

Frezzi's 200-Watt AC/DC HMI and 24-Watt On-Camera Light

By David Hurd

When I was contracted to do Glenn Boyle's second 13-part home improvement series, I knew I would need a small HMI light for shooting in daylight. **Frezzolini Electronics (Frezzi)** sent me two of their lights to test on my shoot. The first light I'd like to talk about is their 200-watt HMI light that can be powered with either AC or DC current. This light is compact, portable and auto-adjusts for voltages when you travel abroad. I found the DC operation of this light to be really handy when there are no wall outlets available.

The 200-watt light is available in the Frezzi SSGK1-200AC/DC kit, which contains a SSG-200 Super Sun Gun Lamp Head with 10-foot cable, a dimmable DC ballast, MRS-HR hot restrike HMI lamp, soft box with filters, and a four-leaf barn door, all packed neatly in a nice little Pelican-style ABS plastic waterproof case. The only addition I made to the kit was a PA-30-B 30-volt dual-brick adapter, which allowed me to attach two Anton Bauer HyTron 140 brick batteries for DC use.

It is important to note that DC use of HMI lighting drains the power out of batteries like a

drunk in a brewery. Really, it's important to make sure that both batteries are fully charged before you start. Even with two full 140s, you will only get about one hour of light from batteries that took six or seven hours to charge. If you have a big job, you might want to pack extra batteries and a charger.

At 310-foot candles, at 10 feet in flood mode, the Frezzi 200 HMI actually puts out an amazing amount of light. It performs like most 400-watt units while drawing only 200 watts of power. It was bright enough for anything I needed on my home improvement shoot, and because it was dimmable it worked well in tight places where walls were only three feet behind the talent.

In one segment, the host interviewed a cabinet designer in a small kitchen showroom that had floor-to-ceiling windows on two sides. With that much daylight streaming in, it was easiest to use a daylight-balanced (5600K) light source to match the daylight rather than gelling tungsten lights or covering the windows.

Using the Frezzi 200 with the soft box attachment, I was able to create a soft natural light that

Frezzi 24-Watt On-Camera Light



blended perfectly with the daylight coming in the windows without casting any harsh shadows on the wall behind them. With daylight from the windows acting as a backlight, the one-light setup was quick and effective. There were many other situations like this, and the Frezzi 200 HMI quickly became my light of choice on this shoot.

The second Frezzi light I used was their 24-watt on-camera light. Frezzi's Mini-Sun Gun HMIs are now available in a sleek, lightweight configuration with two models to choose from: An 18-watt HMI light equivalent to a 75-watt color-corrected Tungsten light, and a 24-watt HMI Mini Sun Gun equivalent to a 100-watt color-corrected Tungsten light. Both operate from 12-14.8-volt camera battery.

The 24-watt HMI light outputs 5600K with a smooth, flat, even field of light. I found it great as a fill light when shooting segments outdoors, and as an additional DC-powered indoor light. Mini-Sun Gun truly describes this on-camera light: It's bright, like looking into the sun. A good accessory to use with this light is the small soft box, to make it easier on the talent's eyes.

The system I used to test the 24-watt on-camera light was a **Panasonic** HVX200 camera on a DVRIgPro with a **VariZoom** controller, **Sennheiser** wireless, and an **Anton Bauer** Hytron 140 battery, with the adapter that allows you to power both the camera and the on-camera light.

Both the Frezzi 200-watt AC/DC light and the 24-watt on camera light performed flawlessly, and saved me time and trouble while shooting my series. Now I know why Frezzi is the number one light used by news crews around the world. **P³**

MSRP: Varies with kit purchased

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Frezzi SSGK1-200AC/DC kit