

Connecticut Commission on Culture & Tourism

Historic Preservation and Museum Division/State Historic Preservation Office

CONNECTICUT STATE REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating individual properties and districts to the Connecticut State Register of Historic Places (C.G.S. Chapter 184b, Sec. 10-409(2)). See instructions in *How to Complete the Connecticut State Register of Historic Places Registration Form*. Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets. Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name: Stonewalls / Hayes, David Vincent, Farmstead & Sculpture Fields

other names/site number:

2. Location

street & number: 905 South Street

city or town: Coventry

☐ vicinity

county: Tolland

zip code: 06238

☐ not for publication

3. State Agency Certification

I hereby certify that this nomination ☐ meets ☐ does not meet the documentation standards and criteria for registering properties in the Connecticut Register of Historic Places. (See continuation sheet for additional comments.)

State Historic Preservation Officer

Date

4. Classification

Ownership of Property

(Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-state
☐ public-federal

Category of Property

(Check only one box)

- ☐ building(s)
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in count.)

Contributing	
4	buildings
1	sites
	structures
	objects
5	Total

Property Owner

name: Estate of David V. Hayes, c/o David M. Hayes

address: 905 South Street; P.O. Box 509

city: Coventry state code: CT

zip code: 06238 phone: (607) 353-9000

Stonewalls / Hayes Farmstead

Name of Property

Coventry

Municipality

5. Historic Preservation Council

Approval date _____

Comments _____

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: single dwelling _____

DOMESTIC: secondary structures: barns, shed _____

Current Functions

(Enter categories from instructions)

DOMESTIC: single dwelling _____

DOMESTIC: secondary structures: barns, shed _____

7. Description

Architectural/Archaeological Classification

(Enter categories from instructions)

Colonial/Federal _____

Materials

(Enter categories from instructions)

foundation STONE: dressed stone masonry _____

walls WOOD: clapboard _____

roof ASPHALT: shingles _____

other WOOD: post and beam frame _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

SEE CONTINUATION SHEET

Stonewalls / Hayes Farmstead

Name of Property

Coventry

Municipality

8. Statement of Significance

Applicable Connecticut Register Criteria

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

☒ **1** That are associated with events that have made a significant contribution to our history and lives of persons significant in our past; or

☒ **2** That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

☐ **3** That have yielded, or may be likely to yield information important in prehistory or history.

Levels of Significance (local, state)

State: Criterion 1

Areas of Significance (Enter categories from instructions)

ART

Significant Dates

c. 1780-1810: house construction

1972-2013: home and workplace of David V. Hayes

Significant Person

Hayes, David Vincent (1931-2013)

Cultural Affiliation (Complete if Criterion 3 is marked)

Architect/Builder

Unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

SEE CONTINUATION SHEET

Stonewalls / Hayes Farmstead

Name of Property

Coventry

Municipality

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of Property: 54.6

Municipal Map, Block and Lot Number and UTM Coordinate (If possible)

(Place additional UTM references on a continuation sheet.)

	027	0041	0005
	Map	Block	Lot
1			
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing

4			
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☐ See continuation sheet

Latitude, longitude: 41.7468, -72.3073

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

The boundaries of the nominated property are the legal limits of Map/Block/Lot: 027/ 0041/ 0005 (Parcel ID: 2335) per the Town of Coventry assessor's records.

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

The boundaries encompass the extent of the historic resources on this property associated with the artist and sculptor David Vincent Hayes.

11. Form Prepared By

name/title: Charlotte Hitchcock, Researcher

organization: Connecticut Trust for Historic Preservation

date: 10/27/2015

street & number: 940 Whitney Avenue

telephone: (203) 562-6312

city or town: Hamden

state: CT

zip code: 06517

Connecticut Commission on Culture & Tourism
Historic Preservation and Museum Division/State Historic Preservation Office

CONNECTICUT STATE REGISTER OF HISTORIC PLACES REGISTRATION FORM – Continuation Form

Stonewalls / Hayes, David V., Farmstead

Name of Property

Coventry

Municipality

Narrative Description

This property is an early nineteenth-century residential resource associated with the life and work of an influential individual, David Vincent Hayes, who was engaged in art in Connecticut during the late twentieth century. This nomination was prepared as part of the Creative Places – Arts and Letters Project.

Note: the property is private and not open to the public (a virtual tour is at: <http://www.davidhayes.com/fields.htm>).

The Hayes Farmstead and Sculpture Fields property is located on the south side of South Street, which runs generally in an east-west direction across the Town of Coventry. The property is near the southeast corner of the town. South Street skirts the south side of Wangumbaug Lake, while the main commercial areas of the town are located to the north of the lake on Main Street (Route 31) and the Boston Turnpike (Route US 44). The South Coventry National Register Historic District is found in the area of Main and Lake Streets, approximately a mile to the northeast of this site. Nearby to the northwest at 1209 South Street, is the Booth-Dimock Farmstead, which was listed on the State Register of Historic Places as part of a statewide documentation of historic agricultural properties. This property, Stonewalls, at 905 South Street was documented in 1968 by H.O. Darbee and John Curtis, and automatically listed on the State Register in 1975 for its early nineteenth-century period of significance. This nomination was prepared to recognize the property's significant late twentieth-century associations with sculptor David Vincent Hayes.

