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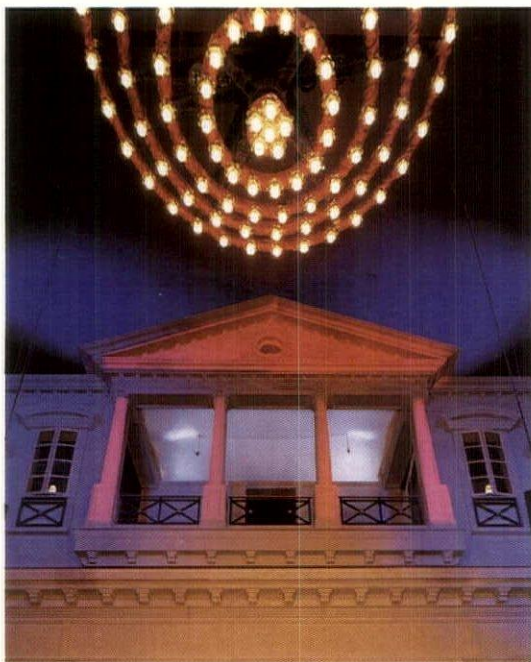
Architect: Shepley Bulfinch Richardson and Abbott  
Project: Van Wylen Library, Hope College  
Fixture: Mod 66, Stacklight  
Photographer: Nick Wheeler



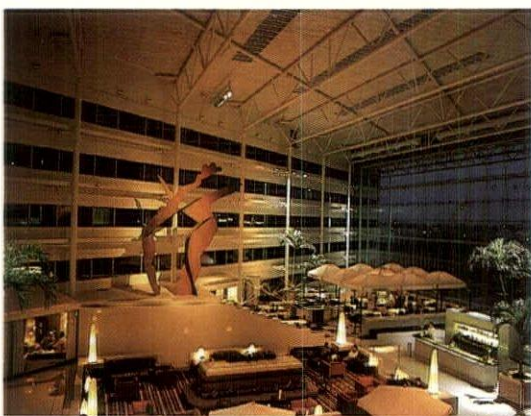
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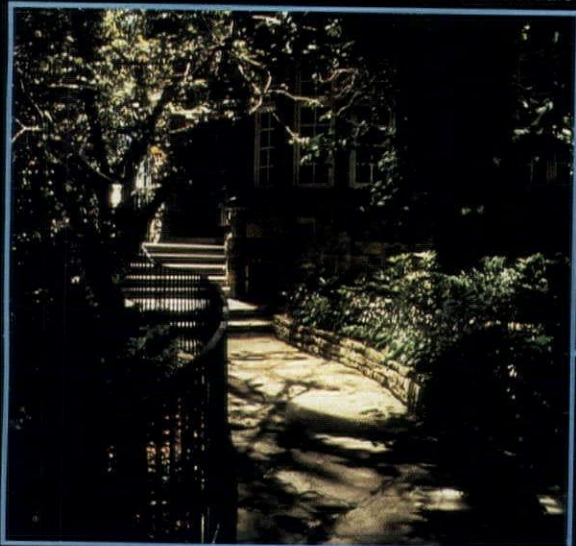
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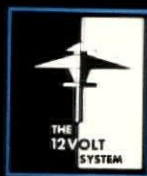
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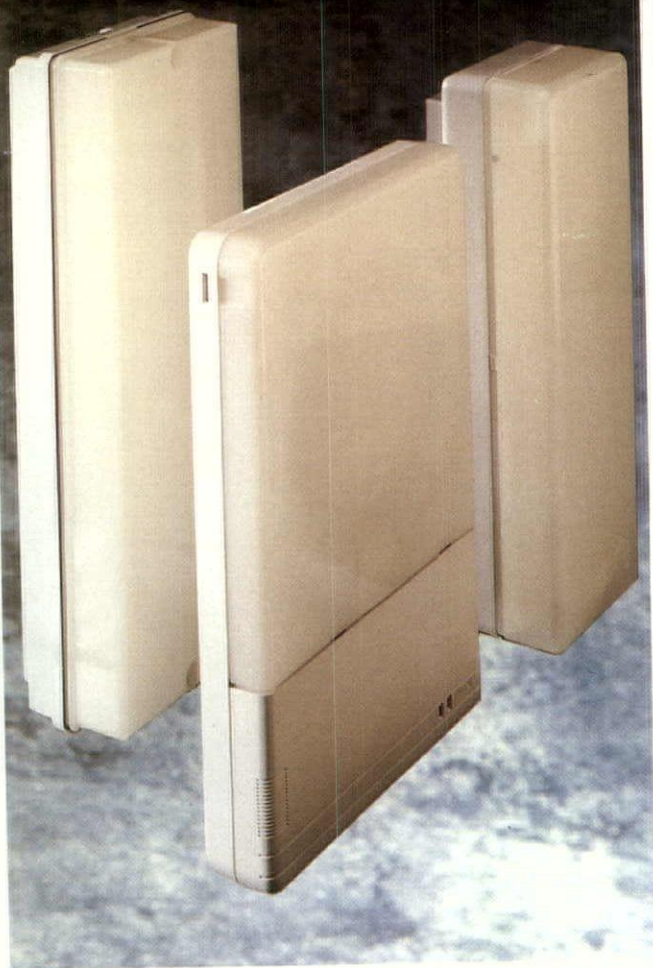
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Gralla Publications 1515 Broadway, New York, NY 10036  
(212) 869-1300 FAX (212)302-6273 TELEX #6973314GRAL

**Kay A. Morrow**, International  
Gralla Publications 34 Boulevard Haussmann Paris, France 75009  
(1) 47.70.47.70 TELEX #MBI 290266

Classified Advertising Sales: **Elizabeth Leed**, 15400 Knoll Trail Drive,  
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## COMING A LONG WAY, BABY

**P**roduct development is driven by the needs of the marketplace. Today the needs are for smaller and more energy-efficient lamps and fixtures, increased color rendering, and more control and dimming capabilities in all sources. But aren't those needs the same ones that were out there years ago?

Well, 15 years ago an energy crunch was raising its ugly head. But early efforts at devising energy-saving metal halide fixtures resulted in clunky, boxy kiosks that uplit open plan offices and cast amorphous hot spots on the ceilings.

Today, metal halide lamps are smaller, the color is better and more stable over lamp life, and components have been developed that allow them to be used in some decorative fixtures that formerly held only incandescent sources.

Years ago, color rendering was a major criterion in lamp selection, as it is today. But back then, fluorescent came in two flavors—cool white and warm white. Today, a broad range of colors, sizes, and shapes are available, some close to the formerly untouchable incandescent.

For decades, the black holes of PAR-lamped downlights have cluttered the ceilings of many a high-end residence. Today, circles in the ceiling can go virtually unnoticed when they are made shallow and small to accommodate tiny, but powerful, tungsten halogen sources.

More installations today feature not only one lamp type throughout, but combinations of light sources and fixtures. This way energy efficient sources can be used for general illumination, and less efficient types can be used in areas where good color rendering, sparkle, and dimming are required.

In speaking with lighting designers, I sense they are not concerned that intensifying energy restrictions will lead to the abandonment of quality lighting design in favor of limiting power quantities. They envision, instead, a new wave of fast-changing products, ever growing in sophistication, that will allow them to fulfill the same user needs and light better, more easily, and faster.

We hope you enjoy our Product Showcase issue.

WANDA JANKOWSKI  
EDITOR-IN-CHIEF



## WHERE ARE THE ENERGY EFFICIENT PROJECTS?

### TO THE EDITOR:

As I gaze over the IALD winners (April 1991 issue) and four past issues of *Architectural Lighting*, I wonder if you or the IALD bothered to concern yourselves with energy efficiency? I guess not when I see page upon page devoted to incandescent lighting where the focus seems to be on aesthetics.

I am sure you must be aware of Title 24 and some of the other "energy saving" laws that have been adopted across the country. My focus is on designing lighting systems that are energy efficient and attractive. Why don't you devote some more space to projects that are efficient and attractive?

I am aware that there will always be special cases where incandescent is necessary, such as display. But this is not true for every indoor application that is designed to create an architectural effect. I think the bigger challenge in the '90s will be to design lighting systems using newer technology that resemble the look and feel of incandescent but meet code.

**TAMI MOOREHEAD**

MECHANICAL ENGINEERS, INC.  
CHARLOTTE, NC

### IN RESPONSE:

Glancing through the IALD winners you mentioned, I note the following: The Palace of Fine Arts lit with energy-efficient high-pressure sodium fixtures; Regent Court lit with metal halide, PAR, and low-voltage incandescent fixtures; St. Agatha's Sanctuary lit with metal halide, halogen, and silver bowl lamps; the Imperial War Museum Extension (display lighting) lit with fiber optics, halogen quartz, and metal halide lamps; Bulgari (display lighting) lit with PAR and MR 16 lamps; and 745 Fifth Avenue lit with incandescent lamps to recall the period in which it was built. None of these projects "wastes" energy. Each complies with the energy codes in effect in its location. Each uses a thoughtfully planned combination of sources that fulfills the task and aesthetic requirements set by the function of the space and client demands.

It seems that you are equating "energy efficiency" with the use of non-incandescent lamps. But, in reality, as long as there are qualities inherent in the incandescent lamp—like its

LETTERS

CONTINUED ON PAGE 47

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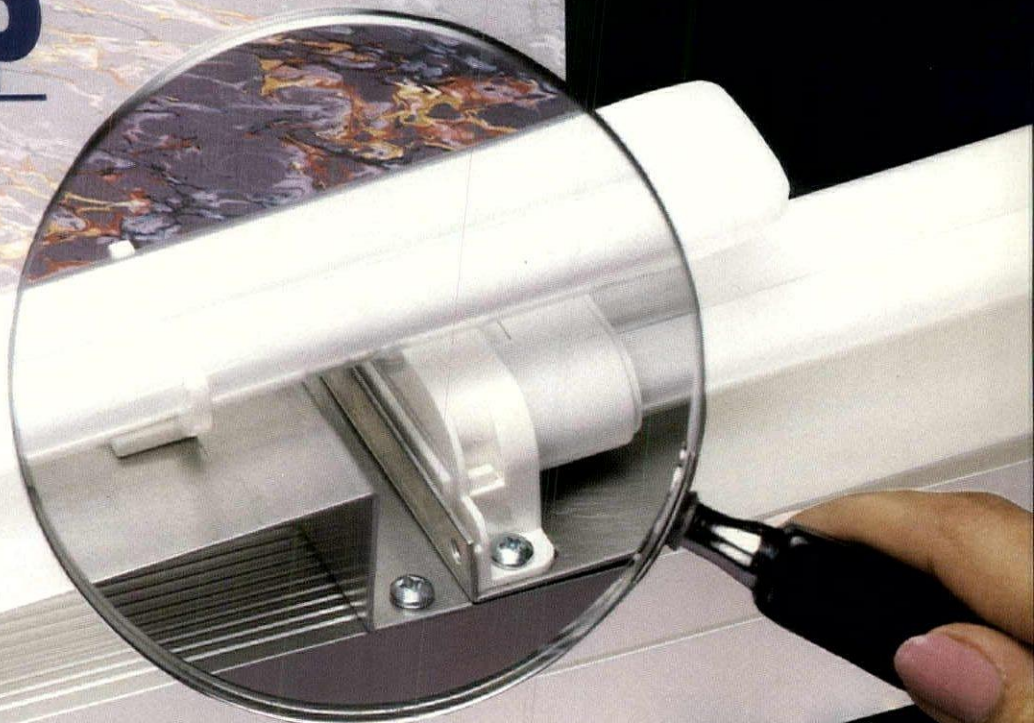
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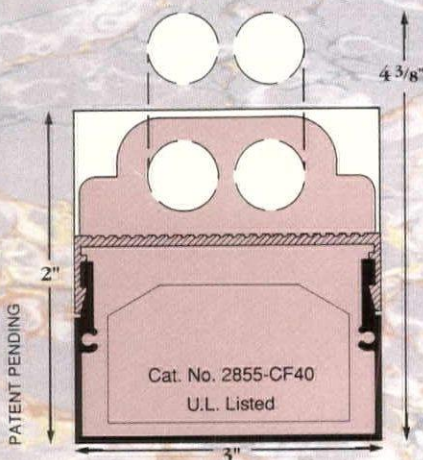
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Put some Halogenius into your accent lighting sales with the new Masterline Collection. For details on this innovation, call the Philips Lighting team at **1-800-631-1259**.



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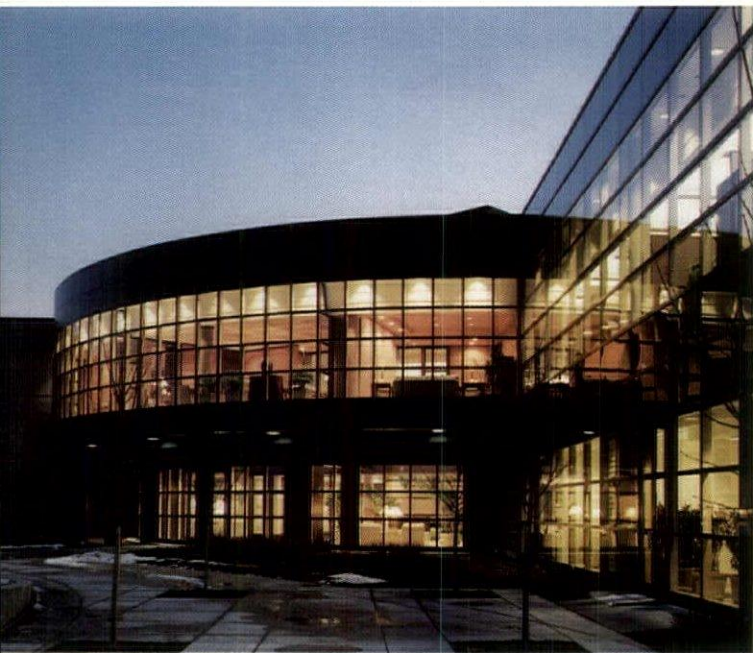


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**PHILIPS**



## WINNING WAYS' WINNING DESIGN



**W**inning Ways, Inc., a leader in active sportswear apparel, opened its new national headquarters in Lenexa, KS. The 250,000-square-foot facility features a skylit atrium entrance and a 140-foot-long fully landscaped, running "Colorado Creek."

Chief Executive Officer Robert M. Wolff, who guided the design and construction process, says the philosophy behind the building was simple.

"Our people are our company's most critical asset," Wolff says. "So every detail in our new home was designed to express to our team their importance to our success, and to enable them to support that success with ease."

Wolff's vision for the building included bringing the outdoors inside. Hence, the formal visitor entry gracefully opens to a 45-foot-high rotunda, through which natural light enters.

At the mezzanine level, executive offices overlook the rotunda through open glass walls. A light court that continues from the rotunda brims with trees, shrubs, and grasses arranged along a stream.

The overall result is a corporate home that reflects and reinforces everything the company stands for, says Craig Patterson, Craig Patterson & Associates, the building's architects.

### Applie Awards Call For Entries

California-based CSL Lighting Mfg. Inc., has announced a call for entries for its first Applie Award.

The Applie will be presented to specifiers and designers for outstanding achievement in applying CSL's products in both the contract and residential fields.

Prospective entrants should contact a CSL representative, or Richard Stellar, director of advertising, at (805) 257-4155. The official entry forms will be mailed at your request and are due no later than October 31, 1991. Jurors will meet in November to select the winners in each of the product categories and the combined product category.

In addition to the award, winners will receive an all-expense paid trip to Los Angeles, including accommodations, dining, and entertainment.

Applie winners will be announced at LightFair '92, to be held next March in New York.

### Phase I Of Los Angeles Center

Construction for the first building in Phase I of the Los Angeles Center, will begin in August. Slated for completion in October 1993, the 836,000-square-foot, 43-story project will be designed to reflect the plentiful sunlight in the city's environment.

A polished, faceted tower made of rose granite and gold-en limestone spandrels, and tinted reflective glass will rise at varying heights, transforming into an ascending, crystalline

glass and granite curtain wall at the upper floors. The building will be set diagonally on the site to open the interior plaza to sunlight.

The grand entrance to the main lobby will feature a 30-foot x 150-foot glass curtain wall with faceted dichroic-coated beveled panels that change colors as the sun moves.

The second building of Phase I, to be located across the retail plaza, will be a mirror image of the first tower. The project's Crown Hill location, approximately 70 feet above the terrain on the east side of the Harbor Freeway, creates open, dramatic views that will not be impaired by future development.

### Timespan Marks Opening

Approximately 300 members of the Ottawa business community were present for the recent opening of the city's \$75 million Canada Trust Tower at World Exchange Plaza. The official start of the building's Timespan clock, which features a 12-foot, 800-pound time ball that travels along a track on the roof, marked the event. The time ball's surface reflects existing light during the day, and at night, emits a soft glow.

Situated in the center of the city's business and financial districts, the 20-story office tower features a rose granite and green tinted glass exterior, and cascading roof levels.

"Ottawa is emerging as a prime Canadian business center," said Terry Schmitt, vice president of marketing and leasing, World Exchange Plaza. "And, a world class building attracts first class tenants." The list includes Bell Helicopter Textron, Canada Trust, Canadian Airlines, and Dow Chemical Canada Inc.



