

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in 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: James Minor House

Other names/site number: DHR #104-5951

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: 1817 Fendall Avenue

City or town: Charlottesville State: VA County: Independent City

Not For Publication: N/A

Vicinity: N/A

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 XC D

Julie D. Sargent
Signature of certifying official/Title:

2/20/2025
Date

Virginia Department of Historic Resources

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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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 ☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</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

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS: Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: WOOD; STONE; SLATE

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

The James Minor House is located at 1817 Fendall Avenue in Charlottesville, Virginia. Designed by local architect Milton Grigg for local lawyer James Minor in ca. 1937, the two-story wood and stone Colonial Revival dwelling sits centered on a rectangular lot in the Venable neighborhood, just north of the University of Virginia grounds. The house is located at the bend where Fendall Avenue splits into Edgewood Lane, and a semi-circular drive extends from Fendall Avenue to serve the property. The house is the only building on the parcel. The James Minor House has remained a single-family dwelling since its construction and retains a high degree of its original layout and materials. A 1980s addition extends from the rear of the house.

Narrative Description

Site

The two-story Colonial Revival house is located in the Rugby neighborhood, north of the University of Virginia in Charlottesville, Virginia. The house sits on a parcel of approximately .7220 acres and is the only resource on the property. The house is surrounded by a wooded lawn and faces north with the ground sloping away from it in either direction. At the rear of the house, a 1980s addition extends south, surrounded by a tiered gravel and slate patio with planting beds.

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A semi-circular drive serves as the only vehicular access, while a footpath at the east connects the site to the cul-de-sac on Rugby Place. Large boxwoods surround the house, particularly along the east side. A low stone wall, matching the material used on the building, lines the west side of the property along Fendall Avenue.

Exterior

The house is comprised of a three-bay main section with a raised one-story porch along the primary façade, a two-bay section extending from the main block's west wall, a single-pile extension stretching across the south elevation, and single room addition projecting perpendicularly from the south elevation. The main section of the house stands two stories above a full English basement, which is fully exposed at the west elevation of the house and partially visible at the east elevation of the house due to the sloping lot.

Northwest Elevation (Façade)

The façade is comprised of two sections: the three-bay main block and two-bay southwest extension. The main block contains a raised basement, primary floor, and second floor with a roofline punctuated by dormers. The house is sheathed in wood clapboard siding and is topped by a slate shingle roof. The basement level is delineated from the first floor by its flat fieldstone material and distinct five round arched openings placed symmetrically across the basement's north wall. On the first floor, wood steps lead from the semi-circular drive at the west to the full-width front porch. Brick stairs lead to the east side of the facade. The porch has a slight eave overhang with simple cornice details and is supported by six square columns. Porch railings are evenly spaced square posts. The primary entrance door is located on the west end of the main block and is flanked by two wood 12-over-12 double-hung sash windows. The windows are flanked by louvered shutters. Contrary to the rest of the porch's simple design, the main entrance is more ornate with a single 6-panel door, decorated in a Neoclassical style with a denticulated cornice and 4-pane sidelights. At the second level, dormers are present across the entire building with those at the main house having a front gable and those on the west wing a hipped gable. At the main block, four evenly spaced dormers with 9-over-6 wood double-hung sash windows stretch across the length of the gambrel roof.

The two-bay southwest section's façade is separated from the main block by a vertical strip of fieldstone but the clapboard sheathing continues throughout. The wing sits atop a raised fieldstone foundation. Two 9-over-9 wood double-hung sash windows are located symmetrically below the two dormers on the roof. The windows are flanked by louvered shutters. (See image 1). Two evenly spaced, hipped roof dormers with 9-over-6 wood double-hung sash windows are located directly above the windows on the first story of the wing.

Northeast Elevation

The northeast elevation is faced in fieldstone with a faux chimney located centrally at the top of the roof. The basement level is fully exposed at this elevation. There are two 6-over-6 double-hung windows at the basement level. The first story contains 9-over-9 wood double-hung sash windows flanked by board-and-batten shutters. The first story's windows are located directly above those at the basement level. The second story 9-over-6 wood double-hung sash windows

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are offset from the two lower levels, aligned with the spacing of the gambrel roof pitch, and flanked by board-and-batten shutters. A flush fieldstone chimney stack rises above the roof and has a rough laid cap. The side of the front porch extends north from the end of the stone wall with a subtle slope and set of wood stairs leading from the porch to the ground level. On the south side of the northeast elevation, the original one-story clapboard section protrudes with a shed roof and off-centered 9-over-6 wood double-hung sash window, which is also flanked by board-and-batten shutters. (See Image 2).

Southeast Elevation

The rear elevation is single-story with a stone foundation, clapboard siding, and slate roof, and is divided into three sections with the 1980s addition projecting from the center of the rear elevation. Moving from east to west, the first bay extends from the main block with a shed roof and two centrally placed 9-over-9 wood double-hung sash windows flanked by board and batten shutters. Located symmetrically above the roofline's first-story windows is one pedimented gable dormer containing a 9-over-6 wood double-hung sash window. (See image 3 and 4). The narrow section of the main block that does not extend under the shed roof retains its denticulated cornice and is a combination of fieldstone and clapboard sheathing.

A 1980s addition projects from the center of the elevation and is covered in smooth wood paneling with eight large arched openings infilled with glass. Five of the openings are single panes, two have mullions and transoms, and one is a single swing door with a transom. One pedimented gable dormer with 9-over-6 wood double-hung sash window sits on either side of the addition's roof ridge.

The west end of the elevation is comprised of wood clapboard siding and two equally spaced 9-over-9 wood double-hung sash windows flanked by louvered shutters. Located above the roofline are two hipped dormers with 9-over-6 wood double-hung sash windows. There is a vent adjacent to the second dormer, abutting the southwest end of the main block's end chimney. (See image 3 and 4).

