

Downriver Linked Greenways



Wayside Companion

Inside The Wayside

The Downriver Linked Greenways Wayside Companion

Produced By:

City of Woodhaven Parks and Recreation Department
Anita Twardesky, Director
Phone: 734-675-4926
Atwardesky@woodhavenmi.org



DTE Energy
Mary Bohling, Environmental Support Specialist
Phone: 313-235-9159
Bohlingm@dteenergy.com



Printing Courtesy of DTE Energy
Printed on Chlorine-free paper

Wayside Companion Written and Designed By the National Park Service:

Barbara Nelson-Jameson, Outdoor Recreation Planner
RTCA Program, Michigan Office
Address: RTCA, 9922 Front Street,
Empire, Michigan, 49630
Phone: 231.334.3130
Barbara_nelson-jameson@nps.gov



Sue Marie Pridemore, Outdoor Recreation Planner
Partnerships, Midwest Regional Office
Address: 1709 Jackson Street, Omaha, NE, 68102
Phone: 402.221.7310
Sue_pridemore@nps.gov

What is the Wayside Companion?

The National Park Service is known for quality interpretive programming and exhibits, including outdoor exhibits (waysides). National Park planners receive many requests from projects outside the National Park System for interpretive training, assistance, and planning. *The Wayside Companion* is an outgrowth of such requests. We provide this manual thanks to guidelines created by Lake Champlain Basin Program, Lewis & Clark NHT in Montana, National Park Service's Harpers Ferry Center, Delaware & Lehigh National Heritage Corridor and our own experience.

The Wayside Companion is offered to cooperators who are developing their own wayside exhibit plan. It will help you determine if wayside exhibits are right for your project; how to define your interpretive themes, goals and objectives; how exhibits are fabricated and produced; and how to create the exhibits you want.

This *Companion* also provides a template. The Downriver Linked Greenways Initiative customized this book for your collective project use. The "Welcome" section outlines the project, partners, and objectives. The "Finish Line" defines the wayside exhibit template specifications and options for the Downriver Linked Greenways Initiative.



Strong graphics require fewer words



Small waysides enhance features they interpret

Inside the Wayside

Table of Contents

Inside the Wayside

- 1 Contact Information/What is the Wayside Companion?
- 2 Table of Contents

Your Personal Welcome

- 3 Introduction to the Project and Partners
- 4 Using This Manual

By the Wayside

- 5 Wayside Overview/Learning Styles
- 6 Three Types of Waysides
- 7 Questions to Consider
- 8 Project Steps: Planning Through Installation

Gear Up - Project Planning

- 9 Project Team
- 10 Inventory the Region
- 11 Themes, Goals, Objectives
- 12 Interpretation/Telling the Story
- 13 Who Are Your Visitors
- 14 Writing - Steps to Success
- 15 Principles of Successful Panels
- 16 Sample Sign Ordinance

Charting the Way - Design and Development

- 17 The Layout – “Low Profile” Panels
- 18 Unigrid Layouts
- 19 The Layout - "Upright" Panels
- 20 Layout Process and Tips
- 21 Selecting Graphics and Quotes
- 22 Typography and Logotypes
- 23 Color and Example of a “Regional Color Template”
- 24 Selecting Panel Fabrication Materials
- 25 Maps: Orientation and Wayfinding
- 26 General Map Rules

Takin' It to the Streets - Fabrication & Installation

- 27 Estimating a Wayside Budget
- 28 Base Fabrication & Selection
- 29 Graphic Fabrication
- 30 The Fabrication Package
- 31 Panel Fabrication Order Process
- 32 Wayside Exhibit Plan

The Finish Line - Project Templates

- 33 Downriver Linked Greenways Template
- 34 Typography/Logotype and Upright Template
- 35 Color and Low Profile Template
- 36 Upright Map Template
- 37 Another Way of Looking At It
- 38 Upright Template and Grid
- 39 Installation and Maintenance

Credit and Thanks

Welcome

The Pieces Are Coming Together...

There is a change happening in Southeast Michigan. Maybe you noticed it while biking on a riverfront pathway or bird watching or strolling along one of the many miles of trail on the Downriver Linked Greenways Initiative (DLGI). Or maybe you haven't yet realized what great things are going on around you...but they're here: the birds, the fish, the boats, the greenways. It's all here ready to be discovered.

The transformation started a while ago when people, organizations, industry, and government officials realized the incredible potential for our region to connect some very special places. Since that time, great cross sections of partners have been involved in greenway development. Our initiative is leading the way in regional cooperation, trail development, construction and tapping creative funding opportunities.

As a result of this momentum, the need to take regional planning one-step further became evident. The National Park Service (NPS) recognized the potential and synergy surrounding our work. In 2002, the NPS Rivers & Trails Program selected DLGI as one of three projects in Michigan to provide technical assistance to support community based conservation efforts. The need for guidance on planning and developing wayside exhibits for the greenways system was identified. The result is the *Wayside Companion*.

We are proud to offer the *Wayside Companion* as a tool to communities to further enhance our greenway initiative via a coordinated signage system. It is our hope that this manual will be used as a resource to reduce the costs of projects and add to the community of the DLGI system. This companion piece to the DLGI Master Plan will assist you in your efforts to entice greenway users to explore all the hidden opportunities and exciting stories your greenway has to offer.

The efforts of the Downriver Linked Greenways Initiative partners are helping to keep Southeast Michigan rich in water, wildlife, heritage and recreation. We should be proud of all we have accomplished.

Anita M. Twardesky
Co-Chair, DLGI
City of Woodhaven
Director, Parks & Recreation



Mary E. Bohling
Co-Chair, DLGI
DTE Energy
Environmental Support Specialist



*Striving to connect the 17 Downriver communities,
Monroe and Wayne Counties with the rapidly forming
regional and statewide system of greenways.*

Mission:

*Striving to connect the 17 Downriver
communities, Monroe and Wayne
Counties with the rapidly forming
regional and statewide system of
greenways.*

Using This Manual...

The Downriver Linked Greenways Initiative (DLGI) partners defined a number of common graphic elements to be included in the wayside exhibit panels which will help create a graphic identity and define the visual environment for the Downriver Linked Greenways system. The DLGI logo and tagline on page 3 is one of the common elements, the mission statement is another element communities can choose to incorporate.

The partners also developed storylines and broad themes represented by the four icons: environment, industry, people, and place. Partners can choose to use these icons to identify the primary interpretive theme or topic of a panel. Icons can be used in the top banner or main body of a panel in a number of colors and ways.

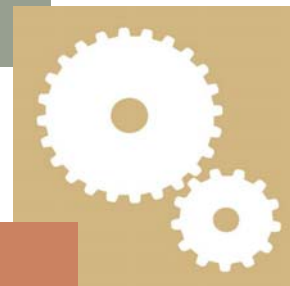
The color palette shown on this page is another common graphic element for the DLGI. These colors are the same colors used in the publication "Discover Our Wild Side". It was a natural to continue to use this color palette because of the close association of the DLGI and its partners with the "Discover Our Wild Side" effort.

The wayside exhibit layouts and templates for the Downriver Linked Greenways Initiative are shown in "The Finish Line". The design layouts and templates for typography and color are a guide for you to use in the development and design of your community's wayside exhibit panels. DLGI wanted to insure plenty of flexibility for partners to design and customize their own panels to meet their particular needs while creating a common visual identity and sense of place across the region.

Downriver Linked Greenways Icons



Environment



Industry



People



Place

Color Template for Downriver Linked Greenways Wayside Exhibits



By the Wayside

Overview

How do you know when you are "there"? Whether you are walking through town, driving back roads, hiking or biking a trail, how do you know you have arrived at your destination? Trails, heritage areas, and waterways ignore political boundaries by following a landscape feature or a storyline or both. Unlike a park with a clear boundary, these places are living spaces where landscapes can vary greatly as you pass through them.

Developing visible connections between landscape features and/or a storyline can help to define a region and acknowledge a sense of place. This visual link is known as a *visual environment*. A visual environment greets people, both residents and visitors alike, leads them to the special places and quietly sets the stage for people to look for the signs to know they are still in the right place. If done well, the visual environment can unify and strengthen regional identity through signage standards and stories.

Developing an easily navigable and understandable connection between people and places is a complex process. The wayside exhibit (outdoor exhibit) is a key tool for making this connection. This manual, *Wayside Companion*, navigates teams through the process of creating a visual environment for pedestrians through the use of wayside exhibits.

What is a Wayside

Wayside exhibits are a means for exploring, learning about, enjoying, and conserving your special place, neighborhood, park or community. They combine provocative text with vivid graphics to tell a story and encourage a visitor to think about the landscape and events that happened there.

Colorful exhibit panels with interesting graphics are proven to lure readers by attracting their interest. Usually found within parks, trails, downtowns or neighborhoods, they indicate that this place is special and worth a pause. If you have enjoyed such an experience, you have personally been waysided!

What is Interpretation?

Interpretation is more than facts or stories; it is information that builds connections between personal interests and a place, event, resource, or landscape. The result is a deeper sense of history and appreciation for the place, resource, or landscape. This heightened appreciation can lead to protection and preservation of a person's special place or thing. A place so loved stands the test of time.

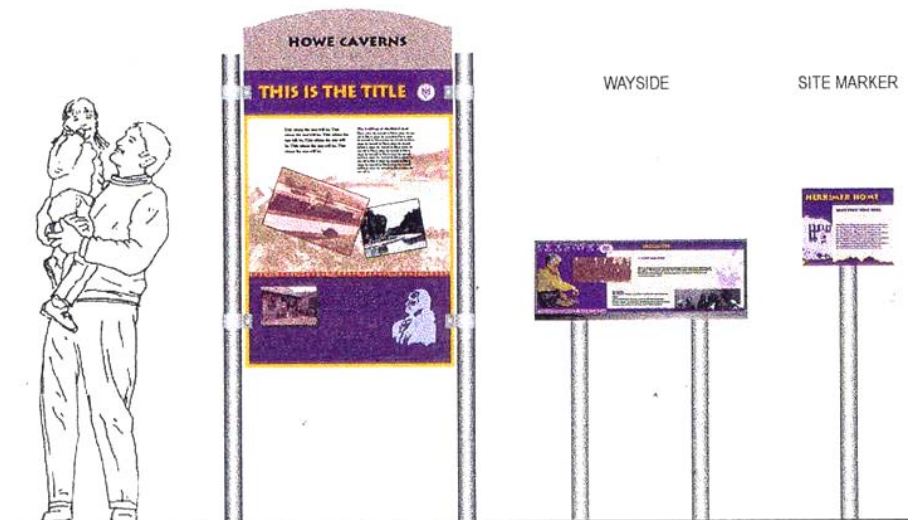
Why Bother?

Carefully planned and developed waysides can quickly draw our attention to a place or landscape. The panels can reveal stories behind the landscape and encourage us to think about those special places, resources and events. Through interpretation comes understanding; through understanding comes appreciation; through appreciation comes stewardship.

People Remember....

*10% of what they hear;
30% of what they read;
50% of what they see;
90% of what they do.*

*When an exhibit encourages
interaction and stimulates thought
it touches its readers.*



Unlocking the Legend, New York State Canal System

By the Wayside



Delaware & Lehigh Canal NHA Wayfinding

Wayside Exhibit Messages

Wayside exhibits deliver three types of messages:

- ❖ Interpretation of natural, cultural, historical resources, specific sites and stories.
- ❖ Orientation and wayfinding to help visitors plan and enjoy their experience.
- ❖ Management objectives such as safety and resource stewardship to help direct visitor behavior and protect resources.

Something's Fishy...

Mayfly
(*Heptagenia limbata*)
North America's largest mayfly makes its home in the silty bottoms of slow moving river sections. Larvae are also known as "wigglers".

Brook Trout
(*Salvelinus fontinalis*)
The Brook Trout is Michigan's only native trout. They can be best identified by the white leading edge on its lower fins. Since they live naturally under near perfect water conditions they are an indicator as to the health of the environment.

Largemouth Bass
(*Micropterus salmoides*)
Largemouth Bass have 6 senses! In addition to sight, sound, smell, taste and touch, they also have the lateral line: a series of sensitive nerve endings from gill to tail on each side of the fish.

Brown Trout
(*Salmo trutta*)
Introduced from Europe to much of the U.S. during the late 1800s. Brown Trout tolerate warmer water better than "Brookies." They are the largest of all trout - the big ones primarily feed at night.

Yellow Perch
(*Perca flavescens*)
Perch are generally easy to catch, and feed mostly during the day on a variety of other aquatic life. Females lay their eggs in long strands floating or hanging from vegetation or some other structure.

Pike
(*Esox lucius*)
The Northern Pike is the most widely distributed freshwater species in the world. This fish is sometimes sought commercially for food, and is very popular as a sport fish.

Blue Gill
(*Lepomis macrochirus*)
The most popular US sport fish, the Blue Gill has been widely introduced in the US and Canada. After they spawn in 67-80 degree water, males guard the nests for a few days after the eggs hatch.

For more information contact:
The Boardman River Project
521.841.0060
www.boardmanriver.org

In cooperation with:
National Park Service-Rivers and Trails
Michigan-DNR Fisheries
Michigan-Conservation Program
Grand Traverse Conservation District

There are more known species of fish than mammals or birds! It is believed that there may be 28,000 different fish species!

Trout are considered a coldwater fish, meaning they require low water (around 50° to 65° degrees) temperatures, and high levels

of dissolved oxygen to live - that's why they are found primarily in a river or deep lake. Bass, Blue Gill, Pike and Perch are considered warm-water fish and are found in lakes.

Fishing is (annually) a 1.5 billion dollar sport in Michigan.

The Boardman River - Connecting Communities



Orientation to Chattahoochee River NRA

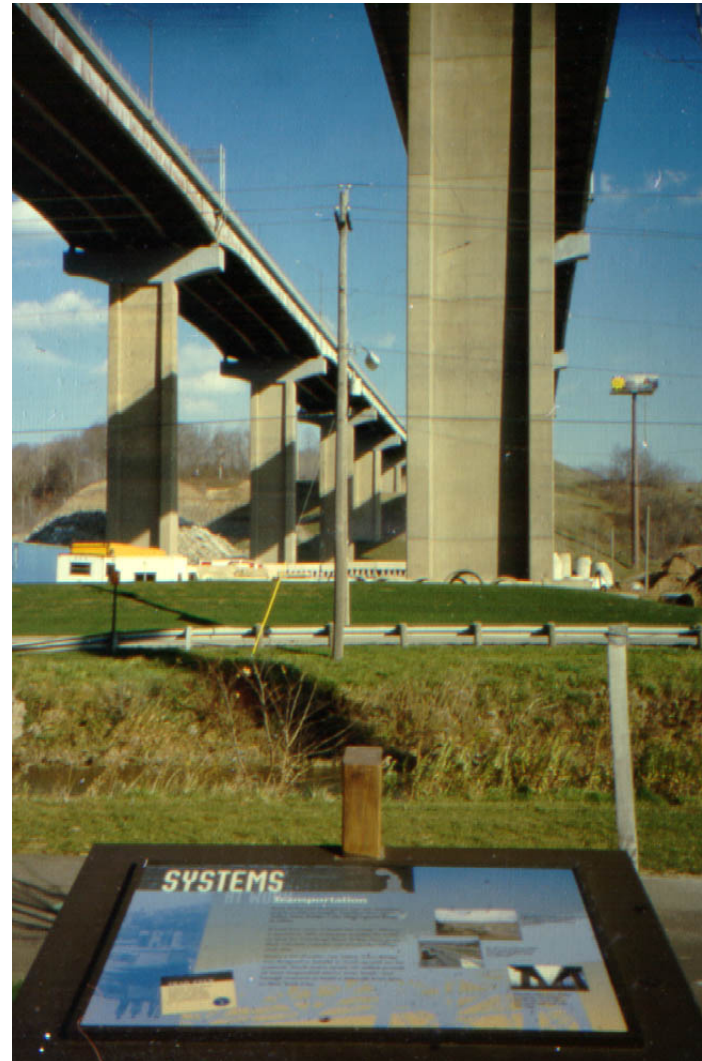
A Boardman River wayside colorfully introduces the reader to some river residents.

