

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: Thomas and Alena Hammond House

Other names/site number: DHR#104-5995

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: 1708 Yorktown Drive

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

Not For Publication:

Vicinity:

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:

X A ___ B X C ___ D

 Signature of certifying official/Title:	<u>9/24/2025</u> Date
<u>Virginia Department of Historic Resources</u> 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	

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
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

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</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>1</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

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Wrightian

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: CONCRETE

Walls: WOOD

Roof: SYNTHETIC

Other: STONE

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 Thomas and Alena Hammond House sits on a roughly one-acre lot on Yorktown Drive in a larger area known as "Greenbrier," a neighborhood in the vicinity of the University of Virginia in the city of Charlottesville. The one-story wood, fieldstone, and glass house was designed in 1962 by Herbert Fritz, Jr., an apprentice of Frank Lloyd Wright. The house embodies characteristics of Modern Movement architecture with "Wrightian" influence in its organic materials and forms. The house was designed to blur the lines between the exterior and interior of the house. Significant features include an open floor plan, a combined living and dining space with a central stone fireplace and a prow form with cantilevered flat roof. All natural materials were used in the construction of the dwelling including redwood siding on the exterior and horizontal redwood boards on the interior walls, mahogany trim and cabinetry, soapstone and hardwood floors, and fieldstone benches, walls, and fireplace. The Hammond House embodies tenets of Wrightian Modernism and is one of few representatives of the style in the City of Charlottesville. The house and surrounding site retain a very high level of historic integrity. There is one noncontributing secondary resource (a non-historic shed) on the property.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

Narrative Description

Setting

The Hammond House is located on a gently sloping, one-acre wooded lot within the city limits of Charlottesville. It sits in a wooded neighborhood known as “Greenbrier.” The house faces west and is set back from the street (Yorktown Drive), nestled into the surrounding natural wooded landscape. Large oak trees, native dogwoods, mountain laurel surround the house. The rear yard slopes away from the house, and there are multiple native azaleas and planted ground materials, such as periwinkle and pachysandra. A wildflower garden is currently being cultivated in a flat area under large hardwoods that provide shade to the soapstone patio. The front walkway along and in front of the carport is made of local Alberene soapstone.

The dark soapstone walkway leads to a backyard patio to the rear of the house, made with the same soapstone. This patio extends from the house supported by a retaining wall of fieldstone overlooking the backyard. A fieldstone wall extends out from the house as the lot slopes significantly upward and supports the patio at the main level. The patio provides an entrance to the kitchen and dining areas and is partially covered by redwood planks extending from the roof line. In the back yard, there is a non-historic shed that is the only other resource, a non-contributing structure.

The Greenbrier neighborhood is an older residential neighborhood in Charlottesville, having been developed in the 1960s as part of population growth in the northern part of the city. The houses are all one- and two-story single-family residences, and most are of brick and wood frame construction and exhibit a traditional Colonial Revival style. Many houses back onto wooded areas while others sit on a hillside or are close to the fronting street. The Rivanna Trail, a 25-mile walking trail completed in 2005, loops through this neighborhood and borders Greenbrier Park. The Greenbrier neighborhood consists of 650 acres with 350 houses with boundaries including the 250 Bypass, Rio Road, Brandywine Drive, and the Albemarle County border. The neighborhood was originally in Albemarle County, but the City of Charlottesville annexed the land in 1964.¹

Exterior

The house features primarily natural materials. A fieldstone foundation and chimney and horizontal, flat, wood sheathing and trim comprise the exterior. Its straightforward form is accented by wide sections of glazing and an emphasis on horizontality. The façade (west elevation) of the house is comprised of windows reaching from the foundation to the prow form ceiling. The original Pella windows remain intact and in very good condition. Cantilevered roof planes, wide, overhanging eaves, and sections of flat roof exemplify its unique design. From the exterior, the roof line is varied to include a cantilevered flat roof over the carport, a prow form roof over the living room and a flat roof over the remaining structure. The membrane flat roof has a copper fascia.