This 54.69-acre site is pasture and woodland, bounded on the north by South Street, and on the southwest by Hop River Road. The site slopes down toward the south and the Hop River valley, with a small stream, Theims Brook, crossing the site running south. A mowed pipeline easement crosses the property near the south edge, running parallel to Hop River Road.

The farmhouse and barns are located at the northwest corner of the property (Photos 2, 3). A dry-laid fieldstone wall lines the north property line along South Street and a number of stone walls occur within the property, forming the source of its traditional name, “Stonewalls.” An unpaved lane enters the site east of the farmhouse, extends southward to the barn, and then continues south to several mowed hayfields which continue in agricultural production. Two barns are used for storage of metal sculptures and paintings. A small twentieth-century shed on the east side of the lane was used to store welding equipment, which was primarily operated outdoors.

The landscape is a unique setting for an un-paralleled collection of work of a single artist. The house and barns retain much of their integrity, while the farm fields also have been substantially preserved as open clearings.

Data Table (C – contributing, NC – non-contributing):

House	18 th c., c. 1810	C
Barn I (attached to house)	19 th c.	C
Barn II	20 th c.	C
Welding Storage Shed	20 th c.	C
Sculpture Fields	19 th -20 th c.	C

House:

The farmhouse is a late eighteenth-century 2 ½-story wood-frame building with a center chimney, hip roof, and modest Federal-style details (Photos 5). The main block has dimensions of 32' x 41'. The facade (north elevation)

faces South Street and is five bays wide. A one-story gable-roofed ell, 25 feet x 31 feet in size, extends south from the rear, off-center toward the east (Photos 6, 7, 9). Barn I is attached to the south end of the ell, and extends eastward perpendicular to the ell (Photo 8).

The main block has a center entrance in the façade (Photo 10). Siding is wood clapboards with trim including corner boards, a shallow cornice, and simple flared lintels over the first floor windows. Windows are extant original twelve-over-twelve double-hung sash, and shutters were in place until 2013. The center bay consists of a pavilion that projects approximately six inches forward of the face of the building, and contains the entry and a window above; the roof-line slopes down over the projection. The entry door is surmounted by a semi-circular fan light with Gothic-arched muntins. Until 2013, the surround included fluted pilasters on bases, with a broken pediment above (Photo 14). This has been removed and replaced by a flat board surround. The side elevations have two twelve-over-twelve double-hung windows on each floor, corresponding to front and rear rooms. The foundation is dressed sandstone masonry (Photo 13). Roofing is asphalt shingles; the chimney is brick.

The interior layout reflects the traditional center-chimney plan with two front parlors and a central porch/hall and stair. At the rear of the chimney mass, a room (now used as a living room) runs the full width of the building, with a central fireplace (Photo 16) and doors connecting to the front rooms. The rear ell is accessed through a door in the south wall. The fireplace in the south wall of the ell has a hearth and bake oven (Photo 17), and appears to have historically been the kitchen. An entry door and bay window in the east wall face the lane that enters the site from South Street. A rear stair connects the kitchen with the upper floor, with an unusual raised roof line providing headroom. At the second floor level, two front bedrooms flank the chimney while smaller spaces are located across the rear.

The building exterior retains nearly complete historical integrity, with only the loss of some detail on the façade and the disappearance of the shutters. Changes to the interior are limited to a modern kitchen and other plumbing facilities in the mid-twentieth century.

The original date of construction of the farmhouse is variously given as 1780 (Assessor's record 2015) or c. 1810 (Darbee 1968, Clouette 1990). According to David M. Hayes (Hayes interview 2015), research indicates that the rear ell is even older, possibly c. 1720, and that a fire occurred at some time after the c. 1780 construction. This would have spurred the need for renovations in the early 1800s. This possible progression puts the visual evidence into a logical sequence. The hearth and paneling visible in the one-story rear ell (Photo 17) are consistent with a small Cape Cod Cottage of an early date. The larger center-chimney building with twelve-over-twelve windows (Photo 10) would be consistent with a late eighteenth-century date. Federal-style characteristics including the hip roof, projecting pavilion on the façade, and entry surround (Photo 14), could be attributed to a renovation of the existing older structure. Further research into documentation and further visual assessment would be needed to test this hypothesis.

By the time of the 1869 O. W. Gray Atlas of Tolland County (Photo 27), the map of Coventry shows a William Bailey at this site, with a cluster of other residences near the corner of today's South Street and Pucker Street. The 1934 Fairchild aerial survey photograph shows the site with both barns in place and a greater extent of open field land than is extant, but with the southern half of the site wooded as it is today (Photo 28).

