IVC-7000P.

Light. Comfortable.
Truly self-contained.
With the finest picture anywhere.

No camera at any price...studio or portable...has better performance.

The IVC-7000P is small and light —just over sixteen pounds (7.3 kg.). But by all other standards, it's a heavyweight all the way.

Its output is indistinguishable from the studio version of the same camera—the IVC-7000. Which puts the 7000P into the same class as the world's finest studio cameras, where performance and features are concerned.

The portable version of the 7000 uses the same circuitry, the same prismatic beam splitter, the same top-quality yokes, the same outstanding contour enhancement, the same automatic features, the same bias lighting, the same one-inch (25mm) Plumbicons as the studio 7000. A glance at its specifications will confirm that the 7000P rivals the finest broadcast studio television cameras in the world.

Yet, with its control pack, the 7000P is totally self-contained and automatic. It includes the full range of automatic features found on the studio version. It can also be operated *as* a studio camera—with *total* remote control from a Base Station accessory or (with the Auxiliary Unit) from a standard 7000 control unit (CCU).

The 7000P is designed for easier setup, greater dependability, and simpler maintenance. There is no wiring harness—as in the studio version, a printed-circuit interconnect has replaced it.

From every aspect, the IVC-7000P is an outstanding performer. For the most demanding remote production or for top-quality electronic journalism—it is the instrument of choice.

Set your cameraman free.

The 7000P needs no CCU. The cameraman leaves the control pack in a convenient spot and roams up to 200 feet (61m) away. He can use it as a backpack with the optional harness if he likes. The 7000P is totally self-contained. It contains the many automatic features of the studio 7000, plus a built-in genlockable sync generator and an encoder. It can be used to start and stop a remote VTR.

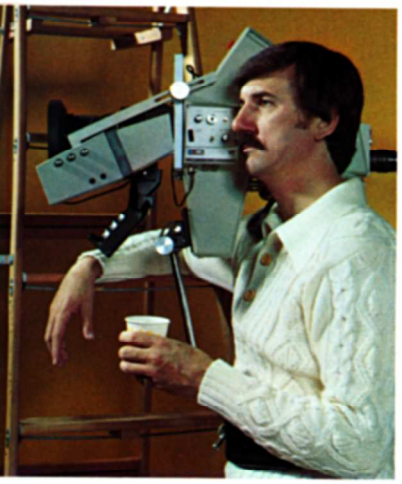
The rugged little camera head weighs just over sixteen pounds (7.3kg) plus lens, and it can operate for up to two hours from batteries attached to the control pack. As an alternative, it can operate from standard vehicular battery power the world over. Consumption: just 120 watts. AC power can also be used. Sensitivity is excellent. Stability is superb. And the cameraman has everything going his way.

The viewfinder does everything. The three-inch (7.6cm) viewfinder features a very high light output and includes zoom, iris, and level indications; it can be moved from left to right sides to accommodate right or left-handed operators (since this change turns the viewfinder picture upside down, we've included a sweep reversal switch to bring it right-side-up again). The cameraman can even swivel the viewfinder to the rear of the camera—for tripod operation. And—in normal operation—he can see over and around the camera by turning his head.

At last: a comfortable portable camera. The camera head also gives him a comfortable, custom fit: a screw adjustment opens or closes the padded shoulder mount to fit the *thickness* of his shoulder perfectly; a separate adjustment compensates for the *slope* of his shoulder to keep the camera upright and as close to his head as his body configuration will permit. He then slides the camera head fore or aft over the shoulder mount until it is properly balanced. He locks it in that position. A lightweight tubular brace connects the camera head to a wide padded waistband to distribute the weight between his shoulder and waist—and to permit him to take his hands off the camera altogether.

The ideal one-man camera. Working alone, the cameraman can initiate black and white automatic color balance; can change the iris setting; can use the black stretch feature when high-contrast outdoor scenes are encountered, and can select 6dB or 12dB added gain. He is backed up by a unique automatic iris that samples elements of the picture—especially flesh tones—to maintain proper video level in rapidly changing natural light. He can use a thumbwheel to operate a four-position filter wheel.

