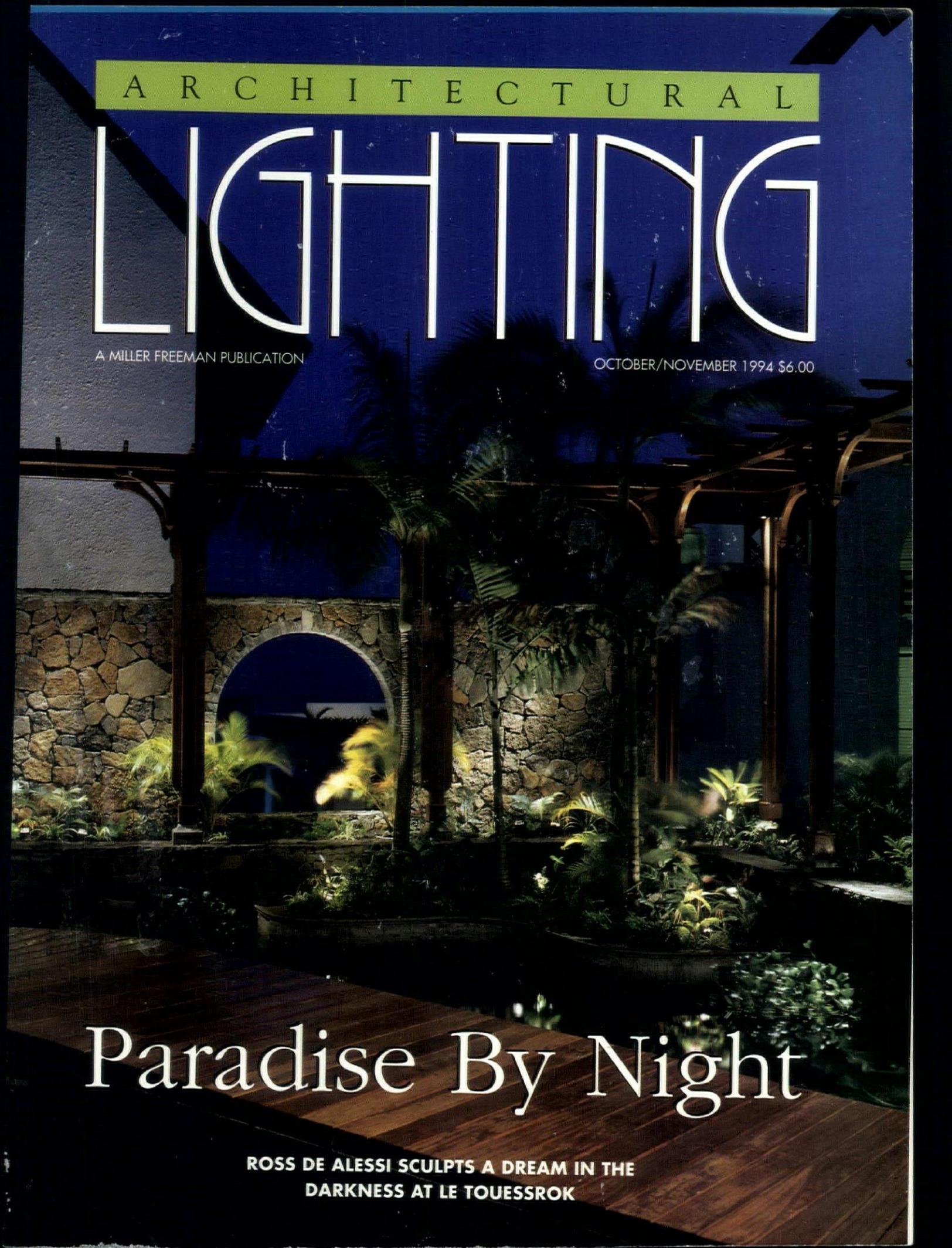


A R C H I T E C T U R A L

LIGHTING

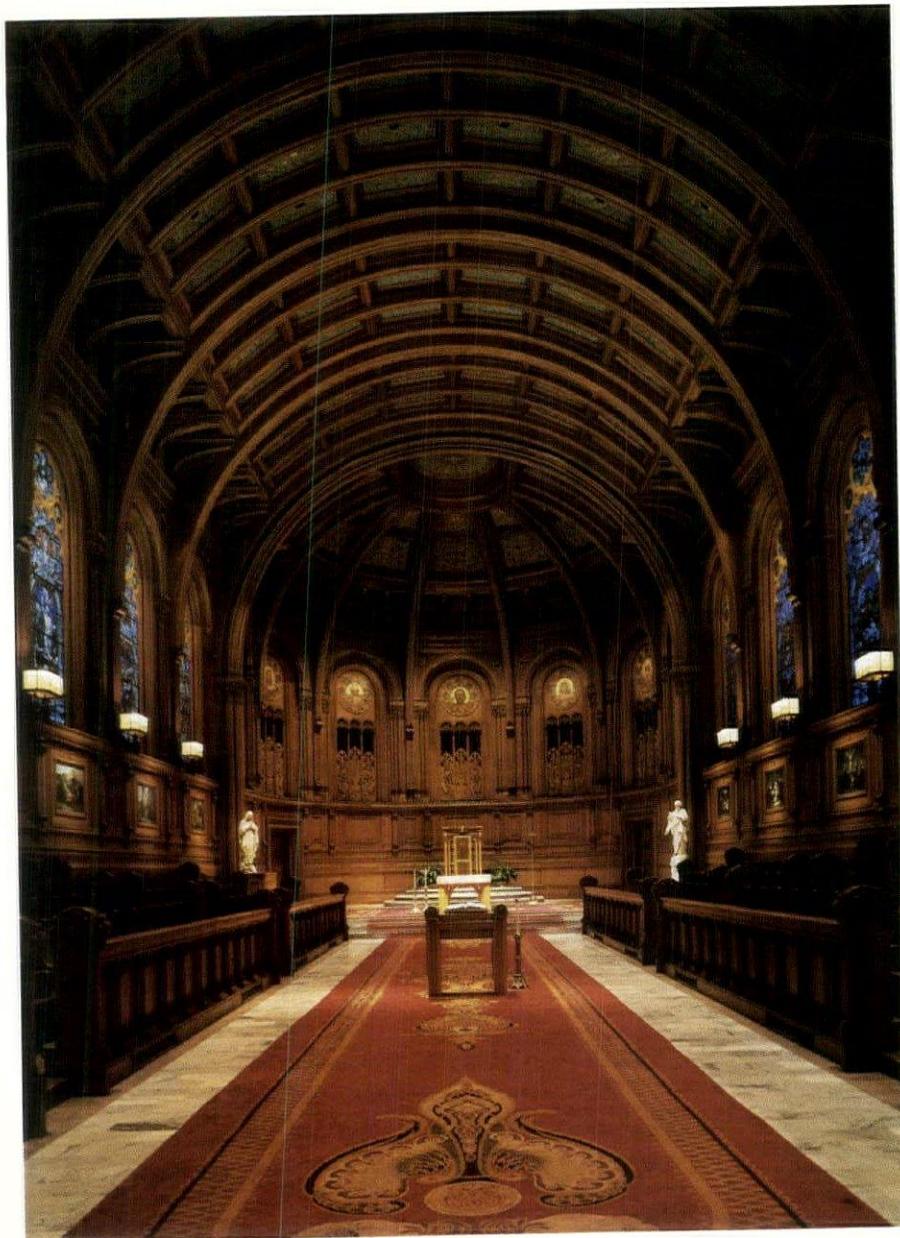
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OCTOBER/NOVEMBER 1994 \$6.00



Paradise By Night

ROSS DE ALESSI SCULPTS A DREAM IN THE
DARKNESS AT LE TOUËSSROK



The
Lighting
Design
Required
Much
Contemplation.
The Results
Will Inspire
The Same.

St. Patrick's Chapel,
Menlo Park, California.
Stunning proof of what
devotion to quality lighting
can accomplish.



Illuminated by Ross De Alessi Lighting Design, the chapel now emphasizes contemplation and worship in a way its 19th-century architects could hardly have imagined.

And the lighting De Alessi chose, GE long-life, quartz-halogen lamps, beautifully and efficiently complies with California's strict 20th-century energy requirements.

All of which is why De Alessi captured the prestigious 1993 GE Edison Award for excellence in lighting design. To find out how you can achieve equally inspiring results, call your GE Lighting specialist at 1-800-523-5520.



GE Lighting

WHO SAYS VANDAL RESISTANT LIGHTING CAN'T BE INNOVATIVE...



design: richard klapper

CERTAINLY NOT DESIGNPLAN!

quay

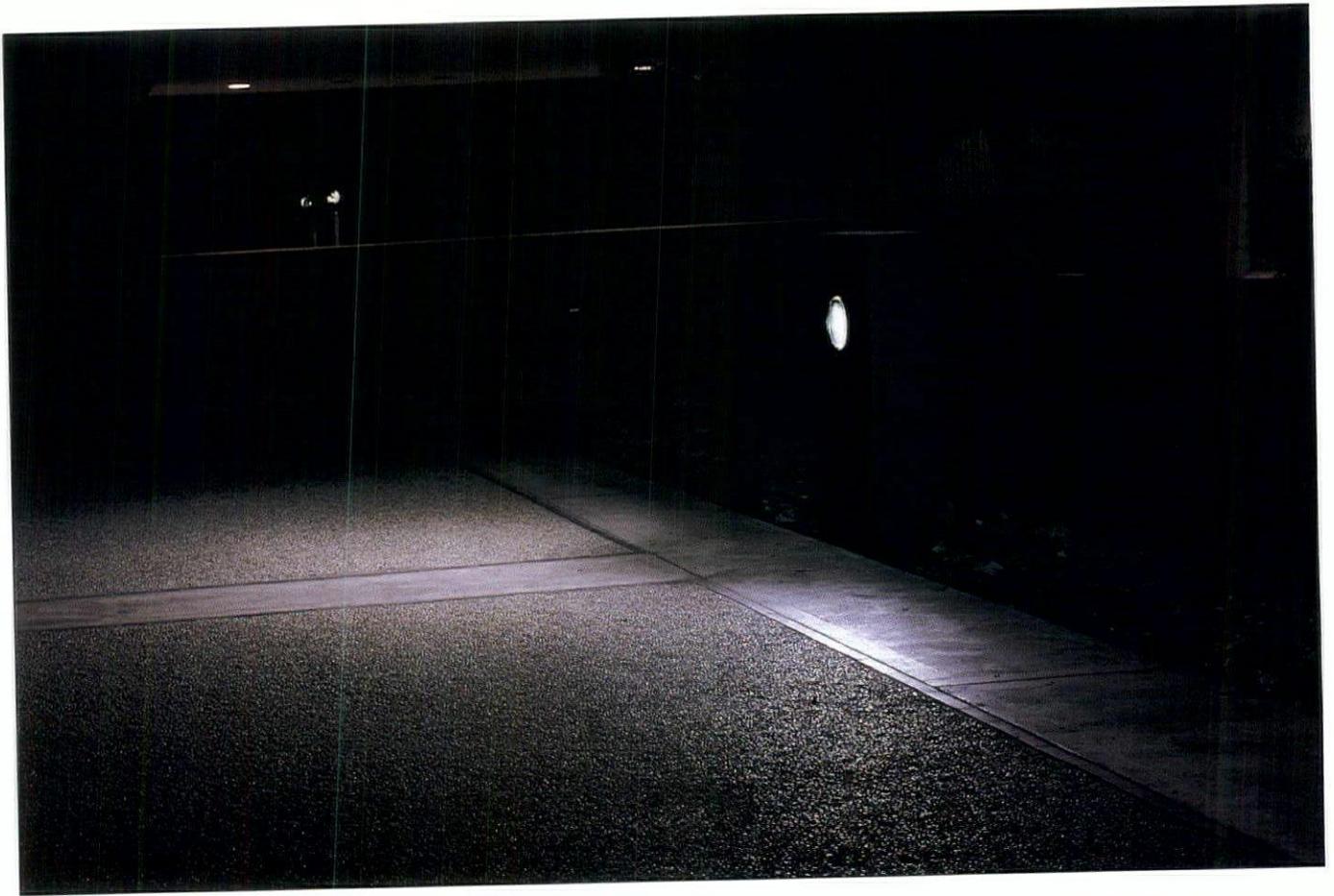
When Designplan decided to introduce the **Quay**, a new wet label bulkhead fixture for compact Fluorescent or Metal Halide, we decided to use state-of-the-art **Electronic Ballasts** for the Metal Halide as well as the compact fluorescent. By doing this the end user is assured of not only the energy savings associated with electronic ballasts but also better lamp life and less color shift on the metal halide lamps. **Quay**, which is one of a new family of units from Designplan, will be available in compact fluorescent up to 38 watts and metal halide up to 70 watts. The body is die cast aluminum, the lens is UV stabilized polycarbonate. The entire electrical assembly is removable with a quick disconnect, a feature which is standard on Designplan fixtures. The finish is polyester powder for standard colors and hand painted automotive acrylic lacquer for premium faux finishes. All ballasts are high power factor electronic and cold weather start is standard. Units are available in 120 volt or 277 volt.

With the introduction of **Quay**, once again Designplan continues to set the standard for innovation in Architectural Vandal Resistant lighting.

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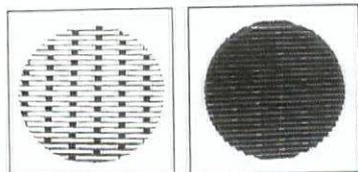
Great light control with 10:1 mounting height to spacing ratio achieved by new recessed wall light from Hydrel

Avoid annoying glare and invasive light trespass with Hydrel's 9600 Series Recessed Wall Lights

Innovative Light Control - Glarefoil®, a unique internal glare screen, was developed especially for the new Hydrel 9600 Series Recessed Wall Light. A thin laser-cut metal louver designed to mount behind the lens, Glarefoil® provides exceptionally sharp cutoff, effectively eliminating undesirable glare and light trespass.



Sharp Cutoff - Cutoff effectiveness is apparent when viewing the internal louver from below horizontal, and from straight on (see below).



Louver from below and from straight on

Improved Beam Patterns - Precise tuning of lamp/reflector/lens and the new internal glare screen give the 9600 Series its extraordinary light control and remarkable beam range. A 9600 with horizontal wide distribution and 100 watt HID lamp is capable of a 10:1 mounting height to spacing ratio, compared to the usual 3:1 spacing for common small step and wall fixtures. The series is available in three lateral distributions and three forward distributions as well as left or right skew for stair installations.

Compact, No Condensation - patented sealing technology and modular construction provide air cooling to allow reduced size and simple installation/maintenance. Dry air purged lamp modules eliminate condensation.

The 9600 Series is available in a variety of styles and lamp options. For more information contact your area Hydrel sales representative or the factory.



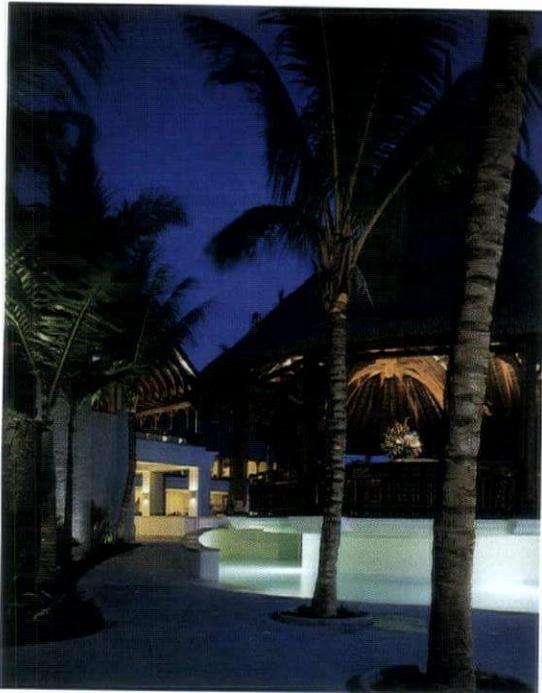
Sealed lamp and power modules install easily into non-corrodible backbox.



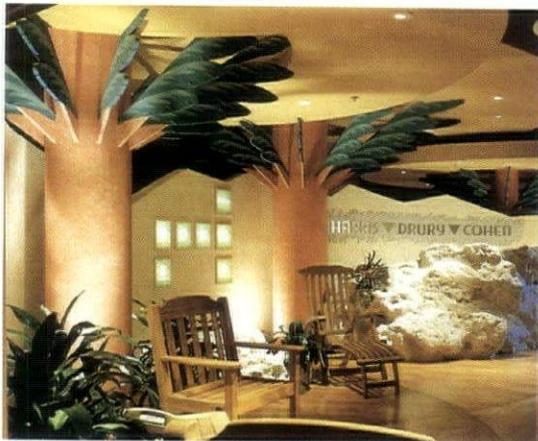
ARCHITECTURAL
LIGHTING

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VOL. 8, NUMBER 4



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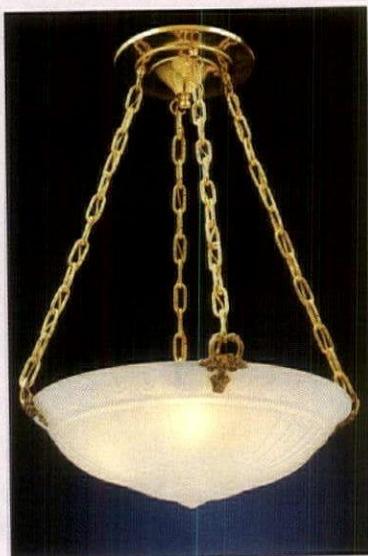
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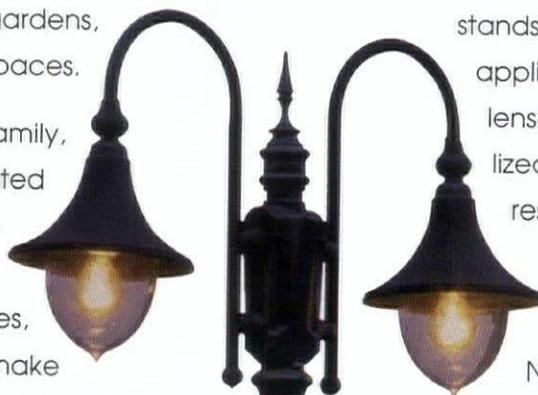
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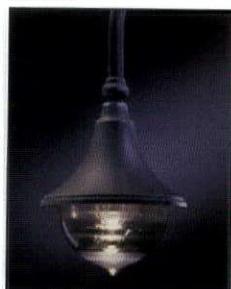
Tuba lights the way as part of the Noral Trumpet family.

Other models available in the Trumpet family are Tuba Trieste, Promenade, and Trumpet.



Tuba Trieste, Promenade, Trumpet

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PUBLISHER'S LETTER

WELCOME TO YOUR MAGAZINE...

I've had the pleasure of being connected to *Architectural Lighting* for almost five years now. During that time the magazine and the industry have undergone many changes. One of the more noticeable was reducing *Architectural Lighting* magazine's frequency to four times a year. This reduction, necessitated by economic conditions, never compromised the editorial integrity of *Architectural Lighting*. And while this change affected the staff of *Architectural Lighting* considerably, through Wanda Jankowski's extraordinary efforts, the quality of the editorial product has in fact improved, and our readers are more loyal and appreciative than ever before.

While under Wanda's editorial direction, *Architectural Lighting* has continued to advance the lighting industry by embracing issues that require professional insight and techni-

cal expertise. *Architectural Lighting* will continue to do so and more in 1995. Look for the launch of a manufacturer's newsletter which will allow us to communicate more regularly and share with you information that will help you market and sell more product. Also, look for *Architectural Lighting* to become more industry-visible and involved in events and opportunities that allow us to help designers and manufacturers alike.

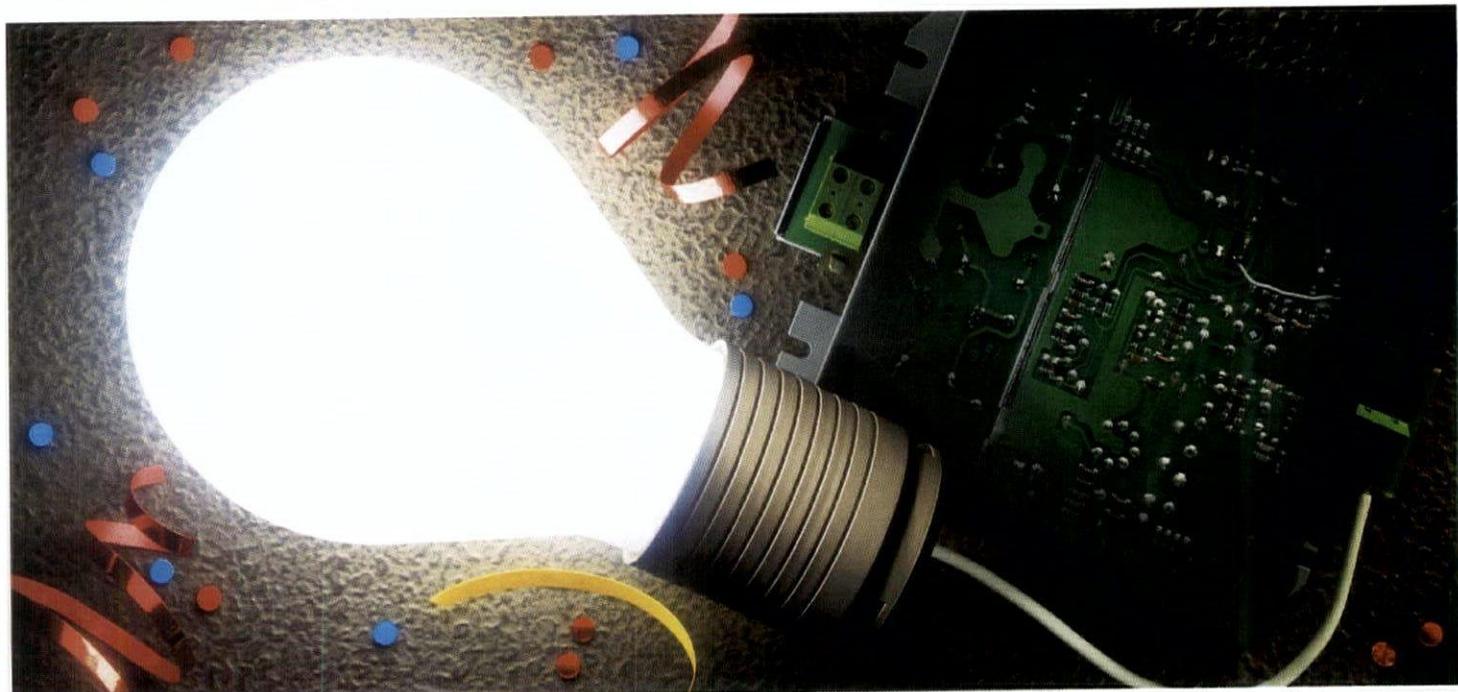
As publishing director of *Architectural Lighting* my goal is to make this publication an active marketplace for our industry. Please let us know how we can best serve your needs in the years ahead, and again, welcome to your magazine.

Sincerely,



Phillip A. Russo
Publishing Director

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.

PHIL RUSSO NAMED PUBLISHING DIRECTOR



Phillip Russo has been named publishing director for The Commercial Design Network, which includes *Contract Design*, *Facilities Design & Management* and *Architectural Lighting*.

After joining Miller Freeman Inc., formerly Gralla Publications, in May of 1990 as marketing manager for *Facilities Design & Management* and *Architectural Lighting* magazines, he was promoted to

associate publisher for The Commercial Design Network in October of 1992.

Now, as publishing director, Russo's main focus is to promote growth and opportunity for all three magazines. *Architectural Lighting*, according to Russo, is the best one-stop information source in the lighting industry. "We provide a tremendous amount of specific facts to readers who tell us they both want and need that information," says Russo. "With the editorial staffs' knowledge, experience and well-respected presence

in the industry, *Architectural Lighting* will continue to provide a current and educated perspective to our readers."

ANCAS APPOINTED NATIONAL SALES DIRECTOR



The Commercial Design Network welcomes Richard Ancas as its new national sales director. He has replaced Don Leon, who left the Network to take on a new directorial assignment within Miller Freeman Inc. Ancas was most recently with *Buildings* magazine, and has previously worked for *Interior Design* and *Corporate Design & Realty*.

Ancas will lead the Commercial Design Network's strong and attentive sales team into a bright future. He plans to help educate *Architectural Lighting's* subscribers about the value of the publication: "Editorial and advertising efforts support each other, and work together to benefit the readers of *Architectural Lighting*," says Ancas. "Therefore, it's important to have continuous communication between readers/advertisers

BEFORE THE LIGHT DOES.

Imagine a lamp so ahead of its time, it will work continuously through the year 2000*.

The Philips QL™ Induction Lighting System is the first commercially available lighting system to operate without filaments or electrodes. Thanks to a high-frequency power source, the QL is virtually maintenance-free. So it's ideal for difficult-to-reach places, as well as areas where lighting is integral to design.

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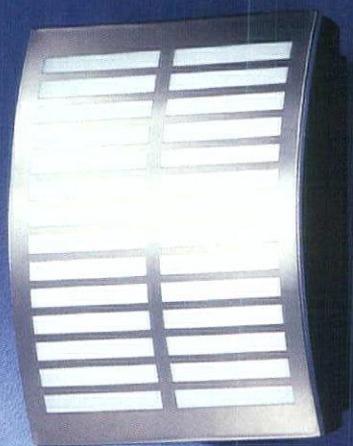
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UPDATES

and the sales force in order to foster mutually beneficial relationships.”

ALUMNUS RETURNS TO ARCHITECTURAL LIGHTING



Christina Lamb Trauthwein has joined the staff of *Architectural Lighting* as managing editor. Well actually, rejoined. In fact, some of you may even recognize her as the magazine's former assistant/associate editor.

