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Signs sense: exploring signs in urban place making

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SIGNS SENSE: EXPLORING SIGNS IN URBAN PLACE MAKING

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Landscape Architecture

in

The School of Landscape Architecture

by

Amy Elizabeth Pecquet
B.S., The University of the South, 1997
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ABSTRACT

Signs are prominent elements of the urban landscape; they display messages to the public, orient people in complex environments, act as social landmarks, and serve as a means of cultural expression. Despite the omnipresence of signs, designers have yet to capitalize on their potential urban spaces as creative design tools for enhancing a sense of place. Using literature and urban case studies, this thesis explores several quantitative methods to learn about effects produced by signs in the urban landscape.

Case studies in New Orleans, Louisiana locate every sign in defined areas on Bourbon, Royal, and Canal Street to compare and contrast multiple views through four processes: site, linear, volumetric, and sequential. These processes use statistics, drawings, and photographs to analyze the data by combining traditional means of sign discussion with an exploration of designer's methods for site analysis.

Comparing the results of the three sites exposes differences in sign distribution due to street character and street width. Signs are integral in creating place identity and defining spatial relationships. While this study reveals several interesting results about effects of signs in the urban landscape, it primarily discusses new methods for analyzing signs in existing urban landscapes.

The literature review exposes six topics concerning signs in the landscape. While most writings focus only on one topic, this thesis includes elements from each. The ultimate goal is for designers to produce individual identities for places through creative design recommendations.

CHAPTER 1

INTRODUCTION

SIGNS IN THE LANDSCAPE

Signs direct, inform, locate, advertise, and even entertain. Without signs people would not know how to move around, and there would be accidents all the time. Signs attract attention through the use of words, symbols, and pictures. Signs are interesting not only because of the creativity of their design, but also because they have meaning. Throughout the history of cities, signs have been prominent parts of the landscape, communicating through form and message. Although their relationship to the city has changed along with urban forms, the distribution of signs on city streets has always been complex.

Signs have been a vital part of urban life since ancient Egyptian and Babylonian market places (Larwood and Hotten 1; Tocker 16). When all wares could not be readily seen, shop owners used a representative object to symbolize their wares or function. The ancient Romans displayed these symbols as pictures on a signboard (Larwood and Hotten 3). During the fourteenth century many European cities mandated that signs be displayed on all store fronts (Tocker 16; Wagner 8). Such mandates contributed to the tradition of large numbers of signs in urban areas.

The abundance of signs created new places for the expression of urban culture. Signs became a medium for artists. Historians describe seventeenth-century Paris streets as filled with artwork, an allusion to the creativity of sign makers (Tocker 25). With the development of lithography at the end of the eighteenth century, quick and inexpensive illustrated billposters covered city walls (Figure 1.1)(Tocker 28). The incandescent lamp and neon lights quickly



Figure 1.1 An early example of billpostings (Tocker 27).

changed signs into electrical spectacles (Starr and Hayman 55; Stern 16). Rudi Stern describes, “[n]eon signs and symbols [as] the light of the American Dream. On highways, in center cities, along desolate stretches of our landscape, neon was the electric pen with which we traditionally signed our identity” (36). Signs became the new landmarks in American cities.

Technological advances in the second half of the twentieth century have led to a rapid expansion of materials and techniques for sign production. New materials such as plastics, acrylics, PVC, adhesive films, and a variety of metals have led to new three-dimensional forms and animation in signs (Sims 132-155). Mass production has made signs more prevalent than ever before. Yet, although the materials and design of signs have changed over the years, the purpose of signs remains the same: to communicate.

Many books describe the design process and styles for creating individual signs; however, little research exists about the impact of signs on a sense of place. Much of the

writing about signs is solely opinions and declarations. Some writers and designers state that signs create chaos and confusion along busy streets and highways (Blake; Tunnard and Pushkarev; Constatine). Such opinions have led many cities to enact strict sign ordinances (Manelker and Ewald). The opposing view declares that the complexity and intrigue created by signs are positive aspects of city streets (Venturi, Scott Brown, and Izenour; Rappoport and Kantor). Charles Jencks, architectural theorist, explains that as systems evolve they tend toward increasing complexity and that with this complexity comes increased organization, not unpredictability (37). American culture is evolving, and Jencks believes that the designed environment should follow.

Complexity theorists, such as Jencks, use existing places and vernacular environments as one of the proofs of societal preference. While cultural geographers and architects, such as Wilbur Zelinsky and Marc Treib, discuss the importance of signs in the landscape, no research has attempted to analyze the impact. To determine the impact of signs on a space, research of existing environments must follow.

RESEARCH QUESTION

This thesis studies the existing literature and actual urban sites to begin answering one question: How can designers learn about the different effects signs produce on urban landscapes? Understanding the influences that signs exert will help designers decide what type of regulations are desirable for a particular place. Although, sign ordinances have traditionally placed limits on the number and styles of signs, regulations can also inspire creative solutions and uses for space. Individual places can express unique identities or their own sense of place through creative and purposeful sign regulations.

SCOPE

I limited this thesis to urban streets with primarily commercial and/or entertainment-based land uses. The definition of a sign, for the purpose of this study, is a set of information that is intended to convey a specific message to the public. Signs consist of text and/or symbols with a universally accepted meaning.

OBJECTIVES

- To expose the complex issues involved with signs in the urban landscape and how these issues affect the distribution of signs in the landscape.
- To explore different methods for analyzing signs on urban streets and how signs affect spatial qualities and the sense of place.

METHOD

A complete understanding of the impact of signs on city streets would require several types of research. However, this study focuses on two methods. First, a literature review discusses existing perceptions of signs. The discussion covers the following topics: cultural expression, organizational tools, clutter and regulation, meaning and symbolism, and signs in space.

Second, an urban case study analyzes three existing sites and all the signs found within them using multiple approaches. The purpose of the site-specific study is to determine the potential impact of signs on a place as well as to discuss the effectiveness of this type of analysis. The three sites are sections of Bourbon, Royal, and Canal Street in New Orleans, Louisiana. While these streets are individually unique, their differences should reveal the extent of the effect that signs exert on their environs.

Every sign within these three sites is counted, located, and described according to seven characteristics: type, orientation, location, material, shape, height, and area. For each of these characteristics, I have grouped all signs into discreet categories to compare the different sites. The study centers around four types of street experiences: site experience, linear experience, volumetric experience, and sequential experience. I discuss each of these experiences with its own type of analysis of the data collected about the signs.

LIMITATIONS

Focusing solely on literature and the case study methods limits the extent of understanding the impact of signs. The research question could be answered more completely with an expanded method. This study does not focus on the “best” impact or types of impacts. The process outlined in the case study lays a foundation for determining a possible range of influence that signs may exert on a place. The literature review also exposes the complex relationship between people and signs on urban streets. Many types of sites and methods still need to be explored to find a complete range of impacts.

CHAPTER 2

SIGNS IN WRITING: TOPICS AND OPINIONS

INTRODUCTION

A discussion of signs touches on many definitions, attitudes, opinions, and theories. A review of the literature exposes several topics which are discussed. This chapter organizes the information into five general categories: cultural expression, organizational tools, clutter and regulation, meaning and symbolism, and signs in space.

CULTURAL EXPRESSION

A variety of opinions exist about signs in the American landscape. Signs are cultural artifacts, and they describe the people that occupy the space. Wilbur Zelinsky, a cultural geographer, has observed the great number of signs found in the American landscape. He notes that “[t]here is a dearth of scholarly or journalistic publications dealing with signs in the American landscape [...]. But no one has treated the larger meaning of signs in the grand cultural scheme of things” (30). Many design books and journal articles celebrate the design and creativity of individual signs (e.g. Busch; Finke; Schwartzman; Sussman/Prejza & Company). Even unprofessional signs capture the attention of people and have been described as “the physical marks left from people’s hearts” (Baeder 9). The photographer Walker Evans is known for his compositions of signs shot during the 1930s (Ware 148). The prominent representation of signs in both popular and artistic domains suggests the significance of them to our culture.

The Society for Commercial Archeology is dedicated to the protection of significant commercial signs of the twentieth century because of their landmark status in communities. “

‘Flashing neon signs and drive-in marquees [are] scorned unfairly,’ says Mike Jackson [...] ‘Those objects [are] designed. It’s just that they [have] more enthusiasm and gaudiness and bawdiness and naughtiness to them than clean design [is] supposed to have’ ” (Mansfield 61). The very existence of this organization (SCA) indicates a reaction to the growing stigma attached to signs. Its members fear strict sign ordinances, which create bland or “cutesy” places (59). While signs are a means of creative expression, their main purpose is communication. Scholar, Marc Trieb describes the role of signs as follows: “As clothes make the man [...] so can signs make the place. Just as they may dress the neutral façade, so too may signs countermand elements of prior use or forms” (57). The inherent meaning and potential creativity of signs has captured the attention of people for centuries. Signs are a means for an individual to speak to others in their society. Indeed, signs express the culture in which they are found.

ORGANIZATIONAL TOOLS

The main purpose of any sign is to convey some message to the public. Whether they direct people or inform them, in some way, signs organize people and the spaces they inhabit. There are two scales at which signs are structured: individual signs and sign systems.

An individual sign requires clarity and legibility to accomplish its goal. Many signs are ineffective at attracting attention or displaying important information because of poor design (Passini 100). Research has been conducted on the factors contributing to legibility of signs, particularly on indoor and highway settings (Arthur and Passini 151). Factors such as typography, contrast, symbols and location have been organized into standards for sign design (McLendon and Blackistone). The speed a viewer is traveling and the distance from which a

sign viewed has been found to be of primary importance to the size of a sign (Sims 56). Many authors document creative solutions for materials, techniques, and identity creation (Finke, Hunt, and Sims). Many sources instruct designers for new signs.

Often groups of signs are organized into a system that work together to give identity to a place, as well as to inform, direct, educate, and entertain people (Finke, *You are Here*, 5). Signs systems are called many things including environmental graphics or urban graphics. Controlled environments such as mall interiors, corporate or university campuses, museums, zoos, or amusement parks often display these types of systems. In such situations, the designers do not respond to existing signs but instead create a consistent unified approach. Some systems, like transit systems or tourism directories, occur throughout a district or city (Finke, *Urban Identities*). Many of this latter system types are closely tied to wayfinding in public places (Trulove, Sprague, and Colony 9).

Wayfinding refers to an individual's ability to move about a space. The ability to move comfortably through a space depends on how a person sees and understands the environment (Arthur and Passini 33). While psychologists have conducted many controlled tests on perception, little is known about how people perceive complex, everyday environments as they move through them (33). In a complex environment, perception must be directed, purposeful, and selective. While there are many types of information in everyday environments, signs have the explicit purpose to inform people.

Paul Arthur and Romedi Passini, architectural theorists, describe the difference between complexity and overload in an environment:

It should be noted that a lot of stimulation does not in itself necessarily lead to overload. The environment always has more information than we can process. Overload occurs when stimulation interferes with purposeful information processing. It is only when a person is actively looking for information in a confusing environmental context that the risk of overload occurs. Overload can be averted by design interventions aimed at helping the user find the relevant information. (34)

Much of the research about signs focuses on individual signs or sign systems.

Research that attempts to understand the combined affect of public and private signs on urban streets is very rare. The Boston Redevelopment Authority sponsored a policy study, *City Signs and Lights*, in 1973 that reviewed information systems throughout the city. It proposed programs with new administrators for different districts around the city. This very comprehensive study encompasses more than signs and focuses on safety and wayfinding.

CLUTTER AND REGULATION

Individual signs can be interesting and make statements about the community and the designer, but there is a stigma concerning signs: a belief that they create clutter and, therefore, a chaotic appearance. Peter Blake, in his polemic *God's Own Junkyard: The Planned Deterioration of the American Landscape*, argues that junkyards, litter, pop architecture, and signs destroy the aesthetic values of America. Tunnard and Pushkarev agree with Blake, calling signs non-beautiful and an assault on the eyes, and advertising a “parasitic use” on highways. They argue for a reduction in the number of signs in favor of fewer, larger signs with simple clear messages “to enforce order without hampering initiative and changing taste” (330). The irresponsible placement of single signs angers people:

The absence of planning which has placed the wrong things in the wrong places is particularly demonstrated by the information and communication signs—the overwhelming urban embellishments of the twentieth century.

These signs go beyond a manifestation of the desire to advertise. Throughout the world an indifference has permitted such blights as the Esso sign seen in juxtaposition to a basilica in Rome. This cannot be excused as a gesture of spontaneity. It is not a convenience of communication, nor an adornment in the cityscape. Does it lend vitality to its environment? (Constantine 19)

The prevalence of anti-sign arguments persuaded Congress to enact the Highway

Beautification Act of 1965 and the organization of Scenic America to champion the billboard elimination cause.

Sign regulation results from stigmas that signs create confusing and dangerous clutter.

Many reasons for sign restriction laws are used to justify regulation, but one is to restrain the desire of shop-keepers from overshadowing their competitors (Wagner 9). Wagner describes some of the signs of seventeenth-century Paris and London as so large as to cross the street, rise to the third floor, and prevent the lamps from lighting the streets (10). Both cities passed laws restricting signs (10). These early laws show the “lack of consideration on the part of advertisers for wayfarers on public streets, ever since signs became a factor in community life, and they also prove the need of restrictive laws to obviate abuses” (11).

Sign regulation has a long history in the United States. When mass production made signs more affordable, they began to appear everywhere. Complaints about individual signs resulted in zoning for more organized control of signs. For almost a hundred years, traffic safety and aesthetics are reasons for attempts to regulate signs. In 1905, the courts invalidated a sign ordinance stating that aesthetic considerations did not justify police power (Juergensmeyer and Roberts 562). By the 1930s aesthetic factors are permissible if they are not the only argument given (Cullingsworth 401).

The continued attempts for legalizing an aesthetic argument are a result of the public's opinion at different times in history. The Supreme Court held that the First Amendment protected commercial speech in 1976 (Juergensmeyer and Roberts 476). Sign control in urban areas has proven more difficult than in rural areas (Cullingsworth 405). After zoning was a recognized method of planning in the 1920s, sign ordinances followed similar patterns:

The courts quickly agreed that signs could be excluded from the nice parts of town, although they had to invent a number of varieties of legal mumbo-jumbo to accomplish it. But the courts could see no justification for regulation of signs in the garbage-can districts [...] an accommodation was gradually reached between the sign industry and local governments across the country. The signs were kept out of the nice districts and were left to flourish elsewhere. (Bosselman 100)

The early appearance of signs in the city and the difficulty in defining “the character” of a given urban area have made sign regulation in urban areas more difficult to enforce. Yet, most courts agree that sign controls are likely to be upheld, even solely on the basis of aesthetics, if they are a part of a comprehensive city plan (Cullingsworth 405). The repeated attempts to regulate aesthetic qualities of signs indicate an ongoing skepticism toward signs in the landscape.

Since sign ordinances are enforced by police power, they are written and passed at a local level of government for the purpose of community health, safety, morals, or general welfare (Juergensmeyer and Roberts 51). Daniel Mandelker and William Ewald explain the purpose and procedure of sign ordinances and give a “model sign ordinance” in their book *Street Graphics and the Law*. Their argument for regulation stresses the role of community interest (11). The basic principle of the system is that fewer better-designed signs are better for the community and the owners. Mandelker and Ewald outline four determinants of a good

sign: “identity to be communicated, type of activity to which the street graphic belongs, character of surrounding area, and how the street graphic is seen” (41). When these qualities are included in the design process, then the sign is considered well designed. The “model ordinance” accomplishes these goals by employing a map to identify different areas in a city and then regulating size, height, location, and items of information, which are syllables, symbols, initials, abbreviations, groups of numbers, odd shapes or broken planes (59). With the complex nature of signs and the strictness of the control desired by Mandelker and Ewald, there are many precise definitions and decisions, which are rarely backed up with reasons for their choices. Mandelker and Ewald go beyond the traditional reasons for regulation of traffic safety and visual confusion to include a broader definition of aesthetics that is harder to define.

MEANING AND SYMBOLISM

While the purpose of a sign is to exhibit a message, meaning is everywhere in everyday environments. Semiotics is a specialized field for the study of signs, or, more precisely, it is “the discipline that endeavors to understand the human quest for meaning” (Danesi vii). While studying all of the signs in the environment or in a culture can get complex and tedious, individual disciplines apply some of the theories of semiology to their own fields. Geoffrey Broadbent, Richard Bunt, and Charles Jencks, three architects, gathered articles that apply semiology to architecture in their book, *Signs, Symbols, and Architecture*. A discussion of architecture as communication relates how people interpret architectural elements such as a door, windows, or columns (Eco 12). Symbolism in architecture is another form of communication. Robert Venturi, an architect and theorist, discusses how historical architectural elements or abstracted non-architectural items can give meaning to a building in

Complexity and Contradiction in Architecture. The application of semiotics and meaning to landscapes is also relevant (Howett and Trieb). Catherine Howett, a landscape historian, explains how semiotics can be applied to the landscape:

...[built form] can communicate visual and conceptual messages according to the way a vocabulary of meaningful formal signs is ordered, much as a spoken or written language makes sense to us because it follows rules of syntax and grammar in the arrangement of words whose meanings we know. Semiotics provides a structural and analytic framework for a reality that is familiar to all of us, once intellectual and affective responses that are automatic and pre-conscious are called to our attention. (8)

While individual signs use symbols to express a specific meaning to the public, the number, type, and placement of signs in an environment has a larger meaning than any of the individual signs, a meaning that refers to the identity of the place.

SIGNS IN SPACE

Historically, individual signs are praised for their designers' creativity; however, their significance in the landscape was rarely discussed until the 1970s. Three architects and their students studied the Las Vegas Strip to determine the existing form and spatial relationships and published it as *Learning From Las Vegas*. One of the reoccurring themes in their results was the importance of signs to the street's spatial definition and organization. The massive signs were the only thing defining the space, particularly at night, in a landscape of parking lots and low buildings (Venturi, Scott Brown, and Izenour 9). The information communicated by the signs was the only means of orienting oneself (10). Signs communicate both directly and indirectly. A sign's words or symbols have a direct meaning, but its style, character, size, and placement can all have meaning to the viewer as well (100). The authors discuss different methods by which signs interact with architecture, and they "argue for the symbolism of the

ugly and ordinary in architecture and for the particular significance of the decorated shed with a rhetorical front and conventional behind: for architecture as shelter with symbols on it” (90). This form of communication is more relevant in the present cultural context (87). Looking for a historical precedent, Venturi likens the Las Vegas Strip to the Roman Forum:

Like the complex architectural accumulations of the Roman Forum, the Strip by day reads as chaos if you perceive only its forms and exclude its symbolic content. The Forum, like the Strip, was a landscape of symbols with layers of meaning evident in the location of roads and buildings, representing earlier buildings, and the sculpture piled all over. Formally, the Forum was an awful mess; symbolically it was a rich mix. (Venturi, Scott Brown, and Izenour 117)

Venturi used his research and observations of American culture to inspire his own designs.

His 1967 proposal for the Football Hall of Fame included a huge electronic

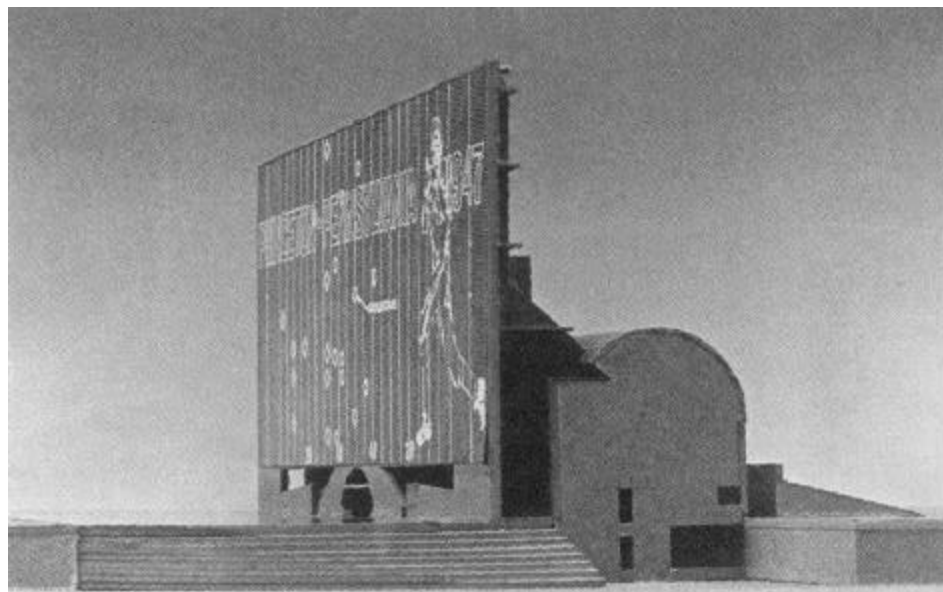


Figure 2.1. A model for the Football Hall of Fame by Robert Venturi and John Rauch, 1967. (Mead 26)

billboard and an exhibition hall with lasers producing images in the air (Figure 2.1) (Mead 26).

Existing conditions found in the landscape provide clues to the wants and needs of society,

“[a]nd it is perhaps from the everyday landscape, vulgar and disdain, that we can draw the

complex and contradictory order that is valid and vital for our architecture as an urbanistic whole” (Venturi 104). Venturi argues that to ignore these lessons is to be an irresponsible designer.

Venturi use one of Blake’s “negative” photographs (Figure 2.2) to state that “Main Street [is] almost all right” (104). Vincent Scully, an architecture professor,



Figure 2.2. An example of a typical Main Street, U.S.A. (Venturi 105)

discusses how the “almost” leaves room for improvement, but there are lessons to be learned from such places (26). Scully addresses opposition to Venturi’s theories:

[c]ritics like Kenneth Frampton, who has a deep and obsessive dislike of Venturi, called this kind of architecture “cynical populism.” For Frampton, populism means, basically, American. It also means something not of the European avant-garde; something vulgar, which somehow plays into the hands of American capitalism by imitating the signs of the strip (26).

A designer does not design by merely imitating what exists elsewhere but instead clarifies and refines ideas seen in vernacular landscapes. Venturi believes that his architecture speaks to the culture he studies.

The writings of Venturi and his associates inspired a new group of architectural theorists. Amos Rapoport and Robert Kantor use Venturi's theories as well as psychological experiments to show people's preference for more complex environments. They discuss complexity from the viewpoint of the personal experience:

...there is an optimal perceptual rate [...] which enables one to explore, to unfold gradually, to see, to give meaning to the environment. One needs to roam back and forth—either physically or with one's eye and mind—not taking it all in at a glance. If there is no ambiguity, the eye is attracted only once and interest is lost. If all is designed and settled, there is no opportunity to bring one's own values to the forms, and they become extremely simple and quickly grasped. (Rapoport and Kantor 211)

Few designers have used these theories in designed urban places; however, vernacular environments are used as examples to show how complexity could be achieved in a designed environment (210). The idea of change over time and space have important impacts on people's memory and desire to return to the place (217).

Other researchers have studied existing landscapes to inform future designs. In his observations of great streets throughout the world, Allan Jacobs states that one requirement is some "physical characteristics that help the eyes do what they want to do, must do: move" (282). Jacobs suggests many different surfaces are the key to eye movement (283). Signs are one way to increase the number of surfaces, as are windows, buildings, doors, leaves and people. Furthermore, Jacobs describes the density and distribution of any objects found along them; however, he spent little time quantifying the presence of signs on these streets.

CONCLUSION

Signs are an important reflection of the culture in which they are found. Mixed attitudes and reactions are the result of the prominent role that they play in the landscape. The design processes of individual signs have changed throughout history as well as the ways in which people attempt to organize them in space. Extreme reactions to cluttered and confusing landscapes have often resulted in forced restrictions. Venturi declared that “[f]orced simplicity results in over simplification” (17). There is a need to study the distribution of signs in some existing everyday environments to gain insight on how signs do and can contribute to the design of a place.

Signs exist in complex arrangements of, most often, two-dimensional surfaces in many positions throughout the entire space of urban streets. Signs are distributed more randomly than other objects on urban streets. Traditional methods for discussing and analyzing signs do not sufficiently describe their distribution. New ways of dissecting their complex relationships to one another and to the environment need to be explored.

CHAPTER 3

METHOD FOR THE SITE-SPECIFIC ANALYSIS

INTRODUCTION

The purpose of this study is to determine the impact of signs on space in urban commercial and entertainment districts. This study examines existing sites where signs are not part of an overall planned design scheme but are erected by many individuals over a long period of time. Analyzing interesting and exciting examples of built places to inspire designers is not new. Robert Venturi proposed and used this technique in his own architectural firm and classes. By reacting to and strengthening the existing ideas, Venturi's designs speak to the American culture for which he builds. Allan Jacobs studied great streets around the world and proposed some commonalities that could be used in future design schemes. While many people have commented on the use and impact of signs in the landscape, there are no examples of formal analysis of landscapes where signs make a large impact. This study begins a dialogue for sign analysis in existing landscapes.

For this study, a sign is defined as a set of information that is intended to portray a message to the public. In order to communicate effectively to a variety of people, the message must be clear. Signs typically consist of text that may or may not be accompanied by symbols or pictures; if a symbol is used alone, it must have a universally accepted meaning. For example, traffic lights have no text, however the three colored lights arranged in a row have a single meaning intended to direct vehicular traffic. All signs that meet these qualifications are counted and located within each study site.

THE SITES

The study utilizes three sites in New Orleans, Louisiana to compare techniques and results of different analysis processes. These sites are portions of Bourbon, Royal, and Canal Street and are located in Figure 3.1. The sites have many similarities in land use, but distinct differences in character exist among the three.

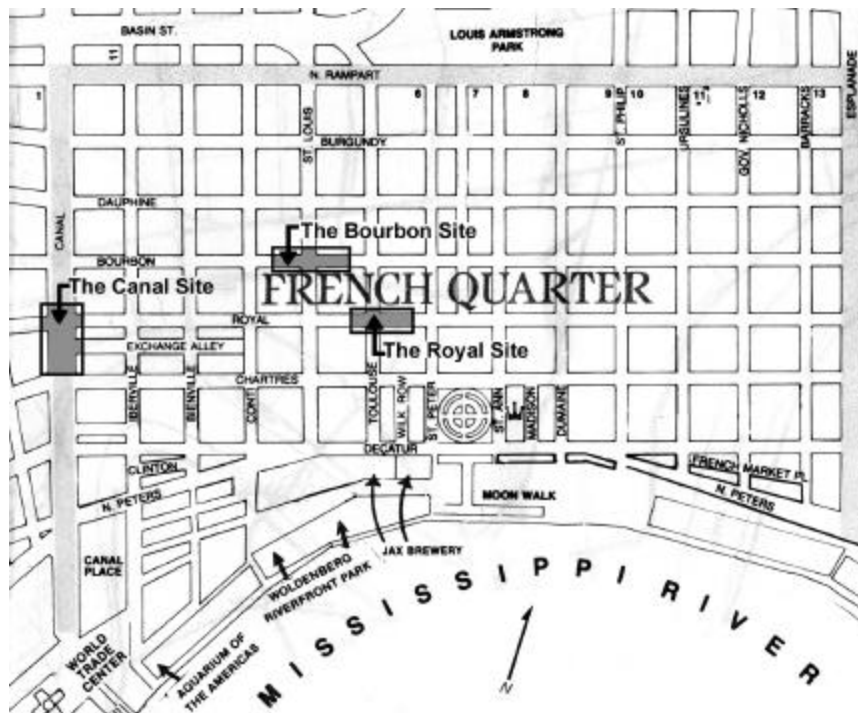


Figure 3.1. Location of the three study sites.

Reasons for Choosing These Streets

The sites are located in an internationally known and highly visited tourist destination where initial observations revealed large numbers of signs. The selection of these streets is subjective and reflects personal preference. The three sites reveal both some similarities and differences. First, signs are a prominent part of all three streets. These streets are popular and active places. Each of them is a destination supported by New Orleans residents as well as by tourists. They have distinct character that makes them recognizable places.

More physically descriptive reasons for choosing these streets include the lack of prominent street trees, the accommodation of pedestrians, and similar land use type on all three streets. Large street trees would cover signs from a distance and downplay their overall effect on the streets. Canal Street does have some trees; however, they are small, inconsistent, and deciduous. Since the majority of the study occurred in early spring, the deciduous trees had minimal impact. Each of these streets has a large pedestrian population. While vehicular traffic on Bourbon and Royal can be eliminated at times, Canal Street is a major vehicular path. Commercial and entertainment uses are the most prominent on all three of the streets. Small shops, galleries, restaurants, and music clubs dominate the street level façades. Apartment entrances to upper level apartments are found on Bourbon and Royal.

Variation of the three sites offers an opportunity to compare similarities and differences in the results and the different forms of analysis. Bourbon and Royal have the same street and sidewalk widths and similar building heights but different characters and experiences. Two differently scaled streets reveal the impact of the street width and building heights. Canal Street has a much wider street and sidewalks. It also contains a large median, which is commonly referred to as the “neutral ground.”

While the streets have many physical similarities, each has its own character. Bourbon Street is unpredictable and aggressive with a manufactured energy. Royal Street feels less cluttered and safer; it manages to be simultaneous understated extravagance. Canal Street has a grand structure and quality; however, many newer additions appear generic and familiar. The variety on Canal leads to a less precise character. The picture (Figure 2.2) that Venturi uses to argue, “Main Street is almost alright” depicts Canal Street in the early 1960s. A



Figure 3.2. Photograph of the character of Bourbon Street. (photograph by author)



Figure 3.3. Photograph of the character of Royal Street. (photograph by author)

contemporary picture, Figure 3.4, reveals many changes, including less of an impact from commercial signs.



Figure 3.4. Contemporary photograph of the character of Canal Street. (photograph by author)

Limitations Imposed by These Sites

Although this study's aim is to develop methods for discussing and analyzing signs, the sites selected for study inherently limit it. These three streets have some characteristics that limit their relevance to other sites.

All three streets are unique because of their distinctive scales, architecture, and history. Bourbon and Royal are very narrow streets that were laid out before the automobile. Canal is a wider street than is typically found in downtown areas. The architecture on all three streets represents many styles, but it is most prominently represented by many renovations and re-uses of older building. Store fronts rarely relate to the individual buildings. While these streets have undergone some changes, they have had the same land uses for a long time.

Each of the streets is very complex even without the signs. Architectural details, balconies, and light poles all add to the complex nature of these streets. It is difficult to isolate the impact of signs; however, when possible this study does attempt to simplify the surroundings.

While the numbers revealed in this study may not be directly applicable or replicable on other streets, the intent to develop and discuss possible processes, ratios, and proportions for analyzing signs in urban landscapes. More streets with different qualities and characteristics need to be analyzed to determine universal ratios. In the process of studying streets, the processes used to analyze them will evolve.

GATHERING INFORMATION

Since the sites are small, I chose each actual site carefully and with a clear purpose: each site was to be a representative section of its street. I avoided large façades, such as hotels, to eliminate the domination of a site by one building. First, I decided on a two-city block range that was representative for each of the streets. Then, I chose an easy place to note as a starting place. Since the city blocks are approximately 350 feet, selection was careful to incorporate a corner in each site. The goal was sections of at least 300 feet on the

Bourbon and Royal sites and at least 400 feet on the Canal site. Then, I measured the location of each sign until I found a clear stopping location. All information was recorded in the spring of 2001, on February 12, March 4, 5, 11, 12, and April 8.

Process

The primary goal was to locate all the signs within the space of the site; therefore, I also needed information about the site. Measurements were primarily accomplished through a variety of estimation techniques, and smaller distances were verified occasionally with a measuring tape. Photographs also corroborated the field notes. I measured each side of the street independently and selected a few spot locations to verify that the measurements were equivalent on both sides of the street. Appendix A contains a sample of the worksheet used in the field. A distance of the height above ground measured the gap between the ground and the bottom of the sign. Names, types, and storefronts were noted as information about the sites. Other measurements include the height of buildings and the widths of the sidewalks and streets. Photographs played a key role in comparing the sign data to the building data.

Definitions

The definition of a sign used for this study is the set of information intended to give a message to the public. After the signs were located, information about each sign describes other details. Each time a set of information occurred it was counted as an individual sign by noting the message. Information and other qualities describe each sign. The following list explains these qualities and methods of recording them.

- Object: Each set of information is located on an object. Sometimes the sole purpose of the object is to display the message. Other times the object has another primary purpose, and

the message is simply affixed to it. For example, the purpose of a stop sign is to display a message. However, an awning's primary purpose is to give shelter, but it may have one or more signs displayed on it. Other examples of objects that had dual purposes were newspaper vending machines, garbage cans, windows, and doormats. Since a single object may display one or many signs, the number of objects used to display signs was also counted.

