The Scout Association of Australia
Queensland Branch
Brisbane North Area
VENTURER SECTION EXPEDITIONS

AREA OFFICE:
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GUIDELINE No. 3

FIELD NOTES

By: Bill Rowland

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. Illustration of Panoramic Sketching (2 Pages)
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FIELD NOTES

Covering:

Traverse Field Notes; **Panoramic Sketching;**
Thumbnail Sketching; **Field Specimens**

1. INTRODUCTION

This is one of a series of Guidelines prepared to assist Venturer Scouts undertaking Queen's Scout Award Expeditions 1 or 2. It is also relevant to the Brisbane North Area annual May Expeditions Venture.

2. PURPOSE OF GUIDELINE

The purpose of this guideline is to present some information on the above topics for Venturers and leaders who may be inexperienced in any of these topics. Because of space and time limitations, the information is a basic introduction only. Further information can be obtained from books, District Training meetings, experienced leaders, etc..

3. FIELD NOTES

Field Notes can cover any information that is recorded while travelling along the route. They are the basis of any 'formal' reports that may have to be produced.

For the Brisbane North Area May Expeditions Venture, this would cover the journey log, route map and map updates, field specimens and special tasks. Some of the points that would be expected to be covered by field notes are as follows:

(1) Time of day;
(2) Geographical location - map and grid reference;
(3) Distance travelled and/or speed of travel;
(4) Direction/bearing of travel, roads, streams, landmarks, etc;
(5) Navigational fixes;
(6) Noteworthy events - special tasks, field specimens, etc.;
(7) Noteworthy contact with other people/patrols - (usually excludes those at checkpoints);
(8) Sketches - thumbnail, panoramic, map updates, etc.;
(9) Any other information to assist in producing the above 'formal' reports.

For the May Expeditions Venture, the field notes can take any intelligible, transmissible form. They must be reasonably neat and tidy, but need not be in "COPYBOOK" style. It is expected that they would normally take one or more of the following forms;

(1) Brief written notes/sketches;
(2) Five column traverse field notes or variations of the idea;
(3) Markings and/or notes on a map (original or photocopy);

NOTE: The use of a lightweight video camera, or other high technology device or idea does fall within the scope of the intent or spirit of a BNA May Expeditions Venture. Consequently use of electrically operated navigational, recording or photographic equipment is not allowed.

Some of the above ideas will be discussed in more detail in the following sections.

4. TRAVERSE FIELD NOTES

Probably, one of the best-known methods of recording field notes is the five-column traverse field note method. An example is shown in the attached illustration.

4.1 Essential Details

There are many variations and differences in detail, but the essential features are as follows:

(1) Record the information in a TOP BOUND BOOK.

(2) Draw the lines to make at least three but usually five columns. Note the spacing.

(3) The centre column records the direction of travel for that leg of the journey. It also records the distance travelled on that leg, together with the distance travelled to intermediate features - creeks, cross tracks, fences, etc..

(4) The larger columns on the left and right hand sides of the centre column are used to record details of the ground on that side of the route. Note the use of grid references at known locations. These columns can be used to record other details such as performance of special tasks, thumbnail sketches, etc. as mentioned in clause 3.

(5) The outermost left hand column can be used to record total distance travelled from the start of that day.

(6) The outermost right hand column can be used to record time of day.

4.2 Some Comments On The Content.

Please refer to the attached illustration of "Example of Traverse Field Notes And Associated Map". This example does not attempt to cover all the different types of entries. Your attention is drawn to some special points:

(1) Entries start at the bottom of each page and proceed up the page, just like you were walking along the centre column as a path.

(2) The centre column always faces in the direction of walking.

(3) Bearings and features are orientated to the centre column, the same as they are orientated to the direction of travel on that leg.

(4) There should be a legend if symbols are used.

(5) Note the use of time of day in the R.H. column. Arrival and departure times are noted, so that actual travelling time can be calculated. Times at intermediate features are also noted. This assists in navigation, especially if you become lost and have to back track over your route.

(6) At each change of direction, a line is drawn across the page.

(7) THE TRAVERSE FIELD NOTES ARE COMMENCED AT THE REAR OF THE TOP BOUND NOTE BOOK. Entries are made starting at the bottom of the page and working upwards. The page is then folded under and the book is turned over, top to bottom, and the process repeated. THE BOOK SHOULD NOT BE TURNED AROUND.

