

Panasonic

ACHIEVE YOUR VISION

CLEAR
0.6ND
1.2ND
1.8ND
FILTER

LOCK

V
VARICAM

PLAY

TC

INFO

VIEW

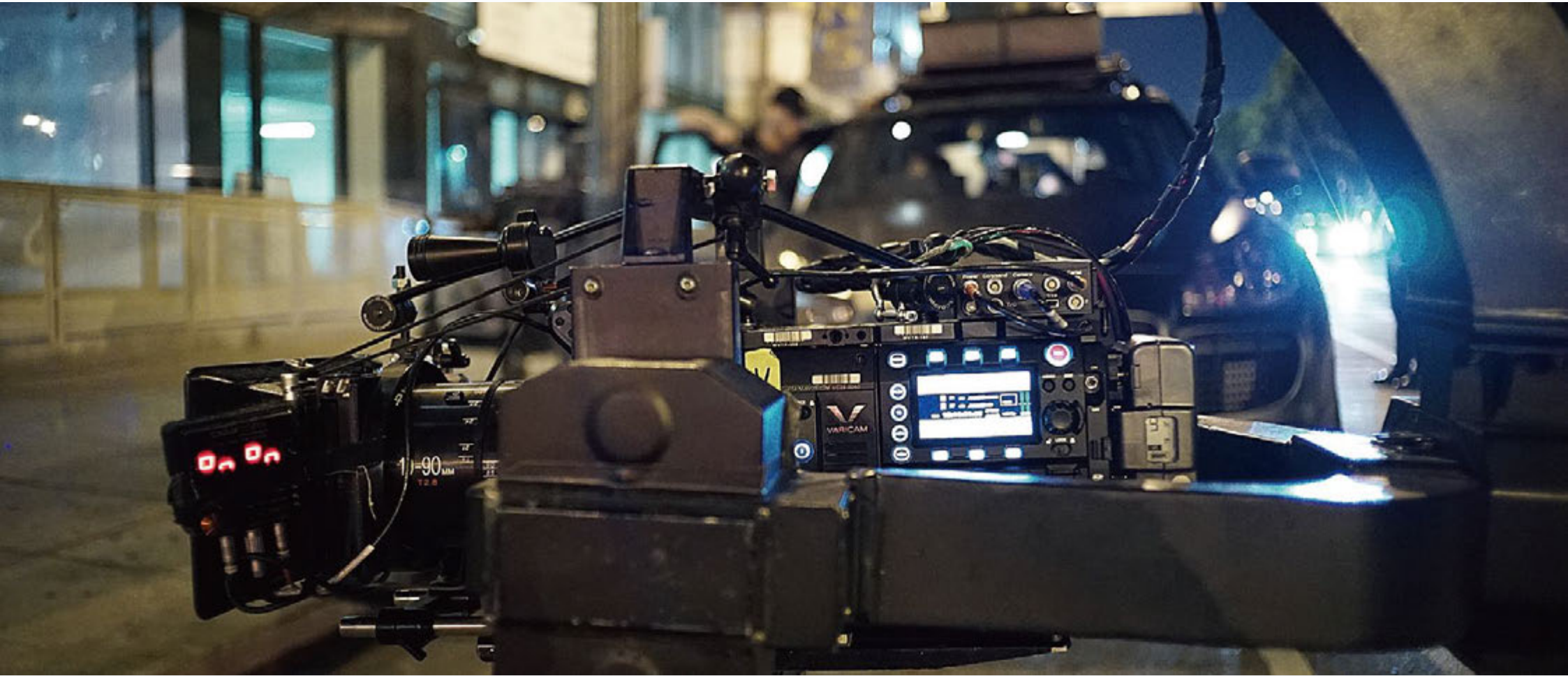
24 fps	MAIN V-Log SUB Grading	180.0 deg
FPS	COLOR	SHUTTER
REC M 123 min	AVC 4K422	100%
REC S 45 min	AVC 4K422	100%
TCG 02:34:56.23		23.98P
EI	SYSTEM	WB
ISO 800	M 4096x2160 S 2048x1080	3200 K

Cinema VariCam

express
P2



A New Vision and Revolution in Filmmaking — Cinema VariCam



The Cinema VariCam line of cameras has been used on a wide variety of movies, commercials, and TV programs, and is renowned for its color reproduction, look, and for bringing progressive workflows to the production industry. This technology and know-how are now invigorating a new lineup — VariCam Pure*, VariCam 35 and VariCam LT.

* Codex V-RAW Recorder of the VariCam Pure is a product of Codex.



