NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

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United States Department of the Interior
National Park Service

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Nat. Register of Historic Places
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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). 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 (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name **EDMUND B. HAYES HALL**

other names/site number

2. Location

street & number 3435 Main Street [ ] not for publication

city or town Buffalo [ ] vicinity

state New York code NY county Erie code 029 zip code 14214-3087

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 as 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 [ ] nationally [ ] statewide [X] locally. ([ ] see continuation sheet for additional comments.)

Russell Pierpont DSHPO 4/21/16

Signature of certifying official/Title Date

State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

[✓] entered in the National Register
[ ] see continuation sheet
[ ] determined eligible for the National Register
[ ] see continuation sheet
[ ] determined not eligible for the National Register
[ ] removed from the National Register
[ ] other (explain)

for Edson W. Beall

Signature of the Keeper date of action 6-21-16

5. Classification

Ownership of Property
(check as many boxes as apply)

[ ] private
[ ] public-local
[X] 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

N/A

6. Function or Use

Historic Functions
(enter categories from instructions)

HEALTH CARE/Hospital
EDUCTION/College/University

Current Functions
(Enter categories from instructions)

EDUCATION/College/University

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19th & EARLY 20th CENTURY REVIVALS/
Colonial Revival (Georgian Revival)

Materials
(Enter categories from instructions)

foundation Onondaga Limestone
walls Onondaga Limestone
roof slate (sloped portion) membrane (flat areas)
other

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

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.)

[X] **A** Property 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 that 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 boxes that apply.)

[ ] **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 of age or achieved significance within the past 50 years

Areas of Significance:
(Enter categories from instructions)

Architecture

Education

Period of Significance:

1925/26 - 1962

Significant Dates:

1925/26; 1954/55

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

George J. Metzger (1874 shell); Cyrus K Porter & Sons (1925/26); James, Meadows & Howard, Architect (1954/55)

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67) has been requested.
[ ] previously listed in the National Register
[ ] previously determined eligible by the National Register
[ ] designated a National Historic Landmark
[ ] recorded by historic American Building Survey
_____
[ ] recorded by Historic American Engineering Record
_____

Primary location of additional data:

[ ] State Historic Preservation Office
[ ] Other State agency
[ ] Federal Agency
[ ] Local Government
[ ] University
[ ] Other repository: _____

10. Geographical Data

Acreage of Property 1.98-acres

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

	Zone	Easting	Northing
1	17	678758	4758383
2			
3			
4			

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

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

11. Form Prepared By

name/title Sean Flurry, Daniel Crowther, Professor Kerry Traynor [Edited by Jennifer Walkowski, NYSHPO]

organization School of Architecture & Planning, University at Buffalo date 1/07/2016

street & number 114 Diefendorf Hall telephone 716.829.3485

city or town Buffalo state NY zip code 14214

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with SHPO or FPO for any additional items)

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

name Chancellor Nancy L. Zimpher, SUNY System Administration

street & number State University Plaza telephone

city or town Albany state NY zip code 12246

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. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

Narrative Description

Edmund B. Hayes Hall (Hayes Hall) is a monumental three-story Onondaga limestone college administration building with symmetrical façade, mansard roof, large central clock and bell tower and Georgian Revival detailing. The 336-foot long building is a tripartite composition: a four-story, five-bay central block and identical, three-story, thirteen-bay wings connected to the central block by recessed hyphens. The main entrance is at the west in the central block, which is distinguished by a rusticated ground floor; smooth ashlar upper stories with Corinthian pilasters; arched openings; a pedimented cornice and a high attic story. A 120-foot Sir Christopher Wren-inspired clock and bell tower features a square stone base, large arched windows and octagonal metal cupola and lantern, which rises from the center of the central block. The detailing of the side wings is more restrained, defined by the undulating rhythm of rectangular and hexagonal window bays on the primary (Main Street) elevation and a hexagonal window bay on the north and south elevations. The windows are all six-over-six double-hung sash, with stone sills, and stone lintels and keystone. At-grade windows provide light into the basement. Smooth ashlar quoins define the corners of each rectangular bay. The roof is set back behind a denticulated cornice and parapet. A round, arcaded metal cupola is centered on the roof of each wing, balancing the much larger central Wren-inspired clock and bell tower.

The interior of the building is defined by an axial plan, with double-loaded corridors extending in each wing off the central block. The plaster walls curve at window and door openings, softening the rational, axial plan. The rooms to the east along the corridors are smaller, cellular type spaces, while those along the west, and north and south elevations tend to be larger, defined by the rectangular and hexagonal bays. To the west on the fourth floor of the central bay is a large auditorium space. The main vertical circulation occurs at stairs along the west elevation in the hyphens to the north and south of the central block. An elevator is located adjacent to each stair hall.

Setting

Hayes Hall is the signature building of the University at Buffalo's 154-acre South Campus, which is located in the north-eastern most corner of the City of Buffalo, near the intersection of Main Street and Bailey Avenue. The campus is located in a residential and retail commercial context. University Heights, a residential neighborhood developed in the 1920s, is located to the south and the National Register-listed University Park Historic District (NR listed 2011) a residential neighborhood developed in 1913 and ca. 1920 is located to the west. University Presbyterian Church (NR listed 2015) located to the west at the northwest corner of Main Street and Niagara Falls was constructed in 1928, with an addition added in 1956, and features its own Wren-inspired tower and spire. Main Street is characterized by restaurants, shops and small businesses.

The building is sited raised on a grassed hill, set back six-hundred feet from the south-east side of Main Street, sitting among a collection of various college buildings, the majority of which are of smaller scale, making Hayes Hall the dominant feature visible from Main Street. To the east are "temporary" metal buildings added in the 1950s. South Campus is home to academic buildings designed in the colonial classic style including the Charles D. Abbott Hall/Health Science Library, Crosby Hall, and Harriman Hall, designed by E.B. Green in the Georgian revival style in the 1930s, and Foster Hall, designed by McKim, Mead, and White in 1921. The campus is classically arranged, also designed by E.B. Green in the 1930s with expansive lawns, intimate quadrangles defined by classically inspired buildings around the perimeter, and a more picturesque setting, as defined by Hayes lawn to the west.

Exterior - Central Block

West (Main Elevation)

The four-story central block runs east-west, with the primary entrance into Hayes Hall occurring at the west elevation. The west portion of the block is pedimented, featuring a smooth rusticated ground floor; smooth ashlar upper stories, with Corinthian pilasters and quarry faced attic story. Arched openings, with inset six-over-six rectangular sash windows define the five-bay composition. At the first floor a rectangular, smooth ashlar bay steps forward, defining the main entrance, which is set in an arched opening with transom. Fluted Ionic pilasters flank the entrance supporting a shallow denticulated cornice above. At the second floor the entrance bay is defined by paired windows set within an arched opening with shell hood above. To the north and south at the attic is a three bay arcade, with ashlar stone voussoirs and inset Palladian inspired windows. A denticulated metal cornice with stone parapet above completes the composition of the central bock to the west.

East (Rear Elevation)

The portion of the central block to the east is minimally detailed, with six-over-six sash windows located on the first through third floors, and an arcade, with ashlar stone voussoirs and inset Palladian inspired windows at the attic. There are six-bays on the elevations to the north and south, and five on the elevation to the east. An entrance is located to the north and south at the intersection of the central block and hyphens. The entrance to the north features an accessible ramp. A denticulated metal cornice with stone parapet, similar to the one on the west elevation, completes the composition of the central bock to the west.

Clock & Bell Tower

A 120-foot, four-story Wren-inspired clock and bell tower rises above the central block. As typical with a Wren tower, the lower, square portion is minimally detailed, diminishing in size at the upper stories, with the

concentration of ornament and variety in shape and detail in the upper part of the tower and steeple.[1] The square, smooth ashlar stone base features an arched window at each elevation and paired Ionic pilasters at each corner supporting a denticulated cornice. Above the cornice urns mark each corner. The octagonal cupola features a clock at each cardinal point at the base, and arched openings with louvers at the open belfry. An octagonal lantern completes the composition. The face of the custom-made frosted glass clock is marked with Roman numerals and seven-foot, four-inch diameter dials. Lights behind the dials illuminate the clock at night. The Westminster chime is heard across south campus and the surrounding neighborhood, marking the time of day.

Exterior – Hyphens & Wings

Hyphens

Three story hyphens, with attic connect the central block to wings north and south. On the west elevation the three bay hyphen has an ABA rhythm with a six-over-six sash window flanking a paired six-over-six sash window. A denticulated cornice with parapet extends across each hyphen and continues across each wing, unifying the composition. At the attic level a simple cornice is continuous with the one at the central bay. An entrance, accessed by stairs and a simple cast concrete ramp running north-south, is located in the middle bay of each hyphen on the west elevation. A simple stone entablature supported by brackets heads each entrance.

The east elevation of each hyphen is similar to the west elevation except that it is four bays wide, with six-over six sash windows located at each bay. There is no entrance on the west elevations of the hyphens.

Wings

To the north and south of the each hyphen is a three story, thirteen-bay wing. The elevation of each wing on the west elevation features two rectangular bays, with ashlar stone corner quoins, and a hexagonal bay in the middle. The six-over-six sash windows have stone sills and stone lintels with key. A denticulated metal cornice and stone parapet extend across the elevation of each wing. Centrally located above the hexagonal bay is an arcaded metal cupola. Eight arched, louvered openings are separated by engaged Doric pilasters that support an entablature and ribbed dome.

To the east the wings do not feature the projecting bays but are defined by thirteen double hung sash windows on each floor providing light and ventilation to the interior. Doors provide access to the basement and secondary

[1] R. Randal Phillips, "Church Towers, Steeples, and Spires of Sir Christopher Wren, *"The Brickbuilder* (New York: Rogers and Manson Company, 1915), 186. Sir Christopher Wren (1632-1723) designed a number of urban churches to replace those lost after the 1666 fires in London. The soaring tower and steeple were the defining exterior feature of the Wren typology.

stairwell at each wing. The end elevations to the north and south are defined by a hexagonal bay. The denticulated cornice continues across the east wing, and the north and south elevation unifying the composition.

Interior

The interior of Hayes Hall is functionally organized, with the central block consisting of the entrance foyer, reading room, large classrooms and studio space. The wings, north and south, consist of a double-loaded corridor with offices and office suites to the east and west. The corridor walls to the east are plaster, while those to the west are a "Dirtt" system that consists of opaque and translucent glass panels and sliding translucent glass doors.[2] The floors are typically terrazzo, with the exception of the larger studio spaces that are polished concrete, the north wing on the first floor which is reclaimed wood, and the wings in the attic that are tiled. The ceilings throughout are typically concrete. The main vertical circulation, stairs and elevator, is located in the hyphens.

Basement

The raised basement level consists of a long, axial double-loaded corridor with central cross axis. The rooms to the east in the wings are small, cellular units, separated by thick bearing walls. To the west the rooms retain the small, cellular arrangement; however, they are larger where the rectangular and hexagonal bays are located. In some locations the rooms are internally connected. The central block consists of storage and mechanical spaces. The floors are all concrete and the brick masonry corridor walls have covered with gypsum board as part of the asbestos abatement. The exterior limestone foundation has been faced with concrete block, though remains exposed in the mechanical spaces in the central block. The ceilings are concrete, with exposed mechanicals. Six-light, at grade windows allow light into the spaces.

First Floor

As it did historically, the first floor consists of the major administrative spaces and grand public entrance gallery. The main entrance is located to the west in the central block and leads into a two-story gallery and exhibition space. To the east of the gallery space the central block consists of a reading room, print room and computer lab. The hyphen connecting the central block to the wings facilitates vertical circulation with the main stair and elevator located along the east elevation. The floors consist of historic terrazzo and replacement

[2] DIRRT Wall Systems are flexible architectural modular walls that are pre-manufactured, eliminating the need for on-site construction. The location where the system is used, along the west wall, is appropriate since the location of the original 1873 corridor wall was moved to the east to allow for larger rooms to the west. In other locations, such as the design for the 1925/26 library the wall was completely removed, suggesting the flexibility of the west corridor wall.

terrazzo consistent with the existing color and textural quality. The walls are plaster and the ceilings painted concrete.

To the north is the "dean's wing," which provides offices for the School of Architecture and Planning's dean, associate dean, and administrative and support staff. The wing maintains its axial plan, with small, cellular rooms to the east, and larger rooms, marked by the rectangular and octagonal bays to the west. The plaster walls at the door openings into the offices to the east curve to meet the jamb and the transom. A similar curved condition exists at the window openings. The floors in the dean's wing are reclaimed wood.[3]

The department chairs' wing is located to the south of the central block. The arrangement is similar to that in the north wing, with smaller offices located to the east and larger offices to the west, taking advantage of the projecting bay windows. The plaster at the window and door openings is curved, similar to the north wing.

The vertical circulation occurs, as it did historically, at the east wall of the hyphens. The U-shaped metal pan stair features terrazzo treads, metal baluster rails, cast iron newel posts and wood handrail. Adjacent to each stair in the wings is an elevator. A new stair has been added in each wing, centrally located on the east elevation.[4]

Second Floor

The rational, axial plan is retained on the second floor. The rooms off the main corridor to the east in each wing are smaller, cellular spaces that function as faculty offices. Larger studio space and departmental offices take advantage of the increased space and light at the projecting bays. The floors are terrazzo and the walls are plaster. The partitions along the west corridor wall consist of the "Dirtt" system, a combination of translucent glass partitions, solid partitions and sliding translucent glass doors. The intent is to allow light into the corridors from the office space to the west. The plaster walls at the door openings into the offices along the east wall curve to meet the jamb and the transom. A similar curved condition exists at the window openings. The floors are terrazzo and the ceilings are concrete

A large, open studio space is located to the east in the central block. The columns and beams of the steel-frame structure are exposed. To the west a portion of the floor is open to the first floor and a smaller meeting room and studio are located adjacent to the west elevation.

[3] The reclaimed wood was obtained from within five hundred miles of Hayes Hall and is composed of eight species of wood. Use of the reclaimed wood contributed to the LEED gold status of the building.

[4] Without the secondary stair the corridors are, by code "dead end" and, as a result the third and fourth floors could not be used for classroom or studio space.

Third Floor

The third floor retains the axial plan characteristic of the building. The floors in the corridor are terrazzo, with curved walls at the doors and windows. Larger classroom and meeting spaces are located at the window bays, while faulty offices are located in the smaller spaces to the east.

