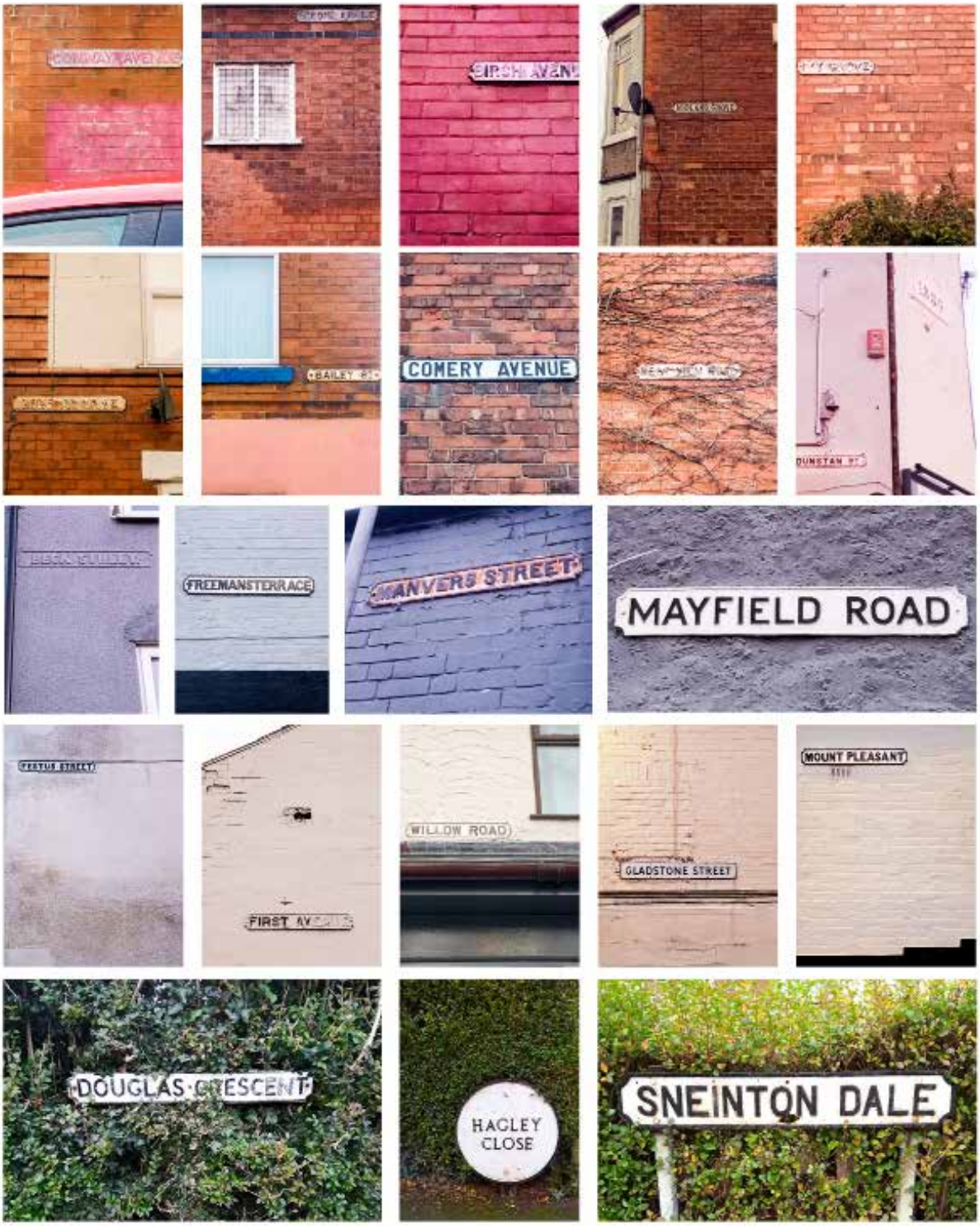
The Street Signs Collection:

How It All Began



By Evie Cobbin

Dedicated to my Dad, who quite literally stood beside me throughout this project, and to James Corazzo, who figuratively stood beside me as well.

The Street Signs Collection

After many walks around my local area in Carlton, Nottingham during the Covid-19 pandemic, I became engrossed in everything about street signs – the look of them, the placement of them, age, origin, meaning, utility and so on. I wanted to understand them better, so I began to take photographs.

At first I favoured the oldest looking signs, as history has always been an interest of mine, as has old fashioned architecture, and these older signs, with inward, bevelled corners and a bold sans-serif font, held so much character; each one seemed to shout out to be noticed and for it's story to be told. "How long has it been there?" I thought, "Who or what is it named after...And why is it that shape?". I wondered why they had lasted so long and had not been replaced by the newer, reflective signs most commonly favoured on streets nowadays. Photographing them felt like the attention they had long been needing.

I began to fixate on the variety of shape and font that existed across the signs; details I hadn't noticed before in such every day objects that were now so fascinating to me. It wasn't long before I felt the need to separate my pictures into folders based on these aesthetic attributes, which soon led to photographing the modern signs too, as the project became a deep discovery into these intricacies. Not only then did I find connections between the shape of the sign and it's font, but I also started to discover connotations and associations that could be made from the names of the signs. I found in my collection an "Elm Avenue", "Appletree Lane" and "Willow Road", and so this inspired me to create groups of signs based on the language they used too.

Crowhill Road

Hue: Browns

Font: Serif

Shape: Bevelled

Corners/Wall

Animal – "Crow"

Suffix – Road

1/13 Categories

The Street Signs Collection

1

2

3

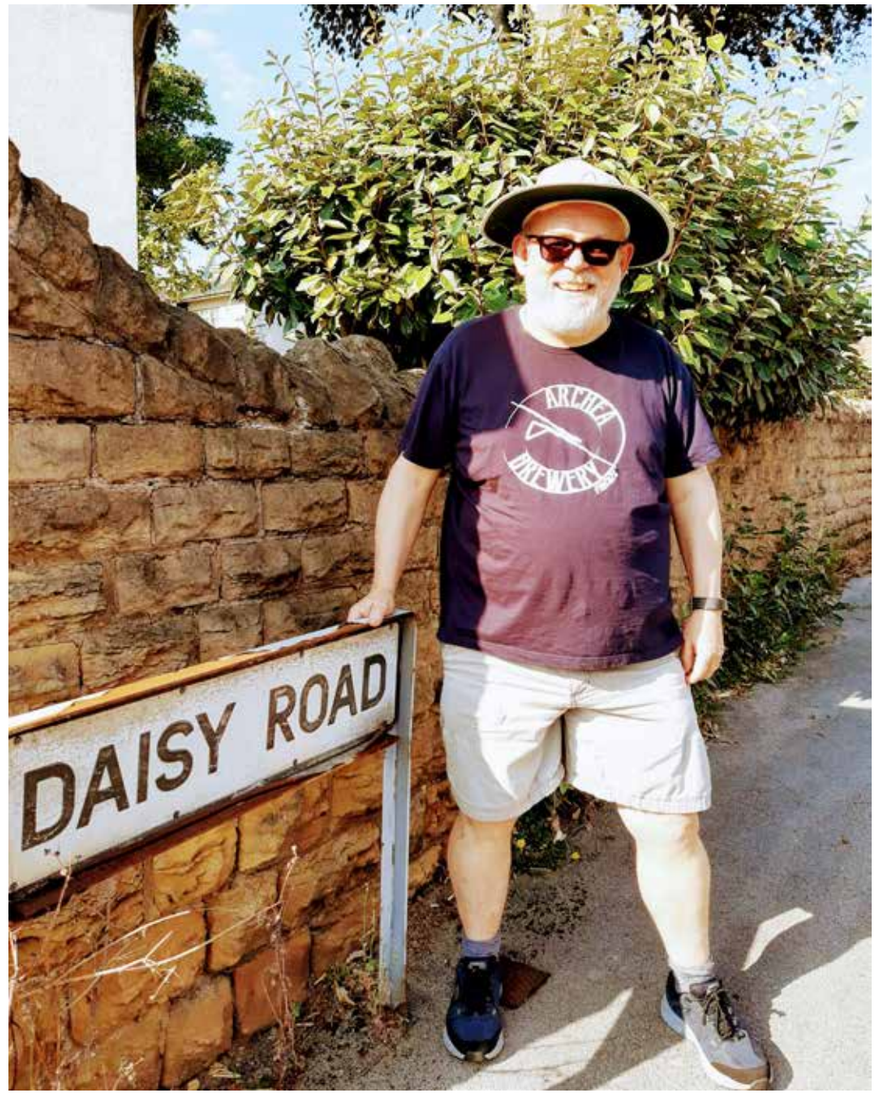
4

5

6

What started as intrigue for a somewhat mundane object, quickly grew into a fanatic-like quest to categorise and archive a myriad of these faithful information bearers. They were more than an object to me, with each one holding significance and bringing me joy in it's individuality. The excitement of not only discovering new places to walk during my daily lockdown exercise, but also upon walking over to a sign and finding a new name, new category, new shape, new font, was completely exhilarating. To add further joy and eagerness to the situation, I shared this peculiar hobby with my dad.

