

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICENATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED NOV 1 1976

DATE ENTERED APR 18 1977

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Fred Holland Day House

AND/OR COMMON

Fred Holland Day House

2 LOCATION

STREET & NUMBER

93 Day Street

CITY, TOWN

Norwood

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT
9th Massachusetts

STATE

Massachusetts

VICINITY OF

CODE

025

COUNTY

Norfolk

CODE

021

3 CLASSIFICATION

CATEGORY

DISTRICT

BUILDING(S)

STRUCTURE

SITE

OBJECT

OWNERSHIP

PUBLIC

PRIVATE

BOTH

PUBLIC ACQUISITION

IN PROCESS

BEING CONSIDERED

STATUS

OCCUPIED

UNOCCUPIED

WORK IN PROGRESS

ACCESSIBLE

YES: RESTRICTED

YES: UNRESTRICTED

NO

PRESENT USE

AGRICULTURE

MUSEUM

COMMERCIAL

PARK

EDUCATIONAL

PRIVATE RESIDENCE

ENTERTAINMENT

RELIGIOUS

GOVERNMENT

SCIENTIFIC

INDUSTRIAL

TRANSPORTATION

MILITARY

OTHER:

4 OWNER OF PROPERTY

NAME

Norwood Historical Society

STREET & NUMBER

93 Day Street

CITY, TOWN

Norwood

VICINITY OF

STATE

Massachusetts 02062

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,

REGISTRY OF DEEDS, ETC. Norfolk County Registry of Deeds

STREET & NUMBER

650 High Street

CITY, TOWN

Dedham

STATE

Massachusetts

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Inventory of the Historic Assets of the Commonwealth

DATE

1972

FEDERAL X STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Massachusetts Historical Commission

CITY, TOWN

294 Washington Street, Boston,

STATE

Massachusetts

7 DESCRIPTION

CONDITION

☒ EXCELLENT
☐ GOOD
☐ FAIR

☐ DETERIORATED
☐ RUINS
☐ UNEXPOSED

CHECK ONE

☒ UNALTERED
☐ ALTERED

CHECK ONE

☒ ORIGINAL SITE

☐ MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Fred Holland Day House is located on a half-acre lot at the corner of Day and Bullard Streets, on a hill above the center of Norwood. The house is sited close to the Street in a mixed neighborhood of 19th and 20th century houses. The house was built in 1859 as a 2½ story Italianate style house with a mansard roof and cupola. It was extensively rebuilt during the years 1890-93. to its present appearance.

The Fred Holland Day House is 2½ stories and the plan is roughly cross-axial. The central mass of the house is a 2½ story ridge roof section with the gable parallel to the street. On either side are 3½ story gabled wings which intersect asymmetrically. To the rear is a lower 2½ gabled wing. The first floor is a multi-toned beige brick with elongated stretchers. The second and third floor elevations and gabled ends are stucco with rectilinear and curvilinear half timbering ornamentation. Fenestration throughout the house is varying casement and sash windows almost exclusively leaded.

Across the facade is a low projecting porch that extends into port cochere on the south-east elevation. The main entrance is on the western end of the facade and on the eastern end of the the facade is a rectangular bay set with two sash windows. Above the entrance on the second floor is a projecting rectangular oriel. On the corner of the facade and southeast elevation are two three sided oriels that in combination give an impression of wrapping around the corner. The gabled end attic floor extends over the rectangular oriel of the second floor. The wide angle of the gable is complimented by the simple linear barge boards and small pendant at the apex. Between the gable and second floor is a heavy entablature-like course of wooden ornament. Set in the center of the gable are five leaded pane casement windows.

The port cochere projects beyond the south-east elevation ending in an engaged dodecagon. The port-cochere is supported by paired square posts set on brick bases with a lattice panel between the two posts.

The principal feature of the southeast elevation is the 3½ story projecting wing. At the junction of this wing and the main section of the house is a rectangular chimney. On the southern end of this elevation, between the port cochere and chimney is a three sided bay set with leaded pane sash windows. On the second floor at the corner with the facade is the previously mentioned three sided oriel. Set in the roof is a gable roofed single window dormer. At the first floor of the projecting bay, are four leaded pane casement windows set asymmetrically toward the north. The stucco and half timbered second and third floors extend slightly beyond the first floor. This mass is set on ornamental elongated consoles. At the second floor are three sash windows. A rectangular oriel extends at the third floor and is set with five leaded pane casement windows. The attic gable extends beyond the third floor and is ornamented with the same barge boards and wood ornamentation as the facade gable.

The southeast elevation of the rear wing is sheathed in clapboard on the first floor. Also on the first floor is a gabled entrance porch. At the southern end of this elevation is a projecting gable that rests on a three sided oriel at the second floor. The second floor of the rear elevation extends slightly. The third floor gable has the same wooden ornamentation.

CONTINUED

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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CONTINUATION SHEET

ITEM NUMBER

PAGE

Fred Holland Day House

7

2

The rear of the northwest elevation is sheathed in clapboard on the first floor and has two single window gable roofed dormers. The principal feature of this elevation is the projecting wing, which projects above the second floor. There is a rectangular oriel open to the second and third floor set with leaded pane casement windows. The gable projects slightly. The facade porch cuts into the first floor at the southern end of the northwest elevation. There is a single window gable roof dormer at this end.

The most significant feature of the interior is the "great hall" which is the central access space of the interior. Paneled in oak, it has overlooks on two sides at the second and third floors, an inglenook and an appropriate fireplace. Above this fireplace is a copy of the Della Robbia plaque, "The Singing Boys"; the original is in the Cathedral Church of St. Maria del Fiore of Florence. The walls and ceilings of the dining room are panelled in Honduran mahogany. An Italian marble fireplace mantel is in an alcove of the dining room which is papered in leather with gold leaf.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
☐ PREHISTORIC	☐ ARCHEOLOGY-PREHISTORIC	☐ COMMUNITY PLANNING	☐ LANDSCAPE ARCHITECTURE	☐ RELIGION
☐ 1400-1499	☐ ARCHEOLOGY-HISTORIC	☐ CONSERVATION	☐ LAW	☐ SCIENCE
☐ 1500-1599	☐ AGRICULTURE	☐ ECONOMICS	☒ LITERATURE	☐ SCULPTURE
☐ 1600-1699	☒ ARCHITECTURE	☐ EDUCATION	☐ MILITARY	☐ SOCIAL/HUMANITARIAN
☐ 1700-1799	☒ ART	☐ ENGINEERING	☐ MUSIC	☐ THEATER
☒ 1800-1899	☐ COMMERCE	☐ EXPLORATION/SETTLEMENT	☐ PHILOSOPHY	☐ TRANSPORTATION
☐ 1900-	☐ COMMUNICATIONS	☐ INDUSTRY	☐ POLITICS/GOVERNMENT	☐ OTHER (SPECIFY)
		☐ INVENTION		

SPECIFIC DATES 1859/1890-93

BUILDER/ARCHITECT J. Williams Beal

STATEMENT OF SIGNIFICANCE

The Fred Holland Day House is significant for its unique architectural styling, of the incredible reconstruction, and for its associations with the remarkable Mr. Day.

