

**NOMINATION OF HISTORIC BUILDING, STRUCTURE, SITE, OR OBJECT
PHILADELPHIA REGISTER OF HISTORIC PLACES
PHILADELPHIA HISTORICAL COMMISSION**

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM ON CD (MS WORD FORMAT)

1. ADDRESS OF HISTORIC RESOURCE (must comply with an Office of Property Assessment address)

Street address: **2117 E. York Street**

Postal code: **19125**

Councilmanic District: **1**

2. NAME OF HISTORIC RESOURCE

Historic Name: **Weisbrod & Hess' Loading Room, Condenser & Storage/Boiler & Wash House**

Common Name: **Building 1 and Building 2**

3. TYPE OF HISTORIC RESOURCE

Building

Structure

Site

Object

4. PROPERTY INFORMATION

Condition: excellent good fair **poor** ruins

Occupancy: **occupied** vacant under construction unknown

Current use: **Municipal Storage**

5. BOUNDARY DESCRIPTION

Please attach a plot plan and written description of the boundary. **SEE ATTACHED SHEET.**

6. DESCRIPTION

SEE ATTACHED SHEET.

Please attach a description of the historic resource and supplement with current photographs.

7. SIGNIFICANCE

Please attach the Statement of Significance.

[See Attached Sheet]

Period of Significance (from year to year): from

1883 to 1939

Date(s) of construction and/or alteration:

Built 1890-1891, 1899

Architect, engineer, and/or designer:

Adam C. Wagner, Architect

Builder, contractor, and/or artisan:

R.C. Ballinger & Co.

Original owner:

George Weisbrod & Christian Hess

Other significant persons:

CRITERIA FOR DESIGNATION:

The historic resource satisfies the following criteria for designation (check all that apply):

- X (a) **Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,**
(b) Is associated with an event of importance to the history of the City, Commonwealth or Nation;
or
- X (c) **Reflects the environment in an era characterized by a distinctive architectural style; or,**
- X (d) **Embodies distinguishing characteristics of an architectural style or engineering specimen; or,**
- X (e) **Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,**
(f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or,
(g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,
(h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,
(i) Has yielded, or may be likely to yield, information important in pre-history or history; or
- X (j) **Exemplifies the cultural, political, economic, social or historical heritage of the community.**

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

SEE ATTACHED SHEET.

9. NOMINATOR: Kensington Olde Richmond Heritage, LLC, Andrew Fearon

Authors: **Oscar Beisert & Dana Fedeli**

Email: **info@korheritage.org**

Date: **28 July 2016.**

Street Address: **PO Box 3703**

Telephone:

City, State, and Postal Code: **Philadelphia, PA 19125**

Nominators are not the property owners.

PHC USE ONLY

Date of Receipt: 28 July 2016

Correct-Complete Incorrect-Incomplete

Date: 12 August 2016

Date of Notice Issuance: 12 August 2016

Property Owner at Time of Notice

Name: Autowerkstatt LLC

Address: 714 N 03rd St

City: Philadelphia State: PA Postal Code: 19123

Date(s) Reviewed by the Committee on Historic Designation: _____

Date(s) Reviewed by the Historical Commission: _____

Date of Final Action: _____

Designated Rejected

Proposed for Historic Designation
in the
Philadelphia Register of Historic Places



Looking Southeast. Courtesy Andrew Fearon.

**Weisbrod & Hess Brewery:
Loading Room, Condenser & Storage
Boiler & Wash House
2117 E. York Street
Martha Street, Kensington, Philadelphia, Pennsylvania.**

5. BOUNDARY DESCRIPTION

The parcel and building portion subject to this nomination is limited to the following boundaries:

ALL THAT CERTAIN lot or piece of ground in the Thirty-first Ward of the City of Philadelphia together with the improvements thereon erected, situate in the 31st Ward of the City of Philadelphia and described in accordance with a plan of property by Monro L. Abbot, Surveyor and Regulator of the 6th Survey District of the City of Philadelphia, dated June 19, 1941, as follows to wit:

BEGINNING at the intersection of the Northeasterly side of York Street (fifty feet wide) with the Southeasterly side of Martha Street (forty feet wide).

THENCE extending Southeastwardly along the said Northeasterly side of York Street fifteen feet to a point; THENCE extending Northeastwardly fifty-five feet to a point; THENCE extending Southeastwardly thirty feet to a point; THENCE extending Northeastwardly two feet six inches to a point; THENCE extending Southeastwardly forty-three feet two and three-quarter inches to a point on the Northwesterly side of a certain alley known as Gelbach's Place; THENCE extending along the same Northeastwardly sixty feet seven and five-eighths inches to a point; THENCE extending Southeastwardly five and five-eighths inches to a point; THENCE extending Northeastwardly thirty feet to a point; THENCE extending Northwestwardly thirteen feet three and one-quarter inches to a point; THENCE extending Northeastwardly eighteen feet to a point; THENCE extending Northwestwardly eight feet nine and three-quarter inches to a point; THENCE extending Northeasterly forty-three seven inches to a point; THENCE extending Northwestwardly Fifty feet eight inches to a point on the Southeasterly side of Martha Street; THENCE extending Southwesterly along the said side of Martha Street two hundred seven feet and seven inches to a point on the Northeasterly side of York Street, the first mentioned point and place of beginning.

BEING known as 2117 East York Street. The property is known as Philadelphia Department of Records Plan 19N12, Plot 210 (remainder), and under Office of Property Assessment Account No. 884346670.



Proposed boundary of the subject designation (in red). Courtesy Philadelphia Water.



Looking southeast (Building 1 to left). Courtesy Andrew Fearon.

6. PHYSICAL DESCRIPTION

Loading Room, Condenser & Storage (Building 1)

The Loading Room, Condenser & Storage (Building 1) is a two-story industrial building of load-bearing, brick masonry construction. Building 1 is set upon Martha Street like most of the nineteenth century built environment in the dense urban neighborhoods of Philadelphia. The primary elevation spans three generous bays in width. The decoration of the façade is akin to the “American Round-Arched Style in Industrial Buildings,” as described by Betsy Hunter Bradley in *The Works*. Designed by A.C. Wagner, Building 1 and the other brewery buildings (some extant, others destroyed) of Weisbrod & Hess’ Oriental Brewery are clearly derivative of the *Rundbogenstil*, which was an architectural ideology and style employed in the design of many nineteenth century breweries in Philadelphia and beyond.

The primary elevation of Building 1 features three arched loading or vehicle bays at the ground floor and three pairs of small coupled windows at the second floor. The arches are fully articulated, being delineated by pressed Pennsylvania brick, granite, and terracotta details. At the base, the plinth is articulated in rusticated granite. The abutments are of flush pressed brick of a red pallor long since made filthy by dirt and smog. The imposts, doubling as a strands of coursing, are of pressed brick, granite and terracotta, coming

Weisbrod & Hess Brewery—Loading Room, Condenser & Storage (Building 1) and Boiler & Wash House (Building 2), 2117 E. York Street, Kensington, Philadelphia Nomination to the Philadelphia Register of Historic Places, Fall 2016 – Page 4

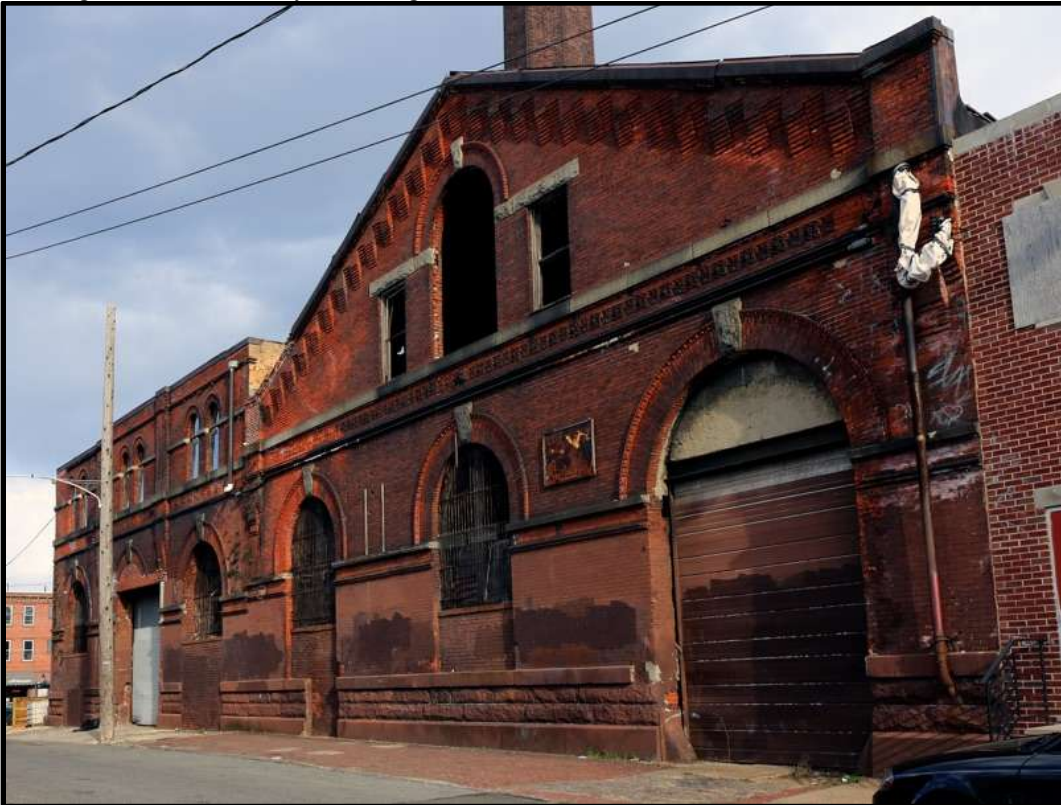
together to form the base of the arch. Each vehicle bay is delineated by the said archways. The arches, or haunches, are formed by the same pressed brick laid in a solid course, while the extrados is created by a simple, but decorative strand of formed terra cotta string molding. The intrados is created by pressed brick. At the crown of each arch is a rusticated granite keystone. Above the springline, the rise of the arches at the northern and southern most vehicle bays feature arched, wooden transom windows that may or may not be original. The central vehicle bay is partly infilled at the upper portion of its rise, but continues to serve its original purpose with an insensitive roll top door. The spandrels that flank and surround the rise of each arch are of the same pressed brick.

Separating the first and the second floors are two string-courses that delineate a band course of terra cotta tiles featuring low relief floral designs, one flower per piece, typical of the architectural style. A definitive span of granite coursing serves as the plinth of the arched apertures of the second floor. The façade at the second floor is divided into three distinct sections. At the center of each section are couplets of arched windows, which were articulated in the manner of traditional arches. Like the floor below, the couplets of arched windows feature abutments dressed in the same pressed brick; smooth-faced granite impostes; and like-intradoses and extradoses of the same brick and terracotta. The windows are set upon the façade in the manner of a coupled windows with a simple brick mullion, featuring one-over-one wood sash in each aperture with transoms distinctly separated above. Much of the original and/or period-appearing window fabric is in a state of deterioration, indicating an incredible period of deferred maintenance. The central section is delineated by corbels that span the façade vertically designed to support ceremonious bartizans that are no longer extant. The corbels are set off by decorative brickwork. Additional bands of string coursing delineate the roofline. Some of the original fabric, including the bartizans and sections of the coursing have been removed. The building appears to retain a flat roof in poor condition.



Weisbrod & Hess Brewery—Loading Room, Condenser & Storage (Building 1) and Boiler & Wash House (Building 2), 2117 E. York Street, Kensington, Philadelphia Nomination to the Philadelphia Register of Historic Places, Fall 2016 – Page 5

Looking southeast. Courtesy Rich Wagner.



Looking northeast (Building 2 to right). Courtesy Andrew Fearon.

Boiler & Wash House (Building 2)

The Boiler & Wash House (Building 2) is a one-and-one-half-story industrial building of load-bearing, brick masonry construction with a prominent gable-front as the half story. Building 2 is set upon Martha Street immediately adjacent to the south of Building 1 like most of the nineteenth century built environment in the dense neighborhoods of Philadelphia. The primary elevation spans three generous bays in width. The decoration of the façade is akin to the “American Round-Arched Style in Industrial Buildings,” as described by Betsy Hunter Bradley in *The Works*. Potentially designed by A.C. Wagner, Building 2 and the other brewery buildings (some extant, others destroyed) are clearly derivative of the *Rundbogenstil*, which was an architectural ideology and style employed in the design of many nineteenth century breweries in Philadelphia and beyond.

