
NEW YORK STATE COASTAL RESOURCES INTERPRETIVE PROGRAM SIGNAGE DESIGN GUIDELINES



NEW YORK DEPARTMENT OF STATE
DIVISION OF COASTAL RESOURCES





NYS *Coasts*

NEW YORK STATE COASTAL RESOURCES INTERPRETIVE PROGRAM (NYSCRIP) SIGNAGE DESIGN GUIDELINES

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New York State
Coastal Resources
Interpretive Program



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Introduction to NYSCRIP

With 5,000 miles of coast and shoreline, New York State has been endowed with a great legacy. The Atlantic Ocean, Long Island Sound, New York Harbor, the vast lakes of Erie, Ontario, and Champlain, the Finger Lakes and Adirondack lakes, and the St. Lawrence, Hudson, Niagara, Mohawk and Susquehanna rivers, all contribute to the state's quality of life. Each has played an important role in our history—home to Native American settlements, as gateways for immigration, and as highways for commerce and transportation. They provide food for the body, recreation and inspiration for the soul. In many ways, for many peoples, our coasts and shores have been and continue to be priceless treasures well worth our protection.

Through voluntary partnerships with local governments and community groups the State of New York supports coastal economies and protects ecosystems. By providing technical expertise and financial assistance, it helps to revitalize waterfront communities, safeguard estuaries, provide recreation, sustain historic maritime communities, and continually strives to improve New York's invaluable coastlines.



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Objectives

The New York State Department of State (DOS) has several objectives for the Coastal Resources Interpretive Program:

- ▶ To connect people living along New York State's coasts and waterways.
- ▶ To encourage residents and visitors to travel along New York State's coast and waterways and visit historic, cultural, natural and coastal resources.
- ▶ To heighten awareness of the environmental, social and economic value of New York State's coastal and inland waterways resources.

Themes

The NYSCRIP program developed the following five themes (that define the coast by use, and how use affects a sense of place) and developed an interpretive approach that explores and illustrates common themes throughout the state's coasts and waterfronts for use in the development of signage:

- ▶ **Living on the Waterfront**
Coasts and waterfronts are habitats, not just for plants and animals, but for humans as well. This theme explores the natural rhythms of life along both natural and developed coastlines.
- ▶ **Working on the Waterfront**
Many waterfronts have been developed for commercial purposes. While some people harvest and use the natural resources of lakes, rivers and oceans, others build and repair boats, move cargo, process fish, provide lodging, develop and build homes, and cater to tourist business.
- ▶ **Enjoying the Coast**
The coasts and bodies of water adjacent to them, provide a great variety of recreational opportunities. This theme can be applied where there is swimming, fishing, boating, hiking, bird-watching or where the coast is used for relaxation and rejuvenation.

- ▶ **Protecting the Waterfront**

Both the natural and historic resources of the coasts and waterfronts are worth protecting. This theme illustrates what measures are being taken to protect sensitive habitats so that they may remain naturally productive.

- ▶ **Historic Coasts**

Along our coasts and waterfronts are important cultural and historic landmarks from our nation's past. These include lighthouses from as far back as the 18th-century, forts from the early years of the republic, historic buildings, early industrial sites, and waterfronts that played a part in battles of the American Revolution. This theme talks about the historic significance of the site and the efforts to protect and preserve it.

Wayside Interpretive Signage

The themes described above have been coupled with images and text guidelines along with construction specifications for NYSCRIP approved wayside signage designs (pages 11-24 and 25-28). When a community participates in the NYSCRIP it is required to use the themes and approved signage designs but may make changes, with approval from DOS, to text content and images, to reflect local variations.

Communities should choose how they wish to designate the areas adjacent to the water that are to appear in all theme signage, as either **Coast** or **Waterfront**. Therefore, a community such as Montauk, New York may wish to title interpretive panels **Working on the Coast** or **Protecting the Coast** because of their proximity to the Atlantic seashore, whereas a community at Seneca Lake might use the word **Waterfront**, as in **Working on the Waterfront**. Communities may use more than one of these wayside interpretive signs at a waterfront exhibit if there are several themes that are important and applicable to that community.



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Objectives cont.–

Kiosk Interpretive Signage

Interpretive kiosk signage objectives are different from wayside interpretive theme panels. They were specifically designed to introduce the reader to the community, its history, significance (as part of the NYSCRIP program) and points of interest, services, and amenities (pages 20-24 and page 28). A kiosk requires a viewing area around all three sides, and a paved or compacted pathway around the kiosk unit. Each of the kiosk's panels helps to define NYSCRIP objectives:

Panel 1 Overview of the Community

This panel serves to introduce the community. Focus should be on the community's coastal/ waterfront heritage, supported by several well-chosen images (photos, paintings, postcards, etc.) and text linking its legacy to NYSCRIP themes.

Panel 2 Site Map or Overview of the Community Continuation, or other

This panel can be used to provide a map and legend of the community and waterfront, and/or to explain further the history of the community or significance of the community as it relates to the NYSCRIP program, and/or, to identify points of interest, services and amenities.

Panel 3 MANDATORY Overview of New York State Coasts & Waterways

Panel 3 is mandatory in all kiosk signage designs. This panel serves to summarize the objectives of NYSCRIP, to introduce NYSCRIP themes, describing the variety of New York State's coasts and to encourage visits to other New York State coasts and waterfronts.

The text, map and images shown (page 22) cannot be changed with one exception—the large gray background image on the bottom of the panel should reflect the host community.

Manual Components

This NYSCRIP Signage Design Guidelines Manual includes 3 layout grids to be used for low-profile signage and one grid for a 6' x 3' vertical kiosk.

Pages 8 through 13 provide approved type fonts, font sizes, colors and three basic grids that form the NYSCRIP identity. Layouts should follow these grids so that the NYSCRIP graphic identity is preserved. The manual illustrates the themes in color, and provides an example of how each theme may be applied to a low-profile exhibit. More information about how and when to use each type of grid is found on page 10 (Using the Unigrid for Waysides and Kiosks).

Pages 14 through 19 illustrate each theme and are intended to demonstrate to the designer or community, how to use text, captions and pictures to create a graphically and visually pleasing and informative low-profile interpretive panel that will communicate the theme and provide sidebar information. Texts are kept short and concise. Captions clarify the main theme with text and photos.

Pages 20 through 24 illustrate the interpretive kiosk and the NYSCRIP identity. An illustrated grid and examples of panels 1-3 for two communities, both Mamaroneck and Greenport, demonstrate layout and design.

Pages 25 through 28 give specifications for the design of the wayside and kiosk hardware. This is the Meeker System, and is currently being adopted by the National Park Service as their new sign system hardware.



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Overview

Interpretive sign systems are designed to inform. They are used to tell a story or communicate information in a short period of time. The effectiveness of the interpretation depends on a number of factors: whether the signage has been well-planned; how well organized and engaging the information is, if it has been sited in a high visibility area; and whether the imagery—photographic or illustrated—is graphically interesting. In other words, is the interpretive wayside or kiosk visually pleasing to look at and informative to read. Studies on the attention span of viewers have revealed that when these criteria are met, a viewer will spend approximately 20-30 seconds on average, reading a wayside sign panel. The designer, therefore, has a short time to communicate clearly and directly with the public.

The Planning Team

A successful interpretive sign system requires the talents of several people working together over a period of time. First, the project sponsor or Client that will produce and finance the project. Second, the project coordinator, in charge of keeping the project on track, determining interpretive themes and topics, helping choose exhibit sites, editing copy when necessary, contracting with illustrators, picture researchers and fabricators and essentially managing the project to a successful conclusion. The third member of the team is an interpretive writer/exhibit planner whose job it is to research and develop each theme topic into an interesting and concise text

that informs in the clearest possible terms. This person may also be responsible for gathering images (although an independent picture researcher can be a consideration). Finally, there is the graphic designer, who is chosen to bring imagination and his/her design abilities to organizing the material in a visually pleasing and well-ordered layout. This professional should have experience working with interpretive sign systems and be very familiar with the unigrid. He/she should be expert at getting the most out of the subject matter.

Interpretive Overview

Large interpretive sign systems can be divided into several phases so that planning and design can proceed on a fixed timeline. A scope of work in document form should define the process. The Client is responsible for providing oversight. The writer/planner, with the Client's input, can then make a detailed survey of all areas where interpretive signing is being considered. The resulting site list should include proposed sites for interpretation, site description and the reason chosen, possible interpretive themes, and the type of interpretive signage being suggested for each site. With document in hand, the writer/planner can gather research material and begin the writing phase of the project. It is also recommended that all photo and document images be collected that may be needed for the graphic interpretation. It is not necessary to have a final completed text before the designer is brought in as long as good working drafts are available and the themes have been chosen.



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Overview cont.–

The interpretive designer's job is to organize ideas and images in an enlightening way. Visual images should reflect the text and make it more comprehensible while text should support the pictures. The designer should work with the writer to suggest modifications to the text depending upon available images. A seamless integration of text and image will result in a clearer and more successful interpretive sign. The designer should also avoid creating cluttered or distracting layouts. The use of too many images can weaken a layout and cause interpretive conflicts and visual "noise."

The NYSCRIP signage system employs a grid system that provides parameters for all layouts. Uniformity in size, typefont, color range and text/image area is important and flexibility is necessary so that layouts, while similar, do not become redundant. Image selection is very important to the design of a good sign. Designer and Planner should try to acquire the best available images for each panel. Whether color or B&W, all images should be scanned at larger sizes and high resolution and retouched, if necessary. High-quality illustration should be used for the design. Agencies such as the National Park Service, historical societies and large public libraries can be good sources for period illustration. and photography.

Design and Review Process:

- ▶ **Concept Thumbnails-** designer submits initial concept drawings for each interpretive exhibit to the Client. These will show the overall interpretive direction for the set. Allow for review period and consultation.

- ▶ **Preliminary Digital Concept Designs** - designer submits initial concept digital designs for each interpretive exhibit to Client for review. Designs should include working title, text, captions, and all scanned images. Client to propose editorial or conceptual changes to text, design, or images. Allow 2-4 weeks. Return to designer and writer.

- ▶ **Final Digital Concept Designs** - corrected concept digital designs for each interpretive exhibit to Client should include all requested changes to title, text, captions, and scanned images. Client Review. Propose additional changes to text or images. Allow 2-4 weeks. Return to designer and writer.

- ▶ **Preliminary Comprehensive Designs** - corrected final concept designs to Client for review. Comprehensive designs should include late changes to text, captions, and images. Preliminary Comprehensives are getting "close" to what the final design should read and "look like." Client Review. Propose final changes. Allow 2-4 weeks. Return to designer and writer.

- ▶ **Final Comprehensive Designs** - submit corrected Comprehensives to Client for final review. Final Comprehensives to include final text, captions, and images. After review, all last minute changes should be completed.

- ▶ **Production Files-** submit full-size digital files on CD-ROM for each sign (with final approved text, retouched images scanned at high resolution).
 - Annotated 1/4 scale color printouts with instructions for fabricator
 - CD-ROM digital files (full-size designs, Image Folder containing all high-res images, and Font Folder with all fonts used in project.