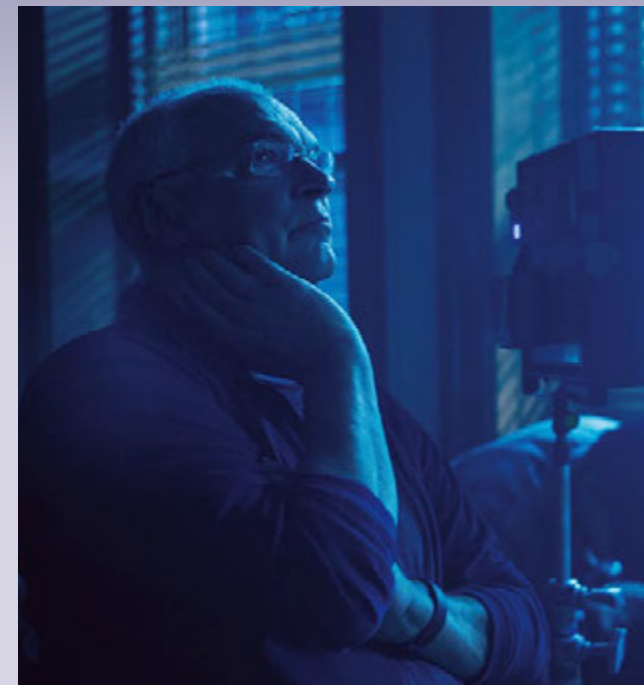
DP's Experience on VariCam



“My initial interest in the VariCam 35 was the claim of 5000 ASA equivalent being a usable proposition. With the aid of a few friends I was able to do comparison tests with the potential alternatives. These tests verified the claim of a totally usable result that was able to be intercut with the 800 ASA standard. These tests also produced another advantage of the VariCam. It was obvious to all of us doing these tests that the VariCam sustained better color rendition in the lowlight conditions. Also when viewing the more normal 800 result I assessed the VariCam appeared to have a wider and more acceptable color response.

I believe using this camera enabled me to achieve a very professional result enhanced by the cameras true 14 stop latitude, it's amazing color response and of course the 2.6 stops of speed amazingly enhanced by shooting in 4K raw. I have done some test timing and I am exhilarated with what is available .”

Don McAlpine, ACS, ASC



“I couldn't believe it because in order to achieve such a low light sensitivity of 5000 ISO, you have to give up something – whether it's dynamic range, resolution or color. I looked at the camera image on a 4K monitor and thought, 'Wow, this is unbelievable. So I did a test and I was blown away. Not only because of almost no noise. But specifically, because in this high sensitivity, there were all color still there. In fact, it was much colorful than what our eye see. I don't know where we are going. We're showing the beginning of digital revolution. It's not stopping like film, not slowing down. It's still speeding up.”

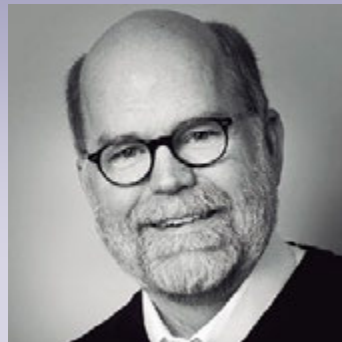
Theo Van de Sande, ASC

“I’ve worked with the VariCam for a few years now so I feel confident on where I can push its limits and the latitude. If we have a solid “negative”, we can really go in a lot of directions. We’re accentuating the highlights but we’re also shifting where skin tones are. A lot of times, we’re pulling information out of the negative where some of the saturation might have fallen flat because we shot on overcast days. We were still able to pull the color information out, as well as accentuate it.”



Gareth Paul Cox (Siesta Key)

“The ability to use so much less light changes everything. I’ve always liked the VariCam color science – I think it looks the most like film but the 5000 ISO is absolutely staggering. It has changed my approach to how I light, and has cut my overall lighting package by about 2/3. Working with these latest generation VariCam suits my style of going for a natural look, not a ‘movie’ feel. I never have to worry about lighting for exposure. I can light for effect.”



William Wages, ASC

“You can get a lot of saturation from different cameras. The VariCam is no exception – you can certainly get a lot of color out of it as well. On Just Add Magic, I tested the VariCam thoroughly before both seasons, and instead of focusing on saturation, we pursued the most pleasing and natural looking color palette. The camera excelled at this, as well as delivering clean 4K images with natural dynamic range.”

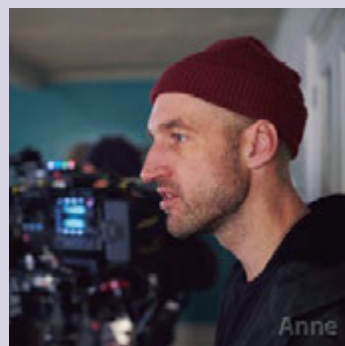


Mark Doering-Powell, ASC



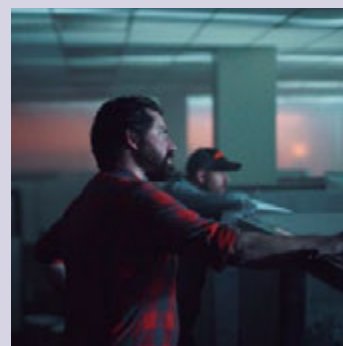
“We wanted The Letdown to have more of a raw and authentic look. My challenge was to find a format that could work in the schedule that we needed to work in, but also give them the results they desired. The VariCam LT is a light camera that can be quickly switched between production mode, handheld, or Steadicam easily, so it was great to work with.”

Judd Overton (The Letdown)



“I was extraordinarily pleased with the way everything looked. It’s like learning a new film stock – you do the work to best achieve the look you’re going for with the tools you have. That takes practice and experience. After shooting with VariCam for six months, I’m confident I can go into any project knowing how to make it look exactly the way I want.”

Bobby Shore (Anne with an E)



“The VariCam has a special thing going on where it is quite sharp but still has a very pleasing look. It doesn’t feel like it necessarily needs to be dumbed down with vintage glass. I feel aesthetically, the VariCam does that better than other digital camera systems. I think it has a fresh and different look, which I’m excited about.”