The central block is defined by larger rooms to the east and west of the cross axis. To the east is a large room with concrete floors, exposed steel columns and beams, and metal pan ceiling. To the west are two larger studio spaces.

Fourth Floor (Attic)

The central block at the attic is defined by the arcade of Palladian-inspired windows, separated by decorative plaster pilasters along the exterior walls. To the east is a large classroom/auditorium space, with diminishing ribbed barrel-vaulted ceiling and carpeted concrete floors. The arcaded Palladian-inspired windows are located on the north, east and south elevations. To the west are two smaller rooms with the arcading Palladian-inspired windows and decorative pilasters on the north and south exterior walls.

The wings to the north and south are open, with structural wood columns and tie beams, and tile floors. There are two studio spaces in each wing, divided by corridor formed by the stairwell to the east and a mechanical space to the east which project into the wing. A skylight provides light into each studio space. The original design by Cyrus K. Porter & Sons called for skylights that were taken out of the scope due to cost, and the "existing cement curbs of the skylights on the roof [were] to be removed and slabs poured in to the opening as to make roof surfaces flush with the rest of [the] roof."[5]

Tower Clock & Westminster Chimes[6]

The E. Howard Clock Company tower clock and belfry is accessed via a metal stair at the fourth floor. The tower, as indicated on the drawings by Cyrus K. Porter & Sons is a structural steel assembly with speed tile walls. There are four floors in the tower. The first floor houses the motor to drive the clock, which consists of a complicated system of chains, pulleys and counter-weights, and a pendulum that extends down through the ceiling. The second floor is volumetric, flooded with light coming in through the arched windows located on

[5] [Variation Memorandum, May 19, 1927], Box 15/Architect. 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo.

[6] Information on the Tower Clock & Westminster Chime is found at [Memorandum of Westminster Chime – The University of Buffalo, Hayes Hall University Council General Administration Committee minutes, Sept. 19, 1928], Box 17/Hayes Hall, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo.

each elevation. The timepiece, a seven-foot long, 1,500 pound machine that controls the clocks movement sits in the middle of the room. The machine features a clock, and large brass gears. Wires at the sides of the clock reach through the ceiling and attach to hammers that ring the bells two floors up. The dial room, located on the third floor is accessed via a wooden spiral stair. The glass dials are seven-feet, four inches in diameter and are located one hundred and five feet above the sidewalks at the building entrance. Roman numerals mark each hour of the day. The fourth floor houses the bells in the open belfry, which is one hundred and twenty feet above the ground. Four bells make a complete Westminster chime. An inscription at the top of the bells notes the manufacturer: "Meneely Co., Watervliet."[7]

The largest bell, tuned to F, weighs 1,800 pounds, and strikes the hours as well as the quarter hour strike. It bears the inscription, written by Cuthbert W. Pound, Chief Judge of the New York State Court of Appeals: "All truth is one. In this light may science and religion labor here together for the steady evolution of mankind from darkness to light; from prejudice to tolerance; from narrowness to broadmindedness."

The second bell, tuned to B-flat is considerably smaller, weighing 750 pounds. It bears the inscription taken from James Russel Lowell's poem *Present Crisis*: "New occasions teach new duties; Time makes ancient good uncouth; They must upward still and onward Who would keep abreast with truth."

The third and fourth bells are slightly smaller, weighing 555 pounds and 400 pounds respectively. The third bell is tuned to C and inscribed with the sixteenth verse of the sixteenth chapter of Proverbs: "How much better is it to get wisdom than gold! And to get understanding rather to be chosen than silver!" The fourth bell is tuned to D, with an inscription written by Judge Pound: "I am the voice of life; I call you: Come and Learn."

Building Systems & Technology

The mechanical systems are exposed throughout the building and, as required by code, marked to note function. For example, the mechanical and plumbing feeders are exposed, with the main lines clearly labeled. Ceiling height limitations in the basement resulted in the systems being spread over different floors. The third floor is used to service the 6" main for the building sprinkler system while the basement is used for electrical feeds, and the second floor is used for hot, cold and recirculating hot water mains. The technology used results in a "smart" building. All spaces have motion sensors that detect user occupancy, turning on lights when needed. When users leave, the lights automatically turn off, saving considerable energy. Lavatories and exterior ADA doors are equipped with state-of-the-art hand motion sensors that open the doors simply by waving a hand, eliminating germ transmission and making access easier for individuals with impairments as well as all users. The net effect is a "smart" building that conserves energy while being more responsive to user needs and usage.

[7] Meneely Bell Foundry was established in 1826 in West Troy (now Watervliet), New York. The company, founded by Andrew Meneely remained a family business until it closed in 1952.

Statement of Significance:

Edmund B. Hayes Hall (Hayes Hall) is significant as the historical and current visual symbol for the University at Buffalo South Campus. The building is significant under criterion A in the area of Education for its role as the primary administration and services building of the University of Buffalo between the 1920s and the development of the university's new large suburban North Campus in the 1970s. Acquired in 1909 from the former Erie County Almshouse and Farm, the building became the cornerstone of a new campus being developed for the "Great University," which brought together separate individual colleges and programs, scattered through the city, to establish one main, modern college center for the city of Buffalo. Much like older college campuses with their signature main halls, such as the University of Virginia's Rotunda, Hayes Hall was envisioned and established to serve as the centerpiece of the campus, embodying the sense of rational logic, permanence and prestige of the new University of Buffalo educational system.

Hayes Hall is also significant under criterion C in the area of Architecture, as a good representative example of a Georgian Revival collegiate building. The original monumental Second Empire style hospital building was substantially redesigned in the Georgian Revival style during its conversion for academic use by Cyrus K. Porter & Sons in 1925-26. Hayes Hall is perhaps an early example of "adaptive reuse" in Buffalo as much of the building's original exterior "shell" was reused for the new administrative building. The redesign of the building reflects the early twentieth century trend towards utilizing Classical and Colonial Revival details to instill a sense of order, logic, and permanence to educational buildings during this time.

The period of significance begins with construction of the alterations to the former Insane Department building in 1925/26 to establish the University of Buffalo as the "Great University," and ends in 1962 when the private university merged with the State University of New York (SUNY) system. This era represents the period during which Hayes Hall served as the primary administrative building for the entire University of Buffalo, after which these services were transferred to UB's newly constructed North Campus location in 1977, following the school's integration into the SUNY system. This period also encompasses major alterations to the building as well as the significant change of functional use to become an academic building.

While the exterior of the building was intended to inspire a sense of permanence and tradition, the interior of the building demonstrates upgrades and alterations occurring through the college building's life as a way to keep pace with the developing technological and educational standards as a means to attract students and staff. The building's interior has undergone several campaigns of updates. Hayes was "modernized" in the mid-1950s in a response to increased enrollment and a need for additional classroom space. At this time the foyer, the major public space, was modernized with new lighting, wall treatment and display cabinets. Currently Hayes Hall houses offices for the University's School of Architecture and Planning and still is regarded as the primary symbol of the University at Buffalo's South Campus.

The University of Buffalo at Buffalo Plains

The University of Buffalo was chartered on May 11, 1846. Although the charter allowed for academic, theological, and law departments, the university was, for the first forty years, a medical school: "and so, although for forty years the Medical Department composed all there was of the university, it was known, not as the Buffalo Medical College, but as the University of Buffalo.[8] The first building constructed by the university, on the corner of Main and Virginia Streets, was dedicated on December 7, 1849 (partially extant, part of Allentown National Register Historic District).[9] A larger building, designed by George Cary, was constructed on the east side of Main Street at High Street in ca. 1890 (not extant). The Law School, when it opened in 1887, occupied a number of buildings in the city, including the ninth floor of the Ellicott Square building after it was constructed in 1896.[10] Similarly the College of Dentistry, formed on May 30, 1892, shared space with the medical school on High Street. During this era, the university was characterized by various medical professional schools and scattered educational centers, located throughout the city.

The notion of expanding the educational offerings of the school and establishing a Department of Liberal Arts began with the election of Chancellor Wilson S. Bissell in 1902, followed by the election of Charles P. Norton as vice-chancellor in 1905. Norton was elected "with the expectation that he would give generously of his time and indefatigable energy to arouse sentiment for an Arts Department."[11] The sentiment "first crystallized into action by purchasing a site for the Greater University" in 1909.[12] The phrase "greater university" embodied the need for a unified university, physically, academically and in terms of university spirit. It also expressed the belief that everyone should have the opportunity for an education. Mayor James N. Adam describes the "Greater University" as documented in the 1909 *Proceedings of the Common Council*:

> Show me the man who knows not the need of a university education and I will show you the living embodiment of that need. In the whole of Buffalo I do not believe you can find a parent who does not desire, aye yearn eagerly, for their children to have the best education possible for them to obtain. The higher life of our city, the life of ideals above the sordid and routine things of every day work, is striving nobly to achieve a greater university.[13]

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[8] Julian Park, "A History of the University of Buffalo," in *Buffalo Historical Society Publications, Volume XXII*, ed. Frank H. Severance. (Buffalo: Buffalo Historical Society, 1918), 8. Park notes that historically other universities had only one faculty, and cites the medieval university Salerno that only had a medical school, "though of a kind seldom met in modern times."
[9] Ibid. 9 – 10.
[10] Ibid.42 – 43.
[11] Ibid. 53.
[12] Ibid. 53.
[13] Buffalo Common Council, "Greater University," *Proceedings of the Buffalo Common Council*, (Buffalo, 1909), 9.

The idea and belief in a "Greater University," where further expressed in 1910 at University Day: "Buffalo might have a college where the sons of the rich and poor alike should have the opportunity to obtain a college education. Such meetings serve to advance the cause of a greater University for Buffalo."[14]

The lack of adequate accommodations to matriculate students in a four-year course of study in Arts and Sciences, which had been held in the old Y.M.C.A building, threatened prospects for the college and a "Greater University." This uncertainty changed when, in February 1907, "Vice-Chancellor Norton reported the possibility of the removal of the county almshouse to the countryside. He suggested that no finer location could be secured which would adequately allow for the future expansion of the University."[15] The site was highly desired by the university: "From the top of the quarry site included in the site, one can view, out over the west, a striking combination of city and country. The busy Niagara Falls Boulevard joins Main Street where the University property begins, and beyond the city line, still bounding the campus, Main Street becomes the Williamsville Road. On the eastern side the Bailey Avenue streetcars also run to the city line adding to the accessibility of the site."[16]

The transaction between the university and the Erie County Board of Supervisors was not typical. The value of the property at the time of sale was estimated to be worth between $2,000 and $3,000 an acre. The university paid $54,000 for land worth between $200,000 and $300,000.[17] An initial payment of $5,000 was made by a legacy from the late E. Carleton Sprague, a former chancellor, with the balance raised in smaller subscriptions. This was a university for the people and the endeavor was "to impress the need of the proposed College on the great mass of average, middle-class people for whose children it was peculiarly designed. Impressively they reacted. Numerous subscriptions of one dollar and even less testified to the wide-spread interest."[18] On the day of the commencement exercises of 1909 it was, at last, "possible legally to refute what had been really fiction for many years—that the University was a proprietary institution."[19]

The deed between the Supervisors of Erie County and the university, executed on June 16, 1909, had one caveat: "If the property herein conveyed has not been put to University use within ten years of the date of the execution of this deed, the County of Erie shall have the right to repurchase the property aforesaid at the same price paid, with interest at 5 per cent from the date of payment."[20]

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[14] William Warren Potter, ed. "College and Hospital Notes," *Buffalo Medical Journal* Vol. LXV. (Buffalo, 1910), 460.
[15] Op.cit. 60.
[16] Ibid. 61.
[17] Ibid. 62.
[18] Ibid. 62
[19] Ibid. 63.
[20] Ibid. 63

On September 22, 1913, the first opening exercises were held at the "Greater University" by all the schools in common. The development of the campus was slowed by the onset of World War One; however, by 1919 the College of Arts and Sciences of the University had been established "that for all the future shall be the crowning glory of the Queen City of the Great Lakes."[21]

Edmund Hayes Hall: The Crown of University Hill

> The development of the Campus of the University of Buffalo represents the most conspicuous contribution to the beauty and impressiveness of Buffalo that has been made in recent years. Mrs. Butler's generous gift of a clock and chimes for the tower of Edmund Hayes Hall adds the crowning touch to that stately building. But it does something more. It creates a new environment for the University, and for all who dwell near its Campus.
>
> Chancellor Samuel P. Capen[22]

In 1916 General Edmund Hayes made a pledge of $250,000 to the campaign for a Greater University. This pledge was not paid until after General Hayes's death, which occurred on October 19, 1923. General Hayes will left the university just under $400,000, which would, along with his name, be given to the new administrative building on University Hill.[23] In 1925 the university commissioned Cyrus K. Porter & Sons to renovate what had been the Administrative Building of the Erie County Almshouse and Farm for university use. Their design did not significantly alter George Metzger's 1873 axial plan; however, it did add a level of detail and design, in the Georgian Revival style, that was deemed unnecessary in its previous function as a hospital for the insane, but essential for the central building on University Hill.

Erie County Almshouse and Farm: Administration Building

New York State passed legislation on November 27, 1824 to establish poorhouses/almshouses under county administration. In 1851 Erie County purchased a tract of land encompassing 153 acres in Buffalo Plains and

[21] Ibid. 83.

[22] [Memorandum of Westminster Chime – The University of Buffalo, Hayes Hall University Council General Administration Committee minutes, Sept. 19, 1928], Box 17/Hayes Hall, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. The quote is from a portion of the speech given by Chancellor Samuel P. Capen when announcing Mrs. Butler's gift of the clock and chimes.

[23] General Edmund B. Hayes (1849-1923) was a civil engineer. He owned the Union Bridge Company who built bridges and manufactured automobiles. He was also involved as a pioneer investor in the development of hydroelectric power from Niagara Falls. In 1899, in partnership with John J. Albright and four other industrialists formed Lackawanna Steel Company. He was a member of the University of Buffalo Council from 1920-1923.

constructed a new almshouse out of limestone quarried on the farm.[24] The almshouse provided for the care of the indigent poor and insane of the county. A 1857 report published by the State of New York described the site as being located within the limits of the city of Buffalo, "but six miles from the port, in a northerly direction," on a farm consisting of 153 acres.