- ▶ **Fabrication-** NYSCRIP signs will be fabricated in Phenolic resin. Sign hardware will be fabricated of coated (painted) steel. (See pages 25-28).



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NYSCRIP APPROVED TYPE FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Berkeley Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Berkeley Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Helvetica Regular 55 Neue

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Helvetica Neue Bold



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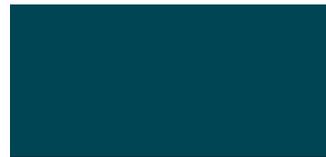
Typefaces approved for
NYSCRIP signage
project. Do not substitute.

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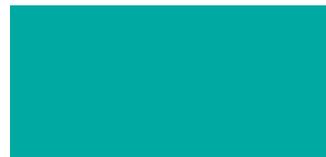
NYSCRIP APPROVED COLORS



Pantone 145
100% and 80%



Pantone 309 + black
(100C, 20Y, 75B)



Pantone 3272
100%



5395 25% Cool Gray 2 40% 5395 5%

Pantone 5395 at 25% for large “ghost” images (lower half of kiosk)
Pantone 5395 at 5% for background tint (Kiosks)
or Pantone Cool Gray 2 at 40% for background tint (Waysides)



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Notes:
Approved Colors:
Pantone Dark Green 309
must be mixed to match.
C-100%, M-0%, Y-20%,
K-75%

Pantone 152 at 100%
used on Kiosk for the top
band. Used at 80% for
title of wayside panels.

Pantone 3272 used for
rules on the Kiosk.

Pantone 5395 (25%)
used for “ghost images”
on Kiosk. Used at 5% as
ground color for Kiosk in
upper half of panel.

Pantone Cool Gray 2
at 40% or Pantone 5395
at 5% used as ground
color for Wayside panels.

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Using the UniGrid for Waysides and Kiosks

The UniGrid is one of the most versatile grids in use today for interpretive signage and information broadsides. Originally developed by Massimo Vignelli for the National Park Service, it is used today by many park systems around the country including the Pennsylvania Bureau of State Parks, The NYS Canal Corporation, NYS Thruway Authority and many others.

The NYSCRIP program uses an adaptation of the standard unigrid. To create a strong visual identity for NYSCRIP signage, three templates were developed for use on 24" x 36" waysides and one for 36"x 72" kiosk exhibit panels. Other standard sizes (i.e. 18"x 24" and 24" x 42") may be made available for use in unique situations (for instance, multi-lingual panels) but are not provided within these guidelines.

A designer using these guidelines for a NYSCRIP project should use the appropriate template(s) provided for use in the program. Proper use of the grid will promote a strong visual identity to the interpretive signage. Because the main image is strongly emphasized in two of the three templates, much care should be given to the quality and selection of any and all photographic images used.

Template 1 (pg. 11) provides a panoramic solution for a wayside, one that is useful for images along waterfronts and coastlines where there is a strong horizon line. The main image area is six grid units wide by four units tall, so the image should be flush to the left and right edges. The main text area is two grid units wide and

should be no more than 100 words in length. The grid for the subtext area or sidebars, is four grid units wide and will accommodate as many as four pictures accompanied by short texts of forty words (maximum) plus title. A designer may divide the sidebar area into 4 units, three equal units or two equal and one unequal grid rectangle as in *Working on the Waterfront*, (pg. 15) or *Living on the Waterfront*, (pg. 16).

Template 2 (pg. 12) should be used when a theme is best illustrated by compound images as in *Natural Waterfronts* (pg. 17) or *Historic Coasts* (pg. 18). Template 2 divides the main image area into six equal units, two grid units wide by two units tall with the main text area two grid units wide and 100 words in length. The grid in the sidebar area may be divided into four grid units wide, or three equal units wide filling the text area (as seen on pages 12-13). This configuration will allow a longer subtext up to 90 words.

A third option has been provided when a longer main text is necessary or the main image is square or vertical. **Template 3** (pg. 13) allows the designer flexibility to avoid sharply cropping the image simply to work within the format. The main image area should never be divided into two image sections!

A template has also been provided for the kiosk, which may be two, three or four-sided. This template is six grid sections wide and twenty tall. Pages 20-24 suggest how the grid may be used for title panel, map panel and the NYSCRIP panel, mandatory for all communities participating in the NYS Coastal Resources Interpretive Program.



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1.25" **Headline:**
Pantone 145/ 80%

Banner:
Pantone 309+ Darker (see page 9) **36"**

Sponsor's
Logo 1-7/8" ht.

NYSCRIP
Logo 1.25"

Headline:
Berkeley Bold
120 pts.

3"

Enjoying the Coast

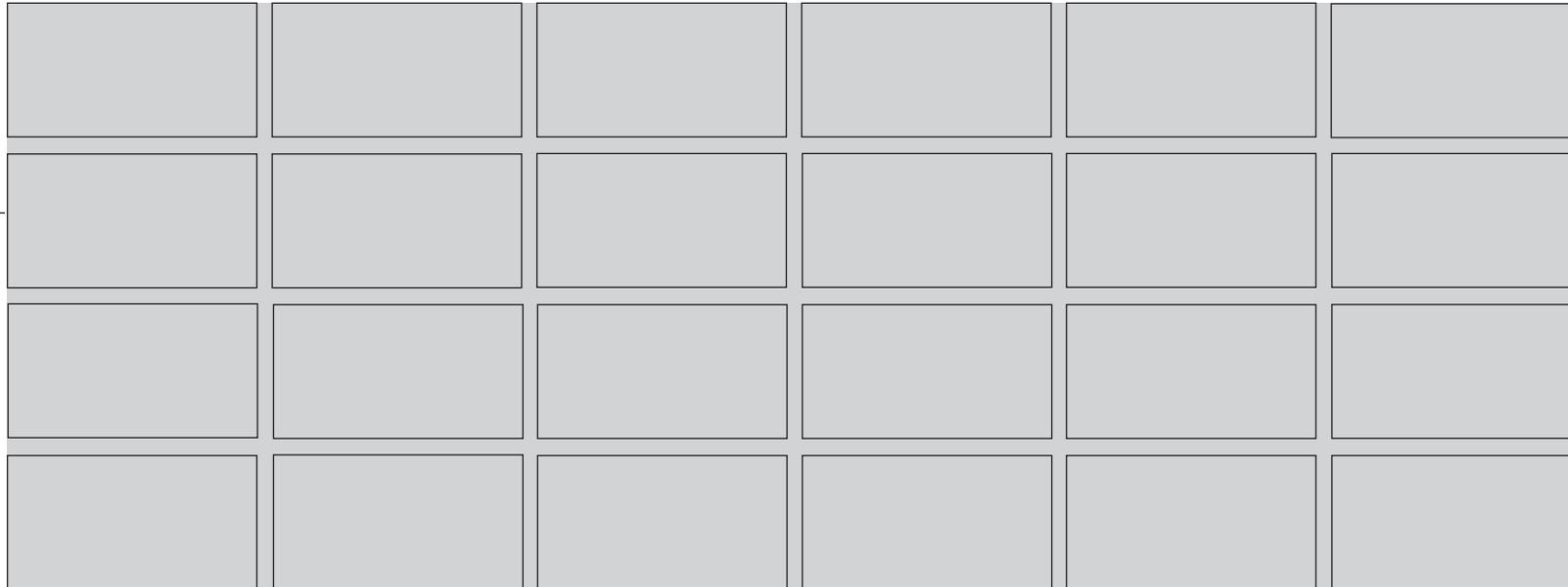


13/16"

Logo ht.
1.875"

5/16"

Main Image:



Main Text:
Berkeley Bold
36/40 pts.
Prints:
Pantone 309+ Darker

Our shorelines are primal places. They help to relax and rejuvenate us. They beckon us to visit for a day or stay for a lifetime. The lure of recreational boating, fishing, swimming, and sunbathing attracts millions to coastal areas; hiking, jogging and bicycling near bays, rivers, lakes and oceans provides healthy recreation for young and old. Few places are better suited than New York State shorelines for recharging our often hectic lives.

Beautiful Beaches

Beaches provide us with a relaxing place by the water. Warm weather brings out sunbathers and swimmers, while joggers, beachcombers and birders can enjoy the beach all year round.

Heritage Tourism

For over 200 years majestic lighthouses have cast a beacon out to sea. The Montauk light, commissioned in 1797, and others from the Great Lakes to the Atlantic Coast are part of our maritime history and wonderful places to visit.

Cycling & Aerobics

Greenways and hike/bike paths near waterfronts are increasingly popular throughout the state as more people make exercise a healthy recreational pastime.

Fishing

Some great fishing on the East coast can be found in New York State. From trout and salmon fishing upstate to blue-fish and flounder-fishing on the Atlantic coast, almost everyone has at one time cast a line into lake, river or ocean.

Bottom Band:
15/16" (.935")
Pantone 309+ Darker

5.315"

Subtitle:
Berkeley Black
30/26 pts.

Sidebar Text:
Berkeley Bold
22/26 pts.

Identifier: Hel.
Neue Cond. Med.
15 pts.

Background:
Cool Gray 2 at 40%
or Pantone 5395 5%

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Title:
Wayside grid
Template 1

Titles of Waysides set in
Berkeley Bold/120 points.
Horizontal Scale set at
105% for titles only.

Text in Berkeley Bold
36/40 pts.
Tracking at -2.

Caption headers set in
Berkeley Black at 30 pts.
Captions set in Berkeley
Bold 22/26 points

Frame around logo:
4 pts. at 100%

Headline:
Pantone 145/ 80%

Banner:
Pantone 309+ Darker (see page 9)

Background:
Pantone Cool Gray at 40%
or Pantone 5395 5%

Sponsor's
Logo
1-7/8" ht.

NYSCRIP
Logo
1-7/8" ht.

Headline:
Berkeley Bold
120 pts.

