PEPSI COLA

Pepsi-Cola

EUGENE A. AVALLONE
Consulting Engineer

WINDING ROAD NORTH
ARDSLEY, N. Y. 10502
Telephone (914) 693-3774

Licensed in:
New York 28138 / Pennsylvania 14508-E
New Jersey 16517 / Connecticut 07430
Massachusetts 30911

2/10/88

Landmarks Preservation Commission
225 Broadway--23 Floor
NY, NY 10007

Attn: Dennis Pidgeon

Dear Mr. Pidgeon:

It was pleasant to chat with you earlier this afternoon about a subject which has been close to my heart for nigh onto 30 years...and, to be candid, one which has provided me with intellectual stimulation and a source of income for as many years.

There are many of the old style sign structures still extant in New York City, built along the lines as we discussed: angle iron space frames à la "Erector Set". Some excellent examples are those you cited; there are many others which would be even better examples of that classical style.

A publication some years ago addressed the matter of billboard art, but within the illustrations, there are some actual photos of the older structures. The title and publisher are cited below, if you may be interested in following this up.

There are some large space frames still visible in the Times Square area but which will be coming down as a result of the redevelopment of that part of the City in the near future. You may want to look at them before they become part of history--and memory.

Regarding the new system of roof structures which I introduced to the New York City are some 10-12 years ago, there are a number of these. I indicated the location of several in our conversation.

Should you wish to explore the matter further--or discuss signage in general, rooftop or otherwise--I shall be happy to dig into my memory. Likewise, I am sure Tama Starr will be more than happy to oblige with whatever archival information there may reside in the Artkraft Strauss files.

Cordially,

"Billboard Art"
S. Henderson & R. Landau
ISBN 0-87701-167-2
(Chronicle Books, 870 Market St., San Francisco, CA 94102)

THE PORT AUTHORITY OF NY & NJ

JB
cc GAN
MP
JW

Phil LaRocco
Director
World Trade & Economic Development
One World Trade Center-Room 63W
New York, N.Y. 10048
(212) 466-8380
(212) 466-8855

GAN - FYI

RECEIVED
MAY 26 1988
LANDMARKS PRESERVATION COMMISSION

May 23, 1988

Mr. Joe Bresnan
Landmarks Preservation Commission
225 Broadway
New York, NY 10007

Dear Mr. Bresnan:

Several weeks ago you met with members of my staff on the Hunters Point Waterfront Development project team to discuss the potential landmarking of the Pepsi-Cola sign at 4600 Fifth Avenue, Long Island City, Queens. As a result of that meeting, the attached package has been prepared which outlines our opposition to landmarking this sign. This material details the project planning to date and includes the sign related research information obtained for the Environmental Impact Statement.

If you have any questions on this material or would like more information on the project, please don't hesitate to call the Hunters Point project manager, Ted Kleiner, at 466-2943.

Sincerely,

Frank García

for Phil LaRocco
Director
World Trade & Economic Development

Fax # _____

ATTACHMENT A

ATTACHMENT B

RELEVANT SECTIONS ON CRITERIA + RECOMMENDATIONS

Report of the Boston Landmarks Commission
on the Potential Designation of

The Citgo Sign

as a

Landmark

under Chapter 772 of the Acts of 1975

Approved Marcia Myers 12/2/
(Executive Director) (Date)

Approved: Paul Andrew Harrell
(Chairman) (Date)

former Bigelow-Kennard jewelers represents an abstract Art Deco motif. Closer in age and style to the Citgo spectacular is the Paramount Theatre marquee; the light bulbs covered over by later plastic and metal housing and in unknown condition, it illustrates the glittery extravagances of the movie and entertainment industry. The Coca-Cola sign along Storrow Drive shares the later 20th century spectacular display model with Citgo, but it remains Boston's only moving neon sign lit by night. It is not particularly recognizable during the daytime.

As an advertising device, the Citgo sign is inherently a valuable piece for study of its period and technology. While its use of neon and the sizeable amount of neon tubing are not unusual, the use of a computer, allegedly the first, to direct the sign's lightshow, and the hard-edged, simple bold graphics in both daytime and nighttime versions, provide a unique exterior and highly public example of Pop Art that prevailed in 1960's. Neither Boston nor the Commonwealth have any other comparable design elements; the fact that the Boston sign of Cities Service's four 1965 neon displays is the only one remaining categorically indicates its rarity.

3.2 Relationship to the Criteria for Landmark Designation

The Citgo sign fulfills the definition in Chapter 772 of "Improvement" in that it is an object which constitutes an exterior betterment of a real property. The definition of "Landmark" in Chapter 772 includes an improvement "designated by the commission in accordance with section four as a physical feature or improvement which in whole or part has historical, social, cultural, architectural or aesthetic significance to the city and the commonwealth, the New England region or the nation." Section 4 provides that the commission must find that the designation meets one or more of the stated criteria. The staff based on information

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission finds that the object, the CITGO sign, does meet the criteria for landmark designation as found in Sections 2 and 4 of Chapter 772, Acts of 1975, for reasons cited in Section 3 of this report.

Due to the complex legal and policy issues surrounding designation of this object, notwithstandin its finding in the first paragraph above, the staff withholds recommendation to designate the CITGO sign as a Landmark pending opinion of counsel, and consideration of policy issues by the Commission.

C. F. Tebo
VICE PRESIDENT
WHOLESALE MARKETING

CITIES SERVICE COMPANY
Petroleum Products Group
Box 300, Tulsa, Oklahoma 74102

December 7, 1982

Dear Ms. Myers:

We are honored to have our CITGO sign in Kenmore Square considered for Landmark status. We have spent a fortune on that sign and it has served its purpose.

However, with the changes in the petroleum marketplace and within our Company, we can no longer spend funds at the level necessary to adequately maintain the sign, pay rent, etc. Therefore, it has become an "eyesore" rather than the "crown jewel" as described by the local media.

With this in mind, it seems to us that the effort to designate the sign as a Landmark is not productive inasmuch as we are allocating no funds to perpetuate it. Given the fact that the sign could be declared a Landmark, the reality of the situation is that the owner, Cities Service, and the landlord, Boston University, have no intentions of providing funds or providing space for it to continue as a safe and viable structure.

I respectfully ask that the Commission discontinue its actions to preserve the sign because all life-supporting activities will cease regardless of the outcome. We would welcome any alternative ideas that does not involve further funding by Cities Service or further causes a deterioration of our trademark.

Sincerely,

C. F. Tebo

Ms. Marcia Myers, Executive Director
Boston Landmarks Commission
City Hall
Boston, Massachusetts 02201

PUBLIC HEARING

BOSTON LANDMARKS COMMISSION

CITGO SIGN

11 JANUARY 1983
5:30 P.M.

BRA Board Room, 9th Floor
Boston City Hall, Boston

PUBLIC HEARINC
BOSTON LANDMARKS COMMISSION
January 11, 1983

THE CITGO SIGN

PRESENT:

Pauline Chase Harrell, Chair
Roger Lang
Libby Blank
Susan Davis
Stanford Anderson
Carl Zellner
Virginia Aldrich
James Alexander
Joan Goody

Meeting was called to order by Chairwoman Harrell

CHAIR: I will explain a little about the purpose of the public hearing. It is to present the findings of the study report and to hear from anyone who is interested in commenting to us and in general help us to gather information in order that the Commission can make a decision. We will not be making a decision this evening. We will be taking written testimony from anyone who wishes to present it for three days after the hearing tonight. We would normally anticipate making a decision at our next meeting which is January 25th.

The procedures are contained in the fact sheet you will find on the side table. If groups are testifying we ask those groups to please appoint a spokesperson in the interest of time and have one spokesperson per organization. Also, in the interest of time, we ask that you limit your presentation to no more than five minutes. If you have anything longer, we would appreciate it if you would summarize it for now and present it in written form within the next three days.

CHAIR: Judy, would you begin by reading the notice of Public Hearing.

J.McD:

NOTICE OF PUBLIC HEARING

November 16, 1982

The Boston Landmarks Commission will hold a Public Hearing on January 11, 1983, concerning the designation of the CITGO sign, atop 66 Beacon Street, Boston, Ma., as a Landmark. The owner of the sign is Cities Service Company, Tulsa, Oklahoma. The meeting will be held on January 11, 1983, in the BRA Board Room, 9th Floor, at 5:15 p.m., Boston City Hall, Boston, Ma 02201.

A report on the proposed designation will be available on or after December 21, 1982. This notice is recorded pursuant to Section 4(n) of Chapter 772 of the Acts of 1975.

Marcia Myers
Executive Director

CHAIR: And now would you read the definitions and criteria for a Landmark.

J.McD: First I will read the definition of a Landmark as found in Chapter 772 of the Acts of 1975:

Landmark: any physical feature or improvement designated by the Commission in accordance with section four as a physical feature or improvement which in whole or in part has historical, social, cultural, architectural or aesthetic significance to the City and the commonwealth, the New England Area and the Nation.

Ms. McDonough then read the criteria for a Landmarks as set forth in Section 4, Chapter 772 of the Acts of 1975.

CHAIR: Would you please summarize the findings of the study report?

J.McD: The Citgo sign is a large-scale display roughly sixty feet suqare with two faces, set back-to-back on a metal superstructure. A large equilateral triangle in three shades of red forming a delta nearly fills the white field; under the triangle are block letters in blue quich spell CITGO. The faces are covered with 5,878 feet of neon-filled glass tubing in the colors corresponding to the delta and letters. The illumination has been directed by a computer-run device.

History and Significance

The Citgo sign is a fine and locally very rare example of the spectacular neon display which, in its extravagant use of neon lighting, its marketing of petroleum products and its appeal to the moving automobile, represents a less energy conscious, highly automobile dominated period in America's cultural history. Technologicallt innovative in the history of advertising signs, it also is a key visual landmark on the Boston skyline.

"Spectacular displays" began with a massive display of electric lights at a London Crystal Palace exhibit in 1882; 1892 was the first use of a 'spectacular' on a structure.

It was a frenchman, Georges Claude, who in 1910 produced the first neon sign and he is credited with introducing neon for commercial applications.

The twenties saw both the proliferation of neon advertising signs nationwide and the transition from the incandescent electric light shows to neon. The location of the present Citgo sign has long been associated with major illuminated, roof-top signs, particularly ones promoting the role of petroleum products. Cities Service had erected the 'spectacular neon displays' in Boston (the one under discussion), Chicago, New York and Milwaukee about 1965. The other displays were short lived, and appear to have been terminated in 1970, leaving the Kenmore Square sign as the significant survivor.

In addition to its role in the history of neon displays, the Citgo sign is important as a major geographically orienting device fulfilling the conventional definition as a landmark.

A 1976 Urban Design Study prepared and published by Harvard graduate students identified the CITGO sign as a "landmark billboard" and described the contract of the flashy signs and dignified architecture as one of the special and distinctive features of Kenmore Square.

The Citgo sign is also significant in the history of Boston's exterior advertising. Some signs have survived as examples of the signmaker's craft, of designs and styles that reflect various area, and of the important goods and services of the particular culture.

As an advertising device, the Citgo sign is inherently a valuable piece for study of its perion and technology. Neither Boston nor the Commonwealth have

any other comparable design elements; the fact that the Boston sign of Cities Service's four 1965 neon displays is the only one remaining categorically indicates its rarity.

The staff, base on information presented in this report, considers that the Citgo sign meets one of the four criteria, because it is a man-made object representative of elements of design and craftmanship which embody distinctive characteristics of a type inherently valuable for study of a period and method of construction. It is of cultural significance in representing a popular cultural, urban aesthetic influenced by technology and springing in part from our automobile oriented age.

CHAIR: Would you please read from the Recommendations

J.McD: The staff of the Boston Landmarks Commission finds that the object, the CITGO sign, does meet the criteria for landmark designation as found in Sections 2 and 4 of Chapter 772, Acts of 1975, for reasons cited in Section 3 of this report.

Due to complex legal and policy issues surrounding designation of this object, notwithstanding its findings in the first paragraph above, the staff withholds recommendation to designate the Citgo sign pending opinion of counsel and consideration of policy issues by the Commission.

CHAIR: We will proceed with the hearing. Is there anyone here representing legal counsel, if so will legal counsel please step forward and identify himself.

I am William Hargreaves, Counsel for Boston University.

My name is W. James McCarthy and I represent Cities Service Company.

CHAIR: Anyone else being represented by counsel? (None)

We normally take testimony in the following order starting with those in favor of the designation and continuing with those in opposition to the proposed designation. First of all, is there any elected official who wishes to make a statement? (None)

There are also two agencies which have statutory responsibility the BRA and the MHC. Is either represented.

J.McD: the MHC has indicated they are sending a letter

CHAIR: We will proceed with testimony in favor of the designation. Beginning with owners and-users of the proposed landmark who wish to testify in favor of it. Anyone?
Any abuttors or nearby owners wishing to testify in favor?
Local organizations, interest groups or public agencies wishing to testify in favor of the designation?
Yes, please come forward and identify yourself.
Arthur Krim: My name is Arthur Krim of the Society for Commercial Archaeology in Washington, D.C. I have prepared a statement which I will read to the commission:

> I would like to speak in support of landmark designation of the CITGO sign in Kenmore Square (660 Beacon Street). The sign is the finest piece of spectacular neon advertising now remaining in Boston and is of national significance as the only surviving example of its type in the United States. Because of its prominant location and large size, the CITGO sign has proved a vital visual reference in Boston, orienting the public to Back Bay, Fenway and Storrow Drive as a major landmark of the City's skyline. The CITGO sign is also a significant work of commercial art in its use of simple graphic design and innovative computer lighting. The site of the CITGO sign has served as a location for rooftop advertising since 1916 and thus maintains an historic association identifying Fenway Park and Kenmore Square to Boston area residents. From this perspective, the CITGO sign is a true historic landmark and reasonable efforts should be made to preserve its present location, appearance and function.
>
> There are those who question the landmark status of the CITGO sign because it is commercial advertisement of the recent past. Yet, the preservation of older advertising signs in Boston, such as the Steaming Tea Kettle (1874) and the restoration of commercial artwork in Quincy Market, indicated an acceptance by the public for advertising signs of historic significance when set in proper context. In this sense, the CITGO sign is an historic artifact of its own period, the postwar affluence of the 1960's. While now considered by some to be outmoded in its concept and design, the CITGO sign still functions as a major reference point on the Boston skyline during the daylight hours and its neon display is vividly remembered by many Bostonians, former students and passing visitors.
>
> The challenge then is to insure preservation of the CITGO sign as a Boston Landmark. The City has a long tradition of dedicated preservation and the heritage of the Freedom Trail would not be ours to enjoy without the persistence of preservation efforts that saved venerable historic structures from nearly certain demolition-the Old State House and the Old South Church - in the face of economic progress during the

19th century. Even so, Boston lost the Hancock House on Beacon Hill and the Old Feather Store in Dock Square before the City's heritage was fully appreciated. The CITGO sign then should be considered a landmark of the 20th century and at least maintained in its present location with stabilization of the supporting structure until proper arrangements can be devised to fully restore the nighttime neon display. The CITGO sign will then give Boston a unique urban landmark and provide a model for other American cities that commercial art of the recent past is vital to a city's sense of history and a sense of place for its future.

CHAIR: Any other representatives of an organization or an interest group who wishes to testify?

Mr. Themo: My name is Victor Themo, as one of the petitioners to request landmark status for the CITGO sign, I believe I must make our views as clear as possible and yet be precise and short. The CITGO sign is a landmark in the truest sense of the word. As Paris has it's Eiffel Tower, Chicago has it's Wrigley Building, so Boston has it's CITGO sign. CITGO has been called Boston's Big Ben - a banner standing above one of Boston's major thoroughfares. It is considered one of the last vestiges of Art Deco to be found in America. While we look forward to the future, we must reflect and keep track of our past - for what is the future without vestiges of out past. Thank you.

CHAIR: Any other representatives of local organizations or interest groups who wish to testify in favor of designation?

Any expert witness wishing to testify in favor of the designation?

In that case, we will go on to those who wish to testify in opposition.

First of all, we will hear from owners and users of the proposed landmark.

Mr. Harvey:

Members of the Co-mission, I am William Burnett Harvey, and I represent the Trustees of Boston University in this proceeding. My client is the owner of the premises at 660 Beacon Street, on the roof of which the CITGO sign is located.. As briefly and clearly as possible, I want to state my client's opposition to designating the CITGO sign an historic landmark, as well as the grounds for that opposition. At the same time, I would like to report to the Commission that discussions with representatives of Cities Service have brought us near an agreement on an extension of the roof lease at 660 Beacon Street, which, if consummated, will permit Cities Service to restore the CITGO sign to operational status and operate it for a further period.

The progression toward agreement with Cities Service cannot fail to be impeded by any effort to accomplish by a landmark designation a result we believe the law on historic landmarks cannot sustain.

As I understand the interest of those who want to preserve the CITGO sign, it is directed to a particular visual display that is regarded as a significant cultural artifact. That display involves the combination of a physical site owned by the Trustees of Boston University; signage owned by University Brink, Inc; two surfaces with a configuration of neon tubing connected to an electrical source and a control mechanism, all owned by Cities Service. Even with these physical components the visual display is not available unless the tubing and electrical systems are in good repair (which is not the case today) and are kept in good repair and provided with electricity. These latter essentials require the expenditure of funds on a continuing basis by Cities Service. The simple fact therefore is that what some have urged upon you as an historic landmark - a particular visual display - does not now exist. It is impossible to create ir by an historic landmark designation, that is, by a preservation order. The spectacular display can only be achieved by the consensual cooperation of private parties or by the functional equivalent of a mandatory injunction directed to the Trustees of Boston University, University-Brink, Inc., and Cities Service. It is my submission that this Commission has no legal authority to issue such an injunction. Even if such authority existed, it is doubtful that it would be wisely exercised to preserve the display of a registered trademark conveying a commercial message.

It is my hope that these arguments need not be pursued beyond this hearing. Absent difficulties that I do not anticipate, the Commission's interest and the interests of all of the parties in the CITGO sign should be served by a negotiated transaction that is nearing maturity. Thank you very much.

CHAIR: Anyone else from the owners who wishes to testify against the designation?

W. James McCarthy:

My name is W. James McCarthy of the Cities Service Company. First of all, we would like to say that Cities is honored that you have taken an interest in the sign. We applaud you for your efforts. Cities, unfortunately, must take the position that it would oppose a Landmark designation. I didn't hear all Mr. Harvey had to say, so if I repeat his remarks please bear with me. The sign when it was erected was not designed nor built for any perpetual existance. A 20-year life span is about as much as this type of structure can expect. Obviously, we have come very close to that 20-year life span. The sign itself is a complex structure of

glass and electrical wiring that is exposed to weath constantly, winds, debris, birds...it is not a stone edifice which is designed to stand the test of time. Secondly, it is our opinion that in the past a Landmark designation has been upheld in the courts only when the owners themselves could expect some sort of reasonable return on their investment. As you are aware, Cities owns the faces of the sign, it does not own the structure to which the faces are attached, nor does it own the building on which the sign sits. The sign is not an income producing property, it is an advertisement. It was, when built, part of a system of neon displays - some spectacular - some billboard displays - the medium at the time was efficient. I believe your report reflects that the Citgo displays - the other ones - were eliminated somewhere in the 70's. What in fact happened was the other displays were phased out when they reached the end of their natural life, as it were, and the investment could not be justified to pump additional funds in because the means of advertising by neon sign was no longer the most efficient use of advertising. The original decision by Cities to eliminate the Kenmore Square sign was merely the continued decision that this type of sign could no longer be economically invested in.

One of the difficulties which I believe the Commission itself has not approached is that any sort of designation of the sign itself would require designation of the steel structure and the building - something I don't believe the Commission has ever proposed. Obviously, Cities cannot be required to maintain a sign which is somehow floating in air six stories above Kenmore Square. The additional complexity of having other parties involved is that Cities must live by whatever terms and conditiond the owners of the steel structure propose and the owners of the building propose. Cities is not in a position to say well, we can't go along with this , or we won't go along with that. If a designation were to be passed down we would virtually be condemned to a position of whatever whims or fancy the other parties might have, Cities would have to suffer it.

As you are aware, Cities no longer has a lease on the buildin and it no longer has a maintenance agreement to maintain it. The company had attempted to remove the sign in accordance with its earlier plans and in accordance with its contractual obligations when work was effectively stopped by action of the commission.

It is Cities position that any sort of obligations on its part to virtually maintain the sign in perpetuity, when in fact the corporation itself does not have any such guarantee, is just unthinkable.

One thing I would like to clarify is that the logo itself is not a corporate logo. It is, in fact, a marketing logo

and it is registered for the advertisement of products sold by the Cities Service Company. As with any logo, and as with Cities' logos in the past, they change from time to time/ The Citgo sign in Kenmore Square was put up in 1965 to tour the new logo at that time. It is possible in the future that Cities marketing would be done under a different logo and then Cities would be required to maintain something that, in essence, had nothing to do with their business.

For these and other reasons, I think that it is easy for us to see, and I hope for the Commission to understand, that while we are honored with the thought, it is difficult for us to understand that the Citgo sign in Kenmore Square is tantamount to the Hancock House or the Feather Store, which evidently have fallen. We find it hard to believe that it is on a par with the Eiffrl Tower or Big Ben. It is Cities' position that the sign, when produced in 1965, was an excellent idea but it is an idea which has served its purpose. We have, as Mr. Harvey indicated, conducted some preliminary negotiations with the other parties involved and Mr. Tebo would like to address those particular negotiations at this time.

CHAIR: Fine - Mr. Tebo?

Mr. Tebo: My name is Charles Tebo and I am Vice-President for marketing for Cities Service Company. I am very familiar with this sign. I had the distinct pleasure of living in Boston for five years and know the implications of the sign. It must be important because I used to receive calls in the middle of the night from people saying a tube on the top was out and would we please re-light it in the morning. I knew right away we had something good. Certainly, I want to say we are flattered and pleased that our trademark was receiving such noteriety and being considered for honors that this committee is discussing. We think the sign had a place in history. It was a sign which might motivate motorists in the 1960's - but it probably is not very effective any more.

I would say that we would like to consider the sign and its refurbishment and continuance based on commercial decisions - decisions which are consistent with our marketing thrust in Boston and the Commonwealth of Massachusetts, rather than having to because of any landmark designation. I would say that we are in the final stages of negotiations with the University Brink sign company, and Boston University, the tenants, and are prepared to spend considerable amounts of money to refurbish the sign and extend the lease for a three-year period. The amount of monies we are talking about is in the neighborhood of three hundred thousand dollars and pending amother review by the University Brink Company to assure us of the refurbishing cost, we do plan to go ahead. We are going ahead because it makes sense commercially and we would like to have the priviledge of making the decisions from time to time in the future.

Again, we thank everyong for your interest in the sign.

CHAIR: Well, I can't remember when we have heard such good news at a public hearing before

R.Lang: Espcially from those opposed to designation. Could either of you gentlemen give the commission a sense of how long it might require you to reach some sort of agreement which would enable us to understand how the sign would be preserved under your plan.

Mr.Harvey: I would not think there would be any significant delay as far as the lease is concerned. In conversations with Mr. McCarthy yesterday on the phone, we were within hailing distance of coming to terms. It is only coming to terms with some details in the technical category. I can speak only of the lease - the questions of the maintenance arrangement with University Brink - we are not privy.

Mr.McCarthy: Everything should be resolved within a week to ten days.

CHAIR: Any other questions from the Commissioners? (No) Any other opponents wishing to testify at this time?

Mr.McCabe: Mr. McCabe representing the owners of the Somerset, a condominium on Commonwealth Avenue, read a letter of opposition to designation from the owners of the Somerset. (See attachment 111).

CHAIR: Anyone else wishing to testify in opposition?

Mr. Abramovitch: My name is Stephen Abramovitch and I live at 566 Commonwealth Avenue. I am a resident of the area. I think I would like to see the sign eliminated only because I do not see the sign as something that enhances the district. I feel the Commission seems to have a very strong charter on preserving items that so enhance a neighborhood. My personal standpoint, I don't think it does - I think eliminating of additional signs in the neighborhood would be helpful. You must look at certain objects or buildings and see if they do enhance the area. I think that when this building (City Hall) was built, there were probably some people who felt they should preserve the Scollay Square area. As it turned out, the City Hall complex was a pretty good decision. I'm not trying to make parallels between the Citgo sign and Scollay Square, but other parallels were drawn between the Citgo sign and Faneuil Hall Marketplace. Just as a resident of the area,I feel it would be more beneficial to have it removed. From a residents point of view, it would be in the best interest of the neighborhood to remove the sign.

CHAIR: Anyone else in opposition:

(At this point, Ms. McDonough read letters for and against the designation (See attachments 3 against; one for).

Ms. McDonough also summarized telephone calls received in the Commission office. They were five to one in favor of designation.

A Mr. James Shea of Commonwealth Avenue also expressed his opposition to the designation

Mr. McCarthy:

I would like to address one of the concerns expressed. In the past, when the sign was illuminated, it was illuminated for four hours in the evening. It did not run all night

I would also like to go on record. The Commission has had the petition and all this copious information before it since April. It has been discussed and the views have been well expressed here this evening. Representatives of the Cities Service Company have traveled well over twelve hundred miles to make themselves available here. I understand your policy to extend a four day additional time period for written comments, but as I read your By-Laws and enabling legislation, I do not see that this is a requirement. I would like to move the question and if there are any commissioners who would be willing to second me, or if there is someone in the audience who would second the motion, and if it would be accepted by the Chair, I would like the opportunity.

CHAIR: I'm afraid a motion from hearing participants is out of order. I also feel that because this is our standard operating procedure, and people in the community might count on it, that we can't alter our By-Laws in this regard. We will try to come to a decision as quickly as we can and I did want to say that we have appreciated the cooperation of the Cities Service Company in this. I think in our conversations with you over the phone, and our attempts to find out the logistics of the maintenance of the sign, because it is an unusual designation, your company has been most helpful. We would really like to thank you for that.

Since there is no other testimony, the Commission will take the matter under advisement and vote on the proposed designation as soon as possible.

The hearing is adjourned.

JAN 4 1983

ADULT INDEPENDENCE DEVELOPMENT CENTER

2275 SOUTH BASCOM AVENUE, CAMPBELL, CALIFORNIA 95008
Voice (408) 371-7010 TDD (408) 371-7018

ED 12-82-29

TO: Boston Landmarks Commission

FROM: Dr. David L. McGowan, Executive Director

DATE: December 29, 1982

RE: Save the Citgo Sign

I read in the December 13, 1982 issue of Time Magazine that the Commission is meeting on January 11th and that one item on the agenda will be the Citgo sign in Kenmore Square.

As someone who was born, raised and educated in Boston, although having lived in California for ten years, I feel unequivocally that the sign should stay as the true landmark that it has come to be known to Bostonians and non-Bostonians alike.

I wholeheartedly endorse saving the Citgo sign.

DLM/as

Re: Citgo Sign

JAN -5 1983

December 20, 1982

Boston Landmarks Commission:

writing to urge you to allow the removal of the Citgo sign from Kenmore
. As residents of the Kenmore Square area, we are deeply concerned about
ssue, and feel that the wishes of Kenmore Square residents must be heard.
else in the city, and certainly not in the suburbs, will be so adversely
ed by a decision to allow the sign to remain as we, the residents of
e Square, will be.

ongly urge you to allow the removal of the Citgo sign for the following
s:

- The sign is an eyesore and stands in the way of efforts to beautify Kenmore Square.
- The sign is reminiscent of a Kenmore Square that was sleazy and unpleasant and stands in the way of efforts to make Kenmore Square a respectable place to live, shop and have safe fun.
- The sign is reminiscent of a time when energy was cheap and we wasted energy on such things as the extravagant lighting of the sign. Even if the sign is not lit again, the concept of the sign flies in the face of our national policy of energy conservation.
- The sign is in disrepair and substantial resources would have to expended to repair and maintain the sign. Any resources spent on the sign would be better spent making improvements to the Kenmore Square area.
- To preserve the sign as an "historic landmark" makes a mockery of the word "historic". To be sure, the sign is a "landmark," but so are theatres in the Combat Zone! Boston is too rich in meaningful history to cheapen our standards by designating the sign as an historic landmark.

allow Kenmore Square, our neighborhood, to change for the better, instead
ouraging the memory of its past. Don't give the Citgo sign a permanent
n our neighborhood.

Sincerely,

Patricia Kravtin and Jonathan S. Horwitz

Patricia Kravtin and Jonathan S. Horwitz
566 Commonwealth Avenue, Apt. 405
Boston, Massachusetts 02215

94 BYRON STREET
EAST BOSTON, MASS. 02128
18 NOVEMBER 1982

BOSTON LANDSMARKS COMMISSION
% CITY HALL,
BOSTON, MASS. 02202

GENTLEMEN;

PLEASE PERMIT THE CITGO SIGN AT KENMORE SQUARE TO BE DEMOLISHED. THAT SIGN IS UGLY AND GARISH, AND IT HAS NO REAL HISTORIC VALUE. IT RUINS THE SKY-LINE FROM ACROSS THE CHARLES, ALONG WITH THAT W.I.T.S. SIGN. IT IS NOT "CUTE" LIKE THE HOOD MILK-BOTTLE. AND WHAT GOOD IS ILLUMINATED SIGN, IF IT IS TURNED OFF ALL THE TIME?

THE FRIENDS OF THE SIGN ARE "TRENDIES" WHO FEEL ANYTHING FROM THE '60's TO BE SACRED. THEY DON'T TO BE REMINDED THAT THEY ARE AGING AND DECAYING, TOO.

BOSTON'S GRACE AND DIGNITY WILL BE ENHANCED B IT'S REMOVAL.

SINCERELY,
Paul W. Manning

NOV 29 1982

JAN 11 19[illegible]

SOMERSET

400 Commonwealth Apartments

January 10,1983

Ms. Marcia Meyers
Executive Director
Boston Landmarks Commission
Boston City Hall
Boston, Massachusetts

Dear Madam,

It has been brought to our attention that certain conerned citizens wish to reactivate the large neon sign on Commonwealth Avenue.

As the owners of the Somerset restoration project on Commonwealth Avenue, and the owners of the Puritan Hotel at 390 Commonwealth Avenue, we vehemently object to the re-lighting of that sign.

We are rather incredulous that the same city government which empowers the Back Bay Architectural Commission to promote and enforce the architectual restoration of its world famous Back Bay residential district, and especially Commonwealth Avenue, would through another city agency cheapen and dilute this restoration effort by re-lighting this commercial anachorism. Further, the residents of the Somerset and of the neighborhood do not desire that their apartments be flooded with the garish blinking of red and white neon all night long.

It is our conviction that this scheme is detrimental to the residents of Back Bay; and as such, detrimental to the City of Boston. We hope that the City of Boston will recognize that the real preservation priority is the charm and elegance of Commonwealth Avenue.

Thank you for this opportunity to present our opinion.

Very truly yours,

R. Nardelli

Riccardo Nardelli

400 Commonwealth Avenue, Boston, Massachusetts 02215 617-266-6060

TO: Boston Landmarks Commission

FROM: Marcia Myers, Judy McDonough
with advice of John Devereaux

DATE: January 18, 1983

SUBJECT: CITGO SIGN

The study report for the Citgo sign indicated the staff opinion that the Citgo sign does in fact meet the criteria for designation as a Landmark. It is, in our view, a rare, well handled example of the spectacular neon display, and represents an important aspect of our recent cultural heritage. In particular, it speaks to the automobile dominated, less energy conscious decades of the mid twentieth century and especially to the pop art culture of the 60's. We are not generally in favor of billboards, or "off premise signs" which this is, and would not want to see them proliferate around the city. But if one were to be saved, one special example ot its type, then this would be the one.

Having acknowledged this view, however, the staff cannot recommend that the sign be designated as a Landmark. We are reminded that the statute creating the commission warns against Landmark designation which would "damage the owner unreasonably in comparison to the benefit conferred upon the public." A standard frequently applied to evaluate whether an unreasonable economic burden has been visited upon an owner is whether the property can yield a "reasonable return." With a building, the economic return can be measured. If the owner does not want to use it for his own purposes he can rent or sell the building and realize an economic return.

The purpose of a billboard or sign is to sell goods. If the product is no longer to be sold locally, or the company goes out of business, the sign, other than perhaps its structural supports and frame, and possibly the value of the permit, has no inherent value. To force an owner to maintain such a sign, to pay rent for its space, taxes and other permits, and, in the case of the Citgo sign, to operate it is, we conclude, an unreasonable burden. While it might be demonstrated that refurbishing the sign would have substantial marketing value to Cities Service in 1983, especially in relation to the publicity which has been and could be generated by such action, that value could be very different in 3 or 5 or 10 years, given business decisions by Cities Service and its parent corporation or successors.

While it might be argued that the Commission could designate the sign as a Landmark now and then consider an application for certificate of exemption based on hardship at a future time, the provisions of our statute only allow such a certificate if the proposed action "would not materially impair the --- significance of the Landmark." (This is a problem which we believe needs to be corrected)

Given the nature of the resource, we feel that the most desirable preservation solution would be for the Cities Service Corporation to undertake on a voluntary basis to refurbish the sign and operate it for some period of time which is consistent with the Company's goals and objectives. In deference to area residents and energy usage the nightly operation time should be limited.

If Cities Service is unable or unwilling to refurbish the sign, then the company should be encouraged to make available to the Society for Commercial Archaeology whatever portions of the electronic equipment may be of interest to them.

Also, the film "Go Go Citgo" should be located and a copy of the film also made available to the Society or some other appropriate repository.

MM/fac

CITGO VOL

BOSTON LANDMARKS COMMISION MEETING # 147
25 January 1983

PRESENT:

Roger Lang, Acting Chair
Susan Davis
Luix Overbea
Virginia Aldrich
James Alexander
Henry Wood
Stanford O. Anderson
Carl Zellner
John Cooke
Joan Goody

Meeting was called to order at 5:20 p.m.

CITGO SIGN

Marcia Myers read a memorandum from staff to the Commission which listed reasons staff recommended that the Commission deny Landmark designation. Roger Lang asked for a motion to deny. Mr. Overbea moved that the Commission vote to deny landmark designation to the Citgo Sign. Seconded by Virginia Aldrich.

At this point, Stanford Anderson asked for the floor. He wanted to know if it were possible to get absolute assurances from Cities Service in advance that the refurbishing would be done. Ms. Myers felt it would be putting too much "cause and effect" on the Company, However, Mr. Anderson pointed out that many people objecting to the sign had never seen it illuminated. That in the three years Cities Service plans to operate the sign, many people would be able to appreciate the effect of the sign. He felt that, at that time, it would be appropriate for the Commission to consider designation as a landmark. Mr. Anderson suggested tabling the motion and bring forward the petition again in two or three years when the sign has once again become a noticeable landmark.

Roger Lang pointed out that whatever action is taken today will not preclude other action in the future. The request for designation could be brought back for consideration any time after one calendar year had elapsed.

Joan Goody spoke strongly in favor of the staff recommendation for a variety of reasons. She felt it would be unfair to leave this an open issue for two or three years, particularly as it would be a very complex designation. Ms. Goody said she had never considered the sign to be of landmark quality.

Roger Lang said tabling was a useful tactic when all the facts or a matter are not in. In this case, all facts are in and the Commission should take action.
Carl Zellner also felt the sign did not warrant landmark status, and thought that by tabling, the Commission would be holding a club over the owners head. He stated that the public, and those interested in preserving the sign, have a three year reprieve which they did not have before. To all intents, if the landmark issue had not arisen, the sign would now be down.

January 31, 1983

Boston
Landmarks
Commission

City Hall, Boston
Massachusetts 02201
(617) ~~722-4300~~
725-3850

RE: Petition # 82.64
CITGO SIGN
atop 660 Beacon Street
Boston, Ma 02215

The Boston Landmarks Commission, at its meeting of January 25, 1983, voted to reject the petition for designation of the Citgo sign as a landmark.

The statute creating the commission warns against landmark designation which would "damage the owner unreasonably in comparison to the benefit conferred upon the public." A standard frequently applied to evaluate whether an unreasonable economic burden has been visited on an owner is whether the property can yield a "reasonable return." With a building, the economic return can be measured. In the case of a sign, the measurement of return is far more complex. If the goods offered are no longer to be sold or a business fails, the sign could have no value and produce no return. Or the expense of maintaining a sign could outweigh its marketing value.

To force the owner to maintain the Citgo sign, to pay rent for its space, taxes and other permits to operate it is, the Commission concludes, an unreasonable burden.

The Commission is pleased that Cities Service intends to refurbish and re-light the Citgo sign because it does represent an excellent example of the spectacular neon display. It also appreciates the interest you have taken in the recognition and protection of Boston's heritage.

Sincerely,

Marcia Myers

Marcia Myers
Executive Director

Keeping up with the Citgo sign

By Joanne Ball
Globe Staff

The owners of the Citgo sign in Boston's Kenmore Square don't want it to become a historic landmark.

But they're willing to pay $300,000 to keep it around and lit for another three years.

That revelation surprised and pleased Pauline Chase Harrell, chairwoman of the Boston Landmarks Commission, which held a public hearing last night on whether the sign should become a historic landmark.

"I don't know when we've had such good news during a public hearing before," – especially from project opponents, Harrell said.

Representatives of the Cities Service Co. of Tulsa, Okla., which owns the huge, now unlit, neon sign, told the commission at the hearing in City Hall that even though it would be far from profitable to maintain this outmoded advertising fixture, they were negotiating with the necessary parties to restore it.

The $300,000 would be spent in cleaning up the old sign, – erected 40 years ago and completely redesigned in 1965 – fixing the tubing, three years of electricity costs and rent for the rooftop space, said C. F. Tebo, a Cities Service vice president.

Talks with University Brink Inc. of Watertown, the sign manufacturer, and Boston University, which owns the building at 660 Beacon st. on which the sign is perched, are nearing agreement, Tebo said.

The pending agreements will influence "to a limited extent" the commission's decision, Harrell said after the hearing. Its finding, she said, is scheduled to come on Jan. 25 and will take the company's economic concerns into account.

Cities Service attorney William McCarthy said the sign was "not built for perpetual existence. It is not a stone edifice ... and it was not designed to withstand the test of time."

The red delta on a white field with CITGO spelled in blue is a marketing symbol – subject to change with subsequent marketing campaigns, McCarthy said. If historical standing were bestowed on the sign, he said the company would "be forced to maintain something that may not have anything to do with business."

CITGO, Page 19

Keeping up with Citgo

■ CITGO

Continued from Page 17

A commission study report has deemed the sign, which was saved from demolition last November, as "a fine and locally very rare example of the spectacular neon display" and worthy of historic designation.

"The Citgo sign is also a signficant work of commercial art in its use of simple graphic design and innovative computer lighting," said Arthur Krim, of the Society for Commercial Archeology, testifying on behalf of the historic designation.

If commission approval is granted, the sign would become the first object – distinguished from parks or buildings – to be given such recognition.

– JOANNE BALL

The Boston Globe
Founded 1872

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Citgo sign-off

The Boston Landmarks Commission will vote this afternoon whether to designate the Citgo sign in Kenmore Square as a historic landmark. Even though the neon sign – unlit for the past three years – meets statutory city criteria for designation and even though there is public support for according the sign landmark status, we urge the nine-member commission to vote against designation that would permanently lock the red, white and blue neon delta into the Boston skyline.

In the wake of controversy generated by the proposed demolition of the sign last fall, Cities Service agreed to pick up a $300,000 tab to maintain and light the sign for the next three years. This voluntary scheme for lighting the sign on a short-term basis – rather than permanent landmark designation – offers a sensible solution to the Citgo dilemma.

In a preliminary study prepared for the Landmarks Commission, the commission staff concluded that the sign is a "fine and locally very rare example of the spectacular neon display." The staff has also recommended against designation because it believes that forcing the Oklahoma-based oil company to maintain the sign in perpetuity constitutes an unreasonable economic burden that outweighs any public benefit. The landmarks commission is required to weigh such matters in its deliberations.

The Citgo sign has been an important reference point, emotionally and geographically, for many Bostonians. It speaks to a time when the car was supreme and the price of a gallon of gasoline was irrelevant. Its proposed demolition triggered an outcry showing just how important the cityscape – contemporary and otherwise – is to people who live and work here.

Several letters to the editor in Monday's Globe expressed dismay over attempts to save the sign. Some felt that spending money to keep the sign lit was sheer extravagance, an affront in an energy conscious age. They are wrong.

Cities Service is to be commended for its willingness to pay the bill for the next three years, to expedite such a happy compromise. The company is performing a public service that is more than good public relations. Perhaps a permanent home can be found for the sign – the first to be operated by computer – in the next three years in, say, a museum collection of modern art or technology. In the meantime, Boston can enjoy the sign with the broader understanding that the city's culture extends beyond bricks and mortar and the patina of age.

It's no go for Citgo 'landmark'

By Joanne Ball
Globe Staff

The Boston Landmarks Commission decided last night not to designate the Citgo sign at Kenmore Square as a city landmark, saying that it didn't want to subject the sign owners to cost of keeping it functioning.

But despite the ruling, the owners are going to spend $300,000 to repair the 60-foot-high rooftop neon sign, touted as an impressive example of roadside culture.

Barring bad weather, it should begin flashing again within three months, Cities Service Co. of Tulsa, Okla., its owners, say.

The commission voted 7-1 to allow the company to control the fate of the sign. Stanford Anderson cast the dissenting vote. "To force the owner to maintain such a sign, to pay rent for its space, taxes and other permits, and in this case of the Citgo sign, to operate it, is, we conclude, an unreasonable burden," Marcia Myers, commission executive director, said in a statement after the vote.

Cities Service Co. has said it will do the work necessary to keep the sign lit for another three years. The company originally had opposed the historic designation.

Its representatives cited the high price of refurbishing the sign, exposed to pigeon droppings and in need of electrical repair. The sign has been unlit since 1979.

They also told the commission that the sign, erected in 1965, was not designed to last more than 20 years and should be torn down. The company had intended to do just that last November, but at the last minute, the Landmarks Commission, reacting to public outcrys that the sign be saved, ordered a stay of execution.

Myers said that the owner's decision to keep the sign was a "good outcome" of the public process.

"Perhaps Cities underestimated its public appeal, although Cities has received many letters asking to please take the sign down,"

CITGO, Page 18

Kenmore Sq. Citgo sign rejected as city landmark

■ CITGO

Continued from Page 17

James McCarthy, an attorney for Cities Service, said.

Since last March when the commission began considering the fate of the sign, several Kenmore Square residents complained that that the flashing red, white and blue lights were a nuisance and the sign an eyesore.

To assuage those residents' concerns, McCarthy said the company intended to have the sign lit only a few hours each night.

McCarthy said that the agreements had been reached between Boston University, which owns 660 Beacon street atop which the sign is perched, and University Brink Inc., the sign manufacturer, to do the refurbishing.

He added that repair work on the interior of the sign will begin next week. "The initial work will be between the sign faces, so you won't be able to see it," McCarthy said.

In Praise of the Icons Of the Open Road

By PATRICIA LEIGH BROWN

Special to The New York Times

DEARBORN Mich., Nov. 6 — In their list of hallowed American landmarks, most people would not include Paul's Automatic Car Wash in downtown Detroit, where the overhead sprayer was first wedded with the chain conveyor.

But most people are not among the stalwart members of the Society for Commercial Archeology, a loose confederacy of museum curators, scholars, preservationists and other aficionados of commercial roadside architecture who gathered at the Henry Ford Museum here over the weekend to discuss their favorite subject, "Americans and the Automobile."

The pilgrimage to Paul's (circa 1946), along with a speeding glimpse of the Uniroyal Tire, the 80-foot-tall-icon of the city's Edsel Ford Expressway, was one of the highlights of the two-day event, which was held in part to celebrate the museum's new permanent exhibition, "The Automobile in American Life."

Assembled near the museum's now-historic artifacts — a vintage Holiday Inn sign (with blinking arrow) and an original McDonald's sign (with running Speedee burger) — the 170 participants probed topics like "The Evolution of the Filling Station," "The Roles of Women in Ford Advertisements," "A Picto-History of the Oil Company Road Map" and a history of Kentucky's Wigwam Village motel chain, notable for steel-reinforced tepees and its slogan "Eat & Sleep in a Wigwam."

Arthur Krim, a Cambridge, Mass., geographer, gave a spellbinding slide show on the origins of Route 66, immortalized by Jack Kerouac, who wrote of "a fast car, a coast to reach, and a woman at the end of the road." Mr. Krim addressed the question of how the romantic route got its name, when it could just as easily have been Route 64 or Route 68. "It was to rhyme with kicks," a member of the audience theorized.

Like many members of the organization, founded in 1977 by a group of diner enthusiasts, Mr. Krim is a preservationist, having spearheaded the restoration of the mammoth Citgo sign in Kenmore Square in Boston. Among the others sharing his enthusiasm were Donald Aiken, president of the Dusenberg Museum in Auburn, Ind., and Stephen Lintner, a Gloucester City, N.J., "roadside archivist" who collects auto brochures and technical manuals and who was

Continued on Page C6

Landmarks Panel to Study Stable and Pepsi-Cola Sign

NYT 4/18/10

By DAVID W. DUNLAP

The Little Red Lighthouse under the Great Gray Bridge will be considered tomorrow for official landmark status, as will the giant red signboard over the Pepsi-Cola bottling plant in Queens.

The oldest functioning stable in Manhattan, the Claremont Riding Academy, is also on the agenda of the New York City Landmarks Preservation Commission. It is the same stable the city condemned 25 years ago and sought to demolish in the name of urban renewal.

A contrasting pair of 19th-century buildings at the Trinity School is on the list. So too are the Master, Marseilles and Manhasset apartment buildings on the Upper West Side, as well as the 135-year-old nucleus of what became the Riverdale section of the Bronx.

The agenda, by itself, speaks to the diversity of New York's physical environment. It also underscores the changing view of what constitutes a landmark.

Debate Over Sign

In that unending debate, the most comment is likely to swirl around the 60-foot-high Pepsi sign, whose giant curlicues have floated over Long Island City for more than 50 years.

Credited to a company now known as the Artkraft Strauss Sign Corporation, the sign, according to a description by the commission staff, "is considered to be an excellent example of the neon display technology, which began to transform outdoor advertising in the 1920's."

"It's a visible, well-known element on the New York skyline and we want to learn more about it," said Gene A. Norman, chairman of the landmarks panel. "Just because we have a hearing doesn't mean it's going to be designated."

About the potential designation, a spokesman for the Pepsi-Cola Company, Tod MacKenzie, said: "We're really pleased. We like to think we're an important part of American culture."

Because the old-fashioned sign is "almost an icon," he said, it was decided not to modernize it with the current Pepsi logotype.

Another unusual potential landmark is the 67-year-old Jeffrey's Hook Light in Washington Heights, well known to generations of children who were brought up on "The Little Red Lighthouse and the Great Gray Bridge," by Hildegarde Hoyt Swift and Lynd Ward.

The 40-foot-high lighthouse sits in Fort Washington Park, under the George Washington Bridge. It has been owned by the city since 1951, three years after it was taken out of service, and was recently renovated by the Parks and Recreation Department.

Parks Commissioner Henry J. Stern, who has tangled with the landmarks panel in the past, expressed enthusiasm for the designation of this "treasure."

Ambivalence was the word from the owner of the Claremont Riding Academy, near the northeast corner of 89th Street and Amsterdam Avenue, which was designed by Frank A. Rooke and completed in 1892.

The owner, Paul Novograd, said: "We're very much honored. We feel that if ever there was a living landmark, this is it. On the other hand, the encumbrance on a property because of landmarking is something I frankly find a little intimidating."

Mr. Novograd's family has owned the Claremont for 60 years and has, he said, "been buffeted about by the vagaries of city administration." Ever since the city condemned the property as part of the West Side urban renewal area, the stable has existed on a month-by-month basis, he said.

The potential Trinity School landmark would encompass the original school building at 139-145 West 91st Street, a restrained and serene structure (designed by Charles C. Haight, completed in 1894), and the former St. Agnes Parish House at No. 121, a rough-hewn, animated building (designed by William Appleton Potter, completed in 1892).

> The standards for what should be designated are changing.

Following are some of the other items on the calendar for the public hearing at City Hall, which is scheduled to begin at 9:30 A.M. tomorrow:

¶**Hotel Marseilles**, 230 West 103d Street at Broadway, designed by Harry A. Jacobs, completed in 1905.

¶**Master Building**, 310 Riverside Drive at West 103d Street, designed by Helmle, Corbett & Harrison and Sugarman & Berger, completed in 1929.

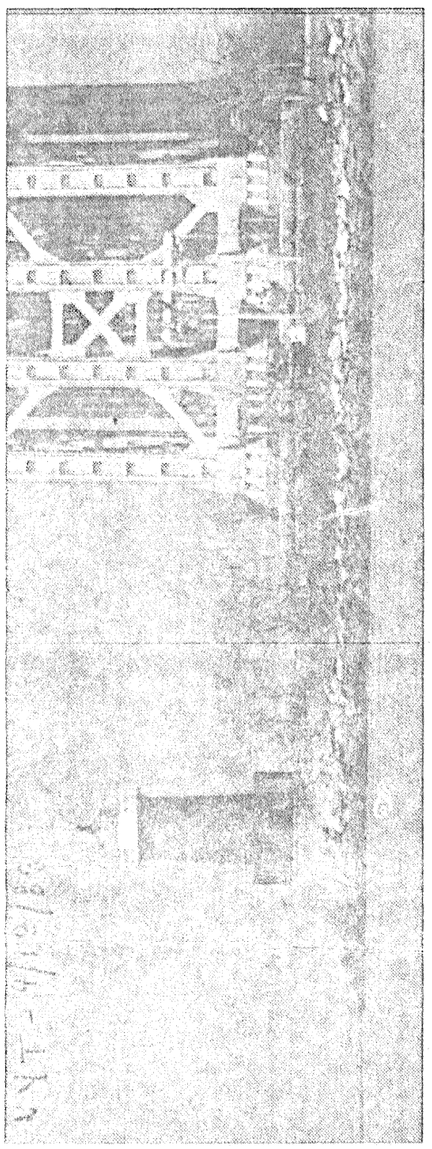
¶**Riverside/West 107th-108th Streets Historic District**, including the Manhasset apartment building on Broadway, rowhouses on both sides of 107th and 108th Streets and mansions and apartment buildings on Riverside Drive.

