

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

# LIGHTING

APRIL 1992 \$6.00

OFFICIAL PUBLICATION OF

# LIGHTFAIR

SHOW DIRECTORY INSIDE



# 9000 NIGHTWASH

Wide, even light finds new shapes in the night time landscape

**Hydrel's 9000 Series in-grade up lights illuminate the walls at the new Citadel retail and office complex in Los Angeles. These new hi-tech in-grade fixtures were chosen especially for their high performance and low installation cost.**

Chip Israel of Grenald talks about the project:

*"The lighting on the front had to unify the whole project, as well as provide a soft inviting feeling."*

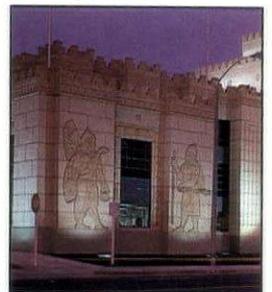
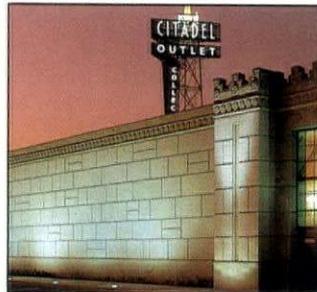
*"The solution included 175 watt metal halide 9000 Series from Hydrel, set back six feet from 30 to 40 foot walls as a wash."*

*"We ended up further back and with a softer approach... we wanted the building to have a friendly feel, not to eerie."*

*"The lighting was also aimed up and outward from the entrance along the walls to accentuate architectural detail and shadows and to prevent the lighting from becoming too flat."*

*"These lights have the benefits of being concealed in-grade fixtures which reduce both aesthetic objections and installation costs, as well as new high performance E-17 lamps."*

*"We were fortunate to be able to work very well with some manufacturers such as Hydrel and Western Lighting Industries... They were able to supply us with some great and efficient lighting at a price that enabled the job to get done in the way we wanted."*



Hydrel's 9000 Series in grade fixtures provide wide uniform performance for wall wash and sign lighting applications.



**HYDREL** 12881 BRADLEY AVENUE • SYLMAR • CALIFORNIA 91342 • TEL 818/362-9465

Circle No. 1 on product card.

# KING OF THE STRIPS



## LIGHTWORKS® INTRODUCES THE FIRST UL LISTED CLASS I LOW VOLTAGE STRIP LIGHTING DEVICE

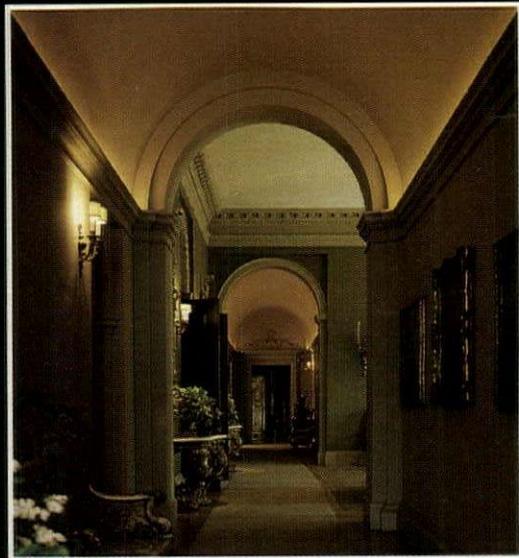
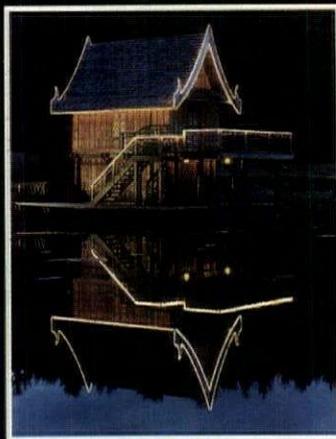
With over twenty years of low voltage experience, no wonder Lightworks is a pioneer in UL Listed Low Voltage Lighting.

In 1987 we broke new ground by producing the first UL Listed Class II low voltage strip lighting. Now we're breaking new ground again!

RB® Series RibbonLite®'s Class I Listing allows the use of Class I transformers to power the RibbonLite system. No more zillion transformer installations! Now up to 500 VA transformers can legally power RibbonLite, and with its rugged hi-amp bussbars, RibbonLite can be connected end-to-end up to 192 feet!

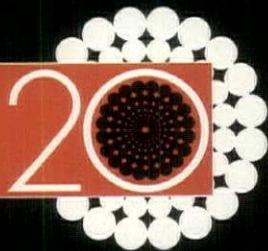
Couple that with a Wet Location UL Listing, Qwik-Ship program, an amazing new 7.5 watt, 100,000-hour, 50 lumen lamp option plus all the benefits that

come from twenty years in the business, and you'll see why we're "King of the Strips"! Fax or write on your letterhead for a complete catalog.



Model Numbers clockwise from top:  
85P-4.8-2 Rooftop Accent;  
85H-2.4-4 Cove Accent;  
85P-2.4-2 Architectural Accent

Below: 85H/2.4



# Lightworks®

3345 West Hunting Park Avenue, Philadelphia, PA 19132  
TEL: 215-223-9200 • FAX: 215-227-7332

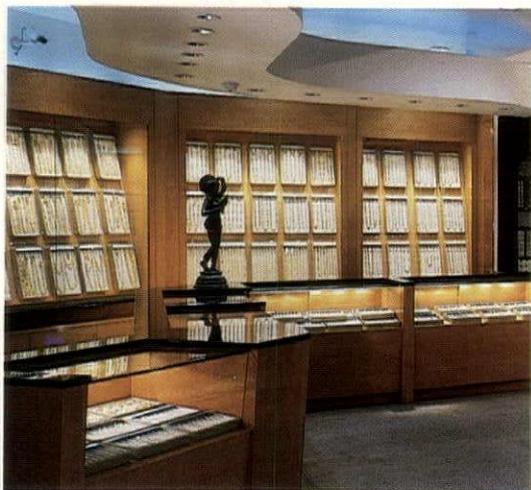
Circle No. 3 on product card.

ARCHITECTURAL  
LIGHTING

VOLUME 6, NUMBER 2



**22 MAGNIFICENT MADISON SQUARE**  
Cover By R. Greg Hursley



**30 SPIRIT OF INDIA**

## FEATURES

- 22 **Magnificent Madison Square** Imero Fiorentino Associates brings the lighting for the Madison Square Garden multi-purpose entertainment complex into the 21st century
- 30 **Spirit Of India** Akar Inc. uses a mixture of fluorescent, metal halide, incandescent, halogen and neon sources to highlight the handcarved Indian and Persian jewelry sold at Bhindi Jewelers in Artesia, CA

## LIGHTFAIR INTERNATIONAL OFFICIAL SHOW DIRECTORY

- A **Cover** LightFair is scheduled for May 6-8, 1992 at the Javits Center in New York City
- B **General Information**
- C **Program**
- H **Special Events**
- J **Exhibitor List**
- P **Exhibit Hall Floor Plan**
- Q **Registration Form**

## DEPARTMENTS

- 8 **Editorial** Learning About The State Of The Industry
- 10 **Updates** CSL Announces Applie Award Winners; PBC Offers Residential Lighting Design Book; Johnson's Art Binds Ties At 16th Street Station; Kelly Award Established By New York IESNA; Green Lights Publishes First Year Report; Luxo Acquires Ledu; MagneTek Acquires May & Christe GmbH
- 52 **LightFair Product Preview** A sampling of products to be introduced and featured at the LightFair International manufacturer exhibits
- 76 **Energy Watch** LightFair 1992 Energy Shopping Guide by Gary Markowitz
- 81 **Index To Advertisers**
- 81 **Marketplace Classifieds**
- 82 **Fast Fax**

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## Appleton Lamplighter.

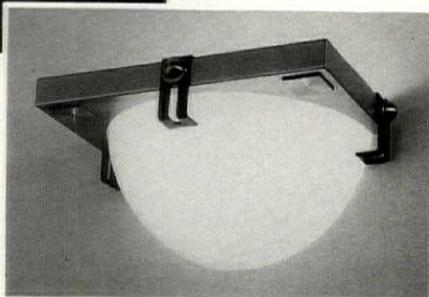
The first choice of the design community for custom lighting, architectural metal fabrication.

### GUARANTEEING:

- Integrity of design • Professional staff
- Engineering • Quality materials & products
- American craftsmanship • Affordability
- North American wide representation
- Delivery



**OMNIS™ Pendant**  
36" OAH x 10" (body)  
x 26 1/2"W



**OMNIS™ Sconce**  
7 1/2" H x 17" W x 9 1/2" P

### OMNIS™ Series

*a square of water reflects the moon*  
Robert Spiess

The OMNIS™ series is one of seven families of fixtures that will provide designers with a myriad of options to design unique fixtures for their project. Some of the OMNIS™ family characteristics are opal acrylic domes, quarter spheres, and square and 1/2 ball detail pieces. The acrylic lenses are framed by painted aluminum housings, and the trims and details are available in a variety of finishes.

Support LIGHTFAIR • NEW YORK  
MAY 6-8, 1992  
BOOTH 224



**APPLETON  
Lamplighter™**

P.O. BOX 1434, APPLETON, WI 54913 USA  
PHONE: 414-739-9001 FAX: 414-739-1656

Specifiers catalog available on request.

Call for the contact in your area.

Circle No. 4 on product card

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**Location** Lawrence, PA  
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**Engineer** Caplan Engineering Company  
**Fixture** LC-90  
**Photo** Lockwood Hoehl

**Litecontrol Corporation**  
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Hanson, MA 02341  
(800) 852-3455  
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Visit Booth 500

Circle No. 35

# LITECONTROL

## **PROBLEMS:**

▼ The prints show a 10' inside diameter cove, but they built a 10' outside diameter cove. The rigid custom curved light strips won't fit. Now What???

▼ We have 40 floors with different curved cove dimensions.

We need a standard product that will fit them all without customization costs and time delays.

▼ We must be off the job in three weeks. The curved wall slot has *just* been finished.

The lighting manufacturer needs six weeks to fabricate.

Who can supply this now?

## **SOLUTION:**

By specifying Norbert Belfer Lighting's *Field Curveable 'FX-Series' Light Strips* all of these problems are eliminated.

Our light strip can be flexed into position for perfect installation. Fixed radii are not necessary and there are no custom curving costs. The Field Curveable series is stocked in standard lengths. We ship in days, not weeks.

We solve your problems.

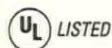
Please write or fax for additional information.

# **norbert belfer lighting**

1703 Valley Road • Ocean, New Jersey 07712 • (908) 493-2666 Fax (908) 493-2941

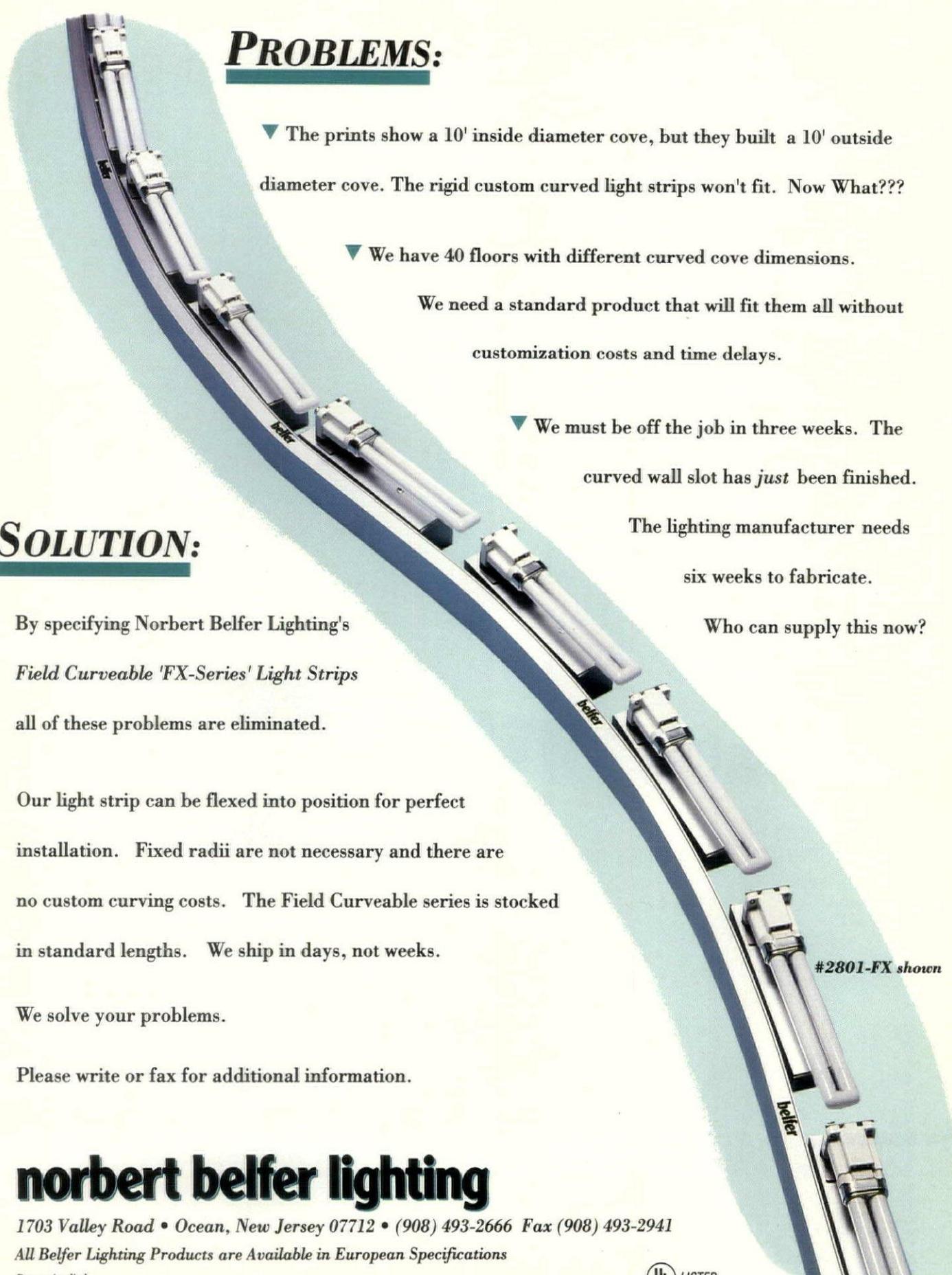
All Belfer Lighting Products are Available in European Specifications

Patent Applied  
©1991 Norbert Belfer Lighting



Circle No. 5 on product card.

#2801-FX shown



EXISTING LIGHTING SYSTEM

JOHN MARTIN ASSOC.  
LANDMARK SQUARE  
LINCOLN HEIGHTS, OH.  
43228

ANNUAL ENERGY ANALYSIS  
USING STANDARD FLUORESCENTS

WATTS/PER MONTH

1. 86500
2. 82800
3. 81700
4. 79600
5. 77750
6. 72700
7. 70700
8. 73300
9. 70500
10. 90850
11. 91600
12. 82000

960,000

TOTAL WATTS/PER YEAR

960,000

÷ 12

80,000

AVERAGE MONTHLY WATT  
USAGE

GENERAL OFFICES  
MANAGERS OFFICES  
CONFERENCE RMS. 1-9

3530  
2354  
2760  
1784  
3330  
3192

CAFETERIA  
HALLWAY OFFICES  
RECEPTION

1410  
2748  
3638  
2330  
989

REST ROOMS

+ 1935

SQUARE FEET PER FLOOR = 30,000

NUMBER OF FLOORS  
TOTAL SQUARE FOOTAGE = 450,000

OPERATING HRS/YEAR 4680

TOTAL NUMBER OF FIXTURES 5,000

TOTAL NUMBER OF LAMPS 20,000

(\$/KWH)

\$0.10

TOTAL WATTS CONSUMED 960,000

TOTAL LIGHTING  
ENERGY COSTS - \$449,280

Using standard fluorescent lamps.

# With Philips TL 80

Pastels will look softer. Earth tones will look richer. Office spaces will look more comfortable. And electric bills will look much less alarming.

By replacing standard T-12 fluorescent lamps with Philips TL 80 Series lamps, combined with an electronic ballast, your clients will get the best fluorescent lighting system in the world. No other T-8 fluorescent lamp has a higher color rendering index or a higher light output level. Thanks to rare earth phosphors, the quality of light is quite similar to incandes-

Philips Lighting



PROPOSED PHILIPS LIGHTING SYSTEM

JOHN MARTIN ASSOC.  
LAND MARK SQUARE  
LINCOLN HEIGHTS, OH. 43228

ANNUAL ENERGY ANALYSIS  
USING PHILIPS TL 80 SERIES

WATTS/PER MONTH

- 1. 49 550
- 2. 47 450
- 3. 46 800
- 4. 45 600
- 5. 44 550
- 6. 41 650
- 7. 40 500
- 8. 42 000
- 9. 40 350
- 10. 52 050
- 11. 52 500
- 12. 47 000

550,000

TOTAL WATTS/PER YEAR

550,000  
÷ 12

AVERAGE MONTHLY WATT  
USAGE

45,833

GENERAL OFFICES  
MANAGERS OFFICES  
CONFERENCE RMS. 1-9

CAFETERIA  
HALLWAY OFFICES  
RECEPTION

REST ROOMS

SQUARE FEET PER FLOOR

NUMBER OF FLOORS  
TOTAL SQUARE FOOTAGE

OPERATING HRS/YEAR

TOTAL NUMBER OF FIXTURES

TOTAL NUMBER OF LAMPS

(\$/KWH)  
TOTAL WATTS CONSUMED  
TOTAL WATTS SAVED

TOTAL LIGHTING  
ENERGY COSTS -

3530  
2354  
2760  
1784  
3330  
3192  
1410  
2748  
3638  
2330  
989  
+ 1935

30,000

× 15  
= 450,000

4680

5,000  
× 4  
20,000

\$ 0.10  
550,000  
410,000

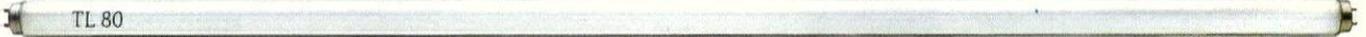
**\$ 257,400**

Using Philips TL 80 Series.

# Series lamps, you get much nicer colors.

cent. And that can have a dramatic effect on the workplace.  
Not to mention your electricity consumption. When you specify TL 80 Series lamps with electronic ballasts, you'll cut

If you'd like more information on how TL 80 Series lamps can save energy costs in your building, give the Philips Lighting Team a call at 1-800-631-1259.



energy costs by 43%, versus standard fluorescents. Considering that lighting can account for up to 50% of your total bill, these lamps could really make your client a hero around the office.

We might not be able to change red to black, but we sure can save your clients some green.

It's time to change your bulb.™



# PHILIPS

Circle No. 6 on product card.

## **LEARNING ABOUT THE STATE OF THE INDUSTRY**

It's almost showtime. In less than a month, LightFair International will roll into New York City's Jacob Javits Convention Center, May 6-8. ARCHITECTURAL LIGHTING is the Official Publication of LightFair International, which means we are able to bring you the official LightFair Show Directory in this issue weeks before the event, as well as provide you with thorough post-show coverage in the July issue.

LightFair International is the lighting specifier's one big chance to learn the most in the least amount of time about the state of the industry. Over 200 exhibitors will be on hand with up-close-and-personal looks at new and innovative products. We've assembled a sampling of new products that will be on display in the Exhibit Hall in our "LightFair Preview" products section beginning on page 56.

In addition, Energy Watch columnist Gary Markowitz has prepared an extensive "LightFair 1992 Energy Shopping Guide" with criteria on how to evaluate energy-saving products based on his own experiences (see page 76). Mr. Markowitz has also been named to ARCHITECTURAL LIGHTING's Editorial Advisory Board, and details on his background appear on page 80.

Of course, LightFair International will feature an intriguing seminar program in which top-notch industry experts will speak on topics that reflect the most crucial concerns and issues in the industry in areas such as professional development, residential and commercial lighting techniques, energy conservation, and globalization.

Continuing Education Unit courses on lighting specifying for the interior designer, and energy-saving lighting design give experienced professionals the opportunity to update their knowledge. Special sessions sponsored in

conjunction with the American Society of Interior Designers on lighting for the aged, and with the New York Designers' Lighting Forum on luxe lighting with energy efficient sources broaden LightFair's appeal beyond the hardcore lighting specifier to all design professionals interested in lighting.

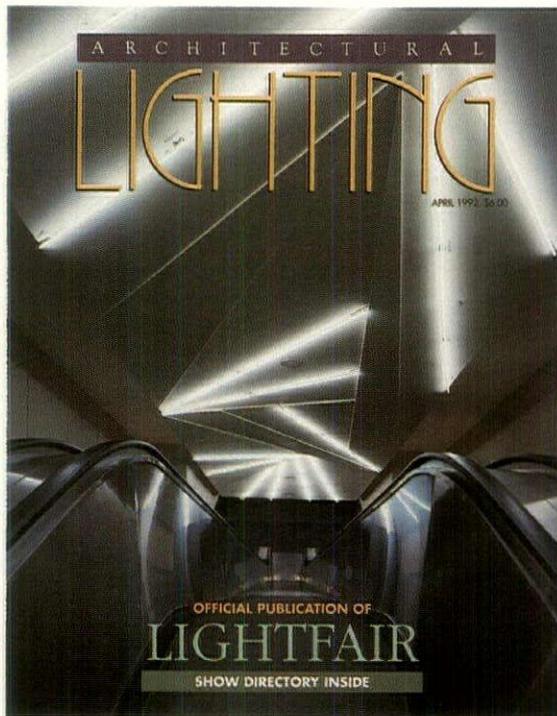
Social events planned include a dinner cruise around Manhattan cosponsored by DIFFA and the Committee for Children with AIDS. Here's your chance to have fun and contribute to a worthy cause at the same time.

The International Association of Lighting Designers will also present their annual Lighting Design Awards at a gala dinner on May 7.

There's still time to register for LightFair International. Simply fill out and fax the registration form on pages 49 and 50.

For those of you attending the show, we know it will be a hectic time, but please feel free to stop by ARCHITECTURAL LIGHTING booth #1003 and speak with us about how we can make this leading lighting publication serve you even better. See you there!

**WANDA JANKOWSKI**  
**EDITOR-IN-CHIEF**



## CSL ANNOUNCES APPLIE AWARD WINNERS

The Applie Awards have been created by CSL Lighting to recognize outstanding achievements by specifiers and designers in applying CSL's products in both the contract and residential fields. The first annual CSL Applie Awards were judged by representatives of the lighting design firms Wheel, Gersztzoff, Friedman and Shankar with offices in Los Angeles, New York, Sausalito and Singapore, and Ray Grenald and Associates, with offices in Los Angeles and Philadelphia.

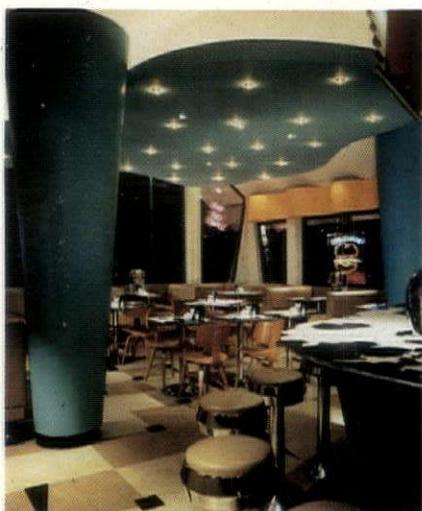
The winners have been ranked in First, Second and Third place, with an additional tier of specific product category winners.

Hugh A. Boyd, AIA, Boyd Associates, Montclair, NJ, is the first place winner. The entry, the interior of Philadelphia's Shake, Burger & Roll, marries 1950s nuclear age design with a little of the Jetsons added. Boyd used halogen strip lighting, and recessed lighting. The view from the outside through the large panes of

glass draws passersby attention inward. A large, amoeba-shaped ceiling is glittered with low-voltage halogen recessed fixtures, and backlit with low-voltage halogen fixtures. Additional, shallow recessed downlights using 35-watt MR-11 narrow beam spotlights highlight certain tabletops and add an asymmetrical touch to the ceiling apertures.

Second place has been garnered by James Lozoskie of Dreamspace, Inc., Reston, VA, for a private residence in Potomac, MD. Low-voltage halogen fixtures are used not only in the ceiling, to highlight the handcrafted lacquered stairway handrail, but also in the floor, to uplight the floating staircase. Invisilite is used as an uplighting device to light walls and ceiling in the dramatic, two-storey space. The units add a glitzy appearance to the curved ceiling emerging from the dining room.

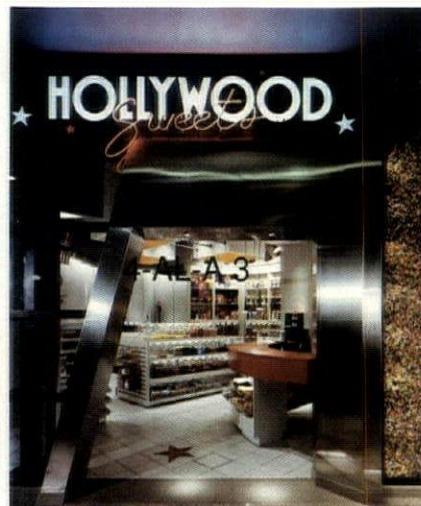
The third place winner is J2 Architecture, Alexandria, VA, for



**SHAKE, BURGER & ROLL**—first place Applie Award winner: Decorative open round recessed fixtures are used in the floating amoeba ceiling.



**PRIVATE MARYLAND RESIDENCE**—second place Applie Award winner: Recessed fixtures offer downlight and uplight to illuminate the floating staircase.



**HOLLYWOOD SWEETS**—third place Applie Award winner: Pendants add a playful touch above the sales counter at this classy candy store.



