. The total reconstruc-



tion of the canopy allowed the integration of deeply recessed downlights to light the pavement and poster sites at the main entrance. The effect produces a warm atmosphere and welcome into the theatre.

Noting that "lighting is a very important consideration all the way through," the IALD awards jury called it "a killer project—very difficult, well-executed and fun."

### CREDITS

**PROJECT:** PRINCE EDWARD THEATRE

**LOCATION:** LONDON, ENGLAND, UK

**OWNER:** DELFONT MACKINTOSH THEATRES LTD.

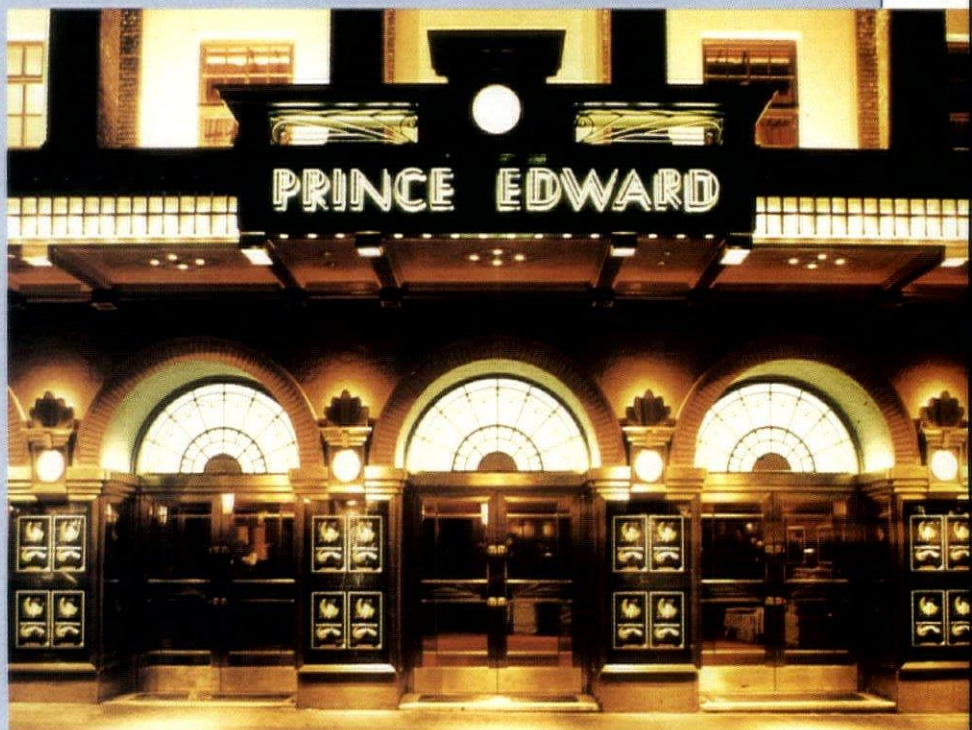
**LIGHTING DESIGNER:** ANDRE TAMMES, IALD, AND ROLAND CHADWICK, LIGHTING DESIGN PARTNERSHIP, LTD.

**ARCHITECTS/INTERIOR DESIGNER:** NICK THOMPSON, DAVID WRIGHT, AND CLARE FERRABY, RHWL

**ENGINEER:** CHARLES IRVING AND EDDIE SOUSTER, SHOW CONTRACTS LTD.

**PHOTOGRAPHER:** JOHN WALSOM, RHWL

**LIGHTING MANUFACTURERS:** COSALT LIGHTING LTD., ELECTROLITE—decorative luminaires; ELECTRONEON—cold cathode; MARLIN LEE ENVIRONMENTAL, ERCO—LV downlights; LIGHT PROJECTS LTD.—PAR 56 downlights; AGABEKOV—xenon system; GE LIGHTING—lamps; BYSTESIZE—auditorium control system supplied by HOWARD EATON LIGHTING; and BELAZAIRE LIGHTING—foyers and bars





## CITATION AWARD

# Scripps Crossing Pedestrian Bridge



Imagine walking on a bridge suspended by light. Residents of San Diego know how it feels. Of course, the Scripps Crossing Pedestrian Bridge isn't really suspended by light, but its innovative lighting design by Taal Safdie, Architect, San Diego, CA, in the midst of an area of spectacular scenery, benefits the bridge's aesthetics.

The bridge, over the scenic La Jolla Shores Drive, was built to provide a pedestrian/wheelchair connection for students and visitors of the University of California at San Diego. There were strict design requirements: low maintenance, energy efficiency, and importantly, lighting that fulfilled practical considerations without creating added obstructions.

The 140-foot bridge is anchored by a hill on one side and a tower on the other, and its thin cables create a transparent design which does not interfere with the area's spectacular views. From the outset, the nighttime use of the bridge, which connects the UCSD upper campus with the Scripps Institute of Oceanography, was an important consideration—including how the bridge looked from a distance.

To accentuate the bridge's lines and curves, lighting is recessed below the handrails and concealed with removable stainless steel panels. The light washes the concrete walkway and reflects upon the stainless steel handrails and cables. This creates a rhythm along the bridge while maintaining a continuous flow of light from beginning to end.



At the hill side of the bridge, Safdie designed a semi-circular seating area where the ocean can be viewed beyond the bridge. Fiberoptic lighting is recessed in a concrete channel, so once again the source is hidden, creating a soft semi-circular glow at the end of the bridge.

The handrails, cables and upper pylon glow with the light reflected from the concrete walkway, and all visual supports from the ground disappear into the darkness. From a distance, the bridge appears to float above the road, like a ship above water. It is an effect that is, finally, thrilling and wondrous.

The IALD awards jury described the design as "unique" and "very elegant."

### CREDITS

**PROJECT:** SCRIPPS CROSSING PEDESTRIAN BRIDGE

**LOCATION:** SAN DIEGO, CA

**OWNER:** UNIVERSITY OF CALIFORNIA AT SAN DIEGO

**LIGHTING DESIGNER:** TAAL SAFDIE, ARCHITECT

**BRIDGE DESIGN:** FRIEDER SEIBLE, FRIEDER SEIBLE ENGINEER, UNIVERSITY OF CALIFORNIA AT SAN DIEGO

**DESIGN CONSULTANT:** ADELE NAUDE SANTOS & ASSOCIATES

**STRUCTURAL ENGINEERS:** SEQAD ENGINEERS AND BURKETT & WONG ENGINEERS

**PHOTOGRAPHER:** PHOTOS COPYRIGHT BECKY COHEN

**LIGHTING MANUFACTURER:** KENDALL



## CITATION AWARD

# One Peachtree Center

The Atlanta skyline has seen the addition of several new buildings over the past few years. To stand out, a building really needs a special design. The shimmering illumination of the office tower at One Peachtree Center, designed by Howard Brandston, FIALD, Robert Prouse, IALD, Randy Sabedra and Heidi Galassini, H. M. Brandston & Partners, Inc., New York, NY, makes the structure shine like a rod of soft lightning.

From a distance, the standout feature of One Peachtree Center is its crown, which creates a bold graphic edge against the sky. The top is ringed with 36 1,000-watt very narrow beam metal halide spotlights, aimed 15 degrees above the horizontal to act as a beacon creating rays of light that project from the building. The stepped glass pyramid top is outlined with a fluorescent baffle system.

Five-foot-high granite and glass rod sconces with clear incandescent lamps dot the exterior facade from top to bottom. The balcony arches are lit from the parapet below with low-voltage sources.

At its base, the building is noted for the permanent installation of sculptures. To highlight the artwork and the building, light in the exterior open plazas emanates from points of greatest visual interest. Light comes from the highlighted art pieces, the illumination of fountains, the uplighting of the building base and the glow from within the interior lobby. The facade is uplit by underwater fixtures in reflecting pools, and metal halide floodlights concealed within stone bollards surrounding the building's base.

The interior is just as striking. Two-foot-high granite sconces appear along the perimeter of the lobby, repeating the curved form of the architect's granite benches. The benches are softly lit from PAR lamps integrated into the sconces, which are further integrated into the architectural pilasters. The 9-inch wide glass diffuser is fabricated from 1/2-inch diameter solid glass rods. Clear lamps behind refract the light, making it appear kinetic.

The 67-foot high elevator corridors are lit from lensed wallwashers, their



varying intensity achieved by the different heights of the cathedral-like arches. Wall brackets accent the elevator portals.

The lobby's focal point is provided by a decorative umbrella-shaped dome suspended within a cold-cathode cove. It promotes the theme of the lobby as a festive place, and like the architecture, it gets attention.

The IALD awards jury, lauding the "communication between the architect and lighting designer," called the result "a great collaboration between lighting and architecture."

### CREDITS

**PROJECT:** ONE PEACHTREE CENTER OFFICE TOWER

**LOCATION:** ATLANTA, GA

**OWNER:** PEACHTREE 400 ASSOCIATES LTD.

**LIGHTING DESIGNER:** HOWARD BRANDSTON, FIALD, ROBERT PROUSE, IALD, RANDY SABEDRA, AND HEIDI GALASSINI, H. M. BRANDSTON & PARTNERS, INC.

**ARCHITECT:** JOHN PORTMAN & ASSOCIATES: NEWCOMB & BOYD

**PHOTOGRAPHER:** TIMOTHY HURSLEY

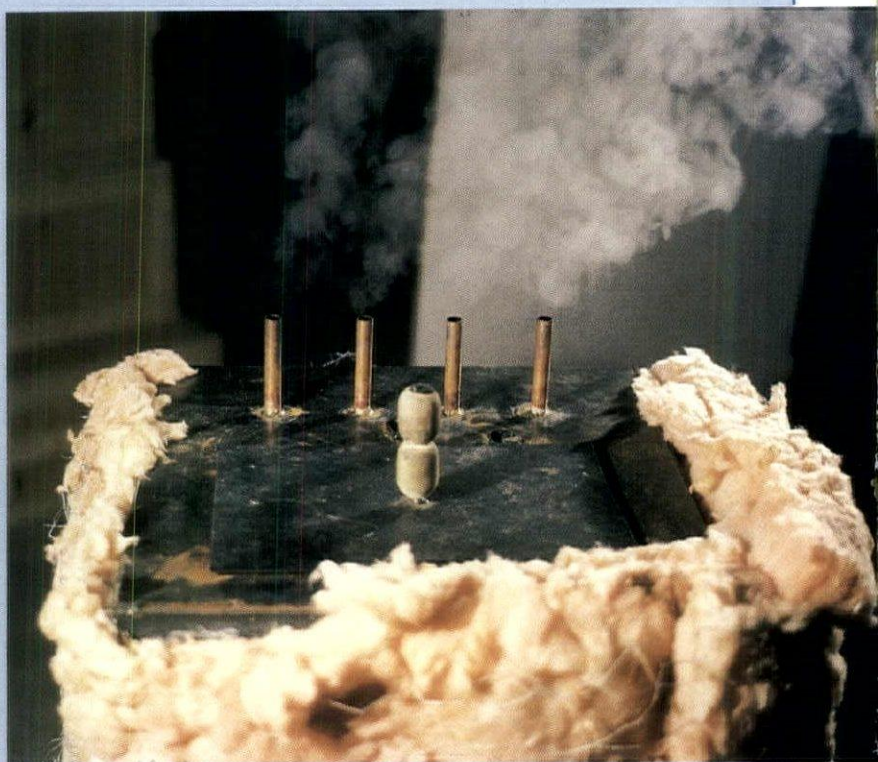
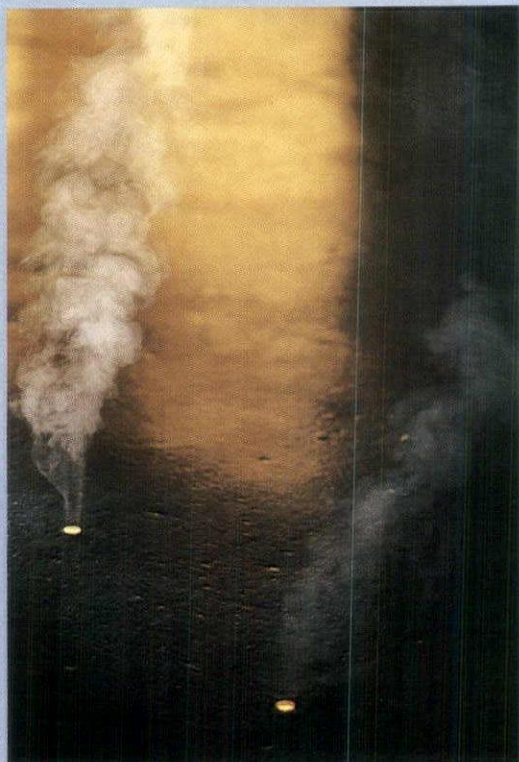
**LIGHTING MANUFACTURERS:** NL CORP.—custom/decorative





## SPECIAL RECOGNITION AWARD

# Eight Lights



Even today, the craggy, emerald coastline of Nova Scotia is distinguished by emblems of the province's seafaring history. Cottages and lighthouses dot the shore, and at night they turn their lights on, large and small, to guide the way for passing ships and pleasure boats.

