

# WHO WE ARE

Mathes Brierre Architects (MBA) is a multi-disciplined design firm of Architects, Interior Designers, Landscape Architects, and Construction Estimators/Inspectors. MBA is the latest evolution of a design firm founded in 1891 by Charles A. Favrot and L.A. Livaudais. While the firm name has changed several times during the course of over a century, it remains one of the oldest and consistently successful architectural firms in the country. Our expertise is well grounded through the design of many building types over the years which include: music and performance arts facilities, public assembly buildings, medical facilities, corporate offices, high-rise residential buildings, and other examples of fine civic architecture. The firm continues to provide a full range of architectural services from architecture and interior design to landscape architecture and planning, master planning and construction contract administration.



US Freedom Pavilion, The Boeing Center, NWWII Museum, New Orleans, LA

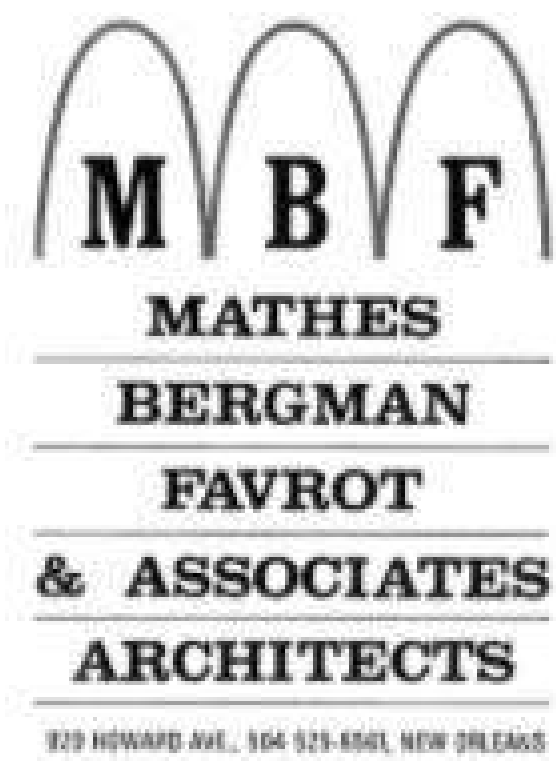
Current Logo  
We are looking for a  
logo re-design. We are  
an architecture  
company based in New  
Orleans called Mathes  
Brierre Architects. The  
firm itself is was  
founded in 1891.

Mathes Brierre  
ARCHITECTS

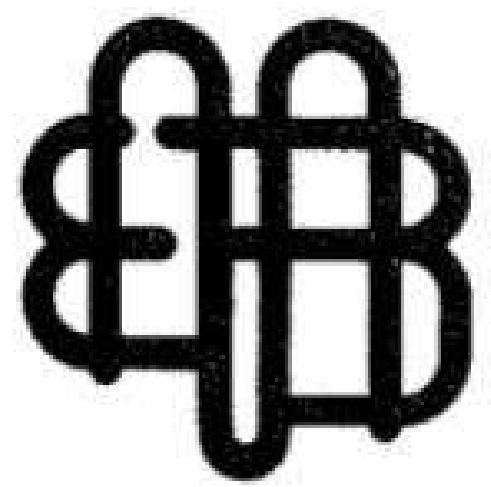
# LOGO PRECEDENTS

Previous Logos

The logos and names have changed throughout the years.



MATHES • BERGMAN AND ASSOCIATES INC  
ARCHITECTURE • URBAN DESIGN • LANDSCAPE ARCHITECTURE  
929 HOWARD AVENUE • NEW ORLEANS LOUISIANA 70113 • 504-586-9303





**COLORS**



Current Color  
We are considering  
deviating from our  
current red

THIS IS OUR CURRENT  
BRANDING COLOR

DEEP BRICK-BASED RED  
WITH WARM BROWN  
UNDERTONES

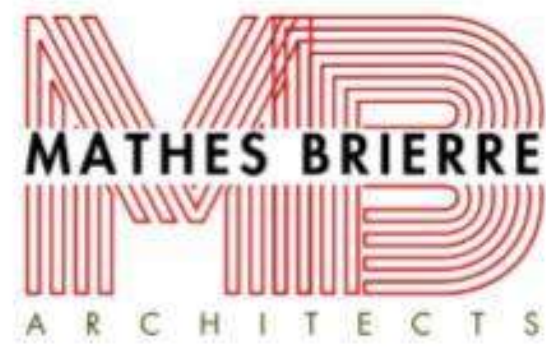
*Rooted in the timeless architecture and enduring character of the Vieux Carré, our firm’s identity has always reflected strength, continuity, and a deep connection to place. Red, in its many shades, has long symbolized vitality and confidence - qualities that mirror our legacy of shaping New Orleans’ skyline and landscape since 1891. Rather than departing from that foundation, we can honor it by refining our tone: evolving from Pantone 485C to a richer, more sophisticated red such as Pantone 1807, 7622, or 7624. These hues draw from the warmth of historic brick, wrought iron, and the patina of the French Quarter - modernizing our look while preserving the strength and heritage that define who we are.*

RICH, DEEP RED WITH  
CLASSIC FEEL



# LOGO PROGRESS / OPTIONS

The following slides are some  
of our early logo re-design  
thoughts and iterations





