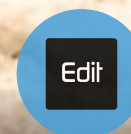
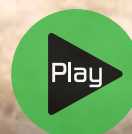


ATOMOS



SEPTEMBER 2018





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We are immensely proud to continue to redefine the core tools and quality of delivery for professional filmmakers with our advanced devices.

We've always been committed to putting users first. We love developing cutting-edge technology that propels the industry forward. We pioneer simple, intuitive interfaces, opening up technology to the entire community through our free AtomOS.

Making great products that people love is the Atomos way.

Jeremy Young, CEO

UNLOCK  
*Creativity*







# Atomos – Your 4K HDR Family



NINJA V

NINJA INFERNO



SHOGUN INFERNO



SHOGUN STUDIO

All-in-one devices for video, broadcast and cinema production

No matter when, where or how you are shooting and finishing professional video, Atomos have the right products for you.

Our new 5" Ninja V monitor/recorder sits beautifully on top of tiny mirrorless cameras giving up to 4Kp60 recording and HDR monitoring. For broadcast, cinema and traditional video cameras we have the 12G-SDI capable 7" Shogun Inferno, offering 10.5 stops

of HDR monitoring, up to 240fps recording, and the cutting edge ProRes RAW codec with selected cameras.

For larger productions we offer the Sumo19 production monitor/recorder which is equally at home on-set as a director's or client reference monitor, or in a post production environment as a HDR editing monitor.



SUMO19

## Compare the range

Device	Screen	Input	Output	Power AC	Power DC	Brightness	Battery Time (7800mAh)	ProRes/DNx/CDNG	ProRes RAW	Audio In	Audio Out
<b>NINJA SERIES - HDMI Field Monitor/Recorder</b>											
NINJA V	5"	HDMI	HDMI	via Xpand	1 x NP-F	1000nit	3.0 hrs @ 4Kp60	Up to 4Kp60	-	Line in	Headphone
NINJA INFERNO	7"	HDMI	HDMI		2 x NP-F	1500nit	2.2 hrs @ 4Kp30	Up to 4Kp60	-	Line in	Headphone
<b>SHOGUN SERIES - HDMI/SDI Field &amp; Studio Monitor/Recorder</b>											
SHOGUN INFERNO	7"	HDMI/Quad Link SDI	HDMI/4K-SDI	via DTap	2 x NP-F	1500nit	2.2 hrs @ 4Kp30	Up to 4Kp60	Yes	XLR 48V	Headphone
SHOGUN STUDIO	7" x 2	HDMI/Quad Link SDI	HDMI/4K-SDI	Yes	No	400nit	-	Up to 4Kp30	-	XLR 48V	Headphone/XLR
<b>SUMO SERIES - HDMI/SDI Field &amp; Studio Monitor/Recorder and Monitor only</b>											
SUMO19	19"	HDMI/Quad Link SDI	HDMI/Quad Link SDI	via XLR	via XLR	1200nit	Battery dependent	Up to 4Kp60	Yes	XLR 48V	Headphone/XLR
SUMO19M	19"	HDMI/2 x 4K SDI	HDMI/4K SDI	via XLR	via XLR	1200nit	Battery dependent	Monitor only	-	XLR 48V	Headphone/XLR





Atomos make the ultimate all-in-one record, play, monitor and edit devices for video production. We solve the real problems a video shooter encounters, partnering with leading imaging and computer companies to help you gain both artistic and commercial advantage.

### Apple ProRes and Avid DNxHR in 4K

Add ProRes or DNxHR to any camera with Atomos. Avoid highly compressed, limited quality internal camera recording. With an Atomos the result is a superior, edit-friendly, visually lossless video file that is easy to setup, review and edit.

### RAW with Apple and Adobe

ProRes RAW combines the performance of ProRes with the flexibility of RAW on Mac. It delivers maximum resolution, speed and efficiency, setting video professionals free to be creative. Atomos also offers Adobe CinemaDNG recording for PC workflows.

### Your choice of connection

HDMI 2.0 and SDI 12G/6G/3C/1.5G with Dual/Quadlink All the latest connections. Whether your camera connects via 12G SDI or HDMI, Atomos has you covered. With the Sumo19 we even record multiple streams simultaneously while switching.

### Open standard low cost, reliable media

The Atomos recording system solves the problem of small memory cards or high cost proprietary media by recording to 2.5" SATA SSDs from leading Atomos approved SSD brands Sony, Angelbird and G-Technology. Our new Atomos AtomX SSDmini drives advance this technology with amazing performance and an ever smaller form factor.

### Simple, instant review

Atomos recorders are the next generation of portable playback decks: compact, lightweight and battery powered. Instantly review HDR or SDR - anywhere, at anytime, for checking of shots or client critique. All traditional playback controls are at your fingertips. Nothing could be simpler.

### View your footage without compromise

View on-screen and output via HDMI or SDI. Scrub through your footage, jog frame-by-frame and even watch back in slow motion. Free yourself from complicated camera playback menus.





Mon **Monitor**

Edit **Edit**

## Video and audio

Accurate video and audio monitoring is essential for professional production. There is nothing more beautiful than a correctly composed and exposed image. Using inferior monitors means you are flying blind. Atomos takes out the guesswork, giving you the tools to see your images the way you envisioned – all in real-time. Atomos offer the most advanced and most flexible monitoring options in the business.

## Screen sizes for every production need

Atomos makes professional HDR monitor/recorders in 5", 7" and 19". Choose the compact 5" Ninja V to match the size of your DSLR or mirrorless camera, the highly acclaimed 7" Inferno and Flame series for a larger view and easier critical focusing, or the 19" Sumo series for use as a production, client, director's or in-studio edit monitor.

## Simple HDR, high brightness SDR and 3DLUTs

All our screens offer the same amazing 10+ Stops of HDR functionality and support 3D LUTs and high bright SDR Rec.709. Shoot in stunning RAW, Log or PQ/HLG, perfectly monitored in real-time – nail exposure and focus and see your creative choices accurately while you film.

## Multicam monitoring

Our Sumo19 offers multiview monitoring of four HD sources simultaneously. Atomos video tools are available on each channel or on all four at once. Four audio channels per HD signal are viewable and recorded.

## Seamlessly bridge production and post

Shoot in the field and monitor in the studio – all with AtomOS. Our HDR monitor/recorders allow you to have the same vision and user experience at all stages of your production. Codecs like Apple ProRes RAW, or industry standard ProRes and Avid DNX save you time and money in post.

## From broadcasters to one-man-bands

Atomos monitors are used by everyone from solo operators to large TV networks. As production moves to 4K and HDR the codecs Atomos use provide ease of editing and storage, designed from the ground up for creativity, speed and minimal processing strain on your edit machine.

## Metadata tagging

Speed up your ingest and edit with our unique XML metadata tagging. Instantly tag clips on-screen during recording or playback to mark favorites, rejects and more. Bring footage into your timeline and immediately see and filter your tags, streamlining your editing decisions and saving valuable time.

## Offline file naming

In traditional cinema workflows, repeating the file name of the online material from your ARRI or RED camera over SDI allows the recording of perfect proxy files with the same name. This ensures speedy offline review and editing with perfect conforming later in the process.





## ProRes RAW

Performance of ProRes. Flexibility of RAW.



Apple ProRes RAW combines the flexibility of RAW video with the incredible performance of ProRes.

Import, edit and grade pristine video with RAW data straight from the camera sensor without slowing down your edit. ProRes RAW files provide maximum flexibility for adjusting the look of your video while extending brightness and shadow detail — the ideal combination for HDR workflows.

ProRes RAW is built in to Sumo19 and Shogun Inferno.

### Built into Atomos Recorders

Recording on your Atomos monitor/recorder in ProRes RAW or ProRes RAW HQ supercharges your creativity and speed of production. Simply connect a **Sumo 19** or **Shogun Inferno** to your camera and every sensor pixel is beautifully preserved, instantly viewable, and ready to edit in Final Cut Pro X on your Mac.

### Beautiful films start with vision

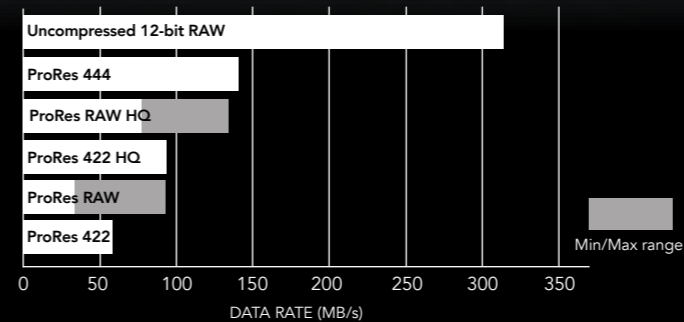
See your creative vision perfectly displayed on our advanced HDR monitors. Every RAW pixel is precisely processed to show the vibrancy the human eye sees. Intuitive image set up tools are at your fingertips in our AtomOS.

### Unleash the world's best cameras

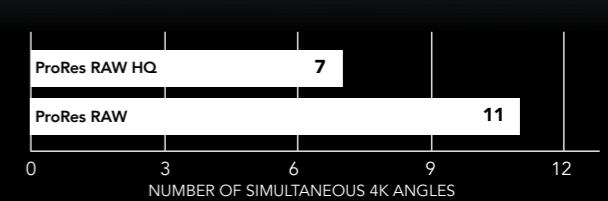
ProRes RAW preserves the deepest black to the brightest white and every color imaginable from your sensor. No matter whether you love Sony, Panasonic or Canon, connect your Atomos and set your RAW creativity free.