The cameraman can put the control pack on the ground, in a truck, or elsewhere, working up to 200 feet (61m) from it to get right to the action. The Base Station accessory adds an additional 2100 feet (640m) of range.



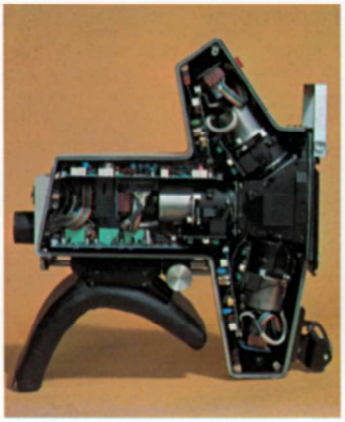
It provides full production capability and setup controls at the control pack.

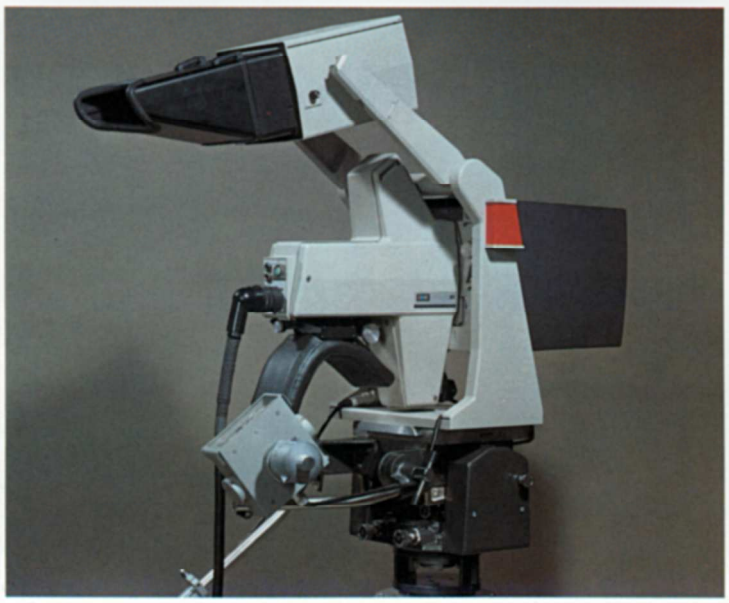
The full range of studio controls, including registration, is available at the 7000P's control pack or optional base station, turning the self-contained 7000P into a full production unit and giving the producer/director sophisticated studio-level control. Except for maintenance or tube replacement, it is never necessary to open the camera head. *All* operational and set-up controls are located in the control pack.

A video man at the control pack or at the Base Station accessory can use black and white paint controls, 6dB and 12dB gain boost, black stretch, and other production controls to produce the most desirable output under the circumstances. He can cope with changing scene color throughout the day, or alter gain to offset dropping light levels.

A wide choice of lenses. The 7000P accepts a lens for any situation; six lightweight portable lenses are available, with zoom ranges from 7:1 to 15:1 and relative apertures from f/1.9 to f/2.3. The entire range of 7000 studio camera lenses may also be used, with the addition of the Studio Lens Adapter.

Inside: clean and uncomplicated. Like the studio 7000, the 7000P uses lightweight printed-circuit interconnects rather than conventional wiring harnesses with their associated problems. Another frustration thwarter: yoke rotation and back-focus are smooth, *mechanized* adjustments.





It works just as well in the studio.

Working in the studio alongside 7000's, the 7000P can double as a studio camera—and probably save the cost of another camera.

