



# Newsletter

Newsletter of the Wilderness Training Committee

# A Helping Hand



[www.WildernessTravelCourse.org](http://www.WildernessTravelCourse.org)  
Vol 20, No. 4 / Fall 2009



## WTC Officers

See page 8 for contact info

## WTC

Chair  
**Jane Simpson**

## Long Beach

Area Chair  
**David Meltzer**  
Area Vice Chair  
**Kay Novotny**  
Area Trips  
**Mike Adams**  
Area Registrar  
**Jean Konnoff/Joan Rosenburg**

## Orange County

Area Chair  
**Edd Ruskowitz**  
Area Vice Chair  
**Cheryl McMurray**  
WTC Outings Co-Chair and Area Trips  
**Tom McDonnell**  
Area Registrar  
**Wendy Miller**

## San Gabriel Valley

Area Chair  
**Bob Draney**  
Area Vice Chair  
**Steve Curry**  
Area Trips  
**Josh Hibbard**  
Area Registrar  
**James Martens**

## West Los Angeles

Area Chair  
**Gerard Lewis**  
Area Vice Chair  
**Bob Meyers**  
WTC Outings Co-Chair and Area Trips  
**Adrienne Benedict**  
Area Registrar  
**Ann Pedreschi Shields**

*The WTC Newsletter is published quarterly for students and staff of the Wilderness Training*

*Committee and delivered via U.S. mail or distributed at class sites. It's also available in color on the WTC website:*

*www.wildernesstravelcourse.org as a download in PDF format. All questions, copy and photo submissions should be directed to Kay Novotny, WTC Newsletter Editor at (562) 860-4078, or emailed to: knovotny27@gmail.com*

WTC Info Line 310-967-2029

# This is it! Time to Graduate!



**Patch, patch**, who has earned their patch? Below is the schedule for WTC graduations for 2009. Every student who has completed the graduation requirements and has mailed their completed student card to their area registrar will receive the coveted WTC patch at the graduation ceremony for their group. Even if you have not completed your requirements for graduation, please come to the graduation celebration to enjoy yourself and cheer for your classmates! All students are welcome. If you are looking for that last elusive experience trip, please see pages 4 through 6 of this newsletter for final experience trip opportunities.

## Graduation Schedule:

**All Area Graduations will be held October 17 and 18. A fun weekend car camp, with ceremony on Saturday early evening.**

**LOCATION:** You will receive details soon from your group leader, area chair or area registrar.

**EVENTS:** Some hikes or activities will be strictly PRIVATE, NON-SIERRA CLUB. Others will be SIERRA CLUB outings or hikes, such as a navigation noodle on Sunday. A leader will advise you what type of event it is. Please check the "outings" section of the newsletter to find a listing of the Sierra Club activities.

**Sixth Lake - North Fork Big Pine Creek**



## Trips Liability Notice

**Liability Waiver Notice** To participate in a Sierra Club outing, you will need to sign a liability waiver. To see a copy of this waiver prior to attending the outing, please see [www.sierraclub.org/outings/chapter/forms](http://www.sierraclub.org/outings/chapter/forms), or contact the Outings Department at (415) 977-5528 for a printed version

**Transportation Notice** In the interests of facilitating the logistics of some outings, it is customary that participants make voluntary carpooling arrangements. The Sierra Club does not have insurance for carpooling arrangements and assumes no liability for them. Carpooling, ride sharing or anything similar is strictly a private arrangement among participants. Participants assume the risks associated with this travel.

**California Sellers of Travel Disclaimer:** CST 2087766-40. Registration as a seller of travel does not constitute approval by the State of California.

## Keep In Touch With WTC

If you would like to continue to receive notice of the publication of the WTC newsletter online, please go to the following link:

<http://groups.yahoo.com/group/WTCNewsletter>

And ask to join the group. We will not share your e-mail address with others.

## Headline Deadline

**For publication in the Winter 2010 WTC Newsletter: Nov 15**

**For publication in the Spring 2010 WTC Newsletter: Feb 15**

These are the last days for trips to be submitted to the WTC Outings Chair. Provisional trips and leaders should already have an LTC review. Restricted trips should prepare a Mountaineering Application.

**For publication in the 313 Angeles Chapter Schedule (Mar 1 - Jun 30): Nov 9**

**For publication in the 314 Angeles Chapter Schedule (Jul 5 - Oct 31): Mar 9**

These are the last days for trips to be submitted to the WTC Outings Chair. Provisional trips and leaders should already have an LTC review. Restricted trips should prepare a Mountaineering Application.

## On The Cover

Nancy Fitts gives a helping hand to her 6 year old daughter, Aunie on a recent trip to Mt. Silliman. This was Aunie's second trip to the summit, the first accomplished when she was 4 years old.

Photo by Gary Novotny.

# A Helping Hand

## Wilderness photography part II - Text and photos by Gary Novotny

This article is the second in a series in which I give weekend type photographers "A Helping Hand" by discussing photographic techniques that can be used in the wilderness. In the previous article published in the Summer WTC Newsletter, I discussed using the macro lens to get "Up Close and Personal" with your subject. In addition, I gave information about how to use light properly.

First Lake -  
North Fork  
Big Pine Creek



This series of articles is meant to help you get to the next level in your photography. Instead of creating more run of the mill pictures, you will now be able to start creating more "keepers" that really stand out from the crowd. The focus of this particular article is to understand the concepts of white balance and composition.

Please note that the photographs shown in this article may lose some clarity due to the limitations of embedding photos in a PDF document. If you wish to see the originals from any of these pictures, just go to [www.knovotny27.smugmug.com](http://www.knovotny27.smugmug.com) and select the Wilderness Photography Part II link. As was the case in the previous article, all of the photos included in this article were taken by me using my Canon PowerShot.

At various points in this article, I will ask you to refer to the manual for your camera. Certain aspects of camera features differ from one camera model to the next. Therefore, I am unable to explain specifics. In these cases, I will explain the general feature and have you reference your manual for the specifics. For those of you who don't know where your manual is located, most manufacturers have the manuals available as downloads from their web site. For example, the site for my camera is [www.usa.canon.com](http://www.usa.canon.com). The manuals at these sites usually are located in an area called something like Downloads or Support. Try to look in these areas first.

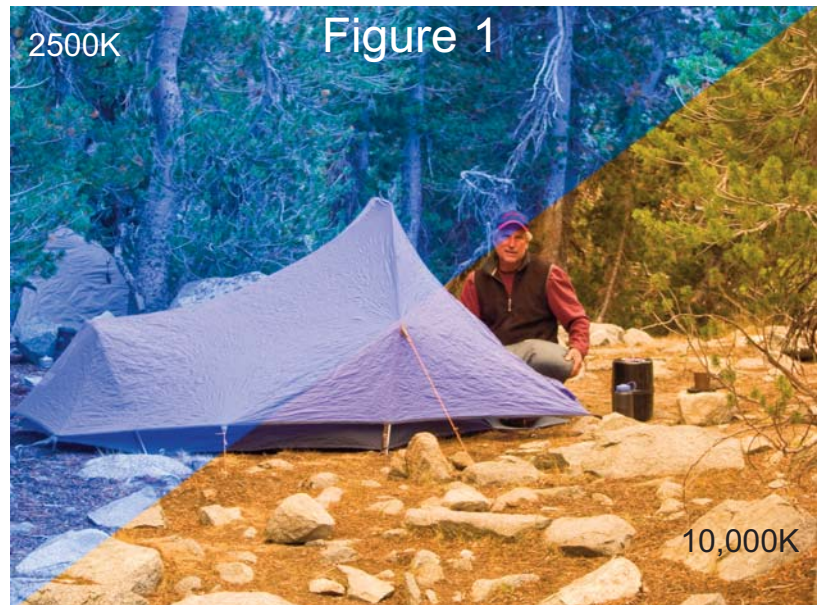
The "point and shoot" cameras nowadays are very convenient. You turn them on, point the lens at the subject and press the shutter button. The computer inside the camera makes all of the decisions for you - what could be easier? While computers are exceptionally good at calculating Pi to several million decimal places, they unfortunately are not very adept at making judgment decisions. Deciding what looks better in a picture is best left to us humans. Therefore, as part of this article, I will start weaning you out of the point and shoot mode and explain how to use one of the manual settings that you can make on your camera. This is another step in our journey to take the best photographs possible with our cameras.