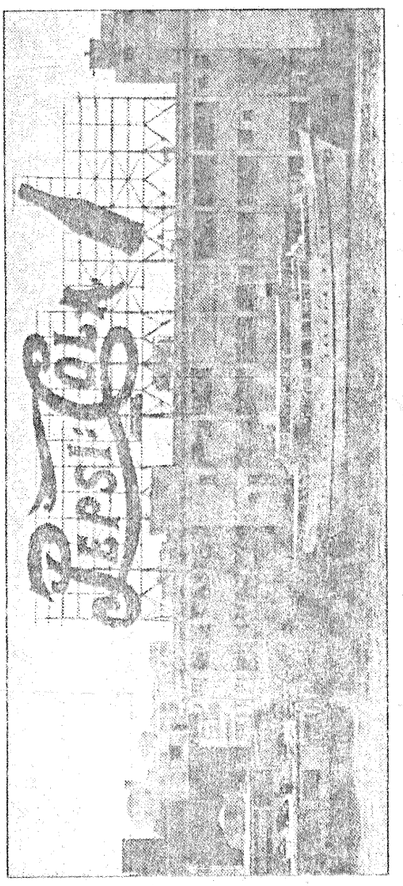
¶**Riverdale Historic District** in the Bronx, bounded by Palisade Avenue, Independence Avenue, West 254th Street and the Wave Hill estate and West 252d Street.

The landmarks staff described the area, which was mapped in 1853, as the "nucleus of development of the present-day community of Riverdale."

The New York Times/Dith Pran

The two buildings of the Trinity School, center, on West 91st Street in Manhattan. They are being considered for official landmark status.





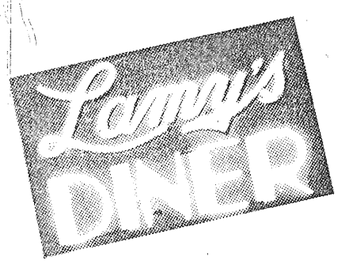
The New York Times/Dith Pran

Landmark Status Is Sought

The Little Red Lighthouse under the Great Gray Bridge in Manhattan, above, and the giant red signboard over the Pepsi-Cola bottling plant are among sites being considered by city's Landmarks Preservation Commission for official landmark status. Page B3.

A Society Dedicated to Preserving Icons of the Open Road

NYT 11/10/88



Continued From Page C1

wearing an old Esso shirt.

Douglas A. Yorke Jr., a 37-year-old investment banker who was formerly an architect, has amassed a collection of roughly 1,800 oil company maps dating from 1912. He is deeply aware of the fragility of roadside architecture. Old gas stations, diners, motel courts and other forms of commercial Americana spawned by America's early love affair with the open road "are disappearing at a rapid rate," he said.

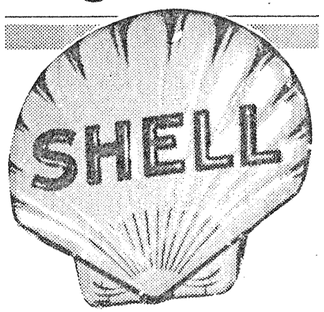
"These are a record of our time," he said of old gas stations and the like. "This is the architecture my generation grew up with."

To Chester H. Liebs, a professor of history at the University of Vermont who was a founder of the society, the preservation of commercial roadside architecture "is a generational imperative.

"It's part of a great movement toward learning from the landscape," he said. "The cultural legacy of our own century is now under review."

The society has been actively engaged in preservation; recent successes include Mr. Krim's beloved Citgo sign as well as the preservation of the Big Duck, with eyes made of Model-T taillights, by the Suffolk County Office of Historic Services on Long Island. The Society for Commercial Archeology is drafting a

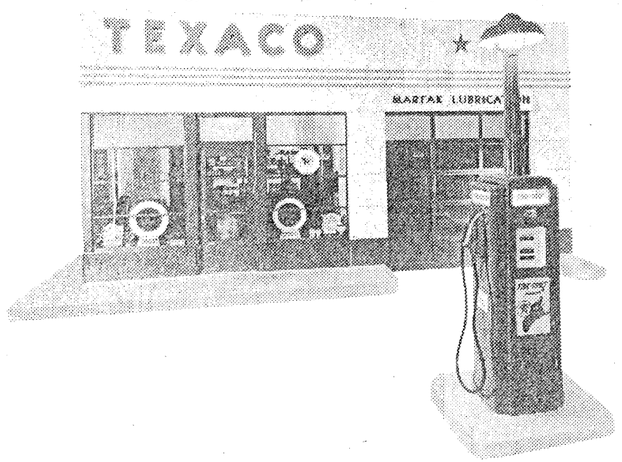
In honor of free maps and Speedee burgers.



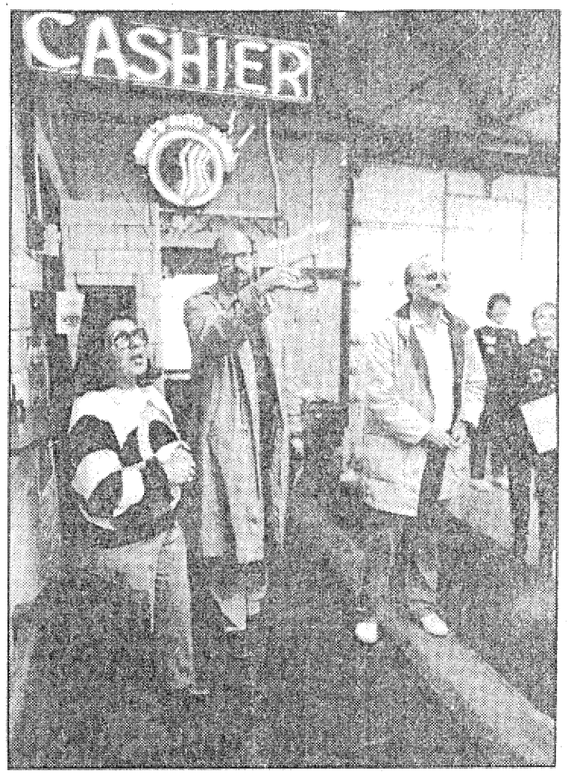
model ordinance for use by planning agencies, which would help protect neon movie marquees and other signs, said Mike Jackson, the organization's president.

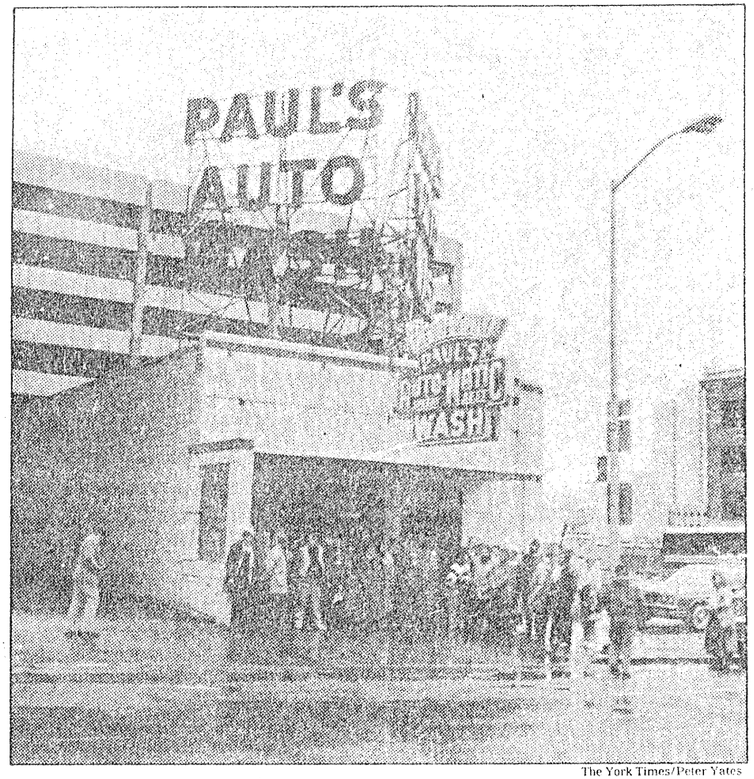
But preservation can be controversial, as evidenced by public reaction, both for and against, to the New York City Landmark Commission's consideration of designating as a landmark the 60-foot-tall Pepsi-Cola sign near the East River in Long Island City, Queens.

"I'm ambivalent about the field," admitted Dr. James Marston Fitch, the patriarch of American preservation and director of historic preservation for the New York architectural firm Beyer Blinder Belle. "From a cultural point of view, these artifacts have historical significance, whether you like them or not. But many of them are esthetically insignificant."



Courtesy Henry Ford Museum, Dearborn, Mich.





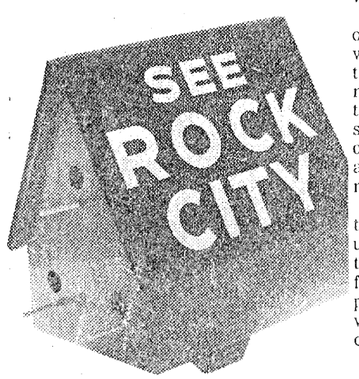
The York Times/Peter Yates

Touring Paul's Automatic Car Wash in Detroit, from left: Alice Maraian, owner; Mike Jackson of the Society for Commercial Archeology and Charles Hyde, tour leader.

Participants examined the impact of the automobile on the growth of suburbia, the development of the shopping center and the invention of the mobile home. And many of the roadside adherents seem to identify with the earlier periods in highway history — before the advent of intercity freeways and anonymous cloverleafs with standardized signs. Mr. Yorke, for instance, expressed nostalgia for the days when gas stations had a strong identity for recreational motorists, "the days of requesting a free map, or two or three, and receiving detailed personal directions with it."

But it was the artifacts of the roadside that most entranced the crowd, who gathered Friday evening for a reception at the Ford museum. The buffet consisted of thematically correct diner food and included "hamburgers that are kind of greasy with some sort of sauce," said Donald Adams, the museum's public affairs director.

The guests gazed at the museum's new exhibition space, in which the history of the automobile is interpreted in its cultural context. The exhibit includes Lamy's, an intact stainless-steel diner; a 1937 Texaco station; a



late 1930's tourist cabin and a 1965 Holiday Inn room interior.

The museum's three-year quest for these objects points to the difficulty in protecting roadside culture. The neon-lit single arch 1960 McDonald's sign, which offers hamburgers for 15 cents, was about to be torn down and was rescued at the eleventh hour.

Assembly of the Holiday Inn interior, with its sea-foam-green shag rug, was made possible only by pleas to the public. Aware of the museum's mission, citizens sent the museum their Holiday Inn towels and bars of soap. The culmination was the arrival of a 1965 Sani-Strip for the bathroom, a donation from the National Janitorial Supply Company.

Clovis Lamy's 1947 pink-and-black-tiled diner was trucked to the museum from Hudson, Mass., and was then repaired with material salvaged from another diner. Now it is completely restored down to the menu, which offers tomato rice soup for 25 cents and tenderloin steak for $1.50.

Blake D. Hayes, the museum's conservator of historic structures, said that when the 76-year-old Mr. Lamy saw the finished product, "he cried."

"The man never expected to be memorialized in a national museum for running a diner."

Douglas A. Yorke Jr.

WHO MAKES SURE THE BALL DROPS AT 11:59.00 P.M.? SHE DOES!

We're counting on ya

CITYBEAT

By BILL BELL

NOBODY in any bar anywhere has ever asked Tama Starr what she's doing on New Year's Eve. But, if and when it happens, she has an answer. "I'm going to say, 'You don't want to know,'" she says.

This is because once again Starr will spend New Year's Eve on the roof of 1 Times Square, six watches strapped on her wrists, counting down to the magic second when the Big Apple drops to end 1987 and start 1988.

She's the timekeeper who makes sure that the Big Apple ball—actually, an aluminum sphere, decorated with 180 25-watt red light bulbs—doesn't drop too soon, late, fast or slow.

This is harder than it looks on TV through a boozy haze.

It takes six people, not counting Starr, a few rehearsals and split-second timing.

"It's exciting when it happens," says Starr, "but the next day, there's a drop in adrenaline and you say, 'Never again.' Until next year."

This is Starr's seventh year, and this time there's something special. It is a "leap second"—the addition of one second to the world's clocks to keep them accurate.

It means it will take 61 seconds instead of the usual 60 seconds for the ball to drop down the 70-foot steel flagpole atop 1 Times Square.

"Right," says Starr, "but the 61st second doesn't count. It doesn't really exist."

This is because the world's official timekeepers need some way to account for the effect of the tiny—very tiny—daily slowdown in the Earth's rotation. Someone in the early '70s came up with the Leap Second. The last one, in mid-1985, was no big deal, but this time Starr is making it a big deal.

"We'll put on a one-second light show, with special rotating disco lights," she says.

One second? "It's longer than you think," Starr says. "Besides, we're sending a message—'Make the most of every precious second.'"

IT'S ALL IN THE WRISTS: Tama Starr will wear six watches to check the exact moment that the big Times Square ball drops. TOM MONASTER DAILY NEWS

The big ball has dropped every year in Times Square since 1908, except for the war years of '43 and '44, when the city's lights were dimmed because of fears of enemy air raids.

And as always, the Starr family has been involved. It owns Artkraft Strauss Sign Corp., founded by Tama's grandfather, Jacob. He built the first ball, a 600-pound, wrought-iron monster, illuminated by 216 white incandescent bulbs.

The company is one of those firms that nobody knows but maybe should. For one thing, it has erected the most famous signs in Times Square, among them the one of the guy smoking the Camel cigarets and the Bond waterfall with real water.

Tama Starr is vice president, a job she acquired four years ago after returning from Hawaii, where she was part of an arts troupe called Maui Mud. She was a writer, too. (One credit: the liner notes for a Stevie Wonder album, "Music of My Mind").

"I'm the only woman," she says, "and I'm teaching all the guys to say, 'That ain't no lady, that's the boss.'"

No one knows for sure what inspired Jacob Starr to drop that first ball. One theory is that he based it on an old seaport tradition of lowering brass down poles at noon for the benefit of navigators checking their chronometers.

In any case, it isn't New Year's Eve unless the ball drops. It is *the* ceremony for TV celebrants and the crowds in Times Square. "You hear the incredible wash of noise from below," says Starr. "You know the ball is moving, even if you don't look."

Timing is everything. Which is why she wears so many watches. "Let's see," she says. "I've got two digitals, my own watch, two Japanese extras and a Mickey Mouse, which loses about 16 seconds every hour. That one I wear for luck."

Show time is 11:59.00.

The official time is set by WWV, the radio station operated by the National Bureau of Standards in Fort Collins, Colo. "We use a shortwave radio to make sure we've got it right," Starr says.

The crew, Starr included, goes to the roof early in the evening, but the countdown doesn't start until 11:30 p.m. There are four men handling the lines that control the ball drop, two on each line, and they take up their positions at 11:45 p.m.

That is when Starr begins the serious count. Backward. "It is now 14 minutes and 50 seconds to ball drop," she says. Every 10 seconds, she calls out the count.

"This is to get everybody into the rhythm," she says. "Even if I blew it, the guys would know what to do."

At 11:59 on the dot, she yells, "Go!" The ball begins its drop, which Starr tracks with 10-second checkoffs during the descent. The secret's in the fluorescent tape marks on the lines that her crew lets out.

Then, so quickly, it's all over. "Then we open the champagne," Starr says, "and I get to kiss all the guys."

Phone voice saves tot

THE ASSOCIATED PRESS

ORLANDO, Fla. — An 18-month-old baby found "purple from head to toe" underwater in a bathtub was revived Christmas night with the help of instructions by telephone from a calm fire department dispatcher.

Linda Goetter talked Jim and Tammey Knasel through cardiopulmonary resuscitation after they found their daughter, Kristina, nearly drowned.

By the time firefighters arrived six minutes later, Kristina was conscious and crying. She was hospitalized in serious but stable condition.

"She was very calm and told us exactly what to do," Knasel said. "When we pulled (Kristina) out of the water, she was purple from head to toe."

The Orange County fire dispatcher said she was doing what she learned in more than a decade of paramedic and dispatcher work.

"You've got to get their attention in a situation like that, so you've got to be calm and firm," Goetter said. "You've got to get them to do something fast, because the one thing a child not breathing does not have is time."

Mrs. Knasel, 21, said she put Kristina and the girl's 3-year-old brother, James Jr., in the bathtub to play with new Christmas toys. She said she left the bathroom for two or three minutes. When she returned, Kristina was under several inches of water.

"I thought she was dead," she said.

The couple doesn't have a telephone, so they rushed their daughter to a neighbor's apartment and called the county's 911 number.

Tourism tiff

LISBON, Portugal (AP) — More than 2,000 tour guides and interpreters staged a 24-hour strike yesterday.

Escaped killer sends regrets

BOSTON — A murderer who escaped two weeks ago has sent a letter of apology to the head of the state's prison system, but said he has no plans to return.

"I'd rather get the apology face to face," said Correction Commissioner Michael Fair.

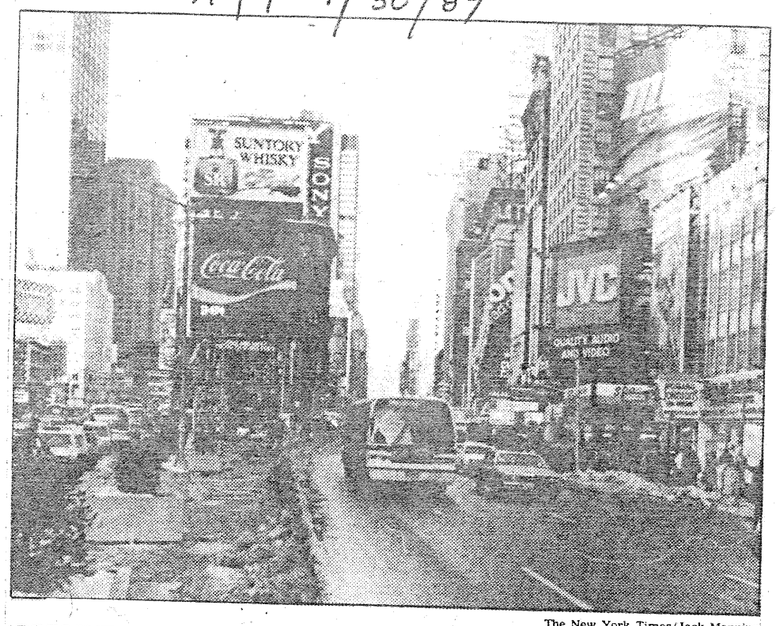
Inmate Armand Therrien broke his promise of good behavior to Fair.

Therrien, 51, a former New Hampshire state trooper, was serving two consecutive life terms, for killing his business partner and a Westwood police officer in 1975.

The Associated Press

Skyscrapers With Signs

NYT 1/30/87



The New York Times/Jack Manning

PRESENT: A view looking uptown from 45th Street and Broadway showing the northern end of Times Square as it appears now.

By PAUL GOLDBERGER

A cluster of high-rise buildings is being planned for the northern end of Times Square that, in an attempt to recapture some of the traditional honky-tonk feeling of the theater district, will incorporate commercial signs and elaborate lighting into skyscraper architecture.

An Appraisal

The building designs, which differ from those of virtually every other office or hotel tower erected in Manhattan in recent years, are in response to new zoning laws that seek to resolve a conflict between the city's efforts to attract high-rent office buildings westward into the Times Square area and the longtime identity of the square and its environs as a brilliantly lighted extravaganza.

The buildings are also noticeably different from the four bloated towers planned as the centerpiece of an urban renewal project planned for the southern end of the square — a project that has been heavily criticized as an intrusion of corporate style into Times Square.

To do this, the planners are requiring that the new office and hotel buildings around the square incorporate the kinds of animated signs that were mounted atop the theaters and smaller commercial buildings that surrounded the square in past generations.

Final Review Next Thursday

The new zoning rules — which were passed last year by the City Planning Commission and are to be given a final review by the Board of Estimate next Thursday — also require that most of the new towers in the area be set back above 60 feet, to allow more light to reach pedestrians and to provide bases on which signs may be mounted.

Can it work? The new zoning is something of a shotgun marriage between real opposites. The new Times Square it will yield will not only be a merger of corporate formality with theater-district flamboyance, but it will also be an attempt to perpetuate by legislation a kind of style that, until now, has been spontaneous and casual.

If the new group of buildings demonstrates anything, however, it is that different architects and developers do respond differently to the new city requirements and that the new zoning laws are not going to yield a homogeneous Times Square.

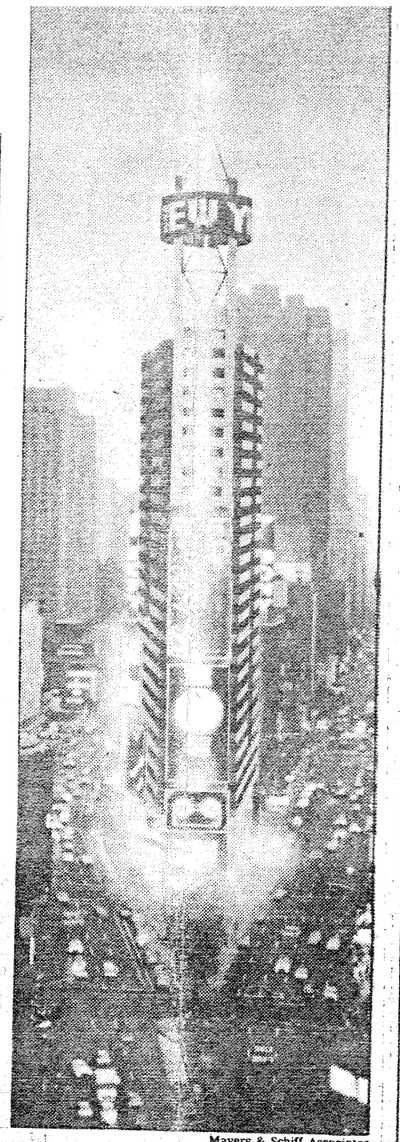
If all these buildings win final approval, Times Square will surely not have the austere style of Park Avenue — although even with the most rigorous rules for signs and lights, it will still end up with block-to-block skyscrapers instead of its characteristic mix of small and large buildings.

Among the major buildings in the planning stage are these:

¶1580 Broadway, a tower for the "island" site at the northern end of the area, between 47th and 48th Streets. Designed by the firm of Mayers & Schiff for Sherwood Equities, the building would be roughly triangular in shape and would integrate signs at its base and all the way up its narrow southern face, culminating in a round sign and beacon at the top.

¶The Holiday Inn Crowne Plaza, a hotel for the western side of Broadway between 48th and 49th Streets. Designed by Alan Lapidus for a group of developers led by William Zeckendorf Jr., the glass and granite tower would have curving signs atop most of its seven-story base.

¶1585 Broadway, a tower at 48th Street, designed by Gwathmey Siegel Associates for Solomon Equities that has a patterned glass facade, a glass-gabled top and a setback base that, as now designed, will have signs behind its glass facade rather than mounted on it.



Mayers & Schiff Associates

PROPOSED: Plan includes triangular building with beacon.

¶A hotel designed by Murphy/Jahn for Eichner Properties for the eastern side of Broadway between 45th and 46th Streets. It would have a glass exterior and exposed metal framing, with trusswork hung with signs.

¶A tower for the block between 49th and 50th Streets and Broadway and Seventh Avenues, designed by Kevin Roche for Solomon Equities. It would have numerous setbacks and a smokestacklike tower rising from a corner of its top.

For Times Sq., Signs on Skyscrapers

Continued From Page B1

The most provocative, surely, is 1580 Broadway, which, if built, would become the focal point of the northern end of the Times Square area in much the same way that the triangular 1 Times Square tower, originally The Times Tower, holds sway over the southern end.

The design for the narrow skyscraper is surely the most serious attempt to integrate commercial signs into high-rise architecture. In effect, the whole tower would be a kind of framework on which signs would be hung; its narrow southern end, which would face Duffy and Times Squares, would be covered up to its midsection with signs, some of which would be rounded.

The base on Broadway would be zigzag in shape, so that signs could be set on its angled portions and be easily read from uptown and downtown.

The architects, Mayers & Schiff, some years ago designed the small TKTS booth on 47th Street at which discount theater tickets are sold; they have clearly been looking at their earlier work — not a bad idea, because the booth, with its orange-painted metal framework, has become something of a contemporary symbol of the square, and picking up on its architectural themes in new construction makes sens

Office Space and Signs

But the 1580 Broadway tower would not be simply a framework for commercial signs; on its northern and eastern sides, where it would away from Times Square and Broadway, it would wear a cooler, more corporate face and be covered with a sleek sheathing of horizontal windows.

Most appealing, perhaps, is the way in which these two identities have been pulled together. The building does not look as if it were a corporate structure that has been taken hostage by a sign company; its basic design accommodates both office space and signs, with no contradiction between the two.

The Municipal Art Society, the civic

Times Sq. Debate

Continued From Page B1

ers — who include many nearby residents, business owners and clergymen, as well as theater district representatives and construction unions — these facts overpower any other concerns.

But because of its tawdriness, the block, in a quirky way, has come to serve other roles. As a magnet for sex shops and drug dealing, it has helped keep these activities from other streets.

In part because it is a block shunned by almost everyone able to afford standard Manhattan movie prices, it has turned into what the impact statement calls the sole regional low-income entertainment center. At least 10,000 people a day go to movies that include a sprinkling of first-run features for $3 or less during midday.

Midtown Development Halted

Finally, as a garish and, to many, intimidating environment, it has helped to halt midtown development at its doorstep. This may cost the city dearly in taxes, but it also has led to less traffic and pollution, more light and air than usual in midtown, and less pressure on rents in the largely low- and middle-income Clinton neighborhood and also in the theater district.

The environmental impact statement contends that many effects of development can be mitigated and that in such areas as traffic flow and air pollution, conditions will improve. The city also believes the area can and should absorb new development in part to relieve development pressure on the East Side.

But several civic and community groups are expected to mix general endorsements of the plan with calls for stronger measures to keep traffic moving, prevent the displacement of residents in Clinton and keep the sex shops from moving to other areas.

What of the $1.6 billion redevelopment plan itself? Is this the best way to rebuild Times Square?

The dispute has focused largely on four office towers designed by Philip Johnson and John Burgee to encircle the core of Times Square.

The towers are at the heart of the plan. Shooting nearly straight up for as high as 56 stories, the buildings are topped with glass mansard roofs and would contain more than four million square feet of office space.

They would be supported with millions of dollars in tax abatements, on the theory that those who work and do business in them would crowd out the undesirables in the streets of Times Square and the developer would help renovate 42d Street theaters and subway stations. In exchange for permission to build the office towers, the developer has agreed to contribute more than $30 million toward the theater and subway improvements.

Partly to generate this money and street activity, two of the towers are more than twice as bulky as normally permitted by zoning reulations.

Such observers as the local chapter of the American Institute of Architects are concerned that the buildings would turn the area from something that, for all its problems, is uniquely bright and exciting into just another cavernous office district.

Ada Louise Huxtable, the former architecture critic of The New York Times and a member of several organizations that are concerned about the plan, has described the towers as "enormous pop-up buildings with fancy hats." Mr. Gill describes them as "gigantic, crude, aggressive office buildings that will turn Times Square into the bottom of a well."

Big Billboards Would Go

Gone, critics point out, would be the airy quality around the core of Times Square and the nearly one dozen big billboards and elaborate electric signs that mark much of Broadway and Seventh Avenue between 42d and 43d Streets. With these displays, they say, will go an irreplaceable chunk of Times Square's identity.

To underscore their concern, owners of the signs turned off their lights from 7:30 to 8 P.M. on Saturday.

Mr. Johnson takes issue with the critics of the proposed office towers: "I don't see what they would like that would be more Times Square than this — we'll have awnings, a continuous glass front at the street level as much as possible, and high signage on the shops." Only the huge billboards will have to go, he said, because they would block views from offices.

Neil C. Klarfeld, executive vice president of Park Tower Realty Inc., the developer of the proposed buildings, said that above the fifth floor they would be splashed with light. "A lot is going to be open 24 hours to give that feeling of people milling around to go in and out of stores," he said.

Meanwhile another issue lingers — what to do with 1 Times Square Plaza, the old Times Tower and later the Allied Tower. Park Tower Realty has said it would like to see it torn down, because the building is too altered from its original to be appropriate. Others see this as a final desecration of the spirit of Times Square.

Officials say they are working to meet a number of the concerns already voiced. "We have public hearings to hear the concerns of the public," said Herbert J. Sturz, Chairman of the City Planning Commission. "If we hear something that we should amend, we will do so."

Continued on Page B6

Times Tower Contest

The Municipal Art Society and the National Endowment for the Arts are sponsoring a competition for the best proposals for what to do with the former Times Tower, the landmark building in the center of Times Square. The building, once headquarters for The New York Times, may be demolished as part of the redevelopment of West 42d Street and the Times Square area.

The competition is designed to attract architects, landscape architects, urban designers and sculptors, but anyone can enter by paying a $45 fee by May 22. Every entrant will get a kit with background information and photographs. Entries will be judged on the basis of a single drawing, 30 by 40 inches, and the designers' names will not be revealed to the jury.

Henry Cobb, a partner in I. M. Pei & Partners and chairman of the department of architecture at Harvard University, is the jury chairman. The winners, who will be announced in July, will get cash prizes of $10,000, $5,000 and $2,500.

Park Tower Realty, the group selected to develop the rest of the area at the intersection of 42d Street with Broadway and Seventh Avenue, has retained its own consultant, Robert Venturi, a Philadelphia architect, to advise on the future of the tower.

Times Square Hearing Draws Array of Views

By MARTIN GOTTLIEB

The plan to rebuild Times Square, making its formal debut at a public hearing yesterday, received warm endorsements mixed with concerns that it would mute the liveliness of the area and cause crime and prostitution to move elsewhere.

"What we now have is the largest, best-designed, most carefully planned redevelopment project in the nation," Governor Cuomo said in remarks that began the hearing at Town Hall, at 123 West 43d Street, east of Broadway. "I believe that because of this redevelopment project, the generation to come will enjoy the Times Square we can now only remember."

Mayor Koch, after posing for photographers as he shook hands with the Governor, followed with an attack on critics of the $1.6 billion plan, saying, "To me it is amazing, outrageous, to read statements from intelligent people that say they like 42d Street the way it is."

While adding that he believed this plan, as well as any other, could be improved by the public hearing process, he held an impromptu news conference later and labeled as "idiots" those who favored leaving the area in its current state.

Amendments Are Urged

Several speakers called for changes in the plan, including the inclusion of more of Times Square's traditional glitter and more consideration of the plan's effects. Mentioned were the possible effects on traffic, nearby moderate income housing and theater-related businesses that could be displaced by higher rents. There was also concern about where the drug dealers and prostitutes of Times Square would relocate.

If the plan is not amended, Councilwoman Ruth Messinger of the West Side testified, "this will not be a crossroads worth visiting."

The comments came on the first of two days of hearings conducted by the state's Urban Development Corporation, which is sponsoring the redevelopment project with the city.

The plan calls for extensive demolition over a 13-acre site centering on 42d Street between Seventh and Eighth Avenues. The area is heavily saturated with garish movie houses and sex shops. In their place would be four new office buildings, a merchandise mart, a hotel and nine renovated legitimate theaters.

If the project keeps to its schedule, construction would start in 1986 and be completed by the early 1990's.

A second day of Urban Development Corporation hearings is scheduled for April 9. Under the bylaws of the agency, the public will be allowed to submit further written comment on the plan for 30 days after that.

Following publication of a final environmental impact statement and another period of review, the U.D.C. is expected to vote on the plan in July. Then the city's Board of Estimate will conduct its own hearings and probably vote on the project in September.

Some business owners in the project area have threatened legal action to try to stop the plan. Herald Price Fahringer, an attorney for many sex shop owners on 42d Street between Seventh and Eighth Avenues, said several of his clients had asked him to monitor the plan in anticipation of possible legal action.

Yesterday's hearing drew more than 200 people and featured testimony from actors, such as Anthony Quinn and Colleen Dewhurst, as well as powerful oratory from local clergymen.

The speakers in many cases broke into two camps.

There were those, such as representatives for the Shubert Organization, Lincoln Center and the Mayor's Midtown Task Force, who said the area was so devastated that every effort to overhaul it should be supported.

Others, such as representatives of the local chapter of the American Institute of Architects, the New York Landmarks Conservancy and the Clinton Planning Council, emphasized that the area's vitality should not be sacrificed in the process.

Miss Dewhurst, vice chairman of Save the Theaters, a theater preservation organization, said its members "applaud and support" the aims of the plan but feared its success could cause prostitutes to move into the theater district and also so raise land values that theater owners would sell out to office developers.

The New York Times/Neal Boenzi

Colleen Dewhurst, the actress, speaking on Times Square redevelopment plans at a public hearing yesterday at Town Hall on West 43rd Street.

Facing Issues Of Times Sq.

Beginning Today, Public Has Its Say on Proposal

By MARTIN GOTTLIEB

After three years of planning, formal public debate begins this afternoon on the most ambitious plan ever offered to rebuild Times Square.

The state's Urban Development Corporation will open the first of two public hearings on a $1.6 billion proposal by the city and state to replace most of Times Square's sex shops, garish movie houses and hangouts for loiterers with four large office buildings, a hotel, a merchandise mart, nine restored legitimate theaters and a redesigned subway station. The hearing begins at 2:30 P.M. in Town Hall, at 123 West 43d Street, east of Broadway.

Proponents portray the proposal as the best opportunity to reclaim the area and, in Mayor Koch's words, to help it "regain its title as 'Crossroads of the World.'" But while the plan has been received approvingly in general during presentations before community and civic groups, aspects of it — and in some cases its very nature — have generated concern and criticism.

Three Issues Argued

Behind the dispute are three questions that have been argued with a passion befitting an area still perceived by many as the psychological heart of the city: What is Times Square now? What should it be? Is this plan the best way to get from here to there?

Nobody, it seems, disagrees with the Mayor on what Times Square should be — a city center, a place "where America's New Year begins." But the two other questions have generated concerns that have produced assertions as disparate as these:

From William J. Stern, the Urban Development Corporation chairman: "The Times Square redevelopment plan is the last chance of the century to eliminate the blight and the social decay that threatens to transform this area from a center of commerce and transportation to a miasmal swamp awash with pimps, peddlers and purveyors of our society's greatest ills."

From Brendan Gill, chairman of the New York Landmarks Conservancy, a 10-year-old civic organization: "I do strongly feel that of all the things that have taken place since I became involved in these issues 25 years ago, this is the worst that has ever emerged. I think it will mean the destruction of Times Square as we know it. It's just going to gut the life out of Times Square, and we will never see it again."

Called 'Worst Block in City'

What is Times Square?

The designers of the plan have a clear definition, particularly of 42d Street between Seventh and Eighth Avenues: "It is the worst block in the city," Paul A. Travis, of the city's Public Development Corporation, has said at numerous presentations of the new plan.

In 1978, when the city last compared crime on a block-by-block basis, it found that this block on 42d Street generated more than twice as many criminal complaints as any other.

It is home to 15 sex shops and retailers who feature window displays of a variety of knives. According to the plan's draft environmental impact statement, the great majority of the block's 14 theaters specialize in pornographic, brutal action or horror movies. And loiterers of many stripes — drug dealers and their clients, prostitutes, alcoholics and derelicts — cluster there. To the plan's most enthusiastic support

MONDAY, MARCH 26, 1984

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nd controversial — redevelopment of the world's most famous theater district

BROADWAY'S LATEST SMASH!

Another POST Exclusive

By GUY HAWTIN

THE script is being written for a big Broadway smash which, over the next couple of years, could radically change New York's theater scene.

And the star of the show is the Great White Way itself.

Five real estate moguls have quietly bought up six major sites on a seven-block stretch between 45th and 53d Streets.

As a group they will push farther north the transformation planned along 42d Street under the Times Square redevelopment.

Developers William Zeckendorf Jr., Bruce Eichner, Jeffrey Katz and the Rudins each have one site, while the husband-and-wife partnership of David and Jean Solomon have acquired two.

Backstage, however, they are caught up in a slugfest with the Municipal Art Society which fears they will change the Great White Way into the Great Gray Canyon.

Society officials agree Broadway is the architectural equivalent of a raddled old burlesque queen in grave need of a facelift.

But they say the developers' surgery is far too radical.

"They are replacing everything with towers — there's nowhere else in the city where you can build so high on an 'as of right' basis," president Kent Barwick told The Post.

"With bonuses for theater restoration, a developer could easily put a 70-story building with huge underlying bulk on a site. This will destroy the one thing that makes people come to Broadway."

Current zoning regulations — approved by the Board of Estimate in 1982 — call for an automatic 20 percent reduction in building density within the theater district for all buildings started after March 1988.

Barwick says this is too little, too late. He is campaigning for an immediate rezoning of the whole district. The society has identified 27 "soft sites" as ripe for redevelopment.

He wants the scale and height of buildings reduced, as well as "set backs" in the facades to let daylight onto the sidewalks and provide space for the gantries of the traditional flashing neon signs.

Developers — who have calculated their profits on current densities — are far from enthusiastic.

"The city introduced these zoning regulations to encourage us to come to the West Side," said Bill Rudin of Rudin Management Company.

"It would be absolutely unfair of them to change the rules at this point."

Zeckendorf — whose plans for a hotel and office complex at 48th and 49th Sts. are in an advanced stage — is equally indignant.

"It would be quite wrong for them to put the whole zoning regulations back up in the air," he said.

Meanwhile, the City Planning Commission uncomfortably straddles the fence.

Con Howe, director of its Manhattan Office, said the critics have been well aware of the zoning regulations since 1982 and that the post-March 1988 density reduction is sufficient protection for the area.

But, on a different front, he argues that the city is doing everything it can to preserve the traditional ambiance.

Zoning ordinances mandate that buildings up to 50th St. must maintain the pulsating neon signs — the area's trademark.

"We are planning to extend the light and signage [ordinances], to make them more detailed and comprehensive," he said.

"The lights are an essential part of Broadway's character," he said, "They contribute greatly to the street life and the jazzy atmosphere. This is what we want to retain."

Zeckendorf, Eichner, Katz and the Solomons are enthusiastic about keeping the bright lights shining.

Though design work for Zeckendorf's new hotel and office complex on the west side of Broadway between 48th and 49th is still far from complete, its base is to be an exhibition gallery for the area's unique neon artform.

However, Bill Rudin of Rudin Management Company is less than thrilled about the prospect of having neon signs on his 35-story theater and of-

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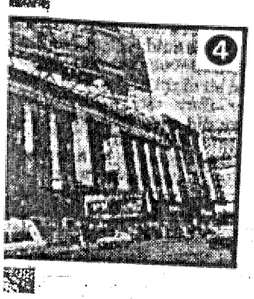
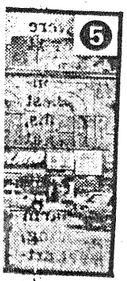
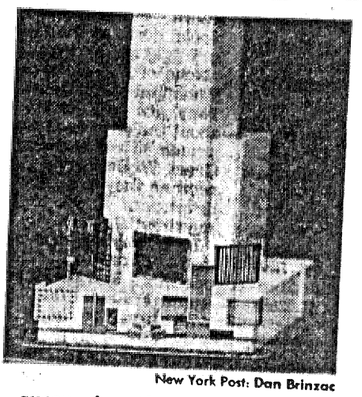






New York Post: Dan Brinzac

Model shows how neon lights would be placed on future Broadway skyscrapers.

Tama Starr, whose grandfather erected Manhattan's first neon signs in the early 1900s, amid bright lights of Broadway.

KEY to sites for redevelopment

1 1675 Broadway, between 52d and 53d Sts. Developers: Jack and Lewis Rudin. Project: A 35-story office tower with 760,000 square feet of rentable space, cantilevered over the Broadway Theater. Status: In course of construction. Comments: "As of Right" tax abatement applied for.

2 1612-30 Broadway, between 49th and 50th Sts. Developers: David and Jean Solomon in conjunction with United Artists Theater Corp. Project: unknown. Comments: site faces Rockefeller Center on Seventh Avenue and includes the Rivoli Theater. Status: unknown — city records show site was still in process of acquisition in November, 1985. Start and completion: unknown.

3 1591-1611 Broadway, between 48th and 49th Sts. Developer: William Zeckendorf Jr. Project: 800-room hotel, theater and up to 200,000 square feet of office space. Comments: hotel rooms will rent for between $160 and $170 (moderate for upscale Manhattan hotel). Status: In design stage. Start and completion: within the next two years.

4 1572-90 Broadway, between 47th and 48th Sts. Developer: Jeffrey Katz. Project: Unknown. Status: Undecided between hotel and office tower. Comments: site was still in process of acquisition in December 1985. Status: unknown — city records show one lot of the two-lot site was acquired for $6.9 million cash. They also show a $12 million mortgage note outstanding on the site. Start and completion: Unknown.

5 1571-89 Broadway, between 47th and 48th Sts. Developers: David and Jean Solomon. Project: Rumored to be an office tower. Comments: Site includes the Barrymore Theater. Status: unknown — city records indicate site was still in process of acquisition in December, 1985. Start and completion: unknown.

6 1538-40 Broadway, between 45th and 46th Sts. Developer: Bruce Eichner. Project: tower to include a mix of hotel, office, retail space and theaters. Estimated development cost: $250 million. Comments: Hotel rooms will rent for between $170 and $180 (moderate for upscale Manhattan hotel). Site includes Loew's movie theaters. Status: early planning stage. Start and Completion: unknown.

Famed neon keeps star status

FOR three generations the Starr family has done for Broadway what Michaelangelo did for the Vatican's Sistine Chapel.

Arguably, their artistry in neon has given even more cricks in the neck to awestruck tourists than the genius of the great Renaissance master.

The Starrs own Artkraft Strauss Sign Corporation, and about 99 percent of Broadway's bright lights were custom-built in their factory at 830 Twelfth Av.

When redevelopment of Broadway and Times Square first came to the drawing board, the lights — damned as "schlocky" — seemed certain to go. It spelled the end of an era for the family business.

"Times Square and Broadway is our showroom," said 35-year-old vice president Tama Starr, whose grandfather, Jacob, brought neon — then a French franchise operation — to New York in the early 1900s.

"We built and maintain 99 percent of the signs and we own and operate at least half of them.

"When I saw the Times Square design work and read the environmental impact statement, there was not one word about signs. It looked like the unthinkable might happen — that Broadway might cease to exist.

"It seemed like a canyon was being built and the lights might be doused for ever. It was like there was Godzilla in Times Square. I'm glad there seems to be a happy ending."

Thanks to a campaign led by the Municipal Arts Society, the neon will be saved.

But reconstruction of Times Square and Broadway means that some of New York's most famous light shows will have to be completely rebuilt.

What's more, the fate of the great glittering ball which drops to herald in the New Year remains in doubt.

Its future on top of the old Times Building is assured for the next three years or so, but after that things — no pun intended — are up in the air.

"Las Vegas has offered to adopt the ball. So has Washington D.C. There's a lot of panic talk about it," Tama said.

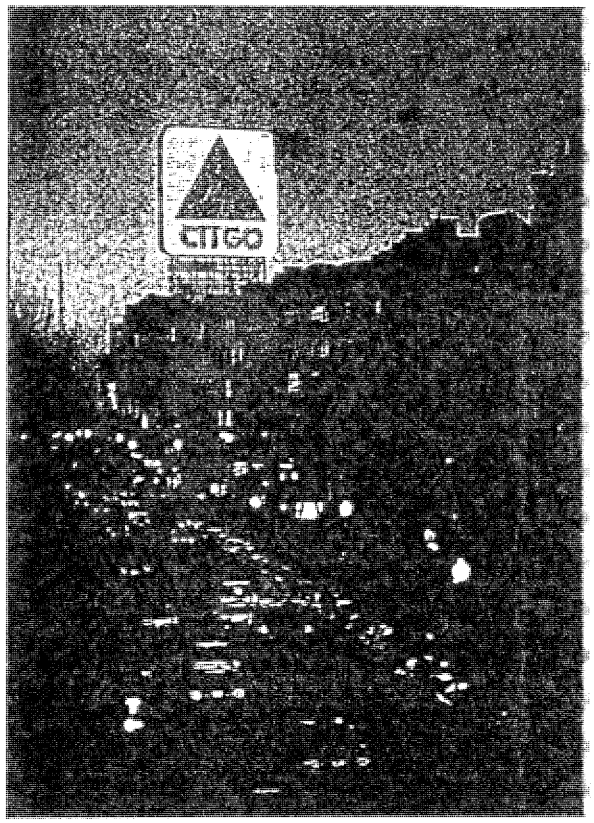
"But I think that in the end, arrangements will be made to keep it here in New York. People are very attached to it."

IDEAS

COMMERCIAL HERITAGE

Saving Signs of Past Times

Preservationists are taking a second look at the urban landscape and advertising signs



STREET BEACON: *Preservationist Arthur Krim helped save Boston's Citgo sign by arguing that it helps drivers orient themselves in a confusing street system.*

■ 'For every community it comes down to someone having to make a judgment whether a sign is just a piece of commercial advertising or whether it's a piece of American culture worthy of preservation.'
– *Mike Jackson*

By William Stage
Special to The Christian Science Monitor

ST. LOUIS

IS a vintage or unique sign art or eyesore? A cultural artifact or tacky commercial advertising? Removed from its original site, a beautiful sign may end up in any of several places – the junkyard, some pricey antiques store, or maybe – just maybe – a museum.

The Society for Commercial Archaeology believes that signage, especially nostalgic signage, has aesthetic value and is tackling the question of which signage should be earmarked for preservation.

The most ardent restorers of old signs are private individuals motivated by either profit or a yen for collecting. One restaurant chain, Houlihan's, is characterized by scads of original vintage signs.

"The collector's market, that's one way to preservation," says Mike Jackson, the tall, bearded president of the Society for Commercial Archaeology.

"But collectors are very personal and quirky. They take things out of context and don't necessarily see things they collect as being part of a broad cultural pattern. Whereas our organization sees things – signs – as historians might, and we like to see them in their original context as much as possible . . . and reused whenever possible. Signs can have a long, active life."

The nonprofit SCA, founded in 1977, has attracted historians, preservationists, planners, architects, and lovers of pop culture, all of whom have a common interest – preserving artifacts, signs, and symbols of America's commercial process.

As a group, they say all too many features of the commercial environment are fast disappearing without being analyzed, recorded, or preserved. Diners, animated neon signs, Route 66 – the history of these things is so recent that most people do not regard them in a historical context.

Though most of the SCA's preservation efforts have involved buildings, the organization has plans for sign preservation, too. Peter Phillips, a Gloucester, Mass., planner, has submitted a model sign preservation ordinance to the American Planning Association (APA) in Chicago.

After a review by that body, the text is slated for discussion at the National Main Street Conference to be held in Austin, Texas, later this month. If approved, the model ordinance will go out to planning officials and landmarks associations across the country to aid in local preservation decisions.

Attached will be photographs of various categories of signs with features the SCA considers important.

This will be the first time the Main Street Conference has ever broached the topic of historic signs. Peter Phillips is cautiously optimistic. "Organizations like the APA and the National Trust for Historic Preservation are just now beginning to recognize that there are historic signs worth preserving," he says.

The movement has gathered steam, Mr. Phillips maintains, because of negative public reaction to overly restored historic districts. "Too many downtown areas and historic districts have taken the approach of eliminating all old signs in order to start over with a clean slate," he explains.

"That's been the MO for 15 to 20 years, since there've been sign ordinances, and now people are saying we don't like these cutesy, sterile historic districts."

MANY of the newer municipal sign ordinances contain amortization clauses, which call for the removal of older, nonconforming signs. Ordinances often restrict or prohibit flashing lights and moving parts on signs; square footage of signs; placement of the sign on the building façade or rooftop; and illumination of signs.

"The amortization clause is the corollary opposite to the grandfather clause, which exempts already existing signs from mandatory removal as long as they remain unaltered from their original state," says Mike Jackson in a telephone interview from Springfield, Ill., where he works as chief architect for the state's Historic Preservation Agency.

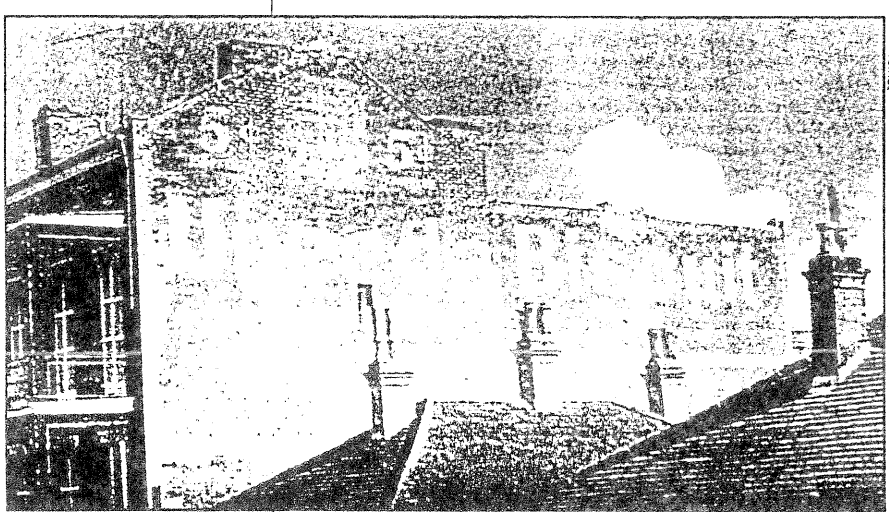
Mr. Jackson stresses that the SCA's model ordinance includes not only historic signs, but also signs of artistic and cultural value – things that most historic preservation ordinances don't consider. This concept protects quite a number of signs, but not all. Says Jackson, "The profession is looking to modify the amortization principle rather than promote a blanket grandfather clause for all signs."

The obvious advantage of a culturally sensitive sign ordinance is that it would give communities a set of criteria to examine and thereby avoid costly and lengthy individual sign preservation battles.

"For every community it comes down to someone having to make a judgment whether a sign is just a piece of commercial advertising or whether it's a piece of American culture worthy of preservation. In Massachusetts, they recently debated the merits of a Coke sign all the way to the state legislature. That shows you how involved it can become. I can see that same kind of debate . . . taking place in local planning commissions all over the country."

The Coca-Cola sign Jackson refers to was a neon and electric spectacular that once marked the Cambridge entrance to the Massachusetts Turnpike. People liked its 1950s styling; they liked the way it was reflected in the Charles River. One day it was dormant, its fate dependent on the building's new owners.

