

Citgo Sign in Kenmore Square

Study Report



Petition # 256.16

Boston Landmarks Commission
Environment Department
City of Boston

Report on the Potential Designation of

Citgo Sign

Boston, Massachusetts

As a Landmark under Chapter 772 of the Acts of 1975, as amended

Approved by:

Rosanne Foley, Executive Director

Date

Approved by:

Lynn Smiledge, Chair

Date

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1.0 LOCATION OF RESOURCE

1.1 Address

On the roof of 660 Beacon Street, Boston, Massachusetts

1.2 Assessors Parcel Number

0503752000

1.3 Area in which parcel is located

The Citgo sign is located on the roof of a building in Kenmore Square, a busy commercial area on the western end of Back Bay. The sign is at the end of a row of six-story buildings that are flanked by alleys leading to a large parking area in the center of the block framed by Commonwealth Avenue, Deerfield Street, Bay State Road, and Raleigh Street.

The area is characterized by four- to six-story, well-kept, late nineteenth- and early twentieth-century commercial structures featuring entertainment and retail uses at ground level. The largest of these, the six-story, twenty-first-century Hotel Commonwealth, is located directly across Kenmore Square from 660 Beacon Street. The smaller 1897 Buckminster Hotel, also six stories high, stands at the corner of Brookline Avenue and Beacon Street.

Kenmore Square is a transportation node at the center of important areas of activity in Boston, as well as at the edge of historic residential areas. The Kenmore MBTA station is the point at which three branches of the Green Line separate and travel west along different routes, with a modernized, late twentieth-century MBTA bus station occupying the center of the square at surface level. The Boston University campus stretches west from Kenmore Square, and historic Fenway Park is situated a short walk south. To the east and running north and west of the square along the Charles River is the Bay State Road/Back Bay West Architectural Conservation District, which abuts but does not include 660 Beacon Street. Charlesgate, just outside Kenmore Square, marks the western end of the historic Back Bay Architectural District area.

1.4 Location Maps

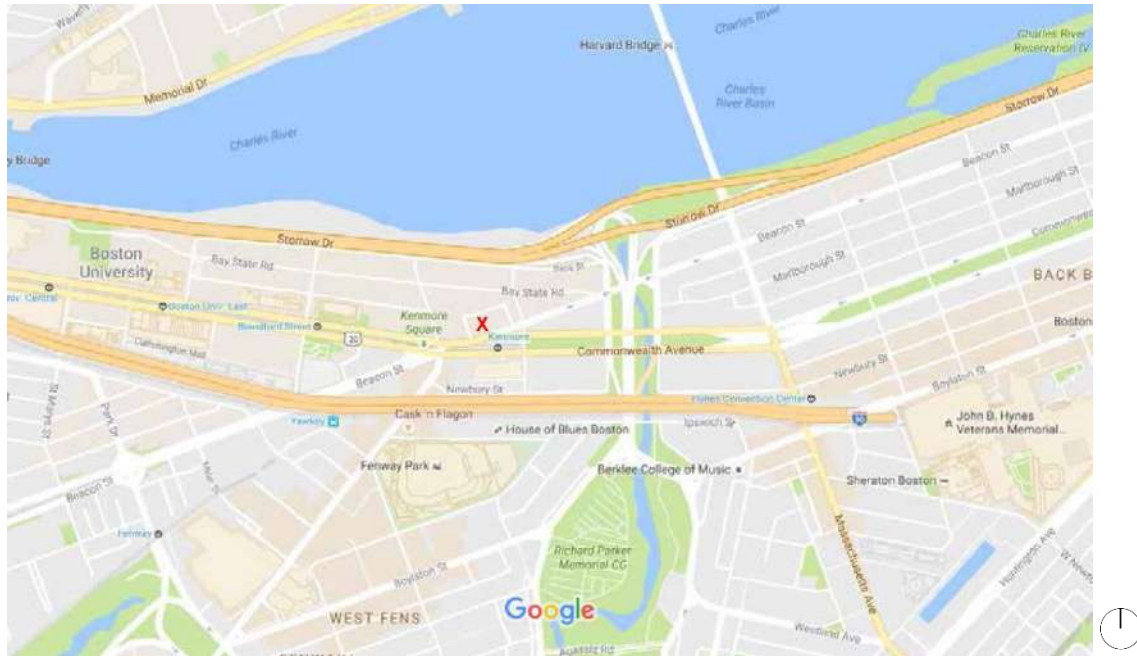


FIGURE 1.4.1 Map showing location of 660 Beacon Street and the Citgo Sign (marked with a red “X”) within the context of the Back Bay, Boston University, and Fenway Park.



FIGURE 1.4.2 Assessor's map showing location of 660 Beacon Street (outlined in red) with location of the Citgo sign (outlined in blue) in immediate neighborhood.

2.0 DESCRIPTION

2.1 Type and Use

The Citgo sign is a large, illuminated sign mounted to a steel truss structure on the roof of the six-story building at 660 Beacon Street in Kenmore Square. The sign has been used informally by the public as a wayfinding marker since its construction in 1965.

2.2 Physical Description

The Citgo sign is a large-scale, square illuminated sign. It has two surfaces attached to a steel-truss support structure. The steel framework is approximately 90 feet tall, holding the 60 foot square sign 40 feet above the rooftop of 660 Beacon Street on which the truss and sign are mounted.¹

The sign's two faces are set back-to-back and are roughly 60 feet square with rounded corners. Their backgrounds are white enameled steel. In the center of each, a large equilateral triangle projects a few feet from the white surface to form a shallow pyramid in three shades of red. Below the triangle are bold sans-serif letters in blue that spell CITGO. The sign faces slightly northeast-to-southwest, and it can be seen clearly from the major arteries of Beacon Street, Commonwealth Avenue, Brookline Street, Storrow Drive, Memorial Drive, as well as from the Charles River and home plate at Fenway Park.

When the sign was built in 1965, its lights were neon, but they were converted to light emitting diodes (LED) in 2005. The company that maintains the sign, Federal Heath, incorporated several different LED color combinations to match the blue, white, orange and two shades of red that made up the colors of the original neon sign. The white color is achieved by using a combination of blue and white phosphorous. Blue is used for the CITGO letters, and the triangle is split into three segments, each with a different color combination of red and amber. Covers mounted to the sign faces protect the lights and the sign surfaces from UV rays, ice, and winds. If the wind is powerful enough, the sign can sway as much as two feet; however, the LED lights can flex with extreme wind and temperature variations without breaking or suffering water damage.²

Prior to its 2005 renovation, the sign contained more than five miles of neon, including 5,878 glass tubes that were lit by 250 high-voltage transformers. It now features more than 9,000 linear feet of LEDStripe® units. In total, approximately 218,000 LED lights are used to illuminate the image in the night sky. Compared to the original neon lights, the current LED lights use roughly half the electricity and save more than \$18,000 per year in energy costs. It takes 24 volts of electricity to power the sign versus around 15,000 volts in the original sign.³ The sign is illuminated every night from dusk to midnight.

The sign's illumination follows an animation sequence. To begin the 28-second sequence, all lights are illuminated. The Blue "CITGO" letters remain illuminated throughout the sequence. A white border, consisting of a single lighting tube that outlines and conforms to the outer perimeter of the

¹ Email communication from Brenda Rivera, Community Relations/Outreach, Citgo Petroleum Corp., August 26, 2016.

² Citgo, <https://www.citgo.com/WebOther/AboutCITGO/CITGOSignUpgradeFAQs.pdf>.

³ Ibid.

sign surface, remains illuminated throughout the animation, except during two flashes to dark at the end of the sequence. Then 39 white horizontal lights extinguish in sequence from bottom to top of the sign. Then the white horizontal lights illuminate in sequence from top to bottom along the sign surface, and remain illuminated. Then 18 equally spaced, concentric equilateral triangles, illuminated such that the left side is orange, the bottom is medium red, and the right side is dark red, extinguish in sequence from the outermost to innermost triangle. The triangles then illuminate in sequence from the innermost to outermost triangle. Then all lights, except the blue text, flash off and on twice, at which point the sequence begins again (see **FIGURE 2.2.1**).

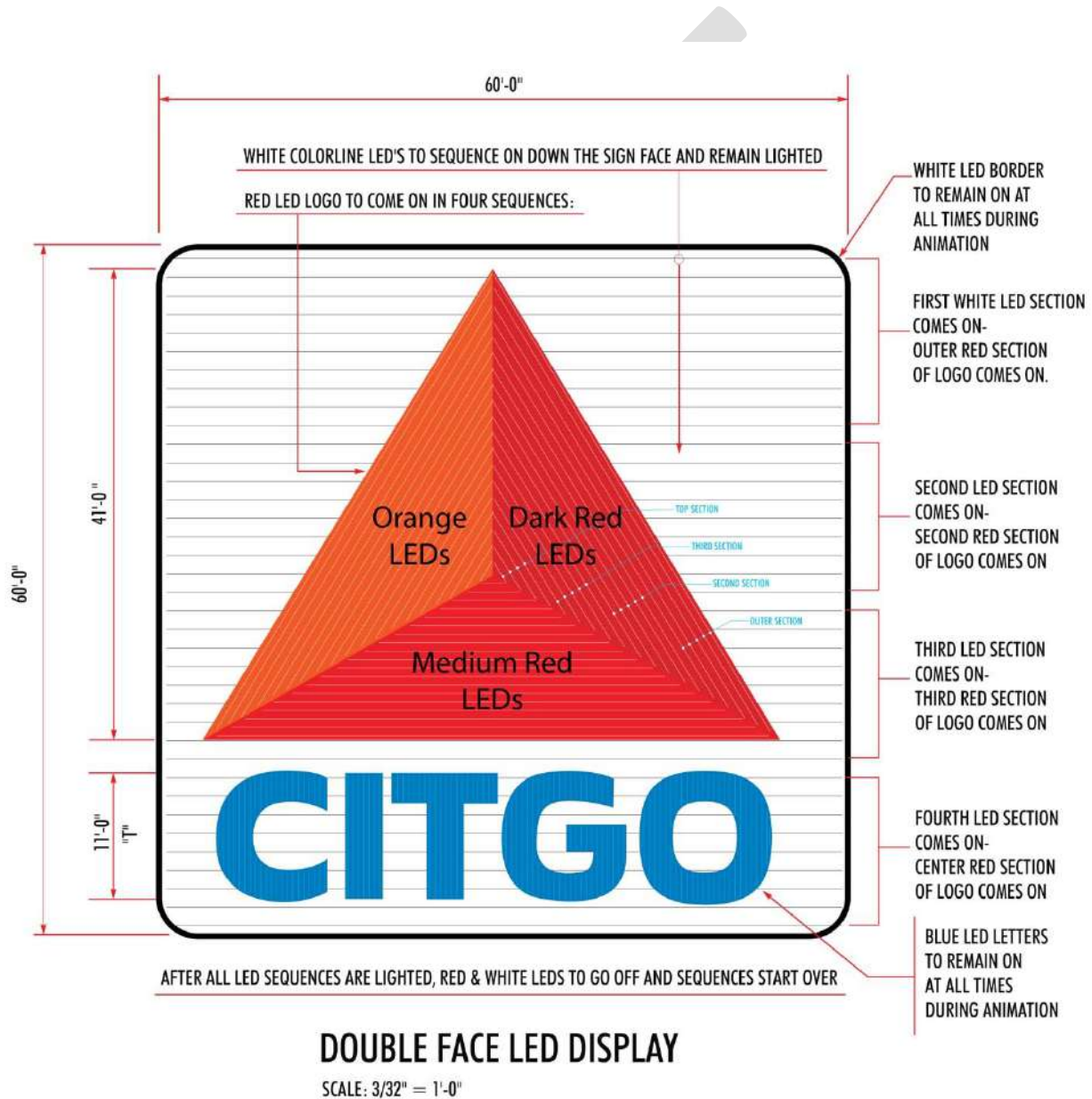


FIGURE 2.2.1 Diagram of sign graphics and animation sequence.

