

Landmarks Preservation Commission
May 11, 2010, Designation List 429
LP-2280

WILLIAM ULMER BREWERY, Office, 31 Belvidere Street, **Main Brew House and Addition**, 71-83 Beaver Street (aka 45-47 Belvidere Street), **Engine and Machine House**, 35-43 Belvidere Street, **Stable and Storage Building**, 26-28 Locust Street, Brooklyn
Built: Office, 1885, architect, Theobald Engelhardt; Main Brew House and Addition, 1872, c.1881; Engine and Machine House, 1885, architect, Theobald Engelhardt; Stable and Storage Building, 1890, architect, Frederick Wunder.

Landmark Site: Borough of Brooklyn Tax Map Block 3135, Lots 34, 27, 16

On March 24, 2009 the Landmarks Preservation Commission held a public hearing on the proposed designation of the William Ulmer Brewery and the proposed designation of the related Landmark site (Item No. 7). The hearing had been duly advertised in accordance with provisions of law. Seven people spoke in favor of designation, including one of the buildings' owners, and representatives of Councilmember Diana Reyna, Municipal Arts Society, Society for the Architecture of the City, Waterfront Preservation Alliance, and the Historic Districts Council. In addition, one letter was received in support of designation. There were no speakers or letters in opposition to designation.



Summary

The Romanesque Revival style office building at 31 Belvidere Street is the focal point of the William Ulmer Brewery complex, a reminder of one of Bushwick's, and Brooklyn's, most prominent 19th- and 20th-century industries. The entire complex remains a largely intact example of a late-19th-century brewery designed in the American round arch style, and includes, in addition to the office building, the main brew house (1872) and addition (c.1881), engine and machine houses (Theobald Engelhardt 1885), and stable and storage building (Frederick Wunder 1890).

A German emigrant, William Ulmer (1833-1907) began working in a New York City brewery owned by his uncles in the 1850s and later became a partner in the Vigelius & Ulmer Continental Lagerbier brewery, founded in 1871. Within seven years, Ulmer became the sole proprietor of the brewery and under its new name – the William Ulmer Brewery – the business was expanded in the 1880s and 1890s with the construction of ice house, engine-, machine- and wash-room additions, a large storage and stable building, and a handsome Romanesque Revival style office building. Designed by prominent Brooklyn architect Theobald Engelhardt and constructed in 1885, the two-story red brick office building was the architectural highlight of the complex, featuring arched and dormered windows, a squat mansard roof clad in slate, as well as terra-cotta ornament. Divided into three bays, the building’s projecting center bay incorporates remarkably crisp red terra-cotta panels that identify the initial of the last name of the owner, the brewery’s trademark, and the function of the building, as well as corbelled brickwork and a blind arcade. The office building was separated from the larger brewery by a passage with an elaborate iron gate. Though rusted, the richly embellished gate is historic and possibly original to the structure. The other buildings of the Ulmer brewery complex feature details commonly found on other 19th-century breweries, including round arch-headed and segmentally arch-headed window and door openings, projecting brick pilasters, pedimented parapets and corbelled, denticulated, zigzag-patterned, and channeled decorative brickwork, all characteristic of the American round arch style.

Prior to Prohibition, there were at least 24 breweries in Brooklyn, many of which were located in Williamsburgh and Bushwick. Ulmer’s was one of the more successful and in 1896 the *Brooklyn Eagle* described him as a millionaire. Under Ulmer, beer production more than quadrupled, reaching over three million gallons annually. Upon his retirement in 1900, the brewery was run by Ulmer’s sons-in-law, John W. Weber and John F. Becker. Like many other breweries, the enactment of Prohibition closed the Ulmer brewery. The factory buildings were sold and converted for light manufacturing use, but the family retained ownership of the office building until 1952, using it as an office for their real estate business. The buildings remain largely intact and retain the detailing that defines their history and use.

DESCRIPTION AND ANALYSIS

The History of Brewing in Brooklyn and New York¹

“To speak of the origins of brewing in America is to speak of the origins of the nation itself,”² stated historian Stanley Baron in his book, *Brewed in America*. While the first European settlers were dependent on beer shipments brought from England, there are also late-16th- and early-17th-century references to brewers operating in the Massachusetts Bay and Virginia colonies.³ In many early colonial accounts, beer was considered safer to drink than water, and was consumed by all ages at all times of the day. Sickness, death and failure of some settlements were often attributed to a lack of supplies, including beer. In New Amsterdam, the Dutch, who were “even more partial to beer than the English,”⁴ discovered that the ingredients for beer could be grown in the new world in 1626, the year Peter Minuit “purchased” Manhattan from Native Americans.⁵ Brewing was an active industry in New York City during the 17th century, with small-scale commercial, home, and municipal breweries, including one operated by The Dutch East India Company. By the 1770s, New York City and Philadelphia were established as the colonies’ brewing centers.

At least two documented commercial brewers operated in Brooklyn during the 18th century, and despite the advantage of abundant fresh water, that number grew very slowly after the turn of the 19th century. Most brews were produced for home consumption or by common brewers for sale in nearby “ordinaries” or taverns. The few commercial brewers produced English style brews, such as ale, porter, stout, and common beer, using top-fermenting yeast. In 1840, a former brewer from Bavaria, John Wagner, who had brought lager beer yeast to this country, opened a small brewery in back of his house in Philadelphia to supply his nearby tavern. From these humble beginnings, the opening of small-scale breweries eventually led to a major switch in the American brewing industry, from English to German brewing techniques and brewery proprietors. While the industry did not change overnight, the introduction of lager beer to the American market coincided with a massive influx of German immigrants

in the 1840s that revolutionized the brewing industry in New York City, Brooklyn and other cities where they settled in large numbers. The Germans provided an increased market for beer, and they favored lager:

“Lager beer – An effervescent malt beverage, brewed by using the bottom-fermentation process, in which a special yeast settles as residue at the bottom of the brewing vats. The distinctly German beer was popular in German countries in the early nineteenth century, and was introduced in the U.S. probably in the 1840s by John Wagner. Because the process for making this light, sparkling brew involved storage while fermentation occurred [which required cool temperatures], it was termed ‘lager,’ which is derived from the German verb *lagern*, meaning to stock or store.”⁶

While two New York City breweries (George Gillig and F & M Schaefer) began to brew lager in the 1840s, S. Liebmann and Sons Brewery (later renamed Rheingold), founded in 1854, was one of the first to use the bottom fermenting process in Brooklyn. As lager gained popularity beginning in the mid-1850s, the cities where most German immigrants settled became the largest brewing centers in the country, including Cincinnati, Milwaukee and St. Louis, as well as Philadelphia, Baltimore, New York City and Brooklyn. Several articles in the *Brooklyn Eagle* from the 1860s and 1870s focused on the growing popularity of lager beer, calling it our “National Beverage,”⁷ appealing to people of all classes. Using Long Island lake water supplied by a new gravity-fed water system, “by the 1870s Brooklyn had become a major force in American beer brewing, as numerous establishments, largely run by Germans, flourished in the borough’s Eastern District (Williamsburg, Greenpoint and Bushwick).” Between the 1850s and the 1880s, 11 separate breweries operated there in a 14-square block area known as “Brewer’s Row.” “By the 1880s, 35 breweries had been established in Brooklyn,”⁸ generating an estimated \$8 million in revenue annually. The majority of these firms exclusively brewed lager beer, while the remainder brewed ale or weiss (wheat) beer.

Technology and increased demand, as well as taste, influenced the course of the brewing industry in the second half of the 19th century. Like many other industries, the use of steam power and mechanization were common by the second half of the 19th century, altering the earlier “hand-done” brewing process and allowing for greater and more consistent production with the use of less labor. While both processes required boiling and cooling, the German brewing technique differed from the English in requiring cooler temperatures to store the beer. Like the ale breweries, lager breweries operated seasonally (from October to April) but also employed extensive cellars for storage, taking advantage of cooler underground temperatures, and used large blocks of ice to regulate temperature. Changes in refrigeration technology, which was first employed in Brooklyn at S. Liebmann and Sons in 1870, hit most of the breweries in the 1880s, shortening the cooling stages of the brewing process and permitting a longer brewing season. Just as steam power had revolutionized the hand brewing process, in the last years of the 19th century electric power and machinery began to replace the large steam engines. Finally, pasteurization, bottling and later canning, in combination with expanded shipping methods, allowed brewers to branch out beyond local markets. These factors all made it possible for brewers to run larger breweries with greater production and profits, and tended to eliminate the smaller competitors.

While the number of breweries increased slowly in the 1880s and 1890s, production continued to steadily increase, driven both by an increased demand and technological advances. Prior to consolidation in 1898, Brooklyn was the fourth most populous city in the country and supported 45 breweries. The prosperity continued in the 20th century, and although the number of breweries declined, the quantity of beer produced continued to grow, reaching its peak, pre-Prohibition, output of 2.5 million barrels in 1907. Bushwick, which was considered a major brewing center from about 1890 until the late 1940s, was supplying almost 10% of all beer consumed in the United States during the height of its production.⁹ Eventually, the technological advances that allowed Brooklyn brewers to greatly increase their production ultimately worked against them, as “cheap rail transportation and mechanical refrigeration allowed entrepreneurs in Milwaukee, St. Louis, and Cincinnati to make inroads into the local markets. Successful breweries made larger investments in production and distribution facilities, and small firms

disappeared.”¹⁰ Still, at the close of the 1910s, there were at least 24 breweries in Brooklyn, and 70 breweries in all the boroughs combined.

In 1920, the 18th Amendment, the National Prohibition or Volstead Act closed many of the Brooklyn breweries,¹¹ while others continued to manufacture near beer (less than .05% alcohol,) soft drinks or other food products. With the repeal of Prohibition in 1933, only 23 of the New York City’s (including Brooklyn’s) breweries resumed business, with most targeting the local market. Over the next half of a century, brewing in the city declined.¹² Brooklyn’s last two breweries closed in 1976 (Rheingold and F & M Schaefer), marking the end of an era. However, about a decade later, during the micro-brewing revolution of 1980s, two Brooklyn entrepreneurs opened the Brooklyn Brewery in 1987. Although their first beers were contract brewed in Utica, New York, the opening of their new brewery in Williamsburg in 1996 revived an industry that once flourished in the borough. The Ulmer complex is a significant reminder of this once important and now reviving Brooklyn industry.

The History of the Neighborhood¹³

The William Ulmer Brewery is located within the historic boundaries of the town of Bushwick, near the present boundary line between Brooklyn and Queens. Bushwick is one of the earliest colonial settlements in New York, first occupied in the 1630s. One of the original six towns in Brooklyn, it remained a rural farming area until the mid-19th century. The site of the center of the township, the village of Bushwick, is the present intersection of Bushwick Avenue, Old Woodpoint Road, Metropolitan Avenue, Maspeth Avenue, and Humboldt Street. In 1852, Williamsburgh, the western and most populous section of the township, became an independent city, however, its municipal status ended three years later in 1855 when it and all of Bushwick were incorporated within the City of Brooklyn. Thereafter, until Brooklyn’s consolidation into Greater New York in 1898, both areas and Greenpoint were known collectively as Brooklyn’s Eastern District.¹⁴

Located south of the center of Bushwick village, in the early 19th century, the land around the Ulmer Brewery site was owned by members of the Debevoise family.¹⁵ Charles Debevoise purchased over 45 acres of property near the Bushwick-Newtown border from his brother Francis in 1823, and operated a farm.¹⁶ Like many of his relatives and neighbors, Charles Debevoise was a slave owner. After his death in the 1850s, the Debevoise farm, which had been mapped and lotted in anticipation of subdivision, was transferred to Charles’ children, Jane Stockholm, Elizabeth Debevoise and Abraham Debevoise.

