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1. INTRODUCTION
1. INTRODUCTION

Purpose Of This Document
The Candlestick Point Signage Master Plan complements the Candlestick Point Streetscape Master Plan to guide development in the public realm. Its purpose is to provide standards and guidelines for both wayfinding and storytelling. A rich palette of materials suggestive of both the natural and industrial character that is Candlestick Point have been selected to reinforce its identity. Both residents and visitors will be served by signage at major approach streets, entry points, pedestrian paths and entries to parks and open spaces. The Signage Program will also be used to spark discovery at points of interest, identify landmarks, and engage readers with the many stories that make Candlestick Point special - from Chinese shrimp camps to The Beatles’ last concert.

Project Background
The Candlestick Point and Hunters Point Shipyard areas along the Bayview waterfront total 702 acres of land in the southeastern portion of San Francisco. Redevelopment of these two areas, which are largely underdeveloped and separated from the urban grid of the city, represents a rare opportunity to create an entirely new shoreline community within the Bayview Hunters Point community featuring: waterfront parks, a number of distinctive residential neighborhoods and a much needed injection of commercial and retail uses.

The combined project areas include: the Candlestick Point State Recreation Area; an aging NFL stadium owned by the City and County and home to the San Francisco 49ers; the Alice Griffith public housing development; and a decommissioned Naval Shipyard with dilapidated structures for ship repair, piers and drydocks, and storage and administrative spaces. Number of former Navy buildings are currently being used as artist studios and by light industrial tenants.

Bayview residents have been long at work in establishing the overall vision and goals for revitalization for the Bayview Hunters Point area, which includes both of these sites, beginning with the 1969 Hunters Point Redevelopment Plan, the 1969 India Basin Industrial Park Redevelopment Plan, the 1995 South Bayshore Area Plan, the 1997 Hunters Point Shipyard Redevelopment Plan, and the 2006 Bayview Hunters Point Redevelopment Plan. In 2007, the San Francisco Board of Supervisors endorsed a Conceptual Framework that set forth goals and principles to govern the development of the Candlestick Point – Hunters Point Shipyard Phase 2 Plan. Implementation of the Project would include amendments to the Bayview Hunters Point and Hunters Point Shipyard Redevelopment Plans, the San Francisco General Plan and the San Francisco Planning Code. City staff prepared an Environmental Impact Report (EIR) on the proposed Project that was certified by the Planning and Development Commissions on June 3, 2010. The Planning Commission also approved Design for Development (D4D) documents to serve as the Project zoning code. The D4D includes specific standards and guidelines, including site coverage, building height and bulk, setbacks.


Requirements of the DRDAP include the preparation of Streetscape and Signage Plans to guide design of the public realm and the submission of Major and Sub-Phase Applications that detail project design for specific geographic areas at each step of the development’s progress.

Project goals first articulated in the Conceptual Framework, including the development of job-creating uses, improvement of existing parks, as well as tangible physical and economic benefits to the Bayview Hunters Point community, a long underserved and physically isolated part of San Francisco, may now be realized.

Site Location and Context
The Candlestick Point and Hunters Point Shipyard project sites are located approximately five miles south of downtown San Francisco in the southeastern part of the city. The total acreage of the two sites is approximately 702 acres, excluding the Yosemite Slough restoration lands. As indicated to the right, both sites have extensive shoreline frontage along the San Francisco Bay to the east and south, the South Basin and Yosemite Slough watershed which separates them, and India Basin to the north of the Shipyard. Hunters Point Hill and Bayview / Hunters Point neighborhood sits to the west of the Shipyard site. Whereas the same neighborhood and Bayview Hill Park are adjacent to the north and west sides of the Candlestick Point site.

Bayview Hill Park creates a natural geographic limit to development and a buffer to Highway 101 to the west of the Candlestick Point site. This City park has trails which overlook the entire Candlestick Point site and provide panoramic views of the Bay. Part of Hunters Point Hill is currently being developed as both the Hilltop and Hillside Phase I developments of the Hunters Point Shipyard project. The southeastern portion of the Hunters Point Hill is being developed as a park, which will link into the proposed Shipyard Phase II development.

Candlestick Point is the current location of Candlestick Park (the home stadium of the San Francisco 49ers NFL team), the Candlestick Park State Recreation Area (CPSRA) and the Alice Griffith public housing development. The Shipyard is a former U.S. Naval Shipyard, which was operational between World War II and 1974, and is currently accommodating some artist studios and light industrial uses on a portion of the site.