### Lesson 2

This lesson deals with getting the proper color temperature for a given photograph. This topic will get a little technical, but understanding color temperature will give you the ability to consistently take better photographs. I will keep the technical jargon down to a minimum and give you simple to understand rules to use with your camera. First a little background.

Every scene that we look at is illuminated by a slight tint of blue, red, yellow, etc. Our brains will automatically compensate for what our eyes see and we end up visualizing the correct color. Since this compensation is automatic, we never realize that color changes depending on the current lighting conditions. Unfortunately, it is not easy for digital cameras to make the proper compensation. For example, when you shoot a scene bathed in shadows, there is a blue cast that may be picked up by your camera. Unless you want to have the blue tint, you may need to tell your camera that the scene has the blue cast. Another example is when you take a photo indoors using light from a normal light bulb. Have you noticed that this type of picture is often noticeably yellow? Figure 1 to the right demonstrates how dramatically colors can shift. To eliminate these problems, you need to tell your camera about the lighting conditions by setting the color temperature.

Now, I have to get a little technical. Color temperature is a number measured in Kelvin (K). When shooting under a light bulb, the color temperature might be around 3000K, sunrise/sunset around 3500K, fluorescent lamps 4500K, daylight 6000K and heavily overcast skies can reach 10,000K. Each of these temperatures may cause colors to shift in the digital world. Don't panic, color temperatures can be confusing, but I will keep it simple.



Continued on page 7



# Outings

To reserve your place on an outing, follow the instructions listed in the trip description and provide all information requested by the leader. If a sase (self addressed stamped envelope) is requested, send a 9.5 x 4 inch envelope along with your other information. Typical requested information includes name, address, home & work phone numbers, WTC leader's name, name and date of outing you wish to join, your experience and physical conditioning. You may be placed on a waiting list if the number of persons interested in the desired trip is large. If you change your plans, it is very important that you contact the leader to let them know your revised plans, even if you are on the waiting list.

Please see Outings Leader Directory on page 8 for SASE and contact information. **NEW!** - Indicates a new trip not published before.



Trips which qualify as WTC experience trips are identified by a backpack logo.



Outings of interest will be identified by binoculars. These do not qualify as WTC experience trips, but they are very interesting.



Training opportunities are identified by a book. WTC students should find many of these trips within their abilities. Snow travel training will require prior experience.



Last, but not least, the gnarly trips are identified by an ice-axe and crampons. These are technically challenging trips - typically not suited to WTC students. Strong WTC students with prior mountaineering experience may qualify.

## September

Sep 18-20/Fri-Sun



WTC

### I/Twin Lakes-Silliman NavPack Sequoia NP

Improve your navigation skills, get a peak and get happy on a moderately paced 6.5 mi, 2600' gain backpack to beautiful Twin Lakes. Sat xc explore both sides of Silliman Crest, and climb a no-name peak, 1400' net gain via 7 mi loop. Return to camp for shared treats and gourmet quesadillas. Sun head home. Comfort on class 2 climbing required. No tigers please. Send check for \$5 permit fee (payable to WTC), 1 sase (or email preferred), contact & rideshare info, recent backpacking & conditioning experience to Ldr: Jane Simpson. Co-Ldrs: Adrienne Benedict, Ann Pedreschi.

Sep 18-20/Fri-Sun



WTC

### I/Cloudripper (13,525)

Climb the highest peak in the Inconceivable Range and be consoled by views of some of the most beautiful peaks and basins in the Eastern Sierra. Fri hike from Glacier Lodge to Fifth Lake to setup base camp (6.5 mi 2800'). Sat hike to Seventh Lake and then go cross country up a steep challenging scree slope, then take the ridge over to the peak. This has much class 2 terrain and a short (optional) section of class 3 at the summit (6 mi 2900'). Hike out Sun and have ice cream at Glacier Lodge! Email contact info with conditioning and experience. Ldr: Gary Novotny. Asst: Mike Adams.

Sep 19/Sat

LTC

### Deadline for Leadership Training Seminar

Last day for receipt of application and payment by LTC. Register for Oct 3 seminar. Next seminar: Spring 2010.

Sep 19-20/Sat-Sun



Desert Peaks, WTC

### O/Glass Mountain Ridge (11,140') and Mount Patterson (11,673')

First day, pitter patter up Patterson with Tina and Mary Mac for 5 miles and 1600' gain. Day #2, climb the black obsidian peak for 3 miles and 1900' gain. Evening potluck will add to our merriment. E-mail Leader: Tina Bowman. Assistant: Mary McMannes.

## September continued

Sep 24/Thu



WTC

### O/Nike Base Rendez-Vous Hike #3

WTC Introductory Hike: Westridge Rd to Nike Base; Caballero Cyn to Nike Base: Learn about the Wilderness Travel Course on this 7 mi rt, 1000 feet gain hike in the Santa Monica Mts. Bring headlamp or flashlight. The hike will include info on the best compasses for wilderness travel. Westsiders Meet 6:30 pm end of Westridge Rd (Sunset Blvd to Mandeville Cyn Rd, N 1/4 mi to Westridge Rd, L to end); observe street parking restrictions. Valley-ites meet at Caballero Cyn trailhead on Reseda Blvd. at 6:30 pm (from 101 Ventura Fwy take Reseda Blvd 1.9 mi south across from Braemar County Club); free street parking. Ldrs: Robert Myers, George Denny, Marc Hertz, Jane Simpson

Sep 25-27/Fri-Sun



Wilderness Adventures, WTC

### I/University Pk (13,632)

Climb a classic with great views above Onion Valley. Fri, strenuous 5.5 mi, 2700' gain trail backpack over Kearsarge Pass and then down to the Kearsarge Lakes. Possible ramble to Bullfrog Lake. Sat, strenuous xc 5 mi, 2700' climb of University. Sun, return to cars. Must be comfortable with steep, off-trail hiking. Send \$10 permit fee, 2 SASE, H&W phones, email, recent conditioning, experience, rideshare to Leader: Mark Mitchell. Co-Ldr: David Coplen

Sep 26/Sat



Desert Peaks, WTC

### MR/McFarland Peak (10,742')

An "exploratory" climb of McFarland Peak - a beautiful, rugged and imposing limestone peak hidden deep within the northern portion of the Spring Mountains of southern Nevada. We will climb the peak via the Bristlecone and Bonanza Trails (13.5 miles roundtrip, 4,500' gain). Class 3 rock experience required. Restricted to Sierra Club members. Medical form required. See entry below for Asher Waxman's list finish on Spirit Mountain the next day. Send e-mail/sase and detailed resume including class 3 rock experience to: Leader: Dan Richter, Assistant: Asher Waxman

Sep 27/Sun



Desert Peaks, WTC

### I/Spirit Mountain (5,639')

Join us for Asher Waxman's list finish on this sacred and magical peak above Christmas Tree Pass. The peak overlooks Lake Havasu and Laughlin. We will climb the mountain from the pass by a beautiful cross-country route. See the schedule for our "exploratory" climb of McFarland Peak the day before. (3 miles round trip, 2,000' gain). Send e-mail and sase: Leader: Asher Waxman, Assistant: Dan Richter

## September continued

Sep 27/Sun



LTC, WTC, HPS, DPS, SPS

### I/Grinnell Ridge Navigation

Navigation noodle in San Bernardino National Forest for either checkout or practice to satisfy Basic (I/M) or Advanced (E) level navigation requirements. Send email/sase, contact info, navigation experience/training, any WTC, leader rating, rideshare, to Ldr: Robert Myers. Asst: Harry Freimanis.

Sep 30/Wed



LTC, WTC

### M/E/Advanced Mountaineering Program - Basic Safety Systems

First of 4 climbing workshops. Today's indoor evening workshop of 4 hours reviews ropes, knots, harnesses, helmets, and basic climbing gear and will take place in Pasadena. Based on book: "Mountaineering Freedom of the Hills, 7th edition"; today: Chapter 9. Open to climbers who are SC members and have some climbing experience. As space is limited, priority will be given to participants who commit to all 4 workshops. Send or e-mail SC#, resume, phones to Ldr: Dan Richter. Asst: Pat McKusky.

## October

Oct 3/Sat



LTC

### Leadership Training Seminar

Become a qualified Sierra Club leader. Deadline for receipt of application and payment is Sep 19. No registration after this date or at door. Next seminar: Spring 2010.

