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NAT REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Barkin House

other names/site number

2. Location

street & number 84 East Olive Street [ ] not for publication

city or town Long Beach [ ] vicinity

state New York code NY county Nassau code 059 zip code 11561

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ **national** ___ **statewide** X **local**

Ruth A Pierpont DSHPO 3/27/15
Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

for Edson H. Beall 5·18·15
Signature of the Keeper Date of Action

Barkin House
Name of Property

Nassau County, NY
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC / Single Dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC / Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT / International Style

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Concrete, Stucco
roof: Asphalt
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Barkin House is located at 84 East Olive Street within the City of Long Beach in Nassau County. The Long Beach barrier island, which extends approximately nine-and-a-half miles, is the westernmost barrier island on the south side of Long Island; the natural island was raised and slightly modified during the early twentieth century. The City of Long Beach is located at the approximate center of the island and is flanked to the west by the Village of Atlantic Beach and to the east by the hamlets of Lido Beach and Point Lookout. The city is laid out in a pattern of divided north-south boulevards; two divided east-west boulevards, one at the center of the island and one at its southern end; and numerous one-way streets that run east-west across the island. All of the roads are lined by sidewalks. A boardwalk runs along the beach on the southern shore of the island.

The house occupies a corner lot at the northwest intersection of Riverside Boulevard and East Olive Street. Riverside Boulevard is adjacent to Long Beach's two most important transportation routes: its Long Island Railroad Station and the Long Beach Boulevard, the primary road on and off the island. Two previously listed resources, the Long Beach Post Office and the Granada Towers, are located approximately one-tenth of a mile away from the Barkin House, at the intersection of Riverside Boulevard at Park Avenue.

A sidewalk lined by mature deciduous trees runs along both edges of the Barkin House property. The house sits on land raised slightly above the level of the sidewalk. A driveway lined by hedges angles down from the road into the house's attached basement garage. The rear yard is fenced off on the north and west edges of the house. The nominated parcel is the .14 acre parcel historically associated with the Barkin House.

Narrative Description

The Barkin House, built 1946-47, is a multi-story, flat-roofed International Style residence. The rectangular house is divided into two masses: a three-bay, two-story section to the west, an entry bay, and a three-bay, one-story section to the east. The stucco-covered concrete block house rests on a slightly raised full basement with a concrete foundation.

On the façade (north) elevation, a central brick staircase leads up to a semicircular, raised entry patio. The walls of the patio are covered in white stucco; a black tubular metal railing runs along the staircase and edges of the patio. The entry bay is flush with the two story mass on the west; on the east, the entry bay wall curves to meet the slightly set-back eastern section. The entrance door features vertical grooves, a round "porthole" window, and original brass art deco hardware. A small, flat roof projection above the entrance follows the curve, highlighting the bay. A tubular metal railing runs along the curving roofline of the entry bay. A set of paired one-over-one replacement windows is located centrally on the first and second floors in the two-story mass to the west. A contemporary garage door provides access to the basement level. The eastern, one-story mass has a central bank of three one-over-one windows; underneath, two one-over-one windows light the basement.

The east elevation has a raised patio on the north and a projecting section to the south. The north section of the elevation has a central brick exterior chimney flanked by one-over-one windows. The raised brick patio, which has white stucco walls and a tubular metal railing, is built into the ell formed by the projecting southern section of the elevation; a one-over-one window in the raised patio wall lights the basement underneath. The patio is accessed via a grooved door with a porthole window located on the north wall of the projection. The projecting section has a bank of three one-over-one windows on the main floor. A metal roof supported by decorative metal posts covers stairs leading down to a simple basement entrance flanked by a one-over-one window.

Four one-over-one windows light both the first and second floors on the west elevation. Fenestration on the rear (south) elevation is irregular. Six windows of various sizes are located on the first floor. A central rear entrance is accessed by concrete steps. One window lights the second floor. The tubular metal railing of the house's rooftop patio is visible over the roofline.