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**MATHES BRIERRE**  
ARCHITECTS

mathes+brierre

$\frac{m}{b}$

**MATHES**  
BRIERRE  
ARCHITECTS

**mathesbrierre**  
ARCHITECTS

**mathes**  
architects

**MATHES** BRIERRE  
architects

**MB**

**mathes**  
**brierre**  
architects

**MATHES BRIERRE**  
ARCHITECTS

**MB**  
ARCHITECTS



MB

ARCHITECTS

Firstname Lastname

Mathes Brierre Architects

201 St. Charles Avenue Suite 0000

New Orleans, Louisiana 70170

504.586.9303

[www.mathesbrierre.com](http://www.mathesbrierre.com)

[lastname@mathesbrierre.com](mailto:lastname@mathesbrierre.com)

# TYPEFACE

The following fonts are a selection of the main ones we narrowed down that we all liked, though we're still open to other options



**FUTURA**  
**MONTSERRAT**  
**AVENIR**  
**ARIAL**  
**ARIAL NARROW**  
**CENTURY GOTHIC**  
**SEGOE UI**  
**ROBOTO**  
**POPPINS**  
**NOTO**

# FUTURA®100

Futura is a geometric sans-serif typeface designed by Paul Renner in 1927. It's one of the most iconic modernist fonts, widely used for its clean, minimalist, and highly legible style. Built on simple geometric shapes: circles, triangles, and squares. The O is a perfect circle, the A is almost a triangle, and vertical/horizontal strokes are straight and uniform. This gives it a sense of mathematical precision and modernity. Smooth, clean lines make it highly readable in both print and digital mediums. Little variation in line thickness. Creates a neutral and timeless appearance. Minimalist and Modernist Feel. Futura embodies the Bauhaus and modernist design philosophy: form follows function. Conveys a sense of efficiency, progress, and simplicity. Comes in multiple weights: Light, Book, Medium, Bold, Extra Bold, etc. Used anywhere a clean, contemporary, and geometric look is desired. Visual vibe: clean, precise, modern, timeless, and slightly futuristic.

**Futura embodies the Bauhaus and modernist design philosophy: form follows function.**

*Cons: Font needs to be puched & installed on each computer.  
Not an outlook default*

FUTURA

MAJOR TITLES

Minor Titles

Sub-Headings

Body

FUTURA

MATHES BRIERRE

Mathes Brierre

ARCHITECTS

Architects

**MATHES  
BRIERRE**  
ARCHITECTS

**MATHES BRIERRE**  
ARCHITECTS

**Firstname Lastname**  
Architect, AIA

**T** 504.586.9303  
**E** flastname@mathesbrierre.com  
**W** www.mathesbrierre.com

**L** 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

**Firstname Lastname**  
Architect, AIA

**T** 504.586.9303  
**E** flastname@mathesbrierre.com  
**W** www.mathesbrierre.com

**L** 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

# Arial

The quick brown fox jumps over the lazy dog

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm

Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1234567890 (.,!/?#\$%&\*^@:;)

## Penultimate

The spirit is willing but the flesh is weak

**SCHADENFREUDE**

3964 Elm Street and 1370 Rt. 21

<https://fonts-online.ru> [info@fonts-online.ru](mailto:info@fonts-online.ru)

## Arial Narrow

*The quick brown fox jumps over the lazy dog*

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm*

*Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz*

*1234567890 (.,!/?#\$%&\*^@:;)*

## Penultimate

*The spirit is willing but the flesh is weak*

**SCHADENFREUDE**

3964 Elm Street and 1370 Rt. 21

<https://fonts-online.ru> [info@fonts-online.ru](mailto:info@fonts-online.ru)

**Description:** Arial is a neo-grotesque known for its **neutrality** and diagonal terminal strokes. Arial Narrow is a space-saving variant designed to fit **20% more text** into the same horizontal space without sacrificing height.

**Function:** **Arial is the universal standard for business communication.** Arial Narrow is specifically used for dense data tables, technical manuals, and legal documents where space is at a premium.

MATHES  
BRIERRE  
ARCHITECTS

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ARCHITECTS

Firstname Lastname  
Architect, AIA

T 504.586.9303  
E firstname@mathesbrierre.com  
W www.mathesbrierre.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

Firstname Lastname  
Architect, AIA

T 504.586.9303  
E firstname@mathesbrierre.com  
W www.mathesbrierre.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170



# SEGOE UI



- Description: Microsoft's signature typeface, designed to be **highly legible at small sizes on screens**. It features slightly more open apertures than Arial.
- Function: Used throughout the Windows interface and Microsoft 365. It is the **optimal choice** for documents and presentations meant **to be viewed within the Microsoft ecosystem**.

MATHES  
BRIERRE  
ARCHITECTS

MATHES BRIERRE  
ARCHITECTS

Firstname Lastname  
Architect, AIA

T 504.586.9303  
E flastname@mathesbrierre.com  
W www.mathesbrierre.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

Firstname Lastname  
Architect, AIA

T 504.586.9303  
E flastname@mathesbrierre.com  
W www.mathesbrierre.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170



Description: Inspired by early 20th-century signage in Buenos Aires, this font features a large x-height and a wide, open feel.

Function: A staple for web and UI design because of its high legibility at various sizes. Its geometric simplicity makes it **versatile for both professional corporate identity and trendy social media graphics.**

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BRIERRE**  
ARCHITECTS

**MATHES BRIERRE**  
ARCHITECTS

**Firstname Lastname**  
Architect, AIA

**T** 504.586.9303  
**E** firstname@mathesbrierre.com  
**W** www.mathesbrierre.com

**L** 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

**Firstname Lastname**  
Architect, AIA

**T** 504.586.9303  
**E** firstname@mathesbrierre.com  
**W** www.mathesbrierre.com

**L** 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

**Montserrat Black**  
Montserrat Thin

# POPPINS

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Function: Used throughout the Windows interface and Microsoft 365. It is the **optimal choice** for documents and presentations meant **to be viewed within the Microsoft ecosystem**.