After putting in a few hours as a remote production unit, the 7000P can be brought into the studio and mounted on a Studio Adapter in less than five minutes, using any lens made for the 25mm tube format. It delivers an output identical to studio 7000s—so that it really does the work of two kinds of cameras for the price of one. And there is a secondary benefit for careful producers and directors: they can now have precise camera matching between field and studio production using any combination of IVC-7000s and 7000Ps. Another interesting application: the 7000P can be used as a roving camera at sports and news events, then brought to the announcing booth and used as a tripod camera for interviews and cutaways.

The look and feel of a studio camera. Mounted on its Studio Adapter, the 7000P feels and responds like any studio camera. It presents the cameraman with a flat-face seven-inch (17.8cm) viewfinder, center-mounted where it should be—not off to one side, not forcing him to lean unnaturally. The viewfinder tilts for his convenience. Focus and zoom controls are just where he expects them to be.

The Adapter accepts the full range of dozens of studio lenses used on the 7000 studio camera. It fits any full-sized cam head. When the 7000P is needed again for field work, another five minutes—to remount its lens, mount and viewfinder—is all it takes.

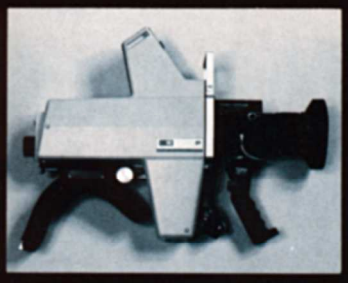
For control in a studio application, the 7000P does not require a full 7000 CCU, but uses instead the Base Station accessory in the studio control console. The Base Station is in a sense a miniature CCU with all registration, color balance, and operating controls.

Major 7000P components and accessories

Camera head
The camera head can move up to 200 feet (61m) from the control pack. With the control pack, it is totally self-contained, with automatic features and power. It can use any of six portable lenses, and delivers good quality video at 10 footcandles, with an f/1.9 lens.

The camera head control panel gives the cameraman these controls:

- Gain control switch (0, +6, +12dB)
- Black stretch (0, 6, 12dB)
- Auto color balance (white/black select plus initiate pushbutton)
- VTR ON/OFF switch
- Talk-back intercom with program cue channel (two headsets)
- Passive microphone feed to control pack



DC power pack
For stand-alone operation, an optional DC power pack is available. It includes rechargeable nickel cadmium batteries that permit two hours' operation. An optional battery charger fully recharges the pack in an hour.

Control pack
The 24-pound (10.9kg) control pack contains the controls necessary for setup production, turning the 7000P into a first-class remote production camera. It can operate up to 2100 feet (640m) with TV-39 cable, or up to 3000 feet (914m) with TV-81 (std) and the TV-81 adapter from a special base station, and can be worn as a backpack.

It can operate from any DC power source within an 11-15 volt range, including a car battery. An AC power pack comes with the system.

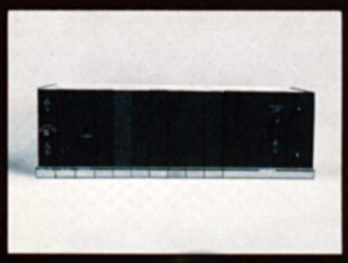
The control pack includes the following controls:

Operating panel
- Iris
- Master black
- White paint (R and B plus switch)
- Black paint (R and B plus switch)
- Picture monitor switch (RGB, -G, Enc. or Ext.)
- Viewfinder switch (RGB, -G, Enc. or Ext.)
- Waveform monitor switch (Pix/Super/Sequence)
- Black stretch switch (0, +6, +12 dB)

Setup panel
- RGB beams
- RGB focus
- RGB X and Y alignment
- Full registration
- Auto color balance control switch
- Gain control switch (0, +6, +12dB)
- Local/remote delegate switch
- Camera mode switch (bars, test pulse, focus rock, etc.)

Base station
The optional base station also provides full studio control, setup, and registration—the same controls listed for the backpack—and includes additional outputs and controls for waveform and video monitoring.

Besides adding up to 2100 feet (640m of TV-39) to the range of the camera head and control pack, it also provides genlock facilities for multi-camera operations and automatic timing advance. It can be used in a studio in place of a CCU.