## FOUND MONEY

BY DIANA JUUL, IALD

*The author is principal in the architectural lighting design firm of Mesh & Juul Incorporated, Greenwich, CT, and an Architectural Lighting Editorial Advisory Board member.*

**T**here is a growing movement throughout the country for businesses and institutions to save annual lighting energy dollars and get rebates from utility companies. In the process, many facilities are increasing the effectiveness of their lighting systems.

There are a number of ways to save energy and cut utility bills. Many utility companies offer substantial financial incentives to businesses and institutions to implement more energy efficient schemes. It may sound odd that the utility companies are encouraging owners to use less energy, but it is a fact. These days, it is often more cost effective for the utility companies to pay customers to decrease electric use than to pay for the construction of new power plants. Owners can take advantage of this situation by looking at ways to cut their utility bills in addition to getting up-front rebates.

In most cases, lighting accounts for the largest percentage of electric use in a building. The latest lighting technology can increase efficiency in bulbs and fixtures, which can result in tremendous savings year after year. Imagine cutting the electric bill for a whole office building or school by 25-50 percent. Think about what the savings adds up to after two years, after five years, and so on. This becomes a substantial number, which is capital that could be put to better use.

Implementing energy saving strategies can be tricky. During the last energy crunch in the 1970s, many owners tried to save energy costs by turning off every other lamp (or similar schemes that simply shut off lighting). The result in many cases was a poor company image and a decrease in worker productivity. There are many ways to decrease lighting costs, but all of the subsequent effects must be carefully considered.

Many people claim that they can save energy. However, before implementing lighting changes, a business or institution should request a consultation with a firm that specializes in lighting design. A lot of lighting designers carry the initials IALD (International Association of Lighting Designers) and/or IESNA (Illuminating Engineering Society of North America) after their names. This is important to look for when selecting someone to implement changes in lighting systems.

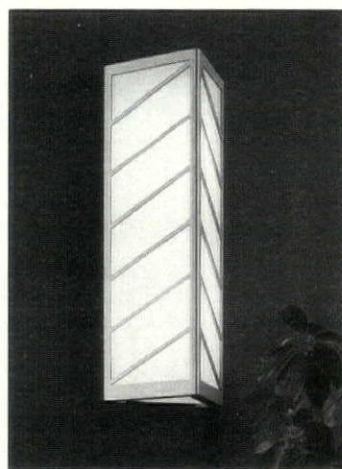
In any case, whoever is contracted should be able to provide a thorough analysis of the impact of the lighting changes on image and productivity, in addition to cost savings and potential rebates. Many seemingly quick and easy solutions can have detrimental effects. The good news is that most owners can benefit and should investigate a change to their lighting system today. Think about your lighting system—there may be hidden money waiting to be found. ■

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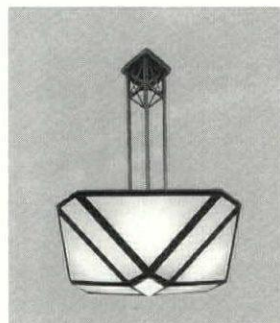
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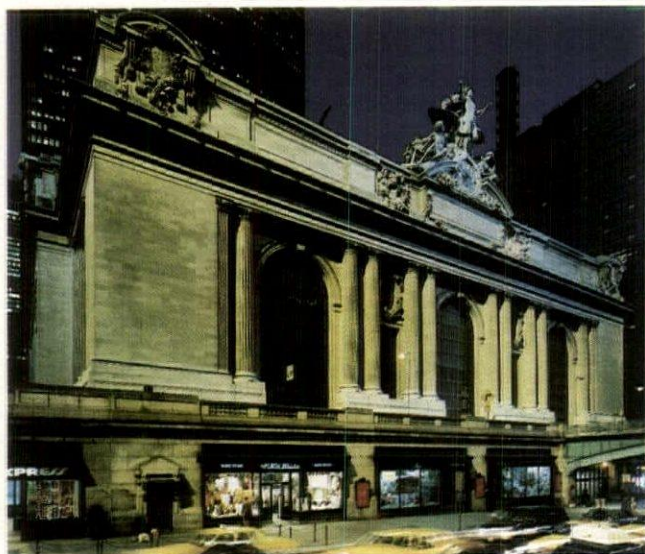
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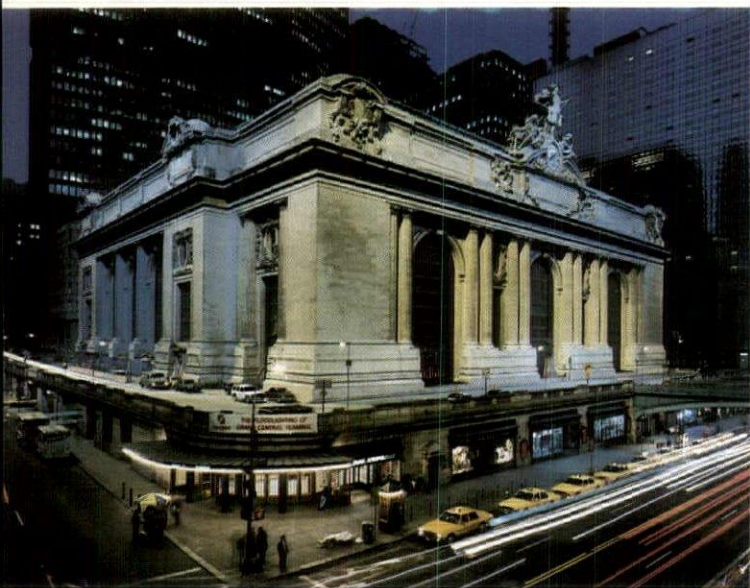


## NEW YORK'S GRAND CENTRAL GETS A FACADE LIFT

BY CATHERINE SCHEITING SALFINO  
MANAGING EDITOR



**GRANDSTANDING:** The Grand Central Partnership Business Improvement District privately financed the multi-million dollar lighting of the Grand Central Terminal in New York.



**S**uddenly the classic Beaux-Arts exterior seems to have leapt from the dark. With its powerful facade bathed in light, the Grand Central Terminal in midtown Manhattan, replete with heavy columns and rich sculptural details, has become the beacon it was always meant to be.

An official ceremony was held March 28, 1991, for the first lighting of the 78-year-old building, which was illuminated by Sylvan R. Shemitz Associates, Connecticut.

The terminal lighting project is part of a \$28 million capital improvement plan for a 53-block area around the building known as the Grand Central Business Improvement District. The area, which embodies tough neighborhoods like 42nd Street and Times Square, has been on the rejuvenation path for more than six years. A not-for-profit group known as the Grand Central Partnership, whose president is Daniel A. Biederman, provides the area with its own security, uniformed sanitation, and taxi and tourism services. It is also improving the the ambience of one of the busiest areas of the busy city.

The financially strapped Apple is leaning more and more on business improvement district (BID) groups for the services the government can no longer provide in the quantity New York needs. The Grand Central Partnership attains its funds through specially assessed property taxes that are mandatory on the 204 property owners in the district. Each commercial property is assessed 11.4 cents per square foot—and there is about 53 million square feet of commercial space in the district.

### MIXING TO MATCH

The Grand Central BID is modeled after the 22-acre Rockefeller Center, whose anchor, the GE Building (formerly the RCA Building), was floodlit by Abe Feder. So it is only fitting that the Grand Central Terminal would be illuminated in a similar way, setting the low-rise building apart from the skyscrapers that surround it.

Using \$3 million from private contributions, a combination of metal halide and high pressure sodium floodlights were set on steel racks and mounted on four neighboring buildings. The luminaires are mounted on the 16th floor of the Shipcentral Building, the 28th floor of the Bank of America,

the 18th floor of the Bowery Savings Bank, and the 26th floor of the Lincoln Building. By placing the 136 fixtures on the roofs and upper setbacks of the buildings, Shemitz was aiming to simulate the high position of the sun in mid-summer, when light is unobstructed by the surrounding towers.

The 1,000-watt HPS lamps provide the key lighting—the warm, yellow cast of a sunlight effect that shines across the building's south facade. The blue-hued 1,000-watt metal halide luminaires provide the fill light, adding shadows and depth to the project. Arc metal halides add both warm and cool accents for the "Mercury, Hercules, and Minerva" statues and the clock centerpiece, as well as for other sculptural details.

Not only do the floodlights light the magnificent transportation terminal, but they provide safety illumination for passing motorists and pedestrians.





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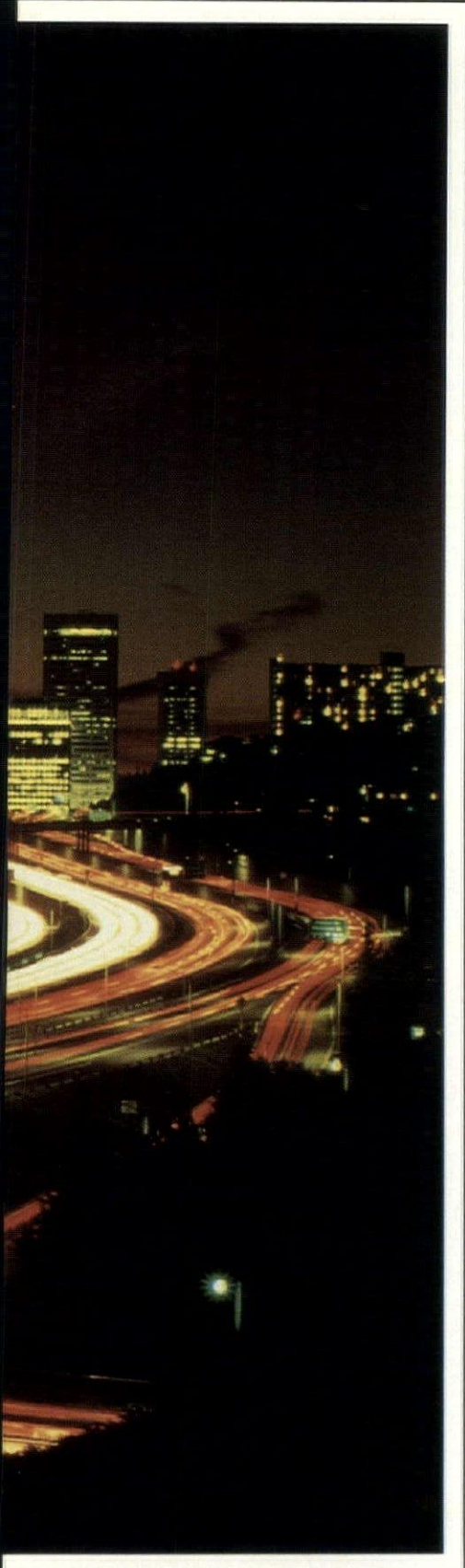


It Took A Little Doing, But We Final





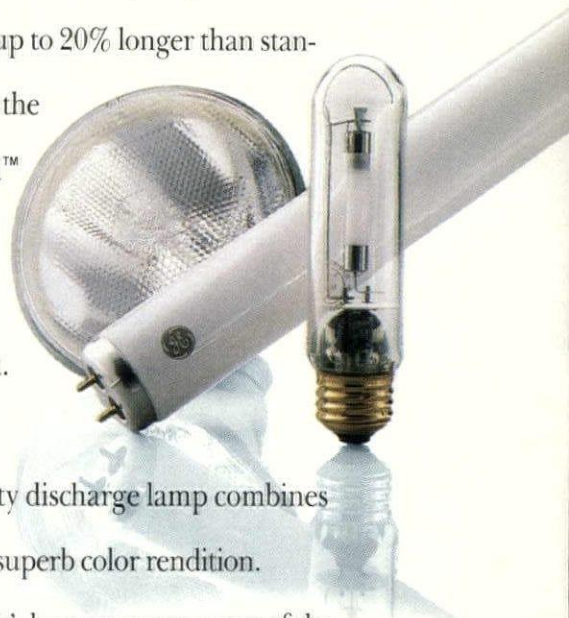
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THE GLAMOUROUS LIFE: Colorful theatrical fixtures, custom chandeliers, and candle lamps set a romantic mood in New York's Laura Belle, where dining begins at nine, and dancing continues 'til near dawn.

# A Light Touch



Splashes of vibrant color and period decor give Manhattan's latest supper club a new look for nighttime hobnobbing

PHOTOGRAPH AT LEFT: JOSEPH COSCIA  
PHOTOGRAPH INSET: JACK GESCHEIDT



**MOOD LIGHTING:** A variety of dimming and control systems change the light levels throughout the night.



**BY CATHERINE SCHETTING SALFINO**  
MANAGING EDITOR

**A** restaurant owner who plays a hand in his or her space's interior design is nothing new. After all, most small establishments cannot afford to hire local, never mind big time, interior and lighting designers.

But when the restaurateur is New York's Michael "Buzzy" O'Keefe, and money is no object, it would seem easier to just step aside and let the pros go to work. But "easy" doesn't seem to be a word in O'Keefe's vocabulary. And he wasn't about to abandon the very specific concept for his new supper club, Laura Belle, just because it was easier not to get involved.

"I design every restaurant I own," O'Keefe simply states. "And nobody's ever seen a space like Laura Belle before. It's the first time a club like this has been built in the world—in America or Europe anyway. And everything that is in there now is brand new—nothing was there before."

It took three years and about \$4 million to transform the former movie theater into the stylish club that stands there now. The 10,000-square-foot space has all the glamour of a Fred Astaire-Ginger Rogers movie set. With its chic sensibility, it attracts a certain clientele, ranging from Ralph Lauren (who held his Christmas gala there) to Madonna (who claimed it for her "Truth or Dare" bash).

The look Laura Belle carries is pure

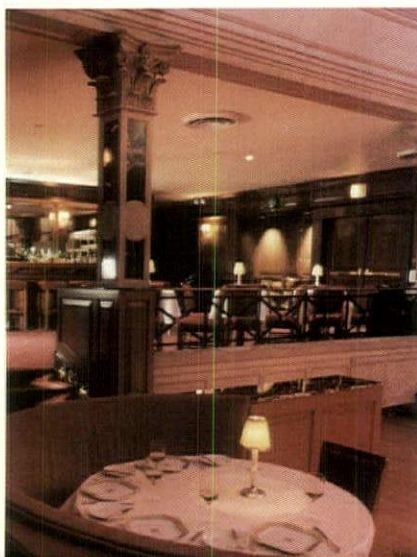
O'Keefe. Yes, he did call in a restaurant designer, someone who has designed several of the most famous restaurants known. But when a sketch came back that "looked like something out of a Busby Berkeley film, with lily ponds over there, plateaus over there," O'Keefe decided to forego the interior designer.

He did, however, go with the lighting consultant. He called in Robert Singer, principal of Robert Singer & Associates, Inc., New York. Singer has designed the lighting in some of New York's most popular and prestigious spaces in the last several years, including The Tunnel nightclub, Cafe Iguana, and the Ralph Lauren Polo store in East Hampton. He also did the landscape lighting for O'Keefe's Bowden Square restaurant.

"Buzzy is good to work with because he offers a lot of feedback," Singer says. "He has a definite idea of what a space will look like. He's not the type of client who says, 'Do what you think is best.' He's very creative and sometimes you have to work hard to figure out exactly what he wants, but the end result is always worth it."

The key to lighting Laura Belle was flexibility, Singer says. Since it's a multi-functional space that serves as restaurant, night club, and catering facility, the lighting had to meet all the needs.

"The lighting is almost like layers of paint that have been applied to a can-





vas, with the space being the canvas," Singer says. "It was designed on a layered principal with general illumination, accent, and task lighting."

The general illumination is supplied by wall-washers, downlights, and wall sconces, which are all controlled by an eight-channel, four-scene preset system. The wall-washers, which illuminate the curtains on the upper level, are part of a 24-lamp light pack system that uses 300-watt T lamps. The fixtures are C-clamped onto a pipe with a hanging bar.

"They're adjustable so you can change the throw of the beam," Singer says. "There are also barn doors that have a 45-degree cutoff to control the glare. This way you don't see the lamps, only the visual effect."

Since the lamps have a preset in the control system, an early evening setting, which is brighter than the others, offers more of a true lamp color. When the luminaires are dimmed, the filament turns a little redder, providing more of an amber glow—and giving the illusion of changing colors.

The high ceiling is washed with moody hues that shine from eight lamps, four each in the tops of the two great chandeliers that are suspended above the dance floor. The ceiling washers use 500-watt T 3 lamps with colored devon glass filters.

"They're focused straight up and have a 20-foot x 40-foot beamspread," Singer says. "These lamps are on a completely independent control system. You can literally wash the ceiling in four different colors—from midnight blue to red to amber to sky blue—or mix them to get what you want."

After removing the theater balcony, O'Keefe envisioned a facade taking its place. Since several aspects of Laura Belle were mocked up before fabrication, O'Keefe wanted to do the same for the facade. He used classical architecture books to draw a rough sketch, then photographed a slide of it.

"We projected the visual onto painters' drop cloths that were hung from a cable we ran across the room," O'Keefe says. "We moved the drawing around the projector until we got it where we wanted it, then told the architect to draw it up."

