

**The Shoreline of Sarasota Bay: A Photographically Illustrated Natural History
A RESEARCH GRANT PROPOSAL**

**Amy Kimball
December 1986**

ABSTRACT

The proposed project, a photographically illustrated natural history of the shoreline of Sarasota Bay, will include an essay discussing the geomorphic evolution of the Bay, the estuarine ecology of the Bay, the human habitation history of the Bay, the current state of the shoreline, and the environmental status of the shoreline. It will also include a shoreline study of Sarasota and Roberts Bays, which will analyze shoreline hardening, shoreline vegetation, and outfall size and locations along the Bay. Comparisons to Evans' 1978 shoreline survey will be made. Photographs of various shorelines and their flora and fauna will accompany the text and will also be individually displayed in an exhibit.

In the last seventy years Sarasota Bay has become enclosed in a cage. The bars of the cage are the visual and physical impediments that we have constructed along the *entirety* of the Bay's circumference. The shoreline has been dredged and filled and hardened and built upon. We have separated the land from the water with concrete and metal and rock in order to separate and protect ourselves from the forces of the environment. And, with the same security we feel in front of the iron bars of the lion cage at the zoo, we gaze out at the bay from our living room windows and try not to notice that the wild thing we have captured has taken on the unclean shabbiness of a living organism deprived of its natural inheritance.

Old-timers say that the Bay was once so blue it hurt your eyes to look at it, and that the fish were so plentiful there that they jumped into your boat as you sailed across the water. Shoreline and grassflat destruction, effluent and storm water discharge, and urban run-off have changed that. The shellfish in the Bay waters are now so polluted with heavy metals and bacteria that they have been declared unsafe to eat. The Bay's natural maintenance systems, the coastal wetlands and seagrass beds, have been damaged and eradicated to such an extent that they are no longer able to fully replenish the polluted waters. On a very clear day the Bay is still so blue that it wonders your eyes to look at it, and there are still places on the shoreline, breaks in the bars along the Bay, where mangroves and grasses breach the division between the water and the land in a natural, thriving shoreline. But they are not enough to counteract the damage done elsewhere. We need to learn to protect what we still have of the Bay, or these occasional flashes may dwindle too.

The route to that protection begins in an understanding of the Bay's natural processes: the way in which various physical and biological components interact with one another to form an ecological system. Then we need to explore the human

influences on this system and learn to differentiate between normal and excessive impacts. Finally, with a sound basis of environmental knowledge about the Bay we can begin to explore it within the realm of aesthetic experience. The proposed project will describe the shoreline in these terms, and through them hope to create an environmental sensibility towards the shoreline in the people who have chosen to surround it.

The project as a whole will consist of several components: a forty page expository essay on the shoreline, a shoreline study of Roberts and Sarasota Bays, and a series of approximately 64 photographs illustrating the major natural and man-made features of different shoreline types. Twenty-four of the best photographs will be formulated into a public exhibition. The essay will discuss the geomorphic evolution of the Bay, the estuarine ecology of the Bay, and the human habitation history of the shoreline. It will then use that background, along with existing literature on the Bay and the results of my shoreline survey, to describe the current shoreline conditions. All of this, in turn, will show how destruction of natural shoreline habitats affects the health of the waters, and ultimately those who live near them.

The shoreline study is a vital part of this effort. The study will define the designated shoreline according to these categories: hardened (seawalls and riprap), fill, sandy beach, or native. It will also make note of upland structures, vegetation, and outfall number and size. The survey will provide me with necessary baseline data for my essay and also the kind of unique experience of the Bay that only someone who has traversed the entire shoreline in a slow, small boat can have. The field study will also be an excellent photographic opportunity for taking my shoreline photographs.

I hope through the photographs in this project to create a visual awareness of the shoreline which will reflect the thematic thrust of the essay. I can't

photographically survey all the floral and faunal inhabitants of the shoreline, but I can knowledgably pick out some of the more representative species there. The thesis photographs will give equal weight to all the shorelines, but the photographic exhibit will focus on the natural shoreline areas because these are the areas which most people don't see. However, a small display of 4x6 photographs and excerpts from the essay accompanying the show will describe all the existing shoreline environments. The exhibit will, by being the most publically accessible part of the project, be an essential communicator of my ideas to an audience outside of New College.