The architect of the house, J. William Beal, worked principally in the Boston area. Among his other commissions were: the Plymouth County Hospital and Jail, the Repertory Theatre, Huntington Avenue, Boston, and the Walnut Street Congregational Church of Boston. Architecturally the house is a blend of several movements popular at the time of its reconstruction. While the stucco and half timbering ornamentation is obviously Tudor Revival, the plan of the house is pure Shingle Style. This is particularly evident in the "Great Hall". Apparent too, is a definite influence from Wright's work of the period. This can be seen in the long low front porch and port cochere as well as the masonry.

Fred Holland Day was renowned for his collection of materials on Keats, his photography, literary associations, and work in publishing.

At the age of 26, Mr. Day traveled to Europe to study and write on the life of Balzac. Much of this was published in the Boston Transcript, the gentleman's newspaper. While in Europe, he became interested in Keats. He traveled throughout England with Louise Imogen Guiney searching for material on the life of Keats. Mr. Day and Miss Guiney, with the aid of Charles Eliot Norton, Thomas Bailey Aldrich and others established a Keats museum in Hampstead, England. Because of his knowledge of Keats, Mr. Day met Amy Lowell, who spent many hours at Day House researching her biography of Keats. When Mr. Day returned to America he undertook the re-building of his grandfather's house.

Mr. Day established the publishing firm of Day and Copland in conjunction with Herbert Copland. In the 5½ years of the firm's existence, they published 98 books and two magazines, The Knight Errant, and The Mohogany Tree. The firm's artistic typography won them renown as artist-publishers, and as restorers of printing as an art form. Among the authors they published were Stephen Crane and Oscar Wilde.

As a photographer, Mr. Day was considered an expert on the platinotype process of printing. He was a contemporary of such photographers as Edward Steichen, Alfred Stieglitz, Gertrude Kasebier, Clarence White, Fredrick Evans, and Alvin Langdon Coburn. Mr. Day exhibited in Paris and London as well as major American cities. Much of his photographic work is in Day House and the Library of Congress.

One of Mr. Day's most well known proteges was Kahil Gibran, whom he met in 1896.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Day, Fred Holland; unpublished letters and scrapbooks.

Guiney, Louise Imogen; published correspondence.

Rollins, Edward Hyder, & Parrish, Stephen Maxfield; Keats and the Bostonians, Phd thesis

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1/2 acre

UTM REFERENCES

A

1	9
ZONE	

3	1	8	0	4	0
EASTING					

4	6	7	3	3	4	0
NORTHING						

B

ZONE	

EASTING			

NORTHING			

C

ZONE	

EASTING			

NORTHING			

D

ZONE	

EASTING			

NORTHING			

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
-------	------	--------	------

STATE	CODE	COUNTY	CODE
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11 FORM PREPARED BY

NAME / TITLE

Joseph R. Orfant, National Register Editor and Miriam M. Lennon, Norwood Historical
ORGANIZATION Society

Massachusetts Historical Commission
STREET & NUMBER

294 Washington Street

CITY OR TOWN

Boston

DATE

19 October 1976

TELEPHONE

617-727-8470

STATE

Massachusetts

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ☐

STATE ☒

LOCAL ☐

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE Executive Director, Massachusetts Historical Commission

DATE 10/26/76

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

CHIEF [Signature]
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST: [Signature]
KEEPER OF THE NATIONAL REGISTER

DATE 4/18/77

DATE 3/18/77

Property Day, Fred Holland House

State Mass.

Working Number 11.1.76.4419

Norfolk

TECHNICAL

Photos

6

Maps

1, 1 sketch map

CONTROL

K.P.

OK 11.1.76

HISTORIAN

accept

B. Groves

1/15/76

ARCHITECTURAL HISTORIAN

Accept

m. h. h. h.

12-4-76

ARCHEOLOGIST

OTHER

HAER

Inventory _____

Review _____

REVIEW UNIT CHIEF

Accept

Cole

2/21/77

actg

BRANCH CHIEF

KEEPER

H. h. h. h.

3.18.77

National Register Write-up _____

Send-back _____

Entered APR 18 1977

Federal Register Entry

6-7-77

Re-submit _____

INT:2106-74



Fred Holland Day House
Norwood, MA.
Date and photographer unknown
Norwood Historical Society
Norwood, Massachusetts

Photo #1, ¹⁷⁶ Looking north towards the Day House
before the reconstruction.

APR 18 1977

NOV 1 1976

PROPERTY OF THE NATIONAL REGISTER

Photo by
Charles J. Lennon
Norwood, Mass.

#1 Original House

South



Fred Holland Day House
Norwood, MA.
c.1891

Photographer unknown (perhaps Mr. Day)
Norwood Historical Society
Norwood, Massachusetts

Photo #2 of 6
Looking northwest towards the Day House
during the reconstruction.

DOE APR 18 1977

NOV 1 1976

PROPERTY OF THE NATIONAL REGISTER

2 Remodeling 1890

Copy Photo by
Charles J. Lennon
Norwood, Mass.

JAN 11 1975

East
South



PROPERTY OF THE NATIONAL REGISTER

Fred Holland Day House
Norwood, MA.

1975

Charles J. Lennon
Norwood Historical Society
Norwood, Massachusetts

Photo #3 *of 6*
Looking northwest towards the Day House
(east elevation)

DOE APR 18 1977 NOV 1 1976

Photo by
Charles J. Lennon
Norwood, Mass.

APR 3 1976

#3

East
9/16/72 *14*



Fred Holland Day House

Norwood, MA.