Toronto sculptor, Adam Thom, Lotohi Design, Toronto, Ontario, Canada, has paid homage to history in a mysterious new way by turning the simple lantern inside-out in the Nova Scotia capital of Halifax. For his efforts, entitled "Eight Lights," he has earned an honored acknowledgement.

Instead of a room adorned with objects, in Eight Lights the room itself becomes the object—in this case, a lantern. For people entering the room, the effect is like standing inside, instead of next to, a glowing light source.

The design is simple, yet transforming. Hidden under the floor of the room, out of view, are two large tanks of simmering water powered by one electric element each. Four copper pipes from each tank rise up towards the underside of the floor. Eight inches before entering the room, the copper pipe is replaced with clear vinyl tubing. And beside each one of these tubes is that most humble of lamps: a 60-watt incandescent.



As the vinyl tubing enters through the floor, it is cut flush to the floor surface. The floor is full of holes, no larger than a finger, and scattered in no particular pattern. The final effect is finding the room—and yourself—awash in light. There's an almost spiritual aura about the result.

While the project did not meet criteria for the architectural lighting awards program, the IALD awards jury felt strongly enough about Adam Thom's innovative design to endorse it separately, noting the design's "poetry" and how it "pushes the envelope." One juror said, "The concept is different enough to provoke people to reconceptualize lighting." Another juror believed that "this project lifts the intellectual pursuit of what can be done with light."

### CREDITS

**PROJECT:** EIGHT LIGHTS

**LOCATION:** HALIFAX, NOVA SCOTIA, CANADA

**OWNER:** NIETA CASTLE

**DESIGNER/BUILDER:** ADAM THOM, LOTOHI DESIGN

**PHOTOGRAPHER:** PHOTOS COPYRIGHT ADAM THOM



# DESIGNER'S CHALLENGE

How many light bulbs does it take to change a designer?

Just one.

Many lighting installation designers and inventors of lighting equipment have historically built around incandescent PARs and generic MR-16 reflector lamps.

For today's designer, the challenge of creating high-end, sophisticated designs need only be restricted by artistic imagination. Ushio's REFLEKTO<sup>®</sup> series of MR-16 lamps offer an aesthetically pleasing line of matt black, white, silver and clear finishes—and what's more—their special aluminized coating reduces thermal load away from the socket and transformer, while the reflected light produces a beautifully uniform beam pattern.

Take the DESIGNER'S CHALLENGE....

Design or retrofit your lighting fixture for any REFLEKTO<sup>®</sup> lamp and submit your entry. The creator of the best design will win a trip for two to Munich, Germany to visit our BLV lamp factory...just in time for OKTOBERFEST



Send a postcard requesting contest rules and registration by August 10, 1994 to Ushio America, Inc. - Marketing Communications, 10550 Camden Drive, Cypress, CA 90630

Circle No. 13 on product service card

# USHIO



# *New Product Showcase*

**A**s the proud sponsor of the New Product Showcase, the opening session of the LightFair International conference and exposition, *Architectural Lighting* delights in presenting the products submitted for the session by manufacturer exhibitors. LightFair International took place May 4-6, 1994 at the Jacob K. Javits Convention Center in New York City, sponsored by The Illuminating Engineering Society of North America (IESNA), The International Association of Lighting Designers and the IESNA New York Section, and produced and managed by AMC Trade Shows. Individual product descriptions and photos are edited to meet space requirements.

## **ACCESSORIES**

**Alcoa Brite Products** (tel. 404-449-0561) EverBrite Lighting Sheet is a silver-film laminate for maximum reflectivity. An ultraviolet blocker added to the PET film, doubles its resistance to yellowing and cracking.

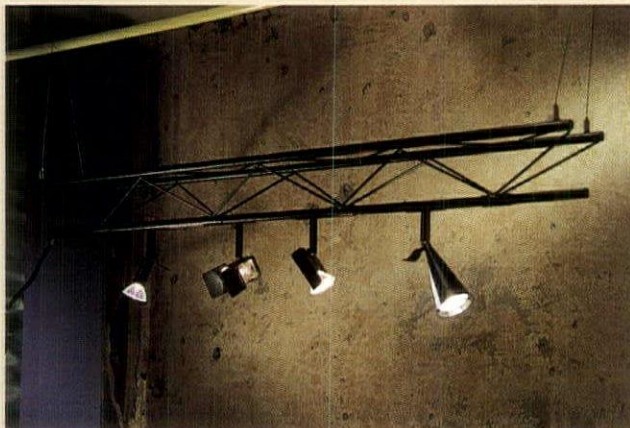
The Product Pipe System from **B-K Lighting** (tel. 209-255-5300) is a line of mounting, junction box and low-voltage

transformer options for both 12-volt and 120-volt grade-mounted fixtures. The Power Pipe can house a 75 VA electronic, which can be used to make up an integrally transformer 120-volt/12-volt fixture or as a stand-alone, architectural transformer housing for 12-volt remote fixtures.

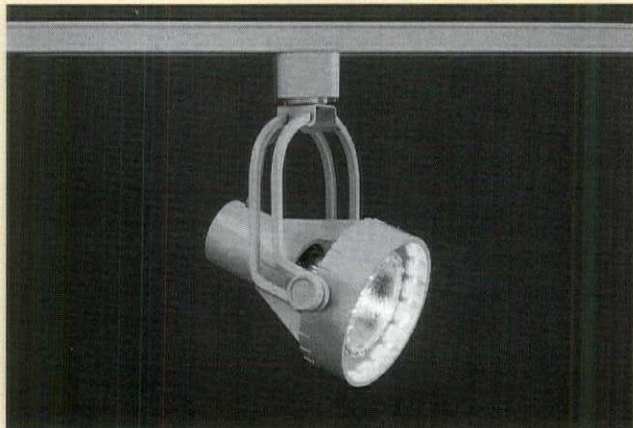
## **COMMERCIAL/FLUORESCENT**

The Saturna Series Track Light from **Con-Tech (Conservation Technology, Ltd.)** (tel. 708-559-5500) is for use with PAR 16, 20, 30 and 38 120-volt halogen lamps. This gimbal-ring fixture is designed to produce excellent color and high efficiency.

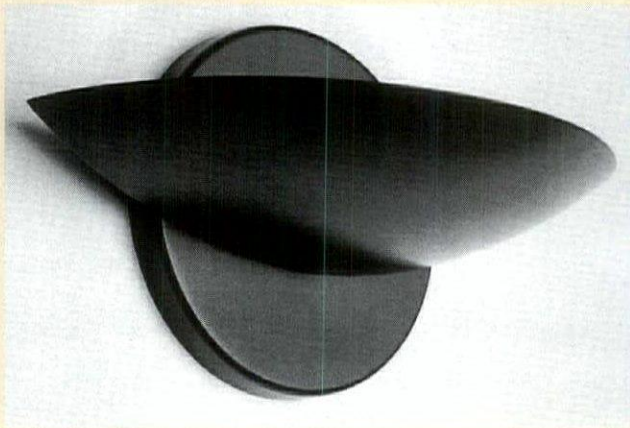
The expanded line of recessed Biax/Compact Fluorescent Wallwash/Accent Luminaires from **Indy Lighting** (tel. 317-849-1233) represent a low-glare, low-energy replacement for present markets using recessed incandescent or track-mounted wallwash luminaires and accent floods. The specular reflector casts a wide and uniform illumination on vertical surfaces. Three sizes offered are coordinated to use high and intermediate wattage Biax, and Quad tube compact fluorescents.



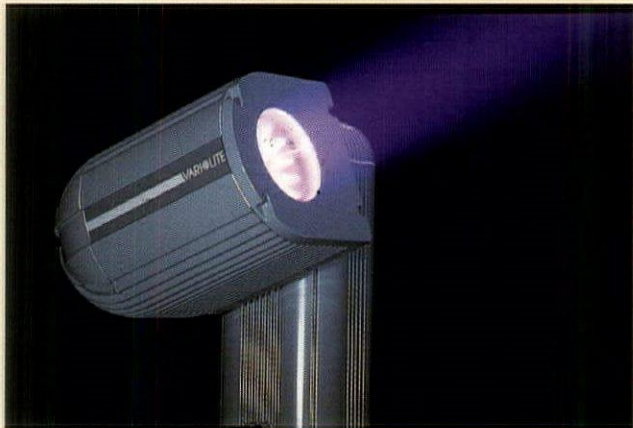
**Electrified Truss System from Lucifer Lighting Co.**



**Saturna Series Track Light from Con-Tech**



**A-1090 Wall Sconce from Estiluz**



**AR500 luminaire from Vari-Lite**



**Lam Lighting Systems** (tel. 714-549-9765) Rolux uses roll-formed steel instead of expensive extruded aluminum that brings it into cost-parity with deep-cell parabolics. Roll-forming allows soft-edged cross-sections to be predictably formed, accurately and quickly.

The Wall Gallery SK 425 fluorescent wall fixtures offered by **Simkar Lighting** (tel. 215-831-7779) have three sizes available which use T-8 lamps while standing only 4 inches from the wall. A special cleat on the back plate holds the ballast housing in an open position while electrical work is completed.

**Tivoli Industries'** (tel. 800-854-3288) Step Lighting System features low-level highlighting on the step tread and illuminating the riser. Direct/direct or direct/indirect configurations are offered. The system features individually fused dual circuits that can be individually dimmed, equipped with replaceable long-life lamps or optional light emitting diodes.

### CONTROLS/COMPONENTS

**Garcy/SLP's** (tel. 800-221-7913) Occupancy Sensor has a passive infrared design that turns the light on when it detects a change in the infrared heat radiated within the controlled area and turns the light off after a 15-minute inactive period. Ten zones of sensitivity cover a 90-degree field of view.

**Leviton Manufacturing Company's** (tel. 718-229-4040) Wide-View Wall Mount Occupancy Sensor high level of versatility is accomplished with adjustable horizontal/vertical fields of view, adjustable delayed-off time settings, adjustable ambient light override settings and other specialized features.

The SST8 Ultrasonic Wall Switch Replacement Occupancy Sensor from **MyTech Corporation** (tel. 800-888-8006) incorporates a current in-rush limiting design that allows more compatibility. The SST8 also has a dual transmitter, single receiver design for increased coverage and sensitivity.

**RLR Industries** (tel. 516-752-8855) introduces Dani-Lite, an acrylic directional lighting material using a new invention that aligns the molecules of the resin. The premise is to offer maximum light transmission with maximum hiding power.

### DECORATIVE FIXTURES

**Aamsco Manufacturing** (tel. 201-434-0722) presents Alinea ES. The light source for the Alinea ES is a series of high-color rendering fluorescents in 2700-, 3000- and 3800-degrees Kelvin, with color rendering index of 95. The lamps are powered by a solid-state electronic high-power factor ballast that fits in the 12 1/4-inch wide by 1 1/2-inch high housing.