During the 1850s Bushwick began to lose its rural, agricultural landscape. Large numbers of Germans immigrated to New York following the political upheavals in central Europe in 1848. Many settled in Williamsburgh and Bushwick and began the development of the area’s most famous local industry, brewing. The area boasted a number of features attractive to the brewing industry: an abundant water supply, soil suitable for the construction of underground storage chambers, and convenient water and rail transportation, as well as sufficient local demand. Henry R. Stiles, the notable Brooklyn historian, wrote in 1870:

"That quarter of Brooklyn, the Eastern District irreverently designated as Dutchtown, has been for some time the centre of the lager bier manufacturing interest in the Metropolitan District. Here are located some of the largest breweries in existence in the country. Surrounded by a population almost exclusively German, they all enjoy a local patronage to a considerable extent..."¹⁷

A second wave of development in Bushwick began after the construction of the elevated railroad along Myrtle Avenue in 1888, making the area an attractive alternative to congested downtown Brooklyn and lower Manhattan.¹⁸ Development, consisting primarily of three-and four-story multiple dwellings, spread eastward toward the Brooklyn-Queens border during the following decade. The population remained largely German until the 1930s and 40s, when Italian-Americans began moving in. Beginning with the brewery workers strike of 1949, the industry began a steady decline. The closing of factories, including the breweries, created an economic depression of the area. In the late 1950s and 1960s, African-Americans and Puerto Ricans immigrated to Bushwick, comprising more than half of its population by

1970. Under the encouragement of real estate agents, many houses changed hands, purchased by low-income families with Federal Housing Authority insured mortgages, who were not necessarily able to maintain their buildings or payments during the economic downturn of the 1970s. New York City's fiscal crisis tightened the budget during this period, cutting essential services to certain communities. Among them were cuts to fire department service in the area, at a time when buildings abandoned by foreclosure were subject to frequent fires, further devastating the neighborhood. Redevelopment efforts began in the 1980s and are still continuing today. According to a 2007 exhibit at the Brooklyn Historical Society, "today, Bushwick is one of Brooklyn's 'hottest' neighborhoods, abuzz with construction, renovation, and aspiration. With a burgeoning arts scene and convergence of Latin American people, Bushwick is truly one of Brooklyn's most dynamic communities."¹⁹

German Immigration, Brooklyn's Eastern District and Lager Beer²⁰

From its founding in 1626 by Peter Minuit, a native of the German town of Wesel am Rhein, New York City has had a significant German population. During the 1820s, the first German neighborhood and commercial center developed in the area southeast of City Hall Park and by 1840 there were more than 24,000 Germans living in the city. During the next twenty years, their numbers increased dramatically as "mass transatlantic migration brought another hundred thousand Germans fleeing land shortages, unemployment, famine, and political and religious oppression,"²¹ with over 1,350,000 immigrating to the United States. To accommodate this growth, new German neighborhoods, developed on the Lower East Side of Manhattan and the Eastern District of Brooklyn. In the 1870s and 1880s, dislocations caused by the growth of the German Empire brought more new immigrants to the United States while thousands of American-born children of German immigrants established their own homes in these neighborhoods. By settling in areas with such a high concentration of fellow countrymen, it was easy for Germans to maintain their culture and customs, which included German-speaking churches and synagogues, German newspapers, singing societies, *Turnvereine*,²² and beer gardens.

In Williamsburgh and Bushwick, it was not uncommon for "Eastern District German-Americans to enrich their day with a brew or two. Lager tended to be the normal mealtime beverage, and it most certainly was served all around at picnics, Sunday outings, sporting events and all the other social gatherings that characterized German-American life everywhere these fun-loving people settled in the United States."²³ More than just a component of the German diet, lager beer was an integral part of the customs that new immigrants maintained in the United States. Lager was for socializing, recreating with family, and enjoyed at club meetings. While some of the clubs constructed their own buildings, such as the Eastern District Turnverein and the Arion Singing Society's Arion Hall, beer gardens were also popular meeting spots, providing entertainment and a family retreat, especially in the hot days of summer, unlike saloons, which were notorious for keeping workers away from their families after a day's labor.

The William Ulmer Brewery²⁴

Born in Wurttemberg in 1833, William Ulmer immigrated to New York in the 1850s to work with his two uncles, Henry Clausen Sr. and John F. Betz, in the brewing industry,²⁵ eventually becoming the brewmaster for Clausen's very successful New York firm. In 1871, Ulmer partnered with Anton Vigelius to form the Vigelius & Ulmer Continental Lagerbier Brewery on Belvidere and Beaver Streets in Bushwick, Brooklyn. Born in Bavaria, Anton Vigelius immigrated to Brooklyn in 1840 at the age of 18 and was involved in the produce business prior to opening the brewery. He purchased land at the corner of Beaver and Belvidere Streets from Abraham and Anna Debevoise in 1869, selling a half-interest in the parcel to Ulmer shortly before the construction of the brewery.²⁶ As evidenced by the marble date stone in the center of its facade, the first building of the Vigelius and Ulmer Brewery was constructed at the site in 1872. Typical of this period, all of the early brewing operations would have taken place in this building, from the storage of grains, to malting, brewing and lagering (or storage) of the beer. Vigelius also constructed a large residence behind the brewery facing Belvidere Street in 1872, following the common practice of 19th-century brewers who lived in or very near their breweries. The early success of the firm was noted in an 1875 article in the *Brooklyn Eagle*, which cited the Vigelius & Ulmer Brewery

among the largest and most noted of the Williamsburgh breweries, and of the 30 to 40 breweries that were then operating in Brooklyn.²⁷

In December of 1877, Anton Vigelius sold his share of the brewery to Ulmer and retired from brewing, leaving Ulmer the sole proprietor of what had “grown to be one of the largest breweries in Brooklyn.”²⁸ Vigelius remained a well-known and active member of the German community as Vice President of the German Savings Bank, a Director of the Broadway (Williamsburg) Bank, and a member of the Arion Singing Society until his death in 1891.

Like many other breweries in Brooklyn, New York and throughout the country, the Ulmer brewery complex expanded over time to increase capacity and accommodate technological advances in the industry.²⁹ Around 1880, shortly after Ulmer purchased the lot at the corner of Beaver and Locust Streets, a large, storage-house addition to the main building was constructed on Beaver Street. A testament to the brewery’s success, in 1885 a major building campaign was begun that included the brick office building and boiler and machine houses (designed by architect Theobald Engelhardt) facing Belvidere Street, as well as a large addition at the rear of the main brewery that served as a wash house and racking (keg-filling) room. Several years later, brewery architect Frederick Wunder designed a large wagon room, stable, and storage building to replace an existing frame stable building. This three-story brick building and its additions, constructed c.1890, was the last major building constructed at the brewery. By the late 1880s, the William Ulmer Brewery and John Becker (Ulmer’s son-in-law who lived in Vigelius’s former home adjacent to the brewery, demolished) owned more than half of the block bounded by Beaver Street, Belvidere Street, Broadway and Locust Street. Through the 1890s and first decade of the 20th century, the brewery continued to construct minor additions and interior alterations as needed, including the installation of steel framing for a new 236-barrel cooking tank in the main brew house in 1906, a year before Brooklyn reached its peak beer production. Although specific production statistics have not been found, the regular alterations to the buildings indicates that the Ulmer Brewery continued to be successful and expand production.

Upon his retirement in 1900, the William Ulmer Brewery was incorporated with Catharine Ulmer (his wife), John F. Becker and John W. Weber (Ulmer’s sons-in-law) as directors and stockholders and his daughters, Catharine Becker and Caroline Weber as additional stockholders.³⁰ Weber, an attorney by trade, became president and Becker, who had been working for Ulmer for over 20 years as a brewer, was named treasurer. The brewery’s success continued, allowing Weber to construct a large home at 101 Eighth Avenue in 1909 (within the Park Slope Historic District), while Becker continued to occupy Vigelius’s former home behind the brewery. An active philanthropist who belonged to many charitable organizations, Ulmer died in 1907 at his home at 680 Bushwick Avenue. His wife died the following March, leaving a “large estate.”³¹

Unlike other 19th- and early 20th-century lager breweries in Brooklyn, no evidence has been found that Ulmer operated an adjacent beer garden or that the brewery sold any bottled or canned beer. Instead, both for personal profit and beer distribution opportunities, Ulmer invested extensively in real estate. By purchasing or building taverns and installing a proprietor, brewers could guarantee that their beer was the only one sold. Advertisements and articles in the *Brooklyn Eagle* and other publications indicate that Ulmer owned several taverns.³² In 1893, in consultation with Weber, he opened Ulmer Park along the waterfront in Gravesend. This large resort and hotel featured music, dancing, boating, bathing, a shooting gallery, bowling alley and other attractions, and mostly importantly served as a place for the sale of Ulmer’s lager. In 1901 Ulmer purchased Dexter Park, a popular baseball and football stadium located in Woodhaven, Queens, where Sunday “blue laws” were less strictly enforced than in Brooklyn,³³ a clear advantage for lager sales. Additionally, in 1914 the William Ulmer Brewery constructed a pavilion with a restaurant and bar at the corner of Metropolitan Avenue and Union Turnpike in Forest Hills, Queens, at the edge of Forest Park.³⁴

The William Ulmer Brewery closed with the passing of the Volstead Act, and its buildings were sold. The brewery retained ownership of the office and attached wagon house and storage additions, and maintained the buildings for use as a real estate office. Weber became president of the Ulmer Park Realty Company, owned by his wife and sister-in-law, while Becker, already in his 70s, likely retired. A few years prior to the repeal of Prohibition, in 1930, the company officially changed its name to William Ulmer Incorporated,³⁵ signifying the company’s permanent departure from brewing.

Brewery Design and Construction³⁶

Early brewers, including many home brewers, worked in outdoor kitchens or non-specialized frame buildings and with devices that were not specifically made for the task, requiring only several large tubs, a kettle and an open flame. As larger commercial breweries began to be established, multi-story buildings were constructed to house all brewery operations. These buildings employed a gravity system, with raw ingredients raised to the top story and working their way down through the different stages of the brewing process. Mid-19th-century breweries generally had sections (grain storage, water, furnace, ice storage) and different processes (boiling, cooling, fermenting, storage) took place on different floor levels. The complexes also included stables and carriage houses for horse power and delivery of the product. Steam power was an early innovation applied to the brewing process, and influenced the architecture of breweries by requiring a separate machine or engine room. It was used to move materials within the brewery and provide a more precise heat source, which, in combination with a greater understanding of the brewing process, created a more consistent product. As cleanliness was also discovered as a factor in the quality of the final product, wash room areas, and later separate wash-room additions, became part of the brewery complex. With the introduction of lager brewing, cool temperatures were required for storage. Early buildings were constructed with extensive underground caverns for this purpose, taking advantage of the cooler, sub-grade climate that was supplemented by cool air from large blocks of ice, which also required a section of the brewery. As lager's popularity grew, a new industry was created, ice-harvesting, which influenced the location of successful lager breweries. The invention of mechanical refrigeration, although first applied to ice making rather than directly to brewing, had a major influence on both the brewing process and brewery architecture. Controlled cool air eventually shortened the cooling phase of the brewing process, lengthened the brewing season, and eliminated the damp cellar conditions created by melting ice, changing the interior requirements of the breweries. Pasteurization and bottling were the next innovations that changed brewery design, adding additional operations and buildings to factory complexes. While the earlier kegs were most suited for local consumption, bottling and advances in shipping allowed breweries to reach a broader market. Bottling houses were constructed in the complex or could be done by an outside company. Shortly before the passage of Prohibition, canning was employed as a lighter weight, and therefore an easier-to-ship alternative to bottles, which would later become a major contributing factor to the mid-20th-century growth of super-breweries and elimination of smaller local companies.

As technology allowed a more efficient process, brewing production and profitability grew. General building changes included a switch from early frame to masonry buildings, and as production increased, wood was virtually eliminated from the brewery interior as well. By the 1880s and 1890s, wood framing and flooring were replaced by steel beams that supported concrete floors. The new interior framing could support heavier equipment, required for increased production, and was not susceptible to rot caused by water used for cleaning the brewery floors or from melting ice. The 1903 history *One Hundred Years of Brewing* divides the evolution of brewery architecture into three distinct stages, the time period when top-fermenting beer was brewed, the period when bottom-fermenting lager beer was gaining popularity, and the "modern" (beginning c.1890) period, driven by a rapid increase in production. Although with technological advances in the first period more attention was paid to the interior design, "little importance was, as a rule, attached to the outward appearance" of the ale breweries.³⁷ In the last quarter of the 19th century, this early 20th-century account explains:

"Brewery architecture has become a special branch of the architect's profession during the past thirty years, owing to the wonderful progress made in the brewing industry, caused by the steadily growing demand for its product and the development of machinery and brewery engineering during the period."³⁸

This time period includes the rapid growth of lager's popularity and the transition period of the 1880s, during which the major expansion of the Ulmer Brewery took place. While this period is not as heavily characterized by large, highly stylized buildings constructed during the "modern" period, there were

beginning attempts by the brewers' architects to "present an attractive architectural construction, corresponding with the magnitude of the business,"³⁹ often still using the practical American round arch style, and incorporating the latest interior technologies. The culmination of the brewer's success was found in the "modern" period, as identified by *One Hundred Years of Brewing*, when the exterior architectural form of the building became just as important as the interior operations. Because Brooklyn was already the fourth-most-populous city in the country by 1898, and many local breweries had already experienced tremendous growth prior to the "modern" period, the architecture was not designed to the same degree as was permitted in the later developing mid-west.⁴⁰

Although *100 Years of Brewing* identifies no national brewery style, many of Brooklyn's brewery buildings exhibit characteristic features of late-nineteenth-century factories. Like other industrial buildings of the time, these buildings derived their appearance and form from practical needs; "the aesthetic basis of American industrial building design," according to architectural historian Betsy Hunter Bradley, "was an ideal of beauty based on function, utility, and process."⁴¹ Among these features are relatively narrow building widths arising from functional requirements; in industrial buildings, before the advent of artificial lighting, the need to bring ample natural light to the interior dictated a narrow width. Gabled roofs had largely been supplanted by flat roofs on factories by the 1860s, as architects and other designers of industrial lofts sought to eliminate attic spaces within which dust might accumulate and spark fires. Brick parapets were often built up to resemble gables to relieve the horizontality of the long rooflines; several such pediments were historically found on the Beaver Street facade of the Ulmer brew house and the stable building on Locust Street.