1975

Charles J. Lennon

Norwood Historical Society

Norwood, Massachusetts

Photo #4 of 6

Looking east towards the Day House

(west elevation)

NOV 1

1976

DOE APR 18 1977

APR 3 1976

by

Lennon

, Mass.

#4

5

West



Fred Holland Day House
Norwood, MA.
1975

Charles J. Lennon
Norwood Historical Society
Norwood, Massachusetts

Photo #5 *of 6*
Looking north towards the Day House and
carriage house.

DOE APR 18 1977 NOV 1 1976

PROPERTY OF THE NATIONAL REGISTER *15*

Photo by
Charles J. Lennon
Norwood, Mass. ✓

South
#15



PROPERTY OF THE NATIONAL REGISTER

Fred Holland Day House
Norwood, Massachusetts
1975

Charles J. Lennon
Norwood Historical Society
Norwood, Massachusetts

Photo #6 *1/6*
Looking south towards the Day House
(rear or northern elevation)

DOE APR 18 1977

NOV 1 1976

Photo by
Charles J. Lennon
Norwood, Mass.

APR 3 1976

North

4/3

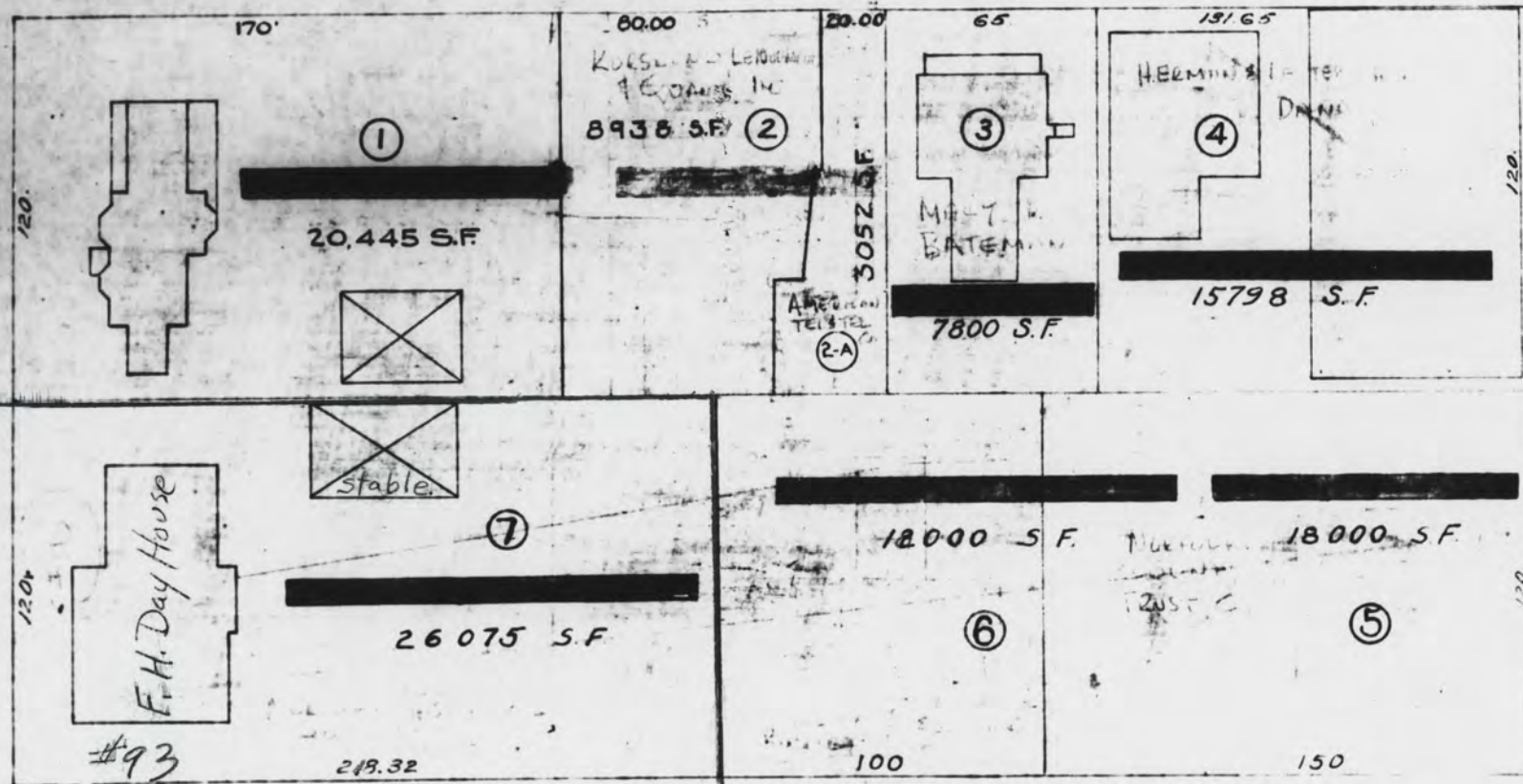
VERNON STREET

BULLARD STREET

BULLARD STREET

WASHINGTON STREET

WASHINGTON STREET



DAY STREET

Fred Holland Day House
Norwood, Massachusetts
Property Sketch Map
1975

NOV 1 1976

#6

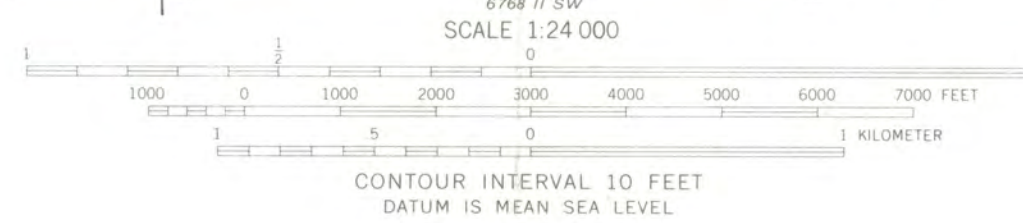
Set Plan

Fred Holland Day House
Norwood, Massachusetts
UTM Reference:
19/318040/4673340



Mapped, edited, and published by the Geological Survey
Control by USGS, USCGS, Massachusetts Harbor and Land
Commission, and Massachusetts Geodetic Survey
Topography by planetable surveys 1936. Revised from
aerial photographs taken 1969. Field checked 1970.
Polyconic projection. 1927 North American datum
10,000-foot grid based on Massachusetts coordinate system,
mainland zone
1000-meter Universal Transverse Mercator grid ticks,
zone 19, shown in blue
Red tint indicates areas in which only landmark buildings are shown

