

Report of the Boston Landmarks Commission
on the Potential Designation of
THE JACOB WIRTH BUILDINGS
as a
Landmark under Chapter 772 of the Acts of 1975

REVISED 11/30/77

Approved: Marcia Myers Oct 27, 1977
(Exec. Director) (Date)

Approved: Pauline Chase Harvell 10/27/77
(Chairman) (Date)

REVISIONS TO THE STUDY REPORT

Adopted Nov. 30, 1977

- 1) Section 4.2 should read as follows: The future of the building(s) could be uncertain due to the suggested location of new office space on the block bounded by Boylston, Tremont, Stuart, and Washington Streets. The Boston Redevelopment Authority is currently engaged in a planning study which will form the basis for final recommendations for the area. (For a more detailed discussion of same, see Section 5.2.)
- 2) Section 5.2 Page 2, paragraph 4, line 5: 'vetryinary clinic' should be 'nutritional center'.
Page 2, paragraph 2, line 4: 'Bedford' should be 'Avon'
Page 2, paragraph 4, line 3: 'Federal' should be 'government'
- 3) Location Map (corrected as indicated)
- 4) Section 7.0 paragraph 1 should read as follows: The staff of the Boston Landmarks Commission recommends that the Jacob Wirth Buildings be designated a Landmark under Chapter 772 of the Acts of 1975; that the first floor be designated an interior Landmark; and the property be nominated to the National Register of Historic Places.
- 5) Substitute Specific Standards and Criteria, Jacob Wirth Restaurant Buildings, 31-37 Stuart Street, Boston; as revised November 30, 1977

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1.0 LOCATION OF THE PROPERTY

1.1 Address: 31 - 39 Stuart street (frly. Essex), Boston, Ward 3
Assessor's Parcel Number(s): 4928, 4929

1.2 Area in Which the Property is Located:

The buildings are located on Stuart Street between Tremont and Washington, in the entertainment district. The immediate area, serviced by the MBTA Green Line's Boylston Station, and the Essex Station of the Orange Line, is bordered by Park Square to the west, the theatre district and Tufts-New England Medical Center to the south, the adult entertainment district and garment district to the east, and the downtown shopping district on the north.

This area is characterized by a heterogenous mix of mostly late 19th and early 20th century commercial buildings (some, such as 31-39 Stuart, converted from residences) varying in height from 2 to 10 stories and interspersed with a few parking lots. Uses vary from a predominance of street-level retail and entertainment activities, to office, light manufacturing, and residential uses above the first floor.

1.3 Map Showing Location: attached



Jacob Wirth's

31-39 Stuart Street



5740



Jacob Wirth's

31-39 Stuart Street



7/40

2.0 DESCRIPTION

2.1 Type and Use:

The structure which houses Jacob Wirth's Restaurant is in reality two contiguous 3½-story townhouses, built originally as single family residences. The ground floor of number 37-39 has been occupied by a tavern and restaurant since at least 1878; sometime after 1890 this was combined with the ground floor of the adjacent building, number 31-33. The upper floors of the two buildings are now partially used by the restaurant as offices and storage, and partially vacant.

2.2 Physical Description:

The Jacob Wirth Buildings comprise two contiguous 3½-story brick Greek Revival style rowhouses with pitched roofs, bowfronted window bays, and a combined one-story brick rear ell running back to the rear lot line. The two buildings are joined by a late-19th century storefront addition, and have a common-arched cellar passageway opening onto the street.

The storefront addition encompasses the entire first floor street facade, and is composed of recessed entrance bays at either end, separated by two pairs of unequal-sized plate glass windows on either side of a narrow, central bay above the cellar passageway which is filled in with a signboard. The end entrance bays each have two oak-panelled Victorian doors - one leading into the restaurant and the other leading upstairs. These are framed by cast-iron pilasters, square in section, which are alternately panelled and fluted and have simple capitals. Similar pilasters delineate the narrow, central bay, while the plate-glass window bays are divided by cylindrical columns with similar capitals. The first floor facade is topped by a plain entablature which bears a painted wooden sign running the entire width of the facade. A large round clock is suspended from a thick iron bar attached to the center of the bow of number 31-33, hanging down to the level of the shopfront.