The Barkin House has a first floor, small second floor, and full basement. The first floor is divided into an entry room and hall, living room, dining room, kitchen, utility room, bedroom, and studio. Original hardwood floors, plaster walls, molding, doors, and hardware remain throughout the house. The small, square entry room has metal wainscoting with a vertical pattern. The same material forms three stripes on the back of the entry door. A French door leads to the central hall. The east side of the hall is demarcated by white painted wrought iron railing that extends from either side of the room; the railing ends in a curl on either side of the walkway to the living room. The primary feature of the living room is its art deco mantelpiece, which features rounded edges and fluted vertical and horizontal elements. An arched doorway leads to the dining room. The dining room features metal wainscoting identical to the entryway. The original white tile on the walls in the kitchen and hexagonal tile floor in the kitchen and utility room have been retained. The first floor bathroom, as well as the other bathrooms in the house, retains original sinks and colored tile on the walls and floors. Each has a different pattern and color palette

The second floor has two bedrooms, a bathroom, and access to the rooftop patio. The staircase to the second floor has a turned newel post and balustrade; a simple chair rail runs along the wall up the staircase. The two bedrooms retain original flooring and trim, and the bathroom retains original fixtures and tile. A grooved door with a porthole window provides access to the rooftop patio from the upstairs wall. The patio is one bay wide and extends from the north elevation to the south elevation. The basement is primarily divided into a garage and large family room space. Three smaller rooms, a bathroom, and a utility room are located off of the family room. All of the rooms have concrete floors and retain original trim.

Barkin House
Name of Property

Nassau County, NY
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1946-1947

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

S. Walter Katz (architect); William Barkin (builder)

Period of Significance (justification)

The period of significance includes the years that the Barkin House was built and completed.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Barkin House, built in 1947, is locally significant under Criterion C as a rare example of International Style architecture in Long Beach. Designed by architect S. Walter Katz, the house bears homage to the International Style Glendon Allvine house, which had been built on Long Beach in 1929. The Barkin House's rectangular massing and setbacks, white stucco exterior, sun porches with tubular metal railing, and playful nautical touches blend the modern style with a casual beach house aesthetic. Originally conceived as a summer resort city, Long Beach had begun transforming into a year-round suburban community by 1930. To take advantage of the nascent construction boom in Long Beach after the war, William Barkin purchased the land for the house in 1946. Barkin had worked as a builder for William H. Reynolds, Long Beach's primary developer, and understood the former mayor's vision. The single-family, architect-designed Barkin House reflects the city's waning tradition of architectural eclecticism and resort-centered architecture at a time of rapid population growth and new construction in the city.

Developmental history/additional historic context information (Provide at least **one** paragraph for each area of significance.)

Long Beach Grows from a Resort into a Suburb

By the late nineteenth century, summer tourism on Long Island had grown into a thriving industry. Hoping to capitalize on this trend, investors associated with the Long Island Railroad built a large resort hotel on Long Beach in 1880. The 900-foot building, which was advertised as the world's largest hotel, was easily accessible by rail and quickly established a reputation for luxury and good service.[1]

In 1906, William H. Reynolds, a real estate developer and politician, began purchasing land on the Long Beach sandbar. Reynolds planned to further expand the resort with the hotel at its center. Although the hotel burned in 1907, Reynolds' vision of Long Beach as the "Riviera of the New World" did not fade. His company, Long Beach Estates, dredged a channel to separate Long Beach from the mainland, raised the height of the island, laid out streets and lots, installed infrastructure, and built a new hotel and two-mile-long boardwalk along the ocean. Reynolds' development company, the Elmohar Corporation, oversaw the construction of new homes for wealthy buyers. The company's zoning restrictions mandated that properties cost $25,000 to build, take up a minimum of two building lots, be at least 100 by 100 feet, and be designed in a Mediterranean style.[2]

