

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.

1. Name of Property

Historic name: Brandon-on-the-Dan

Other names/site number: DHR File No. 041-0302

Name of related multiple property listing:
N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 1072 Calvary Road

City or town: Alton State: VA County: Halifax

Not For Publication: N/A Vicinity: X

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 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 at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 A B X C D

<p>Signature of certifying official/Title: <u>Virginia Department of Historic Resources</u> State or Federal agency/bureau or Tribal Government</p>	<p>Date</p>
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<p>In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.</p>	
<p>Signature of commenting official:</p>	<p>Date</p>
<p>Title :</p>	<p>State or Federal agency/bureau or Tribal Government</p>

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>3</u>	<u>2</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>4</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

FUNERARY: cemetery

AGRICULTURE/ SUBSISTENCE: processing

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

FUNERARY: cemetery

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19TH CENTURY: Greek Revival

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS: Craftsman

Materials: (enter categories from instructions.)

Principal exterior materials of the property: WOOD, BRICK, STONE, METAL,
ASPHALT, CONCRETE

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Brandon-on-the-Dan, located at 1072 Calvary Road (Highway 119) in the southwest corner of Halifax County, Virginia, occupies high ground on the east side of the Dan River. The property has two houses: a Greek Revival two-story frame main house, built ca. 1855 and remodeled in the Craftsman style in 1915, and an early nineteenth-century planked log dwelling, one story with a garret, that stands just behind the main house. The east-facing main house has a two-story symmetrical center-passage form with red-painted weatherboard siding and an asphalt-shingled side-gable roof. Exterior features include a two-tier front entry porch, brick end chimneys, a coursed rubble foundation, and a two-story ell added in 1915. The interior, which has plaster wall and ceiling finishes and wood floors, features Greek Revival-inspired mantels with robust vernacular forms which identify them as the work of the Thomas Day workshop in Milton, North Carolina. Bold Greek Revival door and window trim and the scrolled handrail terminus of the center-passage stair are also from the Day workshop. In 1915 the house was remodeled according to plans by Danville architect James W. Hopper, resulting in the addition of cobblestone porch column bases and expressive stone and brick mantels. The south-facing log house is built mostly with cut nails which in combination with other features suggest construction in the early nineteenth century but after about 1810 (wrought nails are present but

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

their use is limited). The log house has dovetail corner notching, a metal-sheathed side-gable roof which engages a front porch, a stone end chimney, and a hall-parlor interior with beaded elements and batten doors hung on HL hinges. Other historic resources on the farm include a ca. 1959 log tobacco barn—a late example of traditional log construction—and an extensive African American cemetery. The nominated area of approximately 200 acres is largely cleared and in cultivation with a border of managed forest.

Narrative Description

Inventory

1. Main House. Ca. 1855; 1915; early 21st century. Contributing building.
2. Log House. Early 19th century. Contributing building.
3. Cemetery. 19th-20th century. Contributing site.
4. Tobacco barn. Ca. 1959. Contributing building.
5. Tractor garage. Early 21st century. Non-contributing building.
6. Shed. Early 21st century. Non-contributing building.

Main House: Exterior

The dominant exterior feature of the main house is the two-tier front entry porch which mostly dates to 1915 but incorporates elements from the original ca. 1855 porch. The porch has a front-gable roof with square-edged wood-shingle sheathing in the gable. The paired, slender, classical columns are fiberglass replacements of the 1915 columns. The lower-tier columns retain quartzite cobble pedestals constructed in 1915. The pedestals tie into low cobble walls with poured concrete copings that define a concrete-floored terrace in front of the house. The upper porch tier has a modern wood balustrade. Against the house wall on both tiers are rectangular-section Greek Revival pilasters from the original porch. Also original are the Greek Revival surrounds of the first and second-tier entries. The lower entry has a transom and sidelights with decoratively gridded muntins. The fluted outer surround has large blank corner blocks and a paneled tablet at the center of the lintel. The inner surround has small blank corner blocks at the upper corners of the door and a channeled treatment of the upright and horizontal members. The upper entry has a surround with a Greek key treatment in the pilasters and frieze, black corner blocks, and a blank lintel tablet. The upper entry door jambs, which have arched motifs at the top, frame double-leaf single-panel doors which create a two-panel effect when closed.

The nineteenth-century window sashes were replaced in the 1915 remodeling. The front window openings have tall multi-pane casement sashes; most other openings have three-over-one sashes. Some window sash, like those in a second-story rear sleeping porch and a newer second-story ell addition, are modern. The exterior chimneys at each end of the front section of the house are constructed of brick laid in American bond. The north chimney has a rebuilt stack above the stepped shoulders (the rebuilding, of lighter red brick, appears to date to the historic period). The two-story ell has a one-story shed-roofed kitchen extension on the north side and a recessed porch with rustic tree-trunk posts on cobble pedestals on the south side. The ell porch provides

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

access to an attached, one-story, gabled dairy built of cobbles on a poured concrete foundation. The dairy is entered through a stack-panel door.

Main House: Interior

The front entry opens into a center passage containing a stair with tapered square newels, rectangular balusters, simple angular tread brackets, and a scrolled handrail terminus. The newels on the upper part of the two-run stair terminate at the bottom in faceted points. The hand rail, ovoid in section with a natural finish, is ramped at the turnings. The center-passage doorways have blank corner blocks and channeled trim. Blank corner blocks also appear at the top of other doorways in the original section of the house, and also at the top of windows, but the trim varies from room to room. The north downstairs room, which was the main parlor, has trim with a peaked section between fillets. The room's doors and windows are crowned by bowed lintels between acroteria-like ornaments instead of corner blocks. The trim in the south downstairs room, described in 1913 plans as a chamber, combines concave and convex sections to create an effect like fluting. Most original doors are two-panel.

The original Thomas Day mantels, which are in their original places or moved to other rooms, vary in form and detail. The downstairs south room mantel features pilasters with curved inner edges and Ionic-inspired capitals under a "serpentine" frieze with a curved and peaked lower edge (see Section 8 for additional discussion of Thomas Day's architectural forms). The mantel shelf has a decorative edge (other mantels have shelves with other decorative edge forms). The upstairs north room mantel has a plain frieze and pilasters with layered tapered elements that create a T-shaped form. The upstairs south room mantel has pilasters with applied strips on their faces with rounded tops, cuts on the otherwise plain frieze above the pilasters suggestive of capitals, and a peaked back board with bulbous ends. The mantel in the second-floor ell room, which originally stood in the downstairs north room, has pilasters with curving vasiform forms, a frieze with projecting end and center tablets, and a peaked back board.

The 1915 remodeling introduced four Craftsman-style mantels to the house. The one in a newly created room behind the entry hall is faced with rough local stone. A shelf divides the stonework at about shoulder height; the stonework above has its natural brownish-gray coloration; the stonework below was painted gray during the historic period. The room with the stone mantel, labeled "living hall" in the 1913 plans, was used as a farm office in the middle decades of the twentieth century. The three other mantels feature textured brick in red, buff, and purple hues, laid in bold patterns. The fireplaces have smooth brick hearths.

