

# VariCam Pure

Unveiled in Hollywood earlier this year, the latest addition to Panasonic's VariCam line-up is set to be one of the standout products at this year's NAB

THE VARICAM PURE is the latest addition to Panasonic's range of cinematography cameras. It is part of a 'co-production' between Panasonic and Codex, which couples the existing VariCam 35 camera head with a new Codex V-RAW 2.0 recorder. This provides the highest quality images in 4K RAW at up to 120fps, with an industry-standard workflow via Codex's Production Suite.

The V-RAW 2.0 recorder attaches directly to the back of the VariCam 35 camera head and as a result retains the same award-winning Super 35 sensor, 14+ stops of latitude and dual-native ISO as the original VariCam 35.

## Dual Native ISO

The VariCam Pure has two native ISO settings: 800 and 5000. This means it achieves very high sensitivity while maintaining a low noise level at 5000 ISO. The noise level at 5000 is nearly identical to that seen at 800 ISO.

Feedback from the industry points to this feature helping to reduce the amount of lighting and air-conditioning on set. This speeds up the time between takes and opens up new production possibilities when shooting at extremely low light.

'The camera system records pure, uncompressed RAW at up to 120fps'

## Native 4K at 120fps

The VariCam Pure camera system records pure, uncompressed RAW at up to 120fps on to the industry standard Codex Capture Drive 2.0 media, which is already widely used by many camera systems, post facilities and studios.

There is significant demand for uncompressed RAW recording - particularly for episodic TV shows and features. Using the modular concept of the VariCam, Panasonic has been able to meet the demand for uncompressed RAW. Unlike other cameras in this space, it achieves this even when the frame rate is increased up to 120fps.

## Internal grading

The VariCam Pure features an in-camera colour-grading function (3D LUT/CDL). This enables colour tuning on set as well as in the field when using the camera control panel or third-party software.

This means dailies that were created after shooting can now be produced on set with the camera. Grading information such as 3D LUT files and CDL files can be recorded together with the image data, allowing you to provide the same vision that you created on set to the editorial staff.

'The Codex Capture Drive offers a reliable workflow from capture to post'

## Remote control

The camera is supplied with a control panel with a built-in 3.5-inch LCD display panel. It can be used for menu operation or as a live/preview monitor.

Panasonic has also developed an ROP control program that enables remote control via an iOS tablet with a GUI that is close to the control panel on the camera.

In addition, an extension module allows the camera head to be separated from the RAW recorder. Both modules can be linked by a 5m or 20m cable, which makes the camera even lighter to use.

## Built in efficiency

Codex has provided the most efficient dailies and archiving workflow available through its Production Suite. In addition, the Codex Virtual File system means users can transfer many file formats, including Panasonic VRAW, Apple ProRes and Avid DNxHR.

Using the Codex Capture Drive offers a reliable workflow from digital capture to post-production. Along with the original camera negative, frame-accurate metadata (such as lens and CDL data) can also be captured - streamlining production and post-production, and delivering time and cost savings.

The onboard Codecs are also extremely efficient. The camera can record approximately 90 minutes of 23.98p 4K video on to a single 256 GByte expressP2 card using AVC-Intra 4K422.

For footage of a RAW 4K camera test by British DoP Oona Menges visit [bit.ly/2nKUUn](http://bit.ly/2nKUUn)