Every day around 6pm, my dad would finish working from home and come find me somewhere in the house (usually on my bed) editing and sorting through my latest crop of street signs, and he would ask "Are we going walking?" and often would follow it with "I've found some interesting new street names to go photograph." What touched me about this was how quickly he got behind my obsession; he understood it, enjoyed it and actively took part by looking through some of his old maps of Nottingham, as well as digitally scouring through Google maps, to find me new places to walk and discover. The project became something we enjoyed together, and his interest kept me motivated throughout. He would even take some pictures of new signs for me on his early morning walks before starting work, saying to me "Look what I've found this morning!" and adding it to our shared Google Drive folder. When I'd go to look at these photos I'd always be pleased and proud to see that he'd even taken care to frame the photographs in the same manner as I do, with reference to symmetry and angles. The fact that he had noticed this, after seeing me do it hundreds of times, made these photographs all the more special to me.



My Dad, affectionately known as "Daisy",
gleefully stood beside "Daisy Road".

Image Credit: David Cobbin

Querneby Avenue #1

Hue: Browns

Font: Serif

Shape: Rectangular/

Silver Post

Suffix – Avenue

$^{0}/_{13}$ Categories

Image Credit: David Cobbin

Querneby Avenue #2

Hue: White/

Monochrome

Font: Serif

Shape: Rectangular/

Silver Post

Suffix – Avenue

$^{0}/_{13}$ Categories

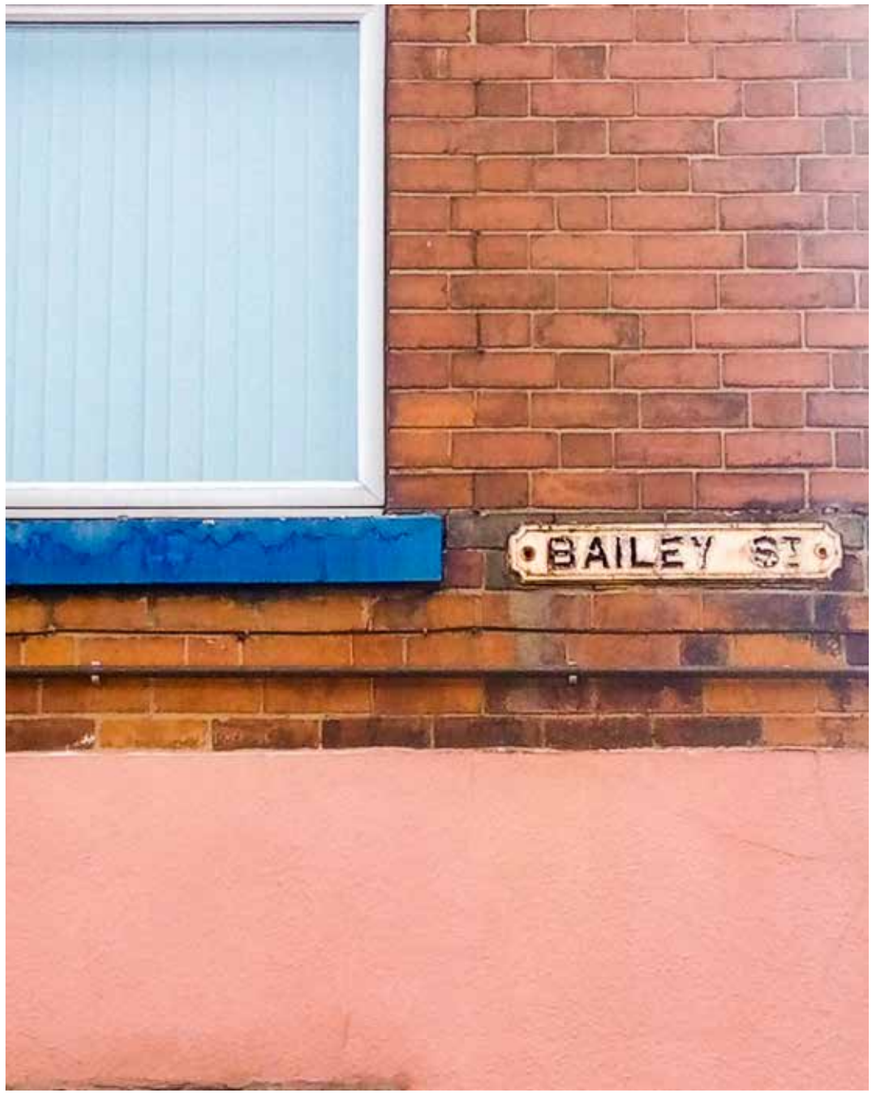
There were many times that I'd discover a new category in my collection, and I would eagerly inform my dad whenever I did. We soon started to seek out new additions to certain categories as we embarked on a walk, such as trees, girls names, monarchs etc. Then one day my dad announced he'd discovered a cluster of streets that had been given a category of their own, in situ. "Hemingway Close", "Maclean Road", "Fleming Drive", "Steinbeck Road" and "Verne Close", all writers of some great feat, were all situated together just around the corner from where we live, so a new category was happily presented to me. My curiosity around the origin and system behind naming streets was heightened, and a new part of the project became the seeking of information behind these matters.

My greatest finding was about the origin of "Festus Street", which was a sign that continually puzzled me as 'Festus' held very little meaning for me. One suggestion was that it was a Latin word for 'festival' and that perhaps this street was commonly used for street markets and parades etc. However, my dad soon discovered that 'Festus' was the title of a collection of works by the Nottingham born author Philip James Bailey. Bailey was born in 1816 and dedicated much of his life to the 40,000 lines long poem, Festus, and is buried in Nottingham Church Cemetery. What led us to believe that this sign was in fact dedicated to him was the name of the street adjacent to Festus – "Bailey Street".

Opposite:

Philip James Bailey

Image Credit: National Portrait Gallery



Bailey Street

Hue: Pinks

Font: Sans-Serif

Shape: Bevelled

Corners/Wall

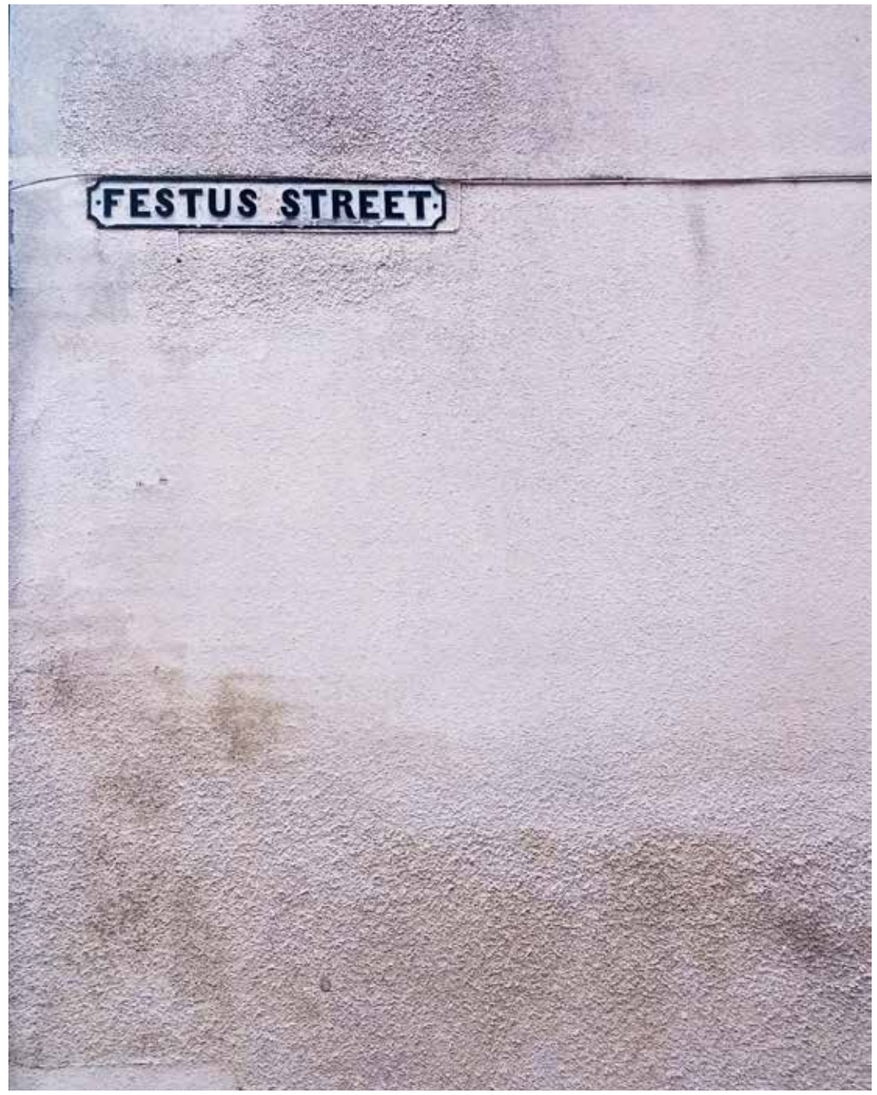
Author

Name – Boys' &

Girls' Forename

Suffix – Street

2/13 Categories



Festus Street

Hue: White/

Monochrome

Font: Sans-Serif

Shape: Bevelled

Corners/Wall

Suffix – Street

0/13 Categories

Though I was able to discover a few other notable people of Nottingham whose names correlated with that of some street signs – Orlando Weld-Forester and "Orlando Drive" and "Forester Grove" and Colonel William Henry Blackburn and "Blackburn Close" – there was no definitive record of these streets being named after these people and nowhere in particular that I could find a distinct account of the history, age and etymology of Nottingham street signs. Despite finding people such as Earls, Barons and landowners that had close ties with Nottingham, I could still only surmise and assume that the respective streets were named after them. There was still a small chance that they could commemorate someone or something else, and I didn't want to rule this out. Being limited in my choice of sources and the time it would take to delve quite as deeply as I'd wish to into every one of my collected street names, I resolved to continue this historical search in my free time and meanwhile start to have fun with my suppositions of the origins.

A category that emerged from this light-hearted approach was 'Bands and Singers'. This came about because upon noticing "Jarvis Avenue" my immediate thought was of the Pulp frontman, as this is the only notable Jarvis I knew of, yet I knew of course that this Sheffield born man was not really being commemorated in this particular plaque. Though I didn't expect to find a "Madonna Street" or heaven-forbid "Bieber Lane", I did look back over my collection to form a wide genre based band of singers. The connections and references were tenuous and obscure, but to me just as valid and interesting as my grouping of trees. I took this more humorous approach for lots of categories, not allowing myself to be too precious or serious with what could or couldn't fit into a category (I squeezed "Ashfield Road" and "Ashwell Street" into Trees because of the hidden "Ash" in their names!) as being open to all kinds of word association allowed me to inject my own unique reference points and culture into the project, and in doing so open it up to endless possibilities of language-based categories.

Jarvis Avenue

Hue: Browns

Font: Sans-Serif

Shape: Bevelled Corners/Wall

Band/Singer Name – Boys' Forename

Suffix – Avenue

$^{2}/_{13}$ Categories

The Street Signs Collection

8

9

10

11

12

13

The Street Signs Collection

Some time into the project I also discovered a new aesthetic based category. Up to that point I had been sorting the signs into ‘Aesthetic’ categories and ‘Language’ categories, with things like ‘Authors’, ‘Trees’ and ‘British Royalty’ being language based categories, and ‘Shape of Sign’ and ‘Font’ being ‘Aesthetic’ based categories. Sorting the signs into aesthetic based categories was how I initially started the project, as deviations in shape was the first thing I noticed in the signs, followed by fonts. Very early on too I recorded several variations in shape such as bevelled corners (the historic signs that I first looked at), rectangular and circular, with further distinctions being found in the rectangular category. I noticed there were signs affixed and set into silver, aluminium posts with a sans-serif font, as well as those set into a black, narrow, rectangular post with a serif font. There was the occasional sign fixed to a wall, fence or post of a unique kind, that I eventually distinguished by creating an ‘Others’ category within ‘Rectangular’. For a long time ‘Silver’, ‘Black’ or ‘Other’ were the only sub-categories of ‘Rectangular’ that I populated with my photographs, however one day I came across a completely new kind of street sign that excited me greatly.

Having walked a little further afield one weekend with my dad, we came to an area that neither of us had walked around before, so the possibility for new and unknown street names was high. Aside from discovering a cluster of signs that could fit very nicely into my British Monarchy category – “Mountbatten Grove”, “Margaret Crescent”, “Princess Close” – I also noticed a street sign set into a large stone block, at foot height on the end of the street (Elizabeth Grove).
I thought perhaps this was one unique example of a traditional method for displaying a street name, however as we continued on we found more and more of them, and so I came to realise a new category would need to be made. At this stage in the project nothing could be more exciting, having thought I’d seen as many variations as was possible; how naive I was. To add further excitement, my dad also remarked that many of these stone block signs were bearing names that related to old Nottinghamshire collieries, as we were in fact walking around near the site of what was once Gedling Pit. As far as relevancy of street names goes, this was pretty spot on.

14

15

16

17

18

19

20

21

22

23

The Street Signs Collection

As time went on I discovered further variants in the rectangular shaped signs, relating to the fonts they used. Prior to then I had surmised that all the silver framed signs exclusively used the same sans-serif font [24, 25, 26], and that all the black post signs used the same serif font [27, 28, 29]. However, I started to come across several instances of the sans-serif font used in the black post signs being used within a silver frame sign, and in a few signs affixed to walls, fences and posts. This led me to realise there was no mutual exclusivity when it came to the shape of the sign and it's font, as I had previously inferred. A conclusion that was furthered by the fact that I discovered the use of a serif font in some of the older, bevelled signs as well as a instances of unique sans-serif fonts used across various post types.

The Street Signs Collection

24

25

26

27

28

29

30

31

34

35

38

39

32

33

36

37

40

41

The Street Signs Collection

The thrill of new discoveries was never ending in this project, and there were always new ways to categorise and seek out fresh candidates once a category had been discovered. After some time I started to list how many signs began with A, B and C etc. so that I could uncover which letter was most popular for a street name. This list was ever changing as I gathered more signs, and the most popular category continued to fluctuate too. I had some gaps in the list such as Q, Z and X which I resolved were perhaps unattainable within our restricted radius, if at all. However one day, one his way back from the weekly shop, my dad returned to tell me that he'd collected a Q and Z for my list of alphabetised street signs. "Querneby Road" and "Querneby Avenue", as well as "Zulla Road" now sat happily within my collection. Unhappily I discovered that 'Zulla' in Spanish means 'human excrement' according to Collins English Dictionary, however it is also an Arabic girls name, so I favoured that categorisation instead. I now had only 'X' missing from my system, and one afternoon came across "Exeter Close", which was good enough for me.

Zulla Road #1

Hue: Greens

Font: Serif

Shape: Rectangular/
Silver Post

Name – Girls'

Forename

Suffix – Road

1/13 Categories

Aside from gathering the alphabet, I also tallied up the longest and shortest street names, with “Windermere Close” (15) for a long period of time being the forerunner to “Sneinton Hermitage” (17), which was then quickly unseated by “Ousebridge Crescent” (18) and “Babbington Crescent” (18). On the shorter end of the scale I had “Ian Grove” and “Ivy Grove” at eight letters, then “The Elms” at seven and eventually “New Row” with six letters. Searching for these became a conscious decision as with many others, and it was once again my dad who remedied the shortfalls by tracking down and photographing “Ousebridge Crescent”.