The "living hall" and the adjacent dining room have "beam" ceilings (so called in the 1913 plans) divided into deep panels by molded beams. The dining room also has a high paneled wainscot, labeled "Skeleton Wainscot 5'-0" High" in the 1913 plans. The remodeling added French doors to the principal downstairs spaces and stack-panel doors to other spaces, and it resulted in the opening of the upper middle part of the former back wall of the house to create a connection between the landing of the center-passage stair and the new ell. The opening is framed by Doric pilasters on paneled pedestals and has a short flight of wide steps to mediate the

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

level change between the landing and the second floor of the ell. Another newly-created space was the second-floor back sleeping porch which has natural-finish beaded tongue-and-groove wall and ceiling sheathing (the 1913 plans show an open porch). The kitchen, located at the end of the ell, has modern counters and finishes. The basement, entered by a stair under the center-passage stairs, has circular-sawn joists and hand-planed sills. The sill beside the stair is carved with Roman numeral builder marks where the studs mortise in (the numerals III, IIII, and V have been observed). An entry at the north end of the basement is covered by a bulkhead on the exterior.

Log House: Exterior

The log house is constructed of planked logs, meaning the logs are considerably taller than they are thick. The logs, which were cut from yellow pine heartwood, are close-fitting. The house is mostly sheathed with plain weatherboards attached with cut nails (all features of the house are constructed with cut nails unless otherwise noted). Beaded weatherboards appear in the east gable and on a shed-roofed cellar bulkhead on the west gable end. The logs are exposed on the south elevation, under the porch, what was most likely the front of the house, and on the north or back elevation. There are vestiges of whitewash on the east end of the front elevation and on the log wall covered by the bulkhead. Some doors and trim may once have been painted brown or reddish-brown. Massive plates formed from single hewn logs and connected to the end wall logs with dovetails project on front and back. The few gaps between logs are chinked with narrow boards or daubed with red clay.

The house has three doorways on the front and two on the back. All exterior doors are batten and appear to be constructed with cut nails, although the HL hinges on the inside of some of them are attached with wrought-headed nails. Of the front doorways the middle one appears to be original, as its door hangs on HL hinges. The door to its right may have been created when the porch area in front of the middle door was enclosed (see porch discussion below). The doorway to the left may also have been created at a later date. Both back doorways appear to be original. Most of the windows have six-over-six wood sashes. On the back elevation is a small four-pane window and in the east gable are six-pane windows. In the west gable is an opening covered by a stack-panel door in lieu of a window.

The foundations under the house and porch are constructed of crudely coursed rubble. Much of the rear foundation is missing and the sill supported by temporary block piers (the foundation stones lie in piles to either side, on hand for future reconstruction). A double-shoulder stone chimney rises on the east gable end. It has a slightly projecting base and the stack above the upper shoulders is relatively carefully constructed with quoin stones.

The engaged front porch has undergone a complex evolution. Portions of it are early and possibly original to the house. It has a continuous beaded plate attached to the house wall with pegs and notched for former porch ceiling joists at the middle and east ends (but not the west end). The plates under the two roof ends are also early or original. The east plate is beaded and the west plate is plain (the plate across the front of the porch is a modern replacement). The west

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

end of the porch was enclosed as a porch room at an early or original date. A hewn L-section corner post of this room is attached to the house wall and has a mortise for a former down brace at about waist height. (The down brace and other corner braces of the former room are stored in the garret.) The plain plate has stud mortises for a former end wall under it, and stacked on the porch are the heavy sills that formerly undergirded the room. These were interrupted for a brick chimney that formerly rose on the end wall. The section of beaded plate corresponding to this former room is the only part without ceiling joist notches, suggesting the room's space reached to the porch rafters, unless former ceiling boards spanned the small room without joists.

The section of house wall formerly inside the porch room does not appear to have been whitewashed, whereas the middle and east ends of the wall have whitewash. The whitewash on the middle part of the wall has a gray cast, and that and evidence for a former partition relate to its former enclosure as a room, but after use of the space as an open porch. The whitewash on the east end of the porch is whiter and this end appears always to have been left open. The house wall under the porch has numerous peg holes for former shelves or other attachments. A small shelf of cut-nailed construction attaches to the wall at the location of the former west-end porch room. The porch floor boards are modern replacements as are the sections of rustic cedar trunks used as porch posts. A breezeway formerly connected the porch to the back porch of the main house.

Log House: Interior

The logs are exposed on the hall-parlor interior and have multiple layers of whitewash. Some of the whitewash is over a friable paper-like substance, probably deteriorated wallpaper, since a scrap of early twentieth-century geometric-pattern border paper survives at the top of the back wall of the hall. Floors are board and the ceiling has soot-blackened beaded ceiling joists. A wrought iron lantern hook attaches to a center joist in the hall. The hall and parlor are separated by an unbeaded board partition, although the footer trim is beaded. A batten door on HL hinges opens at the back of the partition into an enclosed winder stair which rises through the parlor. The stair has beaded stringers, replacement treads, and a storage compartment underneath with a beaded door frame. A door of crude construction opens from the winder part of the stair (a couple feet above floor level) into the parlor. (Why a door would open so high off the floor is a mystery.) In the parlor are two clothes hooks formed from forked branches, cut nailed to the walls; a thick peg hook for hanging garments or equipment by the front door; and a mantel-like shelf on the end wall (there is no evidence for a chimney on this end of the house, so the shelf served merely for storage).

The fireplace in the hall has a segmental brick arch with impost-like brickwork anchored into the stonework of the chimney. There is a remnant of sand-colored plaster above the arch. The deteriorated hearth is paved with schist (?) flagstones. The mantel is constructed with cut nails but has a paneled composition that gives it a Georgian appearance. The frieze board is circular-sawn, which would suggest a mid-nineteenth-century date for the mantel and possible Greek Revival inspiration, however the frieze was the part of the mantel that would have been most subject to charring and may have been replaced. The way the mantel was formerly attached to

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

the wall (it has since come loose) suggests it has been in the house a long time, although it may not be original to the room and may in fact have come from another house in the area.

The garret has up-and-down mill-sawn rafters and collar beams, lapped and pegged together. The rafters rest on the tops of the projecting plates without notches. The garret was formerly sheathed with long wide boards that have been reused as sheathing boards on the rear exterior wall. Drilled into the rafters at apparently random intervals are holes that are interpreted as lever-holes used to make the former sheathing boards snug during installation. The small garret fireplace has crumbled, the stones in a heap. Framing members from this house and a former kitchen at the South Boston-area farm Glenwood are stored in the garret. A crudely excavated cellar extends most of the way under the house, with log floor joists overhead. Nailed to the joists are hangers made from iron barrel hoops. At least one wrought iron hook is also nailed to a joist.