The essay, the shoreline study, and the photographs will all be working together towards a common goal: the creation of an environmental sensibility about the Bay. However my environmental readings have taught me that in order to achieve this goal I must first make the Bay *mean* something to my audience. I believe that the communication of meaning begins as an aesthetic process. Thus there will be an underlying aesthetic argument operating in the thesis. My photographs are the obvious part of that argument, but perhaps more importantly, and this is implicit in writing the thesis as an essay instead of a more academically structured document, I hope to make the style and structure of the thesis part of the aesthetic argument as well. My aesthetic intents should not in any way tend to belittle the role of science in my essay. There is no substitute for solid scientific research and sound facts. I foresee no reason why my aesthetic and scientific goals should not be perfectly compatible.

Without strict limitations this project could quickly grow beyond the scope of my time and intentions, and so I have restricted the range of detail that the project will try to achieve. I can't feasibly photograph every shoreline inhabitant, nor can I take the space to describe the exact tidal prisms of the Bay. I can, through extensive

research and diligent attention to accuracy give a good general descripton of the shoreline processes.

Stylistically my project will be based on such environmental literature as Beautiful Swimmers and Sand County Almanac. Both these books approach their topics through a series of short interconnected essays. They are very effective in conveying a strong feeling for the areas they describe within the structure of a sound environmental argument. There is also a plethora of photographic essays which address various aspects of the environment, or the environmental experience--Caulfield's Everglades is one fair example, as is On the Loose--and these will provide an invaluable resource for the photographic portions of my thesis. Knowledge in both these fields is rich and plentiful. The current state of knowledge about Sarasota Bay cannot be quite so easily assessed.

There is an imaginary, and yet very influential division of the Bay--it is called the Sarasota/Manatee County Line. The County Line cuts into the Bay where no natural boundaries have, or conceivably ever will, exist. A visitor to the Bay can travel by boat, or on foot, right across this line without ever realizing it: there are no bulwarks, or signs, or big black dashes following one another out into the horizon. To the onsite observer the Bay is continuous and whole. Yet Sarasota County minds its part of the Bay and Manatee its part of the Bay. Every shoreline study (Smally 1970, Evans 1978, Adley 1981), every city plan (Sarasota, Longboat, Bradenton), and a good part of the other existing literature concerning the Bay stop there at that line--just as if the Bay did too.

It is important when reviewing this literature to realize that artificial divisions of natural spaces, such as the Sarasota/Manatee County Line, can make the production of a work which is comprehensive about an entire area very difficult. For example, Evans' shoreline study is a major reference work for my own shoreline study--until it

hits that line. Thus, because my field study addresses the entire shoreline of Sarasota Bay, and Evans ends at the County Line, my comparative statistics for shoreline changes in the Bay will be incomplete. This division is typical of nearly every document or resource which originates within a city or county. Documents which are not propagated by a jurisdiction , such as the studies produced at New College or Mote Marine Laboratory, seldom have this difficulty.

The existing body of literature on the Bay, then, is inconsistent. It is also virtually uncollected. There are no works which encompass the variety of information available about the Bay. There are no photographic essays of the Bay. And there are no shoreline studies which encompass the entire shoreline, or that have been done in the last eight years. My thesis would therefore be unique for Sarasota Bay.

The initial work on this project can be divided into three major components: the literature research and summary; the field study; and the photography.

My literature review has ranged from historical research, to physical and biological research, to the reading of environmental and photographic essays. Some of the literature relates directly to the Bay; other works are more general texts about estuaries and the environment as a whole. The attached bibliography is a fair representation of what I have already read. Oral descriptions of the Bay have been an important supplement to this written information.

The field study encompasses Roberts and Sarasota Bays, and is being conducted in conjunction with Bruce Fortune of Mote Marine Lab. Using shoreline maps traced from plat maps available at Sarasota and Manatee Property Appraisers as our guides, we have (or will) define the entire length of the designated shoreline in terms of several categories (i.e. hardened, spoil, native, sandy beach, and fill shorelines), identify area vegetation, upland structures, and the number and size of outfalls. Data will be compared to the results of Evans, 1978 (where applicable), to achieve a

temporal perspective on shoreline changes. Attention will also be paid to differences in shoreline uses between various jurisdictions, such as Bradenton and Longboat Key. I can't very well describe the current state of the shoreline of Sarasota Bay without knowing what is there, so this survey will be of immense value to me in writing my thesis essay. It will also be of value to others, as is evidenced by the interest Sarasota County Coastal Zone Management has expressed in purchasing it. A sample field sheet and field map, as well as a map of the study area are in the Appendices.

