

Peter P. and Rosa M. Huberty House



DESIGNATION REPORT

Peter P. and Rosa M. Huberty House

LOCATION

Borough of Brooklyn
1019 Bushwick Avenue

LANDMARK TYPE

Individual

SIGNIFICANCE

A Colonial Revival style house designed in 1900 by the prominent Brooklyn architect Ulrich J. Huberty for his parents, Peter P. and Rosa M. Huberty, representing the late 19th and early 20th century residential development of Bushwick Avenue.



Huberty House
2017 (above)



c. 1940 Tax Photo
(left)

Peter P. and Rosa M. Huberty House

1019 Bushwick Avenue, Brooklyn

Designation List 500 LP-2542

Built: 1900

Architect: Ulrich J. Huberty; **Additions:** Helmle & Huberty (1909); Boris W. Dorfman (1920); L. M. Kaufman (1926); Horn & Ligeti (1928)

Landmark Site: Borough of Brooklyn, Tax Map Block 3322, Lot 38

On June 25, 2013, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Peter P. and Rosa M. Huberty House and the proposed designation of the related Landmark Site (Item No. 5). The hearing was advertised in accordance with the provisions of law. Four people spoke in favor of the designation including representatives of Council Member Diana Reyna, the Historic Districts Council, the New York Landmarks Conservancy, and the Victorian Society of New York. Three people, including the homeowner and a member of the homeowner's family spoke in opposition to the designation.

After the public hearing the Commission received a letter of opposition from the homeowner and a letter of support from Council Member Antonio Reynoso.

Summary

Designed in 1900 in the Colonial Revival style, the Peter P. and Rosa M. Huberty House contributed to the development of Bushwick Avenue as one of Brooklyn's most prestigious residential streets in the late 19th and early 20th centuries, and is a striking reminder of the avenue's historic character. Peter P. Huberty was a German-born lawyer, Democratic politician, and one-term Kings County Clerk who married Rosa Maurer, the daughter of a Brooklyn builder. The house was designed by Ulrich J. Huberty, their eldest son who later, in partnership with Frank J. Helmle and William H. Hudswell, Jr., designed several prominent Brooklyn landmarks before his life and career were cut short by typhoid fever at the age of 33.

Built in the early years of the Colonial Revival's popularity in the United States, the house displays the free interpretation of colonial precedents common at the time. The house has facades of red brick laid in Flemish bond with burnt headers and contrasting gray-brick quoins, topped by a hipped roof with dormers and a widow's walk. The commanding street facade features a brick and stone base, a prominent semi-circular portico in the center bay, framing an entrance with Gibbs surround and flanked by angled bays, second-story windows with splayed terra-cotta lintels, and a wide Palladian dormer set within the hipped roof. The house was enlarged by additions at the rear and side between 1909 and 1928; each carefully designed to harmonize with the original design. The house is a particularly fine example of the Colonial Revival style designed by a rising Brooklyn architect, and reminiscent of the time when this section of Bushwick Avenue was graced by the large homes of the prosperous German-American owners.

Building Description

Peter P. and Rosa M. Huberty House

The Peter P. and Rosa M. Huberty House is a 2½ story freestanding dwelling executed in brick, terra cotta and galvanized iron. Designed in the Colonial Revival style by Ulrich J. Huberty, the couple's 23-year-old son, it reflects the changing tastes at the turn of the 20th century as the neo-Classical and Colonial Revival styles replaced the Queen Anne, Romanesque Revival, and Renaissance Revival styles that dominated the late 19th century. Prominent features reflective of the style's Georgian and Federal precedents are the red-brick facade with contrasting quoins, the central portico and arched entrance with Gibbs surround, hipped roof with dormers, and widow's walk. Unique features of Huberty's design are the open veranda that extends from the portico and the variety of dormers—unusual both in stylistic treatment and number—which light the attic space on each side of the house. A series of rear and side extensions added between 1909 and 1928 were carefully designed in style and materials to harmonize with the original structure.