- **Size:** To find the size of a sign, two measurements recorded simple dimensions. The largest horizontal distance and the largest vertical distance were used to calculate the area. This calculation overestimated the area of any sign that does not have a rectilinear shape but simplified calculations. Any sign with both dimensions smaller than eight inches was excluded from the study.
- **Orientation:** The orientation of the sign was limited to being parallel to the building façades or perpendicular to the building. If the sign was at some other angle, then it was recorded as being both perpendicular and parallel.
- **Location:** The location of the sign is a verbal description of where the sign was found. Distinct categories were developed from the notes taken in the field. The categories include wall, window, awning, hanging perpendicular, roof, ground, free standing, and box. The widow category included any sign posted in or painted on a window or door. Any sign that hung from a balcony or another support that oriented it perpendicular to the building was in the hanging perpendicular category. Ground signs included ones that could be walked on or over. Free standing signs included any sign located on a pole away or otherwise self supporting, such as an A-frame sign. Signs located on newspaper vending machines or garbage cans constitute the box category.

- **Material:** The most prominent material is used to distinguish the signs from each other. If a sign consisted of more than one material, then the most visible is used. For example, if the sign had neon on a metal background, neon was chosen as the material. On windows, a sign may be painted, a plastic sticker, or etched in the glass. In these situations the materials would be paint, plastic, and glass, respectively.
- **Shape:** The shape of the sign was initially recorded graphically. Five categories were created to organize the shapes: vertical, horizontal, circular, square, and irregular. The vertical and horizontal categories described rectilinear shapes with uneven dimensions. The orientation of the text did not have an impact on the shape assigned to the sign. The circular category includes elliptical shapes. Any non-geometric shape was put into the irregular category.

Organization

All of the data about each sign was entered into a Microsoft Excel spread sheet (Appendix B) to allow for easy manipulation and calculations. In this process, two new categories were created and are discussed below.

- **Type:** Signs were placed into one of five types. These types include commercial, information, traffic, historic, and billboards. A commercial sign has the main message as the name of the establishment where it is found. An information sign has a main message that gave information about the establishment and/or advertised a specific good sold in the establishment. Examples include “no public restrooms,” “ATM inside,” and “Budweiser.” Traffic signs grouped all signs posted by city officials and included signs such as “no parking”, street names, traffic light, and cross walk signals. The historical category included both

plaques commemorating a past activity or name and signs which no longer had relevance.

Billboards included large signs advertising off-site activities or goods.

- Amount of information: One sign can express a single, simple message, or it may have many complex messages. Every individual may interpret complex signs differently, and it is not the purpose of this study to understand these interpretations. However, this study does recognize the differences between simple and complex signs. In their “Model Sign Ordinance,” Mandelker and Ewald devised a system of items of information, “with an item of information being defined as a syllable, a symbol or logo, an initial, an abbreviation, groups of numbers, an odd shape or broken plane” (59). While notes about each sign contained the text and images, every word was not copied for the most complex signs. A three-tiered system was devised where every sign had a rank of 1-3. A sign received one point for primary text, which included a name of establishment, or other dominant text. A sign received one point for secondary text, which could explain the purpose of the sign. A sign received one point for a picture or a symbol with a clear message.

EXPERIENCES AND ANALYSES

Different street experiences require different analysis processes. The four experiences are site, linear, volumetric, and sequential. The first two experiences use more traditional means of thinking about signs in a certain location while the latter two use other techniques common to designers but focus on the impact of signs on a space.

A Site Experience

This section approaches each study site a single unit. Figure 3.5 depicts how the information is an average across the site, but there is no attempt to locate any specific piece of

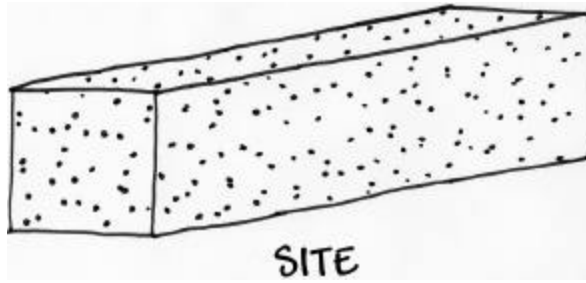


Figure 3.5. Conceptual diagram for the site experience.

data within the site. All the information gathered at each study site reflects the total number of signs and the size of the sites. Several of the sign qualities defined above discuss relationships between the sites. In order to compare these numbers, totals are either averaged among all the signs within each study site or divided by the square footage of the study site.

Diversity of the sign qualities found in each study site follows the site comparison. Seven characteristics describe each sign. These characteristics are type, orientation, location, material, shape, height, and area. Each of these characteristics has a number of different categories, which are listed in Table 2.1. The distribution of the number of signs in a specific category describes the diversity of the characteristic in each site. In order to compare diversity across the three sites, percents of the categories of each characteristic are calculated. Charts present this information in a summary form. However, detailed tables that break down the information into each side of the street are found in Appendix D. A discussion accompanies the charts and raises possible implications, reasons for any trends, and questions related to the information.

A Linear Experience

The process of analysis for the linear experience is very similar to the site experience in that the data is reported as an average of all the information in the site. However, instead

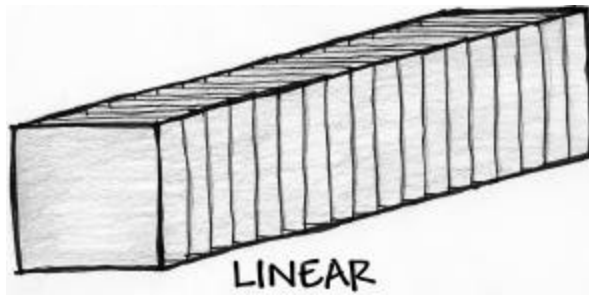


Figure 3.6. Conceptual diagram for the linear experience.

of using diversity as the center of discussion, the linear experience concentrates the discussion on frequency of signs, objects, or qualities of the signs. Figure 3.6 shows each of the moments throughout the site as the same. First, the general frequency of the total number of

Table 3.1. The seven sign characteristics with their respective categories.

7 SIGN CHARACTERISTICS		CATEGORIES	
Type		Commercial Information Traffic	Historic Billboards
Orientation		Parallel Perpendicular	
Location		Wall Window Awning Hanging Perpendicular	Roof Ground Free standing Box
Material		Plastic Wood Neon Metal Paper	Cloth Paint Ceramic tile Stone
Shape		Vertical Horizontal Circular	Square Irregular
Height		0'-3.49' 3.5'-6.9'	7'-10' >10'
Area		0-2.9ft² 3-9.9 ft²	10-24.9 ft² >25ft²

signs, the total number of objects, the total amount of information, and the total sign area calculated at an interval of 10 feet to indicate the overall character of the sites. Second, the same seven sign characteristics found in Table 2.1 are compared using a frequency of 100 feet. The intervals were chosen because of the clarity of the numbers and ease of discussion. This analysis concentrates on the categories of each characteristic. Again, charts organize the results, and a discussion clarifies the important trends. While both the site and linear experiences are based on averages throughout the site, each method exemplifies different key points.

A Volumetric Experience

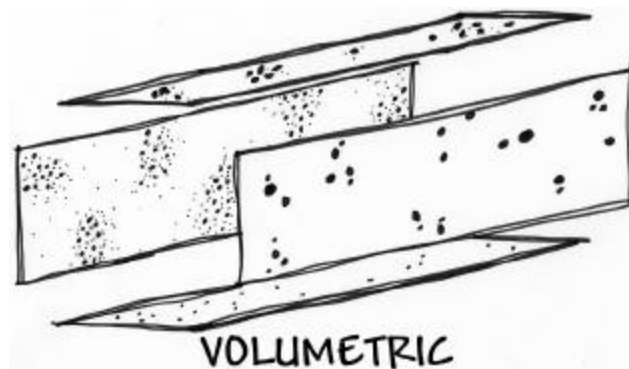


Figure 3.7. Conceptual diagram of the volumetric experience.

The volumetric experience breaks the sites into the walls, ceilings, and floors to analyze each part separately. Figure 3.7 shows how each of these parts can have different patterns. The walls are studied by elevations drawn of each side of the street. The elevation includes an outline of the buildings and every sign found between the curb and the building. Photograph collages are included to compare the abstracted elevation to the actual character of the site. Relationships and proportions between the buildings and signs are found using the area of the building façades and the area of signs. A discussion reveals visual patterns in the

distribution of signs. The ceiling section studies signs that are hung over sidewalks.

Pedestrians view these signs differently, so qualities about these signs are discussed. Few signs fell into the floor category, so a discussion reveals their importance and impact on the site.

A Sequential Experience

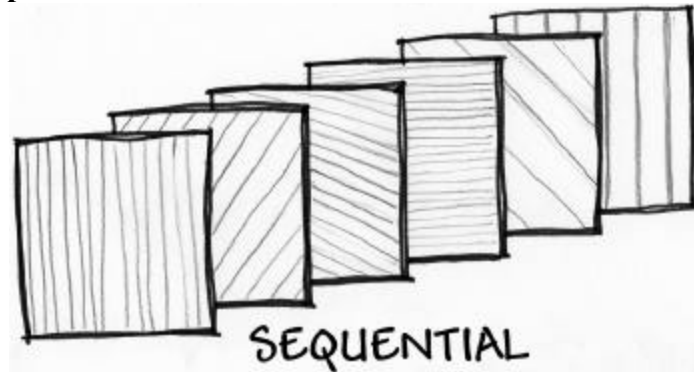


Figure 3.8. Conceptual diagram of the sequential experience.

For the sequential experience, sections across the street reveal the relationship of the buildings and signs at regular intervals along the street. These sections represent the actual location of the signs at that moment and, as Figure 3.7 shows, each of these sections reveal different patterns. These intervals were determined by the average store front length. These lengths are 23 feet on the Bourbon site, 21 feet on the Royal site, and 38 feet on the Canal site. The beginning of the intervals was chosen randomly; however, drawing the largest number of signs per section was a goal.

Once the section lines were determined, a thickness of five feet, centered on the line, was added to the section. There are three reasons for giving the sections this depth. First, there are few signs that occur at any given moment on the sites. Since signs are the message and not the object on which it is found, they have no depth, and the likelihood of them

occurring at the same time is rare. Second, each side of the street was measured separately.

While certain moments were checked for correct alignment, there is a chance that the measurements are not perfect. This depth helped to mitigate for any discrepancies in the measurements. Third, actual sections have very little to do with the way a person would see the space. The depth helped to explore the patterns of the signs the way they were experienced.

Once the sections were drawn, some calculations exposed the relationship of the signs to the space between the buildings. The average building height and the width of the street determines a single area of the space between the buildings. The entire area of any sign that came in contact with any part of the section was totaled to obtain the sign area for each section. These numbers and visual patterns are used to discuss patterns across the sections for each site separately and then compared to one another.

THE FINAL DISCUSSION

The results of the study are listed with a brief discussion of the relevance of highlights of the graphs; however, these results are very specific and detailed. While this is a very limited and site specific study, there are some lessons that can be apply to other streets or, at least, other research. More research needs to be conducted to clarify and expand the understanding of signs. To gain a broader understanding of this study, a discussion follows the analysis that attempts to answer five broad and overlapping questions.

- How does the distribution of signs differ on streets with different characters?
- How does street width impact the patterns of signs?
- Are there any universal aspects found in the patterns of signs on these urban streets?

- How is the literature review of topics and opinions about signs reflected in the study, and how does it impact future studies?
- How do the four types of analysis answer these previous questions, and how can the processes be improved?

The answers to these questions are intended to contribute to understanding signs in urban areas and to future research needs.

CHAPTER 4

RESULTS OF THE SITE-SPECIFIC SIGN STUDY

INTRODUCTION

People experience streets in different ways. Primarily, they travel streets in a straight line in either one or two directions. Traffic regulations limit vehicles to stay within appointed lanes. However, people may stop, park, and walk along the street. Commercial and entertainment streets, such as Bourbon, Royal, and Canal, are themselves destinations that encourage wandering in both directions and on both sides of the street. The destination is the street, not a particular locale on the street. Signs within this destination will be analyzed differently depending on the experience that can happen on the street. Traditionally, signs are controlled by the locations or land-use and the frequency along the street, so an analysis of the total site experience and the linear experience is important. However, more detailed analysis is possible. Each site has a volume with a floor, a ceiling, and walls. This chapter will look at each of these elements separately. Likewise, a linear experience contains many individual moments occurring in a particular order. Several moments, or sections, from each street will be analyzed individually and sequentially. Several pieces of information about every sign within these sites are recorded. All of this data is listed in tables in Appendix B. This data was organized and analyzed by looking at the four types of experiences: a site experience, a linear experience, a volumetric experience, and a sequential experience.

THE SITE EXPERIENCE

This section looks at each study site as a unit. A description of the totals of all the information gathered at each study site is given. In order to compare these numbers, totals are

either averaged among all the signs in each study site or divided by the square footage of the study site. Seven characteristics are used to describe each sign. Each characteristic is compared with percentages of each category of sign. This kind of analysis describes the overall diversity of signs found in each study site.

Site Descriptions

While all three sites are different in character, Bourbon and Royal are similar in size, and Canal is a much larger site. Table 4.1 summarizes the total data collected in each site.

While these are the total number of signs including traffic and historic, the number and type of

Table 4.1. Summary of the total data gathered about each site.

	Site area (sq. ft.)	Number of signs	Sign area (sq. ft.)	Number of objects	Amount of information	Number of stores
Bourbon	11,655	153	1,078	124	251	25
Royal	12,580	128	439	93	213	31
Canal	78,384	374	9,568	278	578	19

businesses in the site are important. Detailed lists of all the stores separated by site are found in Appendix C. The total numbers of frontages are 25 on Bourbon, 31 on Royal, and 19 on Canal. These numbers give a first picture of the signs in these sites; however, to understand the role that the signs are playing the sites need more analysis to be compared to one another.

Site Comparisons

Comparing the numbers between these sites can be done in several ways. The total numbers of signs found in each site are compared by determining the number of signs found in the same unit of area and the number of signs per storefronts in the site. The number of signs

found in 100 square feet is 1.31 on Bourbon, 1.02 on Royal, and 0.48 on Canal. The width of the street on Canal decreases the amount of signs found in the same amount of area; even though, observations give the appearance of the more signs on Canal.

Often, signs are controlled by limiting each store. The total number of signs per store front is 6.12 on Bourbon, 4.13 on Royal, and 20.68 on Canal. This number counts all signs including traffic signs and historical markers not only the ones erected by stores. Each store displays more signs whether through repetition of the same sign or different pieces of information on the wider street, Canal.

Each sign is found on an object, but many objects have more than one sign. The number of signs per object is 1.23 on Bourbon, 1.38 on Royal, and 1.35 on Canal. These numbers are relatively close to one another and reflect the large number of objects with only one sign. Since many of the objects on the Canal site, such as newspaper vending machine, have 4 or 5 signs, there must be a large proportion of objects with only one sign. The number of objects found in 100 square feet is similar to the number of signs found in the same area. The number of objects in 100 square feet is 1.06 on Bourbon, 0.74 on Royal, and 0.35 on Canal. Again, the large proportion of space used by the street decreases the density of objects found within the Canal site.

A single sign has the ability to display numerous pieces of information. The system used in this study for counting the amount of information allows 1-3 types of information on a single sign. The amount of information per sign is 1.64 on Bourbon, 1.66 on Royal, and 1.55 on Canal. These numbers are extremely similar among the sites. They also show that the majority of signs have only one type of information. Since people are often looking at many

signs at the same time, the density of information was also calculated. The total amount of information per 100 square feet is 2.15 on Bourbon, 1.69 on Royal, and 0.74 on Canal.

While these numbers are similar to the density of signs, they do show a greater difference in density on Bourbon and Royal. There is a higher density of information on Bourbon.

The same amount of information can be displayed in many different sizes. The area of signs shows the greatest range among the sites. The average area for a single sign is 7.04 square feet on Bourbon, 3.43 square feet on Royal, and 25.58 square feet on Canal. This is a very significant difference among the three sites. The difference between Bourbon and Royal shows an important difference in character between these two streets. The width of the street and the ability to see longer distances plays an important role in the size of the signs on the Canal site. Using the same 100 square feet of space there is 9.25 square feet of sign area on Bourbon, 3.49 square feet of signs on Royal, and 12.21 square feet of signs on Canal.

The average height above ground that the signs are located is significantly similar. Signs are found at an average height of 8.03 feet on Bourbon, 7.34 feet on Royal, and 9.27 feet on Canal. These numbers reflect the importance of human scale on streets. Whether walking or in a car, this height range is easy to read and not blocked by people.

While these numbers begin to relate each site to one another, there are many characteristics about signs and their location that cannot be discussed with simple averages and densities.

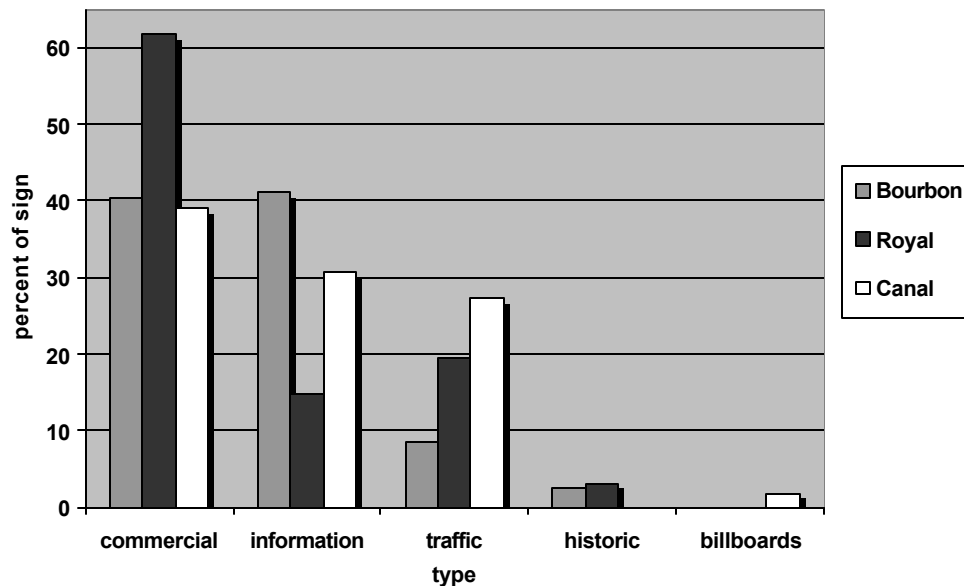
Diversity of Sign Characteristics

Seven characteristics about signs can be described by assigning the sign to a single descriptive category. These characteristics are type, orientation, location, material, shape,

height, and area. In the last two characteristics, discrete categories create groups with in continuous range of signs. The percent of signs in each category on each site is used to compare each characteristic separately. Appendix D contains tables with the total numbers and calculations for all of the characteristics.

Signs with different purposes are constructed, placed, and controlled by different authorities. However, all signs contribute to the overall characteristic of the street. Studying the distribution of sign types, as in Table 4.2, leads to an understanding of the impact of each

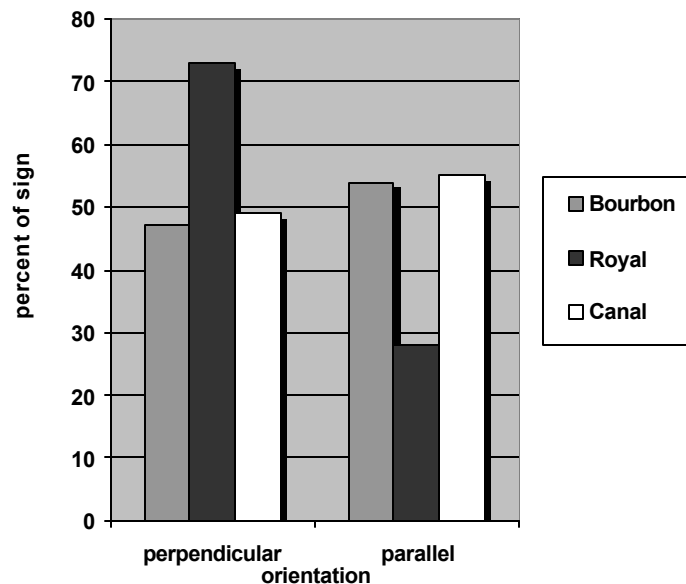
Table 4.2. Percentage of different types signs in the three sites.



type on the different sites. The Royal site has the fewest total number of signs, yet it contains twice the percentage of traffic signs than does the Bourbon site. One argument for sign control is that too many commercial signs distract drivers from traffic signs. This may lead to increased number of traffic signs. While this study does not include causality, the proportion of traffic signs on these three sites does imply some interesting questions. These questions may help traffic engineers disprove some theories used by proponents of sign control.

Also, there is a much greater reliance on information-type signs on the Bourbon and Canal sites. There is an almost equal amount of commercial and information signs on these sites. This could be interpreted in a number of ways. On these two sites, separate descriptive signs are used to attract people to the business. Perhaps on Royal the commercial signs rely on character or style to imply the goods or purposes of the businesses more than on the other two sites. This could mean that fewer, more creative and descriptive signs are used on the Royal site. Perhaps the signs on the Bourbon and Canal sites are more generic and use repetition of familiar symbols (beer signs, tax free signs) to attract attention. However this information is interpreted, it is clear that more information is needed to answer questions raised by the distribution of the types of signs found on a site.

Table 4.3. Percentage of signs in different orientations on the three sites.

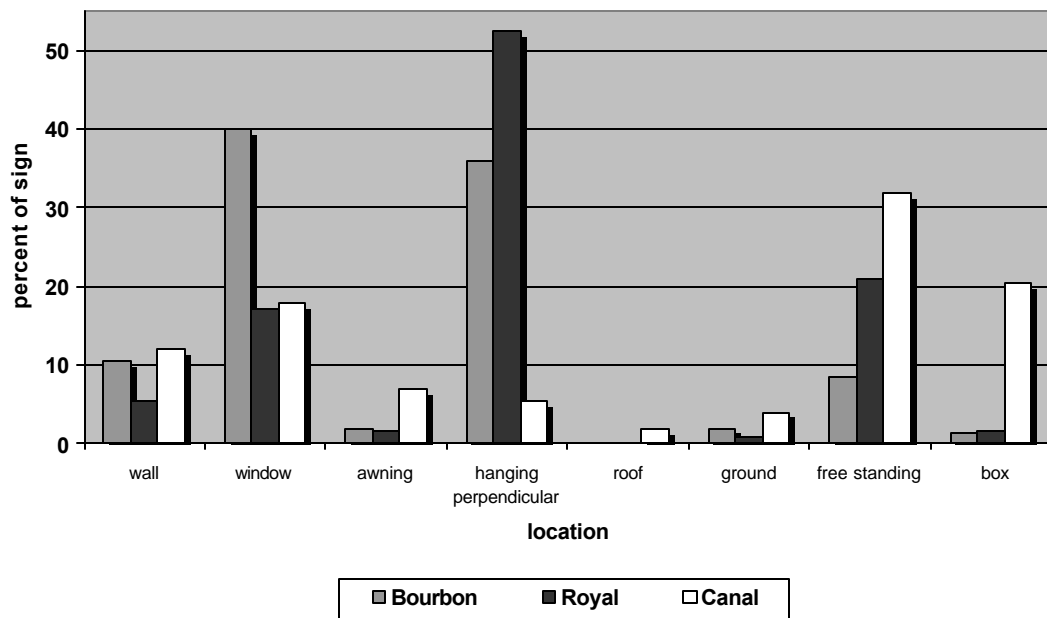


The orientation of signs has an effect on how they are viewed. Signs are more likely to be seen facing different directions depending on how people are traveling through the space. Table 4.3 shows the greater reliance on signs perpendicular to the building walls on

Royal Street. Since the street is narrow, less of the walls can be seen. However, Bourbon with an equally narrow street has a nearly balanced proportion of the orientation of signs. It is very similar to the orientation percentages for Canal.

The location of signs has great influence on spatial effects. Table 4.4 shows that there is no apparent pattern of location of signs among the sites; however, there are some interesting points to note. The narrow streets, Bourbon and Royal, both rely heavily on signs that hang perpendicular to the buildings and over the sidewalks. This

Table 4.4. Percentage of different locations for signs in the three sites.

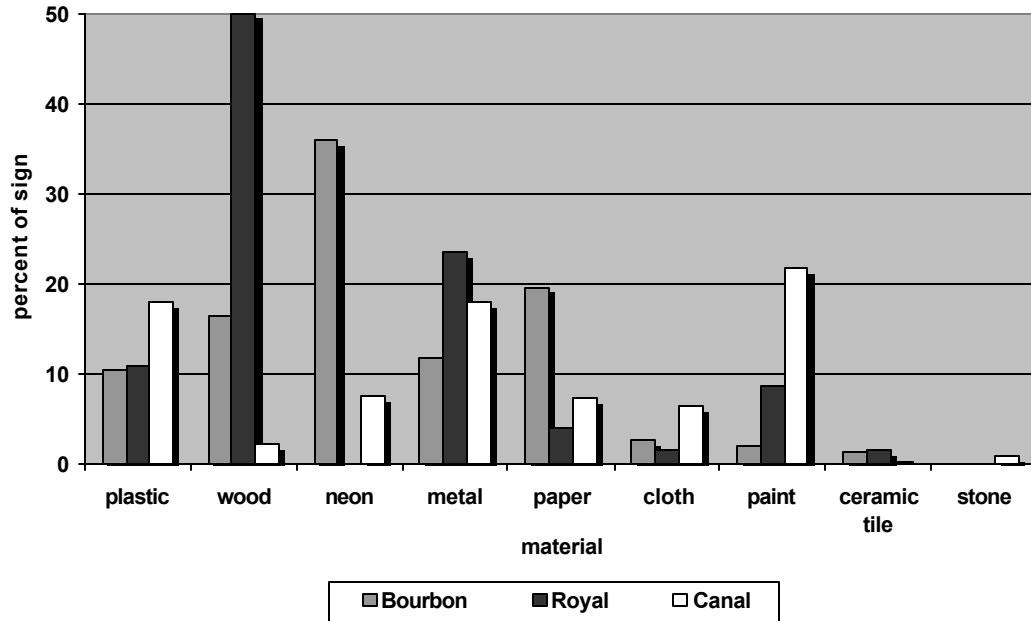


could be because the narrow streets do not allow for clear views across the street to signs on walls and windows, but views down the length of the street are more important. However, the Bourbon site does have many signs in windows and on walls. Observations show a tendency for the window signs to be information signs, but more detailed analysis would be needed to show this relationship. It could be that the businesses on the Royal site display wares in their windows more than using informative signs.

The Canal site relies heavily on free standing signs and signs on boxes. The majority of the boxes on this site are newspaper vending machines. Both of these categories are often found at the curb or on the neutral ground. These signs may be serving to help define the separation of vehicular and pedestrian areas. The unusually wide street may require this kind of delineation to keep a more human scale. The sidewalks on the Bourbon and Royal sites are very narrow. An attempt to delineate the sidewalk from the street might prohibit people from flowing into the street when needed, making pedestrian flow more uncomfortable.

The material that composes a sign greatly influences the character of the design. Some materials, like neon, can greatly impact the mood of a place in which it is found. Table 4.5 displays the distribution of materials for signs on the three sites. Both the Bourbon and Royal

Table 4.5. Percentage of signs composed of different materials in the three sites.



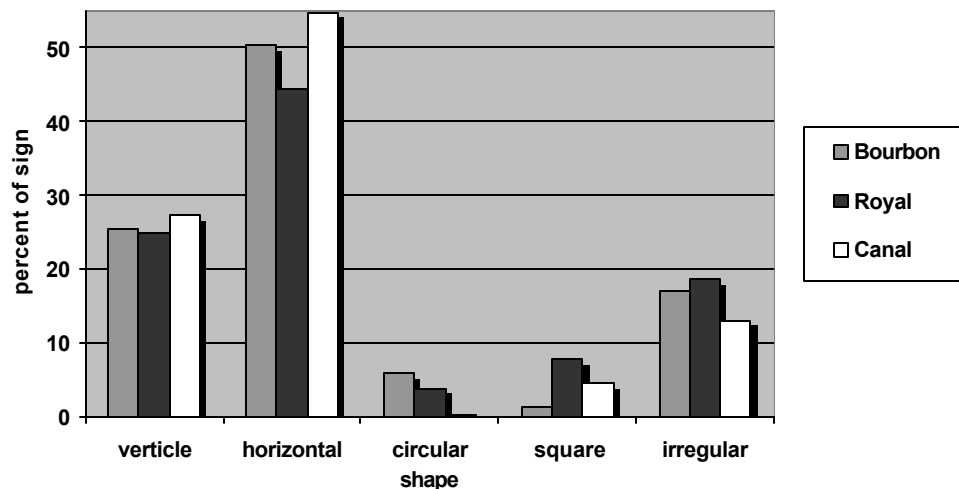
sites have one material that dominates the distribution. The dominant material is different on each street, and this may describe the difference between the two sites. However, both of these sites have a large variety of materials that are used. On the Bourbon site eight materials

are found, and the Royal sites has one less with seven materials. The Canal site shows the greatest diversity of materials. Not only are more materials found, nine different materials, but there is also a more even distribution of these materials. Plastic, metal, and paint are found most common, and wood, ceramic tiles, and stone make a minimal impact. Paper signs are typically temporary. While all the sites have some paper signs, the high percentage of paper signs on Bourbon might reflect a high level temporal fluctuation on this site.

The diversity of shapes used for signs could greatly impact the character of street.

Table 4.6 shows the similar distribution of sign shapes found on each of the three sites. There is a great reliance on the rectangular format for all the sites. However, the Royal site has the

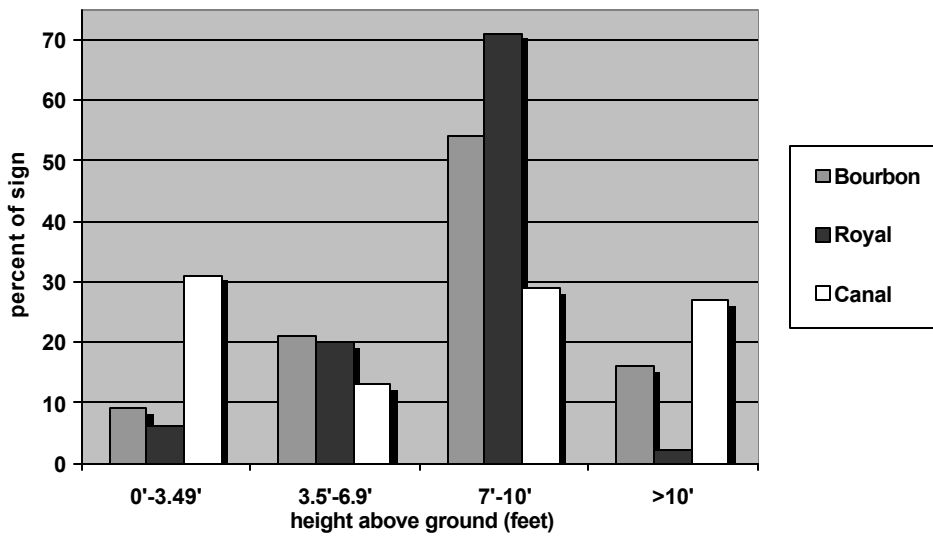
Table 4.6. Percentage of different shapes for signs in the three sites.



most diverse shape distribution of the three sites. It is interesting that Royal has a heavy reliance on one material, wood, but shapes it in more ways than the other sites.

The heights of signs are related to the height that the public uses, in the building and outside, and the distance from which signs are viewed. Table 4.7 displays the differences in distribution of the heights of signs in the three sites. The Bourbon and Royal sites rely heavily on signs found between 7 and 10 feet above the ground. This height maintains a comfortable

Table 4.7. Percentage of signs in different height above ground categories on the three sites.

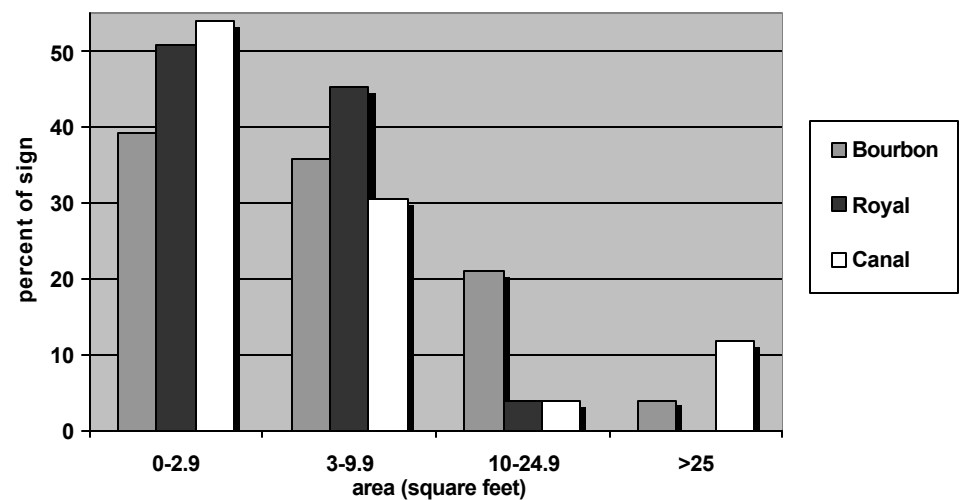


human scale and can be seen over people's heads on crowded streets. Also, since these streets are narrow, it is difficult to see signs from a great distance. Lastly, the majority of businesses are limited to the first floor.