The photography for my thesis is an ongoing process. All the photos will be taken as color slides with either Fuji 50 or Kodachrome 64 film. Selected prints will be printed for the thesis and the show. The photographs focus on several typical shoreline environments which roughly coincide with the categories listed in the shoreline survey (i.e. hardened, spoil, native, sandy beach, and fill shorelines). As with the text of the thesis, the photographs hope to be both aesthetically pleasing and scientifically useful. Photographic subjects will be chosen for both their relevance as shoreline features and for their beauty.

All of these components are materializing simultaneously, though there are specific time goals for all of them. (see timetable).

This project's development hasn't always had a lot to do with New College. For a long time it mostly had to do with my back yard, which slopes gently through a tangle of spartina and tidal wrack into a shallow expanse of mudflats and tidal pools. My first forays out into the flats were those of a scientifically uneducated curiosity seeker who was a bit squeamish about the muck oozing between her toes. I liked to take walks out into the Bay-- it was peaceful and beautiful in a subtly hypnotic way. Gradually I began to notice that there were little creatures swarming around my feet:

crabs and snails and very small fish. What were they, I wondered, and how do they get along here? My curiosity grew, and with the invaluable encouragement of N.C. graduate Chris Prescott, I took my first Natural Science course, a tutorial on the intertidal zone with Dr. Morrill. I read. I observed. I took samples and looked at them under the dissection microscopes. I became enmeshed in the cycles of the tides and the sun. The more I looked, the more impressed I became with the sheer complexity and magnitude of the bay life. Dr. Morrill kept me hopping. He helped me make a lot of mistakes, and through them, he taught me how to learn, and how to care about the environment in a productive, realistic way. Eventually, what had begun as an idle fascination became an important and meaningful part of my life. And when I realized that, I discovered two very important things about myself and nature. The first was that I was indeed a part of nature--that my life and ties to the world were not all that different from those of a hermit crab or heron. The second thing I realized was that my explorations of the Bay were not all that different from my explorations of literature and art. I began to see how the way I felt when I experienced the Bay was the same way I felt when I looked at a great painting or read a really good poem. I found that nature could be analyzed or identified and probed just like a work of art, and that there was a point in nature, just as in art, where analysis and perceptions, no matter how minute and brilliant, ended, and a sort of magic took over.

And so there I was, a die-hard lover of art, a competent photographer, and a novice environmentalist who felt it was time to add up what I had learned so far and put it to use. A good time to discover Environmental Studies, and to realize that my recent discovery of nature for myself fit quite snuggly under that heading. This thesis is a study of the environment in all its ramifications, and belongs within the Environmental Studies category as well.

This project, funding permitting, will take two final forms. The first is a bound

thesis, the second, a photography exhibit in the Fishbowl Gallery.

The total thesis text will be approximately 85 pages long. The essay will comprise 30-40 pages of this. The Appendices (including the shoreline study), the bibliography, graphics, and the title and contents pages will constitute the remaining 45 pages. Twenty-four 5x8 and forty 3x5 color prints will be grouped intermittently throughout the text. Each photograph will be accompanied by a short, descriptive identification, which will give the location of the photograph, the type of shoreline it depicts, and the names of the prominent plants and animals pictured. The photographs will be mounted with adhesive film onto Vellum Bristal (a heavy, but not bulky board). The text will be laser quality printed from computer disks and then photocopied along with the appropriate graphics onto 60 bond Vellum. (The heavy paper for the text is necessary to maintain page consistency against the heavier Bristal.) There will be five copies of the final text.

The photography exhibit will consist of 24 11x14 mounted and matted color prints, and a display containing 20 3x5 prints and excerpts from the written text describing the photographs and the Bay. The show is a vital part of the project as a whole because it will be an accessible, public, communication. It is simply beyond economic possibility to produce enough copies of the bound project to reach anywhere near the number of people that a well attended show would. And, my two years as the Fine Arts Council Chair have given me the experience and community connections to orchestrate a successful show.

