

United States Department of the Interior
National Park Service

National Register of Historic Places **Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic BRANCH HOUSE (VHLC File #127-246)

and/or common Same

2. Location

street & number 2501 Monument Avenue N/A not for publication

city, town Richmond N/A vicinity of

state Virginia code 51 county (in city) code 760

3. Classification

Category	Ownership	Status	Present Use	
district	public	X occupied	agriculture	museum
X building(s)	private	unoccupied	X commercial	park
structure	both	work in progress	educational	private residence
site	Public Acquisition		entertainment	religious
object	in process	X yes: restricted	government	scientific
	being considered	yes: unrestricted	industrial	transportation
	N/A	no	military	other:

4. Owner of Property

name Robert E. and Janice W. Pogue

street & number 3902 Sulgrave Road

city, town Richmond N/A vicinity of state Virginia 23221

5. Location of Legal Description

courthouse, registry of deeds, etc. Richmond City Hall Tax Assessor's Office

street & number 900 East Broad Street

city, town Richmond state Virginia 23219

6. Representation in Existing Surveys (See Continuation Sheet #1)

(1) Monument Avenue Historic District

title File #127-174

has this property been determined eligible? yes X no

date 1969

federal X state county local

depository for survey records 221 Governor Street

city, town Richmond

state Virginia 23219

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved date <u>N/A</u>
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

SUMMARY DESCRIPTION

The Branch House at 2501 Monument Avenue is situated on the southeast corner of Monument Avenue and Davis Street in the Fan District of Richmond. It is a residence of immense size, with twenty-eight major rooms. The building comprises over 4000 square feet and was completed in 1919 at a cost of approximately \$160,000. Built in the Tudor/Jacobean Revival style and surrounded by a brick wall, the house presents an imposing 111-foot long facade which looms eighty-four feet above Monument Avenue. It is roughly H-shaped in plan with each wing approximately 103 feet deep. Ostensibly three stories in height, the building actually has eleven separate levels inside. The structure consists of English bond load bearing brick walls with a one way/metal pan and concrete floor system. The slate roof is supported by wooden rafters. Window frames, door frames, fireplaces, and exterior moldings and decorations are articulated through the use of distressed and patinized briarcliff sandstone. All casements are leaded and stained-glass window lights are interspersed throughout the fenestration.

ARCHITECTURAL ANALYSIS

The main (north) facade consists of two projecting gabled wings flanking a recessed central portion that is three bays in length. Appended to the eastern wing is a buttressed and crenellated entry tower with Tudor-arched portico topped by a label mold. This entry way is based on the entry to Compton Wyniates, the 16th-century Warwickshire home of the favorite of Henry VIII, Sir William Compton. This portico was also reproduced in Garner and Stratton's Tudor Domestic Architecture, a widely read guide to the style (see plates 31-36). Above the entry way projects a double-height oriel window with Tudor-arched casements whose spandrels are decorated with Gothic tracery and heraldic symbols relevant to Branch family history. A strong string course above the window head separates the window areas from the crenellated tower parapet. Behind the tower rises the gable end of the east wing whose brick end wall is relieved by a coupled Tudor-arched window crowned by a label molding, and whose parapet is coped with briarcliff sandstone. Joined to the western side of the eastern gable is a crenellated tower-like projection whose parapet joins into the gable. This projection is articulated by a string course and by single and paired Tudor windows, all with label molds atop their heads.

The recessed central portion of the facade is articulated as a series of three bays of Tudor casement windows on three levels (basement, main floor and second floor). On the lower two floors the window bays are separated by buttresses which terminate at the heads of the first-floor windows, creating a string course. On the second floor, the heads and sills of the casements are united by a pair of string courses. The roof line of the central portion of the house terminates at the head of the casements on the second floor.