**AT&T NATIONAL CONTROL CENTER WEST**—Invisilite Category winner: Task lighting is provided without ambient glare.



**INN OF ANASAZI HOTEL**—Halogena Category winner: Recessed units inserted into the lintels add drama to the entryway.



**THE DIAMOND LADY**—Jewel Light Category winner: This riverboat is adorned with a necklace of light.



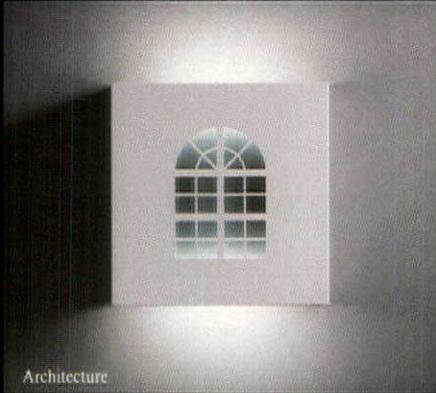
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# I

# S

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Consider the Possibilities™

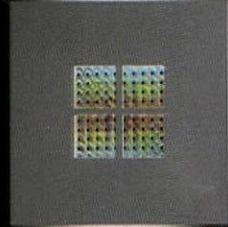


Architecture

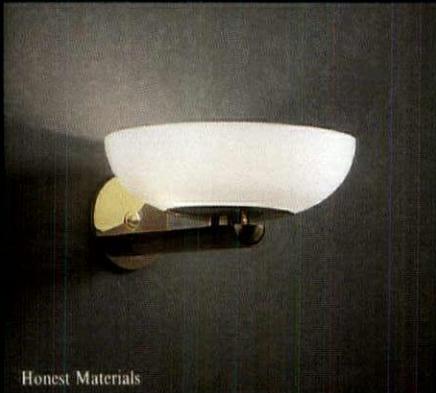


Technology

PATENTS PENDING



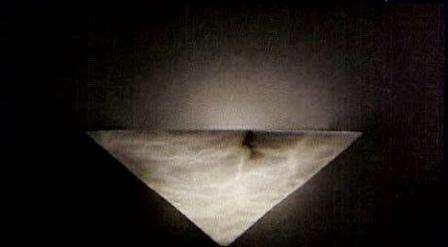
Photography



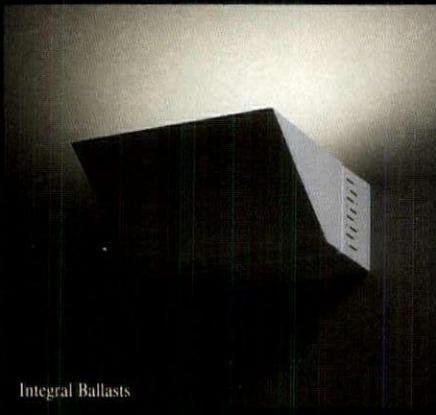
Honest Materials



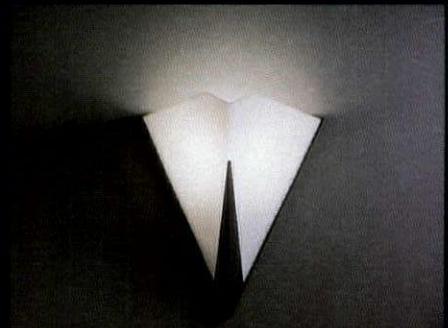
Solid Machining



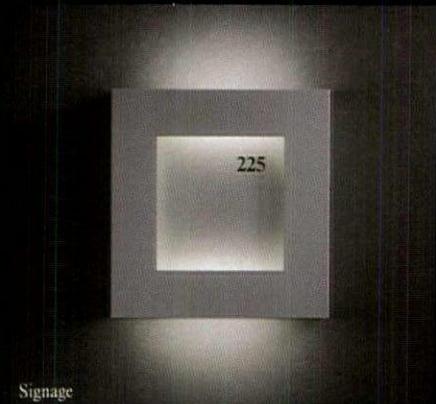
Natural Spanish Alabaster



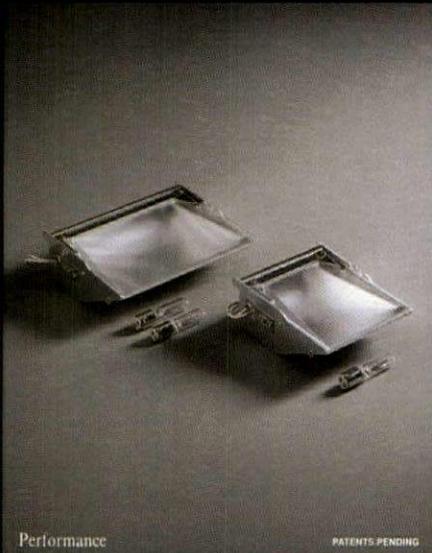
Integral Ballasts



Luminus™ Sconces

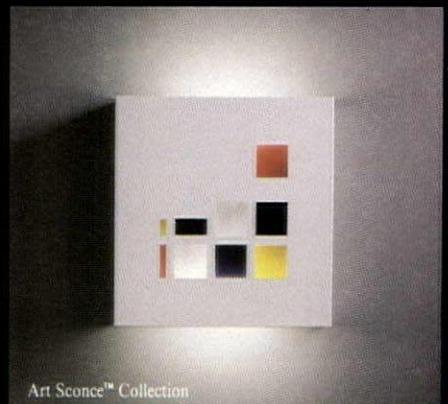


Signage



Performance

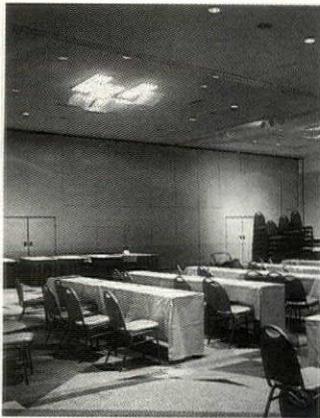
PATENTS PENDING



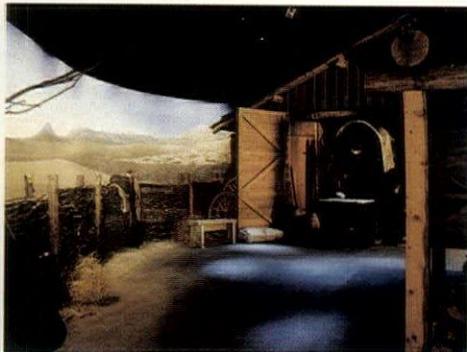
Art Sconce™ Collection

☐ VISA LIGHTING CORPORATION 8600 W. Bradley Rd. Milwaukee, WI 53224  
Specifier Hotline 1-800-788-VISA or FAX 414-354-7436

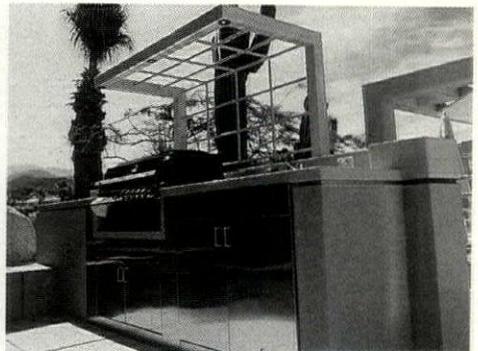
An Oldenburg Group Company  
Circle No. 7 on product card.



**NICOLLET BALLROOM, HYATT REGENCY—Louver Light Category winner:** Fixtures are placed above a suspended "flying carpet" in this unique chandelier.



**HIGH DESERT MUSEUM—Miniatura Category winner:** A subtle moonlit effect is achieved with an MR-11 unit fitted with a blue glass filter.



**RESIDENTIAL BARBECUE—honorable mention:** Shallow recessed downlights are placed in a steel cantilevered overhang to provide lighting over the barbecue without obstructing the cook's view of the desert beyond.

the Hollywood Sweets flagship store that offers more than 350 varieties of candies, and dried fruits and nuts. Located in the food court in the lower level of The Fashion Center at Pentagon City, Arlington, VA, it achieves the goal of a progressive youthful image, clean and bright. The primary visual impact of the storefront is a 2-foot wide by 12-foot high acrylic sandwich panel designed to hold candy. Miniaturized low-voltage halogen fixtures are an important design feature throughout the store, beginning with the storefront. The stainless steel arch has polished chrome fixtures installed in the lintel and jamb next to the sandwich panel to illuminate the candy display. The fixtures were chosen by the designer because of their compact design which allows flexibility. Close to the entrance, a trio of pendants are suspended above the sales counter, to add elements of color and playfulness.

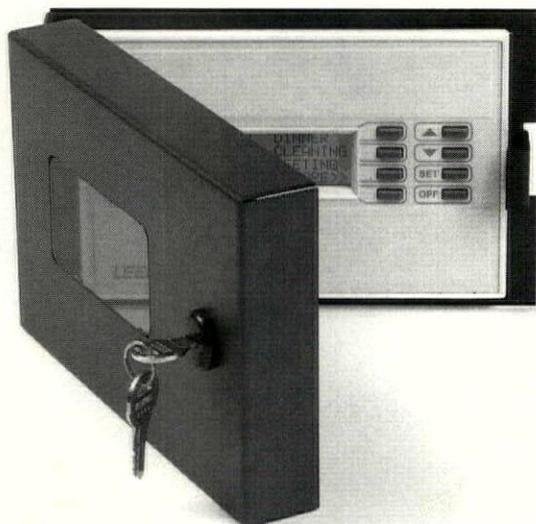
Honorable Mention goes to David Prest, Urrutia-Prest Architects, Palm Desert, CA for an open steel structured barbecue in a Palm Desert private residence.

Product category winners include: Jewel Light—Andrea Piacentini, Interior Design International, Seattle, WA for the Diamond Lady/Emerald Lady Mississippi River Gambling Boats; Louver Lite—Leif Johnson, Luminae Souter Lighting Design for the Nicollet Ballroom Chandelier, Hyatt Regency, Minneapolis; Invizilite—Steve Woodruff, KDC, Englewood, CO for the AT&T National Control Center West, Denver, CO; Miniatura—Robert J. Dupuy, RDS, Inc., Portland, OR for The High Desert Museum,

Bend, OR; Tiny Trak—Roger Kuerbs, Citi Lights, Minneapolis, MN for The Museum Company, Minneapolis, MN; and Halogena—Charles Gilcrease, Gil-Men Electric Company, Inc., Santa Fe, NM for the Inn of the Anasazi Hotel, Santa Fe, NM.

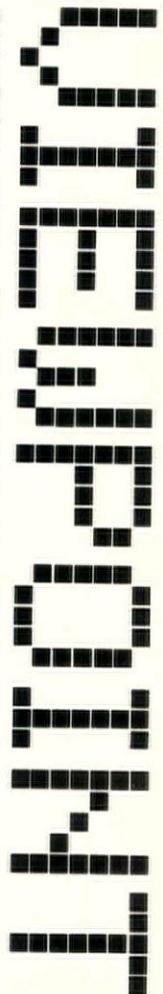
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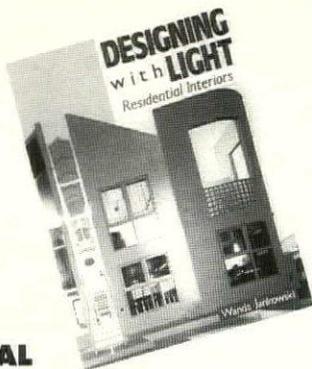
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**PBC OFFERS RESIDENTIAL LIGHTING DESIGN BOOK**

DESIGNING WITH LIGHT—RESIDENTIAL INTERIORS by Wanda Jankowski, Editor-in-Chief of *Architectural Lighting* magazine, is a new 240-page, all-color, hardcover book published by the Library of Applied Design, an imprint of PBC International, Inc. The book details over 30 residential installations created within a variety of budgets and lifestyle considerations. The large 9-inch by 12-inch format gives the all-color presentation of projects visual impact.

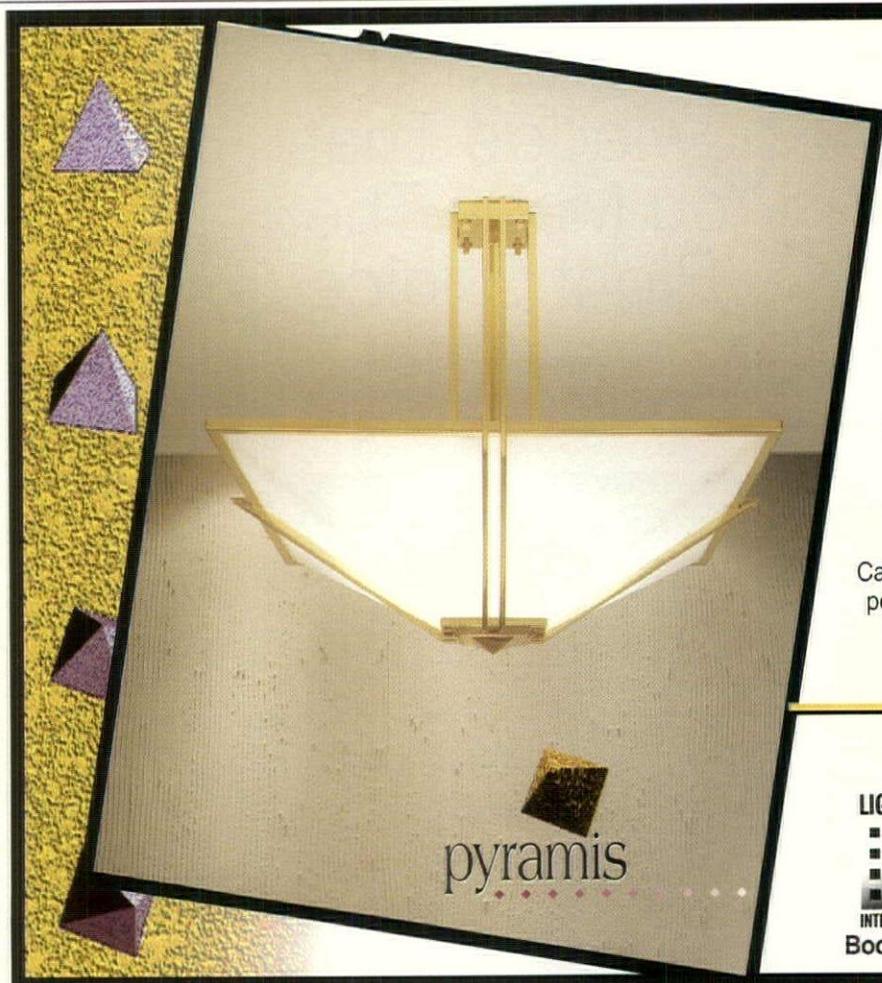
The "New Products" chapter presents a sampling of light sources, fixture types, and accessories recently introduced. The "Designers on Design" chapter provides a professional perspective from the designers and architects who created the lighting systems for projects in the book. Commentary deals with the role of energy saving in residential lighting design, the acceptance and awareness of lighting design as a legitimate profession among residential clients, and what techniques might be increasing in popularity and use in the future.

This is Ms. Jankowski's second book. The first—THE BEST

OF LIGHTING DESIGN—was also published by PBC International, the leading publisher of visual reference books for the design, marketing and graphic arts professional. The book is available for \$60.00 at fine book and art supply stores, or from PBC (1-800-527-2826).

**JOHNSON'S ART BINDS TIES AT 16TH STREET STATION**

The sights and sounds of life shaped by the railroad were captured in a temporary public art installation called "Binding Ties: the 16th Street Station" created by lighting designer Stephanie A. Johnson, in collaboration with Karolyn van Putten, Michael Sydnor and Paris Williams at the Southern Pacific Station located at 16th and Wood Streets in Oakland, CA. The building's facade was used as a screen for the projection of images of people who worked and travelled on the railroads. Images projected on the left and right sides of the building would gradually fade in and out of focus as if they were materializing from within the building itself. The accompanying sound sculpture combined the projected peoples' stories with the sounds of life on the rails. *(continued on page 16)*



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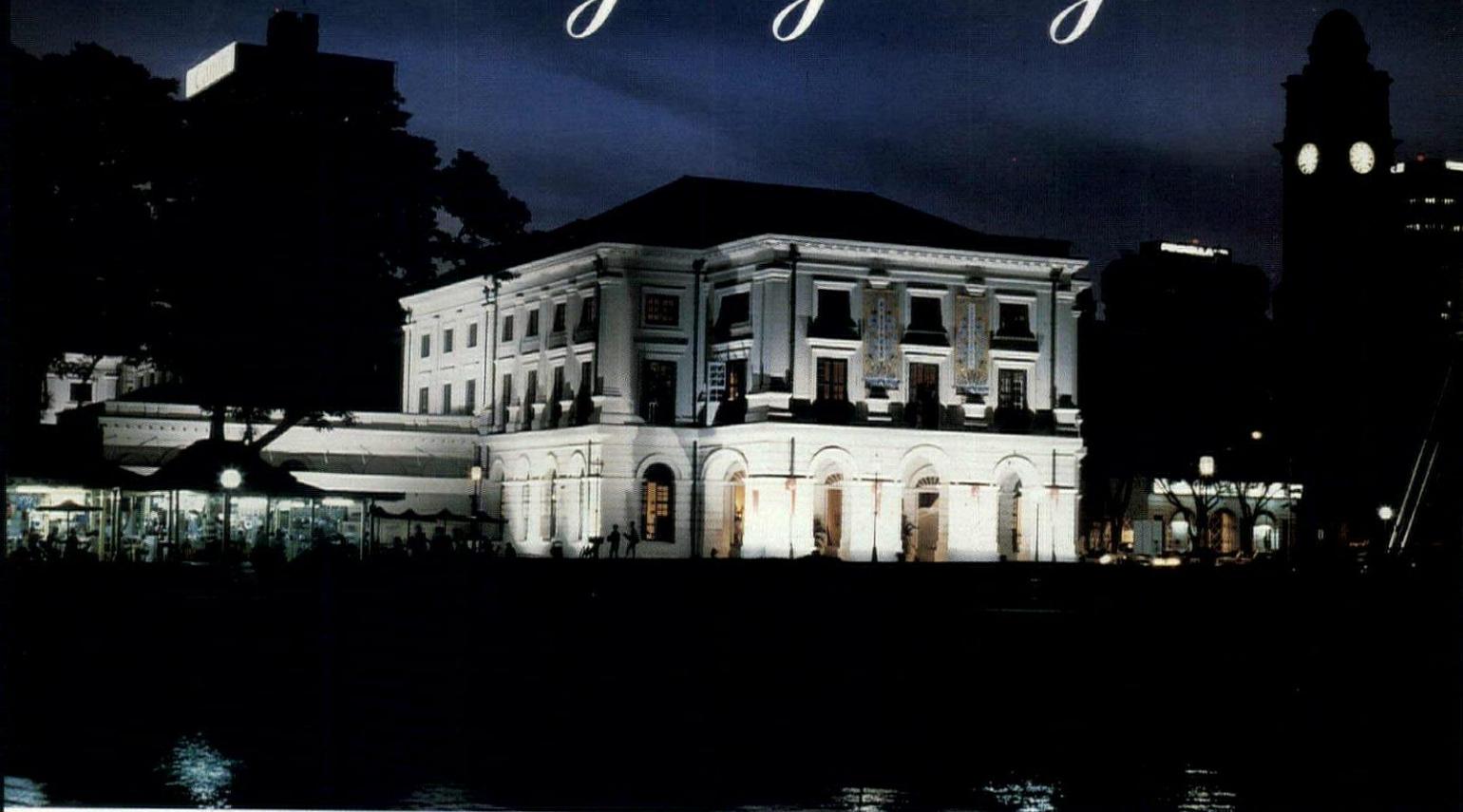
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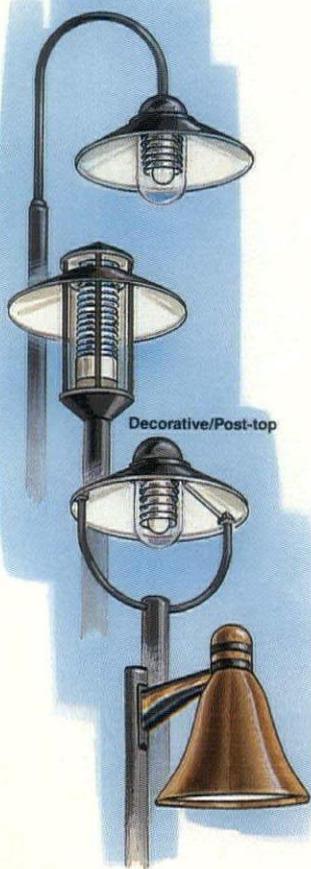
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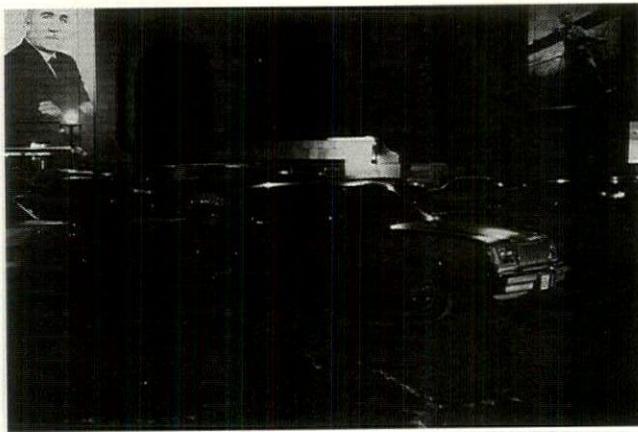


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Designer and artist Stephanie Johnson recreated the sights of life shaped by the railroad in the "Binding Ties: the 16th Street Station" temporary art installation in Oakland, CA. Photo by Jonathan Eubanks.

"Many of my pieces are homages to the ancestors," says Johnson. "As an African-American woman artist, I believe it is essential to create and recreate our own images. My recent work focuses primarily on two visual elements: archival materials (newspaper clippings, photos, advertisements) and projected light. Print materials are salvaged from dusty archives and reconstructed by cutting, painting and layering. The resulting slide montages are presented as projections in specific architectural settings (building facades, church interiors). The combination of projected light and

architectural elements symbolizes the balance between the material and the spiritual world or between heaven and earth. Timelessness, a recurrent theme in my work, is conveyed by the ethereal nature of light."

The installation was sponsored by the Public Art Program of the City of Oakland, the New Traditions Theater Company, and KALW-FM 91.7 and was on view from October through December 1991.

### **KELLY AWARD ESTABLISHED BY NEW YORK IESNA**

The Richard Kelly Award has been established by the New York Section of the Illuminating Engineering Society of North America to preserve lighting designer Richard Kelly's ideals, enthusiasm and reverence for light by recognizing new and innovative work in the conceptual or applied use of light. The 1992 grant recipients, announced at an April event in New York, are Carrie Meinberg Burke and Tina Fong, who will each receive a grant of \$1,500, and Hank Forrest, who will receive a grant of \$500.

Carrie Meinberg Burke received a grant for "The Shadow Room—The Construction Of The Subject; The Eclipse Of The

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Object," a proposed installation which disrupts the conceptual relationships among light, shadow and form, and speculates into the dynamics of the human subject and object.

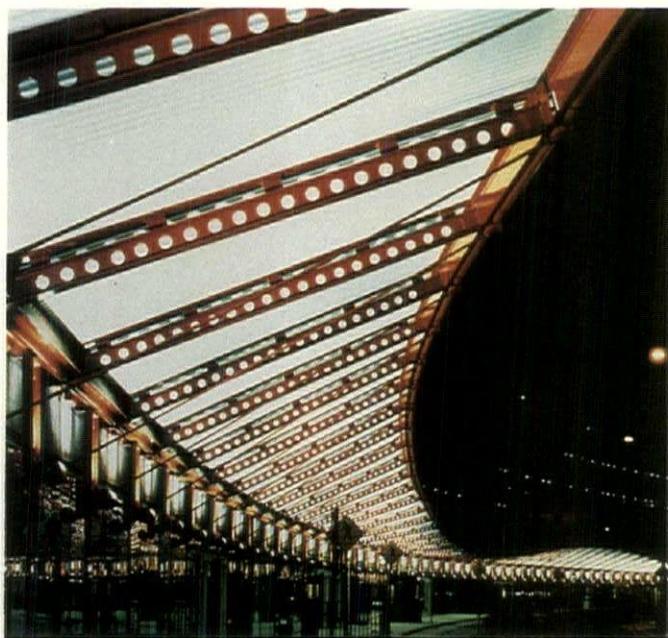
Tina Fong's "Housing for Four Insomniacs," is an investigation which encompasses daylight, twilight and moonlight, and their rela-

tion to consciousness, half-consciousness and unconsciousness.

Hank Forrest's "Color of Light: A Study of Air Pollution and Water Vapor," is a thesis which attempts to determine the effect of air pollution and moisture on the color of daylight.

For more information, contact: Matthew Tanteri at (718) 937-4480.

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### LUXO ACQUIRES LEDU

Luxo Lamp Corporation, 42-year-old subsidiary of Jac Jacobsen Industries of Norway, announced it has completed acquisition of Ledu Corporation, based in Trumbull, CT. Together, the merged company is the largest task lighting manufacturer in North America.

The combined entity will conduct business under the name Luxo Corporation, with separate Luxo and Ledu branded products. Manufacturing, currently split among Port Chester, Trumbull, Norway and the Far East by product line, will be consolidated this year. The company also expects to consolidate headquarters operations this year at a new site in southwestern Connecticut.

Luxo began its U.S. operations in Port Chester, NY in 1952, marketing and manufacturing the Luxo lamp—the first desktop task lamp with a patented articulating arm and an adjustable lamphead for directing light where needed. Ledu Corporation, founded in 1966, manufactures and markets a broad array of articulating and unarticulating task lamps.

### MAGNETEK ACQUIRES MAY & CHRISTE GMBH

MagneTek, Inc., a leading electrical equipment manufacturer, today announced its acquisition of May & Christe GmbH, a producer of lighting ballasts, transformers and other electrical equipment. Based in Oberursel, Germany, near Frankfurt, May & Christe GmbH—renamed MagneTek May & Christe GmbH to reflect its new relationship with MagneTek, Inc.—has annual sales exceeding \$100 million.

"The acquisition gives MagneTek a strong presence in Europe," stated Frank Perna, Jr., president and chief executive officer of MagneTek, Inc. "We now will be able to increase sales by introducing complementary MagneTek products into MagneTek May & Christe's marketing and distribution channels. Our objective is to duplicate MagneTek's U.S. success in Europe, and MagneTek May & Christe is an important key in unlocking that strategy."

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**GREEN LIGHTS PUBLISHES FIRST YEAR REPORT**

The Environmental Protection Agency's (EPA) Green Lights Program was officially launched on January 16, 1991. As stated in "Green Lights Program, The First Year," recently published, the program's goal is "to prevent pollution by encouraging major U.S. institutions—businesses, governments, and other organizations—to use energy-efficient lighting."

A summary of their progress over the past year follows: "On January 31, 1991, Green Lights had 40 participants. As of February 18, 1992, 402 institutions had signed Memoranda of Understanding with EPA to join Green Lights. This number includes 168 Corporate Partners, 9 Government Partners, 144 Manufacturer Allies, 48 Lighting Management Company Allies, and 27 Electric Utility Allies. In addition, six trade and professional organizations have endorsed the program. The program participants collectively own or lease 2 billion square of facility space, about 2.5 percent of the national total. This is equivalent to all of the leasable office space of the metropolitan areas of New York City, Los Angeles, Chicago, San Francisco, Washington, D.C., Philadelphia, and Dallas....

"Because program participants report their progress on an anniversary basis, the signatory 'classes' of January and February

1991 recently reported their upgrade status. Several non-anniversary participants also have submitted interim reports on their progress to date. All told, as of February 23, 1992, 181 buildings were in the officially-reported 'upgrade pipeline', covering 77 million square feet of facility space (equivalent to the office and warehouse space of the Baltimore metropolitan area). Forty-nine buildings have been fully upgraded, with a typical reduction in lighting electricity use of 40 to 70 percent."

The program has five goals for the future:

- Recruitment of another three to five percent of square footage.
- To have every Green Lights participant complete one major lighting upgrade in 1992.
- Broaden program participation in the coming year, by beginning outreach to the residential sector
- Accelerate market transformation—Green Lights will "claim success when the program isn't needed anymore" and hopes eventually "a dynamic of continual improvement in the lighting marketplace will be set into motion."
- Explore replication of the program into other technology areas—by the end of 1992, EPA hopes to offer a Green Buildings program and/or a Green Energy Corporation program to further the nation's goal of preventing pollution.