In strode Arthur Krim, a founding member of the SCA and one of the most active voices in



WILLIAM STAGE

WELL-WEATHERED WORDS: *Uneeda Biscuit sign in New Orleans is a classic.*

Times Sq. Plan Getting Wary Public Approval

By MARTIN GOTTLIEB

Civic and community leaders have reacted to the $1.6 billion plan to rebuild Times Square with general support, but it has often been coupled with sharp questioning or criticism of some aspects of the proposal.

Their reactions have come at a series of informal presentations by officials to the representatives of about a dozen groups before the project's first public hearing, scheduled for next Monday at Town Hall.

Governor Cuomo and Mayor Koch will be the first two speakers at the hearing, according to William J. Stern, chairman of the state's Urban Development Corporation, which, with the city, is sponsoring the plan.

Scheduled to go into construction in 1986, the development would involve widespread demolition over a 13-acre site, construction of four large office buildings, a merchandise mart and a hotel and the renovation of nine "action" movie houses into legitimate theaters.

Called a No Man's Land

At the presentations, officials have portrayed the plan as the only project that can remake an area centered on 42d Street between Seventh and Eighth Avenues, which they portray as a tawdry no man's land. Sometimes the officials have met with enthusiastic support.

"There is such public disgust about that block that I hope it will overwhelm whatever opposition exists," the Rev. Robert Rappleyea of Holy Cross Roman Catholic Church, on 42d Street between Eighth and Ninth Avenues, said at a presentation last week before the 42d Street Civic Association.

But usually the endorsements have been more qualified, mixing general approval with a number of concerns. The groups have asked, for example, whether the sex shops and drug dealers who are pushed off 42d Street will overrun other streets, whether low- and moderate-income residents and businesses will be displaced and whether the austere office buildings designed by Philip Johnson and John Burgee will rob the area of its glitter and vitality.

Other questions have been raised about traffic and whether it will become hopelessly mired in the area and whether the public will have a fair chance to comment.

More Details Sought

"There is widespread support for the basic effort," said Richard T. Anderson, executive vice president of the Regional Plan Association, a civic group. "At the same time there is a strong feeling this is an unfinished proposal. Detailed information about pedestrian circulation and subway access, theater preservation and what the hotel would look like are not there. People want to be helpful, we want to be supportive, but we don't want to be had."

In an 880-page draft environmental-impact statement, consultants for the city and state have made their own projections about several matters that were of concern to the civic groups. They contend, for example, that the sex businesses now on 42d Street will probably relocate in smaller concentrations to only a few areas, such as the northern part of Times Square, 34th Street west of Seventh Avenue and possibly Union Square. They also say that traffic flow will improve and that shops, restaurants and the restored theaters will generate a lively atmosphere.

But many civic groups question some of these projections. Such longtime groups as the New York Chamber of Commerce and Industry and the Citizens Housing and Planning Council mix their endorsements with concern over projections that traffic flow will actually improve.

Loss of Glitter Feared

Among more design-oriented groups, such as the local chapter of the American Institute of Architects and the Landmarks Conservancy, there is a concern that little thought has been given to how the theater conversions will be financed. They also question whether the Johnson-Burgee buildings will fit into vibrant Times Square.

"Times Square should be defined by large signs and bright lights, as it is now," said George Lewis, executive director of the local chapter of the Institute of Architects. "They create a sort of extravaganza of life and high spirits — there isn't anything like it anywhere else. One has the feeling that what this project will do will be quite different."

Community Board 4, which includes the neighboring Chelsea and Clinton neighborhoods, passed a resolution that "wholeheartedly endorses the basic aims and concepts of the redevelopment" but also calls for efforts to insure that local residents and business are not displaced by the project. In addition the resolution urges that extra efforts be made to insure that the sex shops do not move to Union Square or other areas of Chelsea and Clinton. It asks that 1 Times Square Plaza, the former Times Tower, under consideration for demolition, be retained because it is "an emotional center for New York."

Community Board 5, which covers Times Square itself, has voted to consider the project over several weeks, as it would projects that go through the city's usual review process. Because of the Urban Development Corporation involvement, however, board consideration is not required.

"We've never been so bypassed," said Stan Herman, chairman of the board's new construction committee.

Area Concerns Studied

Paul A. Travis, senior vice president of the city's Public Development Corporation, said, "I believe we will respond to the issues people are raising." He said the city was considering ways to work with property owners and to reallocate police officers to areas where sex businesses might relocate.

Michael Hattersley, assistant director of public affairs for the Urban Development Corporation, said Park Tower Realty, which would build the four office towers, had retained Robert Venturi, a Philadelphia architect, to study the best use of the old Times Tower site.

Both he and Mr. Travis said the public discussion process was only beginning and would continue when the Board of Estimate held its own hearings on the project this summer.

NEW YORK

Day by Day

Times Square on View

There is a dazzle of flashing lights and some controversy in the new exhibition at the Urban Center. The show is about Times Square and what should be done about it.

The center's exhibition halls at Madison Avenue and 51st Street are filled with photographs of what the square has meant, from indoor theater to outdoor dancing and gawking. There are drawings of projections for the square and cautions against leveling it and starting all over again.

One person concerned that the planned redevelopment of the area should not dim the old dazzle is Tama Starr, vice president of the Artkraft Strauss Sign Corporation. The company, founded by her grandfather, has built most of the square's electrical signs.

As guests mingled at the exhibition's opening party, Miss Starr stood protectively in front of a 12-foot-high letter "I" from a Times Square sign. The letter's 500 orange and green lights flashed hotly over the crowd at close range. The "I" gave off a dancing, rhythmic clicking as the lights went through their sequence.

"They're all old-fashioned electromechanical switches," Miss Starr said. "In the square you're too far away to hear them."

Nearby was the lighted ball that drops to mark the New Year. "My grandfather invented that in 1907," Miss Starr said.

The show will run until June 15 at the center, which is the Municipal Art Society's exhibition hall.

There is a blank book for visitors' comments. One said, "Don't make Times Square more square." Another said, "Make Times Square a more hospitable environment after 6 P.M."

Logue Quits Post At Bronx Agency

Edward J. Logue, president of the South Bronx Development Organization since its creation six years ago, has resigned, effective Oct. 1.

No successor has been named, according to Mayor Koch, who said he had urged Mr. Logue not to quit his $120,000-a-year post.

In a letter to the Mayor, Mr. Logue said he was leaving to join his wife of 36 years, Margaret, in Boston, where she directs a private school for dyslexic children.

Mr. Logue, 63 years old, gained a reputation as a master of urban development in New Haven and Boston in the 50's and 60's. He was the head of the New York State Urban Development Corporation from 1967 to 1975.

Mr. Logue said he did not yet have a job lined up in Boston.

N.Y.T. 6/2/88

·ph Bostic, 79, ·ports Journalist ıd a Disk Jockey

ty THOMAS ROGERS

Bostic, a former newspaper- ɔadcaster and promoter who gainst- racism in the sports ed of a heart attack Sunday at ɔton (L.I.) Hospital. He was 79

Robinson broke baseball's ·ier in 1947 when he was a Brooklyn Dodger contract ı Rickey. Two years earlier, escorted two players from leagues to the Dodger spring camp at Bear Mountain and ı tryouts for them. At the Bostic was an announcer for gue games and the sports edi- ple's Voice, a weekly newspa- videly in black communities. was reportedly surprised and stressed, but allowed the take place under the supervi- nager Leo Durocher. Neither eived a contract with the or-

lack in Writers' Groups

spaperman, Mr. Bostic, who ıe sports editor of The Am- ws, was the first black ad-

Melvin Starr, 69, Head of a Firm That Created Signs on Times Sq.

By ALFONSO A. NARVAEZ

Melvin Starr, the president of a company that has set Times Square ablaze with spectacular signs for almost a century, died Tuesday at his home in the Riverdale section of the Bronx. He was 69 years old.

Mr. Starr ran the company, Artkraft Strauss Sign, for 30 years. Its handiwork includes the huge illuminated ball that delights millions of people each year as it slowly descends to mark the beginning of the New Year.

The company also made the famous smoking-cigarette sign for Camel cigarettes, the block-long Bond's waterfall, Anheuser-Busch's flying eagle and hundreds of glittering billboards, theater marquees and illuminated signs that symbolize New York City to visitors from around the world.

Once, when asked about New Yorkers seemingly blasé attitude toward his signs, Mr. Starr said: "New Yorkers see the signs. It's just that they'd drop dead before they'd allow anybody to catch them gaping at them."

Mr. Starr's company also created the scoreboards at Yankee and Shea Stadiums, Veterans' Stadium in Philadelphia, Busch Memorial Stadium in St. Louis, Forest Hills Tennis Stadium and the Anaheim (Calif.) Convention Center.

Mr. Starr was known to many of his friends as Mr. Broadway because of his flamboyant, Runyonesque-style of dress and his creative designs for his signs.

"He was so involved with the character of Times Square," said his daughter, Tama Starr, executive vice president of Artkraft Strauss in Manhattan. "He was very, very creative and thought very big."

Artkraft Strauss began as the Strauss Sign Company, founded by Mr. Starr's father, Jacob, at the turn of the century. Its first signs were illuminated with gas. In 1932, Strauss merged with Artkraft of Lima, Ohio, which then controlled the process for illuminating signs with neon gas.

Mr. Starr was a director of the Trans-Lux Corporation, a manufacturer of information display terminals. He was also involved in many Jewish charities.

Besides his daughter, he is survived by his wife, Jean; a son, Jonathan of Hana in Maui, and a sister, Lita of Manhattan.

Bright lights turn off Times Square planners

By JANE McCARTHY

THE battle for lights on the Great White Way took another turn this week as developers denounced a plan which would require huge electric signs on new buildings in Times Square.

The city plan for the Times Square area, Broadway and Seventh Av., from 43d to 50th Sts., is supported by civic groups and legislators.

But the plan has been blasted by real estate developers planning projects in the bow-tie shaped section of Broadway's entertainment district.

Jean Solomon, president of Solomon Equities, a development company planning two office buildings in the district, tagged the requirements "excessive and incompatible with the basic needs of office buildings."

"The purpose should not be to make Times Square into a cartoon of itself," she said.

Community Board 5 Chairman Joe Rose disagreed. The board unanimously endorsed the new controls.

Rose called the proposed regulations "one of the most critical matters we've dealt with in years."

He noted Time Square's "mystical appeal as a tourist attraction of the first order."

Theater critic Brendan Gill and urban observer Holly Whyte urged the city to preserve the bustle and competitive confusion that marks the square.

Gill said the district must be protected from becoming an "urban office park whose lights simply go out after dark."

According to Whyte, "No city has a more vibrant street life or has done more to protect it."

City Councilmember Ruth Messinger supports the regulations but fears that developers with plans on the drawing board will be exempted.

The proposed regulations would revise zoning in the district to require a 50-foot-high street wall base that would make a shelf for super-signs and lights.

n advocacy today. Mr. Krim, o teaches a course titled Urban ography at Salve Regina Col- e in Newport, R.I., and once rked for the Massachusetts storical Commission, began a ne campaign to save the sign. t was nine years ago. The ef- became mired in politics, says m. In the meantime, the sign ppeared.

Sound like a defeat? Well, yes, that's just one battle in the e conflict. All was not lost, ever, for dealing with bu- cracies, corporations, and news media gave Krim the bulary he needed to hone his ers of persuasion – which he on the Citgo Company.

AVING the pulsing neon Citgo sign in Boston's Ken- more Square – "the Eiffel er of Boston" – is undoubt- y the greatest victory in sign preservation to date.

Initiated by Krim, the effort took four years, involving so many twists and turns that to give a chronology of events would be tedious. But sign aficionados might gain insight from Krim's technique: Is there a discernible method to this sign-saving process, or does he simply charm the Powers That Be into submission?

"It's just a matter of gaining the trust of the major parties and convincing them through humor and logic that this sign, whatever it may be, is worth their restoration efforts," Krim says.

For instance, one of his arguments for the Citgo sign was that it serves as a beacon of orientation in Boston's confused street system. "That was how I justified it," he says, "and people accepted it."

Krim also had no qualms about identifying himself with the SCA, replete with scholarly connotations, not to mention an office in the Smithsonian Institution.

"The actual name of the society sounds so serious," he explains, "that it acts as an enticement for those who want to get involved in the project. When these corporations hear the name – we even have *commercial* in the title – they think, 'Gee, we have a scholarly organization willing to back our commercial instincts.' "

Krim says that in the early days no one had ever heard of the society. "Still," he put in, "I was using the name to gain professional recognition, if not clout, as I was calling people on the phone, which is how it's all done."

And the concept of "commercial archaeology" proved attractive to the news media.

Preservation efforts take a good deal of time and energy. Perhaps the model sign ordinance will be taken seriously by planning commissions so that individuals like Krim don't have to siphon their own resources to fight for each imperiled sign. Many of these artifacts have become an important part of America's material culture.

SCA
Society for Commercial Archeology
Room 5010
National Museum of American History
Washington DC 20560

February 1989

Dear SCA Member:

Signs are one part of the commercial landscape, and by their nature one of the most visible elements. They can be bold and invigorating or simple and elegant, but they all seek to convey a special public presence to a place, product or person. Because they are so visible, signs have also taken the blame for much of what has been called "commercial blight." Many sign ordinances have been passed in recent years which "downsized" acceptable signs and required removal of non-conforming signs. These requirements have led to the removal and destruction of many projecting signs, particularly neon signs. This has been a preservation issue for years, which we have now addressed.

The *PAS Memo* outlines an effective way for SCA members to help save historic signs without having to mount one on one publicity campaigns for each sign. By approaching the planning board or historic preservation commission in every community we can get our message across. An established review board should be identified as the agent for sign ordinance variences. The role of SCA and its members to make communities aware of this ordinance language and get them to act. If you would like to pursue this idea in your community please write to us and ask for extra copies of the the *PAS Memo*.

Special thanks to SCA board member Pete Phillips, who wrote the PAS Memo. And thanks to the American Planning Association for selecting it and distributing it to thousands of planners across the country.

Mike Jackson
SCA President

Dennis FYI Daniel R.

PAS Memo

NOVEMBER 1988

AMERICAN PLANNING ASSOCIATION

Sign Controls for Historic Signs

By Peter H. Phillips, AICP

In the rush to control or dismantle unsightly commercial strips, or to impose restraint, "good taste," and carved wooden signs on downtown storefronts, nearly every city adopts a sign ordinance requiring removal of nonconforming signs. Generally, a grace period of several months or a few years is allowed, but, in the end, all violating signs—historic or not—are required to be taken down to make way for something less garish. Some jurisdictions even make payments or have grant programs to encourage the owner to replace the offending sign.

When this action by the city occurs, it simply adds another disincentive for the continuation of a sign. High maintenance costs (especially for painted and neon signs), turnover of building tenants, and updated logos and materials imposed by corporate franchises all contribute to the demise and removal of old signs.

Why be concerned over the elimination of unsightly signs? Weren't these same signs derogatorily referred to in the 1960s as "the neon jungle?" In today's cost-conscious, homogenized society, the expensive, unique, labor-intensive signs of the past have all but disappeared. Formless, backlit plastic signs are everywhere. Old historic signs are examples of a dying art (bending neon tubes, for example). Unusual signs provide local color, historic character, individuality, a sense of place or orientation (especially with landmark signs), and clues to a building's history. This *Memo* describes some ways of defining and distinguishing those signs that should be preserved. It looks at some cities that have historic sign ordinances in place and offers some suggestions for amending the community sign ordinance so that it takes into account the value of historic signs.

What Should Be Designated or Saved?

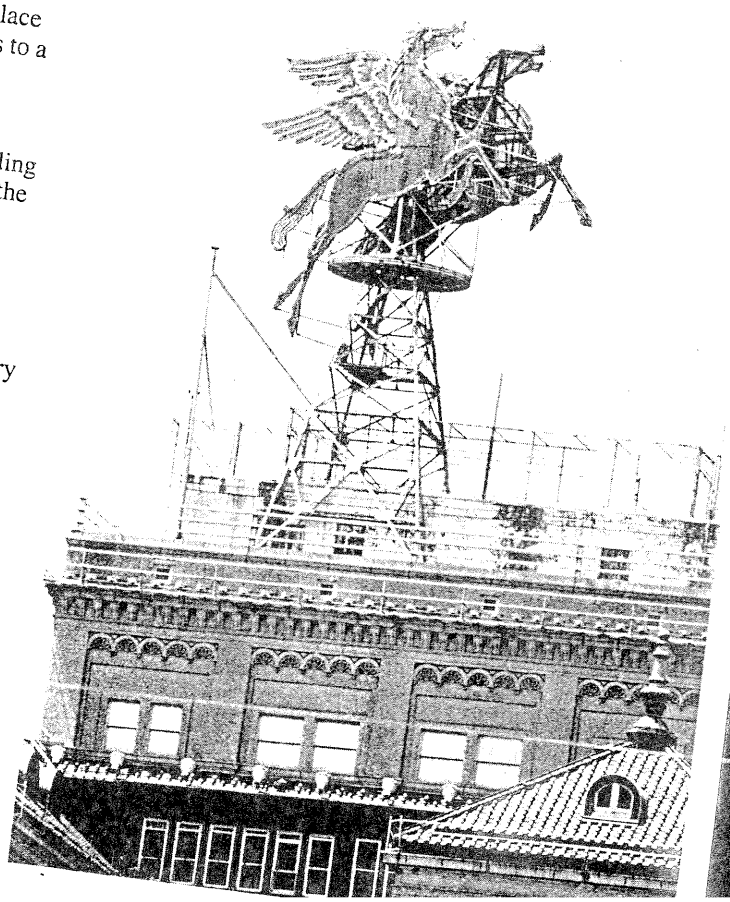
When the city of Pasadena, California, recently revised its sign control ordinance to protect historic signs, part of the amending language was a requirement that a written inventory of historic signs be established and maintained by the city's Cultural Heritage Commission. Rockford, Illinois, and Manhattan, Kansas, have also undertaken and completed citywide historic sign surveys following the realization that their respective sign control ordinances could mean the unintentional loss of significant cultural or historic resources.

Although it is not imperative, including an inventory requirement in an ordinance regulating historic signs is a very good idea. One should not, however, allow the cost and other resource considerations of an inventory to discourage a city council from enacting a protective ordinance. Loading a new ordinance up with staffing and other front-end costs is a sure way to get defeated in a small or fiscally strapped community where the political support for historic preservation is not solid.

If an inventory is possible, it should include:

1. Neon signs (visible glass tubing);
2. Incandescent signs;
3. Porcelain signs (many neon and incandescent signs have porcelain backgrounds);
4. Painted wall signs, the oldest of which are called "ghost signs" due to their faded character. These signs often reappear after a rain storm or following the demolition of a neighboring building;
5. Cararra glass or Vitrolite signs on storefronts from the Art Deco period;

For many years, the Magnolia Building was Dallas's tallest, and Pegasus was a highly visible city landmark. A 1984 sign ordinance amendment will keep Pegasus flying.



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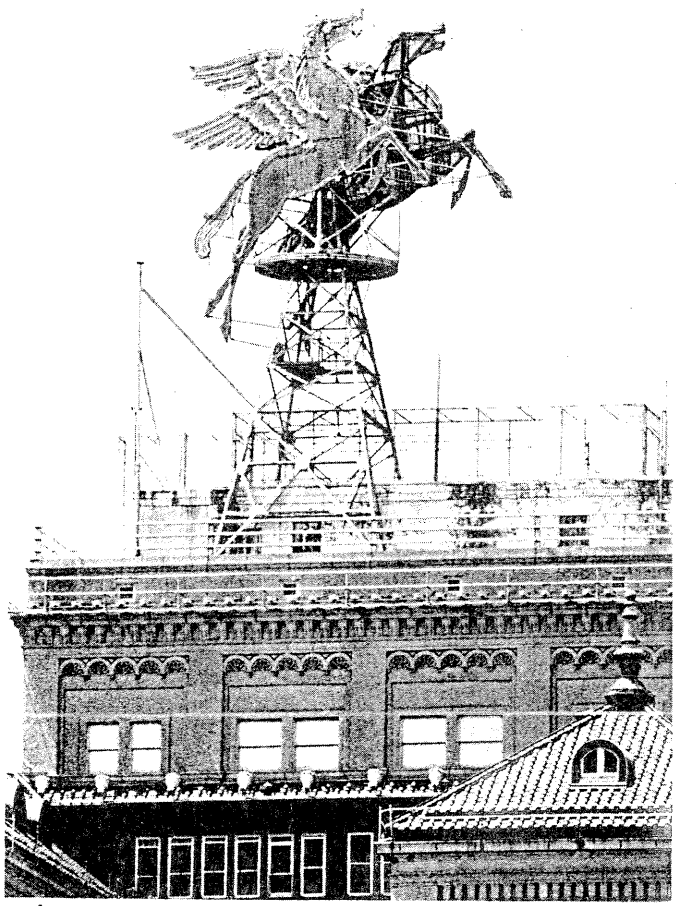
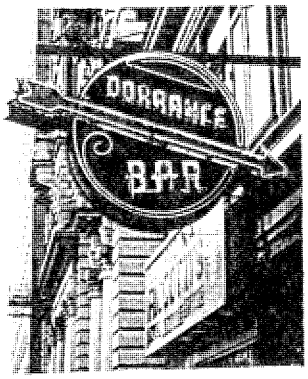


Peter H. Phillips, AICP, is the director of community development for Gloucester, Massachusetts. He also is a board member of the Society for Commercial Archeology (SCA), which has headquarters at Room 5010, National Museum of American History, Washington, DC 20560. SCA is a national organization that seeks to document and preserve significant American roadside structures and landscapes. SCA assisted with the preparation of this report.



Peter H. Phillips

6. Cast aluminum or stainless steel lettering, usually three-dimensional and free standing, above or attached to a storefront; and
7. Barber poles.

While this list is a start, each community should determine which of its signs are unusual, significant, or meaningful to its streetscape and its history.

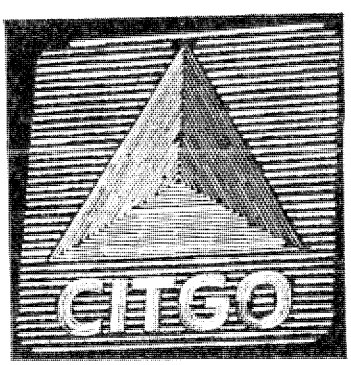
Once completed, the inventory should be edited, printed, and distributed to downtown business owners, chambers of commerce, news media reporters, and local preservation groups as a means of raising the community's consciousness and lining up support for the actual adoption of the historic sign ordinance. This list can also be used to provide guidelines for future decisions on whether or not to confer historic designation on individual signs.

Methods of Preservation Through Zoning

Once a sign is adopted, individual exemptions from amortization and conformity standards are usually granted for certain signs. The exempt status is typically conferred by a locally appointed body, such as the landmarks commission, planning board, or city council.

In Culver City, California, the city council may declare a sign to be of "historical significance" upon application by the sign's owner and a recommendation from the planning commission. Culver City's definition of historical significance is more limiting than most, requiring that *all* of the following conditions be met.

a. The sign and the use to which it pertains have been in continuous existence at the present location for not less than 50 years. [This would eliminate the majority of historic signs in many communities.]
b. The sign is an appurtenant graphic (i.e., an on-premises sign that relates to the use of the property, as opposed to an off-premises billboard).
c. The sign is unique and enhances the cultural, historical, or aesthetic quality of the community.
d. The sign is structurally safe or is capable of being made so without substantially altering its historical significance.
e. The sign complies with certain movement, bracing, and intensity of illumination requirements contained in another section of the overall sign control ordinance.

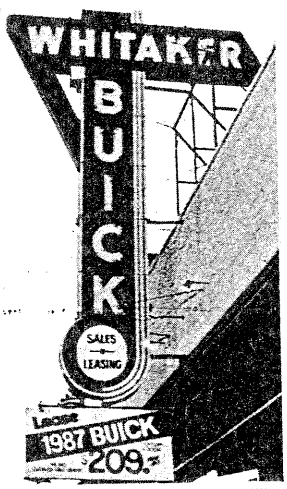


Dennis McClendon

Once it is so designated, the historic sign is deemed in compliance with the entire sign ordinance, regardless of its current location or dimensions. It now has immunity from the amortization and conformity deadlines of the sign ordinance.

The Pasadena, California, ordinance follows a similiar individual exemption procedure but is much more liberal in its interpretation of what constitutes a historic sign. To be designated "historically significant" by the Pasadena Cultural Heritage Commission—and thereby exempt for the height, location, and area requirements of the city's sign code—a sign must have been installed prior to 1960 and, unlike the Culver City code, meet *only one* of the following criteria.

a. The sign is of exemplary technology, craftsmanship, or design of the period in which it was constructed; uses historic sign materials (wood, metal, or paint directly applied to buildings) and means of illumination (neon or incandescent fixtures); and is not significantly altered from its historic period. If the sign has been altered, it must be restorable to its historic function and appearance.
b. The sign is integrated into the architecture of the building. Such signs shall include but not be limited to sign pylons on buildings in the Moderne style. [This is an excellent provision for buildings constructed from the late 1930s to mid-1950s, which are just beginning to be recognized as architecturally significant in some circles.]



Peter H. Phillips

c. A sign not meeting criterion "a" or "b" above may be considered for inclusion in the inventory (and thereafter be designated historic) if it demonstrates extraordinary aesthetic quality, creativity, or innovation, and findings to that effect are made by the Cultural Heritage Commission.

A third and somewhat different example of individual sign designation and exemption comes from Dallas, Texas. The Dallas City Code was amended in 1984 to allow the city plan commission to review applications for "landmark sign" status. The commission makes its recommendation to the city council, which is the official designating authority. To be considered a landmark in Dallas, a sign must:

a. Be at least 15 years old;
b. Be visible from a distance of 1/2 mile or more from a major thoroughfare or expressway;
c. Possess unique physical design characteristics, such as configuration, color, texture, or other unique characteristics; and
d. Be of extraordinary significance to the city.

That city's best-known beneficiary of this ordinance is the Mobil Oil Company's flying red horse (Pegasus) atop the central business district's 29-story Magnolia Building. For many years (ca. 1920-1960), it was Dallas' tallest structure and is still visible from some of the downtown expressways.

Almost every major city has its well-loved landmark sign. In Boston, it is Kenmore Square's Citgo sign. In Baltimore, it is the Domino Sugar sign across the inner harbor. In Minneapolis, it is the Grain Belt Beer sign, a neon spectacular next to the Mississippi River. In Atlanta, up until 1981, it was the 33-foot diameter Coca-Cola sign in Margaret Mitchell

Peter H. Phillips

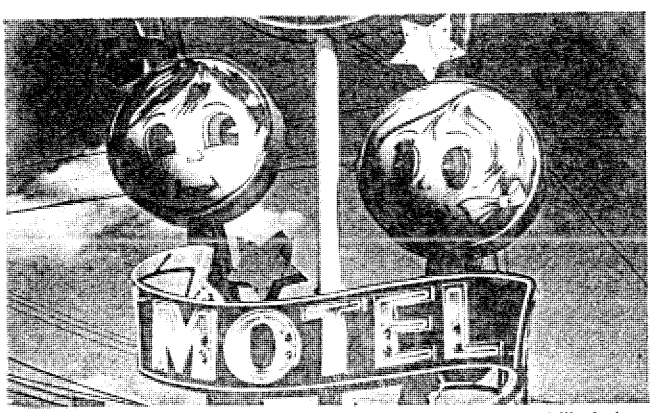
Square (said a Coke spokesperson apologetically at the occasion of its January 1981 demolition, "Like most Atlantans, we at Coca-Cola have an emotional attachment to the sign").

While the Dallas sign ordinance is more progressive and enlightened than most, it does not recognize other historic, nonlandmark signs (although over a dozen signs have been designated there). A designated there). A broader designation of "historic" would allow for the preservation of antique porcelain signs of all sizes, downtown theater marquees, three-dimensional stainless steel lettering, etc. A footnote to the Dallas ordinance is worthy of mention because it sounds as if it were tailored to help preserve nonlandmark signs. It exhorts the reviewing board to base its designation on "the historical significance of the physical composition or structure of the sign . . . [and] the importance of the sign in identifying a particular area of the city and the attitude and sentiment of the community, . . . without regard to the historical significance of the company or other entity that is identified by the sign."

Another method of preservation is the wholesale exemption of certain areas or districts from the sign ordinance. Baltimore's Burlesque District (popularly known as "The Block") is the best example. In this case, however, the exemption is not so much to save historic signs as it is to preserve a certain ambiance or character (or, perhaps, to legally throw up one's hands!) that is promoted by the gaudy strings of bare, flashing light bulbs on every building in this small portion of the central business district.

A more polished version of the above is the "Special Sign District," which is found in Dallas, Texas, and Seattle, Washington. In Dallas, Special Sign Districts are delineated and adopted by a zoning ordinance amendment approved by the city council, similar to adoption of an overlay zoning district amendment. The special district's sign regulations, in theory, may be stricter or more lenient than the citywide restrictions. In practice, the only special sign district in Dallas has resulted in a stringent ordinance to ensure that signs are of "appropriate historical design" and do not "visually obscure significant architectural features" of the city's early twentieth century West End Historic District. In Seattle, the special restrictions are in force in the Pioneer Square Historic District.

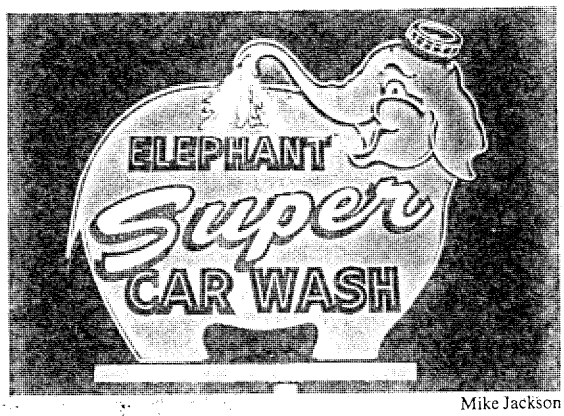
The final—and the most radical—method of significant sign preservation is New York City's recent zoning ordinance amendment that requires all buildings in Times Square to be adorned with neon spectaculars! In an effort to preserve and encourage the dazzling displays that have historically given Times Square its character, the city now specifies minimum sizes and levels of illumination for signs on all buildings that front on Seventh Avenue or Broadway, between 43rd and 50th Streets. It seems that the city planning department and several neighborhood groups were concerned that Times Square might lose its chaotic, exciting atmosphere and become yet another indistinguishable canyon of office buildings.



Mike Jackson

Recommended Ordinance Language

Other PAS monographs and other sources should be consulted for guidance in preparing an entire sign control ordinance. Such an effort is beyond the scope of this paper. Included here, however, are the elements that should be incorporated into any sign ordinance to ensure a sensitivity to, if not outright preservation of, historic signs.



Mike Jackson

Purpose. The statement of purpose of the sign ordinance may require minor modifications so as not to exclude sign preservation. Words such as "sign guidelines," "balanced system of street graphics," "opportunities for individual expression," and "compatible with surroundings" should be added to the statements from an earlier ordinance that sought to "control, eliminate, or amortize" all nonconforming signs.

If a certain 1950s commercial strip, for example, is to be exempted from normal sign controls or is to receive special preservation consideration, reference to "the advertising needs" or "unique character" of "a particular area within the city" should also be made in this preamble.

Definitions. Provision should be made for a variety of signs, including "animated or flashing graphics," which give the great neon spectaculars of the 1950s–1960s their character, and ghost signs.

Animated Graphic. Any sign that displays its message through a series of changes in design, color, percentage of illumination, or caricature action, requiring electrical or mechanical energy to do so. Such sign shall not change color or intensity more than once in three seconds, nor shall such sign contain any exposed lamp over 15 watts nor any luminous tube over eight watts per foot.[This prevents a potential nuisance or traffic hazard from strobe lights or beacons.]

Ghost Sign. A faded sign at least 50 years old on an exterior (usually brick) building wall. [Age may need adjusting, depending upon the age of the city's building stock.] Such

Peter H. Phillips

signs are unique due to their age, letter style, outdated trademark, defunct company, obsolete product, or clue as to the history of the building's occupancy.

Landmark Sign. A sign at least 20 years old that is visible for one-half mile or more from a major thoroughfare or expressway and which, by reason of unique design, size, configuration, or its product's/company's long association with the city, is of extraordinary local significance. [This may have to be adjusted for various parts of the country.]

Historic Signs. A sign that, by its construction materials, unusual age, prominent location, unique design, or craftsmanship from another period, makes a contribution to the cultural, historic, or aesthetic quality of the city's streetscape. Historic signs may be spectaculars, landmark signs, ghost signs, porcelain or neon signs, theater marquees, or signs made up of three-dimensional stainless-steel letters, and/or must be of such an age that they are no longer economically viable to produce or manufacture.

Spectacular. A large, lighted (usually neon) sign that is a landmark due to its extreme size, elaborate animation, variety of colors, and obvious expense. A sign must embody all of these characteristics to be considered as "spectacular." In all likelihood, such sign dates from the 1945-1965 period. [The dates should be appropriate for each city.]

Unique Sign District. An area of the city, delineated by the city council, having unusually lavish signs (many of which are historic) that unify and enhance the area's character.

Procedure. The following language will provide administrative guidelines for the protection of historic or unique signs.

1. Other than safety and structural requirements, the provisions of this sign ordinance may be waived by the City Council for historic or unique signs upon application for relief by the sign owner or by a city-initiated application.
2. Upon filing of said application, the Design Review Board (or Planning Commission) [one or other other should be specified in the ordinance] may recommend, and the City Council may declare a sign or group of signs to be "historic" or "unique," by making findings according to the guidelines below. Notwithstanding safety, maintenance, or structural regulations [indicate here the sections of your ordinance dealing with safety, traffic hazards, and structural integrity], a sign so designated by the City Council shall be deemed to conform with this chapter [the entire remaining sign ordinance should be cited here by article and section number].
3. Historic or unique sign guidelines. Signs or districts of signs may be so designated upon the finding that they exhibit unique characteristics that enhance the streetscape or the historic identity of the city or neighborhood. The sign shall be found to be an animated sign, ghost sign, historic sign, landmark sign, or spectacular (see definitions), the continued existence of which is encouraged and is beneficial to the public good. Such a sign contributes to the historical or cultural character of the streetscape and the community at large.
4. Nothing in this section shall prohibit the owner of a designated sign from removing such sign. [This provision may be optional, depending on whether or not the sign is within the boundary of a locally designated historic district].

Call for Information: Urban Shopping Centers

We are seeking information about zoning provisions for new urban shopping centers in order to prepare a PAS Report. Two types of shopping centers are of special interest: those established in existing buildings as part of an adaptive reuse or retail redevelopment project and new infill centers in existing commercial districts.

We are especially interested in the types of provisions and standards under which these centers are developed. If developed under PUD provisions, we would also like to know if the criteria and guidelines have been negotiated with developers to improve the design of the projects. Also tell us about how the ordinances are working; about problems in applying the standards to specific projects; and about the relative quality and success of the projects that have been developed under such provisions.

Please send your response by January 27, 1989, to: Jim Hecimovich, Research Publications Manager, APA, 1313 E. 60th St., Chicago, IL 60637.

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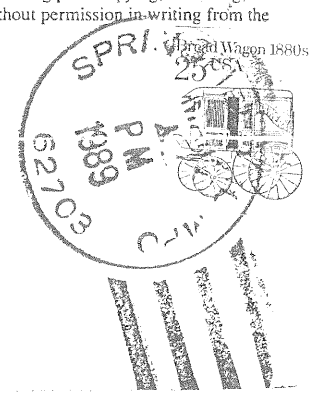


Covered Wagon 1880s

0889d

Daniel Pagano
225 Broadway, 23rd Floor
New York, NY 10007

NYTimes March 24, 1984 p. 22

Times Square as a Living Stage

The 42d Street redevelopment plan opens on roadway Monday night. The big, bold plan, inended to rescue Times Square from tawdry vice ıd violence, needs no formal public approval. That eans the hearing at Town Hall Monday will be the rst and the most important chance the public will ıve to comment. We hope people will turn out to plaud the plan enthusiastically — but also to inst that the sponsors put some life into it.

•

The 42d Street plan, devised by a state-city rtnership, would renovate the block between Sevth and Eighth Avenues and pay for it by concenting development rights on the corners of Broady and Seventh Avenue. These "air rights" permit ecting buildings that exceed normal building size nits. In return, the developer is expected to pay acquiring the land, modernizing theaters on 42d eet and completely rebuilding the huge Times uare subway station.

Even if all that is accomplished, something preus remains at risk. The glories of Times Square y be faded. But even now, with its great movie ıses and many of its famed restaurants gone, it racts visitors from all over the world seeking the citement of the living stage.

Preserving that spirit will be no easy job, espelly when the southern end of Times Square is ped in office towers of the sort that elsewhere go dead after dark. The 42d Street plan stipulates that the lower floors of the new buildings are to be reserved for enterprises that will pull people off the sidewalks, to eat, to shop, to amuse themselves. That's only a start.

What provision will be made for huge, flashing signs that denominate the Great White Way, America's electronic marketplace? The old Times building should be removed, lest it interfere with renting the new buildings on which the whole plan's finances rest. But what will replace it? A small-scale replacement that will add vitality to the square is essential.

Throughout, the challenge will be to make the sidewalks and even traffic islands inviting, while discouraging drug dealing and nuisances. All this will take special taste. The diversions appropriate to an urban theatrical district are different from those appropriate in a seaside amusement park. Imagination has to be accompanied with the practical skill to make ideas real. Then comes the ultimate reality of costs.

Cities from Montreal to Vienna to Sydney have learned that projects to revitalize urban life usually cost far more than expected. While everyone hopes that the original financial plan will cover all costs, nothing would be so expensive to New York as a dull theatrical district, as deadly at night as Wall Street. That, in the words of the Broadway musical, is what Monday's hearing should be addressed to — to life.

Light of Day and New Paint Refresh First Coca-Cola Sign

ATLANTA, June 3 (AP) — The salesman and artist who painted the first Coca-Cola wall sign was no Rembrandt, but 95 years later his work is getting as much attention as some masterpieces.

Two preservationists, Alison Free and Aggie Ferguson, have done a month of work on the side of Young Brothers Pharmacy in Cartersville, about 30 miles northwest of Atlanta, to bring to light what Coca-Cola executives agree is the first of its kind.

Restoring the large red-and-white sign, which says "Drink Coca-Cola," was the idea of Dean Cox, the pharmacy's owner. He said the townspeople had told him he had a historic treasure under layers of paint on the store's wall. "I'd heard the rumor for years," Mr. Cox said, "and then I finally got confirmation from Coca-Cola that this was the first painted wall sign."

A Coca-Cola representative, Randy Donaldson, said the sign was painted in 1894 by James Couden, the salesman who set the precedent for what later became a standard offer: sell Coca-Cola in your shop and the company will paint your wall for free.

"Couden was a salesman first and painter next," Mr. Donaldson said, "so his sign is not quite up to specs. The letters are kind of squashed."

Ms. Free, who with Miss Ferguson operates a restoration company, described those letters as "chunky" and said she found another feature that attesting to his amateur status as a painter. "He left the 'I' out of drink," she said. "It looks like he left it out and then stuck it back in there. It's crammed up with the 'N.'"

She and Miss Ferguson had a difficult time getting to the point where they could critique the sign. They said what they had thought would be a five-day job ended up taking almost 30.

The task was made difficult because they could not be sure that the Coca-Cola sign was the first paint put on the brick wall. "If we had taken all the paint off (except the bottom layer) in the beginning, we could have lost the sign," Miss Ferguson said.

So they used heat guns and spatulas to chip away at a section of the wall that held a modern Coca-Cola sign. After going through layer after layer of Coca-Cola advertising, they found the original sign.

After the oldest Coca-Cola sign was exposed, the painters worked at matching the original colors. They plan to repaint it next week.

The extra work increased the cost of the restoration project. Mr. Cox said the final bill would be $8,000 to $10,000. He is paying most of the tab, but Mr. Donaldson said Coca-Cola would pay part.

"I hope the state will put up a historical marker," Mr. Cox said. "But if not, I will or maybe Coca-Cola will."

Distributor to Stop Selling Pistol-Shaped Juice Package

SANTA FE SPRINGS, Calif., June 3 (AP) — A distributor has agreed to discontinue sales of a pistol-shaped juice package from which children drink by putting the barrel in their mouths.

"We're doing it because of the many complaints we're received," Michael Sy, general manager of Mackie International, said Friday.

Mr. Sy said the 35-cent juice gun, made in the Philippines and sold under the name Chilly Bang! Bang!, had been on the market less than two months and generated numerous complaints from New York and Pennsylvania.

The product prompted New York State Senator Nicholas Spano of Yonkers to propose legislation Friday that would outlaw any food product packaged in the shape of a firearm.

"This is a disgusting product," Mr. Spano said of the juice gun. "The last thing we should teach children is to put gun barrels in their mouths."

Company News: Tuesday through Friday, Business Day

N.Y.C. 14-1.8MM-924108(77) 346

THE CITY OF NEW YORK

Intradepartmental Memorandum

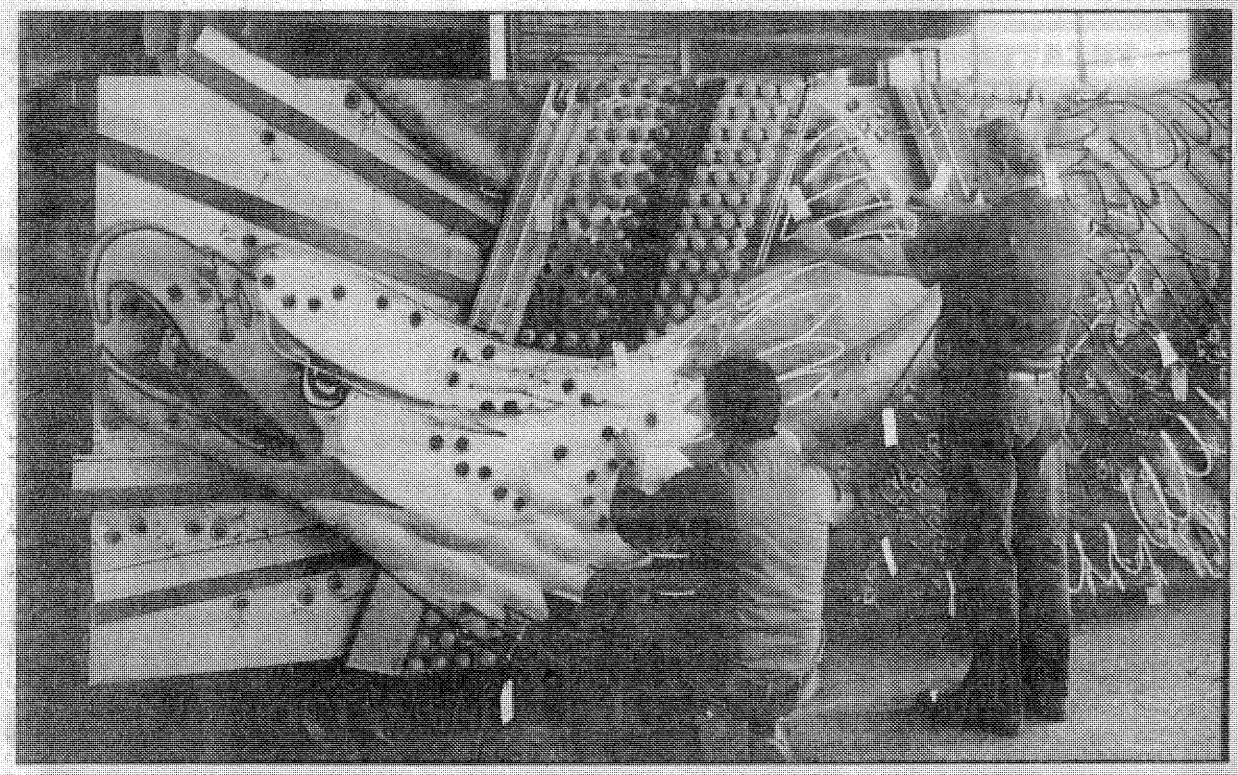
To: FILE

Date: NYT 10/2/88

From: SZ

Subject: NEON SIGNS

THE NEW YORK TIMES, S



The New York Times/Jack Manning

Workers at Artkraft Strauss Sign Corporation in Manhattan making final repairs to a section of the Anheuser-Busch neon sign before it was shipped to Newark.

son Neon in Philadelphia, and founder of the city's neon museum, said such shortages as the neon industry's lack of glass benders are common to many handcraft trades and artesianships today.

"Kids don't go into trades as much as they used to," he said. "Today, there is less prestige attached to working with your hands. You have to put up with years of cutting and burning your hands. Years ago, people were more willing to put the time in to master a trade than they are today."

More Schools Open

Ms. Starr said that although more people are training in neon today, there is still a shortage of experts because of the years it takes to develop the skills. "Most of the highly skilled glass benders in the country come from other countries," she said.

Large animated neon graphics of the roadway, such as the Anheuser-Busch eagle, are a "lost art," Mr. Davidson said. "Today the costs are prohibitive," he said.

The elaborate grand-scale neon signs of the 1950's, like Buster Brown, for example, were largely a result of competition during a period when neon was inexpensive and highly available, Mr. Davidson said. "There were so many neon shops and glass benders at that time that people did more interesting and ornate work in order to get a job," he said.

By the 70's, however, people came to "disdain" neon, Ms. Starr said. "Neon came to represent everything that was tawdry, with 'buy-me-buy-me' signs covering landscapes everywhere," she said. "The energy crunch and public distaste for overcommercialization caused the neon business to fall into an anemic state. Neon took the bad rap."

In its current revival, neon is increasingly being used in architecture and explored as an art form.

Rudi Stern, author of "Let There Be Neon" and a self-described navigator of the revival, is confident that neon's use will continue to expand. "Neon is booming," he said. "More and more neon schools are opening across the country. Intricate work is being done."

Mr. Stern also noted that improving technology will open up new possibilities for neon.

The restored A & Eagle sign is being reassembled on top of the new Anheuser-Busch tower. ■

Giant Neon Eagle To Soar Once More

By LAURA SCHENONE

GOING home to the nest for a while can be more than restful; sometimes it can inspire a new outlook on life. So might attest the Anheuser-Busch neon eagle in Newark.

After nine months of restorative surgery under the masterful hands of glass benders and electricians in the sign shop where it was created, the bird will once again flash its neon wings through the Newark skies.

In addition to its famed ability to fly, the rejuvenated bird will now have a more commanding view, with greater height and the power and authority to revolve.

One of the most elaborate pieces of commercial neon ever created, the "A & Eagle" sign, as the company calls it, is constructed of 5,000 feet of neon tubing and thousands of feet of intricate wiring. The symbol of an eagle inset upon the letter A has been the Anheuser-Busch logo since 1877.

Eagle Lands in Manhattan

When it is finished, the sign will stand 250 feet above the ground, at a point 50 feet taller than it used to. The 35-foot eagle will have new lights, glass tubing, electrical wiring and fresh paint.

Anheuser-Busch decided to rebuild the brewhouse tower upon which the eagle stood for 19 years. Since the neon sculpture had to come down anyway, the company took the opportunity to revitalize the weatherbeaten bird.

The Artkraft Strauss Sign Corporation, the third-generation company that constructed the eagle, has been doing the repair work in its Manhattan studio. The firm is also responsible for most of the world-renowned neon signs that have kept Times Square aglow for more than 40 years.

"The eagle represents the pinnacle of neon art to date," said Tama Starr, president of the company. "It not only exploits the use of color and curve, but also the use of line drawing to give it texture, and the use of overlay to create animation that is kinetic."

Ms. Starr said that all these elements, including the eagle as an image of flight, across from Newark International Airport, "make it a perfect piece of public art."

Maintaining Tradition

The 30,000-pound A & Eagle has six layers of colored glass tubing, which extend as far as three feet from the base of the sign. The effect of animation is achieved by flashing the different layers of neon on and off sequentially, so that the bird appers to fly.

In the 1950's, Byron Rabbit, a Disney animator, was hired to design the first of the Anheuser-Busch eagle signs. In order to create the most authentic replication possible, a live American bald eagle was rented. The bird was let loose in the 66th Street Armory, where it was filmed in flight. From the film stills, Mr. Rabbit produced the design for the Newark bird.

Neon, which fell into tremendous decline in the late 1960's and early 70's, has experienced increasing renewed interest and appreciation in recent years.

Frank McGuire, a spokesman for Anheuser-Busch, however, attributes the restoration of the sign to tradition, not trend.

Brewery sign, after months of restoration, will have higher perch.

"Brewing is an ancient art," Mr. McGuire said. "There have been recipes for beer brewing found in hieroglyphics at ancient Egyptian tomb sites. The basic components are still the same. Tradition plays a very big role in brewing. It's not surprising that Anheuser-Busch keeps the A & Eagle symbol as part of what we are."

Shortage of Glass Benders

Though neon is a fairly recent phenomenon of the 20th century, it is also a craft with a strong tradition.

Ms. Starr said the crafting of neon can be compared to stained glass making of the Middle Ages. "The only way you can learn it is through apprenticeship, by studying alongside a master," she said.

"It takes five years just to learn it, and 10 years to become proficient," Ms. Starr said.

Currently, many neon shops complain of a shortage of expert glass benders, primarily because people stopped training during neon's decline in the 1970's.

Leonard Davidson, owner of David-

Boston
Landmarks
Commission

City of Boston
The Environment
Department

Boston City Hall/Room 805
Boston, Massachusetts 02201
617/725-3850

April 26, 1988

RECEIVED
by CHAIRMAN'S OFFICE
JUN 6 1988
LANDMARKS PRESERVATION
COMMISSION

Mr. Gene Norman
New York Landmarks Preservation Commission
2 Lafayette St.
22nd Floor
New York, New York 10007

Dear Gene:

Just a note about Spectacular Spectaculars, or the CITGO sign in Boston. A lawyer from Atlee, King, Rosen & Fleming, representing Pepsi Co. we think, have called us about the particulars of the CITGO sign: they have you saying that the Boston Landmarks Commission designated it. We didn't and I've enclosed the vote describing why not. Public pressure, and a lot of shove from us, succeeded in getting CITGO (owned by Southland Corp. then Occidental Oil Co.) to rehab the sign and light it for another three year period under a lease with Boston University which owns the building on which it sits.. That expired a few years ago. Public pressure, and a good Red Sox season, helps keep the sign in place. Every view of the "Green Monster" at Fenway Park shows the sign. Any time a new do-dad--stationery, sweat shirt, coffee mug--with a Boston skyline including the sign comes out, I send the President a package to remind him of such free advertising.