In the annual session of the board of supervisors in 1873 it was determined that there was a need to construct "a proper asylum building, embracing modern improvements for the care of this class."[25] In April 1874 a plan was adopted and $30,000 appropriated to carry out construction of a new insane department. The plan, designed by one of Buffalo's leading architects, George J. Metzger, consisted of a central administration building, with wings right and left, "which when added, would thus complete an asylum perfectly separated, with distinct male and female departments under the central administration."[26] The administrative building was completed first, followed by the south wing for female patients and, by 1878 the north wing had been constructed. [27]

Metzger's design was consistent with contemporary theories on the design of institutional buildings for the mentally ill. Prior to this era, there were poor sanitary conditions, no bathing facilities, no medical treatment, and the use of shackles and confinement to break the will of the inmate was common. The new building was described as convenient and comfortable, warmed by steam and having a total capacity of three-hundred and sixty-one patients.[28] The axial plan consisted of individual patient cells ranged along the rear of a long central corridor opposite larger front dormitory and sitting rooms. Hexagonal and rectangular-shaped window bays along the west elevation provided day rooms with natural light and ventilation, and a panoramic view of the sweeping lawn of the lower land beyond. The exterior consisted of a mansard roof with dormers. Although not a true Kirkbride plan hospital, examples of which featured a series of wings stepped back on either side of an administrative core, the Erie County Almshouse was indebted to Dr. Thomas Kirkbride's theories on the design of insane asylums. The walls and axial plan of the central administration building and north and south wings of the Insane Department of the Erie County Almshouse had been completed by 1880, at a total cost of approximately $78,000. These features were preserved when the hospital was redesigned for the university in the 1920s.

[24] New York State. *Report of Select Committee Appointed to Visit Charitable Institutions Supported by the State and all City and County Poor and Work Houses and Jails of the State of New York: transmitted to legislature, January 9, 1857*. (Albany: C. VanBenthuysen, printer to the legislature, 1857), 42-44. New York State passed legislation on November 27, 1824 to establish poorhouses/almshouses under county administration.
[25] Ibid. 20.
[26] Ibid. 20.
[27] Ibid. 19, 21.
[28] State Board of Charities. *Annual Report of the State Board of Charities*. (Albany: The Troy Press Company, Printers, 1889), 477.

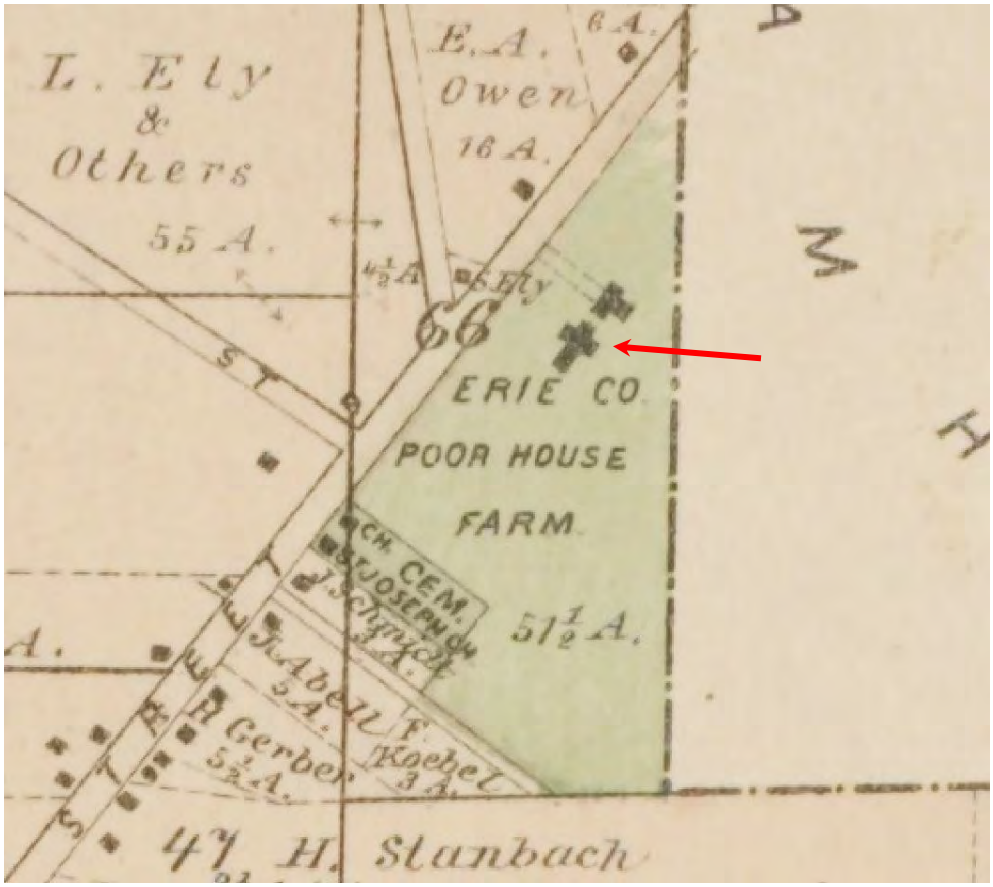

Figure 1. Portion of 1880 F. W. Beers Buffalo Ward Map showing Erie Co. Poor House and Farm. Note the Insane Department (indicated by red arrow), designed by George J. Metzger, represents the current building footprint.

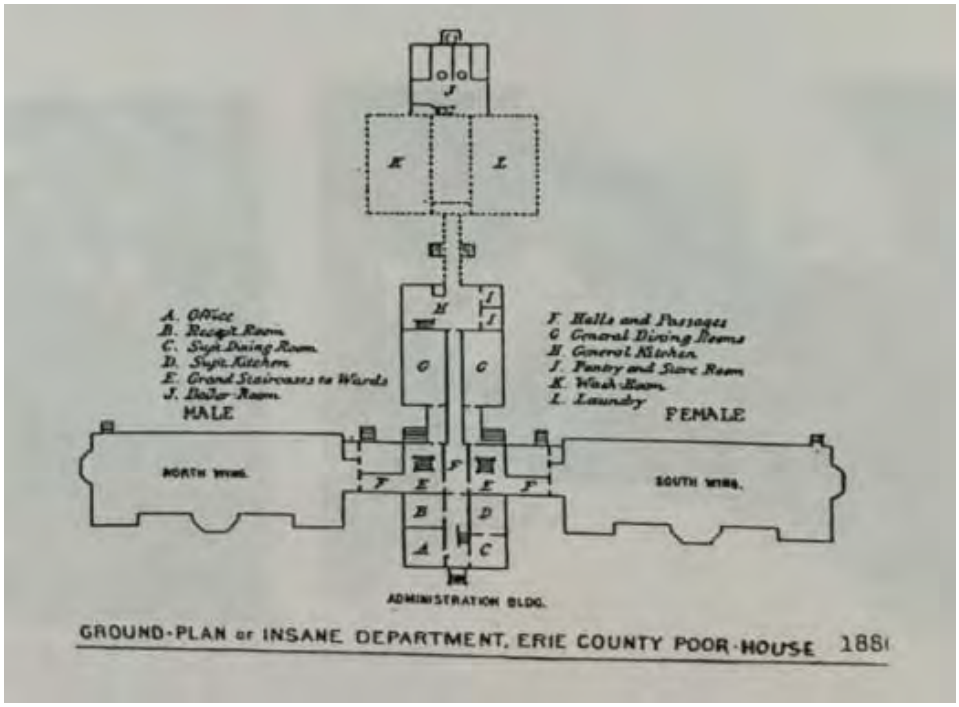

Figure 2. Ground Plan of Insane Department, Erie County Poor-House, 1880. George J. Metzger, Architect.[29]

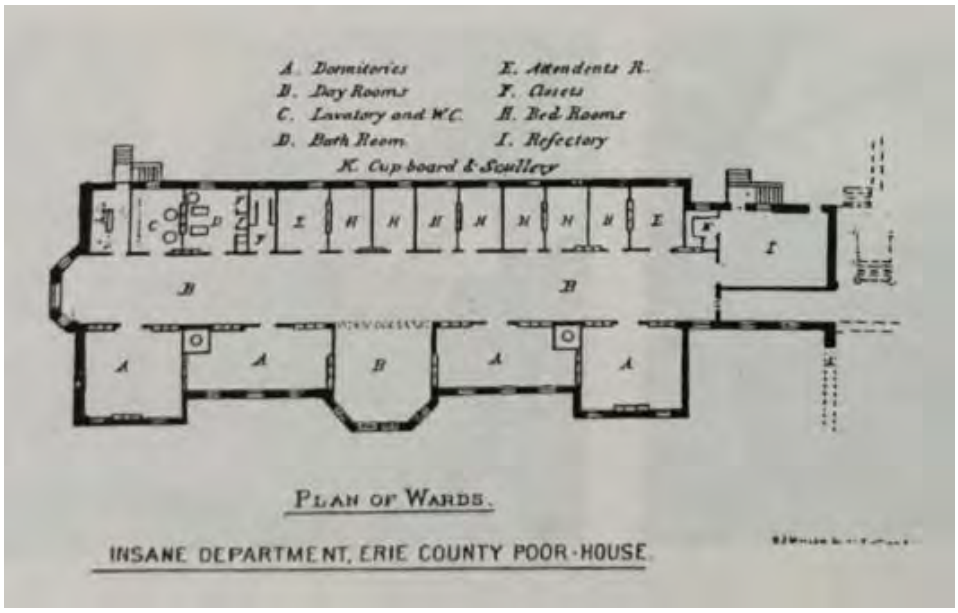

Figure 3. Plan of Wards, Insane Department, Erie County Poor-House, 1880. George J. Metzger, Architect.[30]

[29] State University of New York, at Buffalo, University Archives

Figure 4. Erie County Almshouse and Insane Asylum, Wm Wischerath Keeper, Buffalo Plains, N.Y., 1880[31]
The building later used as Hayes Hall is located at the right.

[30] State University of New York, at Buffalo, University Archives
[31] Lionel Pincus and Princess Firyal Map Division, The New York Public Library. "Erie County Alms house and Insane Asylum, Wm. Wischerath Keeper, Buffalo Plains, N.Y." New York Public Library Digital Collections. Accessed October 5, 2016. http://digitalcollections.nypl.org/items/510d47e3-71ad-a3d9-e040-e00a18064a99

The Crown of University Hill

> No institution in the land has a density richer in its potentiality…; no city in the Union is in greater need of its ministrations. But in a community like Buffalo – which, after all, is a new city, especially in the education of its citizens – more and more people are, happily, coming to realize that no city is great unless it rests the eye, feeds the intellect, and leads its people out of the bondage of the commonplace.[32]
>
> Julian Park, First Dean of Arts & Sciences

The building for the Insane Department designed by Metzger was typical of institutional architecture of its time period. However, after its purchase by the university, it was felt that the older, Second Empire style did not convey the desired prominence of the university or the city. As described a 1927 article about Hayes Hall in *Alumni News*, "Those dull, gray stones, arranged in monotonous order to form a good building for a jail group" would be "disguised as to furnish a beautiful, substantial edifice."[33] In 1925/1926, Cyrus K. Porter & Sons were hired to reconfigure the building in a more suitable exterior design.[34] The Porter plan for the building and tower that would become the iconographic building described by Dr. Raymond in 1916 and reinforced by Chancellor Capen in 1929, as "crown[ing] University Hill" utilized the basic axial plan of the 1870s building; however, it altered the exterior with a grand Georgian Revival entrance pavilion, classically detailed roof and Wren-inspired clock tower and Westminster chime.[35] The grandeur of the new design and tower, soaring toward the sky on top of University Hill, was the icon for the Great University when completed in 1927, and remains, today, its genius loci.[36]

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[32] Julian Park. "A History of the University of Buffalo," in *Buffalo Historical Society Publications, Volume XXII*, ed. Frank H. Severance. (Buffalo: Buffalo Historical Society, 1918), 85-86. Julian Park was the first Dean of Arts and Sciences (1919 – 1954) and was the University's first Historian (1959-1965)

[33] Edmund Hayes Hall," *Alumni News* 2:1 (Oct. 1, 1927). Found in Box 16, Hayes Hall

[34] [Building Permit Bond, July 19, 1926], Box 5 A Building Permit Bond of $35,000 was issued on July 19,1926 for "alteration of three-story stone building for Administrative Building." Box 5 Hayes: Department of Finance & Accounts, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo.

[35] In 1928 Chancellor Capen noted that the tower was the crowning touch on what Dr. Raymond described, in 1916 as a group of buildings that would "ultimately crown University Hill." Refer to footnote 21 for Chancellor Capen's remark. Dr. Raymond's letter is found: Julian Park. "A History of the University of Buffalo," in *Buffalo Historical Society Publications, Volume XXII*, ed. Frank H. Severance. (Buffalo: Buffalo Historical Society, 1918), 82.

[36] In classical Roman religion *genius loci* was the protective spirit of a place. In contemporary usage it refers to a location's distinctive atmosphere or "spirit of a place."

A Georgian Revival Crown

Cyrus K. Porter & Sons' exterior retained the monumental, Onondaga limestone wings and cross axis of Metzger's asylum; however, they added a level of detail appropriate for the crowning administrative building of the "Greater University." The architects essentially utilized much of the stone building "shell" while updating interior spaces as well as grafting classical, Colonial Revival details onto the building. The interior was altered to support administrative, faculty office, teaching and assembly spatial requirements. Interestingly, as the construction and design drawings indicate, the interior alterations were relatively straight forward and many of the new functions were readily inserted into the existing spaces. Plans and simple details, such as stairs, are dated the spring and fall 1925 on the construction drawings; however, the entrances to the rear; center entrance pavilion and side entrances are not finalized until the spring 1926. The central pavilion, facing Main Street, appears to have been decided upon by April 1926. The rear/campus elevation, as well as the side elevations, have drawings titled "Alternative 3" and are dated May 1926. It is also interesting to note that the drawings for the clock tower are dated November 1925, suggesting that this feature was decided upon early in the design process, indicating its significance as a character-defining feature and icon for the "Great University."