Zulla Road #2

Hue: Greens

Font: Serif

Shape: Rectangular/

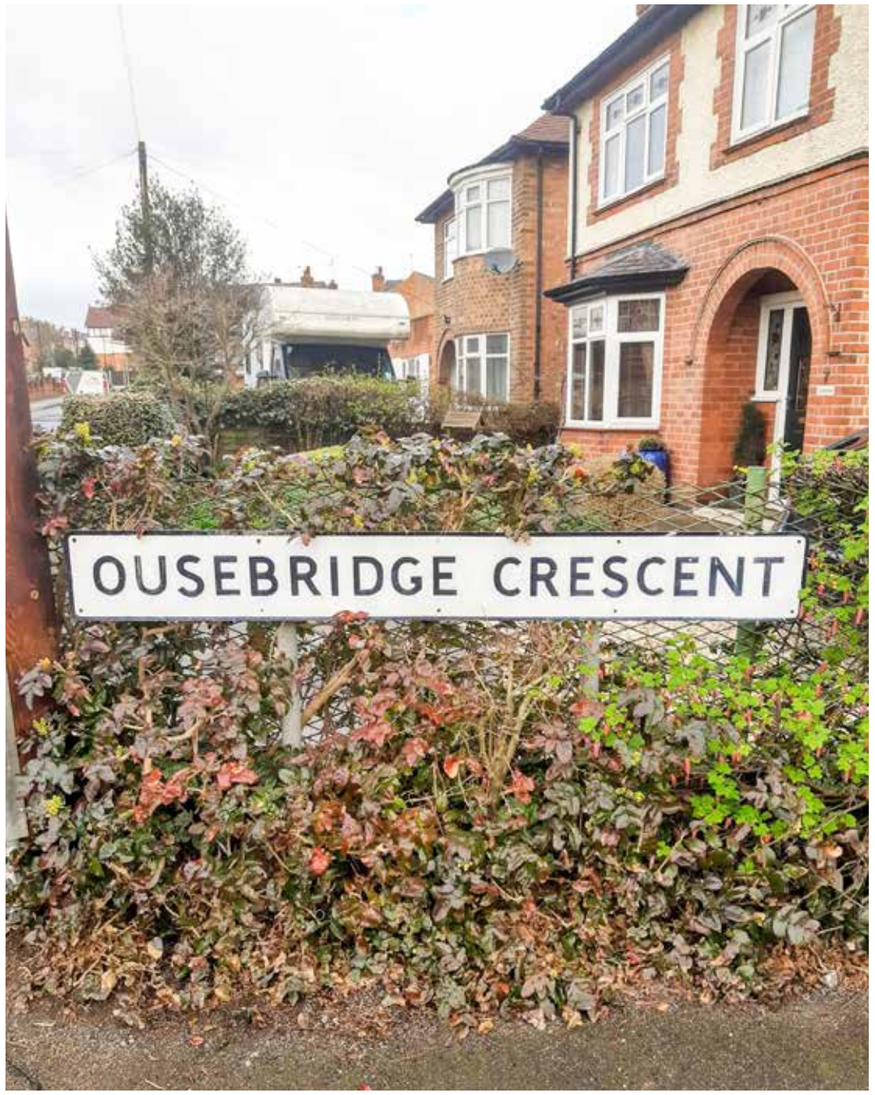
Silver Post

Name – Girls’

Forename

Suffix – Road

$^{1}/_{13}$ Categories



Ousebridge Crescent

Hue: Greens

Font: Sans-Serif

Shape: Rectangular/
Silver Post

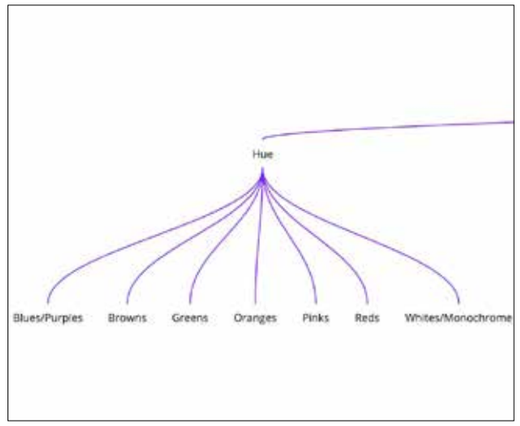
Geographic – i.e. name could refer to it's proximity to a bridge

Lakes & Rivers

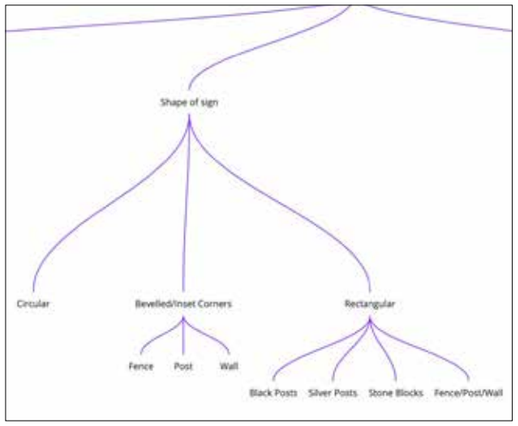
Suffix – Crescent

2/13 Categories

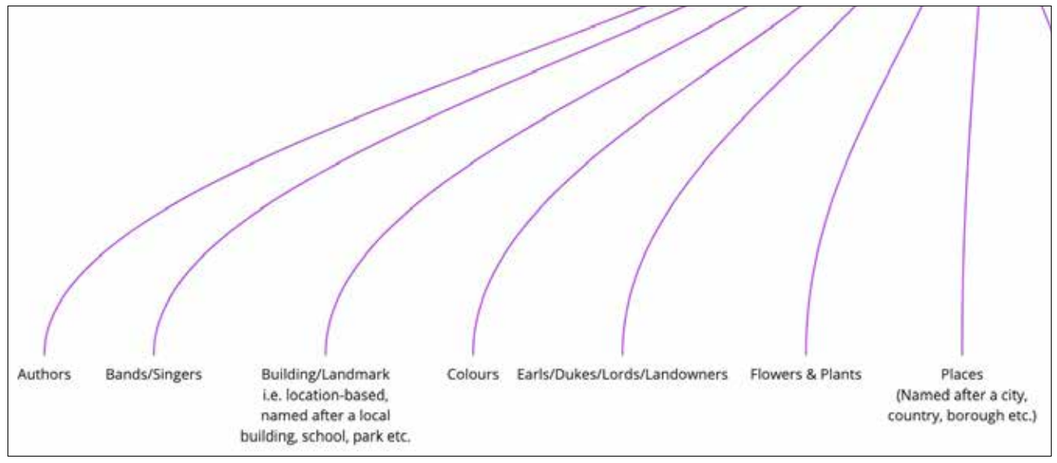
My system for categorising throughout this project was ever-changing and improving, starting out as simply dropping the photographs into the correct folders on my desktop and eventually becoming a highly navigable database across Miro and Google Sheets. I had no set intentions of what to do in particular with my collection, just an eagerness to categorise and sort through the information in any easy way, allowing me to understand more about the diversity of street signs. I wanted to know where some of the crossovers were, what the most popular category was in terms of shape and language, and how many I had beginning with a certain letter, amongst other things. This information wasn't readily attainable at one glance, as it required jumping back and forth between folders and keeping a mental note of what belonged where, so I decided to create a more open visual system for this using Miro. Miro was not something I was particularly used to, having only discovered it earlier in the year, however I knew it was a good place for spreading out and working fluidly, which suited my purposes. I ended up building something of a mind-map tree diagram for visually navigating through all the possible categories, and it became a much easier way to work.