Many features, while rooted in function and chosen primarily for utilitarian purposes, also played an aesthetic role, enabling buildings to maintain the street wall and shield interior yards from public view, both of which were important to factory owners who wanted their buildings—their companies' "public facades"—to exhibit a neat appearance.⁴² The regular pattern of window openings allowed for even interior illumination but, as on other industrial lofts, also provided "a sense of organization and, by extrapolation, dignity for the ... exterior."⁴³ Brick was usually chosen for factory walls and facades because it was among the most fire-resistant materials then available. Decorative brickwork—including stringcourses and corbels—were often used as a "relatively economical means of relieving plain brickwork."⁴⁴ This technique, including dogtoothing, recessed panels, channeling, pilasters, and corbelling, together with contrasting stone highlights, was used extensively on late-19th century brewery buildings in Brooklyn.⁴⁵

Regular fenestration patterns and long, monumental brick facades would project a strong, solid, and attractive image for the company. This was important in an era in which a factory often served as an advertisement for its firm; companies typically produced bird's-eye renderings of their industrial complexes that appeared in their catalogs, in business directories, in advertisements, and on company letterhead. Similarly, the Ulmer Brewery employed an image of its brewery in advertising (see illustrations).⁴⁶ Generally, these depicted the factory as a hub of activity with smoke pouring from its chimneys, the home of a successful business that, by implication, made a desirable and dependable product.

The Design of the Ulmer Brewery Buildings⁴⁷

The Ulmer Brewery complex consists of the main brew house and addition, office, engine and machine house, and stable and storage building. These buildings and other mid- to late-19th-century Brooklyn breweries show a similarity in form and design and feature details of American round arch design. This American industrial interpretation of the German Renaissance Revival or *Rundbogenstil* ("round-arch style"), which evolved in Germany in the 1820s, "synthesized classical and medieval architecture—particularly the round-arched elements of those style," according to Bradley.⁴⁸ These simply designed factory buildings use corbelled and other decorative brickwork, projecting brick piers, round arch window openings, and had parapets that sometimes varied in height and featured pediments, rather than applied ornament for interest and decoration. (Despite its name, buildings constructed in the American version of the style often used economical segmentally arch-headed window openings.) The

style was particularly well-suited to industrial and commercial buildings because of its reliance on brick and locally available stones, simplicity of detail, and structural expressiveness, as well as rapidity of construction, economy of materials and workmanship, durability, ample fenestration, and ease of adding extensions without grossly violating the original building fabric. Brick was the material of choice for most industrial buildings. It was inexpensive, durable, and easily supplied. More important, machine-pressed brick remained “the most fire-resistant building material available prior to the widespread use of concrete.”⁴⁹ The American round-arch style was widely employed in the United States for factories, breweries, warehouses, and school buildings. Transmitted to this country through the immigration of German and Central European architects in the 1840s, as well as through architectural publications, the influence of the *Rundbogenstil* is clearly visible in the Ulmer Brewery buildings and other extant former brewery buildings in Brooklyn, many of which were located in the heavily German-populated Eastern District, owned by German immigrants and designed by German-immigrant architects or first generation German-Americans.⁵⁰

The first building at the brewery, the main brew house constructed in 1872, features many details characteristic of the American round arch style, including round arch-headed window and segmentally-arch-headed door openings with corbelled brick archivolt, projecting pilasters, and corbelled brickwork. Historic photos and illustrations of the complex indicate that the main brew house also featured pedimented parapets at the Beaver Street façade and a two-and-a-half-story, mansard-roofed tower, which are typical of 19th-century brewery architecture. Between 1880 and 1885, shortly after Ulmer purchased the lot at the corner of Beaver and Locust Streets, a large, storage-house addition to the main building was constructed on Beaver Street. Similar in style to the original building, it featured a pedimented parapet, corbelled brickwork and round arch-headed window openings with corbelled brick archivolt. Like other 19th-century breweries, all of the operations likely took place in different sections of this four-story main building, which was divided into two buildings on the interior. As production expanded, the c.1881 addition along Beaver Street provided additional space for operations. By 1887, maps indicate that the mashing of the malt and boiling took place on different floors of the building at the corner of Beaver and Belvidere streets, while in the remainder of the main brew house and its addition, ice was used to maintain cooler temperatures for fermenting, a much longer process. For the final step of the brewing process, the Ulmer Brewery took advantage of underground storage; Department of Buildings permits indicate that both sections of the main brew house have deep cellars, 20- and 34-feet deep.

The Ulmer brewery began a major building campaign in 1885; construction was begun on the two-story, brick office building and two- and three-story boiler and machine houses facing Belvidere Street, as well as a large addition at the rear of the main brewery. Dictated by expanding brewing capacity and changing brewery technology, the additions were designed by Eastern District architect Theobald Engelhardt. Although not described specifically as brewery architect, Engelhardt worked on a number of brewery commissions and was also a prominent member of the German community. The new boiler and machine house building on Belvidere Street, which was connected to the southwest facade of the main brew house, was designed in the American round arch style, and features many details similar to its adjacent neighbor, including round arch-headed window openings with corbelled brick archivolt, projecting brick pilasters, and a decorative brick cornice. Although it is only three stories in height, the machine house section of the building extends to the height of the four-story brew house, and the brick cornice, which features corbelled, denticulated and zigzag-patterned brickwork, extends across both buildings. This decorative brick cornice, characteristic of the inexpensive ornament applied to American round arch style factories, also extends across the lower, two-story, boiler-house section of the building and its side and rear facades. Designed with practical mechanical needs in mind, to house boilers and machinery, the tall first and second stories of the new building do not align with the adjacent brewery. By 1887, maps indicate that an ice machine was located on the second story of the machine house, showing Ulmer’s efforts to keep up to date with the latest brewing industry advances. Although it was not specifically cited in the permit, it is possible that this building was partially designed and constructed to accommodate this new technology. Also included in this building campaign was the construction of one-story addition at the rear of the main brew house that served as a wash house and racking room.

Constructed of brick, this addition was demolished in 1923 to allow for the construction of a parking lot in the former brewery courtyard.

Brewery architect Frederick Wunder designed the large wagon house, stable and storage building that faces Locust Street for the brewery in 1890. This three-story brick building and its additions, constructed in a similar round arch design as the other brewery buildings, was the last major building constructed at the brewery.⁵¹ The one- and two-story wagon room and stable additions of the same building campaign were constructed as a rear addition to the office building, linking the Belvidere Street building with the new building fronting Locust Street. Both the northwest, Locust Street façade and the northeast, courtyard-facing façade, which was originally visible from Locust and Beaver streets, of the building are fully developed with features characteristic of the American round arch style, including segmentally arch-headed windows and doors with projecting brick lintels at the first floor; round arch-headed window openings with corbelled brick archivolt at the upper stories; bluestone window sills and string coursing; brick pilasters; and denticulated, channeled and corbelled decorative brickwork. Also characteristic of the style, a tall, pedimented parapet extends above the facade on the Locust Street side of the building and features the remnants of what appears to have been a round, terra-cotta ornament. Original drawings (see illustrations) show that the courtyard-facing facade featured a two-story, central tower or monitor and a shorter tower at the building's northeast corner. (This shorter tower remains with an altered roof and attached fire escape.) The ground floor openings are raised at this facade, likely to accommodate horses, and the northeasternmost door opening (adjacent to the office) is large enough to permit the storage of wagons. By 1910, the Ulmer Brewery was using trucks for delivery, thereby diminishing the need for horses. The upper stories continued to be used for storage and later the third floor of the building was a cooperage.

While Ulmer's and other Brooklyn breweries display many *Rundbogenstil* characteristics, including Philadelphia brick facades with plain pilasters, decorative, patterned brickwork, and of course, round-arched openings accented with archivolt, the more elaborate office building complete with a terra-cotta company trademark, is the show piece of the brewing complex. By the mid-1880s brewers and their architects were already attempting to show the wealth and success of their businesses through their brewery complexes, by creating a highly-visible corporate symbols, which could be used in company advertising. An article in the *Brooklyn Eagle* from 1886 described the counting houses of the S. Leibmann and Sons, Obermeyer and Liebmann, and Ulmer breweries as "not surpassed by anything of the kind in Broadway or Wall Street."⁵² Designed in 1885 by Theobald Engelhardt, the office building features round arch-headed window openings, facade symmetry and a central projecting bay that are all characteristic of the Romanesque Revival style, which was also inspired by French medieval sources and the German *Rundbogenstil*. Additional Romanesque Revival details include corbelled blind arches that decorate the pedimented parapet and corbelled archivolt. The terra cotta panels on the office building are of particular note. "OFFICE." above the front entry and the trademark "U" identify the original use and owner of the building, while a band of Queen Anne-inspired decorative panels separates the first and second floors. These floral- and foliate-motif panels were likely manufactured by the Perth Amboy Terra Cotta Company, as very similar tiles appear in an 1895 catalog issued by the company. Other decorative details include, at the second floor, a slate-clad, faux mansard roof and projecting dormers, which were historically more decorative, round arch-headed, copper dormers. The finely detailed iron gate, located to the north of the office building, which historically obscured the entry to the brewery courtyard, also features Queen-Anne inspired motifs and is likely original to the building. As previously described, the office was later expanded as part of the construction of the stable building on Locust, with one- and two-story wagon room, storage and stable additions, which were later partially raised one story to allow for additional storage.⁵³

Theobald Mark Engelhardt⁵⁴

Prolific architect Theobald M. Engelhardt was born in Brooklyn in 1851 to German parents. A leading family in their homeland, the Engelhardts, like many other families, immigrated to America after the failed revolutions in Germany. He received his early education at the Williamsburgh Turn Verein

school,⁵⁵ and later graduated from Brown's Business College and received a certificate in Architectural Drawing from Cooper Union. Engelhardt worked in the office of his father – a successful carpenter and builder – until he retired in 1877, at which time the younger Engelhardt opened an architectural practice. Among other buildings of various uses, Philip Engelhardt is credited with having built the original school building of the Williamsburgh Turn Verein, as well as a number of brewery-related buildings.⁵⁶ It seems probable that the younger Engelhardt worked with his father on some of these brewery projects. When he began his own practice in Bushwick, originally at 14 Fayette Street and later at 906 Broadway (in a building that he designed), although he did not bill himself as a “brewery architect,” Engelhardt worked on buildings for over ten different breweries, perhaps through connections made while working with his father. Among his brewery commissions documented at the Brooklyn Department of Buildings, besides those commissioned by Ulmer, are nine buildings for S. Leibmann and Sons Brewery; and several structures for the Leonard Eppig Brewery between 1880 and 1904.⁵⁷

Engelhardt worked in various styles, including Gothic Revival, Romanesque Revival and Queen Anne, and also designed mansions, houses, tenements, factories, banks, and churches, many of which were located in Brooklyn's Eastern District. Several of his works are located in designated historic districts, including St. John's Evangelical Lutheran Church (1891) at 152-157 Milton Street, the Greenpoint Home for the Aged (1886-87) at 137 Oak Street, and the houses at 122 and 124 Milton Street (1889), all in the Greenpoint Historic District. He designed the former Maison au Candy Company (1885, reconstructed 1970s), now the Cadman Plaza Artists Houses at 22 Henry Street in the Brooklyn Heights Historic District and 60-64 Kent Street in the Eberhardt Faber Historic District. Engelhardt also designed the Eastern District Turnverein at Bushwick and Gates Avenues (1902), the clubhouse and addition for the Arion Singing Society (1886 and 1902) at 27 Arion Place, and St. Mark's Evangelical Lutheran German church and school (c.1890) at 626 Bushwick Avenue. As stated in a contemporary account, “During a period of over forty-five years of his professional activities, Mr. Engelhardt has designed and constructed many of the largest manufacturing and commercial buildings in the city of Brooklyn, as well as a number of hospitals and dispensary buildings, residences and modern homes,”⁵⁸ many of which remain throughout the Eastern District.

After graduating from the Pratt Institute and the University of Pennsylvania, his son, Theobald Henry Engelhardt, joined the architecture practice in 1908. In addition to the Eastern District Turnverein, Engelhardt was a member of the Arion Singing Society, where he was elected president in 1903, and associated with several banks. Around 1915, he relocated from Brooklyn to Richmond Hill, Queens and lived there until his death at the age of 84.