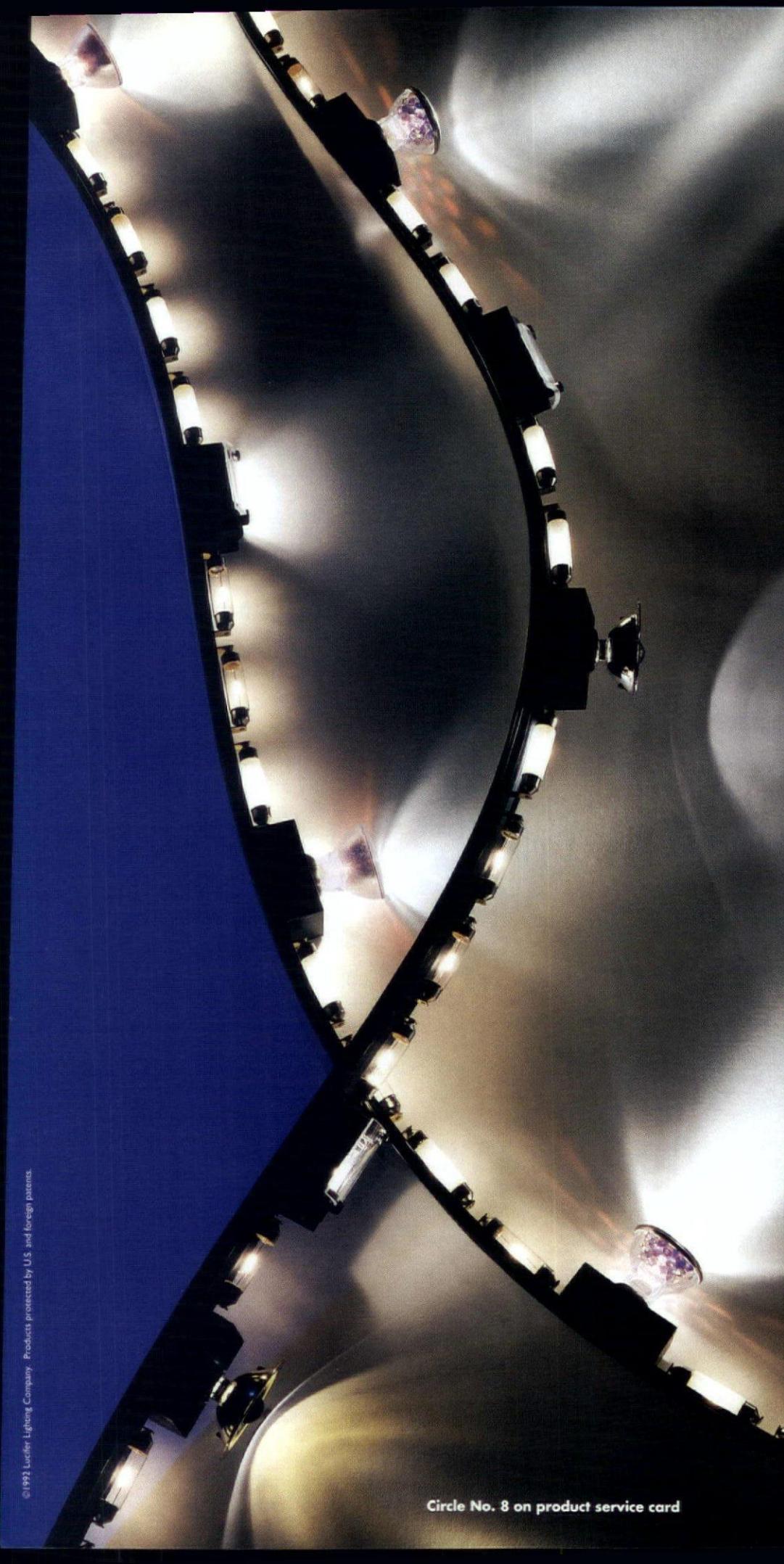
Trauthwein began her publishing career with Miller Freeman Inc.—then Gralla Publications—in June of 1989, and served on the editorial staff of *Architectural Lighting* through 1991, at which time she left to join the staff of sister publication, *Kitchen & Bath Business*. In addition to maintaining her position on *Kitchen & Bath Business*, Trauthwein was appointed to managing editor of Miller Freeman Inc.'s *Multi-Housing News* magazine in 1992. She now has returned to *Architectural Lighting*, and continues to assume her responsibilities on *Kitchen & Bath Business* as senior associate editor, where among other duties, she develops and writes a lighting column.

“I'm excited to be back on *Architectural Lighting* again, working with a remarkable editor-in-chief, and becoming part of Miller Freeman's Commercial Design Network,” says Trauthwein. “With my editing and writing skills, and familiarity with the lighting industry, I plan to assist Wanda Jankowski in continuing to make *Architectural Lighting* an interesting and informative publication. I'm confident that as a team, our combined dedication will produce fresh ideas to benefit our readers and reinforce the quality of the magazine.”

THE DESIGNERS LIGHTING FORUM OF NEW YORK (DLF) ANNOUNCES ITS 1994-95 PROGRAM CALENDAR OF EVENTS

Designers Lighting Forum (DLF) programs cover a broad range of lighting topics including theory and techniques, new light sources and luminaires, visits to outstanding installations and a program at LIGHTFAIR. The DLF has promoted lighting design and its applications for 61 years.

DLF membership includes interior designers, architects, lighting designers, electrical contractors, lighting manufacturers and their representatives. Individual annual membership dues are \$50 and include all programs. Students with proper identification are always welcome at DLF programs and need not be members.



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All programs take place on Wednesday evenings in New York City at 6 p.m. and are scheduled as follows:

Nov. 16: *Lighting of TALL Spaces*; A joint program with the New York section of the Illuminating Engineering Society, featuring the lighting of atriums, airports and lofty public spaces

Jan. 18, 1995: *Savvy Shopping—Exciting Retail Spaces*; A joint program with the Institute of Store Planners

Feb. 15: *Culinary Delights—What's Sizzling in Restaurant Lighting*; The latest in lighting for fine dining

March 15: *More Than Fireflies—Custom Product Fair*; Everything you need to create a light fixture or update an existing one

April 19: *Glitter & Glamour in Gotham*; A tour of outdoor city lighting

May 17: *Reach Out and Touch Someone*; State-of-the-art teleconferencing and media rooms

For more information write to The Designers Lighting Forum of New York, Inc., Lighting Professionals Inc., 70-K Chestnut Ridge Road, Montvale, NJ 07645.

BRINGING LIGHT HOME

Design Light Communications introduces *Bringing Light Home*, a training tutorial on lighting basics to give readers the answers to the 42 most often asked questions about kitchen lighting.

Up until now, one of the biggest challenges in the design industry has been how to effectively and affordably get lighting information out to designer specifiers and consumers. Not many people are prepared to invest the time and trouble it takes to learn and master all the new products, technology and techniques for lighting a kitchen.

Bringing Light Home publications streamline and organize information into real-life remodeling projects and guide the reader through the kitchen lighting and design process which in application have to link light sources, fixtures, design, placement, controls and cabinet design. It tells the reader what they need to know, why they need to know it and how best to plan for it. Its text, graphics and punch lists have been designed to accelerate the learning process giving the reader fast access to information, answers and design solutions. Readers learn how and where to place the latest lighting products and how to avoid making costly planning mistakes.

The tutorials offer a number of significant benefits. Readers can learn at their own pace and can get the information immediately, when they need it. Readers can also personalize a section with margin notes. Later, they can follow-up the



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PUTTING ILLUMINATING IDEAS TO WORK

particular question with a lighting professional.

Subscribers who order "Kitchen Lighting: Questions And Answers" will receive advanced information about future issues of Bringing Light Home which are to include "Bathroom Lighting" and "How To Light Living, Dining and Bedrooms." Interior Designers and Kitchen Designers on the mailing list will receive information on Solutions Newsletter/Designer Classroom to be published winter 1995.

"Kitchen Lighting: Questions and Answers" can be obtained by sending \$10 (\$12 Canada) per issue to Design Light Communications, 6A Grove Street #238D, Norwell, MA 02061.

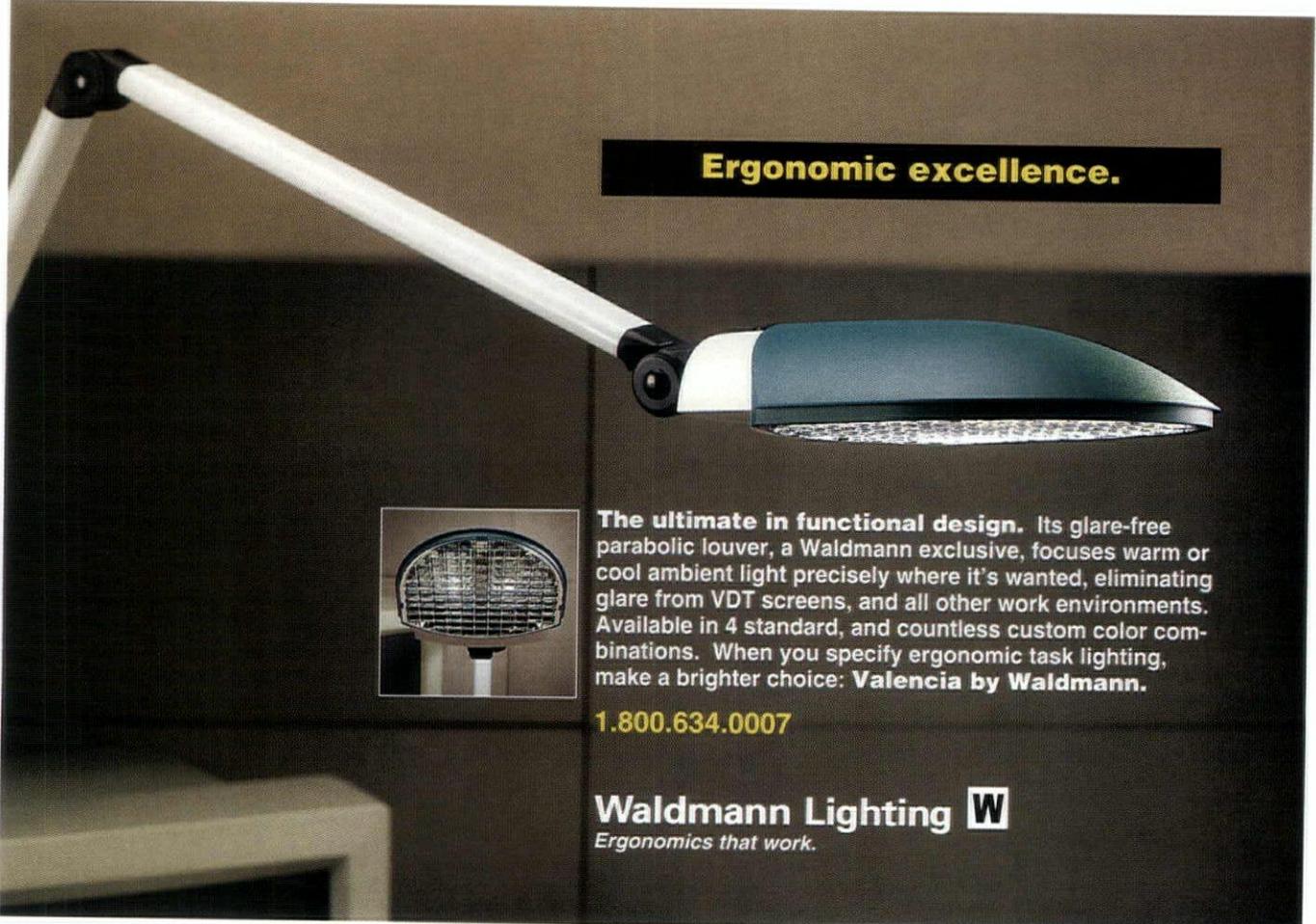
LIGHTING RESEARCH CENTER LAUNCHES DELTA PROGRAM

The Lighting Research Center at Rensselaer Polytechnic Institute presents the completion of the first project in its Demonstration and Evaluation of Lighting Technologies and Applications (DELTA) Program. The 12-page publication describes and evaluates different sites' lighting applications. The project sites can be retrofit projects or new construction and are evaluated for energy use, cost, how well the technologies work, how easy they are to maintain and human response. They are located in all geographical areas in a variety of buildings such as offices, supermarkets, drugstores and retail stores; hospitals, clinics and nursing homes; schools and educational

facilities; hotels, motels and restaurants; senior housing facilities; and light industry and manufacturing facilities.

The first full-color issue presents the A&P Food Market in Old Lyme, CT, cited for its excellent lighting, which is not only attractive and comfortable, but energy efficient as well. Included in the evaluation is a project profile, lighting objectives, lighting and control features, techniques, details and trouble areas, all followed by a full project evaluation and staff response.

Inquiries are invited from companies and utilities that may be interested in sponsoring a DELTA site. A membership fee covers administrative costs and publications. Design and evaluation costs are additional. Services offered through the DELTA Program can include: an evaluation of lighting; lighting design consultation post-occupancy evaluation; and publications. DELTA members receive multiple copies of publications and visitation privileges at other DELTA sites. Business that become DELTA sites receive valuable information about their own buildings as well as recognition for being environmentally responsible and committed to the satisfaction of employees and customers. The DELTA Program is headed by Naomi Miller, an award-winning lighting designer, now manager of design applications at the Lighting Research Center. For more information about the DELTA Program or its publications, contact the Lighting Research Center, Rensselaer Polytechnic Institute, Troy, NY 12180. Phone: 518-276-8716; fax: 518-276-2999.



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THE LIGHTING PATTERN BOOK FOR HOMES

"The Lighting Pattern Book For Homes," written by the Lighting Research Center at Rensselaer Polytechnic Institute, provides all the information needed to efficiently light a home.

"Color, brightness and contrast perception, visual ability, age and adaptation are all human factors that we need to consider when lighting a home," according to the opening chapter. With this in mind, the book explains different lighting techniques, such as ambient, indirect and accent lighting, before delving into solutions for specific situations. Using drawings shaded to show the path of light in every section of a home, it explains typical problem areas before showing different lighting solutions. Included in each section is a description of the best products for each situation along with an estimated difference in the annual cost and energy savings after the renovation.

Everything from accenting artwork to creating the right lighting for your bathroom, "The Lighting Pattern Book For Homes" offers clear explanations and obvious advantages to saving energy and money. Once the most efficient design has been decided, data on lighting technologies, estimated prices, suggested values for hours of lamp operation and cost analysis of using the lighting in that design, is concisely laid out.

From there, the book offers outlined and charted informa-

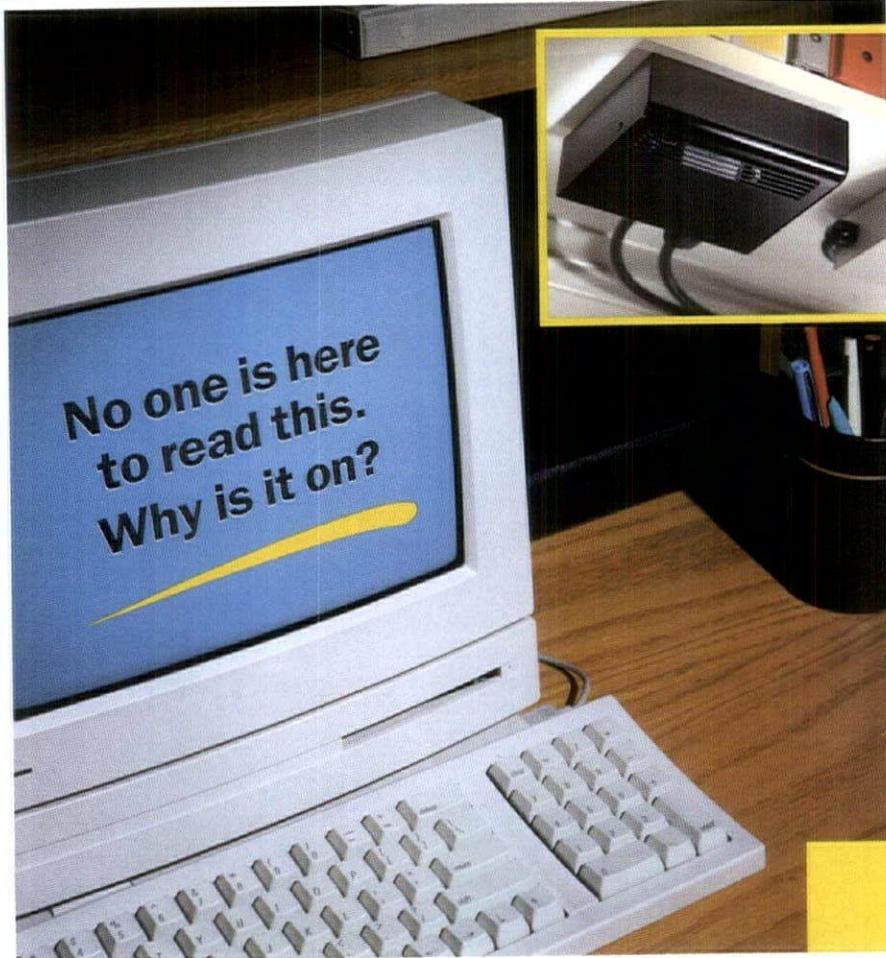
tion on all the styles and variations of lamps, fixtures and controls to answer any remaining questions including installation, cautions and where to turn for other references.

With graphics and well-organized information which covers all the bases, this spiral-bound guide is an efficient and easy reference. For ordering information, contact the Lighting Research Center, Rensselaer Polytechnic Institute, Troy, NY 12180. Phone: 518-276-8716; fax: 518-276-2999.

JULY ISSUE CLARIFICATIONS/CORRECTIONS

Please note the following distinction: Con-Tech (Conservation Technology Ltd.) is a manufacturer of energy-efficient track and recessed lighting for commercial, retail and residential applications based in Northbrook, IL. Conservation Lighting International Ltd., included in the "Energy Watch" column on page 42 of the July/August issue of *Architectural Lighting* is a manufacturer of glass fiberoptic lighting systems based in Philadelphia, PA.

For a full-color brochure on Lighting Services Inc.'s fiberoptic lighting system noted in the "Product Literature Showcase" on page 46, please contact: Public Relations, Lighting Services Inc., 2 Kay Fries Drive, Stony Point, NY 10980-1996. Phone: 914-942-2800.



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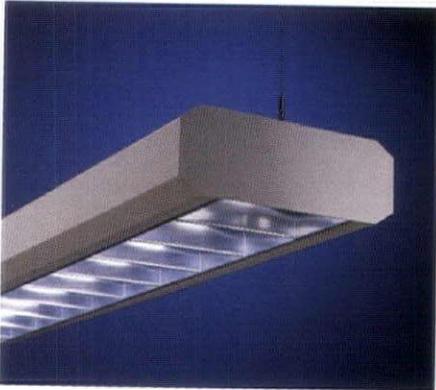
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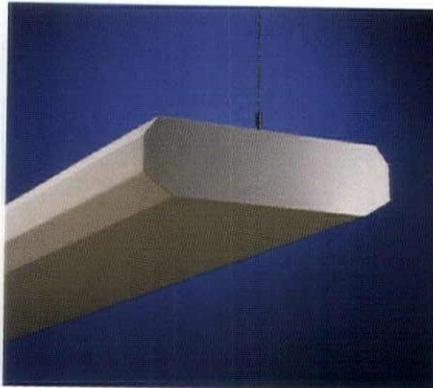
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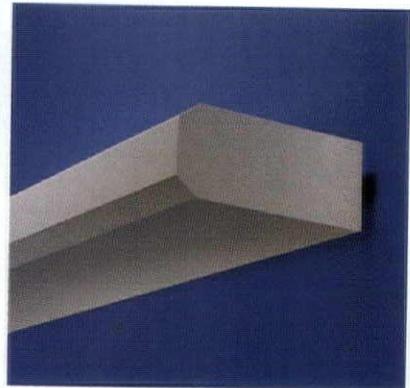
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LC-90 Pendant
Direct/Indirect



LCI Pendant
Indirect



LCI Wall Mounted
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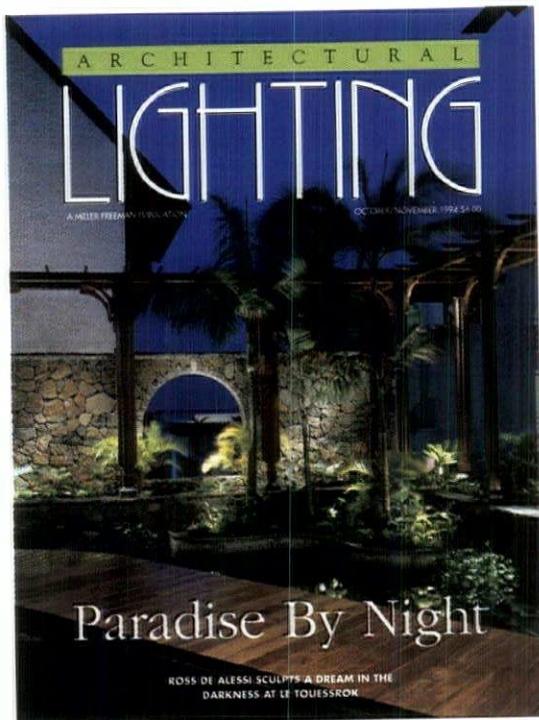
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HARVEST BOUNTY

Frankly, I would have been thankful for just the turkey, stuffing and sweet potatoes, but it turns out this Thanksgiving is yielding a greater harvest than any of us here at *Architectural Lighting* had anticipated. The good news, which you can read about in detail if you flip back a few pages, is multi-fold. The new publishing director of the Commercial Design Network, which includes *Architectural Lighting*, is Phil Russo, who had been marketing manager of the magazine a few years ago, and who most recently served as the associate publisher of the Commercial Design Network. Our new sales manager, Richard Ancas, comes to us with a rich background of experience in the design and building industries. (His predecessor, Don Leon, hasn't disappeared, but instead has gained a fancy title and moved down the hall to work on another Miller Freeman Inc. publication.)



For me the greatest surprise is being able to welcome back to the editorial staff a professional journalist with whom I had worked on *Architectural Lighting* four years ago--Christina Lamb Trauthwein. She returns to this magazine in the capacity of managing editor.

And there's more good news! *Architectural Lighting* will be the proud co-sponsor of the International Association of Lighting Designers (IALD) Lighting Design Awards Program dinner, to be held in conjunction with LightFair International in May 1995. We have long supported the awards in print, and are pleased to extend our collaboration with this fine organization to promote awareness of the concerns and achievements of the lighting community.

In the midst of all these changes intended to build us a better future, we have not ignored the present. A diverse geographical collection of applications is presented for your perusal in this issue--from the dazzle of the Excalibur hotel in Las Vegas and the glamour of the new studio for the NBC Today Show in New York City, to the lush and exotic Le Touessrok resort on the island of Mauritius in the Indian Ocean and the mock-tropical

interiors of the Harris, Drury, Cohen ad agency in Fort Lauderdale.

We are also continuing our policy of bringing you up-to-date information on issues in the industry. Gary Markowitz updates the implications of the Energy Policy Act, and an anonymous author details candidly the importance of specifying without leaving the door wide open for substitutions.

To all of you, Happy Thanksgiving!

WANDA JANKOWSKI

EDITOR-IN-CHIEF

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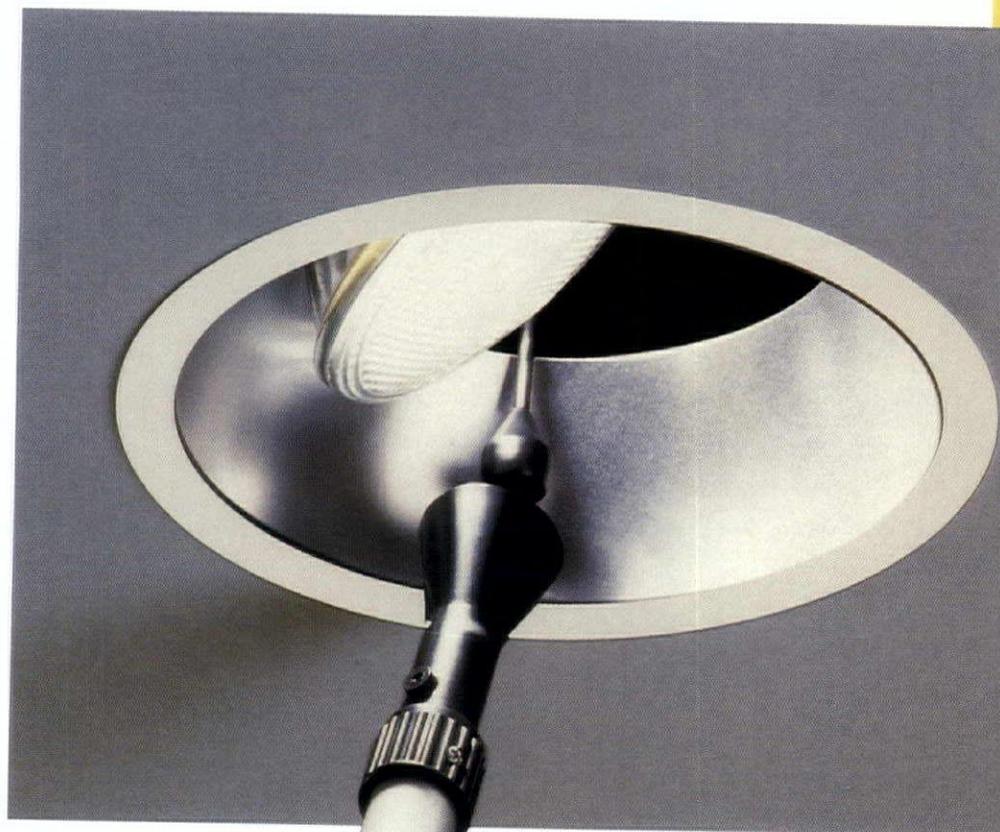
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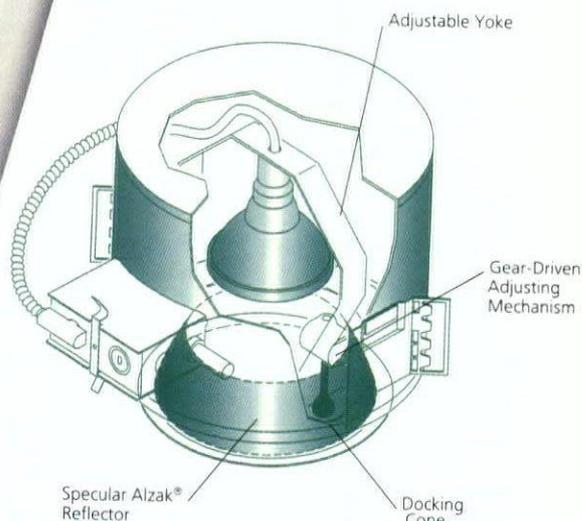
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POOLS & PAVILIONS:
(This page) Giannino,
an Italian restaurant,
is adjacent to a pool
and guest suite area.
(Opposite page)
Beyond this pool is the
Sega Bar housed in a
pavilion. Pool lighting
casts shimmering
shadows on nearby
columns, archways
and structure walls.



Marvel On Mauritius

**LE TOUESSROK IS THE HOTTEST NEW RESORT IN THE INDIAN OCEAN ESPECIALLY BY NIGHT WITH LIGHTING
BY ROSS DE ALESSI**

BY WANDA JANKOWSKI, EDITOR-IN-CHIEF

Bali Hai will call you, anywhere you wander," seductively sings the Polynesian Bloody Mary character about the distant tropical paradise in the Richard Rodgers/Oscar Hammerstein Broadway musical *South Pacific*. Now Bali Hai is not the only tropical paradise to draw and charm visitors from all over the world. Le Touessrok, a 200-room luxury resort hotel, originally opened in 1978, on the island of Mauritius in the Indian Ocean, has been renovated and expanded by an expert international design/build team assembled from the United States, South Africa and Mauritius. Included among them is lighting designer Ross De Alessi, IALD, MIES, Ross De Alessi Lighting Design, Portola Valley, CA, who has imbued the tropical oasis with a luscious nighttime character artfully crafted in the midst of practical challenges, such as exorbitant import duties and an unskilled labor force.

Sol Kerzner, chairman of Sun International which owns the resort, says, "We felt if we were to make the hotel truly outstanding, we would have to refocus the entire operation. Our vision was to develop Le Touessrok into one of the most exciting resorts in the world.

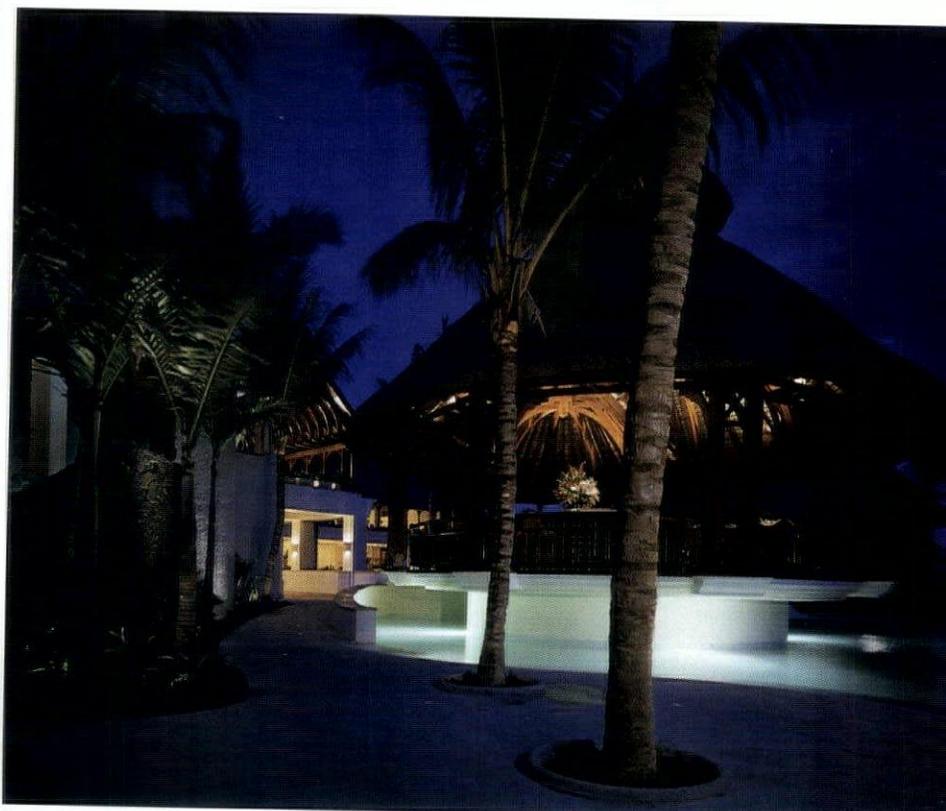
"To achieve this we have virtually rebuilt the hotel. We demolished almost 70 percent of the public areas, created a new beach and a fantastic lagoon which is safe, beautiful to look at and well protected." In addition to the remodeling of public areas, a new guest wing was constructed and amenities expanded. The hotel closed on April 30, 1993, the lighting concept was devised in May 1993, and the project was completed and the resort hotel reopened on October 2, 1993, one week ahead of schedule.