¹ Cvillepedia, “Greenbrier Neighborhood,” June 12, 2025, <https://cvillepedia.org/Greenbrier%20neighborhood> (accessed 8/15/23).

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

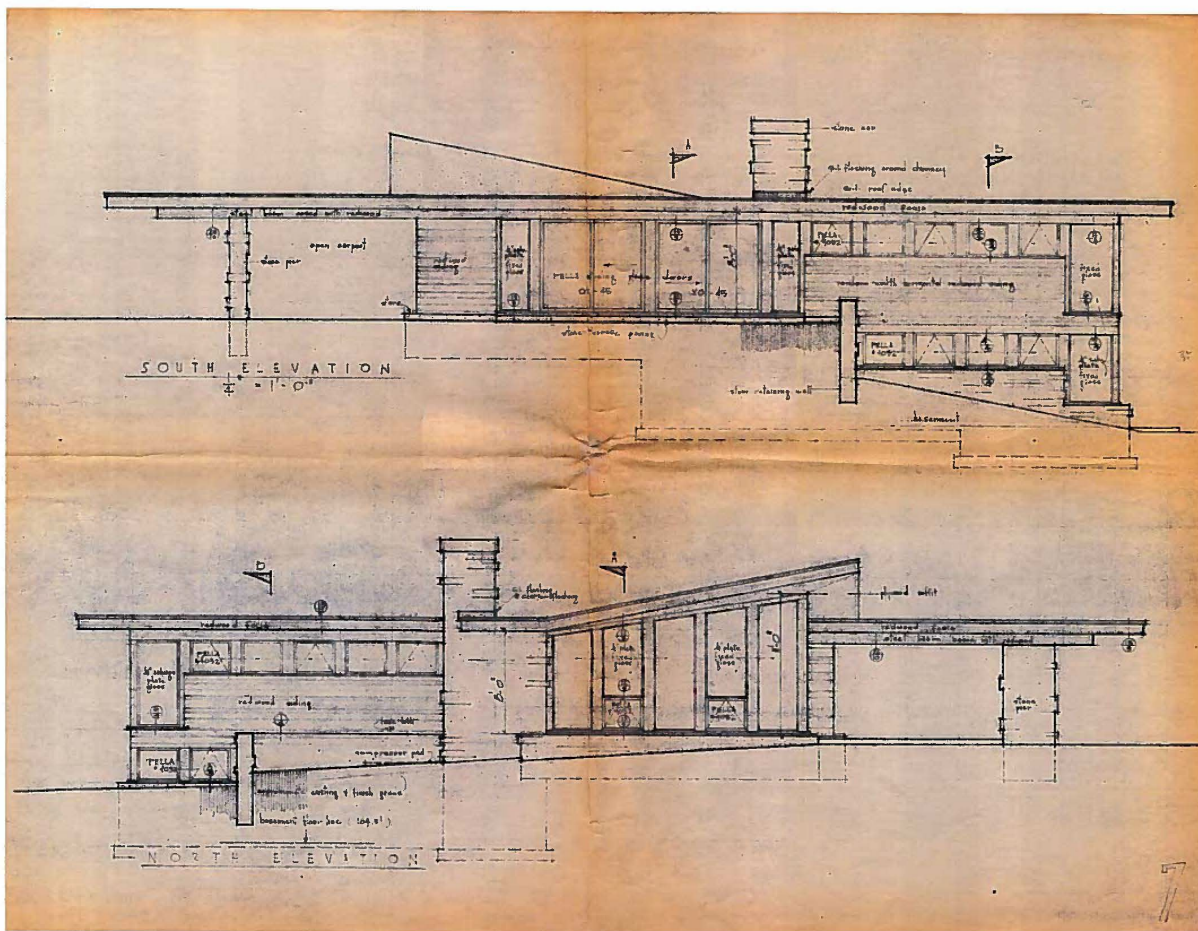


Figure 1. Blueprint for the Hammond House, exterior elevations, ca. 1962. The cardinal directions in the plans differ slightly from the orientation on the parcel. The “South” elevation in Fritz’s drawings is listed as “East” in the nomination, as it is more of a western orientation. Fritz’s “North” Elevation is listed as “West” in the nomination.