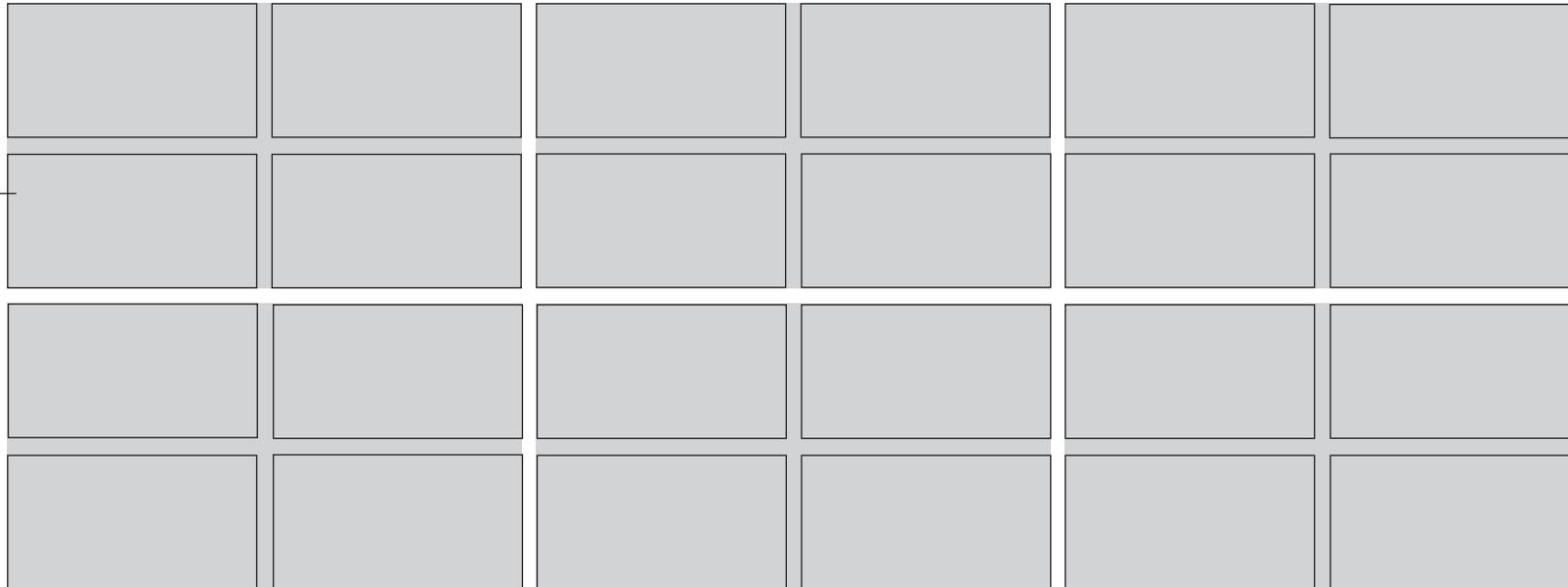
Pantone 309+
Darker

Main Images:
(6, 2 grids w
x 2 grids h)

Main Text:
Berkeley Bold
36/42 pts.
Prints:
Pantone 309+ Darker

Bottom Band:
15/16" (.935")
Pantone 309+
Darker

Historic Coasts



Although the colorful era of whaling ships, clippers and Commodore Vanderbilt's steamships has long since passed, our waterfront heritage is very much alive. Along rivers, lakes, canals and ocean, the reminders are everywhere: lighthouses that stand as beacons for ships; Forts, like Wadsworth, Niagara, or Ticonderoga that once protected our vital waterways; cobbled streets that still line our waterfronts, even timbers that mark where piers once stood or barges now lie. Our maritime past has left its mark on who we are and how we got here.

Sail and Steam

For centuries sailing ships and later, steamships provided fast and cheap transportation for people and goods to ports near and far. Packet ships and steamers carried millions of immigrants to New York in "steerage" from the 18th to the 20th centuries. Steamships took vacation travelers upcoast to fashionable Newport and Boston. The artifacts and images from this era can be seen at many museums including the Seaway Trail Discovery Center, the South Street Seaport, Ellis Island, and the Hudson River Museum.

Top left: Paddlewheeler "Trojan" at Greenport Harbor, (early 1900s)
Bottom left: Fort Wadsworth, Gateway National Recreation Area

Art of the Waterfront

Artists have left us a record of what the waterfront looked like in the 19th century. Painters such as John Frederick Kensett, of the Hudson River School recorded idyllic scenes along Lake George, Niagara Falls (*above, left*) and the Hudson River almost 150 years ago. Others like Edward Hopper and George Bellows, painted the heavily industrialized waterfront of the early 20th century. Their works and the paintings and photographs of many others can be seen in museums around New York State and the nation.

Top, center: Fire Island Lighthouse, Long Island, New York
Bottom, center: Steel clipper "Wavertree" at South Street Seaport Museum

Historic Lighthouses & Forts

New York State's historic forts and lighthouses can be found near many large bodies of water. Fort Hamilton, Fort Wadsworth (*left*) and Castle Clinton guarded this nation's most important harbor. Others guard ports on the Great Lakes and the Hudson River. Historic lighthouses are popular all over the state and there are many of them. Fire Island Light was built in the 1840s and Montauk Light was commissioned in 1797. Others can be visited from the Atlantic Coast to the Great Lakes. They are reminders of how closely our history is linked to our coasts and waterways.

Top right: "Niagara Falls and the Rapids," John Frederick Kensett
Bottom right: The Clearwater at drydock, Greenport, New York

Subtitle:
Berkeley Blk
30/26 pts.

Sidebar Text:
Berkeley Bold
22/26 pts.

Picture Captions:
Berkely Bold & B.
Ital. 16/20 pts.

Caption Titles:
Helvetica Black
14/20 pts.

Identifier: Hel.
Neue Cond. Med.
15 pts.



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Title:
Wayside grid
Template 2

Titles of Waysides set in
Berkeley Bold/120 points.
Horizontal Scale set at
105% for titles only.

Text in Berkeley Bold
36/40 pts.
Tracking at -2.

Caption headers set in
Berkeley Black at 30 pts.
Captions set in Berkeley
Bold 22/26 points

Frame around logo:
4 pts. at 100%

All colors remain consistent

Sponsor's
Logo
1-7/8" ht.

NYSCRIP
Logo
1-7/8" ht.

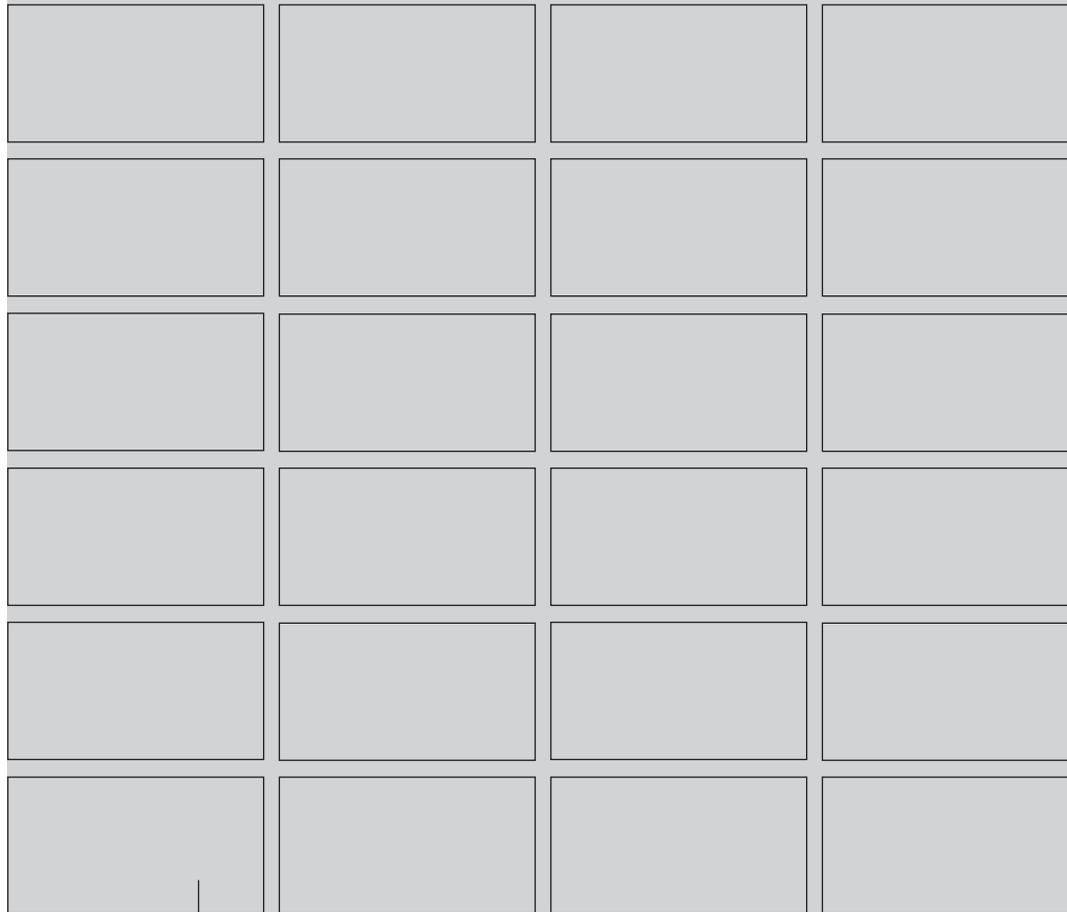
Headline:
Berkeley Bold
120 pts.

Historic Coasts

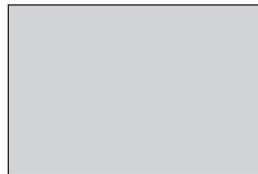
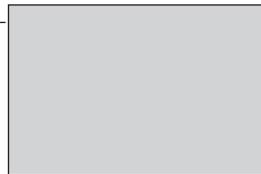


Main Text:
Berkeley Bold
36/40 pts.

Although the colorful era of whaling ships, clippers and Commodore Vanderbilt's steamships has long since passed, our waterfront heritage is very much alive. Along rivers, lakes, canals and ocean, the reminders are everywhere: lighthouses that stand as beacons for ships; Forts, like Wadsworth, Niagara, or Ticonderoga that once protected our vital waterways; cobbled streets that still line our waterfronts, even timbers that mark where piers once stood or barges now lie. Our maritime past has left its mark on who we are and how we got here.



Secondary
Images



Subtitle:
Berkeley Black
30/26 pts.

Historic Lighthouses & Forts
New York State's historic forts and lighthouses are found near many large bodies of water. Fort Hamilton, Fort Wadsworth (left) and Castle Clinton guarded this nation's most important harbor. Others guard ports on the Great Lakes and the Hudson River. Historic lighthouses are popular all over the state and there are many of them. Fire Island Light was built in the 1840s and Montauk Light was commissioned in 1797. Others can be visited from the Atlantic Coast to the Great Lakes. They are reminders of how closely our history is linked to our coasts and waterways.

Sail and Steam
For centuries sailing ships and later, steamships provided fast and cheap transportation for people and goods to ports near and far. Packet ships and steamers carried millions of immigrants to New York in "steerage" from the 18th to the 20th centuries. Steamships took vacation travelers upcoast to fashionable Newport and Boston. The artifacts and images from this era may be seen at many museums including the Seaway Trail Discovery Center, the South Street Seaport, Ellis Island, and the Hudson River Museum.

Above: Fire Island Lighthouse, Long Island, New York, Courtesy: Paul Singer

Above: Paddlewheeler "Trojan" at Greenport Harbor, (early 1900s) Copyright: Mike Hester

Right: Fort Wadsworth, Gateway NRA Courtesy: Paul Singer

Bottom Band:
15/16" (.935")

New York Department of State, Division of Coastal Resources

Main Image:

Identifier:
Hel. Neue Cond. Med.
15 pts.



NYSCRIP
New York State
Coastal Resources
Interpretive Program

Title:
Wayside grid
Template 3

Titles of Waysides set in
Berkeley Bold/120 points.
Horizontal Scale set at
105% for titles only.

Text in Berkeley Bold
36/40 pts.
Tracking at -2.

Caption headers set in
Berkeley Black at 30 pts.
Captions set in Berkeley
Bold 22/26 points

Frame around logo:
4 pts. at 100%

36"

Enjoying the Coast

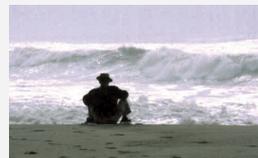


Main Image:
Four grid
boxes vertical
Picture bleeds
left and right.