### ProRes Raw performance

Comparative Data Rates at 4K, 23.98fps



Final Cut Pro X Multicam Performance DCI 4K 59.94p\*



\*Simultaneous Apple ProRes RAW HQ and Apple ProRes RAW on an 18-core iMac Pro. High Sierra macOS Final Cut Pro 4KDCI60. Performance is disk and system dependent.







## The ultimate video warrior - 4Kp60 10-bit HDR 1000nit

For mirrorless, DSLRs, video cameras and gaming consoles

### The small monitor made perfect

The Ninja V has a stunning high bright 5.2 inch 10-bit HDR monitor with an astounding 1000nits of output. See your images clearly in daylight on the near edge-to-edge anti-reflection screen. The sleek aluminium body is crafted for maximum durability, weighing in at just 360g it stealthily attaches to any camera.

### Record like a Ninja

Record up to 4Kp60 10-bit HDR video direct from your camera's sensor over HDMI 2.0. Store edit-ready ProRes or DNxHR on affordable SSD drives and bypass internal compression and record time limits. AtomX SSDmini drives offer robust, low-profile, affordable storage options.

### HDR/SDR perfection every time

The Ninja screen displays a stunning 10+ stops of dynamic range in real-time from Log/ PQ/HLC signals. The display can be calibrated for perfect color accuracy every time. You can play out directly to HDR or SDR TVs.

### Audio inputs

Audio can be input directly from the camera digitally via HDMI, or fed in analogue via the stereo 3.5mm line/mic socket – especially useful for cameras that do not have a mic input.

### Flexible mounting options

The Ninja V is designed for versatility – including multiple mounting options to suit just about every possible scenario. The unit includes both 3/8-16 and 1/4-20 screw mounts top and bottom, along with ARRI's anti-rotational pin system, ensuring it's secure on gimbals, and compatible with the latest mounting solutions from companies such as Shape, SmallRig and Wooden Camera.







# NINJA V



## Enabling the world's best cameras

### Record your sensor's magic

Atomos enhance and compliment your camera's technology. We co-develop with your camera maker to streamline and improve video production. We monitor and record the highest quality image with the widest dynamic range and deepest color for creativity in post.

### Technical made simple

We work tirelessly to simplify difficult technology, seamlessly supporting 40 log curves from Sony, Panasonic, Canon and Nikon through to RED and ARRI – so HDR or SDR shooting is simple. We record to over 30 different video formats from ProRes and ProRes RAW to Adobe CDNG and Avid DNx. Now you can focus on story-telling and business, not on technology.



## ATOM X Modular Expansion for Ninja V

### Endless open expansion

Enhance your Ninja V through the in-built modular expansion slot. Bi-directional high speed video, audio and power are available. Expansion modules dock into the battery slot and can be stacked, passing power and offering advanced connections and functions.

### AtomX Ethernet/NDI®

The AtomX Ethernet/NDI module has a wired ethernet (1 GigE) connector that makes it possible to deliver live broadcast-grade video over IP networks. Newtek's NDI technology harnesses this – allowing for simple installation and control of multi-camera networks, replacing traditional SDI cabling. The AtomX Ethernet/NDI module has NDI input and output with encode, decode, control and sync, allowing Ninja V users to transmit, distribute or receive and monitor NDI from any NDI source. Simply power up the Ninja V with AtomX Ethernet/NDI module attached, plug in your network cable and your source will be automatically discovered on the NDI network ready for production.

NDI ®Registered trademark symbol of NewTek, Inc.

### AtomX SYNC

The AtomX Sync module brings professional wireless timecode and sync plus Bluetooth control to Ninja V, perfect for enhancing DSLRs, mirrorless cameras or game recordings. You can sync and/or control literally thousands of Ninja V units equipped with AtomX Sync modules on the same network at ranges of up to 300m. Multi-cam shoots have never been so easy.

AtomX modules bring broadcast level standards to any HDMI camera or source, making it easy to integrate large sensor consumer cameras easily into traditional live productions. AtomX Sync has a built-in battery extender that allows for continuous power when swapping batteries, ensuring uninterrupted operation of the Ninja V during a shoot.







## Professional 7" HDMI monitor/recorder

Ninja Inferno is a high bright 7" HDR monitor with XLR audio. Perfect for Panasonic GH5/GH5S, Fujifilm X-H1, JVC GY-LS300 and gaming consoles.

### Go HDR for the most vibrant, natural images

Keep up with the HDR revolution by upgrading to our AtomHDR panel. It shows 10+ stops of dynamic range on-screen in real-time from Log/PQ/HLG camera signal on the calibrated 10-bit 1500nit screen. See the vibrancy and true-to-life images that HDR delivers.

### High resolution, high frame rate recording

Record and play out pristine high bit-rate Apple ProRes/DNxHR in 4K resolution, 24/25/30/50/60p frame rates, 10-bit color resolution and 4:2:2 color accuracy.

### XLR for your DSLR

Bypass the limited audio on your HDMI camera and upgrade to professional sound. Use the optional 48V stereo XLR breakout cable to connect and power external microphones. Get balanced analogue audio with dedicated meters and adjustments for frame delay and gain.

### High bright 1500nit 7" Calibrated Monitor

An advanced 7" field monitor, with 1500nits brightness for outdoor shooting, 1920 x 1200 resolution and optional calibration to ensure natural LCD color drift can be corrected over time.

### HDMI 2.0 in/out

HDMI 2.0 in/out for connection from HDMI sources such as the latest 4Kp60 HDR Log cameras and for playout to HDR or Rec709 monitors.

### HDR in/out

Playout HDR as PQ or HLG to larger HDR compatible screens, or feed HDR in as a PQ or HLG signal for mobile HDR grading.







## The complete video production tool

Get the maximum from your camera with Shogun Inferno, the ultimate 7" HDR monitor/recorder. Record Apple ProRes RAW, ProRes, DNxHR or CDNG, plus stunning slow motion.

### Record ProRes RAW

Unlock the true potential of your RAW cinema camera with the Shogun Inferno. Preserve your sensor's pristine pixels in ProRes RAW at up to 5.7Kp30, 4Kp120 DCI/UHD and 2kp240 DCI/HD. Alternatively record to CDNG at up to 4kp30 DCI. Inferno is compatible with Sony FS series, Canon C300MKII/C500 or Panasonic EVA-1/Varicam LT.

### 10-bit ProRes/DNxHR up to 4Kp60

Video from cameras or digital video sources can be captured via SDI or HDMI. Record up to 4Kp60 or 2Kp240 in 10-bit ProRes or DNxHR codecs – depending on the camera's capability. The depth and quality of the image is preserved with data rates of up to 1.8Gb/s.

**ProRes RAW**

### Vibrant HDR images anywhere

The 7" 1920 x 1200 1500nit high bright HDR display allows you to see your images with unparalleled accuracy. Nail focus and exposure, even outside in daylight. The AtomHDR panel shows 10+ stops of HDR resolved in real-time from RAW/Log/PQ/HLG sources.

### Professional monitoring tools

Shogun Inferno has extensive monitoring tools, including custom 3D LUTs, false color, peaking, movable 1-1 and 2-1 pixel magnification, waveform, RGB parade and vectorscope. You can even calibrate for color accuracy.

### Portable playback deck

The ultimate battery-powered playback deck. Review and playout footage anywhere. Scrub through, jog frame-by-frame and even watch back in slow-motion. Metadata tag footage as you go to mark favorites, rejects and more. Bring your footage into your timeline and immediately filter your tags.

### Balanced XLR monitor and record

Eliminate the need for a separate audio recorder. Add 48V stereo mics via the balanced XLR breakout cable. Select Mic or Line input levels, plus record up to 12 channels of digital audio from HDMI or SDI. Monitor selected stereo via the 3.5mm headphone jack. There are dedicated meters, gain controls and adjustments for frame delay.

### Quad SDI & HDMI 2.0

Seamlessly connect SDI or HDMI devices for monitoring and recording. Cross convert between HDMI 2.0 and 1.5G/3G/6G/12G/Quadlink SDI in almost any combination and eliminate the need for specialist converters.

### HDR In/Out and cross conversion

Playout HDR as PQ or HLG to larger HDR compatible screens, or feed HDR in from your timeline using an I/O box for mobile HDR grading. Convert 4K SDI from your camera and output HD via HDMI or SDI to a wireless transmitter.







## Dual recorder/monitors in a rack

The Shogun Studio harnesses advanced Atomos 4K/HD recorder, monitor and playback technologies, enhancing existing HD workflows and providing an affordable rack mount solution for creating 4K masters. The dual rack design consolidates space and allows flexibility to manage large and small productions alike.

### HDR in your rack on calibrated screens

Shogun Studio brings vivid post production HDR images into the rack. Preview HDR on the 7" 1920 x 1200 8-bit, 400nit panel which can be calibrated for ongoing color accuracy using the X-Rite iDisplayPro.

### Rack ready with redundant power and remote control

Put the Shogun Studio's dual channels to work with continuous 4K/HD recording that automatically records to the second drive when the first is full. Use dual codec recording to capture high bit-rate masters and lower bit-rate proxies, or record a 4k master and a HD deliverable at the same time. Even deliver dailies with burnt in LUTs.

