

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 (CD, EMAIL, FLASH DRIVE)
ELECTRONIC FILES MUST BE WORD OR WORD COMPATIBLE

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

Street address: 1524-38 Germantown Avenue

Postal code: 19122 Councilmanic District: 7

2. NAME OF HISTORIC RESOURCE

Historic Name: Rieger & Gretz's Tivoli Brewery; Rieger & Gretz Brewing Company

Current/Common Name: William Gretz Brewing Company

3. TYPE OF HISTORIC RESOURCE

☒ Building ☐ Structure ☐ Site ☐ Object

4. PROPERTY INFORMATION

Occupancy: ☐ occupied ☒ vacant ☐ under construction ☐ unknown

Current use: Unknown; Evidence of informal auto garage

5. BOUNDARY DESCRIPTION

Please attach

6. DESCRIPTION

Please attach

7. SIGNIFICANCE

Please attach the Statement of Significance.

Period of Significance (from year to year): from 1858 to 1961

Date(s) of construction and/or alteration: 1885, 1894-96, 1900, 1901, 1903, 1905, c.1944

Architect, engineer, and/or designer: Jacob Herold; Kurt W. Peuckert

Builder, contractor, and/or artisan: Phillip Halbach

Original owner: Leonhard Rieger and William Gretz

Other significant persons: William Gretz, Jr.

CRITERIA FOR DESIGNATION:

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

- ☐ (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,
- ☒ (c) Reflects the environment in an era characterized by a distinctive architectural style; or,
- ☒ (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,
- ☐ (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
- ☒ (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach

9. NOMINATOR

Organization Preservation Alliance for Greater Philadelphia Date August 24, 2018

Name with Title Oscar Beisert, consultant Email patrick@preservationalliance.com

Street Address 1608 Walnut St, Suite 1702 Telephone 215-546-1146 x5

City, State, and Postal Code Philadelphia, PA 19103

Nominator ☐ is ☒ is not the property owner.

PHC USE ONLY

Date of Receipt: 24 August 2018

☒ Correct-Complete ☐ Incorrect-Incomplete Date: 13 September 2018

Date of Notice Issuance: 14 September 2018

Property Owner at Time of Notice

Name: TR-Gretz LP

Address: Rufo Contracting, 441 E Hector Street, Suite 100

City: Conshohocken State: PA Postal Code: 19428

Date(s) Reviewed by the Committee on Historic Designation: 17 October 2018

Date(s) Reviewed by the Historical Commission: 9 November 2018

Date of Final Action: 9 November 2018

☒ Designated ☐ Rejected

Nomination
for the
Philadelphia Register of Historic Places



Fig. 1: Looking southeast at the corner of Oxford and Lawrence Streets at Building No. 3: Tivoli Brewery and Ice House (1885). Source: Oscar Beisert, 2018.

Rieger & Gretz's Tivoli Brewery

also known as the

Rieger & Gretz Brewing Company

and later as the

William Gretz Brewing Company

1524-38 Germantown Avenue

Philadelphia, Pennsylvania

5. BOUNDARY DESCRIPTION

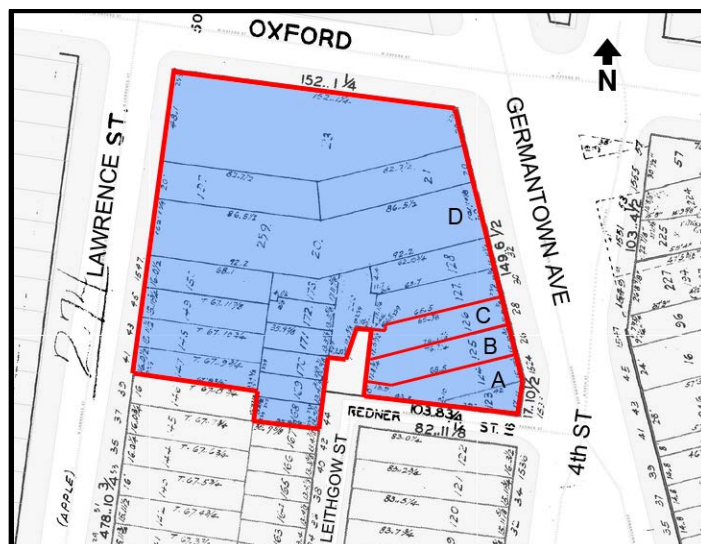


Fig. 2: The boundary for the proposed designation is delineated in red. Source: Philadelphia Atlas.

Beginning at the southeast corner of Oxford Street and Germantown Avenue, the property boundary extends southeastward along Germantown Avenue a distance of 149 feet 6 ½ inches to the intersection of Germantown Avenue and 4th Street, thence south along 4th Street a distance of 17 feet 10½ inches to the corner of 4th Street and Redner Street, thence west along Redner Street a distance of 82 feet 10 inches, thence north a distance of approximately 37 feet 2½ inches, thence west a distance of 8 feet 10½ inches, thence south a distance of 17 feet 5½ inches, thence west a distance of 8 feet 10½ inches, thence south a distance of 40 feet 1½ inches, thence west a distance of 35 feet 9½ inches, thence north a distance of 15 feet 9 inches, thence west a distance of 67 feet, 8¾ inches to Lawrence Street, thence north along Lawrence Street a distance of 162 feet 1¼ inches to the corner of Lawrence Street and Oxford Street, thence eastward along Oxford Street a distance of 152 feet 1¼ inches to the point of origin. These boundaries contain four contiguous parcels as identified on the plot plan above (Fig. 2):

- A) 1522-24 Germantown Avenue
- B) 1526 Germantown Avenue
- C) 1528 Germantown Avenue
- D) 1530-38 Germantown Avenue

These four parcels correspond to the delineated boundaries of five contiguous parcels described in Deed #51976445 as together constituting BRT parcel #88-4078200 (1524-1538 Germantown Avenue). Three additional BRT parcels were included and described in that deed transaction and are adjacent to the Gretz Brewery parcel, but these contain no structures and are therefore not included in this nomination. Also note that a small portion of the Gretz Brewery complex appears to have been constructed over an unassigned right-of-way at the northern terminus of Leithgow Street. The above boundary description follows the legal parcel dimensions, not the footprint of

Fig. 4: Right: 1916 Hexamer Fire Insurance Atlas. Source: the Free Library of Philadelphia.

The former Rieger & Gretz Brewery is a complex of buildings located at the intersections of Oxford Street, N. 4th Street, and Germantown Avenues in the South Kensington neighborhood of North Philadelphia. The complex consists of eleven buildings occupying a large portion of a city block roughly bounded by Oxford Street to the north, Germantown Avenue and 4th Street to the east, Redner Street to the south, and Lawrence Street to the west.

Building No. 1: Brew House (1901)
Building No. 2: Mill House (1901)
Building No. 3: Tivoli Brewery and Ice House (1885)
Building No. 4: Beer Cellars (c. 1896)
Building No. 5: Loading Shed (c. 1910-16)
Building No. 6: Bottling House (1894-95)
Site of Building No. 7: Tavern (c. 1894-95)
Building No. 8: Office (1900)
Building No. 9: Refrigeration & Engine House (1895-96)
Building No. 10: Bottling House (1903)
Building No. 11: Beer Cellars (1905)
Building No. 12: Bottling House (c. 1944-1950)

3

The brewery was constructed in stages between 1885 and 1951. The buildings are generally arranged around a central covered loading courtyard and are generally built upon the street in the typical urban format of Philadelphia. The various buildings range in height from one to five stories. The tallest structures front onto Lawrence Street on the western side of the complex (Figs. 5 to 8).



Fig. 5: Looking west. Source: Philadelphia Atlas, 2017.

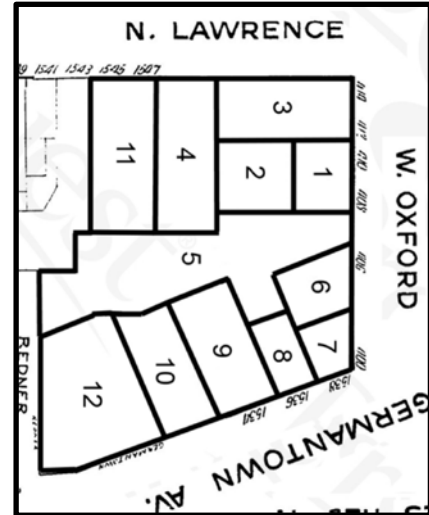


Fig. 6: Looking South. Source: Philadelphia Atlas, 2017.

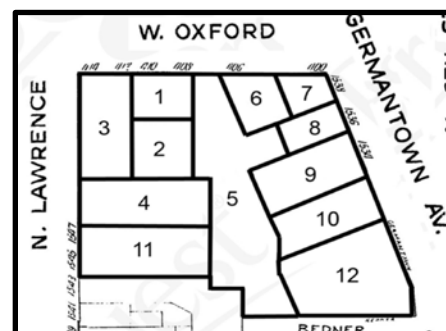




Fig. 7: Looking east. Source: Philadelphia Atlas, 2017.

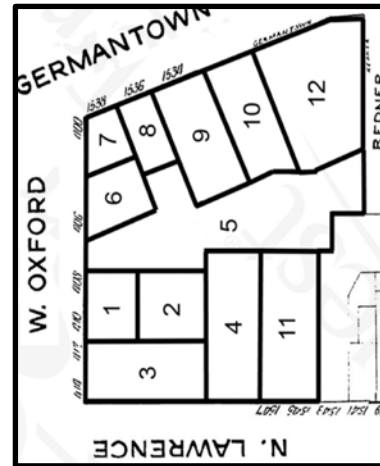
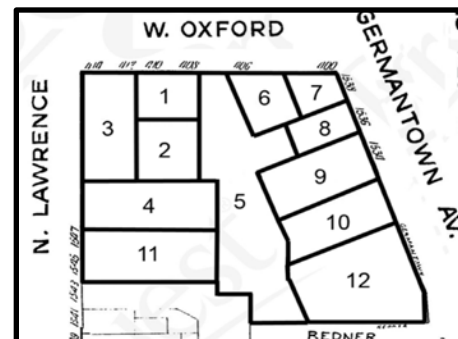


Fig. 8: Looking north. Source: Philadelphia Atlas, 2017.



The majority of the buildings are red brick masonry structures incorporating elements of the *Rundbogenstil*, the American Round Arched, and other revivalist styles. The complex has an irregular plan, as these buildings were constructed, altered, and expanded over their long course of operation. Each of the buildings in the complex reflects the historic narrative of the brewery and therefore each contributes to the significance of the subject property.



Fig. 9: Looking southwest at Building No. 1: Brew House (1901). Source: Oscar Beisert, 2018.

Building No. 1: Brew House (1901)

Building No. 1: Brew House (1901) stands to the west of the courtyard with facades facing Oxford Street (north) and the interior courtyard (east) (Fig. 9). Built in 1901 on the footprint of a previous structure, the building stands four stories tall with a shallow, flat-topped pyramidal roof that once supported a central cupola. Its red brick facades are set in running bond and feature limestone detailing similar to the Site of Building No. 7: Tavern (c. 1894-95) and Building No. 6: Bottling House (1894-95). The north elevation is divided into two symmetrical bays, each featuring a large rectangular ground-floor masonry opening set beneath a steel lintel with decorative roundels. Both openings are currently sealed with cement block. The second floor bays feature pairs of small rectangular window openings set between limestone sill-courses and lintel-courses; all four windows are sealed with plywood. The third-floor bays are dominated by single large round-arched windows, also sealed in plywood. The fourth-floor bays feature pairs of small round-arches windows with limestone sills and imposts. These too are currently sealed

with plywood, though vestiges of the original wood frames appear to survive. The roofline is capped by brick corbelling and a projecting wood cornice that appears to be of recent construction. The bays are divided by brick pilasters which feature decorative recessed grooves at the third and fourth floors. Historically, the spandrel panels between the third and fourth floors featured signage reading “Rieger & Gretz,” and the spandrel panels between the first and second floors read “Brew House”. Only vestigial traces of this signage survive.

Only the top three stories of the east elevation of Building No. 1: Brew House (1901) are visible above the adjacent courtyard structure. The fenestration and cornice details of this elevation are similar to the Oxford Street façade, though the composition is expressed as a single bay. The second floor features a pair of wood frame windows with I-beam lintels and stone sills. The third floor features a pair of large round-arched windows with wood frames and stone sills. The fourth floor contains three smaller rounded arch windows with wood frames and stone lintels. Though all openings are sealed by plywood, significantly more of the original wood frame elements (mullions, etc.) are visible on this elevation.



Fig. 10: Looking west, Building No. 2: Mill House (1901) is outlined in red.
Source: Philadelphia Atlas, 2017.

Building No. 2: Mill House (1901)

Immediately to the south of Building No. 1: Brew House (1901) is Building No. 2: Mill House (1901), standing four-stories with a flat roof (Fig. 10). Constructed on the site of an earlier building, Building No. 2: Mill House (1901) was a purpose-built malt mill and is the only building on the complex without any elevation fronting on a public right-of-way. However, portions of its east elevation are visible from Oxford Street and Germantown Avenue, showing a continuation of the fenestration and pilaster details of the adjacent to Building No. 1: Brew House (1901).

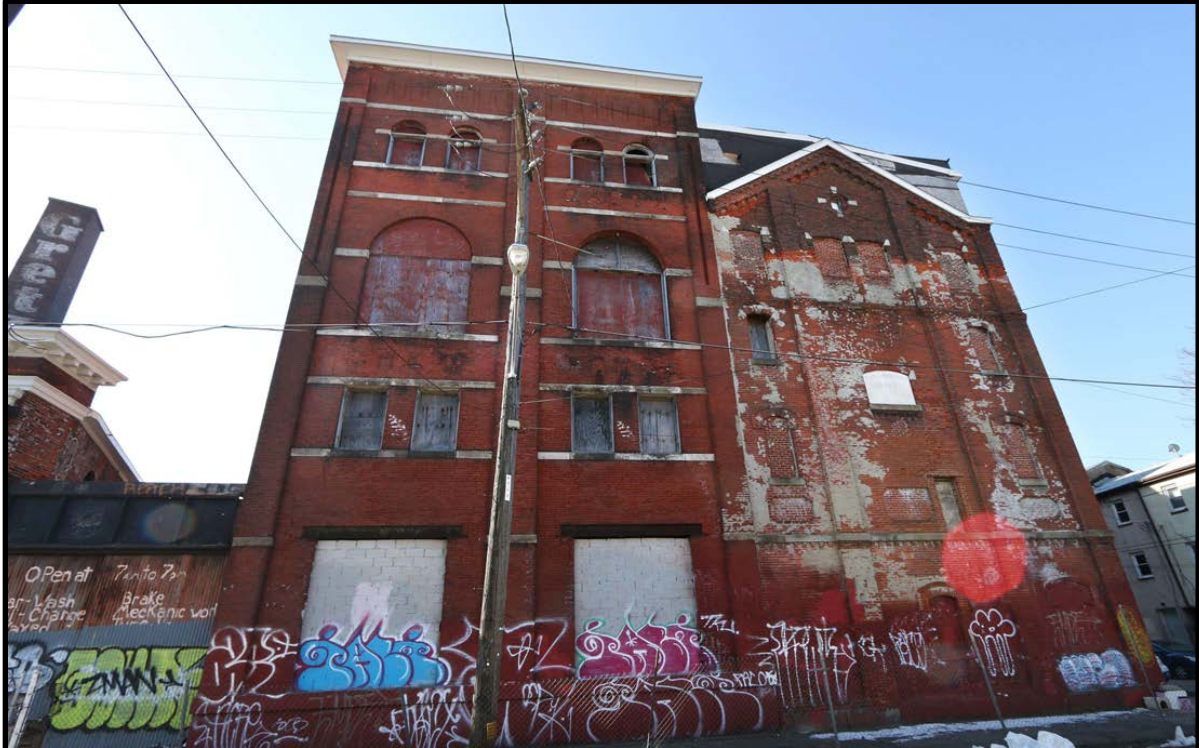


Fig. 11: Looking south from Oxford Street at Building Nos. 1 & 3. Source: Gretchen Hues, 2018.



Fig. 12: Looking southwest from Oxford Street at Building Nos. 7, 1, 2, and 3. Source: Gretchen Hues, 2018.



Fig. 13: Looking south at the upper floors of Building No. 3: Tivoli Brewery and Ice House (1885). Source: Oscar Beisert, 2018.

Building No. 3: Tivoli Brewery and Ice House (1885)

Anchoring the northwest corner of the brewery complex is a four-story building of load-bearing masonry construction known as Building No. 3: Tivoli Brewery and Ice House (1885) (Figs. 11 to 15).¹ The building was originally gable-roofed, with a gable end wall facing Oxford Street. While the original rake line of this roof is still visible, a recent rooftop addition has raised and flattened the roofline to create a full fifth story (Fig. 13).



Fig. 14: The date stone of Building No. 3: Tivoli Brewery and Ice House (1885). Source: Kevin Wohlemuth, 2013.

¹ The evidence for this being the marble plaque on the North elevation. However, according to the *Philadelphia Inquirer* (29 November 1900), it was retrofitted in early 1901 with “a new ceiling of steel I-beams and hollow brick arches...insulating the side walls with cork and plaster, and constructing hop storage in the loft.”



Fig. 15: Looking southeast from the corner of Oxford and Lawrence Streets at Building No. 3: Tivoli Brewery and Ice House (1885). Source: Oscar Beisert, 2018.

