



Give new angles to your creativity

AATON A-Minima®

The concept... simply to design and build a small, ergonomic, low cost, next generation camera to meet the demanding requirements of the HDTV and film markets. Aaton achieved this by making the A-Minima - the first entirely new SUPER16 film camera in 20 years.

Because there is no 'mini' HD video camcorder, video users' creativity, speed and flexibility becomes limited with only big, heavy HD camcorders available. The A-Minima complements the cinematographers' tool set with a very compact HD capture device. For film users, A-Minima's size and weight again works to increase production speed and creative options, all integrated through AatonCode.

The Aaton A-Minima is a modular camera system that exploits every design option for handheld shooting. You can break it down to its basic compact size, with on-board batteries and a compact zoom or prime, and be shooting with a light (approx 2kg ex lens), unobtrusive camera for those situations where you need to be agile or almost invisible. Likewise, the A-Minima can be built up to production mode with all the accessories that fit a 15mm lightweight support system.

No kittens were harmed in the making of this brochure.



A-Minima front view
(with video assist)



A-Minima with powerbase utilising
video lens via b4/pl adaptor
(only for high quality lenses)



A-Minima with powerbase, canon super16 zoom
l/w follow focus and mattebox & lts top handle



A-Minima floppy drive magazine & film

INBUILT CAMERA CONTROL

- Variable, progressive image capture
- Crystal speed control to .000 from 1fps to 50fps*
- Frame accurate to 1/1000th of a frame
- Inbuilt intervalometer for timelapse exposures
- Inbuilt master clock records time-of-day code for sound sync and multiple camera (film & video) use
- Inbuilt incident light meter via rear dome (not TTL) T-stop and speed differential T-stop
- Backlit display

200' MAGAZINE

- 200' 'floppy-drive' magazine can be loaded in subdued light without edge fogging using custom Kodak film loads (200'=5m/30s @ 24fps)
- Sorry 400' mag never available
- *Estar™ base stocks in future may lengthen loads to 8 minutes.*

POWER - 12V DC

- Internal lithium power 4 x 3V CR17345 (disposable)
- Onboard 12V Aaton battery*
- Optional powerbase allowing connection to any 4 pin 12V power source*

CLEAR SHARP COLOUR VIEWFINDER

- Aspect ratio markings: 1:1.66 SUPER16 / 1:1.78 16x9 (HDTV) 14x9 / 1:1.85 and 4:3 from 16x9 extraction, Std16 frame indicator
- 'Distant eye' viewfinder (Aaton patent) the only reflex camera that doesn't fog the film if the eye is away from the eyepiece (fixed)
- Fibre-optic viewing screen 9x magnification (fixed)

VIDEO ASSIST

- optional black+white video assist - flickerless at 24fps / flickerfree at 25fps



FRONT OF CAMERA

- SUPER16 - SUPER16 film records 1920x1080 resolution with appropriate lenses
- AatonCode II timecode on film accurate to 1/4 of a frame
- Revolutionary cone shaped 172.8° spinning mirror reflex shutter (fixed) allowing distant-eye shooting and contributes to image sharpness
- Sound level 29dB +1 / -2dB
- PL or NIKON lens mounts
- 2/3" quality video lenses via PL mount adaptors.

* Required to run camera frame rate 33-50fps

A-Minima®



HD CAPTURE FORMAT COMPARISON

| | SUPER16 FILM | HD VIDEO CAMCORDER |
|---|-----------------|-----------------------|
| Records 1920x1080 | ✓ | - |
| Records full colour gamut | ✓ | - |
| Records uncompressed image | ✓ | - |
| Records progressive variable frame rate | ✓ | limited |
| Clear crisp colour viewfinder | ✓ | - |
| Proven format longevity | ✓ | - |
| Proven archive quality | ✓ | - |

Uncompressed image

Film is by its nature an uncompressed image capture medium. This means the images you are recording on film are free of artifacts and image loss that digital compression causes on video acquisition.

Full 1920 x 1080 resolution

The resolution of images recorded in the Super 16mm negative is equal to, or above, the high definition standard of 1920 x 1080 pixels.

Records full colour gamut

This affords you total, uncompromised control of your colour in post production. Simply, film's recordable colour space far exceeds that of any HD camcorder.

Kodak KeyCode™

For film match-backs from video edits.

AatonCode™

For instant sound synchronisation and slate free operation, saving time and money.

Accessories - also lenses / video assist / matteboxes / follow focus / underwater / monitors etc



Aaton
Powerbase



Handgrip with
on/off and rails



On-board
12v battery



Steadicam
Mini

Why film ?

Making an informed choice about your capture medium is critical, because once you choose... there's no going back. Everything from image quality to post production flexibility to after-market revenue is affected. So, before you make your decision it's important that you know the whole story.

By shooting on film, you ensure you get the best possible results. Film's response to light affords the cinematographer much more flexibility to manipulate highlights, shadows and all the tones in between. Film is simply far better for the emotions it captures, for the details it enhances and for the unique 'look' that is unmatched by any other medium.

Film delivers compatibility and archivability long into the future. You'll enjoy a hundred years or more of life for those images (assuming that they are kept properly). Film also delivers more information about the original scene over a wider range of subjects and conditions, as well as providing additional opportunities to capture a desired look in post. In addition, film benefits from an existing equipment base.

The real advantages to film origination for the producer and cinematographer are the options the format provides during

... OPTIONS

production and post-production. Film not only looks much better than video, but colour grading, aspect formatting and post FX get better results when originating on film because there is so much more information in the recorded film frame. Super 16mm performs very well in cost comparisons with the expensive, heavy and power hungry hi-def camcorders which record only 1440x1080 or less, of the 1920x1080 HDTV standard - and they are compressed images.

With digital video, the technology is largely in the equipment. Old media doesn't fit new equipment - and vice versa. Therefore, the latest imaging technology is only as good as the latest camera you've purchased or rented. On a regular and accelerating basis, there's going to be new technology available - another new digital video camera - and so it's easy to be many generations out of sync with the latest technology as time goes on.

Film looks better, lasts longer and affords more options so the next time you ask yourself what the cost is if you originate on film, also ask yourself this : what is the cost if you don't?

Visit www.kodak.com/go/story for the whole story.

KODAK FILMS FOR THE A-MINIMA



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