GLIDE GEAR

GLIDEGEAR 3000 VIDEO & DSLR CAMERA STABILIZER

MODEL SYL-3000 Platinum

Setup and Operation Manual

Glidegear 3000 Video & DSLR Camera Stabilizer

Congratulations on your purchase of the Glidegear 3000 Camera Stabilizer!

Before you do anything please note that you must balance your specific camera to the stabilizer to achieve effective stabilization. Think of this first part of balancing your camera as an investment, it will also be a fun game of weights and measures.

Camera stabilization is a dynamic science and a true art at the same time; the essence of which, the Glidegear 3000 has captured and made easier. Like anything else, you will certainly get much better with practice. The most important fundamental is that you have your camera balanced. Please watch the video here on balancing your camera: watch the quick setup video here: **http://youtu.be/Jozyg7T2N5k**

Made from aircraft aluminum, the lightest, stiffest, most precise material available on the market, the Glidegear Camera Stabilizer is a cause for dual congratulations. If you purchased the Glidegear 3000 Camera Stabilizer SYL-3000 Platinum Series deluxe pack, you now have a gadget weighing less than 5 oz. that's capable of balancing a camera! So, whether you are using an iPhone, a DSLR camera, or a large camcorder, the Glidegear Camera Stabilizer has you covered. So long as a camera is between 1.0 oz. and 5 lbs., your Glidegear 3000 Camera Stabilizer (SYL-3000 Platinum Series) will have no problem balancing it.

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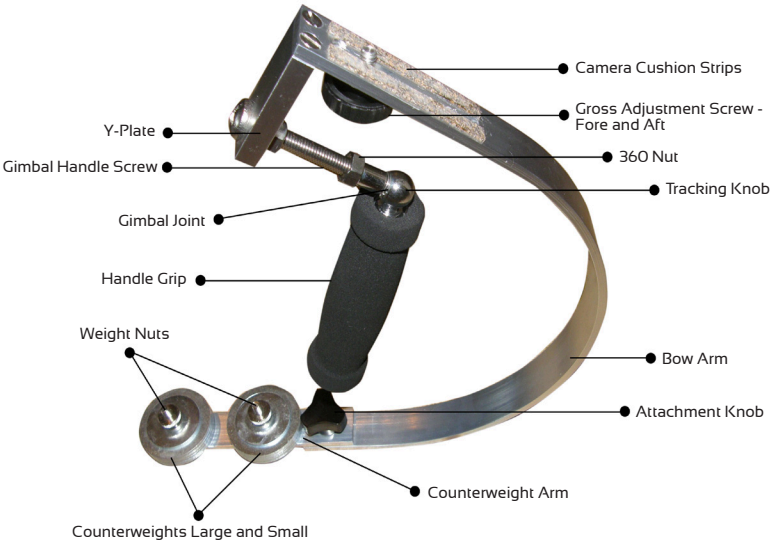
A Brief Tour of Glidegear 3000

To begin our tour we will identify the main functional components. It is important to be able to recognize and name these parts especially if you should need a replacement or spare. No reason to begin unpacking the unit, why not read this comprehensive guide first? (Yeah right!)

Amateur video is usually unstable because video cameras do not have the built-in stabilization that your brain does when you are walking, jogging, swaggering, going up the stairs, etc. Because your camcorder does not have this capability, any slight movement will have a dramatic and unpleasant effect on your footage. The Glidegear 3000 camera stabilizer is not only an amazing resolution to this dilemma, it also provides an ergonomic way to hold your camera to take spectacular shots and produce smooth, fluid motion that can rival those taken by trolleys, dollies, cranes, and jibs. The Glidegear 300 removes your camera from the camera support, and if it is balanced correctly, will float it in the air while giving you enhanced ability to frame and aim your shots.

Expanded View of Parts



• **Gimbal Joint and Handle Grip:** The design of the Glidegear 3000 is engineered to stabilize the camera by moving the center of gravity below the camera and under the actual gimbal joint. The gimbal will not permit any angular disturbance to pass through it, so the shakes and bumps caused by your hand or anything attached to your hand will be absorbed by the gimbal and isolated from the camera.