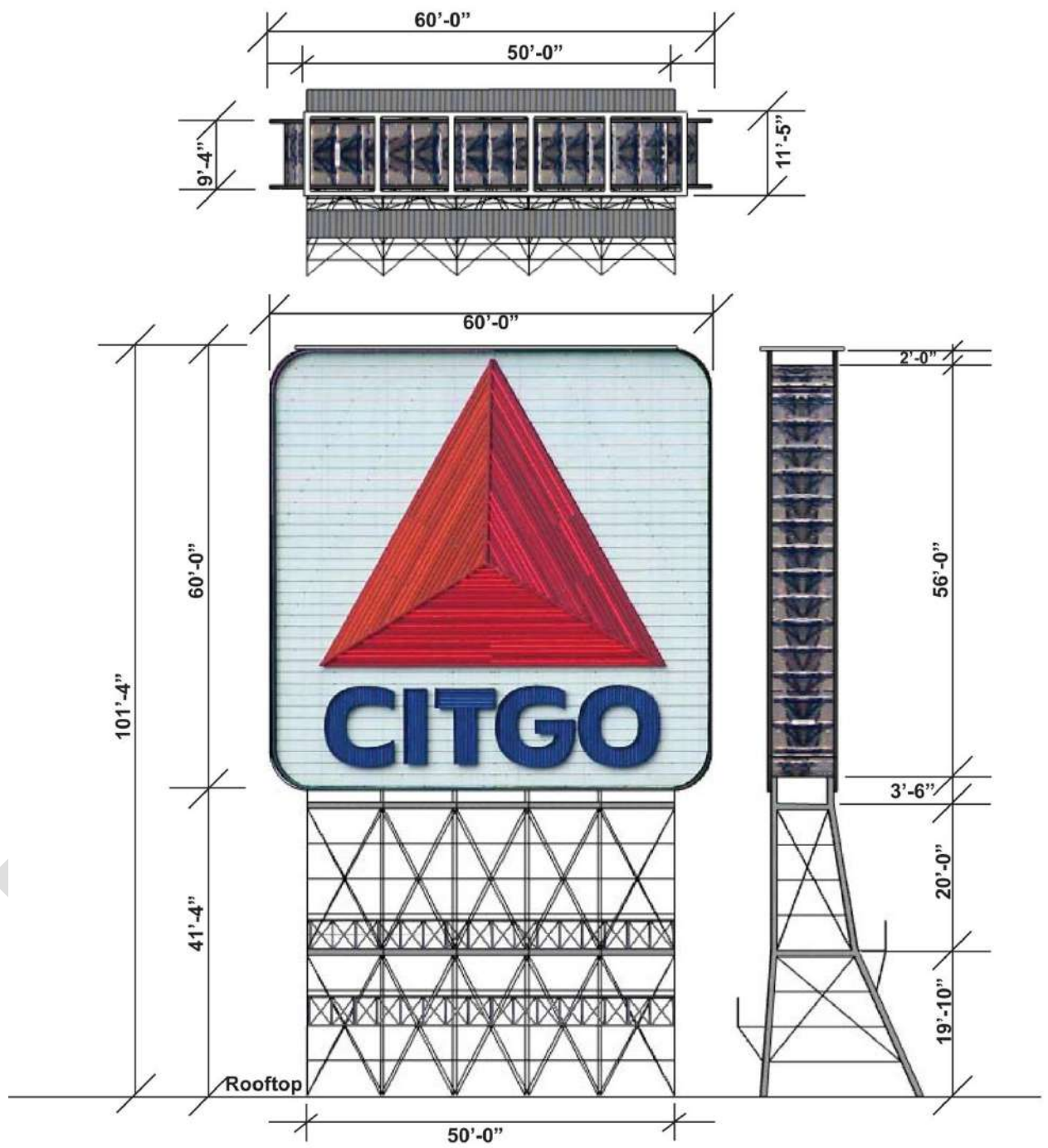


FIGURE 2.2.2 Sign elevations showing truss dimensions

2.3 Photographs



FIGURE 2.3.1 Close-up view from Commonwealth Avenue of east face of the Citgo sign on the roof of 660 Beacon Street. *Photo by Dayl Cohen*



FIGURE 2.3.2 Contextual view from Commonwealth Avenue of the east face of the Citgo sign on the roof of 660 Beacon Street. *Photo by Dayl Cohen*



FIGURE 2.3.3 Close-up of the east face of the Citgo sign and supporting steel truss. *Photo by Dayl Cohen*

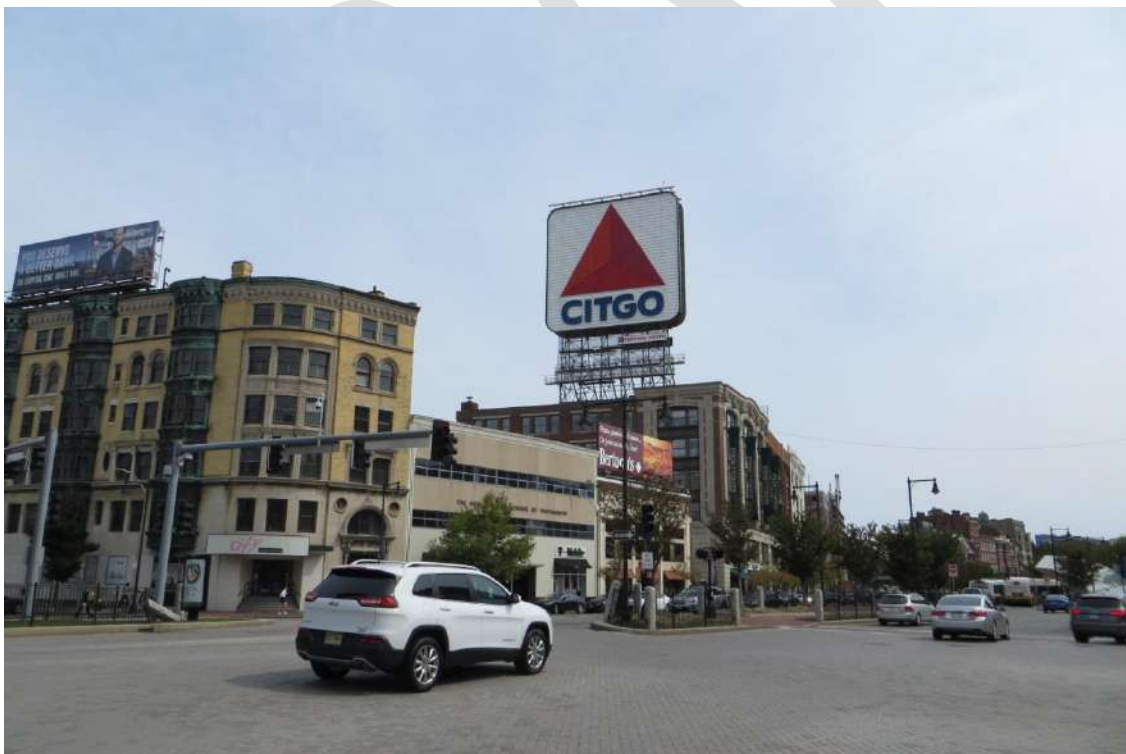


FIGURE 2.3.4 View of the west face of the Citgo sign from the intersection of Commonwealth Avenue, Brookline Avenue, and Beacon Street. *Photo by Dayl Cohen*



FIGURE 2.3.5 Close-up of the west face of the Citgo sign and supporting steel truss. *Photo by Dayl Cohen*



FIGURE 2.3.6 View from Brookline Avenue at the Massachusetts Turnpike overpass. *Photo by Dayl Cohen*



FIGURE 2.3.7 Iconic view from the Boston Marathon route of the sign from Beacon Street at the Massachusetts Turnpike overpass. *Photo by Dayl Cohen*



FIGURE 2.3.8 View of the sign from Commonwealth Avenue. *Photo by Dayl Cohen*



FIGURE 2.3.9 View of the sign from Storrow Drive near Dartmouth Avenue. *Photo by Todd Satter*



FIGURE 2.3.10 View of the sign from the Longfellow Bridge. *Photo by Todd Satter*



FIGURE 2.3.11 Night view looking southeast of the Citgo sign and the surrounding “High Spine” Back Bay skyline from across the Charles River. *Photo by Juergen Roth via artistswebsite.com*



FIGURE 2.3.12 View looking east of the Citgo sign, Kenmore Square, and the “High Spine” after the 2005 LED update. *Photo by Henry Han, 2011*



FIGURE 2.3.13 Night view looking northeast of the sign at night during the middle on an animation sequence.
Photo courtesy of the Citgo Petroleum Corporation



FIGURE 2.3.14 View of Citgo sign from the first base-side stands at Fenway Park. Photo by Eddy Getman via Instagram



FIGURE 2.3.15 View of Citgo sign from behind home plate looking over the Green Monster at Fenway Park. Photo by Wally Gobetz via Flickr(<https://www.flickr.com/photos/70323761@N00/156079118/>)



FIGURE 2.3.16 Drawing from the southwest of the old Cities Service shamrock sign on the roof of 660 Beacon Street. The City Services sign lasted from 1940 to 1965 when it was replaced with the Citgo sign.
Illustration, Boston Globe



FIGURE 2.3.17 Aerial view of Kenmore Square and the Citgo Sign taken from the Prudential Center. *Photo by Ted Dully, 1986*



FIGURE 2.3.18 Historical (c. 1965-1975) view of the Citgo sign looking northeast along Beacon Street, showing some of the other neon signs that were once in Kenmore Square. *Photo by Joe Runch, Boston Globe, 1981*



Figure 2.3.19 The relighting ceremony of the Citgo sign on August 10, 1983, after four years of remaining dark. *Photo by Ruben Perez, Boston Globe 1983*

3.0 SIGNIFICANCE

The Citgo sign is one of the few remaining local examples of “spectacular” lighting displays that represent a specific era in America's cultural history. It is also “a key visual landmark on the Boston skyline.”⁴

3.1 Historic Significance

Early Outdoor Signage in the United States

In the seventeenth century, outdoor signage in the United States began with heraldic inn and tavern signage. The pictorial sign, such as the barber's pole, was used in the early eighteenth century. As literacy increased and as competition between businesses grew, lettered signboards were used because textual descriptions of the businesses proved more useful than other graphic cues. The first outdoor promotion off the premises of an actual place of business likely consisted of auction sale handbills and stagecoach timetables, posted around town. By the middle of the eighteenth century, small bills publicizing traveling theatrical shows were posted where crowds tended to gather, especially at inns or taverns. Tradesmen began to post their own bills at the same locations, as well as on trees along roads.