The Canal site has a more even distribution of heights where signs are found. This may help to orient people at many different scales on such a wide street. The lowest signs can only be seen very close up, and the highest signs can only be seen from great distances. This can allow one to anticipate their future location and recognize it when they arrive. This more even distribution of signs appears to be important on wide streets and less important on narrow streets.

The size of signs plays a role in how they are seen and in how they affect space. All three sites have a similar distribution of the sizes of signs as can be seen in Table 4.8. The smallest size category, 0-2.9 square feet, plays the most significant role. Since these signs can only be legible from short distances, many of these signs repeat information found in other signs. Repetition plays an important role for small signs. Only on the Canal site do large signs

Table 4.8. Percentage of signs in different size (square feet) categories on the three sites.



have a significant role. Large signs are best seen from great distances that exist on straight wide streets. Large signs on narrow streets can block views. Bourbon relies on a medium to large category, 10-24.9 square feet, more than the other sites. While this size sign does block the views on the narrow street, this size plays an important role in the character of the site.



Figure 4.1. Signs on the Bourbon site often block views to other signs. (photograph by author)

THE LINEAR EXPERIENCE

The most typical way to experience a street is in a straight line along the length of the street. This next section still considers the site as a whole, but it is organized along a line that runs with the street. A discussion of how signs are arranged along this length of the street is accomplished by using the total number of the signs and their characteristics divided by the total length of the study site. Since each of the study sites are a different length, 315 feet along Bourbon, 340 feet along Royal, and 426 feet along Canal, a common unit is used to compare the frequency of signs in the three sites.

Two types of information are discussed. First, a more general analysis uses the frequency of the total numbers gathered. A second analysis discusses the frequency of the seven characteristics assigned to each sign. This type of analysis highlights different characteristics about the three sites than the total site analysis.

Frequency of Total Numbers

The frequency used for these total numbers is 10 linear feet along the street. The type of information calculated in this manner is the total number of signs, the total number of objects, the total amount of information, and the total area of all of the signs within each site. The Table 4.9 calculations average the number of the total existing signs within each site and do not represent any real section of the sites. However, these calculations do show the relevance of the width of the street. Bourbon and Royal are both 37 feet wide (from building to building), and Canal is 184 feet wide, which is approximately 5 times wider. The Bourbon and Royal site frequencies are very similar, and the Canal frequencies are approximately twice as large. This shows that the frequency does not increase equally with the increase in street

Table 4.9. Summary of data in relationship to the length of the street in each site.

	Number of signs per 10 feet	Number of objects per 10 feet	Total amount of information per 10 feet	Total sign area (sq. ft.) per 10 feet
Bourbon	4.86	3.94	7.97	34.21
Royal	3.77	2.74	6.27	12.90
Canal	8.78	6.53	13.57	224.61

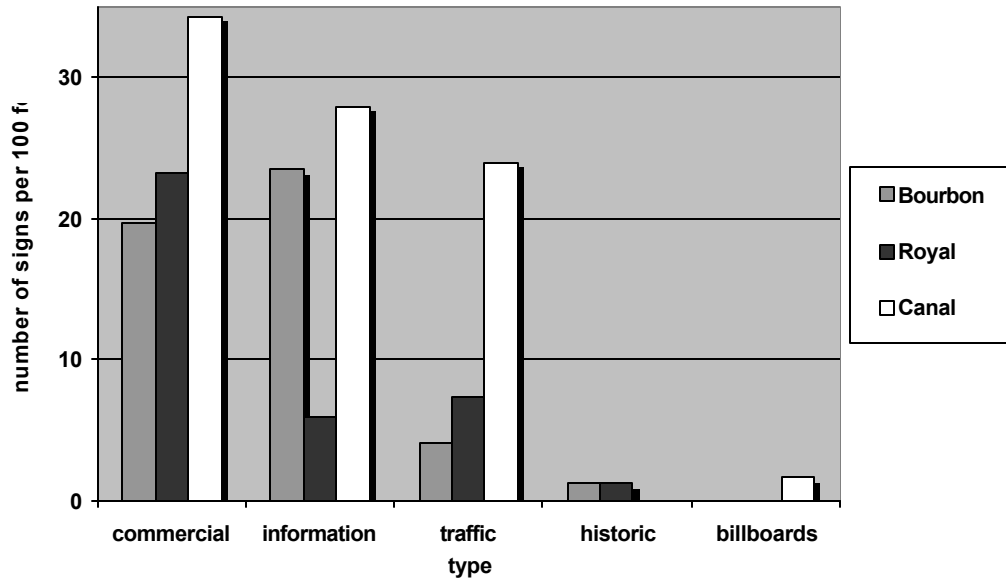
width. The total sign area is the one category that does not follow this pattern. The Bourbon and Royal sites do not have a similar amount of sign area. The Bourbon site has over 2.5 times the amount of sign area in every 10 feet than does the Royal site. The Canal site has over 7.5 times the total sign area than the Bourbon site. These differences and lack of pattern may relate to the character of each of the streets.

Frequency of Sign Characteristics

All of the seven characteristics, type, orientation, location, material, shape, height, and area, are discussed again. This time the comparison is made through the frequency of the occurrence of all of the categories in each site. Since the number of signs in each category is small, the units of the frequency are the number of signs per 100 along the length of the street. Appendix D contains tables with the total numbers and calculations for all of the characteristics. Notable distinctions or comparisons to the diversity of the signs are discussed.

The different types of signs are often controlled differently. Each of the types listed in Table 4.10 have one site that differs from the others. The Bourbon and Royal sites have a similar frequency of commercial signs as well as a similar number of stores (Appendix C). The Canal site has a substantially lower number of stores but has a larger frequency of commercial

Table 4.10. Number of different types signs found every 100 feet in the three sites.

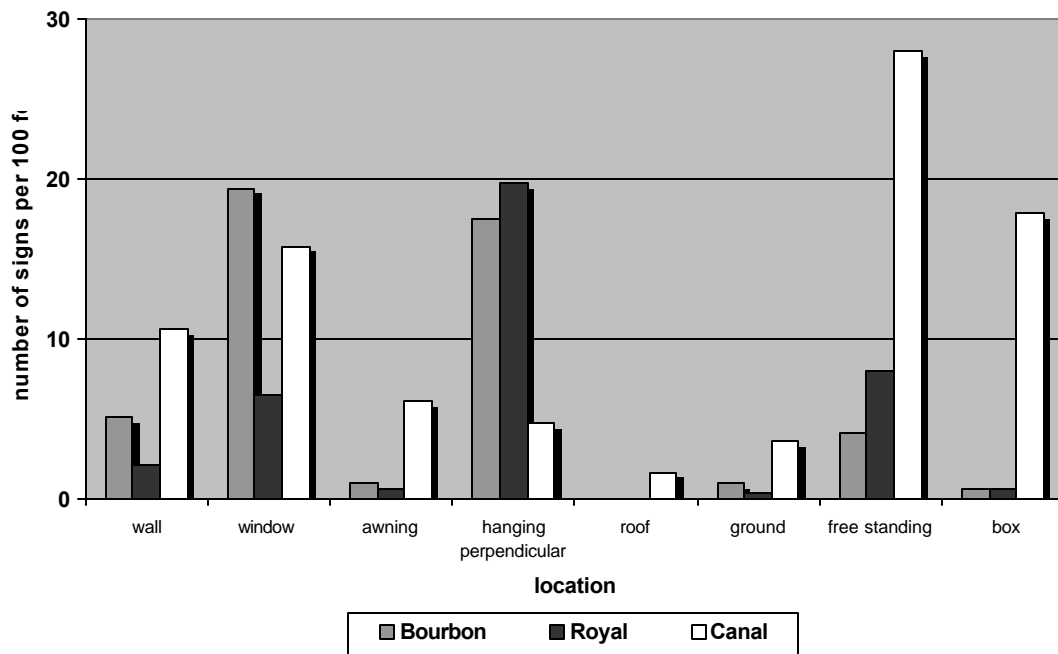


signs. There must be more repetition of commercial signs. As with the percentage of information signs, the frequency of information signs on the Royal site is substantially lower than the other sites. The high frequency of traffic signs on the Canal site is explained by the increased volume of traffic. Canal Street has six lanes of traffic in two directions, and the other streets have only one lane in a single direction. Historic signs are more important in the French Quarter, the Bourbon and Royal sites, because it is a designated historic district. Billboards are only present on the wider street where they can be seen from a distance.

The frequency of the orientation of signs follows the same pattern as the percentage of signs in different orientations, Table 4.3. The Bourbon site has 22.9 perpendicular signs and 26.4 parallel signs. The Royal site has 27.7 perpendicular signs and 10.6 parallel signs. The Canal site has 42.7 perpendicular signs and 47.9 parallel signs. These numbers still show that Royal depends more on perpendicular signs than on parallel ones. The increased numbers in the Canal site reflect the overall increased frequency of signs.

The frequency of the different locations of signs shows a few different trends than the diversity, Table 4.4, revealed. The Canal site has a high frequency of signs at the curb noted by the high numbers of free standing signs and ones on boxes. However, Table 4.11 also shows a high frequency of wall and window signs on the Canal site. Wall signs might be important on the Canal site because of the ability to see across the street to different parts of

Table 4.11. Number of different locations for signs found every 100 feet in the three sites.

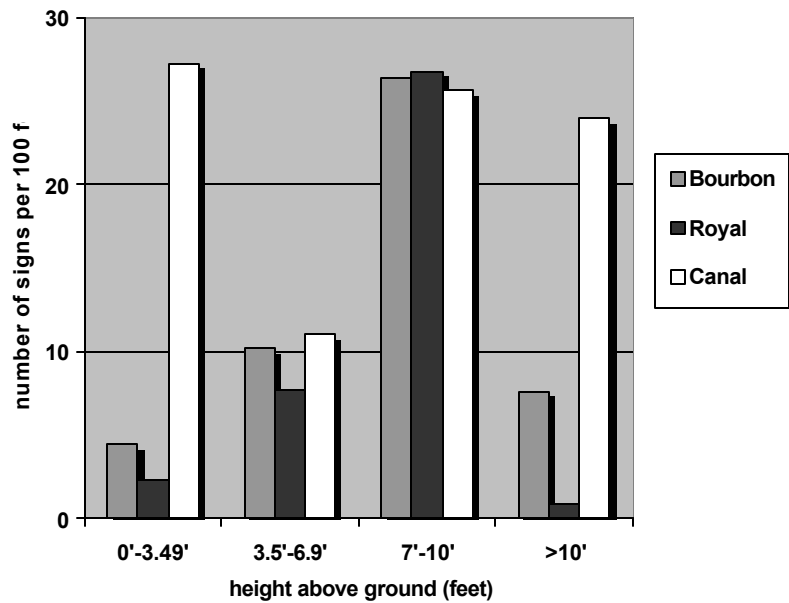


the wall that cannot be easily seen on the narrower streets. The frequency of window signs is very similar for the Bourbon and the Canal sites.

The frequency of the different sign materials and shapes shows very similar patterns to the diversity of the materials and shapes seen in Tables 4.5 and 4.6 respectively. The increased density of signs on the Canal site is reflected with overall elevated numbers, which are found in Appendix D. These two characteristics are important qualities that add to the character of the site; however, the diversity of the numbers is more expressive than the frequency of the categories.

The frequency of the different height above ground categories, Table 4.12, displays a very similar pattern than the diversity of the height categories, Table 4.7. However, one aspect is revealed with this type of analysis. All three sites have the same frequency of signs

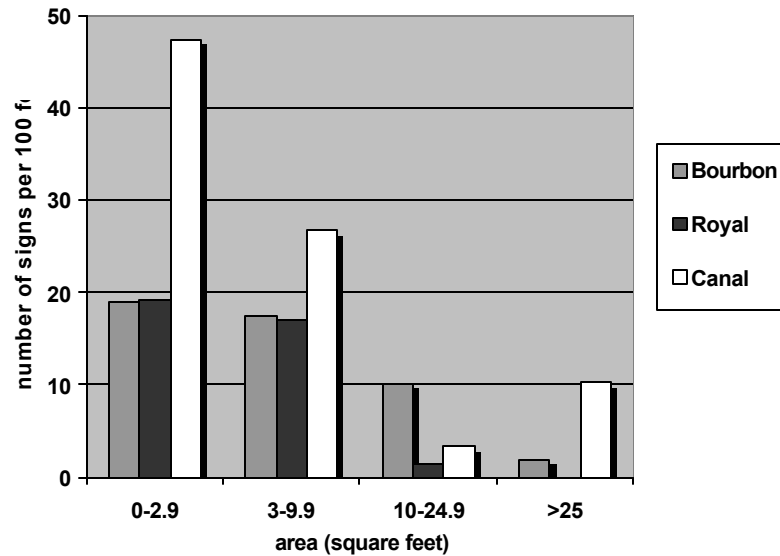
Table 4.12. Number of signs in different height above the ground categories found every 100 feet on the three sites.



in the 7-10 feet above ground category. The increased density of signs on the Canal site occurs in the other categories. This height range has great importance on all of these streets, and it may be a universal aspect of sign distribution.

While the frequency of the different sizes of signs has a similar pattern to the diversity of sizes, Table 4.8, the table does reveal some different aspects of the size of signs on the three sites. Table 4.13 shows the Bourbon and Royal sites having the same frequency of the two smallest categories. The difference in sign density between these sites occurs in the frequency of the other size categories. The Canal site, although elevated, has a similar pattern. However, there is more emphasis on the smallest category, and the largest category gains importance.

Table 4.13. Number of signs in different size (square feet) categories found every 100 feet on the three sites.



THE VOLUMETRIC EXPERIENCE

Every site occupies a volume of space. A clearly defined volume has distinct edges. Just as a room consists of walls, a floor, and a ceiling, any space can be broken down into these aspects. This volumetric analysis breaks down the entire site into parts to be analyzed individually. Walls, ceilings, and floors are three parts that are analyzed for each site.

Walls

The walls of these sites are the elevations that contain every sign from curb to building face. The two elevations for each of the sites are analyzed separately and compared. The patterns and proportions of signs are discussed in relationship to the building fronts in the elevation. Drawn sections show relationships of the signs to the buildings that they are near.

Each of the sites studied are bordered by two rows of buildings. The size of the buildings plays an important part in defining the space where these signs are found. The buildings and their architecture play a role in defining the character of the site. However, the

manner in which the signs interact with the walls also plays an important part in defining the character of the space.

First, the total area of the building fronts was calculated to determine the size of the walls on each site. Table 4.14 shows the total area of the building facades. The average building height is 26 feet tall on the Bourbon site, 31 feet tall on the Royal site, and 63 feet

Table 4.14. The relationship of the total sign area and orientation to the building frontage area.

	Building frontage area (sq. ft.)	Area of all the signs (sq. ft.)	All signs area/ building frontage area	Area of parallel signs (sq. ft.)	Percent of building front covered by a parallel sign
Bourbon-North	6,891	581	0.084	236	3.42%
Bourbon-South	7,742	496	0.064	236	3.05%
Bourbon-Average	7,317	539	0.074	236	3.24%
Royal-North	9,667	228	0.024	95	0.98%
Royal-South	9,050	211	0.023	27	0.30%
Royal-Average	9,359	219	0.023	61	0.64%
Canal-FQ	18,844	4,537	0.241	3,948	20.95%
Canal-DT	24,327	4,763	0.196	2,985	12.27%
Canal-Average	21,586	4,650	0.218	3,467	16.61%

tall on the Canal site. While the Bourbon and Royal sites have the same street widths, there is a difference in the height of the buildings. The Canal site has a much different building height that corresponds to the wider street, but it also has more variety in building height as can be noted in the drawn elevations found in Figure 3.3. The table points out the differences between the two sides of the street. The building height difference is most drastic on the Canal site. The French Quarter side has an average building height of 56 feet, and the Downtown side has an average height of 69 feet. This difference might be expected because the site is found at the seam of two different neighborhoods and land-use types. An extra side street

also accounts for the smaller building frontage area on the French Quarter side of the Canal site.

The sign measurements show a different relationship between the two walls in each site. All of the signs, including traffic signs, from the curb of the street to the building face were counted in these calculations. The Bourbon site shows the greatest difference in the total sign area between the two walls with a difference of 85 square feet. Also, the wall with the most signs is the wall with the smaller total area. A slightly different pattern is found in the Canal site. The French Quarter side of the street has 277 square feet fewer total sign area and a much smaller total wall area. However, the ratio of sign area to wall area shows this side of the street having a larger sign to wall ratio than on the other side of the street.

Separating the parallel signs for further analysis shows two different patterns. First, there is a drastic difference in the percentage of areas that are parallel signs on each of the three sights. Nearly half of the area of signs is parallel sign area on the Bourbon sight. Only a quarter of the total sign area is parallel sign area on the Royal site, and almost three quarters of the area is parallel on the Canal site. This means of comparison further exaggerates the difference between the sites than the percentage of signs in different orientations (Table 4.3).

Second, there is a different pattern comparing the two walls of each site to the parallel signs than when all the signs were used. The two walls of the Bourbon site have almost the same area of parallel signs but different areas of building walls. However, the difference between the two walls is slight on this sight, and the percentage of the building that is covered by parallel signs is very similar. The difference between the two walls is most exaggerated on the Royal site. Both walls have incredibly low percentages of the façade covered by parallel

signs. However, the North wall is more than triple than the percentage of the South wall. The Canal site follows the pattern of the smaller wall having the larger amount of parallel sign area. The French Quarter wall has nearly twice the percentage of the wall covered by parallel signs than the Downtown wall. This side of the street has many more store fronts of smaller length than the Downtown side (see Appendix C).

While these numbers reveal some patterns of sign distribution on the six walls, a picture expresses visual patterns that are impossible to express in numbers. Figures 4.2-4.4 are pictures that abstract the walls of each site. An outline of the buildings and location and size of all of the signs is pictured. All signs from the curb to the building face are included. Picture collages that correspond to each section are found in Appendix E. These pictures relate the actual site with the abstracted drawings pictured in this section.

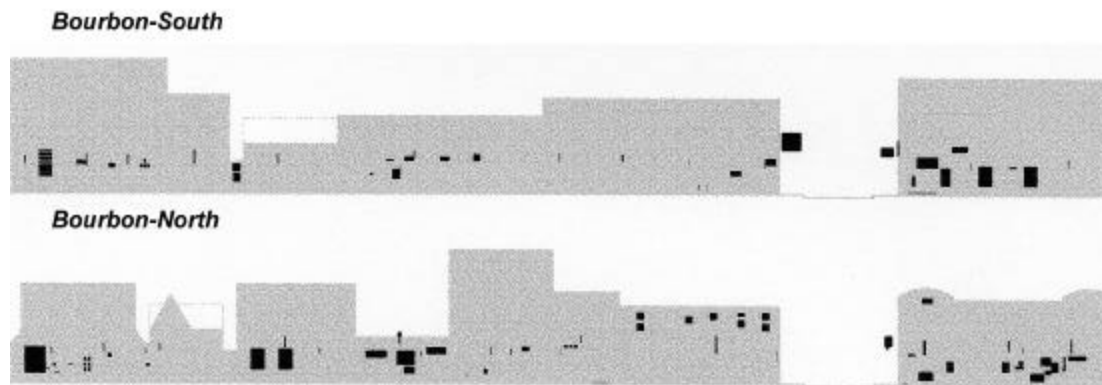


Figure 4.2. Elevations of buildings and signs for the Bourbon site.

The first look at the Bourbon elevations shows many signs. Clusters of signs and gaps with few or no signs quickly become the dominant pattern. Many clusters have a similar sized signs. The right side of these elevations show similar pattern on both walls of the site. However, in the middle part of these elevations there are more signs on the North wall. There are two clusters opposite of each other, but the South cluster contains smaller signs. While

there are parts of these elevations that show similar sign patterns on both walls, there are more parts that have different patterns. This may lead to a pattern of many signs on only side of the street at time. Alternating between the sides of the street could create a rhythm. These clusters begin to define the different storefronts or some sections where similar competition exists in a small area. While other architectural features are also used (Appendix E), patterns of signs alone delineate the different stores. The signs are predominately on the first floor except near the corner where second floor signs exist. A longer section is needed to determine if this is a pattern.

Signs, at first, appear to have little prominence on the Royal site elevations. However, there are many signs, but they are small or not very noticeable due to their orientation. All of the signs are limited to the first floor, and many of the signs are raised off of the ground by

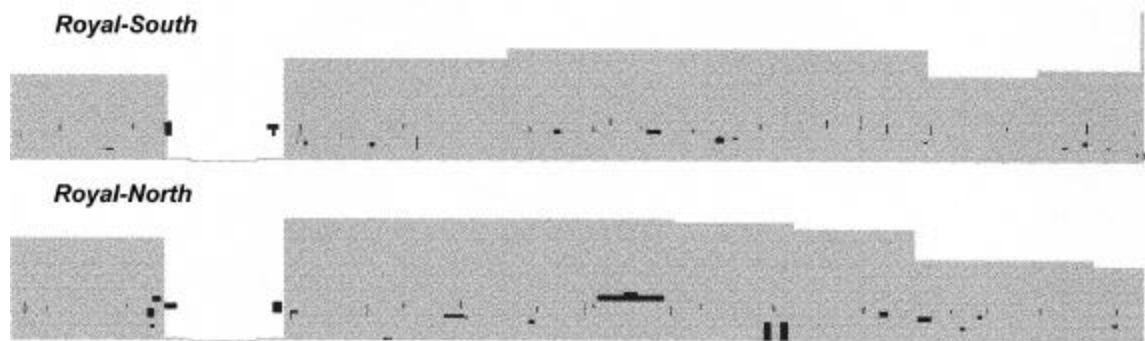


Figure 4.3. Elevations of buildings and signs for the Royal site.

several feet. There is a noticeable difference between the two elevations. The North elevation has more and larger signs that are parallel to the building. Less clustering of signs occurs on these elevations than on the Bourbon ones. The lack of clustering signs and the consistent, similar building height probably both contributes to the difficulty in defining the individual business. Other architectural features are used; however, the picture collage in Appendix E

shows a similarity along the street. The North elevation shows a couple small clusters that start defining stores, but a consistent pattern is not developed. The pattern of signs does start an overall rhythm, but it is a more monotonous distribution with only a couple distinct points.

The first pattern visible in the Canal site elevations is the long horizontal signs that are common in between the first and second floors. While these signs exist in both elevations, strong differences exist between the two elevations. The size and the consistency of these long horizontal signs on the French Quarter elevation make a much stronger statement. These

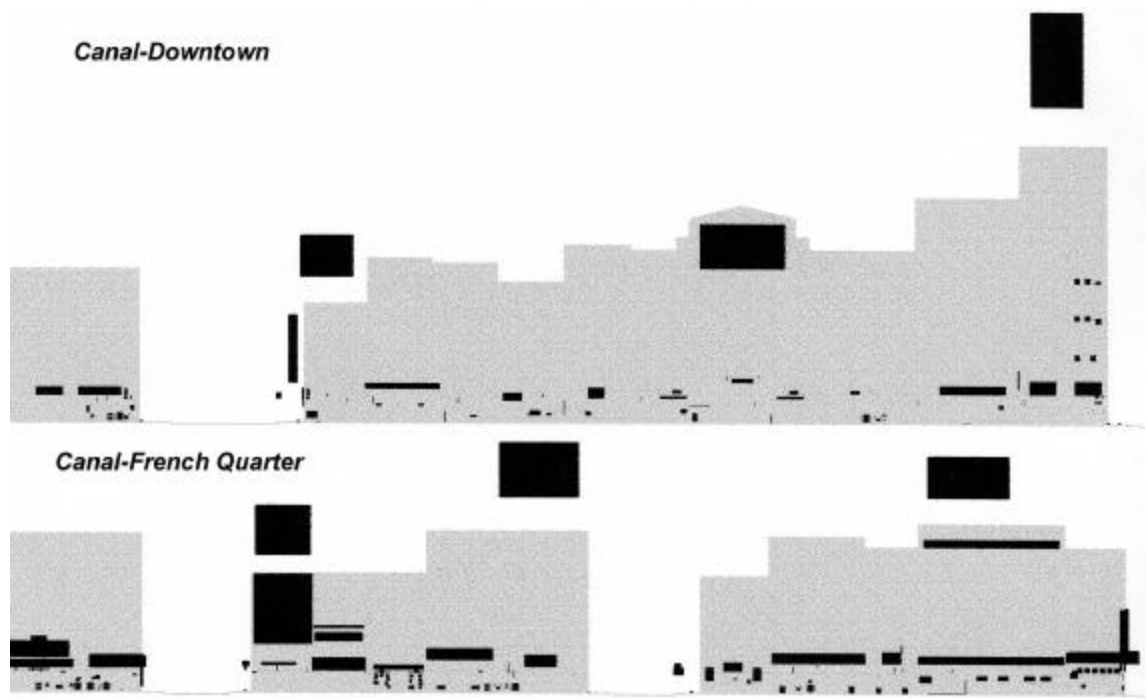


Figure 4.4. Elevations of buildings and signs for the Canal site.

signs along with clusters of smaller signs define the different storefronts on the French Quarter elevation. While it is a more subtle result, the clusters of signs on the Downtown elevation also segment the elevation into individual businesses. The largest signs seem to follow a regular pattern; however, a longer section may be needed to detect a pattern at that scale. The elevations make the Downtown side appear to have a more even distribution of sizes. Other

than the large signs, little is comparable across the street. The width of this street may stop the unconscious association with the opposite side and store-owners may be more prone to respond to neighbors than to across the street.

Ceilings

This section looks at signs that can be traveled under but does not imply shelter. This includes signs on awnings, hanging from balconies, protruding from a building, and any signs that are found above the road. These signs are typically regulated separately in ordinances because they encroach on public space, the sidewalk. The large numbers of signs hanging over the sidewalk characterize each of these sites. This section first describes the numbers and frequencies of these types of signs. Second, there is a description of the size, shape, and type of signs that are traveled under.

Each of the sites has a similar number of these ceiling signs. The Bourbon site has 58 signs found on 30 objects, which totals 1.93 signs per object. The Royal site has 69 signs on 35 objects, which totals 1.97 signs per object. The Canal site has only 61 signs on 35 objects, which totals 1.74 signs per object. Observations show that Canal has the most objects with three or more signs, yet the ratio is the lowest. So, there must also be a large number of objects with only one sign. The Royal site has the highest frequency of these objects with 10.29 objects every 100 linear feet. Bourbon is second with 9.52 objects every 100 feet, and, finally, the Canal site has 8.22 objects every 100 feet. The site with the most total signs and the highest percentage of wall coverage has the sparsest ceiling. This may suggest that the walls and ceiling would compete for attention if they were both important.

The majority of the ceiling signs are oriented perpendicular to the building faces; however, there are some that are parallel and removed from the building face. These signs are typically found on an awning or balcony. Table 4.15 shows the difference in the orientation between the two narrow sites and the wider Canal site. The Bourbon and Royal sites contain primarily perpendicular signs and only a very few parallel signs. Both sites have very few awnings, as can be seen in the pictures in Appendix E. The Canal site has many awnings, and these may have signs on the front edge. There are both very shallow and wide awnings and awnings that extend several feet over the sidewalk.

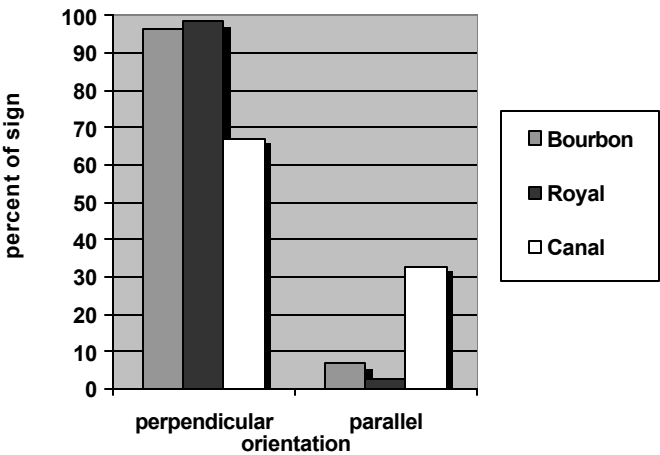


Figure 4.5. Two types of awnings are common on the Canal site. (Photograph by author)

The average height of the ceiling signs reflects the overall scale of the three sites. Nine feet above ground is the average height for the ceiling signs on both Bourbon and Royal. The Canal site has an average of 12 feet above ground. This reflects the overall increased scale of the site dominated by a wider street. The area of these signs is very similar to the total averages for each site and reflects the character scale differences among the three sites.

The distance that signs protrude from the building and over the sidewalk affects the spatial qualities of the sidewalk. These perpendicular signs average different widths

Table 4.15. Percentage of ceiling signs in different orientations on the three sites.



for each of the three sites. These signs average 3.95 feet wide on the Bourbon site, 2.41 feet on the Royal site, and 6.08 feet on the Canal site. Since the sidewalks are different widths in each of the sites, the signs extend over 49.41% of the sidewalk on Bourbon, 30.15% on Royal, and only 24.82% on the Canal site. The Canal sidewalk is approximately 24.5 feet wide. This large width allows for division of uses, and the signs may play a role in defining different kinds of space across the width of the sidewalk. The sidewalks on Bourbon and

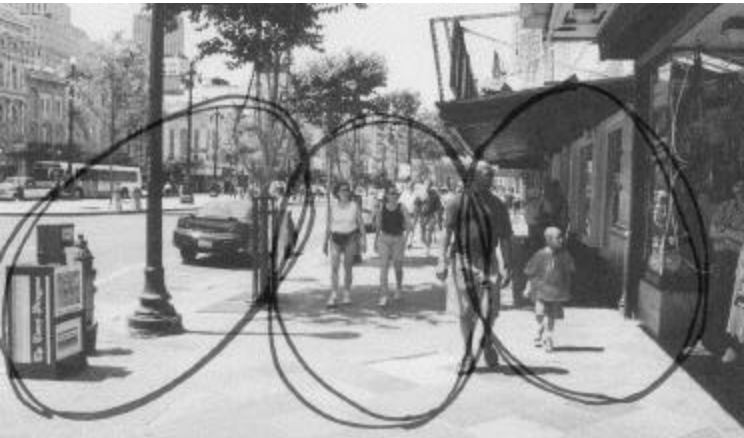


Figure 4.6. The large sidewalk on Canal is divided by different uses. Signs play a role in this division. (photograph by author)

Royal are very narrow, only 8 feet wide. Having half of the sidewalk covered by signs can define the space as an extension of the business. As can be seen in the pictures in Appendix E, the majority of the sidewalks on these two sites have a balcony extending over it. These balconies enclose the sidewalk, and the signs, often hanging from the balcony, mark ownership of the space. Observations show that people often walk in the street even when the sidewalk is clear. They may feel as if they are intruding into private space on some sidewalks.



Figure 4.7. Low hanging signs and narrow sidewalks contribute to defining small spaces near the buildings on the Bourbon site. (Photograph by author)



Figure 4.8. Shadows under balconies show different spaces on the Bourbon site. Note the clear sidewalk and people in the street. (Photograph by author)

If hanging a sign over the sidewalk claims that portion of the sidewalk for some purpose, then the type of sign designates the use of the space. On both the Bourbon and Royal sites over ninety percent of the ceiling signs are commercial with the remaining ones being informational. The Canal site has a more varied breakdown of the types of ceiling signs. Only 62% of the signs are commercial with 13% informational, and 25% traffic signs. There are more types of activities on the Canal site, and the types of signs represent these activities. Vehicles have a more dominate role on Canal than on the other sites, so it is logical that more signs are needed to designate their territory.

Floors

This section looks at signs that are located on the ground and are walked on by pedestrians. While these sites do not have large numbers of floor signs, there are many significant features about the signs in these sites. Most significantly, signs located on the ground can only be seen when the person is very close to or standing on the sign. These are not signs that advertise great distances but allow a pedestrian to know their current location. Often only one person is looking at the sign at any given moment. There is a personal or intimate quality about signs located on the ground that is not present in other locations. The patterns and materials of these signs add a textural layer to the sidewalk.