Front (West) Facade

The symmetrical red-brick facade is laid in Flemish bond with burnt headers, and edged with gray-brick quoins. A central semi-circular stone stoop leads to a semi-circular portico and a broad, open veranda with clay tile paving. The wooden portico features columns and pilasters with Ionic capitals and an entablature with denticulated molding. The segmental-arched entrance has a Gibbs surround of gray brick. Historic double-leaf, wood-and-glass doors and arched transom are set in a wood

enframing with fluted pilasters. Framing the entrance are galvanized-iron bay windows set on gray-brick bases, the bays feature engaged pilasters and cornices with Greek key decorated friezes and denticulated moldings; the window frames are decorated with egg-and-dart molding. At the second story all windows have splayed terra-cotta lintels and window frames with egg-and-dart molding; the mullions of the triple window are decorated with engaged columns. Above the galvanized-iron cornice with scrolled modillions and dentils is the shingled, hipped roof with a wide dormer, shingled on the sides and crowned by a galvanized-iron railing. The dormer's galvanized-iron front with pediment frames a Palladian window with arched muntins in the upper sash. The veranda, portico, bay windows, and widow's walk are all decorated with iron railings. In 1926, a narrow, one-story vestibule was added to the north of the house affecting the symmetry of the facade; nevertheless, care was taken to match the style and materials. The exterior corner is gray brick; the vestibule entrance features a stained-glass fanlight and sidelights and 15-light door framed by fluted pilasters. An iron railing at the roofline extends across the front of the extension and part way along the return.

Alterations

Stoop patched and painted; facade partially repointed; tympanum of vestibule resurfaced; kick plate of vestibule door replaced; non-historic lights at entrances; roof and gutter patched with tar; some replacement dentils in the cornice; bird deterrent wires above entrance and south bay window.

South Facade

The windows with splayed lintels and egg-and-dart decorated frames are asymmetrical in placement; a projecting first-story bay window is supported on scrolled brackets and has a galvanized-iron, paneled

spandrel with roundel. To either side of the bay window are two small stained-glass, ox-eye windows with flush terra-cotta lintels. At the roof are a single pedimented dormer with arched window and a brick chimney with decorative brickwork on its east and west faces. The basement has a small window with historic grille. The south facade of the 1909 rear extension by Helmle & Huberty features a brick stoop with cast-stone caps leading to an entrance with flat terra-cotta lintel and a window with arched opening and brick rowlock lintel.¹ At that time an additional window with brick rowlock lintel was cut at the first story of the existing house.

Alterations

Electric meter; remote utility meter; non-historic window grilles and security door; sash replaced in dormer; new leader; chimneys repointed; dish antenna in widow's walk.

North Facade

All windows of the main house at the north facade are single with splayed lintels and egg-and-dart decorated frames. At the roof there are two brick chimneys with decorative brick work on the north and south faces and twin pedimented dormers with historic two-over-two arched sash. The north side of the 1926 single-story vestibule is red brick with gray brick quoins at the corners and features a metal, multi-light casement window and transom. Partially visible at the rear are the two-story 1920 and one-story 1928 extensions. The first-story fenestration of the 1920 extension features splayed terra-cotta lintels; the upper story has six nine-over-nine sash windows.

Alterations

Facade patched and repointed; chimneys repointed; non-historic window grilles; some dentils missing from the cornice; wires; pipe.

Rear (East) Facade (partially visible)

Original features include a second-story arched window opening with rowlock brick lintel and flat-headed sash;² arched center window opening; and double dormer. At the second story of the 1920 extension there are nine-over-nine sash windows (six on the south and four on the east).

Alterations

Facade painted and repointed; non-historic grilles; metal mesh enclosure over center window; dormer windows replaced; some replacement dentils in the cornice.

Site

Historic iron fence and gates on double curb of rough-faced and smooth stone; stone steps and concrete walkways at main and office entrances; concrete walkway on south side with pipes; lawn; historic iron fences along north and south property lines.

Site History

Peter P. and Rosa M. Huberty House

The town of Bushwick,³ near the present boundary between Brooklyn and Queens, was one of the original six towns in Brooklyn. Bushwick was primarily rural with the early exception of Williamsburg,⁴ the western and most populous section of the township, which became a separate town in 1840 and later an independent city in 1852. Williamsburg's independence did not last long and in 1855, Williamsburg, Bushwick, and Greenpoint were merged into the City of Brooklyn, forming its Eastern District until the consolidation of Greater New York in 1898.