The use of posted bills, the forerunner of today's promotional posters, then grew spontaneously. The earliest users were circuses, theatrical shows, county and state fairs, carnivals, and medicine shows. With the advent of large circuses, outdoor signage became important in the United States. By 1800, circuses were the primary users of outdoor signage, with most bills being 18-inch broadsides. Clothing store announcements followed with both printed bills and painted signs. By 1830, outdoor promotion was a business category in the larger cities of the United States.

Carnival advance men and owners of theaters and opera houses in the last half of the nineteenth century formed companies. By 1872, contracting companies had developed and began to compete for posting space and to pay for the exclusive right to post bills in specific locations, such as fences and walls. The contractors' names were painted on a leased surface, and eventually, special structures were built in the locations with the heaviest traffic. These structures were originally called “fences,” but eventually, they came to be known as “billboards,” a word of American origin.⁵

America's first electrically lighted outdoor billboard appeared in New York City in 1900. It was composed of nearly 1500 incandescent lamps arrayed on the narrow front of the Flatiron Building. Thomas Edison invented the first commercially practical incandescent bulb, and later the equipment for an electrical distribution system in New York, which led to the first electric power plant in the world.⁶

⁴ Boston Landmarks Commission, “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.” City of Boston, December 21, 1982, 7.

⁵ Donald W. Hendon and William F. Muhs. “Origin and Early Development of Outdoor Advertising in the United States,” in *Historical Perspective in Consumer Research: National and International Perspectives, Proceedings of the Association for Consumer Research International Meeting in Singapore, July 18-20 1985*, 309-313. <http://acrwebsite.org/volumes/12166/volumes/sv05/SV-05>.

⁶ Rudi Stern. *Let There Be Neon*. (New York: Henry N. Abrams, 1979), 16.

Broadway's legendary "Great White Way" existed by 1910 when electric signs covered more than 20 blocks of that street. A columnist for the *New York Morning Telegram* is thought to have coined the term. Urban planners then purposely created similar electrified main streets in towns all over the country and appropriated the nickname for their streets. The inauguration of towns' "white ways" became community events with speeches and parades.⁷

Some examples of early "spectacular" electric outdoor signage in New York City included the "Ocean Breezes" sign, which appeared on the side of a building with six lines of multi-colored text in three-to-six feet tall letters blinking in sequence. In 1900, H. J. Heinz built a 45-foot long pickle of green bulbs, and the famous New Year's Eve ball began to drop in Times Square in 1905. Outside of New York, in 1911 the Butterfly Theater in Milwaukee featured a butterfly statue surrounded by an entire façade of lights, and elaborate electric signs began to spread across the country.⁸

The Advent of Neon

The Frenchman Georges Claude introduced a neon sign at the Grand Palais in Paris in 1910. Five years later he received a patent for an electrode possessing high resistance to corrosion. This invention removed the final obstacle to widespread use of neon tube lighting. Claude's associate Jacques Fonseque recognized neon's potential for signage, and the Claude Neon company began franchising in the form of territorial licenses outside France. Licenses were purchased around the world, but especially in the United States in cities like New York, Boston, Chicago, Los Angeles, San Francisco, Detroit, and Pittsburgh. Each licensee agreed to pay \$100,000 plus royalties. The customers of the franchisees were national names as well as small businesses, and Claude Neon Lights, Inc. was a financial success until the 1930s, when its patents expired.⁹

Neon signs are first recorded in the United States in 1923 in Los Angeles, when, Earle Anthony, a Packard car dealer, installed two neon signs purchased in Paris. The Packard sign caused traffic problems when first installed because of the numbers of people driving and walking to see it. (As of the mid-1970s the sign was still functioning, although the Packard automobile was not.) The technology then moved across the country to the East. The earlier introduction of electric light on theaters, commercial streets with elaborately lit signage, bright storefronts, and electric streetlamps had created "great white ways" and paved the way for the later enthusiastic adoption of neon.¹⁰

After prohibition ended in 1933, the use of neon signs, particularly for beer, spread at a rapid rate. The Depression gave a boost to this expansion because neon was inexpensive and appealed to business owners in hard times. This was particularly true of the owners of 1930s movie palaces. Neon light, which was bright and colorful but not too glaring, created a spectacular glamour that attracted audiences seeking escape from the stresses of economic down times.¹¹ The simultaneous growth of automobile and neon technology also made a perfect marriage. Large-scale illuminated

⁷ Ellen D. Babcock and Mark C. Childs, *The Neon Files: Art and Design of Historic Route 66 Signs*, (Albuquerque: University of New Mexico Press, 2016), 8.

⁸ Ibid., 7-8.

⁹ Stern, *Let There Be Neon*, 21-27.

¹⁰ Babcock and Childs, *Neon Files*, 7; Stern, *Let There Be Neon*, 19, illus. caption.

¹¹ Christoph Ribbat. *Flickering Light: A History of Neon*. (London: Reaktion Books, 2013), 35-37.

displays that could be seen over long distances were an innovation for the automobile era. Neon in particular provided a highly visible glow that enabled signs to be read easily by passing motorists.¹²

During World War II, neon lights were darkened at night. The American military warned that the lights of New York City were visible at night up to 48 kilometers away, and bombers could see the light from well over 300 kilometers away over the Atlantic Ocean. At the end of April 1942 an order was given to darken the lights of the cities on the East Coast. New York's Great White Way went dark for the first time since 1917, when coal shortages had forced electric lights to be turned off. The neon signs of every other East Coast city were turned off as well.¹³

After the war, the use of neon fell into decline. By the late 1940s, existing neon signs were left in a state of disrepair, and those who installed new signage chose different materials. In the 1950s, plastic materials were promoted by the sign industry as modern and easy to use. Large outdoor signs were made from plastic or Plexiglas, and neon was used only as a fluorescent material that backlit the plastic message. By the late 1960s, plastics became more common with the introduction of acrylic-faced channel letters and fluorescent lamps in box signs. Signs began to look more and more uniform. Their color palette was enlarged in the 1970s with the development of new fluorescent materials, but the general trend towards a poster-like style of large, uniformly colored surfaces did not favor the linear look of a neon tube in the eyes of many designers.¹⁴

However, some exceptions existed. Neon "spectacular" signs made a comeback worthy of their name in Las Vegas beginning in the 1950s. Fremont Street was lined with caballeros on horses, golden nuggets and pink and white rockets. This display was written about as symbolic of American culture, celebrated by some and excoriated by others.¹⁵

The Citgo Sign

The roots of the history of the Citgo sign in Kenmore Square go back to 1940, when the Cities Service Company opened a divisional office at 660 Beacon Street and installed a huge neon sign on the roof of the building (**FIGURE 2.3.16**). That sign featured the large, white Cities Service logo in the shape of an almost-round shamrock, with lettering and a border in dark green. When the company evolved from a provider of municipal utility services into an oil refiner and retailer in the early 1960s, Cities Service hired New York-based Lippincott & Margulies to design something new.¹⁶

The Lippincott & Margulies design featured a white background, a red tri-toned equilateral triangle, and blue text. The colors were identified by designations from Anchor Paint Manufacturing, and included a background in White Anchor (#B-9465), text in Blue Anchor (#B-5762), and a tripartite

¹² Hollister, Susan, Arthur Krim and John Nanian. "Shell Oil Company 'Spectacular' Sign 187 Magazine Street, Landmark Designation Final Report." Cambridge Historical Commission, October 18, 1996, updated November 15, 2002, updated April 14, 2009, updated January 7, 2010, 13.

¹³ Ibid., 50.

¹⁴ Ribbat, *Flickering Light*, 67; Marcus Thielen, "100 Years of Neon Signs," in *Signs of the Times*, January 2011. <https://issuu.com/signs-of-the-times/docs/january2011>, 54.

¹⁵ Ribbat, *Flickering Light*, 78.

¹⁶ Emily Sweeney, "What you don't know about the Citgo Sign," *Boston Globe*, March 5, 2016; Rachel Ellner, "The untold story of Boston's iconic Citgo sign." *Boston Globe Magazine*, August 03, 2016.

triangle in Light Red Anchor (#AA-1846), Medium Red Anchor (#AA-1845), and Dark Red Anchor (#AA-1623).¹⁷

The Citgo sign was constructed and raised over Kenmore Square in 1965. The sign was 60 feet by 60 feet and supported 40 feet above the roof of 660 Beacon by a steel truss structure. Each of the two back-to-back surfaces of the sign featured a painted white background, an equilateral triangle 41 feet in height, and blue text 11 feet in height. The center of the triangle projects a few feet, with one third painted light red, one third painted medium red, and one third painted dark red to suggest three dimensionality (**FIGURE 3.1.1**).

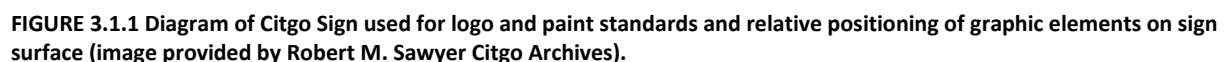
Neon light tubes were added to emulate the painted graphic at night. The background was covered by horizontal white tubes. The triangle consisted of 18 equally spaced, concentric equilateral triangles, illuminated such that the left side was light red, the bottom was medium red, and the right side was dark red. The text was comprised of five equally-spaced tubes on each letter conforming to the contour of the letter. The lights were also programmed to exhibit an animation sequence every night (see **Section 2.2** and **FIGURE 2.2.1** above).