POPPINS

# MATHES BRIERRE

## Mathes Brierre

### ARCHITECTS

Architects



MATHES  
BRIERRE  
ARCHITECTS

MATHES BRIERRE  
ARCHITECTS

Firstname Lastname  
Architect, AIA

T 504.586.9303  
E flastname@mathesbrierre.com  
W www.mathesbrierre.com

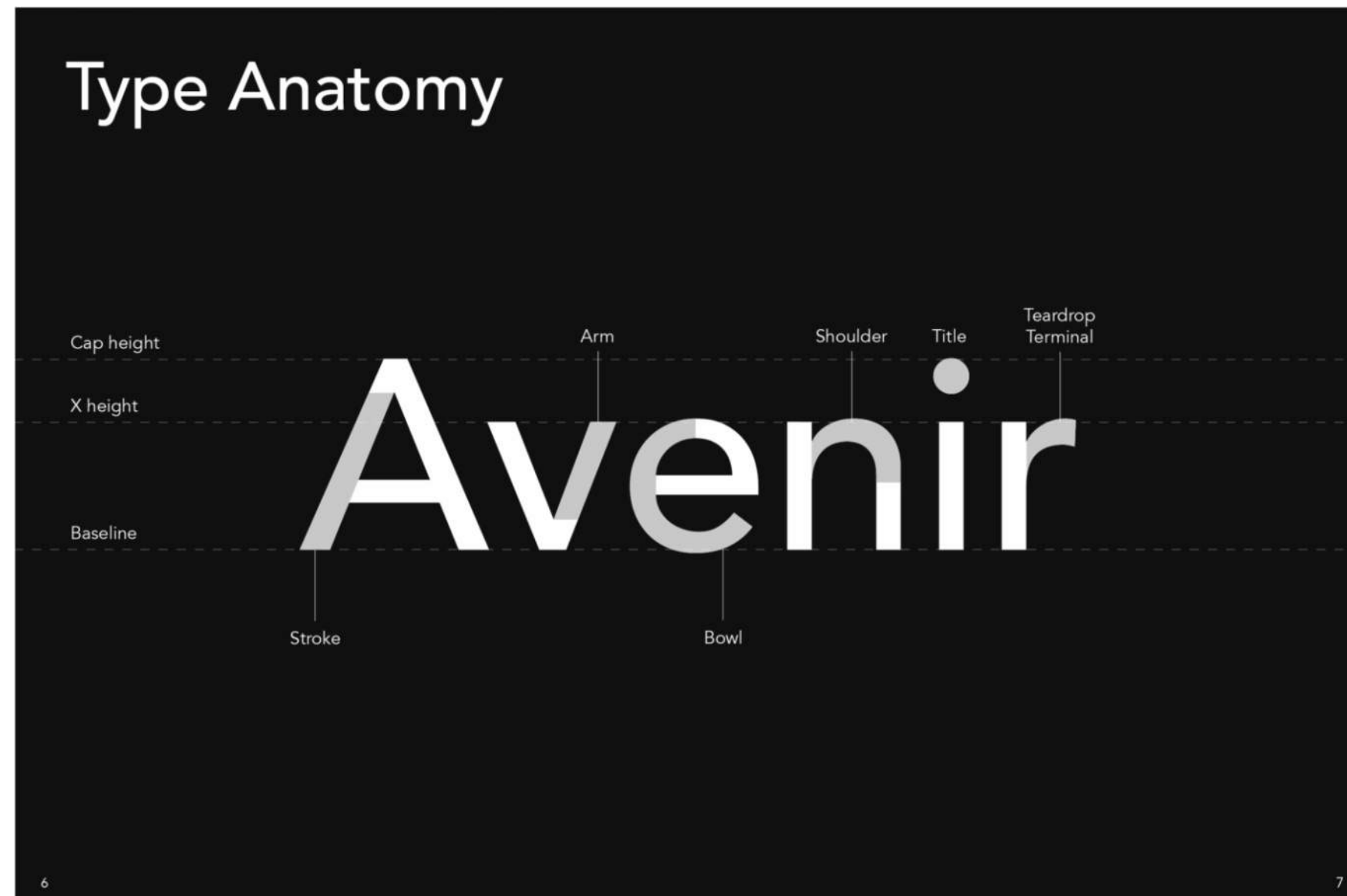
L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

Firstname Lastname  
Architect, AIA

T 504.586.9303  
E flastname@mathesbrierre.com  
W www.mathesbrierre.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

- Description: Designed by Adrian Frutiger in 1988, Avenir (French for "future") is a "humanist geometric" face. It is less rigid than Futura, with strokes that are not perfectly uniform, adding warmth to the geometric structure.
- Function: Frequently used in city branding and airport signage due to its exceptional clarity. It is a "workhorse" font that performs equally well in long-form body text and large-scale architectural displays.



MATHES  
BRIERRE  
ARCHITECTS

MATHES BRIERRE  
ARCHITECTS

Firstname Lastname  
Architect, AIA

T 504.586.9303  
E flastname@mathesbrierre.com  
W www.mathesbrierre.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

Firstname Lastname  
Architect, AIA

T 504.586.9303  
E flastname@mathesbrierre.com  
W www.mathesbrierre.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

# NOTO

- Description: "Noto" stands for "No Tofu"—referring to the blank boxes (□) that appear when a computer cannot display a character. It is designed to **cover every script** in the Unicode standard.
- Function: Essential for **global brands** and **multilingual platforms**. It ensures a consistent visual "voice" across hundreds of different languages, including Greek, Cyrillic, Arabic, and CJK (Chinese, Japanese, Korean) scripts.