This area has not been surveyed by a modern historic inventory survey since the Darbee-Curtis survey of 1968, carried out by the Connecticut Historical Commission. At that time the owner was identified as Becker. When the Hayeses acquired the property in 1971, however, they purchased it from the estate of Julia S. Moriarty. She and her husband Matthew, also deceased, had been residents of Manchester and owned extensive real estate in Coventry. Recent publicly available land records for gas transmission easements provide records of these transactions (Land Records 1994). The site has been impacted by the gas transmission pipeline that crosses the southwestern portion. Also, a proposal to reroute the current U.S. Route 6 (which in 1928 had followed the Boston Turnpike and Main Street) connecting Manchester and Willimantic as a limited access highway is still reflected in a pattern of state-owned land parcels including part of the adjacent property to the south (Kurumi). Such a project would alter the secluded rural character of the Hayes Farmstead (Photo 1).

In 1971, the Hayeses acquired a house and land that were little-altered over nearly 200 years. They have kept the land in agricultural use through haying, thus preserving the open fields that are sites for sculpture display. In addition, they made few changes to the buildings, with only the neglect of recent years resulting in some loss of historic detail on the façade. Since the early 1970s, David Vincent Hayes has incrementally placed scores of his large-scale steel sculptures in the hayfields, while storing the small maquettes and painted study sketches in rooms in the

house and in the barns. The site has become a unique assemblage of the legacy of a notable artist while retaining its integrity as a historic building. As with a number of artists' and writers' homes in Connecticut, the abandoned farms of small towns were preserved through the occupancy of artists and writers.

Barn I:

This is a timber-framed gambrel barn that measures 15 feet x 26 feet. It is oriented east-west and is connected to the rear ell (Photo 8). Its date is undocumented but it appears likely to be late nineteenth-century based on its framing and siding. A sliding barn door in the north side provides access. Siding is vertical flush-boards. An 11 x 15-foot shed addition extends across the west end. This barn is currently used as storage space for works of art.

Barn II:

This is an early twentieth-century gambrel bank barn that measures approximately 25 x 36 feet. It is constructed with balloon framing on a fieldstone masonry foundation (Photo 11, 12). The entry is an interior sliding door located off-center toward the east (left) in the north end facing the street. To the west (right) of the door is a six-over-six wood double-hung window. In the attic level a large modern (1970s) picture window has been added for artist studio use. Siding is horizontal wood clapboards with corner board trim. The rakes and eaves are trimmed with cornice molding and small cornice returns. The east and west sides have a mix of historic double-hung and late twentieth-century picture windows. The banked basement has fieldstone walls forming the west and east sides and a wood-framed south wall with three stable windows and a door, suggesting historical use for horses or cows. The roof is asphalt shingles and there is a small hip-roofed cupola on the ridge. Fieldstone foundation walls form a block to the east of this barn; it is unclear whether a structure formerly existed on it. This barn is currently used as storage space for works of art.

Welding Storage Shed:

A small gable-roofed shed that measures 12 x 18 feet, is located east of the entry lane and oriented east-west. A pair of doors is in the west gable facing the driveway. This was used for storage of welding equipment, permitting the fabrication of art works to occur outside between the shed and Barn II.

Landscape – Sculpture Fields:

South of the house and west of the barns, an open area has old orchard trees and some sculptures including one of the pyramidal “Iceberg” series by Sol LeWitt, who was a friend of the Hayes family. The unpaved lane extends southward through a wooded area to several open fields of different sizes separated by fieldstone walls (Photo 2). The fields are kept in agricultural use through haying. The perimeters of these fields are ringed by rows of Hayes’s large-scale welded metal sculptures (Photos 24-26).

The sculptures are positioned around the perimeters of the fields and also hang from tree branches along the lane. Some are fabricated of weathering steel (Cor-ten®), some are unpainted, and others are painted black or in bright primary colors. The sculpture fields represent the major body of the work of David V. Hayes, who was a prolific and hard-working artist throughout his life.

Narrative Statement of Significance

Criterion 1:

This property derives significance for its associations with the artist David Vincent Hayes, a nationally-known sculptor working in large-scale welded steel, who lived and worked here for more than 40 years. Hayes found the rural environment conducive to work, and derived sources of imagery from the landscape and surroundings. In addition to using the house and outbuildings as his studio space, he created an outdoor sculpture garden in the hayfields and orchard on the property.

David Vincent Hayes was born in Hartford, Connecticut in 1931 and grew up in Manchester, Connecticut. He studied at the University of Notre Dame and received an B.A. degree in 1953. He continued his education at Indiana University where he studied with David Smith and earned an M.F.A. degree in 1955. Following two years of service in the U.S. Navy, from 1961-1968 David Hayes and his family spent several years in France on Fulbright and Guggenheim Fellowships.

Hayes and his wife Julia, who married in 1957, moved to Coventry, where they built a small house on Springdale Avenue. They purchased the South Street farmstead in 1971 when David Hayes was 40 years old. Julia taught high

school and wrote poetry and cookbooks, and they raised four children. Their son David recalls how much they loved the bucolic atmosphere of this rural part of Coventry, with horse farms nearby (Hayes interview 2015). Hayes lived and worked on this property during the peak of his art career from 1971 until his death in 2013.

Hayes's work has been shown in more than 300 exhibitions and is included in institutional collections including those of the Museum of Modern Art, the Guggenheim Museum in New York, the Wadsworth Atheneum in Hartford, and the New Britain Museum of American Art. His final exhibition during his lifetime occurred at the Lutz Children's Museum in Manchester, Connecticut; the museum is named for teacher Hazel Lutz, who had been Hayes's teacher in Manchester's Hollister Street elementary school (Dunne 2013).