On these sites, only 3 signs are found on the ground in the Bourbon site, 1 sign in the Royal site, and 16 signs in the Canal site. On the Bourbon site, one sign recognizes the efforts of a restoration and clean-up project. One sign is a doormat to a commercial establishment. One sign is ceramic tiles laid in the sidewalk stating “MARIE JEAN.” The present day significance of the sign is not clear, and it may be a remnant of a previous use of the site. Similarly, the sign in the Royal site consists of tiles spelling “LA CIEN CAYE.” These signs add a speculating layer to the experience of these sites and are reminders that these sites have a long history with many uses over the years. Of the sixteen signs on the Canal site, two are commercial plaques, thirteen are street signs located at the corners, and one advertises products not currently sold at the store where it is located (Figure 4.9). The street signs are specially made for this street and are laid in a particular pattern in the sidewalk. Among the nineteen signs found in these three sites only one is a temporary doormat. The remaining signs are made of ceramic tile, brass, or stone. They are permanent parts of the site that took time



Figure 4.9. The Russell Stover sign is located at the entrance of a clothing store. The foreground of this picture shows one of the street signs found on the sidewalk. (Photograph by author)

to install and can withstand many years of wear. The people who placed these signs expected them to remain for a long time. These signs add a sense of permanence in a place that has gone through many changes but has ultimately remained.

THE SEQUENTIAL EXPERIENCE

Any path consists of a series of isolated moments. These moments and the order in which they occur define the experience of the path. Sections across the sites are analyzed individually and in their sequential order. These are actual sections across site as opposed to the average frequency studied in the linear experience. The distance between the sections is

determined by the average length of store fronts (see Appendix C). This length is different for each of the sites. The location of each of the sections can be seen in Appendix F. The series of sections for each site is shown and discussed individually. Within each section, the number of signs that are in it or cross the section are counted. Also, the areas of all of these signs are totaled. Finally, the ratio of the total area of signs over the area of space between the buildings is calculated. These three pieces of information are found near each section. This section concludes with a brief comparison of the information learned from each of the sites.

The Bourbon Site

The first look at the sections drawn in Figure 4.10 show that they all have signs. Signs function in a dominant role in each of them, and only three sections have signs that are parallel to the buildings. Six of the thirteen sections are dominated by at least one large sign. When looking at the sequence, sections with similar numbers of signs are found near one another. Sections 2-4 and sections 8-12 have few signs, and sections 5-7 have the largest number of

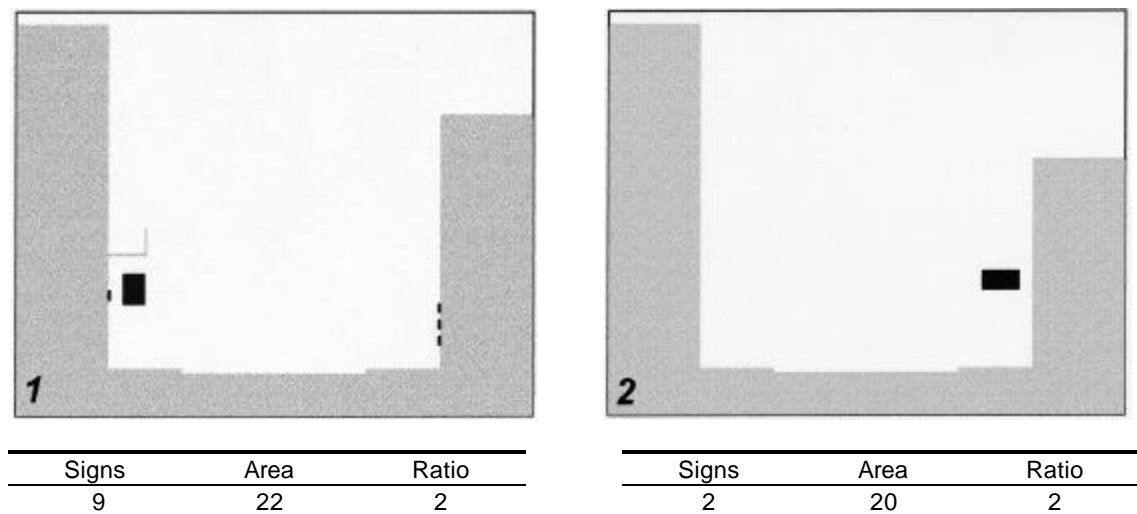
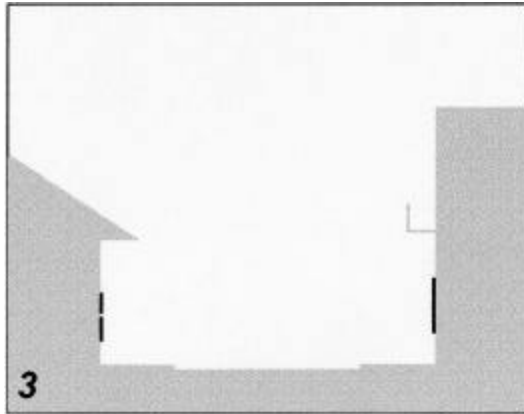
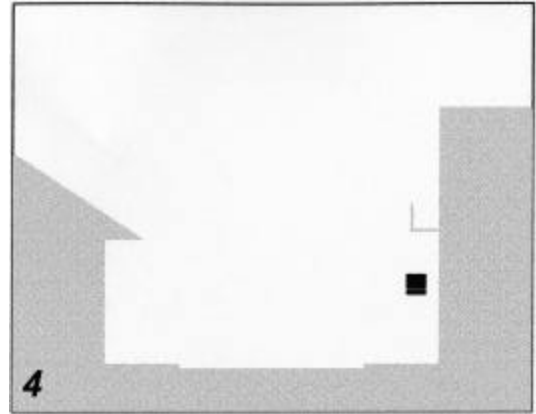


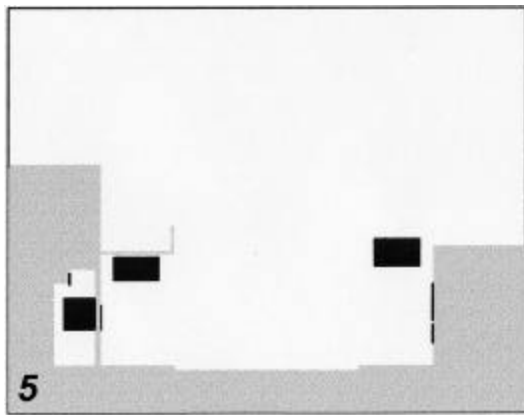
Figure 4.10. Sections for the Bourbon site with the number of signs, the total area of signs (square feet), and the ratio of sign area to the area of the section between the buildings (square feet/100 square feet) for each section. (Figure continued)



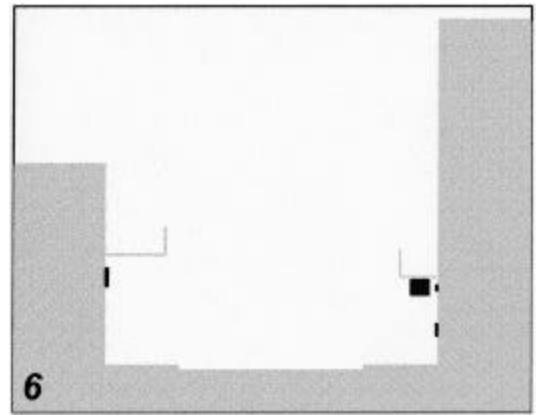
Signs	Area	Ratio
3	34	3



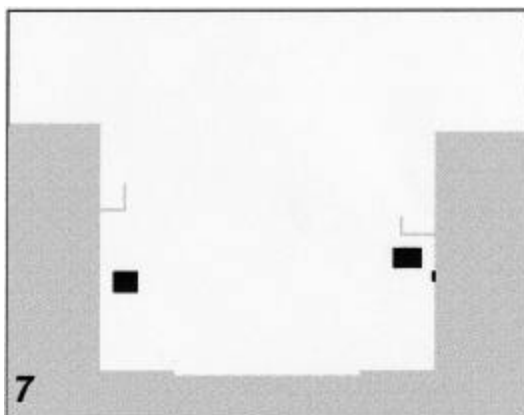
Signs	Area	Ratio
4	7	1



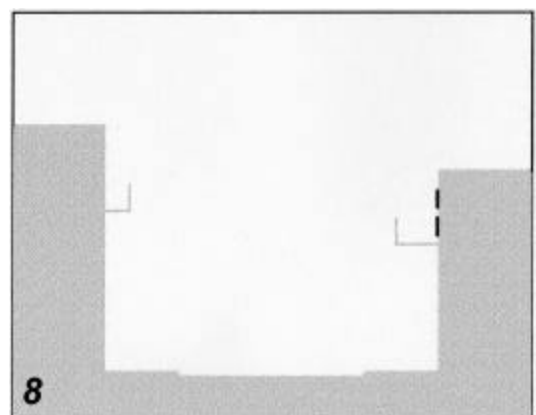
Signs	Area	Ratio
9	102	11



Signs	Area	Ratio
5	17	2

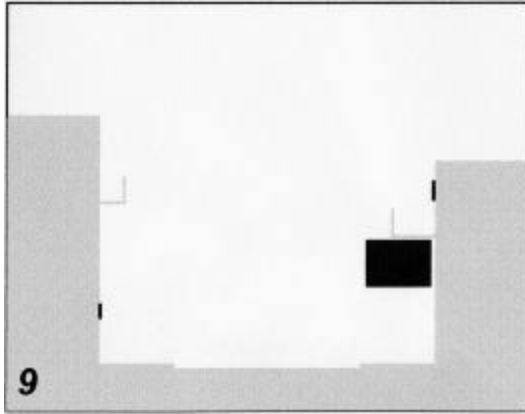


Signs	Area	Ratio
6	14	1

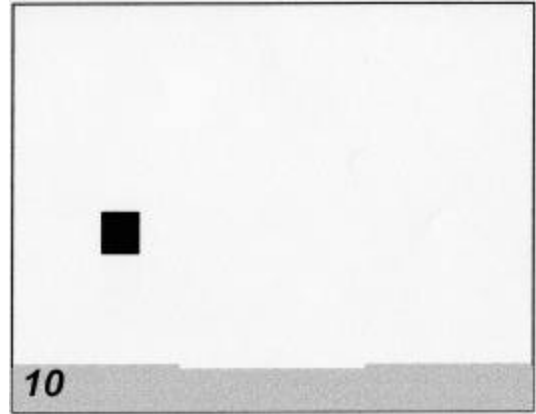


Signs	Area	Ratio
2	5	1

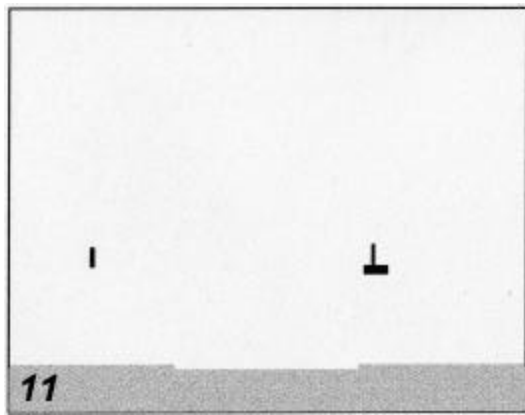
(Figure 4.10 continued)



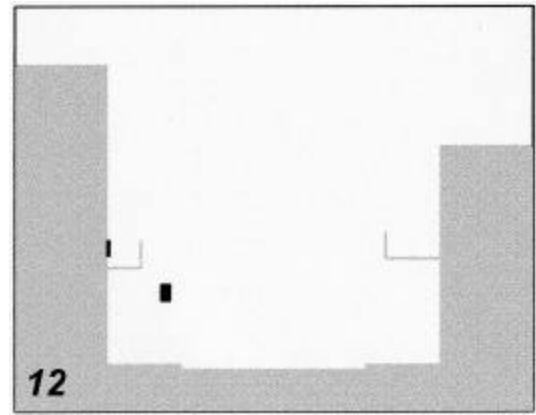
Signs	Area	Ratio
4	67	7



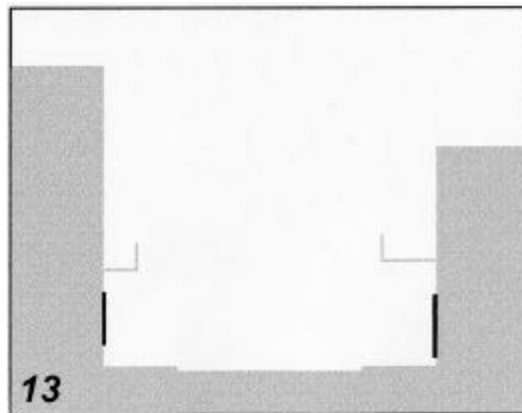
Signs	Area	Ratio
2	54	6



Signs	Area	Ratio
3	12	1



Signs	Area	Ratio
2	9	1



Signs	Area	Ratio
5	45	5

signs. However, the area of signs found within the section does not follow the same pattern. In many of these sections, when there are few signs, they are larger. The ratio of the area of signs over the area of the space shows a different pattern. Only four of the sections have a ratio above three, and section 5 stands out for the particularly high ratio of 11. A larger site or more sections may produce more high ratios or reveal other patterns. Figure 4.11 shows how the ratio varies along the length of the site.

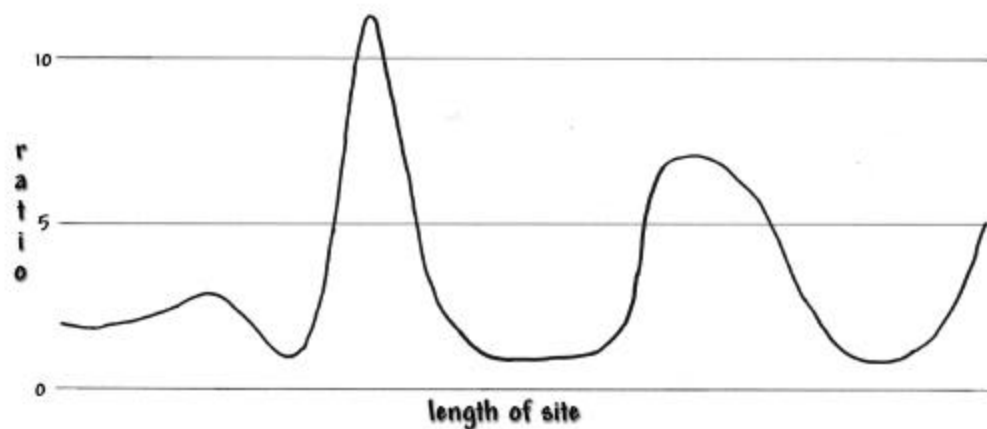


Figure 4.11. A diagram of the ratios of sign area to the area between the buildings at each section along the length of the Bourbon site.

The average number of signs and the average total area of signs found in each of these sections is similar to the average frequencies per 10 feet found in the Linear Experience. The average number of signs found in these sections is 4.3, and the frequency of signs found in the Linear Experience is 4.86 signs every ten feet. Since each section represents less than ten linear feet along the street, these sections show that the signs are grouped in localized areas. The distance between the sections may represent the average distance of these groups. The total areas of the signs show a similar pattern. The average area for these sections is 31.4 square feet, and the frequency of area is 34.21 square feet every ten feet.

The Royal Site

One quarter of the sections from the Royal site, Figure 4.12, have no signs. Seven of the sixteen sections have a sign to space ratio of less than 0.5. Only four sections have a sign to space ratio greater than one. Since the buildings average a greater height on the Royal site than on the Bourbon site, there is a larger area that constitutes the space between the buildings. Only half of the sections have signs that play an important role. Six of the sections

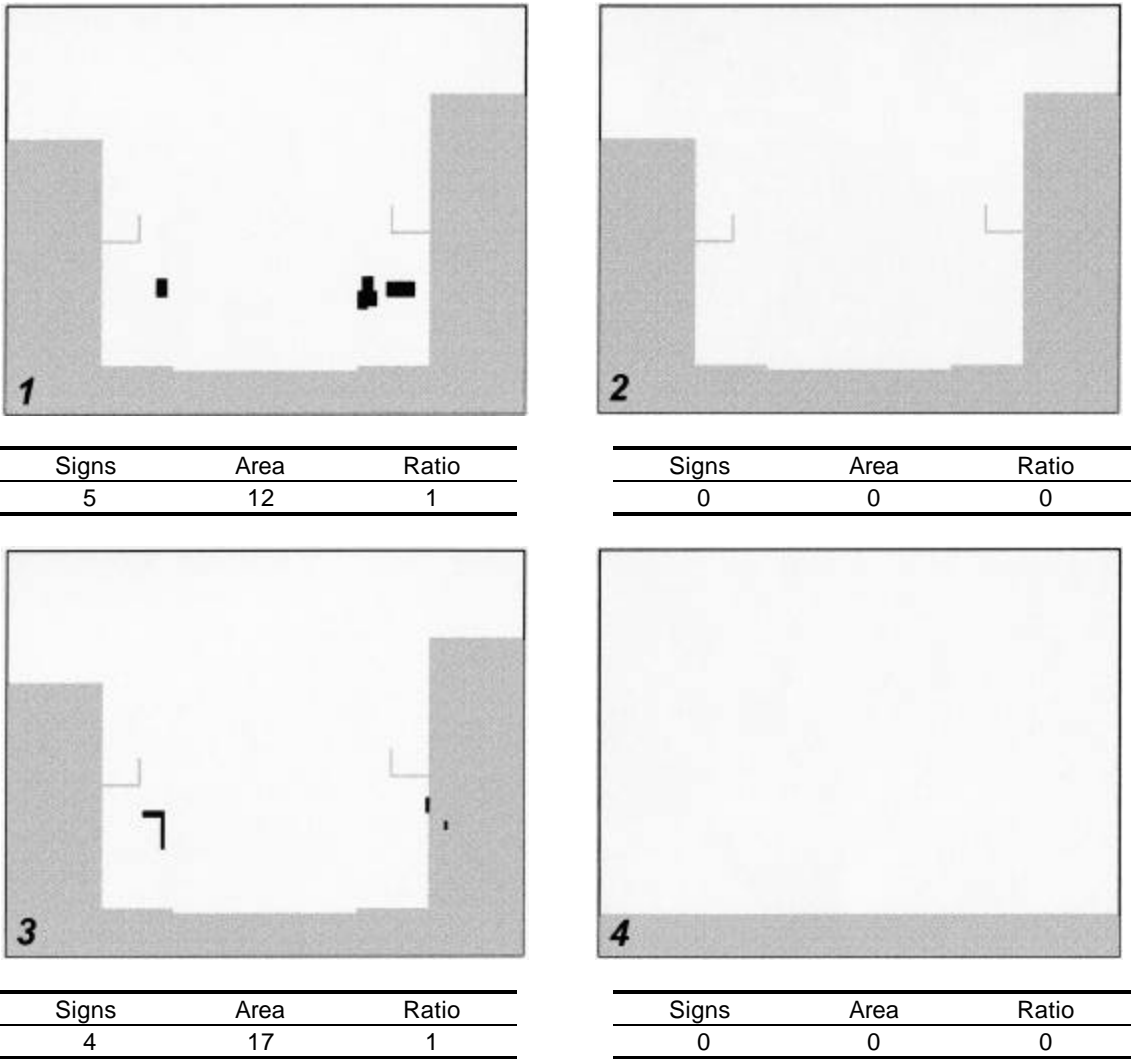
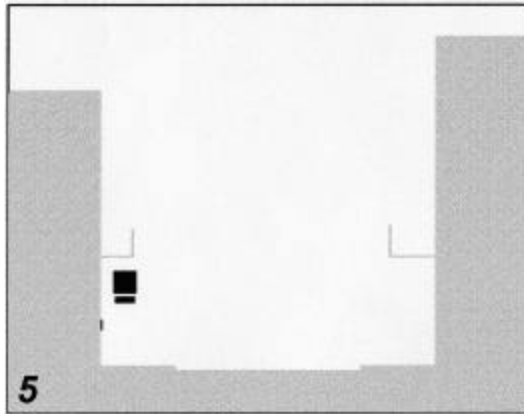


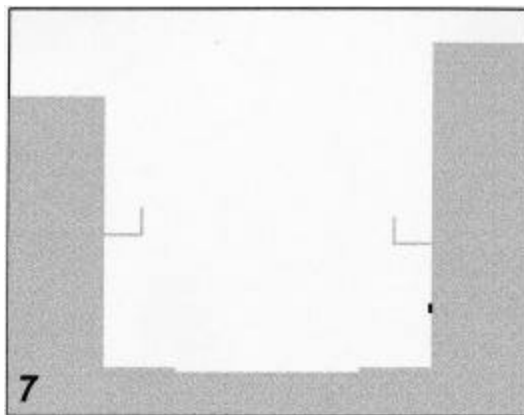
Figure 4.12. Sections for the Royal site with the number of signs, the total area of signs (square feet), and the ratio of sign area to the area of the section between the buildings (square feet/100 square feet) for each section. (Figure continued)



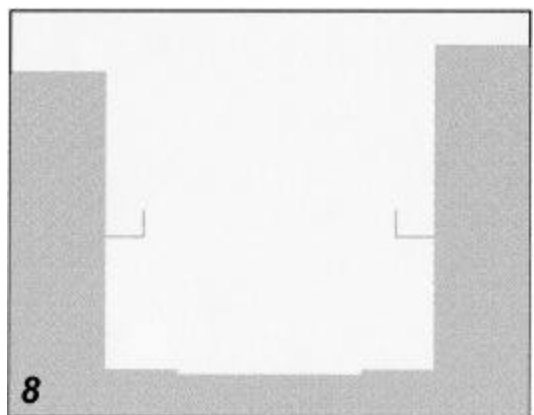
Signs	Area	Ratio
5	14	1



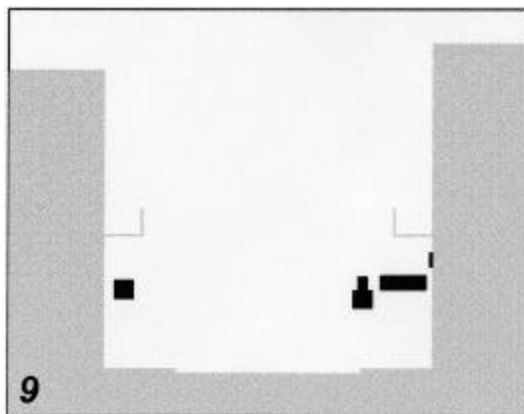
Signs	Area	Ratio
2	3	0



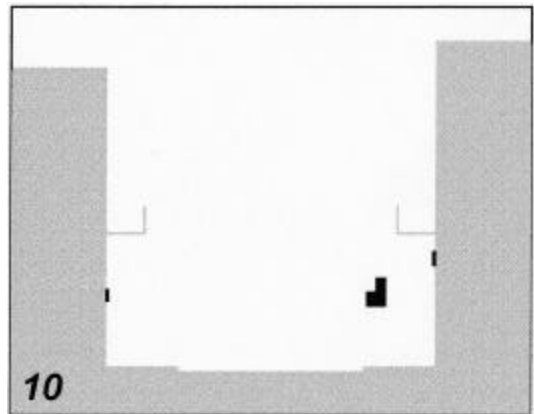
Signs	Area	Ratio
1	6	1



Signs	Area	Ratio
0	0	0

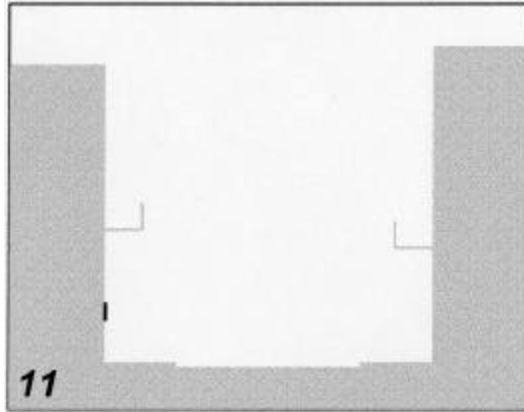


Signs	Area	Ratio
8	40	4

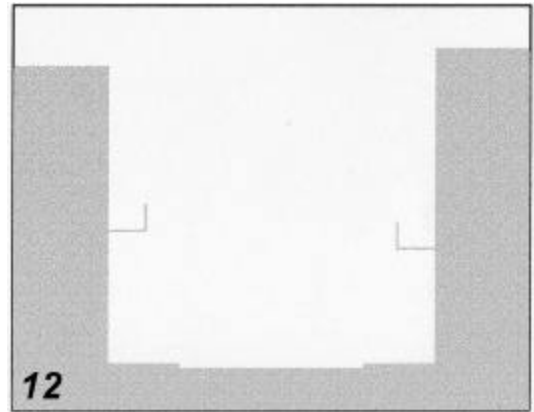


Signs	Area	Ratio
5	22	2

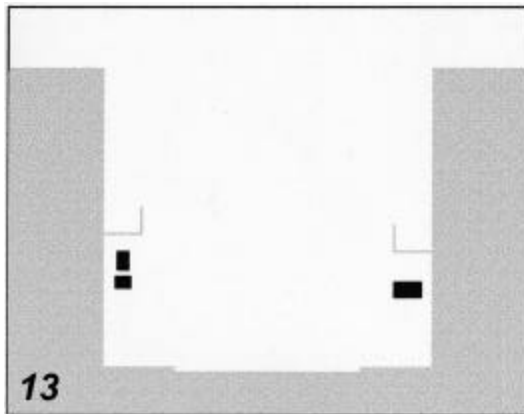
(Figure 4.12 continued)



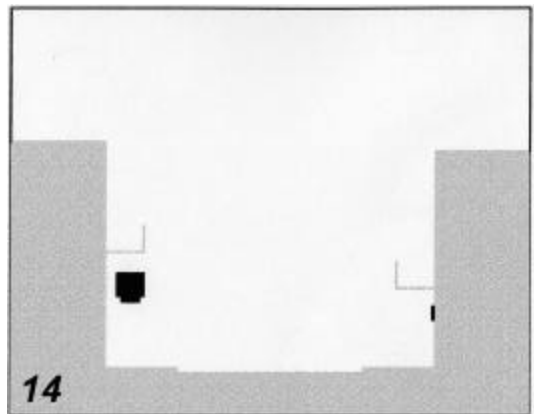
Signs	Area	Ratio
3	5	0



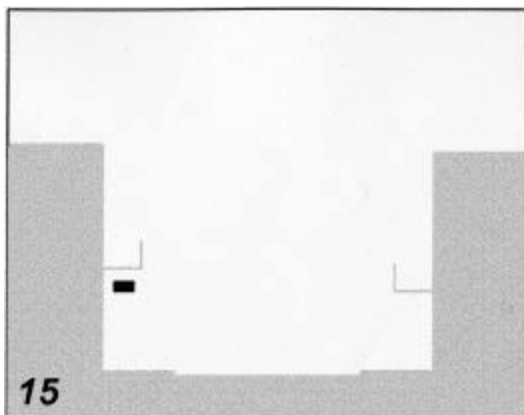
Signs	Area	Ratio
0	0	0



Signs	Area	Ratio
6	19	2



Signs	Area	Ratio
7	22	2



Signs	Area	Ratio
2	4	0



Signs	Area	Ratio
3	17	1

have five or more signs, which is similar to the number on the Bourbon site. However, only three sections have a total sign area over 20 square feet. Unlike the Bourbon site, when a larger number of signs exist in a single section, it is paralleled with a larger area of signs. Royal may have less overall diversity in size of signs, or the grouping of signs has little effect on the size of the signs.

The clearest sequential pattern is seen in the ratio numbers. The first half of the sections alternate between a ratio of 1 and 0. This pattern could be the result of a grouping of signs and alternating spaces without signs. Alternatively, this pattern could be the result of the distance between the sections not being representative of the patterns on the street. Figure 4.13 shows how the ratio varies along the length of the site.

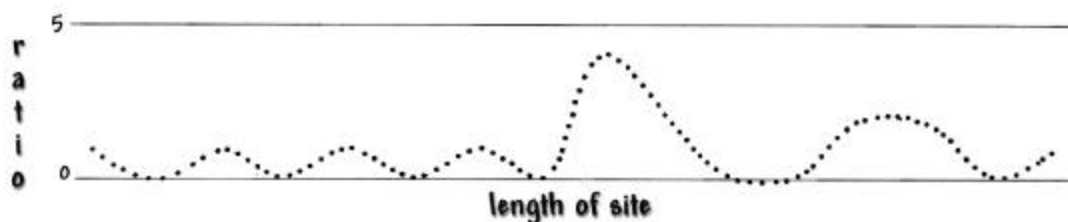


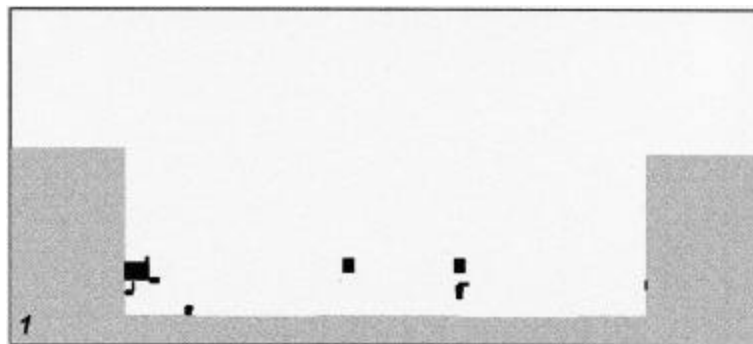
Figure 4.13. A diagram of the ratios of sign area to the area between the buildings at each section along the length of the Royal site.

A comparison of the average numbers of these sections to the frequencies found in the Linear Experience illustrates similar numbers. The average number of signs found in these sections is 3.2, and the frequency of signs found in the Linear Experience is 3.77 signs every ten feet. Since the sections do not represent ten linear feet and many of the sections have zero signs, there must be groupings of signs in much smaller locales. With a similar pattern, the average area for these sections is 11.3 square feet, and the frequency of area is 12.90 square feet every ten feet.

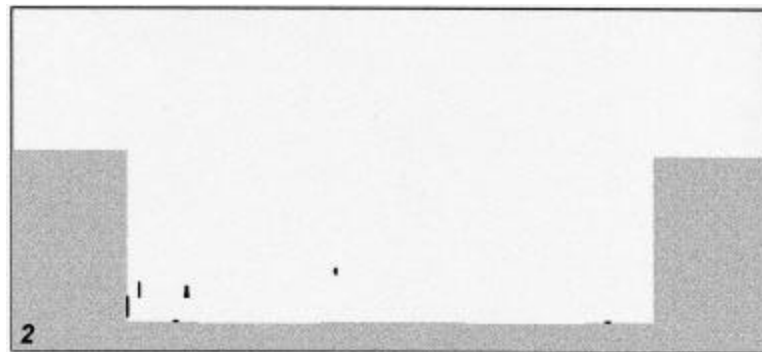
The Canal Site

The scale of the street and the buildings drastically change the appearance of the sections of the Canal Site seen in Figure 4.14. Only in a few of the sections do signs play a major role. When looking at all the sections, the ones that have billboards on the roof of the buildings attract the most attention. Sections 1 and 12 are the only ones that have larger signs near street level. Few of the sections have large perpendicular signs.

The sections with large total sign areas have only a portion of a large, parallel sign intersecting the section. These signs do not visually impact the sections. The ratio of sign area to the area between the buildings alternate more extremely than the Royal site, but they are similar in that one peak is more prominent than several of the same size (Figure 4.15).