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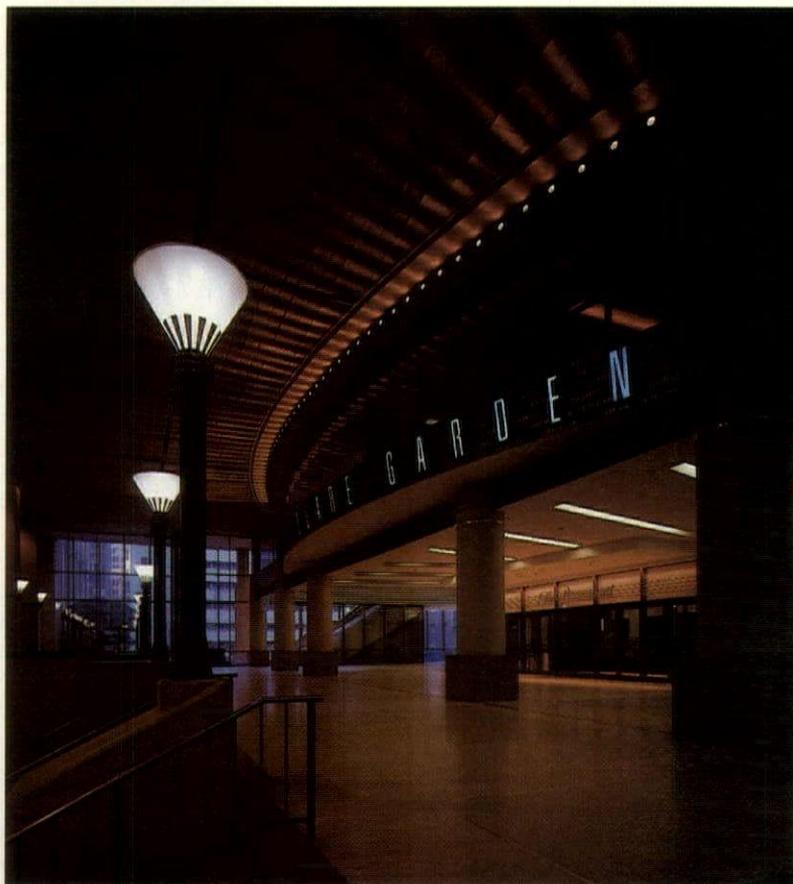


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**PARAMOUNT THEATER:** (Left top) Criss-crossed light strips draw attention away from ductwork above. (Left below) Lobby murals are washed by concealed neon.



**RAYS OF LIGHT:** (Left) The rays motif created by PAR 36s casting light streams on the ceiling is repeated throughout the Paramount Theater.

# Magnificent Madison Square

**Lighting designed by Imero Fiorentino Associates helps bring Madison Square Garden into the 21st century**

BY WANDA JANKOWSKI EDITOR-IN-CHIEF

It was more a rebuilding than a renovation," says Judson W. Perkins, president of the Madison Square Garden (MSG) Facilities Development & Management Group during the reconstruction, which was undertaken to move the New York City landmark entertainment complex into the 21st century. Richard Evans, then president of MSG, said the purpose of the reconstruction was to re-establish the Garden as the preeminent entertainment and sports facility in the world. Major changes included the addition of the Paramount Theater, which replaced the Felt Forum; the Play By Play, and Club Restaurants; new arena skyboxes; and the updating and redesign of other areas—lobbies, food courts, and concession stands, as well as the exterior sidewalk and building illumination.

What makes this project unusual is not only the staggering \$200 million budget, but the fact that unlike other facilities, which close down during renovation periods, the Garden remained in operation during the two years and nine months it took to complete the transformation.

"We broke the project into a lot of little projects and the sum total equalled a complete renovation," says Perkins. "One of the things Madison Square Garden is known for is the ability to change the arena for event. For example, we can resurface the arena floor, and service basketball and hockey the same day. We treated the construction as an event, so every day at 3:30 p.m., the construction would be 'changed over' to that evening's event.

"Also, much of the construction was concealed—we'd build a wall so our guests wouldn't see anything but a false facade until the construction was completed," Perkins says.

The renovation had to give the Garden a whole new look. "Since it was built in 1968, color sensibilities, lighting, and the uses of the building had changed. The building was really rebuilt for the year 2000," says Imero Fiorentino, president of Imero Fiorentino Associates, New York, the firm responsible for MSG's new and renovated lighting designs.

In decades past, Madison Square Garden might have been thought of primarily as a sports arena. But this has changed. In the initial design committee meetings, what Garden management "impressed us with was that we were not designing or updating a sports arena," Fiorentino says. "We were creating a new multi-purpose, family entertainment center. And that was the key to and guideline for all the design elements, whether it was lighting design or interior design."

### PARAMOUNT THEATER

Though some major structural changes were made, others could not be made due to cost considerations. So the design team often had to invent unique solutions to deal with structural "givens." A prime example is found in the Paramount Theater.

"When we designed the Paramount Theater, where the old Felt Forum had been, there were some signifi-

cant limitations from a staging standpoint. We couldn't change the basic structure. But we could go out on the 8th Avenue sidewalk and build a new stagehouse," says Perkins. So 100,000 square feet was added to the building on the unused sidewalk area. However, the Felt Forum stage and seating had been positioned in the opposite direction. "So to change the seating configuration, we had to entirely gut the space, change the entrance from 8th Avenue to 7th Avenue, and use what was previously a bowling alley as the theater lobby," Perkins says.

The overriding design motif of the Paramount is rays. Low-voltage PAR 36 fixtures positioned just below ceiling level create a spray of light rays at the entrance to the theater. Custom-designed poles and wall sconces that house fluorescent biax sources have ray-like bands etched into the plexiglass and painted steel. Fluorescent bands in the lowered ceiling adjacent to the entry doors continue the theme. Interior ceiling treatments, such as the crisscrossing of white neon tubes above the escalators (see cover) continue the theme and lead the guests forward.

The motif culminates in the 5,600-seat theater with the crisscrossing of S11 lamps on 9-inch centers set in extruded aluminum reflectors that serve, along with supplementary downlights, as the house lights.

The ceiling of the Paramount Theater slopes. At its lowest it's 7 feet high; at its highest, 35 feet. This was dictated by the presence of an enormous steel

**ARENA: (Below) The arena's original system, with over 400 fixtures, was cleaned, repaired and relamped. Eighty-eight new skyboxes were installed.**





**SKYBOX SUITE:** (Left) Custom-designed plexiglass wave-shaped fixture is lit with G and R 16 lamps. Fluorescent task units are built into the bar area.

truss. "We had to respect its presence, and the question became, 'How do we wrap it to make it look pretty?,'" says Fiorentino. "There's no balcony, which helps make it an intimate house. We couldn't put a full ceiling in, because then the audience wouldn't be able to stand up. But there were conduits and air-conditioning pipes and everything else up there. So the solution we came upon was to create a crisscross pattern of light that visually seems to move towards the stage. The fixtures' profile was only 4 inches deep, so they didn't take up much space, and were relatively inexpensive. When guests look up from their seats, because they look at the light sources, they don't see the black pipes behind them. It makes a design statement, and solves a problem at the same time."

The old Felt Forum had been auditorium-like. "We wanted a facility that would allow us to do a broad range of events. We didn't want to put a character stamp on the theater that would lock us out of certain types of programs. We wanted a facility that was extremely attractive, but designed neutrally, so that the act that is performing at the theater can set the tone or the character," says Perkins.

"With a 'multi-purpose' space," says Fiorentino, "you can fall into a trap by trying to make it serve too many masters. From a design point of view, the more masters you serve, the more compromises you make to all the other disciplines you want to have in that theater. So management has to make the decision on what purposes that space has to serve, and what ones it doesn't. You can't do everything, or nothing works. This theater has multi-purposes, but every one of those purposes that the management locked into was logical from a design point of view."

"Even regarding the number of seats, you have to make the same kinds of decisions," says Fiorentino. "It's difficult to fit a lot of seats into a space that you

can't expand. The walls and ceiling height were givens—the steel is there so you can't go up; you can't go down. You have a financial responsibility—each seat means 'x' number of dollars, and the bottom line is it's got to make money. It can't just look pretty. So one of the great triumphs was to make it all fit, and it is a perfect example of teamwork."

#### SKYBOXES & THE ARENA

There had been 29 skybox suites that were suspended around three-quarters of the arena. In the redesign, each had the width halved, and 12 feet added to the depth to make 58 skyboxes. Then an additional 29 were added for a total of 88 skybox suites. An entire amenities package for suiteholders was developed, and two new restaurants were added with private entrances.

The boxes were redone in two phases. Boxholders were offered arena seats during the reconstruction.

The skybox lighting had to serve several purposes. It had to be functional, to allow occupants to use the bar and serve themselves from the buffet area. And the capability for ambient light had to be present, to allow a low level of illumination to be maintained during events, so occupants could use the room's facilities, while not distracting the performers in the arena.

"It's not all sporting events, where there tends to be a high level of ambient light in the arena," says Fiorentino. "During a concert, for example, there may be one spotlight on the performer for a period of time, so if you have skyboxes with a lot of light coming out of them, it's a problem. Also, you don't want to allow the people who rent the skyboxes to control the lighting individually. If some levels are high, and some are low, it's very disturbing to performers who look up and see the lights going on and off in a box."

To address these concerns, fluorescent luminaires

#### HOW THE GARDEN GREW

There have actually been four Madison Square Gardens, spanning the past century.

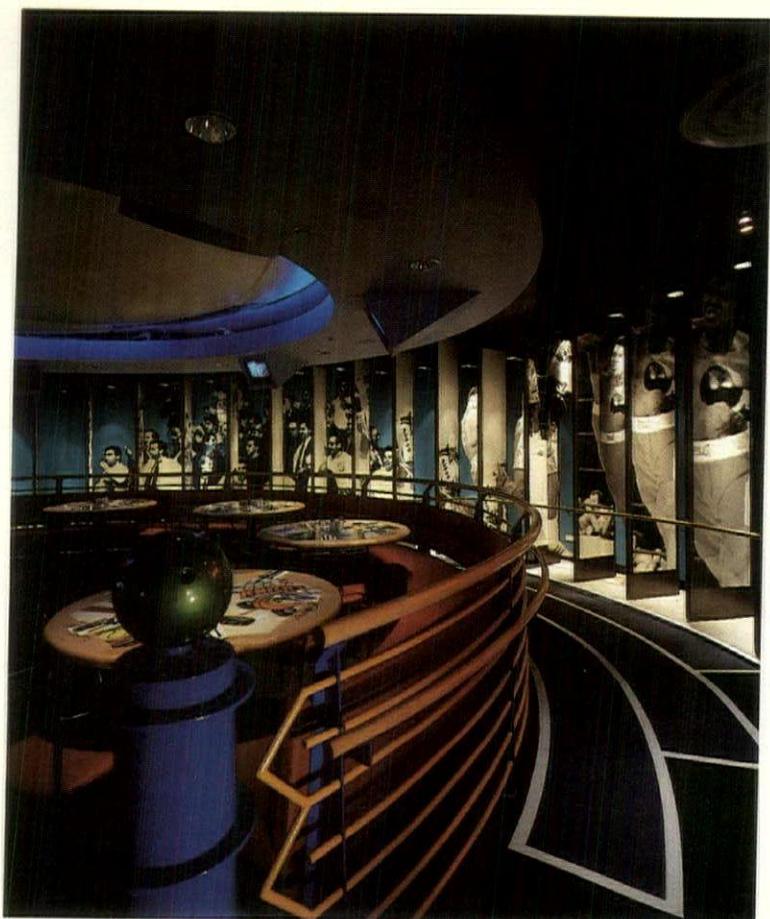
**1879**—Bandleader John Gilmore built Gilmore's Garden at 23 Street and Madison Avenue. He later sold it to P.T. Barnum, who renamed it Madison Square Garden.

**1890**—A second Garden was built on the same site, designed by architect Stanford White.

**1925**—The Garden was moved to a new structure on 8th Avenue between 49 and 50 Streets.

**1968**—The building that currently houses the Garden on 7th Avenue between 31 and 33 Streets was built.

**1991**—The renovation was completed, updating Madison Square Garden for the 21st century.



**PLAY BY PLAY RESTAURANT:** (Top) A blue neon cove washes the perimeter of the "soccer ball" ceiling. Adjustable downlights are over the set seating plan.

**SPORT OF EATING:** (Above) The informal ambience of Play By Play is seen in the entryway's backlit sports team graphics, multi-colored surfaces and light pools.

have been installed above the top shelf in the bar area. The light is cast down through the glass shelves to the countertop. A wavelike plexiglass wall sconce has been custom-designed and fitted with G lamps and R16s over the buffet area. On the wall opposite this are two complementary sconces. Recessed downlights provide illumination in the center of the room.

"When a performance begins, there is a master dimmer control operated by the MSG staff that dims the lighting down to a level where the occupants can see, they can grab a sandwich, and watch the performance. But the performer doesn't look up and see dark holes and light holes scattered throughout the skybox area," says Fiorentino. "They all make a unified design statement."

A mockup was built for design committee and management review and approval before construction began. "With a model, you only have to change one if someone doesn't like it—you don't have to change 88 of them. And then once the design was approved, the model was converted into a marketing center, so it served two purposes," says William Marshall, vice president, facilities design at Imero Fiorentino Associates.

Mockups were made for many parts of the project. "Almost every portion of the renovation was simulated during the design process. The lighting in particular was such a difficult subject to tell people about conceptually," says Perkins.

Not only was Madison Square Garden management involved, but administrators from the Paramount Corporation, which owns Madison Square Garden, were in on the design approval process as well. "When you get to that level of executive and you say a lamp is 3200 degrees Kelvin, they don't know what you're talking about. We built a model, for example, of a portion of the arena floor with seats and the fabric colors we were considering. We used a set of fixtures with 2800 degree Kelvin lamps, and then another set of fixtures with 3200 degree Kelvin and showed them the difference. And they thought the demonstration was over. But then we changed the flooring—instead of the basketball floor which is tan, we put a piece of white cardboard in to simulate the ice floor. We didn't change the light or the seat color, and all of a sudden the colors changed. And they saw then what we were talking about," says Fiorentino.

The original lighting system in the 20,000-seat arena was repaired and refocused, but not replaced due to budget considerations. A new scoreboard was installed, and the interiors were repainted and seating reupholstered to reflect an updated color scheme. Although the food courts and concession stands were redesigned, other areas, such as the hallways were left intact save for cleaning and repainting.

### PLAY BY PLAY & CLUB RESTAURANTS

The Play By Play and Club Restaurants embody two different design styles to create two completely different dining experiences. The informal Play By Play is filled with bright-colored surfaces, and carries through the sports theme in enlarged-photo murals, numerous video screens, and a gaming area. The

entryway is marked by large, backlit plexiglass insignias of New York sports teams. The bar and eating areas are lit with a blending of track units, free-floating MR 16 pendants, and recessed adjustable downlights. Encircling the soccer ball inverted dome ceiling is a blue neon cove. The etched glass bar counter is edgelit. Industrial RLM fixtures illuminate the gaming area. It's meant to be and is a fun space.

By contrast, the subdued elegance of the Club Restaurant begins in the wood-paneled entryway and circular lobby that is capped by an incandescent cove encircling the dome ceiling. Custom-designed fixtures include: plexiglass ceiling-mounted and sconce fixtures accented with red bronze that cast light through a perforated metal ring to project a circle of rays on the ceiling; and an etched glass and metal-accented disc suspended beneath a downlight to produce a soft glow. Concealed inside the capitals of gold-leafed columns are low-voltage strip lights that cast uplight onto the ceiling. Intersections of the dropped ceiling grid contain low-voltage downlights. The lighting enhances the etched glass partitions and wood paneling to produce an atmosphere of luxury conducive to fine dining.

#### EXTERIOR LIGHTING

The exterior lighting includes systems for both the sidewalk surrounding Madison Square Garden, and the building itself. Existing systems for each had utilized metal halide fixtures. Many of the pole-mounted luminaires had been rendered inoperative over time, and the ones that worked were glare producers. Since the metal halide lamps were in varied stages of lamp life, they unintentionally cast the light in a hodgepodge of pink, blue, white, and tan shades along the sidewalk, and stripes up the walls of the building.

The new exterior lighting systems had to go beyond satisfying the usual criteria of providing a well-lit, safe environment, as well as an attractive one.

"Madison Square Garden is a landmark. As guests approach the building, it should be inspiring and exciting—'Oh, look the colors have changed, somebody cares'. It all has to add up to a feeling of safety, but also the feeling that it's a great place to go," says Fiorentino.

The new lighting includes a standard pole-mounted fixture, fitted with metal halide lamps to visually tie the two street blocks together. "We took away the glare, but also gave some deeper thought to it. When a guest steps across the street and onto the curb, they are in the bright white light of Madison Square Garden. It's a different illuminated environment from the city's yellow/orange glowing streetlights," says Marshall.

The new fixtures that illuminate the building contain energy efficient high-pressure sodium lamps. The weatherproof standard fixtures have been customized and aimed straight up. To insure the building would be viewed as a special place, Fiorentino included the option of changing the color of the fixtures via filters to suit special events and occasions. The filters can change the light to red, white, blue, green, and orange. Because of the nature of the light source, blue was the most difficult color to achieve, but by experimenting with filters



**FUN & GAMES: (Top)** Play By Play Restaurant's gaming area is lit with industrial type RLM fixtures.

**VIDEO BAR: (Above)** The edgelit glass countertop is etched with sports figures' names. MR 16 units light the bar area below the monitors.

**JOIN THE CLUB:** (Top right) The elegant tone of the Club Restaurant begins in the entrance. A sculpted boxer stands below a dome ceiling lit by an incandescent cove.



**GRID LOCK:** (Below right) Low-voltage downlights mark the intersections of the dropped grid ceiling in the Club Restaurant. Strip lights are concealed in column capitals.



**EXTERIOR IMAGE:** (Opposite page) The building is lit with HPS fixtures aimed straight up. Color filters are added for special events.

on a sample fixture in his office, Fiorentino was able to come up with the right combination to create it. (And it's a good thing because Imero Fiorentino Associates will be designing the lighting for the Democratic National Convention to be held at MSG in July 1992—so the red, white, and blue lighting effects will be put to good use shortly.)

"A lot of the lighting solutions—the ceiling in the Paramount and the skybox custom designed fixtures, for example—are fun. There's an energy and life that comes out of them. If this had been treated as a purely architectural lighting project, it would be illuminated,

but there wouldn't exist the delight that's there," says Perkins. Imero Fiorentino Associates' rare mix of vast entertainment and architectural lighting experience was a quality that not only served the designers well, but was something the management committee knew of and drew upon right from the start. They insisted on visiting the Imero Fiorentino Associates offices early on to see concert and industrial show scale models, photographs, and plans to get their own creative juices flowing and imaginations primed.

The teamwork paid off—the new Madison Square Garden is magnificent.

## DETAILS

**PROJECT:** MADISON SQUARE GARDEN RECONSTRUCTION

**LOCATION:** NEW YORK, NY

**CLIENT/OWNER:** PARAMOUNT CORPORATION

**ARCHITECT:** ELLERBE BECKET ARCHITECTURE, KANSAS CITY, MO

**INTERIORS/GRAPHICS:** COMMUNICATION ARTS, BOULDER, CO

**LIGHTING DESIGN/THEATRICAL CONSULTANTS:**

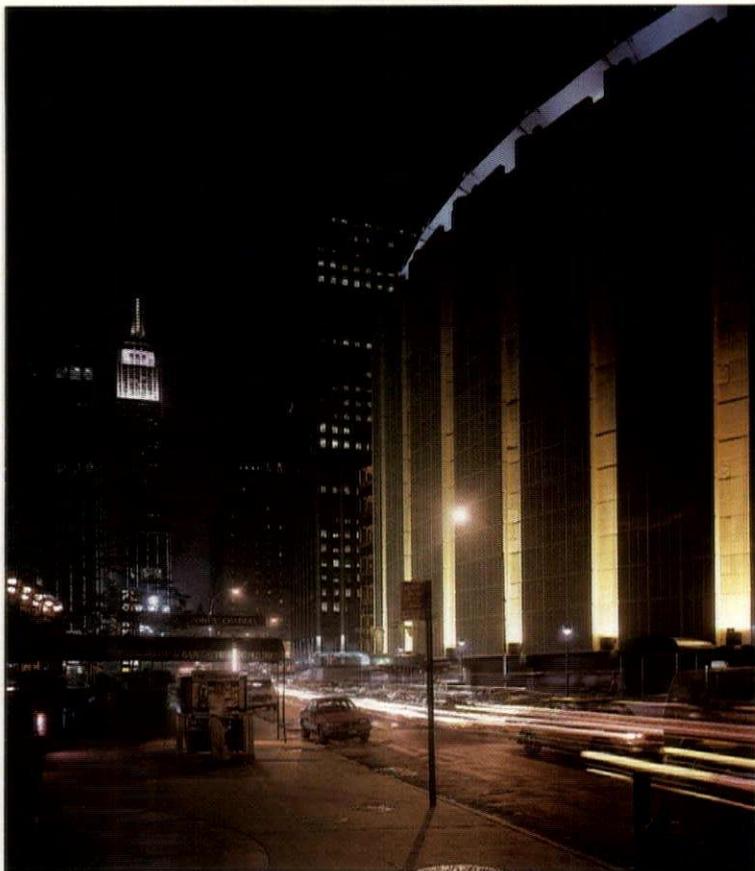
IMERO FIORENTINO ASSOCIATES, NEW YORK, NY; IMERO FIORENTINO, president; WILLIAM MARSHALL, vice president, facilities design; MAGGIE GIUSTO, director of architectural lighting

**MANAGER-IN-CHARGE:** JUDSON PERKINS, president during the time of the renovation, MADISON SQUARE GARDEN FACILITIES DEVELOPMENT & MANAGEMENT GROUP

**SENIOR V.P. FOR PROJECT DEVELOPMENT FOR MADISON SQUARE GARDEN:** JAMES W.R. ADAMS

**PHOTOGRAPHER:** R. GREG HURSLEY

**LIGHTING MANUFACTURERS:** ABOLITE, ABS LIGHTING, ALKO, ALTMAN, NORBERT BELFER, COLORTAN, COLUMBIA, CJ LIGHTING, CSL LIGHTING, DEVINE, EDISON PRICE, HADCO, LEGION, LIGHTOLIER, LINEAR LIGHTING, LITELAB, LSI, LUTRON, NATIONAL CATHODE, NATIONAL LIGHTING, NEO-RAY, OMEGA, REGGIANI, STERNER, STRAND, VSL, WINONA



## SIDE LIGHTS DESIGN BY COMMITTEE THAT WORKED

Anyone who has ever served on a committee understands that teamwork takes effort, patience and skill to keep everyone focused and moving forward towards the same goal, while dealing with their individual dilemmas. The key to getting Madison Square Garden rebuilt—on schedule and budget, within a preexisting structure, over Penn Station and a running subway system, with union labor, while events were still taking place on the premises—was collaboration.

“Everybody cared for the other guy’s problems, whether it was the design of the furniture, or the selecting of fabrics,” says lighting designer Imero Fiorentino. “We did all kinds of tests with a roomful of people. Everybody had input. The committee process worked. It’s obvious close cooperation occurred among a great many people, especially the architects Ellerbe Becket, the interior designer Richard Foy and his team at Communication Arts, MSG management, and Fiorentino Associates.”

Early in the project, Judson Perkins, then president of the MSG Facilities Development & Management Group, conducted a series of meetings, he says, “with design team members for two days, and out of that came the master plan/schedule on how the project was to be phased and built. Once that framework was established, then we ascertained when decisions needed to be made.

“I knew, for example, that regarding the skybox suites everybody within our corporation would have a point of view on what the interiors should look like. The skybox layout was easy to do with the help of

food service professionals. But when you get into aesthetic decision making, there’s an evolutionary process that has to take place to generate a consensus. We had to make sure that process started early enough so that it didn’t negatively impact the overall project schedule,” says Perkins.

The decision making process might have gone on forever, had Perkins not stopped it gently in the right place at the right time. “In the creative process, an idea gets better and better until you come to a point when it doesn’t get better, it just gets different. The real key is to cut off the process when the design mode is over,” Perkins says.

The project was scheduled so that the most crucial period of time for the construction was the summer of 1990. “When we achieved that, I knew it would finish on schedule,” says Perkins. “When you are in the early phases of construction involving the structure, there’s an absolute sequence of events that has to happen. But particularly at the end of a project, construction gets to a point where you can throw a lot of labor at it to get it done. After the skyboxes were built, for example, I could have had one crew laying carpet for 88 days, or 88 crews laying carpet for one day.

“The analogy I think of to describe the rebuilding is the Olympic basketball team. The Olympic Committee is assembling the best players in the country to form a team to do one project—to win in the 1992 Olympics. We took the best design professionals in the country, and assembled them as a team to rebuild Madison Square Garden,” says Perkins.



**INNER SANCTUM:**

(Left) The entrance to the diamond room is made special by highlighting the domed and barreled ceiling at the entrance with halogen fixtures.

**INDIAN CHARM:**

(Below) The perforated, hand-carved wooden door is backlit to highlight its ornate detail. Sculptures throughout the showroom reinforce the Indian ambience.

# Spirit of India

**HANDCRAFTED JEWELRY ADORNED WITH INDIAN MOTIFS IS LIT WITH A MIX OF FLUORESCENT, METAL HALIDE, NEON AND QUARTZ HALOGEN FIXTURES**

BY WANDA JANKOWSKI EDITOR-IN-CHIEF



**T**he handcrafted gold and diamond jewelry in Bhindi Jewelers showroom is adorned with intricate designs incorporating traditional Indian and Persian motifs. Such craftsmanship and beauty deserved a setting that promoted the quality and cultural richness of the merchandise, and was the challenge undertaken by the design team at Akar Inc.

The objective was twofold, according to Sat Garg, AIA, principal of Akar Inc. First, a museum quality environment had to be created to reflect the quality of the jewelry displayed. "Many of the jewelry designs have transcended down through the centuries—Indian and Persian motifs are recreated and handcarved. The showroom design had to resonate that feeling; to dramatize what one would encounter traversing through the old palaces of the maharajas in India," says Garg. "At the same time, these products are for sale, so the space had to be conducive to selling the merchandise."

Akar Inc. designed the 3,000 square foot showroom, situated on the ground floor of a newly built retail center in Artesia, CA, from scratch. The custom-designed showcases are made of birdseye and white maple casing with clear glass countertops and fronts, and black pearl granite trim.

Display case prototypes were constructed, and striplight positioning was tested before final decisions were made. The 5-watt halogen striplights are mounted toward the rear of the display cases, instead of toward the front, so the customer will not encounter any obstruction when looking down into the case.

Fluorescent fixtures, concealed on the tops of the display cases that line the periphery of the showroom, wash the walls with uplight. Inside the wall cases, adjustable MR 16s units make the vertically displayed merchandise sparkle.

The ceiling height varies from 8 feet to 10 feet. "We introduced a floating suspended ceiling—soffits in a sinuating form, that replicate a basic form of jewelry—like a necklace," says Garg. "We did that above the primary floor cases, where the height is brought down to 8 feet."

Neon concealed in the soffit uplights the ceiling to create the illusion that the soffit is floating. A series of adjustable MR 16 units spotlight jewelry displayed in counter cases.

Metal halide units are strategically located throughout the space in the high ceiling areas to provide general illumination. "The light sources balance and create a good quality of light," says Garg.

**CUSTOMER COMFORT:**  
 (Right) The 5-watt halogen striplights are placed toward the rear of display cases, so customers can view jewelry through the glass countertop unobstructed and without glare.