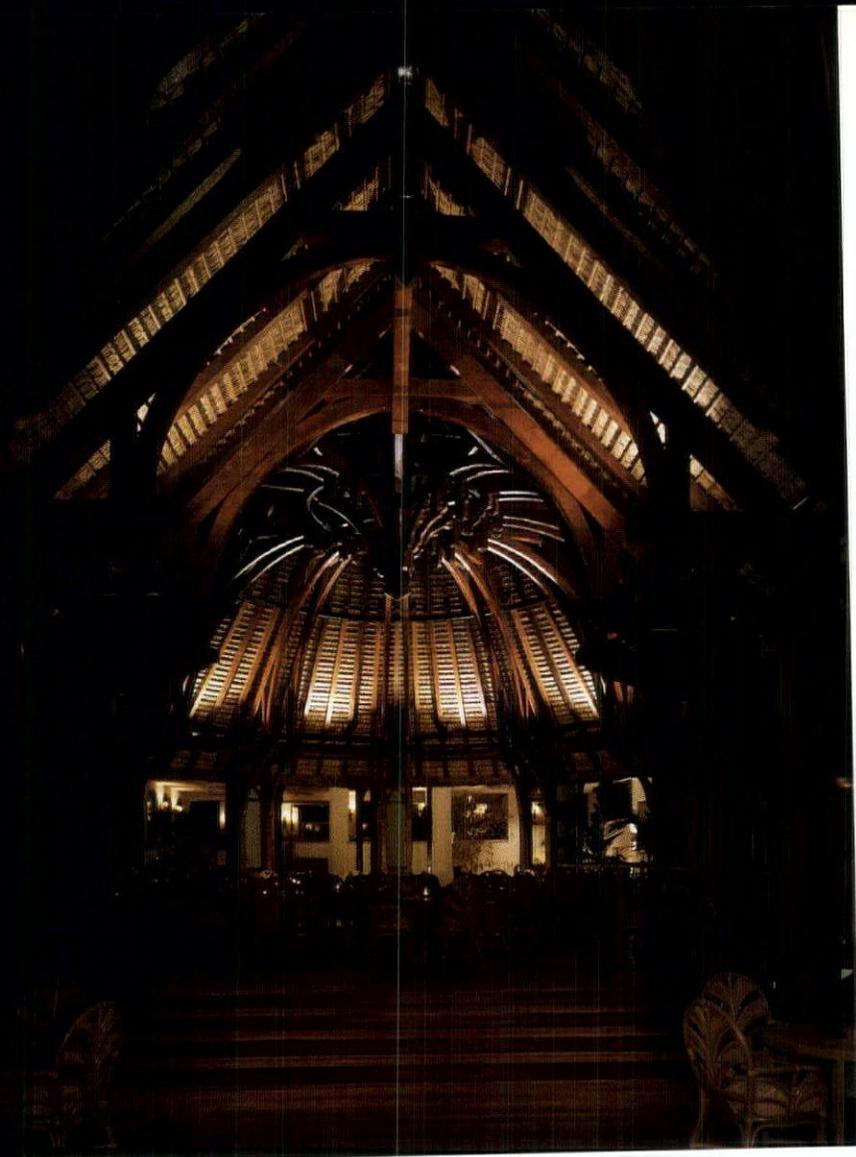
WHERE IS THIS PLACE?

Mauritius, a main island surrounded by an archipel of smaller islands, is located about 3,000 kilometers from the east coast of Africa. The main island's central plateau is

bounded by mountains, and the island itself is surrounded by coral reefs. Residents enjoy a temperature range from 72 to 88 degrees Fahrenheit, with no well-defined rainy or dry seasons.

The resort itself does not quite fit the traditional definition of "hotel." The wings, which are really clusters of suites, stretch out on either side of the main building. Two wings are located on the coast of the main island: the Hibiscus wing with 37 junior suites and the Royal Suite, and the Coral wing with 31 premier rooms and the Coral suite. One hundred and thirty guest rooms and suites are situated in a circular pattern on Ile aux Lievres, a private island reached by a wooden bridge from the public areas of the hotel. A smaller private island, Ilet Mangenie, is also available for the exclusive use of guests.





REVEALING STRUCTURE: (Above) Les Paillotes Bar and Lounge seats 120 in a split-level interior. (Right) The intricate structure of the Segá Bar also benefits from uplighting. The color quality is warm within the pavilions intentionally to contrast with the cool blues of water and sky.

Le Touessrok is said by its designers to possess the ambiance of a luxurious Mediterranean fishing village. "This is intentional," says Maurice Giraud, the Mauritian architect who designed Le Touessrok 15 years ago and who was in charge of the remodelling. "I have always seen the hotel as a village with arms stretching out from the central public areas to the sea and along the eastern and western beaches."

The interior designer, James Carry, explains that Le Touessrok's character has changed "from the usual resort concept to a 'beach house' approach. We created the friendly feel of a beach house by using lots of bamboo and rattan, and the vibrant colors that you see everywhere in Mauritius; the turquoise of the ocean, verdant greens of the tropical vegetation, and the magnificent colors of the island's bougainvillea."

The resort owners requested a lighting design that would be as full and rich as the verdant foliage and textural architectural structures to be illuminated. Creating a wondrous nighttime image was particularly essential because the post-dusk view serves as

the all-important first impression for most guests—routine airline scheduling dictates that most visitors arrive at 2:00 a.m.

MULTI-LAYERED LIGHTING

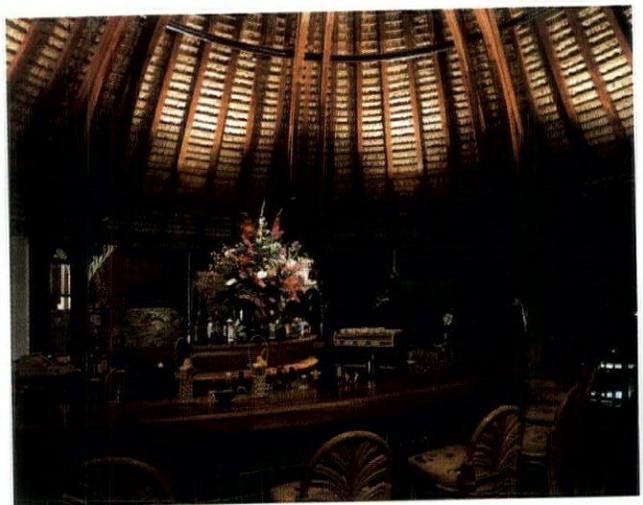
The challenge for De Alessi was executing a design that appeared unrestricted in spite of some very restricting practical considerations, such as a whopping 200 percent import duty, unskilled installers drawn from the local labor pool, and significant energy constraints imposed by utilities and other conservation entities.

De Alessi developed a complex, multi-layered system approach using contrasting techniques to create a sense of depth, dimension and variation. For example, broad washes are paired with focal lighting in large public areas to attract attention to details. Soft washes and low-key selective plant lighting near the guest rooms produce a more relaxed and restful mood. Sharp highlights on taller trees are blended with the gentle glows of large-scale architectural elements. These combinations allow visual details to be appreciated and enjoyed while maintaining an overall comfortable ambiance and providing a sense of place.

POOLS & PAVILIONS

There is no lack of variety in fine dining at Le Touessrok. The bars and restaurants, in both indoor and outdoor venues, include Le Segá Bar, Les Paillotes Bar, Les Paillotes Lounge, Lor Brizan Bar, La Passerelle restaurant, and Giannino restaurant, and special function restaurants La Chaumiere, and Paul & Virginie.

Several of the dining areas are housed in pavilions. These tall and spacious pavilions are constructed of wood woven into structurally interesting patterns. To highlight the curved walls and pitched rooflines, uplights have been concealed behind beamwork to allow the ceiling to glow without the distraction of visible fixtures. Focal lighting is produced by radically dimmed miniature MR 16 heads shielded through extended barrels and louvers. The quality of light is intentionally warm to provide contrast with the coolness of environmental surroundings—water-filled swimming pools and dark blue skies. And the indirect



illumination is shadow-free, with a color rendering flattering to complexions.

Special lighting treatments have been developed for some of the dining areas. The dining salon of La Passerelle restaurant is adorned with custom forged iron chandeliers decorated with fiberglass nautilus shells. The pendants cast light up to showcase the high ceilings, while serving as focal points themselves in the high, open space. Shielded uplights contrast with soft indirect illumination in the restaurant's upper dining area.

Swimming pools under and around the pavilions are lit with 12-volt, 300-watt PAR 56 wide flood lamps chosen for the oval beam pattern and dimmability. The pool lighting in some cases creates the illusion that the pavilions are floating on them. Pool mounted fixtures directed at perimeter walls cast shimmering patterns on lobby ceilings, dining room exterior walls, and entry columns and archways.

While seated in these pool and pavilion areas, guests enjoy carefully planned illuminated views of surrounding palm tree clusters on both the guest suite island and around the new wing. Feature lighting is positioned to be unobtrusive during daylight hours.

THATCHED TERRACES

Guest suite patio thatchwork is uplit with straightforward, 1500mm wraparound fluorescent fixtures, concealed from view so only the subtle glow is apparent. These individual lighted elements, when viewed together from a distant perspective, contribute an added dimension for the enjoyment of guests—the pitch dark horizon is softened by the gently curving band of illuminated thatched terraces lining the lagoon.

PATHWAYS & FOLIAGE

Different lighting fixtures and techniques are used to illuminate varied-height foliage. Pathways are lit with low-wattage metal halide bollards, and the low-lying plantings bordering them are washed by 26-watt, compact fluorescent asymmetric floodlights. Medium and tall plantings and pergola are lit with miniature 20- and 35-watt quartz uplights positioned on either side of tree trunks to produce roundness and dimension, and highlight canopies. These units have been outfitted in the field with the uplight components attached to the luminaire's back and tree side to take advantage of a single power point, allowing the client's firm budget requirements to be met.

Numerous 240-volt, 80- and 120-watt PAR 38 spot and flood lamps also are used for efficient beam control in less costly fixture-fittings to uplight tall palms.

MAINTENANCE

Adjustable stake mounts accommodate plant growth, and eliminate the need for future re-cabling, and related labor costs. To offset the 200 percent import duty, a combination of local PAR

38 and imported MR 16 heads have been installed. The archaic foreign equipment used required custom shielding designed for glare control.

All MR 16 heads are remotely transformed, saving tremendous installation expense. Large transformers feed groups of MR16 focal lights through heavy gauge burial cable.

Universal sources in fixtures, requiring one tool for aiming and relamping, ensure easy maintenance, which is important because most island laborers are unskilled, and tools scarce.

ENERGY RESTRICTIONS

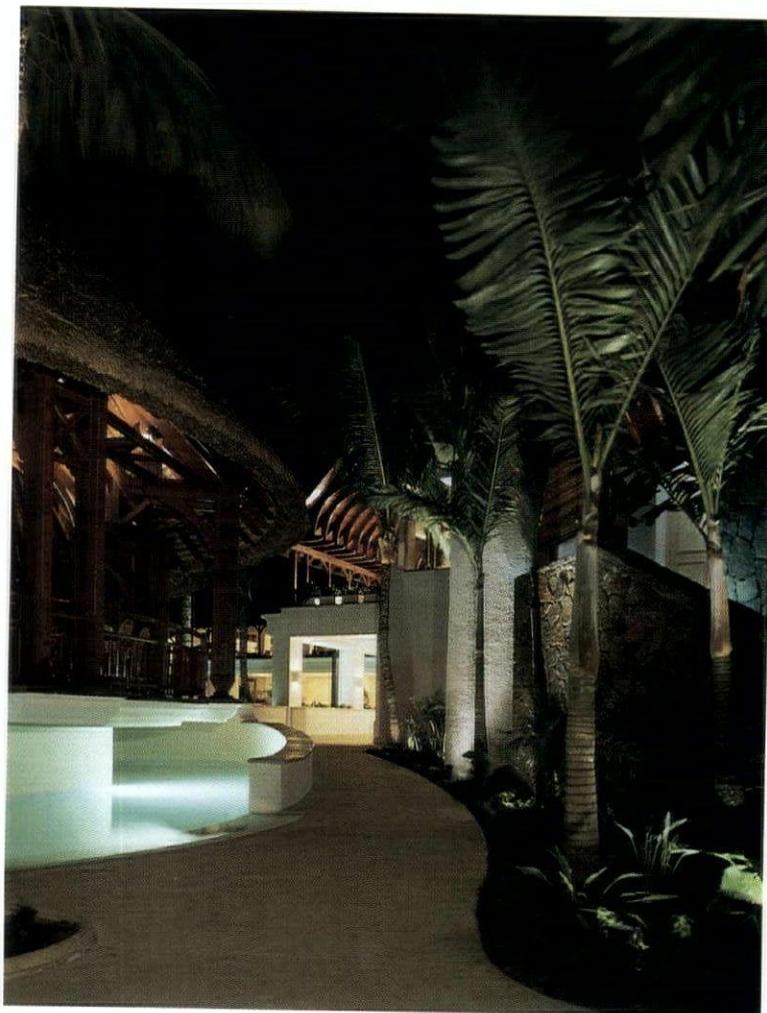
The lighting design for Le Touessrok is energy efficient. It uses efficient light sources, such as compact fluorescent sources and metal halide. Incandescent and halogen sources are radically dimmed to achieve both energy savings and longer life.

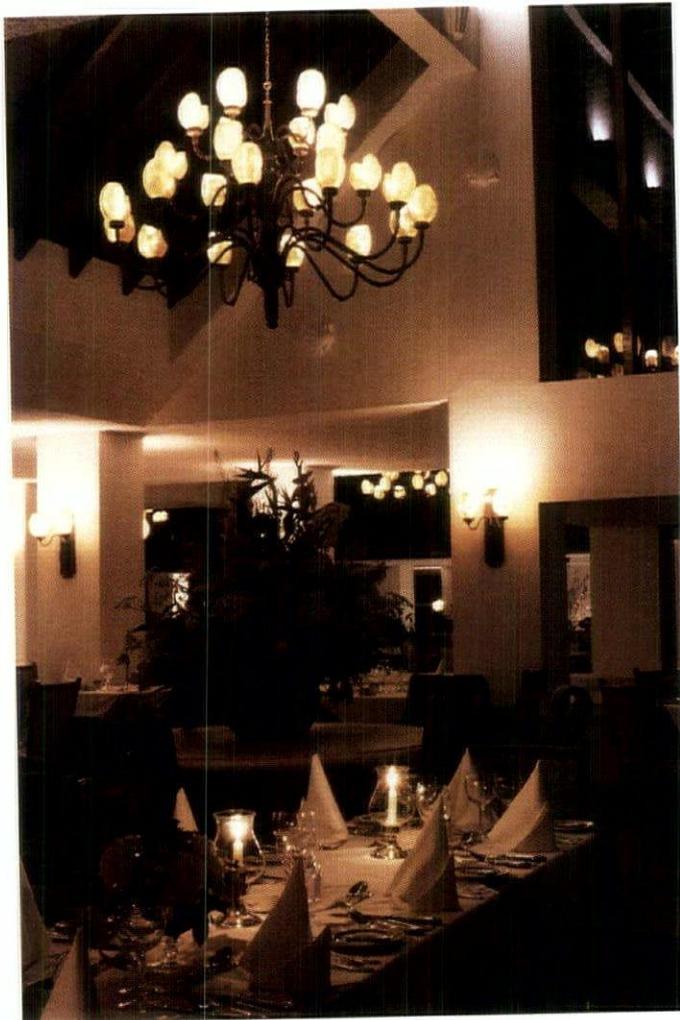
STARTLING STATISTICS

Beaches abound at Le Touessrok. In addition to the existing Coral and York Beaches, the Hibiscus Beach has been created specifically for the resort, and a wide array of building and furnishing materials have been imported to adorn the man-made paradise. The following statistics provided by De Alessi yield some insight into the enormity of the resort renovation:

To create the new 420-metre-long Hibiscus beach 6,000 square metres of seabed was dredged.

WATER & BRIDGES:
(Below) This pool area has two levels linked by waterfalls, and two islands linked by bridges. Low-level plantings are lit with compact fluorescent asymmetric floodlights.





FIBERGLASS SHELLS:
 (Left) The chandeliers at La Passerelle restaurant are made with fiberglass cast nautilus shells and forged iron. The fixtures become focal points themselves, as well as throwing light up to the high ceiling of the pavilion.

In the dredging process, the sea off the Hibiscus cove was deepened by a metre. The sea was half a metre deep. It is now 1.5 metres deep.

Some 60,000 cubic metres of sand were removed from the sea bed, and 8,000 cubic metres of it was cleaned, sieved and used to create Hibiscus Beach. The remaining sand was sold to builders.

The international team used for the coastal improvement project came from Mauritius, South Africa, Holland and Finland.

The total cost of creating the beach is \$1.4 million.

The new split-level swimming pool created at Le Touessrok is 60 metres by 20 metres and is an average of 1.2 metres deep. Through a carefully contrived optical illusion, the water appears to cascade into the ocean.

300 palms have been planted around the pool and in front of the Hibiscus beach.

7,000 square metres of sugarcane thatch covers the roof of the hotel's two bars.

The roofing in the public areas comprises 105 cubic metres of keuring timber which comes from Malaysia.

650 square metres of Taiwanese green marble was imported—mostly for bath and bedroom fit-

tings and for use in Le Passerelle restaurant. Each piece of marble has been hand-finished on site.

15,000 square metres are covered in Italian tiles.

The core of workers for the project was approximately 670, and at peak times the number rose to 1,100. The vast majority were recruited from vilalges around Le Touessrok.

950 tons of Mauritian volcanic rock has been used.

Considering the air travel time from the United States is approximately 36 hours (De Alessi visited the site twice before it was completed), it is understandable that most visitors to the resort come from Great Britain, Germany, France, Italy, Reunion and South Africa. While the top-flight Royal suite costs about \$1600 a night, a deluxe room runs only about \$220 per person sharing. The room rate also includes free water sports, dinner, and breakfast. At last, a reasonably affordable tropical paradise. Beats Bali Hai!

DETAILS

PROJECT: LE TOUESSROK HOTEL RENOVATION

LOCATION: MAURITIUS ISLAND

OWNER: SOL KERZNER, SUN INTERNATIONAL, DENE MURPHY—owner's representative

PROJECT MANAGERS: COLIN ROTHSCHILD, CHARLES ISRAELITE, BRIAN READ, AND PETER KENT, SCHNEID ISRAELITE AND PARTNERS

ARCHITECT: MAURICE GIRAUD AND JEAN-FRANCOIS ADAM, MAURICE GIRAUD ARCHITECT

LIGHTING DESIGNER (exterior): ROSS DE ALESSI, IALD, MIES, ROSS DE ALESSI LIGHTING DESIGN

INTERIOR DESIGNER: JAMES CARRY AND GEOERGE ALDREDGE, AND CORRINE WILSON, TRISHA WILSON AND ASSOCIATES

LANDSCAPE ARCHITECT: KIM READ

PHOTOGRAPHER: COPYRIGHT ROSS DE ALESSI

LIGHTING MANUFACTURERS: BEGA, B-K LIGHTING, GREENLEE, MAZDA, and REGGIANI for fixtures, GE LIGHTING and OSRAM SYLVANIA for lamps

Designing Custom Luminaires

BY JAMES L. HAAS

If you were asked to name trends sweeping the lighting industry today, inevitably your answer would include energy reduction, vandal resistance, architectural styling and custom fixtures.

Custom-designed lighting products have long been prevalent in interior spaces, taking the form of custom chandeliers, pendants and sconces. Now, custom fixture designs are also becoming a big part of outdoor architectural and landscape lighting.

There are numerous reasons for this increase in uniquely designed exterior lighting products. In many cases, the aesthetic requirements of a building's facade call for a luminaire and pole design that is unique to the project. In other instances, there are specific site requirements, such as mounting or installation, which dictate a custom fixture approach.

In today's lighting fixture marketplace, there is an abundance of styles and designs of outdoor lighting products that complement a broad range of common architectural styling. While choices have never been as plentiful as they are today, the challenges facing building design teams often require a specific product for which there is no off-the-shelf solution. When the multitude of manufacturers' catalogs have been scoured to no avail, the design team is faced with two choices: move forward with a substitute to the original design objective—which meets most of the design criteria and utilizes a manufacturer's standard cataloged product—or investigate a custom solution designed to meet the project's exacting specifications.

Designing custom outdoor lighting in today's complex construction industry is no easy task. Developers and their architectural teams have clearly defined aesthetic requirements; engineers and lighting designers have specific performance considerations; and a building or commercial property's management and maintenance staff require that fixtures

install, operate and maintain in a nearly cost-free manner.

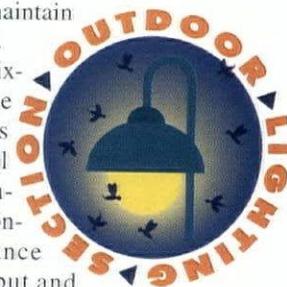
In many cases, custom fixtures that draw from the designs of previous decades must resemble an original historic design, while conforming to much higher construction and performance requirements. Light output and manufacturing design have to meet contemporary standards and considerations, using complex optical systems and withstanding environmental factors far exceeding the original design intent.

A CUSTOM SOLUTION?

In a recent conversation with Ken Daniel, a senior lighting designer formerly with Walt Disney Imagineering in California, and currently with Ross De Alessi Lighting Design in Seattle, I asked his views on the use of custom lighting products to solve outdoor lighting challenges.

Daniel noted that custom outdoor lighting is a concept often avoided when meeting with clients, as it tends to actually frighten some people. Although encompassing everything from simple modifications of standard products to completely unique one-of-a-kind creations, Daniel feels that rarely is a custom fixture totally custom. In many instances, a custom fixture utilizes existing tooling and commercially available parts, and creates a unique look by "orchestrating" a cohesive whole from a collection of standard components, reducing future maintenance costs due to repair and replacement.

Why, then, are many designers reluctant to design custom outdoor lighting fixtures to meet their project's specific needs? A common answer is the resulting product's high purchase price relative to similar standard products.



PURCHASE PRICE

Equated with exorbitant spending practice, custom outdoor lighting products are routinely avoided by many who believe they are only for "gold-plated" construction budgets. In addition, there is concern that custom products will result in an extended delivery schedule, which can impact the timely completion of the project. While presenting a unique approach to an outdoor lighting challenge, custom fixtures can be designed to completely meet the project's specific requirements without the exorbitant cost of a complex design cycle, which is often associated with the term "custom."

When reviewing the price of a standard product, the manufacturer generally apportions all associated design and tooling costs over the fixture's projected life. The stated purchase price is usually readily available from the manufacturer or their local representative.

With modifications of any magnitude, the complete cost of those modifications must be added to that of the original fixture in order to arrive at the new unit cost. As the number of units required increases, however, special tooling, set-up and component charges are minimized. The manufacturer must review each modification together with the expected quantity, to determine the resulting unit price.

If a lighting fixture is a totally custom design, including elements such as the housing, optical system and lensing, the direct cost of all these items, together with the required design and tooling costs, must be borne by a single project—and figured completely into the selling price. Unless the order is large enough in terms of units, or the potential for reorder in future years clearly exists, the manufacturer cannot spread his cost of design and tooling over a larger quantity or time span.

In many instances, the required quantity of custom products is small. As all unique costs related to the fixture must be absorbed among this limited quantity, the resulting price is often substantially above that of standard products. As quantities increase—or the potential for a design to have future demand above the quantity required for the original product—the price associated with a custom fixture can approach that of standard alternatives.

Another reason for avoiding custom fixture design, as expressed during discussions with a prominent international landscape design firm, is the arduous and protracted time requirements of the firm to research the desired luminaire appearance and, more importantly, to prepare and detail the fixture's mechanical design characteristics (a process that can take one designer as long as three weeks and, consequently, is seldom considered due to budgetary considerations). This need not be the case. After exhausting standard product options, the design team will commonly research previously used external architectural elements as a foundation for creating their custom lighting product.

WORLD CLASS APPROACH

One principal of "world class" manufacturing is to include vendors in the initial design meetings, drawing from their knowledge and experience to expedite a product's time to market and reduce its overall cost. Vendors are selected not solely for their low cost at bid time, but more importantly, for their ability to add value to product development and to consistently produce high-quality products within budget and on schedule. Only through eliciting these vendors' expertise up front can manufacturers ensure their completed product has the lowest total cost.

Applying this world class approach to project design, architectural design teams should develop a relationship with a full-line outdoor lighting manufacturer that offers complete custom design and manufacturing capabilities as an integral part of their service. The manufacturers and representatives can assist in researching standard product solutions, including possible modifications, to satisfy the design intent. Through this "partnering," design teams can rather easily and quickly achieve the desired aesthetic appearance while minimizing costs for the given required quantity.

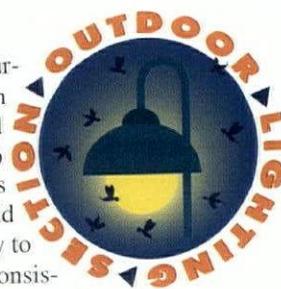
As a participant in the initial design meetings, the selected manufacturer can, through their local representative, suggest a number of possible material and manufacturing alternatives based upon initial rough sketches. While aesthetic considerations are of prime importance, specific application requirements and physical environmental factors, such as vandalism, are of equal importance in determining the material used and their manufacturing methods deployed.

As in any vendor selection, available manufacturers and their representatives should be reviewed to determine if they possess and offer the desired qualifications and services. To add value in the development of custom outdoor lighting products, a manufacturer must offer: a broad selection of standard outdoor lighting instruments, utilizing technically sophisticated optical systems; an engineering department capable of assisting in mechanical design of unique lighting products; and a model shop for the creation of short-run modifications and prototypes.

Equally important is the selected manufacturers' broad in-house production skills, as well as a comprehensive mastery of external production resources. These are critical if the manufacturer is to offer an expansive range of manufacturing options to accommodate every architectural and engineering requirement for any desired quantity of custom outdoor lighting.

THE BIG PICTURE

To keep pace with sophisticated architectural design, it is essential that exterior lighting products complement the overall project design. In many cases, there exists standard lighting fixtures that reflect the designer's intended aesthetic and perfor-



OLD IS NEW AGAIN:
(Left) An early 20th century fixture has been custom designed for a national theme park based on photos of fixtures from that era.



RECREATING THE PAST

When does a custom fixture become part of a standard line? A custom fixture may be added to the company's standard product line, with the permission of the designer, if the fixture represents an innovative solution to a current widespread or recurring problem, or if it is a successful response to new developments in technology or architectural styling. Additionally, unique fixtures designed for a project's on-going renovations and additions, such as campus lighting for a university, would necessitate on-going availability.