The west wing of the house is similar in massing to the eastern wing with buttresses, gable roof end, and tower-like crenellated accretion to its eastern

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6. REPRESENTATION IN EXISTING SURVEYS

- (2) Virginia Historic Landmarks Commission File #127-246
1973, 1983 State
221 Governor Street
Richmond, VA 23219

7. DESCRIPTION -- Architectural Analysis

side. It is, however, articulated in a less grand manner. At the ground level a pair of coupled casement windows are united at the head by a string course which runs the length of the wing. This course corresponds with the string course in the recessed central area. A second string course a few feet above unites the equally spaced sills of a taller pair of coupled Tudor-arched windows with a string course that unites the ground-floor sills in the recessed area. The sharp pendant of a four-bay oriel window thrusts into the label molding of the aforementioned windows. Placed symmetrically atop the oriel is another coupled Tudor-arched casement window, which, along with the coped gable, provides articulation at the uppermost level.

The south facade is similar in massing to the main facade, but its articulation is much more free and arranged in a more picturesque manner than the entry facade. The western-wing brickwork is relieved only by two rather large groupings of Tudor-arched windows on each floor. It is at the gable level that the facade becomes most interesting for it is articulated as a half-timbered gable, with herringbone brick nogging. In the center of the gable is a bay window comprised of five small leaded casements; the spandrel pendant being decorated with Gothic tracery. The sills and the molding at the window heads are delicately crenellated. The barge boards are carved in the manner of those at Compton Wynyates, a detail of which appears in Garner and Stratton in plate 34.

On the ground level the central portion of the house is again articulated by double-height coupled Tudor windows flanking a large double-height crenellated bay window of briarcliff stone whose form and decoration are closely patterned after the same element at Compton Wynyates (see plates 35 and 36, Garner and Stratton). In the Branch House, however, the inscription at the head of the windows relates to the Branch family's arrival in Virginia during the 17th century. At the level of the inscription, a string course, which runs from one wing to the other, unites the sills of groups of Tudor-arched windows flanking the crenellation of the central bay. Three Tudor windows open onto the balcony formed by the roof of the bay. Another string course unites the heads of all the windows of the second floor of this central portion with the gable of the western pavilion and continues around the eastern wing. A rather plain parapet surmounts this area and serves as a railing for an upper level balcony that is reached through an arcade of Tudor-arched doors.

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7. DESCRIPTION -- Architectural Analysis

A small oriel with long cul-de-lampe provides an easy transition to the eastern wing of the garden facade. This wing's flanks are articulated by casement windows and the end wall is enlivened by a large oriel window surmounted by three coupled Tudor windows whose heads form part of the aforementioned string course. Above the string course rises a rather plain parapet behind which is a small crenellated pavilion whose surface is articulated by a heavy string course above the windows. The eastern facade along Davis Street is a picturesque assemblage of Tudor windows, string courses, and copings. Of note is the central bay area where the gable end protrudes. This gable-end area is enlivened by pairs of Tudor windows which flank an empty Perpendicular Gothic sculpture niche. On the upper level, dormers, sculpted chimneys, (based on several prototypes found in Garner and Stratton, especially plate 16) and a tower reminiscent of those at Hampton Court lend picturesque qualities to the general composition. The western facade follows a similar pattern as the eastern except that it lacks a tower and sculpture niche. It has in its place a shallow projecting rectangular bay fenestrated with Tudor-arched windows. A two-car garage was added to the west end of the Branch House in the 1920s, although provision had been made by Pope for a garage on Park Avenue. The roof is capped by several Tudor chimneys, all of which can be found in plates of Garner and Stratton (*passim*).