Oct 3/Sat



LTC, WTC

### M/E/Advanced Mountaineering Program - Belaying

2nd of 4 climbing workshops. Today, at Stoney Point in Chatsworth, focus is on belaying and principles of anchor building. Based on Chapter 10 of the book: "Mountaineering Freedom of the Hills, 7th edition". Open to climbers who are SC members and have some climbing experience. As space is limited, priority will be given to participants who commit to all four workshops. Send or e-mail SC#, resume, phones to Ldr: Dan Richter. Asst: Pat McKusky.

Oct 3-4/Sat-Sun



WTC

### I/Marion Mtn (10,362'), Jean Pk (10,670'), Cornell Pk (9750')

8.5 mi. rt, 3100' gain overnight backpack. A "last chance" outing before graduation! Take Palm Springs Tram up to San Jacinto Wilderness. Hike 2 mi to Round Valley, set up camp. Then 4 mi trail and xc to Marion and Jean. Back to camp for happy hour. Sunday break camp, bag Cornell and return to tram via 2.5 mi xc route. Send esase with telephone, recent experience, ride share info to Ldr: Jeffrey Zinn (jeffreyzinn@lordleider.com). Asst: Rod Kieffer

Oct 3-4/Sat-Sun **NEW!**



20's and 30's Singles

### I/Carey's Castle

2-day backpack in search of remote Carey's Castle. The "Castle" features many artifacts, a "house" built under a very large boulder, and a mine shaft. The total trip has a 1300' gain over 8 mi, rt, mostly in a narrow canyon with several forks and moderate rock scrambles. There's no water source so you must bring all your own water (6 Qts/Ltrs). Heavy rain cancels trip. Send e-mail or phone leader w/ experience level/conditioning to reserve your spot. Ldr: Mark Fleming, Asst: Dave Meltzer.

Oct 9-11/Fri-Sun



WTC

### I/Basin Mtn (13,181')

Fri backpack from trailhead to Horton Lake (4 mi, 2200' gain). Sat climb peak (5mi, 3200' gain). Bring appetizer or dessert to share Fri. and Sat night. Sun break camp and return to cars. WTC or equiv required. Send sase or email (preferred) with recent experience and conditioning, phone and rideshare info, and WTC leader to Ldr: KC Reid. Asst: Mike Dillenback.

## October continued

Oct 10/Sat



LTC, WTC

### M/E/Advanced Mountaineering Program - Rappelling

3rd of 4 climbing workshops. Today, at Stoney Point in Chatsworth, focus is on rappelling. Based on Chapter 11 of the book: "Mountaineering Freedom of the Hills, 7th edition". Open to climbers who are SC members and have some climbing experience. As space is limited, priority will be given to participants who commit to all four workshops. Send or e-mail SC#, resume, phones to Ldr: Dan Richter. Asst: Pat McKusky.

Oct 10/Sat



LTC, WTC, Hundred Peaks

### I/Mt Lowe (5603') Beginning Navigation Clinic

4 mi, 500' gain. Spend the day one-on-one with an instructor, learning/practicing map and compass. Beginners to rusty old-timers welcome. Not a checkout, but it will help you prepare. Many expert leaders will attend; many I-rated leaders started here in the past. Send sase, phones, \$25 deposit (Sierra Club, refunded at trailhead) to Ldr: Diane Dunbar. Co-Ldr: Richard Boardman

Oct 10-11/Sat-Sun



WTC

### I/"Really Last Chance" Graduation Trip

Easy paced backpacking trip in scenic desert terrain. We will take exploratory cross-country routes in the Queen Valley area, taking in a peak along the way. Learn about the Wilderness Travel Course or satisfy WTC requirements on this "really last chance" graduation trip. 9 mile rt, 1000' gain. Send email (preferred) or sase, with contact info & recent conditioning to Ldr: Robert Myers. Co-Ldrs: Chi Choi, David Meltzer.

Oct 17/Sat



LTC, WTC

### M/E/Advanced Mountaineering Program - Rock Climbing Techniques and Anchors

4th of 4 climbing workshops. This weekend completes the series of AMP workshops, at Joshua Tree National Park, and focuses is on climbing and anchors. Based on Chapters 12 & 13 of the book: "Mountaineering Freedom of the Hills, 7th edition". Open to climbers who are SC members and have some climbing experience. As space is limited, priority will be given to participants who commit to all four workshops. Send or e-mail SC#, resume, phones to Ldr: Dan Richter. Asst: Pat McKusky.

Oct 18/Sun



LTC, WTC, HPS, DPS, SPS

### I/Indian Cove Navigation

Navigation noodle at Joshua Tree National Park to satisfy the Basic (I/M) level navigation requirements. Send email/sase, contact info, navigation experience/training, any WTC, leader rating, rideshare, to Ldr: Robert Myers. Asst: Phil Wheeler.

Oct 24/Sat



WTC

### O/Nike Base Rendez-Vous Hike #4

WTC Introductory Hike: Westridge Rd to Nike Base; Caballero Cyn to Nike Base: Learn about the Wilderness Travel Course on this 7 mi rt, 1000 feet gain hike in the Santa Monica Mts. The hike will include info on wilderness first aid. Westsiders Meet 8:00 am end of Westridge Rd (Sunset Blvd to Mandeville Cyn Rd, N 1/4 mi to Westridge Rd, L to end); observe street parking restrictions. Valley-ites meet at Cabellero Cyn trailhead on Reseda Blvd. at 8:00 am (from 101 Ventura Fwy take Reseda Blvd 1.9 mi south across from Braemar County Club); free street parking. Ldrs: Robert Myers, George Denny, Marc Hertz, Jane Simpson.

## October continued

Oct 24/Sat



WTC

### O/Leave No Trace Workshop

Join us for a short hike in O'Melveny Park to learn more about using Leave No Trace ethics in your outdoor activities. Material will be provided. Bring notebook and pen. Includes Environmental Awareness credit for prospective I rated leaders. Meet at 8:30 am in parking lot of O'Melveny Park, 17300 Sesnon Blvd. just west (.6 miles) of Balboa Blvd. in northern San Fernando Valley above Granada Hills. All day workshop, will end at 4:00 pm. \$5 fee for materials. Space limited, contact ldrs for reservation. Bring water and lunch. Rain cancels. Contact Ldr: Gerard Lewis Co-Ldr: Melody Anderson.

Oct 30 - Nov 1/Fri-Sun



LTC, Harwood Lodge, WTC

### C/Wilderness First Aid Course

Runs from 8 am Fri to 5:30 pm Sun. Fee includes lodging, meals and practice first aid kit. Proof of CPR within previous 4 years required to enroll. Fee \$205 with SC#/\$215 non-member (full refund through Sept 25). For application contact Ldr: Steve Schuster.

## November

Nov 7-8/Sat-Sun



WTC

### I/Quail Mtn (5814')

Easy paced but mod strenuous backpack to Quail Mtn, 14 mi rt 1800' gain, approach from east by mostly x-country route. 4 mi hike to camp Sat, rest and happy hour at camp. Sun 6 mi x-country rt to Quail, will encounter some rough, rocky sections. Return to camp and pack out. Bring 10 essentials, min 6 liters water (dry camp), lug soles, layered clothing. Sase or email, H & W phones, recent experience and conditioning to Ldr: Joan Rosenburg. Asst: Gary Novotny.

Nov 14/Sat



PV - South Bay, Hundred Peaks, WTC

### I/Slide (7841'), Keller (7882'), possibly Mill (6670') and Deep Creek Hot Springs (5' deep)

19th semi-annual Deep Creek HS hike/soak/swim with some more peaks. Moderately paced 9 mi, 2000' gain (maybe more depending on road conditions) w some dirt road driving - Adventure Pass reqd. Bring lunch, water, rain gear, lugs (swim suit optional). No beginners. Plan on spending full day - it's near Hesperia. Rain cancels. Send email (preferable - bholchin@cox.net) or sase, along with carpool info, cond/expert to Ldr: Barry Holchin. Co-Ldr: Wayne Vollaire.