The north, Oxford Street elevation is divided into three bays separated by raised brick pilasters, with a wider central bay. The running-bond red brick façade is in fair-to-poor condition with large areas of parged mortar repairs and the majority of window openings bricked over. Nevertheless, significant architectural details remain. The ground floor features infilled traces of segmental arched windows in the central and western bay, each featuring a raised brick window hood. A limestone belt course divides the first and second floors. The second floor bays feature inset brick panels with chamfered corners set below the level of the second floor window sills, though the central bay appears to have been altered by the addition of an off-center rectangular window opening. The east and west bays each feature arched windows with stone sills and raised brick window hoods. An arch-topped marble plaque is centered in the central bay between the second and third floors above a limestone sill. This plaque reads, “TIVOLI BREWERY/ ICE HOUSE/ 1885/ JACOB HEROLD, ARCHIT/ JOHN KRAMER, BUILDER” (Fig. 14). The third floor has one segmental arched window in each of the side bays, with limestone sills, keystones, and imposts similar to the details found on other buildings in the complex. The fourth floor is set above a corbel brick course and features one window in each of the side bays and a pair of windows in the center bay; these also match the limestone details found elsewhere in the complex. Above the two center windows of the fourth floor is a small rectangular gable window set within a brick roundel surround featuring four limestone voussoirs. The gabled cornice features corbelled brick dentils. Above and set slightly behind the gable bargeboards is the aforementioned fifth-floor addition clad in roofing paper, with a shallow-pitched shed roof sloping west towards the Lawrence Street elevation.

The west elevation of Building No. 3: Tivoli Brewery and Ice House (1885) faces Lawrence Street and features five bays divided by brick pilasters. In general, these bays match the

composition of the building's Oxford Street façade, with first- and second-floor arched windows featuring brick hoods, third-floor windows featuring limestone imposts and keystones, and paired fourth-floor windows featuring only imposts. Exceptions to this pattern are found in the second floor of the second bay, which has been entirely stuccoed over; the second floor of the third bay, whose window matches the composition of the third floor window above; the third floor of the fourth bay, which has been replaced with cement block and features an irregular hole in the facade; and the fourth floor of the fifth bay, where a large brick infill panel interrupts the cornice line. This panel features a large masonry opening infilled with glass block set above three metal vent panels. Like the Oxford Street elevation, the Lawrence Street façade is red brick set in a running bond with large areas parge-coated in stucco or mortar, with the fifth-floor addition clad in roofing paper. While the original design of the façade is still legible, its current condition and integrity are best described as fair-to-poor.



Fig. 16: Looking east at Building No. 4: Beer Cellars (c. 1896) and Building No. 11: Beer Cellars (1905). Source: Oscar Beisert, 2018.

Building No. 4: Beer Cellars (c. 1896)

The remainder of the brewery complex's west elevation is composed of two matching five-story beer cellars known as Building No. 4: Beer Cellars (c. 1896) and Building No. 11: Beer Cellars (1905) (Fig. 16). Building No. 4: Beer Cellars (c. 1896) is the northernmost section with a matching addition known as Building No. 11: Beer Cellars (1905).² Both facades span three bays facing onto Lawrence Street with large ground-floor loading doors set beneath steel I-beam

² This structure is likely the one mentioned in the *Philadelphia Inquirer* on 23 November 1895 as the “four-story storage house” being planned by Jacob Herold. The *Philadelphia Inquirer* announced on 21 February 1905 that “Plans have been completed by Architect and Engineer Kurt W. Peuckery for a fireproof addition to Rieger & Gretz’s brewing plant, at Germantown avenue and Oxford street. The drawings provide for a structure to measure 32x82 feet.” These are roughly the dimensions of Building No. 11: Beer Cellars (1905) and on 6 March 1905, the newspaper announced Philip Haibach as the builder for this “beer storage house” (*Philadelphia Inquirer*, 6 March 1905).

lintels defined by decorative roundels. The said façades are divided into two horizontal registers by a brick frieze that delineates the third and fourth floors. The frieze of Building No. 4: Beer Cellars (c. 1896) retains traces of historical signage, reading “RIEGER & GRETZ.” The lower register contains the bottom three floors. On Building No. 4: Beer Cellars (c. 1896), the second and third floors contain windows in the northern and central bays. These windows feature segmental arch lintels with keystones, imposts and sills appearing to be of limestone. The south bay is a blind brick wall and has been reconstructed, which features a newer running bond brick. The upper register contains the fourth and fifth floors with windows in each bay. These match the proportions and details of the lower windows except for the central top-floor bay, which features a taller, rectangular masonry opening. Most of the windows in the central bay remain open, retaining vestiges of the original wood frames set deep within the thick masonry jambs. All windows in the flanking bays have been infilled with brick. The building's original roofline is capped by a corbelled brick cornice, though a later brick addition rises a half-story above the roofline in plane with the facade below (Fig. 17).



Fig. 17: Looking southeast at Building No. 4: Beer Cellars (c. 1896) and Building No. 11: Beer Cellars (1905).
Source: Oscar Beisert, 2018.

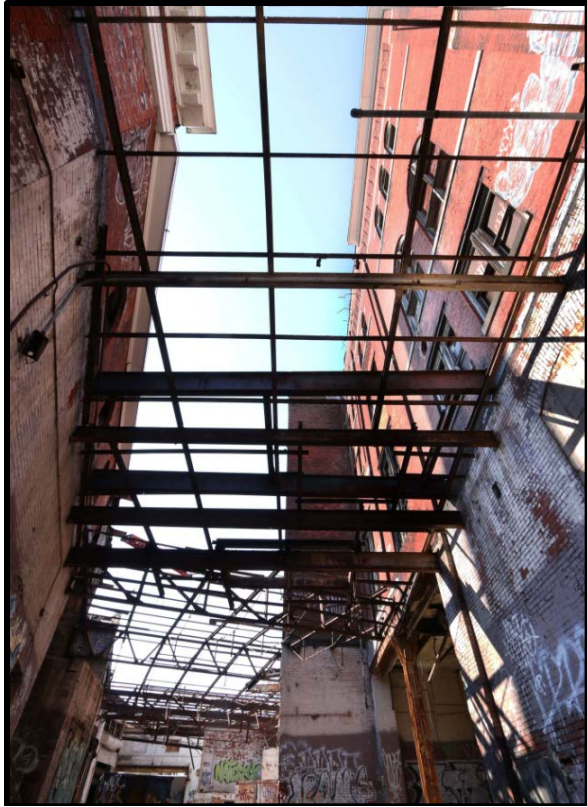


Fig. 18: Looking south in Building No. 5: Loading Shed (c. 1910-16). Source: Gretchen Hues, 2018.

Building No. 5: Loading Shed (c. 1910-16)

West of Building No. 6: Bottling House (1894-95) along Oxford Street, Building No. 5: Covered Courtyard (c. 1904-1916) is composed of the interstitial spaces between the buildings that face onto this open space (Figs. 18, 19). The appearance of the walls that form the courtyard is unknown aside from the presence of loading doors on its northern and southern ends, the latter of which was designed as an extension of Building No. 12: Bottling House (c. 1944-1950). The single-story, north elevation along Oxford Street features two large, in-swinging corrugated metal doors that are set beneath steel beams and a transom covered by plywood, spanning between adjacent buildings. Hand-painted signage on the doors indicates that the space has more recently been occupied by an automobile mechanic.

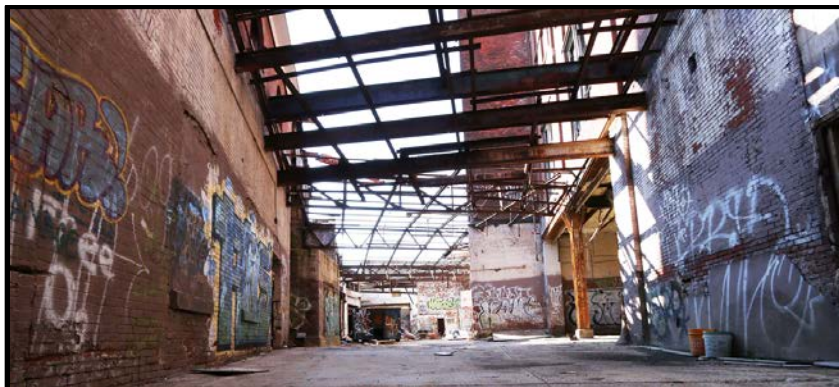


Fig. 19: Looking south in Building No. 5: Loading Shed (c. 1910-16). Source: Gretchen Hues, 2018.



Fig. 20: Left: Looking south at Building No. 6: Bottling House (1894-95); Fig. 21: Right: Looking southeast at Building No. 6: Bottling House (1894-95). Source (for both): Oscar Beisert, 2018.

Building No. 6: Bottling House (1894-95)

The brewery complex's northern Oxford Street elevation is composed of four building facades. Immediately to the west of the Site of Building No. 7: Tavern (c. 1894-95) along Oxford Street is the Building No. 6: Bottling House (1894-95), the oldest such building in the complex (Figs. 20, 21). Unlike the former Tavern, however, the three-bay building is only two stories tall and lacks the mansard roof of the Tavern. Its ground floor is composed of a large loading bay and a single shallow-arched window, both sealed with cement block. The loading bay sits beneath an exposed steel I-beam lintel, while the window detail matches those of the Tavern's first floor windows. The design of the second floor repeats the Tavern's half-round arched windows, pilasters, and cornice. The cornice returns around the building's northwest corner to form a short right-angled end wall before the roofline steps down and runs back at an oblique angle parallel to Germantown Avenue. Though barely visible from the public right-of-way, this west elevation appears to also feature round-arched second-story windows.



Fig. 22: The Site of Building No. 7: Tavern (c. 1889-95) – Demolished. Source: Gretchen Hues, 2018.

Site of Building No. 7: Tavern (c. 1889-95) – Demolished

This is the Site of Building No. 7: Tavern (c. 1889-95) at the corner of Germantown Avenue and Oxford Street. The building was demolished in 2013 (Figs. 22, 23).



Fig. 23: Building No. 7: Tavern (c. 1889-95) – Demolished. Source: PlanPhilly, 2013.



Fig. 24: Looking west at Building No. 8: Office (1900). Source: Oscar Beisert, 2018.

Building No. 8: Office (1900)

Building No. 8: Office (1900) stands immediately to the south of the Site of Building No. 7: Tavern (c. 1889-95) along Germantown Avenue (Fig. 24). Its primary, east elevation spans three bays, standing three stories tall. Constructed in 1900, the building features a façade of Roman brick that terminates at the height of the second floor and is capped by a third floor that is articulated in the form of a mansard roof. The first floor contains a door and transom with a stone lintel, both of which are sealed with metal siding. Two square-headed windows with stone lintels and sills flank the door, both of which have metal security grilles.

The second story contains three square-headed windows with stone lintels and sills; though currently sealed by plywood, their original wood frames are still visible. A projecting cornice delineates the break between the second and third floors, the mansard area featuring a large three-bay pedimented dormer with one-over-one vinyl sash windows. The mansard roof is clad in asphalt shingles.

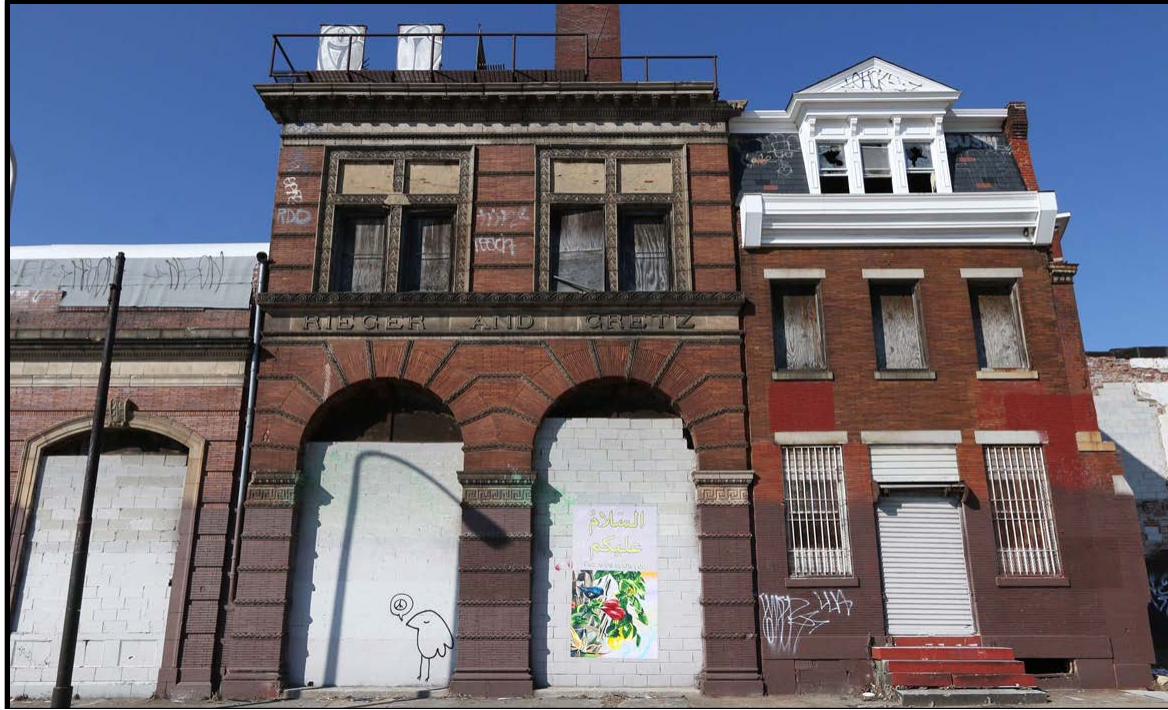


Fig. 25: Building Nos. 9 & 8. Source: Gretchen Hues, 2018.

Building No. 9: Refrigeration & Engine House (1895-96)

Spanning two bays and standing two stories tall, Building No. 9: Refrigeration & Engine House (1895-96) is of steel-frame construction with masonry cladding, standing south of the Building No. 8: Office (1900) (Fig. 25). By rising to the same height as its adjacent three-story neighbor, its more monumental scale is defined by a pair of oversized ground-floor archways formed by banded courses of Roman brick and terra cotta guilloche voussoirs. The pilasters supporting the arches also feature brick and terra cotta guilloche banding and are capped with terra cotta capitals embellished with egg and dart and meander pattern moldings. The arches are infilled with cement block and the lower portions of brickwork have been painted red. Above the arches is a terra cotta frieze with projecting letters reading “RIEGER AND GRETZ” set below a spiral wave band.

The banded brick and guilloche pattern continues on the second floor and is the setting of two window bays delineated by highly ornate terra cotta surrounds with matching terra cotta mullions that bisect each bay into a four-part paired window and transom composition. The flat faces of the window surrounds and mullions feature intricate low-relief patterning. Though the windows are sealed by plywood, the original wooden architraves remain visible. The second story features a cornice defined by its projecting terra cotta dentil block design (Figs. 26, 27). The flat roof supports a metal deck and guardrail surrounding modern cooling units added in the mid- to late twentieth century.

Due to the lower height of Building No. 6: Bottling House (1894-95) to the south, a small portion of the Building No. 9: Refrigeration & Engine House (1895-96) south elevation is also visible from Germantown Avenue. Except for a very short terra cotta cornice return, this elevation is a blank white-painted brick party wall.

Rising from the rear of Building No. 9: Refrigeration & Engine House (1895-96) is a prominent smokestack, which is visible, due to its tower height, from a good portion of the surrounding neighborhood. The slightly battered stack measures approximately 90 feet tall and is approximately 8 feet square. Painted in white on the north and south elevations of the smokestack are the words “Gretz beer” in a letter face that appears to date from the mid-twentieth century (Fig. 28).



Fig. 26: Details of Building No. 9: Refrigeration & Engine House (1895-96). Source: Kevin Wohlemuth, 2013.



Fig. 27: Details of Building No. 9: Refrigeration & Engine House (1895-96). Source: Kevin Wohlemuth, 2013.



Fig. 28: Smokestack. Source: Hidden City Philadelphia, <https://hiddencityphila.org/2012/10/memorials-of-brick/gretz-beer-2/>.



Fig. 29: Building No. 10: Bottling House (1903). Source: Cyclomedia, 2018.

Building No. 10: Bottling House (1903)

To the south of Building No. 9: Refrigeration & Engine House (1895-96) and also fronting on Germantown Avenue is Building No. 10: Bottling House (1903), which is a two-story, two-bay building (Fig. 29). Originally a tall one-story structure, a low second story addition was completed in the 1950s. The ground floor features a pair of tall shallow-arched masonry openings set in a façade of rusticated Roman brick laid in a banding pattern that compliments the adjacent banding of the Engine House. Terra cotta molding and volute keystones frame the masonry openings, which are infilled with concrete block. Portions of the masonry are painted red at the sidewalk level.

A terra cotta dentil cornice delineates the original building and its addition. Built flush on top of an original parapet wall, this low single-story addition features two low, horizontal window openings, now covered, which are symmetrically placed above the arched bays below. The flat roofline is otherwise unadorned.



Fig. 30: Looking northeast at Building No. 11: Beer Cellars (c. 1905). Source: Oscar Beisert, 2018.

Building No. 11: Beer Cellars (1905)

Building No. 11: Beer Cellars (1905) is adjacent and nearly identical in composition to Building No. 4: Beer Cellars (c. 1896), with minor differences (Fig. 30). The ground-floor loading bay has been infilled with cement block and outfitted with a metal door and a short rectangular window, which is also currently infilled. All upper floor windows have been infilled with brick and some feature small vents or grilles. The southern-most bay of the second floor has been reconstructed. The central frieze has lost most evidence of historic signage, though traces of the word “BREWERY” are still discernible. Finally, a rooftop addition rises a full story above the corbelled cornice.