Hayes spoke about his work and method in 2005 for an exhibition at the Mobile (Alabama) Museum:

All my sculptures are preceded by ink and gouache drawings on Arches paper. I consider this an integral part of the working process and the drawings themselves are valid works. You will see such drawings in the exhibition.

Maquettes, smaller metal models for sculpture but, again, works in their own right, are here as well, lending yet a different scale to the series.

Primary sources of my imagery come from what I see every day which evoke response and quick pencil sketches of shapes and forms. It is these sketches which translate into colored working drawings, varied colors on the two-dimensional paper representing planes in the eventual three-dimensional piece. I tack these drawings up in my studio and begin making the sculptures.

Interpretations of the sculptures are left to the viewer, subject to their own unlimited fantasies (Hayes 2005).

A 2015 exhibit at the Hartford Public Library included illustrations of the method by presenting a series of paintings that developed the preliminary ideas and maquettes for the final sculptures (Photos 21-23).

During his final illness, Hayes expressed the bond he felt with the land and the sculpture fields:

When he was sent home from the hospital in January, he was happy to be reunited with his collection. 'This is my favorite time of the year to see the sculptures, just after a fresh snowfall,' the artist said. 'You can really see the objects because the foliage and all the rest of that is gone and they really pop out of the landscape' (Dunne 2013).

In statements such as these, Hayes expressed how much the land meant to him as the environment for his work and inspiration for his paintings and sculptures. The choice to settle on a historic farmstead, and to re-use the buildings and land, places David Vincent Hayes in a long tradition of twentieth-century artists re-using the state's historic Colonial-period houses and farmsteads as their homes and work-places. The Hayes Farmstead is exceptional in the scope of the work created and displayed at the site and the close connection of the artist with his land.

Criteria 2 and 3:

Note that significance under Criterion 2 for architecture/construction methods and potential significance under Criterion 3 were not addressed as part of this documentation.

Bibliographic References

Connecticut Trust Resource Database. 2015. Records: Site No. 3019. Artist No. 399 (David V. Hayes).

Photographs and field notes by Charlotte Hitchcock 8/31/2015.

Interview with David M. Hayes (son of David Vincent Hayes) on 8/31/2015, at the site, by C. Hitchcock.

Map resources:

Town of Coventry

Assessor's Records accessed at: <http://gis.vgsi.com/coventryct/Parcel.aspx?Pid=2335>

Parcel ID: 2335. Map 027/ 0041/ 0005.

GIS Viewer: http://coventry.mapxpress.net/ags_map/default.htm?GIS_LINK=027-0041-0005.

Land Records. 1994. Vol. 517, Page 104. Grant of Easement to Algonquin Gas Transmission Company.

Accessed 11/03/2015 at

<https://www.searchiqs.com/ctcov/ImageViewerMP.aspx?CustomView=Search%20Results&SelectedDoc=L|33279> .

Capitol Region Council of Governments (CRCOG) GIS Viewer: Accessed 10/30/2015 at

<http://www.mapgeo.com/crcogct/> .

Aerial views from: <http://maps.google.com/> and <http://www.bing.com/maps/> accessed 6/08/2015.

Historical aerial photography and maps accessed at UConn MAGIC:

http://magic.lib.uconn.edu/mash_up/1934.html

http://magic.lib.uconn.edu/historical_maps_connecticut_towns.html .

USGS Historical Maps at <http://historical.mytopo.com/> accessed 10/27/2015.

UTM coordinates: <http://itouchmap.com/latlong.html> .

Print and internet resources:

Carley, Rachel. 2014. "Creative Places: Modern Arts and Letters in Connecticut." Connecticut Trust for Historic Preservation & State Historic Preservation Office.

Clouette, Bruce. 1990. Unpublished research for Elizabeth Mills Brown, accessed 10/30/2015 in the archives of the Connecticut Trust for Historic Preservation.

Darbee, H.O. 1968. Connecticut Historical Commission Survey. Historic American Buildings Survey Inventory Form 32-10. Accessed at Connecticut SHPO files.

"Different Points of View: Kendall Fine Art works with David Hayes estate." 2015. *American Fine Art Magazine*, Issue 22, July/August 2015, pp 76-77. Scottsdale AZ: International Artist Publishing Inc.

Dunne, Susan. 2013. "Coventry Sculptor David Hayes Dies." *Hartford Courant*. Accessed on 11/15/2015 at

http://articles.courant.com/2013-04-11/features/hc-david-hayes-obit-0411-20130410_1_john-hayes-david-m-snite-museum .

Estate of David Hayes web site. Accessed 10/30/2015 at <http://davidhayes.com/> . All art work is copyright by the Estate of David Hayes, photographs are used with permission.

Falk, Peter Hastings. 1999. *Who Was Who in American Art 1564-1975*. Madison, CT: Sound View Press.

"Large and Small: the Sculpture of David Hayes." June 5 – August 7, 2015. Curated by Robbin Zella, Housatonic Museum. Exhibit at the Hartford Public Library Artwalk Gallery, Hartford CT.