The street-fronting facade comprises two sections: a flat-roofed north end sheathed in wood boards and a prow-roofed south end constructed of fieldstone and wood. The west elevation’s north end contains two levels, delineated by rows of ribbon windows. There are two windows on the ground level and six evenly spaced above. The north and south ends of the facade are joined by a massive fieldstone chimney. The south end’s fieldstone construction is punctuated by a wall of four floor-to-ceiling windows that wrap around to the south elevation. Wide, flat wood trim surrounds the windows.

The south elevation contains the primary entrance to the house. The entrance door is recessed into the attached carport. From the west, the prow roof continues, and tops two floor-to-ceiling windows. Flat wood boards comprise the sheathing on the entire side. The primary entrance door sits to the east of the windows and is a flat wood door with a sidelight. The entrance is sheltered by a cantilevered carport that is supported by two large fieldstone support piers, one on each side of the structure. The carport extends to reach the east end of the elevation. The carport’s flat roof

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

is clad in copper with integrated gutters. There are two voids in the carport's eaves that were cut out to encapsulate trees, but the trees no longer remain. The front walkway along and in front of the carport is made of local Alberene soapstone.

The east elevation is composed entirely of flat wood board siding, punctuated by single-pane vertical windows on either side of two sets of single-pane sliding doors. A row of five ribbon windows and one longer single-pane window is located north of the sliding doors. The wide, overhanging eave is emphasized by a row of seven exposed rafters extending from the roof surface. The dark soapstone walkway leads to a backyard soapstone patio to the rear of the house. The patio extends from the house, supported by a retaining wall of fieldstone overlooking the backyard. North of the retaining wall, the ground level mirrors that on the floor above with its row of ribbon windows and additional single-pane window at the northernmost end.

The north elevation is two full stories in height and is covered entirely in wood sheathing. The lower level consists of a wall of ribbon and rectangular single-pane windows punctuated by two wide, flat wood doors just east of center. The doors provide access to the lower level, which includes the guest bedroom, library, and other secondary spaces.