The primary elevation of Building 2 features three arched vehicle bays at the ground floor and a Palladian window within the gable, second half-story. The arches are fully articulated, being delineated by brick, granite, and terracotta details. At the base, the plinth is articulated in rusticated granite. The abutments are of flush pressed brick of the same red pallor also long since made filthy by dirt and smog. The impost, doubling as a strands of coursing, are of pressed brick, granite and terracotta, coming together to form the base of the arch. Each vehicle bay is delineated by the said archways. The arches, or haunches, are formed by the same pressed brick laid in a solider coursing. The extrados is of simple, but decorative strings of terra cotta pellet moldings of the hemispherical

*Weisbrod & Hess Brewery—Loading Room, Condenser & Storage (Building 1) and
Boiler & Wash House (Building 2), 2117 E. York Street, Kensington, Philadelphia
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projection types. The intrados is created by the said pressed brick. At the crown of each arch is a rusticated granite keystone. Above the springline and within the span below down to the base course or plinth, the openings at the northern most vehicle bays feature wooden windows that may or may not be original. The southernmost vehicle bay is partly infilled at the upper portion of its rise, but continues to serve its original purpose with an insensitive roll top door. The spandrels that flank and surround the rise of each arch are of the same pressed brick. Between the central and southern archways and above the imposts is an indiscernible sign.

Separating the first floor from the half-story are several bands of coursing known as quirk molding. The lower band represents the quirked cyma style, while the upper band is the quirked ogee. Immediately above is a single course of pressed brick, above which is a band of terracotta tiles with alternating floriated motifs in low relief. Another single course of pressed brick separates the decorative tiles from the first course of the second, half-story. Serving as the impost is a course of smooth-faced granite in rectangular blocks of varying size. The impost also serves the lintel of an impressive Palladian window. The aforementioned Palladian window is symmetrically aligned above the central arched aperture. A large, arched opening is flanked by smaller windows that retain deteriorated, one-over-one wooden sash windows. The central aperture was no doubt used for storage access to the half-story. The rise of the arch begins at imposts that also function as lintels for the flanking windows. The arches are fully articulated, being delineated by brick, granite, and terracotta details. The plinth of the arch is of rusticated granite. The abutments are of flush pressed brick. The arches, or haunches, are formed by the same pressed brick laid in a solid coursing. The extrados is of simple, but decorative strings of terra cotta pellet moldings of the hemispherical projection type. The intrados is created by the said pressed brick. At the crown of the arch is a rusticated granite keystone. The Palladian window occupies much of the space within the gable. Within the eaves are delineated by decorative bracket-like supports in the form of corbels that step progressively to the apex of the roof. A large hexagonal chimney stack of load-bearing brick masonry construction rises from the rear of the building. The roof is in poor condition.

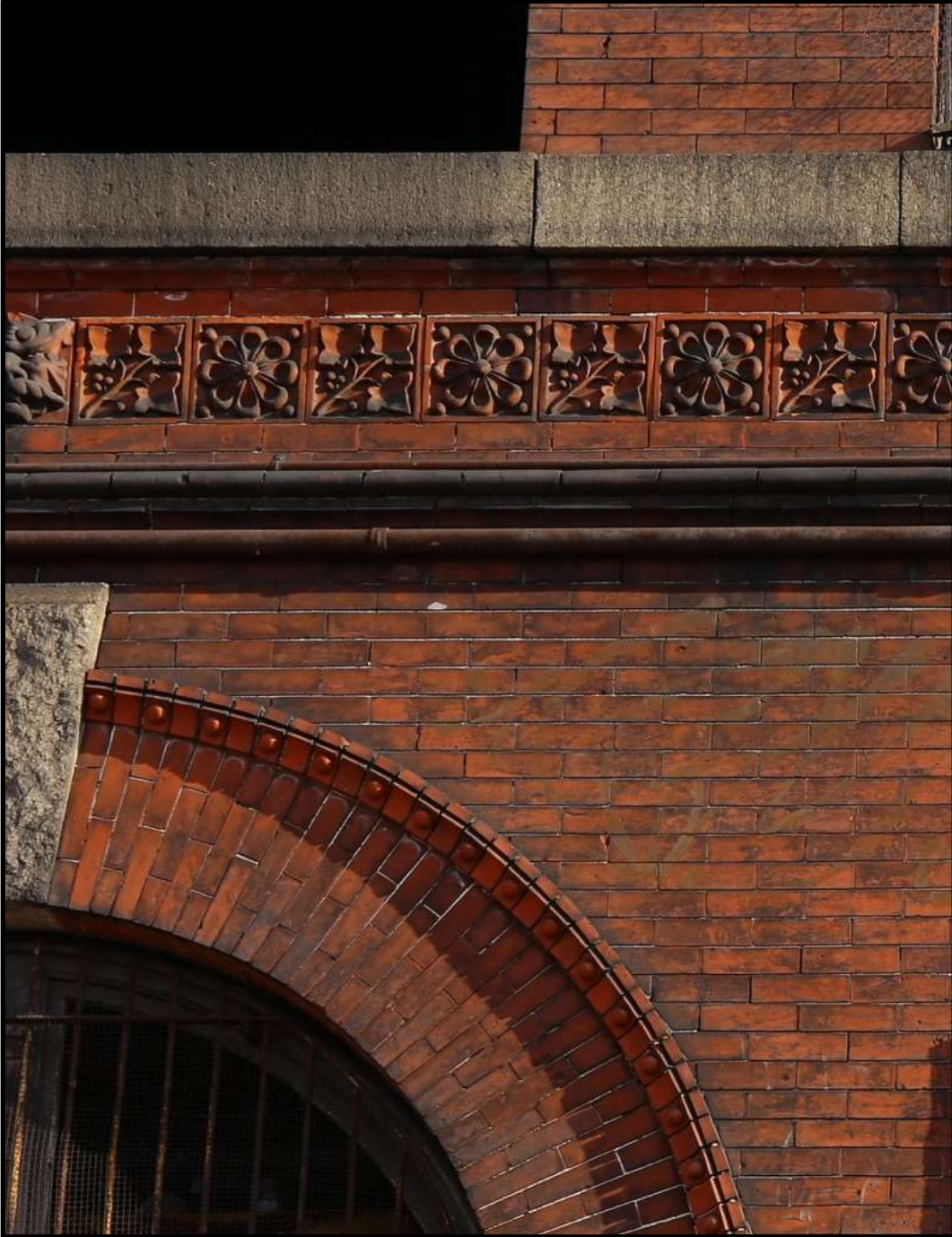


Looking northeast. Courtesy Rich Wagner.



Looking southeast. Courtesy Rich Wagner.

*Weisbrod & Hess Brewery—Loading Room, Condenser & Storage (Building 1) and
Boiler & Wash House (Building 2), 2117 E. York Street, Kensington, Philadelphia
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Looking east at a detail of the pressed brick, terra cotta, and stone details. Courtesy Rich Wagner.



Looking east. Courtesy Rich Wagner. Courtesy Rich Wagner.

*Weisbrod & Hess Brewery—Loading Room, Condenser & Storage (Building 1) and Boiler & Wash House (Building 2), 2117 E. York Street, Kensington, Philadelphia
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Looking east. Courtesy Rich Wagner.



Looking east. Courtesy Rich Wagner.

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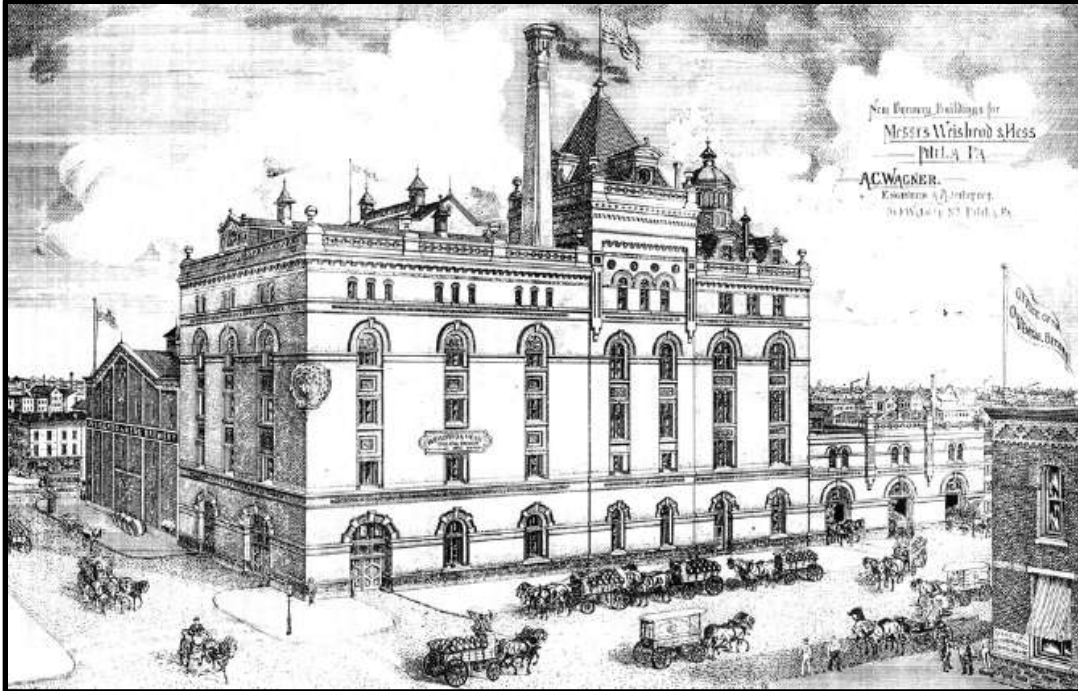


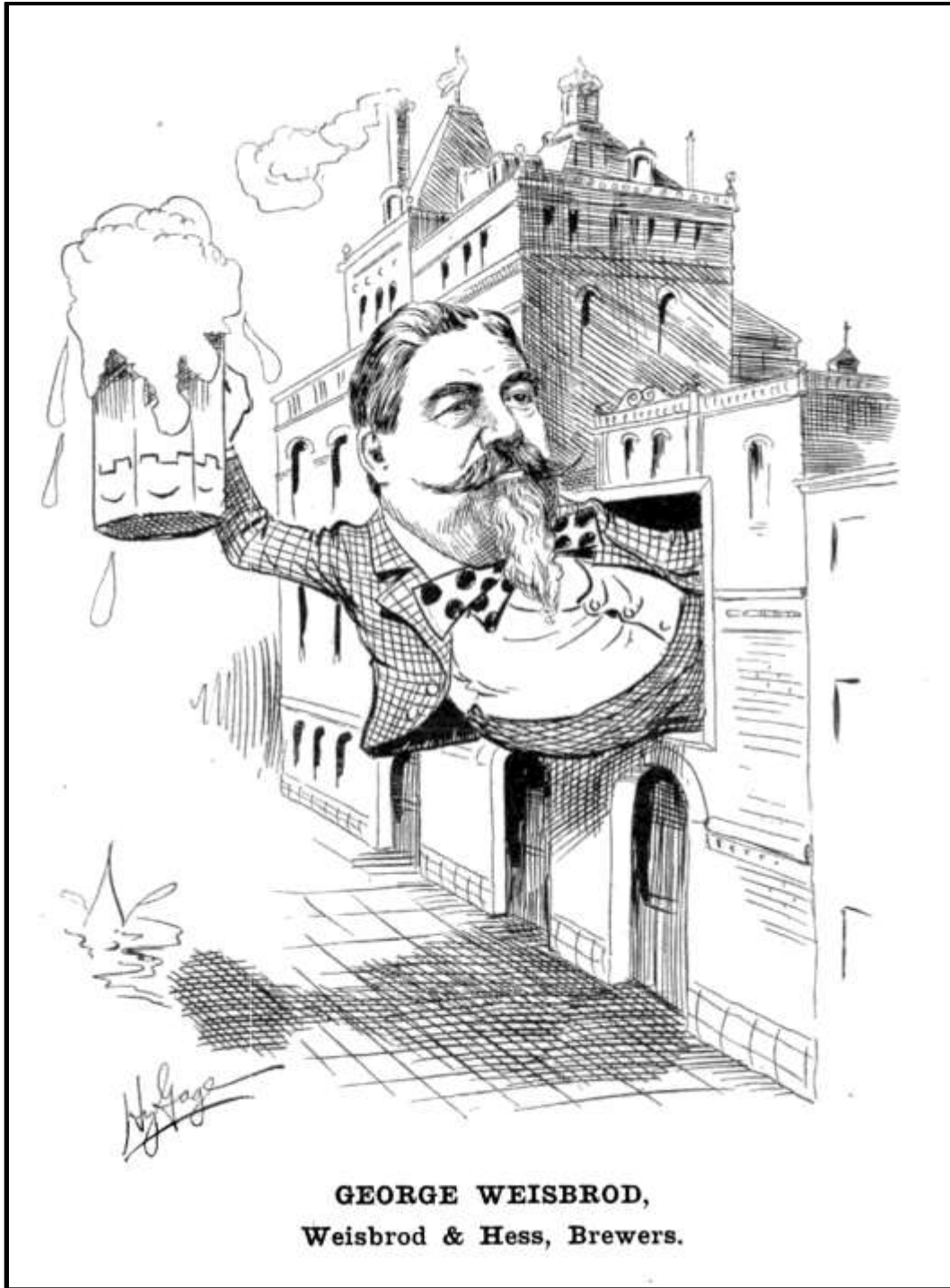
Illustration of the Weisbrod & Hess Brewery in the *Western Brewer*, October 1892. Courtesy Rich Wagner.