The facade is washed with colors from 6-inch x 9-inch zoom and 6-inch x 12-inch ellipsoidal theatrical fixtures.

"The fixtures light the facade in complementary colors that really show you the grandness of the space," Singer says. "For instance, the columns and cornice can be lit red, and the facade can be washed in blue so that the cornice seems to be floating above the columns. Inside the facade, the ceiling is made of fabric that is backlit in complementary colors to match the front of the facade."

The windows of the facade are backlit with dimmable 2,000K warm fluorescents. More theatrical fixtures are used to light up a temporary stage opposite the facade on the dance floor. Besides the chandeliers, the dance floor is also illuminated with 500-watt PAR 64s. The theatrical and facade fixtures, and those used to light the dance floor, are controlled by a 32-channel theatrical board.

The bar in Laura Belle also looks as if it's been in place for the better part of the century, even though it too was custom fabricated. Here, the lighting is accomplished with recessed 50-watt

MR 16 narrow spots.

"These have two functions: general and highlight illumination," Singer says. "The fixtures have a 360-degree rotation on a 45-degree tilt, which means that wherever they set up their buffet, they can focus their light there."

The bar is lit with 20-watt MR 16 very narrow spots, which are similar to pinspots but have a 3,000-hour life, Singer says.

A soft glow permeates the space with the help of candle lamps on each table. The fixtures currently have temporary bases. "The permanent bases will be solid bronze, covered with nickel, and coated with silver. They're just being finished," O'Keefe says. "But the shades that are there now are the ones we're keeping. Those were custom made."

The choice of using only incandescent was quite purposeful. "The place has a very lush, elegant feel," Singer says. "And the general ambience in the space is very, very flattering. Everyone looks great." ■

## DETAILS

**PROJECT:** LAURA BELLE

**LOCATION:** NEW YORK

**CLIENT:** MICHAEL "BUZZY" O'KEEFE

**LIGHTING DESIGNER:** ROBERT SINGER, ROBERT SINGER & ASSOC., INC.

**INTERIOR DESIGNER:** MICHAEL "BUZZY" O'KEEFE

**ARCHITECT:** PETER MULLEN

**GENERAL CONTRACTOR:** PROCIDA project manager: ELI DRESLER, MDO  
DESIGNS proj. manager: RICK GRELLIER, on-site manager BRADFORD BUTLER

**ELECTRICIAN:** HELLENIC WIRING

**PHOTOGRAPHERS:** JOSEPH COSCIA, JACK GESCHEIDT

**LIGHTING MANUFACTURERS:** LIGHTOLIER: *Litemode control system; TECH LITE: Shelton lighting tech pack; TIMES SQUARE LIGHTING: PAR 64s, Q6Z 6x12 ellipsoidal, PAR 38s, PAR 36, 500-watt floods; LITELAB: Light Painting and chandelier control systems; BALDINGER: chandeliers; NOVA: 32-channel control board; GENERAL ELECTRIC: Precise lamps; HALO: MR 16 downlight fixtures; MDO DESIGN: wall sconces, step lights, table lamps*

## DECORATIVE WITH A DIFFERENCE

**SIDE LIGHTS**

**TWO OF THE MOST VISUALLY arresting objects in Laura Belle are the 7-foot-high, 10-foot-diameter chandeliers that grace the supper club.**

"This was Buzzy's design," says lighting designer Robert Singer. "We worked within his parameters to include all the special effects the fixtures are capable of."

Owner Buzzy O'Keefe's original idea was mocked up with plastic tubes affixed with lights. These were then fashioned like an upside down wedding cake.

Each of the chandeliers has 18 circuits, eight of which are for the G lamps that sequence up and down, and spin around on a matrix chase. Four of the circuits are for the uplights that wash the ceiling.

"There's a downlight for more action in the system," Singer says. "It's a rainlight system essentially, shooting light through the chandelier and giving the illusion that the chandelier is spinning."

Singer wired each of the chandeliers, which have their own control system, on site. A winch system allows the chandeliers to be brought down to within 10 feet of the floor.

"They're dealing with 30-foot ceiling heights," Singer says. "This gives them the ability to make the space feel more intimate. And they have a double safety, so that once the chandeliers reach 10 feet above the floor, they stop. A button has to be hit again to lower them to the floor for maintenance."



BY DANA DUBBS  
CONTRIBUTING EDITOR

**D**uring the day, while locals and tourists roam Tokyo's famed Ginza shopping district, Zani Bar & Grill serves fajitas and margaritas against a simmering desert sun. In the evening, when shoppers give way to business crowds, Zani heats up, transforming itself from family restaurant to night-time pub bar—a sizzling, underground eatery where changing colors, patterns, and light levels mark the passing time.

Japan's penchant for all things Western is reflected in the contemporary, American Southwest design theme at Zani's. There, one level below the street, terra cotta tiles line the floor. Cowhide covers seats. Metal coyotes howl inside a desert diorama. Wooden snakes hang from naked trees. All seems suspended in some other time and place. And all comes to life when the restaurant's lights switch on.

"Our client, Fujiya Company, wanted a Southwestern design theme, but we thought that the theme might soon wear thin," says Patrick Scheer, president of Scheer Braden Architects, the Irvine, CA-based firm responsible for Zani's interior architecture, interior design, and lighting. "We created a more lasting look by painting the place with light."

Track lights with varying sizes of PAR lamps, mounted on the ceiling and suspended from logs overhead, provide ambient light as they illuminate tables, the bar area, and artifacts on display. Pendant fixtures with low-voltage MR 16 lamps light the bar top. Purple and blue neon tubes outline signage and mirrored "windows," which help make the narrow, 10-foot-wide space seem bigger than it is. A fiber optic rope attached to a color wheel snakes along the ceiling, turning yellow, then green, then blue.

For additional mood, track-mounted projection fixtures are fitted with patterned templates and rotating colored gels,

# Narrow Margin

Zani's brings American Southwest to Tokyo



hooked up to a computerized fader, and aimed at a curved, perforated metal scrim, or screen, that's mounted above the diorama. Breakfast, lunch, and dinner patrons enjoy the colorful cloudscape that appear on the multi-paneled scrim and spill onto the desert scene below. By contrast, late night customers party against a backdrop of colorful stars and geometric shapes.

Narrow-beam spots mounted behind the scrim cast diagonal shafts of light through the screen's perforated surface and into space.

"You can't see the beams unless there's smoke or other particles in the air," says Richard Tanaka, a principal at Scheer Braden and the design architect on the project. But due to the number of Japanese smokers that frequent Zani's, the beams can usually be seen and add to the mood.

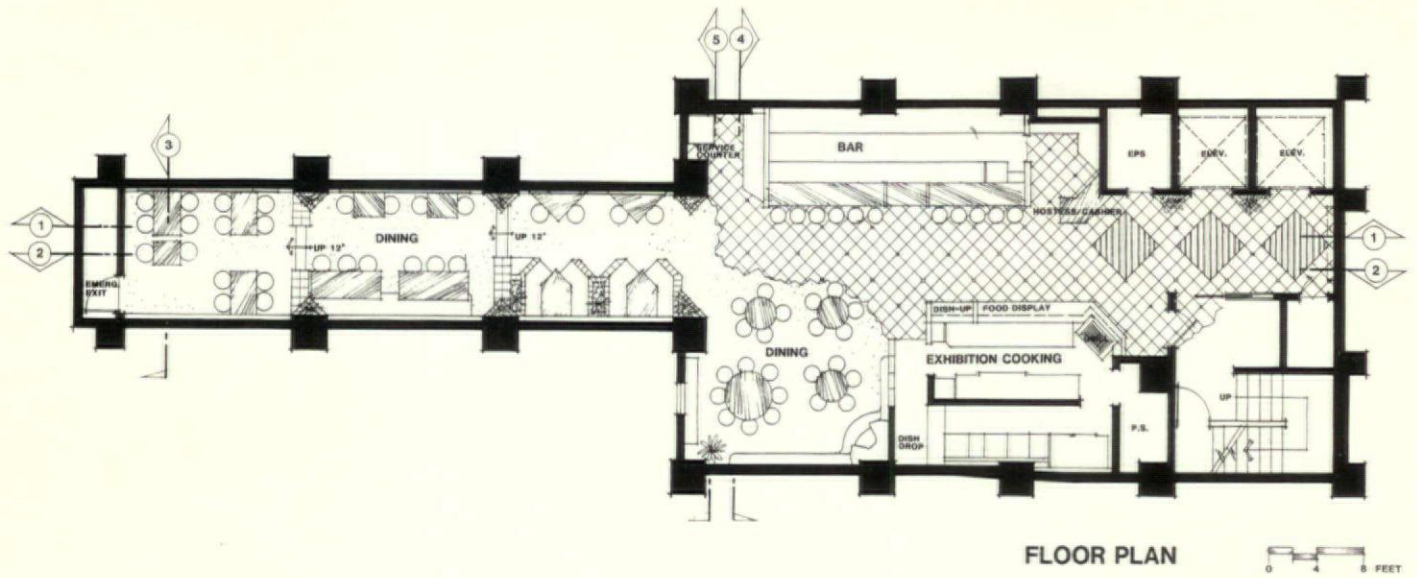
PHOTOS BY FUJIYA COMPANY, LTD.



**SOUTHWEST SIZZLE:** A neon arrow points the way down to Zani's Bar & Grill (opposite, top). Colorful neon makes the narrow space seem wider than it is. Projection fixtures fill the curved metal scrim with changing patterns (opposite, below).







**THE MOOD OF THE DESERT:** Light levels and colors are changed at Zani's to suit the time of day. For example, red, orange, and yellow gels during breakfast and lunch invoke a sense of the desert in the morning. Cool purple and blue gels are used in the evening.





"Colors and light levels change to suit the time of day and desired mood," adds Tanaka. Red, orange, and yellow gels are used during breakfast and lunch to create the sense of a desert morning. Purple and blue gels are used during dinner and the late night hours to cast a cooler light that emulates evening.

Similarly, dimmable track lights and uplights operate at full capacity during breakfast and lunch, at 75 percent during dinner, and at 50 percent for the late night scene.

The architects used several techniques to light the diorama that runs the length of a dining room wall. They highlighted cacti, coyotes, and other featured elements with uplights hidden in plantings between dining booths and by aiming downward some of the narrow-beam spots behind the scrim. They also cast a subtle wash

over the entire scene with white neon concealed along the bottom of the scrim. Surface-mounted fluorescent strips, which are turned on only for the cleaning crews, are also hidden behind the scrim.

"The scrim's curve takes the edges off the restaurant's long, narrow shape and eliminates the boxcar effect," Scheer says. "But developing the scrim was the toughest part of this job. We needed a material that would comply with the city's strict fire codes and accommodate our projection requirements. We went through several mock-ups in the lighting engineer's office before settling on a size that had enough surface to project patterns on and enough holes for the light to come through from behind. Each panel is approximately 7 feet high x 12 feet long."

And as Scheer Braden learned, even the best laid plans can fall by the wayside. Their client, says Scheer, rarely adheres to the carefully designed program for color and pattern.

"Several managers work at the place, and they all like playing with the lights," he says. "You never really know what the space is going to look or feel like." ■

**VARIETY SHOW:** Recessed, track, and pendant fixtures illuminate the bar area (below). Constant plays of light keep the customers' minds off the narrowness of the long space.



#### DETAILS

**PROJECT:** ZANI BAR & GRILL

**LOCATION:** GINZA DISTRICT, TOKYO, JAPAN

**CLIENT:** FUJIYA COMPANY, LTD.

**LIGHTING DESIGNER:** SCHEER BRADEN ARCHITECTS

**LIGHTING CONSULTANT:** IMERO FIORENTINO ASSOCIATES

**ARCHITECT:** SCHEER BRADEN ARCHITECTS: PATRICK SCHEER, AIA, PRINCIPAL-IN-CHARGE; RICHARD TANAKA, AIA, ASID, PRINCIPAL; RICHARD BIXLER, DESIGNER

**PHOTOGRAPHER:** FUJIYA COMPANY, LTD.

**LIGHTING MANUFACTURERS:** LEE COLORTAN: framing projectors; HALO: track lighting; D.G. ASSOCIATES: custom-designed sconces; KOCH & LOWY: pendant fixtures;

ILLUMINATION TECHNOLOGIES: fiber optics; CSL

LIGHTING: low-voltage spots

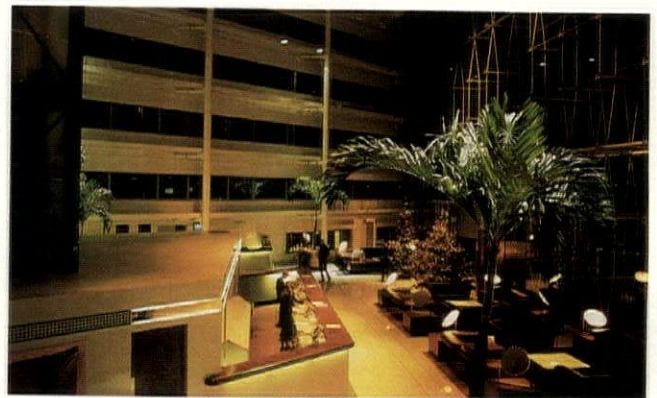




**AWASH WITH COLOR:** Multi-faceted lighting differentiates the atrium's public sitting, eating, and check-in areas.

# Sterling Qualities

**Multi-faceted lighting systems bring depth and dimension to the huge atrium at Heathrow's Sterling Hotel**







**WINGS:** Bedrooms flank the large atrium. Ceiling-mounted fixtures are equipped with barn doors to prevent glare for guests who walk along the access bridges.

**BY WANDA JANKOWSKI**  
EDITOR

**T**he huge, boxy shape of the Sterling Hotel resembles that of the airplane hangars to be found at the adjacent Heathrow Airport. The challenge for DPA Lighting Consultants was to fulfill both task and mood requirements for the varied public check-in/out, eating, sitting, and pool areas in the wide open atrium.

The balanced layout of the hotel has bedrooms situated in two five-story wings separated by the atrium. In each wing, bedrooms line up on either side of the central corridor. The outer row of rooms looks out to the airport; the inner row, to the atrium.

The atrium's glazed end walls are set at an angle of 51 degrees to allow oblique views of the exterior from atrium-facing bedrooms. Walls and windows are designed to reduce the amount of airport noise that can be heard inside.

The atrium lighting combines high-mounted general illumination systems with decorative fixtures placed at lower, more intimate levels that visually differentiate public areas.

There are three structurally-mounted lighting systems. The first uses spun aluminum PAR fixtures that house a specially developed tungsten source. The lighting designer needed a dimmable, warm light source. A standard tungsten lamp would seem to have filled the bill, but its relatively short lamp life was a significant drawback. Because of high mounting locations, it was necessary to choose a lamp that needed changing as infrequently as possible.

Research in conjunction with a U.S. company produced 120-volt (not 240-volt as is standard in the United Kingdom),

500-watt PAR 56 tungsten sources that have a 4,000-hour life. They are installed in long-nosed PAR cans and produce a controllable narrow beam with little glare. A series of these units have been installed on ceiling-mounted trunking with transformers above.

A second lighting system of narrow beam metal halide fixtures illuminates the banks of palm trees during the daytime. To prevent the cooler light of these fixtures from destroying the warm ambience throughout the rest of the atrium, the units are aimed only to hit the leaves of the trees, and louvered to prevent glare.

In the early evening, the metal halide fixtures are turned off, and low-voltage uplights concealed in the planting boxes illuminate only the undersides of the leaves, so as not to deprive the trees of the "sleep" time they need.

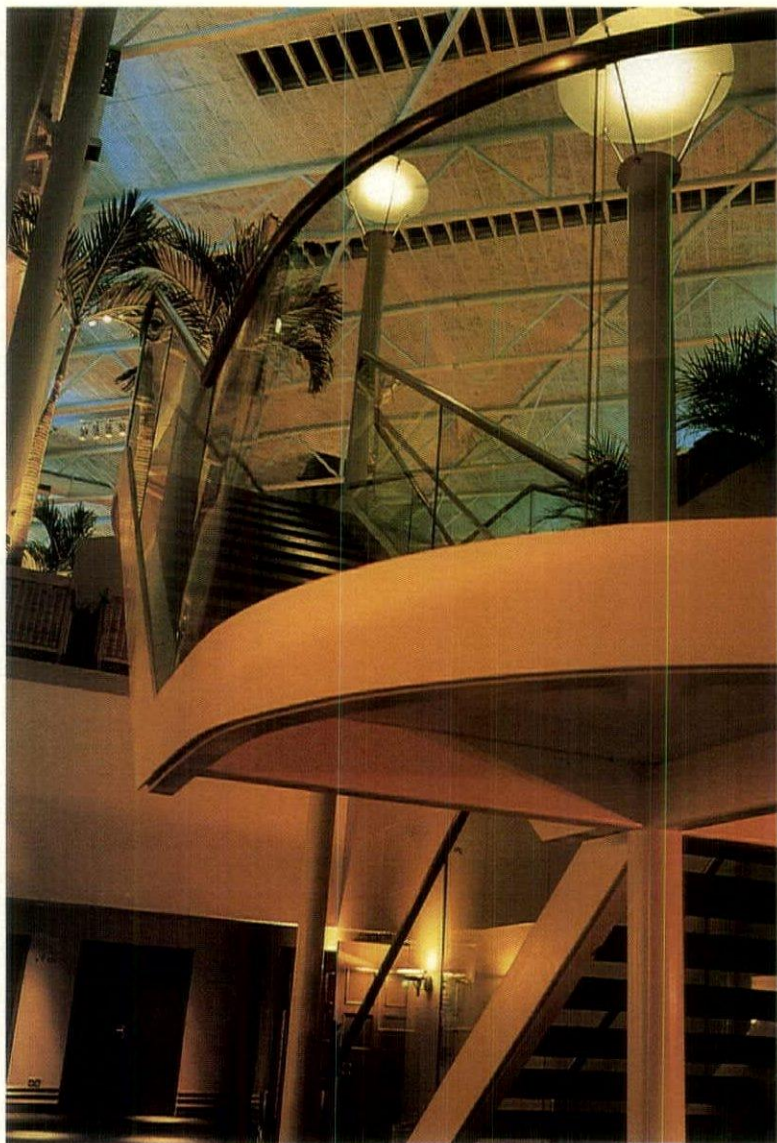
The third system washes the atrium ceiling at night with bursts of blue/turquoise from glass-filtered metal halide floods mounted below the ceiling between structural columns. Barn doors attached to the units prevent glare from reaching passersby using the walkway, the elevator, and the bedrooms.