The south elevation of Building No. 11: Beer Cellars (c. 1905) is a blank brick wall overlooking a vacant lot, which is included in the subject parcel. The wall retains traces of an adjacent two-story structure. According to a 1951 Sanborn map, this area was used for bottle storage. By the time of the 1958 Sanborn map, this area had been vacated and is currently an overgrown empty lot.

The east elevations of Building Nos. 4 and 11 are only partially visible from the public right-of-way; their upper floors are visible from Germantown Avenue and Redner Street rising above the complex's covered interior courtyard (Fig. 31). Like their west elevations, each building is three bays wide.

Building No. 11: Beer Cellars (1905) features shallow-arched windows (but no keystones or imposts) at the fifth-floor level, and a lone matching infilled window at the center of the fourth floor. The remainder of the facade is blank. Building 4 features two brick-infilled rectangular windows with steel lintels flanking a double-leaf wood door at the fifth-floor level, and segmental arched windows with limestone sills at the fourth-floor level. The center window is open while the flanking windows are infilled. A central infilled window is also at the third-floor level. A steel I-beam projects out from the façade above a simple raised brick beltcourse near the building's rear roofline.



Fig. 31: East elevations of Building No. 4: Beer Cellars (c. 1896) and Building No. 11: Beer Cellars (c. 1905). Source: Kevin Wohlemuth.



Fig. 32: Building No. 12: Bottling House (c. 1944-1950) east elevation. Source: Oscar Beisert, 2018.

Building No. 12: Bottling House (c. 1944-1950)

Building No. 12: Bottling House (c. 1944-1950) anchors the southeast corner of the complex. The building stands one-story high with a brick façade that is painted white (Fig. 32). The street facing elevations include Germantown Avenue, 4th Street, and Redner Street. The east elevation faces Germantown Avenue and is three bays wide, each of which includes a large rectangular opening infilled with concrete block and sheathed in plywood. A single, corner bay of similar design sits at an oblique angle running parallel to 4th Street before the building returns along a south elevation fronting Redner Street. This south elevation is clad in stucco, featuring an asymmetrical assortment of masonry openings set beneath exposed I-beam lintels (Fig. 33). An examination of the brewery's plot plan reveals that this elevation is shared by both the Building No. 12: Bottling House (c. 1944-1950) and the southern façade of Building No. 5: Loading Shed (c. 1910-16). The large gate at the far west end of the façade accesses this interior space.



Fig. 33: Building No. 12: Bottling House (c. 1944-1950) south elevation with loading door to covered courtyard at far left. Source: Cyclomedia, 2018.



Fig. 34., Left: Advertisement, c. 1914, for Rieger & Gretz using a painting of a woman from the Edwardian period, with the emblem of Rieger & Gretz in the top right and the calendar at the bottom center.

Fig. 35, Right: Advertisement published in German for Rieger & Gretz's "Bock-Bier," publication unknown, c. 1910. Source (for both): Rich Wagner, Pennsylvania Brewery Historian.

7. STATEMENT OF SIGNIFICANCE

The complex of buildings that comprises the former Rieger & Gretz's Tivoli Brewery at 1524-38 Germantown Avenue is a significant historic resource that merits designation by the Philadelphia Historical Commission and inclusion on the Philadelphia Register of Historic Places. Located in the Kensington neighborhood of Philadelphia, the subject property satisfies the following Criteria for Designation as enumerated in Section 14-1004 of the Philadelphia Code:

- (c) Reflects the environment in an era characterized by a distinctive architectural style;*
- (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; and*
- (j) Exemplifies the cultural, political, economic, social, or historical heritage of the community.*

CRITERION J

The Rieger & Gretz's Tivoli Brewery (Rieger & Gretz) represents a significant period of Philadelphia's commercial and industrial heritage as an important American brewing center, specifically from 1858 to 1961. Once part of a larger context of breweries that included as many as one hundred companies across the city, the subject property is one of just a few surviving complexes of buildings that date to the late nineteenth and early twentieth centuries.

The rise of Philadelphia brewing occurred with the arrival of more than 1.35 million German immigrants between 1840 and 1860, which led to the importation and use of lager yeast in 1840 - purportedly the first lager brewed in America took place at that time in Northern Liberties. Both the population wave, as well as the application of lager yeast led to the Golden Age of Philadelphia's German breweries. From Albert Schwarz's establishment of a brewery on this site c. 1858, to successor John Grundler in 1873, and eventually to the formation of Rieger & Gretz as early as 1882, the production of lager beer at the subject property started on a small-scale. The facilities were enlarged over time as ownership changed to become Rieger & Gretz's Tivoli

Brewery—in 1910, the Rieger & Gretz Brewing Company, and, after prohibition, the William Gretz Brewing Company in 1933.³

While the earlier brewers on the site certainly contribute to its larger significance, the complex of buildings ultimately represents the formation and long-term success of Rieger & Gretz, which became one of the most prominent mid-size breweries in Philadelphia. Like most of the brewers at the time, Rieger and Gretz were German immigrants. Leonhard Rieger immigrated to Philadelphia from Germany in July 1869, and his future partner William Gretz immigrated in 1871.⁴ While both appear to have been involved in brewing operations prior to their partnership, the firm is listed in the city directory in its nascent establishment as Rieger & Gretz by 1882. In 1883, Rieger & Gretz purchased Lot No. 23, and the Tivoli Brewery and Ice House was constructed two years later in 1885.⁵ This building was designed in the *Runbogenstil* style, and most of the later buildings would follow in that fashion.

As their success increased over time, Rieger & Gretz constructed facilities as needed to fulfill demand. They constructed the following buildings in the 1890s: Building No. 6: Bottling House (1894-95), Building No. 7: Tavern (c. 1894-95), Building No. 9: Refrigeration & Engine House (1895-96), and Building No. 4: Beer Cellars (c. 1896).

After the turn of the century, the mid-sized brewery continued to enjoy success, and constructed the following buildings in the first quarter of the century: Building No. 8: Office (1900), Building No. 1: Brew House (1901), Building No. 2: Mill House (1901), Building No. 10: Bottling House (1903), Building No. 11: Beer Cellars (1905), Building No. 5: Loading Shed (c. 1910-16). Aside from the Building No. 7: Tavern (c. 1894-95), all of these buildings survive to date. While the firm had other buildings in Philadelphia for various purposes, this was their primary complex.

Roughly twenty breweries would reopen after the repeal of the Eighteenth Amendment in 1933. The most successful of these firms had the foresight to not only enlarge their facilities, but modernize most aspects of their business including advertising, branding, production, sales, etc. Rieger & Gretz used advertising and branding to increase the marketability of their product. In addition, they were constantly updating their equipment, and became one of the first brewers in the area to use cans

³ Wagner 2003, 9. Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.; "Three Breweries Granted Permits," *The Pittsburgh Press*. (Pittsburgh: 16 November 1933), p. 6.

⁴ *Find A Grave*. Find A Grave. <http://www.findagrave.com/cgi-bin/fg.cgi>.; "Pennsylvania, Philadelphia City Death Certificates, 1803–1915." Index. FamilySearch, Salt Lake City, Utah, 2008, 2010. From originals housed at the Philadelphia City Archives. "Death Records."; National Archives and Records Administration (NARA); Washington D.C.; NARA Series: *Passport Applications, 1795-1905*; Roll #: 525; Volume #: *Roll 525 - 11 May 1899-19 May 1899*; and Pennsylvania (State). Death certificates, 1906–1963. Series 11.90 (1,905 cartons). Records of the Pennsylvania Department of Health, Record Group 11. Pennsylvania Historical and Museum Commission, Harrisburg, Pennsylvania. National Archives and Records Administration (NARA); Washington D.C.; NARA Series: *Passport Applications, 1795-1905*; Roll #: 525; Volume #: *Roll 525 - 11 May 1899-19 May 1899*; and Pennsylvania (State). Death certificates, 1906–1963. Series 11.90 (1,905 cartons). Records of the Pennsylvania Department of Health, Record Group 11. Pennsylvania Historical and Museum Commission, Harrisburg, Pennsylvania.

⁵ Philadelphia Deed Registry Ledgers, Plan 12N1, Plots 20, 21, 23, 123, 124, 125, 126, 127, 128, 147, 148, 149, 150, 168, 169, 170, 171, 172, 173, City Archives of Philadelphia.

versus bottles. As part of their modernization, they also built Building No. 12: Bottling House (c. 1944-1950).

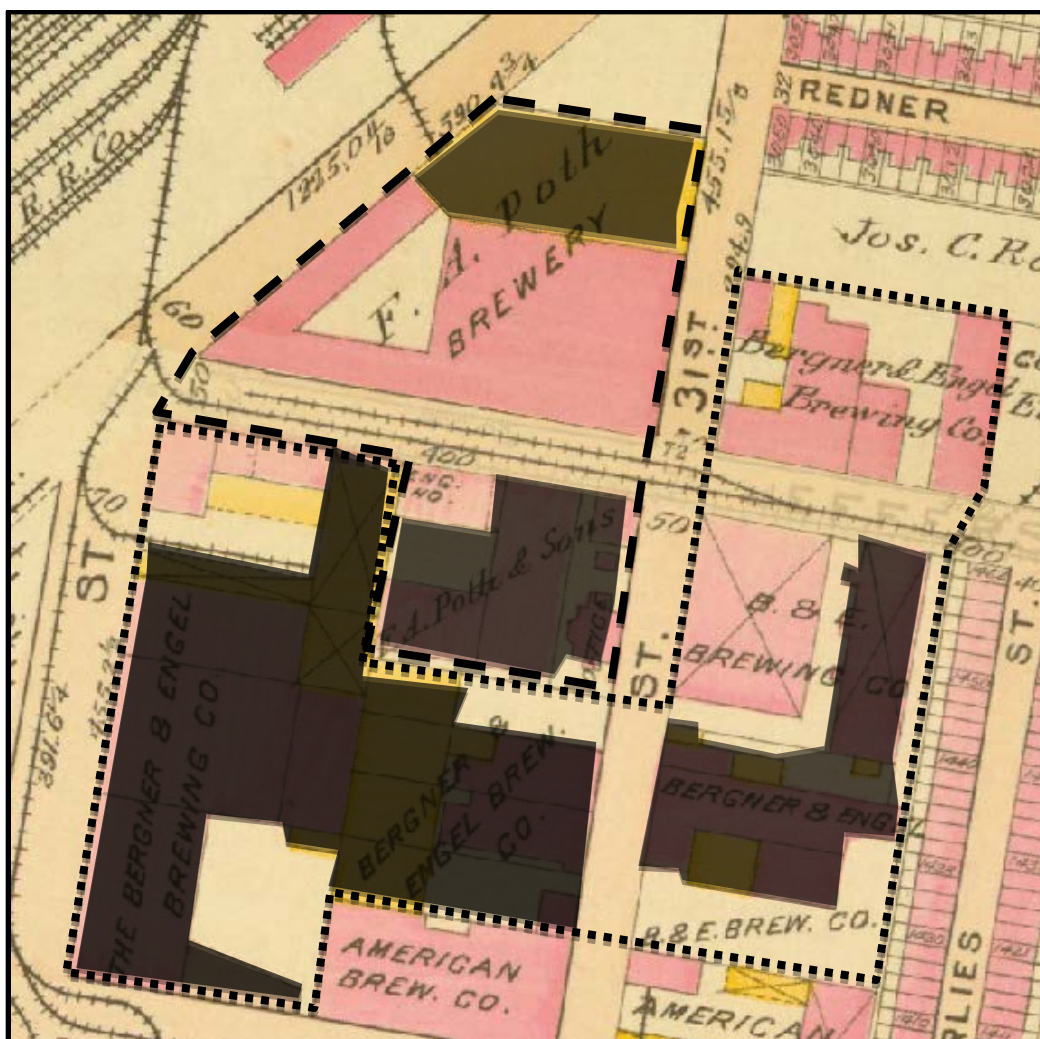


Fig. 36: This 1910 Philadelphia Atlas includes two of the largest breweries at Brewerytown, Philadelphia: the main complexes of the F. A. Poth Brewery and the Bergner & Engel Brewing Co.. A little over half of Poth's complex survives, while most of the buildings that comprised Bergner & Engel have been demolished, which is indicated by the gray overlays. Source: Greater Philadelphia GeoHistory Network.

As stated above, many breweries were founded after the introduction of lager in 1840, which led to the construction and reuse of many small, utilitarian structures. In 1843, there were eleven "Breweries" listed in the *O'Brien's Philadelphia Wholesale Business Directory*, and *United States Circular*.⁶ Firms that prospered went on to commission impressive brewery complexes in the period after the Civil War and these facilities were greatly enlarged over time. The most distinctive period of this trend architecturally lasted from the end of the nineteenth century to the first quarter of the twentieth century. Of the twenty breweries that would later return after Prohibition, only portions of their late nineteenth and early twentieth century structures survive. A cursory survey of the 1910 Philadelphia Atlas, showing several of the large complexes,

⁶ *O'Brien's Philadelphia Wholesale Business Directory, and United States Circular*. (Philadelphia: O'Briens, 1843).

demonstrates that most of the architectural fabric of these companies prior to 1910 no longer exists (Figs. 36 to 39). Rieger & Gretz retained a high number of the buildings that comprised its main brewery complex, all of which represent its primary period of development between 1885 and 1910. Considering the history of its development, Rieger & Gretz represents not only the mid-size brewery typology, it also represents the brewery “complex” typology that testifies to the cultural, economic, and social heritage of brewing history in Philadelphia.



Fig. 37: This 1910 Philadelphia Atlas depicts the location of the following breweries in Brewerytown, Philadelphia: the American Brewing Company, the J.P. Baltz Brewing Co., Ancillary buildings of Emma C. Berdoll’s brewery, components of the larger Bergner & Engel Brewing Co., the George Keller Brewing Co., and the Geo. F. Rothacker Brewing Co. Note, this atlas illustrates these various breweries as they stood in 1910, almost all of which have been demolished, as indicated by the gray overlay. Source: Greater Philadelphia GeoHistory Network.

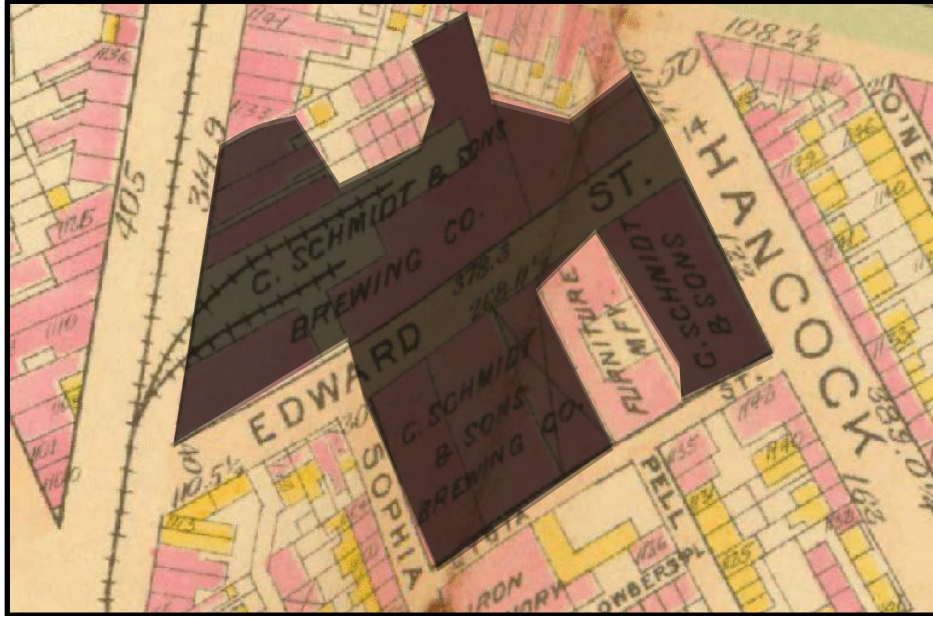


Fig. 38: The Charles Schmidt & Sons Brewing Co. of Northern Liberties is shown above on the 1910 Philadelphia Atlas. All of the buildings that were part of their main complex prior to 1910 have been demolished, which is illustrated by the gray overlay. Source: Greater Philadelphia GeoHistory Network.



Fig. 39: The Weisbrod & Hess Brewery in Kensington from the 1910 Philadelphia Atlas. The demolished structure is reflected with gray overlay. Source: Greater Philadelphia GeoHistory Network.