Hope this helps.

Sincerely,

Judith B. McDonough
Executive Director
Boston Landmarks Commission
Environment Department

Attachment

cc: J. Brennan
M. Pearson
D. Miner
J. Rolnick
J. Olshansky
Orig - SAK

Boston
Landmarks
Commission

City Hall, Boston
Massachusetts 02201
(617) 722-4300

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Marcia Myers,
Executive Director

NEWS FOR IMMEDIATE RELEASE

January 25, 1983

For further information, contact:
Allyn Rogers 725-3853

BOSTON LANDMARKS COMMISSION VOTES NOT TO DESIGNATE THE CITGO SIGN AS A LANDMARK

At its public meeting tonight the Boston Landmarks Commission [redacted]y voted against designation of the Citgo Sign in Kenmore Square as a City landmark. Although the Commission indicated in its study report that the Citgo sign in fact met statutory criteria for designation as a landmark, being a rare, well-crafted example of a spectacular neon display which represents an important aspect of our recent cultural heritage, the Commission pointed to its enabling statute in refusing designation citing the fact that the statute warns against landmark designation that would "damage the owner unreasonably in comparison to the benefit conferred upon the public".

A standard frequently applied to evaluate whether an unreasonable economic burden has been visited upon an owner is whether the property can yeild a "reasonable return". With a building, the economic return can be measured. However, in the case of a sign, the measurement of return is far more complex. The Citgo sign is the marketing logo of Cities Service Company, and if their product is no longer sold locally, or the company changes its logo or reorganizes, the sign, other than perhaps its structural supports, frame and possibly the value of the sign permit, has no inherent value. Speaking on behalf of the Boston Landmarks Commission, Marcia Myers, its Executive Director stated, "To force an owner to maintain such a sign, to pay rent for its space, taxes and other permits, and in the case of the

Citgo sign, to operate it is, we conclude, an unreasonable burden. While it might be demonstrated that refurbishing the sign would have substantial marketing value to Cities Service in 1983, especially in relation to the publicity which has been and could be generated by such an action, that value could be very different in 3 or 5 or 10 years, given business decisions by Cities Service and its parent corporation or successors."

The Landmarks Commission agreed that the most desirable preservation solution would be for the Cities Service Company to undertake on a voluntary basis to refurbish the sign and operate it for some period of time which is consistent with the Company's goals and objectives. In deference to area residents and energy usage, the nightly time should be limited. If Cities Service is unable or unwilling to refurbish the sign, the Commission recommended that they make available to the Society for Commercial Archaeology whatever portions of the electronic equipment are of interest to them. They also recommended that a copy of the film "Go Go Citgo" be located and a copy of it made available to the Society or some other appropriate repository.

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CITGO VOL C

BOSTON LANDMARKS COMMISION MEETING # 147
25 January 1983

PRESENT:

Roger Lang, Acting Chair
Susan Davis
Luix Overbea
Virginia Aldrich
James Alexander
Henry Wood
Stanford O. Anderson
Carl Zellner
John Cooke
Joan Goody

Meeting was called to order at 5:20 p.m.

CITGO SIGN

Marcia Myers read a memorandum from staff to the Commission which listed reasons staff recommended that the Commission deny Landmark designation. Roger Lang asked for a motion to deny. Mr. Overbea moved that the Commission vote to deny landmark designation to the Citgo Sign. Seconded by Virginia Aldrich.

At this point, Stanford Anderson asked for the floor. He wanted to know if it were possible to get absolute assurances from Cities Service in advance that the refurbishing would be done. Ms. Myers felt it would be putting too much "cause and effect" on the Company, However, Mr. Anderson pointed out that many people objecting to the sign had never seen it illuminated. That in the three years Cities Service plans to operate the sign, many people would be able to appreciate the effect of the sign. He felt that, at that time, it would be appropriate for the Commission to consider designation as a landmark. Mr. Anderson suggested tabling the motion and bring forward the petition again in two or three years when the sign has once again become a noticeable landmark.

Roger Lang pointed out that whatever action is taken today will not preclude other action in the future. The request for designation could be brought back for consideration any time after one calendar year had elapsed.

Joan Goody spoke strongly in favor of the staff recommendation for a variety of reasons. She felt it would be unfair to leave this an open issue for two or three years, particularly as it would be a very complex designation. Ms. Goody said she had never considered the sign to be of landmark quality.

Roger Lang said tabling was a useful tactic when all the facts or a matter are not in. In this case, all facts are in and the Commission should take action.
Carl Zellner also felt the sign did not warrant landmark status, and thought that by tabling, the Commission would be holding a club over the owners head. He stated that the public, and those interested in preserving the sign, have a three year reprieve which they did not have before. To all intents, if the landmark issue had not arisen, the sign would now be down.

This reprieve will give a foundation or a group time to find a way of preserving the sign, either where it sits or in some sort of museum. He compared the Citgo sign to the Sanakay Milk Bottle which was saved and is at the Children's Museum.

Roger Lang, as Chair, said it had been moved and seconded that the Boston Landmarks Commission vote not to designate the Citgo sign as a Boston Landmark.

He asked Ms. Myers to call a roll call vote:

Voting Not to Designate:

Lang
Wood
Cooke
Alexander
Goody
Zellner
Aldrich
Overbea
Davis

Voting to Designate

Anderson

The motion carried.

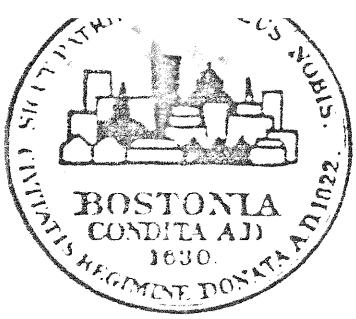
The Commission ahs voted not to designate the Citgo sign as a Boston Landmark by a vote of 9 in favor and one against. No abstentions

ENVIRONMENTAL IMPACT REPORT

Ms. Myers called the attention of theCommi ssion to a section of the E.I.R. for Marketplace Center which is to be constructed on State Street behind Quincy Market. The section distributed dealt with the visual impact of the new construction on the view of the Custom House Tower. Ms. Myers felt this issue was important and controversial and should come before the Commission. The issue is essentially whether the height and massing of the proposed project should be commented on to the Mass. Environmental Protection Agency. Comments are due them by February 9th.

The Mass. Historical Commission does not feel it is within its review authority to consider the visual impact of any structure on the views of a national register landmark. They are concerned with the setting,but not the distant view. Since the Commission is not bound by the MHC, comments were requested from the members. Joan Goody felt there was too much cubage. That it was just too much building for the location. Marcia Myers said the building had already been approved by the Board of Appeals and that the BRA finds the design acceptable.

Stanford Anderson moved that the Commission issue a statement that it is the sense of the Commission that this plan is much too large in bulk for that site. Motion was seconded by Joan Goody. None opposed. Motion carried At statement will be sent to MEPA.



Boston
Landmarks
Commission

725-3850

contact: Allyn Rogers

BOSTON LANDMARKS COMMISSION STATEMENT - CITGO sign
Wednesday, November 17, 1982

The Boston Landmarks Commission yesterday issued a cease and desist order to Cities Service Company and University-Brink Co. on the CITGO sign. The sign is the subject of a petition filed in March, 1982 by 10 registered voters requesting that the Landmarks Commission designate the object as a landmark. The Commission in voting affirmatively to accept the petition authorized its staff to prepare a study report which summarizes the research findings and, of most significance, whether or not the subject of the petition meets the Landmark criteria required under the Landmarks Commission enabling statute, Chapter 772 of the Acts of 1975. A public hearing is then held on the recommendations contained in the report.

The Commission issued the stop work order because the process of considering the proposed designation has not been completed. It is, of course, critical to have the object under study remain in existance until a final decision by the Commission is made; otherwise the Commission's statutory obligations to protect Boston's historic resources would be negated.

This is the first time the Commission has been petitioned to designate an object. It has previously issued a cease and desist order at a similar phase of the designation process in the case of St. Mary's Church (1977). The Commission in that case denied designation.

The Landmarks Commission involked its emergency designation procedures and set a hearing date of January 11, 1983 at 5:15 pm, at the BRA Board Room, 9th floor, Boston City Hall. The study report will be available on or after December 21, 1982.

Boston
Landmarks
Commission

City Hall, Boston
Massachusetts 02201
(617) 722-4300

NEWS FOR IMMEDIATE RELEASE JANUARY 11, 1983

For further information, contact:
Allyn Rogers 725-3853

BOSTON LANDMARKS COMMISSION HOLDS PUBLIC HEARING ON POTENTIAL DESIGNATION OF CITGO SIGN

The Boston Landmarks Commission conducted a public hearing tonight on the findings contained in their study report on the Citgo Sign located in Kenmore Square and to hear from petitioners, owners and interested members of the public. The Commission took the matter under advisement; it can receive written testimony for 3 days following the hearing and is expected to act at their next public meeting scheduled for January 25th.

In March, 1982, a petition signed by 10 registered voters was submitted to the Commission to consider the neon sign as a designated City landmark. This is the first time that an object, as opposed to buildings or parks, has been brought before the Boston Landmarks Commission for consideration. In their study report, the Commission's staff concluded that the Citgo Sign, being a key visual landmark on the Boston skyline, a fine and locally very rare example of the spectacular neon display and an historically significant form of technological advertising, does meet the criteria for Landmark designation as found in Sections 2 & 4 of Chapter 772, Acts of 1975, as amended. However, the potential designation of the Citgo Sign is surrounded by numerous legal and economic questions that must be resolved pending legal counsel.

- more -

If the Boston Landmarks Commission votes in the affirmative potential designations are brought before the Mayor for approval, it is then forwarded to the City Council for approval.

The designation not only confers historical significance, but brings into play a systematic design review process. This process assures that future physical changes are appropriate and sensitive to the historic value of the property or setting.

The Boston Landmarks Commission was established in 1975 to provide a mechanism for the orderly preservation of the City's historic culture through its buildings, landscape features and neighborhoods. It is made up of 9 members and 9 alternates appointed by the Mayor and confirmed by the City Council. Local organizations provide a slate of nominees for appointment; architects, historians and realtors are represented as well as the community at large.

TO: Boston Landmarks Commission

FROM: Marcia Myers, Judy McDonough
with advice of John Devereaux

DATE: January 18, 1983

SUBJECT: CITGO SIGN

The study report for the Citgo sign indicated the staff opinion that the Citgo sign does in fact meet the criteria for designation as a Landmark. It is, in our view, a rare, well handled example of the spectacular neon display, and represents an important aspect of our recent cultural heritage. In particular, it speaks to the automobile dominated, less energy conscious decades of the mid twentieth century and especially to the pop art culture of the 60's. We are not generally in favor of billboards, or "off premise signs" which this is, and would not want to see them proliferate around the city. But if one were to be saved, one special example ot its type, then this would be the one.

Having acknowledged this view, however, the staff cannot recommend that the sign be designated as a Landmark. We are reminded that the statute creating the commission warns against Landmark designation which would "damage the owner unreasonably in comparison to the benefit conferred upon the public." A standard frequently applied to evaluate whether an unreasonable economic burden has been visited upon an owner is whether the property can yield a "reasonable return." With a building, the economic return can be measured. If the owner does not want to use it for his own purposes he can rent or sell the building and realize an economic return.

The purpose of a billboard or sign is to sell goods. If the product is no longer to be sold locally, or the company goes out of business, the sign, other than perhaps its structural supports and frame, and possibly the value of the permit, has no inherent value. To force an owner to maintain such a sign, to pay rent for its space, taxes and other permits, and, in the case of the Citgo sign, to operate it is, we conclude, an unreasonable burden. While it might be demonstrated that refurbishing the sign would have substantial marketing value to Cities Service in 1983, especially in relation to the publicity which has been and could be generated by such action, that value could be very different in 3 or 5 or 10 years, given business decisions by Cities Service and its parent corporation or successors.

While it might be argued that the Commission could designate the sign as a Landmark now and then consider an application for certificate of exemption based on hardship at a future time, the provisions of our statute only allow such a certificate if the proposed action "would not materially impair the --- significance of the Landmark." (This is a problem which we believe needs to be corrected)

Given the nature of the resource, we feel that the most desirable preservation solution would be for the Cities Service Corporation to undertake on a voluntary basis to refurbish the sign and operate it for some period of time which is consistent with the Company's goals and objectives. In deference to area residents and energy usage the nightly operation time should be limited.

If Cities Service is unable or unwilling to refurbish the sign, then the company should be encouraged to make available to the Society for Commercial Archaeology whatever portions of the electronic equipment may be of interest to them.

Also, the film "Go Go Citgo" should be located and a copy of the film also made available to the Society or some other appropriate repository.

MM/fac

Boston
Landmarks
Commission

City Hall, Boston
Massachusetts 02201
(617) 722-4300

City of Boston
Kevin H. White, *Mayor*

Members
Pauline Chase Harrell,
Chairwoman
Lawrence A. Bianchi
Libby Blank
Romas A. Bričkus
Susan S. Davis
Thomas J. Hynes, Jr.
Martha L. Rothman
Sam Bass Warner
Henry A. Wood

Alternates
Virginia Aldrich
Stanford O. Anderson
John F. Cooke
Joan E. Goody
Rosalind E. Gorin
Imre Halasz
Roger P. Lang
Luix Overbea
Carl A. Zellner

Marcia Myers,
Executive Director

NEWS FOR IMMEDIATE RELEASE January 25, 1983

For further information, contact:
Allyn Rogers 725-3853

BOSTON LANDMARKS COMMISSION VOTES NOT TO DESIGNATE THE CITGO SIGN AS A LANDMARK

At its public meeting tonight the Boston Landmarks Commission unanimously voted against designation of the Citgo Sign in Kenmore Square as a City landmark. Although the Commission indicated in its study report that the Citgo sign in fact met statutory criteria for designation as a landmark, being a rare, well-crafted example of a spectacular neon display which represents an important aspect of our recent cultural heritage, the Commission pointed to its enabling statute in refusing designation citing the fact that the statute warns against landmark designation that would "damage the owner unreasonably in comparison to the benefit conferred upon the public".

A standard frequently applied to evaluate whether an unreasonable economic burden has been visited upon an owner is whether the property can yeild a "reasonable return". With a building, the economic return can be measured. However, in the case of a sign, the measurement of return is far more complex. The Citgo sign is the marketing logo of Cities Service Company, and if their product is no longer sold locally, or the company changes its logo or reorganizes, the sign, other than perhaps its structural supports, frame and possibly the value of the sign permit, has no inherent value. Speaking on behalf of the Boston Landmarks Commission, Marcia Myers, its Executive Director stated, "To force an owner to maintain such a sign, to pay rent for its space, taxes and other permits, and in the case of the

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The Landmarks Commission agreed that the most desirable preservation solution would be for the Cities Service Company to undertake on a voluntary basis to refurbish the sign and operate it for some period of time which is consistent with the Company's goals and objectives. In deference to area residents and energy usage, the nightly time should be limited. If Cities Service is unable or unwilling to refurbish the sign, the Commission recommended that they make available to the Society for Commercial Archaeology whatever portions of the electronic equipment are of interest to them. They also recommended that a copy of the film "Go Go Citgo" be located and a copy of it made available to the Society or some other appropriate repository.

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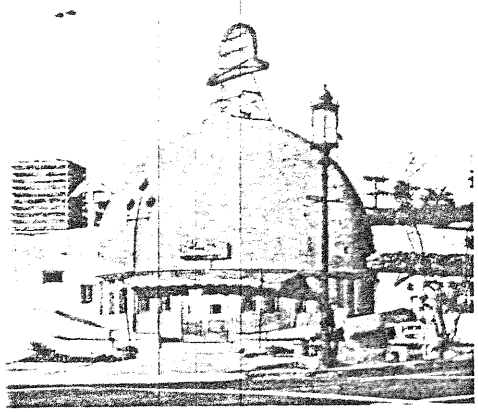
Society for Commercial Archeology News Journal
Vol 2 No 2 July 1983

Save the Hat

The Brown Derby has sat like an oversized haberdasher's ad on Wilshire Boulevard, Los Angeles, since 1926. Built on a bet made by playwright Wilson Mizner that "If you know anything about food, you can sell it out of a hat," entrepreneur Herbert Somborn built "the Hat." His protege Robert H. Cobb took over the original Brown Derby and its successors, the World Famous Hollywood Brown Derby and also the World Famous Beverly HillsBrown Derby in 1934. Although it was the Hollywood Derby where deMille calculated movie budgets on tablecloths, the Original Brown Derby launched the legend, and functioned for years as a popular restaurant. In September of 1980, its owner, Gloria Daly (daughter of actress Gloria Swanson) applied for a demolition permit to raze the Brown Derby for a parking lot. Hoping to avoid the anticipated uproar, management announced the restaurant's closing without warning. Two Los Angeles preservation groups and the media were alerted to the crisis by longtime Derby waitress Angela Stewart. Marion Gibbons, president of Hollywood Heritage, spearheaded the emergency effort to save the endangered structure, as a bulldozer rested precariously near the restaurant's back wall.

A compromise was reached when the owners realized that advocates of the Derby's preservation wished to save the structure, but would not object to its relocation to another site. The Hat was subsequently donated to Hollywood Heritage and the Los Angeles Conservancy. A group of investors known as the Wilshire Derby Building Partnership bought the land under the Hat from Daly, and architect Abraham Shapiro developed a plan to preserve the Hat on its site. This called for incorporating it into a 16-storey, 45 million-dollar office building with the Derby in the front center. Financing for the office structure has not been successful to date. It remains to be seen if the Brown Derby, having survived this far, can escape becoming another victim of the recession.

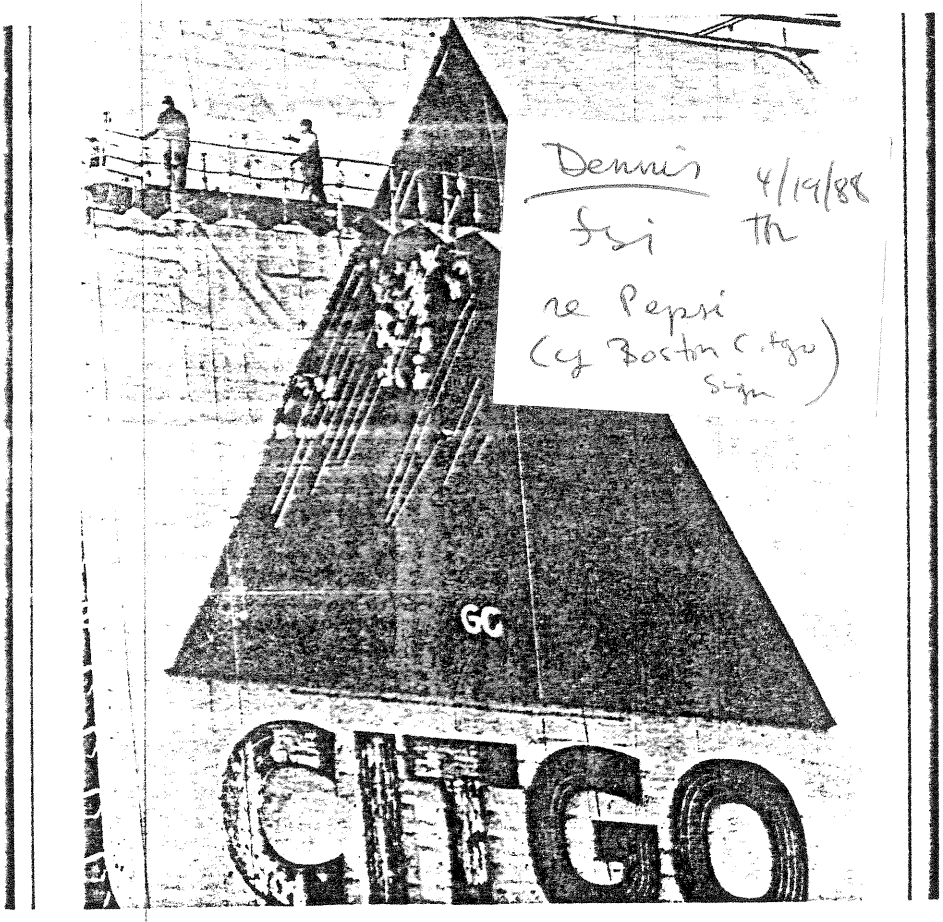


The Brown Derby, on Wilshire Boulevard, Los Angeles, 1928. Photo courtesy of Marc Wanamaker, The Bison Archives (Beverly Hills, CA).

Addenda: Talking Motels

A remarkably early recording of *motel* is preserved in the classic film *The Man Who Came to Dinner* (1941) where Mr. Stanley is forced from his small town Ohio home by the infamous intruder Sheridan Whiteside saying "There is always a motel for you and Mrs. Stanley." This bit of quick dialogue does not appear in the original New York stage play by Moss Hart and George S. Kaufman (1939) and therefore must be a Hollywood adaptation of pre-War California vernacular.

— *Arthur Krim*



The Citgo sign above Kenmore Square, under repair. Although it was denied landmark status by the Boston Landmarks Commission due to complications associated with its long-term retention and maintenance, the sign has been refurbished by its owner, the Cities Service Co., which has agreed to keep it lit for at least 3 years. It is

News Briefs

West Coast SCA member Alan Hess is engaged in tracing the Southern California roots of McDonald's golden arches. Since reading in the autobiography of Ray Kroc (creator of the McDonald's Corporation) that the McDonald brothers had hired an architect to design a new building for them before Kroc came along (the building that turned out to be the famous golden arch stand), Hess became interested in searching for the architect and locations of the first stands. He has researched the locations and dates of the original franchises, and interviewed the previously uncredited architect of the prototype, Stanley Meston. These illuminating findings appeared in his article, "Golden Architecture" in the Los Angeles Institute of Contemporary Art's *Journal* in April of this year.

Hess identified the earliest remaining McDonald's stand as being that of Downey, in the metropolitan Los Angeles area. It opened in 1953, and has survived almost entirely intact. Hess writes that its unique 60 foot elongated arch sign is "an excellent example of commercial signage integrated with the architecture of a building." It is still owned and operated by the two men who franchised it directly from the McDonald brothers before the latter were discovered by Ray Kroc. The stand, never associated with the McDonald's Corporation, has therefore not been remodelled.

In an effort to promote conformity to a new sign code, the city of Downey attempted to have the owners of the McDonald's remove their roadside sign. The owners protested and were supported by letters from Hess and Chester Liebs. The interest resulted in plans for the building to be declared a city landmark, and recognition from the Downey Historical Society. Hess is in the process of nominating it to the National Register.

On a related subject, members who have had contact with the Des Plaines Historical Society on the McDonald's Corporation regarding the effort to preserve the first in a series of stands franchised by Ray Kroc there are encouraged to contact Alan Hess at 29 Belle Ave., San Anselmo, CA 94960, (415)456–5436.

Mike Jackson passed along this story from *The Gambit* (7/24/82), a weekly newspaper in New Orleans. It relates the unique way that one McDonald's became a recognized exemption from a strict sign code: "The city council added a curious amendment to Councilman Mike Early's ordinance last week which declared a moratorium on fast food and drive-in restaurants in certain areas of Algiers. Authored by Councilman Bryan Wagner but signed by all of the councilmen, the amendment read: 'Whereas, one of the most noble contributions to contemporary American culture is the distinctive *Golden Arches* of McDonald's restaurant; now, therefore, add the following: *the world famous Golden Arches accepted.* Explanation: this amendment recognizes significant contemporary American cultural contributions to landscaping.' The amendment was in reference to a proposed Algiers McDonald's that got the necessary approval before the resolution was adopted with the provision, by Early, that the arches be removed."

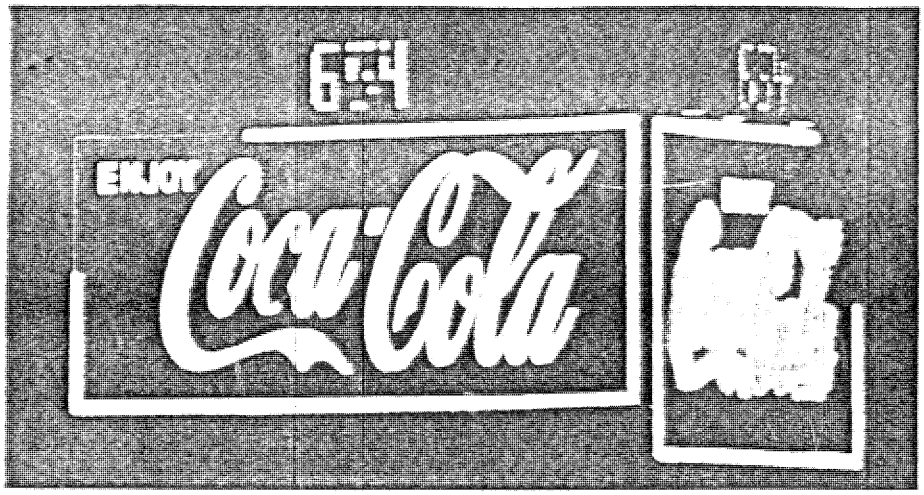
Warren Belasco is trying to figure out how pizza, a rather strange ethnic specialty, became an All-American food in the post-WW II period. He is particularly interested in tracing the epic rise of Pizza Hut, which originated in Kansas and is now a part of the PepsiCo empire. Warren would like to hear from SCA members about their own pizza insights and experiences. Where do we find the best pizza? The worst? What do we make of pizza "parlor" design and architecture? What are the structural characteristics of the food itself? Please write to Warren at 6909 5th Street, NW, Washington, DC 20012.

SCA Journal Vol 2 No. 3 May 1984

TURNED ON AND TURNED OFF IN BOSTON

Relighting the famed Citgo sign in Boston in August, 1983, has renewed interest in other monumental neon signs along the Charles River Basin. A virtual nightime museum of the area's commercial art may be sparked. The giant electric Shell sign of 1933 was restored in September, 1983, and the Electronics Corporation of America's "lightening bolt" is on full display on Memorial Drive in Cambridge. The landmark Coca-Cola sign, long an interest of the SCA, was turned off on January 30, 1983. However, the Coca-Cola Company and Allston Hotel are committed to restoring one of the original Coke sign boards when construction is completed over the next two years. Other antique neon displays still remain intact, notably the huge Schraft's sign in Charlestown.

—Arthur Krim.



BOSTON, MA. These giant *Coca-Cola signs* which cast their red neon glow over the Charles River are shown here just six minutes away from their shut-off on January 30, 1984. Photo: *The Boston Globe*.

EDITOR'S CORNER: A CALL

How to save motels, shopping centers, and strip developments? Document them! Interpret them! Advocate the preservation of appropriate examples as historic landmarks!

That is what the Society for Commercial Archeology has been doing since its start seven years ago. The SCA is the only organization dedicated exclusively to preserving and understanding the structures and landscapes of the American automobile roadside. Successes include assistance to the Mississippi State Historic Preservation Office to preserve Mammy's Cupboard, a black mammy-shaped lunchstand with gas station outside Natchez. More recently, SCA rallied the faithful to an annual meeting in Wildwood, NJ, to help the city raise public awareness about the community's heritage for a family resort.

The *Society for Commercial Archeology News Journal* regularly calls members to these preservation campaigns and reports the results. *SCAN* also lays the base of public education necessary for future successes by carrying the news of exhibits, research, and technology. Book reviews and historical notes have occasionally appeared. Feature length articles will be added when feasible. These hold the reasons why examples of the American automobile roadside should be selected to interpret for later generations. Of course, *SCAN* will continue to carry news about preservation controversies around the nation so lessons can be adopted and adapted by readers for their community's commercial archeology resources.

All of this is an adventure, in the best sense. It is a positive view about the prospect of managing our cities and rural roadways. It opens thinking about types of structures and places that have been closed to serious regard except to manipulation for profit. Developing reasons while mobilizing opinion, however, is a tall order. SCA welcomes your participation. Join if you are not a member. Contribute news! Propose an article! No initiative will be ignored. Write,

—Keith A. Sculle and
Mike Jackson

SCA
Society for Commercial Archeology
Room 5010
National Museum of American History
Washington DC 20560

Sleigh 1880s
USA 5.2c Nonprofit Org

Anthony W. Robins
50 W. 67th St. #1-F
New York NY 10023

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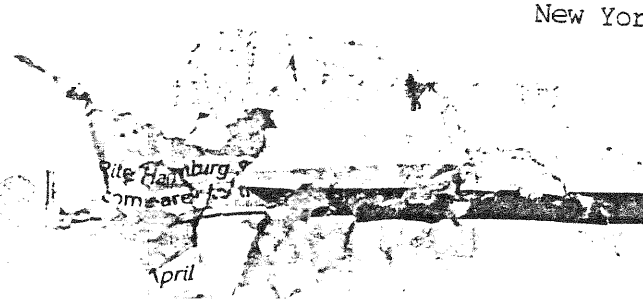
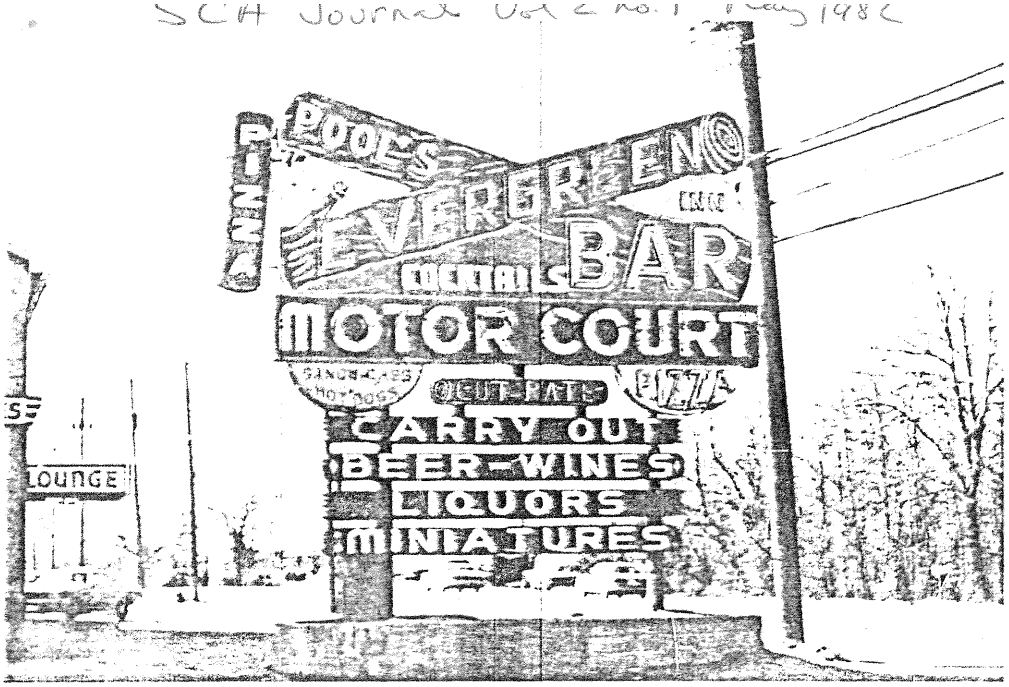


SCA Journal Vol 2 No. 1 May 1982



Peter H. Smith

Pool 's Evergreen Motor Court sign, on Route 1, is one of 350 signs threatened by "beautification" ordinance.

Landmark Signs of Howard County Spared

Approximately 350 vintage roadside signs in Howard County, MD, not in conformance with an ordinance, were recently threatened with demolition. The ordinance, passed in 1972, permitted then-standing billboards to remain, but gave free-standing signs a 10-year grace period, after which they were to be eliminated. The signs in question are on Routes 1 and 40, and included those of the Enchanted Forest theme park and Old King Cole. The antiquity of the signs, as well as the high monetary and commercial tolls associated with their removal, led County Executive J. Hugh Nichols to propose giving them a 25-year extension. This was the topic of a public hearing, at which the SCA, together with operators of small businesses and many of their employees supported the extension concept. After the heated meeting, a deciding vote cast by Lloyd G. Knowles enabled the council to grant the signs "grandfather" rights to stand for another 25 years. The following is the testimony of Dr. Peter H. Smith, a director of the SCA, before the Howard County Council on Oct. 26, 1981:

My name is Peter H. Smith and I represent the Society for Commercial Archeology, of which I am a Director. The Society is concerned about the possible adverse effects that the 1972 Howard County sign ordinance may have on a number of culturally important signs throughout the County.

The Society for Commerical Archeology is a national organization promoting the understanding and documentation of the commercial built environment. Commercial Archeology is largely concerned with the influences that the automobile and the highway have had on the American landscape. The Society believes that signs, especially highway signs, are an important aspect of twentieth century American culture. Since the automobile became more than simply a toy for the rich over three quarters of a century ago, it has had a profound effect on America. Not only did the automobile alter the land to meet its own needs, it altered the psychological perceptions of Americans as well. Almost no aspect of American life has remained unaffected by the impact of the automobile.

The infuence that the automobile has exerted is most graphically evident on the highway strip. There, a type of individualistically American architecture developed which met and conquered challenges that could not even be conceived of in a non-automotive age. That architecture which included gas stations, tourist cabins, diners, drive-in theatres and motels, is made up of large illuminated signs and visually distinctive buildings and structures. All are designed to attract the consumer. The architecture of the highway, and that includes signs, is one of speed, for the structures and signs are designed to be seen from the moving vehicle rather than by someone walking. It is a successful type of architecture in meeting this goal.

Signs are one of the most important elements that go into defining the roadside environment. Signs provide motorists with information, a sense of direction and often a sense of place. For many people, defining where they are is done by a sign. For example, when I'm driving to Baltimore from Washington on Route 1, I know that I'm nearing the end of the journey when I spot Pool 's Evergreen Motor Court sign. I am not conscious of the information that the sign is trying to convey to me, but rather the sign marks, for me, the number of miles I have driven. In that sense I use the sign as a landmark, a distinctive feature of the built environment. Signs can and do define place and give a sense of spatial relationships to motorists.

The physical manifestations of the automobile-oriented culture of the roadside deserve study, understanding, protection and, in some cases, preservation. As early as the 1930's it was recognized that this aspect of Americana culture deserved attention. Many of the signs in Howard County that would be affected by the 1972 ordinance date from this period. An article in a 1933 issue of Harper's Magazine *said, "Before it is too late someone with a camera and a passion for Americana should motor about the country collecting material for a monograph on the architecture of tourist camps, courts and cottages of the early 1930's."*

Signs are one of the first elements of the roadside built environment that has received serious attention from enthusiasts, scholars and museums. A number of popular historical books have appeared in the last few years on sign types, including neon signs and billboards. Billboards and various three dimensional signs were an important part of the "Signs and Symbols of American Life" exhibition at the Renwick Gallery of the Smithsonian Institution. The "Nation of Nations" show at the Museum of American History of the Smithsonian has an extensive display of neon signs that has been assembled from throughout the country. The art gallery at the Fullerton campus of the California State University held an entire show devoted exclusively to neon. A permanent exhibition at the Boston Museum of Transportation in Massachusetts chronicles the impact of the automobile on the landscape.

I have travelled throughout the country and have extensively photographed examples of the roadside environment. The visual resources of the roadside that are found in Howard County are among the best in the nation. The Evergreen Motor Court sign is individually outstanding and I am firmly convinced deserves the recognition of listing in the National Register of Historic Places as a prime example of the culture of the roadside of America during the first half of this century. The sign that advertises a hot dog stand with a picture of a dachsund in Elkridge is a prime example of what I described earlier as individualistically American architecture. The signing for the Enchanted Forest is virtually in a class by itself. The figures that mark the entrance to the Enchanted Forest are known to children and their parents throughout the east coast.

Strict adherence to the 1972 ordinance would result in destruction of these examples and many others that are important examples of the evolution of American automobile culture. One can readily compare Route 1 or Route 40 with the main street in Colonial Williamsburg, the Duke of Gloucester Street. The only real difference is in temporal space. The mode of transportation has changed from horse drawn carriages to automobiles. On both Route 1 and the Duke of Gloucester Street the signage is appropriate to the demands of the transportation system. Today we revere the restored colonial heritage of Williamsburg. It is easily conceivable that two hundred years from now, the culture represented by Route 1 will be equally revered.

Several years ago in an excellent article in the New Yorker, *"Thoughts Brought on by Prolonged Exposure to Exposed Brick," Calvin Trillin observed that "when old warehouses and abandoned factories all over the country started to be scrubbed into boutiques several years ago, we travelling people had accepted them more or less the way we had accepted the advent of Holiday Inns—at first marvelling at their presence and then grumbling that they all looked alike." The roadside environment of Route 1 or Route 40 doesn't yet all look alike, but I fear this could happen here in Howard County if the 1972 ordinance is strictly enforced. Everything will be uniform and look-alike. Today the signs along the roadways of Howard County are fully representative of the evolution of automobile culture. Instead of trying to stamp the graphic design tastes of the last quarter of the twentieth century on the roads of Howard County, the full range of tastes, styles, ideas and technology that has been developed for roadside signs for the last fifty years should be allowed to continue to stand.*

The Society for Commercial Archeology urges the County Council to fully consider the impact of the 1972 ordinance on this important aspect of American twentieth century culture. We do not believe that the 1972 ordinance should be enforced as written with respect to Section 3.504(b). Much has changed since the original date of enactment. Widespread interest in and concern for the roadside culture has developed. The oil embargo and its subsequent effects have changed the perceptions of automobiles and their impacts that existed up until 1973. Cars are travelling slower today, fewer highways are being built and Americans are conscious of the need to use what exists rather than tearing down and starting over when tastes change.

The Society for Commercial Archeology believes that the roadside signs that are defined by the 1972 ordinance as non-conforming should be given the chance to continue to stand as part of American culture and to present their messages to the motoring public.

Boston
Landmarks
Commission
725-3850

BOSTON LANDMARKS COMMISSION STATEMENT - CITGO sign
Wednesday, November 17, 1982

contact: Allyn Rogers

The Boston Landmarks Commission yesterday issued a cease and desist order to Cities Service Company and University-Brink Co. on the CITGO sign. The sign is the subject of a petition filed in March, 1982 by 10 registered voters requesting that the Landmarks Commission designate the object as a landmark. The Commission in voting affirmatively to accept the petition authorized its staff to prepare a study report which summarizes the research findings and, of most significance, whether or not the subject of the petition meets the Landmark criteria required under the Landmarks Commission enabling statute, Chapter 772 of the Acts of 1975. A public hearing is then held on the recommendations contained in the report.

The Commission issued the stop work order because the process of considering the proposed designation has not been completed. It is, of course, critical to have the object under study remain in existance until a final decision by the Commission is made; otherwise the Commission's statutory obligations to protect Boston's historic resources would be negated.

This is the first time the Commission has been petitioned to designate an object. It has previously issued a cease and desist order at a similar phase of the designation process in the case of St. Mary's Church (1977). The Commission in that case denied designation.

The Landmarks Commission involked its emergency designation procedures and set a hearing date of January 11, 1983 at 5:15 pm, at the BRA Board Room, 9th floor, Boston City Hall. The study report will be available on or after December 21, 1982.

Boston
Landmarks
Commission

City Hall, Boston
Massachusetts 02201
(617) 722-4300

NEWS FOR IMMEDIATE RELEASE JANUARY 11, 1983

For further information, contact:
Allyn Rogers 725-3853

BOSTON LANDMARKS COMMISSION HOLDS PUBLIC HEARING ON POTENTIAL DESIGNATION OF CITGO SIGN

The Boston Landmarks Commission conducted a public hearing tonight on the findings contained in their study report on the Citgo Sign located in Kenmore Square and to hear from petitioners, owners and interested members of the public. The Commission took the matter under advisement; it can receive written testimony for 3 days following the hearing and is expected to act at their next public meeting scheduled for January 25th.

In March, 1982, a petition signed by 10 registered voters was submitted to the Commission to consider the neon sign as a designated City landmark. This is the first time that an object, as opposed to buildings or parks, has been brought before the Boston Landmarks Commission for consideration. In their study report, the Commission's staff concluded that the Citgo Sign, being a key visual landmark on the Boston skyline, a fine and locally very rare example of the spectacular neon display and an historically significant form of technological advertising, does meet the criteria for Landmark designation as found in Sections 2 & 4 of Chapter 772, Acts of 1975, as amended. However, the potential designation of the Citgo Sign is surrounded by numerous legal and economic questions that must be resolved pending legal counsel.

- more -

If the Boston Landmarks Commission votes in the affirmative potential designations are brought before the Mayor for approval, it is then forwarded to the City Council for approval.

The designation not only confers historical significance, but brings into play a systematic design review process. This process assures that future physical changes are appropriate and sensitive to the historic value of the property or setting.

The Boston Landmarks Commission was established in 1975 to provide a mechanism for the orderly preservation of the City's historic culture through its buildings, landscape features and neighborhoods. It is made up of 9 members and 9 alternates appointed by the Mayor and confirmed by the City Council. Local organizations provide a slate of nominees for appointment; architects, historians and realtors are represented as well as the community at large.

TO: Boston Landmarks Commission

FROM: Marcia Myers, Judy McDonough
with advice of John Devereaux

DATE: January 18, 1983

SUBJECT: CITGO SIGN

The study report for the Citgo sign indicated the staff opinion that the Citgo sign does in fact meet the criteria for designation as a Landmark. It is, in our view, a rare, well handled example of the spectacular neon display, and represents an important aspect of our recent cultural heritage. In particular, it speaks to the automobile dominated, less energy conscious decades of the mid twentieth century and especially to the pop art culture of the 60's. We are not generally in favor of billboards, or "off premise signs" which this is, and would not want to see them proliferate around the city. But if one were to be saved, one special example ot its type, then this would be the one.

Having acknowledged this view, however, the staff cannot recommend that the sign be designated as a Landmark. We are reminded that the statute creating the commission warns against Landmark designation which would "damage the owner unreasonably in comparison to the benefit conferred upon the public." A standard frequently applied to evaluate whether an unreasonable economic burden has been visited upon an owner is whether the property can yield a "reasonable return." With a building, the economic return can be measured. If the owner does not want to use it for his own purposes he can rent or sell the building and realize an economic return.

The purpose of a billboard or sign is to sell goods. If the product is no longer to be sold locally, or the company goes out of business, the sign, other than perhaps its structural supports and frame, and possibly the value of the permit, has no inherent value. To force an owner to maintain such a sign, to pay rent for its space, taxes and other permits, and, in the case of the Citgo sign, to operate it is, we conclude, an unreasonable burden. While it might be demonstrated that refurbishing the sign would have substantial marketing value to Cities Service in 1983, especially in relation to the publicity which has been and could be generated by such action, that value could be very different in 3 or 5 or 10 years, given business decisions by Cities Service and its parent corporation or successors.

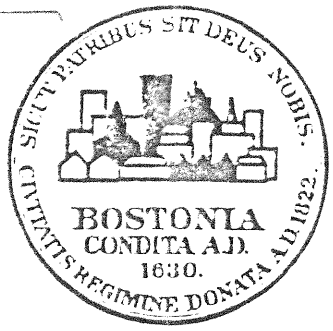
While it might be argued that the Commission could designate the sign as a Landmark now and then consider an application for certificate of exemption based on hardship at a future time, the provisions of our statute only allow such a certificate if the proposed action "would not materially impair the --- significance of the Landmark." (This is a problem which we believe needs to be corrected)

Given the nature of the resource, we feel that the most desirable preservation solution would be for the Cities Service Corporation to undertake on a voluntary basis to refurbish the sign and operate it for some period of time which is consistent with the Company's goals and objectives. In deference to area residents and energy usage the nightly operation time should be limited.

If Cities Service is unable or unwilling to refurbish the sign, then the company should be encouraged to make available to the Society for Commercial Archaeology whatever portions of the electronic equipment may be of interest to them.

Also, the film "Go Go Citgo" should be located and a copy of the film also made available to the Society or some other appropriate repository.

MM/fac



Boston
Landmarks
Commission

City Hall, Boston
Massachusetts 02201
(617) 722-4300

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Rosalind E. Gorin
Imre Halasz
Roger P. Lang
Luix Overbea
Carl A. Zellner

Marcia Myers,
Executive Director

NEWS FOR IMMEDIATE RELEASE January 25, 1983

For further information, contact:
Allyn Rogers 725-3853

BOSTON LANDMARKS COMMISSION VOTES NOT TO DESIGNATE THE CITGO SIGN AS A LANDMARK

At its public meeting tonight the Boston Landmarks Commission unanimously voted against designation of the Citgo Sign in Kenmore Square as a City landmark. Although the Commission indicated in its study report that the Citgo sign in fact met statutory criteria for designation as a landmark, being a rare, well-crafted example of a spectacular neon display which represents an important aspect of our recent cultural heritage, the Commission pointed to its enabling statute in refusing designation citing the fact that the statute warns against landmark designation that would "damage the owner unreasonably in comparison to the benefit conferred upon the public".

A standard frequently applied to evaluate whether an unreasonable economic burden has been visited upon an owner is whether the property can yeild a "reasonable return". With a building, the economic return can be measured. However, in the case of a sign, the measurement of return is far more complex. The Citgo sign is the marketing logo of Cities Service Company, and if their product is no longer sold locally, or the company changes its logo or reorganizes, the sign, other than perhaps its structural supports, frame and possibly the value of the sign permit, has no inherent value. Speaking on behalf of the Boston Landmarks Commission, Marcia Myers, its Executive Director stated, "To force an owner to maintain such a sign, to pay rent for its space, taxes and other permits, and in the case of the

Citgo sign, to operate it is, we conclude, an unreasonable burden. While it might be demonstrated that refurbishing the sign would have substantial marketing value to Cities Service in 1983, especially in relation to the publicity which has been and could be generated by such an action, that value could be very different in 3 or 5 or 10 years, given business decisions by Cities Service and its parent corporation or successors."

The Landmarks Commission agreed that the most desirable preservation solution would be for the Cities Service Company to undertake on a voluntary basis to refurbish the sign and operate it for some period of time which is consistent with the Company's goals and objectives. In deference to area residents and energy usage, the nightly time should be limited. If Cities Service is unable or unwilling to refurbish the sign, the Commission recommended that they make available to the Society for Commercial Archaeology whatever portions of the electronic equipment are of interest to them. They also recommended that a copy of the film "Go Go Citgo" be located and a copy of it made available to the Society or some other appropriate repository.

Consideration of landmark designation of the Citgo sign began in March 1982 when the Commission received a petition from 10 registered voters requesting that it be considered. Acceptance of such a petition by the Landmarks Commission means that the Commission's staff must prepare a study report on the subject. This is the first time that the Commission has considered an object, as opposed to buildings or parks, as a landmark. The finding of the Citgo study report, that the sign fits within criteria for landmark designation as contained in the Commission's enabling statute, were the subject of the Commission hearing January 11th. At this hearing, the owners involved with the

Citgo sign, Cities Service Company (owners of the marketing logo), Boston University (owners of 660 Beacon Street, on which the sign stands) and University Brink, Inc, (owners of the sign structure) testified against landmark designation. They did, however, announce that they were in the final stages of negotiation of a compromise solution - to refurbish the sign and keep it going for another three years.

The Boston Landmarks Commission was established in 1975 to provide a mechanism for the orderly preservation of the City's historic culture through its buildings, landscape features and neighborhoods. It is made up of 9 members and 9 alternates appointed by the Mayor and confirmed by the City Council. Local organizations provide a slate of nominees for appointment; architects, historians and realtors are represented as well as the community at large.

- 30-

Hunter's Point Waterfront Development

Gruzen Samton Steinglass/Beyer Blinder Belle
Associated Planners and Architects

41 East 11 Street New York, NY 10003

Memorandum

To Harvey Lerner (AKRF)
From Richard Peterson
Date 22 April 1988
Project **Hunters Point Site - Ref. No. 964.02**
GSS Ref.# 87-1197-01
Subject **Pepsi Sign**

cc. Jeff Pearse (PA)
John H. Beyer (GSS/BBB)
Michael Kazan (GSS/BBB)

The retention of the Pepsi sign at Hunters Point by its listing as a landmark would be an inappropriate development constraint. While the Pepsi sign itself may be of some commercial archaeological value, GSS/BBB considers the building which supports the sign not to be of landmark quality.

The Hunters Point Waterfront Development (HPWD) considers the Pepsi building area to be the most logical location for residential use, due to its local context and accessibility. All members of the project development team conlcude that the Pepsi sign is not an appropriate object to be incorporated into a residential neighborhood. Furthermore, the retention of the Pepsi sign 'in situ' does not allow for a reasonable street plan at the site and does not work with the proposed uses master plan.

AS A

The maintenance of the Pepsi sign, as a private company's advertisement would represent an unfair responsibility for HPWD, and the future owners of the site. This being the case, there remains the fundamental question, that is, is the Pepsi Company prepared to finance and maintain the sign if it is designated a landmark? If not, the whole issue is clearly moot, since there is no point in landmarking the sign if it will not be maintained.

In our opinion the sign should be moved to the new site which Pepsi is moving to.

Redacted

New York University
A private university in the public service

College of Arts and Science
Department of Fine Arts

303 Main Building
Washington Square
New York, N.Y. 10003
Telephone: (212) 998-8180

RECEIVED
by CHAIR... ...S OFFICE
JUN 29 1988
LANDMARKS PRESERVATION COMMISSION

June 24, 1988

Landmarks Preservation Commission
225 Broadway
New York, NY 10007

Dear Chairman Norman and Commissioners,

I am writing to oppose the designation of the Pepsi-Cola sign in Long Island City at 4660 Fifth Avenue, as the designation of this large but unimportant object would trivialize the more important work to which the Commission normally devotes itself.

Excellence in neon display technology, and the fact that this technology transformed an industry in the 1920s are insufficient grounds for designation. This is an object conceived by a small number of people to extract money from the rest of us; it is not an example of popular or folk culture. It is, I think, hard to make a case that this is beautiful or the product of particularly exquisite design. After all, everything from a cereal box to a tractor is designed, but no one would claim that each object deserves to be designated a landmark. It is also, I think, impossible to persuade many people that this sign improves the city; I am glad not to have a river-view apartment in Peter Cooper Village where I live, because the view of the river, sky, and spreading city are rudely interrupted by a large red sign promoting a recreational beverage. Thus, the insufficiency of the positive remarks made about it in the Commission's press release, the venal aim of the object, and its inadequately demonstrated historic significance or beauty disqualify it from being a landmark.