November 14-15/Sat-Sun



LTC, WTC, HPS, DPS, SPS

### I/Indian Cove Navigation

Navigation noodle at Joshua Tree National Park to satisfy the Basic (I/M) level navigation requirements. Sat for practice, skills refresher, altimeter, homework, campfire. Sun checkout. Send email/sase, contact info, navigation experience/training, any WTC, leader rating, rideshare, to Ldr: Robert Myers. Asst: Harry Freimanis

Nov 15/Sun



WTC, 20&30s Singles, LB Group, PB South Bay

### O/WTC Introductory Hike - Echo Mtn, Inspiration Point and Muir Peak (4688')

Hike the Sam Merrill trail to the historic railway and resort area at Echo Mtn, then up Castle Canyon to Inspiration Point and on to Muir Peak. We will return by the Middle Merrill trail. Trip is a total of 12 miles with 2900 ft of gain. Leaders will provide an overview of the Wilderness Travel Course (WTC), which begins January '09. Subjects include safe mountain travel, map & compass and wilderness first aid. Meet 9:00 am at the North end of Lake Street at the corner of Lake and Alta Loma Street in Alta Dena by the "Gate". This is a residential neighborhood so be mindful of parking regulations and residents' quiet enjoyment of their neighborhood. Bring 2-3 liters of water, lunch, lugsoles, hat and layered clothing. Ldr: David Meltzer, Co-Ldr: Gary Novotny.

## November continued

Nov 28/Sat

**NEW!**

Hundred Peaks, Palos Verdes - South Bay, WTC



### O/Palm Springs Tram (8450'), San Jacinto Peak (10804')

Strenuous hike, 10 mi, 8300' gain to tram with additional 10 mi rt, 2400' gain to the peak. Very early start. It was too hot in July, so we've rescheduled our annual hike again when it's cooler. We'll attempt to have two groups, hopefully both SJ bound, one faster, the other naturalizing along the way. Of course, any who wish can head back down at the tram after a mere 8300' gain. Bring money for tram ride and taxi back to cars. This is an exceedingly strenuous hike, not for beginners. Check with leaders if you have any question about your fitness. Send email (preferable - bholchin@cox.net) or sase with carpool info, cond/expert to Ldr: Barry Holchin. Co-Ldrs: Wayne Vollaire, Tony Trull, Kent Schwitkis.

## December and beyond

Dec 5/Sat

**NEW!**



LTC, WTC, Hundred Peaks

### I/Mt Lowe (5603') Beginning Navigation Clinic

4 mi, 500' gain. Spend the day one-on-one with an instructor, learning/practicing map and compass. Beginners to rusty old-timers welcome. Not a checkout, but it will help you prepare. Many expert leaders will attend; many I-rated leaders started here in the past. Send sase, phones, \$25 deposit (Sierra Club, refunded at trailhead) to Ldr: Diane Dunbar. Co-Ldr: Richard Boardman

Dec 6/Sun



WTC, 20&30s Singles, LB Group, PB South Bay

### O/WTC Introductory Hike - Mt Wilson/Manzanita Ridge

Invigorating conditioning hike at a moderate pace. 10-mile r/t, 4000' gain. Leaders will provide an overview of the Wilderness Travel Course (WTC), which begins January '09. Subjects include safe mountain travel, map & compass and wilderness first aid. This is a residential neighborhood so be mindful of parking regulations and resident's quiet enjoyment of their neighborhood. Meet 9 am at trailhead. Mira Monte Ave and Mt Wilson Trail Dr. Take I-210 to Baldwin Ave exit, take Baldwin N to Mira Monte, Right to trailhead. Bring hiking boots, 3 ltrs water, snacks to share. Ldr: David Meltzer, Co-Ldr: Gary Novotny.

Dec 12/Sat

**NEW!**



WTC

### M/Staff Rock Workshop

This staff development workshop is intended to prepare WTC staff to be effective instructors in WTC's rock scrambling instruction. Participation is limited to WTC staff who have passed the M-rock checkoff or are scheduled to take it. Early sign-up recommended, since group size is limited. To participate, send name, contact and rideshare info, WTC area/group, Class 3 climbing experience, and date of M-rock checkoff to Ldr: Tom McDonnell. Asst: Mike Adams

Dec 13/Sun

**NEW!**



LTC, WTC, HPS, DPS, SPS

### I/Warren Pt Navigation

Navigation noodle at Joshua Tree National Park for either checkout or practice to satisfy the Basic (I/M) or Advanced (E) level navigation requirements. To participate, send email/sase, contact info, navigation experience/training, any WTC, leader rating, rideshare, to Ldr: Robert Myers. Asst: Harry Freimanis

Jan 9/Sat

**NEW!**



LTC, WTC, HPS, DPS, SPS

### I/Warren Pt (5103')

Practice navigation for Sundays checkoff on this 6 mile rt, 1300' gain hike in the pinyon pine and juniper region of western Joshua Tree National Park. We will take a cross-country route to Warren Pt and practice micro-navigation skills along the way. Send email (preferred) or sase, with contact info & recent conditioning to Ldr: Robert Myers. Co-Ldrs: Adrienne Benedict, Ann Pedreschi Shields, Jane Simpson



## January and beyond

**Jan 10/Sun NEW!**



**LTC, WTC, HPS, DPS, SPS**

### I/Warren Pt Navigation

Navigation noodle at Joshua Tree National Park for either checkout or practice to satisfy the Basic (I/M) or Advanced (E) level navigation requirements. To participate, send email/sase, contact info, navigation experience/training, any WTC, leader rating, rideshare, to Ldr: Robert Myers. Asst: Harry Freimanis.

**Jan 23/Sat NEW!**



**WTC**

### O/Sitton Pk (3,273')

Leisurely paced 10 mi rt, 1400' gain hike to Sitton Peak in the Santa Ana Mtns. Meet 8 A.M. at Parking lot next to Candy Store off Ortega Highway (for directions go to [www.ortegaoaks.com/store](http://www.ortegaoaks.com/store)). 2010 WTC students welcome and encouraged to attend. This is a good WTC pre-conditioning hike. Meet WTC leaders and ask questions about the WTC course. Bring water, hiking boots, 10 essentials, sunscreen, snack lunch, Adventure Pass, Rain Cancell. Leader: Bill Payne, Assistant: Matthew Hengst. Contact Bill Payne at [leakycanoe@yahoo.com](mailto:leakycanoe@yahoo.com) or 951-840-8786.

**Jan 30/Sat NEW! LTC, Sierra Peaks, Desert Peaks, Hundred Peaks M/E/Local Baldy Snow Practice**



Come review snow climbing, rope travel, ice axe, and snow anchors. Practice your skills or brush up on new techniques. Especially for aspiring M & E leader candidates. Restricted to SC mbrs with prior experience with the ice axe. Lack of snow may cancel. Email SC#, climbing resume, email address, phone # to Ldr: Nile Sorenson Co-Ldr: Tina Bowman.

**Feb 13/Sat NEW! LTC, Sierra Peaks, Desert Peaks, Hundred Peaks M/E/Local Baldy Snow Practice**



Come review snow climbing, rope travel, ice axe, and snow anchors. Practice your skills or brush up on new techniques. Especially for aspiring M & E leader candidates. Restricted to SC mbrs with prior experience with the ice axe. Lack of snow may cancel. Email SC#, climbing resume, email address, phone # to Ldr: Nile Sorenson Co-Ldr: Doug Mantle.

**Apr 17-18/Sat-Sun NEW!**



**LTC, WTC, HPS, DPS, SPS**

### I/Indian Cove Navigation

Navigation noodle at Joshua Tree National Park to satisfy the Basic (I/M) level navigation requirements. Sat for practice, skills refresher, altimeter, homework, campfire. Sun checkout. Send email/sase, contact info, navigation experience/training, any WTC, leader rating, rideshare, to Ldr: Robert Myers. Asst: Harry Freimanis

## A Helping Hand, continued

On your camera, you want to use higher color temperature numbers to warm up the picture (remove blue cast) and lower color temperature numbers to cool down the picture (remove red/yellow cast). The process for correcting color tone in light is referred to as balancing the light, or simply, "White Balance". You will probably need to look at the manual for your model camera to see how to adjust the White Balance. Most cameras have an "Auto White Balance (AWB)" or it may just be called "Auto", plus several additional choices available as presets (in order from lowest to highest color temperature):

- Tungsten (normal light bulb): 2500 – 3500K
- Fluorescent: 4000 – 5000K
- Flash: 5000 – 5500K
- Daylight: 5000 – 6500K
- Cloudy: 6500 – 8000K
- Shade: 9000 – 10,000K

Each of these choices will refer to a specific color temperature which varies by camera model, but you will typically not need to know the exact value assigned by your particular camera. Some models may have additional presets that I do not have listed.