7. STATEMENT OF SIGNIFICANCE

The former Weisbrod & Hess Brewery at 2117 East York Street is a significant historic resource that merits designation by the Philadelphia Historical Commission and inclusion on the Philadelphia Register of Historic Places. The building satisfies the following Criteria for Designation according to Section 14-1004 of the Philadelphia Code:

- (a) *Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past;*
- (c) *Reflects the environment in an era characterized by a distinctive architectural style;*
- (d) *Embodies distinguishing characteristics of an architectural style or engineering specimen;*
- (e) *Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; and*
- (j) *Exemplifies the cultural, political, economic, social, or historical heritage of the community.*

The Period of Significance for aforementioned Criteria as related to this building is ca. 1891 to 1939.



George Weisbrod of Weisbrod & Hess, Brewers is portrayed within the façade of the subject Building 1. The section of the building devoted to brewing was adjacent to the north, but has been destroyed. *Philadelphians in Cartoon: as seen by Philadelphia Newspaper Cartoonists.* (Philadelphia: Harper and Brother, Co., 1906), p. 387. Courtesy Hathi Trust.

CRITERION A and CRITERION J

History of Weisbrod & Hess' Oriental Brewery (1882-1939)

According to a survey conducted by brewery historian Rich Wagner, 85 licenses were issued to brewers throughout Kensington's history. These licenses led to roughly 138 company names at 98 different addresses.¹ One such brewery was Weisbrod & Hess' Oriental Brewery.

About 1882, George Weisbrod and Christian Hess establishing a small brewery in a saloon at 2107 Germantown Avenue. By 1883, the partners were also brewing at Zimmerman Hall on Frankford Avenue at Adams (Hagert) Street in Kensington.² The young firm brewed lager.

The firm prospered to such an extent that it became necessary to seek more extensive quarters in less than two year time. Located on the site of the present large and modern plant, Frankford Avenue and Adams Street, was an old market house, which was transformed into a brewery, and by slow but steady strides, the business grew to its present extensive proportions.³

In this period there were nine breweries operating in the 19th and 31st Wards. Weisbrod & Hess ascended quickly, having purchased property fronting Frankford Avenue and Holman Street at Adams. Upon purchasing the various properties, Weisbrod & Hess remolded an old, two-story brick market building that stood at the southeast corner of Adams and Holman Streets. Its renovation to become a brewery occurred in 1883. The building contained a "Dynamo, Brewing Kettle," storerooms and water tanks on the first and second floors, with steam boilers and a pump room in the basement. A three-story brick building at the southwest corner of Frankford Avenue and Adams Street was remolded to serve as a Bar Room, Store, and Meeting Rooms, which was also completed in 1883. Southeast of the Bar Room, Store, and Meeting Rooms, a Refrigerating House was built in 1884. A one-story brick Wagon Shed was built immediately behind the Refrigerating House, facing onto Holman Street. Its date of construction is unknown. Across Holman Street and to the north from the Wagon Shed, a two-story brick stable and hay loft was built in 1885.⁴

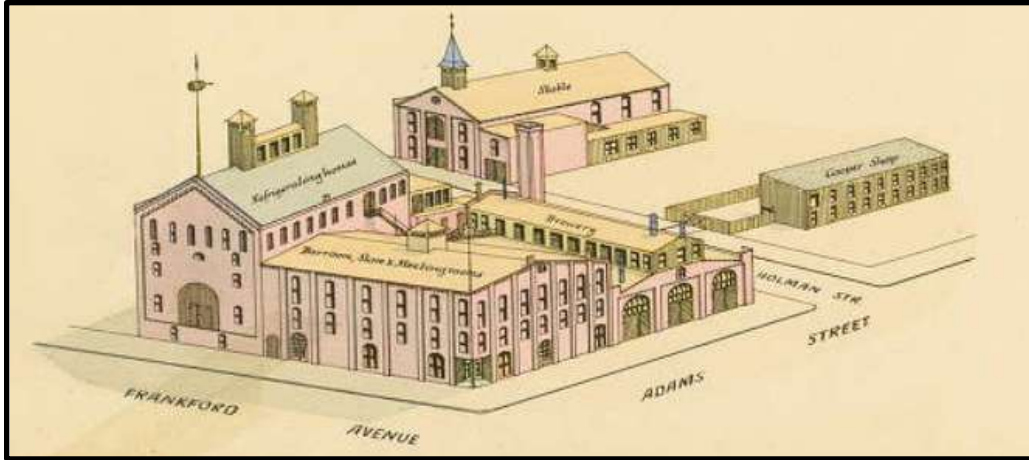
¹ Rich Wagner, *The Breweries of Kensington and Beyond* (Hatboro, PA, 2003).

² Rich Wagner, *Philadelphia Beer: A Heady History of Brewing in the Cradle of Liberty* (Charleston, SC: History Press, 2012), 67.

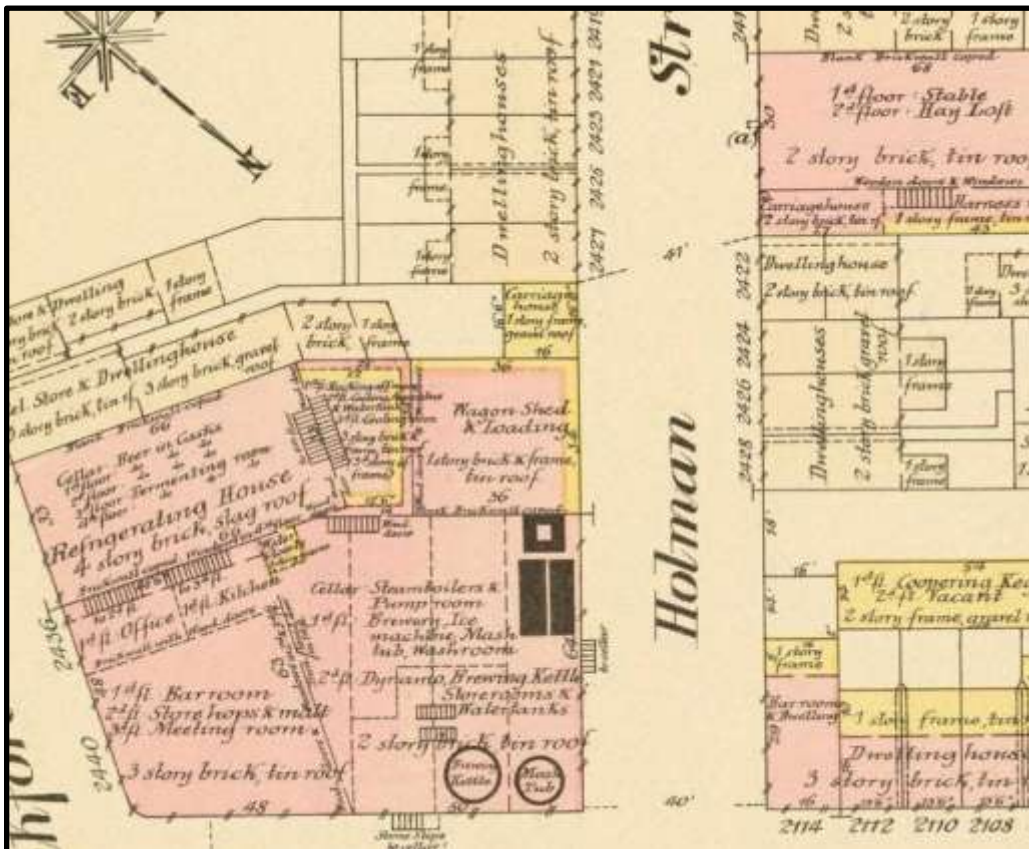
³ *The Western Brewer and Journal of the Barley, Malt and Hop Trades*, 38 (February 1912): 72.

⁴ Ernest Hexamer, *Hexamer General Surveys* (Philadelphia: 1886), 21: plate 1997.

Weisbrod & Hess Brewery—Loading Room, Condenser & Storage (Building 1) and Boiler & Wash House (Building 2), 2117 E. York Street, Kensington, Philadelphia Nomination to the Philadelphia Register of Historic Places, Fall 2016 – Page 15



Hexamer General Surveys, Volume 21, Ca. 1886. Courtesy Philadelphia GeoHistory Network.



Hexamer General Surveys, Volume 21, Ca. 1886. Courtesy Philadelphia GeoHistory Network.

As the business grew in the 1880s so did the footprint of the brewery. In 1888, a larger brick stable, being three-stories, was built to the north of the earlier stable, as well as a large one-story brick stable adjacent to the north. That same year a small two-story brick office building was erected at the southwest corner of Holman and Adams Streets. By June 4, 1891 plans for a “proper brewery” were underway. The one-story brick Wagon Shed was demolished for a four and five-story brick Brewery and Millhouse. The cost

associated with construction was roughly \$45,000 and the work was contracted to Charles Auchter and Adam C. Wagner was hired as the architect.⁵ Immediately adjacent to the south, a two story brick building was erected between 1891 and 1892. Known in this nomination as Building 1, the subject building served the brewery in the following capacity: 1st floor, loading platforms and washing kegs, and the 2nd floor, condensers and storerooms. A “spent grain bin (brick enclosed)” was also included. Appending the rear of Building 1 was a one-story brick water closet near the southeast corner. In back of the stables, facing onto the next street was a large three-story, brick bottling plant, which was appears to have been built between 1888 and 1892.⁶

The *Western Brewer* described the project as follows in October 1891:

The "City of Brotherly Love" Ornamented by a Fine New Plant

The new premises of Weisbrod & Hess, a handsome illustration of which will be seen on the opposite page, is the work of Architect A.C. Wagner, of Philadelphia, who has rewarded the confidence of the proprietors in his abilities by producing for them not only one of the handsomest brewing buildings, from an architectural standpoint to be seen in Philadelphia, but also one of the most complete premises for the economical and satisfactory production of beer in that city. In the midst of many large building operations, one of the largest of these operations, in point of ground covered and capital invested, is this magnificent brewery of Weisbrod & Hess.

...The building has a frontage of 190 ft. It is built of Philadelphia pressed brick, with high base granite from the ground floor, and granite keystones and dressings, enriched with terra cotta panels and molded bricks, making a solid as well as very artistic elevation, the entire height from the street line to parapet being 105 ft.

The first floor- brew house- contains two 50-ton Weisel & Vilter ice machines, one 80 horse power engine, beer and brine pumps, hop jack, etc. The second floor contains brew house, mill room, mill storage, condenser room, etc. The brew house is fitted up with a 300-bbl. kettle.

The entire premises are fireproofed throughout, and thoroughly ventilated, the system being surmounted by a handsome cupola ventilator on the top of the building.

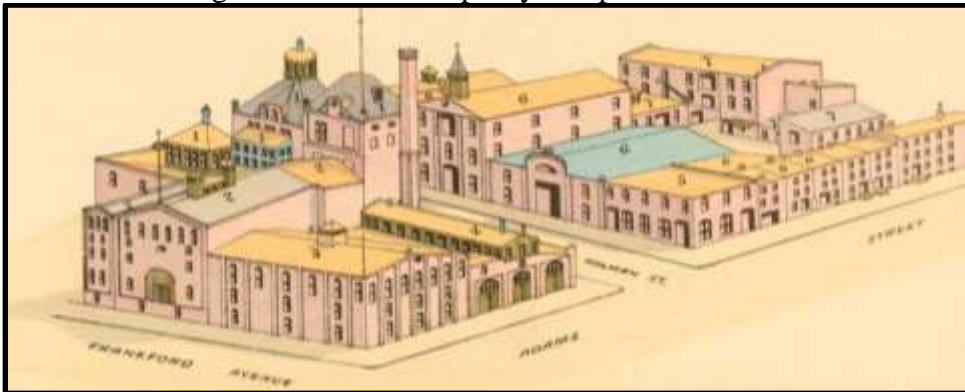
The machinery is all of the most modern and approved design, and arranged for convenience and the performance of all brewing operations

⁵ “Some Big Contracts Work on Weisbrod & Hess Brewery to be Started Today,” *Philadelphia Inquirer*. 4 June 1891, 7; *Philadelphia Real Estate Record and Builders’ Guide*, v. 5, n. 33, p. 498 (20 August 1890).

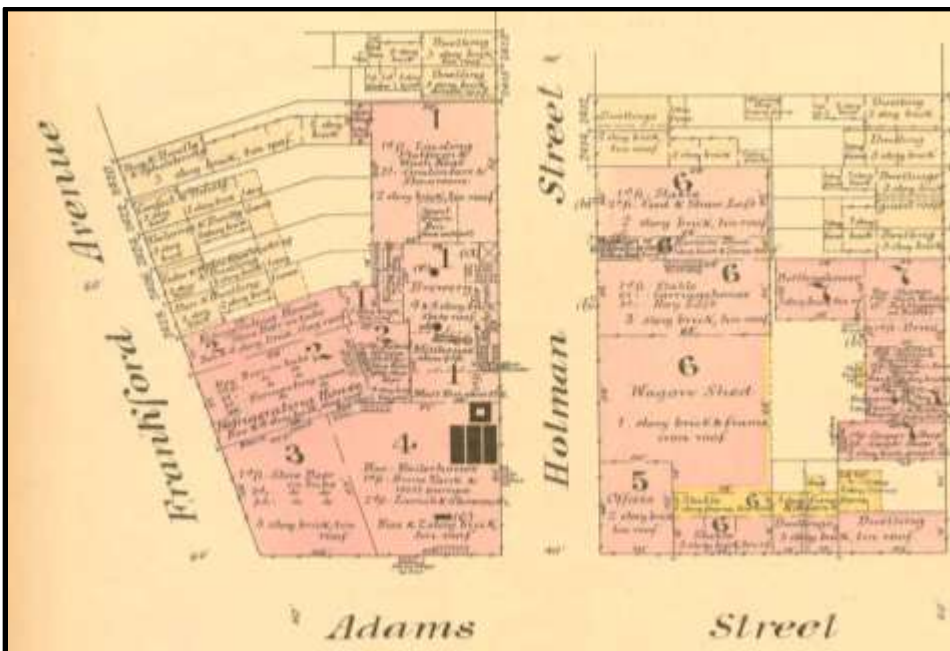
⁶ Ernest Hexamer, *Hexamer General Surveys* (Philadelphia: 1892), 27: plate 2561-2562.

