



VITRINE
LIGHT



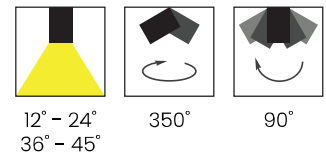
alpha
alpha maxi
concorde
nelson
jasper
quatro
glory

TRACK LIGHT

Alpha



- Die-cast Aluminum body
- Mains voltage 220-240V / 50-60Hz
- With 3-phase universal track adaptor and tempered glass
- The perfect solution for retail lighting
- Long life up to 50,000 hours
- Different body color options
- Honeycomb filter and color filter accessories available
- Clever thermal design



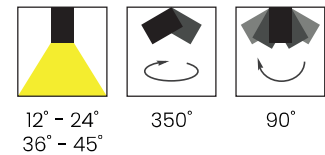
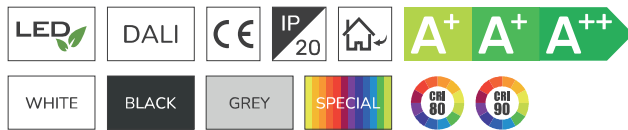
Model	Code	Power	CRI 80				CRI 90			Dimensions
			2700K	3000K	4000K	6500K	2700K	3000K	4000K	
Alpha	VTL.ALP.028	28 W	3387	3489	3593	3812	3014	3105	3198	Ø 95x128x191 mm
	VTL.ALP.036	36 W	4356	4487	4621	4903	3877	3993	4113	



Alpha Maxi



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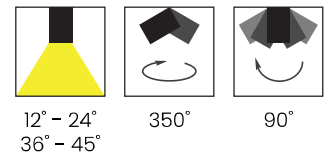
Model	Code	Power	CRI 80				CRI 90			Dimensions
			2700K	3000K	4000K	6500K	2700K	3000K	4000K	
Alpha Maxi	VTLALP.031	31 W	3751	3864	3979	4222	3338	3439	3542	Ø 124x285x287 mm
	VTLALP.035	35 W	4235	4362	4493	4767	3769	3882	3999	
	VTLALP.044	44 W	5324	5484	5684	5992	4738	4881	5027	



Concorde



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Model	Code	Power	CRI 80				CRI 90			Dimensions
			2700K	3000K	4000K	6500K	2700K	3000K	4000K	
Concorde	VTL.CNC.020	20 W	2420	2493	2567	2724	2154	2218	2285	Ø 91x191x241 mm
	VTL.CNC.028	28 W	3416	3518	3624	3845	3040	3131	3225	
	VTL.CNC.036	36 W	4392	4524	4659	4943	3909	4026	4147	

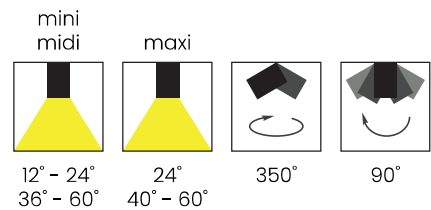




Nelson



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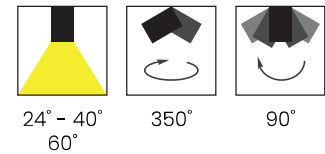


Model	Code	Power	CRI 80				CRI 90			Dimensions
			2700K	3000K	4000K	6500K	2700K	3000K	4000K	
Mini	VTLNLS.060	7 W	840	865	891	945	720	742	764	Ø60x165mm
		9 W	1680	1730	1782	1891	1440	1483	1528	
Midi	VTLNLS.075	9 W	1080	1112	1146	1216	927	955	983	Ø76x165mm
		14 W	1680	1730	1782	1891	1440	1483	1528	
Maxi	VTLNLS.100	20 W	2304	2373	2444	2593	2027	2090	2153	Ø100x207mm
		28 W	2260	2328	2398	2544	2838	2936	3024	



