

Broadcast & Cinema Equipment

Transmission. Control. Monitoring. Support.



Professional Broadcast Solutions, Engineered in Japan

NIPROS™ is the global brand of Nippon Video System Co., Ltd., specializing in professional equipment for broadcast, live production, studio, and field applications.

From optical transmission systems and camera support equipment to intercoms, monitors, audio products, power solutions, and production accessories, NIPROS™ develops practical tools designed around the real needs of video professionals.

By combining Japanese engineering, robust construction, and a deep understanding of professional workflows, NIPROS™ creates equipment that helps production teams build more flexible, reliable, and efficient systems.

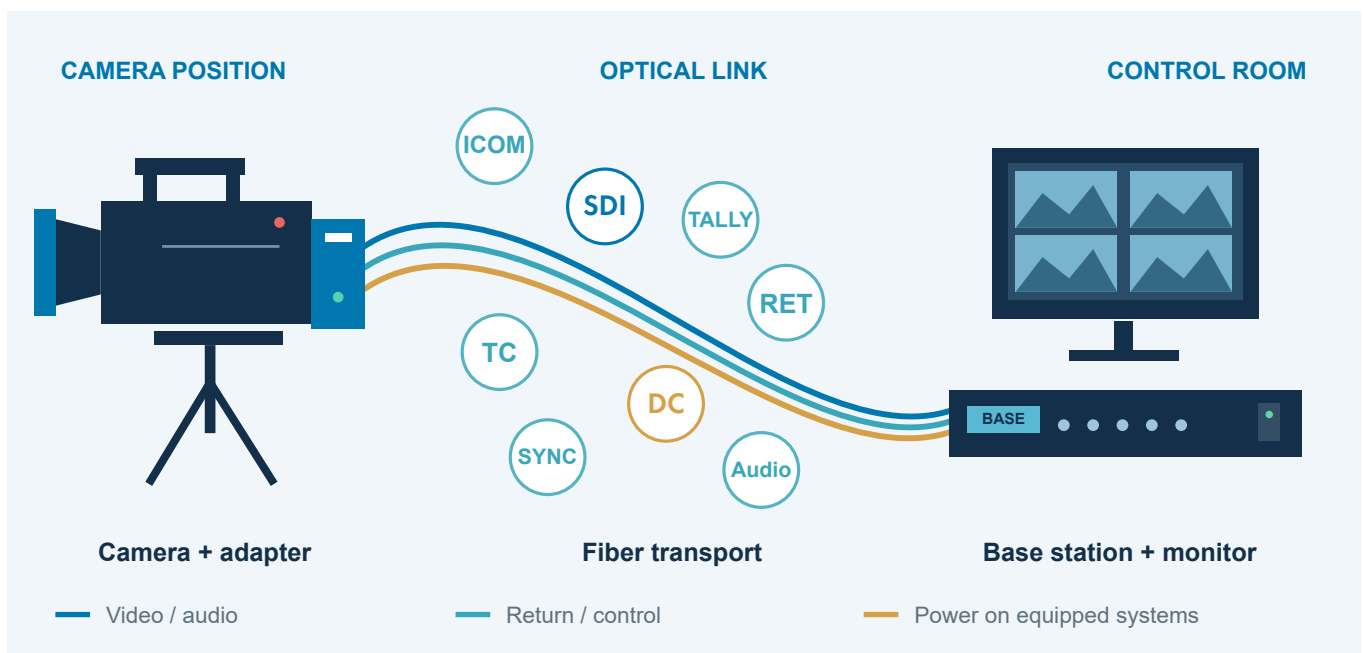
Built for professionals. Engineered for the field.

Engineered for live production

Optical transmission designed around the demands of the camera operator.

A live camera chain has to carry more than a picture. Video, audio, reference, return monitoring and remote control must work together, with a responsive connection between the camera position and the production team. NIPROS™ develops the transmission electronics and the surrounding camera tools as parts of that complete system.

Built around the production chain



Low delay for live operation

Direct optical transport is designed to avoid added frame buffering. In the manufacturer's published Sirius/Vega/Orion bench test, measured device delay was approximately 70 ns. This is a test result for that configuration; total link delay also includes the fiber path.

