

SPREDLITE®

WALL GRAZING SYSTEMS



photo: Woodruff-Brown

Metropolitan Life Building (2005)
New York NY

Kohn Pederson Fox, architect
Fisher Marantz Stone, lighting designer
Spredlite 30 MH DL/15

Edison Price designed its first wall grazing system in 1955 to light the travertine lobby walls of the Seagram Building.



photo: Ezra Stoller/Esto

Seagram Building (1956)
New York NY
Mies van der Rohe and Philip Johnson, architect
Richard Kelly, lighting designer
Spredlite 38 DL/12

In the decades since, we named our wall grazing systems Spredlite and made them for over a thousand projects — from monumental lobbies to residential rooms. We have learned that no lighting technique enriches a space more than a textured wall draped with light.

Use Spredlite to help you achieve that effect in your next project.



photo: Michele Curel

Bridgefront Condominiums (2005)
Brooklyn NY
WalkerGroup, architect
Dusti Helms, lighting designer
Spredlite 20 DL/6

WHAT IS WALL GRAZING

wall grazing is the technique of projecting an even pattern of light at very steep angles down the full height of a wall, to illuminate the wall and to accentuate its texture.

The Regent Hong Kong (1983)

Kowloon, Hong Kong

Skidmore, Owings and Merrill, Chicago, architect

Claude R. Engle, lighting designer

Spredlite 38 DL/9

photo: courtesy of SOM, Chicago



WHAT IS NOT WALL GRAZING

fluorescent strips in coves lack the punch to graze walls fully, lighting the top of the wall far more than the base, and they are limited to fluorescent colors.

track fixtures in coves may use lamps with enough punch but they must be individually aimed, resulting in an inconsistent pattern down the wall, especially after relamping.

wallwashers, fixtures meant to light a wall from points some distance away, *wash* rather than *graze*; the effect may be a well-illuminated wall, but one whose texture is downplayed rather than accented.

HOW SPREDLITE WORKS

Spredlite uses PAR spot lamps, either quartz halogen or metal halide, the only sources capable of projecting light down a wall from ceiling to base.

The lamps are held in surface-mounted housings with multiple sockets at precise 6", 9", 12" or 15" centers, ensuring a consistent pattern of light. Spredlites are made in housings of various length and assembled in rows to accommodate any length of wall.

Each lamp is augmented by a molded glass lens to spread light laterally along the wall. The lenses are keyed and spring-mounted so that they maintain their orientation during relamping.



photo: Maxwell MacKenzie

3303 Water Street (2003)
Washington DC
Gary Edward Handel, architect
MCLA, lighting designer
Spredlite 30 PV/9

COVE OR NO COVE

Designers often place Spredlite in an architectural cove, so that the wall below seems to glow from some mysterious source. For this reason, Spredlite catalog pages include a dimensioned sketch showing how a cove should be detailed for optimal wall grazing and shielding of the Spredlite from view. On the other hand, many designers have found that Spredlites have a clean, functional appearance that enables them to be left in full view.

BAFFLES OR NO BAFFLES

Each Spredlite is available with or without cross-baffles. In spaces where people can look up into the fixture down the length of the wall, cross-baffles are recommended to provide protection from the glare of the lamps. Spredlite cross-baffles are parabolic in profile, and redirect light down at useful angles — as opposed to flat baffles which actually increase glare from many angles.

METAL HALIDE OR QUARTZ HALOGEN

It is an energy question: If your project has a strict energy budget, use metal halide for its higher lumen-per-watt performance. Otherwise, use quartz halogen for its lower initial cost, superior color rendering and dimmability.



photo: Peter Goodman

Calamos Investments (2004)
Naperville IL
Lohan Anderson, architect
Schuler Shook, lighting designer
Spredlite 30 MH PV/15



photo: Hedrich Blessing

Pennzoil Place (1976)
Houston TX
Philip Johnson/John Burgee, architect
Claude R. Engle, lighting designer
Spredlite 38 DL/9

WHAT MAKES A GOOD WALL

TEXTURED

Any wall surface with an interesting texture is a good candidate for wall grazing, including:

- stone, like matte marble, granite or travertine
- wood, especially with expressed graining
- fabric, either stretched or draped
- tile, particularly mosaics
- glass with an etched pattern
- plaster or stucco, but only when well executed



J.M. Huber Corporation (1982)
Edison NJ

The Hillier Group, architect and lighting designer
Spredlite 38 DL/12

photo: Peter Goodman

Prudential Plaza (1987)

Newark NJ

Grad Partnership, architect
Gary Gordon, lighting designer
Spredlite 20 DL/9



photo: Peter Goodman

SMOOTH

Smooth wall surfaces, like polished stone, are often best illuminated by wall grazing because the technique minimizes annoying lamp reflections. In comparison, lighting a slick wall with ceiling-mounted wallwash fixtures results in a pattern of bright reflections visible from all angles below.



photo: David Wakely

Stowers Institute for Medical Research (2000)

Kansas City MO

PGAV, architect
Yarnell Associates, lighting designer
Spredlite 20 DL/6

WHAT MAKES A BAD WALL

Any wall surface with an unpleasant texture is a bad candidate for wall grazing. A common example is a badly taped and spackled sheet rock wall; all of the wall's imperfections will be highlighted.