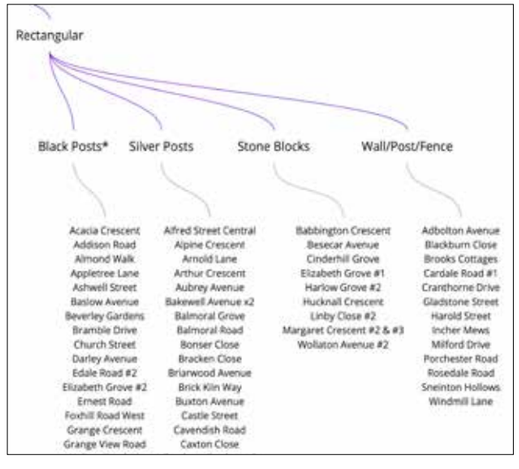
Miro board detail



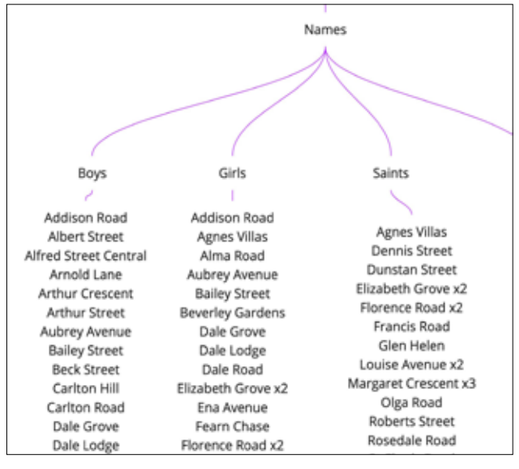
Miro board detail



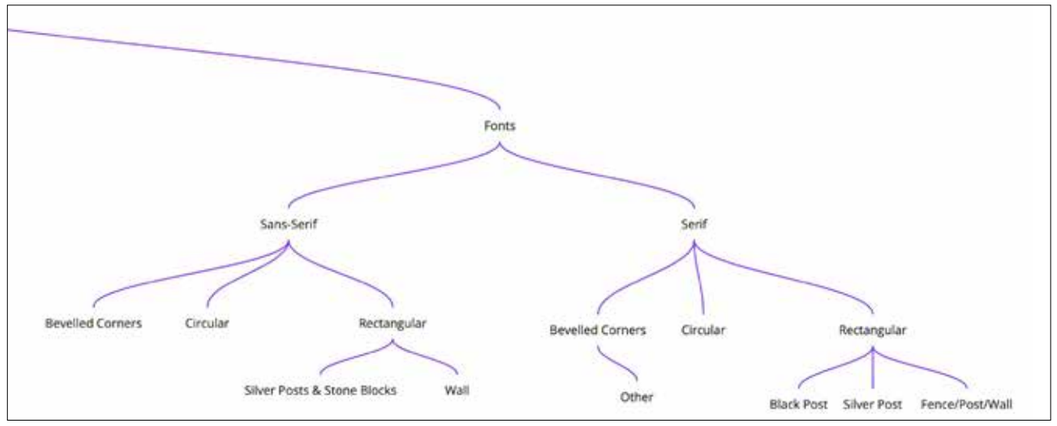
Miro board detail



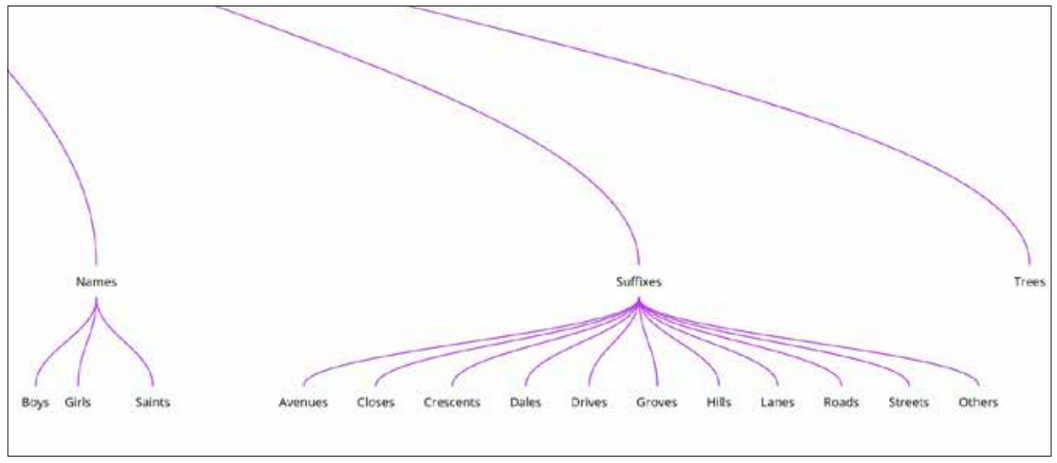
Miro board detail



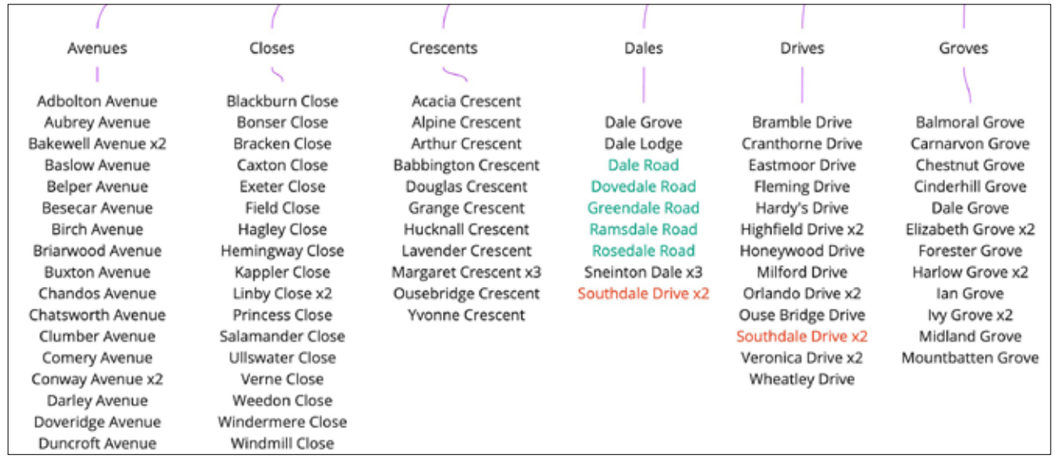
Miro board detail



Miro board detail



Miro board detail



Miro board detail

Having used this mind map for a long while however, I came to need something of a tighter more structured nature for filtering through the data. With the Miro board being so wide-spreading, figuratively and literally, it was becoming increasingly difficult to find the specific information relating to one particular street sign. If I wanted to know how many language categories “Albert Street” fit into for example, and what shape and font it belonged to, I had to span across the whole board, zooming in and out to reach each branch and keeping a mental note of where it had cropped up. Alternatively there was the option to use a search function within Miro, but I found this to be not much quicker than scanning the board myself. To do this for every single sign, each time I wanted to know something, seemed counter-productive to having categorised them in the first place. So I resolved on using Google Sheets for a smoother experience. I had some limited experience with Excel Spreadsheets however Google Sheets was new to me. If I wanted it to be more useful than Miro I needed to make sure I was utilising it’s functions and solving my present issues.

What I felt I specifically needed was a way to filter through information and see all the pieces of data that belonged to one sign, in one place. The need for it also derived from the ever growing tally of most popular initial for street signs, which became harder and harder to manage as the groups got bigger and I eventually encountered the need for the groups to be totted up for me automatically with each new entry. So what I first created in Sheets was a simple table that did this for me, with each letter of the alphabet being totalled automatically using the Count function, and also with a column denoting the various suffixes used across the signs, such as “Crescent”, “Road” or “Street” as this was something I wanted to tally up as well to derive popularity statuses from. I eventually created several spreadsheets that contained every bit of information I could want, from what shape a sign was to whether it was fixed to a wall, or whether it was a flower and/or a “Lane”. As with Miro it was a case of playing around with Google Sheets and learning how to make it work for me, and in the end it proved more than worth my while.

Alphabet	Forename	Suffix	Totals	
A	Acacia	Crescent		
A	Adbolton	Avenue		
A	Adbolton	Lodge		
A	Addison	Road		
A	Agnes Villas	Others		
A	Albert	Street		
A	Alfred Street Central	Street		
A	Alma	Road		
A	Almond Walk	Others		
A	Alpine	Crescent		
A	Appletree	Lane		
A	Arnold	Lane		
A	Arthur	Crescent		
A	Arthur	Street		
A	Ashfield	Road		
A	Ashfield	Road		
A	Ashwell	Street		
A	Ashwell	Street		
A	Asper	Street		
A	Aubrey	Avenue	**Total As**	**20**
B	Babbington	Crescent		
B	Bailey	Street		
B	Bakewell	Avenue		
B	Bakewell	Avenue		
B	Balmoral	Grove		
B	Balmoral	Road		
B	Barnston	Road		
B	Baslow	Avenue		
B	Beck	Street		
B	Belper	Avenue		
B	Belvoir	Lodge		
B	Belvoir	Road		
B	Besecar	Avenue		
B	Beverley Gardens	Others		
B	Birch	Avenue		
B	Blackburn	Close		
B	Bleasby	Street		
B	Bleasby	Street		
B	Bonser	Close		
B	Bourne	Street		
B	Bracken	Close		