Southwest Elevation

The southwest elevation faces Fendall Avenue. The parcel slopes west at this elevation, partially obscuring the basement level. The elevation is faced in fieldstone and has a flush central chimney, which is centered in the middle of the wall and gambrel roof's ridge. Visible from this elevation, there is one 9-over-9 wood double-hung sash window flanked by louvered shutters located on the first level. Near the rear of the wall, underneath a shed roof, is a 9-over-6 wood double-hung sash window. (See image 5).

Interior

The interior of the house is in good condition, with alterations over time including updated bathrooms and kitchen features. The house has a square layout on the first floor and basement and a rectangular plan on the second floor.

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Throughout the first and second floors of the c. 1937 main block, hardwood flooring, plaster walls and ceilings, heavy wood moldings, window and door surrounds, built-in shelving, lighting, and hardware remain intact.

The main entrance opens into a small foyer, decorated with baseboard, chair, and crown molding with a wood winder staircase leading to the second floor. (See image 8). Original hardwood flooring spans the first and second floors, excepting the rear addition.

To the left of the staircase is the living room, which is a rectangular shaped room with crown molding and chair rail. The windows in the room are deeply set within the walls and surrounded by wood segmental arch and keystone molding. (See images 8,9, and 10). Located directly across from the windows is an arched set of two three paneled double doors surrounded by an arched molding. (See image 11). A fireplace with brick hearth is decorated with dentil and convex molding is located at the rear of the room. The entrance leading into the living room is decorated with arched molding. Adjacent to the room's entrance is a recessed shelving area. (See image 12).

Looking west across the entrance hall, the sunken library comprises the west side of the front of the house. There are two evenly spaced windows at the front of the room and a single window on the west wall. A half-bathroom sits directly beside the window on the west wall. North and south walls retain original built-in shelving. (See images 13 and 14). On the east wall, a louvered closet sits between the doorway to the entrance hall and that to the rear hallway.

East of the library, a short hallway connects to the laundry, kitchen, dining room, and first floor bedroom, and circles around to the main entry. A unique feature of the hallway is a curved wall, behind which sits the bathroom. (See image 15).

Located to the right of the laundry unit is the first-floor bedroom. The semi-rectangular room is decorated with wallpaper and has minimal molding around the ceiling, windows, and openings. The rear of the bedroom contains an opening to two closets flanking a central window. (See image 16). The closets are positioned at the rear corners of the room facing each other. There is a bathroom connected to the bedroom off the entry.

The kitchen is the next room off the hallway. The kitchen retains its hardwood flooring with painted plaster walls. The kitchen opens into the rectangular sunroom, which is the 1980s addition at the south end of the house. (See images 17 and 19). The sunroom's flooring is ceramic tile. (See image 18).

Also located off the kitchen is the dining room. The dining room is decorated with arch-surround molded doors and windows, and chair rail and crown molding. There is also an arch-molded recessed shelf and cabinet built into the wall. The flooring in this room is consistent with the rest of the house with its original hardwood flooring. (See images 20 and 21).

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The second floor is accessed through the winder staircase in the entry foyer. (See image 22). The second floor runs primarily along the east-west corridor. The staircase has a landing at the original east shed-roofed wing to a bedroom and full bathroom. (See image 23). The rest of the second floor is raised above that level. (See images 24 and 25). Two bedrooms are located on the second floor, off of the hallway, along the rear wall. (See images 26 and 27). The finishes on the second floor consist of original hardwood flooring, baseboard and door frame molding in the hallways. The second-floor bedrooms consist of baseboard and crown molding and trim around the windows.

The English basement serves as partial storage for the house and includes an apartment space. It is accessed by an enclosed staircase on the west side of the foyer wall. The basement area serving the main house is utilitarian in finish with bare walls and ceilings, concrete flooring, wood stairs, and some wood trim. (See image 28).

There are internal connections between the apartment and the basement. (See image 29). The apartment consists of one bedroom and bathroom, which open into a galley kitchen. A living room is located off the galley kitchen. (See image 30). The apartment can be accessed by an exterior door at the house's rear elevation or through the interior staircase. The apartment space has a higher grade of finishes than the other basement space, with plaster walls, built-in shelves, wood doors and trim, a finished ceiling, and carpeting. (See image 31).

Integrity

The James Minor house is an intact Colonial Revival residential house constructed during the period between World War I and World War II. The James Minor house is located at 1817 Fendall Avenue in the Rugby-Venable neighborhood, north of the University of Virginia campus. It was constructed during the early development of the neighborhood. The house retains its integrity of location as it has not been moved. The house retains its integrity of Milton Grigg's design as it appears as originally constructed with the exception of a rear sunroom added in 1981. This sunroom was designed by Grigg's architectural firm and completed the year before Grigg's death in 1982. Apart from this sunroom, the house retains its original floorplan. The house retains its integrity of setting with its intact original lot and old-growth landscaping. The Rugby-Venable neighborhood is still residential in character and has no non-compatible modern intrusions. The Minor house retains its integrity of materials with its original wood clapboard siding and wood windows and doors. The original fieldstone chimney and wall are also intact. Decorative woodwork, architectural ornamentation, and interior finishes and hardwood floors have been retained. The house represents the quality workmanship employed in residential construction during the early-to-mid twentieth century. As an architect with significant experience restoring Colonial-era buildings, Milton Grigg went to great lengths to replicate historic woodwork details including molding, fireplace mantels, doors and surrounds, and built-in cupboards and shelving. As the Minor House retains many, if not all, of these elements, the integrity of the original workmanship is intact. As the home retains all these features, the integrity of feeling is intact. As the house has not had any major modifications, it retains its association with the architect and the early development of the Rugby-Venable neighborhood.

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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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

ca. 1937

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Grigg, Milton L. (architect)

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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.)

The James Minor House is eligible for listing in the National Register of Historic Places under Criterion C in the area of Architecture as a house designed by Milton L. Grigg during the first five years of his practice as an independent architect. While best known for his work as a restoration architect, Grigg designed many residential buildings, primarily in the Charlottesville region. His residential work represents the growth of his abilities as an independent architect and familiarity with Classicist and Revival styles; the James Minor House illustrates his early attempts to incorporate historical design and classical vocabulary into new construction. As such, the house is not as elaborate nor substantial as some of his later commissions, however, its period of design marks a significant point in his early career. The house also illustrates Grigg's ability to design smaller dwellings, which peaked in popularity during the Great Depression as the federal government encouraged homeownership and the production of affordable housing. The James Minor House is significant at the local level with a period of significance of ca. 1937, the period of design and construction of the house. The house retains all seven aspects of integrity.