5. PANORAMIC SKETCHING

A panoramic sketch is really a pencil picture of what you see when looking from a vantage point across a stretch of country. It is not intended to be a work of art, but the information shown should be good enough for others to recognise the scene should they find the same vantage point.

5.1 Essential Details

There are certain essential details that should be shown on every panoramic Sketch. These are explained below and illustrated in the attachment "Panorama of Thompson River".

(1) Point of Origin. This is the vantage point from which the panoramic sketch is drawn or viewed. It should state the name or description of the vantage point plus the grid reference and map reference.

(2) Direction of Viewing. This is the direction of viewing of the centre of the sketch. The bearing is usually given as a compass bearing, i.e. degrees magnetic. If no compass is available, give an approximate compass point bearing, (e.g. NE) and/or looking towards a particular named feature, (e.g. Towards Dean Bluff).

(3) Side Bearings. These are the bearings at the left and right hand edge of the sketch. They give an indication of the extent or width of the sketch. They are usually given as magnetic bearings, otherwise estimate the angle covering the view.

NOTE: There is no hard and fast rule covering the angle of the view. While 45 degrees may be considered a reasonable norm, it could be as narrow as 15 degrees or as wide as, say, 90 degrees. It will depend on the amount of geographical and/or man-made features, within the field of view, that you wish to show.

(4) Title. The title should describe, in a few words, the content or reason for the sketch.

(5) Content and Detail. The panoramic sketch should show, in outline at least, the main features within the field of view. Prominent and/or named features on the topographical map should be indicated in the sketch by the use of lines and arrows. The names should be located above the ground features.

(6) Distance Into the Sketch. Just as side bearings give an idea of the width of the field of view, so it is essential to indicate the distance into the sketch that you see. This is done by selecting some prominent features and recording the distance between the vantage point and the selected features.

(7) Author and Date. In all of this type of work, it is necessary to record who drew

the panoramic sketch and the date it was sketched. The reasons are that someone may want to question the author about some more detail and the country often changes with the passing of time.

For the BNA May Expeditions Venture, the author's name should be shown as either the author's Venture I.D. number, (e.g. 1B2) or First name.
DO NOT USE A FAMILY NAME OR VENTURER UNIT NAME.

5.2 Illustrations

Attached to this guideline are some illustrations. "Panorama of Thompson River", is the original illustration for May Ventures and is based on no particular view.

"Panoramic View From Governor's Chair Lookout" is a real View. It was the panoramic sketch special task on the Spicer's Gap (1984) May Expeditions Venture. Notice that the relative location of the title and bearings are different in the two panoramas. This is O.K., the main point is to have the information on the paper, so that it can be understood.

The two other illustrations show how Giles and Sturt, two Australian explorers, used panoramic sketches to record details of their exploration. While these sketches do not show all of the information that we expect, I'm sure that their journal or journey log would have contained the necessary information.

5.3 Drawing a Panoramic Sketch.

Having decided on a field of view, it is now necessary to transfer this scene onto your paper. Perhaps the easiest method is to hold a sheet of glass vertical and just in front of the observer. Keeping the head still, the observer looks at the scene with one eye only and draws the scene on the glass with a chinograph pencil. The sketch on the glass is then copied onto the paper. Notice that the greater the distance between the observer and the glass, then the larger the scene that will be drawn on the glass.

However, this is not a very convenient method for use in the bush. The following method may help those who do not have good artistic skills. Please refer to the attached sketches/diagrams "Sketching a Panorama".

Using your thumb, mark along a pencil the selected width of your finished panoramic sketch. With a ruler, straight stick, etc., touching your nose and pointing towards the scene, lay the pencil and thumb on the ruler at right angles to it. Now with one eye closed, move the pencil and thumb together along the ruler until the length marked off along the pencil "covers" the field of view of the scene.

Mark this position on your ruler or stick with a piece of string or a rubber band, or break the stick to this length. Another idea is to use a piece of string to mark this length and hold it between your teeth.

Next, it is necessary to select imaginary vertical and horizontal reference lines (IVRL and IHRL) superimposed on the scene. Lightly mark these on your paper. In the illustration, the horizon is fairly level and straight, so it can be used as the IHRL. Dean Bluff has a fairly steep vertical face so it can be used for the IVRL.

Now it is necessary to select key points in the scene and transfer these to your paper. When you have sufficient key points on the paper, you can fill in the spaces much more easily. The number of key points that you decide to select will depend on your artistic talent and the required

accuracy of the finished sketch.