Like the lighting of the palm trees, the blue wash reverses the daytime lighting pattern, allowing the warm glow of tungsten downlight to dominate closer to ground level while adding an ethereal quality to the huge atrium volume at the ceiling above.

At ground level, each space—the cafe, brasserie, cocktail lounge, and reception area—has different decorative lighting. For example, one spot has tall, mushroom-like, Italian

PHOTOS BY PAUL RAFTERY





**ALL CLEAR ON THE RUNWAY:** Computer controls allow for both automatic and manual switching of systems. Preset lighting level correspond to the time of day and the function to be performed. Brightest levels are for cleaning. Floor-recessed fixtures (below) reminiscent of airfield runway lights cast pools of brightness on the neutral-toned ceiling.

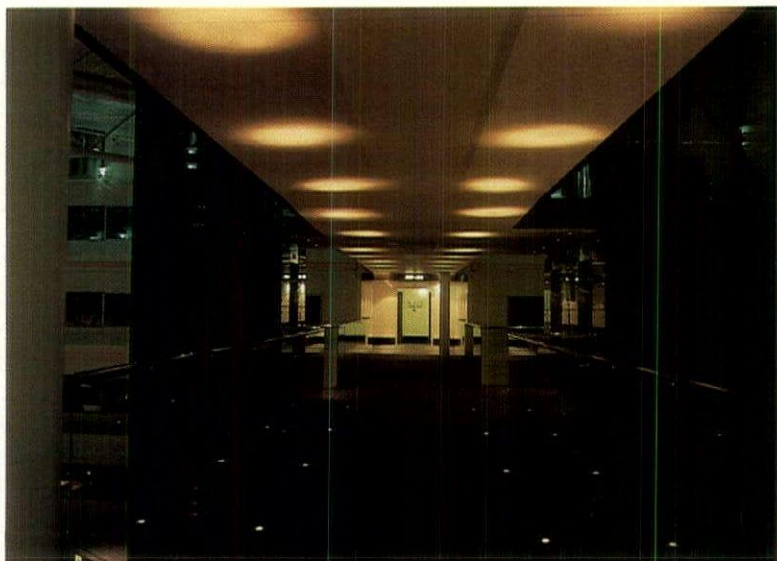


table lights. Tracks underneath the canopies of the brasserie have sealed beam lamps that light table tops. These fixtures are intended to function primarily as interesting visual elements, and not as significant sources of task or ambient illumination.

The light levels have been varied to create depth and dimension. For example, bright pools of light draw the guests' attention to the circular entrance, the reception desk, and porter's entrance. The reception desk also has additional lighting from high-mounted narrow beam fixtures.

All fixtures are turned on by computer as each area opens for business during the day. A manual switching system allows lights to be turned off when no longer needed. Photocells increase lighting levels on gloomy days and reduce light output from fixtures in strong sunshine. Preset scenes are produced at different periods. At sunset, for example, a blue/green wash illuminates the ceiling like moonlight. The computer is also programmed with a cleaning setting that distributes a high level of general illumination over all areas.

The freestanding elevators are clad in acid-etched, toughened glass. Access to the bedroom wings is from two walkways lined with glass and steel balustrades—one on each side of the elevator. To keep the ceiling uncluttered, walkways are illuminated by fixtures that are recessed in the floor. On the highest walkway, cover plates of sandblasted glass are installed to prevent heavy shadows from forming on the ceiling above.

Two uplights illuminate the staircase leading to the health club and swimming pool. Set within a circular steel column, each light is adjustable: they're high enough to illuminate a large portion of the acid-etched glass plate above, yet low enough in the column to conceal the source from view. ■

## DETAILS

**PROJECT:** STERLING HOTEL

**LOCATION:** LONDON

**LIGHTING CONSULTANT:** DPA (UK) LIGHTING CONSULTANTS

**ARCHITECT:** MANSER ASSOCIATES

**INTERIOR DESIGNER:** STEFAN GANTHER, PETER GLYNN-SMITH ASSOCIATES

**STRUCTURAL ENGINEER:** YRM ANTHONY HUNT ASSOCIATES

**QUANTITY SURVEYOR:** G.D. WALFORD & PARTNERS

**MECHANICAL & ELECTRICAL CONSULTANT:** F.C. FOREMAN & PARTNERS

**GLAZING SUB-CONTRACTOR:** CASEALY

**MANAGEMENT CONTRACTORS:** HIGGS & HILL

**PHOTOGRAPHER:** PAUL RAFTERY

**LIGHTING MANUFACTURERS:** THOMAS, HELIOS, FRANZ SILL, ERCO, CONCORD, LIGHT PROJECTS, LIGHT GRAPHIX, SIMON, COLOMINI, LIGHTING SUPPLY, LUTRON EA

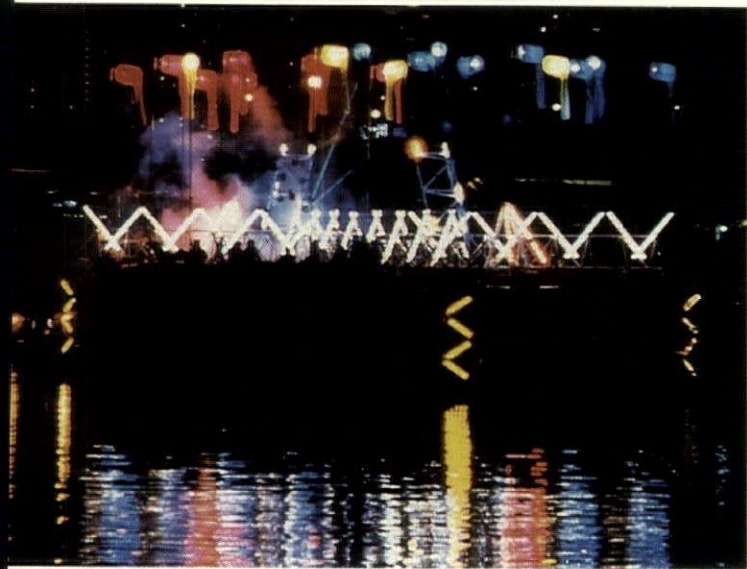


## FOUR PROJECTS RECEIVE ILLUMINATION DESIGN AWARDS

**A**ccolades from the Chicago Section of the Illuminating Engineering Society of North America (IESNA) go to the following recipients of illumination design awards: John David Mooney, the Mooney Studio, for America's Sky Sculpture; Bauhs & Dring, Inc., and Mitchell Kohn, Mitchell Kohn Lighting Consultants, for the Mid-American Bank in Chicago; Mitchell Kohn and Mekus-Johnson, Inc., for Ameritech's technology control center; and Eric Johnson, Loebel Schlossman and Hackl, Inc., for Prudential Plaza.

The awards program, cosponsored by the IES Chicago Section and The Merchandise Mart, is the first of a three-part judging system in the IES' International Illumination Design Awards Program. The four winning projects have been submitted for further judging at the regional level of the program.

The IES awards program culminates when projects that have passed through the third and final national level of judging are announced at the society's annual conference, to be held this year from August 11-15 at the Sheraton Centre Hotel in Montreal.



### AMERICA'S SKY SCULPTURE: John David

Mooney was commissioned by American Airlines to create a dynamic light sculpture barge to celebrate the grand opening of its new terminal facility at O'Hare Airport in May 1990 (above). Mooney used 1,000 tungsten-halogen lamps, two 2-watt argon lasers with fiber optics, and 20 20-foot high-lighted windsocks on a lighted sculpture barge that floated up and down the Chicago River. The added, sweeping movement of 36 searchlights on the north and south banks of the river symbolized travel by water, rail, and air.

**MID-AMERICAN BANK:** Bauhs & Dring, Inc., and Mitchell Kohn accentuated historical interior elements with creative lighting techniques (right). Thirteen-watt compact fluorescent lamps and simple "shoehorn" reflectors were used where the architectural detailing was clustered, while asymmetric tungsten halogen fixtures were used singularly where higher output was required.

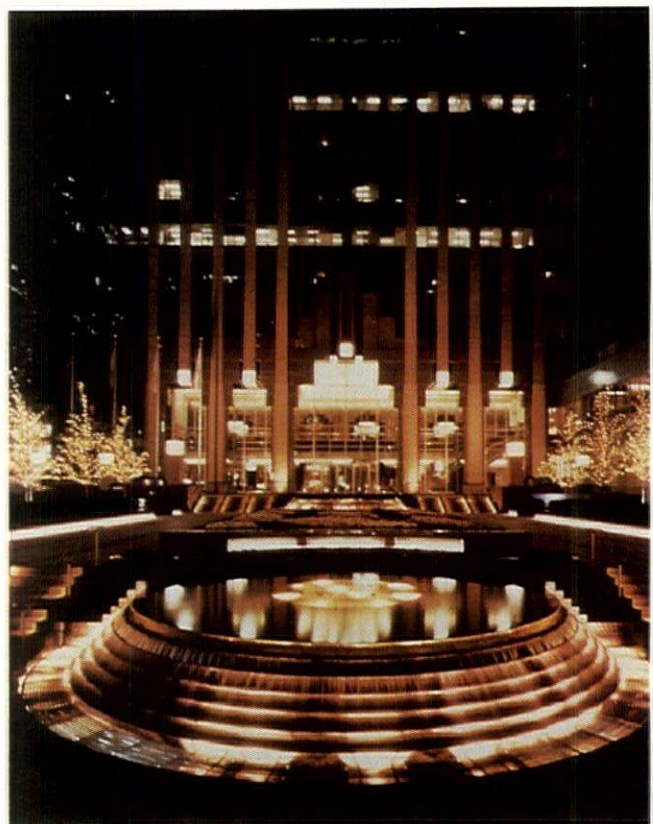






**AMERITECH CONTROL CENTER:** To American employees, the center serves as an around-the-clock working operations center (above). To prospective clients, it is a “living” display of Ameritech’s technical capabilities. Mitchell Kohn and Mekus-Johnson, Inc., used a neon wall bracket to provide perceived brightness for workers and a dynamic accent for clients, without creating too great of a contrast with adjacent video display terminals.

**PRUDENTIAL PLAZA:** Eric Johnson created the lighting design for this one-acre, terraced, landscaped urban area that includes two fountains (right). Johnson used custom lanterns made of cast aluminum frames, and finished with silver metallic paint and gold-leaf accents. The fixtures were fitted with an art glass lens, to diffuse the light from the metal halide lamp, and mounted on thermal finish granite columns.





## TECHNOLOGY APPLIED: FILM & CRYSTALS

Today's technology is making available not only improved lighting fixtures and sources, but ancillary products as well. These new products contribute to solving problems caused by the interaction of light with interior space and surfaces. Following are details on developments in film and crystals that have resulted in an increased ability to eliminate ultraviolet rays, and the option for the user to enjoy direct sunlight or diffused light at the flick of a switch.

Though the J. Paul Getty Museum in Santa Monica, CA, more than met standards for protecting exhibited artwork from damage by ultraviolet rays by coating their fixture diffusers with a thin dichroic film, they have all but eliminated ultraviolet from the fixtures that illuminate the varied artworks displayed in the 22,000 square feet of gallery space.

"We'd been looking for a long time for ultraviolet filters for our track lighting fixtures and always came up against the same problems," says Bruce Metro, head of preparation at the Getty Museum. "Plexiglass filters could not withstand the heat of our track fixtures. Although there are some track fixtures that can use plexiglass, most cannot. And the more traditional glass filters we looked at were very yellow, and changed the color rendering of the light."

Metro also needed a type of ultraviolet filter that could be adapted to the hundreds of existing track fixtures in the museum.

"The front of the track fixture has three clamps that can hold only one accessory on the outside. If I wanted to put on a diffuser and add a filter, I couldn't do it," says Metro.

In past years, Metro had investigated the cost of providing optical coating companies with the diffusers to be coated. But the coating costs for each unit were exorbitant, ranging anywhere from \$50 to \$150 per diffuser.

Enter Bausch & Lomb, which has developed the Optivex UV blocking dichroic filter. This filter reduces photochemical degradation, enables the use of a broader range of light sources, lasts longer than plastics or gels, and allows light levels to increase without risking damage to display objects.

The thin film dichroic coating blocks 99 percent of the ultraviolet energy below 400 nanometers, has an average visible light transmission that exceeds 85 percent, and has an average color rendering index of 95 percent. The cost of coating the museum's existing diffusers was approximately \$10 per unit.

"While our existing situation met museum guidelines as to how much ultraviolet light can be emitted—we were at half of the maximum allowable—these filters reduced the ultraviolet to virtually nothing. We can hardly get our meter to register the ultraviolet," Metro says.

Though the dichroic filters have been applied directly to the diffusers at the J. Paul Getty Museum, the product is available in disk form in a variety of sizes, including a 2-inch



PHOTOGRAPHS THIS PAGE BY CHRISTOPHER COVEY

Parts of the fixture assembly at the J. Paul Getty Museum include the diffuser (right), which has been coated with a dichroic filter to



prevent ultraviolet rays from reaching artworks. Aluminum mesh screens are inserted between the diffuser and the light source to cut down the brightness of the light on the object.





diameter version, which accommodates the MR 16 halogen lamp, and a 4.75-inch version for use with PAR lamps.

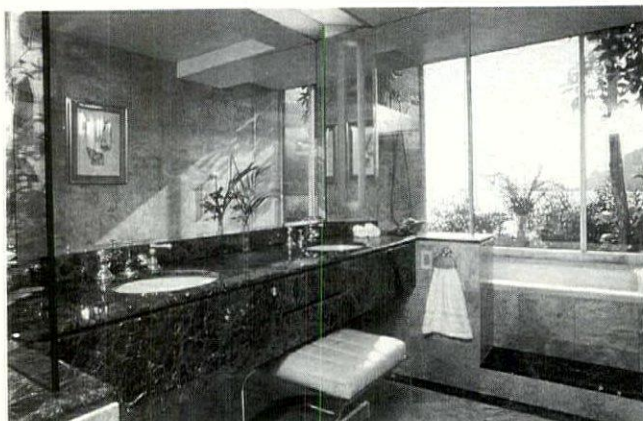
Taliq Vision Panels are made with liquid crystal film laminated between two panes of glass using two polyvinyl butyral interlayers.

What looks like two different windows in the bath at the Princeville Hotel in Kauai, HI is actually the same window, with and without electric current applied to liquid crystal film in the glass.

The film's thin coating contains millions of tiny droplets of liquid crystal material. Without voltage, the liquid crystals are aligned indiscriminately along the inner surfaces of each droplet. Light passing through the film is scattered by the randomly positioned liquid crystals. This makes the panel appear frosted, thus normal viewing is not possible. When the voltage to the panels is switched on, the liquid crystals assume a uniform alignment, so light passes directly through the film like ordinary glass.

The panel is powered by a module installed in the wall above or beside the glass. At room temperature, approximately 1 watt of electricity is required to make 1 square foot of glass transparent.

Traditionally, building interiors have been protected from glare by the judicious use of shutters, blinds, drapes, and tinted or reflective glass. However, dark or reflective glass



**When an electric voltage is applied, the Vision Panel becomes clear like a normal window. When the power is switched off, the panel becomes translucent.**

reduces glare by absorbing or reflecting visible light, decreasing the amount of visible light coming through the glass. In their translucent or frosted mode, Vision Panels reduce glare while maintaining desirable light levels.

Privacy is related to security. Retail outlets and other environments in which security is desired can instantly prevent unwelcome observation by switching the panels into the translucent or frosted mode. Slides, films, or videos using rear projection can be projected on panels.

Because of their ability to distribute light, the use of panels in some commercial buildings may permit the use of fewer electric fixtures, saving fixture costs and electricity.

Taliq's switchable glass technology does not provide insulation or solar control performance unless it's part of an insulating glass unit. The panels alone do not provide the shading from solar heat possible with solar control glass. Only as part of an insulating glass unit, will significant shading and air conditioning load reduction be achieved.