Other Resources

In the woods to the west of the house is an extensive African American cemetery in which are at least 250 interments and perhaps as many as 400. The cemetery appears to have two sections: a south section used mostly in the nineteenth century, probably as early as the antebellum period and earlier, and a north section used later, up until the 1950s. Many graves are marked by unworked and uninscribed fieldstones; at least one grave has a fieldstone marker with carved initials; and two graves have professionally made tombstones. One of the professional tombstones marks the grave of Jefferson Brandon, who died in 1933 at the age of fifty-eight, and is carved from marble with an arched top and frond-like and floral carving. The cemetery landscape has reverted to woods although a few ornamental yuccas survive. In the garden on the north side of the house are thought to lie the unmarked graves of former owners George and Tabitha Brandon, who both died in 1858.

A tobacco barn stands at the south end of the nominated area on the west side of Calvary Road. The barn was built in 1958 or 1959 but its squarish form and log construction give it an older appearance and are in the mold of the regional tradition of flue-cured tobacco barn construction. The hewn logs are diamond notched at the corners and have modern mud daubing. The ends of tier poles are visible between the logs on the side elevations. The front-gable roof is metal-sheathed and the gables are sheathed with weatherboards and have hinged triangular plywood vent panels at the apex that could be opened and shut as needed with cords (the panels are probably replacements of similar original panels). The batten doors on the two gable ends are sheathed with modern metal. The metal on the east door covers earlier metal sheathing consisting of re-used printing plates from a local newspaper, probably the *Danville Register & Bee*. The foundation is coursed rubble with cinder block reinforcing at the northwest and southwest corners. Near these corners are infilled fireboxes for a former flue system, the infilling consisting of rubble and cinder blocks that are turned on their sides so that their holes create vents. A Preservation Virginia banner attached to the logs acknowledges one of the sponsors of the barn's recent restoration. Inside, tier poles support tobacco sticks with cured leaves still tied to them, left over from the last time the barn was used in the 1970s. Unused tobacco sticks are piled in a

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

corner of the dirt floor. On the side walls are reinforcing boards from the barn's recent restoration.

The farm's two modern resources, which stand to the southwest of the house, consist of a prefabricated metal tractor garage and a prefabricated frame storage shed with a gable roof and T1-11-type siding. Nearby is a concrete pad associated with a 1950s sheep barn that was later converted to a hog parlor. The shed was removed about 2002. A large modern pole barn for hay storage stood nearby but collapsed during a heavy snow in the 1990s and was removed. In the first half of the twentieth century a large frame stock and hay barn stood to the west of the site of these buildings. In the front yard is a low bench consisting of a stone slab supported by boulders, constructed in the early 2000s, and nearby is a stone mounting block that formerly stood at the end of a flagstone walk that connected the front porch to a looping front drive. The block assisted users in mounting and dismounting horses and horse-drawn conveyances.

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

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.)

- A. Property is 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.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or 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 the 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 old or achieving significance within the past 50 years

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

Ca. 1800-ca. 1959

Significant Dates

Ca. 1855

1915

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Day, Thomas, workshop (ca. 1855 finish carpentry)

Hopper, James Woodson (1915 remodeling)

Williamson, George W. "Tump," and others (builders of tobacco barn)

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Brandon-on-the-Dan, located in Halifax County, Virginia, represents over two centuries of architectural development. The earliest architectural fabric is a hall-parlor house of dovetail-notched planked log construction dating to the early nineteenth century. In the 1850s George and Tabitha Brandon built a two-story Greek Revival frame house next to the log dwelling. The antebellum house has spirited vernacular mantels, stair details, and other ornament produced in the workshop of free African American cabinetmaker Thomas Day of Milton, North Carolina. In 1913, Danville, Virginia, architect James Woodson Hopper designed a new porch, mantels, and other Craftsman features for the house. Also on the property are an extensive African American cemetery and a 1950s diamond-notched log tobacco barn, a late example of a traditional form. Brandon-on-the-Dan is eligible for the National Register under Criterion C in the Architecture area of significance as a notable example of structural and stylistic evolution in Halifax County domestic architecture and as an example of the work of a master, noted craftsman Thomas Day. The period of significance extends from ca. 1800 to ca. 1969, embracing the construction of the early nineteenth-century log house and the late 1950s log tobacco barn. Brandon-on-the-Dan is eligible at the local level of significance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Historic Context

Francis Brandon purchased land in the Dan River area of what would become Halifax County in 1746. A branch of the Brandon family established the National Register-listed property known as Brandon Plantation, which stands a short distance east of Brandon-on-the-Dan. Samuel and Mary Brandon, representing another branch, are believed to have built the planked log house that survives today at Brandon-on-the-Dan. As discussed in more detail below, based on nail chronology and other evidence the log house probably dates to after about 1810 but before about 1825. Samuel Brandon operated a tavern in 1830, possibly in the planked log dwelling.¹

Samuel Brandon died intestate by May 21, 1850, the date of a deed that divided his lands between his two legal heirs, George and Smith Brandon. The deed transferred numerous parcels to George including the “tract of land known as the Mansion House.” In 1852 George Brandon was listed as the owner of 749 acres in three tracts including a tract on “Milton Road,” the precursor of current Calvary Road/Highway 119, on which stood \$400 in buildings. The \$400 figure probably represented the log house and other buildings. By 1856 the value of buildings on Brandon’s Milton Road tract, now estimated at 1,436.5 acres, had risen to \$1,000, a figure that probably reflected the completion of the frame house. George Brandon lived in the new house with his wife, Tabitha Sarah Brandon, who was George’s cousin, and their son, Samuel S. Brandon (1848-1915). The log house thereafter served as a kitchen and the residence of the cook.²

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

George Brandon owned sixty enslaved people according to the 1850 census. Since he had come into ownership of the Brandon-on-the-Dan property by November 1850, the date of the census tabulation, these persons presumably lived and worked on the property. Some of the enslaved individuals probably belonged to George's father Samuel prior to 1850, others probably belonged to Tabitha. According to family tradition, a slave quarters stood in the draw to the southwest of the house, and the extensive African American cemetery, with its hundreds of unmarked and fieldstone-marked burials, attests to a large black population in the vicinity during the nineteenth century. The family has been told that during the antebellum era Tabitha nursed sick slave children in her house, although whether this tradition relates to the log or frame house, or both, is unclear. An inventory made in 1860 after George's death lists ninety-four enslaved people in his estate and gives the names of most. Another inventory, made in 1858, also lists enslaved African Americans. This latter census further notes that horses, mules, cattle, sheep, and hogs were present on the farm, as well as a crop of tobacco. There is a family tradition that during the antebellum boom in bright leaf tobacco, a valuable type of tobacco that developed in the region, George Brandon planned to expand the number of tobacco barns on his plantation to fifty barns. Scattered foundation stones observed on the farm may indicate the locations of former tobacco barns and possibly also slave and tenant houses. Another trace of nineteenth-century tobacco culture is a patch of dark soil across Calvary Road from the main house which is thought to be the remains of a charcoal kiln. Prior to the regional adoption of flue curing in the mid-nineteenth century, tobacco was cured with charcoal fires lit on barn floors, a safer practice than curing with open fires inside the barns.³