One example of a spreadsheet I created

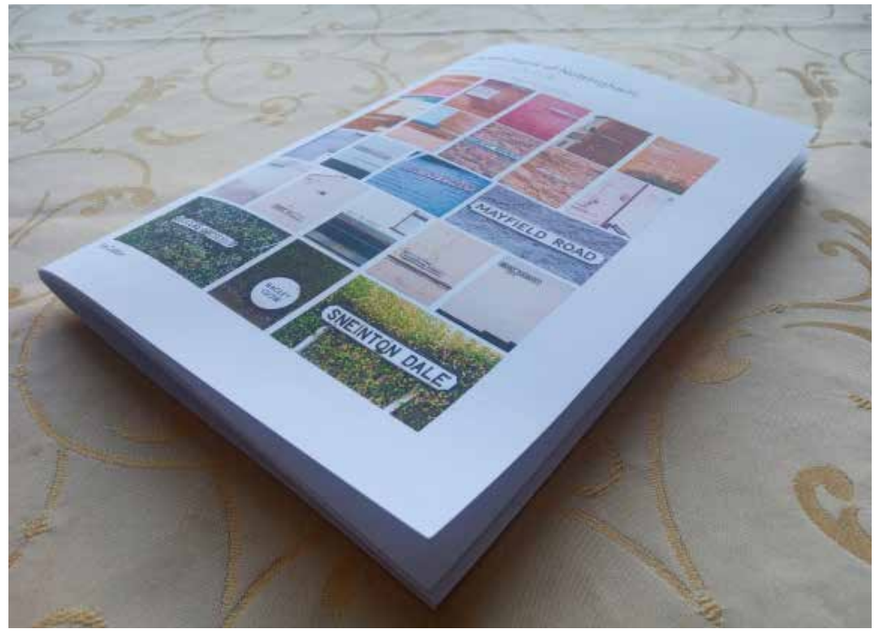
		Aesthetics		
Alphabet	**Street Name**	**Hue**	**Font**	**Shape**
A	Acacia Crescent	Blues/Purples	Serif	Rectangular/Black Post
A	Adbolton Avenue	Oranges	Sans-Serif	Rectangular/Wall/Post/Fence
A	Adbolton Lodge	Browns	Sans-Serif	Bevelled Corners/Wall
A	Addison Road	Greens	Serif	Rectangular/Black Post
A	Agnes Villas	Browns	Sans-Serif	Bevelled Corners/Wall
A	Albert Street	Browns	Sans-Serif	Bevelled Corners/Wall
A	Alfred Street Central	Greens	Serif	Rectangular/Silver Post
A	Alma Road	Reds	Sans-Serif	Bevelled Corners/Post
A	Almond Walk	Greens	Serif	Rectangular/Black Post
A	Alpine Crescent	Greens	Sans-Serif	Rectangular/Silver Post
A	Appletree Lane	Greens	Serif	Rectangular/Black Post
A	Arnold Lane	Oranges	Sans-Serif	Rectangular/Silver Post
A	Arthur Crescent	Browns	Sans-Serif	Rectangular/Silver Post
A	Arthur Street	Browns	Sans-Serif	Bevelled Corners/Wall
A	Ashfield Road #1	Browns	Sans-Serif	Bevelled Corners/Wall
A	Ashfield Road #2	Browns	Sans-Serif	Bevelled Corners/Wall
A	Ashwell Street #1	Pinks + White/Monochrome	Serif	Rectangular/Black Post
A	Ashwell Street #2	Browns	Serif	Bevelled Corners/Wall
A	Asper Street	Browns	Sans-Serif	Bevelled Corners/Wall
A	Aubrey Avenue	Browns	Serif	Rectangular/Silver Post
B	Babbington Crescent	White/Monochrome	Sans-Serif	Rectangular/Stone Block
B	Bailey Street	Pinks	Sans-Serif	Bevelled Corners/Wall
B	Bakewell Avenue #1	Greens	Sans-Serif	Rectangular/Silver Post
B	Bakewell Avenue #2	Pinks + White/Monochrome	Sans-Serif	Rectangular/Silver Post
B	Balmoral Grove	Browns	Sans-Serif	Rectangular/Silver Post
B	Balmoral Road	Browns	Sans-Serif	Rectangular/Silver Post
B	Barnston Road	Browns	Sans-Serif	Bevelled Corners/Wall
B	Baslow Avenue	Greens	Serif	Rectangular/Black Post
B	Beck Street	Blues/Purples	Sans-Serif	Bevelled Corners/Wall
B	Belper Avenue	Oranges	Sans-Serif	Bevelled Corners/Wall
B	Belvoir Lodge	Browns	Sans-Serif	Bevelled Corners/Wall
B	Belvoir Road	Oranges	Sans-Serif	Bevelled Corners/Wall
B	Besecar Avenue	Browns	Sans-Serif	Rectangular/Stone Block
B	Beverley Gardens	Greens	Serif	Rectangular/Black Post
B	Birch Avenue	Pinks	Sans-Serif	Bevelled Corners/Wall
B	Blackburn Close	Browns	Serif	Rectangular/Wall/Post/Fence
B	Bleasby Street #1	Browns	Sans-Serif	Bevelled Corners/Wall
B	Bleasby Street #2	Browns	Sans-Serif	Bevelled Corners/Wall
B	Bonser Close	Reds	Sans-Serif	Rectangular/Silver Post
B	Bourne Street	Browns	Sans-Serif	Bevelled Corners/Wall
B	Bracken Close	Browns	Sans-Serif	Rectangular/Silver Post
B	Bramble Drive	Greens	Serif	Rectangular/Black Post
B	Briarwood Avenue	Oranges	Sans-Serif	Rectangular/Silver Post
B	Brick Kiln Way	Browns	Sans-Serif	Rectangular/Silver Post
B	Brooks Cottages	Browns	Sans-Serif	Rectangular/Wall/Post/Fence
B	Buntings Lane	Greens	Sans-Serif	Rectangular/Silver Post
B	Burgass Road	Oranges	Serif	Rectangular/Wall/Post/Fence
B	Buxton Avenue	Greens	Sans-Serif	Rectangular/Silver Post

One example of a spreadsheet I created

The process of categorising, archiving, collecting and organising throughout *Street Signs*, as well as the discovery of new programs and skills, was very much equal to the body of work itself. I came to it with no particular photography, auditing, editing, layout design or book binding skills and yet towards the end these were all things that I had tackled, albeit still not to a proficient level, but with more understanding than I had ever set out to achieve. I learnt to use Miro, Google Sheets and Adobe Lightroom, which in themselves were mini adventures. It became clear that process is very important to me, and a sort of back and forth nature, trying things out and problem solving, is key to my practice as a designer. Discovering new skills as well as new things about myself, only increased my enthusiasm for the work.

In terms of visual outcomes for Street Signs, I tried many things in the form of various photo booklets. The first one I produced collated all the street signs that began with the letter A, which at the time amounted to only 11 signs. The production and design of this booklet was very much trial based, as I knew I'd eventually like to produce many booklets showcasing the various categories, but didn't really have much experience in publication design or booking binding, so this was the first iteration of that. I tried a few different layouts before printing, and was keen to get a good balance between photos and text, as I wanted the viewer to gain some knowledge of the other categories that these A-prefixed signs fitted into. At this stage I was only using the Miro board and had not yet created the Google spreadsheets, and the production of this booklet, and all the teething issues that came with it, contributed massively to my need to create a more structured database. However, I purchased a long arm stapler and some matte photo paper and printed my first trial run publication of the Street Signs Collection. I chose to bind it in a traditional sense, down the middle and in A4, and was quite happy with the results. Within it provided some guidance and information at the start of the book for the reader, and each photograph was captioned with the relevant data belonging to that sign. I felt however that something simpler perhaps was needed, that allowed the photographs to be at the fore front and let the viewer absorb the information in a less condensed way.