### Balanced XLR monitor and record

Supports up to 12 tracks of 24-bit 48k audio on SDI, plus 2 channels XLR in at mic or line level, 48V phantom and audio delay as well as dual XLR outputs per recorder.

### High bit-rate 4K and HD ISO recording

Record camera ISO feeds directly from the sensor via HDMI or SDI turning practically any camera into a studio head. Record high bit-rate pristine Apple ProRes or Avid DNxHR/HD in 4:2:2 10-bit quality with file naming and metadata.

### Flexible SDI and HDMI connection

Shogun Studio has both HDMI and 12G SDI in/out (back compatible with 1.5/3/6G SDI). You can convert between HDMI and SDI (both ways) and downscale from 4K to HD on the outputs.

### Dual channel recording

The 3RU dual channel Shogun Studio features redundant dual auto load balancing power supplies. It features SDI and HDMI Rec Start/Stop triggers that can be cascaded across multiple devices, plus the ability to be controlled remotely via 9pin RS422 machine control, or AMP over ethernet.







## In the field or in the studio

The most advanced HDR Production Monitor/Recorder/Switcher ever built. Really see what's going on in your image.

**ProRes RAW**

### HDR in the field and the studio

HDR really comes to life on the Sumo19. Its 19" 1920 x 1080 LCD panel with 10-bit processing takes the RAW/Log/PQ/HLG output from cameras or games consoles and precisely maps to display 10+ stops of dynamic range in real-time. Use as a director or client monitor in the field, or an affordable HDR editing monitor.

### Record ProRes RAW

Unlock the true potential of your RAW cinema camera with the Sumo19. Preserve your sensor's pristine pixels in ProRes RAW at up to 5.7Kp30, 4Kp120 DCI/UHD and 2Kp240 DCI/HD. CDNG supports up to 4Kp30 DCI. Sumo19 is compatible with Sony FS series, Canon C300 mkII/C500 or Panasonic EVA 1/Varicam LT.

### 10-bit ProRes/DNxHR video up to 4Kp60

Video signals from almost any camera or digital video source can be captured via SDI or HDMI. Record up to 10-bit 4:2:2 in a choice of ProRes or Avid DNxHR codecs at 4Kp60 / 2Kp240, depending on the camera's capability. The depth and quality of the image is preserved with data rates of up to 1.8Gb/s, 220MB/s.

### Live quad channel HD switching and recording

Live switch four 1080p SDI channels and record each. Use XML Metadata tags to generate instant multi-camera edits that replicate on your timeline for easy adjustment. Save space by replacing several boxes in your rack with a single Sumo19.

### Comprehensive XLR audio connections

Use mic/line XLR inputs to connect the Sumo 19 to audio mixers, or direct to external microphones. Two 48V Phantom powered microphones can be attached with balanced analogue audio recording and monitoring. The Sumo19 has dedicated meters, gain controls and adjustments for frame delay on each channel. Mic or line level audio can be seamlessly synchronized with embedded audio from HDMI and SDI sources. XLR outputs allow simple, high quality direct connection to professional audio monitors.

### Quad SDI & HDMI 2.0 in/out

Seamlessly connect practically any SDI or HDMI device for monitoring and recording. Cross convert between HDMI 2.0 and 1.5C/3G/6G/12G/Quadlink SDI in almost any combination - without the need for specialist converters. The HDMI 2.0 input and output support up to 4Kp60, with built in HDR automation and camera control.







# CONNECT CONVERTERS



15 models for Broadcast and ProAV integrators, with 6 color coded families to make finding the right product easy.

Mounting ears included with all Converters



► Lockable HDMI ► Locking DC Power ► Removable Mounting Ears ► Dual Power DC/USB



**CONNECT CONVERT 4K SDI TO HDMI with scale /overlay**

**#ATOMCCV-SH2**  
Up to 4Kp60 scaling and overlay embedding while converting SDI to HDMI. The Quadlink SDI terminals accept all 12/6/3/1.5G signal combinations and convert them to HDMI or loop out to 12G-SDI. Scale up or down and embed Timecode, Audio VU meters and WFM for display on any HDMI monitor, TV or broadcast infrastructure.

**INPUT**  
SDI 12/6G (1 or 2), SDI 3/1.5G (4 or 2), SD/HD-SDI  
**PROCESSING / PHYSICAL**  
Scale to 4Kp60, Embed Timecode, Lockable HDMI  
**OUTPUT**  
HDMI Loop, SD/HD-SDI Loop



**CONNECT CONVERT 4K HDMI TO SDI with scale /overlay**

**#ATOMCCV-HS2**  
Up to 4Kp60 scale down and overlay embedding while converting HDMI 2.0 to 12G-SDI and looping out HDMI. Scale up or down and embed Timecode, Audio VU meters and WFM for display on any HDMI/SDI monitor, TV or broadcast infrastructure

**INPUT**  
HDMI, SDI 12/6G (1 or 2)  
**PROCESSING / PHYSICAL**  
Scale to HDp60, Embed Timecode, Lockable HDMI  
**OUTPUT**  
4K SDI 12/6G Loop, SDI 3G Loop, SD/HD-SDI Loop



**CONNECT CONVERT FIBER SDI TO FIBER**

**#ATOMCCV-SF1**  
Converts SDI to Fiber for extremely long video runs exceeding the maximum length capable for SDI cable (200m) or a SDI repeater (400m). Simply convert from SDI to Fiber. Perfect for sports broadcasting and surveillance applications.

**INPUT**  
SDI 3G SD/HD-SDI  
**PROCESSING / PHYSICAL**  
-  
**OUTPUT**  
Fiber



**CONNECT CONVERT FIBER FIBER TO SDI**

**#ATOMCCV-FS1**  
This converter receives a video signal via Fiber and converts it back to SDI. This is needed for extremely long video runs that exceed the distances capable by SDI cables (200m), or SDI with a repeater (400m), where you are converting from SDI to Fiber at the source and conversion from Fiber to SDI at the receiving end is required.

**INPUT**  
Fiber  
**PROCESSING / PHYSICAL**  
-  
**OUTPUT**  
SDI 3G, SD/HD-SDI



**CONNECT CONVERT TC SDI TO HDMI**

**#ATOMCTC-SH1**  
Embed and overlay LTC timecode and audio VU meters while converting SDI to HDMI. On screen monitor up to 8 Ch of SDI audio via VU meters. 9 TC and Audio meter positions around the screen (dip switch selectable). Allows affordable HDMI monitors and TVs to display Timecode and Audio integrating into SDI workflows.

**INPUT**  
SDI 3G, SD/HD-SDI, LTC  
**PROCESSING / PHYSICAL**  
Embed Timecode, Lockable HDMI  
**OUTPUT**  
HDMI, LTC



**CONNECT CONVERT SCALE HDMI TO SDI**

**#ATOMCSC-HS1**  
Seamlessly connect any HD device no matter what the connection or resolution. Featuring full size 3G/HD/SD-SDI and HDMI connectors with HDMI to SDI conversion, interlace to progressive conversion and frame rate/resolution scaling up to 1080p60.

**INPUT**  
HDMI  
**PROCESSING / PHYSICAL**  
Scale to HDp60, IP Conversion, Lockable HDMI  
**OUTPUT**  
SDI 3G, SD/HD-SDI



**CONNECT SYNC SCALE SDI TO SDI**

**#ATOMCSY-SS1**  
SDI to SDI converter with up-down SD/HD conversion, frame rate conversion, frame synchronizer built-in and external synchronization connections. Adds genlocking type capability to non-genlocking products such as prosumer cameras and camcorders.

**INPUT**  
SDI 3G, SD/HD-SDI, BNC (REF)  
**PROCESSING / PHYSICAL**  
Scale to HDp60, Sync, IP Conversion, Lockable HDMI  
**OUTPUT**  
SDI 3G, SD/HD-SDI



**CONNECT SYNC SCALE HDMI TO SDI**

**#ATOMCSY-HS1**  
HDMI to SDI converter with up-down SD/HD conversion, frame rate conversion, frame synchronizer built-in and reference synchronization connection. Connect and synchronize HDMI video equipment with Broadcast and Pro AV SDI systems. Great to use with Switchers and Vision Mixers.

**INPUT**  
HDMI, BNC (REF)  
**PROCESSING / PHYSICAL**  
Scale to HDp60, Sync, IP Conversion, Lockable HDMI  
**OUTPUT**  
SDI 3G, SD/HD-SDI



**CONNECT SPLIT SDI**

**#ATOMCS-PS1**  
A simple solution for splitting and distributing a 3G/HD/SD-SDI video source to multiple video devices such as monitors, switchers or scopes. Accepts and splits Sony FS Raw for downstream recording and monitoring simultaneously.

**INPUT**  
SDI 3G, SD/HD-SDI  
**PROCESSING / PHYSICAL**  
-  
**OUTPUT**  
SDI 3G, SD/HD-SDI



**CONNECT REPEAT SDI**

**#ATOMCR-PS1**  
Overcome the cable length limitation of SDI with this handy SDI extender to take your 3G/HD/SD-SDI sources beyond distances of 200m using SDI coax cable. For lengths in excess of 400m use the Connect SDI Fiber series of product.