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

Criterion C: Architecture

The James Minor House

The house at 1817 Fendall Avenue was commissioned by local lawyer James Minor. Minor was an attorney, associated with drafting the Virginia State Constitution in 1902.¹ He founded the Minor Insurance Agency in Charlottesville, later named the Minor-Duke Mutual Insurance Agency. Minor was involved in several Charlottesville community groups, such as the Colonnade Club at UVA, Farmington Country Club, and historical and genealogical societies.² Property records suggest the home was built in 1932, but there is no documentary record supporting this claim. Based on a list of projects compiled by a former employee, Doug Gilpin, the house was possibly built in 1937.³ In 1936, James Minor was recorded living at 620 Farish; by 1938, he was listed as living on Fendall with no house number, showing that by 1938 the house was complete.⁴ By 1940, the house was numbered 1817.⁵

¹ "James Minor Obituary". The Daily News Leader (Staunton, Virginia). October 9, 1961.

² Ibid.

³ "Comm. No. Batch 1: A Portfolio of Selected Works, early 1930s-1964." DGP Architects.

⁴ *Hill's Charlottesville (Albemarle County, VA) City Directory 1936 Vol. XVI* (Richmond: Hill Directory Co., Inc., Publishers, 1936), 327, entry for Farish, Minor, Jas. F.; *Hill's Charlottesville (Albemarle County, VA) City Directory 1938 Vol. XVII* (Richmond: Hill Directory Co., Inc., Publishers, 1938), 213, entry for Minor, James F.

⁵ *Hill's Charlottesville (Albemarle County, VA) City Directory 1940 Vol. XVIII* (Richmond: Hill Directory Co., Inc., Publishers, 1940), 444, entry for Fendall Av., 1817, Minor, Jas., F.; Sanborn Fire Insurance Map from Charlottesville, Independent Cities, Virginia. Sanborn Map Company, February 1950. Map.

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The Minor House showcases architect Milton L. Grigg's skill at blending components from multiple Colonial Revival substyles. Beginning with the United States bicentennial in 1876, Colonial Revival styles started to appear and would dominate as a style until the post-World War II period.⁶ The style's popularity was renewed during the 1920s and 1930s, as efforts to reconstruct and restore historic landmarks, most notably Colonial Williamsburg and Thomas Jefferson's Monticello, were initiated. Grigg would be involved in both projects. The overall goal of the style was to achieve simplicity and symmetry while using the vocabulary of Classical architecture.⁷ Colonial Revival style houses, such as the James Minor House, often featured flanking wings that were included in the initial design but read as additions to the building.

The Dutch Colonial Revival style is a subtype of the overall Colonial Revival mode and differs from other Colonial Revival styles by featuring gambrel roofs, modified dormers, and dramatic curved eaves, among other elements.⁸ The Minor House features a gambrel roof but not elongated dormers as seen in many Dutch Colonial buildings. According to *The 1936 Book of Small Houses*, the Dutch Colonial Revival was considered the most popular style of the year, so it comes as no surprise that Grigg would incorporate some elements of the style in the design for the Minor House.⁹ Other distinguishable features of the style include the main entrance having sidelights without a fanlight, curved eaves, board-and-batten shutters, and exterior fieldstone walls.¹⁰ The James Minor House reflects these characteristics, though the monumental door surround appears to have been heavily influenced by 18th century Georgian architecture.

The James Minor House is slightly larger than Grigg's designs for *The 1936 Book of Small Houses*, though the designs share many characteristics. For instance, Grigg's design for Mrs. Thomas Towles' house in Charlottesville features a fieldstone faced wall like the James Minor House.¹¹ Fieldstone became a highly popular building material during the Great Depression due to its local accessibility and affordability.¹² Grigg's design for Towles was sparse and simple in its execution but featured a Georgian Revival twelve-over-one window like the James Minor House.

⁶ Virginia McAlester and A. Lee McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture*. (New York: Alfred A. Knopf, 2017) 414.

⁷ Chris Novelli, Melina Bezirdjian, Calder Loth, and Lena Sweeten McDonald, *Classic Commonwealth: Virginia Architecture from the Colonial Era to 1940* (Virginia Department of Historic Resources, 2015), 89.

⁸ Ibid., 97-98.

⁹ Architectural Forum, *The 1938 Book of Small Houses* (New York: Simon and Schuster, 1937) xxxiv. The 1938 Book of Small Houses - Google Books; the term "English Colonial" is used in the book, however, the image used would more closely represent a Tudor Revival. It states "American taste [. . .] still leans heavily toward the conservative, traditional styles [. . .]" and "[T]he overwhelming preference was for the various Colonial styles [. . .]." This could explain using a generic Colonial category in which subtypes were created and added to illustrate the trend toward those traditional styles.

¹⁰ McAlester, 408-24.

¹¹ Architectural Forum, *The 1936 Book of Small Houses* (New York: Simon and Schuster, 1936), 22 – 23.

¹² Steve C. Martens and Ronald H. L. M. Ramsay, "The Great Depression and Public Work Relief Architecture", SAH Archipedia, eds., Gabriella Esperdy, and Karen Kingsley, Charlottesville: University of Virginia Press, 2012. <http://sah-archipedia.org/essays/ND-01-ART86>.

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Grigg's residential designs in Charlottesville relied heavily on the Colonial Revival style, yet each commission had unique features, providing differentiation and a testament to Grigg's familiarity with Colonial era architecture. The Minor House shares some characteristics with Grigg's other known residential works from the period, such as the use of clapboard siding and stone chimneys or walls. The Minor House appears to have a unique characteristic shared with only one other building—the use of a gambrel roof. This characteristic is shared with the O'Neill residence at 199 Cameron Lane, which was built in 1935, two years before the Minor House (Figure 2).