Take, for example, the fixture shown at the left, designed for a nationally known theme park

SIDE LIGHTS located in Orlando, FL. No commercially available early 20th-century styled pole-mounted arms would adequately complement the meticulously designed and detailed theme environment. So the design team cruised the streets of Los Angeles in search of a remaining historic fixture fabricated during that era that might be used as a model.

They were unable to find a fixture arm which could be used directly as the basis for a mold, an option which would have been one of the least expensive ways to create the product. However, they did discover a cast iron arm, currently in use, which could be used as a benchmark. Utilizing this existing arm, the design team incorporated a number of details reminiscent of the era researched in old photographs, and called for the units to be manufactured from cast aluminum, which is lighter in weight and less expensive than cast iron. This approach to custom product design proved to be an excellent option, saving the client time and expense over the remaining option, which would have been starting from scratch.

Custom fixtures were designed and produced to complement the design intent. A standard available acorn diffuser was used to complete the design. Fixtures were finished with a special custom paint, and further "antiqued" on site to give the completed units an aged appearance.

It should be noted that these custom fixtures were designed for a high-quality theme park; a relatively safe and controlled environment with little chance of damage from vandalism or traffic accidents. It might have been designed differently if the fixtures were intended for use on a public city street.

mance criteria. In areas where project requirements cannot be met by commercially available standard products, custom alternatives that embody both modifications of existing cataloged fixtures as well as unique designs are available.

Highly qualified manufacturers' agents, representing quality outdoor product lines with custom capabilities are an essential element. Through them, assistance is available to research standard products, investigate modifications of commercially available products, and, if needed, the creation of unique design solutions.

No longer must deviations from published standards be relegated to high-profile projects or construction with an unlimited budget. Through the application of a world class approach to lighting fixture selection and design, architectural and engineering design teams can specify outdoor lighting products that fully meet the project's specific design and performance requirements while controlling prices, design time, quality, and manufacturing schedule.

James L. Haas is currently vice president of marketing and sales for Architectural Landscape Lighting, Inc., which is based in Santa Ana, CA, a member of the JJI Lighting Group, and offers a broad range of standard outdoor lighting products, including extensive custom design and manufacturing capabilities. His experiences with lighting manufacturers have involved him in the design, specification, manufacture and marketing of commercial fixtures for more than 15 years.

Viva Las Vegas!

**BRILLIANT LIGHTING SOLUTION BRINGS LAS VEGAS'
MEDIÉVAL-STYLE EXCALIBUR HOTEL/CASINO OUT OF THE
DARK AGES**

BY CHRISTINA TRAUTHWEIN, MANAGING EDITOR



With all of the vibrant and colorful signs and lights that illuminate the sky over the nation's gaming capital, it's hard to imagine that one hotel or casino could possibly stand apart from the rest. But through the creative genius and design excellence of lighting designer John Renton Young, president and chief executive officer of JRY Lighting & Sign, many of the city's lighting projects are individual works of artistry.

This is particularly true of the Excalibur Hotel/Casino, a fantastical-looking castle reminiscent of a magical time of armored knights and wizardry. Las Vegas' "white castle" enchants the city's horizon with its dramatic lights, crown of brightly colored turrets and outstanding towers, all creating a fairy-tale-like mood in this place of medieval horsemen, storytellers, jugglers and jousting tournaments.

The spectacular relighting of the Excalibur not only makes the immense tourist facility more luminous than ever before, it also makes it seem dynamically intense and three-dimensional. In fact, the result is so magnificent, it recently captured the prestigious Paul Waterbury Award given by the Illuminating Engineering Society of North America (IESNA). This marks the second time Young has won this award for the lighting of a hotel/casino.

Before the Excalibur's remarkable transformation, the castle's architectural features seemed indistinct and flat. The structure, while very striking, appeared one-dimensional, almost like painted scenery against a night sky. The building had been illuminated by floodlights mounted high on the towers, which produced baths of light, but no shadows or dramatic dimension.

Relighting the structure had been a challenge due to the many pitches and geometric variations of the castle's architecture. By selecting a combination of floodlights for the towers and colored accent lighting, Young has been able to create contrasts between light and dark, which enhance the perception of depth and brilliance. By illuminating the inner facias of the towers, an exciting backdrop for the castle's turrets and spires is created. To camouflage light sources, color-matched fixtures have been placed at the base of the spires and turrets. From ground level the lighting system produces no glare, but definitely creates a strong visual impact.

Various high intensity discharge (HID) sources have been strategically placed to produce the effect, including 1000-watt, 2500-degree Kelvin high-pressure sodium (HPS) lamps and blue, custom-colored 400- and 1000-watt, 4100-degree Kelvin metal halide lamps.

Color-matched, metallic reflective tabs, designed and manufactured by Young, heighten both light and color by creating the appearance of internal illumination. The tabs project from the conical spires at a perpendicular angle, and when the light hits them, they actually appear to be individual light fixtures.

A primary concern in this project had been ease of maintenance. Since the 210-foot castle walls are enclosed, exterior maintenance procedures had to be limited. Therefore, special measures had to be taken to ensure fixtures could be cared for via the interior. The sheet metal spires could not bear the weight of fixtures, and provided limited space at many levels. Stairways within the turrets and concealed entries allow for access to the fixtures, which are installed at various levels of the roof and turrets. Fixtures mounted on extensions have been retracted into cones through hidden doors for easy maintenance.

Many of JRY Lighting & Sign's innovative designs are displayed in Las Vegas and Atlantic City, including Las Vegas Hilton, Caesar's Palace, Circus Circus, Stardust and Trump Plaza.

CREDITS

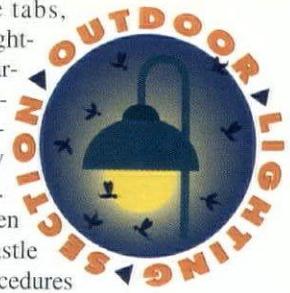
PROJECT: EXCALIBUR HOTEL/CASINO

LOCATION: LAS VEGAS, NV

LIGHTING DESIGNER: JOHN RENTON YOUNG, JRY LIGHTING & SIGN

LIGHTING MANUFACTURERS: FLOODLIGHTS: BETA, NORTHSTAR, QUALITY LIGHTING, LIGHTING SYSTEMS; LAMPS: VENTURE

PHOTOGRAPHER: DAVE CHAWLA, CHAWLA ASSOCIATES



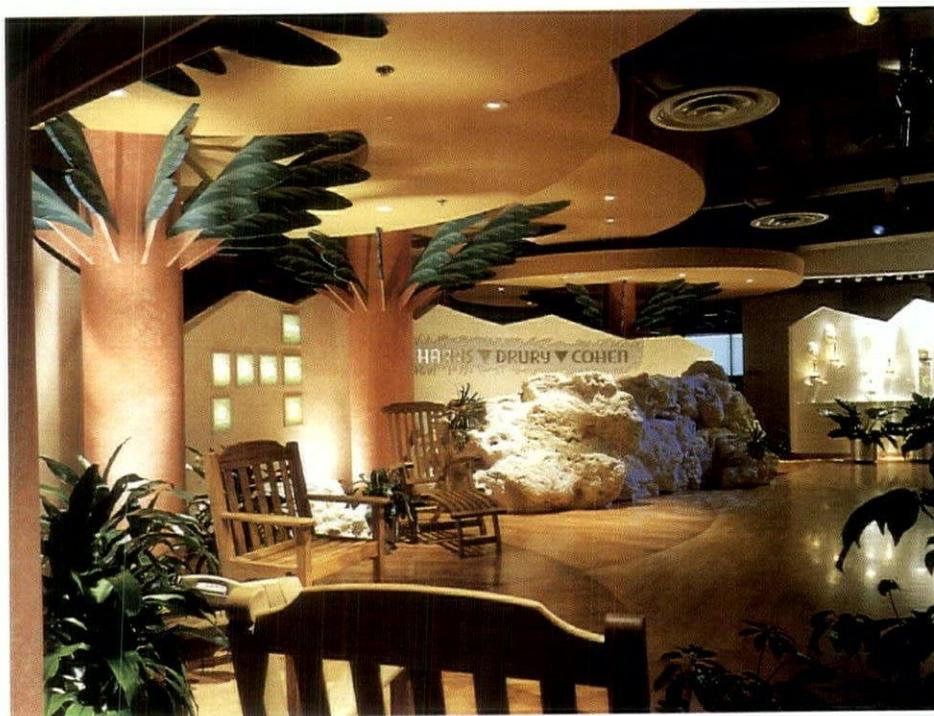
WHITE CASTLE: Las Vegas' "Camelot," the Excalibur Hotel/Casino, now crowns the gaming city's night sky with brightly colored and dramatically illuminated towers and spires. Floodlighting fixtures are carefully placed so as to create shadows and dimension, and color-matching is used to enhance visual appeal.



Palm Trees On The Patio

PAUL MORGAN'S LIGHTING DESIGN FOR A FLORIDA AD AGENCY ENHANCES AN ATMOSPHERE THAT BRINGS THE OUTDOORS INSIDE AND PROVIDES CRITICAL TASK ILLUMINATION

BY WANDA JANKOWSKI, EDITOR-IN-CHIEF



The creation of an informal "I can't believe this is a work place" type of environment is what the client at the Harris, Drury, Cohen Advertising Agency had in mind, according to Paul Morgan, Paul Morgan Lighting Design, Miami, FL. "If you can imagine a college dorm and its occupants functioning as a corporation, you will begin to get a feel for this firm's atypical corporate culture," says Morgan.

This well-known advertising agency's existing offices had been located about two miles away from the new space and projected a much more formal image. But at the same time, "My impression was that the office was like a dormitory, where everybody's room is different. They each had one fluorescent troffer in each office, hated them and so never

switched them on. Everybody brought in their own lighting," says Morgan. "For the new office, the clients knew what they wanted—a loose, informal atmosphere, but what they didn't know was how to achieve it."

The challenge of fulfilling the client's vision fell to the collaborative design team which, in addition to Morgan, included interior designers Marc J. Leotta and Ralph Schoennagel, Leotta Designers Inc., and architects Peter Thomas and Arthur A. Marcus. The new 23,000 square foot offices had to project the innovative nature of this aggressive agency to visiting clients, and at the same time provide a relaxed, open setting for the staff in which the fast-paced, and sometimes stressful development of ad campaigns could be accomplished as easily and

comfortably as possible. The new offices incorporate elements drawn from what makes Miami most famous—its palm-tree studded, beachy, sunlit outdoors.

As visitors or staff step off the elevator, they enter a reception area designed to represent a stylized patio deck. The waiting area is punctuated by deck chair seating, and poking up among the real-life plants scattered about are sponge-painted structural columns fitted with boldly colored faux palm tree fronds. Uplight cans positioned in a floor-mounted base highlight the tall faux trees.

The ceiling is relatively low, with only about 18 inches between the circular air-conditioning ducts and the exposed concrete. A significant portion of the ceiling has been painted black throughout the offices to allow it to visually disappear. In the reception area, however, a lower ceiling has been installed—a series of circular “canopies” above the palm trees—that house MR 16 adjustable fixtures for general illumination.

ROCKY RECEPTION

What at first glance looks like the craggy rock formations on a Florida beach is actually the receptionist's desk. Behind the faux rock is a work counter, shelf and telephone answering equipment. The textured configuration of faux stone weighs about 300 pounds and stands about 44 inches high.

Lighting is used here as well to promote the illusion of an outdoor setting. “Way up near the exposed ceiling half a dozen 6 inch by 9 inch framing projectors are mounted on a theatrical pipe. These fixtures cast a leaf and branch pattern onto the floor and graze the front of the receptionist's desk to create the illusion of filtered sunlight,” says Morgan. And a bit of color helps—though it appears lavender in the photographs, patches of blue from filters added to some of the fixtures bring to mind the carefree, cloudless skies of Miami.

In the midst of this playfulness is a strong business intent. Morgan devised a series of wall-recessed, square vertical light boxes, each concealing two PL 9-watt lamps, to backlight 22 logos of the agency's larger corporate clients. In addition to this display, an awards wall is adorned with small shelves to support and showcase the firm's numerous Clio and Addie statuettes. A personal and unique touch is given to the display by the incorporation of three-dimensional white plaster “faces” that seem to be emerging from the flat wall. The need for highlighting of each individual element on the wall led to the creation of a

multi-fixture custom track unit.

“The fixtures that illuminate the wall are mounted on a curved surface—a dropped soffit with a descending radius. Curving the track and mounting the heads correctly to illuminate the individual awards required critical attention to custom detail,” says Morgan. The custom element, fabricated by Litelab, includes 32 20-watt MR 16 small, enclosed track heads mounted every 6 inches. “It was tough to cram that many lights into that little space,” Morgan notes. “Each lamp illuminates a different award on the wall or a three-dimensional face.”

Visible from the reception area is the presentation/conference room, which is dominated by a complex array of presentation screens and audiovisual equipment. Morgan worked closely with the audiovisual professionals to integrate the

OUTDOORS

INSIDE: (Opposite page) Color on the rocks from filtered theatrical fixtures and uplighted palm trees create a patio environment in the reception area. (Below) Awards are individually showcased with light via a custom fixture that contains 32 fixture heads mounted on a curved track.



CRITICAL COLOR: (Left) Production areas are lit with 5,000 degree Kelvin sources for accurate color rendition. (Below) Reception area canopies contain recessed MR16s for general lighting.



audiovisual and lighting systems seamlessly, including the incorporation of the lighting controls into the master audiovisual control panel, which is a touch screen on the conference table itself. Since the room requirements are varied—from in-house planning meetings, to elaborate client presentations, high-tech styled black trusses have been fitted with two different zones of two-circuit track, yielding a total of four circuits, and four different preprogrammed scenes. The flexible coil chord and C-clamp track fixtures can be repositioned at will. In addition to the elaborate audiovisual wall, there are two walls containing pin-up and erasable white boards both illuminated by wall-washers.

The remainder of the office includes ad production and circulation areas, and the executive offices. Approximately one-third of the total office square footage is devoted to the production areas. Accurate color rendering was high on the list of priorities. Advertisements are created in this space from start to finish. A large work counter with a built-in slide table for viewing transparencies has been included as well as extensive computer graphics equipment. "There were very definite requirements for the lighting here," Morgan explains. "Light sources had to be 5,000 degrees Kelvin in the production and art areas for consistent and appropriate color rendering, so the staff could view images as they would later appear in print," says Morgan.

In addition, each individual window office situated around the building perimeter includes a fabric and poster-board pin-up wall on which artists' and copywriters' ideas could be posted in sketch and draft form for review and rumination. A track system has been installed to provide sufficient task lighting.

The 2-foot by 2-foot ceiling grid had been suspended, sans the acoustical tiles, to create a false plane that makes the space seem somewhat finished off and human scale, according to Morgan, without boxing it in too much. The 18-inch long louvered track heads are attached to the grid. Each track unit houses two 39-watt Biax lamps and is focused to illuminate the pin-up wall in each office.

Task lighting in the interior office



cubicles is provided by fluorescent indirect/direct pendants suspended by aircraft cable fed directly up to the concrete ceiling. "Since everyone has a computer, we had to position the fixtures not only to look good suspended from the ceiling, but so they wouldn't produce glare or hotspot imaging on the computer screens," Morgan says. The fixtures selected are deep and allow the fluorescent lamps to be regressed far enough inside the fixtures and behind the vertical parallel blade louvers to prevent glare.

The entrance to the executive offices is marked by the "gear wall"—a whimsical assemblage of serrated big wheels and a white-painted rubber fanbelt fabricated by a local theatrical scenery shop, and highlighted with recessed low-voltage linear striplights. "It doesn't move, but I wish it did!" says Morgan. Currently, the wall is lit additionally by three black, cylindrical downlights. These will be replaced in future by a parallel wire system that will graze the intermeshing gears to add more visual texture and a touch of color.

The project is rated at about 1.1 watts per square foot. "Energy efficiency had been one of our goals," says Morgan. "I knew from the beginning that the client was interested in the 'putting light where it's needed' concept, rather than supplying general illumination throughout all the spaces. With that criterion, it's easy to meet energy requirements," says Morgan.

The project was begun in May 1993 and the bulk of it was completed by April 1994.

DETAILS

PROJECT: HARRIS, DRURY, COHEN CORPORATE OFFICE

LOCATION: FORT LAUDERDALE, FL

INTERIOR DESIGNER: MARC J. LEOTTA, principal; and RALPH SCHOENNAGEL, project manager, LEOTTA DESIGNERS INC.

PROJECT ARCHITECTS: PETER THOMAS and ARTHUR A. MARCUS

LIGHTING DESIGNER: PAUL MORGAN, PAUL MORGAN LIGHTING DESIGN

FURNITURE & FINISHES: AILEEN NAPIERKOWSKI

ELECTRICAL/MECHANICAL ENGINEER: STEVEN FELLER, PE, INC.

GENERAL CONTRACTOR: J. PERILLO, MARK MILLER, and RANDY HIGHT, FICO CONSTRUCTION CO., INC.

AUDIOVISUAL CONSULTANT: CAV

FURNITURE DEALERS: OFFICE PAVILION

COMMUNICATIONS CONSULTANT: PCCI

FAUX WALL: WILLIAM WAGENAAR STUDIO

TREES: PROP MASTERS

PHOTOGRAPHER: NANCY ROBINSON WATSON

LIGHTING MANUFACTURERS: HALO, ALTMAN and LITELAB



COMPUTER COMPATIBLE:(Top)
Direct/indirect fluorescent pendants provide glare-free illumination in computer equipped cubicles.

CONFERENCE ROOM:
(Middle)
Adjustable truss-mounted track fixtures are pre-programmed to offer four scene choices.

BIG WHEELS:
(Bottom) The executive offices are fronted by fanbelted, enmeshed gears accented with low-voltage linear striplights.

Today's New Look

NBC'S TODAY SHOW NOW STARTS EACH MORNING WITH SUNRISE IN FULL VIEW

BY NICOLE BURNS, ASSISTANT EDITOR

It's a beautiful day in the Rockefeller Center neighborhood. The bright lights, cameras and action of NBC's Today show have found a new home right in the middle of town, and everyone's jumping on the welcome wagon to meet the new tenants.

In an attempt to improve ratings and for a little change of pace, the \$15-million studio, designed by The Phillips Janson Group, brings the show closer to people. Leaving its original location—the RCA Exhibition Hall on West 49th Street—the

Today show now occupies 15,000 square feet on three levels of what previously had been an airline ticket office. Hosts Katie Couric, Bryant Gumbel and weatherman Willard Scott can overlook the Rockefeller Center skating rink while dishing out the daily news. And the public at large who makes up their broadcast audience is able to gain a first-hand look at the Today studio through the extensive windows.

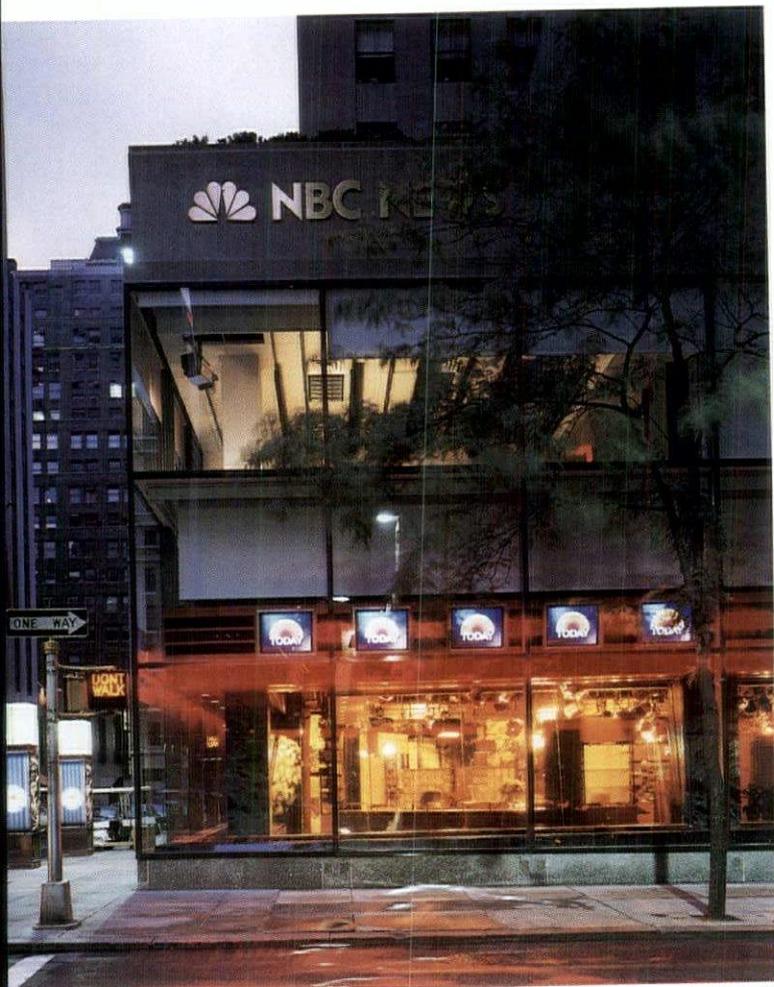
The corner walls of the ground-level studio are clear glass, providing complete visibility from the street, yet are sound-proof in order to silence car alarms, sirens and other acoustical distractions. The outer windows have been replaced with stronger safety glass, and a second bullet-resistant window barrier, added several feet inside the space, is angled to avoid reflections. Motorized blackout shades are installed to mask the set or monitor light control.

Facing a certain amount of vulnerability had been the project's most exciting factor, according to Dennis Janson, principal of Phillips Janson. "Creating an environment suitable for broadcast that has windows on two sides, being able to air condition and sound proof it and also make it safe for the occupants was a real challenge," says Janson. The challenge had been underscored by the fact that NBC shortened the construction schedule by six months in order to move in before the 1994 Spring sweeps.

With all the access to the great outdoors, lighting balance became one of a few major concerns for Janson and the NBC lighting technicians. After running tests on daylight versus studio lighting, they decided to place an orange gel on the exterior of the inside window to balance the two light sources. The gel gives a tinted appearance from the sidewalk, but when the cameras are running, the gel color corrects to normal daylight for the television viewers.

Another problem had been the extreme heat generated by approximately 400 overhead studio lights—which range from 500 to 2,000 watts each—all connected to a system of dimmers hanging from the lighting grid. After comparing the heat generated with the standard 40 tons of air-conditioning already installed in the building, 90 tons of extra air-conditioning has been added. Also, 3,000 amps have been added to the existing power supply on the premises to fuel all three floors including the studio and the audio and video rooms.

And keep in mind the wiring hook-up for this additional





power was not as easy as calling Con Edison. A typical television studio has thousands of connections into its main station, which in this case is the GE Building across the street, where the signals are transmitted. A 750-foot-long raceway had to be built under the street to accommodate the hundreds of miles of cables connecting the two buildings.

Since the building is a landmark, renovations and adjustments to both the interior and exterior of the structure met with many restrictions and stipulations. Major changes could not be made, and a community-wide, uniform look had to be maintained.

With each problem, though, creative solutions were found. According to Larry Thaler, director of the news studio, "We were restoring the building to a close version of its original appearance. And we ended up doing a pretty good job of preserving the architectural look of the building...in fact, improving it."

Judging from the crowds that gather around for the morning broadcast, the neighbors don't seem to mind the fuss. In fact, everyone wants to get in on the action. With remote TV camera locations hard-wired to outlets in other parts of Rockefeller Center for on-the-spot interviews and a remote camera on the International Building, at the other side of the rink, trained on the studio with the ability to zoom in for close-ups, the new stars in the neighborhood are making everybody into one.

DETAILS

PROJECT: TODAY SHOW STUDIO

LOCATION: NEW YORK CITY

OWNER: NATIONAL BROADCASTING COMPANY, INC.

ARCHITECT: THE PHILLIPS JANSON GROUP, INC.

STRUCTURAL ENGINEER: THORNTON TOMASETTI ENGINEERS

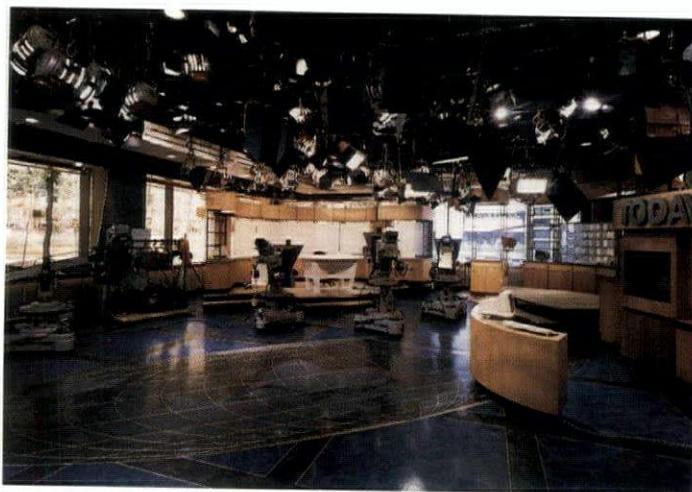
MECHANICAL AND ELECTRICAL ENGINEER: EDWARDS AND ZUCK

CONSTRUCTION MANAGER: HRH CONSTRUCTION CORPS

LANDMARKS CONSULTANT: BUILDING CONSTRUCTION ASSOCIATION

PHOTOGRAPHER: ADDISON THOMPSON

TODAY BY DAY: Passersby can view Today's studio through glass (opposite). The anchors, who sit in front of a fake landscape (above), can see outside (below).



LOBBIES WITH LASTING IMPRESSIONS

BY NICOLE BURNS, ASSISTANT EDITOR

A first impression is a lasting one. This is true of most any introduction, even the one into a building. That's why it's so important to light a lobby so as to create a positive and friendly atmosphere. An inviting entry immediately welcomes people and suggests an entirely desirable environment.

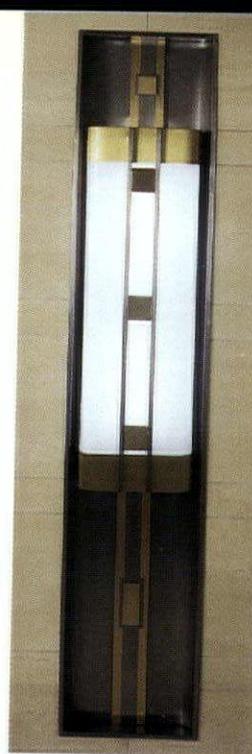
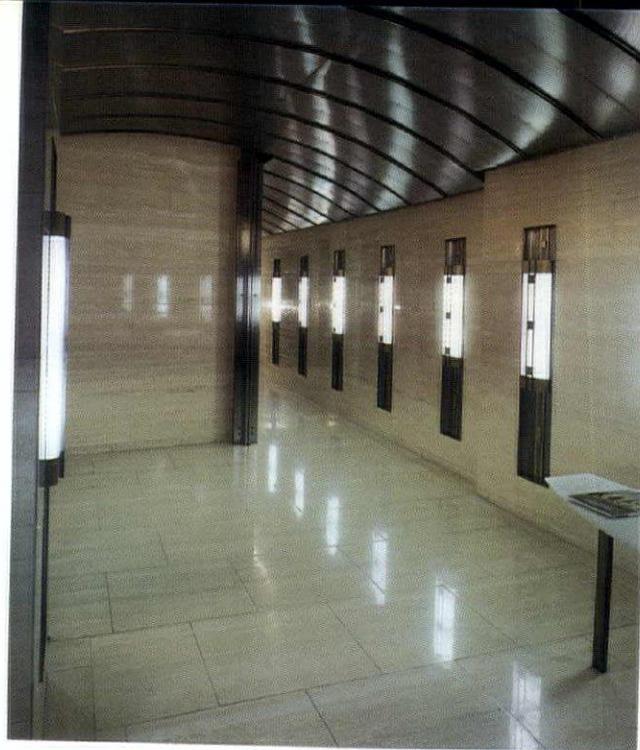
The design teams for two New York residential lobbies faced the challenge of creating fixtures that would complement the buildings' intricate design schemes, and produce enough light to accent the decorative elements. While each lobby renovation strived to enhance the interior's architectural character—and increase the ability to see specific areas (directory, elevator bank)—each was examined and solved from different angles. It was important, however, for both teams to consider the visual task of identifying the aesthetic and functional characteristics of the space, especially during the day when one's eyes experience a significant adjustment from sunlight (which can register at 10,000 footcandles) to a seemingly dark lobby.