Weisbrod & Hess Brewery—Loading Room, Condenser & Storage (Building 1) and Boiler & Wash House (Building 2), 2117 E. York Street, Kensington, Philadelphia Nomination to the Philadelphia Register of Historic Places, Fall 2016 – Page 17

with the greatest ease and rapidity compatible with the best results.⁷



Hexamer General Surveys, Volume 27, 1892. Courtesy Philadelphia GeoHistory Network.



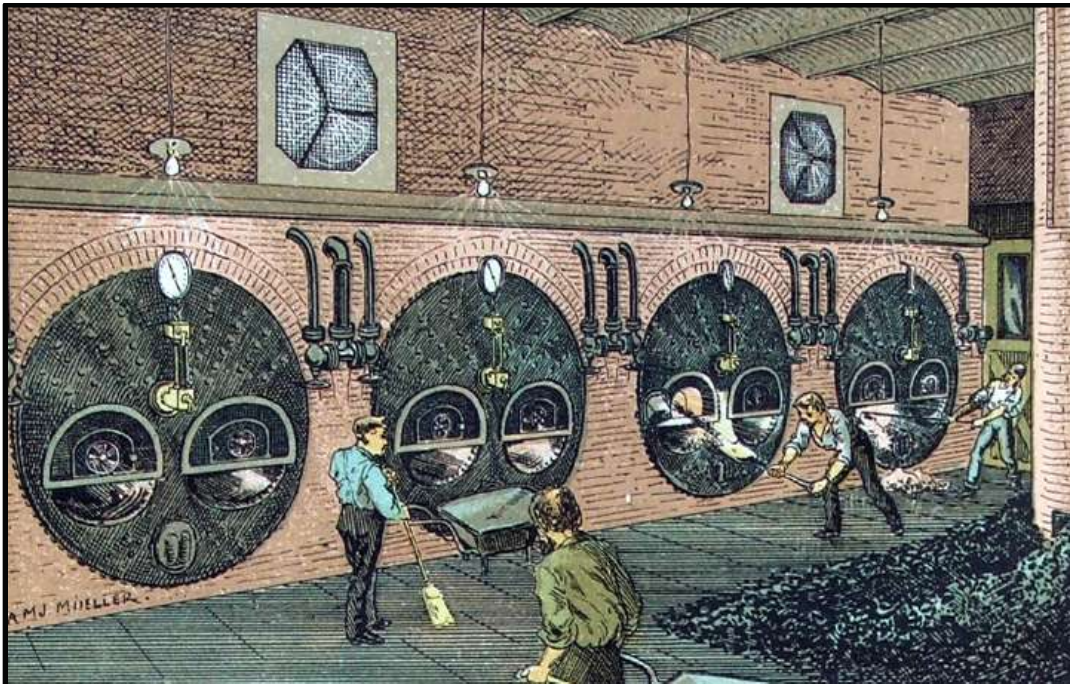
Hexamer General Surveys, Volume 27, 1892. Courtesy Philadelphia GeoHistory Network.

⁷ "The City of Brotherly Love Ornamented by a Fine New Plant," *The Western Brewer*. (15 October 1891).
Weisbrod & Hess Brewery—Loading Room, Condenser & Storage (Building 1) and Boiler & Wash House (Building 2), 2117 E. York Street, Kensington, Philadelphia
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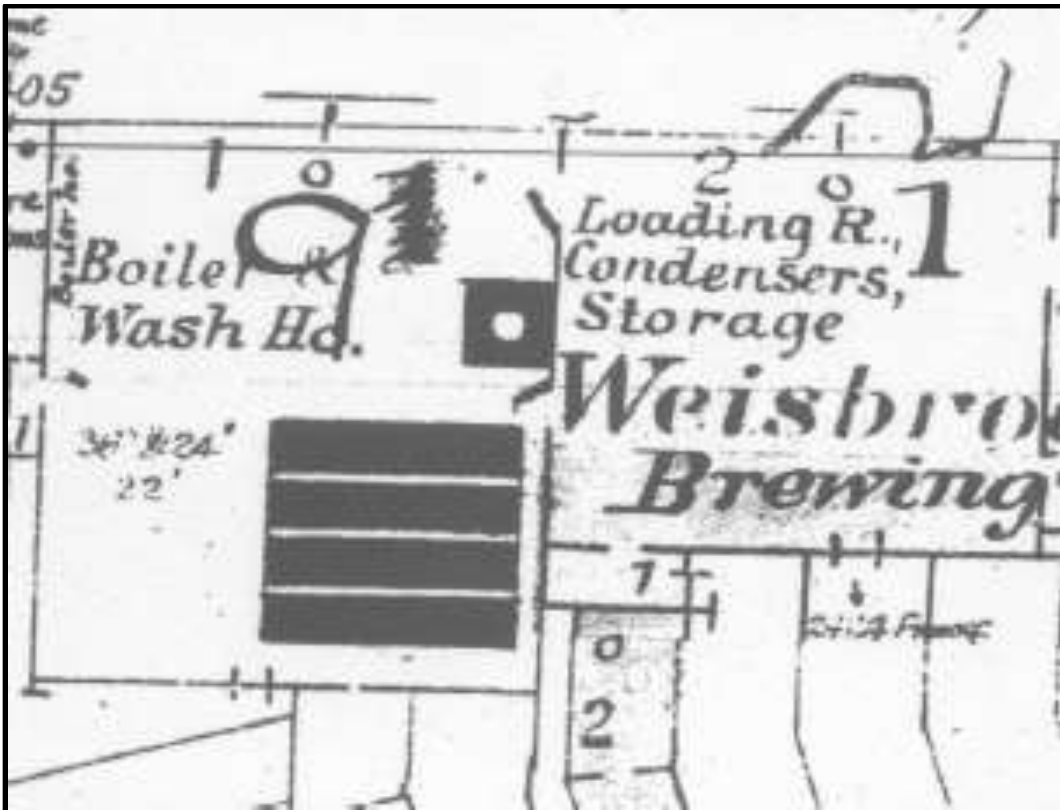


RACKING ROOM.

Racking Room. Courtesy Rich Wagner.



Boiler Room. Bergner & Engle Brewing Co. c. 1884, view of four boiler units. Courtesy Rich Wagner.



Hexamer Atlas 1912 v. 10 p. 171.

On September 18, 1899, the *Philadelphia Inquirer* announced estimates were being received for the Building 2, as known in this nomination.

Contractor Philip Haibach is about ready to receive estimates for the erection of a one story brick boiler house, 73x63 feet, at Holman and Adams streets for Weisbrod & Hess, the brewers. The structure will have an iron roof and a stack 140 feet high.⁸

Two days later the *Inquirer* reported that R.C. Ballinger & Co. had filed plans with the Bureau of Building Inspection.

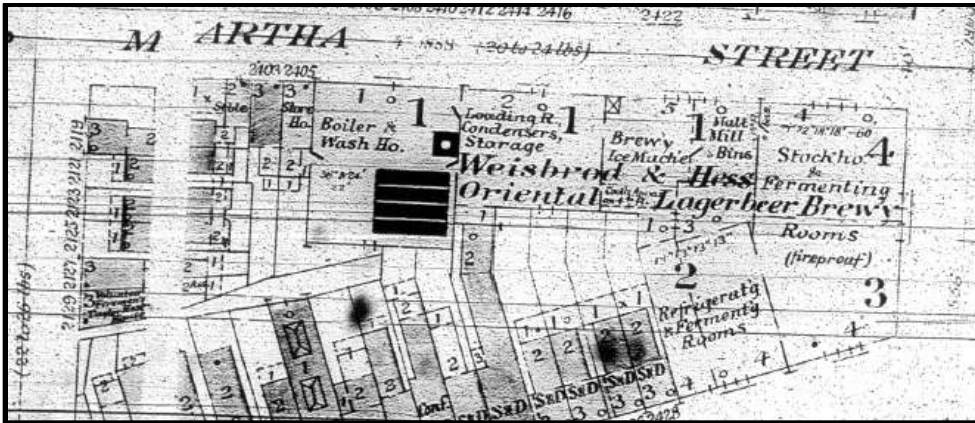
Plans were also filed for a one-story boiler house, 35.5-1/2 by 70 feet, which will be erected on Holman Street, between Adams and York streets, for Weisbrod & Hess, the brewers.⁹

⁸ "Real Estate News," *Philadelphia Inquirer*, 18 September 1899, 14. A later newspaper report described this building as being located at "2407 to 2415 Holman street" (*Philadelphia Inquirer*, 3 October 1899, 16).

⁹ "Real Estate News," *Philadelphia Inquirer*, 20 September 1899, 15.

Located immediately to the south of Building 1, Building 2 was no doubt completed expeditiously and served as the Boiler & Wash House. The impressive façade of what was essentially just the boiler house represented the eminence of Weisbrod & Hess at the turn of the twentieth century. The massive stack, extant to-date, no doubt dates to this period.

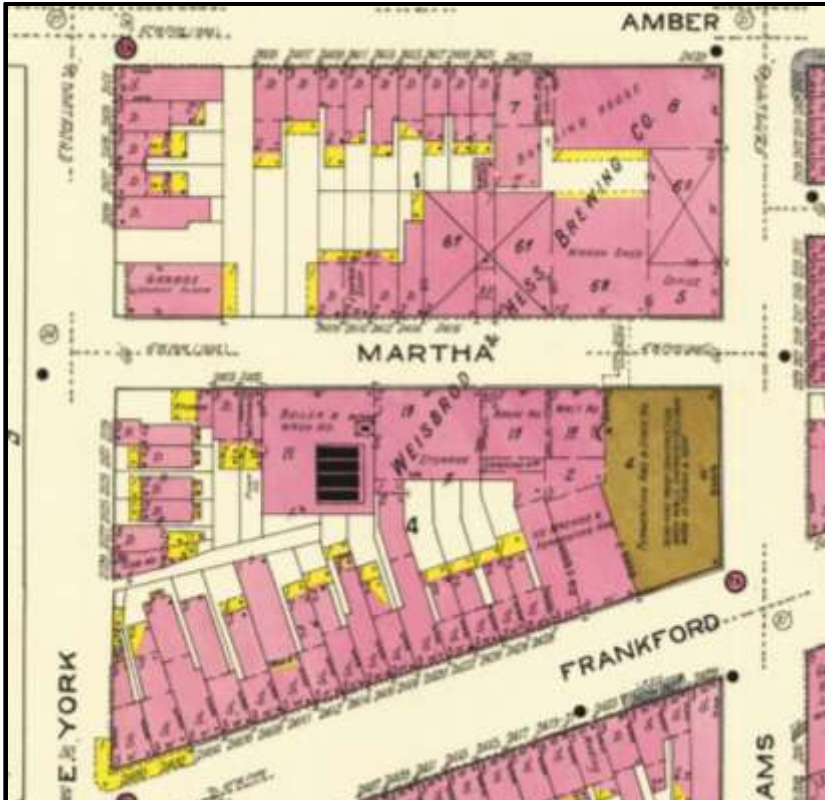
On July 9, 1902, there was a fire in the stable of Weisbrod & Hess. The damage amounted to between \$50,000 and \$60,000.¹⁰ Permits to repair the stable were applied for on July 16 at a reported cost of \$2,000.¹¹ A resolution to the discrepancy is unclear.



Hexamer Atlas 1902 v. 10 p. 171.

¹⁰ “\$60,000 Stable Fire,” *Patriot*, Harrisburg: 9 July 1902, 5.

¹¹ “The Latest News in Real Estate,” *Philadelphia Inquirer*, 16 July 1902, 4.



Sanborn Map 1919 Vol. 9 Sheet 835. Courtesy Penn State Libraries.

The business was incorporated in 1910 under the name of the Weisbrod & Hess Brewery Co.¹² The following year the title to all 28 lots that made up the factory complex was transferred from the family members to the corporation.¹³ This no doubt marks the official transition from one generation of Weisbrod & Hess to the next.