Redacted

In addition, designation perverts the respect we may have for commerce, advertising, and enterprise within our commercially-minded city. This sign was created with an exploitative aim in mind; it was not meant to be aesthetic, benevolent, commemorative, or otherwise noble. Our society relishes that sort of attitude and rewards enterprising capitalists (as long as they do no one harm by lying, tainting, or cheating on taxes). To give this sign a significance that it wasn't meant to have, and hasn't achieved, is to misread its intention. To force the owner to maintain it when its utility or structure are worn out is to prevent him from taking the next enterprising step. (This argument applies strictly to this sign; it must not be applied--or misapplied--to buildings which, if demolished, could yield to better ones, because the original buildings are products of more complex thinking about aesthetics, symbolism, planning, function, etc. than this sign is.)

If there are people in the city who enjoy looking at this sign and other large but questionably significant monuments (including the Elmhurst Gas Tanks), they can freely band together to raise private funds to save and supervise them. To ask the City to allocate funds for this purpose is to misuse our resources and to substitute sophistry for the serious thinking that is characteristic of the Commission.

Sincerely,
Carol Herselle Krinsky
Carol Herselle Krinsky
Professor of Fine Arts

NYC Buildings

NYC

CLICK HERE TO SIGN UP FOR BUILDINGS NEWS

NYC Department of Buildings

Property Profile Overview

OBSOLETE BIN RETAINED FOR HISTORICAL PURPOSE ONLY

45-24 5 STREET		**QUEENS 11101**		**BIN# 4000023**	
5 STREET	45-24 - 46-28	**Health Area**	: 720	**Tax Block**	: 21
		Census Tract	: 1	**Tax Lot**	: 1
		Community Board	: 402	**Condo**	: NO
				Vacant	: NO

View DCP Addresses... Browse Block

View Zoning Documents | View Challenge Results | Pre - BIS PA | View Certificates of Occupancy

Cross Street(s):	CENTER BOULEVARD, 46 AVENUE		
DOB Special Place Name:	INVALID HOUSE #/LOT #		
DOB Building Remarks:	RECONFIGURE BLOCK 20/LOTS1,5,7,15 & BLOCK 21/LOT-1		
Landmark Status:		**Special Status:**	BIN OBSOLETE
Local Law:	NO	**Loft Law:**	NO
SRO Restricted:	NO	**TA Restricted:**	NO
UB Restricted:	NO		
Environmental Restrictions:	N/A	**Grandfathered Sign:**	NO
Legal Adult Use:	NO	**City Owned:**	NO
Additional BINs for Building:	4536842 4542629		

Special District: UNKNOWN

This property is located in an area that may be affected by the following:

Tidal Wetlands Map Check:	Yes	
Freshwater Wetlands Map Check:	No	Click here for more information
Coastal Erosion Hazard Area Map Check:	No	

Department of Finance Building Classification: Q1-OUTDOOR RECREATIO

Please Note: The Department of Finance's building classification information shows a building's tax status, which may not be the same as the legal use of the structure. To determine the legal use of a structure, research the records of the Department of Buildings.

	Total	Open
Complaints	0	0
Violations-DOB	68	17
Violations-ECB (DOB)	2	0

This property has 3 open DOB "Work Without A Permit" Violations and may be subject to DOB civil penalties upon application for a permit.

Jobs/Filings	23
ARA / LAA Jobs	0
Total Jobs	23
Actions	92

OR Enter Action Type:

OR Select from List:

Select...

AND Show Actions

Elevator Records
Electrical Applications
Permits In-Process / Issued
Illuminated Signs Annual Permits
Plumbing Inspections
Open Plumbing Jobs / Work Types
Facades
Marquee Annual Permits
Boiler Records
DEP Boiler Information
Crane Information
After Hours Variance Permits

If you have any questions please review these Frequently Asked Questions, the Glossary, or call the 311 Citizen Service Center by dialing 311 or (212) NEW YORK outside of New York City.

Geographic Online Address Translator

Welcome to the Geographic Online Address Translator (GOAT)!

GOAT allows you to enter a New York City geographic location, such as an address, intersection, street segment, street stretch, block and lot or BIN, and returns back related geographic information, such as cross streets, side of street, tax block and lot (AKA Parcel –ID), five-digit ZIP code, census tract and block, police precinct, community district and city council district.

Information on the functions can be found in the GOAT User Guide.

Display Street and Property Level Information by Address

Select a Borough: Queens | Address Number: 45-24 | Street or Place Name: 5 STREET | Submit

Hide Search Options

- [ ] Roadbed Specific Information
- [x] TPAD

- (•) Address Range List
- ( ) Complete BIN List
- ( ) Display Both

Normalize Input Street Name as:

- (•) Input Street Name
- ( ) Primary Street Name
- ( ) Principal Street Name
- ( ) Preferred Street Name

Geographic Information for 45-24 5 STREET in QUEENS

Related Resources | Send Feedback

Orientation:
Address is on the right when facing from CENTER BOULEVARD to 46 AVENUE

X,Y Coordinate:	996739 , 211731	**From Node:**	9035390
Community District:	Queens 02	**From X,Y Coordinate:**	996749 , 211762
ZIP Code:	11101	**To Node:**	0022944
LION Face Code:	5138	**To X,Y Coordinate:**	996705 , 211554
LION Sequence Number:	01010	**Coincident Segment Count:**	1
Street Code B10SC:	40519001010	**Segment ID /Length:**	0036595 / 213
Alley/Cross Street Flag:	No Split/Change	**Segment Type:**	Undivided
Traffic Direction:	T	**Feature Type:**	Street
2010 Census Tract:	1	**Roadway Type:**	Street
2010 Census Block:	1005	**Right of Way Type:**	
Atomic Polygon:	223	**Physical ID:**	0011826
2000 Census Tract:	1	**Generic ID:**	0010010
2000 Census Block:	2003	**Bike Lane:**	
CD Eligibility:	Not CD Eligible	**Special Address:**	
DCP Preferred B7SC / Street Name:	40519001 / 5 STREET		
Low House Number:	45-24	**High House Number:**	45-98
Low End Cross Street(s):		**High End Cross Street(s):**	

B7SC	Street Name
43864301	CENTER BOULEVARD

B7SC	Street Name
41029001	46 AVENUE

City Service Information

Police Borough Command:	Queens North	**Sanitation District/Section:**	402 / 023
Police Precinct:	108	**Sanitation Subsection:**	3B
Fire Division:	14	**Regular Sanitation Pickup:**	TTHS
Fire Battalion:	45	**Recycling Sanitation Pickup:**	ET

Geographic Online Address Translator

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GOAT allows you to enter a New York City geographic location, such as an address, intersection, street segment, street stretch, block and lot or BIN, and returns back related geographic information, such as cross streets, side of street, tax block and lot (AKA Parcel –ID), five-digit ZIP code, census tract and block, police precinct, community district and city council district.

Information on the functions can be found in the GOAT User Guide.

Display Property Level Information by Block and Lot

Select a Borough: Queens | Block: 21 | Lot: 1 | Submit

Hide Search Options

TPAD | Address Range List | Complete BIN List | Display Both

Property Level Information for BBL: 4-00021-0001 in Queens

Related Resources | Send Feedback

Tax Block:	21	**RPAD SCC:**	4
Tax Lot:	1	**RPAD Building Class:**	Q1
BBL:	4000210001	**RPAD Interior Lot:**	Not Interior Lot
Block Faces:	3	**RPAD Irreg. Shaped Lot:**	Not Irregular Lot
Sanborn Boro/Vol/Page:	4/01 /009	**RPAD Condo Number:**	N/A
X,Y Coordinate:	0996350 , 0211643	**RPAD Co-op Number:**	N/A
Structures:	0	**Condo Lot:**	Non-Condo
Vacant Lot:	Vacant	**Tax Map /Section /Volume:**	4 / 01 / 01
Low BBL of Condo:	N/A	**High BBL of Condo:**	N/A
BIN:	4000000	**BIN Status:**	No activity
TPAD BIN:		**TPAD BIN Status:**	No activity
Corner Code:	YES	**TPAD Conflict Flag:**	1
Business Improvement District:			

Address Range List (Number of Addresses: 3)

Type:	Low Address#:	High Address#:	Street Name	BIN:	TPAD BIN Status
F			47 ROAD	4000000	No activity
Q	45-24	46-00	5 STREET	4000000	No activity
Q	4-17	4-17	47 AVENUE	4000000	No activity

'Type' Field
F = Vacant Street Frontage
Q = Pseudo Address

Complete BIN List (Number of BINs: 0)

BIN	TPAD BIN Status	BIN	TPAD BIN Status	BIN	TPAD BIN Status

Related Resources | Go

Back to Top

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Pepsi Sign

ACTIVE DISCUSSIONS / NEWEST POSTS

CURBED INSIDE

Tour The Huge New Rental Behind Long Island City's Pepsi Sign

[4610 Center Boulevard, from Gantry State Park along the East River waterfront. All photos by Will Femia.]

4610 CENTER BOULEVARD
4610 Center Boulevard, Queens NY

LONG ISLAND CITY

12 COMMENTS

3:15 PM, AUG. 13 2014

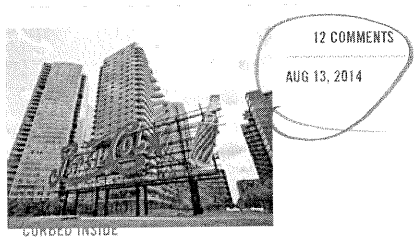
Tweet 20
Like 129

Long Island City rentals are proliferating like mad, and here's a closer look at **584** of them. **4610 Center Boulevard** started leasing in April, which marked the sixth and final building in developer **TF Cornerstone**'s massive East Coast development along the river. Its claim to fame? A design, courtesy of Arquitectonica, that literally embraces the waterfront's iconic **Pepsi-Cola sign**, a vestige of the area's industrial past. "We opened the first building in 2006, and since then we've been doing one after the other for years. This is the final chapter of this great story where **there was nothing** and now it's an incredible place," says TF Cornerstone executive vice president Sofia Estevez. "In my opinion, it's probably the best building because of **the way it curves**." Right now, studio pricing starts at around $2,395, one-bedrooms from $3,180, and two - and three- bedrooms from $5,500 and $5,725. (There's one month free and discounts on deposits, though.) There may be hundreds of apartments—many of which have private outdoor space—but they're **70 percent leased** as of early August.

Let's go inside >>

THEY SAW THE SIGN

NEED to KNOW



CURBED INSIDE

Tour The Huge New Rental Behind Long Island City's Pepsi Sign

25-Story LIC Tower Will Hug Iconic Pepsi-Cola Sign On Purpose

LONG ISLAND CITY

12 COMMENTS

3:40 PM, JUL. 10 2013

Tweet 16

Like 81

[Photo of 4610 Center Boulevard via developer TF Cornerstone's website.]

As TF Cornerstorne's massive six-building, 2,100-apartment **East Coast megadevelopment** continues to take shape along the Long Island City waterfront, its latest under-construction project has taken into account the 147-foot-long **Pepsi-Cola sign** that has been a neighborhood staple since the Depression. Building Blocks guru David Dunlop chronicles the city's modern-day love affair with the bright red, Gothically lettered billboard, which sports an oversized bottle at its edge. Turns out the principal architect behind **4610 Center Boulevard**, Bernando Fort-Brescia of Arquitectonica, is **a big ol' fanboy**, and purposely made the edges of the building rounded rather than perpendicular, and recessed the bottom eight floors by 12 feet, in order to appropriately frame the ad. This video love letter to the sign and its past that TF Cornerstone has on its site and YouTube channel is worth a watch?some of Fort-Brescia's excitement just might rub off.

Because the sign has an interesting history >>

BrylaneHome COME HOME TO VALUE

LIC's Pepsi Sign Settles in to New Home

LONG ISLAND CITY

13 COMMENTS

10:30 AM, MAR. 6 2009

Tweet 0

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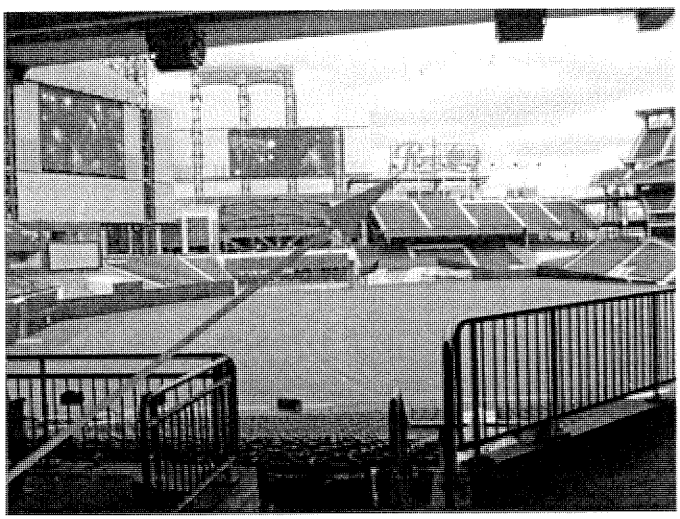
The reassembling of **Long Island City's signature Pepsi sign** is now complete, and via NYC Grid, we note that the move north along the waterfront has slightly altered the picture-postcard view of the classic sign as seen from Manhattan. Now there's a pinch of construction madness and a dash of ruinous Smallpox Hospital available to photographers seeking a more post-apocalyptic flavor. Could this be a Coke ad?

· Pepsi Sign Returns [NYC Grid]
· Pepsi Sign coverage [Curbed]

Mets Caught Stealing Long Island City's Flavor?



LONG ISLAND CITY

QUEENS

13 COMMENTS

10:06 AM, FEB. 17 2009

Tweet 0

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[Photo: WCBS 880 Newsradio]

There we were, combing through WCBS's epic new **Citi Field** photo gallery (looks ready to go!) when we stumbled across a very familiar site: Long Island City's favorite waterfront advertisement! Or, at least, an imitation of it?*we hope*. Conspiracy theory: The **landmark Pepsi sign** was recently dismantled and is currently in the midst of a move to the north, right? So what if the Mets are pulling a bait-and-switch?hijacking the original and swapping in a replica at Gantry Park? Unlikely, yes, but perhaps a Queens civil war can help settle this once and for all.

· Photo Gallery: Inside Citi Field - 2/12/2009 [WCBS 880]
· All Citi Field coverage [Curbed]
· All Pepsi sign coverage [Curbed]

New Queens West Amenity: World's Largest Scrabble Game

LONG ISLAND CITY

14 COMMENTS

3:04 PM, NOV. 12 2008

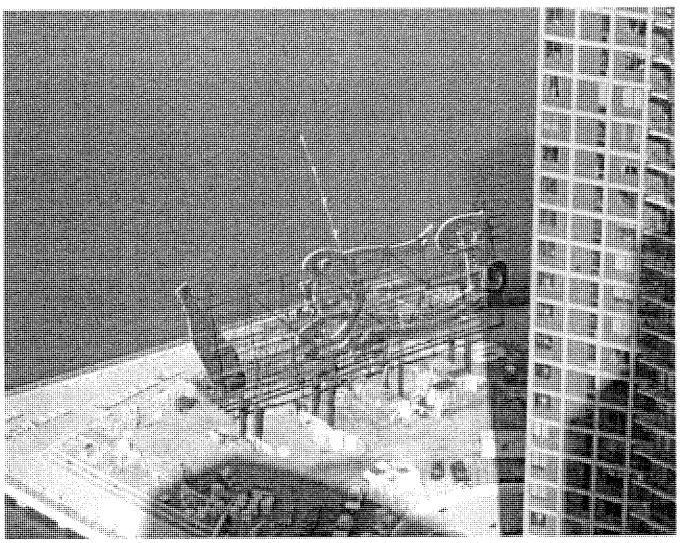
Tweet 0

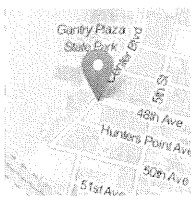
Like 0

As previously reported, the landmarked **Pepsi Cola** sign on the Long Island City waterfront is getting dismantled and moved a few hundred feet, and folks, LIC hasn't seen a photo op like this since the brilliant and short career of the Floating Tree. Sweet, sweet Floating Tree, how we miss you so.

A view from above. Who wants to play anagrams? >>

LIC Landmark Begins March to Final Resting Place





LONG ISLAND CITY

10 COMMENTS

12:59 PM, NOV. 3 2008

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Long Island City's **landmark Pepsi sign** is beginning its long-awaited march north. A Curbed tipster sent in the above action shot, showing the in-progress disassembly. The move along the LIC waterfront in Gantry Plaza State Park is just a couple hundred yards, but developer Rockrose's The View is called that for a reason, and a big old advertisement getting in the way just won't do. The neon sign **first migrated to ground level in 2004** when the old Pepsi bottling plant was demolished. It has dotted the Queens landscape since the '30s.

A rendering showing **where the sign will end up**. >>

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BUILDING BLOCKS

Saving a Spot for Pepsi-Cola as a Tower Goes Up

Shannon Stapleton for The New York Times

The Pepsi-Cola sign, a fixture in Long Island City, Queens, once sat atop the company's bottling plant, which closed in 1999 and has since been demolished.

By DAVID W. DUNLAP
Published: July 10, 2013

Pepsi-Cola hits the spot; eight full stories, that's a lot.

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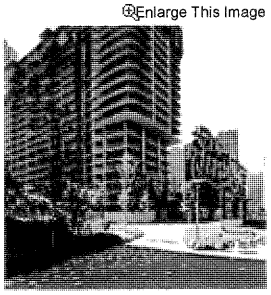

David W. Dunlap/The New York Times

The lower eight floors of a new apartment tower under construction were recessed to accommodate the sign.

Enlarge This Image

And that's the size of a notch that has been carved into a 25-story apartment tower under construction in Long Island City, Queens, directly behind a waterfront billboard that PepsiCo has owned and maintained since 1936 and that is one of the most familiar features along the East River. The lower eight floors of the building have been recessed 12 feet, keeping them 45 feet distant from the back of the sign.

Building designs are influenced by zoning, financing, engineering and marketing. The 4610 Center Boulevard tower may be the first to be influenced by a swirls-and-curls, Depression-era, ruby-red, neon soft-drink sign.

"It is almost as if the face of the sign shaped the volumetrics of the building," said Bernardo Fort-Brescia, a partner in the firm Arquitectonica, which designed 4610 Center Boulevard for TF Cornerstone, a development company run by the brothers K. Thomas and Frederick Elghanayan.

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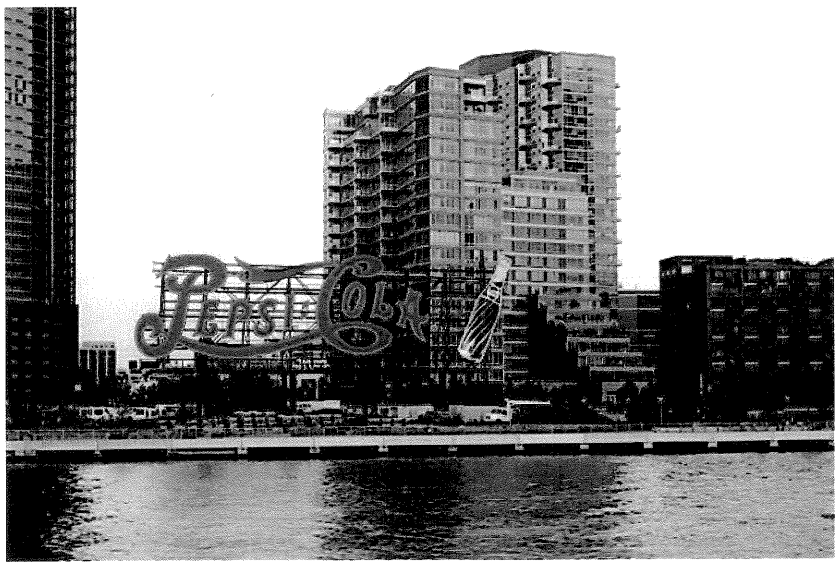
A REFRESHING DECISION: PRESERVING THE PEPSI SIGN IN LONG ISLAND CITY

Written by: Nikki Hess | July 17, 2013



Lately, it seems like everyone is feeling a bit nostalgic. From lusting after vintage everything to chatting about the good old days of 80's, 90's, or [insert your favorite decade here], memory lane fever has struck us all. Yet in spite of this, many New Yorkers were surprised by the news that Long Island City's iconic Pepsi Cola sign will eventually become the focal point of the area's new construction. TF Cornerstone, a New York real estate developer and property management company, is in the middle of constructing the massive, ongoing development right along the East River that will produce a total of 2,100 new apartments in 6 different buildings as well as the community park that will put the cola company's famous billboard on display.

The famous LIC sign itself displays the words "Pepsi Cola" alongside a tilted glass bottle of Pepsi. It stands at 147 feet tall, and its bright red logo represents a style of the past, having been designed in the 19th century. The area in which it resides, Hunter's Point, was formerly a vibrant industrial zone back in the 1930's. In fact, it was during this decade that Pepsi Cola (what we now know as just Pepsi) set up shop in the neighborhood. Taking the place of an old Standard Oil refinery, Pepsi Cola established its New York nucleus. From then on, the plant was home to the production of the company's own bottle caps, syrup, and packaging, and it was also the building from which they shipped their products around the country. To showcase their pride in their company, Pepsi Cola commissioned the sign to be made for all the world (or rather, all of New York) to see.

Yet both fortunately and unfortunately, Pepsi saw exponential success in years to come, and by the 1950's they were forced to expand beyond their Long Island City location. At first, the world headquarters was moved to Midtown Manhattan. In the 1970's, research and development left its LIC home base. By 1998, the building was entirely abandoned by the company, which was forced to find a newer, larger space to accommodate its growth and vastly increased production. Long Island City's era of industrial production appeared to be nearing its end, especially when considering the wave of artists and newfound interest in capitalizing upon the area's neighborhood feel and ample space for development.

Bernardo Fort-Brescia, a founder of the international corporation Arquitectonica and the main architect behind the construction, is the sign's biggest and most vocal advocate. In fact, his infatuation with the billboard goes way beyond his interest in displaying it in a park. According to an interview with Brescia in *The New York Times*, the rounded corners design of 4610 Center Boulevard, one of the towers within the development, were influenced by the sign's "swirls-and-curls." As he explained, "I didn't want the sharp

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Health Area:	07.20	**School District:**	30
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Political Information

City Council District:	26	**Municipal Court District:**	1
Assembly District:	37	**Election District:**	19
Congressional District:	12	**State Senate District:**	12
BOE Preferred B7SC/Street Name:	40519001 / 5 STREET		

Property Level Information for 45-24 5 STREET in QUEENS

WARNING F1B-1A: INPUT ADDRESS IS A PSEUDO-ADDRESS
GRC: 01
REASON CODE: 8

Tax Block:	21	**RPAD SCC:**	4
Tax Lot:	1	**RPAD Building Class:**	Q1
BBL:	4000210001	**RPAD Interior Lot:**	Not Interior Lot
Block Faces:	3	**RPAD Irreg. Shaped Lot:**	Not Irregular Lot
Sanborn Boro/Vol/Page:	4/01 /009	**RPAD Condo Number:**	N/A
X,Y Coordinate:	0996350 , 0211643	**RPAD Co-op Number:**	N/A
Structures:	0	**Condo Lot:**	Non-Condo
Vacant Lot:	Vacant	**Tax Map/Section/Volume:**	4 / 01 / 01
Low BBL of Condo:	N/A	**High BBL of Condo:**	N/A
BIN:	4000000	**BIN Status:**	No activity
TPAD BIN:		**TPAD BIN Status:**	No activity
Corner Code:	YES	**TPAD Conflict Flag:**	1
Business Improvement District:			

Address Range List (Number of Addresses: 3)

Type:	Low Address#:	High Address#:	Street Name	BIN:	TPAD BIN Status
Q	45-24	46-00	5 STREET	4000000	No activity
Q	4-17	4-17	47 AVENUE	4000000	No activity
F			47 ROAD	4000000	No activity

'Type' Field
Q = Pseudo Address
F = Vacant Street Frontage

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RESEARCH DEPARTMENT – LP FILE INFORMATION

LP#: 1653 **BOROUGH: Queens** **BLOCK: 21** **LOT: 1**

SITE NAME: PEPSI SIGN

SITE ADDRESS: 45-24 5th Street

AKA: 45-24 to 46-28 5th Street

Date Calendared: _____
Dates Heard: 4/19/88 &7/12/88

Other Actions: _____
Date Designated: _____
Special Info: _____

POLITICAL REPRESENTATIVE INFORMATION

POLITICAL REP. INFO	REPRESENTATIVE NAME	ADDRESS	TELEPHONE/FAX
Assembly District # **37**	CATHERINE NOLAN	41-02 Queens Blvd. Ste. 2B Sunnyside, NY 11104	718-784-3194
House of Representatives District # **12**	CAROLYN MALONEY	31-19 Newtown Ave. Astoria, NY 11102	718-932-1804 718-932-1805
Senate District # **12**	MICHAEL GIANARIS	31-19 Newtown Ave. Ste. 402 Astoria, NY 11102	718-728-0960 718-728-0963
City Council District # **26**	JIMMY VAN BRAMER	47-01 Queens Blvd. Ste. 205 Sunnyside, NY 11104	718-383-9566 718-383-9076
Community Board District # **02**	JOSEPH CONLEY	43-22 50TH St. Woodside. NY 11377	718-533-8773 718-533-8777

Additional Political Reps/Other Information:

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Additional Political Reps/Other Information:

Boston
Landmarks
Commission

City Hall, Boston
Massachusetts 02201
(617) 722-4300

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Luix Overbea
Carl A. Zellner

Marcia Myers,
Executive Director

NEWS FOR IMMEDIATE RELEASE January 25, 1983

For further information, contact:
Allyn Rogers 725-3853

BOSTON LANDMARKS COMMISSION VOTES NOT TO DESIGNATE THE CITGO SIGN AS A LANDMARK

At its public meeting tonight the Boston Landmarks Commission unanimously voted against designation of the Citgo Sign in Kenmore Square as a City landmark. Although the Commission indicated in its study report that the Citgo sign in fact met statutory criteria for designation as a landmark, being a rare, well-crafted example of a spectacular neon display which represents an important aspect of our recent cultural heritage, the Commission pointed to its enabling statute in refusing designation citing the fact that the statute warns against landmark designation that would "damage the owner unreasonably in comparison to the benefit conferred upon the public".

A standard frequently applied to evaluate whether an unreasonable economic burden has been visited upon an owner is whether the property can yeild a "reasonable return". With a building, the economic return can be measured. However, in the case of a sign, the measurement of return is far more complex. The Citgo sign is the marketing logo of Cities Service Company, and if their product is no longer sold locally, or the company changes its logo or reorganizes, the sign, other than perhaps its structural supports, frame and possibly the value of the sign permit, has no inherent value. Speaking on behalf of the Boston Landmarks Commission, Marcia Myers, its Executive Director stated, "To force an owner to maintain such a sign, to pay rent for its space, taxes and other permits, and in the case of the

Citgo sign, to operate it is, we conclude, an unreasonable burden. While it might be demonstrated that refurbishing the sign would have substantial marketing value to Cities Service in 1983, especially in relation to the publicity which has been and could be generated by such an action, that value could be very different in 3 or 5 or 10 years, given business decisions by Cities Service and its parent corporation or successors."

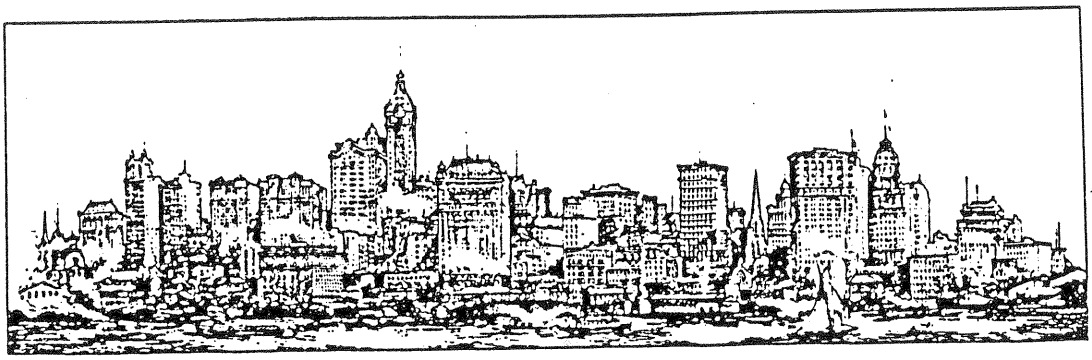
The Landmarks Commission agreed that the most desirable preservation solution would be for the Cities Service Company to undertake on a voluntary basis to refurbish the sign and operate it for some period of time which is consistent with the Company's goals and objectives. In deference to area residents and energy usage, the nightly time should be limited. If Cities Service is unable or unwilling to refurbish the sign, the Commission recommended that they make available to the Society for Commercial Archaeology whatever portions of the electronic equipment are of interest to them. They also recommended that a copy of the film "Go Go Citgo" be located and a copy of it made available to the Society or some other appropriate repository.

Consideration of landmark designation of the Citgo sign began in March 1982 when the Commission received a petition from 10 registered voters requesting that it be considered. Acceptance of such a petition by the Landmarks Commission means that the Commission's staff must prepare a study report on the subject. This is the first time that the Commission has considered an object, as opposed to buildings or parks, as a landmark. The finding of the Citgo study report, that the sign fits within criteria for landmark designation as contained in the Commission's enabling statute, were the subject of the Commission hearing January 11th. At this hearing, the owners involved with the

Citgo sign, Cities Service Company (owners of the marketing logo), Boston University (owners of 660 Beacon Street, on which the sign stands) and University Brink, Inc, (owners of the sign structure) testified against landmark designation. They did, however, announce that they were in the final stages of negotiation of a compromise solution - to refurbish the sign and keep it going for another three years.

The Boston Landmarks Commission was established in 1975 to provide a mechanism for the orderly preservation of the City's historic culture through its buildings, landscape features and neighborhoods. It is made up of 9 members and 9 alternates appointed by the Mayor and confirmed by the City Council. Local organizations provide a slate of nominees for appointment; architects, historians and realtors are represented as well as the community at large.

- 30-



THE SOCIETY FOR THE ARCHITECTURE OF THE CITY

Testimony on the designation of the Pepsi-Cola Sign in Long Island City, at the Hearing of April 19, 1988.

This Society does not normally speak against designations, but on this occasion, we must express some doubts, both about the merits of the proposal, and about the policies of the Commission which made it possible.

When the landmarks law speaks of preventing an "irreplaceable loss to the people of the city", or of preserving "improvements" of "a special historical or aesthetic interest or value," we do not understand those words as a description of anything so peripheral as this calendar item. On the other hand, if we are wrong, and electric signs are indeed a legitimate subject for the Commission's attention, then this designation is a sorry example of too little too late, since the most glorious and world-famous collection of electric signs ever to exist has recently been demolished without a word of protest from the Landmarks Commission, in the redevelopment of Times Square.

We have listened with decreasing patience to complaints about the enormous workload of the Commission. We are asked to believe that this workload makes it impossible for the Commission to act on numerous important items which have already received public hearings. If the Commission is unable to deal with the items already heard, should it really take still more time from the survey staff, the research staff, and the commissioners for an item such as this? Surely such policy makes a mockery of public comment on important unresolved items which have gone before, and scorns the hard work of many volunteers who have funded research on designations or done it themselves in an attempt to move the process forward. We hope it is understood that this item was not calendared in response to public demand, nor did it result from an orderly consideration of the survey. It should be noted that last week at Queens College, the Commission distributed a list of Queens designations to supplement the 1979 Guide to Landmarks. According to the list, all of ten items have been designated in Queens since 1979, about one per year. Can we believe that this is all Queens has to offer? And surely it is regrettable for Manhattan--when major buildings by universally recognized architects like Stanford White or Napoleon LeBrun remain in limbo--that the Commission is moving to enshrine a lighted Pepsi Cola logo.

45 CHRISTOPHER STREET APT. 2E, NEW YORK, N.Y. 10014 (212) 741-2628
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Objection to Pepsi Cola sign as a Landmark

3 November 2004

Mr. R. Tierney, Chairman
Landmark Preservations Comission
9 th Floor North
Municipal Building
1 Centre Street
N. Y. , N. Y. 10007

Dear Mr. Tierney.

Primarily I object to a commercial advertising sign being given "Landmark Status".

Not only is it an eyesore ,(since it is located right on the East River directly across from the Empire State building) but in order to accomodate another commercial entity, (the building of an apartment house) a permit was issued 044900, to allow this sign to be temporarily relocated, and then to be rebuilt at its' original site.

I propose that before the sign is relocated, that an order be issued to remove it completely.

Very truly yours

Louis M. Simon

Jay Shockley
JB

PEPSI SIGN MP. CC GAD JB JRD

CLAIRE SHULMAN
PRESIDENT

(718) 520-3220

RECEIVED
JUN 21 1988
LANDMARKS PRESERVATION COMMISSION

CITY OF NEW YORK
OFFICE OF THE
PRESIDENT OF THE BOROUGH OF QUEENS
120-55 QUEENS BOULEVARD
KEW GARDENS, NEW YORK 11424

CC: MP
JS
LK

June 14, 1988

Mr. Joseph Bresnan
Executive Director
Landmarks Preservation Commission
225 Broadway
New York, NY 10007

Dear Mr. Bresnan:

Thank you for your letter notifying me of the July 12th hearing for the proposed landmarking of the Pepsi Cola sign in Hunters Point.

Deputy Borough President Peter Magnani delivered testimony at your last hearing regarding the designation of this sign. I would like to reiterate my opposition to the Landmarks Preservation Commission's proposal. The sign is in the northern portion of a proposed Port Authority/New York City development on the Hunters Point waterfront. The location of the sign, on the existing Pepsi Cola bottling plant, is proposed for low and medium-rise housing. The total plan envisions 5,000 units of housing, four million sq. ft. of office space, and one million sq. ft. of related commercial uses, i.e. hotels, restaurants and stores.

In addition, we have just learned the City and the Port Authority have submitted the necessary applications for the zoning and mapping changes that have to be approved before development can occur. The proposed landmarking of this sign would severely limit development of the northern residential area, and I see no reason to add more roadblocks and restrictions to an already cumbersome and long planning and construction process.

I remain adamantly opposed to this proposal because of the above reasons. Thank you for your notification.

Sincerely,

Claire Shulman

Claire Shulman
President
Borough of Queens

CS:gg

LANDMARKS PRESERVATION COMMISSION
225 BROADWAY, NEW YORK, NEW YORK 10007
553-1100

May 11, 1988

Mr. Jack Beyer
Gruzen Samton Steinglass/Beyer Blinder Belle
Associated Planners and Architects
41 East 11th Street
New York, NY 10003

Re: Hunters Point
Waterfront Development

Dear Jack:

Thank you for your recent presentation regarding the work you are doing at Hunter's Point in conjunction with the Public Development Corporation and the Port Authority, and for following up by providing LPC with a print of the schematic site plan and photographs of the Pepsi Sign. These items will be made part of our record as we discuss and consider the Pepsi Sign as a potential landmark of the City of New York.

Your cooperation is appreciated, and we will probably be in touch as the project and our process proceed.

With best regards.

Sincerely,

Joseph Bresnan
Executive Director

JB:pj

cc: Gene A. Norman

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Environmental and Planning Consultants
117 East 29th Street • New York, NY 10016 • 212/696-0670

M E M O R A N D U M

TO: Jeff Pearse

FROM: Christina Plattner

RE: Pepsi-Cola Sign

DATE: May 9, 1988

The Pepsi-Cola neon sign stands atop the Pepsi-Cola bottling plant in Long Island City. The sign faces the East River and contains the company logo in italic letters and a large bottle of Pepsi-Cola. The letters and the bottle are mounted on a large grid-like metal frame, and their reverse silhouette can be seen from nearby streets in Long Island City. The sign is composed of curving glass tubes filled with the rare gas neon which produces an orange-red illumination when electrified.

Built circa 1936 by Artkraft Signs (now the Artkraft-Strauss Sign Company), the sign dates from the heyday of neon signage. Neon technology, discovered by the Frenchman Georges Claude in 1907 and first used in a sign in the United States in 1923, was popularly used in outdoor advertisement in this country from the mid-1920's to the start of World War II, when the craft of neon signage began to wane. After World War II, public opinion about neon signage began to change -- signs were no longer considered to contribute to the public image of large corporations. Gradually, advertisers began to employ other types of signage, particularly plastic sign boxes with fluorescent lighting behind lettering and graphics.

In current sign industry terminology, the Pepsi-Cola sign belongs to the "plant identification" variety of signage. As such, it is intimately connected to the activities of the Pepsi-Cola Company which take place in Long Island City. It represents not only a time when the craft of neon signage flourished, but also a period when manufacturers were proud to proclaim the existence of their operations.

I contacted Tama Starr, vice president of the Artkraft-Strauss Sign Company. Ms. Starr confirmed that the Pepsi-Cola sign dated from circa 1936 and discussed the cost of maintaining the sign in place and the difficulties attendant to moving the sign. She estimated that proper maintenance of the sign on-site would cost several thousand dollars per month. She also said that relocating this sign would be costly -- it would cost almost as much to move the sign as it would to build a replica -- because it would be very difficult to move the sign without bending the glass tubes and because a new support structure would have to be constructed if the sign were moved.

In a related landmarking case, the Boston Landmarks Commission recently considered designation of a large illuminated Citgo sign as a landmark. It is significant to note that the Boston Landmarks Commission chose to reject designation of the sign as an official landmark. The Commission determined that maintenance of the neon sign would represent an "unreasonable burden" upon the owner of the sign. A copy of the decision of the Commission is attached as is a copy of an article about the sign in the Boston Globe (1/27/83).

City of Boston
The Environment
Department

Boston City Hall/Room 805
Boston, Massachusetts 02201
617/725-4416 or 725-3850

April 26, 1988

Anne Locke
Christina Platner
Atlee, King, Rosen & Fleming
117 East 29th Street
New York, NY 10016

Dear Ms. Locke & Ms. Platner:

Enclosed is the information you requested concerning the Citgo Sign in Boston. I have included all information from the case file that seemed relevant to your request.

Please call if you have any additional questions.

Sincerely,

Carol Huggins

Carol Huggins
Asst. Director Survey & Planning
Boston Landmarks Commission
Environment Department

Sorry about the delay. . .
It was sent with an
incorrect address label

LANDMARKS PRESERVATION COMMISSION

20 VESEY STREET, NEW YORK, NEW YORK 10007

566-7577

May 9, 1983

Mr. Jim Griffith
Director of Public Affairs
Pepsico, Inc.
Purchase, New York 10577

Dear Mr. Griffith:

The Landmarks Preservation Commission recently received a request to consider the large-scale neon Pepsi-Cola display at your Long Island City, Queens facility as a possible candidate for designation as a New York City Landmark. Its impressive scale and graceful and colorful display have made this sign a familiar and prominent feature above New York's East River skyline.

The Commission requests your permission to inspect the sign on-site in order to photograph the display and measure it for our records. We would also appreciate meeting with you to discuss its possible designation and learn your opinions on this matter.

Thank you for your consideration.

Best wishes,

Darrell Schulze

Darrell Schulze
Field Director

cc: T.A. Quiroga, Manager

DS:bs

Hunters Point

Waterfront Development

Gruzen Samton Steinglass/Beyer Blinder Belle
Associated Planners and Architects

41 East 11 Street New York, NY 10003

Memorandum

To Harvey Lerner (AKRF)
From Richard Peterson
Date 22 April 1988
Project **Hunters Point Site - Ref. No. 964.02**
GSS Ref.# 87-1197-01
Subject **Pepsi Sign**

cc. Jeff Pearse (PA)
John H. Beyer (GSS/BBB)
Michael Kazan (GSS/BBB)

The retention of the Pepsi sign at Hunters Point by its listing as a landmark would be an inappropriate development constraint. While the Pepsi sign itself may be of some commercial archaeological value, GSS/BBB considers the building which supports the sign not to be of landmark quality.

The Hunters Point Waterfront Development (HPWD) considers the Pepsi building area to be the most logical location for residential use, due to its local context and accessibility. All members of the project development team conlcude that the Pepsi sign is not an appropriate object to be incorporated into a residential neighborhood. Furthermore, the retention of the Pepsi sign 'in situ' does not allow for a reasonable street plan at the site and does not work with the proposed uses master plan.

The maintenance of the Pepsi sign, as a private company's advertisement would represent an unfair responsibility for HPWD,and the future owners of the site. This being the case, there remains the fundamental question, that is, is the Pepsi Company prepared to finance and maintain the sign if it is designated a landmark? If not, the whole issue is clearly moot, since there is no point in landmarking the sign if it will not be maintained.

In our opinion the sign should be moved to the new site which Pepsi is moving to.

JHB: 9640422-a

THE COMMITTEE TO SAVE THE CITY, INC.

158 Waverly Place New York, NY 10014

April 19, 1988 Statement on the Pepsi-Cola Sign, 4600 Fifth Ave., Long Island City, Queens

Advertising is a valuable historical resource, as we know well from researching the buildings in the Ladies' Mile--(Flatiron) district. We recognize the validity of honoring signage and other so-called mundane artifacts of our past as landmarks. However, we believe this is the wrong time to consider designating the Pepsi Cola sign as a landmark of Queens. Doesn't Queens have any historic neighborhoods worthy of protection?

The protection of historic districts is crucial to the future of economic development in New York. Tourism is New York's largest and fastest growing industry. Those districts large enough to be real neighborhoods, such as the Upper East Side, Greenwich Village and SoHo play a significant role in our tourist industry. As the New Yorker noted, "The gradually dawning realization in the financial community is that unless New York starts to safeguard and polish its experiences of places the New York City tourism industry won't have a product to offer visitors."

In our view the Commission has been seriously neglecting its mandate to safeguard historic neighborhoods, which have strong public support.

The limited resources of the Commission would have been better spent if this were a public hearing to consider Tribeca, the Carnegie Hill extension, the Greenwich Village Waterfront, City and Suburban Housing or Sunset Park.

We urge the Commission to table the Pepsi sign until the city's unprotected historic districts have been designated.

Thank you.

Margaret H. Moore

Margaret H. Moore.

THE MUNICIPAL ART SOCIETY OF NEW YORK

Testimony Before the

Landmarks Preservation Commission

Designation Hearing

April 19, 1988

Pepsi-Cola Sign

4600 Fifth Avenue, Long Island City

For the speeding motorist heading uptown along FDR Drive and for visitors to the United Nation's gardens, the opposite shore offers a bland palate of smokestacks amid factory buildings. But among this unremarkable industrial jumble stand giant letters in red that announce the would-be king of colas, Pepsi-Cola. With its great flowing letters and gigantic tipping bottle, this massive advertisement represents an era of neon sign technology which is all but obsolete. For over 50 years this fantastic sign, designed by Artkraft Signs (now Artkraft Strauss of Times Square fame), has beckoned passersby to partake in the glory of Pepsi-Cola, and for countless New Yorkers has been a "landmark" of sorts on the distant shore of Long Island City.

We at the Municipal Art Society applaud the Landmarks Commission for recognizing the significance of this cultural artifact and compliment the Commission for considering its designation. As strong supporters of cultural and historical designations, we wholeheartedly endorse the designation of the Pepsi-Cola sign as a New York City landmark.

LANDMARKS PRESERVATION COMMISSION
225 Broadway, 23rd Floor
New York, New York 10007

PUBLIC HEARING -- APRIL 19, 1988

Item No. 3

[LP-1653]

Pepsi-Cola Sign, 4600 Fifth Street, Queens.

Landmark Site: Tax Map Block 21, Lot 1 in part consisting of the land beneath the building on which the described structure is situated.

The Pepsi-Cola neon display sign, located atop a two-story concrete bottling and warehouse building in the Pepsi-Cola bottling plant complex in Long Island City, is a prominent feature of the East River waterfront. Built c.1936 by Artkraft Signs (now Artkraft-Strauss), this neon display sign is comprised of two main elements -- the company logo in steel and porcelain enamel channel letters with multiple rows of steady-burning neon, and a depiction of a bottle of Pepsi-Cola, also of porcelain enamel on steel. The display and its vertical truss frame as set on the plant building rise to a height of about 60 feet. The sign is considered to be an excellent example of the neon display technology which began to transform outdoor advertising in the 1920s. By virtue of its location, the Pepsi-Cola sign is one of the best-known examples of its type in New York City.

Boston
Landmarks
Commission

City Hall, Boston
Massachusetts 02201
(617) 722-4300

City of Boston
Kevin H. White, *Mayor*

Members
Pauline Chase Harrell,
Chairwoman
Lawrence A. Bianchi
Libby Blank
Romas A. Bričkus
Susan S. Davis
Thomas J. Hynes, Jr.
Martha L. Rothman
Sam Bass Warner
Henry A. Wood

Alternates
Virginia Aldrich
Stanford O. Anderson
John F. Cooke
Joan E. Goody
Rosalind E. Gorin
Imre Halasz
Roger P. Lang
Luix Overbea
Carl A. Zellner

Marcia Myers,
Executive Director

NEWS FOR IMMEDIATE RELEASE January 25, 1983

For further information, contact:
Allyn Rogers 725-3853

BOSTON LANDMARKS COMMISSION VOTES NOT TO DESIGNATE THE CITGO SIGN AS A LANDMARK

At its public meeting tonight the Boston Landmarks Commission unanimously voted against designation of the Citgo Sign in Kenmore Square as a City landmark. Although the Commission indicated in its study report that the Citgo sign in fact met statutory criteria for designation as a landmark, being a rare, well-crafted example of a spectacular neon display which represents an important aspect of our recent cultural heritage, the Commission pointed to its enabling statute in refusing designation citing the fact that the statute warns against landmark designation that would "damage the owner unreasonably in comparison to the benefit conferred upon the public".

A standard frequently applied to evaluate whether an unreasonable economic burden has been visited upon an owner is whether the property can yeild a "reasonable return". With a building, the economic return can be measured. However, in the case of a sign, the measurement of return is far more complex. The Citgo sign is the marketing logo of Cities Service Company, and if their product is no longer sold locally, or the company changes its logo or reorganizes, the sign, other than perhaps its structural supports, frame and possibly the value of the sign permit, has no inherent value. Speaking on behalf of the Boston Landmarks Commission, Marcia Myers, its Executive Director stated, "To force an owner to maintain such a sign, to pay rent for its space, taxes and other permits, and in the case of the

Citgo sign, to operate it is, we conclude, an unreasonable burden. While it might be demonstrated that refurbishing the sign would have substantial marketing value to Cities Service in 1983, especially in relation to the publicity which has been and could be generated by such an action, that value could be very different in 3 or 5 or 10 years, given business decisions by Cities Service and its parent corporation or successors."

The Landmarks Commission agreed that the most desirable preservation solution would be for the Cities Service Company to undertake on a voluntary basis to refurbish the sign and operate it for some period of time which is consistent with the Company's goals and objectives. In deference to area residents and energy usage, the nightly time should be limited. If Cities Service is unable or unwilling to refurbish the sign, the Commission recommended that they make available to the Society for Commercial Archaeology whatever portions of the electronic equipment are of interest to them. They also recommended that a copy of the film "Go Go Citgo" be located and a copy of it made available to the Society or some other appropriate repository.

Consideration of landmark designation of the Citgo sign began in March 1982 when the Commission received a petition from 10 registered voters requesting that it be considered. Acceptance of such a petition by the Landmarks Commission means that the Commission's staff must prepare a study report on the subject. This is the first time that the Commission has considered an object, as opposed to buildings or parks, as a landmark. The finding of the Citgo study report, that the sign fits within criteria for landmark designation as contained in the Commission's enabling statute, were the subject of the Commission hearing January 11th. At this hearing, the owners involved with the

LEASE - CITGO

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January 31, 1983

Boston
Landmarks
Commission

City Hall, Boston
Massachusetts 02201
(617) ~~722-4300~~
725-3850

RE: Petition # 82.64
CITGO SIGN
atop 660 Beacon Street
Boston, Ma 02215

The Boston Landmarks Commission, at its meeting of January 25, 1983, voted to reject the petition for designation of the Citgo sign as a landmark.

The statute creating the commission warns against landmark designation which would "damage the owner unreasonably in comparison to the benefit conferred upon the public." A standard frequently applied to evaluate whether an unreasonable economic burden has been visited on an owner is whether the property can yield a "reasonable return." With a building, the economic return can be measured. In the case of a sign, the measurement of return is far more complex. If the goods offered are no longer to be sold or a business fails, the sign could have no value and produce no return. Or the expense of maintaining a sign could outweigh its marketing value.

To force the owner to maintain the Citgo sign, to pay rent for its space, taxes and other permits to operate it is, the Commission concludes, an unreasonable burden.

The Commission is pleased that Cities Service intends to refurbish and re-light the Citgo sign because it does represent an excellent example of the spectacular neon display. It also appreciates the interest you have taken in the recognition and protection of Boston's heritage.

Sincerely,

Marcia Myers

Marcia Myers
Executive Director

Boston
Landmarks
Commission

City Hall, Boston
Massachusetts 02201
(617) 722-4300

City of Boston
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Marcia Myers,
Executive Director

NEWS FOR IMMEDIATE RELEASE January 25, 1983

For further information, contact:
Allyn Rogers 725-3853

BOSTON LANDMARKS COMMISSION VOTES NOT TO DESIGNATE THE CITGO SIGN AS A LANDMARK

At its public meeting tonight the Boston Landmarks Commission unanimously voted against designation of the Citgo Sign in Kenmore Square as a City landmark. Although the Commission indicated in its study report that the Citgo sign in fact met statutory criteria for designation as a landmark, being a rare, well-crafted example of a spectacular neon display which represents an important aspect of our recent cultural heritage, the Commission pointed to its enabling statute in refusing designation citing the fact that the statute warns against landmark designation that would "damage the owner unreasonably in comparison to the benefit conferred upon the public".