In the example, we have selected the top of Big Rock Hill as a key point. Put the pencil on the ruler in front of the nose as before. Move the thumb along the pencil until the distance from the thumb to the end of the pencil "covers" the distance from the IVRL to the top of Big Rock Hill, our current key point. Transfer this pencil length onto your paper. Repeat the procedure using the IHRL. You have now located the key point on your paper. Repeat the procedure for other key points. When you have sufficient key points marked on the paper, join them to make the basic sketch. Fill in the details by using proportional distances between established key points.

The above is just one method of assistance in sketching panoramas. It is not essential to use this or any other method. It is the completed panoramic sketch that is the important record.

6. THUMBNAIL SKETCHING.

A thumbnail sketch is a simple sketch, drawn either in perspective or as a plan view. Unlike panoramic sketches, which usually cover scenic views, thumbnail sketches can cover any topic, e.g. a small scene to show proportions more clearly, historical scenes, spiders, lizards, flowers, etc. A thumbnail sketch is usually not as large as a panorama sketch, but size depends on the amount of detail to be shown.

6.1 Essential Details.

The essential details of any thumbnail sketch are as follows:-

(1) Name or Title. This should be fairly descriptive.

(2) Location. This should state the grid reference and the name and scale of the relevant topographical map.

(3) Reason for doing the sketch and/or purpose of the subject. This may be contained in the title.

(4) Direction of viewing. Only the centre bearing is required. It is usually expressed as a compass bearing.

(5) Indication of the size and/or scale used in the sketch.

(6) Content. A thumbnail sketch is not a work of art. It should contain the essential outlines so that the reader can understand the subject. This may be helped by appropriate notes and arrows.

(7) Author and Date. These should always be stated so that the reader knows whether the sketch was done last week or last century and by whom.

6.2 Main Reasons For The Sketch.

Generally speaking, a thumbnail sketch is drawn for one or both of the following reasons:-

(1) To illustrate the journey log or other written report.
(2) To show more explicit route instructions.

The thumbnail sketches shown in the illustrations give some examples. The sketch showing "Map Details" was given to check point operators, to assist them in finding the correct location of a particular check point. It shows a map update that is really a plan view thumbnail sketch,

together with a pictorial view thumbnail sketch.

These sketches can be used to advantage to illustrate a journey log. Remember the old saying "A picture is worth a thousand words".

7. COLLECTION AND PRESENTATION OF FIELD SPECIMENS.

7.1 Introduction

During expeditions, it is frequently necessary to collect and present nominated samples or specimens of trees, rocks, grass, etc. Even if it is not requested, the presentation of appropriate samples or specimens should help to make the report more interesting. How about a sample of the spear grass that kept getting into your clothes and digging into you, or the wild flowers that were in bloom. Environmental sensitivity should be shown when taking samples.

At any rate, when presenting a sample, it is essential to present other relevant information to complete the "picture" for the person viewing the sample.

7.2 The Sample or Specimen

Ideally, it would be good to present a complete specimen of the subject, but for practical reasons, this can be done only when the specimen is small, e.g. moss, butterflies, etc. Usually, a sample is all that can be presented. However, the sample must include a piece from all the different parts of the subject. Examples are given below:

(1) Trees and shrubs - flowers, fruit, seeds, leaves, bark and a photograph or sketch of the mature shrub or tree, with an indication of size.

(2) Grass and small plants etc. - flowers, seeds, leaves, roots, nuts and a photograph or sketch of the subject, with an indication of size.

(3) Animals, insects and such - common sense must be used in this area. Obviously you should never kill, say, a possum or goanna to get samples of their fur/skin, feet, teeth, etc. You must be satisfied with a photograph or sketch. However, there is probably nothing wrong in catching and killing a butterfly, spider, ant, grasshopper, etc.

(4) Rocks, Gems, Minerals, etc. - unless the subject is very uniform, it will probably be necessary to collect several samples to show the range of shape, size, colour, etc.

(5) In all cases, common sense should prevail in the collection of samples. If there are only a few specimens, then don't take samples. Record everything with photographs, or sketches, e.g. native orchids, etc.

7.3 Additional Information

The sample or specimen, by itself, cannot give the full "picture". Other information is necessary, such as:

(1) Who. Identification of person/group who collected the same. He/they can be questioned further if necessary.

(2) When. Give day and date, and if relevant, the hour of the day.