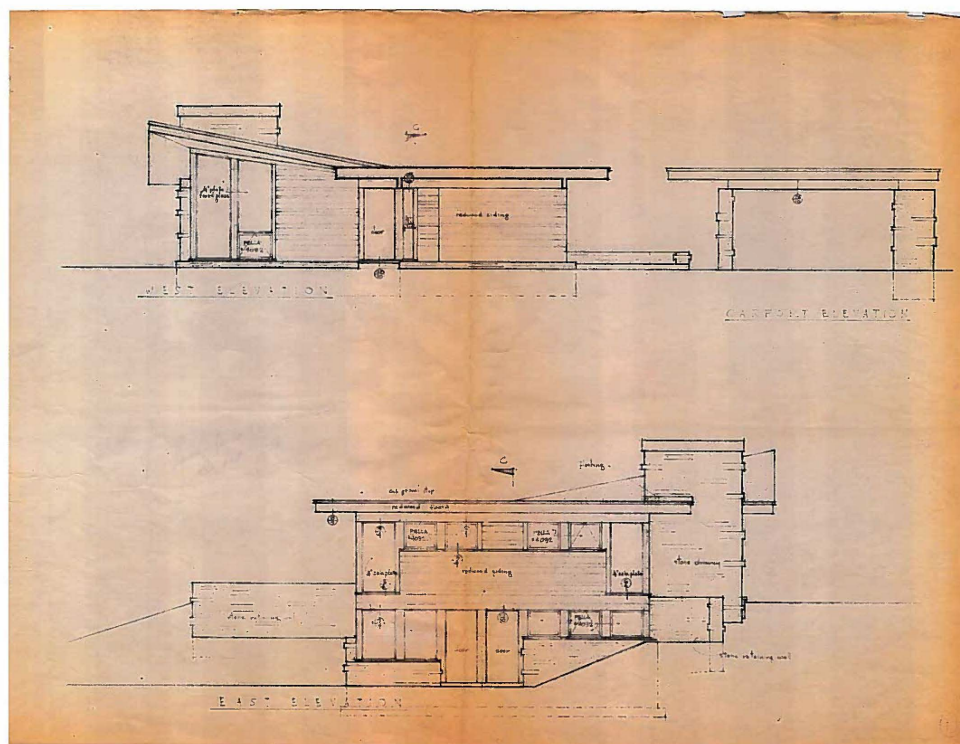


Figure 2. Blueprint for the Hammond House, exterior elevations, ca. 1962. The cardinal directions in the plans differ slightly from the orientation on the parcel. The "East" elevation in Fritz's drawings is listed as "North" in the nomination as it is more of a NE orientation. Fritz's "West" Elevation is listed as "South" in the nomination.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

Interior

The house's form, layout, and interior detailing reflect Wrightian Modernist principles in its use of natural materials such as Philippine mahogany wood, local fieldstone, and slate; harmonious transition between interior and exterior spaces; floor to ceiling windows; and an open layout. Interior decorative elements are minimal, drawing focus to the materials and flow from one space to another. Walls are finished in drywall and/or redwood and most trim is of matching mahogany wood. Most of the flooring is soapstone or wood with some areas of carpet. The house is primarily located on one level with multiple rooms on the lower ground level.

The primary living area is on the main level and of an open floor plan. Through the solid wood mahogany front door, a narrow hallway floored with soapstone opens to the living and dining areas. The east wall contains a row of floor-to-ceiling wooden mahogany doors that open into closets. To the west, a six-foot-tall redwood interior wall separates the entrance hallway from the sunken living room.

Behind the redwood wall, the sunken living room is accessed by two tiers of Alberene soapstone steps leading downward, just beyond the wall. The cabinetry and bookshelves in the living area are custom designed and made of Philippine mahogany with shelves that provide a dividing line between the front entrance hall and the living area. The living area is carpeted in the original green wall-to-wall shag carpet. The upwardly sloped ceiling in the living room opens the space to a high prow roof and highlights the walls of glazing and corner fieldstone fireplace. Fieldstone is used throughout the living room as a bench along the exterior wall, facing west toward the street, and in a stone planter that separates the living area from the dining area. Directly above the stone bench, awning windows open outward with sliding levers and have wooden screens. Above the bottom row of awning windows are stationary, ceiling-height, wood-encased windows. The windows are encased in redwood, with the bottom edge of the wood scribed to the profile of the stone of the bench. This scribing joins the two natural materials, wood and stone, as one, and is exemplary of the skilled craftsmanship of the house. The large fieldstone fireplace joins the west and north walls, and the fieldstones are cantilevered over the opening of the corner fireplace.

The dining area and kitchen sit to the east of the entrance hallway, while directly forward, another narrow hallway leads to three bedrooms and two full bathrooms. The dining area has two walls made of horizontal redwood boards and the floor is soapstone. This area is also an open space next to the kitchen. As is typical with organic architecture, there is a south facing window wall in the dining and kitchen areas. It is composed of floor to ceiling windows on either side of two sets of large sliding glass doors. The soapstone flooring in both living areas leads to the outdoors for a smooth transition from interior to exterior. A folding partitioned Philippine mahogany door, original to the house, separates the dining/entertainment area from the kitchen/workspace area.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

The north and west exterior walls inside the carpeted primary bedroom are made with horizontal redwood boards with mahogany trim. These two walls are lined with seven ribbon windows, some that open as awnings and some that are stationary and meet at the west side corner of the room. The windows have pull-down shades for privacy. The two interior walls of the bedroom are wallpapered in original paper.

The remaining bedroom to the east has hardwood floors, mahogany trim, and grasscloth wallpaper. The exterior walls of this bedroom are lined with windows, both awning and fixed. The two corner windows in the northeast corner of the room are large and look out over the backyard. The windows in this bedroom also have pull-down shades. This bedroom may be divided into two bedrooms with the expansion of a folding partitioned Philippine mahogany door. The interior walls of this bedroom have closets behind full-length sliding mahogany doors.