After the Village of Long Beach was incorporated in 1913, village leaders began to purchase the streets and infrastructure from Reynolds' development companies. Until Long Beach Estates declared bankruptcy in 1918, Reynolds wielded substantial and direct power over the fledgling municipality. When Long Beach was formally incorporated as a city in 1922, Reynolds was elected as its first mayor by a landslide. By the early 1920s, Long Beach had developed into a successful resort town. Tourists flocked to the large beach hotels, concessions and entertainments along the boardwalk, and to performances by famous entertainers. New construction of vacation homes and resort amenities, no longer under strict guidelines or single management, progressed outward from the core. Architectural eclecticism, rather than Reynolds' monolithic architectural vision, defined a new image for Long Beach.[3]

By the late 1920s, Long Beach began to attract a larger population of year-round residents. The same short travel time by railroad from New York City that had once helped to draw summer vacationers proved equally attractive to suburban commuters and families. A campaign to brand Long Beach as "America's Healthiest City" led by Long Beach hospital's first surgeon, Dr. George Reiss, also helped draw people to the City. Apartment buildings became a common feature of

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[1] Roberta Fiore et. al., *Long Beach* (Charleston, S.C.: Arcadia, 2010), 7; Will Hughes, *A History of Long Beach, 1500-1944* (Garden City, N.Y.: Beech Street Publishing Co., 1982), 3-4.
[2] Henry Isham Hazelton,*The Boroughs of Brooklyn and Queens, Counties of Nassau and Suffolk, Long Island, New York, 1609-1924* (New York: Lewis Historical, 1924); Fiore et. al., *Long Beach*, 30-32; Hughes, *A History*, 7.
[3] Fiore et. al., *Long Beach*, 99; Hughes, *A History*, 8-9.

the City by the end of the decade. In 1930, Long Beach had a year-round population of 5,917; during the summer, the city's population swelled to nearly 30,000.[4]

The Great Depression impacted the resort community, but was mitigated in part by the wealth of the City and its seasonal residents. Throughout the decade, a series of strong mayors obtained federal funding for public works, beautification, and improvement projects that helped boost local employment. The boardwalk was rebuilt twice during the 1930s after it sustained damage from a series of severe storms and hurricanes. In addition to the boardwalk, WPA funds were used to build a post office, high school, and rebuild jetties. Throughout the decade, the city continued to grow; by 1940, it had a population of 9, 056.[5]

After the onset of World War II, the U.S. Navy moved into Long Beach. Over Labor Day weekend in 1942, the Navy purchased the Lido Hotel and demanded that the ownership and guests evacuate by Monday morning. The Navy transformed the hotel into a small base, including a receiving barracks, hospital, and mess hall. The former hotel housed 3,000 sailors at a time. Practically overnight, Long Beach became a Navy town. The following year, the Navy began constructing an additional barracks complex that would house another 5,000 sailors.[6]

In the decades following World War II, suburban development and residential construction increased nationwide. The scarcity of the economic depression and subsequent war had all but halted new construction. However, postwar economic prosperity, lack of urban housing, the increase in automobile ownership and highways resulted in high demand for suburban housing. Nassau County boasted one of the fastest growth rates in the United States; its population practically doubled every year from 1940 through 1960. Long Island offered an ideal suburban location for families commuting to New York City, and developers began building on an unprecedented scale. [7]

Long Beach's population grew dramatically as well, as former sailors, new families, and suburban commuters chose to make the city their home. While developers built single-family homes, multi-family homes and apartment buildings were built in larger numbers in Long Beach in an attempt to meet demand and increase profitability. By 1960, more than 20 percent of the housing stock in Long Beach was made up of two-family homes.[8]

Barkin House, 1946-47

Although he lived in New York City, William Barkin had been associated with Long Beach since its inception. Barkin, a friend of William H. Reynolds, worked as one of the builders for the Long Beach Development Company and on several of Reynolds' Brooklyn projects. In Long Beach, he worked on Reynolds' City by the Sea development, an early upscale community, and the West End, a neighborhood of modest bungalows and multi-family homes with a central commercial district. Barkin continued working as a contractor on the South Shore of Long Island and in Brooklyn and Queens through the early 1950s.[9]