Despite the myriad level changes, the interior is arranged in an exceedingly logical fashion: all the service rooms and vertical circulation elements are grouped in the center of the eastern wing, along Davis Street. At the ground level one passes through a covered entry into an entry room that is faced in briarcliff sandstone. To one side is a reception room. After ascending a short rise of stairs, one is on the main level of the house, which consists of dining room, gallery, living room, library, and studio. Since the Branch collection of tapestries and textiles adorned virtually every inch of wall space in the house, the plaster walls were not painted until the Branch family donated the house to the United Giver's Fund of Richmond in 1954. The only interior decorative elements provided each room by the Pope firm were ceilings, fireplaces, and (in some rooms) free-standing screens. In the gallery, the heavily pargeated plaster ceiling decoration is Tudor in style and is based on a ceiling in Hampton Court. The dining room ceiling is enlivened with heavy chamfered chestnut beams. The library ceiling is vaulted and decorated in curvilinear tracery with heraldic symbols. The studio is decorated in the manner of a manor chapel with roundels, a choir balcony, and vaults. It is entered through a Renaissance doorway complete with 15th-century door. On the mezzanine level between the first and second levels, there is a small guest room embellished with a frieze decorated with caryatids and deer heads in extremely low relief. This guest room ceiling is decorated with plaster tracery in the High Perpendicular style, complete with Elizabethan pendants and heraldic symbols in low relief. All doors, door frames, and fireplaces are designed in the Tudor style. The living room lacks any ceiling decoration because its primary decorative elements were tapestries. A medieval minstrel screen, with linen fold paneling, is installed in the room's eastern end.

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7. DESCRIPTION -- Architectural Analysis

The second level decoration specifically differs from that of the first in an attempt to convey the image of a house that has been remodelled over time; the gallery on this level is vaulted with a Tudor ceiling and contains a Tudor screen. The other decorated rooms are quite different in style: Mrs. Branch's room and the sitting room are decorated in the Adam and the Georgian style, respectively. The existing drawing shows that the original intent was to decorate the sitting room in a Tudor design, but 18th-century paneling was installed instead. In fact, the paneling does not match the preexisting openings. The bathroom, off the sitting room, contains closets paneled in the Tudor style. The uppermost level of the building housed children and servants and was undecorated.

The brick wall surrounding the Branch House incorporates several features of architectural interest, most notably a brick gate along the Monument Avenue entrance. Gothic finials formerly embellished the gateway on Davis Avenue, but they were removed after one was struck by lightning. The Branch House was intended as a winter residence, and accordingly, very little effort was expended in the design of the garden, which today consists of a terrace leading from the southern facade of the house to a simple rectangular-shaped parterre surrounded by a brick walkway and enclosed by the garden wall. Sometime in the 1960s a gate was added to the eastern garden wall to facilitate the garden's use by neighboring residents of the Fan District.

8. SIGNIFICANCE -- Historical Background

Italian Renaissance furniture, woodwork, textiles, tapestries, armor and pike arms. Not surprisingly, the Italian Renaissance was Branch's first choice for the style of what was to become his winter residence. He summered at his wife's family home in Rhinebeck, New York, and spent spring and fall at his villa in Italy. He first explored the possibility of building a "palazzo" complete with cortile but found that such a scheme would consume too much land and be too expensive. Finally, he settled on another Renaissance style that was less consumptive of land: the Tudor.

Branch's choice of style reflected a conflation of social and aesthetic ideals of the wealthy Virginian of English descent during the first three decades of this century. As has been widely noted, there was a belief during this time period that the United States had a special relationship with the Renaissance and that Americans could rightly claim intellectual and spiritual kinship with the life and art of the 15th and 16th centuries. Wealthy men compared themselves to the Medici; artists favorably compared themselves to those of the Italian Renaissance. Additionally there was, during this period, a renewed interest in the values and heritage of Anglo-Saxon society. It was a wistful romanticism precipitated by the harsh realities of modern warfare and industrial life, and the influx of southern and eastern

8. Significance

Period	Areas of Significance—Check and justify below							
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion				
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science				
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture				
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/				
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian				
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater				
<input checked="" type="checkbox"/> X 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation				
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)				

Specific dates 1916-1919

Builder/Architect John Russell Pope

Statement of Significance (in one paragraph)