NOTO

MAJOR TITLES

Minor Titles

Sub-Headings

Body

NOTO

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MATHES  
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MATHES BRIERRE  
ARCHITECTS

Firstname Lastname  
Architect, AIA

T 504.586.9303  
E flastname@mathesbrierre.com  
W www.mathesbrierre.com

L 201 St. Charles Avenue Suite 2200  
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Firstname Lastname  
Architect, AIA

T 504.586.9303  
E flastname@mathesbrierre.com  
W www.mathesbrierre.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170



# CENTURY GOTHIC

- **Geometric Style:** Built on circles and squares, giving it a pure, uncluttered look.
- **High X-Height:** Lowercase letters are tall, improving readability.
- **Clean & Modern:** Lacks serifs and has minimal stroke variation, making it look contemporary.

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New Orleans, Louisiana 70170

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**W** www.mathesbrierre.com

**L** 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

**Century Gothic Bold**  
Century Gothic Regular

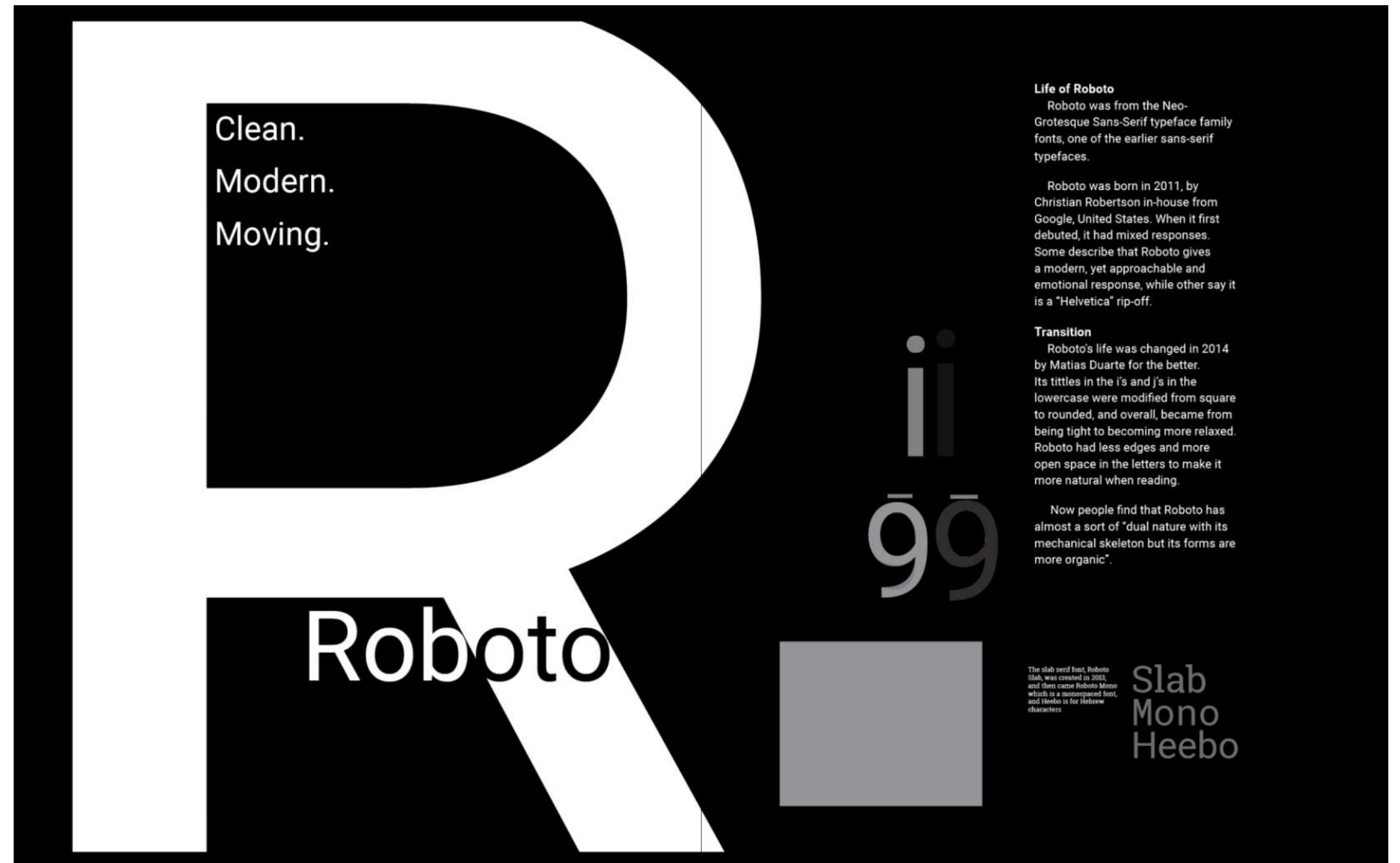
# ROBOTO

Serves as the primary typeface for Android and Material Design, ensuring **consistency** across Google's ecosystem.

Ideal for user interfaces (UI), web design, and apps due to its adaptability and **high readability on screens**.

Its **versatility** makes it a popular choice for corporate branding, advertising, presentations, and publications.

**Works well in print**, especially the Serif and Slab variants, offering a cohesive experience across **digital and physical media**.



#### Life of Roboto

Roboto was from the Neo-Grotesque Sans-Serif typeface family fonts, one of the earlier sans-serif typefaces.