A standard frequently applied to evaluate whether an unreasonable economic burden has been visited upon an owner is whether the property can yeild a "reasonable return". With a building, the economic return can be measured. However, in the case of a sign, the measurement of return is far more complex. The Citgo sign is the marketing logo of Cities Service Company, and if their product is no longer sold locally, or the company changes its logo or reorganizes, the sign, other than perhaps its structural supports, frame and possibly the value of the sign permit, has no inherent value. Speaking on behalf of the Boston Landmarks Commission, Marcia Myers, its Executive Director stated, "To force an owner to maintain such a sign, to pay rent for its space, taxes and other permits, and in the case of the

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The Landmarks Commission agreed that the most desirable preservation solution would be for the Cities Service Company to undertake on a voluntary basis to refurbish the sign and operate it for some period of time which is consistent with the Company's goals and objectives. In deference to area residents and energy usage, the nightly time should be limited. If Cities Service is unable or unwilling to refurbish the sign, the Commission recommended that they make available to the Society for Commercial Archaeology whatever portions of the electronic equipment are of interest to them. They also recommended that a copy of the film "Go Go Citgo" be located and a copy of it made available to the Society or some other appropriate repository.

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Citgo sign, Cities Service Company (owners of the marketing logo), Boston University (owners of 660 Beacon Street, on which the sign stands) and University Brink, Inc, (owners of the sign structure) testified against landmark designation. They did, however, announce that they were in the final stages of negotiation of a compromise solution - to refurbish the sign and keep it going for another three years.

The Boston Landmarks Commission was established in 1975 to provide a mechanism for the orderly preservation of the City's historic culture through its buildings, landscape features and neighborhoods. It is made up of 9 members and 9 alternates appointed by the Mayor and confirmed by the City Council. Local organizations provide a slate of nominees for appointment; architects, historians and realtors are represented as well as the community at large.

- 30-

If the Boston Landmarks Commission votes in the affirmative potential designations are brought before the Mayor for approval, it is then forwarded to the City Council for approval.

The designation not only confers historical significance, but brings into play a systematic design review process. This process assures that future physical changes are appropriate and sensitive to the historic value of the property or setting.

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TO: Boston Landmarks Commission

FROM: Marcia Myers, Judy McDonough
with advice of John Devereaux

DATE: January 18, 1983

SUBJECT: CITGO SIGN

The study report for the Citgo sign indicated the staff opinion that the Citgo sign does in fact meet the criteria for designation as a Landmark. It is, in our view, a rare, well handled example of the spectacular neon display, and represents an important aspect of our recent cultural heritage. In particular, it speaks to the automobile dominated, less energy conscious decades of the mid twentieth century and especially to the pop art culture of the 60's. We are not generally in favor of billboards, or "off premise signs" which this is, and would not want to see them proliferate around the city. But if one were to be saved, one special example ot its type, then this would be the one.

Having acknowledged this view, however, the staff cannot recommend that the sign be designated as a Landmark. We are reminded that the statute creating the commission warns against Landmark designation which would "damage the owner unreasonably in comparison to the benefit conferred upon the public." A standard frequently applied to evaluate whether an unreasonable economic burden has been visited upon an owner is whether the property can yield a "reasonable return." With a building, the economic return can be measured. If the owner does not want to use it for his own purposes he can rent or sell the building and realize an economic return.

The purpose of a billboard or sign is to sell goods. If the product is no longer to be sold locally, or the company goes out of business, the sign, other than perhaps its structural supports and frame, and possibly the value of the permit, has no inherent value. To force an owner to maintain such a sign, to pay rent for its space, taxes and other permits, and, in the case of the Citgo sign, to operate it is, we conclude, an unreasonable burden. While it might be demonstrated that refurbishing the sign would have substantial marketing value to Cities Service in 1983, especially in relation to the publicity which has been and could be generated by such action, that value could be very different in 3 or 5 or 10 years, given business decisions by Cities Service and its parent corporation or successors.

While it might be argued that the Commission could designate the sign as a Landmark now and then consider an application for certificate of exemption based on hardship at a future time, the provisions of our statute only allow such a certificate if the proposed action "would not materially impair the --- significance of the Landmark." (This is a problem which we believe needs to be corrected)

Given the nature of the resource, we feel that the most desirable preservation solution would be for the Cities Service Corporation to undertake on a voluntary basis to refurbish the sign and operate it for some period of time which is consistent with the Company's goals and objectives. In deference to area residents and energy usage the nightly operation time should be limited.

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Also, the film "Go Go Citgo" should be located and a copy of the film also made available to the Society or some other appropriate repository.

MM/fac

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MM/fac

Boston
Landmarks
Commission

City Hall, Boston
Massachusetts 02201
(617) 722-4300

NEWS FOR IMMEDIATE RELEASE JANUARY 11, 1983

For further information, contact:
Allyn Rogers 725-3853

BOSTON LANDMARKS COMMISSION HOLDS PUBLIC HEARING ON POTENTIAL DESIGNATION OF CITGO SIGN

The Boston Landmarks Commission conducted a public hearing tonight on the findings contained in their study report on the Citgo Sign located in Kenmore Square and to hear from petitioners, owners and interested members of the public. The Commission took the matter under advisement; it can receive written testimony for 3 days following the hearing and is expected to act at their next public meeting scheduled for January 25th.

In March, 1982, a petition signed by 10 registered voters was submitted to the Commission to consider the neon sign as a designated City landmark. This is the first time that an object, as opposed to buildings or parks, has been brought before the Boston Landmarks Commission for consideration. In their study report, the Commission's staff concluded that the Citgo Sign, being a key visual landmark on the Boston skyline, a fine and locally very rare example of the spectacular neon display and an historically significant form of technological advertising, does meet the criteria for Landmark designation as found in Sections 2 & 4 of Chapter 772, Acts of 1975, as amended. However, the potential designation of the Citgo Sign is surrounded by numerous legal and economic questions that must be resolved pending legal counsel.

- more -

If the Boston Landmarks Commission votes in the affirmative potential designations are brought before the Mayor for approval, it is then forwarded to the City Council for approval.

The designation not only confers historical significance, but brings into play a systematic design review process. This process assures that future physical changes are appropriate and sensitive to the historic value of the property or setting.

The Boston Landmarks Commission was established in 1975 to provide a mechanism for the orderly preservation of the City's historic culture through its buildings, landscape features and neighborhoods. It is made up of 9 members and 9 alternates appointed by the Mayor and confirmed by the City Council. Local organizations provide a slate of nominees for appointment; architects, historians and realtors are represented as well as the community at large.

JAN 11 19[illegible]

SOMERSET
400 Commonwealth Apartments

January 10,1983

Ms. Marcia Meyers
Executive Director
Boston Landmarks Commission
Boston City Hall
Boston, Massachusetts

Dear Madam,

It has been brought to our attention that certain conerned citizens wish to reactivate the large neon sign on Commonwealth Avenue.

As the owners of the Somerset restoration project on Commonwealth Avenue, and the owners of the Puritan Hotel at 390 Commonwealth Avenue, we vehemently object to the re-lighting of that sign.

We are rather incredulous that the same city government which empowers the Back Bay Architectural Commission to promote and enforce the architectual restoration of its world famous Back Bay residential district, and especially Commonwealth Avenue, would through another city agency cheapen and dilute this restoration effort by re-lighting this commercial anachorism. Further, the residents of the Somerset and of the neighborhood do not desire that their apartments be flooded with the garish blinking of red and white neon all night long.

It is our conviction that this scheme is detrimental to the residents of Back Bay; and as such, detrimental to the City of Boston. We hope that the City of Boston will recognize that the real preservation priority is the charm and elegance of Commonwealth Avenue.

Thank you for this opportunity to present our opinion.

Very truly yours,

R. Nardelli

Riccardo Nardelli

400 Commonwealth Avenue Boston, Massachusetts 02215 617·266·6060

CITGO VOT

BOSTON LANDMARKS COMMISION MEETING # 147
25 January 1983

PRESENT:

Roger Lang, Acting Chair
Susan Davis
Luix Overbea
Virginia Aldrich
James Alexander
Henry Wood
Stanford O. Anderson
Carl Zellner
John Cooke
Joan Goody

Meeting was called to order at 5:20 p.m.

CITGO SIGN

Marcia Myers read a memorandum from staff to the Commission which listed reasons staff recommended that the Commission deny Landmark designation. Roger Lang asked for a motion to deny. Mr. Overbea moved that the Commission vote to deny landmark designation to the Citgo Sign. Seconded by Virginia Aldrich.

At this point, Stanford Anderson asked for the floor. He wanted to know if it were possible to get absolute assurances from Cities Service in advance that the refurbishing would be done. Ms. Myers felt it would be putting too much "cause and effect" on the Company, However, Mr. Anderson pointed out that many people objecting to the sign had never seen it illuminated. That in the three years Cities Service plans to operate the sign, many people would be able to appreciate the effect of the sign. He felt that, at that time, it would be appropriate for the Commission to consider designation as a landmark. Mr. Anderson suggested tabling the motion and bring forward the petition again in two or three years when the sign has once again become a noticeable landmark.

Roger Lang pointed out that whatever action is taken today will not preclude other action in the future. The request for designation could be brought back for consideration any time after one calendar year had elapsed.

Joan Goody spoke strongly in favor of the staff recommendation for a variety of reasons. She felt it would be unfair to leave this an open issue for two or three years, particularly as it would be a very complex designation. Ms. Goody said she had never considered the sign to be of landmark quality.

Roger Lang said tabling was a useful tactic when all the facts or a matter are not in. In this case, all facts are in and the Commission should take action.
Carl Zellner also felt the sign did not warrant landmark status, and thought that by tabling, the Commission would be holding a club over the owners head. He stated that the public, and those interested in preserving the sign, have a three year reprieve which they did not have before. To all intents, if the landmark issue had not arisen, the sign would now be down.

C. F. Tebo
VICE PRESIDENT
WHOLESALE MARKETING

CITIES SERVICE COMPANY
Petroleum Products Group
Box 300, Tulsa, Oklahoma 74102

December 7, 1982

Dear Ms. Myers:

We are honored to have our CITGO sign in Kenmore Square considered for Landmark status. We have spent a fortune on that sign and it has served its purpose.

However, with the changes in the petroleum marketplace and within our Company, we can no longer spend funds at the level necessary to adequately maintain the sign, pay rent, etc. Therefore, it has become an "eyesore" rather than the "crown jewel" as described by the local media.

With this in mind, it seems to us that the effort to designate the sign as a Landmark is not productive inasmuch as we are allocating no funds to perpetuate it. Given the fact that the sign could be declared a Landmark, the reality of the situation is that the owner, Cities Service, and the landlord, Boston University, have no intentions of providing funds or providing space for it to continue as a safe and viable structure.

I respectfully ask that the Commission discontinue its actions to preserve the sign because all life-supporting activities will cease regardless of the outcome. We would welcome any alternative ideas that does not involve further funding by Cities Service or further causes a deterioration of our trademark.

Sincerely,

C. F. Tebo

Ms. Marcia Myers, Executive Director
Boston Landmarks Commission
City Hall
Boston, Massachusetts 02201

JAN 4 1983

ADULT INDEPENDENCE DEVELOPMENT CENTER

2275 SOUTH BASCOM AVENUE, CAMPBELL, CALIFORNIA 95008
Voice (408) 371-7010 TDD (408) 371-7018

ED 12-82-29

TO: Boston Landmarks Commission

FROM: Dr. David L. McGowan, Executive Director

DATE: December 29, 1982

RE: Save the Citgo Sign

I read in the December 13, 1982 issue of Time Magazine that the Commission is meeting on January 11th and that one item on the agenda will be the Citgo sign in Kenmore Square.

As someone who was born, raised and educated in Boston, although having lived in California for ten years, I feel unequivocally that the sign should stay as the true landmark that it has come to be known to Bostonians and non-Bostonians alike.

I wholeheartedly endorse saving the Citgo sign.

DLM/as

Re: Citgo Sign

JAN -5 1983

December 20, 1982

Boston Landmarks Commission:

e writing to urge you to allow the removal of the Citgo sign from Kenmore
e. As residents of the Kenmore Square area, we are deeply concerned about
issue, and feel that the wishes of Kenmore Square residents must be heard.
e else in the city, and certainly not in the suburbs, will be so adversely
ted by a decision to allow the sign to remain as we, the residents of
re Square, will be.

rongly urge you to allow the removal of the Citgo sign for the following
ns:

1. The sign is an eyesore and stands in the way of efforts to beautify Kenmore Square.

2. The sign is reminiscent of a Kenmore Square that was sleazy and unpleasant and stands in the way of efforts to make Kenmore Square a respectable place to live, shop and have safe fun.

3. The sign is reminiscent of a time when energy was cheap and we wasted energy on such things as the extravagant lighting of the sign. Even if the sign is not lit again, the concept of the sign flies in the face of our national policy of energy conservation.

4. The sign is in disrepair and substantial resources would have to expended to repair and maintain the sign. Any resources spent on the sign would be better spent making improvements to the Kenmore Square area.

5. To preserve the sign as an "historic landmark" makes a mockery of the word "historic". To be sure, the sign is a "landmark," but so are theatres in the Combat Zone! Boston is too rich in meaningful history to cheapen our standards by designating the sign as an historic landmark.

e allow Kenmore Square, our neighborhood, to change for the better, instead
couraging the memory of its past. Don't give the Citgo sign a permanent
in our neighborhood.

Sincerely,

Patricia Kravtin and Jonathan S. Horwitz

Patricia Kravtin and Jonathan S. Horwitz
566 Commonwealth Avenue, Apt. 405
Boston, Massachusetts 02215

file: Citgo Sig

94 BYRON STREET
EAST BOSTON, MASS. 02128
18 NOVEMBER 1982

BOSTON LANDSMARKS COMMISSION
% CITY HALL,
BOSTON, MASS. 02202

GENTLEMEN;

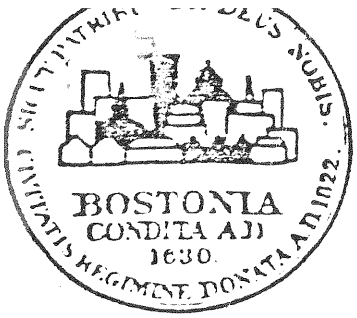
PLEASE PERMIT THE CITGO SIGN AT KENMORE SQUARE TO BE DEMOLISHED. THAT SIGN IS UGLY AND GARISH, AND IT HAS NO REAL HISTORIC VALUE. IT RUINS THE SKY-LINE FROM ACROSS THE CHARLES, ALONG WITH THAT W.I.T.S. SIGN. IT IS NOT "CUTE" LIKE THE HOOD MILK-BOTTLE. AND WHAT GOOD IS ILLUMINATED SIGN, IF IT IS TURNED OFF ALL THE TIME?

THE FRIENDS OF THE SIGN ARE "TRENDIES" WHO FEEL ANYTHING FROM THE '60's TO BE SACRED. THEY DON'T TO BE REMINDED THAT THEY ARE AGING AND DECAYING, TOO.

BOSTON'S GRACE AND DIGNITY WILL BE ENHANCED B IT'S REMOVAL.

SINCERELY,
Paul W. Manning

NOV 29 1982



Boston
Landmarks
Commission

725-3850

contact: Allyn Rogers

BOSTON LANDMARKS COMMISSION STATEMENT - CITGO sign
Wednesday, November 17, 1982

The Boston Landmarks Commission yesterday issued a cease and desist order to Cities Service Company and University-Brink Co. on the CITGO sign. The sign is the subject of a petition filed in March, 1982 by 10 registered voters requesting that the Landmarks Commission designate the object as a landmark. The Commission in voting affirmatively to accept the petition authorized its staff to prepare a study report which summarizes the research findings and, of most significance, whether or not the subject of the petition meets the Landmark criteria required under the Landmarks Commission enabling statute, Chapter 772 of the Acts of 1975. A public hearing is then held on the recommendations contained in the report.

The Commission issued the stop work order because the process of considering the proposed designation has not been completed. It is, of course, critical to have the object under study remain in existance until a final decision by the Commission is made; otherwise the Commission's statutory obligations to protect Boston's historic resources would be negated.

This is the first time the Commission has been petitioned to designate an object. It has previously issued a cease and desist order at a similar phase of the designation process in the case of St. Mary's Church (1977). The Commission in that case denied designation.

The Landmarks Commission involked its emergency designation procedures and set a hearing date of January 11, 1983 at 5:15 pm, at the BRA Board Room, 9th floor, Boston City Hall. The study report will be available on or after December 21, 1982.

RECORDS REPORT
BUILDINGS DEPARTMENT RESEARCH FORM

BOROUGH (QUEENS LONG ISLAND, CITY) AREA

BLOCK 21 LOT

ADDRESS PEPSI COLA DISPLAY. 47TH AVE & 5TH ST.

BETWEEN AND

NEW BUILDING NUMBER

LOCATION

OWNER

ARCHITECT/BUILDER

COST

LOT SIZE

BUILDING SIZE

HEIGHT/NO. OF STORIES

EXTENSION SIZE

HEIGHT/NO. OF STORIES

~~FACADE~~ MATERIAL/CORNICE METAL FRAME

ROOF MATERIAL/OUTLINE

NUMBER/ORIGINAL USE

COMMENCEMENT/COMPLETION

OUTBUILDINGS

OTHER INFORMATION

ELEVATION PLAN ELEVATOR

SUBMITTED BY DATE

ATTACHMENT A

PEPSI-COLA SIGN, 4600 Fifth Avenue, Long Island City, Queens

The Pepsi-Cola neon display sign, located atop a two-story concrete bottling and warehouse building in the Pepsi-Cola bottling plant complex in Long Island City, is a prominent feature of the East River waterfront. Built c.1936 by Artkraft Signs (now Artkraft-Strauss), this neon display sign is comprised of two main elements -- the company logo in steel and porcelain enamel channel letters with multiple rows of steady-burning neon, and a depiction of a bottle of Pepsi-Cola, also of porcelain enamel on steel. The display and its vertical truss frame as set on the plant building rise to a height of about 60 feet. The sign is considered to be an excellent example of the neon display technology which began to transform outdoor advertising in the 1920s. By virtue of its location, the Pepsi-Cola sign is one of the best-known examples of its type in New York City.

RELEVANT SECTIONS
ON CRITERIA +
RECOMMENDATIONS

Report of the Boston Landmarks Commission
on the Potential Designation of

The Citgo Sign

as a

Landmark

under Chapter 772 of the Acts of 1975

Approved Marcia Myers 12/21/8
(Executive Director) (Date)

Approved: Paul Andrase Harnell 12
(Chairman) (Date)

former Bigelow-Kennard jewelers represents an abstract Art Deco motif. Closer in age and style to the Citgo spectacular is the Paramount Theatre marquee; the light bulbs covered over by later plastic and metal housing and in unknown condition, it illustrates the glittery extravagances of the movie and entertainment industry. The Coca-Cola sign along Storrow Drive shares the later 20th century spectacular display model with Citgo, but it remains Boston's only moving neon sign lit by night. It is not particularly recognizable during the daytime.

As an advertising device, the Citgo sign is inherently a valuable piece for study of its period and technology. While its use of neon and the sizeable amount of neon tubing are not unusual, the use of a computer, allegedly the first, to direct the sign's lightshow, and the hard-edged, simple bold graphics in both daytime and night-time versions, provide a unique exterior and highly public example of Pop Art that prevailed in 1960's. Neither Boston nor the Commonwealth have any other comparable design elements; the fact that the Boston sign of Cities Service's four 1965 neon displays is the only one remaining categorically indicates its rarity.

3.2 Relationship to the Criteria for Landmark Designation

The Citgo sign fulfills the definition in Chapter 772 of "Improvement" in that it is an object which constitutes an exterior betterment of a real property. The definition of "Landmark" in Chapter 772 includes an improvement "designated by the commission in accordance with section four as a physical feature or improvement which in whole or part has historical, social, cultural, architectural or aesthetic significance to the city and the commonwealth, the New England region or the nation." Section 4 provides that the commission must find that the designation meets one or more of the stated criteria. The staff based on information

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission finds that the object, the CITGO sign, does meet the criteria for landmark designation as found in Sections 2 and 4 of Chapter 772, Acts of 1975, for reasons cited in Section 3 of this report.

Due to the complex legal and policy issues surrounding designation of this object, notwithstanding its finding in the first paragraph above, the staff withholds recommendation to designate the CITGO sign as a Landmark pending opinion of counsel, and consideration of policy issues by the Commission.

LANDMARKS PRESERVATION COMMISSION

225 BROADWAY NEW YORK, NEW YORK 10007

553-1100

February 24, 1988

Mr. Douglas Leigh
Douglas Leigh Associates
420 Lexington Avenue Suite 520
New York, NY 10017

Dear Mr. Leigh,

Thank you for taking the time to speak to me on the telephone last week. As I told you, my study of the Pepsi sign has sensitized me to neon, and led me to some knowledge of your work. Only last evening I went to the theater with some friends, and noticed your wonderful Sony and JVC signs. Bravo Mr. Leigh!

The Commission has scheduled the Pepsi sign for a public hearing as a proposed landmark on April 19, 1988. Pepsi is the last item on the schedule, which means that the Commissioners will consider it late in the afternoon or evening. You may wish to avail yourself of the opportunity to make your feelings known about this proposal by writing to Chairman Gene Norman, or by appearing at the hearing.

Our recent conversation has brought to mind an idea of my friend and colleague Jenny McClowsky. This involves lighting the landmark bridges of NYC. She thinks it quite a shame that these wonderful structures are allowed to be obscured by darkness. Her idea envisions an Adopt a Bridge campaign somewhat akin to the Municipal Art Society's Adopt a Mural, or Adopt a Monument campaigns. Insofar as the Department of Transportation has maintenance firmly in hand, she imagines that the proceeds of the campaign would be allocated to lighting rather than routine maintenance of the bridges. Any of your thoughts or suggestions would be most appreciated.

Again, thank you for your time and energy.

Sincerely,

Dennis M. Pidgeon

LANDMARKS PRESERVATION COMMISSION

225 BROADWAY, NEW YORK, NEW YORK 10007

(212) 553-1100

February 18, 1988

Mr. J. Swormstedt
Signs of the Times
407 Gilbert Avenue
Cincinnati, Ohio 45202

1-800-543-1925

Dear Mr. Swormstedt,

Pursuant to our telephone conversation of a few months ago I have enclosed some copies of newspaper articles which pertain to signage in the Times Square area. I would most appreciate receiving in return any article your magazine might have published about the Pepsi Cola plant identification sign which is located adjacent to the East River in Long Island City just opposite 42nd Street in Manhattan. The sign was erected c. 1935 by Artkraft or Artkraft-Strauss, but shouldn't be confused with a Times Square "spectacular" of similar date by Douglas Leigh and Artkraft. Indeed, any articles about plant identification signs in NYC would be appreciated. Please don't hesitate to contact me if you need clarification or any other assistance.

Sincerely,

Dennis Pidgeon

EUGENE A. AVALLONE
Consulting Engineer

WINDING ROAD NORTH
ARDSLEY, N. Y. 10502
Telephone (914) 693-3774

Licensed in:
New York 28138 / Pennsylvania 14508-E
New Jersey 16517 / Connecticut 07430
Massachusetts 30911

2/10/88

Landmarks Preservation Commission
225 Broadway--23 Floor
NY, NY 10007

Attn: Dennis Pidgeon

Dear Mr. Pidgeon:

It was pleasant to chat with you earlier this afternoon about a subject which has been close to my heart for nigh onto 30 years...and, to be candid, one which has provided me with intellectual stimulation and a source of income for as many years.

There are many of the old style sign structures still extant in New York City, built along the lines as we discussed: angle iron space frames à la "Erector Set". Some excellent examples are those you cited; there are many others which would be even better examples of that classical style.

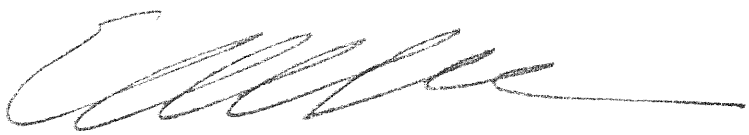
A publication some years ago addressed the matter of billboard art, but within the illustrations, there are some actual photos of the older structures. The title and publisher are cited below, if you may be interested in following this up.

There are some large space frames still visible in the Times Square area but which will be coming down as a result of the redevelopment of that part of the City in the near future. You may want to look at them before they become part of history--and memory.

Regarding the new system of roof structures which I introduced to the New York City are some 10-12 years ago, there are a number of these. I indicated the location of several in our conversation.

Should you wish to explore the matter further--or discuss signage in general, rooftop or otherwise--I shall be happy to dig into my memory. Likewise, I am sure Tama Starr will be more than happy to oblige with whatever archival information there may reside in the Artkraft Strauss files.

Cordially,



"Billboard Art"
S. Henderson & R. Landau
ISBN 0-87701-167-2
(Chronicle Books, 870 Market St., San Francisco, CA 94102)

LANDMARKS PRESERVATION COMMISSION

20 VESEY STREET, NEW YORK, NEW YORK 10007

566-7577

May 9, 1983

Mr. Jim Griffith
Director of Public Affairs
Pepsico, Inc.
Purchase, New York 10577

Dear Mr. Griffith:

The Landmarks Preservation Commission recently received a request to consider the large-scale neon Pepsi-Cola display at your Long Island City, Queens facility as a possible candidate for designation as a New York City Landmark. Its impressive scale and graceful and colorful display have made this sign a familiar and prominent feature above New York's East River skyline.

The Commission requests your permission to inspect the sign on-site in order to photograph the display and measure it for our records. We would also appreciate meeting with you to discuss its possible designation and learn your opinions on this matter.

Thank you for your consideration.

Best wishes,

Darrell Schulze

Darrell Schulze
Field Director

cc: T.A. Quiroga, Manager

DS:bs

LANDMARKS PRESERVATION COMMISSION

20 VESEY STREET, NEW YORK, NEW YORK 10007

566-7577

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Best wishes,

Darrell Schulze

Darrell Schulze
Field Director

cc: T.A. Quiroga, Manager

DS:bs

City of Boston
The Environment
Department

Boston City Hall/Room 813
Boston, Massachusetts 02201
617/725-4416 or 725-3850

Brad —

This is the most pertinent, issue-oriented material on C.I.T.G.O.

I think our final press release states the case well. I'd be interested to know if you persue designation, + also if Dorothy Miner agrees with our conclusions.

Judy McDonough

M. Pearson
fyi

THE COUNCIL
OF
THE CITY OF NEW YORK
CITY HALL
NEW YORK, N.Y. 10007

RECEIVED
by CHAIRMAN'S OFFICE
APR 15 1988
LANDMARKS PRESERVATION
COMMISSION

Response 8/18/88

ARTHUR J. KATZMAN
COUNCIL MEMBER, 22ND DISTRICT, QUEENS
118-21 QUEENS BOULEVARD
FOREST HILLS, N.Y. 11375
718-544-3212

CHAIRMAN:
GOVERNMENTAL OPERATIONS
COMMITTEE MEMBER:
FINANCE
RULES, PRIVILEGES & ELECTIONS
ENVIRONMENTAL PROTECTION
EDUCATION

April 14, 1988

Hon. Gene Norman, Chairman
Landmarks Preservation Commission
20 Vesey St.
New York, NY 10007

Dear Gene:

A constituent writes that she is shocked over a proposal she ascribes to the Commission to enshrine as a landmark the Pepsi-Cola sign in Long Island City, with a hearing scheduled April 19th. She states that it is bad enough to have had to look at this sign for these many years without having think of it as practically attaining sainthood.

I know Long Island City fairly well but I am unable to place this sign. Will you please let me know where it is situated and what merits its designation as a landmark.

Sincerely,

AJK/emm

LANDMARKS PRESERVATION COMMISSION
225 BROADWAY, NEW YORK, NEW YORK 10007
553-1100

Gene A. Norman
CHAIRMAN

August 18, 1988

Honorable Arthur J. Katzman
Council Member - 22nd District
118-21 Queens Boulevard
Forest Hills, New York 11375

Dear Councilman Katzman:

Some time ago you wrote to me concerning the proposal to designate the Pepsi-Cola neon sign in Long Island City. Although we did discuss the sign when I received your letter, I do hope this written response is still useful to you.

Enclosed is the brief statement prepared by the Landmarks staff and read into the record at the public hearing. This statement summarizes what we know about the sign at this time and also gives the address.

At the first public hearing in April, the Borough President of Queens stated opposition to the proposal and during the continued hearing in July, additional opposition was voiced by the Public Development Corporation (PDC). Presently, the Commission has taken no formal position on the proposal and our staff continues to gather information on other potential properties in Long Island City. You may be interested to learn that the Enviornmental Review conducted by the Port Authority also identified the sign as a cultural resourse along with the other properties we are looking into.

I hope this information makes you more aware of the Commission's interest about this property.

Very truly yours,

Gene A. Norman
Chairman

/vh
Enclosure

March 9, 1988

Mr. Dennis M. Pidgeon
Landmarks Preservation Commission
225 Broadway
New York, New York 10007

Dear Mr. Pidgeon:

Thank you for your letter of February 24, 1988 and your kind invitation to take part in the Pepsi landmark public hearing. Regretfully, I will not be able to take part in the public hearing on April 19th.

However, I would very much like to speak with you some time after April 16 regarding lighting of the landmark bridges of New York City.

Sincerely,

Douglas Leigh

Douglas Leigh

420 LEXINGTON AVE., SUITE 520, NEW YORK, N.Y. 10017 • (212) 599-1801 • CABLE: DOUGLEIGH

LANDMARKS PRESERVATION COMMISSION

225 BROADWAY NEW YORK, NEW YORK 10007

553-1100

February 24, 1988

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420 Lexington Avenue Suite 520
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Again, thank you for your time and energy.

Sincerely,

Dennis M. Pidgeon

SIGNS OF THE TIMES

May 25, 1988

Mr. Dennis Pidgeon
Landmarks Preservation Commission
225 Broadway
New York, NY 10007

Dear Mr. Pidgeon:

Belatedly -- and with apologies -- I am responding to your interesting letter regarding venerable NYC plant identification signs.

I had a member of our SIGNS of the Times editorial staff research the subject to a point in our library of past issues. Unfortunately, he did not turn up any appropriate subject material. It would seem apparent that you have already contacted Artkraft Strauss in this regard. I might suggest that you contact Emil Montana at Service Sign Erectors Co.; he is basically retired now, I believe, but he or his son, Bud (now president), may just have some photos that would fit your needs.

We would certainly welcome any opportunity to assist you. Should you learn of an appropriate sign project that was covered in ST and can provide us with an approximate publication date, we will be glad to furnish you with good photo copies. Our files date back to 1906.

Sincerely,

Jerry R. Swormstedt
Publisher

JRS/hh

(513) 421-2050
Telex: 382040

407 Gilbert Avenue
Cincinnati, Ohio
45202

LANDMARKS PRESERVATION COMMISSION

225 BROADWAY, NEW YORK, NEW YORK 10007

(212) 553-1100

February 18, 1988

Mr. J. Swormstedt
Signs of the Times
407 Gilbert Avenue
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Sincerely,

Dennis Pidgeon

At Artkraft Strauss, making history is a way of life. World leader in the marketing and construction of dynamic outdoor displays, Artkraft Strauss traces its origin to 1897, when horsecars ran on Broadway and gaslight flickered from theater marquees. Since then, Artkraft Strauss has set the standard in technological innovation: from mechanical animation, animated neon and traveling "news zippers" to real-time LED information displays, video, and futuristic interactive communications.

Artkraft Strauss' "greatest hits" include Times Square's awesome Coca-Cola spectacular, loaded with space age technology; the real-time block-long news and stock market tickers on Morgan Stanley's world headquarters at 1585 Broadway; the British Airways display, a half-size replica of the supersonic Concorde "flying" boldly in place over the bustling intersection of 42nd Street and Broadway; the humorous Joe Boxer display with its Internet-connected electronic message center; the brilliant neon logos of Suntory, Budweiser, Kodak, and Hertz, among others; and larger-than life billboard advertising

for such fashion giants as Calvin Klein and Ellen Tracy.

> "Did this 101-year-old sign company create Times Square, or did Times Square create Artkraft Strauss? Maybe the best answer is, it was a little bit of both. After all, taking a look at the Times Square spectaculars over the past 100 years, you'll find this company's work appears everywhere." *Signs of the Times,* 5/98
>
> "Times Square might not be Times Square without its advertising 'supersigns' -- the mammoth light 'spectaculars' that turn product into outdoor drama. Since the '20s, the technology has gone from basic to ballistic, thanks largely to one company, Artkraft Strauss Sign Corporation." *Wired*, August 1995
>
> "But not everyone is complaining about the 20 million camera-carrying tourists who come to see the new neon signs that light up Times Square--including the $3 million Coca-Cola sign created by the Artkraft Strauss Sign Corporation, the leading lighted sign company in the Northeast. That sign, erected in 1991, packs one mile of neon tubes, 60 miles of optical fibers, and 13,000 incandescent light bulbs into one giant Coke bottle." *Resident Publications,* April 1997

Artkraft Strauss began as Strauss Signs, founded in 1897 by craftsman Benjamin Strauss, and grew quickly as the city entered the twentieth century. Strauss furnished the city's retailers with meticulously painted showcards, and sent teams of artisans across the country to apply gold-leaf lettering to windows, office doors and storefronts. By the teens and '20s, Strauss Signs--applying the innovative methods of a Russian immigrant named Jacob Starr--had become Times Square's principal builder of theater marquees and entertainment displays, including the original marquee of the historic New Amsterdam Theatre on 42nd Street. Clients included the Ziegfeld Follies, the Floradora girls, and the rapidly expanding Loew's theater chain.

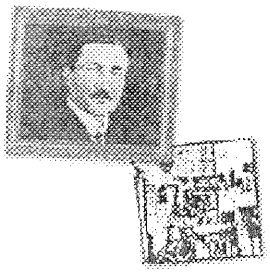
In the 1920s, Starr left Strauss to start his own engineering firm. He formed an association with the Lima, Ohio-based Artkraft Company, a national leader in the manufacture of neon lighting, a newly minted technology. Starr formed the New York branch of Artkraft, and in 1935 he merged it with his old employer, Strauss Signs, creating Artkraft Strauss.

By the 1950s, Artkraft Strauss had become the dominant force in marketing, designing, and building outdoor advertising in Times Square. And Artkraft Strauss had become famous throughout the world for the magic of its spectaculars: the power and grace of the Anheuser-Busch eagle, winging through the night high above the street; the ingenuity of the "smoking" Camel sign, which wafted giant smoke rings over Broadway; an immense three-dimensional coffee cup that emitted real coffee aroma. These Artkraft classics, like yesteryear's beloved Broadway shows, occupy a cherished place in American cultural history.

In the 1960s and 70s Artkraft Strauss entered the electronic age with sophisticated sports scoreboards and information devices, and some of the first computer-controlled message centers. The 1980s and 90s saw the merging of electronic techniques with classical display media, to create landmark electronically-driven displays for global advertisers including Sony, Canon, Panasonic, Fuji, Suntory, Minolta, and Goldstar.

At Artkraft Strauss today, all signs point to a second hundred years even more dazzling than the first.

Timeline



1898-1940

1898
Caleb Bradham, a New Bern, North Carolina, pharmacist, renames "Brad's Drink," a carbonated soft drink he created to serve his drugstore's fountain customers. The new name, Pepsi-Cola, is derived from two of the principal ingredients, pepsin and kola nuts. It is first used on August 28.

1902
Bradham applies to the U.S. Patent Office for a trademark for the Pepsi-Cola name.

1903
In keeping with its origin as a pharmacist's concoction, Bradham's advertising praises his drink as "Exhilarating, invigorating, aids digestion."

1905
A new logo appears, the first change from the original created in 1898.

1906
The logo is redesigned and a new slogan added: "The original pure food drink." The trademark is registered in Canada.

1907
The Pepsi trademark is registered in Mexico.

1909
Automobile racing pioneer Barney Oldfield becomes Pepsi's first celebrity endorser when he appears in newspaper ads describing Pepsi-Cola as "A bully drink...refreshing, invigorating, a fine bracer before a race." The theme "Delicious and Healthful" appears, and will be used intermittently over the next two decades.

1920

Pepsi appeals to consumers with, "Drink Pepsi-Cola. It will satisfy you."

1932
The trademark is registered in Argentina.

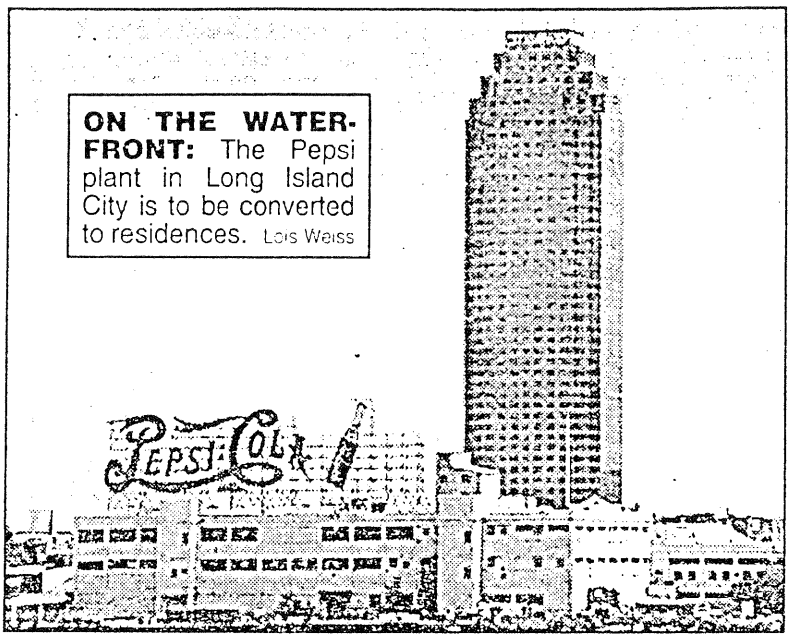
1934
Pepsi begins selling a 12-ounce bottle for five cents, the same price charged by its competitors for six ounces.

1938
The trademark is registered in the Soviet Union.

1939
A newspaper cartoon strip, "Pepsi & Pete," introduces the theme "Twice as Much for a Nickel" to increase consumer awareness
of Pepsi's value advantage.

1940
Pepsi makes advertising history with the first advertising jingle ever broadcast nationwide. "Nickel, Nickel" will eventually become a hit record and will be translated into 55 languages. A new, more modern logo is adopted.

New York Post, September 18, 2000



ON THE WATERFRONT: The Pepsi plant in Long Island City is to be converted to residences. Lois Weiss

Three firms say, 'Pepsi please'

WHO gets to drinketh of the Pepsi site? As the bubbly brand gets down to the bottom of it's glass, we are effervesced to unearth the three final developers — and the architects — vying for its 16-acre waterfront spread.

One is the **Elghanayan brothers**' Rockrose, which has a small empire of highrise rentals and office buildings, and will soon add 90 Broad St. to the stable.

Their architect is ARC — aka Arquitectonica — responsible for the upgoing Tishman Westin Hotel and its arc of light slashing into the Times Square sky.

Next is Time Equities, **Francis Greenburger**'s multi-faceted, city-based company that owns property from Montreal to Miami. He just agreed to buy the 23rd Street Y for future luxury condos, one of which could be a unique upper-floor residence encompassing the current pool. He's chosen Fox & Fowle, the environmentally conscientious creators of both 3 and 4 Times Square.

Last is **Stephen Ross**' Related, co-Columbus Centre creators and luxury residential risers. He has assistance from ace architects **Robert A.M. Stern** and **Costas Kondylis**.

The winner needs approval from [illegible]

which translates to pointy toes and come-hither heels.

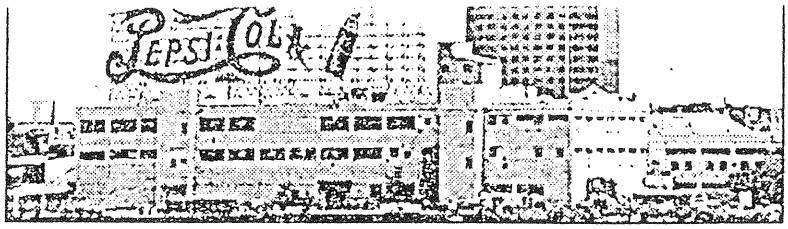
Disciples expected to drop by when they're in town are **Cameron Diaz, Cher, Anjelica Houston** and **Faye Dunaway**.

Perry passed on NoLiTa because it was very important for him to first have a presence in Midtown with a Park Avenue address, said his broker **Marilyn Kane**, a principal of Butler Kane. **Meredith Martin** and **Andrea Setian** of **Jones Lang LaSalle** worked for the owners, Mutual of America.

■

Columbia University is after **Donald J. Trump**'s West Side commercial site for a business and performing arts campus, but they have to have a meeting of the money. He wants $400 million, they're offering $100 million. The campus would mesh nicely with the towers along the West Side Highway and the new park.

In a lease deal brokered by



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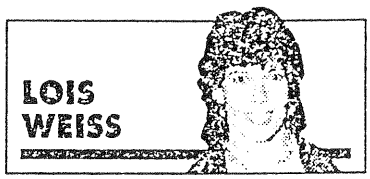
The winner needs approval from — and pays monies to — both Queens West Development Corp. and Pepsi. But the victor gets the site, more apartments — up to 2,800 units — and taller towers under special zoning. Not to mention custody and care of the neon red Pepsi sign which will move a bit south.

"It's 90 percent price, 10 percent architecture," says someone familiar with the choices. The drop-dead deadline for revised bids is tomorrow with a choice by early October.

Shoe fetish folks are rejoicing now that Parisian **Michel Perry** is taking his first American shop at 320 Park Ave. It's just east along 51st Street from competitor **Jimmy Choo**, and could open by early next year.

The shoemeister designs feminine creations with elongated architecture that create a sculp-



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In a lease deal brokered by **Barry Gosin, Laura Pomerantz** and **Scott Panzer** of Newmark, Bloomberg expanded by another 63,000-square-feet at 499 Park Ave. If Bloomberg doesn't complete its deal with **Steve Roth's** Vornado for the office piece of Alexander's, maybe Trump can make room for their studios.

Tax rates for the mid-year billing due January 1 were revised by the City Council as per its prior agreement with the Mayor and State Legislature to cap increases at 2 percent. The rates per hundred dollars of billable assessed value are: Class 1, $11.255; Class 2, $10.847; Class 3, $10.540; Class 4, $9.768.

Check your assessed value at www.nyc.gov in the Finance Dept. section.

Please send e-mail to

New York Times, Sunday, November 5, 2000

LONG ISLAND CITY

Pepsi, Too, Has a Classic, and It Will Stay On

A red neon Pepsi-Cola sign that has beamed toward Manhattan since 1936 and become an urban icon will be part of development plans for the Hunters Point section of Long Island City.

The sign sits atop a building on a 19-acre former PepsiCo bottling site. The Queens West Development Corporation, a partnership of city and state agencies, private developers and the Port Authority, is acquiring the land and is entertaining bids for development proposals from several private companies.

Maura Gallucci, a spokeswoman for Queens West, said that however the land was developed, preserving the sign would be a part of the plan. PepsiCo wants the image saved, and the Landmarks Preservation Commission has reopened a request made in the 1980's by local neon aficionados for the sign to be landmarked.

The sign is a relic of an era when companies like Pepsi, Rolls-Royce, the Silver Cup bakery, the Swingline staple factory and dozens of others housed their manufacturing in the area. The neon Swingline sign, which featured a giant active stapling stapler, was torn down in 1999 despite local support for its preservation.

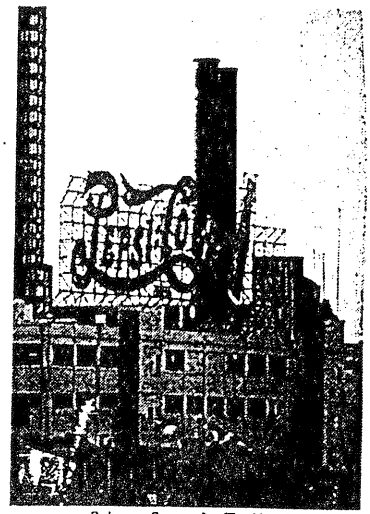
"Neon, for some reason, has historical, emotional and personal connotations for people," said Kenny Greenberg, owner of the Krypton Neon shop in Long Island City. "I've been trying to analyze this for years."

Mr. Greenberg, who makes neon signs, acknowledged that preserving a corporate logo might seem strange to some people but said that the Pepsi sign was made in an age of quality craftsmanship. He said that in its 64 years the sign had undergone only one major refurbishment.

Mr. Greenberg suggested that a museum of industrial history be created on the Pepsi site in honor of Long Island City manufacturing, and that the sign be preserved there.

"It would be an Ellis Island type thing," he said, referring to the many immigrants who had worked in the area's factories. "I think the Pepsi site would be perfect for that."

E. E. LIPPINCOTT



Rebecca Cooney for The New York Times

The 1936 Pepsi sign will survive development planned around it.

NYC Landmark

$1.3B QUEENS PROJECT OK'd FOR REVIEW

3/22/90 POST

By CARTER B. HORSLEY

A mammoth $1.29 billion development scheme proposed for the Long Island City waterfront got the go-ahead yesterday to enter the city's public-review process.

Hunters Point, to include residential apartments, stores, offices and a hotel, will be one of the last projects to come before the Board of Estimate, which disbands in August.

The 98½-acre site sits at the western edge of Queens across the East River from the United Nations. The site is now dominated by the familiar huge, neon Pepsi-Cola sign.

The sign, now under consideration to be designated a city landmark, would be demolished.

Approval by the state Urban Development Corp. of an environmental-impact statement for the plan means the City Planning Commission can place the project, first proposed in 1984, into the review process as early as next week.

Queens Borough President Claire Shulman, a supporter, termed Hunters Point a "welcome shot in the arm for the future of our city."

New York Post: Neil Schneider

SIGN OF ANOTHER TIME: *The well-known Pepsi-Cola sign opposite the U.N. would make way for the mammoth project.*

The proposal calls for 6,385 residential apartments, 2.1 million square feet of office space, a 10-story, 350-room hotel, 274,000 square feet of stores, 5,650 parking spaces and 16.4 acres of open space, including a 1¼-mile-long waterfront esplanade.

Twenty percent of the apartments would rent or sell at below-market rates and be targeted predominantly for the elderly.

The project would be bigger than Roosevelt Island to the north in the East River, but slightly smaller than Battery Park City and the proposed Trump City, both along the Hudson River in Manhattan.

The project's first phase is expected to be completed by 1993 and the remainder by 1997.

Apartment buildings would range in height from six to 38 stories, and the office buildings from six to 29.

The city has committed $30 million and the Port Authority $125 million. The project will offer developers a variety of tax abatements and other incentives.

The UDC is a co-sponsor of the plan along with the city Public Development Corp. and the PA.

APPLE SAUCE

BY OWEN MORITZ

Daily News
Fri, 4/22/88

Phil Pilevsky, who owns the property, wants to build either a multiplex movie theater or an apartment building there.

LANDMARK EVENT

Life may never be the same for the Landmarks Preservation Commission. The agency has come under fire from Queens activists and preservationists because it wants to landmark that big Pepsi sign in Long Island City.

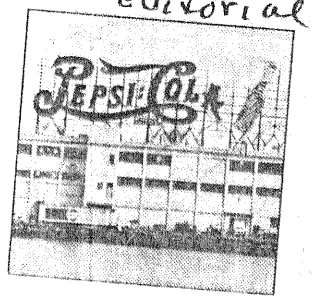
Critics say landmarking would interfere with a $155 million development of Hunters Point by the Port Authority and City of New York. The project would include 5,000 housing units, hotel, retail and office space.

What really upset the panel, according to our Joan Shepard, was the criticism of preservationists **Christobel Gough** and **Margaret Moore**, who asked chairman **Gene Norman** if there was anything else in Queens worth landmarking besides a sign that is only visible from Manhattan.

Norman was shaken by Gough's comments and asked for a meeting. "Until now," Gough said afterward, "it was unheard of for preservationists to ever testify against a commission proposal. But it is time to speak up because the pace of designations has slowed so drastically."

Real Thing?

NY Newsday 4/6/88
Editorial



Just because the late Andy Warhol left a legacy in the form of giant soup cans, it hardly follows that a city agency should bequeath New Yorkers a pop-art heritage in the form of an outdoor neon-lighted standing ad.

Yet the Landmarks Preservation Commission has set a public hearing April 19 on a proposal to enshrine as a landmark the towering Pepsi-Cola sign on the East River's Queens shore. This is not the best way to use the commission's limited staff and budget.

The 60-foot-high sign (erected in 1936 and visible from much of Manhattan's East Side) is a familiar sight to motorists using the FDR Drive. But is it a landmark? "There's nothing that says a landmark has to be a building," says a Landmarks official, citing a growing movement to protect "mundane, commonplace" cultural icons such as gas stations.

He's right, there isn't. But neither does any statute require the preservation of something that promotes a product. Pepsi purveyors are sure to bubble over the idea but it's a cinch to fall flat with the Coke folks. They could argue that if the sign is indeed pop art, it belongs not on the city's waterfront, but in a museum.

Standing next to a soup-can poster.

The Boston Globe
Founded 1872

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Citgo sign-off

The Boston Landmarks Commission will vote this afternoon whether to designate the Citgo sign in Kenmore Square as a historic landmark. Even though the neon sign – unlit for the past three years – meets statutory city criteria for designation and even though there is public support for according the sign landmark status, we urge the nine-member commission to vote against designation that would permanently lock the red, white and blue neon delta into the Boston skyline.

In the wake of controversy generated by the proposed demolition of the sign last fall, Cities Service agreed to pick up a $300,000 tab to maintain and light the sign for the next three years. This voluntary scheme for lighting the sign on a short-term basis – rather than permanent landmark designation – offers a sensible solution to the Citgo dilemma.

In a preliminary study prepared for the Landmarks Commission, the commission staff concluded that the sign is a "fine and locally very rare example of the spectacular neon display." The staff has also recommended against designation because it believes that forcing the Oklahoma-based oil company to maintain the sign in perpetuity constitutes an unreasonable economic burden that outweighs any public benefit. The landmarks commission is required to weigh such matters in its deliberations.

The Citgo sign has been an important reference point, emotionally and geographically, for many Bostonians. It speaks to a time when the car was supreme and the price of a gallon of gasoline was irrelevant. Its proposed demolition triggered an outcry showing just how important the cityscape – contemporary and otherwise – is to people who live and work here.

Several letters to the editor in Monday's Globe expressed dismay over attempts to save the sign. Some felt that spending money to keep the sign lit was sheer extravagance, an affront in an energy conscious age. They are wrong.

Cities Service is to be commended for its willingness to pay the bill for the next three years, to expedite such a happy compromise. The company is performing a public service that is more than good public relations. Perhaps a permanent home can be found for the sign – the first to be operated by computer – in the next three years in, say, a museum collection of modern art or technology. In the meantime, Boston can enjoy the sign with the broader understanding that the city's culture extends beyond bricks and mortar and the patina of age.