Joshua Galler (Manhunt: Unabomber)



“The most exciting thing about VariCam is the flexibility with ISO settings. Once you experience that freedom it’s hard to go back. VariCam is the only camera on the market today able to offer such flexibility and that’s why it’s my camera of choice right now.”

Vanja Cernjul, ASC, HFS

Natural, Organic, Filmic Look

Cinematic VariCam Look



Super 35mm Native 4K Sensor

The super 35mm sensor is developed especially for the Cinematic VariCam Look. All models of Cinema VariCam series are equipped with the same sensor.

This sensor won The Hollywood Post Alliance Engineering Excellence Award 2015.



14+ Stops of Wide Latitude

The dynamic range is 14+ stops on "V-Log". This wide dynamic range assures accurate image rendering, particularly from the critical shadow to highlight areas. Transition into highlights is remarkable.

Natural Color Pallet

Color separation filter is well optimized to get Cinematic VariCam look. It offers natural color & accurate color linearity. New color space "V-Gamut" encompasses the entire BT. 2020 color space.

HDR and BT.2020 Compatible

"V-Log" with "V-Gamut" has enough latitude and color space for HDR. HDR and BT.2020 grading output is available for post production.

V-Log/V-Gamut Reference Manual
https://pro-av.panasonic.net/en/varicam/common/pdf/VARICAM_V-Log_V-Gamut.pdf



“It is important here to note that the VariCam 35 forfeits one stop of light sensitivity in high-speed mode. For 100 fps this means then that the two native sensitivities of 400 and 2500 ISO can be chosen. Although we were filming daytime/indoor shots, the exposure at 2500 ISO was precisely on the edge owing to recording with 100 fps and in combination with the rather gloomier light set-up and the zooms used. I was particularly pleased that day not to have to illuminate the bar further. The filming day was tight, involved various viewing angles, five lead characters, various stunt, SFX and VFX shots and therefore also went on into the evening twilight. It was extremely handy for me that we could work throughout the entire shooting day with one defined lighting set-up and only had to fine-tune details shot-by-shot.”

Matthias Bolliger, DoP Hamburg/Germany

Don't be afraid of the Dark

Dual Native ISO, 800 & 5000



Shooting with ISO 5000. (Short Film "It's a Mess" by Frank Prinzi, ASC)

Dual Native ISO of 800/5000

It's very unique, this sensor has two native ISO settings: 800 and 5000. This means you can have two film stocks in one camera. Especially native 5000 ISO offers very high sensitivity with low noise.

In order to achieve this function two dedicated analog circuits are implemented on each pixel of the imager of the VariCam for two native ISO before gain processing. This allows the camera to achieve much higher sensitivity without increased noise. Normally noise is introduced in the gain process of rating ISO in digital cameras.

The Game Changing Native 5000 ISO

- Capture with very low available light with rich color
- Get DoF even in dark situation
- Eliminate amount of additional lighting
- Eliminate time to change lighting for slow motion
- May extend "Magic Hour"

VariCam Image Sensor Reference Manual
https://pro-av.panasonic.net/en/varicam/common/pdf/New_S35mm_MOS_Sensor.pdf



“ One word to describe the Panasonic VariCam is WOW! This is the camera we've all been waiting for. There is no lighting situation it can't handle. It has two ISO's to choose from, ISO 800 and an incredible looking ISO 5000 (and all the ISO's in between.) It has a real "Filmic" look with all the textures, and dynamic range of the best film stocks available.

The VariCam is the most versatile camera out there. It fits so beautifully with all the new lighting technology and styles of today's shooting.

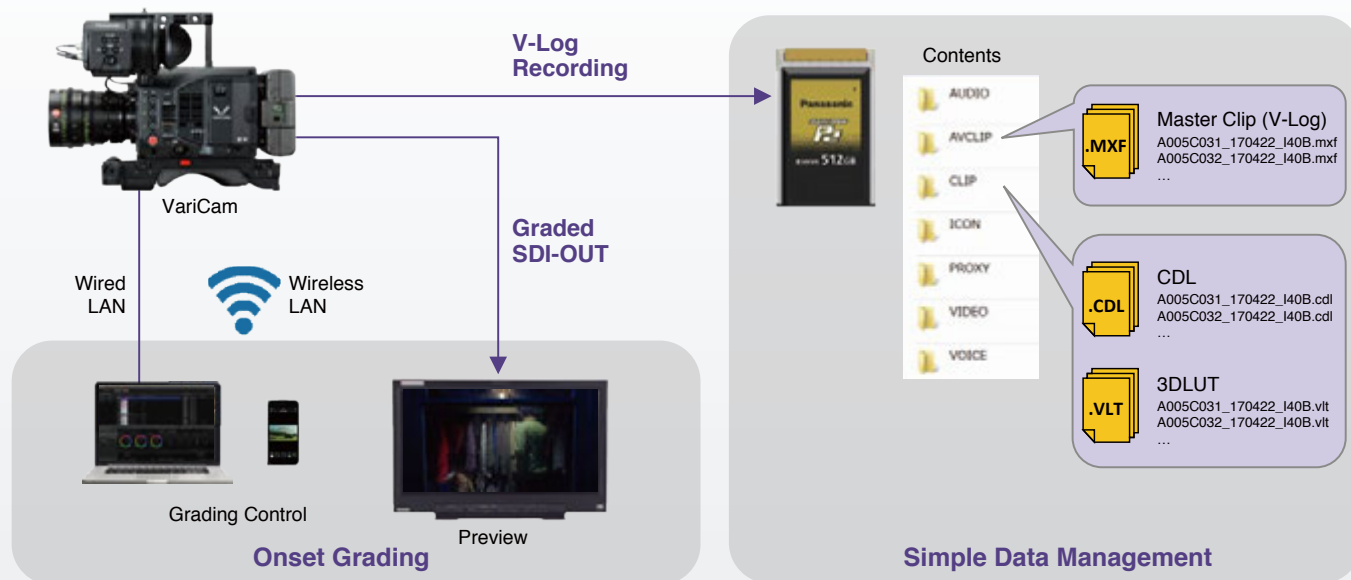
My film "It's a Mess" could not have been shot nearly as well with the budget, crew and equipment that I had available without use of the VariCam. The film was shot using night exteriors exclusively, relying on existing light and small lighting gear.