• **Tracking Knob:** Just above the gimbal is the tracking knob. Use your free hand to aim the camera with this knob. This requires a bit of delicate maneuvering and becomes easier with practice. Master this and you will be one very large step further in producing professional quality video.

• **Camera Cushion Strips and Gross Adjustment Screw - Fore and Aft:** Your camera will mount onto the camera cushion strips and the gross adjustment screw forward and aft.

• **Counterweight Arm:** This allows you to distribute the mass of the system along the horizontal axis. If your camera has most of the weight to the right side of midline, then you would need to adjust the counterweight arm to the left appropriate to obtain level condition along the horizontal - X-axis.

• **Counterweights:** These allow you to balance the system along the vertical - Y-axis. This is totally going to depend on the weight of your camera and general rule of thumb would be to start out with 1/4 or less weight of your camera on the counterweight arm and then fine tune from there. For example, if your camera weighs 1 lb., then you would start with about 3.5 oz. of weights and then fine tune by adding or subtracting small weights from there. Your Glidegear 3000 camera stabilizer comes with 20 pieces of large weights (0.6 oz.) and 4 pieces of small weights (0.25 oz.)

• **360 Nut:** With the innovative 360 Nut, the Glidegear 3000 camera stabilizer becomes unique to all other camera stabilizers. Loosen the 360 Nut and you gain another dimension of range of motion. With the Gimbal Joint and the 360 Nut together your Glidegear 3000 has over 90° of range of motion. This means you can take more versatile shots than with any other stabilizer on the market, including the professional models.

If your camera is 6oz or less you need to use the small camera adaptor or the system will not properly balance

Balancing Your Glidegear 3000

When your camera is mounted onto the Glidegear 3000 (with battery and memory card), the unit must be balanced correctly to achieve optimal and effective image stabilization. The center of gravity (COG) of the entire system must be manipulated to be just below the fulcrum (gimbal). Usually this means to have about 1/4 of your camera weight on the bottom (counterweight arm) so that the system is slightly bottom heavy. Let's take just a minute to understand this:

Try to balance a shallow bowl on the end of your thumb. You will find this very difficult to do. This is because the COG is above the fulcrum, your thumb, in this example:

Now turn the bowl upside down, you will see this becomes much easier. This is because the COG is now below the fulcrum in this system and you can even move your thumb from side to side without having the bowl fall over:

So, the key to effective balancing of your Glidegear 3000 is to make sure the COG is just below the gimbal joint. This is achieved by distributing the weights such that the system is slightly bottom heavy. As a general rule of thumb, it is a good idea to start with 1/4 weight of your camera or less and then fine tune it from there by adding or removing weights appropriately.

Although the pictures and explanations are pretty clear, we can do you one better, you can also watch our video on balancing the Glidegear 3000 camera stabilizer: **http://youtu.be/Jozyg7T2N5k**

With the small camera adapter, the Glidegear 3000 has the capability to stabilize cameras from 1oz (28g) to 5lbs (2.2kg).

Begin your balancing with the batteries and memory card installed in your camera. There are three axes of balance that need to be achieved: vertical (Y-axis), horizontal (X-axis), and fore/aft (Z-axis). To keep it simple, better do them one at a time.

Vertical: For this explanation we will start with the vertical balancing. You can simply start with all weights removed and keep adding weight until the system is vertically balanced. The large counterweight discs are 0.6 oz., and the small counterweight discs are 0.25 oz. It is an important point to make that the nut that holds the weights in place also has weight and when fine tuning your system, you may improve the balance by the addition or removal of one or both of these nuts.

Horizontal: Next, make sure the horizontal is balanced by use of the counterweight arm. Some cameras will have the mounting hole well off to the left or right of the center of mass. To compensate for this simply loosen the attachment knob and carefully adjust the counterweight arm to the opposite direction that the system is leaning. You will know the horizontal has been balanced properly when the system is completely level along the X-axis. (Hint: use a small camera bubble leveler for precision).