Shortly after the incorporation, Weisbrod & Hess commissioned A. Raymond Raff and Melody & Keating to bid on a two-story brick and steel Bottling House, to be 43 by 90 feet, at Amber and Adams Streets.¹⁴ The Philip Harbach Contracting Company was commissioned to complete the project. Construction began in January 1912. The Bottling House was to be 88 feet, 6 inches by 43 feet to be constructed at a cost of \$22,000.¹⁵

Both George Weisbrod and Christian Hess died in 1912. George Weisbrod, Jr, took over as President of Weisbrod & Hess. A few years later the U.S. Senate proposed the 18th

¹² *The Western Brewer and Journal of the Barley, Malt and Hop Trades*, 38 (February 1912): 72.

¹³ Deed: George Weisbrod and Christian Hess, individually and trading as Weisbrod & Hess, Louisa Weisbrod, wife of George, and Rosie Hess, wife of Christian, to Weisbrod & Hess Brewing Company, a Pennsylvania corporation, 18 January 1911, Philadelphia Deed Book W.S.V., No. 1427, p. 191, City Archives of Philadelphia. This deed contains complete recitals for all the land acquisitions from 1884 to 1909.

¹⁴ "Twelve Houses Change Owners Dwelling Properties at Chestnut and Forty-Second Streets Sold," *Philadelphia Inquirer*, 24 December 1911, 7.

¹⁵ "Odd Fellows Buy Downtown Realty Grant United Order Takes Title to Properties on South Nineteenth Street," *Philadelphia Inquirer*, 16 January 1912, 15.

Amendment (Prohibition) on December 18, 1917. Upon being approved by a 36th state on January 16, 1919, the amendment was ratified as a part of the Constitution. George Weisbrod, Jr, no doubt stressed from the 18th Amendment being ratified, dropped dead on 23 Feb 1919. By the terms of the amendment, the country went dry one year later, on January 17, 1920.¹⁶

After Prohibition started, Weisbrod & Hess remained open, run by the second and third generations, trying to make a living on soda production. On November 5, 1920, Weisbrod & Hess filed patents for various types of soda. On March 21, 1922, Weisbrod & Hess took out patents for sodas under the “Peacock Brand”—Birch Beer, Lemon Soda, Root Beer, Sarsaparilla, Ginger Ale, and Vanilla Soda. These patents were for bottles and packages.¹⁷

The Weisbrod & Hess Brewery came back after repeal, but by 1938 they were bankrupt. The company closed in 1939.

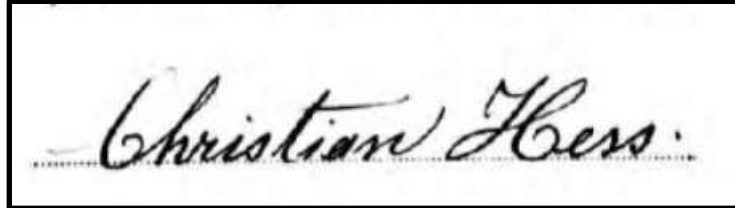
¹⁶ *Philadelphia Inquirer*, 24 Feb 1919, 2.

¹⁷ *Official Gazette of the United States Patent Office*, 284 (March 1921): xv.

Weisbrod & Hess Brewery—Loading Room, Condenser & Storage (Building 1) and Boiler & Wash House (Building 2), 2117 E. York Street, Kensington, Philadelphia Nomination to the Philadelphia Register of Historic Places, Fall 2016 – Page 23



Christian Hess of Weisbrod & Hess, Brewers is portrayed within the façade of the subject Building 1. The section of the building devoted to brewing was adjacent to the north, but has been destroyed. *Philadelphians in Cartoon: as seen by Philadelphia Newspaper Cartoonists.* (Philadelphia: Harper and Brother, Co., 1906), p. 387. Courtesy Hathi Trust.



Signature of Christian Hess. Courtesy Ancestry.com.

CRITERION A

Christian Hess (1848-1912)

A partner in Weisbrod & Hess, Christian Hess is a significant person of the past, being the Vice-President and Treasurer of the company, as well as a prominent citizen in the German-American communities in Philadelphia and Atlantic City, New Jersey.

The story of Weisbrod & Hess began in 1848, when Christian Hess was born on January 30 in Grotsingen, Germany.¹⁸ Hess emigrated from Bremen in Germany aboard the Bremen in November 1866. Arriving in Philadelphia, he stood five foot, five-and-one-half inches in height with brown hair and brown eyes.¹⁹

His first marriage took place about 1872, when he married Maggie, four years his junior. They had one daughter, Carrie Hess, who was born about 1875, as well as a son, Frederick “Freddie” Hess, who was born on September 28, 1878.²⁰ Maggie Hess would die in the 1880s.

Christian Hess first arrived at New York City, where he took up the butcher’s trade.²¹ He continued to work as a butcher until at least 1880, when he was living at 1124 Oxford Street in Kensington with his wife, two children, and a boarder, John Smith, who was also a butcher.²² Hess and Weisbrod formed a partnership in the early 1880s, establishing a small brewery in a saloon at 2107 Germantown Avenue.²³

In 1883, Weisbrod & Hess were established at old Zimmerman Hall on Frankford Avenue and Adams (now Hagert) Street in Kensington.²⁴ Through the 1880 and 1890s Weisbrod & Hess established the Oriental Brewery, representing the zenith of their success as brewers. Numerous buildings were constructed, taking up much of the lot space bound by Frankford Avenue and Amber Streets and York and Adams. Between

¹⁸ National Archives and Records Administration (NARA); Washington D.C.; NARA Series: *Passport Applications, 1795-1905*; Roll #: 333; Volume #: Roll 333 - 13 Jun 1889-18 Jun 1889

¹⁹ *Selected Passports*. National Archives, Washington, D.C.

²⁰ United States of America, Bureau of the Census. *Twelfth Census of the United States, 1900*. Washington, D.C.: National Archives and Records Administration, 1900. T623.

²¹ Wagner, *Philadelphia Beer*, 67.

²² Tenth Census of the United States, 1880. (NARA microfilm publication T9). Records of the Bureau of the Census, Record Group 29. National Archives, Washington, D.C.

²³ “George Weisbrod, Deceased.” *The Western Brewer and Journal of the Barley, Malt and Hop Trades*, 38 (February 1912): 72.

²⁴ Wagner, *Philadelphia Beer*, 67.

Christian Hess eventually purchased a home in Atlantic City, New Jersey, like many of his upper middle class peers. The success of Weisbrod & Hess is indicated in George Weisbrod's financial interests, as well as his memberships in numerous organizations.

After several years in the brewing business, widower Christian Hess married Rosa Weber, then just twenty-four years old, being sixteen years his junior. Born in May 1865, Rosa Hess was also a German immigrant, arriving in America in 1881.²⁵ The Hesses had one daughter, Marie L. Hess, who was born in August 1894 and eventually married Otto Hurst in 1921. The Hesses were longtime members of St. Michael's German Lutheran Church in Kensington.

Christian Hess died on July 27, 1912 in Atlantic City, New Jersey. He was interred on July 31, 1912 in North Cedar Hill Cemetery.²⁶

²⁵ Thirteenth Census of the United States, 1910 (NARA microfilm publication T624). Records of the Bureau of the Census, Record Group 29. National Archives, Washington, D.C.

²⁶ "Christian Hess," *The American Bottler*, 32 (1912): 52; and Ancestry.com. *Philadelphia, Pennsylvania, Death Certificates Index, 1803-1915* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

CRITERION C and CRITERION D

While the primary and largest building of the facility has been destroyed, the architectural expression created by Weisbrod & Hess—the Oriental Brewery—is represented in the extant buildings described in this nomination. The subject buildings represent individual buildings that were representative designs of the *Rundbogenstil* as applied to German-owned breweries in Philadelphia and across the United States. Both buildings are evocative of the American Round-Arched Style, but with decided Germanic touches that derive from the *Rundbogenstil*, representing an era of brewery architecture characterized by a distinctive architectural style. Because each building is uniquely designed with its own façade, whether it be the American Round-Arched Style or the *Rundbogenstil*, being distinctive examples of an architectural style.

Architectural Style in the Industrial Revolution

In the early days of the Industrial Revolution, Sir William Fairbairn contended that mill engineers made their first aesthetic improvements to such buildings by advancing their designs beyond “brick boxes.” Fairbairn himself designed a mill in 1827 that was “without architectural pretension,” but also stylized the building beyond the brick box that was required. Fairbairn used pilasters and a cornice to enhance the appearance of a mill, which was an application later seen in many American commercial and industrial buildings. Later, G.D. Dempsey, a British engineer noted that by the 1850s he and his fellows had mastered the “undecorated style,” which he considered appropriate for industrial buildings.²⁷ The “undecorated style” was employed on many Philadelphia buildings related to industry. Meanwhile, the “undecorated style was influenced considerably by the Germanic architectural movements of the day, the primary movement being the *Rundbogenstil*.

The Round-Arch Style: the *Neuromanik* (Neo-Romanesque), the Neo-Classical, and the *Rundbogenstil* in Germany

The Round-Arch style is one that is rooted in three different architectural movements of nineteenth century Germany—I. The *Neuromanik* or the Neo-Romanesque, II. The Neo-Classical, and III. The *Rundbogenstil*, a specific direction of the Round-Arched Style.²⁸

The *Neuromanik* (Neo-Romanesque). The first direction that may be generalized as being the *Rundbogenstil* is the *Neuromanik* or Neo-Romanesque, which was an architectural movement inspired by historians Albrecht Mann and Michael Bringmann by local efforts to preserve historic ruins in the Rhineland between 1812 and 1825. As the nineteenth century progressed, the *Neuromanik* or Neo-Romanesque was also known as the Romanesque Revival in America and Lombard or Norman in

²⁷ Betsy Hunter Bradley, *The Works: The Industrial Architecture of the United States* (New York: Oxford University Press, 1999), 209-213.

²⁸ Kathleen Curran. “The German *Rundbogenstil* and Reflections on the American Round-Arched Style,” *The Journal of the Society of Architectural Historians*, 47 (1988): 351-373.

England.²⁹ In 1812, the Romanesque ruins of the demolished Martinskirche were incorporated into the Sebastianskapelle in Bonn-Popelsdorf. Another preservation project occurred in 1825 with the incorporation of an eighteenth century tower into a new octagonal building designed by Ferdinand Nebel. In the second half of the nineteenth century the *Neuromanik* evolved into the *dogmatischer Historismus*. The evolution involved the architectural ideology of archeological correctness and the revival of specific historic epochs made possible by the improved knowledge of mid-eval history. Later, during Kaiser Wilhelm reign, the Kaiser deliberately commissioned buildings with architectural characteristics of the Middle Ages.³⁰

The Neo-Classic. The second direction that may be generalized as part of the *Rundbogenstil* is the Neo-Classic style, which was a movement that emphasized elements of the Round-Arched style and the Classical tradition. Two architects were the early practitioners of the Neo-Classic. In Munich, Leo von Klenze focused on classical traditionalism in Round-Arched buildings. The first building he designed was the Alte Pinakothek, built between 1826 and 1836, in Munich.³¹ The Kriegsministerium, built in 1824, in Munich was the second.³² Another architect of the early period was Georg Möller an architect in Darmstadt. He too was a classical traditionalist, as related to the Round-Arched style.³³ Both Klenze and Möller believed in “absolute perfection and tectonic truth [as related to] Greek architecture.”³⁴

The *Rundbogenstil*. Heinrich Hübsch introduced the term *Rundbogenstil* in his essay, *In welchem Style sollen wir bauen?* (In Which Style Should We Build) in 1828, an essay which discussed the theory of the *Rundbogenstil*. Referred to as the “historical round-arched architecture,” the *Rundbogenstil* developed as a flexible, but distinctive architectural style with the ability to accommodate tastes of the period, including the aesthetic whims of Bavarian and Prussian rulers.³⁵

In Germany the *Rundbogenstil* flourished for about four decades, starting in the 1820s through the 1860s and 1870s.³⁶

²⁹ André Meyer, *Neugotik und Neuromanik in der Schweiz: Die Kirchenarchitektur des 19. Jahrhunderts* (Zürich: Verlag Berichthaus, 1973).

³⁰ Annah Krieg, “The Walls of the Confession: Neo-Romanesque Architecture, Nationalism, and Religious Identify in the Kaiserreich” (phd diss., University of Pittsburgh, 2010), 60-72.

³¹ Reinhold Baumstark, *Die Alte Pinakothek, München* (Munich: C.H. Beck, 2002), 12, 22-42.

³² Adrian von Buttlar, *Leo von Klenze: Führer zu seinen Bauten* (Berlin: Deutscher Kunstverlag, 2015), 100-120.

³³ Georg Möller, *An Essay on the Origin and Progress of Gothic Architecture, Traced In and Deduced From the Ancient Edifices of Germany, With References to those of England, etc. From the Eighth to the Sixteenth Centuries* (London: Priestley and Weale, 1824), p. 134-143.

³⁴ Curran. “The German Rundbogenstil,” 351-373.

³⁵ Heinrich Hübsch, *In welchem Style [sic] sollen wir bauen?* (Karlsruhe: Chr. Fr. Müller, 1828).

³⁶ Kathleen Curran, *The Romanesque Revival: Religion, Politics, and Transitional Exchange* (University Park, Pennsylvania: Pennsylvania State University Press, 2003), 1-34.