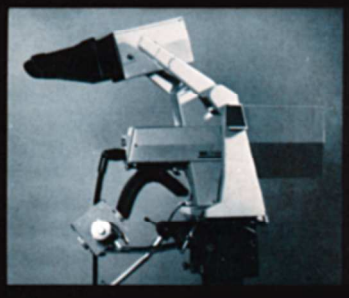


7000P joystick RCP

Auxiliary unit
The auxiliary unit provides the interface between the camera head and a standard 7000 CCU.

Camera control unit
A standard studio 7000 CCU can be used to control the 7000P, connected by standard 7000 cable through the special auxiliary unit.

Studio adapter
The Adapter fits the 7000P to any cam head for use as a studio camera. It accepts a full range of studio lenses and holds a seven-inch viewfinder for conventional studio use. The output of the 7000P will match in quality the output of the studio 7000, and all twenty 7000 studio lenses can be used with it.



Typical system configurations

IVC-7000
Multicore

2100′ (640m)
TV-39
max.

3000′ (914.4m)
TV-81 (Std.)
max.

7000
CCU

7000
RCP

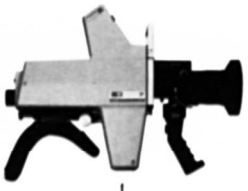
IVC-7000 with Modem
Triax

5000′ (1524m)
Triax max.

7000
CCU and
Modem

7000
RCP

IVC-7000P



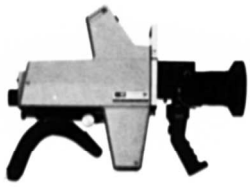
200′ (61m)
max.

Control
Pack

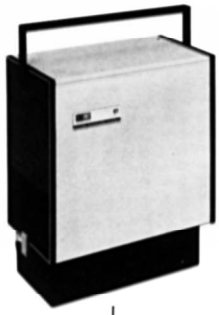
1000′ (305m)
max.

7000P
RCP

IVC-7000P



200′ (61m)
max.



Auxiliary
Unit

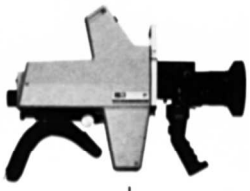
2100′ (640m)
TV-39

3000′ (914.4m)
TV-81

7000
CCU

7000
RCP

IVC-7000P



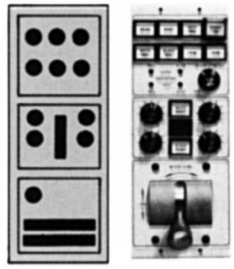
200′ (61m)
max.