COOPERATIVE APPROACH

The elegant lobby of a large cooperative building on the Upper West Side of Manhattan, lined with polished marble walls and floor, finished with bronze, plaster, wood fittings

COMPLEMENTARY STYLE: The detailed, tasteful lobby of this cooperative building (below, left) demands lighting fixtures equally as elegant. Luminous custom-made chandeliers (below) not only enhance the lobby's rich architectural detail, they also softly—yet sufficiently—illuminate the space, creating an easy adjustment from bright sunlight to subdued artificial light.





FILLING THE NICHE:
The lighting fixtures in a lobby on Manhattan's upscale 57th street (far left) utilize vertical niches in the walls. Energy-efficient compact fluorescent lamps illuminate the recessed metal panels (left), creating both direct and indirect lighting.

and trim, and highlighted with architectural detail, produces a deep, rich ambiance. Therefore, it had been imperative to conceal the lamps and use glare-resistant fixtures that would gently and sufficiently light the space, while not detracting from the general atmosphere.

Working with this constraint in mind, designer Fred Kass, ASID, developed 4-foot-wide, and 2 1/2-foot-high pendants to provide the illumination. He called upon fixture designer and craftsman, Edwin Rambusch, Rambusch Co., New York, to develop special custom paneled chandeliers that would accentuate the architectural style and details in the fixtures' metal work. The new chandeliers, which house eight 27-watt, 3500-degree Kelvin Biac compact fluorescent lamps, are made of steel with a faux finish of verdi green and acrylic panels.

The interior now glows with a well-distributed luminescence—no glare and good overall visibility to welcome new arrivals.

HIGH-CLASS LIGHTING

The deep and narrow second lobby is located in a smaller, yet very chic building on Manhattan's 57th Street—between the even more tony Fifth and Madison Avenues. Edwin Rambusch, introduced to the building owner by lighting consultant Claude Engel, developed fixtures utilizing vertical niches in the walls. Finely crafted metal panels were placed in the recesses and energy-efficient, 27-watt, 3500-degree Kelvin Biac compact fluorescent lamps are used to illuminate the panels. The light emitted from the niches is both direct (through the translucent elements) and indirect (from the metal sheathed niches).

The fixtures not only provide architectural rhythm, but also a good level of light in the daytime, and an intriguing view from the outside at night.

DETAILS

PROJECTS: TWO RESIDENTIAL LOBBIES

LOCATION: NEW YORK, NY

OWNERS: UPPER WEST SIDE LOBBY—ANONYMOUS;
57TH STREET LOBBY—IRENE DUELL, MORGAN HOLDING

INTERIOR DESIGNER: UPPER WEST SIDE LOBBY—FRED KASS, ASID

FIXTURE DESIGNER/FABRICATOR: EDWIN RAMBUSCH, RAMBUSCH CO.

PHOTOGRAPHER: BILL ROTHSCHILD

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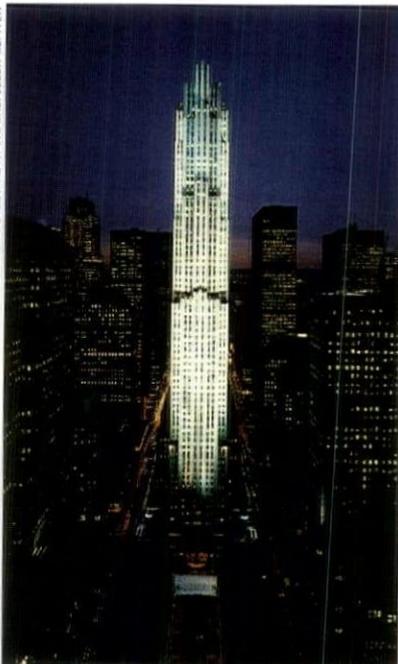
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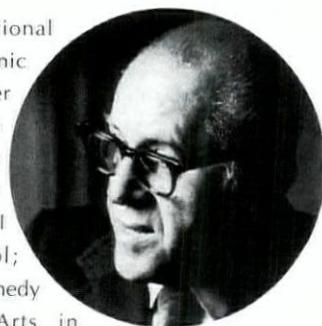
GE BUILDING AT ROCKEFELLER CENTER



The genius of Abe Feder, pioneer of lighting design both in its theatrical and architectural realms, is captured for the first time on videotape. This retrospective of his projects and accomplishments is narrated by associate LaVerne Roston and virtually documents the history of lighting design itself. Mr. Feder speaking himself—tough-talking and brilliant—then offers timeless and revealing reminiscences and insights on the past, present and future of lighting design.

Abe Feder's Broadway credits are legion (ex. "My Fair Lady," "Camelot"), and his architectural credits range from airports and streetlighting to miniature fountains, from geodesic domes to pocket-size apartments. Highlights: United

Nations in New York; Israel National Museum in Jerusalem; Philharmonic Hall, Lincoln Center; Buckminster Fuller's first geodesic dome; San Francisco Civic Auditorium; Tulsa Civic Center; terminal plaza of New York's Kennedy International Airport; Harvard Law School; Broadway's Minskoff Theatre; Kennedy Center for the Performing Arts in Washington, D.C.; Rockefeller Center Plaza and Facade, the GE Building and the Prometheus Fountain light show in New York. Mr. Feder is also the first President and a Fellow of the International Association of Lighting Designers (IALD), as well as Fellow of the Illuminating Engineering Society of North America (IESNA).



The "Feder: Master Lighting Designer" videotape is a "must" addition to the library of every designer and dreamer in the World of Light. This 66-minute videotape records Abe Feder's presentation at the United States Institute of Theater Technology (USITT) Conference held in March 1993 in Wichita, KS.

The "Feder: Master Lighting Designer" videotape lists for **\$59.95 plus \$4.00 shipping and handling**. A coupon for ordering is provided at left.

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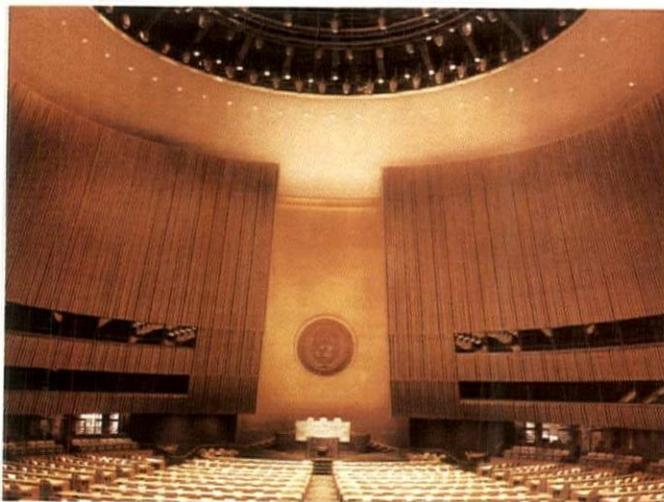
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Please include this form with your entry.
You may copy this form for additional entries.

Entry fee: \$25.00 per entry

Project name			
Location			
Type of project			
Date of completion		<input type="checkbox"/> This project designed under special energy constraints	
Contact at project			
Lighting designer			
Firm			
Address			
City	State	Zip code	Phone
Architect (if applicable)			
Firm			
Address			
City	State	Zip code	Phone
Interior designer			
Firm			
Address			
City	State	Zip code	Phone
Engineer			
Firm			
Address			
City	State	Zip code	Phone
Owner			
Address			
City	State	Zip code	Phone
Your name and affiliation with project			
Phone	Fax		

Program Description

The Lighting Awards program was established in 1983 to increase awareness of quality lighting design by recognizing lighting installations which display high aesthetic achievement backed by technical expertise, and exemplify a synthesis of the architectural and lighting design process. As a collection of work, the awarded projects illustrate the diversity of techniques used to create outstanding lighting design.

Eligibility

Anyone may submit a project. The project must be a permanent architectural lighting design solution, interior or exterior, for which construction was completed since 1 June 1992. Lighting products, lighting equipment and lighting design for theatrical performances are not eligible.

Judging

Projects will be judged individually based on aesthetic achievement and technical merit in accordance with the designer's concepts and goals. This is not a competition; there is no minimum or maximum number of awards granted.

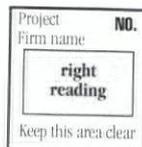
Awards

There are two types of awards, Awards of Excellence and Citations. Award winning projects will be recognized at the IALD Awards Dinner and Presentation on May 24, 1995 in conjunction with LIGHTFAIR International in Chicago. Winning projects will be published in leading architectural and design publications and included in the IALD slide library.

Submission Requirements

All submissions must be in an 8 1/2" x 11" format.
Please include all of the following:

Slides: A maximum of ten (10) 35mm slides of the project. Originals or high quality duplicates are required. The quality of the photography is important in the judging process. Professional photography is advisable. If plans and drawings are required to describe the lighting solution, we recommend photographing essential information and including them as slides. All slides should be marked with project and firm name. With slides positioned right-reading, number each slide in the upper right corner.



Photographs, drawings and/or magazine articles will not be considered.

Written Statement: A one page summary of 800 words or less written on blank paper, no letterhead. Include a description of the architectural and lighting design concept, design criteria, special energy constraints and the design solution. The summary should incorporate the visual presentation and must be keyed to each slide.

A self-addressed stamped envelope: For the return mailing of your submission. Foreign submissions should include a self-addressed Express Mail form. If you do not wish your submission to be returned, please indicate so in writing and include with submission.

Completed registration form.

Entry Fee: Payment is by check or money order only. Checks must be payable in United States currency and drawn on a U.S. bank. Make payable to, IALD. A single check may be written for multiple entries. Please do not send cash.

Address entries to:

IALD Awards Program
International Association of Lighting Designers

18 East 16 Street, Suite 208
New York, NY 10003-3193 USA
Tel. 212/ 206 1281 Fax. 212/ 206 1327

Deadline

Submission must be received no later than **Wednesday, 1 March 1995.**

The IALD Lighting Awards Program is co-sponsored by Architectural Lighting magazine.

Call For Entries courtesy of Architectural Lighting magazine.

INTERNATIONAL LIGHTING AWARDS

ARCHITECTURAL
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IALD

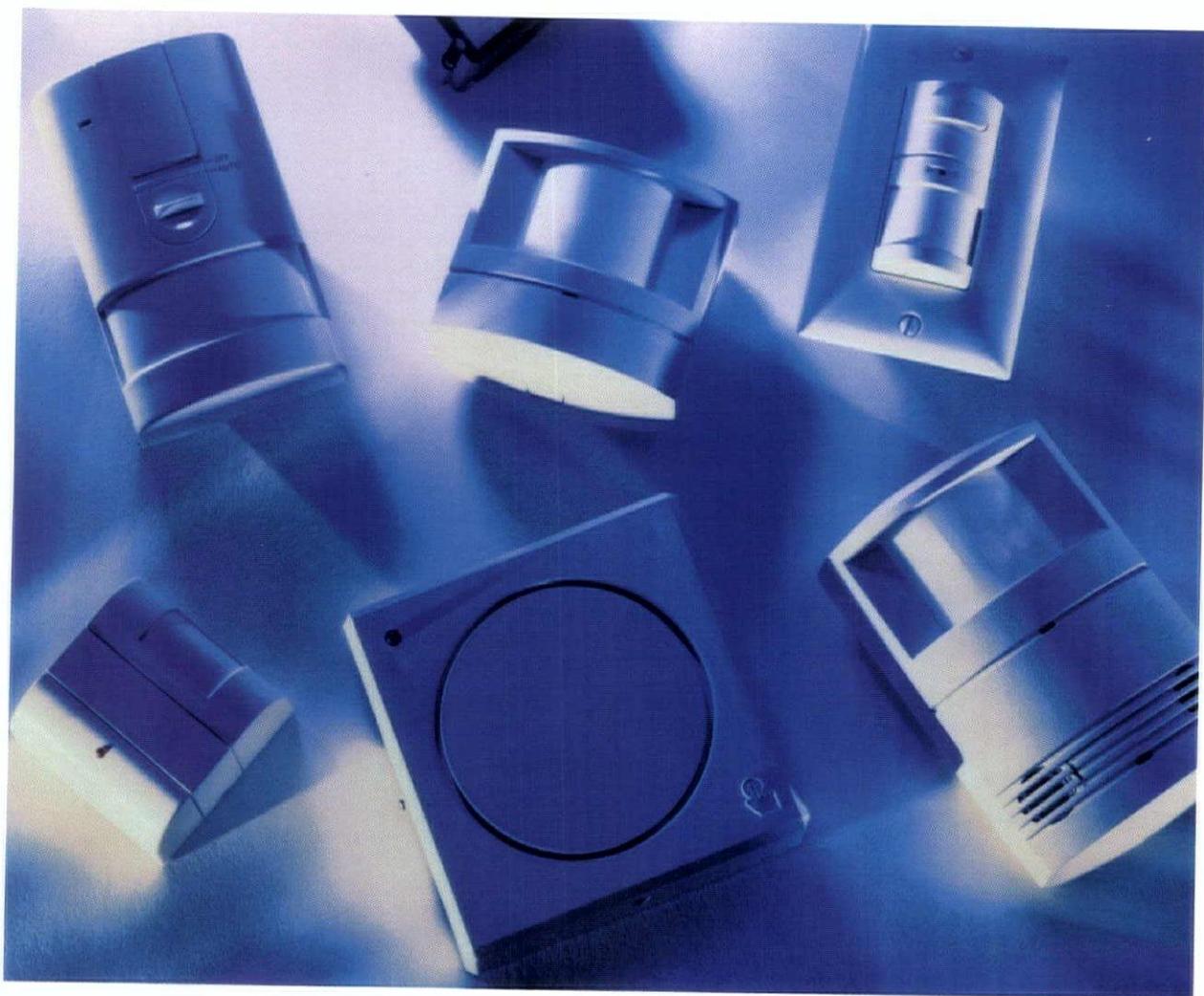
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call for entries

INTERNATIONAL LIGHTING AWARDS

INTERNATIONAL LIGHTING AWARDS

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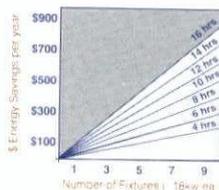
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Circle No. 13 on product service card

RESIDENTIAL REVOLUTIONS:
Lutron's HomeWorks integrated lighting system (below); Pacific Scientific's Solium ultra-compact fluorescent light system (bottom).

PRODUCT TECHNOLOGY

DEVELOPMENTS IN RESIDENTIAL CONTROLS



Advancements in lighting technology are benefitting residential clients by allowing them flexibility and convenience via user-friendly and sophisticated control devices.

LUTRON'S HOMEWORKS

Lutron Electronics has created HomeWorks, an integrated lighting system that allows high-end customers to use adjustable lighting systems to enhance various occasions and moods, and to integrate lighting with other residential electronics, such as home security and media systems.

HomeWorks includes an integration panel (the brain of the system), master and preset control keypads, smart dimmers and switches and coordinating accessories. These interfacing components empower a homeowner with sophisticated lighting options that are simple to operate.

The control system allows homeowners to recall personalized preset lighting levels for various whole-home and individual room functions at the touch of a button on the master control keypads. Light status indicators show preset modes and which interior or exterior lights are on. The controls can also be designed to integrate with other manufacturers' keypads for audio/video equipment, security, HVAC and home automation. Lutron Electronics Co. Inc. is located in Coopersburg, PA. *Circle 75*

LEVITON'S DECORA

Decora Home Controls (DHC) electronic system is designed for both new construction and retrofit applications, and is adaptable to existing electrical wiring in residences. An electrician can install components without disrupting the home, since there is no necessity for running new wires.

The basic DHC units are a wall-mounted programmer, telephone transponder or wireless remote control transmitter, wall-mounted transmitters, wall switch receivers and receptacle receivers. Devices to complement a home automation installation include dimmers, occupancy sensors, switches, wall jacks, and wallplates. Lights can be turned on and off, increasing security when the house is unoccupied, and energy is saved by programming lights, washers, dryers, air conditioners, heaters, lawn sprinklers, pool pumps and heaters.

To prevent internal or external electrical transient surges that damage electronic equipment, such as a television, VCR or computer, Leviton installs a Transient Voltage Surge Suppression device (TVSS). This unit is designed to defend against voltage surges that can cause malfunction or a complete breakdown of the homeowner's valuable electronic equipment.

DHC devices are available in a choice of white, ivory, brown, almond, gray and ebony. Leviton Manufacturing Co., Inc. is located in Little Neck, NY. *Circle 76*

PACIFIC SCIENTIFIC'S SOLIUM

Pacific Scientific Company is introducing Solium, an electronic screw-in, ultra-compact fluorescent light system with built-in dimming that can directly replace most general-use incandescent light bulbs. Solium has dimming built into its standard screw-in base. Depending on the model Solium users can control dimming by rotating a built-in ring or knob in the base, by hand-turning the illumination globe itself, or by using a conventional remote wallplate dimming control. The dimming range extends from 100 to 20 percent.

Pacific Scientific is in discussions with leading lighting companies interested in forming a strategic alliance for marketing and distribution of the Solium lighting system. In addition to the dimming capability, Solium reduces electromagnetic interference to non-interfering levels, so it will not normally disrupt the operation of cordless telephones, computers and other electronic devices. It also eliminates delayed starts, flickering and audible noise that have been associated with fluorescent lighting.

The first Solium systems are expected to offer light output equivalents up to the range of an incandescent 150-watt bulb dimmable to 30 watts. Solium technology was developed at Pacific Scientific's Weymouth, MA-based Fisher Pierce division, a leading producer of utility-grade, electronic controls for outdoor lighting systems.

The first shipments of Solium are expected during the first half of 1995. *Circle 77*



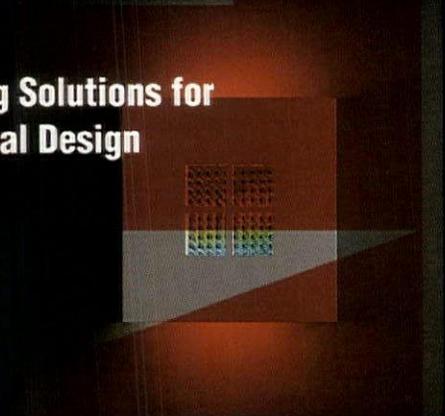
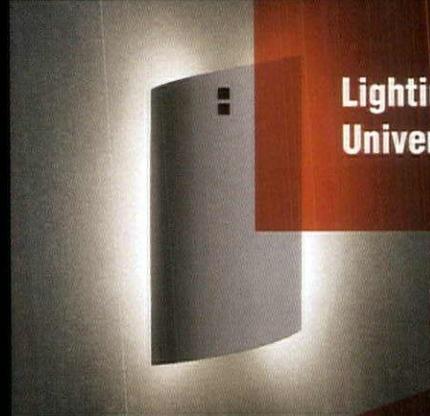
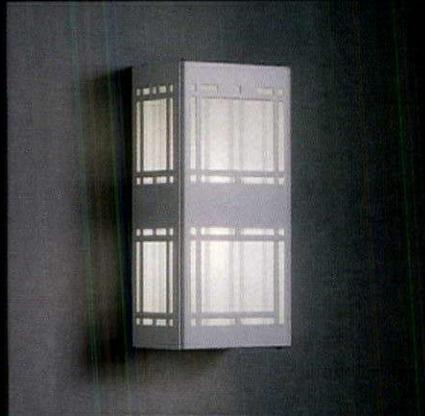
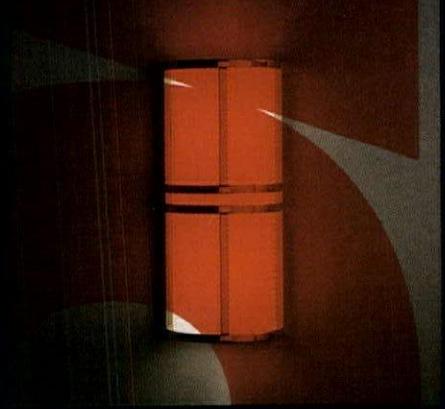
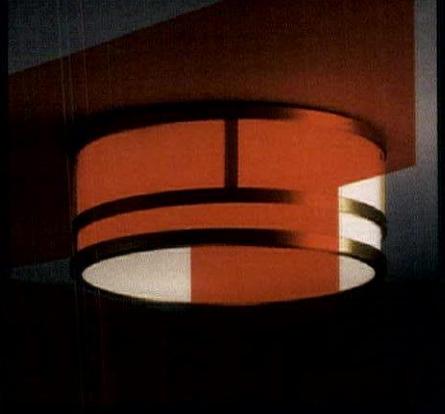
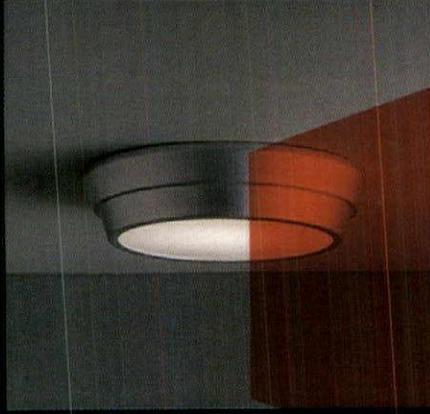


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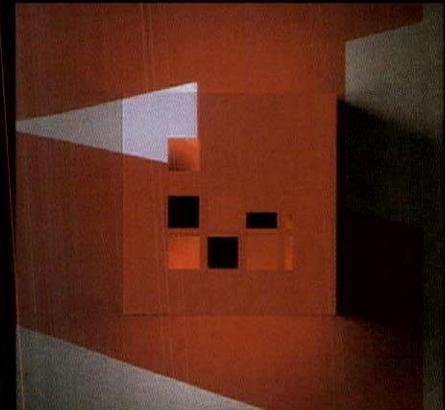
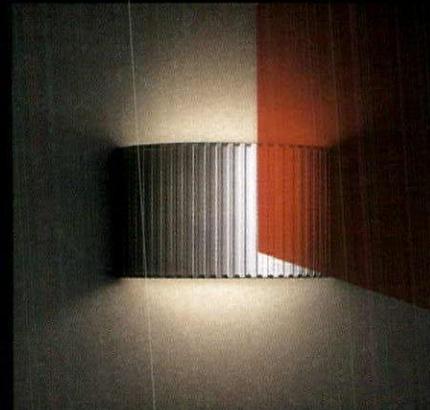
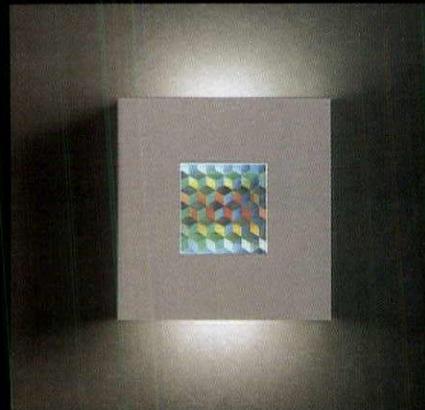
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UPDATE ON THE ENERGY POLICY ACT OF 1992

BY GARY K. MARKOWITZ, MIES

The architectural/lighting community is once again subject to government-sanctioned change. The Energy Policy Act of 1992 (EPACT) specifies hard deadlines for standard efficiency lamps that will no longer be manufactured after a given date. Once the deadlines are reached, it will be illegal to manufacture non-compliant products; however, it will not be unlawful for a manufacturer to sell lamps that were compliant at the time of manufacture. Does this mean that the manufacturers will continue high rates of production for future non-compliant lamps?

Improved labeling requirements of EPACT (Section 324 (a)(2)(C)) may provide some of the answers to the question of production rates. There is an idealistic-but-logical limit to the number of inefficient lamps that manufacturers will stock-pile for their customers. The mindset within the ivory towers of the lamp manufacturing giants will probably move to benefit their overall customer base. The following is a hypothetical example that demonstrates this thought.

Picture this: A small urban business where the only concern is service for a good price. Let's say this establishment is a dry cleaner, for example. "Dan the Cleaner" has been running his business in the same store, under the same lighting system for 30 years.

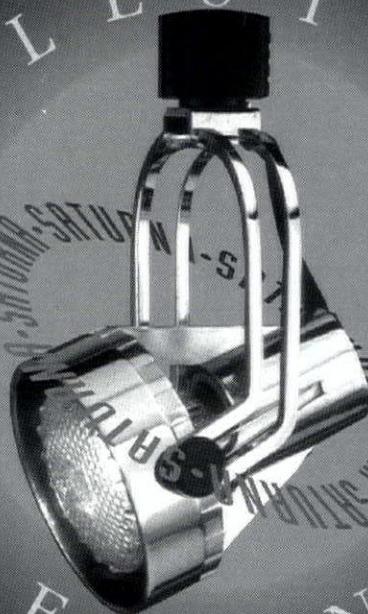
When Dan needs to replace burned-out lamps in his shop, he buys the replacements for the shop lighting system (8-foot bare fluorescent strips using F96T12/CW/HO lamps) from Izzy's Electrical Supply. Dan doesn't keep extra lamps around the shop because they take up valuable storage space. He eventually journeys over to Izzy's for the same replacement lamps he's been using for years. Izzy tells Dan that the lamps he uses (also at a good price) will soon be gone because of a law the federal government has implemented. Dan is frustrated as his costs continue to rise, yet competition forces him to hold his prices steady.

After expressing his anger and aggravation, Dan feels a sense of relief. He finally calms down and asks Izzy if there will be substitution lamps for his shop. The answer is slowly revealed—Izzy knows how Dan will respond to the higher-priced tri-phosphor lamps that will not match any of the other lamps in Dan's dry cleaning establishment. Izzy makes a deal with Dan by offering to stock-pile the older (less expensive, less efficient) lamps. Dan has avoided change (temporarily) and has stayed within the law.

This scenario can be replicated throughout the small business infrastructure wherever there are characters like Dan and Izzy. Fortunately, large commercial and industrial establishments do

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LAMPS AFFECTED BY EPACT

not do business in the way these two characters do. There are benefits to utilizing the improved tri-phosphor lamps in terms of color rendition and perceived quality of illumination.

Low efficacy (lumens per watt)/low CRI (color rendering index) fluorescent lamps will become illegal to manufacture and apply (once stores of lesser efficiency lamps are depleted) in general purpose lighting, in favor of an eventual shift to more efficient sources.

THE ALTERNATIVES

The alternatives are varied depending upon the application and color rendering criteria. In some cases, the alternative lamp may be a dimmable mini-fluorescent source, which is now more available in premium tri-phosphor color temperatures. In other cases, the alternative may be a lamp similar to the original form with the added benefit of halogen cycle technology, or the added infrared retention coating of the newer halogen lamps. The high CRI of the halogen family of lamps makes them an excellent choice over the previously offered incandescent sources. Significant energy savings are easily achievable with the added bonus of an extended lamp life. Fifty watts of halogen-infrared lamp technology readily replaces 75 watts of standard-efficiency incandescent lamp energy.

Despite the lamp industry's best efforts to hold pricing, the cost of these newer technologies is definitely higher, but well worth it! Many utilities throughout the U.S. also supplement the purchase of these new sources through lucrative rebate programs.

If you have been waiting for the right rebate program to come along for your renovation or new construction project, think again. The deregulation of the electrical industry has the electrical utilities within the U.S. running for cover. Soon the competition of lean/mean electrical generators will bully their way into your neighborhood through methods that were feasible before. Watch for retail wheeling, special deals, unbundled rate, real cost rates, etc. There will not be enough room in the rate structure, in the face of competition, to ensure future conservation incentive programs. The crystal ball says that the demise of conservation programs is within the next two to three years. The time to act is definitely now.