Barkin's familiarity with the Long Beach real estate market proved advantageous during Long Beach's postwar building boom. He purchased a lot at the corner of East Olive Street and Riverside Boulevard in 1946, near the historic core of the community, on which he planned to build a speculative, single-family house. Perhaps due to a familiarity with working with architects on previous projects, Barkin hired architect S. Walter Katz to design the house.[10]

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[4] Fiore et. al., *Long Beach*, 105; 84 East Olive Street Research File, Courtesy Alexandra Karafinas; Hughes, *A History*, 9-11; Edward J. Smits, *Nassau, Suburbia U.S.A.: The First Seventy-Five years of Nassau County, New York, 1899-1974* (Syosset, N.Y.: Friends of the Nassau County Museum, 1974), 194-7.
[5] 84 East Olive Street Research File, Courtesy Alexandra Karafinas; Smits, *Nassau*, 197.
[6] 84 East Olive Street Research File, Courtesy Alexandra Karafinas.
[7] Kenneth Wayne, Erik Neil, and Sandy Isenstadt, *Long Island Moderns: Art and Architecture on the North Shore and Beyond* (Huntington, N.Y.: Heckscher Museum, 2009), 67-71; Smits, *Nassau*, 194, 198.
[8] Smits, *Nassau*, 198-204.
[9] Will Hughes to Alexandra Karafinas, October 22, 2014; "Latest Dealings in Realty Field," *New York Times*, September 6, 1923; *New York Sun*, October 15, 1936; *New York Sun*, May 17, 1945.
[10] 84 East Olive Street records, Building Department, Long Beach.

After graduating from Cooper Union, S. Walter Katz spent four years as a draughtsman for the firm of Townsend, Steinle and Haskell in New York City. In 1912, Katz joined George and Edward Blum's architectural firm. The firm primarily designed large, New York City apartment buildings in eclectic styles. Their designs are noted for their unusual, highly detailed ornamentation and novel use of materials. Katz was consistently credited as a full member of the firm by the early 1920s. After the Second World War, Katz opened a new office in New York City. In addition to offices and commercial buildings, Katz began designing individual residences and entire subdivisions in response to the postwar spike in demand. By 1946, he opened a Long Beach office. That year, he reported having over 35 residential projects underway in Long Beach, including the International Style Barkin house.[11]

By the mid-1940s, the International Style had become a well-established feature on the American landscape. Initiated in part by Louis Sullivan and his student Frank Lloyd Wright in Chicago, American modern architecture emerged as a result of the problem of skyscraper design. The new building type required a new approach that celebrated its verticality, structure, and the modern materials that made such tall buildings possible. By the 1920s, modernist design began to emerge in Europe in a coherent form. A cadre of architects, including Walter Gropius, Mies Van der Rohe and Le Corbusier, broke with tradition and began designing sleek buildings that reflected new materials and possibilities. They emphasized the simplification of structure and form; honesty of materials; functionality; the necessary relationship of a design to its intended purpose; and horizontal and vertical geometries. Decoration for its own sake was rejected, and instead they sought out industrial and innovative materials as a platform for new ways of conceptualizing design. Their architectural vision was paired with a belief that simplified architecture could help bring about social improvement and change; American architects focused largely on the design concept itself, and de-emphasized the original social program. These core concepts of modern design had become well-established by the time Philip Johnson coined the term "International Style" to describe them in 1932.

Many early modern architects were commissioned to design residences, and this intimate building type became a playground of sorts as a result. The house was reconceptualized as a "machine for living," and traditional forms were swept away by architects seeking to design a modern lifestyle in addition to a modern building. Modern houses tended to be designed in stark, geometric shapes. Many had flat roofs, large expanses of glass, smooth stucco walls, and used metal and new materials heavily. These "glass boxes" blurred the boundaries between indoor and outdoor space and were often carefully sited to suit the landscape.