By the 1860s, industry was flourishing in Williamsburg and Bushwick. The potential for jobs in the area attracted thousands of Germans who immigrated to New York between 1840 and 1860 in response to the political upheavals, famine, and religious persecutions at home. This influx resulted in increased residential construction in Brooklyn's Eastern District and the growth of the area's most famous local industry, brewing. Between the 1850s and 1880s, 11 individual breweries operated in a 14-square-block area of Bushwick-East Williamsburg known as Brewers' Row⁵ and by the 1880s 35 breweries were established throughout Brooklyn⁶ generating an estimated \$8 million in revenue annually. Companies catering to the brewing trade supplying pumps, thermometers, barrels, and wagons established thriving businesses along Flushing, Morgan, and Metropolitan Avenues.

The majority of Bushwick's industries were concentrated at the northern end of the neighborhood above Flushing Avenue, later expanding southward

to Myrtle Avenue. South of Myrtle, Bushwick developed largely as a residential neighborhood with some institutional and commercial buildings. One of the early attempts at development in this section of Bushwick was Bowronville.⁷ Watson Bowron (1807-1876) and his wife Maria Field Bowron (1805-1900) purchased a large, irregularly bound parcel in the middle of Bushwick from members of the Suydam and Remsen families in 1848.⁸ The Bowrons built a house near what is today's Grove Street and Evergreen Avenue and briefly operated a dairy farm. Within two years, possibly in anticipation of the merger of Bushwick into Brooklyn, Bowron turned to real estate and had his holdings surveyed, laying out streets and dividing the land into blocks and lots.⁹ Bowron sold part of his holdings in 1852, including the block on which the Huberty house was later constructed. Despite these early efforts, the area remained largely undeveloped and contemporary newspapers mention it as a place for rustic picnics and recreation in the 1850s and 1860s.¹⁰

Between 1860 and 1865, the country road known as New Bushwick Lane was straightened and widened and renamed Bushwick Avenue. South of Myrtle Avenue, Bushwick Avenue became the neighborhood's most prestigious residential street, lined with "handsome dwellings" in "artistically ornamented grounds," private clubs, churches, and institutions. However, by 1869, only a few scattered buildings had been constructed in Bowronville.¹¹

In the 1880s the construction of the elevated railroad along Myrtle Avenue and Broadway brought a second wave of development in Bushwick, especially in the southern and eastern sections where much of the land remained open fields. As noted in the *Brooklyn Eagle*, within six months of the elevated railway's opening in the spring of 1885: "Every piece of unimproved real estate off Broadway and within half a mile of the elevated railway had doubled in value."¹² At the close of the building

season in 1885 a vast amount of work was ongoing with “streets being cut through, sewerred, and paved; lots being leveled down and filled up and got in a fit state for the erection of buildings.”¹³ Nearly all of the buildings erected at this time were frame construction, a method which, though prohibited in more densely settled areas of Brooklyn where fire was a concern, was still permissible within the relatively undeveloped 18th Ward which encompassed Bushwick.

In the 1880s the lots along Bushwick Avenue in the former Bowronville were dotted with only a few large wood, free-standing houses and some rows of brick or brownstone dwellings. By the turn of the century, however, few vacant lots were left. The block on the eastern side of the avenue between Linden and Grove Streets which was empty in 1880 was by 1898 anchored at its corners by substantial brick or stone dwellings and in 1900 Peter P. Huberty purchased a 50-foot x 85-foot lot north of Linden Street for the construction of a house for himself and his family.¹⁴

Peter P. Huberty

Peter Paul Huberty was born in Prussia in 1845. The son of a farmer, Huberty trained as a teacher and taught for a year in Prussia before immigrating to the United States in 1867. He settled in Brooklyn where he continued to pursue his teaching career, offering private tutoring before joining the faculty of the Most Holy Trinity parochial school in 1868. Two years later he met and married Rosa Maurer, the daughter of Ulrich Maurer a prominent Brooklyn builder. Huberty left his teaching job in 1886 to accept a position as deputy chief clerk of the Brooklyn police department. While working for the police department, he also studied law in the office of Henry Fuehrer and was admitted to the bar in 1893. He resigned his position with the department in 1894 to open his own law practice in Bushwick

which became Huberty & Greifenstein in 1900 when he formed a partnership with Frederick J. Greifenstein. Active in Democratic politics in Brooklyn throughout his career, Huberty was put forth as a candidate for public office twice. His campaign for a civil justiceship in 1895 failed, but in 1899 he was successfully elected to a two-year term as Kings County Clerk.¹⁵

Ulrich Huberty

Ulrich Huberty, the eldest son of Peter and Rosa Huberty, was born in Brooklyn in 1876. He opened an independent architectural practice in 1897 having served an apprenticeship in the office of Frank Freeman where he rose to the position of head draftsman. While in independent practice Huberty designed a range of new buildings and alterations. Among the new projects was the house at 1019 Bushwick Avenue for his parents.