When the neon lights were replaced, LED tubes were created to replicate the neon tubes. The animation sequence remained the same, as did the pattern of white and red tubes. The tubes over the text, however, were changed to include equally-spaced vertical tubes : 17 tubes on the “C”, 5 tubes on the “I”, 5 vertical and 5 horizontal tubes on the “T”, 20 tubes on the “G”, and 22 tubes on the “O”.¹⁸

¹⁷ Email communication from Robert M. Sawyer, Consultant, March 2, 2017. Current graphics adhere to the pantone system, and include an opaque white, blue (Pantone 286; C: 100, M: 66, Y: 0, K: 2; c. R: 0, G: 93, B: 70), orange (Pantone 158; C: 0, M: 60, Y: 100, K: 0; R: 245, G: 130, B: 32), medium red (Pantone 185; C: 5, M: 100, Y: 100, K: 0; R: 227, G: 32, B: 38), and dark red (Pantone 187; C: 30, M: 100, Y: 100, K: 0; R: 184, G: 41, B: 47).

¹⁸ For imagery of original neon patterns, see Donald S. Berman, “Go Go CITGO.” *Youtube*. Uploaded by Donald S. Berman, 11 October 2015. www.youtube.com/watch?v=8fWNAqFqNcQ.

Logo Specifications – With border (To be used when surrounding background is a light color)



25

50 percent interest in Citgo to Petróleos de Venezuela, S.A., (PDVSA), the national oil company of the Bolivarian Republic of Venezuela. PDVSA acquired the remaining half of Citgo in January 1990, and Citgo Holding, Inc. of Tulsa, Oklahoma, an indirect, wholly owned subsidiary, now owns the company.¹⁹

During the 1973 oil crisis, the company switched off the sign's lights for about a year. On September 4, 1979, at the request of the state energy office, the company turned off the Kenmore Square sign as a symbol of the state's effort to reduce energy waste. The move was symbolic, because, turning off the sign only saved about \$60 a week.²⁰

The sign remained dark until 1983. In 1980, the company ended its maintenance contract with University-Brink, the company that had manufactured and provided replacement materials for the Citgo sign since 1965. By 1982, the Boston sign was the last of about six Citgo signs that once stood in American cities. In March of that year, local residents who wanted the sign preserved as a symbol of roadside culture submitted a petition to the Boston Landmarks Commission to designate the sign a Boston Landmark. The petition was the first to ask the Commission to designate an object, as opposed to a building or landscape, a landmark. On May 25, the panel voted to study the matter.

Meanwhile, the company decided to dismantle the sign because of high maintenance costs and the price of refurbishing it. In November 1982, workers began hoisting materials by crane to the roof of the building to prepare for the month-long task of dismantling the massive electronic billboard piece by piece. The Boston Landmarks Commission responded by issuing a cease and desist order and invoking 90-day emergency powers. A hearing was set for January 11, 1983.²¹

The Boston Landmarks Commission voted against designating the Citgo sign a Boston landmark at a hearing held on January 25, 1983, stating that the Commission did not want to subject the sign owners to the cost of keeping it functional. Despite the ruling and their original opposition to historic designation, however, the Citgo company declared that they would do the work necessary to keep the sign lit for another three years. On the night of August 10, 1983 a large crowd gathered in Kenmore Square just before 9:30 p.m. to witness the sign light up once again as speakers mounted on a platform blasted the song "You Light Up My Life."²²

Despite making only a three-year commitment, the Citgo Petroleum Corporation continued to keep the sign lit. By the autumn of 2004, however, repairs were needed due to deterioration and costly maintenance. The company restored the sign to its 1965 appearance and replaced the neon tubing with custom-made LED tubes. The new lights were designed to flex so they could withstand the high winds and extreme temperature variations that the sign is subjected to in Boston's variable climate. They were also considerably more energy efficient. In 2005, more than 1.7 miles of strips of

¹⁹ <https://www.citgo.com/AboutCITGO/CompanyHistory.jsp>

²⁰ Robert Campbell, "The Return of a Crown Jewel? A Movement is Afoot to Switch Boston's Garish, Glorious CITGO Sign Back On." *Boston Globe Magazine*, April 6, 1980; Irene Sege, "Boston's CITGO Sign is Given a Reprieve", *Boston Globe*, November 17, 1982.

²¹ Sege, "Citgo Sign is Given a Reprieve."

²² Joanne Ball, "It's No Go for Citgo Landmark," *Boston Globe*, January 26, 1983; Sweeney, "What you don't know,"; Anndee Hochman, "A Sign Blinks Once More in Kenmore Sq.," *Boston Globe*, August 11, 1983.

LED lights replaced 5,878 glass tubes of neon. According to the company, the conversion to LED used roughly half the electricity of the neon sign, saving \$18,000 per year in energy costs.²³

The sign's restoration was celebrated in March 2005. Close observers noticed subtle differences. The light from the new bulbs was brighter and more intense than neon, and LED did not produce the buzzing sound of neon.²⁴

In July 2010 the Citgo sign went dark once again for a short period while crews replaced its 218,000 LED lights with brighter, more flexible, more weather resistant versions. The previous LED lights had gone out of production, and Martin Foley, the sign's electrician since 1965, had been keeping the 36,000 square-foot sign lit by installing "jumpers," which are electrical conduits to spark energy across dead lights. When the new LED replacements were installed, new acrylic covers to protect the lights from ultraviolet rays were also installed, making the sign's colors more vibrant. The sign was relit on September 17, 2010 during the seventh inning stretch of a Red Sox home game.²⁵

In January 2016, Boston University put nine buildings up for sale, part of a bid to raise money for academic needs. 660 Beacon Street, which continues to house the sign on its roof, was among those buildings. University officials sought a developer who would enliven that stretch of Kenmore Square and stated that the sign adds value to the portfolio. On October 21, 2016, RREF II Kenmore Lessor III, LLC, an affiliate of the Related Beal company, completed the purchase of the nine buildings from Boston University. They include the Kenmore Square building that supports the singalong with several neighboring properties along Commonwealth Avenue and Beacon Street.²⁶

The Citgo Sign as Symbol, Art, and a Boston Icon

Since its appearance in 1965 the sign has been an important presence in the eyes and lives of Bostonians. Admittedly, some Bostonians view it as simply a garish display. However, a 1971 policy study on signage in the city included a survey in which more than one person expressed a dislike of signs and billboards in general, but specifically said they liked the Citgo sign in Kenmore Square.²⁷

The sign is a landmark in the literal sense that it marks the location of Kenmore Square. Kenmore Square is the junction of several major arteries that allow for long views of the sign, enabling people to orient themselves in the city by its position. In 1940, the Cities Services neon display occupied the spot currently occupied by the Citgo sign. It joined an extensive array of mid-century signs in Kenmore Square and along the Charles River, Storrow Drive and Memorial Drive. Memorial Drive

²³ Megan Tench, , "Kenmore Sq. Sign Gets High-Tech Makeover," *Boston Globe*, March 16, 2005; Citgo, <https://www.citgo.com/WebOther/AboutCITGO/CITGOSignPressRelease.pdf>; Jack Nicas, "On the bench, The Citgo sign in Kenmore Square will get a much needed renovation in next few weeks," *Boston Globe*, July 22, 2010.

²⁴ Tench, "Kenmore Sq. Sign Gets High-Tech Makeover."

²⁵ Nicas, "On the bench"; "The CITGO Sign in Boston's Kenmore Square,"; Citgo, <https://www.citgo.com/AboutCITGO/BostonSign.jsp>.

²⁶ Tim Logan, "Developer Related Beal holds Citgo sign's future," *Boston Globe*, 8/12/2016; Tim Logan, "Sale finalized for Kenmore buildings, including Citgo sign location," *Boston Globe*, 10/21/2016.

²⁷ Signs/Lights/Boston, *City Signs and Lights: A Policy Study*, Prepared for the Boston Redevelopment Authority and the U. S. Department of Housing and Urban Development, (Boston: BRA, 1971 and Cambridge: The MIT Press, 1973), 261.

between the Boston University Bridge and Longfellow Bridge included an especially dense collection of signs, including the White Fuel sign with its animated oil spewing from a derrick, the Dawson's Ale sign in Kenmore Square, and the Coca-Cola sign in Allston, all of which have been removed.²⁸ The installation of the Citgo sign in Kenmore Square in 1965 added colorful nightly reflections in the Charles River. The Shell Oil Sign in Cambridge and Citgo sign are the only "spectaculars" to survive from that era, and the Citgo sign is the only one extant in Boston.

Throughout its life, the sign has achieved both popular and artistic commendation. As early as 1968, the acclaimed short film "Go, Go CITGO," which captured honors at the Yale Film Festival, featured the neon sign along with music by the pop-rock band the Monkees and Indian sitarist Ravi Shankar.

²⁹ The sign was deemed an "Objet d'Heart [sic]" by *Time* magazine, and featured in a 1983 Life magazine photo display. In 1987 an animated film immortalized the sign as Kenmore Square's "neon god."³⁰

The sign was recently recognized for its contribution to the visual complexity of the night skyline when it was ranked number ten in a list of Greater Boston's 50 Best Works of Public Art. The list included the work of local muralists, prominent sculptors, talented graffiti artists, and beloved public artifacts such as the 1870s Steaming Tea Kettle on City Hall Plaza (number 48), the 1934 giant Hood Milk Bottle in front of the Children's Museum (number 13), and the 1971 "Rainbow Swash" LNG tank in Dorchester (number 12). Author Greg Cook used as his criteria, "aesthetics (beginning with beauty, but more than that), pleasure, meaning." He asked about each of his choices "Is it fun? Does the artwork make its site better? Have we embraced the artwork and made it our own? ... How does it embrace the public part of public art?" Of the Citgo sign, he said it "has long been a signature sight along Boston's skyline — especially as its flashing lights illuminate the city at night."³¹

The sign also turns up in several novels set in Boston, helping to establish the local setting as characters gaze at it or comment on it. Perhaps most surprisingly, in Rabbi Lawrence Kushner's *Kabbalah: A Love Story*, which is not set in Boston, the Citgo sign is described "as a prime example of neon urban art" and serves as a symbol for the spiritual experience that is within our reach at any time if we just look.³²

When Boston University first announced in 2016 the sale of the building at 660 Beacon Street, the non-profit Boston Preservation Alliance sponsored an online public opinion poll in support of having the sign designated a Boston Landmark, declaring, "it says 'Boston' just as much as Old North Church and the Swan Boats." The poll acquired more than 16,000 signatures.³³

²⁸ Susan Hollister, Arthur Krim and John Nanian. "Shell Oil Company 'Spectacular' Sign", 13.

²⁹ Donald S. Berman. "Go Go CITGO." Online video clip. Youtube. YouTube, 11 October 2015. Web 10 October 2016. www.youtube.com/watch?v=8fWNAqFqNcQ.

³⁰ Tench, "Kenmore Sq. Sign Gets High-Tech Makeover."