Fore-and-Aft: If your camera is way out of balance in the Fore and Aft department, you may want to make this adjustment first. Simply slide the camera forward or backward along the mounting cushion strips with the gross adjustment screw.

This process will be a little different for every type of camera so it always takes a little fiddling and fine-tuning adjustments. So, how do you know if your system is balanced? Your system will be balanced when it is completely level and you can move right to left and forward to aft without the camera tipping over, and negligible pendulum effect from the bottom of the counterweight arm.

Troubleshooting

Symptom: System doesn't balance, too much pendulum effect

Possible Diagnosis: Bottom Heavy
The most common among beginners is to make the Glidegear 3000 camera stabilizer bottom heavy. Due to the many weights that come with the package and the lighter, newer cameras, it is a common error to have too much weight at the bottom. If this occurs, remove all the weights and start over from scratch, adding one weight at a time.

Symptom: System doesn't balance, camera tips over or hangs up in the wrong position

Possible Diagnosis: Top Heavy
If you have repeatedly removed weights and the Glidegear 3000 never seems balanced, then perhaps the system is top heavy (COG is above the gimbal joint). In this case it will never behave properly and often times will try to flip upside down. Fortunately, top heaviness is easy to fix, simply add more weight to the bottom. Systematically add one weight at a time and do the drop test (as seen on video) after the addition of each weight.

Operation

Now that you have completed your balance training, it is time for the fun part: Operation. The Glidegear 3000 is not only a camera stabilizer, it is a much easier way to hold and operate a camera for creating dynamic shots. With this powerful stabilization system at your disposal, you can create scenes that bend to your will and your filmmaking ability will now be able to match your imagination.

Operating the Glidegear 3000 is just like riding a bike, once you have practiced and obtained the muscle memory, you will have this advanced filmmaking skill for life. You will be able to make magic just like the pros in Hollywood.

There are just a few fundamentals, tricks, hand positioning, technique, and preparation that we should cover to complete your education. After practice, these techniques will become second nature. You can even further increase your filming endurance and decrease fatigue by purchasing our body harness that will render the entire system weightless. If you received the deluxe package with the harness and small camera adapter, then you are fully armed to take full-length feature films without fatigue.

Warning: After you become practiced with your Glidegear 3000 camera stabilizer you will not want to ever film without it!!

Hand Positioning

A) Two-handed Position: This is the most recommended way to operate the Glidegear 3000. With this hand positioning, you will be able to achieve smooth and precise scenes. If you are just starting out, learn how to shoot with this position first.

Hold the handle with your primary hand and aim the camera with your secondary hand on the gimbal joint grip. This technique does require some practice as the force needed to rotate the camera with your secondary hand is very light. You will have to utilize fine motor skills and be aware of inertia as you are rotating the system. You will want to start to apply turning force in the opposite direction before you actually want the camera to turn that way because of the inertia of rotation must be overcome.

Use the thumb and finger around the gimbal joint grip like a drum brake to stop a pan, release the pressure the instant the camera is aimed at what you want.

Try not to let your operating hand touch your support hand unless you are experiencing fatigue, in which case you can interlock the pinky of your operating hand with the fingers of your support hand much like a golf grip to help support the weight of the camera. If you are experiencing fatigue, you should seriously consider purchasing our body harness, this will render the system virtually weightless.

B) One-handed Position: This operating technique is not as precise as two handed and is not generally recommended. However, it can be extremely helpful when you need a free hand to give sign language, move objects, open doors, etc.

Rest the bottom of the handle on the hypothenar eminence the prominent part of the palm of your support hand and hold the grip with your second, third, and pinky finger. Grip the Gimbal Joint grip with the thumb and forefinger of your support hand. When you pan the camera, use your entire arm as the crank with extra pan range and control using your forefinger and thumb.

Tilt by using your forefinger around the Gimbal Joint grip as shown so you won't cause any extra rotation or panning movements. Practice using your entire arm as a lever and the forefinger and thumb as a guide for the lever when tilting up and down, this is very high level Glidegear 3000 camera stabilizer work and much easier accomplished with the Two-handed operation, and even easier with the use of the body harness.