By the Wayside

Questions to Consider Before You Begin:

- 1) What is the message or story you expect to convey (theme)? What are your expectations (goals)? How will you measure success (objectives)?
- 2) What will visitors expect? How will you meet the expectations of both local and visiting audiences?
- 3) What special considerations will be made for children, families, international visitors, and the impaired? How will you address the **American Disabilities Act Guidelines (ADA)**?
- 4) What resources already exist and how accessible are they to everyone (other signage, publications, audiovisual shows, and audio cassettes)? How will your exhibit relate to the other available media?
- 5) Who are your prospective and current partners? What will their role be in the project? How will your exhibit/s relate to your partners and their projects?
- 6) Do you need sign permits, ordinance changes or policy adjustments?
- 7) What are your budget constraints?
- 8) What is your timetable? When do you want to break ground? What preparations have to be made for installation?
- 9) Can you establish a successful routine maintenance schedule?

Placement of panels is as important as the message in attracting readers



By the Wayside

Project Steps - Planning Through Installation

Specific steps for successful completion of a wayside exhibit project are outlined on this page. Further detail and explanation of these steps follow throughout the *Wayside Companion*.

Gear Up ... Planning

Form a Wayside Exhibit Team
**Project Coordinator

Survey Resource and Exhibit Site/s
**Team

Brainstorm & Determine Most Compelling Themes and Stories
**Team

Match Stories and Sites, Select Site/s and Exact Locations
**Team

Select Exhibit Planner for Each Prospective Story
**Project Coordinator/Team

Develop a Wayside Exhibit Plan
**Project Coordinator/Team

Identify a Budget
**Project Coordinator

Charting the Way ... Design & Development

Tell the Story - Draft the Text
**Individual Exhibit Planners

Research Information, Graphics, Photos, Quotes to Support Stories/Sites
**Individual Exhibit Planners

Select Graphics and/or Artist /Illustrator for Panel Design
**Project Coordinator/Team

Select Panel Size, Material, Orientation, and Base
**Project Coordinator/Team

Review & Revise Text
**Project Coordinator

Compile Map Info, Select Map Maker
**Project Coordinator

Finalize Panel Design & Text
**Project Coordinator
**Team for final approval

Select Fabrication Contractor -
**Team

Assemble and Coordinate Production Package
**Project Coordinator

Taking It to the Street... Fabrication, Installation, Maintenance

Final Panel Review
**Team

Coordinate Panel Fabrication
**Project Coordinator

Coordinate Base Fabrication
**Project Coordinator

Coordinate Assembly & Storage
**Project Coordinator

Establish Maintenance Schedule
**Site Staff/volunteers

Secure Necessary Permits, Approvals
**Project Coordinator
**Team

Prepare Installation Site
**Site staff/volunteers

Installation
**Site staff/volunteers

Obtain Maintenance Agreement/s
**Site staff

Maintain Exhibit
Site staff/volunteers

Gear Up

Introduction

Landscapes evolve as each influx of new residents creates their own personal imprints. Natural systems react to each change, also affecting how landscapes work and look. While landscapes may change dramatically over time, clues remain behind, bookmarks of earlier stories grown silent.

Well chosen graphics, captions and quotes tell stories better than any written material and make connections with the readers. When creatively designed and well placed, outdoor exhibits build personal connections with the surrounding landscape. Otherwise, well written waysides may miss the intended audience because they do not successfully compete with the real reason the visitor is in the area.

Anyone can create a *book on a stick*, a long list of important dates, facts, statistics and technical terms. While all are important to the writer, even the most curious passerby has other things on their mind.

Your challenge is to create a sign that clearly must be explored, if only for a moment.

This section, "**Gear Up**", provides the steps for identifying, planning and initiating successful panels. You are ready to embark on an exciting adventure – creatively enhancing your visitor experience and raising the appreciation for resources you personally hold dear.

Wayside Exhibit Team:

Project Coordinators typically select the team members from a list similar to that found in the example box on this page. Clarification of each team member's role is essential to assure diversity of available resources and story approaches.

Project Team:

Tasks:

- ❖ Identifies the prospective stories
- ❖ Inventories the selected areas, looking for contributing landscapes, natural systems, structures and remnants
- ❖ Provides advice and personal insight to Project Coordinator
- ❖ Identifies theme, goals and objectives
- ❖ Develops design and layout of wayside panel templates
- ❖ Reviews final drafts for accuracy

Project Coordinator:

Tasks:

- ❖ Team Leader
- ❖ Finalizes interpretive themes (stories), goals and objectives
- ❖ Facilitates panel development
- ❖ Reviews drafts
- ❖ Keeps the project on track/time
- ❖ Assures completion of the Wayside Exhibit Plan and Fabrication Package
- ❖ Edits and approves text, captions and graphics
- ❖ Tracks approvals and theme/goal compliance

Exhibit Panel Leader(s):

Tasks:

- ❖ Responsible for initial research of individual panels
- ❖ Drafts initial text
- ❖ Locates and recommends choice of graphics
- ❖ Coordinates reviews by Wayside Exhibit Team
- ❖ Coordinates team effort for assigned panels

Exhibit Designer:

Tasks:

- ❖ Develops the design/layout template for the panels
- ❖ Identifies the fabrication specifications
- ❖ Establishes the process for using the template to lay out individual panels
- ❖ May layout individual panels for Exhibit Panel Leaders
- ❖ May prepare the fabrication package for the project

Example list of team members:

- ❖ Librarian
- ❖ Historian
- ❖ Naturalist
- ❖ Home school teacher
- ❖ High school student
- ❖ Scout leader
- ❖ Vo-tech instructor
- ❖ Civic leaders
- ❖ Students of all ages

Inventory the Region

After assembling the team, a thorough inventory of the project area is essential. Uncovering layers of stories requires sleuth-like skills. Seek mysteries to solve, clues of hidden stories and unseen contributors that shaped the current landscape. Here are the steps:

❖ The Walk-through

Allow plenty of time for each location. Walk slowly through each area, documenting stories that most find interesting. Digital cameras are great for noting view shed and possible panel locations. Do not discount stories during the walk-through. That comes later. Do not worry about having too many signs or the budget yet.

❖ Narrowing the List

As you check through the different sites and their stories, one or more themes (storylines) will become obvious. All the locations that support that story in some way become your “A” list. Stories that could fit within the main theme with some work – or further research become the “B” list. The “C” list holds the rest. While you may still have too many signs on the “A” list, it will change as you move forward.

❖ The Assignments

Each team member will select a few panels to investigate further. Hopefully you have enough team members so at least two people can champion each panel. If even luckier, they will have differing interests and perspectives.

Panels will be eliminated during this process, typically based on:

- ❖ Lack of strong graphics or artwork that can depict or enhance the story
- ❖ Too much text needed to flesh out the story (more than a three or four sentence paragraph)
- ❖ Artwork too expensive to produce or not available
- ❖ The rights to the artwork exceed a sensible amount
- ❖ The only graphic depicts what people can already see



Wayside Team conducting a trail inventory

Example Walk-thru Inventory:

1. round brick tower -- old water tower for steam locomotives – remnant of old coal bins nearby (location – right by bend in the river on old RR bed)
2. trickle waterfall – appears to begin on Sam’s farm property near cliff – research water origin and see if there is a story
3. beaver dam on Tipple Creek ¼ mile from river entry – first beaver reported in region since 1957 -- may be story here about why they disappeared or why they returned – perhaps settlement patterns story here as well as what attracts beavers to an area

Example Site Detail Inventory:

Exhibit # 1: Boardman River - Connecting Communities

Location: Mouth of Boardman River at river overlook.

Orientation: Northwest looking at River's Mouth

Visitor Experience Goals: Introduce how the river connects human and natural communities

Graphics: Watershed Map/artist rendition

Other Considerations: Fabrication in porcelain enamel should be considered for this site - high visibility and visitation.

Gear Up

Themes, Goals and Objectives

A unified theme can provide a broader context for individual exhibits and help visitors better understand a place or event's significance. The theme should be the central idea or main plot of the story that can be discovered or uncovered through the region's resources and landscape.

The best recipe for success is for all regional team members to agree upon their region's themes, goals and objectives. Teams build success by applying these steps.

Themes

The theme is the central idea or message you want to convey. It is what you are going to tell your audience about your topic in one simple sentence. For example:

Mining attracted hundreds of new residents to the region, changing the landscape from rugged mountains into the hamlets and villages you see before you.

From the long list of possible stories you developed collectively, **identify the most compelling storyline** -- the story that the broadest number of people would select and one that includes the most locations within the region (or along the trail). Identify all possible components of the story, including different perspectives. Questions that might help:

- ❖ Is this story already told somewhere else?
- ❖ Are graphics available that tell or enhance the story?
- ❖ Is the story better told in a brochure, booklet or tour tape?
- ❖ Is this a story that many people would find interesting?

Goals

Goals are broad concepts and deal in general terms rather than specifics. There are three sets of goals.

- 1) **Organizational:** Why are you doing this? What do you hope to accomplish?
- 2) **Management:** Resource stewardship, safety, orientation, wayfinding or other desired behavioral changes.
- 3) **Visitor:** What do you expect the visitor to leave with?

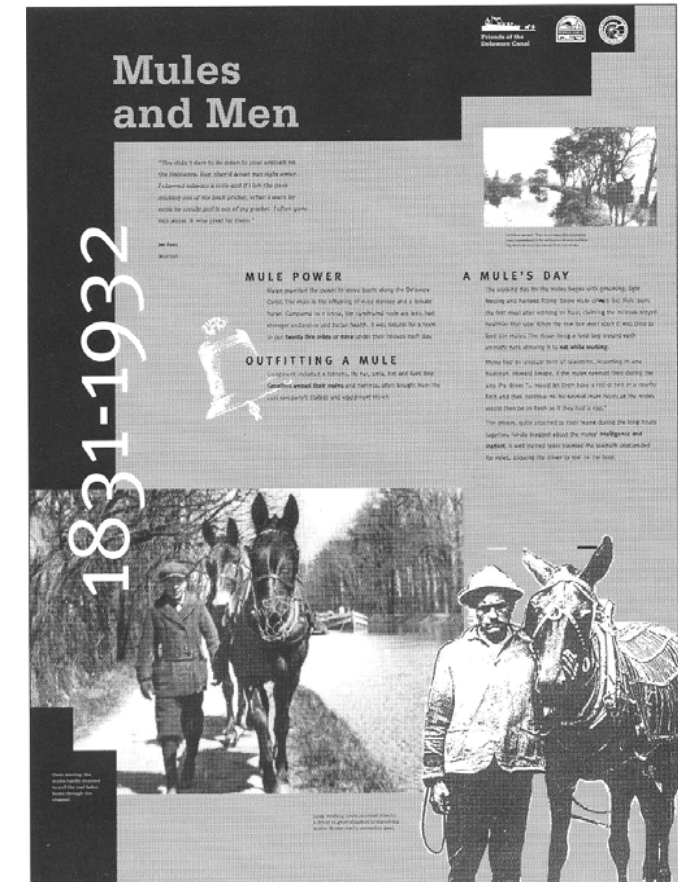
Visitor goals are what you hope your visitors will understand or feel. Using the mining theme for example, the visitor goals may include:

- ❖ *understanding why people settled in the region*
- ❖ *knowing where new settlers came from*
- ❖ *acknowledging how different the landscapes were then vs. now*
- ❖ *identifying with the new settlers and their hardships*

Objectives

How will you measure success? Objectives are your measuring stick – the way to know if you are meeting your goals. For example, our goals will be met when:

- ❖ *visitation increases*
- ❖ *early names for places begin reappearing*
- ❖ *the "old-time" wreaths are made in classes and appear once more on graves in the cemetery*



Life Along the Canal is the regional wayside theme for the Delaware & Lehigh Canal NHC, *Mules and Men* is this panel's theme

Interpretation: Telling the Story

Wayside exhibits are used to display three different types of messages; information, orientation and interpretation. While it seems efficient and a good way to eliminate signs by putting all three types of messages on one panel, it confuses the reader. Key safety tips could go unnoticed.

Understanding the difference between information and interpretation is the key to a successful interpretive panel.

Interpretation:

- ❖ **Connects** the place, story and reader through powerful graphics, short analogies, quotes, metaphors and simple examples. A unified theme (storyline) connects physically unconnected places and provides the reader with a better understanding of the site's significance or relationship.
- ❖ **Lures** one into self-education. It uses a few words to draw readers in and provoke them to ask new questions. Rather than simply providing information, set readers up to draw their own conclusions and leave them with ideas to ponder.
- ❖ **Headlines the story.** Make sure your theme gets across even to people who don't read the text, by telling the story in the headlines, sub-headlines, and graphics. Fill in the details in the text.
- ❖ **Shows** instead of telling. Use photos, relief maps, illustrations and drawings to tell your story for you. Well done, art doubles the impact of your story and reduces the words you need.

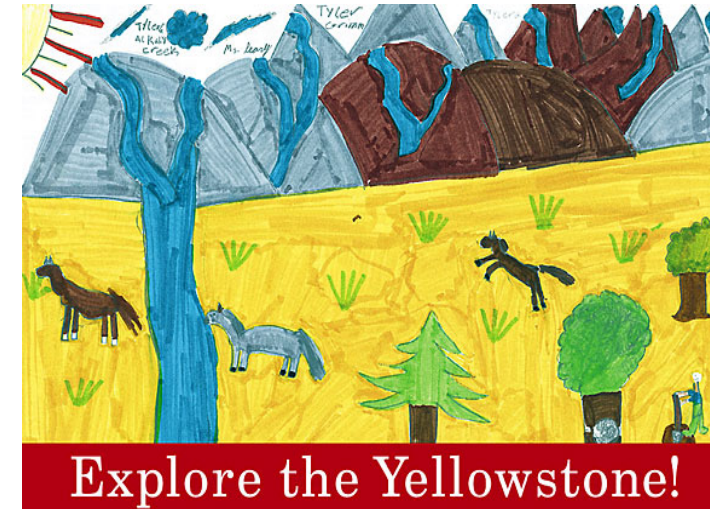
- ❖ **Engages** the senses. Success is measured through visitor interaction and curiosity:

- "Look for the..."
- "Touch the..."
- "Can you hear the...?"
- "See if you can find the..."
- "Imagine the..."
- "Smell the..."
- "Imagine..."
- "Picture this..."

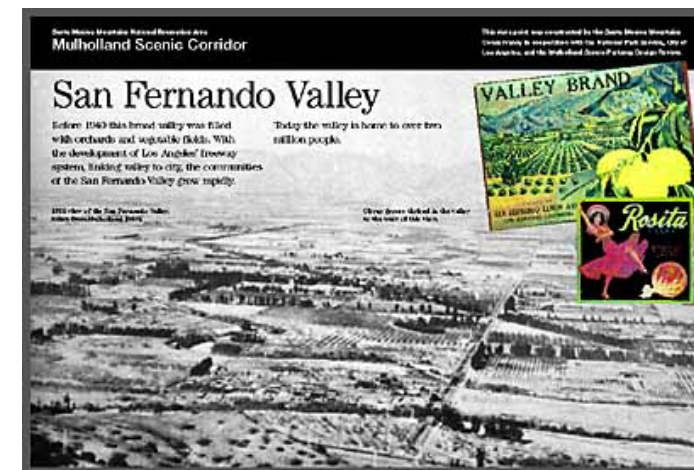
- ❖ **Uses** metaphors and comparisons. A metaphor or comparison conveys your idea in very few words. It helps place the reader right into a comparable situation.

"If you think you are too small to make a difference, try sleeping in a closed room with a mosquito."

African Proverb
Teaching Tolerance Spring 2003



Use a child's interpretation - it can convey a simple concept



Santa Monica Mountains NRA used historical photos to tell the story

Gear Up

When is an Exhibit Panel Like a Mime?

Ever watched a mime at work? The good ones gather crowds and the bad ones are alone – even with their best efforts. It is the same with panels. No matter how good the intentions, panels do not succeed unless they draw an audience.

Waysides compete with landscapes, activities, family members, time and any other distraction you can imagine. Only 1% of the people who pass a wayside are actually there to enjoy whatever it has to share. Everyone else will be an “accidental” participant.

If you can get a few people to pause long enough to grasp the message, you are accomplishing a challenging feat. You did something right!