Above the shopfront, the buildings are basically in their original condition. Plain rectangular window openings with Victorian period 2-over-2 sash are capped with flat stone lintels, two on each story of the bow, and one on each story over the entrance bay. The brick facade ends in a simple raised brick cornice. The slate roof is punctured by four dormer windows with molded triangular pediments and presumably original 6-over-6 sash, which are placed over the bow and entrance bay of each building. Two common chimneys with raised brick belt courses project up from the party wall, one each on the front and rear roof pitch.

The building's west elevation is a recently exposed brick wall with no openings. The rear of the building, substantially hidden from view by a high brick wall remaining from an earlier building, consists of a one-story ell with plain window openings capped by flat stone lintels, a brick dentil cornice, a flat roof with three small, shed-like penthouses atop it.

2.3 Photographs: attached



WIRTH CO
RESTAURANT

EST. 1868
JACOB WIRTH CO.
31-37 STUART ST.

31-37
STUART ST.
JACOB WIRTH
CO.
Restaurant
ESTABLISHED
1868

9

RESTAURANT

33

1863





JACOB WIRTH'S RESTAURANT (Rear)

B.L.C. Photo by Robert P. Burke
October, 1977



JACOB WIRTH'S RESTAURANT (Main facade detail)
B.L.C. Photo by Robert P. Burke
October, 1977

3.0 SIGNIFICANCE

3.1 Historic Associations:

Jacob Wirth's Restaurant has considerable historic significance to the City of Boston as a still-thriving establishment serving authentic German food whose exterior facade and interior fittings, as well as its cuisine, style of service, and overall atmosphere have changed little since the late 19th century. The buildings which house it are also rare survivors of a century of urban change, soon to be the only remaining examples of their type - the bow-fronted Greek Revival rowhouse - in an area in which they once abounded (see following section, 3.2).

The restaurant's founder, Jacob Wirth, was born to a family of winegrowers in Rhenish Prussia (now northern West Germany) and emigrated to Boston shortly after the Civil War. According to Boston City Directories, he first set himself up as a baker, occupying a shop just down the street from the present-day restaurant. He apparently did not begin importing German lager beers and wines until 1873 (which conflicts with the restaurant's claim of an 1868 date of origin), at which time both his shop and residence were at number 60 Eliot Street - also within a block of the present restaurant. In 1878, Wirth bought and moved into the house at 37-39 Eliot (now Stuart), using the ground floor as his bar and restaurant. In 1889 he began leasing the adjoining house at 31-33 Eliot, constructing the shopfront which now unites the two buildings shortly thereafter.

The houses themselves had been built in 1844-45 by the developer-housewright Greenleaf C. Sanborn (who was active, mostly in the newly-filled South Cove and Bay Village area, between 1834 and his death in 1853), along with Thatcher Ross (another housewright), and Thomas C. Wait (a mason and housewright also active in the South Cove/Bay Village area between 1835 and 1875). The house at number 37-39 was subsequently sold to an Andover 'Gentleman' named James Bayley, who rented it out until it was sold by his heirs to Jacob Wirth in 1878. Number 31-33 was also sold to a 'Gentleman', later to be rented and eventually bought by Wirth.

Most of the restaurant's present-day fittings - the ornate mahogany bar, oak tables, brass rails, wainscoting, etc., - date from the last decade of the 19th century, when the restaurant first expanded to its present size. A quick comparison between a current menu and one from the turn of the century similarly shows little to have changed in the past 75 years (except the prices) in the way of food offerings. (An April 30, 1893, Sunday Herald article describes this cooking as "violently German" and adds that "you might easily imagine yourself in some decent hostelry on the right bank of the Rhine".) Yet another example of this changelessness is the late Fritz Fruh, a young German immigrant whom Jacob Wirth hired on in 1875 and who soon rose to headwaiter, serving in that capacity until his death in 1942, a seemingly incredible 67-year tenure.

The proprietorship of the restaurant passed to Jacob Wirth, Jr., upon his father's death in 1902, and was carried on by him until his own death, at the age of 85, in 1965. Under the latter's stewardship, the restaurant weathered two waves of anti-German sentiment (during the World Wars), Prohibition, and the Depression.