**MIXED SOURCES:**  
 (Below) Neon concealed in the soffit uplights the ceiling to float the soffit visually; metal halide downlights provide general lighting in the high-ceilinged area.

"Most of the jewelry is 18 and 22 carat gold, many pieces inlaid with precious stones. The lighting brings out the qualities of the stones and goldwork."

Set apart from the main showroom is the diamond room—an inner sanctum distinguished by an Austrian crystal chandelier suspended from the center of a high, vaulted ceiling. The small display niches in the walls, as well as the counter display cases are also made of birdseye maple. Recessed MR 16 units highlight the diamonds and gold.

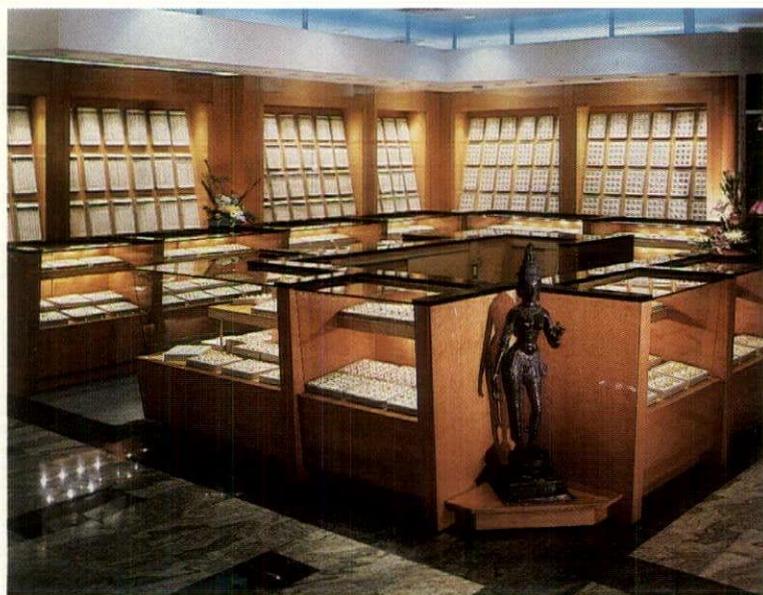
The pathway leading to the room is marked by a domed ceiling connected to a barrel-vaulted ceiling

that ends at the entrance to the diamond room. Both the dome and the barrel vault are uplighted with 200-watt halogen, contemporary styled fixtures to emphasize the architecturally varied ceiling.

The illumination throughout the space is intentionally uneven. "The idea is not to create a uniform level of light," says Garg, "but to create highlights and drama." Though the project uses many fixtures, it is energy efficient, because of the mix of metal halide, fluorescent, quartz halogen, and neon sources.

Bronze and wooden statuary imported from India capture the cultural spirit. At the end of one Indian Paradiso and Juperana granite pathway stands an old, handcarved, wooden door. The sculpted carvings and perforations are played up by washing the white wall behind the door softly with light. In front of the door is an ornate metal sculpture of the sun god riding a chariot.

The cost of the showroom exceeded one million dollars.

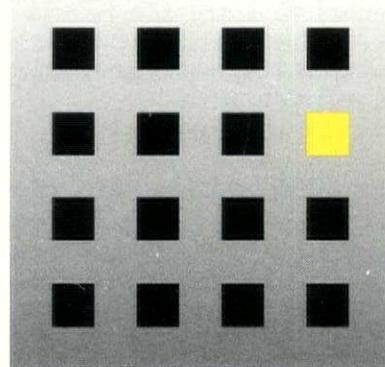


#### **DETAILS**

**PROJECT:** BHINDI JEWELERS  
**LOCATION:** ARTESIA, CA  
**INTERIOR DESIGN:** SAT GARG, AIA, AMY FINN, COLBY WONG, and MICHELLE GILL, AKAR INC.  
**LIGHTING DESIGN:** SAT GARG, AIA, AKAR INC.  
**FABRICATORS:** THE WOODSHOP: cabinetry, M.S. INTERNATIONAL: stone, BENTLEY MILLS: carpet  
**CONTRACTOR:** NANAK CONSTRUCTION  
**PHOTOGRAPHER:** JOHN POST  
**LIGHTING MANUFACTURERS:** CAPRI LIGHTING, KOCH + LOWY, ECONO-LITE

EXPLORE NEW DIMENSIONS IN ILLUMINATION & BE LIGHT YEARS AHEAD

# LIGHTFAIR



# INTERNATIONAL

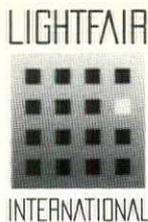
**MAY 6 - 8, 1992**  
JACOB JAVITS CONVENTION CENTER  
NEW YORK CITY

Sponsored by The Illuminating Engineering Society of  
North America (IESNA),  
The New York Section of IESNA, and  
The International Association of Lighting Designers (IALD)

Produced and Managed by AMC Trade Shows,  
A Division of the Portman Companies

Official Publication:

ARCHITECTURAL  
LIGHTING



## LIGHTFAIR INTERNATIONAL

240 Peachtree Street, N.W.  
Suite 2200, Atlanta, GA 30303

### PROGRAM SYMBOLS

Symbol meanings for program listed on-track seminars (off-track sessions have no symbolic designation):

- PROFESSIONAL DEVELOPMENT
- RESIDENTIAL AND COMMERCIAL DESIGN FOCUS
- ▲ ENERGY ISSUES
- ★ GLOBALIZATION

### THE EXPOCARD: AN IDEA WHOSE TIME HAS COME

This credit card-sized "smart" card allows countless bits of data to be encoded. You will use it in many ways: to ease the registration process, to gain access to seminars for which you've registered, and to receive FREE premiums and specials offered by exhibitors. In addition, you can insert the card into computer kiosks in the Exhibit Hall and receive a printout of the locations of products you are interested in seeing. The Expocard also enables you to send and receive messages from your colleagues on the floor. There is a \$10 deposit, payable at the time you register. **Your \$10 is returned in FULL when you turn in the card as you depart the show.**

### LIGHTFAIR INTERNATIONAL JOB BANK!

At the LIGHTFAIR INTERNATIONAL Job Bank, you can answer questions on our user-friendly computer to either seek or post a job opening. At the end of the show applicants can request a printout of open positions. There is no charge for this service.

### REGISTRATION HOURS

Wednesday, May 6, 1992 7:30 A.M.-7:00 P.M.  
Thursday, May 7, 1992 7:30 A.M.-6:00 P.M.  
Friday, May 8, 1992 7:30 A.M.-3:00 P.M.

### EXHIBIT HALL HOURS

Wednesday, May 6, 1992 10:00 A.M.-7:00 P.M.  
Thursday, May 7, 1992 10:00 A.M.-6:00 P.M.  
Friday, May 8, 1992 9:00 A.M.-3:00 P.M.

### FREE SHUTTLE BUS

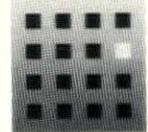
Buses will run at 15 minute intervals beginning at 7:30 A.M. and follow one of these routes (buses will reverse routes for return trip):

1. New York Hilton & Towers to Javits Convention Center
2. New York Hilton & Towers to Penn Station to Javits Convention Center

8:00 8:30 9:00 9:30 10:00 10:30 11:00 11:30 NOON 12:30 1:00 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30 7:00 7:30 8:00

Location		WEDNESDAY, MAY 6											
New Yorker		Keynote Address											
1A-3			■ How to Make Downlights & Accent Lights Work for You			■ From Beverly Hills to the Big Apple							
1B-2			▲ Do's & Don'ts of Smart Lighting					★ The European Community					
1B-4	Marketing Strategies For Exhibitors					■ How to Get the Most From Marketing & Public Relations							
1C-1						● What Do You Mean by "OR EQUAL"?		■ Museum Lighting Techniques					
1C-4					Lighting for the Aged								
Exhibit Hall		Show Hours											
Off-Site													Cruise
Location		THURSDAY, MAY 7											
New Yorker		New Product Showcase Part I			Luxe Lighting With Energy Efficient Sources								
1A-3			■ HID Systems for Outdoor Application			■ Lighting Kitchens and Baths							
1B-2			▲★ Energy Conservation in Europe			■ Outdoor Sports Facilities		■ Unlocking the Secrets of Nike Town					
1B-4													
1C-1			■ Lighting Help Wanted			▲ The Carrot, The Stick, and the Flag		▲ Uses and Abuses of Utility Rebate Dollars					
1C-4		CEU Course: Illumination Specification for the Interior Designer											
Exhibit Hall		Show Hours											
Off-Site													IALD Awards Dinner
Location		FRIDAY, MAY 8											
New Yorker		New Product Showcase Part II											
1A-3			■ The Artistry of Decorative Lighting			■★ Lighting the Lost City							
1B-2			■ Keeping Bright Lights From Turning into Dim Realities			■ How to Solve Lighting Problems in A/V Facilities							
1B-4					Using Drama in Architectural Lighting								
1C-1		Tutorial: How to Market Your Design Services to International Clients											
1C-4		CEU Course: Energy Saving Lighting											
Exhibit Hall		Show Hours											

## LIGHTFAIR INTERNATIONAL SCHEDULE PLANNER



## PROGRAM

WEDNESDAY, MAY 6

**8:00 A.M.-9:00 A.M.****● MARKETING STRATEGIES FOR EXHIBITORS**Sponsored by *Architectural Lighting* magazine

**Joel R. Siegel**  
Vice President/Marketing & Sales  
Edison Price Lighting



**William M. Brown**  
CEO  
A.L.P. Ceiling & Lighting Products, Inc.



**David G. Berry**  
President and CEO  
Appleton Lamplighter

The distinguished panel from lighting companies of different sizes will share some of their secrets for successful trade show marketing, and identify areas that are the responsibility of each exhibitor. They will cover marketing before the show, marketing at the show, and follow-up marketing after the show. Attendees will learn that even a small budget can be used effectively and creatively. **FREE TO EXHIBITORS!** Continental breakfast provided by *Architectural Lighting*, the official publication of LightFair

**9:00 A.M.-10:00 A.M.**

**KEYNOTE ADDRESS:  
A Review of Outstanding Lighting Design  
From the Last 5 Years**



**Charles Linn, AIA**  
Editor  
Record Lighting magazine

Mr. Linn will present a diverse array of projects, covering the following issues: creative and appropriate use of light sources, the balance of energy efficiency and aesthetics, proper lighting for historic structures, the integration of light and color with architecture, and revealing three-dimensional forms through lighting. He will also announce the 1992 winner of the \$10,000 Nuckolls Fund for Lighting Educational grant. Mr. Linn brings a discriminating eye and astute insights into his assessment of the past half decade. Join him for this entertaining opening session, and see if your judgments match or contradict his.

**FREE With Any Other Registration!**

**10:00 A.M.-7:00 P.M.****EXHIBIT HALL OPEN****10:15 A.M. - 11:45 A.M.**

**■ HOW TO MAKE DOWNLIGHTS AND  
ACCENT LIGHTS WORK FOR YOU**



**Randy Burkett, MIES, IALD**  
President and Design Principal  
Randy Burkett Lighting Design, Inc.

Mr. Burkett will explore point-source equipment from its design and application to proper specification, including: why all downlights are not created equal; how to select the accent lighting and wallwashing equipment appropriate for your application; A-lamps, PAR lamps; compact fluorescent, and tungsten halogen; composing a complete palette of equipment for your project; knowing when not to use low voltage; and what you need to include in your specification to ensure a quality job.

**▲ DO'S AND DON'T'S OF SMART LIGHTING**

**Gary Dulanski**  
Engineer  
Warshaw Electric Company



**Denis Darragh**  
Sales Manager  
MicroLite Corporation

Teach your lighting to save you money! Learn about the latest in control technology and how to apply it to increase the efficiency of your lighting system. The speakers will review available technology (electronic ballasts, photocells, clocks, occupancy sensors, dimming systems, low voltage, and telephone control systems). The speakers will discuss how to design controls for energy management and user convenience and comfort, how to put the components of a smart lighting system together, how and when to integrate lighting control into the building's mechanical control system, 4 factors in evaluating equipment and technology, how to design smart lighting control on a tight budget, and retrofitting.

**2:30 P.M.-4:00 P.M.**

**● WHAT DO YOU MEAN BY "OR EQUAL"!!!**



**Gary Dulanski** (Moderator)  
 Engineer  
 Warshaw Electric Company



**Dale Petersen, AIA** (Owner's Rep)  
 Senior Project Manager  
 Gensler and Associates



**Mary Ann Hay** (Lighting Specifier)  
 Director, Architectural Lighting Design  
 Syska & Hennessy



**Ernest Clare** (Project Manager/Contractor)  
 Project Manager  
 Coyne Electric



**James F. Willey** (Distributor)  
 President  
 Speclite (Specification Lighting Sales, Inc.)

All of the players on a large commercial lighting project will offer their interpretations of what lighting specifications should contain, how to specify one-name-only and multi-vendor type products, and how to handle substitution requests. The pros and cons of product "packaging" will also be aired. Expect a lively and engaging discussion.

**■ FROM BEVERLY HILLS TO THE BIG APPLE:  
 RESIDENTIAL LIGHTING TECHNIQUES**



**Lee Waldron, IALD, IES**  
 President  
 Grenald Associates, Ltd.



**Julia Poppen Rezek, IALD**  
 Lighting Designer  
 Grenald Associates, Ltd.

The speakers have mastered the art of incorporating an owner's personal taste into excellent design. Based on their experiences with homes on both coasts, they will address various approaches to lighting selected residential spaces and discuss ways to achieve unique solutions to typical situations. They will also cover control options, energy legislation, and daylighting. They will show you how to explore the design process and develop a methodology to choose appropriate lighting solutions.

**● HOW TO GET THE MOST FROM YOUR MARKETING  
 & PUBLIC RELATIONS IN THE NEW NINETIES**



**Joan L. Capelin, APR**  
 Principal and President  
 Capelin Communications, Inc.

Ms. Capelin will suggest that 1992 may best be characterized as a **transition** rather than a **recession**. Based on that premise, she will cover: how to decide where to look for work, how to present yourself in that new marketplace, who should be marketing for you now, and what materials they will need to get you through the change. Stressing "Business as Unusual," she will target your public relations effort, differences to expect in the 90's, and evaluate the need for P.R. Finally, she will reveal the **one word** that will make all your marketing simple and successful...now and forever.

**4:15 P.M.-5:45 P.M.**

**★ THE EUROPEAN COMMUNITY:  
 STANDARDIZATION IN LIGHTING**

(Presented by the International Commission on Illumination)



**Philip Wychorski**  
 Quality Manager/Corporate Metrology Center  
 Eastman Kodak Company



**Al Gough**  
 President  
 Lighting Research Institute

As boundaries and trade barriers erode, it may be time for the U.S. to take a more active role in assuring the implementation of international lighting standards. That could include technical expertise, approval of standards, and a proactive rather than a reactive stance. Cooperation between the International Organization for Standardization (ISO) and the Commission Internationale de l'Eclairage (C.I.E) is essential in accomplishing those objectives. The speakers will challenge the manufacturing, educational, and scientific communities to become part of that effort. Join them, and contribute your own thoughts to the discussion which might well affect your own practice in the future.

**■ MUSEUM LIGHTING TECHNIQUES IN  
 COMMERCIAL AND RESIDENTIAL SETTINGS**



**William Riegel, IALD, IES**  
 Owner  
 William Riegel Lighting Design

While there are no absolutes in lighting works of art, Mr. Riegel, the former lighting designer for the Metropolitan Museum of Art, will review the impact of different approaches and how they can be applied in home and office settings. He will address deterioration from light; effective sources of light; accessories that screen harmful light rays; reconciling owner's preferences, architectural constraints, safety, and maintenance; the effects of framing and glazing; effective use of dimmers and controls; and flexible design vs. maintenance.

Ms. Turner will bring the British point of view to her discussion of current thinking in Europe vis-a-vis the energy shortage, and the importance of caring for people and our environment. She will cover switching and control management, and answer the questions: is 500 lux necessary on the working plane? and do we need exterior lighting?. She will also emphasize good luminaire reflector design as opposed to the current "throwaway" philosophy with lamp technology.

**THURSDAY, MAY 7**

**8:30 A.M. - 10:00 A.M.**

**NEW PRODUCT SHOWCASE**

**10:00 A.M. - 6:00 P.M.**

**EXHIBIT HALL OPEN**

**10:15 A.M. - 11:45 A.M.**

**■ EVERYTHING YOU WANTED TO KNOW ABOUT HID SYSTEMS FOR OUTDOOR APPLICATIONS**



**John Kennedy**  
 Senior Outdoor Lighting Specialist  
 GE Nela Park

This comprehensive overview of HID sources will focus on facade illumination relating to night time advertising and security; and provide a good basis of understanding for anyone concerned about the function, appearance, and safety of outdoor areas. Mr. Kennedy will also provide insight into the selection process, relative costs of different lighting systems, and their various maintenance characteristics.

**▲ ★ ENERGY CONSERVATION IN EUROPE AND ITS EFFECTS ON LIGHTING DESIGN**



**Janet Turner**  
 Design Director  
 Concord Lighting Limited



Introduction by **Wanda Jankowski**  
 Editor-in-Chief  
 Architectural Lighting magazine

**● LIGHTING HELP WANTED: 5 WAYS TO GET IT**



**Barbara L. Cianci, IALD**  
 Vice President  
 Horton-Lees Lighting Design, Inc.



**Karen Goldstick, IALD**  
 Director of Lighting  
 Flack + Kurtz Consulting Engineers



**Keesler S. Cronin**  
 President  
 Keesler Company



**Francis J. Lorenz**  
 Partner  
 Edwards & Zuck, P.C.



**James R. Conti**  
 Lighting Designer  
 Haines Lundberg Wachler



**Robert Prouse, IALD**  
 Partner  
 Brandston & Partners

The panel of lighting professionals reveals five types of available lighting design services, and what to expect from each after signing the contract. They will review how lighting design practices and services vary, how a lighting professional contributes to a project, and how to determine which type of service is appropriate for your project. They represent an independent lighting design firm, lighting departments at engineering and architectural firms, a manufacturer with design services, and an electrical engineering firm.

**2:30 P.M.-4:00 P.M.**

**■ LIGHTING KITCHENS AND BATHS**



**Jane Grosslight**  
 Program Director, Arts and Design  
 Florida State University

Ms. Grosslight will share insights for capturing a fair share of the dollars spent on these spaces. She will cover the avoidance of design cliches; eye-catching light strategies; advantages and disadvantages of low-voltage; the distinction between linear fluorescent and linear incandescent for tasks; a determination of when neon, cold cathode, or prismatic tubes or film is suitable; and fiber optics usage. Finally, you will participate in her patented RUB & SHOW exercise for designing kitchen scenes.

**■ DESIGN CONSIDERATIONS IN THE LIGHTING OF OUTDOOR SPORTS FACILITIES**



**John Frier, FIES**  
 President  
 J.P. Frier Lighting Design, Inc.

Mr. Frier will present complete guidelines for lighting outdoor baseball, softball, football, soccer, and tennis facilities. You will learn how to determine mounting heights and dimensions; determine the number of floodlights, light source and wattage; control glare, on the field and off; satisfy TV requirements without compromising the needs of players; understand and implement the new IESNA sports lighting recommendations; and how computer calculations of ball brightness can help increase player visibility.

**▲ THE CARROT, THE STICK, AND THE FLAG: PROMOTING ENERGY CONSERVATION IN LIGHTING**



**Robert Davis**  
 Head of Efficient Lighting R&D Program  
 Lighting Research Center, Rensselaer Polytechnic Institute

Programs promoting energy conservation are 1) those that provide utility rebates (Carrot), 2) those that regulate the use of lighting products (Stick), and 3) those that promote broad societal and environmental benefits (Flag). As Mr. Davis analyzes the pluses and minuses of each, you will learn why utility predictions for savings are not always realized; what to expect in future utility incentive programs; three main approaches to lighting codes; and why environmental advocacy groups care about the positive and negative impacts of lighting.

**4:15 P.M.-5:45 P.M.**

**■ MERCHANDISING LIGHTING: UNLOCKING THE SECRETS OF NIKE TOWN**



**Robert J. Dupuy, IALD, IES**  
 Principal  
 RDS, Inc.

One of the most talked about retail lighting projects, and one of the most controversial, is Nike Town. This innovative new concept store has taken retail to the cutting edge. The project will come to life as this case study peels back the mystery and reveals the inner workings of Nike Town. Among the questions Mr. Dupuy will answer are 1) What is retail theater? 2) Is Nike Town the future of retail? and 3) Can good design and the energy code co-exist with each other?

**▲ USES AND ABUSES OF UTILITY REBATE DOLLARS**



**Robert Davis** (Moderator)  
 Head of Efficient Lighting R&D Program  
 Lighting Research Center, Rensselaer Polytechnic Institute



**C. Charles Occhino, C.L.M.C.**  
 President  
 Nat'l Assoc. of Lighting Mgt. Companies (NALMCO)



**Kevin Cress, C.E.M.**  
 Program Coordinator/Small C & I Lighting Program  
 New England Power Service Company



**Hayden N. McKay, AIA, FIES, IALD**  
 Principal  
 Hayden McKay Lighting Design

The panelists, each representing a different viewpoint, will discuss how to take advantage of rebate programs and avoid some of the pitfalls inherent in many of them. The following topics will be discussed: how to work with the utility to achieve energy conservation goals; how to keep quality in the energy conservation equation, and what happens when quality is not considered; how to determine when "redesign" makes more sense than "retrofit", and how incentive programs frequently accommodate both methodologies; and how maintenance companies utilize rebate programs to market efficient technologies.

FRIDAY, MAY 8

**9:00 A.M. - 3:00 P.M.**

**EXHIBIT HALL OPEN**

**10:15 A.M. - 11:45 A.M.**

**■ THE ARTISTRY OF DECORATIVE LIGHTING**



**Mark D. Kruger, IALD, IES**  
 President  
 Kruger Associates

Mr. Kruger's will share his observations on stylistic expressions, the influences of religion on the evolution of the decorative luminaire, the art of the painted glass lamp shade, the architectural envelope itself as decorative light giver, expressions of thematic content and Hollywood's influence on the decorative lighting fixture, and the gas light era. You will be encouraged to apply the techniques of architects, artists, and lighting designers past and present in your own projects. Bring pen, paper, and your imagination.

**■ KEEPING BRIGHT LIGHTS FROM TURNING INTO DIM REALITIES**



**Gary Gordon, IALD, IES**  
 Principal  
 Gary Gordon Architectural Lighting, Inc.

Mr. Gordon will focus on avoiding potential disasters when lighting equipment is to be integrated with architecture. He will explain how to balance brightness in interior space, select the best light source for the job, light artwork, light humans, determine the correct color of light, design architectural coves that work, and specify finishes compatible with the lighting system. You are invited to present your own current lighting problems during the question and answer period.

**Noon-1:30 P.M.**

**■ USING DRAMA IN ARCHITECTURAL LIGHTING**



**Craig A. Roeder**  
 President  
 Craig A. Roeder Associates, Inc.

Drama can enhance a designer's talent and skills. It brings an added dimension to projects, and can create psychological advantages and stimulate sales. Drama can run the gamut from subtle nuance to bold statement, and Mr. Roeder will reveal how to achieve these enhancements—why dramatic lighting works, how to place fixtures, and what fixtures to use.

**2:30 P.M.-4:00 P.M.**

**■ HOW TO SOLVE LIGHTING PROBLEMS IN AUDIO-VISUAL FACILITIES**



**Michael John Smith, AIA, IES, IALD,**  
 Lighting Consultant



Introduction by **Wanda Jankowski**  
 Editor-in-Chief  
 Architectural Lighting

Whether used for teleconferencing, entertainment, or meetings, A/V space is found in buildings from commercial offices to schools to hotels. Mr. Smith will explain how to create a welcoming entry image, how to focus the audience's attention onto the program, how to maintain attention over the entire session, how to reinforce different activities, how to select appropriate luminaire types, and how to design a user-friendly control system.

**■ ★ LIGHTING THE LOST CITY**



**Jeffrey I.L. Miller, IALD**  
 President/Director of Design  
 Lightsource, Inc.

Faced with the challenge of lighting a \$200 million, 26 hectare project recreating a mythical civilization in Southern Africa, that includes golf courses, playgrounds, exotic landscapes, entertainment centers, and a hotel, Mr. Miller sought to provide **authentic** lighting (ancient), without compromising contemporary requirements. He will discuss responses to environmental concerns, resource conservation, and light trespass. He will include advice on dealing with local conditions and equipment availability.

## DEFINING LAGNIAPPE

"Lagniappe" means "bonus"... "something extra"... and you'll find lots of extras at LIGHTFAIR INTERNATIONAL. Bonus events at the show will enlighten, educate, entertain, and enrich. In short, they will **illuminate** your whole LIGHTFAIR INTERNATIONAL experience, adding new dimensions to your personal and professional life.

### WEDNESDAY, MAY 6

#### **Noon-1:15 P.M.**

SPECIAL ASID/NY PRESENTATION  
**LIGHTING FOR THE AGED IN RESIDENTIAL  
 AND COMMERCIAL SETTINGS**



**Linda Blair**  
 President-Elect  
 ASID/NY Chapter

We are all aware that the aging process diminishes the ability to grasp, reach, bend, twist, hear, and see. By age 70, a person requires three to six times as much light to see as the average 30 year old. Understanding the physical limitations can help contribute to greater sensitivity on the part of designers, and stimulate alternative approaches to lighting spaces frequently inhabited by older people. Ms. Blair offers guidelines for overcoming unnecessary barriers.

**Fee: \$50**

#### **8:00 P.M.-Midnight**

**SPECIAL DIFFA/C.W.A.C.  
 PEDIATRIC AIDS FUNDRAISER**

BLACK TIE (optional) DINNER CRUISE AROUND  
 MANHATTAN ISLAND

No one has escaped the AIDS epidemic; every single one of us knows someone who is infected, or has known someone who died. All AIDS is tragic, but pediatric AIDS claims victims who can't even begin to understand why they have been singled out for this deadly plague. This is your opportunity to let them know you care. The Design Industries Foundation for AIDS, and The Children With AIDS Committee, Ltd., will sponsor a gala dinner/cruise aboard the ship "New Yorker". Included are a 5-course meal, open bar, dancing to a 7-piece orchestra, guest spots by star performers who are donating their time, and a silent auction. Revenues will be contributed to the pediatric AIDS effort. Departure is from Pier 81, West Side Highway at 42nd Street. Guests must make their own transportation arrangements. The ship sails at 8:00 P.M. sharp; **guests must be aboard by that time.** Boarding will take place between 7:30 P.M. and 8:00 P.M. Seating is limited, so make your reservations early.