STATEMENT OF SIGNIFICANCE

The John Kerr Branch House is the work of John Russell Pope, one of America's most prominent architects of the first half of the 20th century. Designed in 1916 and constructed 1917-19, the building is an excellent example of an urban residence planned in the Tudor/Jacobean Revival style. It is the only house of this type by Pope in which the interiors have survived intact, and it is one of the earliest extant examples of this style of architecture in Virginia. Mr. Branch, a wealthy capitalist from a distinguished old Virginia family, amassed a substantial collection of Renaissance textiles, tapestries, furniture and woodwork; the house was designed to harmonize with the collection. The interiors incorporate English Renaissance minstrel screens and an Italian Renaissance door. To provide an appropriate setting for this collection, Pope, with the assistance of his partner Otto R. Eggers, incorporated salient features from several 16th-century English country houses to form a convincingly correct assemblage of design elements, which as a whole, demonstrate his command of that particular vocabulary. Pope and Eggers probably also referred to The Domestic Architecture of England During the Tudor Period by Garner and Stratton, as a source for their design of the Branch House, for there is a striking similarity between several plates in that book and details of the mansion. To compound the illusion of an imposing ancient manor house set in Richmond, Pope and Eggers used distressed and patinized briarcliff sandstone to articulate window frames, door frames, fireplaces and exterior moldings. As an artifact of American cultural history, the house design is a manifestation of the adamant philanglicism that swept over the country during the first three decades of this century. Barons of American industry, finance, and culture, such as Branch, appropriated the traditions of English domestic architecture as a way of asserting a noble lineage for their class.

HISTORICAL BACKGROUND

Sometime before August, 1916, John Kerr Branch, Jr. commissioned John Russell Pope to design a residence for him in Richmond. Branch, an extremely successful capitalist, was (at the time of the construction of the house) a partner in the investment firm of Thomas Branch and Company, president of the Merchants National Bank, a director of the Petersburg Savings and Insurance Company, the Continental Insurance Company, and "interested in Southern cotton mills and railroads." In keeping with his place in commercial society, the house was expected to possess certain qualities of restrained ostentation that would reflect the Branch family's entrepreneurial success.

As did many wealthy men of the time, Branch collected art objects. The house in Richmond was intended as an exhibition space for his rather large collection of

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8. SIGNIFICANCE -- Historical Background

European immigrants. Compounded with these larger social and cultural issues was the need to express one's own distinguished lineage; particularly British lineage. The outcome of this desire was clarified by Howard Dwight Smith, who, writing in 1918, commented:

A wave of philanglicism in architecture and decoration has been sweeping over America for the past decade. It is natural that we should look to England for precedent in domestic architecture, inasmuch as the problems to be met and solved in England are more probably nearly similar to our own than they are any others. This wave² of philanglicism is spending itself in the popular demand for Adam, Georgian and Tudor work.

Another author wrote, "The tenacity of this tradition has had a very beneficial influence on the domestic architecture of a country that was in danger of becoming frenchified."³ The trend had, in some areas of architectural design, become so pervasive that, as early as 1907, the Architectural Record wrote:

A contemporary American who wishes to build a brick house...is restricted to a choice between two styles—the Georgian and the Jacobean—and with the catholicity of taste which is his⁴ most noticeable aesthetic characteristic he is as likely to choose one as he is the other.

The Architectural Record, continuing to extol the virtues of the Tudor and Jacobean styles for their picturesque qualities, stated that they were more suitable for the design of large houses whose numerous rooms often dictated rather loose massings.

Branch, as a collector of Renaissance artifacts, would have been naturally drawn to the Tudor style and was personally familiar with it as a result of his extensive travels in Europe. His house, which comprises twenty-eight major rooms, was the perfect size for a Tudor building and the Tudor style provided an excellent setting for his collection.

Although Tudor was quite popular in the northeast, particularly around Philadelphia, it was slow to catch on in the south. Aside from Meadowbrook (destroyed) in Chesterfield County and Nydrie (destroyed) in Albemarle County, there were few contemporary examples of this style in Virginia. This style became much more popular in the mid-20s with the reconstruction of Agecroft Hall and the development of the Windsor Farms subdivision in Richmond. The Branch House would appear to be Virginia's earliest extant example of this mode of architecture.

The Tudor mania was also manifested by the publication of several major works on the subject. The plates of these books served as modern-day pattern books for subsequent building in the style. The two most important of these were Garner and Stratton's The Domestic Architecture of England During the Tudor Period, first published in America in 1911, and J.A. Gotch's Early Renaissance Architecture in England, published in 1901.