The Hunters Point Shipyard provided the major source of employment for the Bayview / Hunters Point neighborhood while it was operational. Subsequent to its closure, economic opportunity has declined in this part of the city as the site has remained largely unused since. Both the Candlestick Point and Hunters Point Shipyard projects will bring improved street and...
transit connections to the area, along with new employment uses that will substantially increase the community’s economic activity.

To take advantage of this waterfront location, which provides the potential for some of the most significant open space area in the City, a major shoreline park will be created. New public connections to the waterfront will be provided. Further, a plan to restore the Yosemite Slough watershed, which feeds into the South Basin, will allow for an integrated park area to be created which extends from the CPSRA and includes the South Basin, Yosemite Slough and the southern shoreline of the Shipyard.

Project Overview

The Hunters Point Shipyard and Candlestick Point areas will rejuvenate and integrate with the existing Bayview / Hunters Point neighborhood to create a vibrant mixed-use district that provides a major focal point to the shoreline area of southeast San Francisco.

Development will be compact, provide a mix of land uses and be oriented to the transit stops along the new bus rapid transit (BRT) line which will serve the area with frequent transit service. There will be market-rate and affordable homes, community services, regional and neighborhood commercial retail, research and development space (R&D), a hotel, a performance arena, and an expansive waterfront park system that extends along the entire shoreline of Candlestick and the Shipyard.

Identifiable neighborhood districts will be created that will each have distinctive characteristics. These neighborhoods will be woven together and to Bayview / Hunters Point by an open space network, pedestrian pathways and landscaped streets that connect to the existing Bayview / Hunters Point street grid. Thus, convenient access will be provided between the new neighborhoods, Bayview / Hunters Point and the waterfront park system. All development will be based on the principles of sustainable building.

The illustrative site plan and overall development program that emerges from this vision are shown to the right. The program for the two sites includes 10,500 residential homes, 250,000 sq ft of neighborhood retail, 635,000 sq ft of regional retail, 3.15 million sq ft of office and R&D space, a hotel, arena, artists’ studios, community facilities, and a 328 acre open space network.
2. DESIGN PALETTE
2. DESIGN PALETTE

2.1 ICONS - IMAGES

The use of icons is inspired by visual aspects of a site rich in history as well as physical and natural features. Unlike standard DOT symbols or abstract pictograms, the icons are stylized photographs of actual landmarks or destinations. Therefore, they are specific to this area, are highly communicative, and showcase points of interest.

Designs are based on photographs of landmarks or activities. Examples show a variety of graphic techniques, which would be further studied in order to arrive at a graphic style which is technically feasible to implement as well as highly legible. Once determined, all icons should be consistent throughout the development.

All images are examples only. Final designs will be decided in the future.

Used in vehicular as well as pedestrian wayfinding, the icons become part of the connective tissue of the networked site. They:
- Identify site landmarks and destinations
- Universally accessible – non verbal and intuitive
- Function in multiple graphic applications throughout site
- Implemented in a range of materials to support neighborhood identity
Consistent with the overarching goals of this masterplan, the icons, along with streetscape elements, landscape and graphics support distinct neighborhood identity through their materials, colors and forms.

The following are a range of materials and techniques which are viable applications for icons which are set flush in the sidewalk. Once the neighborhood materials are determined one or more of these options can be selected as appropriate.

In every case all exposed surfaces are designed to be non-slip.

All images are examples only. Final designs will be decided in the future.

**INSTALLATION IN FINISHED THROUGHWAY**

1. Sandblast image in surface of set concrete or pavers. Expose contrasting aggregates, no infill.

2. Sandblast image in surface of set concrete or pavers. Infill with color, black or white epoxy.

3. Image etched in textured metal plate, with or without color, black or white infill. Furnish to contractor for installation in set concrete or pavers.

4. Image formed of individual metal pieces, pre-assembled with welded sub frame. Furnish to contractor for installation while concrete is poured.

5. Impression of image made in laser cut polymer. Furnish to contractor for image to be stamped in wet concrete.

**INSTALLATION DURING THROUGHWAY CONSTRUCTION**

1. Sandblast image in surface of set concrete or pavers. Expose contrasting aggregates, no infill.

2. Sandblast image in surface of set concrete or pavers. Infill with color, black or white epoxy.

3. Image etched in textured metal plate, with or without color, black or white infill. Furnish to contractor for installation in set concrete or pavers.

4. Image formed of individual metal pieces, pre-assembled with welded sub frame. Furnish to contractor for installation while concrete is poured.

5. Impression of image made in laser cut polymer. Furnish to contractor for image to be stamped in wet concrete.
2. DESIGN PALETTE

2.3 FONTS

The Eurostile type font is a geometric sans-serif typeface designed by Aldo Novarese in 1962. He based it on Microgramma, which was designed in 1952, but in 1962 included a lower case version.