Frederick Wunder, Brewery and Maltsters Architect⁵⁹

Designed by architect Frederick Wunder, the storage and stable building at 28 Locust Street and additions were constructed c.1890. German-born Wunder, a brewery and maltsters architect and millwright, lived and worked in the Eastern District. His office was located at 99 Broadway and his millworks at 589 Kent Street. Technological advances in the late 19th century allowed breweries to become more mechanized and efficient, requiring additional space for some processes and the consolidation of others. For this reason architects who understood the operations and needs of a brewery were hired to design buildings and additions. “Only a specialist in that branch, a brewery architect and engineer, who has made that work the exclusive study of his life, can undertake the building and practical equipment of such an establishment.”⁶⁰ Wunder's name is listed on several DOB permits for the Ulmer brewery from c.1890 until 1906. It does not appear that he was “officially” the Ulmer Brewery architect for those years as the brewery also used other architects for alterations after 1900. Although no information could be found about his training, Wunder had a number of other documented brewery commissions in Brooklyn, serving as the firm architect for the Eppig brewery and designing buildings for several other Brooklyn breweries, including: Otto Huber, Frank Ibert, and Joseph Fallert.⁶¹ Additionally, Wunder designed a new brewery plant for George Grauer in Queens in 1892, and prepared plans for the conversion of a former brewery in Syracuse, NY into an ice plant. Frederick Jr. joined his father's practice around 1906 and together they used the firm name Frederick Wunder and Son. Despite a seemingly successful practice, Frederick Wunder and his son filed for business and personal bankruptcy in 1915, presumably closing the firm. Wunder relocated from Brooklyn to his summer home in South

Jamesport, Long Island and his son pursued a career with a Manhattan-based appliance company. In 1926, Frederick Wunder “died of fright” on his front doorstep at age 80, as he watched a forest fire roaring near his home, which had been extensively damaged under similar circumstances several years earlier. His obituary described him as a retired, prominent brewery architect in Brooklyn and throughout the country and a “jolly, kindly man.”

Later Building History and Alterations⁶²

The bulk of the brewery complex was sold in the early 1920s. The large stable and storage building on Locust Street was sold in 1921, and resold within two years to the Artcraft Metal Stamping Corp. A manufacturer of light fixtures, the company later changed its name to Artcraft Metal and Electrical Products and occupied the building as a factory until c.1940, at times sharing the space with other metal fabricators and lighting manufacturers. The full height addition to the building at its northeast corner is an elevator shaft that was probably constructed c.1932.⁶³ Alterations to the Locust Street fenestration, including the enlargement of several openings and the installation of square-headed windows, were completed by c.1940. Artcraft retained ownership of the building until 1944, after which it changed hands several times (likely between tenants) before it was sold to a realty company in 1949. Metal fabricators and clothing manufacturers are listed as occupants there until at least the 1980s. In 2002, a permit was issued by the Department of Buildings approving a change from factory to residential use. The building is currently divided into a several apartments per floor.

The main brewery building, including its additions and engine and machine houses along Belvidere Street, was sold in 1922. Brooklyn Department of Buildings records indicate that the Otis Elevator Company filed to install an elevator in the main brewery building a year earlier, perhaps in anticipation of its sale and reuse for another function. Marcus Leavitt, owner of M. Leavitt Flooring Co. purchased the property in 1923 and made alterations to convert the buildings from a brewery to light manufacturing. Among the changes were interior alterations, the replacement of the interior wooden stairs with fire proof equivalents, the installation of metal fire escapes on the Beaver Street and Locust Street-facing side façades, window replacement with steel sash and other fenestration changes. New fireproof stair cases were installed just behind the Beaver and Belvidere Street facades, as evidenced on the exterior by the offset window openings and stair bulkheads at the roof. The enlargement of several of the round arch-headed windows on the Beaver Street façade may have taken place at this time, as well as the bricking up of windows at the first floor of both facades and at the rear facade, and the lengthening of window openings along Belvidere Street for the installation of doors. The additions to the main brew house and storage addition, located to the rear of the Beaver Street façade, were demolished during this period to allow for the construction of the one-story parking garage that occupies most of the former brewery courtyard and has frontage on Locust and Beaver Streets. (This garage remained part of the same tax lot as the brewery buildings until c.1965, but is not included in this designation.)⁶⁴ The brewery building’s parapet was reconstructed in 1936, replacing the pedimented and decorative brickwork with four-feet of plain brick. A sprinkler system was added in 1952, and the fire escapes and doors to reach them were replaced in 1958. Subsequent alterations have mainly focused on interior and plumbing, heating or other mechanical work.

Leavitt sold the property in 1924 to a realty company in which he was a partner and continued to occupy a warehouse there into the 1940s. Other building tenants included mainly clothing, shoe and handbag manufacturers, which occupied the building into the 1980s. Belvedere Improvement Company Inc. sold the property in 1931, and it changed hands again under foreclosure in 1937. It was purchased by Beaver Management Corp. in 1945. Since the 1960s, several deeds have been recorded against the lot, mostly between realty companies. An application, filed to convert part of the building from light manufacturing into residential units in 2001, was disapproved by the Department of Buildings; however, the Department of Finance currently classifies the building as an elevator apartment building with artists-in-residence. Its recent uses include a warehouse for an electronics importing company and studio space for an artist.

William Ulmer Incorporated, with Ulmer’s grandson William Ulmer Becker as president, sold the office building to William H. Ludwig Inc. in 1952. The Ludwig company, an electrical appliance manufacturer located at 656 Bushwick Avenue, made several alterations to the building, including interior alterations and the construction of a small concrete block addition at the northwest corner of the lot, as

well as changing the use of the building from office and brewery to office, factory and storage.⁶⁵ William H. Ludwig Inc. retained ownership of the building for ten years before selling it to Twenty Starr Street Corporation, based next door at 21 Belvidere Street. Twenty Starr Street Corp. held the building for over twenty years, part of which time it is said to have been used for lamp manufacturing and storage.⁶⁶ The office building was sold to its current owner in 1985.

Description

All of the main buildings of the Ulmer Brewery complex are extant, and occupy the northern portion of the block bound by Locust, Beaver, and Belvidere streets and Broadway in Bushwick. The complex consists of the main brew house and addition (71-83 Beaver Street), office (31 Belvidere Street), engine and machine house (35-43 Belvidere Street), and stable and storage building (28 Locust Street), occupying three separate tax lots. The buildings were historically situated around a central courtyard, which is now occupied by a one-story parking garage that is not included in this designation.

Main Brew House and Addition

The main brew house and addition, along with the engine and machine house buildings, occupy an L-shaped lot with frontage along both Beaver and Belvidere Streets. Designed in the American round arch style, the brick building features round arch-headed window openings with corbelled brick archivolt; projecting brick pilasters; and a decorative brick cornice, as well as, cast-iron star ties and a stone water table. The flat-roofed, four-story building is over 150-feet long by 50-feet deep with its main facade facing Beaver Street.

The northeast-facing main facade of the brew house and addition is divided into three sections by projecting brick pilasters. The first two sections comprise the original brewery building and the third its c. 1881 addition. The first section is divided into six bays at the upper stories and features a central marble date stone, which reads “Vigelius & Ulmer’s Continental Lagerbier Brewery Erected A.D. 1872.” The second and third sections of the facade are divided into four and three bays (respectively) at the second and third floors, which have enlarged, square-headed window openings. There is a wood panel in the opening at the first bay of the second floor. In the fourth bay of the second section, the window openings are offset horizontally, corresponding to a fire proof stair whose black-painted bulkhead appears on the roof at this location. Retaining the historic round arch-headed shape and archivolt, although several have been closed up, both the second and third sections have eight bays at the fourth floor. Most of the masonry openings at the first floor have been modified, either bricked-in or enlarged to accommodate square-headed doors. Working across the facade at the first floor from east to west, there is brick infill in first four openings; the fifth and sixth bays contain a large opening with a metal roll gate; the seventh and ninth openings have small window with grilles and brick infill; there are doors and concrete steps in the eighth and tenth openings (with a metal grille and roll gate, respectively); the eleventh and 13th openings are obscured by painted wood or metal panels and the twelfth features a diamond plate door. Most openings feature one-over-one, double-hung aluminum or vinyl windows, some of which have additional infill within the openings. The decorative brickwork of the historic, pedimented parapet was removed during its reconstruction in 1936. Other alterations include the installation of red-painted metal fire escapes at the front and wrapping around from the side; some window grilles; and a security camera, set in a metal cage; light fixture; alarms; signage and wires attached to the facade. There is some graffiti at the building’s base.

The southeast-facing side facade of the brew house has frontage on Belvidere Street and is divided into three sections by projecting brick pilasters. With the same detailing as the front facade and a decorative brick cornice, each section of the side features two window openings. The modified window openings in the first bay are offset horizontally, corresponding to a fireproof stair whose black-painted bulkhead appears on the roof at this location. Most openings feature one-over-one, double-hung aluminum or vinyl windows, some of which have additional infill within the openings. Wood panels cover the second and third openings at the second floor. The first bay at the ground floor has a non-historic, metal-and-glass door with roll gate, and the other openings at that level have been blocked with

brick infill or metal panels. There is a mailbox, intercom box, and signage near the entry, wires and graffiti at the facade, and a vent pipe through one of the third floor window openings.

The building's northwest facade faces Locust Street and is visible above the adjacent garage. Like the other side, this facade features a decorative brick cornice, round arch-headed window openings with corbelled brick archivolt, and cast-iron star ties. The fourth floor has eight window openings, while the second and third floors each have two, non-historic, square-headed openings. Attached to the facade is a red-painted metal fire escape, which features additional metal paneling at the upper section and extends to the roof. Most window openings feature single or paired one-over-one, double-hung aluminum or vinyl windows, some of which have additional infill within the openings. The third opening at the fourth floor has concrete-block infill, and the sixth has a metal door to provide access to the fire escape. Those at the third floor also have doors to access the fire escape. There is a multi-light steel window in the first bay of the second floor, and several of the windows have metal security grilles. A frame-and-metal-panel structure exists at the roof, and there is graffiti on this facade.

The upper portion of the building's rear facade is visible from Locust Street. Like the sides, this facade features a decorative brick cornice, round arch-headed window openings with corbelled brick archivolt, and cast-iron star ties. The fourth floor has retains most of the historic windows openings, although some have been bricked-in, while the third floor has non-historic, square-headed openings. Most windows are single or paired one-over-one, double-hung aluminum or vinyl windows, some of which have additional infill within the openings. There is a multi-light steel window in third bay at the third floor. The frame-and-metal-panel structure of the Locust Street facing facade is visible at the roof, as well as a brick chimney, and brick and black-painted elevator and stair bulkheads.

Engine and Machine House Building

Although attached on the Belvidere Street side to the main brew house and currently sharing the same tax lot, the engine and machine house was constructed as a separate building. The two- and three-story brick building features details similar to those found on the main building, including projecting brick pilasters, round arch-headed window openings with corbelled archivolt, and a decorative brick cornice with corbelled, zigzag-patterned and projecting brickwork, which appears continuous from the brew house. The facade has several cast iron star ornaments, the exterior evidence of tie rods that support the internal framing. Although only three-stories, the northeasternmost portion of the building extends to the full height of the adjacent four-story brewery, due to high ceilings at the first and second floors. The two-story portion also features a tall first floor. The pilasters divide the facade into four bays, each with two window openings. Historically, the floor heights resulted in tall window openings at the first and part of the second floor. While those at the second floor remain, the openings at the first floor have been shortened with brick infill. Most openings feature one-over-one, double-hung aluminum or vinyl windows, some of which have additional infill within the openings, and several have security grilles. Other alterations include two large (garage-door-sized), and three standard door openings at the ground floor. The openings in the first three bays feature metal roll-down gates, while those in the last two bays have painted metal doors. There is a red-painted, metal fire escape in the second bay, and the corresponding masonry opening at the second floor features a metal and glass door. At the first floor of the two-story section of the building, the facade is painted red, with some graffiti at the building's base. A security camera, set in a metal cage, and wires are attached to the facade.

The southwest-facing, side facades of the building, which are partially visible, feature the decorative brick parapet and round arch-headed windows with archivolt and projecting stone sills found on the Belvidere Street facade. The upper portion of the rear facade is also partially visible, with the same decorative brickwork and window openings as the other facades.

Stable and Storage Building

The stable and storage building is located at 28 Locust Street, south of Beaver Street, on a mostly rectangular approximately 89 feet long by 97 feet deep. The flat-roofed building is set at the streetwall and occupies most of the lot, with a driveway along the northeast edge of the lot. This driveway, which

features cobblestone, is obscured from the street by a tall, gray-painted, metal roll gate, and also features an approximately ten-foot brick pier at the northwest corner of the site.