Hayes, David V. 2005. "Notes on Vertical Motifs." Exhibition notes for Mobile Museum of Art exhibition.

Accessed 11/05/2015 at <http://www.davidhayes.com/statements.htm> .

Historic Barns of Connecticut Resource Inventory. 2013. Accessed 10/27/2015 at

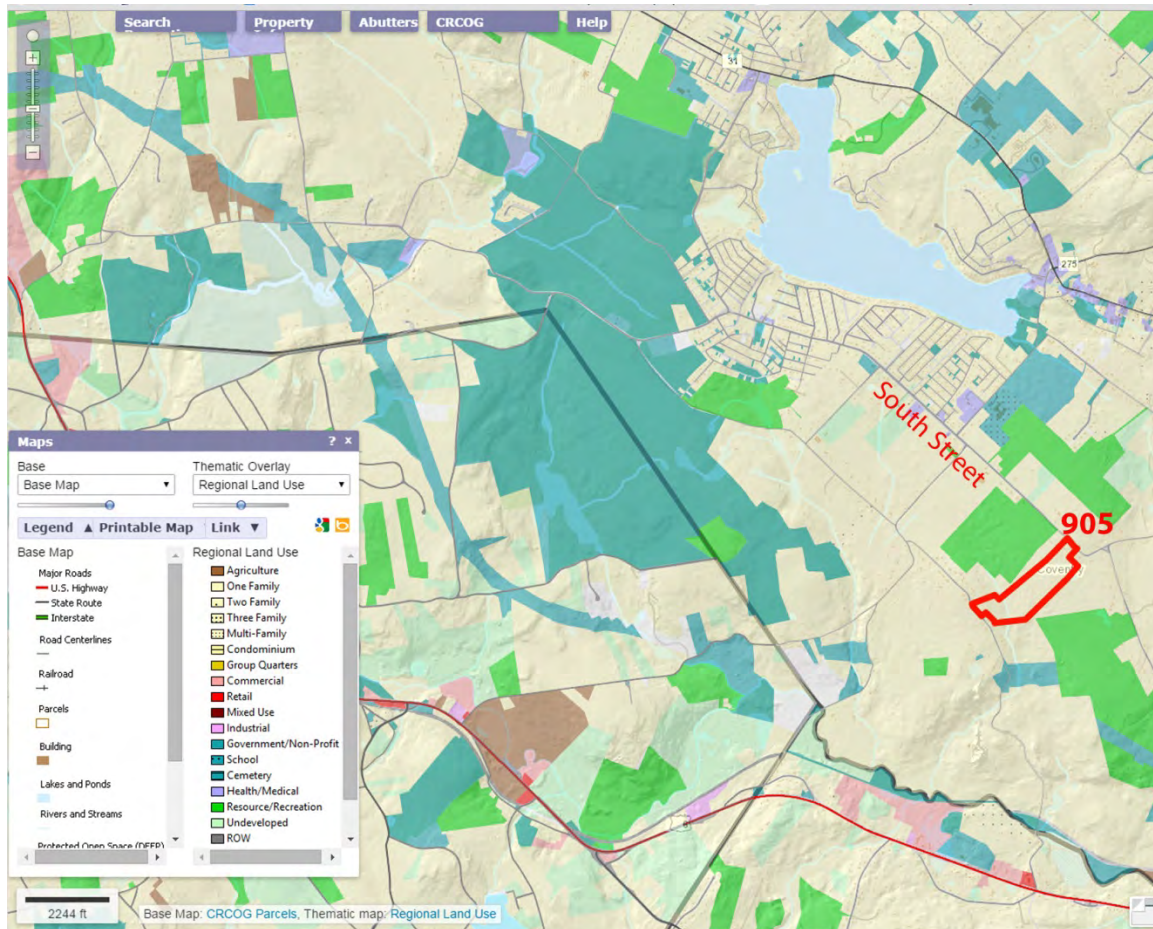
<http://connecticutbarns.org/find/details/id-207808> . Connecticut Trust for Historic Preservation & State Historic Preservation Office.

Kurumi: Connecticut Roads web site. U.S. Route 6. Accessed 11/03/2015 at <http://www.kurumi.com/roads/ct/us6.html>