The icing on the cake is the impeccable service and attention Panasonic provides. I just love this camera! ”

Frank Prinzi, ASC

Simple Color Management

In-Camera Color Grading



In-Camera Color Grading

In-camera color grading function enables color decision on set with 3rd party application. Grading information such as 3D LUT files and CDL files can be recorded together with the master clip, allowing you to provide the same vision you created on set to the post-production.

This process does not require an external BOX. In addition the applied CDL/LUT will be recorded in the recording media for each clip with same name as master clip. This easy to manage in the post-production.

4K Master and HD Graded Simultaneous Recording

In addition to main recorder up to 4K, you can have one more recorder up to 2K.

This feature lets you record an ungraded 4K master with V-Log while simultaneously recording HD graded. The file name and time code of each file will match exactly. You can use HD graded for viewing or off-line editing immediately. Dailies that had been created after shooting can now be produced on-set and with only the camera.



“The sensor of the VariCam is very clean. There is very little noise even on a very high ISO setting, which is really important for HDR. Noise is one of the most challenging things in HDR, it becomes very visible quickly because of the increased dynamic range and increased brightness. On another note, this camera is so modern and advanced in terms of the color management implementation in camera. We can load look-up tables and CDLs in camera and it will create all necessary metadata. All of that work can be performed wirelessly. It just works exactly the way you would want it to work.”

Dado Valentic, Warner Bros. colorist and color scientist

Your Choice

Multi Codec 4K Recording

4K/UHD/2K/HD

uncompressed RAW

Best Quality & Best Capability



4K/UHD/2K/HD

ProRes RAW

Performance of ProRes
Flexibility of RAW



4K/UHD/2K/HD

AVC ULTRA

High Picture Quality &
Manageable file size

2K/HD

ProRes

Industry Standard Codec

Uncompressed RAW

VariCam has "uncompressed RAW" option for Best Quality & Best Capability in post.

V-RAW for VariCam Pure

The Codex V-RAW2.0 Recorder supports uncompressed 4K resolution RAW recording with a frame rate up to 120 fps.

Cinema DNG for VariCam LT

VariCam LT can output the uncompressed RAW from SDI output terminals and external recorder records it as Cinema DNG format.

Supported Recorders

- Convergent Design: Odyssey7Q+/7Q
- Atomos: Shogun Inferno, Shogun Frame

ProRes RAW

Apple ProRes RAW is a powerful new tool for recording and creating stunning images that preserves quality while maintaining performance.

ProRes RAW for VariCam LT

Uncompressed RAW signal from SDI is captured and compressed to ProRes RAW by external recorders.

Supported Recorders

- Atomos: Shogun Inferno, Sumo19

AVC-ULTRA

AVC-Intra 4K is H.264 base codec and 4K-compatible version of the AVC-Intra. AVC-Intra 4K offers high picture quality and manageable file size and is suitable for cinema production.

ProRes*

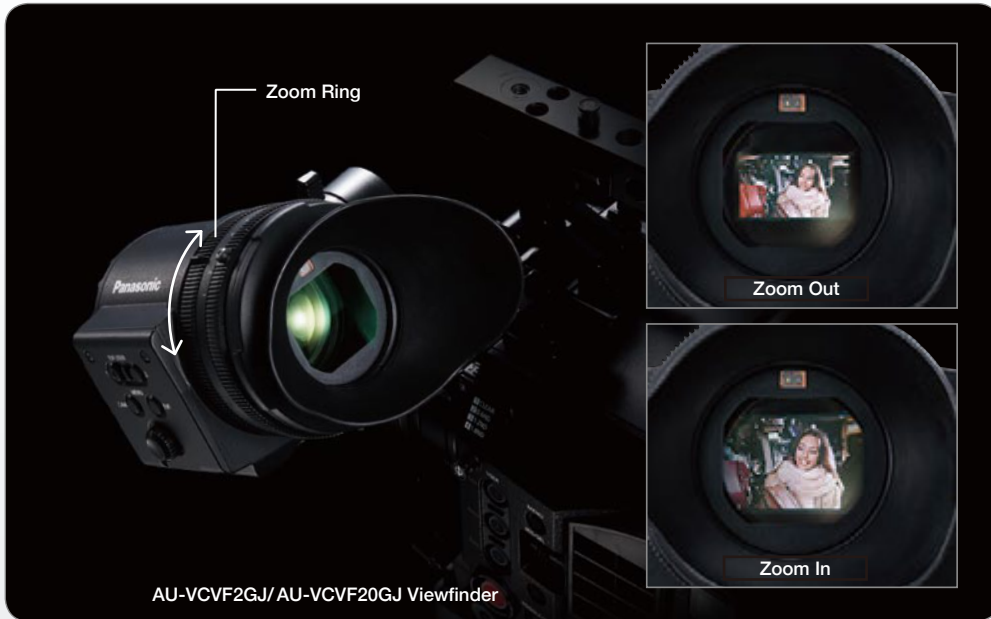
Apple ProRes is industry standard codec and works well with your current workflow. ProRes 4444XQ/4444/422HQ/422/422LT is supported.