**Boyd Lighting Company's** (tel. 415-431-4300) Orion Pendant allows for fluorescent (three compact fluorescent lamps) or incandescent (three A-lamps) lamping. The pendant is wired with two circuits so the ambient and direct downlighting component may be adjusted or dimmed separately. The satin white glass bowl is crafted in diameters of 22 inches, 25 inches or 31 inches to meet commercial and residential needs.

**Diverse-A-Lite's** (tel. 617-567-7922), a division of Bavco Manufacturing Company, line of lighting fixtures, that respond instantly in a power failure, require no special wiring or assembly. They come equipped with an LED and test button, and a replaceable ni-cad battery that lasts up to 10 years.

The A-1090 Wall Sconce from **Estiluz** (tel. 201-641-1997) is a compact halogen light fixture characterized by a quarter-sphere design. It measures 8 1/4 inches wide by 5 1/8 inches

deep. The canopy backplate holds the outlet box mounting plate for ease in installation. The sconce is ETL approved.

**Flos, Inc.** (tel. 516-549-2745) presents its Aries/1 wall sconce. A 4-inch depth makes it ADA compliant for use in public spaces. The Aries/1 uses two PL-13 watt compact fluorescent lamps, and the Aries/2 and Aries/3 models use 27- or 39-watt Biaxials. A central plastic louver or glass diffuser, along with textured glass "wings" characterize this fixture.

**Justice Design Group, Inc.'s** (tel. 310-836-9575) Ambiance ADA is a series of wall sconces that comply with the ADA and are made of Ceramalignt, a kiln-fired ceramic composite that resists corrosion, insulates electrical charges and is impervious to high temperatures and moisture. The fixtures are available in incandescent, halogen and PL fluorescent lamping and with UL listings for either damp or wet locations.

The Vittoria/P1 wall sconce from **Leucos USA** (tel. 908-225-0010) is a Murano glass fixture providing upward, downward and diffused illumination from its halogen light source and elliptical glass diffuser. It is supported by a polished chrome structure, which also shields its 200-watt, T-3 source with a frosted glass cylinder. A flush wall-mount Vittoria P2 is available with two 13-watt compact fluorescent lamps.

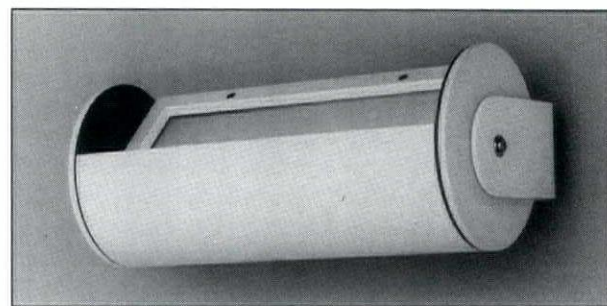
The Electrified Truss System from **Lucifer Lighting** (tel. 210-227-7329) is a miniature system with Lucifer's track and spotlight fully incorporated. The Truss operates on a 12-volt circuit, and accepts Lucifer's tiny low-voltage spotlights. Lamp sources are MR-11 and MR-16 quartz halogen lamps.

**Luxo Corporation's** (tel. 914-937-4433) Borens Series

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orescent. Features include rugged extruded aluminum construction in lengths up to 10 feet, baked powder paint, stainless hardware, aiming set screws, light-proof gaskets, and optional emergency battery systems. Call for the name of your local rep who can demonstrate in your office.

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features the Wall Maxi models, one using an 18-watt cluster compact fluorescent, and one using a 36-watt Biax. They are available with perforated metal and opal acrylic backing or an opal front diffuser. It meets ADA requirements.

The fixture introduced from the **Manning Lighting** (tel. 414-458-2184) ADA catalog is typical of over 30 new designs. In addition to being ADA compliant, all fixtures are U. L. listed. Most have a choice of incandescent or fluorescent lamping, and all fluorescents have standard integral ballasts.

The ADA line from **Metal Luma Lighting Company** (tel. 619-345-1415) has four metal sconces featuring 4-inch sizing and PL lighting components in several finishes. All the sconces are UL listed for indoor or outdoor applications.

**Poulsen Lighting's** (tel. 305-625-1009) Nyhavn Maxi Family is an original and clarified design that provides a shaded, downward light. Soft guide lights serve as a luminous spot for orientation and enhance the luminaire forms in the dark.

**Translite Systems'** (tel. 415-366-3242) T-Bar System is an open conductor, low-voltage track lighting system. Strong construction and geometry allow for long spans, with minimal support to avert sag. The track is made of lightweight aluminum. Both spots and pendant fixtures are available.

## DESIGN TOOL

**Public Works Government Services Canada** (tel. 613-736-2255) offers the IQ2 color, solid-state video-photometer, consisting of a luminance-calibrated digital handheld camera, a PC and software operating in "Windows" environment. The software provides luminance diagnostics, statistical and color analysis and uses visual performance models.

## INDUSTRIAL/COMMERCIAL

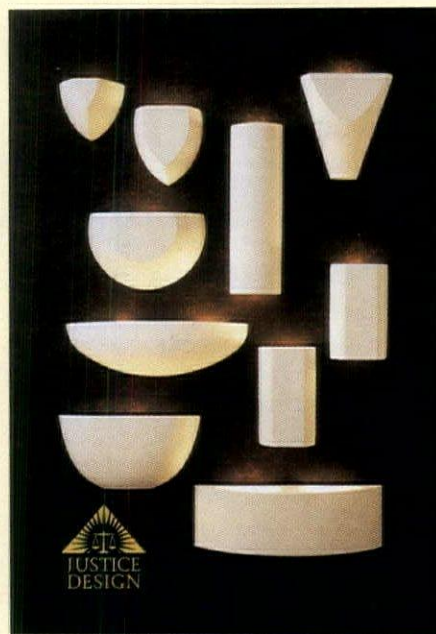
**Data Marketing International** (tel. 405-256-1066) introduces Permalite Modular System, an uninterruptible emergency lighting system providing full light output during power outages. It is available in 125-, 250-, 500- and 1,000-watt systems. It offers five fully switchable operating modes including interfaces with EMS, photocells and other remote sensors.

The PGL Omni-System from **Kim Lighting** (tel. 818-968-5666) features footcandle illumination and performance task driven optics that provide uniformity. The system employs an optional louver module to satisfy all lighting requirements. It is UL listed and CSA certified for wet location. The electrical housing, lens cage and louver modules are die-cast aluminum.

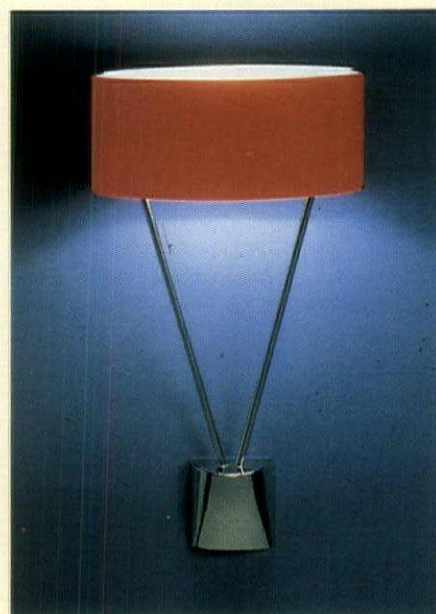
The DE Series Luminaire from **TIR Systems, Ltd.** (tel. 604-294-8477) features a double-ended design incorporating a single HID lamp and two reflectors providing input to two separate light guide sections, each up to 30 feet in length. Its housing is stainless steel, and its lamps are easily changed via the hinged access cover.

## LAMPS/BALLASTS

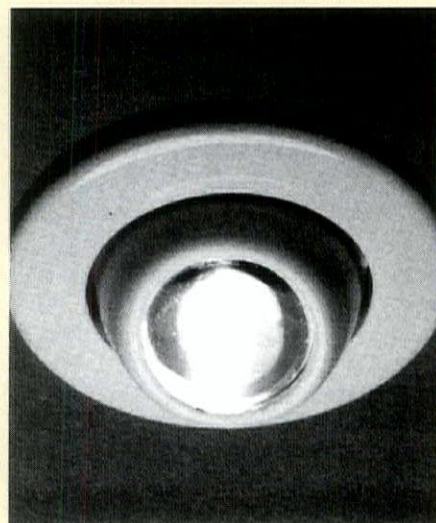
**Advance Transformer Company** (tel. 708-390-5000) offers a new generation of Integrated Circuit Electronic Ballasts for Fluorescent Lamps. Benefits include rapid-start operation for full-rated lamp life, maintenance of Total Harmonic Distortion below 10 percent, and the ability to maintain constant light through voltage swings of plus or minus 25 percent.



Ambiance ADA from Justice Design Group, Inc.



Leucos USA from Vittoria/P1



Fiberoptic downlights from Fiberstars



The Festoon/2X lamp from **Ardee Lighting/USA** (tel. 305-531-7978) is a 10-watt, low-voltage festoon lamp designed to provide the advantages of linear lighting without the disadvantages of high heat and ultraviolet damage. The double-vacuum design with an optional filling of inert gas for higher efficiency, is surrounded by a clear ultraviolet filter sleeve.

**B Plus L Technologies** (tel. 514-663-7884) presents Electronic Rapid Start Ballasts, which offer energy savings of 30 to 50 percent. Brightness is controlled from 0 to 100 percent with a conventional dimmer, without pulling a third wire. When used with DC batteries, it can be used for emergency lighting.

**The Bodine Company** (tel. 800-223-5728) introduces part of a new line, Low Profile Electronic Ballast, for 4-foot 265ma T8 lamps. The ballasts measure only 7.25 inches long by 1.2 inches wide by .8 inches high for one lamp.

The KX-2000 High Chroma Lamp from **Bulbrite Industries** (tel. 201-489-7777) is an incandescent that performs like halogen lamps, but with incandescent characteristics. It is available in low wattages, yet with much higher lumen outputs that emit pure white light. It is dimmable, can be used in ordinary sockets and has no ultraviolet hazards.

The Super-X-Hor lamp from **C.E.W. Lighting** (tel. 214-960-1993), the first 400-watt Metal Halide with a mogul base design, delivers 40,000 lumens in the horizontal position. Mean lumen rating is 32,000 lumens and life rating is 20,000 hours.

The Tracker electronic ballasts submitted by **Delta Coventry Corporation** (tel. 513-293-5511) can, with their sinusoidal lamp drive, deliver spectrally pure lamp drive current, 35-44 watts (all lamp types), remotability and continuous dimming. They start and run ccf plus or minus 1.6, have a THD of plus or minus 12 percent and a K-factor of plus or minus 1.5.

**DWA** (tel. 301-670-7845) presents the Luxmatic Automatic Adjustment Variable-Arc Electronic Ballast. Its variable-arc lamp operation allows for individual luminaire control of light output, and automatic daylight adjustment.

**Eclipse Technologies** (tel. 301-340-1797) introduces Rapid-Start Parallel Electronic Ballasts and Dimming Controllers available as a two-level or variable level controller for fluorescent T8 and Biax lamps. Light levels are adjustable from 20 to 100 percent.

The Electronic Performance Biax Lamp from **GE Lighting** (tel. 216-266-2654) is a 28-watt, screw-in compact fluorescent octagonal lamp delivering 1,750 initial lumens with great color (82CRI at 2700 K) and lasts 10,000 hours average life, at three hours per start.

**Hatch Transformers** (tel. 813-288-8006) FRLH Series electronic ballast is a new high power factor (.99), low THD (9.8 percent) compact fluorescent ballast with flicker-free operation and an instant start feature that offers cold weather starting capability to -25 degree centigrade. The unit also incorporates RFI filtering, and has a current crest factor of plus or minus 1.4.

The 13-watt fluorescent 5613 Electronic PL and Adapter from **Lights of America** (tel. 909-594-7883) offers an instant-on feature; is up to 30 percent more efficient than the magnetic comparable units; energy savings of over 75 percent can be realized; the replaceable lamp lasts 13 times longer than incandescents; and it is manufactured for up to six lamp changes.