Novarese believed Eurostile’s linear nature suggested modern architecture, with an appeal both technical and functional.

Eurostile was selected for this Signage and Graphics Master Plan for three reasons. First, it is very similar to the Project font established by the Developer for collateral material but due to slight variations it satisfies ADA requirements. Secondly, Eurostile includes lower case. Lastly, the square shapes with rounded corners evoke the appearance of the font used by the United States Navy on all World War II ships, shown here, which is a subliminal nod to a major portion of the history of Hunters Point.

**EUROSTYLE DEMI**

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
```

**EUROSTYLE MEDIUM**

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
```

**EUROSTYLE CONDENSED**

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
```

**USE OF EUROSTYLE**

- Exists in all capital letters or capital and lower case versions
- Can be used in range of line weights
- Is ADA compliant
2. DESIGN PALLETTE

2.4 MATERIALS

The material palette includes a range of metals, wood, and digital laminates selected to relate to current land use or environment, or to be visual reminders of former land use or historic activity. The fabrication techniques will enhance this goal. Materials can be used in combinations for “Markers” however, within a specific neighborhood, vehicular and pedestrian signs and icon materials should be consistent.

Materials include:

- Corten steel
- Stainless steel in brushed as well as bead blast finish for use in commercial areas
- Wood for use in residential areas
3. WAYFINDING - APPROACH STREETS
3. WAYFINDING - APPROACH STREETS

3.1 SIGN TYPES

Vehicular and pedestrian wayfinding, similar to that found in the developed site are modified and implemented at four intersections on improved approach streets. Exact location of wayfinding to be determined at later design phases.

Vehicular Wayfinding on Signal Pole

Pedestrian Wayfinding Small Icons Lead to CP Site
3. WAYFINDING - APPROACH STREETS

3.2 VEHICULAR WAYFINDING ON SIGNAL POLE

The vehicular wayfinding sign is a vertically mounted list of destinations with arrows and icons.

- Intended to accompany, not replace, standard street sign
- Signage to be installed on traffic signal poles only.

SPECIFICATIONS

1. Aluminum panel signs with reflective vinyl copy and solid color background.
2. Details and materials to match San Francisco Municipal Transportation Agency (SFMTA) and Department of Public Works (DPW) standards.
3. Mount to poles with bands or brackets conforming to SFMTA and DPW standards.
3. WAYFINDING - APPROACH STREETS

3.3 PEDESTRIAN WAYFINDING
IN GROUND PLANE

Pedestrian wayfinding icons are set flush into the throughway zone adjacent to furnishing zones, at intersections.

The throughway zone is the portion of the sidewalk for pedestrian travel, as defined in the San Francisco Better Streets Plan.

SPECIFICATIONS
1. Icons and arrows mounted flush in sidewalk paving.
2. Slip resistant to match or exceed Title 24 Requirements.
4. WAYFINDING - WITHIN DEVELOPMENT
Vehicular and pedestrian wayfinding within the development are located together. Additional pedestrian wayfinding occurs at key intersections to reinforce path to water. Exact location of wayfinding to be determined at later design phases.
4. WAYFINDING WITHIN DEVELOPMENT

4.2 VEHICULAR WAYFINDING ON SIGNAL POLE

The vehicular wayfinding sign is a vertically mounted list of destinations with arrows and icons.

- Intended to accompany, not replace, standard street sign
- Signage to be installed on traffic signal poles only.

SPECIFICATIONS

1- Aluminum panel signs with reflective vinyl copy and solid color background.
2- Details and materials to match San Francisco Municipal Transportation Association and Department of Public Works standards.
3- Mount to poles with bands or brackets conforming to San Francisco Municipal Transportation Association and Department of Public Works standards.
4. WAYFINDING - WITHIN DEVELOPMENT

4.3 PEDESTRIAN WAYFINDING IN GROUND PLANE

Pedestrian wayfinding icons are set flush into the sidewalk throughway zone adjacent to furnishing zones, at intersections.

The throughway zone is the portion of the sidewalk for pedestrian travel, as defined in the San Francisco Better Streets Plan.

SPECIFICATIONS

1. Icons and arrows mounted flush in sidewalk paving.
2. Slip resistant to match or exceed Title 24 Requirements.
5. SIGNAGE - INTERSECTION STUDY
5. SIGNAGE - INTERSECTION STUDY

5.1 LOCATIONS KEY

Intersection Enlarged For Detailed Study
5. SIGNAGE - INTERSECTION STUDY

5.2 LOCATION A - AURELIous WALKER DR. + EGbert AVE.