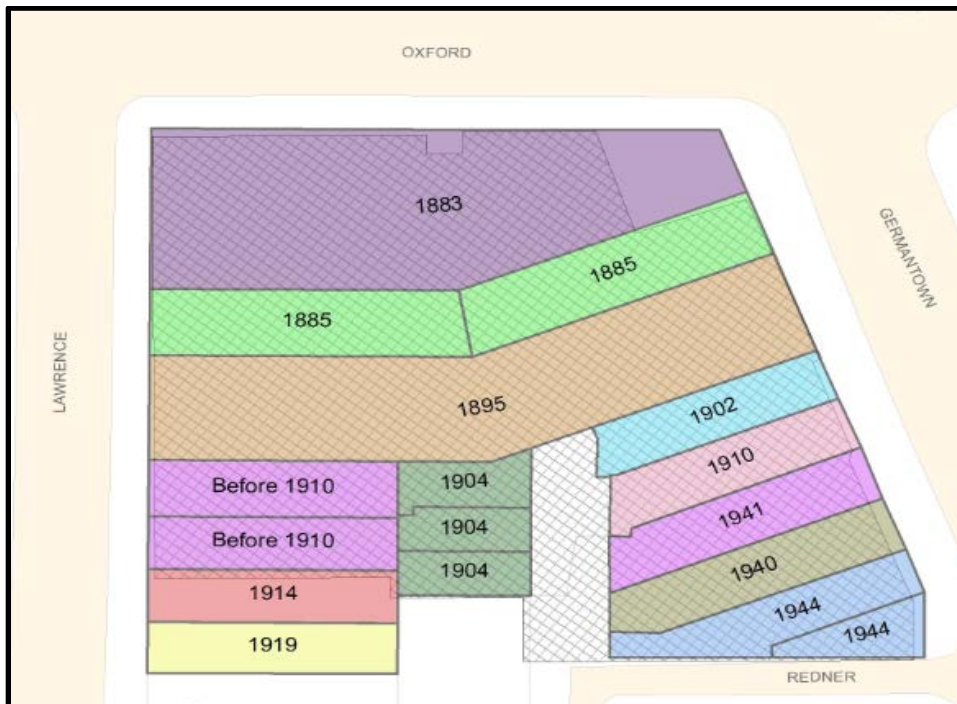
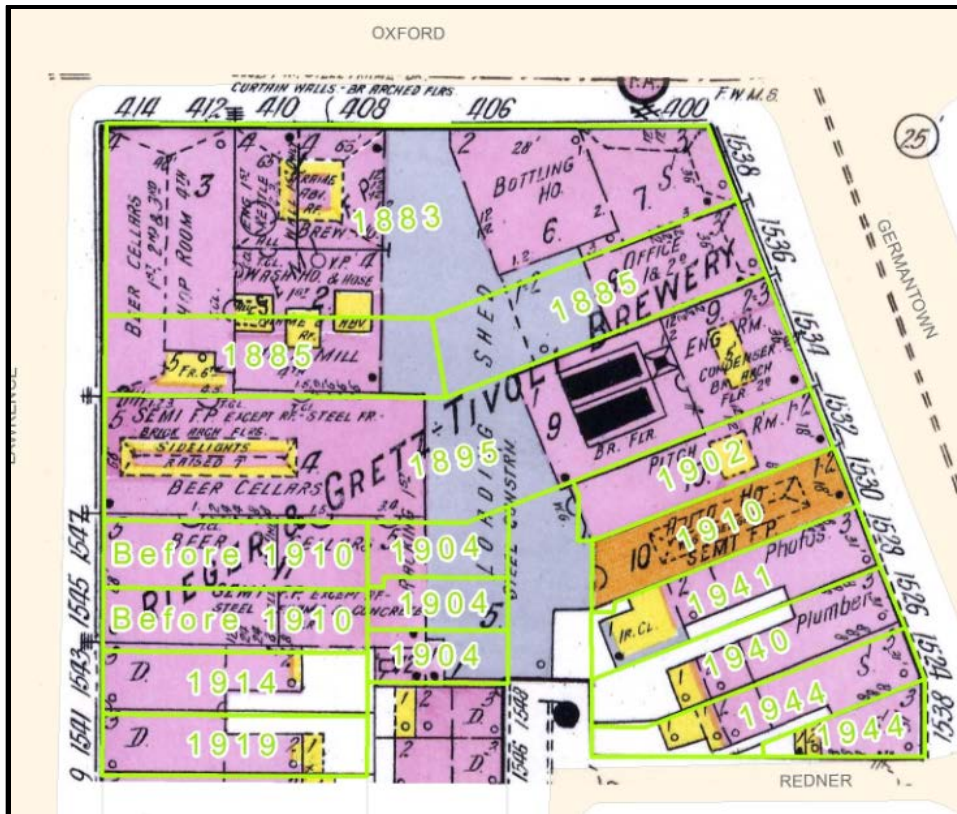


Fig. 40: Parcel map showing the dates in which each lot was purchased by Rieger & Gretz. Source: Philadelphia Deed Registry Ledgers, Plan 12N1, Plots 20, 21, 23, 123, 124, 125, 126, 127, 128, 147, 148, 149, 150, 168, 169, 170, 171, 172, 173, City Archives of Philadelphia.

Historic Context: The Evolution of Rieger & Gretz

An important turning point in the timeline of Philadelphia brewing occurred with the arrival of more than 1.35 million German immigrants to America between 1840 and 1860, which led to the importation and use of lager yeast in 1840. Purportedly, the first lager brewed in America at that time in was in Northern Liberties. Both the population wave, as well as the advent of lager yeast, led to the rise and success of Philadelphia's German breweries. The neighborhood surrounding the juncture of Germantown Avenue and Oxford Street was home to several brewing operations by the 1850s, which included Lot No. 23 of the subject site.

Historic Context: Albert Schwarz's Brewery, c. 1858-71 1538 Germantown Avenue

Albert Schwarz, a German immigrant from what was then the Grand Duchy of Baden, began brewing on the subject site about 1858. There was no doubt his eight year old son Charles Schwarz was already learning the family business.⁷ By the proceeding decade, father and son were working together at their craft.⁸ The 1862 city directory lists the brewery at the southwest corner of Germantown Avenue and Oxford Street. Schwarz was listed as the proprietor of a "lagerbeersaloon" at 1538 Germantown Avenue in the 1864, 1865, 1866, 1867, and 1868 city directories.

Historic Context: John Grundler & Charles Schwarz's Brewery, c. 1871-73 1538 Germantown Avenue

After his father's thirteen year tenure, Charles Schwarz took over the firm about 1871 in partnership with John Grundler, also a German immigrant from Baden. The firm was known as John Grundler & Charles Schwarz, and the brewery retained its location at 1538 Germantown Avenue, according to the 1872 city directory.⁹ The partnership, however, was short-lived, as Charles Schwartz appears to have been removed from the business by 1873.

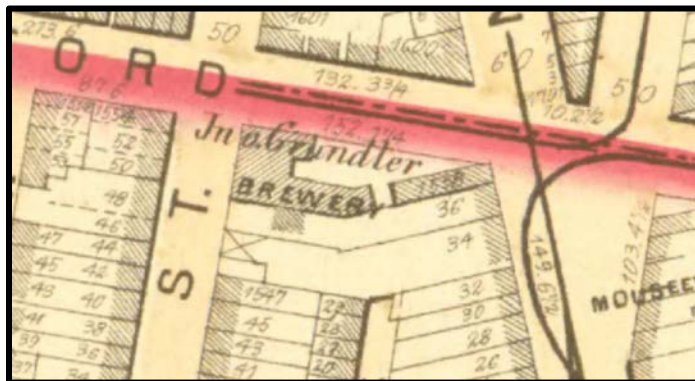


Fig. 41: G.M. Hopkins. City Atlas of Philadelphia, Vol. 6, Wards 2 through 20, 29 and 31. (Philadelphia: 1875), Plate T. Source: the Greater Philadelphia GeoHistory Network.

⁷ 1860 U.S. census, population schedule. NARA microfilm publication M653, 1,438 rolls. Washington, D.C.: National Archives and Records Administration, n.d. ; and McElroy 1858, 601.

⁸ 1870 U.S. census, population schedules. NARA microfilm publication M593, 1,761 rolls. Washington, D.C.: National Archives and Records Administration, n.d.

⁹ Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

Historic Context: John Grundler's Brewery, c. 1873-78
1538 Germantown Avenue

John Grundler took full control of the brewery in 1873, operating on the site until 1878, at which time his listing in the city directory simply reads "lager" at the 1538 Germantown Avenue address (Fig. 41). The brewery was located on Lot No. 23, which is now the site of Building Nos. 1, 2, 3, 6, and 7. The 1878 city directory lists Grundler & Co., also known as T.V. Grundler & Frederick Vetter, as brewers at 715 N. Third Street.¹⁰

Historic Context: John Kuntz, c. 1878-83
1538 Germantown Avenue

While there is very little information on this period of ownership, deed records state that the property was sold by the Grundler family to John Kuntz on August 28, 1880. Kuntz's ownership was also short-lived, as he sold the property to Rieger & Gretz in 1883.¹¹

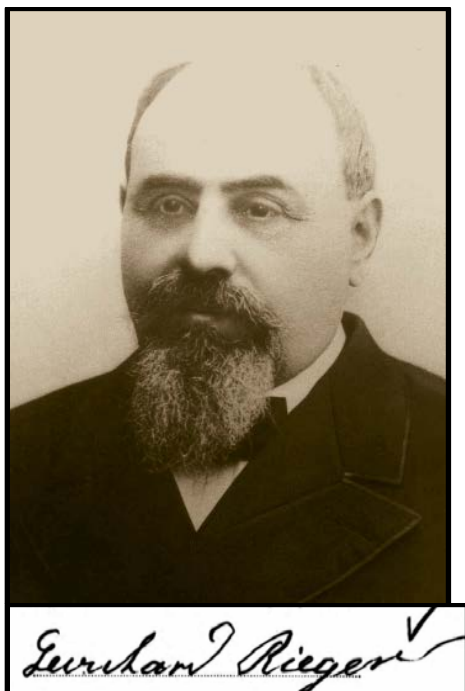


Fig. 42: Above: Leonhard Rieger, c. 1905. Source: www.findagrave.com; Fig. 43: Below: The signature of Leonhard Rieger. Source: Ancestry.com.

Historic Context: Leonhard Rieger (1845-1910)

A native of Baden-Wurtemberg, Leonhard Rieger (1845-1910) arrived in Philadelphia aboard a steamer that departed from Bremen in July 1869 (Fig. 42).¹² Rieger's first employment

¹⁰ Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011. Information was used from the

¹¹ Philadelphia Deed Registry Ledgers, Plan 12N1, Plots 20, 21, 23, 123, 124, 125, 126, 127, 128, 147, 148, 149, 150, 168, 169, 170, 171, 172, 173, City Archives of Philadelphia.

¹² *Find A Grave*. Find A Grave. <http://www.findagrave.com/cgi-bin/fg.cgi>; "Pennsylvania, Philadelphia City Death Certificates, 1803-1915." Index. FamilySearch, Salt Lake City, Utah, 2008, 2010. From originals housed at the Philadelphia City Archives. "Death Records."; National Archives and Records Administration (NARA); Washington D.C.; NARA Series: *Passport Applications, 1795-1905*; Roll #: 525; Volume #: *Roll 525 - 11 May 1899-19 May 1899*; and Pennsylvania (State). Death certificates, 1906-1963. Series 11.90 (1,905 cartons). Records of the

endeavors are unknown; however, by 1882, he had entered into partnership with Frank Rieger to form “L. & F. Rieger.” A listing for the nascent establishment was included in the 1882 city directory; later that same year Rieger & Gretz are listed in the city directory.¹³ In 1883, Leonhard Rieger and William Gretz purchased Lot No. 23, part of the subject site.¹⁴ In 1884, Leonhard Rieger is listed in the city directory as the partner of William Gretz; “Leonhard Rieger & William Gretz, brewers, at 1538 Germantown Avenue”.¹⁵



Fig. 44: Top: Photograph of William Gretz; Fig. 45: Bottom: The signature of William Gretz. Source: Ancestry.com.

Historic Context: William Gretz (1852-1930)

William Gretz (1852-1930), a native of Schliengen, a town in southwestern Germany in the state of Baden-Wurttemberg in the Kreis district of Lorrach, arrived in Philadelphia aboard the *Westfalia* that departed from Hamburg in July 1871 (Fig. 44).¹⁶ Gretz’s early employment is unknown, but by 1878, he is listed in the city directory as a brewer at N. Twenty-ninth and Parish Streets in an advertisement that is maintained in 1879 and 1880 and listed as a foreman. On these occasions he is the sole Gretz listed in the directory. The 1880 census records William Gretz and his wife, the former Mary Berder, a native of Bavaria, in residence at 852 Twenty-ninth Street in

Pennsylvania Department of Health, Record Group 11. Pennsylvania Historical and Museum Commission, Harrisburg, Pennsylvania.

¹³ Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

¹⁴ Philadelphia Deed Registry Ledgers, Plan 12N1, Plots 20, 21, 23, 123, 124, 125, 126, 127, 128, 147, 148, 149, 150, 168, 169, 170, 171, 172, 173, City Archives of Philadelphia.

¹⁵ Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

¹⁶ National Archives and Records Administration (NARA); Washington D.C.; NARA Series: *Passport Applications, 1795-1905*; Roll #: 525; Volume #: *Roll 525 - 11 May 1899-19 May 1899*; and Pennsylvania (State). Death certificates, 1906–1963. Series 11.90 (1,905 cartons). Records of the Pennsylvania Department of Health, Record Group 11. Pennsylvania Historical and Museum Commission, Harrisburg, Pennsylvania.

North Philadelphia.¹⁷ By 1881, William Gretz is listed as a brewer at 1744 N. Fourth Street alongside Julius Gretz, a “bartender,” and Leonhardt Gretz, a “brewer,” both at that same N. Fourth Street address. In 1882, William Gretz is listed as being associated with Rieger & Gretz, at which time he resided at 1705 N. Fourth Street.¹⁸



Fig. 46: G. William Baist. Baist's Property Atlas of the City of Philadelphia, Penna, complete in one volume, 1888, Plate 18. Source: the Greater Philadelphia GeoHistory Network.

**Historic Context: Rieger & Gretz
 Tivoli Brewery
 1538 Germantown Avenue
 c. 1882-1933**

After the partnership of Rieger & Gretz was formed in 1882, the firm would continue to brew beer until the passage of the Eighteenth Amendment. Exactly when the name “Tivoli” was first used by the firm is unknown, but it is probable that it memorialized the famous Tivoli Brewery in Berlin after it burned on June 5, 1883, though this is simply speculation.¹⁹ It appears that at first Rieger & Gretz may have rented the facility, which then was limited to Lot No. 23, including all of the Oxford Street frontage and some frontage on both Germantown Avenue and Lawrence Street. Later, Rieger & Gretz purchased the facility in 1883.²⁰ Rieger & Gretz purchased Lot Nos. 21 and 107 to the south of Lot No. 23, which enabled the firm to complete Building No. 3; the Tivoli Brewery and Ice House, in 1885.²¹ This building largely contributes to the brewery’s post-1885 exterior presentation (Fig. 46).

¹⁷ Tenth Census of the United States, 1880. (NARA microfilm publication T9, 1,454 rolls). Records of the Bureau of the Census, Record Group 29. National Archives, Washington, D.C.

¹⁸ Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

¹⁹ “Tivoli Brewery Burned.” *The Philadelphia Inquirer*. (Philadelphia: 5 June 1883), p. 1.

²⁰ Philadelphia Deed Registry Ledgers, Plan 12N1, Plots 20, 21, 23, 123, 124, 125, 126, 127, 128, 147, 148, 149, 150, 168, 169, 170, 171, 172, 173, City Archives of Philadelphia.

²¹ The date of completion is inscribed on the marble tablet in the gable of Building No. 3.; and Philadelphia Deed Registry Ledgers, Plan 12N1, Plots 20, 21, 23, 123, 124, 125, 126, 127, 128, 147, 148, 149, 150, 168, 169, 170, 171, 172, 173, City Archives of Philadelphia.



Fig. 47: Early letterhead of Rieger & Gretz's Tivoli Brewery, c. 1880-90s. Source: Richard Wagner, Brewery Historian.

In June 1894, architect Jacob Herold of 441 Chestnut Street completed plans for a “fine bottling house,” the manifestation of which was Building No. 6: Bottling House. Building No. 7: Tavern was likely constructed at that time or perhaps adapted an earlier building that was refaced.²² On several occasions, *The Philadelphia Inquirer* listed all of the brewers and bottlers by ward. In their listing of April 15, 1890, twenty-seven brewers and bottlers are listed in the Seventeenth Ward, including two listings for Rieger & Gretz; the “brewer” at 404-408 Oxford Street and the “bottler” at 402 Oxford Street. Only three firms have duplicate listings and with these consolidated there were twenty-four brewers/bottlers in the Seventeenth Ward.²³



Fig. 48: Souvenir of Philadelphia: Fairmount Park, Public Buildings, Brewing Establishments, and Allied Business Enterprises. (Philadelphia: 1896), p. 61. Source: Rich Wagner, Brewery Historian.

If building construction can be correlated with success, the firm appears to have been doing well in the 1890s, however sometimes this success came at a cost. Like many brewers of the period, Rieger & Gretz was fined for hauling beer on the Sabbath and for selling roughly \$18,000 in one year to speakeasies.²⁴

²² *The Philadelphia Inquirer*, (Philadelphia: 21 June 1894), p. 5.

²³ *The Philadelphia Inquirer*. (Philadelphia: 15 April 1890), p. 3.

²⁴ *The Philadelphia Inquirer*. (Philadelphia: 31 March 1896), p. 3.

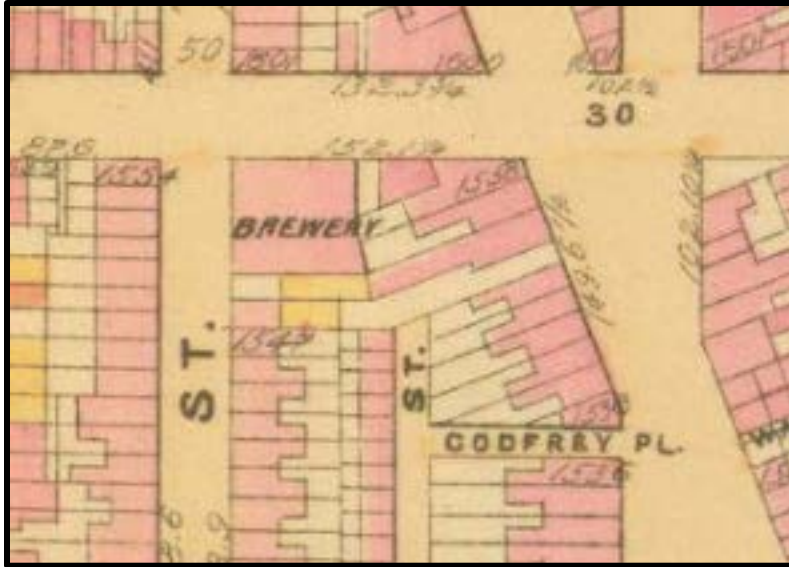


Fig. 49: Baist's Property Atlas of the City and County of Philadelphia, Penna, complete in one volume, 1895, Plan 25. Source: the Greater Philadelphia GeoHistory Network.