UTM GRID AND 1970 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D.C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION		
Primary highway, hard surface	Light-duty road, hard or improved surface	
Secondary highway, hard surface	Unimproved road	
Interstate Route	U. S. Route	State Route

NORWOOD, MASS.
N4207.5-W7107.5/7.5
1970

AMS 6768 II NW-SERIES V814



APR 18 1971



The Commonwealth of Massachusetts

Office of the Secretary

Massachusetts Historical Commission

Secretary of the Commonwealth *294 Washington Street* *Boston, Massachusetts 02108*
(617) 727-8470

October 26, 1976

Mr. Charles Herrington
Registrar
National Register
National Park Service
Department of the Interior
Washington, D.C. 20240

Dear Charles:

Enclosed please find nomination forms for the following properties:

Lowell, Holy Trinity Greek Orthodox Church
Lawrence, Essex Company Dam
Norwood, Fred Holland Day House
Lexington, General Samuel Chandler House
Bedford, Bacon-Gleason-Blodgett Homestead

These properties were reviewed by the Massachusetts Historical Commission (State Review Board) and have been signed by the State Historic Preservation Officer, Elizabeth R. Amadon.

Sincerely yours,

Patricia L. Weslowski
Survey Director
Massachusetts Historical Commission

Enc.
PLW/edh



ENTRIES IN THE NATIONAL REGISTER

STATE **MASSACHUSETTS**

Date Entered **APR 18 1977**

Name

Location

Day, Fred Holland, House

**Norwood
Norfolk County**

Pest House

**Concord
Middlesex County**

Also Notified

Hon. Edward M. Kennedy

Hon. Edward W. Brooke

Hon. John J. Moakley

Hon. Paul Tsongas

**Regional Director, North Atlantic
Region**

State Historic Preservation Officer

Mrs. Elizabeth R. Amadon

Executive Director, Massachusetts

Historical Commission

294 Washington Street

Boston, Massachusetts 02108

MAY 12 1977

New
England
Newsclip

Holland House Now Landmark

NORWOOD — The Fred Holland Day House has been entered into the National Register of Historic Places, reportedly the first private Norwood property accorded this high level of preservation protection.

Announcement of the new status came from the office of State Secretary Paul Guzzi, who is chairman of the Massachusetts Historical Commission, and was confirmed locally.

Located at Day and Bullard

streets in the town center, Day House was the home of the turn-of-the-century literary figure and publisher, patron of popular philosopher Kahlil Gibran.

Built in 1859 and extensively rebuilt in 1890-93, the Tudor Revival structure is now the home of the Norwood Historical Society.

Theodore A. Curtin, chairman of the Norwood Historical Commission and a society member, said the new ranking qualifies Day House for federal grants-in-

aid to make improvements.

Further, it protects the house and site from damage or encroachment by any project in which federal funds are involved.

"This would prevent federal funds from being used in any project that would damage the Day House," Mr. Curtin explained.

The first step in the process of nominating Day House was taken 19 months ago, Mr. Curtin said, adding he was pleasantly sur-

prised the property won acceptance to the register just one year after the application in final form was filed with the state.

Despite the new privileges the ranking brings, it is doubtful the historical society will be filing for federal money in the immediate future.

William L. Hyland, society president, said improvements to the Day House now underway are much less than the usual \$10,000 starting point for matching grants under the National Historic Preservation Act.

Because of the variety of small repairs planned, Mr. Hyland, a civil engineer, said, "I don't know if we'd be able to live with a federal grant. The little grants are a nuisance" because of federal red tape entailed.

The historical society will draw on its own financial resources to make improvements and repairs to the roof; replacement of the gutters and down spouts; and improvement and expansion of the heating system, Mr. Hyland said.

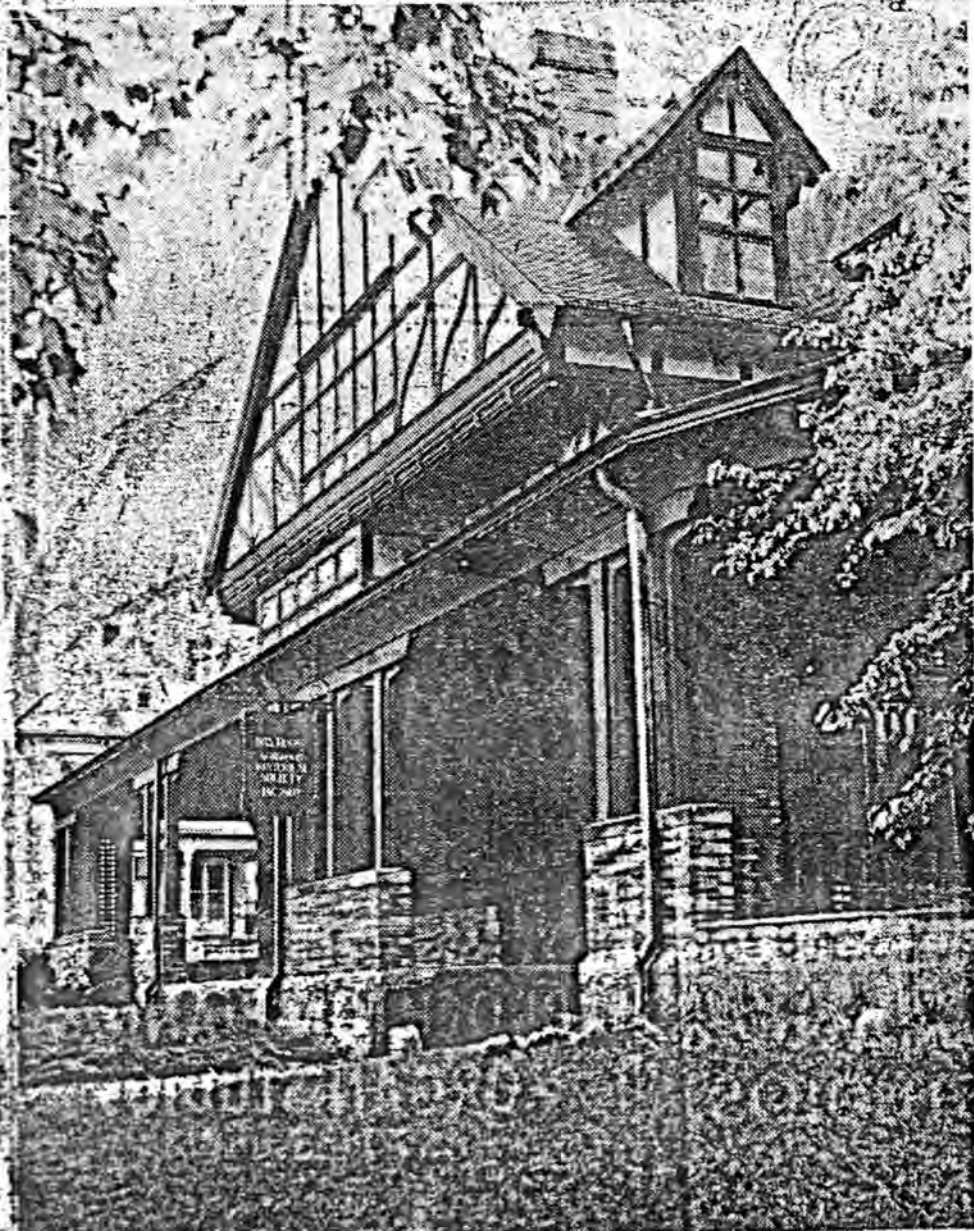
The society, he said, has roughly \$25,000 in a variety of bank accounts to draw from.