5. SIGNAGE - INTERSECTION STUDY

5.3 LOCATION B - HARNEY WAY + EGBERT AVE.
5. SIGNAGE - INTERSECTION STUDY

5.4 LOCATION C - EARL ST. + INGERSON AVE.
5. SIGNAGE - INTERSECTION STUDY

5.5 LOCATION D - HARNEY WAY + 8TH ST.
5. SIGNAGE - INTERSECTION STUDY

5.6 LOCATION E - P ST. + 8TH ST.
6. SPECIAL MOMENTS
6. SPECIAL MOMENTS

6.1 LANDMARKS

Special places, parks and view corridors and trails and the waterfront become moments for pause. Therefore they represent potential locations and opportunities to communicate strata of history and natural features.

- Physical Geography
- Cultural References
- Historic Events
- Site Artifacts
- Narratives
- Nature

KEY LANDMARKS

- SPECIAL STREETS
- BRT (The Spine)
- The Parks
- Path To Water
- Potential Waterfront Landmark
- Potential Open Space Landmark
- Gateways
- Bridges
6. SPECIAL MOMENTS

6.2 CANDLESTICK POINT

The following are a list of potential subjects of strata of history and natural features:

- Muwekma Ohlone
- Arrival of Europeans
- Candlestick Point Named
- Gold Rush Merchant Vessels
- Turn of the Century Settlers
  - Cultural Traditions
  - Blended Community
- Combined Industrial and Agrarian Land use
- Chinese Shrimping Camps
- Maritime Shipbuilding History
  - WWI Dazzle Camouflage
- Influx of Workforce for WWII Shipbuilding
  - New Cultural Influences
- Candlestick Park
  - New Home for SF Giants
  - Last Beatles Concert
  - SF 49ers “The Catch”
- The Shoreline
  - State Park
  - Plants and Animals
  - Water Sports/Recreation
  - Ecological Restoration and Preservation
6. SPECIAL MOMENTS

6.3 MARKERS IN GROUND PLANE

- Contain text, quotes, poetry, regarding historic events, cultural references

SPECIFICATIONS

1. Mounted flush in sidewalk paving.
2. Slip resistant to match or exceed Title 24 Requirements
3. Quote formed of individual metal pieces, pre-assembled with welded sub frame. Furnish to contractor for installation while concrete is poured.

---

WE USED TO GO BUY SHRIMP FROM THE CHINESE FISHERMEN SELLING ON THE STREET, 10 CENTS A BAG, GO HOME, MAKE GUMBO, JAMBALAYA, WHATEVER

---

Candlestick Point Signage Master Plan
6. SPECIAL MOMENTS

6.4 VIEW FRAME MARKERS

- Focuses view on an entire area as a means to relate major historic event, entire district, series of large artifacts, major activity or feature.
- Further increases area for content, including room for multiple topics or different parallel aspects of same topic.

SPECIFICATIONS
1- Clad with either marine grade stainless steel or corten steel.
2- Major titles are cut through monument.
3- Secondary copy is etched and filled with epoxy infill, in some cases cut through.
4- Images to be installed flush in face of sign. Fabricate from Custom High Pressure Laminate (CHPL) or from photosensitive anodized aluminum (PAA).
5- Raised copy and Braille Grade II installed in locations shown and as required to meet or exceed all Title 24 requirements.
6- Provide level area at base of sign, in area shown.
7- QR Code links to expanded information.

THE SHIP BUILDING ERA
6. SPECIAL MOMENTS

6.5 VERTICAL MARKERS

- Act as highly visual markers
- Contain text, quotes, poetry, regarding physical aspects of the site and natural features
- Deliver content in a way designed to reach a range of age groups
- Be consistent in height and form, fabricated in materials consistent with other elements in the area
- Meet all Americans with Disabilities Act (ADA) and Title 24 requirements, text height regulations for seated viewers and text in Braille
- Be multilingual through scanned QR code, which will also link to expanded information and video and audio programs

SPECIFICATIONS

1. Clad with either marine grade stainless steel or corten steel.
2. Major titles are cut through monument.
3. Secondary copy is etched and filled with epoxy infill, in some cases cut through.
4. Images to be installed flush in face of sign, fabricate from Custom High Pressure Laminate (CHPL) or from photosensitive anodized aluminum (PAA).
5. Raised copy and Braille Grade II installed in locations shown and as required to meet or exceed all Title 24 requirements.
6. QR Code links to expanded information
6. SPECIAL MOMENTS

6.5 VERTICAL MARKERS (CONT.)

IT'S A TOUCHDOWN FOR THE 49ERS!

CLARK'S GOT A TOUCHDOWN!
CAUGHT BY DWIGHT CLARK!
CLARK'S GOT A TOUCHDOWN!
DWIGHT CLARK HAS IT!
IT'S A TOUCHDOWN FOR THE 49ERS!

THE CATCH
JANUARY 10, 1982

"THIRD AND THREE, HE HAS THE BALL," MONTANA ROLLING OUT TO THE RIGHT... LEADING TOWARDS THE SIDE LINE... THROWS UNDER PRESSURE... THROWS THE POWN...

"THIRD AND THREE, HE HAS THE BALL," MONTANA ROLLING OUT TO THE RIGHT... LEADING TOWARDS THE SIDE LINE... THROWS UNDER PRESSURE... THROWS THE POWN...