**INPUT**  
SDI 3G, SD/HD-SDI  
**PROCESSING / PHYSICAL**  
-  
**OUTPUT**  
SDI 3G, SD/HD-SDI

**CONNECT CONVERT HDMI TO SDI**

**#ATOMCCV-FS1**  
Compact, SD and HD broadcast quality HDMI to SDI converter featuring full size 3G/HD/SD-SDI, lockable HDMI, lockable DC power, removable included mounting ears and a rugged metallic housing. Perfect to connect HDMI video sources into SDI recorders, switchers, waveform monitors, vectorscopes, monitors and other SDI devices.

**INPUT**  
HDMI  
**PROCESSING / PHYSICAL**  
Lockable HDMI  
**OUTPUT**  
SDI 3G, SD/HD-SDI

**CONNECT CONVERT SDI TO HDMI**

**#ATOMCCV-SH1**  
Compact, SD & HD broadcast quality SDI to HDMI converter featuring full size 3G/HD/SD-SDI, lockable HDMI, lockable DC power, removable included mounting ears and a rugged metallic housing. Small, quick and affordable solution for converting SDI video sources to HDMI monitors, TVs and other devices.

**INPUT**  
SDI 3G SD/HD-SDI  
**PROCESSING / PHYSICAL**  
Lockable HDMI  
**OUTPUT**  
HDMI

**CONNECT CONVERT SCALE ANALOG TO SDI/HDMI**

**#ATOMCC-NAS1**  
Connect composite/S-Video, analogue DVI and component video sources to SDI and HDMI devices, with resolution and frame scaling from SD up to HD 1080p60 while simultaneously converting from VESA projector resolutions. A great solution to connect PCs and older, lower resolution products to 3G/HD/SD-SDI or HDMI system infrastructure and devices.

**INPUT**  
Analog Video, Stereo Minijack  
**PROCESSING / PHYSICAL**  
Scale to HDp60, IP Conversion, Lockable HDMI  
**OUTPUT**  
HDMI, SDI 3G, SD/HD-SDI

**CONNECT CONVERT SCALE SDI/HDMI TO ANALOG**

**#ATOMCC-NSA1**  
Connect 3G/HD/SD-SDI and HDMI video sources to Composite/S-Video, Analogue DVI and Component devices, with resolution and frame scaling up to 1080p60 and between VESA standards. A great solution to connect SDI products to older projectors, TVs and monitors. Uniquely scale digital at the same time as multiple analog.

**INPUT**  
HDMI, SDI 3G, SD/HD-SDI  
**PROCESSING / PHYSICAL**  
Scale to HDp60, IP Conversion, Lockable HDMI  
**OUTPUT**  
Analog Video, Stereo Minijack

**CONNECT CONVERT SCALE SDI TO HDMI**

**#ATOMCSC-SH1**  
Mix and match formats and resolutions from and to any SD or HD device. Featuring full size 3G/HD/SD-SDI, lockable HDMI, lockable DC power, removable included mounting ears, rugged metallic housing and easy set-up for SDI to HDMI conversion of interface to progressive signals and frame rate/resolution scaling form SD up to HD 1080p60.

**INPUT**  
SDI 3G, SD/HD-SDI  
**PROCESSING / PHYSICAL**  
Scale to HDp60, IP Conversion, Lockable HDMI  
**OUTPUT**  
HDMI, SDI 3G, SD/HD-SDI

Specifications correct at time of printing E&OE





# ATOM X

AtomX is a range of accessories that perfectly complements our monitor and recorder range.

► Mounting ► SSD Media ► Cables ► Power ► Protection



AtomX Tilt



AtomX Cage 7"



### Sunhood

Eliminate sun reflections for outdoor shooting

ATOMSUN003 - 5" MODELS  
ATOMSUN006 - 7" MODELS  
ATOM19SUN1 - 19" MODELS



### Batteries

Works with all Atomos monitor-recorders

ATOMBAT001 2600 MAH 2 CELL  
ATOMBAT003 5200 MAH 4 CELL  
ATOMBAT004 7800 MAH 6 CELL



### HDD/SSD Caddies x5

For all recorders

ATOMCADT12



### AC Power adapter

Replacement AC power for all monitor-recorders

ATOMACP001 - BLADE SERIES



### Fast Battery Charger

Fast single battery charger for Atomos batteries

ATOMFCGRS1



### DC to D-Tap coiled cable

For all 7" recorders

ATOMDTP001



### Hard Case

Hard carry case & replacements foams

ATOMCAS005 - 5" BLADE SERIES  
ATOMCAS007 - 7" MODELS (YEL.)



### USB to serial cable

Calibration cable to connect with optional X-Rite calibration unit

ATOMCAB004



### Docking Station

Dock SSD/HDD to Mac/PC

ATOMDCK003



### XLR Breakout cable

Replacement breakout XLR cable for Shogun Series

ATOMCAB016 STEREO IN/OUT  
ATOMCAB017 STEREO IN ONLY



### Accessory Kit

HPRC case, Control cable, 5200mAh battery x 2, Fast charger & docking station, DC to D-Tap cable, Master Caddy x 4 Power Supply, HDR Sunhood.



### Power Kit

Fast charger station 5200mAh battery x2

ATOMPWRKT1

10% Education DISCOUNT

Atomos offers a 10% DISCOUNT OFF products over US\$500 MSRP. The education discount is available to students and institutions alike and can be claimed directly from authorized Atomos education resellers. Institution with more complex needs are welcome to contact their local Atomos office to design a customized Atomos bundle.

Learn more: [www.atomos.com/school](http://www.atomos.com/school)

3 Year Warranty FOR REGISTERED PRODUCTS

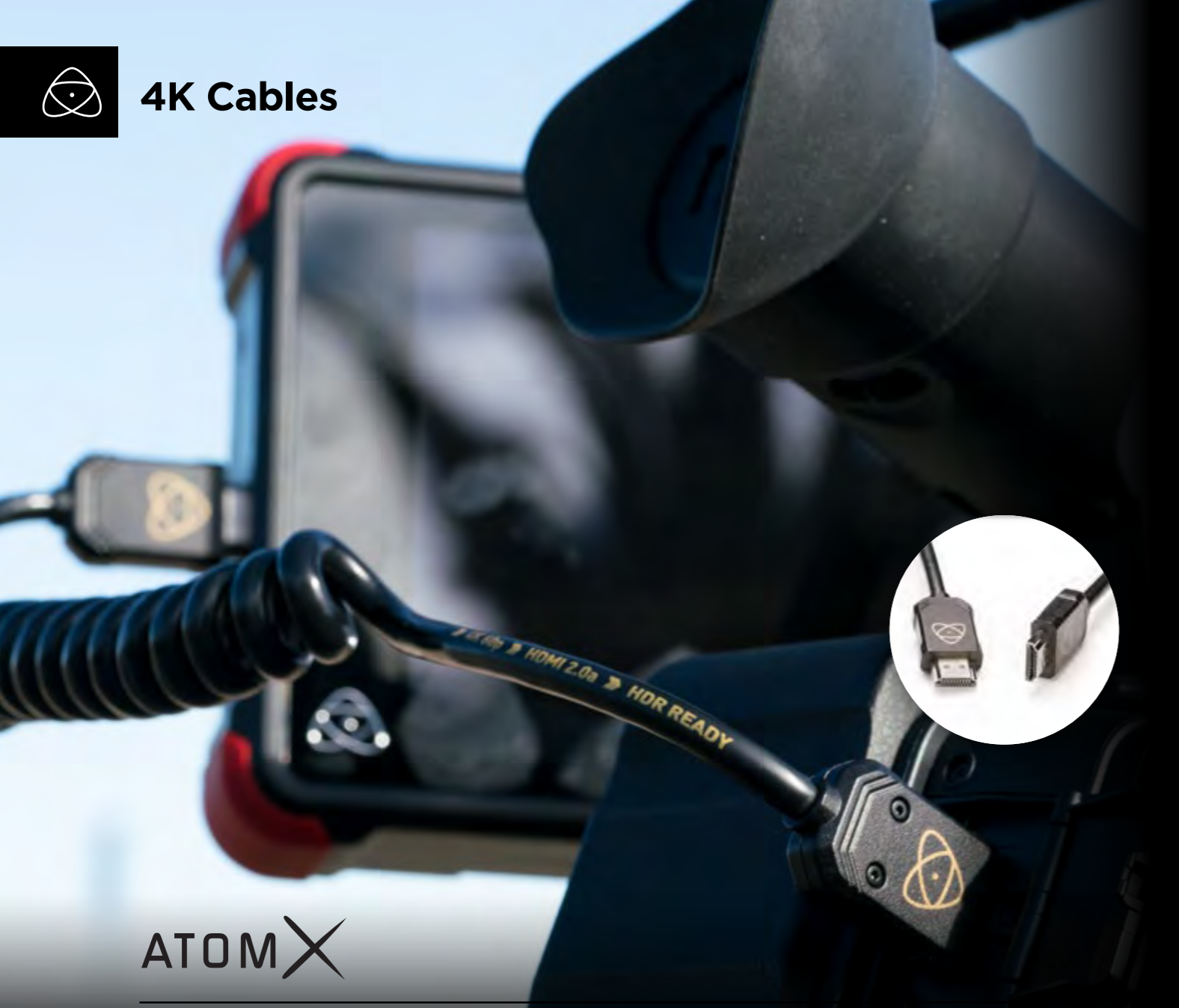
Registering your Atomos product is easy and rewarding. You'll be the first to know about new features and firmware and your warranty will be tripled from the standard 1 year to 3 years warranty. (extended warranty applies to Atomos product greater than \$500 MSRP on products registered within 1 year of purchase)

Learn more: [www.atomos.com/registration](http://www.atomos.com/registration)





## 4K Cables



# ATOM X

### Designed for speed

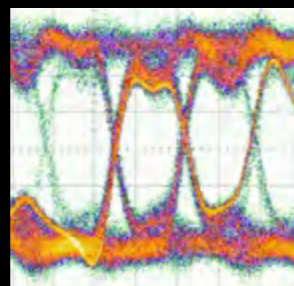
We analyzed the flaws with current cables to design our 4Kp60 range with upgraded EMI/RF shielding performance in the cable and a rugged die cast alloy connector to eliminate the hand soldering in PVC overmold designs and strengthen the bond between the cable & connector.