The true and immediate value of the national registration of the house, Mr. Hyland said, is "protection and publicity." However, not many years away, he added, is a replacement of the roof which could cost \$15,000 and, perhaps, be the subject of a grant application.

According to the state historical commission, the Day House is significant both for its "unique architectural styling" and "its incredible reconstruction" as well as for its associations with Mr. Day.

The commission found, "Architecturally the house is a blend of several movements popular at the time of its reconstruction. While the stucco and half-timbering ornamentation is obviously Tudor Revival, the plan of the house is pure Shingle Style. This is particularly evident in the 'Great Hall.' Apparent, too, is a definite influence from Wright's work of the period. This can be seen in the long, low front porch and port cochere as well as the masonry."

Architect of the house was J. William Beal. Among his commissions were the Plymouth County Hospital and Jail, the Repertory Theatre on Huntington Avenue in Boston and the Walnut Street Congregational Church in Boston.



NATIONAL REGISTER OF HISTORIC PLACES has enrolled the Fred Holland Day House in Norwood. The status affords the Tudor Revival structure, home of the Norwood Historical Society, both protection and eligibility for federal funds.

Mass.
Historical

BOSTON EVENING GLOBE
BOSTON, MA.
D. 191.716

MAY 18 1977

New
England
Newsclip

... on bridge, fireplugs, towels

Pedestrians who for years have braved traffic to cross Boylston street (Rte. 9) in Newton Highlands soon may get a lift from the state.

It will be a long-awaited footbridge over Boylston just south of the Elliot street MBTA station. Construction bids are being asked. The bridge will eliminate Newton's most dangerous pedestrian crossing — three persons have been killed while attempting to cross Boylston.

The question in Newburyport is: What color should the fire hydrants be?

The water commissioners pondered the question briefly when department manager E. James Gaines proposed repainting the fireplugs, using department workers on slow days, if there are any. The commissioners agreed, but couldn't decide on what color to have them painted. Gaines suggested red, black or yellow.

Gaines was authorized to paint them, but not to choose the color. He should consult with the fire department and the public should have input, too.

I've always favored chartreuse, myself...

The Fred Holland Day House in Norwood has been entered into the National Register of Historic Places.

THE SUBURBS

The announcement came from the office of Secretary of State Paul Guzzi, who is chairman of the Massachusetts Historical Commission. Located at Day and Bullard streets in the town center, Day House was the home of the turn-of-the-century literary figure and publisher Kahlil Gibran. The tudor revival structures, built in 1859 and extensively rebuilt in 1890-93, is the home of the Norwood Historical Society.

The Stoughton school board is throwing in the towel, so to speak.

Because of heavy losses, the board voted to discontinue towel service for physical education classes and interscholastic athletic teams.

More than 75 dozen towels worth more than \$1200 were "lost" last year at the junior and senior high schools. The figure this year is 1176 towels, mostly at the high school. The school committee unanimously voted to "let the students bring in their own towels."

ROBERT B. KENNEY

BOSTON GLOBE
BOSTON, MA.
D. 222,962

Mass
Hist.

MAY 18 1977

New
England
Newsclip

THE SUBURBS

Bridge over troubling traffic

Pedestrians who for years have braved traffic to cross Boylston street (Rte. 9) in Newton Highlands soon may get a lift from the state.

It will be a long-awaited footbridge over Boylston just south of the Elliot street MBTA station. Construction bids are being asked. The bridge will eliminate Newton's most dangerous pedestrian crossing — three persons have been killed while attempting to cross Boylston.

Not a burning issue

The question in Newburyport is: What color should the fire hydrants be?

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Enter now the Day House

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Bring your own towel

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ROBERT B. KENNEY

NR Data Sheet

DATE: 11/15/76
Reviewer INITIALS: BG

NR DOE APR 18 1977

NAME AS IT APPEARS IN FEDERAL REGISTER: Day, Fred Holland, House

OTHER NAMES: Day House

LOCATION:

STREET & NUMBER 93 Day St.

CITY, TOWN Norwood

CONGRESSIONAL DISTRICT 9th

STATE Massachusetts

VICINITY OF 025

COUNTY code
Norfolk - 021

OWNER OF PROPERTY: (Circle) PRIVATE STATE LOCAL GOV'T MUNICIPAL COUNTY OTHER

ADMINISTRATOR (underline)

FEDERAL (AGENCY NAME):

NPS REGION: (CIRCLE) N. ATLANTIC MID ATLANTIC SOUTHEAST MIDWEST

SOUTHWEST ROCKY MOUNTAIN WEST PACIFIC NORTHWEST

FEATURES:

INTERIOR	EXTERIOR	ENVIRONS
☒ Substantially intact-1	☒ Substantially intact-2	☐ Substantially intact-3
☐ unknown - 4	☐ unknown - 5	☒ unknown - 6
☐ not applicable - 7	☐ not applicable - 8	☐ Not applicable-9

