


International Video Corporation

 IVC 7000

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It can now be said that a broadcast camera with superb performance and a full range of state-of-the-art automatic features need not cost a broadcaster \$100,000, or \$80,000, or even \$60,000. IVC is proud to introduce its new IVC-7000—a broadcast studio television camera that makes available the highest level of picture quality, control sophistication, and stability at the kind of realistic price level that broadcasters have been waiting for.

The features shown here, combined with the specifications shown opposite, will tell you how the IVC-7000, like other IVC broadcast equipment is helping to change the picture in broadcast television.

The industry's sharpest image. Outstanding center and corner resolution and a built-in RGB-type image enhancer, with contours from green, noise coring, comb filter, and level dependent set, make it possible. (Also built into the CCU: an IVC-designed encoder with outstanding stability.)

The industry's highest signal-to-noise ratio—along with excellent depth of field at any given light level.

The industry's best stability—with an accompanying reduction in adjustment time.

The industry's best colorimetry. Space prohibits the details here, but the average color error is 0.89 jnd's.

Total remote control of the camera head—including tube setup, registration, and color balance.

Automatic digital color balance in seconds. Just aim the 7000 at a white card and press a button.

(Automatic black balance occurs every time the lens is capped.)

Automatic black and white levels (optional).

Automatic white pulse gain stabilization.

Automatic centering (optional).

Automatic black and white paint controls with switch return.

Superior lag performance. Bias lighting—soft light across the face of the tubes—artificially increases dark current to reduce lag. And the smaller target of the 7000's one-inch tubes inherently reduce lag.

Excellent sensitivity. A highly efficient prismatic optical system, +6 dB and +12 dB gain boost for low-light level operation—with no need to reset color balance.

The switch-selectable choice of RGB and YRB matrixing.

Better control of speculars. Optional ACT circuitry, used with the special ACT Plumbicon,* discharges the tube target during horizontal retrace—to prevent the blooming of speculars.

Built-in cable compensation for up to 3000 feet (2100 feet with minicable), length-selectable at the CCU.

Digitally controlled multiplexing. The lightweight, low cost minicable uses a single coax conductor to handle up to 64 controls.

A pulse timing system automatically advances pulses to compensate for cable length—eliminating one more adjustment.

For great flexibility, a high-resolution nine-inch (diagonal) viewfinder, with excellent brightness

for remotes. It is tiltable, rotatable, and removable. More versatile use of camera angles, simpler camera servicing, simpler viewfinder servicing. And it accepts an external video feed—for shot matching.

CCU-to-camera signaling by means of a flashing tally light. "On Air" and "Preview" warning lights. And a utility outlet at the camera head.

A remote-controlled lens cap (used for the automatic black-balancing feature), as well as remote filter positioning.

Viewfinder peaking, to permit critical focusing for crisp detail.

Continuously variable gamma correction, test pulses, and RGB sequencer.

A remote-controlled beams-off switch to prolong tube life.

Two intercom amplifiers at the camera head, with provision for two headsets. The CCU has the same provision. Party line communication or program audio monitoring is available.

A remote-controlled focus rocker. When called upon, it rocks the picture around the center point to simplify beam alignment.

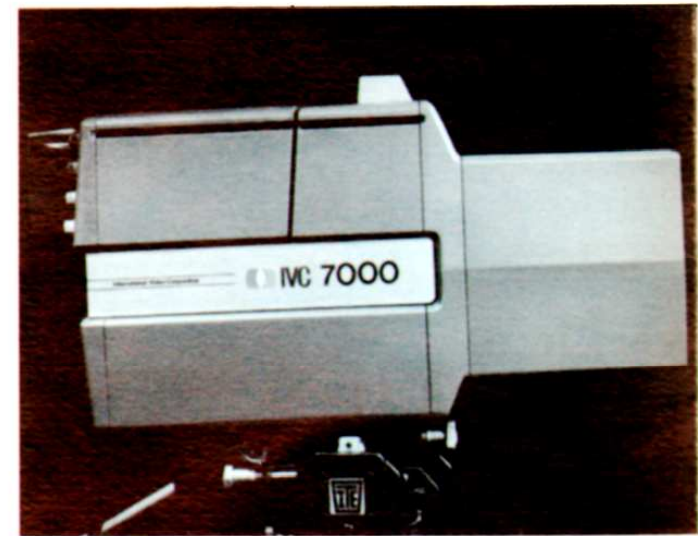
Optional silicon diode tube in the red channel for even better red channel performance at low light levels.

Extended red Plumbicon* is standard.

Camera head weight of just 55 pounds (without lens). Complete flexibility of lens choices—manufacturers, focal lengths, types.

... And it's available for all world color television standards.

The IVC-7000. Broadcast studio cameras with this kind of picture quality and sophisticated design usually cost about twice as much.



Typical Performance Specifications

Resolution, Center TV Lines/Picture Height	675
Resolution, Corners TV Lines/Picture Height	600
Luminance S/N Ratio at Gamma 1.0 with chroma switched off and contours off	51 dB at 100 f.c. on 60% reflectance chart and f4 iris setting
Geometric Distortion	1% maximum
Registration Error	Zone 1: 0.05% maximum Zone 2: 0.10% maximum Zone 3: 0.20% maximum
Resolution	100% modulation at 400 TV lines/picture height with contour enhancer operating
Sensitivity	1.0 volt peak-to-peak video output at 100 f.c. on 60% reflectance chart and f4.0 iris setting
Low Light Level	5 f.c. at +12 dB added gain and f1.6 iris setting. S/N ratio 40 dB at gamma = 1.0 with chroma switched off and contours off
Environmental:	
Operating Temperature Range	-10°C to +45°C*
Relative Humidity	90% maximum
Stability -0°C to +45°C	1% video level, 0.1% registration
Storage Temperature Range	-20°C to +50°C*
Dimensions and Weight:	
Excluding Lens—	
length	19½ inches, less lens
height	18 inches
width	11 inches
weight	55 pounds, less lens
Lenses:	
Selection from	Rank Varotal / Angenieux / Canon / Fujinon / Schneider
Inputs:	
AC power	117/234 volt, at 100 VA approximately
Bridging Inputs	Sync, 2-8 volts peak-to-peak; Blanking, 2-8 volts peak-to-peak; Subcarrier, 2 volts peak-to-peak ±10%
Outputs:	
75-ohm source to 75-ohm load	R, G, B, video, 1.0 volt peak-to-peak composite or noncomposite (1) Encoded video, .714 volt peak-to-peak noncomposite (2) Encoded video, .714 volt peak-to-peak noncomposite or 1.0 volt peak-to-peak Waveform monitor video, 1.0 volt peak-to-peak composite

*Limited by Plumbicon manufacturer's recommendation.



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