

GLIDE GEAR

GLIDEGEAR 1000 VIDEO & DSLR CAMERA STABILIZER



**MODEL SYL-1000 Platinum
Setup and Operation Manual**

Glidegear 1000 Video & DSLR Camera Stabilizer

Congratulations! You are now the lucky owner of the Glidegear SYL-1000, the number one pick for serious hobbyists among the Glidegear Camera Stabilizer selection.

Before you start, let us remind you that effective stabilization requires that you balance your specific camera with the Glidegear Camera Stabilizer. You will need to invest a few minutes to get to know the equipment but there's nothing to worry about; it's a just a little game of weights and balances.

Camera stabilization is both a dynamic science and a true art at the same time; the essence of which, Glidegear has captured in its products. Actually, Glidegear had gone one better; it has made it simpler. This is true for the Glidegear SYL-1000. With this precision-engineered camera stabilizer, a balanced camera is easier to achieve than ever. You can see for yourself the clear difference between a stabilized, professional-quality moving shot and the standard hand-held, jittery one with the best proof of all, a video. See it for yourself at: <http://youtu.be/Jozyg7T2N5k>

Made from non-rust, powder-coated, stainless steel and aluminum parts, the Glidegear SYL-1000 Camera Stabilizer is cause for extra congratulations. With your Glidegear Camera Stabilizer, you now have a gadget that weighs less than 5 oz., capable of balancing a camera. So, whether you are using an iPhone, a DSLR camera, or a camcorder, the Glidegear SYL-1000 Camera Stabilizer has you covered. So long as the camera is between 1.0 oz. and 3lbs., your Glidegear SYL-1000 will have no trouble balancing it.

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A Brief Tour of Glidegear 1000

To start with, let's identify the Glidegear SYL-1000's main functional components. It is important to get to know the parts by name and sight especially if or when you should need a replacement or a spare. No need to start unpacking the unit, why not try to stick to reading this comprehensive guide first?

Amateur video is usually unstable because video cameras do not have the built-in stabilization that your brain does when walking, jogging, going up and down the stairs, etc. Because your camcorder does not have this capability, any slight movement will have a dramatic and usually, unpleasant effect on your footage.

The Glidegear SYL-1000 Camera Stabilizer is not only an amazing solution to this dilemma, it also provides an ergonomic way to hold your camera to take those spectacular shots and produce smooth, fluid motion that can rival those taken by trolleys, dollies, cranes, and jibs. The Glidegear SYL-1000 removes your camera from the camera support, and when balanced correctly, will float it in the air while giving you enhanced ability to frame and aim your shots.

The Glidegear SYL-1000 is your gateway to professional quality camera work. With this latest Glidegear Camera Stabilizer, you can finally dim the lights on jittery shots and shoddy, shaky framing. Now, you can indulge your inner filmmaker without having to spend a whole lot for equipment. All you need is your existing camera and the Glidegear SYL-1000.

Expanded View of Parts



• **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 for a secure and protected grip.

• **Gimbal Joint and Handle Grip:** The design of the Glidegear SYL-1000 Camera Stabilizer 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. The handle grip meanwhile is an easy and ergonomic way to hold your equipment for as long as you need. Now made even more comfortable with its improved cushioning.

• **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, which for the Glidegear SYL-1000 should not exceed 3 lbs., and general rule of thumb would be to start out with 1/3 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 oz. of weights and then fine tune by adding or subtracting small weights from there. Your Glidegear SYL-1000 Camera Stabilizer comes with 6 pieces of large weights (0.6 oz.) and 3 pieces of small weights (.25 oz.)

• **Fine Adjustment Knob:** This is an advanced feature and allows for a fine adjustment of the fore/aft balance of your rig.

***If your camera is 6 oz. or less, you need to use a small camera adaptor or the system will not balance.**

Balancing Your Glidegear 1000

Once you've mounted your camera on the Glidegear SYL-1000 (with battery and memory card), the unit must be balanced 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 you need 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 SYL-1000 is to make sure the COG is just below the gimbal joint. You can achieve this 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 of 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 Glidegear Camera Stabilizers at: <http://youtu.be/Jozyg7T2N5k>

With the small camera adaptor, the Glidegear SYL-1000 has the capability to stabilize cameras from 1 oz. (28 g.) to 3 lbs. (1.36 kg).