Three Learning Styles

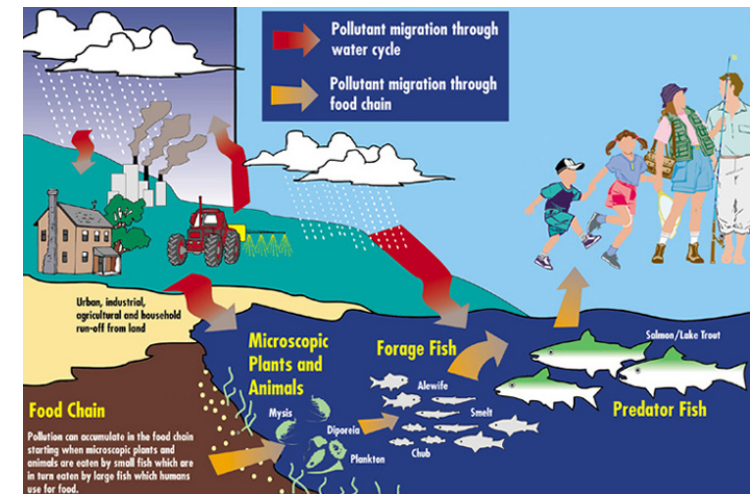
We learn through a variety of methods but each of us usually has one type that is stronger. The three methods that most of us use in varying degrees are:

- ❖ **Visual** - People who learn through observation, visualization and imagination.
- ❖ **Auditory** - People who learn by connecting sounds, voices and life experiences.
- ❖ **Kinetic** - People who learn by touching and feeling everything around them to connect to the information.

Who are Your Visitors?

While you can undoubtedly describe your audiences and their interests, can you also describe their learning styles, recreational priorities and/or their hobbies? No? Neither can we, however, we can simplify who we want to reach:

- ❖ **Studiers** enjoy learning and seek out any learning opportunity. Studiers are 3-5% of the population yet would eliminate 95% of the prospective readers if written for them.
- ❖ **Strollers** are our target group. As 75-80% of the population, strollers are enticed when the panel is appealing. They will then pause, glance at the graphic(s) and perhaps even read the first couple of words of the captions. If the captions or the catchy title tweaks their interest, they may stand still for at least 15 to 25 seconds.
- ❖ **Streakers** rarely stop. They will, however, glance around and might pause if something really catches their attention. As 15-20% of the audience, they can be totally distracted by thoughts, keeping an eye on their children or pets, or on some other goal. An attractive panel may slow them down enough to be considered a stroller.



If you can explain a complex process with a graphic ...go for it! Our familiar terms are jargon to others.

Writing - Steps to Success

Research

Look for stories that haven't been told. Even a well-know landmark or a familiar story present opportunities for revealing an unexpected twist or highlighting an overlooked detail.

When we participate, we learn better. If there is any way to create a mystery or present differing points of view do it! Be sure you present these views in an unbiased way so the panel-observer forms an opinion on their own.

Write It Up

Write up the story, including everything you feel is germane. Next, count the facts. Eliminate every fact you can and still tell the story. Example:

Augustus Stern, ~~third-generation family owner~~, used this field ~~in the same way his ancestors did until he died~~. His children will continue the family tradition and continue growing wheat. This will make 211 years this field has been plowed. His ~~grandchildren expect to continue the family business in a few more years~~. (From 53 to 24 words)

Say what is necessary not all that can be told. Try to limit the main text to about 100 words, or 4 to 6 sentences.

Graphically Speaking

Locate strong graphics to replace words. The right graphic is worth a thousand words.

Quotable

In the example below, a strong quote replaced the draft text.

"Sterns farmed here 211 years so far – and my grandchildren are now committing to the next 200."

--Augustus Stern, 2003
From his personal farm journal

Rethink your text

Evaluate whether or not the panel requires text (label copy) and/or captions.

Initial Test

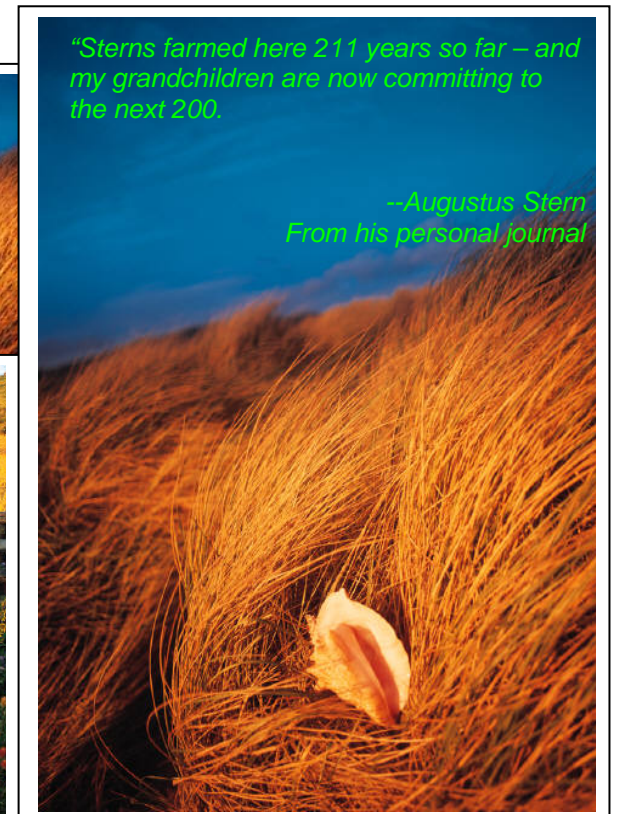
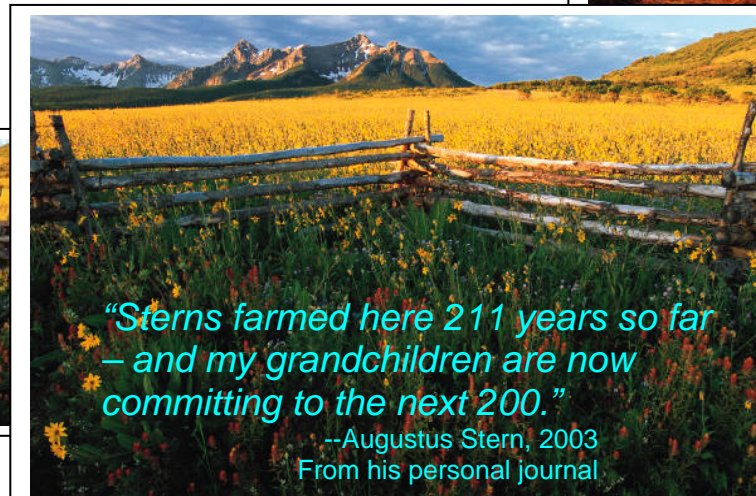
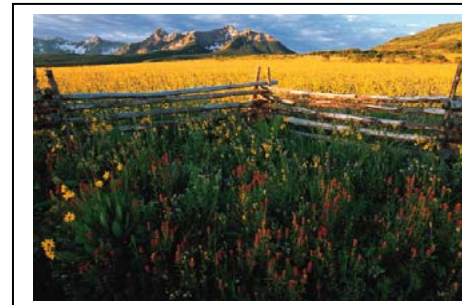
Do a draft layout. Does it work for you? Make adjustments until it works for you, and then take it to the next level.

Neighborhood Test

Does it work for friends, family, neighbors, and those who share the story? Make adjustments until it works for the "non-informed" and take it to the final test level.

Final Test

Does it work where you want to place it? The best interpretation prompts readers to see the landscape in a new way and gain a deeper understanding than they would if the sign were not there.



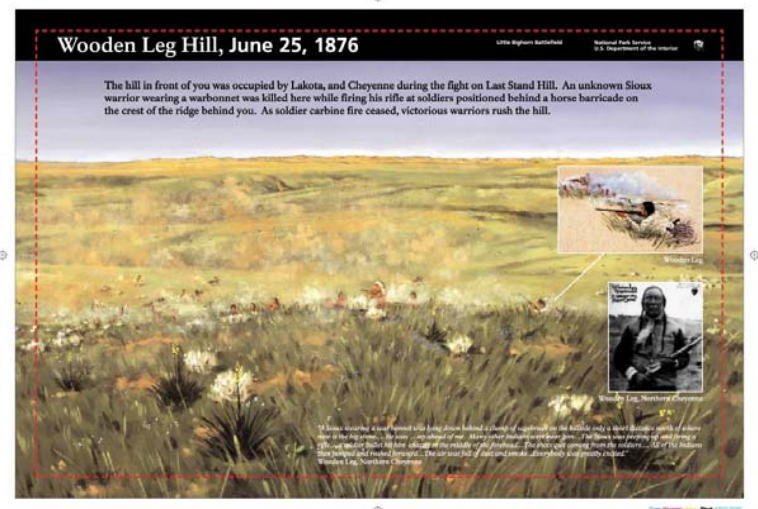
Gear Up

Principles of Successful Panels

Successful panels attract the eye by guiding people to a landscape filled with stories and secrets. These panels trigger a desire to know more and connect people to place. Here are some tips to achieve that success:

- ❖ Identify the results you want. After you identified the theme for your signs, specify what you want your readers to know, feel or do after they read them. Make sure every sentence in your text sticks to the purpose of the sign.
- ❖ Name the experience offered by the panel instead of the topic it introduces. Example:
Instead of "Mystic Swamp"
call it "Home to Millions"
- ❖ Use photos, maps and images to tell the story. Use stimulating graphics that avoid duplicating the view at hand. Uncover the story, don't repeat the obvious.
- ❖ Text supports the graphics, headings, and captions, not the other way around. Typically, text introduces the idea, sets the context or leads the reader to further experiences down the line. Avoid creating a textbook on a stick.
- ❖ Effective wayside exhibits contain less than 100 words and feature no more than 4 graphic images.
- ❖ Fire up your text, use active verbs and avoid descriptive adjectives.
- ❖ Help readers relate the story to their own lives, use familiar terms and personal language. Avoid jargon.

- ❖ Logos and organizational names may be important to you and your organization, but the reader is only interested in the experience. Balance these different audiences in favor of the reader.
- ❖ Make a mock-up of the final draft – if you see lots of words when you glance at it, start again. If the graphics do not catch your eye first, it is not designed correctly.
- ❖ Accuracy is essential. Make sure your facts are correct—mistakes on interpretive panels survive a very long time – sometimes even outliving the story itself!
- ❖ Engage the senses; create an experience, not a lecture.
- ❖ If you have more than three facts on one panel, re-evaluate. If people make a connection or gain curiosity, they will seek further information about the story.
- ❖ Test your mocked-up panel on friends, neighbors or family members unfamiliar and/or not interested in the topic. If they actually want to know more, smell the scent of success.



Jumping Through the Hoops

Many municipalities and agencies have established sign standards or ordinances. Whether you want to install wayside exhibits along a trail in the city or within a local, state, or national park you need to find out if standards and ordinances exist and how they affect your wayside plan and exhibit design. Your wayside exhibit design and plan may have to incorporate certain design standards before the plan is approved for installation. Involve these stakeholders early on in the project, failure to do so may cause project delays and increase costs.

City or municipal ordinances may have to be amended before the wayside exhibit plan is approved and exhibits installed. Check in with your city manager or public works officials as the project is gearing up and before starting the design phase.

Sample Ordinance

The Downriver Linked Greenways Initiative is working with individual municipalities to augment or revise municipal sign ordinances to allow wayside exhibits along their greenway corridors. The City of Flat Rock is generously offering sections of their sign ordinance amendment as an example or template to other municipalities who wish to install wayside exhibits.

DEFINITIONS: Sample Wayside Exhibit Sign Ordinance

Wayside Exhibit: A freestanding sign with single or multiple faces for the purposes of relaying directional, historical, environmental, cultural, or educational information to persons utilizing designated non-motorized pathways and are subject to design regulations as noted in this Ordinance

Non-Motorized Pathway: A minimum 10 foot wide paved pathway, designated by the City on the Non-Motorized Pathway Master Plan, for the purposes of accommodating transient bicyclists, pedestrians, and other forms of non-motorized transportation throughout the City. The pathway shall be constructed to City Engineering standards.

SECTION 5.01B GENERAL PROVISIONS

E. Non-Motorized Pathway Signs

Purpose. These regulations are intended to permit signs and other displays that are needed for the purposes of providing identification, historical information, directional and mapping along designated non-motorized pathway systems, subject to the following:

Permitted Placement. Non-motorized pathway signs shall be permitted in all zoning districts, which contain a non-motorized pathway as indicated on the City's Non-Motorized Pathway Master Plan, as amended (See Map).

Number. The number of non-motorized pathway signs shall not exceed one (1) Upright (Kiosk) sign for every one-half (.5) mile of linear path and no more than two (2) Low Profile signs on privately owned property. The location and spacing of Low Profile signs shall be determined by the Planning Commission.

Size. The maximum size of each such sign shall be as follows:

Upright. Single or Multiple Faced Vertical Kiosk-Style Exhibits Shall not exceed twelve (12') feet in height; no larger than twelve (12) square feet (24" X 36" or 36" X 48"), limited to a maximum of three (3) panels for each exhibit, constructed to approved industry standards, setback a minimum of five (5) feet from the edge of the designated trail on an accessible pad with roof edges a minimum of three (3) feet from the trail edge.

Low Profile Exhibits. Individual exhibit sizes shall not exceed five (5') feet in height, no larger than six (6) square feet, limited to one (1) panel for each exhibit, be constructed to approved industry standards, a minimum of thirty-two (32") inches in height from the bottom of the exhibit panel to the finished grade, angled at thirty (30) degrees or forty-five (45) degrees and meet ADA standards.

Location. Signs shall comply with the setback requirements as noted above. Wayside exhibits shall have accessible hard-surfaced pads.

Panels. Panels shall be constructed of porcelain enamel, silk-screened or digitally printed. The latter two will be either fiberglass embedded or encased in some other proven protective coating, all subject to Planning Commission Approval.

Bases. Bases will be made of cast aluminum or other material proven to withstand the local climate changes and other typical natural forces found in the region.

Advertising. Non-motorized pathway signs shall not be permitted on a parcel for the purposes of advertising events, the sale of merchandise, commercial business.

Charting the Way

Charting the Way

You've selected your team, inventoried the region, and determined your storylines and themes. You've also developed your messages.

These next steps involve panel design and development such as panel layout and design, selection of graphics, color, typography, mapping, panel and base fabrication.

Charting the Way offers some basic tips and guidelines that will help create wayside exhibits that present information in a more interesting and professional manner. They will also help visually link individual sites into a cohesive whole, a visual environment, through a consistent design system.

These guidelines are advice and have built in flexibility so you can explore the possibilities of arranging the basic elements of an interpretive wayside panel such as layout, typography and color.

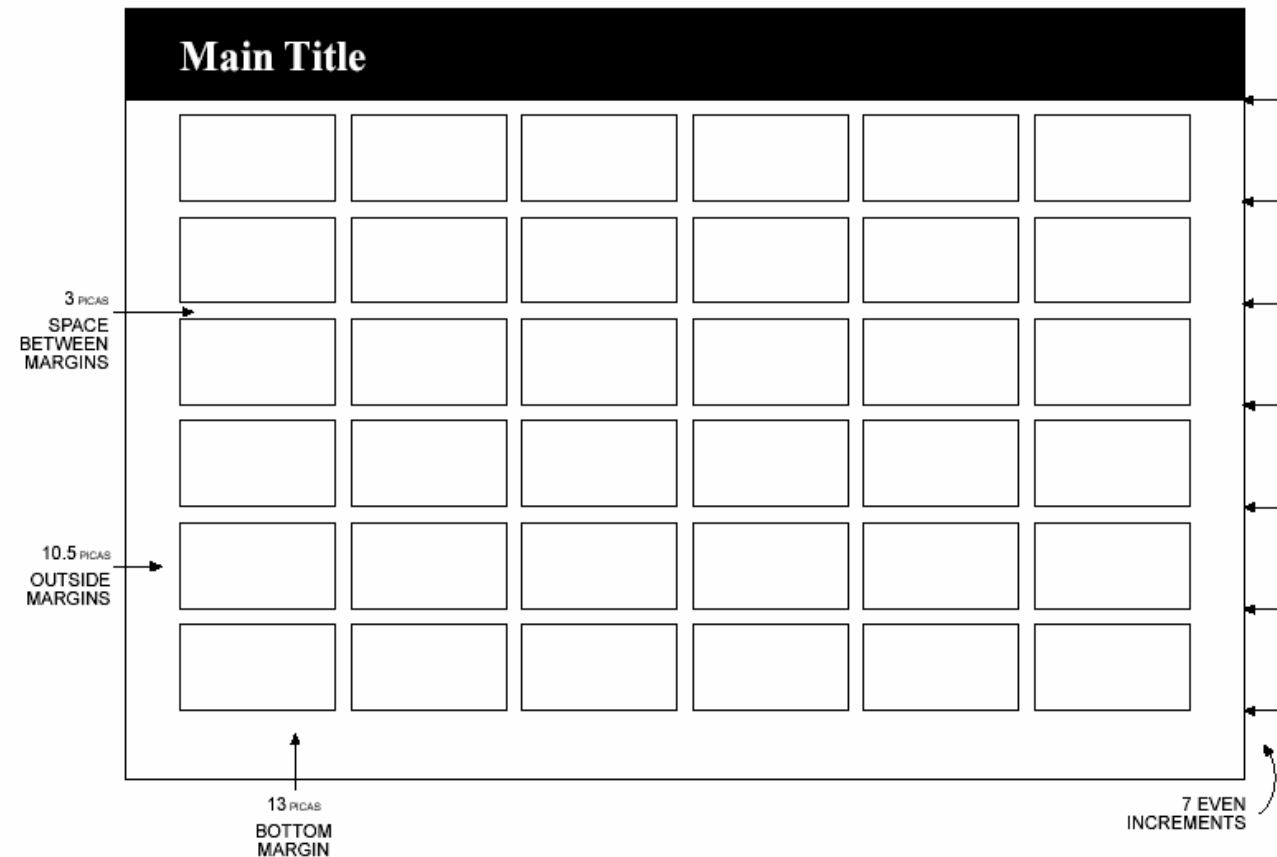
The Layout

Design grids are used as an underlying organizational device to help the designer organize text and graphic elements into a strong and attractive composition.

