5-2015

Lowcountry Ghost Signs: A Study and Preservation of Historic Signage in the South Carolina Lowcountry

James Wilson Smith
Clemson University

Follow this and additional works at: https://tigerprints.clemson.edu/all_theses

Part of the Historic Preservation and Conservation Commons

Recommended Citation
https://tigerprints.clemson.edu/all_theses/2159

This Thesis is brought to you for free and open access by the Theses at TigerPrints. It has been accepted for inclusion in All Theses by an authorized administrator of TigerPrints. For more information, please contact kokeefe@clemson.edu.
ABSTRACT

Outdoor advertisements have enlivened America’s commercial landscape since the seventeenth century. Hand-painted advertisements applied to the sides of buildings, from barns in rural settings to stores in the nation’s towns and cities, were once ubiquitous, as both message and medium have evolved, generally fallen out of everyday use. Once common, hand-painted wall signs have faded into America’s commercial landscape and have become objects of nostalgia more than a method of merchandising.

This thesis explores the history, intentions, and preservation of hand-painted advertisements in the Lowcountry of South Carolina. It, first, creates a record of surviving wall signs located in the Lowcountry by means of a survey of surviving signs in communities located along US Highways 17 and 78. The results of this survey revealed changes in both the content and design of signs painted on commercial buildings that reflect shifts in graphic style, the rise and fall of regional and national products, and the slow, steady decline in merchant reliance on signs painted on the exterior of their stores. This thesis also presents a protocol for the evaluation of surviving outdoor signs and recommendations for how they can be conserved.
ACKNOWLEDGMENTS

This would not have been possible without the support and guidance of any individuals. I am fully indebted to my advisor and committee chair, Carter L. Hudgins, for his understanding, wisdom, patience, and encouragement. I would like to express the deepest appreciation to my committee members Frances Ford and Richard Marks, both of whom spent time improving my prose as well as honing my ideas.

A special thank you is owed to the staff of the Newman Library’s Special Collections, the staff of the South Carolina Room located in the Charleston County Public Library, and the staff of the South Carolina Historical Society. Additionally, I would like to thank the owners of the Weeks Department Store and Delta Pharmacy for allowing me access to their records.

I would like to thank my classmates for their support and friendship throughout the past two years. I would also like to thank my classmates for aiding me in finding these signs. I would like to thank my aunt Cathy Smith-Cox for her invaluable editing skills. Last, but not least, I am thankful for my family and friends who have encouraged me through this journey and without whose help this thesis would not have happened.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title Page</td>
<td>i</td>
</tr>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td>iii</td>
</tr>
<tr>
<td>List of Figures</td>
<td>vi</td>
</tr>
<tr>
<td>Chapter I: Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Ghost-Signs of the Lowcountry</td>
<td>1</td>
</tr>
<tr>
<td>Purpose of Thesis</td>
<td>4</td>
</tr>
<tr>
<td>Scholarship of Historic Signage Literature</td>
<td>5</td>
</tr>
<tr>
<td>The Conservation/Restoration of Signs</td>
<td>14</td>
</tr>
<tr>
<td>Chapter II: Methodology</td>
<td>18</td>
</tr>
<tr>
<td>Summary of Methods</td>
<td>18</td>
</tr>
<tr>
<td>Chapter III: A Typology of Painted Signs in the Lowcountry</td>
<td>26</td>
</tr>
<tr>
<td>Type A: Tobacco</td>
<td>28</td>
</tr>
<tr>
<td>Type B: Soda</td>
<td>33</td>
</tr>
<tr>
<td>Type C: Automotive</td>
<td>37</td>
</tr>
<tr>
<td>Type D: Retail Stores</td>
<td>39</td>
</tr>
<tr>
<td>Hidden Meanings</td>
<td>43</td>
</tr>
<tr>
<td>Significance</td>
<td>45</td>
</tr>
<tr>
<td>Summary</td>
<td>45</td>
</tr>
<tr>
<td>Chapter IV: Preserving the Ghost Signs of the Lowcountry</td>
<td>47</td>
</tr>
<tr>
<td>Mechanisms of Deterioration</td>
<td>49</td>
</tr>
<tr>
<td>Case Studies</td>
<td>50</td>
</tr>
<tr>
<td>Assessing Historic Hand Painted Signage</td>
<td>52</td>
</tr>
<tr>
<td>Preservation Options</td>
<td>56</td>
</tr>
</tbody>
</table>
# Table of Contents (Continued)

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>V. CONCLUSION</td>
<td>61</td>
</tr>
<tr>
<td>Recommendations</td>
<td>62</td>
</tr>
<tr>
<td>Ghost Sign Decision Flow Chart</td>
<td>65</td>
</tr>
<tr>
<td>Conditions Glossary</td>
<td>67</td>
</tr>
<tr>
<td><strong>APPENDICES</strong></td>
<td>68</td>
</tr>
<tr>
<td>A. Blank Survey Form</td>
<td>68</td>
</tr>
<tr>
<td>B. Lowcountry Sign Survey</td>
<td>70</td>
</tr>
<tr>
<td>C. Weather Data</td>
<td>109</td>
</tr>
<tr>
<td><strong>REFERENCES</strong></td>
<td>113</td>
</tr>
</tbody>
</table>
**LIST OF FIGURES**

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 2.1 County map of South Carolina</td>
<td>21</td>
</tr>
<tr>
<td>Figure 2.2 Coca-Cola ca.1930-1941, Denmark, SC</td>
<td>23</td>
</tr>
<tr>
<td>Figure 2.3 A.B. Cummings Groceries, Coal, Hay Co. Blogh Bros, - a Mail Pouch</td>
<td>24</td>
</tr>
<tr>
<td>Figure 2.4 Union Savings Bank, Boston, MA</td>
<td>25</td>
</tr>
<tr>
<td>Figure 3.1 Bull Durham Tobacco, Denmark, SC</td>
<td>28</td>
</tr>
<tr>
<td>Figure 3.2 Piedmont Tobacco, Branchville, SC</td>
<td>29</td>
</tr>
<tr>
<td>Figure 3.3 An undated photo of a Bull Durham field hand ad</td>
<td>32</td>
</tr>
<tr>
<td>Figure 3.4 A Bull Durham advertisement featuring the bull</td>
<td>33</td>
</tr>
<tr>
<td>Figure 3.5 Coca-Cola ca.1930-1941, Denmark, SC</td>
<td>34</td>
</tr>
<tr>
<td>Figure 3.6 Coca-Cola sign ca.1958-1960s, Andrews, SC</td>
<td>35</td>
</tr>
<tr>
<td>Figure 3.7 Pepsi sign ca.1970-1980, Andrews, SC</td>
<td>36</td>
</tr>
<tr>
<td>Figure 3.8 Mountain Dew sign ca.1973-1987, Andrews, SC</td>
<td>36</td>
</tr>
<tr>
<td>Figure 3.9 Ford Motor Company sign, ca.1976-2003, Andrews, SC</td>
<td>38</td>
</tr>
<tr>
<td>Figure 3.10 Brown Motor Company, Blackville, SC</td>
<td>38</td>
</tr>
<tr>
<td>Figure 3.11 Sears, Hutson Street, Charleston, SC</td>
<td>39</td>
</tr>
<tr>
<td>Figure 3.12 Smith's Grocery, 19 Elizabeth Street, Charleston, SC</td>
<td>40</td>
</tr>
<tr>
<td>Figure 3.13 Jones Feed and Archery, 635 King Street, Charleston, SC</td>
<td>40</td>
</tr>
<tr>
<td>Figure 3.14 Leon's Mens and Boys Wear, 490 King Street, Charleston, SC</td>
<td>41</td>
</tr>
</tbody>
</table>
List of Figures (Continued)

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 5.1: The restored Meddin Bros. sign at 34 Woolfe Street, Charleston, SC</td>
<td>63</td>
</tr>
<tr>
<td>Figure 5.2: Painted Outdoor Sign Conservation Treatment Chart</td>
<td>66</td>
</tr>
</tbody>
</table>
CHAPTER ONE
INTRODUCTION

Historic photographs of Charleston, South Carolina's commercial streets from the post-bellum era into the mid decades of the twentieth century depict streets crowded with vendors, shoppers and residents. Looking above this scene were painted advertisements that broadcast the various wares and services sold below. These signs were part of a long history of outdoor advertising that stretches back to antiquity. Charleston's post-bellum signs were antecedents for later generations of outdoor advertisements that local merchants and national companies used to advertise their goods and services. The use of outdoor painted advertisements continued well into the twentieth century but had declined by the 1950s.

Ghost Signs of the Lowcountry

This study is the result of a survey of hand-painted signs conducted over a period of four months from November 2013 to February 2014. The survey area consisted of the counties located along US 17 and US 78, from Colleton County north along the coast to Horry County and west to Charleston County to Aiken County. The primary focus was on the smaller towns that exist within the 1st Congressional District, an area that runs north to Charleston County, north along US 17 to the North Carolina state line. The signs found in the survey reflect changes in local, regional, and national economies, changing preferences in advertising, and the rise and fall of products with the rise of the tourism industry.
industry, the Lowcountry, including Charleston and Myrtle Beach, has experienced significant growth.

This study assesses these advertisements through the lens of the South Carolina Lowcountry. This area was a prime area for cultivating rice in the eighteenth century, the activity that more than any other fueled South Carolina’s plantation economy. After the Civil War, manufacturing and commercial businesses began to take over the former agricultural sites in the area. His rise in commercialization and manufacturing created the environment that encouraged the use of building signs. The Lowcountry offers a unique perspective on these signs. Like any places in the South, the Lowcountry experienced an economic boom during the antebellum period. Following the Civil War, the economy of the Lowcountry experienced periods of boom and bust. Local businesses found painted signs to be a convenient, relatively inexpensive way to advertise their services and their wares. Painted signs responded to the increased mobility Americans experienced in the late 1800s. With the rise of new industrial and commercial centers, people traveled more and towns and cities experienced a population growth. The increase in population created a growing customer base for retail businesses to take advantage of. This growing customer base, national and regional companies and local businesses increased their attention to advertising their individual brands.

In the twentieth century, Charleston’s economy languished. Though it had recovered from the Civil War, the economy was not able to regain its former strength. The city experienced a small rise in its fortune in 1909 after the Navy Base was

constructed the city an influx of federal dollars that bolstered the economy and, as a result, a larger middle-class emerged. This middle class enabled new retail establishments to open and flourish. Commercial areas like King Street flourished and became important commercial centers. It was during this period that tourism started to become an important part of the economy. By the late nineteen twenties tourism brought in $4 million dollars to the local economy. Though an important part of the economy, many viewed tourism not as a savior but as a necessary evil. As one resident put it, "Nothing is more dreadful than tourists, whether grasshoppers, boll weevils, or money-bagged bipeds. They will make Charleston rich and ruin her."

Despite misgivings about tourism, Charleston’s economy flourished, and, as a result, a healthy middle-class emerged. Eventually Charleston, like many other Southern cities, experienced population decline. Many of the towns included in this survey followed the same cycle Charleston did: the larger towns were prime places for national, regional and local businesses looking to advertise. The towns in the survey were all dependent on single industries at one point in their history. At one time or another, agriculture, timber, or railroads were the main industries in these towns. The rise of these industries supported the population to growth that occurred in the late nineteenth and twentieth centuries. The Great Depression caused many of those who lived in these towns to lose their jobs. For example, the closure of the Atlantic Lumber Company early in the Depression, caused many in Georgetown to lose their jobs. This story was repeated.


throughout survey area throughout the Lowcountry, ravaged by the effects of the Civil War, eventually stabilized in the early twentieth century only to falter again during the Great Depression.

Purpose of Thesis

This thesis presents results of a survey of remaining signs. The purpose is twofold. The first purpose is an effort to record historic hand-painted signs for future generations. And, second, the study aims to add to the unique history of the Lowcountry. Different techniques used to preserve these signs will be explored and also adds to similar surveys done for localities across the country. It is hoped that this study will fill a void in the scholarly research on historic outdoor advertising and ensure that future generations will be able to continue to enjoy these unique advertisements.