* ProRes is licensed from Apple Inc.

Recording Format		AU-XP0256BG (256GB)	AU-XP0512BG (512GB)
4K/24p	AVC-Intra4K444	45 minutes	90 minutes
	AVC-Intra4K422	90 minutes	180 minutes
	AVC-Intra2K444	182 minutes	364 minutes
2K/24p	AVC-Intra2K422	352 minutes	704 minutes
	ProRes 4444	110 minutes	220 minutes
	ProRes 422 HQ	165 minutes	330 minutes

Best in Class EVF

Large-Diameter OLED Viewfinder



Accurate Viewing

Newly developed 1080p OLED panel shows very clear & accurate image, no lag, low latency, very sharp, accurate color. You can check the exposure, color and focusing on this VF correctly.

Creature Comforts

Wide field angle with viewfinder magnification of 0.78x and large-diameter 38 mm eyepiece lens offer comfortable viewing with minimum vignetting. Optical zoom adjusts image size to personal preference, and wide range locking diopter with index marks gives you your best position.

Assist Tools

This viewfinder assists you to expose properly with the Y-Get (spot meter), waveform, false color and zebra. It is capable of 2x, 3x and 4x expand focus. What is more, by color peaking and focus squares it is easily focused with just a touch.

Versatility for Creative Shooting

Extension Module



Extension Module

VariCam Pure & VariCam 35 are modular design.

Extension module can be docked between camera module and recording module,

and the camera module and recording module can be positioned at separate locations and connected with the AU-VCBL05G/20G (5m/20m length) Extension Cable .

This lets you mount only the camera head to a crane, thus adding flexibility to your camera work.

Tag My VariCam

Custom Splash Screen and Owner Information



The camera will have 2 visible and indelible marks of ownership.

1. Custom Splash Screen

You can personalize your flash screen with any logo, text, or graphics .

2. Owner Information

You can input the name, address, and contact information of the equipment's owner.

*Change of 1 and 2 requires password if CSS/Owner Info data in camera is password protected.

Remote Operation

VariCam Remote Control App



VariCam ROP App

VariCam ROP is a control application that enables the remote control of VariCam series. It can provide a GUI that is close to the control panel on the camera. It is designed for users to control the camera without feeling uncomfortable.

* Note: For wireless LAN connection with the camera, AJ-WM30 or AJ-WM50 wireless module needs to be purchased separately.

* App Store is a service mark of Apple Inc. * Apple, the Apple logo, and iPad are trademarks of Apple Inc., registered in the U.S. and other countries.

Incredibly Fast Offload

expressP2 x Thunderbolt™ 3



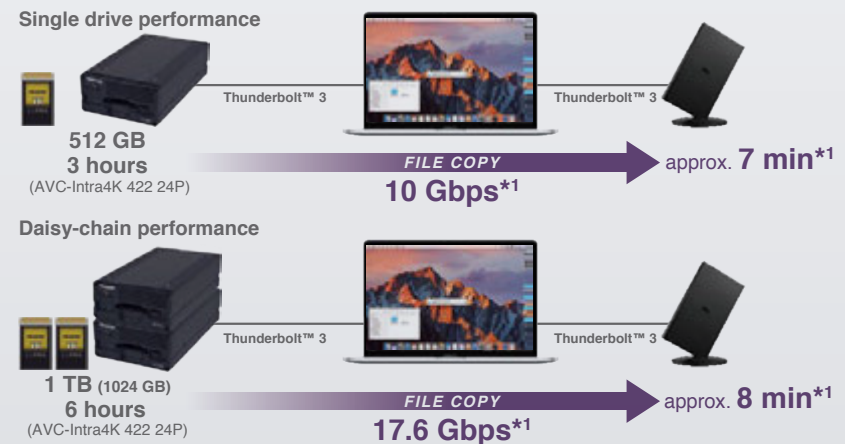
express
P2



AU-XP3 expressP2 drive and expressP2 card B series

Incredible Fast Offload, expressP2 x Thunderbolt™ 3

The expressP2 card B series has 10 Gbps data offload speed. The AU-XP3 expressP2 drive, equipped with "Thunderbolt™ 3" interface, brings out the best of expressP2 card B series.



*1: Actual data transfer speed/time depends on the system.

* Thunderbolt and the Thunderbolt logo are trademarks of Intel Corporation in the U.S. and/or other countries.

VariCam Line-Up

Three VariCam models are available to meet user needs.

These models fully cover the diverse applications required for cinema production. Whichever one you choose, you'll receive the "VariCam Look" of high-quality images based on the Super 35mm Image Sensor.