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8. SIGNIFICANCE -- Historical Background

Given the social and aesthetic context, it is not surprising that in the program presented to Pope by Mr. Branch at the outset of the project, both men showed a decided inclination toward the Early English as the preferred style of building.

Branch's choice of Pope as architect raises several questions regarding patronage which can only be answered by circumstantial evidence of Branch's knowledge of the architect and his work. First, Branch was involved with the Richmond, Fredericksburg and Potomac Railroad (RF & P) and the Atlantic Coast Line (ACL) for which Pope had won the competition for the design of the station in Richmond. Second, during the period between 1912 and 1919, Pope had designed major Tudor houses for Reginald De Koven (New York), Stuart Duncan (Newport, Rhode Island), and Allan S. Lehman (Westchester County, New York). While none of these houses survive intact, all of them were derived from the same sources as the Branch House. Additionally, Pope was at work on a master plan for Yale that advocated adoption of the English Collegiate Gothic style by the university. In later years Pope continued to design in the Tudor style for domestic structures, including his own home in Newport, Rhode Island. Pope's residence for Duncan, "Bonniecrest," had been widely published since its completion in 1914. Given these credentials, a wealthy man with antiquarian tendencies, such as Branch, would logically look to a designer of wide renown such as Pope, with whom he undoubtedly had some personal acquaintance.

It appears, however, that Pope's involvement in the project was rather limited. Despite the fact that he built his own house in the Tudor style, the style was not Pope's primary interest, and by 1916, he was involved in several large public commissions designed in a Neo-Classical style. Branch family tradition notes Branch's chagrin at the fact that Pope never visited the building. The drawings themselves are signed by Otto R. Eggers, Pope's partner and a consummate designer in his own right. From what is known concerning the firm's working operation, there was probably a strong degree of collaboration between Pope and Eggers on this project, with Pope acting as the critic and Eggers as the actual designer.

According to city land records, the Branch family at the time of the house's construction owned the entire block on either side of Monument Avenue at the present location. Given the magnitude of such a holding, it becomes evident that a conscious decision concerning the siting of the building was necessary. Monument Avenue, Richmond's grand boulevard, was originally intended to terminate at Davis Street with the monument to Jefferson Davis. The placement of the Branch House at the corner of Davis Street and Monument Avenue guaranteed the building a location of prominence along the boulevard as the setting for the Davis Monument. The building's long frontage along Davis also serves as a frame for the view north towards the Davis Monument and the Union Train Station, which was under construction at the same time as the Branch House. In fact the Branch House and the train station are on axis with one another and excellent views of the station may be obtained from the second floor-windows of the house. It appears, then, that the house's potential contribution to an undeveloped cityscape was thoroughly considered.

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8. SIGNIFICANCE -- Historical Background

Branch's involvement with the railroad would seem to confirm the assumption that the axial alignment between house and station was more than coincidental.

The Pope firm's handling of the massing and the decoration of the Branch House demonstrates their skill and familiarity with the style. In addition to the printed sources already cited, Pope also traveled extensively in Britain and photographed buildings to use as aids in design and specification. Of the photographs that are known, a large number record Tudor buildings. That the design of the house is academically correct without becoming wooden is due in part to the fact that it borrows from several different sources in order to convey the impression of a completely new structure. Pope's absorption of the style and his ability to synthesize it into a new form is thus clearly demonstrated. To maintain the illusion of age, the architect had the building materials distressed and aged to add patina to the image of power and pedigree.

An intensely urban building with tight forecourt, the Branch House currently appears somewhat out of place in relation to its low-density urban neighbors. To the building's detriment, other property owners failed to transform Monument Avenue into the high-density urban boulevard of Branch's vision. As a result, the house's relationship to the street is extremely awkward. That the remainder of the block, left open by Branch for his sister, was never built upon adds to the disquieting siting of the house.

Since the house was intended as a winter residence, little attention was paid by Branch to Pope's garden designs. These designs were further altered in the 1960s when a gate was punched through the wall along Davis Street to facilitate the site's use by the residents of the surrounding neighborhood.