Joining William H. Hudswell, Jr. as Huberty & Hudswell in 1902, the new firm took over the business of Frank J. Helmle following the architect’s appointment to the position of Superintendent of Public Buildings and Offices for Brooklyn. The following year, Helmle returned to architectural practice and joined the partners to create the firm Helmle, Huberty & Hudswell. Hudswell left the firm in 1906 after which Helmle and Huberty continued in practice together until Ulrich Huberty’s untimely death from typhoid fever in 1910.

Ulrich Huberty, independently and in various partnerships, was among the most notable proponents in Brooklyn of the brand of Classicism espoused by the City Beautiful Movement. A significant number of the borough’s most prominent bank and commercial buildings were designed by Huberty or his firm including the 1905 and 1925 additions to the Williamsburgh Savings Bank (a designated New York City Landmark), Hotel Bossert (1908-13, Helmle & Huberty in the Brooklyn

Heights Historic District) and 186 and 188 Montague Street (1904-06, Helmle, Huberty & Hudswell in the Borough Hall Skyscraper Historic District). Civic commissions included designated New York City Landmarks such as the Prospect Park Boathouse (1904, Helmle & Huberty)¹⁶ and Winthrop Park Shelter Pavilion (1910, Helmle & Huberty). In addition the firm designed numerous residences and ecclesiastical buildings throughout Brooklyn many of them located within designated historic districts.

Frank J. Helmle (1869-1939) who, with Huberty, was responsible for the 1909 rear addition on the Huberty house, returned to independent practice following his partner's death. Born in Ohio, Helmle received his architectural education at Cooper Union and the School of Fine Arts of the Brooklyn Museum. He worked in the office of McKim, Mead & White in 1890 before opening his own firm with Ephraim Johnson under the name Johnson & Helmle. In 1912, Helmle joined Harvey Wiley Corbett (later Helmle, Corbett & Harrison), still occasionally working under his own name. Helmle is credited with the designs of the Brooklyn Central Office, Bureau of Fire Communications (1913, an individual New York City Landmark) and St. Gregory the Great Roman Catholic Church (1915-16, in the Crown Heights North II Historic District).¹⁷

Colonial Revival Style

The celebration of the American centennial in 1876 in Philadelphia sparked a renewed interest in the architecture of America's colonial past. In the 1880s, architects began employing details and design elements derived from Georgian and Federal precedents in what became known as the Colonial Revival style.¹⁸ The Colonial Revival went through several phases during its roughly seven-decade-long popularity. The initial period from 1880 to 1900 is recognizable for its free interpretation of colonial

precedents. Following the turn of the century architects became more historically accurate in their designs thanks in part to the availability of illustrated publications featuring photographs and measured drawings of colonial period homes. However, by the 1940s and 1950s the Colonial Revival was simplified to a few basic elements suggestive of the style.

Among the traits of the Colonial Revival style are symmetry, entrances with a pediment or portico, windows with splayed lintels, a decorated box cornice, and peaked or hipped roofs with dormers. Typical of early Colonial Revival designs, Huberty adapted Georgian and Federal precedents which he combined with contemporary elements such as double-leaf doors and one-over-one window sash. Of particular interest in Huberty's design are the combination of a full-width veranda, here left open to the sky, with a formal semi-circular portico; the combination of different styles and types of fenestration; and a variety of dormers ranging from the elaborate Palladian dormer above the front facade to the more traditional pedimented dormers with arched fenestration over the two side facades. The rear and side extensions added between 1909 and 1928 were carefully designed to harmonize with the original structure, especially the small vestibule for a professional office which features a Federal style entrance with stained-glass transom and sidelights.