³¹ Greg Cook, "The 50 Best Works Of Public Art In Greater Boston, Ranked," WBUR, The ARtery. August 29, 2016. <http://www.wbur.org/artery/2016/08/29/boston-best-public-art>.

³² Lawrence Kushner, *Kabbalah: A Love Story*, (New York: Morgan Road Press, 2006), 25.

³³ Boston Preservation Alliance, "Help Protect the CITGO Sign, a Boston Icon," Change.org. <https://www.change.org/p/help-protect-a-boston-icon>. Accessed 10/22/2016.

The sign is an essential icon of two of Boston's signature sports: the Boston Marathon and Red Sox baseball. Red Sox game attendees who occupy most of the seats on the first-base side in Fenway Park view the sign as a prominent object and part of the experience of the game. It has been written about in numerous books about the team and the ballpark. In Michael Borer's 2008 book *Faithful to Fenway*, for example, the author quotes *Boston Globe* columnist Sam Allis, who in 2003 wrote, "as installation art, [the sign] is surpassed only by the sinewy grace of the Zakim Bridge. Since 1965, when it acquired its current look, the sign has been distinguished for its simple elegance and mesmerizing kinetics."³⁴

Red Sox fans have also become superstitious about the sign. In 2003, a malfunction caused the sign to go dark during the baseball playoffs, leading some fans to blame it for the team's loss that year. In 2004, a project to refurbish the lights was planned to accommodate the baseball schedule and to ensure the sign was illuminated as quickly as possible after work began. The entire 60-by-60-foot panel on the side of the sign facing away from the ballpark was removed and restored, darkening that part of the sign for about two and a half weeks. Boston's Mayor Thomas M. Menino insisted the light switches remain on, even if the lighting did not operate properly. The Fenway Park side of the sign remained illuminated until after the Red Sox season ended, at which point that panel removed and restored.³⁵ The Boston Red Sox won the World Series that year for the first time in 86 years.

Boston Marathon runners also have emotional and symbolic ties to the sign, which appears in a supporting role in books about the Boston Marathon and about running. The sign first comes into view for runners 20 miles into the race as they complete the grueling run up Heartbreak Hill. When runners pass the sign at Kenmore Square, they know they have only one mile to go.³⁶

Imagine Boston 2030, published in 2017 as the first citywide strategic plan produced for the city in more than 50 years, featured a number of Boston symbols on its cover. The Citgo sign figured prominently alongside Faneuil Hall, the Hancock Tower, the Zakim Bridge, and the Bunker Hill Monument.

Precedents

Many other cities in the United States and around the world have skylines that feature historic signs saved from demolition by preservation groups, enormous popular support, and, in most cases, city regulatory involvement. Some examples include:

Shell Oil Company Sign in Cambridge, Massachusetts

Located on a Memorial Drive gas station long along the Charles River in Cambridge, the Shell sign is a prominent visual landmark along the river and is also visible from the Boston University Bridge. The sign is associated with two important historical developments: the adaptation of neon and

³⁴ Sam Allis, "Sign Healed Deliver," *Boston Globe*, September 7, 2003. Reprinted in Michael Ian Borer *Faithful to Fenway: Believing in Boston, Baseball, and America's Most Beloved Ballpark*, (New York: NYU Press, 2008), 141.

³⁵ Heather Allen, "Citgo Sign Repairs Won't Leave Fans at Fenway Park in the Dark," *Boston Globe*, September 28, 2004.

³⁶ A few examples of titles in which the Citgo sign is prominently mentioned are: *Running Into Yourself* by Jean-Paul Bédard, *Ravings of a Runner* by Greg May, *Boston Marathon History by the Mile* by Paul C. Clerici, *26.2 Miles to Boston* by Michael Connelly.)

electricity to commercial applications, and the development of the automobile and recreational highways at the beginning of the 20th century.

The sign's architectural significance is as an example of the neon "spectacular" display. It, along with the Citgo sign, is one of the few extant functioning examples of signage employing sequenced illumination in the Boston area. The Shell sign was listed on the National Register of Historic Places on June 3, 1994, which automatically triggered listing on the Massachusetts State Register of Historic Places.

According to the study report, "Landmark designation is complicated by the fact that the sign is the only structure on this property that is considered worthy of designation. Typically, the designated area of a landmark is the lot on which it stands. Since in this instance there are other structures on the lot, including the filling station and pump islands, which are not considered significant, designation of the lot would require identifying these structures as non-contributing to the landmark status of the sign, thus directing future changes to the station to be reviewed under applications for a Certificate of Non-Applicability." The Cambridge Historical Commission recommended that the entire property be designated as a landmark, but only alterations to the sign and the steel supporting structure be subject to review. New construction, alterations and demolition of other structures on the property are exempted from review unless they affect the public visibility of the sign.³⁷

Despite its deteriorated condition and having been turned off since 2005, the sign was designated a Cambridge Landmark in 2010. In 2011, an exact replica, with new raceways and LED lights, replaced the original, replicating its colors and animation. The raceways were in such poor condition they would have had to be replaced in any case, and the obvious environmental advantages of LEDs encouraged the commissioners to allow the replacement.³⁸ The Cambridge Historical Commission granted the LED replacement project a Certificate of Appropriateness in December 2010. The commissioners stated that they were grateful that the new owner of the gas station appreciated the sign and wanted to put it back in operation, which constituted a change in attitude from that of the former owners.

Pepsi Cola Sign in Long Island City, New York

In 1940, when the Pepsi-Cola sign was constructed on the roof of the Pepsi-Cola bottling facility in Long Island City, it was the longest electric sign in New York State. The sign was located along the East River and visible from the East Side of Manhattan and the FDR East River Drive. The sign employed red neon tubing and incorporated a 50-foot long image of a Pepsi bottle. In 1993, due to irreparable deterioration and storm damage, the sign was reconstructed to reflect its original condition. In 2003, following the sale and demolition of the Pepsi-Cola bottling facility, the sign was temporarily relocated. Today, the sign, no longer attached to a building, is located on a free-standing truss inside Gantry Plaza State Park.³⁹ Zoning codes have reduced the quantity of large

³⁷ Susan Hollister, Arthur Krim and John Nanian. "Shell Oil Company 'Spectacular' Sign", 17.

³⁸ Email communication from Charles Sullivan, Executive Director, Cambridge Historical Commission, August 24, 2016.

³⁹ David W. Dunlap, "Pepsi-Cola Sign in Queens Gains Landmark Status," *New York Times*, April 12, 2016.

illuminated signs that were once commonplace atop factories and warehouses in the area. The Pepsi-Cola sign acts as a historical reminder of Long Island City's industrial past.⁴⁰

PSFS Sign in Philadelphia, Pennsylvania

The PSFS sign glows in bright red letters above a 1932 International style building originally built for the Philadelphia Savings Fund Society Bank. The building was the first international style skyscraper in the United States. The bank ceased to exist in 1992, but the building and sign have remained. The Loews Hotel chain moved into the dormant PSFS building in 1999, after the building had been empty for years. Acknowledging the building's important architectural history as part of its marketing, Loews also includes the sign prominently on the hotel's website.

At the time the PSFS sign was erected, commercial acronyms were unprecedented. Architects George Howe and William Lescaze designed the back-to-back PSFS signs as an integral part of their Philadelphia Savings Fund Society building, pioneering both the use of graphic illuminated signage and the International Style in architecture. So important is the building as a work of architecture, it was listed in the Philadelphia Register of Historic places at just 36 years old.

Throughout the Great Depression the sign remained lit 24 hours a day, reassuring its customers that their money was safe and secure during hard times. Years later, the sign was lit only at night. However, in 1990 the bank was placed into receivership, and the federal government made the decision to turn off the lights permanently. Following public outrage, the sign was turned back on within days.

For fifteen years, Loews kept the neon PSFS sign illuminated along Philadelphia's skyline. However, in April 2015, arguing that the 83-year-old sign had become too costly and burdensome to maintain, Loews representatives asked the Philadelphia Historical Commission for permission to replace the neon tubes and transformers of the sign with LED lights. The commission's architecture committee voted unanimously against the idea. Loews and its consultant, Philadelphia Sign Company, then revised the design and installed a new lighting mockup. As a result, in July 2015 the Philadelphia Historical Commission approved the conversion of the PSFS sign to LEDs designed to match the color and intensity of the original neon.⁴¹

Farine Five Roses Sign in Montreal, Quebec

Originally intended to promote the flour mill below it, the Farine Five Roses sign gradually became a Montreal icon. The sign reads "Farine Five Roses" in bright red letters that light up in sequence. Each letter is about fifteen feet tall, and an enormous steel truss supports the entire sign. The mill opened in 1946, built by Ogilvie Flour Mills Co. In 1948, the bilingual sign was installed, reading

⁴⁰ Corinne Engelbert, "Pepsi-Cola Sign, 4-09 47th Road, Long Island City, Queens," New York Landmarks Preservation Commission, Designation List 488, LP-1653, April 12, 2016, 1.

⁴¹ Maria Panaritis, "Loews would replace neon PSFS sign with LED letters" *Philadelphia Inquirer*, May 28, 2015; Ashley Hahn, "PSFS sign to flip from neon to LED," *PlanPhilly*, a Project of WHYY, Friday, July 10, 2015, <http://planphilly.com/articles/2015/07/10/psfs-sign-to-flip-from-neon-to-led>; Loews Hotel Resorts, "History of Loews Philadelphia Hotel," <https://www.loewshotels.com/philadelphia-hotel/history>. Accessed August 30, 2016; City of Philadelphia Historical Commission, Design Review, <http://www.phila.gov/historical/designreview/Pages/default.aspx>, accessed August 31, 2016.

“Farine Ogilvie Flour” (“farine” means “flour” in French). When Ogilvie was purchased by Lake of the Wood Milling in 1954, they acquired the well-known Five Roses Flour brand, and the original sign was subsequently replaced with a “Farine Five Roses Flour” sign.

In 1977, Bill 101 passed in Quebec in order “to make French the language of Government and the Law, as well as the normal and everyday language of work, instruction, communication, commerce and business.” As a result, later that year, the word “Flour” was removed, but the English brand name “Five Roses” remained.