24"

Our shorelines are primal places. They help to relax and rejuvenate us. They beckon us to visit for a day or stay for a lifetime. The lure of recreational boating, fishing, swimming, and sunbathing attracts millions to coastal areas; hiking, jogging and bicycling near bays, rivers, lakes and oceans provides healthy recreation for young and old. Few places are better suited than New York State shorelines for recharging our often hectic lives.

Photo: Sailboat Sleighride courtesy of Director Shipyards



Beautiful Beaches

Beaches provide us with a relaxing place by the water. Warm weather brings out sunbathers and swimmers, while joggers, beachcombers and birders can enjoy the beach all year round.



Heritage Tourism

For over 200 years majestic lighthouses have cast a beacon out to sea. The Montauk Light, commissioned in 1797, and others from the Great Lakes to the Atlantic Coast are part of our maritime history and wonderful places to visit.



Cycling & Aerobics

Greenways and hike/bike paths near waterfronts are increasingly popular throughout the state as more people make exercise a healthy recreational pastime.



Fishing

Some great fishing on the East coast can be found in New York State. From trout and salmon fishing upstate to blue-fish and flounder-fishing on the Atlantic coast, almost everyone has at one time cast a line into lake, river or ocean.

New York State Department of State, Division of Coastal Resources

Rule:

Pantone Cool Gray 2 at 40%
(or Pantone 5395 at 5%)

3 to 4 secondary images



N Y S C R I P

New York State
Coastal Resources
Interpretive Program

Title:
**Enjoying the Waterfront
Wayside Template 1**

Notes:
Main image area: 6 units
wide, 4 deep.

In the secondary area
the grid can be modified
so that four grid spaces
(or two thirds of the
horizontal grid) can be
divided equally to provide
space for three photos &
captions, **four equal
width photos** as seen
here, or 3 unequal width
photos and captions.

Working on the Waterfront



Hard work has always been an important part of waterfront life. Many New York towns and cities exist because their location near the water attracted businesses that provided employment opportunities to settlers and immigrants. While the coastal economy has changed with the times, it still supports millions of New York's residents. Today, cargoes come ashore at ports and are moved to markets. Boaters buy supplies and seek repairs in every port. And visitors find food, lodging and often transit to other destinations.



Commercial Fishing

Fishing has been a mainstay of New York's waterfront economy for 350 years. There are full and part-time longline, trap and trawler vessels and shellfish harvesters based in Long Island ports that supply sea-food to local, national and world markets.



Marinas & Boatyards

Marinas and shipyards are a big industry along New York's 5,000 miles of waterfronts. They build vessels for many markets and employ thousands of people to service one of the nation's largest recreational boating fleets. Here workers are crafting the frame for a new sailboat.



Industrial Waterfront

It's not glamorous but it is necessary. Every day thousands of people work in the maintenance of the waterways and the transport of raw materials. It may be salt for melting winter snow or cement to build foundations. Often its gravel for new roads or scrap iron for recycling. The industrial waterfront has always been a vital part of our coastline.

Photo: Courtesy of Derecktor Shipyards of Mamaroneck, New York

New York State Department of State, Division of Coastal Resources



N Y S C R I P

New York State
Coastal Resources
Interpretive Program

Title:
**Working on the
Waterfront/
Wayside Template 1**

Notes:
Main image area: 6 units
wide, 4 deep.

In the secondary area
the grid can be modified
so that four grid spaces
(or two thirds of the
horizontal grid) can be
divided equally to provide
space for three photos
& captions, four, or
3 unequal width photos
and captions (as seen
here).

Living on the Waterfront



Demands on coastal resources increase daily as more people return to the waterfront. To remain healthy and attractive places to work and play, New York's waterfronts require a vigilant effort by towns, cities, and state. Water quality must be monitored to protect the health of the environment for plants, animals and people. Development of the shoreline should be carefully planned and sensitive to nature.



Waste Disposal

We all have a role to play in protecting our coasts. Businesses have to carefully comply with regulations in the disposal of waste products and individuals must make sure that after a day of recreation all trash has been properly contained.



Shoreline Changes

To lessen the destructive nature of coastal storms, development should be set back from the shoreline or located in less hazardous areas. Dune restoration and better building practices will help remedy this problem.



Natural Protective Features

Coastal storms, tides, waves and human interaction constantly change shorelines. Natural protective features such as barrier islands, spits, nearshore areas, beaches, dunes, bluffs and wetlands are important because they protect wildlife, human life and properly located structures from flooding and other coastal hazards.

New York State Department of State, Division of Coastal Resources



N Y S C R I P

New York State
Coastal Resources
Interpretive Program

Title:
**Living on the Waterfront
Waterfront Template 1**

Notes:
Main image area: 6 units
wide, 4 deep.

In the secondary area
the grid can be modified
so that four grid spaces
(or two thirds of the
horizontal grid) can be
divided equally to provide
space for three photos
& captions, four, or
3 unequal width photos
and captions (as seen
here).

Natural Waterfronts



Natural shorelines are always in a state of flux. They are constantly being shaped and reshaped by tides, currents, and storms—and yet somehow they seem to us to be unchanging.

Waterfront areas are nurseries for lifeforms: birds, mammals, reptiles, amphibians and invertebrates. Eel grass and *Spartina alterniflora* are plants crucial to a healthy habitat. Flyways along shorelines are paths in the air for migrating birdlife. Offshore, if water quality is good, life will flourish in fresh water or salt.

Aquatic Life
Aquatic life along our waterfronts is rich and diverse but under stress. The most critical factor is water quality. Pollutants promote bacterial growth and damage the water's ability to carry oxygen. Lowered levels of oxygen means that life beneath the surface is slowly suffocating. Controlling pollutants leads to improved water quality and healthier organisms.

Marshes and Wetlands
Tidal marshes and wetlands are vital to the health and ecology of New York State's aquatic ecosystems. Many species of mammals, birds, fish, molluscs and crustaceans could not exist without nature's nurseries. That's why wetlands are important and why it is necessary to protect them from expanding development.

Nesting Birds
Many birds need waterfronts to survive: terns, gulls, sandpipers, plovers, cormorants, ospreys, bald eagles and others. They live in a delicate balance with humans but never too far from development. Can this balance be preserved? We can take an important step by respecting the nesting sites and not disturbing its inhabitants.

Top left: Barrier dunes in the Great South Bay, Long Island.
Bottom left: Pintail ducks alighting in a marsh.

Top, center: Southold, Long Island
Bottom, center: Johnson Creek, New York

Top right: Glacial boulders, Ronkonkoma moraine, Rocky Point, NY.
Bottom right: Spartina grass, Long Island Sound



N Y S C R I P

New York State
Coastal Resources
Interpretive Program

Title:
**Natural Waterfronts
Wayside Template 2**

Notes:
Main image area: 6 units
wide, 4 deep. 6 images,
each two units wide by
two deep.

The grid can be modified
so that four grid spaces-
can be divided equally to
provide space for **three**
captions or **four**.

Historic Waterfronts



Although the colorful era of whaling ships, clippers and Commodore Vanderbilt's steamships has long since passed, our waterfront heritage is very much alive. Along rivers, lakes, canals and ocean, the reminders are everywhere: lighthouses that stand as beacons for ships; forts, like Wadsworth, Niagara, or Ticonderoga that once protected our vital waterways; cobbled streets that still line our waterfronts, even timbers that mark where piers once stood or barges now lie. Our maritime past has left its mark on who we are and how we got here.

Sail and Steam

For centuries sailing ships and later, steamships provided fast and cheap transportation for people and goods to ports near and far. Packet ships and steamers carried millions of immigrants to New York in "steerage" from the 18th to the 20th centuries. Steamships took vacation travelers upcoast to fashionable Newport and Boston. The artifacts and images from this era can be seen at many museums including the Seaway Trail Discovery Center, the South Street Seaport, Ellis Island, and the Hudson River Museum.

Top left: Paddlewheeler "Trojan" at Greenport Harbor, (early 20th century).
Bottom left: Fort Wadsworth, Gateway National Recreation Area.

Art of the Waterfront

Artists have left us a record of what the waterfront looked like in the 19th century. Painters such as John Frederick Kensett, of the Hudson River School recorded idyllic scenes along Lake George, Niagara Falls (*top, right*) and the Hudson River almost 150 years ago. Others like Edward Hopper and George Bellows, painted the heavily industrialized waterfront of the early 20th century. Their works and the paintings and photographs of many others can be seen in museums around New York State and the nation.

Top, center: Fire Island Lighthouse, Long Island, New York.
Bottom, center: Johnson Creek, New York

Historic Lighthouses & Forts

New York State's historic lighthouses and forts can be found near many large bodies of water. The Fire Island light (*above, center*) was built in the 1840s. Others can be visited from the Great Lakes to the Atlantic Coast. Montauk Light was commissioned in 1797 by George Washington. Fort Hamilton, Fort Wadsworth, and Castle Clinton guarded this nation's most important harbor. Others guard ports on the Great Lakes. They are important reminders of how closely our history is linked with our coasts and waterways.

Top right: Glacial boulders, Ronkonkoma moraine, Rocky Point, NY.
Bottom right: Spartina grass, Long Island Sound



N Y S C R I P

New York State
Coastal Resources
Interpretive Program

Title:
**Historic Coasts
Wayside Template 2**

Notes:
Main image area: 6 units
wide, 4 deep. 6 images,
each two units wide by
two deep.

The grid can be modified
so that four grid spaces-
can be divided equally to
provide space for **three**
captions or **four**.

Historic Waterfronts



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Historic Lighthouses & Forts
New York State's historic forts and lighthouses are found near many large bodies of water. Fort Hamilton, Fort Wadsworth (right) and Castle Clinton guarded this nation's most important harbor. Others guard ports on the Great Lakes or the Hudson River. Historic lighthouses are popular all over New York State and there are many of them. Fire Island light was built in the 1840s. Montauk Light was commissioned in 1797 by George Washington. Others can be visited from the Great Lakes to the Atlantic Coast. They are reminders of how closely our history is linked to our coasts and waterways.

Top, Left: Fire Island Light, Fire Island NS
Top, right: Paddlewheeler Trojan at Greenport Harbor, c.1900



Sail and Steam
For centuries sailing ships and later, steamships provided fast and cheap transportation for people and goods to ports near and far. Packet ships and steamers carried millions of immigrants to New York in "steerage" from the 18th to the 20th centuries and vacation travelers upcoast to fashionable Newport and Boston. Artifacts and images from this era can be seen at many museums including the South Street Seaport, the Hudson River Museum, Seaway Trail Discovery Center, and Ellis Island.