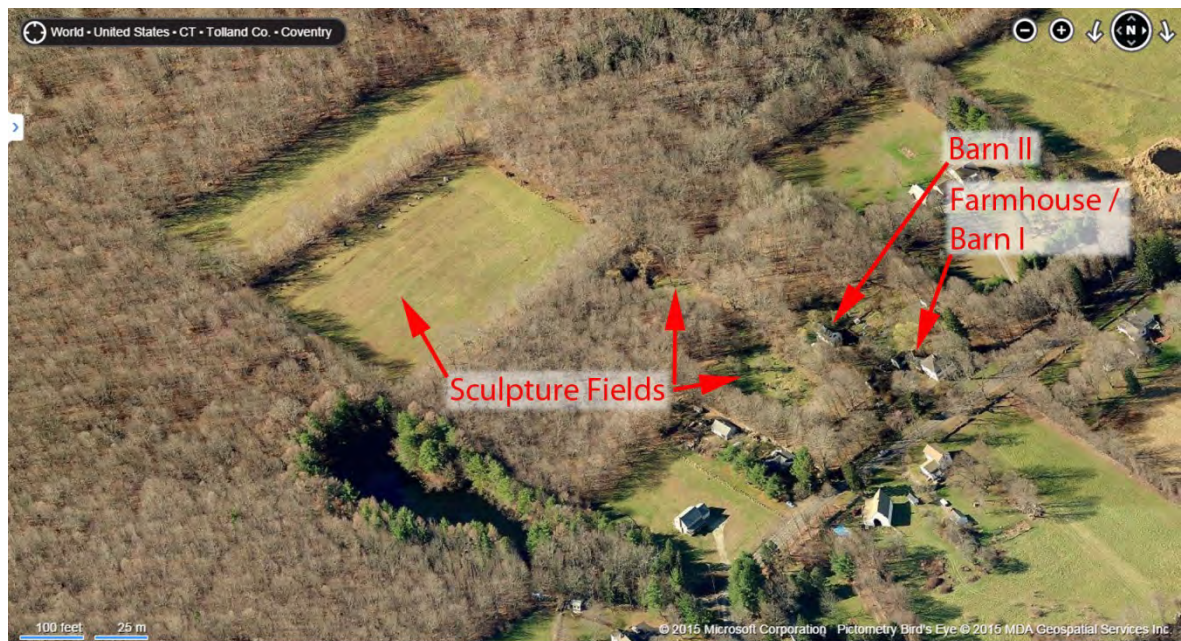
and <http://www.kurumi.com/roads/ct/harttoprov.html> .

Mann, Charles. 2013. "David Hayes - Sculptor" excerpts from the film "One Fine Day: Artist David Hayes." Lumiere LTD. Accessed 10/30/2015 on Vimeo at: <https://vimeo.com/71006848> .

U.S. Federal Census, accessed at <http://persi.heritagequestonline.com/hqoweb/library/do/census/search/basic>



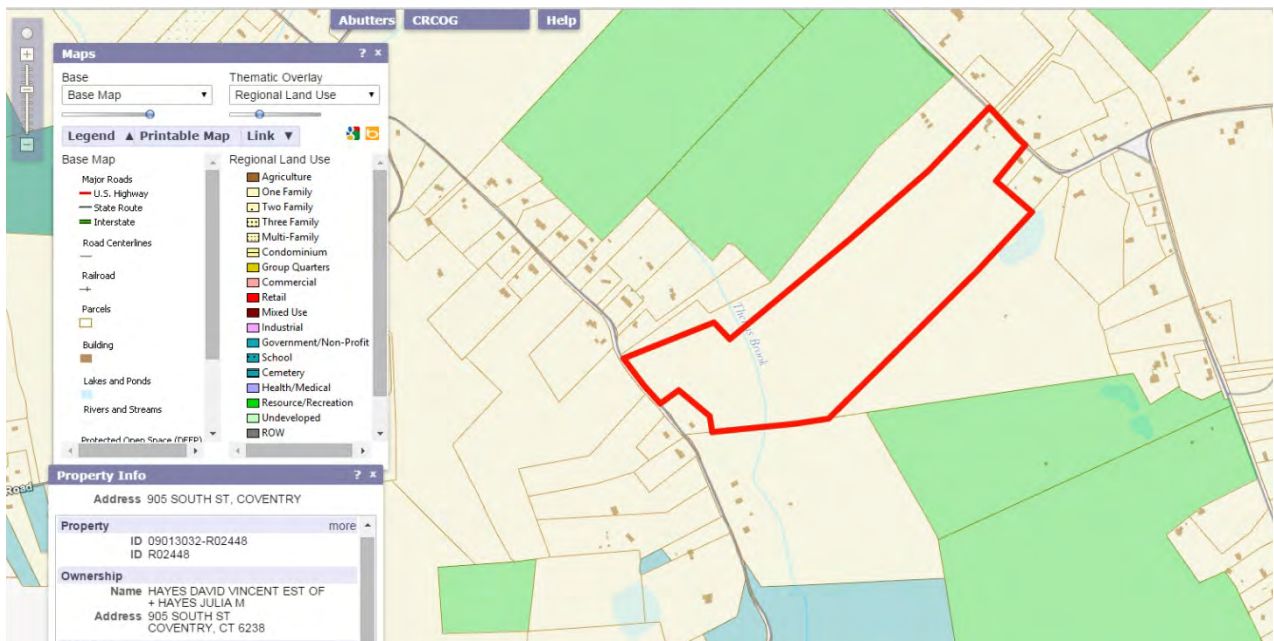
1. Location map of 905 South Street, Coventry, CT – from <http://www.mapgeo.com/croget/> accessed 11/03/2015. The curving pattern of state-owned land (blue-green color) indicates a proposed highway route.



2. East view – aerial “bird’s-eye” map of 905 South Street, Coventry, CT – base image accessed 11/03/2015 at <http://www.bing.com/maps>.



3. Southeast view – aerial “bird’s-eye” map of the farmhouse and barns at 905 South Street, Coventry, CT – image accessed 11/03/2015 at <http://www.bing.com/maps> . Visible from this angle are the main house, rear ell, attached Barn I; and Barn II further to the left (south), and Welding Storage Shed (east of Barn I).