**Motorola Lighting's** (tel. 708-215-6482) Halios Dimming Ballast offers a high performance ballast with continuous 10-100 percent light level control of two fluorescent lamps. It fea-

tures low-voltage 0- to 10-volt control interface, and has less than 10 percent total harmonic distortion at full light.

**PEC Lamp/Phoenix Lighting America** (tel. 310-378-3420) is presenting its new Halolite lamp, which combines the common A19 shape with the performance of halogen technology. Halolite is an easy way to upgrade an interior to the brilliance of halogen light.

The Low Profile Collection of Electronic Light Capsule Bulbs from **Panasonic Lighting** (tel. 201-392-6257) boasts 16-watt 10,000 hour-life EFG/EFT models which incorporate electronic ballast circuitry in a pocket-sized design allowing a fit in virtually any fixture reserved for 60-watt incandescents.

The TL 80/HO from **Philips Lighting Company** (tel. 908-563-3000), a T8, 8-foot, high-output fluorescent lamp is an alternative to retrofitting standard high-output lamps in 8-foot, two-lamp luminaire applications. The lamps are 86 watts, with an 8,200 lumen rating, 85 CRI, a lumen maintenance over 92 percent and an 18,000 hour lifetime.

**Prescolite's** (tel. 510-562-3500) Intellect dimming and standard compact fluorescent ballasts offer low harmonic distortion, a high power factor, plus dimming from 100 percent to 5 percent light output. Models are available for 13-, 18- and 26-watt compact fluorescent lamps.

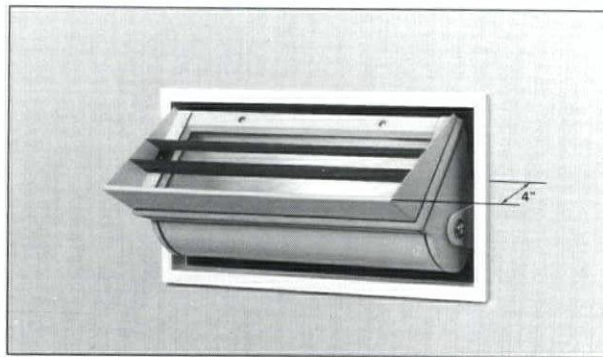
The TB-401 gas-filled, 1.5 watt lamp from **Tokistar Lighting** (tel. 714-379-9933) emits little heat, operates at 12 volts, produces 10 lumens, has a color temperature of 2,600 degrees Kelvin and a 3,000-hour life.

**Ushio America's** (tel. 800-838-7446) UHI-70 WEUP metal

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The Americans with Disabilities Act (A.D.A.) requires that in public traffic areas, wall mounted luminaires between 27 and 80 inches above the floor not protrude more than 4 inches. **elliptipar®** A.D.A. luminaires help lighting designers meet this require-

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halide lamp is explosion proof, is ultraviolet protected and has a medium screw base. This compact 76 CRI lamps can be used in open fixtures with a standard ANSI ballast.

The 70- and 100-watt electronic ballasts for both medium base and double-ended HID metal halide lamps submitted by **WPI Electronics** (tel. 603-456-3111) can replace both conventional, multi-piece magnetic ballasts and other electronic ballasts. Their technology helps ensure the achievement of rated lamp life, while virtually eliminating acoustic resonance and lamp flicker.

## OUTDOOR

The first submission in this category is **Architectural Landscape Lighting's** (tel. 714-962-2286) LL-04, a round aluminum bollard with a dome top. The housing is made from an 8-inch diameter, one-piece, extruded 6063 alloy aluminum tube. The LL-04 is UL listed and suitable for wet locations.

**Beta Lighting's** (tel. 414-886-2800) aerodynamically wedge-shaped luminaires are virtually invisible to the wind. The 16-inch fixture with a .45 EPA accepts lamps to 175-watts, and the 22-inch housing with a .87 EPA takes lamps up to 400 watts.

The Low Voltage Halogen Framing Projector from **Lumiere Design and Manufacturing Company** (tel. 818-991-2211) offers light patterns adjustable with easily inserted custom templates, and exact images can be projected on flat surfaces. It allows the user to enhance predominant features, while illuminating the secondary aspects of the scene.

**RAB Electric** (tel. 201-784-8600) is presenting its Pro2000, a new motion-activated lighting system including an electronic filter to reduce false detections, temperature compensation for uniform response in all weather and immunity from cellular telephone and CB radio signals.

**Sterner Lighting Systems** (tel. 612-485-2141) introduces its Sofform-Sedona die-formed, single aluminum extrusion with an injection-molded composite and hinged door frame for quick, easy toolless relamping. The Sedona is available in two sizes, up to 400 watts, and handles a full range of HID lamps.

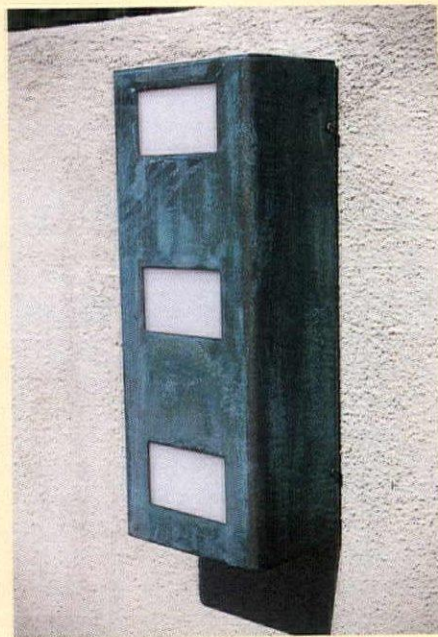
**Vari-Lite's** (tel. 214-630-1963) AR500 exterior automated color-changing luminaire specializes in outdoor floodlighting. The luminaire, which is UL listed for wet location, features a computer-controlled, dichroic color changing assembly and a high color temperature 700-watt arc source.

## RECESSED DOWNLIGHTS

Lenslux from **Edison Price Lighting** (tel. 212-838-5212) is a family of specification grade lensed compact fluorescent downlights that offers a range of lamp wattages up to 52 watts, two aperture sizes and housing as shallow as 3 3/16 inches.

The recessed Square Aperture Downlight from **Engineered Lighting Products** (tel. 818-579-0943) offers a housing configuration for the 7 1/2 inch lamp while maintaining a 6-inch square aperture. The two-piece reflector and parabolic cell cone maximize the fixtures' efficiency without sacrificing the 45-degree visual cutoff.

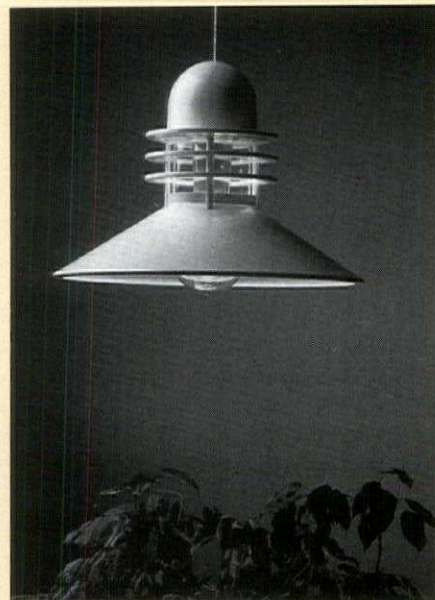
New fiberoptic downlights from **Fiberstars** (tel. 510-490-0719) are "cool" (no heat or voltage at the fixture) with a sharp, even beam pattern, adjustable from spot to flood with little spill. They provide an energy-efficient substitute for low-voltage downlights.



The ADA line from Metal Luma Lighting Co.



Steel Bollard from Architectural Landscape Lighting



Nyhavn Maxi Family from Poulsen Lighting



**LexaLite's** (tel. 616-547-6584) Polymeric Specular Reflectors are 6-inch, vacuum metalized and hard coated. They are 70 percent efficient, and designed for use with compact fluorescents and R30 lamps up to 75 watts. The vacuum metalizing creates a mirror-like finish.

The **Calculite ProSpec** from **Lightolier** (tel. 201-864-3000) is recessed adjustable and lens wallwash fixture design that can accept up to 12 sources in one housing. A modular insert assures proper lamp relation to optics. The design includes a plugging system that allows interchangeability of sources.

**Reggiani USA Inc. Illumination** (tel. 212-421-0400) features the Super Techne recessed downlight group with a faceted metalized polycarbonate reflector, a Mollablock mechanical retention device for easy installation, decorative Murano glass discs in three diameters, and they are available for compact fluorescent, linear quartz halogen or HID sources.

**Scientific Component Systems'** (tel. 714-730-3555) X-18 CRMC and SRMC mini-can series are available with or without the optional lens/trim ring hold. Twin 5's replace 60-watt, twin 7's replace 75-watt, twin 9's replace 100-watt, twin 13's replace 150-watt and twin 18's replace 200-watt incandescents.

**Staff Lighting Corporation** (tel. 914-691-6262) presents the PolyQuad Matte Compact Fluorescent Downlight that offers all the benefits of the injection-molded polycarbonate PolyQuad reflector with no iridescence, highly efficient geometry and a durable polymer hard coat for easy coating.

## RESEARCH/PUBLICATIONS

The new edition of the *Lighting Handbook* from the **Illuminating Engineering Society of North America** (tel. 212-248-5000) highlights the 1993 electric codes, illuminance selection procedures and discussion on the psychology of lighting.

**Ledalite Architectural Products Inc.** (tel. 604-888-6811) introduces its Near Field Photometric Method and Apparatus. Near-field photometry provides a precise means of measuring luminaire performance. Data gathered using a CCD camera makes it possible to create computer-modelled images of luminaire environments.

## OTHER

**Alanod's** (tel. 718-321-0002) Miro pretreated aluminum coil achieves a total reflection of 95 percent (TR-2), which when combined with the absence of iridescent colors, reduces diffuseness. This material is suitable for the production of lighting louvers that can increase efficiency upwards of 15 percent.

The **Mono-Line** from **Artup/Bruck Lighting** (tel. 714-850-1966) is a low-voltage lighting system on a current-carrying strip. The system uses only one such strip, which consists of two mutually insulated flat strands bonded together. Supports are used to run the system to every corner of a room.

**CSL/Alta Illumination's** (tel. 805-257-4155) 2D Retrofit Compact Fluorescent Recessed Luminaire allows easy retrofit of recessed lighting with a 21-watt 2D, or 28-watt 2D that utilizes a screw-in adaptor, electronic instant-on ballast and ultraviolet stabilized acrylic diffuser.

The **HC3600** large Occupancy Sensor from **Heath Commercial** (tel. 616-925-2896) provides up to 3,600 square feet of coverage. Because it features 113 lens segments on 13 lens faces, dead spots in corners can be eliminated. It provides five

dual element sensors, enabling an increase in number and size of lens segments to increase the coverage area.

**Light-Project International** (tel. 703-471-1694) introduces magnetic transformers that come in 200VA and 300VA. They are silent at any stage of dimming, and profile only 3 inches, permitting mounting in plain sight. The integrated circuit breaker and electronic current monitor can be reset with a wall switch. The transformers are UL recognized.

**Lumenyte International Corporation** (tel. 714-556-6655) offers the Quiet Lighting Fiber Optic Illuminator, which uses a 60-watt xenon metal halide lamp module. With 75 lumens per watt at the port, it is about 40 percent brighter than a 150-watt metal halide source. There is no fan, so the illuminator is silent.

The **DLS93/110** Dual Fiber Optic Illuminator from **Optical Display Lighting** (tel. 813-722-8429) uses the new 4,000 hour General Electric Constant Color MR 16 halogen lamps. The versatility of mixing or matching the two individually controlled outputs with the 20, 35, 50 or 75 watt lamps, allows the use of different fiber optic devices powered by the same source.