The remarkable longevity of the Wirth family's association with the restaurant has certainly had much to do with its durability and resistance to change over the course of the past century, during which time it has become a kind of popular landmark, a seemingly permanent feature on the landscape of downtown Boston.

3.2 Architectural Significance:

The Jacob Wirth Buildings are architecturally significant as the best remaining examples of the bowfronted rowhousing which proliferated in the Park Square area between 1835 and 1850. They also represent a relatively scarce residential type in the central city as a whole - the vernacular Greek Revival style bowfront - which serves as an important stylistic link between the earliest Beacon Hill bowfronts of the Federal period and the Italianate style bowfronts which predominated in the New South End in the 1850s and 1860s.

The residential development of the Park Square area was tied to two separate historical events. The location of the terminus of the Boston and Providence Railroad on the western edge of town (on the site of the Statler-Hilton Hotel) after 1835 brought increased traffic into the area; and the filling of the South Cove and Bay Village in the 1840s created new residential land to build on. The area in and around Park Square subsequently developed as a respectable (if not highly fashionable) location for the houses of Boston's expanding middle class. The area's major streets - particularly those facing the Common, the newly-created Public Garden, and Park Square itself - soon became filled with rows of three- and four-story brick bowfronted residences with simple Greek Revival detailing.

The two bowfronts which now house Jacob Wirth's are the best extant examples of this once prevalent type in the Park Square area. A row of three such houses on Boylston Street opposite the Public Garden, formerly occupied by the Women's Educational and Industrial Union, are now in the process of demolition. The only other remaining examples, a pair on Stuart Street between Tremont and Carver, which have been badly altered on the first two floors and are deteriorating on the upper floors, are slated for demolition for the State Transportation Building in Park Square.

This Greek Revival bowfronted house form was an important stage in the evolution of the urban rowhouse in Boston. The gently curved (or 'bowed') window bay was first used on the garden facades of many of the free-standing Federal Mansions built on Beacon Hill between 1800 and 1812.

The motif then became applied to the rowhouse's direct predecessor - the Federal double house - where it usually appeared on the ends of the facade, framing the central entrance bays. The earliest example of this is thought to be the work of Asher Benjamin, at 54-55 Beacon Street.

Though used sporadically on the fronts of the houses which began to fill the vacant lots and side yards of Beacon Hill in the 1820's, the bowfront did not actually flourish until the 1830s, when it became the dominant facade treatment for the rowhouses on Louisburg and Pemberton Squares. These Greek Revival bowfronts were distinguished from their Federal antecedents by their use of pitched roofs with triangular-pedimented dormers above each facade bay; flush, rectangular stone window lintels; and bolder, simpler, more monumental detailing. This style of bowfront house soon spread from Beacon Hill to the Park Square area and early parts of the New South End.

By the time of full-scale filling operations and the laying out of the New South End's residential squares in the 1850s, the bowfront had become the established urban rowhouse form in Boston. Between 1850 and the early 1870s, they were built almost exclusively in the area, laden with newly fashionable Italianate detailing such as hooded entrances, heavy modillion cornices, and mansard roofs. The increasing popularity of High Victorian styles in Boston beginning in the early 1870s brought about the decline of the bowfront, which was almost non-existent in the highly fashionable Back Bay, having been replaced by square, rectangular, or canted window bays.

3.3 Relationship to the Criteria For Landmarks Designation:

The Jacob Wirth Buildings clearly meet the criteria for Landmark designation as established by Section 4 of Chapter 772 of the Acts of 1975 in that they are structures which are identified prominently with an important aspect of the cultural and social life of the City, and as distinctive examples of an evolving building type which is inherently valuable for study.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value and Property Tax:

Land	\$87,000.00
Improvements	\$12,000.00
Total	\$99,000.00

Annual Taxes \$25,037.10

4.2 Current Ownership and Status:

Presently owned under title of La Grange Street Realty Trust by William J. Fitzgerald (who also owns the adjacent surface parking lot), the buildings are occupied on their combined first floor by the Jacob Wirth Restaurant. The upper floors are partially used by the restaurant, and are partially vacant.

The future of the restaurant and its buildings is uncertain due to the suggested location of new office space on the block bounded by Boylston, Tremont, Stuart, and Washington Streets. However, plans for the area are not final and are currently being reviewed by the Boston Redevelopment Authority. (For a more detailed discussion of same, see section 5.3.)