The Street Signs Collection



Opposite:

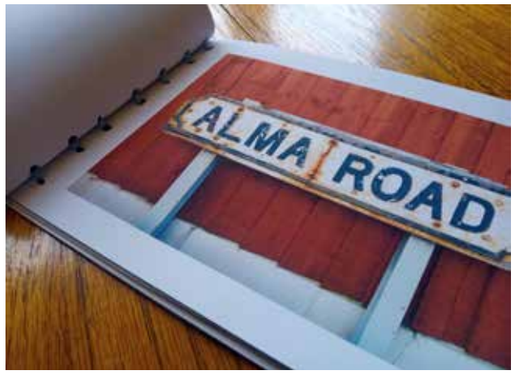
Photographs of my first booklet, *The A's*

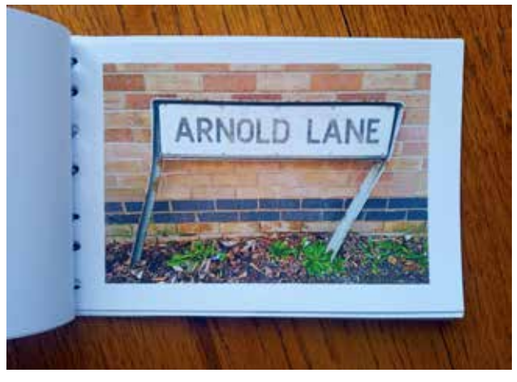
The Street Signs Collection

The second booklet I made therefore was A6 in size, hole-punched and ring bound in one corner, allowing the user to flick through each photo with ease and read the relevant information on the back of the card. These were more like flash-cards in style than a photo-book, but I liked the format a lot as the pictures were given room to breathe. I chose a larger grouping of signs this second time around, and had at that point begun using Google sheets, so the pulling together of information was much smoother. After this second booklet I made a variety of others, each time trying out a new book binding technique and attempting larger categories. I tried something a little different with a unique category I called "Unfortunate Street Signs" which was a collection of the wonkiest, rustiest, battered and sometimes empty street signs that I found along my travels that were so charming in their pitifulness that I had to display them in all their glory. For this booklet, with it's humorous angle, I chose to caption each image with my initial reaction upon seeing it, rather than with all the category information I usually provided in other booklets. Adding my voice to the project felt like something I hadn't really done yet, and with it being a slightly humorous collection, a more light-hearted approach to captions seemed suitable.

Opposite:

Photographs of my second booklet, *The Avenue's*





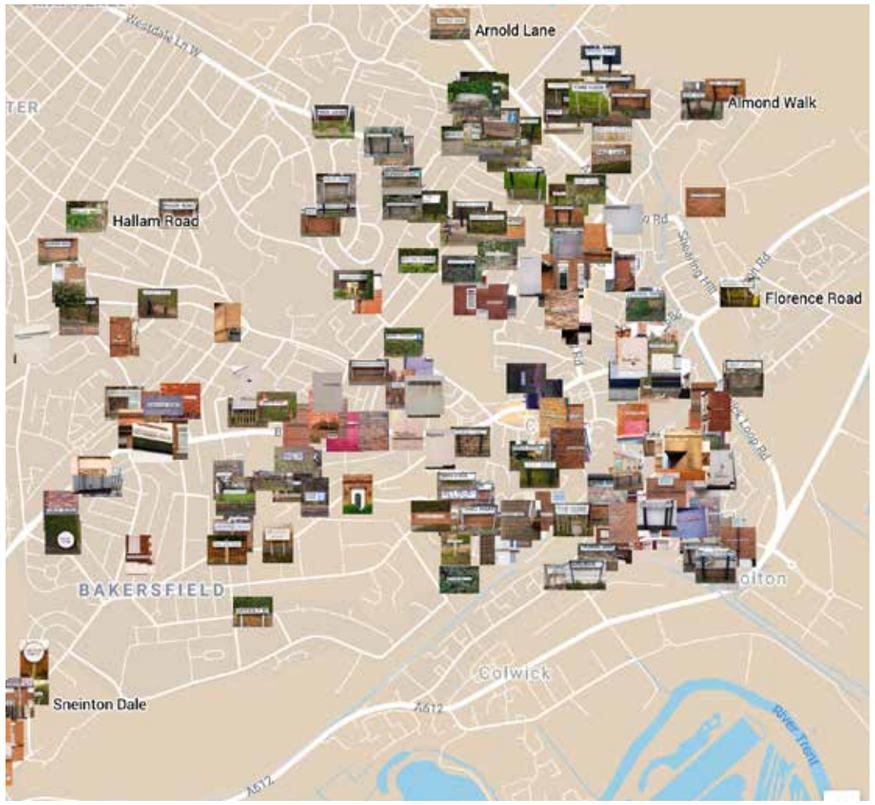
Photographs of my third booklet,
A Series of Unfortunate Street Signs

Photographs of my fourth booklet, this time a set of
4 volumes, called *Bevelled Corners*.

In addition to creating booklets, I also attempted to create some diagrams displaying the data from my databases in a visual way. I produced a few Venn diagrams to show some of the crossovers happening between categories, and this felt for me like a really useful way to explicitly see what belonged where and what curious intersections were occurring. I also utilised another feature of Google's called MyMaps, which was again something I'd never come across but was intrigued to play around with. I inputted all 300+ of my photos onto a map of Nottingham, showing all the streets and areas I had covered since beginning my quest. It was the first time I had seen the shape and size of the area myself and my dad had covered, and was a really nice visual record of what we had achieved. I felt I wanted to do something more with this, and create a physical copy of the map in a larger scale, perhaps with a key or some description of the various categories displayed across the map. I also wanted to try creating several mini-maps, using an outline of the shape of the area we'd covered, and putting individual categories onto it, such as all the trees, so that the viewer can see where all the signs named after trees occur in situ, and do the same for "Girls Names", "Bands and Singers", "Crescents" and so forth. As I'm writing this I'm currently working on getting some maps produced and will be adding them soon to the Street Signs Collection.

Opposite:

A booklet of various Venn Diagrams



An image taken from MyMaps showing some of my photographs in place on a map of Carlton, Gedling, Bakersfield and surrounding areas.

All in all as a project, hobby and obsession, it was clear that there were many ways to enjoy, share and present my collection of street signs, and this is what gave the project it's charm. Though I have created categories and made my own suppositions about the naming system, another person could derive completely different meanings and add own their bearing to the subject of street signs, with just as much validity. What could become a very public, cultural, educational, historical or academic project in another endeavour, has for me been a treasured past time that I share with my dad, that keeps me motivated and exercised during a global pandemic, and that allows me to learn new processes and curb my organisational, analytical nature. It is an obsession that I don't believe will ever fully die, and I'm sure that I will not be able to pass a street sign without the urge to fit it into my categorisation system. In time it could become something I share with a gallery, a local arts group or community, or even could allow the chance for people online to add their own photographs to the collection, and create a wider, deeper, world spread collection of street signs. As a project undertaken during multiple national lockdowns, it's possibility for outcomes only increases if and when the world re-enters a state of 'normality'. However even then, if under restriction, with the greatest enthusiastic mentality, anyone can walk out of their door with the intention to discover, unfold and re-imagine their local environment, and what better way to do this than collect their own set of street signs. I for one am very eager to learn what differentiations occur even as far as into the city centre of Nottingham, let alone in another borough, another city or even another country. I look forward to future of the Street Signs Collection, and maybe one day I'll discover an "Evie Avenue", then my quest will feel truly complete.

The Street Signs Collection

Acknowledgements

I'd like to thank all of my tutors and peers who have listened to me for many months talk about Street Signs and offered support, guidance and feedback. I single out particular thanks to my personal tutor, James Corazzo, whose unwavering steadiness, resilience, adaptability and sheer passion for the education of his students has been inspirational to me throughout my final academic year. I say without hyperbole that I could not have produced the work I have done without his support and for that I will be forever grateful. I'd also like to particularly thank Joanne Lee, who gave more than her fair share of ear-lending to this project and provided me with inspiration in the form of some of her own written publications, which were of great use to me during this project. Her enthusiasm for photography and general vibrant, excitable nature, gave me the boost I so often needed. I thank all of the Level 6 Graphic Design staff for their sheer determination and commitment to provide high-quality, supportive teaching during such unprecedented times, the standard of which exceeded my expectations and never failed to impress me. I am in full admiration of their attentiveness and will look back on it with pride and gratitude.

I'd also like to thank my family, for providing me with company, happiness and much needed laughter during the Covid-19 pandemic and in doing so giving me the motivation for this project. In particular I thank my dad for his enthusiasm and eagerness to walk around the streets of Carlton every evening, rain or shine, and photograph street signs. Without his continued interest and participation, many aspects of this project would not exist.

Evie Cobbin

Image List

Example: each image below will follow this captioning system

Image Here

Street Name: Hue | Font | Shape | Relevant Language Categories, if any | Suffix | $^{N}/_{13}$ Categories – The no. of "Language" based categories the sign fits into out of 13, not including Suffix.