The significance of the drawings is that the plan was predicated to a large extent on existing conditions. Much of the interior organization was dependent upon the axial plan established by Metzger for the asylum (Figure 3). "The ground floor [of the hospital] was largely given over to small individual rooms, some of which were padded cells. When faculty moved in and used these for offices, some remark was made to the effect that it was not entirely inappropriate."[37] Cyrus K. Porter & Sons did not significantly alter the basic axial organization of the plan; however, they did take advantage of opportunities for administrative suites, larger classroom space, library space and an auditorium. The circulation core in the hyphens did not change; the stairs remained in their original location; however, two elevators were added, each holding twenty-five persons. The functional program of the interior and the existing axial plan suggests why the interior drawings, including plans and stair details, were completed in 1925. The focus of Cyrus K. Porter & Sons' design was on the exterior. The drawings indicate that alternatives were still being considered as late as May 28, 1926. The exterior appearance of the "Georgian Crown," the building that would define the "Great University" within the city of Buffalo, was of utmost importance.

The exterior designs, as proposed by Cyrus K. Porter & Sons, were classical and monumental in scale. The proposal for the central pavilion, dated April, 1926 was implemented. The materials are consistent with Metzger's quarry-faced limestone, though refined and understated, as one would expect at Edmund Hayes Hall,

[37] [*Buffalo Courier-Express*, "Hayes Hall: 'Symbolic Nucleus' of all University Activities," August 21, 1977]. Box 16,/Hayes Hall, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. The quoted text is a comment made by Dr. Park in reference to the previous use of Hayes Hall as a hospital for the insane.

the central, character defining building on the hill of the "Great University." The entrance is distinguished by a classically inspired, rusticated ground floor; smooth ashlar upper stories, with Corinthian pilasters; arched openings; a pedimented cornice and a high attic story. Cyrus K. Porter & Sons do not detail the clock and bell tower on this drawing, possibly because the drawings had been completed in November 1925.

The remaining elevations and entrances were not significantly altered in the 1925/26 project. The entrance proposed for the rear/campus elevation was never implemented. The university focus for the 1925/26 exterior additions, as suggested by Cyrus K. Porter & Sons' drawings and the resulting implementation, appear to be on the character defining central pavilion and the Wren-inspired clock and bell tower.

The General Contractor on the project was Moiser & Sumners, Inc. The firm's scope included the masonry (cut stone and corner quoins), concrete, carpentry, structural steel, lath & plaster, new steel sash, roof, finishing the basement rooms and the north wing at a cost of $330,092.00.[38] The remaining contracts were awarded to James F. Conner (alteration of central heating system); John W. Danforth (steam fitting heating & ventilation); Volker Bros. Inc. (wiring and electrical Equipment), and George H. Drake, Inc. (plumbing). The cut cast stone was provided by Buffalo Litholite Co., and the mansard roof was removed and the new one constructed by Jos. A. Sanders. The E. Howard Clock Company provided the weight driven tower clock with Westminster chimes.[39]

The Clock Tower & Westminster Chimes

> Bells are and always have been peculiarly associated with the life of universities. They contribute the most pervasive and most characteristic element of the university atmosphere.
>
> Chancellor Samuel P. Capen[40]

As noted by Samuel P. Capen, the clock and Westminster chimes came "to symbolize the university, not only to students and alumni, but to all who live within hearing." The clock and Westminster chimes, which were installed in July 1928, were a gift of Kate Butler, who had been a longtime member of the university council and, following the death of her husband Edward, president and publisher of the *Buffalo News*. Capen commented that "no gift that the university could receive would add more to the quality and significance of its

[38] [Contracts]. Box 5/Hayes, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo.

[39] [Contractors and Scope, 1926], Box 5/Contracts, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. The contracts, notice to bidders and work scope found here.

[40] [Memorandum of Westminster Chime – The University of Buffalo, Hayes Hall University Council General Administration Committee minutes, Sept. 19, 1928], Box 17/Hayes Hall, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. In his announcement of the gift from Mrs. Butler, Chancellor Capen commented on the importance of the clock and bells to the University.

spiritual life." The language of the bells, as Capen noted, "speak a language more immediate and forcible than words. No one can resist their appeal which is direct to our deepest emotions." As they did beginning in 1928, the clock tower and bells retain the emotive and spiritual qualities Capen described, contributing to the "most pervasive and most characteristic element of the university atmosphere."

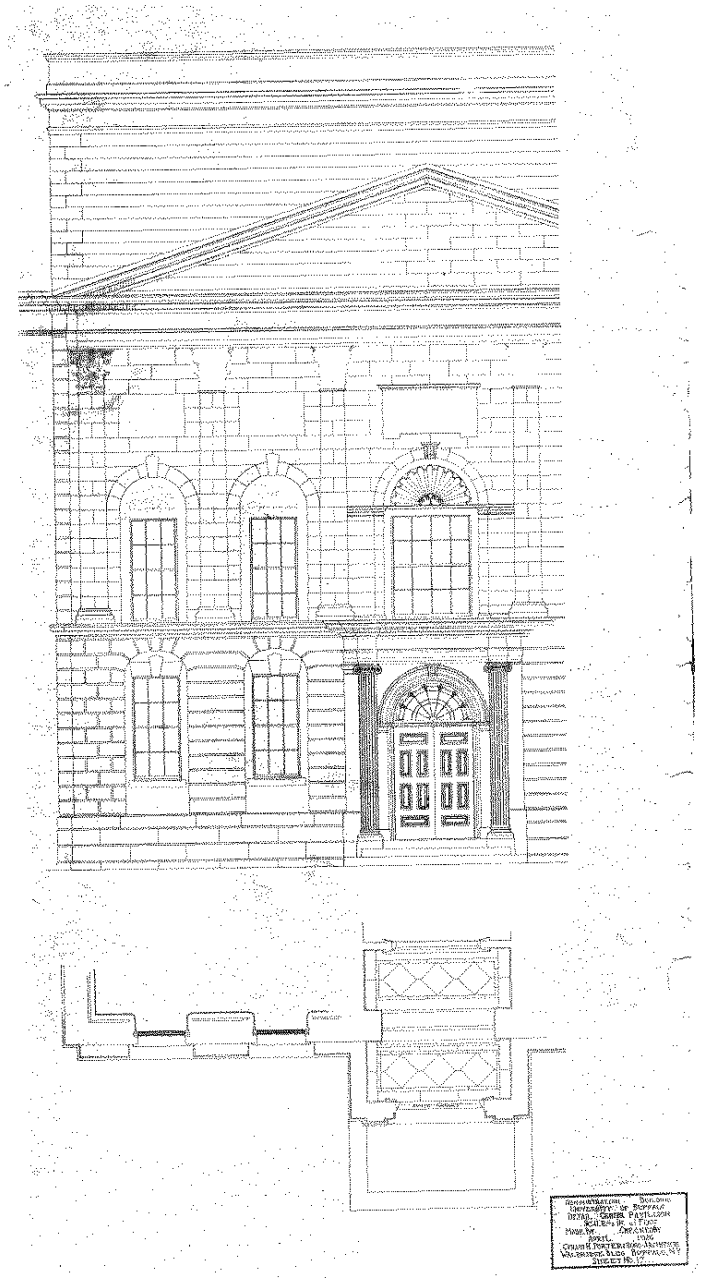

Figure 5. Detail of Center Pavilion. Cyrus K. Porter & Sons, April, 1926

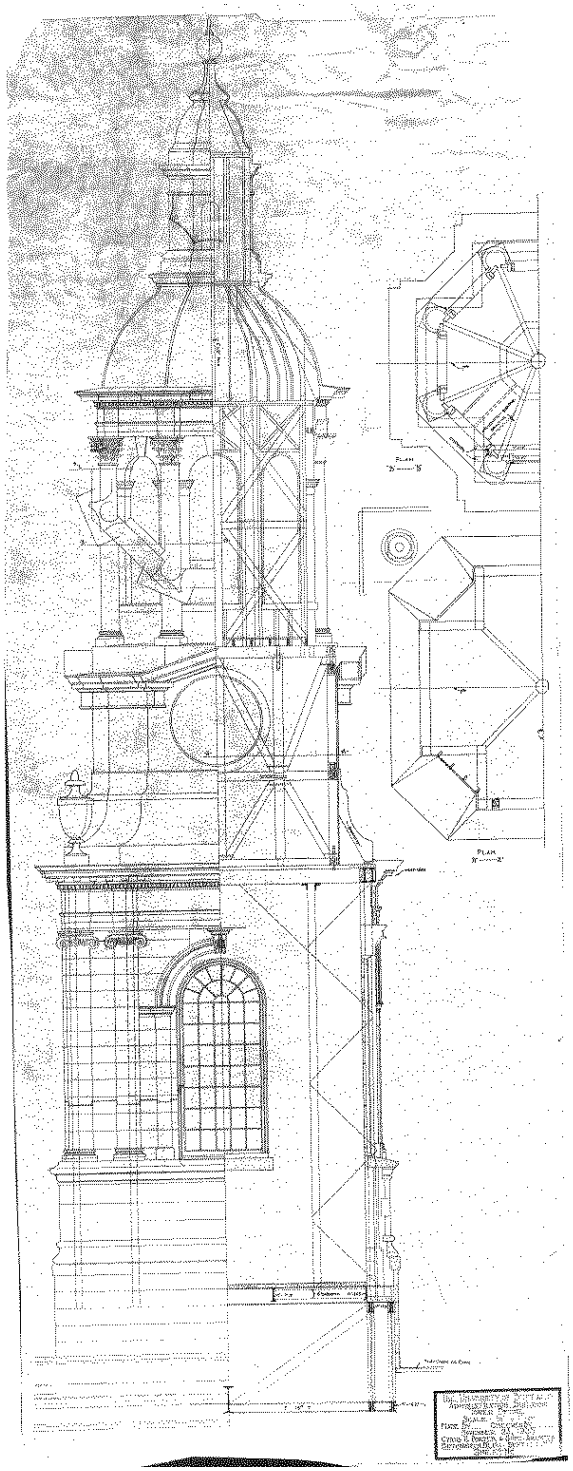

Figure 6. Tower Detail. Cyrus K. Porter & Sons, November 23, 1925

Figure 7. View looking northeast, Hayes Hall, ca. 1927. University at Buffalo Archives.[41]

[41] [Hayes Hall Campus, 1927], Box 4/20K:2 (16-20)-20K:4, University Archives Photos, University Archives, State University of New York at Buffalo.

The Plan: An Asylum Becomes a "Great University"

The exterior of a building is often its defining feature; it is how people identify with it visually and spatially. However, it is the plan and the arrangement of spaces that allow a building to function within the confines of its exterior. The axial plan of Hayes Hall, as defined by its earlier life as the Insane Department for the County Almshouse, has remained essentially intact from the 1870s scheme. The corridor viewsheds and cross-axial relationship between what were the patient wings and administrative wing remain. What has changed is function and association. When the "Great University" assumed the site on the hill above Main Street it took advantage of its commanding presence at the north end of the city, in anticipation of an area that would soon be developed as a new suburb, and the trolley cars that ran along Main Street. The exterior is what mattered, as it does today; however, the arrangement of the interior spaces was altered, as required, to support the administrative and academic programmatic functions.

The 1925 interior was a relatively flexible space intended for an academic function. The interior generally followed the strong axial plan established by Metzger for an asylum, and its limitations in flexibility were structural. The function of Metzger's design required small, cellular quarters along the east elevation, and larger parlors on the west elevation. The parlors featured octagonal and rectangular bays to facilitate natural light and ventilation, as was the desired goal in many nineteenth century hospitals.[42] When converted to an administrative and academic building "more than 600 students will find seats in class and lecture rooms in Edmund Hayes hall, exclusive of the auditorium, lecture and demonstration room, and library reading room. There are 133 rooms altogether, of which 20 are class and lecture rooms, seating from 24 to 140 students."[43]

The first floor consisted of executive and departmental offices, including the private offices of the dean of the college of arts and sciences, bursar and register. The chancellor's suite was located in the north wing, and the offices of the School of Business Administration were located in the south wing. The central, administrative wing consisted of small offices flanking the entrance to the west, a central lobby, and bursars, registrar and dean of women's office, and a post office to the east. Cyrus K. Porter & Sons replaced parlors with class rooms along the west side of the main corridor. The corridor wall to the west was demolished and a new wall constructed, reducing the width of the corridor to facilitate larger offices and a reception room to the west. The walls at the

[42] The basic design of a Kirkbride plan consists of a central administration building flanked by two wings separating residents according to sex and symptoms of illness. On page 138 of his treatises, *On the Construction, Organization and General Arrangement of Hospitals for the Insane* originally published in 1854, with revisions made in 1880 Kirkbride writes "in every long corridor, there should be, near the middle of its length, on one side at least – better on both – an alcove or vacant space from ten to fourteen feet wide and terminating in a projecting bay window."

[43] [Edmund Hayes Hall, *Alumni News* 2:1 Oct. 1, 1927], Box 17/Hayes Hall, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. This article documents the functional use of spaces in the buildings and is, in addition to Cyrus K. Porter & Sons drawings, the source for this information.

end bays, north and south, in each wing were removed to accommodate the Chancellor's board room and large classroom at each end respectively.

On the second floor small classrooms occupied the rooms to the east of the south wing, and larger classrooms were located to the west. Again, the corridor wall to the west was demolished and a new wall constructed to allow for larger classrooms to the west. The library occupied the entire north wing. The wall to the west was demolished and a large reading room created, "equipped with the latest lighting devices and library equipment, in emulation of the leading college libraries of the country."[44] The interior walls of the small rooms to the east were demolished to allow for book stacks. The central, cross axis wing housed large classrooms and lecture halls, necessitating the demolition of walls that created smaller rooms in Metzger's design.

Figure 8. Hayes Hall Library, ca. 1927. University at Buffalo Archives.[45]

A two story auditorium, 124-feet long by 50-feet wide with "ample space for assemblies, convocations, student 'pep' meetings, lectures by guests of the university, and entertainments" was located on the third floor.[46] The

[44] Ibid.
[45] [Hayes Hall Library, 1927], Box 4/20K:6 (9-11), University Archives Photos, University Archives, State University of New York at Buffalo.

auditorium sat 600 people, and featured a classically detailed proscenium opening at the stage that was used by the university dramatic society, debating team, glee clubs and Moving Up day celebrants. Although the building accommodated a number of functions, the axial organization did not change. The most significant change in to the interior was the addition of the auditorium in the central block.

In the wings to the north and south at the third floor the corridor wall to the east was maintained, while the one to the west was demolished and a new wall constructed, reducing the width of the corridor and providing larger classrooms to the west. A large recreation room was provided at the south end of the south bay.