George and Tabitha Brandon died several months apart in 1858, leaving the farm to their nine-year-old son Samuel S. Brandon. Samuel has proved elusive in the censuses. Apparently his parents were not listed as living in Virginia in the 1850 census, so although there is a Samuel Brandon of about the right age (two years) in the county, he resided in another Brandon family household. The eleven-year-old Samuel Brandon who is listed in the household of wealthy planter A. T. Moore in 1860 may be the orphaned Samuel S. Brandon, although family tradition states that Sam was raised by Captain Smith Brandon and his wife, Isabelle H. Brandon, who lived at a farm on the north side of current US 58 within sight of Brandon-on-the-Dan. The family's enslaved African American workers are also credited with Sam's upbringing.⁴

Sam Brandon is listed as a farmer and owner of \$17,000 in real estate in the 1870 census, by which time he had married his first wife, Pattie Miles Brandon (1851-1897). Tax records report a decrease in the value of buildings on the farm from \$1,000 in 1870 to \$400 in 1872, perhaps the result of Reconstruction-era devaluation. An 1880 business directory lists Sam Brandon as the owner of 1,650 acres. The 1880 farm census lists a smaller acreage, 500 acres of which 280 acres were in cultivation, and notes the production of crops of corn, wheat, oats, and 4,000 pounds of tobacco. According to family tradition, Sam Brandon "carried" his part of the county during the lean times of Reconstruction, meaning he advanced credit to neighbors who, the tradition recounts, repaid him in full.⁵

Sam Brandon operated a store and post office—the Delila Post Office—in a building that stood a short distance to the northeast of the house, across the Milton Road which formerly passed

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

through the front yard. In 1905, after his first wife Patti's death, Brandon married Patti's young cousin, school teacher Irene (Rena) Yancey Graves (1876-1972). In 1913 Sam and Irene hired Danville architect James Woodson Hopper (1888-1965) to prepare remodeling designs for the house. The remodeling, which took place in 1915, added to the house a two-story rear wing and various Craftsman-style features. More information about Hopper and the remodeling appears below in the architectural discussion.⁶

Samuel S. Brandon died in 1915. Irene, known to the family as "Aunt Rena" and to the community as "the Widow Brandon," managed the farm until her own death in 1972. A number of improvements and initiatives date to her ownership. She planted (or enlarged) a 25-acre peach and apple orchard in the field to the north of the house and sold surplus hams and bacon to customers. The hams were kept in the log house where they hung from the ceiling joists, and they were cured in a smokehouse that stood near the log house. A log corncrib once stood in the nominated area and a log mule barn formerly stood across Highway 58.⁷

Irene oversaw the property's evolution from carbide (acetylene) gas, produced in the 1920s in a small enclosure that stood outside the house, to electricity from a Delco generator in the early 1930s, and finally to rural electric service in the mid- to late 1930s. The Delco generator, located in a small building that stood approximately thirty feet south of the log house, provided light for the main house and the log house (knob and tube wiring is still visible in the latter, attached to a ceiling joist). A gasoline engine pressurized a Kewanee steel water tank, acquired during the 1915 remodeling, that supplied water to the house and stock barn. The main house was first painted red in Irene's day. According to family tradition, a paint salesman came through the area, selling red paint for barns, and Irene saw that she could get a discount if she painted all the buildings on her farm red, including the house. Irene welcomed family members to live with her including her parents, William Griffin Graves and Annie W. Lea Graves; three widowed sisters; and an Uncle Elijah who was an accomplished banjo picker.⁸

In addition to Irene Brandon's multi-generational family, African American and white tenant farmers lived on the farm. The farm operated on the "quarter system" form of tenant farming, the owner providing seed and fertilizer and the tenants providing in return a quarter of the gross income from the sale of tobacco and other crops. The Brandons also provided housing and at one time as many as six tenant houses stood in the nominated area and on other parts of the farm. The farm's African American tenants and other blacks in the area continued to use the farm cemetery until the 1950s when a new cemetery was established at nearby Brandon Chapel. Irene Brandon died in 1972. Her obituary in the Halifax *Gazette-Virginian* described her as one of the county's largest landowners.⁹

Tobacco cultivation continues although tobacco is no longer cured on the farm. Of the numerous tobacco barns that once stood in the nominated area, one survives. The log flue-cured barn was built in 1958 or 1959 by George W. "Tump" Williamson, a tenant farmer on the farm; his brother Frank Williamson; Gene Bass, a neighbor; and Tump's son Gary T. Williamson. Gary, who was twelve or thirteen at the time, recalls many details of the barn's construction and operation. The logs were cut on the farm and the diamond notching was done by Frank, who was

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

skilled at log notching. Tump devised the closable gable vent system as a way to keep out rain, snakes, and other vermin that could enter through a louvered vent. As built the barn was designed for flue curing with rock fireboxes at the northwest and southwest corners. The flues extended across the floor inside and doubled back to exhaust near the fireboxes (the exhaust ports were later filled in). “As things progressed a little bit,” Gary recalls, and his father could afford it, “we converted to oil.” The flues were removed and Tharrington oil burners were installed. Tharrington also provided a metal vent which extended from the middle of the roof vent (the circular hole for the vent is still visible). The cinder block vents were inserted in the fireboxes and could be closed by simply leaning a metal plate against them. The red clay daubing for the barn’s initial and subsequent daubings was dug from a pit beside it.¹⁰

When curing was in progress the temperature inside the barn was monitored by a thermometer which hung from a tier pole at the center of the barn. Gary and his father camped under a shed on the barn’s west side in order to feed wood into the fireboxes and to be on hand in case of fire. The firewood was stored near the shed, stacked in an upright shock with the bark side of the wood facing out to shed the rain. During the last stage of curing, when the temperature was increased to turn the tobacco leaves a gold color, a process known as “tilling out,” the temperature in the barn was maintained at 180 to 200 degrees Fahrenheit. After curing the hanging leaves were “placed in order” or allowed to absorb moisture to make them supple for handling. This was done by opening the doors and vents on a damp night. When the leaves were removed from the barn they were taken to a stripping barn that stood a short distance to the southwest on a rise. The stripping barn was a former tobacco barn, larger than the surviving barn, that Tump had converted by inserting a second floor. Gary recalls that two or three other tenant families had their own tobacco barns on the farm, outfitted for their own techniques of curing tobacco.¹¹

Brandon-on-the-Dan is currently owned by Irene Brandon’s great-nephews, Edward Thorne Clark Graves Jr. and Joseph Boynton Graves, and Joseph’s wife, Sue Washam Graves. The Graves family continues to farm the property and maintain its fields and woods for quail habitat and timber harvesting. The family has restored the ca. 1959 tobacco barn with assistance from Preservation Virginia, which features the barn on its “Tobacco Barn Preservation Project” webpage. The barn is no longer used for tobacco curing but tobacco is still grown on one hundred acres of the farm.¹²