Roboto was born in 2011, by Christian Robertson in-house from Google, United States. When it first debuted, it had mixed responses. Some describe that Roboto gives a modern, yet approachable and emotional response, while other say it is a "Helvetica" rip-off.

#### Transition

Roboto's life was changed in 2014 by Matias Duarte for the better. Its tittles in the i's and j's in the lowercase were modified from square to rounded, and overall, became from being tight to becoming more relaxed. Roboto had less edges and more open space in the letters to make it more natural when reading.

Now people find that Roboto has almost a sort of "dual nature with its mechanical skeleton but its forms are more organic".

The slab serif font, Roboto Slab, was created in 2013, and then came Roboto Mono which is a monospaced font, and Heebo is for Hebrew characters

Slab  
Mono  
Heebo

**MATHES  
BRIERRE**  
ARCHITECTS

**MATHES BRIERRE**  
ARCHITECTS

**Firstname Lastname**  
Architect, AIA

**T** 504.586.9303  
**E** [lastname@mathesbrierre.com](mailto:lastname@mathesbrierre.com)  
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Architect, AIA

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W www.mathesbriere.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

Century Gothic Bold  
Century Gothic Regular

MATHES  
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Firstname Lastname  
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W www.mathesbriere.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

Avenir Next Lt Pro Bold  
Avenir Next LT Pro Ultra Light

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ARCHITECTS

Firstname Lastname  
Architect, AIA

T 504.586.9303  
E firstname@mathesbriere.com  
W www.mathesbriere.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

Firstname Lastname  
Architect, AIA

T 504.586.9303  
E firstname@mathesbriere.com  
W www.mathesbriere.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

Noto Sans Bold  
Noto Sans Extralight

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T 504.586.9303  
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W www.mathesbriere.com

L 201 St. Charles Avenue Suite 2200  
New Orleans, Louisiana 70170

Roboto Black  
Roboto Thin



Poppins was the most well received overall out of this typeface exercise



# LOGO DEVELOPMENT

Why a symbol for a logo?

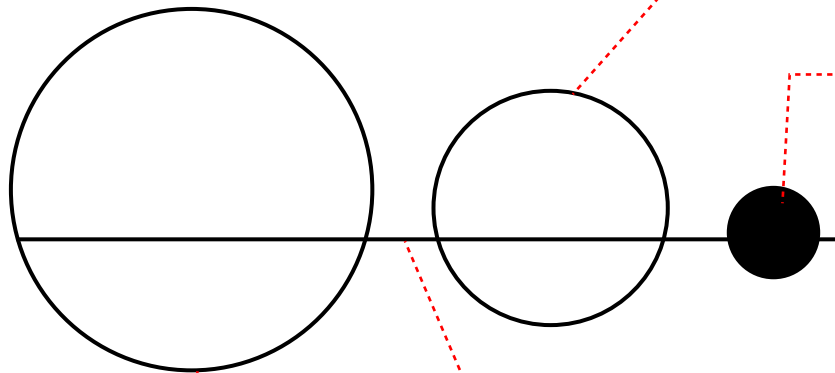
A symbol was chosen to express the firm's legacy in a timeless, universal way—drawing from New Orleans' rich tradition of craft, where meaning is often embedded in form, from architectural detail to historic ironwork as seen in the work of Black New Orleans' ironworkers influenced by traditions such as Adinkra, where symbols communicate history, identity, and continuity.

Why this symbol?

The symbol illustrates the firm's history and continuity through time. Each circle represents a century of operation. The largest open circle denotes the 1800s, when the firm was founded in 1891, while the medium open circle represents the 1900s—both open to signify completed eras. The smallest circle, representing the 2000s, is filled to mark the present day.

The middle circle represents the 1900s—a full century of growth and continuity that bridges the firm's founding and its present day.

The smallest circle represents the present century, intentionally scaled down to reflect that it is still unfolding, with its full impact yet to be realized.

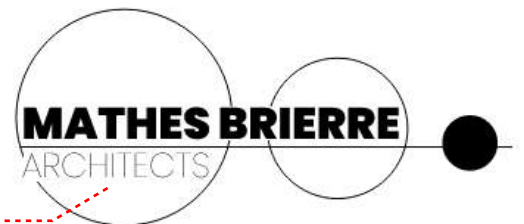


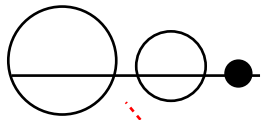
The largest circle represents the 1800s not by duration, but by significance—it marks the firm's origin, the foundation from which all subsequent growth extends.

Design-wise, starting large and stepping down creates a clear left-to-right progression. It naturally draws the eye and communicates a narrative: origin growth present. If the first circle were smallest, the story would feel visually backward and less grounded.

A horizontal line connects these elements as a timeline, beginning at the firm's origin in the 19th century and extending forward. The line continues beyond the final circle, conveying an ongoing journey and the expectation that the firm will endure well into the future.

The symbol can stand alone as a recognizable logo, or be paired with the firm name. Placing the lettering directly over the symbol creates a unified mark, reinforcing the connection between the name and the symbol so they read as a single, cohesive identity rather than two separate elements.