The Vision Panels alone, or as part of an insulating glass unit, may be installed in aluminum store front, hollow metal, or millwork framing in sizes ranging from 12 x 16 inches to 39 x 108 inches. The panel itself is available in thicknesses of 5/16 inches, 7/16 inches, or 9/16 inches. Incorporated in an insulated glass unit, the panel is 1 inch thick.





# CATCH A THIEF

Ultraviolet radiation—invisible, silent, ubiquitous. And persistent enough to steal the color and value from the priceless images of museum masterpieces and the hues of high fashion fabrics. Now Bausch & Lomb's new *Optivex*™ Ultraviolet Dichroic Filter blocks 99 percent of UV radiation, while transmitting high quality visible light with virtually no color distortion. Your textiles, water colors, historical documents, and works of art can be displayed safely while reducing

the harmful effects of photochemical degradation. This new *Optivex* Filter is available in a variety of sizes, which includes the 2" diameter disk for use with the MR-16 halogen lamp and 4 3/4" disks for various PAR lamps. For more information, please call 1-716-338-6350. We help you take UV out of the picture.

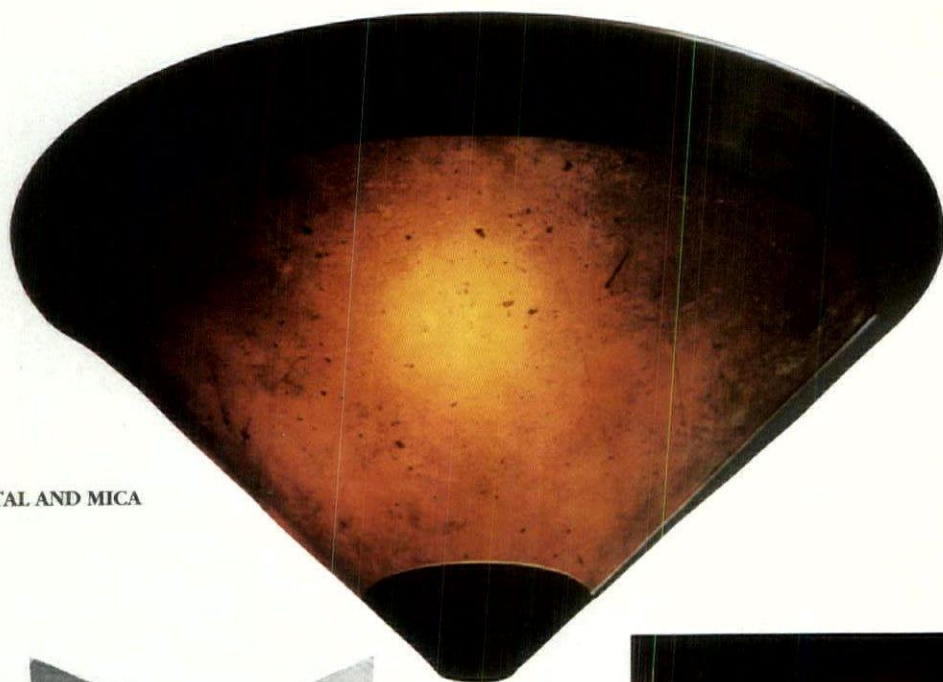
**optivex**  
UV FILTERS

**BAUSCH  
& LOMB**

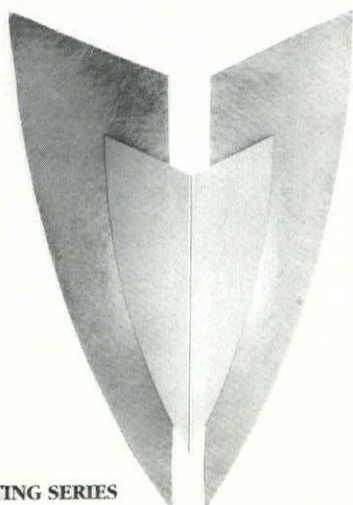
T H I N F I L M T E C H N O L O G Y D I V I S I O N



# SHOWCASE *Decorative*



METAL AND MICA



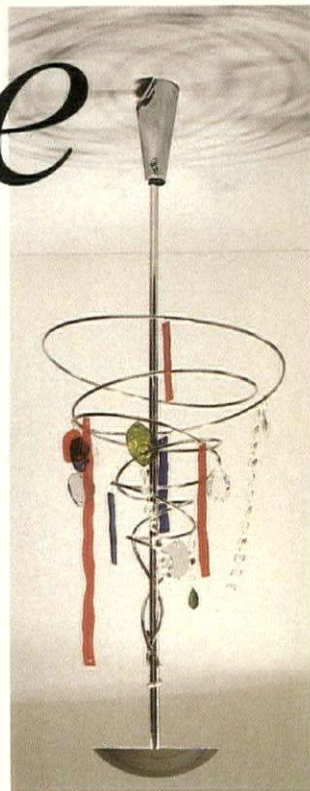
LIGHTING SERIES

## LIGHTING SERIES

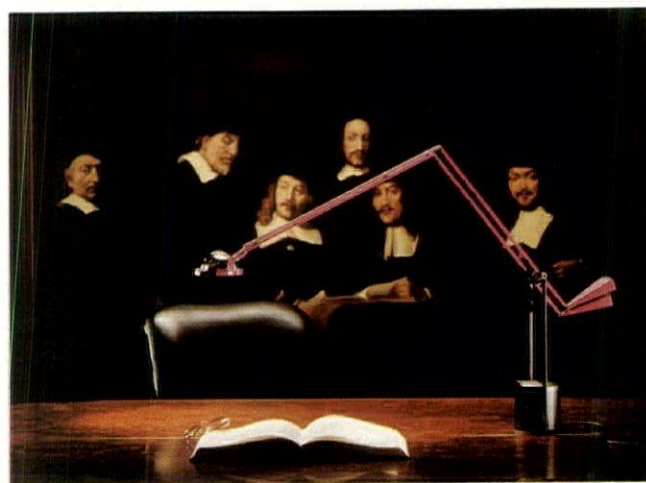
The contemporary Icarus series, designed by Tim Irish, features a square ceiling fixture, a wall sconce (shown), a foyer fixture, and a rectangular ceiling fixture. The series is available in black or white satin finish or polished brass, and the fixtures are illuminated by compact halogen bulbs. Special acrylic diffusers create a rice paper effect. Matthew Lighting Studio, Inc., Miami. **Circle 83**

## SUSPENSION LUMINAIRE

Cipria, a halogen suspension fixture from the Milano-Torino Collection, is designed by Toni Cordero. The luminaire has a double spiral frame in chromed metal with beveled crystals and colored cathedral cut glass. The fixture uses a maximum of two 150-watt halogen lamps. Artemide Inc., Farmingdale, NY. **Circle 84**



SUSPENSION LUMINAIRE



HALOGEN TASK LIGHT

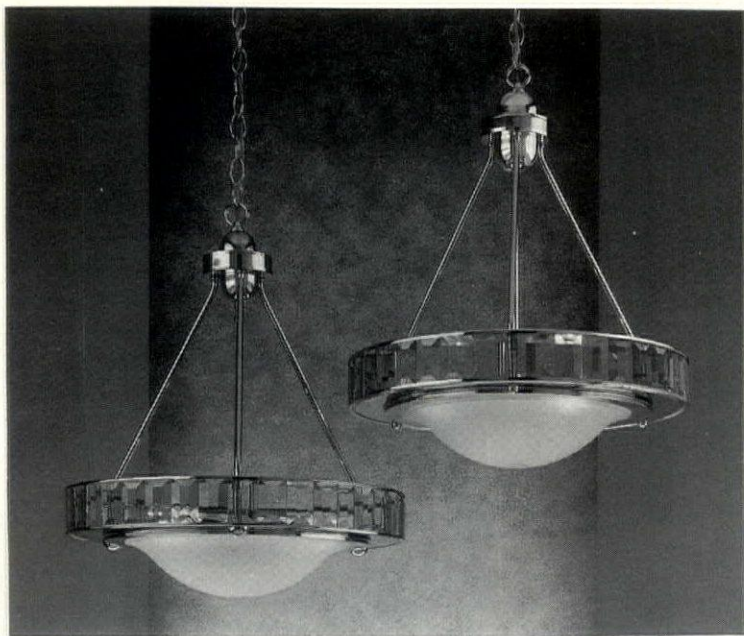
## HALOGEN TASK LIGHT

Zoom, designed by Patrick Magnin, has dual support stems, casting light horizontally or vertically where needed. When it's positioned at a 90-degree angle, it stands 29 inches high with a 23-inch extension. Positioned at 180 degrees, the fixture is 14 inches high and the lamp head reaches 37 inches beyond the transformer. The base, containing the 50-watt transformer, is matte black, and the lamp head is accented in blue, black, turquoise, white, or magenta enamel finishes. Flos Inc., Huntington Station, NY. **Circle 85**

## METAL AND MICA

The Micoga wall bracket measures 14 inches x 9 inches x 6 inches and uses one 40-watt A 19 lamp. It's offered in bronze or silver mica, and an all metal finish is available. Morrison, Novato, CA. **Circle 86**

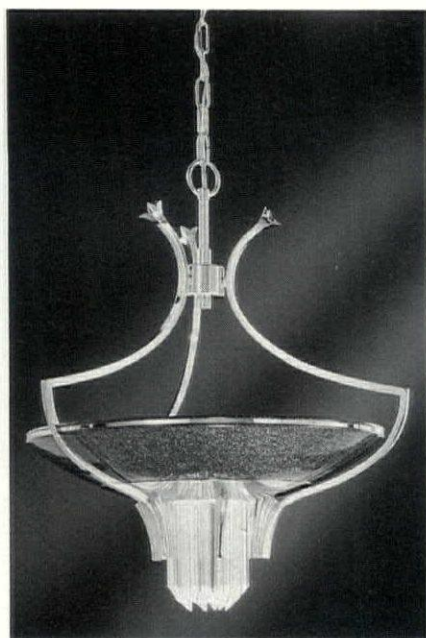




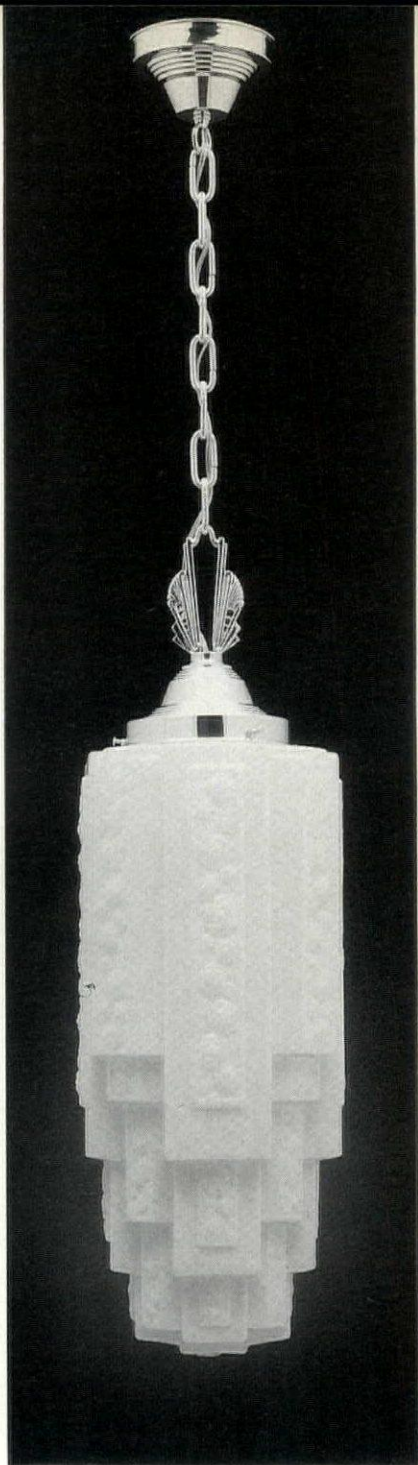
INDIRECT/DIRECT CHANDELIERS



CERAMIC FIXTURES



CRYSTAL AND GOLD COLLECTION



ART DECO STYLING

### CERAMIC FIXTURES

Based on designs of urns, vases, and candlesticks popular in the 18th century, these ceramic table lamps are available in two finishes. The creamware finish has a soft, light texture and a translucent glaze, which gives an opalescent luster. The black basalt semi-matte finish is produced by similar techniques, without the translucent glaze. The bases range from 10 inches to 14.5 inches in height and come with appropriate fittings to meet any electrical equipment regulations. Classical Creamware Ltd., County Durham, England. **Circle 90**

### INDIRECT/DIRECT CHANDELIERS

Zircon offers indirect light for soft, diffused illumination. Direct light is filtered through Italian glass. The chandelier uses either incandescent or halogen sources. Troy Lighting Inc., City of Industry, CA. **Circle 91**

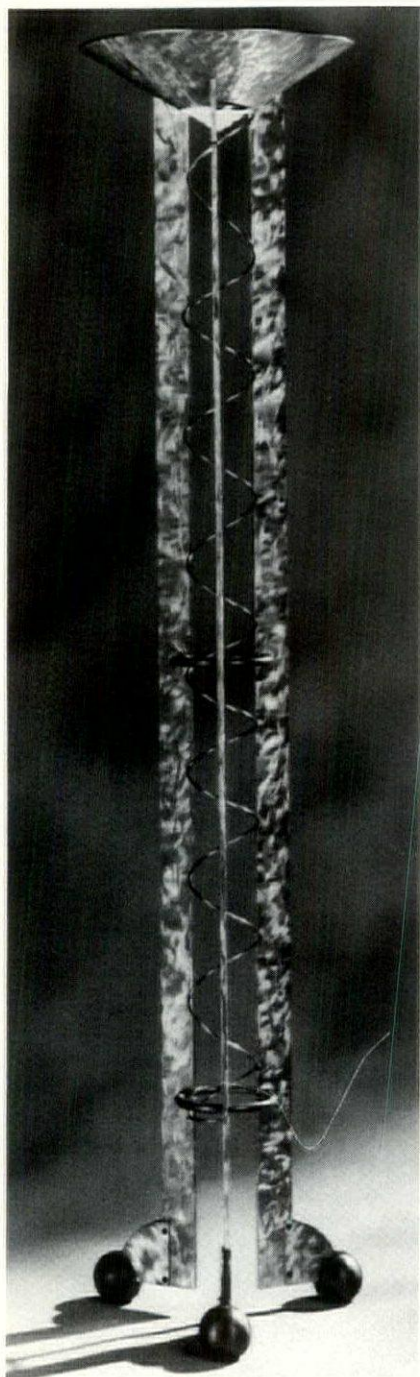
### CRYSTAL AND GOLD COLLECTION

Tivoli Giardino, part of the Tivoli series designed by Ennio Marchetti, measures 24 inches in height (adjustable to 48 inches) with a 21.5-inch diameter. A faux granite bowl rests within 24K gold-plated arms and casting, and houses a 500-watt TE halogen lamp. Draped from the bottom of the bowl are lead crystal bias-cut pieces. Illuminating Experiences Inc., Highland Park, NJ. **Circle 92**

### ART DECO STYLING

The Hollywood, typical of fixtures found in the 1930s commercial and public building interiors, features opal glass. The fixture is well-suited for high ceilings, measuring 48 inches standard (33-inch minimum length), with a 6-inch ceiling canopy, and an 11-inch diameter. Rejuvenation Lamp & Fixture Company, Portland, OR. **Circle 93**





ALUMINUM FLOOR LAMP

**ALUMINUM FLOOR LAMP**

This fixture, designed by Robert Sonneman, is 72 inches high, has a 16-inch-diameter shade, and a 16-inch-wide base. It features disc finished aluminum with burnished brass details and uses a halogen lamp with a full-range dimmer. George Kovacs Lighting, Inc. Glendale, NY. **Circle 87**

**TIFFANY-STYLED FIXTURES**

The Pond Lilly Collection of table lamps features mouth-blown art glass styled after Louis Comfort Tiffany's Favre Glass designs. The three-light table lamp, shown, has amber and green-colored glass, but many other colorations are available. Meyda Stained Glass Studio, Utica, NY. **Circle 91**



SOLID BRASS PENDANT

**SOLID BRASS PENDANT**

The Broadway is available in a variety of finishes, and offers lantern shades in caramel white, green, or pink colored art glass. The dome is lit with four brass pull chain sockets. The Broadway has a 36-inch standard length, is 23 inches in diameter, has a 5.5-inch ceiling canopy, and accepts four 60-watt bulbs. Rejuvenation Lamp & Fixture Co., Portland, OR. **Circle 92**



TIFFANY-STYLED FIXTURES



WALL BRACKET

**WALL BRACKET**

Model 323-3 is made of solid brass, which is clear coated for easy maintenance. The fixture is 26 inches wide with an 18-inch projection, and the shades are hand-etched, opalescent glass. D'Lights, Division of Kent Erle, Inc., Glendale, CA. **Circle 88**





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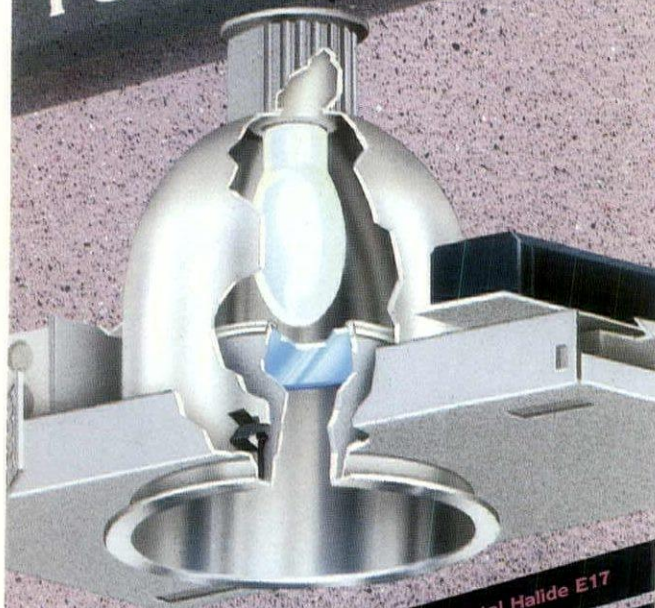


WASHINGTON TWIN POST

MADISON POST  
BOROUGH LUMINAIRE



# New Non-Glare HID Fixture For E17 Lamps



M6197/32 Watt Metal Halide E17

M6197/50 Watt Metal Halide E17

M6197/70 Watt Metal Halide E17

M6197/100 Watt Metal Halide E17

M6197/150 Watt Metal Halide E17

M6208/50 Watt White Son™ E17

M6208/100 Watt White Son™ E17

Full photometric data available.