The residence at 2501 Monument Avenue remained in the Branch family until it was donated to the United Givers' Fund of Richmond in 1954. It was then converted insensitively into offices. In 1982 the house was sold to the present owners who restored the house to its previous state. It is currently used to house the offices of Northwestern Mutual Life Insurance Company.

¹L.G. Tyler, ed., Virginia Encyclopedia of Biography (New York Press, 1915), vol. 5, p. 1057.

²H. Choly, "The Residence of Allan S. Lehman," Architectural Record, vol. 44, p. 483.

³"Individualism in Architecture," Architectural Record, vol. 32, p. 275.

⁴"Two Jacobean Houses," Architectural Record, vol. 21, pp. 372-73.

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9. MAJOR BIBLIOGRAPHICAL REFERENCES

"Two Jacobean Houses." Architectural Record, vol. 21, January 1907, pp. 35ff.

"The House of P.M. Sharples." Architectural Record, vol. 26, November 1909,
pp. 372ff.

"Individualism in Architecture." Architectural Record, vol. 32, October 1912,
pp. 275ff.

Tyler, L.G., ed. Virginia Encyclopedia of Biography. Vol. 5, New York Press,
1915.

10. GEOGRAPHICAL DATA -- Verbal Boundary Description & Boundary Justification

is 157.12' E along such N line of Park Ave. from the NE corner of the intersection of Park Ave. and Robinson St., thence E along the N line of Park Ave. 135.05' to the NW corner of the intersection of Park Ave. and Davis Ave., thence N along the W line of Davis Ave. 277.75' to a point, thence in a NW direction along the arc of a curve to the right with a radius of 88', an arc distance of 18.55' to a copper point in the S line of Monument Ave., thence W along the S line of Monument Ave. 118.48' to the point of beginning; all as more clearly shown on the plat dated September 24, 1954, made by W.W. LaPrade & Bros., Civil Engineers, recorded December 7, 1955, in Deed Book 560-D, page 377, to which plat reference is hereby made for a more particular description.

Boundary Justification: The bounds of the nominated property refer to those as described in Deed Book 560-D, p. 377 of plat dated September 24, 1954. This property constitutes $\frac{1}{2}$ of the original land held by Branch. The remaining $\frac{1}{2}$ block was held by Branch for his sister to build on. She did not build and the land remained vacant. It is now owned by the First Baptist Church and used as a parking lot.

9. Major Bibliographical References (See Continuation Sheet #7)

- Choly, H. "Recent Work of J.R. Pope." Architectural Record, v.29, pp. 441-511.
 Choly, H. "The Residence of Allan S. Lehmon." Architectural Record, vol. 44,
 pp. 482-500.
 O'Neal, W.B. "The Multiple Life of Space." Arts in Virginia, vol. 5, #3 Spring
 1965, pp. 2-11.

10. Geographical Data

Acreage of nominated property 1.2 acres

Quadrangle name Richmond, Va.

Quadrangle scale 1:24000

UTM References

A	118	1281	191410	411519	41510
Zone	Easting	Northing			
C					
E					
G					

B					
Zone	Easting	Northing			
D					
F					
H					

Verbal boundary description and justification Beginning at a point in the southern line of Monument Ave., which point is 157.33' E along such southern line of Monument Ave. from the SE corner of the intersection of Monument Ave. and Robinson St.; thence in a SW direction 286.27' to a point in the N line of Park Ave., which point

List all states and counties for properties overlapping state or county boundaries (See Continuation Sheet #7)

state	code	county	N/A	code
-------	------	--------	-----	------

state	code	county	N/A	code
-------	------	--------	-----	------

11. Form Prepared By

name/title Virginia Historic Landmarks Commission Staff

organization Virginia Historic Landmarks Commission date December 1983

street & number 221 Governor Street telephone (804) 786-3144

city or town Richmond state Virginia 23219

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

H. Bryan Mitchell, Executive Director
 title Virginia Historic Landmarks Commission

date January 17, 1984

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