VariCam Pure

Uncompressed 4K V-RAW Cinema Camera with Codex

Uncompressed RAW offers best possible images today and future-proofing their content. You can capture "Pure" image of VariCam Look.

VariCam Pure outputs V-RAW files to Codex's ultra-reliable Capture Drives. And that's just the gateway to a complete dailies, review and archiving system with Codex's Production Suite. One workflow, you won't need anything else.

VariCam 35

Excellent System Expansion and Operating Ease

This high-end model provides the highest level of picture quality. Combining the 4K camera module, featuring a PL lens mount and super 35mm image sensor, with the recording module enables AVC-Intra4K444/30p, 4K422/60p, 4K-LT/120p acquisition.

VariCam LT

Ready for Live

Compact All Rounder

Cinematic VariCam Look is integrated into compact and lightweight camera recorder. This invites flexibility in the form of shoulder mounting, gimbal, and drone applications. An EF lens* mount comes as standard equipment, and can be exchanged with a PL mount (optional).

* Panasonic does not guarantee the compatibility or performance of all EF lenses. Details will be updated on the Panasonic website.

VariCam Pure

Uncompressed 4K V-RAW Cinema Camera, Directly Record "PURE" image of VariCam 35



codex®

Cinema
VariCam Pure



4K V-RAW Camera Recorder (AU-V35C1G/AU-VCXRAW2)



Super 35mm Native 4K sensor brings "VariCam Look"

- Native 4K resolution
- Cinematic VariCam Look
- Dual Native ISO (ISO 800/ISO 5000).

Uncompressed 4K/120p V-RAW Recording with Codex

Codex's "V-RAW 2.0" recorder captures uncompressed V-RAW data to Codex's Capture Drive 2.0 at 4K up to 120 fps. And that's just the gateway to a complete dailies, review and archiving system with Codex's Production Suite.

Modular Design

VariCam Pure is a package of the VariCam 35 camera module and the Codex's "V-RAW2.0" recorder and works completely as one system. You can use extension module to minimize camera head & operate separately.

Other Features

- Dailies in Camera
 - In-camera color grading function.
- Best VF(AU-VCVF1) is available
- Separate Operation
 - Extension module
 - VariCam ROP app

Support with Apple ProRes and Avid DNxHR

Using Codex's Production Suite, recorded data can be offloaded as a wide range of file formats including Panasonic V-RAW, Apple ProRes and Avid DNxHR. This ensures wide-ranging support for existing workflows.

* Customers who have already purchased the VariCam 35 camera module can also connect to the V-RAW 2.0 recorder AU-VCXRAW2. V-RAW 2.0 is manufactured by Codex and sold by Panasonic. Jointly developed with Codex Digital.

VariCam 35

Super 35mm 4K MOS Sensor with 4K/120-fps Compatibility in a 4K Cinema Camera.



4K Camera Recorder (AU-V35C1G/AU-VREC1G)



Super 35mm Native 4K sensor brings "VariCam Look"

- Native 4K resolution
- Cinematic VariCam Look
- Dual Native ISO (ISO 800/ISO 5000).

Multiple Codec Recording up to 4K/120p

- AVC-ULTRA
 - 4K/UHD: up to 120p (4:4:4 up to 30p)
 - 2K/HD: up to 120p (4:4:4 up to 30p)
- Apple ProRes
 - 2K/HD: up to 120p (4:4:4 up to 60p)

Double Recorder

In addition to main recorder up to 4K/120p, you can have one more recorder up to 2K/60p. This feature lets you record an ungraded 4K master with V-Log while simultaneously recording graded HD files. The file name and time code of each file will match exactly. You can use HD files for viewing or off-line editing.

Modular Design

VariCam 35 is a package of the VariCam 35 camera module and the AVC-ULTRA recorder and works completely as one system. You can use extension module to minimize camera head & operate separately.

Other Features

- Dailies in Camera
 - In-camera color grading function.
 - Color Baked in SUB recording
- Best VF(AU-VCVF1) is available
- Separate Operation
 - Extension module
 - VariCam ROP app

* ProRes is licensed from Apple Inc. .

VariCam LT

Lightweight, Compact 4K Cinema Camera Offering Many of The Features of VariCam 35



CINEMA
V LT
VARICAM
4K
PROFESSIONAL
HDR
4K Camera Recorder (AU-V35LT1G)

Ready for Live



VariCam LT White Paper
https://pro-av.panasonic.net/en/varicam/lt/pdf/MultiCam_EN.pdf



Super 35mm Native 4K sensor brings "VariCam Look"

- Native 4K resolution
- Cinematic VariCam Look
- Dual Native ISO (ISO 800/ISO 5000).

Multiple Codec Recording up to 4K/60p

- AVC-ULTRA
 - 4K/UHD: up to 60p
 - 2K/HD: up to 60p (4:4:4 up to 30p)
 - 2K/HD: up to 240p (center cropped)
- Apple ProRes
 - 2K/HD: up to 60p (4:4:4 up to 30p)

* ProRes is licensed from Apple Inc.

Exchangeable Lens Mount

VariCam LT has the EF lens* mount which offers a wide array of lens choices. The EF mount* can be removed by an end user and replaced with an optional PL mount. This allows for even greater versatility in lens selection when shooting with the VariCam LT.

* Panasonic does not guarantee the compatibility or performance of all EF lenses. For more details, to be updated on the Panasonic website.