Architectural Discussion

The earliest surviving fabric from Brandon-on-the-Dan’s rich architectural evolution is the planked log house. The proposed date of the house shortly after ca. 1810 relies in part on the use of cut nails in construction contexts, that is, in the joining of structural members and attaching of trim. However, the dwelling’s HL door hinges are attached with wrought-headed nails, which would seem to indicate a pre-1810 date, but the restricted use of the nails probably reflects the finish carpenter’s preference rather than constituting evidence for a date before ca. 1810. It is, of course, not impossible that the prevalence of cut nails represents a thorough remodeling of an earlier (potentially eighteenth-century) dwelling. Stylistic evidence might help resolve the

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

question, however in this case the evidence is inconclusive. The paneled mantel appears Georgian in character, but its cut-nailed construction and circular-sawn frieze board suggest that it may be an unusual expression of the Greek Revival style instead and therefore mid-nineteenth century in date. Despite the anomalous mantel, the HL hinges and segmental-arched fireplace suggest construction in the early part of the nineteenth century rather than the middle decades, perhaps between ca. 1810 and ca. 1825.

Several features of the log house link it to vernacular architectural traditions in North Carolina. Planked log construction is not well documented in Virginia but is relatively common in North Carolina. The Brandon planked log house and other examples in Halifax County appear to exist at the northwestern end of the construction form's geographic range. Planked log construction differs from normative Upland South log construction in the thin, plank-like section of the logs; the snug fit of the logs, with no gaps or minimal gaps between them; and the cabinetmaker precision of the corner notching which is almost always full dovetailed. The origins of planked log construction remain obscure, although in North Carolina the form is most common in Tidewater areas where British settlement was heavy. Another, well-documented example of planked log construction in Halifax County is the McCarty House near Cluster Springs, which has a chimney brick inscribed with the date 1787.¹³

The Brandon log house shares another affinity with vernacular North Carolina domestic architecture. It is related to a house type known to researchers as the coastal cottage form for its prevalence in coastal areas of the state (Onslow County, North Carolina, located on the Atlantic Ocean, had over a hundred surviving examples of the type when surveyed in the 1980s). The coastal cottage form is characterized by a front porch which is engaged by the side-gabled house roof, in other words a porch that is integral to the house form rather than merely attached. The form has a more limited occurrence inland where it presumably diffused, or where the same combination of features occasionally occurs independent of the coastal tradition.¹⁴

The former porch room was another feature common in North Carolina vernacular domestic architecture, especially the coastal cottage form. Porch rooms could serve as bedrooms, guest rooms, or sick rooms, and they were usually unheated, but the Brandon example apparently had a chimney. That the room was heated suggests a non-standard function, such as an office, and may relate to the tradition that the house may have served as a tavern. A second porch room was created at a later date to fill the middle part of the porch, a change which probably occurred after the house was converted to kitchen use.

Also reminiscent of North Carolina practice is the south-facing orientation of the porch, a placement that permitted users to sit and work in the sun during cold winter, protected from northerly winds. The porch room afforded additional protection. Traditional houses in Onslow County, North Carolina, that are "free floating" in the landscape, not oriented toward a road, tend to face south for the same reason. Most evidence suggests that at the time of its construction the Brandon log house did not face a road, the "Milton Road" which followed the north/south-trending ridge on which the house stands, so solar orientation appears to have been the overriding consideration. It may be, however, that the house faced the slave quarter or a road

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

linking the farm to the Dan River about a mile to the west. The river was an important transportation route during the period.¹⁵

The frame house that superseded the log house in the 1850s has the symmetrical, two-story, center-passage form that was the standard choice of the region's affluent landowners during the era. The Brandons also followed standard practice in decorating their house in the Greek Revival style, the most popular house style in antebellum Virginia, although their choice of Milton, North Carolina, craftsman Thomas Day (1801-ca. 1861) to provide the Greek Revival mantels, stair details, and other architectural trim gave their house an exceptional character. Thomas Day, who was a free African American, established a furniture-making shop in Milton, North Carolina (about five miles as the crow flies from Brandon-on-the-Dan), in the 1820s, possibly in 1827. Day may have provided architectural components to clients from the outset although documentation is lacking. By the late 1840s, however, he was filling a growing number of architectural orders. He expanded his workforce and facilities to better serve the architectural market, purchasing the Union Tavern in Milton in 1848 and soon thereafter adding a two-story woodworking shop to the building. He acquired a steam engine to power a circular saw, jigsaw, lathe, and planer, and his workforce numbered six cabinetmakers including himself, an apprentice, and laborers (the 1850 census listed twelve hands total). As Day's clients, George and Tabitha Brandon were in distinguished company; in 1855 former North Carolina Governor David Reid placed an order with Day for forty-seven pieces of furniture.¹⁶

Architectural historian Catherine Bishir calls Day "an artisan of extraordinary ability and character" who produced "distinctive architectural woodwork for a North Carolina and Virginia clientele." Patricia Phillips Marshall and Jo Ramsay Leimenstoll, whose book *Thomas Day: Master Craftsman and Free Man of Color* (2010) is the definitive work on Day, define Day's approach as a "personal interpretation of the fashionable Greek Revival architectural style: a distinctive, energetic, and unique idiom based on his own vocabulary of individualized motifs." Marshall and Leimenstoll point to Day's use of curves as an underlying visual motif, and to the "tension between positive and negative space." Day "introduced both fluidity and movement by abstracting, distorting, rotating, intensifying, and distilling the precepts" of classical architecture. Those precepts Day would have learned from buildings with which he was familiar, but he also relied on pattern books of the period, in particular the books of Asher Benjamin.¹⁷

Day's personal style and his reliance on pattern books are much in evidence at Brandon-on-the-Dan. The fluting, Greek key motif, blank corner blocks, and center tablet that are elements of the first and second-story front entries are heavily influenced by Asher Benjamin designs, and the various door and window trim sections are in the Benjamin spirit, although they would have been common, even generic, treatments during the period and may have derived from other sources. Day's personal interpretation is strongest in the design of the mantels, one of which (the former parlor mantel moved to the ell) has Day's characteristic undulating or "serpentine" frieze and vasiform pilasters (a similar mantel survives in the 1854 Warren House in Caswell County, North Carolina). Other mantels in the house are idiosyncratic even for Day's work and were singled out by Marshall and Leimenstoll as falling "outside his customary mantel designs." In particular, the upstairs north room mantel with its T-shaped capitals only loosely references Ionic

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

capitals. The downstairs south room mantel with its cutout volutes, vasiform-curved pilaster edge, and curved and pointed lower frieze edge is also in this class, although in this case the mantel has a cousin in the 1856 William Long House in Milton, North Carolina.¹⁸