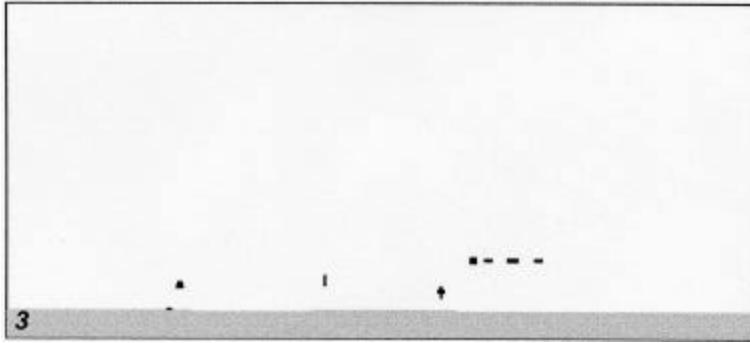


Signs
38
Area
271
Ratio
2

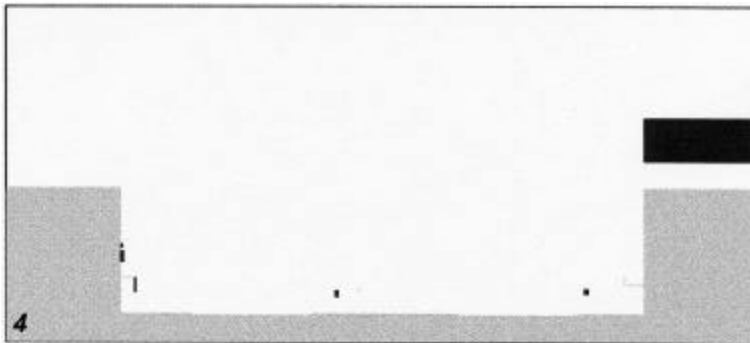


Signs
11
Area
118
Ratio
1

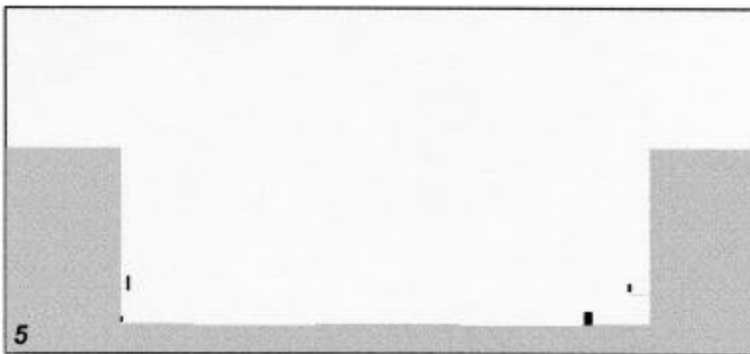
Figure 4.14. Sections for the Canal site with the number of signs, the total area of signs (square feet), and the ratio of sign area to the area of the section between the buildings (square feet/100 square feet) for each section. (Figure continued)



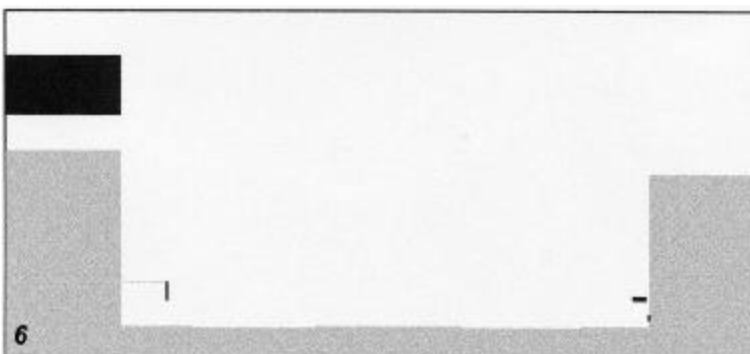
Signs
14
Area
75
Ratio
1



Signs
10
Area
1,875
Ratio
16

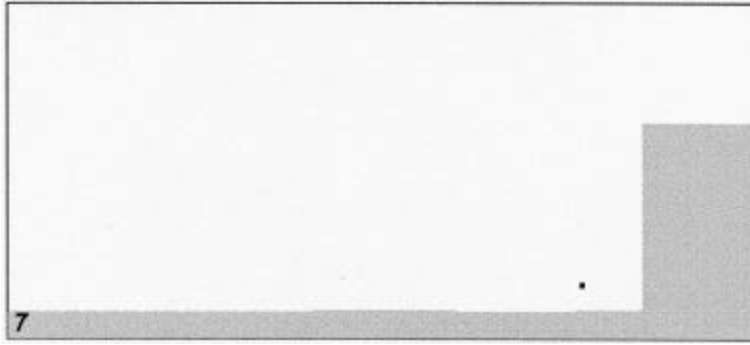


Signs
4
Area
259
Ratio
2

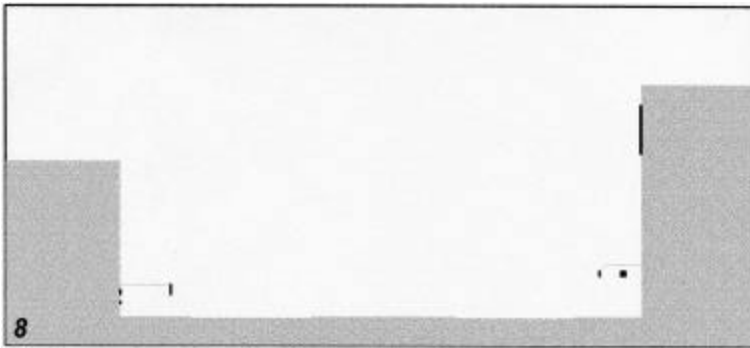


Signs
6
Area
887
Ratio
8

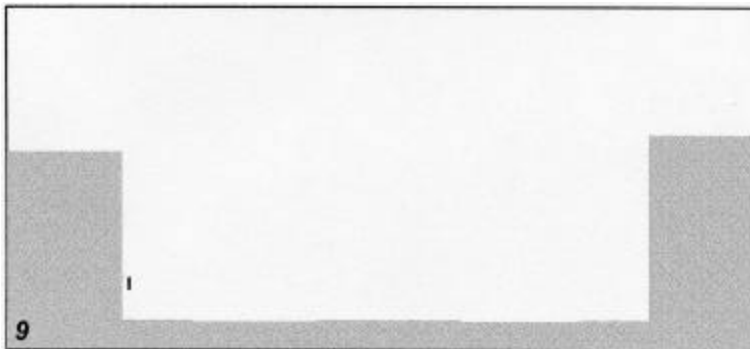
(Figure 4.14 continued)



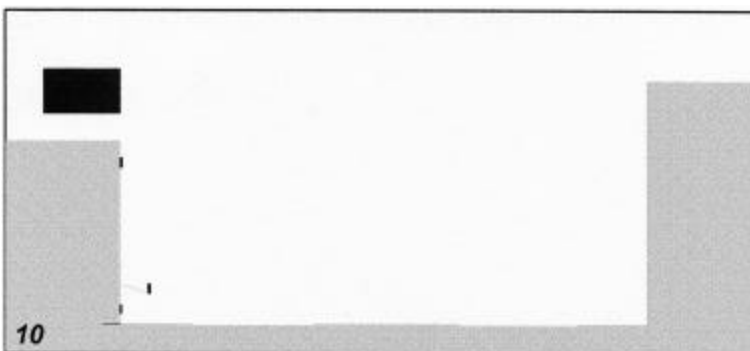
Signs
1
Area
2
Ratio
0



Signs
6
Area
589
Ratio
5

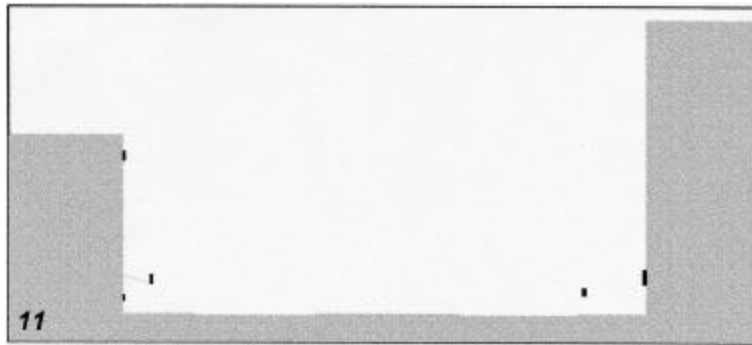


Signs
1
Area
140
Ratio
1

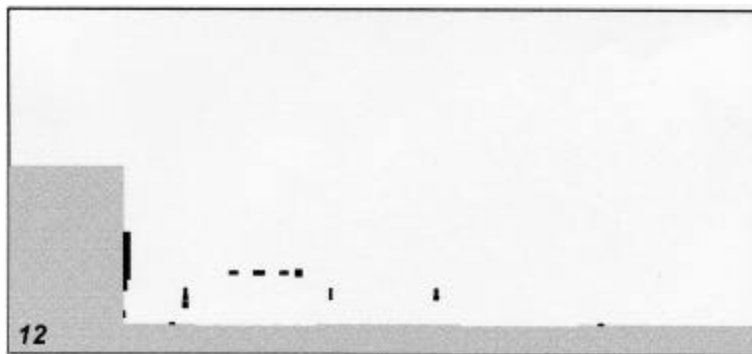


Signs
5
Area
807
Ratio
7

(Figure 4.14 continued)



Signs
5
Area
334
Ratio
3



Signs
21
Area
190
Ratio
2

Half of the sections show at least one sign at the curb of the sidewalk. However, these signs do not appear to be playing a large role in the sections. The data from the site experience shows that fifty percent of the signs are near the curb. These signs may not look important because they are small in size in comparison to the width of the site. However, the sections may not represent these signs realistically. The distance between the sections was determined using the storefronts; however, the signs at the curb are not related to the stores. Sections at a different interval may be needed to see other qualities of the street.

Few signs are pictured on the neutral ground in these sections. There are few signs on the neutral ground, and they are clustered in different patterns. The signs on the neutral ground may be fairly represented because they are not having a large impact on the site. However, sections purposely drawn through the place where these signs do exist may reveal the potential

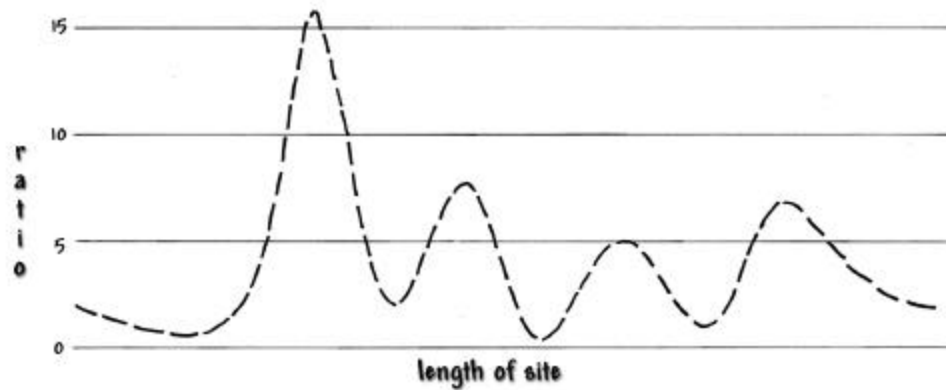


Figure 4.15. A diagram of the ratios of sign area to the area between the buildings at each section along the length of the Canal site.

impact of signs on the neutral ground. These sections may not be sufficient to analyze this site. Smaller sections focused only on the sidewalks or neutral ground may reveal different patterns.

Site Comparisons

In viewing all of the sections, few overall patterns materialize. However, a distinction between sections dominated by a single large sign and sections characterized by groups of small signs emerges. Many sections on the Bourbon site have at least one large sign. The sections on the Royal site are typified by smaller signs. Examples of both types of sections are found on the Canal site. Many sections on the Canal and Royal sight have very few or no signs. There are moments on both of these streets where signs do not impacts the space. The Bourbon site has less diversity from section to section than the other sites.

The ratios of sign area to space reveal a common feature. Each of the sites has one section that has a much larger ratio than the others. Section 5 on the Bourbon site, Figure 4.10, has a ratio of 11; section 9 on the Royal site, Figure 4.12, has a ratio of 4; and section 4 on the Canal site, Figure 4.14, has a ratio of 16. Figure 4.16 shows the ratios of all the three sites on one diagram. Since the distance between sections is different on each site, this

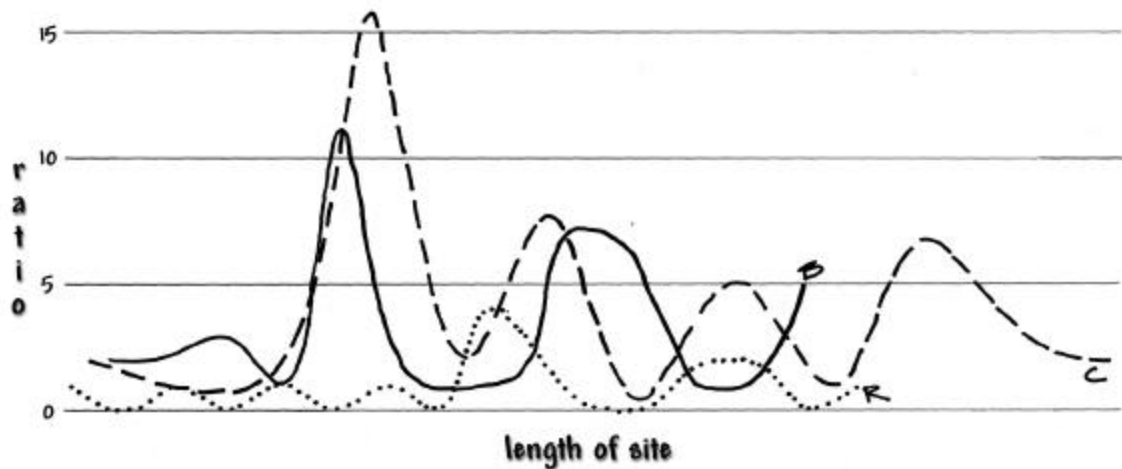


Figure 4.16. A diagram of the ratios of sign area to the area between the buildings at each section along the length of all three sites.

diagram shows some correlations to the distances between different amounts of sign area.

The Bourbon and Canal sections are more drastically different from the other sections. These sites also contain a couple sections with an intermediate ratio. This one moment where the signs are very dominate may serve as a focal point. More sections with large ratios may become evident if the site was extended. The interval length between these focal point sections could be important. Different intervals between the sections may also reveal different patterns. Some interesting sections may not be depicted because of the interval chosen. Testing different intervals is needed to determine the best process for this type of analysis.

CHAPTER 5 DISCUSSION

INTRODUCTION

The results of the study have so far been discussed in isolation from one other and give interesting, but limited, insight into some aspects of the impact of signs on three urban streets. While instructions for outlining specific policies for signs in the landscape seems to have been the goal of other designers who have written about signs in the landscape, this study shows that research has very little to support such a product at this time.

This study has gathered information to outline the complex relationship of people, signs, and place, and to begin a process of understanding one element of this relationship. The site-specific aspect of this study focuses on the distribution of signs in landscapes that have evolved over time with many influences. While trying to understand existing conditions of urban streets does not show the best use of signs, it does show the cultural influence on signs and places that are created and used by many people. To develop policies for sign distribution that speak to people, it is important to first understand this often overlooked resource. This chapter focuses on answering the broad questions that this study addresses as outlined at the end of Chapter 3.

QUESTION 1: HOW DOES THE DISTRIBUTION OF SIGNS DIFFER ON STREETS WITH DIFFERENT CHARACTERS?

A discussion focusing on the different character of streets concentrates on the difference of sign distribution on the Bourbon and Royal sites. While all three streets are different in character, Bourbon and Royal are similar in many other aspects such as dimensions

and architecture. There are several distinct differences in the signs between these two sites; however, there are some qualities about the signs that are similar.

The most consistent and outstanding difference is the area of the signs. This quality was studied in a number of ways and the Bourbon site consistently had greater numbers. Whether total area, area per sign, area per square foot of the site, or the areas of signs versus the area of building frontages, the difference is generally two to three times greater on Bourbon. The volumetric analysis showed a difference in the dimensions of the ceiling signs. The average width of signs hanging over the sidewalk is twice as large on the Bourbon site.

The other characteristic that greatly impacts many qualities is the orientation of the signs in relationship to the buildings. The sign orientation on Bourbon is nearly even with 47% of the signs being perpendicular to the buildings and 54% being parallel. Perpendicular signs dominate the Royal site with 73%. The Bourbon site has more total signs with the difference in the parallel signs. Royal has only slightly more perpendicular signs but drastically fewer parallel signs.

In the volumetric study, the wall drawings of these two sites depict the dramatic difference that results from fewer parallel signs. Also, the percent of the building front that is covered by a parallel sign is over three times larger on the Bourbon site. However, the ceiling discussion shows great similarities in the sign orientation between the two sites. Every ten feet along the street, there are 1.8 signs hanging perpendicularly overhead on Bourbon and 2.0 signs on Royal.

The type and location of signs both show some significant differences between the sites. The Royal site is dominated by commercial signs and has the particularly low



Figure 5.1. Windows on the Bourbon site are filled with information-type, beer signs. (photograph by author)

15% of information signs. On Bourbon commercial and information signs are equally important and constitute over 80% of all of the signs. For similar streets, an unexpected difference is the greater dependence on traffic signs on the Royal site. The impact of the difference in the location of signs has already been expressed in the orientation discussion.



Figure 5.2. Window to a doll store in the Royal site. (Photograph by author)

Bourbon has more signs on the walls and in windows with a parallel orientation, and Royal has more signs hanging and freestanding which generally have a perpendicular orientation. Signs located in windows are more common on Bourbon, and observations show that these are often information-type signs, Figure 5.1. The Royal site appears to rely on window displays, see Figure 5.2.

The sequential study reveals some patterns particular to the perpendicular signs. The Bourbon sections show signs existing fairly consistently, and the Royal sections are hit and miss. Many reasons for this difference are possible ranging from differences between the sites to faults in the analysis process. Another key observation is that the area of individual signs are more varied in the Bourbon sections and appear more similar in size in the Royal sections.

While these streets are very different in character, there are a few examples of similarities in the distribution of signs. Both sites have one material that dominates the sign distribution. On each site, this material is different and probably reflects the character of the street. On Bourbon 36% of the signs are neon, and 50% of the signs on Royal are wood. No other material on either street competes in the distribution of percentage of signs. Just as it is important that one material dominates the street, it is also important that the rest of the signs are varied in materials.

Other qualities that are similar include the height above ground of the signs, the signs per object ratio, and the information per sign ratio. The average height above ground of signs on these streets is 8.0 feet on Bourbon and 7.3 on Royal. These heights are within a foot of each other and taller than people. The distribution of the percentage of signs and signs per linear foot are very similar for both of these sites. The one exception is the slightly higher

number in the over ten feet category. These characteristics of signs may express some important qualities about sign distribution within a place.

Clear differences in the distribution of some sign characteristics exist on these two sites, which have similar dimensions but different character. If a study included a large variety of streets, groups of characteristics and qualities would create typologies of signs in urban areas. These categories would be helpful in future designs or the planning process to help a single city keep a variety of streets or allow areas to maintain a more unified appearance. Information on signs is known to play a part in wayfinding; however, these sign categories could play a large role in the imageability of a city.

QUESTION 2: HOW DOES STREET WIDTH IMPACT THE PATTERNS OF SIGNS?

A discussion of the impact of street width on the patterns of signs focuses on Canal Street. Specific comparisons to numbers or qualities use the information from the Bourbon site because Canal is more similar to it than to Royal. It is impossible to prove that differences between these streets are due the width, and much of the discussion poses speculative causation. Therefore, other causes are discussed when appropriate. Each of the four types of analysis is used to discuss the impact of street width; however, the linear experience emphasized many of the differences.

As with the character discussion, sign area has the most dramatic differences between the two sites. Nearly ten times the sign area exists in the Canal site than in the Bourbon site. However, a comparison of the sign area in the same surface area of the site shows closer numbers. The Bourbon site has just less than one square foot of signs in 10 square feet of the

site, and the Canal site has nearly 1.25 square feet of signs in the same area. Sign area is the one quality of signs that remains larger in the Canal site when the basis of comparison is an equal amount of space.

The linear discussion shows 6.5 times the area of signs in the same linear distance along the street. However, the width of Canal Street is approximately 5 times wider than Bourbon. The average sign is more than 3 times larger on Canal, yet the distribution of sign area table shows that the majority of signs are similar in size to the other sites. Eighty five percent of the signs on Canal are less than 10 square feet, which is compared to 75% and 95% on Bourbon and Royal respectively. Relatively few signs with much larger area skew the average sign area. These large signs do have a significant impact, especially when viewed from a distance as can be seen in the drawings of the walls, Figure 4.4. The percent of the building front covered by a sign is more than five times the amount on the Bourbon site. However, each wall varied greatly in this amount on the Canal site and remained more constant on Bourbon.

The number of signs, the number of objects, and the amount of information every ten feet on the Canal site is nearly twice as much as the same numbers on the Bourbon site. While the site is five times wider, these numbers are not increasing directly proportionally but with some ratio, in this case two fifths. This produces a smaller number of signs per square foot of the site on Canal than on Bourbon.

There are fewer businesses, but a larger amount of signs. Isolating the commercial and information signs, those most likely to be erected by a business, there are three times the number of signs on the Canal site than on the Bourbon site. A variety of width of streets

would be needed to determine any kind of standard. These two streets are likely to be at the extremes in a width study.

The height at which signs are located produces a couple interesting observations. The average height of all signs is similar for all three streets and is just above human height. The large number of signs found very close to the ground balances the few signs at extreme heights. However, the percentage of signs in each category shows that there is a more even distribution of heights on the Canal site than on the other sites. Bourbon and Royal both have a heavier reliance on signs at this 7-10 feet above ground height. The frequency table shows a more even distribution of signs on the Canal site than on the others. However, it also shows that on all three sites there is a new sign seven to ten feet above ground every four feet. The drawings show that these signs are clustered differently for each site. The ceiling discussion also shows that fewer of these signs on the Canal site are walked under.

The most notable difference in the distribution of the location of the signs is the much heavier reliance on free standing and box signs. The vast majority of these signs were

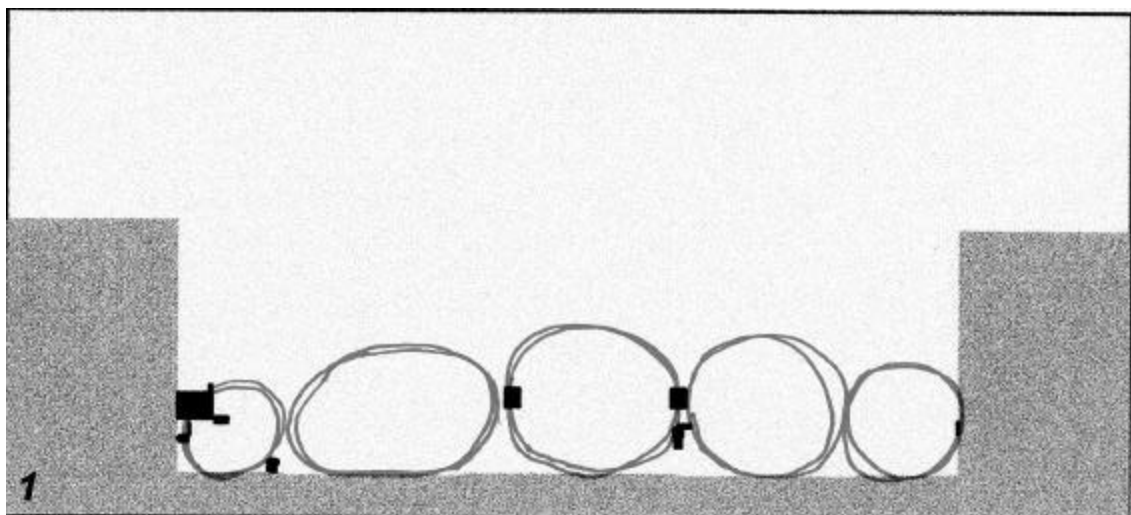


Figure 5.3. A section of the Canal site showing five different spaces that include the sidewalks, the streets, and the neutral ground.

observed at the curb or on the neutral ground. The frequency shows 4.5 of this type of sign every 10 feet of the street. Observations and the wall drawings show that these signs are typically clustered and act as a barrier between the sidewalk and the street. The sections do not really show this affect. A few sections depict the ceiling signs on only part of the sidewalk. Between these examples and the delineation of the neutral ground, there is a segmentation of the width of Canal Street that does not occur on the other sites (Figure 5.3). This segmentation occurs at two scales. These spaces are not always clearly delineated and may change at different points along the street. The signs are not the only things that delineate these spaces, but the sections show that they are a contributing element. Strengthening this delineation would help reinforce the character of the street and the differences in experiencing the street as a pedestrian and in a car. These different types of spaces are depicted in the following photographs (Figure 5.4).



Figure 5.4. Photographs of the Canal site showing the three different types of spaces: the neutral ground, the street, and the sidewalk. (photographs by author)

The sidewalks are large and can be subdivided into different kinds of spaces. Signs and awnings hanging over the sidewalk separate some of the sidewalk for an extension of the store. The signs near the curb take up space and create a section that slows the movement of

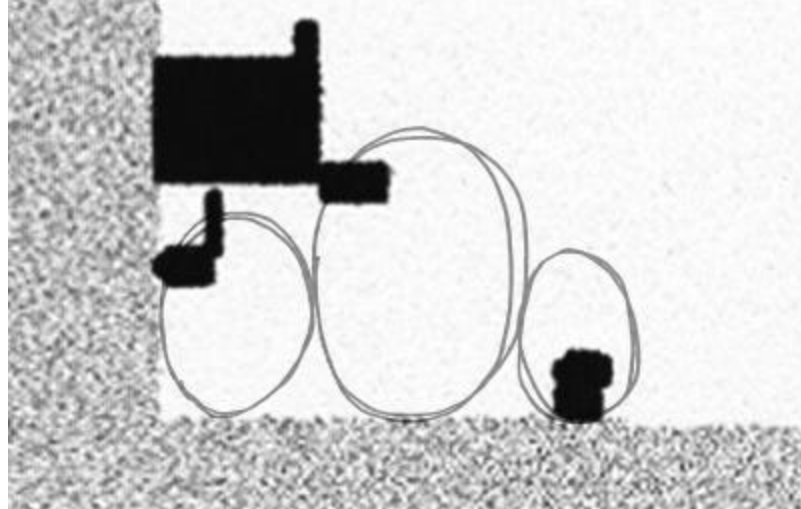


Figure 5.5. The sidewalk on the Canal site has three types of spaces.

pedestrians. The central part of sidewalk has the most flow of pedestrians. Figure 4.6 shows this division on a photograph, and Figure 5.5 shows it on part of a section drawing. A similar kind of spatial distinction does exist on the narrower streets. Figures 4.7 and 4.8 depict sidewalk spaces that are in part delineated by signs. Figure 5.6 shows the discrepancy of the sizes of these spaces in the section.

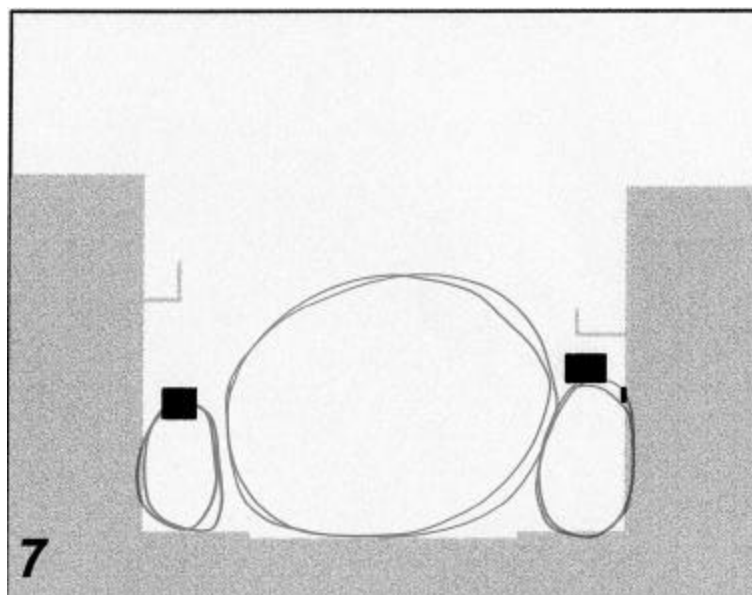


Figure 5.6. The spaces under the signs on the Bourbon site are much smaller than the street space.

The types and materials of signs also exhibit some differences. The wider street has more traffic and is, therefore, in need of more traffic signs. Billboards cannot be seen on the narrow street but can be seen on Canal. However, the other differences are hard to contribute to the width of the street. No one material dominates the signs on the Canal site as it does on the other sites. Again, this characteristic is likely more a result of the character of the street than of the width.

Some different patterns of signs are clear on these sites of different width; however, many questions still exist. More examples that include a variety of street width would help to answer many of them. The large scale of the street makes understanding the different scales more difficult. Different means of studying smaller sections should continue to be explored.

QUESTION 3:
ARE THERE ANY UNIVERSAL ASPECTS FOUND IN THE PATTERNS OF
SIGNS ON THESE URBAN STREETS?

A few qualities are consistent throughout all three sites. These qualities might be found on many other streets as well. There may be other qualities that would be consistent if other sites are studied. If any of these sites is unusual then a quality that is typically universal would not stand out.

The height category of seven to ten feet above ground is an unusually similar characteristic. All three sites show that a new sign in this height range appears every four feet. The width of the street does not impact this frequency. On different streets the signs may be larger or run parallel for several feet. The drawings of the Canal site walls, Figure 4.4, show this as a common occurrence. This frequency is an average, and each street clusters these

signs in different patterns. The average height of all signs is also within this range. Each street has a different distribution of sign heights, but it is clear that this is an important sign zone.

Other characteristics that are similar are the amount of information per sign and the number of signs per object. The low, consistent numbers are different than observations predicted. Also, the sequential study resulted in each site having one section with more dominate signs. While a larger pattern is not evident, the study reveals the potential for such a pattern.

**QUESTION 4:
HOW IS THE LITERATURE REVIEW OF TOPICS AND OPINIONS ABOUT
SIGNS REFLECTED IN THE STUDY, AND HOW DOES IT IMPACT FUTURE
STUDIES?**

The literature review on signs is organized around five main topics each of which has a variety of interests and opinions. These topics, cultural expression, organizational tools, clutter and regulation, meaning and symbolism, and signs in space, are in of themselves detailed and complex subjects. One unifying characteristic of these topics is that the written information is opinion heavy and research light. The most prevalent research is about the readability of text on an individual sign.

Most of the writings only focus on one of the topics. Few people have attempted to assimilate more than one of these topics into a single argument for their own opinion. However, each of these ideas about signs exists concurrently in any given landscape. Some opinions, such as clutter and regulation, are incredibly strong and have been verbalized to the public more than others. Other topics, like meaning and symbolism or signs in space, are discussed only within specialized circles of the design fields. While some topics appear to be

directly conflicting with others, all of the topics and their relationships to one another are important to understand the overall impact of signs in the landscape.

In this study, each of the five topics is covered in some way; however, the majority of the study relates to two of the topics: symbolism and meaning and signs in space. The symbolism and meaning of signs is reflected in the discussions of sense of place, street character, and the identity and imageability of urban landscapes. The influence of signs in defining and affecting spatial qualities is most directly addressed in the street width discussion. This study attempts to understand the organization behind the “clutter” of signs. It points to opportunities of creative design recommendations as opposed to sign restrictions. The ground and historic signs touches on the topic of cultural expression but does not explore the impact. This study does not cover signs as organizational tools in the traditional sense; however, imageability does help people move through the city as a whole.

QUESTION 5

HOW DO THE FOUR TYPES OF ANALYSIS ANSWER THESE PREVIOUS QUESTIONS, AND HOW CAN THE PROCESSES BE IMPROVED?

To answer this last question, each of the four analysis processes is discussed individually. A summary of the kind of information it did produce and the information lacking is given for each. The results review if and how the information was useful for understanding the distribution of signs. The difficulty of the process is discussed. Finally, changes to make future studies more useful are explained.

The Site Process

Using the site as a whole, a description of the dimension of the place and the total numbers of signs, objects, information, and the area of the signs is calculated. Also, the

diversity of different sign characteristics is studied individually. In this study, there was no attempt to cross-reference these characteristics. For example, studying the distribution of shapes of commercial signs. However, this type of analysis is possible with the data collected. It is not possible to connect this type of analysis to the distribution of the signs in the space where they are found. This type of analysis is most useful for an overall picture of a place. A street, or a portion of a street, with a unified character or feeling is probably easiest to understand with this type of analysis. However, the site analysis should not be the only type used if the goal is to understand the distribution of signs within a place.

Collecting the data and setting up the Microsoft Excel spreadsheet is time consuming. After that process, only simple calculations were used and then discussed. Since the same data and spreadsheet contributed to all other processes, this type of analysis is a worthwhile use of time. The only changes would include determining some important complex comparisons like the previous example. Since some of the characteristics could use more explanation, cross-referencing them would provide more descriptive explanations. The length of the streets studied is sufficient for this type of analysis, and there is little chance that a longer section would drastically alter the results.

The Linear Process

The linear process begins to relate the signs to spatial distribution; however, the description is of average numbers and not actual placement. This process negates the width of the street and, therefore, emphasizes the differences on streets of differing widths. However, with only two street widths represented on the charts, no overall pattern could be determined. Clustered sign patterns could not be detected in this process, yet it is still a useful analysis

process for simplifying complex streets. This process also allows for easy comparison to other street of all widths.

This process relies on the same Excel spreadsheet that is used for the site analysis. Then simple calculations were used to quickly and easily create charts to be analyzed and discussed. This process is closely related to the site analysis, and similar changes may be applied to this linear process. The length of sites studied is sufficient.