More than the SDI picture

Compatible systems preserve embedded signal information and ancillary data while carrying the return, tally, audio and camera-control channels needed at the shooting position. Available formats and channels depend on the selected system.

System illustration is conceptual. Interfaces, power delivery and signal direction vary by configuration.

From circuit to camera

Signal integrity, control integration and practical production design.

1 Signal quality starts with the hardware

NIPROS™ designs the signal path from the circuit and printed circuit board through the internal wiring and connectors. At 12G-SDI rates, these details become critical. Dedicated BNC connector development addresses demanding high-frequency connections, alongside low-jitter SDI output and optical module design.

2 Digital transport and reference signals

The optical range spans SD, HD and higher-bandwidth SDI applications, including 6G and 12G implementations. Compatible analog paths are designed to preserve the reference waveform used for genlock. Selected interfaces automatically distinguish supported analog and digital signals at the BNC connection, reducing manual switching during setup.

3 Power protection built into the system

On systems equipped with NIPROS™'s identification-based power protection, the base station recognizes the matching camera adapter before supplying power through the hybrid fiber connection. This design helps prevent power from being applied to an incompatible camera. The identification technology is documented under Japanese patent No. 5922294.

4 Control that fits the camera and lens

Camera protocols, lens motor interfaces and operator controls are developed together. Depending on the system, this brings iris adjustment, zoom and focus demands, return switching and supported camera functions into the production workflow. Return-video technologies include viewfinder switching and frame-synchronized options for compatible camera configurations.

5 Designed for real production configurations

System integration extends to studios, outside-broadcast vehicles, venues and camera rigs. Shoulder adapters support camera balance and tripod mounting, while build-up units combine camera bodies, box lenses and viewfinders. The engineering approach also emphasizes straightforward operation and the ability of supported optical systems to recover after momentary power interruptions.

Power & fiber interfaces

Extend the camera chain and connect through installed optical cabling.

LS-PB300

Power bank adapter

Place power where the camera needs it. LS-PB300 uses local AC power at the camera side of a long optical link, allowing a camera adapter to operate through a hybrid camera cable while the onward connection uses ST optical fiber.



The LS-PB300 requires an FB-TS100A or FB-TS100B adapter, shown below, for connection to a LEMO-equipped optical camera system.

AC input: 90-264 V | Rated power: 300 W | Main body: 2 kg

The illustrated LS-780 / LS-880 configuration separates the powered camera connection from the longer optical run. This is useful when the base-station position and the available mains supply are far apart.

EXAMPLE CONNECTION



Maximum distances apply to this configuration and depend on cable type and condition.

FB-TS100A (for Base station) / FB-TS100B (for Camera adapter)



Use installed SC fiber with a LEMO equipped optical camera system. These adapters convert the optical A channel; they do not carry the camera power supply, which must be provided separately. Select FB-TS100A for a LEMO male connector or FB-TS100B for a female connector.

LEMO connector versions are also available for suitable system configurations.

Return video & accessories

Signal conversion, camera connections and optical cable management.

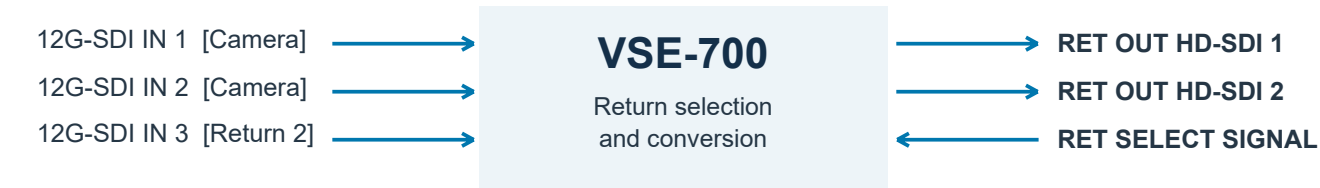
VSE-700

12G-SDI multi format switching converter

Bring camera and return pictures to a viewfinder or monitor through a unified HD-SDI signal. Three SDI inputs accept the camera feed and two return sources, even when the incoming signals use different resolutions or scan formats, including interlaced and progressive video.