To access the lower level of the house from the interior, there is a straight-run staircase with a single landing at the far east side corner of the dining area. The stairs and the floor on the lower level are concrete and covered with wall-to-wall carpeting, which is not original. The stairwell walls are lined with horizontal redwood boards. At the bottom of the stairs is another folding partitioned door that allows the lower level to be separated from the upper level of the house. The lower level of the house consists of a library/office, a guest bedroom, a full bathroom with recently updated fixtures but the tile in the shower/tub area remains as original, a utility room and a fallout shelter. Given the slope of the property, the lower level is mostly above ground, specifically, the library and bedroom, and accessible from the exterior by two wooden doors. The library/office walls are cinderblock, and the room is lined with mahogany bookshelves covering most of the available wall space below the line of ribbon windows on the exterior walls.

The bedroom and bathroom are constructed of drywall and windows line the exterior walls of both the bedroom and the library/office. Like the bedroom directly above, the two corner windows in the northeast corner are large and look out to the backyard. The windows in both the bedroom and the library/office have pull-down shades for privacy.

The original plan incorporated a utility room, shelter, and dark room in the lower level, all of which were underground, but the dark room was never completed. The utility room houses the laundry facilities and HVAC systems. The heating system and plumbing were originally installed by James E. Beck of Bryan and Beck in Charlottesville. The entire system was designed and installed so that air conditioning could easily be added later. Both the shelter and dark room are built of solid concrete block. The shelter looks and feels very much like a bomb or “fallout” shelter, as referred to by Dr. Hammond in his personal handwritten notes on the “House Specifications.”

Integrity

The house retains all seven aspects of integrity. The house remains on its original parcel, surrounded by planned landscaping and natural growth, as intended in the original design, therefore retaining integrity of **location** and **setting**. The house retains its original layout with no significant modifications affecting the integrity of the **design** with primarily only routine

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

maintenance conducted over its sixty-year life. The **workmanship, feeling, and association** remain with the retention of original **materials**, circulation patterns, built-in furnishings, windows, doors, and hardware. Most material changes have been made in-kind, with the exception of some updates to fixtures – all alterations and maintenance work has been completed sensitively in the spirit of the original design.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
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

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1962-1963

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Fritz, Herbert, Jr. (architect)
Hale, Durward L. (builder)
Palmer, Milton Meade (landscape architect)

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
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.)

The Thomas and Alena Hammond House, located at 1708 Yorktown Road in the Greenbrier neighborhood of Charlottesville, is eligible for listing in the National Register of Historic Places under Criterion C in the area of Architecture at the local level of significance as an excellent example of organic Modern Movement design. Designed in 1962 by architect Herbert Fritz, Jr., an apprentice of Frank Lloyd Wright at Taliesin, the one-and-a-half story house embodies the organic and Usonian principles espoused by Wright, apparent in its open floor plan, central hearth, cantilevered roof, and use of organic materials and forms that blur the line between interior and exterior space. The home's original owners, Dr. and Mrs. Thomas T. Hammond of Charlottesville, worked closely with the architect, collaborating on the design and finishes of the house to best fit their needs, while landscape architect Milton Meade Palmer shaped the surrounding site. The period of significance is 1962-1963, encompassing the construction of the house.

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

The National Register of Historic Places groups the architectural styles developed just before and after World War II into a generalized stylistic category called the "Modern Movement" (except for the Art Deco, Moderne, and International styles). In the early post-WWII years, the influence of Frank Lloyd Wright, Walter Gropius, Marcel Breuer, Richard Neutra and Mies van der Rohe and other modernists inspired many architects to create new solutions for livable homes using modern materials and principles.