(3) Where. Give map and grid reference.

(4) Why. Give reasons for collecting and presenting the specimens or sample.

(5) Additional Notes. These may be necessary to present, more information than that contained in the sketches, e.q. the possum was observed for about 30 minutes while he fed on our scraps of bread and then groomed himself like a cat, etc.

7.4 Presentation

The presentation is the final stages of the activity. If living samples are to be kept more than a few days, they should be properly dried.

Samples should be attached to stiff paper or light cardboard, either by gluing with PVC glue or using clear adhesive tape. For May Expedition Ventures, the size of this backing sheet should not exceed the size of the reporting notebook.

Captions should be used adjacent to all samples or specimens. Sketches and the additional information should preferably be on the same side of the paper, or the back if there is insufficient room on the front.

The whole lot should then be protected because of damage from handling, transport, storage, etc., by placing in a clear plastic wrapping or envelope.

W.L. ROWLAND
FOR THE MAY VENTURE COMMITTEE - March 1986

Attachment.

. Example of Traverse Field Notes and Map.
. Illustration of Panoramic Sketching (2 Pages).
. Illustration of Thumbnail Sketching.
. There is no Illustration of Field Specimens.

	OPEN FOREST. GENTLE DOWNHILL GRADE	☆ 110 m 26°M 3 00m	CONTINUED NEXT PAGE. 116°M LARGE ROCKS 30m	1·30 p.m.
1180 m	LONE PINE HILL GR xxxxxx 10km 248°M HALL GENTLE UPHILL SLOPE ALONG RIDGE. OPEN FOREST. 253°M CATTLE PAD STEEP UPHILL GRADE	3 490 m 140 m GENERALLY 296°M 2 00m	74°M 80°M 500m TWIN HILLS 111°M 650m LAGOON. SOME THICK SCRUB AT 250 m	1·12 pm 1·04 pm 1·00 p.m.
690 m	SMALL FLOW GRAZING LAND GENTLE DOWNHILL SLOPE POWER LINE GRAVEL ROAD TO HALL 263°M	2 690m 550 m 310 m 12°M 1 00m	GR xxxxxx 276°M SANDY CK. 200° 59°M LAGOON. 92°M SOME TREES ACACIA GRAVEL ROAD 115°M TO PALM GR xxxxxx	12·50 pm 12·42 pm 25·3·80 12·36 pm
00 m	LEGEND :- ⚠ CHECK POINT.			

98/3

EXAMPLE OF TRAVERSE FIELD NOTES and ASSOCIATED TOPO. MAP

TOTAL DISTANCE SHOWN IN THIS COLUMN.	REMARKS ABOUT FEATURES ON LEFT HAND SIDE OF COURSE, SHOWN IN THIS COLUMN.	STAGE DISTANCE, BEARING AND STAGE IDENTIFICATION, SHOWN IN THIS COLUMN. ALSO, INTERMEDIATE DISTANCES.	REMARKS ABOUT FEATURES ON RIGHT HAND SIDE OF COURSE, SHOWN IN THIS COLUMN.	TIMES SHOWN IN THIS COLUMN.
	WEATHER :- SUNNY, HOT, LIGHT N.E. BREEZE. REF. MAP "TWIN HILLS" 1:10,000			
2160m	OLD FARM SHED. GR xxxxxx OPEN FOREST. SLIGHT UPHILL GRADE. SADDLE. RECENTLY BURNT.	5 650 m 212°M FENCE. 450 m LARGE DEAD TREE 200°M 45m 320 m 180m 290°M 4 00m	STONEY BARE GROUND 49°M VEHICLE TRACK. OCCASIONAL SMALL TREES	1·55 pm 1·51 pm 1·46 pm 1·42 pm
1510m	GR xxxxxx	4 330 m ☆	TWO LARGE GUM TREES. 107°M 117°M TWIN HILLS 1100m CONTINUED FROM PREVIOUS PAGE.	1·40 pm