The One-handed operation can also be helpful for extending the reach of your shots, shooting in crowds, high overhead angles, so it is worth having this skill in your bag of tricks.

Body Positioning

Forward Position: This is the bread and butter position you will be using for 94.35% of your shots. This can be defined, roughly, as operating the camera forward more or less aimed in the same direction as the forearm of your guide hand. Forward position is the best for straight ahead shots and shots looking from side to side. Use the forward position when following somebody, backing up, and other general shooting angles.

Two-handed Forward Sweep: Hold the grip with your dominant hand. Stand with camera facing ahead, but not too far out in front of you. Move the camera from left to right so that the body arc of the Glidegear 3000 rests beside your body. Going from left to right and back again you will see how the guide hand will pass in front of your body. Practice this without bumping into your body or anything else.

You are in the forward position, now let's try a mobile walking shot. First make sure the camera is trimmed to level with your guide hand and practice walking briskly for a few hundred yards and feel how best to isolate the system from unwanted movements. Once you are in motion, steady with your guide hand, then virtually let go. Even if the frame wanders a bit and you end up with the camera sideways. This takes practice to achieve optimally effective operation.

Now as you are walking and lightly touching the gimbal joint grip to guide it in the direction you want to aim the camera ultra light fine practiced control is warranted. Avoid the death grip on the guide; that will result in unwanted lurching from side to side, up and down, and all other directions as well.

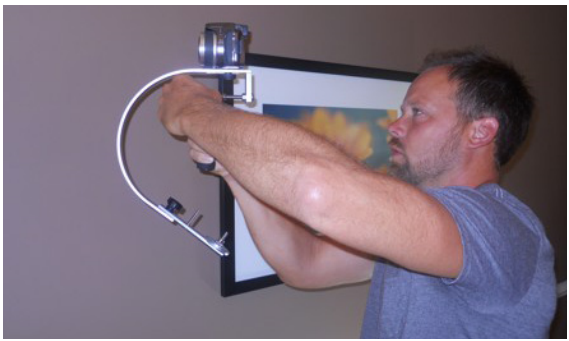
Reverse: This mode should only be used two handed. Hold the grip with your dominant hand and rotate the camera around to generally aim in the opposite direction of the forearm of your guide hand.

You will basically put the camera in forward mode and then rotate it until it is pointing backwards without bumping the wrist of your guide hand. You can use this method to film somebody else walking toward you or even yourself while you are walking through a beautiful setting giving your narration or demonstration. This method is great for when you need to shoot backwards but want to see where you are going.

Please note that this mode can be dangerous if you are not wary of your footing and other obstacles. Always scout your terrain and plan your shot before you attempt it. It is better to keep the camera a bit lower and tilt your head down to see the LCD monitor.

Advanced: Use the gangster grip to enhance your range of motion with the reverse mode shooting (be sure to loosen the 360 Nut):

Booming: Booming is the act of increasing and decreasing the height level of the camera. Doing this effectively without unwanted tilt is an art that must be practiced. Try it with the two-handed position; raise the system higher and lower while maintaining slight touch on the gimbal grip knob and avoiding unwanted tilting. Now, do the same thing while adding some tilting with the forefinger and thumb of your guide hand. Your guide hand must rise and fall in sync with the support hand. When booming, it helps to use the pinky interlocking grip of your guide hand and support hand that we previously mentioned in the hand positioning section.



Body Clearance: With practice you will learn the moves will that allow you to create flexible and dynamic footage without making unwanted contact between the Glidegear 3000 camera stabilizer system and other parts of your body. Bend your elbows sideways to avoid hitting them with your Glidegear 3000 when you boom up and down. Move your guide hand out of the way as you make extreme camera rotation pans and then grab the gimbal grip knob again after the arc passes the midline of your Two-handed grip.

