

TSP Coastal Scenic Quality Field Inventory Datasheet

Pt ID:	Name:	Lat/Long:		
Association: Turnout/Overlook or viewpoint/ Parking lot/Other (describe)		Direction of view/Focus:		Angle: S/N/I
Style: Panorama/ Focal/ Feature/Framed/Enclosed/ Other	Condition: G/F/P	Filtered: Yes/No	Image #s:	Distance zone(s): FG MG BG SS
Evaluators:		Date:	Start/end time:	
Weather Temp:	Relative Humidity:	Sky Conditions:	Precip:	
Ocean Conditions:		0 (calm) to 9 (strong gale)-see chart	Tidal height:	

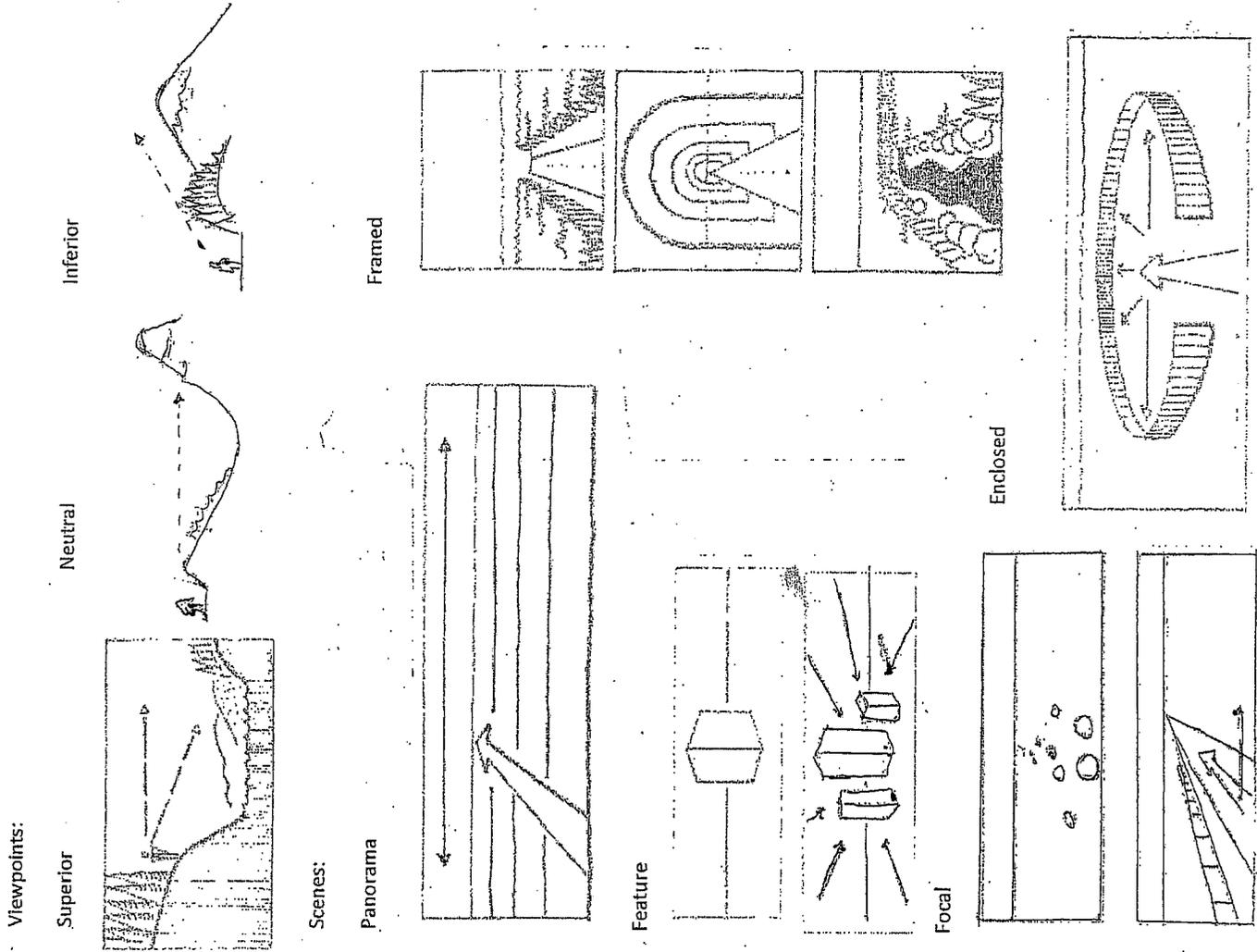
RATE the overall visual impact of the scene:

						Overall Visual Impact:
10	8	6	4	2	0	

SEASCAPE CHARACTER *Try to describe Form, Line, Color, Texture	
Landform	
Vegetation	
Water	
Color	
Adjacent Scenery	
Scarcity	
Cultural Modification	

SCORING (circle)	High	Med	Low	Explanation or Rationale
a. Landform	5	3	1	
b. Vegetation	5	3	1	
c. Water	5	3	0	
d. Color	5	3	1	
e. Adjacent Scenery	5	3	0	
f. Scarcity	5+	3	1	
g. Cultural Mod.	2	0	-4	
				Total SCORE:
				Scenic Quality Classification (circle) A) 19+ B) 12-18 C) 11 or less

Additional Narrative:



Overall Visual Impact

Rate the overall impact of the scene, based on your initial response, using the following descriptions for guidance:

 10 Strongly positive personal/emotional response to view. Overall scene is outstandingly pleasing. No discordant or distracting elements. Scene entirely consistent, all parts fit and contribute to experience.	 8 Moderately positive personal/emotional response to view. Overall scene is generally pleasing. Any discordant elements present are in distant middle ground or background.	 6 Slightly positive personal/emotional response to view. Overall scene pleasing, or not unpleasant. Distracting elements present in middle ground, or rarely in foreground.	 4 Slightly negative personal/emotional response to view. Overall scene may be slightly unpleasant. Distracting elements present in middle ground, or rarely in foreground.	 2 Moderately negative personal/emotional response to view. Overall scene is generally not pleasing. Distracting elements present in middle ground, or foreground; take away from positive elements of scene.	 0 Strongly negative personal/emotional response to view. Overall scene is displeasing or unpleasant to view Distracting elements present dominate scene in middle and or foreground overwhelming any positive elements.
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Ocean Conditions: Beaufort Scale (source: noaa.gov)

Force	Wind (Knots)	Classification	Appearance of Wind Effects	
			On the Water	On Land
0	Less than 1	Calm	Sea surface smooth and mirror-like	Calm, smoke rises vertically
1	1-3	Light Air	Scaly ripples, no foam crests	Smoke drift indicates wind direction, still wind vanes
2	4-6	Light Breeze	Small wavelets, crests glassy, no breaking	Wind felt on face, leaves rustle, vanes begin to move
3	7-10	Gentle Breeze	Large wavelets, crests begin to break, scattered whitecaps	Leaves and small twigs constantly moving, light flags extended
4	11-16	Moderate Breeze	Small waves 1-4 ft. becoming longer, numerous whitecaps	Dust, leaves, and loose paper lifted, small tree branches move
5	17-21	Fresh Breeze	Moderate waves 4-8 ft taking longer form, many whitecaps, some spray	Small trees in leaf begin to sway
6	22-27	Strong Breeze	Larger waves 8-13 ft, whitecaps common, more spray	Larger tree branches moving, whistling in wires
7	28-33	Near Gale	Sea heaps up, waves 13-19 ft, white foam streaks off breakers	Whole trees moving, resistance felt walking against wind
8	34-40	Gale	Moderately high (18-25 ft) waves of greater length, edges of crests begin to break into spindrift, foam blown in streaks	Twigs breaking off trees, generally impedes progress
9	41-47	Strong Gale	High waves (23-32 ft), sea begins to roll, dense streaks of foam, spray may reduce visibility	Slight structural damage occurs, slate blows off roofs