Fort Wadsworth, Gateway NRA



N Y S C R I P

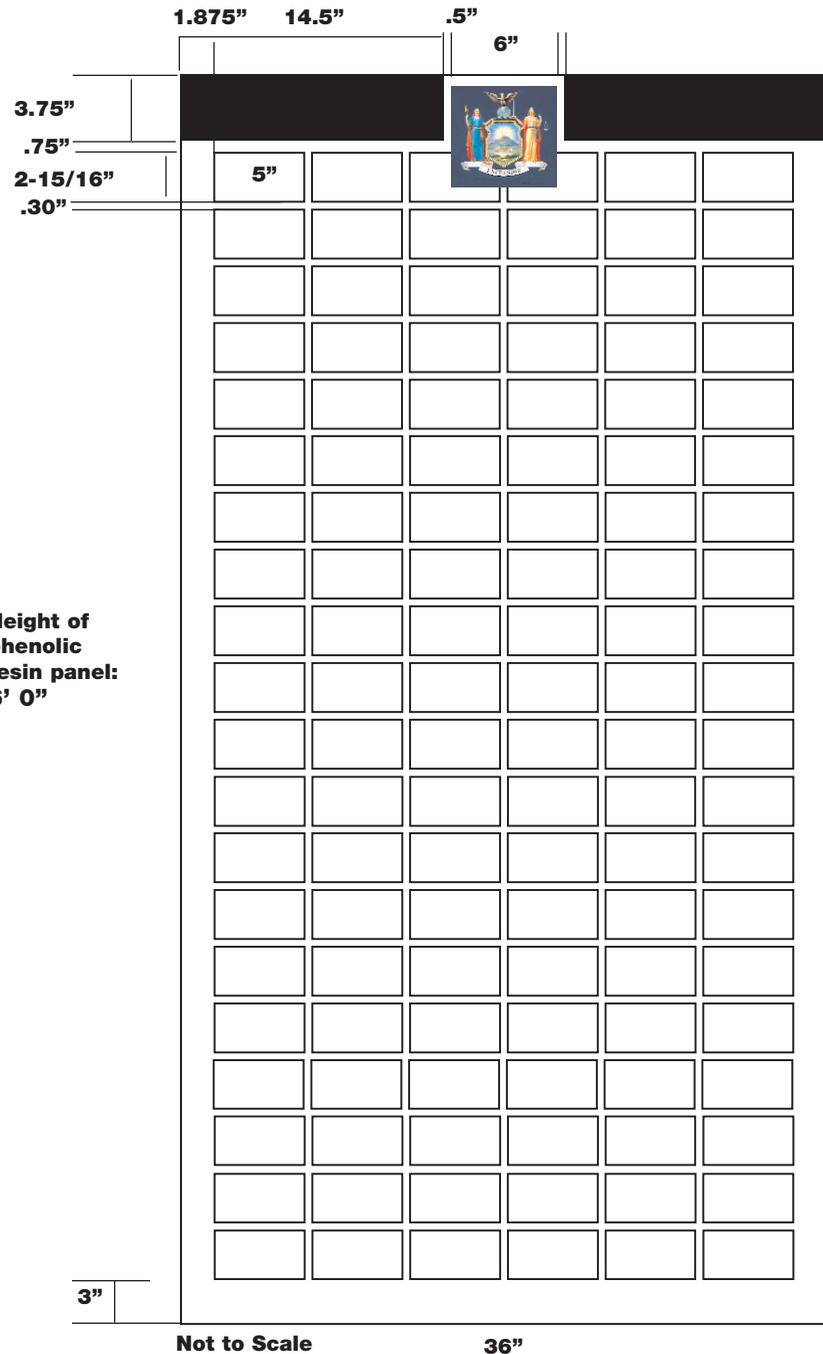
New York State
Coastal Resources
Interpretive Program

Title:
**Historic Coasts
Wayside Template 3**

Notes:
Main image area: 4 units
wide, 6 deep.

Grid unit 1 can contain
one image, 1 sidebar and
one caption.

Grid unit two can contain
the same. No image
should exceed two grid
units deep.



Height of phenolic resin panel: 6' 0"

Height of Kiosk: 6' 6"

Band:
Pantone 145 100%

Background:
Pantone 5395 at 5% or Pantone Cool Gray 2 at 40%

Large Image:
Pantone 5395 at 25%



N Y S C R I P
New York State
Coastal Resources
Interpretive Program

Title:
Kiosk grid /
Kiosk exhibit Side A

Notes:
1/2" Phenolic resin panel
to be used on Kiosk
sides unless otherwise
specified.

Large "ghost" image
bleeds and prints Pantone
5395 at 25% over white.
Rest of panel background
prints Pantone 5395
at 5%. Do not print in
any other color.

12"



Mamaroneck

A Historic Westchester Village on the Long Island Sound

Welcome to Mamaroneck, the place named by the Siwanoy People, who lived here for many millennia. European colonists came here in 1661, farming the land and using the harbor as a fishery and port. It was not until 1895 that the community was finally incorporated as the Village of Mamaroneck.

During the Revolutionary War in 1776, the first blood in Westchester County was shed here in a skirmish on Heathcote Hill between Washington's soldiers and the Queen's Rangers. Mamaroneck maintained its rural character into the 1920s when D.W. Griffith built a movie studio on Orienta Point, bringing many movie actors to the area.

Today, Mamaroneck is a prosperous New York suburban community of 18,752 people, known as the "friendly village." It has many stately homes, an excellent harbor, marinas that anchor over 400 vessels, several boatyards that build and service all types of boats, and a harbor park for the entire community to enjoy.



Village beach at Harbor Island Park



View of the marina



The Harbor pier



1816 Schoolhouse



3'-0"

30"

6'-0"

30"

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Village beach at Harbor Island Park



View of the marina



The Harbor pier



1816 Schoolhouse



N Y S C R I P

New York State
Coastal Resources
Interpretive Program

Title:
Kiosk 1/ Side A - detail
(shows .5" the bleed top
and bottom that slides
into the extrusion).

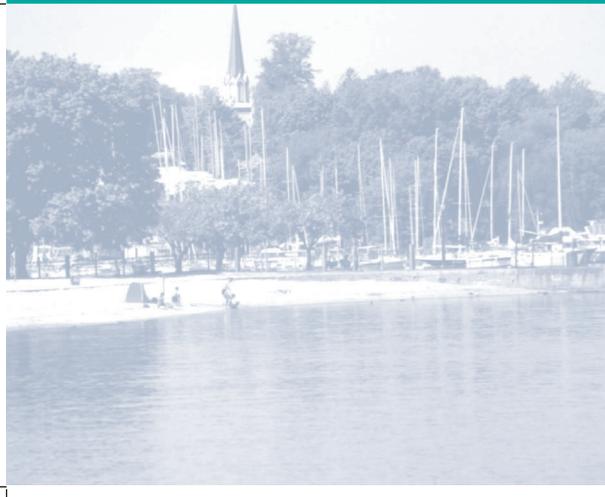
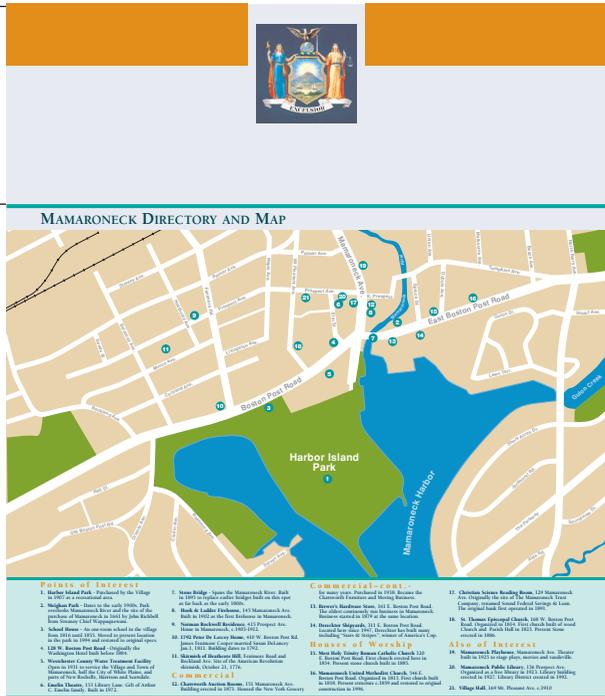
Notes:
1/2" Phenolic resin panel
to be used on Kiosk
sides unless otherwise
specified.

Large "ghost" image
bleeds and prints Pantone
5395 at 25% over white.
Rest of panel background
prints Pantone 5395 at
5%. Do not print in any
other color.

12"

30"

6'-0"



3'-0"



N Y S C R I P
 New York State
 Coastal Resources
 Interpretive Program

Title:
Kiosk 1/ Side B - detail
 (shows .5" the bleed top
 and bottom that slides
 into the extrusion).

Notes:
 1/2" Phenolic resin panel
 to be used on Kiosk
 sides unless otherwise
 specified.

Large "ghost" image
 bleeds and prints Pantone
 5395 at 25% over white.
 Rest of panel background
 prints Pantone 5395 at
 5%. Do not print in any
 other color.

12"



New York State Coasts and Waterways

NEW YORK STATE DEPARTMENT OF STATE
DIVISION OF COASTAL RESOURCES

GEORGE E. PATAKI
GOVERNOR

RANDY A. DANIELS
SECRETARY OF STATE

With 5,000 miles of coast and shoreline, New York State has been endowed with a great legacy. The Atlantic Ocean, Long Island Sound, New York Harbor, the vast lakes of Erie, Ontario, and Champlain, the Finger Lakes, the Adirondack lakes, and the St. Lawrence, Hudson, Niagara, Mohawk and Susquehanna rivers, all contribute to the state's quality of life. Each has played an important role in our history—home to Native American settlements, as gateways for immigration, and as highways for commerce and transportation. They provide food for the body, recreation and inspiration for the soul. In many ways, for many peoples, our coasts and shores have been and continue to be priceless treasures well worth our protection.



Through voluntary partnerships with local governments and community groups the State of New York supports coastal economies and protects ecosystems. By providing technical expertise and financial assistance, it helps to revitalize waterfront communities, safeguard estuaries, provide recreation, sustain historic maritime communities, and continually strives to improve New York's invaluable coastlines.



The world-famous Niagara Falls. The George Washington Bridge spans the Hudson River. Seneca Lake Landing is located in the Finger Lakes region.

6'-0"

30"



3'-0"

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The world-famous Niagara Falls. The George Washington Bridge spans the Hudson River. Seneca Lake Landing is located in the Finger Lakes region.



N Y S C R I P

New York State
Coastal Resources
Interpretive Program

Title:
Kiosk 1/ Side C
Map detail
(shows .5" the bleed top
and bottom that slides
into the extrusion).

Notes:
1/2" Phenolic resin panel
to be used on Kiosk
sides unless otherwise
specified.

Large "ghost" image
bleeds and prints Pantone
5395 at 25% over white.
Rest of panel background
prints Pantone 5395 at
5%. Do not print in any
other color.



Greenport

A Historic Long Island Village on the Peconic Bay

Colonists from New Haven established the first permanent settlement in New York at nearby Southold in 1640. In 1682, members of the Young's family secured 40 acres on the north side of Greenport, which they named Stirling. Another hamlet facing Greenport Harbor was called Green Hill. By 1831, the two villages had grown together, and the name "Greenport" was officially adopted. It was incorporated in 1838.

An important whaling port in the 19th century, Greenport was home to a fleet of twenty-four vessels. By the close of the whaling era in the 1860's, ship-building, fish-processing, oystering, and transportation had become the mainstays of the local economy. With the opening of the Long Island Railroad's Greenport line in 1844, the village also became the rail-steamboat link between New York City and Boston.