Infrared (IR) Cinematography

The VariCam LT is equipped with a detachable IR cut filter. This feature allows 4K infrared images capturing. This offers you not only to capture subjects such as nocturnal wildlife in extreme darkness but also to achieve unique image effects in daylight as a creative tool.

RAW Output

VariCam LT supports RAW solution with external 3rd party's recorder.* RAW data can be output from the SDI output terminals, and external RAW recorder records data as Cinema DNG files or ProRes RAW files. Equipped with two SDI output terminals, it allows 4K/60p and crop-2K/240p output.

* For details of compatibility, please check the website of each RAW recorder manufacturer.

Other Features

- Dailies in Camera
 - In-camera color grading function
 - Color Baked in sub recording
- Separate Operation
 - VariCam ROP app

Specifications

As of March, 2019



Model	VariCam Pure	VariCam 35	VariCam LT
Camera module	AU-V35C1G	AU-V35C1G	AU-V35LT1G (Integrated)
Recording module	AU-VCXRAW2	AU-VREC1G	AU-V35LT1G (Integrated)
Viewfinder	AU-VCVF2GJ	AU-VCVF2GJ	AU-VCVF20GJ (HD-SDI input type)
Extension module	AU-VEXT1G	AU-VEXT1G	—
Weight	Approx. 5.15 kg (11.35 lb), excluding accessories	Approx. 5.0 kg (11.02 lb), excluding accessories	Approx. 2.7 kg (6.0 lb), excluding handle and accessories
Dimensions (W x H x D)	180.2 mm x 236.3 mm x 314 mm (7-3/32 inches x 9-19/64 inches x 12-23/64 inches) excluding protrusion and accessories	179 mm x 230.5 mm x 347 mm (7-1/16 inches x 9-3/32 inches x 13-21/32 inches) excluding protrusion and accessories	184.0 mm x 230.5 mm x 247.0 mm (7-1/4 inches x 9-3/32 inches x 9-3/4 inches) excluding protrusion and accessories
Lens mount	super 35mm PL mount	super 35mm PL mount	super 35mm EF mount (exchangeable to PL mount)
Image sensor	super35 mm, MOS, 8.9 megapixels	super35 mm, MOS, 8.9 megapixels	super35 mm, MOS, 8.9 megapixels
Exposure latitude	14+ stop	14+ stop	14+ stop
ISO settings	Dual Native ISO: 800, 5000 800 Base: 200 to 4000 5000 Base: 1250 to 12800	Dual Native ISO: 800, 5000 800 Base: 200 to 4000 5000 Base: 1250 to 12800	Dual Native ISO: 800, 5000 800 Base: 200 to 4000 5000 Base: 1250 to 12800
Shutter speed	[deg] mode: 1.0 deg to 358 deg (0.5 deg step) [sec] mode: 1/24 sec to 1/250 sec (for 24p)	[deg] mode: 1.0 deg to 358 deg (0.5 deg step) [sec] mode: 1/24 sec to 1/250 sec (for 24p)	[deg] mode: 1.0 deg to 358 deg (0.1 deg step) [sec] mode: 1/24 sec. to 1/250 sec. (for 24p)
ND filter	1: CLEAR, 2: 0.6 ND, 3: 1.2 ND, 4: 1.8 ND	1: CLEAR, 2: 0.6 ND, 3: 1.2 ND, 4: 1.8 ND	1: CLEAR, 2: 0.6 ND, 3: 1.2 ND, 4: 1.8 ND
Recording media:	CODEX Capture Drive	expressP2 card, P2 card, microP2 card (sub)	expressP2 card, P2 card, SD memory card (sub)
Recording resolution	4096 x 2160 (4K), 3840 x 2160 (UHD)	4096 x 2160 (4K), 3840 x 2160 (UHD), 2048 x 1080 (2K), 1920 x 1080 (HD)	4096 x 2160 (4K), 3840 x 2160 (UHD), 2048 x 1080 (2K), 1920 x 1080 (HD)
Maximum frame rate	120 fps or 100 fps	120 fps or 100 fps	4K/UHD: 60 fps or 50 fps, 2K/HD: 240 fps or 200 fps
System frequency	59.94p, 50p, 29.97p, 25p, 24p, 23.98p	59.94p, 50p, 29.97p, 25p, 24p, 23.98p, 59.94i, 50i	59.94p, 50p, 29.97p, 25p, 24p, 23.98p, 59.94i, 50i
Main recording format			
V-RAW	4K/UHD: 12bit, 10bit	—	(RAW output 4K/UHD: 12 bit, 10 bit)
AVC-ULTRA	—	4K/UHD: AVC-Intra4K444, AVC-Intra4K422, AVC-Intra4K-LT 2K: AVC-Intra2K444, AVC-Intra2K422 HD: AVC-Intra444, AVC-Intra200, AVC-Intra422, AVC-Intra100	4K/UHD: AVC-Intra4K422, AVC-Intra4K-LT 2K: AVC-Intra2K444, AVC-Intra2K422, AVC-Intra2K-LT HD: AVC-Intra444, AVC-Intra422, AVC-Intra-LT, AVC-Intra100, AVC-LongG50, AVC-LongG25
ProRes	—	2K/HD: ProRes4444 XQ, ProRes4444, ProRes422 HQ, ProRes422, ProRes422 LT	2K/HD: ProRes4444 XQ, ProRes4444, ProRes422 HQ, ProRes422, ProRes422 LT
Sub recording format	—	AVC-Intra2K422, AVC-Intra422, AVC-Intra100, AVC-LongG50, AVC-LongG25	AVC-LongG6
Audio	48 kHz / 24 bit, 2Ch	48 kHz/24 bit, 4 ch	48 kHz/24 bit, 4 ch
Video Output	SDI OUT 1-4 (4K OUT), MON OUT 1/2, VF OUT	SDI OUT 1-4 (4K OUT), MON OUT 1/2, VF OUT	SDI OUT 1/2, VF OUT
Audio Input/Output	MIC IN, PHONES, Speaker	MIC IN, INPUT 1/2, PHONES, Speaker	MIC IN, INPUT 1/2, PHONES, Speaker
DC Input/Output	24 V DC IN, 24V DC OUT/RS x3, 12V DC OUT	12V DC IN, 12V DC OUT/RS, 12V DC OUT	12V DC IN, 12V DC OUT/RS, 12V DC OUT
USB, LAN	USB2.0 host, 100BASE-TX/10BASE-T	USB2.0 host, USB2.0 device, 100BASE-TX/10BASE-T	USB2.0 host, USB2.0 device, 100BASE-TX/10BASE-T
TC, Genlock	TC IN/OUT, GENLOCK IN	TC IN/OUT, GENLOCK IN	TC IN/OUT, GENLOCK IN
3D LUT/ CDL file Upload and Save	SD Memory Card Slot	SD Memory Card Slot	SD Memory Card Slot