The double reflector system is engineered to be extremely low in brightness and to show no lamp image in the bottom cone. The luminaire maintains maximum efficiency while providing an extremely low brightness aperture with no visible glare. The aperture opening of 7 1/2" allows consistency of visual appearance in all fixtures no matter what wattage. A clear tempered glass lens is supplied for those sources requiring an enclosed fixture design. Fixtures are damp location listed, thermally protected as required by UL and manufactured by I.B.E.W.



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## Decorative



HURRICANE GLASS SHADES



LUMINOUS SCONCE SERIES

### HURRICANE GLASS SHADES

The Protocol Collection of chandeliers and wall brackets feature design options such as suspended or flush mounts, and polished or antique brass finishes. The collection includes a selection of mounting, finish, shade, and hanging options. Gross Chandelier Co., St. Louis. **Circle 89**

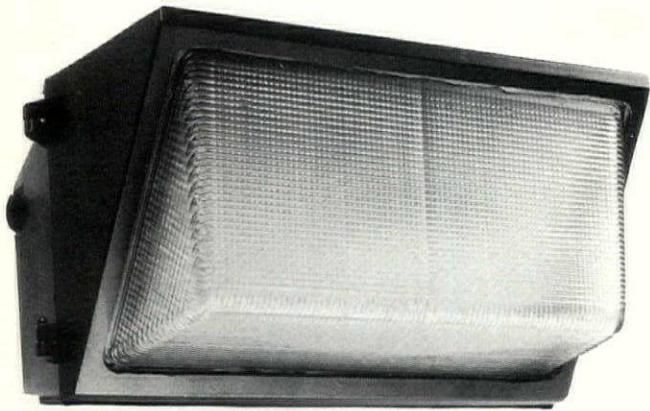
### LUMINOUS SCONCE SERIES

This collection features a white, translucent acrylic lens with a variety of accent options. These fixtures are offered in 12- and 16-inch sizes with features available in polished solid brass, chrome, or a painted finish. The sconces mount to a 4-inch octagonal electrical box and can accommodate incandescent or fluorescent sources. Visa Lighting Corp., Milwaukee. **Circle 90**

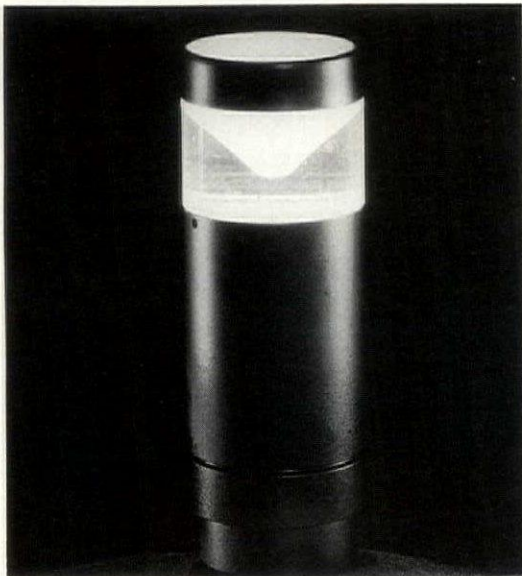


SHOWCASE

# landscape



WALL MOUNTED FIXTURE



MINIATURE BOLLARD

## CAST ALUMINUM FIXTURES

These outdoor fixtures are designed in the shape of the U.S. Capitol building and are constructed of cast aluminum and acrylic panels for durability. Architectural standards and HID luminaires, patented landscape systems, and energy-efficient compact fluorescents are offered. Dinico Products, Inc., Hackensack, NJ. **Circle 50**

## MINIATURE BOLLARD

Tahoe 501 is part of a new low-voltage series of 6-inch miniature bollards that feature a concealed light source. Light projects onto an inverted opal cone, resulting in wide, circular light distribution. Made from aluminum, it is zinc chromate conversion coated and finished with baked thermoplastic polyester powder, making the fixture more resistant to scratching, peeling, base metal deterioration, salt water damage, and other environmental conditions. Lumiere Design & Manufacturing, Inc., Westlake Village, CA. **Circle 51**



CAST ALUMINUM FIXTURES



SOLAR-POWERED LIGHT



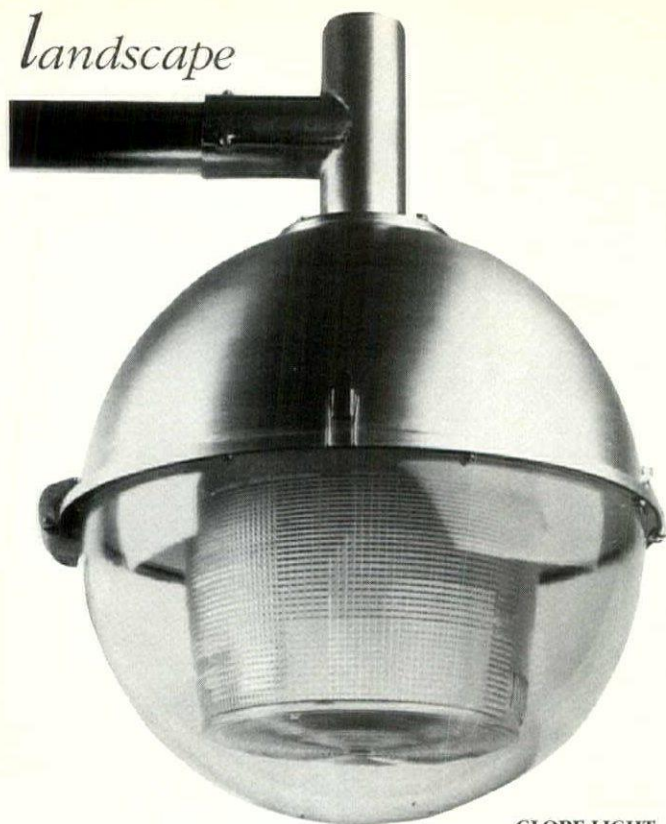
## WALL MOUNTED FIXTURES

The dark bronze Wallmount 400 luminaire accommodates energy-efficient 250- and 400-watt HPS and metal halide lamps. There is complete front access to the ballast and lamp via a side-hinged, easily removable front door. The prismatic lens is thermal and impact-resistant borosilicate glass. The die-cast aluminum plate mounts easily to junction boxes of two sizes: 3.25-inch octagonal or 2-inch x 4-inch rectangular. GE Lighting Systems, Hendersonville, NC. **Circle 52**

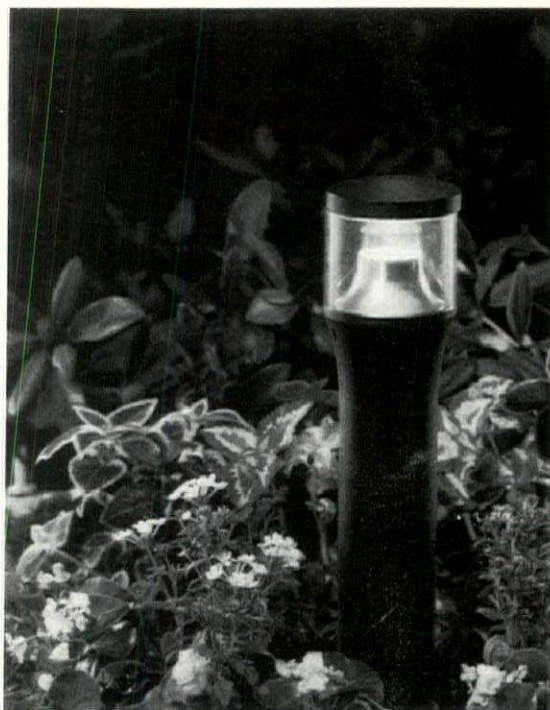
## SOLAR-POWERED LIGHT

The Malibu Solar Tech solar-powered accent light is portable and requires no electrical current. It collects sunlight during the day and shines automatically at night. The accent light incorporates a durable solar panel directly into the design; rechargeable batteries are also provided. The fixture features a prismatic lens design that focuses light toward the lamp base in a wide radius. Optional accessories including swivel-mount and surface-mount brackets are also available. Intermatic Inc., Spring Grove IL. **Circle 53**

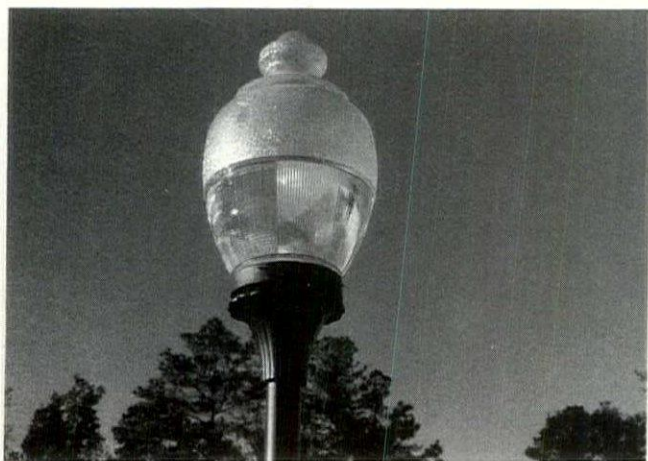




GLOBE LIGHT



MODULAR GARDEN/PATH LIGHTS



PRISMATIC VICTORIAN GLOBES



BRONZE GARDEN FIXTURE

#### GLOBE LIGHT

Cosmopolitan, an 18-inch diameter globe light features a spun aluminum hemisphere together with a polycarbonate hemisphere that houses an internal acrylic lens in Type III or V light distribution. The fixture is available in HPS or metal halide up to 250 watts with optional photocontrol. Magniflood, West Babylon, NY. **Circle 54**

#### PRISMATIC VICTORIAN GLOBES

Trim-Tec Type II, III, and V prismatic Victorian acorn-styled globes complement traditional architectural designs and roadway applications. The globe is highly efficient requiring use of fewer poles and fixtures, and can be used with a 150-watt HPS lamp to replace a standard acorn, which uses a 175-watt metal halide or 250-watt mercury vapor lamp. Features include a UV-stabilized polycarbonate with prismatic refracted lens and three styles of heavy duty cast aluminum globe holders. TrimbleHouse Corp., Norcross, GA. **Circle 56**

#### BRONZE GARDEN FIXTURE

This solid bronze garden luminaire, model #950, is designed for low-voltage current (12 volts), and is also compatible with regular current (110/120 volts). The fixture measures 8 inches x 8 inches x 7.5 inches. Coe Studios, Berkeley, CA. **Circle 55**

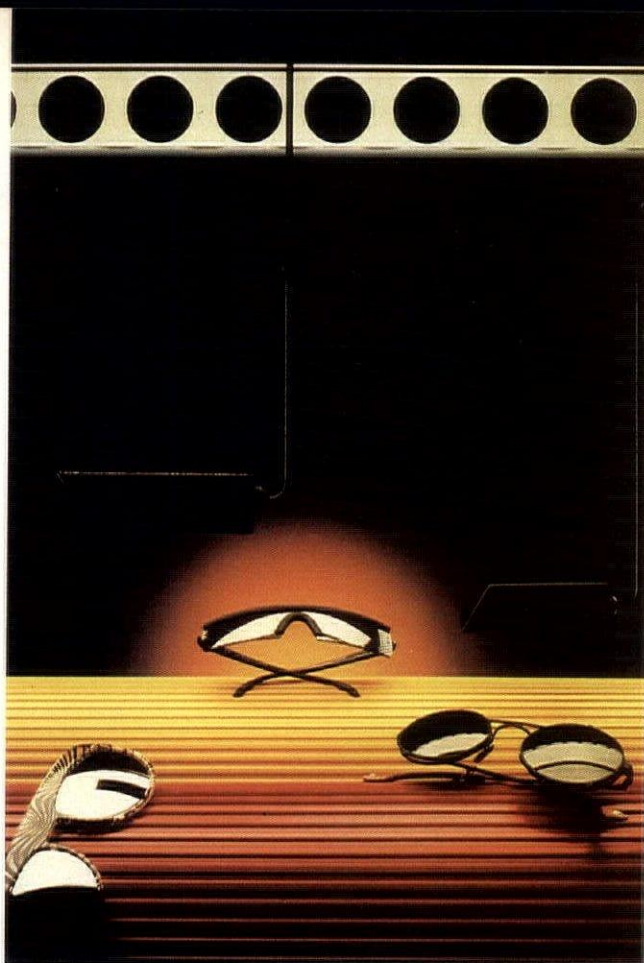
#### MODULAR GARDEN/PATH LIGHTS

The fixtures are available in 120-volt incandescent, fluorescent, or low-voltage light sources. The polycarbonate low area spread light offers a smooth profile, and by adding a flush-fit, weathertight post section, the 9.5-inch tall fixtures can be easily changed to 17.5-, 25.5-, or 33.5-inch bollards. The modular lights can be permanently surface mounted to cement or wood, or directly to a junction box. Low-voltage units can be repositioned on a movable ground stake. Progress Lighting, Philadelphia. **Circle 57**





CUSTOM LIGHTING



LOW-VOLTAGE TRACK SYSTEM



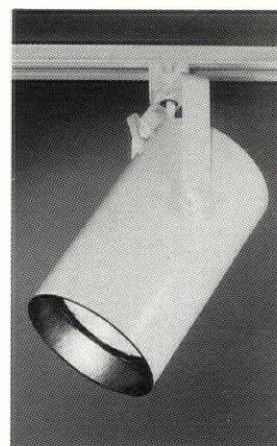
FRAMING PROJECTOR

#### FRAMING PROJECTOR

The MR35H is a low-voltage pattern and framing projector retrofitted for a medium screw, incandescent, recessed fixture. The fixture accepts low-voltage MR 11 lamps and color media. The MR35H features a 12-volt electronic adapter, a variable two-position lens card system, and stainless steel framing shutters. Times Square Lighting, Stony Point, NY. **Circle 67**

#### LOW-VOLTAGE TRACK SYSTEM

Minitondo, a 12-volt, 32-amp track system features a range of miniature, 50-watt halogen bipin and MR 16 spotlights. Minitondo can be suspension or surface mounted. Targetti Inc., New York. **Circle 68**



FLAT BACK TRACK LIGHTS

#### CUSTOM LIGHTING

Quazar is a versatile low-voltage system that illuminates and highlights interiors and exteriors. It can be produced to exact specifications in .75-inch x .75-inch x any length format from 1 foot to 8 feet or more. Quazar is available in satin aluminum and comes with 6 feet of wire lead. Outwater Plastic/Industries, Wood-Ridge, NJ. **Circle 69**

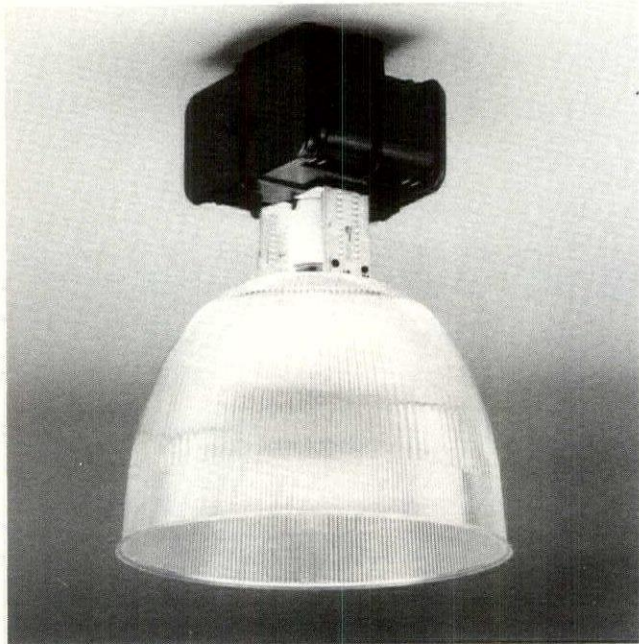
#### FLAT BACK TRACK LIGHTS

These flat back cylinder track lights have a built-in low-voltage transformer for a slim, contemporary look, and are used with PAR 36 and MR 16 lamps. Model CTL1116 accommodates a 50-watt MR 16 lamp and model CTL1136 uses a 50-watt PAR 36 lamp. Both track lights are designed for home or commercial lighting. Con-Tech Lighting, Deerfield, IL. **Circle 70**