In 1895, Rieger & Gretz purchased Lot No. 20, which would eventually house Building No. 4: Beer Cellars and Building No. 9: Refrigeration & Engine House (1895-96).²⁵ By November 1895, architect Jacob Herold is again at work for Rieger & Gretz “finishing plans for a large extension” to the Tivoli Brewery. The announcement specified three buildings: “a four-story storage house, 30x83 feet”— Building No. 4: Beer Cellars; “a one-story boiler house, 30x43”— Building No. 9: Refrigeration & Engine House (1895-96) (rear); and “a two-story engine house, 30x30 feet”— Building No. 9: Refrigeration & Engine House (1895-96) (front) (Fig. 49).²⁶

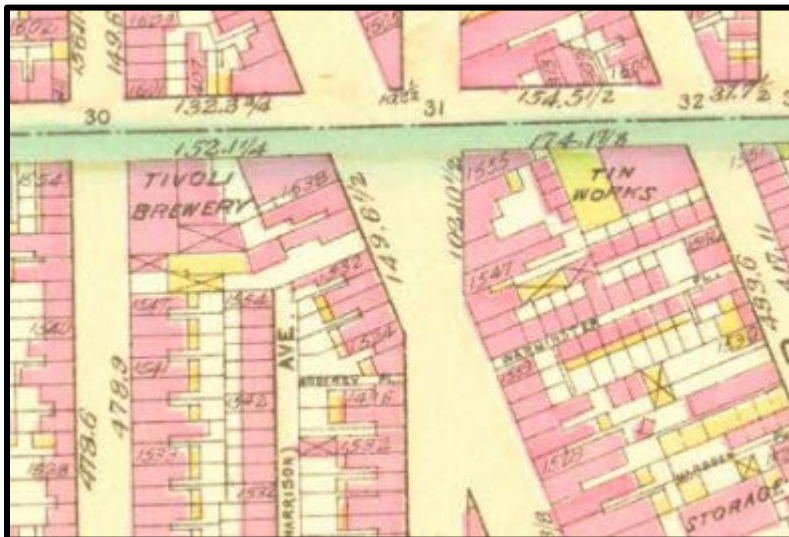


Fig. 50: George W. & Walter S. Bromley, Civil Engineers. Atlas of the City of Philadelphia, 1895. Plate 15. Note, the “one story boiler house” and “two story engine house” are not present. Source: the Free Library of Philadelphia.

²⁵ Philadelphia Deed Registry Ledgers, Plan 12N1, Plots 20, 21, 23, 123, 124, 125, 126, 127, 128, 147, 148, 149, 150, 168, 169, 170, 171, 172, 173, City Archives of Philadelphia.

²⁶ *The Philadelphia Inquirer*. (Philadelphia: 23 November 1895), p. 8.

The “one-story boiler house, 30x43 feet” and “two-story engine house, 30x30 feet” appear to have been built by January 1896 (Fig. 50). *The Philadelphia Inquirer* announced that “a two-story brick addition, 30 by 68 feet” was to be built by Contractor Philip Halbach. The article mentioned that the building would be “fitted with a refrigeration plant and also contain a battery of boilers.”²⁷ That same year it was announced that “a four-story brick and iron brewery, 40x80 feet” was being built, the manifestation of which appears to be the origin of Building No. 2: Mill House.²⁸ Though the building appears to have been demolished for a new version in 1901 or greatly altered. By December 1896, another building was on the rise; the “new stock house” was reported to be on the “east side of Lawrence street south of Oxford street.” The announcement for Building No. 4: Beer Cellars stated that the building would be “brick, four stories, 31.8x81 feet” and that construction had begun by John Kramer & Son.²⁹ In 1897, the Girard Iron Works advertised several breweries for which they had manufactured products. For Rieger & Gretz, the Girard Iron Works completed a “cask and vat supports.”³⁰

In 1900, Rieger & Gretz commissioned Kurt W. Peuckert to design an office and/or reface an existing building for the brewery, which occupied Lot No. 21, purchased by Rieger & Gretz in 1885.³¹ Building No. 8: Office, was described as “three stories high and measure 20x68 feet,” was built at a cost of roughly \$6,000, and construction was completed by Phillip Halbach.³² By November 1900, both Peuckert and Halbach were working together again, this time on the construction of Building No. 1: Brew House. *The Times* announced that construction was to begin at once.³³ The plans also included interior alterations of Building No. 3: Tivoli Brewery and Ice House, also completed by Peuckert and Halbach.³⁴ Given the appearance of Building No. 2: Mill House, it appears that the original building was either demolished or refaced, as Building Nos. 1 & 2 read visually as one building. A few years would pass before major construction would again occur.

In 1902, Lot No. 128 was purchased by Rieger & Gretz, and the building on the site, then known as 1532 Germantown Avenue, was demolished.³⁵ The brewery commissioned a one-story addition in 1903, which was constructed by Halbach.³⁶ This commission, likely designed by Peuckert, was no doubt for the construction of Building No. 10: Bottling House (1903), the use being indicated on later Hexamer and Sanborn maps.

By 1905, Lot Nos. 149 and 150 were purchased by Rieger & Gretz, at which time row houses stood at what was then known as 1545 and 1547 Lawrence Street. Immediately adjacent and to the east of Lot Nos. 149 and 150 were Lot Nos. 171, 172, and 173. These lots were purchased by the firm in 1904, at which time small two-story row houses stood at 1550, 1552, and 1554 N.

²⁷ *The Philadelphia Inquirer*. (Philadelphia: 14 January 1896), p. 11.

²⁸ “The Latest News In Real Estate,” *The Philadelphia Inquirer*. (Philadelphia: 5 November 1896), p. 10.

²⁹ “The Latest News In Real Estate,” *The Philadelphia Inquirer*. (Philadelphia: 16 December 1896), p. 9.

³⁰ *The Western Brewer*. (15 June 1897).

³¹ Philadelphia Deed Registry Ledgers, Plan 12N1, Plots 20, 21, 23, 123, 124, 125, 126, 127, 128, 147, 148, 149, 150, 168, 169, 170, 171, 172, 173, City Archives of Philadelphia.

³² “The Latest News In Real Estate,” *The Philadelphia Inquirer*. (Philadelphia: 16 June 1900), p. 11.

³³ “Real Estate World,” *The Times*. (Philadelphia: 28 November 1900), p. 11.

³⁴ “The Latest News In Real Estate,” *The Philadelphia Inquirer*. (Philadelphia: 29 November 1900), p. 12.

³⁵ Philadelphia Deed Registry Ledger, Plan 12N1, Plot 128, City Archives of Philadelphia.

³⁶ *The Philadelphia Inquirer*. (Philadelphia: 28 January 1903), p. 16.

Leithgow Street. All of the buildings that stood on Lot Nos. 149, 150, 171, 172, and 173 were demolished before 1905, at which time it was announced that Peuckert was completing designs for an addition “to measure 32x82 feet.”³⁷ These plans were for the construction of Building No. 11: Beer Cellars, referred to by *The Philadelphia Inquirer* as the “beer storage house,” which also included a pump house. Peuckert and Halbach were again employed.³⁸



Fig. 51: Elvino V. Smith, C.E. Atlas of the 11, 12, 13, 14, 15, 16, & 17th Wards of the City of Philadelphia, 1909, Plate 6. Note the lack of Building 5 on the interior of the block. Source: the Greater Philadelphia GeoHistory Network.



Fig. 52: Stock Certification for the Rieger & Gretz Brewing Company. Source: Rich Wagner, Brewery Historian.

³⁷ “The Latest News In Real Estate,” *The Philadelphia Inquirer*. (Philadelphia: 21 February 1905), p. 7.

³⁸ “The Latest News In Real Estate,” *The Philadelphia Inquirer*. (Philadelphia: 6 March 1905), p. 6.

Eventually, in 1910, as the exoticism of names like the “Tivoli Brewery” went out of fashion and the “Rieger & Gretz Brewing Company” incorporated and rebranded.³⁹ That same year the company bought Lot No. 127, then known as 1530 Germantown Avenue.⁴⁰ This concluded the procurement of lots required to construct Building No. 5: Loading Shed, which was a one-story, covered area of steel frame construction that sheltered the court space at the interior of the block. This structure appears to have been built between 1910 and 1916, as per the extant and available atlas imagery (Fig. 51, 55).⁴¹



Fig. 53: Letterhead of the Rieger & Gretz Brewing Company, Brewers and Bottlers of Light and Dark Beer. Source: Rich Wagner, Brewery Historian.

Leonhard Rieger died on March 13, 1910. The *Western Brewer* announced his death on April 15, 1910 (Fig. 54):

“Mr. Rieger was born in Germany sixty-five years ago and came to America in 1869. For twenty-eight years he and Mr. William Gretz conducted the brewing business they established. He left an estate valued at considerably over \$100,000.”⁴²

³⁹ “Brewery Firm Changes,” *The Western Brewer: and Journal of the Barley, Malt and Hop Trades*. (February 1910), p. 79. The name changed was also indicated in the stock certification for the Rieger & Gretz Brewing Company. Source: Rich Wagner, Brewery Historian.

⁴⁰ Philadelphia Deed Registry Ledgers, Plan 12N1, Plots 20, 21, 23, 123, 124, 125, 126, 127, 128, 147, 148, 149, 150, 168, 169, 170, 171, 172, 173, City Archives of Philadelphia.

⁴¹ Smith 1909 atlas and Bromley 1910 atlas

⁴² *Western Brewer*. (15 April 1910).

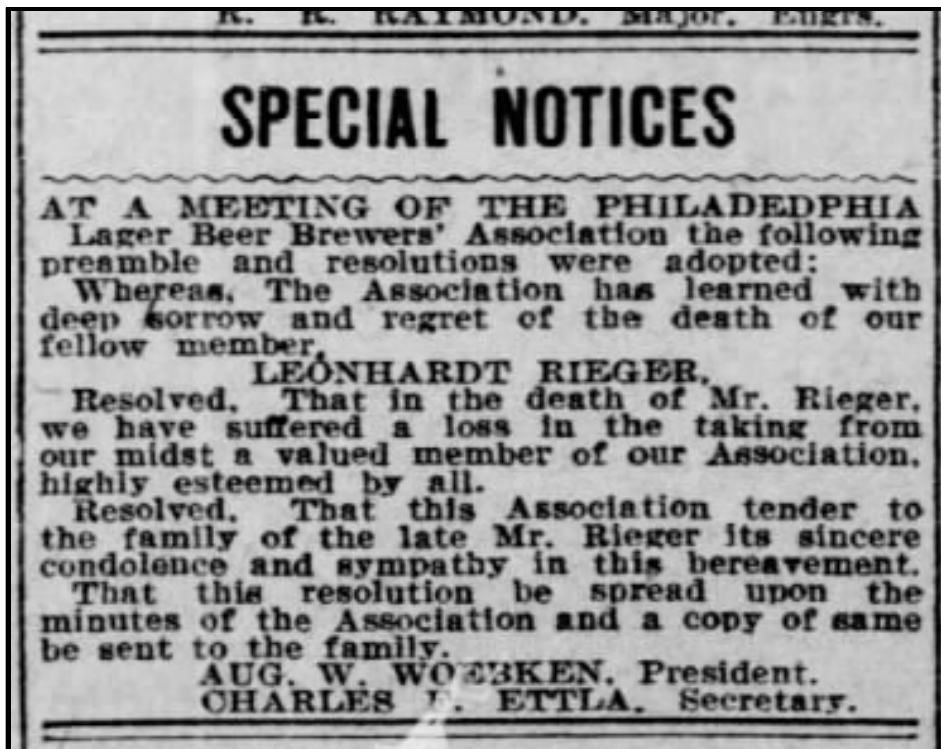


Fig. 54: "Special Notices," *The Philadelphia Inquirer*. (Philadelphia: 18 March 1910), p. 15. Source: Newspapers.com.



Fig. 55: Geo. W. & Walter S. Bromley, Civil Engineers, Atlas of the City of Philadelphia, 1910, Plate 15. Source: the Philadelphia GeoHistory Network.



Fig. 56: 1916 Sanborn Fire Insurance Atlas. Source: the Free Library of Philadelphia.

In 1913, Rieger & Gretz purchased several houses to expand their operations, at which time the company was valued at \$127,100.⁴³ Production exceeded 40,000 barrels in 1914. Brands included Rieger & Gretz Light Beer, Dark Beer, Porter, Bock Bier, and Ale. Designs for “alterations and additions” were again completed by Peuckert, then listed as the firm Peuckert & Wunder (Fig. 56, 58). Construction was completed by the newly formed Phillip Halbach Contracting Company. These improvements appear to have accommodated increasing production.⁴⁴ In 1915, approximately 42,761 barrels were produced by the firm.⁴⁵ The next year production declined, though the company still produced nearly 40,000 barrels.



Fig. 57: A street scene showing Trolley No. 2159 of the P.R.T. Co. opposite which is Ullmann's Hostelry, which proudly advertises that it is serving “Rieger & Gretz's Lager Beer” in the metal signage above the corner entrance. Source: Free Library of Philadelphia.

⁴³ “155 N. 15th St. Changes Owners. Title Is Taken to Tenth Ward Property. Brewing Company Adds to Its Extensive Holdings.” *The Philadelphia Inquirer*. (Philadelphia: 17 December 1913), p. 13.

⁴⁴ “Station Contract Awarded,” *The Philadelphia Inquirer*. (Philadelphia: 15 November 1912), p. 16.

⁴⁵ *Western Brewer*. (15 August 1915), v. 45, no. 8, p. 15.

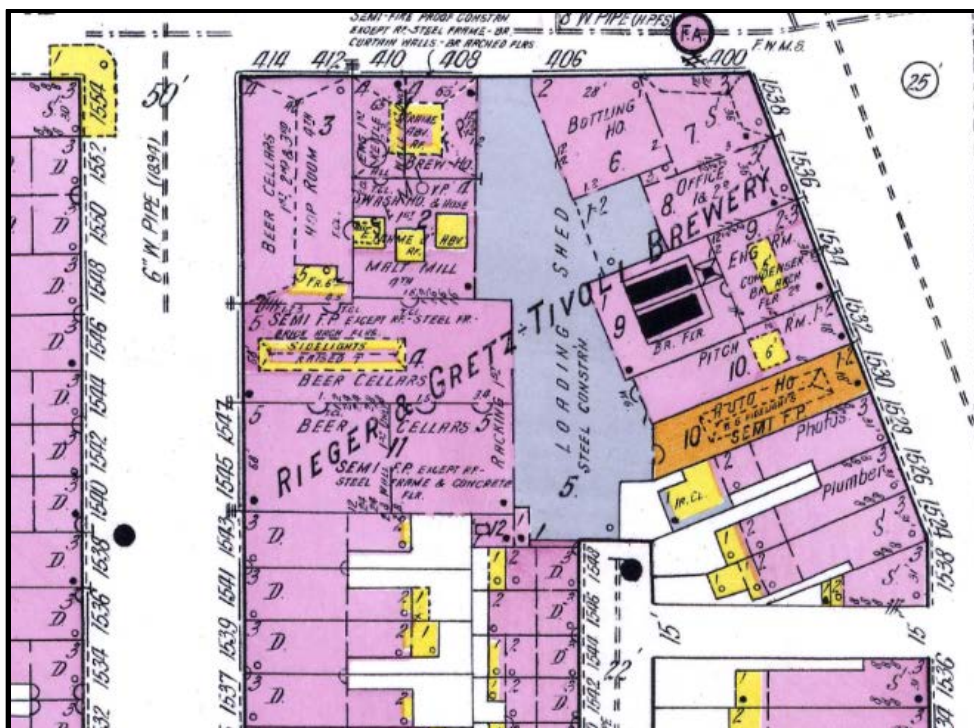


Fig. 58: 1916 Sanborn Fire Insurance Atlas. Note additional structures part of the 1913 improvements. Source: Proquest.