As a summer and vacation destination since the mid-nineteenth century, Long Island provided plentiful opportunities for architects to design homes in the latest styles. Even clients that preferred traditional styles for their year-round homes often allowed their architects a degree of freedom when designing their summer or weekend home. Prominent modern architects began designing Long Island beach homes during the 1930s and drew inspiration from the long, low profile of the beach; most designs were compact and simple. Modern houses on Long Island from the 1930s–1950s are defined by their small size and elongated shape, experimental design and materials, interaction with the beach landscape, optimization of the view, open, airy interiors, and spaces for outdoor living.[12]

The Glendon Allvine House, built on Long Beach in 1929, was one of the earliest modern homes built on Long Island. Designed by architect Warren Shepard Matthews for Glendon Allvine, the Publicity Director for the Fox Films Corporation, the International Style house offered an innovative prototype for the modern beach house. Covered in white stucco, the boxy residence featured horizontal bands of windows, tubular metal railings, setbacks, and sundecks. Its playful nautical references, including a prowlike porch and porthole windows, and its orientation toward the ocean were emphasized in national publications about the house.[13]

Public interest in modern homes increased in the decades following World War II, and clients began seeking out architects to design permanent homes on Long Island. Though high style examples were more common in individual designs rather

[11] Andrew Dolkart and Susan Tunick, *George and Edward Blum: Texture and Design in New York Apartment House Architecture* (New York: Friends of Terra Cotta, 1993), 1; "Questionnaire for Architects' Roster: S. Walter Katz," American Institute of Architects, May 14, 1946; *New York Times*, July 29, 1923; *New York Times*, September 6, 1925; "Brisk Home Sales," *Brooklyn Eagle*, September 9, 1951.

[12] Alastair Gordon, *Long Island Modern: the First Generation of Modernist Architecture on Long Island, 1925-1960* (East Hampton, N.Y.: Guild Hall Museum, 1987), 6-8, 16, 22.

[13] Gordon, *Long Island*, 9; American Institute of Architects and Society for the Preservation of Long Island Antiquities, *AIA Architectural Guide to Nassau and Suffolk Counties, Long Island* (New York: Dover Publications, 1992), 28; Harriet Sisson Gillespie, "A Modernistic House on the Atlantic Beach," *Arts & Decoration*, Jan. 1930, 53-54.

than in large suburban developments, modern residential architecture flourished on Long Island through the 1970s. Despite the early influence of the Glendon Allvine house in Long Beach, modernism remained relatively rare in the city. However, the small number of art deco and modernist houses fit within the city's tradition of architectural eclecticism.[14]

Given S. Walter Katz's familiarity with numerous architectural styles, it is clear that he was capable of designing based upon his client's needs or desires. It is unknown whether Katz suggested the International Style or whether Barkin requested it specifically. It is possible that the latter is the case, given Barkin's familiarity with Long Beach and the house's similarity to the Glendon Allvine house. Though the Barkin House is less high-style than its predecessor, its design incorporates several of its key features. These include its rectangular massing and setbacks, white stucco exterior, tubular metal railings, and sundecks. Katz's use of porthole windows on exterior doors and vertical metal wainscoting on the interior references Matthews' original nautical design.[15]

Later History

In 1947, William and Dora Barkin sold the house to Jacob and Minnie Werner. The Werners had previously lived in an apartment building on West 106th Street in Manhattan. By the end of the Second World War, both of their children had left the family home and Jacob, nearly 60 years old, may have been considering retirement from his job as a textile salesman. Long Beach's year-round community, recreational opportunities, and proximity to New York City likely proved just as attractive for the Werners' retirement dreams as it did for suburban commuters. Jacob and Minnie Werner lived in the house until their death in 1975.[16]

The house was briefly held by the Werner estate before it was purchased by the current owner, Alexandra Karafinas, in 1979. Karafinas grew up in Long Beach and returned after obtaining degrees in architecture. Over the past thirty years, she has played an active role at both the Long Beach Historical Society and the Long Beach Island Landmarks Association. Karafinas has carefully maintained the house with respect to its original design.