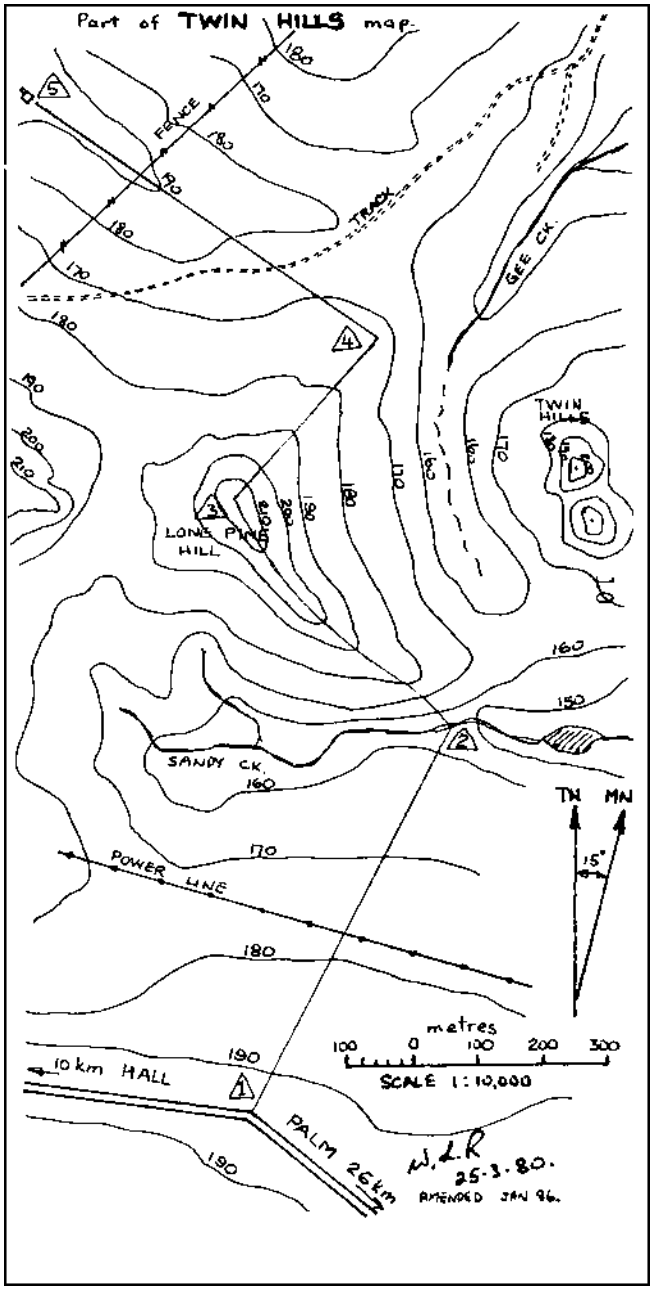

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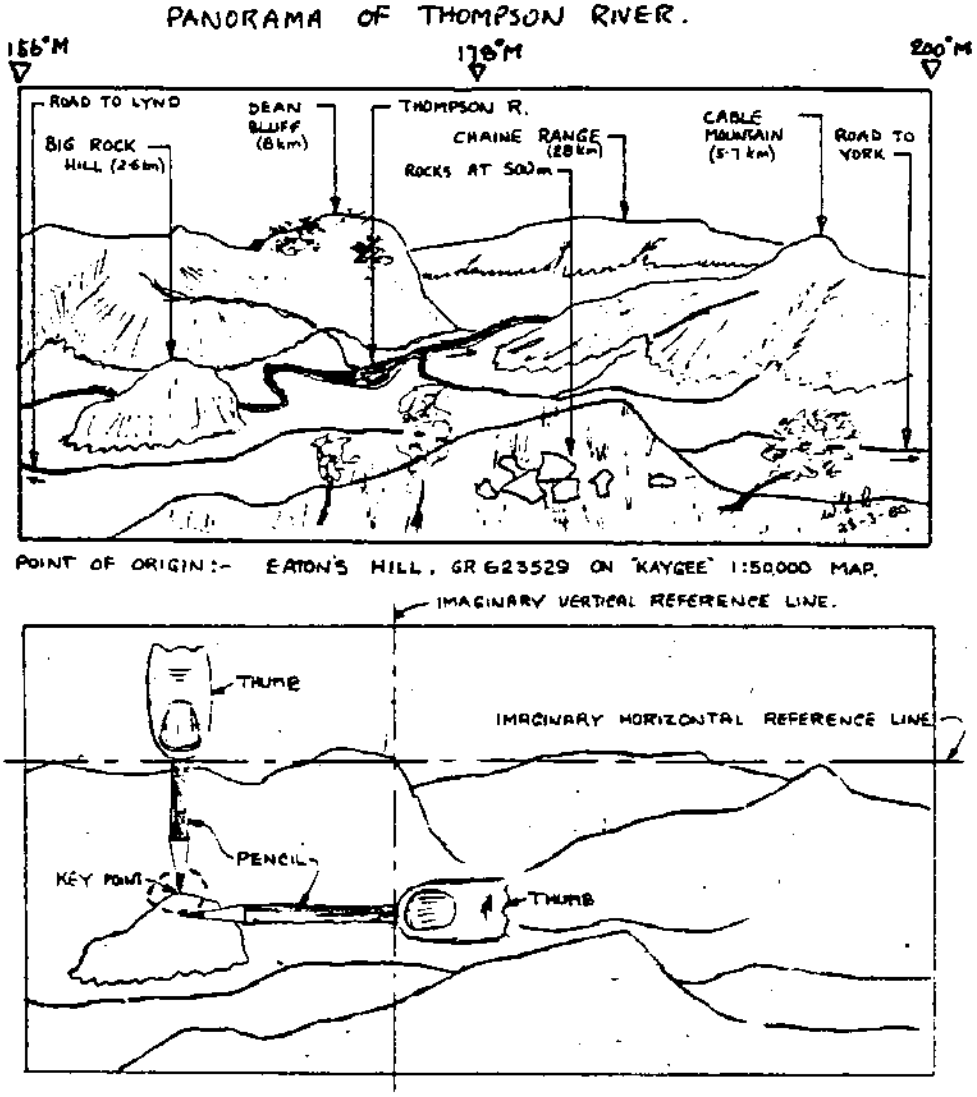
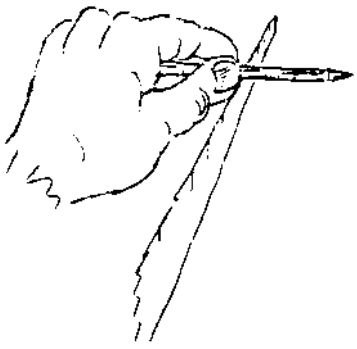
ILLUSTRATION OF PANORAMIC SKETCHES