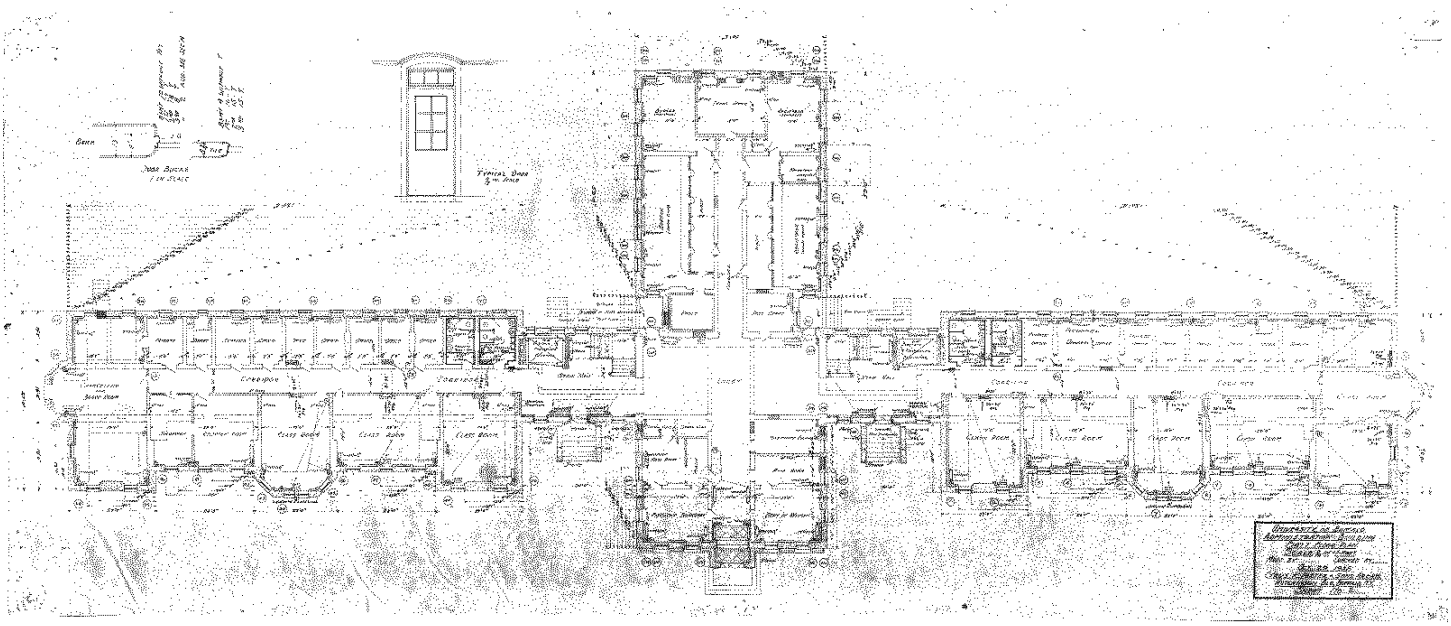

Figure 9. First Floor Plan. Cyrus P. Porter & Sons. Oct. 20, 1925

[46] [Edmund Hayes Hall, *Alumni News* 2:1 Oct. 1, 1927], Box 17/Hayes Hall, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. This article documents the functional use of spaces in the buildings and is, in addition to Cyrus K. Porter & Sons drawings, the source for this information.

Figure 8. Hayes Hall Auditorium, ca. 1927. University at Buffalo Archives.[47]

An Administrative and Academic Facility on University Hill

Following its renovation in 1925/26 to function as an academic and administrative facility for the University of Buffalo, Hayes Hall continued to be the nucleus of the university. A pamphlet published for the University of Buffalo Centennial fund in 1947 is illustrated with a sketch of Hayes Hall clock and bell tower with a male and female student walking and the phrase "*OUR YOUTH! OUR FUTURE! OUR UNIVERSITY!*"[48] The university

[47] [Hayes Hall Auditorium, 1927], Box 4/20K:14 (1-8), University Archives Photos, University Archives, State University of New York at Buffalo.

[48] [Centennial Fund Pamphlet, 1947],Box 15 /1920-1968, Correspondence 1946-47, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo.

continued to grow and, by 1950, Hayes Hall could no longer accommodate the spatial requirements of its academic function.

Modernization of Hayes Hall – 1955

By 1950 the university had an enrollment of over ten thousand students, a significant increase from the 1,687 students attending the university in 1922.[49] The need for additional classrooms in Hayes Hall was identified by Karr Parker, chair of the Committee on Buildings & Grounds in a letter dated July 14, 1954 to C. E. Puffer, treasurer of the university. Parker notes that "our space utilization throughout the day and over the larger period of the semester is probably the highest of any major University in the country. … [They were] using every available classroom 8:30 in the morning until 9:30 or 10:30 pm in the evening Monday through Friday and also a high percentage are used on Saturday morning."[50] In the letter Parker notes that the auditorium in Hayes was not really used since new auditorium space was available in the Medical and Dental Buildings, and it could be renovated to provide additional classroom space.

The result of the need for additional classroom space in Hayes Hall resulted in renovation of the auditorium space and foyer. At this time a ten foot-candle floodlight was installed to light the tower on Hayes Hall.[51] Plans for the renovation by the Buffalo firm James, Meadows & Howard, Architects were submitted on April 15th, 1955.[52] A memorandum by the General Committee on Administration in May 1955 describes the "Modernization of Hayes Hall," which consisted of adding nine classrooms to the auditorium space, and the "Foyer Modernization of Hayes Hall."[53] The "modernization" of the foyer and entrance was designed by the Art Department of the University and consisted of adding six wall cases and new lighting, at a cost of $12,000.[54]

[49] [Letter from Karr Parker, Chairman of the Committee on Buildings & Grounds to Wade Stevenson, March 17th, 1954], Box 15/Unfiled, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. The letter makes reference to the number of students with reference to issues of University Parking and Traffic. In 1922 the enrollment was one thousand six hundred and eighty-seven students.

[50] [Letter from Karr Parker to Dr. C.E. Puffer, July 14, 1954], Box 5/Hayes Renovation, 1927, 1955,Alterations, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. The letter also notes that even with the additional classrooms they would be averaging 85% utilization of all the space on campus compared with 40% - 60% space utilization on most campuses.

[51] [Letter from Karr Parker, Building and Grounds to R.W. Mitchell, May 3rd, 1955], Box 5/Hayes Renovation/Annual Correspondence, 1927, 1955/ Architects: 1954-55, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo.

[52] [General Contractor, 1954-55] Box 5/ Hayes, Renovation, 1927, 1955, Architects: 1954-55, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. The General Contractor was John W. Cowper Company Inc.

[53] [Memorandum by the General Committee on Administration, May 17, 1955], Box 5/ Hayes, Renovations, 1927, 1955, Annual Correspondence, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo.

[54] Ibid.

The auditorium space was a two-story, classically detailed space. The walls were detailed with engaged pilasters that continued up between each arched window at the attic level. To the east was a stage, with a classically detailed proscenium opening. The "modernization" of the auditorium divided the space into two floors to create nine classroom spaces.[55] In addition, the stair in each hyphen was continued up to allow access to the fourth/attic floor.

The clean simplicity of the Mid-Century Modern aesthetic of the "modernization" of the foyer was intended to "unify the space" by flushing the walls out with the pilasters and concealing the radiators."[56] Four-foot wide, recessed areas in the walls would accept display cases.[57] The original intent was to have the names of donors to the university within the cases; however, Mr. Knox who saw a photo of the proposed foyer "modernization" "was enthusiastic about putting murals in the display cases of the past, present and future of the University of Buffalo, instead of a list of donors."[58] The referenced photo is a rendering of the modernized foyer which features a "Sylvanaire Luminous Ceiling" that would provide an "even flow of light over the entire area [with] acoustic wedges extending across the ceiling to minimize noise."[59] The wall area above the cases would be covered with simulated leather, in the university "blue" colors with the phrase, referencing the words of Samuel P. Capen from his 1949 paper titled "Who Should Manage Universities, and How?:" "THE UNIVERSITY MUST BE WHOLLY FREE TO PROSECUTE THE SEARCH FOR TRUTH" raised in silver leaf letters in the Gothic style.[60]

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[55] James, Meadows & Howard. Architects, Construction Documents, April 15th, 1955. The Mid-Century Modern aesthetic is typically associated with the post-World War II period, though it is often defined as spanning between1933 – 1965. It is characterized by simplicity, clean lines, organic forms, and materials such as glass, wood, metal and plastic, where function is the guiding principle. For a discussion of mid-century modernism see Sarah Williams Goldhagen and Réjean Legault, eds. *Anxious Modernisms: Experimentation in Postwar Architectural Culture*, Montreal: Canadian Centre for Architecture; Cambridge, Mass.: MIT Press, 2000.

[56] [Report by the Department of Art from Helen Pratt New to Chancellor Furnas, May 10, 1955.], Box 5/ Hayes, Renovations, 1927, 1955, Annual Correspondence, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo.

[57] [Memo from R.W. Mitchell to Karr Parker, Building and Grounds, May 25, 1955], Box 5/ Hayes, Renovations, 1927, 1955, Architects 1954-55, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. There were six wall cases, each six foot tall: two were 25' long; two were 28' long, and two were15' long.

[58] [Memo from Claude E. Puffer, Treasurer to Dr. T.W. Van Arsdale in the Development Office, September 14, 1955] Box 5/ Hayes, Renovations, 1927, 1955, Alterations, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. The memo references Mr. Knox's enthusiasm.

[59] Op.cit. The luminous ceiling measured 19'x44' with 25-96" slim line lamps. The Chancellors Office and hall to lobby would also feature the luminous ceiling.

[60] [Report of Hayes Design Committee. The Report by the Department of Art from Helen Pratt New to Chancellor Furnas, May 10, 1955] Box 5/Hayes Renovation,/Annual Correspondence, 1927, 1955, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. The report references green simulated leather, with the quoted phrase raised in silver leaf letters. A June 2, 1955 memo from treasurer Claude E. Puffer to Philip Elliott in the Art Department indicates the change from green to the "blue University colors." [Memo from Claude E. Puffer to Philip Elliott, June 2, 1955] Box 5/Hayes Renovation,/Annual Correspondence, 1927, 1955, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of

Figure 9. Photo rendering of the "Modernization of Hayes Hall Foyer", ca. 1955. University at Buffalo Archives.[61]

The modernization of Hayes Hall in 1954/55 added necessary classroom space to a large, two-story auditorium that had become functionally redundant with the construction of auditoriums in the new Medical and Dental buildings. The "modernization" of the foyer, at a cost of $12,000 was not "functionally" necessary; however, it illustrates the importance of Hayes Hall as the nucleus of the university, and the main public entry space of the university, designed in a modern, period aesthetic.

New York at Buffalo. The conceptual photo rendering of the foyer shows only a portion of the quotation, omitting "for truth." The phrase references a quote from a paper entitled "Who Should Manage Universities, And How?" presented by Samuel P. Capen at the Thursday Club, January 13, 1949 (Samuel P. Capen Papers, 1894-1955, 4/7/19, #25.7). In his paper Capen states that "It is and must be wholly free to prosecute the search for truth." The installation in Hayes substituted "The University" for "It is." Appointed in 1922, Capen was the first full-time Chancellor at the University of Buffalo and held the position until he retired in 1950.

[61] [Hayes Hall Foyer, 1927], Box 4/20K:15(1-4), University Archives Photos, University Archives, State University of New York at Buffalo.

The End of a Private Era – The University of Buffalo Joins the SUNY System

In 1962 the University of Buffalo joined the State University of New York system, ceasing to operate as an independent, private institution. Hayes Hall remained the administrative center for the university until 1977 when it moved to Capen Hall on the new "North Campus," located approximately four miles to the north in the suburb of Amherst, New York. At that time the School of Architecture and Environmental Design moved from its offsite accommodations at 2917 Main Street (Bethune Hall) to Hayes Hall, where it remains today as the School of Architecture and Regional Planning.

Later Alterations

There were no major alterations to Hayes Hall until 1963, when discussions began regarding the renovations needed to accommodate Millard Fillmore College Offices in the building. The work, which would cost $73,000.00 began in 1965.[62] The scope as described in a memo dated January 13, 1965 from Elvin W. Stevens, Assistant Vice-President for Architecture & Facilities to R. Madsen at the Division of Budget included remodeling of spaces on the first floor for administrative offices of Milliard Fillmore College and the basement to accommodate additional office and file storage space for the Bursar, Admissions & Records. The first floor would accommodate offices for the Vice President for Research & Vice President for Educational Affairs, which would require the removal of partitions and chalkboards, and adding new partitions, vinyl floors, fluorescent lights and acoustical ceilings. In order to accommodate Millard Fillmore College on the first floor the Bursars office was moved to the second floor. The filing system in the basement would be a state of the art Rand system. Included in the scope were updated electrical work and the addition of air conditioning units to the administrative offices. As evident in the "Space Unitization Sketch" drawn on top of 1927 plans by Cyrus K. Porter & Sons, the alterations retained the relationship between the central block and axial wing dating to Metzger's 1874 design (Refer to Figures 3, 9, 10 & 11). It also illustrates the flexible nature of the plan, especially the internal arrangement of rooms along the double-loaded corridor.

[62] [Memo from Otto J. Teegan, State University Architect to Forbes, October 28, 1963], Box 17/ Hayes Hall-Millard Fillmore College/Hayes Hall Scope, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo. Memo describes the scope, identifying the work in specific rooms. For example, alterations to Hayes 116 and 124, included cutting an opening in the wall between the two rooms and installing a partition with an opaque glass window to separate 124 into two rooms to accommodate the Institutional Research. The rehabilitation work was SUCF Project No. 2870 and the architects were Milton, Milstein & Associates, Architects, with offices at 18 Tracy Street in Buffalo, NY. An earlier memo notes that the radiators were replaced with low units that fit under the windows. [Memo from G.G. Thompson to Dean R.F Berner, March 20, 1963] Box 17/ Hayes Hall-Millard Fillmore College, 8/1/447, Office of Planning and Development, State University of New York at Buffalo Records, 1920-1968, University Archives, State University of New York at Buffalo.