NEW COLLEGE ENVIRONMENTAL STUDIES PROGRAM
STUDENT BACKGROUND FORM

TODAY'S DATE December 6, 1985
DATE OF BIRTH March 25, 1964

LIST PLACES YOU HAVE LIVED AND GIVE
THE APPROXIMATE AMOUNT OF TIME YOU
LIVED THERE

Miami, Fl.: 17 years
Fort Lauderdale FL.: 1 year
Sarasota, FL.: 4 years

NAME Amy Kimball
CAMPUS MAILBOX # 62
CAMPUS ROOM # ---
PHONE # 355-4378

OFF-CAMPUS ADDRESS

408 Suwannee Av.
Sarasota, Florida
34243

PERMANENT ADDRESS

1001 S.W. 17th Street
Boca Raton, Florida
33432

ENTERED NEW COLLEGE Fall, 1981
FACULTY ADVISOR McDiarmid
NO. OF SEMESTERS COMPLETED 7

I PLAN TO GRADUATE IN May 1987
WITH AN AREA OF CONCENTRATION IN:
Literature/ Environmental Studies

INDICATE APPROXIMATE PERCENTAGE
OF STUDY DONE IN EACH DIVISION
AND LIST DISCIPLINES AND/OR
FACULTY MEMBERS WITH WHICH/
WHOM YOU ARE MOST FAMILIAR

NATURAL SCIENCES	<u>5 %</u>	<u>Morrill</u>
SOCIAL SCIENCES	<u>10 %</u>	<u>Mosely, Rosel</u>
HUMANITIES	<u>85 %</u>	<u>McDiarmid, Carrasco, Cuomo</u>

TITLES OF COMPLETED I.S.P.s

- 1) Black and White Photography
- 2) The Zone System: A Practical Approach
- 3) Literature and Society in the Third World

PLEASE USE THE BACK OF THIS FORM TO DESCRIBE YOUR INTEREST IN ENVIRONMENTAL STUDIES
OR, IF THIS ACCOMPANIES A PROPOSAL, YOUR PRINCIPAL ACADEMIC AND EXTRACURRICULAR
ACTIVITIES THAT RELATE TO YOUR PROPOSAL. Return form to: ENVIRONMENTAL STUDIES
CAPLES CAMPUS Rm. 206

Background Form, continued.

Principle Academic Activities Which Relate to the Project:

Black and White Photography (Cartlidge)

Photography and Gerontology (Rosel)

Photography: The Zone System (Chae)

Texture and the Figure (Cartlidge)

Color Nature Photography (Peter Carmichael)

Contemporary Environmental Literature (Morrill)

Humanity and Nature in English Literature (McDiarmid)

Theory of Communities (Rosel)

Introduction to Coastal Processes (Evans)

Intertidal Zone of Sarasota Bay (Morrill)

Introduction to Marine Ecology (Morrill)

General Biology Lab (Morrill)

Extracurricular Activities:

Wildlife Photography (Leech Studios)

Environmental Ethics (audited)

Fine Arts Council (2-D representative 1983-84, chairman 1984-86)

Photography: photographs in student newspapers and New Collage (cover photo); two commissioned slide shows for Housing Dept.; four photographs on permanent display in Admissions.

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- Barth, Robert H. and Broshears, Robert E. The Invertebrate World. New York: Saunders College Press, 1982.
- Blatchy, Willis S. In Days Agone. Indianapolis: Nature Publishing Company, 1932.
- Butts, JoLynn. Sealevel Variations in Sarasota Bay and their Relation to Local Short-term Atmospheric Forcing. New College Senior Thesis, 1982.
- Cairns, John Jr. The Recovery Process in Damaged Ecosystems. Ann Arbor: Ann Arbor Science Publishers, Inc., 1980.
- Carson, Rachel. Silent Spring. Boston: Houghton Mifflin, 1962.
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- Heilprin, Angelo. Explorations on the West Coast of Florida and in the Okeechobee Wilderness. Philadelphia: Wagner Free Institute of Science of Philadelphia, 1972. (c1887)