In the mid-1990s, the company was purchased by Archer Daniels Midland Company (ADM), and the Five Roses brand was sold to Smuckers in 2006. Later that year, ADM, which continued to own the mill building but had lost interest in maintaining the sign, turned it off in preparation for dismantling it. The disappearance of the bright red letters from the night sky caused strong public outcry over the potential loss of the sign. Advocacy groups, such as Heritage Montreal and the Farine Five Roses Project, came together to save the Montreal landmark, even though city government refused to legally “acknowledge the sign’s heritage value” at the time. The sign was promptly turned back on, but the fate of it remained unclear. Left in a state of disrepair for decades, it was eventually deemed a public safety issue.⁴²

Much of the strong public support for saving the sign came from the residential population that now lived in the former industrial area around the mill building. This area was an artistic community that appreciated the neighborhood’s industrial heritage and the sign’s visual contribution to the night sky. In December 2013, it was announced that ADM and Smuckers would be preserving the sign after all.⁴³ Dinu Bumbaru, Policy Director of Heritage Montreal, calls these types of signs part of the “archaeology of cities.” They are historical artifacts of a city’s past, but they are more than that. “These are the elements of the nightscape,” he explains, the collection of objects that make up the moody, atmospheric nature of the night that is so different from the day.⁴⁴

The Skipping Girl Vinegar Sign in Melbourne, Victoria, Australia

The Skipping Girl Vinegar sign in a suburb of Melbourne, Victoria, Australia was registered in the Victorian Heritage Register in January 2006. It is an animated neon sign consisting of a painted background in the figure of a girl, popularly known as “Little Audrey,” skipping rope. The sign features neon highlights with painted letters spelling “Vinegar” at its base, which also highlighted in neon. It is mounted on a steel support substructure. The current sign, erected in 1970, is not the original sign.

The original was erected in 1936 and was situated above the Skipping Girl Vinegar Factory. It remained there until 1968 when the company moved from the premises. The sign was not re-erected at the company’s new site. For the 32 years that the Skipping Girl sign stood above the

⁴² Concepcion-Vanderbyl, Leah. “The History of Farine Five Roses: How Montreal Got its Famous Blinking Red Sign.” The Main. October 9, 2014. <http://www.themainmtl.com/2014/10/history-lesson-farine-five-roses-sign-2/>. Accessed August 27, 2016.

⁴³ Telephone conversation with Dinu Bumbaru, Policy Director of Heritage Montreal, August 27, 2016.

⁴⁴ Dewolf, Christopher. “Signs of the Times.” *Maisonneuve: A Quarterly of Arts, Opinion & Ideas*. September 1, 2006. <https://maisonneuve.org/article/2006/09/1/signs-times/>. Accessed August 25, 2016.

vinegar factory it was regarded as a local landmark, and a public outcry followed its removal. In response to this, a campaign was undertaken to reinstate it.

With the involvement of local businessman John Benjamin, a new Skipping Girl Vinegar sign was installed on the roof of Benjamin's Crusader Plate Company, a short distance from the original location. The new Skipping Girl Vinegar sign varies slightly from the original; it is smaller, the girl has longer hair, and her dress flies up higher at the back. In addition, at its new location, the sign is positioned lower, which has reduced the prominence and visibility of the sign.

The Skipping Girl Vinegar sign is of historical significance as part of an important collection of signs marking Victoria's industrial heritage in the former city of Richmond. Richmond has the state's greatest concentration of surviving electric skyline signs, which have strong associations with the region's industrial base. These signs were once a prominent feature of the Melbourne skyline and are diminishing in number. The Skipping Girl Vinegar sign is also of historical significance for its associations with the original sign, which is the first animated neon sign in Melbourne.

The Victorian Heritage Council concluded, "The Skipping Girl sign is of social significance as a popular landmark, which is referred to in popular culture and is often included in lists of Melbourne landmarks and icons. The community response to the removal of the original sign is an indication of its social significance."⁴⁵

The White Stag/Portland Oregon Sign in Portland, Oregon

Portland's 51-foot-high neon and incandescent White Stag sign was erected in 1940 by Ramsay Signs, which owned and maintained it. The sign sits atop the 1907 White Stag (Hirsch-Weiss) building. The sign was eye-catching because it was shaped like the state of Oregon. At first, the sign advertised White Satin Sugar. In 1950 animation was added to simulate sugar pouring into a White Satin bag. Later, Willamette Tent and Awning occupied the building underneath the sign. That company evolved from making tents to women's sportswear. In 1957, as a result, they altered the sign to read White Stag, the name of the company's sportswear line, and added a white stag figure. A red bulb lit the stag's nose (an allusion to Rudolph) each Christmas season. In 1978 the Portland Historic Landmarks Commission declared the sign a Portland landmark.⁴⁶ By that point, White Stag had moved its operations to California, and the building was occupied by the Made in Oregon Company, which had redesigned the sign to read "Made in Oregon."⁴⁷

The Mobil Pegasus in Dallas, Texas

⁴⁵ "Skipping Girl Neon Sign" Victorian Heritage Database Report, <http://vhd.heritagecouncil.vic.gov.au/places/13810/download-report>. Accessed August 30, 2016

⁴⁶ City of Portland, Oregon, "Summary of Portland Historic Resources Zoning Regulations," <https://www.portlandoregon.gov/bps/article/146263>. Accessed August 31, 2016.

⁴⁷ Kevin L. Harden, "Psst. Wanna sell a picture of White Stag sign? Call your lawyer." *Portland Tribune*, June 29, 2015. <http://portlandtribune.com/pt/9-news/265190-138857-psst-wanna-sell-a-picture-of-white-stag-sign-call-your-lawyer>; Christine Barnes, *Only in Oregon: Natural and Manmade Landmarks and Oddities*, (Helena, MT: Farcountry Press, 2004), 40; City of Portland Historic Landmarks Commission, <https://www.portlandoregon.gov/bds/article/284020>. Accessed August 31, 2016.

In 1934, a red porcelain enamel and neon Pegasus sign was installed on the roof of the 29-story Magnolia Building, which was the first skyscraper in Dallas, as well as the tallest building west of the Mississippi. The original Pegasus, the logo of the Magnolia Oil Company, was manufactured in the Dallas plant of Texlite, Inc. It stood 450 feet above the street and was visible 75 miles away on a clear night. When the Magnolia Company merged with Socony Mobil, the Pegasus became the symbol of the Mobil Oil Company.

The sign consists of two identical back-to-back flying horses spaced 14 feet apart, each measuring 40 feet in length by 32 feet in height. A quarter of a mile of red neon tubing outlines the details of the silhouette on both sides. The two horses were installed to rotate once every 40 seconds, on top of a 50-foot metal tower shaped to resemble an oil derrick. When the wind gusts reached 30 miles per hour, a braking system stopped the sign from rotating.

The City of Dallas conferred the status of “Landmark Sign” to the Pegasus in 1973. The Pegasus is now part of the City of Dallas Public Art collection, which seeks to create and maintain a high quality visual environment for the citizens of Dallas.⁴⁸

Over the years, the horses’ porcelain-coated steel panels rusted and became pitted such that they could not be remounted. The rotating base also rusted, the neon tubing broke, and the worn support braces caused the sign to sway in the wind. It was not considered feasible to restore the old sign, so it was removed in 1999 and a new sign built at a cost of \$600,000. A computer-controlled weather station was installed on the roof to provide information on wind speed and direction. Extra sets of neon were made for future repair and a new hydraulic rotating system was installed. The replacement sign was installed in time for New Year’s Eve 2000.⁴⁹

3.2 Architectural Significance

In 1965, Lippincott & Margulies, designers of the red and white Campbell’s soup can, created the graphic design for the sign and developed a new name, “Citgo,” for Cities Service Company. Arthur King led the design team in a 15-month creative process. King noted several important points about the old Cities Service sign: it was not easily visible from the road, its green and white colors were weak graphically, and the colors were often lost in the foliage. King wanted to give a new sign “more energy, which is the business they’re in.”

Based on this field research they created a new design: a three-part triangle set against a square background. King also specified three shades of red to give the triangle its pyramidal, three-dimensional, dynamic look. A computer chose the new name. It was programmed to generate options that evoked Cities Service, were short, and didn’t have negative connotations in any language. The computer produced approximately 80,000 results, which over two months of work

⁴⁸ Office of Cultural Affairs, City of Dallas, <http://www.dallasculture.org/publicArt.asp>. Accessed August 30, 2016.

⁴⁹ Mattingly, June. “A History of the Dallas Pegasus, on Top of the Magnolia Hotel.” <http://www.magnoliahotels.com/pdf/pegasus-article-121211.pdf>. Accessed August 23, 2016.

were narrowed to two finalists: Citco and Citgo. When lawyers for New York-based financial firm CIT protested over Citco, Citgo was chosen.⁵⁰

As public art, the sign has been admired by the architecture critic and arts critics of the *Boston Globe*. Architecture critic Robert Campbell referred to it as “The greatest illuminated sign in Massachusetts. The crown jewel of the Boston skyline. The best symbol Boston owns of a whole era in American history, now drawing to a close; the Age of Abundance.” He wrote in 1980 that it owed its power to four factors: “its giant 60-by-60-foot size; its key location; the logo itself, a bold, very sixties hard-edge abstraction; and the slow, tidal, expanding- contracting movement of blue and red neon, which was controlled by a computer.”⁵¹

More recently, *Boston Globe* arts critic Sebastian Smee wrote, “And yet, over 45 years, the Citgo sign has become a Boston landmark - an icon, even - and it's easy to see why. Double-sided, and measuring 60 feet by 60 feet, the sign commands attention like nothing else in the city. A signpost to drivers, a lure to Red Sox sluggers, a 20-mile marker in the Boston Marathon, and reportedly even an aid in timing contractions for laboring women in nearby Beth Israel Deaconess Medical Center, it has also inspired generations of art students. [...] Combining simplicity and scale with coolly shifting patterns of colored light, the Citgo sign has a force and presence that even the likes of abstract and minimalist superstars like Frank Stella, Dan Flavin, and Sol LeWitt must envy.”⁵²

3.3 Relationship to Criteria for Landmark Designation

The property meets the following criteria for Landmark designation, found in Section 4 of Chapter 772 of the Acts of 1975, with significance above the local level, as required in Section 2 of Chapter 772:

The Citgo sign is architecturally significant as Boston’s only surviving “spectacular” neon sign. It is culturally significant for its association with the late 20th century history of the neon “spectacular” sign. Additionally, the sign plays an important role in the cultural life of Boston.

(b) A property with prominent associations with the cultural, political, economic, military, or social history of the city, Commonwealth, region, or nation.

The Citgo sign is part of the long history of using artwork on outdoor signage in the United States that began with seventeenth-century heraldic signs on inns and continued with posted handbills and posters. When electricity was invented, it was used to create what became known as “spectacular” signs. The invention of neon brought new subtleties of color, shape, and animation to signage, and the Citgo sign is an example of how mid-twentieth-century sign design combined with neon technology.

In the 1960s, the sign represented a modern and creative application of the neon “spectacular” sign that some have likened to the best of minimalist art. The use of neon signage was in decline after World War II, and the sign was developed toward the end of an age of creative illuminated roadside signage. It is representative of a bygone automobile culture. The sign’s owners had dismantled all

⁵⁰ Ellner, “The untold story.”

⁵¹ Campbell, “The Return of a Crown Jewel?”