It's no go for Citgo 'landmark'

By Joanne Ball
Globe Staff

The Boston Landmarks Commission decided last night not to designate the Citgo sign at Kenmore Square as a city landmark, saying that it didn't want to subject the sign owners to cost of keeping it functioning.

But despite the ruling, the owners are going to spend $300,000 to repair the 60-foot-high rooftop neon sign, touted as an impressive example of roadside culture.

Barring bad weather, it should begin flashing again within three months, Cities Service Co. of Tulsa, Okla., its owners, say.

The commission voted 7-1 to allow the company to control the fate of the sign. Stanford Anderson cast the dissenting vote. "To force the owner to maintain such a sign, to pay rent for its space, taxes and other permits, and in this case of the Citgo sign, to operate it, is, we conclude, an unreasonable burden," Marcia Myers, commission executive director, said in a statement after the vote.

Cities Service Co. has said it will do the work necessary to keep the sign lit for another three years. The company originally had opposed the historic designation.

Its representatives cited the high price of refurbishing the sign, exposed to pigeon droppings and in need of electrical repair. The sign has been unlit since 1979.

They also told the commission that the sign, erected in 1965, was not designed to last more than 20 years and should be torn down. The company had intended to do just that last November, but at the last minute, the Landmarks Commission, reacting to public outcrys that the sign be saved, ordered a stay of execution.

Myers said that the owner's decision to keep the sign was a "good outcome" of the public process.

"Perhaps Cities underestimated its public appeal, although Cities has received many letters asking to please take the sign down,"

CITGO, Page 18

Kenmore Sq. Citgo sign rejected as city landmark

■ CITGO

Continued from Page 17

James McCarthy, an attorney for Cities Service, said.

Since last March when the commission began considering the fate of the sign, several Kenmore Square residents complained that that the flashing red, white and blue lights were a nuisance and the sign an eyesore.

To assuage those residents' concerns, McCarthy said the company intended to have the sign lit only a few hours each night.

McCarthy said that the agreements had been reached between Boston University, which owns 660 Beacon street atop which the sign is perched, and University Brink Inc., the sign manufacturer, to do the refurbishing.

He added that repair work on the interior of the sign will begin next week. "The initial work will be between the sign faces, so you won't be able to see it," McCarthy said.

Keeping up with the Citgo sign

By Joanne Ball
Globe Staff

The owners of the Citgo sign in Boston's Kenmore Square don't want it to become a historic landmark.

But they're willing to pay $300,000 to keep it around and lit for another three years.

That revelation surprised and pleased Pauline Chase Harrell, chairwoman of the Boston Landmarks Commission, which held a public hearing last night on whether the sign should become a historic landmark.

"I don't know when we've had such good news during a public hearing before," – especially from project opponents, Harrell said.

Representatives of the Cities Service Co. of Tulsa, Okla., which owns the huge, now unlit, neon sign, told the commission at the hearing in City Hall that even though it would be far from profitable to maintain this outmoded advertising fixture, they were negotiating with the necessary parties to restore it.

The $300,000 would be spent in cleaning up the old sign, – erected 40 years ago and completely redesigned in 1965 – fixing the tubing, three years of electricity costs and rent for the rooftop space, said C. F. Tebo, a Cities Service vice president.

Talks with University Brink Inc. of Watertown, the sign manufacturer, and Boston University, which owns the building at 660 Beacon st. on which the sign is perched, are nearing agreement, Tebo said.

The pending agreements will influence "to a limited extent" the commission's decision, Harrell said after the hearing. Its finding, she said, is scheduled to come on Jan. 25 and will take the company's economic concerns into account.

Cities Service attorney William McCarthy said the sign was "not built for perpetual existence. It is not a stone edifice ... and it was not designed to withstand the test of time."

The red delta on a white field with CITGO spelled in blue is a marketing symbol – subject to change with subsequent marketing campaigns, McCarthy said. If historical standing were bestowed on the sign, he said the company would "be forced to maintain something that may not have anything to do with business."

CITGO, Page 19

Keeping up with Citgo

■ CITGO

Continued from Page 17

A commission study report has deemed the sign, which was saved from demolition last November, as "a fine and locally very rare example of the spectacular neon display" and worthy of historic designation.

"The Citgo sign is also a signficant work of commercial art in its use of simple graphic design and innovative computer lighting," said Arthur Krim, of the Society for Commercial Archeology, testifying on behalf of the historic designation.

If commission approval is granted, the sign would become the first object – distinguished from parks or buildings – to be given such recognition.

– JOANNE BALL

PEPSI-COLA
AVENUE MARK
REG. U.S. PAT. OFF.

See p. 9

Newsletter of the
New York State Coalition of
Local Landmark and Historic
District Commissions

Volume 1, Number 1

Published by the Preservation League
of New York State

LANDMARK
COMMISSIONS • NEWS

Welcome to Our First Issue!

With at least 125 local landmark and historic district commissions in existence across New York State, the time seems ripe for a trade publication, a way of reaching the groups across the state that do the difficult job of protecting local historic properties through local laws. Landmark Commissions News, a quarterly publication, will bring you news of what other commissions are doing, articles by members or staff of some of these commissions, latest funding sources to support your work, the latest court cases affecting preservation, as well as an analysis of legislation pending in the State Legislature that may affect your activities. We'll also feature occasional columns on troublesome technical questions that recur in design review.

What is a "local commission?" It's a group of people, appointed by the mayor or local governing body, to administer a local law regulating changes to historic properties in the community. Sometimes commissions have staff, more often not. Their statutory responsibilities are what distinguish them from other grassroots preservation groups. And because of those statutory responsibilities, their needs for information are generally very specific and often not addressed by more general preservation publications. Landmark Commissions News will try to meet those needs. We welcome comments, suggestions for articles, and questions from our readership. Let us know what you need to hear.

Recent Court Decisions

Does the mere fact of being located in a historic district justify a claim of hardship? The District of Columbia Court of Appeals decided in December, 1987, that it did not. In Capitol Hill Restoration Society, Inc. v. District of Columbia Board of Zoning Adjustment (No. 86-426), the owner wanted to convert his carriage house into a dwelling unit at the rear of a lot within a historic district. The Board of Zoning Appeals granted a variance based on its conclusion that location in the Capitol Hill Historic District imposed a unique hardship on the owner. The Court of Appeals reversed the Board and rescinded the owner's variance, pointing out that the mere fact of inclusion in a local historic district did not subject the owner to unique hardships that were not shared by other property owners in the district.

Preservation
League
of
New York
State

An important decision upholding the role of preservation commissions in planning decisions came out of New Hampshire in November 1987. The Supreme Court of New Hampshire ruled in Victorian Realty Group v. City of Nashua (No. 86-439) that a planning board may reject a resubdivision proposal based on the negative recommendation of the local preservation commission. The case arose when the owner of a lot containing both a Victorian house and a detached carriage house wanted to relocate the lot line between that property and an adjacent property that he owned. By so doing, he hoped to win planning board approval to convert the carriage house to office use. Although the preservation commission had no direct jurisdiction over relocation of the lot line, it offered its advice to the planning board. The commission recommended against the proposed change because of its detrimental effect on the character of the residential neighborhood. The planning board agreed and denied the lot line relocation, stating that the historic character and significance of the property required the main house and carriage house to remain on one lot. Although preservation considerations did not fall expressly within the list of criteria on which the planning board was supposed to base its decision, the court upheld their decision. The court said the board could properly consider recommendations from the commission, the public body most knowledgeable about the historic district.

Although these decisions are not by New York State courts, they may be instructive for commissions facing similar questions. Where no New York court has ruled on the issue, a commission can only make an educated guess about some of the legal issues before it. Knowing what the courts in other states have done is a good place to begin. If and when a New York court rules on these issues, we will report their decisions to you in this column. Landmark Commissions News would like to know about any litigation your commission has been or may currently be involved in. Copies of opinions and pleadings, especially in unreported cases, are welcome. Please send to the Preservation League of New York State, 307 Hamilton Street, Albany, NY 12210.

What's Pending in the State Legislature

ENVIRONMENTAL QUALITY BOND ACT APPROPRIATION FOR 1988

The Governor's budget recommendation for the coming fiscal year is $30 million for the Office of Parks, Recreation and Historic Preservation, with $10 million to go to municipal and not-for-profit preservation projects. This represents a substantial increase over the $5 million allotted to preservation last year. With demand exceeding $35 million in the program's first year, however, there can be no doubt of the need for the money.

How to Join the Coalition

Membership in the Coalition of Local Landmark and Historic District Commissions entitles you to receive this quarterly newsletter, notice of the Coalition annual meetings and other training workshops, use of training films designed to educate commissioners about their jobs, and help with technical and legal questions from the Technical Services Program and the Legal Services Center of the Preservation League of New York State. Current members of the Preservation League need not pay Coalition dues in order to join the Coalition, but must fill out and return this form in order to receive Coalition publications. New members of the Coalition may also become Preservation League members upon payment of the combined membership fee.

Name _____

Address _____

City _____ State ____ Zip _____

Telephone _____

Dues: ___ $20 annual Coalition membership

___ $25 annual Preservation League membership (includes Coalition membership if you so indicate)

___ I am already a member of the Preservation League; please enter me as a Coalition member as well.

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Katherine Raub Ridley, Editor

Preservation League of New York State
307 Hamilton Street
Albany, NY 12210
518-462-5658

worked with Fanny Farmer for five months attempting to find a way to protect the sign. Fanny Farmer was eventually permitted to cover the sign with a removable "Mirawall" panel so as not to damage the glass beneath it. During this period, the commission discussed issues such as ownership of the sign, the building and the business, and federal trademark and copyright laws by which Fanny Farmer claimed the right to remove the sign. The current tenant, the building's owner and some local preservationists are dissatisfied with the commission's decision, feeling it doesn't do enough to preserve physical evidence of the city's history and culture.

The second case involves a 1940's neon sign with red lettering depicting "Restaurant Lounge" and featuring a multicolor rainbow. Because the sign projected from the building beyond the 18 inches allowed by the ordinance, the former owner applied for and received historic status. The present owner came before the commission asserting that her business had undergone a dramatic decrease in clientele over the past two years. She added that she had been advised by a professional consultant to remodel the restaurant and install a new sign. After hearing testimony from all sides, the commission presented the owner with several alternatives to removal, including changing the lettering, relocating the sign to the top of the building enabling installation of a new sign below, or simply leaving the sign unlit. The owner was also offered technical assistance to incorporate the old sign in the new scheme. However, when the new sign was installed, the old one was removed and presently lays on its side atop the old building.

The wording of the sign ordinance supports claims that the intent was to permit "historic" signs which do not conform, not to require owners to retain signs no longer appropriate for their businesses. Once the commission has determined a sign is historic, however, what then is its responsibility with respect to long-term preservation? Confusion between the advisory role given to the commission by the sign ordinance and the regulatory power the commission derived from the Landmarks Preservation Ordinance fuels conflicting expectations of the preservation community and business owners. Re-evaluation and clarification of the ordinance are among future projects of the Ithaca Common Council. Any changes to the ordinance should take into account the increased appreciation for older signs, and appreciation which becomes more evident as they slowly disappear. In the meantime, the commission would appreciate hearing from other New York landmark commissions with similar or alternative regulations dealing with the preservation of older signs.

Leslie A. Chatterton is Preservation/Neighborhood Planner for the Department of Planning and Development, 108 East Green Street, Ithaca, NY 14850 607-272-1713x246

STATE ENVIRONMENTAL QUALITY REVIEW ACT AMENDMENTS (S. 3663, A. 5675)

This bill would make a government's ministerial actions, involving no exercise of discretion, subject to environmental quality reviews if they directly affected a critical environmentally sensitive area, including wetlands or historic sites. This would include building permits issued as-of-right, as well as other governmental actions which, though ministerial, can often have significant impacts on the environment.

REAL PROPERTY TRANSFER TAX (A. 9798, S. 6813)

This bill would allow towns to establish a tax on the transfer of real property of not more than 2% of the value of the real property conveyed. The proceeds would be used to fund a locally administered parks and conservation fund. The fund could be used for acquiring, managing, and administering interests in real property for open space, conservation, park or historic preservation purposes.

LAND TRUSTS (A. 2978-B)

This bill would allow the Department of Environmental Conservation to contract with not-for-profit land trust organizations for the performance of land trust activities, including acquisition of fee or partial interests in real property, management of a revolving fund, planning, and management of property acquired for the purpose of preserving or protecting scenic, historic, cultural, ecological, or agricultural values. State funds would be used for staff salaries and consultants.

HUDSON RIVER SCENIC CORRIDOR (A. 9211)

Creation of a scenic corridor along both banks of the Hudson River between New York City and Troy is proposed. The Department of Environmental Conservation would prepare a plan for the preservation and protection of the scenic beauty of the district, including a survey and rating of the scenic areas. New development within the district would be restricted to not more than forty feet in height and to not more than fifty percent of the river frontage, unless a hardship condition could be demonstrated.

STATEWIDE SYSTEM OF NATURAL SCENIC AND RECREATIONAL LANDSCAPES (A. 2657)

This bill would establish an advisory council within the Department of Environmental Conservation which would review and designate as "state landscapes" areas having outstanding ecological, scenic, cultural, educational or recreational significance. Inclusion within the system would require citizen and local government support, as well as an approved management plan. Once included, an area would be eligible for state grants for planning, design, acquisition, development and programming. State

agency actions within the area would have to be consistent with the approved management plan.

RETENTION OF HISTORIC STRUCTURES LOCATED ON STATE LANDS WITHIN THE ADIRONDACK PARK (A. 8836, 8837)

These proposed constitutional amendments would blunt the "forever wild" provision of the New York State Constitution which has proven problematic for historic structures within the Adirondacks, especially the Great Camps. An exemption would be provided for historic structures from the "forever wild" clause on state lands acquired in the future.

. . . And In Congress

COMMUNITY REVITALIZATION TAX ACT OF 1988 (H.R. 4048, S. 2115).

This proposed piece of federal legislation would remove the restrictions that have rendered the federal tax credits for restoration of historic properties less attractive in recent years. The bill would remove the rehabilitation and low-income housing credits from the passive loss rules. It would also remove disincentives that presently exist for the involvement of nonprofits in rehab and low-income housing projects. Credits from these two types of projects could then be used to offset the unrelated business tax liability of a nonprofit organization. Credit availability will no longer be tied to a $7,000 limit or be based on the amount of passive income a taxpayer can claim. The legislation will thus increase the pool of investors eligible to use credits.

Incidentally, a recent survey by the National Center for Preservation Law in Washington, D.C. reports that preservation commissions throughout the country are no strangers to litigation. A surprisingly high percentage of those responding indicated that they had been involved in litigation, with 14% having been in court in the past two years.

Questions and Answers About Historic Preservation Commissions

Q. When does a local commission have jurisdiction over changes to buildings that are not visible from a public street, but can be seen from the river? Our village's main street backs up to the Susquehanna River, with a highway on the opposite bank. Crossing the bridge into the village, the first thing you see is the backs of all those buildings. Can we review changes to those rear facades? Carol Dieffenderfer, Owego Architectural Review Board

A. New York State's enabling legislation, which sets the boundaries for the authority that can be granted to local commissions, says that commissions may regulate private property that is within public view. Unless a

buildings. It knows its first case will be an awesome one. To help prepare itself, it has applied to the NYSOPRHP to become a certified local government, a status which renders it eligible for grants to help out with architectural survey work (necessary to understand which elements of the club's facade are most important to preserve) and training in design review and legal aspects of the Commission's work. Thomas Tobin, the commission's chair, is confident the commission's work will be well received. "Both the town and village are optimistic the commission will perform a useful function that will be compatible with other things they want to do. We hope the enthusiasm generated by the club will get us on the path to reviewing some of the other historic properties here in Lake Placid."

Preserving Historic Signs

by Leslie A. Chatterton

Thanks to the work of preservationists over the past two decades, the conventional formula for downtown revitalization normally includes assessment of historic buildings and other streetscape elements. In the early 1970's, Ithaca, like many communities, instituted a sign ordinance to support municipal investment aimed at highlighting the city's older buildings and reducing visual clutter. When it became apparent to local residents, however, that enforcement meant removal of favorite older signs around the city, the solution was an amendment to permit owners of non-conforming older signs to request a determination from the Landmarks Preservation Commission as to a sign's "historic" value. As a result, signs erected prior to 1950, using materials or techniques no longer in common use such as carrara glass, advertising painted directly on building surfaces or exposed neon tubing, were excluded from other restrictions and permitted to remain in place.

In the past year, the commission has faced two controversies involving the sign ordinance prompting confusion and disagreement among building owners and their tenants, the Building Department (the commission's enforcement arm), and commission members. The first concerns the Fanny Farmer Candy Shop, located in downtown Ithaca for over 40 years, but now moved to an outlying mall. The shop's facade is sheathed with white carrara glass panels, a black carrara glass border with painted black "Fanny Farmer" Art Deco style lettering recessed into the glass. In 1979, Fanny Farmer requested and received historic status for their sign -- necessary because the size of the lettering exceeded the limits allowed by the ordinance. After leaving the downtown location, Fanny Farmer wanted to remove the sign, a project which would have entailed removal of the entire facade. Meanwhile, the current tenant also established a candy store and cleverly named his business "Formerly Fanny's." He planned his advertising around the existing sign, assuming it was protected under the ordinance. The Landmarks Commission

the tempers of many of the residents of this lovely north country community on the shores of Mirror Lake and Lake Placid was the fate of the Lake Placid Club, a historic resort property across the lake from the village. Views of the picturesque, early 20th-century clubhouse were an indelible part of the scenery for village residents.

The Lake Placid Club was founded in 1895 by Melvil Dewey, famous for creation of the Dewey Decimal system for library classification. The club had been responsible for bringing organized winter sports to the United States in 1904, and for attracting the 1932 Olympic Winter Games to Lake Placid. The club property consisted of 1100 acres and included three golf courses. In recent years, however, the club had been taken over by the Federal Savings and Loan Insurance Corporation (FSLIC) as part of bankruptcy proceedings involving a prior owner. It was when FSLIC announced the property would be sold at public auction to the highest bidder that a group of concerned citizens gathered to find ways of protecting the property. With the auction date set for September 16, little more than two months away, the group had a challenge before it: to interest the right kind of developer in making the property financially viable while respecting its historic architecture. Their first move was to draft a local preservation law based on the model law currently circulated by the Preservation League. With assistance from the State Historic Preservation Office, the law was presented to both the village and town boards and adopted jointly by each. The resulting commission was almost unique in New York State, with members appointed by both the village of Lake Placid and the town of North Elba to administer a common law. The first and to date the only designated property was a 28 acre section of the Lake Placid Club grounds spanning both village and town lands. "Although our original feeling was to have two separate commissions, that would have limited the available talent," commented Jim McKenna, Director of the Lake Placid Convention and Tourism Development Center. "We are a small community--7,000 in the town and 2,800 in the village. We also felt it would be good to unite the town and village in a common cause. And we didn't want to be bound by municipal boundaries when we considered appropriate development of the club property, but rather to look at it as a whole."

The property was awarded to the Daedalus Corporation backed by the Guinness Brewing Company of England. Daedalus cited the property's historic designation as one of the things that had interested them in the club. The purchase was contingent on being able to obtain a liquor license for the club, which Daedalus planned to bring back to its former glory with a $50-75 million rehabilitation job. A bill is pending in the state legislature to allow this. When the sale is finalized, the preservation commission's work will begin in earnest. The commission has lost no time in preparing itself for its task of reviewing and approving exterior changes to the club's

local ordinance restricts that authority further, the commission would have jurisdiction over the rear facades you spoke of since the river and certainly the highways are public ways. This would be consistent with the practice in other states. In Massachusetts, for example, state enabling legislation is quite clear. It says a commission has jurisdiction over "such portion of the exterior of a building or structure as is open to view from a public street, public way, public park or public body of water."

Q. We have several National Register historic districts in our city, as well as several locally designated historic districts. If our commission wants to designate new districts, do we have to wait for them first to be listed on the National Register? Robert Keller, Binghamton Commission on Architecture & Urban Design

A. No. The process by which a local commission designates a historic district is completely separate from that by which a National Register district is designated. It may be comforting to know what the professional judgments of both the State Historic Preservation Office and the National Register staff were before your commission acts. But their decisions are not binding on a local commission and in fact may not even be relevant if your local law's designation criteria are different from the National Register criteria.

Q. What are the benefits of becoming a Certified Local Government (CLG) through the State Historic Preservation Office's program? Bonnie Persico, Coxsackie Historical Commission

A. The main inducements for a local government to participate in the CLG program are: 1) a CLG competes only with other CLG's for pass-through funds from the National Park Service (10% of the state's total grant allocation). 2) a CLG has significant authority delegated to it, particularly in the area of National Register nominations. Lucy Breyer, CLG Program Analyst, New York State Office of Parks, Recreation and Historic Preservation (NYSOPRHP)

If you have questions you'd like answered in this column, please write the Preservation League of New York State, 307 Hamilton Street, Albany, NY 12210.

Welcome to the Ranks

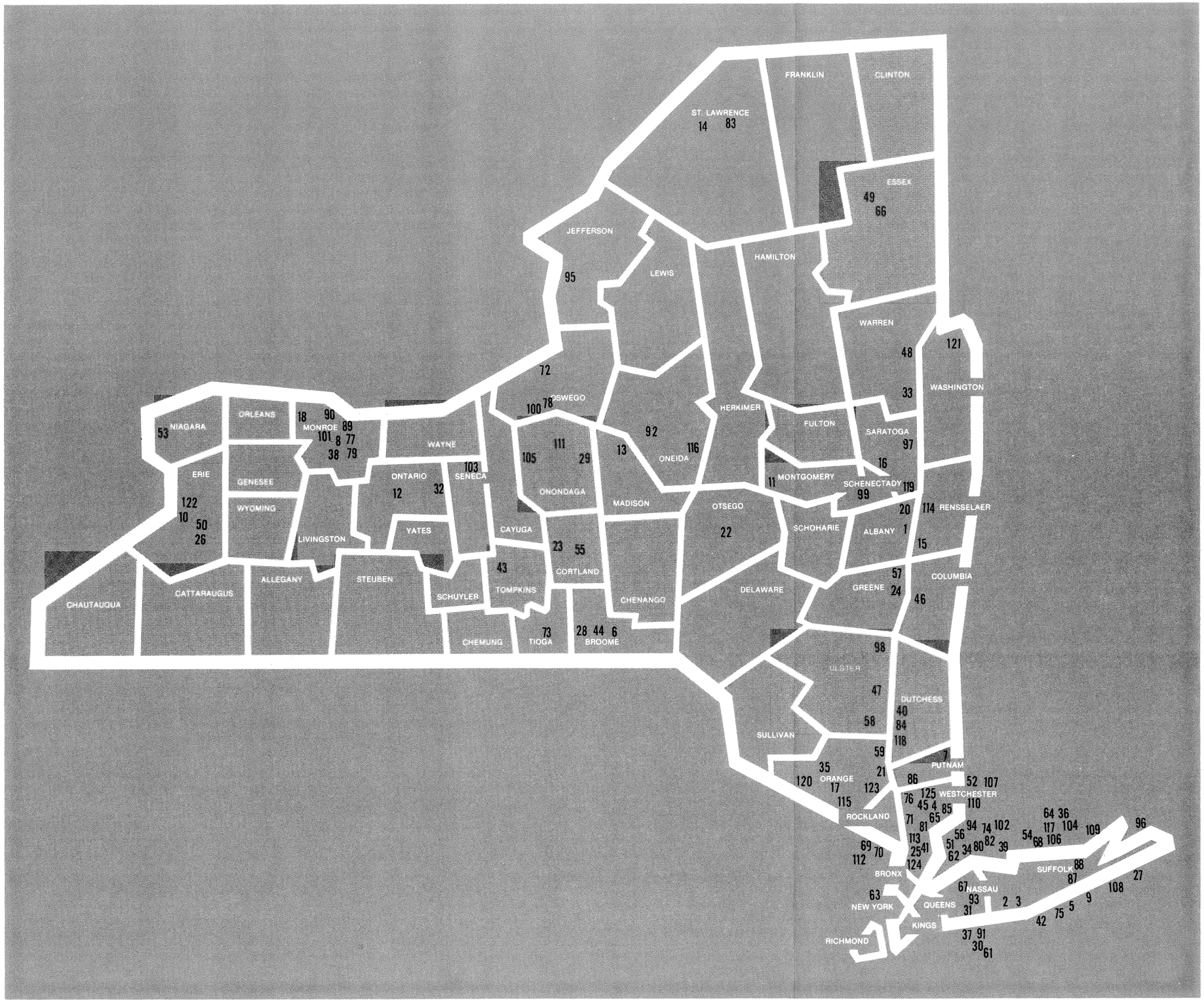
A PROFILE OF ONE OF
NEW YORK STATE'S NEWEST PRESERVATION COMMISSIONS

The summer of 1987 was one of the hottest on record for the Village of Lake Placid and the Town of North Elba, but it had little to do with air temperature. What ignited

Commissions and Review Boards in New York State

Preservation League of New York State

April 1988



1. Albany
2. Amityville
3. Babylon, Town of
4. Bedford
5. Bellport
6. Binghamton
7. Brewster
8. Brighton
9. Brookhaven, Town of
10. Buffalo
11. Canajoharie
12. Canandaigua
13. Canastota
14. Canton
15. Castleton-on-Hudson
16. Charlton
17. Chester
18. Clarkson
19. Clarkstown
20. Cohoes
21. Cold Spring-on-Hudson
22. Cooperstown
23. Cortland
24. Coxsackie
25. Dobbs Ferry
26. East Aurora
27. East Hampton
28. Endicott
29. Fayetteville
30. Freeport
31. Garden City
32. Geneva
33. Glens Falls
34. Great Neck
35. Goshen
36. Head-of-the-Harbor
37. Hempstead, Town of
38. Henrietta
39. Huntington
40. Hyde Park
41. Irvington
42. Islip, Town of
43. Ithaca
44. Johnson City
45. Katonah
46. Kinderhook
47. Kingston
48. Lake George
49. Lake Placid
50. Lancaster
51. Larchmont
52. Lewisboro
53. Lewiston
54. Lloyd Harbor
55. McGraw
56. Mamaroneck
57. New Baltimore
58. New Paltz
59. Newburgh
60. New Hempstead
61. New Hyde Park
62. New Rochelle
63. New York
64. Nissequogue
65. North Castle
66. North Elba, Town of
67. North Hempstead, Town of
68. Northport
69. Nyack
70. Orangetown, Town of
71. Ossining
72. Oswego
73. Owego
74. Oyster Bay
75. Patchogue
76. Peekskill
77. Penfield
78. Phoenix
79. Pittsford
80. Plandome
81. Pleasantville
82. Port Washington North
83. Potsdam
84. Poughkeepsie
85. Pound Ridge
86. Putnam Valley
87. Riverhead
88. Riverside
89. Rochester, Town of
90. Rochester, City of
91. Rockville Centre
92. Rome
93. Roslyn
94. Rye
95. Sackets Harbor
96. Sag Harbor
97. Saratoga Springs
98. Saugerties
99. Schenectady
100. Schroeppel, Town of
101. Scottsville
102. Sea Cliff
103. Seneca Falls
104. Setauket
105. Skaneateles
106. Smithtown, Town of
107. Somers
108. Southampton
109. Southold, Town of
110. South Salem
111. Syracuse
112. Tappan
113. Tarrytown
114. Troy
115. Tuxedo Park
116. Utica
117. Village of the Branch
118. Wappinger, Town of
119. Waterford
120. Warwick
121. Whitehall
122. Williamsville
123. Woodbury
124. Yonkers
125. Yorktown

Landmarks Panel to Study Stable and Pepsi-Cola Sign

NYT 4/18/86

By DAVID W. DUNLAP

The Little Red Lighthouse under the Great Gray Bridge will be considered tomorrow for official landmark status, as will the giant red signboard over the Pepsi-Cola bottling plant in Queens.

The oldest functioning stable in Manhattan, the Claremont Riding Academy, is also on the agenda of the New York City Landmarks Preservation Commission. It is the same stable the city condemned 25 years ago and sought to demolish in the name of urban renewal.

A contrasting pair of 19th-century buildings at the Trinity School is on the list. So too are the Master, Marseilles and Manhasset apartment buildings on the Upper West Side, as well as the 135-year-old nucleus of what became the Riverdale section of the Bronx.

The agenda, by itself, speaks to the diversity of New York's physical environment. It also underscores the changing view of what constitutes a landmark.

Debate Over Sign

In that unending debate, the most comment is likely to swirl around the 60-foot-high Pepsi sign, whose giant curlicues have floated over Long Island City for more than 50 years.

Credited to a company now known as the Artkraft Strauss Sign Corporation, the sign, according to a description by the commission staff, "is considered to be an excellent example of the neon display technology, which began to transform outdoor advertising in the 1920's."

"It's a visible, well-known element on the New York skyline and we want to learn more about it," said Gene A. Norman, chairman of the landmarks panel. "Just because we have a hearing doesn't mean it's going to be designated."

About the potential designation, a spokesman for the Pepsi-Cola Company, Tod MacKenzie, said: "We're really pleased. We like to think we're an important part of American culture."

Because the old-fashioned sign is "almost an icon," he said, it was decided not to modernize it with the current Pepsi logotype.

Another unusual potential landmark is the 67-year-old Jeffrey's Hook Light in Washington Heights, well known to generations of children who were brought up on "The Little Red Lighthouse and the Great Gray Bridge," by Hildegarde Hoyt Swift and Lynd Ward.

The 40-foot-high lighthouse sits in Fort Washington Park, under the George Washington Bridge. It has been owned by the city since 1951, three years after it was taken out of service, and was recently renovated by the Parks and Recreation Department.

Parks Commissioner Henry J. Stern, who has tangled with the landmarks panel in the past, expressed enthusiasm for the designation of this "treasure."

Ambivalence was the word from the owner of the Claremont Riding Academy, near the northeast corner of 89th Street and Amsterdam Avenue, which was designed by Frank A. Rooke and completed in 1892.

The owner, Paul Novograd, said: "We're very much honored. We feel that if ever there was a living landmark, this is it. On the other hand, the encumbrance on a property because of landmarking is something I frankly find a little intimidating."

Mr. Novograd's family has owned the Claremont for 60 years and has, he said, "been buffeted about by the vagaries of city administration." Ever since the city condemned the property as part of the West Side urban renewal area, the stable has existed on a month-by-month basis, he said.

The potential Trinity School landmark would encompass the original

> The standards for what should be designated are changing.

school building at 139-145 West 91st Street, a restrained and serene structure (designed by Charles C. Haight, completed in 1894), and the former St. Agnes Parish House at No. 121, a rough-hewn, animated building (designed by William Appleton Potter, completed in 1892).

Following are some of the other items on the calendar for the public hearing at City Hall, which is scheduled to begin at 9:30 A.M. tomorrow:

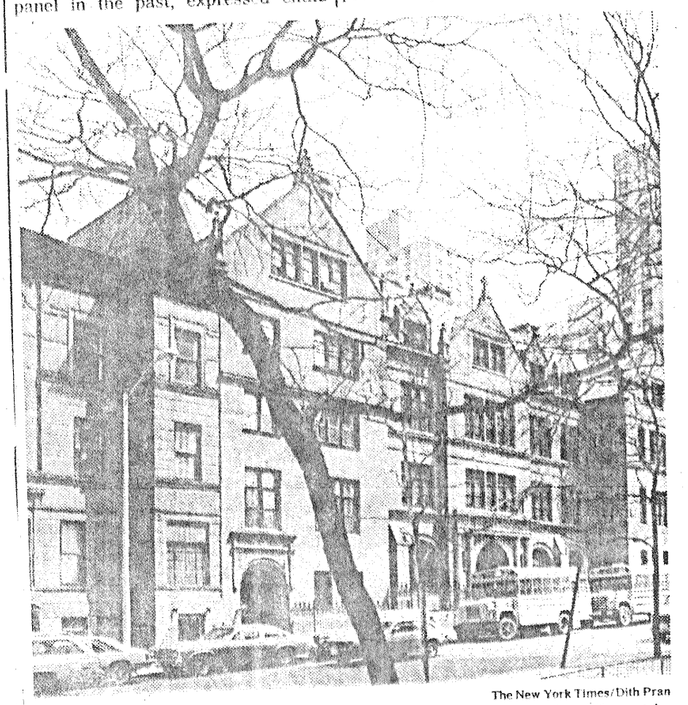
¶**Botel Marseilles**, 230 West 103d Street at Broadway, designed by Harry A. Jacobs, completed in 1905.

¶**Master Building**, 310 Riverside Drive at West 103d Street, designed by Helmle, Corbett & Harrison and Sugarman & Berger, completed in 1929.

¶**Riverside/West 107th-108th Streets Historic District**, including the Manhasset apartment building on Broadway, rowhouses on both sides of 107th and 108th Streets and mansions and apartment buildings on Riverside Drive.

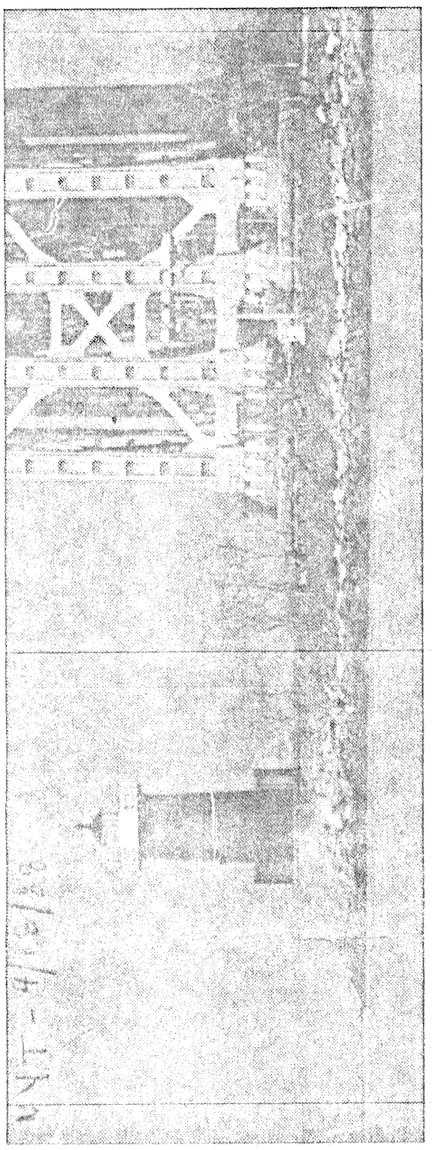
¶**Riverdale Historic District** in the Bronx, bounded by Palisade Avenue, Independence Avenue, West 254th Street and the Wave Hill estate and West 252d Street.

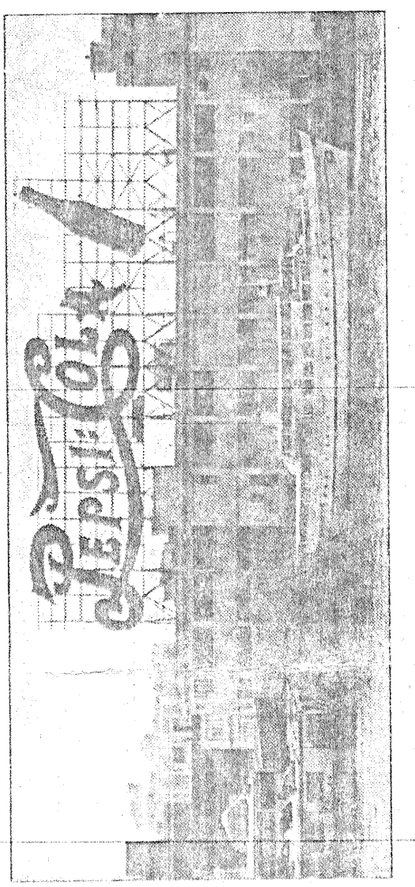
The landmarks staff described the area, which was mapped in 1853, as the "nucleus of development of the present-day community of Riverdale."



The New York Times/Dith Pran

The two buildings of the Trinity School, center, on West 91st Street in Manhattan. They are being considered for official landmark status.



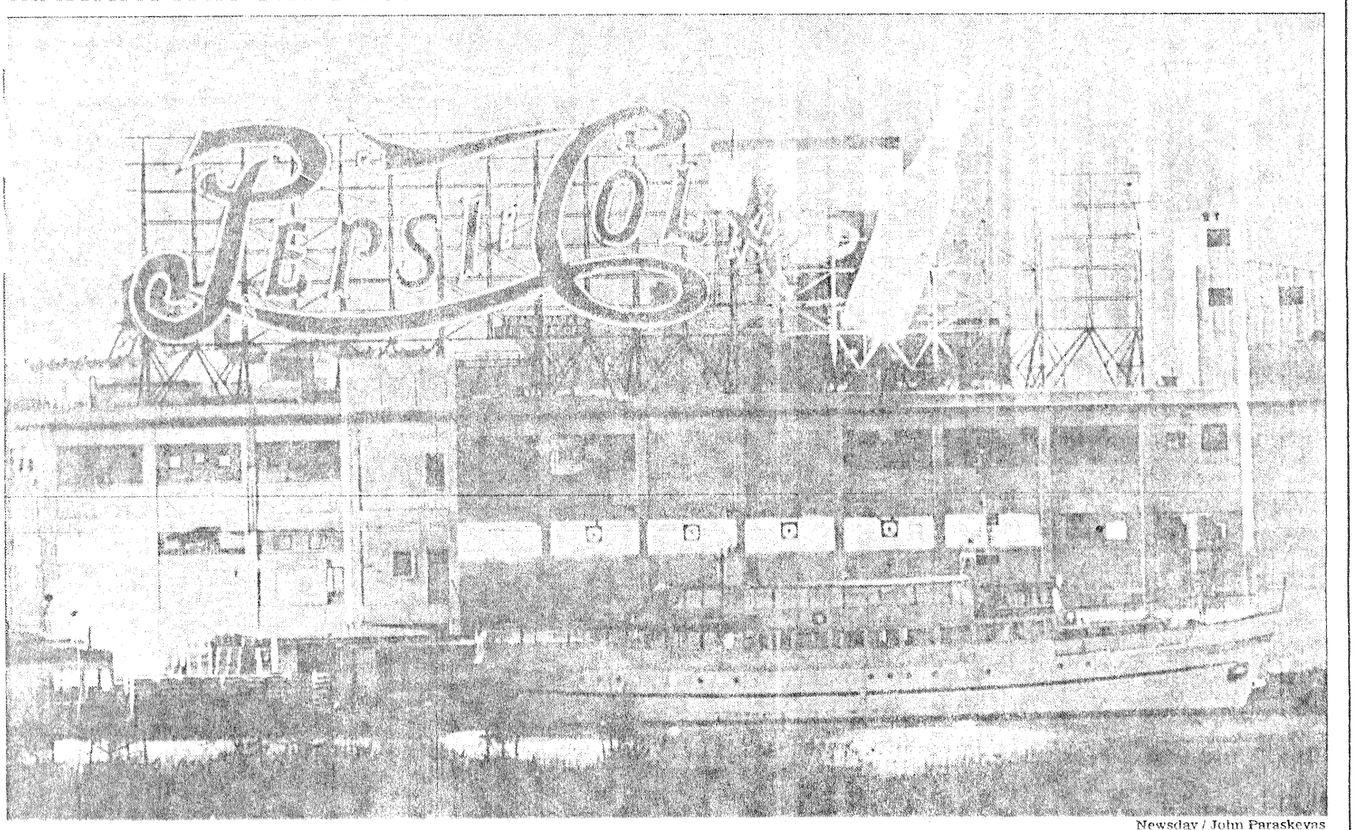


The New York Times/Dith Pran

Landmark Status Is Sought

The Little Red Lighthouse under the Great Gray Bridge in Manhattan, above, and the giant red signboard over the Pepsi-Cola bottling plant are among sites being considered by city's Landmarks Preservation Commission for official landmark status. Page B3.

NYT - 4/18/86



Newsday / John Paraskevas

The Pepsi-Cola sign in Long Island City, lit up at night, as seen from across the East River in midtown.

NY Newsday 4/18/98

'Neon Landmark Hits the Spot,' Anyone?

By Clara Hemphill and Scott Ladd

Is the neon Pepsi sign that looms over the East River from Queens a Landmark?

"It's a landmark with a small 'l' already," said Joseph Bresnan, executive director of the Landmarks Preservation Commission. Now the commission is considering making it a landmark with a capital "L."

The 60-foot-tall sign, built in 1936 by Artkraft Signs, is part of the Pepsi-Cola bottling complex on Fifth Avenue in Long Island City. The commission is holding a public hearing at City Hall on landmark status for the sign tomorrow at 9:30 a.m. It is one of a host of proposed designations throughout the city that the commission will weigh.

"There's nothing which says a landmark has to be a building," Bresnan said. He said the Citgo sign in Kenmore Square near Fenway Park in Boston has been declared a landmark, and preservationists nationwide are increasingly moving to protect "mundane, commonplace" cultural icons such as gas stations and diners.

There's no immediate threat to the Pepsi, Bresnan said, but landmark status could protect it from future development in Long Island City. The Port Authority is in the early stages of planning a 75-acre development of commercial and residential buildings, a hotel and an esplanade, according to officials in Queens.

The proposal for landmark consideration was made by members of the commission's research and survey departments, which canvassed the neighborhood "to see what might be of interest before development plans were finalized," said Lillian Ayala, a commission spokeswoman.

"It might never become a landmark. Who knows?" she said. "But at least we wanted the have the opportunity to review it."

So, too, do members of Community Board 2, which encompasses Long Island City. Board officials say they were never apprised of the designation effort and want more information before they endorse or reject the idea.

"We were taken by surprise," said Kevin Kerrigan, Board 2's chairman. "We had no idea who had applied."

Kerrigan and Peggy Slattery, the board's district manager, said they were uncertain what impact landmark status might have on development plans. They say there is no indication who would maintain the structure, once designated, if the Pepsi-Cola Co. should move its bottling facilities, and no indication whether it would impede Port Authority construction plans.

"If the Pepsi sign becomes a landmark, it might hurt the PA's ability to develop that site," said Kerrigan.

There is no argument that Board 2 rarely finds itself in a position to support or oppose landmark status for one its structures. The section of Long Island City is largely a manufacturing district, Slattery said. There have been few campaigns to preserve hulking plants for posterity, she said.

"We've had only a couple of issues like this before, but it was a community group that wanted it," Slattery said.

For their part, Pepsi officials say they are excited by the prospect of the neon addition to the Queens skyline being added to the roster of city landmarks.

"Absolutely," said Todd McKenzie, a company spokesman. "It's obviously a big part of our tradition."

NY Times

One Black Manager

Topics of The Times

Frank Robinson's appointment Tuesday as manager of the Baltimore Orioles means that a black man is once again in charge in a major league dugout. But Mr. Robinson is an established commodity, and it would be a mistake to construe this as a big step forward in the effort to deepen the pool of potential black managerial talent.

The Orioles job is Mr. Robinson's third as a manager. He became baseball's first black manager in 1975, when he took over the Cleveland Indians. Until Tuesday he was also the last black manager, having been hired by the San Francisco Giants in 1981 and dismissed in 1984. Only two other blacks have managed in the major leagues: Larry Doby with the Chicago White Sox for part of the 1978 season, and Maury Wills with the Seattle Mariners in 1980-81.

The way Mr. Robinson came to the Orioles job is encouraging: from a position as special assistant to the team president, Edward Bennett Williams. "Special assistant" is one of those jobs in which owners seem to keep trusted men to whom they can turn when they decide to make a quick change of managers. That's what happened in Baltimore, where Cal Ripken Sr. was dismissed after six straight losses to start the season.

But the fact remains that Mr. Robinson is not a new face. Following the notorious Al Campanis incident last year, Commissioner Peter Ueberroth vowed to broaden and deepen the minority talent pool. There appears to have been some genuine progress in hiring blacks and other minorities for front-office jobs. Mr. Robinson's appointment is a reminder that, while there were no black managers two days ago, there is only one today.

Pop Art

4/14/88

Pepsi-Cola's looping logo has dominated New York City's East River skyline for 52 years. The huge neon sign on the bottling plant in Queens, across from the United Nations, is a familiar sight from the F.D.R. Drive. That certainly makes it a landmark, in the colloquial sense. Now someone at the Landmarks Preservation Commission proposes that it officially be so designated.

It's a bad idea. Sanctifying an advertising sign in perpetuity is a far-fetched interpretation of landmark preservation. Signs promoting commercial products don't have the permanent quality of a building or a park that would properly subject them to landmarking.

The proposal describes the Pepsi sign as "an excellent example of neon display technology that began to develop in the 1920's." True enough, and long may it stand. But that's not for bureaucrats to decide. Leave it to the ad manager, and Pepsi generations yet to come.

THURSDAY, JUNE 2, 1988

...ph Bostic, 79, ...ports Journalist ...d a Disk Jockey

...y THOMAS ROGERS

... Bostic, a former newspaper-...oadcaster and promoter who ...gainst racism in the sports ...ed of a heart attack Sunday at ...oton (L.I.) Hospital. He was 79

... Robinson broke baseball's ...rier in 1947 when he was ...a Brooklyn Dodger contract ... Rickey. Two years earlier, ... escorted two players from ... leagues to the Dodger spring ...camp at Bear Mountain and ...l tryouts for them. At the ... Bostic was an announcer for ...gue games and the sports edi...ple's Voice, a weekly newspa...videly in black communities. ...was reportedly surprised and ...stressed, but allowed the ...take place under the supervi...nager Leo Durocher. Neither ...eived a contract with the or...

...lack in Writers' Groups

...spaperman, Mr. Bostic, who ...e sports editor of The Am... ...ws, was the first black ad...e Boxing Writers and Track ...ociations. After his gradua... from Morgan College (now ...te University), he became ...ck announcer at WCBM in ...

...vas a popular disk jockey ... on WLIB, where he con... 'Gospel Train" program ...rs.

Melvin Starr, 69, Head of a Firm That Created Signs on Times Sq.

By ALFONSO A. NARVAEZ

Melvin Starr, the president of a company that has set Times Square ablaze with spectacular signs for almost a century, died Tuesday at his home in the Riverdale section of the Bronx. He was 69 years old.

Mr. Starr ran the company, Artkraft Strauss Sign, for 30 years. Its handiwork includes the huge illuminated ball that delights millions of people each year as it slowly descends to mark the beginning of the New Year.

The company also made the famous smoking-cigarette sign for Camel cigarettes, the block-long Bond's waterfall, Anheuser-Busch's flying eagle and hundreds of glittering billboards, theater marquees and illuminated signs that symbolize New York City to visitors from around the world.

Once, when asked about New Yorkers seemingly blasé attitude toward his signs, Mr. Starr said: "New Yorkers see the signs. It's just that they'd drop dead before they'd allow anybody to catch them gaping at them."

Mr. Starr's company also created the scoreboards at Yankee and Shea Stadiums, Veterans' Stadium in Philadelphia, Busch Memorial Stadium in St. Louis, Forest Hills Tennis Stadium and the Anaheim (Calif.) Convention Center.

Mr. Starr was known to many of his friends as Mr. Broadway because of his flamboyant, Runyonesque-style of dress and his creative designs for his signs.

"He was so involved with the character of Times Square," said his daughter, Tama Starr, executive vice president of Artkraft Strauss in Manhattan. "He was very, very creative and thought very big."

Artkraft Strauss began as the Strauss Sign Company, founded by Mr. Starr's father, Jacob, at the turn of the century. Its first signs were illuminated with gas. In 1932, Strauss merged with Artkraft of Lima, Ohio, which then controlled the process for illuminating signs with neon gas.

Mr. Starr was a director of the Trans-Lux Corporation, a manufacturer of information display terminals. He was also involved in many Jewish charities.

Besides his daughter, he is survived by his wife, Jean; a son, Jonathan of Hana in Maui, and a sister, Lita of Manhattan.

Emerson Buchanan

Educator, 78

Dr. Emerson Buchanan, an educator and managing editor of The Journal of Philosophy from 1952 to 1961, died Sunday at Pella (Iowa) Community H...

Kenji Fukunaga

Politician, 77

TOKYO, June 1 (AP) — Kenji Fukunaga, a veteran politician of the gov...erning party and former ...

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In that unending debate, the most comment is likely to swirl around the 60-foot-high Pepsi sign, whose giant curlicues have floated over Long Island City for more than 50 years.

Credited to a company now known as the Artkraft Strauss Sign Corporation, the sign, according to a description by the commission staff, "is considered to be an excellent example of the neon display technology, which began to transform outdoor advertising in the 1920's."

"It's a visible, well-known element on the New York skyline and we want to learn more about it," said Gene A. Norman, chairman of the landmarks panel. "Just because we have a hearing doesn't mean it's going to be designated."

About the potential designation, a spokesman for the Pepsi-Cola Company, Tod MacKenzie, said: "We're really pleased. We like to think we're an important part of American culture."

Because the old-fashioned sign is "almost an icon," he said, it was decided not to modernize it with the current Pepsi logotype.

Another unusual potential landmark is the 67-year-old Jeffrey's Hook Light in Washington Heights, well known to generations of children who were brought up on "The Little Red Lighthouse and the Great Gray Bridge," by Hildegarde Hoyt Swift and Lynd Ward.

The 40-foot-high lighthouse sits in Fort Washington Park, under the George Washington Bridge. It has been owned by the city since 1951, three years after it was taken out of service, and was recently renovated by the Parks and Recreation Department.

Parks Commissioner Henry J. Stern, who has tangled with the landmarks panel in the past, expressed enthusiasm for the designation of this "treasure."

Ambivalence was the word from the owner of the Claremont Riding Academy, near the northeast corner of 89th Street and Amsterdam Avenue, which was designed by Frank A. Rooke and completed in 1892.

The owner, Paul Novograd, said: "We're very much honored. We feel that if ever there was a living landmark, this is it. On the other hand, the encumbrance on a property because of landmarking is something I frankly find a little intimidating."

Mr. Novograd's family has owned the Claremont for 60 years and has, he said, "been buffeted about by the vagaries of city administration." Ever since the city condemned the property as part of the West Side urban renewal area, the stable has existed on a month-by-month basis, he said.

The potential Trinity School landmark would encompass the original school building at 139-145 West 91st Street, a restrained and serene structure (designed by Charles C. Haight, completed in 1894), and the former St. Agnes Parish House at No. 121, a rough-hewn, animated building (designed by William Appleton Potter, completed in 1892).