**Cost: \$175 per person \$1750 per table of 10**

### THURSDAY, MAY 7

#### **8:30 A.M.-10:00 A.M.**

**NEW PRODUCT SHOWCASE**

Sponsored by Record Lighting

Our most popular event has been divided into 2 parts to accommodate many innovative products introduced over the past year. A distinguished committee comprised of IALD and IESNA representative members has reviewed each submission and selected all those that meet the established criteria for inclusion in the Showcase. A descriptive commentary will accompany each product, and most products can be further viewed in the exhibiting company's booth. This is a must-attend session for a guide to what's new. The following categories have been established:

- Outdoor
- Commercial/Fluorescent
- Recessed Downlights
- Decorative Fixtures
- Industrial/Commercial
- Lamps/Ballasts
- Controls
- Custom Applications
- Lighting Design Software
- Other

**Fee: \$30**

Coffee and Danish provided by Record Lighting

#### **10:00 A.M.-5:00 P.M.**

SPECIAL CEU COURSE:  
 .6 CEU's, ACCREDITED BY ASID AND IBD  
**ILLUMINATION SPECIFICATION FOR  
 THE INTERIOR DESIGNER**



**Nancy Eckman Clanton, P.E.**  
 President  
 Clanton Engineering

The concepts offered by Ms. Clanton in this core level course will give the designer a fresh approach to specifying, whether the project is for private or public use. You will learn how to integrate the most sophisticated illumination into even the smallest project. Two hours will be devoted to color and light, two hours to residential lighting, and two hours to retail lighting. There will be a one-hour break for lunch, which is not included.

**Fee: \$100**

**Noon-2:00 P.M.**

SPECIAL DESIGNERS LIGHTING FORUM OF NEW YORK  
PRESENTATION  
**LUXE LIGHTING WITH ENERGY EFFICIENT SOURCES**



**Connie Jensen** (Moderator)  
Founder and Principal  
Lighting Professionals, Inc.



**Edward Effron**  
Principal  
Edward Effron Associates



**Lesley Wheel, FIALD**  
President  
Wheel Gersztstoff Friedman Shankar, Inc.

Two noted lighting designers will demonstrate how they approach contemporary and traditional spaces maximizing use of light sources for tomorrow. They will point out that your client wants luxe, subtlety, and richness...but your client also wants energy efficiency. What to do? The speakers will discuss how, what, and where to use small scale, energy efficient sources in small scale fixtures to substitute for standard incandescents.

**Fee: \$60**

**5:30 P.M.-Wee Hours**

**1992 IALD AWARDS DINNER**

Co-Sponsored by Interiors

This elegant and festive occasion will recognize outstanding lighting projects and their designers. In addition to honoring colleagues, it's a time for anyone involved in lighting to mingle at the world renowned Limelight, a nightclub dramatically set within a 19th century landmark church. All LIGHTFAIR registrants are cordially invited to join their peers for an evening of fun and celebration.

The schedule follows:

- 5:30 P.M.-6:30 P.M. Cocktail Hour
- 6:30 P.M.-8:00 P.M. Dinner
- 8:00 P.M.-9:30 P.M. Awards Presentation
- 9:30 P.M.-10:00 P.M. V.I.P. Lounge
- 10:00 P.M.-? Dancing and Fashion Show

The official program ends at 10:00, but all are invited to stay for the regular Thursday night events, the fashion show and dancing. Seating is limited; early reservations are suggested. The Limelight is located at 47 West 20th Street.

**Cost: \$95 per person \$950 groups of 10**

**FRIDAY, MAY 8**

**10:00 A.M.-5:00 P.M.**

SPECIAL CEU COURSE:  
.6 CEU'S, ACCREDITED BY ASID AND IBD  
**ENERGY SAVING LIGHTING**



**Steven Mesh, IALD, IES**  
President  
Mesh & Juul, Incorporated

Mr. Mesh will cover the following topics: "Energy Saving" checklist, how to save energy and maintain high lighting quality, how much energy should be saved, where to get information about energy rebate programs and energy efficient lighting products, how to interpret information about high efficiency lighting, 5 ways to ensure that facilities will save energy and look and function as desired, which lighting "numbers" to look out for, and what they mean, and 4 types of control systems. Lunch is not included; there will be a one hour break.

**Fee: \$100**

**Noon-5:00 P.M.**

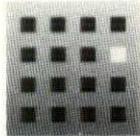
SPECIAL TUTORIAL  
**HOW TO MARKET YOUR FIRM'S DESIGN SERVICES  
ABROAD OR INTERNATIONAL MARKETING FOR  
THE NERVOUS DESIGN PROFESSIONAL**



**June E. Schoenfeld**  
International Marketing Consultant

Ms. Schoenfeld will review the following issues: 1) Is your firm ready to do international projects? 2) Ten things you can do to make your firm competitive in the international marketplace; 3) How to take a look at the international markets without spending a bundle; 4) Why 1992 is the best year in 15 years to begin attacking international markets; 5) Five things in your curriculum vitae that will really impress foreign clients; 6) Making your first international short list; 7) How to get information on international markets, mostly for FREE; 8) How to work in unstable countries; and 9) What to do with that old doomsday prophet in your firm who resists foreign work.

**Fee: \$100**



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39 2/48193013 Fax  
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Electronic ballast for fluorescent and compact fluorescent lamps

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EBT manufactures and markets dedicated and dimming high frequency electronic ballast for T12, T10, T8, Twin High Power and Quad (four pin) compact fluorescent lamps

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(203) 932-4899 Fax  
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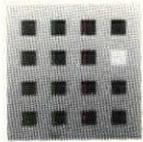
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# LIGHTFAIR



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(212) 705-7641 Fax  
IESNA, co-sponsor of LIGHTFAIR, is a technical society whose purpose is to advance the art, science, and practice of illumination. IESNA publishes nearly 100 technical and design reports, the IESNA Lighting Handbooks, Lighting Design + Application magazine, and the Journal of the IES. Its membership is approximately 10,000 and sections are located across the country.

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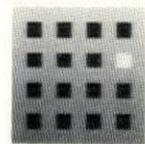
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(203) 877-7212 Fax  
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(516) 379-1698 Fax  
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(212) 677-3857 Fax

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(714) 623-1338 Fax

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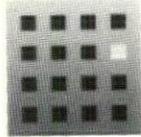
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(212) 371-0335 Fax  
Electronic converter, multi-disciplinary for low-voltage lighting applications

# LIGHTFAIR



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(212) 563-1294 Fax  
Cold cathode lighting systems; commercial and residential usage

**National Lighting Company, Inc.**  
522 Cortland Street  
Belleville, NJ 07109  
**Booth 136**  
(201) 751-1600  
(201) 751-4931 Fax  
Largest New York City manufacturer of architectural fluorescent luminaires - custom fixture manufacturer and restorer

**NSL National Specialty Lighting**  
333 Exchange Drive  
Arlington, TX 76011  
**Booth 711**  
(800) 527-2923  
(817) 860-9055 Fax  
National Specialty Lighting is a manufacturer and distributor of specialty lighting products including UL listed light rope, low voltage tube light, tape light, UL listed decorative X-mas lights, and introducing UL listed 12 volt halogen recessed lighting fixtures.

**Neo-Ray Lighting Products**  
537 Johnson Avenue  
Brooklyn, NY 11237  
**Booth 402**  
(718) 456-7400  
(718) 456-5492 Fax  
Commercial fluorescent, formed steel, extruded aluminum in various shapes, pendant, wall mounted, direct, indirect, perimeter wallwash, direct/indirect and hospital lighting equipment

**Neo Neon Industrial**  
1703 E. 41st Avenue  
Vancouver, B.C. Canada  
V5P1K7  
**Booth 669**  
(604) 874-4405  
(604) 321-0445 Fax  
Decorative lighting for both indoor & outdoor

**New York Section of the Illuminating Engineering Society**  
c/o Lighting Dynamics, 70 West 36th St.  
Suite 605  
New York, NY 10010  
**Lobby Booth C**  
(212) 268-9222  
(212) 268-9240 Fax  
The New York Section IES offers monthly programs: the LUMEN awards, the LightTimes newsletter; introductory and advanced lighting classes, and supports The Kelly Scholarship Fund, The Nuckolls Fund for Lighting Education and The New York Hall of Science

**N.L. Corporation**  
14901 Broadway  
Cleveland, OH 44137  
**Booth 430**  
(216) 662-2080  
(216) 662-9060 Fax  
We manufacture track, recessed, architectural incandescents, channelite, church, fluorescents; but our advantage is custom

**Noral Lighting Inc.**  
P.O. Box 360532  
Cleveland, OH 44136  
**Booth 1043**  
(216) 273-7155  
(216) 273-5007 Fax  
Noral manufactures cast-aluminum, polyester-coated outdoor lighting fixtures and posts - for both residential and commercial use - that are covered by a 20-year warranty against corrosion and available in many traditional and contemporary "family" styles

**North Star Lighting Inc.**  
2150 W. 16th Street  
Broadview, IL 60153  
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(708) 681-4330  
(708) 681-4006 Fax  
Manufacturer of a full line of commercial industrial and architectural HID/compact fluorescent lighting fixtures

**Novitas, Inc.**  
1657 Euclid Street  
Santa Monica, CA 90404  
**Booth 824**  
(310) 452-7890  
(310) 452-6168 Fax  
Novitas controls save 40 to 50% of lighting expense by turning lights off whenever a room or area is unoccupied. Designed for control of all lighting in office buildings, schools, hospitals and warehouses.

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(800) 833-3756  
(813) 723-1441 Fax  
Patented fiber optic show case and store lighting systems utilizing stabilized 15,000 hour HQI lamps.

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(800) 846-7726  
(914) 457-4142 Fax  
Energy efficient system solutions for commercial and industrial lighting applications

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One Panasonic Way  
Secaucus, NJ 07094  
**Booth 850**  
(201) 348-5380  
(201) 392-6608 Fax  
Electronic light capsules, Tri-color<sup>TM</sup> fluorescent lights, light capsules, quad lamps

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Croswell, MI 48422  
**Booth 631**  
(313) 679-2551  
(313) 767-4034 Fax  
Quality industrial lighting fixtures for difficult applications such as Clean Rooms, Hazardous Locations, as well as Environments needing stainless steel or aluminum fixtures

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Glendora, CA 91740  
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(714) 599-1208 Fax  
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Syracuse, NY 13221  
**Booth 640**  
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(315) 468-6544 Fax

**Peschel Energy, Inc.**  
P.O. Box 771, Undermountain Road  
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**Philips Lighting Company**  
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**Booth 700**  
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New York, NY 10012  
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**Plaskolite, Inc.**  
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(614) 297-7287 Fax  
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**Booth 934**  
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(708) 640-8544  
SPECULAR<sup>TM</sup>, a highly reflective silver film laminate designed for use in fluorescent light fixtures and reflector inserts

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(616) 396-0686 Fax  
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(213) 746-8838 Fax  
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(818) 330-1390 Fax  
Cloudline diffusers - commercial & residential lighting

**Quality Lighting/MWC**  
11530 Melrose Avenue  
Franklin Park, IL 60131  
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(708) 451-6768 Fax  
Attractive, high performance outdoor lighting products, featuring wall-mounted, ceiling mounted and decorative/post-top luminaires, as well as the company's exclusive line of eurocast<sup>TM</sup> die cast aluminum fixtures

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(201) 784-0077 Fax  
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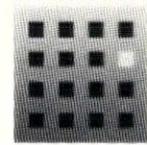
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Kamax resins, Plexiglas acrylic resins

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(314) 997-2314 Fax  
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(708) 986-5155 Fax  
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Tech Lighting - a contemporary lighting manufacturer and importer, specializing in a UL listed low voltage barewire "KABLELITE" system. Decorative, track, wall sconces, floor and suspension also available.

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(714) 641-2005 Fax  
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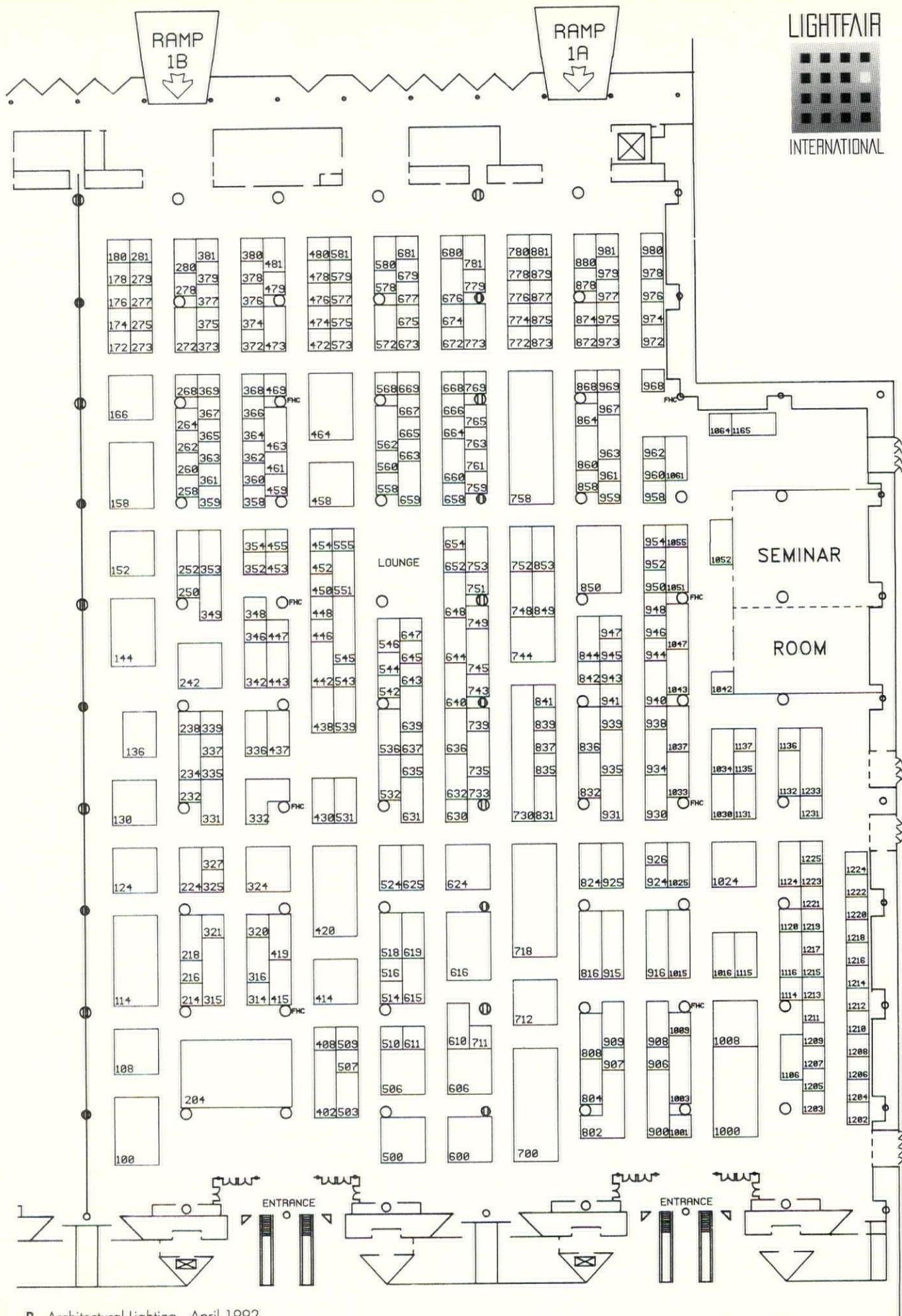
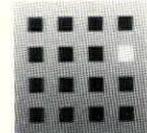
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(507) 452-8528 Fax  
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# REGISTRATION FORM

**JACOB K. JAVITS CONVENTION CENTER**  
**New York City ■ May 6 - 8, 1992**

Deadline for pre-registration is April 21. After this date, please bring this form on-site.

**Return this form with payment to:**  
**LIGHTFAIR**

PO Box 4088 ■ Frederick, MD 21701

Check all appropriate boxes. Note: Attendees who register for any session, tutorial or CEU course receive FREE admission to Keynote Address and Exhibit Hall. Attendees who register for Exhibit Hall only receive FREE admission to Keynote Address.

## PERSONAL INFORMATION

LAST NAME										FIRST NAME										MI	
TITLE																					
FIRM/ORGANIZATION																					
ADDRESS																					
CITY												STATE									
ZIP CODE						DAYTIME TELEPHONE						FAX									

## CATEGORIES (Check one in each category.)

### FIRM TYPE:

- |   |   |  |
|---|---|--|
| A <input type="checkbox"/> Architect              | G <input type="checkbox"/> Contractor                 | L <input type="checkbox"/> Engineer    |
| B <input type="checkbox"/> Lighting Designer      | H <input type="checkbox"/> Manufacturer/non-exhibitor | M <input type="checkbox"/> Press       |
| C <input type="checkbox"/> Interior Designer      | I <input type="checkbox"/> Representative             | N <input type="checkbox"/> Government  |
| D <input type="checkbox"/> Landscape Architect    | J <input type="checkbox"/> Distributor                | O <input type="checkbox"/> Educator    |
| E <input type="checkbox"/> Exhibitor              | K <input type="checkbox"/> Student                    | P <input type="checkbox"/> Other _____ |
| F <input type="checkbox"/> Facility Manager/Owner |   |  |

### JOB TITLE/FUNCTION

- |  |   |   |
|--|---|---|
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| B <input type="checkbox"/> VP/Associate            | E <input type="checkbox"/> Planner                        | H <input type="checkbox"/> Specifier/Purchasing Agent |
| C <input type="checkbox"/> Dept. Head/Branch Mgr.  | F <input type="checkbox"/> Administrative                 |   |

### PURCHASING/SPECIFYING

- |                                      |                                    |
|--------------------------------------|------------------------------------|
| A <input type="checkbox"/> Influence | C <input type="checkbox"/> Specify |
| B <input type="checkbox"/> Recommend | D <input type="checkbox"/> Approve |

## PACKAGES

- |   |             |
|---|-------------|
| <b>A</b> <input type="checkbox"/> <b>Full Conference Registration</b><br>(Includes one CEU course or tutorial, all seminars & entrance to exhibits - excludes special events)                       | \$250 _____ |
| <b>B</b> <input type="checkbox"/> <b>Exhibits Only</b><br>(Includes entrance to exhibits & Keynote.)  | \$15 _____  |
| <b>C</b> <input type="checkbox"/> <b>Daily Pass</b> - Save up to \$20.00!<br>(Includes entrance to all seminars, exhibits & Keynote. Daily passes do not include Wed. & Thurs. noon time seminars.) |             |
| 1 <input type="checkbox"/> Wednesday  | \$75 _____  |
| 2 <input type="checkbox"/> Thursday (Does not include CEU.)   | \$100 _____ |
| 3 <input type="checkbox"/> Friday (Does not include CEU or tutorial.)   | \$75 _____  |
| <b>D</b> <input type="checkbox"/> <b>Student Day Pass</b><br>(Includes entrance to seminars, exhibits & Keynote.)   |             |
| 1 <input type="checkbox"/> Wednesday (Does not include noon time seminar.)  | \$30 _____  |
| 2 <input type="checkbox"/> Thursday (Does not include CEU or noon time seminar.)  | \$30 _____  |
| 3 <input type="checkbox"/> Friday (Does not include CEU or tutorial.)   | \$30 _____  |

## SPECIAL EVENTS (Enter # of tickets requested. Special events are not included in any package.)

- |   |   |              |
|---|---|--------------|
| A <input type="checkbox"/> 5:30 pm - ?              | IALD Awards Dinner                                | \$95 _____   |
| B <input type="checkbox"/> 5:30 pm - ?              | IALD Awards Dinner - Corporate Group (10 tickets) | \$950 _____  |
| C <input type="checkbox"/> 7:30 pm - 12:00 midnight | DIFFA/C.W.A.C.                                    | \$175 _____  |
| D <input type="checkbox"/> 7:30 pm - 12:00 midnight | DIFFA/C.W.A.C. - Corporate Group (10 tickets)     | \$1750 _____ |

Total Due \$ \_\_\_\_\_

## INDIVIDUAL SESSIONS

### WEDNESDAY, MAY 6

A	8:00 am - 9:00 am	Marketing Strategies for Exhibitors	Free	_____
B	9:00 am - 10:00 am	Keynote Address - <b>Free with other registration</b>	\$30	_____
C	10:15 am - 11:45 am	How to Make Downlights and Accent Lights Work for You	\$30	_____
D	10:15 am - 11:45 am	Do's and Don'ts of Smart Lighting	\$30	_____
E	12:00 noon - 1:15 pm	Lighting for the Aged in Residential & Commercial Settings (ASID/NY Chapter)	\$50	_____
F	2:30 pm - 4:00 pm	What do you Mean by "Or Equal"!!!	\$30	_____
G	2:30 pm - 4:00 pm	From Beverly Hills to the Big Apple: Residential Lighting Techniques	\$30	_____
H	2:30 pm - 4:00 pm	How to Get the Most from Your Marketing & Public Relations	\$30	_____
I	4:15 pm - 5:45 pm	The European Community: Standardization in Lighting	\$30	_____
J	4:15 pm - 5:45 pm	Museum Lighting Techniques in Commercial and Residential Settings	\$30	_____

### THURSDAY, MAY 7

K	8:30 am - 10:00 am	New Product Showcase - Wednesday only	\$30	_____
L	8:30 am - 10:00 am	New Product Showcase - Wednesday & Thursday	\$50	_____
M	10:00 am - 5:00 pm	Illumination Specification for the Interior Designer (CEU course) - Not included in day package	\$100	_____
N	10:15 am - 11:45 am	Everything You Wanted to Know About HID Systems for Outdoor Applications	\$30	_____
O	10:15 am - 11:45 am	Energy Conservation in Europe and its Effect on Lighting Design	\$30	_____
P	10:15 am - 11:45 am	Lighting Help Wanted: 5 Ways to Get It	\$30	_____
Q	12:00 noon - 2:00 pm	Luxe Lighting With Energy-Efficient Sources (The Designers Lighting Forum of New York)	\$60	_____
R	2:30 pm - 4:00 pm	Lighting Kitchens & Baths	\$30	_____
S	2:30 pm - 4:00 pm	Design Considerations in the Lighting of Outdoor Sports Facilities	\$30	_____
T	2:30 pm - 4:00 pm	The Carrot, The Stick, and The Flag: Promoting Energy Conservation in Lighting	\$30	_____
U	4:15 pm - 5:45 pm	Merchandising Lighting: Unlocking the Secrets of Nike Town	\$30	_____
V	4:15 pm - 5:45 pm	Uses and Abuses of Utility Rebate Dollars	\$30	_____

### FRIDAY, MAY 8

W	8:30am - 10:00 am	New Product Showcase	\$30	_____
X	10:00 am - 5:00 pm	Energy Saving Lighting (CEU Course)	\$100	_____
Y	10:15 am - 11:45 pm	The Artistry of Decorative Lighting	\$30	_____
Z	10:15 am - 11:45 am	Keeping Bright Lights from Turning Into Dim Realities	\$30	_____
AA	12:00 noon - 1:30 pm	Using Drama in Architectural Lighting	\$30	_____
BB	12 noon - 5:00 pm	How to Market Your Design Services to International Clients (tutorial)	\$100	_____
CC	2:30 pm - 4:00 pm	How to Solve Lighting Problems in Audio-Visual Facilities	\$30	_____
DD	2:30 pm - 4:00 pm	Lighting the Lost City	\$30	_____

Total Due \$ \_\_\_\_\_

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Please make your check payable to LIGHTFAIR INTERNATIONAL. Payment must be in U.S. dollars drawn on a U.S. bank. You may also charge your registration to VISA, MasterCard or American Express. Please do not mail cash. You may also register by phone or fax. Phone (Outside Maryland) 1-800-525-4547 or (Inside Maryland) 301-694-3287. Fax 301-662-9411.

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Signature (required for credit card charges): \_\_\_\_\_

Total Amount Paid \$ \_\_\_\_\_

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documents, and works of art can be displayed safely while reducing the harmful effects of photochemical degradation. This *Optivex* Filter is available in a variety of sizes, which includes the 2" diameter disk for use with the MR-16 halogen lamp and the 4 $\frac{3}{4}$ " diameter disk for various PAR lamps. For more information, please call 1-716-338-6350. We help you take UV out of the picture.

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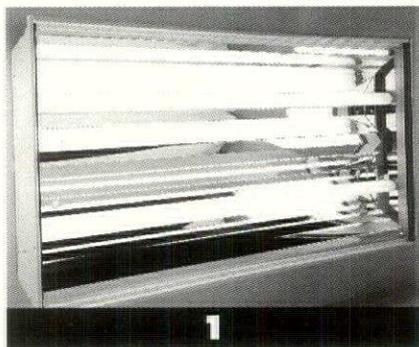
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& LOMB**

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

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Circle No. 20 on product card.