Now into the fourth century of its history, Greenport, still a working port, has become the magnet for North Fork tourism as well. Its picturesque waterfront, the many historic homes and Captain's houses, museums, unique shops, inns and healthy salt air, make the village an idyllic destination for a weekend visit or for your summer vacation.



A Main Street scene The Docks Greenport's famous merry-go-round Schooner "Malden"



Side A



GREENPORT DIRECTORY AND MAP



- POINTS OF INTEREST**
1. Mitchell Park, Front Street
 2. The Carpenter House (1790) on Mitchell Park, built by the Youngs and expanded.
 3. Greenport's Commercial Building (1850)
 4. Greenport's Famous Merry-Go-Round (1880)
 5. The Greenport Inn (1880)
 6. The Greenport School (1880)
 7. The Greenport Church (1880)
 8. The Greenport Cemetery (1880)
 9. The Greenport Harbor (1880)
 10. The Greenport Wharf (1880)
 11. The Greenport Dock (1880)
 12. The Greenport Pier (1880)
 13. The Greenport Quay (1880)
 14. The Greenport Wharves (1880)
 15. The Greenport Docks (1880)
 16. The Greenport Piers (1880)
 17. The Greenport Quays (1880)
 18. The Greenport Wharves (1880)
 19. The Greenport Docks (1880)
 20. The Greenport Piers (1880)
 21. The Greenport Quays (1880)
 22. The Greenport Wharves (1880)
 23. The Greenport Docks (1880)
 24. The Greenport Piers (1880)
 25. The Greenport Quays (1880)
 26. The Greenport Wharves (1880)
 27. The Greenport Docks (1880)
 28. The Greenport Piers (1880)
 29. The Greenport Quays (1880)
 30. The Greenport Wharves (1880)
 31. The Greenport Docks (1880)
 32. The Greenport Piers (1880)
 33. The Greenport Quays (1880)
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 40. The Greenport Piers (1880)
 41. The Greenport Quays (1880)
 42. The Greenport Wharves (1880)
 43. The Greenport Docks (1880)
 44. The Greenport Piers (1880)
 45. The Greenport Quays (1880)
 46. The Greenport Wharves (1880)
 47. The Greenport Docks (1880)
 48. The Greenport Piers (1880)
 49. The Greenport Quays (1880)
 50. The Greenport Wharves (1880)
- Houses of Worship**
1. The Greenport Church (1880)
 2. The Greenport Chapel (1880)
 3. The Greenport Sanctuary (1880)
 4. The Greenport Tabernacle (1880)
 5. The Greenport Synagogue (1880)
 6. The Greenport Mosque (1880)
 7. The Greenport Temple (1880)
 8. The Greenport Shrine (1880)
 9. The Greenport Church (1880)
 10. The Greenport Chapel (1880)
 11. The Greenport Sanctuary (1880)
 12. The Greenport Tabernacle (1880)
 13. The Greenport Synagogue (1880)
 14. The Greenport Mosque (1880)
 15. The Greenport Temple (1880)
 16. The Greenport Shrine (1880)



Side B



New York State Coasts and Waterways

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DIVISION OF COASTAL RESOURCES

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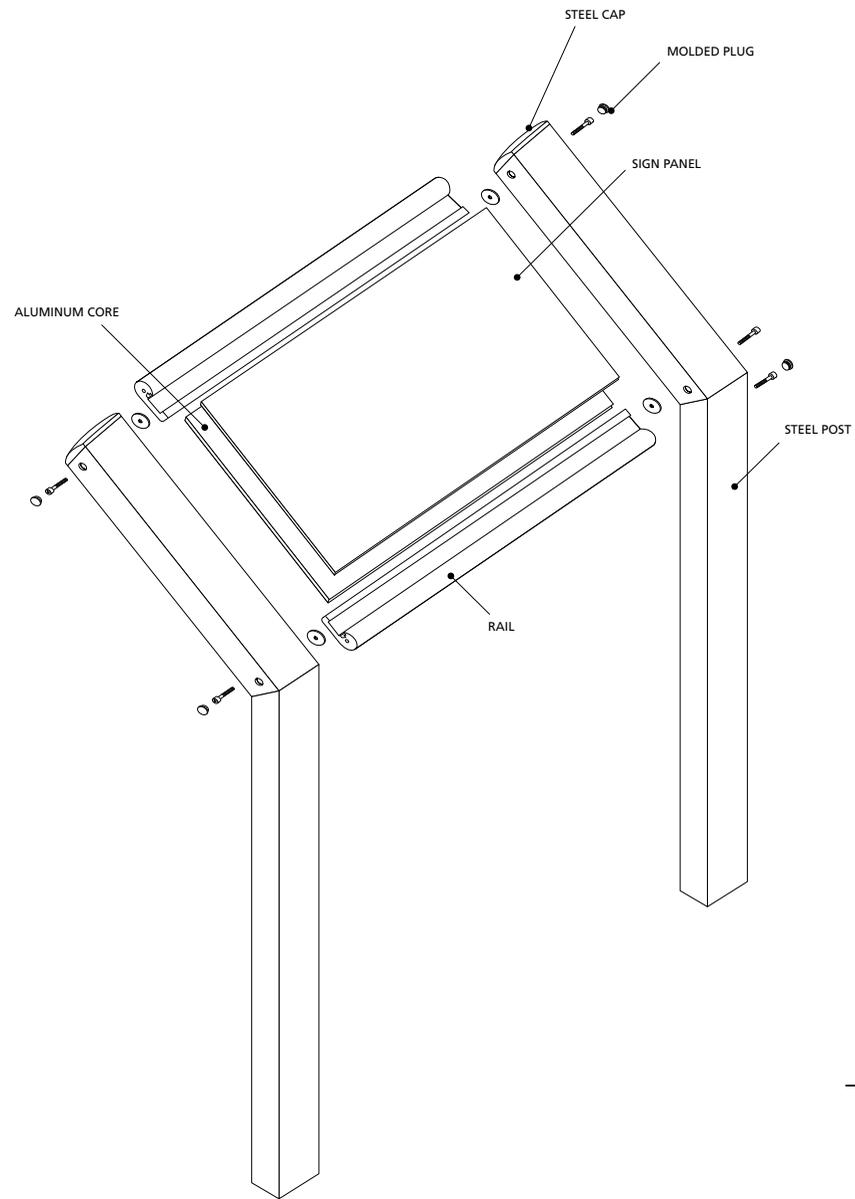
Side C



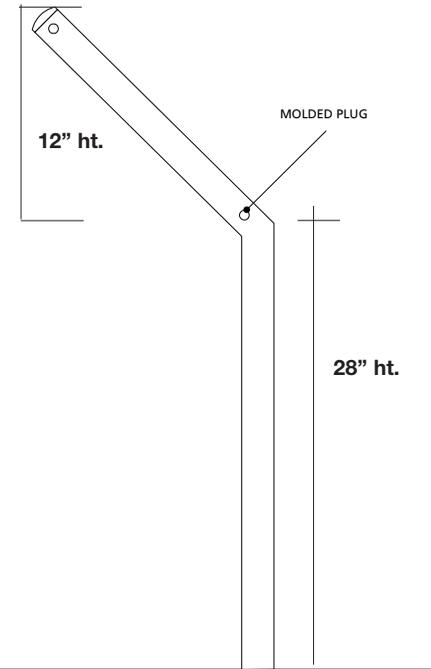
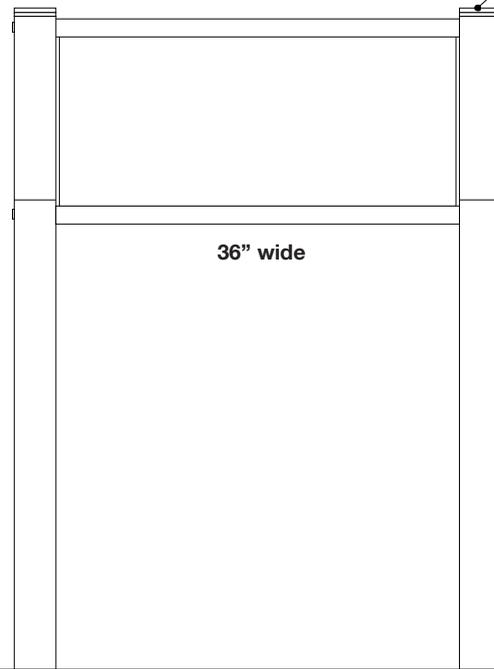
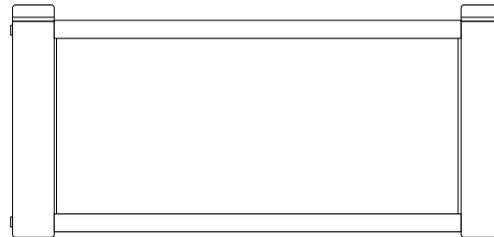
N Y S C R I P
New York State
Coastal Resources
Interpretive Program

Title:
Kiosk 2 / Sides A, B, C
(shows .5" the bleed top
and bottom that slides
into the extrusion).

Notes:
"Ghost" images to reflect
waterfront or coastal
themes. They should be
strong, graphic images
from town or site being
interpreted.
Appropriate images can
include vessels, wharfs,
natural waterfronts,
marinas, etc. Historical
images can include
lighthouses, historic
forts, etc.