Always 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 of the camera. 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 with 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 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 Camera Stabilizer 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 SYL-1000 Camera Stabilizer 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 SYL-1000 Camera Stabilizer 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. These are just the things you can enjoy with the entry-level Glidegear SYL-1000.

WARNING: After you become practiced with your Glidegear SYL-1000 Camera Stabilizer, you will not want to film without it ever again!

Hand Positioning

Two-handed Position

This is the most recommended way to operate the Glidegear SYL-1000 Camera Stabilizer. 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.



Please note that some of these photos show the Glidegear SYL-3000, which has all the same parts and is operated in exactly the same way.

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.

One-handed Position

This operating technique is not as precise as the two-handed position 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 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, and 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 95% 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 Camera Stabilizer 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 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 Mode

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.

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 that will allow you to create flexible and dynamic footage without making unwanted contact between the Glidegear Camera Stabilizer system and other parts of your body. Bend your elbows sideways to avoid hitting them with your Glidegear equipment as 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 SYL-1000 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 were 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 just tilt and no boom. Booming is more accurate, has less camera movement, and produces higher quality shots.

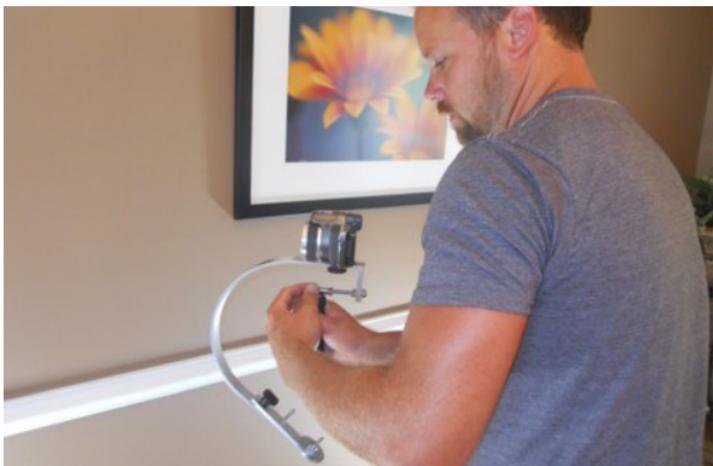
If you feel like shooting your subject from the front while walking up the stairs, then you should precede your subject in reverse mode. While in reverse, tilt the Glidegear Camera Stabilizer down just a bit with your guide hand while using the boom range of your arms to maintain the target framing. 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 SYL-1000 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 4 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 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 Camera Stabilizer 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 Camera Stabilizer.
- Hold the Glidegear close to your body and shorten your moving shots if they are not necessary. If you are holding the Glidegear 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 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 will do the rest. You will be truly amazed at the quality of vehicle film you will produce by following the above guidelines.

Advanced Glidegear Technique

The difference between good and bad technique is the difference between a mediocre and an exquisite film. So, 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 SYL-1000 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 unparallelled 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 in today's cameras 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 SYL-1000 Camera Stabilizer operator. Even though they are extremely difficult, it will be extremely satisfying once you are able to create whip pans with your equipment. 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 akin to performing film magic and takes practice. When you can whip pan and stop on a dime, then you can count yourself 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. Inertia 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 in a skate park, do not try any fancy maneuvers. It is not worth trashing a \$1000 camera or risk 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 at 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, on vacations, and while traveling. Practice all the above techniques and then go caroling, capture adventures while making sand castles with 360° panning, film as you drive through foreign lands using vehicle techniques. Document your life and record some memories like a professional movie with ultra smooth perfection.

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 SYL-1000 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 HD SLR cameras, the pros can take broadcast quality films with ultra-light cameras. The Glidegear Camera Stabilizer is the most effective and economical way to take smooth traveling shots for all types of functions such as:

Weddings

Great wedding videographers take plenty of flawless 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.

Log 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 SYL-1000 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 SYL-1000 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 inches. 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.

Ready For Full Length Feature Films?

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