### Two ranges to suit your camera

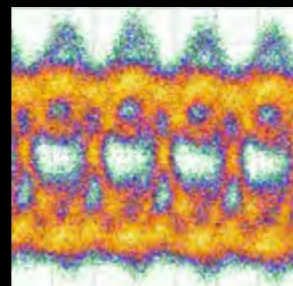
If you're shooting with HDMI 2.0 cameras the higher performance of the die cast 4Kp60 range delivers the reliability you need. We also have a more cost effective range for those shooting HD or 4Kp30. Both ranges feature our flexible coiled cable to minimize clutter on the rig, available in 2 lengths and with Micro, Mini or Full size connectors to match your camera.

### Eye Pattern Test

HDMI cables need bandwidth for the high data rates of 4:2:2 10-bit 4Kp60 ProRes. On the test bench we see this with the eye pattern test - the smaller the "eye" the smaller the data pipeline with more chance of signal drop outs or deterioration.



Clean Atomos cable



Typical noisy cable

## SSD Media



# ATOM X SSDmini

To coincide with the release of the Ninja V, Atomos is excited to introduce the AtomX SSDmini. The new compact form factor and slim design leverages the SATA standard in a sleek, low profile package. There is no compromise on capacity or performance, with major SSD manufacturers such as Angelbird and Sony Storage Media Solutions Corporation supporting the AtomX SSDmini line of products including 500GB, 1TB and 2TB. No matter which recorder you have, and regardless of disk capacity and performance, rest assured it has passed Atomos' stringent reliability tests and is approved for professional high data rate video production.



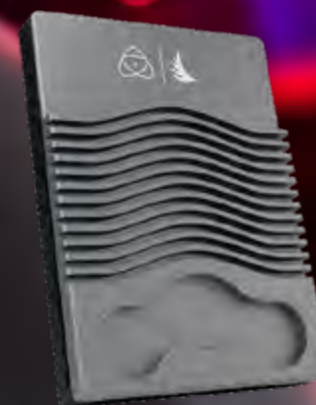
SSDmini is also backwards compatible with Master Caddy. Atomos products support AtomX SSDmini and legacy Master Caddy I and II. Master Caddy II options also offered by G-Tech and Angelbird

For more information visit: [atomos.com/drives](http://atomos.com/drives)



### Angelbird 4KRAW

- ▶ 500GB / 1TB / 2TB SSD
- ▶ Ready to use in Atomos recorders
- ▶ Inserts directly into Atomos USB dock
- ▶ Up to 560 MB/s







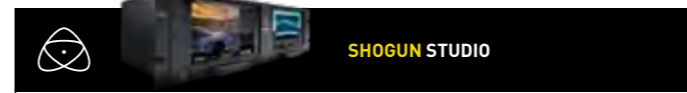




**SHOGUN INFERNO**

Weight and Dimensions	
<b>Without batteries &amp; media</b>	709g / 25.0oz
<b>With batteries &amp; media</b>	1153g / 40.7oz
<b>With stand</b>	-
<b>Dimensions (W x H x D mm)</b>	214 x 127 x 45mm, 8.4 x 5 x 1.8"
<b>Construction</b>	High quality lightweight ABS Polycarbonate for durability & portability. Built-in armor protection
<b>Mounting points</b>	1/4-20 UNC screw mount; 1 x top, 1 x bottom
Power	
<b>Operating power</b>	10 - 33W
<b>Compatible batteries</b>	NP-F series and supporting accessories
<b>Input voltage (battery)</b>	6.2V to 16.8V
<b>Battery time (based on 7.4V)</b>	-
	5200mAh - up to 1.5hrs (monitor & record 4K 30p)
	7800mAh - up to 2.2hrs (monitor & record 4K 30p)
<b>DC In</b>	1 x DC in (6.2 - 16.8V)
<b>Continuous power * Patent pending</b>	Primary-secondary battery system. Change batteries without losing power. Loop batteries continuously.
Touchscreen	
<b>Size</b>	7"
<b>Resolution / PPI</b>	1920 x 1200 / 325PPI
<b>Aspect ratio</b>	16:9 native
<b>Color Gamut</b>	REC709 HDTV
<b>Look up table (LUT) support</b>	3D LUT (cube format)
<b>Anamorphic de-squeeze</b>	2x, 1.5x, 1.33x, Panasonic 8:3
<b>Technology</b>	SuperAtom IPS panel (capacitive touch), calibration to Rec.709 with optional calibration unit
HDR	
<b>AtomHDR</b>	Yes
<b>HDR Recording (Gamma)</b>	Sony SLog / SLog2 / SLog3, Canon CLog / CLog2 / CLog3, Arri Log CEI160 / LogCEI200 / LogCEI250 / LogCEI320 / LogCEI400 / LogCEI500 / LogCEI640 / LogCEI800 / LogCEI1000 / LogCEI1280 / LogCEI1600, Panasonic Vlog, JVC JLog1, Red LogFilm / Log3G10 / FujiFilm Flog, PQ, HLG
<b>HDR Recording (Gamut)</b>	Sony SGamut / SGamut3 / SGamut3.cine / BT2020 Canon Cinema / DCI P3 / DCI P3+ / BT2020 Panasonic V Gamut Arri Alexa Wide Gamut Rec709 / HLG / PQ JVC - JLog Red DragonColor / DragonColor2 / RedColor2 / RedColor3 / RedColor4 / RedWideGamut
<b>HDR Monitoring (Gamma)</b>	10+ stops dynamic range Output Gamma - PQ / Rec709 / HLG
<b>HDR Monitoring (Gamut)</b>	Wide Color Gamut [SGamut / SGamut3 / SGamut3.cine / Canon Cinema / BT2020 / DCI P3 / DCI P3+ / Panasonic V Gamut / Arri Alexa Wide Gamut] mapping to Rec709 on screen Wide Color Gamut [SGamut / SGamut3 / SGamut3.cine / Canon Cinema / BT2020 / DCI P3 / DCI P3+ / Panasonic V Gamut / Arri Alexa Wide Gamut] mapping to Rec709 / BT2020 / DCI P3 on loop out
<b>Bit depth</b>	10-bit (8+2 FRC)
<b>Brightness</b>	1500nit (+/- 10%)
<b>HDR input (PQ/HLG)</b>	Yes / Yes
<b>HDR output (PQ/HLG)</b>	Yes / Yes
Video Input (Loop Out)	
<b>HDMI</b>	1 x HDMI (2.0)
<b>SDI</b>	Quad link 4 x 3G SDI* or up to 12G single link SDI
<b>Signal</b>	Uncompressed true 10-bit or 8-bit 422 (camera dependent)
Video Output (Play Out)	
<b>HDMI</b>	1 x HDMI (2.0)
<b>SDI</b>	1x 4K-SDI 12G/6G or HD-SDI 3G/1.5G
<b>Signal</b>	Uncompressed true 10-bit or 8-bit 422 (playback file dependent)