Cameron Lane contains another house designed by Grigg. Built in 1935, the Mark Henderson House at 104 Cameron Lane is one of the three Grigg designs featured in *The 1936 Book of Small Houses* (Figures 3 - 4).¹³ The Henderson and Minor houses are comparable in size and both two stories. The two houses share the use of fieldstone on the dwellings' exteriors. Other shared characteristics include the double-hung windows with flanking louvered shutters and the shed sloping of the rear roof line. The design of the house, being split into three different parts, is similar in both. The difference between the two houses lie in the facades of the buildings, as the Minor House facade contains the main entrance with porch and the Henderson House features a double portico with arched openings.¹⁴

The James Minor House was not the only house designed by Grigg along Fendall. 1841 Fendall Avenue was designed concurrently with the Minor House (Figures 5 – 6).¹⁵ The James Burnley house was designed in the purist form of the Georgian Revival style, taking cues from the residential dwellings found at Colonial Williamsburg with shingle or clapboard siding, a side chimney, and small bump-outs appearing as additions to the main block. The overall effect appeared of a higher, more established style, and in some ways, when compared to the Minor House, the two dwellings seem to be by two different architects and the range of Grigg's body of work. In effect, the differing styles between the two Fendall Avenue houses show how Grigg explored different regions and influences with each successive commission.

The James Minor House is architecturally significant for its affordable design in the Dutch Colonial Revival style and stands out among other Dutch Colonial Revival style buildings in its eclectic blend of architectural elements, materials, and proportions. The period in which the house was built is also noteworthy, as houses constructed during this time were primarily smaller and more affordable compared to the James Minor House, which considers affordability but prioritizes design.

Milton L. Grigg, architect

Milton LaTour Grigg was born in Alexandria, Virginia on April 18, 1905. Following his high school graduation in 1924, he enrolled at the University of Virginia. He was initially a student in the School of Engineering for two years, before transferring to the School of Architecture in 1926. Founded in 1919, the school's first director was architectural historian Fiske Kimball, one

¹³ *The 1936 Book of Small Houses*, 132 – 133.

¹⁴ Ibid.

¹⁵ Milton Grigg resume, N.D.; Lasala, 31.

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of the first scholars to examine Thomas Jefferson as an architect. His work on Jefferson led to positions related to the preservation and restoration of Monticello as well as inspiring the restoration of Colonial Williamsburg. By the time Grigg transferred to the School of Architecture, Kimball left Charlottesville to be the director of the Philadelphia Museum of Art; while Grigg did not have the opportunity to study under Kimball, he closely followed in the path established by Kimball.

Grigg did not complete his degree, as he left UVA in 1929; in August of that year, Grigg married Grace Vestal Thomas of Charlottesville, and the couple moved to Williamsburg. The couple's move was likely precipitated by Grigg being hired to assist with the restoration of Colonial Williamsburg. Perry, Shaw, and Hepburn, a prominent Boston-based architectural firm, had been hired to oversee the restoration work, which had proceeded slowly without the firm's presence on site. In the fall of 1929, A. Edwin Kendrew was sent to supervise restoration efforts in Williamsburg and was responsible for hiring Grigg, as well as several other University of Virginia alumni. The restoration of the colonial capital of Virginia began in 1905 with the efforts of Dr. W.A.R. Goodwin, the rector of Bruton Parish Church, who oversaw the restoration of the centuries-old church. Goodwin left Williamsburg for fifteen years but returned in 1923 with a renewed vision to see the entire city restored. By 1926, Goodwin obtained the support of John D. Rockefeller, Jr., and efforts were launched in earnest.

After four years with the restoration team in Williamsburg, Grigg returned to Charlottesville. It is unclear why he left what could be considered a high-profile position for a young architect, especially during the hard years of the Great Depression; however, the list of completed works generated by Grigg's firm shows at least seven commissions for the year of 1933. It is likely that there were even more projects, as Grigg hired Floyd Johnson, a senior in the University of Virginia's School of Architecture in 1933. By adding Johnson as a partner, it showed that commissions were steady even though many businesses were struggling during the Great Depression. In 1934, Milton Grigg became nationally known when he took the first prize medal in "Class A" of the Better Homes in America competition, which was sponsored by President Franklin Roosevelt. Grigg won the award based on his design for the Everard Meade House in Charlottesville. Grigg reportedly modeled the award-winning house on the Cape Cod style dwelling (Figure 1).

After winning the prestigious award, and with a significant number of residential dwellings in the design phase, Grigg became involved with the restoration of Monticello, led by Fiske Kimball. With proximity to the site and experience at Williamsburg, Grigg was a reasonable choice to bring into the fold, beginning a multi-decade relationship with Thomas Jefferson's primary residence. Milton Grigg's restoration work was highly contradictory, basing designs on archaeological evidence and/or Jefferson's drawings rather than written records of the residents and visitors to Monticello. This precedent of basing designs on conjecture illuminates his new construction commissions, which often included additions as part of the initial design and not later inclusions, as they were often historically done.

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In 1936, Grigg became nationally recognized when the Architectural Forum released *The 1936 Book of Small Houses*. The book outlined the methods in which home ownership could be achieved in an affordable manner. Three of Grigg's Charlottesville area designs were featured in the book providing recognition of his ability to design small, economical designs. Grigg's design for the James Minor house at 1817 Fendall reflects his ability to design small, but functional residential spaces while remaining true to the historic architecture of Tidewater Virginia. Grigg worked extensively in the Albemarle and Northern Virginia regions during the pre-World War II period, however, the exact number of his commissions has not been identified. Records of other contemporaneous designs exist; however, many entries lack either the construction date or exact location. A list of projects in Joseph Michael Lasala's thesis and a sheet provided by Grigg's former firm, currently named Dalglish Gilpin Paxton, estimates the years of construction for some projects. Historic photographs available for viewing at the Albert and Shirley Small Special Collections Library at the University of Virginia represent a small portion of Grigg's work but testify to his mastery of the Colonial Revival style.