In 1917, “to meet the increased demand for their popular beer,” new sectional glass lined tanks were installed, which were ordered from the Pfaudler Company.⁴⁶

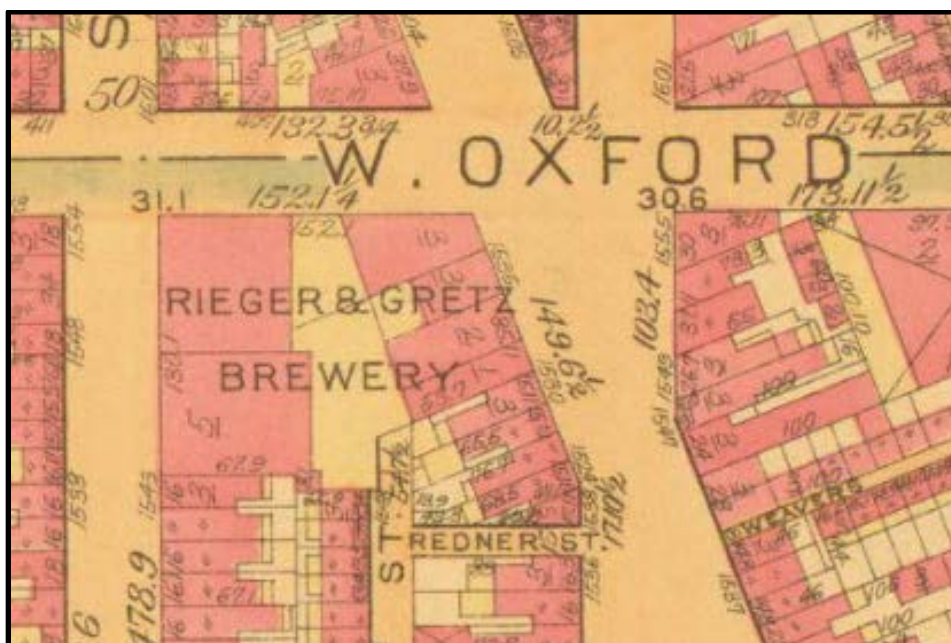


Fig. 59: Geo. W. & Walter S. Bromley, Civil Engineers. Atlas of the City of Philadelphia (Central), 1922. Plate 17. Source: the Greater Philadelphia GeoHistory Network.

⁴⁶ *Western Brewer*. (April 1917), p. 17.; and *Western Brewer*. (May 1917), p. 293.

Historic Context: Prohibition, “Near-Beer”, and Repeal of the Eighteenth Amendment

As seen in the formation of Rieger & Gretz, building construction was essential to keep up with the high demands of a competitive industry. Ninety-four other breweries were active in Philadelphia in the late 19th and early 20th centuries and without the frequent renovations, Rieger & Gretz may have folded many decades earlier. Three distinct factors allowed the Rieger & Gretz Brewery to survive the tumultuous early to mid-20th century, which are discussed below.⁴⁷

The company continued to function during Prohibition, making alternative beer-related products in order to be in compliance with the Volstead Act of 1919. Alcohol content per volume was required to be below 0.5%. The transition to this “near-beer,” as it was called, was easily done in production and many breweries across the country made the transition. In 1923, in the middle of Prohibition, Rieger & Gretz was investigated by the Federal government for allegedly producing beer at a higher alcohol content that was allowed by law.⁴⁸ At the time of the investigation, the subject property was described as follows:

“A plot of ground situated on the Southeast corner of Oxford and Lawrence streets; running South on Lawrence street from said corner 130 feet; thence East parallel with Oxford Street 84 feet; thence North parallel with Lawrence Street 62 feet; thence West parallel with Oxford Street 13 feet; thence North parallel with Lawrence Street 68 feet to Oxford Street 71 feet to the point of beginning, and having situate thereone the following buildings: A three-story brick storage room; four-story brick racking room; three-story brick storage and fermenting room; four-story brick brew-house; one-story brick wash house; four-story brick mill house; one-story brick bottling house; three-story brick office; two-story brick preparing and engine room; one-story brick recoopering and boiler room; all of said property being known as the brewery premises of the Rieger and Gretz Brewing Company, and situated at Philadelphia, County of Philadelphia, in the State of Pennsylvania, and within the Eastern Judicial District of Pennsylvania.”⁴⁹

The events that led to the investigation and trial were described as follows:

“I, Frank Curry, being first duly sworn according to law, dispose and say: That I am a General Prohibition Agent, duly appointed and assigned to the duty of investigating and reporting violations of the National Prohibition Act. That on March 15, 1923, in company with General Prohibition Agents William F. Brennan and Leo E. Gaffney, I proceeded to the vicinity of Oxford Street and Germantown Avenue and there witnessed a brewery truck loaded with beverage leaving the brewery premises of the Rieger and Gretz Brewing Company from the racking room platform. In company with Agents Brennan and Gaffney aforesaid the above truck was apprehended and returned to the brewery premises, agent Gaffney

⁴⁷ The brewery ran as the Rieger & Gretz Tivoli Brewery until 1909 when the “Tivoli” was removed from the name. Later, after the repeal of Prohibition, it became the William Gretz Brewing Company (Moyer, 44).

⁴⁸ “U.S. Court is Asked to Enjoin Brewery.” *The North American* [Philadelphia] 16 May 1923.

⁴⁹ No. 2749 In Equity. United States of America v. Rieger & Gretz Brewing Company, a corporation, William Gretz, Sr., William Gretz, Jr., C.W. Gretz, Leonhard Rieger and Mary Rieger. Subscribed and sworn before me at Philadelphia, Penna., this 7th day of April, 1923. H.R. Manley, United States Commissioner, Eastern District of Pennsylvania.

riding on said truck to the brewery. That in company with Brennan aforesaid I proceeded to the office of the brewery and as I was leaving the office I saw a man at the bottling house window who was waving his arms to the employees in the bottling room and heard him say, "shut down." We approached the man, who told us he was William Gretz, Jr., Secretary of the Rieger and Gretz Brewing Company. The said Mr. Gretz gave us permission to enter the bottling house, where samples were secured from the capping machine and from containers on the bottling house floor. We then proceeded, upon permission of the said Mr. Gretz, to the racking room of the brewery where samples were secured from containers in the racking room. Samples were also taken from the containers found on the truck which had been apprehended as aforesaid. An ebulliometer test was made of one sample taken from the truck aforesaid, which sample showed an alcoholic content of 3.60% by volume. Each of the samples taken from the racking room and truck was placed in a separate container, poisoned to prevent fermentation, marked for identification with the agents' number and sealed before removal from the premises where taken, and removal from the brewery. That certain of the samples so sealed and labeled are more particularly described as follows:

- Sample No. 1. Taken from a capping machine in the bottling house and was capped by Wm. Gretz, Jr., Secretary of the Brewing Co. Taken March 15th, 1923 by Agents Brennan and Curry. (4.63% ABV)
- Sample No. 2. Taken from container in the bottling room, bottle labeled "Rieger & Gretz special, bottled by Rieger & Gretz Brewing Co., Phila., Pa. Alcohol less than one-half of one per cent. by volume." Taken by Agents Brennan and Curry March 15, 1923. (0.64% ABV)
- Sample No. 4. Taken from quarter-size barrel, marked "Rieger & Gretz," which was one of 23 barrels on truck taken March 15, 1923, by Agents Curry and Brennan. (3.97% ABV)
- Sample No. 5. Taken from a quarter size barrel, marked "Schlitz, Milwaukee," which was one of 23 barrels on truck taken March 15, 1923 by Agents Curry and Brennan. (3.86% ABV)
- Sample No. 6. Same as sample No. 4, taken by the same agents at the same time. (3.87% ABV)
- Sample No. 7. Taken from a half size barrel which was marked "P," being one of 30 such half barrels on racking room floor, by agents Brennan and Curry, March 15, 1923. (0.81 ABV)
- Sample No. 10. Taken from a half sized barrel marked "P," which was one of three such barrels on the racking room floor, by Agents Brennan and Curry, March 15, 1923. (0.73% ABV)

That on or about the 19th day of March, 1923 each and all of the said samples, marked for identification, sealed and labeled as aforesaid, were delivered to the Branch Laboratory of the Industrial Alcohol and Chemical Division of the Bureau of Internal Revenue at Philadelphia, Pennsylvania for analyses. Frank Curry.

That on or about the 22nd day of March, 1923 I broke the seals of said containers and made a careful analysis of each of said samples and found that each of said samples contained one-half of one percentum and more of alcohol by volume, as hereinbefore mentioned. A.J. Mottern, Chemist.”⁵⁰

The brewery was shuttered for more than a year until the company successfully refuted the allegations as “high-handed and unwarranted.”⁵¹



Fig. 60: An advertisement for Rieger & Gretz’s “Special”—“A Superior Cereal Beverage”—“Less Than 1/2 Per Cent Alcohol By Vol.” Source: Rich Wagner, Brewery Historian.

Rieger & Gretz reopened the brewery in the summer of 1924 and continued producing near-beer for nearly a decade. Almost immediately after the Eighteenth Amendment was repealed in 1933, steps were taken to return the brewery to normal beer production.⁵²

⁵⁰ No. 2749 In Equity. United States of America v. Rieger and Gretz Brewing Company, a corporation, William Gretz, Sr., William Gretz, Jr., C.W. Gretz, Leonhard Rieger and Mary Rieger. Subscribed and sworn before me at Philadelphia, Penna., this 7th day of April, 1923. H.R. Manley, United States Commissioner, Eastern District of Pennsylvania.

⁵¹ “Brewery Charges Police Action is ‘High Handed and Unwarranted’.” *The Evening Bulletin* [Philadelphia] 28 July 1924.

⁵² Rich A. Wagner. *The Breweries of Kensington and Beyond*. (Philadelphia: R. Wagner, 2003), p. 9.



Fig. 61: Left: Advertisement for custom brewed “bock beer” by the William Gretz Brewing Company—publication unknown, c. 1930s; Fig. 62: Right: Advertisement for Gretz’s “Draft Beer in ½ Gallon Bottles,” publication unknown, c. 1930s. Source (for both): Rich Wagner, Pennsylvania Brewery Historian.

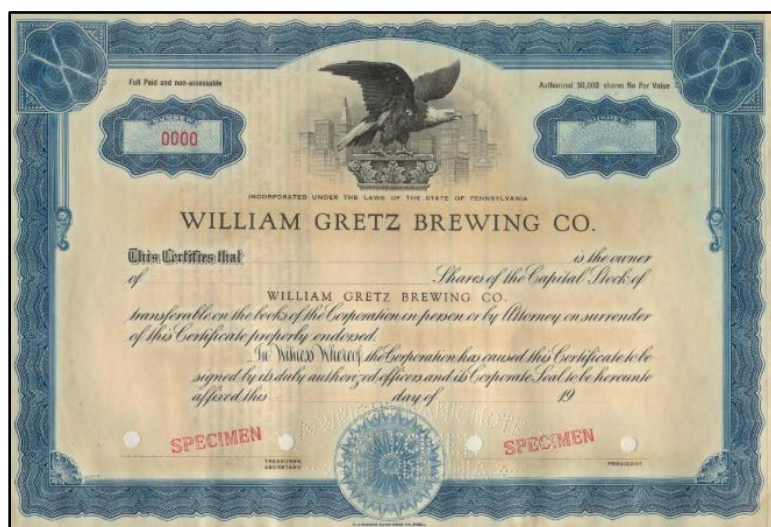


Fig. 63: Stock Certification for the William Gretz Brewing Company. Source: Rich Wagner, Brewery Historian.

Historic Context: William Gretz Brewing Company

In 1933, Rieger & Gretz—still known as the Rieger & Gretz Brewing Company—was dissolved, and the Riegers sold out to the Gretzes. This led to the incorporation of the William Gretz Brewing Company. The subject property, referred to as “1530 to 1538 Germantown Ave.,” was also officially sold and transferred to the new company.⁵³ The *Western Brewer* announced the following in November 1933 (Fig. 64):

“The plant of the Wm. Gretz Brewing Co. is ready for operation. Reconditioning has just recently been completed under the supervision of Clarence E. Wunder, brewery engineer and architect, of this city.”⁵⁴

⁵³ “1530 TO 1538 GERMANTOWN AVE.,” *The Philadelphia Inquirer*. (Philadelphia: 22 June 1933), p. 14.

⁵⁴ *Western Brewer*. (November 1933), p. 17.



Fig. 64: Left: Advertisement for canned beer, c. 1940s-50s. Source: Rich Wagner, Pennsylvania Brewery Historian.
 Fig. 65: Right: A mid-twentieth century view of Rieger & Gretz. Note, building No. 12: Bottling House is present in the foreground. Source: Phillyhistory.org.

As previously mentioned, Rieger & Gretz had frequently taken steps over the years to modernize their operations and the William Gretz Brewing Company (Gretz) would continue this tradition. This included custom-designed solutions and improvements in brewing technology developed by William Gretz, Jr., a trained engineer (Fig. 66).⁵⁵ In addition, in the mid-1930s, the brewery was one of the first in the region to distribute their beer in cans as well as bottles.⁵⁶ This reduced packaging and distribution costs, which allowed the company to lower their prices during the Great Depression. It appears that Building No. 12: Bottling House was completed between 1942 and 1950, a date range defined by the assembly of the parcel that now comprises the building site, which was completed by 1941 at the northeast corner of Germantown Avenue and Redner Street.⁵⁷ Likely attributable to their longtime interest in new technology, an investment had been made by 1949 that allowed the company to increase production to over 249,000 barrels of beer annually, which would coincide with the construction of the new bottling house.⁵⁸ Building No. 12: Bottling House was present by January 1951 when the Sanborn Atlas was last updated.⁵⁹

⁵⁵ David G. Moyer. *American Breweries of the Past*. (Bloomington, Indiana: AuthorHouse, 2009), p. 44.

⁵⁶ D. Wisniewski, "What's Up With the Gretz Brewery?" Hidden City Philadelphia. June 6, 2012. <http://hiddencityphila.org/2012/06/whats-up-with-the-gretz-brewery/>. Accessed 21 August 2012.

⁵⁷ *The Philadelphia Inquirer*. (Philadelphia: 8 November 1941), p. 27.

⁵⁸ Rich A. Wagner. *The Breweries of Kensington and Beyond*. (Philadelphia: R. Wagner, 2003), p. 37.

⁵⁹ Philadelphia 1916-May 1951 vol. 8, 1917-Jan. 1951. (Philadelphia: Sanborn Fire Insurance Maps, 1951).

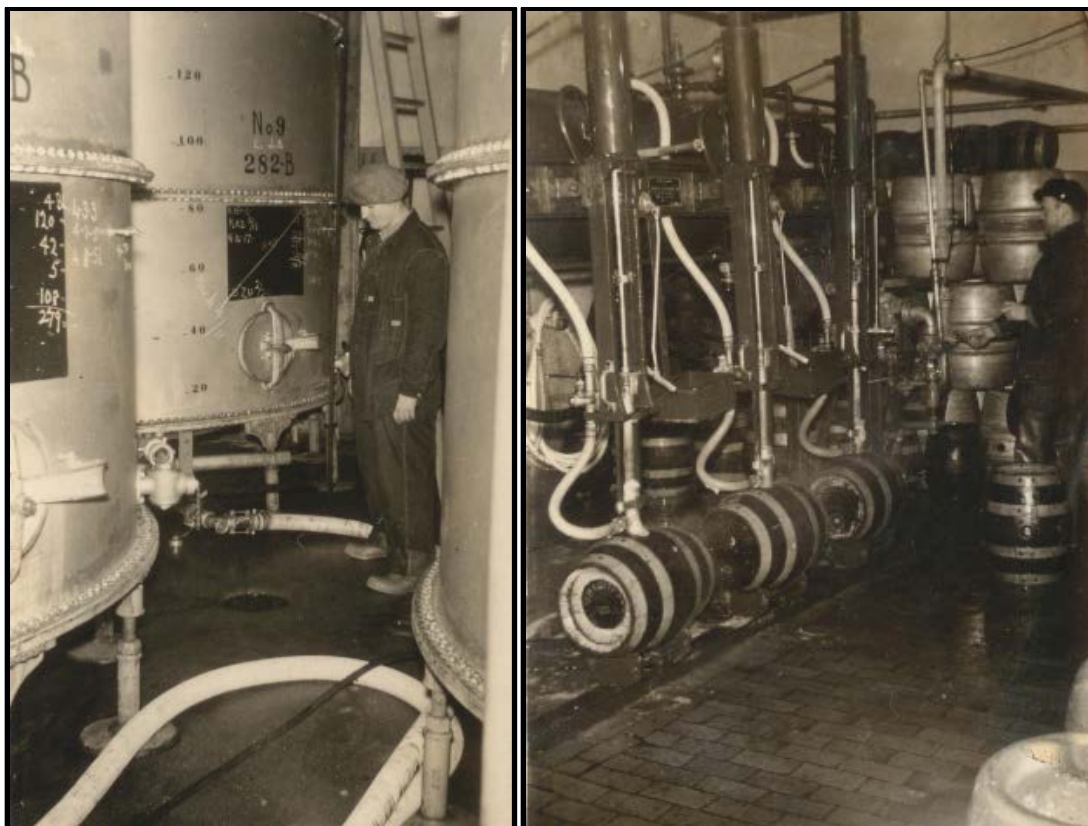


Fig. 66: Interior views of the “improved” Gretz brewing operations. Source; Rich Wagner, Pennsylvania Brewery Historian.



Fig. 67: The billboard introducing the “Made the old-fashioned way” campaign with a “?” Published in the *Western Brewer*, c. 1940s. Source: Rich Wagner, Pennsylvania Brewery Historian.

After Prohibition, the Great Depression, and the Second World War, approximately twenty breweries survived. Among these firms, Gretz was perhaps one of the smallest, the survivor of a lost category of small to mid-size local breweries that once greatly contributed in aggregate to

the economic viability of Philadelphia.⁶⁰ Their continued competitiveness can be attributed to an aggressive and innovative approach to advertising. In 1940, Gretz commissioned a billboard at the center of which was a large question mark—“?”—under which were the following words: “Made the old-fashioned way.” Also providing the time with a public clock face, the mysterious sign drew significant attention before the “?” was replaced by the “Gretz Beer” and an animated figure of a man riding an old-fashioned bicycle. The billboard was a success and the man on the bicycle became a well-known icon of the company.⁶¹ The campaign was so well-received that in 1950, their billboards were ranked as among the Philadelphia’s most popular (Figs. 67, 68).⁶²



Fig. 68: A street scene in Philadelphia with a Gretz billboard in the background, c. 1950s. Source: the Free Library of Philadelphia.