For extreme shots that require booming and tilting up and down, you may want to make the Glidegear Camera Stabilizer less bottom heavy. This will increase the drop time and make it easier for you to aim your camera with your guide hand while booming.

Shooting Stairs: You can really make awesome stair shots with your Glidegear Camera Stabilizer if you make it less bottom heavy as described above. Also, when incorporating booming up and down, remember to remain level with your target subject; plus, fine tune the tilt as needed with your guide hand.

If you are in forward mode and following someone up the stairs, you would want to tilt the Glidegear Camera Stabilizer slightly upward. Maintain level with your subject by using the boom range of your arms. This method is more effective and easier than trying to compensate for the change in framing with only tilt and no boom. Booming is more accurate, has less camera movement, and produces higher quality shots.

If you feel like shooting your subject from the front while walking up the stairs, then you should precede your subject in Reverse. While in Reverse, tilt the Glidegear 3000 down just a bit with your guide hand while using the boom range of your arms to maintain the target framing. Do not try this technique without some practice runs. As you are combining many techniques while going up the stairs backwards, it should not be attempted without some practice.

Handling Positions for Shooting and Resting: The Glidegear 3000 camera stabilizer behaves as anti-gravity device, but obviously it is not really able to escape the force of gravity. Therefore, it can become tiring after long periods of shooting. The entire system can weigh from 1 lb. to 6 lbs., so it will vary greatly depending on what equipment you are using. The number one method to deal with fatigue is to use the Glidegear Body Harness, this will allow you to rest the weight of the unit onto your body and it will literally become weightless in your arms. This will let you to take hours of footage without ever experiencing fatigue in your arms.

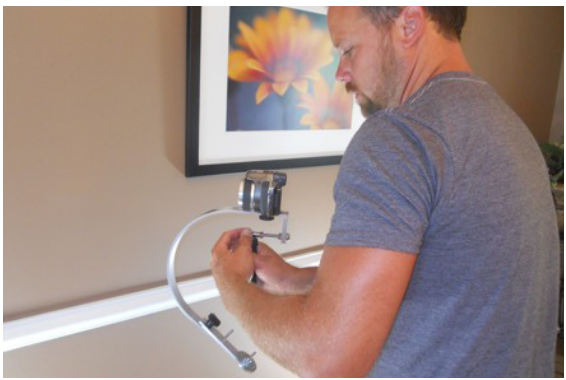
Here are some suggestions for avoiding fatigue if you do not have the body harness:

Use alternating hands and share the load. This will take some practice as you will have to learn to operate the Glidegear 3000 with your other hand, i.e. your support hand will become your guide hand and your guide hand will become your support hand. With a little practice, you will become adept at switching hands, which should allow you about twice the amount of time of shooting without fatigue.

You can also share the load with your guide hand by using the interlocking pinky grip as discussed above. Grip the pinky finger of your guide hand with the grip fingers of your support hand, and you can then help share the load with your guide hand and support hand. Be aware that this method may make it more difficult to pan effectively with your guide hand as it is now connected to the support hand.

Rest the elbow of your support hand on a desk, table, or chair while shooting when you do not need to be in motion. You can easily flip away from the resting position and become a motion cam without any visible bumps or shakes thanks to your Glidegear 3000 camera stabilizer.

Hold the Glidegear 3000 close to your body and shorten your moving shots if they are not necessary. If you are holding the Glidegear 3000 camera stabilizer out in front of you, your arms will fatigue much faster than if you are holding it close to your body.



Whenever possible, you should be standing sideways to your shot. Be careful not to bump the arc while working so close to your body.

Shooting While Driving or Riding: First of all, let me say that we do NOT recommend operating the Glidegear Camera Stabilizer while driving any car, cart, scooter, atv, etc. In short, any vehicle. Camera Stabilizers are known to have the ability to produce some of the most outstanding footage possible. This is a great way to replace track dollies or see the world and your fellow passenger, or driver smoothly with the motion of the vehicle apparent through the beautiful moving scenery in the background. Vehicle technique is almost exactly the same as normal Glidegear Camera Stabilizer shooting except that very long periods of acceleration may induce some instability into the Glidegear system. This is very rare and probably would never be an issue for the normal user. However, if you are taking some extreme shots, then you can resolve this problem by making the system just a little less bottom heavy. Try removing one small counterweight at a time until the system becomes stable during long periods of acceleration.