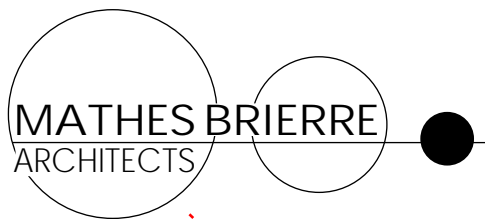
SYMBOL

MATHES BRIERRE  
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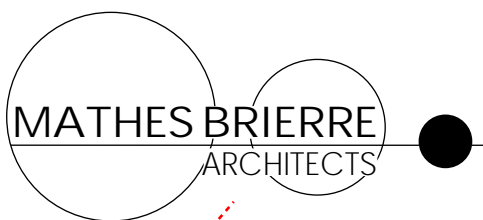
FIRM NAME



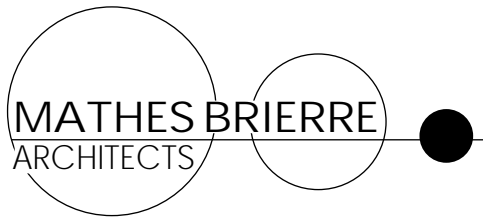
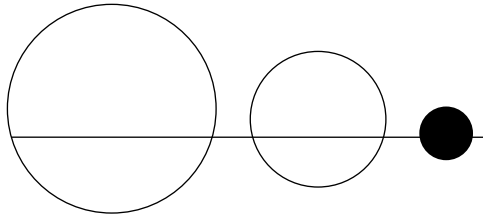
INSPIRATION



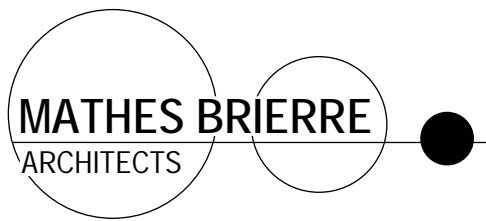
OVERLAY  
OPTION #1



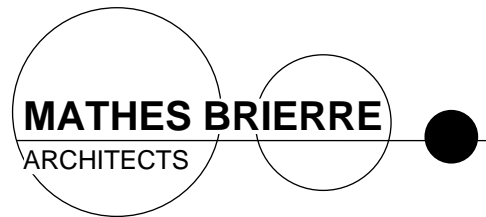
OVERLAY  
OPTION #2



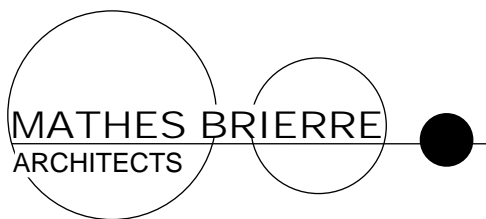




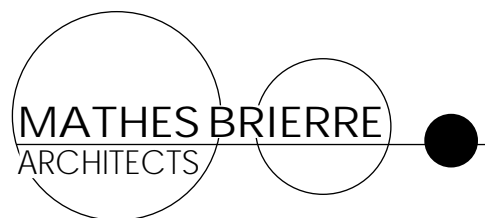
Arial Narrow



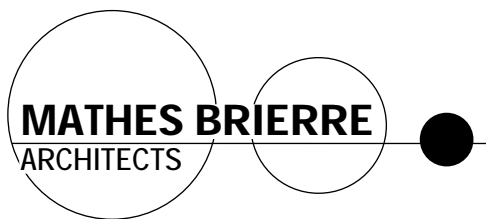
Arial



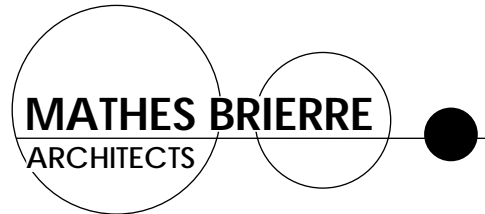
Arial



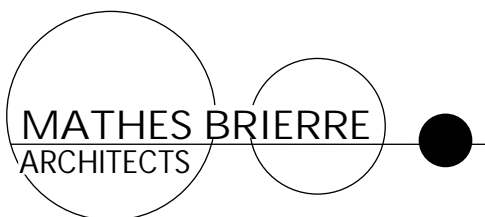
Poppins



Franklin Gothic



Century Gothic



Segoe



REFLECTED CEILING PLAN  
NEW KEYNOTES

1. RELOCATE EXISTING CEILING LIGHT FIXTURE AS SHOWN. MODIFY CEILING TILE AS NECESSARY TO ACCOMMODATE NEW LOCATION. REFER TO ELECTRICAL DRAWINGS.
2. EXISTING CEILING TILE AND GRID TO REMAIN. REMOVE AND REINSTALL AS REQUIRED TO FACILITATE NEW WORK.
3. PROVIDE NEW EXIT SIGN AT LOCATION SHOWN. REFER TO ELECTRICAL DRAWINGS.
4. NEW CEILING TILE. MATCH EXISTING IN COLOR, SIZE, AND TEXTURE.

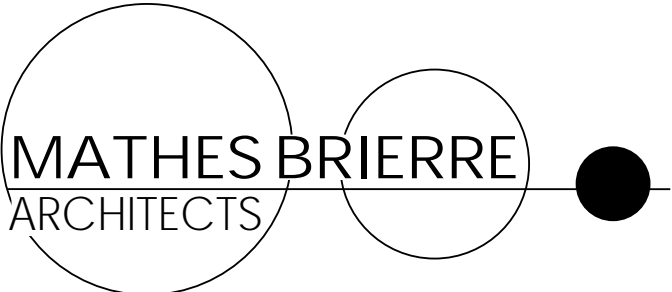
NEW REFLECTED CEILING PLAN LEGENDS

- NOT IN SCOPE
- EXISTING WALL
- NEW METAL STUD WALL
- EXISTING 2x4 CEILING LIGHT
- RELOCATED 2x4 CEILING LIGHT
- EXISTING 2x2 CEILING LIGHT
- RELOCATED 2x2 CEILING LIGHT
- EXISTING CEILING LIGHT
- RELOCATED CEILING LIGHT
- NEW CEILING TILE
- NEW EXIT SIGN
- EXISTING SMOKE DETECTOR TO REMAIN
- EXISTING SECURITY CAMERA TO REMAIN

