

BUILDING-STRUCTURE INVENTORY FORM

DIVISION FOR HISTORIC PRESERVATION
NEW YORK STATE PARKS AND RECREATION
ALBANY, NEW YORK (518) 474-0479

FOR OFFICE USE ONLY
UNIQUE SITE NO. 103-05-0147
QUAD _____
SERIES _____
NEG. NO. _____

CI-28

Burned
c. 1980
demolished

YOUR NAME: Town of Islip DATE: 8/25/75

YOUR ADDRESS: Town Hall 655 Main St.
Islip, L.I., N.Y. 11751 TELEPHONE: 516-581-2000

ORGANIZATION (if any): Dept. of Planning, Housing, & Development


IDENTIFICATION

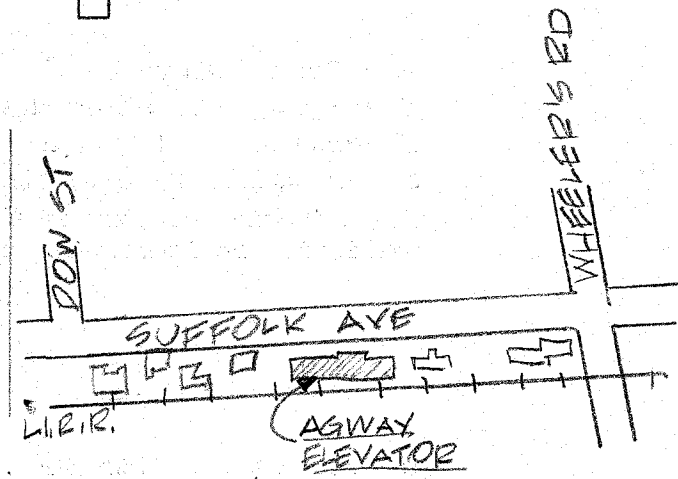
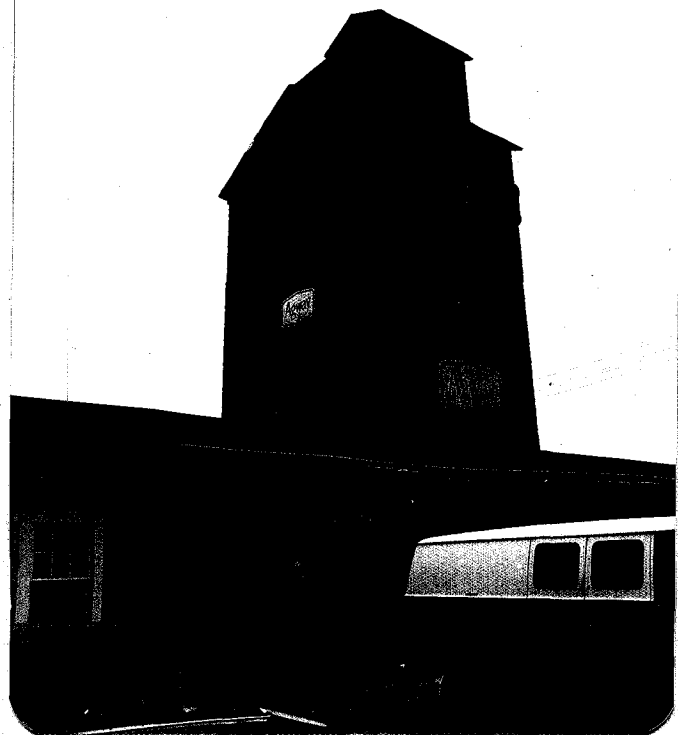
- 1. BUILDING NAME(S): (Agway Elevator) / Grain League Federation
- 2. COUNTY: Suffolk TOWN/CITY: Islip VILLAGE: Central Islip
- 3. STREET LOCATION: Suffolk Ave; South side, west of Wheeler Rd.
- 4. OWNERSHIP: a. public b. private Low St.
- 5. PRESENT OWNER: Agway Co. ADDRESS: _____
- 6. USE: Original: Grain Elevator Present: Storage facility
- 7. ACCESSIBILITY TO PUBLIC: Exterior visible from public road: Yes No
Interior accessible: Explain _____