What's More on VariCam

VariCam Camera Simulator

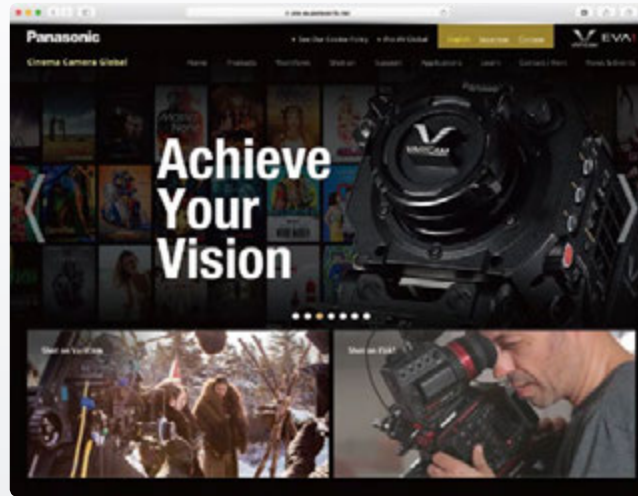


<https://pro-av.panasonic.net/en/vcs/simulator/>



VariCam Camera Simulator is the simulator program designed to support users to simulate the control using Control Panel.

Panasonic VariCam Web Site



https://pro-av.panasonic.net/en/cinema_camera_varicam_eva/



VariCam Social Network



facebook

VariCam

<https://www.facebook.com/VariCam/>



Twitter

Panasonic VariCam

<https://twitter.com/TheVaricam>



Instagram

cinemavaricam

<https://www.instagram.com/cinemavaricam/>



Vimeo

Cinema VariCam™

<https://vimeo.com/varicam>



YouTube

VariCam & EVA1

<https://www.youtube.com/c/VariCamEVA1>



PARTNERS

4K Workflow Partners



In Camera Grading

Colorfront: On-Set Live! RC6 b19262
FilmLight: PreLight v5.0
In2Core: Qtake v1.3
Pomfort: Live Grade PRO v2.2
WOWOW: Wonder Look Pro v3.5.2

Offloading

Codex: Production Suite
Imagine Products: ShotPutPro
Pomfort: SilverStack
YoYotta: YoYottaID

RAW Recorder

Atomos: Shogun Inferno, Shogun Flame, Sumo19
Codex: V-RAW 2.0 recorder
Convergent Design: Odyssey 7Q/ 7Q+

Editing/Grading

Adobe: Premiere Pro CC
Apple: Final Cut Pro X
Assimilate: Scratch, Scratch Play
Autodesk: Flame family, Smoke
Avid: Media Composer
Blackmagic Design: DaVinci Resolve, DaVinci Resolve Studio
Colorfront: On-Set Dailies, Express Dailies, Transkoder
Digital Vision: NuCoda
FilmLight: Baselight, Daylight
GrassValley: EDIUS Pro, Rio, Rio Assist

AVC-Ultra / RAW Import Plug-in

Calibrated Software: AVC-Intra LT Import for Adobe
Drastic Technology: Media Reactor

*Products and versions are informed by Partners as of March 2019.

Visit workflow page on VariCam Site: https://pro-av.panasonic.net/en/cinema_camera_varicam_eva/

Don't stop your VISION and REVOLUTION

Panasonic Service Policy



The purpose of Panasonic Worldwide Cinema Camera Service Network is to support the DPs and crews using the VariCam all over the world.

We won't let anything gets in your way of your vision with VariCam.

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Richmond
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Caracas
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Panasonic[®]

Panasonic Corporation
Connected Solutions Company

2-15 Matsuba-cho, Kadoma, Osaka 571-8503 Japan
<https://pro-av.panasonic.net/en/>



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*Specifications are subject to change without notice.