For more precise and detailed information on which substitute lamps will suit your particular lighting applications, contact your local manufacturer's representative. All major lamp manufacturers provide an intricate support system for end-users.

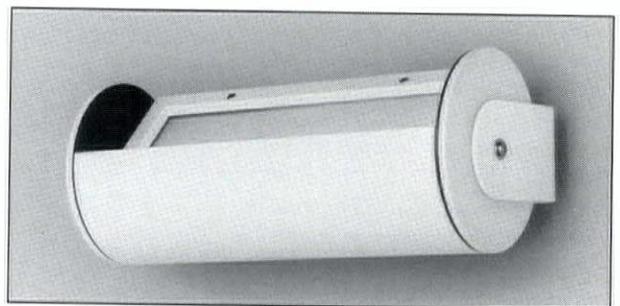
Gary K. Markowitz, MIES, serves on the U.S. Department of Energy's New England Energy Task Force, and is a member of the Editorial Advisory Board of Architectural Lighting.

LAMP TYPE	RATED WATTAGE	ILLEGAL	EFFECTIVE DATE
4-Foot F40T12/Medium Bi-Pin	<35 watts	F40CW, F40/SHO, F40WW, F40D, F40WWX, F40WWX/RS/WM, F40D/RS/WM, F40SW, F40CW/U/3, F40W/U/3, F40WW/U/3, F40DD/U/3, F40CW/U/6, F40WW/U/6, F40W/U/6, F40D/U/6, F40WWX/U/6	10/31/95
8-Foot Slimline	>65 watts	F96T12/CW, F96T12/CW/S, F96T12/WW, F96T12/D, F96T12/WWX, F96T12/D/WM, F96T12/WWX/WM, F40/CW/HO, F96T12/WW/HO, F96T12/LW/HO, F96T12/W/H, F96T12/D/HO	4/30/94
R30 BASE	50-100 watts	50R30/FL, 75R30/FL/65WM, 75R30/SP/65WM, 75R30/FL, 75R30SP, 100R30/CL	10/31/95
R BASE	45-150 watts	45R/FL/MI, 65R/FL/MI, 75R/FL, 100R/FL, 100R/SP, 150R/SP/120WM, 150R/FL/120WM, 150PAR38/2FL, 150R/SP, 150R/FL	10/31/95
PAR BASE	50-100 watts	55PAR/FL, 75PAR/SP/65WM, 75PAR/FL/65WM, 75PAR/FL, 75PAR/SP, 100PAR/FL/85WM, 100PAR/SP/85WM, 150PAR/FL/120WM, 150PAR/SP/120WM, 150PAR38/2FL, 150PAR38/2SP, 150PAR/WFL, 150PAR/SP, 150PAR/FL	10/31/95

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elliptipar® Cylinder luminaires have unique specular asymmetric reflectors which provide illumination without hot spots or scallops. Surface, cantilever or pendant mounting encourages design flexibility. Lamps include tungsten halogen, metal halide, high pressure sodium, quad tube or T8 flu-

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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HOW TO GET WHAT YOU SPECIFY—AND WHY

The lighting fixtures specified on a project are not always the ones installed. This should come as no surprise to anyone reading this publication. It is not the purpose of this article to decry all instances of product substitution, but rather to present strategies for preventing substitutions that serve interests contrary to the owner's.

There is a growing habit of wholesale substitution that clearly fits this description. For some reason, current practice sanctions this to the point of encouraging an automatic redesign by low bidders. These A to Z substitutions are routinely attempted for reasons that pit their proponents' interests squarely against the quality of the job.

To the disinterested observer the rationale for this has to be a mystery. Original specifications represent the judgment of trained, experienced design professionals, often with international reputations. Not only their choices, but their very expertise are being replaced by people very probably less qualified, and most certainly less interested. To add insult, specifiers are asked to join the ranks of their own second-guessers by approving the alternatives! In the absence of their approval, the owner may be solicited to go against the judgment of professionals. Designers were hired for a job that the client felt unqualified to do, but apparently qualified to undo. This routine is carried out despite the truism that nobody ever got anything equal, let alone better, from a substitution. In fact, you don't get any bargains either.

Consider how arduous the path is to being the specified product: the samples, the printouts, the mock-ups, the sales calls, the test reports, the factory visits. The substitute's path is much shorter: a cheaper price and a line drawing. Bear in mind that none of the parties pressured for changes need even consider them. The low bidder is committed under potentially severe penalties to supply exactly what is called for in the first place.

WHAT'S WRONG HERE?

Not surprisingly, money is the root of much of the evil, but so also is misinformation. Nor should the blame be placed exclusively on installers. It would be a brave contractor who

bid jobs according to loftier standards than the competition.

Collectively, professionals who deal with the lighting industry can do something to improve compliance with original specifications. At stake are specifiers' reputations, the entire design process, the quality of construction and the availability of innovative research and development, and product quality in the lighting industry.

Stricter standards are also of potential benefit to contractors. Imagine being able to stand on solid ground when costing a job, with everybody playing by the same rules and no crash-out as to what is acceptable and what will be turned down.

Instead of rewarding the least scrupulous with the most chutzpah, the business would go to the best-managed, most cost-effective, more reputable, better-equipped and more qualified firms, which is what's supposed to happen.

**BUY THE SPECIFIED
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AND GET A \$100 FIX-
TURE. GIVE IN TO THE
TEMPTING OFFER TO
SAVE 25 PERCENT
FROM A SUBSTITU-
TION AND PAY \$75
FOR A \$50 FIXTURE.**

HOW TO MAKE IT RIGHT

As a first premise, believe that the specifier has the right—and the duty—to select the best possible products on behalf of clients. Such expertise, at the heart of the designer's professional status, is sanctioned by long-standing legal precedents, the industry's ethical code and customary practice. Following inevitably upon this is the right to disqualify other products. On just as stable ground is the professional prerogative to choose equipment manufactured by one or several manufacturers.

Prepare your client. If the quality of lighting is a valued priority, then this issue deserves to be among those forming the basic designer/client frame of reference. Long before the bid date, explain your firm's practices in making product selections and its

policies on allowing or disapproving substitutions. Make it clear that clients are often approached over your head. Educate them on the economic facts of life that motivate large-scale substitutions. Identify the potential for deterioration in value. When you buy the specified lighting fixture for \$100 you get a \$100 fixture. Give in to the tempting offer to save 25 percent from a substitution and you'll pay \$75 for a \$50 fixture. Save 50 percent? You'll pay \$50 for a \$20 fixture. This is the fundamental economic reality behind the give-backs. There is no other basis for apparent

largesse than this inescapable arithmetic which lines the pockets of people who are not concerned with lighting excellence or saving the owner's money, but only additional profit.

Such practices usually hide behind the argument that open-ended substitution is the only way to prevent price-gouging on products protected from competition by the specification. Actually, they result in the worst of both worlds: overpriced and inferior goods.

There is intense competitive pressure on quality manufacturers, whether sole-sourced or not, and it exercises severe discipline on prices. They must fit within budgets, compete against alternative lighting techniques, fight propaganda that they're too expensive and preserve specifier's trust. You can assure your clients of value, the benefit of competition plus quality, by knowing the cost of the product you're specifying. The reps who handle specification-grade products should be delighted to provide this information. If they want to maintain your confidence over the long haul they should have both the integrity and business acumen to put that relationship above the short-term advantage.

Ask manufacturers' reps for precise numbers and write them down. Be clear about the level of pricing: distributor net, contractor's price or owner's cost, and realize that the rep can only estimate the last two. The advantage for budgeting is obvious. This knowledge is also a powerful tool in maintaining specs. Attempts at substitutions are frequently accompanied by very exaggerated claims as to what the specified products cost.

And, for goodness' sake, don't fall for the old chestnut that the product you selected won't be available in time while this other one just happens to be in stock. Insist on documentation as to when the specified product was ordered. When in doubt, contact its manufacturer or rep.

Eliminate the phrase "or equal" unaccompanied by any qualifiers from your specifications. It is ambiguous, the very opposite of a responsible or professional specification. It is also an invitation to parade anything that remotely resembles a lighting fixture past your door. Select and name the manufacturer(s) and catalog number of the best product for the application that your client's budget can afford. If only one manufacturer makes the right fixture, list it and its catalog number alone.

To foster competition on applications involving significant quantities, add "or pre-approved equal by Company X, or Company Y." Omit mention of catalog numbers with your second choices. This preserves your leverage to require modifications that make these alternates as suitable to the application as the first choice you listed by name and number. If you include catalog numbers from alternate manufacturers, it will be assumed you have evaluated them. As your X and Y, be sure to designate manufacturers who are in the same quality and capability league as your primary selection. Insist that they submit their designs in advance, preferably with working samples.

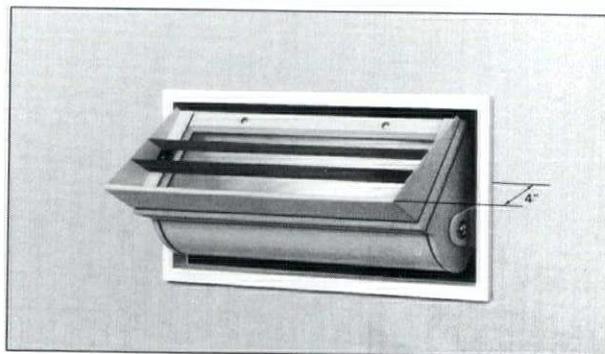
There is nothing sacred about the number three, particularly if only one manufacturer makes the product that your client needs. Listing one silk purse with two sows' ears not only guarantees that one of the latter will squeak its way onto the job, but that it will likely be overpriced as well, the better product frequently creating a price umbrella for the inferior one.

Know the products you specify. It is not unreasonable to specify products based upon the proven quality and reliability of their manufacturers over the long term. However, one defends one's choices far more effectively by knowing the specific features of a product that led to its manufacturer's preeminence in the first place. Product superiority is more often based on many small things, and only occasionally on one huge compelling factor. Learning the details of reflector design, anodizing quality, metal gauges, component sourcing, fastener reliability, paint finishes, cut-off angles, maximum to minimum ratios etc., is the work of years, not a single project. Reps and manufacturers of quality products will welcome your inquiries and are eager to share the details with you. Attend their semi-

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ment with exceptional performance. With tungsten halogen or H.I.D. lamps from 70 to 150 watts, the unique **elliptipar** asymmetric reflector creates uniform, glare-free illumination. Designed for easy installation into most stud frame walls.

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nars. Visit their factories. Ask hard questions and probe the answers. The good ones will inform you, not just try to sell you. Such knowledge breeds confidence. Confident specifiers have their client's support.

Structure the bidding process to give the original specification a fair exposure. Insist that all bidders supply prices for the job exactly as per plans and specs. Even if they plan to present alternatives, they must put a price to the job exactly as you designed it. Substitutes with your prior approval obtained at least 10 days before the bid date must be bid as separate alternatives. They will be considered only if accompanied by the per-plans-and-specs bid. Specified products and substitutes will never be cheaper than at bid time. Only in this way will you and the owner ever have the opportunity to compare what you specified with substitutes at anything like their real prices.

Charge the petitioner for your review time if proposed substitutes do not meet your original specifications and are disapproved. Clients pay for your services to defend their best interest. Why should those acting only on their own behalf have a claim on your time free-of-charge? This will go a long way to eliminate the "what-have-I-got-to-lose" potshot at your jobs.

If a substitution is offered accompanied by a give-back, bargain hard on behalf of the client. Remember the arithmetic: some money is offered only when more still is being retained. If your client is hesitant about paying more for more, he or she

certainly won't want to pay too much for less. Developing a reputation as a hard-bargainer for your client will help to eliminate the motivation of many to diminish the quality of your jobs in the future.

EFFORTS TODAY PAY OFF TOMORROW

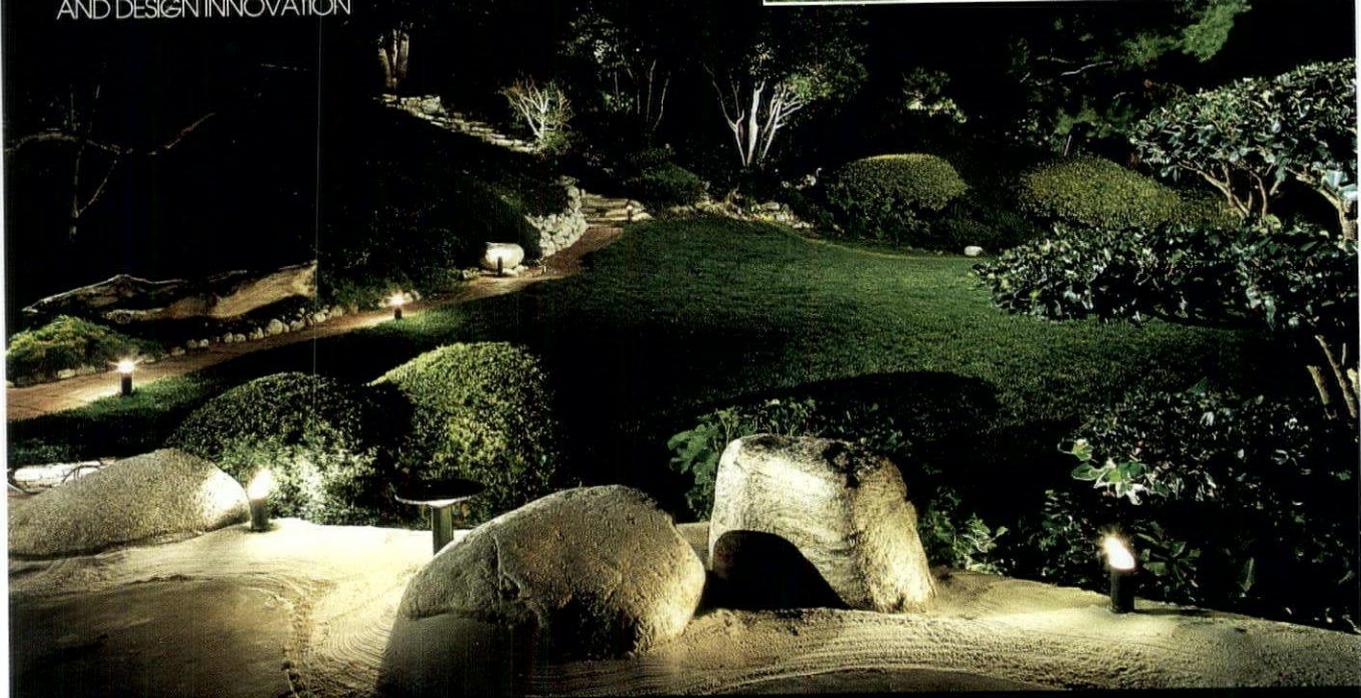
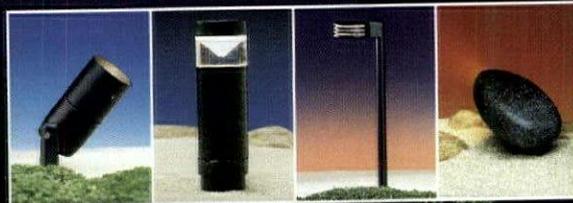
It may be argued that doing these things takes too much time and calls for unrealistic effort, that it would require learning, change and growth. Fighting with contractors is not what most designers envisioned when they elected to practice in this profession. All of this is true but consider the alternative: unless what designers specify ends up on their projects, then the questions may well be asked: Why specifications, indeed, why specifiers? If poor luminaires are installed as a result of substitution, who is discredited? Will the owner or contractor take responsibility for a bad lighting job? The blame will fall on the person who designed the installation. Loss of confidence in specifiers would doom a carefully nurtured movement to change the perception of lighting from an electrical commodity to a key contributor to the quality of our spaces and our lives. That outcome goes against all of our interests, whether we manufacture fixtures, specify them, install them or own the building that they light.

The author has requested to remain anonymous in order to focus full attention on the issues discussed.



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NEW PRODUCTS



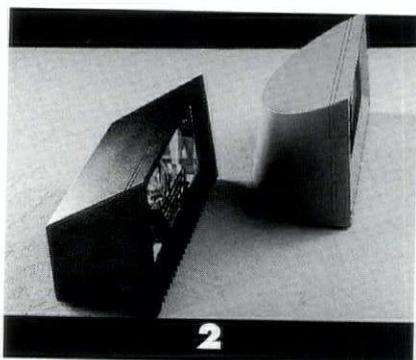
1. Bi-Level System

Energy costs savings combined with ease of operation are the two primary features of the Beta Lighting Bi-Level System. Beta simplified the high-low idea by developing components that offer uncomplicated installation and maintenance. No switch gear, transformers, receivers or phase couplers are needed. Beta Lighting equipment is reliable, unlike carrier systems. All Bi-Level fixtures are covered by the exclusive 7-5-1 warranty: 7 years on the finish, 5 years on the components, 1 year on the lamp. The high-low system consists of fixtures, control module and optional remote sensors with cabling. Beta Lighting, Sturtevant, WI. **Circle 50**

2. Glare-Free Sconces

The dramatic 100 Line from mcPhilben Outdoor Lighting debuts

with two wedge-shaped outdoor sconces—a crisp trapezoidal form and a soft rounded shape. Both feature

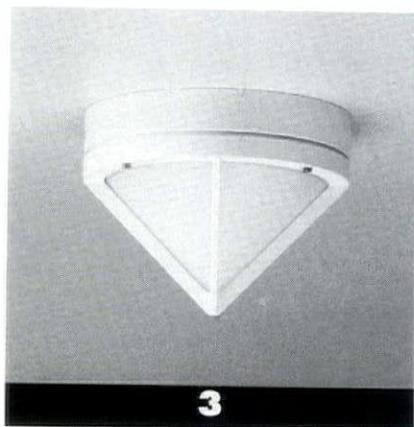


subtle twin edge reveals, are protected by durable powder coat finishes and are suitable for downlighting and uplighting applications. Two high per-

formance optical systems feature wide or forward throw distributions and utilize efficient HID lamps to 175 watts. Just 7 inches high and 16 inches wide, the luminaires are perfectly scaled for the mounting height of 10 to 14 feet. The fixtures are made of rugged die cast aluminum construction, with complete sealing and gasketing. mcPhilben, San Leandro, CA. **Circle 51**

3. Interior/Exterior Luminaires

Wall and ceiling luminaires for general purpose interior/exterior applications are featured in



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concealed source.

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Hidden in a wall slot or cove, economical **elliptipar** fluorescent luminaires with unique asymmetric reflectors light walls and ceilings from one edge with great uniformity. Harsh socket shadows are virtually eliminated. The smaller model is designed for easy concealment in compact spaces, using 24", 36", 48" and 60" T8 lamps at 265 mA. The

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.

elliptipar, inc.

Performance In and From Lighting
114 Orange Avenue, West Haven, CT 06516 USA
TEL: 203 931-4455 FAX: 203 931-4464

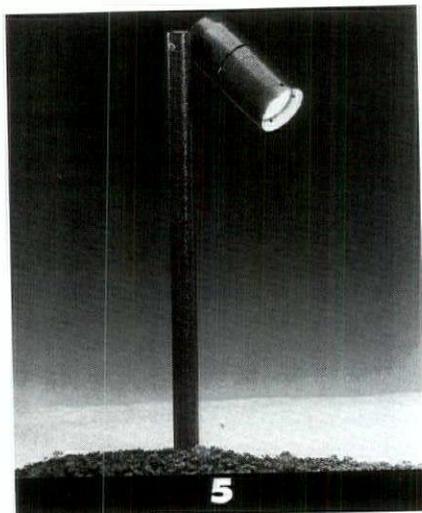


the new Bega catalog #6. They are made of heavy pressed conical crystal glass with internal translucent white ceramic coating. All die is cast in aluminum construction, with or without guard and two sizes are offered. Bega offers incandescent and compact fluorescent light sources with either a black or white exterior. Bega, Carpinteria, CA.

Circle 52

4. Light Level Sensor

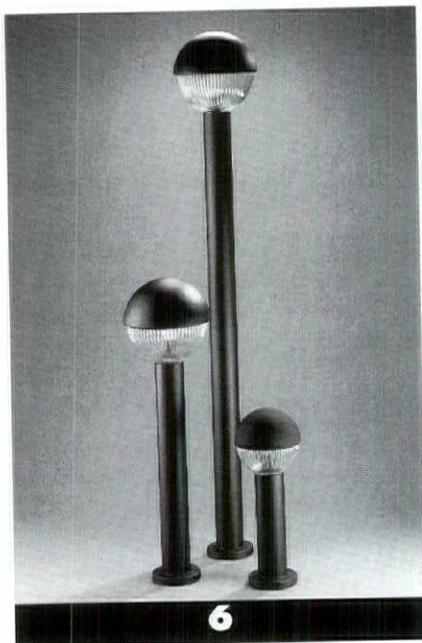
The LightSaver LS-30 light level sensor mounts on a ceiling and controls the output of light from the connected ballasts based on its measurement of natural light and task illumination present. It utilizes a photodiode to measure light levels within a given space. The sensor holds illumination to a set level, which is user-adjustable. The LS-30 interfaces directly with the dimming ballasts and provides a 2- to 10-volt signal, which the ballasts use to determine when to adjust the



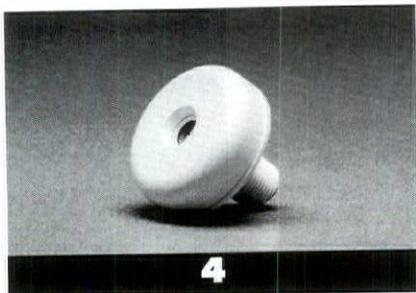
light level. Each unit can control up to 100 ballasts. The unique Fresnel lens system of the LS-30 allows the sensor to measure light levels uniformly across a 60-degree field of view. It is specifically designed to go unnoticed when installed in a mod-

ern office environment. The Watt Stopper, Santa Clara, CA. Circle 53

5. Miniature Path Illuminator
Lumiere presents the Cambria #215, a highly versatile low voltage pathway, areaway, accent and



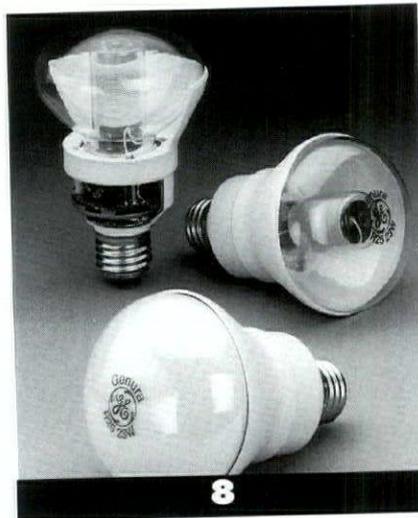
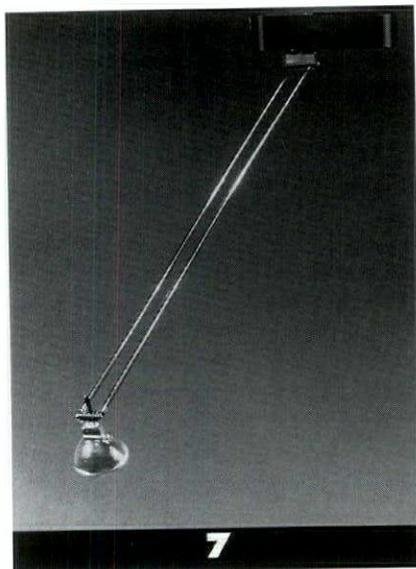
floodlight. It was designed with a double contact bayonet base stainless steel and brass socket to accept the MR11 for controlled beam patterns or an incandescent lamp for warm,



even illumination. It stands 14.5 inches tall and only 1.75 inches diameter. All parts are machined from the highest grade of aluminum and finished with a chromate conversion coating and a baked thermoplastic powder paint for extreme weather resistance and extended durability. Available in black, white, bronze, verde and, upon request, solid brass. Lumiere Design and Manufacturing, Inc, Westlake Village, CA. Circle 54

6. Outdoor Incandescent Line

Amerlux Lighting Systems introduces Eclipse, part of its new architectural Outdoor Line. These incandescent fixtures are constructed of durable die-cast aluminum and have impact-resistant plastic cov-



ers. Medium base sockets also allow the units to accept screwbase compact fluorescent lamps. They are available in matte black, and are UL listed for wet location. Amerlux Lighting Systems, Fairfield, NJ. Circle 55

7. Compact Low-Voltage Halogens

Tele-Track, the newest addition to Tech Lighting's versatile Compact Series of low-voltage halogen lighting, will fit on most existing North American track. Tele-Track extends the reach and range

of ordinary track lighting with its telescoping arms to deliver the light exactly where it's needed. The arms twist and turn a full 360 degrees and extend from 10 to 29 inches, stopping and holding securely anywhere in between. Fixture heads rotate 330 degrees, swivel 360 degrees, angle 160 degrees and twist left to right. If the telescoping arms should touch, the 12-volt transformer has built-in protection against short circuits. The Track takes 20-, 50- or 75-watt MR16 halogen lamps. Light can be further controlled with the use of accessories such as louvers, glass filters, backlight shields and barndoors. Tech Lighting, Inc., Chicago, IL. Circle 56

8. Induction Reflector Lamp

This E-lamp, called Genura, is a new generation of lamps that combine the energy efficiency and long life of a compact fluorescent with the aesthetic qualities of a stan-

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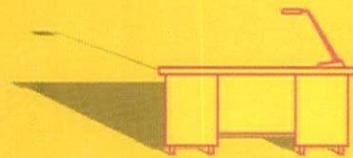
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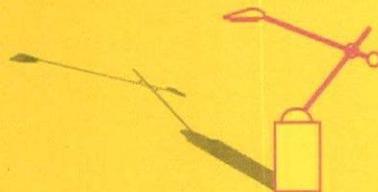
PRODUCT



SHOWCASE



1993 - 1994



CONTRACT DESIGN
FACILITIES DESIGN & MANAGEMENT
ARCHITECTURAL LIGHTING

PRODUCT SHOWCASE

1993  1994

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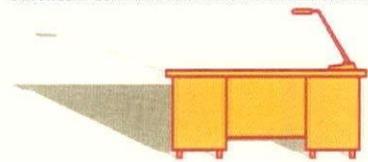
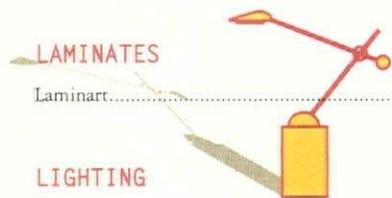
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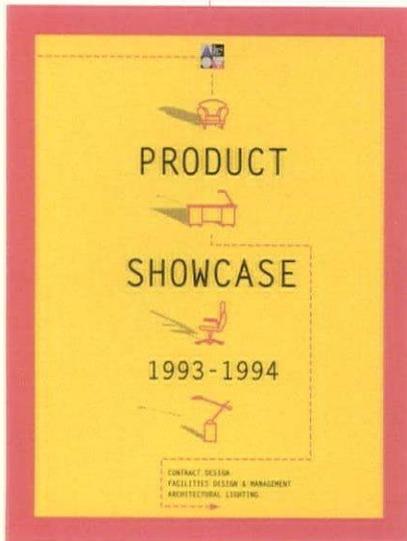
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November, 1993

Dear Product Specifier:

Welcome to the 1993-94 PRODUCT SHOWCASE from *Contract Design*, *Facilities Design & Management* and *Architectural Lighting* magazines. This service is provided as a means for you to request product information as you need it—for current projects or future needs. The companies represented are on the leading edge of product design for contract interiors.

Inside this brochure are photos and product descriptions from those companies listed at left. To receive free, up-to-date information from these manufacturers, simply fill out one of the enclosed response cards, circle the appropriate numbers, and drop it in the mail. Within a few weeks, you'll receive the information you requested.