Control
Pack

2100′ (640m)
TV-39

3000′ (914.4
TV-81

Base Station



Base Station OCP

Specifications

	IVC-7000	IVC-7000P
SYSTEMS	525 line/60 field NTSC 625 line/50 field PAL 525 line/60 field PAL-M 625 line/50 field SECAM	525 line/60 field NTSC 625 line/50 field PAL 525 line/60 field PAL-M 625 line/50 field SECAM
LUMINANCE SIGNAL-TO-NOISE RATIO at gamma 1.0 with chroma off and contours off	NTSC: 51dB at 100 f.c., reflectance factor 60%, and f/2.8 iris with 4.2 MHz bandwidth PAL: 49dB at 1000 lux, reflectance factor 60%, and f/2.8 iris with 5.5 MHz bandwidth	NTSC: 51dB at 100 f.c., reflectance factor 60%, and f/2.8 iris with 4.2 MHz bandwidth PAL: 49dB at 1000 lux, reflectance factor 60%, and f/2.8 iris with 5.5 MHz bandwidth
SENSITIVITY	1.0 volt peak-to-peak video output at 8 f.c. (80 lux), reflectance factor 60%, and f/1.6 iris with +12dB gain	1.0 volt peak-to-peak video output at 8 f.c. (80 lux), reflectance factor 60%, and f/1.6 iris with +12dB gain
RESOLUTION	100% depth of modulation at 400 TV lines with aperture correction on.	100% depth of modulation at 400 TV lines with aperture correction on.
REGISTRATION ACCURACY	Zone 1 (circle in center equal to 80% of pict. ht.): 0.06% (25ns) Zone 2 (circle in center equal to 100% of pict. wth.): 0.12% (50ns) Zone 3 (area outside Zone 2): 0.25% (100ns)	Zone 1 (circle in center equal to 80% of pict. ht.): 0.06% (25ns) Zone 2 (circle in center equal to 100% of pict. wth.): 0.12% (50ns) Zone 3 (area outside Zone 2): 0.25% (100ns)
PICTURE GEOMETRY	Zone 1 (see Registration Accuracy): 0.5% Zone 2 (see Registration Accuracy): 1.0% Zone 3 (see Registration Accuracy): 1.5% (Lens errors not taken into account.)	Zone 1 (see Registration Accuracy): 0.5% Zone 2 (see Registration Accuracy): 1.0% Zone 3 (see Registration Accuracy): 1.5% (Lens errors not taken into account.)
ENVIRONMENTAL:		
Operating Temperature Range	—20°C to +50°C	—20°C to +50°C
Relative Humidity	0-90% maximum (non-condensing)	0-90% maximum (non-condensing)
Stability 0°C - +45°C	1% video level, 0.1% registration	1% video level, 0.1% registration
INPUTS:		
Composite Sync	4V p-p nominal, negative going	n.a.
Composite Blanking	4V p-p nominal, negative going	n.a.
Composite External Video (available monitor input for video switcher)	1V p-p	1V p-p
Composite Video or Color Black (for gen lock)	n.a.	1V p-p
POWER	117V ±10% 50/60Hz or 234V ±10% 50/60Hz @ 200VA appr.	10.5-15V DC @ 10 amps or 117V ±10% 50/60Hz or 234V ±10% 50/60Hz @ 160VA appr. depending on power pack
OUTPUTS:		
Encoded Video	(1) 1V p-p composite video (encoder optional)	(1) 1V p-p composite video (switch-selectable color bars available at control pack and/or base station)
Auxiliary Video	(3) Red, Green, Blue 0.7V p-p composite or non-composite video for chroma keyer or external encoder	(3) Red, Green, Blue 0.7V p-p composite or non-composite video for chroma keyer or external encoder. Control pack and aux. unit only
Monitor Video	(1) Switched R, G, B, —G encoded or external to (optional) picture monitor	(1) Switched R, G, B, —G encoded or external to (optional) picture monitor
Waveform Video	(1) Sequential RGB, superimposed RGB, RG, BG, or picture monitor output	(1) Sequential RGB, superimposed RGB, or picture monitor output Sync, blanking, subcarrier, and burst flag are also available from the internal sync generator
DIMENSIONS AND WEIGHT:		
Camera Head, Excluding Lens:		
length	19½ inches (50cm)	13¾ inches (34.9cm)
height	18 inches (45cm)	17 inches (43.2cm)
width	11 inches (28cm)	5 inches (12.7cm)
weight	70 pounds (31.7kg)	16 pounds (7.3kg)
Control Pack, Excluding Batteries or AC Pack:		
width	n.a.	14 inches (35.0cm)
height	n.a.	13 inches (33.0cm)
depth	n.a.	7⅝ inches (19.1cm)
weight	n.a.	24 pounds (10.9kg)
Battery or AC Pack:		
width	n.a.	12½ inches (30.4 cm)
height	n.a.	4¼ inches (10.6 cm)
depth	n.a.	6¼ inches (15.6 cm)
weight (AC Pack)	n.a.	11 pounds (5.0kg)
weight (DC Pack)	n.a.	18 pounds (8.1kg)

Specifications subject to change without notice.

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