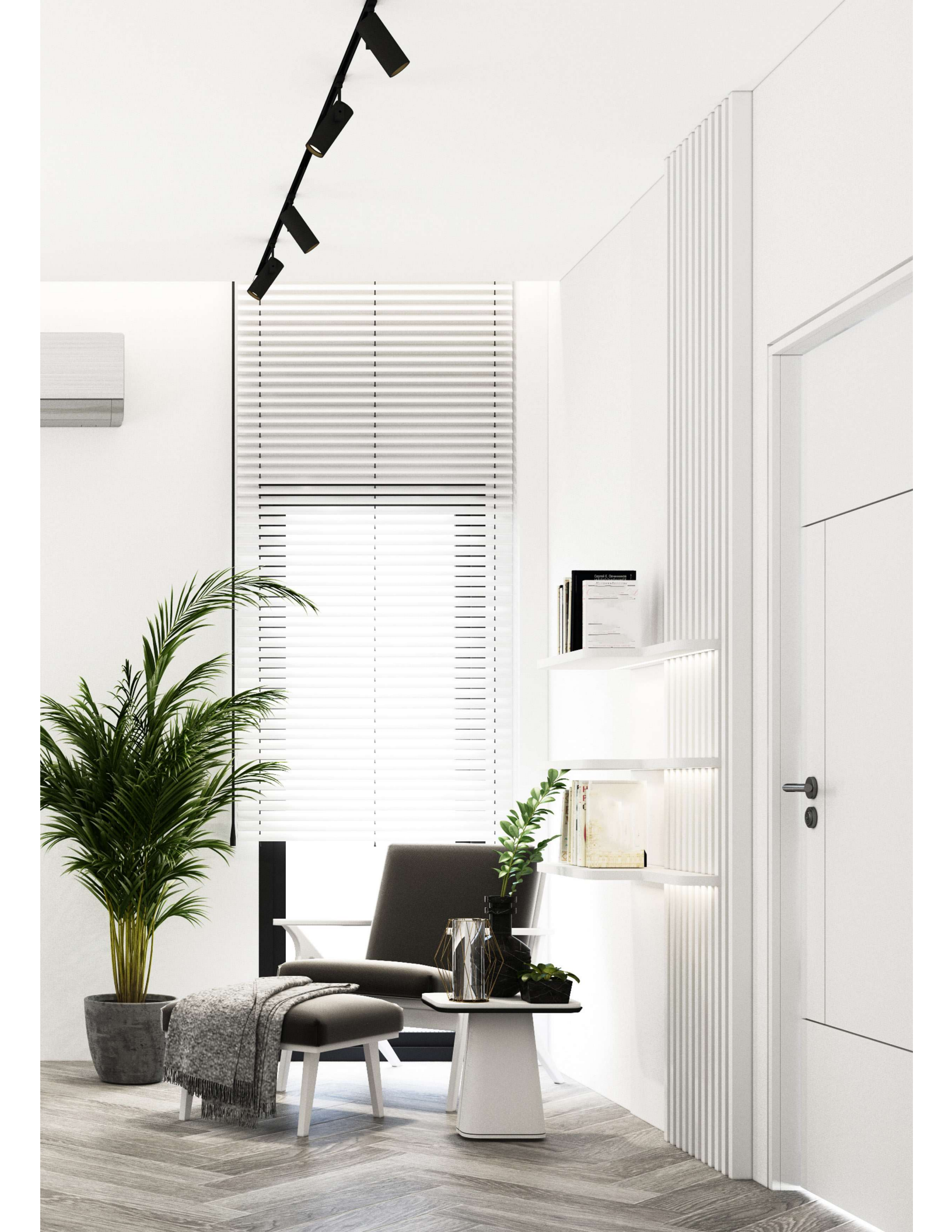


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			2700K	3000K	4000K	6500K	2700K	3000K	4000K	
Jasper	VTLJSP.020	20 W	2420	2493	2567	2724	2100	2163	2228	Ø100x124mm
	VTLJSP.028	28 W	2288	2357	2427	2575	2940	3028	3119	
	VTLJSP.035	35 W	4235	4362	4493	4767	3675	3785	3899	