To view Romanesque architecture as embodying this synthesis and to forge a successful new style from it was a thoroughly German ideological notion. The 19th-century *Rundbogenstil* represented an improvement or purification of forms gleaned from the historical *Rundbogenstil*, that is, round-arched architecture from the Early Christian to the Romanesque period (with some quattrocento elements), whose zenith was believed to have occurred during the Romanesque period.³⁷

The moral justification for the *Rundbogenstil* to follow Romanesque principals was that the Romanesque period was interrupted by the Gothic and that, in a sense, the continuation of the Romanesque is entirely appropriate, as compared to the Gothic and the Grecian styles.³⁸

The style lies in the middle between the two extremes of the antique and medieval direction; thus it may presently be worth the most serious consideration...³⁹

A greater center of the *Rundbogenstil* was in Munich where Friedrich von Gartner was a professor at the Academy of Architecture about 1820. Gartner was perhaps the greatest German practitioner of the *Rundbogenstil*, being its principal advocate in Munich. Gartner designed the Ludwigskirche in Munich, a white, twin-towered limestone building in “the purest Byzantine style.”⁴⁰ It featured characteristics commonly associated with the *Rundbogenstil*: bifurcated windows, arcuated corbel tables, and Lombardian banding. The building combined *the* styles of the German *Rundbogenstil* and North Italian Romanesque. While the Round-Arched style was the central focus, the building also retained medieval elements. Just down the street from the Ludwigskirche on the Ludwigstrasse in Munich, Gartner designed another important building, the Staatsbibliothek in Munich. Aside from its incredible commitment to the Round-Arched style, the design employed unstuccoed brick, which was considered a modern experiment at the time. The *Rundbogenstil* embraced the idea of unstuccoed brick—in this case red. This “raw building” type was seen by idealists as the “more truthful way” to build. Because the design for the Staatsbibliothek employing so many elements of the movement, it is said to be the first comprehensive example of the *Rundbogenstil* in a public building.⁴¹

In Karlsruhe, the *Rundbogenstil* emerged through the work of Heinrich Hübsch in the 1830s. Between 1834 and 1837, St. Cyriakus was constructed in Bulach. The church was comprised of “finely dressed” sandstone on the exterior, which proved inexpensive to

³⁷ Curran. “The German *Rundbogenstil*,” 351-373.

³⁸ Curran, *The Romanesque Revival*, 1-34.

³⁹ Curran. “The German *Rundbogenstil*,” 351-373.

⁴⁰ Curran, *The Romanesque Revival*, ix, 40-42.

⁴¹ Curran, *The Romanesque Revival*, 1-34, 51.

use. The structure of the building involved a barrel vault methods, which also contributed to the interior appearance.

St. Cyriakus embodied Hübsch's modernized Romanesque in its technological updating and its exploitation of traditional materials and building techniques to accommodate nineteenth century requirements. Yet Hübsch might have applied his technological innovations and choice of building materials to the Gothic style. His preference for the Romanesque was therefore partly an expression of aesthetic bias.⁴²

Berlin also served as an early locality of the *Rundbogenstil*. In fact, as early as 1810, Karl Friedrich Schinkel's writings contained disjointed characteristics of the *Rundbogenstil*. One of Schinkel's buildings was the reconstruction of the Petrikirsche. This house of worship was commission for a parish in Cölln, a suburb of Berlin. This project too involved the incorporation of the ruined (but usable) walls of an older religious building.⁴³

The *Rundbogenstil* was better understood and refined by Carl Alexander Heideloff (1789-1865), German architect, in his book *Der kleine Byzantiner* in 1857. Heideloff referred to the *Rundbogenstil* as being Byzantine, as well as "neo-Greek, Old Gothic (pre-Gothic), Frankish, Saxon, Norman and Carolingian style," reflecting the struggle to establish proper terminology.⁴⁴

⁴² Curran. "The German Rundbogenstil," 351-373.

⁴³ Curran, *The Romanesque Revival*, 110-115.

⁴⁴ Andrea Knop, *Carl Alexander Heideloff und sein romantisches Architekturprogramm: Monographie und Werkkatalog* (Nürnberg: Stadtarchiv Nürnberg, 2009), 19, 460, 473.

Weisbrod & Hess Brewery—Loading Room, Condenser & Storage (Building 1) and Boiler & Wash House (Building 2), 2117 E. York Street, Kensington, Philadelphia Nomination to the Philadelphia Register of Historic Places, Fall 2016 – Page 30



Left: St. George's Protestant Episcopal Church, Manhattan. Courtesy the New York Public Library.
Right: The Ludwigskirche, Munich, ca. 2000s. Courtesy Wikipedia.com. Note: the similar architectural forms of the *Rundbogenstil*, as well as the use of different stone types.

The *Rundbogenstil* or Round-Arched Style in America

The *Rundbogenstil* began to physically emerge in America in the 1840s through the arrival of the German-immigrant architect and his learned native American contemporaries. However, the term *Rundbogenstil* itself was not in use nor does it appear to have proliferated at any time on this side of the Atlantic. Instead, it was an important forbearer of what became the American Round-Arched style—or just the Round-Arched style. In its day, the terms associated with the *Rundbogenstil* in America included Anglo-Norman, Byzantine—labeling some of the purest of our specimen, Lombard, Norman, Romanesque, and some others. Before the incredible Henry Hobson Richardson there was the perceptive Carroll L. V. Meeks, an historian who essentially identified that a Germanic influence of architectural characteristics were at the core of our emerging Romanesque revival.⁴⁵

Represented as Byzantine in the architectural speak of the day, two of the most famous American buildings influenced by the *Rundbogenstil* were built in New York City in the 1840s. Built between 1846 and 1848, St. George's Protestant Episcopal Church, Manhattan bears a striking resemblance to the Ludwigskirche in Munich—both are twin-towered stone edifices said to be “in the purified Byzantine style.” The architects were Blesch & Eidlite. The exterior was the product of Otto Blesch (also known as Charles Blesch). Being a German immigrant in New York City, he studied with Friedrich von

⁴⁵ Curran. “The German *Rundbogenstil*,” 351-373.

Gartner at the Academy of Architecture in Germany. His partner Leopold Eidlitz, an architect with great talent, but less formal education, was responsible for the interior.⁴⁶ While the buildings were constructed of different materials, they shared many stylistic details of the *Rundbogenstil*—biforiated windows, arcuated corbel tables, and Lombardian banding, to name a few like-features. There were differences beyond the stone type—in fact, the structure of the building was not of the *Rundbogenstil* ideology, being far less complex and impressive. A similar example was the Fifth Avenue Baptist Church (destroyed), another large twin-towered building. The house of worship was completed in 1856 with a Romanesque brownstone façade and a large rose window in the gable. The architect was Henry Engelbert, a little known German immigrant, was inspired by Soller's Michaelskirche in Berlin. This church too was inspired by the *Rundbogenstil*, but also deviated in terms of its structural prowess as related to the German ideology.⁴⁷

A more modest example also in Manhattan, the Astor Library, built between 1849 and 1853, appears to have been at least partly inspired by the Staatsbibliothek in Munich. The library was designed by one of New York City's best-known German architects, Alexander Saeltzer, also an immigrant. Saeltzer had studied at the Bauakademie in Berlin. A direct connection to Schinkel appears to be probable, yet speculative. However, a relative who emigrated with him from Germany, Edward Saeltzer, studied with Gartner at the Academy of Architecture in Berlin.⁴⁸

The Quaker City could certainly be called conservative and it might be stated that its architectural legacy progressed in a less fashion-forward manner than New York. Nevertheless, Philadelphia too was home to architectural expression and designers who were representatives of the *Rundbogenstil*.⁴⁹ Gustav Runge appears to have just arrived in Philadelphia when he was commissioned to design a five-story round arch brown stone pile for Bunn & Raiguel, merchants in dry goods.⁵⁰ The building which still stands at 135 N. 3rd Street was built between 1851 and 1853.⁵¹ However, it is clear that Runge's patrons desired a façade entirely of stone, as Philadelphians, unlike Germans, had long since been comfortable with unstuccoed brick.⁵² The soft stone employed coupled the impressive commission no doubt satisfied any ideological concerns Runge may have held towards the lack of brick in a city driven by its red clay.

⁴⁶ Kathryn E. Holiday, *Leopold Eidlitz: Architecture and Idealism in the Gilded Age* (New York: W.W. Norton & Company, 2008), 33-34.

⁴⁷ Curran, "The German Rundbogenstil," 351-373.

⁴⁸ Curran, *The Romanesque Revival*, 232-235.

⁴⁹ Michael J. Lewis, "The Rundbogenstil, The German Architect and America" (typescript draft for a paper to be presented at the University of Pennsylvania, undated); photocopy in Runge biography file, Athenæum of Philadelphia.

⁵⁰ Insurance Survey No. S08716, the Philadelphia Contributionship. Canceled Fire Insurance Surveys.

⁵¹ Ralph Chiumenti, *The Cast-Iron Architecture of Philadelphia's Old City* (Philadelphia: Old City Civic Association of Philadelphia, 1975), pl. 50, 51B.

⁵² Roger W. Moss, *Philadelphia Victorian: The Building of the Athenæum* (Philadelphia: The Athenæum of Philadelphia, 1998) 65.; and Rudolf Stein, *Klassizismus und Romantik in der Baukunst*. (Bremen: 1965).

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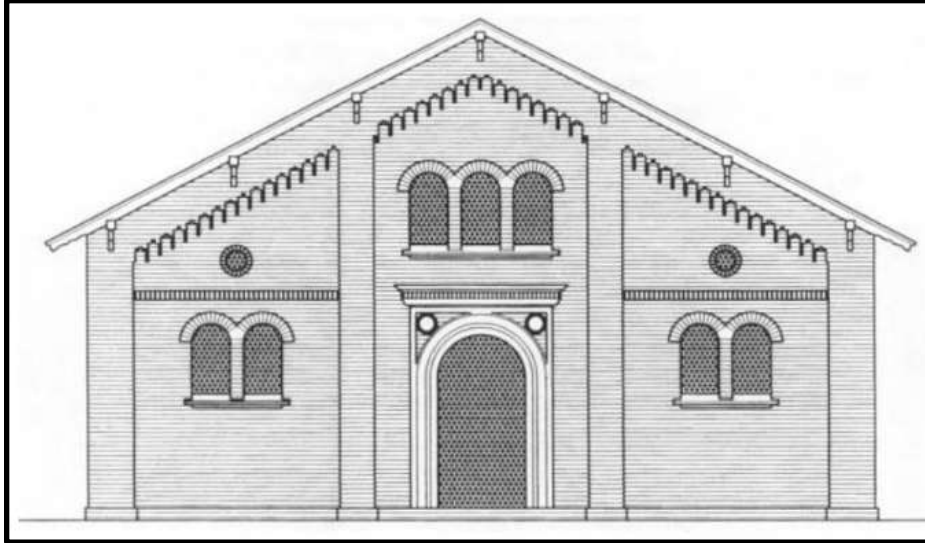
The American Academy of Music, Philadelphia. Ca. 1970s. Courtesy the Library of Congress.

Runge went on to briefly partner with fellow-architect Napoleon LeBrun (1821-1901) for two years, 1855 to 1857. LeBrun & Runge competed to design the American Academy of Music, which still stands at 232-246 S. Broad Street, and they won first prize. The red brick and brownstone Round-Arched edifice was a low slung load-bearing pile, spanning seven bays. Called Neo-Baroque, the concert hall represents stylistic antecedents that are no doubt of the *Runbodgenstil* ideology, but in its Neo-Classic interpretation.⁵³ These two examples, designed by Runge, were just the tip of the iceberg in a city Philadelphia with its largely forgotten German population.

The *Runbodgenstil*, the Round-Arched and the Neo-Romanesque in Industrial Philadelphia

In the third and, particularly, the fourth quarters of the nineteenth century, German patternbooks began promoting the *Runbodgenstil*, using terms like Byzantine, Neo-Romanesque, and Romanesque, associated with a modest, but attractive aesthetic appearance. These patternbooks included designs for brick and stone industrial and utilitarian buildings. The design shown below depicts a façade that adheres to the *Runbodgenstil* on a particularly modest scale.

⁵³ HABS No. PA-1491, the American Academy of Music, 232-246 South Broad Street, Philadelphia, Philadelphia County, PA. Found in the Library of Congress.



Industrial Building Design shown in a German patternbook in 1883. Note: this building has a similar scale to Building 2, although it is not at all as grand or impressive. Courtesy *The Works*.

The distinctive characteristics of the *Rundbogenstil* included, but are not limited to the following:

- Fenestrations and/or facades of Round-Arched apertures—including both doors and windows;
- Flat facades and symmetrical compositions;
- Red brick and locally available stone. Buildings entirely of locally available stone, not including brick, were also acceptable;
- Facades included brick and stone pilasters and horizontal bands forming grids;
- Elaborate brick corbelling, especially corbel tables; and
- Molded surrounds emphasizes arched door and window openings.

Later buildings, due to the evolution of the style in the 1850s and 1860s, included:

- Windows set off by projecting archivolt with dentils; and
- Windows employing the segmental arch; and
- Polychrome patterned brick.