Subsequent History

Peter P. Huberty, who returned to his private legal practice following his term as County Clerk, lived in the Bushwick Avenue house with his family until 1909 when he moved to a smaller home at 938 Bushwick Avenue. He sold the house to Jacob Blank, a Bushwick builder and businessman, who hired the Helmle & Huberty firm to add a one-story, brick kitchen wing on the rear of the house. Blank died suddenly in 1916 and in 1918 his estate leased the house to the Arion Singing Society.¹⁹ In 1920,

the Blank heirs sold the house to Dr. Henry Lerner, a Bellevue-trained, Brooklyn physician, who had three extensions added to the house over the next eight years to accommodate his office and medical laboratory.²⁰ Following Dr. Lerner's death, the house was sold in 1937 to Luciano Giovinco, an Italian-born tailor whose family had settled in Brooklyn at the turn of the century, and has been owned by the same family since that time.²¹

By the 1950s many of the industries that contributed to Bushwick's growth and prosperity were moving out of the neighborhood, and the German and Italian families who had traditionally made up the majority of the neighborhood's population began relocating to Queens or out of the City.²² Further decline in the later 20th century, including fires and rioting in the 1970s and increased crime and poverty in the 1980s, worsened the conditions in Bushwick. In the 1990s and 2000s, government and community groups partnered to create new housing and improve services in the area; and the neighborhood has since attracted an influx of new immigrants from Central and South America, the Caribbean, Asia, and the Middle East; artists, musicians, and young professionals; and new businesses.

Conclusion

Throughout the later 20th century changes in Bushwick, likely as a result of its continuous ownership by a single family for eight decades, the Huberty House retains a high level of integrity with few and sensitive alterations. It is a significant example of the Colonial Revival residential architecture that gained popularity at the turn of the 20th century in New York City and the nation, and is a significant work by one of Brooklyn's most prominent architects. A striking example of the type of single-family homes that prominent families constructed along Bushwick Avenue during its late

19th and early-20th century heyday, the Peter P. and Rose M. Huberty House represents the historic development and character of Bushwick Avenue, as well as, Brooklyn's immigrant history.

Report researched and written by

Marianne S. Percival

Research Department

Endnotes

¹ The plans indicate that this was originally designed as an arched opening similar to the adjacent window. It may or may not have been changed at the time of construction. The drawings do indicate that the window was intended to have standard, flat-headed sash.

² The drawings show the flat-headed sash was intended from the beginning.

³ This section on the early history of Bushwick is based on Landmarks Preservation Commission (LPC), *Public School 86 (Irvington School) Designation Report (LP-1808)* (New York: City of New York, 1991) and LPC, *William Ulmer Brewery Designation Report (LP-2280)* (New York: City of New York, 2010), prepared by Tara Harrison; Brian Merlis and Riccardo Gomes, *Brooklyn's Bushwick and East Williamsburgh Communities* (Wyckoff, NJ: Gomerl Publishing, 2012); Eugene Armbruster, *The Eastern District of Brooklyn* (New York: privately printed, 1912).

⁴ Originally spelled Williamsburgh, the h was dropped in 1855. Leonard Benardo and Jennifer Weiss, *Brooklyn by Name* (New York: New York University Press, 2006), 11.

⁵ Merlis and Gomes, 25.

⁶ Ellen M. Snyder-Grenier for the Brooklyn Historical Society, *Brooklyn: An Illustrated History* (Philadelphia: Temple University Press, 1996), 148.

⁷ The site of the Huberty House is within the bounds of Bowronville.

⁸ The parcel extended from Broadway to Knickerbocker Avenue from Ivy (now Madison) to Grove Streets. Bowron was responsible for the naming of the streets: Grove, Linden, Magnolia (now Gates Avenue), Palmetto, Woodbine, and Ivy Streets. Kings County, Office of the Register, Deeds and Conveyances, Liber 180, p. 311 (June 10, 1848); *Map of the City of Brooklyn: Being the Former Cities of Brooklyn and Williamsburg and the Town of Bushwick* (New York: M. Dripps, 1869).

⁹ From 1852 to 1871, Bowron and his family lived in Whitestone Queens where he again pursued farming and real estate. Upon their return to Brooklyn they lived in a house at 257 Tompkins Avenue in Bedford-Stuyvesant. Kings County, Office of the Register, Deeds and

Conveyances, Liber 284, p. 66 (June 7, 1852), Liber 288, p. 39 (July 14, 1852); "Death of a Nonogenarian [Maria Field Bowron]," *Brooklyn Eagle*, January 5, 1900, 6.

¹⁰ "The Whitsuntide Celebration by the German Turners," *Brooklyn Eagle*, June 2, 1857, 2; "Amusements," *Brooklyn Eagle*, April 18, 1865, 1.