This work builds upon research included in National Park Service's *Preservation Brief: 25 “The Preservation of Historic Signs.”* Current conservation efforts assume three main approaches. The first approach is benign neglect. Those who believe in this approach want to leave signs untouched. This approach leaves the sign as found. This neglect will eventually cause the sign to disappear. The second approach is conservation of the sign. This approach uses chemicals such as Tinuvian 292 to conserve the sign in its current state. This chemical seals the paint to the substrate of the building, providing a protective layer, shielding the paint from further weathering. The third approach,

---

restoration, restores the sign to its original appearance. All three approaches have their place in historic preservation. The pros and cons of each of these approaches will be investigated and assessed.

National Park Service Preservation Brief 25 provides a starting point for this study. Brief 25 sets general recommendations for dealing with neon signage, porcelain enamel, and projecting signs. However, the Brief does not provide recommendations for dealing with hand-painted signage found on buildings. His thesis will build upon the Preservation Brief 25 The Preservation of Historic Signs and provide information on how to deal with and preserve historic wall signs. A protocol to assist preservation groups, towns and building owners assess and protect signs located on their buildings will be presented in Chapter 4. This protocol encourages thorough research and documentation before a conservation approach is determined.

Scholarship of Historic Signage Literature

Although outdoor commercial advertising and wall signs have been a part of America's commercial landscape since the seventeenth century, very little has been written about them. Some of the literature on wall signs and outdoor advertising falls into a category of publications intended for a broad popular audience for whom these signs evoke nostalgia. Outdoor advertising and wall signs, in particular, have attracted little scholarly attention. The scholarly literature on wall signs recognizes these ads as cultural touchstones and generally approaches their analysis from two analytical perspectives. Here is, on one hand, a body of work that considers the role of wall signs...
in the history of advertising, there is a second group of books and essays that explore the significance of wall signs within America's larger cultural patterns.

Much of the literature on the history of wall signs explores how prevailing cultural trends influenced outdoor signs and advertising. This area of scholarship corresponds with the rise of social and cultural history in the late nineteen sixties and early nineteen seventies. As a form of advertising, wall signs embodied and reflected the cultural trends of the era in which they were painted. Two books, William Stage's *In Fading Ads of St. Louis* and *The Painted Ad: A Postcard Book of Vintage Brick Wall Signs*, deal with wall signs in these books, Stage looks at signs as representing trends occurring within the population as a whole. Stage argues that advertisers looked to the prevailing cultural trends and population shifts as inspiration for their advertising campaigns. These ads varied within the cities and towns in which they were placed. Ads promoting a product's cleaning ability were most visible in middle and upper class neighborhoods. Perhaps one of the best examples of advertisers responding to cultural trends is Stage's analysis of the St. Louis-based breweries with a large German community. St. Louis was home to many German breweries, and these companies marketed their beer to the nation at-large. The passage of the Volstead Act in 1919 and prohibition, prevented German brewers from selling or marketing their beer. Responding to prevailing

---

cultural trends, St. Louis brewer’s marketed their new near-beer \(^7\) with the repeal of the Volstead Act in 1933, the brewers were once again able to market regular alcoholic beverages. \(^8\)

*Signs in America’s Auto Age: Signatures of Landscape and Place* by John A. Jakle and Keith A. Sculle looks through the lens of the automotive age to explore the significance of advertisements. \(^9\) Their analyses look at the impact signs had on American culture and Jakle and Sculle in particular focus on the impact of signage on the commercial landscapes. They accomplish this task by looking at both the downtowns of cities and the main streets of towns. The signs that exist within these two environments serve, they argue, one of four functions: identity, persuade, regulate, and orient. \(^10\) Historic painted signage served two of those functions: they identified products and persuaded customers to purchase products within the context of downtowns and main streets, these signs were not about the immediate purchase instead, these signs created awareness of a product and created the chance that a purchase might occur in the future. These signs were intended to build brand loyalty. Short, often cryptic messages along with pictures served to create need for a product. \(^11\) In Main Streets, Jakle and Sculle argue that signs and painted advertisements were not just advertisements, they were part of the defining character of urban life. They argue that advertisements were such an

\(^7\) near-beer was the marketing term for legal beer with less than 1% ABV (Alcohol by Volume).
\(^10\) Jakle and Sculle, *Signs in America’s Auto Age*, xxii.
\(^11\) Jakle and Sculle, *Signs in America’s Auto Age*, 6-10.
With the rise of the automobile, billboards started to replace hand painted signs as the medium of choice for outdoor advertisements. Billboards have many advantages over hand painted signs. First, billboards are not limited to the sides of structures; they can be placed almost anywhere. This made them ideal for placement alongside the growing highway system. Second, they are less expensive when compared to traditional hand painted signs. Hand painted signs require the hiring of a sign painter for several days and the cost of several gallons of paint. Billboards are printed on paper; this reduced the material costs and required only a handful of people to put it up within a couple of hours. Third, billboards are temporary. Businesses were not limited to one advertising campaign; they could replace the old billboards quicker and with less cost than if they had used a traditional hand painted sign on a building. Billboards also had the advantage of not being limited to one business. If a business stopped advertising on the billboard, another could easily take its place.

Hand painted signs were still used in some industries. Bloch Brothers Tobacco Company of Wheeling, West Virginia used hand painted signs on the side of barns to advertise their famous Mail Pouch Tobacco brand in 1913. Farmers received one to two dollars for the sign and a fresh coat of paint on their barns. The barns reached their height during the 1960s and were so well loved that they received exemption from the

---

12 Jake and Sculle, *Signs in America’s Auto Age*, 18-21.
13 Jakle and Sculle, *Signs in America’s Auto Age*, 30-50.
Highway Beautification Act of 1965 which restricted the number of local advertisements that could appear alongside a road. In 1992, Swisher International Group, the owner of Mail Pouch, suspended the use of the barn advertisements when their last painter, Harley Warrick, retired.\(^{14}\)

The second theme in the scholarship of wall signs is the history of advertising itself. A part of this literature examines historic signs as expressions of the development of Main Street. Most often, the authors in this area view signs and their frequency as a direct correlation with the economic growth. This scholarship is supported by older work such as Main Street to Miracle Mile: American Roadside Architecture. The newer works in this area include Fading Ads of Philadelphia and The Writing on The Wall: Economic and Historical Observations of New York's "Ghost Signs."\(^{15}\) Both books focus on the economic impact of signs in relation to urban growth. These books are particularly helpful because larger cities were able to support a greater diversity of signs. Another added benefit was that Philadelphia and New York were close or were home to any advertising agencies. These agencies helped their clients capture more revenue. Because of large populations, cities were able to attract national campaigns. In addition, the nature of the city itself made signs particularly important. Prior to the development of modern


automobiles, cities relied mainly on pedestrian traffic and horse and buggy. Fading Ads of Philadelphia and The Writing on The Wall argue that this was another reason cities were prime spots for advertising signs. Main Street to Miracle Mile also cites the urban location of any signs as a reason why so many signs survive in urban contexts.

This argument contrasts with Ghost Signs of Arkansas, by Cynthia Lea Hass and Jeff Holder, which explores signs in a rural setting. In their analysis of outdoor advertising in rural Arkansas, while Hass and Holder argue that signs in rural areas were an important economic indicator, rural signs fewer numbers have survived compared to those in urban areas. The survival of signs reflects the current economy of the area. Lea and Holder state that signs were maintained based on the economic vitality of the business they advertised. This explains why so many signs previously installed in rural areas no longer survive. Businesses that used signs for advertising no longer needed them for product promotion or the businesses no longer existed.

Ads painted on the side of buildings, trace their roots to the ancient Greeks, Romans, and Egyptians. Greek and Roman merchants used symbols painted on pieces of stone and terracotta to distinguish places of business and local craftsmen. Examples of

16 This idea is also prevalent in Stages book about St. Louis.
17 Cynthia Lea Haas and Jeff Holder, Ghost Signs of Arkansas (Fayetteville, AR: University of Arkansas Press, 1997), 20-30.
18 For a look at Chicago see Nicole Donohue, Ghost Signs: A Survey of Chicago's Painted Brick Wall Signs (Bloomington, IN: The History Press, 2005). Haas and Jeff Holder, Ghost Signs of Arkansas, 64.
Roman signs dating from 79 AD survive today in Pompeii. Merchants within the city painted or carved inscriptions and pictures to describe the wares they sold.19

The tradition of hand-painted signs and advertising in the United States can be traced back to the earlier practices of Europe during the Renaissance. Hand-painted signs became commonplace. These signs fall into two categories: the first type consisted of signs affixed to buildings—these signs generally advertised businesses. The iconography used on these signs was generally standardized and thus easy for largely illiterate shoppers to decipher. These signs were often painted on the front facade of the building, commonly between the first and second stories of the buildings. This area eventually became known as the "sign board" or "sign band." A second type of signs constituted posted bills or posters. This phenomenon followed the invention of moveable type presses in the fifteenth century. However, a downside to paper signs was their reduced longevity, most often promoting short-term events.20

With the rise of large cities, the opportunities for outdoor advertising increased. Increased markets allowed for more opportunities for businesses to advertise. The rise of taller buildings also enabled the advertisements to become larger. Advertisements soon outgrew the first and second stories and painters began installing advertisements on the upper stories. Historian Richard

---


White stated in *Ghost Signs: Brick Wall Signs in America* that in past days, when paper and printing presses were expensive, and the printed word somewhat scarce, advertisements painted on the side of brick buildings were commonplace. These advertisements were large, striking in their use of color, and often described the type of business that occupied the building.

The literature on the history of advertising complements the history of signs. This literature agrees on one central idea: advertising influenced and sometimes created popular culture. However, the literature disagrees on where and when advertising started. Authors like Stage, Tungate, and Houck trace advertising back to the ancient Greeks and Egyptians. However, Stéphane Pincas and Marc Loiseau claim that modern advertising started in the 1630s in France. The rise of modern advertising to a specific date cannot be pinpointed. Instead, the literature refers to several points or origin, some prior to the Renaissance.

Scholarship focusing on modern advertising in the United States has been more developed than advertising globally. Scholars refer to the golden age of advertising as extending from the nineteen twenties through into the early nineteen sixties. One of the more important works in this area is *Advertising the American Dream Making Way for...*
Modernity, 1920-1940 by Roland Marchland

This book focuses on what Marchland believes was the golden age of advertising in it, Marchland follows the idea that in order to boost consumerism, advertising agencies used advertising to influence popular culture and sell products for businesses. He also claims that cultural trends that occurred in that era were a direct result of advertising agencies. He argues the idea that advertising agencies offered an economic sunbeam during bleak times. Surviving signs from campaigns done in the Great Depression presented optimistic images to counter the rough economy. Marchland also argues that advertising was based on population to reach the largest possible market, large advertisers focused on larger cities. It was, Marchland explains, the greater density of urban signs that partially explains why so many signs and painted advertisements survive within the larger cities. No scholars have explored the history of advertising in rural areas. This void in the scholarship on advertising raises several questions: who handled advertising in rural areas? Local firms? Regional firms? Or did national firms and those in the larger cities handle the businesses in more rural parts of the country? National companies did advertise in rural areas as evidenced by the surviving signs, but research indicates that the national companies’ advertising campaigns were handled by the larger firms. Sign painters from these companies would be dispatched to the company into the area. But, who handled the smaller accounts? There is very little information on this topic. It remains an area that needs further research.

26 This is also addressed in Arthur Kims forward to Ghost Signs: Brick Wall Signs in America.
The Conservation/Restoration of Signs

The scholarship on the treatment of surviving historic painted signs falls into two main schools of thought, conservation and restoration. Some experts argue that the signs should be conserved “as found.” Others proposed that the signs be restored. There is a third, minority view that argues that historic signage should be left as is, with no treatment applied to the signs.