When you choose one of the White Balance presets on your camera, what you are doing is telling the camera how to adjust the colors coming through the lens. For example, when you choose "Shade", the camera will take the image and increase the reds (in order to reduce the blues). Now, what if you have your camera set to Shade, but your scene is in the daylight? The camera only knows what you have told it, so it will continue to increase the reds, resulting in a picture that will be too red or yellow. So, to get the proper colors to be captured, you must select the correct White Balance setting before the picture is taken.

You can use an incorrect White Balance to your advantage. If you are taking a beautiful red sunset picture and you want to bump up the reds in the sky, use the Shade preset (see Figure 2). If instead you are taking a photograph of a blue sunrise, you may want to bump up the blues by setting your camera to a Tungsten White Balance (see Figure 3).

Continued on Page 10

Figure 2

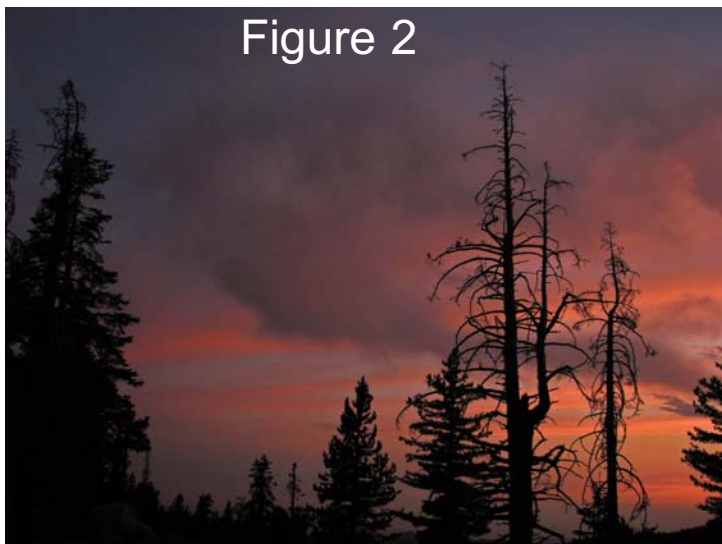
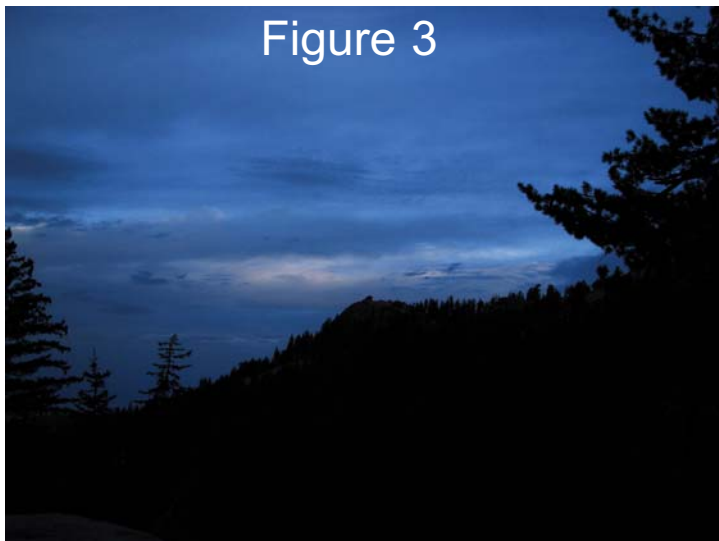


Figure 3



Please see the Outings Leader Directory on <http://groups.yahoo.com/group/WTCNewsletter> files directory for contact information. If you are not a member of the group, you can join the group to receive notification of newsletter publishing, or you can contact the newsletter editor at [knovo@ca.rr.com](mailto:knovo@ca.rr.com) for a leader contact listing.

**What has a cool logo, wicks moisture like crazy, is anti-bacterial and can be worn on any of your hiking adventures?**



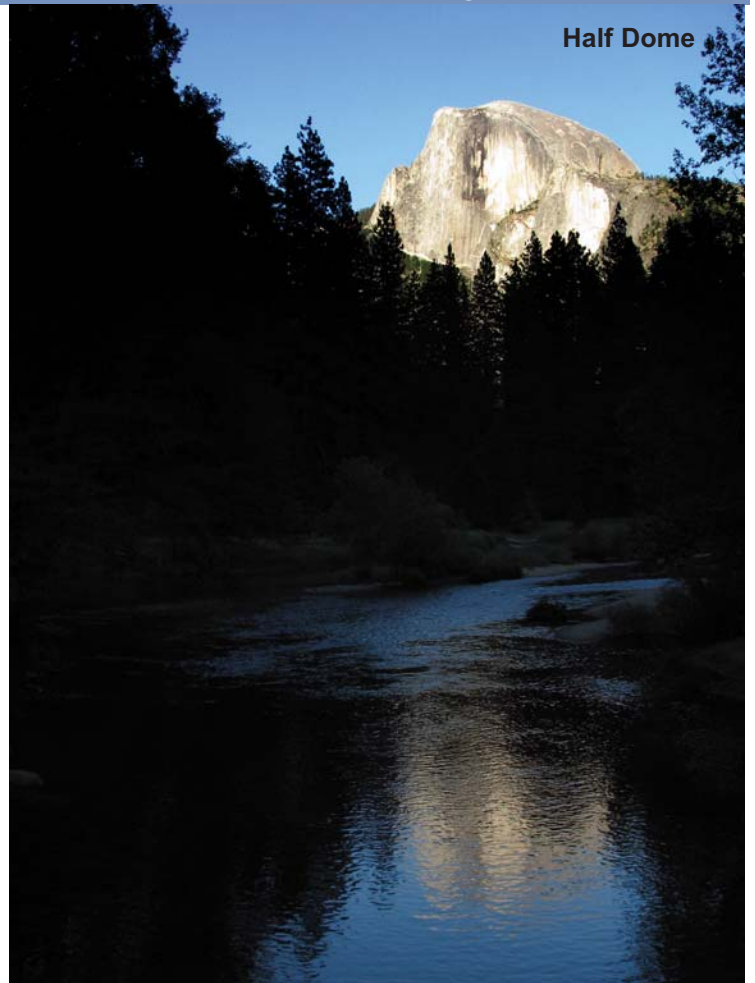
### **The new WTC performance shirt!**

The advantages of performance shirts like Coolmax® are well known to all of us. The new WTC performance shirts take moisture management to the next level by using Intera®. Intera® yarn is the only patented moisture wicking technology built right into the fabric instead of being applied as a coating afterwards. In addition, we use UV resistant dyes for the WTC logo.

But wait, there's more! These WTC shirts are custom made to your exact requirements. You get to pick the shirt style, size and logo type that matches your specific needs. There are even shirt styles specific for you ladies!

Visit <http://angeles.sierraclub.org/wtc> and click on the shirt link at the bottom of the page for details.

Half Dome



Vogelsang





"To explore, enjoy,  
and protect the wild  
places of the earth;  
to practice and  
promote the  
responsible use of  
the earth's ecosystem  
and resources;  
to educate and  
enlist humanity to  
protect and restore  
the quality of the  
natural and human  
environment..."



SIERRA  
CLUB  
FOUNDED 1892

## MEMBERSHIP

Name \_\_\_\_\_

Address \_\_\_\_\_

City & State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (optional) \_\_\_\_\_

Email (optional) \_\_\_\_\_

### Membership Categories

### Individual

### Joint

Introductory

☐ \$25

Regular

☐ \$39

☐ \$49

Supporting

☐ \$75

☐ \$100

Contributing

☐ \$150

☐ \$175

Life

☐ \$1,000

☐ \$1,250

Senior

☐ \$25

☐ \$35

Student

☐ \$25

☐ \$35

Limited Income

☐ \$25

☐ \$35

☐ Check enclosed, made payable to the Sierra Club

Please charge my ☐ Mastercard ☐ Visa

Cardholder Name \_\_\_\_\_

Card Number \_\_\_\_\_

Expiration Date \_\_\_\_\_

Contributions, gifts or dues to the Sierra Club are not tax deductible; they support our effective, citizen-based advocacy and lobbying efforts. Your dues include \$7.50 for a subscription to Sierra magazine and \$1.00 for your Chapter Newsletter.