⁵² Sebastian Smee, “Simple, vivid, compelling: the blinking heart of the city,” *Boston Globe*, July 5, 2011.

five signs outside of Boston like the one in Kenmore Square. They were about to dismantle Boston's sign until public outcry caused them to reconsider.

The sign is also associated with the development of corporate branding in the second half of the 20th century. The firm of Lippincott and Margulies was a pioneer in this field, and the clean, brightly colored logo with its three-dimensional triangle was vivid and eye-catching. Shortening the corporation's public name to the memorable and evocative Citgo was at the leading edge of a naming trend that has continued into the twenty-first century.

The sign has become a cultural symbol to the people of Greater Boston that goes far beyond gasoline. The sign has a personality that has been appropriated by the public so that its original meaning has changed. To name just a few examples, to baseball fans around the country, it is an emblem of Fenway Park, and to Red Sox fans it is a good luck charm. To Boston Marathon runners from all over the world, the sign is a distant goal that means the finish line is within reach. To readers of numerous novels set in Boston, it establishes a sense of place. This interactive quality has established the Citgo sign as an important cultural property in the City of Boston and beyond.

(d) Structures, sites, objects, man-made or natural, representative of elements of architectural or landscape design or craftsmanship which embody distinctive characteristics of a type inherently valuable for study of a period, style or method of construction or development, or a notable work of an architect, landscape architect, designer, or builder whose work influenced the development of the city, the commonwealth, the New England region, or the nation.

The Citgo sign is of further significance as one of the few functioning examples of public artwork employing sequenced illumination that still exist in the Boston area. Within this genre, it is noteworthy for its use of a computer to direct its animation—reportedly the first sign to do so—and for its 60-by-60 foot size, the largest such sign in New England. Its location along the “High Spine”⁵³ of the Back Bay and its visibility from long distances from many directions add to the visual complexity of the Boston skyline, especially at night with the color and movement of its lights, and their reflection in the Charles River.

Protection Area

The adjacent structures meet the criteria for the protection area as defined in Chapter 772 of the Acts of 1975, as amended. Section 4, paragraph 3 states:

The commission may designate any area in the city as a protection area as herein provided upon a finding by the commission that the area to be designated is visually related to the landmark, landmark district or architectural conservation district but is not necessarily of sufficient historical, social, cultural, architectural or aesthetic significance to warrant designation as such. In determining the boundaries of a protection area, the commission shall consider the following elements: **(a) major views and vistas of and from the landmark, landmark district, or architectural conservation district as determined by**

⁵³ The High Spine is an architectural planning design adopted in 1961 directing creation of a string of skyscrapers running west to east across the city that would not disrupt existing historic neighborhoods and would provide the city with a distinctive skyline.

the topographical characteristics and the siting of existing buildings in the area contiguous to the landmark, landmark district or architectural conservation district; (b) pattern of roads, paths and alleys which determine the size and shape of land parcels and which control vehicular and non-vehicular movement to and from the landmark, landmark district or architectural conservation district; (c) contrasts between the scale and density of the landmark, landmark district, architectural conservation district and the improvements under consideration for designation as a protection area; (d) contrasts between the arrangement of structures and landscape and open space features of the landmark, in the landmark district or architectural conservation district and the improvements under consideration for designation as a protection area. In no case shall the protection area extend more than twelve hundred feet from a boundary of the landmark, landmark district or architectural conservation district.

The Bay State Road/Back Bay West Architectural Conservation District provides an area of protection to the North of the Sign. All proposals to increase building height in that area have to receive commission approval.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value

For the fiscal year 2017, the building at 660 Beacon has a total assessed value of \$21,449,000. However, the building is not part of the proposed Landmark. The Citgo sign that sits atop of the building does not have an assessed value.

4.2 Current Ownership

According to the City of Boston's Assessment Records, the property at 660 Beacon Street is listed as owned by the Trustees of Boston University, the official address for which is 881 Commonwealth Avenue, Boston, Massachusetts 02115. On October 20, 2016, RREF II Kenmore Lessor III, LLC (an affiliate of the Related Beal Company) ("Related Beal") purchased the building at 660 Beacon Street and entered into a long-term ground lease of the underlying property from Boston University. Citgo Petroleum Corporation owns the two surfaces, or faces, of the sign together with all materials within the faces and all content displayed on the faces. Citgo also owns the portion of the steel-truss support structure that is between the faces. Clayton Trading Company, LLC owns all other portions of the steel-truss structure support that is affixed to the roof of 660 Beacon Street. The sign is operated and maintained by Federal Heath pursuant to a contract with Citgo.

5.0 PLANNING CONTEXT

5.1 Background

Since 1965 the CITGO sign has served as a highly visible way-finding landmark in Kenmore Square and for the city as a whole. Public sentiment has helped drive several restorations during the past 51 years.

5.2 Zoning

Parcel 0503752000 is located in the Boston Proper zoning district and the B-4 sub district.

The parcel is subject to groundwater conservation and restricted parking overlays.

5.3 Planning Issues

The Boston Landmarks Commission's interest in designating the Citgo Sign as a Boston Landmark is a proactive planning measure. The Standards and Criteria that the Commission may adopt through Landmark designation would provide fine-tuned design guidelines, specific to the sign, which would ensure that future work is done in a manner appropriate to the significance of the historic resource.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives available to the Boston Landmarks Commission:

A1. Individual Landmark Designation

The Commission retains the option of designating the Citgo sign in Kenmore Square located on the roof of 660 Beacon Street as a Boston Landmark. Designation shall address the following elements hereinafter referred to as the "Specified Exterior Features":

- the existing sign, as well as the colors, lighting, and animation of the sign (as described in Sections 9.2-9.5)
- the steel-truss support structure on which the sign is mounted (as described in Section 9.6)

The building at 660 Beacon Street on which the sign is mounted is not intended to be part of such a designation.

A2. Individual Landmark Plus Protection Area Designation

In addition to designating the Sign, the Commission may designate a Protection Area, to extend no more than "twelve hundred feet from a boundary of the landmark." A Protection Area would help ensure visibility of the landmark, including iconic views and images of the sign. The report for the Protection Area "shall be prepared by a study committee consisting of five members of the commission and six persons who have demonstrated interest in the district or area under consideration and who shall be appointed by the mayor and confirmed by the city council, with the assistance of the commission staff or consultants."

Designation of a Protection Area comprising a specified radius from the edge of the Sign would provide protection in the form of review of demolition, land coverage, height of structures, landscape and topography. Changes to buildings' details are not subject to review in a Protection Area.

B. Denial of Individual Landmark Designation

The Commission retains the option of not designating any or all of the Specified Exterior Features as a Landmark.

C. Preservation Restriction

The Commission could recommend the owner consider a preservation restriction for any or all of the Specified Exterior Features.

D. Preservation Plan

The Commission could recommend development and implementation of a preservation plan for the property.

E. National Register Listing

The Commission could recommend the owner pursue National Register listing, which would afford the sign limited protection from federal, federally-licensed or federally-assisted activities, and make the property eligible for federal tax credits for substantial rehabilitation if the property is developed for income-producing purposes.

6.2 Impact of Alternatives:

A. Individual Landmark Designation

Landmark Designation represents the city's highest honor and is therefore restricted to cultural resources of outstanding architectural and/or historical significance. Landmark designation under Chapter 772 would require review of physical changes to the Specified Exterior Features of the property, in accordance with the Standards and Criteria adopted as part of the designation. Landmark designation results in listing on the State Register of Historic Places.

A protection area would help maintain and preserve views of the Sign. A Protection Area is limited to a specified radius surrounding the Landmark and must be adjacent to a designated property. Only Standards and Criteria for demolition, land coverage, height of a structure, landscape or topography may be included.

B. Denial of Individual Landmark Designation

Without Landmark designation, the City would be unable to offer protection to the Specified Exterior Features, or extend guidance to the owners under chapter 772.

C. Preservation Restriction

Chapter 666 of the M.G.L. Acts of 1969 allows individuals to protect the architectural integrity of their property via a preservation restriction. A restriction may be donated to or purchased by any governmental body or nonprofit organization capable of acquiring interests in land and strongly associated with historic preservation. These agreements are recorded instruments (normally deeds) that run with the land for a specific term or in perpetuity, thereby binding not only the owner who conveyed the restriction, but also subsequent owners. Restrictions typically govern alterations to exterior features and maintenance of the appearance and condition of the property. A Preservation Restriction only applies to governmental agencies and non-profit organizations established for the purpose of historic preservation.

D. Preservation Plan

A preservation plan allows an owner to work with interested parties to investigate various adaptive use scenarios, analyze investment costs and rates of return, and provide recommendations for subsequent development. A Preservation Plan does not carry regulatory oversight.

E. National Register

National Register listing provides an honorary designation and limited protection from federal, federally licensed or federally assisted activities. It creates incentives for preservation, notably the federal investment tax credits and grants through the Massachusetts Preservation Projects Fund from the Massachusetts Historical Commission. National Register listing provides listing on the State Register affording parallel protection for projects with state involvement and also the availability of state tax credits. Tax credits are not available to owners who demolish portions of historic properties. National Register listing only affords protection if federal monies are attached to the preservation of the structure.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the specified exterior features of the Citgo sign on the roof of 660 Beacon Street as described in Section 6.1 be designated a Landmark under Chapter 772 of the Acts of 1975, as amended. The boundaries shall correspond to assessor's parcel number 0503752000, however, the building at 660 Beacon Street on which the sign is mounted is not designated as a Landmark.

8.0 GENERAL STANDARDS AND CRITERIA

8.1 Introduction

Per sections, 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. The Standards and Criteria both identify and establish guidelines for those features which must be preserved and/or enhanced to maintain the viability of the Landmark Designation. Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

The intent of these guidelines is to help local officials, designers and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily ensure approval, nor are they absolute, but any request for variance from them must demonstrate the reason for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute, a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most

minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that engender designation of a property; however, in some cases they have been structured as to encourage the removal of additions that have lessened the integrity of the property. It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are: building code conformance and safety requirements; changes necessitated by the introduction of modern mechanical and electrical systems; changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property. In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features. The treatments outlined below are listed in hierarchical order from least amount of intervention to the greatest amount of intervention. The owner, manager or developer should follow them in order to ensure a successful project that is sensitive to the historic Landmark.