The National Park Service Unigrd System is used for all National Park System outdoor signage, brochures, and printed material. This method avoids clutter by assuring open space. The unigrd system is now commonly used across the country.

Use of the unigrd system along with other graphic elements, such as logo placement, color and typography templates will help link each sign with one another visually from one wayside site to another. From the reader's viewpoint, a consistent layout provides an at a glance recognition and conveys a sense of place or identity.

36" X 24"



The Low Profile Grid and Panel

Low profile panels often tell a story or interpret a specific site or feature. The most popular sizes are 36" wide by 24" tall and 24" X 18". The grid provides consistent elements such as title zone, outside dimensions, columns and margins. This 36" x 24" (216 X 144 picas) low profile grid consists of horizontal and vertical lines that form 36 small rectangular boxes or modules. Each module, placed 3 picas (1/2") apart is no less than 32 picas (5" x 2 5/8") in length to accommodate the minimum line length requirement for secondary text. Bottom margin (2 1/8"), outside margin (13/16"). This system is only a basis for arranging elements.

Charting the Way

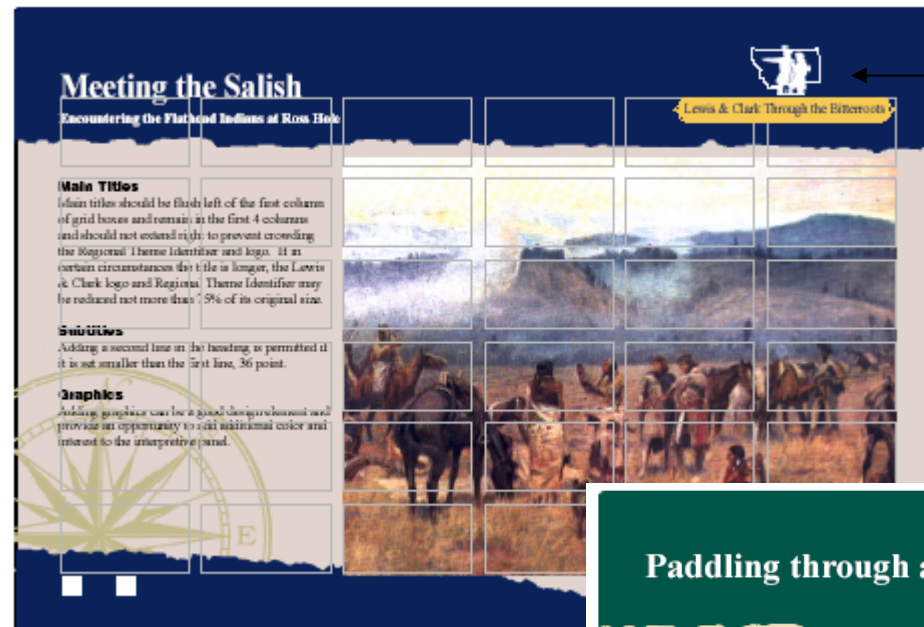
Unigrid Layouts

Steps for placing elements on the grid and selecting the squares include:

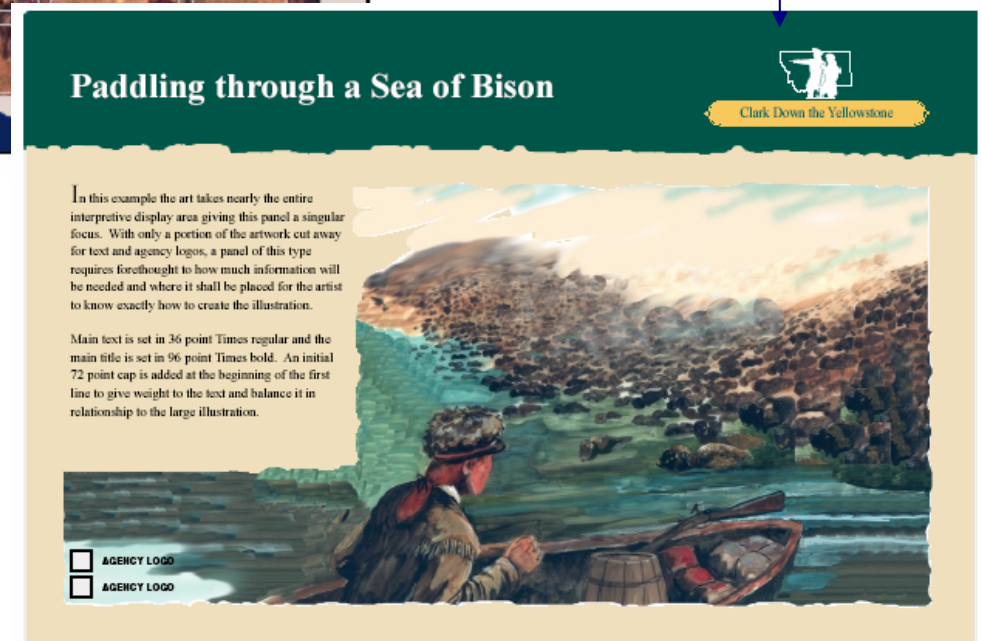
- ❖ **Title.** Select location, color, size, font typography, background, title bar shape, grid squares.
- ❖ **Graphic.** Will it cover the entire panel or not, color or black and white, require caption and/or credit. If two or more are overlaid, are separators required? Locations and squares needed.
- ❖ **Quotes and/or text (label copy).** Where will they be located? What color(s) for the lettering? What typography? Background color (or none)? Shape? Number of squares?
- ❖ **Other doodads.** What are they, where will they go, what color(s), background?

Lewis and Clark in Montana Examples of Unigrid Layout and Placement of Identifier

Placement of the Identifier should be standard for each interpretive wayside panel. In this Lewis and Clark National Historic Trail example, the uppermost edge and the right side of the identifier falls within the upper right corner of the first row and sixth grid box column.



Regional Theme Identifier Placement for Lewis & Clark National Historic Trail Panels.



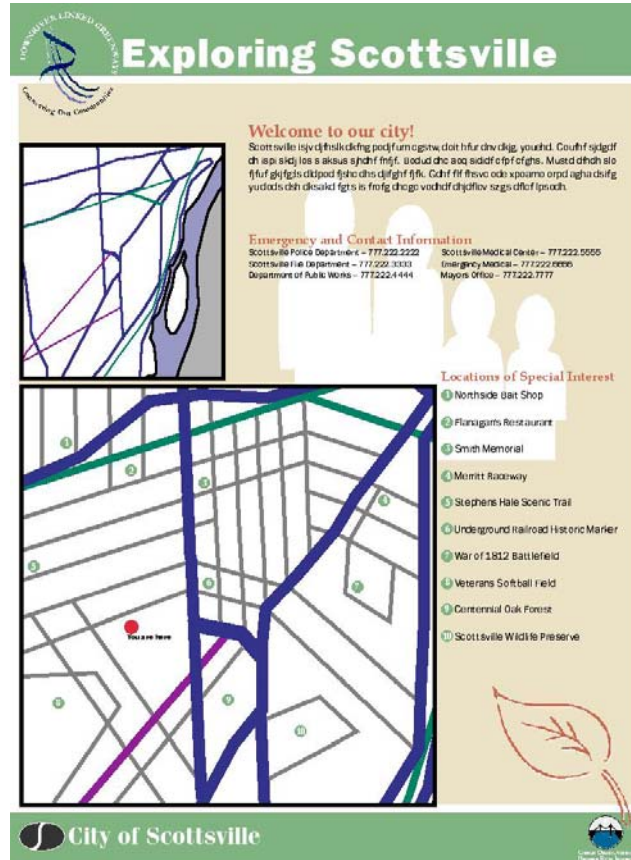
Charting the Way

Upright Grid and Panel

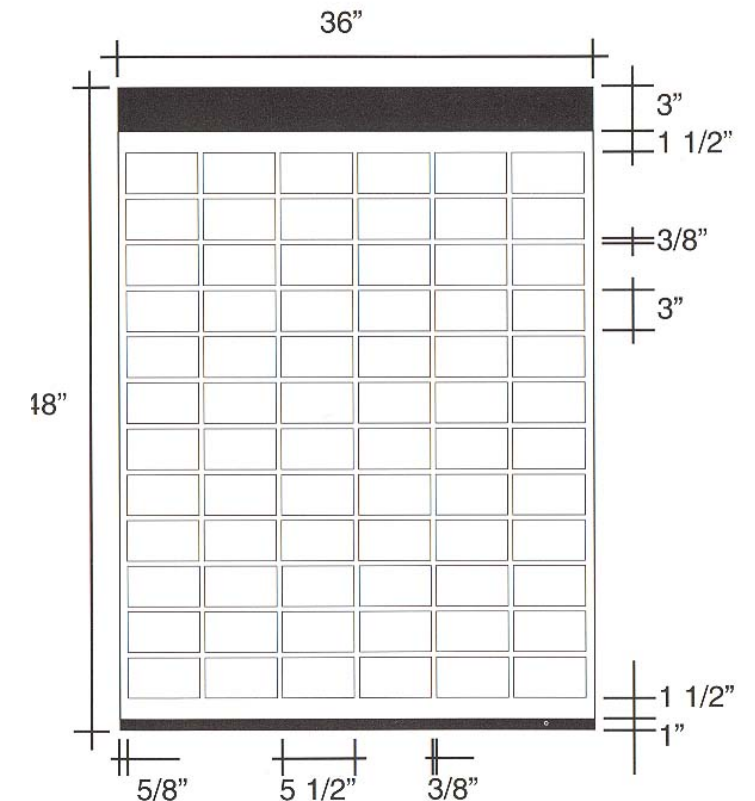
Upright panels provide practical travel information, orientation (You Are Here), safety tips and special destinations. They are typically 36" wide and 48" tall. They are usually found at trailheads and entryways or gateways. Three panels are often placed in a triangle or kiosk so people circle around them as they read the material. They are rarely used for interpretation along a trail, outside a historic site or in front of a key landscape where they block the view of the resource they are interpreting.

No matter which way they are used, they require careful design – sometimes more challenging than the low profile panels. Here's an example of a Downriver Linked Greenways upright panel layout based on the grid system with the following elements:

- ❖ Title Bar
- ❖ Regional Identifier Map
- ❖ City Map
- ❖ Emergency and Contact Information
- ❖ Points of Interest



Travel information, safety tips, and illustrations of special destinations



Upright panel - 36" X 48"

Charting the Way

Laying It All Out

Panel layout is critical to attracting and engaging the reader. A good layout helps the eye find where to go next. It emphasizes main points, highlights the most important elements, and creates a path that guides the eye through all aspects of the sign.

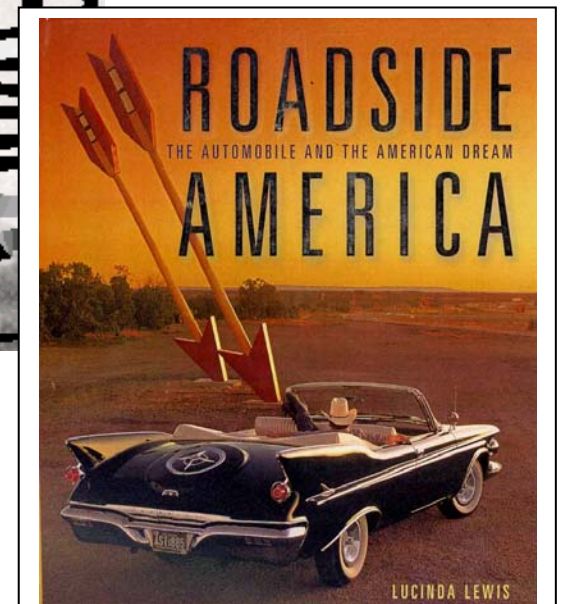
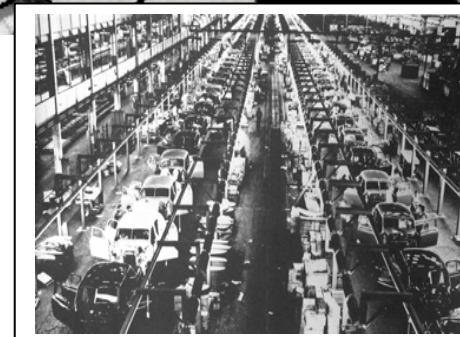
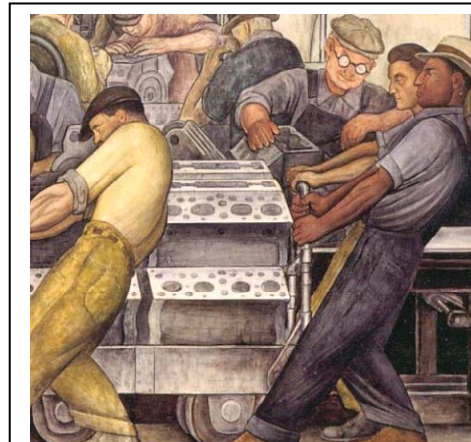
Even if the team plans to design the panel using the template that is developed, it is usually a good idea to have a graphic designer or artist produce the finished camera ready files. If a design firm is hired, they finalize each panel's layout and produce the fabrication specifications once their client approves the work.

Tip: Your designer is visually oriented, examining label copy and images from the appearance perspective. They rarely proof-read copy or evaluate the panel's effectiveness.

They are excellent at selecting the best images that you provide, based on industry clarity and quality standards. Always furnish the designer with original artwork or photographs and leave the image scanning to the designer.

The team is responsible for drafting and finalizing the text (label copy). Edit and review of label copy by others is always a good idea before final giving final approval.

The most successful panels are those reviewed by "outsiders" of different ages and backgrounds, particularly when unfamiliar with the subject. Either exhibit planner and/or exhibit team can appoint the review team.



Charting the Way

Selecting Just the Right Graphic

The graphics provide the “eye candy”; they either individually or collectively need to meet the “a picture is worth a thousand words” challenge. Here are a few helpful tips:

- ❖ **Resizing.** The human eye rarely recognizes whether a graphic will remain clear and solid when increased in size. Graphics are typically resized to fill the larger panel space.
- ❖ **Black and white photographs.** The stronger the contrast between shades, the better. Using a color tint for the graphic in place of black, improves its visual appeal. The more the photo connects the reader to the place, the better.
- ❖ **Color photographs.** Select color graphics, when possible, as good “eye candy”.
- ❖ **Simplifying Ideas.** Create a graphic to demonstrate a complex process – always find a visual way to state what you would prefer to write – the less text and more graphics, the better chance of someone looking at the panel.
- ❖ **Selection.** Choose photos to show “then” not “now” since “now” is right in front of them – or – show something about the landscape not within view.
- ❖ **Caution.** Only about 1% of the people strolling or rolling past a wayside stop unless you create the BEST eye candy you can!