The VSE-700 converts and standardizes these mixed input formats for consistent HD-SDI output. The selected return source can be switched against the camera feed using a lens or demand RET button.



HD-SDI return output. Choose IN 2 or IN 3 as return, then alternate with IN 1 for camera viewing.

Optical system accessories



RCC-450S

Sony camera remote connection cable.



ALC-20M

20 m optical camera cable for field connections.



ALC-50M

50 m optical camera cable for longer positions.



ALC-100M

100 m optical camera cable for extended runs.



CB-50M

Carry and store optical cable runs up to 50 m.



CB-100M

Carry and store optical cable runs up to 100 m.

Select camera cables to match the exact interface. DL-500 intercom headset: page 17.

Camera remote panels

Direct access to image controls for cinema, studio and live production.

RCP-TA170

Compact cinema RCP



Control supported ARRI, RED® and Canon cinema cameras over LAN using their native control protocols. The compact panel places dedicated iris and master-black adjustment alongside a status display, making it practical for mobile control positions and studio desks.

LAN camera connection
10-28 V DC input; 6 W
178 x 84 x 55 mm; 0.8 kg

The small footprint keeps the camera controls close to the operator without taking up the space of a full studio panel.

RCP-TA1000

Studio camera RCP



A studio-style remote panel for supported RED® camera configurations, with direct image adjustment and iris control. Open and close limits help define the iris operating range, while six scene files allow frequently used settings to be saved and recalled.

LAN / PoE; 12-pin lens interface
D-sub tally; XLR 4-pin DC input
10.5-17 V DC; 6 W

RED® operation requires the appropriate camera license. Available controls depend on the connected camera and protocol.

PRO ZOOM controllers

A smooth, progressive zoom response with controls at the operator's fingertips.

AS-1PRO series

The AS-1PRO family combines a handgrip zoom demand with RET and REC controls for studio and event shooting. The zoom response curve is designed for natural starts and stops, while SLOW / FAST adjustment and zoom-direction selection help tailor operation to the shot.

NIPROS™ reports more than 200,000 cycles in its in-house durability testing of the zoom control component. Clamp mounting places the demand on a tripod pan handle for control while panning and tilting.



AS-1PRONX



AS-1PRO

Select the camera or lens connection

AS-1PRONX	8-pin lens connection for professional zoom operation.
AS-1PRO	LANC support via 2.5 mm connection, plus 8-pin lens control.

AS-1 PRO Cable Kit

AS-1F/PRO	Fujinon 12-pin lens version with the matching connection cable.
AS-1C/PRO	Canon 20-pin lens version with the matching connection cable.

CONNECTION ACCESSORIES



FC-12F
AS-1 to Fujinon
broadcast; 1 m.



FC-20C
AS-1 to Canon
20-pin; 1 m.

Zoom & focus in one hand

Combined lens control for stabilizer handles and tripod pan bars.

TM-103

Combined zoom / focus demand

Operate zoom and focus from one compact demand while keeping a hand on the camera support. The control layout brings the zoom rocker, focus adjustment and a switchable RET / REC button within reach, reducing the need to move between separate controls during a shot.



Mount where you operate

The supplied mounting hardware supports a 30 mm round stabilizer handle and can also be used on a pan bar. Removing the round-handle attachment allows mounting to the ST-7R handle and similarly sized square handles.

Keep the lens cable organized

The Canon setup uses the ASC-2B cable for the 20-pin lens connection. For Fujinon, ASC-3B runs as a single cable toward the lens before separating into the required zoom and focus connections.

DEMAND CABLES



ASC-2

20-pin extension for the ASC-2B lens connection.



ASC-2B

TM demand cable for Canon 20-pin lenses.



ASC-3B

TM demand cable for Fujinon 12-pin lenses.

PRO FOCUS controllers

Match the focus demand to the lens drive and the camera interface.



FR-15

Mechanical focus demand

Manual focus for Canon and Fujinon B4 lenses using a 950 mm flexible shaft. The kit includes Canon / Fujinon lens gears, shaft tools and mounting hardware. Main body: 73 x 73 x 96 mm; 0.5 kg.



FR-C10

Canon 20-pin lenses

Electronic focus control through a 6-pin to 20-pin cable. Supplied with a clamp bracket for the operator position. Body: 73 x 73 x 82 mm; 0.5 kg, plus a 0.45 kg clamp.