Two-handed shooting with a light touch on the guide works best. Support the Glidegear Camera Stabilizer with your dominant hand and pan and/or tilt with your guide hand and let the gimbal take out the angular shakes and bumps.

One-handed shooting would be recommended if you are in a precarious shooting situation where you cannot be belted. In situations such as boating, bicycling, on horseback, on a motorcycle, etc. One-hand operation is also recommended for "vehicle" shots that require agility and balance such as skateboarding, rollerblading, skiing, snowboarding, etc.

Remember to rehearse your vehicle shots before attempting them. You will need to compensate for cornering and braking, so, practicing the shot beforehand will prepare you for this.

While shooting your vehicle shot, make sure the space around you has been thoroughly cleared, even a minor collision with the Glidegear Camera Stabilizer could be exaggerated and dangerous with vehicle shots. Relax your arm to make it as flexible as a spring; the Glidegear Camera Stabilizer will do the rest. You will be truly amazed at the quality of vehicle film you will produce by following the above guidelines.

Advanced Technique

The difference between good and bad technique is the difference between a mediocre and an exquisite film. Practice Glidegear Camera Stabilizer moves such as booming, walking while panning/tilting, reverse, switching hands, stairs, and vehicle shots.

• Choreograph your shots beforehand - all good shots begin with an idea. Cultivate that idea into beauty with practice then take your final shot. Start the camera moving with your arms before you move your body with the shot. Walk as straight a line as possible so there will be no visible weaving in your shots. Plan your panning ahead of time and practice the pan, make sure not to over pan by giving too much force. Effective panning with the Glidegear Camera Stabilizer is a delicate art. Use your arms as lateral booms instead of panning when you are following lateral movements. If your subject unexpectedly speeds up or slows down, use your arm reach to instantly slow down the system before the deceleration of your whole body. This will make for a much smoother transition.

• Don't cramp your subject unless for short-term effect. You can vary the framing of your subject from a close up "bust shot" to "knee figure" (knee to head), to full-size figure, to a wide angle shot with your figure small inside the frame. Try to never stop on an in-between framing it's a custom of Hollywood pros to never cut the subject at the waist or ankles.

• Vary your subject size, speed, direction. Your shot can still be quite boring even if it is stabilized perfectly. Spice it up a little by adding some variation keep it unpredictable.

There are a lot of variables to keep in mind while you are using your Glidegear Camera Stabilizer. These must be practiced so that they will become second nature; they will greatly increase the quality of your shots. You must know when to check your framing, your leveling, your environment, your peripheral vision, navigation, etc.

Watch out for the crocs. Hopefully with this guide and some practice, you can become a Glidegear Camera Stabilizer master. Calmly navigating through a precarious shot with a 35 lb. rig, and earning the money shot with ease.

Ready to produce some footage? Check out some suggestions for great shooting opportunities

Test your shots with longer focal lengths and shooting mid-telephoto. With some care and practice you can make spectacular close-up shots of people without having to be right on top of them.

Walking Zooms: Try replacing optical zooms with walking toward and away from your subject. These actual approaches and departures produce an amazing 3D effect that just cannot be achieved optically or digitally.

Take amazing passing shots; as people know you have full binocular vision and you will not bump into them, you can get wonderful passing shots that can be natural and unparalleled in smoothness.

Hand Focusing: Try pulling your focus by hand, it is a fact that humans can still focus faster than auto-focus devices. So, with some practice you can pull off some remarkable hand focus shots with your Glidegear Camera Stabilizer. (This can only be achieved with the body harness)

Digital stabilization: The built-in electronic stabilizers that today's cameras have are good for eliminating vibrations but useless for macro-movements and bumps that occur when walking, driving, stair climbing, running, etc. We recommend turning digital stabilization off unless you plan on making telephoto moving shots, which can be done really well with clever use of the camera's auto-focus and your Glidegear Camera Stabilizer.