Day generally reserved his boldest architectural statements for staircases, which he ornamented with newels in a variety of rearing, scrolling, snaking forms, but for the Brandons he provided a relatively sedate specimen: a simple scrolled handrail terminus supported by a slender tapered square post. Likewise the house's simple rectilinear tread brackets are understated. Marshall and Leimenstoll refer to the Brandon-on-the-Dan newel and a similar one in the ca. 1855 Badgett House in Caswell County, North Carolina, as "hybrid" newels, meaning they combined a standard post form with a more personalized Day-style handrail scroll. The Day workshop also provided much of the furniture that the Brandons used to furnish their home. Many of the pieces remain in the house, including a writing table with a till in the drawer that Sam Brandon used to pay his farmworkers. The table was set in the side yard on pay day and the workers lined up in front of it.¹⁹

The 1850s house remained essentially unchanged until its 1915 remodeling according to a design by architect James Woodson Hopper (1885-1965). Hopper was born into a family of Rockingham County, North Carolina, builders that included his grandfather, R. M. Hopper, active during the antebellum period, and his father James Monroe Hopper, who operated a contracting business and brickyard in Eden (formerly Leaksville), North Carolina. James W. Hopper studied engineering at the University of Michigan and also enrolled at other institutions including Virginia Polytechnic Institute (Virginia Tech), Columbia University, and Tulane University. He opened an architectural office in Danville, Virginia, in 1912 where he designed an addition to the Tuscarora Club Clubhouse in 1914 and a Methodist Church for the town of Stuart in 1915. He moved his practice to Eden in 1915 and by the 1930s was designing houses for Edenites in the Tudor Revival style, including his own residence at 819 Washington Street in Eden. In 1943 he and a cousin took control of the J. M. Hopper Construction Company.²⁰

Hopper reimaged Brandon-on-the-Dan as a Craftsman-style residence such as might have been built in Danville or anywhere in the nation during the period. Hopper's approach was economical, a limited intervention meant to give the house an updated look while preserving its form and (fortunately) most of its Thomas Day elements. On the outside, Hopper focused on the porch, the architectural focus of the façade, by replacing the wood porch supports with cobblestone columns and resheathing the gable with wood shingles. He expanded the living space of the porch with a terrace, a feature associated with certain elite houses of the era built in the Craftsman, Colonial Revival, and Classical Revival styles. Hopper proposed Craftsman stone and wood supports for a pergola to be built on the south gable end of the house, however this feature—a favorite embellishment of the era—was not built. The other major exterior alteration was the replacement of the preexisting window sashes with characteristic three-over-one Craftsman sashes and, in the front windows, more unusual casement sashes. The new sashes were manufactured at Danville Lumber.²¹

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

Inside, in the original section, Hopper's changes were limited to the insertion of a Craftsman brick mantel in the first-floor north room (labeled "parlor" in the plans) and French doors to connect the parlor and stair hall to the dining room and "living hall" in the new rear wing. The new spaces, because they were wholly new, are more thoroughly Craftsman in their mantels, ceilings, and treatments such as the high dining room wainscot. The form and detail of the mantels as constructed in 1915 differed from what Hopper showed in his 1913 design. His dining room mantel design featured a plain stretcher-bond surround capped by a molded brick cornice. The anonymous bricklayer who built the mantel dispensed with the molded cornice and introduced a range of brick colors, patterns, and textures to create a highly original composition. The first-floor living hall mantel, though stone as Hopper intended, includes a stone overmantel not shown in the original design. What if any connection the mantels had with Hopper's father's brickyard in Eden, North Carolina, is unknown.

Hopper's most dramatic interior change was the opening up of the stair landing to link it to the second floor of the ell and create a flowing, multi-level space that combines living and circulation functions. The effect, with its broad classical frame, relates more to the grand entry/stair hall spaces of Queen Anne and Classical Revival houses of the 1910s and earlier decades than the generally more intimate spaces of Craftsman interiors. In later years Irene Brandon made few changes to the house, and current owners Clark and Joe Graves have also respected the house's evolved historic character.

Endnotes

¹ Joseph Graves personal communication; Graves, "Brandon-on-the-Dan;" Loth, "Brandon Plantation," 4. The name Brandon-on-the-Dan, though of recent derivation, reflects the long association of the Brandon family with the property and distinguishes the property from Brandon Plantation, a nearby National Register-listed property. A number of individuals assisted with the preparation of the report, foremost among them the owners of Brandon-on-the-Dan, Edward Thorne Clark Graves Jr., Joseph Boynton Graves, and Joseph's wife, Sue Washam Graves. Assistance was also provided by Gary T. Williamson, Cary Perkins with the Halifax Public Library, and Michael Pulice and Lena Sweeten McDonald at the Virginia Department of Historic Resources.

² Joseph Graves personal communication; Halifax County tax records and Deed Book 53, p. 527.

³ Edward Clark Graves and Joseph Graves personal communication; U.S. census; Halifax County Will Book 26, p. 392, and 27, p. 317.

⁴ Joseph Graves personal communication; U.S. census.

⁵ Joseph Graves personal communication; U.S. census; Halifax County tax records; Chataigne, *Chataigne's Virginia Business Directory and Gazetteer, 1880-81*, 242. It may be that the 1880

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

census information is for another Samuel Brandon, which would account for the discrepancy in acreage.

⁶ Joseph Graves personal communication; *Gazette-Virginian*, February 29, 1972.

⁷ Edward Clark Graves and Joseph Graves personal communication.

⁸ Ibid; Hopper plans and specifications.

⁹ Edward Clark Graves and Joseph Graves personal communication; *Gazette-Virginian*, February 29, 1972.

¹⁰ Gary T. Williamson personal communication.

¹¹ Ibid. The type of “shocked” wood pile described by Williamson is pictured on the dust jacket of Barbara Bass’s history *The Golden Leaf: A Brief History of Tobacco in Halifax County, Virginia, and the National Tobacco Festivals, 1935-1941*.

¹² Edward Clark Graves and Joseph Graves personal communication; Preservation Virginia “Tobacco Barn Preservation Project” webpage.

¹³ Bishir and Southern, *Guide to the Historic Architecture of Eastern North Carolina*, 16; Pezzoni, *Architectural History of Onslow County*, 18; Halifax County Historical Society Architectural Committee, *Architectural History of Halifax County*, 18-19.

¹⁴ Bishir and Southern, *Guide to the Historic Architecture of Eastern North Carolina*, 442; Pezzoni, *Architectural History of Onslow County*, 3-5. Aside from its compact form and front porch engaged under the principal (gabled) roof, the coastal cottage type is not rigorously defined. Some researchers require a story-and-a-half height; others include one-story examples. Rear shed rooms that are also engaged under the single roof are a common feature of the type.

¹⁵ Pezzoni, *Architectural History of Onslow County*, 33; “Colton’s new topographical map.”