The restoration of historic outdoor signage has been the subject of several debates. Those who are in favor of it argue that it restores a sense of identity and reconnects a community to its past. Ben Passikoff and William Stage argue that restoring signs creates a link to the past. Passikoff and Stage state that these signs are a point of pride in many communities. Passikoff and Stage also present several examples from neighborhoods in larger cities that decided that the restoration of historic outdoor signage was the best way to proceed. However, it should be noted that even those who advocate for restoration will often also advocate for letting signs deteriorate within the restoration cap, so some argue that selective restoration is the best way to proceed in the future. Sam Roberts and Sebastian Groes argue in discussing historic outdoor signage in London that preserving a select number of signs allows them to be remembered and prevent a naıve sense of history from forming.27

There is very little scholarly research on the conservation of historic outdoor signage in situ. Lawrence Toole briefly mentions the use of paint consolidants in preserving signs. He mentions this as a new option that has the ability to preserve the sign for future generations while keeping the sign in its current condition. Paint in America: The Colors of Historic Buildings, Interior Finishes and Fittings for Historic Building Conservation, Materials and Skills for Historic Building Conservation, and The Conservation of Decorated Surfaces of Earthen Architecture focus on the use of consolidants with paints to protect the paint by sealing it. However, very little is written about the use of consolidants in exterior applications. Most research explores the use of consolidants in paintings or interior walls. Some research considers the conservation of paints on earthen structures. In their findings, Micheal Forsyth and Leslie H. Rainer found that while consolidants were used in the 1970s-80s, current practice emphasizes removing the consolidants due to their effects on the paint. This raises further questions about the use of consolidants on wall signs painted on exterior surfaces. Current practice appears to favor their removal.

Since the early 1980s, the idea of leaving these signs alone has appeared in the debate over historic outdoor signage. The discussion over this argument has become highly politicized over the past two decades. In Theatres of Memory, Raphael Samuel argues that the preservation of any historical or cultural site is dangerous because of their

preservation implies the contrived, and motivated rewriting of a nation’s cultural and historic narrative for political gain.” Samuel goes on to claim that conservationist or resurrectionist strategies are dangerous because they are based on delusional ideas about a nation’s past, reinforcing myths of loss and stereotypes that lead to cultural regression.29

When discussing signs located in the city of London, Roberts and Groes argue that in addition to preserving only select signs, leaving the majority untouched provides an authentic window into London’s past. They argue that “we have the expression of the city in its purest form. We can do, however, only with a vision that is partial, subjective, and peripheral.” Ghost signs offer an alternative experience of the city that is not recoverable by mainstream regulation. Roberts and Groes go on to say that “they offer a code of vision that sustains an everyday order dominated by conventional signs regulating public life. In other words, it is not the signs themselves but the act of our discovering them that illustrates the city’s economic evolution. They view preservation as a form of regulation that works against their significance in their concluding statement, they state, “this is precisely why regulation of their status works against the power of their signification.” Ghost signs are fascinating because of their ambivalence. On the one hand, they offer a reminder of a London that has disappeared; yet, on the other

29 Raphael Samuel, Theatres of Memory (London: Verso, 1994), 20-34. Samuel considers Historic Signage to fall within historic and cultural sites.
hand, their presence forms a testimony to the idea that nothing ever truly disappears: buildings, people and phenomena are overwritten.30

The general lack of scholarship raises questions regarding rural hand-painted signs. This is not surprising given that the goal of advertising is to reach the largest audience possible. However, rural hand painted signs are an important part of the history of outdoor advertising. In regards to the conservation and restoration of hand painted signs it is hard to draw a definite conclusion. Some of the scholarship points towards the complete restoration of these signs. The rest of the scholarship is divided between leaving the signs as is and conserving them. This leaves a gap in the scholarship. There is still not enough scholarship that examines the long term effects of consolidants and other conservation methods.

CHAPTER TWO

METHODOLOGY

“In past days, when paper and printing presses were expensive, and the printed word somewhat scarce, advertisements painted on the side of brick buildings were commonplace”

- Historian Richard White, “Ghost Signs: Brick Wall Signs in America”

Summary of Methods

The goal of the survey was to capture a large enough sample of the remaining historic hand painted signs in the Lowcountry. The survey will act as a catalyst to spark interest in not only the history behind the signs, but to serve as a starting point to ensure that these signs are preserved. The survey initially covered the counties along US-17, running north from Charleston County to Horry County on the state line within these counties, the survey followed major secondary roads branching out from US-17. The survey area was then extended south along US-17 to Colleton County and west along US-78 to Aiken County following the same procedure used in the initial survey within the city of Charleston itself. The survey included the historic retail corridors of King Street and Meeting Street, the side streets and alleys radiating off these street for one block were included in the survey. By extending the survey one block off each street, the survey was able to include any signs located on the rear of the structures.

Analysis of Lowcountry wall signs applied two measures. First, a survey was conducted over a period of five months (October 2013 - January 2014) and conservation testing done over a period of three months (December 2013 - February 2014). The survey area traced portions of five counties located along US-17 including Horry, Charleston, Georgetown, Berkeley, and Dorchester counties. The survey area also included portions of five counties that lie along US-78 from Charleston, SC to Aiken, SC. This added portions of five additional counties, Dorchester, Bamburg, Colleton, Barnwell, and Aiken to the survey area. These two roads were chosen because of their historical role as major vehicular arteries in the pre-interstate era (Figure 2.1).

Using the 2010 US census data, towns were identified that have more than 500 residents. Using this method, the survey included the towns of Georgetown, Andrews, Moncks Corner, Murrells Inlet, Conway, Myrtle Beach, Garden City, Loris, Socastasee, North Charleston, Ravenel, Hollywood, Summerville, Goose Creek, Walterboro, St. George, Branchville, Bawcomville, and Blackville. The towns were then grouped by county. The study of every county was completed over the course of a weekend, ensuring that the survey was as thorough as possible upon finding a sign, the location was recorded using the street address. A photograph was then taken from as many angles as possible.

The character of most of the towns can be easily described in a few sentences. Most of the towns in the survey are considered small towns. They have a defined commercial district with the main road artery running through the town. Many of these towns...
have relied upon multiple industries to support their economies. However, any of these industries rose and fell over time and did not exist simultaneously. Agriculture, timber, and the railroad all took a turn as the main industries in these towns. In towns with multiple industries, one seemed to dominate all the others. Railroads and the timber industry were dominate in both coastal towns like Georgetown, Andrews, and Conway and in towns located further inland like Bamberg, Andrews, and Branchville. Tourism now dominates places like Charleston, Myrtle Beach, Murrells Inlet, and Garden City.

Georgetown, Andrews, Moncks Corner, Murrells Inlet, Conway, Loris, Ravenel, Hollywood, alter oro, St. George, Branchville, Bamberg, enark, and Blackville all had a single dominate industry at one point in their history. These industries caused the population to grow in the late nineteenth and twentieth centuries. The Great Depression, along with the transitioning away from these industries caused population decline in these towns. The commercial districts in these towns are located close to primary transportation routes. The majority of the commercial buildings located in these districts have brick exteriors. Presently, Loris, Bamberg, enark, St. George, Andrews, Branchville, Blackville, Ravenel, and Hollywood each have less than 5,000 residents.

For example, Georgetown, SC has several primary industries throughout its history. From its founding in 1729 through the Civil War, agriculture in the form of rice cultivation was the main part of Georgetown’s economy. After the war, the economy shifted away from rice cultivation to lumber in the twentieth century, a modern port was
created and the Seaboard Air Line provided connections to the outside world.\textsuperscript{32} The main lumber producer, Atlantic Coast Lumber Company, went bankrupt in 1932. International Paper Company opened a plant in Georgetown in 1936. This plant provides much needed jobs to the area. A steel wire mill also presently provides jobs to the area.\textsuperscript{33}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{county_map.jpg}
\caption{County map of South Carolina with the survey area outlined. Image courtesy of geology.com}
\end{figure}

A survey form (Appendix A) was developed that included the location of the sign, transcription of the sign text, date (if known), conditions, and photographs of the

existing conditions, the building and business advertised were also included if known. The condition of the sign was rated on a system ranging from “Good” to “Poor.”

The system used to rate the outdoor signs in this Lowcountry survey was based on a Fort Collins, Colorado survey conducted by Historitecture, LLC, a Denver-based architectural history and historic preservation consulting firm. The firm has completed several neighborhood and town-wide studies in Colorado. They also provide building documentation and interpretation services. In the survey of Fort Collins, Colorado, the physical integrity of the signs was rated from “High” to “Low” with a “High” rating being intact/restored and a “Low” rating being in a deteriorated state. The rating system developed by Historitecture was not used at the request of the firm.

Because of the request to not use the scale developed by Historitecture, a new scale was developed. The scale developed assigned three distinct ratings: “Good, Fair, and Poor.” Each rating takes into account the condition of the sign with focus on the integrity of the paint and the iconography. By taking into account these three factors, the overall rating can be assigned using the following criteria:

- **Good:** A sign with most of the paint intact and little or no cracking of the paint. There is little to no visible cracking of the paint. The iconography is visible and legible. Figure 2.2 provides an example of a sign in “Good” condition. The paint and iconography are crisp and have not cracked or faded.

22
• **Fair:** A sign in "Fair" condition means that the signs had suffered the effects of weathering and time. The paint on the sign is visibly fading. Cracks have started to become visible. Some paint is missing. The iconography is visible, but has begun to disappear. Figure 2.3 is a good example of a sign in "Fair" condition.
Figure 2.3: A.B. Cummings Groceries, Coal, Hay Co., Blogh Bros. - Mail Pouch Tobacco. Date unknown, Jonesborough, TN. Photo by the author. Though outside the survey area, this sign is a good example of what meets the criteria of a sign in *Fair* condition.

- **Poor:** A sign in *Poor* condition that most of the paint was missing from large sections and/or the paint had badly faded. Cracks in the paint are visible. Sections of paint may be missing and the iconography on the sign has faded and may have disappeared completely. Figure 2.4 is a good example of a sign in *Poor* condition.
Figure 2.4 Union Savings Bank. Date unknown, Boston, MA. Photo by the author. Though outside the survey area, this sign is a good example of what meets the criteria of a sign in Poor condition.
CHAPTER THREE

A TYPOLOGY OF PAINTED SIGNS IN THE LOWCOUNTRY

Today, at least 38 painted advertisements survive in the South Carolina Lowcountry. At one time, there were certainly more of these signs located throughout the area. However, as time has progressed, any of these signs have disappeared from the landscape. The full survey is contained in Appendix B.

The signs that remain in the Lowcountry date from the 1900s to the 1980s, but most date after the 1930s. Although each sign is unique, they share some similarities in regards to location on the building and the material of the facade. All of the signs in this survey are positioned so that they face a major street or thoroughfare. The majority of the signs are located on brick facades. During the early twentieth century, any national corporations and advertising agencies employed walldogs to paint these signs.

Walldogs was the name given to painters who specialized in painting outdoor advertisements. These advertisements were large, striking in their use of color, and often described the business occupied a particular building. Advertising agencies paid local businesses a small fee, usually a couple hundred dollars, to allow them to advertise a national brand on the side of their buildings. Local businesses who lacked the resources of national companies could not afford to pay advertising agencies who kept walldogs on staff. Instead, they relied on independent walldogs. These independent painters roamed rural areas looking for work. Signs representing local businesses were often less ornate.

than those painted by national corporations. Most that remain in the Lowcountry advertise regional and local businesses. The materials that make up the signs are fairly simple and consistent. Most of the signs appear on commercial structures no larger than three stories high. The majority of these structures have brick façades. This presented the wall dogs painting the signs with a notoriously unpredictable surface to paint on. Numerous coats had to be applied for the sign to be visible from a distance. The paint was often lead based. Prior to the development of ready mixed paints in the 1930s, painters had to mix the pigments with linseed oil by hand. The 1960s saw the switch to latex based paints. This removed the hazard of working with lead based paints. 

The topology developed is the result of an attempt to find a way to sort the historic hand painted signs found in this survey. The system developed had to account for all 38 signs found in the survey. The decision was made to base the typology on the products being advertised. Painted wall advertisement in the Lowcountry fell into four categories: Tobacco, Soda, Automotive, and Retail stores. After sorting the signs into the categories, the results were as followed: Tobacco products account for two of the signs. Both of these signs were national brands, Bull Durham and Piedmont Tobacco. Soda products accounted for four of the signs. Retail stores account for the majority of the signs with 29 signs. All but one of these signs advertised local and regional businesses. The sole national brand was Sears Roebuck Co. Signs advertising automobiles and its related industries account for three signs. Two of these signs were

35 Haas and Jeff Holder, *Ghost signs of Arkansas*, 67.
national brands: Ford Motor Company and United States Tire Co. Each type will be examined separately.

Type A: Tobacco

Signs for tobacco products, among the most ornate identified during the survey, appear the least often. They accounted for only two of the most famous national brands of tobacco represented are Bull Durham (Figures 3.1) and Piedmont Cigarettes (Figure 3.2).