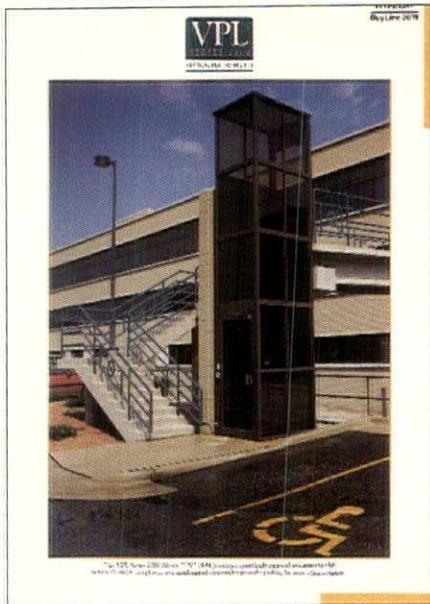
Multiple reply cards are provided so that you may use them throughout the year and share them with colleagues who may also have a need for these products and services. We hope you find the 1993-94 PRODUCT SHOWCASE useful and informative, and as always, welcome any comments you may have.

Best Regards,

Carrie Enfield
Publishing Director

ACCESSIBILITY

ACCESS INDUSTRIES

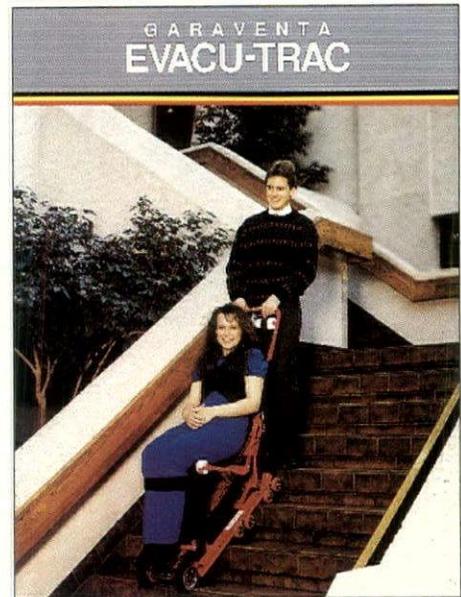


Cheney VPL™ Series 2000 Vertical Platform Lifts provide stairway access indoors and out for people who use wheelchairs. One inch to 144-in. lifting heights for loads up to 750 lbs. available. Attendant operation, toe-guard and restricted access hoistway enclosures are available.

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ACCESSIBILITY

GARAVENTA

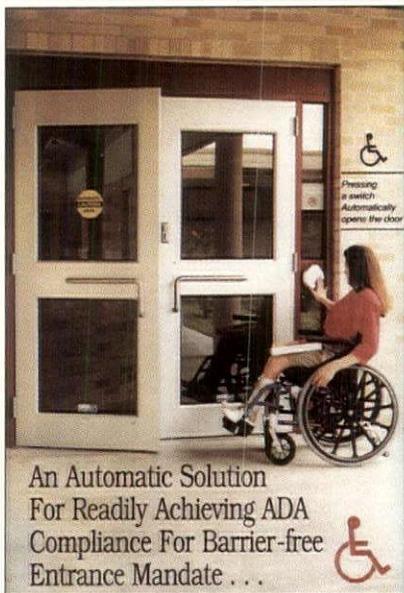


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ACCESSIBILITY

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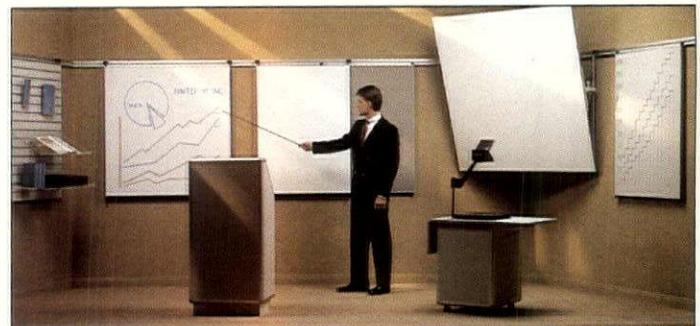


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ACCESSORIES

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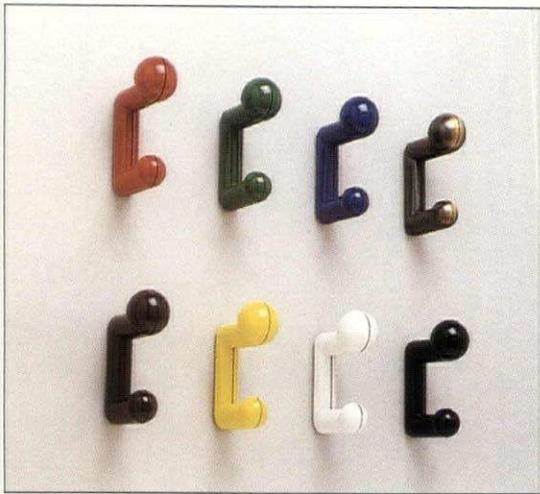


The new Tactics PLUS™ Advanced Training System does exactly what its name implies. It is a versatile, space saving, modular system to help train, demonstrate, educate, inform and much more—all to increase productivity and efficiency. Many other items supplement and complement the Tactics PLUS™ system such as A/V carts, projector stands, TV and VCR cabinets and lecterns.

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ACCESSORIES

PETER PEPPER PRODUCTS, INC.

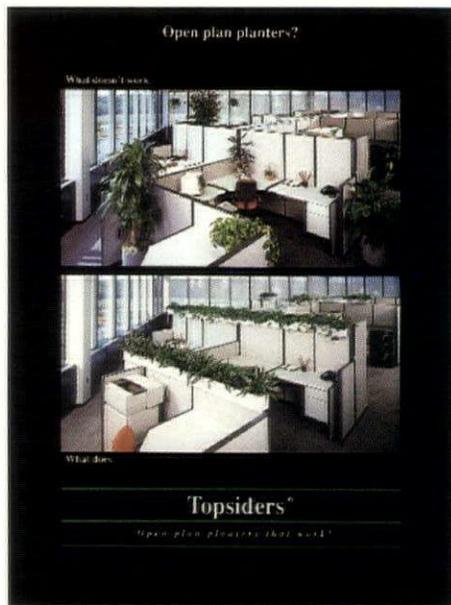


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ACCESSORIES

TOPSIDERS



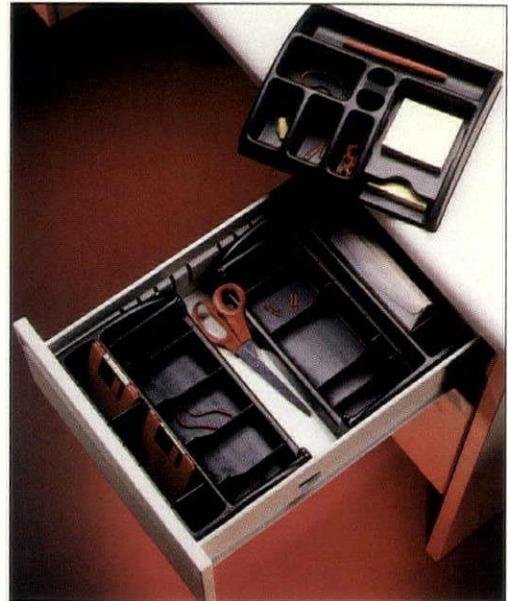
TOPSiders place greenery where it belongs in Open Plan—on top of partitions. Now liberate the Open Plan from the design limitations of traditional plant placement. TOPSiders showcase interior foliage for all to see and enjoy, without using one square inch of your most precious resources—floor, work and circulation space. TOPSiders can also be side mounted, wall mounted or placed, without mounting brackets, as file top or binder bin accents. 800-533-7661 or fax 513-489-2794.

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PRODUCT SHOWCASE 1993-1994

ACCESSORIES

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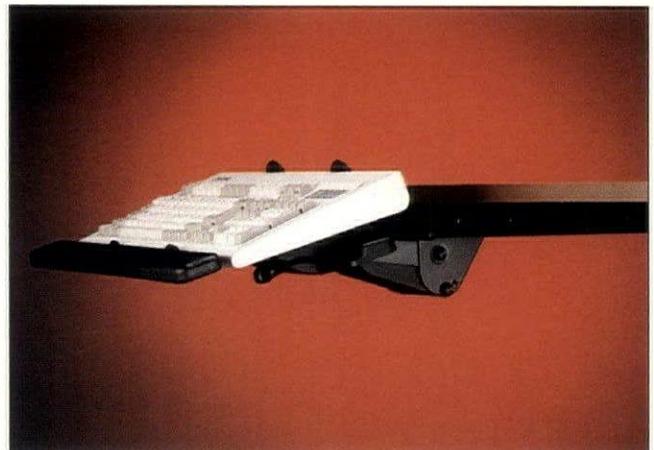


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ACCESSORIES

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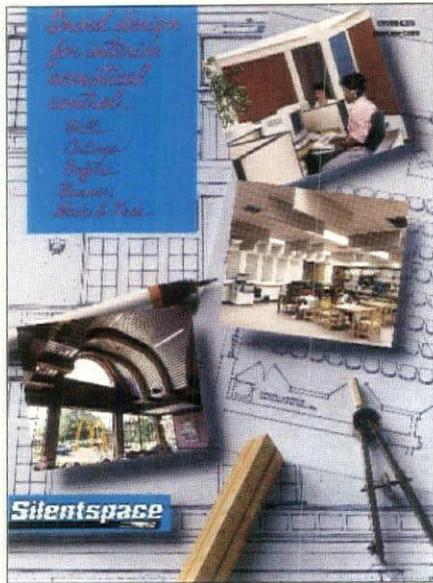


Waterloo's Ergonomically designed Computer Keyboard Supports and Accessories are ideal for the commercial and residential offices of today. These keyboard support products have been widely accepted in virtually all applications due to their significant ergonomic impact on the reduction of repetitive strain injuries (RSI) such as carpal tunnel syndrome (CTS). From versatile space-saving keyboard arms to accessories such as palm rests, Waterloo helps provide the computer operator with the necessary flexibility, support and comfort that will improve worker productivity and morale.

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ACOUSTICAL TREATMENTS/PRODUCTS

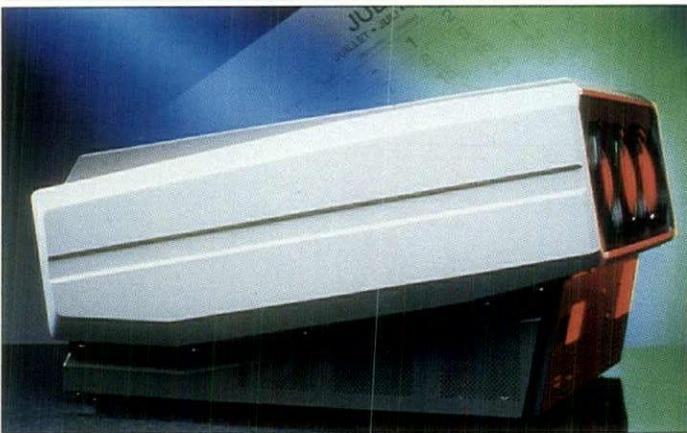
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AUDIO VISUAL/SOUND EQUIPMENT

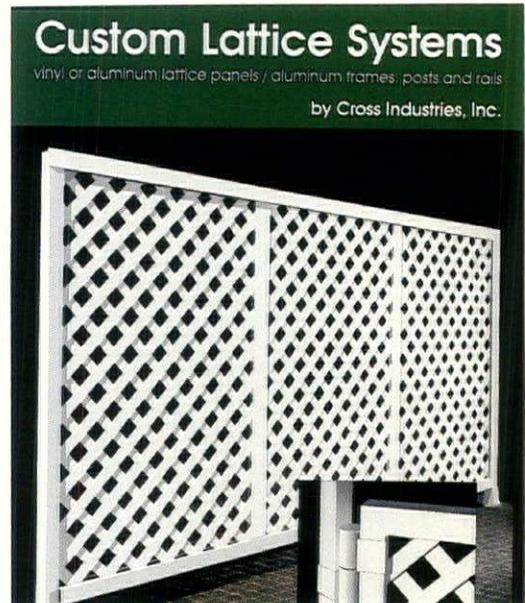
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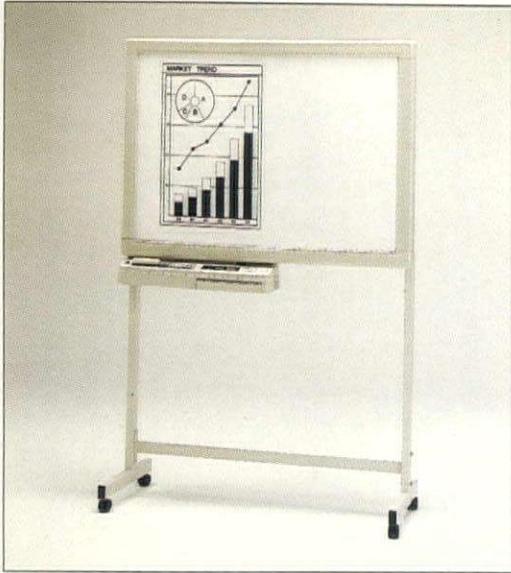
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AUDIO VISUAL/SOUND EQUIPMENT

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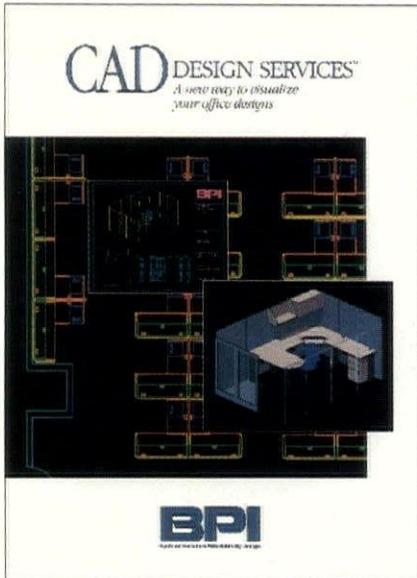


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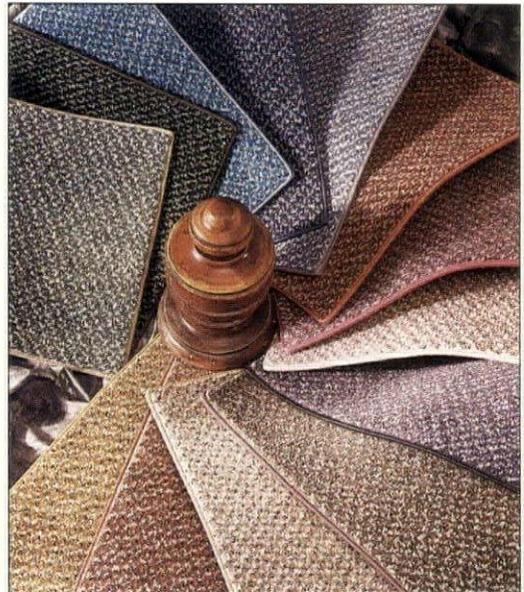


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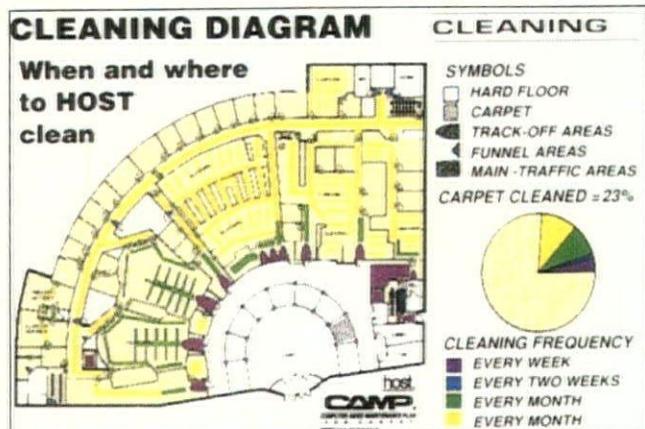


INTERACTIVES from Whitecrest Carpet Mills provides a cut pile texture that is created by blending new texture-lok nylon yarn with two standard heat-set yarns. The surface effect is highlighted by monochromatic tones enhanced with dark accents. INTERACTIVES provides an interesting look featuring a high performance yarn and construction for use in hospitality, public space, corporate areas or retail stores. Call 1-800-395-9766 for more details.

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Circle No. 117

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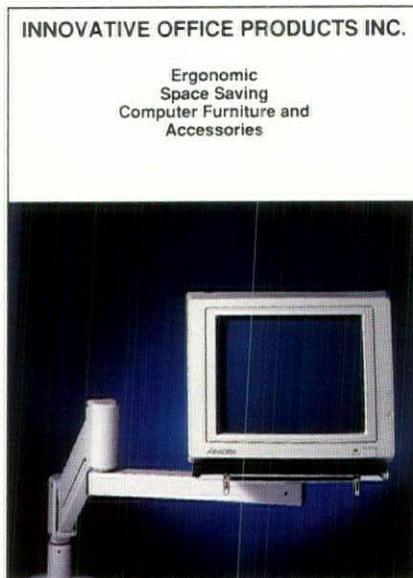
LFI/LANDSCAPE FORMS



NAPOLEON WEATHER-PROTECTED ASH URN is the solution for outdoor smoking areas. The tapered top keeps rain out and the depth of the ash pan protects contents from the wind. Attached litter receptacle may be specified. Napoleon is constructed of recycled aluminum, finished with polyester powdercoat; is 41" tall, 11-1/2" wide, 4-1/4" deep. Call 800-521-2546 for a free brochure.
Circle No. 118

COMPUTER SUPPORT FURNITURE

INNOVATIVE OFFICE PRODUCTS, INC.



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Circle No. 119

FLOORING/RESILIENT/WOOD

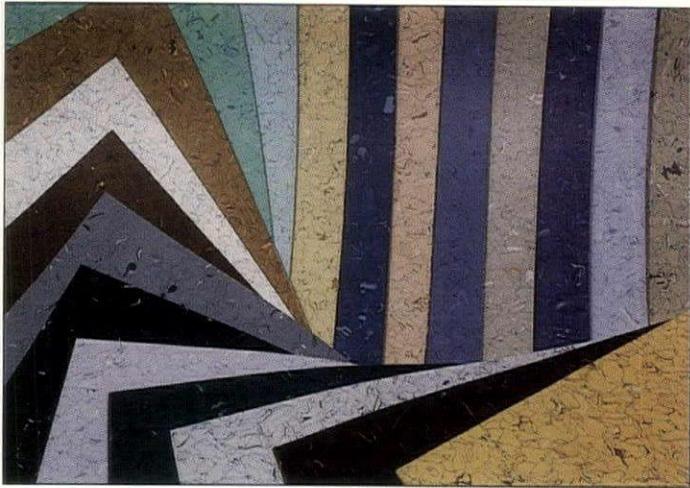
FORBO INDUSTRIES, INC.



MultiStep mixes transparent and colorful vinyl chips with metal particles for an exciting new look. Now available in an extended range of colors created to coordinate with ColourStep and TractionStep tiles for greater design flexibility. MultiStep provides excellent wearability, is stain and indentation resistant and hygienic. Easy to cut into decorative shapes or inlays, MultiStep adds a new dimension to commercial installations. For more information about Forbo floor coverings or Vicrtex wallcoverings, contact: Forbo Industries Inc.: 1-717-459-0771
Circle No. 120

FLOORING/RESILIENT/WOOD

FORBO INDUSTRIES, INC.

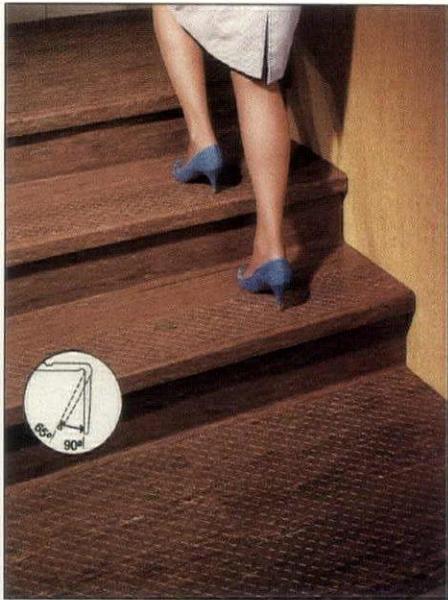


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Circle No. 121

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FLOORING/RESILIENT/WOOD

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Circle No. 122

FLOORING/RESILIENT/WOOD

PERMAGRAIN PRODUCTS, INC.

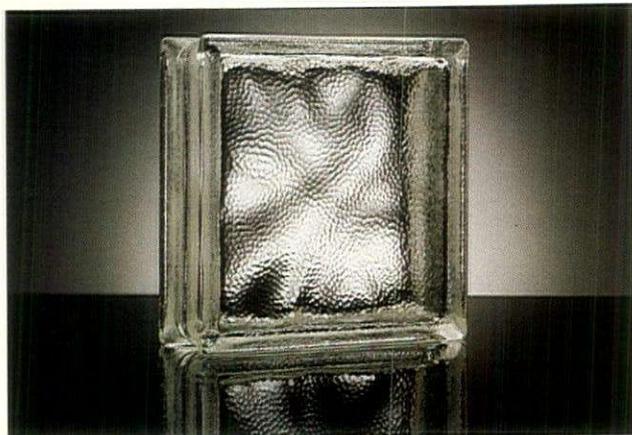


PermaGrain Products presents new Permétage® Portfolio, cast marble floor tiles in 18 crisp, vivid colors and three finishes—Polished, Honed and Textured. The diversity of color, size and texture provides limitless design freedom for any environment. Durable, slip-resistant and easily maintained. For samples, contact your local Permétage distributor, or call PermaGrain Products, Inc. at: 215-565-1575; Fax 215-565-1530.

Circle No. 124

GLASS PRODUCTS

PITTSBURGH CORNING

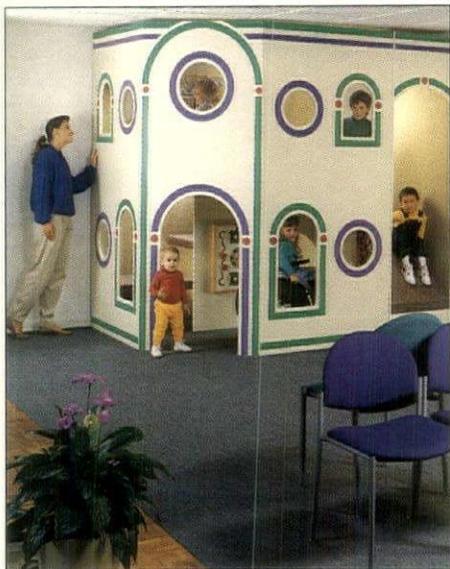


Pittsburgh Corning's newest glass block design is inspired by one of nature's oldest. The new Cirrus™ pattern echoes the gauzy mist of clouds, providing the perfect blend of light and privacy. The Cirrus design adds a stippled surface to the popular Decora® pattern's waves, creating an extra layer of privacy. The block, available in 8"x8"x3" and 6"x8"x3" sizes, can be used alone or combined with other patterns for windows, walls, showers and more.

Circle No. 125

HEALTHCARE FURNISHINGS

PLAYSCAPES, INC.

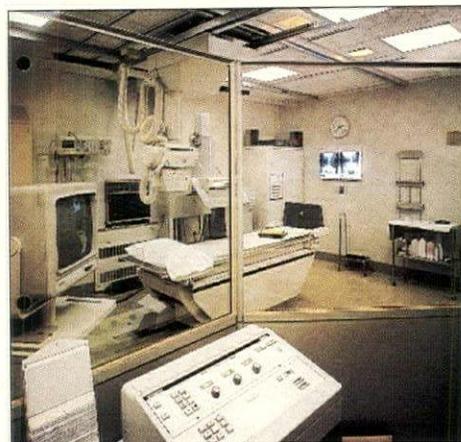


This indoor play structure is just one of many products designed specifically to occupy waiting children in medical waiting areas, libraries, retail stores, restaurants and other commercial facilities. Unit shown features two levels, lighting, slide, wheelchair access and many options and accessories. For a free catalog, call 1-800-248-7529.

Circle No. 127

HEALTHCARE FURNISHINGS

NUCLEAR ASSOCIATES



PLANNING GUIDE

CLEAR-Pb™

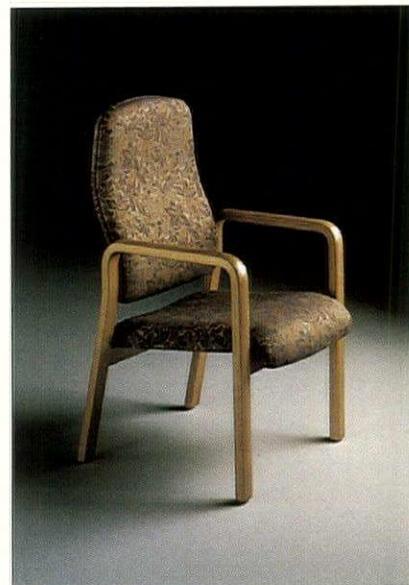
LEAD-PLASTIC MODULAR X-RAY
BARRIERS & WINDOWS

Free X-Ray Room Planning Guide. Clear-Pb barriers solve radiation shielding problems. Lead-impregnated, transparent, shatter-resistant plastic models are available in over 200 stock sizes and in lead equivalencies from 0.3mm to 2.0mm. Features include prefabrication for quick, on-site assembly, and space-saving decorator looks. Free CLEAR-Pb X-Ray Room Planning Guide is available. Nuclear Associates, 100 Voice Road, Carle Place, NY 11514, 516/741-6360; fax 516/741-5414.

Circle No. 126

HEALTHCARE FURNISHINGS

SAUDER MANUFACTURING COMPANY

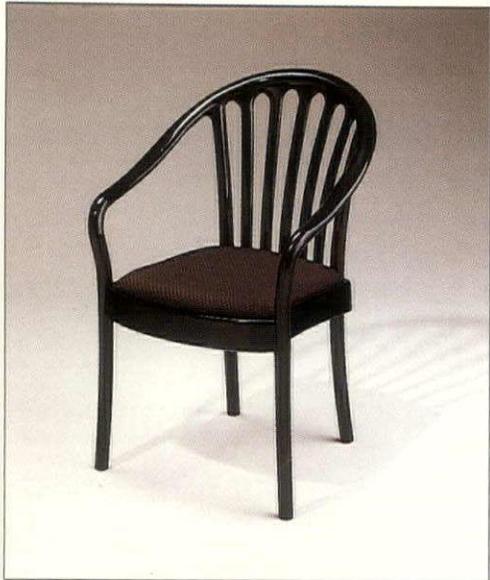


The clean flowing lines available by ply bending of hardwoods has allowed the Sauder Company to introduce a new line of health care seating. The Laurelwood, a patient room chair, embodies the importance of ergonomics and ease of maintenance in lightweight, durable and comfortable seating at affordable prices.

Circle No. 128

HOTEL/RESTAURANT FURNISHINGS

ALLIBERT CONTRACT

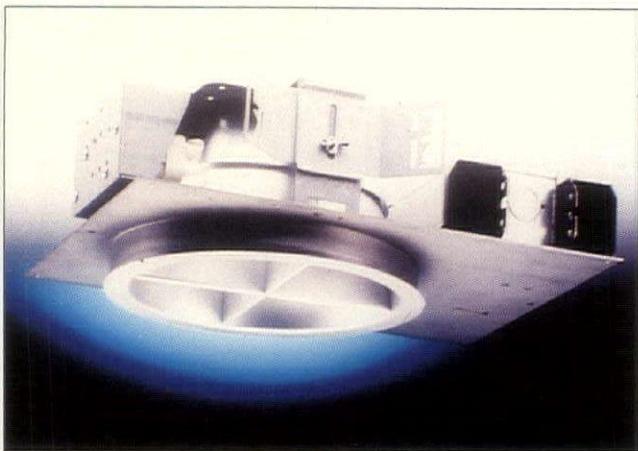


The TERRACE Armchair for Allibert Contract utilizes NITEC processing, using Nitrogen Gas as the pressure source to mold high-density, synthetic material into sturdy one-piece frames. TERRACE has the look of hand crafted wood and is available in White, Black and Forest Green frames. Versatile interior cushion options are available for a variety of applications. COM also available. Allibert Contract, 1-800-258-5619.