FR-F10

Fujinon 12-pin lenses

Electronic focus demand with a 6-pin to 12-pin lens cable and clamp bracket. Provides the same demand-style operation for compatible Fujinon lenses. Main body: 0.5 kg; clamp: 0.45 kg.

7-inch viewfinders

Full HD monitoring with the handling and controls of a studio viewfinder.

HDF-EL777 / HDF-777

OLED and Full HD display options



HDF-777 shown.

Bring an ENG or cinema camera into a studio-style operating configuration. These 7-inch viewfinders combine a detailed picture with dedicated brightness, contrast and peaking controls. Handles on both sides provide a familiar way to adjust the viewing position during production.

HDF-EL777	HDF-777	RETURN VIDEO
7-inch OLED	7-inch Full HD	Picture-in-picture

Stay aware of the live program

A return-video input and picture-in-picture display let the operator check the production feed while viewing the camera image. Red and green tally support contact or voltage settings for system integration.

Configure the operating position

Studio mounting kits place the viewfinder behind the camera, with optional standard and long hoods for the viewing environment. Camera-side mounting hardware and connection cables complete the configuration.

Viewfinder mounting

Position, shade and connect the display for a practical studio camera setup.



SK-1000

A studio mounting kit for the HDF-777 series. The adjustable support makes it easy to set the viewfinder tilt for the operator's position.



HFC-1000

An adjustable long hood used with SK-1000. Combine it with the studio kit to shade the display and set the viewing position. Viewfinder and kit shown for illustration.

Studio kits & hoods



HFC-777

Long hood for the HDF-777 series with a studio mounting kit.



SK-777X

Professional studio mounting kit for the HDF-777 series.



SK-777

Studio mounting bracket; shown in a camera configuration.



HFC-777S

Standard hood for the HDF-777 viewfinder series.

Camera connections



VFC-777S

VF cable for the Sony camera connection.



VFC-777i

VF cable for the Ikegami camera connection.



AR-70

Return switching control for the operator.

ASC-1B relay cable: page 7. Match the camera cable and return control to the intended system.

OLED eyepiece viewfinder

Two viewing options for handheld and tripod-based camera operation.

EVF-07V

Combine a 0.7-inch Full HD OLED eyepiece with a 3.5-inch LCD monitor. The eyepiece provides a close viewing position for camera operation, while the LCD offers another way to see the image when working from a tripod or viewing away from the eyecup.



Example camera configuration. Camera, lens and support accessories are shown for illustration.

OLED DISPLAY

0.7 inch

RESOLUTION

1920 x 1080

SDI INPUT

3G / HD / SD

Connect through SDI

The BNC SDI input supports compatible SD, HD and 3G signals, providing an eyepiece monitoring route for cameras without a dedicated broadcast viewfinder connection. System mounting and power connections depend on the camera setup.

Designed around the operator

Brightness, contrast and peaking controls support image assessment during shooting. The eyecup is shaped for viewing with or without glasses; the separate LCD is useful when the operator cannot stay directly against the eyepiece.



DC-07N

CAMTAP power cable listed for EVF-07N. Confirm compatibility with the target viewfinder.

Box-lens camera systems

A studio camera platform for compatible camera bodies and broadcast box lenses.



Combine a camera body with a box lens, viewfinder and operator controls. Appropriate B4 or B4-to-PL lens-mount hardware extends the configuration to supported broadcast and cinema cameras. HDS-1500 / 1500RT can power the box lens independently of the camera and provide local iris operation without a CCU.



HDS-1500RT

Build-up unit with return video

Adds HD-SDI return input, viewfinder output and frame-synchronized return switching. Local / CCU iris selection, lens power and serial interfaces support studio operation. Main body: 10.2 kg.



HDS-1500

System build-up unit

Provides local / CCU iris selection, camera auto-iris support, box-lens power and serial interface support. Use the operator-side control when local iris adjustment is required. Main body: 8.1 kg.

Studio & field integration

Adapt the camera body, viewing position and operator controls as one system.