The three-story plus basement, brick building is divided into six bays on the Locust Street facade, with a one-bay elevator addition at the northeast corner of the building. This elevator shaft, constructed c. 1932, may have been built on an existing one-story structure visible on the 1918 Sanborn map. The decorative denticulated brick and projecting stone sill of the first floor cornice and second floor sill extend from the main facade across the addition, and the parapet of this portion of the building also features denticulated and corbelled brickwork. This first bay features an at-grade entry with a brown-painted, bracketed, pedimented hood and a reduced, recessed entry door. The metal door, surround infill and interior walls of the entry alcove are all painted grey. At the second and third floors, the existing masonry openings have been filled in with concrete block. The main portion of the facade is divided vertically into three sections by paired, projecting brick pilasters, and horizontally by a corbelled, denticulated brick and projecting stone cornice above the first floor and a denticulated brick and projecting stone string course at the second floor. Additional decorative brickwork at the facade includes corbelled archivolt at the second and third floor windows; denticulated and corbelled string coursing extending from the base of the archivolt; and projecting coursing, a corbelled blind arcade, and a corbelled, denticulated cornice at the parapet, which is pedimented at the central bay. A small circular terra-cotta ornament remains at the center of the parapet, but its central decorative element has been removed. There are five, square-headed window openings at the basement level (none in the first bay), all with projecting iron window grilles. At the first floor, there are segmentally-arched window openings in the first, second, fifth and sixth bays, while the central bay features a non-historic, enlarged, square-headed opening. There are six, round arch-headed masonry openings at the second and third floors; those in the second and third bays of the second floor have enlarged, square-headed openings. All openings have single or paired, square-headed, one-over-one, double-hung aluminum window sash, with metal panel inserts in the round arch-headed openings. There are security grilles at first, second, and third windows at the first floor. Other alterations include red paint at the base of the building and remnants of grey paint around the entry and throughout the facade. Vent pipes extend through the metal panels above several of the windows and there are two alarm boxes, a light fixture, a security camera in a metal cage, an alarm bell, conduit, and wires at the facade. There is an intercom box near the entry, and several signs and a fair amount of graffiti at the building's base.

The northeast-facing side facade of the building is partially visible from Locust and Beaver Streets, over the adjacent garage. Divided into ten bays, the last three of which are occupied by the elevator addition at the northwest corner of the building, the facade features decorative brickwork similar to that on the front facade, including by paired, projecting brick pilasters, corbelled archivolt at the second and third floor windows; denticulated and corbelled string coursing extending from the base of the archivolt; a denticulated brick and projecting stone string course at the second floor; and projecting coursing, a corbelled blind arcade, and a corbelled, denticulated cornice at the parapet. There are round arch-headed masonry openings in each of the first seven bays at the second and third floors. Most openings have single or paired, square-headed, one-over-one, double-hung aluminum window sash, with metal panel inserts in the round arch-headed openings. A short tower extends from the facade in the first bay and features similar round arch-headed window openings in the facade return. The window at the return, as well as those in the second and third bays of the third floor, have been filled in with brick or cement block. The tower has a non-historic, simplified hipped, metal roof, and its return features metal cladding and a metal door at its uppermost portion. A black-painted metal fire escape extends from the tower, obscuring the second and third bays of the facade. The side wall of the elevator addition in the last three bays is mainly solid brick with a single window opening at each the second and third floors. There is a fixed, multi-light metal window at the third floor and a one-over-one, double-hung aluminum window in the opening at the second floor. Alterations at this facade include vent pipes, which extend through the metal panels above several of the windows and a wooden beam which protrudes from the facade above the fifth bay. One round-headed window opening on the rear facade is visible from Belvidere Street.

Office Building

The Romanesque Revival-style William Ulmer Brewery office building is located mid-block on Belvidere Street between Beaver Street and Broadway, adjacent to the former brewery. Set at the front and south side of its rectangular lot, 49' wide by 102' deep with a small cut-out at the southwest corner, the two-story 33' by 45' building has a two-story, brick rear addition, approximately 58' by 22', and a one-story cement block addition, 22' by 7' in the northwest corner of the lot. A black painted, elaborate metal gate marks the driveway (passageway) at the north side of the lot, originally used to access the brewery courtyard, wagon house and stable. The historic gate, although modified with the addition of solid metal panels and infill below the bulkhead, appears in the c.1940 tax photo and is probably original to the building. There is a painted wooden bulkhead constructed over the gate, with a light fixture and barbed wire attached. Both the main building and the additions have flat roofs, although the slate-clad, pitched second floor of the front facade gives the illusion of a mansard roof. Round arch-headed window openings with archivolts are found on the facades.

Set on a low bluestone base, the front façade is constructed of orange brick and matching terra-cotta block, articulated into three bays with a projecting central bay that extends above the roof line. The second floor of the facade is pitched backward and has slate-shingle siding, copper trim and two wood dormers flanking the central projection. These square-headed, wood-clad dormers with one-over-one double-hung wood windows replace the more ornate, round-headed copper dormers that were original to the building. All other fenestration retains its arched openings, and those at the center of the second floor retain the historic, arch-headed wood window sash. In the central bay, molded terra-cotta ornaments "Office." and the brewery's trademark "U" identify the building's original function and owner. Other decorative details include corbelled brick archivolts springing from small terra cotta panels, brick or terra-cotta beaded trim around the recessed panels below the first floor window and at the edges of the projecting central section, a terra-cotta cornice and brackets (complete with smaller trademark "U's") above the first floor, a corbelled brick blind arcade and terra-cotta cornice capping the central projection, and pressed copper trim above and below the slate cladding at the second floor. The recessed central entry, reached by a single stone platform from the sidewalk, features historic paneled wood-and-glass doors and an arched transom window. Historic window grilles with non-historic metal screening remain on the first floor windows, which are single pane plexi-glass in wood frames. The security grilles at the stoop, entry and second floor were added later. Both side facades of the building are constructed of dark red common brick and feature corbelled brick archivolts above the window openings and a corbelled brick cornice. At the northeast facade, the historic, arch-headed wood window sash and historic grille remain.

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Research Department

NOTES

¹ Information in this section is taken from Stanley Wade Baron, *Brewed in America, A History of Beer and Ale in the United States* (New York: Arno Press, 1972); Will Anderson, *The Breweries of Brooklyn: an Informal History of a Great Industry in a Great City* (Croton Falls, NY: Anderson, 1976); "'Lager' and 'Weiss,'" *Brooklyn Eagle*, June 23, 1873; "Lager Beer. Where and How the Beverage is Made. Brewers and Breweries in the Eastern District," *Brooklyn Eagle*, August 2, 1870; H. S. Corran, *A History of Brewing* (North Pomfret, VT: Newton Abbot, 1975); *One Hundred Years of Brewing, A Complete History of the Progress Made in the Art, Science and Industry of Brewing in the World, Particularly in the Nineteenth Century* (Chicago: H.S. Rich & Co., 1903); "Our Very Short History," available on-line (March 20, 2008) at: www.brooklynbrewery.com/brewery/?subpage=history.

² Baron, 3.

³ Beer is defined as a "beverage derived from the brewing and fermenting of malted grain or cereal, usually barley," generally flavored by hops. (Baron, 19).

⁴ Baron, 19.

⁵ Historian R. P. Bolton speculates that the land of lower Manhattan may have been occupied by the Mareckawick group of the Canarsee which occupied Brooklyn and the East River islands. Upper Manhattan was occupied the Reckgawawanc. The Native American "system of land tenure was that of occupancy for the needs of a group" and that those sales that the Europeans deemed outright transfers of property were to the Native Americans closer to leases or joint tenancy contracts where they still had rights to the property. Reginald Pelham Bolton, *New York City in Indian Possession*, 2d ed. (New York: Museum of the American Indian, Heye Foundation, 1920; reprint 1975), 7, 14-15; Robert Steven Grumet, *Native American Place Names in New York City* (New York: Museum of the City of New York, 1981), 69.

⁶ William L. Downard, *Dictionary of the History of the American Brewing and Distilling Industries* (Westport, Connecticut: Greenwood Press, 1980), 106.

⁷ "Lager Beer," *Brooklyn Eagle*, June 4, 1886, 2.

⁸ Ellen M. Snyder-Grenier for The Brooklyn Historical Society, *Brooklyn! An Illustrated History* (Philadelphia: Temple University Press, 1996), 148.

⁹ William Calabrese, "Beer with a side of history, Bushwick Beer," available on-line (February 5, 2008) at: www.the-wick.com/feature_archive/beer.htm.

¹⁰ Kenneth T. Jackson (ed.), *The Encyclopedia of New York City* (New Haven: Yale University Press, 1995), 136.

¹¹ The Volstead Act stated that "no person shall manufacture, sell, barter, transport, import, export, deliver, furnish or possess any intoxicating liquor." Unlike previous attempts to limit "intoxicating" liquors (which led to debates regarding whether or not lager beer was intoxicating), the 18th Amendment defined intoxicating as over 0.5% alcohol, thereby prohibiting the manufacture and sale of lager beer. However, during the 14 years of prohibition, it is not likely that brewing (greater than 0.5% alcohol) stopped completely in New York City, which was home to an estimated 30,000 speakeasies. Brewing and distilling continued in some locations during this time, albeit as a radically different, illegal industry, operated by gangsters with the help of corrupt politicians and police officers, which eventually led to the repeal of the "unsuccessful" Volstead Act. (Calabrese).

¹² "A major strike in 1949, competition from national giants and their ad campaigns, skyrocketing costs, a lack of room for expansion, and inadequate rail transportation all contributed to the industry's decline." (Snyder-Grenier, 161-62).

¹³ This section is based on Landmarks Preservation Commission, *Public School 86 (Irvington School) Designation Report* (LP-1808) (New York: City of New York, 1991).

¹⁴ Henry Reed Stiles, *History of Kings County, including the City of Brooklyn, NY* (Brooklyn: W.W. Munsell & Co., 1884), 270-305.

¹⁵ The Debevoise family is descended from Carel de Beauvois, a French protestant (Huguenot) who immigrated to Leyden, Holland and later to New Amsterdam in 1659. Highly respected and well-educated, de Beauvois served as a

teacher, and later “‘chorister, reader and schoolmaster’ for the people of Brooklyn,” due to his knowledge of the Dutch language. As such an early settler, numerous branches of the family developed, many of whom became prominent citizens in Kings and Queens counties. Versions of the name include also include De Bevoise and De Be Voise. (History of Queens County with Illustrations, Portraits & Sketches of Prominent Families and Individuals. (New York: W.W. Munsell & Co., 1882), 317-318, 352); United States Census Records, 1800, 1810, 1820.

¹⁶ Kings County, Office of the Register, Liber, Deeds, and Conveyances, Liber 23, 282 (May 1, 1823); Eugene L. Armbruster, *The Eastern District of Brooklyn* (New York: Eugene L. Armbruster, 1912), 50. An earlier deed, documenting Francis Debevoise’s purchase of the property, was not listed in the docket books.

¹⁷ Henry Reed Stiles, *History of the City of Brooklyn, Including the old town and village of Brooklin, the town of Bushwick, and the village and city of Williamsburgh* (Brooklyn: Pub. by subscription, 1867-1870), cited in Amy P. Schlager, "Nineteenth Century Brewery Architecture in America, With Specific Reference to Brooklyn, New York," M.S. thesis (Columbia University, 1976), 20.

¹⁸ Joseph Cunningham and Leonard Dehart, *A History of the New York City Subway System, Part II, Rapid Transit in Brooklyn* (New York: 1977), 9-13.

¹⁹ Adam J. Schwartz, Meryl Meisler, Josh Lapidus, and Tim Evans, *Up from Flames, Mapping the Recovery of Bushwick 1977-2007*, text from an exhibit at the Brooklyn Historical Society, May 23 to August 26, 2007, available on-line (February 25, 2010) at: <http://www.brooklynhistory.org/exhibitions/flames.html>. Additional information in this section from: http://www.upfromflames.com/uff_path/uff_path.html.

²⁰ The following section on German Immigration, Brooklyn’s Eastern District and Lager Beer is based on LPC, (*Former*) *Scheffel Hall Designation Report* (LP-1959) (New York: City of New York, 1997), report prepared by Gale Harris; Stanley Nadel, *Little Germany: Ethnicity, Religion, and Class in New York City, 1845-1880* (Urbana: University of Illinois Press, 1990); Stanley Nadel, s.v. "Germans" and "Kleindeutschland" in the *Encyclopedia of New York City*; Jay P. Dolan, *The Immigrant Church: New York's Irish and German Catholics, 1815-1865* (1977; Rpt. Notre Dame: University of Notre Dame, 1983); Anderson; and Baron.

²¹ Nadel, "Germans," *Encyclopedia of New York City*, 463.