The Volumetric Process

The volumetric process attempts to describe the signs' relationships to the space in which they are found. The drawings show a simplified, visual explanation of the distribution of the signs. The calculations in the wall section relate the signs to another element in the landscape, the building fronts. The ceiling and floor sections are more descriptive and specialized sections. No discussion relates these three parts; even though, they are connected to one another. This process is useful to describe the actual placement of signs; however, more refinement of the process is needed. The pictures, in the appendix, are helpful to relate other site characteristics. Opinions of the diagrams from people not familiar with the site may help to determine other analysis processes. This process does not really explain how a person in the site experiences the signs, but it can be a useful tool for designers to break down the complex environment into smaller parts.

Drawing the elevations was not an easy task, and analyzing them took added effort. It is possible that longer section of the streets would reveal more information; however this would add to the time involved. Other possible changes could include attaching some of the sign characteristics to the drawing to show the distribution of the signs. Also, some others

methods of measuring or describing the patterns could be explored. The ceiling and ground studies have more potential.

The Sequential Process

The sequential process is the best at depicting the actual signs placement at some distinct moments along the street. However, unless every moment is included in a section, it is possible that some important patterns are missed. Also, the large scale of the Canal site did not translate well to the sections. The experience of walking on the sidewalk or even driving down the street is not expressed well. This type of analysis may be very useful; however, only one site provided an interesting discussion.

The sequential process was not easy and was very time consuming. Flipping among the elevations, photographs, and notes to draw the sections took time. However, the most difficult part was determining which sections to draw. Before this process can be useful, it is important to figure out how best to determine the sections. On large sites, such as Canal, it may be useful to show partial sections, such as only the sidewalk.

CHAPTER 6

CONCLUSION

Signs have been a part of the urban landscape for thousands of years, and people have tried to control them for almost as long. No one has attempted to understand how signs impact the urban landscape. This study shows that it is necessary to understand the distribution of signs in existing landscapes if designers are to ever use them as a creative tool. The goal was to understand how many different signs, erected by many different people over a long period of time add interest and excitement to a place. While complete understanding of this phenomenon is an immense task, the study outlined two objectives to bring the researcher closer to this goal.

One objective, exposing the complex issues affecting the distribution signs in the urban landscape, was accomplished primarily through an extensive literature review. The review proved that a myriad of opinions is supported by very little research. The discussion in Chapter 5 exposed some of these oversights. Also, this study deliberately attempted to combine several of the topics into a more comprehensive understanding of signs in the landscape.

The second objective explores analysis methods to understand signs in the existing landscape. There is no precedent for studying the distribution of signs in a comprehensive manner, so four techniques are combined to dissect different relationships. The results from all four methods combine to fully understand how signs impact both sense of place and spatial qualities on the case study sites. Since this was a new application of these analysis methods, they were also analyzed for their effectiveness. This objective was met in three steps. First,

the process of the four methods is developed and outlined in Chapter 3. The methods are applied on three case study sites in New Orleans, Louisiana, and the results are described in detail in Chapter 4. Throughout the results of the site-specific study, I explain trends or highlights from each of the methods. Finally, the five discussions in Chapter 5 explain how the site-specific study and the literature review address the research question.

FUTURE STUDIES

This study has succeeded in answering a few small question, and more importantly, it has gathered sufficient material to expose the complex nature of signs in the urban landscape. By exposing a list of specific areas and questions lacking answers, this study has also identified future research topics. The following list of related areas needs more research to ultimately understand signs in the landscape.

- Each of the processes used in this study need more clarification as suggested in Chapter 5.

While these processes cover a range of ways to analyze signs on a street, other processes may become more evident through clarification of these four. It is worth the effort of searching for an explicit method because these results show that it is possible to discern differences between a variety of effects created by signs. However, in order to get a cohesive understanding, many more streets will need to be studied. With more sites, it will be possible to categorize the effects.

- Signs are not the only element on a street that contributes to its character. This study ignored many elements and avoided others. The interaction of signs with other elements, particularly trees and architectural styles, is an important but complex issue to study. As new techniques evolve, this extension of the study should follow.

- This study was limited to a single type of street where signs are important; however, signs play large roles in many landscapes. Almost thirty years ago, Robert Venturi stated the important role of signs on the strip and suggested further research to understand this role. To date, no research has explored this topic. Streets where parking lots play a large role would drastically alter methods and characters of these streets.
- It appears that a fine line exists between exciting and overwhelming. Individual people have different reactions to the same site. Observations and behavioral studies combined with this type of spatial case study would help to understand the relationship of signs in a place and the people who use it. Studies to understand both the wayfinding and confusing characteristics of signs would help to judge people's reactions to sites.
- Surveys or interviews of designers' and non-designers' opinions and reactions to different types of sites would explain the desires of the public.

FINAL COMMENTS

The literature about signs exposes a dichotomy in American culture. Signs have been labeled as the cause of clutter and confusion. People are drawn to high energy and active places as can be seen in the popularity of theme parks and shopping centers. These sites are increasingly relying on signs or, the popular new term, entertainment graphics.

Signs on urban streets are a means for many people to contribute to one landscape. The results can be stimulating and exciting or be overwhelming and confusing. There is little information to explain when a site goes from one of these to the other situation. There is even less to help designers to mitigate the process so that a unified and individual character can be

created. With more understanding of the effects of signs, designers can maintain some control to help with the imageability of the cityscape.

Finally, this study does support the idea that signs influence both the sense of place and spatial qualities on urban streets and shows that these relationships are complex. Many more studies would help to understand a larger picture of signs on urban streets. Landscape architects are trained to think about ideas from many points of view, yet they have not begun to realize the potential of signs in the imageability of urban streets. Instead of sign restrictions creating bland landscapes over an entire city, careful attention to design recommendations has the potential to help individual places express distinctive identities.

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APPENDIX A **SAMPLE WORKSHEET FOR FIELD NOTES**

Street: Barbours Riverside Start: singapore hut Date: 2/12

SIGN	Distance from beg.	Posi-tion	Location	Height above ground	width	Length	Material	Colors	shape
long box hut ID sign	16'	+	balcony	8'	4.5'	2'	wood	black white, blue	
windows box (like menu)	26'		wall	28'	40'	60"	wood, glass	black, white	
DRINKS	32'		doorway	7.5'	24'	60"	paper	orange	
sandwich	40'								
no tapping to corner	47'	+	pole	7'	12'	22"	metal	red, white	
SPD Barrel	47'		wall	12'	4.5'	20"	metal	brown	
window box	53'		wall	28'	32'	57"	wood glass	black, white	
Chris outwards	57'	+	ground stern	6'	8'	5'	rubber	red, white	
Eng outwards	54'	+	awning	7.5'	3'	4"	metal	black, white	
CRIS outwards	56.5'		awning	7.5'	6'	3'	metal	"	

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Figure A.1. Sample worksheet used for recording information in the field.

APPENDIX B

INFORMATION ABOUT EVERY SIGN IN ALL SITES

Table B.1. Information about every sign including the category for each characteristic collected in Microsoft Excel spreadsheet.

street	side	sign	kind	name	add. text	pict. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging (from roof)	ground	tree standing	box
1	Bourb	N	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	48	48	16.0	9	C	1	1	1	1	1	1	1
2	Bourb	N	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	48	48	16.0	9	C	1	1	1	1	1	1	1
3	Bourb	N	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	60	15	6.3	7	H	1	1	1	1	1	1	1
4	Bourb	N	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	9	11	0.6	4	V	1	1	1	1	1	1	1
5	Bourb	N	M	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	36	6.0	3.5	V	1	1	1	1	1	1	1
6	Bourb	N	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	6	36	1.5	4.5	V	1	1	1	1	1	1	1
7	Bourb	N	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	21	15	2.2	4	I	1	1	1	1	1	1	1
8	Bourb	N	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	36	28	7.0	5.5	I	1	1	1	1	1	1	1
9	Bourb	N	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	48	27	9.0	1	I	1	1	1	1	1	1	1
10	Bourb	N	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	27	10	1.9	4.3	I	1	1	1	1	1	1	1
11	Bourb	N	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	15	15	1.6	5.3	C	1	1	1	1	1	1	1
12	Bourb	N	T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	12	18	1.5	9	V	1	1	1	1	1	1	1
13	Bourb	N	M	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	36	6.0	3.5	V	1	1	1	1	1	1	1
14	Bourb	N	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	54	36	13.5	9.5	H	1	1	1	1	1	1	1
15	Bourb	N	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	54	36	13.5	9.5	H	1	1	1	1	1	1	1
16	Bourb	N	M	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	36	6.0	3.5	V	1	1	1	1	1	1	1
17	Bourb	N	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	60	8	3.3	8.5	H	1	1	1	1	1	1	1
18	Bourb	N	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	60	8	3.3	8.5	H	1	1	1	1	1	1	1
19	Bourb	N	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	66	48	22.0	9.5	H	1	1	1	1	1	1	1
20	Bourb	N	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	66	48	22.0	9.5	H	1	1	1	1	1	1	1
21	Bourb	N	T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	8	1.3	8	H	1	1	1	1	1	1	1
22	Bourb	N	T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	8	1.3	8	H	1	1	1	1	1	1	1
23	Bourb	N	H	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	20	12	1.7	0	H	1	1	1	1	1	1	1
24	Bourb	N	T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	15	36	3.8	11	V	1	1	1	1	1	1	1
25	Bourb	N	T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	27	10	1.9	11	H	1	1	1	1	1	1	1
26	Bourb	N	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	36	18	4.5	27	I	1	1	1	1	1	1	1
27	Bourb	N	T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	23	3.8	6.5	I	1	1	1	1	1	1	1
28	Bourb	N	T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	27	10	1.9	11	H	1	1	1	1	1	1	1
29	Bourb	N	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	72	60	30.0	8.5	I	1	1	1	1	1	1	1
30	Bourb	N	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	72	60	30.0	8.5	I	1	1	1	1	1	1	1
31	Bourb	N	H	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	54	6	2.3	0	H	1	1	1	1	1	1	1

Table B.1 (continued).

street	side	sign	kind	name	add. text	pict. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging T (from roof)	ground	free standing	box
32 Bourb	N	shaemar's	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	36	24	6.0	12	I	1	1	1	1	1	1	1
33 Bourb	N	shaemar's	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	36	24	6.0	12	I	1	1	1	1	1	1	1
34 Bourb	N	sale sign	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	11	9	0.6	10	H	1	1	1	1	1	1	1
35 Bourb	N	sale sign	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	11	9	0.6	10	H	1	1	1	1	1	1	1
36 Bourb	N	sale sign	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	11	9	0.6	10	H	1	1	1	1	1	1	1
37 Bourb	N	no stopping	T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	12	18	1.5	9	V	1	1	1	1	1	1	1
38 Bourb	N	video	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	25	15	2.6	9	H	1	1	1	1	1	1	1
39 Bourb	N	mardi gras gift shop	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	20	3.3	8	H	1	1	1	1	1	1	1
40 Bourb	N	mardi gras gift shop	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	20	3.3	8	H	1	1	1	1	1	1	1
41 Bourb	N	ATM	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	20	7	1.0	8.5	H	1	1	1	1	1	1	1
42 Bourb	N	beer sign	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	15	2.5	18	I	1	1	1	1	1	1	1
43 Bourb	N	beer sign	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	15	2.5	15	I	1	1	1	1	1	1	1
44 Bourb	N	beer sign	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	15	2.5	17	I	1	1	1	1	1	1	1
45 Bourb	N	beer sign	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	15	2.5	18	I	1	1	1	1	1	1	1
46 Bourb	N	beer sign	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	15	2.5	19	I	1	1	1	1	1	1	1
47 Bourb	N	beer sign	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	15	2.5	16	I	1	1	1	1	1	1	1
48 Bourb	N	beer sign	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	15	2.5	18	I	1	1	1	1	1	1	1
49 Bourb	N	beer sign	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	15	2.5	15	I	1	1	1	1	1	1	1
50 Bourb	N	joy's for toys	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	30	26	5.4	8	H	1	1	1	1	1	1	1
51 Bourb	N	joy's for toys	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	30	26	5.4	8	H	1	1	1	1	1	1	1
52 Bourb	N	we sell...	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	11	16	1.2	3.5	V	1	1	1	1	1	1	1
53 Bourb	N	ATM inside	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	12	12	1.0	3.5	S	1	1	1	1	1	1	1
54 Bourb	N	camera, cigars,....	I	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	66	24	11.0	8	H	1	1	1	1	1	1	1
55 Bourb	N	royal camera	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	28	18	3.5	7.5	H	1	1	1	1	1	1	1
56 Bourb	N	royal camera	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	28	18	3.5	7.5	H	1	1	1	1	1	1	1
57 Bourb	N	bottomless/topless	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	60	48	20.0	5	H	1	1	1	1	1	1	1
58 Bourb	N	men or women	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	36	24	6.0	2.5	H	1	1	1	1	1	1	1
59 Bourb	N	men or women	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	60	36	15.0	11	H	1	1	1	1	1	1	1
60 Bourb	N	men or women	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	60	36	15.0	11	H	1	1	1	1	1	1	1
61 Bourb	N	topless/bottomless	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	72	24	12.0	7	H	1	1	1	1	1	1	1
62 Bourb	N	adult videos	C	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	24	18	3.0	8.5	H	1	1	1	1	1	1	1

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pic. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging	roof	ground	tree standing	box
	63 Bourb	N	adult videos	C	1	1	1	1	1	1	1									24	18	3.0	8.5	H				1				
	64 Bourb	N	show xxx movies	I	1	1	1	1	1	1	1									24	4	0.7	8	H				1				
	65 Bourb	N	show xxx movies	I	1	1	1	1	1	1	1									24	4	0.7	8	H				1				
	66 Bourb	N	sizzle	M	1	1	1	1	1	1	1					1				48	72	24.0	3.5	V	1							
	67 Bourb	N	papa joe's	C	1	1	1	1	1	1	1									60	36	15.0	10	I				1				
	68 Bourb	N	papa joe's	C	1	1	1	1	1	1	1									60	36	15.0	10	I				1				
	69 Bourb	N	sizzle	M	1	1	1	1	1	1	1					1				48	72	24.0	3.5	V	1							
	70 Bourb	N	lids	C	1	1	1	1	1	1	1									48	24	8.0	9	H				1				
	71 Bourb	N	lids	C	1	1	1	1	1	1	1									48	24	8.0	9	H				1				
	72 Bourb	N	closed	I	1	1	1	1	1	1	1					1				11	9	0.6	4.5	H		1						
	73 Bourb	N	no stopping	T	1	1	1	1	1	1	1									12	22	1.8	8	V							1	
	74 Bourb	N	cum visit the leather shop	I	1	1	1	1	1	1	1					1				12	15	1.3	7	V		1						
	75 Bourb	N	the panda bear	C	1	1	1	1	1	1	1									44	32	9.8	8.5	I				1				
	76 Bourb	N	the panda bear	C	1	1	1	1	1	1	1									44	32	9.8	8.5	I				1				
	77 Bourb	N	paper signs	I	1	1	1	1	1	1	1					1				9	11	0.6	3	V		1						
	78 Bourb	N	paper signs	I	1	1	1	1	1	1	1					1				9	11	0.6	3	V		1						
	79 Bourb	N	paper signs	I	1	1	1	1	1	1	1					1				9	11	0.6	4.5	V		1						
	80 Bourb	N	paper signs	I	1	1	1	1	1	1	1					1				9	11	0.6	4.5	V		1						
	81 Bourb	N	paper signs	I	1	1	1	1	1	1	1					1				9	11	0.6	6	V		1						
	82 Bourb	N	paper signs	I	1	1	1	1	1	1	1					1				9	11	0.6	6	V		1						
	83 Bourb	N	you must be 21 to enter	I	1	1	1	1	1	1	1									15	3	0.3	5	H		1						
	84 Bourb	N	you must be 21 to enter	I	1	1	1	1	1	1	1									15	3	0.3	2.5	H		1						
	85 Bourb	N	dancers wanted apply within	I	1	1	1	1	1	1	1					1				9	11	0.6	4.5	V		1						
	86 Bourb	N	bourbon burlesque	C	1	1	1	1	1	1	1									60	24	10.0	8	H				1				
	87 Bourb	N	bourbon burlesque	C	1	1	1	1	1	1	1									60	24	10.0	8	H				1				
	88 Bourb	N	you must be 21 to enter	I	1	1	1	1	1	1	1									15	3	0.3	3.5	H	1							
	89 Bourb	N	bourbon burlesque	C	1	1	1	1	1	1	1						1			72	90	45.0	2.5	V		1						
	90 Bourb	S	sunglass hut	C	1	1	1	1	1	1	1									54	24	9.0	8	H				1				
	91 Bourb	S	sunglass hut	C	1	1	1	1	1	1	1									54	24	9.0	8	H				1				
	92 Bourb	S	menu box	M	1	1	1	1	1	1	1						1			46	68	21.7	28	V	1							
	93 Bourb	S	drinks	I	1	1	1	1	1	1	1					1				24	6	1.0	7.5	H		1						

Table B.1 (continued).

street	side	sign	kind	name	add. text	pict. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht above ground	shape	wall	window/door	awning	hanging L (from roof)	ground	tree standing	box
94	Bourb	S	M	menu box	1	1		1	1							1				46	68	21.7	28	V	1						
95	Bourb	S	T	no stopping	1	1	1		1				1							12	22	1.8	7	V						1	
96	Bourb	S	I	500 bourbon				1					1							54	20	7.5	12	I	1						
97	Bourb	S	M	window box	1	1		1	1							1				32	59	13.1	2	V		1					
98	Bourb	S	C	cris owens club				1	1	1										96	60	40.0	0.5	H					1		
99	Bourb	S	C	cris owens				1	1						1					36	4	1.0	7.5	H			1				
100	Bourb	S	C	cris owens				1	1						1					72	36	18.0	7.5	I			1				
101	Bourb	S	I	exit only				1	1											12	8	0.7	4	H	1						
102	Bourb	S	I	atm inside				1	1											12	24	2.0	2.5	V	1						
103	Bourb	S	C	cris owens				1	1						1					36	4	1.0	7.5	H			1				
104	Bourb	S	C	cris owens				1	1	1										60	48	20.0	11	H				1			
105	Bourb	S	C	cris owens				1	1											60	48	20.0	11	H				1			
106	Bourb	S	C	cris owens				1	1	1										36	24	6.0	11	H				1			
107	Bourb	S	C	la strada		1	1	1	1											72	54	27.0	13	H				1			
108	Bourb	S	C	la strada		1	1	1	1											72	54	27.0	13	H				1			
109	Bourb	S	C	la strada				1	1											36	24	6.0	8	H	1						
110	Bourb	S	T	stop sign		1	1	1	1											24	24	4.0	7	I						1	
111	Bourb	S	T	st. louis				1	1											24	8	1.3	9	H						1	
112	Bourb	S	H	calle de bourbon		1	1	1	1									1		36	18	4.5	5	H	1						
113	Bourb	S	I	Mayor's clean team		1	1	1	1							1				12	18	1.5	1	V							1
114	Bourb	S	I	Mayor's clean team		1	1	1	1							1				12	18	1.5	1	V							1
115	Bourb	S	T	no parking		1	1	1	1											12	22	1.8	8	V						1	
116	Bourb	S	C	la strada to go		1	1	1	1	1										48	24	8.0	9	H			1				
117	Bourb	S	C	la strada to go		1	1	1	1											48	24	8.0	9	H			1				
118	Bourb	S	C	dixie land factory outlet				1	1											30	26	5.4	9	H			1				
119	Bourb	S	C	dixie land factory outlet				1	1											30	26	5.4	9	H			1				
120	Bourb	S	I	miller lite		1	1	1	1											24	24	4.0	9	C		1					
121	Bourb	S	I	budweiser		1	1	1	1											30	15	3.1	9	I		1					
122	Bourb	S	C	seaport café		1	1	1	1	1										60	30	12.5	9	C				1			
123	Bourb	S	C	seaport café		1	1	1	1											60	30	12.5	9	C				1			
124	Bourb	S	C	seaport café		1	1	1	1											30	15	3.1	9	H	1						

Table B.1 (continued).

street	side	sign	kind	name	add. text	picture or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging L (from roof)	ground	free standing	box
125 Bourb.	S	menu box	M	1	1	1	1	1	1							1				42	42	12.3	4	S	1						
126 Bourb.	S	menu box	M	1	1	1		1	1							1				27	32	6.0	4	V	1						
127 Bourb.	S	coors light	I	1				1	1			1								24	6	1.0	9	C		1					
128 Bourb.	S	jack teagarden	H	1	1			1	1				1							9	6	0.4	5	H		1					
129 Bourb.	S	crawdaddy and co.	C	1	1		1	1	1		1									66	36	16.5	8	H				1			
130 Bourb.	S	crawdaddy and co.	C	1	1		1	1	1		1									66	36	16.5	8	H				1			
131 Bourb.	S	box with ads	M	1	1			1	1							1				24	30	5.0	3	V		1					
132 Bourb.	S	hungry artist studio	C	1				1	1		1									26	26	4.7	6	C		1					
133 Bourb.	S	casbah	C	1	1	1	1	1	1		1									40	48	13.3	8	V				1			
134 Bourb.	S	casbah	C	1	1	1	1	1	1		1									40	48	13.3	8	V				1			
135 Bourb.	S	paper	I	1	1			1	1				1							9	11	0.6	7	V		1					
136 Bourb.	S	paper	I	1	1	1	1	1	1				1							9	11	0.6	7	V		1					
137 Bourb.	S	paper	I	1	1	1	1	1	1				1							9	11	0.6	7	V		1					
138 Bourb.	S	paper	I	1	1	1	1	1	1				1							9	11	0.6	8	V		1					
139 Bourb.	S	laissez les bon temps rouler	C	1	1	1	1	1	1		1									48	30	10.0	8	H				1			
140 Bourb.	S	laissez les bon temps rouler	C	1	1	1	1	1	1		1									48	30	10.0	8	H		1					
141 Bourb.	S	atm	I	1				1	1			1								20	15	2.1	7	H		1					
142 Bourb.	S	rats hole	C	1	1	1	1	1	1			1								28	40	7.8	7.5	V				1			
143 Bourb.	S	rats hole	C	1	1	1	1	1	1			1								28	40	7.8	7.5	V				1			
144 Bourb.	S	bud light	I	1				1	1			1								36	12	3.0	8	C		1					
145 Bourb.	S	text	I	1				1	1			1								45	10	3.1	4	H		1					
146 Bourb.	S	text	I	1				1	1			1								45	10	3.1	5	H		1					
147 Bourb.	S	text	I	1				1	1			1								45	10	3.1	6	H		1					
148 Bourb.	S	text	I	1				1	1			1								45	10	3.1	7	H		1					
149 Bourb.	S	text	I	1				1	1			1								45	10	3.1	8	H		1					
150 Bourb.	S	text	I	1				1	1			1								45	10	3.1	9	H		1					
151 Bourb.	S	text	I	1				1	1			1								45	10	3.1	10	H		1					
152 Bourb.	S	la beauti	C	1	1	1	1	1	1		1									30	28	5.8	9	H				1			
153 Bourb.	S	la beauti	C	1	1	1	1	1	1		1									30	28	5.8	9	H				1			
154 Royal	N	naghi's	C	1			1	1	1		1									20	18	2.5	8	H				1			
155 Royal	N	naghi's	C	1			1	1	1		1									20	18	2.5	8	H				1			

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pic. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging T (from roof)	ground	free standing	box
156	Royal	N	open	I	1	1			1	1	1										15	10	1.0	4	H		1					
157	Royal	N	Epitome	C	1	1		1	1	1		1									30	18	3.8	8	H			1				
158	Royal	N	Epitome	C	1	1		1	1			1									30	18	3.8	8	H			1				
159	Royal	N	no parking	T	1	1		1	1	1			1								12	22	1.8	8	V						1	
160	Royal	N	Adeline's patio court	H	1	1			1	1			1								12	12	1.0	6.5	S	1						
161	Royal	N	old town praline shop	C	1	1			1	1		1									15	10	1.0	3	H		1					
162	Royal	N	old town praline shop	C	1	1		1	1	1		1									18	12	1.5	8	H				1			
163	Royal	N	old town praline shop	C	1	1		1	1			1									18	12	1.5	8	H				1			
164	Royal	N	old town praline shop	C	1				1	1								1			48	15	5.0	5.5	I		1					
165	Royal	N	Harr's antiques	C	1				1	1								1			30	18	3.8	7	H	1						
166	Royal	N	Harr's antiques	C	1			1	1	1		1									36	20	5.0	8	H			1				
167	Royal	N	Harr's antiques	C	1			1	1			1									36	20	5.0	8	H			1				1
168	Royal	N	menu sign	M	1	1			1	1		1									24	60	10.0	0	V							1
169	Royal	N	royal blend	C	1	1	1	1	1	1		1									32	16	3.6	9	H			1				
170	Royal	N	royal blend	C	1	1	1	1	1			1									32	16	3.6	9	H			1				
171	Royal	N	coffee and tea	I	1			1	1	1		1									24	4	0.7	8.5	H			1				
172	Royal	N	coffee and tea	I	1			1	1			1									24	4	0.7	8.5	H			1				1
173	Royal	N	royal blend	C	1	1	1		1	1		1									24	60	10.0	0	V							1
174	Royal	N	galleria veronese	C	1	1		1	1	1		1									36	18	4.5	9	I			1				
175	Royal	N	galleria veronese	C	1	1		1	1			1									36	18	4.5	9	I			1				
176	Royal	N	passenger zone	T	1	1		1	1	1			1								12	18	1.5	7	V							1
177	Royal	N	no parking	T	1	1		1	1	1			1								12	18	1.5	7	V							1
178	Royal	N	loading zone	T	1	1		1	1	1			1								12	18	1.5	8.5	V							1
179	Royal	N	court of	C	1				1	1		1									96	18	12.0	9	H	1						
180	Royal	N	two sisters	C	1				1	1		1									96	18	12.0	9	H	1						
181	Royal	N	more	C	1				1	1		1									48	30	10.0	9	H	1						
182	Royal	N	famous historical court of tw	C	1	1		1	1	1		1									60	18	7.5	9	H			1				
183	Royal	N	famous historical court of tw	C	1	1		1	1			1									60	18	7.5	9	H			1				
184	Royal	N	passenger zone	T	1	1		1	1	1			1								12	22	1.8	7	V							1
185	Royal	N	no parking	T	1	1		1	1	1			1								12	22	1.8	7	V							1
186	Royal	N	loading zone	T	1	1		1	1	1			1								12	18	1.5	8.5	V							1

Table B.1 (continued).

street	side	sign	kind	name	add. text	pict. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging ↓ (from roof)	ground	free standing	box
187 Royal	N	ginja jar	C	1	1		1	1	1		1									30	18	3.8	8	C				1			
188 Royal	N	ginja jar	C	1			1	1			1									30	18	3.8	8	C				1			
189 Royal	N	open	I	1				1	1					1						18	12	1.5	4.5	I		1					
190 Royal	N	plaque birthplace of....	H	1	1			1	1				1							10	5	0.3	6	H	1						
191 Royal	N	fine jewelry	C	1			1	1									1			10	10	0.7	6.3	S		1					
192 Royal	N	great expectations	C	1	1			1	1							1				72	10	5.0	6.3	H		1					
193 Royal	N	great expectations	C	1	1			1	1											36	28	7.0	9	H				1			
194 Royal	N	great expectations	C	1	1			1	1											36	28	7.0	9	H				1			
195 Royal	N	toulouse royal gifts	C	1			1	1	1											30	18	3.8	9	H				1			
196 Royal	N	toulouse royal gifts	C	1			1	1	1											30	18	3.8	9	H				1			
197 Royal	N	la cien caye	H	1				1	1									1		11	22	1.7	0	V						1	
198 Royal	N	passenger zone	T	1	1		1	1	1				1							12	22	1.8	6.5	V							1
199 Royal	N	no parking	T	1	1		1	1	1				1							12	22	1.8	6.5	V							1
200 Royal	N	loading zone	T	1	1		1	1	1				1							12	18	1.5	8	V							1
201 Royal	N	stop	T	1		1	1	1	1				1							24	24	4.0	5.5	I							1
202 Royal	N	toulouse	T	1			1	1	1				1							24	8	1.3	7.5	H							1
203 Royal	N	royal	T	1				1	1				1							24	8	1.3	7.5	H							1
204 Royal	N	toulouse royal gifts	C	1	1	1	1	1	1											24	30	5.0	8	V			1				
205 Royal	N	toulouse royal gifts	C	1	1	1	1	1	1											24	30	5.0	8	V			1				
206 Royal	N	Dansk	C	1				1	1											36	12	3.0	9	H			1				
207 Royal	N	Dansk	C	1				1	1								1			28	18	3.5	11	H		1					
208 Royal	N	Dansk	C	1			1	1	1											36	12	3.0	9	H			1				
209 Royal	N	Dansk	C	1			1	1	1											36	12	3.0	9	H			1				
210 Royal	N	sale sign	I	1				1	1					1						24	30	5.0	6.3	V		1					
211 Royal	N	sale sign	I	1				1	1					1						12	12	1.0	3	S		1					
212 Royal	N	Re gallery	C	1			1	1	1						1					36	18	4.5	8	I			1				
213 Royal	N	Re gallery	C	1			1	1	1						1					36	18	4.5	8	I			1				
214 Royal	N	passenger zone	T	1	1		1	1	1				1							12	22	1.8	6.5	V							1
215 Royal	N	no parking	T	1	1		1	1	1				1							12	18	1.5	6.5	V							1
216 Royal	N	loading zone	T	1	1		1	1	1				1							12	18	1.5	8	V							1
217 Royal	S	Mayor's clean team	I	1	1	1	1	1	1								1			12	18	1.5	1	V							1

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pict. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging L (from roof	ground	free standing	box
218	Royal	S	Mayor's clean team	I	1	1	1	1										1			12	18	1.5	1	V							1
219	Royal	S	no stopping	T	1	1		1						1							12	22	1.8	7.5	V							1
220	Royal	S	m.s. raus antiques	C	1				1	1								1			17	4	0.5	3.5	H		1					
221	Royal	S	m.s. raus antiques	C	1			1		1											28	40	7.8	8	I				1			
222	Royal	S	m.s. raus antiques	C	1			1													28	40	7.8	8	I				1			
223	Royal	S	closed please come again	I	1	1			1	1	1										15	12	1.3	4.5	H		1					
224	Royal	S	m.s. raus antiques	C	1				1	1								1			17	4	0.5	3.5	H		1					
225	Royal	S	thomas kinkade signature g	C	1			1		1											26	12	2.2	9	H					1		
226	Royal	S	thomas kinkade signature g	C	1			1		1											26	12	2.2	9	H					1		
227	Royal	S	peacock galleries	C	1	1		1		1											36	30	7.5	8.5	H					1		
228	Royal	S	peacock galleries	C	1	1		1		1											36	30	7.5	8.5	H					1		
229	Royal	S	peacock galleries	C	1			1		1											24	2	0.3	8	H					1		
230	Royal	S	peacock galleries	C	1			1		1											24	2	0.3	8	H					1		
231	Royal	S	peacock galleries	C	1			1		1											24	2	0.3	7.5	H					1		
232	Royal	S	peacock galleries	C	1			1		1											24	2	0.3	7.5	H					1		
233	Royal	S	closed	I	1				1	1	1										12	5	0.4	5	H		1					
234	Royal	S	le monde creole	C	1	1	1	1		1											18	36	4.5	8	V					1		
235	Royal	S	le monde creole	C	1	1	1	1		1											18	36	4.5	8	V					1		
236	Royal	S	colo's hand analysis	C	1			1		1											20	15	2.1	9	H					1		
237	Royal	S	colo's hand analysis	C	1			1		1											20	15	2.1	9	H					1		
238	Royal	S	for rent	I	1	1	1	1		1	1										15	24	2.5	11	V					1		
239	Royal	S	for rent	I	1	1	1	1		1	1										15	24	2.5	11	V					1		
240	Royal	S	cuccia	C	1	1	1	1		1	1										30	30	6.3	9.5	S					1		
241	Royal	S	cuccia	C	1	1	1	1		1	1										30	30	6.3	9.5	S					1		
242	Royal	S	lord jim	C	1			1		1	1										24	20	3.3	9	I					1		
243	Royal	S	lord jim	C	1			1		1	1										24	20	3.3	9	I					1		
244	Royal	S	open	I	1				1	1	1										14	8	0.8	6	H		1					
245	Royal	S	historic Calle real	H	1	1	1		1	1								1			30	18	3.8	5	H							
246	Royal	S	spanish court apartments	C	1				1	1				1							12	4	0.3	6.5	H		1					
247	Royal	S	iron gate framing and art	C	1			1		1	1										24	12	2.0	8.5	I					1		
248	Royal	S	iron gate framing and art	C	1			1		1	1										24	12	2.0	8.5	I							