CLARK'S GOT A TOUCHDOWN!
CAUGHT BY DWIGHT CLARK!
CLARK'S GOT A TOUCHDOWN!
DWIGHT CLARK HAS IT!
IT'S A TOUCHDOWN FOR THE 49ERS!

LAST BEATLES CONCERT
THE BEATLES PERFORMANCE AT CANDLESTICK PARK ON THE 29TH AUGUST 1966 WAS THE LAST PERFORMANCE THE BEATLES WOULD GIVE AS A BAND.
TICKETS SOLD BETWEEN $4.50 AND $6.50, AND ONLY 25,000 TICKETS WERE SOLD.

"SHE'S A WOMAN"
"DAY TRIPPER"
"BABY'S IN BLACK"
"I FEEL FINE"
"YESTERDAY"
"I WANNA BE YOUR MAN"
"NOWHERE MAN"
"PAPERBACK WRITER"
"LONG TALL SALLY"

THE BEATLES PERFORMANCE AT CANDLESTICK PARK ON THE 29TH AUGUST 1966 WAS THE LAST PERFORMANCE THE BEATLES WOULD GIVE AS A BAND.
TICKETS SOLD BETWEEN $4.50 AND $6.50, AND ONLY 25,000 TICKETS WERE SOLD.

"SHE'S A WOMAN"
"DAY TRIPPER"
"BABY'S IN BLACK"
"I FEEL FINE"
"YESTERDAY"
"I WANNA BE YOUR MAN"
"NOWHERE MAN"
"PAPERBACK WRITER"
"LONG TALL SALLY"
Summer vacations in the Bayview during the 1920’s and 1930’s meant swimming in the bay almost every day. We had four beaches in our area from which to choose: Hunters Point, Candlestick, Gilman and a small cove just a block down from Gilman, at the end of Egbert Avenue. Hunters Point was out; it was too far to walk. Besides, the slaughterhouses lining Evans Avenue fouled the air. People did drive to Hunter’s Point on Sundays, though, for the bags of freshly cooked shrimp caught and sold by Chinese fishermen. Candlestick’s rocky shore and its steady wind were unfriendly. Gilman wasn’t bad but it was open to the afternoon westerlies. These winds meant, of course, that the sun shone in the Bayview during the months of June, July and August. We felt so superior to the people who lived out in the Sunset and Richmond district and were fogged in during school vacation. We always headed for the cove around the bend from Gilman, a small, protected strip of sand on the bayside of a hill that separated it from Egbert Avenue. Its main attractions were the tawny sand beach and the remains of a wharf that stood out in deep water. Crustaceans covered the piles. A rickety ladder gave access to a rotted plank-covered floor. A narrow board nailed to the edge served as a diving board. Almost every year it cracked under the weight of constant jumping and had to be replaced. Tied to the barnacle-encrusted piling was a raft. That raft was not only the swimmer’s goal but a symbol. When you finally lost your fear of being in water over your head and swam all the way to the raft you had graduated from kid-hood.

6. SPECIAL MOMENTS

6.6 ANGLED MARKERS

- Includes all qualities of Vertical Markers
- Increases area for content, for example longer text, multiple images, diagrams, lists, quizzes, etc.
- Focuses view on an entire area as a means to relate major historic event, entire district, series of large artifacts, major activity or feature
- Further increases area for content, including room for multiple topics or different parallel aspects of same topic

SPECIFICATIONS

1- Clad with either marine grade stainless steel or corten steel.
2- Major titles are cut through monument.
3- Secondary copy is etched and filled with epoxy infill, in some cases cut through.
4- Images to be installed flush in face of sign. Fabricate from Custom High Pressure Laminate (CHPL) or from photosensitive anodized aluminum (PAA).
5- Raised copy and Braille Grade II installed in locations shown and as required to meet or exceed all Title 24 requirements.
6- QR Code links to expanded information
6. SPECIAL MOMENTS

6.6 ANGLED MARKERS (CONT.)
6. SPECIAL MOMENTS

6.6 ANGLED MARKERS (CONT.)

- Includes all qualities of Vertical Markers
- Increases area for content, for example longer text, multiple images, diagrams, lists, quizzes, etc.
- Is lower height to allow view beyond

SPECIFICATIONS
1. Clad with either marine grade stainless steel or corten steel.
2. Major titles are cut through monument.
3. Secondary copy is etched and filled with epoxy infill, in some cases cut through.
4. Images to be installed flush in face of sign. Fabricate from Custom High Pressure Laminate (CHPL) or from photosensitive anodized aluminum (PAA).
5. Raised copy and Braille Grade II installed in locations shown and as required to meet or exceed all Title 24 requirements.
6. QR Code links to expanded information
7. HISTORY
7. HISTORY

7.1 HISTORY TELLING

HUNTERS POINT COMMERCIAL DRYDOCK HISTORIC DISTRICT AND NAVAL SHIPYARD DRYDOCK 4

The Commercial Drydock District comprised of Drydocks 2 and 3 and Buildings 140, 204, 205, and 207 along with Drydock 4 were listed on the National Register of Historic Places in July 2012. The Drydocks and contributing buildings to the Historic District will be rehabilitated using the Secretary of the Interior Standards. Buildings 208, 211, 224, 231, and 253 have been determined eligible for the California Register of Historic Resources.