DESCRIPTION

- 8. BUILDING MATERIAL: a. clapboard b. stone c. brick d. board and batten
e. cobblestone f. shingles g. stucco other: _____
- 9. STRUCTURAL SYSTEM: (if known) a. wood frame with interlocking joints
b. wood frame with light members
c. masonry load bearing walls
d. metal (explain) _____
e. other _____
- 10. CONDITION: a. excellent b. good c. fair d. deteriorated
e. if so, when? _____
Notes (if known): _____

Negative No. D-5

13. MAP: 



14. THREATS TO BUILDING: a. none known b. zoning c. roads
d. developers e. deterioration
f. other: _____
15. RELATED OUTBUILDINGS AND PROPERTY:
a. barn b. carriage house c. garage
d. privy e. shed f. greenhouse
g. shop h. gardens
i. landscape features: _____
j. other: Attached to Agway shed buildings.
16. SURROUNDINGS OF THE BUILDING (check more than one if necessary):
a. open land b. woodland
c. scattered buildings
d. densely built-up e. commercial
f. industrial g. residential
h. other: _____
17. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS:
(Indicate if building or structure is in an historic district)
The Agway Elevator is set close to Suffolk Avenue North of the Railroad tracks.
18. OTHER NOTABLE FEATURES OF BUILDING AND SITE (including interior features if known):
Large tall shingle grain elevator tower with funnel and pipe leading to bottom. Capable of holding grain. G.L.F. (Grain League Federation) printed on East side of tower.

SIGNIFICANCE

19. DATE OF INITIAL CONSTRUCTION: _____

ARCHITECT: _____

BUILDER: _____

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:
The Grain Elevator is a rare phenomena on Long Island today. The Agway Elevator was built circa 1925 by the Grain League Federation. It is an important landmark on Suffolk Avenue and remains in excellent condition.
The majestic geometry of these architectural forms presents a starkly realistic architectural composition.

21. SOURCES:
Conversation with Mrs. Ayling: July 24, 1975.

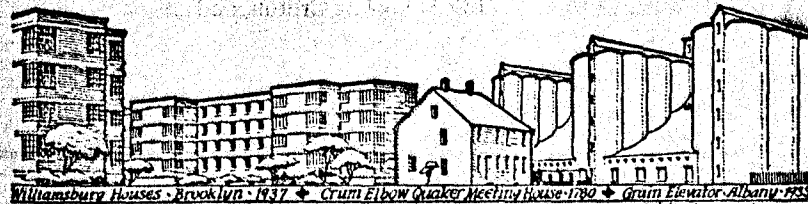
22. THEME:
Research by the Society for the Preservation of L.I. Antiquities

EFW

fire. Surrounding this core, a band of mid-Victorian arks, once fashionable residences but now sheltering boarders and tourists, is interrupted along the chief arteries by blatant filling stations. Beyond, Eastlake jigsaw cottages of the seventies and eighties give way to 'Arts-and-Crafts' bungalows of 1900 and more recent homes of Colonial or English aspirations, with perhaps a few self-conscious moderns here and there. Outside the city limits, the radiating highways are lined with houses, shacks, and fruit stands that forego city services to escape city taxes. What architectural character such a typical community displays is usually the work of some local practitioner who year in and year out has supplied the necessary services and sooner or later adopts the current fad. Troy's Mark F. Cummings and Rochester's Andrew Jackson Warner are typical of almost forgotten personalities responsible for much of the civic scenery of their respective communities.

Although American architects sometimes seem preoccupied with stylistic matters, many of their most significant contributions have been made in the fields of construction and planning: for example, the steel-frame and reinforced concrete structural systems and the mechanical equipment that makes possible a remarkable degree of comfort and convenience. Developed and refined in the skyscraper, these technical improvements today enrich every type of building.