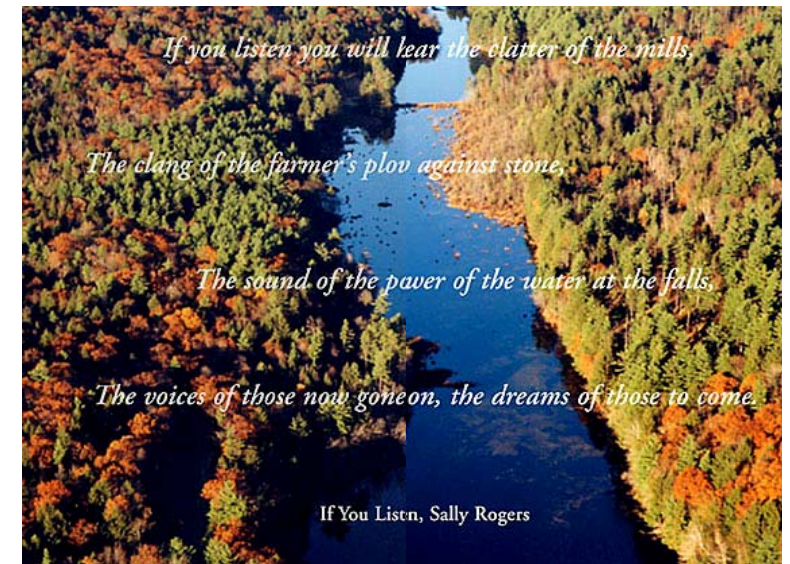
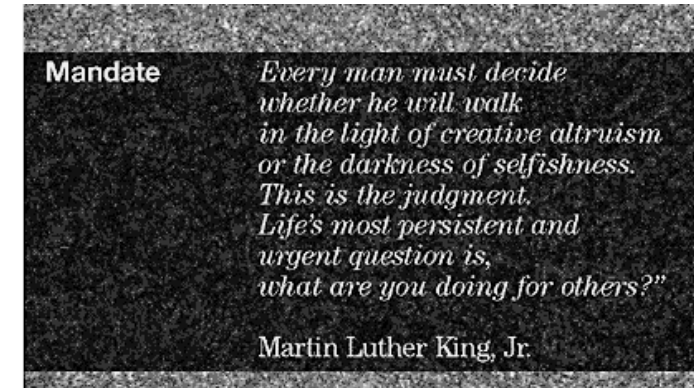
To Quote or Not to Quote

While there is no right answer to this question, quotes are becoming more popular every day. People connect when the quote stirs up a memory, feeling, or personal story. Many times, the quote will not only complement the place and the panel, it will be the only label copy needed. Do not use a quote unless it reaches friends, relatives or neighbors who know nothing of the topic.

*Never Doubt
That a Small Group
Of
Thoughtful, Committed
Citizens
Can
Change the World.*

*Indeed, It is the
Only
Thing That Ever Has.*

Margaret Mead



Charting the Way

Type Size and Style = Typography

Typography is selected to achieve a legible and inviting appearance. It should also be treated as a graphic element creating a balance with other graphic imagery. Information on typography for the Downriver Linked Greenways project is found in *"The Finish Line"*.

A type font is a complete assortment of characters of one type face in one style. It is important to select a font that has enough variation for your text, quotes, captions and subheads. Odd or fancy type fonts are best for headlines. A simple serif font is best for text. Generally it is best to use no more than two fonts in one sign.

The choice of type size is related to the reading distance, height and relative importance of the information. **The Lake Champlain Basin Program** panel is an example of a typography template showing hierarchy and selection of type size and style.

Manageable line lengths are important to readability. Research shows that the ideal line length is 7 or 8 words or 45 to 55 characters per line. Flush left /ragged right margins and skipping a line between paragraphs rather than indenting are also recommended for readability.

Block Template Fabrication Specifications

Fabrication Panel Label Copy Specifications

**Title (T) 112 pts
Tahoma Bold
White**

**Medium Block Label (B-ML)
Garamond Condensed Bold 18 pts
White**

**Large Block Label (B-LL)
Garamond Condensed Bold 28 pts
White**

**You Are Here Map Label (B-ML)
Garamond Condensed Bold 18 pts
Pantone 4685**

**Block Trail Title (B-TT) 24 pts
Garamond Condensed Bold
White**

**"For More Information"
Medium Block Label (B-ML)
Garamond Condensed Bold,
18 pts White**

**Label Copy – Subtitle
(LC-S)
Tahoma Bold, 48 pts**

**Label Copy – Main Text
(LC-M)
Goudy, 48 pts**

**Label Copy Captions
(LC-C)
Goudy Italics, 20 pts**

**Label Copy Credit
(LC-CR)
Goudy Italics, 18 pts**

Steamboats and Shortcuts

King Street Dock

Imagine the scene here in 1825. The dock is crowded with saddle horses, ox carts, fancy horse buggies, pigs, goats, cows, chickens, piles of freight, and people. There are farmers, soldiers, merchants, and sailors. Its noisy. Workmen are yelling, whistles are blowing, and horses are neighing. The smell of horse-dung, wood smoke from the ferry's smokestack, and food cooking fills the air. Even though the scene is very different today, the Lake Champlain Transportation Company's mission is the same—to safely deliver passengers across Lake Champlain.

Early Travel in the Champlain Valley

For more than 175 years, people have been crossing Lake Champlain. Transportation Company ferries from the King Street Dock. Churnings were to keep in the early days. A one-way trip to Port Kent for a two-horse passenger buggy—the equivalent of today's automobile and driver—cost \$2 in 1825, the equivalent of \$30 today.

The bus was worth every penny. Travel was tough in those days. Road made was glorified trails at best. Redrums weren't built yet. On horseback, the 160-mile trip around the lake to Port Kent could take a week. The Company's first steamer, the 75-foot General Greene, had a top speed of 8 miles per hour. It could reach Port Kent in less than 90 minutes.

The Lake Champlain Transportation Company

The Lake Champlain Transportation Company was founded in 1825. The company's first steamer, the 75-foot General Greene, had a top speed of 8 miles per hour. It could reach Port Kent in less than 90 minutes.

Charting the Way

Colors

Color sets the stage for your interpretive message. It can draw the viewer in and create mood for the story. It can project an identity or association. Color draws the eye; therefore it is a powerful tool in interpretive design. Use of color on a panel can help indicate change of subject, highlight information, and make the text more readable. The suggested color palette for the Downriver Linked Greenways project is found in “*The Finish Line*.”

Color Tips

- ❖ Keeping to a specific color or color template helps identify that the signs are part of a larger story or system.
- ❖ The use of color for the background is essential and should contrast greatly from the type color for highest readability. White backgrounds in most wayside exhibits appear too stark and have a tendency to glare.
- ❖ Background colors can indicate a new theme or highlight different elements of a panel. Varying background is a subtle way to separate information. By placing text and graphics in blocks of color, the reader has immediate recognition of change in subject or story. More than a few color changes are confusing.
- ❖ Ultraviolet rays interact with inks in creative ways. Typically, yellows will fade to beige, thus greens with lots of yellow may not hold their color. Reds tend to head toward either pink or blue depending upon the ink mix. Some shades of blue may begin looking grey while white also fades to beige. The fading time and amount of color change depends on many factors; altitude, length of time in direct sun, types of inks and/or materials used, how the panels are incased.



The Lake Champlain Basin Program Color Template

Colors shown on computer monitors or printers may not match the final printed color. Pantone Color Selector and Matching System provide an accurate method of selection, specification, reproduction, matching and control of Pantone Colors.

Charting the Way

The “Right” Panel Material

When choosing a panel-imaging process, there is no perfect product – not even a single “best” product. The challenge is in selecting the product most appropriate to your needs and circumstances. Establish your criteria before selecting the material. While there are many more materials on the market, proven longevity is one criterion the National Park Service applies so this information is limited to those tested materials.

Environment

Ultraviolet rays cause inks to fade. The higher the altitude, the quicker the inks fade. Orientation and whether the panel is vertical or angled also contribute to the amount of ultraviolet damage. High heat and fluctuating temperatures warp or delaminate some materials. Wind-blown sand, tree residue, dirt, bird droppings, and moisture also impact the life of an outdoor exhibit. Consider compatibility with the setting.

Graphic Reproduction Quality

Simple comparisons of DPI (dots per inch) and LPI (lines per inch) for graphic clarity and quality are confusing, and don't always apply to each imaging process. View a panel (in natural light) and determine for yourself whether it is a clear and accurate likeness of the original images. Require the fabricator to make samples for your review from materials that you supply.

Vandalism

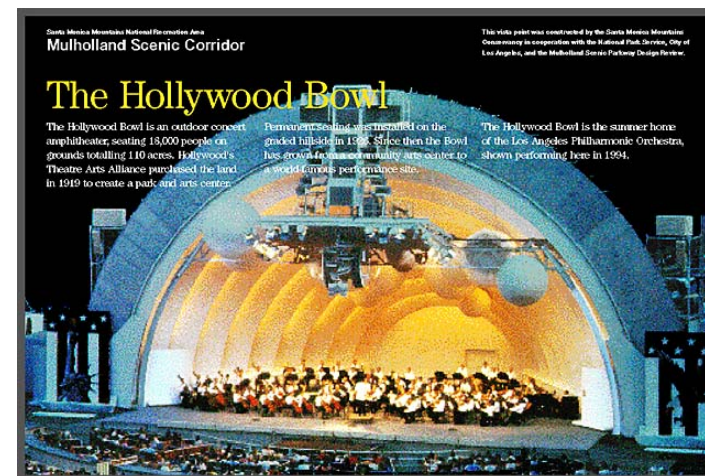
There are no destruction proof materials. The behavior of your visitors is a critical consideration in selection. Vandalism may require frequent panel changes, thus the least expensive panel may be best.

Cost

Cost is determined by weighing initial cost against durability. A panel that is inexpensive to purchase but does not last is not a bargain. If you expect content to change soon or often, choose a material that allows changes to be made quickly and less expensively. Ordering several copies of signs at the time of the initial order to install in the future may be more cost effective. Expensive color fast materials if installed in a well monitored area may require less maintenance and be more cost effective.

Maintenance

A panel's lifespan also depends on your ability to care for it. Panels last longer when well maintained. Periodic monitoring and maintenance is required for all panel materials.



Panel Imaging

Panels are typically fabricated through three popular types of panel material; fiberglass embedded screenprints, porcelain enamel, and digital (inkjet) prints.

Screenprints

Prints are made by forcing vinyl inks through polyester screens to create images on high quality paper. For outdoor use, screenprints are typically embedded in liquid polyester reinforced with glass fibers (i.e., fiberglass) which is hardened into a rigid panel.

Porcelain Enamel

Panels are made by applying mineral oxide pigments suspended in a ground glass frit to a steel substrate. The frit is applied to the panel by spraying, brushing, or screen printing. After each application, the panel is fired at high temperatures to bond the colorant to the metal substrate.

Digital (inkjet) Prints

Prints are made by computer-driven printers that apply ink through small nozzles (jets) to a variety of surfaces. The resulting print can either be embedded in fiberglass, consolidated within phenolic and melamine resins and covered with a hardened optical coating, or mounted onto the front of a rigid material (lexan or aluminum) and covered by an acrylic over-laminate. Many carry a 5-10 year guarantee.

For a list of NPS panel fabricators and contacts:
http://www.nps.gov/waysite/pdf/Directory_Production.pdf

Charting the Way

Orientation and Wayfinding

Orientation and wayfinding panels help visitors locate themselves in the region, landscape or on a trail. They can also involve the reader in the landscape by highlighting points of interest and opportunities in the area. They can be designed to be used or adapted at several sites and help establish that sense of place and identity.

Wayside maps throughout a park, a region or on a trail should look, feel, and function the same way. Consistency is critical in guiding visitors throughout their visitor experience by providing familiarity and comfort when navigating unknown and complex places. Establish map standards that guide the mapping process. Keep in mind that size, length and configuration of the route always influence the format of a published map.

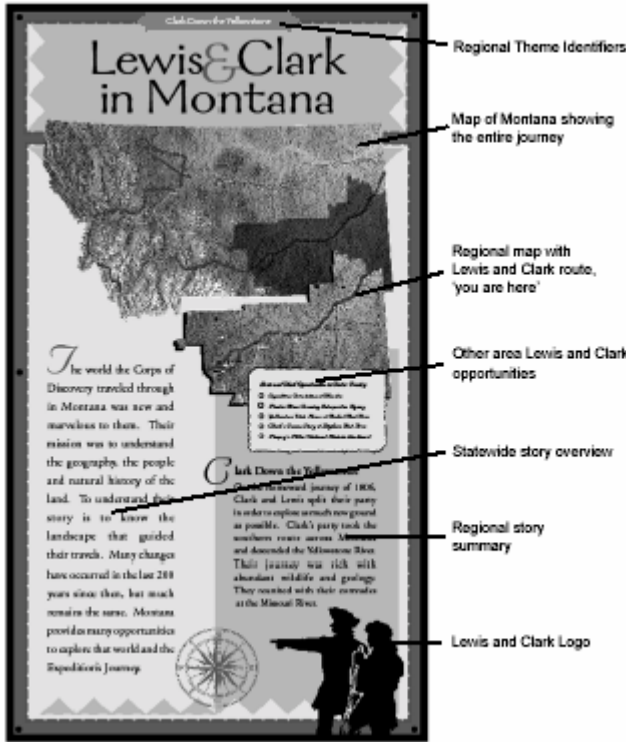
What's Unique About Wayside Maps?

Wayside maps cannot be carried away and used for further reference and typically relate to immediate locations. Wayside maps are always used as orientation maps with the "You Are Here" as the most important feature. Provide only necessary information that the user needs to know, such as where they are, where they are going and how long it will take (distance between points). Only use geographic elements relevant to orienting the user.

Tips for Orientation and Wayfinding Panels

You must first define your visitor objectives and think like a visitor who is not familiar with the area. Here are some helpful questions and map tips:

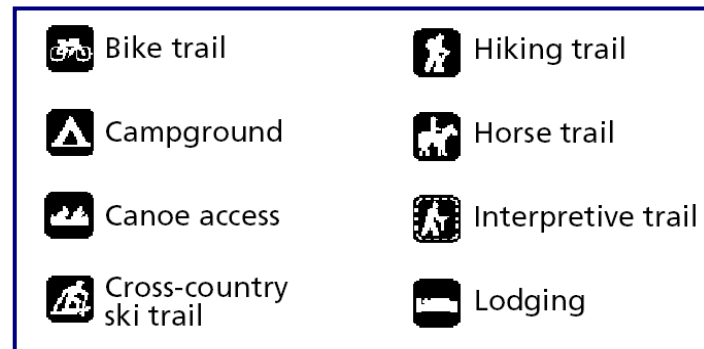
1. Who is your audience? Who are your users?
2. What does the user need to know?
3. How can the user orient (you are here) themselves at first glance?
4. What pieces of information are relevant to the immediate experience?
5. How do we provide consistency in our maps and wayfinding information throughout the project area so the visitor experience is enjoyable?
6. Detail maps at very large scales may confuse distances to the user.
7. Assure the wayside map information doesn't conflict with signage already in the area or even labels used within the exhibit text.
8. Labels must be clear and easily read.
9. Avoid placing maps within maps. Readers don't know where one ends and the other starts.
10. Avoid placing non-map information on maps.



