

De Sisti Lighting: World leader in lighting and rigging

Founded in 1982 by the internationally acclaimed designer Mario De Sisti, De Sisti Lighting has emerged as a world leader in the design, manufacturing and distribution of lighting and rigging for the entertainment and architectural industries. With a strong emphasis on craftsmanship and performance, the company is responsible for numerous major technological advances both in electromechanical and

photometric areas of luminaire development. As trendsetters in the entertainment industry, De Sisti has guided such important video trends such as flicker-free

electronic ballasts, single-end high efficiency HMI lamps, motorized rigging and automated lighting and control. The Company remains at the forefront regards creative advancements in the art of lighting. Headquartered in Rome, Italy, the De Sisti Lighting presently operates (and distributes) in more than 35 countries. This extensive network enables the company to provide unmatched levels of service and technical support to its customers. De Sisti staff welcomes the challenge and opportunity to service the needs of lighting professionals, architects and engineers worldwide.

C.S.T. revolution: a case history

Designing the lighting for a television studio used to be much easier. In the early days of television, the only concern was how to get a quantity of light delivered to the right spot in the studio. Today, the concerns go beyond lighting and into the realm of energy conservation. As carbon-based energy sources become scarcer and energy costs continue to increase, and as environmental concerns

become more critical, the issue of energy conservation will continue to add complexity to the design and implementation of television lighting systems. When Michigan Television — the public service television station for Michigan — moved into its new studios in the William S. White Building at the University of Michigan in Flint, a new lighting system was necessary. The university required a system that was energy-efficient in order

to keep maintenance costs to a minimum. Illinois-based Roscor consulted on the project and provided the equipment, including DeSisti CST 25 Fresnels, which use Philips Ceramic ST 250 HR lamps. Richard Scott of Philips Lighting explains the

development of the CST technology: "The problem, historically, in the entertainment industry was that everybody wanted the efficiency of a gas discharge lamp, which is roughly four times the efficiency of a halogen lamp, but wanted the halogen color, 3200 K, and they need the high color rendering, 90-plus CRI, to render colors properly," he said. "We were able to do that in gas discharge at 5600 K, but nobody had done it successfully with 3200 K. We've done that with the Ceramic ST 250 HR. It's a 3200 K source, a 250-W lamp that gives you approximately the output of a 1,000-W halogen lamp. It consumes 25 percent of the energy and produces 75 percent less heat. This lamp is also hot re-strikeable."

Happy customer

The lamp also has an average life of 4,000 hours, which helps save on maintenance costs.

"DeSisti Lighting Italy worked with Philips in the research and development phase for the CST lamp," said Frank Kosuda, general manager of DeSisti USA. "The only

negative characteristic for CST discharge lamps is that they are non-dimmable. This restricts the fixture's use in various television and theatrical applications," he said. "To combat this problem, DeSisti developed a patented douser that is fixed with the housing of the Fresnel and travels with the socket assembly. The dousing system is DMX or manually controlled and acts as a 'dimmer' from zero to 100 percent. Due to the fixing within the housing behind the Fresnel lens there are no striations in the light field," he concluded. "We're really happy with the fluorescent lights. We had never used them before. I love the soft light they give. And we really like the new CST 25 Fresnels," said Mike Saunders, Michigan Television operations supervisor. "We use them not only in the studio, but we have also taken them out on a few remotes. Since they only use 250 W you can plug them into any wall outlet and not have to worry about blowing a

breaker, and they put out a lot of light," he said. "They're very rugged, and I can't think of any faults in them, except that when they're in the grid you have to be careful that you don't try to use a fader with it. These don't work like our old Fresnels, where you could just fade it up and leave it halfway. We've had people try to do that and you run in there and say, 'Don't do that! You're going to burn it up!' But they work fine. They put out a lot of nice white light, and we're impressed with them. The initial cost of the fixture is more, but it runs much more efficiently, the bulb lasts longer, so it's saving us money in the long run," he explained.

"Most end users are very interested in the product," said Kosuda. "Most of the interest is coming from local news, 24-hour studio facilities, professional video and existing facilities where HVAC and power are issues. Lighting designers have shown immense interest in the product because the CST fixture offers a great solution for various professional lighting applications where tungsten lighting is not the best option," he said. "The trend for lighting designers, especially in news facilities, is to mix tungsten and fluorescent lighting. With the CST Fresnels now available, traditional three-point lighting can be used with the Fresnels as both front and back lights and the fluorescents as a fill and or set light," he concluded.

Another important development, regarding the possible use of the CST luminaires, comes from the new lamps MSR 250 W HR. In fact, by using this lamp, it is possible to obtain a very compact daylight, without any external ballast, and with the full control of intensity — a real revolution!

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