- **Identify, Retain, and Preserve** the form and detailing of the materials and features that define the historic character of the structure or site. These are basic treatments that should prevent actions that may cause the diminution or loss of the structures' or site's historic character. It is important to remember that loss of character can be caused by the cumulative effect of insensitive actions whether large or small.
- **Protect and Maintain** the materials and features that have been identified as important and must be retained during the rehabilitation work. Protection usually involves the least amount of intervention and is done before other work.
- **Repair** the character-defining features and materials when it is necessary. Repairing begins with the least extent of intervention as possible. Patching, piecing-in, splicing, consolidating or otherwise reinforcing according to recognized preservation methods are the techniques that should be followed. Repairing may also include limited replacement in kind of extremely deteriorated or missing parts of features. Replacements should be based on surviving prototypes.
- **Replacement** of entire character-defining features or materials follows repair when the deterioration prevents repair. The essential form and detailing should still be evident so that the physical evidence can be used to re-establish the feature. The preferred option is replacement of the entire feature in kind using the same material. Because this approach may not always be technically or economically feasible the Commission will consider the use of compatible substitute material. The Commission does not recommend removal and replacement with new material of a feature that could be repaired.

- **Missing Historic Features** should be replaced with new features that are based on adequate historical, pictorial and physical documentation. The Commission may consider a replacement feature that is compatible with the remaining character defining features. The new design should match the scale, size, and material of the historic feature.

- **Alterations or Additions** that may be needed to assure the continued use of the historic structure or site should not radically change, obscure or destroy character defining spaces, materials, features or finishes. The Commission encourages new uses that are compatible with the historic structure or site and that do not require major alterations or additions.

In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.

8.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the Landmark. In order to provide some guidance for the Landmark property's owner, manager or developer and the Commission, the activities which might be construed as causing an alteration to the physical character of the exterior have been categorized to indicate the level of review required, based on the potential impact of the proposed work. Note: the examples for each category are not intended to act as a comprehensive list; see Section 8.2.D.

A. Routine activities which are not subject to review by the Commission:

1. Activities associated with normal cleaning and routine maintenance;
For sign maintenance, such activities might include the following: in kind repair or replacement of lighting elements; or electrical repairs to ensure proper lighting and animation. Any color changes in lighting elements or sign face elements are subject to review.
2. Routine activities associated with special events or seasonal decorations which are to remain in place for less than six weeks and do not result in any permanent alterations or attached fixtures.

B. Activities which may be determined by the staff to be eligible for a Certificate of Exemption or Administrative Review, requiring an application to the Commission:

1. Maintenance and repairs involving no change in design, material, color or outward appearance.
2. In-kind replacement or repair, as described in the Specific Standards and Criteria, Section 9.0.
3. Phased restoration programs will require an application to the Commission and may require full Commission review of the entire project plan and specifications; subsequent detailed review of individual construction phases may be eligible for Administrative Review by BLC staff.

4. Repair projects of a repetitive nature will require an application to the Commission and may require full Commission review; subsequent review of these projects may be eligible for Administrative Review by BLC staff, where design, details, and specifications do not vary from those previously approved.
 5. Temporary installations or alterations that are to remain in place for less than six weeks. See Section 9.1.
Emergency repairs that require temporary tarps, board-ups, etc. may be eligible for Certificate of Exemption or Administrative Review; permanent repairs will require review as outlined in Section 8.2. In the case of emergencies, BLC staff should be notified as soon as possible to assist in evaluating the damage and to help expedite repair permits as necessary.
- C. Activities requiring an application and full Commission review:**
Reconstruction, restoration, replacement, demolition, or alteration involving change in design, material, color, location, or outward appearance, such as: New construction of any type, removal of existing features or elements.
- D. Activities not explicitly listed above**
In the case of any activity not explicitly covered in these Standards and Criteria, the staff of the Boston Landmarks Commission shall determine whether an application is required and if so, whether it shall be an application for a Certificate of Design Approval or Certificate of Exemption.
- E. Concurrent Jurisdiction**
In some cases, issues which fall under the jurisdiction of the Landmarks Commission may also fall under the jurisdiction of other city, state and federal boards and commissions such as the Boston Art Commission, the Massachusetts Historical Commission, the National Park Service and others. All efforts will be made to expedite the review process. Whenever possible and appropriate, a joint staff review or joint hearing will be arranged.

Finally, the Standards and Criteria have been divided into two levels:

Section 8.3: Those general Standards and Criteria that are common to all Landmark designations (building exteriors, building interiors, landscape features and archeological sites).

Section 9.0: Those specific Standards and Criteria that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

8.3 General Standards and Criteria

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the

Study Report must be preserved. In general, this will minimize alterations that will be allowed.

2. Changes and additions to the property and its environment that have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. (The term "**later contributing features**" shall be used to convey this concept.)
3. Deteriorated materials and/or features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of features that define the historic character of the property is necessary, it should be based on physical or documentary evidence of original or later contributing features.
5. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material and character of the property and its environment.
6. Surface cleaning shall use the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.

9.0 SPECIFIC STANDARDS AND CRITERIA

Refer to Sections 8.0 for additional Standards and Criteria that may apply.

9.1 Introduction

1. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.
2. The intent of these Standards and Criteria is to preserve the overall character and appearance of the sign, its exterior form, mass, and richness of detail, including steel-truss support structure, surfaces, graphics, lighting and animation.
3. Conformance to these Standards and Criteria alone does not necessarily ensure approval, nor are they absolute. The Commission has the authority to issue Certificates of Design Approval for projects that vary from any of the Standards and Criteria on a case-by-case basis. However, any request to vary from the Standards and Criteria must demonstrate the reason for, and advantages gained by, such variation. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing(s), in accordance with Chapter 772 of the Acts of 1975, as amended. Any variation from the Standards and Criteria shall not be considered a precedent.
4. The Commission will consider whether later addition(s) and/or alteration(s) can, or should, be removed.
5. Since it is not possible to provide one general guideline, the following factors will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed include:

- a. Compatibility with the original property's integrity in scale, materials and character.
 - b. Historic association with the property.
 - c. Quality in the design and execution of the addition/alteration.
 - d. Functional usefulness.
6. Items under Commission review include but are not limited to the following: sign structure, sign surfaces, sign graphic elements, sign animation, location, height, position, and views of the sign. Items not anticipated in the Standards and Criteria may be subject to review. Please also refer to the General Standards and Criteria, Section 8.0.

9.2 Physical Characteristics of Sign Surface

A. Dimensions

1. The Sign shall maintain its current dimensions of 60 feet in width by 60 feet in height and 9 feet 4 inches in total depth (as described in **FIGURES 2.2.1** and **2.2.2**).

B. Colors

1. All original or later contributing colors (as described in **SECTION 3.1**, especially pages 22-23 and footnote 17) shall be preserved and exhibited on two sides.
2. Color (including white, gray, and black) is defined to include hue, saturation, brightness, tint, tone, and shade.
2. Original or later contributing colors shall be retained and, if necessary, restored using recognized preservation methods.
3. Deteriorated or missing colors shall be replaced with colors that match the original intent.
4. When substitution of colors is necessary, it should be based on physical or documentary evidence.
5. If using the same colors is not technically or economically feasible, then compatible substitute colors may be considered.
6. All proposed changes to the sign's colors shall be subject to Commission review.

C. Materials

1. The sign should maintain its enameled steel surface material.
2. Material changes may be permitted in response to technological and sustainability developments.
3. All material changes shall be subject to Commission review.

9.3 Sign Graphics Display

- A. All original or later contributing materials, features, details, surfaces and ornamentation should be preserved and exhibited on two sides.
- B. Original or later contributing materials, features, details, surfaces and ornamentation should be retained and, if necessary, repaired using recognized preservation methods.

- C. Deteriorated or missing materials, features, details, surfaces and ornamentation should be replaced with elements that match the original.
- D. When replacement of materials, features, details, surfaces and ornamentation is necessary, it should be based on physical or documentary evidence.
- E. If using the same materials, features, details, surfaces and ornamentation is not technically or economically feasible, compatible substitute materials, features, details, surfaces and ornamentation may be considered.
- F. All proposed changes to the sign graphics shall be subject to Commission review.

9.4 Sign Light Display

- A. The sign shall exhibit external lighting in the colors that emulate and match the painted graphic (consistent with lighting described in **FIGURE 3.1**).
- B. All original or later contributing lighting shall be preserved and exhibited on two sides.
- C. Original or later contributing lighting shall be retained and, if necessary, repaired using recognized preservation methods.
- D. Deteriorated or missing lighting shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
- E. When replacement of lighting is necessary, reasons should be based on physical or documentary evidence.
- F. If using the same lighting is not technically or economically feasible, then compatible substitute lighting that emulates original design intent may be considered.
- G. Alterations to lighting and support mechanisms may be permitted in response to technological changes or sustainability concerns.
- H. All changes to lighting shall reflect the historical look and character of the original neon lighting. Commission encourages restoration of lights to accurately reflect the original design intent of the neon tubes, including the original directionality of the tubes (see **Section 3.1** and **note 18**).
- I. Lighting should maintain its current brightness, colors, and color temperature.
- J. Changes to lighting characteristics, including brightness and color, shall be subject to Commission review.
- K. All proposed changes to lighting shall be subject to Commission review.

9.5 Sign Animation Display

- A. Animation on two sides of the sign should run from dusk until midnight at the earliest every night.
- B. The animation schedule should be maintained and controlled by computer.
- C. Changes to animation schedule shall be subject to Commission review.
- D. All original or later contributing animation shall be preserved and exhibited on two sides.
- E. Original or later contributing animation shall be retained and, if necessary, repaired using recognized preservation methods.
- F. If a new animation sequence is necessary, it should be based on physical or documentary evidence.
- G. If exhibiting the same animation is not technically or economically feasible, then compatible substitute animation may be considered.
- H. Alterations to animation may be permitted in response to technological changes or sustainability concerns.
- I. All proposed changes to animation shall be subject to Commission review.

9.6 Support Structure

- A. Support structure shall reflect the original intent of the existing metal truss.
- B. Support structure shall remain 60 feet in width and 101 feet in height.
- C. Support structure shall maintain the open-mesh frame and transparency of the existing truss work (consistent with **FIGURE 2.2.2**).
- D. All existing architectural features, such as raceways, structural system, location and orientation shall be maintained.
- E. All proposed changes to the support structure shall be subject to Commission review.

9.7 Location and Visibility

- A. The Sign and its support structure shall remain at its current location. Because the Sign is an integral part of Kenmore Square and important to the history of the area, it shall not be relocated.
- B. The Sign shall maintain its current orientation with surfaces facing 293 degrees magnetic and 113 degrees magnetic, respectively.
- C. The Sign should maintain its current height of 41 feet from rooftop to bottom of sign, and 101 feet above ground level (plus 2.9 meters/9 feet-6 inches above sea level, as of 2018) (consistent with **FIGURE 2.2.2**).
- D. The sign shall not be lowered from current height.
- E. All proposed changes to the sign's location shall be subject to Commission review.

10. SEVERABILITY

The provisions of these Standards and Criteria (Design Guidelines) are severable and if any of their provisions shall be held invalid in any circumstances, such invalidity shall not affect any other provisions or circumstances.

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