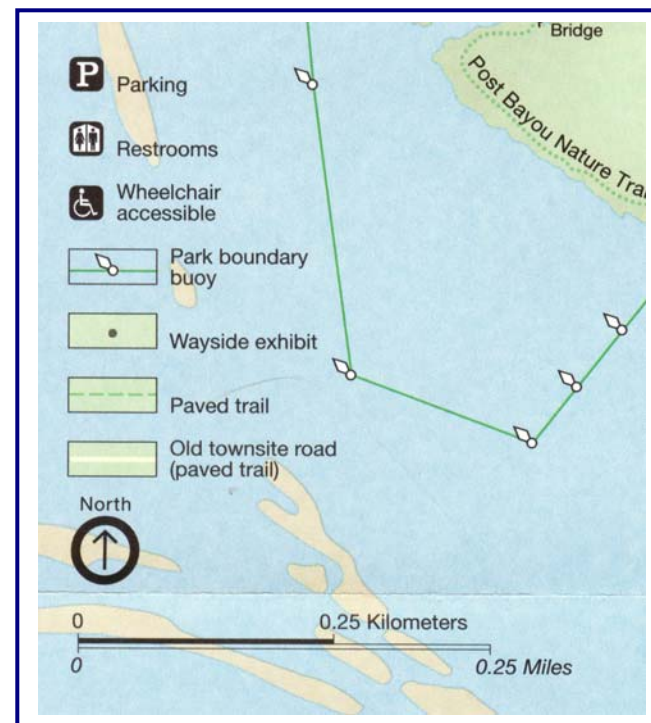
Charting the Way

General Map Rules

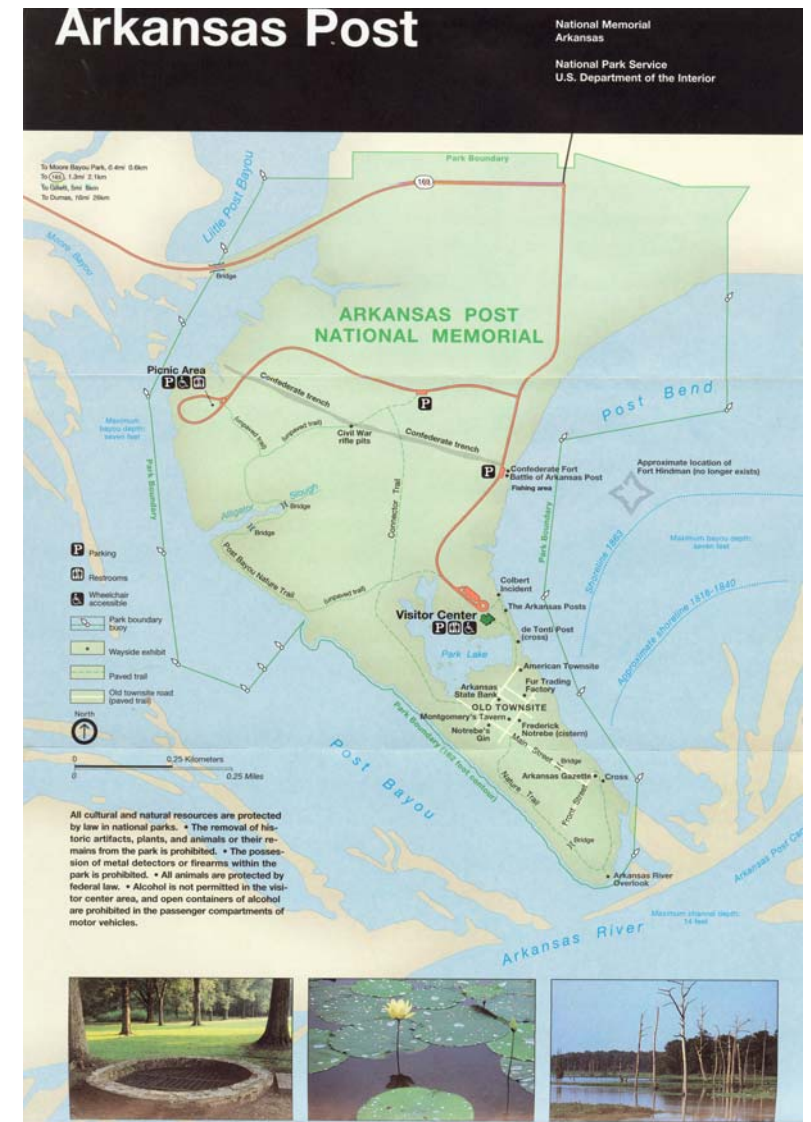
- ❖ Maps work best when north is at the top of the map and oriented in the same direction as the viewer.
- ❖ Maps should be oriented north if used in kiosks or upright panels and in more than one location with a different "You Are Here".
- ❖ International symbols (pictographs) used on a map must be identified in a legend.
- ❖ Pictographs should be limited to no more than six per map. Any feature which appears only once or twice should be labeled.
- ❖ Always use an accurate scale that is suitable to the situation, distance should be expressed in both feet and meters.
- ❖ Trails and roads must have accurate intersections, i.e. showing whether a trail junction will be a fork or a t-intersection.
- ❖ For NPS Map Standards - recommended typography, lines, colors, pictographs, symbols, legends, and orientation....please see "Wayside Exhibit Map Standards" Harpers Ferry Center, National Park Service - www.nps.gov/waysite



Selection of international symbols (pictographs)



Example legend



Orientation and wayfinding map using NPS Wayside Exhibit map Standards

Takin' it to the Street

Takin' It To The Streets

Congratulations! You have successfully inventoried resources, researched information and graphics, developed text and designed panels. You are now ready for the next steps, decisions that effect budget, fabrication, and installation. Soon, you'll be "Takin It to the Streets".

Estimating a Budget

Every wayside exhibit project has its own set of costs for planning, panel design, fabrication, installation and site preparation. The following cost estimates may be useful as a starting point and may help you identify where in-kind contributions and partnering opportunities can help reduce your budget.

Factors which impact the size of your budget include:

1. Type of panel materials and fabrication process selected
2. Artwork such as graphic design, original artwork, photography, map making, etc.
3. Number of panels fabricated, number of duplicate panels fabricated (typically less expensive).
4. Size, materials, design of base
5. Number of bases
6. How many panels and bases are ordered at a time (how big the job)
7. Shipping costs
8. Installation costs
9. Site preparation costs
10. Maintenance costs

Planning

Deciding on who needs to be involved, what stories to tell, where to place the signs can be time consuming. Even a simple project may require two or three weeks of several people's time. If you hire a contractor to take on these planning aspects, expect to spend \$30 per hour or more. Budget \$2400 to \$3600 and adjust upwards for more complex projects.

Writing and Design

Expect to pay a contractor a minimum of \$30 per hour to write the label copy, design and layout the panel, create or find appropriate artwork and develop the fabrication package. Budget \$1200 to \$3600 per sign design and layout.

Artwork

Rights to existing graphics are sometimes purchased or artwork, photos or maps are developed specifically for panels. Include a budget line for graphics. Plan on spending around \$200/rights and \$400/original artwork.

Preparation and Installation

Frequently overlooked as a cost item, site preparation and installation may require from one to several days per sign depending on the style of base and amount of site preparation necessary. Costs will vary here significantly but every site will require some level of survey and site preparation.

Panel Size	Panel Fabrication Material			
	Screen* Prints	Porcelain Enamel	Digital* Prints	Base
36" X 24"	\$2,200	\$2,300	\$600	\$600
42" X 24"	\$2,400	\$2,500	\$600	\$600
36" X 48"	\$3,000	\$3,200	\$840	\$800

* Prices for screen print panels are for 15 prints, two embedded in fiberglass. Unit prices depend on the number of prints that are eventually used.
* Prices for digitally imaged wayside are for one original single sided panel, duplicate panels cost about \$40 per square foot.

Visit www.nps.gov/waysite for more information on panel development and fabrication
Visit http://www.nps.gov/waysite/pdf/Directory_Production.pdf for a list of design and fabrication contractors.

NPS Harpers Ferry Center Cost Estimates for Panel and Base Fabrication.

Takin' It to the Street

Bases: Panel Display Units

The base and frame the National Park Service uses are durable cast aluminum. It generally consists of: 1) legs and a backing plate, or 2) legs with a backing plate that also frames the panel with a 3/4" lip.

Using the frame option, the exhibit panel slides directly into the frame against the backing plate, making it easy to assemble and replace. The frame is attached to one or two legs, depending on the size of the exhibit. The legs are set in concrete three feet into the ground.

When not using a frame, the panel is screwed directly into a backing plate attached to the legs. The choice is primarily an aesthetic preference; however the frame does offer a little more durability and is more difficult to vandalize. While the difference in initial cost is not significant, a 1/2" panel replacement costs more to replace without the frame.

A railing-mounted frame requires no legs since the frame and/or a backing plate is attached directly to a railing.

The National Park Service contracts with firms who meet their specifications. Other federal and state agencies use the same specifications based on their track record. The bases tend to last from 20 to 30 years unless extreme circumstances prevail.

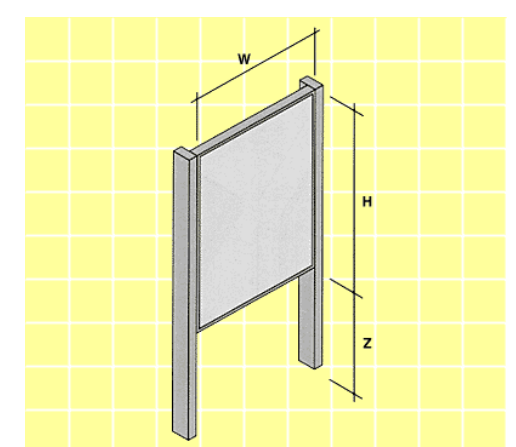
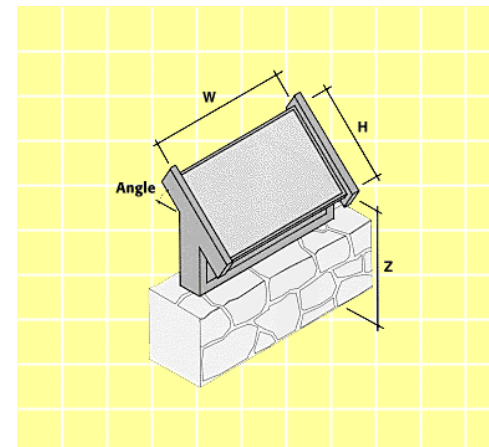
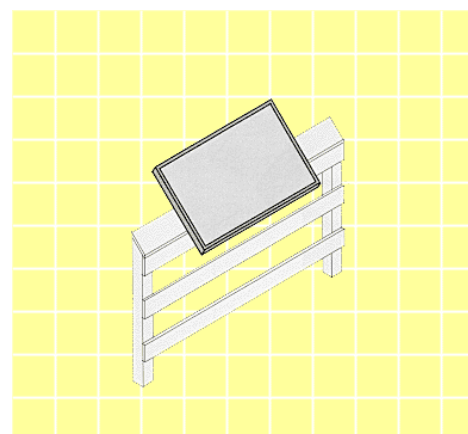
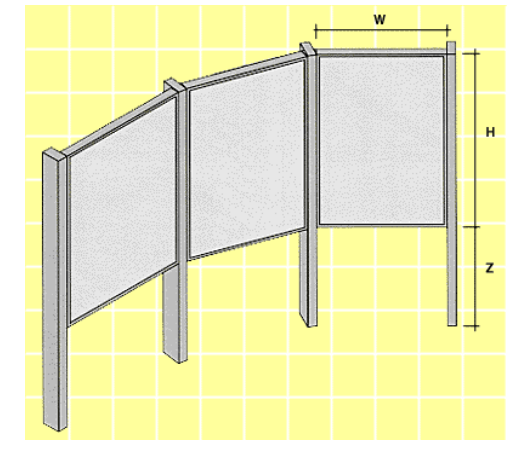
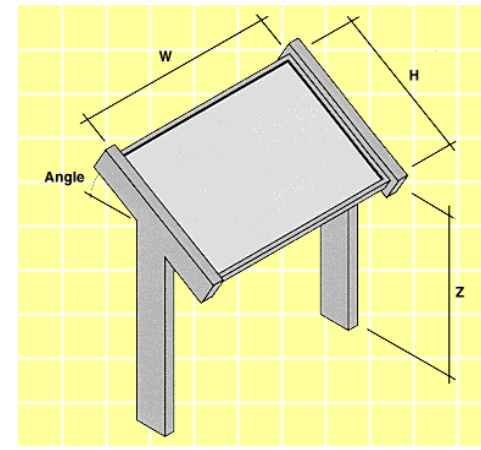
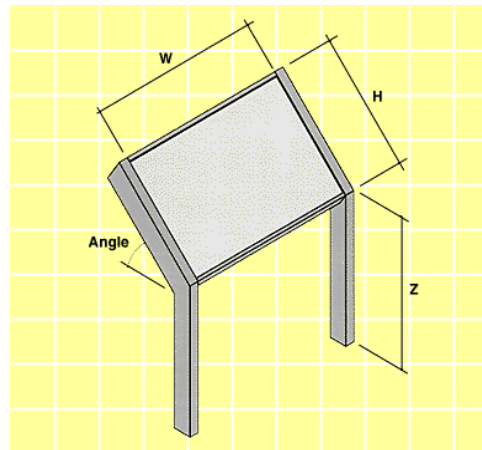
Placement and Accessibility

The primary considerations for placing wayside exhibits are accessibility and impact on the landscape or setting. Unless the trip to the wayside is marked as challenging, all panels and their bases are to meet ADA accessibility standards.

The recommended height for a low profile exhibit from the bottom of the panel is 30" to 34". Panel angle is 30degrees so children and people sitting can read them. The recommended height for a vertical upright exhibit from the bottom of the panel is 24" to 28", depending on panel size.

Typically an exhibit is placed on an asphalt pad to the side of the trail or walkway so the reader is safe from the traffic flow.

Visit www.nps.gov/waysite for more information on panel development and fabrication
Visit http://www.nps.gov/waysite/pdf/Directory_Production.pdf for a list of design and fabrication contractors.



Takin' It to the Street

Directions for Graphics

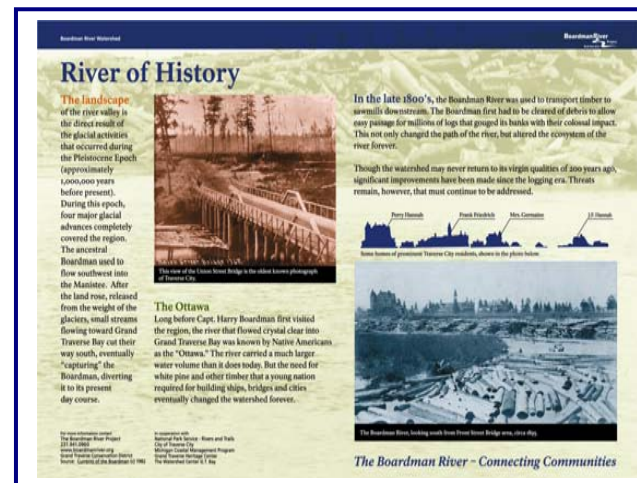
Cropping

When selecting a graphic, especially a photograph, you may use only one section or eliminate a section. Paste a copy of the graphic on the fabrication sheet, and then draw red lines through it like in the example below. The fabricator will know to only use the section(s) within the red lines.



Tinting

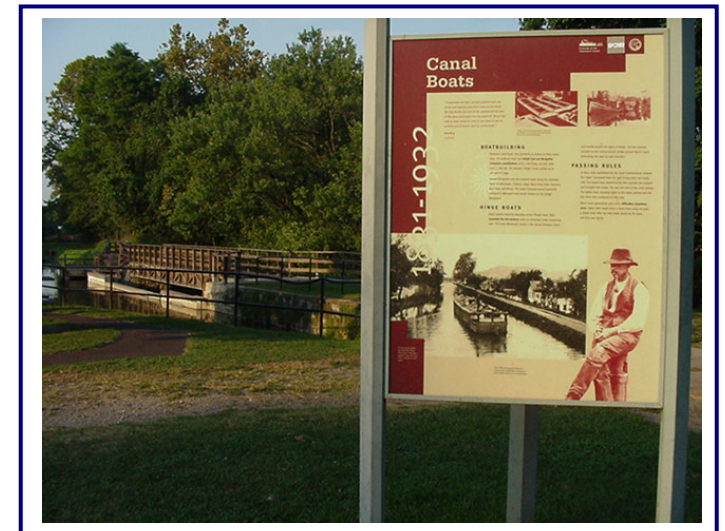
While black and white (B&W) photographs are strong contributors to a story, they do not attract people to an exhibit panel as other color graphics. Using a color other than black enhances its appeal. To match your color request, provide the fabricator a pantone color reference or number for the desired tint.



Other Examples

The fabricator can produce computer generated artwork from a graphic, increase size, fade or "pop out" sections. Just about every thing you can imagine, they can do. Since each request increases the fabrication price, agree upon what needs to be done and the cost before requesting artwork production.

In the panel below, the figure to the bottom right was cropped from a photograph. Two of the photographs were tinted (top right).



Takin' It to the Street

The Fabrication Package

Many organizations pay a firm to produce their individual panels and fabrication packages. Here are tips for doing it yourself. Collect everything into one notebook (binder).

This list identifies the type of information most fabricators need. Numbers 1-3 are typically in the cover/transmittal letter.