SKETCHING A PANORAMA



HOLDING THE PENCIL ON THE
RULER IN FRONT OF THE FACE

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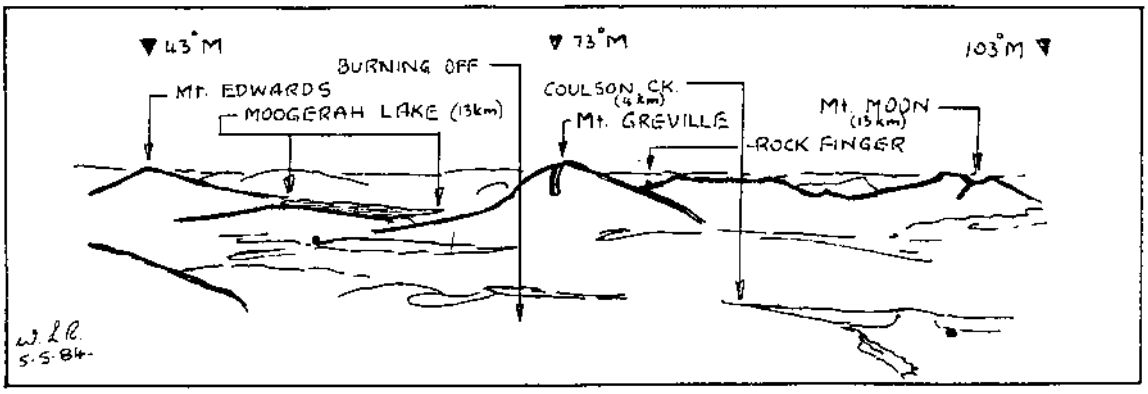
ILLUSTRATION OF PANORAMIC SKETCHES



PANORAMIC VIEW FROM GOVERNOR'S CHAIR LOOKOUT.
POINT OF ORIGIN - GOVERNOR'S CHAIR LOOKOUT , G.R. 428929 CUNNINGHAM'S GAP 1:50,000

ILLUSTRATION OF "LIVISTONIA MARIAE" PALMS IN THE FINKE VALLEY.
FROM GILE'S JOURNAL. (1872)

THE JUNCTION OF THE DARLING RIVER AND THE MURRAY RIVER
AS SKETCHED IN CAPTAIN STURT'S JOURNAL. (1829)