Supported Loop Out Formats		
<b>HDMI to HDMI</b>		720p 50/60, 1080i 50/60, 1080p 24/25/30/50/60/100/120 2160p 24/25/30/50/60
<b>SDI to SDI</b>		720p 50/60, 1080i 50/60 1080pSF 24/25/30 1080p 24/25/30/50/60/100/120 2160p 24/25/30/50/60
Video Signal Conversion		
<b>HDMI to SDI</b>		720p 50/60, 1080i 50/60, 1080p 24/25/30/50/60/100/120 2160p 24/25/30/50/60
Supported Codecs & Frame Rates (Record & Playback)		
<b>Raw to:</b>	<b>Brand / Model</b>	<b>Resolution / Frame rate</b>
<b>ProResRAW</b>	Sony^^ FS700, FS-5, FS-5MKII FS-7, FS-7MKII	4K DCI; 24/25/30/50/60p 4K UHD; not supported in camera 2K; 24/25/30/50/60/100/120/200/240p 1080; not supported in camera
<b>ProRes</b>	Canon C300MKII/C500	4K DCI; 24/25/30p 4K UHD; 24/25/30p 2K; not supported in camera 1080; not supported in camera
<b>CINEMA DNG</b>	CDNG up to 30p only	
<b>Avid DNxHD</b>	Panasonic VaricamLT, EVA1	5.7K DCI; 24/25/30p [EVA1 ProRes RAW only] 4K DCI; 24/25/30/50/60p [4K crop on EVA1 in RAW] 4K UHD; 24/25/30/50/60p 2K; 24/25/30/50/60/100/120/200/240p 1080; not supported in camera
Onboard Processing		
<b>Pulldown removal</b>		24/25/30pSF → 24/25/30p [2:2 pulldown] 60i → 24p [3:2 pulldown]
<b>4K UHD downscaling</b>		Yes - Loop-out and playback (Availability varies with camera and frame rates)
Audio In/Out (48kHz PCM Audio)		
<b>HDMI</b>		2 or 8ch 24-bit, camera dependent
<b>SDI</b>		12ch 48kHz 24-bit
<b>Audio</b>		2ch balanced XLR analog in/out (Breakout XLR connection) Dynamic range →90dB Max signal level +24dBu Max analog gain +52dB 48V Phantom Power for Mic
<b>Headphone out</b>		3.5mm
<b>Built-in speakers</b>		-
Remote Start/Stop		
<b>HDMI</b>		Auto HDMI Trigger Supported Protocols - Canon, Sony, Atomos Open Standard
<b>SDI</b>		SDI trigger camera selectable
<b>Other</b>		LANC control - Slave
Playback / Slow motion		
<b>Playlist</b>		Yes
<b>Genlock / LTC</b>		Yes
<b>CDNG (recorded content)</b>		No support
<b>ProRes (recorded content)</b>		Yes
<b>DNxHR / DNxHD (recorded content)</b>		Yes
Recording		
<b>Pre-roll record</b>		No
<b>Custom timelapse</b>		No
<b>Meta data tagging</b>		No
<b>Supported media</b>		2.5" SSD/HDD. Visit atomos.com/drives for list of tested and approved drives
<b>Master caddy case</b>		Master Caddy II (included) 75mm x 105mm x 12mm
<b>Master caddy dock</b>		2.5" SATA to USB 2.0/3.0
<b>Supported applications</b>		Supported Applications FCPX/FCP7+ / Media Composer 5.0+ / Premiere 5.5 / EDIUS 6.0+ / Vegas Pro 10+ / Lightworks / Autodesk Smoke 2015
<b>XML support</b>		No
What's in the Box		
<b>Accessories included</b>		Shogun Inferno unit, Master Caddy II x 1, 12V-3A AC power supply, XLR breakout cable
<b>Optional extras</b>		<b>Accessory Kit:</b> 2 x battery, 1 x charger, 1 x power supply, HPRC case, USB dock, control cable, Dtap cable, Master Caddy x 4, Power supply, Sun hood <b>Power Kit:</b> 2 x battery, 1 x charger, 1 x power supply Other: Atomos HDMI cable, X-Rite iDisplayPro calibration
<b>Warranty</b>		1 year. Extended to 3 years on product registration



**SHOGUN STUDIO**

Weight & dimensions	
<b>Weight</b>	5.0kg / 11lb
<b>Rack height</b>	3Ru
<b>Rack mounting</b>	Removable rack ears
<b>Dimensions (W x H x D mm)</b>	447 x 152 x 251mm, 17.6 x 6.0 x 9.9" (without rack ears) 490 x 152 x 251mm, 19.3 x 6.0 x 9.9" (with rack ears)
<b>Construction</b>	Steel construction for durability
<b>Cooling</b>	Actively controlled fan with heat sinks
Power	
<b>Operating power (including SSD)</b>	20 - 60W
<b>Redundant PSU</b>	Yes
<b>Compatible batteries</b>	No
<b>DC Out</b>	No
Dual Touchscreens	
<b>Size</b>	7.1" x 2
<b>Resolution / PPI</b>	1920 x 1200 / 320PPI
<b>Aspect ratio</b>	16:9 native
<b>Color Gamut</b>	REC709 HDTV
<b>Look up table (LUT) support</b>	3D LUT (cube format)
<b>Technology</b>	SuperAtom IPS panel (capacitive touch), calibration to Rec.709 with optional X-Rite unit
<b>Video analysis tools</b>	Luma waveform, RGB parade, Vectorscope, Vectorscope zoom
HDR	
<b>AtomHDR</b>	Yes
<b>Supported Log formats</b>	PQ/HLG - Rec.2100 Sony - SLog/SLog2/SLog3 Canon - CLog/CLog 2/Clog 3 Arri - Log C, Red - 3G10/LogFilm Panasonic - VLog/VLog L JVC - JLog, Fuji - FLog
<b>Supported Gamuts</b>	Sony SGamut / SGamut3 / SGamut3.cine, Canon Cinema / BT2020 / DCI P3 / DCI P3+, Panasonic V Gamut, Arri Alexa Wide Gamut
<b>Bit depth</b>	8-bit
<b>Brightness</b>	4000nit
<b>HDR input (PQ/HLG)</b>	Yes / Yes
<b>HDR output (PQ/HLG)</b>	Yes / Yes
Video Input (Loop Out)	
<b>HDMI</b>	1 x HDMI (1.4b) per channel
<b>SDI</b>	1x 4K-SDI 12G/6G or HD-SDI 3G/1.5G (SMPTE) per channel
<b>Signal</b>	Uncompressed true 10-bit or 8-bit 422 (camera dependent)
Video Output (Play Out)	
<b>HDMI</b>	1 x HDMI (1.4b) per channel
<b>SDI</b>	1x 4K-SDI 12G/6G or HD-SDI 3G/1.5G per channel
Supported Loop Out Formats	
<b>HDMI to HDMI</b>	720p 50/60, 1080i 50/60, 1080p 24/25/30/50/60/120 2160p 24/25/30
<b>SDI to SDI</b>	720p 50/60, 1080i 50/60 1080pSF 24/25/30 1080p 24/25/30/50/60/120 2160p 24/25/30
Video Signal Conversion	
<b>HDMI to SDI</b>	720p 50/60, 1080i 50/60 1080pSF 24/25/30 2160p 24/25/30
<b>SDI to HDMI</b>	720p 50/60, 1080i 50/60, 1080p 24/25/30/50/60/120 2160p 24/25/30
Supported Codecs & Frame Rates (Record & Playback)	
Raw Record	
<b>Sony FS5 &amp; FS5 II, FS7 &amp; FS7 II CDNG^^</b>	4K DCI; 24/25/30p 4K UHD; not supported in camera 2K; 24/25/30/50/60/100/120p* 1080; not supported in camera
<b>Canon C300MKII/C500 CDNG</b>	4K DCI; 24/25/30p 4K UHD; 24/25/30p 2K; not supported in camera. 1080; not supported in camera
<b>Panasonic VaricamLT CDNG</b>	4K DCI; 24/25/30p 4K UHD; 24/25/30p 2K; not supported in camera. 1080; not supported in camera
Raw to ProRes / DNxHR	
<b>Sony FS5/FS7/FS700^^</b>	4K DCI; 24/25/30p
<b>ProRes (HQ, 422, LT)</b>	4K UHD; Camera dependent
<b>DNxHR (HQX, HQ, SQ, LB)</b>	2K; 24/25/30 - 1080; Camera dependent
<b>Canon C300MKII/C500</b>	4K DCI; 24/25/30p
<b>ProRes (HQ, 422, LT)</b>	4K UHD; 24/25/30p
<b>DNxHR (HQX, HQ, SQ, LB)</b>	2K/HD; 24/25/30p; Camera dependent