Figure 3.1: Bull Durham Tobacco, Denmark, SC. Photo by the author.
These signs use the available space to bring out different aspects of their brand. The Bull Durham sign calls the cigarettes it advertised “The Old Reliable.” The Piedmont Tobacco sign advertises itself as “The Cigarette of Quality.” The Piedmont brand advertising differs from Bull Durham in that it highlights its quality and promises that buying the brand will save the consumer money.

Tobacco signs in the United States started to appear in the 1840s, until then, tobacco products were produced by hand, a process that limited production. The Bull Durham Tobacco brand grew out of the Civil War. According to Lynn Pritcher, an archivist at Duke University, Bull Durham Tobacco was largely about when Union and Confederate armies regularly traded tobacco or coffee and other goods throughout the Civil War, without much preference for the brand. The Bull Durham brand, though, grew

out of an incident in Durham, North Carolina that occurred at the close of the war.

Soldiers from both sides raided a farmer’s tobacco crop as they waited for a surrender to be completed. After returning home, these same soldiers wrote back asking for more of this tobacco. The farmer, Mr. John Green, happily obliged. Tobacco was named Bull Durham in 1868 and later became the largest selling tobacco brand in the world. The reason that a bull was chosen to represent the Bull Durham brand is unknown. Popular legend states that Green’s friend J.Y. Whited suggested using the bull to represent Mustard containers. Green and Whited chose this logo thinking the mustard was manufactured in Durham, England. They did not realize that the jars contained a type of mustard rather than bearing the name of the location it was manufactured.

Brands like Piedmont and Bull Durham used any means possible to advertise their products. They used simple signs like that shown in figure 3.1 to the more elaborate signs which showed either the trade mark bull or a field hand (Figure 3.3 and 3.4). These later signs started to appear in the 1870s. Painted by four teams hired by Jule Gilmer, head of advertising for the W.T. Blackwell Company, they attracted the attention of passersby more easily than the simple signs.

Because of the lack of a large customer base, advertisers were often unwilling to spend money on elaborate hand painted signs in rural areas. Rural signs often had only the brand name and a slogan to go with it. They also were not very large compared to

---

their urban counterparts. An example of this type of sign is the Bull Durham sign located in Denmark, SC (Figure 3.1). This sign lacks any of the imagery traditionally associated with Bull Durham tobacco signs instead, it has Bull Durham bracketed by the slogan written in a simple block script. It extends the length of the building, and is around 5 ft in height. Another example of a simple rural sign is the Brown Motor Company sign located in Blackville, SC (Figure 3.10). This sign advertises the building it is on as the location of the Brown Motor Company. The text is a simple block script done in white. The Brown Motor Company was a small town automobile dealer and most likely could not afford the expense required to have an elaborate sign.

Due to the large customer base provided by urban areas, advertisers were more willing to spend the money required to have elaborate hand painted signs. These signs could easily make up their cost due to their ability to be seen by larger groups of people. In this survey, elaborate signs were found in the urban areas of Charleston, Georgetown, St. George, and Conway, SC. Charleston had the largest concentration of elaborate hand painted historic signs, all located on or just off the historic retail corridor of King Street. The signs along King Street are often large and use multiple colors to attract the attention of those passing by. An example of an elaborate sign is located at 635 King Street (Figure 3.13). This sign advertises Jones Archery and Feed Store, a sporting goods store that once occupied the building. It covers the majority of the west façade of the building and uses multiple colors in a pattern and multiple scripts to attract attention. Another example of an urban elaborate sign is located at 492 King Street (Figure 3.14). This sign is an advertisement for Leon’s Mens and Boy Wear, a retailer that once existed on King Street.
Like the Jones Archery and Feed Store, this sign uses multiple colors predominantly uses a cursive script unlike the Jones sign, this sign uses shapes to attract attention to those passing by.

Figure 3.3: An undated photo of a Bull Durham field hand ad. Location Unknown Photo courtesy of Duke University Archives and the Outdoor Advertising Association of America (AAA) Archives.
Type B: Soda

Signs advertising beverages use contrasting colors and various fonts to attract consumer attention. The survey identified signs painted by three of the national companies, Coca-Cola, Pepsi, and Mountain Dew. Of these signs, the Coca-Cola signs are the most visually interesting. Known around the world, the Coca-Cola logo has stayed the most consistent. Coca-Cola signs represent two of the four signs representing soda advertising. The earliest sign dates from 1930-41 (Figure 3.5). This sign has the traditional Coca-Cola script on a porcelain enameled sign. The Coca-Cola script was
created in 1886 by John Pemperton’s bookkeeper, Frank Robinson. Robinson used Spencerian Script to create the iconic flowing text.  

Figure 3.5: Coca-Cola ca. 1930-1941, Denmark, SC. Photo by the author.

This sign advertises the price of the drink and promises that it is ice cold. The second Coca-Cola sign dates to the late 1950s (Figure 3.6). This sign is painted directly onto the building. It has the traditional Coca-Cola script, though it lacks the slogan found on the earlier sign.

---

Two signs represent Coca Cola’s competitors; these signs date to the 1970s and are among the most recent during the second half of the twentieth century, companies in this era moved away from traditional advertising, toward a more modern look. His look was more simplistic than earlier ads. One sign of this era is the Pepsi-Cola Company and advertises their product line which is rectangular and uses the Pepsi circle as its main center point (Figure 3.7). A Mountain Dew sign also reflects a move toward a simpler graphic Mountain Dew had used since 1956 and changed in 1973. His new logo appears painted on the side of a store in Andrews, SC (Figure 3.8). His sign uses a simple block script that the company employed until the 1980s.

---

41 This logo is also in use currently with their Pepsi Throwback product.
42 His logo featured a handwritten script and a mountain range.
43 Like the Pepsi logo, this has been brought back as their throwback product line.

Figure 3.7 Pepsi sign ca. 1970-1980, Andrews, SC. Photo by the author.

Figure 3.8 Mountain Dew sign ca. 1973-1987, Andrews, SC. Photo by the author.
Type C: Automotive

Two signs relate to automotive products, one representative of both a dealer and an automaker. The first sign is the Ford Motor Company sign, which has the traditional Ford oval and is from 1961-2003 (Figure 3.9). The second sign in this type is from Brown Motor Company, a simpler sign representative of a small-town dealer (Figure 3.10). This sign consists only of the name of the dealership. Automotive advertising began to appear in the early 1900s. Early ads made a connection between the automobile and horses. By 1915, they focused on the quality of the cars being sold. Automotive dealerships began to appear in the country during this period. The first dealer opened in 1907 and sold the Ford Model T. This period saw the appearance of the iconic Ford logo. Dealerships in more rural areas were often independent from the major automakers. Like Brown Motor Company in Blackville, SC, these small-town dealerships broadcast only the name of the dealership on the building.

44 John A. Jakle and Keith A Sculle, Signs in America's Auto Age: Signatures of Landscape and Place (Iowa City: University of Iowa Press, 2004), 5-10.
45 Jakle and Sculle, Signs in America's Auto Age, 30.
Figure 3.9: Ford Motor Company sign, ca. 1976-2003, Andrews, SC. Photo by the author.

Figure 3.10: Brown Motor Company, Blackville, SC. Photo by the author.
Type D: Retail Stores

There are a total of 29 signs in the survey that fell into the category of retail signs. These signs skew almost entirely to local businesses. These signs range from the simple, like those located on Huston and Elizabeth Streets (Figures 3.11 and 3.12) in Charleston, that advertise a Sears Roebuck warehouse to Smith's Grocery, to the more ornate like the one located at 635 King Street in Charleston which advertises Jones Archery and Feed Store (Figure 3.13).

Figure 3.11: Sears, Hutson Street, Charleston, SC. Photo © the author.
Figure 3.12: Smith's Grocery, 19 Elizabeth Street, Charleston, SC. Photo by the author.

Figure 3.13: Jones Feed and Archery, 635 King Street, Charleston, SC. Photo by the author.
Fifteen of these signs are simple. There is no literature to date that deals with historic hand painted signage in South Carolina. As a result, one is forced to look outside the area to gain a perspective on hand painted signs in a rural context. This is especially true of simple hand painted historic signage that exists in a rural context. The idea of
rural signs being more simplistic is explored in *Ghost Signs in Arkansas*. Because of the more rural nature of the region (Arkansas) the signs were much simpler when compared to signs in bigger cities like St. Louis, Philadelphia, and New York. Signs in rural areas were an important indicator of the economy. It is no way is to say that the signs were not important to the rural economies. The number of signs located in the area served as an indicator of the local economy. Lea and Holder state that signs were maintained based on the economic realities of the business it advertised. This explains why so many that previously existed in rural areas no longer exist. The same idea can be applied to those in the larger towns in the area. Businesses that used the signs for advertising, no longer needed the sign or the business no longer exists.

Unlike signs painted for national businesses, many of the signs for local businesses have had multiple signs painted one on top of the other. Andrews, SC contains one example. The building located at 12 East Main Street in Andrews contains multiple signs (See figure 3.8). The base sign is for a local retail store. The establishment painted multiple signs over their original sign in the lower left of the façade is an advertisement for Mountain Dew in order to provide a background for the sign, part of the local sign was painted over and the national brand sign applied.

---

46 Cynthia Lea Haas and Jeff Holder, *Ghost signs of Arkansas* (Fayetteville, AR: University of Arkansas Press, 1997), 64.
47 Haas and Holder, *Ghost signs of Arkansas*, 66.
Advertisements have historically and consistently sought to elicit a consumer response in modern times, the twentieth century, an effort to prompt consumer reaction to subliminal messages. Subliminal messaging can be traced back to the 1920s. During that time, the British Broadcasting Corporation inserted positive phrases to combat the populace's fear of radio. The first recorded instance of subliminal advertising was in 1957, in a grocery store in New York City where a marketing researcher working for Coca-Cola found that sales of popcorn and Coke increased when the phrase “Eat Popcorn” and “Drink Coca-Cola” were inserted for a second in a movie. This study was fabricated. Studies conducted since then have shown that subliminal messaging does have an effect. However, because of the nature of subliminal messaging, it is hard to prove a correlation between subliminal messages and their effects.

The signs found in this survey appear to lack any hidden meanings. Twenty-four of the signs consist of simple text on a colored background. Variations do occur within the typeface of the signs. Flowing text is used on seven of the signs and reflects a desire to distinguish one product from its competitors. The text possibly gives the appearance of

---

48 Also known as subliminal stimuli, these messages are conveyed by visual or auditory stimuli below an individual's threshold for conscious perception.
product being a cut above their competitors. Six of the signs are complex using text on interesting backgrounds. An example of the complex signs used by Lowcountry businesses is Jones Archery and Feed Store. His sign, located in Charleston, uses a blue background bordered by a red and white checkered pattern. His checkered pattern is the logo for Purina Mills. Founded by William H. Danforth in 1894 and produces feed for farm animals. He chose this logo because the pattern made the feedbags stand out in a store. In *I Dare You*, Danforth proposed that the squares stood for the four components of life: Religious, Mental, Social, and Physical. He claimed that these components needed to be balanced. This concept of balance was later applied to Purina's advertising. Another example is Week's Department Store located in St. George, SC. His sign uses white text and a brick background. He used a cursive script to attract attention.

---

52 William H. Danforth, *I Dare You!* (St. Louis: Danforth Foundation, 1963), 1-10.
Significance

Historic painted signs are culturally significant in their own right. They represent an era in advertising that has since passed. During the heyday of painted signs, they were one of the most common methods of reaching the public. These signs were large and vibrant and easily attracted the attention of potential customers.

Painted signs also serve as reminders of prevailing cultural trends. The cultural attitudes that were prevalent in the eras during which they were painted are evident in some of the signs. Signs advertising tobacco products are an example of this. The use of tobacco products was socially acceptable until the past thirty years. These signs openly advertise and encourage the use of tobacco. Bull Durham signs use a sense of nostalgia for a simpler time to sell their products. Piedmont Cigarettes used a cursive script to convince the buyer that smoking their brand would give them a sense of refinement.