4. Parcel map of 905 South Street, Coventry, CT – accessed 10/30/2015 at CRCOG GIS viewer: <http://www.mapgeo.com/crcogct/> . The Hayes property is outlined in red. The blue-tinted property to the south was purchased by the State of Connecticut as part of a plan to build a limited-access highway replacing US Route 6; such a highway would pass close to the Hayes property.



5. Northwest view of the front façade of the house, camera facing south. Note the shallow projecting pavilion of the center bay.



6. East side view of the farmhouse, camera facing west.



7. East side view of the ell, camera facing west. Note the unusual up-swept roof profile adjacent to the main block of the house; this encloses a rear stair rising from the ell to the second floor.



8. Northeast side view of Barn I, camera facing west.



9. Southwest view of the farmhouse, ell, and Barn I, camera facing northeast.



10. Northwest view of the front façade of the house, camera facing southeast.



11. North view of Barn II, camera facing south. Note large window added for studio use.



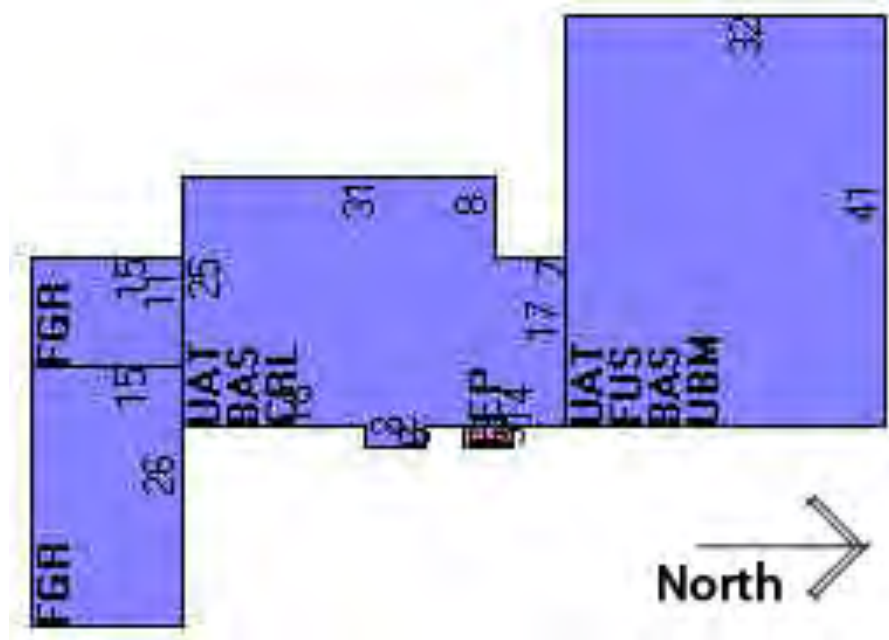
12. Southeast view of Barn II, camera facing northwest. Note large windows added for studio use. All art work is ©Estate of David Hayes, photographs used with permission.



13. Detail view of northeast corner showing the foundation masonry, camera facing southwest.



14. North view – Town of Coventry Assessor’s photograph taken prior to 2014, showing the former entry door surround and shutters; camera facing south.



15. Town of Coventry Assessor's plan sketch; from left to right are Barn I, rear ell, and the main block.



16. Interior view of the south parlor showing the north wall and fireplace, camera facing north.



17. Interior view of the kitchen in the rear ell, showing the south wall and fireplace, camera facing south.



18. Interior view of Barn II, showing paintings by David Hayes, done as preliminary sketches for sculptures.



19. Interior view of Barn II; camera facing north, showing balloon frame construction.



20. David Vincent Hayes, photograph courtesy of the Estate of David Hayes.



21. Small sculpture, “Large and Small” exhibition at Hartford Public Library, 2015. Art work is ©Estate of David Hayes, photographs used with permission. Photography by Charlotte Hitchcock except as noted.



22. Small sculpture with associated preliminary gouache study, “Large and Small” exhibition at Hartford Public Library, 2015. Art work is ©Estate of David Hayes, photographs used with permission.



23 a-b. Small sculpture with associated preliminary gouache study, studies for *Large Vertical Motif*, located in the entrance plaza of the library (visible in the background at left), “Large and Small” exhibition at Hartford Public Library, 2015. Art work is ©Estate of David Hayes, photographs used with permission.