Circle No. 129

LIGHTING

EDISON PRICE LIGHTING

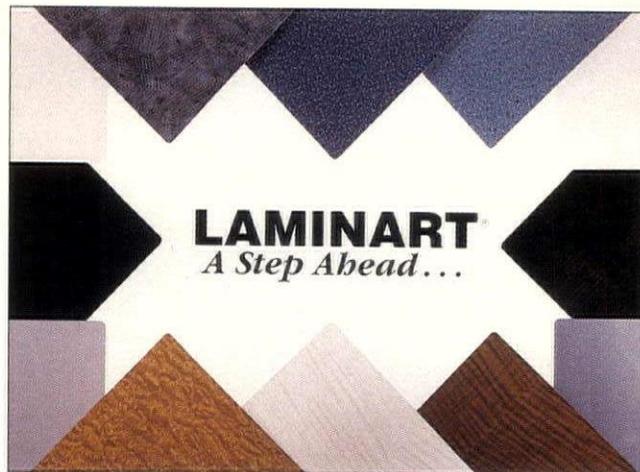


Edison Price Lighting offers the industry's largest selection of dimmable energy saving compact fluorescent fixtures—including DTT®, Super Baflux® and Washlux®. Dimmable versions are available in downlights; wall washers; open reflectors; baffles; lenses; 7" and 8" aperture; horizontally or vertically lamped; one- or two-lamp; 18- or 26-watt. All dimmable and all shipping now. Edison Price is a Green Lights Ally. For information, please call 212-838-5212 or Fax 212-888-7981.

Circle No. 131

LAMINATES

LAMINART

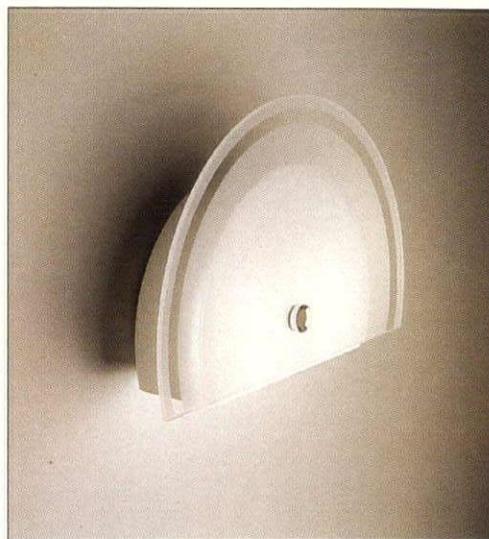


LAMINART decorative laminates are known for their creative designs and solid colors—in popular grades and finishes. Laminart includes dramatically grained, exotic wood veneer prints and colors and designs using iridescent pearl luster, shimmering interference and radiant metallic inks. The Continental Collection offers innovative visual effects using the latest colors, designs and printing techniques. 1-800-526-4627.

Circle No. 130

LIGHTING

FLOS INCORPORATED

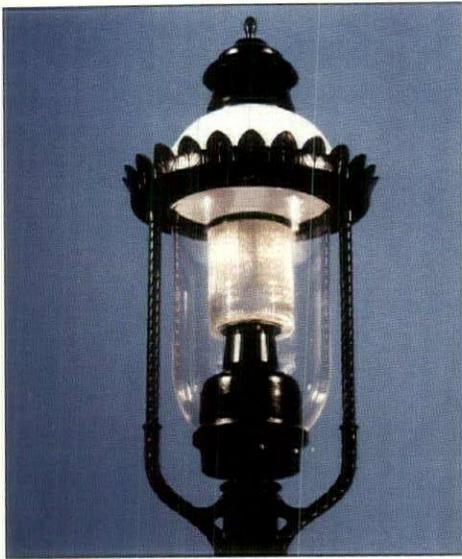


The new version of the TILT wall sconce meets ADA requirements for public spaces. Illumination is provided by two energy-efficient compact fluorescent lamps and is diffused through two overlapping semi-circular glass plates—one opal white, and the other partially frosted. UL listed and stocked for quick shipment.

Circle No. 132

LIGHTING

UNIQUE SOLUTIONS/DIV. OF HOLOPHANE

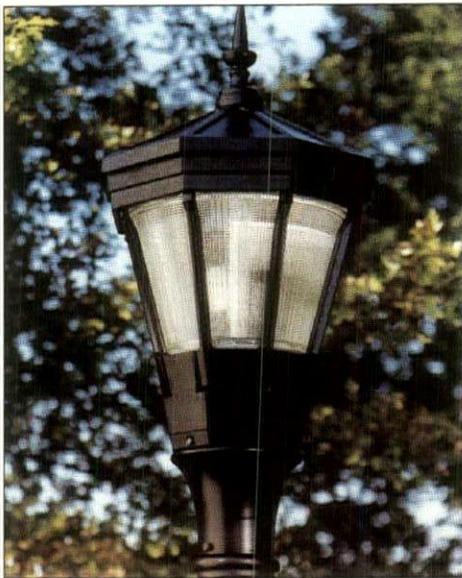


THE UNIQUE SOLUTIONS DIVISION OF HOLOPHANE—The Dorchester™ luminaire is styled in the fashion of the 19th century gas light, but with a prismatic glass optical assembly to precisely control the light from an efficient, high-intensity discharge lamp. Precisely molded, thermal resistant, Borosilicate glass refractors provide symmetrical, asymmetrical or square distribution of light to maximize efficiency and provide uniform illumination. The translucent plastic dome allows a soft upward glow to gently illuminate foliage and building facades, eliminating the "cave effect" caused by cut off luminaires.

Circle No. 135

LIGHTING

UNIQUE SOLUTIONS/DIV. OF HOLOPHANE



THE UNIQUE SOLUTIONS DIVISION OF HOLOPHANE—The octagonal Arlington™ luminaire, while reminiscent of the eight sided street lighting lanterns of the 1920s, utilizes a precision optical system to maximize post spacings while maintaining uniform illumination. Several post capitals allow installation on a variety of historically styled cast iron, cast aluminum or concrete posts.

Circle No. 137

LIGHTING

UNIQUE SOLUTIONS/DIV. OF HOLOPHANE

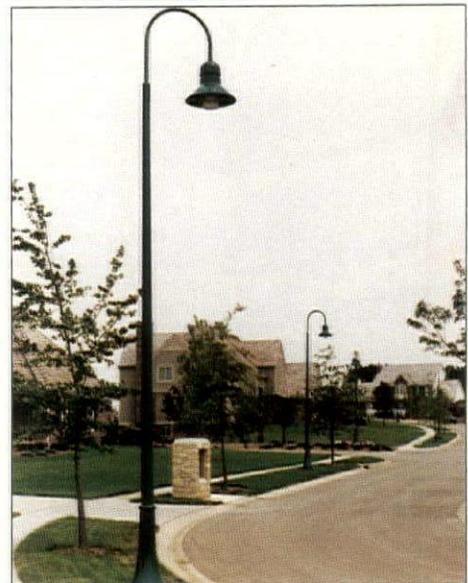


THE UNIQUE SOLUTIONS DIVISION OF HOLOPHANE—The GranVille® luminaire replicates the acorn shape of turn-of-the-century streetlighting fixtures. Precisely molded refracting prisms control the distribution of light, maximizing utilization, uniformity and pole spacing. The fully luminous Borosilicate glass refractor retains its traditional shape when illuminated and sparkles in the sun like cut glass during the daylight hours. A soft upward glow is allowed to gently illuminate foliage and building facades, creating a fully luminous outdoor environment that opens up the space for pedestrian use. Three unique refractors are available, designed for I.E.S Style III, IV and V distributions, and a variety of traditional housing styles match historically styled cast iron, aluminum or concrete posts.

Circle No. 136

LIGHTING

UNIQUE SOLUTIONS/DIV. OF HOLOPHANE

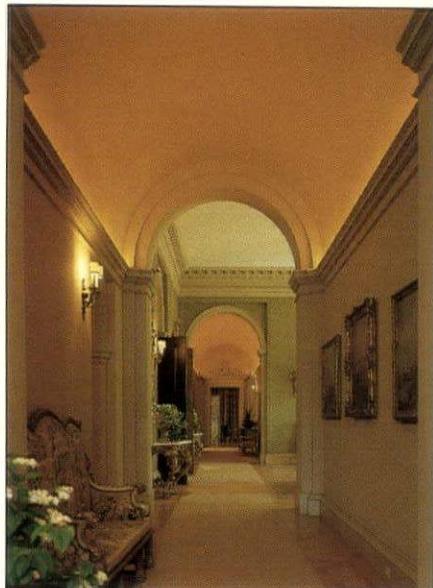


THE UNIQUE SOLUTIONS DIVISION OF HOLOPHANE—The Hallbrook™ residential streetlighting system combines contemporary styling with Holophane's light control capability. Borosilicate glass refractors maximize efficiency, pole spacing and illumination uniformity while controlling brightness. The flared reflector provides cut off symmetrical or asymmetrical distributions. The steel or aluminum pole with cast aluminum base and luminaire mounting bracket complete the integrated lighting system.

Circle No. 138

LIGHTING

LIGHTWORKS

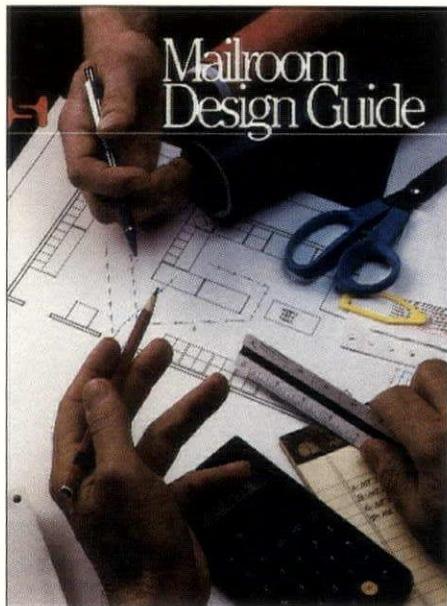


Lightworks offers a complete line of specification grade cove lighting. New transformerless, miniature lamp, Ribbonlite® now available. PoinTrak® fixtures feature low and line voltage, incandescent and fluorescent light sources. Any color temperature or light intensity attainable with the line. Ballasted fixtures available with high power factor, electronic and dimming ballasts. UL listed. For speedy reply FAX: 215-227-7332

Circle No. 133

MAILROOM FURNISHINGS

HAMILTON SORTER COMPANY, INC.



Mailroom design guide. Plan your mailroom for maximum efficiency with the Mailroom Design Guide from Hamilton Sorter Co., Inc. Over 20 pages of workflow charts, sample designs and layouts from some of the country's most efficient mailcenters. Survey forms, layout grids, and specification worksheets are also included. Hamilton Sorter Company, Inc., 800-543-1605 or fax 800-543-3070.

Circle No. 139

LIGHTING

TSAO + CLS



TSAO + CLS Taskmasters are luminaires for open office environments. Space saving models attach to office screens. Other models bolt through work surfaces or have weighted bases. All types are equipped for energy saving lamps and are available in 20 color finishes. Ideal user control features reduce incidence of eye fatigue and glare when used at computer terminals. Model TM-705-BT, shown, is used for bolt-through desktop mounting. 31 Grove Street, New Canaan, CT 06840, 203-966-9559, Fax 203-966-2335.

Circle No. 134

OFFICE FURNITURE

CREATIVE DIMENSIONS



“Let your imagination soar” with Creative Dimensions. A broad range of casegoods available in a rainbow of laminate choices combines color and style with durability and function. Creative Dimensions offers the ultimate escape from the boring office, reception center or conference room. Call Creative Dimensions and “Let Your Imagination Soar!” Call: 219-773-2411.

Circle No. 140

OFFICE FURNITURE

FLEX-Y-PLAN INDUSTRIES, INC.



System Four by Flex-Y-Plan features sophisticated styling enhanced by quality detailing. Clean lines and radius edges create a classic look of elegance, perfect for a professional business environment. Maintain your image and your edge with System Four by Flex-Y-Plan. The value solution. Call: 800-458-0552 for a free brochure.

Circle No. 141

SEATING

ARCADIA



Serenade from Arcadia features gently sloping arms and a gracefully arched back giving it uncompromising comfort. The sweeping flow of the back legs and flare of the front legs provide a dramatic view from any angle. Serenade offers three options; slat back, upholstered back with open arms and upholstered back with panel arms. Call: 310-532-9100

Circle No. 143

OFFICE FURNITURE

NUCRAFT FURNITURE COMPANY

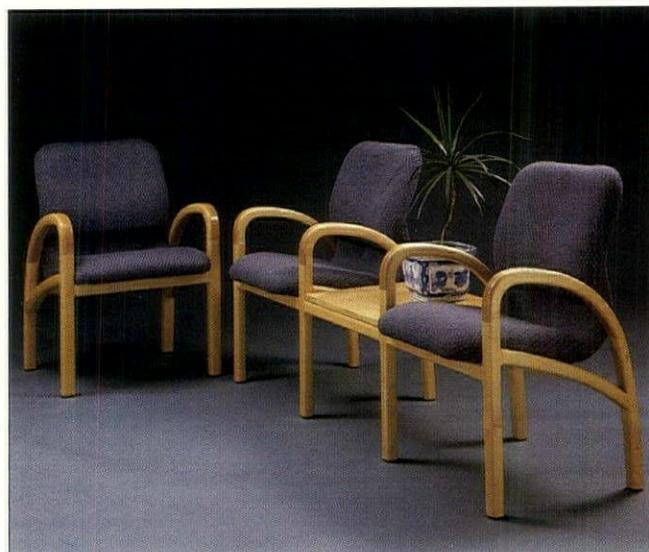


Oh, what a relief! Geometric shapes in the Paragon Series of occasional tables may be accented with your choice of six decorative fret moldings. Architecturally inspired and intricately detailed, fret moldings reinforce the tables' visual sophistication and tactile allure. See the entire Geometrics collection featuring the Paragon and EKO Series, available now.

Circle No. 142

SEATING

EXECUTIVE OFFICE CONCEPTS



Gamut...another new EOC seating collection by Howard Pratt. The frame design provides maximum occupant safety and comfort. One-piece molded seat shells feature three-section, multi-density foam construction. Seats and tables are interchangeable. Options include high-back chairs and gang tables.

Circle No. 144

SEATING

DAVIS FURNITURE INDUSTRIES, INC.



Davis Furniture Industries recently introduced the TWIRL Side and Stacking Series designed by Gotz Unger. The sleek design of this formed, curve-ply chair series provides comfort and durability for the client, while offering a wide variety of design choices. TWIRL side chair offers an upholstered seat and back, upholstered seat with veneer back, or seat and back all veneer. The series stacks 12 high and is available in beech veneer finished in any Davis beech or TAO Coat finish. The series can be upholstered in any fabric or leather offered in the Davis Color Network Program.

Circle No. 145

SEATING

KING CONTRACT SEATING



Style and technology coexist in King Contract Seating. These designs for the ergonomic workplace offer task chairs that follow the user with constant lumbar support and relaxed reclining action. The back and seat move in a 3 to 1 ratio, with minimal seat front rise. All can be shipped via UPS.

Circle No. 147

SEATING

ECKADAMS

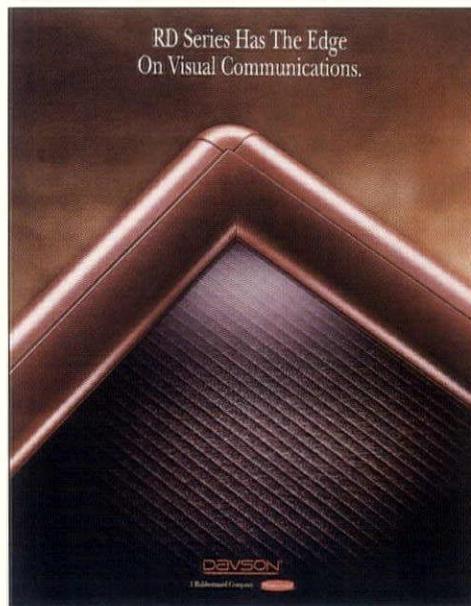


EckAdam's new Principles™ 3700 Series of office seating meets the challenge of today's work environments. By addressing the essential factors in ergonomic design, the Principles Series is designed to adapt the workplace to the needs of the worker. The Principles Series offers task, high back task, management and side chair models—seating for everyone in the office. For more information, please call toll-free 1-800-333-SEAT and ask for our Principles™ Series color brochure.

Circle No. 146

SIGNAGE PRODUCTS

DAVSON, A RUBBERMAID COMPANY



RD Series will fit perfectly in a reception area, hallway or any location that requires the posting of information. The RD series radius design features smooth rounded edges and corners for the contemporary look. Create Visual Elegance with the RD Series in your plans. Limited 5-Year Warranty.

Circle No. 148

SIGNAGE PRODUCTS

INNERFACE



INNERFACE makes it easier for you to meet the new Americans With Disabilities Act (ADA) signage standards. INNERFACE offers 1. A variety of compliance signage 2. National distribution 3. Solid 21-year history and 4. Economical, attractive and highly functional interior and exterior signage. For free literature call: 1-800-445-4796. Circle No. 149

SIGNAGE PRODUCTS

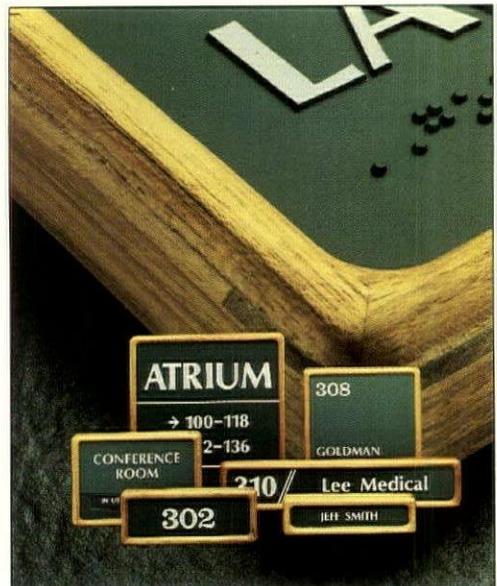
PRESCOLITE



The above cut-away product photo illustrates Prescolite Emergency System's new EXIT LITE LED. This exit consumes less than three watts per face with an expected 50+ years of trouble free performance and standard uniform illumination allowing an architecturally pleasing and inherently safer egress exit. Circle No. 151

SIGNAGE PRODUCTS

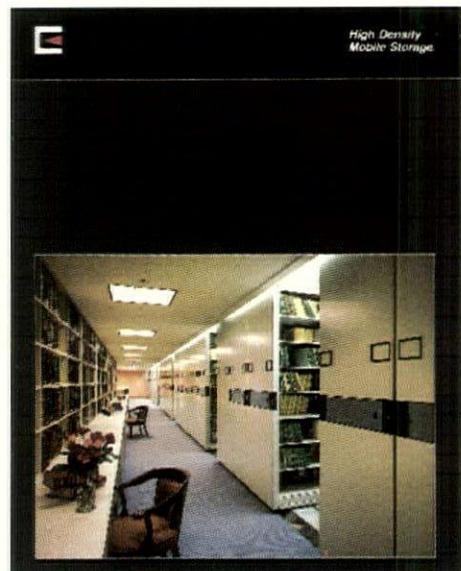
KROY SIGN SYSTEMS



Let Kroy Sign Systems take care of ADA signage compliance for your next project. Kroy's ADA Tactile Sign Series complies with ADA code for tactile letters, Grade 2 Braille and pictograms. Kroy can also retrofit current signage by applying a tactile plate to the surface of the existing sign. Call for a free ADA booklet: 800-733-5769. Circle No. 150

STORAGE/FILING

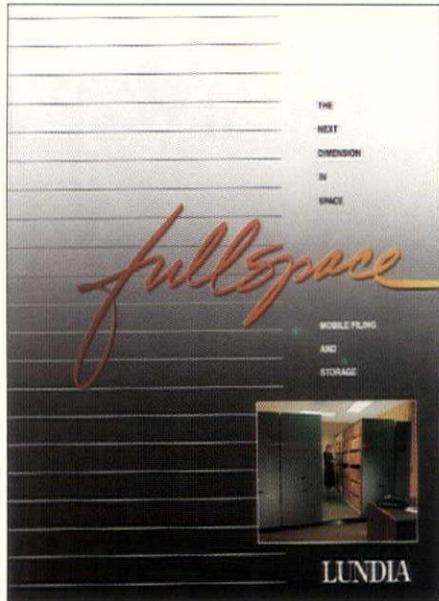
A.S.R.S. OF AMERICA



A.S.R.S. OF AMERICA's Elecompack high-density mobile shelving saves as much as 70% of your floor space required for files and storage. Automatic passive safety system is available on all electrical and mechanical systems. Shelving is designed to be moved and uprights are recessed into carriage providing safety and stability. Less expensive than file cabinets. Thousands of installations worldwide. Call for a free space analysis at 212-760-1607. Circle No. 152

STORAGE/FILING

FULL SPACE FROM LUNDIA



Lundia's Fullspace shelving, made of wood, offers tremendous amounts of storage in comparatively small space, as well as quicker access to files or other goods. In addition, Fullspace is kinder to stored materials like documents, samples and files than metal shelving. And Fullspace is better looking, more durable, quieter, more fire-retardant and easier to adjust than metal shelving. For more information on Fullspace, call 800/726-9663, or write Lundia, 600 Capitol Way, Jacksonville, IL 63650.

Circle No. 153

STORAGE/FILING

RICHARDS-WILCOX



High Efficiency Filing Systems—Increase your file storage capability in half the space with Aurora Mobiles. Richards-Wilcox Aurora Mobile files eliminate wasted aisle space condensing high volumes of files for quick retrieval. Aurora Mobiles are exceptionally flexible for multi-media storage and designed to go anywhere in today's office environment. Easy to assemble Aurora Quik-Lok® Shelving is ideal for mobile filing. Call: 1-800-877-8456.

Circle No. 155

PRODUCT SHOWCASE 1993-1994

STORAGE/FILING

KWIK-FILE

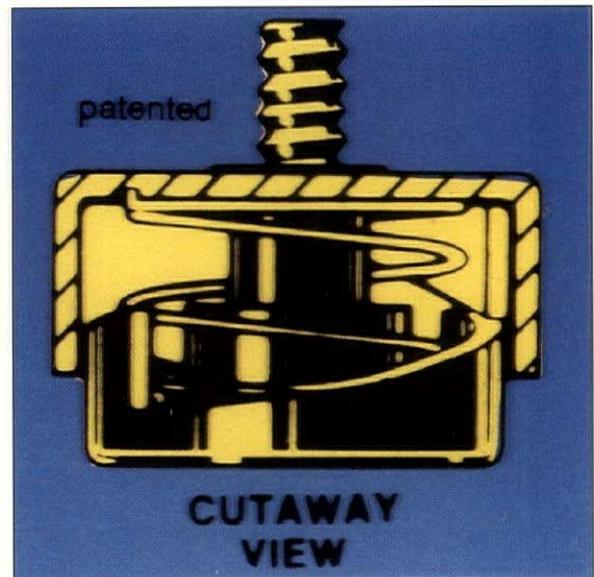


KWIK-FILE® MARCADET® CABINETS in workstations increase productivity. Horizontally-recessing doors operate easily, provide 100% accessibility to files or media. Suspended pocket end-tab files speed retrieval and reduce misfiles. Interchangeable components adapt to user needs. Elegant Marcadet Cabinets also save space—no additional floor area is needed to accommodate open drawers. Call: 1-800-368-1057.

Circle No. 154

TABLES/TABLE GLIDES

ON THE LEVEL CO., INC.



Don't let the wobbles ruin your new table's debut. ON THE LEVEL's Superlevel™ Table Glides automatically adjust to a floor's surface every time a table is moved. The secret is a double cam and spring mechanism. Superlevel's stainless steel spring is housed in a super-tough nylon body that won't damage floors or carpets. For further information contact: On The Level Co., Inc.: 800-4-GLIDES.

Circle No. 156

VISUAL PRESENTATION BOARDS

MAGNAPLAN CORP.



MAGNAPLAN's magnetic wall molding transforms any wall or window into an effective display area without costly installations. Use in reception areas for posters and diagrams, in laboratories to suspend films for viewing, in the shop to hold plans and work orders, at school—anywhere you need to display or post information. Quick installation, no tools required. For more information ask for free 54-page catalog No. 4601AW5.

Circle No. 157

WINDOW TREATMENTS

3M CONSTRUCTION MARKETS DEPARTMENT

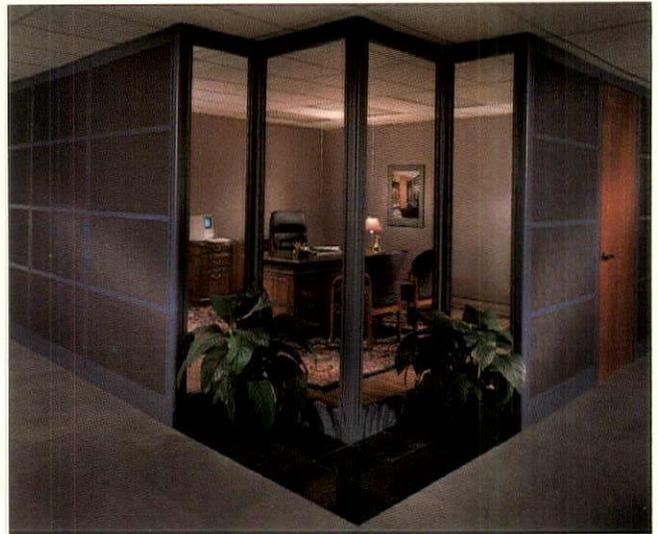


3M™ Silverlux™ is a highly reflective silver film that reflects 87-97% of available light, allowing for the removal of up to half of the fluorescent lamps in use. This results in far lower lighting costs, with increased efficiency in light delivery. The reflectors are installed by professional 3M authorized dealers and are warranted for 10 years.

Circle No. 159

WALLS/PARTITIONS

TRANSWALL CORPORATION

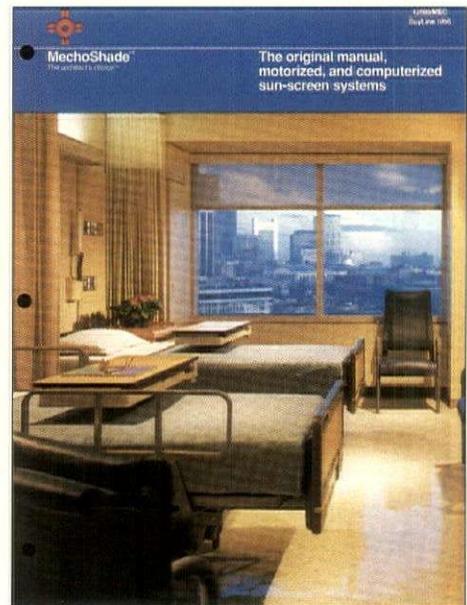


For maximum office productivity, TRANSWALL offers a combination of its Soundivider® open plan system and ceiling-high Corporate Series. Architectural lines match; fabric, baked enamel and trim blend; work surfaces and storage units are interchangeable between low- and high-wall. TRANSWALL is a single-source manufacturer for open plan systems, private offices and support furniture. Quick Ship program and catalog are available. Call 800-441-9255.

Circle No. 158

WINDOW TREATMENTS

MECHOSHADE



The MechoShade system consists of manual and motorized shades that effectively shade the window and control glare and brightness on CRTs while retaining the view. A complete program for Audio Visual shading, which includes pockets; side and sill channels and ceiling accessories. An excellent product for health care facilities, low maintenance and meets all local codes.

Circle No. 160