1

Acacia Crescent: Blues/Purples | Serif | Rectangular/Black Post
Trees | Suffix – Crescent | $^{1}/_{13}$ Categories

2

Almond Walk: Greens | Serif | Rectangular/Black Post
Trees | Suffix – Walk | $^{1}/_{13}$ Categories

3

Appletree Lane: Greens | Serif | Rectangular/Black Post
Trees | Suffix – Lane | $^{1}/_{13}$ Categories

4

Elm Avenue: Browns | Serif | Bevelled Corners/Wall
Trees | Suffix – Avenue | $^{1}/_{13}$ Categories

5

Hawthorn Walk: Greens | Sans-Serif | Rectangular/Silver Post
Author – "Nathaniel Hawthorne" | Trees | Suffix – Walk
$^{2}/_{13}$ Categories

6

The Elms: Browns | Sans-Serif | Rectangular/Silver Post
Trees | Suffix – Other
$^{1}/_{13}$ Categories

7

Willow Road: White/Monochrome | Sans-Serif | Bevelled Corners/ Wall | Name – Girls' Forename | Trees | Suffix – Road
$^{2}/_{13}$ Categories

8

Arthur Crescent: Browns | Sans-Serif | Rectangular/Silver Post
British Royalty – King & Prince | Name – Boys' Forename
Suffix – Crescent | $^{2}/_{13}$ Categories

9

Mountbatten Grove: Browns | Sans-Serif | Rectangular/Silver Post
British Peers/Landowner | British Royalty – "Lord Mountbatten"
Suffix – Grove | $^{2}/_{13}$ Categories

10

Third Avenue: Browns | Serif | Rectangular/Black Post
Suffix – Avenue | $^{0}/_{13}$ Categories

11

Hartington Avenue: Greens | Serif | Rectangular/Black Post
Place, in the U.K. | Suffix – Avenue
$^{1}/_{13}$ Categories

12

Brooks Cottages: Browns | Sans-Serif | Rectangular/Wall/Post/ Fence | Suffix – Other
$^{0}/_{13}$ Categories

13

Rosedale Road: Oranges | Serif | Rectangular/Wall/Post/Fence
Colour – "Rose" | Flowers & Plants | Name – Girls' Forename & a Saint | Suffix – Road | $^{3}/_{13}$ Categories

14

Babbington Crescent: White/Monochrome | Sans-Serif
Rectangular/Stone Block | Nottinghamshire Colliery | Place, in the U.K., in Nottinghamshire | Suffix – Crescent | $^{2}/_{13}$ Categories

15

Besecar Avenue: Browns | Sans-Serif | Rectangular/Stone Block
Suffix – Avenue
$^{0}/_{13}$ Categories

16

Cinderhill Grove: Greens | Sans-Serif | Rectangular/Stone Block
Nottinghamshire Colliery | Place, in the U.K., in Nottinghamshire
Suffix – Grove | $^{2}/_{13}$ Categories

17

Elizabeth Grove: Greens | Sans-Serif | Rectangular/Stone Block
British Royalty – Queen | Name – Girls' Forename & a Saint
Suffix – Grove | $^{2}/_{13}$ Categories

18

Harlow Grove: Greens | Sans-Serif | Rectangular/Stone Block
Suffix – Grove
$^{0}/_{13}$ Categories

19

Hucknall Crescent: Greens | Sans-Serif | Rectangular/Stone Block
Band/Singer – "Mick Hucknall" | Nottinghamshire Colliery | Place, in the U.K., in Nottinghamshire | Suffix – Crescent | $^{3}/_{13}$ Categories

20

Linby Close: Oranges | Sans-Serif | Rectangular/Stone Block
Nottinghamshire Colliery | Place, in the U.K., in Nottinghamshire
Suffix – Close | $^{2}/_{13}$ Categories

21

Margaret Crescent #2: Browns | Sans-Serif | Rectangular/Stone Block | British Royalty – Princess | Name – Girls' Forename & Saint
Suffix – Crescent | $^{2}/_{13}$ Categories

22

Margaret Crescent #3: Greens | Sans-Serif | Rectangular/Stone Block | British Royalty – Princess | Name – Girls' Forename & Saint
Suffix – Crescent | $^{2}/_{13}$ Categories

23

Wollaton Avenue #2: Greens | Sans-Serif | Rectangular/Stone Block | Nottinghamshire Colliery | Place, in the U.K., in Nottinghamshire & a Stately Home | Suffix – Avenue | $^{2}/_{13}$ Categories

24

Heather Road: Oranges | Sans-Serif | Rectangular/Silver Post
Band/Singer – "Heather Smalls" | Flowers & Plants | Name – Girls' Forename | Place, in the U.K. | Suffix – Road | $^{4}/_{13}$ Categories

25

Lilac Avenue: Oranges | Sans-Serif | Rectangular/Silver Post
Colour | Flowers & Plants | Suffix – Avenue | $^{2}/_{13}$ Categories

26

Violet Road: Browns | Sans-Serif | Rectangular/Silver Post |
Colour | Flowers & Plants | Name – Girls' Forename
Suffix – Road | $^{3}/_{13}$ Categories

27

Lavender Crescent: White/Monochrome | Serif | Rectangular/Black Post | Colour | Flowers & Plants | Name – Girls' Forename
Suffix – Crescent | $^{3}/_{13}$ Categories

28

Wollaton Avenue #1: Greens | Serif | Rectangular/Black Post
Nottinghamshire Colliery | Place, in the U.K., in Nottinghamshire & a U.K. Stately Home | Suffix – Avenue | $^{2}/_{13}$ Categories

29

Welbeck Avenue: Browns | Serif | Rectangular/Black Post | Place, in the U.K., in Nottinghamshire & a U.K. Stately Home |
Suffix – Avenue | $^{1}/_{13}$ Categories

30

Aubrey Avenue: Browns | Serif | Rectangular/Silver Post
Name – Girls' & Boys' Forename | Suffix – Avenue
$^{1}/_{13}$ Categories

31

Castle Street: Browns | Serif | Rectangular/Silver Post
Geographic – i.e. name relates to proximity to Nottingham Castle
Suffix – Street | $^{1}/_{13}$ Categories

32

Florence Grove: Browns | Serif | Rectangular/Silver Post
Band/Singer – "Florence & The Machines" | Name – Girls' Forename & a Saint | Place | Suffix – Grove | $^{3}/_{13}$ Categories

33

Kilby Avenue: Greens | Serif | Rectangular/Silver Post
Place, in the U.K. | Suffix – Avenue | $^{1}/_{13}$ Categories

34

Corsham Gardens: Greens | Serif | Rectangular/Silver Post
Place, in the U.K. & A U.K. Stately Home | Suffix – Other
$^{1}/_{13}$ Categories

35

Dovedale Road: Oranges | Serif | Rectangular/Silver Post
Animal – "Dove" | Lakes & Rivers | Suffix – Road
$^{2}/_{13}$ Categories

36

Lancaster Road: White/Monochrome | Serif | Rectangular/Silver Post | British Peer/Landowner | Place, in the U.K. & A University | Suffix – Road | $^{2}/_{13}$ Categories

37

Langham Avenue: Browns | Serif | Rectangular/Silver Post
Place, in the U.K. | Suffix – Avenue
$^{1}/_{13}$ Categories

38

Blackburn Close: Browns | Serif | Rectangular/Wall/Post/Fence | British Peer/Landowner | Colour – "Black" | Place, in the U.K. & a University | Suffix – Close | $^{3}/_{13}$ Categories

39

Incher Mews: Browns | Serif | Rectangular/Wall/Post/Fence | Suffix – Other | $^{0}/_{13}$ Categories

40

Comery Avenue: Oranges | Sans-Serif | Bevelled Corners/Wall
Suffix – Avenue | $^{0}/_{13}$ Categories

41

Orlando Drive: White/Monochrome | Serif | Bevelled Corners/ Wall | British Peer/Landowner | Name – Boys' Forename | Place Suffix – Drive | $^{3}/_{13}$ Categories

---

Image: Philip James Bailey
by Henry Joseph Whitlock (1863). Acquired by The National Portrait Gallery, London, 1962

Image Retrieved on 27/04/2021 from:
https://www.npg.org.uk/collections/search/portrait/mw161557/Philip-James-Bailey

Source List

Relating to the meaning of "Zulla":

Collins English Dictionary (2021), visited on 27/04/2021:
https://www.collinsdictionary.com/us/dictionary/spanish-english/zulla

BabyNamesEasy.com (2021), visited on 27/04/2021:
https://babynameseasy.com/arabic-girl-name/zulla

The Street Signs Collection

By Evie Cobbin