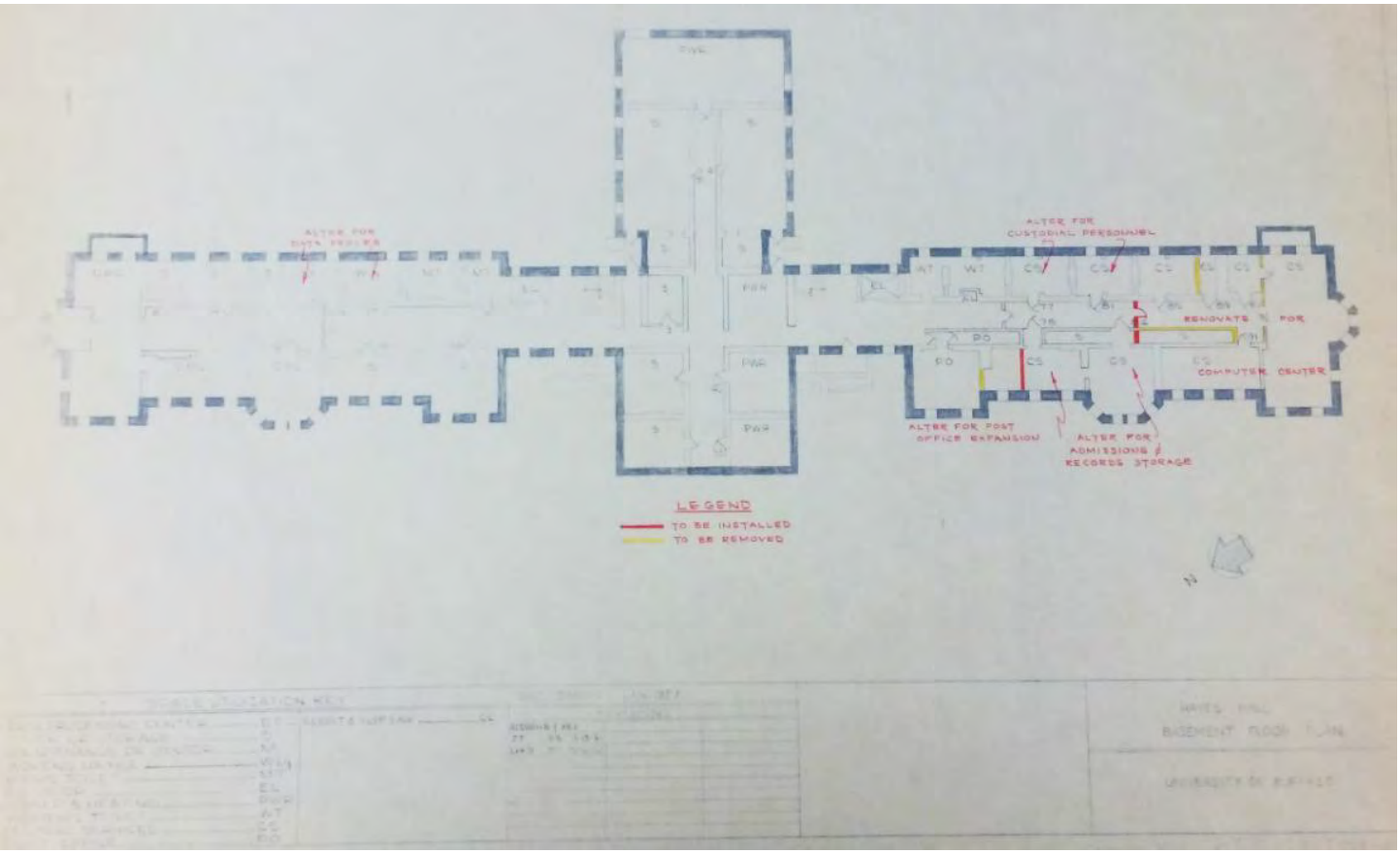

Figure 10. Plan of basement showing "Space Utilization." Modern notes (2010-2015) are made on 1927 plan.[63]

[63] [Hayes Hall Drawings, 1925-1968], University Archives Photos, University Archives, State University of New York at Buffalo.

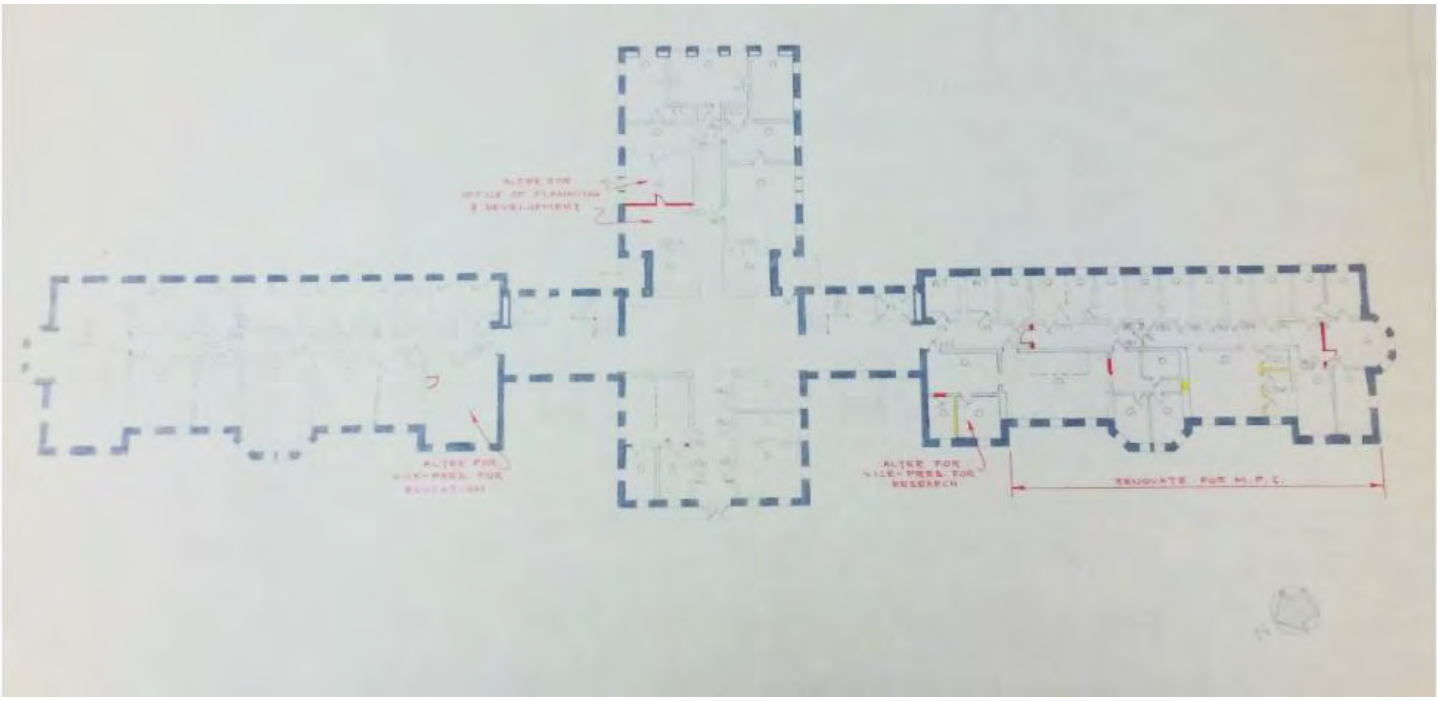

Figure 11. Plan of first floor showing "Space Utilization." Modern notes (2010-2015) are made on 1927 plan. Note red lines indicate walls to be installed, yellow lines to be removed.[64]

Between 2010 and 2015 Hayes Hall was rehabilitated to accommodate the spatial and technological needs of a modern architecture and planning school. While the exterior of the building was largely restored to its 1920s character, the interior of the building was, once again, updated, continuing a tradition of showcasing and utilizing modern educational and administrative technologies. While these new technologies were added, the overall impact to the historic layout and interior character of the building remains largely the same. The long, double loaded corridors were retained, while the entry foyer was opened up to serve as the main public and exhibit space for the School of Architecture and Planning. The architect of record, the Buffalo office of Bergmann Associates, utilized the 1929 drawings as a guide for the rehabilitation. A comparison of the drawings by Cyrus K. Porter & Sons (Figure 9) with those by Bergmann Associates (Figures 11 & 12) illustrate that the axial plan, with double-loaded corridor has been retained. The offices and rooms to the east retain their "cellular" quality, while those to the west, north and south are larger, taking advantage of the rectangular and octagonal bays, as had been the design approach by Cyrus K. Porter & Sons. The character defining curved wall at the doors along the corridor wall to the east and at the windows has been retained, as have the terrazzo floors.

[64] [Hayes Hall Drawings, 1925-1968], University Archives Photos, University Archives, State University of New York at Buffalo.

The classical pilasters that were covered when James, Meadows & Howard converted the two-story auditorium into two floors to accommodate classrooms spaces have been restored and, where necessary, replaced in kind. The auditorium space on the fourth floor attic space has been returned to its original function as an assembly and meeting space, although it remains a single story in height as the third floor space retains its classroom function, installed in the 1950s rehabilitation. Skylights, which were removed from Cyrus K. Porter and Sons design, allow light into the attic studio spaces. The mechanical systems are exposed throughout the building. As required by code they are clearly labeled and, as a result serve a didactic function and teaching tool for students studying architecture, specifically construction technology and environmental controls. Technology, be it interactive touch displays, digital signage, hand motion sensors or computer projection, are integrated throughout the building, with all academic spaces having built-in educational technology equipment eliminating the need to go to special rooms or wheel in equipment. The result is a building that fully supports the instructional needs of the faculty, providing learning environments for forward looking programs in design, architecture and planning, while retaining the character defining features of Cyrus K. Porter and James, Meadows & Howard design philosophy for incorporating academic and administrative functions in a 1870s masonry shell.

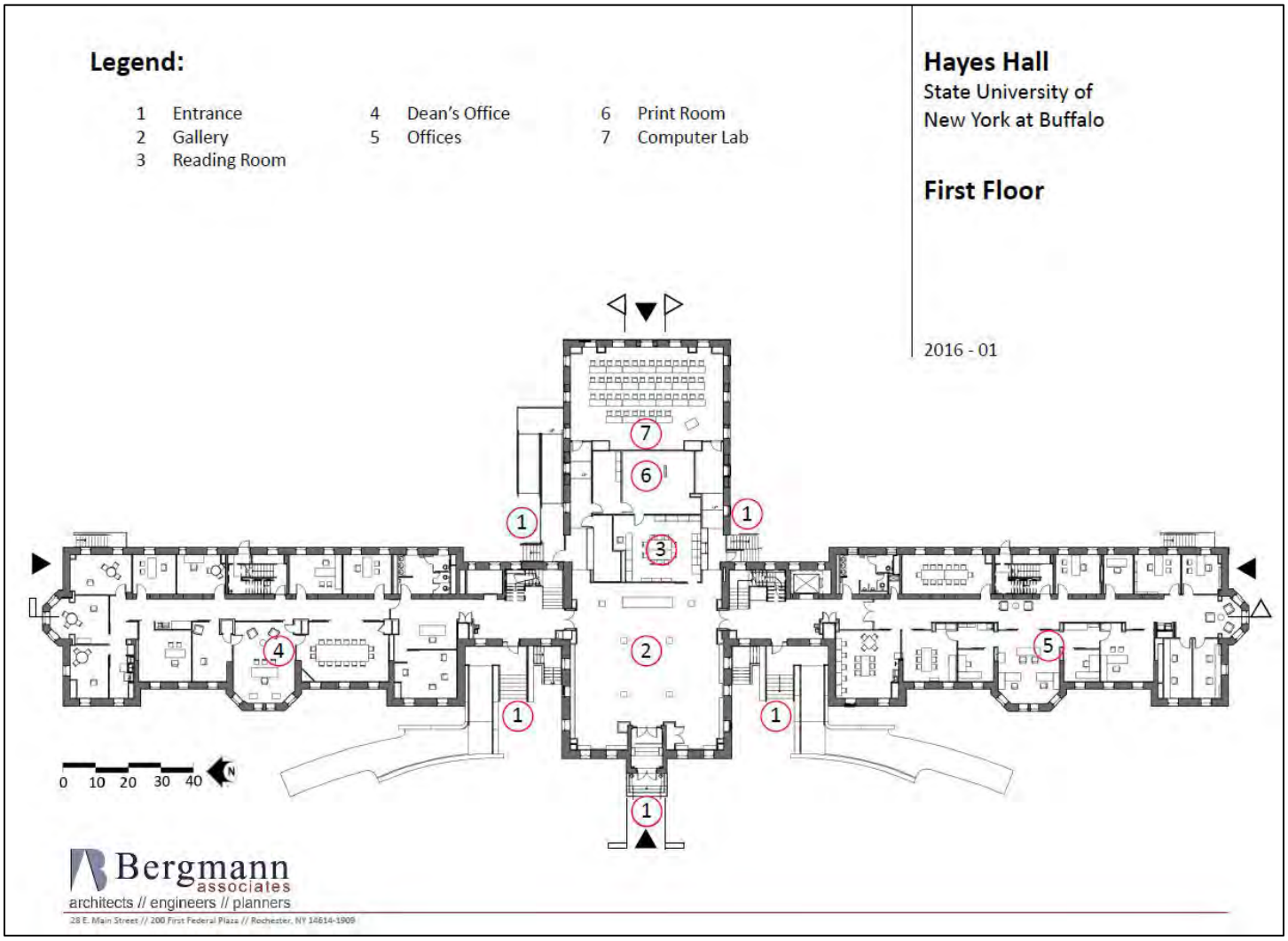

Figure 12. First floor plan of Hayes Hall showing current floor plan of building.