**SPI's** (tel. 414-242-1420) Lightruss System consists of indirect light modules spaced uniformly within a continuous truss system. The system can include straight runs, curves, angles of any radius and even changes in elevation. Lightruss sections are prewired, prefocused and factory-assembled.

**Waldmann Lighting Company** (tel. 708-520-1060) offers the Valencia E Office Task Light, an ergonomic light featuring an electronic ballast built into the head. The parabolic louver directs light evenly over working surfaces.

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larger model also accepts T8 lamps up to 60" and T12 lamps up to 96" at 430, 800 and 1500 mA. Features rugged, extruded specular aluminum construction with stainless hardware, innovative brackets and aiming angle locking screws. Call for the name of your local rep and a demonstration in your office.

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**EUROLUCE**

**G** racing the annual Salon Internazionale del Mobile and Furnishing Accessories Show held at the Milan Fairgrounds from April 11-17, 1994 was the biennial international lighting exhibition, EuroLuce. Perhaps most striking about the products shown by the 400+ EuroLuce exhibitors was the wide range of materials used to create fixtures—everything from recyclable plastic, non-flammable fabrics, interesting combinations of metal and wood, and, of course, beautiful hand-blown Murano glass, glass, glass everywhere, clear, etched, painted, colored and shaped into all manner of styles from avant-garde to richly ornate and traditional.

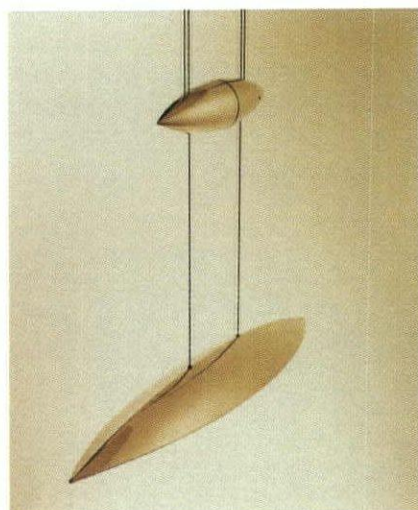
The over 60 companies represented came not only from Italy, but primarily from Spain, France and Germany as well. At the last show, some 11,000 of the total 31,500 people—a remarkable 35 percent—who saw the show had come to Italy especially, from no fewer than 80 countries.

How's Italy doing? In the first 11 months of 1993, Italy's

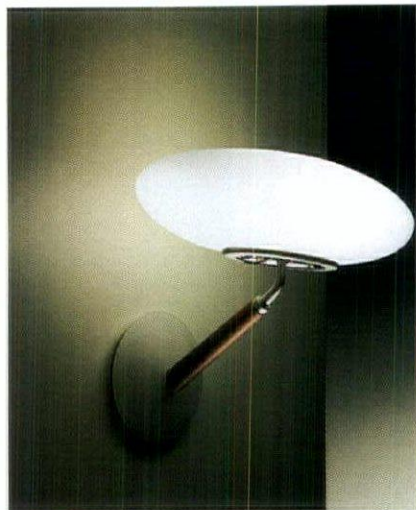
exports in lighting totaled about \$800 billion U.S., an increase of 20 percent in monetary terms and 18 percent in volume over the same period in the previous year. This performance was positive, particularly if compared to the results for 1992 which showed a fall of 6 percent in value, with a 3 percent rise in monetary terms. This was also the best showing of the last five years (1988-1992), a period during which the annual increase was around 6 percent in monetary terms and one percent in volume.

Imports over the first 11 months of 1993 totaled about \$120 million U.S., an 8 percent year-on-year decline, both in value and in volume. This too bucked the trend of the previous five years, which had been moving upward at an average rate of 15 percent per annum in monetary terms and 8 percent in volume.

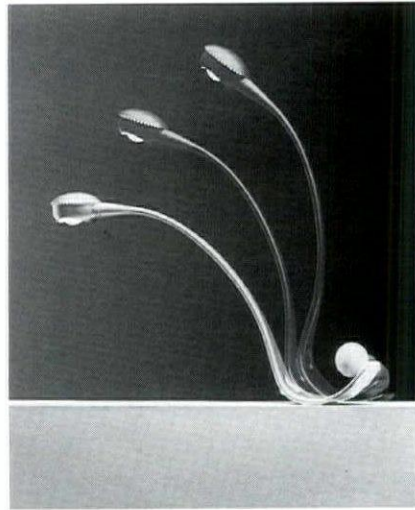
These results are not solely the outcome of the Lira being undervalued in relation to other European currencies—a situation of which producers took advantage only to a certain degree—but they are also attributable to aggressive sales



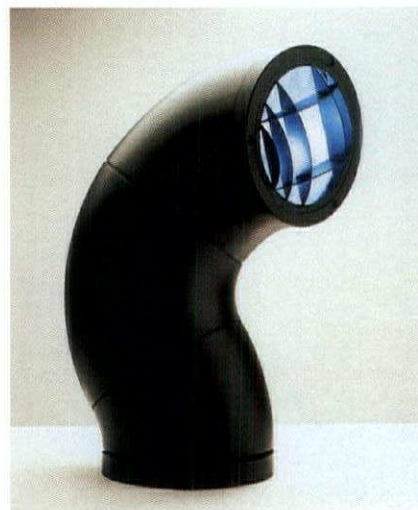
**TAI-LANG FROM TOBIAS GRAU KG**



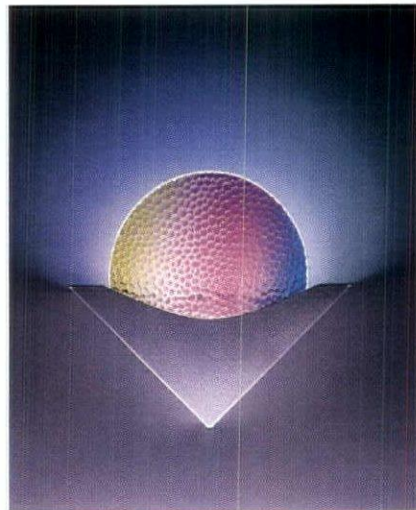
**PAO FROM ARTELUCE**



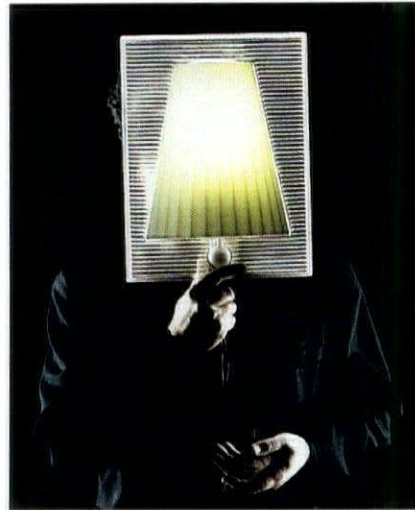
**ZENITH FROM NEMO**



**METAMORPHOSI FROM REGGIANI**

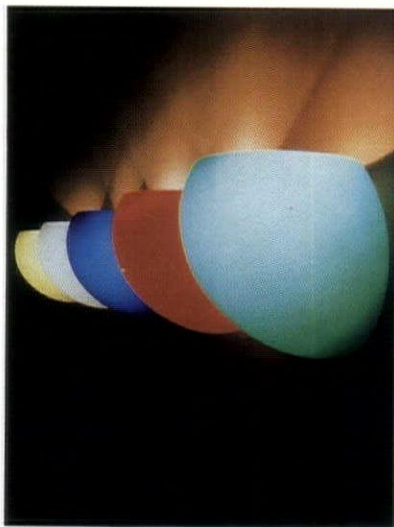


**SPECTRA FROM TARGETTI**

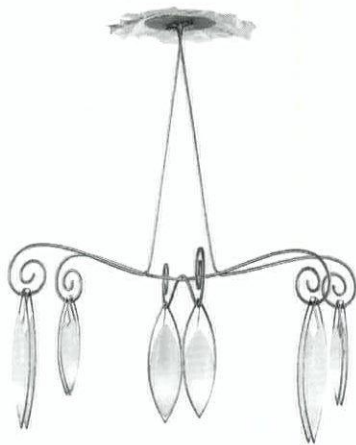


**WALL-A WALL-A FROM FLOS**

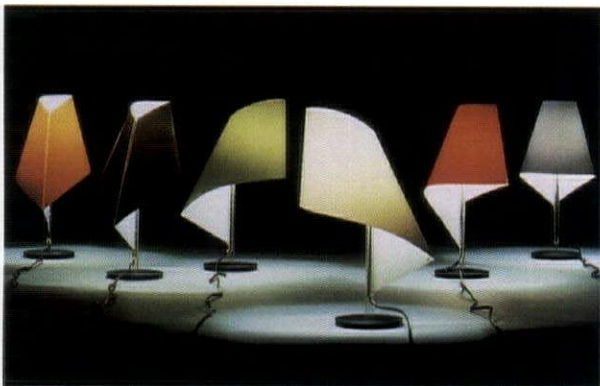




**GOLF P 1 FROM LEUCOS**



**CREOLE DE TOI FROM TERZANI, LA LUCE PENSATA**



**NAUTILUS FROM ITALIANA LUCE**



**GRADI PIU MINIPARETE FROM CINI & NILS**

drives which has meant that volumes increased while prices were held steady or even reduced.

Germany was and is by far the biggest importer of Italian products, increasing its acquisitions by a further one percent to account for 29.2 percent of Italy's total exports. France is in second position, with just under 15 percent, slightly down on the previous year.

Following is a sampling of the treasures exhibited at EuroLuce.

**Tai-Lang** from Tobias Grau KG, based in Hamburg, comes in aluminum, bronze and polished bronze versions. The small cylinder can be moved up or down to adjust the height of the light-giving larger section. *Circle 30*

**PAO**, designed by Matteo Thun for Arteluce, has a diffuser of etched blown glass and a solid cherrywood stem. The luminaire comes in sconce, table lamp and floor lamp versions, and uses 12-volt halogen sources. *Circle 31*

**Zenith** is a task lamp designed by Carlo Forcolini for Nemo. *Circle 32*

**Metamorphosi** are a series of sculptures, which make light from Reggiani. The rotatable fixture, with the light source at its end, can be positioned to direct light as needed. These forms can accommodate any type of light source, and be used outdoors or indoors, on the wall or ceiling, mounted on the ground or flush in the floor. They are made with an aluminum alloy. *Circle 33*

**Spectra** from Targetti is a series of wall-mounted and pendant lamps in metal and glass that feature extraordinary colored light effects. The use of glass with special multi-layer dichroic treatment allows the coloring of the wall on which the light beam is projected, creating incredible luminous effects. *Circle 34*

**Wall-A Wall-A**, designed by Philippe Starck for Flos, is available in colored, thermopolymer plastic (clear/green, grey, terracotta) with opaline plastic diffuser. The lamps come with colored filters which can be fitted inside the diffuser to provide various lighting effects. It uses one 9-watt compact fluorescent lamp. *Circle 35*

**Golf P 1** globular wall sconce from Leucos is made of Murano handblown glass to provide upward and diffuse illumination. Companion table, floor and pendant versions are also available. Versions are offered which use halogen or incandescent lamps. *Circle 36*

**Nautilus**, designed by Mario Barbaglia and Marco Colombo for Italiana Luce, stands 15 inches high. The base and shade are made of a durable technopolymer. The shade is available in white, red, yellow, blue, green or grey. The fixture uses a 60-watt incandescent bulb. *Circle 37*

**Creole De Toi** from Terzani, La Luce Pensata, is a six-light pendant with white Murano glass diffusers, and stems finished in satin nickel or in matte black. *Circle 38*

**Gradi Piu Miniparete** from Cini & Nils wall sconce projects only 13cm from the wall, meeting the demands of illuminating mirrors, hallways, staircases, and other areas where minimum space and orientation ability are needed. *Circle 39*



**LIGHTFAIR '94:  
THE LIGHT FANTASTIC!**

**BY G. K. MARKOWITZ, MIES**

LightFair International 1994, held at the Jacob K. Javits Convention Center in New York City, was the best LightFair I have attended in several years. This statement covers a wide array of discoveries in new products, experimental technologies, surprising refinements to already-existent feats of technical wizardry, a full curriculum of illuminating seminars and a solicitation to bring about a degree of standardization in remote-illumination products.