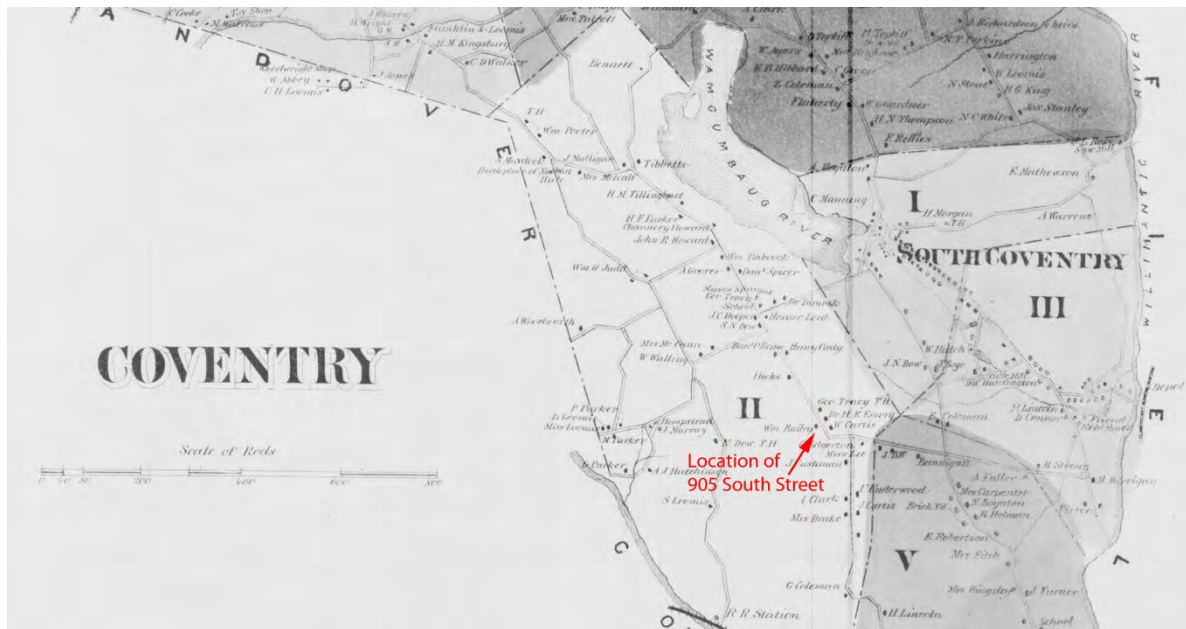
24. Sculptures on location in the large hayfield at the Hayes Farmstead, Coventry; camera facing northeast.



25. *Totems*: sculptures on location in the large hayfield at the Hayes Farmstead, Coventry; camera facing southwest.



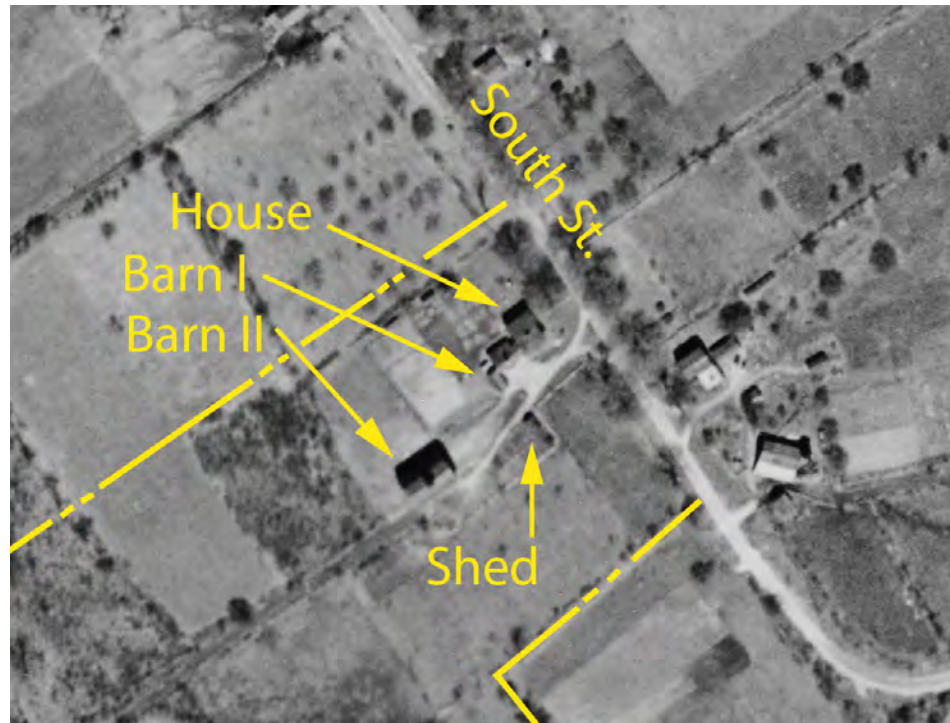
26. Sculptures on location in the small field south of the house at the Hayes Farmstead, Coventry. Camera facing northeast. Photograph courtesy of the Estate of David Hayes.



27. Detail of 1869 O.W. Gray map of Coventry, showing the location of the Hayes Farmstead; (Gray, *Atlas of Tolland County 1869*). Map reproduced from digital collection of UConn MAGIC.



28. Detail of 1934 Fairchild aerial map of Connecticut, annotated to show the Hayes Farmstead property. Map accessed 10/26/2015 at http://magic.lib.uconn.edu/historical_maps_connecticut_towns.html.



29. Detail of 1934 Fairchild aerial map of Connecticut, annotated to show the farmstead buildings on the Hayes property. Map accessed 10/26/2015 at http://magic.lib.uconn.edu/historical_maps_connecticut_towns.html.



30. East view of the farmhouse with sculpture, camera facing northwest.