The skyscraper has revolutionized the process of construction. Where once a decade seemed too short a time to complete a large structure, today a 70-story office building materializes in less than 12 months. The steel framework of the Empire State Building grew four-and-a-half stories per week. Steel members were riveted in place within 80 hours after their departure from the fabricating plant in Pittsburgh. The methodical bolting into place of its 6,400 windows exemplifies the increasing trend toward standardization of parts. Surely such technical organization is a valuable addition to modern building. Furthermore, the experience gained in planning and operating industrial and commercial structures has established strict economic standards by which to judge the feasibility of building projects.



Note
ELEVATOR

prosaic
nted out
sciples of
student
its basic
returned
mystify
it as the
Admin-
usually
her than

Additional
Stanford
) and his
capture
hateaux.
he most
ew York
n of clas-
bostel's
denied.
ny, irre-
with a
ochester,
tation of
ords the
l zone of
s chiefly
al struc-
royed by



1940

C1-28

Tremendous economic energy brought New York tremendous building activity, and this, in turn, has made the State a leader in all architectural fields, especially apparent in the many examples of new, highly specialized building types, such as Buffalo's New York Central Railroad Station, the Central Islip State Hospital, the great pavilions at Jones Beach, the Attica State Prison, and an ever-expanding array of educational institutions. Not only did new building types appear, but older forms underwent progressive change. Mangin's graceful City Hall in old New York and modern Buffalo's gigantic municipal skyscraper symbolize a whole history of urban development. Between the stinking, windowless, 'railroad' tenements of 1850 and the sunlit low-rental housing at Brooklyn's Williamsburg and Buffalo's Kenfield lies almost a century of crusading against speculator and jerry-builder. New York has always led in the development of the single-family, middle-class suburban house, that integration of city and country which is one of America's most important and most typical contributions to modern architecture. In Forest Hills, Long Island, and Sunnyside, Astoria, New York architects made notable advances toward the creation of a homogeneous, protected, traffic-free 'neighborhood unit,' a concept used increasingly in the design of modern residential communities.

New structural systems, new building types, and new planning methods led inevitably to a new aesthetic approach. In contrast to the conservators of traditional values, a school of architects has appeared that seeks to use these new resources and standards as the very bases of a new architectural synthesis. In the formation of a new manner, the first step has always been to renounce the prevailing mode and state the problem in starkly realistic terms. Such efforts have been seen in New York before. The asceticism of the Shaker buildings in Mount Lebanon and the Crum Elbow Friend's Meeting House near East Park, the forthright utilitarianism of the superb Schoharie Aqueduct at Fort Hunter, and the self-conscious craftsmanship which the Roycrofters of East Aurora inherited from William Morris, all have a close kinship to the majestic geometry of the great Port of Albany grain elevator, the 'International Style' exhibited in Howe and Lescaze's Hessian Hills School at Croton, and the lithe, soaring harmony of the Bronx-Whitestone bridge.

Whether the motive for negation of the past be religious, economic, or intellectual in origin, it often results in clean, bold forms of startling 'constructivistic' beauty. Despite their long pronouncements, the extreme abstractionists have not so much abandoned their inheritance of baroque grammar as they have substituted a 'constructivist' vocabulary of glass,

steel beam, and
Tomorrow, and the
Wright long ago d
vivid imagination
beauty that are n
can discover amo
better days ahead
the better conten
Modern Art (193
WGY Broadcastin
houx, aims to ac
breadth, and com
leave such aesthet
the future his grea
architecture, whic
seventeenth-centu
moditie, firmness



*Central
Slips*

NEW YORK

A GUIDE TO THE EMPIRE STATE

*Compiled by workers of the Writers' Program
of the Work Projects Administration
in the State of New York*

1940

See page 176

AMERICAN GUIDE SERIES

ILLUSTRATED

SPONSORED BY NEW YORK STATE HISTORICAL ASSOCIATION
OXFORD UNIVERSITY PRESS · NEW YORK