One-handed operation is essential for advanced operation that requires clearing debris, opening doors, reaching farther, or including yourself in the shot. Hand-offs can make for interesting footage as long as both operators are familiar with the one-handed operation.

The topography of the shot will depend on your familiarity with the terrain. Remember to scout and visualize the shot beforehand. Rehearse your shot and make sure all obstacles are accounted for or removed. Rehearse over and over again until you can achieve the shot blindfolded only then are you ready to begin your shot.

Whip pans? Yes you can make lightning fast pans up to 360° with your Glidegear Camera Stabilizer. Practice with slow pans under 180° from a pre-determined start frame and stop frame. Practice this until you can consistently stop at the appropriate frame. Gradually speed up your pans do hundreds of them (yes we said hundreds), until you master the technique at the slower speeds before attempting them at higher speed.

Whip pans are not easy even for the expert Glidegear Camera Stabilizer operator. Even though they are extremely difficult, it will be extremely satisfying once you are able to create whip pans with your Glidegear Camera Stabilizer. This is because you can achieve remarkable smooth whip pans with the option of adjusting the camera's height and position during the whip pan. Because of this flexibility, you can create shots that cannot be duplicated with any other method.

Starting the whip pan is easy, just spin the tracking knob with your thumb and forefinger of your guide hand. The difficult part is stopping the pan at the determined stop frame. Your success depends on applying just the right amount of pressure to stop the pan, which will depend on the weight (inertia) of the system. The pressure required to stop the pan will be gradual and will be directly proportional to the weight of the camera. It is paramount to release all finger pressure at the instant the system stops rotating so the Glidegear Camera Stabilizer will sit at your desired frame.

Panning accurately is a science and an art. Panning rapidly is performing film magic and takes practice. When you can whip pan and stop on a dime, then you can count yourself as a master of the Glidegear Camera Stabilizer.

A good way for a beginner to practice panning is to choose a subject that you can circle 360° and keep in the middle of the frame. Begin circling at a comfortable focal length and use your guide hand on the tracking knob to obtain the correct pan rate. Inertial will help you to continue the proper pan rate based on your circling velocity. Practice accelerating and decelerating your circling while keeping your subject in frame with the appropriate adjustment of the tracking knob. After time and practice you will begin to develop the natural feel for panning with your guide hand while moving around your subject. This exercise will begin to develop the muscle memory required for mastery of Glidegear Camera Stabilizer panning. Your panning will always be relative to your movement and the movement of your subject.

Warning: Stunt shooting is dangerous! This may be obvious, but because you can obtain some amazing shots of stunts and extreme sports, please be advised. If you are filming somebody doing some extreme feat or sport like skateboarding a skate park, do not try any fancy maneuvers. It is not worth trashing a $1000 camera or risking injury to yourself to get the "shot of the millennia."

Home Shooting Tips

Birthdays: These parties can be great fun to film if you remember some basic strategy. Try sitting on the floor among young children as they play around you. Then, try circling them 360° using the pan technique as described above. Remember to use your arms for booming and practice the other techniques described above. Circle the birthday table while blowing out the candles at mid-telephoto. You will be able to cruise up and capture some great candid moments with excellent sound. Remember to keep the boom at the children's eye level, and try varying from full body to headshots to create a dynamic film.

Holidays: Probably some of the most priceless moments can be captured during Christmas, New Year's, Hanukkah, Vacations, and Traveling. Practice all the above techniques and then go caroling, film sand castle making with 360° panning, film while driving through a foreign land using the vehicle techniques. Document your life like a professional movie and record some memories with ultra smooth perfection permanently.

Sports: Unless you have a fly cam suspended on cables, then, there really is no better way to film sports action. The Glidegear Camera Stabilizer can track the action at great speed. Because the Glidegear is lightweight and maneuverable, you can follow the action as easily as with just handheld camera.