(Note: There are higher points on this chart (e.g., 10=storm/whole gale, 12=hurricane!), but they are unlikely during this survey given the visibility requirements of the project)

Table 1. Scenic Quality-Explanation of Rating Criteria (modified from BLM, 1980a)

Scenic Quality - Explanation of Rating Criteria	
Seascape/Landform	
	The ocean seascape, which includes adjacent topography and landforms, becomes more interesting as it gets more dramatic, or more severely or universally sculptured. Outstanding landforms may be monumental, as the coastal headlands, large offshore rocks and the Oregon coast range, or they may be exceedingly artistic and subtle as certain dunes, small offshore rocks and pinnacles, arches, and other extraordinary formations. Consider things such as shoreline type, offshore and onshore focal features, and elevation/slope.
Vegetation	
	Give primary consideration to the variety of patterns, forms, and textures created by plant life. Consider short-lived displays when they are known to be recurring or spectacular. Consider also smaller scale vegetational features which add striking and intriguing detail elements to the seascape.
Water	
	That ingredient which adds movement or serenity to a scene. The degree to which <i>additional water features</i> dominate the scene is the primary consideration in selecting the rating score.
Color	
	Consider the overall color(s) of the basic components of the seascape (e.g., soil, rock, vegetation) as they appear during seasons or periods of high use. Key factors to use when rating "color" are variety, contrast, and harmony.
Adjacent Scenery	
	Degree to which scenery outside the scenery unit being rated enhances the overall impression of the scenery within the area. The distance which adjacent scenery will influence scenery within the area will normally range from 0-5 miles, depending upon the characteristics of the topography, the vegetative cover, and other such factors. This factor is generally applied to units which would normally rate very low in score, but the influence of the adjacent area would enhance the visual quality and raise the score.
Scarcity	
	This factor provides an opportunity to give added importance to one or all of the scenic features that appear to be relatively unique or rare along the Oregon coast. There may also be cases where a separate evaluation of each of the key factors does not give a true picture of the overall scenic quality of an area. Often it is a number of not so spectacular elements in the proper combination that produces the most pleasing and memorable scenery - the scarcity factor can be used to recognize this type of area and give it the added emphasis it needs.
Cultural Modifications	
	Cultural modifications in the seascape, vegetation, and addition of structures should be considered and may detract from the scenery in the form of a negative intrusion or complement or improve the scenic quality of an area.

Table 2. Scenic Quality Inventory and Evaluation Chart (modified from BLM, 1980a)

Key factors	Rating criteria and Score		
Seascape/ Landform	High vertical relief as expressed in prominent headlands, large rock outcrops, or severe surface variation; or detail features dominant and exceptionally striking and intriguing. 5	Variety in size and shape of landforms; or detail features which are interesting though not dominant or exceptional. 3	Few or no interesting seascape features. 1
Vegetation	A variety of vegetative types as expressed in interesting forms, textures, and patterns. 5	Some variety of vegetation, but only one or two major types. 3	Little or no variety or contrast in vegetation. 1
Water	Water is a dominant factor in the seascape. There are interesting and dominant water feature(s) (e.g., rivers, streams, waterfalls on cliffs, waves crashing on rocks) in addition to the ocean as part of the seascape. 5	There may be additional features but they are not dominant. 3	There are no additional water features in the seascape. 0
Color	Rich color combinations, variety or vivid color; or pleasing contrasts in the soil, rock, vegetation, and water. 5	Some intensity or variety in colors and contrast of the soil, rock and vegetation, but not a dominant scenic element. 3	Subtle color variations, contrast, or interest; generally mute tones. 1
Influence of adjacent scenery	Adjacent scenery greatly enhances visual quality. 5	Adjacent scenery moderately enhances overall visual quality. 3	Adjacent scenery has little or no influence on overall visual quality. 0
Scarcity	One of a kind; or unusually memorable, or very rare along the coast. * 5+	Distinctive, though somewhat similar to others along the coast. 3	Interesting within its setting, but fairly common along the coast. 1
Cultural modifications	Modifications add favorably to visual variety while promoting visual harmony. 2	Modifications add little or no visual variety to the area, and introduce no discordant elements. 0	Modifications add variety but are very discordant and promote strong disharmony. -4

NOTE: Values for each rating criteria are maximum and minimum scores only. It is also possible to assign scores within these ranges.