- Huffman, Jean. Pine Flatwoods and Seasonal Ponds of Southwest Florida: An Illustrated Guide. New College Senior Thesis, 1982.
- Kjerfve, Bjord ed. Estuarine Transport Processes. Columbia, South Carolina: University of Carolina Press, 1978.
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- McLusky, Donald S. The Estuarine Ecosystem. New York: John Wiley and Sons, 1981.
- McNulty, J. Kneeland. Effects of Abatement of Domestic Sewage Pollution on the Bentos. Coral Gables, Florida: University of Miami Press, 1970.
- Mahadervan, S. et al. A Preliminary Assessment of the Effects of Treated Sewage Discharge on Benthic Infaunal Communities of Whitaker Bayou and Sarasota Bay. 1981.
- Officer, Charles B. Physical Oceanography of Estuaries (and Associated Coastal Waters). New York: John Wiley and Sons, 1976.
- Pimental, Richard A. Invertebrate Identification Manual. New York: Rhinehold Publishing Corporaton, 1972.
- Platt, John. The Step to Man. New York: John Wiley and Sons, 1966.
- Price, Glenn Brandon. An Introduction to the Marine Flora and Fauna of the Sarasota Area. New College Senior Thesis, 1975.
- Richards, R. Phillippi Creek Water Quality Survey. 1982.
- Sarasota County Planning Commission. Anoxsee: Sarasota County's Comprehensive Framework for the Future. Sarasota, 1979.
- Sauers, Steven. Seasonal Growth Cycles and Natural History Of Two Seagrasses In

Sarasota Bay. New College Senior Thesis, 1980.

Smalley, Wellford, and Naiven. Shoreline Analysis of the City of Sarasota. May, 1970.

Sommer, Robert. Personal Space: The Behavioral Basis of Design. Englewood Cliffs, N.J.: Prentice Hall, 1969.

Tiffany, William J. III, ed. Environmental Status of Sarasota Bay: Selected Studies. Sarasota: William G. Selby and Marie Selby Foundation, 1980.

Warner, William W. Beautiful Swimmers. New York: Penguin, 1977. c 1976.

Wiley, Gordon. Archaeology of the Florida Gulf Coast. Washington, Smithsonian Institution, 1949.

TIMETABLE

JANUARY	Field Work Research Essay Outline
FEBRUARY	Begin Writing Finish Photographs
MARCH	Finish Writing Print Photographs
APRIL	Final Drafts Prepare Bound Copies Prepare for Show Show Opening Baccalaureate

Project Contributions:

Thesis Committee:

John McDiarmid (sponsor)

John Morrill

Malena Carrasco

Other Contributions:

The following people have kindly agreed to guide me in the areas which follow their names:

John McCarthy: historical research

Gary Servis: fieldwork

Steve Sauers: general Bay information

Bill Burger: Indian populations

Jean Huffman: plant and bird identification

John Stevely: crustaceans

Bruce Fortune: fieldwork

Jono Miller: general support, identification

Julie Morris: general support, identification

Sandra Gilchrist: final role in identification

Tammy Lee: plant identification

BUDGET REQUESTS

This budget does not itemize expenditures which have already been provided for. All budget requests are directed to the Environmental Studies Program, with the understanding that funding for the photography exhibit will most likely be solicited from the community.

	ITEM		COST	TOTAL
Photographic Supplies	Film:			
	Fuji	10	\$5.25	\$52.50
	Fuji	10	\$4.55	\$45.50
	Kodachrome (dev. incl.)	10	\$8.95	\$89.95
	Developing:			
	Fuji	20	\$4.21	\$84.20
				\$272.15

Final Reports	paper:			
	Dello Opaque			
	Vellum	500	\$ 5.04	\$ 5.04
	Vellum Bristol	500	\$ 7.93	\$ 7.93
	xeroxing	500	\$30.00	\$ 30.00
	photographs (for two copies)			
	4x6	2x40	\$ 1.35@	\$108.00
	5x7	2x24	\$ 3.95@	\$188.80
				\$339.77

\$611.92

	ITEM		COST	TOTAL
Photography Exhibit	photography			
	11x14	24	\$32.00@	\$798.00
	4x6	20	\$ 1.35@	\$ 27.00
	matboard	14	\$ 3.25@	\$ 45.50
	backing	14	\$ 3.25@	\$ 45.50
	matting and mounting materials	---	\$30.00	\$ 30.00
	invitations (printing and mailing costs)	200	\$60.00	\$ 60.00
	reception	---	\$75.00	\$ 75.00
				\$1081.00

\$1692.92

Comments on the Budget:

FILM AND PROCESSING:

Table One reflects various film and processing price options. As the table indicates, film can be obtained most cheaply through KEH Camera Brokers in Atlanta. KEH requires that film be ordered in minimal quantities of 10 rolls per type of film, and charges a minimum of \$5.00 for shipping charges (which adds approximately \$.50 for each roll of film if ten rolls are ordered, or \$.25 per roll if twenty rolls are ordered). KEH also offers Kodachrome film with Kodak processing included in the price.