Family Travel: Take family films like you never thought possible. Using the Glidegear Camera Stabilizer can be a family activity. Let other family members learn how to use it and take turns filming the action. Now, you can take smooth shots while remaining part of the group when you are doing family activities. Filming family travel and activities becomes fun! Let the Glidegear work its magic while you have fun creating magically smooth film free of shakes and bumps, and other embarrassing filming anomalies.

Professional Uses: With the advent of DV, HDV formats, and small HDSLR cameras, the pros can take broadcast quality films with ultra-light cameras. The Glidegear Camera Stabilizer is the most effective and economical way for the them to take smooth traveling shots for all types of functions such as:

• Weddings: Great wedding videographers take moving shots. These are just not possible without some type of camera stabilization. With the Glidegear Camera Stabilizer and the body harness, you can afford to take professional quality footage of events like weddings and professional sports. Walk along the groom party while they are getting dressed for the event at mid-telephoto and boom as needed while circling around the guys. Capture intimate exchanges and priceless moments in smooth professional quality forever. Follow the bride and her father along the center isle, capturing the emotion in high definition smoothness. Pass row upon row of guests, and capture their faces and emotion as the bride walks up the nave for the processional.

Jog back to the beginning of the isle ahead of the bride and groom and grab dynamic footage of them approaching and walk with them as they sweep by, making sure to capture faces of guests in the foreground and background. Or, use the reverse mode to move with the bride and groom while traveling down the center isle remember to rehearse your shots!

Move 360° circles around the dance floor capturing the groom and brides mother's dancing at the reception. Use your optional "obie" light to illuminate couples on the dance floor. Remember to get a lot of movement shots, varying your subject size, speed, and direction.

Documentaries: Probably the best tool for shooting documentaries available, the Glidegear Camera Stabilizer can follow anybody almost anywhere without obstruction. With the proper balance of quality and maneuverability, the versatility of the Glidegear Camera Stabilizer for creating documentaries is second to none.

Real estate videos: With the advent of the internet, it can be argued that the most important aspect of selling a house is the quality of the video that you can upload to the web. Don't just grab your Glidegear and run through the house, take a minute to read our suggestions for creating the perfect real estate video:

1) Plan your entire shoot in advance and then rehearse at least twice. Play back your rehearsals to see what needs to be changed.

2) Take 360 shots from the middle of spectacular rooms spinning on an axis (slowly) going down the middle of your scalp through your spine and into the floor.

3) Stop; always take the appropriate still shots as well.

4) Navigate the house from the best perspective, accentuating the layout while showing the largest rooms and most spectacular views outside the windows.

5) Lighting - create the best lighting situation, first turn on all lights inside the property adequate lighting will usually require putting additional lights from another source. Purchase some outdoor work lights from Lowes or Home Depot to achieve your lighting if you are on a budget.

6) Boom with your arms from low to high in rooms that deserve scrutiny of detail, remember to avoid excessive tilt and preserve the optimal perspective for the viewer.

7) Advanced - If available - use manual iris mode attempting to retain the exposure of the walls and interior, while not receiving excessive overexposure from windows. Also, try selecting manual focus and set the focal distance somewhere around 10". Practice, rehearse, playback, and repeat until you are able to create feature film quality. You can also fine-tune the color balance manually with half daylight and half tungsten to yield professional film quality with soft interior lighting and no overexposure from windows and daylight. Avoid excessively bright looking film like cheap TV commercials.

Glidegear 3000 DSLR Camera Stabilizer

Full Length Feature Films?

Have you mastered all of the techniques above? Did you know that many a famous director or videographer elect to use personal cameras in HD and HDV format and their trusty Glidegear Camera Stabilizer? This allows them all of the control and intimacy of the $20,000 rig but with increased mobility and speed of film opportunity, and extreme lack of mass. The Glidegear Camera Stabilizer has become an indispensible tool for hobbyists, professional videographers, and Hollywood filmmakers alike.

Congratulations on your brilliant purchase of the Glidegear Camera Stabilizer.

Manufactured by Koncept Innovators Inc.
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