



# XTR<sup>plus</sup>

- **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 **Smp**te 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.*



**What do documentary filmmakers like best about the Aaton XTR<sup>plus</sup> ?**

- Sculpted to the human body, the XTR's "cat-on-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 Super16 as an integral part of its design.*

*It is still in 1992 the only one built to the stringent film positioning requirements of 16/9 HDTV origination.*

*So it is not surprising that more than 85% of films shot in Super16 worldwide originate in XTRs.*







## What makes the Aaton XTR<sup>plus</sup> 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  $\mu$ m 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 x 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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# AATON



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