*Architectural Lighting* magazine sponsored the opening seminar "New Product Showcase," with brief, inspiring and poignant introductory "welcome speeches" by both Joseph Murdoch, president of the Illuminating Engineering Society of North America (IESNA), and Kenneth Yarnell, president of the International Association of Lighting Designers (IALD). Then, Craig A. Roeder and Theo Kondos offered a lightly humored overview of what's new in lighting. Companies that stood out include:

- Alcoa—New improved reflector designs with advanced adhesives
- LAM—Their Rolux lighting fixture adds a touch of class to their already successful line of indirect luminaires
- Lucifer—A new electrified truss for MR16/MR11 applications
- AAMSCO—A new architecturally-friendly slim T8 fluorescent system with integral ballast

- TIR—A new reflector design for their light-pipe improves performance.
- Panasonic—Smaller compact fluorescent designs allow for the lamps to fit within standard fixtures. Various wattages are available.
- WPI Electronics—Developed an HID electronic ballast for 70 and 100 watt Metal Halide lamps
- Fiberstars—Offers a fiberoptic (remote source) for occupied spaces.

Another highlight of the "New Product Showcase" was Ken Yarnell's call for the formation of an IALD IndustryResource Council (IRC) made up of individuals from within the lighting, manufacturing and design communities to promote standardization in the field of Remote Source Lighting (fiber optics, etc.). More on this later.

The more notable of the energy-related seminars offered during the three day affair included a definitive, all-inclusive program by Denise Y. Bruya Fong entitled "WATTSNEW?" Her presentation concisely reviewed the lamp/ballast availability under the Energy Policy Act of 1992 (EPACT), and outlined some of the latest developments made by the major lamp manufacturers. The seminar entitled "Are You Turned On, or Are You Turned Off?" by Gary Dulanski was equally informative in outlining the lighting control techniques utilized to comply with stringent building energy codes.

Of the twenty-six lighting seminars, the majority of the pro-



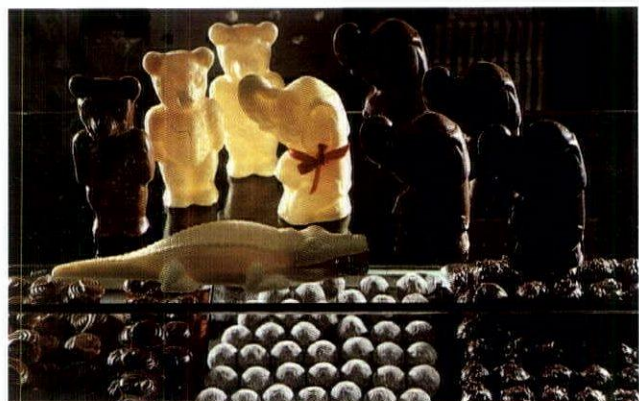
Exterior fiberoptic lighting from Fiberstars



The Light Engine from General Electric



DLS93/110 Dual Fiber Optic Illuminator from Optical Display Lighting



Display cases benefit from fiberoptic lighting by Lighting Services, Inc.





## OPTIONS Series

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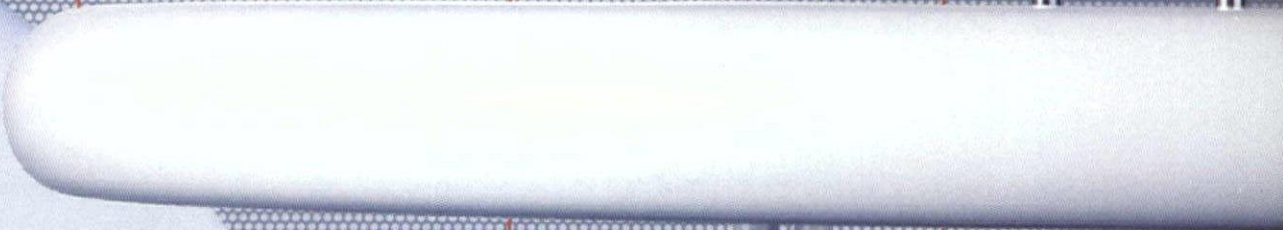
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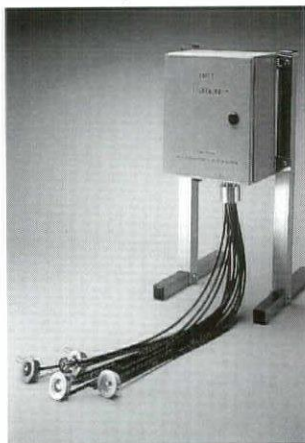


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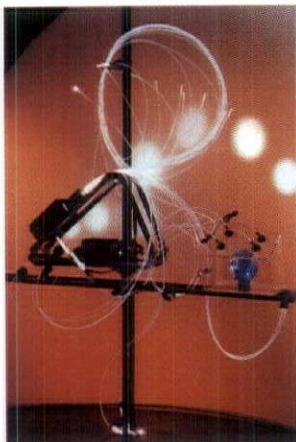




**Quiet Lighting Illuminator  
from Lumenyte**



**Fiberoptics from Band, Inc.**



grams were attended at or beyond anticipated capacity. And the exhibits were essentially spectacular, characterized by all the pageantry of past LightFair trade shows. Our congratulations go out to the staff of LightFair International for providing an excellent educational program!

The most interesting news from LightFair International, came from the IALD. Ken Yarnell made an unprecedented call to the manufacturing community to form the IRC. This is a new frontier for IALD (the charter of the association does not allow for the membership of individuals from the manufacturing, sales or utilities areas). IALD asked for help from the man-

ufacturing community to form IRC and a subcommittee to be called the Remote Source Lighting Committee. An informal meeting revealed the objectives for this committee to be:

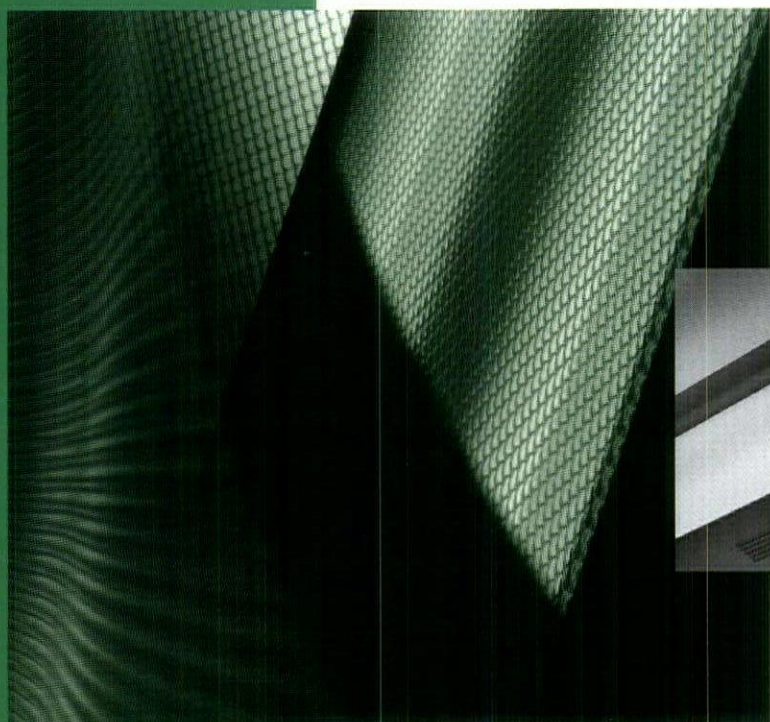
1. Formulate a standardized vocabulary for the rapidly developing field of fiberoptic lighting systems.
2. Develop a set of criteria by which the fiberoptic sources may be measured in terms of lumen distribution (beam angle and quantity).
3. Promote standard specifications for those products.

Membership to the committees is voluntary; acceptance is based upon the technical qualifications and dues will be set to offset IRC overhead costs. Interested individuals who believe they qualify can contact IALD (18 East 16 Street, Suite 208, New York, NY 10003-3193, tel. 212-206-1281, fax 212-206-1327). Further involvement of interested end-users, designers and engineers will be encouraged at a later date.

IALD is concerned with the application of this technology so that lighting design professionals have the ability to "produce comprehensive, concise documents for translating the designer's ideas into reality." With the onslaught of new fiberoptic lighting manufacturers presenting products and concepts at LightFair International, the concerns of IALD have arrived not a moment too soon. *Architectural Lighting* magazine is proud to be involved with this IALD effort, and will continue to cover the progress of the IRC and Remote Sensing Lighting Committee.

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\*Savings based on F032T8 vs F40T12 lamps.



## ENERGY WATCH

Fiberoptic lighting has come a long way from one of its first applications related to daylighting in Osaka, Japan. Today, the product is applied to an array of applications from high contrast jewelry display lighting, cooling-beam lighting for heat-sensitive food display, dramatic museum exhibition, theatrical effect illumination, architectural contour lighting and interior general lighting (downlighting). The growth in this industry is truly exciting as companies continue to make breakthroughs. For example, the number of sources available in the illuminator section has grown from the standard MR16 (halogen) or 70/150 watt metal halide sources, to include lamps of various wattages (higher wattage halogen, 50/100/150/175/ 250 watt metal halide) and incorporating filtration/coloration strategies.

The developments in fiberoptic lighting and the terminal luminaire devices are certainly welcome, but the IALD sees lighting designers, electrical engineers and architects need to have a standardization method of specification and measurement to apply these products appropriately. We hope that this process is developed without delay and widely accepted. The exploitation of this source is at stake as the energy considerations and aesthetic advantages offered by remote source lighting show great promise for the future. Included in this column is a sampling of leading fiberoptic companies and their products.

### FIBERSTARS INC., FREEMONT, CA

The new computer-controlled "401" Illuminator from Fiberstars, Inc. provides three times the previously available lumen levels. Computerized controls vary the speed of color changes within the light, create strobe effects or specific color choices "on demand," and interface them with audible music effects. Lighting can also be "dowsed." (See also p. 34, New Product Showcase) **Circle 43**

### GE LIGHTING, CLEVELAND, OH

GE first developed fiberoptic technology for a "Light Engine" which has been refined for use in video displays, medical instrumentation, underwater lighting and many other uses. The closely coupled coated reflector in the Xenon Metal Halide lamp concentrates more than 2,000 lumens into a 12 mm diameter aperture which translates into an aperture efficiency of 35 lumens per watt. (See page 32-33, April 1994 *Architectural Lighting*, for an application in Con Edison's clock tower.) **Circle 44**

### OPTICAL DISPLAY LIGHTING, ELLENTON, FL

The DLS93/110 Dual Fiber Optic Illuminator from Optical Display Lighting uses the new 4,000 hour General Electric Constant Color MR 16 halogen lamps and its versatility is one of its best features. (See also p. 35, New Product Showcase) **Circle 45**

### LIGHTING SERVICES, INC., STONY POINT, NY

LSI glass optical fiber is best suited for museum cases. Since the light source is remote, the case can be sealed after the lighting is positioned and does not have to be re-opened which prevents theft, vandalism and pollution of the objects. The cold



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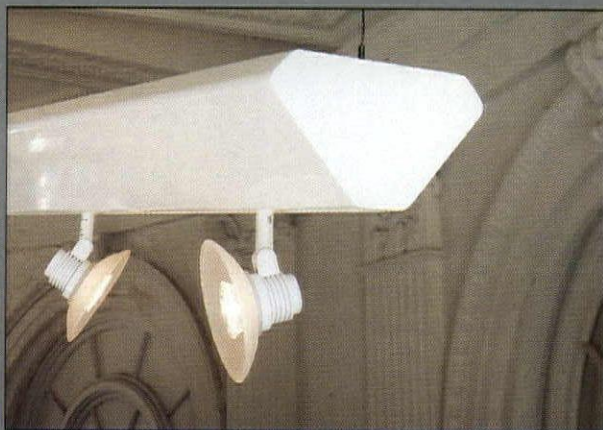
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## Our Company Is Known For Its Bright Ideas



Architectural lighting from PAL features some of the brightest ideas in the business. Our thorough design ensures lasting quality and superior performance. We invite you to involve us in your design efforts. We're ready to help you transform your ideas into unique lighting solutions.