²² A Turnverein is a gymnastics society founded in Germany based on the teachings of Prussian nationalist, Friedrich Ludwig Jahn. In America, especially in cities where large German populations settled, “the principal German organizations, other than the churches, for maintaining cultural and social traditions were the singing and gymnastics societies know respectively as the “Gensang Vereins” and the “Turn Vereins” (Gesang = singing; turn = gymnastics; verein = club or society) established not long after the arrival of the first significant numbers of Germans in the late 1840s and early 1850s. These groups, which came to be known among the non-Germans in the community simply as the “Turners,” traced their origin to the work of Father Freidrich Ludwig Jahn who established the first Turn Verein in Berlin in 1809 at the time Germany was being suppressed by Napoleon. Father Jahn supposedly formed the groups to drill his followers in gymnastics and military tactics with the object of making them better soldiers. In later years, however, music, theatricals and oratory were added to the social function in the German community. ...The Turners included a healthy cross section of the entire German population, men and women, rich and poor, old and young alike-in their activities...The German groups were less concerned with justifying their activities as being ‘cultural’ or ‘educational,’ and therefore had no compunctions about holding their gatherings in the saloons.” (Robert L. Dyer, “The Boonville Turner” from *Boonville an Illustrated History*, available on-line (March 5, 2008) at: <http://www.undata.com/turnerhall/thhist.htm>.) Like in the fatherland, some of the American “Turner” societies, which were mainly comprised of political refugees, had strong political convictions. That fact, in combination with general racial discrimination against the Germans, a common sentiment surrounding large ethnic groups that immigrated in the mid-19th century, created an air of suspicion around these large societies, especially when groups from different cities united and held large Turnfeste. Preceding the Civil War, the Turnerbund or general association of American Turnvereine took an anti-slavery and pro-Lincoln political stand, which alienated some of the organization’s members, especially southern groups. During the draft riots of 1863, hundreds of black were given refuge from the violent mobs at the Williamsburg Turn Verein. Later, the political focus was abandoned for a renewed focus on the physical and social aspects of the societies. An article in the Brooklyn Eagle form 1856 describes that “the prejudices against the Turners have worn off, and they are now justly regarded as an honorable fraternity, having no political organization or impulses save the general love of liberty

implanted in the German mind.” (Henry Metzler, History of the American Turners, “Establishment of the American Turners,” available on-line (March 5, 2008) at: <http://www.americanturners.com/establishment.htm>; No title, *Brooklyn Eagle*, December 31, 1856, 3; LPC, (Former) Colored School No. 3, later Public School 69 Designation Report (LP-1977) (New York: City of New York, 1998), prepared by Donald Presa.)

²³ Anderson, 27.

²⁴ Information in this section available from: Kings County, Office of the Register, Liber, Deeds, and Conveyances, Liber 1034, 69 (February 5, 1871); Liber 1041, 202 (March 28, 1872); Liber 1041, 205 (March 28, 1872); Liber 1067, 510 (September 18, 1872); Liber 1455, 36 (March 1, 1882); Liber 1485, 368 (November 1, 1882); Liber 1534, 457 (December 11, 1883); Liber 1934, 43 (December 17, 1889); “William Ulmer Dead,” *Brooklyn Eagle*, December 16, 1907, 20; “Obituary,” *New York Times*, March 18, 1891; “Sudden Death of Anton Vigelius,” *Brooklyn Eagle*, March 17, 1891; “Dwellings,” *Brooklyn Eagle*, July 26, 1872, 3; “18th Ward. A Territory Large Enough for a City,” *Brooklyn Eagle*, October 26, 1885, 4; “Over Half a Million Capital,” *Brooklyn Eagle*, May 15, 1900, 13; “A New Summer Resort,” *Brooklyn Eagle*, August 3, 1891, 4; “At Shady Ulmer Park,” *Brooklyn Eagle*, June 17, 1894, 16; “Left \$10,000 to Church,” *Brooklyn Eagle*, March 30, 1908, 22; “J. W. Weber Dies in Brooklyn Home,” *New York Times*, May 28, 1933, 14; “John F. Becker Dies: Old-time Brewer,” *Brooklyn Eagle*, April 16, 1921, 2; Brooklyn Department of Buildings, NB636/1885; NB638/1885; NB900/1890; NB370/1893; ALT1815/1897; New York City Department of Buildings, Brooklyn, ALT1847/1900; ALT3387/1906; ALT3409/1906; ALT6941/1910; ALT7262/1920; ALT2074/1961.

²⁵ Ulmer’s cousins, George C. and Henry C. Clausen Jr. and uncle John F. Betz (who may also have been a cousin rather than an uncle), learned the art of brewing at the Yuengling Brewery in Pottsville, Pennsylvania, the oldest brewery continually operating under the same family in the country and also one of the earliest lager breweries. The brewery connection was likely made by Betz, whose sister married the brewery’s founder David Gottlieb Yuengling thereby maintaining a lifelong relationship with the Pennsylvania brewing family. Henry C. Clausen Sr. and Betz both founded successful independent breweries in New York in the 1850s, and also a shared business, The Clausen & Betz Brewery, which only lasted a short time. Both the Clausen and Betz names became prominent in the brewing industries of New York and Philadelphia. Clausen’s brewery operated under the name Phoenix Steam Brewery from 1855-66, later using H. Clausen & Son to acknowledge his son’s role in the company. The successful brewery was the sixth largest in the country in 1877 and continued to operate until 1910, under various owners and names including H. Clausen & Son Brewing Co., New York Breweries Co., Clausen-Flanagan Brewery - Clausen Branch. As a brewer, Henry C. Clausen Jr. was a founding member and later served as president (1866-75) of the U.S. Brewers’ Association. Having already retired from brewing, Clausen Jr. died of the liver complications at the age of 55. After completing his apprenticeship at the Yuengling Brewery, Betz traveled to Europe to refine his brewing skills. His Eagle Brewery, aka Betz & Co., operated in New York City from 1853 until 1880, and continued to operate under different ownership until 1892. Betz also had an interest in the Bauer and Betz Brewery (1876-82) and a partnership with Henry Lembeck in a Jersey City brewery, but achieved most of his success in Philadelphia. Betz leased William Gaul’s Brewery in 1867 and added lager to the ales and porters already brewed there. Within two years, he purchased the brewery and changed the company name to John F. Betz, and later John F. Betz and Son. It was Philadelphia’s third largest of 85 breweries in 1878. In 1880 and 1886, the company expanded with the construction of a new brewery and the takeover of the Germania Brewing Company, respectively. Betz’s reinvestment of the wealth generated by brewing back into the business and in real estate led him become one of Philadelphia’s most prominent and wealthiest citizens. Although Betz died in 1900, the brewery continued in operation until 1939. (Information in this note available from Tavern Trove available on-line (February 8, 2008) at: www.taverntrove.com; Mark A. Noon, *Yuengling: A History of America’s Oldest Brewery* (Jefferson, NC: McFarland & Company, Inc., 2005), 73-76; Downard; “Death of Henry Clausen, Jr.,” *New York Times*, December 19, 1893, 8; “John F. Betz, Brewer, Dead,” *New York Times*, January 17, 1908, 9.)

²⁶ Kings County, Office of the Register, Liber, Deeds, and Conveyances, Liber 874, 134 (February 23, 1869); Liber 1076, 243 (August 14, 1871). The price listed in the deed to Ulmer was \$4126.23.

²⁷ “Lager Beer. A Trip through the Breweries of Williamsburgh,” *Brooklyn Eagle*, August 12, 1875, 2.

²⁸ The deed lists the purchase price as “\$5500 and other considerations.” Kings County, Office of the Register, Liber, Deeds, and Conveyances, Liber 1298, 332 (December 1, 1877); “William Ulmer Dead.”

²⁹ The brewery's early success allowed Ulmer to construct an Italianate Revival-style mansion c.1880 on Willoughby Street and Bushwick Avenue, which later became known for its "impeccable and stolid mansions, freestanding town palaces advertising the wealth and taste of local industrial magnates." (Norval White and Elliot Willensky, *AIA Guide to New York City, 4th Edition* (New York: Three Rivers Press, 2000), 748.) After many years of the neglect and a recent fire, the former Ulmer home was demolished in 2004, however the carriage house remains, converted into a residence with a later addition.

³⁰ "Over Half a Million Capital."

³¹ "William Ulmer Dead;" "Left \$10,000 to Church."

³² Based on an October 5, 1907 article in the *Brooklyn Daily Eagle*, Anderson claims that 75% of Brooklyn saloons were owned or somehow controlled by the brewers. (Anderson, 22) Examples of the William Ulmer Brewery's ownership of taverns can be found in an advertisement in the *Brooklyn Eagle* for "two first-class corner saloons in Brooklyn to let at very reasonable terms." ("Business Opportunities," *Brooklyn Eagle*, March 14, 1915, 14.) Another is found in the article, "From the Fresh Ponds to P.S. 88, The Ring Family was Always Nearby," *Times Newsweekly* available (March 3, 2008) at: <http://www.timesnewsweekly.com/Archives2002/Apr.-Jun.2002/042502/NewFiles/OURNEIGH.html>.

³³ "Ruth Attracts Crowd of 16,500, Dexter Park," available on-line (November 5, 2007) at: <http://www.covehurst.net/ddyte/brooklyn/dexter.html>.

³⁴ "Building Permits," *The Newtown Register*, February 5, 1914, 8; Sanborn Fire Insurance Map of the Borough of Queens (1918), vol. 3, 99.

³⁵ "Corporate Changes" *New York Times*, March 25, 1930, 54.

³⁶ A portion of this section has been adapted from LPC, *Estey Piano Company Factory* (LP-2195) (New York: City of New York, 2006), prepared by Michael Caratzas, and draws upon the following sources: Betsy Hunter Bradley, *The Works: The Industrial Architecture of the United States* (New York: Oxford University Press, 1999) and William H. Pierson, Jr., *American Buildings and Their Architects: Technology and the Picturesque; the Corporate and Early Gothic Styles* (Garden City, N.Y.: Anchor Books, 1980), 22-90. Other sources for this section include Schlagel; and *One Hundred Years*.

³⁷ *One Hundred Years*, 134.

³⁸ *One Hundred Years*, 134-5.

³⁹ *One Hundred Years*, 137.

⁴⁰ During the modern period, brew houses became significantly taller with more decorative detail, described as "high, lofty and airy, often richly adorned," and often included all brewing functions in one building, rather than spread between several buildings and/or additions. (*One Hundred Years*, 141.) Although most were constructed earlier, several of the extant former Brooklyn breweries, including the George Malcolm Brewery (Flushing and Franklin Avenues, expanded 1890s); Consumers' Park Brewery (Franklin Avenue and Montgomery Street, 1898); and F&M Schaefer Brewery (Kent Street, 1916) show the influence of the "modern" period of brewery design. Consumer's Park Brewery on Franklin Avenue and Montgomery Street was constructed in 1898 as a model facility. Much of the complex remains, but the upper stories and pyramidal roof of the brew house have been demolished. Designed by New York brewery architect C. F. Terney, prior to its construction, the *Brooklyn Eagle* stated "architecturally the brewery will be an ornament." Also constructed during the brewing industry's "modern" period of architecture, the large building at 396-408 Flushing Avenue was built in 1890 when George Malcolm began brewing lager beer in addition to ale and porter at his Malcolm Brewery. Although alterations have removed much of the detailing of the building, its grandeur is still discernable. The building was designed by Philadelphia architect Otto Wolf, a brewery specialist. Finally, the Schaefer Brewery, which moved from Midtown Manhattan to the Williamsburgh waterfront in 1916, constructing a brand new modern plant. Unfortunately, these 1916 buildings have been demolished. Those that remain at the Kent Avenue site were part of the 1930s, post-Prohibition expansion. (Anderson, 36, 112-116; Schlagel, 61, 77-79, 106.)

⁴¹ Bradley, 202.

⁴² Bradley, 60.

⁴³ Bradley, 162.

⁴⁴ Bradley, 234.

⁴⁵ Decorative brickwork can be found on many of the other extant former brewery building found in Brooklyn, including those at the former Consumers Park, Bedford/Nassau, George Malcolm/Franklin, Joseph Fallert, Otto Huber, and Frank Ibert breweries. These details were also found on and on residential buildings that were contemporary to the Ulmer Brewery buildings, particularly large multiple dwellings with similarly expansive facades. Many residential examples survive today within the Upper West Side/Central Park West Historic District of five-, six-, and seven-story flats from the 1880s and early 1890s displaying decorative brickwork that breaks up and animates their lengthy facades.

⁴⁶ Classified Advertisements: “Brewers,” *Brooklyn Eagle*, January 2, 1898, 7. For other examples, see *King’s Handbook of New York City* (Boston: Moses King, 1893), which contains a large section, spanning pp. 913-984, devoted to “notable manufacturers” that included many illustrations of factory complexes.