CONDITION -	Interior, exterior, environs not intact-0
☒ EXCELLENT	☐ DETERIORATED
☐ GOOD	☐ RUINS
☐ FAIR	☐ UNEXPOSED
	☐ Unexcavated

☒ UNALTERED - since 1893	☒ ORIGINAL SITE
☒ ALTERED - since 1857	☐ MOVED
☐ Reconstructed	☐ Unknown
☐ Excavated	

ACCESS - ☒ Yes-restricted Yes-unrestricted No access Unknown

historic district? YES ☒ NO

WITHIN NATIONAL REGISTER HISTORIC DISTRICT? YES ☒ NO
IF YES, NAME:

WITHIN NATIONAL HISTORIC LANDMARK? YES ☒ NO
IF YES, NAME:

ADAPTIVE USE: ☒ YES NO Saved? YES NO

FUNCTION(S): (use vocabulary words)

then- House

now- House; museum

SIGNIFICANCE:

☐ ARCHEOLOGY-PREHISTORIC	☐ CONSERVATION	☐ LANDSCAPE ARCHITECTURE	☐ RELIGION	☐ entertainment
☐ ARCHEOLOGY-HISTORIC	☐ ECONOMICS	☐ LAW/Gov't/politics	☐ SCIENCE	☐ health
☐ AGRICULTURE	☐ EDUCATION	☒ LITERATURE	☐ SOCIAL/HUMANITARIAN	☐ recreation
☒ ARCHITECTURE	☐ ENGINEERING	☐ MILITARY	☐ TRANSPORTATION	☐ settlement
☐ ART	☐ EXPLORATION	☐ MUSIC	☐ OTHER (SPECIFY)	☐ socio/cultural
☐ COMMERCE	☐ INDUSTRY	☐ PHILOSOPHY		☐ urban & commun
☐ COMMUNICATIONS	☐ INVENTION	☐ POLITICS/GOVERNMENT		☐ planning

Claims

"first" YES NO "oldest" YES NO "only" YES NO

ARCHITECTURAL STYLE:

architect/m.builder: *Y. Williams Seal - 1890*

engineer:

landscape/garden designer:

artist/artisan:

interior decorator:

builder/contractor:

ETHNIC GROUP:

NAMES:

(label role
&
appropriate date)

personal *Fred Holland Day - owner for whom house remodeled, 1890 - literary collector, publisher, photographer*

events

institutional

DATES:

DATE OF CONSTRUCTION (Specific date or 1/4 of century): *1859*

DATE(S) OF "MAJOR" ALTERATIONS: *1890-93*

HISTORICALLY SIGNIFICANT DATE(S):

SOURCE:

(OF NOMINATION)

PRIVATE

STATE

LOCAL GOV'T

MUNICIPAL

COUNTY

OTHER

FEDERAL AGENCY:

ACREAGE:

(to nearest tenth of an acre)

.5

COMMENTS: (include architectural information here)

Brick 1st story, stuccoed frame upper stories with decorative half-timbering; 2 1/2 stories, modified rectangle, intersecting gabled roof sections, exterior and interior chimneys, front and side entrance porch with porte cochere extension, casement and oash windows; 2 1/2-3 1/2 story gabled, 2nd Second Empire carriage house; original 2 1/2-story Second Empire dwelling extensively rebuilt to present appearance, 1890-3.

SIGNIFICANCE: (maximum two sentences) Example of extravagant remodeling efforts during late-19th C.

home of Fred Holland Day, ~~the~~ collected material on Keats, ~~the~~ publisher, and photographer.

aging actresses. In 1962, the year of her last radio appearance, she sang two songs in Coward's London production of *Sail Away*. Day died in London.

• Reviews, programs, and other material relating to Day's life and theatrical productions are on file in the Billy Rose Theatre Collection of the New York Public Library for the Performing Arts at Lincoln Center and at the Theatre Museum of the Victoria and Albert Museum, London. Her British radio and television career is documented in the archives of the British Broadcasting System, London. Day's London recordings are available on World Records SH 138. Gerald Bordman, *Days to Be Happy, Years to Be Sad* (1982), relates Day's career to Vincent Youmans's. Ethan Mordden, *Broadway Babies* (1983), places shows like *Irene* in their transitional context. A helpful obituary is in the *Times* (London), 3 May 1971.

JAMES ROSS MOORE

DAY, F. Holland (23 July 1864–6 Nov. 1933), publisher, photographer, and bibliophile, was born Fred Holland Day in Norwood, Massachusetts, the son of Lewis Day, an industrialist, and Anna Smith. The only child of wealthy parents, young Day was educated largely by private tutors. The family split their time between their Norwood house and an apartment in Boston, at that time considered the Athens of America. At fifteen Day accompanied his mother to Denver, where she recuperated from a lung disease. It was in Denver that he made his first sustained contact with a large colony of Chinese, and their art and material culture made a lasting impact on him. He began to draw with Chinese inks and brushes and purchased many Chinese artifacts; he remained fascinated by Oriental culture to his dying day. This fascination was abetted by the world-class Oriental collections at the Boston Museum of Fine Arts.

On returning from Denver at the age of sixteen, he entered Chauncy High School in Boston. Through friends there, he met many Harvard University students, including men like the art critic Bernard Berenson. In 1884 he graduated from Chauncy Hall, receiving a special gold medal for "the best scholarship in English literature." He had become an enthusiastic bibliophile, with early interests in Honoré de Balzac and John Keats. In 1885 Day went to work for about a year at A. S. Barnes & Company, a Boston bookselling firm.

Day's obsession with books led him to a practice known by Victorian bibliophiles as "extra-illustrating," "extending," or "grangerizing" a book. This consisted of collecting images in any graphic medium of people and places mentioned either as characters or as locations in both fiction and nonfiction. Since books were then often published in unbound signatures, the aim was to bind up signatures and the extra illustrations in a bibliophile's favorite morocco. Books thus bound vastly increased in value.

Day eventually established a magnificent personal library, featuring a rare edition of Keats printed on vellum. He was highly respected among Boston bibliophiles, with whom he helped to found the Club of

Odd Volumes, the Boston equivalent of New York's Grolier Club. Having determined in 1887 to extra-illustrate an edition of Balzac, Day decided to take up photography preparatory to a trip to Europe, where he would serve as foreign correspondent for the *Norwood Review* and take as many pictures relating to Balzac's life and novels as he could find. Thus his literary interests led directly to his pursuit of photography, with an eventual membership in the Boston Camera Club in 1889.