**LIGHTFAIR  
PREVIEW**



**1. Reflective Silver Material**  
Specular+, a reflective silver material, uses an energy mirror to allow the use of half the number of fluorescent lamps while still maintaining virtually the same lighting levels. In conventional fixtures, about 60 percent of the light is reflected out of the fixture. With half the lamps, Specular+ typically maintains a lighting level of approximately 85 to 90 percent. Pre Finish Metals, Elk Grove Village, IL. **Circle 50**

**2. Compact Fluorescent Indirect Fixture**  
Circa has a 4-inch



by 29-inch diameter beveled housing that encircles a 9-inch reveal. The indirect fixture has an efficiency of over 70 percent for

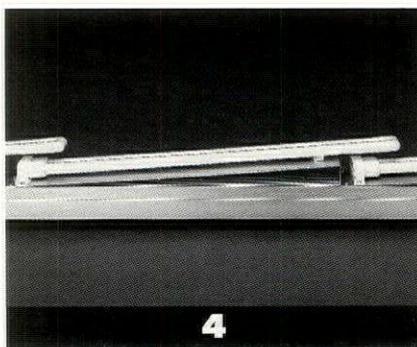


four 39-watt compact fluorescent lamps. The lamp is rapid start, with color stability,

uniformity and rendering that makes it an energy-saving alternative to an HID source. Circa is for 9-foot, 6-inch or higher ceiling interiors, with a minimum suspension of 18 inches. Litecontrol, Hanson, MA. **Circle 51**

**3. Faux Alabaster/Acrylic Pendant**  
Tendrill is offered for lamping with PL or incandes-

cent lamps. White faux or beige faux alabaster on acrylic, and white acrylic models are offered. Finishes include antique, polished or satin brass, polished or satin chrome, polished or stain nickel, verde green, or custom painted. It is available in diameters of 24, 20, 36, 48, 60, 72, 84 and 96 inches. Louis Baldinger & Sons Inc., Astoria, NY. **Circle 52**

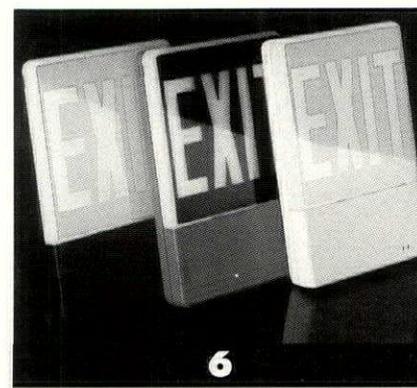
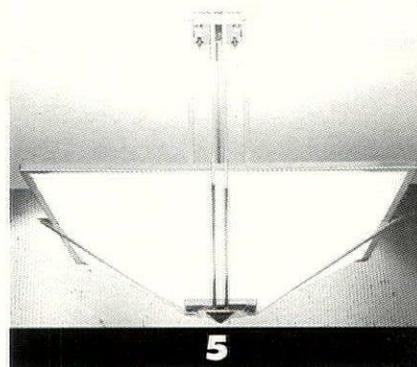


**4. Perimeter Lighting**  
The Ramp offers shadowless, high-lumen, cost efficient perimeter lighting. Overlapping one compact fluorescent 40 lamp over the socket of the next lamp allows the designer to provide 1920 lumens per foot. Sockets are mounted on extruded aluminum raceways, which are supplied in custom lengths or factory mitred for curving. Norbert Belfer Lighting, Ocean, NJ. **Circle 53**

**5. New Twist On Pyramid Theme**  
Trianta, distinguished by pyramid-shaped etched opal acrylic, is available in 26 and 39 inch widths, with polished brass or chrome finish. Standard lamping includes incandescent, fluorescent and metal halide (pendants only). Trianta is one of several models offered in the Pyramis line of

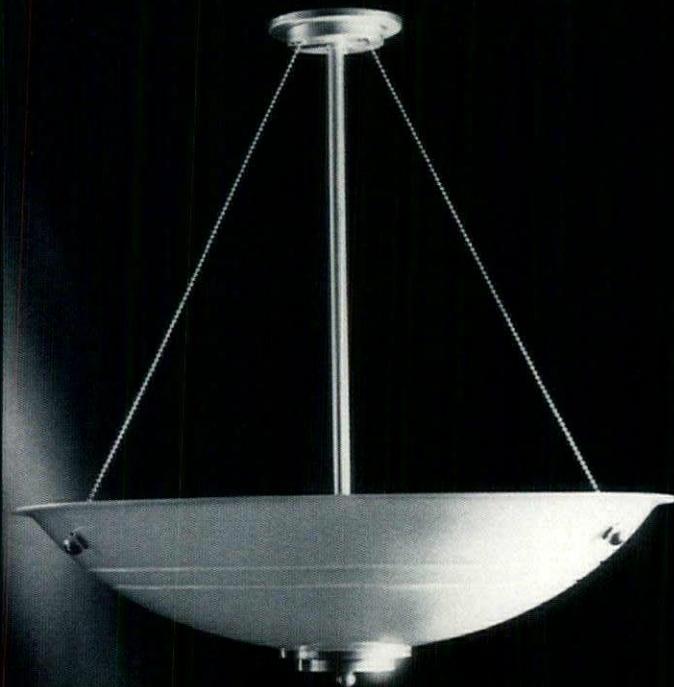
pendant fixtures and wall sconces. Winona Lighting, Winona, MN. **Circle 54**

**6. Emergency/Wall Sconce Unit**  
Practica Bella Exit is available as a standard unit with emergency capa-



bility, or as a wall sconce. Either version is equipped with an electronic ballast that provides high energy efficiency. The unit features a patented easy plug-in connection system. The body is constructed of vandal-resistant polycarbonate plastic, and uses a 22-watt Circline lamp. The Exit is available in light gray, burgundy and black. Customized silk-screened lenses can be ordered. Beghelli Inc., Jacksonville, FL. **Circle 55**

**MICHAEL GRAVES**  
MODENA CHANDELIER



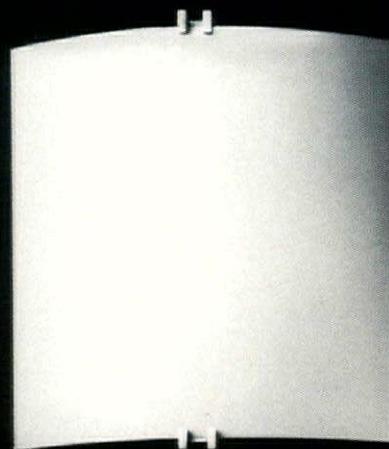
**ANDRÉE PUTMAN**  
CONSTANTIN CHANDELIER



**KOHN PEDERSEN FOX COLLECTION**  
BERESFORD SCONCE DESIGNED BY WILLIAM PEDERSEN



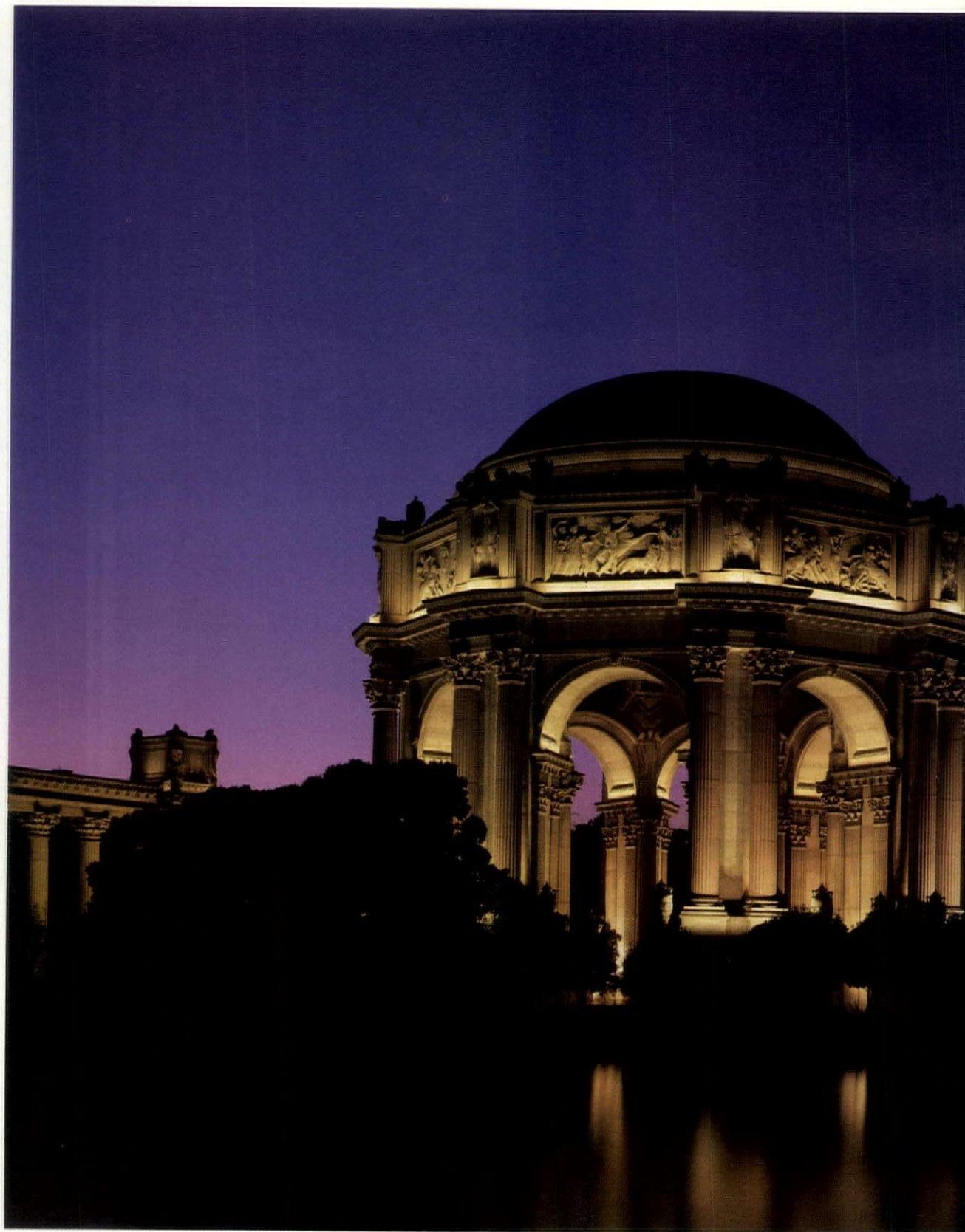
**RICHARD MEIER**  
MAX WALL SCONCE



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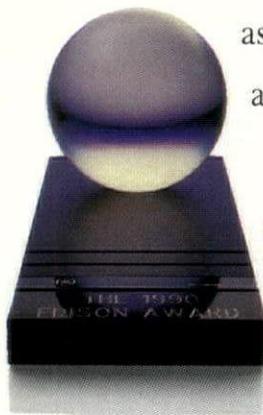
# Even When The Task Is Monumental.



Photograph by Douglas Salin.

A beautiful lighting design can take months of meticulous planning. But with the right lamps, beautiful lighting itself can take just the flip of a switch.

Ross De Alessi of Luminae Souter Lighting Design would agree. He used GE lamps to illuminate San Francisco's Palace of Fine Arts. And



as you can see, the results are golden.

By combining the ingenuity of his design team with the technology of our SPX fluorescent, Quartzline® PAR, and Deluxe Lucalox® HID lamps, De Alessi was able to bathe each glorious architectural detail of the Palace in a rich, appealing light. Better yet, he kept within low power requirements while realizing a high-power design.

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# EVERY NIGHT IS SHOWTIME.

with the Phoenix Projection Luminaire

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With the spectacular new Phoenix Projection Luminaire, architects and designers can illuminate specific exterior features — with no light trespass onto adjacent surfaces. It is a sealed, weather-tight projector that offers a wave of new applications as unlimited as your imagination.

**Highlight architectural details. Project a design or logo.**

Until now, your choice of exterior lighting fixtures has been extremely limited. The Projection Luminaire changes all of that, giving you an unprecedented design tool.

It uses custom designed templates and a shutter system to precisely control the light pattern. Color filters allow you to "color" a surface.

Use the Projection Luminaire to:

**Highlight Architectural Shapes.**

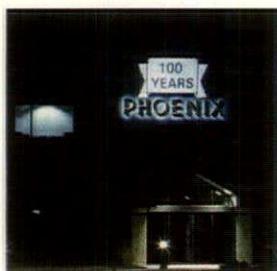
Sharp outlines on facias, recesses, murals, entryways or other details will make features glow without an apparent source.



**Signage or Logos.** An inexpensive, highly effective way to project your message on virtually any exterior surface. Changing templates can announce important events — perfect for retail needs.

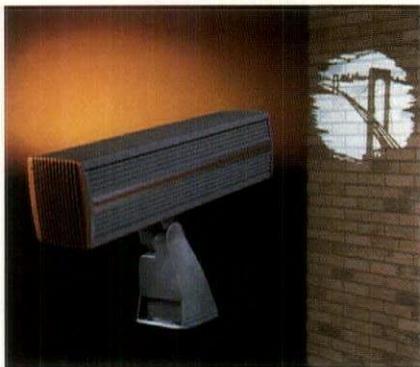
**Restricting Light Trespass.** Get precise control over the light pattern and eliminate glare or light in un-wanted areas.

**Precision Outlining.** Make sculptures, statues or even showroom merchandise appear to glow by projecting a precise outline of the object.



**Create Dynamic Graphics.** Hundreds of available template patterns and color options can help you create a mural of light.

**The Projection Luminaire Offers On-Site Flexibility.** With a variety of lamp and mounting options and the ability to make zoom and shutter adjustments

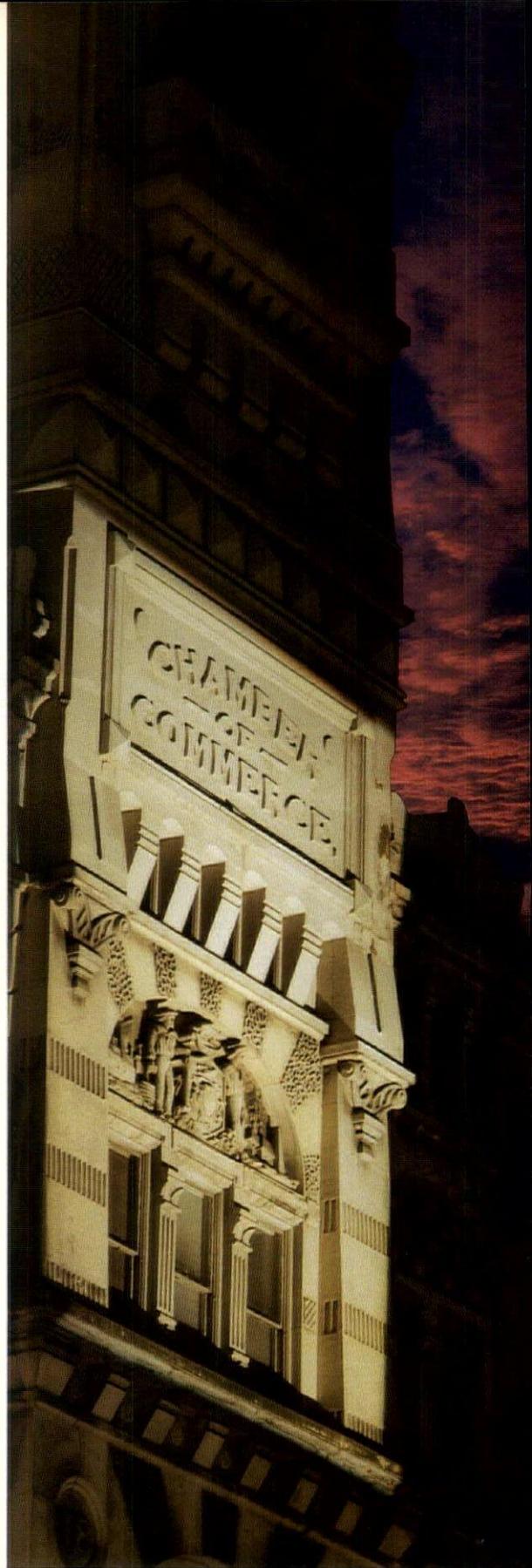


on-site, it offers all the flexibility you'll need. For example, you have the ability to double your beam size. Or give shapes a sharp or soft edge with the focus adjustment.

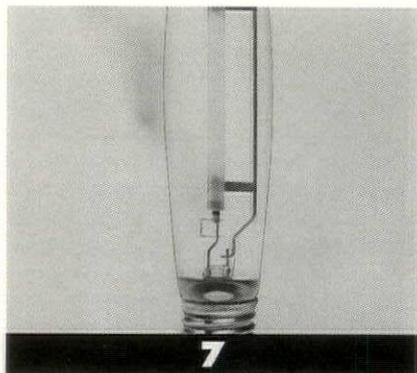
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And all access doors and azimuth adjustments are made from rugged, tamper-resistant hardware. The double locks on the tilt adjustment can withstand a 200-lb. force.

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## PHOENIX®



7

**7. High-Pressure Sodium Lamps**

The Ceramalux Econ-o-watt high-pressure sodium (HPS) lamps use up to eight percent less energy than standard HPS lamps with virtually the same lumen output. The lamps replace 250- and 400-watt HPS lamps, and provide a system energy savings of \$48 and \$65 in 250- and 400-watt replacements, respectively. Ceramalux Econ-o-watt lamps also prevent up to 238 pounds of carbon dioxide and 1.9 pounds of sulfur dioxide from being released into the atmosphere over

the life of one 400-watt replacement. Philips Lighting, Somerset, NJ.

Circle 56

**8. Wet/Dry Lights**

Hydrel introduces the 9100WD Series for wet/dry applications as covered by U.L. 676. The unit is similar to a standard 9100 incandescent unit with the exception of being hard-wired to a UL listed underwater junction box. This fixture is a submersible unit which will function normally without water cooling, for use in areas adjacent to or in the water. Hydrel, Sylmar, CA.

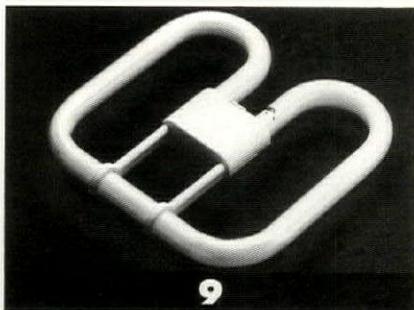
Circle 57



8

**9. Compact Fluorescent Lamps**

The new 2D compact fluorescent lamp features a modified square design that comes in 3.67-, 5.50-, and 8.00-inch wide versions. It is available in five wattages: 10, 16, 21, 28, and 38. Rare earth triphosphors provide good color that blends well with incandescent sources. The color rendering index rating is 82. The central base helps eliminate end shadowing. GE Lighting, Cleveland, OH. Circle 58



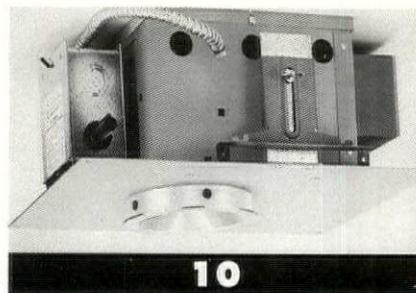
9

**10. Locking Device**

The locking device for use with Edison Price Anglux fixtures permits an accent light to be relamped without disturbing the original focus. With one finger, the lamp—either an MR 16 or AR 11—can be both rotated and tilted within the fixture and the lamp on. Once

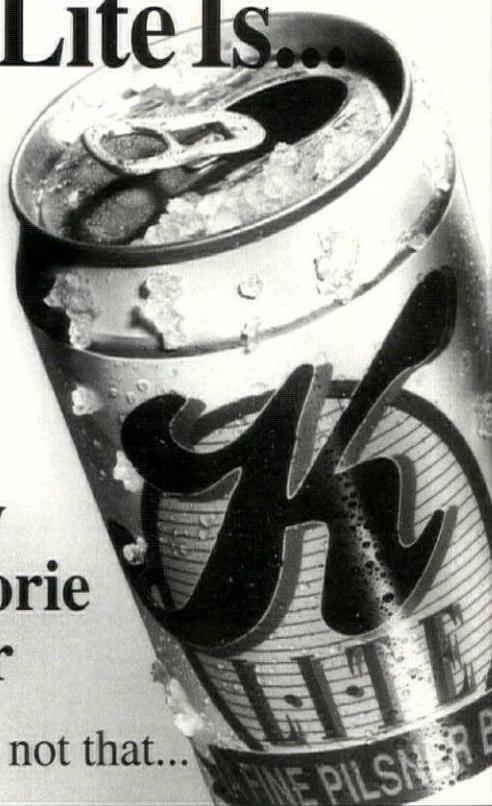
focused on an object, the lamp setting is locked by two thumbscrews. Another one-finger

motion pivots the lamp into view for relamping. The assembly was designed by Fulgencio Begochea, EP's product design director. Edison Price, New York, NY. Circle 59



10

If You Think  
K-Lite Is...



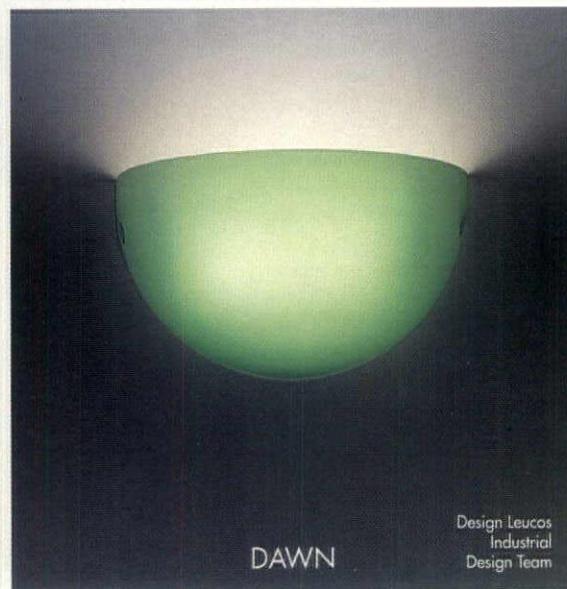
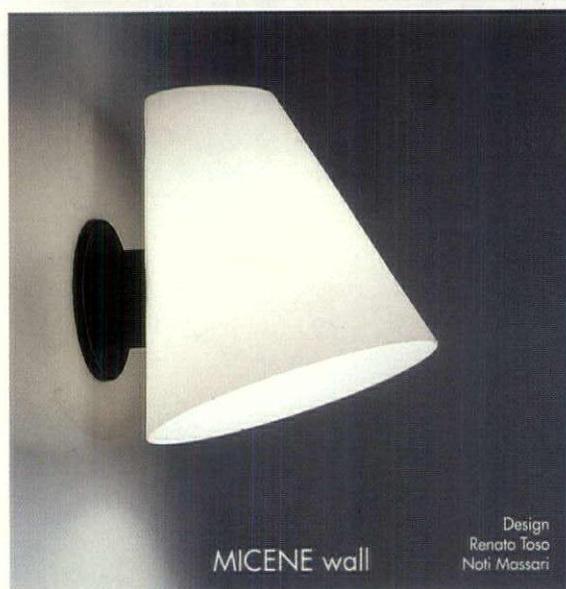
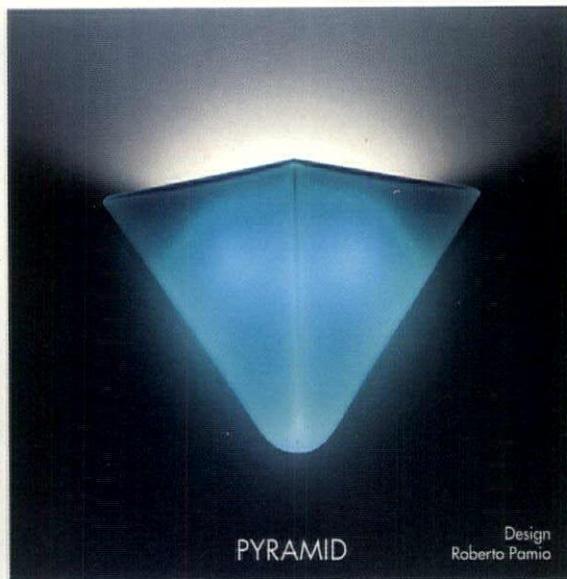
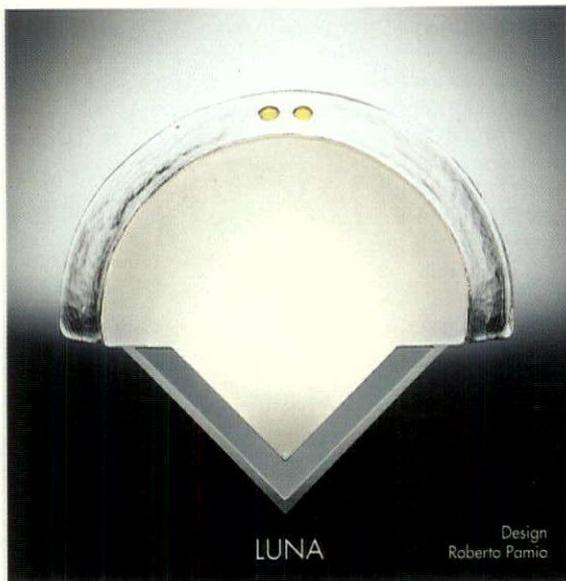
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Low  
Calorie  
Beer

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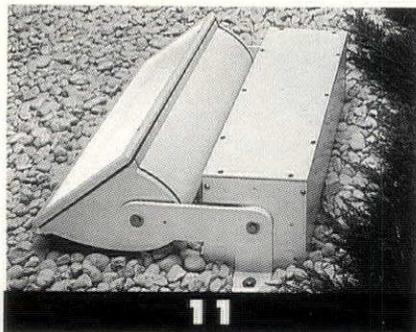
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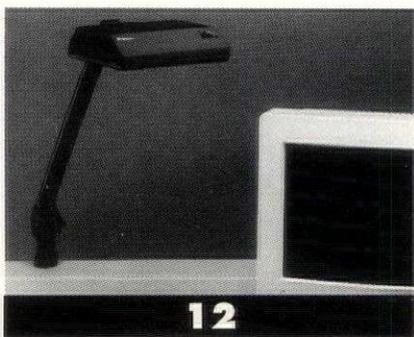


**11. Asymmetric Outdoor Fixtures**

The Elliptipar Outdoor line consists of an initial 16 models that meet outdoor area, flood or wall-wash lighting needs. The extruded, rigid aluminum asymmetric reflector casts light from one edge across surfaces in a single, controlled plane. The Outdoor fixtures are offered in surface-mounted, cantilever-mounted and semi-recessed models, spanning a range of tungsten halogen, metal halide, high-pressure sodium and fluorescent lamp sources. All are U.L. listed for wet locations and C.S.A. certified. Elliptipar Inc., West Haven, CT. **Circle 60**

**12. CAD Workstation Task Light**

The CAD-room option for the Vienna Luminaire is specifically engineered for the



CAD workstation to keep overall light levels low enough to maintain VDT contrasts, while providing adequate light for reference documents. The unit has a built-in parabolic louver that focuses light on the work area, and prevents stray light. It incorporates two PL-type lamps, and has a five-axis, articulated adjustable arm. Waldmann Lighting Company, Wheeling, IL. **Circle 63**

**13. Custom Architectural Products**

Cornelius specializes in manufacturing custom designed architectural products, including interior and exterior sign systems, etched products, light fixtures, planters, door pulls and other building accessories. Shown is the

Landmark Center in Tampa, FL. Cornelius made the plaza torchieres, lobby sconces, elevator lobby pendants,



main lobby directory and lavatory light fixtures. Cornelius Architectural Products, Inc., Pittsburgh, PA. **Circle 64**



**14. Vertical Lamp Luminaire**

The VL Series vertical lamp luminaire generates broad distributions, while the precise reflector design provides uniformity. Reflector types offered are symmetric square, or asymmetric. Both are available with a

wide semi-cutoff beamspread for maximum pole spacing, or with narrow full IES cutoff beamspread for maximum control. Three housing sizes are offered for HID sources from 70 to 1,000 watts. Kim Lighting, City of Industry, CA. **Circle 65**

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With electronic ballasts, Octron lamps use 40% less energy than ordinary F40 lamps.

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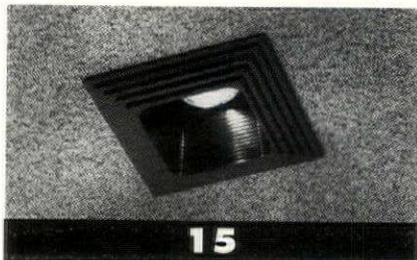
Lighting Services



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Circle No. 25 on product card.





15

**15. Low-Voltage Recessed Halogen**

A new line of miniaturized low-voltage fixtures made with all die-cast construction is now available. Called the Exquisite Collection, the units are available in stepped square, stepped round, and round surface adjustable shapes. Finishes are offered in white, black, chrome, black chrome or polished brass. Con-Tech Lighting, Deerfield, IL. **Circle 66**

**16. Wall-Mounted Dimmer Unit**

The Scenario is a stand alone, wall-mounted dimmer



16

unit capable of controlling up to four dimming or switching loads with a total capacity of 1,920 watts

or 800 watts per channel. Each Scenario has four independent load control switches, four scene switches, and a master off switch. Up to three remote nine-button switch stations may be connected to each unit. Connecting up to 16 Scenarios in an integrated circuit provides control over any or all the lighting loads from any of the Scenarios. Lite-Touch, Inc., Salt Lake City, UT. **Circle 67**

**17. Acrylic Dome Pendant**

The Auspex 36-inch diameter pendant's opal acrylic dome is captured by a polished aluminum

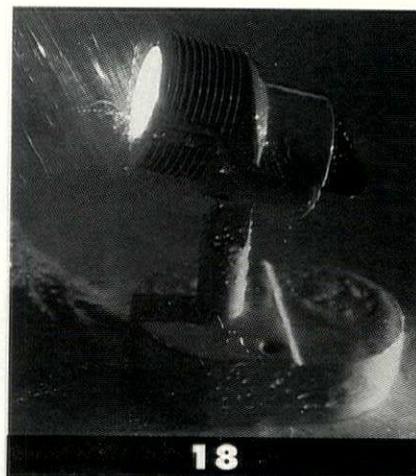


17

quadrant of its diameter. The stem and canopy of polished aluminum are also garnished with duramorphose. Appleton Lamp-lighter, Appleton, WI. **Circle 68**

**18. Interior/Exterior Fixture**

Wet Scape, designed by Carlo Vietri, is suited for both indoor and outdoor use. The fixture is constructed of die-



18

cast aluminum with a continuous gasket and tempered clear glass lens. The die-cast swivel is adjustable, with 350 degree rotation and 112 degree angulation.