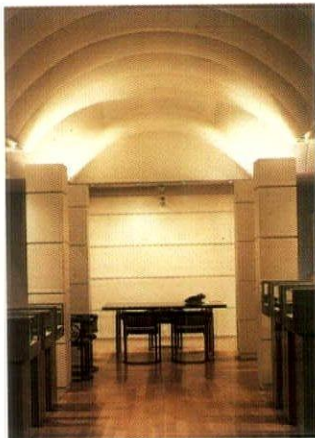
**PAL** Precision  
Architectural  
Lighting

9087 Knight Rd. Houston, TX 77054 713.796.8395 Fax 713.796.8398

Circle No. 9 on product service card



Pinpoint display cases grace Stuart Moore jewelry shop.



Conservation Lighting Tech.'s units hidden in stem base.



**PINPOINT FIBEROPTICS, BEVERLY HILLS, CA**

Pinpoint's lighting system consists of the Pinpoints and track, the harness and optics and the illuminator. Once installed, the only part visible is the Pinpoint. The illuminator, optics and track are concealed inside the display case. **Circle 48**

**LUMENYTE INTERNATIONAL CORPORATION, COSTA MESA, CA**

Lumenyte introduces the Quiet Lighting Fiber Optic Illuminator, which uses a 60-watt xenon metal halide lamp module and is driven by an electronic ballast, thus producing instant strike capabilities. (Also see p 35, Product Showcase) **Circle 49**

**CONSERVATION LIGHTING TECHNOLOGY, PHILADELPHIA, PA**

Specializing in glass fiberoptics ambient lighting, they contend plastic cannot take as much heat before being altered and the necessary heat filters used with plastic will cut down the light going into the fibre. Glass takes heat and light without heat filters and produces a greater clarity of light. **Circle 50**

light illuminating the exhibits is free of damaging UV and infrared heat radiation. **Circle 46**

**BAND, INC., MONTCLAIR, NJ**

The fiberoptic products from Nouvir research represent quality, pure white light. The system incorporates a number of patented, proprietary components including mirrored luminaires, simulated fluorescents and a wide variety of lenses and accessories. A single system, a projector and power supply, can drive thirty-two individual fixtures, each able to be focused and dimmed. **Circle 47**

**ART TECH MEDIA, NEW YORK, NY**

The Fyberoptik sign offers the choice of 256 colors operated by remote control. They can create the illusion of animation, are maintenance free and portable. **Circle 51**

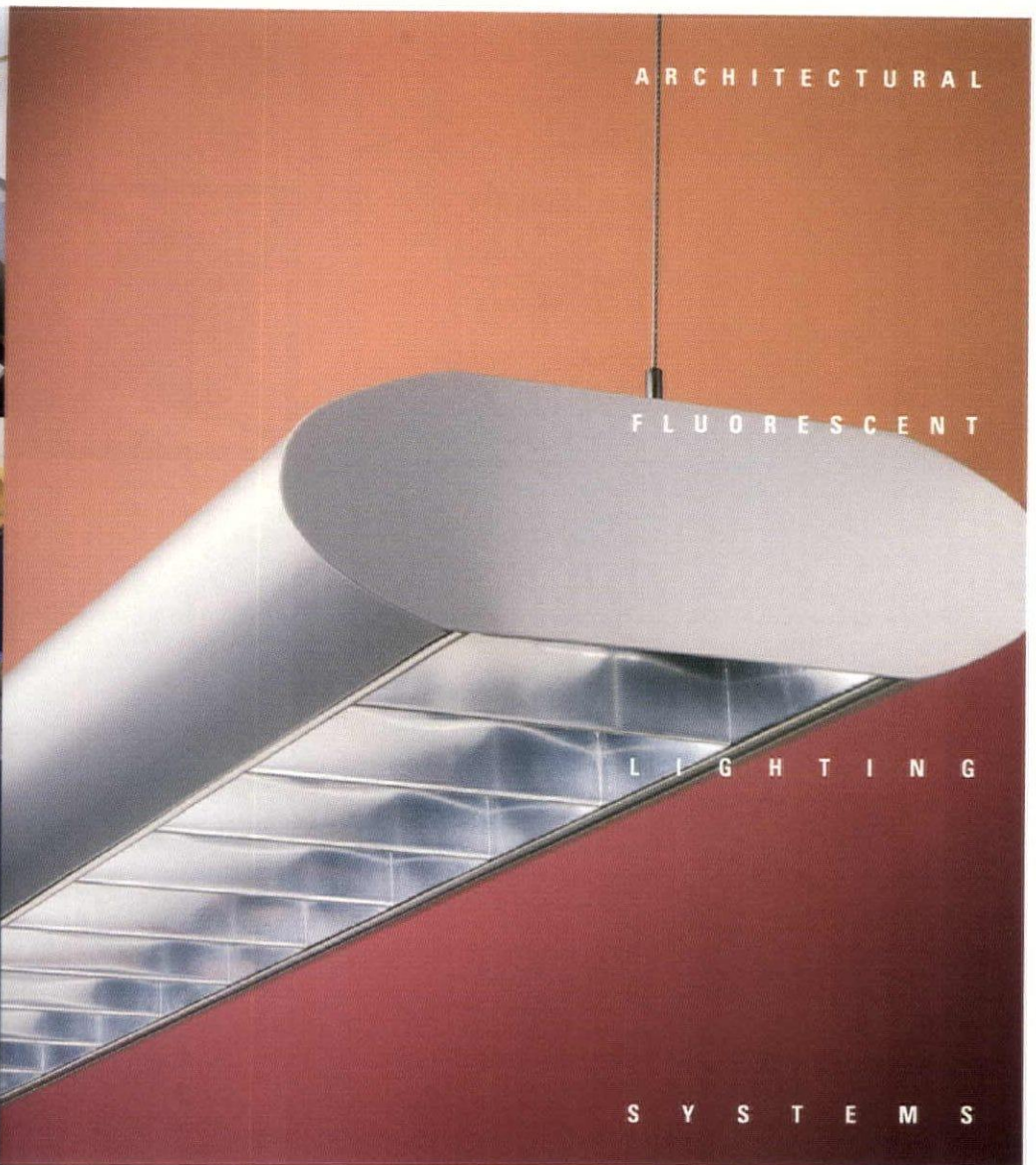
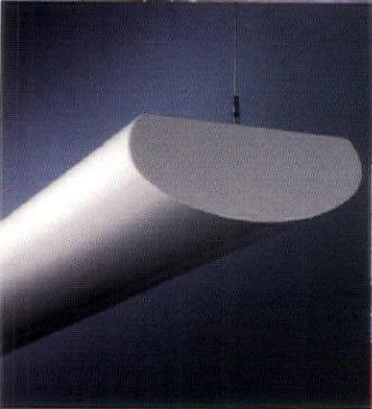
*Gary Markowitz, MIES, is on The Editorial Advisory Board of Architectural Lighting.*



Lumiere, known for its design leadership, presents a full line of architectural and landscape lighting products. For more information circle below or call Lumiere at (800)326-3908.

\*Shown above: Patented series of mini bollards from Lumiere.





ARCHITECTURAL

FLUORESCENT

LIGHTING

SYSTEMS

# LC-91

LC-91 is an extremely high-efficiency linear fluorescent system, available in direct/indirect and indirect versions. The two-part reflector design, incorporating a semi-specular, low-iridescent baffle, generates a superior light distribution. So, far fewer fixtures are needed to accomplish a given level of illumination. And, due to its softened elliptical cross-section, LC-91 quietly and gracefully presents an unobtrusive, refined appearance, for classrooms, laboratories, offices, and libraries, among other appropriate applications. To receive LC-91 literature and technical specifications, additional information, or the name of your local Litecontrol representative, call (800) 852-3455. Specify Litecontrol, for lighting that works, and lighting projects that work.

**Top & Middle Left:** Lowell Public Schools, Lowell, MA. **Architect:** Drummey Rosane Anderson Inc. **Engineer:** Shooshanian Engineering Associates, Inc.  
Litecontrol continues its firm commitment to accepted sound **environmental policies and practices** in design and manufacturing.  
**Litecontrol Corporation**, 100 Hawks Avenue, Hanson, MA 02341, (617) 294-0100  
©1994

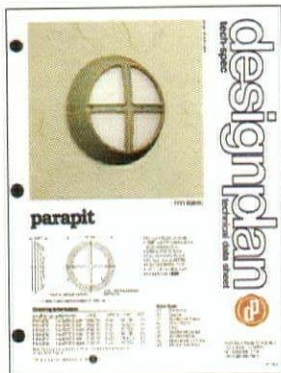


# LITECONTROL

Circle No. 20 on product service card



# PRODUCT LITERATURE SHOWCASE



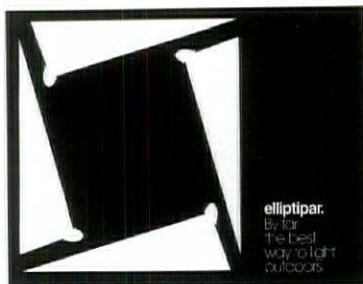
## DESIGNPLAN

P.O. Box 129  
Frenchtown, NJ 08825  
Tel 908-996-7710  
Fax 908-996-7042

**Description:** Designplan introduces the Quadrant Series vandal-resistant, compact luminaires. All steel is completely coated with a uniform layer of pure zinc prior to finishing. All surfaces are primed and finished in powder polyester. All lenses are UV

stabilized polycarbonate. All electrical components are mounted on a removable tray with a quick disconnect. All ballasts are high power. All are UL listed wet label for wall and ceiling.

Circle 100

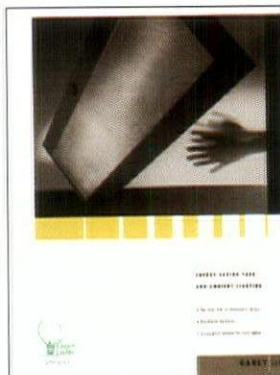


## ELLIPTIPAR, INC.

114-152 Orange Avenue  
West Haven, CT 06516  
Tel 203-931-4455  
Fax 203-931-4464

**Description:** The new Elliptipar outdoor lighting brochure offers an overview of the variety of luminaires available and their flexibility in location and utility. Now boasting their unique line of weatherproof outdoor fixtures along with their many other styles, Elliptipar offers a large choice of luminaires that incorporate asymmetric reflectors to achieve uniform illumination without hotspots, scallops or striations.

Circle 101



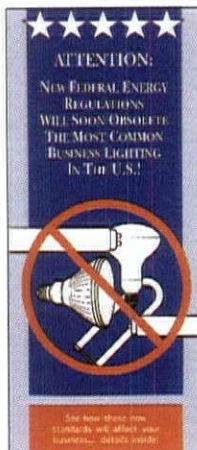
## GARC Y

1043A Merchandise Mart  
Chicago, Illinois 60654  
Tel 312-321-0936  
Fax 615-325-7727

**Description:** Conserving natural resources is of vital importance to the future of our planet. Garcy/SLP is pleased to offer energy saving, office furniture-integrated lighting products. For the ultimate in energy efficiency send for a complete catalog with product

specifications and ordering information.