* A rating of greater than 5 can be given but must be supported by written justification. Consider variety, vividness, order and uniqueness of all of these individual factors as well as the harmony of the seascape and uniqueness of the whole view.

Table 3. Sensitivity criteria (modified from BLM, 1980a)

<p>a) Type of Users. Sensitivity will vary with the type of users. For example, recreational sightseers may be highly sensitive to any changes in visual quality. <i>Maintenance of visual quality is:</i></p> <ul style="list-style-type: none"> - a major concern for most users.....high - a moderate concern for most users.....moderate - a low concern for most users.....low
<p>b) Amount of Use. Areas seen and used by large numbers of people are potentially more sensitive. However, this is just one factor considered in sensitivity analysis because there are cases where few viewers may have high sensitivity (e.g., wilderness areas). Protection of visual values <i>usually</i> becomes more important as the number of viewers increase*.</p> <ul style="list-style-type: none"> - high level of use (500,000+ visitors/year).....high - moderate level of use (100,000-500,000 visitors/year).....moderate - low level of use (under 100,000 visitors/year).....low
<p>c) Public Interest. The visual quality of an area may be of concern to local, State, or National groups. Indicators of this concern are usually expressed in public meetings, letters, newspaper or magazine articles, newsletters, land-use plans, etc. Public controversy created in response to proposed activities that would change the seascape character should also be considered. <i>Maintenance of visual quality is:</i></p> <ul style="list-style-type: none"> - a major public issue.....high - a moderate public issue.....moderate - a minor public issue.....low
<p>d) Adjacent Land Uses. The interrelationship with land uses in adjacent lands can affect the visual sensitivity of an area. For example, an area within the viewshed of a park area may be very sensitive, whereas an area surrounded by developed lands may not be as visually sensitive. <i>Maintenance of visual quality to sustain adjacent land use objectives is:</i></p> <ul style="list-style-type: none"> - very important.....high - moderately important.....moderate - slightly important.....low
<p>e) Special Areas. Management objectives for special areas such as parks, natural areas, wilderness areas, scenic areas, scenic roads or trails, and designated Historic Areas frequently require special consideration for the protection of the visual values. This does not necessarily mean that these areas are scenic, but rather that one of the management objectives may be to preserve the natural seascape setting. The management objectives for these areas may be used as a basis for assigning sensitivity levels. <i>Maintenance of visual quality to sustain special area management objectives is:</i></p> <ul style="list-style-type: none"> - very important.....high - moderately important.....moderate - slightly important.....low
<p>f) Other Factors. Consider any other information such as research or studies that includes indicators of visual sensitivity.</p>

*Note: These numbers were modified to accommodate the much higher use of Oregon's coastal parks. The figures used by the BLM were much too low for coastal park visitation.

Table 4. Distance Zones (modified from BLM, 1980a)

<p>Foreground-Midleground Zone</p> <p>This is the area that can be seen from each observation point for a distance of up to 3 to 5 miles. The outer boundary of this distance zone is defined as the point where the texture and form of individual plants are no longer apparent in the seascape. In some areas, atmospheric conditions can reduce visibility and shorten the distance normally covered by each zone.</p>
<p>Background Zone</p> <p>This is the remaining area which can be seen from each travel route or observation point to approximately 15 miles. Do not include areas in the background which are so far distant that the only thing discernible is the form or outline. In order to be included within this distance zone, vegetation should be visible at least as patterns of light and dark.</p>
<p>Seldom-Seen Zone</p> <p>These are areas that are not visible within the foreground-midleground and background zones and areas beyond the background zones.</p>