The industrial building shown above has a fenestration of Round-Arched apertures—both windows and doors; a flat façade with a generally symmetrical composition; an indication that brick (likely red) and potentially local stone will be employed; vertical and horizontal bands of brick forming an almost grid-like appearance to the façade; elaborate brick corbelling; etc.

Breweries in Philadelphia took this to new levels, starting with a base *Rundbogenstil* design and applying additional Neo-Romanesque, Romanesque, Queen Anne, and other stylistic motifs to the overall design. Appearing Moorish was also quite fashionable especially for German breweries and other businesses in that community. The Poth Brewery in Brewerytown was an early complex with a massive infrastructure that grew

over time. Constructed between 1883 and 1905, the buildings of this facility certainly had many of the hallmarks of the *Rundbogenstil* with their segmental and round arch apertures. Set in a complex of red brick buildings with stone trimmings, one early building of Poth's complex featured impressive brick corbeling; a fenestration punctuated by segmental arches, and a complex façade of three massive expanses of apertures punctuated by parapets with bartizans and a brick corbel table. This complex only expanded over time and became more and more eclectic in architectural effect, never quite departing from its Germanic, *Runsbogenstil* origins.⁵⁴



The Malt House of the Poth Brewery, Brewerytown, Philadelphia, ca. 1880s. Courtesy Google Books.

The Poth Brewery was designed by Otto Wolf, a well-renown brewery architect. Employing the *Rundbogenstil* in many of his designs, features of that movement may be found in the Bergner and Engel Brewing Company at 31st and Master Streets; the J. and P. Baltz Brewing Company at 31st and Thompson Streets; C. Schmidt & Sons Brewing Company in Edward Street; and the Betz Brewing Company at Crown and Callowhill Streets.⁵⁵ All of the buildings that comprised these complexes were of red brick and stone with the aforementioned stylistic elements. Almost none of these buildings survive today.

Adam C. Wagner was another important brewery architect practicing in Philadelphia. While his biography is included later in this nomination, it is important to mention that he too design with an obvious influence of the *Rundbogenstil*, as it related and evolved into the Neo-Romanesque and other electric forms. Wagner designed over fifty breweries throughout his career, a large number of which were in Philadelphia. Only two of these breweries survive to-date.⁵⁶

Weisbrod & Hess' Oriental Brewery

As stated previously Weisbrod & Hess' Oriental Brewery was constructed between 1883 and the 1930s. Most of the complex was designed by A.C. Wagner; however, only a

⁵⁴Mary Feitz, "The Jewel of Brewerytown: Past, Present at The Poth Brewery" (masters' theses, University of Pennsylvania, 2015), 22-25.

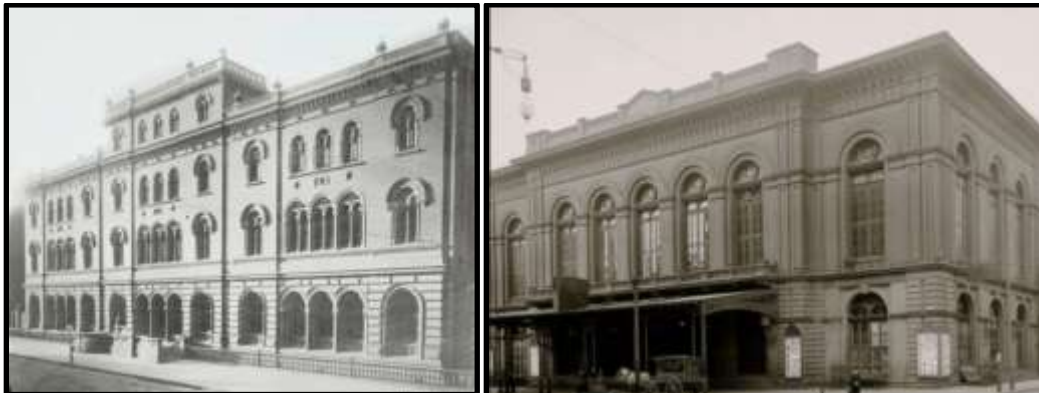
⁵⁵ Feitz, "The Jewel of Brewerytown," 59-65.

⁵⁶ Feitz, "The Jewel of Brewerytown," 106-108.

portion of the complex survives to-date. Of the five or six remaining buildings, Building 1, the Loading Room, Condenser & Storage, and Building 2, the Boiler & Wash House, are the most ornamental.



Detail of Building 1 from the *Western Brewer* in October 1892. Courtesy Rich Wagner.



Left: the Astor Library, New York City, ca. 1880. Courtesy the New York Public Library.
Right: the American Academy of Music, Philadelphia, ca. 1890. Courtesy the Free Library of Philadelphia.



The Bavarian State Library or the Staatsbibliothek, ca. 2000s. Courtesy Wikipedia.com.

Building 1: Loading Room, Condenser & Storage

Building 1 was designed as a Loading Room, Condenser & Storage and was constructed in 1891-1892. While the building was once more ornamental with a decorative parapet with bartizans and other details, the primary elevation is largely intact. The building was designed by A.C. Wagner as a utilitarian building serving the purposes of the larger brewery. However, while it was part of a working facility, Building 1 appeared as its own individual entity. While much smaller in scale, its basic form borrowed from the *Rundbogenstil* with both Moorish and Romanesque flourishes. Larger buildings that introduce smaller, industrial buildings like Building 1 are the Staatsbibliothek in Munich; the Astor Library in New York City; and the American Academy of Music in Philadelphia. Building 1 is an industrial building that retains the following features characteristic of the *Rundbogenstil*:

- Fenestrations and/or facades of Round-Arched apertures—including both doors and windows;
- Flat facades and symmetrical compositions;
- Red brick and locally available stone;
- Facades included brick and stone pilasters and horizontal bands forming grids;
- Elaborate brick corbelling, especially corbel tables; and
- Molded surrounds emphasizes arched door and window openings.
- Windows set off by projecting archivolt with dentils; and
- Windows employing the segmental arch.

Building 1 represents an era characterized by the *Rundbogenstil*, and is a unique representative of that distinctive architectural style. This distinction is also true of the building as a representative off brewery architecture in the Philadelphia region and beyond, which adhered to the *Rundbogenstil*, as it evolved into the Neo-Romanesque and other eclectic architectural styles.

Building 2: the Boiler & Wash House

Immediately to the south of Building 1 on Martha Street, Building 2 was designed as a Boiler & Wash House. It may have been designed by A.C. Wagner and was constructed by 1899. Despite the provenance of the building, Building 2 is in keeping with the overall architectural design and feeling of the Oriental Brewery. It stands as an individual edifice devoted to its specific utilitarian purpose, but with remarkable architectural gusto. Due to its later construction date, Building 2 is further evolved into the Neo-Romanesque with the scale of its incredible round arch features. Yet its design retains the following characteristics of the *Rundbogenstil*:

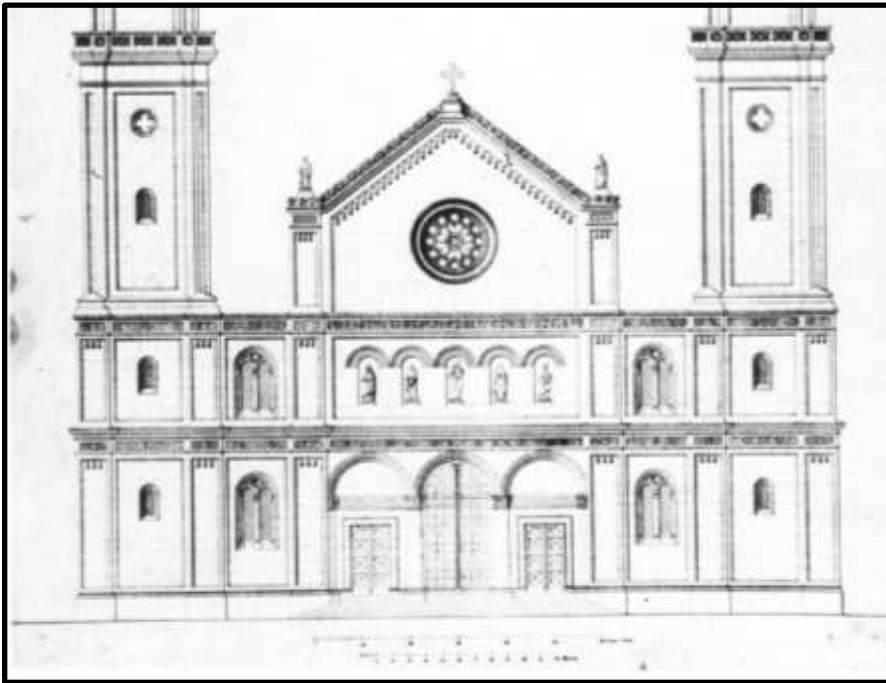
- Fenestrations and/or facades of Round-Arched apertures—including both doors and windows;
- Flat facades and symmetrical compositions;
- Red brick, locally available stone, and terra cotta details;
- Facades included brick and stone pilasters and horizontal bands forming grids;
- Elaborate brick corbelling, especially corbel tables; and

- Molded surrounds emphasizes arched door and window openings.

Later, but yet important details of the evolved style include the following characteristics:

- Windows set off by projecting archivolt with dentils; and
- Windows employing the segmental arch.

Building 2 represents an era characterized by the *Rundbogenstil*, and is a unique representative of that distinctive architectural style. This distinction is also true of the building as a representative off brewery architecture in the Philadelphia region and beyond, which adhered to the *Rundbogenstil*, as it evolved into the Neo-Romanesque and other eclectic architectural styles.



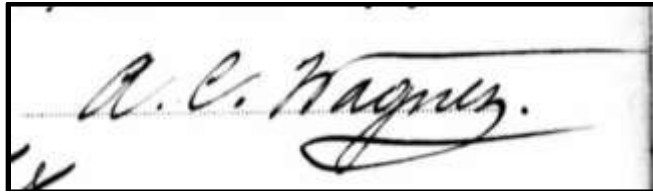
Above: The Ludwigskirche, Munich, 1829-1844 by Gartner.

Courtesy Google Books. Below: both images are of Building 2. Courtesy Andrew Fearon.





Adam C. Wagner. Courtesy Google Books.



Signature of Adam C. Wagner. Courtesy Ancestry.com.

CRITERION E

Adam C. Wagner, Architect & Designer (1860-1935)

A large portion of the Weisbrod & Hess Brewery, including Building 1 and possibly Building 2, was designed by Adam C. Wagner. He was a significant architect whose work influenced the architecture of breweries in the City of Philadelphia, and beyond. A testament to his prowess as an architect of breweries, it is important to note that Wagner was the architect and designer of more than 50 breweries during his lifetime.⁵⁷

Born on February 19, 1860 at Oberursel, Hessen (Hesse)-Nassau in Germany, Adam C. Wagner (A.C. Wagner) was the son of Charles and Catherine Wagner. At about nineteen or twenty, he departed the Port of Hamburg aboard the *Wieland* on September 1, 1880.⁵⁸ He landed in New York City on September 15.⁵⁹ When he finally arrived at Philadelphia, he stood about five foot, six to seven inches with a fair complexion and a high forehead.

⁵⁷ “Adam C. Wagner, Builder of Many Breweries, Dead, Head of Yale Brewing Company Passes at Prospect Avenue Home,” *The Hartford Courant*, 11 January 1935.

⁵⁸ Staatsarchiv Hamburg, Bestand: 373-7 I, VIII (Auswanderungsamt I). Mikrofilmrollen K 1701 - K 2008, S 17363 - S 17383, 13116 - 13183.

⁵⁹ *Passenger Lists of Vessels Arriving at New York, New York, 1820-1897*. Microfilm Publication M237, NAI: 6256867. Records of the U.S. Customs Service, Record Group 36. National Archives at Washington, D.C.

Adam C. Wagner appears in the Philadelphia city directories as either an architect or an engineer for the years 1883 to 1901.