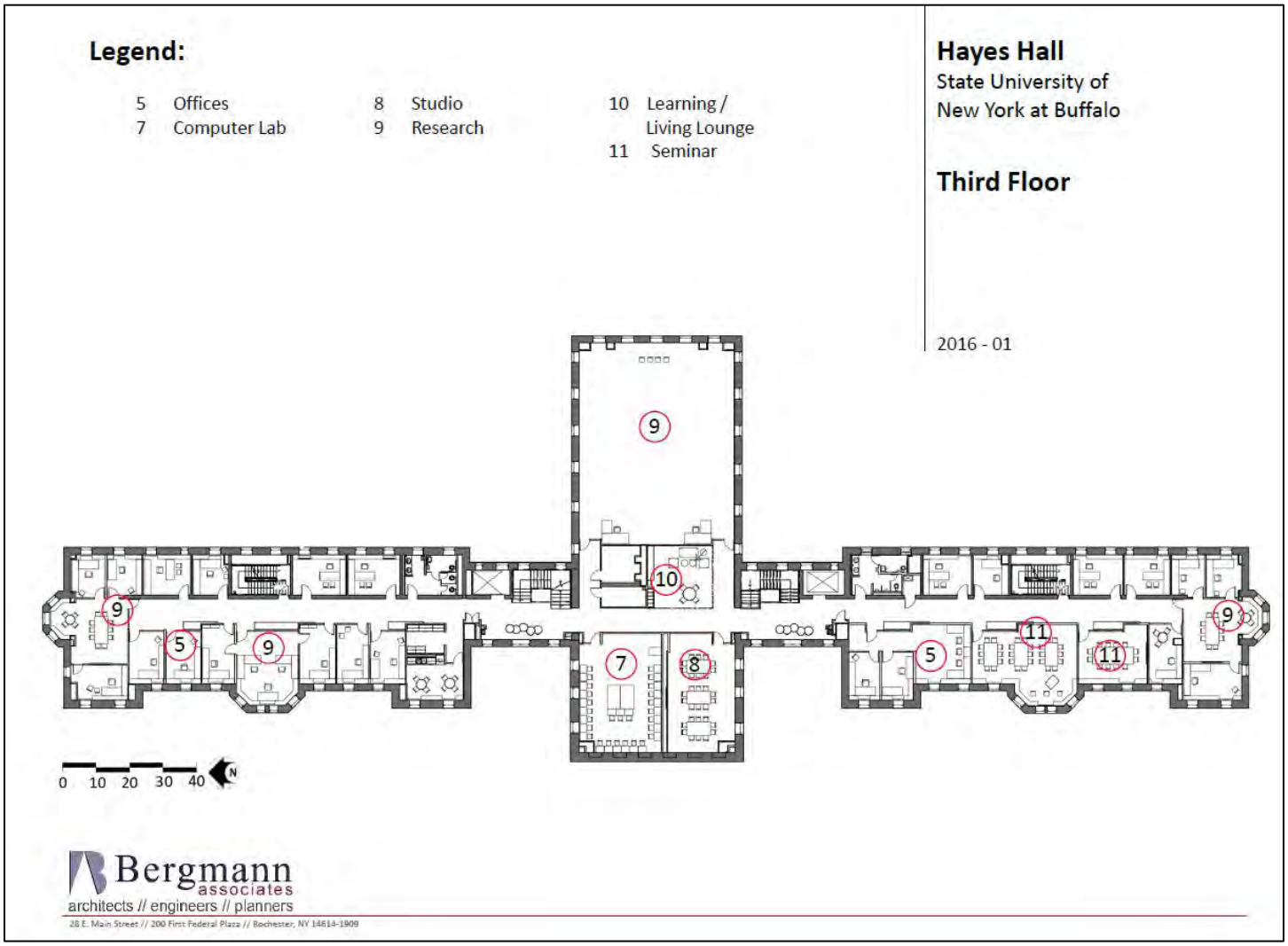

Figure 13. Third floor plan of Hayes Hall showing current floor plan of building.

The Architects

George Metzger

Col. George J. Metzger was born on November 17, 1855 and educated in the city's public schools. In 1872 Metzger is listed as an architect in the City of Buffalo Directories, suggesting that he is practicing in the profession at the age of seventeen, with an office at 48 E. Huron Street, where he also lived. There is no indication that Metzger received a formal architectural education, or that he apprenticed with an architect. This

suggests that the work on the new building for the Insane Department of the County Almshouse was one of his first commissions. His other commissions included residences for prominent citizens including the residence of Mr. J.F. Schoelkoff at the corner of Delaware and Allen Streets (demolished) and the residence at 193 Summer Street. By 1878 the Buffalo City Directory lists him as an architect and superintendent of building, with an office on the second floor of the German Insurance Building at 485 Main Street. A significant number of Metzger's commissions appear to county work. In the 1902 *Proceedings of Erie County*, Metzger is cited as an expert in institutional work, and in *American Architect and Building News* (1906) he is noted to have been the county architect for a dozen years.[65] He was responsible for the major public works of Erie County. Other work includes the Lancaster Town Hall and Opera House (1896) and in 1915 Buffalo's School 13 (NR Listed 2005). Metzger also designed the 1902-07 Maston Avenue Armory for the Sixty-Fifth Regiment, which burnt to the ground on May 6th, 1931. Metzger was an honorary member of the American Institute of Architects and was president of the Buffalo Chapter twice. In addition to a highly successful architectural practice, Metzger also organized the Metzger Construction Corporation. Metzger, a 30-year serving member of the New York National Guard died on December 7, 1929 and is buried at Forest Lawn Cemetery.

Cyrus K. Porter & Sons

Cyrus K. Porter (1828 – 1910) was an accomplished and prolific Buffalo architect. He established an architectural firm in Brantford, Ontario, Canada, where he had moved from Chicago in 1854 and, having returned to the United States in 1865 established an architectural practice in Buffalo. He entered into partnership with George Watkins in the early 1870s, and then with Charles R. Percival in 1880. After the dissolution of his partnership with Percival, Porter brought his sons Jesse (1862-1928) and Cyrus (1873-1938) into his practice forming Cyrus K. Porter & Sons. The firm specialized in the construction of public buildings and was awarded several prominent commissions that cemented their name as one of the preeminent architecture firms in Buffalo at the turn of the 20th Century. Projects attributed to Cyrus K. Porter and Sons include: City Hall, Quebec, Canada; the War, State, and Navy Building in Washington D.C.; and locally in Buffalo they were responsible for Trinity Episcopal Church (National Register listed, 2008); St. Patrick's Church (1891, demolished), and the Builder's Exchange Building – which was demolished in favor of the Buffalo Convention Center. Following Cyrus K. Porter's death in 1910 his sons maintained the practice until Jesse's death in 1928. Jesse was an honorable and long-standing member of the Western New York State Association of Architects of which his father was the first Vice President. He was an attendee at the second annual meeting held in Syracuse, New York in 1888.[66] In addition to being one of the earliest members of the

[65] *Proceedings of the Board of Supervisors of Erie County, N.Y. for the Year 1902*.(Printing House of James D. Warren's Sons: Buffalo, 1906), 513. *American Architect and Building News*. Vol. 90. July-December, 1906. (New York: American Architect, 1906), 138.

[66] *A Sketch History of the Central New York Chapter of the American Institute of Architects*. Rep. American Institute of Architects, Nov. 2007. Web. 5 Oct. 2015. <http://www.aiacny.org/assets/Uploads/documents/AIACNY-ChapterHistory.pdf>.

Western New York State Association of Architects, Jesse was also a member of the American Institute of Architects (AIA) from 1887-1889, and a Fellow of the American Institute of Architects (FAIA) from 1889-1899, and again in 1927 until his death in 1928.[67]

James, Meadows & Howard

The firm James, Meadows & Howard, Architects were descendants of the famous Buffalo architectural firm Green & Weeks, which was founded in 1884. In 1917 E. B. Green & Son was founded, however in 1933, after Green's son died, the firm was known as E. B. Green & Company. By 1936 the firm became known as Green and James, and then Green, James & Meadows in 1945. After Green's death in 1950 the firm was known as James & Meadows until 1952 when it became James, Meadows & Howard.

R. Maxwell James was chief partner in the firm James, Meadow & Howard. He attended Howard College, Mercer University and New York University, and studied Georgian architecture in London. James joined E. B. Green & Company as a junior partner in 1930 and became a full partner in 1932.[68] James retired from the firm in 1971 and died, at the age of 74, on May 20, 1975.

Rufus W. Meadows earned his bachelor's (1931) and master's (1936) in architecture from Harvard University.[69] He apprenticed with E.B. Green and Sons and, after World War II, where he was a major in the 209th Army Artillery Reserves, became a partner with the firm Green & James. Meadows was president of the Buffalo and Western New York Chapter of the American Institute of Architects between 1950 – 1951. He retired in 1972 and was 89 when he died on December 21, 1997.

Upon graduation from Cornell University in 1932 Lewis E. Howard entered into practice with E. B. Green & Son, but did not become a full partner until 1952.[70] Howard retired in 1977 and died in 1987 at the age of 77.

In addition to the "modernization" of Hayes, James, Meadows & Howard designed a number of buildings including the Broadway Market (1955-56); the 1957 addition to the Albright Knox Art Gallery; the 1961 addition to Children's Hospital; the Episcopal Church Home (1956, demolished), and the Erie County Stadium

[67] *The AIA Historical Directory of American Architects,* s.v. "Porter, Jesse Rice," (ahd1035634), http://www.aia.org/about/history/aiab082017 (accessed Oct. 5, 2015).
[68] "R. Maxwell James, Architect," *Buffalo Evening News*, May 21, 1975, (Buffalo: Buffalo News), 46. The information about James was obtained from his obituary.
[69] "Rufus W. Meadows, noted architect, active in civic projects, dies at 89," *The Buffalo News*, December 24, 1997, (Buffalo: Buffalo News), B-12. The information about Meadows was obtained from his obituary.
[70] "Yachtsman Lewis E. Howard Dies; Was a Prominent Buffalo Architect," *The Buffalo News*, January 4, 1987. (Buffalo: The Buffalo News, 1987), B-15. The information about Howard was obtained from his obituary.

(now Ralph Wilson Stadium, 1972). The firm was also involved in the Urban Renewal Project for the Downtown Shopping & Business District of Buffalo (1971).[71]

Summary

Edmund B. Hayes Hall is significant for its associations as the primary, signature building and administration center of the University at Buffalo's South Campus. Its role as the symbolic but also functional heart of the University of Buffalo was established through the donation of funding made by Edmund Hayes and the gift of the clock and bells by Kate Butler. As noted by Chancellor Samuel P. Capen, the bells and tower at Hayes Hall came "to symbolize the university, not only to students and alumni, but to all who live within hearing." Hayes Hall has served a long history as an administrative hub for the college, initially as the primary administrative office building between the 1920s and the 1970s, and currently in a similar vein as the main offices and resource center for the university's School of Architecture and Planning. Throughout its history it has been modernized to meet the demands of its administrative and academic functions. Recent renovations have sought to restore the exterior to maintain the building's iconic Georgian Revival appearance, while the interior has been outfitted with new, modern technology and equipment helping to insure that the building will continue to keep pace with the current needs and requirements of staff and students. Hayes Hall remains the "symbolic nucleus" of South Campus and the university. Its bells ring out as they did almost ninety-years ago.

[71] The firm's records are archived at the Buffalo History Museum.

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Verbal Boundary Description

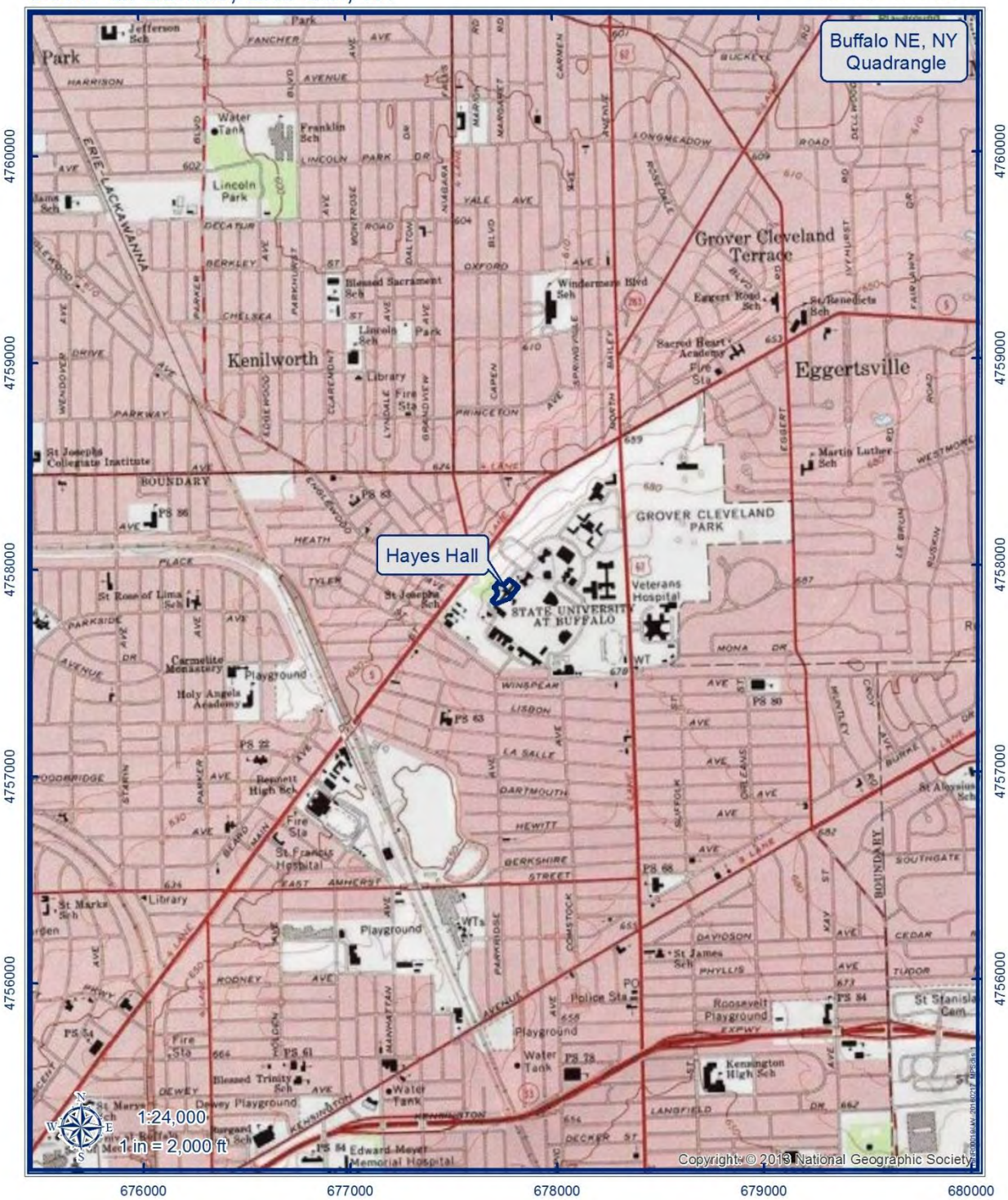
The boundary is defined by the major paths leading to Hayes Hall from the north, south, east and west, and includes to plaza space to the west. Green space adjacent to the building is also included in the boundary. See attached maps with scale.