[14] Kenneth Wayne et. al., *Long Island Moderns*, 67-71.
[15] A survey of extant homes designed by Katz in Long Beach revealed two additional homes with International Style characteristics: 525 East Park Avenue and 217 National Boulevard. Both have been substantially modified, but appear to have been simpler designs. See 84 East Olive Street research file for more information.
[16] Dora Barkin to Jacob Werner, October 27, 1947, Liber 3453, Page 491, Nassau County Deeds Office; Federal Census, New York, 1940.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

84 East Olive Street records, Building Department, Long Beach.

84 East Olive Street Research File, Courtesy Alexandra Karafinas

American Institute of Architects and Society for the Preservation of Long Island Antiquities. *AIA Architectural Guide to Nassau and Suffolk Counties, Long Island.* New York: Dover Publications, 1992.

Barkin, Dora to Jacob Werner. October 27, 1947., Liber 3453, Page 491. Nassau County Deeds Office.

"Brisk Home Sales," *Brooklyn Eagle*, September 9, 1951.

Dolkart, Andrew and Susan Tunick. *George and Edward Blum: Texture and Design in New York Apartment House Architecture*. New York: Friends of Terra Cotta.

Federal Census, New York, 1940.

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New York Sun, May 17, 1945.

New York Times, July 29, 1923.

New York Times, September 6, 1925.

"Questionnaire for Architects' Roster: S. Walter Katz." American Institute of Architects. May 14, 1946.

Smits, Edward J. *Nassau, Suburbia U.S.A.: The First Seventy-Five years of Nassau County, New York, 1899-1974.* Syosset, N.Y.: Friends of the Nassau County Museum, 1974.

Wayne, Kenneth Erik Neil, and Sandy Isenstadt. *Long Island Moderns: Art and Architecture on the North Shore and Beyond*. Huntington, N.Y.: Heckscher Museum, 2009.

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency

Barkin House
Name of Property

Nassau County, NY
County and State

____ previously determined eligible by the National Register
____ designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____ recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property .14 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	613273	4493747	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)

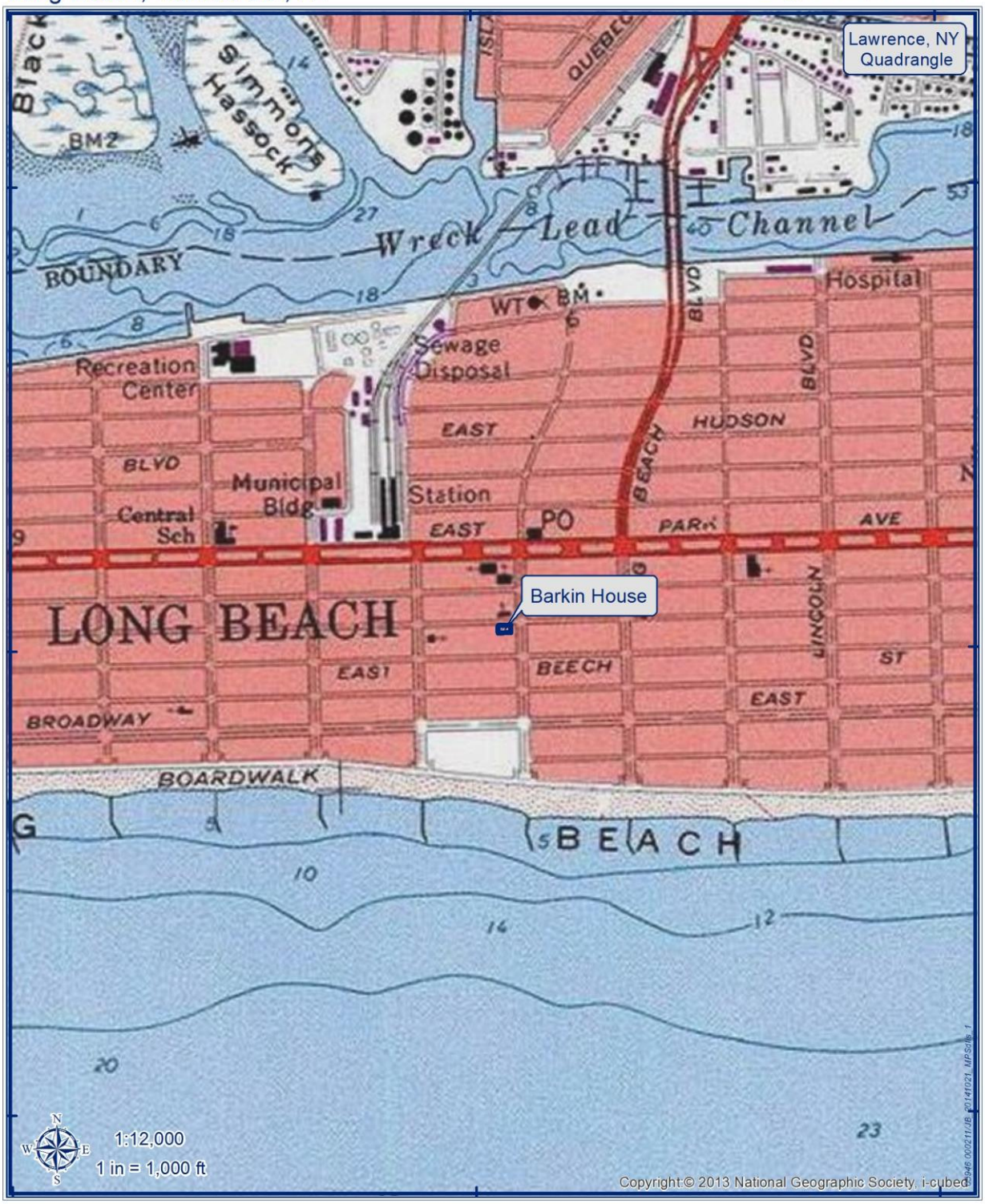
The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was drawn to include the parcel historically associated with the Barkin House.