Any wall to which things will be mounted should be considered carefully before grazing. Two of the more annoying effects possible are pronounced shadows, as those from framed paintings, and blinding reflections, as those from a chrome-trimmed building directory.

STANDARD SPREDLITES

We currently make twenty-four standard Spredlites designed to perform on walls from 8' to 30' high. Details for each, including photometric data, can be found on catalog pages available on www.epl.com

Match a Spredlite to a wall's height, color and reflectance by selecting a combination of:

- **lamp type** – quartz halogen or metal halide (MH)
- **lamp size** – PAR 20, PAR 30 or PAR 38
- **lamp spacing** – 6", 9", 12" or 15" on center
- **cross-baffles** – either with (DL) or without (PV)

HSBC Brokerage (2002)
New York NY

Braga Oris Associates, architect
David Apfel, lighting designer
Spredlite 20 DL/6



photo: Lily Wang

SPREDLITE 20 PV / 6

SPREDLITE 20 DL / 6

SPREDLITE 20 PV / 9

SPREDLITE 20 DL / 9

SPREDLITE 30 PV/9

SPREDLITE 30 DL/9

SPREDLITE 30 PV/12

SPREDLITE 30 DL/12

SPREDLITE 38 PV/9

SPREDLITE 38 DL/9

SPREDLITE 38 PV/12

SPREDLITE 38 DL/12

SPREDLITE 20 MH PV/9

SPREDLITE 20 MH DL/9

SPREDLITE 20 MH PV/12

SPREDLITE 20 MH DL/12

SPREDLITE 30 MH PV/12

SPREDLITE 30 MH DL/12

SPREDLITE 30 MH PV/15

SPREDLITE 30 MH DL/15

SPREDLITE 38 MH PV/12

SPREDLITE 38 MH DL/12

SPREDLITE 38 MH PV/15

SPREDLITE 38 MH DL/15



photo: Hayman Studios

Harley-Davidson Tour Center (2001)
York PA

NuTec Design Associates, architect
JDB Engineering, lighting designer
Spredlite 38 DL/12



photo: Woodruff-Brown

Metropolitan Life Building Concourse (2005)
New York NY

Kohn Pederson Fox, architect
Fisher Marantz Stone, lighting designer
Spredlite 30 MH DL/15

SPREDLITE OPTIONS FILTERS

For those walls where colored light is called for, use optional holders to place a glass filter as well as the integral spread lens at each lamp. We offer six color filters and a UV filter in all three lamp sizes – all of which are detailed in the Optical Accessories section of our website catalog at www.epl.com

HOUSING COLOR

Standard Spredlite housings are black. For installations where a Spredlite will be exposed, black may not be appropriate; for these cases we offer white as well as custom color options, where we match your paint chip.

MADE-TO-ORDER SPREDLITES CURVED WALL

CURVED WALL

Any standard Spredlite can be ordered modified for use in a curved cove. You provide us with the cove length and radius, and we'll respond with shop drawings for approval.

RECESSED

Spredlite 38 CE is useful for installations where Spredlite must be concealed from view but where a cove is impractical. Spredlite CE is built as a recessed lighting fixture, with housings that mount flush to the ceiling and baffle assemblies that frame each lamp on all four sides.

LOW VOLTAGE

Spredlite ALR18 is a recessed Spredlite designed for 50-watt ALR18 lamps on 4" centers, and finished with a baffle assembly. With its spring-loaded DC bayonet base sockets and the supported filaments of the ALR18 lamp, this Spredlite is especially well suited for kinetic environments like elevator cabs. **Spredlite AR111** is a surface-mounted Spredlite designed for 100-watt AR111 lamps on 9" centers. It is an attractive energy-saving alternative to 120-volt quartz halogen Spredlites.



Stewart's Building (2003)
Baltimore MD

Design Collective, architect
The Lighting Practice, lighting designer
Spredlite CW 38 PV/12

Lipstick Building (1986)
New York NY

Philip Johnson/John Burgee, architect
Claude R. Engle, lighting designer
Spredlite 38 CE/12



photo: Wolfgang Hoyt

photo: Bob Creamer

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photo: Timothy Hunsley

Museum of Modern Art (2004)
New York NY

Yoshio Taniguchi, architect
George Sexton Associates, lighting designer
Spredlite 38 DL/9