5.0 PLANNING CONTEXT

5.1 Background:

Originally forming the marshy back edge of the Shawmut Peninsula leading out towards the neck, the land between the bottom edge of the Common, the Back Bay, and the neck itself was sparsely settled and even somewhat rural throughout most of the 18th century. Frog Lane (so named for the marshes it traversed) was the area's only public way until the late 18th century, and followed the course of today's Boylston Street. The only sites of any importance in the area during the 18th century were the Common Burying Ground, set up in 1754 and first called the South Burying Ground, and the Hollis Street Meeting House, built in 1732.

The area increased in commercial importance after the revolution, largely due to its location along the Boston Neck, which was the only land access to the town. The decision of the Boylston Market Association in 1810 to build a Bulfinch-designed public market and meeting hall at the corner of Washington and Boylston Streets reflected this growing importance, and also acted to increase traffic and activity in the area. This was further stimulated by the location of a succession of Boston & Providence Railroad terminals at the far end of Park Square between 1835 and 1900. By the turn of the century, the streets in and around Park Square had become largely residential, while the blocks to the east and north (closer to the commercial district) began to be built up with multi-storied commercial and institutional buildings.

Following the removal of the Boston and Providence Railroad terminal to South Station in 1900, the residential district in and around Park Square began to decline, becoming increasingly dominated by new commercial buildings which replaced the bowfront residences. At the same time, the area just to the east and south of Park Square began to develop as a theater district. The third Hollis Street Meeting House Building had been converted to a theater in 1885; this was followed by the construction of the Tremont Theater in 1889, the Colonial in 1900, the Majestic in 1903, the Shubert in 1910, and the Wilbur in 1914.

To this mix of commercial, institutional, residential, and entertainment uses has been added an influx of adult entertainment establishments since the razing of Scollay Square in the early 1960s. A special 1974 zoning amendment establishing an Adult Entertainment District, was designed to restrict the spread and upgrade the quality of these uses; Jacob Wirth's Restaurant falls just outside of this District.

5.2 Current Planning Issues:

Much of the area surrounding Jacob Wirth's (see map) has been declining economically since the late 1960s, due largely to the blighting influence of nearby adult entertainment uses. Therefore, current planning efforts in the area involve the coordination of a number of planned and proposed development projects and the encouraging of additional new investment, in order to reverse the area's recent decline. Major planning issues in the area therefore relate to the desired location, scale, and uses of new development, and the manner in which this development is integrated with the area's existing uses and structures.

Two planned developments most certain to have an impact on the area's traffic volume and land values are the State Transportation Building, scheduled for completion in 1980 as an element of the Park Plaza Urban Renewal Project, and the privately sponsored renovation of the Tufts-owned Music Hall. The State Transportation Building, an L-shaped, mid-rise office building with a walk-through street level shopping arcade and enclosed parking for 400 cars, will occupy a site fronting on the new line of Charles Street, and along Stuart Street to the corner of Tremont. In conjunction with this, a number of public and pedestrian improvements are planned, including the straightening of Charles Street, sidewalk re-paving and tree planting along new Charles and Stuart Streets, and a walk-through pedestrian artery running from Boylston Street down Boylston Place into Warrenton Street, connecting to Eliot Norton Park.

The Music Hall, built in 1925 as a lavish "movie palace" and currently the host of events ranging from rock concerts to Tchaikovski's "Nutcracker Suite", is in line for a \$3.5 million renovation of its interior, including the stage and dressing rooms. Located on Tremont Street just below Stuart, the Music Hall's regeneration is seen as an important catalyst for the renewed vitality of the Theatre District as a whole.

Two other nearby development projects are being considered by the Tufts New England Medical Center. The first is the construction of elderly housing under the H.U.D. Section 8 subsidy program, perhaps by means of rehabilitating the Tufts-owned Bradford Hotel. Tufts is also considering the addition of a pediatric clinic and veterinary school to its complex, using air rights over Washington Street. If completed, this could expand the market for middle-income residential space in the immediate area.