Milton Grigg and the Rise of Affordable Housing

The Great Depression brought many hardships on the populace of Virginia and the United States, as a whole. Initially, there was a delay between the stock market crash in late 1929 and the widespread economic deprivations now associated with this period. Virginia boasted a diversified economy balanced between agriculture, industry, and commerce; however, in 1931, unemployment began increasing, farm prices plummeting, and the government cut spending to maintain a balanced budget. By July of 1932, the Commonwealth's unemployment peaked at 145,000 persons.¹⁶ Unemployment forced many families to search for more affordable housing. Many sought shelter in dilapidated or unsafe housing, as construction of new houses came to a halt and competition for adequate housing was fierce. The U.S. government and architectural organizations recognized the housing crisis and worked to find solutions.

Affordable housing was of special interest to President Herbert Hoover. In 1922, when Hoover was the Director of Commerce under the Harding administration, he was intimately involved in the "Better Homes in America" program, a project spearheaded by Marie Meloney, the editor-in-chief of ladies' magazine *The Delineator*. Better Homes in America chapters sprung up across the nation and the program's first demonstration week was held in October 1922.¹⁷ Hoover continued his advocacy for affordable housing, speaking frequently on the subject as the country began to suffer the adverse economic effects of the Great Depression. His administration created the "White House Conference on Home Building and Home Ownership" in 1930, an effort to continue the endeavor to improve housing conditions. The American Institute of Architects (AIA) became involved as well. Following Hoover's speech to the Conference in December 1931, the Cincinnati, Ohio chapter worked with local architects to issue a series of affordable, well-designed homes.¹⁸

¹⁶ Ronald Heinemann, "Great Depression in Virginia," *Encyclopedia Virginia*, December 7, 2020. <https://encyclopediavirginia.org/entries/great-depression-in-virginia>.

¹⁷ Manisha Claire, "The Latent Racism of the Better Homes in America Program," *JStor Daily*, accessed July 11, 2024, <https://daily.jstor.org/the-latent-racism-of-the-better-homes-in-america-program/>.

¹⁸ Arthur J. Kelsey, "House Fits Cincinnati's Average Purse," *Cincinnati Enquirer*, March 27, 1932.

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The American Institute of Architects also endorsed the Architects Small House Service Bureau (ASHSB), an organization formed by a group of Minnesota-based architects in 1914.¹⁹ The organization published a magazine entitled *The Small Home*, which featured architect-designed house plans and decorating ideas. Attesting to the popularity of the Colonial Revival style, the ASHSB published *Correctly Designed Colonial Type Homes* in cooperation with the Morgan Woodwork Organization in 1930. Spurred by the housing crisis, the small houses endorsed by the ASHSB became even more significant, a trend recognized by the United States Department of Commerce. Newspapers often featured designs from *The Small Home*, which further publicized the availability of affordable, architect-designed small dwellings.²⁰

The federal government also acted to create incentives and protections for homebuyers. The Home Loan Bank Act, implemented in 1932 under the administration of President Herbert Hoover, was the first in a series of actions intended to reduce the cost of homeownership.²¹ The next attempt to assist came in 1933 under the administration of Franklin D. Roosevelt with The Homeowners Refinancing Act of 1933, which provided mortgage assistance to homeowners in danger of losing their homes.²² Finally, the National Housing Act of 1934 was enacted, creating the Federal Housing Administration. These programs benefited primarily middle-class, White individuals who were building homes in suburban areas.²³

Milton Grigg was intimately acquainted with designing small houses. In 1934, one year after entering private practice, Grigg received a first-place medal in the *Better Homes in America* competition for his design of the Everard Meade House in Charlottesville, Virginia. The competition was an offshoot of the decade old *Better Homes in America* program. Newspapers across America displayed Grigg's design.²⁴ The Everard Meade House was described as, "A home as economical of space and labor as the most cleverly planned modern apartment, but giving the sense of space, privacy, and freedom that only a house can give".²⁵ Originally built as

¹⁹ Frank Edgerton Martin, "The History and Promise of the Architects' Small House Service Bureau," *Enter*, accessed July 12, 2024, <https://www.entermn.com/articles/a-short-history-of-the-architects-small-house-service-bureau>.

²⁰ "Six Room House Has Interesting Character," *Daily Press* (Newport News, VA), August 7, 1932.

²¹ Gerhard Peters and John T. Woolley, "Herbert Hoover: 'Statement About Signing the Federal Home Loan Bank Act,' July 22, 1932," *The American Presidency Project* (University of California - Santa Barbara), accessed July 11, 2024, <https://www.presidency.ucsb.edu/documents/statement-about-signing-the-federal-home-loan-bank-act>.

²² "Home Owners Loan Act," *Britannica*, accessed July 11, 2024, <https://www.britannica.com/topic/Home-Owners-Loan-Act>.

²³ Many historians contend that the Housing Act of 1934 was the first of many efforts by the federal government to reinforce segregation of the races in the United States. Three years after the Housing Act of 1934, the Wagner-Steagall Housing Act (1937) established a program of public housing to assist low-income individuals. These projects were generally segregated and often negatively affected Black communities, which were demolished in the name of slum clearance. "75th Anniversary of the Wagner-Steagall Housing Act of 1937," *Franklin D. Roosevelt Presidential Library and Museum*, accessed July 11, 2024, <https://www.fdrlibrary.org/housing>.

²⁴ "Successful Small House," *The Billings Gazette*, April 8, 1934; "Native Stone Lends Charm to Gambrel-Roof Design," *The Albert Lea Tribune*, June 6, 1936; "Native Stone Lends Charm," *Press of Atlantic City*, June 7, 1936; "Native Stone Lends Charm to Gambrel-Roof Design," *Stockton Evening and Sunday Record*, June 8, 1936; "Native Stone Lends Charm to Gambrel-Roof Design," *Fort-Worth Star Telegram*, June 11, 1936; "Native Stone Lends Charm to Gambrel-Roof Design," *The Daily Nonpareil*, June 13, 1936.