Processing options, for both Kodachrome and Fuji films, can be described in terms of cost and quality. Bad processing can increase graininess and reduce the color saturation of the film. My slides are going to be blown up into 11x14 prints, and at that size every flaw shows. It would be foolhardy to risk the quality of the entire project on a small savings in the processing. Both Norton's and Sarasota Camera have dependably good processing. Between the two, Norton's is cheaper and would be the best choice for developing the Fuji. Doing business at Norton's also has another advantage: Norton's is the best place for me to get the small prints for my thesis done (see "PRINTS" in this commentary for explanation), and if I establish myself as a regular customer there they will be more likely to go out of their way to make good prints for me. The KEH Kodachrome with processing would be the best choice for the Kodachrome. The film comes in specially marked canisters which indicate that the processing has been prepaid. One can either mail the film to Kodak or go to a camera store, like Norton's, who will honor the prepaid processing.

BUDGET TABLE ONE:

	FUJI (ASA 50)		KODACHROME (ASA 64)		
	film	proc.	film	proc.	comments
K-MART	N/A **	\$2.99	N/A **	\$2.99	no film, no Kodak processing
WAL-MART	N/A **	\$2.97	\$5.42	\$2.97	no Fuji, questionable processing
SARASOTA CAMERA	\$5.35	\$4.65	\$5.35	\$4.65	---
NORTON'S CAMERA	\$5.25	\$4.21	\$5.25	\$4.21	---
KEH CAMERA BROKERS (mail order)	\$4.80	-----	\$5.30	-----	price for ten roll order
	\$4.55	-----	\$5.05	-----	price for twenty roll order
	-----	-----	\$9.20	inclus.	price per ten roll order
	-----	-----	\$8.95	inclus.	price for twenty roll order

** N/A= Not Available.
All film and processing
prices for 36 exposures.

My final budget requests are for the most part based on the following table:

FUJI		KODACHROME			
	film	process.		film	process.
KEH	10 x \$4.55	-----	10 x \$8.95	included	= \$135.00
NORTON'S	-----	10 x \$4.21	-----	-----	= \$ 42.10

TOTAL = \$172.10

It is important to note that this table accounts for only 20 rolls of film, while the budget request asks for thirty rolls. Some of the other ten rolls have already been purchased and developed at Norton's under the earlier allocations, thereby necessitating that the remaining of that ten be purchased and developed there as well, as film from KEH can only be ordered in quantities of ten. The following table describes the costs for those ten rolls:

FUJI		
	film	process.
NORTON'S	10 x \$5.25	10 x \$4.21 = 94.60

The total costs for all films is reflected in the budget request.

PRINTS:

Table Two shows currently available printing options . There are basically two groups of prints which will be done. The first group will consist of small (less than 8x10) prints for the bound text. The second group will consist of the 11x14 exhibition prints.

It is impossible to get prints smaller than 8x10 custom made without paying 8x10 custom prices (which, at around \$15.00 a shot, are prohibitively expensive). Thus, the small prints for my thesis will have to be machine printed. There are two different types of machine prints available to me: Kodak prints and Cibachrome prints. Prints mailed to Kodak take at least ten working days to be completed, and if the prints are unsatisfactory, as they often are, it will take another ten days to get the next set back, and so on. Therefore, while Kodak printing, (such as that offered by Sarasota Camera Exchange), may be the cheapest option, it is not quick or readily accessible. Florida Color Lab uses a Kodak-type process to do their printing, but they are located in Tampa and are comparatively expensive. Norton's Camera does Cibachrome prints on the premises within one hour. I have been told, and this has been confirmed at Norton's, that the technicians there are open to personal contact and are sometimes willing to discuss particular printing problems. Under these conditions something approaching a custom print can be achieved without the prohibitive custom prices. These special printing possibilities along with Norton's one hour service make Norton's the clear choice for my small prints.