Summary

The remaining hand painted signs in the Lowcountry can be condensed into three words: sparse, simple, and local. The effects of time and the declining cultural significance has greatly reduced the number of hand painted signs remaining in the Lowcountry. The sample collected in this survey revealed that there are at least 38 signs remaining. It can be assumed that at one time there were certainly more located within the Lowcountry. Lack of attention, changing advertising mediums, nature, demolition of the buildings they were painted on, and other methods of destruction have greatly reduced their number.
Historic hand painted signs located in the Lowcountry were simple in their design and execution. Of the 38 signs found in the survey, 24 of the signs were simple. They serve as a reflection of the economy of the area. Most businesses in the area could not afford hand painted signage that used multiple colors and different scripts. However, there are exceptions to this. Local businesses located in the urban centers had to have more elaborate signs out of necessity. These urban businesses were competing against each other for the money of customers. Businesses like Jones Archery and Feed Store, Southern Furniture Co, Berlins, and others needed these elaborate signs to survive. The remaining hand painted historic signs are mostly for local and regional businesses. Of the sample of historic hand painted signs found in this survey, 29 of the signs were for local businesses. This is not a surprising result as the Lowcountry as a whole was not a prime location for national businesses to advertise. Locals were left to fill the vacuum left by the absence of national advertisers.
CHAPTER FOUR

PRESERVING THE GHOST SIGNS OF THE LOWCOUNTRY

"Signs and vines weather and grow. 
Brick, pigment, plant and lime-
Tenuously intertwined through time.
As paint degrades and image fades,
Soft tones evolve
From salmon pinks and jades-
Into sand and grime. ’’ - Frank H. Stump

Ghost signs represent an important part of the history of the Lowcountry. However, these signs are often overlooked as part of the region’s historic landscape. Preservation of these signs should be given consideration because they are disappearing from the landscape, are a link to the past, and a window on the changing methods used by businesses to advertise. A preservation plan for the signs that remain must be developed and a method to conserve them found.

Alternatives for the conservation of historic signs follow three main paths. 1. Signs should be left alone to deteriorate at their own rate. 2. Signs should be restored, and 3. Signs should be conserved as is. Authors who advocate the first position believe that the signs are part of their own time and that flaking paint declares their authenticity. Only a few experts advocate this position. Authors who advocate the second position,

54 His idea is mainly evident in Lawrence Toole and Fading ads of Philadelphia and Cynthia Lea Haas and Jeff Holder in Ghost signs of Arkansas.
restoration, or returning signs to their original position and appearance. Ben Passikoff and illia Stage are particularly vocal about restoring outdoor signs. They argue that these signs are a point of pride in any of the communities. The case studies all involved repainting these signs. His approach falls in line with the recommendations put forward by the National Park Service. These federal guidelines recommend three conservation strategies.55

The National Park Service recommends:

- Keeping the historic sign unaltered. This is often possible even when a new business is of a different nature. Preferably, the old sign should be left in its historic location. However, it may be necessary to move the sign elsewhere on the building to accommodate a new one. Conversely, it may be necessary to relocate new signs to avoid hiding or overwhelming historic ones, or to redesign proposed new signs so that the old ones may remain. The legitimate advertising needs of current tenants, however, must be recognized. Keeping the old sign is often a good marketing strategy. It can exploit the recognition value of the old name and play upon the public's fondness for the old sign. The advertising value of an old sign can be immense. This is especially true when the sign is a community landmark.

• Relocating the sign to the interior, such as in the lobby or above the bar in a restaurant. His option is less preferable than keeping the sign outside the building because it relocates the sign to its context. However, it preserves the sign by protecting it from the elements and other agents or active deterioration. Because the sign stays preserved, the possibility of returning to its historic location remains an option.

• Modifying the sign for use with the new business. His option may not be possible without destroying essential features, but in some cases it can be done by changing details only in other respects, the sign may be perfectly serviceable as is.

Mechanisms of Deterioration

Preserving hand painted wall signs present many challenges. Like all objects that exist in an outside environment, they are subject to constant wear and tear. Wind-born debris abrades paint, and precipitation washes coatings off these signs. Rainwater dissolves paint and freeze/thaw cycles cause paint to crack. Exposure to ultraviolet rays cause pigments in the paint to fade over time.

Lead, historically used in the paints that make up the signs, presents another set of challenges that must be considered when preserving these signs. Lead-based paints can cause health problems and must either be removed or encapsulated. When working to preserve these signs, there are two options to deal with lead paint. Lead paint can be
sealed using chemicals like Tinuvin 292. Painting over the lead paint with new paint will also seal the lead underneath.

Because of these factors, it is difficult to decide whether to take the expensive route to document and conserve the signs or the less expensive route to document them and allow nature to take its course. Many property owners do nothing and let the signs weather away.

Case Studies

Fort Collins

One effective option for restoring signs was tested in Colorado in 2011, Paint Conservationist, Deborah Uhl worked on a 1958 Coca-Cola sign in Fort Collins, Colorado. In her treatment report, Uhl documented the steps she took to conserve this historic sign. The sign was fading and the paint had cracked in many places. Cleaning tests were performed on the sign and it was found that only a soft brush could be used. Tests were also performed to determine what consolidants were compatible with the sign. Avalure AC-315 was found to be the best match. Previous test had found that Avalure was stable for 40 years in an outside environment. Avalure AC-315 (2-propenoic acid, 2-ethyl-, polymer with ethyl 2-propenoate and ethyl 2-ethyl-2-propenoate) is an acrylates copolymer used in the cosmetics industry. Tinuvin 292 (a liquid hindered aminic stabilizer developed for coatings) was added to the Avalure to slow down the

aging process of the pigments. The mixture was slowly brushed onto the paint. The mixture adhered well to the flaking paint and stabilized it. Bevo Gesso fill material was added to stabilize areas of the sign that needed it. Infill painting was done in areas that had suffered severe loss. A final application of a failure AC-315 was applied to the inpainted areas. His was done to saturate the paint to blend into the sign. It should be noted that this treatment was done on lead based paint and not on latex.

Butte

The town of Butte, Montana has close to 100 historic hand painted signs spanning over a hundred years of the town’s history. In 1999, the local historical society, MainStreet Butte, became interested in preserving these important remnants of Butte’s past. The organization looked at restoring, conserving, or leaving the signs as is. After looking at the various options available to them, the organization decided to restore the remaining signs on a case-by-case basis. His decision was made after deciding that these signs were an important part of the town’s past and were worthy of preservation. After consulting the National Trust for Historic Preservation and other organizations, they were put into contact with the Walldogs, a national association of sign painters. After finding Walldogs who were able to help them, the organization started restoring the remaining signs in 2001. As of 2014, the organization has restored 6 of the 100 historic hand painted signs that remain in Butte.

Opelika

In the other end of the spectrum, is the discovery of a Coca-Cola sign in Opelika, Alabama. The sign was discovered by the owners of Winston Smith Building Supply Company, one of Opelika’s oldest businesses. The sign was discovered in June 2014 during a building renovation. The owner, Dozier Smith, contacted the Coca-Cola Company in an attempt to date the sign. Working with Coca-Cola, it was discovered that the building the sign was painted on was built in 1910 and the sign was painted on the side of the building the same year. The sign was covered up by the Winston Smith Building Supply, built in 1912. The sign was only exposed to the elements for two years before being covered with plaster. The current owner of the building has elected to keep the sign as it was found will help the local community remember their history.

Assessing Historic Hand Painted Signage

Historic hand painted signs are an important part of the cultural landscape. This importance warrants that preserving these signs should receive serious consideration. Individuals, organizations, businesses, local communities, and others have elected to keep the sign as is. He believes that keeping the sign as it was found will help the local community remember their history.

http://www.mainstreetbutte.org/ghostsigns.htm
http://www.chattahoocheeheritage.org/2014/11/tradition-never-fades
First, develop a form to use when documenting these signs. This form will help you keep track of the information collected when documenting the sign and will provide a way to showcase the sign. A good form should provide the following: the address where it is located, photographs of the sign, the existing condition, the substrate its painted on, the text of the sign, the artist (if known), and any notes (history of the sign, company advertised, etc.).

Also, develop a scale to rate the signs. Numerical, words (e.g., Good-Bad, Best-Poor, etc.) and color-based systems each have their own advantages and disadvantages based on your own project, so choose one that fits your needs. The survey form developed for this thesis is in appendix A. After you have a survey form, you should begin documenting the sign. In this process, you should first, photograph the sign. Get as many photographs from as many angles as you can. This ensures that you at least have a picture of the sign. This picture is the first step in documenting these signs and will help you when you are in the research stage. It also provides documentation in case these signs are destroyed. These signs exist in the elements. They can easily be destroyed by either nature, man-made disasters, or demolition.

Second, while you are photographing the sign, document its condition. Ask yourself: Is the sign in pristine condition? Has it begun to fade? How badly has the sign faded? Note where letters, words, or iconography have begun to fade and assign a rating to them. Also, note what type of substrate the painting is on, brick, wood, porcelain, or other. Look for the artist signature if there is one. Finding this information can help you in the research stage and provide recognition to the artist for their work.
Researching the sign should be your next step. This step is crucial whether you are just documenting the sign or restoring conserving the sign. During this phase, you will answer any question that arose in the previous step. During this step, you should attempt to find out about the company advertised by the sign. Are they a local or national business? The sign is connected with the building it is painted on? Many times local businesses would advertise on their own buildings. Records and deed offices will help you answer this question. Not, visit local archives and historical societies. These places will have information to help you determine whether the sign is a local business and where exactly the business was located. The product is a national brand, then contact the company. Most national companies maintain archives and will be willing to help you use these archives to determine who painted the sign. You have a better chance of finding this information in an archive of a national brand company than local businesses as many local businesses' records will not have this information as they may not go back far enough.

The next steps deal with the options available when considering what to do with your sign(s). If you have not decided on your course of action, use this section as a guide to help you make that decision. If you have already decided on what you plan to do, feel free to skip ahead to the relevant section. It should be noted that regardless of what option you choose, flaking paint poses a potential health hazard. Most of these signs were painted with lead-based paints. You will expose yourself to lead if you attempt to restore or conserve these signs on your own. The professionals mentioned below will have the expertise needed in order to minimize the potential for lead exposure.
Leaving the Sign “As Is”

This method is the least invasive of the three options. It also has the benefit of being the least expensive. This method involves documenting the sign as thoroughly as possible. This method also has the benefit of being the most cost-effective of the three options. The documentation process can be done by a Culture Resource Management firm, Architectural Historian or by graduate and undergraduate students pursuing degrees in preservation and its related fields. The State Historic Preservation Office or your local preservation organization can put you in touch with any of these individuals. It can also be done by a group of volunteers who have been briefed on filling out the forms.

Conservation

This is a more conservative approach than restoring the sign(s) to its original state. The approach uses modern conservation techniques to freeze the sign in its current condition. Like restoration, having adequate documentation of the sign is important. If you are considering conserving the sign, or have already decided that this is the way you want to go, contact a professional architectural conservator. His process uses chemicals and other agents that if used incorrectly can permanently damage or even destroy the sign. Your local preservation group or your State Historic Preservation Office (SHP) will put you in contact with a qualified individual. After you have selected an architectural conservator, the individual will decide with which method is best for conserving the sign. Most options will involve in painting some missing areas and coating the sign in chemicals that will encase the paint and restore some of the color. Conserving the sign
has the benefit of encasing the lead paint often used in these signs and will limit the potential for exposure.

Restoration

Restoring the sign to its original condition is the most extreme option available. This option is often the first one and only one considered. However, caution must be taken when choosing this method. Be sure that your research is complete. Having photographs or any other documentation is a must. Lack of documentation can cause the finished product to be different than the original. If there is adequate documentation, then a qualified sign painter should be found. His work should be carried out by a professional, as these signs can be permanently damaged if done by someone without the necessary expertise. Restoring the sign also has the benefit of encasing the lead paint often used in these signs and will limit the potential for exposure.