Please mail this form to:

Sierra Club  
P.O. Box 52968  
Boulder, CO 80322-2968

Angelenos Chapter of the Sierra Club,  
Wilderness Training Committee

FRIP # F940 [N0469] - 1



# A Helping Hand, continued

If you have your camera set to Auto White Balance (AWB), then the camera will attempt to determine the existing lighting conditions. Our eyes are very good at judging what is white under different light sources; however digital cameras often have great difficulty making the proper White Balance correction. An incorrect White Balance can create unsightly blue, orange, or even green color casts, which are unrealistic as was evident in Figure 1. This is particularly important when your scene is bathed in a particular color. For example, if you are photographing a mountain peak bathed in the orange glow of the evening, the Auto White Balance setting may guess incorrectly and cause all of the orange to disappear from your captured image.

In the previous article, I stated in rule #7, that you should experiment when taking pictures. White Balance provides an easy way to experiment. The next time that you are shooting under unusual lighting conditions (sunset clouds, mountain peaks glowing orange, etc.), take the same picture multiple times using each of the available White Balance presets. I guarantee that one picture will be much better than the rest and will become your “keeper”.

Now, we are down to one last topic dealing with color temperature settings. Many cameras will also have a “Custom” setting for White Balance. While camera presets only offer general color temperature norms (Cloudy may be set at 7000K), the Custom setting will allow you to set the camera with the exact color temperature. For example, you are taking a picture in cloudy conditions, but in reality it is very cloudy (say 8150K). In this case you may want to set the White Balance to 8150K to get the colors exactly correct. This topic is too advanced to go into details, but here is the high level procedure. To determine that the color temperature is 8150K, you have to go through a procedure using a pure white or grey card (sold at photography stores). Once the procedure is complete, your camera will be ready to shoot at the precise temperature. Refer to your camera manual to get the exact steps needed to accomplish the proper Custom setting.

## Rules for White Balance

- Unless you are trying to become a professional photographer, don't bother with the Custom setting. The presets are going to be close enough.
- Always set the proper White Balance using one of the available presets prior to taking the picture. This will give you the best pictures. **Highly recommended!**
- If you are the type of person who can't remember to use the proper preset before taking a picture, set your camera to Daylight and always use this setting. If you do take indoor pictures though, you will want to change to Tungsten, Fluorescent or Flash to avoid the yellow cast (see Figure 4). **Second best choice.**
- If you can't remember to use the proper preset and you don't want to always use Daylight because you can't remember to make a change to White Balance for indoor shots, then set your camera to Auto White Balance (AWB) for all of your shots and hope that it will guess properly. **Not recommended!**
- If you have an expensive camera and are shooting in RAW format instead of jpeg, then always leave your camera in AWB. When you are doing your RAW processing, your software will allow you to change the White Balance on the fly. This will let you set the perfect White Balance on every shot.



The left side of this picture is what would be captured when using the Shade preset, while the right side would be captured using the Tungsten preset. Notice how the off white walls have suddenly become an unsightly yellow / orange color due to the White Balance being set incorrectly for shooting indoors under a normal light bulb.

## Lesson 3

This lesson introduces the concept of composition – the conscious placement of elements in a picture. Composition deals with many factors including getting closer to your subject, the Rule of Thirds and orientation. Proper composition can give any photographer an express route to picture taking success.

Composition is where you get to show your creative side of photography. You decide what to include in the photo, where to place it, and how much of the picture the subject occupies. Just as important, you decide what to exclude from your photo. You also decide how your subject relates to the foreground (in front of the subject) and the background (behind the subject).

By simply changing your point of view or position, you can capture a completely different image. By moving a little to the left or right, a little up or down, you can cause the various elements in the scene to work with (or against) one another in unique and sometimes surprising ways.

Continued on next page



# A Helping Hand, continued

In the end, you want your composition to be clear, simple and easy for the eye to understand. Simplicity is one of the most powerful things to keep in mind when composing your photographs. Be brutal! Scan every scene for any distractions before pressing down the shutter button. The classic example is when you take a picture of a person with a tree in the background only to discover later that there were upright branches behind the head, apparently giving your subject a new set of antlers! Going back to my Rule #6 – pay attention!

## Move Closer

Composition is all about organization and simplification. Every element in your photo has a place. If it doesn't have a place, it needs to be eliminated. The easiest way to eliminate extraneous elements is to move in closer toward your subject. Filling the frame with your subject is a surefire way to get rid of visual competition. This technique was used effectively numerous times in my prior article about getting up close and personal (see Figure 5).

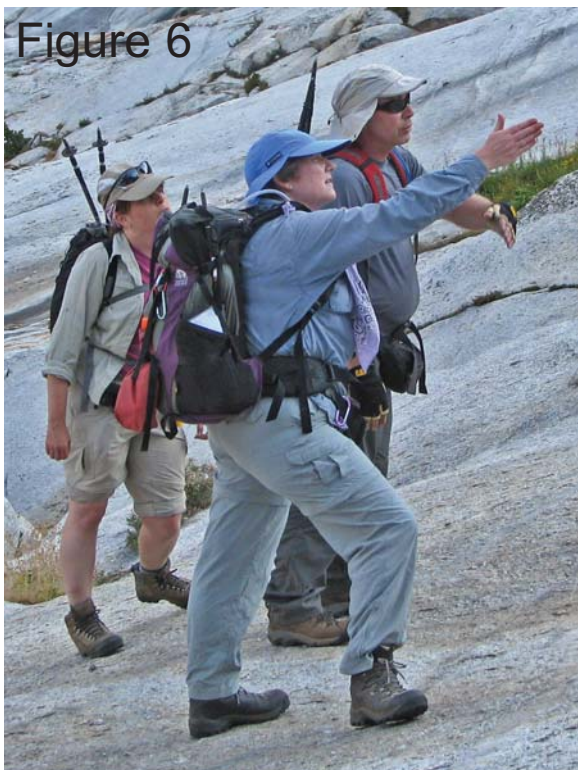


Figure 6

Going back to my Rule #5 – “Don’t use digital zoom”, there is an exception. If you can’t get close enough to your subject and the correct composition requires that you get closer, you can use your digital zoom feature and see how it turns out. Try to keep the digital zoom down to the lowest acceptable level since the resulting picture will get worse and worse as you continue to zoom in. My suggestion is to take a picture with the maximum amount of optical zoom and then take another with the minimum digital zoom needed to get the proper composition. The picture with the digital zoom may just turn out to be the better picture.

A note to advanced photographers who are using Photoshop, or Photoshop Elements – if you are shooting in jpeg, it is usually better to use the digital zoom on the camera rather than use the tools available in Photoshop to enlarge the photo. This is due to the fact that the jpeg image has been compressed (resulting in artifacts) prior to enlarging, while the digital zoom will use the RAW image to apply the enlarge algorithms.



Figure 5

Getting close to your subject can be done by moving physically closer (as was done to capture the flower images in the prior article), or by using the telephoto lens on your camera (as was done in Figure 5). Each method can allow you to fill the viewfinder with your subject. If you are using software to edit your pictures, for example Photoshop Elements (about \$49, but highly recommended) or Google Picasa (free!), you can also crop your pictures to give the illusion of moving closer. Figure 6 shows a photograph after it has been cropped, while Figure 7 shows the same photo as it was originally taken. If you are using a digital SLR camera, you may have to take several different lens sizes in order to get the proper composition since most of your lens will not have the zoom range available on SLR-like cameras.



Figure 7

Continued on next page

# A Helping Hand, continued

## The Rule of Thirds

Photographers are often disappointed with their images, saying the scene was wonderful, but the photos feel boring or static. This can frequently be fixed with another compositional guideline – the Rule of Thirds.

Many of you probably point your camera at the center of your subject and snap the picture. While there is nothing “wrong” with this technique, artists all the way back to ancient Greece, learned that placing your subject off center, it adds visual interest to the final product. Figure 8 shows the subject centered, while Figure 9 uses the Rule of Thirds.



Figure 8



Figure 9

Placing your subject off center is the general principle behind the Rule of Thirds. This is not to be done haphazardly, but to specific sweet spots as defined by the rule. To find these sweet spots, imagine drawing a Tic-Tac-Toe grid over your view finder. Each of the horizontal lines divide the screen into thirds and each of the vertical lines divide the screen into thirds. The points where the lines intersect each other are the sweet spots (see Figure 10).

When composing your scene, you can often position your subject at one of these four spots. When done properly, this allows the eyes to quickly determine what the subject is and what part of the photo deserves the most attention. To determine which of the four points to use, you need to think about two things:

- Is your audience in the Eastern Hemisphere or the Western Hemisphere?
- What is going on in the rest of the composition?