I did quite a bit of calling around town about getting my 11x14 prints made. Three names consistently came up in each conversation: Eagle, Koplitz, and Laser Color. Eagle is obviously the most expensive choice, but their use of silver masking (a technique which controls contrast, a special problem with slide prints) is probably well worth it. Koplitz comes well recommended for a good straight Cibachrome

BUDGET TABLE TWO:

		3½x5	4x6	5x7	11x14	ADVANTAGES/ DISADVANTAGES
NORTON'S	\$	---	1.35	3.95	---	quick, local, communication with
CAMERA	T	---	CIBA.	CIBA.	---	technicians makes custom effects poss.
SARASOTA	\$	1.18	---	2.95	---	cheap / sent to Kodak / bad time factor
CAMERA	T	KODAK	---	KODAK	---	and no communication with tech. poss.
FLORIDA	\$	---	3.75	4.75	---	same process as Kodak / not local, no
COLOR LAB	T	---	KODAK	KODAK	---	ready contact with technicians.
EAGLE	\$	---	---	---	32.00	superb custom prints, silver masking /
PRINTING	T	---	---	---	CIBA.	expensive, located in Tampa
BILL	\$	---	---	---	20.00	good custom prints, local / no silver
KOPITZ	T	---	---	---	CIBA.	masking
LASER	\$	---	---	---	17.50	good quality, inexpensive / located in
COLOR	T	---	---	---	LASER	W. Palm (very bad time factor).

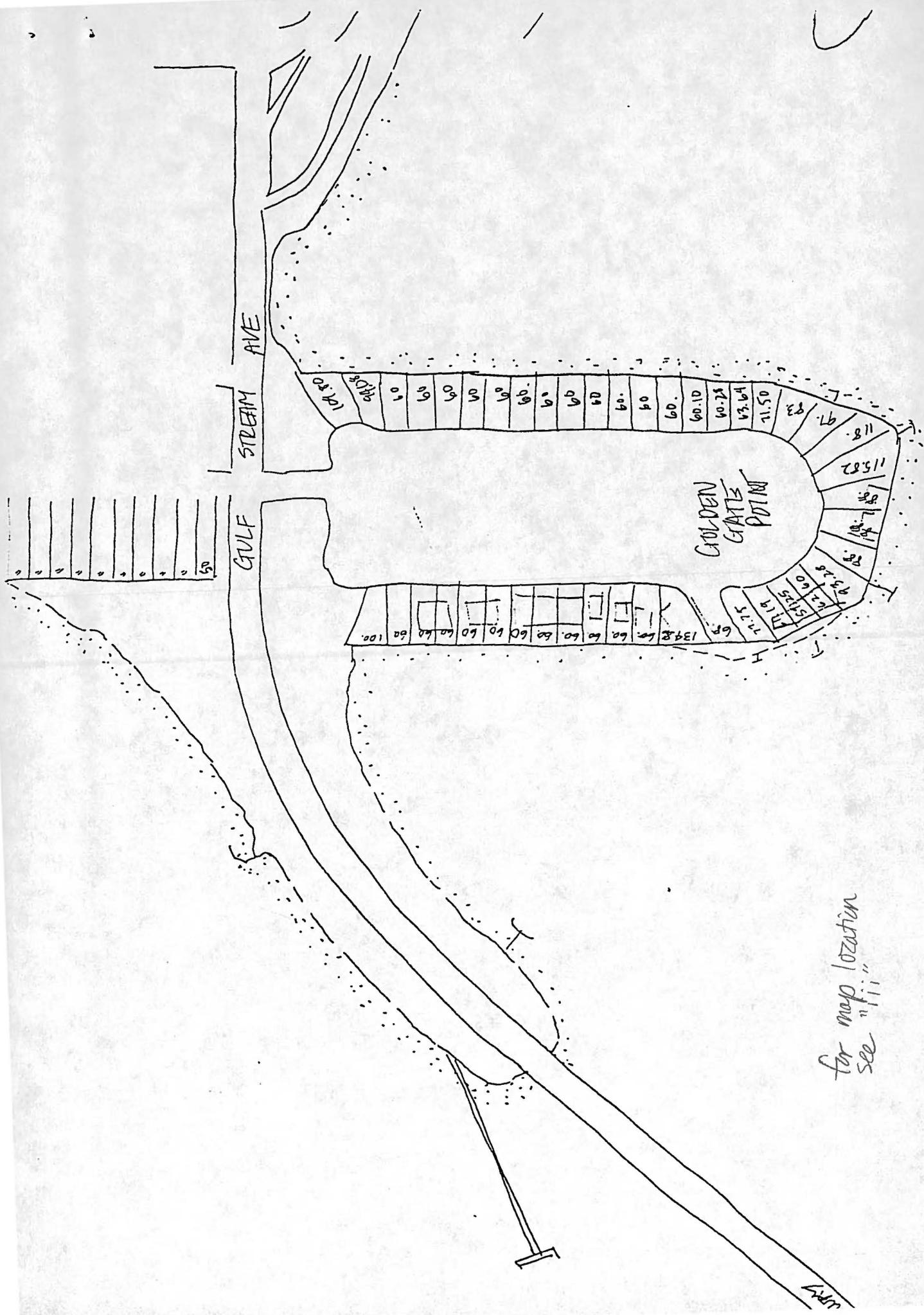
custom print. I'm sure that his work would be an acceptable alternative to Eagle, although he doesn't use silver masking. Laser prints are really quite beautiful, and according to some would take a very close second place to Eagle. They are also substantially cheaper. However, Laser is located in West Palm Beach, and working through the mail would be a tedious and lengthy process. One possible way to overcome this difficulty would be to deliver the slides and oversee the printing myself. (My parents live near West Palm and so I'd have a place to stay if I decided to go to Laser personally.) If Eagle looks impossible, Laser Color would be my second choice. For the time being though, I have chosen Eagle. It will depend largely on the generosity of my donors as to whether or not I will end up with them.