⁴⁷ This section has been adapted from *Estey Piano Company Factory Designation Report*; and LPC, *Eberhardt Faber Pencil Company Historic District Designation Report* (LP-2264) (New York, City of New York, 2007), prepared by Donald Presa. Information in this section is adapted from LPC, *Flatbush District No. 1 School Designation Report* (LP-2285) (New York, City of New York, 2007), prepared by Michael D. Caratzas; and LPC, *Standard Varnish Works Factory Office Building Designation Report* (LP-2250) (New York, City of New York, 2007), prepared by Gale Harris; Brooklyn Department of Buildings, NB636/1885; NB638/1885; NB900/1890; New York City Department of Buildings, Brooklyn, ALT1847/1900; ALT3387/1906; ALT3409/1906; ALT6941/1910; ALT7262/1920; ALT2074/1961; George Bromley, “Atlas of the Entire City of Brooklyn, Complete in One Volume,” (New York: G. W. Bromley & Co., 1880), plate 20; Sanborn Fire Insurance Map of the City of Brooklyn (1887) vol. 3, 70; Sanborn Fire Insurance Map of the Borough of Brooklyn (1918), vol. 3, 47; Classified Advertisements, “Horses and Carriages,” *New York Evening Telegram*, September-October 1918; B.F. Goodrich Company, *The Goodrich* (Akron, Ohio: B.F. Goodrich Company, 1911) vol. 1-2, 27; Perth Amboy Terra Cotta Company Catalog, 1895; New York City Department of Taxes, c.1939 photographs.

⁴⁸ Bradley, 235.

⁴⁹ Bradley, 136.

⁵⁰ Otto Huber, a German-immigrant brewer, operated a large brewery on Meserole Street and Bushwick Place beginning in the late 1860s. The extant buildings of the brewery, although some have alterations, feature many characteristics of the American round arch style, including: round- and segmentally-arched window openings, corbelled and other decorative brickwork and projecting pilasters. Huber employed first generation German-American architects John Platte and Charles Stoll, and later German-immigrant Frederick Wunder, among the architects of his brewery. Further west on Meserole Street, near Lorimer Street, the brewery constructed for Joseph Fallert also features characteristics of the American round arch style. Visible on the extant buildings are: round- and segmentally-arched window openings with corbelled archivolt, blind arcades, and castellated, decorative brickwork at the tower. Platte and Wunder are both credited with having designed several buildings at the complex. Like Ulmer, the office building of the Fallert brewery, designed in the Romanesque Revival style, is the focal point of the complex. (Schlagel, 52-55; 96-98). Other factory buildings that are also excellent, extant examples of the *Rundbogenstil* style include: Estey Piano Company Factory 112-28 Lincoln Avenue, Bronx (A.B. Ogden & Son, 1885-86); Havemeyers & Elder Filter, Pan & Finishing House, 292-314 Kent Avenue, Brooklyn (Theodore Havermeyer and others, 1881-84); Joseph Loth & Company Silk Ribbon Mill, 1828 Amsterdam Avenue, Manhattan, (Hugo Kafka, 1885-86); Standard Varnish Works Staten Island (1892-93); Flatbush District No. 1 School (1878, c.1890-94); Public School 34 in Greenpoint (1867, 1870, 1887-88); Public School 111 in Prospect Heights (1867, 1888); and Colored School No. 3 in Bushwick (1879-81), all of which are designated New York City Landmarks.

⁵¹ However, the brewery still had other minor buildings constructed and alterations done. In 1893, Wunder designed a small, one-story frame addition to the Beaver Street storage building, which was later replaced with a two-story brick building. Four years later, Wunder was hired to replace wood beams and guiders with steel framing in the

storage portion of the original 1872 brewery building and adjacent addition. The cast iron star ties on the building date from this alteration. Architect and mason, Michael Armendinger is listed on a permit in 1899 to construct a long, one-story frame wagon shed along the Locust Street side of the property, enclosing the central courtyard (which is now occupied by a parking garage). (Brooklyn Department of Buildings, NB370/1893; ALT1815/1897; New York City Department of Buildings, Brooklyn, ALT/1899.)

⁵² “Brooklyn Breweries,” *Brooklyn Eagle*, December 5, 1886, 7.

⁵³ In 1900, architect Benjamin Finkenseiper designed minor interior alterations to the office building and a second story storage addition above the attached wagon room. (New York City Department of Buildings, Brooklyn, ALT1847/00.)

⁵⁴ Information in this section is available from Carl Wilhelm Schlegel, *Schlegel’s American Families of German Ancestry in the United States*, vol. 1 (Baltimore: Genealogical Publishing Co., 2003); Stiles; *Eberhardt Faber Pencil Factory Historic District Designation Report*; LPC, *Greenpoint Historic District Designation Report* (LP-1248) (New York: City of New York, 1982), prepared by James T. Dillon and the research staff; Schlagel; LPC research file, “Theobald Engelhardt.”

⁵⁵ In 1856, Theobald M. Engelhardt is listed as the first scholar on the admission list of the Williamsburgh (later Eastern District) Turnverein School, where his family appears to have been very involved, his aunt as an instructor and his father as a member of the management committee. The school, which included primary, grammar, high school and later, preparatory or college classes, developed a high standard as an institution among the leading German-American families of the Eastern District. In 1873, Philip Engelhardt was the contractor and builder for the new Turnverein school building at 61-63 Meserole Street, with his son serving as his and the architect’s assistant. Like his father, the younger Engelhardt later served as a member of the school’s management committee, and was selected to design a new Turnverein building in 1902. (Schlegel 390-1; “Arion’s New President,” *Brooklyn Eagle*, March 23, 1903, 11).

⁵⁶ Among the buildings credited to Philip Engelhardt are: the Kips Bay malthouse, the Malcolm malthouses on Bergen Street and Franklin Avenue (later Nassau Brewery, extant), the Malcolm malthouses on Flushing Avenue and Skillman Street (later Franklin brewery, extant), the original brewing plant and later, large malthouse of S. Liebmann & Son’s Brewing Company, part of the Lanzer Brewery on Liberty and Georgia Avenues (later Piel Brothers), and the Obermeyer & Liebmann brewery and malting plant on Bremen and Forrest Street in the Eastern District. (Schlegel, 392).

⁵⁷ Those brewery commissions include: an office building (1880, designed with William Wolf), an ice storage shed, boiler house and wash/machine house (1882), four, three-story brick houses (1882), a main brew house (1884), and a bottling house (1904) for S. Leibmann and Sons Brewery; and an engine room, a carriage house and ice house (1893) for the Leonard Eppig Brewery. The office building designed for S. Liebmann and Sons brewery featured a terra-cotta initial emblem “SLS,” similar to the trademark “U” found on the Ulmer office building. (Brooklyn Department of Building permits and photos listed in Schlagel, 47-99.)

⁵⁸ Schlegel, 392.

⁵⁹ Schlagel, 113 ; United States Census Records, 1880, 1900, 1910, 1920; “George Grauer’s New Brewery at Evergreen,” *The Newtown Register*, January 7, 1892; “Artificial Ice Plant,” *Syracuse Daily Standard*, 1894; “Bankruptcy Petitions,” *Brooklyn Eagle*, December 10, 1915, 17; “Fright Over Forest Blaze Near Home Kills Aged Man,” *Brooklyn Eagle*, April 20, 1926, 2; “F. H. Wunder, Was Boro Builder,” *Brooklyn Eagle*, March 21, 1942; Brooklyn Department of Building permits listed in Schlagel, 47-99.

⁶⁰ *One Hundred Years*, 134-5.

⁶¹ Wunder’s brewery commissions include: a bottling house (1896) for Otto Huber, Schaefer’s hay and feed storage building (related industry); a bottling house, pump house, carriage house, condenser house, storage building, and ice manufacturing plant (1894-1900), an elaborate Romanesque Revival office (1895), interior alterations (1893), and a wooden tower (1907) at Leonard Eppig brewery; the “Summer Garden” restaurant and beer garden (1889) at the Frank Ibert Brewery; and interior alterations (1889), a stable to bottling plant conversion (1896), and an office (c.1893) at the Joseph Fallert Brewery, according to Schlagel.

⁶² Information in this section is from the following sources, divided by building address:

28 Locust Street: Kings County Office of the Register, Liber, Deeds and Conveyances, Liber 4075, 197 (August 16, 1921); Liber 4232, 286 (March 16, 1923); Liber 4930, 490 (May 22, 1928); Liber 6630, 158, 162, 165 (December 2, 1944); Liber 6828, 494 (January 3, 1946); Liber 7031, 535 (November 18, 1946); Liber 7441, 290 (March 31, 1949); *The Metal Industry*, vol.18 (New York: The Metal Industry Publishing Company, 1920), 54; "2-Alarm Fire Damages Roof of Factory," *Brooklyn Eagle*, July 26, 1944, 12; New York City Department of Buildings, Brooklyn ELEV 10122/32; ELEV 1715/32; JOB #301073549 (in BIS); *New York City Telephone Directories, Brooklyn* (New York: New York Telephone Co., various years 1929-1986); Sanborn Fire Insurance Map of the Borough of Brooklyn (1918), vol. 3, 47; Sanborn Fire Insurance Map of the Borough of Brooklyn (1951), vol. 3, 47; New York City Department of Taxes, c.1939 photographs;

71-83 Beaver Street and 43-45 Belvidere Street: Kings County, Office of the Register, Liber, Deeds and Conveyances, Liber 4158, 285 (August 11, 1922); Liber 4303, 167 (August 30, 1923); Liber 4422, 383 (June 7, 1924); Liber 5176, 137 (January 23, 1931); Liber 5560, 499 (May 28, 1937); Liber 5625, 439 (July 15, 1938); Liber 6658, 329 (January 31, 1945); Reel 86, 119 (December 14, 1965); Reel 865, 1691 (June 14, 1976); Reel 1335, 1971 (March 25, 1983); New York City Department of Buildings, Brooklyn, ELEV 5238/1920; ALT 18302/1923; ALT 18303/1923; NB18/1924; ALT 2183/1936; ALT 1925/1952; ALT 2082/1958; "New Incorporations," *New York Times*, June 6, 1924, 29; *New York City Telephone Directories, Brooklyn*;

31 Belvidere Street: Kings County, Office of the Register, Liber, Deeds and Conveyances, Liber 7896, 320 (February 7, 1952); Liber 9035, 5 (July 18, 1962); Reel 1685, 523 (August 16, 1985); New York City Department of Buildings, Brooklyn, ALT 3477/56; ALT 2074/61; "Water Main Break Causes \$100,000 Loss in Bushwick," *Brooklyn Eagle*, July 7, 1928; "Building Plans Filed," *New York Times*, October 17, 1956, 58; *New York City Telephone Directories, Brooklyn*; New York City Department of Taxes, c.1939 photographs.

⁶³ The Department of Buildings on-line information system lists two elevators permits for 1932 (ELEV 10122/32; ELEV 1715/32). Although the permit files were not found, the tax photo confirms that the elevator addition was there prior to c.1939.

⁶⁴ The bulk of the garage was separated from the brewery lot by 1965, maintaining tax block 3135 lot 20, while the brewery building lot became tax lot 27. In 1983, a smaller corner section of the garage at Beaver and Locust Streets was subdivided from the remainder of the garage into tax lot 25. These garage lots, Tax Block 3135 lots 20 and 25 are not included in this designation. (Kings County, Office of the Register, Liber, Deeds and Conveyances, Reel 86, 119 (December 14, 1965); Reel 865, 1691 (June 14, 1976); Reel 1335, 1971 (March 25, 1983).

⁶⁵ New York City Department of Buildings, Brooklyn, ALT 3477/56 and ALT 2074/61. DOB records indicate that ALT 2074/61 was later withdrawn on March 22, 1963. The drawings for that permit show the one story addition at the rear of the lot (however, it is unclear if this addition was existing or proposed. They also show roofing over the driveway and much of the rear/side yard, which is no longer present. The bulkhead above the driveway gate likely dates from these alterations.

⁶⁶ Lisa Schachner, Email to LPC (April 6, 2010).

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of these buildings, the Landmarks Preservation Commission finds that the William Ulmer Brewery has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the William Ulmer Brewery is a reminder of one of Bushwick's, and Brooklyn's, most prominent 19th- and 20th-century industries; that the entire complex remains a largely intact example of a late-19th-century brewery designed in the American round arch style; that it includes the office building, the main brew house and addition, engine and machine houses, and stable and storage building; that the brewery was co-founded by German emigrant, William Ulmer in 1871; that within seven years, Ulmer became the sole proprietor of the brewery; that the business was expanded in the 1880s and 1890s with the construction of ice house, engine-, machine- and wash-room additions, a large storage and stable building, and a handsome Romanesque Revival style office building; that the red brick office building was the architectural highlight of the complex, designed by prominent Brooklyn architect Theobald Engelhardt and constructed in 1885; that the office features arched and dormered windows, a squat mansard roof clad in slate, and terra-cotta ornament; that the building's projecting center bay incorporates remarkably crisp red terra-cotta panels that identify the initial of the last name of the owner, the brewery's trademark, and the function of the building, as well as corbelled brickwork and a blind arcade; that the office building was separated from the larger brewery by a richly embellished, historic iron gate that is possibly original to the structure; that the other buildings of the Ulmer brewery complex feature details commonly found on other 19th-century breweries, including round arch-headed and segmentally arch-headed window and door openings, projecting brick pilasters, pedimented parapets and corbelled, denticulated, zigzag-patterned, and channeled decorative brickwork, all characteristic of the American round arch style; that the William Ulmer Brewery was one of the more successful breweries in operation in Brooklyn prior to Prohibition; that the enactment of Prohibition closed the Ulmer brewery; and that the buildings remain largely intact and retain the detailing that defines their history and use.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the William Ulmer Brewery, Office, 31 Belvidere Street, Main Brew House and Addition, 71-83 Beaver Street (aka 45-47 Belvidere Street), Engine and Machine House, 35-43 Belvidere Street, Stable and Storage Building, 26-28 Locust Street, Brooklyn, and designates Borough of Brooklyn Tax Map Block 3135, Lots 34, 27, 16 as its Landmark Site.