Breweries were his specialty, and he worked for some of the largest brewing companies included: Kalmbach & Geissel, Springfield, Massachusetts (1890), Theis & Weger Brewery, 21st and Thompson Streets, Philadelphia (1890); a brewery for Albert Corry, D Street near 13th, Washington, D.C.; Weisbrod & Hess's Oriental Brewery, Philadelphia (1891-1892); a brewery for Frederick Freil, Fairhill Street near Susquehanna Avenue, Philadelphia (1891); a brewery-ice machine house and condenser room, etc. for G. Manz Brewing Co., Philadelphia (1891); alterations and additions to a brewery for Class & Nachold, Marvine Street near Columbia Avenue, Philadelphia; a new brew house for Erdich's Brewery, Bridesburg (1894); a new beer storehouse and ice machine for the Hohenadel Brewery, Falls of the Schuylkill (1894); Peter Breidt's City Brewery, Elizabeth, New Jersey (1894); alterations and additions to the Philadelphia Brewing Company, 6th Street near Clearfield, Philadelphia (1894); complex for the Rhode Island Brewing Company, Providence (1894); buildings for the Robert Smith Brewery, 38th Street near Girard, Philadelphia (1894); a brew house, 723-725 N. 4th Street, Philadelphia (1894); a brewery for Charles Retting & Son, Pottsville, Pennsylvania (1894); alterations to Straubmuller's Brewery, Trenton Avenue near York Street, Philadelphia (1895); storage house for Peter Breidt's brewer, Elizabeth, New Jersey (1895); storage house for C. Rettig & Son's Brewery, Pottsville (1895); storage-, boiler house, and alterations to the Excelsior Brewery, Philadelphia (1895); plans for a brewery, George W. Flack, Philadelphia (1895); a brewery house for the Philadelphia Brewing Company, Philadelphia (1895); plans for Weger Bros. Brewery, Philadelphia (1895); a brew house, mill room, and beer store house for George Esslinger & Son, Rugan Street, Philadelphia (1896); plans for the American Brewing Company, Rochester (1896); a brew house, etc., for Theodore R. Helb, York County, Pennsylvania (1896); a stable for Weisbrod & Hess (1896); a beer storage house for Mrs. A. Vollmer in Randolph Street near Jefferson, Philadelphia (1897); a brewery for the Hazelton Brewing Company in Hazelton, Pennsylvania (1897); a brewery building for the Anthracite Brewing Company in Mt. Carmel, Pennsylvania (1897); a brewery for the Hartford Brewing Company, Hartford (1897); a storage house for the Anheuser-Busch Brewers' Association, 9th Street near Percy, Philadelphia (1897); a brewery for Messrs. Wildman & Company, Bethlehem, Pennsylvania (1897); a storage house for the Prospect Brewing Company, 11st Street near Oxford, Philadelphia (1898); brew and storage house for J. Marr's Brewery, Baltimore, Maryland (1899); buildings for the Bavarian Brewing Company, Wilmington, Delaware; etc.⁶⁰ In New York State, he designed the Standard Brewing Company, the

⁶⁰ *Philadelphia Real Estate Record and Builders' Guide* (hereafter *PRERBG*), v. 5, n. 33, p. 498 (20 August 1890); *PRERBG*, v. 5, n. 33, p. 498 (20 August 1890); *PRERBG*, v. 5, n. 38, p. 577 (24 September 1890); *PRERBG*, v. 6, n. 42, p. i (28 October 1891); *PRERBG*, v. 9, n. 12, p. i (21 March 1894); *PRERBG*, v. 9, n. 12, p. i (21 March 1894); *PRERBG*, v. 9, n. 12, p. i (21 March 1894); *PRERBG*, v. 9, n. 12, p. i (21 March 1894); *PRERBG*, v. 9, n. 19, p. 219 (9 May 1894); *PRERBG*, v. 9, n. 34, p. i (22 August 1894); *PRERBG*, v. 10, n. 10, p. 109 (6 March 1895); *PRERBG*, v. 10, n. 12, p. 133 (20 May 1895); *PRERBG*, v. 10, n. 12, p. 133 (20 March 1895); *PRERBG*, v. 10, n. 12, p. 133 (20 March 1895); *PRERBG*, v. 10, n. 12, p. 133 (20 March 1895); *PRERBG*, v. 10, n. 12, p. 133 (20 March 1895); *PRERBG*, v. 10, n. 12, p. 133 (20 March 1895); *PRERBG*, v. 11, n. 17 (22 April 1896); *PRERBG*, v. 11, n. 33, p. 657 (12 August 1896); *PRERBG*, v. 11, n. 33, p. 657 (12 August 1896); *PRERBG*, v. 11, n. 46, p. 887 (11 November 1896); *PRERBG*, v. 12, *Weisbrod & Hess Brewery—Loading Room, Condenser & Storage (Building 1) and Boiler & Wash House (Building 2), 2117 E. York Street, Kensington, Philadelphia Nomination to the Philadelphia Register of Historic Places, Fall 2016 – Page 40*

impressive, facility extant in Cataract Street.⁶¹ According to Rich Wagner’s collective database of architects and their projects, between 1887 and 1901, Wagner designed no less than 150 buildings and/or facilities, including commercial buildings, club houses, court houses, residences, storage houses, warehouses, etc. Out side of Pennsylvania, his projects took place in Maryland, New York, New Jersey, Washington, D.C., and throughout New England.

By the time he left Philadelphia he had designed more than fifty brewery-related buildings, from Washington, D.C., to Rochester, New York, to cities throughout New England. Interestingly, Wagner designed the Kalmbach and Geisel Brewery (later known as the Highland Brewery and then Liberty Brewing Company, but referred to by locals as “Come Back and Guzzle”), the largest in New England before the passage of the Eighteenth Amendment.⁶²

During his time in Philadelphia, he married Lena Lauterbach, with whom he had four children, only three of which survived to adulthood—daughters Elsa L., Katchen, and Gladys.⁶³

In 1897, he and his family made their way to Hartford, Connecticut, where Wagner became involved with the New England Brewery. There he was hired by the Hartford Brewing Company to design a six-story fireproof lager and ale brewery with a boiler and bottling house. Shortly after his arrival, Wagner purchased a large house at 228 Prospect Avenue where he lived until this death.

According to the 1898-1899 edition of *American Brewers’ Review: A Monthly Devoted to the Science and Practice of Brewing*, Wagner, “The Philadelphia brewery architect,” was hired to construct a “new office building” for the brewery for Theresa F. H. Weibel of New Haven, Connecticut.⁶⁴

In 1910, the United State Federal Census shows the Wagners living at the aforementioned address, at which time he was already treasurer of the New England Brewing Company. Only two of their four children survived at this time: Katheryn and Gladys.⁶⁵

n. 6, p. 83 (10 February 1897); *PRERBG*, v. 12, n. 24, p. 373 (16 June 1897); *PRERBG*, v. 12, n. 32, p. 513 (11 August 1897); *PRERBG*, v. 12, n. 32, p. 513 (8/11/1897); *PRERBG*, v. 12, n. 52, p. 845 (29 December 1897); *PRERBG*, v. 12, n. 52, p. 845 (29 December 1897); *PRERBG*, v. 13, n. 19, p. 289 (11 May 1898); and *PRERBG*, v. 14, n. 39, p. 617 (27 September 1899).

⁶¹ *Philadelphia Architects and Buildings*, s.v. “Wagner, Adam C. (fl. 1881–1901),” by Sandra L. Tatman, accessed May 15, 2016, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/105803

⁶² “Adam C. Wagner,” *Hartford Courant*, 11 January 1935.

⁶³ United States of America, Bureau of the Census. *Twelfth Census of the United States, 1900*. Washington, D.C.: National Archives and Records Administration, 1900. T623.

⁶⁴ “The Philadelphia Brewery Architect,” *American Brewers’ Review: A Monthly Devoted to the Science and Practice of Brewing* 12 (1898-1899).

⁶⁵ Thirteenth Census of the United States, 1910 (NARA microfilm publication T624). Records of the Bureau of the Census, Record Group 29. National Archives, Washington, D.C.

A.C. Wagner had extensive training and knowledge as a cooper, brewer, engineer, chemist, contractor, and architect. However, by 1913, he was still with the New England Brewing Company in Hartford, Connecticut. He was then serving as treasurer and general manager.⁶⁶ Mrs. Lena Lauterbach Wagner, at just fifty, died of a heart attack on January 11, 1916.⁶⁷ After her death he married Anna Wall, who lived for the rest of his life.⁶⁸

He was also a successful businessman who was always willing to lend his offices for various social and patriotic causes, such as Jews relief in Israel and Palestine in 1922 or the sale of Liberty Bonds to support U.S. government involvement in World War I. He was the founder and president of a number of businesses, including the Merchants Ice Company and, in the years before his death, the Yale Brewing Company. He was involved in real estate and was “associated” with the New England Fruit Company.⁶⁹

By 1930, Wagner was still living in Hartford with Anna, as well as his unmarried daughter. The house at 558 Prospect Avenue was then worth \$12,000.⁷⁰ The Yale Brewing Company was organized in 1933 at which time Wagner became the president. He died, aged 74, on January 10, 1935, in Hartford, “after a short illness.”⁷¹

⁶⁶ “Connecticut,” *American Brewers’ Review* 27 (1913), 490.

⁶⁷ “Mrs. Lena Lauterbach Wagner,” *The Brewers Journal* 40 (1916), 180.

⁶⁸ 1920 Census.

⁶⁹ “Adam C. Wagner,” *Hartford Courant*, 11 January 1935.

⁷⁰ United States of America, Bureau of the Census. *Fifteenth Census of the United States, 1930*. Washington, D.C.: National Archives and Records Administration, 1930. T626.

⁷¹ “Adam C. Wagner,” *Hartford Courant*, 11 January 1935.

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 The Personal Collection of Rich Wagner, Brewery Historian

Appendix A: Additional Information

Wagner is able to provide us with statistics for the production of the brewery:

They remodeled the brewery and by 1890, production was nearly 30,000 barrels. That year, they had brewery architect and engineer A.C. Wagner design a modern plant. The brew house was outfitted with a 250-barrel kettle, and production was nearly 90,000 barrels by the turn of the century, when the brewery employed one hundred men. Brands included Rheingold Lager, Shakespeare Ale, Kulmbacher Pilsner, Franciskaner, Bohemian and Wiener Export. Both partners died in 1912, and the firm continued under the management of family members.⁷²

In 1990, the Weisbrod & Hess Brewery Co. was included in the *Workshop of the World* book published by the Oliver Evans Chapter of the American Industrial Archaeology Society (AIAS). Examining the Hexamer General Surveys for Weisbrod & Hess Oriental Brewery Co., for the years 1886, and 1892, the AIAS's chapter physically described the brewery as follows:⁷³

According to the Census of Manufactures of Philadelphia, this brewery was one of nine operating in the 19th and 31st Wards. In 1886 the Weisbrod and Hess Lager Beer Brewery employed 32 men and comprised a brewery, refrigerating houses, stable, and cooper shop with the bar-room, store, and meeting rooms facing Frankford Avenue. Expansion by 1889 included construction of a new brewery, with 100 men working at the brewery. The Weisbrod and Hess Oriental Brewery operated until Prohibition in 1920. The brewery reopened for five years following Prohibition, closing in 1938.

The stable, facing Martha (once Holman) Street, is the oldest remaining structure in the complex. Built in 1885, this three story, three bay brick building with stone detailing contains the inscription 'W H' on the second story. The brewery stands across the street. Constructed by 1889, the two story brick building has decorative brickwork and stone keystones and belt courses. The complex is missing the refrigerator houses and storage buildings that faced Frankford Avenue and the boilerhouse that stood at the corner of Hagert and Martha Streets. The three story brick building with brownstone water table, belt courses, and lintels along Hagert Street housed offices. Finally, a bottling plant, probably built in the 1930s, stands on the corner of Hagert and Amber Streets. This two story brick building has terra cotta detailing and tile mosaics.

⁷² Wagner, *Philadelphia Beer*, 68.

⁷³ Ernest Hexamer, *Hexamer General Surveys* (Philadelphia: 1886), 21: plate 1997; Ernest Hexamer, *Hexamer General Surveys* (Philadelphia: 1892), 27: plate 2561-2562.

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The brewery held a four story millhouse, with the hop tank, two steam engines, and two ice machines on the first story. The cooling tanks were on the top story, with the kettle and mashtub on the second story. The copper brewing kettle had a capacity of 250 barrels. The attached four story refrigerator house had the fermenting room on the third story. The boilerhouse contained three boilers.⁷⁴

According to Torben Jenk's website "Workshop of the World" the old Weisbrod & Hess Brewery has seen new life in some of its remaining buildings. Writing in the year 2007, Jenk states:

Most of the buildings west of Martha Street survive, including the Bottling Plant with its colorful Phoenix mosaics and terra cotta letter panels, and the 1885 stables to the south. One now enters from Martha Street through a facade into a courtyard that used to be roofed. The roof sat atop huge wooden trusses. Yards Brewing bought these buildings in May 2001 and started brewing beer in March 2002. Brewing capacity has grown from 2,500 barrels to 8,000 barrels in 2006. All brewing starts with thirty barrels mixed into sixty-barrel fermenters. Half the production is of Philadelphia Pale Ale, "a Pale Ale brewed with a Pilsner malt" that was recently rated one of the five best Pale Ales in America. Other beers regularly brewed include India Pale Ale, Extra Special Ale, Saison, and three "Ales of the Revolution," the latter brewed according to the historic recipes of three founding fathers: General Washington Porter, Thomas Jefferson Tavern Ale, and Poor Richard's Tavern Spruce [Ben Franklin]. Yards uses Simcoe hops from the Yakima Valley region of Washington state and malts from the US and Germany. The company sells direct to over 330 accounts in the Philadelphia area. The high local demand has restricted availability elsewhere.⁷⁵

⁷⁴ Carmen A. Weber, Irving Kosmin, and Muriel Kirkpatrick, *Workshop of the World: A Selective Guide to the Industrial Archaeology of Philadelphia* (Wallingford, PA: Oliver Evans Press, 1990).

⁷⁵ <http://www.workshopoftheworld.com/kensington/weisbrod.html> , "Workshop of the World," website by Torben Jenk, as viewed on 5 March 2016.

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