The unit is offered in white, black graphite and landscape green. They accommodate MR 16, 50-watt lamps indoors. Reggiani Light Gallery, New York, NY. **Circle 69**

If You Think  
K-Lite Is...



A  
Whole  
Grain  
Cereal

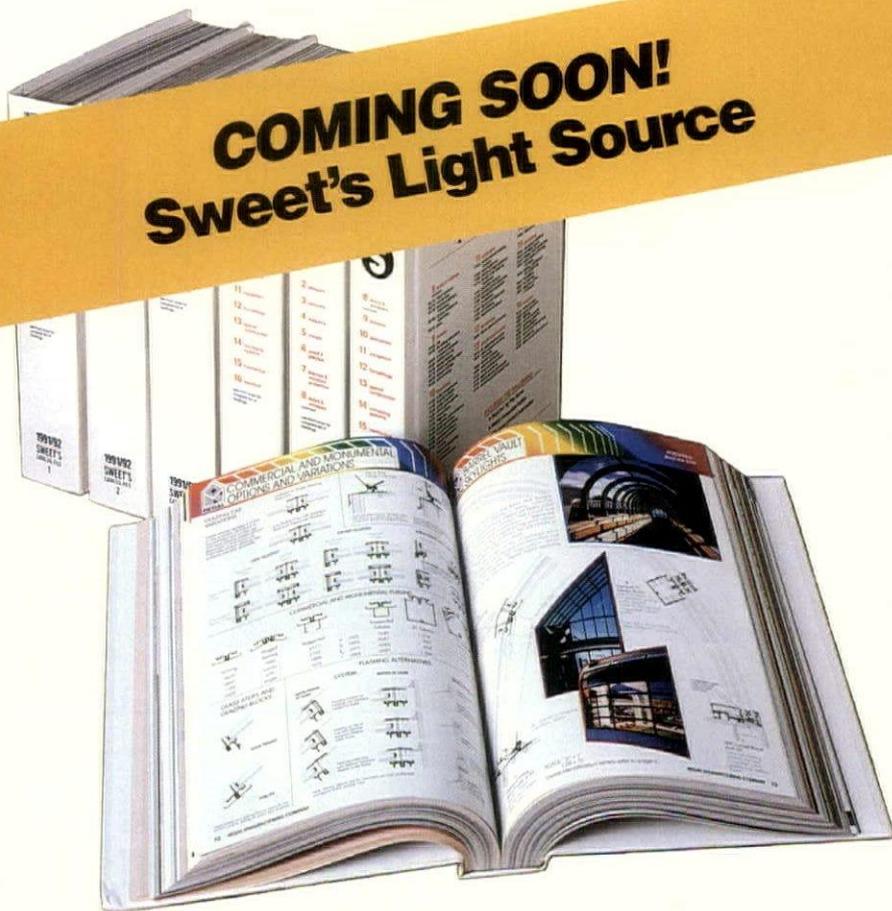
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ALADC



19

**19. Dichroic Mirror Halogen Lamps**

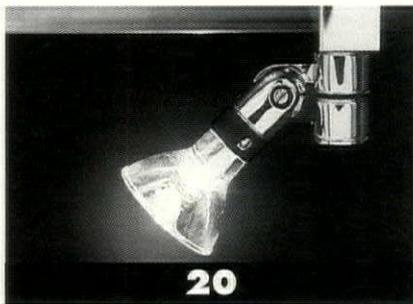
A new line of MR 16 and MR 11 halogen lamps incorporate a dichroic mirror that allows more heat in the form of infrared light to pass through it. The result is a whiter, brighter light. Heat radiation is reduced by 1/5 to

1/3 of what a standard reflector provides, protecting what is being displayed from heat. The lamps are offered in open and cover-glass models, and in 20-, 50- and 75-watt versions. Toshiba America Consumer Products, Inc., Buffalo Grove, IL. **Circle 70**

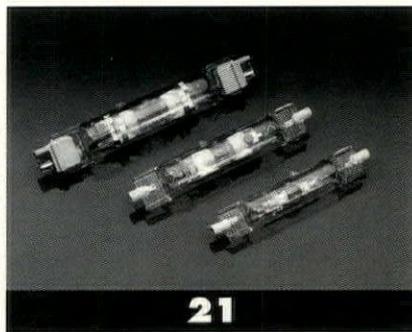
**20. Shelf Light System**

The low-voltage Shelf Light is comprised of miniature rotatable lampholders that use MR 11 quartz halogen lamps and can be clamped onto any

point along the shelf. A thin, ribbon-like conductor allows for 12-volt power along the shelf perimeter. These low-profile fixtures are the latest way to enhance any glass shelf or



20



21

display cabinets without wires, track or fuss. Lucifer Lighting Company, San Antonio, TX. **Circle 71**

**21. Compact Double-Ended Metal Halide Lamp**

The UHI compact double-ended metal halide lamp offers CRI/color balance with equal

blue, red and green output. The lamps are offered in 3000 degrees Kelvin, 3500 degrees Kelvin, and 4000 degrees Kelvin, and in 70- and 150-watt versions. The lamp delivers 80 lumens per watt and has a 6,000 hour service life. Ushio America, Inc., Torrance, CA. **Circle 72**

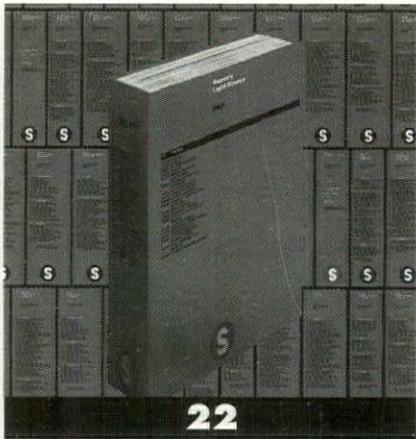
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**22**

**A. Lighting Reference Library**

Beginning in 1993, architects, consulting engineers, electrical contractors, lighting designers, and other lighting professionals will have access to Sweet's Light Source, the identifiable reference library for lighting

products. The reference package will enable all specifiers to communicate effectively and shorten the selection, specification and purchasing process of lighting products. Sweet's Group, McGraw-Hill Information Services, New York, NY. **Circle 73**

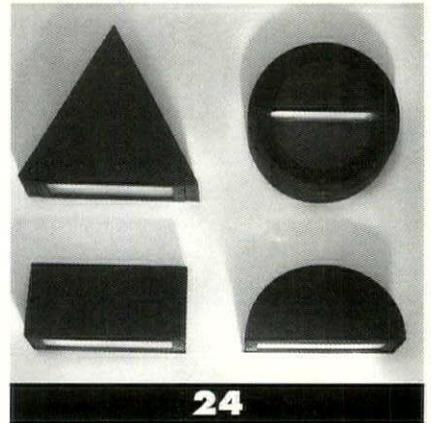
**23. Flexible Modular Lighting System**

Optos, designed by Ettore Sottsass, is a modular system that consists of interchangeable rings, reflectors and glass accessories. The dia-

mond-shaped faceted reflector provides exceptional photometric performance; the specular louver reflector guarantees glare control. The reflector surfaces are sealed with silicate glass for a scratch-



**23**



**24**

proof surface. The accessory Jupiter is shown, a conical matt glass ring that can be fitted either side up. Zumtobel Lighting, Inc., Garfield, NJ. **Circle 74**

**24. Compact Fluorescent Lamp Fixtures**

Four new additions to the Eurocast line are Design OLD, Design VLI, Design OLS, and Design OLH. Each features a unique shape, die-cast aluminum construction, and high performance. All use PL and PLC compact fluorescent lamps. Designs OLD and VLI also accept HID lamps, making them well-suited for applications requiring full light output in cold

temperatures. Quality Lighting, Franklin Park, IL. **Circle 79**

**25. Guide To Lighting Retrofits**

An 18-page guidebook entitled "Realities in Retrofitting" is offered free. It covers all phases of the retrofit process: assessment, product evaluation and comparison, and product selection. Formulas and examples are included for simple power cost savings and simple payback of particular ballast/lamp combinations. Advance Transformer Co., a Division of North American Philips Corporation, Rosemont, IL. **Circle 82**

**ECHO Series**

The promise: more, from less. In a word: Echo. Offering an aesthetically pleasing alternative to remote ballast mounting. Providing adjustable light distribution and superior optical performance with an integral ballast compartment for ease of installation. More light, fewer fixtures, unique design: from SPI.

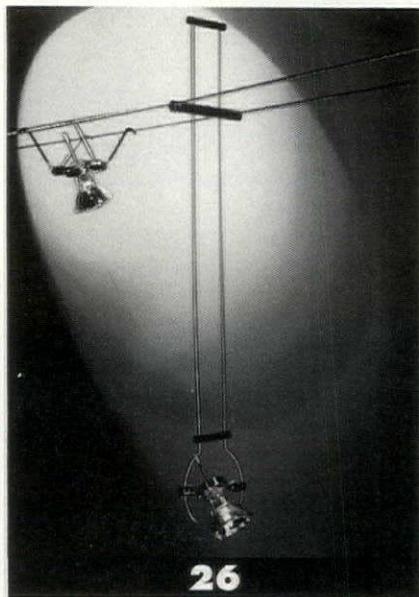
**SPI**

SPI Lighting Inc.  
10400 North Enterprise Drive  
Mequon, Wisconsin 53092  
414 242 1420

Circle No. 28 on product service card

**Realities in Retrofitting**  
A Guidebook to Energy-Efficient Lighting Options

**25**



26

**26. Barewire System**

Kable Lite is a UL approved barewire system comprised of uninsulated parallel cables tensioned between two rigid surfaces and powered by a transformer. Each system accommodates 250 watts on a cable distance of 20 feet. Fixtures offered to complement the system include Cradle—two parallel rods for turning Satellite fixture parallel to cables, and

Parascope—pendant length rods that secure Satellite fixture (both shown). Tech Lighting, Inc., Chicago, IL. **Circle 85**

**27. Halogen Wall Sconce**

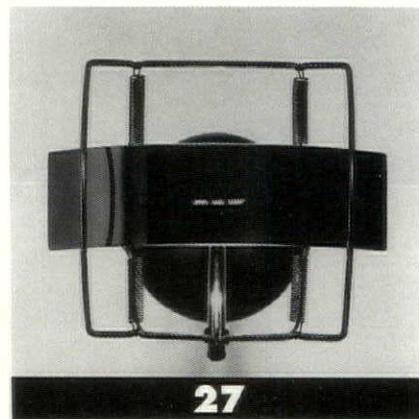
Warrior is a new entry in the Sidecar Collection. It consists of chromed steel hardware with a coated glass diffuser and black backplate. When lit, the filament sparkles through

the diffuser creating a stunning effect. The unit uses a 150-

watt halogen lamp, and is 7 1/4 inches high, and extends 7

3/4 inches. Artemide Sidecar, Division of

Artemide Inc., Farmingdale, NY. **Circle 87**

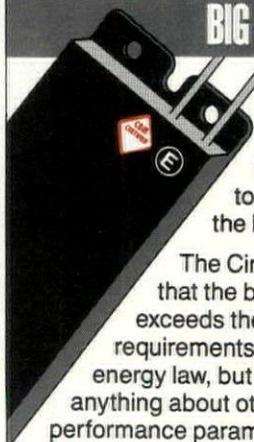


27

IN FLUORESCENT LAMP BALLASTS,

**EFFICACY+PERFORMANCE = (E) +** 

**A SOLUTION THAT PAYS BIG DIVIDENDS**



Because these two symbols tell you everything you need to know about the ballast.

The Circle E indicates that the ballast meets or exceeds the efficacy requirements of the Federal energy law, but doesn't say anything about other critical performance parameters.

The "CBM Certified" mark shows that the ballast:

- ◆ provides specified lamp performance, including full light output and rated lamp life from the "certified-for-use" types listed on the ballast label...performance that meets or exceeds the requirements of ANSI C82.1 and C78;
- ◆ meets the standards of ANSI/UL 935;
- ◆ operates at high power factor to minimize line current.

And CBM Certification provides additional assurance for you through the CBM check-up. That's where independent ETL Testing Laboratories visits each participant's manufacturing facility monthly, selects random

samples of "CBM Certified" ballasts from production or stock, and tests them to make sure they continue to measure up.

So use the equation above to solve your fluorescent lighting needs...get efficacy plus performance by insisting on ballasts marked Circle E plus "CBM Certified"...when new fixtures are installed or for replacement in compatible fixtures.



**FREE BOOKLET**

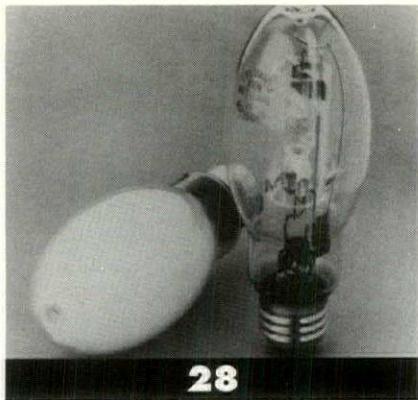
Contains facts about ballasts and fluorescent lighting it will pay you to know.

**CERTIFIED BALLAST MANUFACTURERS**

1422 Euclid Avenue  
Cleveland, Ohio 44115

Participation in CBM is open to anyone who wishes to qualify.





28

**28. Safety Feature In Metal Halide**

The Metalarc Pro-Tech Lamp includes 50-, 70- and 100-watt models that fit medium base sockets and can be used in open bottom fixtures. The lamps have a color temperature of 3200 degrees Kelvin and color rendering index of

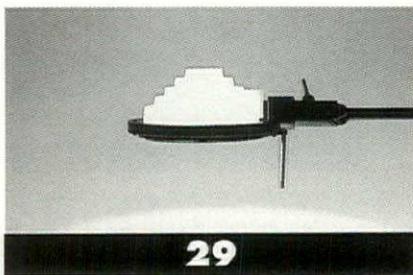
75. The medium-base, low-wattage units come with a clear or coated bulb. The lamps can be burned in any position. The lamps reduce the possibility of the shattering of the outer jacket in the unlikely event of an arc tube rupture. GTE Sylvania Lighting Division, Danvers, MA.

Circle 89

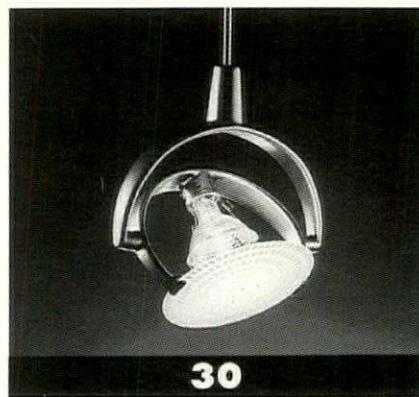
**29. Halogen Task Light Diffusers**

Cobalt blue and white diffusers are now available as a no-cost option with any table top or floor models in the halogen task lighting sys-

tem. The translucent diffusers fit atop the 35-watt halogen lamphead and emit a combination of direct light through the clear plastic lens at its base, and diffused light through the diffuser. Luxo



29



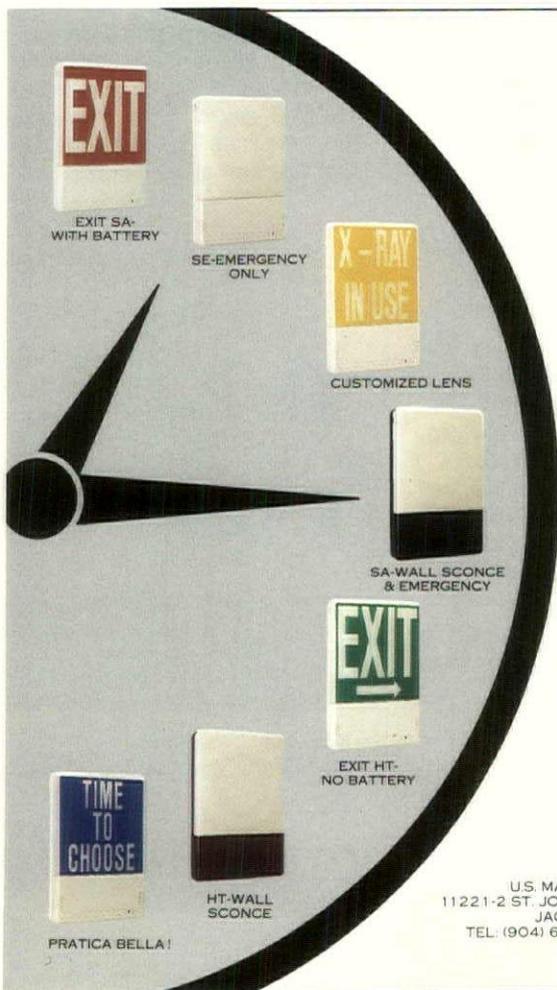
30

Lamp Corporation, Port Chester, NY. Circle 61

**30. Adjustable Fixture Heads**

The AR-2 model in the Archetto series of adjustable and interchangeable fixture heads uses a 50-watt MR 16 lamp and can accommodate one of several available glass filters for spe-

cial effects. Color or uv and infrared filters, as well as a frosted diffuser and a fresnel lens are offered. The Archetto series was designed by Matteo Thun for use with the Expanded Line Newtork Lighting System. Flos Incorporated, Huntington Station, NY. Circle 62



**SO MANY CHOICES...  
SO MUCH TIME.**

RELAX. TAKE YOUR TIME. AFTER ALL, DECISION MAKING IS IMPORTANT WHEN IT COMES TO DOING THE JOB RIGHT.

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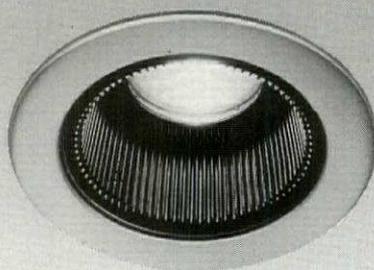
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# Reggiani Lighting Design: From Low Voltage to Metal Halide



DOWNSPOT 8010

DOWNSPOT 8019 MR16 75W



High Power Factor  
Autotransformers  
Quiet operation Toroidal  
Design eliminates low voltage  
No hum  
Quiet operation, long life,  
Class B rated  
Nominal voltage 120/277V  
Available  
Dimming compatible

10 standard finishes including  
24K Gold, satin chrome  
and chrome  
UL Listed-IBEW made  
3-5/8" recess depth  
Through Wiring optionally available

Designer: Fabio Reggiani

SUN LIGHT

VERTICAL GROOVED DOWN LIGHT

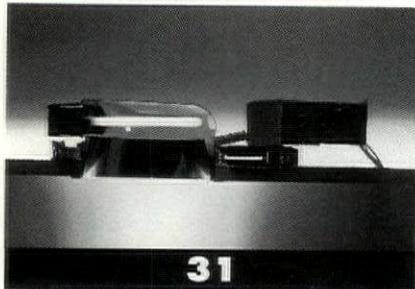
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Circle No. 31 on product card.



**31. Shallow Downlight**

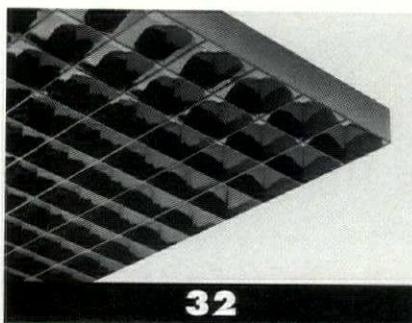
The 1102 T is an ultra-shallow, downlight that uses compact fluorescent lamps equal to 100 watts of incandescent. The 3 7/8-inch deep construction fits commer-

cial and residential spaces too tight for other standard fixtures. The unit accepts 12 reflectors: open styles, shower lights, a wall-washer, and several enclosed units. The unit can be combined with

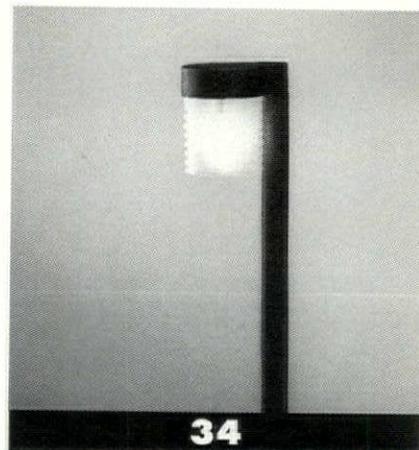
Lytegem decorative attachments. Lightolier, Secaucus, NJ. **Circle 75**

**32. Aluminum Look In Plastic**

The semi-specular silver finish on the



plastic parabolic louvers creates a soft halo effect and virtually eliminates lamp imaging. The semi-specular silver finish is a lighting panel alternative to



Ceiling Products, Inc., Niles, IL. **Circle 78**

adjusts the beam-spread of the lamp within a range from 12 degrees to 26 degrees. A soft focus lens smooths out any uneven illumination. Halo, Division of Cooper Lighting, Elk Grove Village, IL. **Circle 77**

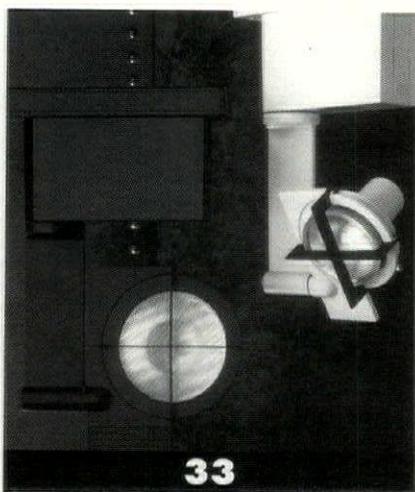
**33. Focusing Track Lampholder**

The L2793 Crosshair Track Lampholder allows the lampholder to be used as a spotlight or a floodlight without changing lamps. It has an integral reflector to

aluminum or other finishes. It is durable and easily maintained. The efficiency of semi-specular falls within 4 percent of specular silver and the VCP is within 5

**34. Pathway Fixtures**

This pathway illuminator is designed with an incandescent light source for normal operation at 11 volts. The die-cast top allows illumination to be omitted from both the side as well as the bottom while minimizing glare. All units are coated to make them scratch and peel resistant, and resistant to salt water damage. Finishes offered are architectural bronze, black, white and verde (green). Lumiere Design and Manufacturing, Inc., Westlake Village, CA. **Circle 81**



Higher perceived illumination with lower perceived brightness. Ideal for office, classrooms, conference spaces, or any areas utilizing VDT's and where visual comfort is paramount. Uniform ceiling luminance from wide spread indirect distribution. Luminaire and ceiling luminances and ratios meet IES RP-24. Perceived brightness, low glare from parabolic louver for controlled direct lighting. Fixture efficiency is greater than 82%. Variety of lamping options. One, two or three T8 or T10 lamps, one or two T12 lamps.

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LOW LUMINANCE  
DIRECT/INDIRECT  
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Circle No. 38 on product service card

percent. The semi-specular silver finish is available on all A.L.P. plastic parabolic louvers. A.L.P. Lighting &

achieve the widest range of beam-spreads with minimum light distortion. A twist of the focusing knob

# With Specular+ you could light the building on the left for half the cost of the building on the right.

Nearly half of America's commercial lighting energy is lost through aging and inefficient fluorescent light fixtures.

But now there's a reflective material so efficient, you can use half the number of lamps and ballasts in a light fixture—and enjoy virtually the same illumination levels.

It's called Specular+, and it's a marriage of pure silver, the most reflective element known to man—and a manufacturing technology so advanced, it's patented.

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And with the energy savings and lower maintenance costs Specular+ can give you, it can pay for itself in as little as six months!

Specular+, from Pre Finish Metals. The number 1 selling silver lighting material in the world. For more information on how you can cut your lighting energy costs in half, and a list of the innovative lighting companies offering Specular+, call 1-800-346-PLUS today.

**SPECULAR+**<sup>®</sup>  
THE PREFERRED LIGHTING MATERIAL

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of Material Sciences Corporation

Circle No. 33 on product card.





35

**35. Extruded Aluminum Fixture**

The F18 Series fixture is designed to take advantage of the energy-saving capabilities of the 18-watt compact fluorescent lamp enhanced by a

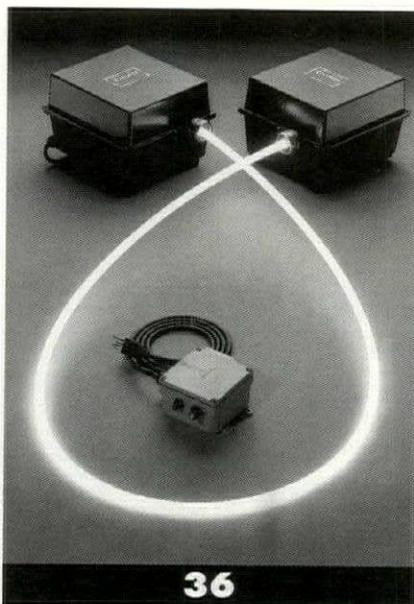
stamped reflector. The fixture can focus in any vertical or horizontal direction, accept a range of accessories, and is compatible with track, c-clamp, canopy unistrut, and

weighted-base fittings. The fixture is offered in standard black, white or silver aluminum finishes. Lighting Services Inc., Stony Point, NY.

Circle 83

**36. Computer Synchronized Fiber Optics**

The system has the ability to synchronize the color ganging of up to 20 illuminators at a time, to stop the illuminators on any chosen color, and to vary the speed of color changes. The



36

applications. Lumenyte International Corporation, Costa Mesa, CA.

Circle 84

**37. Emergency Ballasts**

The B30 and B35 emergency ballasts provide nearly full light output with 4 foot lamps, and most models operate T8 lamps.

Emergency ballasts for hazardous location fixtures include models B65 and B213H. The

B65 model operates most 20-215-watt fluorescent lamps,

or two 2-4 foot lamps. Model

B213H is designed to operate twin- and

quad-tube compact fluorescent lamps,

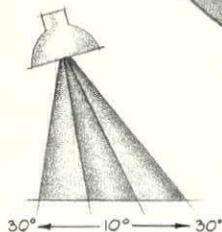
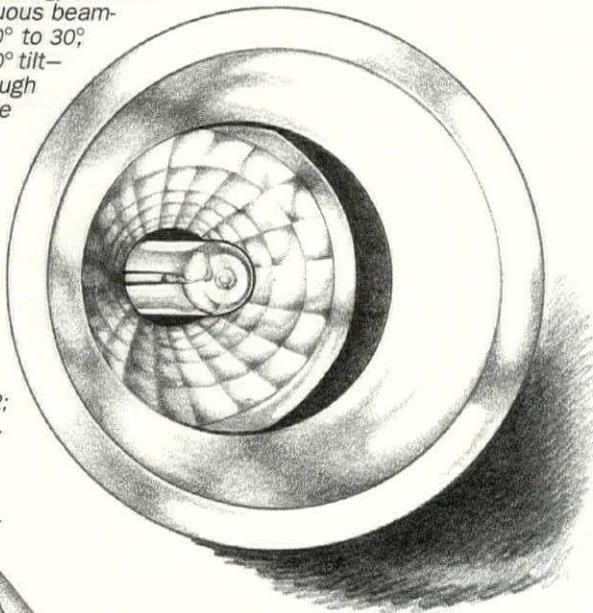
and both are UL Component Recognized for factory

installation. Bodine Company, Collierville, TN.