GENERAL COMMENTS:

There seemed to be some questions about my requests for invitations and a reception for the Photography Exhibit. I feel both requests are moderate and necessary. Invitations are a standard for any show. Postcard-like invitations cost about thirty dollars to have printed. Mailing costs will be around twenty-eight dollars. Receptions can be done fairly cheaply. For seventy-five dollars I can put together a simple but elegant food spread with wine and juice to drink. I have done many such receptions for the N.C. Fine Arts Council for the same price and with great success.

APPENDICES:

- i. sample shoreline map**
- ii. sample shoreline coding sheet**
- iii. map of study area**
- iv. comments on photography**



for map location
see "ii"



Comments on the Photography:

Anyone who has ever gone into a photography store has been struck with the huge variety of equipment and media choices available there. The glass cases are crammed with cameras and flashes, and the walls are lined with brightly packaged films and accessories. All this equipment and media is of good quality. But not all of it is suitable for every type of photography. Each film and each camera has special qualities which make it appropriate for specific tasks. A photographer must learn to choose from among all of these options in a way that will maximize these qualities for the specific kind of photograph he has chosen to create. The more closely a photographer adapts his technical and aesthetic choices to his subject, the better the photograph he will take.

I have taken what I know about photography, and about my subject, the shoreline of Sarasota Bay, and have chosen my photographic methods accordingly. I know I will be shooting photographs of plants and animals in their natural environments without artificial lighting, and so I have chosen films which will perform under these conditions. Slide film responds well to natural lighting, has excellent color saturation, and provides good contrast and beautifully separated highlights. I particularly enjoy the special color saturation qualities of Fuji 50, which responds to greens and blues (predominant colors on the Bay). Kodachrome 64 is a nature photography standard, and its all-around good color performance will provide an alternative for shots in which I don't want Fuji greens and blues. Slide film is an economical option to print film in my case, as I will be taking over a thousand photographs and only printing sixty-four or so of them. (Krause gives unit cost comparisons at \$.16-.22 per slide vs. \$.22-.36 per print film. Krause, 142.)

My decision to use color film instead of black and white film is primarily an

aesthetic one. I was first trained in black and white, and I still believe, despite my subsequent training in color, that the finest photographs can be achieved through that medium. However, my photographic audience is not the Florida chapter of the Ansel Adams Fan Club. I need to communicate to a broad group of people who may or may not be visually sophisticated. For them, and for all of us really, color is an effective communicator. It is a very basic way of making objects or scenery accessible and identifiable. We speak of "that red sweater" or "that white bird with bright yellow feet" when we are explaining or locating things. For someone who has never looked too closely at a snowy egret those colors are essential. In flat Florida landscapes, where there are few topographic extremes to add drama to the scenery, color is also an important compositional tool. Sunsets simply don't cut it in black and white. Finally, color can be used to create a visual excitement: an egret's bright yellow feet against a clear blue sky snap- they're stoppers, they're something you can't pass by. The large percentage of color photographs in any publication (Audubon, for instance) bears out the essential impact, and public response to color. I have chosen to rely upon this evidence and use color in this project.