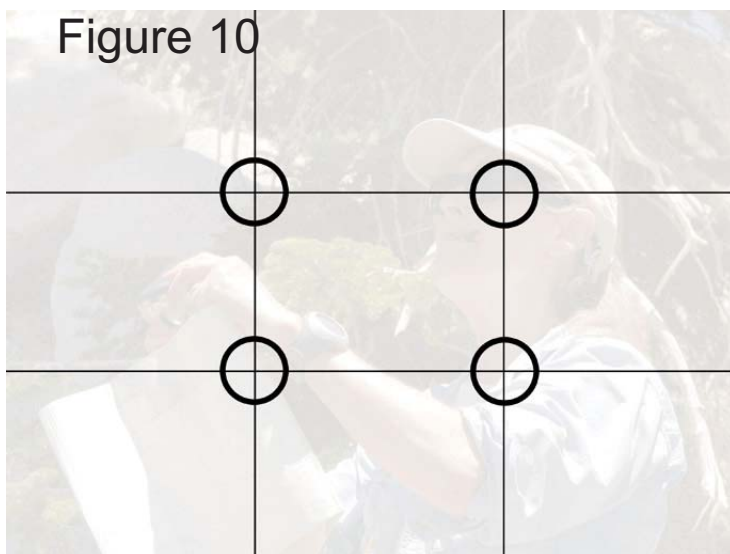


Figure 10

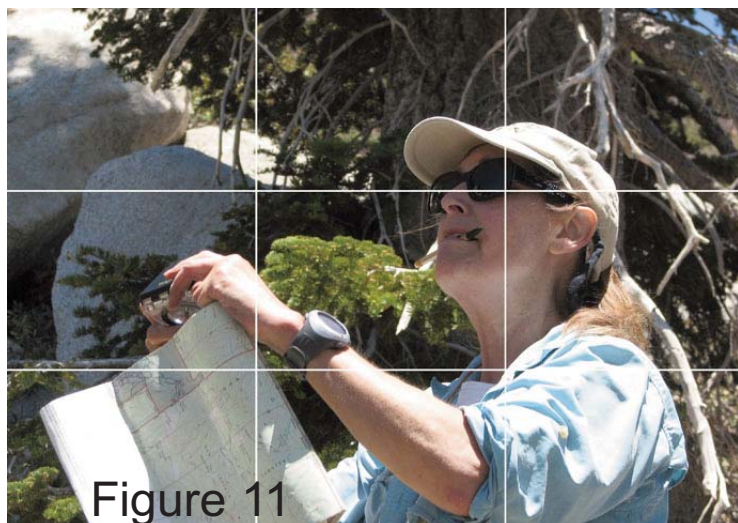


Figure 11

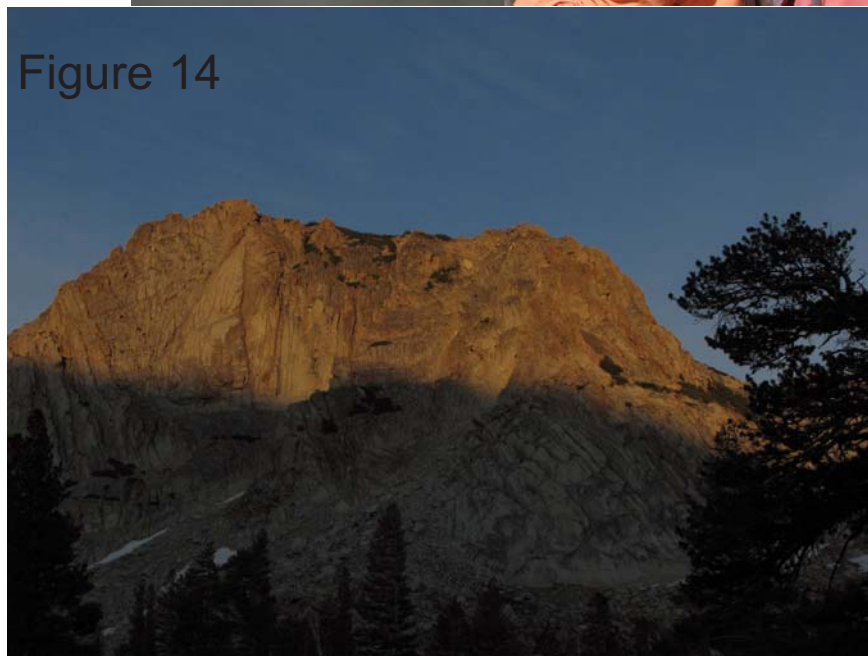
The first consideration has to do with how we're trained to read and write. Since I am writing this in English, I can assume that you are comfortable reading from left to right as is done in the Western Hemisphere. Therefore, most of us will prefer to see the off center subject on the right rather than the left, as in Figure 11. This encourages us to scan across the scene in an uninterrupted way from left to right until it reaches the subject. Cultures that read from right to left will tend to prefer to see the subject on the left for the same reason. So, does this mean that every photo that you take needs to have the subject on the right? Absolutely not! If there are elements that add interest to the photo that happens to be to the right of the subject, then align the subject on the left. Remember, being human, we are capable of making judgment decisions, so exercise this capability!



# A Helping Hand, continued

The second consideration has to do with the environment surrounding the subject. If there are distracting elements above the subject, then the subject should be placed on the upper horizontal line, thereby eliminating the distractions. If there is an object above the subject that plays a nice supporting role to the image, then move the subject down to the lower line. Again, use your judgment. Since I am a fan of taking many pictures, why not take a picture using each of the sweet spots and decide afterwards which is the best? Figure 12 shows the subjects on the lower right sweet spot.

There is another situation that often applies to the Rule of Thirds. This situation happens when the photograph includes the horizon. Many photographers put the horizon in the middle of the image, effectively dividing the photo into a top and bottom half (Figure 13). Now, the viewer is left to decide which half is more important. Using the Rule of Thirds, when the sky is what you want to capture, move the horizon to the lower horizontal line to help viewers eye appreciate the amazing sky. Likewise, when the landscape is spectacular and the sky is just along for the ride, place the horizon on the upper line (Figure 14).



There are exceptions to the rule. For example, when you want to take a picture of a lake with the trees reflecting off of the water, you would want to have the far end of the lake in the center of the image so that both the trees and the reflection are captured (Figure 15). Another example is when you are doing portraits of people, pets and wildlife. In this case, you usually will want to center the subject left to right and place the eyes on the upper horizontal line.



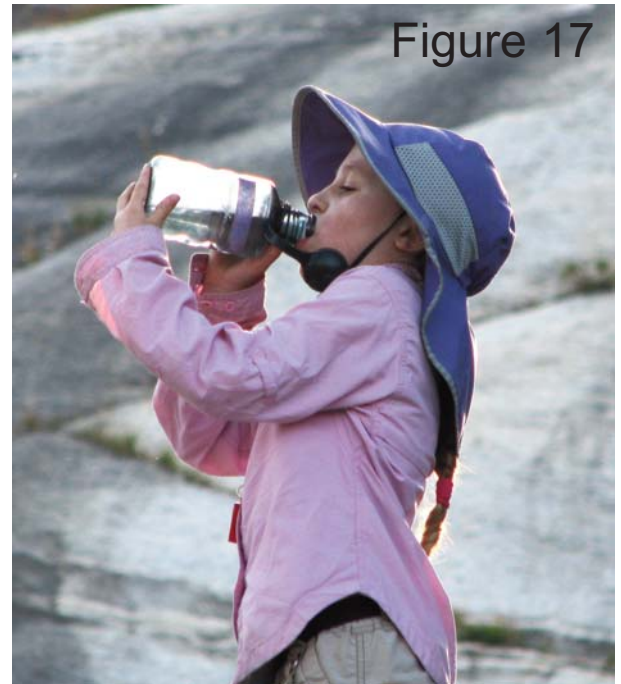
Continued on next page



# A Helping Hand, continued

If you have trouble visualizing exactly where the sweet spots are located on your screen, most cameras have a setting that allows the grid to be displayed on your screen. On my particular camera, this option is called "Grid Lines". I normally have this set to display on the view finder so that I can see very clearly where the sweet spots are located. Figure 11 shows what is seen in the viewfinder when Grid Lines are present. If you want to turn this feature on for your camera, you will have to refer to your owner's manual.