Two major development projects, both still in the proposal stage, whose impact on the area is difficult to assess are the remainder of the Park Plaza Project and Lafayette Place. The revised version of the Park Plaza Project which is currently awaiting City Council approval calls for a mixture of mid- and high-rise hotel, apartment, office, and retail construction covering roughly the area bounded by Arlington, Boylston, Tremont, and Stuart Streets (excepting the

so-called Piano Row buildings along Boylston). This would, if built, act to upgrade and stabilize a long-declining area on the fringe of the downtown, as well as to increase development pressure and traffic in areas adjacent to it. In the meanwhile, the uncertainty surrounding the project is prompting property owners in the proposed project area to defer investment decisions pending the project's outcome - resulting in the area's accelerated decline.

The proposed Lafayette Place project, jointly sponsored by the French firm of Sefrius, Inc., and Allied Stores, currently envisions a hotel/ retail complex on the already-cleared site bounded by Washington, Chauncy, Bedford, and Hayward Streets. If built, it would serve as a major element in the Boston Redevelopment Authority's shopping district renewal plan, which seeks to upgrade existing retail space, create new retail and parking facilities, and improve pedestrian and vehicular circulation in the area as steps toward re-establishing its former importance as a regional retail center. Recently announced private plans for the renovation of the former Gilchrist's store on Washington Street into a "vertical shopping arcade" could also contribute to this revitalization.

The amount of influence that these developments in the shopping district will have on the area around Jacob Wirth's will depend largely on whether they trigger new development along Washington Street on the blocks in between, which are currently blighted and act as a barrier to widespread pedestrian movement. A portion of one of these blocks, on the west side of Washington between West and Avery Streets, which contains a number of notable late 19th and 20th century theater buildings has been proposed for inclusion on the National Register of Historic Places. If successful, this listing would provide various incentives for the buildings' renovation.

The block on which the restaurant now stands, bounded by Boylston, Washington, Stuart, and Tremont Streets, is among a number of sites currently being looked at for new Federal office construction. This could result in the building's being threatened, either directly by site acquisition for the new development, or by increased development pressure on surrounding parcels as a result of it.

All of these planned, proposed, and possible development projects are expected to create a climate favorable for additional new investment, and particularly for the rehabilitation and re-use of existing structures. In this regard, the B.R.A. is currently undertaking a study, called New Neighborhoods Downtown, to explore the feasibility of converting underused or vacant space in downtown buildings to residential use. The study has so far identified 9 target areas, two of which overlap or are included in the area under the discussion. The need for additional market-rate residential space in the area has been evidenced recently by the successful renovation of the former Hotel Tourraine on the corner of Tremont and Boylston Streets into primarily studio and one-bedroom apartments designed to appeal to young working people. The building is now 90% occupied.

As a result of anticipated development activity, the B.R.A. is currently preparing comprehensive land use and design guidelines for the adult entertainment area which will identify potential development parcels and buildings targeted for rehabilitation, and seek to create pedestrian linkages between the area and downtown.

Taken together, these anticipated new developments are certain to spell major long range changes in the area, both in the character, volume, and peak hours of traffic, and in real estate values, rent levels, vacancy rates, and intensity of speculation on undeveloped parcels. It is hoped that these changes will counteract the sub-standard conditions and underutilization of space in and around the adult entertainment district, which has acted to discourage new investment and hurt existing businesses such as Jacob Wirth's. Thus the issue for the long-lived restaurant, located within the midst of these changes, is whether it can survive in the face of development pressure and market uncertainties in order to capitalize on the increased business volume which is sure to ultimately result from the area's redevelopment.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives

Both the significance of the structures and the language of the Commission's enabling statute, which precludes all but Landmark designations in the central city, limit the designation category to that of Landmark.

The only alternative protection device would be inclusion on the National Register of Historic Places, which would, if successfully pursued, afford a limited degree of protection.

The Commission also retains the option of not designating the building as a Landmark.

6.2 Impact of Alternatives

Inclusion on the National Register of Historic Places, though it does not prevent a private owner from demolishing a building with his or her own funds, does provide tax incentives for re-use of existing historic structures. The Tax Reform Act of 1976 prohibits both the deduction of demolition costs from Federal Income Taxes, and the use of accelerated depreciation for a new structure built on the site of former National Register property.