In addition, Gretz became one of the first breweries in the area to advertise through a television program. “The Gretz Cavalcade of Girls,” a beauty pageant of Philadelphia ladies, was sponsored by the company in 1951. And like many local companies, both commercial and industrial, Gretz also sponsored local bowling teams and a barbershop quartet.⁶³

⁶⁰ Rich A. Wagner. *The Breweries of Kensington and Beyond*. (Philadelphia: R. Wagner, 2003), p. 4.

⁶¹ “A Teaser Sign That Has Done a Very Good Job.” *Brewers Journal*. 15 January 1941.

⁶² D. Wisniewski, “What’s Up With the Gretz Brewery?” Hidden City Philadelphia. June 6, 2012. <http://hiddencityphila.org/2012/06/whats-up-with-the-gretz-brewery/>. Accessed 21 August 2012.

⁶³ Rich A. Wagner. *The Breweries of Kensington and Beyond*. (Philadelphia: R. Wagner, 2003), p. 112.; and Bryson 112.



Fig. 69: Left to right: Joseph Ortlieb, of Henry F. Ortlieb; Philip Berkes, of the Adams Scheidt Brewing Co.; Mayor Wilson; Charles W. Gretz, of William Gretz Brewing Co.; James B. Brown, Jr. of Esslinger's, Inc. Source: Newspapers.com.

Despite being a small brewery, both the Riegers and the Gretzes were long established members of the local and national brewing community. Several members of the company were members and even officers in trade associations, including the Master Brewers' Association of American. In fact, in 1936, Charles W. Gretz was one of several local members who bestowed honorary membership to Mayor Wilson, an event that made local headlines (Fig. 69).⁶⁴

Gretz also capitalized on their small size by promoting the virtues of smaller businesses, a strategy which foreshadowed the current marketing trends of small-scale craft breweries. Known as the Gretz Car Series, the company issued beer cans with classic sports cars printed on them. A 1958 newspaper ad proclaimed, "There's big performance in this small car, and there's always better flavor from a small brewery!" This campaign was based on the idea of quality, not quantity.⁶⁵ Through these and other innovations the Gretz family and the William Gretz Brewing Company became well known within brewing national brewing circles. In 1950, William Gretz III became the general chairman of the Master Brewers Association of America annual convention.⁶⁶

By 1952, there were only four operational breweries left in Philadelphia that had survived from the 19th century. These included the William Gretz Brewing Company, Schmidt's Brewery, Ortlieb's Brewery, and Esslinger's Brewery. While these breweries were locally competitive, they would eventually be put out of business by national breweries like Schlitz, Pabst, and Anheuser-Busch.

⁶⁴ "Mayor Honored By Brewers," *The Philadelphia Inquirer*. (Philadelphia: 19 March 1936).

⁶⁵ "Small Cars Emphasize Quality – Not Quantity." *Brewer's Journal*. January 1958.

⁶⁶ "New Kind of Malting Barley Described Before Brewers." *The Evening Bulletin*. [Philadelphia] 3 October 1950.

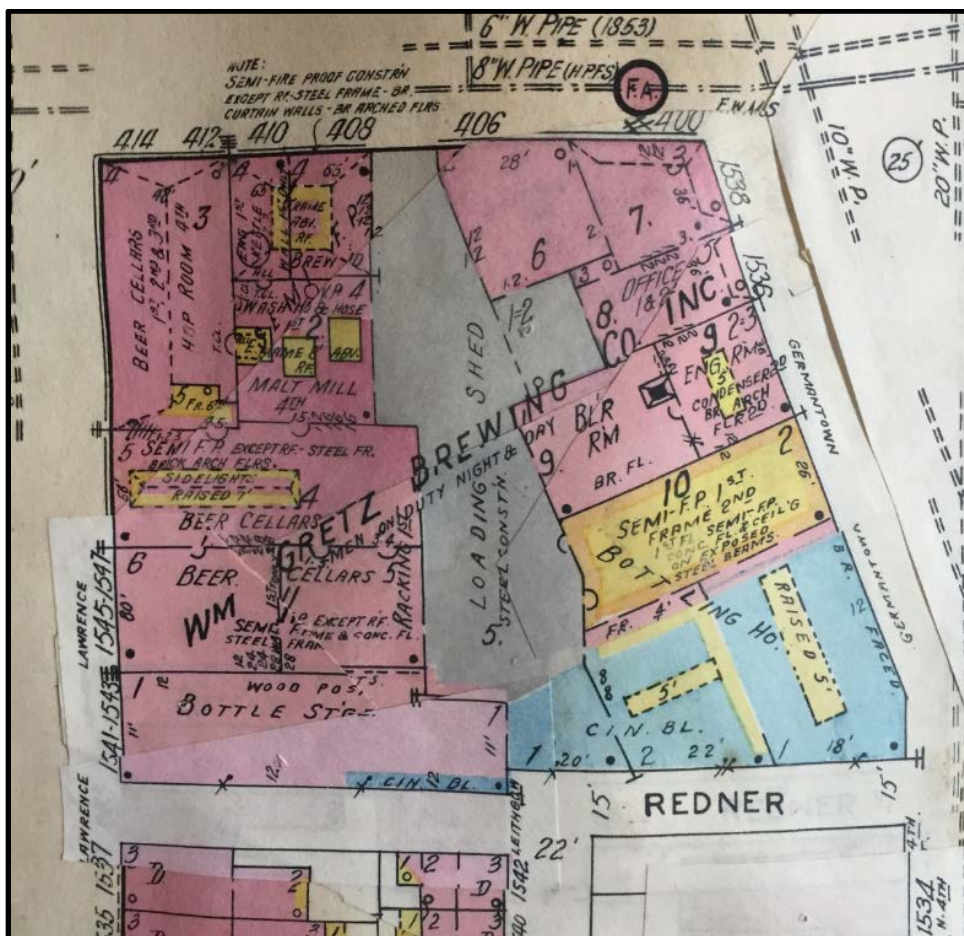


Fig. 70: 1922 Sanborn Fire Insurance Atlas, updated through 1956.

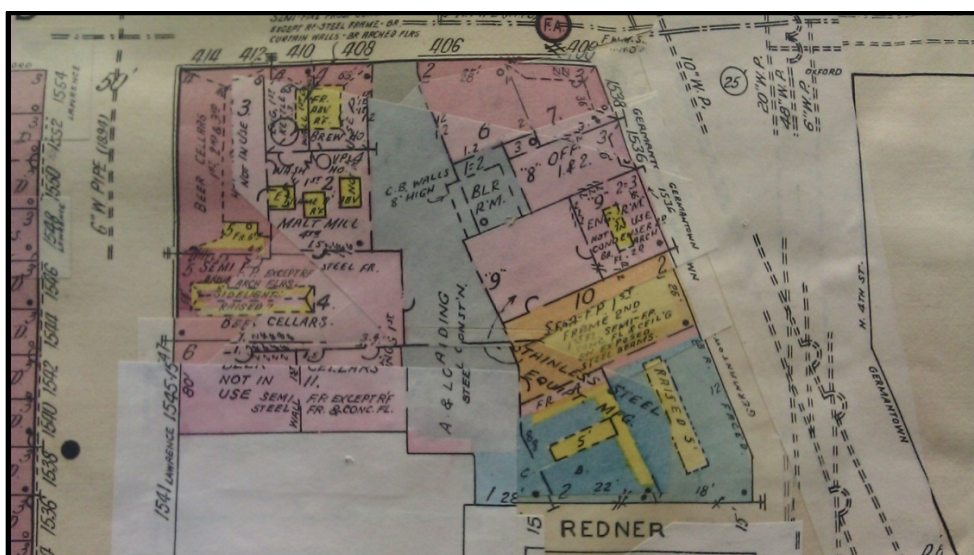


Fig. 71: 1958 Sanborn Fire Insurance Atlas. Source: The Free Library of Philadelphia.



Fig. 72: Advertisements for the William Gretz Brewing Company that are marketing “old-fashioned beer” in various formats. Source (for both): Rich Wagner, Pennsylvania Brewery Historian.

Sales for Gretz slowly declined due to competition and, in 1961, the Gretz family merged with competitor Esslinger’s. The brewing complex at the corner of Germantown Avenue and Oxford Street stopped producing beer for the first time (with the exception of their government-forced hiatus in 1923) in 103 years.⁶⁷ While the brewery was ultimately sold, the Gretz family still carries on the legacy as beer distributors in the Greater Philadelphia region for Anheuser-Busch.

The last of the final four breweries to go out of business was Schmidt’s, which folded in 1987, leaving the city without a functioning brewery for the first time in over 300 years. Brewing returned to Philadelphia in the 1990s when several craft breweries opened.

⁶⁷ David G. Moyer. *American Breweries of the Past*. (Bloomington, Indiana: AuthorHouse, 2009), p. 45.



Fig. 73: Looking southeast at the upper portion of Building Nos. 1, 2, & 3, c. 1970-80s. Source: Rich Wagner, Brewery Historian.



Fig. 74: Looking northwest at Building Nos. 12, 10, 9, 8, & 7, c. 1970-80s. Source: Rich Wagner, Brewery Historian.

Gretz Production Statistics

Year	Production (bbl.)
1890	5,500
1902	34,020
1903	35,136
1904	33,975
1905	34,165
1906	37,558
1907	39,172
1908	36,410
1909	37,730
1910	36,971
1913	38,045
1915	39,552
1934	25,524
1935	42,396
1936	44,876
1937	47,524
1941	54,410
1945	96,519
1947	164,361
1948	189,348
1949	241,803
1950	223,313
1951	208,314
1952	203,254
1953	184,505
1954	169,630
1955	151,158
1956	146,614
1957	129,078
1958	92,314
1959	98,763
1960	83,063

Compiled from annual reports and brewery records by Rich Wagner, Brewery Historian.

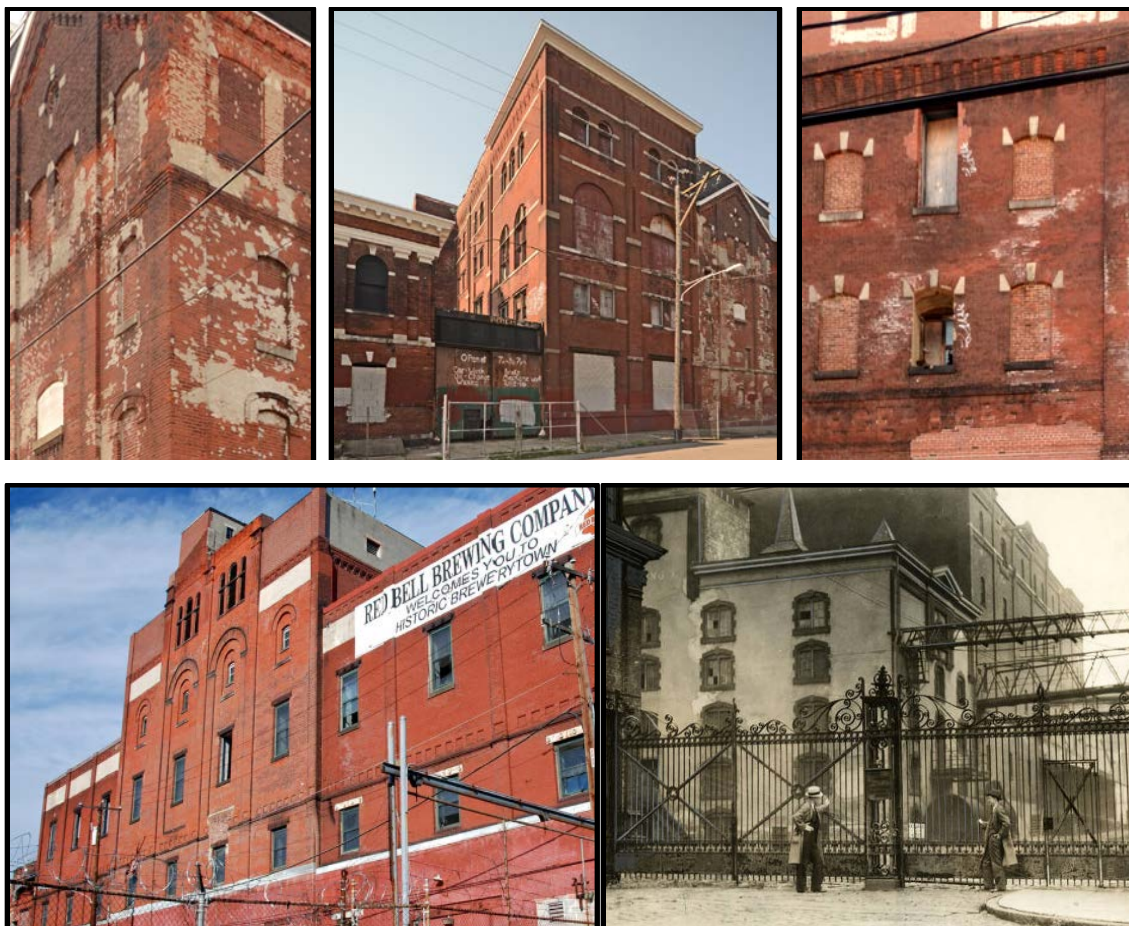


Fig. 75: Top left: Building No. 3 of Rieger & Gretz features segmental arched windows set within grids formed by brick pilasters and bands. Source: Kevin Wohlemuth, 2013.

Fig. 76: Top center: Building Nos. 6, 2, 1, & 3 of Rieger & Gretz, showing a timeline of rich architectural details that run *Rundbogenstil* stylistic gambit, as it evolves to a discernible American Round-Arched style. Source: Kevin Wohlemuth, 2013.

Fig. 77: Top right: The upper floors of Building No. 4: Beer Cellars of Rieger & Gretz, the details of which include windows with segmental arches defined by a combination of brick and stone. Source: Kevin Wohlemuth, 2013.

Fig. 78: Bottom left: formerly Poth, the building still evidences its high style presence as a German brewery influenced by the *Rundbogenstil* and American Round-Arched styles, sharing many aesthetic details of the *Rundbogenstil* with Building Nos. 2, 1, & 3 of Rieger & Gretz. Source: Curbed Philly, 2017.

Fig. 79: Bottom right: "Exterior of Bergdoll Brewery," c. 1910s, showing a stucco-clad brick building on left that is not unlike Building No. 6, 2, & 1 of Rieger & Gretz; and the brick pile on right that is stylistically akin to Buildings No. 3, 4, and 11. Source: Temple University Libraries, Urban Archives.

CRITERION C and CRITERION D

Eight of the eleven surviving buildings that comprise Rieger & Gretz represent a distinctive period of Philadelphia's architectural heritage at a time when German brewers were commissioning buildings that employed a stylistic treatment greatly influenced by the *Rundbogenstil* (Figs. 80, 81). Although this style was employed in many of America's and Philadelphia's commercial and industrial buildings, the period of significance specific to the design and construction of the said eight buildings extends from 1885 to 1905. American buildings that reflect the stylistic influence of the *Rundbogenstil* may also be referred to as American Round-Arched style, which is essentially an evolved version of the *Rundbogenstil*.

Eight of eleven buildings within the Rieger & Gretz reflect an era of brewery architecture characterized by the distinctive *Rundbogenstil* and American Round-Arched style, which shall be discussed below.

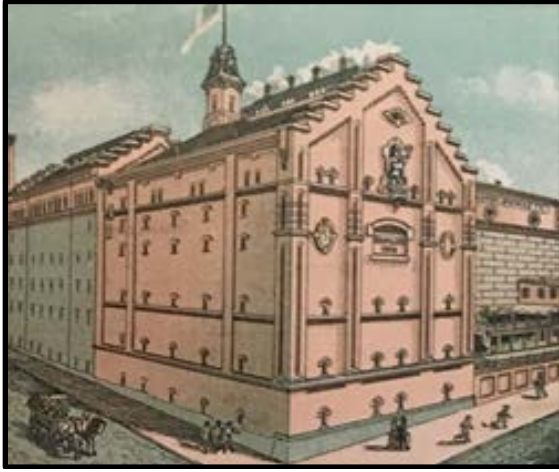


Fig. 80: Left: “The Bergner & Engel Brewing Co., Philadelphia.” (Privately Published, c. 1880-90s).

Fig. 81: Right: Souvenir of Philadelphia: Fairmount Park, Public Buildings, Brewing Establishments, and Allied Business Enterprises. (Philadelphia: 1896), p. 61. Source: Rich Wagner.

Building Nos. 1, 2, 3, 4, 6, 9, 10, and 11 represent an era characterized by the *Rundbogenstil*, and are a unique representative of that distinctive architectural style that was employed by many Philadelphian and American breweries.