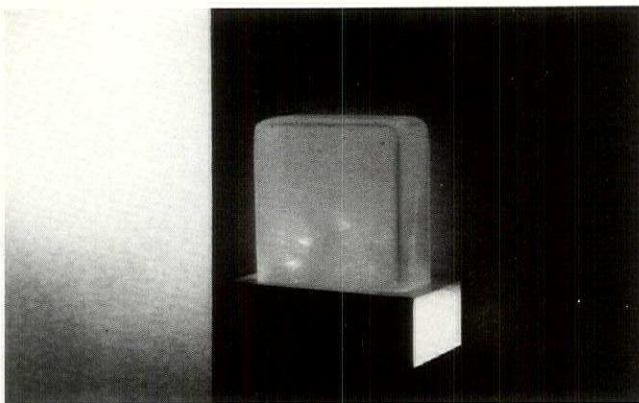


SHOWCASE

# Ambient



INDUSTRIAL ILLUMINATION



TABLE/WALL LUMINAIRE

## LIGHTED FAN

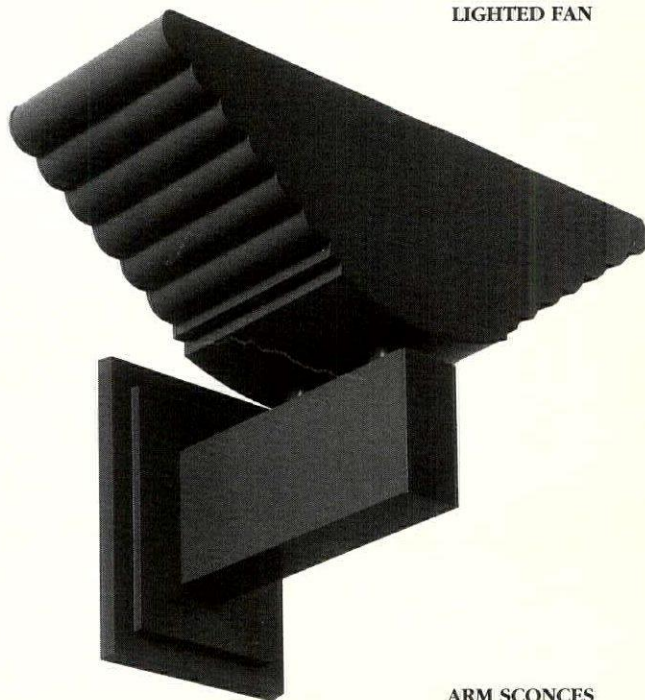
Starfyre features a backlit colored acrylic ring and an integral four-light bullet kit with complementary rings included. The ceiling fan is available in three color combinations: black with red acrylic rings; white with green acrylic rings; and white with royal blue acrylic rings. Davimport, Fort Worth, TX. **Circle 82**

## INDUSTRIAL ILLUMINATION

The Bay Beam II combines prismatic refraction and reflection through the cyclic, UV-inhibited reflector to provide efficiency while reducing shadows and glare. The fixture is suited for industrial, commercial, and retail installations, and is available in 16- and 22-inch diameter optical assemblies. The Bay Beam II accommodates HPS and metal halide sources, and features computer-design optics and an aluminum die-cast housing. American Electric, Memphis, TN. **Circle 75**



LIGHTED FAN



ARM SCONCES

## TABLE/WALL LUMINAIRE

Dorane, a glass block style table or wall fixture, designed by Sottsass Associati, and manufactured by Stilnovo, provides indirect lighting from two 60-watt bulbs and is available in white, yellow, or blue. The body is made of lacquered metal and the diffuser of colored glass. Hampstead Lighting and Accessories, Inc., Irvine, CA. **Circle 76**

## ARM SCONCES

This series, designed by the Sonneman Design Group, can be used in both commercial and residential applications. The fixtures are made of die-cast and extruded aluminum, and are offered in four architectural styles. The 12-inch x 7-inch x 8-inch fixtures are available in a variety of finishes, and can accommodate incandescent or compact fluorescent lamps. Architectural Lighting Systems, Taunton, MA. **Circle 77**



SHOWCASE

# Accent



TRACK LIGHTING LAMP HOLDERS

## VERSATILE LIGHTING UNIT

Solotaire is a low-voltage, anti-glare lighting unit for use in offices, showrooms, restaurants, and retail environments. Each unit features fully directional MR 16 halogen lamps housed in either 4-foot or 6-foot modular tubing. The fixtures are available in black, white, brass, and polished aluminum. Inner Spaces, Little Ferry, NJ. **Circle 71**

## TRACK LIGHTING LAMP HOLDERS

The Bacchetta series of track lighting lampholders, part of the Ambiente Collection, is designed for use with halogen PAR lamps. The gimbal ring style, slender stainless steel baton, and choice of accessories makes controlling and directing the light source accurate and versatile. Model L3700 is matte black and features an integral solid state 12-



FLUORESCENT TASK LIGHT



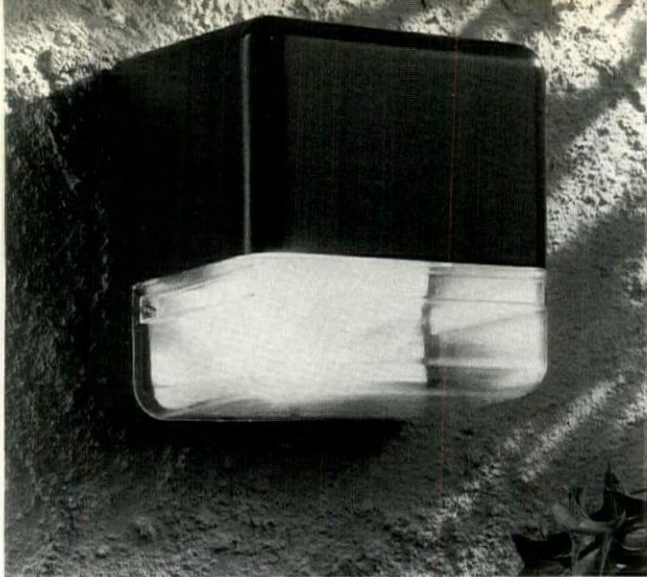
VERSATILE LIGHTING UNIT

volt transformer for use with a 42-watt to 75-watt MR 16 lamp; the L3703, in textured white, accommodates a 75-watt PAR 30 lamp; and the L3705, in textured silver, uses a 150-watt PAR 38 lamp. Halo Lighting, Elk Grove Village, IL. **Circle 72**

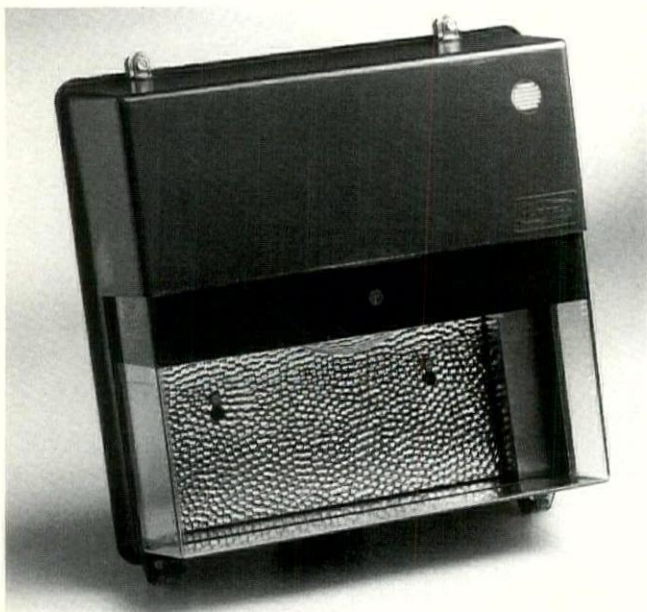
## FLUORESCENT TASK LIGHT

The asymmetric fluorescent task light distributes light across a single place in one direction, using a computer-designed, four-part reflector system. The reflector system enables the fixtures to direct the shape and cutoff of the light beam so glare is eliminated. The lamp head is designed to be placed outside the work area, but to direct and distribute light evenly. Four models are available. Luxo Lamp Corp., Port Chester, NY. **Circle 73**





CUT-OFF OPTICS



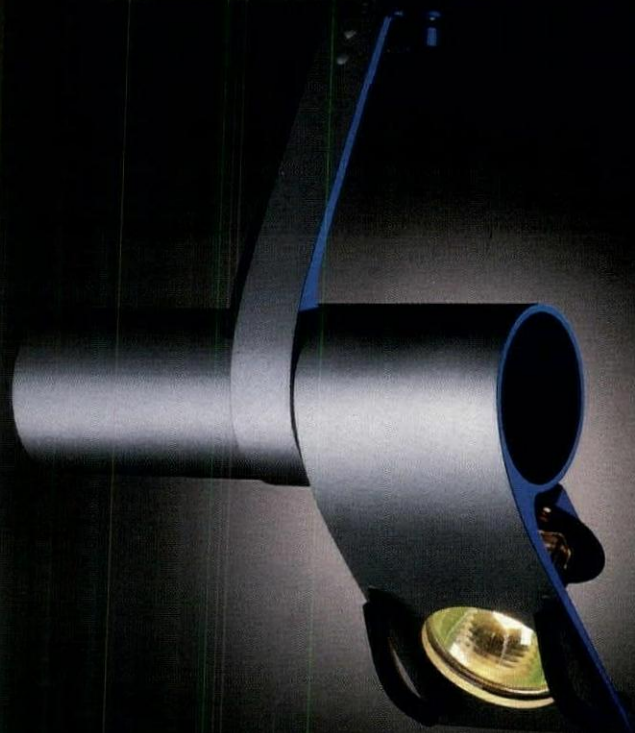
PERIMETER LIGHT

#### PERIMETER LIGHT

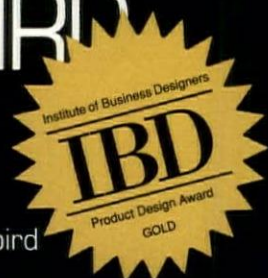
Perimashield is designed for lighting situations where light trespass is a potential problem. The fixture can be wall or pole mounted and can be used with a metal halide or HPS lamp. Perimashield features adjustable cutoff from 70 to 90 degrees from the vertical. A durable polycarbonate lens door provides vandal resistance and a photocontrol prevents the luminaire from being turned off by shining a flashlight through the lens door. Hubbell Lighting Division, Christiansburg, VA. **Circle 58**

#### CUT-OFF OPTICS

Silhouette, a low-wattage mini-wallcube with cut-off optics, can be used for surface-mounted security lighting, or low-level step and walkway lighting. The fixture features a die-formed specular reflector system that provides cut-off in a Type IV distribution pattern, directing light downward. The mini-wallcube comes standard with die-cast aluminum housing, and a dark bronze polyester powder protects the housing from natural elements. Lamp options include 35-, 50-, and 70-watt HPS, and 22-watt compact fluorescent. KLP, a Genlyte Co., Union, NJ. **Circle 59**



# SPACEBIRD



Imagine this Spacebird airborne and soaring, elegantly floating in orbit, it's brilliant light beam emulating the sun. When docked to LSI track, it's identified as our SB16.

For a SB16 series information kit, write on your letterhead to:

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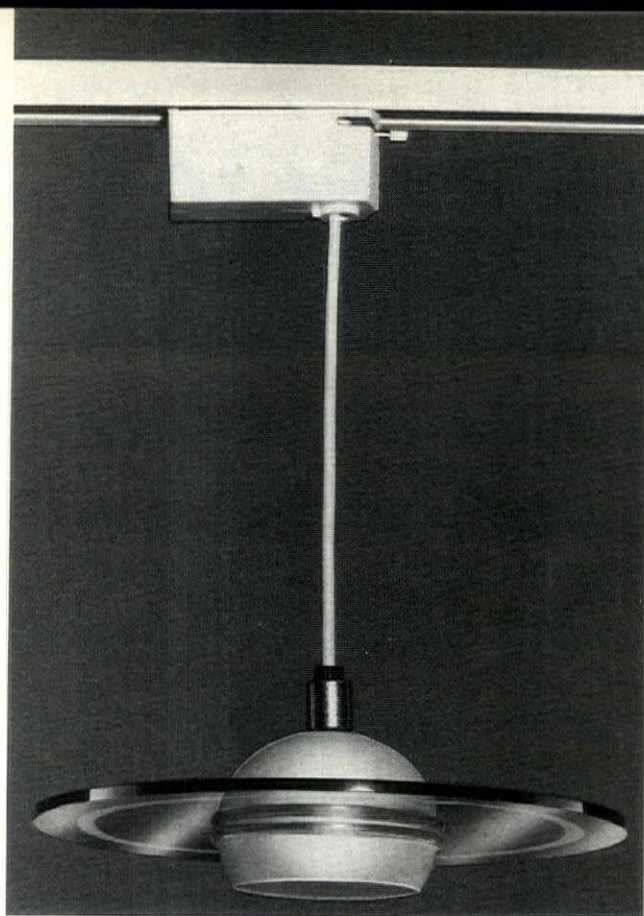


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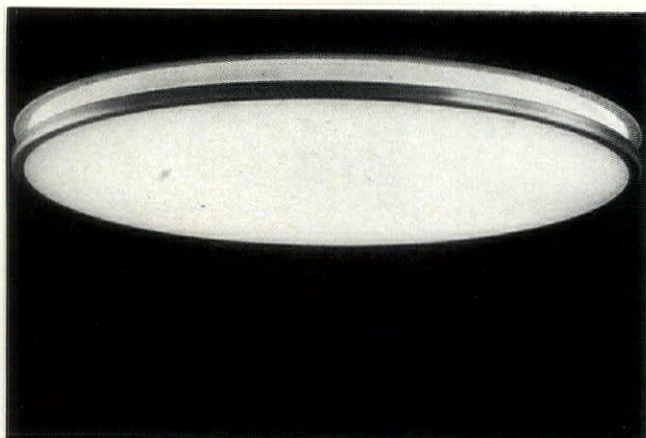




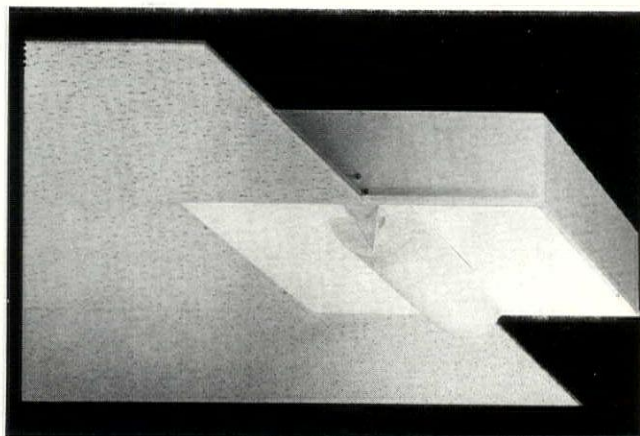
**FLUORESCENT LIGHTING SYSTEM**



**SUSPENDED PENDANT FIXTURE**



**RECESSED LUMINAIRE**



**RECESSED INCANDESCENT**

#### **RECESSED LUMINAIRE**

RC Micros, a recessed luminaire originally offered in 2-foot x 2-foot and 2-foot x 4-foot versions, is also offered in a 1-foot x 1-foot model. This indirect/direct lighting system is suited for lobbies and public areas and offers effective glare control. The luminaire consists of two convex reflectors and a perforated refractor panel, and uses an 18-watt compact fluorescent lamp. Zumtobel, Garfield, NJ. **Circle 79**

#### **FLUORESCENT LIGHTING SYSTEM**

The TL 80 system increases light output to 3,050 lumens, produces a lamp efficacy of more than 100 lumens per watt, and delivers a color-rendering index of 85. The system uses Philips' narrow-diameter T8 fluorescent lamps operating on high frequency electronic ballasts. The TL 80 series lamps are available in 17, 25, 32, and 40 watts, lengths of 2, 3, 4, and 5 feet, and color temperatures of 3,000K, 3,500K and 4,100K. Philips Lighting Co., Somerset, NJ. **Circle 80**