¹¹ "The Bushwick Avenue Improvement," *Brooklyn Eagle*, July 12, 1866, 2. See also "Up Bushwick Avenue: It Is a Beautiful Residence Thoroughfare," *Brooklyn Eagle*, September 30, 1894, 20; Merlis and Gomes, 264-279; Dripps, 1869.

¹² "18th Ward: A Territory Large Enough for a City," *Brooklyn Eagle*, October 26, 1885, 4.

¹³ Ibid.

¹⁴ *Detailed Estate and Old Farm Line Atlas of the City of Brooklyn* (Philadelphia: G. M. Hopkins & Co., 1880), v. 2, pl. N, pl. P; *Atlas of the Brooklyn Borough of the City of New York, Originally Kings County* (New York: E. B. Hyde & Co., 1898), v.1, pl. 39; Kings County, Office of the Register, Deeds and Conveyances, Sect. 11, Liber 24, p. 253 (February 26, 1900).

¹⁵ "Democratic," *Brooklyn Eagle*, June 20, 1882, 2; Peter Ross, *A History of Long Island from Its Earliest Settlement to the Present Time* (New York: Lewis Publishing, 1902), 79-80; "All Candidates for Office," *Brooklyn Eagle*, October 20, 1895, 22; "Obituary: Ulrich Maurer," *Brooklyn Eagle*, August 18, 1903, 3; "Peter Huberty Dies; Ex-County Clerk," *Brooklyn Eagle*, May 20, 1920, 3.

¹⁶ The boathouse was designed and constructed during the period in which Hudswell was part of the firm; however, it is generally attributed to Helmle & Huberty.

¹⁷ "Mr. Helmle's Successors," *Brooklyn Eagle*, January 11, 1902, 2; *AIA Guide to New York City*, 4th edition (New York: Oxford University Press, 2000), 979-980; Brooklyn directories; Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 32, 91; *Guide to New York City Landmarks*, 4th edition (New York: John Wiley & Sons, 2009), 219, 222, 232, 261-2; "F. J. Helmle Dead; Retired Architect," *New York Times (NYT)*, July 16, 1939, 16; "Loss by Huberty's Death," *Brooklyn Eagle*, February 13, 1910, 5; LPC, "Architects' and Builders' Appendix," LPC, *Bedford Stuyvesant/Expanded Stuyvesant Heights Historic District Designation Report (LP-2496)* (New York: City of New York, 2013) prepared by Michael Caratzas, Olivia Klose, Theresa Noonan, Marianne Percival, and Donald G. Presa.

¹⁸ This section is based on Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2004), 138-142, 152-158, 320-326. Although the McAlesters use the term Adam, other sources use Federal to refer to the American interpretation of the English Adam style.

¹⁹ Kings County, Office of the Register, Deeds and Conveyances, Liber 3120, p. 462 (February 28, 1909); “Jacob Blank Dies; Bushwick Builder,” *Brooklyn Eagle*, October 3, 1916, 7; “Arion Singers Lease New Home,” *Brooklyn Eagle*, September 20, 1918, 2; New York City, Department of Buildings [Brooklyn], ALT 3697-1909.

²⁰ Kings County, Office of the Register, Deeds and Conveyances, Liber 3888, p. 348 (January 15, 1920); “Dr. Henry Lerner Dies Unexpectedly,” *Brooklyn Eagle*, March 6, 1936, 17; New York City, Department of Buildings [Brooklyn], ALT 3048-1920 (L. Kaufman), ALT 2918-1926 (Boris W. Dorfman), and ALT 9426-1928 (Horn & Ligeti).

²¹ U. S. Census Reports, 1910, 1930, 1940; Brooklyn Telephone Directories, 1937-1966.

²² This section on the later development of Bushwick is based on Columbia University, GSAPP Historic Preservation Studio II, *Bushwick Avenue: A Preservation Plan*, Spring, 2011, 14-16 (http://www.arch.columbia.edu/files/gsap/mcshared/Bushwick_Avenue_Preservation_Plan_pdf) and “Bushwick, Brooklyn,” *Wikipedia*, 6-10 (<http://en.wikipedia.org/wiki/Bushwick, Brooklyn>).