Robert B. Tierney, Chair
Pablo E. Vengoechea, Vice-Chair
Frederick Bland, Stephen F. Byrns, Diana Chapin, Joan Gerner,
Christopher Moore, Margery Perlmutter, Commissioners



William Ulmer Brewery
Office, 31 Belvidere Street,
Main Brew House and Addition, 71-83 Beaver Street (aka 45-47 Belvidere Street),
Engine and Machine House, 35-43 Belvidere Street,
Stable and Storage Building, 26-28 Locust Street, Brooklyn
Borough of Brooklyn Tax Map Block 3135, Lots 34, 27, 16
Photo: Christopher D. Brazee, 2009



William Ulmer Brewery
Photo: The Brooklyn Historical Society
Eugene L. Armbruster Photograph and Scrapbook Collection



William Ulmer Brewery
Office Building
Photo: Christopher D. Brazee, 2010



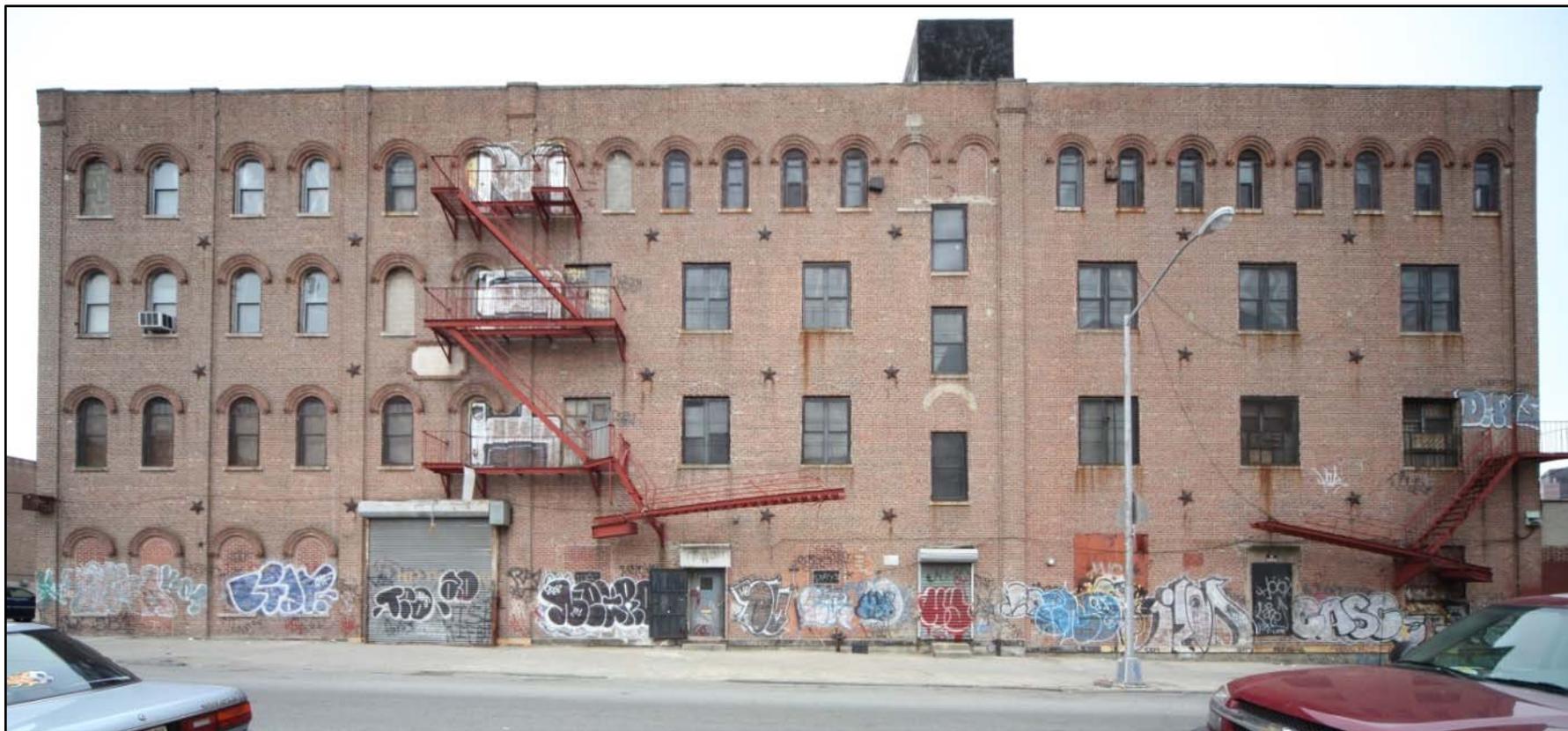
William Ulmer Brewery
Office Building
*Photo: New York City Department of Taxes
Photograph, c. 1939
Source: NYC, Department of Records and Information
Service, Municipal Archives*



William Ulmer Brewery
Office Building,
Terra-Cotta Details
Photos: Tara Harrison, 2009



William Ulmer Brewery
Office Building, Gate
Photo: Christopher D. Brazee, 2010



William Ulmer Brewery
Main Brew House and Addition, Northeast Facade
Photo: Christopher D. Brazee, 2009



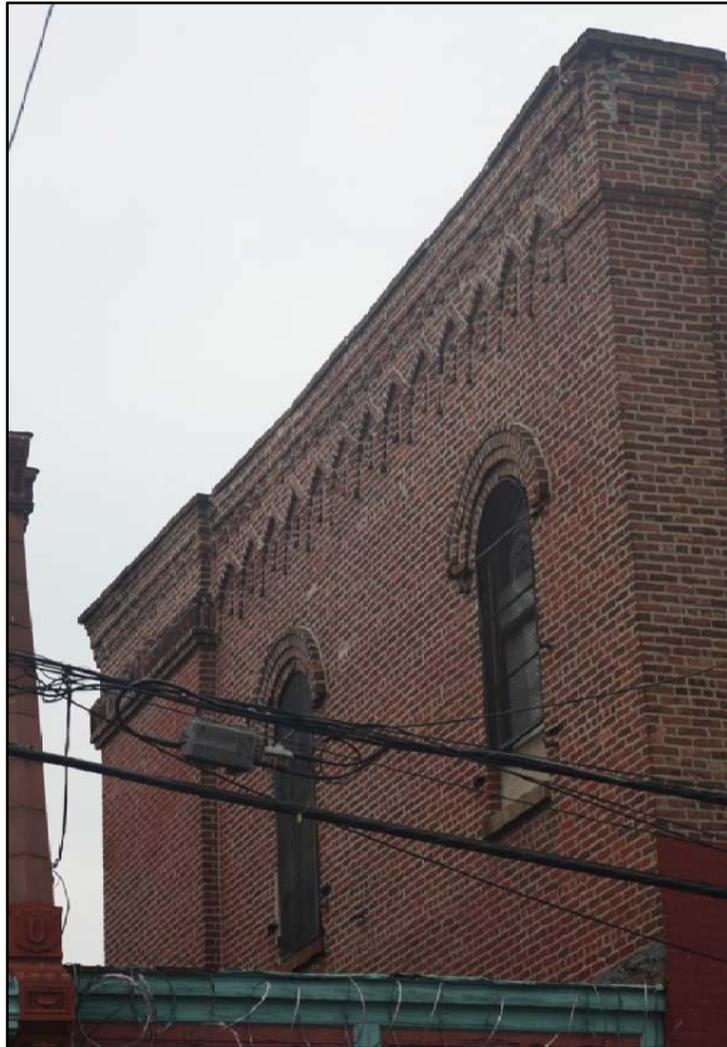
William Ulmer Brewery
Main Brew House, Southeast Facade
Photo: Christopher D. Brazee, 2010



William Ulmer Brewery
Main Brew House, Date Stone Detail
Photo: Christopher D. Brazee, 2010



William Ulmer Brewery
Engine and Machine House
Photo: Tara Harrison, 2010



William Ulmer Brewery
Engine and Machine House, Southwest Facade
Photo: Christopher D, Brazee, 2009



William Ulmer Brewery
Engine and Machine House, Cornice Detail
Photo: Christopher D, Brazee, 2009



William Ulmer Brewery
Stable and Storage Building, Northwest Facade
Photo: Christopher D. Brazee, 2010



William Ulmer Brewery
Stable and Storage Building

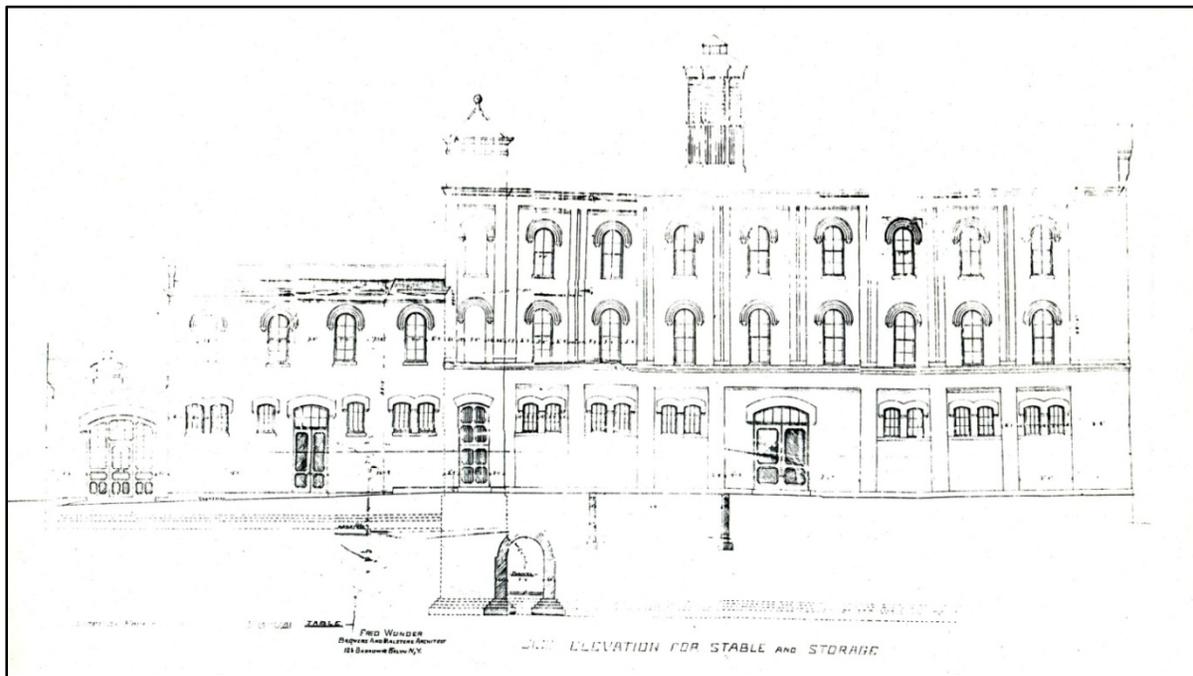
Photo: New York City Department of Taxes Photograph, c. 1939
Source: NYC, Department of Records and Information Service, Municipal Archives



William Ulmer Brewery
Stable and Storage Building, Cornice Detail
Photo: Christopher D. Brazee, 2009



William Ulmer Brewery
 Stable and Storage Building, Northeast and Northwest Facades
Photo: Christopher D, Brazee, 2009



William Ulmer Brewery
 Stable and Storage Building and Office Building Addition, Northeast Facade Elevation
Drawing: Brooklyn Department of Buildings



WILLIAM ULMER BREWERY (LP-2280), Office, 31 Belvidere Street, Main Brew House and Addition, 71-83 Beaver Street (aka 45-47 Belvidere Street), Engine and Machine House, 35-43 Belvidere Street, Stable and Storage Building, 26-28 Locust Street. Borough of Brooklyn, Tax Map Block 3135, Lots 34, 27 & 16.

Designated: May 11, 2010

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 06C, December 2006.
 Author: New York City Landmarks Preservation Commission, JM. Date: May 11, 2010.