Preservation Options

When preserving ghost signs, there are other options available. The literature on the conservation and restoration of these signs favors restoration. On the other end of the spectrum are those who want the signs left alone. Those who advocate for this claim that repainting these signs will cause them to lose their link to the past and create a Disneyland-like appearance to the areas where they are located. In the News Tribune, located in Tacoma, Washington, Peter Callaghan wrote, "The beauty of ghost signs is that

60 www.thewalldogs.com provides a running list of qualified walldogs and can put you in contact with one located in your area.
they are an apparition image that you cannot see or overlook in certain light appears when the conditions are right. To come upon the is to discover an artifact of a city's history. And to be able to see multiple layers of advertising is a sort of visual archeological dig.61

The options presented in this thesis have many pros and cons. A complete restoration of a sign is one of the first options considered when looking at preserving these signs in communities looking to reconnect with the past, and or preserve part of their heritage, restoration is a viable option. It is not difficult to imagine a fully restored sign. Preservation Brief 25 offers valuable information regarding the restoration of historic signage. Many preservation groups and local communities take this option. However, instead of doing what was done in Fort Collins, many groups repaint the signs, extending the life of the signs also brings a sense of history to the area. In any areas, repainting has been credited with bringing a sense of civic pride back into the area. It also provides vital training in the field of painting these signs.62 However, restoring a sign is a challenging, costly, and time-consuming process. Steps should be taken to acquire enough documentation of original intent, so that a sign can be accurately restored. This information includes photographs showing the sign at different times, written documentation showing the paint and pigments used and the original design of the sign. It should be noted that for signs located within the Lowcountry, several walldogs still

carry on the tradition of hand painted signs. These individuals have the expertise necessary for sign restorations.

This method of preservation restores the sign to its former glory. It also ensures that the amount of information is gathered about the sign. Another benefit of this method is that it employs professionals experienced in painting signs. This keeps the art of the walldogs alive in the modern world. It also can encapsulate the lead paint which was often used on these signs.

The major downside to this method is that the historical integrity of the sign is lost. Repainting the sign paints over the original sign if not properly documented, there is the potential for mistakes to be made and the sign permanently changed. Many of those who argue against this method claim that the charm of the sign is lost when it is completely restored. They claim that the signs are enhanced by the weathering that has occurred over the years.

Another method for preserving these signs is conserving them. This allows the sign to retain its original paint and gives it a longer life. Like a complete restoration, this route can be challenging and costly. Because of the expertise needed to go this route, an experienced conservator should be used. An example of this is Deborah Uhl’s conservation of a 1958 Coca-Cola sign in Fort Collins, Colorado. These professionals will be able to conserve the sign in its current condition. It allows the sign to retain its original

63 Erica Jackson Curran, "The masters of a dying craft continue to leave their mark on Charleston," Charleston City Paper (Charleston, SC), February 20, 2013. His article contains several names of walldogs within Charleston.
paint also restores the original color of the paint. Another benefit to this method is that if there are multiple signs, then each sign is able to be retained.

On the other hand, there are several problems with this method. The foremost problem is that there is no guarantee that the method will last. The techniques used to conserve these signs are fairly new, so there is no data on how well the signs will hold up over time. The chemicals used are designed to last forty years or more. However, there is no guarantee they will actually last that long in an outside environment. There is also the possibility that the chemicals may have a negative reaction to the paint or substrate.

The last method used in preserving these signs is documenting them. This method should be included when doing any other steps. The advantage of this method is that it is the least intrusive method. This method is also the most cost effective. This step leaves the sign as is. The disadvantages to this method are linked to the person documenting the sign or human error. A failure to properly document the signs can be a problem. A proper form should include the following questions: what does it advertise? what does it say? when was it painted? where on the building is it located? what material is it painted on? what is the condition of the sign? Additional information can be added at the discretion of the person(s) documenting the sign.

Several areas need additional research. On the conservation side, there needs to be more research on the coatings and chemicals used to conserve these signs. There is no data concerning the long-term effects of these coatings and chemicals on historic hand-painted signage. New coatings and chemicals also need to be developed. Tinuvian...
292, the chemical used by Deborah Linh in Fort Collins, CO has been discontinued. Replacements need to be found for these coatings and chemicals.

Additional field research is also needed. Historic hand painted signs exist across the nation, but very few have been recorded or assessed. This is true in South Carolina and in every other state. The survey completed as part of this thesis should be expanded beyond the Lowcountry. Evidence found during research, showed that there are more of these signs beyond the boundaries of this survey. As mentioned before, these signs are not just important remnants of our shared national past, they are windows into the commercial past of the towns and cities where they exist. His only heightens the need to find, document, and preserve as many of these historic hand painted signs as possible before these important windows to the past are lost forever.
CHAPTER FIVE

CONCLUSION

This thesis addresses two questions which will draw new attention to the history, intentions, and preservation of hand-painted advertisements in the Lowcountry of South Carolina. This study, first, creates a record of surviving painted outdoor wall signs located in the Lowcountry by means of a survey of surviving signs in communities located along US Highways 17 and 78. The results of this survey revealed changes in both the content and design of signs painted on commercial buildings that reflect shifts in graphic style, the rise and fall of regional and national products, and the slow, steady decline in merchant reliance on signs painted on the exterior of their stores. This thesis also presents a protocol for the evaluation of surviving outdoor signs and recommendations for how they can be conserved.

The survey of historic hand painted signs in the Lowcountry revealed that there were at least 38 signs surviving within the region. Most of these signs advertised local and regional businesses; they were simple in execution and reflected the rural character of the region and its connections to local customers and national trends.

Surviving painted outdoor signs in the Lowcountry vary in condition. Some, like the Coca-Cola sign located in Denmark, SC, have been restored. Others, like the Augustus Constantine sign located in Charleston, SC, have all but disappeared. The results of the survey bolster the need to preserve what signs remain.
Historic painted outdoor signs represent an overlooked challenge for the preservation movement. These signs deserve attention from preservation professionals because they represent one of the first means of mass advertisement. Overlooked by architectural historians and other professionals, these signs are often not considered important, often overshadowed by the buildings on which they are painted. The preservation of these signs is paramount as they act as links to not only the nation’s past, but also to the past of communities in which they exist. Complete restoration, preservation, and documentation are various options for preservation treatment. Included in this chapter is a flow chart to help decide which steps to take. A glossary of the conditions that are most common when dealing with these signs is also included.

Recommendations

**Complete Restoration**

In communities looking to reconnect with the past, and or preserve part of their heritage, restoration is a viable option. It is not difficult to imagine a fully restored sign. Preservation Brief #25 offers valuable information regarding the restoration of historic signage. However, restoring a sign is a challenging, costly, and time consuming process. Steps should be taken to acquire enough documentation of original intent, so that a sign can be accurately restored. This information includes photographs showing the sign at different times, written documentation showing the paints or pigments used and the original design of the sign. It should be noted that for signs located within the
Lowcountry, there are several modern walldogs that carry on the tradition of hand painted signs. These individuals have the expertise necessary for sign restorations.64

Fig 5.1 The restored Meddin Bros. sign at 34 Woolf Street, Charleston, SC. Photo by the author.

64Erica Jackson Curran, "The masters of a dying craft continue to leave their mark on Charleston," Charleston City Paper (Charleston, SC), February 20, 2013. This article contains several names of walldogs within Charleston.
**Conservation**

An alternative to a complete restoration is to conserve the remaining paint on the sign. This allows the sign to retain its original paint and gives it a longer life. Like a complete restoration, this route can be challenging and costly. Because of the expertise needed to go this route, an experienced conservator should be used. Professionals will be able to conserve the sign in its current condition.

**Documentation**

Documentation should be included when doing any of the above. However, this step can be accomplished even if cost is an issue. This step leaves the sign as is. A form should be drawn up covering the major aspects of the sign. It should answer as many of the following questions as possible:
- What does it advertise?
- What does it say?
- When was it painted?
- Where on the building is it located?
- What substrate is it painted on?
- What is the condition of the sign?
Additional information can be added at the discretion of the person(s) documenting the sign.
The following flowchart can be applied to the assessment of historic painted outdoor signs and the determination of an appropriate preservation strategy. Its design is intended to make it easy to apply to a wide range of historical signs and be used by local activists, elected officials, and municipal planning officials. The flowchart addresses the four most common conditions observed on outdoor painted signs: fading, flaking paint, weathering, and over-painting. The top of the sign represents the typical conditions that are found in historic hand painted signs. Progressing down the chart, options for treatment are presented. Within each option, a brief description of what work is entailed is included. With the conservation option, examples are provided for possible treatments of the typical conditions.
Figure 5.2: Outdoor Painted Sign Conservation Treatment Chart

- **Fading**: Caused by UV rays hitting the paint.
  - **Documentation**: Least invasive and expensive. This should be the first step when dealing with ghost signs.
  - **Fading Paint**: The paint can be saturated using a chemical similar to Avulsion AC-315 and Tinuvian 292. This will saturate the colors and protect them from UV-rays for around 30yrs.

- **Paint Flaking**: Caused by the expansion and contraction of paint due to water getting in.
  - **Conservation**: More invasive and expensive compared to documentation. This step should be done by a qualified professional.

- **Weathering**: Caused by exposure to the elements.
  - **Restoration**: The most invasive and expensive step. Complete documentation of the sign should be gathered before the restoration commences. A professional should be used.

- **Overpainting**: Occurs when multiple signs are present in one area or sign is painted over.
  - **Weathering**: The paint can be saturated using a chemical similar to Avulsion AC-315 and Tinuvian 292. This will saturate the colors and protect them from UV-rays for around 30yrs. Infilling painting can restore missing areas.

- **Flaking Paint**: A fill material can be put in behind the paint to share it to the substrate.

- **Overpainting**: Very little can be done for overpainted signs. A conservator can attempt to remove the overlaying signs.
## Conditions Glossary

<table>
<thead>
<tr>
<th>Conditions</th>
<th>Illustrations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Characteristics</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1. Fading</strong>&lt;br&gt;occurs when the sign is subjected to UV rays. The paint is no longer a vibrant color.</td>
<td>![Illustration of fading sign]</td>
</tr>
<tr>
<td><strong>2. Flaking</strong>&lt;br&gt;occurs when water gets in between the paint and the substrate. Prevelent in areas that experience frequent freeze thaw cycles.</td>
<td>![Illustration of flaking sign]</td>
</tr>
<tr>
<td><strong>3. Weathering</strong>&lt;br&gt;Occurs when the sign is exposed to the elements. This condition is a culmination of both of the above conditions.</td>
<td>![Illustration of weathered sign]</td>
</tr>
<tr>
<td><strong>4. Overpainting</strong>&lt;br&gt;This condition occurs when the sign is either painted over by a new sign or blanked out by a building owner.</td>
<td>![Illustration of overpainted sign]</td>
</tr>
</tbody>
</table>
Appendix A
Blank Survey Form
Address

Photograph(s)

Condition: ☐ Good ☐ Fair ☐ Poor
Material: ☐ Brick ☐ Wood ☐ Other:
Date:
Text:

Artist:

Notes:
Appendix:B
Lowcountry Sign Survey
Condition: ☒ Good □ Fair □ Poor

Material: □ Brick □ Wood ☒ Other: Porcelain- Enamel

Date: 1930-1941

Text: DRINK

Coca-Cola

5¢ ICE COLD BOTTLES ¢

Artist: Unknown

Notes: The signs sit in a wood frame attached to the North façade of the buildings. It has been recently restored within the past 5 years. This accounts for the sign being in such good condition. According to the owner of the building, the sign was moved from a location 10 miles north of its current site. The production date of the sign is unknown. However, using Coca-Cola trademarks, the Coca-Cola logo on the sign matches the one used nationally from 1930-1941.
Condition: ☒ Good ☐ Fair ☐ Poor
Material: ☒ Brick ☐ Wood ☐ Other:
Date: Unknown
Text: SMOKE THE OLD GENUINE BULL DURHAM RELIABLE
Artist: Unknown

Notes: The sign is painted directly on the North façade of the building. It faces Coker Street and the Denmark, SC City Hall at 4768 Carolina Highway. The sign is in good shape and there is evidence that the sign has been taken care of. The sign is typical of Bull Durham Tobacco painted signs without images. It lacks the image of the bull that is often associated with Bull Durham advertisements.
4823 Carolina Highway
Denmark, SC 29042
Bamberg County

Condition: ☒ Fair ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: 1970-1989