Furthermore, a Section 106 Review is required when Federal funds are involved in the demolition or significant alteration of a National Register property. This review process gives all interested Federal Agencies, as well as the President's Advisory Council on Historic Preservation, a chance to comment and make recommendations on the proposed change.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommend that the Jacob Wirth Buildings be designated a Landmark under Chapter 772 of the Acts of 1975, and that the property be nominated to the National Register of Historic Places.

The standards and criteria recommended for administering the regulatory functions provided for in Chapter 772 are attached,

8.0 BIBLIOGRAPHY

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9.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

9.1 Introductory Statement on Standards and Criteria to be Used in Evaluating Applications for Certificates for Landmark Designation

Per Sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the General Laws of the Commonwealth of Massachusetts for 1975), Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. Before a Certificate of Design Approval or Certificate of the Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purposes of the statute.

The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. 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 insure approval, nor are they absolute, but any request for variance from them must demonstrate the reasons 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 cause designation of a property; however, in some cases they have been so structured as to encourage the removal of additions that have lessened the integrity of the property.

Introductory Statement on Standards and Criteria
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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:

- a) Building code conformance and safety requirements.
- b) Changes necessitated by the introduction of modern mechanical and electrical systems.
- c) 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 Standards and Criteria have been divided into two levels: (1) those general ones that are common to almost all landmark designations (with three different categories for buildings, building interiors and landscape features); and (2) those specific ones that apply to each particular property that is designated. In every case the Specific Standard and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

BOSTON LANDMARKS COMMISSION

9.2 General Standards and Criteria

A. APPROACH

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 the exterior alterations that will be allowed.
2. Changes and additions to the property and its environment which 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. ("Later integral features" shall be the term used to convey this concept.)
3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color, texture and other visual qualities. The use of imitation replacement materials is generally discouraged.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. Contemporary design is encouraged for new additions; thus, they must not necessarily be imitative of an earlier style or period.

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8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Color will be considered as part of specific standards and criteria that apply to a particular property.

B. EXTERIOR WALLS

I. MASONRY

1. Retain whenever possible, original masonry and mortar.
2. Duplicate original mortar in composition, color, texture, joint size, joint profile and method of application.
3. Repair and replace deteriorated masonry with material which matches as closely as possible.
4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
5. Avoid applying waterproofing or water repellent coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.
6. In general, do not paint masonry surfaces. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

II NON-MASONRY

1. Retain and repair original or later integral material whenever possible.
2. Retain and repair, when necessary, deteriorated material with material that matches.

C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.
2. Retain original roof covering whenever possible.
3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size shape, color, texture, and installation detail.
4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filigree, cupolas, dormers, brackets.

D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.
2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.

E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

1. Retain and repair porches and steps that are original or later integral features including such items as railings, balusters, columns, posts, brackets, roofs, ironwork, benches, fountains, statues and decorative items.

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
3. New signs, marquees and awnings shall be of a size and material compatible with the building and its current use.
4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
6. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.
7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
8. The foregoing notwithstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purposes different from the original, and it is not the Commission's intent to stifle a creative approach to signage.

G PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse will be approved.
2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
 - a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; set-backs shall be utilized.
 - b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
 - c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
 - d) Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

H LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has a character, scale and street pattern quite different from that existing when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its newer surroundings.

3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms will only be considered if they will not obscure the exterior of the landmark.
4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

I EXTERIOR LIGHTING

1. There are three aspects of lighting related to the exterior of the building:
 - a) Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
 - b) Quality of illumination on building exterior.
 - c) Interior lighting as seen from the exterior.
2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.
3. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - a) Accurate representation of the original period, based on physical or documentary evidence.
 - b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

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- c) New lighting fixtures which are contemporary in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
5. Interior lighting shall only be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.
2. Factors that will be considered 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.
 - d) Functional usefulness.

10.0 SPECIFIC STANDARDS AND CRITERIA

Jacob Wirth Restaurant Buildings
31-39 Stuart Street, Boston
Revised 11/30/77

1. EXTERIOR

A. General:

1. The intent is to preserve the overall character and appearance of the institution and its buildings; its exterior form and interior fittings, and its period setting.
2. The front (Stuart Street) elevation and the rear roof pitch to the eave line of the main buildings are subject to the terms of the exterior guidelines herein stated. Additions off of the rear facade will be permitted (See Section F).

