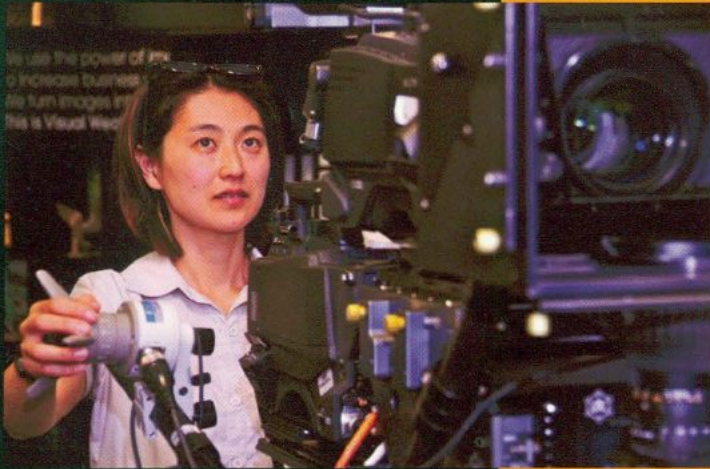


GTC 3D WORKSHOP

Words: Mari Yamamura

Pictures: Jeremy du Toit

at SONY



Twenty three years ago when I first arrived in the UK and on my way to Winchester, I saw from a coach window the huge grey square building with a big sign saying 'SONY'. It subsequently became my personal landmark - as soon as I see the sign, I know home would not be far away. It was also something to remind me of where I come from, which made me feel at home in a foreign land. So to attend a GTC 3D workshop at Sony HQ was very special for me.

GTC Workshops Organiser Clive North writes:

During December 2010 and May 2011 the Guild were fortunate to be able to run a series of 3D Training Workshops courtesy of Sony Training at their Basingstoke HQ.

The exercise began with nearly 60 members attending three one-day 'Fundamentals' sessions in December which comprised Day One of Sony's three-day course. Such was their popularity that Sony agreed to a further set of four 2-day courses, dealing with 'Craft', to be offered to those who had attended in December. These took place during May and enabled groups of eight to finally get their hands on the kit and really get a 'feel' for 3D.

All this was generously provided by Sony free to the GTC members - courses which would normally cost several hundred pounds per student. Two more courses will be run during July and August although, at the time of going to press, it seems unlikely that Sony will be able to offer the same terms again but will be able to offer a discounted scheme. Details can be found in the Workshops 'flyers' included with this edition of GTC InFocus.

In the meantime - GTC focus-puller member Mari Yamamura recalls her first brush with 3D ...

It was a very well designed three-day course with theory and practice combined. The theory side was quite heavy if you were totally new to 3D, and I felt that the suggested homework of reading the 'Mastering 3D' article in 'Zerb' magazine was very worthwhile.

On day one Paul Cameron (Senior Development Trainer at Sony) covered the theory side. He began with the basic concept of visual cues, and took us from the history of 3D right through to distribution - covering issues such as different types of 3D projection systems and 3D glasses. It was useful in that it gave us the whole overview of

the 3D environment, and not just the production or camera side, which is directly relevant to us as camera people. He turned fairly complicated topics into simple and bite size chunks, and explained them clearly and concisely. Having heard various talks on 3D over the months, I felt Paul really knew his stuff and was a real expert. In my opinion there is nobody better than Paul to learn 3D theory from.

On day two we covered the practical side of things and the different roles in the 3D department. Graham, our tutor, gave us his insightful knowledge from a perspective of someone who has been



Philip Gaze, Mark Chapman, John Tarby, Graham Howe (Tutor).
Front row: James French, Steve Ryder, Mari Yamamura, Jeremy du Toit



working as an operator and convergence puller from the outset of the current 3D environment. He interspersed this with numerous interesting stories of real life situations.

The next step was to practice with the actual 3D rig, learning about each parameter: the IA (Inter-Axial) and the convergence point, what a stereographer and a convergence puller actually do, how to read the depth gauge, what to watch out for when working in 3D, and what to aim for in order to produce 'good' 3D.

On day three, we progressed to shooting some scenes. The set ups we covered were a sideways tracking shot with

subject-camera distance changes, a tracking in and out shot, and the contra-zoom. We experimented with different factors changing just one parameter at a time, keeping everything else the same to see what effect it made, then changing more than one parameter at a time in order to get better effect. By recording everything we shot we were able to watch the results; our studies in the classroom suddenly started to make sense. We began to understand what affects '3Dness' and what makes a good 3D shot, observing the specific problems created when you are composing for 3D.

During the practical session, Paul provided extra technical

information relating to the type of sensor used in the camera and how it affects 3D. I thought that this level of detail was ingenious, inserting extra bits of theory just at the right time instead of bombarding us with facts on day one.

Throughout the course we touched on different software systems and equipment options currently available for 3D; we came away with plenty of reading for those who would like to get more serious about it. In terms of physical effort, the course was much less demanding than a normal working day, and yet my eyes were exhausted and made me feel more tired than I expected. This is something to bear in mind when working

on 3D. Graham mentioned that he tried a cricket match once but he would never do it again. Convergence pulling for an extended period of time, especially at night, and then driving home was too much on the eyes, he explained.

My one criticism would be of the 3D rig we used. It wasn't aligned perfectly making it impossible to convergence pull accurately during the exercises. It was prepared by the technicians at Sony, but Graham had to spend more time than he would have liked getting it ready for us. I noticed in one of the exercises that something was wrong when I tried to convergence and IA pull at the same time. It turned out that the alignment was not set properly. As a focus puller, I felt that convergence pulling on a not correctly aligned 3D rig is like focus pulling with the back focus out.

Graham mentioned that, despite of spending hundreds of thousands of pounds on the equipment, Sky 3D rigs are not covered when not in use; taking the cover off the rig would risk knocking the alignment. (Apparently for those who would like to get more technical, Sony also does 'Rig Alignment Course'.)

I really appreciate the opportunity that the GTC gave me to attend this course. I feel much more comfortable about taking a 3D job now.

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