²⁵ "Successful Small House," *The Billings Gazette*, April 8, 1934. See Figure 4.

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a summer part-time residence, the Everard Meade house maximized the sense of space, and quickly became a full-time residence.

The appearance of three of Milton Grigg's designs in Architectural Forum's *1936 Book of Small Houses* also attests to his interest and was one of many efforts made by architectural organizations to aid the housing crisis. Architectural Forum was founded in 1892 as *The Brickbuilder*, an illustrated monthly magazine "devoted to the advancement of brick architecture." In 1917, the magazine was rebranded as Architectural Forum and its focus grew to include all forms of construction, architecture and design.²⁶ Prior to the publication of the book, many people had tried to design and build their own homes without the aid of professionals; this method often caused more financial strain than benefit.²⁷ The *1936 Book of Small Houses* provided plans of architect-designed, affordable houses, which eased the path to homeownership for many buyers during the Great Depression. The book was so popular that Architectural Forum published additional volumes every year following until 1940.

Grigg's contribution to the historic architecture of Virginia has long been admired and lauded, and his contributions to the residential built environment of Charlottesville are significant. With his career launched during the Great Depression, Grigg's firm remarkably thrived, capitalizing on the need for smaller, more affordable houses. While the James Minor House is slightly larger than some of Grigg's contemporaneous houses, it still represents the need for economical construction during the years of the Great Depression. Given its slightly larger size, the house quite possibly provided more opportunities for Grigg to experiment with the incorporation of different revivalist forms and details. It also illustrates the popularity of the eclectic Colonial Revival style and is an important milepost in Grigg's journey to becoming a master of the genre. With only three families owning the house since its construction, it has retained much of its original fabric, with minimal changes to the original floorplan. Given that the small rear addition was designed by Grigg's firm just before his death, the house has been able to retain the spirit of his intent for the home. Thus, the James Minor House is excellent representation of Milton Grigg's early work as an architect of new residential architecture and demonstrates his ability to incorporate the traditional architectural vocabulary of colonial Virginia.

Milton Grigg's Later Career

Milton Grigg's firm operated until 1941, when the United States of America became involved in World War II. Grigg relocated to Washington D.C. to serve as part of the U.S. Army Corps of Engineers as the civilian Chief of Design Section, Washington District Office.²⁸ He worked on many projects while part of the U.S. Army Corps, including the Tidal Basin, Walter Reed Hospital, and National (now Reagan) Airport. Throughout Grigg's time in Washington D.C., he continued working in the Charlottesville area. In 1945, he returned to the area to work full-time. Grigg continued to work on restoration projects, in addition to new design and construction projects, throughout his career. According to former associate Doug Gilpin, Grigg was in demand by clients desiring faithful historic replications. Beyond working as an architect, Grigg

²⁶ "Architectural Forum," *US Modernist*, accessed July 11, 2024, <https://usmodernist.org/index-af.htm>.

²⁷ Lasala, 9.

²⁸ Ibid.

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was involved in local planning efforts and national preservation and architectural organizations. He was a member of many subcommittees through the American Institute of Architects, various religious architecture organizations, the Society of Architectural Historians, and the Association for Preservation Technology, and was a founding member of the National Council for the Preservation of Historic Sites and Buildings, now known as the National Trust for Historic Preservation.²⁹ In 1964, Grigg established a partnership with Eldon F. Wood and Henry J. Browne. A decade later, the firm expanded to include Mr. Eichman and John D. Dalgliesh.³⁰ This firm eventually became Dalgliesh Gilpin Paxton Architects.³¹ Grigg retired in 1980, but he continued to work on projects he previously started. His retirement only lasted two years, as he died in 1982.³²

Additional Information

The Rugby Neighborhood

Nestled at the foot of the Blue Ridge Mountains in central Virginia, Charlottesville was established in 1762 along the historic Three Notch'd (or Three Chopt) road, a major east-west route running from Richmond to the Shenandoah Valley, with settlement occurring previously throughout the century. Though development would slowly grow through the late eighteenth century, the area saw the formation of one of the most well-known plantations, Thomas Jefferson's Monticello. Jefferson, in turn, added to the city's development by founding the University of Virginia just north of the economic center of town in 1819. With Three Notch'd Road as the primary means of travel, accelerated growth did not occur until the mid-eighteenth century when railroads arrived.³³ Charlottesville continued to grow in service of academic, commercial, and industrial work. Charlottesville also provided a strategic point for the Confederate Army during the Civil War.³⁴ Once the war was over, the city continued to grow, aided in part to the railway. Beginning in the 1890s, the core of Charlottesville began to expand with the introduction of streetcars, allowing for people to settle further away from the downtown core and, in turn, creating a demand for housing in the outlying neighborhoods.³⁵ The neighborhood in which the James Minor House was built was a direct result of the population boom, with the land developing quickly through the 1920s and 1930s.

The James Minor House was one of the first houses constructed on Fendall Avenue in the Rugby neighborhood's interwar phase of development. Portions of the Rugby farmstead closest to the

²⁹ "Design Standards for Vinegar Hill Presented," *The Charlottesville Observer*, July 26, 1979, 15; "Charlottesville Confirms Engineer's Appointment," *Richmond Times-Dispatch*, October 22, 1957, 6; Lasala, 50-53, 62.

³⁰ Eichman's first name has not been identified in any newspaper articles or other sources of information.

³¹ "History," DGP Architects (Dalgliesh Gilpin Paxton Architects) November 21, 2014, <https://www.dgparchitects.com/firm/history/>.

³² "Death Notices," *Richmond Times-Dispatch*, March 24, 1982, C-2.

³³ *Charlottesville Downtown Mall Historic District*, National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2024) Section 8, p. 26.

³⁴ Kenneth A. Schwartz, "Charlottesville: A Brief Urban History," The Institute for Advanced Technology in the Humanities, University of Virginia, 1995. <http://www2.iath.virginia.edu/schwartz/cville/cville.history.html>.

³⁵ "History," Charlottesville Department of Transportation, accessed on October 22, 2024. <https://www.charlottesville.gov/673/History>.