Findings and Designation

Peter P. and Rosa M. Huberty House

On the basis of a careful consideration of the history, the architecture, and the other features of this building, the Landmarks Preservation Commission finds that the Peter P. and Rosa M. Huberty House 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 the Peter P. and Rosa M. Huberty House is a remarkably well preserved reminder of the period when Bushwick Avenue was one of Brooklyn's premier residential streets; that Peter P. Huberty was a German-born lawyer, politician and one-term Kings County Clerk; that the house was designed by the couple's eldest son Ulrich J. Huberty who later, in partnership with Frank J. Helmle and William H. Hudswell, Jr., designed several prominent Brooklyn landmarks before his life and career were cut short by typhoid fever at the age of 33; that the house displays the free interpretation of colonial precedents common to the Colonial Revival style at the turn of the century; that the house features facades of red brick laid in Flemish bond with burnt headers and contrasting gray-brick quoins topped by a hipped roof with dormers and a widow's walk; that the commanding street facade features a prominent semi-circular portico framing an entrance with Gibbs surround and flanked by angled bays, second-story windows with splayed terra-cotta lintels and wide Palladian dormer; that the house was enlarged by additions at the rear and side between 1909 and 1928, each carefully designed to harmonize with Ulrich Huberty's design.

Accordingly, pursuant to the provision of Chapter 4, 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 Peter P. and Rosa M. Huberty House, 1019 Bushwick Avenue, Borough of Brooklyn, and designates Borough of Brooklyn Tax Map Block 3322, Lot 38 as its Landmark Site.

Meenakshi Srinivasin, Chair

Frederick Bland
Wellington Chen
Michael Devonshire
Michael Goldblum
John Gustafsson
Jeanne Lutfy
Adi Shamir-Baron
Commissioners



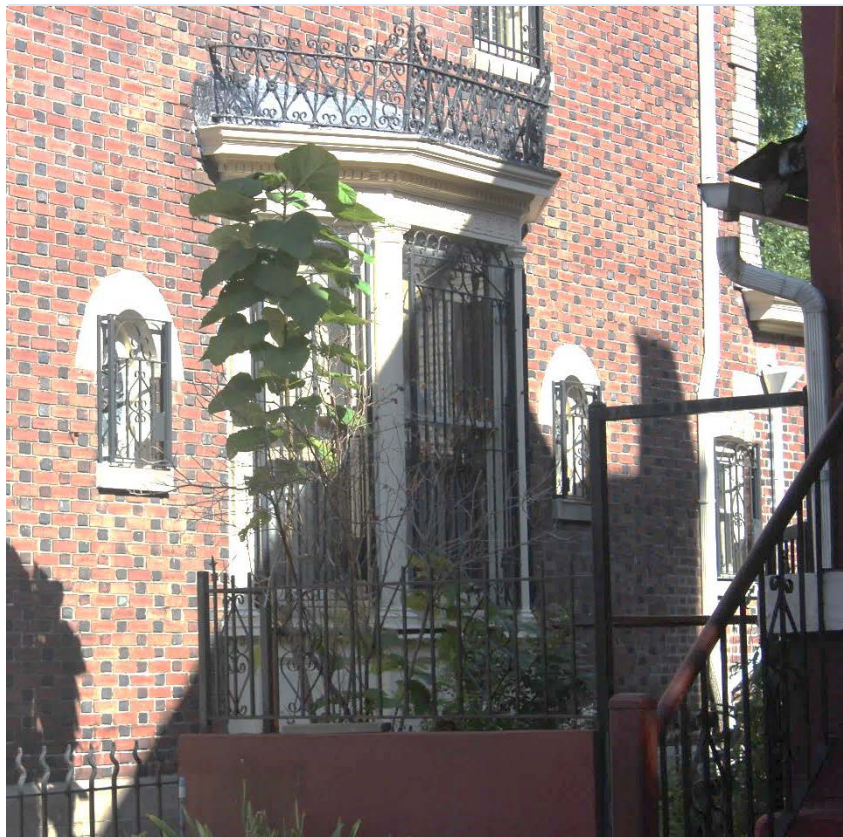
**Peter P. and Rosa M.
Huberty House**
1019 Bushwick Avenue
Sarah Moses (LPC), 2017



Huberty House, front facade
Barrett Reiter (LPC), 2017



Huberty House from southwest
Barrett Reiter (LPC), 2017



Huberty House details south facade
Marianne Percival (LPC), 2017



Huberty House from northwest
Barrett Reiter (LPC), 2017 (above)

1926 vestibule entrance
Sarah Moses (LPC), 2017 (left)



Graphic Source: MapPLUTO, Edition 16v2, Author: New York City Landmarks Preservation Commission, DHW, Date: 10-24-2017