

# Full circle

The freshly launched LED High Definition Ring Light from F&V is going to open up some exciting new opportunities, and German filmmaker Phil Arntz has been showing exactly what it's capable of doing

The world of film lighting is evolving continually, and the latest product to be introduced by F&V at the NAB Show in Las Vegas pushes the boundaries still further. The R270 Lumic and Z720 UltraColor High-Definition LED Ring Lights will open up some exciting new possibilities for filmmakers, and come with a host of cutting-edge features that will quickly make them must-have kit.

Both the R720 Lumic and Z720 UltraColor are available in Daylight and Bi-Color versions, and they come with the same number of LEDs and the same physical properties. Where they differ is in the CRI they offer, which is CRI 86 for the Lumic version and CRI /TLCI 95 ± 1.0 for the UltraColor version.

They are highly affordable - prices start at €480 for the R720 Lumic Daylight - and with the large inner diameter of 290mm they offer these products can

**“The R720 is fantastic, as it can accommodate every lens out there”**



ABOVE Available in Daylight and Bi-color versions, the R720 and Z720 have the same number of LEDs, but the Z720's are in four, separately controlled panels.

be partnered with any cinema lenses to provide the perfect beauty light. They are adaptable as well, being powered by long-lasting li-ion batteries to enable easy location shooting, and with the optional Wi-Fi module can be controlled from your iPhone via an app. Dimming is available from 1 to 100%, colour temperature from 3200 to 5600 Kelvin, and with the Z720 UltraColor it's even possible to control the four sections of the light individually for unique catchlights.

To put these new lights through their paces in a genuine filming situation F&V asked Amsterdam-based DoP and Director Phil Arntz to use them to create his new film, and his experience really serves to show just how adaptable and flexible they can truly be.

“LED lights have been around for quite some time, but they have always had a few problems,” says Phil. “The biggest



ABOVE The R720 ring light fitted to a brolly.

one is the quality of the light. Often you get nasty colour shifts with green spikes that completely destroy skin-tones. IBC 2012 was the trade show where mainly cheap Chinese manufacturers rocked up with big arsenals of LED panels. You were walking around the show floor, being blinded by incredibly high output LEDs at every corner. Most of these companies only produced bad to mediocre LED panels in terms of light quality, but mainly focused on sheer light output, portability and small power draw.

“A big thing that comes into play with these LED lights is the Colour Rendering Index, also known as CRI. In case you're not familiar with CRI, it's essentially the ability of a light source to accurately render all frequencies of its colour spectrum when compared to a perfect reference light of a similar type (colour temperature). It's rated on a scale from 1-100, and the lower the CRI rating, the less accurately colours will be reproduced.

“Most cheap off-brand LED lights have a low CRI value of 70-80 which will not

result in a desirable light quality. LED technology wasn't nearly as advanced a few years ago as it is now. I always steered clear of them and lit my interviews with tungsten Fresnels. They produce a beautiful result, but a big downside is that they get extremely hot and draw loads of power, which can create problems, especially in small rooms and locations with a weak power circuit.

“All of this changed at NAB 2013, where F&V lighting was showing a brand new line of LED lights, including 1x1s and compact panels with a high CRI of 95. In particular the Z400 1x1s impressed me, because they had such a high light output, yet still were capable of delivering a very desirable light quality. They were also very flexible because they could be powered either with mains power or from a V-Lock battery.”

### Brand new ringlights

With his proven track record of working with clients and creatives of to produce content of all forms, including commercials, documentaries, narrative content, action sports virals and more, Phil was the perfect candidate to put the new F&V High-Definition LED Ring Light through its paces, and he decided to work with the R720 to produce his latest film.

“As mentioned I'm already a fan of their LED panels,” he says, “and use F&V



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ABOVE Using the R720 on his fashion film, *Allure*, Phil Arntz showed how to successfully integrate it into productions.

Z1200s for most of my productions. When I was asked by the company to shoot a video with the R720 I was excited to see what it could do for me. F&V's current R300 ring lights are great, but they're a little too small for my work.

“I've always wanted to shoot a fun fashion film with my RED Dragon, in combination with my Cooke 18-100mm zoom lens, and I knew that a ring light would be fantastic for this. The front diameter of the lens is 150mm however, so most ring lights would be too small to work. The R720 is fantastic, however, as it can accommodate every lens out there and can mount up to 15 and 19mm bars.

“The R720 proved to be absolutely beautiful on close-ups on our female model. The big ring really does wonders to a person's face: it's nice and soft, colour temperature is controllable and it dims down nicely. If you want a lot of punch at a distance, the light delivers a pretty big output too. I've powered the R720 from a V-Lock battery via D-Tap and I've found the power draw to be quite manageable. It can also be powered with two Sony F Batteries.”

With his fashion film *Allure* Phil wanted to not just show off the ring light but to also demonstrate how it could be integrated on productions such as fashion shoots. “We didn't just shoot close-ups with the ring light at full power, but tried to make an edgy, fun fashion film around the demo of this product,” he says. “I think the film really shows how the ring light can be integrated on fashion films, especially because you can add a softbox and use it as a soft key off-camera.

“In our case, we used an 8x8ft Sunbounce as a soft key from the camera right side, with lights firing through to get a base level and a useable exposure. On virtually all the shots the F&V R720 acts as a fill light from the front. Overall the ring light worked wonders, especially on close-ups. We were very happy with the light and it will be fantastic to have it in the kitbag for upcoming shoots.”

Check out Phil's film at <https://vimeo.com/124627206> and see what this remarkable new product could do for your own filmmaking.

### » More information

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They are highly affordable – prices start at €480 for the R720 Lumic Daylight – and with the large inner diameter of 290mm they offer these products can be partnered with any cinema lenses and they'll provide the perfect beauty light. They are truly adaptable as well, being powered by long-lasting li-ion batteries to enable easy location shooting in any environment, and with the optional Wi-Fi module they can be controlled from your iPhone via an app.

Dimming is available from 1 to 100%, colour temperature from 3200 to 5600 Kelvin, and with the Z720 UltraColor it's even possible to control the four separate sections of the light individually to achieve unique catchlights.

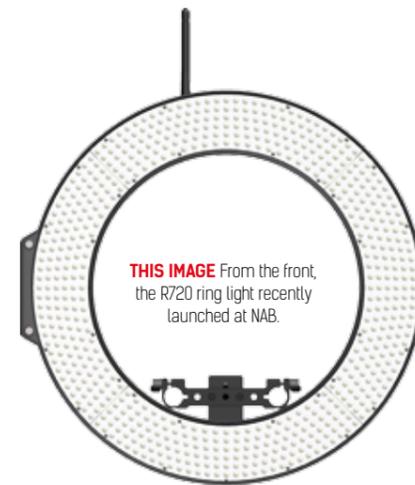
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THIS IMAGE From the front, the R720 ring light recently launched at NAB.

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ABOVE The R720 ring light fitted to a brolley.

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