Text: BROOKER
Tru-Value

Artist: Unknown

Notes: The sign appears to be painted on porcelain enamel and sits on the North Façade of the building. The sign has not been restored and has faded over the years. The production date of the sign is unknown. However, using Tru-Value trademarks, the script matches that used by Tru-Value in the 1970s and 80s.
Notes: The sign is painted directly onto the building on the North façade of the building. It faces Main Street. The sign is in poor shape with the letters badly faded. Part of the sign is covered up by the sign of the current occupants. There is no date for the sign. However, research revealed that the Brown Motor Company occupied the building from the early 1900s to sometime in the 1960s.
The sign is painted directly on the brick. It is on the North Façade of the building and faces 7633 Freedom Rd in Branchville. The date of this sign is unknown. However, Piedmont Cigarettes were popular between 1910 and 1940. So, it is possible that these signs were painted during this time period. Overall the sign is in fair condition. The paint has faded, but most of the words are still legible.
435 Parler Ave
Saint George, SC 29477
Dorchester County

Condition: ☐ Good ☒ Fair ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: Unknown

Text: Grocery

H[   ]ULY Flour

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the North façade of the building and faces 433 N. Parler Ave in St. George. It is not known when this sign was painted. This sign is possibly has multiple signs. One advertises a grocery store and the other, on the bottom, advertises flour.
Condition: ☒ Fair ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: Unknown

Text: CS CARPETS

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the South façade of the building and faces NW Railroad Ave in St. George. It is not known when this sign was painted. However, given its condition it could possibly been within the past 30 years.
Photograph(s)

Condition: ☐ Good ☒ Fair ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: Unknown

Text: Weeks’
DEPT STORE
FREE
PARKING
SIDE & REAR
FOR CUSTOMERS

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the South façade of the building and faces 401 N. Parler Ave in St. George. It is not known exactly when this sign was painted. However, it was painted after the founding of the business in 1944. Overall, the sign is in fair condition. The paint has faded on the top of the sign.
Condition: ☒ Fair ☐ Good ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: 1985-1996

Text: NOVIT’S

SHOE STORE

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the North façade of the building and faces 129 E. Washington St in Walterboro. It is not known when this sign was painted. According to Colleton County tax records, the store occupied the building from 1985 to 1996. The sign is in fair condition with some fading of the paint occurring at the top and around the sides.
Condition: ☒ Good ☐ Fair ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: 1941-1983

Text: JONES

ARCHERY AND

FEED STORE

[ ] A CHOW

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the West façade of the building and faces 638 King Street in Charleston. It is not known when this sign was painted. Though it can be assumed that it was painted between 1941, when the business started and 1983 when the owner, David Jones passed away. The sign is in fair condition and the paint on the sign is fading.
Condition: ☒ Good ☐ Fair ☐ Poor
Material: ☒ Brick ☐ Wood ☐ Other:
Date: 1930s-1980s
Text: MEATS-PROVISIONS
       MEDDIN BROS.
Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the South façade of the building and faces 34 King Street in Charleston. It is not known when this sign was painted. Though it can be assumed that it was painted between the 1930s and 1980s. Overall, the sign is in good condition with little fading of the paint.
<table>
<thead>
<tr>
<th>Condition:</th>
<th>☒ Good</th>
<th>☐ Fair</th>
<th>☐ Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material:</td>
<td>☒ Brick</td>
<td>☐ Wood</td>
<td>☐ Other:</td>
</tr>
<tr>
<td>Date:</td>
<td>1941-1983</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text:</td>
<td>MEDDIN BROS.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artist:</td>
<td>Unknown</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes: The sign is painted directly on the brick. It is on the East façade of the building and faces an empty lot across Woolf Street in Charleston. It is not known when this sign was painted. Though it can be assumed that it was painted between the 1930s and 1980s. Overall, the sign is in good condition. There has been some work done to the sign. There was a blue paint that covered the building that was removed and the sign restored as part of its transition into the Woolf Street Playhouse in 2011.
Condition: ☒ Fair ☐ Good ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: 1941-1983

Text: MEATS-PROVISIONS

MEDDIN BLDG.

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the North façade of the building and faces 30 Woolf Street in Charleston. It is not known when this sign was painted. Though it can be assumed that it was painted between the 1930s and 1980s. Overall, the sign is in fair condition. There has been no work done to the sign and the paint is fading as a result.
Condition: ☒ Good ☐ Fair ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: Unknown

Text: 510 KING STREET MORRIS SOKOL FURNITURE CO 510 KING STREET.

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the West façade of the building and faces 34 Woolf Street in Charleston. It is not known when this sign was painted. Overall, the sign is in fair condition. The paint has begun to fade and had has disappeared in some spots.
Condition: ☒ Good ☐ Fair ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: Unknown

Text: MORRIS SOKOL FURNITURE CO.

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the West façade of the building and faces 411 Meeting Street in Charleston. It is not known when this sign was painted. Overall, the sign is in fair condition. The paint has begun to fade and has disappeared in some spots.
Condition: ☒ Good ☐ Fair ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: Unknown

Text: Leons Mens & Boys Wear
   Hot & Cold straightening and curls
   Eye[ ]
   Hair brading - extensions
   Hair pieces - pedicures

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the West façade of the building and faces 490 King Street in Charleston. It is not known when this sign was painted. Overall, the sign is in fair condition. The paint has begun to fade and has disappeared in some spots.
Condition: ☒ Poor

Material: ☒ Brick □ Wood □ Other:

Date: 1946-1976

Text: AUGUSTUS CONSTANTINE

ARCHITECT

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the south façade of the building and faces 141 Calhoun Street in Charleston. It is not known when this sign was painted. However, the building was designed by Charleston Architect Augustus Constantine in 1946. According to the September 4th, 1946 News and Currier, Constantine used the building as his office. So, it is possible that the sign is originally from that year or sometime before his death in 1976. The sign is in poor condition. The paint is badly faded and the writing is barely visible.
Condition: □ Good ☒ Fair □ Poor

Material: ☒ Brick □ Wood □ Other:

Date: Unknown

Text: SEARS

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the East façade of the building and faces 341 Meeting Street in Charleston. It is not known when this sign was painted. Though it served as a warehouse for the Sears & Roebuck store on 160 Calhoun Street. Overall, the paint is in fair condition. The paint has started to fade and is missing in some areas.
While shopping at Southern Galleries unauthorized vehicles will be towed away at owners expense

Artist: Unknown
Notes: The sign is painted directly on the brick. It is on the East façade of the building and faces the city parking garage in Charleston. It is not known when this sign was painted. Though it served as a warehouse for the Sears & Roebuck store on 160 Calhoun Street and Southeastern Galleries, which was located on the adjacent Meeting Street lot. Overall, the paint is in fair condition. The paint has started to fade and is missing in some areas.
SMITHS GROCERY

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the North façade of the building and faces 45 Charlotte Street in Charleston. It is not known when this sign was painted. However, according to Samuel Stoney in *This is Charleston: An Architectural Survey of a Unique American City* there stopped being a grocery store in this location in 1966. Overall, the sign is in fair condition. The paint is fading and is missing in some locations.
Photograph(s)

Condition: ☐ Good ☒ Fair ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: Unknown

Text: [ ]
   Hart
   Schaffner
   & Marx

Artist: Unknown.

Notes: The sign is painted directly on the brick. It is on the Southern façade of the building and faces Liberty Street in Charleston. It is not known when this sign was painted. Overall, the sign is in Fair condition. The paint on the sign has started to fade.
301B King Street
Charleston, SC 29401
Charleston County

Photograph(s)

Condition: ☐ Good ☒ Fair ☐ Poor

Material: ☒ Brick ☐ Wood Other:

Date: Unknown

Text: BLUE ION

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the Northern facade of the building and faces 303 King Street in Charleston. It is not known when this sign was painted. Overall, the sign is in Fair condition. The paint has started to fade.
349 King Street
Charleston, SC 29401
Charleston County

Condition: ☒ Fair ☐ Good ☐ Poor
Material: ☒ Brick ☐ Wood ☐ Other:
Date: 1931-1992
Text: KRESS
Artist: Unknown.

Notes: The sign is painted directly on the brick. It is on the Southern façade of the building and faces King Street in Charleston. It is not known when this sign was painted. Overall, the sign is in fair condition. The paint has begun to fade and has disappeared in some spots. It is not known when the sign was painted. Though the building was operated as a Kress Store from 1931-1992.
Condition: ☒ Fair  ☐ Good  ☐ Poor
Material: ☒ Brick  ☐ Wood  Other:
Date: Unknown
Text: H  E  S  T  A  C  O
Artist: Unknown.
Notes: The sign is painted directly on the brick. It is on the West façade of the building and faces King Street in Charleston. It is not known when this sign was painted. Overall, the sign is in fair condition. The paint has begun to fade and has disappeared in some spots.
216 King Street
Charleston, SC 29401
Charleston County

Photograph(s)

Condition: ☒ Poor
Material: ☒ Brick ☐ Wood Other:
Date: Unknown
Text: SOUTHERN FURNITURE CO
Artist: Unknown.

Notes: The sign is painted directly on the brick. It is on the Northern façade of the building and faces 218 King Street in Charleston. It is not known when this sign was painted. Overall, the sign is in Poor condition. The paint has started to fade.
Notes: The sign is painted directly on the brick. It is on the West façade of the building and faces 116 King Street in Charleston. It is not known when this sign was painted. Overall, the sign is in Good condition. Though the condition suggests that it has been painted recently.
Condition: ☒ Poor
Material: ☒ Brick ☐ Wood ☐ Other:
Date: Unknown
Text: [ ] ELTA PHARMA [ ]
Est. 1935
Artist: Unknown
Notes: The sign is painted directly on the brick. It is on the North East façade of the building and faces 402 East Main Street in Moncks Corner. It is not known when this sign was painted. It advertises Delta Pharmacy across the street. Overall, this sign is in poor condition. Though the paint has not faded on this sign, the majority of it has been painted over.
Condition: ☒ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: Unknown

Text: [ ] Garage

United States Tires

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the East façade of the building and faces 625 Front Street in Georgetown. It is not known when this sign was painted. No such brand was found. Overall, the sign is in poor condition. The paint has faded and the writing is almost illegible.
Condition: ☒ Good □ Fair □ Poor

Material: ☒ Brick □ Wood □ Other:

Date: 1976-present

Text: Ford

Since 1922

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the South façade of the building and faces 36 E Main Street in Andrews. It is not known when this sign was painted. Research into Ford logos reveals that this style logo has been used since 1976. Overall, the sign is in good condition. There appears to be no fading of the paint and the writing is legible. Most likely, the sign has been repainted.
Condition: ☒ Poor
Material: ☒ Brick ☐ Wood ☐ Other:
Date: Unknown
Text: [ ] AT [ ]
       [ ][ ]
Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the East façade of the building and faces 10 E Main Street in Andrews. It is not known when this sign was painted. The sign is in poor condition. The paint has faded to the point that the writing is illegible.
Condition: ☒ Fair ☐ Good ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: Unknown

Text: STERNS STERNS

   CLOTHES FOR SINCE 1952

   ALL THE FAMILY [ ] [ ]

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the East façade of the building and faces 10 E Main Street in Andrews. It is not known when this sign was painted. The sign has multiple layers. Research was unable to determine if the store was located in that building or was located elsewhere. Overall, the sign is in fair condition. The paint has faded and some of the writing is illegible.
Condition: ☒ Good  ☐ Fair  ☐ Poor

Material: ☒ Brick  ☐ Wood  ☐ Other:

Date: 1970s

Text: MOUNTAIN DEW

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the East façade of the building and faces 10 E Main Street in Andrews. It is not known when this sign was painted. However, researching Mountain Dew trademarks reveals that this style sign was used in the 1970s. Though it is possible that the sign was put on later. Overall, the sign is in fair condition. The paint has faded, but the writing is still visible.
Condition: ☒ Good  ☐ Fair  ☐ Poor
Material: ☒ Brick  ☐ Wood  ☐ Other:
Date: 1958-1960s
Text: Coca-Cola
Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the East façade of the building and faces 17 E Main Street in Andrews. It is not known when this sign was painted. However, researching Coca Cola trademarks reveals that this style sign was used from 1958 into the 1960s. Overall, the sign is in fair condition. The paint has faded, but the writing is still visible.
Condition: ☒ Good ☐ Fair ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: 1958-1960s