Boundary Justification

The boundaries encompass the immediate surrounding landscape, including pedestrian pathways, associated with Hayes Hall.

Edmund B. Hayes Hall
SUNY at Buffalo, Erie Co., NY

3435 Main Street
Buffalo, NY 14214



Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

Feet
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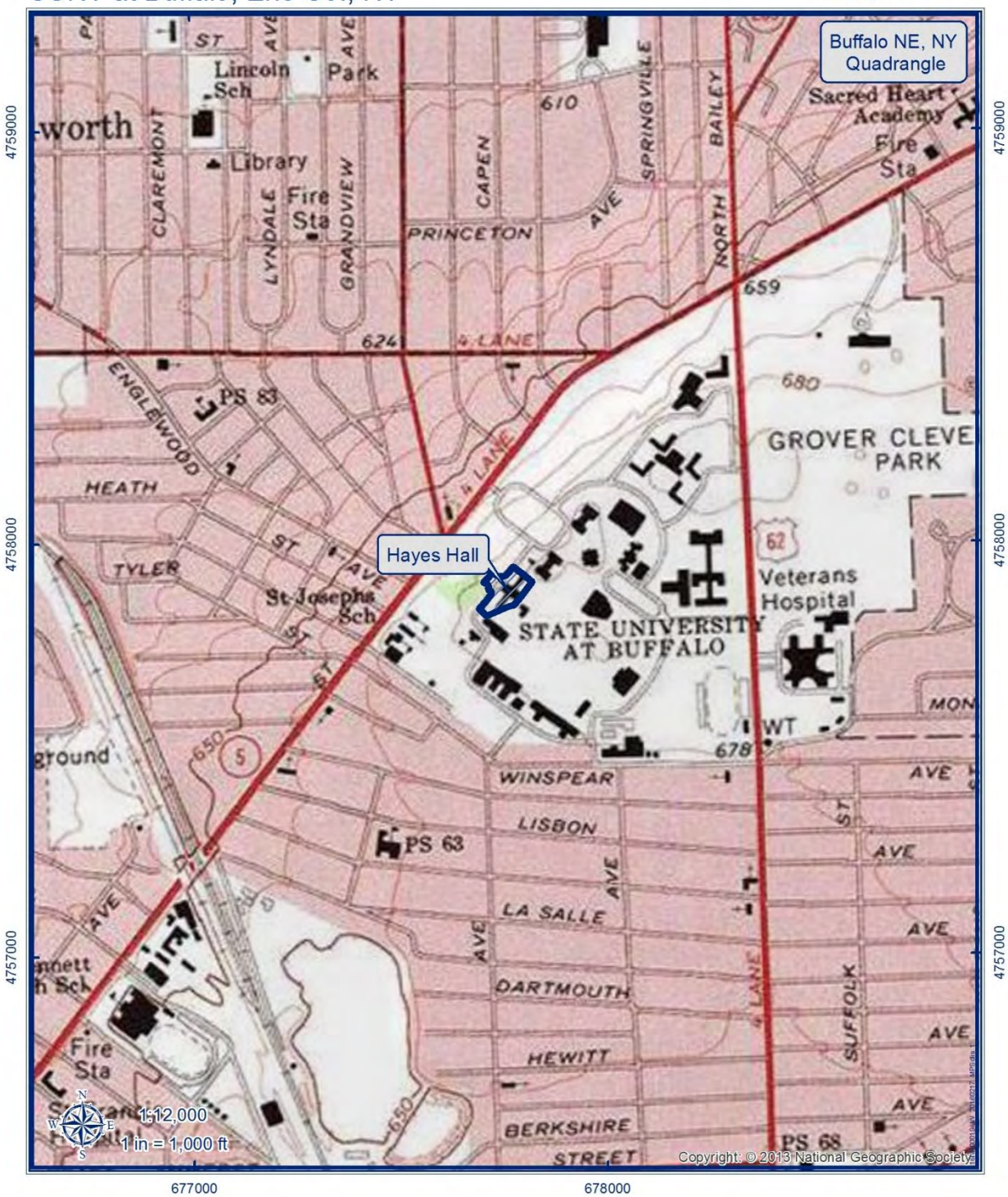
Hayes Hall

NEW YORK STATE OF OPPORTUNITY. Parks, Recreation and Historic Preservation

Edmund B. Hayes Hall
SUNY at Buffalo, Erie Co., NY

3435 Main Street
Buffalo, NY 14214



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Hayes Hall

NEW YORK STATE OF OPPORTUNITY. Parks, Recreation and Historic Preservation

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SUNY at Buffalo, Erie Co., NY

3435 Main Street
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Coordinate System: NAD 1983 UTM Zone 17N
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Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

Feet
0 95 190 380

Hayes Hall

NEW YORK STATE OF OPPORTUNITY. Parks, Recreation and Historic Preservation

Additional Information

Photo Log:

Name of Property: Edward B. Hayes Hall
City or Vicinity: Buffalo
County: Erie
State: New York
Name of Photographer: Kerry L. Traynor
Date of Photographs: April 2016
Location of Original Digital Files: kta preservation specialists; 422 Parker Avenue, Buffalo, NY 14216

NY_Erie County_Edward B. Hayes Hall_ 0001
Primary elevation looking west.

NY_Erie County_Edward B. Hayes Hall_ 0002
Main, pedimented entrance showing hyphens and clock/bell tower facing west.

NY_Erie County_Edward B. Hayes Hall_ 0003
North wing showing west and north elevations, looking southeast.

NY_Erie County_Edward B. Hayes Hall_ 0004
South wing showing west elevation facing northwest.

Name of Property: Edward B. Hayes Hall
City or Vicinity: Buffalo
County: Erie
State: New York
Name of Photographer: Sean Flury
Date of Photographs: October 2016
Location of Original Digital Files: kta preservation specialists; 422 Parker Avenue, Buffalo, NY 14216

NY_Erie County_Edward B. Hayes Hall_ 0005
East and partial south elevation of south wing, and central block facing northwest.

NY_Erie County_Edward B. Hayes Hall_ 0006
Central block, west elevation looking east.

NY_Erie County_Edward B. Hayes Hall_ 0007
South elevation looking north.

Name of Property: Edward B. Hayes Hall
City or Vicinity: Buffalo
County: Erie
State: New York
Name of Photographer: Kerry L. Traynor
Date of Photographs: December 2015
Location of Original Digital Files: kta preservation specialists; 422 Parker Avenue, Buffalo, NY 14216

NY_Erie County_Edward B. Hayes Hall_ 0008
Basement corridor looking north showing exposed mechanicals and entrances to flanking rooms

NY_Erie County_Edward B. Hayes Hall_ 0009
Gallery space at entrance, main block, facing southeast.

NY_Erie County_Edward B. Hayes Hall_ 0010
Looking north, 1st floor corridor showing exposed mechanicals and curvature of wall at office entrances.

Name of Property: Edward B. Hayes Hall
City or Vicinity: Buffalo
County: Erie
State: New York
Name of Photographer: Kerry L. Traynor
Date of Photographs: March 2016
Location of Original Digital Files: kta preservation specialists; 422 Parker Avenue, Buffalo, NY 14216

NY_Erie County_Edward B. Hayes Hall_ 0011
Looking south along corridor, north wing, 2nd floor facing south showing exposed mechanicals and curvature of wall at office entrances.

Name of Property: Edward B. Hayes Hall
City or Vicinity: Buffalo
County: Erie
State: New York
Name of Photographer: Kerry L. Traynor
Date of Photographs: December 2015
Location of Original Digital Files: kta preservation specialists; 422 Parker Avenue, Buffalo, NY 14216

NY_Erie County_Edward B. Hayes Hall_ 0012
Looking west, towards bay window, south wing, 1st floor.

Name of Property: Edward B. Hayes Hall
City or Vicinity: Buffalo

County:	Erie
State:	New York
Name of Photographer:	Kerry L. Traynor
Date of Photographs:	March 2016
Location of Original Digital Files:	kta preservation specialists; 422 Parker Avenue, Buffalo, NY 14216

NY_Erie County_Edward B. Hayes Hall_ 0013
Looking southeast into auditorium space, 4th floor.

NY_Erie County_Edward B. Hayes Hall_ 0014
Detail of Palladian window, facing southwest, 4th floor auditorium space.

Name of Property:	Edward B. Hayes Hall
City or Vicinity:	Buffalo
County:	Erie
State:	New York
Name of Photographer:	Kerry L. Traynor
Date of Photographs:	December 2015
Location of Original Digital Files:	kta preservation specialists; 422 Parker Avenue, Buffalo, NY 14216

NY_Erie County_Edward B. Hayes Hall_ 0015
Studio space, 2nd floor looking east.

Name of Property:	Edward B. Hayes Hall
City or Vicinity:	Buffalo
County:	Erie
State:	New York
Name of Photographer:	Kerry L. Traynor
Date of Photographs:	March 2016
Location of Original Digital Files:	kta preservation specialists; 422 Parker Avenue, Buffalo, NY 14216

NY_Erie County_Edward B. Hayes Hall_ 0016
Studio space, 4th floor looking up and north showing skylight and cupola.

Name of Property:	Edward B. Hayes Hall
City or Vicinity:	Buffalo
County:	Erie
State:	New York

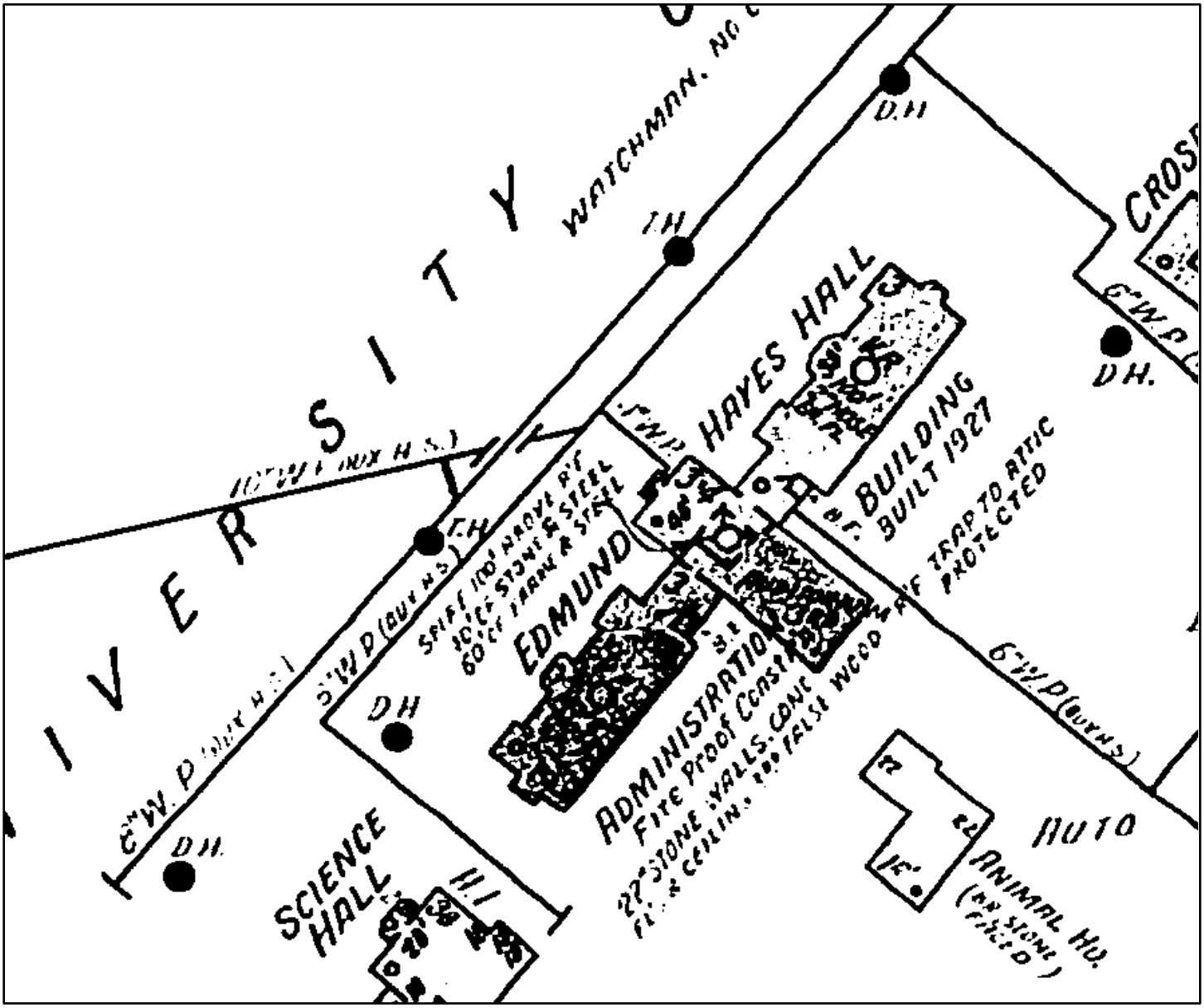
Name of Photographer: Kerry L. Traynor
Date of Photographs: December 2015
Location of Original Digital Files: kta preservation specialists; 422 Parker Avenue, Buffalo, NY 14216

NY_Erie County_Edward B. Hayes Hall_ 0017
Looking southeast showing main stair, typical.
Name of Property: Edward B. Hayes Hall
City or Vicinity: Buffalo
County: Erie
State: New York
Name of Photographer: Kerry L. Traynor
Date of Photographs: February 2016
Location of Original Digital Files: kta preservation specialists; 422 Parker Avenue, Buffalo, NY 14216

NY_Erie County_Edward B. Hayes Hall_ 0018
Detail of bell in bell and clock tower.

NY_Erie County_Edward B. Hayes Hall_ 0019
Detail of E. Howard & Company clock in bell and clock tower.

Detail, Atlas of Buffalo (1894)
Showing detail of Erie County Poor House grounds.



Detail, Sanborn Fire Insurance Map (1935)
Now part of the University of Buffalo, notice here how Hayes Hall is noted as being constructed in 1927, due to the rehabilitation of the building into an academic building.

HAYES HALL
Hayes Hall

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