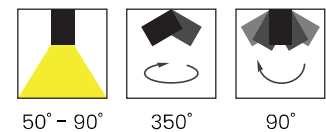




Quattro



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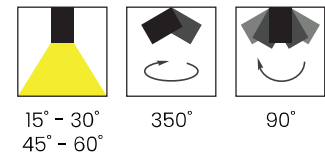
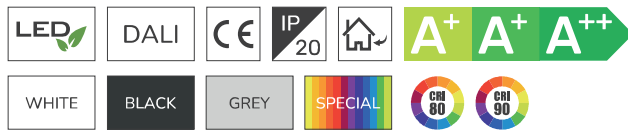
Model	Code	Power	CRI 80				CRI 90			Dimensions
			2700K	3000K	4000K	6500K	2700K	3000K	4000K	
Quattro	VTLQTR.012	12 W	1560	1607	1655	1756	1388	1430	1473	100x100x70 mm



Glory



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			2700K	3000K	4000K	6500K	2700K	3000K	4000K	
Glory	VTL.GLR.024	24 W	2880	2966	3055	3241	2563	2640	2719	125x295 mm



ESCOLA PALERMA, SECOLI XV E XVI

Alcune disegni italiani del quattrocento e del cinquecento, come *Disegno di un abito di una dama* (n. 1) e *Disegno di un abito di un cavaliero* (n. 2), sono attribuiti a un artista palermitano, forse un disegnatore di nome *Paolo*, che operò in un periodo di grande vitalità culturale. A questo periodo appartengono anche disegni di *Paolo*, come *Disegno di un abito di un cavaliere* (n. 3) e *Disegno di un abito di una dama* (n. 4). Un altro molto importante disegno di questo periodo è *Disegno di un abito di un cavaliere* (n. 5), attribuito a *Paolo*. Un altro molto importante disegno di questo periodo è *Disegno di un abito di un cavaliere* (n. 6), attribuito a *Paolo*.

Il Rinascimento palermitano fu caratterizzato per un periodo di grande vitalità culturale. In questo periodo operò un disegnatore di nome *Paolo*, che operò in un periodo di grande vitalità culturale. In questo periodo operò un disegnatore di nome *Paolo*, che operò in un periodo di grande vitalità culturale.

Non a caso, in questo periodo, assistiamo a una fioritura di disegni di nome *Paolo*, che operò in un periodo di grande vitalità culturale. In questo periodo operò un disegnatore di nome *Paolo*, che operò in un periodo di grande vitalità culturale.

ITALIAN SCHOOL, 15TH AND 16TH CENTURIES

Some 15th- and 16th-century Italian drawings depict everyday scenes, such as Leonardo's *Young Woman Washing the Feet of an Infant* (n. 1) or the Cavaliere d'Aliprandi's *Boy Holding up His Dog to a Table or Lodge* (n. 2). However, the Church played by far the greatest role in patronizing Italian artists in this period. Most drawings in this section were carried out for a religious purpose, including the study for a cupola fresco in Parma Cathedral, *Two Saint-Child Boys on a Porcupine* (n. 3), by Correggio—an artist much admired by later Portuguese artists (see No. 8). Jacopo da Empoli's *Seated Youth Seen from Behind* (n. 4) was used in no fewer than four paintings of the *Last Supper* and the *Supper of Emmaus*.

The Italian Renaissance was also famous for its rediscovery of Classical art. Excavations in Rome unearthed ancient Greek and Roman objects such as the marble tripod copied by an anonymous Raphael School artist (n. 5). The picturesque qualities of ancient ruins such as the Caesarean amphitheatre attracted such artists as Polidoro da Caravaggio (n. 6).

The end of the period saw a growing trend to record topographical sites and the natural landscape (see No. 7). As the purpose of some works remains enigmatic, what hidden meaning lies behind the intriguing *Landscape with a Horse Emerging from a River* (n. 8)?







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