No.	Description	Date

STAMP

KEY PLAN



201 St. Charles Avenue, Twenty Second Floor  
New Orleans, Louisiana 70170-2200  
Voice (504) 586-9303 Fax (504) 582-1305  
architecture@mathesbrierre.com

PROJECT TITLE

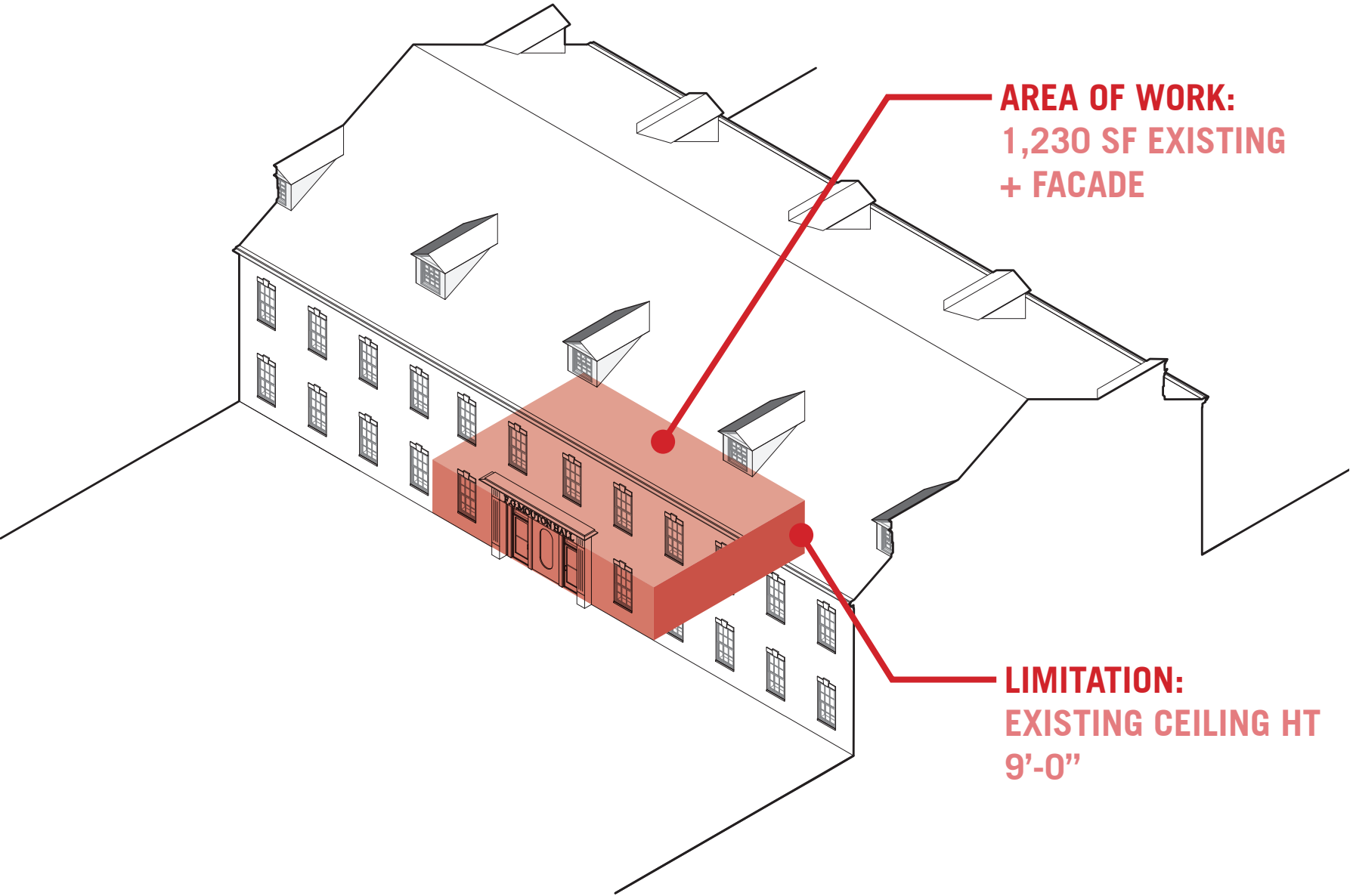
2025-13A  
SECURE VESTIBULES  
AT MULTIPLE EAST  
BANK SCHOOLS

JOHN Q. ADAMS  
MIDDLE SCHOOL

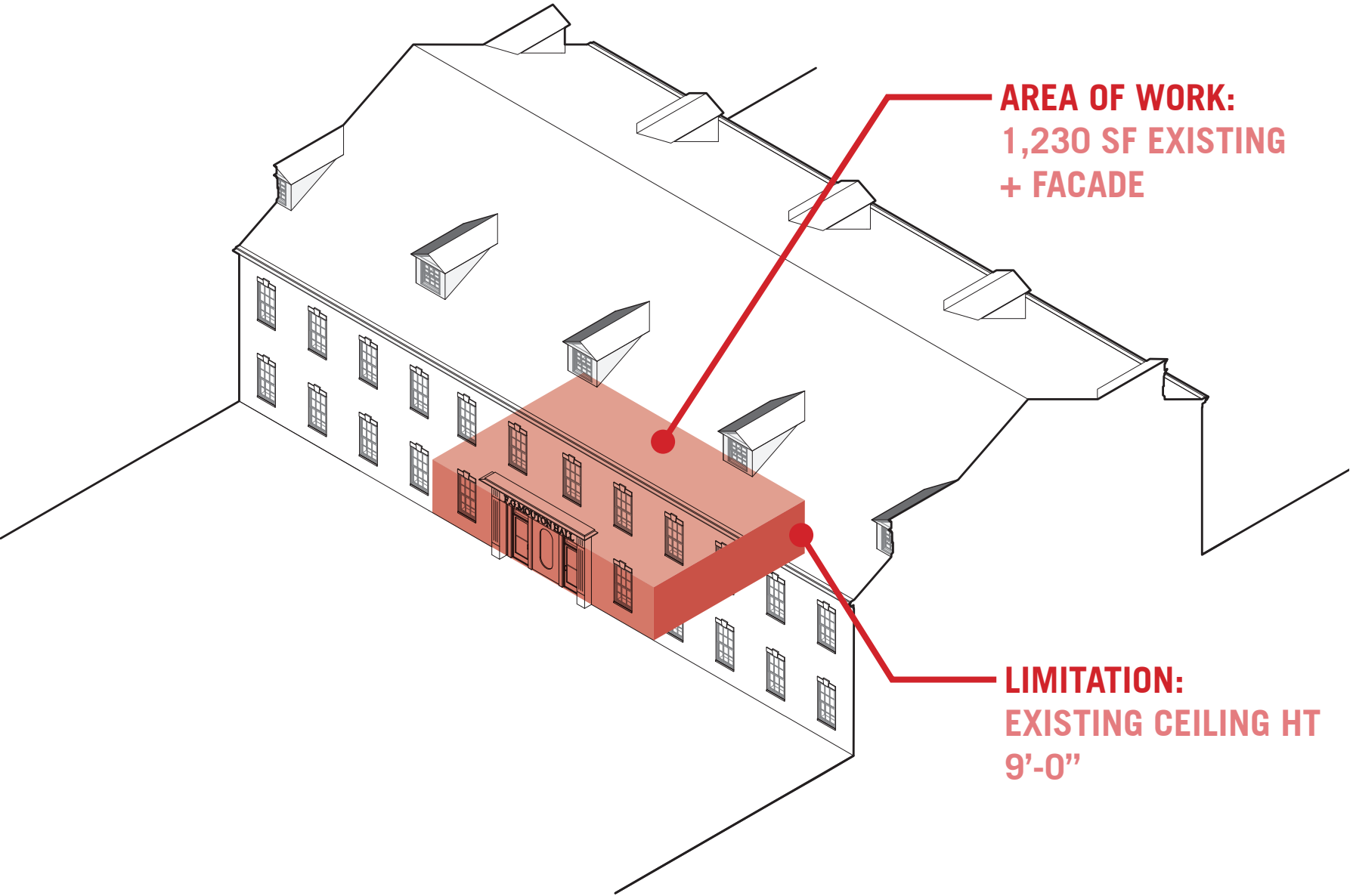
5525 HENICAN PL,  
METAIRIE, LA 70003

100% CONSTRUCTION DOCUMENTS

DESIGNED BY	MBA	CHECKED BY	WT
DRAWN BY	MN / MW	DATE	03/20/2026
SHEET TITLE ENLARGED NEW REFLECTED CEILING PLAN			
PROJECT NO.	JPPSB # 2025-13A.1 MBA # 12474	SHEET NO.	A114









MATHES BRIERE  
ARCHITECTS


THE FIRM

OUR WORK

NEWS

CONTACT US



CLIENT ACCESS



CONTACT US FOR A CONSULTATION  
CALL: 504-586-9303

JOIN THE FIRM  
SEND A RESUME TODAY

The Latest Evolution of a Design Firm



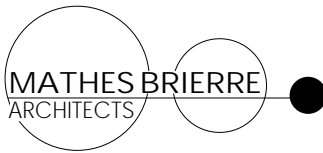




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SEND A RESUME TODAY

## The Latest Evolution of a Design Firm





Project: St. Catherine of Siena Parking Lot  
105 Bonnabel Blvd.  
Metairie, Louisiana 70005  
MBA Project No. 12284.4  
Permit App No: **25-310808**

Subject: Engineering Offsite Review  
Response #2

January 28, 2026

**Attn: Vincent Acosta**

Receipt is acknowledged of your review of the above-captioned project. Please see below for our responses to deficiencies noted:

**Engineering Off-site Review:**

Provide dimensions from the property line to edge of public roadway or back of curb along edge of public roadway on Bonnabel Blvd and Metairie Rd on Sheet C-100. Verify these dimensions with either a survey that clearly delineates the distance between the curb line of the street and the property line where sight triangles are required, or a certified notarized affidavit that is signed by the owner, applicant, or applicable design professional stating that the dimensions provided to the parish are true and correct.

- Sheet C-100 has been revised to show the requested dimensions from the property line to the edge of the public roadway/back of curb along Bonnabel Blvd and Metairie Rd. These dimensions have been verified with the survey.
- The survey has also been revised to include these dimensions; It is attached.

All previous review comments from 1/7/26 have been addressed per our previous letter sent on 1/13/26.

Please do not hesitate to contact our office if you have any questions.

Yours very truly,

MATHES BRIERE ARCHITECTS

A handwritten signature in blue ink, appearing to read "Angela Morton", is written over the printed name.

Angela Morton, AIA, NCARB, LEED AP  
Principal

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Angela Morton, AIA, NCARB, LEED AP  
Principal

MW/AM/mw