REVERSE ANGLE LARGE ASSEMBLY



N Y S C R I P

New York State
Coastal Resources
Interpretive Program

Title:
**Construction Document:
low profile wayside**

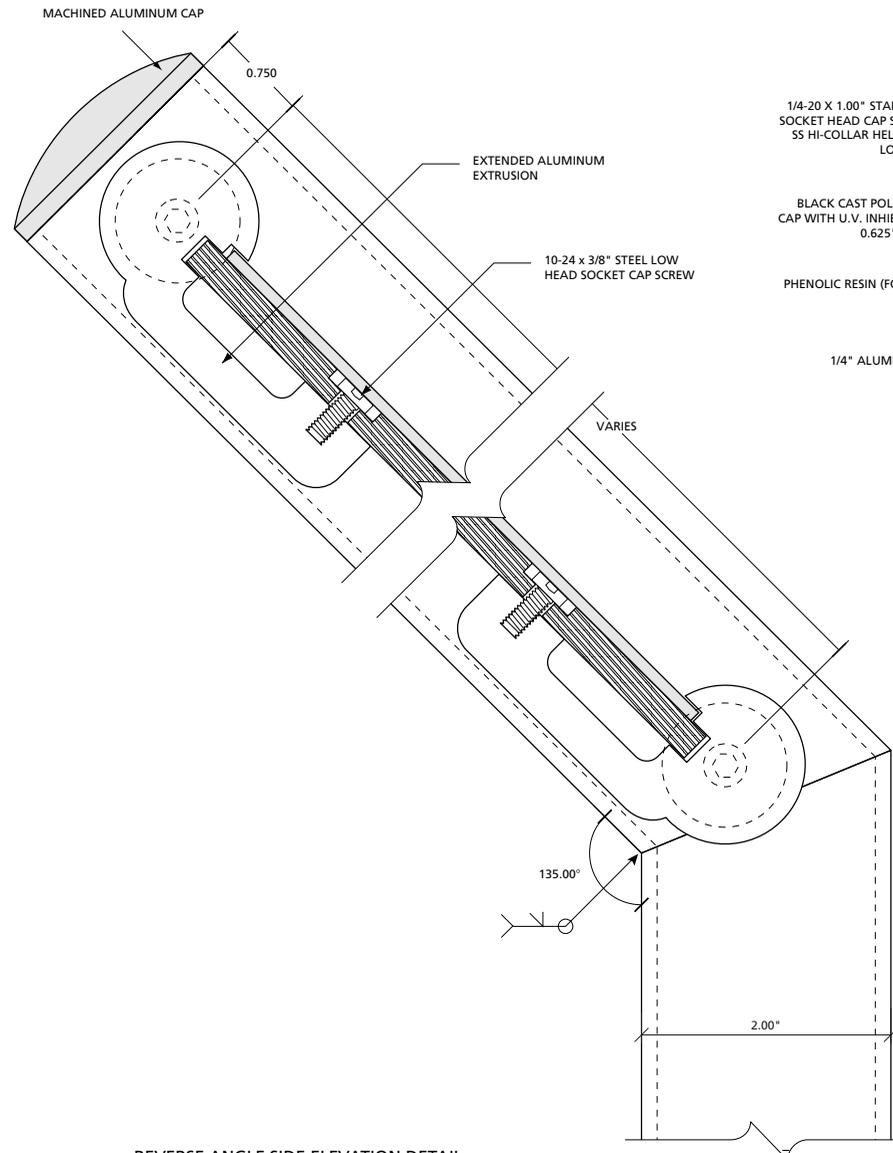
Material: Phenolic Resin
(1/16" or 1/8" thickness).
Base support panel 1/4"
aluminum plate.
Structure: steel extrusion



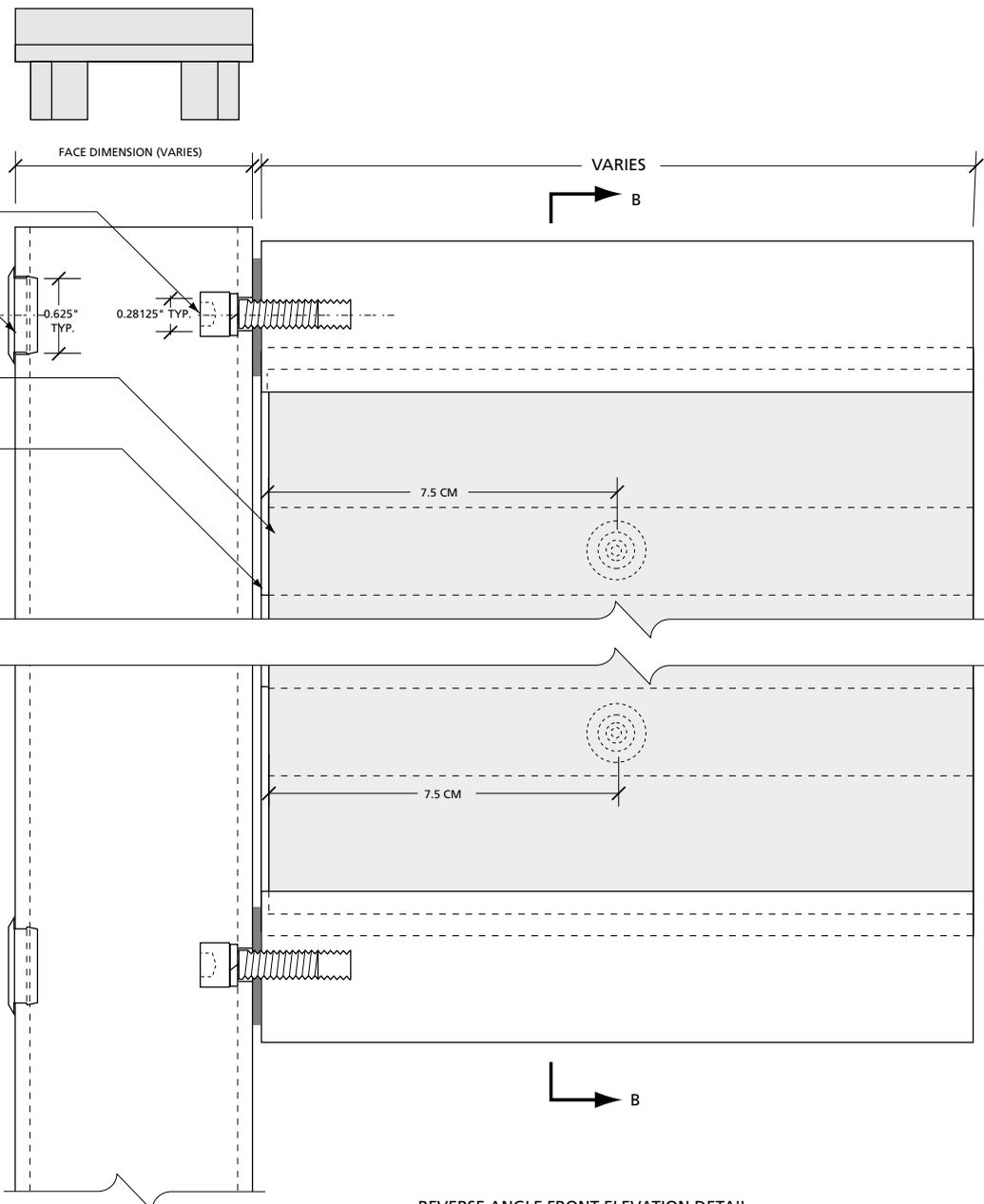
N Y S C R I P
 New York State
 Coastal Resources
 Interpretive Program

Title:
Construction Document:
low profile wayside

Material: Phenolic Resin
 (1/16" or 1/8" thickness).
 Base support panel 1/4"
 aluminum plate.
 Structure: steel extrusion