As defined by Virginia's Department of Historic Resources, the "New Dominion Virginia" period extends from 1946 to 1991, with the Cold War providing the overall timeframe. Due to other historic trends, however, the period can be broken roughly in half, 1946 to 1975 and 1976 to 1991. The oil crisis of the early 1970s, coupled with a significant slowdown in economic growth, marked a period during which the prevailing themes of the decades immediately following World War II were succeeded by those that would mold American life into the early twenty-first century. Major themes of these two halves of the New Dominion Virginia period are as follows: The Cold War (includes the Korean and Vietnam Wars), expanding government roles, economic prosperity, Civil Rights Movement, social upheaval, and Modern architecture.² The significant architectural resources of the New Dominion Virginia period (1946-1991) are manifestations of the socio-cultural, economic, industrial, and technological influences at the time. Two trends in architectural design simultaneously emerged and took root in the early twentieth century, Modernism and the Colonial Revival.³

² Melina Bezirdjian and Lena Sweeten McDonald, *New Dominion Virginia, Architectural Style Guide* (Richmond: Department of Historic Resources) 2014, p.7.

https://www.dhr.virginia.gov/pdf_files/newdominion/ModernArchitects_VA.pdf.

³ *Ibid.*, p. 8-9.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

Modernism emerged from the architectural experimentation that began in Europe during the early twentieth century. In the United States, the Chicago School of architecture presented an American slant on the possibilities that new use of technology and materials brought to architectural design from the late nineteenth century through the 1910s. Leading American architects associated with the Chicago School include Louis Sullivan, John Welborn Root, and Frank Lloyd Wright. Wright is also credited with founding the Prairie School of architecture in the late 1890s. The ethos of the American Chicago and Prairie schools paralleled in many ways with William Morris's UK-based Arts and Crafts movement, which emphasized the need for "organic treatments and fine craftsmanship" while using innovative mass production processes to share high-quality design with a wider audience.⁴ In 1925, the Paris' Exposition des Arts Decoratifs et Industriels Modernes introduced the would-be dominate Art Deco design mode to a worldwide audience. Art Deco was all-encompassing, from decorative arts and furnishings and automobile design to architecture. Throughout the early twentieth century, fashionable International, Art Deco, and Moderne styles grew in popularity across the United States.

According to the Virginia Department of Historic Resources:

Residential design in Virginia capitalized on Modernist design tenets in terms of organization of space and massing, even if exterior architectural embellishments often were not in keeping with Modernist principles. This is especially evident when examining Contemporary, Ranch, Split Level, Raised Ranch, and Split Foyer style dwellings across the Commonwealth. Comparatively few purely Modernist dwellings have been identified in Virginia, with notable exceptions such as Fairfax County's Hollin Hills subdivision, designed by Charles M. Goodman; Richmond's Rice House, designed by Richard Neutra and Thaddeus Longstreth; and Reston's original townhouses and apartment buildings. Wrightian dwellings, as their name indicates, are based on the design principles of Frank Lloyd Wright, and thus couple Modernist principles with the uniquely organic motifs that characterized Wright's work throughout his career.⁵

Frank Lloyd Wright (1870-1959) is regarded as "America's most innovative, creative, and brilliant architect."⁶ In 1932, Wright established the Taliesin Fellowship in Spring Green, Wisconsin, an apprenticeship program. Taliesin was a 37,000 square foot residence/studio on 800 acres designed in the Prairie style of architecture and, today, is a National Historic Landmark. At Taliesin, architecture students learned directly from Wright through practice. The apprenticeship wasn't limited to strictly design; as Wright saw it, "any job as an apprentice was an opportunity to learn about Mr. Wright and how he made Organic Architecture."⁷ While there

⁴ Bezirdjian and McDonald, *New Dominion Virginia, Architectural Style Guide*, p. 9.

⁵ *Ibid.*, p. 10.

⁶ Miranda Roche, "Shavin, Seamour and Gerte, House," Hamilton County, Tennessee. National Register of Historic Places Registration Form, 1992, Section 8, Page 5.