Should any of the California eligible resources require demolition and removal, documentation for the property shall be prepared based on the National Park Services’ Historic American Building Survey/Historic American Engineering Record.

Per the 2010 Environmental Impact Report Mitigation measure, “Interpretive displays related to the history of HPS shall be installed at the Heritage Park at Drydocks 2 and 3. The number and type of displays shall be approved by the Historic Preservation Commission.”

HISTORIC WALKWAY

As part of the Shipyard Project’s Phase 1 Community Benefits Program and the Hunters Point Shipyard Design for Development, an interpretive history walk will be incorporated into the Shipyard waterfront. The historic walkway is an opportunity to recognize the Shipyard’s importance to the people who worked there, and the shipyard’s significance to the nation, San Francisco, and the Bayview Hunters Point neighborhood. It provides an opportunity to involve Shipyard artists in history telling. There are many stories that can be told here: stories of the Bay and its first people, the Chinese fishing communities, the Shipyard and its workers, and the site’s long Navy history.

In accordance with the Phase 1 DDA, the walkway will incorporate the following 3 elements:

(i) A timeline of events to recognize all the inhabitants of the Shipyard from the earliest settlers to today;
(ii) Anecdotal narratives to preserve the stories of the people who worked at the former Shipyard Naval base through oral, written and illustrative works; and
(iii) Physical markers to incorporate into the Shipyard certain artifacts, representations or symbols of its early Native American inhabitants, the shipbuilding era, the African Diaspora and more.

BAYVIEW COMMUNITY AND LOCAL ARTISTS

Bayview residents and local artists have a rich knowledge of historic facts and stories that merit inclusion in the new Shipyard development. Special moments are one opportunity to capture local stories.

It is a goal to allow for input from local artist and community members in elements that provide opportunity for artistic expression. The Shipyard has an over 300 person strong community of artists who have had their studios on the Shipyard for many years; they have a unique perspective and relationship with the Shipyard. Additionally there are local artists in the Bayview Hunters Point community who can provide a creative expression of the interrelation between the Shipyard and the Bayview community. Local Artists will be among those invited to participate in the creation of expressive representations of Shipyard history.

PROCESS

Historic Narratives reported in Interpretive displays shall rely on resources (such as the Bayview Library’s Oral Histories Project) and allow for additional community input through a process defined in collaboration with OCI and the Hunters Point Shipyard CAC. All interpretive display content shall be approved by the Historic Preservation Commission and meet the design criteria in the Signage Plan.
All signage will conform to requirements of the California Building Code, in combination with other codes that are applicable to the Project.

Non-verbal signage, using icons and other symbols alone for wayfinding, will be placed in clear and accessible locations and will use icons that identify destinations in a clear and straightforward manner.

All fonts used shall conform to Title 24 and ADA requirements, and shall be of materials placed on backgrounds of sufficient contrast for easy legibility.

Size of type on overhead signs is to follow DOT standards for vehicular directional signage, as well as Title 24 and ADA requirements.

Signage shall be located at appropriate heights for easy accessibility to ambulatory and non-ambulatory readers.

Braille and tactile copy is to conform to the requirements of Title 24 and ADA, is to be clear and easily used, and is to be reviewed by Lighthouse for the Blind prior to installation.

Culture and Historic markers could include QR codes so the viewer could scan with a smart phone and open a link to expanded information, multiple languages, as well as video and audio clips.
All signage will conform to requirements of the California Building Code, in combination with other codes that are applicable to the Project.

Non-verbal signage, using icons and other symbols alone for wayfinding, will be placed in clear and accessible locations and will use icons that identify destinations in a clear and straightforward manner.