REVERSE ANGLE SIDE ELEVATION DETAIL
 B-B

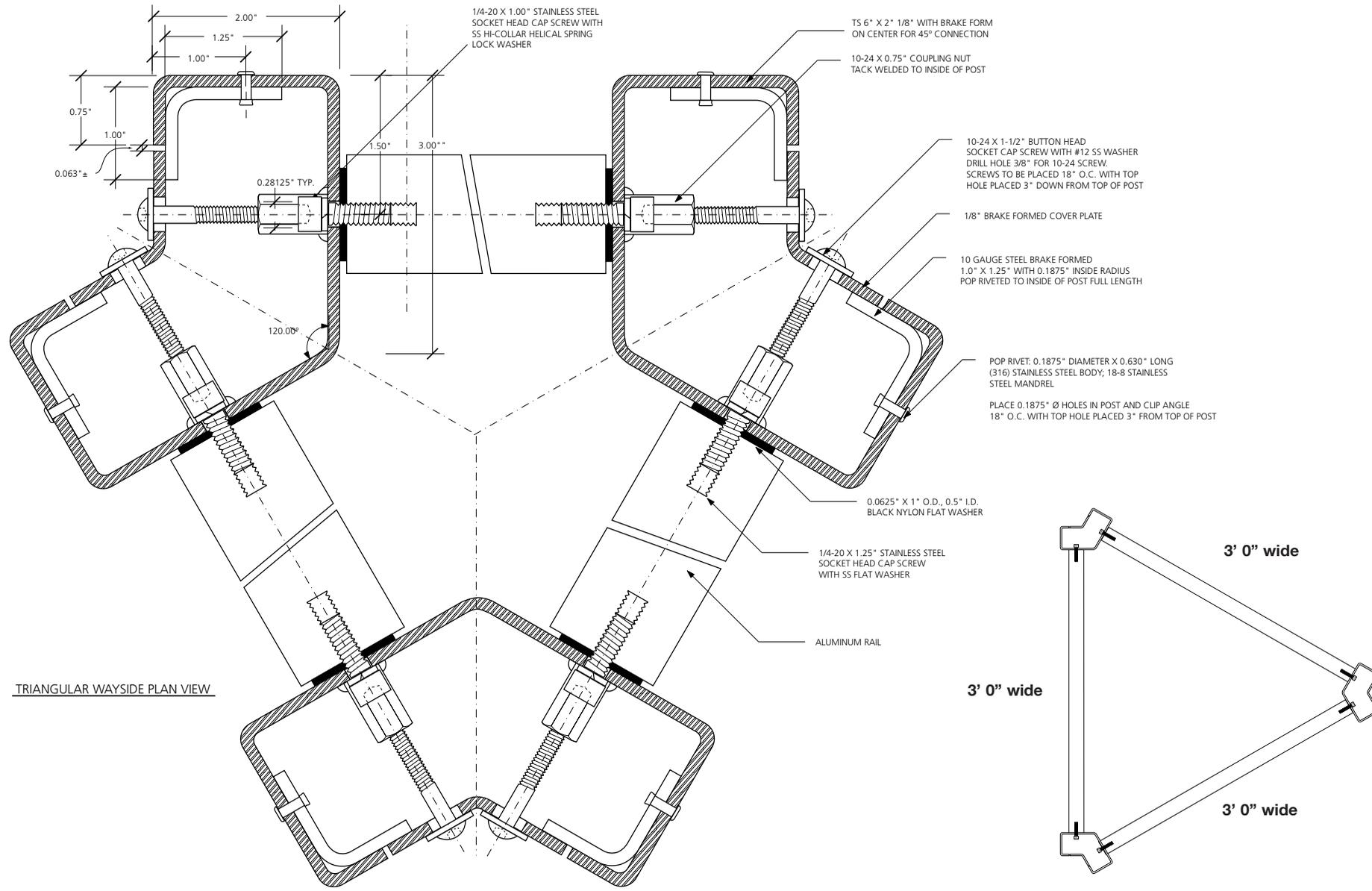


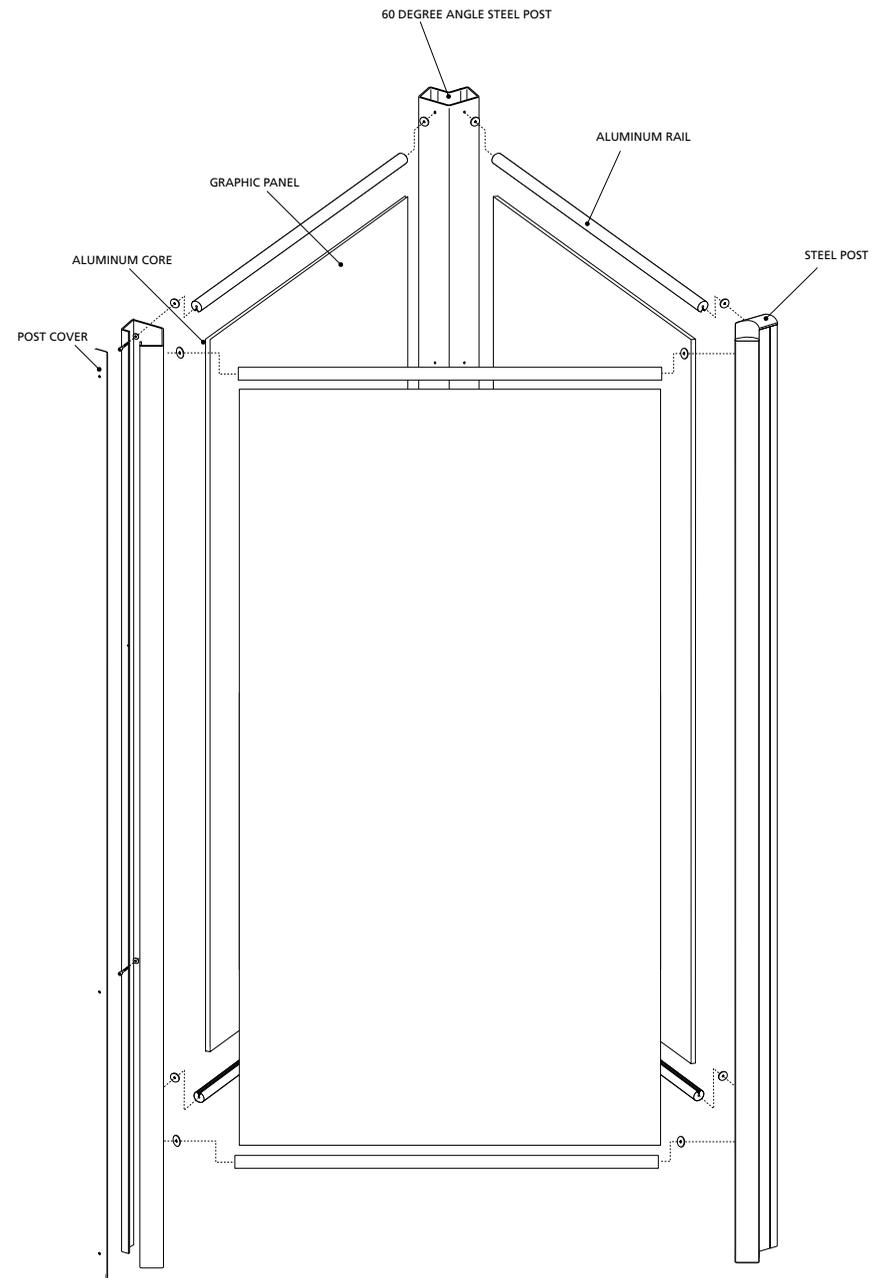
REVERSE ANGLE FRONT ELEVATION DETAIL



N Y S C R I P
 New York State
 Coastal Resources
 Interpretive Program

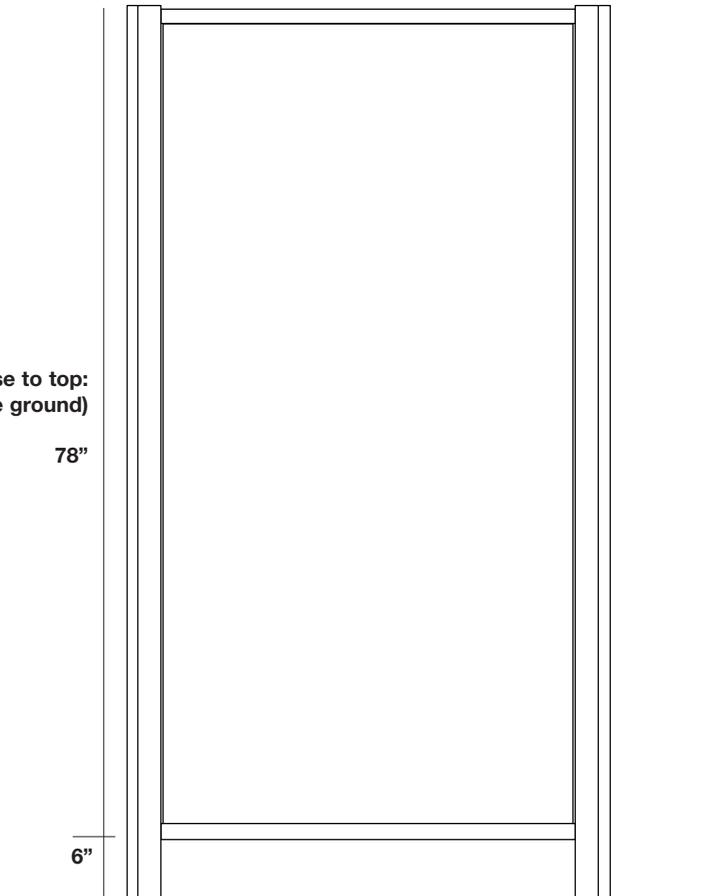
Title:
Construction Document
3 sided Kiosk
 (1/2" phenolic resin panels
 self-backing; alternate
 1/8" phenolic resin panels
 glued to aluminum core).





base to top:
(above ground)
78"

3' 0" wide



6"



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**Construction Document
3 sided Kiosk**

(1/2" phenolic resin
panels self-backing;
alternate 1/8" phenolic
resin panels glued to
aluminum core).

A.4-A Tri-Side, Multiple Post Assembly Axonometric (Steel) (8.17.01)

PART 1- CONTRACTOR REQUIREMENTS

1.1 General Notes

Contractor to provide sign fabrication according to these specifications unless otherwise indicated. Shop drawings and paint chips to match PMS color specifications to be approved by Client before commencing construction of signs. All surfaces including those that are phenolic resin, painted, etc. to be satin finish. Artwork and typesetting to be provided by Sign Contractor unless otherwise noted; when the designer provides artwork it will be on Macintosh disc in Adobe Illustrator 9.0 version unless otherwise noted.

Paint finishing processes for EXTERIOR signs are as follows:

1. Phenolic resin
2. Exterior high-grade Polyurethane enamel or Polyacrylic enamel

A. Drawings are diagrammatic, for the purposes of establishing appearance and design intent of the completed work. Contractor is responsible for methods and materials, and coordination with other contractors. Verify existing conditions and dimensions in field before starting fabrication.

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C. Art/typesetting for signs shall be prepared by the Contractor unless otherwise specified and submitted to the Client via laser proof.

D. No fabrication or installation material or procedure shall be used that will in any way change the visual quality or in any manner have an adverse effect on existing materials and surfaces.

E. The Client shall be notified of any discrepancies in the drawings, changes required in construction details, and/or field dimensions or special conditions.

F. The Fabricator shall arrange a meeting with the Project Manager (Client) at the site for final location of sign elements.

G. All exterior signage shall be weather tight in accordance with building standards.

H. All mechanically fastened signs shall incorporate provisions for attachment and removal as required using no visible screws or fasteners except where noted on the drawings. Separate drawings can be furnished to illustrate wall and masonry mounts.

PART 1- CONTRACTOR REQUIREMENTS

I. Adhesives shall be used in accordance with recommendations made by the manufacturer of the material specified to be laminated or adhered. No adhesives that fade, discolor, or delaminate as a result of proximity to ultraviolet light source or heat shall be used. No adhesives shall change the color or deteriorate the materials to which they are applied. The adhesives shall be of a non-staining, non-yellowing and waterproof quality, and all visible joints shall be free from air bubbles and other defects. All adhesives shall be approved prior to use.

J. Details shown on the drawings shall be followed for exterior appearances.

The Contractor may change interior constructions shown in these details to conform to shop practices (to be approved by Client).

K. All materials shall be new stock, free from defects impairing strength, durability, and appearance.

L. All fabrication and installation shall be in accordance with the highest standards of the trade. All signs and components shall be complete and free from visual, structural and mechanical defects.

M. Source Materials: Inspect all source materials upon arrival and notify the Client immediately if any source material is inadequate or unacceptable for reproduction.

N. The sign contractor is required to coordinate their work with the Engineer designing the footings for the various signs, poles, etc. indicated on the drawings to determine appropriate methods of fabrication and attachment and stability for local weather conditions and windloads.

1.1 Summary

A. Work includes fabrication and installation of the following:

1. Fabricated phenolic resin signs
2. Stainless Steel stanchions

1.2 Quality Assurance

A. Contractor Experience: minimum 5 years fabricating and installing signage of similar scope and quality.

B. Single source responsibility: for each type of sign required, obtain signs from a single manufacturer.

1.3 Submittals

A. Submit the following materials to Client for approval prior to start of fabrication:



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**Contractor
requirements**

A.1

1. Product Data: manufacturer's printed product data indicating conformance with specifications.
2. Shop drawings: indicate size of graphics and typography, location, fabrication details and installation method of each item. Indicate size and type of fasteners, and details of anchorage and connections.
3. Samples: provide samples of each type of material, finish, and color to Client for approval prior to fabrication.

1.4 Delivery, Storage, and Handling

- A. Deliver and store materials in packaging designed to prevent damage.
- B. Store materials in sheltered, secure areas, out of weather and protected from damage by other trades.
- C. Handle materials in accordance with manufacturer's instructions.

1.5 Warranty

- A. Provide Client with manufacturer's standard warranty covering manufacturing defects.

PART 2 – PRODUCTS

2.1 Graphics

- A. Typefaces: conform to type specifications section of manual. Alternate type will not be accepted.
- B. Colors: Custom colors to match specified. Colors must be approved by Client prior to fabrication.

2.2 Fabricated Phenolic Resin Sign

- A. Materials: Exterior grade solid phenolic. UV and Graffiti proof. Weather resistant kiosk panel may be self-supporting and may not require bonding to a supporting substrate.
- B. Fabrication: Embedded Graphic Panels have digitally printed subsurface images fused into a single panel and under the effect of high temperature and pressure.
- C. Graphic Images
 1. The Designer will provide a digital file to manufacturer with images, fonts and artwork.
 2. Art approvals: obtain approval from the New York State Dept. of State of full-scale artwork prior to reproduction.
 3. Colors: Custom colors to match specified.
- D. Possible Manufacturers:
 - Fossil Graphics Corp.- 44 Jefryn Blvd., Deer Park, NY 11729 631-254-9200
 - Folia Industries, Inc. - 58 York Street, Huntington, QC, Canada, JOSIHO 888-264-6122

2.3 Stainless Steel Stanchions

- A. Materials:
 1. Stainless Steel Plate, stainless steel rectangular tubing, mill finish, thickness as indicated.
 2. Back panel made of Aluminum plate
- B. Possible Manufacturers:
 - Specialty Mechanics, Inc., 255 Washington St., Mt. Vernon, NY 10553

PART 3 – INSTALLATION

- A. Manufacturer's instructions: strictly comply with manufacturer's written instructions.
- B. Contractor shall adhere to A.D.A. standards in the siting of signs and their height above grade.
- C. Pre-Installation Examination: Examine surfaces to receive signs, and notify the Owner in writing of any deficiencies or conditions detrimental to the proper completion of the work. Beginning work indicated installer accepts substrates as acceptable.
- D. Surface Preparation: Surfaces to receive signs to be clean and dry.
- E. Mounting: Mount signs using concealed fasteners appropriate to the signage, unless otherwise indicated. Install signs level, plumb, and true.
- F. Cleaning and protection, Leave signs clean and free of defects. Provide temporary protection during remainder of construction. Remove and replace work which becomes damaged prior to final acceptance.



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JANUARY 2003