When Day was twenty-two he met the woman who—besides his domineering mother—would have the strongest and most lasting influence on him. Louise Imogen Guiney was a published poet who was the darling of the Boston literati, including such formidable figures as Oliver Wendell Holmes. Day and Guiney shared an obsession with John Keats. Through Guiney, Day entered into the circle of her godmother, Louise Chandler Moulton, who had established literary salons in Boston and London.

Guiney was a devout Catholic, but, ignorant of what was appropriate in photography, she pressured Day to photograph saints and all things holy. He did take several fine portraits of her posing as Saint Barbara. This pursuit was interrupted by a trip to Europe in 1890 to see the passion play at Oberammergau, an event that stirred his imagination so profoundly that in the next decade he would photograph himself as Christ on the cross. Many of these pictures were unfortunately of negligible aesthetic interest, but his series called "The Seven Last Words of Christ," using close-ups of his bearded face topped with a crown of thorns, created a furor. The series was shown in England and France and was greeted with both admiration and shrill outcries of blasphemy.

Day brought home from Europe something else that would create much controversy: the hitherto unpublished letters of Fanny Brawne, John Keats's sweetheart, to his sister, Fanny Keats. He never succeeded in having these published, as the estate refused permission. Even Guiney, who had been instrumental in locating the letters, never saw them, and Amy Lowell, intent on writing a biography of Keats, could not persuade Day to let her see these crucial manuscripts, which were expected to alter important details of Keats's life. Despite frustration about the letters, Guiney joined Day in 1894 in establishing a memorial to Keats in a Hampstead church.

Day's visits to Europe transformed him from a bibliophile into a passionate aesthete. Simultaneously, he became deeply interested in psychic phenomena, often visiting the Society for Psychical Research in London. In 1889 he had met a like-minded Harvard student, Herbert Copeland, who became his partner in the publishing firm of Copeland and Day. Copeland brought Day into an exclusive Boston group called the Visionists, aesthetes and spiritualists all, including the poet Bliss Carman, the architect Ralph Adams Cram, the typographic genius Bruce Rogers, the printer Daniel Berkeley Updike, and only two female members, Guiney and her writer friend Alice Brown.

The Visionists decorated the walls of their hideaway with Egyptian symbols and played at being high priests of Isis, obviously under the influence of Helena Blavatsky's enormously popular book, *Isis Unveiled*, first published in English in 1877. Blavatsky's Theosophy was only one of many mystical systems that purveyed symbolism attractive to the fin-de-siècle "decadents," as they called themselves. (The term then referred to the *decade* of the 1890s.) Day joined several mystical societies and photographed the rituals involved.

The Visionists published two avant-garde magazines, *The Knight Errant* and *The Mahogany Tree* (1892–1894), in which the socialist and aesthetic ideologies of William Morris were promulgated, along with reverence for Japanese art and culture. The journals lasted only a few issues, but they remain important and rare. Day contributed reviews and notes of his personal acquaintance with Morris. In 1890, when Morris's influential Kelmscott Press was established, Day and Copeland decided to compete with him, and by 1893, the firm of Copeland and Day was in full operation. Day had agreements with John Lane, publisher of Oscar Wilde, and when Wilde's play *Salomé* was brought over, Boston was outraged, especially by Aubrey Beardsley's drawings.

One of Day's major accomplishments was to revive the publication of poetry, including Stephen Crane's *The Black Riders and Other Lines*, William Butler Yeats's *Poems*, Francis Thompson's *Sister Songs*, and Morris Rosenfeld's *Songs from the Ghetto*, translated from the Yiddish. The format of Copeland and Day's books followed the prescriptions of the Arts and Crafts movement, and all their books manifested an integrity of design and utilitarianism seldom matched.

Day did not neglect his photography during his publishing years. In fact, photography began to dominate his interests. Boston celebrities came to his Pinckney Street studio to have their portraits taken. High praise came from the critic Sadakichi Hartmann: "There is no photographer who can pose the human body better than he . . . He has pushed lyricism in portraiture as far as it can be . . . Day is indisputably the most ambitious and accomplished of our American portrait photographers." It was a portrait that won him election in 1895 to the prestigious London-based Linked Ring Brotherhood, a group that rejected the sharp-focus bias of British photography and lauded all attempts to make photography the equal of the fine arts.

Day joined the Links one year after Alfred Stieglitz had been elected to its membership. Stieglitz was then New York's most important editor, critic, and photographer. As editor of *Camera Notes*, Stieglitz gave Day's "Nubians" (some of the first sympathetic portraits of black Americans) the best reproductions in the very first issue. Stieglitz also collected Day's prints, including "The Seven Last Words of Christ," and was outspoken in his admiration. Day was perceived as a genius in the new art of photography, with the well-established society photographer Rudolf Eickemeyer

writing Stieglitz that Day stood alone and unique among contemporary photographers. Day's most sensational picture, "Ebony and Ivory," of a nude black man holding a white miniature statue, inspired other photographers, like his friend Clarence White, to emulate the extraordinary range of tones Day had accomplished.

In his search for models, Day occasionally found one among the poor immigrant children in the settlement houses of Boston. One of these was Kahlil Gibran, who, thanks to Day's support and goodwill, became his protégé; among other kind deeds, Day arranged an exhibition of Gibran's drawings at Wellesley College. There seems to have been no homosexual attachment between Day and Gibran, but Day was homosexual, as was his publishing partner, Copeland. Day was discreet, but he managed to shock Boston once again with the first frontal male nude photograph ever displayed in that city.

By 1899 Day had become one of America's most famous photographers, and, as one of the two acknowledged leaders of the pictorialist movement, he was able to collect outstanding prints from White, Gertrude Käsebier, and other art photographers. The idea of the pictorialists was that one did not merely *take* a picture; rather, one *made* a picture. Day urged Stieglitz to join him in establishing an "American Association of Artistic Photography." Unfortunately, Stieglitz had no intention of sharing the reputation of a leader with Day. His refusal forced Day to create his own entity, "The New School of American Photography." He took approximately 300 pictorialist prints to London for exhibition at the Royal Photographic Society in 1899–1900. Stieglitz was furious that Day had thus established himself as the leader of the new movement, and he wrote scurrilous letters to the English groups denouncing Day's selections as inferior, poor, second-rate prints. The rising young photographer Edward Steichen, who felt honored to be included in Day's exhibition, defended Day and denounced Stieglitz's misrepresentations.