Circle 86

**SPOT WHITE™**

Ready...Aim...White! Spot Whites: focusable accent lights for the new white sodium lamps. 10,000 hour life. Stable color at one-third the energy of incandescent. Continuous beam-spreads from 10° to 30°, 358° rotation, 40° tilt—all lockable through relamping. These new **Standards** join our Down Whites for the most complete white sodium line on the market. For information and the name of your local representative call 212-838-5212; fax 212-888-7981.



**EDISON PRICE LIGHTING**

ARCHITECTURAL LIGHTING AT ITS BEST

Circle No. 34 on product service card

system consists of a master controller and sensing and circuitry units located within the Powerhouse illuminators. The controller is 4 inches by 4 inches by 2 inches, and is designed for interior and exterior



37

# USHIO

## THE RIGHT CHEMISTRY

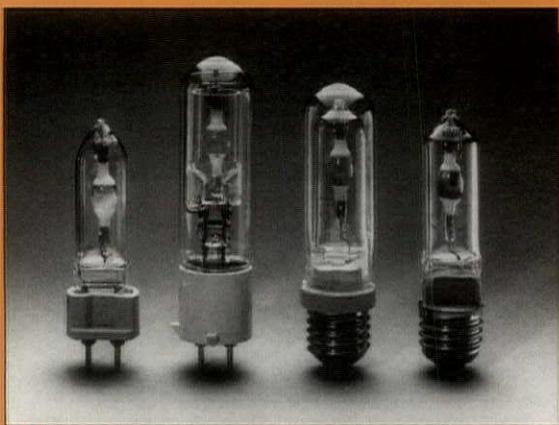
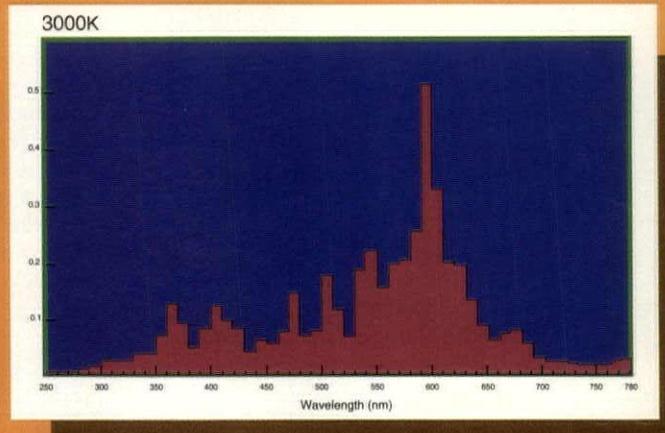
*The Right Chemistry in Ushio's UHI series compact Metal Halide Lamps provides the lighting professional with excellent energy efficiency, long life and color balance offering 80 lumens per watt, 5 times the life of a standard PAR lamp and incredible color rendition. How can this be done?*

### Best CRI/Color Balance Combination

CRI alone is misleading when referencing color balance because it is heavily biased towards the red. It is possible to have lamps with a CRI in the 80's that are blue and green. It is more important to have balanced red, blue, and green output, in addition to a high CRI level. Ushio lamps do not compromise and have developed the chemistry to provide the best CRI/color balance combination.

### No Color Shifts

Ushio's metal halides give you crisp white light and rich colors that will not severely shift. This is because we use an enhanced sodium scandium chemistry that is less sensitive to input voltage and ambient temperature variations as are the multichemistry dysprosium lamps.



### No Special Electronic Ballast Requirements

Ushio's advanced chemistry also eliminates the need for special electronic ballasts that can create added problems and extra expense. Our metal halides will operate on standard industrial ballasts.

### Minimize Lamp Cycling Problems

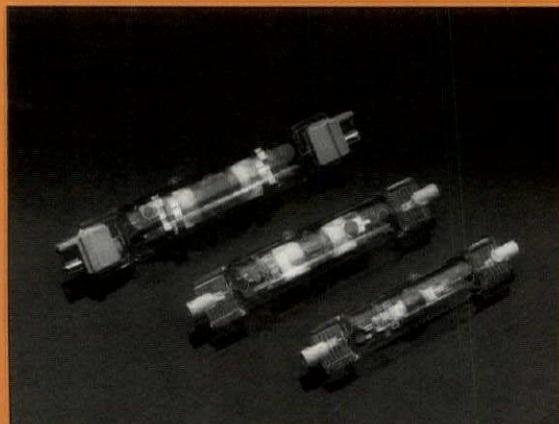
Ushio's solid tungsten rod electrodes minimize non-symmetrical electrode burnback which can cause lamp cycling problems and ballast overheating, a common occurrence with lamps that use only a coiled wire electrode.

### Innovation and Selection

Ushio's research and development programs continually create cutting-edge products like new compact double and single ended UHI series metal halide lamps. These lamps are available in 75, 150, and 250 watts, as well as 3000°K, 3500K° and 4200°K. The 3500°K is an Ushio exclusive, and was developed for retail lighting because the color matches best with fluorescent and halogen lighting.

### Not Just Another Household Name

Ushio is the world's largest maker of specialty lamps. We sell only lamps that are engineered and fine tuned for specific applications such as the lamps used in your office copier, those used to make chips for your personal computer and those used to light your favorite movie or play. Lamps for those whose livelihood depends upon them.



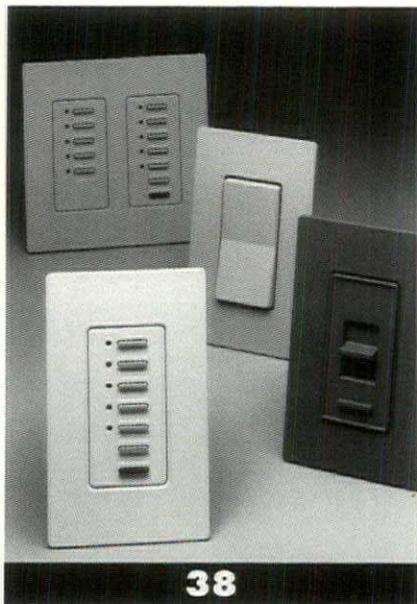
# USHIO

**For the best light has to offer.**

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For a friendly introduction to our products call toll free: (800) 326-1960

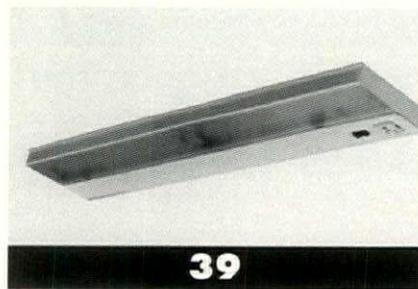
**Circle No. 41 on product card.**



**38**

**38. Central Control System**

LuMaster is a central lighting control system for the Lumea line of designer lighting controls. LuMaster controls enable a homeowner to monitor and control up to 20 Lumea dimmers and switches from a single location. They are offered in 14 colors—seven primaries and seven pastels to coordinate with other products in the Lumea line. Lutron Electronics Co., Inc., Coopersburg, PA. **Circle 88**



**39**

**39. Task/Accent Undercabinet Fixtures**

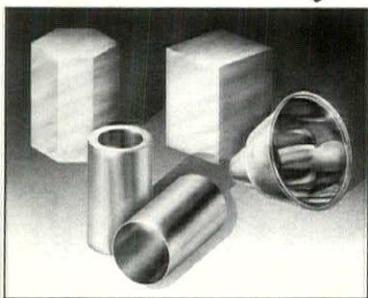
The UC Series of task/accent lights for concealed mounting under shelves and cabinetry are offered in an ultra-thin 1-inch model for T5 lamps, and a 1 3/4-inch model for T12 or T8 lamps. Post-painted finish eliminates sharp bare metal

edges. The light stabilized white acrylic diffuser or task diffuser (shown) with clear prismatic lens direct more light to the work surface. Slide-out, hinged wireway convenient mounting and hands-free wiring. Lumax Industries, Inc., Altoona, PA. **Circle 80**

**Fiber Optic Solar Lighting**

The Himawari (Sunflower) Fiber Optic Natural Solar Light distribution system (not shown), is suited for home, office, store, hospital, museum, atrium use. It can create amenity spaces with the value-added solar light filtered by fiber optics and can save energy. Mitsubishi International Corporation, New York, NY. **Circle 76.**

*Let There Be Lights*



Kosempel Manufacturing Co. creates a variety of decorative and custom metal lighting fixtures and accessories to suit each of our clients' individual needs.

Contact us about your specialized cylindrical, square or hexagonal needs, made with diameters from 6 inches to 36 inches, using 24-gauge steel or heavier.

Kosempel Manufacturing also offers:

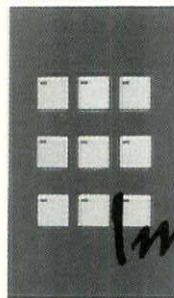
- Prototypes and production runs
- Finishing services (polishing, grinding and painting)
- Optional materials, such as aluminum and stainless steel

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Up until now, total flexibility in lighting control has only been a dream. LiteTouch 2000 makes that dream a reality by providing the freedom to create the environment you desire with control for every lifestyle.

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## AN OPEN LETTER TO THE LIGHTING COMMUNITY

Dear Friends,

On behalf of **Architectural Lighting Magazine** I want to remind you that...

- AIDS is a global epidemic.
- AIDS does not discriminate. It is killing Americans of all color, all ages, and both sexes.
- AIDS is taking its toll in all socio-economic classes.
- AIDS is not going to "go away", and it's not "somebody else's problem."

What can we do? Despite difficult economic times, we can muster our considerable strength to contribute, once again, to the fight against this killer disease. We can, and we must.

How? There are numerous ways. One to which we are fully committed is the **1992 LIGHTFAIR Pediatric AIDS Benefit**. This event is the May 06th opening night gala of the three day Exposition to be held at the Jacob Javits Convention Center in New York. Produced by the **Children With AIDS Committee, Ltd.**, and the **Design Industries Foundation for AIDS**, the lighting design community and its allied trades seek to raise over sixty thousand (\$60,000.00) dollars for a block grant to be made to a front-line pediatric AIDS organization. The grant will be used solely for the direct medical care of these young and helpless victims of the pandemic. As this is a national crisis, the recipient pediatric AIDS organization may come from any region of America.

We are asking for your generous support. Please consider a "Benefactor" donation of \$2000.00 and up, or a "Sponsor" donation of \$1000.00, if at all possible. Benefactors will receive four (4) complimentary tickets to the event, while Sponsors receive two (2). A contribution in any amount is truly valuable, and **fully tax deductible**. Make your checks payable to "DIFFA", mark the memo line with "Lightfair Benefit", and send them to Children with AIDS Committee, Ltd., c/o Kruger Associates, 9 Murray St., #9N, New York, New York, 10007-2223.

Your help is needed **NOW** to underwrite this important humanitarian grant. We at **Architectural Lighting Magazine** thank you.

So, too, will the children.

Sincerely,



Carrie Enfield, Publishing Director  
**Architectural Lighting Magazine**  
Children With AIDS Honorary Committee

## LIGHTFAIR 1992 ENERGY SHOPPING GUIDE

BY GARY K. MARKOWITZ, MIES

Each year, the Spring season brings with it the hope for renewal and growth. For the lighting industry, it is manifested in the promised, exciting new array of innovative lighting product offerings introduced at the 1992 LightFair International, May 6-8, at the Jacob K. Javits Convention Center in New York City.

### MANDATORY ATTENDANCE

This year, more than ever, illumination professionals should place emphasis on the hottest development segment within the lighting industry. Demand-Side-Management (DSM) has become the buzz-phrase and savior for new business development. Within most energy utility DSM programs, lighting energy conservation is essentially funded by local electrical utility companies in many regions of the United States. In return, the electrical utility regains a portion of their limited commodity for resale to the public. This arrangement has a positive impact upon the local economy, while making a significant contribution toward satisfying conservation goals of the National Energy Strategy developed by the U.S. Department of Energy, and the environmental improvement objectives of the Clean Air Act embraced by the U.S. Environmental Protection Agency (USEPA).

Reductions in electrical consumption result in fewer emissions spewed into the atmosphere by electrical utility generation station smokestacks, as well as a reduction in the need to construct additional generation stations. The success of the USEPA's Green Lights Program stems from the positive publicity generated by the enthusiasm and participation of many major companies across the country.

Is your attendance at LightFair mandatory this year? If you're looking to expand your horizons, and jump onto the bandwagon of energy conservation, then you won't want to miss it. Look for electrical utility DSM programs to be advertised; there will be many opportunities for contractors, designers, and engineers to learn how they might make up for lost business through participation in these worthy utility incentive programs.

### OVERVIEW

Perhaps the most reliable information on what "cutting edge technology" works and what doesn't will come from your peers and colleagues—those who have failed, and have survived to specify another day. Through imparting the experiences of some of this author's errors, perhaps we can prevent the reinvention of the square wheel.

None of the products mentioned here are of the one-of-a-kind variety; there are many legitimate product substitutes that may perform equally well as those referenced on the market. The criteria utilized to measure the worthiness of a product are quite simple:

1. Is the product readily available? (If it is manufactured by a foreign company, does it have sufficient representation in the U.S.?)
2. Has the manufacturer been in business for at least one year?

3. Does the product have a legitimate warranty aside from the all-too-popular "don't worry...we've never had a failure"?

4. Will the energy savings derived from the use of the product be offset by an increase in the cost of maintenance? Is the electrical connected load rating legitimate (ANSI), or estimated (Mom and Pop Workbench Test)? What are the true maintenance costs associated with the new unit?

5. Are spare parts available for the unit, and what is the lead time on delivery?

6. Is the product aesthetically pleasing?

7. Does the product carry a U.L. listing for the entire unit, or only for the separate components that make up the unit (it's not the same—see article by Gerry Zekowski entitled "Understanding UL" on pages 35-37 in January 1992 ARCHITECTURAL LIGHTING.)

8. Product durability is a necessity. Can the product stand up to real world abuse?

9. Does the product photometry really come from a reputable laboratory, or is it representative of the manufacturer's best-guess estimation?

10. Is the quality of the delivered product consistent with the sample that was hand-carried to your office? Quality varies...be careful!

These are only a few of the questions you should prepare for the vendors when you go looking for the best occupancy sensor, the most practical daylight harvesting devices, the most efficient fixtures/components, and the most practical control systems. The best bet is to search for products which will work to resolve your energy budget-crunch without costing you dearly on the maintenance side of the equation. Products that meet these high standards are not difficult to find once you know what to look for.

### MINIATURE FLUORESCENTS/RETROFITS

You've seen these retrofit lamp/ballast kits practically everywhere: from the local hardware store to many of the professional publications you receive at your office. There are retrofit kits for exit signs, table lamps, wall sconces, high-hat downlights, accent lighting, and even floodlights. Some of these retrofits may be entirely disposable and others allow for lamp replacement. Lamps come in a variety of color temperatures so that even the fussiest of customers can be satisfied. Lamps are produced by a wide range of lamp manufacturers with the majority coming from Sylvania, General Electric, Osram, and Philips. Retrofit kits are made by far too many manufacturers to mention all of them. Of the manufacturer products that I have had success with are:

Lumitech: Downlight/high-hats--Quality construction, aesthetics, photometry, performance

ProLight: Downlight/high-hats, exit sign conversions--Quality construction, aesthetics, photometry, performance, versatility

Philips: SL-18, Utility closets--Performance, quality

General Electric: FG-15, Biaxials--Aesthetics, quality, value

Osram: Dulux--Performance, quality

## Announcing **Envision**® by Peerless: glare-free lighting, priced like ordinary lighting.

You're looking at a perfect example of how this new system fits today's lighting needs.

At San Francisco's PBS-affiliate Channel 9, video monitors are everywhere and all the pressures of TV broadcasting come with the job. Under the glare and hard shadows of conventional downlighting,

eyestrain can be a serious problem.

Glare-free lighting is the obvious answer, but this was a critical budget situation. Until Envision by Peerless, true glare-free lighting was out of the question.

Envision gives a genuinely glare-free environment because it provides evenly-lit ceilings, just like

the finest Peerless lensed indirect lighting with Softshine Optics.

Envision is built with the same materials and the same attention to quality. But it costs much less, mainly because it doesn't have the Softshine external lens.

Envision won't deliver Softshine's higher perceived illumination, but

otherwise it performs at the same superior level.

Envision offers versions for open offices (up to 24' in length) and also for small offices. It comes in the rounded shape that KQED chose and in 7 3/4" x 3" rectangular.

At a price that even a public television station can appreciate.

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Lighting: Envision 8" x 3" Rounded Lighting by P



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Circle No. 18 on product card.

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Regardless of which product line you choose, here are criteria that may be considered:

- A high power factor ballast
- Relampable units (as opposed to throw-away)
- UL listing, reputable manufacturer
- Product versatility for application of standardized products to many situations (kitted lens attachments or ballast base with multiple applications).

### OCCUPANCY SENSORS

Occupancy sensors were brought to the market to allow for the deactivation of lighting circuits whenever there was no one using the space where the unit is installed. The initial offerings of these devices in the late 1970s led to reprimands by many building managers--these devices were not quite perfected (the lights would go out while upper management was using the restrooms, or during an intense meeting). But the technology has improved.

Current occupancy sensor equipment includes four groups of devices: infra-red, which "sees" a heated body and almost instantaneously activates the lighting circuit; ultrasonic, which "senses" motion within its view and activates the lights; dual technology, which utilizes both of the ultrasonic and infrared methods to assure lighting system activation, and avoid failure and false readings; and ambient lighting photocell, which allows for the deactivation of lighting when sufficient ambient daylight is available.

The cost varies with features and the aesthetic design of the units. The range is from \$65 for wall-switch replacement units to as much as \$350 for ceiling-mounted, wide-view units with their associated multi-fixture control power/slave packs. Some of the manufacturer products that have high success rates are:

**Watt-Stopper:** Wall-plate mounting, ceiling-mounted dual technology, ambient daylight sensor/control--Cost, aesthetics, performance, versatility, variety of applications, qualifies for DSM incentives

**Honeywell:** Wall-plate mounting, ambient daylight sensor/control--Qualifies for DSM incentives, cost, ease of installation, performance

**Novitas:** Wall-plate mounting, ambient daylight sensor/control--Qualifies for DSM incentives, ease of installation

These are only a few of the many occupancy sensing units that are worthy of mention. There will be plenty of these at the show, so look around.

### REFLECTOR INSERTS

I've tried many types of reflector inserts with varying degrees of success. These are my findings:

1. There are three types of materials utilized in the manufacture of fluorescent fixture reflectors: anodized aluminum, vacuum deposition coated aluminum, and silver film applied to aluminum.
2. Each manufacturer engineers its reflector differently. Some have five or six models from which to choose, while others engineer each reflector for individual fixtures and individual end-users. I've

found that the custom work attains more precise photometrics than the off-the-shelf variety.

3. All of these varieties cost between \$30 and \$45 for the materials alone. The vacuum-deposition aluminum/sheet metal process is the most costly and durable of the three, and is equal in end-result to the silver-film products (mylar/polyethylene film-based).

4. To install these into an existing four-lamp troffer fixture, the two in-board lamps of the fixture, and one ballast should be disconnected. Some manufacturers recommend the repositioning of the lamps to a center position to further enhance the photometrics. The existing lens should be washed (if it is not permanently discolored), and the outboard lamps should be replaced with fresh fluorescent tubes. In cases where the fixture was more than eight years old, the ballast should be replaced as well.

5. Once the reflectors are installed and fastened mechanically in accordance with the UL acceptance procedure, the connected load reduction is often as much as 50 percent. Light loss is not proportional, and is generally limited to between 8-15 percent. Like all retrofit products, the application of this product type is not universal. The insertion of this device into existing fixtures alters original fixture photometry. The engineer/designer should be cognizant of reflector photometric test data published by the manufacturer of the reflector, as published within certified test reports by either Lighting Sciences Inc. or Independent Testing Laboratories (on the new coefficient of utilization for the fixture).

Only products with published photometrics should be used. The use of off-the-shelf products is an expensive gamble that just doesn't work to the engineers' advantage. Your best bet is to follow these guidelines:

A. Choose a manufacturer that is stable enough to have a high probability of staying stay in business beyond their warranty period.

B. Select reflectors that have been tested by an independent testing lab where the photometrics of the fixture were published before and after their testing so that the effectiveness of the reflector can be readily determined (so you know if you'll need to produce a change in the fixture layout or you can leave them status quo). If software is used to develop the custom design of the reflectors, make sure that the algorithms utilized are in compliance with IESNA standards, and "good engineering practices." Assumptions can cause very costly mistakes!

C. Ascertain the quality of the materials used in the manufacturing process. Are the materials proven to last through the warranty period? Will they survive the first cleaning/relamping unscathed? Can the material survive the elements within the environment?

The economics of these devices vary with the number of annual operating hours. However, experience shows that the payback should fall within 1-2 years. With the utility rebates, however, these devices will have a maximum payback somewhere between immediate and within the first six months for most applications. If you should choose to proceed with this technology, be sure that the

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materials you utilize are UL approved, and not just UL listed. There's a subtle difference, particularly in this type of product with regard to the film-covered reflectors. The reflectors I have utilized have the vacuum-deposition process. In an enclosed fixture where the custodians do not clean the fixture, I have had success with the 3M Silverlux product (time-tested to be free from flaws and consistent performance).

### BALLASTS: GENERAL GUIDELINES

When fixtures are specified for a project, it is a prerequisite that the designer indicate the quality and model number of each individual component. This is particularly true of ballasts. The proper ballast selection determines: the power consumption of the fixture, the amount of light emitted from the lamps, the power and/or ballast factor of the overall fixture, and the total harmonic distortion (emanating from the ballast) on the electrical distribution system.

The possible supplement funding from utility rebate programs and the adaptability of the ballast/lamp combination to future energy conservation/management controls are determined at the specification phase of the project. In retrofit, similar rules apply, making correct ballast specification important when considering lighting system efficiency. The manner in which you specify affects wiring (tandem or zone) and the application of control systems, and even the limitation of the number of ballasts required within the system. In cases where three- and four-lamp fixtures are used, this is particularly true.

Electronic ballasts offer further reductions in connected load, but until lately, this has been a truly buyer beware technology: many of these ballasts either caused high distortion (harmonics) on the electrical distribution system, or had a failure rate beyond toleration. This technology has come a long way from its infancy only a few short years ago. Research the product carefully (as mistakes can become fatal errors), and check with your local utility company to see if the ballasts qualify for rebates. Some of the better products are made by Universal/MagneTek, Advance and EBT.

### ENERGY MANAGEMENT SYSTEMS

Some of the benefits of these systems are: prescheduled occupancy control, operation of lighting intensity controls, and reductions in unauthorized tampering of lighting breaker panels. Telephone interface control to allow only zone lighting activation during normally unoccupied hours is perhaps the best level of control as activation is achieved by correct code entry. The better systems (General Electric, Robert Shaw) are made by the companies that have invented the technology, and have been in the business several years. Typical paybacks range between six months and two years. You should also check with your utility company's DSM representative for possible application for incentives.

### WHAT'S ON THE HORIZON

Here are some examples of what should be expected in the near future:

An intelligent lighting fixture which incorporates high efficiency electronics with built-in daylighting compensation to the ambient natural lighting within the space. The fixture would include an occupancy sensor with control wiring harness to allow interconnection to an energy management system for various levels of switching or preset dimming controlled by time of day.

An occupancy sensor which ties to an energy management system allowing for intelligent feedback to the central processing unit for constant updates of occupancy trends and feedback in the form of occupancy profile reporting for the conscientious building manager to track energy savings achieved (an extension of the distributed intelligence concept).

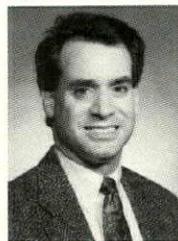
A light fixture designed to incorporate the reflector technology with parabolic louvers and T8 lamping, as part of the original design criteria. The after-market technology is fine, but the old adage of "doing it right the first time" certainly applies here.

The newest version of miniature fluorescent lamps from GTE Sylvania and Bodine ballasting shows promise for the accent and exit lighting markets. This technology should be brought to the forefront on a fast-track introduction to the entire market.

There are far more good, solid reasons to attend LightFair International than space allows. More innovation than ever before will be brought to this year's show, so don't miss out on some of the best opportunities you'll have to reduce lighting energy costs in your or your clients' facilities.

### MARKOWITZ JOINS ADVISORY BOARD

*ARCHITECTURAL LIGHTING is pleased to welcome Gary Markowitz as the most recent addition to the Editorial Advisory Board. After working for various energy consulting firms within the Boston area for six years, Mr. Markowitz joined the Raytheon Company, Missile Systems Division (Bedford) plant engineering staff in 1984. Through inventiveness and experimentation within the 1.8 million square feet of multi-use facilities, Mr. Markowitz and the plant engineering staff have shared in several energy innovation and lighting design awards from peers (Illuminating Engineering Society of North America, GE Edison Awards Program), and government agencies (U.S. Department of the Navy, U.S. Department of Energy, and Massachusetts Executive Office of Energy Resources). Mr. Markowitz has taught several Lighting Energy Management seminars for governmental engineering concerns including the Department of the Navy, and continues to pioneer new methods of lighting technology transfer through electrical utility Demand Side Management Programs. In addition to his teaching, he has authored many articles on the topic of energy conservation and lighting, and is ARCHITECTURAL LIGHTING's regular "Energy Watch" columnist.*



## AD INDEX

This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.

Advertiser	Product Card No.	Page
Appleton Lamplighter	4	4
Baldinger	21	53
Bausch & Lomb Thin Film Div.	20	51
G.P.B. Beghelli s.r.i.	30	68
Norbert Belfer Lighting	5	5
CSL Lighting Mfg. Inc.	40	Cov 4
Certified Ballast Mfg.	29	67
Children With AIDS Committee	-	75
Colortran Environmental Lighting	10	13
Con-Tech	17	20
Edison Price	34	72
Elliptipar Inc.	15	18
GE Lighting	22	54-55
GTE Sylvania Lighting	25	60
Hydrel	1	Cov 2
ICI Acrylics/KSH	23	57
ICI Acrylics/KSH	23	59
ICI Acrylics/KSH	23	61
ICI Acrylics/KSH	23	63
Inlite Corp.	32	79
Kichler Lighting	14	17
Kim Lighting	9	12

Advertiser	Product Card No.	Page
Kosempel Mfg. Co.	36	74
Leucos Lighting	24	58
Lightworks	3	1
Litecontrol Corporation	35	3
LiteTouch Inc.	37	74
Lucifer Lighting Co.	19	21
R.A. Manning	8	11
McGraw-Hill, Sweets Group	26	62
Neo-Ray Lighting	38	70
Peerless Lighting Corp.	18	77
Phoenix Products	42	56
Philips Lighting	6	6-7
Pre Finish Metals Inc.	33	71
Quality Lighting	12	15
Reggiani USA	31	69
SPI Lighting Inc.	28	64
Toshiba America, Inc.	16	19
Ushio	41	73
Visa Lighting	7	9
Waldmann Lighting Co.	13	16
Winona Studio of Lighting	11	14
Zumtobel Lighting Inc.	39	Cov 3

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