> The standards for what should be designated are changing.

Following are some of the other items on the calendar for the public hearing at City Hall, which is scheduled to begin at 9:30 A.M. tomorrow:

¶**Hotel Marseilles**, 230 West 103d Street at Broadway, designed by Harry A. Jacobs, completed in 1905.

¶**Master Building**, 310 Riverside Drive at West 103d Street, designed by Helmle, Corbett & Harrison and Sugarman & Berger, completed in 1929.

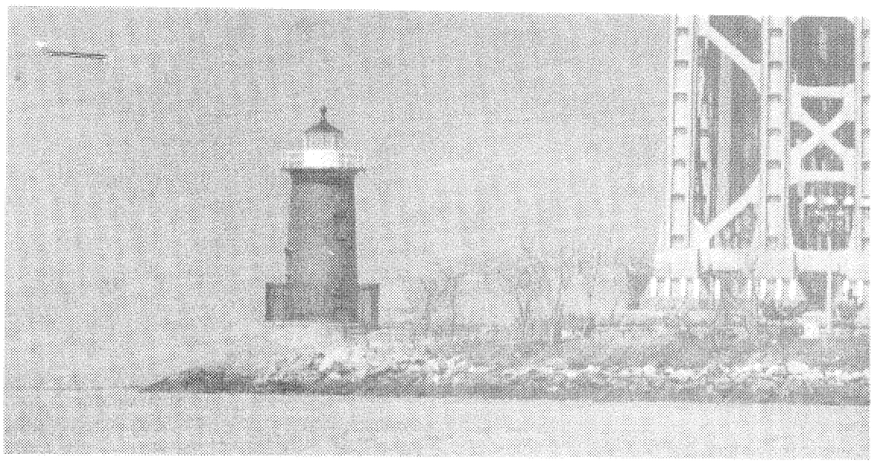
¶**Riverside/West 107th-108th Streets Historic District**, including the Manhasset apartment building on Broadway, rowhouses on both sides of 107th and 108th Streets and mansions and apartment buildings on Riverside Drive.

¶**Riverdale Historic District** in the Bronx, bounded by Palisade Avenue, Independence Avenue, West 254th Street and the Wave Hill estate and West 252d Street.

The landmarks staff described the area, which was mapped in 1853, as the "nucleus of development of the present-day community of Riverdale."

The New York Times/Dith Pran

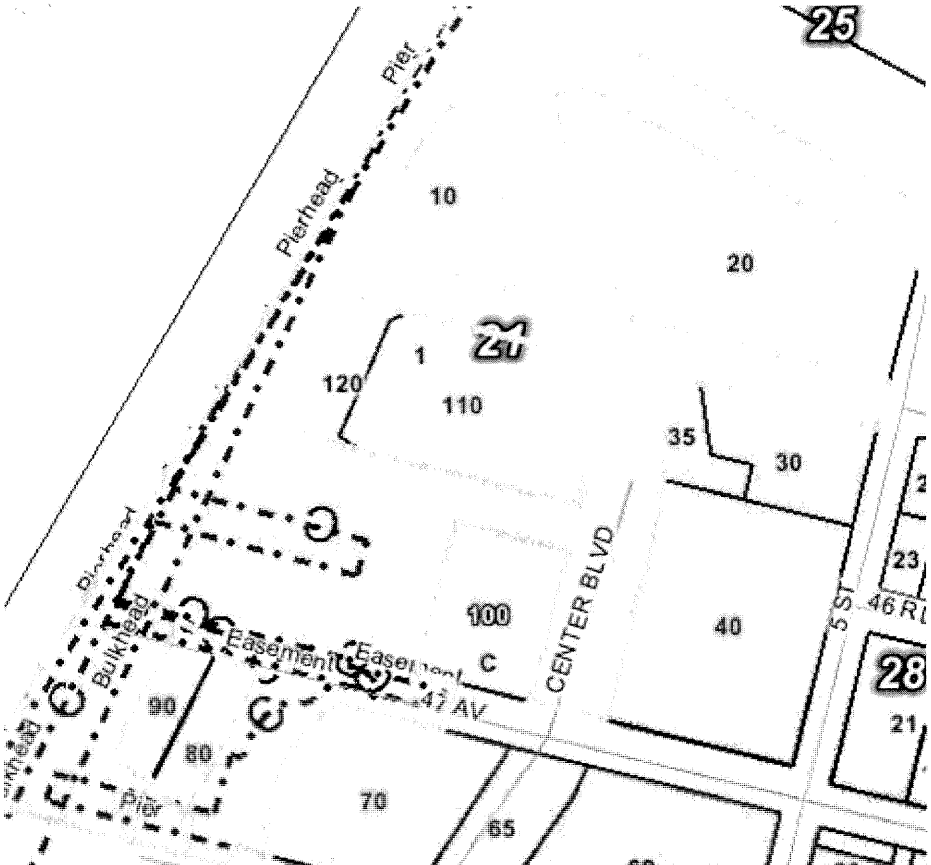
The two buildings of the Trinity School, center, on West 91st Street in Manhattan. They are being considered for official landmark status.



Landmark Status Is Sought

The Little Red Lighthouse under the Great Gray Bridge in Manhattan, above, and the giant red signboard over the Pepsi-Cola bottling plant are among sites being considered by city's Landmarks Preservation Commission for official landmark status. Page B3.

April 18, 1988 NY Times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Pepsi-Cola
Westchester
Vending Ofc
Center Blvd
5th St
Blue Streak
Wines & Spirits
East
Coast Five
Duane
Reade
47th Ave

TO: Boston Landmarks Commission

FROM: Marcia Myers, Judy McDonough
with advice of John Devereaux

DATE: January 18, 1983

SUBJECT: CITGO SIGN

The study report for the Citgo sign indicated the staff opinion that the Citgo sign does in fact meet the criteria for designation as a Landmark. It is, in our view, a rare, well handled example of the spectacular neon display, and represents an important aspect of our recent cultural heritage. In particular, it speaks to the automobile dominated, less energy conscious decades of the mid twentieth century and especially to the pop art culture of the 60's. We are not generally in favor of billboards, or "off premise signs" which this is, and would not want to see them proliferate around the city. But if one were to be saved, one special example ot its type, then this would be the one.

Having acknowledged this view, however, the staff cannot recommend that the sign be designated as a Landmark. We are reminded that the statute creating the commission warns against Landmark designation which would "damage the owner unreasonably in comparison to the benefit conferred upon the public." A standard frequently applied to evaluate whether an unreasonable economic burden has been visited upon an owner is whether the property can yield a "reasonable return." With a building, the economic return can be measured. If the owner does not want to use it for his own purposes he can rent or sell the building and realize an economic return.

The purpose of a billboard or sign is to sell goods. If the product is no longer to be sold locally, or the company goes out of business, the sign, other than perhaps its structural supports and frame, and possibly the value of the permit, has no inherent value. To force an owner to maintain such a sign, to pay rent for its space, taxes and other permits, and, in the case of the Citgo sign, to operate it is, we conclude, an unreasonable burden. While it might be demonstrated that refurbishing the sign would have substantial marketing value to Cities Service in 1983, especially in relation to the publicity which has been and could be generated by such action, that value could be very different in 3 or 5 or 10 years, given business decisions by Cities Service and its parent corporation or successors.

While it might be argued that the Commission could designate the sign as a Landmark now and then consider an application for certificate of exemption based on hardship at a future time, the provisions of our statute only allow such a certificate if the proposed action "would not materially impair the --- significance of the Landmark." (This is a problem which we believe needs to be corrected)

Given the nature of the resource, we feel that the most desirable preservation solution would be for the Cities Service Corporation to undertake on a voluntary basis to refurbish the sign and operate it for some period of time which is consistent with the Company's goals and objectives. In deference to area residents and energy usage the nightly operation time should be limited.

If Cities Service is unable or unwilling to refurbish the sign, then the company should be encouraged to make available to the Society for Commercial Archaeology whatever portions of the electronic equipment may be of interest to them.

Also, the film "Go Go Citgo" should be located and a copy of the film also made available to the Society or some other appropriate repository.

MM/fac

PUBLIC HEARING

BOSTON LANDMARKS COMMISSION

CITGO SIGN

11 JANUARY 1983
5:30 P.M.

BRA Board Room, 9th Floor
Boston City Hall, Boston

PUBLIC HEARING
BOSTON LANDMARKS COMMISSION
January 11, 1983

THE CITGO SIGN

PRESENT:

Pauline Chase Harrell, Chair
Roger Lang
Libby Blank
Susan Davis
Stanford Anderson
Carl Zellner
Virginia Aldrich
James Alexander
Joan Goody

Meeting was called to order by Chairwoman Harrell

CHAIR: I will explain a little about the purpose of the public hearing. It is to present the findings of the study report and to hear from anyone who is interested in commenting to us and in general help us to gather information in order that the Commission can make a decision. We will not be making a decision this evening. We will be taking written testimony from anyone who wishes to present it for three days after the hearing tonight. We would normally anticipate making a decision at our next meeting which is January 25th.

The procedures are contained in the fact sheet you will find on the side table. If groups are testifying we ask those groups to please appoint a spokesperson in the interest of time and have one spokesperson per organization. Also, in the interest of time, we ask that you limit your presentation to no more than five minutes. If you have anything longer, we would appreciate it if you would summarize it for now and present it in written form within the next three days.

CHAIR: Judy, would you begin by reading the notice of Public Hearing.

J.McD:

NOTICE OF PUBLIC HEARING

November 16, 1982

The Boston Landmarks Commission will hold a Public Hearing on January 11, 1983, concerning the designation of the CITGO sign, atop 66 Beacon Street, Boston, Ma., as a Landmark. The owner of the sign is Cities Service Company, Tulsa, Oklahoma. The meeting will be held on January 11, 1983, in the BRA Board Room, 9th Floor, at 5:15 p.m., Boston City Hall, Boston, Ma 02201.

A report on the proposed designation will be available on or after December 21, 1982. This notice is recorded pursuant to Section 4(n) of Chapter 772 of the Acts of 1975.

Marcia Myers
Executive Director

CHAIR: And now would you read the definitions and criteria for a Landmark.

J.McD: First I will read the definition of a Landmark as found in Chapter 772 of the Acts of 1975:

Landmark: any physical feature or improvement designated by the Commission in accordance with section four as a physical feature or improvement which in whole or in part has historical, social, cultural, architectural or aesthetic significance to the City and the commonwealth, the New England Area and the Nation.

Ms. McDonough then read the criteria for a Landmarks as set forth in Section 4, Chapter 772 of the Acts of 1975.

CHAIR: Would you please summarize the findings of the study report?

J.McD: The Citgo sign is a large-scale display roughly sixty feet suqare with two faces, set back-to-back on a metal superstructure. A large equilateral triangle in three shades of red forming a delta nearly fills the white field; under the triangle are block letters in blue quich spell CITGO. The faces are covered with 5,878 feet of neon-filled glass tubing in the colors corresponding to the delta and letters. The illumination has been directed by a computer-run device.

History and Significance

The Citgo sign is a fine and locally very rare example of the spectacular neon display which, in its extravagant use of neon lighting, its marketing of petroleum products and its appeal to the moving automobile, represents a less energy conscious, highly automobile dominated period in America's cultural history. Technologicallt innovative in the history of advertising signs, it also is a key visual landmark on the Boston skyline.

"Spectacular displays" began with a massive display of electric lights at a London Crystal Palace exhibit in 1882; 1892 was the first use of a 'spectacular' on a structure.

It was a frenchman, Georges Claude, who in 1910 produced the first neon sign and he is credited with introducing neon for commercial applications.

The twenties saw both the proliferation of neon advertising signs nationwide and the transition from the incandescent electric light shows to neon. The location of the present Citgo sign has long been associated with major illuminated, roof-top signs, particularly ones promoting the role of petroleum products. Cities Service had erected the 'spectacular neon displays' in Boston (the one under discussion), Chicago, New York and Milwaukee about 1965. The other displays were short lived, and appear to have been terminated in 1970, leaving the Kenmore Square sign as the significant survivor.

In addition to its role in the history of neon displays, the Citgo sign is important as a major geographically orienting device fulfilling the conventional definition as a landmark.

A 1976 Urban Design Study prepared and published by Harvard graduate students identified the CITGO sign as a "landmark billboard" and described the contract of the flashy signs and dignified architecture as one of the special and distinctive features of Kenmore Square.

The Citgo sign is also significant in the history of Boston's exterior advertising. Some signs have survived as examples of the signmaker's craft, of designs and styles that reflect various area, and of the important goods and services of the particular culture.

As an advertising device, the Citgo sign is inherently a valuable piece for study of its perion and technology. Neither Boston nor the Commonwealth have

any other comparable design elements; the fact that the Boston sign of Cities Service's four 1965 neon displays is the only one remaining categorically indicates its rarity.

The staff, base on information presented in this report, considers that the Citgo sign meets one of the four criteria, because it is a man-made object representative of elements of design and craftmanship which embody distinctive characteristics of a type inherently valuable for study of a period and method of construction. It is of cultural significance in representing a popular cultural, urban aesthetic influenced by technology and springing in part from our automobile oriented age.

CHAIR: Would you please read from the Recommendations

J.McD: The staff of the Boston Landmarks Commission finds that the object, the CITGO sign, does meet the criteria for landmark designation as found in Sections 2 and 4 of Chapter 772, Acts of 1975, for reasons cited in Section 3 of this report.

Due to complex legal and policy issues surrounding designation of this object, notwithstanding its findings in the first paragraph above, the staff withholds recommendation to designate the Citgo sign pending opinion of counsel and consideration of policy issues by the Commission.

CHAIR: We will proceed with the hearing. Is there anyone here representing legal counsel, if so will legal counsel please step forward and identify himself.

I am William Hargreaves, Counsel for Boston University.

My name is W. James McCarthy and I represent Cities Service Company.

CHAIR: Anyone else being represented by counsel? (None)

We normally take testimony in the following order starting with those in favor of the designation and continuing with those in opposition to the proposed designation. First of all, is there any elected official who wishes to make a statement? (None)

There are also two agencies which have statutory responsibility the BRA and the MHC. Is either represented.

J.McD: the MHC has indicated they are sending a letter

CHAIR: We will proceed with testimony in favor of the designation. Beginning with owners and users of the proposed landmark who wish to testify in favor of it. Anyone?
Any abuttors or nearby owners wishing to testify in favor?
Local organizations, interest groups or public agencies wishing to testify in favor of the designation?
Yes, please come forward and identify yourself.
Arthur Krim: My name is Arthur Krim of the Society for Commercial Archaeology in Washington, D.C. I have prepared a statement which I will read to the commission:

> I would like to speak in support of landmark designation of the CITGO sign in Kenmore Square (660 Beacon Street). The sign is the finest piece of spectacular neon advertising now remaining in Boston and is of national significance as the only surviving example of its type in the United States. Because of its prominant location and large size, the CITGO sign has proved a vital visual reference in Boston, orienting the public to Back Bay, Fenway and Storrow Drive as a major landmark of the City's skyline. The CITGO sign is also a significant work of commercial art in its use of simple graphic design and innovative computer lighting. The site of the CITGO sign has served as a location for rooftop advertising since 1916 and thus maintains an historic association identifying Fenway Park and Kenmore Square to Boston area residents. From this perspective, the CITGO sign is a true historic landmark and reasonable efforts should be made to preserve its present location, appearance and function.
>
> There are those who question the landmark status of the CITGO sign because it is commercial advertisement of the recent past. Yet, the preservation of older advertising signs in Boston, such as the Steaming Tea Kettle (1874) and the restoration of commercial artwork in Quincy Market, indicated an acceptance by the public for advertising signs of historic significance when set in proper context. In this sense, the CITGO sign is an historic artifact of its own period, the postwar affluence of the 1960's. While now considered by some to be outmoded in its concept and design, the CITGO sign still functions as a major reference point on the Boston skyline during the daylight hours and its neon display is vividly remembered by many Bostonians, former students and passing visitors.
>
> The challenge then is to insure preservation of the CITGO sign as a Boston Landmark. The City has a long tradition of dedicated preservation and the heritage of the Freedom Trail would not be ours to enjoy without the persistence of preservation efforts that saved venerable historic structures from nearly certain demolition-the Old State House and the Old South Church - in the face of economic progress during the

19th century. Even so, Boston lost the Hancock House on Beacon Hill and the Old Feather Store in Dock Square before the City's heritage was fully appreciated. The CITGO sign then should be considered a landmark of the 20th century and at least maintained in its present location with stabilization of the supporting structure until proper arrangements can be devised to fully restore the nighttime neon display. The CITGO sign will then give Boston a unique urban landmark and provide a model for other American cities that commercial art of the recent past is vital to a city's sense of history and a sense of place for its future.

CHAIR: Any other representatives of an organization or an interest group who wishes to testify?

Mr. Themo: My name is Victor Themo, as one of the petitioners to request landmark status for the CITGO sign, I believe I must make our views as clear as possible and yet be precise and short. The CITGO sign is a landmark in the truest sense of the word. As Paris has it's Eiffel Tower, Chicago has it's Wrigley Building, so Boston has it's CITGO sign. CITGO has been called Boston's Big Ben - a banner standing above one of Boston's major thoroughfares. It is considered one of the last vestiges of Art Deco to be found in America. While we look forward to the future, we must reflect and keep track of our past - for what is the future without vestiges of out past. Thank you.

CHAIR: Any other representatives of local organizations or interest groups who wish to testify in favor of designation?

Any expert witness wishing to testify in favor of the designation?

In that case, we will go on to those who wish to testify in opposition.

First of all, we will hear from owners and users of the proposed landmark.

Mr. Harvey:

Members of the Co-mission, I am William Burnett Harvey, and I represent the Trustees of Boston University in this proceeding. My client is the owner of the premises at 660 Beacon Street, on the roof of which the CITGO sign is located.. As briefly and clearly as possible, I want to state my client's opposition to designating the CITGO sign an historic landmark, as well as the grounds for that opposition. At the same time, I would like to report to the Commission that discussions with representatives of Cities Service have brought us near an agreement on an extension of the roof lease at 660 Beacon Street, which, if consummated, will permit Cities Service to restore the CITGO sign to operational status and operate it for a further period.

The progression toward agreemement with Cities Service cannot fail to be impeded by any effort to accomplish by a landmark designation a result we believe the law on historic landmarks cannot sustain.

As I understand the interest of those who want to preserve the CITGO sign, it is directed to a particular visual display that is regarded as a significant cultural artifact. That display involves the combination of a physical site owned by the Trustees of Boston University; signage owned by University Brink, Inc; two surfaces with a configuration of neon tubing connected to an electrical source and a control mechanism, all owned by Cities Service. Even with these physical components the visual display is not available unless the tubing and electrical systems are in good repair (which is not the case today) and are kept in good repair and provided with electricity. These latter essentials require the expenditure of funds on a continuing basis by Cities Service. The simple fact therefore is that what some have urged upon you as an historic landmark - a particular visual display - does not now exist. It is impossible to create ir by an historic landmark designation, that is, by a preservation order. The spectacular display can only be achieved by the consensual cooperation of private parties or by the functional equivalent of a mandatory injunction directed to the Trustees of Boston University, University-Brink, Inc., and Cities Service. It is my submission that this Commission has no legal authority to issue such an injunction. Even if such authority existed, it is doubtful that it would be wisely exercised to preserve the display of a registered trademark conveying a commercial message.

It is my hope that these arguments need not be pursued beyond this hearing. Absent difficulties that I do not anticipate, the Commission's interest and the interests of all of the parties in the CITGO sign should be served by a negotiated transaction that is nearing maturity. Thank you very much.

CHAIR: Anyone else from the owners who wishes to testify against the designation?

W. James McCarthy:

My name is W. James McCarthy of the Cities Service Company. First of all, we would like to say that Cities is honored that you have taken an interest in the sign. We applaud you for your efforts. Cities, unfortunately, must take the position that it would oppose a Landmark designation. I didn't hear all Mr. Harvey had to say, so if I repeat his remarks please bear with me. The sign when it was erected was not designed nor built for any perpetual existance. A 20-year life span is about as much as this type of structure can expect. Obviously, we have come very close to that 20-year life span. The sign itself is a complex structure of

glass and electrical wiring that is exposed to weather constantly, winds, debris, birds...it is not a stone edifice which is designed to stand the test of time. Secondly, it is our opinion that in the past a Landmark designation has been upheld in the courts only when the owners themselves could expect some sort of reasonable return on their investment. As you are aware, Cities owns the faces of the sign, it does not own the structure to which the faces are attached, nor does it own the building on which the sign sits. The sign is not an income producing property, it is an advertisement. It was, when built, part of a system of neon displays - some spectacular - some billboard displays - the medium at the time was efficient. I believe your report reflects that the Citgo displays - the other ones - were eliminated somewhere in the 70's. What in fact happened was the other displays were phased out when they reached the end of their natural life, as it were, and the investment could not be justified to pump additional funds in because the means of advertising by neon sign was no longer the most efficient use of advertising. The original decision by Cities to eliminate the Kenmore Square sign was merely the continued decision that this type of sign could no longer be economically invested in.

One of the difficulties which I believe the Commission itself has not approached is that any sort of designation of the sign itself would require designation of the steel structure and the building - something I don't believe the Commission has ever proposed. Obviously, Cities cannot be required to maintain a sign which is somehow floating in air six stories above Kenmore Square. The additional complexity of having other parties involved is that Cities must live by whatever terms and conditiond the owners of the steel structure propose and the owners of the building propose. Cities is not in a position to say well, we can't go along with this , or we won't go along with that. If a designation were to be passed down we would virtually be condemned to a position of whatever whims or fancy the other parties might have, Cities would have to suffer it.

As you are aware, Cities no longer has a lease on the building and it no longer has a maintenance agreement to maintain it. The company had attempted to remove the sign in accordance with its earlier plans and in accordance with its contractual obligations when work was effectively stopped by action of the commission.

It is Cities position that any sort of obligations on its part to virtually maintain the sign in perpetuity, when in fact the corporation itself does not have any such guarantee, is just unthinkable.

One thing I would like to clarify is that the logo itself is not a corporate logo. It is, in fact, a marketing logo

and it is registered for the advertisement of products sold by the Cities Service Company. As with any logo, and as with Cities' logos in the past, they change from time to time/ The Citgo sign in Kenmore Square was put up in 1965 to tour the new logo at that time. It is possible in the future that Cities marketing would be done under a different logo and then Cities would be required to maintain something that, in essence, had nothing to do with their business.

For these and other reasons, I think that it is easy for us to see, and I hope for the Commission to understand, that while we are honored with the thought, it is difficult for us to understand that the Citgo sign in Kenmore Square is tantamount to the Hancock House or the Feather Store, which evidently have fallen. We find it hard to believe that it is on a par with the Eiffrl Tower or Big Ben. It is Cities' position that the sign, when produced in 1965, was an excellent idea but it is an idea which has served its purpose. We have, as Mr. Harvey indicated, conducted some preliminary negotiations with the other parties involved and Mr. Tebo would like to address those particular negotiations at this time.

CHAIR: Fine - Mr. Tebo?

Mr. Tebo: My name is Charles Tebo and I am Vice-President for marketing for Cities Service Company. I am very familiar with this sign. I had the distinct pleasure of living in Boston for five years and know the implications of the sign. It must be important because I used to receive calls in the middle of the night from people saying a tube on the top was out and would we please re-light it in the morning. I knew right away we had something good. Certainly, I want to say we are flattered and pleased that our trademark was receiving such noteriety and being considered for honors that this committee is discussing. We think the sign had a place in history. It was a sign which might motivate motorists in the 1960's - but it probably is not very effective any more.

I would say that we would like to consider the sign and its refurbishment and continuance based on commercial decisions - decisions which are consistent with our marketing thrust in Boston and the Commonwealth of Massachusetts, rather than having to because of any landmark designation. I would say that we are in the final stages of negotiations with the University Brink sign company, and Boston University, the tenants, and are prepared to spend considerable amounts of money to refurbish the sign and extend the lease for a three-year period. The amount of monies we are talking about is in the neighborhood of three hundred thousand dollars and pending amother review by the University Brink Company to assure us of the refurbishing cost, we do plan to go ahead. We are going ahead because it makes sense commercially and we would like to have the priviledge of making the decisions from time to time in the future.

Again, we thank everyong for your interest in the sign.

CHAIR: Well, I can't remember when we have heard such good news at a public hearing before

R.Lang: Espcially from those opposed to designation. Could either of you gentlemen give the commission a sense of how long it might require you to reach some sort of agreement which would enable us to understand how the sign would be preserved under your plan.

Mr.Harvey: I would not think there would be any significant delay as far as the lease is concerned. In conversations with Mr. McCarthy yesterday on the phone, we were within hailing distance of coming to terms. It is only coming to terms with some details in the technical category. I can speak only of the lease - the questions of the maintenance arrangement with University Brink - we are not privy.

Mr.McCarthy: Everything should be resolved within a week to ten days.

CHAIR: Any other questions from the Commissioners? (No) Any other opponents wishing to testify at this time?

Mr.McCabe: Mr. McCabe representing the owners of the Somerset, a condominium on Commonwealth Avenue, read a letter of opposition to designation from the owners of the Somerset. (See attachment 111).

CHAIR: Anyone else wishing to testify in opposition?

Mr. Abramovitch: My name is Stephen Abramovitch and I live at 566 Commonwealth Avenue. I am a resident of the area. I think I would like to see the sign eliminated only because I do not see the sign as something that enhances the district. I feel the Commission seems to have a very strong charter on preserving items that so enhance a neighborhood. My personal standpoint, I don't think it does - I think eliminating of additional signs in the neighborhood would be helpful. You must look at certain objects or buildings and see if they do enhance the area. I think that when this building (City Hall) was built, there were probably some people who felt they should preserve the Scollay Square area. As it turned out, the City Hall complex was a pretty good decision. I'm not trying to make parallels between the Citgo sign and Scollay Square, but other parallels were drawn between the Citgo sign and Faneuil Hall Marketplace. Just as a resident of the area,I feel it would be more beneficial to have it removed. From a residents point of view, it would be in the best interest of the neighborhood to remove the sign.

CHAIR: Anyone else in opposition:

(At this point, Ms. McDonough read letters for and against the designation (See attachments 3 against; one for).

Ms. McDonough also summarized telephone calls received in the Commission office. They were five to one in favor of designation.

A Mr. James Shea of Commonwealth Avenue also expressed his opposition to the designation

Mr. McCarthy:

I would like to address one of the concerns expressed. In the past, when the sign was illuminated, it was illuminated for four hours in the evening. It did not run all night

I would also like to go on record. The Commission has had the petition and all this copious information before it since April. It has been discussed and the views have been well expressed here this evening. Representatives of the Cities Service Company have traveled well over twelve hundred miles to make themselves available here. I understand your policy to extend a four day additional time period for written comments, but as I read your By-Laws and enabling legislation, I do not see that this is a requirement. I would like to move the question and if there are any commissioners who would be willing to second me, or if there is someone in the audience who would second the motion, and if it would be accepted by the Chair, I would like the opportunity.

CHAIR: I'm afraid a motion from hearing participants is out of order. I also feel that because this is our standard operating procedure, and people in the community might count on it, that we can't alter our By-Laws in this regard. We will try to come to a decision as quickly as we can and I did want to say that we have appreciated the cooperation of the Cities Service Company in this. I think in our conversations with you over the phone, and our attempts to find out the logistics of the maintenance of the sign, because it is an unusual designation, your company has been most helpful. We would really like to thank you for that.

Since there is no other testimony, the Commission will take the matter under advisement and vote on the proposed designation as soon as possible.

The hearing is adjourned.

1940, A. H. Belfie, merchandising, an- esterday. About 75 per ...e total appropriation will ...d for newspaper space. The ...et was increased in anticipa- ...n of the greatest manufacturing and sales year in the history of the company, Mr. Belfie said, explaining that the present schedule called for a minimum of 300,000 cars. He added that production had been so arranged to permit output of as many as 325,000 units.

The campaign, which will be directed by Arthur Kudner, Inc., will include a heavy schedule of magazine insertions, spot radio announcements and the largest number of billboard postings ever used by this division of General Motors. Because of the wide price range in the new line, the advertising and sales program will be diversified, with a specially designed promotion to be used in introducing the luxurious Limited series.

Resigns Jensen Account

Anderson, Davis & Platte, Inc., announced yesterday that it had resigned the advertising account of Georg Jensen, Inc., silverware, effective Sept. 1. E. A. Buell, advertising manager for Jensen, said that another agency had been selected and that an announcement would be made in a few days.

Stewart Heads Stage Magazine

Officers of the Ince Publishing Company, which will publish the new Stage magazine beginning Oct. 28, were announced yesterday. They are: William Rhinelander Stewart, president; Robert Ames, vice president and advertising director; Paul Meyer, vice president; John Burkan Ferris, business manager; Alexander Ince, publisher, and Alexander King, editor.

Put Sales at $500,000,000

Sales volume of the premium industry will reach $500,000,000 this ... of the Premium Advertising Association of America, predicted yesterday in announcing that the group's sixth annual exposition at the Hotel Astor, Sept 9 to 13, is "practically a sellout."

Accounts

The Monmouth Military Institute, West Long Branch, N. J., to J. W. Pepper, Inc.; newspapers, magazines.

Masterbilt Products Corporation, manufacturers of cigarette lighters, to Ray-Hirsch Company; magazines.

Personnel

Henry R. Turnbull has resigned as account executive of Blackett-Sample-Hummert, Inc., to join Maxon, Inc., where he will handle the account of B. T. Babbitt, Inc.

Clayton A. MacNaughton, formerly with the Crowell Publishing Company, has joined the Chicago sales staff of Tenney, Woodward & Conklin, Inc.

Notes

Olympic Knitwear, Inc., will supplement its current advertising campaign with a series of insertions in leading college publications which will feature collegiate styles. Hicks Advertising Agency handles the account.

The Pepsi-Cola Company has erected the longest electric sign in New York atop its plant in Long Island City. The sign, which is of red and blue neon, was put up by the General Outdoor Advertising Corporation.

Schoble Hats, Inc., Philadelphia, will use newspapers and magazines, through the Glicksman Advertising Agency, New York, to promote Grid Club hats for men.

An advertising drive is being prepared to announce the sixty-fifth anniversary of Charles S. Nathan, Inc., 546 Broadway, which will be celebrated in the Fall.

ARMY LISTS AWARDS ON COTTON FABRICS

Orders Totaling 5,221,805 Yards Placed in Philadelphia

Special to THE NEW YORK TIMES.

PHILADELPHIA, Aug. 29—Contracts on 5,221,805 yards of textile fabrics for the Army, on which bids were opened here Aug. 27 were awarded at the quartermaster depot today.

The following large items were involved:

(1) 1,294,321 yards of olive drab cotton overcoat lining; (2) 1,974,996 yards of 35-inch fully shrunk unbleached cotton drill; (3) 122,031 yards of white stiffening for collar linings; (4) 600,460 yards of 36-inch cotton canvas padding; (5) 813,732 yards of 36-inch olive drab vat-dyed silesia uniform lining; (7) 829,750 yards of 32-inch vat-dyed olive drab cotton twill for uniform lining; (9) 27,782 yards of 54-inch olive drab undercollar cloth; (11) 43,560 yards of 72-inch interlining felt; (12) 54,780 sheets of 32-by-45-inch cotton wadding; (14) 45,000 yards of 38-inch unbleached sandfly cloth; (15) 759,485 sheets, 6 by 7½ inches, of vellum cloth, and (16) 50,000 yards of acetate cellulose lining cloth.

Successful bidders included:

Reeves Bros., (1) 100,000 yards, of 38-inch, at 39.25 cents, 30,000 yards of 38-inch at 40.6 cents, 50,000 of 42-inch at 44.45 cents, 68,000 of 41-inch at 44.25 cents, 150,000 of 42-inch at 45.62 cents, 280,000 of 37-inch at 41.16 cents, 250,000 of 42-inch at 46.38 cents and 200,000 of 37-inch at 39.95 cents; (2) two 400,000-yard lots at ... cents; (4) ... yards at 40,000 yards at 21.43 cents. Batavia Mills, less 0.1 per cent 20, (7) 65,000 yards at 24.3 cents. American Felt Company, less 2 per cent, (9) 27,782 at $1,185. Western Felt Company, less 2 per cent 20, (11) 43,560 yards at 33.2 cents. Stearns & Foster, less 2 per cent 30, (12) 54,730 sheets at 3.48 cents. S. B. Marks Company, less 1 per cent 20, (14) 45,000 yards at 4.23 cents. Holliston Mills, less 2 per cent 30, (15) 759,485 sheets at $3.10 per thousand. H. Landau & Co., less 0.1 per cent 20, (16) 20,000 yards at 43.5 cents, and two 15,000-yard lots at 44 and 44.5 cents.

Invitations to bid were issued today to be opened on Sept. 6, on cotton mosquito netting (1) 35-inch, 1,602,000 yards, (2) 81-inch, 2,100,000 yards. Bidders may submit bids on both of those widths for the specified yardage in either Bobbinet, Tricot, Nettingham or Levers netting.

On Sept. 16 bids will be opened on the manufacture from 20-ounce suiting to be furnished by the government of 33,530 regular Winter caps for the CCC, and for the manufacture from cloth and findings, in part, furnished by the government, of 60,133 olive drab field caps for the CCC.

BUSINESS NOTES

The Federal Trade Commission will hold a trade practice conference for the beauty and barber equipment and supplies industry in Chicago on Sept. 20.

Mrs. Katie Brown, in 165 W 81st St; Irving Wohl, in 650 West End Ave; Daniel Phillips, in 221 W 82d St; Mrs. Edna Livingston, in 680 West End Ave; Alfred Abelson, in 898 West End Ave; Pearce & Mayer, brokers.

Mrs. Julius Prince, in 15 W 55th St; Joseph Schweitzer, in 235 West End Ave, through Bing & Bing; Morganthau-Seixas Co, broker.

I. D. Kraut, in 98 Riverside Dr; Dr. S. Bergman, in 585 West End Ave; Morris Rinder, in 20 W 86th St; Emanuel Weill, in 170 W 73d St; Ruth Johnston, in 68 W 75th St; H. Henry, in 850 7th Ave; Apartment Renting Co, broker.

Rentals in sections outside of Manhattan follow:

J. F. O'Donnell, Lawrence R. Kelley, in Riverdale Park, 254th St and Riverdale Ave, Bronx; Byrne, Bowman & Forshay, agents.

Marcus Baehr, K. N. Knudsen, Edwin G. Murtha, Grace Timroth, V. M. Cook, Edward F. Kirkpatrick, in 1 Plaza St, Brooklyn; Charles Partridge Real Estate Co, broker.

Samuel Gass, Jerald Pelli, in 89-11 63d Dr, Forest Hills; David Minkin, owner.

BANKS BID IN PROPERTIES

Broadway Building and Brixton Apartments Sold at Auction

Savings Banks bid in two large Manhattan properties at auction sales in the Vesey Street rooms yesterday.

The Miller Building at 1931-39 Broadway, on the southwest corner of Sixty-fifth Street, which contains a theatre, offices and stores, was purchased for $220,000 by the Bank for Savings in the city of New York as plaintiff in foreclosure proceedings against the Rellim Construction Company and others. The judgment was $506,039, and taxes and other liens amounted to $12,000. The building covers an irregular plot about 116.1 by 197.11 feet. George Kearns was the auctioneer.

The nine-story Brixton apartments at 320 West Eighty-seventh Street were bought in for $5,000 by the Union Dime Savings Bank, which held a judgment of $333,250, against the Hank Realty Company, Inc., and others. This parcel is on a plot 80 by 100.8 feet. Robert Fishel conducted the sale.

Staten Island Dwelling Sold

John J. O'Connor, New York attorney, has purchased from B. M. Fast of Johnstown, Pa., the eight-room Colonial-style dwelling at 10 Park View Place, Sunset Hills, S. I., overlooking the Silver Lake Golf course. Harry S. Clark was the broker.

BUILDING PLANS FILED

Manhattan Alterations

Ave A, 234; to 6-story tenement and store; Mary F. Sillon, 126 Madison St, owner; J. J. Gloster, architect; cost, $3,000.

East Houston St, 279; to 5-story tenement and stores; William A. Reitman, 122 E 42d St, owner; H. L. Young, architect; cost, $10,000.

East Houston St, 275; to 5-story tenement and stores; same owner, same architect; cost, $7,500.

Bronx

Rhinelander Ave, s w cor of Paulding Ave, 38.8x20.8 each; Nation Land Owners, Inc, 2083 Yates Ave, the Bronx, owner; J. B. Klein, architect; costs $5,000 each.

Queens

Whitestone—20 S 20th Rd; 1½-story dwelling; Carl Jahrand, 9-20 126th St, College Point, owner; A. E. MacNail, architect; cost, $6,200.

Jacob Finkelstein & broker, Harry Edwa the buyer and Wayla represented the bank

Another East Side five-story tenement Avenue, 25.2 by 100 sold by Marie and J Katarina Scherer th Nelson. The buildin northeast corner of I Street.

In the Chelsea Thompson sold to a Cret & Co., Inc., a Ashforth Co., Inc., t residence at 430 We ond Street, 19.5 by purchasers plan to building for their ow

Julius Penziner bou ment from Georgette three-story rooming Hamilton Terrace Lewis H. May Comp

BUYS QUEENS

Tenant Takes Ov 164th St., Be

George Meagher, purchased the six-ro 14-77 164th Street, Queens, from Sa through Farrell Bro The Farrell firm als Greenpoint Savings Miles the residenc rooms at 160-32 Tw the same community ade ago was the h Hilliard, actor an Frank Quattropani Florence Reid, in ar ranged by the sam two-family house at fifth Street, Elmhurs

A client of Fran bought from James one-family residence ieth Street, Rego Pa

The following N sales are reported b nell, broker: To W Clinton Avenue, South Kilburn Avenu to Albert Hildreth; corner of South E Hempstead Avenue, stead, to Clarence C

An investor bough at 116-12 and 116-14 nue, Richmond Hill, man & Wakefield, property is occupied Atlantic and Pacific and was sold for c gages of $16,000.

MANHATTAN T

90th St, 53 W; Samuel Bank for Savings; fore 103d St, 254 W; Edward to same; foreclosure (Terrace View Ave, 130, Midhattan Realty Corp Corp, 261 Bway; mtg, mtg $18,500 ($34.65).

1st Ave, 1615; s w cor 84 Stiefel, referee, to B foreclosure ($73.10).

89th St, 316-20 W; Sam & S Development Corp,

144th St, 424 W; Carrie Levy, trustee, under de mtg, $12,000.

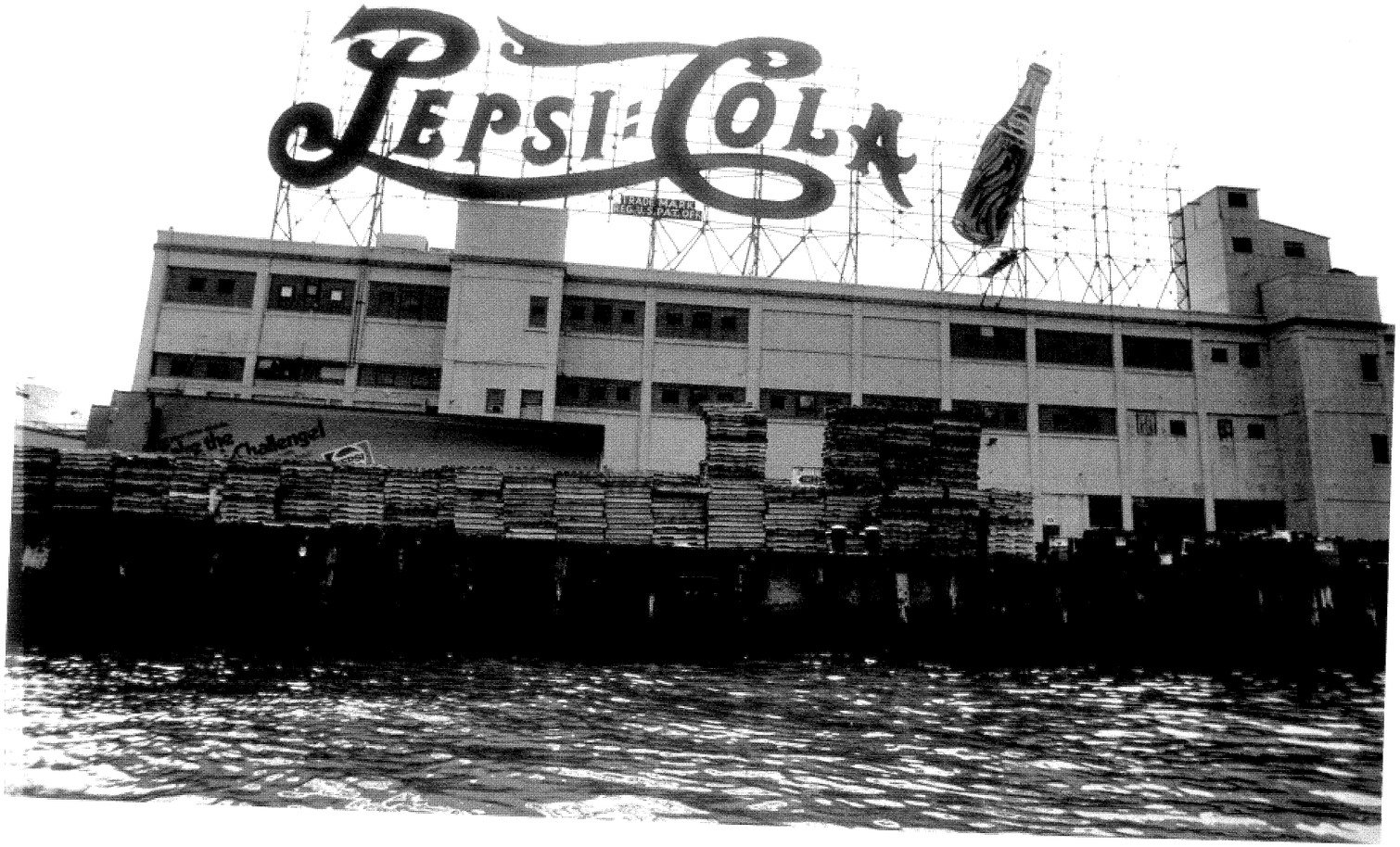
11th Ave, 681, s w cor Baral Realty Corp O'Rourke, 412 Sackett $20,000 (55c).

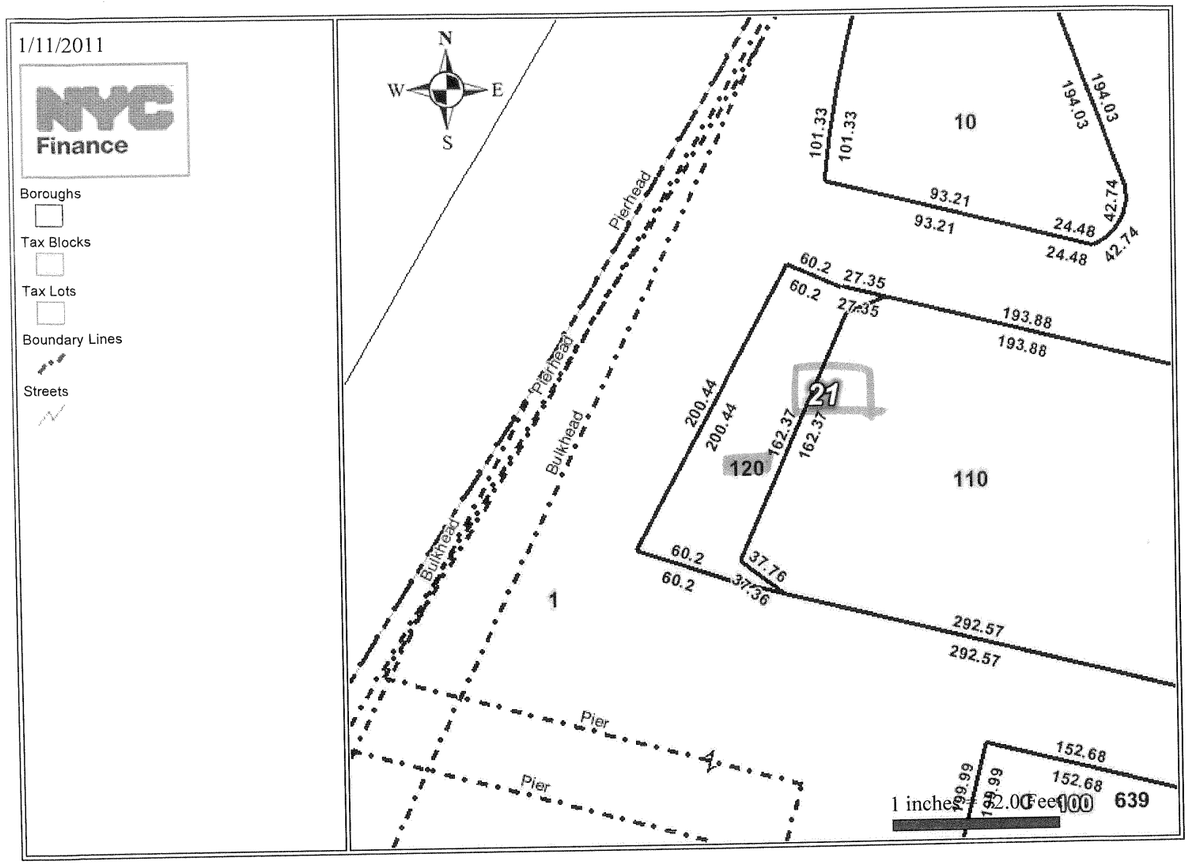
3d Ave, 2321, n e cor 12 Savings Bank to Rosl ment Corp, 100 Wintl ($9.90).

54th St, 556 W; Henry 105th St Corp, 158 V $11,600 (55c).

101st St, 127 E; Elizab Rose Rosenberg, 505 $10,000 ($2).

11Th St, 39 W; Bank of


PEPSI-COLA
TRADE MARK
REG. U.S. PAT. OFF.


1/11/2011
NYC Finance
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99.99
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639

Hunters Point Waterfront Development

Gruzen Samton Steinglass/Beyer Blinder Belle
Associated Planners and Architects

41 East 11 Street New York, NY 10003
212/ 777 7800

BBB Ref. #964.02/ C.7.4

Joe Bresnan

To: Landmarks Preservation Commission

Street: 225 Broadway, 23 Floor

City, State, Zip: New York, New York 10007

Re:

We are sending/handling herewith the following:
- ☐ *Drawing Originals*
- ☐ *Drawing Prints*
- ☐ *Sepias*
- ☐ *Shop Drawings*
- ☐ *Photo Reproductions*
- ☐ *Specifications*
- ☐ *Samples*
- ☐ *Letters*
- ☐ *Certifications of Payment*
- ☐ *Other*

Transmittal

Quantity	Drawing No.	Dated	Description
3		5-4- 88	B&W Photographs of views of Pepsi Sign
			at Hunters Point

By Richard Peterson *Date* 5-4-88

Via ☐ *Fax* ☐ *Messenger* ☐ *Blueprinter* ☐ *First Class*

Copies to:

Please Sign and Return Copy

Received By:

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ork

	EARLIEST	ELECTRIC SIGN	1948	QUEENS BLDG DEP DIDN'T ISSUE THES PERMITS UNTIL THE DATS LISTED.
	"	B.N.	1948	
	"	MISC.	1939	
ALTS	"	ALT	1898	

6788-35	32	WITHDRAWN	
9783-37	38	NO DESCRIPTION	1 DAY of WORK @ $000 PLUMBER CASETTI
299-38	38	BRICK & CONCRETE	$60
1025-38	38	REIN CONC.	$15,000
2470-38	38	CONC.	$10,000
2721-38	39	GAS TANK	$300
5652-38	39	GAS TANK	$800
6776-38	40	ELEVATOR	$3,000
6971-38	40	ELEVATOR	$3,000
9412-38	40	GAS	$60.
1103-39	41	NO DESCRIPTION	$600
2511-39	41	STORAGE SPACE	$150,000 HARRISON & FOUILHOUX

MISC (tank auto, gas heat, elevators ETC...

4611-39	2	elevator [?]	$2800
8555-39	3	WITHDRAWN	

MISC.		ALT	
3728-40	4	J3-40 (71) · STORAGE SPACE & FACTORY	100,000
5771-40	5	GAS TANKS $800	
		BOILER ROOM DEMO $750	
7287-40	5	BOILER ROOM DEMO $1500	
2855-41	7	FACTORY GAS TANKS $483	
4900-42	10	COAL STORAGE $2,500	
30-43	11	NO DESCRIPTION $500	
701 43			
702 ALT. NOT MISC			
703			
2539-43		C.O. LL #29 RESTAURANT	
3449-43	11	SHELTER $200	
75-44		CURB CUT	

NB'S AT PEPSI SITE

NB
1503-11 FRAME STORAGE

1336-12 10TH ST SS bet. East River and Vernon Cove
Standard Oil Turner Const Co.
Brick 116'1" 246'10" x 631'5" $100,000
Factory & Warehouse 6/27/12 4/14/13

1853/12 West ave NWC 9TH ST
Standard Oil Alphonse Chimney Const Co.
Brick 19' 10½" x SAME
HIGHP 13 STORIES
2 @ 16,000 = 32,000 CHIMNEYS
7/8/12 11/21/12

1910/12 10 ST SS 500' W of WESTAVE
STANDARD OIL
BRICK 16 x 23 1 STORY
1 $400 OFFICE CMC — CMD —

3706 }
7 } 12 TOILETS
8 } WASH HOUSE
TANK

1845-13 10TH ST SS 185 W of W AVE
Standard Oil Archt L.L.R. Sweet - Bklyn.
Brick 26'4" x 19 EXT
26'4" x 64'8" 2 STORIES
1 SHOP $10,000 10/11/13 1/2/13 [SIC]

3571-13 EAST RIVER 125'E Bulkhead, 280' N of 8TH ST
Standard Oil Archt Owner
Brick 187 x 215 3 STORIES
1 warehouse $150,000

1350-42 47th ave 4-49 NS 280 W of 5th ST
Pepsi Cola Harrison Folhoux &
Abramowitz NT
fr 36x14 10,000 Coal Bin
10/33/42 4/3/43

4809-40 Standard Canal
Pepsi Harrison & Fourlhoux
$500 pump pit