¹⁶ Marshall and Leimenstoll, *Thomas Day*, 52-56; Bishir, “Day, Thomas.” Any one or more of Day’s employees may have filled the Brandon order, but the stylistic consistency of the Day workshop output during the period suggests design oversight by Day, therefore for the purposes of this report he is identified as the craftsman responsible for the design of Brandon-on-the-Dan’s interiors. Marshall and Leimenstoll consider the architectural detail in the Brandon frame house to be the product of Day’s workshop and include examples of the detail in their book.

¹⁷ Marshall and Leimenstoll, *Thomas Day*, 131, 136-137.

¹⁸ Ibid., 172-173, 176.

¹⁹ Joseph Graves personal communication; Marshall and Leimenstoll, *Thomas Day*, 161, 163.

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

²⁰ Wells and Dalton, *Virginia Architects*, 206; *Calendar of the University of Michigan, 1911-1912*, 502; *American Architect*, March 24, 1915, iv; Dickinson, "Boone Road Historic District," 7.3, 7.12, 8.3. Hopper's plans for the Stuart Methodist church inadvertently ended up in the possession of Irene Brandon and were returned to the church in 2009 (Joseph Graves personal communication).

²¹ Joseph Graves speculates that the pergola was not built because it would have obstructed the view from the window in the bedroom above, which Irene Brandon used to issue early-morning instructions to her farm workers gathered in the yard below.

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

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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 Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

Name of repository: Virginia Department of Historic Resources, Richmond, Virginia

Historic Resources Survey Number (if assigned): DHR ID# 041-0302

10. Geographical Data

Acreage of Property approximately 200 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 36.581420 | Longitude: -79.148190 |
| 2. Latitude: 36.583970 | Longitude: -79.145280 |
| 3. Latitude: 36.584110 | Longitude: -79.140300 |
| 4. Latitude: 36.574630 | Longitude: -79.138920 |
| 5. Latitude: 36.575360 | Longitude: -79.146350 |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting: | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated area corresponds to that portion of Halifax County tax parcel 13631 on the west side of Highway 119 and on the north side of a line that connects the northwest corner of parcel 28121 with the southeast corner of parcel 22388, as shown on the Sketch Map/Photo Key, which uses the County tax parcel map as a base map.

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

Boundary Justification (Explain why the boundaries were selected.)

The nominated area consists of the core area of the current parcel which includes the historic resources listed in the inventory (main house, log house, cemetery, and tobacco barn) and excludes peripheral areas of the current parcel. In addition to encompassing all known historic resources, the historic boundary is drawn to capture the property's historic setting.

11. Form Prepared By

name/title: J. Daniel Pezzoni
organization: Landmark Preservation Associates
street & number: 6 Houston St.
city or town: Lexington state: Virginia zip code: 24450
e-mail: gilespezzoni@rockbridge.net
telephone: (540) 464-5315
date: January 22, 2017

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Information common to all photos:

Name of Property: Brandon-on-the-Dan

City or Vicinity: Alton vicinity

Brandon-on-the-Dan
Name of Property

Halifax County, Virginia
County and State

County: Halifax
State: Virginia
Photographer: J. Daniel Pezzoni
Date Photographed: October 2016

Specific information:

Photo 1 of 12
VA_HalifaxCounty_Brandon-on-the-Dan_0001
Main house, front (east) elevation, view facing west.

Photo 2 of 12
VA_HalifaxCounty_Brandon-on-the-Dan_0002
Main house, north side elevation showing original 1850s section (left), 1915 ell (center), and log house (right), view facing south.

Photo 3 of 12
VA_HalifaxCounty_Brandon-on-the-Dan_0003
Main house entry/stair hall.

Photo 4 of 12
VA_HalifaxCounty_Brandon-on-the-Dan_0004
Main house, 1850s mantel on second floor of ell.

Photo 5 of 12
VA_HalifaxCounty_Brandon-on-the-Dan_0005
Main house, 1915 mantel in dining room.

Photo 6 of 12
VA_HalifaxCounty_Brandon-on-the-Dan_0006
Log house, south and east elevations, with main house in background, view facing northwest.

Photo 7 of 12
VA_HalifaxCounty_Brandon-on-the-Dan_0007
African American cemetery, fieldstone marker, view facing east.

Photo 8 of 12
VA_HalifaxCounty_Brandon-on-the-Dan_0008
Tobacco barn, east elevation with main house in distance beyond, view facing northwest.

Photo 9 of 12
VA_HalifaxCounty_Brandon-on-the-Dan_0009
Tobacco barn, interior showing tobacco sticks with cured leaves.

Brandon-on-the-Dan

Name of Property

Halifax County, Virginia

County and State

Photo 10 of 12

VA_HalifaxCounty_Brandon-on-the-Dan_0010

Tobacco barn door from interior.

Photo 11 of 12

VA_HalifaxCounty_Brandon-on-the-Dan_0011

Log house, west and south elevations, view facing northeast.