Now that you know the Rule of Thirds, does this mean that you always have to use the rule? No. This is just another weapon in your photographic arsenal. Use it when appropriate and don't use it when it is not. The photo on the right (Figure 16) does not use the rule of thirds, but notice how the smiling mother adds a sweet touch that brings this photo to life. The child is obviously the subject, but the small added feature of the mother makes this photo a keeper. Compare this to a photo of the child alone (Figure 17).



## Vertical vs. Horizontal

Everyone is familiar with taking horizontal images – where the width of the image is larger than the height (known as landscape). For those who have not done so yet, there is a whole new world available when you rotate the camera 90 degrees so that the height is now larger than the width (known as portrait). Being in the outdoors so much, with natural landscape all around, shooting in the landscape style is typically the proper orientation. However, start thinking about how the subject would look in the portrait style. Shooting in this style can often eliminate any attention grabbing clutter in the background. Without such distractions, the eye will find it easier to focus on the subject and your photo will be that much more effective and powerful. See Figures 18 and 19.





# A Helping Hand, continued

I tend to take more portrait style photographs than average in the wilderness because of the newsletter. Since the cover of this newsletter is in portrait style, all of the photos that I place on the cover must also be portrait. Unfortunately, a great photo using the landscape style will never make the cover page. If you have similar limitations, then keep the limitation in mind when you are composing your scene.

Some subjects tend to photograph better in one style over the other. For example, a range of peaks is usually photographed using landscape, while one person or a small group of people is often best photographed in portrait. Likewise, if you find an interesting tree, you will probably want to use portrait due to the height of the tree. Once you start experimenting, you will see what style works best in a given situation.

In the wilderness, you may want to capture an entire panoramic vista. In this case, you would use the landscape style to capture as much of the vista as possible. Unfortunately, even this method may only capture a small portion of the scene. Many cameras include a setting that addresses this issue. This option lets you take multiple images, rotating the view of the camera to the right between each shot and then it allows all of these images to be merged together into one giant panoramic photograph. Canon cameras call this option Stitch Assist, and other manufacturers have other names. Look in your manual for "panoramic" and you should find the procedures specific to your model. If your camera does not have built in support for this type of panoramic image, then you may want to try Photoshop Elements. Photoshop Elements has a feature called Photo Merge that is capable of creating stunning panoramic photos from multiple shots. If you do want to use Photo Merge, you must capture your pictures using full manual mode (controlling both the aperture and shutter speed) in order to get the best results. Full manual mode will be explained in my next article. Figure 20 demonstrates how multiple pictures can be merged into one panoramic image. In this case, 5 photos were taken of the lake and merged into one.

There's a psychological effect to take into consideration when deciding between a horizontal or vertical composition. Horizontal images tend to suggest serenity while vertical photos come across as more dynamic and active. Of course you can always take one photo in each orientation and decide later which is the better picture.



Figure 20



Continued on next page

# A Helping Hand, continued

## Altering Your Point of View

You can create unique compositions by changing your point of view — changing the position from which you take the photo. For example, by getting low, you can photograph kids or small animals on their level, instead of looking down at them. Getting even lower on the ground and aiming at a flower, enables you to include the sky in the background and treat your viewers to something new and unique. Conversely, getting slightly above a person makes them appear a bit smaller and thinner.

Don't be afraid to get a little wacky, you never know what will work and what won't until you try. I am often contorting my body in many ways to get an unusual point of view. I may climb a rock or a tree, or I may have my chin on the ground. Sometimes the picture does not get better with the unusual reference point, but when it does make a difference, you will be rewarded with another "keeper" in your collection. Figures 21 through 23 show samples of unusual points of view.



Figure 21



Figure 22



Figure 23

## Action

Pictures are a moment frozen forever in time. They can be bland, or they can tell an interesting story. Look at the sports page in a newspaper. Does the front page photo show a basketball player standing in a straight up and down pose, looking straight into the camera lens with a fake smile? Or, does it show the sweat coming off of the anguished face of the basketball player as the ball departs his hand with the rim ready to accept the ball? Why does the front page show the second depiction instead of the first? Because it tells a story in the action shot. Looking at the image, you can wonder if the ball went in. You can wonder why the player has an anguished face. You might be able to see that he was fouled during the shot. All of this makes it a more interesting photo to view.

When you are taking photos of people or animals, try to catch them in the act of life. Don't let your presence alter their actions. Metaphorically, blend into the background so that you are not seen, but are merely an invisible observer capturing the moment in digital space. When you are invisible, your subjects are in action all the time. Even when you don't think that they are in action, they really are. For example the photo of the hiker sleeping, does not involve movement as the action, but the picture clearly conveys the action of sleeping while on break during a hard hike (Figure 24 on the following page).

Continued on next page



# A Helping Hand, continued



Figure 24



Figure 25



Figure 26

Once again, experiment with action. Where is it written that the subject has to be facing you? Nowhere, that's where. Try taking photos from the side or even behind the subject. When you see the results, you may throw them all out, or you may find that gem that would have never made it into your "keeper" collection if not for the fact that you experimented. The action in a photo tells a part of a story, now you can start looking for the moments that convey the story. Figures 25 through 27 clearly convey the story that is taking place.



Figure 27

Continued on next page

# A Helping Hand, continued

## Framing

Whenever you notice lines surrounding your subject — either above, below or on the sides — see if you can use them to create a natural frame around your subject. This will help keep the eye on the subject of the composition. Surrounding a scene with an edge causes it to stand out more. As the eyes scan the image, edges will stop the eyes from straying off the end of the picture, keeping your subject contained. Modern framers (those who construct a physical frame around a picture) understand this principle when they place the photo in a big white mat before framing it. Figure 28 shows a photo where the subject is shot through a large hole in a tree.

Figure 29



Figure 28



Framing does not need to have an edge on every side. In fact, not only can it be on only one side, this side does not need to have a full edge across it. A partial edge can create a very pleasing frame. Even a very partial edge, as in Figure 29, can improve a photograph. In fact, many professional photographers will have an assistant who will hold a tree branch in front of the camera for just this type of shot.

## Graphic Elements

Lines, Shapes and Patterns are the final design elements of a composition to consider. They are the ingredients that top notch photographers use when deriving the perfect composition. Look for graphic elements on your next outing — they are everywhere.

Lines are one of the most visually appealing graphic elements to use in a photograph. They can be straight or curved, long or short. However, as with all design elements, it's not enough to just shoot a Line. You will want to arrange the various objects in your composition so that the Line leads up to the subject. The idea here is to give the eyes a reward for following the Line all of the way through your composition.

A good photographer is always on the lookout for Shapes, such as triangles, rectangles, and ovals. When you notice one of these shapes in a scene, position yourself in a way that accentuates or balances out the Shape. Shapes can be made more evident by contrast, when one object is darker than another. Silhouettes also provide excellent opportunities for focusing on Shapes. When a silhouette image is exposed properly, the foreground objects are rendered black, with crisp sharp outlines separating them from the brighter background. Silhouettes eliminate any sense of depth in the subject and cause it to be seen as a simple shape (Figure 30).

Patterns are an organized series of graphic elements, such as Lines or Shapes. To be easily recognized as a Pattern, there need to be three or more repetitions of elements. When there are at least five repetitions, the Pattern is even easier to see. The natural world provides an abundance of photo opportunities when it comes to shooting Patterns. The Patterns found in nature are often soft, curved and flowing — such as spider webs, sand or water. Curved Patterns tend to have a pacifying effect on the viewer.

Figure 30





# A Helping Hand, continued

## Conclusion

I hope that you will now start using the White Balance on your camera for its intended purpose. Using this feature is the first step in breaking your reliance on all of the automatic features available on your camera. Start getting use to making this type of manual adjustment because my next article will go even further into the manual options that are a mystery for the majority of weekend photographers.

With your new understanding of composition, you should now be able to start capturing more photos that are noticeably better than your peers. Getting good composition takes practice and experimentation. On your next trip, be on the lookout for the various components that were discussed in this article. Have your camera handy and take more photos than usual. Make sure that you experiment as much as possible so that you learn what works and what doesn't.

The next article will be the final in this series. As mentioned above, I will take you outside of your comfort zone by introducing several additional features that we will control manually instead of relying on the computer in the camera. For 2009 students, you will need to go to the new WTC website at [www.WildernessTravelCourse.org](http://www.WildernessTravelCourse.org) around the middle of December to download the Newsletter and read the final article. Until then, continue to take those "keeper" photos!



These last few pictures show several of the techniques discussed in this article. See if you can identify what was used to create each photograph.