All fonts used shall conform to Title 24 and ADA requirements, and shall be of materials of and placed on backgrounds of sufficient contrast for easy legibility. No specular finishes should be used.

Size of type on overhead signs is to follow DOT standards for vehicular directional signage, as well as Title 24 and ADA requirements.

Signage shall be located at appropriate heights for easy accessibility to ambulatory and non-ambulatory readers. Generally this falls between 48” and 60” above grade.

Braille and tactile copy is to conform to the requirements of Title 24 and ADA, is to be clear and easily used, and is to be reviewed by Lighthouse For The Blind prior to installation. Set Braille flush left or centered below tactile copy.

Culture and Historic markers could include QR codes so the viewer could scan with a smart phone and open a link to expanded information, multiple languages, as well as video and audio clips. The design team is very interested in pursuing this approach.

Alternately, they may be labeled with a Braille/ tactile identification, and the developer shall provide a bound guidebook with a combination of Braille, raised symbol, minimum 18 point printed black text on white, and audio disk content for use but disabled visitors when on the site. The telephone number for the disability access resource center at the San Francisco main Library could also be provided. This will instruct the visitor on how to obtain alternate information formats.

Graphics placed in the throughway shall be highly slip resistant. Testing under ANSI E 303 standards may be required for proposed assemblies; alternates include constructing the graphic assemblies using known compliant materials and previously tested assemblies.

Broom finish concrete, sandblasted patterns in standard paving surfaces, inlaid metal that is text, line or line art is preferred. The width of metal surfaces in one direction should not exceed ½”, and the overall ratio of pattern to non-slip background must be no more than 20% to 25%, depending on the design. Large area of polished material, more than a few inches across, are to be avoided. Text should be at least double spaced.
APPENDIX

UNIVERSAL DESIGN
AND ACCESSIBILITY (CONT.)

OPTIMAL VIEWING ZONE

UNOBSTRUCTED
FORWARD REACH

<table>
<thead>
<tr>
<th>Text Cap Height</th>
<th>Viewing Distance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1”</td>
<td>30’-0”</td>
</tr>
<tr>
<td>1½”</td>
<td>45’-0”</td>
</tr>
<tr>
<td>2”</td>
<td>60’-0”</td>
</tr>
<tr>
<td>2½”</td>
<td>75’-0”</td>
</tr>
<tr>
<td>3”</td>
<td>90’-0”</td>
</tr>
<tr>
<td>3½”</td>
<td>105’-0”</td>
</tr>
<tr>
<td>4”</td>
<td>120’-0”</td>
</tr>
<tr>
<td>4½”</td>
<td>135’-0”</td>
</tr>
<tr>
<td>5”</td>
<td>150’-0”</td>
</tr>
<tr>
<td>5½”</td>
<td>165’-0”</td>
</tr>
<tr>
<td>6”</td>
<td>180’-0”</td>
</tr>
<tr>
<td>6½”</td>
<td>195’-0”</td>
</tr>
<tr>
<td>7”</td>
<td>210’-0”</td>
</tr>
</tbody>
</table>

Acceptable Contrast

20% Contrast

30% Contrast

40% Contrast

50% Contrast

60% Contrast

70% Contrast

80% Contrast

90% Contrast

100% Contrast

VIEWING DISTANCES

CHARACTER LEGIBILITY
APPENDIX

3 REGULATIONS

STANDARD REGULATORY SIGNS
- Standard regulatory or street signage shall be mounted to traffic signal and light standards or sign frames conforming to DPT and DPW standards. It is the goal of this Master Plan that SFMTA signage is collected on singular locations rather than additional poles added per sign.
- Signs shall be constructed and mounted with fasteners or bands to conform to SFMTA and DPW standards.

TEMPORARY SIGNS
- Other than holiday decorations, temporary signs in neighborhood commercial districts shall be limited to one non-illuminated or indirectly illuminated sale or lease sign per building under actual construction or alteration, not to exceed 18 square feet, and shall conform to all other regulations of the Sign Code.
- Signs shall be promptly removed upon completion of the activity to which they pertain.

SIGNS NOT PERMITTED IN STREETSCAPE
- Animated signs
- Billboards
- Inflatable signs
- Portable signs
- Roof signs
- Balloons, high intensity beam lights, ribbons, tinsel, small flags, pennants, streamers, spinners, metal disks, pinwheels, wind signs, or other similar devices designed to move in the wind
- Flashing signs

PRIVATE SIGNAGE
- Signage guidelines for building signage are a part of the Major Phase Master Plan, and will be defined prior to sub phase approvals.
- Signage guidelines will follow the intent of the 2010 Candlestick Point Design for Development

SIGNAGE MAINTENANCE
- Signage is to be maintained by SFMTA
GLOSSARY

BASELINE