B. Exterior Walls

1. No new openings shall be allowed in masonry walls. No existing openings shall be filled or changed in size.
2. All facade detail and ornamentation, including stone window sills and lintels shall be preserved.
3. All existing brickwork shall be carefully preserved, including cornice elements. Any necessary replacement brick shall match existing material in color, size and texture. Specifications will not permit Portland cement mortar and will insure that joint size, raking and color of new mortar matches original.

C. Windows

1. Existing window openings shall be retained. Existing sash may be replaced where required, but where replaced, shall match originals in materials, number and size of lights, and in section of muntins.
2. Window frames shall be of a color darker than original brick walls. Replacement frames shall match originals in section and details of installation.

D. Roof

1. The pitched roof form with projecting dormers and chimneys and slate covering shall be preserved. If replacement of slate is necessary, an acceptable substitute for slate will be considered.

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2. No additional roof openings or projections shall be permitted. Necessary repair or replacement of dormer, chimney or other roof elements shall match original elements in materials and details of execution and installation.

E. Storefront

1. The changes and improvements that are necessary will be made within the existing elements.
2. The colors of the signs and wood-and-metal elements will be the same as those existing or documented.
3. Lighting will be carefully concealed or done with period-like fixtures.
4. Any additional graphic or other decorative elements should match existing in design and installation or follow documented precedents.

F. Additions

1. No additions to the height of the main buildings shall be permitted.
2. No additions or projections to the buildings' front facade shall be permitted. Additions to the rear of the main building shall be permitted; however, such additions shall not extend above the line of the third floor eaves.
3. New construction on adjacent parcels which is integrated with the present structure, if ever undertaken, should respect its scale and horizontal facade treatment.

II. INTERIOR

The general appearance and character of the interior of Jacob Wirth's is dependent on the following elements.

A. Volume

1. The existing dimensions of the interior space will not be changed; including ceiling height, overall dimensions and existing walls (e.g. enclosures for stairs and delivery tunnel). It is acceptable to continue using visual barriers no higher than the existing panelling, which is the historic pattern.
2. Paint color is an integral element in the perception of this volume. The color will be pale and resemble the value and shade used originally, or as shown by documentation.

B. Perimeter

1. All existing wood panelling will be left in situ. Any repair or replacement will be done to match existing wood in color, texture and detailing. Any future barriers will be similar in height and color but need not attempt to match the existing wood.
2. All existing cabinetwork will be left in situ. This includes all elements of the bar area that are fixed to the walls (particularly between the basement stairs and the stainless steel hoods), the cabinets in the front area of the main dining room and the window display areas in the front.
3. Any restoration or repair to these elements will be carefully controlled to preserve the color and patina of the wood.
4. The application of decorative elements that match or closely resemble items documented in photographs or reliable recollections is acceptable. The use of memorabilia peculiar to the history of the restaurant is acceptable and should be clearly identified and differentiated.

C. Fixtures

1. The existing equipment used in preparing and serving food may be upgraded or changed. This process should respect the other criteria and the installation should incorporate existing materials.
2. The counters and cages will be retained in the general layout that exists. Minor changes in location are acceptable, if need is shown, to allow additional or different equipment and functions.

3. All brass fittings will be retained in situ, including railings, hat racks and window railings. Reinstallation of the brass footrail at the bar is encouraged.
4. The existing gaslight fixtures will be retained and may be electrified if this process has no visible effect on the fixture and produces a light of a value similar to gaslight. The existing pendant light fixtures will be retained. (The light level may be varied and special-area lighting used to supplement as required.) Additional lighting fixtures will be clearly distinguishable from the existing and as nearly invisible as possible.

D. Furniture

The existing tables should be retained or replaced with matching items. Existing chairs should be retained or replaced with similar chairs. Additional furniture items should be minimized. The general arrangement should be retained.

E. General

The spare atmosphere should be perpetuated. The old-world feeling of formally-attired waiters and bare tabletops is important to the image. The reuse of graphic and decorative elements of the period should be continued. Additional fittings and furniture should reinforce this very strong and memorable appearance.