William Barkin House
Long Beach, Nassau Co., NY

84 East Olice Street
Long Beach, NY 11561



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 385 770 1,540 Feet

Barkin House

Tax Parcel Data:
Nassau Co. RPS
nassaucountyny.gov/
mynassauproperty

William Barkin House
Long Beach, Nassau Co., NY

84 East Olice Street
Long Beach, NY 11561

Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

Feet
0 80 160 320

Barkin House

Tax Parcel Data:
Nassau Co. RPS
nassaucountyny.gov/
mynassauproperty

Barkin House
Name of Property

Nassau County, NY
County and State

11. Form Prepared By

name/title Jennifer Betsworth (NY SHPO), based on research by Alexandra Karafinas

organization _____ date January 15, 2015

street & number Peebles Island telephone _____

city or town Waterford state NY zip code 12188

e-mail _____

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Barkin House

City or Vicinity: Long Beach

County: Nassau County State: NY

Photographer: Alexandra Karafinas

Date Photographed: May 1, 2014

Description of Photograph(s) and number:

NY_Nassau Co_Barkin House_0001
Façade and east elevation, facing southwest

NY_Nassau Co_Barkin House_0002
Façade, facing south

NY_Nassau Co_Barkin House_0003
Façade (detail of entryway), facing southwest

Barkin House
Name of Property

Nassau County, NY
County and State

NY_Nassau Co_Barkin House_0004
East and south elevations, facing northwest

NY_Nassau Co_Barkin House_0005
Rooftop sun porch, facing north

NY_Nassau Co_Barkin House_0006
Interior, entry room and hall, facing north

NY_Nassau Co_Barkin House_0007
Interior, entry hall, facing west

NY_Nassau Co_Barkin House_0008
Interior, parlor, facing east

NY_Nassau Co_Barkin House_0009
Interior, dining room, facing east

NY_Nassau Co_Barkin House_0010
Interior, bathroom, facing west

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Alexandra Karafinas

street & number 84 East Olive Street telephone 516-431-3775

city or town Long Beach state NY zip code 11561

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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