Video to ProRes / DNxHR	
<b>Apple ProRes - HQ, 422, LT</b> <b>AVID DNxHR/DNxHD - HQX, HQ, SQ, LB</b>	4K/2K DCI; Camera dependent 4K UHD; 24/25/30p 1080p; 24/25/30/50/60/100/120* 1080i; 50/60i 720p; 50/60p
Onboard Processing	
<b>HDMI</b>	24/25/30pSF → 24/25/30p [2:2 pulldown] 60i → 24p [3:2 pulldown]
<b>SDI</b>	Yes - Always on
<b>Analogue audio</b>	On HDMI/SDI loop out (Rec & Playback)
<b>4K UHD downscale for HD monitoring</b>	Yes - Loop-out and playback (Not available in RAW)
Audio In/Out (48kHz PCM Audio)	
<b>HDMI</b>	2 or 8ch 24-bit, camera dependent
<b>SDI</b>	12ch 48kHz 24-bit
<b>Analogue audio</b>	2 x XLR in & 2 x XLR out on rear per record channel. Mic or line level with phantom 48V
<b>Processing</b>	Gain control on line in & headphone output
<b>Maximum audio quality</b>	24-bit, 48kHz
<b>Audio delay</b>	Delay setting +1 to 99 frames
Remote Control	
<b>HDMI</b>	Auto HDMI Trigger Supported Protocols - Canon, Sony, Atomos Open Standard
<b>SDI</b>	SDI trigger camera selectable
<b>RS422</b>	RS422 machine control
<b>AMP</b>	via Ethernet RJ45 10/100
<b>Serial</b>	Calibration (front)
Timecode	
<b>HDMI</b>	Embedded timecode from camera or video device
<b>SDI</b>	Embedded timecode from camera or video device
<b>LTC In</b>	Yes (LTC loop back)
<b>GenLock In</b>	Yes (GenLock loop back)
Playback / Slow motion	
<b>Playlist</b>	Yes (run down or reverse order) for selected, favorite or all clips
<b>Playback options</b>	Loop in & out markers
<b>CDNG (Recorded content)</b>	No support
<b>ProRes (Recorded content)</b>	Yes
<b>DNxHR / DNxHD (recorded content)</b>	Yes
Recording	
<b>Dual channel</b>	Record 4K master with HD proxies. Record both ProRes & DNxHR versions, independent dual channel record.
<b>Continuous dual disk record</b>	Single channel 4K / HD recording automatically switches between drive when at capacity
<b>Pre-roll record</b>	Yes (HD 8s, 4K 2s)
<b>Custom timelapse</b>	Yes (Key frameable up to 10 video and single frame intervals, can be triggered from internal clock).
<b>Meta data edit tagging</b>	Yes (10 tags available)
<b>Supported media</b> (Approved List at atomos.com/drives)	Select SSD: CDNG (4Kp30) Select SSD: Video (4Kp30, HDp120) Select SSD/HDD: Video (1080 30p, 720 60p)
<b>Dual drive slots</b>	2 (1 per record channel)
<b>Drive connection types</b>	SATA III
<b>Master caddy case</b>	Master Caddy II (included) 75mm x 105mm x 12mm
<b>Master caddy dock</b>	2.5" SATA to USB 2.0/3.0
<b>Supported applications</b>	Supported Applications FCPX/FCP7+ / Media Composer 5.0+ / Premiere 5.5 / EDIUS 6.0+ / Vegas Pro 10+ / Lightworks / Autodesk Smoke 2015/DaVinci Resolve
<b>XML support</b>	FCPX XML native, FCPX/Adobe limited supported with 3rd party conversion tools
What's in the Box	
<b>Accessories included</b>	Shogun Studio unit, 2x Rack ears with screws, 5x Master II Caddies, 4x Rubber feet, 2x Large rubber feet, 2x IEC power cable, 1x Screen cleaning cloth
<b>Optional extras</b>	Master Caddy II x 5, X-Rite calibration, Atomos HDMI cables
<b>Warranty</b>	1 year. Extended to 3 years on product registration





Weight and Dimensions	
<b>Without batteries &amp; media</b>	5.45kg / 12.0lb
<b>With batteries &amp; media</b>	-
<b>With stand</b>	6.0kg / 13.2lb
<b>Dimensions (W x H x D mm)</b>	506 x 310 x 63mm, 19.9" x 12.2" x 2.5" [without stand] 506 x 330 x 180mm, 19.9" x 13" x 7.1" [with stand]
<b>Construction</b>	Aluminium alloy chassis with built in armor protection
<b>Mounting points</b>	1/4"-20 screw; 4 x top, 6 x bottom, 4 x right side, 2 x left side, 4 x front for optional sun hood 3/8"-16 screw; 2 x top, 3 x bottom, 2 x right, 1 x left side VESA mount (M4); 4 x rear
Power	
<b>Operating power</b>	75W
<b>Compatible batteries</b>	V-Lock / Anton Bauer via XLR terminal (optional mounting plates available)
<b>Input voltage (battery)</b>	14.4V nominal
<b>Battery time (based on 7.4V)</b>	Depends on Watt Hours specification of battery used
-	-
-	-
<b>DC In</b>	1 x XLR (12-16.8V)
<b>Continuous power * Patent pending</b>	Primary-secondary battery system. Change batteries without losing power. Loop batteries continuously.
Touchscreen	
<b>Size</b>	19"
<b>Resolution / PPI</b>	1920 x 1080 / 120PPI
<b>Aspect ratio</b>	16:9 native
<b>Color Gamut</b>	REC709 HDTV
<b>Look up table (LUT) support</b>	3D LUT (.cube format)
<b>Anamorphic de-squeeze</b>	2x, 1.5x, 1.33x, Panasonic 8.3
<b>Technology</b>	SuperAtom IPS panel (capacitive touch), calibration to Rec.709 with optional calibration unit
HDR	
<b>AtomHDR</b>	Yes
<b>HDR Recording (Gamma)</b>	Sony SLog / SLog2 / SLog3, Canon CLog / CLog2 / Clog3, Arri Log CEI160 / LogCEI200 / LogCEI250 / LogCEI320 / LogCEI400 / LogCEI500 / LogCEI640 / LogCEI800 / LogCEI1000 / LogCEI1280 / LogCEI1600, Panasonic Vlog, JVC JLog1, Red LogFilm / Log3G10 / FujiFilm Flog, PQ10k, HLG
<b>HDR Recording (Gamut)</b>	Sony SGamut / SGamut3 / SGamut3.cine / BT2020 Canon Cinema / DCI P3 / DCI P3+ / BT2020 Panasonic V Gamut Arri Alexa Wide Gamut Rec709 / HLG / PQ JVC - JLog Red DragonColor / DragonColor2 / RedColor2 / RedColor3 / RedColor4 / RedWideGamut
<b>HDR Monitoring (Gamma)</b>	10+ stops dynamic range Output Gamma - PQ / Rec709 / HLG
<b>HDR Monitoring (Gamut)</b>	Wide Color Gamut (SGamut / SGamut3 / SGamut3.cine / Canon Cinema / BT2020 / DCI P3 / DCI P3+ / Panasonic V Gamut / Arri Alexa Wide Gamut) mapping to Rec709 on screen Wide Color Gamut (SGamut / SGamut3 / SGamut3.cine / Canon Cinema / BT2020 / DCI P3 / DCI P3+ / Panasonic V Gamut / Arri Alexa Wide Gamut) mapping to Rec709 / BT2020 / DCI P3 on loop out
<b>Bit depth</b>	10-bit (8+2 FRC)
<b>Brightness</b>	1200 nit (+/- 10%)
<b>HDR input (PQ/HLG)</b>	Yes
<b>HDR output (PQ/HLG)</b>	Yes
Video Input (Loop Out)	
<b>HDMI</b>	1 x HDMI [2.0]
<b>SDI</b>	Quad link 4 x 3G SDI or up to 12G single link SDI
<b>Signal</b>	Uncompressed true 10-bit or 8-bit 422 (camera dependent)
Video Output (Play Out)	
<b>HDMI</b>	1 x HDMI [2.0]
<b>SDI</b>	1x 4K-SDI 12G/6G or HD-SDI 3G/1.5G
<b>Signal</b>	Uncompressed true 10-bit or 8-bit 422 (playback file dependent)

Supported Loop Out Formats		
<b>HDMI to HDMI</b>	720p 50/60, 1080i 50/60, 1080p 24/25/30/50/60/100/120 2160p 24/25/30/50/60	
<b>SDI to SDI</b>	720p 50/60, 1080i 50/60 1080pSF 24/25/30 1080p 24/25/30/50/60/100/120 2160p 24/25/30/50/60	
Video Signal Conversion		
<b>HDMI to SDI</b>	720p 50/60, 1080i 50/60, 1080p 24/25/30/50/60/100/120 2160p 24/25/30/50/60	
Supported Codecs & Frame Rates (Record & Playback)		
<b>Raw to:</b>	<b>Brand / Model</b>	<b>Resolution / Frame rate</b>
<b>ProResRAW</b>	Sony** FS700, FS-5, FS-5MkII FS-7, FS-7MkII	4K DCI; 24/25/30/50/60p 4K UHD; not supported in camera 2K; 24/25/30/50/60/100/120/200/240p 1080; not supported in camera
<b>ProRes</b>	Canon C300MKII/C500	4K DCI; 24/25/30p 4K UHD; 24/25/30p 2K; not supported in camera 1080; not supported in camera
<b>CINEMA DNG</b> CDNG up to 30p only	Panasonic VaricamLT, EVA1	5.7K DCI; 24/25/30p (EVA1 ProRes RAW only) 4K DCI; 24/25/30/50/60p (4K crop on EVA1 in RAW) 4K UHD; 24/25/30/50/60p 2K; 24/25/30/50/60/100/120/200/240p 1080; not supported in camera
<b>Avid DNxHD</b>		
Onboard Processing		
<b>Pulldown removal</b>	24/25/30pSF → 24/25/30p (2:2 pulldown) 60i → 24p (3:2 pulldown)	
<b>4K UHD downscaling</b>	Yes - Loop-out and playback (Availability varies with camera and frame rates)	
Audio In/Out (48kHz PCM Audio)		
<b>HDMI</b>	2 or 8ch 24-bit, camera dependent	
<b>SDI</b>	12ch 48kHz 24-bit	
<b>Audio</b>	2ch balanced XLR analog in/out (direct XLR connection) Dynamic range →90dB Max signal level +24dBu Max analog gain +52dB 48V Phantom Power for Mic	
<b>Headphone out</b>	3.5mm	
<b>Built-in speakers</b>	Yes	
Remote Start/Stop		
<b>HDMI</b>	Auto HDMI Trigger Supported Protocols - Canon, Sony, Atomos Open Standard	
<b>SDI</b>	SDI trigger camera selectable	
<b>Other</b>	LANC control - Slave	
Playback / Slow motion		
<b>Playlist</b>	Yes	
<b>Genlock / LTC</b>	Yes	
<b>CDNG (recorded content)</b>	No support	
<b>ProRes (recorded content)</b>	Yes	
<b>DNxHR / DNxHD (recorded content)</b>	Yes	
Recording		
<b>Pre-roll record</b>	Yes (HD 8s, 4K 2s)	
<b>Custom timelapse</b>	Yes	
<b>Meta data tagging</b>	Yes (10 tags available)	
<b>Supported media</b>	2.5" SSD/HDD compatibility depends on recording format, resolution and frame rate. Visit atomos.com/drives for list of tested and approved drives	
<b>Master caddy case</b>	Master Caddy II (included) 75mm x 105mm x 12mm	
<b>Master caddy dock</b>	2.5" SATA to USB 2.0/3.0	
<b>Supported applications</b>	Supported Applications FCPX/FCP7+ / Media Composer 5.0+ / Premiere 5.5 / EDIUS 6.0+ / Vegas Pro 10+ / Lightworks / Autodesk Smoke 2015	
<b>XML support</b>	FCPX XML native, FCPX/Adobe limited supported with 3rd party conversion tools	
What's in the Box		
<b>Accessories included</b>	Sumo19 unit, 1x Master Caddy II, 1x BattWing mounting bracket with 4x screws, 2x Desktop Feet with 4x 1/4" Mounting screws, AC power supply	
<b>Optional extras</b>	Sunhood, VESA battery adapter plate, matte screen protector, Atomos HDMI cable, X-Rite i1DisplayPro calibration	
<b>Warranty</b>	1 year. Extended to 3 years on product registration	