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pic. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	stone	width	length	area (sq. ft.)	ht. above ground	C shape	wall	window/door	awning	hanging L (from roof)	ground	free standing	box
249	Royal	S	royalties	C	1				1	1								1		48	15	5.0	7.5	C		1					
250	Royal	S	new orleans royalties	C	1			1	1	1		1								48	24	8.0	9	I			1				
251	Royal	S	new orleans royalties	C	1			1	1			1								48	24	8.0	9	I			1				
252	Royal	S	ethel kid for rent	I	1	1		1	1	1										15	28	2.9	10	V			1				
253	Royal	S	ethel kid for rent	I	1	1		1	1											15	28	2.9	10	V			1				
254	Royal	S	new orleans images	C	1	1	1	1	1	1				1						24	24	4.0	8	S			1				
255	Royal	S	new orleans images	C	1	1	1	1	1					1						24	24	4.0	8	S			1				
256	Royal	S	we sell kodak...	I	1	1			1	1					1					24	15	2.5	7.5	H		1					
257	Royal	S	royal gallery	C	1	1		1	1	1										28	20	3.9	8	I			1				
258	Royal	S	royal gallery	C	1	1		1	1											28	20	3.9	8	I			1				
259	Royal	S	new orleans crab bag	C	1	1	1	1	1	1										24	48	8.0	2.5	V		1					
260	Royal	S	new orleans crab bag	C	1	1	1	1	1	1										36	18	4.5	9	I			1				
261	Royal	S	new orleans crab bag	C	1	1	1	1	1											36	18	4.5	9	I			1				
262	Royal	S	open please use other door	I	1	1	1	1	1	1					1					15	15	1.6	3.5	S		1					
263	Royal	S	no stopping	T	1	1		1	1	1				1						12	22	1.8	6	V		1					1
264	Royal	S	store hours...	I	1	1			1	1										12	12	1.0	4	S		1					
265	Royal	S	lazy bug hand painted	C	1	1	1	1	1	1										28	28	5.4	7.5	C			1				
266	Royal	S	lazy bug hand painted	C	1	1	1	1	1											28	28	5.4	7.5	C			1				
267	Royal	S	hand painted	C	1			1	1	1										24	6	1.0	7	H			1				
268	Royal	S	hand painted	C	1			1	1											24	6	1.0	7	H			1				
269	Royal	S	open please push	I	1	1		1	1	1										15	15	1.6	4	S		1					
270	Royal	S	stop	T	1		1	1	1	1				1						24	24	4.0	7	I						1	
271	Royal	S	one way	T	1		1	1	1	1				1						32	10	2.2	9	H						1	
272	Royal	S	one way	T	1		1	1	1	1				1						32	10	2.2	9	H						1	
273	Royal	S	toulouse	T	1			1	1	1				1						24	6	1.0	10	H						1	
274	Royal	S	royal	T	1				1	1				1						24	6	1.0	10	H						1	
275	Royal	S	no right turn....	T	1	1	1		1	1				1						20	42	5.8	7	V						1	
276	Royal	S	Elliot art gallery	C	1			1	1	1										40	24	6.7	8.5	I					1		
277	Royal	S	Elliot art gallery	C	1			1	1											40	24	6.7	8.5	I					1		
278	Royal	S	Elliot art gallery	C	1				1	1								1		30	3	0.6	3.5	H		1					
279	Royal	S	carriageway gallery	C	1			1	1	1										24	24	4.0	8	I					1		

Table B.1 (continued).

street	side	sign	kind	name	add. text	pict. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging (from roof)	ground	free standing	box
280 Royal S		carriageway gallery	C	1	1		1				1									24	24	4.0	8	I				1			
281 Royal S		no stopping	T	1	1		1	1	1				1							12	22	1.8	6	V							1
282 Canal dt		Camp	T	1			1	1	1				1							17	5	0.6	0	I						1	
283 Canal dt		Canal	T	1				1	1				1							17	5	0.6	0	I							1
284 Canal dt		one way	T	1		1	1	1	1				1							24	10	1.7	8	H							1
285 Canal dt		crosswalk	T			1	1	1	1				1							15	12	1.3	10	H							1
286 Canal dt		crosswalk	T			1		1	1				1							15	12	1.3	10	H							1
287 Canal dt		phonecards	I	1			1	1	1				1							10	12	0.8	4.5	V		1					
288 Canal dt		beer	I	1				1	1			1								24	24	4.0	24	I		1					
289 Canal dt		beer	I	1				1	1			1								24	24	4.0	24	I		1					
290 Canal dt		beer	I	1				1	1			1								24	24	4.0	38	I		1					
291 Canal dt		beer	I	1				1	1			1								24	24	4.0	39	I		1					
292 Canal dt		beer	I	1				1	1			1								24	24	4.0	39	I		1					
293 Canal dt		beer	I	1				1	1			1								24	24	4.0	53	I		1					
294 Canal dt		beer	I	1				1	1			1								24	24	4.0	53	I		1					
295 Canal dt		beer	I	1				1	1			1								24	12	2.0	53	I		1					
296 Canal dt		billboard	B	1			1	1	1			1								525	420	1,531.3	120	H						1	
297 Canal dt		Budweiser	I	1				1	1				1							30	6	1.3	8	H		1					
298 Canal dt		T-shirts souvenirs package	I	1	1			1	1			1								120	60	50.0	11	H		1					
299 Canal dt		Minors not allowed	I	1				1	1				1							12	9	0.8	5	H		1					
300 Canal dt		Minimart groceries sundries	C	1	1			1	1			1								120	60	50.0	11	H		1					
301 Canal dt		Rapp's luggage gifts	C	1	1			1	1			1								108	84	63.0	13	I				1			
302 Canal dt		Rapp's luggage gifts	C	1	1			1	1			1								108	84	63.0	13	I				1			
303 Canal dt		no parking....	T	1	1			1	1				1							12	28	2.3	7	V						1	
304 Canal dt		sale	I	1				1	1			1								20	18	2.5	5.5	H		1					
305 Canal dt		luggage rapps gifts	C	1	1			1	1			1								300	36	75.0	11	I		1					
306 Canal dt		Rapp's trunk store	C	1				1	1										1	36	15	3.8	0	H						1	
307 Canal dt		no parking....	T	1	1			1	1				1							12	18	1.5	7	V						1	
308 Canal dt		rental guide	C	1				1	1											15	2	0.2	2.5	I							1
309 Canal dt		rental guide	C	1				1	1											15	2	0.2	2.5	I							1
310 Canal dt		rental guide	C	1				1	1											15	2	0.2	2.5	I							1

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pict. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging T (from roof)	ground	free standing	box
	311 Canal	dt	rental guide	C	1	1			1	1								1			15	2	0.2	1	1						1	
	312 Canal	dt	usa today	C	1	1	1		1	1											17	11	1.3	3	H						1	
	313 Canal	dt	usa today	C	1	1	1	1													17	11	1.3	3	H						1	
	314 Canal	dt	usa today	C	1	1	1	1													17	11	1.3	3	H						1	
	315 Canal	dt	the times picayune	C	1			1		1											12	28	2.3	0.5	V						1	
	316 Canal	dt	the times picayune	C	1			1													12	28	2.3	0.5	V						1	
	317 Canal	dt	the times picayune	C	1			1		1											24	15	2.5	0.5	H						1	
	318 Canal	dt	the times picayune	C	1			1													24	15	2.5	0.5	H						1	
	319 Canal	dt	the times picayune	C	1				1												17	11	1.3	3.5	H						1	
	320 Canal	dt	Midi south of france	C	1			1							1						38	12	3.2	12	H			1				
	321 Canal	dt	Midi south of france	C	1			1							1						38	12	3.2	12	H			1				
	322 Canal	dt	Midi south of france	C	1				1	1					1						40	15	4.2	11	H			1				
	323 Canal	dt	Midi south of france	C	1				1	1					1						40	15	4.2	11	H			1				
	324 Canal	dt	Midi south of france	C	1				1	1					1						40	15	4.2	11	H			1				
	325 Canal	dt	Meridien	C	1				1	1										1	120	10	8.3	9	H	1						
	326 Canal	dt	Meridien	C	1				1	1										1	120	10	8.3	9	H	1						
	327 Canal	dt	Hotel de Meridien	C	1				1	1			1								384	204	544.0	58	H	1						
	328 Canal	dt	le midi hotel	C	1				1	1		1									20	36	5.0	0.5	H	1						1
	329 Canal	dt	menu box	M	1	1	1		1	1						1					26	20	3.6	3.5	H							
	330 Canal	dt	meridien	C	1				1	1					1						96	18	12.0	15	H		1					
	331 Canal	dt	elysees jewelry by marklou	I	1				1	1								1			96	2	1.3	6	H		1					
	332 Canal	dt	no parking....	T	1	1	1	1		1			1								12	18	1.5	8.5	V							1
	333 Canal	dt	no parking....	T	1	1	1	1		1			1								12	18	1.5	8.5	V							1
	334 Canal	dt	midi valet parking	I	1	1	1	1		1											24	36	6.0	0	V							1
	335 Canal	dt	le meridien and lots of text	I	1	1	1	1		1			1								24	18	3.0	6.5	H							1
	336 Canal	dt	no parking....	T	1	1	1	1		1			1								12	18	1.5	8.5	V							1
	337 Canal	dt	all american jeans	C	1	1	1		1	1			1								72	48	24.0	9	H	1						
	338 Canal	dt	501	I	1				1	1			1								24	18	3.0	2.5	H		1					
	339 Canal	dt	all american jeans	C	1		1	1		1											20	66	9.2	2.5	V	1						
	340 Canal	dt	ah-ha canal	I	1		1	1		1								1			20	12	1.7	2.5	H		1					
	341 Canal	dt	trunk show...	I	1		1		1	1								1			48	16	5.3	3	H		1					

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pict. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging L (from roof)	ground	tree standing	box
	342 Canal	dt	Ermenegildo Zegna shop	I	1	1		1	1									1			60	5	2.1	2.5	H		1					
	343 Canal	dt	Ermenegildo Zegna second	I	1	1	1	1	1							1					20	24	3.3	8	V			1				
	344 Canal	dt	Ermenegildo Zegna second	I	1	1	1	1	1							1					20	24	3.3	8	V			1				
	345 Canal	dt	Ermenegildo Zegna	I	1	1	1	1	1							1					84	36	21.0	8	H			1				
	346 Canal	dt	Ruben. Bros.....	C	1	1	1	1	1												48	12	4.0	9.5	H				1			
	347 Canal	dt	Ruben. Bros.....	C	1	1	1	1	1												48	12	4.0	9.5	H				1			
	348 Canal	dt	no parking....	T	1	1	1	1	1					1							12	22	1.8	7.5	V						1	
	349 Canal	dt	carnival 2001	I	1	1		1	1									1			30	5	1.0	2	H		1					
	350 Canal	dt	no parking....	T	1	1	1	1	1					1							14	24	2.3	7	V						1	
	351 Canal	dt	valet parking.....	I	1	1	1	1	1												26	48	8.7	0	V						1	
	352 Canal	dt	Ruben. Bros.....	C	1	1	1	1	1					1							336	24	56.0	13	H			1				
	353 Canal	dt	Norma ackley precious jewel	I	1	1	1	1	1								1				24	10	1.7	6	H		1					
	354 Canal	dt	Norma ackley precious jewel	I	1	1	1	1	1								1				24	10	1.7	6	H		1					
	355 Canal	dt	no parking....	T	1	1	1	1	1					1							28	24	4.7	7	H						1	
	356 Canal	dt	keep your side walk clean	T	1	1	1	1	1					1							12	18	1.5	7.5	V						1	
	357 Canal	dt	Ruben. Bros.....	C	1	1	1	1	1					1							48	12	4.0	9.5	H			1				
	358 Canal	dt	Ruben. Bros.....	C	1	1	1	1	1					1							48	12	4.0	9.5	H			1				
	359 Canal	dt	armani trunk store	I	1	1	1	1	1								1				48	28	9.3	18	H		1					
	360 Canal	dt	rotating billboard	B	1	1	1	1	1					1							450	180	562.5	55	H					1		
	361 Canal	dt	rotating billboard	B	1	1	1	1	1					1							450	180	562.5	55	H					1		
	362 Canal	dt	rotating billboard	B	1	1	1	1	1					1							450	180	562.5	55	H					1		
	363 Canal	dt	canal	T	1	1	1	1	1					1							17	5	0.6	0	I						1	
	364 Canal	dt	st. charles	T	1	1	1	1	1					1							17	5	0.6	0	I						1	
	365 Canal	dt	no turn on red	T	1	1	1	1	1					1							18	28	3.5	6	V						1	
	366 Canal	dt	crosswalk	T	1	1	1	1	1					1							15	12	1.3	8.5	H						1	
	367 Canal	dt	traffic light	T	1	1	1	1	1					1							8	30	1.7	9.5	V						1	
	368 Canal	dt	crosswalk	T	1	1	1	1	1					1							15	12	1.3	8.5	H						1	
	369 Canal	dt	traffic light	T	1	1	1	1	1					1							8	30	1.7	9.5	V						1	
	370 Canal	dt	no parking....	T	1	1	1	1	1					1							12	18	1.5	9	V						1	
	371 Canal	dt	Ruben. Bros.....	C	1	1	1	1	1					1							30	300	62.5	15	V	1						
	372 Canal	dt	Ruben. Bros.....	C	1	1	1	1	1					1							30	300	62.5	15	V	1						

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pict. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging T (from roof	ground	tree standing	box	
	373 Canal	dt	Ruben. Bros.....	C	1	1		1	1	1	1										30	300	62.5	15	V	1							
	374 Canal	dt	Ruben. Bros.....	C	1	1		1	1	1	1										30	300	62.5	15	V	1							
	375 Canal	dt	canal	T	1				1	1			1								17	5	0.6	0	I						1		
	376 Canal	dt	st. charles	T	1			1	1	1			1								17	5	0.6	0	I						1		
	377 Canal	dt	crosswalk	T		1	1	1	1	1			1								15	12	1.3	8.5	H						1		
	378 Canal	dt	traffic light	T		1	1	1	1	1			1								8	30	1.7	9.5	V						1		
	379 Canal	dt	crosswalk	T		1	1	1	1	1			1								15	12	1.3	8.5	H						1		
	380 Canal	dt	usa today	C	1		1	1	1	1							1				17	11	1.3	3	H							1	
	381 Canal	dt	usa today	C	1		1	1	1	1							1				17	11	1.3	3	H							1	
	382 Canal	dt	usa today	C	1		1	1	1	1							1				17	11	1.3	3	H							1	
	383 Canal	dt	the times picayune	C	1			1	1	1							1				12	28	2.3	0.5	V							1	
	384 Canal	dt	the times picayune	C	1			1	1	1							1				12	28	2.3	0.5	V							1	
	385 Canal	dt	the times picayune	C	1			1	1	1							1				24	15	2.5	0.5	H							1	
	386 Canal	dt	the times picayune	C	1			1	1	1							1				24	15	2.5	0.5	H							1	
	387 Canal	dt	the times picayune	C	1			1	1	1							1				17	11	1.3	3.5	H							1	
	388 Canal	dt	NY times	C	1			1	1	1							1				16	36	4.0	0	V							1	
	389 Canal	dt	NY times	C	1			1	1	1							1				16	36	4.0	0	V							1	
	390 Canal	dt	NY times	C	1			1	1	1							1				17	12	1.4	2	H							1	
	391 Canal	dt	NY times	C	1			1	1	1							1				17	12	1.4	2	H							1	
	392 Canal	dt	employment guide	C	1			1	1	1							1				12	6	0.5	1.5	H							1	
	393 Canal	dt	employment guide	C	1			1	1	1							1				12	6	0.5	2.5	H							1	
	394 Canal	dt	employment guide	C	1			1	1	1							1				12	6	0.5	2.5	H							1	
	395 Canal	dt	employment guide	C	1			1	1	1							1				12	6	0.5	2.5	H							1	
	396 Canal	dt	no turn on red	T	1		1	1	1	1			1								16	24	2.7	7.5	V							1	
	397 Canal	dt	one way	T	1		1	1	1	1			1								24	10	1.7	9.5	H							1	
	398 Canal	dt	bus stop	T	1	1	1	1	1	1			1								12	24	2.0	7	V							1	
	399 Canal	dt	chaps	I	1			1	1	1							1				9	26	1.6	4	V	1							
	400 Canal	dt	calvin klein	I	1			1	1	1							1				9	26	1.6	4	V	1							
	401 Canal	dt	denim den hours	I	1	1	1	1	1	1							1				18	18	2.3	4.5	S						1		
	402 Canal	dt	denim den men.....	C	1	1	1	1	1	1			1								36	192	48.0	10	H	1							
	403 Canal	dt	levis	I	1			1	1	1					1						12	28	2.3	3.5	V							1	

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pic. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging T (from roof)	ground	tree standing	box
	404	Canal dt	import leather	C	1	1			1	1	1										120	35	29.2	10	H	1						
	405	Canal fq	package liquors.....	C	1	1			1	1	1										312	48	104.0	12	H	1						
	406	Canal fq	kodak film camera	I	1				1	1	1										15	44	4.6	12	V	1						
	407	Canal fq	jazz city mini mart	C	1	1			1	1	1										36	192	48.0	16	V	1						
	408	Canal fq	traffic light	T			1	1	1	1	1		1								8	30	1.7	10	V						1	
	409	Canal fq	crosswalk	T			1	1	1	1	1		1								15	12	1.3	9	H						1	
	410	Canal fq	no turn on red	T	1				1	1	1		1								10	24	1.7	6	V						1	
	411	Canal fq	chartres	T	1				1	1	1		1								17	5	0.6	0	I						1	
	412	Canal fq	traffic light	T			1	1	1	1	1		1								8	30	1.7	10	V						1	
	413	Canal fq	crosswalk	T			1	1	1	1	1		1								15	12	1.3	9	H						1	
	414	Canal fq	canal	T	1				1	1	1		1								17	5	0.6	0	I						1	
	415	Canal fq	rick's spiked lemonade	I	1	1	1	1	1	1	1			1							7	24	1.2	2.5	I		1					
	416	Canal fq	beer	I	1		1	1	1	1	1		1								18	24	3.0	8	I		1					
	417	Canal fq	beer	I	1		1	1	1	1	1		1								24	24	4.0	8	I		1					
	418	Canal fq	beer	I	1				1	1	1		1								24	18	3.0	8	I		1					
	419	Canal fq	beer	I	1				1	1	1		1								24	24	4.0	8	I		1					
	420	Canal fq	beer	I	1				1	1	1		1								18	24	3.0	8	I		1					
	421	Canal fq	beer	I	1		1		1	1	1		1								24	24	4.0	8	I		1					
	422	Canal fq	atm inside	I	1			1	1	1	1										15	15	1.6	3.5	S	1						
	423	Canal fq	atm inside	I	1				1	1	1										15	15	1.6	1.5	S	1						
	424	Canal fq	neon signs	I	1		1		1	1	1		1								24	12	2.0	8	I		1					
	425	Canal fq	neon signs	I	1		1		1	1	1		1								30	24	5.0	6	I		1					
	426	Canal fq	Palace café	C	1				1	1	1		1								660	36	165.0	11	H			1				
	427	Canal fq	Werliens	C	1	1			1	1	1		1								612	36	153.0	55	H	1						
	428	Canal fq	Werliens for Music	C	1			1	1	1	1		1								315	180	393.8	74	I				1			
	429	Canal fq	Palace café	C	1				1	1	1						1				48	20	6.7	5	H	1						
	430	Canal fq	Palace café	C	1				1	1	1						1				48	20	6.7	5	H	1						
	431	Canal fq	Palace café	C	1				1	1	1						1				48	20	6.7	5	H	1						
	432	Canal fq	Palace café	C	1				1	1	1						1				48	20	6.7	5	H	1						
	433	Canal fq	menu board	M	1	1	1	1	1	1	1		1								48	60	20.0	0	I						1	
	434	Canal fq	menu board	M	1	1	1	1	1	1	1		1								48	60	20.0	0	I						1	

Table B.1 (continued).

		sign	kind	name	add. text	pic. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone		width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging T (from roof)	ground	tree standing	box	
	street	side																															
435	Canal fq		Palace café	C	1			1	1									1			168	72	84.0	0	H						1		
436	Canal fq		Palace café	C	1			1	1		1										60	12	5.0	8	H					1			
437	Canal fq		Palace café	C	1			1	1		1										60	12	5.0	8	H					1			
438	Canal fq		menu box	M	1	1			1	1						1					54	30	11.3	4	H	1							
439	Canal fq		one hour photo devel	I	1				1	1	1										24	24	4.0	0	S	1							
440	Canal fq		no parking....	T	1	1		1	1				1								12	18	1.5	8	V							1	
441	Canal fq		no parking....	T	1	1		1	1				1								30	30	6.3	7.5	S							1	
442	Canal fq		orleans camera video center	C	1				1	1					1						84	54	31.5	11	I		1						
443	Canal fq		orleans video	C	1			1	1		1										72	36	18.0	15	I					1			
444	Canal fq		orleans video	C	1			1	1			1									72	36	18.0	15	I					1			
445	Canal fq		one hour photo devel	I	1				1	1	1										20	24	3.3	0	V	1							
446	Canal fq		canal video camera	C	1				1	1					1						420	48	140.0	11	H		1						
447	Canal fq		one hour photo devel	I	1				1	1	1										24	30	5.0	0	V	1							
448	Canal fq		one hour photo devel	I	1				1	1	1										30	12	2.5	9.5	H					1			
449	Canal fq		one hour photo devel	I	1				1	1											30	12	2.5	9.5	H					1			
450	Canal fq		one hour photo devel	I	1				1	1	1										24	30	5.0	0	V	1							
451	Canal fq		the times picayune	C	1			1	1							1					12	28	2.3	0.5	V								1
452	Canal fq		the times picayune	C	1			1	1							1					12	28	2.3	0.5	V								1
453	Canal fq		the times picayune	C	1				1							1					24	15	2.5	0.5	H								1
454	Canal fq		the times picayune	C	1				1							1					24	15	2.5	0.5	H								1
455	Canal fq		the times picayune	C	1				1							1					17	11	1.3	3.5	H								1
456	Canal fq		usa today	C	1		1	1	1							1					17	11	1.3	3	H								1
457	Canal fq		usa today	C	1		1	1	1							1					17	11	1.3	3	H								1
458	Canal fq		usa today	C	1		1	1	1							1					17	11	1.3	3	H								1
459	Canal fq		no parking....	T	1	1			1	1											30	30	6.3	7.5	S								1
460	Canal fq		oyster poyboy...	I	1	1	1		1	1				1							36	60	15.0	4.5	V		1						
461	Canal fq		popeye's hours	I	1	1			1	1	1										15	18	1.9	3.5	V		1						
462	Canal fq		popeye's chicken and biscuit	C	1	1			1	1					1						216	42	63.0	8	H				1				
463	Canal fq		popeye's chicken and biscuit	C	1	1			1	1					1						216	42	63.0	8	H				1				
464	Canal fq		popeye's chicken and biscuit	C	1	1			1	1					1						84	42	24.5	8	H				1				
465	Canal fq		popeye's fried chicken	C	1	1	1		1	1					1						28	20	3.9	8	I				1				

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pic. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging L (from roof)	ground	free standing	box
466	Canal fq		dasani	I	1	1	1	1	1	1					1					18	6	0.8	5	H		1					
467	Canal fq		shrimp poboy	I	1	1	1	1	1	1					1					36	60	15.0	4.5	V		1					
468	Canal fq		exchange street	T	1			1	1	1				1						17	5	0.6	0	I					1		
469	Canal fq		no buses	T	1		1	1	1	1				1						20	20	2.8	9	S						1	
470	Canal fq		road closed to thru traffic	T	1			1	1	1				1						36	24	6.0	7	H						1	
471	Canal fq		exchange street	T	1			1	1	1				1						17	5	0.6	0	I					1		
472	Canal fq		burger king	C	1		1	1	1	1						1				72	4	2.0	9.5	H			1				
473	Canal fq		burger king	C	1		1	1	1	1						1				72	4	2.0	9.5	H			1				
474	Canal fq		burger king	C	1		1	1	1	1						1				144	72	72.0	9.5	I			1				
475	Canal fq		burger king	C	1		1	1	1	1										30	30	6.3	5.5	S	1						
476	Canal fq		bally's billboard	B	1	1	1	1	1	1										480	240	800.0	74	H					1		
477	Canal fq		the times picayune	C	1			1	1	1							1			12	28	2.3	0.5	V							1
478	Canal fq		the times picayune	C	1			1	1	1							1			12	28	2.3	0.5	V							1
479	Canal fq		the times picayune	C	1			1	1	1							1			24	15	2.5	0.5	H							1
480	Canal fq		the times picayune	C	1			1	1	1							1			24	15	2.5	0.5	H							1
481	Canal fq		employment guide	C	1			1	1	1										12	6	0.5	1.5	H							1
482	Canal fq		employment guide	C	1			1	1	1										12	6	0.5	2.5	H							1
483	Canal fq		employment guide	C	1			1	1	1										12	6	0.5	2.5	H							1
484	Canal fq		employment guide	C	1			1	1	1										12	6	0.5	2.5	H							1
485	Canal fq		usa today	C	1		1	1	1	1							1			17	11	1.3	3	H							1
486	Canal fq		usa today	C	1		1	1	1	1							1			17	11	1.3	3	H							1
487	Canal fq		usa today	C	1		1	1	1	1							1			17	11	1.3	3	H							1
488	Canal fq		NY times	C	1			1	1	1							1			16	36	4.0	0	V							1
489	Canal fq		NY times	C	1			1	1	1							1			16	36	4.0	0	V							1
490	Canal fq		NY times	C	1			1	1	1							1			17	12	1.4	2	H							1
491	Canal fq		NY times	C	1			1	1	1							1			17	12	1.4	2	H							1
492	Canal fq		no parking....	T	1	1	1	1	1	1				1						14	22	2.1	9.5	V						1	
493	Canal fq		no parking....	T	1	1	1	1	1	1				1						30	30	6.3	7	S						1	
494	Canal fq		international discount	C	1	1	1	1	1	1						1				300	54	112.5	12	H			1				
495	Canal fq		european video	C	1	1	1	1	1	1										168	42	49.0	13	H					1		
496	Canal fq		european video	C	1	1	1	1	1	1										168	42	49.0	13	H					1		

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pict. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging ⊥ (from roof)	ground	free standing	box
497	Canal fq		tax free	I	1	1			1	1	1		1							18	6	0.8	7.5	H		1					
498	Canal fq		one hour photo devel	I	1	1			1	1	1									36	15	3.8	1	H	1						
499	Canal fq		one hour photo devel	I	1	1			1	1	1									36	15	3.8	1	H	1						
500	Canal fq		sunshine usa	C	1				1	1				1						228	20	31.7	8.5	H	1						
501	Canal fq		colby's.....	I	1	1			1	1					1					10	18	1.3	3.3	V		1					
502	Canal fq		atm inside	I	1	1			1	1					1					15	15	1.6	2.5	S		1					
503	Canal fq		sale signsect...	I	1	1			1	1					1					24	15	2.5	1	H		1					
504	Canal fq		sale signsect...	I	1	1			1	1					1					24	15	2.5	2.8	H		1					
505	Canal fq		sale signsect...	I	1	1			1	1					1					15	12	1.3	4.5	H		1					
506	Canal fq		sale signsect...	I	1	1			1	1					1					15	12	1.3	5.5	H		1					
507	Canal fq		sale signsect...	I	1	1			1	1					1					15	12	1.3	5.5	H		1					
508	Canal fq		sale signsect...	I	1	1			1	1					1					15	12	1.3	5.5	H		1					
509	Canal fq		sale signsect...	I	1	1			1	1					1					15	12	1.3	4.3	H		1					
510	Canal fq		sale signsect...	I	1	1			1	1					1					15	12	1.3	1.3	H		1					
511	Canal fq		sale signsect...	I	1	1			1	1					1					15	12	1.3	5.5	H		1					
512	Canal fq		sale signsect...	I	1	1			1	1					1					15	12	1.3	5.5	H		1					
513	Canal fq		sale signsect...	I	1	1			1	1					1					15	12	1.3	4	H		1					
514	Canal fq		sale signsect...	I	1	1			1	1					1					15	12	1.3	2.8	H		1					
515	Canal fq		sale signsect...	I	1	1			1	1					1					15	12	1.3	1.3	H		1					
516	Canal fq		camel.....	I	1	1			1	1					1					72	3	1.5	7	H		1					
517	Canal fq		camel.....	I	1	1			1	1					1					72	3	1.5	7	H		1					
518	Canal fq		camel.....	I	1	1			1	1			1							20	20	2.8	7.5	I		1					
519	Canal fq		camel.....	I	1	1			1	1			1							20	20	2.8	7.5	I		1					
520	Canal fq		sam film developing	C	1	1		1	1						1					60	72	30.0	7	I			1				
521	Canal fq		sam film developing	C	1	1		1							1					60	72	30.0	7	I			1				
522	Canal fq		sam electronics	C	1	1			1						1					240	60	100.0	8	H			1				
523	Canal fq		sam electronics	C	1	1			1	1										216	42	63.0	19	H	1						
524	Canal fq		cannon olympus nikon	I	1	1			1	1				1						228	12	19.0	24	H	1						
525	Canal fq		bus stop	T	1	1		1	1					1						12	24	2.0	7	V						1	
526	Canal fq		photosound camera	C	1				1	1						1				204	12	17.0	10	H			1				
527	Canal fq		one hour photo devel	I	1	1		1	1											54	24	9.0	8	H							

Table B.1 (continued).

street	side	sign	kind	name	add. text	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging \perp (from roof)	ground	free standing	box
528	Canal fq	one hour photo devel	I	1	1	1	1	1	1										54	24	9.0	8	H							
529	Canal fq	tax free	I	1	1		1	1	1		1								18	6	0.8	7	H		1					
530	Canal fq	absolute	B	1	1	1	1	1	1										264	318	583.0	18	V	1						
531	Canal fq	abita beer	B	1	1	1	1	1	1										315	216	472.5	52	H				1			
532	Canal fq	one way	T	1	1	1	1	1	1										24	10	1.7	8.5	H						1	
533	Canal fq	royal	T	1		1	1	1	1										17	5	0.6	0	I						1	
534	Canal fq	crosswalk	T		1		1	1	1										15	12	1.3	10	H							1
535	Canal fq	crosswalk	T		1	1	1	1	1										15	12	1.3	10	H							1
536	Canal fq	one way	T	1	1	1	1	1	1										24	10	1.7	8.5	H							1
537	Canal fq	traffic light	T		1	1	1	1	1										8	30	1.7	11	V							1
538	Canal fq	crosswalk	T		1	1	1	1	1										15	12	1.3	9.5	H							1
539	Canal fq	crosswalk	T		1		1	1	1										15	12	1.3	9.5	H							1
540	Canal fq	royal	T	1		1	1	1	1										17	5	0.6	0	I							1
541	Canal fq	canal	T	1			1	1	1										17	5	0.6	0	I							1
542	Canal fq	canal camera center	C	1	1		1	1	1				1						240	60	100.0	9	H			1				
543	Canal fq	tax free shopping	I	1			1	1	1										8	84	4.7	2	V		1					
544	Canal fq	tax free	I	1			1	1	1		1								18	6	0.8	6	H		1					
545	Canal fq	one hour photo devel	I	1		1	1	1	1										18	26	3.3	0	V	1						
546	Canal fq	digital camera outlet	C	1	1		1	1	1							1			36	12	3.0	4.5	H		1					
547	Canal fq	tax free	I	1			1	1	1										18	6	0.8	5.5	H		1					
548	Canal fq	the times picayune	C	1		1	1	1	1							1			12	28	2.3	0.5	V							1
549	Canal fq	the times picayune	C	1		1	1	1	1							1			12	28	2.3	0.5	V							1
550	Canal fq	the times picayune	C	1			1	1	1							1			24	15	2.5	0.5	H							1
551	Canal fq	the times picayune	C	1			1	1	1							1			24	15	2.5	0.5	H							1
552	Canal fq	the times picayune	C	1		1	1	1	1							1			12	28	2.3	0.5	V							1
553	Canal fq	the times picayune	C	1		1	1	1	1							1			12	28	2.3	0.5	V							1
554	Canal fq	the times picayune	C	1			1	1	1							1			24	15	2.5	0.5	H							1
555	Canal fq	the times picayune	C	1			1	1	1							1			24	15	2.5	0.5	H							1
556	Canal fq	the times picayune	C	1		1	1	1	1							1			12	28	2.3	0.5	V							1
557	Canal fq	the times picayune	C	1		1	1	1	1							1			12	28	2.3	0.5	V							1
558	Canal fq	the times picayune	C	1			1	1	1							1			24	15	2.5	0.5	H							1