#### **RECESSED INCANDESCENT**

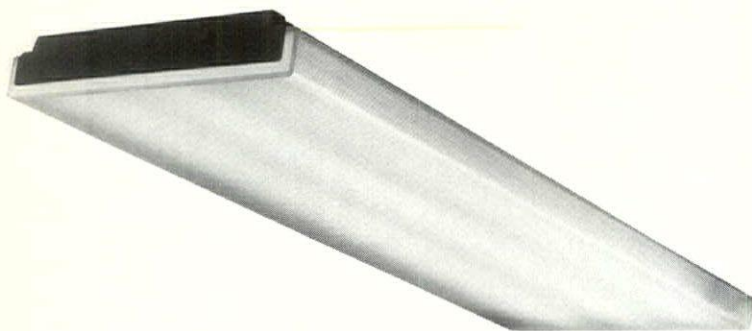
AJ Cirkul, designed by Arne Jacobsen, is a circular-shaped recessed housing of aluminum, which is finished in baked white enamel. The lower door assembly includes a one-piece, satin-finish solid brass or chromate brass trim ring, which supports an opaline glass diffuser. The fixture features three porcelain medium base sockets and wire leads to 4 inches x 2 inches x 11.5 inches. Poulsen Lighting Inc., Miami. **Circle 81**

#### **SUSPENDED PENDANT FIXTURE**

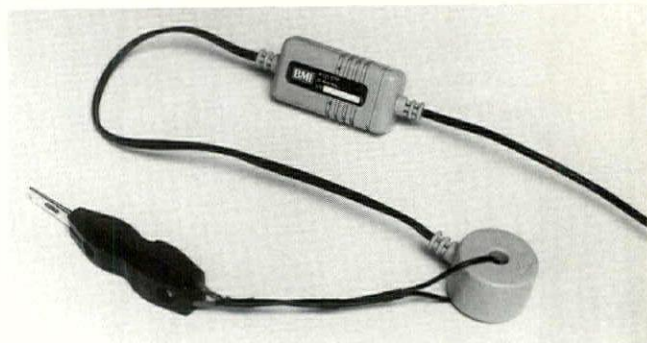
The Saturn pendant halogen light fixture, with a 3-inch height and an 11-inch diameter, provides easy installation, and comes with a 50-watt MR 16 halogen bulb and low-voltage remote transformer. It's available in three styles: track head, screw-in retrofit adapter, or ceiling canopy. Econo-Lite Products, Inc., Jersey City, NJ. **Circle 74**



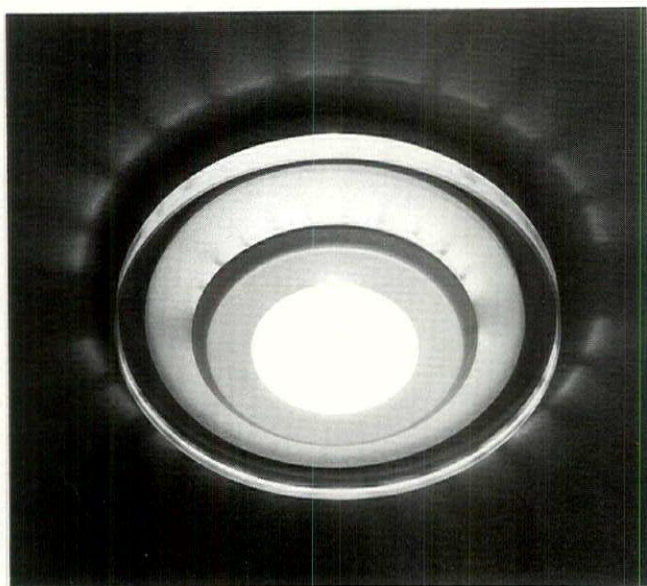
# Accessories



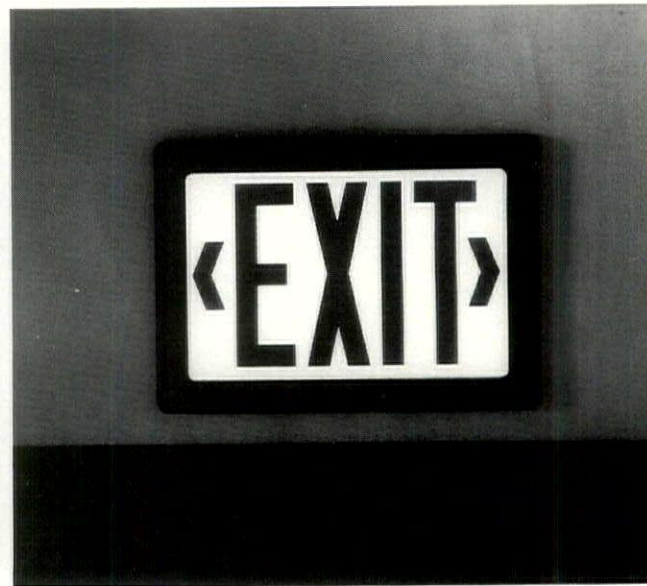
WRAPAROUND FLUORESCENTS



CURRENT TRANSFORMER INTERFACE



EURO-STYLE RECESSED TRIM



EXIT SIGNS

## WRAPAROUND FLUORESCENTS

The Keystone Next Generation wraparound fluorescents are designed with soft rectilinear lines, injection-molded glow ends, metal end pieces, and an expanded selection of lamp configurations and diffuser lens sizes. Other features include: snap-on ballast covers, diffusers that hinge from either side of the fixture, and over-sized wiring knockouts. USI Lighting Inc., Spokane, WA. **Circle 59**

## EURO-STYLE RECESSED TRIM

The LC200 round crystal trim is part of the European Collection. The trim features a handmade .75-inch lead crystal glass diffuser that, in conjunction with the MR 16 low-voltage lamps, ranging up to 50 watts, emits a halo of jewel-like illumination. The die-cast trim ring is available in polished chrome or gold, and black or white with a durable, high-luster metallic finish. Capri Lighting, division of Thomas Industries, Los Angeles. **Circle 60**

## EXIT SIGNS

The Lifeline series of electroluminescent exit signs are available in wall-mounted, wall-inserted, and stand-alone pedestal types. With a thin .43-inch profile, the signs have a near-flush contour for a variety of wall applications. They are impact-resistant, and well protected from tampering. Loctite Luminescent Systems, Lebanon, NH. **Circle 61**

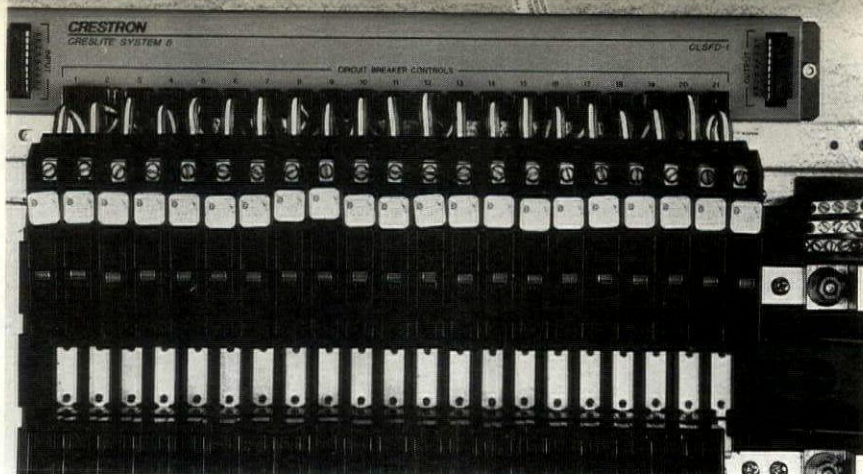
## CURRENT TRANSFORMER INTERFACE

The A-121 current transformer interface, SmartProbe, allows safe, fully-isolated current monitoring. It provides accurate readings because of an in-line descriptor module. Lighting designers can rely on the device to correctly indicate when changes should be made to the electrical system. To connect SmartProbe, the user can run the current-carrying conductor through a toroid connected to the instrument's cable. Its measurement range is 0.1-20 amps RMS. BMI, Foster City, CA. **Circle 62**





STANDARD EXIT SIGNS



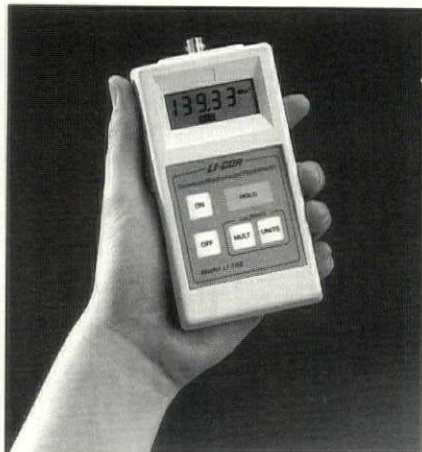
LIGHTING CONTROL SYSTEM

### LIGHTING CONTROL SYSTEM

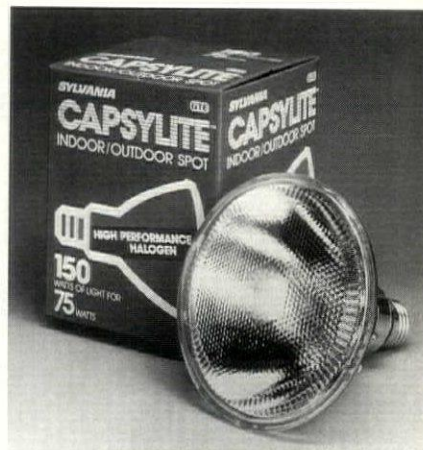
Creslite System 5 is engineered to enhance creative lighting schemes, presenting the designer with a variety of control scenarios. User interfaces range from push button preset panels to a touch-sensitive command center control panel. Crestron Electronics, Inc., Cresskill, NJ. **Circle 63**

### LIGHT METER

The LI-189 photometer is a hand-held device that is compatible with light sensors. It measures illuminance in lighting studies and can also be connected with a quantum sensor to measure photosynthetically active radiation in the design of atriums and solariums. Li-Cor, Inc., Lincoln, NE. **Circle 64**



LIGHT METER



HIGH PERFORMANCE PAR

### STANDARD EXIT SIGNS

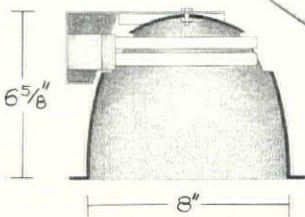
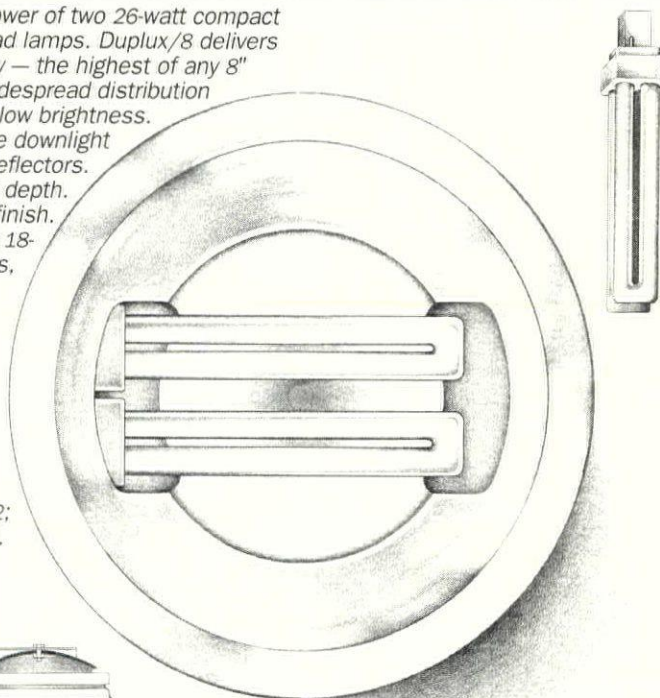
The Excite series of exit signs and emergency exits for commercial and institutional applications feature a slim-line design and are available in a wall-mounted, single-face unit or a combination end/ceiling mounted version with a single or double face. Excite has a clear, impact-resistant polycarbonate housing and is designed for maximum downlight with universal snap-out arrows. Illumination is provided with two 15-watt extended life incandescent lamps. Dual-Lite, Emergency Lighting Division, Newtown, CT. **Circle 65**

### HIGH PERFORMANCE PAR

The 75-watt PAR 38 Capsylite lamp has a 2,500-hour average rated life and features a specially designed optical system. The lamp is an energy-saving light that uses halogen technology. The 75-watt version with its optics comes in flood and spot versions and fits the standard medium base incandescent socket. GTE, Sylvania Lighting Division, Danvers, MA. **Circle 66**

## DUPLUX®

*Harness the power of two 26-watt compact fluorescent quad lamps. Duplux/8 delivers 70.2% efficiency — the highest of any 8" quad fixture. Widespread distribution combined with low brightness. Interchangeable downlight and wallwash reflectors. Shallow recess depth. Anti-iridescent finish. Duplux/7, using 18-watt quad lamps, achieves 66% efficiency. For information about these powerful new Standards and the name of your local representative, call 212-838-5212; fax 212-888-7981.*



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# MARKETPLACE

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## LIGHTING POLES (WOODEN)

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## Seattle's AIA Headquarters Remodeled and Expanded

Mithun Partners recently completed an extensive \$85,000 remodeling of the AIA/Seattle streetfront offices in the historic Pike Place Market district of the city.

According to Mithun's partner-in-charge, Roger Williams, the 1,880-square-foot office redesign is especially interesting because it makes maximum use of minimum space, and creates a unique informational facility for showcasing architects and architecture to the general public.

The grand opening for the remodeled AIA offices and new Resource Center for Architecture was held May 21-25, 1991. On May 24, Seattle Mayor Norm Rice and National AIA President James Lawler were on hand to dedicate the center—the first of its kind in the nation. The facility provides referrals and work examples, as well as advice and guidance on how to choose and work with an architect. Also, a scheduled series of Saturday seminars will address frequently asked questions about architectural services.

According to Williams, "the construction side of architecture" was used as the design theme, showcasing materials and equipment normally hidden by finishing touches. For example, display areas feature 4-inch x 4-inch welded wire mesh, which provides a clean and crisp background for the elaborate and colorful architectural displays. The lighting fixtures are on track, creating an artistic industrial design.

"This approach gave us a design that is relevant, aesthetic, utilitarian, and cost-effective," said Williams. "We are very proud to have been picked by our peers for this challenging project, and are eager to see how all AIA's audiences respond."

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## LETTERS

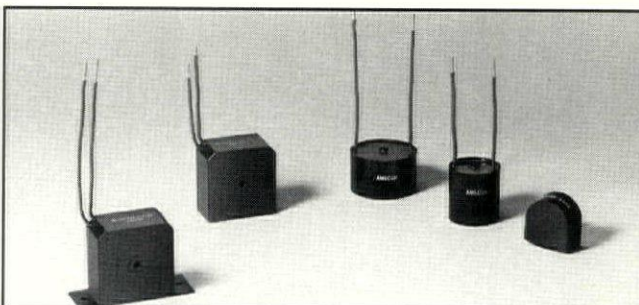
CONTINUED FROM PAGE 8

good color rendering and dimmability—that can't be equaled or bettered by other more efficient sources, there will be a need for the incandescent lamp.

And herein lies the key to whether or not more projects will be designed in the future that are both "energy efficient" and attractive. More efficient and attractive lighting technology needs to catch up to the demand from the government and users. It's happening—manufacturers are coming up with new and creative ways to make energy efficient lighting more aesthetically pleasing.

Projects we publish in our magazine do meet codes in the areas in which they are constructed. But our magazine's mission is to let readers know what's going on out there in lighting right now. We reflect the state of the industry—we don't create it. Projects that come across my desk now were planned anywhere from one to five years ago. It takes time for new products and new concepts to be incorporated into real-life projects and, down the road, published material. The issue of energy efficiency and aesthetics has been a thorny one for years now. It is getting easier to design projects that achieve both, but what you stated in your letter is right on target—that it will be "the challenge in the '90s." Give the industry a little more time for product development and client education.

The gap that you feel exists between what's doable in terms of efficiency and aesthetics isn't going to disappear overnight—but it is closing.—WJ



## New Packaged Debuzzing Chokes Offer No Noise In No Time . . .

Extremely quick and easy to install for both new and retrofit applications, Amecon's new line of architectural chokes essentially eliminate noise in dimmers, lamps, and fixtures. The chokes are professionally packaged to dramatically reduce installation time

as they mount to standard recessed fixtures, remote areas and wall boxes. They're built with high temperature, high impact, fire retardant UL recognized materials. Attractively priced, they're rated at 50 and 75 watts at 12 volts, and 400 to 750 watts at 120 volts.

CONFIG.	DIA.	HEIGHT	WIDTH	DEPTH	MTG.
CIRCULAR	2"			1-3/16"	Centerhole
	1-5/8"			1-1/2"	Centerhole
	1-1/2"			1-1/4"	Centerhole
SQUARE		2-3/32"	2-3/32"	1-3/32"	Vert/Horiz
	"ARCH"	1-3/8"	1-3/8"	3/4"	PCB/Vert

Applications are recommended for all types of architectural light dimmers: accent, decorative, display, and nearly anywhere a noise-rejection system is required. Call or write for new Technical Bulletin/Selection & Design Guide ALC-0689.



**AMECON** Quality Magnetics & Electronics

Amecon, Inc., 1900 Chris Lane, Anaheim, CA 92805  
TEL: (714) 634-2220, FAX: (714) 634-0905

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Con-Tech Lighting	708-945-0096	Al Grossman	Peerless Lighting Corp.	415-845-2776	Guy Esberg
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			Winona Lighting	507-452-8528	Ted Biesanz