Text:      Bobby’s
          APPLIANCE CENTER

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the East façade of the building and faces 20 E Main Street in Andrews. It is not known when this sign was painted. It appears to be a local business. Searching through local directories did not turn up any businesses of that name. Overall, the sign is fair condition. The paint is fading and is missing in some spots.
Condition: ☒ Fair ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: 1970-1987

Text: PEPSI

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the East façade of the building and faces 20 E Main Street in Andrews. It is not known when this sign was painted. Though searching Pepsi trademarks revealed that this style was used between 1970 and 1987. It also has been in use since 2009. However, given the deterioration of the paint, the later date is more correct. Overall, the sign is in fair condition. The paint is fading and the Pepsi lettering has disappeared.
Notes: The sign is painted directly on the brick. It is on the West façade of the building and faces 312 Laurel Street in Conway. It is not known when this sign was painted. Overall, the sign is in poor condition. The paint is fading and all but two letters are illegible.
Condition: ☒ Fair ☐ Good ☐ Poor

Material: ☒ Brick ☐ Wood ☐ Other:

Date: Unknown

Text: [ ] Barber Shop

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the West façade of the building and faces 317 Main Street in Conway. It is not known when this sign was painted. Overall, the sign is in fair condition. The paint is fading, but most of the writing is legible.
Condition: ☒ Good □ Fair □ Poor

Material: ☒ Brick □ Wood □ Other:

Date: Unknown

Text: W.F. Cox Co

Artist: Unknown

Notes: The sign is painted directly on the brick. It is on the East façade of the building and faces 3057 Main Street in Loris. It is not known when this sign was painted. Overall, the sign is in good condition. The paint is pristine and all letters are legible.
Appendix C

Weather Data
<table>
<thead>
<tr>
<th>Dec</th>
<th>Temp. (°F)</th>
<th>Dew Point (°F)</th>
<th>Humidity (%)</th>
<th>Wind (mph)</th>
<th>Precip. (in)</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>high</td>
<td>avg</td>
<td>low</td>
<td>high</td>
<td>avg</td>
<td>low</td>
</tr>
<tr>
<td>17</td>
<td>66</td>
<td>52</td>
<td>39</td>
<td>46</td>
<td>38</td>
<td>32</td>
</tr>
<tr>
<td>18</td>
<td>60</td>
<td>48</td>
<td>37</td>
<td>37</td>
<td>33</td>
<td>27</td>
</tr>
<tr>
<td>19</td>
<td>64</td>
<td>48</td>
<td>33</td>
<td>50</td>
<td>40</td>
<td>32</td>
</tr>
<tr>
<td>20</td>
<td>75</td>
<td>62</td>
<td>48</td>
<td>59</td>
<td>53</td>
<td>46</td>
</tr>
<tr>
<td>21</td>
<td>77</td>
<td>66</td>
<td>55</td>
<td>66</td>
<td>62</td>
<td>54</td>
</tr>
<tr>
<td>22</td>
<td>78</td>
<td>71</td>
<td>64</td>
<td>70</td>
<td>66</td>
<td>63</td>
</tr>
<tr>
<td>23</td>
<td>73</td>
<td>66</td>
<td>59</td>
<td>70</td>
<td>65</td>
<td>57</td>
</tr>
<tr>
<td>24</td>
<td>60</td>
<td>52</td>
<td>44</td>
<td>57</td>
<td>43</td>
<td>32</td>
</tr>
<tr>
<td>25</td>
<td>53</td>
<td>44</td>
<td>35</td>
<td>37</td>
<td>31</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>51</td>
<td>46</td>
<td>42</td>
<td>43</td>
<td>39</td>
<td>32</td>
</tr>
<tr>
<td>27</td>
<td>59</td>
<td>50</td>
<td>42</td>
<td>39</td>
<td>34</td>
<td>30</td>
</tr>
<tr>
<td>28</td>
<td>62</td>
<td>52</td>
<td>41</td>
<td>55</td>
<td>43</td>
<td>34</td>
</tr>
<tr>
<td>29</td>
<td>75</td>
<td>64</td>
<td>53</td>
<td>68</td>
<td>59</td>
<td>48</td>
</tr>
<tr>
<td>30</td>
<td>62</td>
<td>53</td>
<td>44</td>
<td>48</td>
<td>45</td>
<td>43</td>
</tr>
<tr>
<td>31</td>
<td>59</td>
<td>52</td>
<td>44</td>
<td>46</td>
<td>44</td>
<td>39</td>
</tr>
</tbody>
</table>

*Collected weather data for December, 2013*
<table>
<thead>
<tr>
<th>Jan</th>
<th>Temp. (°F)</th>
<th>Dew Point (°F)</th>
<th>Humidity (%)</th>
<th>Wind (mph)</th>
<th>Precip. (in)</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>high</td>
<td>avg</td>
<td>low</td>
<td>high</td>
<td>avg</td>
<td>low</td>
</tr>
<tr>
<td>1</td>
<td>57</td>
<td>50</td>
<td>44</td>
<td>48</td>
<td>45</td>
<td>43</td>
</tr>
<tr>
<td>2</td>
<td>60</td>
<td>54</td>
<td>48</td>
<td>61</td>
<td>52</td>
<td>39</td>
</tr>
<tr>
<td>3</td>
<td>48</td>
<td>40</td>
<td>32</td>
<td>39</td>
<td>19</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>51</td>
<td>42</td>
<td>33</td>
<td>43</td>
<td>32</td>
<td>18</td>
</tr>
<tr>
<td>5</td>
<td>68</td>
<td>57</td>
<td>48</td>
<td>63</td>
<td>52</td>
<td>41</td>
</tr>
<tr>
<td>6</td>
<td>62</td>
<td>47</td>
<td>30</td>
<td>63</td>
<td>32</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>32</td>
<td>26</td>
<td>19</td>
<td>4</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>46</td>
<td>36</td>
<td>26</td>
<td>32</td>
<td>24</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>62</td>
<td>50</td>
<td>37</td>
<td>64</td>
<td>42</td>
<td>30</td>
</tr>
<tr>
<td>10</td>
<td>73</td>
<td>65</td>
<td>57</td>
<td>66</td>
<td>61</td>
<td>52</td>
</tr>
<tr>
<td>11</td>
<td>69</td>
<td>64</td>
<td>60</td>
<td>68</td>
<td>64</td>
<td>55</td>
</tr>
<tr>
<td>12</td>
<td>64</td>
<td>52</td>
<td>41</td>
<td>57</td>
<td>39</td>
<td>32</td>
</tr>
<tr>
<td>13</td>
<td>64</td>
<td>50</td>
<td>37</td>
<td>50</td>
<td>42</td>
<td>36</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td>54</td>
<td>42</td>
<td>61</td>
<td>54</td>
<td>43</td>
</tr>
<tr>
<td>15</td>
<td>62</td>
<td>50</td>
<td>37</td>
<td>63</td>
<td>40</td>
<td>34</td>
</tr>
<tr>
<td>16</td>
<td>51</td>
<td>43</td>
<td>33</td>
<td>56</td>
<td>30</td>
<td>25</td>
</tr>
<tr>
<td>17</td>
<td>57</td>
<td>44</td>
<td>32</td>
<td>50</td>
<td>37</td>
<td>27</td>
</tr>
<tr>
<td>18</td>
<td>51</td>
<td>42</td>
<td>32</td>
<td>32</td>
<td>21</td>
<td>14</td>
</tr>
<tr>
<td>19</td>
<td>60</td>
<td>46</td>
<td>33</td>
<td>43</td>
<td>32</td>
<td>23</td>
</tr>
<tr>
<td>20</td>
<td>66</td>
<td>50</td>
<td>36</td>
<td>45</td>
<td>35</td>
<td>21</td>
</tr>
<tr>
<td>21</td>
<td>60</td>
<td>52</td>
<td>42</td>
<td>54</td>
<td>39</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>46</td>
<td>38</td>
<td>30</td>
<td>28</td>
<td>22</td>
<td>16</td>
</tr>
<tr>
<td>23</td>
<td>44</td>
<td>36</td>
<td>28</td>
<td>23</td>
<td>15</td>
<td>9</td>
</tr>
<tr>
<td>24</td>
<td>35</td>
<td>29</td>
<td>23</td>
<td>21</td>
<td>7</td>
<td>-6</td>
</tr>
<tr>
<td>25</td>
<td>55</td>
<td>38</td>
<td>21</td>
<td>41</td>
<td>26</td>
<td>12</td>
</tr>
<tr>
<td>26</td>
<td>57</td>
<td>46</td>
<td>35</td>
<td>39</td>
<td>34</td>
<td>27</td>
</tr>
<tr>
<td>27</td>
<td>66</td>
<td>56</td>
<td>46</td>
<td>52</td>
<td>45</td>
<td>37</td>
</tr>
<tr>
<td>28</td>
<td>66</td>
<td>44</td>
<td>32</td>
<td>64</td>
<td>35</td>
<td>21</td>
</tr>
<tr>
<td>29</td>
<td>33</td>
<td>32</td>
<td>30</td>
<td>32</td>
<td>28</td>
<td>23</td>
</tr>
<tr>
<td>30</td>
<td>33</td>
<td>32</td>
<td>30</td>
<td>30</td>
<td>25</td>
<td>21</td>
</tr>
<tr>
<td>31</td>
<td>55</td>
<td>44</td>
<td>33</td>
<td>45</td>
<td>37</td>
<td>28</td>
</tr>
</tbody>
</table>

Collected weather data for January, 2014
### Weather data for February, 2014

<table>
<thead>
<tr>
<th>Feb</th>
<th>Temp. (°F)</th>
<th>Dew Point (°F)</th>
<th>Humidity (%)</th>
<th>Wind (mph)</th>
<th>Precip. (in)</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>high</td>
<td>avg</td>
<td>low</td>
<td>high</td>
<td>avg</td>
<td>low</td>
</tr>
<tr>
<td>1</td>
<td>53</td>
<td>48</td>
<td>44</td>
<td>52</td>
<td>48</td>
<td>45</td>
</tr>
<tr>
<td>2</td>
<td>69</td>
<td>58</td>
<td>46</td>
<td>55</td>
<td>50</td>
<td>45</td>
</tr>
<tr>
<td>3</td>
<td>77</td>
<td>66</td>
<td>55</td>
<td>68</td>
<td>60</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>59</td>
<td>54</td>
<td>48</td>
<td>59</td>
<td>48</td>
<td>46</td>
</tr>
<tr>
<td>5</td>
<td>69</td>
<td>58</td>
<td>48</td>
<td>64</td>
<td>55</td>
<td>37</td>
</tr>
<tr>
<td>6</td>
<td>55</td>
<td>47</td>
<td>39</td>
<td>45</td>
<td>36</td>
<td>32</td>
</tr>
<tr>
<td>7</td>
<td>53</td>
<td>46</td>
<td>39</td>
<td>41</td>
<td>37</td>
<td>34</td>
</tr>
<tr>
<td>8</td>
<td>53</td>
<td>45</td>
<td>37</td>
<td>43</td>
<td>40</td>
<td>36</td>
</tr>
<tr>
<td>9</td>
<td>62</td>
<td>48</td>
<td>33</td>
<td>46</td>
<td>40</td>
<td>34</td>
</tr>
<tr>
<td>10</td>
<td>69</td>
<td>56</td>
<td>42</td>
<td>50</td>
<td>45</td>
<td>39</td>
</tr>
<tr>
<td>11</td>
<td>51</td>
<td>43</td>
<td>35</td>
<td>46</td>
<td>39</td>
<td>36</td>
</tr>
<tr>
<td>12</td>
<td>37</td>
<td>34</td>
<td>32</td>
<td>37</td>
<td>35</td>
<td>32</td>
</tr>
<tr>
<td>13</td>
<td>42</td>
<td>38</td>
<td>35</td>
<td>41</td>
<td>37</td>
<td>36</td>
</tr>
<tr>
<td>14</td>
<td>60</td>
<td>48</td>
<td>37</td>
<td>46</td>
<td>39</td>
<td>32</td>
</tr>
</tbody>
</table>
References


Danforth William H. I Dare You! St. Louis. Danforth Foundation, 1963


Haas, Cynthia Lea, and Jeff Holder. Ghost signs of Arkansas. Fayetteville, Ar.: University of Arkansas Press, 1997

Houck, John W. Outdoor Advertising; History and Regulation, Notre Dame Ind.: University of Notre Dame Press, 1969.