ST-7R

Shoulder adapter



The ST-7R is a professional shoulder adapter designed to bring the stability, balance, and operational flexibility of a full-size broadcast camera to compact handheld camcorders.

Built around a rugged aluminum die-cast chassis, the ST-7R provides excellent rigidity while maintaining comfortable, well-balanced shoulder operation. Its ergonomic carrying handle is designed for secure handling in fast-paced production environments.

The ST-7R can be mounted directly onto industry-standard tripod bases, enabling quick transitions between handheld and tripod shooting. Integrated Cam-Tap power outputs, a protected camera power supply circuit, and an SDI pass-through connection help simplify cabling and protect the camera's connectors during frequent setup and relocation.



DC-Z280
for SONY PMWZ280



DC-C605/N
for Canon XF605

etc...

Compatible with a wide range of cameras

Control & tripod accessories

ST-1



The ST-1 is a rugged tripod adapter plate designed to provide secure and stable mounting for professional camera systems weighing up to 6 kg.

Its simple and durable structure makes it ideal for professional video production environments where cameras are frequently mounted, removed, or repositioned between setups.

VST-14



A tripod base for compatible camera support configurations. It provides the mounting interface between the assembled camera support and the tripod.

Match the base to the support unit and tripod before configuring the camera package.

Shoulder support & mounts

Modular camera support and quick-release mounting for production accessories.



ST-700

Cinema shoulder adapter

Mount a cinema camera and optical transmitter on separate sections, then combine them as one shoulder-support assembly. The modular arrangement helps build a broadcast-style camera package while keeping each part of the system accessible.

15 mm rod support | 1/4-inch camera screw | Main body: 1.5 kg

Quick shoes & accessory mounts



QM-1

Three-piece quick-shoe set with camera-side parts and a mounting base.



QM-2

Premium quick-shoe base for a compatible camera-side shoe.



QM-3

Quick-shoe mounting base for compatible shoe components.



QM-4

Premium three-piece quick-shoe set for quick attachment and removal.



QM-55

Broadcast quick-release set combining the shoe and receiving mount.



QM-66

Broadcast quick-release mounting set with matching shoe and receiver.



QM-5

Receiving mounting base for the QM-55 quick-shoe set.



CBK-DL1 mount

Camera bracket for mounting the Sony CBK-DL1 USB adapter.

Wired intercom

A portable two-channel communication system for the production crew.



CFD-500TW

Twin-wire, two-channel operation lets the crew communicate over XLR 3-pin party-line cabling. Battery-powered beltpacks can work together without a master station, making the system practical for location shoots and temporary production positions.

The beltpack provides call / tally support and an XLR 4-pin headset connection. Controls are grouped on the top panel so the operator can reach the channel and talk functions while the unit is worn or placed at the working position.

BATTERY POWER	TYPICAL OPERATION	MAIN BODY
2 x AA	Approx. 100 h	380 g

CFD-500TW/N

Beltpack unit without a headset. Choose a headset to suit the working environment.

CFD-500TW/S

Beltpack set with a single-ear headset for a complete operator position.

Headset options



DL-400

Single-ear, open-air design keeps one ear available to the surroundings.



DL-500

Single-ear, closed headset for a covered listening position.



DL-550

Dual-ear, closed headset with both ears covered for communication.

Wired intercom

A portable two-channel communication system for the production crew.



