

XTR^{plus}

- Frame accurate AatonCode time recording for pin-point audio sync (key code compatible). With time code recorded at image level, film loop length is not an issue. AatonCode features both Smpte code for automatic audio sync in telecine transfer or non-linear video editing, and man-readable figures for conventional film editing.
- Universal lens port receives PV35 (Panavision), PL (Arri) or A-50 (Aaton) lens mounts.

This unique feature makes the XTR the camera of choice for rental companies.

• Large LCD display provides check of essential shooting parameters.

Frame rate, magazine ID, remaining footage, battery voltage, ASA setting, time data.

• Full 180° mirror-shutter (not 172.8°). A necessity for 60Hz HMI shooting and video monitor roll-bar elimination.

Aaton is recognized as the avant-garde in time recording for film cameras: AatonCode is used heavily in 35 mm theatrical and 16 mm documentary style productions.

Panavision 35mm cameras incorporate the Aaton timecode, and Aatoncode generators are available for Moviecam and Arri BL3 & 4.

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Wha best

What do documentary filmmakers like best about the Aaton XTR^{plus}?

- Sculpted to the human body, the XTR's "caton-shoulder" design is a delight for operators. The claim to fame of Aaton cameras for 20 years now.
- Hair-free gate: a must for Super16 and 16/9. A mandatory requirement, since the frame line is practically nonexistent between Super16 images.

• Integrated time code recording.

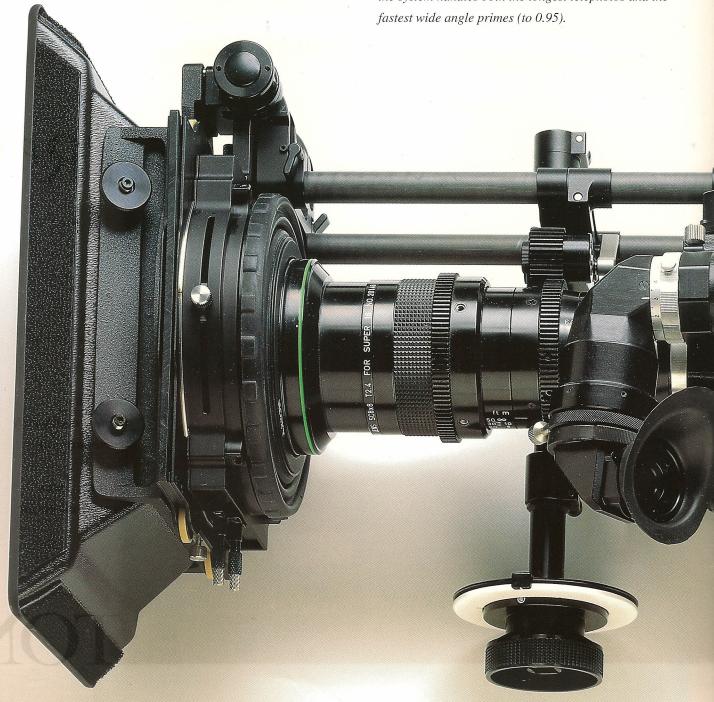
Slate free, operators can concentrate on the action; this is more than welcome for multi-camera shooting, music videos and work in crowds.

• The most generous out-of-field area ever seen on a viewing screen.

The key for inspired reframing in fast-moving action.

• Ultra accurate digital photometer.

With the quantity of light measured off the film itself, the system handles both the longest telephotos and the fastest wide angle primes (to 0.95).



• Lowest power requirement of all professional cameras.

The power-efficient brushless DC motor runs up to twelve 400-foot magazines on a single 12V 1.7 Ah battery.

• Easy-to-load magazine, even with sub-zero gloves on.

No critical loop length adjustment, no timecode head to clean... (time recording is handled in the camera gate).

• Pre-end-of-film warning in the viewfinder. Gives the filmmaker / operator 15 seconds to conclude the shot.

• Maximum choice of lens mounts.

The XTR's very short flange focal accommodates the Aaton mount – which in turn can receive practically all still camera lenses – as well as PL and Panavision mounts.

- Antarctica -40°C resistant mechanism. *Claw movement never seizes up: it is maintained at -15°C by a low-power-drain heater (optional).*
- Passive anti-mist-coated eyepiece filter. This item changes the life of filmmakers in northern climates.

In 1972 the Aaton was the first camera with





What makes the Aaton XTR^{plus} so attractive for studio use?

• Image steadiness meets the stringent requirements of 16/9 HDTV origination and 35mm blow-up.

With lateral guiding at image level and vertical registration insured by claw actuation in the film plane itself, positioning is better than 2.5 µm in all three axes.

- Totally incorporated color CCD video assist. The combination of concave viewing screen and exclusive relay lens delivers the clearest and sharpest color pictures ever seen in the 16mm field.
- No pressure marks nor emulsion pile-up on the most recent flat-grain films.

Twistless film threading and the famous Aaton hair-free gate eliminate risks encountered in "Super16 afterthought modified" cameras.

• Silence of running unequalled by any other instant magazine 16 mm camera.

Even in a studio environment the soft barney is rarely requested.

• Wide aspect ratio matte-box.

Designed to the Panavision standards, it accommodates Panavision mattes, two 4×5.6 " filter trays and a 138mm rotating filter.

• Instant tripod-to-shoulder transfer, even with mattebox and follow-focus on board.

Thanks to its sliding lateral rod system which doesn't protrude against the shoulder, no wasted time reconfiguring the front rig for tripod-to-shoulder transition.



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