A typographic term referring to the imaginary line along which the bottom of most lower case and all capital letters align.

CAP / LOWER CASE
A typographic term referring to a mix of initial upper case and following lower case letters.

CAPITAL HEIGHT
A typographic term referring to the height of a capital letter. The letter “E” should be used as the example in all cases of type measurement.

CENTERED
A typographic term referring to two or more lines of type, set to align one above the other centered on each line's overall length.

FLUSH LEFT
A typographic term referring to two or more lines of type, set to align vertically at a left margin. (Flush right is the opposite).

LETTER SPACING
The space between letters in a word. (word spacing, line spacing similar).

LOGOTYPE
Name displayed in specially drawn letters.

RETURN
The side (or the depth if recessed) of a dimensional letter, symbol or sign.

SYMBOL
The standardized mark, letter, or abbreviation used to represent something as an image. It is recommended to accompany the use of symbols with supporting copy when possible.
APPENDIX

5 DEFINITIONS

AREA OF A SIGN
All signs except on windows, awnings or marquees

The entire area within a single continuous rectangular perimeter formed by extending lines around the extreme limits of writing, representation, emblem or any figure of similar character, including any frame or other material or color form in an integral part of the display used to differentiate such sign from the background against which it is placed, and any sign tower. Where a sign has two or more faces, the area of each face shall be deemed separate in determining area of the sign with the area of the sign taken as the area of one face.

Window signs.
The area of any sign displayed in or on a window shall be the area within a rectangular perimeter formed by extending lines around the extreme limits of writing, representation, emblem or any figure of similar character depicted.

Awning or Marquee signs.
All sign copy on each face shall be computed within one rectangular perimeter formed by extending lines around the extreme limits of writing, representation, emblem or any figure of similar character depicted.

FIN SIGN
A sign that is perpendicular to the wall to which it is attached.

MARQUEE
A permanent structure attached to and supported by a building; including any object or decoration attached to or part of said marquee.

NAME PLATE
A sign affixed flat against a wall of a building and serving to designate only the name or the name and professional occupation of a person or persons residing in or occupying space in such building.
SIGN
Any structure, part thereof, or device or inscription which is located upon, attached to or printed, painted, projected or represented on any land or right-of-way, or on the outside of any building or structure including an awning, canopy, marquee or similar appendage, or affixed to or visible through the glass on the outside of or inside of a window so as to be seen from the outside of the building, and which displays or includes any numeral, letter, word, model, banner, emblem, insignia, symbol, device, light, trademark, used as an announcement, advertisement, attention-arrestor, direction, warning, or designation by or of any person, firm, group, organization, place, commodity, product, service, business, profession, enterprise or industry. A “sign” is composed of those elements included in the area of the sign as defined above, exclusive of the supports, uprights and framework of the display. Two or more faces shall be deemed to be a single sign if such faces are contiguous in the same plane. Also, on awnings or marquees, two or more faces shall be deemed to be a single sign if such faces are on the same awning or marquee.

SIGN TOWER
A tower, whether attached to a building, freestanding or an integral part of a building, which is erected for the primary purpose of incorporating a sign, or having a sign attached thereto.

WALL SIGN
Sign printed or painted directly on the wall or placed flat against a building wall with its copy parallel to the wall to which it is attached and not protruding more than the thickness of the sign cabinet.

WIND SIGN
Any sign composed of two or more banners, flags or other objects, mounted serially and fastened in such a manner as to move upon being subjected to pressure by wind or breeze.

WINDOW SIGN
A sign printed or painted directly on the surface of a window glass or placed in front of or directly behind the surface of a window glass.

SYMBOL
The standardized mark, letter, or abbreviation used to represent something as an image. It is recommended to accompany the use of symbols with supporting copy when possible.