Circle 102

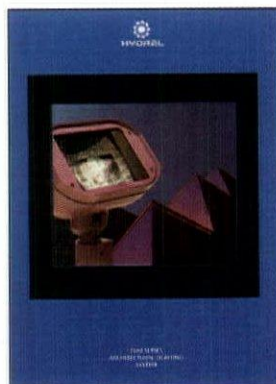


## GE LIGHTING INSTITUTE

GE Lighting  
Nela Park - Bldg. 326  
1975 Noble Rd.  
Cleveland, OH 44112  
Tel 800-255-1200  
Fax 216-266-2900

**Description:** GE Lighting has developed an education program for distributors to use with their customers to explain the changes in lighting mandated by the new Federal Energy Legislation. The multi-media program features a video, guide sheet, brochure, direct mailer and a large laminated reference card for counter display. Call for information and assistance in bringing your

lighting up to Federal Standards and a free copy of GE's Federal Energy Legislation Guide. Circle 103



## HYDREL

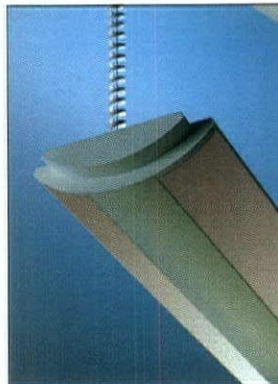
12881 Bradley Avenue  
Sylmar, CA 91342  
Tel 818-362-9465  
Fax 818-362-6548

Contact: Hal Madsen

**Description:** The catalog features Hydrel's 7100 Series Architectural Lighting System which provides high performance with maximum uniformity and control. Eight standard light distributions. Standard

Internal glare control. Multiple mounting capabilities. Contemporary styling to complement any architectural statement. Up to 175W HID.

Circle 104



## LITECONTROL CORPORATION

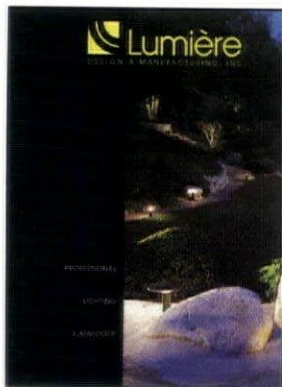
100 Hawks Avenue  
P.O. Box 100  
Hanson, MA 02341  
Tel 617-294-0100  
Fax 617-293-2849

**Description:** Classica, by Litecontrol, is the ultimate blending of design and technology. Designed for use in upscale, high-design interior spaces, including offices where VDTs are used. The 13"

x 3 1/2" linear fluorescent fixture uses either 2, 3 or 4 T8 lamps or 2 40- or 50-watt compact fluorescent lamps. For areas requiring low brightness ceilings with VDTs, the advanced reflector system produces high-efficiency lighting and a wide indirect distribution. Send for a brochure for details. Circle 105



# PRODUCT LITERATURE SHOWCASE

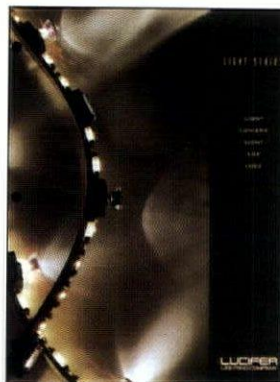


## LUMIERE DESIGN AND MANUFACTURING, INC.

31360 Via Colinas, Suite 101  
Westlake Village, CA 91362  
Tel 818-991-2211  
Fax 818-991-7005

**Description:** As one of the leading manufacturers of landscape and specialty lighting fixtures, they illuminate the future for the entire outdoor lighting industry. Their catalog is a presentation of lighting instruments designed to satisfy the customers demand for quality, aesthetics, finish and function. The products shown have been designed and redesigned based on feedback from professionals in the lighting and architecture industry. **Circle 106**

presentation of lighting instruments designed to satisfy the customers demand for quality, aesthetics, finish and function. The products shown have been designed and redesigned based on feedback from professionals in the lighting and architecture industry. **Circle 106**



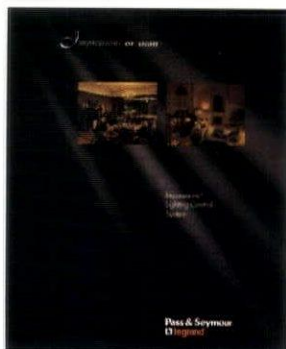
## LUCIFER LIGHTING COMPANY

414 Live Oak Street  
San Antonio, TX 78202  
Tel 210-227-7329  
Fax 210-227-4967

Contact: Marisa Martin

**Description:** Light Strips 24-page brochure contains full-color photos and detailed information. Light strips fit in straight or curved applications, with tiny incandescent, halogen and xenon lamps insertable at any point. Also included is a photometrics section for each light strip series, a table indicating lamp count and light strip length and installation tips. **Circle 107**

Light Strips 24-page brochure contains full-color photos and detailed information. Light strips fit in straight or curved applications, with tiny incandescent, halogen and xenon lamps insertable at any point. Also included is a photometrics section for each light strip series, a table indicating lamp count and light strip length and installation tips. **Circle 107**



## PASS & SEYMOUR/LEGRAND

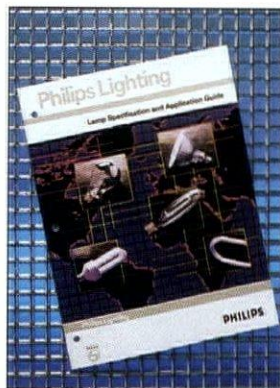
P.O. Box 4822  
Syracuse, NY 13221  
Tel 800-223-4185  
Fax 315-468-6296

Contact: Debbie Fitzsimmons

**Description:** Pass & Seymour/LeGrand offers Impressions of Light, a new full-color brochure featuring the Impressions Lighting Control System (ILCS). Designed in Pass & Seymour's designer Impressions style, the ILCS components match all other wiring devices for a consistent look complementing any decor and allows adjusting the lighting's on/off status, dim level, fade rate and timing. **Circle 108**

Impressions Lighting Control System (ILCS). Designed in Pass & Seymour's designer Impressions style, the ILCS components match all other wiring devices for a consistent look complementing any decor and allows adjusting the lighting's on/off status, dim level, fade rate and timing. **Circle 108**

**Circle 108**

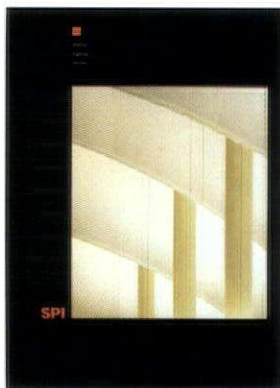


## PHILIPS LIGHTING COMPANY

200 Franklin Square Drive  
Somerset, NJ 08875  
Tel 800-631-1259

**Description:** Philips is devoted to achieving a comprehensive understanding of the challenges and opportunities facing those who purchase, specify and use Philips lamps. They deliver added value to customers with superior quality lamps featuring high energy efficiency and high color rendering. Send for a brochure today. **Circle 109**

efficiency and high color rendering. Send for a brochure today. **Circle 109**



## SPI LIGHTING, INC.

10400 N. Enterprise Drive  
P.O. Box 635  
Mequon, WI 53092  
Tel. 414-242-1420  
Fax 414-242-6414

Contact: Cindy Frederick

**Description:** SPI's Second Edition Concept Brochure is a free 24-page publication featuring more than 50 full-color photos. A range of SPI products are shown in a wide variety of spaces including airport terminals, libraries, swimming pools, recreational and educational facilities and offices. **Circle 110**

shown in a wide variety of spaces including airport terminals, libraries, swimming pools, recreational and educational facilities and offices. **Circle 110**

**Circle 110**



## USHIO AMERICA, INC.

10550 Camden Drive  
Cypress, CA 90630  
Tel 800-838-7446  
Fax 800-776-3641

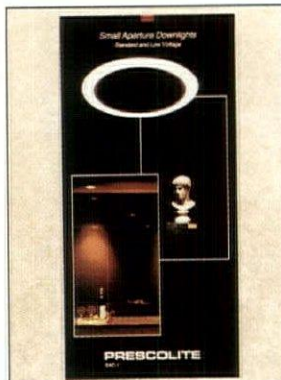
Contact: Craig Asato  
800-326-1960, Ext. 3111

**Description:** Ushiko Reflektolamp series of MR-16 lamps utilize an aluminized dichroic reflector, greatly reducing the amount of heat radiated toward the back of the lamp. With no diffused light emitting from the back, it eliminates the undesirable rainbow effect, while keeping sockets and ceiling temperatures cooler. Send for a brochure for details. **Circle 111**

**Circle 111**



# PRODUCT LITERATURE SHOWCASE

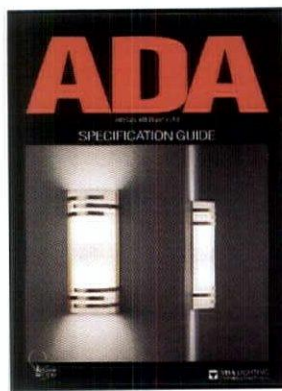


**USI/PRESCOLITE**  
1251 Doolittle Drive  
San Leandro, CA 94577  
Tel 510-562-3500

**Description:** Prescolite presents the new Small Aperture Recessed Lighting Catalog. The SAC-1 includes all of Prescolite's popular 4" aperture recessed downlights. This catalog features the LVH4 75W MR-16 low voltage housing, the LVE4H 50W MR-16 low voltage housing and the

H4 line voltage series which includes type I.C. housings and remodel housings. Catalogs are available by writing attention to SAC-1 Catalog.

Circle 112



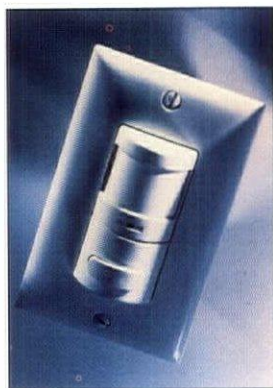
**VISA LIGHTING**  
8600 W. Bradley Road  
Milwaukee, WI 53224  
Tel 414-354-6600  
Fax 414-354-7436

Contact Name:  
Geoffrey S. Marlow

**Description:** Responding to the requirements of the Americans with Disabilities Act, Visa Lighting introduced a broad array of ADA compliant wall mounted luminaires. Fea-

turing a 4" maximum extension, the fixtures offer incandescent or energy efficient compact fluorescent lamping. Visa's Colonnade Series, offers a varied sizes and styles, rendered in formed and machined solid metals with translucent acrylic diffusers.

Circle 113

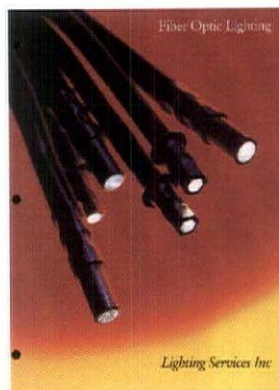


**THE WATT STOPPER, INC.**  
2800 De La Cruz Blvd.  
Santa Clara, CA 95050  
Tel 800-879-8585  
Fax 408-988-5373

**Description:** Lighting control for almost every space within a building saves energy and money. Send for a brochure on their attractive, low profile passive infrared and ultrasonic occupancy and light sensors which mount on ceilings and

control lights based on occupancy and light levels. Decorator style automatic wall switches replace existing wall switches and have many applications.

Circle 114



**LIGHTING SERVICES INC.**  
Industrial Park Route 9W  
Stony Point, NY 10980  
Tel 914-942-2800  
Fax 914-942-2800

**Description:** The 150-watt Metal Halide illuminator is energy efficient, easily maintained and has 6000 hour life. Fiber optic lightbars and fixtures eliminate UV and Infra-red wavelengths making it ideal for museum case lighting, retail lighting where

heat and UV sensitive objects are displayed and architectural spaces which pose a problem for electrical wiring.

Circle 115

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Contact Travis @ 916/334-3550

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## SEMINARS

# LIGHT IN ARCHITECTURE WORKSHOPS

LIGHTING DIMENSIONS INTERNATIONAL 94

RENO, NV • NOVEMBER 18, 19, 20

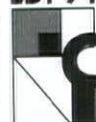
KEYNOTE: STEVE IZENOUR OF VENTURI, SCOTT BROWN & ASSOCIATES ON LIGHT IN ARCHITECTURE.

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