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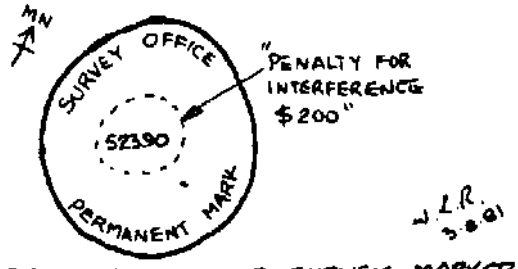
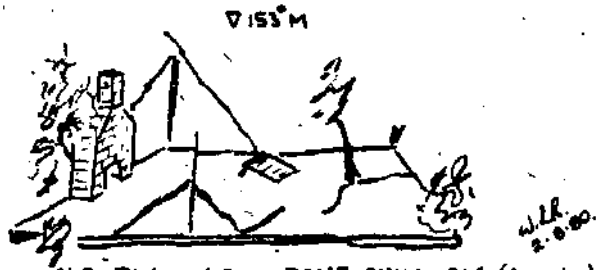
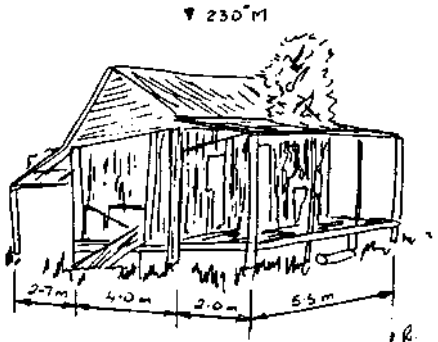
ILLUSTRATION OF THUMBNAIL SKETCHES



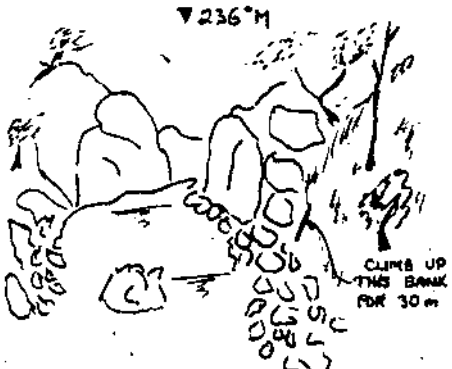
BRASS PERMANENT SURVEY MARKER.
Approx 80 mm dia., set into a concrete block about 450 mm dia. at ground level.
GR 246531 "KAYGEE" 1:50,000.



OLD RUIN WITH STONE CHIMNEY (8m x 6m)
GR 394286 "KAYGEE" 1:50,000.

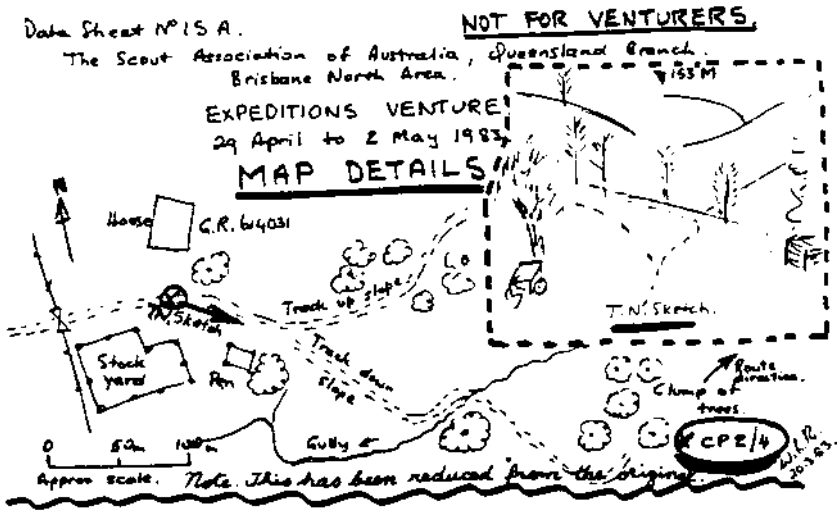


PIONEER HUT.
G.R. 469935 CUNNINGHAM'S GAP 1:50,000



JOHNSON CK AT GR 654186
"HIGH PEAK" 1:50,000
SHOWING BY-PASS AROUND DEEP WATER HOLE, JUST PAST THE BEND.
W.L.R. 24.3.80.

MAP UPDATE AND THUMBNAIL SKETCH



FOR CHECK POINT OPERATORS
(1983 MAY EXPEDITIONS VENTURE)