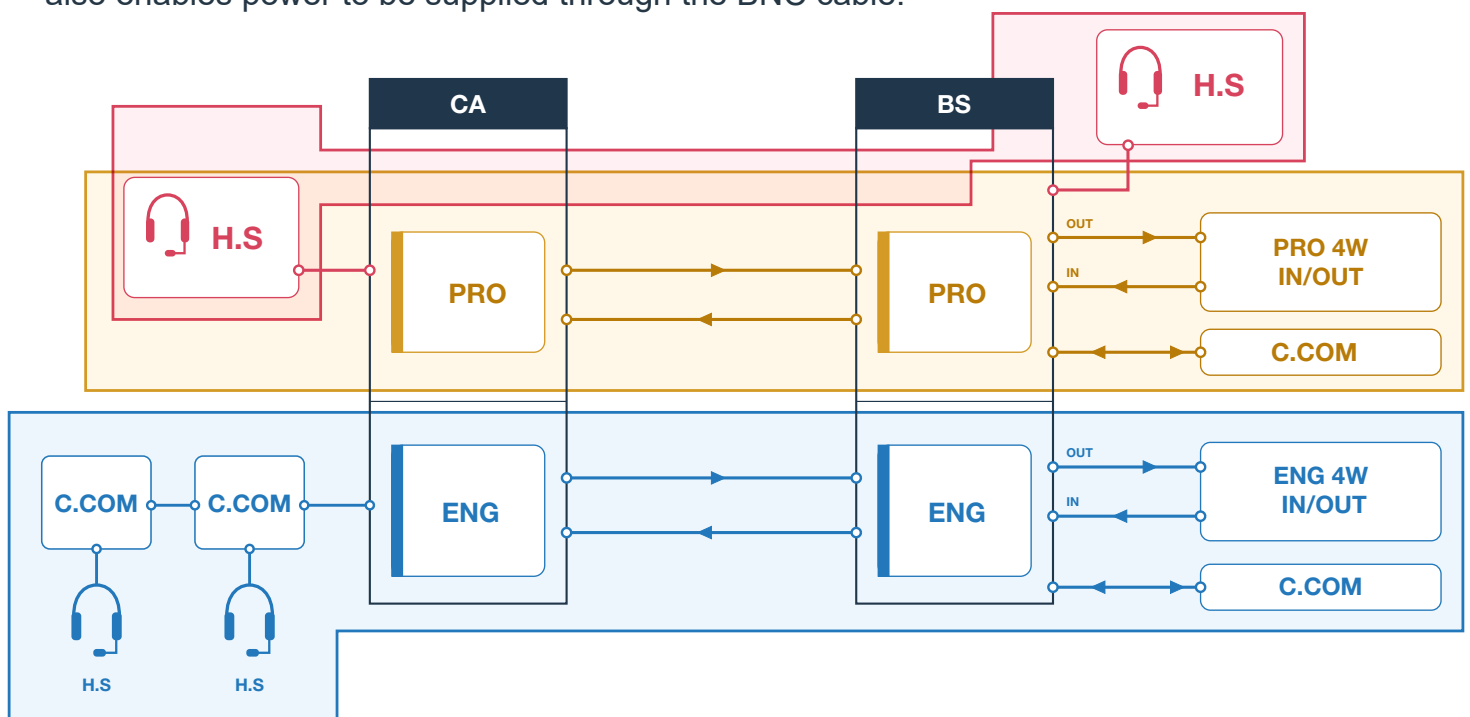
FD-400A

The FD-400A is a compact and reliable wired intercom system designed for professional broadcast, live production, and field applications.

Multiple FD-400A units can be connected using standard BNC coaxial cables, allowing up to 10 users to communicate simultaneously without the need for a dedicated master station. Flexible cabling configurations, including daisy-chain and star connections, make the system easy to adapt to a wide range of production environments, with a total cable distance of up to 2 km.

Its wired architecture eliminates concerns about radio interference, frequency coordination, and wireless signal stability, providing dependable communication even in demanding production environments.

Housed in a rugged metal enclosure and weighing only approximately 262 g, the FD-400A combines durability with excellent portability. Two readily available AA alkaline batteries provide more than 200 hours of continuous operation, while optional base station integration also enables power to be supplied through the BNC cable.



Camera bags

Reinforced construction with flexible storage for camera kits and accessories.

NIPROS™-5

NIPROS™-5 develops the rugged construction approach of NIPROS™-7 with carefully selected materials, reinforced stitching and protection at the corners and base. The configurable interior can accommodate compact or medium-size cameras, ENG lenses and production accessories within the available space.



INTERNAL SPACE

57 x 24 x 20 cm

MAIN BODY

2.6 kg

INCLUDED DIVIDERS

9 pieces



Protected base

Reinforced corner protectors and a protected base support everyday handling and transport. A carrying belt is included.



Visible small items

A large clear pocket and fine-mesh storage make small accessories easy to identify. The clear pocket can also hold shipping paperwork.



A configurable interior

Reposition the nine padded dividers to separate equipment and adapt the internal layout to each camera kit. Equipment shown is illustrative.