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university began developing into single family housing mainly utilized by professors and associated staff, and by 1920, just three buildings were standing north of Wayside Avenue, including the Rugby Mansion. On the same Sanborn map, Fendall Avenue had not yet been laid out.³⁶ By 1929, the Sanborn map shows that the neighborhood subdivision included Fendall Avenue, Edgewood Avenue and Rugby Place, with just one house added at the end of Edgewood Avenue and three on Rugby Place.³⁷ There was continued growth throughout the 1930s on the land already subdivided, with many more listings in the City Directories for Fendall and Edgewood avenues and Rugby Place. By 1950, this portion of the neighborhood had dwellings on almost all lots for Fendall, Edgewood, and Wayside avenues and Rugby Place, and included additional expansion northeast with the establishment of several other streets located on the former Rugby property.³⁸ There is little stylistic cohesion within the Fendall Avenue area to indicate a greater planning goal other than accommodating middle class growth in Charlottesville. Between 1938 and 1940, local directories show a growth from fifteen to eighteen address listings, with seven listings showing the same inhabitants. Many of the listings indicate residents were professional workers, with a mixture of professors, students, and business owners. Notable neighbors include Franklin Delano Roosevelt, Jr. and his wife Ethel DuPont, during his time as a law student; and Robert E. Lee, Jr., part of the R.E. Lee and Son, Inc. construction company, which was involved in some of the reconstruction efforts around Charlottesville, including Monticello, where they worked with Grigg.³⁹

³⁶ Sanborn Fire Insurance Map from Charlottesville, Independent Cities, Virginia. Sanborn Map Company, Feb, 1920. Map.

³⁷ Sanborn Fire Insurance Map from Charlottesville, Independent Cities, Virginia. Sanborn Map Company, Feb, 1929. Map.

³⁸ Sanborn Fire Insurance Map from Charlottesville, Independent Cities, Virginia. Sanborn Map Company, 1950. Map.

³⁹ "A Guide to the Papers of R. E. Lee and Son, Inc., 1935-1962," University of Virginia Libraries: <https://ead.lib.virginia.edu/vivaxtf/view?docId=uva-sc/viu02399.xml>. It is unknown at the time of writing whether Grigg designed a residence for any of the Lee family.

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Figures (See Continuation Sheets)

1. Everard Meade House, Charlottesville, VA (1933). Source: Albert and Shirley Small Special Collections Library at the University of Virginia, Charlottesville, VA
2. O'Neill House, 199 Cameron Lane, Charlottesville, VA (1935). Source: Albert and Shirley Small Special Collections Library at the University of Virginia, Charlottesville, VA
3. Mark M. Henderson House, 102 Cameron Lane, Charlottesville, VA (1935). Source: Albert and Shirley Small Special Collections Library at the University of Virginia, Charlottesville, VA
4. James Burnley House, 1841 Fendall Avenue, Charlottesville, VA (1937). Source: Albert and Shirley Small Special Collections Library at the University of Virginia, Charlottesville, VA
5. 1920 Sanborn Map identifying the larger Rugby-Venable neighborhood. Source: Library of Congress
6. 1920 Sanborn Map identifying the future site of the James Minor house. Source: Library of Congress
7. 1950 Sanborn Map identifying the site of the James Minor house. Source: Library of Congress

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— 1940.

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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

Name of repository: Albert and Shirley Small Special Collections Library, University of Virginia; Virginia Department of Historic Resources

Historic Resources Survey Number (if assigned): DHR ID# 104-5951

10. Geographical Data

Acreage of Property 0.7220

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: 38.044617 | Longitude: -78.499563 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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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 boundary for the James Minor House corresponds to City of Charlottesville tax parcel number 05001800, as depicted on the attached Tax Parcel Map. The parcel is bounded by a vacant lot to the north, an occupied lot to the east with a section of Rugby Place at the southeast corner, two lots—one occupied and the other vacant—to the south, and Fendall Avenue to the east.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was drawn to encompass the entire parcel that was historically, and remains, associated with the James Minor House.

11. Form Prepared By

name/title: Caroline Wilson, Tessia Robison, and Kelsey Dootson

organization: Ryan, LLC.

street & number: 4900 O'Hear Avenue

city or town: North Charleston

state: South Carolina

zip code: 29405

e-mail: caroline.wilson@ryan.com

telephone: (843) 323-4230

date: July 12, 2024

Additional Documentation

Submit the following items with the completed form:

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- **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

Name of Property: James Minor House

City or Vicinity: City of Charlottesville

County: Albemarle

State: Virginia

Photographer: Richard Sidebottom

Date Photographed: December 2021

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 01 of 31. North elevation, facing south
- 02 of 31. East elevation, facing west
- 03 of 31. South and east elevation, facing northwest
- 04 of 31. South elevation, facing northeast
- 05 of 31. West elevation, facing east
- 06 of 31. North elevation, primary entrance, facing southeast
- 07 of 31. First floor, entry hall, facing northeast
- 08 of 31. First floor, entry hall, facing south
- 09 of 31. First floor, living room, facing southeast
- 10 of 31. First floor, living room, facing northeast

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- 11 of 31. First floor, living room, facing southwest
- 12 of 31. First floor, living room, facing northwest
- 13 of 31. First floor, library, facing west
- 14 of 31. First floor, library, facing east
- 15 of 31. First floor, rear hallway, facing east
- 16 of 31. First floor, bedroom, facing west
- 17 of 31. First floor, kitchen, facing north
- 18 of 31. First floor, kitchen, facing south
- 19 of 31. First floor, kitchen, facing south
- 20 of 31. First floor, dining room, facing southeast
- 21 of 31. First floor, dining room, facing northwest
- 22 of 31. Second floor, stair landing, facing west
- 23 of 31. Second floor, bedroom, facing west
- 24 of 31. Second floor, hallway, facing east
- 25 of 31. Second floor, hallway, facing north
- 26 of 31. Second floor, bedroom, facing north
- 27 of 31. Second floor, bedroom, facing north
- 28 of 31. Basement, facing west
- 29 of 31. Basement, facing east
- 30 of 31. Basement, apartment, facing east
- 31 of 31. Basement, apartment, facing south