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pict. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging L (from roof)	ground	tree standing	box
	559 Canal	fq	the times picayune	C	1			1										1			24	15	2.5	0.5	H							1
	560 Canal	fq	the times picayune	C	1				1									1			17	11	1.3	3.5	H							1
	561 Canal	fq	employment guide	C	1			1		1											12	6	0.5	1.5	H							1
	562 Canal	fq	employment guide	C	1			1													12	6	0.5	2.5	H							1
	563 Canal	fq	employment guide	C	1				1												12	6	0.5	2.5	H							1
	564 Canal	fq	employment guide	C	1				1												12	6	0.5	2.5	H							1
	565 Canal	fq	employment guide	C	1			1		1											12	6	0.5	1.5	H							1
	566 Canal	fq	employment guide	C	1			1													12	6	0.5	2.5	H							1
	567 Canal	fq	employment guide	C	1				1												12	6	0.5	2.5	H							1
	568 Canal	fq	employment guide	C	1				1												12	6	0.5	2.5	H							1
	569 Canal	fq	NY times	C	1			1		1								1			16	36	4.0	0	V							1
	570 Canal	fq	NY times	C	1			1										1			16	36	4.0	0	V							1
	571 Canal	fq	NY times	C	1				1									1			17	12	1.4	2	H							1
	572 Canal	fq	NY times	C	1				1									1			17	12	1.4	2	H							1
	573 Canal	fq	no parking....	T	1	1		1		1			1								30	30	6.3	7	S							1
	574 Canal	fq	hawking and mcrae attorney	C	1				1					1							14	9	0.8	7	H		1					
	575 Canal	fq	new york camera	C	1	1	1	1		1					1						300	36	75.0	9	H		1					
	576 Canal	fq	tax free	I	1				1				1								18	6	0.8	7	H		1					
	577 Canal	fq	one hour photo devel	I	1				1			1									30	15	3.1	1	H		1					
	578 Canal	fq	new york camera	C	1				1									1			96	6	4.0	8	H		1					
	579 Canal	fq	one hour photo devel	I	1				1			1									24	18	3.0	7.5	H				1			
	580 Canal	fq	one hour photo devel	I	1			1		1											24	18	3.0	7.5	H				1			
	581 Canal	fq	tax free	I	1				1				1								18	6	0.8	7	H		1					
	582 Canal	fq	one hour photo devel	I	1			1		1											36	18	4.5	11	H				1			
	583 Canal	fq	one hour photo devel	I	1			1													36	18	4.5	11	H				1			
	584 Canal	fq	tax free european video	C	1	1			1												120	72	60.0	13	H	1						
	585 Canal	fq	tax free european video	C	1	1	1	1	1	1											120	72	60.0	13	H	1						
	586 Canal	fq	tax free european video	C	1	1	1	1	1	1											120	72	60.0	13	H	1						
	587 Canal	fq	european video	C	1				1	1	1										72	24	12.0	19	C	1						
	588 Canal	ng	traffic light	T			1	1	1				1								8	30	1.7	9.5	V							1
	589 Canal	ng	crosswalk	T			1		1	1			1								15	12	1.3	8	H							1

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pict. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging T (from roof)	ground	tree standing	box
590	Canal ng	no left turn		T			1	1	1	1				1							24	24	4.0	18	S						1	
591	Canal ng	traffic light		T		1	1	1	1	1				1							30	8	1.7	18	H						1	
592	Canal ng	traffic light		T		1	1	1	1	1				1							30	8	1.7	18	H						1	
593	Canal ng	chartres		T	1			1	1	1				1							42	12	3.5	18	H						1	
594	Canal ng	chartres		T	1			1	1	1				1							42	12	3.5	18	H						1	
595	Canal ng	banner		I	1	1	1	1	1	1						1					18	54	6.8	16	V						1	
596	Canal ng	banner		I	1	1	1	1	1	1						1					18	54	6.8	16	V						1	
597	Canal ng	banner		I	1	1	1	1	1	1						1					18	54	6.8	16	V						1	
598	Canal ng	banner		I	1	1	1	1	1	1						1					18	54	6.8	16	V						1	
599	Canal ng	one way		T	1	1	1	1	1	1				1							24	10	1.7	9	H						1	
600	Canal ng	exchange street		T	1			1	1	1				1							36	10	2.5	11	H						1	
601	Canal ng	canal street		T	1				1	1				1							36	10	2.5	11	H						1	
602	Canal ng	bus stop		T	1	1	1		1	1				1							12	24	2.0	6.5	V						1	
603	Canal ng	bus stop		T	1	1	1		1	1				1							12	24	2.0	6.5	V						1	
604	Canal ng	royal street		T	1			1	1	1				1							36	10	2.5	11	H						1	
605	Canal ng	canal street		T	1				1	1				1							36	10	2.5	11	H						1	
606	Canal ng	banner		I	1	1	1	1	1	1						1					18	54	6.8	16	V						1	
607	Canal ng	banner		I	1	1	1	1	1	1						1					18	54	6.8	16	V						1	
608	Canal ng	banner		I	1	1	1	1	1	1						1					18	54	6.8	16	V						1	
609	Canal ng	banner		I	1	1	1	1	1	1						1					18	54	6.8	16	V						1	
610	Canal ng	traffic light		T		1	1		1	1				1							8	30	1.7	9.5	V						1	
611	Canal ng	crosswalk		T		1	1		1	1				1							15	12	1.3	8	H						1	
612	Canal ng	one way		T	1	1	1	1	1	1				1							24	10	1.7	9	H						1	
613	Canal ng	no left turn		T		1	1		1	1				1							24	24	4.0	18	S						1	
614	Canal ng	traffic light		T		1	1		1	1				1							30	8	1.7	18	H						1	
615	Canal ng	traffic light		T		1	1		1	1				1							30	8	1.7	18	H						1	
616	Canal ng	canal		T	1				1	1				1							42	12	3.5	18	H						1	
617	Canal ng	canal		T	1				1	1				1							42	12	3.5	18	H						1	
618	Canal ng	traffic light		T		1	1	1	1	1				1							8	30	1.7	9.5	V						1	
619	Canal ng	traffic light		T		1	1		1	1				1							8	30	1.7	9.5	V						1	
620	Canal ng	crosswalk		T		1	1		1	1				1							15	12	1.3	8	H						1	

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pic. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging ⊥ (from roof)	ground	free standing	box
621	Canal ng		banner	I	I	I	I	1	1	1						1				18	54	6.8	16	V						1	
622	Canal ng		banner	I	I	I	I	1	1	1							1			18	54	6.8	16	V						1	
623	Canal ng		banner	I	I	I	I	1	1	1							1			18	54	6.8	16	V						1	
624	Canal ng		banner	I	I	I	I	1	1	1							1			18	54	6.8	16	V						1	
625	Canal ng		traffic light	T				1	1	1				1						8	30	1.7	9.5	V						1	
626	Canal ng		traffic light	T				1	1	1				1						8	30	1.7	9.5	V						1	
627	Canal ng		crosswalk	T				1	1	1				1						15	12	1.3	8	H						1	
628	Canal ng		u-turn only	T	I			1	1	1				1						24	30	5.0	7	V						1	
629	Canal ng		banner	I	I	I	I	1	1	1						1				18	54	6.8	16	V						1	
630	Canal ng		banner	I	I	I	I	1	1	1						1				18	54	6.8	16	V						1	
631	Canal ng		banner	I	I	I	I	1	1	1						1				18	54	6.8	16	V						1	
632	Canal ng		banner	I	I	I	I	1	1	1						1				18	54	6.8	16	V						1	
633	Canal ng		banner	I	I	I	I	1	1	1						1				18	54	6.8	16	V						1	
634	Canal ng		banner	I	I	I	I	1	1	1						1				18	54	6.8	16	V						1	
635	Canal ng		banner	I	I	I	I	1	1	1						1				18	54	6.8	16	V						1	
636	Canal ng		banner	I	I	I	I	1	1	1						1				18	54	6.8	16	V						1	
637	Canal ng		no left turn	T				1	1	1				1						24	24	4.0	18	S						1	
638	Canal ng		traffic light	T				1	1	1				1						30	8	1.7	18	H						1	
639	Canal ng		traffic light	T				1	1	1				1						30	8	1.7	18	H						1	
640	Canal ng		st. charles	T	I			1	1	1				1						42	12	3.5	18	H						1	
641	Canal ng		st. charles	T	I			1	1	1				1						42	12	3.5	18	H						1	
642	Canal ng		crosswalk	T				1	1	1				1						15	12	1.3	8	H						1	
643	Canal ng		one way	T	I			1	1	1				1						24	10	1.7	6.5	H						1	
644	Canal ng		traffic	T				1	1	1				1						24	24	4.0	4.5	S						1	
645	Canal ng		traffic light	T				1	1	1				1						8	30	1.7	9.5	V						1	
646	Canal ng		crosswalk	T				1	1	1				1						15	12	1.3	8	H						1	
647	Canal ng		street car signal	T	I			1	1	1				1						24	24	4.0	6	S						1	
648	Canal ng		st charles	T	I			1	1	1				1						36	10	2.5	11	H						1	
649	Canal ng		canal street	T	I			1	1	1				1						36	10	2.5	11	H						1	
650	Canal ng		street car signal	T	I			1	1	1				1						18	30	3.8	6.5	V						1	
651	Canal ng		no left turn	T				1	1	1				1						24	24	4.0	9	S						1	

Table B.1 (continued).

	street	side	sign	kind	name	add. text	pic. or symbol	perpendicular	parallel	new object	plastic	wood	neon	metal	paper	cloth	glass	paint	c. tile	stone	width	length	area (sq. ft.)	ht. above ground	shape	wall	window/door	awning	hanging L (from roof	ground	free standing	box
652	Canal	ng	banner	1	1	1	1	1	1	1						1					18	54	6.8	16	V						1	
653	Canal	ng	banner	1	1	1	1	1	1							1	1				18	54	6.8	16	V						1	
654	Canal	ng	banner	1	1	1	1	1	1	1						1	1				18	54	6.8	16	V						1	
655	Canal	ng	banner	1	1	1	1	1	1							1	1				18	54	6.8	16	V						1	

APPENDIX C

INFORMATION ABOUT THE BUSINESSES IN THE SITES

Table C.1. Name, type, and stores front lengths (measured in feet) on the Bourbon site.

<i>Side of Street</i>	<i>Store Name</i>	<i>Store Type</i>	<i>Store front length (feet)</i>
North	Cajun Cabin	Restaurant	34
North	Patout's	Restaurant	30
North	Bourbon Street Blues	Club	44
North	Shaemar's	Souvenir	14
North	Mardi Gras Gifts	Souvenir	30
North	Royal Camera	Electronic	12
North	Men or Women	Club	18
North	Adult Video and Novelties	Specialty shop	10
North	Papa Joe's	Club	20
North		Alley	4
North	Lids	Clothing store	26
North		Alley	4
North		Alley	4
North	Panda Bear	Specialty shop	16
North	Bourbon Burlesque	Club	20
South	Sunglass Hut	Specialty shop	27
South	Cris Owens	Club	41
South	La Strada	Club	48
South	Dixie Land Factory Outlet	Souvenir	20
South	Seaport Café	Restaurant	50
South	Crawdaddy and Co.	Souvenir	34
South		Alley	4
South	Casbah	Club	24
South	Dixie Gifts	Gift store	26
South	Rat's Hole	Gift store	24
Total		Number of frontages	25
		Average length of frontages	23

Table C.2. Name, type, and stores front lengths (measured in feet) on the Royal site.

<i>Side of Street</i>	<i>Store Name</i>	<i>Store Type</i>	<i>Store front length (feet)</i>
North	Naghi's	Antiques	14
North	Epitome Cigar and Fine Tobac	Specialty shop	20
North		Apartment entrance	12
North	Old Town Praline	Gift store	20
North	Harr's	Antiques	22
North		Apartment entrance	10
North	Royal Blend	Coffee shop	10
North	Gallery Veronese	Gallery	24
North	Court of Two Sisters	Restaurant	38
North	Gina Jar	Specialty shop	22
North		Apartment entrance	8
North		Apartment entrance	6
North	Great Expectations	Jewelry store	16
North		Apartment entrance	6
North	Toulouse Royal Gifts	Gift store	42
North	Dansk	Specialty store	38
North	Re	Gallery	26
South	M.S. Raus	Antiques	30
South	Thomas Kinkade	Gallery	10
South	Peacock Galleries	Gallery	24
South	Lemonade Creole	Gift store	10
South	Cuccia	Coffee shop	22
South	Lord Jim	Gallery	22
South	Iron Framing	Gallery	12
South	Royalities	Gift store	10
South	New Orleans Images	Gallery	10
South	Royal Gallery	Gift store	20
South	New Orleans Crab Bag	Gift store	36
South	Lazy Bug	Gift Store	52
South	Elliot Art Gallery	Gallery	33
South	Carriageway Gallery	Gallery	14
Total		Number of frontages	31
		Average length of frontages	21

Table C.3. Name, type, and stores front lengths (measured in feet) on the Canal site.

<i>Side of Street</i>	<i>Store Name</i>	<i>Store Type</i>	<i>Store front length (feet)</i>
French Quarter	Jazz City	Souvenir	28
French Quarter	Palace Café	Restaurant	57
French Quarter	Orleans Camera and Video	Electronic	20
French Quarter	Canal Video	Electronic	38
French Quarter	Popeye's	Restaurant	26
French Quarter	Burger King	Restaurant	36
French Quarter	International Discount	Electronic	25
French Quarter	Sunshine USA	Souvenir	22
French Quarter	S.A.M.	Electronic	20
French Quarter	Photosound Camera	Electronic	25
French Quarter	Canal Camera	Electronic	20
French Quarter	New York Camera	Electronic	28
Downtown	Mini Mart	Souvenir	40
Downtown	Rapp's	Specialty shop	40
Downtown	Le Meridien	Hotel	106
Downtown	All American Jeans	Clothing store	25
Downtown	Rubenstein's	Clothing store	100
Downtown	Denim Den	Clothing store	52
Downtown	Import Leather	Specialty shop	20
Total		Number of frontages	19
		Average length of frontages	38

Table C.4. Summary of the number and length of store frontages for all three sites.

<i>Site</i>	<i>Side of Street</i>	<i>Number of frontages</i>	<i>Average length of frontages</i>
Bourbon	North	15	19
	South	10	30
	Total	25	23
Royal	North	17	20
	South	14	22
	Total	31	21
Canal	French Quarter	12	29
	Downtown	7	55
	Total	19	38

APPENDIX D

TABLES OF CALCULATIONS FOR ALL THE SIGN CHARACTERISTICS

Table D.1. All of the information about the total number of signs and objects on all three sites.

		<i>Total number of signs</i>	<i>Objects</i>
Bourbon	North	89	73
	South	64	51
	Total	153	124
	Per 100'	48.6	39.4
Royal	North	63	49
	South	65	44
	Total	128	93
	Per 100'	37.7	27.4
Canal	FQ	183	133
	DT	123	89
	NG	68	56
	Total	374	278
	Per 100'	87.8	65.3

Table D.2. All of the information about the type of signs on all three sites.

		<i>Commercial</i>	<i>Information</i>	<i>Traffic</i>	<i>Historic</i>	<i>Billboard</i>
Bourbon	North	32	46	9	2	0
	South	30	28	4	2	0
	Total	62	74	13	4	0
	Percent	40.5	41.2	8.5	2.6	0.0
	Per 100'	19.7	23.5	4.1	1.3	0.0
Royal	North	37	7	16	3	0
	South	42	13	9	1	0
	Total	79	20	25	4	0
	Percent	61.7	14.8	19.5	3.1	0.0
	Per 100'	23.2	5.9	7.4	1.2	0.0
Canal	FQ	90	62	28	0	3
	DT	56	32	30	0	4
	NG	0	24	44	0	0
	Total	146	119	102	0	7
	Percent	39.0	30.8	27.3	0.0	1.9
	Per 100'	34.3	27.9	23.9	0.0	1.6

Table D.3. All of the information about the orientation of signs on all three sites.

		<i>Perpendicular</i>	<i>Parallel</i>
Bourbon	North	41	48
	South	31	35
	Total	72	83
	Percent	47.1	54.3
	Per 100'	22.9	26.4
Royal	North	44	21
	South	50	15
	Total	94	36
	Percent	73.4	28.1
	Per 100'	27.7	10.6
Canal	FQ	75	113
	DT	60	70
	NG	47	21
	Total	182	204
	Percent	48.7	54.6
	Per 100'	42.7	47.9

Table D.4. All of the information about the location of the signs on all three sites.

		<i>Wall</i>	<i>Window</i>	<i>Awning</i>	<i>Hanging perpendicular</i>	<i>Roof</i>	<i>Ground</i>	<i>Free standing</i>	<i>Box</i>
Bourbon	North	6	40	0	32	0	2	9	0
	South	10	21	3	23	0	1	4	2
	Total	16	61	3	55	0	3	13	2
	Percent	10.5	40.0	2.0	36.0	0.0	2.0	8.5	1.3
	Per 100'	5.1	19.4	1.0	17.5	0.0	1.0	4.1	0.6
Royal	North	5	10	2	27	0	1	18	0
	South	2	12	0	40	0	0	9	2
	Total	7	22	2	67	0	1	27	2
	Percent	5.5	17.2	1.6	52.3	0.0	0.8	21.1	1.6
	Per 100'	2.1	6.5	0.6	19.7	0.0	0.3	7.9	0.6
Canal	FQ	27	44	16	14	3	8	23	48
	DT	18	23	10	6	4	7	28	28
	NG	0	0	0	0	0	0	68	0
	Total	45	67	26	20	7	15	119	76
	Percent	12.0	17.9	7.0	5.4	1.9	4.0	31.8	20.3
	Per 100'	10.6	15.7	6.1	4.7	1.6	3.5	27.9	17.8

Table D.5. All of the information about the material that composes the signs on all three sites.

		<i>Plastic</i>	<i>Wood</i>	<i>Neon</i>	<i>Metal</i>	<i>Paper</i>	<i>Cloth</i>	<i>Glass</i>	<i>Paint</i>	<i>Ceramic</i>	<i>Stone</i>
Bourbon	North	8	11	36	12	14	1	5	1	1	0
	South	8	14	19	6	5	3	6	2	1	0
	Total	16	25	55	18	19	4	11	3	2	0
	Percent	10.5	16.3	36.0	11.8	12.4	2.6	7.2	2.0	1.3	0.0
	Per 100'	5.1	7.9	17.5	5.7	6.0	1.3	3.5	1.0	0.6	0.0
Royal	North	5	29	0	18	3	2	0	5	1	0
	South	9	35	0	12	2	0	0	6	1	0
	Total	14	64	0	30	5	2	0	11	2	0
	Percent	10.9	50.0	0.0	23.4	3.9	1.6	0.0	8.6	1.6	0.0
	Per 100'	4.1	18.8	0.0	8.8	1.5	0.6	0.0	3.2	0.6	0.0
Canal	FQ	47	5	19	32	20	15	2	42	1	0
	DT	20	3	9	35	4	9	1	39	0	3
	NG	0	0	0	44	0	0	0	0	0	0
	Total	67	8	28	67	24	24	3	81	1	3
	Percent	17.9	2.1	7.5	17.9	6.4	6.4	0.8	21.7	0.3	0.8
	Per 100'	15.7	1.9	6.6	15.7	5.6	5.6	0.7	19.0	0.2	0.7

Table D.6. All of the information about the shape of the signs on all three sites.

		<i>Vertical</i>	<i>Horizontal</i>	<i>Circular</i>	<i>Square</i>	<i>Irregular</i>
Bourbon	North	21	42	3	1	22
	South	18	35	6	1	4
	Total	39	77	9	2	26
	Percent	25.5	50.3	5.9	1.3	17.0
	Per 100'	12	24	3	1	8
Royal	North	19	32	2	3	7
	South	13	25	3	7	17
	Total	32	57	5	10	24
	Percent	25.0	44.5	3.9	7.8	18.8
	Per 100'	9	17	1	3	7
Canal	FQ	33	111	1	10	28
	DT	34	67	0	1	21
	NG	35	27	0	6	0
	Total	102	205	1	17	49
	Percent	27.3	54.8	0.3	4.6	13.1
	Per 100'	24	48	0	4	12

Table D.7. The number of signs in different height above ground categories in each site.

		<i>0'-3.49'</i>	<i>3.5'-6.9'</i>	<i>7.0'-10.0'</i>	<i>>10.0'</i>
Bourbon	Total	14	32	83	24
	Percent	9	21	54	16
	Per 100'	4.4	10.2	26.4	7.6
Royal	Total	8	26	91	3
	Percent	6	20	71	2
	Per 100'	2.4	7.7	26.8	0.9
Canal	Total	116	47	109	102
	Percent	31	13	29	27
	Per 100'	27.2	11.0	25.6	23.9

Table D.8. The number of signs in area (square feet) categories in each site.

		<i>0-2.9</i>	<i>3-9.9</i>	<i>10-24.9</i>	<i>>25</i>
Bourbon	Total	60	55	32	6
	Percent	39.2	36.0	20.9	3.9
	Per 100'	19.1	17.5	10.2	1.9
Royal	Total	65	58	5	0
	Percent	50.8	45.3	3.9	0.0
	Per 100'	19.1	17.1	1.5	0.0
Canal	Total	202	114	14	44
	Percent	54.0	30.5	3.7	11.8
	Per 100'	47.4	26.8	3.3	10.3

APPENDIX E

DRAWN SECTIONS WITH PICTURE COLLAGES



Figure E.1. Sections and pictures of the Bourbon site.



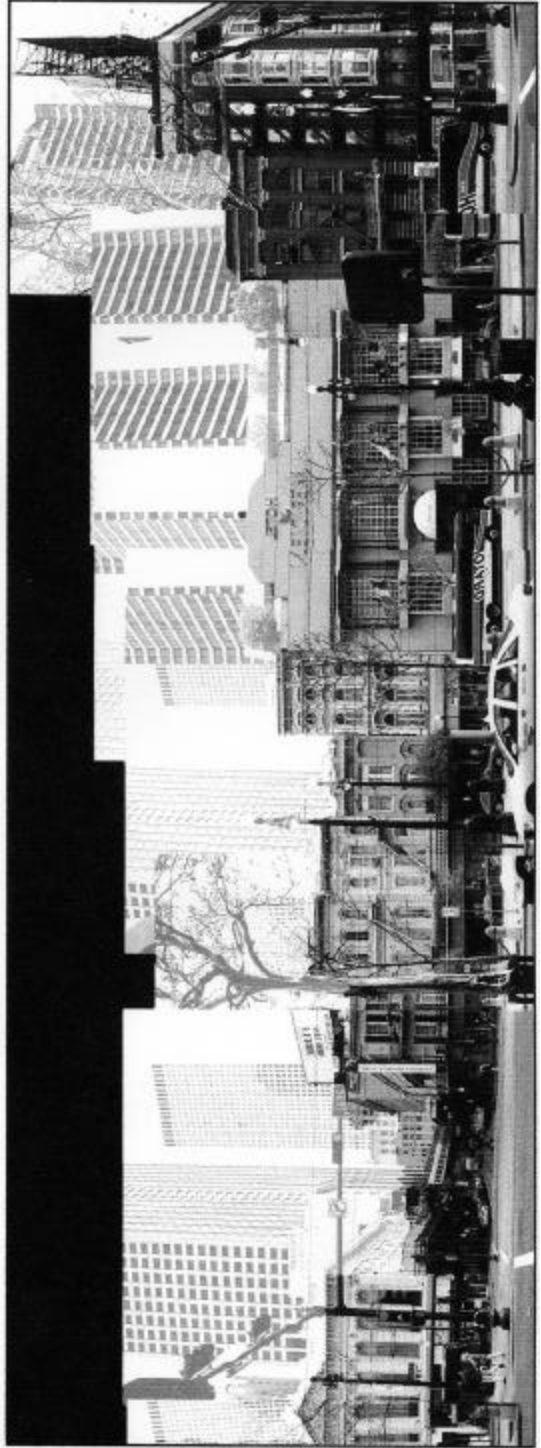
Figure E.2. Sections and pictures of the Royal site.

Canal - French Quarter



Figure E.3. Sections and pictures of the Canal site. (Figure continued)

Canal - Downtown



APPENDIX F
THE LOCATION OF ALL OF THE SECTIONS
DRAWN ON EACH SITE

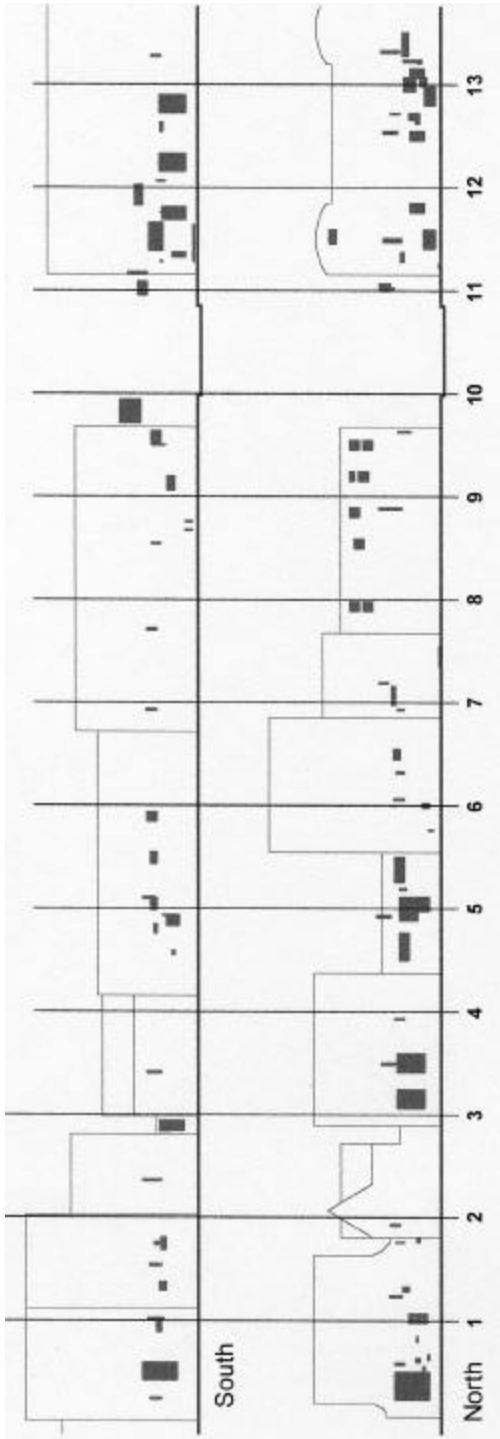


Figure F.1. The location of the sections drawn on the Bourbon site.

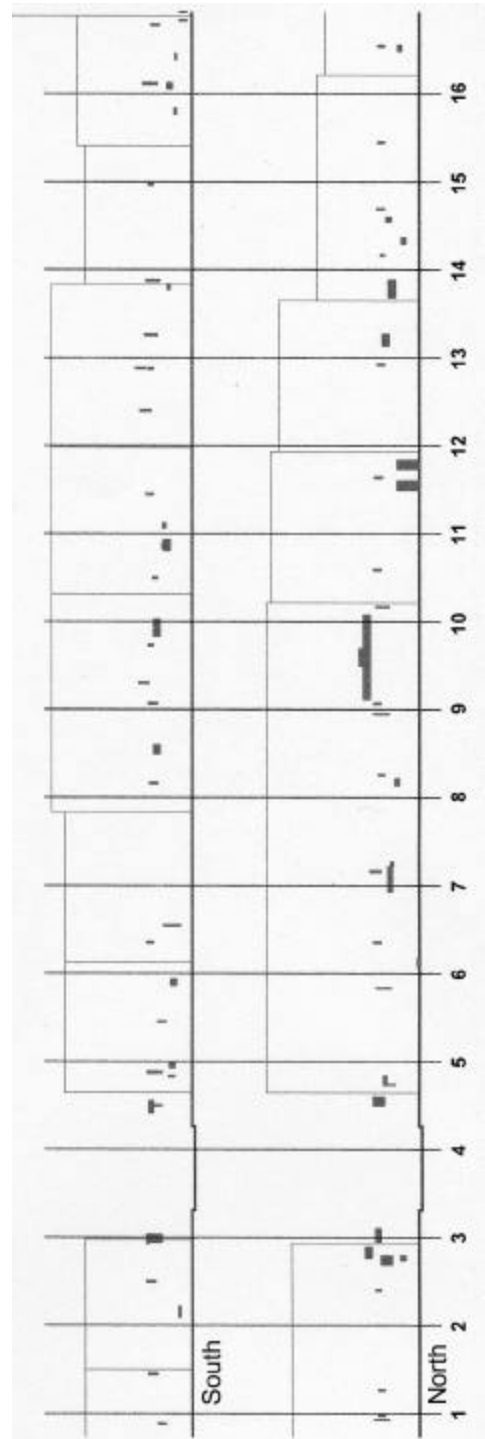
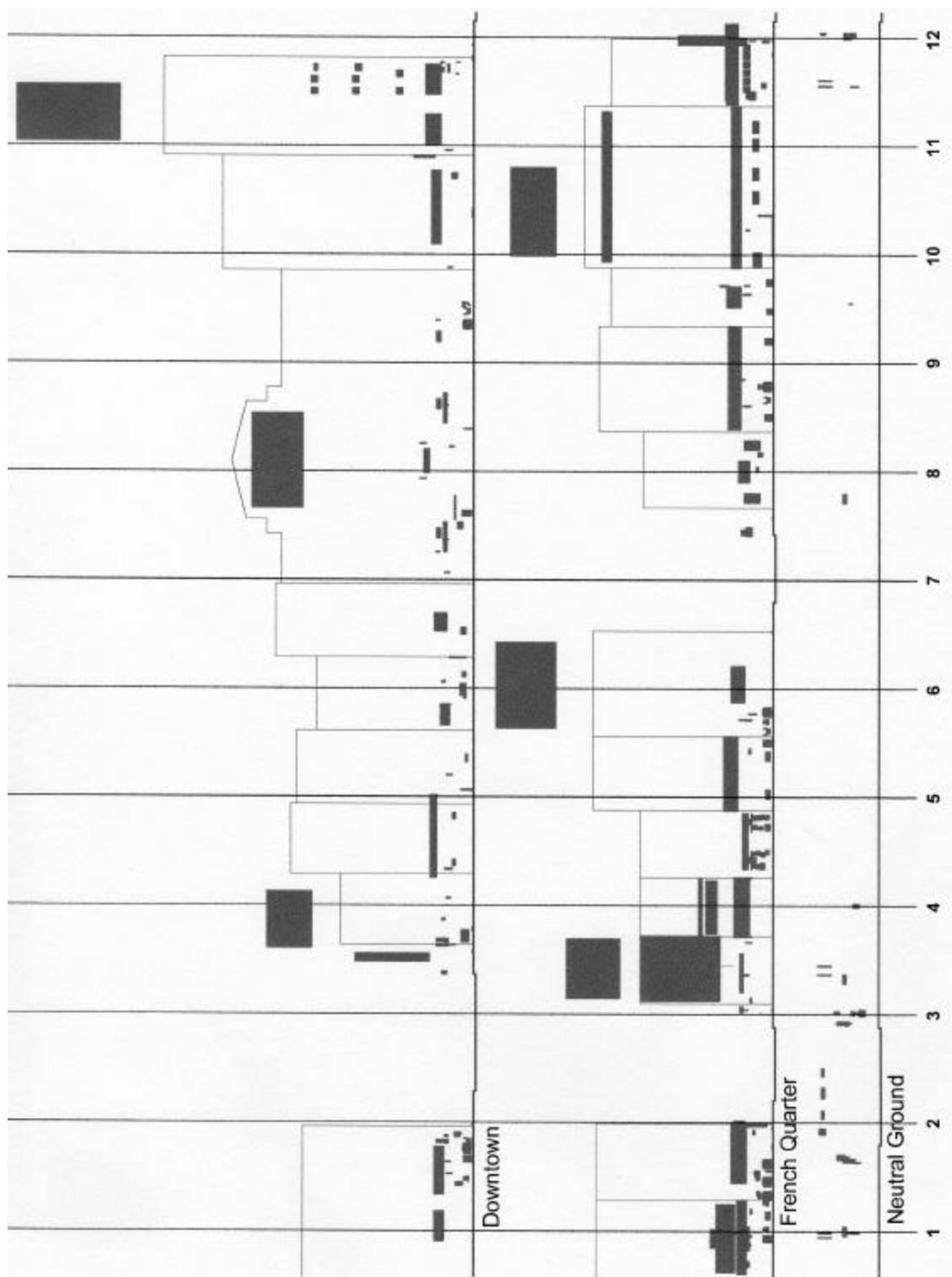


Figure F.2. The location of the sections drawn on the Royal site.



VITA

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