1. Introduction

- ❖ Number of panels to be developed, including duplications required
- ❖ Name of your organization
- ❖ ONE contact person and their information

2. Legend Used Throughout Package

- ❖ Sample legend provided on this page

3. Common Elements for Panels

- ❖ Colors, typography, layout, design
- ❖ Example designs, prototypes, guidelines, colors
- ❖ Template layout

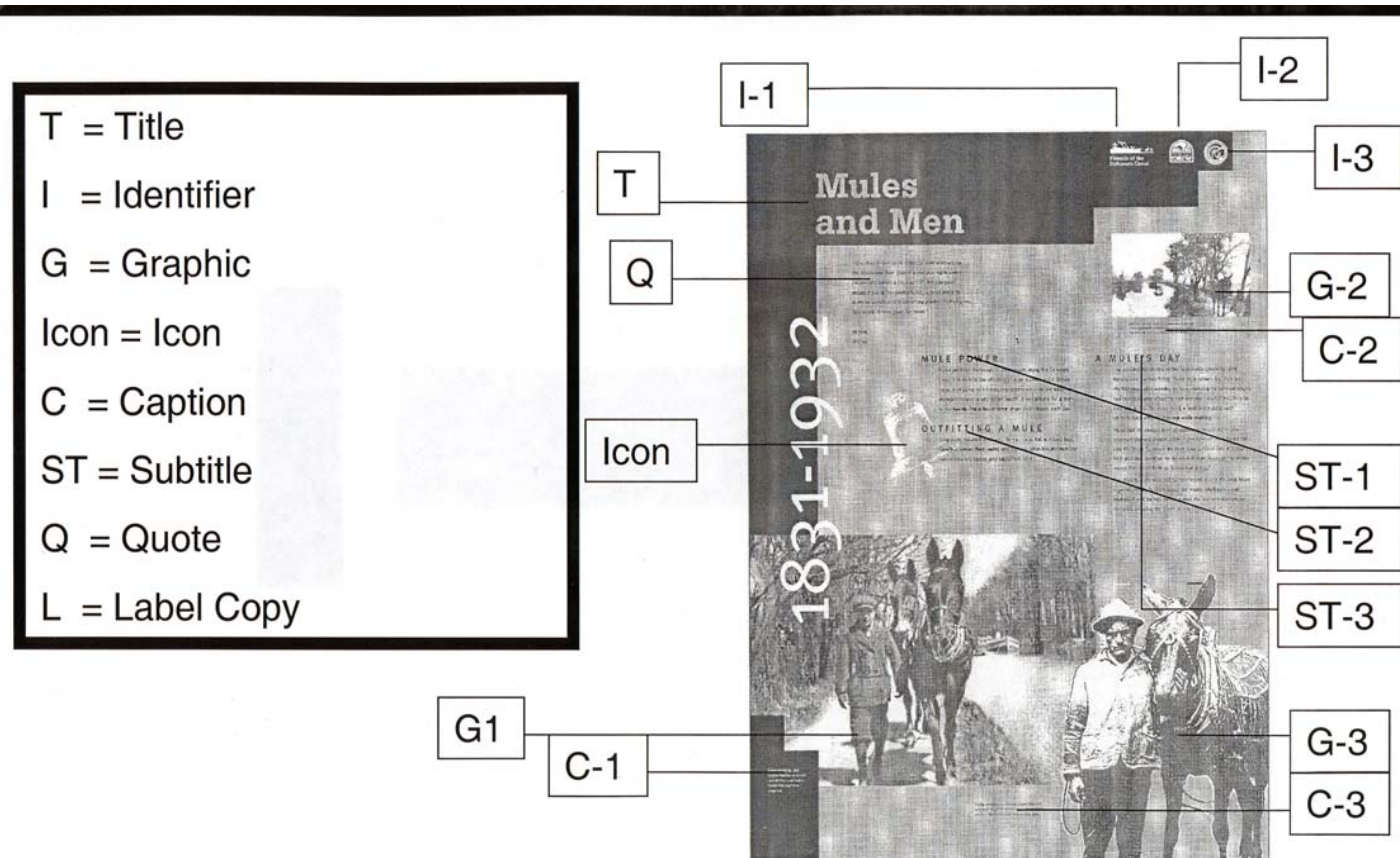
4. Specific Directions for Individual Panels

- ❖ Grid layout for panel
- ❖ Indicate what is different from the template and how
- ❖ Specify individual directions for each panel element such as cropping, tinting, etc.

5. Original graphics, artwork, maps, et al

- ❖ Find out what format your fabricator requires for graphics, artwork, maps ET. al.
- ❖ If unable to meet the required quality locally, submit originals for the fabricator to scan
- ❖ When transferring originals, use a traceable method for their transfer in both directions

Legend



Takin' It to the Street

Fabrication Order Example

Each completed panel order includes a cover form that explains every element on the panel (below left) plus individual forms for each element (middle) with their specific individual directions. An example of a completed cover form is located below on the right.

Title:
Panel #

Panel Topic:
Panel Size:
LP = low-profile panel
UR = upright panel
Quote:
Main Text:
Main Graphic: (example: LP3.G1)
Caption:
Graphic 2: (example: LP3.G2)
Caption:
Graphic 3: (example: LP3.G3)
Caption:

Place on rest of page:
Hand-drawn panel layout with Panel #
and graphics #s Indicated on layout

Form 1 - Panel "cover page" defines the size and orientation of the panel, the label copy, which graphics and where they are located and the panel layout.

Title:
Panel #
Graphic #

Graphic Name:
Graphic Description:
Original Graphic Size:
Fabrication Size and Other Directions:
(examples: cropping directions, fade or watermark, color tinting, etc.)
Caption:
Graphic credit:
Caption and Credit Typography: see
template information

Place on rest of page:
Copy of graphic with cropping marks and
other notes indicated as visually as
possible for the fabricator

Form 2 – Individual element specifications, special needs and expectations. One sheet per graphic.

National Park Service
Five Mile Tree Crossover
LP3

Panel Topic:Panel Size:Date:
Five Mile Tree Crossover24" X 18"1844-1937

Design:Colors:Typography:
See Template example in front of fabrication package for Design, Color, Typography
Layout: See sample below

Quote:

"Leaving Mt. Pisgah, the weight of the car was again its motive power, and the slight decline in the grade carried it at the speed of eighteen miles an hour to Mt. Jefferson, a distance of six miles and one furlong..."
--"Special Correspondent, New York Times, December 14, 1972, p. 3"
Location: upper left corner below Title banner

Main Text:
Built in 1844-45, the crossover, originally located where you see the stone abutments up ahead, allowed empty coal cars, propelled by gravity, to return unobstructed to the foot of the Mt. Jefferson plane.

In later years this overpass, approximately five miles from the Lehigh River, and a large tree growing nearby combined to create a well-known landmark, The Five Mile Tree, for Switch Back tourists. Occasionally, coaches moving in opposite directions, converged here, providing an extra thrill as one car passed above the other.
Location: over top of LP3.G1 centered between end of quote and right side of panel

Main Graphic: (LP3.G1)Caption:
The Crossover covers whole panelCaption: A side track and switch shown on the left, provided a means to switch cars from the back track to the down track.

Location: covering full panel below banner

Graphic 2: (LP3.G2)Caption:
Map of railroad"You are Here"

Graphic 3: (LP3.G3)Caption:
Drawing of an appropriate treeNone

Form 1 - Completed Example

31

Takin' It to the Street

Wayside Exhibit Plan

Wayside exhibits are a long-term commitment as they are only as successful as their lifespan allows. Not only do they require a properly maintained routine schedule, they also sometimes need updating, corrections and/or replacement. Should care and upkeep plans fail, vandals will seize this opportunity to put their destruction talents to the test.

Current and future colleagues will use this plan as a reminder of their obligations and responsibilities as well as the record of the program and its growing pains. The background and history of the process will protect them from unnecessary planning efforts.

The process of creating this planning document provides a forum for all parties to agree on standard operating procedures and selecting who is responsible for what. The plan is also a place to keep all documents pertaining to the project and a way for all parties to refresh their memories. The process of developing a plan is actually more valuable than the document itself!

The Wayside Exhibit Plan

The Planning Process

Introduction

Who are the team members?

What are organizational goals?

What are the management goals?

What are the visitor experience goals?

What are the visitor takeaways?

The Fabrication Package (see previous page)

Introduction

Legend and glossary

Elements in common for all panels

Specific directions for each panel

The Site Placement Plan (see next page)

Document exact *location*

Document exact *placement*

Document *orientation* (where it faces)

Document exact height and angle

Document installation process

Specify requirements needed to meet ADA standards

The Maintenance Plan and signed agreements and permissions

The Site Placement Plan

1. Section One: Site Map and Legend

- a) Indicate wayside number at each location on the map
- b) In legend, indicate name of panel for each number
- c) Indicate exact position and placement of panel front for each location

2. Section Two: Site Preparation Directions

- a) Describe how each site is to be prepared
- b) Include ADA standards that need to be met
- c) Include individual base installations

3. Section Three: Location Drawings

- a) Number each site to correspond with the number of each panel
- b) Place each site drawing in numeric order
- c) Each site drawing will indicate the exact location of each panel installation and the site preparation details
- d) Indicate exact POSITION AND PLACEMENT of panel front for each location

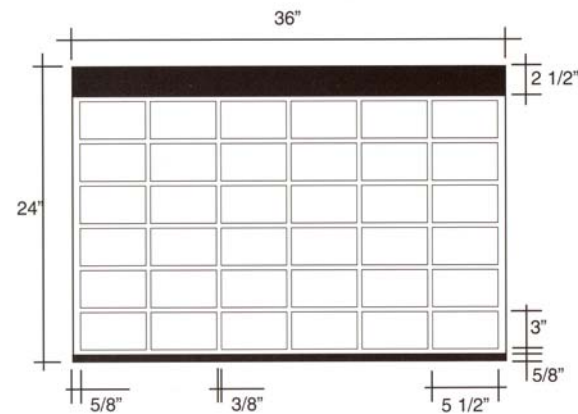
4. Section Four: Draft Panel

- a) Furnish layout of each panel to accompany each site drawing
- b) Make installation notes at each site as it occurs so there is a record for the team that follows behind you
- c) This becomes a permanent record for the institutional memory

The Finish Line

Downriver Linked Greenways Wayside Exhibit Templates

The DLGI wayside exhibit template is based on a system similar to the National Park Service and the NYS Canal Corporation wayside exhibit grid systems. The grid organizes the text and graphics in an orderly fashion, making it easy for visitors to understand the information. It also helps communicate location of specific design elements to the graphic artist and fabricator.



The Colors

The color template for DLGI is based on the colors in the publication "Discover Our Wild Side". The colors have specific Pantone color formulas which are identified in the following pages of this section. The Pantone Color Selector and Matching System provide an accurate method for color selection, specification and reproduction.



The Logos

The Downriver Linked Greenways Initiative logo and tagline go in the upper right hand corner of the top banner. The Greater Detroit American Heritage River logo, along with sponsoring or supporting partners are located in the lower right corner of the bottom banner.



The Finish Line

Typography

Headline - Papyrus Regular, 136 pt,
C-50, M-30, Y-50, K-0

Descriptive Headline - Papyrus Regular, 60 pt,
C-80, M-50, Y-70, K-0

Narrative Text - Garamond Regular, 36 pt,
Black

Host Municipality (Footer) Text - Papyrus Regular,
60 pt, C-50, M-30, Y-50, K-0

Icons

Icons may be used as a watermark on
the background or in the upper right hand
corner of the Headline



Environment



Industry



Place



People

Downriver Linked Greenways
Initiative (DLGI) Logo
Black, White and Blue Pantone Colors
282 C, 653 C, and 542 C

Photograph
4 Color Process

Descriptive Headline or Quote
Papyrus Regular, 75 pt,
C-80, M-50, Y-70, K-0

Bottom Banner
C-80, M-50, Y-70, K-0

Host Municipality
Papyrus Regular, 80 pt,
C-50, M-30, Y-50, K-0

"It Happened Here"

Headline
Papyrus Regular, 150 pt,
C-50, M-30, Y-50, K-0

Background
C-50, M-30, Y-50, K-0

Narrative Text
Garamond Regular, 45 pt,
Black

Theme Oriented Icon
as 50% Watermark
C-50, M-30, Y-50, K-0

Host Municipality, Sign
Sponsor Logo(s) Will Vary
Monochromatic (Black)

Greater Detroit American
Heritage River Logo to be
Included on all Exhibits
Monochromatic (Black)

1"
1" Provide 1" Border on all
Four Sides for Framing



Wayside Upright Panel Template, 36" x 48"
Downriver Linked Greenways Initiative (DLGI)

The Finish Line

Your Project Color Template

Color



Pantone 282 C



Pantone 653 C



Pantone 542 C



Black



C-20, M-30, Y-60, K-0



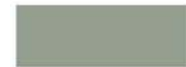
C-80, M-50, Y-30, K-0



C-80, M-50, Y-70, K-0



C-20, M-60, Y-70, K-0



C-50, M-30, Y-50, K-0

Downriver Linked Greenways Initiative (DLGI) Logo
Black, White and Blue Pantone Colors
282 C, 653 C, and 542 C

Headline
Papyrus Regular, 136 pt,
C-20, M-30, Y-60, K-0

Theme Oriented Icon
C-20, M-30, Y-60, K-0

Design Element Gap

Background
One Color, Pantone
C-20, M-30, Y-60, K-0

Photograph
4 Color Process

Narrative Text
Garamond Regular,
36 pt, Black

Bottom Banner
C-20, M-60, Y-70, K-0

Host Municipality
Papyrus Regular, 60 pt,
C-20, M-30, Y-60, K-0

Design Element Gap

Descriptive Headline or Quote
Papyrus Regular, 60 pt,
C-20, M-60, Y-70, K-0

Host Municipality, Sign Sponsor Logo(s) Will Vary Monochromatic (Black)

Greater Detroit American Heritage River Logo to be Included on all Exhibits Monochromatic (Black)

Provide 1" Border on all Four Sides for Framing

Wayside Low Profile Panel Template, 24" x 36"
Downriver Linked Greenways Initiative (DLGI)

"Old Fashioned Barn Raising..."
After nearly a year of fundraising and planning, the new community playscape was dedicated on September 29, 1997. Approximately 500 residents came together over the week long construction period to participate in this modern day barn raising.

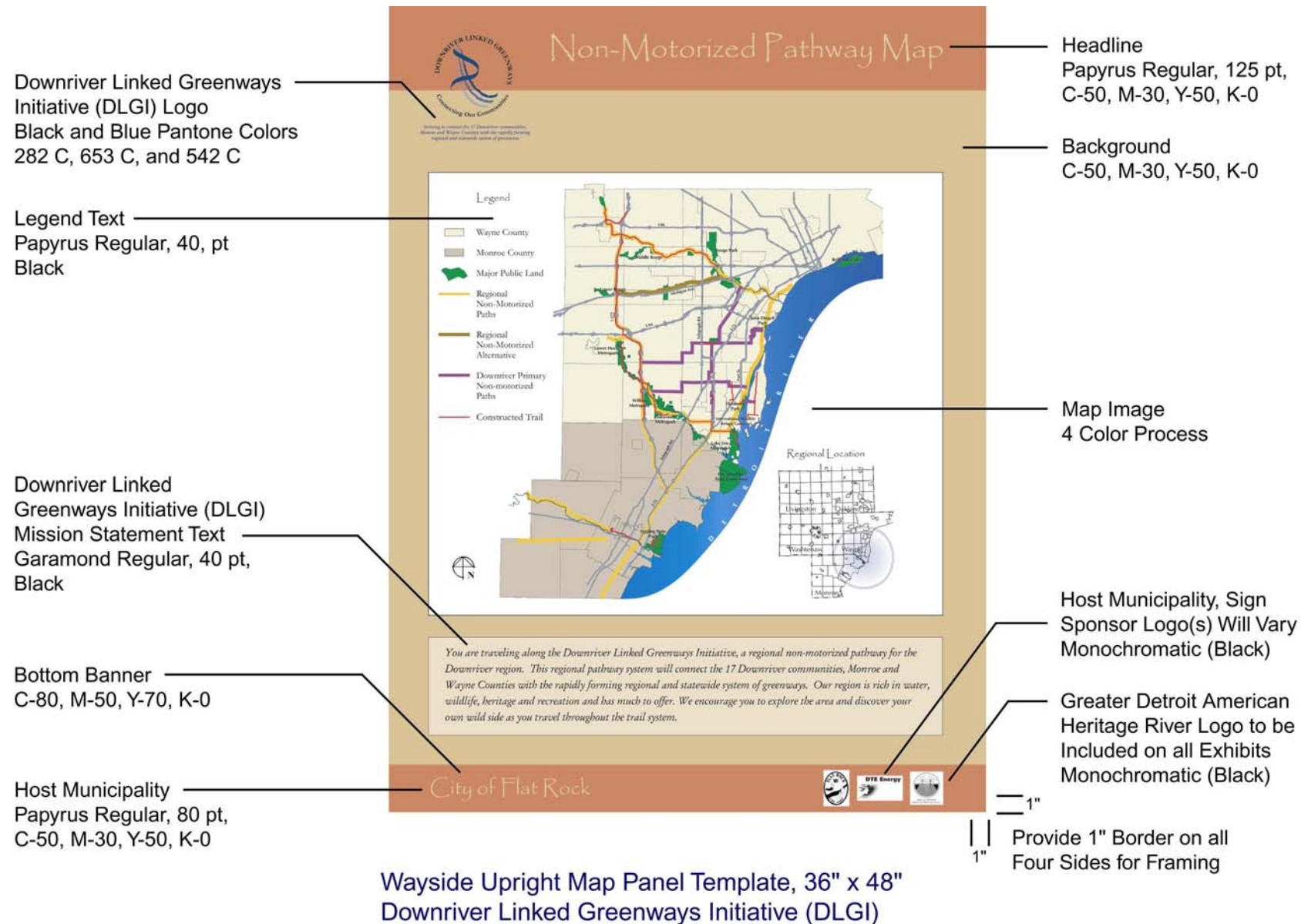
"Play Ball!"
In June of 2001, hundreds of residents celebrated the opening of the Flat Rock Community Fields project, a joint venture between the Flat Rock School District and the City of Flat Rock. The Community Fields have become a beacon for all that is good in this progressive community with a small town feel. The new fields inspired the varsity high school baseball team to its first State Championship in Class C Boys Division in 2001.