One of the unfortunate outcomes of this quarrel was the refusal of Day to permit Stieglitz to reproduce his works in his new journal, *Camera Work*, begun in 1903. Day therefore was absent from what turned out to be the most important photographic journal of the pictorialist movement, and his absence denied him the later recognition his friends received. Although Day continued to exhibit in Europe, his American influence was diminished. The crowning blow was the 1904 fire that destroyed his Boston studio and many original works as well as his collection of Japanese prints and artifacts.

In 1904 or 1905, Day decided to buy Guiney's property in Maine, at Little Good Harbor on the then relatively underdeveloped Georgetown Island. He built a mansion there for summer living and frequently entertained Clarence White's family until White purchased his own property at Seguinland, a few miles away, where he founded an influential art school. Day was exceptionally generous to the White family, even sup-

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porting White's son, Maynard, through Brown University.

Day's publishing ventures petered out in the first decade of the twentieth century. In 1917, with his father dead and an ailing mother requiring his help, he returned to Norwood and literally took to his bed. He kept up with his friends with copious letter writing, but he had no lovers, and Copeland, a victim of alcoholism, died in 1923. Devoting himself to the study of horticulture and genealogy, Day passed his last years without the solace of his art of photography. His favorite medium had been gum bichromate over platinum, and with the First World War, platinum became unavailable. The loss was irremediable. By the time of his death, his love of classical themes and symbolism was also out of fashion. Day faded into an undeserved obscurity. Following the lead of his friends White and Käsebieber, Day left his photographs to the Library of Congress.

• Manuscript sources include the archives of F. Holland Day at the Norwood Historical Society, Norwood, Mass.; the Library of Congress, which holds letters from Guiney to Day; and the Beinecke Rare Book and Manuscript Library, Yale University, which owns the archives of Alfred Stieglitz, with letters from Day.

Joe Walker Kraus wrote "A History of Copeland & Day (1893-1899) with a Bibliographical Checklist of Their Publications" (master's thesis, Univ. of Illinois-Urbana, 1941). See also Hyder Edward Rollins and Stephen Maxfield Parrish, *Keats and the Bostonians: Amy Lowell, Louise Imogen Guiney, Louis Arthur Holman, Fred Holland Day* (1951). Interest in Day was revived in 1975 by Ellen Fritz Clattenburg in her catalog for the Day exhibition at the Wellesley College Museum. There followed Estelle Jussim's definitive biography, *Slave to Beauty: The Eccentric Life and Controversial Career of F. Holland Day, Photographer, Publisher, Aesthete* (1981). The London scholarly journal *History of Photography* published a special issue devoted entirely to F. Holland Day, edited by Verna Curtis of the Library of Congress (1994). Day wrote several articles for *Camera Notes*, the *British Journal of Photography*, and the *American Annual of Photography*.

ESTELLE JUSSIM

DAY, Frank Miles (5 Apr. 1861-15 June 1918), architect, was born in Philadelphia, Pennsylvania, the son of Charles Miles Day, an immigrant English tailor, and Anna Rebecca, a Philadelphia native. As a child Day traveled in America and Europe with his family before entering the architecture program of the Towne Scientific School of the University of Pennsylvania in 1879. He graduated in 1883, having been president and valedictorian of his class, and left for England. While there he attended the South Kensington School of Art (1884), the Royal Academy (1885), and the Architectural Association (1885). He also joined the atelier of Walter Millard and apprenticed under Basil Champneys; both architects were participants in the Gothic revival who drew Day's attention to craftsmanship and materials. Day also traveled through continental Europe, where he was particularly attracted to the ornament and work of the early Renaissance.

Returning to Philadelphia in 1886, Day worked as a draftsman for George T. Pearson and Addison Hutton. In late 1887 he opened his own firm and maintained an active practice that included residential, commercial, ecclesiastical, and collegiate work. Day's brother joined him as a financial manager in 1892, and in 1893 they adopted the name Frank Miles Day & Brother; in 1911 Day made his assistant Charles Klauder a partner, and in 1912 the firm went by Day & Klauder. Described as a "creative eclectic," Day produced designs that relied on a free interpretation of historical styles. He drew on medieval and early Renaissance styles, but he was also drawn to American colonial and Georgian architecture. For Day, however, "... style ... [was] not an affair of archeology but an abstract quality, a subtle excellence very hard to define" ("Choosing a Style for the House," *Inexpensive Homes of Individuality*, 1912). He emphatically stated that the plan, material, site, and function of a building should determine the design. His own work subtly fused refined ornament with picturesque massing.

Day's notable early commissions include the Philadelphia Art Club (1888), Horticultural Hall (1894), and the Charles Bergner (1892) and Clement Newbold (1897) residences (both illustrated in *Stately Homes in America*, 1903); and he collaborated on the Free Museum of Science and Art (1893). After 1900 Day gained a reputation for campus planning and design. With the completion of athletic facilities for the University of Pennsylvania (1902), Day went on to design buildings for Princeton (1908), Cornell (1913), Pennsylvania State (1914), and the University of Colorado (1917); he also provided plans for Wellesley College (1916) and the University of Delaware (1915-1916). While the work for Penn State used classical sources and Colorado used Italianate, Day's work at the other schools made him a leader in collegiate Gothic. The Princeton buildings received praise from Ralph Adams Cram and the American Institute of Architecture Gold Medal (1918). Day's respect for historical styles made him an early contributor to historic preservation—perhaps most notably, he chaired the committee on the restoration of the Octagon, the AIA's headquarters in Washington, D.C.

Day's commitment to the professionalization of architecture went beyond his own practice to his involvement with a number of organizations: he became an active member of the T-Square Club in 1886 (serving as vice president in 1889 and 1890) and he taught courses at the Pennsylvania Academy of the Fine Arts, the University of Pennsylvania, and in 1906 at Harvard. His belief in the value of foreign study for architects resulted in becoming a trustee (from 1905) and director (1909) of the American Academy in Rome. His election to the Philadelphia Chapter of the AIA in 1887 began an association that included becoming a fellow and member of the board of directors (1895) and culminated in his presidency of the national AIA in 1906-1907. Under Day the AIA established committees on the regulation of competitions and licensing of architects and brought in a legal adviser.