Weight and Dimensions	
<b>Without batteries &amp; media</b>	5.35kg / 11.8lb
<b>With batteries &amp; media</b>	-
<b>With stand</b>	5.9kg / 13.0lb
<b>Dimensions (W x H x D mm)</b>	506 x 310 x 63mm, 19.9" x 12.2" x 2.5" [without stand] 506 x 330 x 180mm, 19.9" x 13" x 7.1" [with stand]
<b>Construction</b>	Aluminium alloy chassis with built in armor protection
<b>Mounting points</b>	1/4"-20 screw; 4 x top, 6 x bottom, 4 x right side, 2 x left side, 4 x front for optional sun hood 3/8"-16 screw; 2 x top, 3 x bottom, 2 x right, 1 x left side VESA mount (M4); 4 x rear
Power	
<b>Operating power</b>	75W
<b>Compatible batteries</b>	V-Lock / Anton Bauer via XLR terminal (optional mounting plates available)
<b>Input voltage (battery)</b>	14.4V nominal
<b>Battery time (based on 7.4V)</b>	Depends on Watt Hours specification of battery used
-	-
-	-
<b>DC In</b>	1 x XLR (12-16.8V)
<b>Continuous power * Patent pending</b>	Primary-secondary battery system. Change batteries without losing power. Loop batteries continuously.
Touchscreen	
<b>Size</b>	19"
<b>Resolution / PPI</b>	1920 x 1080 / 120PPI
<b>Aspect ratio</b>	16:9 native
<b>Color Gamut</b>	REC709 HDTV
<b>Look up table (LUT) support</b>	3D LUT (.cube format)
<b>Anamorphic de-squeeze</b>	2x, 1.5x, 1.33x, Panasonic 8.3
<b>Technology</b>	SuperAtom IPS panel (capacitive touch), calibration to Rec.709 with optional calibration unit
HDR	
<b>AtomHDR</b>	Yes
<b>HDR Recording (Gamma)</b>	Sony SLog / SLog2 / SLog3, Canon CLog / CLog2 / Clog3, Arri Log CEI160 / LogCEI200 / LogCEI250 / LogCEI320 / LogCEI400 / LogCEI500 / LogCEI640 / LogCEI800 / LogCEI1000 / LogCEI1280 / LogCEI1600, Panasonic Vlog, JVC JLog1, Red LogFilm / Log3G10 / FujiFilm Flog, PQ10k, HLG
<b>HDR Recording (Gamut)</b>	Sony SGamut / SGamut3 / SGamut3.cine / BT2020 Canon Cinema / DCI P3 / DCI P3+ / BT2020 Panasonic V Gamut Arri Alexa Wide Gamut Rec709 / HLG / PQ JVC - JLog Red DragonColor / DragonColor2 / RedColor2 / RedColor3 / RedColor4 / RedWideGamut
<b>HDR Monitoring (Gamma)</b>	10+ stops dynamic range Output Gamma - PQ / Rec709 / HLG
<b>HDR Monitoring (Gamut)</b>	Wide Color Gamut (SGamut / SGamut3 / SGamut3.cine / Canon Cinema / BT2020 / DCI P3 / DCI P3+ / Panasonic V Gamut / Arri Alexa Wide Gamut) mapping to Rec709 on screen Wide Color Gamut (SGamut / SGamut3 / SGamut3.cine / Canon Cinema / BT2020 / DCI P3 / DCI P3+ / Panasonic V Gamut / Arri Alexa Wide Gamut) mapping to Rec709 / BT2020 / DCI P3 on loop out
<b>Bit depth</b>	10-bit (8+2 FRC)
<b>Brightness</b>	1200 nit (+/- 10%)
<b>HDR input (PQ/HLG)</b>	Yes
<b>HDR output (PQ/HLG)</b>	Yes
Video Input (Loop Out)	
<b>HDMI</b>	1 x HDMI [2.0]
<b>SDI</b>	2 x 4K-SDI 12G/6G or HD-SDI 3G/1.5G
<b>Signal</b>	Uncompressed true 10-bit or 8-bit 422 (camera dependent)
Video Output (Play Out)	
<b>HDMI</b>	1 x HDMI [2.0]
<b>SDI</b>	1x 4K-SDI 12G/6G or HD-SDI 3G/1.5G
<b>Signal</b>	Uncompressed true 10-bit or 8-bit 422 (playback file dependent)

Supported Loop Out Formats	
<b>HDMI to HDMI</b>	720p 50/60, 1080i 50/60, 1080p 24/25/30/50/60/100/120 2160p 24/25/30/50/60
<b>SDI to SDI</b>	720p 50/60, 1080i 50/60 1080pSF 24/25/30 1080p 24/25/30/50/60/100/120 2160p 24/25/30/50/60
Video Signal Conversion	
<b>HDMI to SDI</b>	720p 50/60, 1080i 50/60, 1080p 24/25/30/50/60/100/120 2160p 24/25/30/50/60
Supported Codecs & Frame Rates (Record & Playback)	
<b>Raw to:</b>	<b>Brand / Model</b>
<b>ProResRAW</b>	Sony** FS700, FS-5, FS-5MkII FS-7, FS-7MkII
<b>ProRes</b>	Canon C300MKII/C500
<b>CINEMA DNG</b> CDNG up to 30p only	Panasonic VaricamLT, EVA1
<b>Avid DNxHD</b>	
Onboard Processing	
<b>Pulldown removal</b>	N/A
<b>4K UHD downscaling</b>	Yes - Loop-out and playback (Availability varies with camera and frame rates)
Audio In/Out (48kHz PCM Audio)	
<b>HDMI</b>	2 or 8ch 24-bit, camera dependent
<b>SDI</b>	12ch 48kHz 24-bit
<b>Audio</b>	Line in / Mic in / Headphone out 2ch 48kHz 24-bit
<b>Headphone out</b>	3.5mm
<b>Built-in speakers</b>	No
Remote Start/Stop	
<b>HDMI</b>	
<b>SDI</b>	N/A
<b>Other</b>	
Playback / Slow motion	
<b>Playlist</b>	No
<b>Genlock / LTC</b>	No / No
<b>CDNG (recorded content)</b>	No
<b>ProRes (recorded content)</b>	No
<b>DNxHR / DNxHD (recorded content)</b>	No
Recording	
<b>Pre-roll record</b>	No
<b>Custom timelapse</b>	No
<b>Meta data tagging</b>	No
<b>Supported media</b>	2.5" SSD/HDD. Visit atomos.com/drives for list of tested and approved drives
<b>Master caddy case</b>	Master Caddy II (included) 75mm x 105mm x 12mm
<b>Master caddy dock</b>	2.5" SATA to USB 2.0/3.0
<b>Supported applications</b>	Supported Applications FCPX/FCP7+ / Media Composer 5.0+ / Premiere 5.5 / EDIUS 6.0+ / Vegas Pro 10+ / Lightworks / Autodesk Smoke 2015
<b>XML support</b>	No
What's in the Box	
<b>Accessories included</b>	SUMO19M unit, 1x Master Caddy II, 1x BattWing mounting bracket with 4x screws, 2x Desktop Feet with 4x 1/4" Mounting screws, AC power supply
<b>Optional extras</b>	Sunhood, VESA battery adapter plate, matte screen protector, Atomos HDMI cable, X-Rite i1DisplayPro calibration
<b>Warranty</b>	1 year. Extended to 3 years on product registration

Specifications correct at time of printing E&OE.

24/30/60 frame rates also include 23.98/29.97/59.94 frame rates for all resolutions

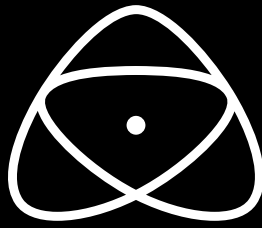
\* Available in a future firmware update.

\*\* No HDMI Spec for 2K DCI

^ From supported HDMI sources such as gaming consoles & graphics cards

^^ Optional unit (XDCA-FS7) or paid update needed for Raw output





# ProRes RAW

Performance of ProRes. Flexibility of RAW.



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