Paperwork Reduction Act Statement: This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

United States Department of the Interior
National Park Service

**National Register of Historic Places
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Section number Additional Documentation Page 1



Figure 1: Everard Meade House, Charlottesville, VA (1933)



Figure 2: O'Neil House, 199 Cameron Lane, Charlottesville, VA (1935)

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National Park Service

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Figure 3: Mark M. Henderson House, 104 Cameron Lane, Charlottesville, VA (1935)



Figure 4: James Burnley House, 1841 Fendall Avenue, Charlottesville, VA (1937)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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Figure 5: 1920 Sanborn Map identifying the larger Rugby-Venable neighborhood

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

James Minor House

Name of Property

City of Charlottesville, VA

County and State

Name of multiple listing (if applicable)

Section number Additional Documentation

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Figure 6: 1920 Sanborn Map showing the future site of the James Minor House




Figure 7: 1950 Sanborn Map showing the site of the James Minor House

LOCATION MAP

James Minor House
City of Charlottesville, VA
DHR No. 104-5951

Latitude/Longitude Coordinates

38.044617, -78.499563

 Nominated Boundary

0 100 200
Feet




LOCATION MAP

James Minor House
City of Charlottesville, VA
DHR No. 104-5951

Latitude/Longitude Coordinates


38.044617, -78.499563

 Nominated Boundary


0 200 400 Feet



Legend

- Parcels
- Parcel ID Numbers (Owners)
-  City Limits

James Minor House
City of Charlottesville, VA
DHR ID# 104-5951

 Nominated Boundary

Tax Parcel # 050018000



Feet
0 25 50 75 100
1:1,128 / 1"=94 Feet

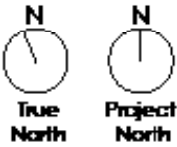
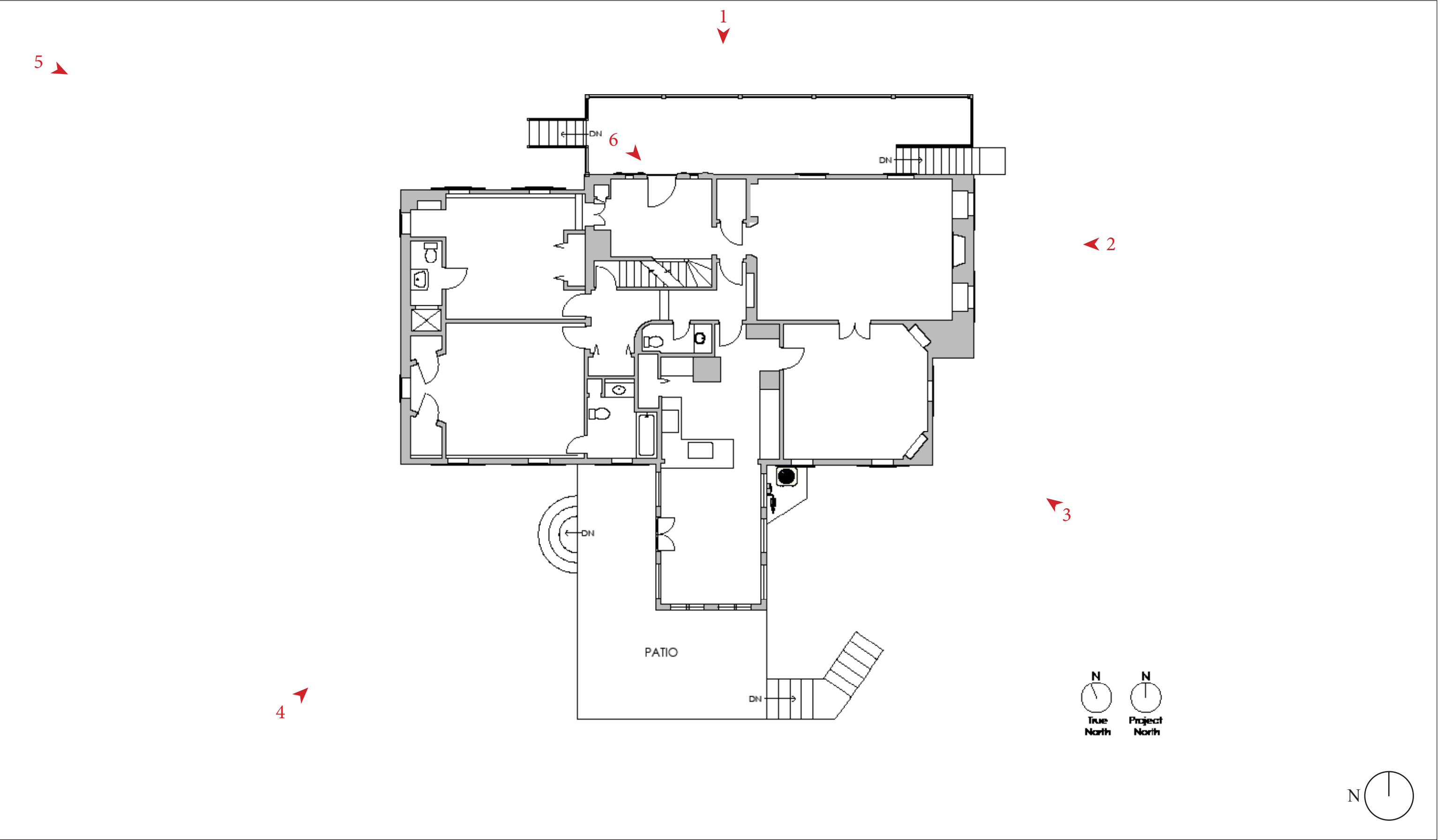


Title: Tax Parcel Map

Date: 10/10/2024

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James Minor House
1817 Fendall Avenue
City of Charlottesville, Virginia 22903

National Park Service
National Register Nomination
Exterior