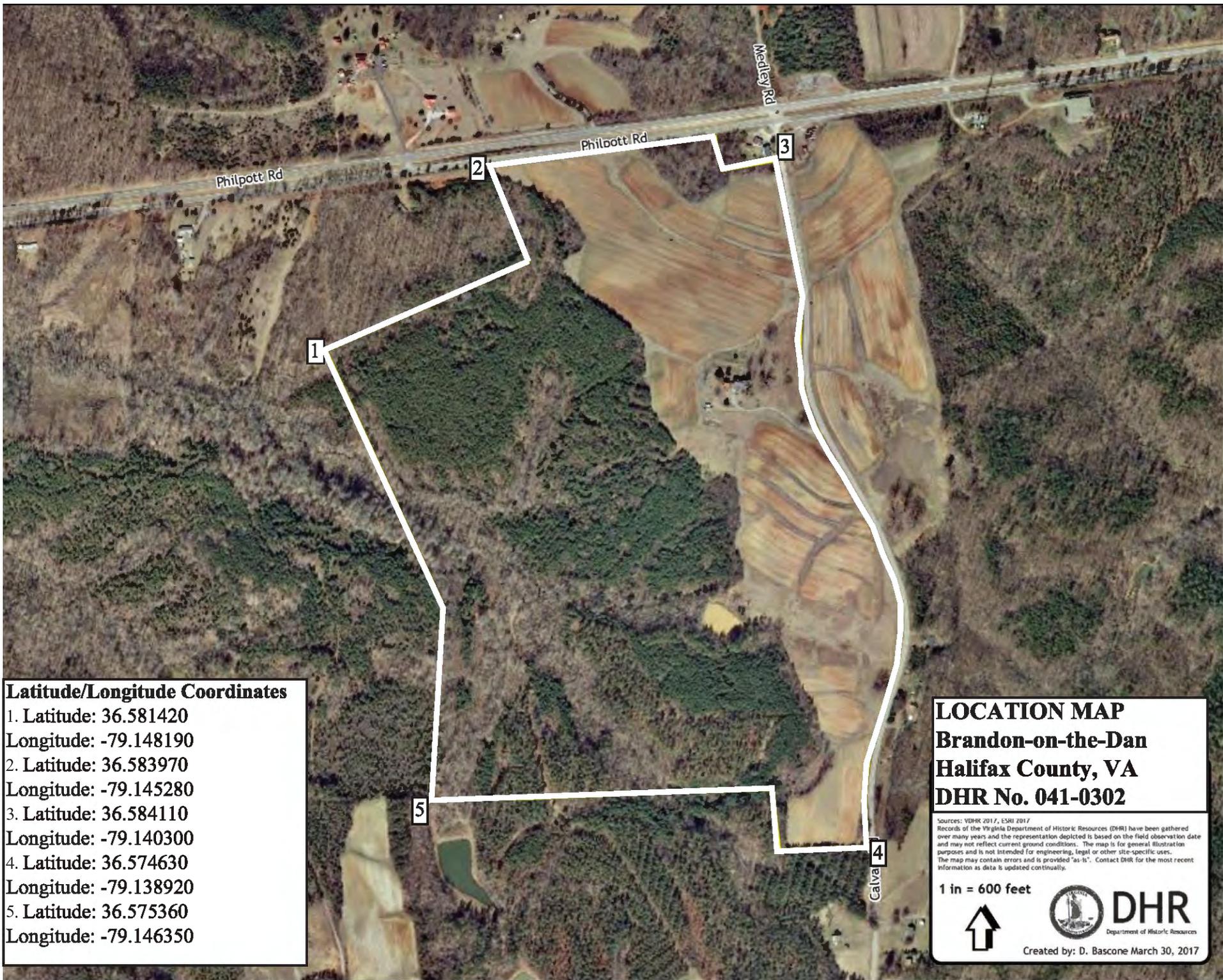
Photo 12 of 12

VA_HalifaxCounty_Brandon-on-the-Dan_0012

Non-contributing tractor garage and shed, view facing west.

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



Latitude/Longitude Coordinates	
1. Latitude:	36.581420
Longitude:	-79.148190
2. Latitude:	36.583970
Longitude:	-79.145280
3. Latitude:	36.584110
Longitude:	-79.140300
4. Latitude:	36.574630
Longitude:	-79.138920
5. Latitude:	36.575360
Longitude:	-79.146350

LOCATION MAP
Brandon-on-the-Dan
Halifax County, VA
DHR No. 041-0302

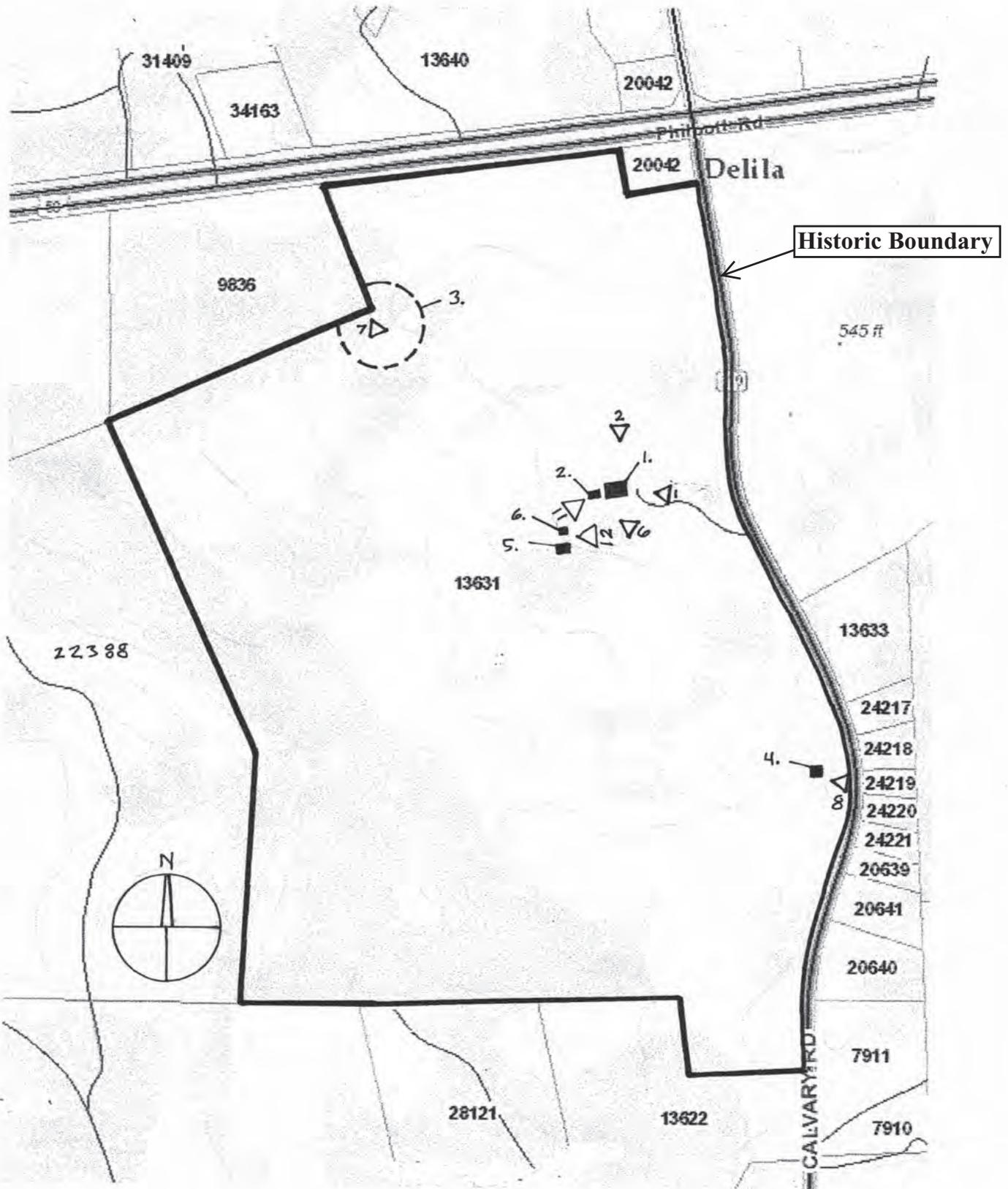
Sources: VDRK 2017, ESRI 2017
Records of the Virginia Department of Historic Resources (DHR) have been gathered over many years and the representation depicted is based on the field observation date and may not reflect current ground conditions. The map is for general illustration purposes and is not intended for engineering, legal or other site-specific uses. The map may contain errors and is provided "as-is". Contact DHR for the most recent information as data is updated continually.

1 in = 600 feet



DHR
Department of Historic Resources

Created by: D. Bascone March 30, 2017



Map not to scale; resource locations approximate. Number and direction of view of nomination photos indicated by triangular markers. Resources keyed to nomination inventory by number as follows: 1) Main House (contributing building); 2) Log House (contributing building); 3) Cemetery (contributing site); 4) Tobacco barn (contributing building); 5) Tractor garage (non-contributing building); 6) Shed (non-contributing building).