Characteristics of the *Rundbogenstil*, the American Round-Arched style, and the revivals that often were featured in designs of the period include:

- Fenestrations and/or facades of round-arched apertures—including both doors and windows
- Flat facades and symmetrical compositions
- Red brick and locally available stone
- Brick and stone pilasters and horizontal bands forming grids
- Elaborate brick corbelling, especially corbel tables
- Molded surrounds emphasizing arched door and window openings
- Windows inset by projecting archivolt with dentils
- Windows employing the segmental arch

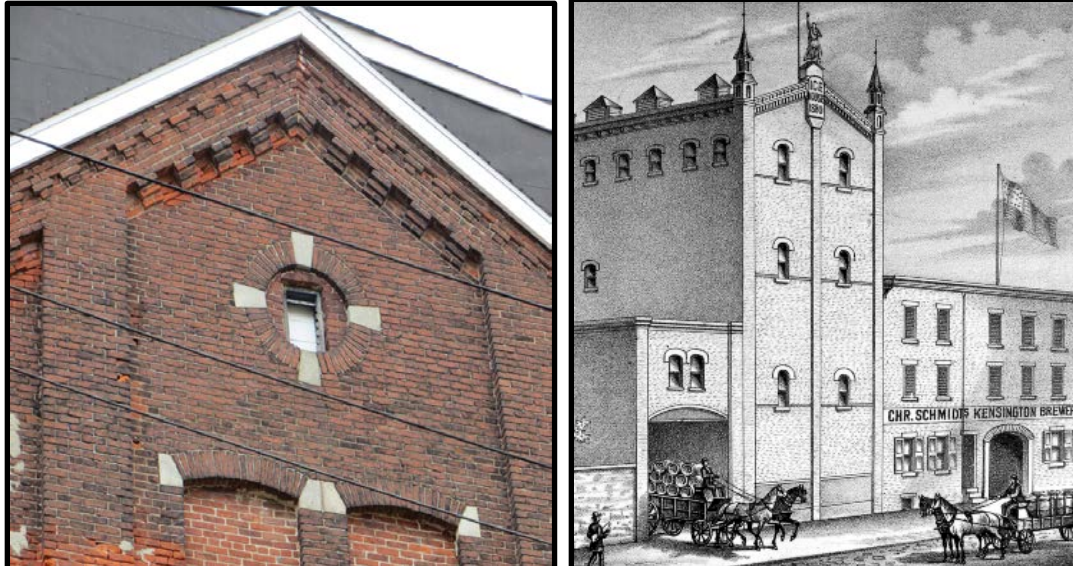


Fig. 82: Left: the upper portion of Building No. 3's gable, featuring brick pilasters/piers, brick corbelling—including corbel tables; molded surrounds; and windows employing the segmental arch.

Fig. 83: Center: an illustration of "Charles Schmidt's Kensington Brewery, Lager Beer, Ale and Porter, Edward Street," Philadelphia. Source: Philaplace.org.

Building No. 3: Tivoli Brewery and Ice House (1885) possesses the following characteristics evocative and/or inspired by the *Rundbogenstil* (Fig. 82):

- Fenestrations and/or facades of Round-Arched apertures—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
- Molded surrounds emphasizes arched door and window openings
- Windows employing the segmental arch

Building No. 6: Bottling House (c. 1894-95) possesses the following characteristics evocative and/or inspired by the *Rundbogenstil*:

- Fenestrations and/or facades of Round-Arched apertures—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
- Windows set off by projecting archivolts with dentils
- Windows employing the segmental arch

Building No. 4: Beer Cellars (1895-96) possesses the following characteristics evocative and/or inspired by the *Rundbogenstil*:

- 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
- Molded surrounds emphasizes arched door and window openings
- Windows set off by projecting archivolt with dentils
- Windows employing the segmental arch

While **Building No. 9: Refrigeration & Engine House (1895-96)** is a decidedly more evolved design, it too possesses characteristics evocative and/or inspired by the *Rundbogenstil*:

- Fenestrations and/or facades of Round-Arched apertures—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
- Molded surrounds emphasizes arched door and window openings
- Windows set off by projecting archivolt with dentils
- Windows employing the segmental arch



The brewery buildings shown above share similar architectural features that adhere to the *Rundbogenstil*, the American Round-Arched style, and the revivals that often were featured in designs of the period.

Fig. 84: Left: Building No. 1: Brew House (1901) and Building No. 2: Mill House (c. 1901) of Rieger & Gretz. Source: Oscar Beisert, 2018. Fig. 85: Right: The former Bergdoll Brewery. Source: Flickr.

Building No. 1: Brew House (1901) and Building No. 2: Mill House (c. 1901) possess the following characteristics evocative and/or inspired by the *Rundbogenstil* (Fig. 84):

- Fenestrations and/or facades of Round-Arched apertures—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
- Molded surrounds emphasizes arched door and window openings
- Windows set off by projecting archivolt with dentils
- Windows employing the segmental arch

Building No. 10: Bottling House (1903) possess the following characteristics evocative and/inspired by the *Rundbogenstil*:

- Flat facades and symmetrical compositions
- Facades included brick and stone pilasters and horizontal bands forming grids
- Molded surrounds emphasizes arched door and window openings
- Windows set off by projecting archivolt with dentils
- Windows employing the segmental arch

Building No. 11: Beer Cellars (1905) possesses the following characteristics evocative and/or inspired by the *Rundbogenstil*:

- 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.

Historic Context: 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 encouraged. 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.⁶⁸ The “undecorated style” was employed on many Philadelphia buildings related to industry. However, the “undecorated style” was influenced considerably by the Germanic architectural movements of the day, the primary movement being the *Rundbogenstil*.

⁶⁸ Betsy Hunter Bradley, *The Works: The Industrial Architecture of the United States* (New York: Oxford University Press, 1999), 209-213.

Historic Context: 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 there different architectural movements of nineteenth century Germany—I. The *Neuromanik* or the Neo-Romanesque, II. The Neo-Classical, and III. The *Rundbogenstil* is a specific derivative of the Round-Arched Style.⁶⁹

Historic Context: The *Neuromanik* (Neo-Romanesque). The first sub-class or derivative 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 England.⁷⁰ 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.⁷¹

Historic Context: 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.⁷² The Kriegsministerium, built in 1824, in Munich was the second.⁷³ 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.⁷⁴ Both Klenze and Möller believed in “absolute perfection and tectonic truth [as related to] Greek architecture.”⁷⁵

Historic Context: 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

⁶⁹ 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.

⁷⁰ André Meyer, *Neugotik und Neuromanik in der Schweiz: Die Kirchenarchitektur des 19. Jahrhunderts* (Zürich: Verlag Berichthaus, 1973).

⁷¹ 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.

⁷² Reinhold Baumstark, *Die Alte Pinakothek, München* (Munich: C.H. Beck, 2002), 12, 22-42.

⁷³ Adrian von Buttlar, *Leo von Klenze: Führer zu seinen Bauten* (Berlin: Deutscher Kunstverlag, 2015), 100-120.

⁷⁴ 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.

⁷⁵ Curran. “The German Rundbogenstil,” 351-373.

with the ability to accommodate tastes of the period, including the aesthetic whims of Bavarian and Prussian rulers.⁷⁶

In Germany the *Rundbogenstil* flourished for about four decades, starting in the 1820s through the 1860s and 1870s.⁷⁷

“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.”⁷⁸

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.⁷⁹

“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...”⁸⁰

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.”⁸¹ 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.⁸²

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

⁷⁶ Heinrich Hübsch, *In welchem Style [sic] sollen wir bauen?* (Karlsruhe: Chr. Fr. Müller, 1828).

⁷⁷ Kathleen Curran, *The Romanesque Revival: Religion, Politics, and Transitional Exchange* (University Park, Pennsylvania: Pennsylvania State University Press, 2003), 1-34.

⁷⁸ Curran, “The German Rundbogenstil,” 351-373.

⁷⁹ Curran, *The Romanesque Revival*, 1-34.

⁸⁰ Curran, “The German Rundbogenstil,” 351-373.

⁸¹ Curran, *The Romanesque Revival*, ix, 40-42.

⁸² Curran, *The Romanesque Revival*, 1-34, 51.

“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.”⁸³

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 Petrikirche. This house of worship was commissioned 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.⁸⁴

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.⁸⁵

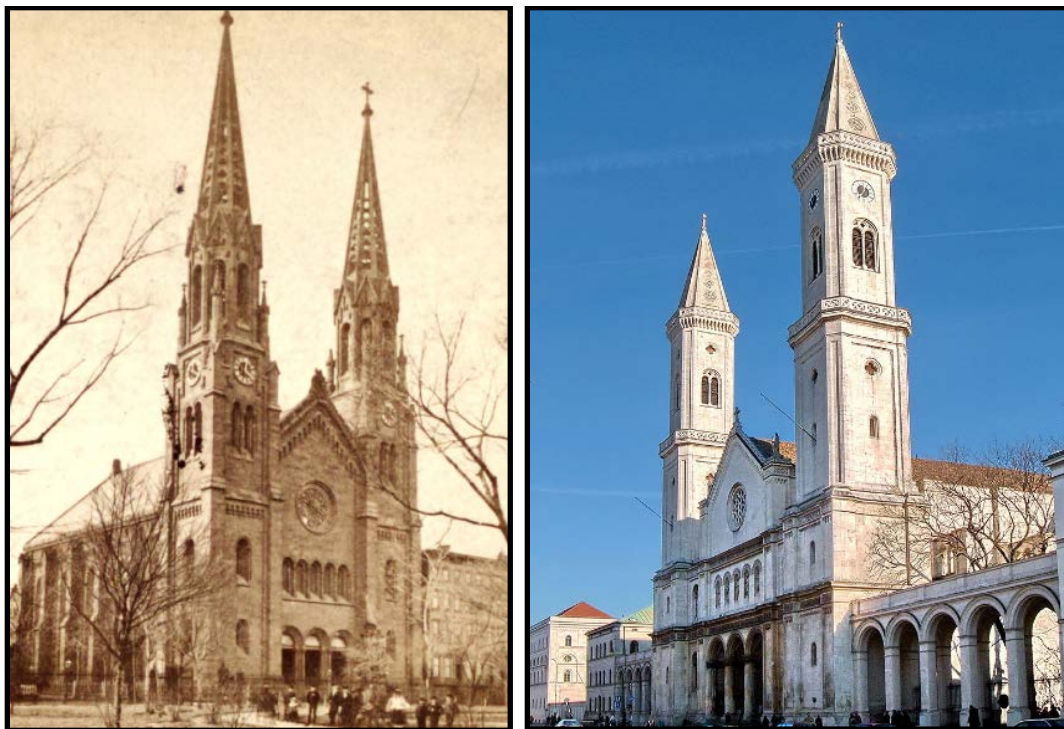


Fig. 85: Left: St. George’s Protestant Episcopal Church, Manhattan. Source: the New York Public Library.

Fig. 86: Right: The Ludwigskirche, Munich, ca. 2000s. Source: Wikipedia.com. Note: the similar architectural forms of the *Rundbogenstil*, as well as the use of different stone types.

⁸³ Curran, “The German Rundbogenstil,” 351-373.

⁸⁴ Curran, *The Romanesque Revival*, 110-115.

⁸⁵ Andrea Knop, *Carl Alexander Heideloff und sein romantisches Architekturprogramm: Monographie und Werkkatalog* (Nürnberg: Stadtarchiv Nürnberg, 2009), 19, 460, 473.

Historic Context: 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, a historian, identified that Germanic influence of architectural characteristics were at the core of our emerging Romanesque revival.⁸⁶

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” (Figs. 85, 86). The architects were Blesch & Eidlitz. 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 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.⁸⁷ 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.⁸⁸

A more modest example, also in Manhattan, is 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.⁸⁹

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

⁸⁶ Curran. “The German Rundbogenstil,” 351-373.

⁸⁷ Kathryn E. Holiday, *Leopold Eidlitz: Architecture and Idealism in the Gilded Age* (New York: W.W. Norton & Company, 2008), 33-34.

⁸⁸ Curran. “The German Rundbogenstil,” 351-373.

⁸⁹ Curran, *The Romanesque Revival*, 232-235.

the *Rundbogenstil*.⁹⁰ 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.⁹¹ The building which still stands at 135 N. 3rd Street was built between 1851 and 1853.⁹² 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.⁹³ 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.



Fig. 87: The American Academy of Music, Philadelphia. Ca. 1970s. Source: 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 (Fig. 87). Called Neo-Baroque, the concert hall represents stylistic antecedents that are no doubt of the *Runbodgestil* ideology, but in its Neo-Classic interpretation.⁹⁴ These two examples, designed by Runge, were just the tip of the iceberg in a city Philadelphia with its largely forgotten German population.

Historic Context: The *Rundbogenstil*, the Round-Arched and the Neo-Romanesque in Industrial Philadelphia

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

⁹⁰ 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.

⁹¹ Insurance Survey No. S08716, the Philadelphia Contributionship. Canceled Fire Insurance Surveys.

⁹² Ralph Chiumenti, *The Cast-Iron Architecture of Philadelphia's Old City* (Philadelphia: Old City Civic Association of Philadelphia, 1975), pl. 50, 51B.

⁹³ 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).

⁹⁴ HABS No. PA-1491, the American Academy of Music, 232-246 South Broad Street, Philadelphia, Philadelphia County, PA. Found in the Library of Congress.

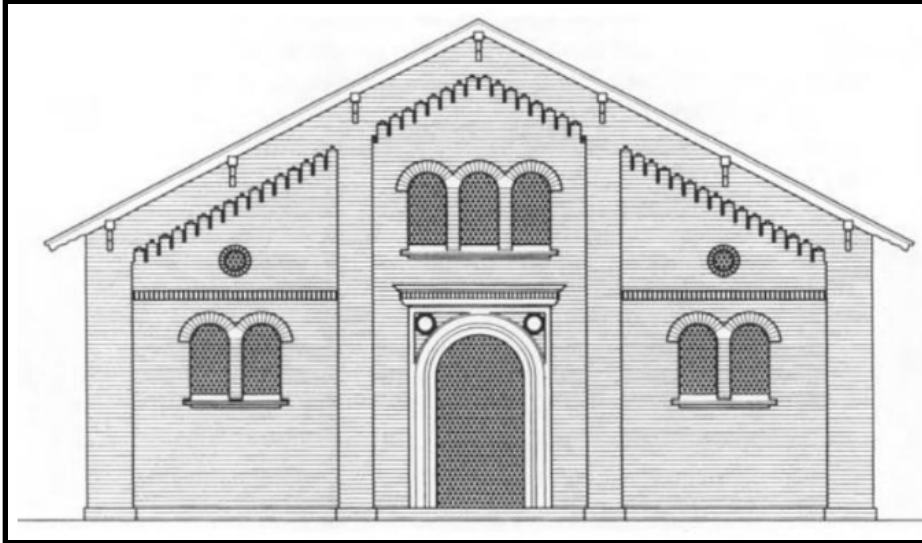


Fig. 88: Industrial Building Design shown in a German pattern book in 1883. Note: this building has a similar scale to Building 2, although it is not at all as grand or impressive. Source: *The Works*.

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. (Fig. 88).



The brewery buildings shown above share similar architectural features that adhere to the *Rundbogenstil*, the American Round-Arched style, and the revivals that often were featured in designs of the period.

Fig. 89: Left: Building No. 1: Brew House (1901) and Building No. 2: Mill House (c. 1901) of Rieger & Gretz.

Source: Oscar Beisert, 2018; Fig. 90: Center: The former Bergdoll Brewery. Source: Flickr; Fig. 91: Right: Building No. 3: Tivoli Brewery and Ice House (1885). Source: Oscar Beisert, 2018.

***Rundbogenstil*, Round-Arched and Neo-Romanesque in Philadelphia Breweries**

German brewers took their breweries to fantastical levels in Philadelphia, drawing their aesthetic inspiration from the *Rundbogenstil*, which included applying additional Neo-Romanesque, Romanesque, Queen Anne, and other stylistic details to the overall design. Exoticism, including the influence of the Moorish taste, was also quite fashionable especially for brewery buildings and/or complexes. Constructed between 1883 and 1905, the Poth Brewery of Brewerytown certainly was designed with many of the characteristics and hallmarks of the *Rundbogenstil*, consisting of large red brick buildings with complex fenestrations of 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 corbelling and pattern work; 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 (Fig. 92). This complex only expanded over time and became more and more eclectic in architectural effect, never quite departing from its Germanic, *Runsbogenstil* origins.⁹⁵

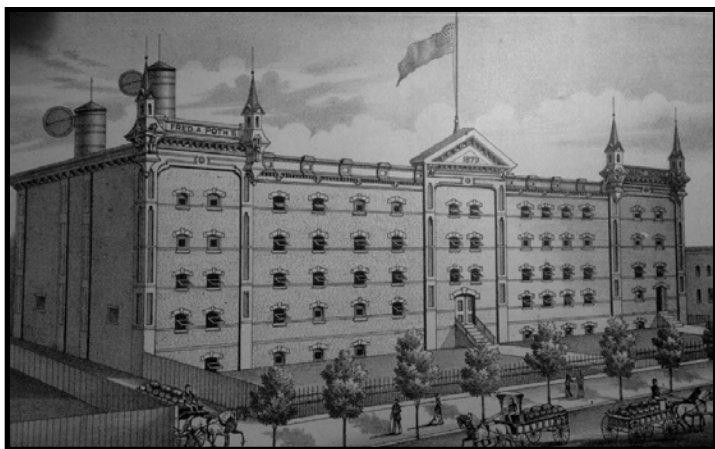


Fig. 92: The Malt House of the Poth Brewery, Brewerytown, Philadelphia, ca. 1880s. Source: Google Books.

⁹⁵ Mary Feitz, "The Jewel of Brewerytown: Past, Present at The Poth Brewery" (masters' thesis, University of Pennsylvania, 2015), 22-25.

Poth was designed by the well-renown brewery architect, Otto Wolf. His clients, almost all of whom incorporated the *Rundbogenstil* in their buildings, included 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.⁹⁶ Adam C. Wagner was another important brewery architect practicing in Philadelphia. He too was greatly influenced by 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.⁹⁷ However, these architectural heavy-hitters weren't the only designers working for Philadelphia brewers. While not all of the buildings are attributable to a specific architect at this time, both Architects Jacob Herold and Kurt W. Peuckert were used individually.

⁹⁶ Feitz, "The Jewel of Brewerytown," 59-65.

⁹⁷ Feitz, "The Jewel of Brewerytown," 106-108.

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