"Close Call..."
In the Spring of 1998, the historic Flat Rock Hotel (1896), Livery Office and Waggar House (1874) were threatened by the wrecking ball. A joint effort between the City of Flat Rock, the Downtown Development Agency and Rite Aid helped to save and relocate these buildings to "Memory Lane".

City of Flat Rock

DTE Energy

The Finish Line



The Finish Line

Another Way of Looking at It....

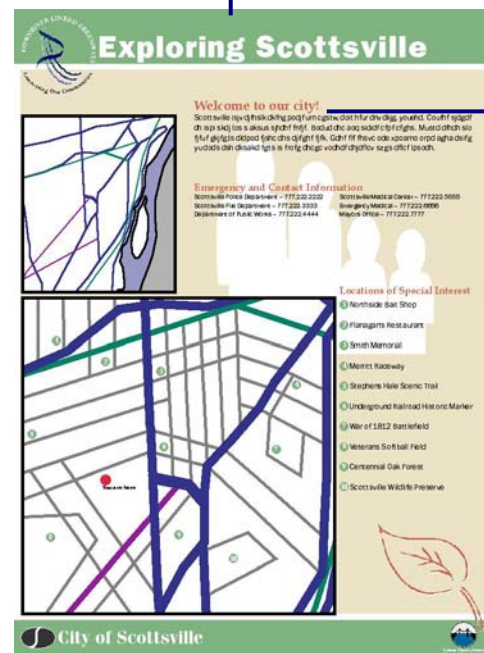
Here are three more examples of panel templates using the grid system, DLGI color palette, typography standards, DLGI icons, DLGI logo and suggested logo placement. Elements in common on each panel include:

- ❖ DLGI logo is to be located in the upper left corner of the panel as shown.
- ❖ The color bands at the top and bottom are the same color, chosen from the color palette.
- ❖ The background color is a lighter shade of the mustard from the color palette. It provides a neutral and consistent backdrop: C-12C, M-18, Y-36, K-0.
- ❖ The city or community logo is located on the left side in the lower color band.
- ❖ The Greater Detroit American Heritage River Initiative logo appears in the bottom color band on the right side.
- ❖ The leaf icon is placed as shown on the grid and has a slightly offset white drop shadow for visual legibility when an image appears behind it.
- ❖ The appropriate “watermark” icon is placed behind photos and text in a pleasing scale and location.

For each city or community:

- ❖ The panel heading in the title bar is white, reversed out of the band and aligned on the left to the second grid box.
- ❖ The top and bottom band are the same color throughout the system, chosen from the color palette.
- ❖ Another color from the color palette is to be chosen for the primary and secondary titles.
- ❖ Whatever color is used for the titles should be the same color for the leaf icon in the lower right corner of the panel.

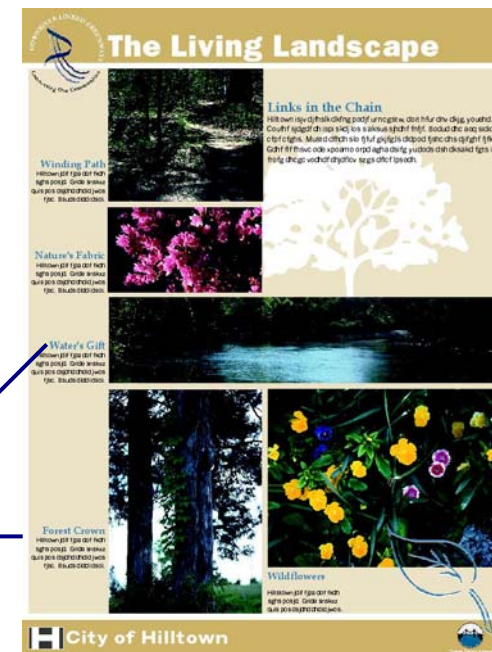
Panel Heading in the Title Bar:
Font: Franklin Gothic Heavy
Size: 140pt. or 1-5/8” high



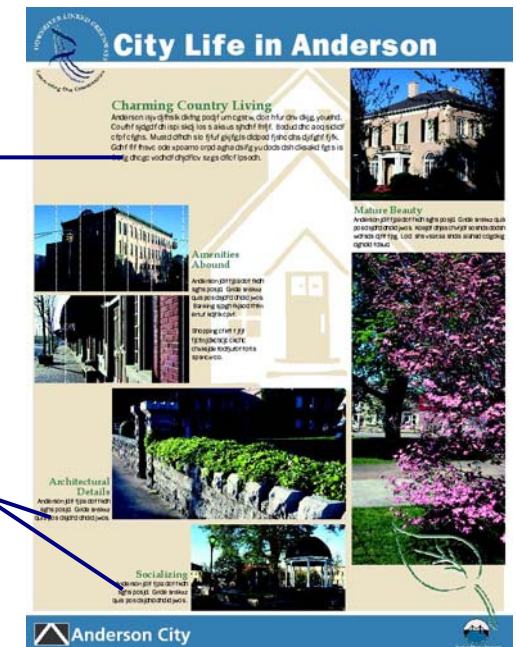
Primary Text:
Franklin Gothic Book
36pt. or 1/2” high + 18pts. leading

Primary Title:
Book Antiqua Bold
72pt. or 3/4” high

Secondary Text:
Franklin Gothic Book
30pt. or 3/8” high + 15pts. leading



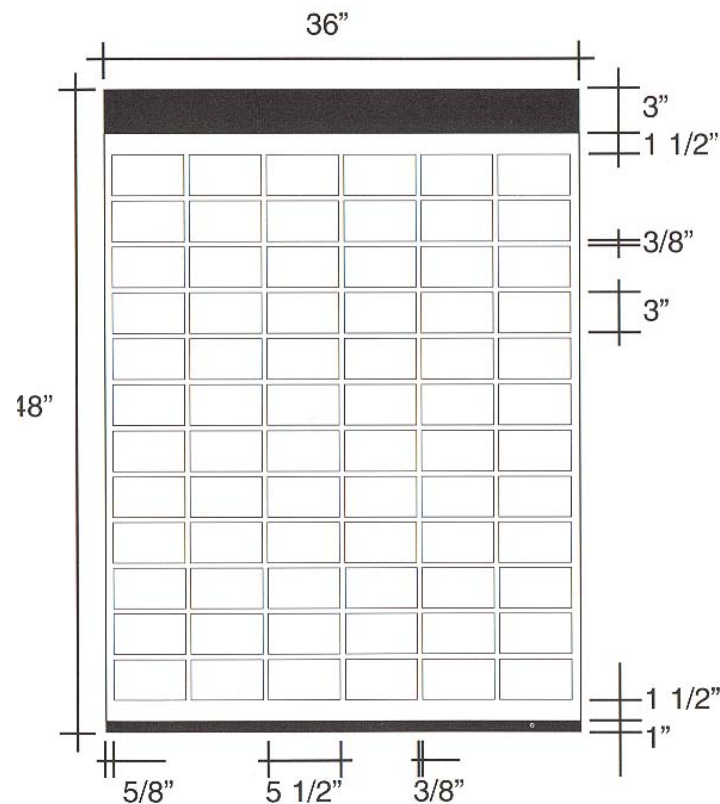
Secondary Titles:
Book Antiqua Bold
54pt. or 1/2” high



The Finish Line

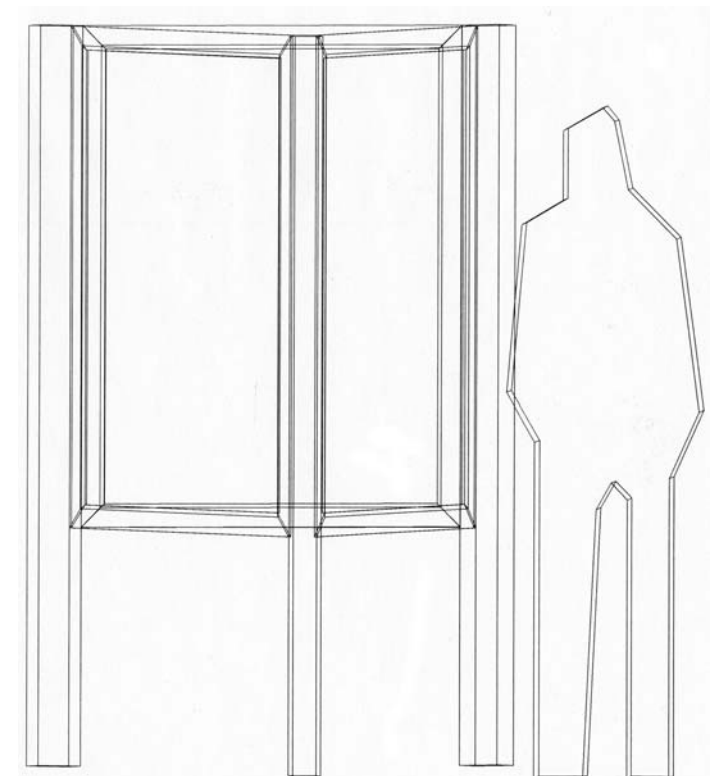
The Grid

Here is an example of a panel layout with the grid placed over it. This illustrates how the grid is used and how the text and images relate to it. Even though the three examples shown on the previous page each have their own personality, all components in each panel fall within the framework of the grid. It is important to use the grid as it will help distinguish the Downriver Linked Greenways with its own identity.



The Kiosk

The kiosk is designed to hold three graphic panels. It is visually positioned at trailheads, adjacent to parking lots and rest facilities. Maps and orientation information will be provided here.



The Finish Line

Installation

Site preparation and installation may require from one to several days and may involve a site manager, public works department, landscape architect, engineer, or general contractor. Be sure to include these factors in your timeframe and costs in your budget.

Exact locations and orientation must be planned ahead of time. The project coordinator will typically visit the site with the site manager to determine the best location and orientation.

Place the wayside so people are drawn into the landscape yet minimize the exhibit's impact on the landscape as much as possible. In remote areas, install with as little disturbance to the surface as possible. In not-so-remote areas, wayside exhibits can draw many people. In those cases, locate exhibits on level, hard surfaced pads to minimize the impact and provide safety for the reader.

Bases are relatively easy to install. Specific installation instructions can be obtained from the manufacturer.

Maintenance

After all your hard work, please do not neglect your wayside exhibit. A little maintenance can go a long way to improve the appearance and increase the exhibit's life. Periodic maintenance using the following cleaning tips greatly improves how visitors will view and remember your message and presentation.

Cleaning Tips

- ❖ For simple cleaning, mild soap and water is best. Rinse with clean water after washing. Avoid using abrasive cleaners or acids.
- ❖ Graffiti (paint, crayon, felt tip markers) can be removed using an organic solvent, such as *Simple Green*, or similar non-abrasive citrus-based cleaners.
- ❖ Very stubborn graffiti may require something stronger, such as mineral spirits. Do not use lacquer thinner or acetone, as they may damage the surface of your panel. Always rinse with clean water.
- ❖ Minor blemishes, nicks, marks, or burnishes and very light scratches can be concealed using a polymer based car wax.
- ❖ Persistent stains may be removed with a two minute exposure to household bleach. Always rinse with clean water after this procedure.
- ❖ Clean the drainage holes at the bottom of the panel so debris does not collect.



Through interpretation comes understanding; through understanding comes appreciation; through appreciation comes stewardship...

Credits and Thanks!

The Grandfather, *Visually Speaking*

In 1992, The Delaware & Lehigh National Heritage Corridor, Pennsylvania Heritage Parks Program, National Endowment for the Arts and the National Park Service formed an alliance to answer a question that had never been asked before. How do you take a large set of landscapes bound together only through stories and establish a visual environment that allows each individual contributor to maintain their own identity as well. The answer to that question took two years of hard work by a large contingency of individual stakeholders throughout a five county area. *Visually Speaking* was born. Close to two thousand copies were sent across the United States to communities, regions, established heritage areas and emerging heritage areas, long distance trails, consultants and any one else who was interested. That book began a process that has evolved across the nation.

Second Generation, *Unlocking the Legend*

The New York State Canal Corporation, New York State Thruway Authority, produced the next generation, using *Visually Speaking* as the model but adding “lessons learned” and a few ideas of their own. John DiMura coordinated this effort and a new model was born.

The *How To* Manual is Born

Lake Champlain partners formed an alliance to present a unified identify – a visual environment. John DiMura (Senior Project Development Specialist, New York State Canal Corporation) collaborated with them to create a guide for developing waysides. An outcome of the Visual Environment concept, it was the third generation to *Visually Speaking* and first generation of the *How To* guide.

As Montana anticipated and prepared for the Lewis and Clark Bicentennial, a coalition of 18 federal, state, and local organization came together to develop *The Montana Lewis and Clark Interpretive Sign Strategy*. This "How To Guide" helps communities, organizations, and agencies develop high quality and identifiable interpretive signage along the Lewis and Clark trails.

The *Wayside Companion*

That is how this book was born. Partners from trails, communities, regions, emerging heritage areas, developing heritage areas and others were all excited about creating their own visual environment. This workbook is designed so collaborative partners can take a tool, add their own information here and there, and move forward. Our thanks to all that have gone before – and a nod to the generations that follow.

Wayside Companion Acknowledgements

Anita Twardesky
Parks and Recreation, City of Woodhaven, Michigan

Mary E. Bohling
DTE Energy

Terry Croad and John Otwell
McKenna Associates, Inc.

Joe Hines
Project Arts and Ideas

Gloria Paul
Hamilton Anderson Associates

Downriver Community Conference

Brenda Plakmeyer
MotorCities Automobile National Heritage Area

Bari Dilworth
Graphics, Brittan Media

Laurie Heupel
Lewis and Clark National Historic Trail

Candy Welsh Streed
Silos & Smokestacks

National Park Service,
Harpers Ferry Center, www.nps.gov/waysite

National Park Service, Rivers & Trails Program
www.nps.gov/rtca

Lake Champlain Basin Program, Chittenden County Regional Planning Commission and Lake Champlain Byways, www.lcbp.org

Delaware & Lehigh National Heritage Corridor

Barbara Nelson-Jameson
National Park Service, Rivers & Trails Program

Sue Marie Pridemore
National Park Service, Midwest Region

Santa Monica Mountains National Preserve Area

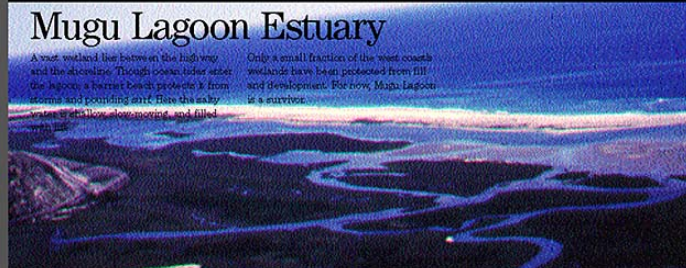
Mulholland Scenic Corridor











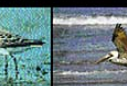

This exhibit was constructed by the National Park Service in cooperation with the Harold A. Wagoner Station Point Maps and the Santa Monica Mountains Conservancy.

Mugu Lagoon Estuary

A vast wetland lies between the highway and the shoreline. Though power lines enter the lagoon, a barrier beach protects it from storms and pounding surf. Here the salty water is shallow, slow-moving, and filled with life.

Only a small fraction of the west coast's wetlands have been protected from fill and development. For now, Mugu Lagoon is a survivor.



<p>Great Egret (<i>Ardea herodias</i>)</p> 	<p>Hong Kong Noddy (<i>Nycticorax nycticorax</i>)</p> 	<p>Western Gull (<i>Larus californicus</i>)</p> 	<p>Double-billed (<i>Sterna fuscata</i>)</p> 	<p>Western Sandpiper (<i>C. californicus</i>)</p> 	<p>Western Gull (<i>Larus californicus</i>)</p> 
					

DTE Energy®



Printing Courtesy of DTE Energy
Printed on Chlorine-free paper