⁷ James Schildroth, "Life and Times at Taliesin: An account of my experience as an apprentice during the years of 1959 to 1961," *James Walter Schildroth Organic Architecture*. <https://www.schildrotharchitect.net/taliesin-life-and-times.html#:~:text=Any%20job%20as%20an%20apprentice,the%2090%20or%20so%20apprentices>. Accessed March 3, 2025.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

were no formal classes or teaching at Taliesin, all necessary operational responsibilities to run the two Taliesin properties were done by the approximately ninety apprentices at any given time.⁸ Apprentices gained a holistic perspective of the trade through their environment. In addition to working on various design projects with supervision by Wright or a senior apprentice, the students performed construction and related building maintenance around the Taliesin estate.⁹ One such eventual apprentice, Herbert Fritz, Jr., was greatly influenced by Wright throughout his career as an architect.

Herbert Fritz, Jr.

Herbert Fritz, Jr., was born in 1915 in Sioux City, Iowa, to Herbert Fritz, Sr., and Mary Larson Fritz. His father was an early apprentice of Frank Lloyd Wright and met his wife, the daughter of Wright's stonemason Alfred Larson, while at Taliesin. Herbert Sr. was one of only two survivors and a witness of the great Taliesin fire and massacre that killed seven people in 1914.¹⁰ Herbert Fritz, Jr., was born the following year and seemed destined to follow in his father's footsteps. At ten years old, Fritz, Jr. met Wright and claimed "he was such an unforgettable person. He was the most striking and intelligent man. He had the most charisma of any person that I'd ever seen. It was at that point that I decided: 'I'm going to be an architect, if that's what architects are like.'"¹¹

In terms of formal academic preparation and training, Fritz, Jr., spent a year at the Art Institute's School in Chicago in 1933, followed by a year at the University of Wisconsin. He enrolled in requisite courses with the intention of studying architecture, but dropped out to focus on practicing the cello, informal drafting and drawing, and reading to fill his time. During this time, upon a visit to Fritz's family, Wright recommended that Fritz, Jr., join the fellowship at Taliesin. He eventually embarked on the Taliesin Fellowship in 1938.¹²

Prior to joining Taliesin, Fritz spent two years working in the Madison, Wisconsin office of architect William V. Kaeser, a prior student of Eliel Saarinen. From 1938 to 1941, Fritz studied at Taliesin. While at Taliesin, Fritz was seen by Wright as having great potential. Wright claimed that a "true organic architect" is one trained from "the ground up in consistent organic construction," and has "lived in it as a natural circumstance," as Fritz had done.¹³ Wright gave him opportunities not afforded to other apprentices.¹⁴ Three key projects completed during and shortly after his tenure at Taliesin most impacted Fritz's reputation and best illustrate his

⁸ James Schildroth, "Life and Times at Taliesin."

⁹ Ibid.

¹⁰ Christopher Klein, "The Massacre at Frank Lloyd Wright's 'Love Cottage' ", Article posed online on the History Channel's website (<http://www.history.com>Topics>Crime>), June 8, 2017. Accessed August 11, 2023.

¹¹ Caren Caraway, *Beyond the Sumac Hill*, unpublished manuscript, in Jill Dowling, "A Taliesin Apprenticeship: The Architectural Career of Herbert Fritz, Jr." *Historic Madison: A Journal of the Four Lakes Region*: Vol. XIV: 1997, p. 4.

¹² Jill Dowling, "A Taliesin Apprenticeship: The Architectural Career of Herbert Fritz, Jr." *Historic Madison: A Journal of the Four Lakes Region*: Vol. XIV: 1997, p. 5.

¹³ Frank Lloyd Wright, *The Natural House*, New York: Horizon Press, 1954 in Dowling, "A Taliesin Apprenticeship," p. 2.

¹⁴ Dowling, "A Taliesin Apprenticeship," p. 4.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

development from apprentice to architect: the Pew House, Hilltop Farm, and the Wyoming Valley School.¹⁵

The Pew House was designed by Wright in 1938 in the Usonian style of architecture that he had created for the common man. Wright gave Fritz the opportunity to execute the working drawings for the Pew House, which was critical to Fritz's understanding of the lessons in organic architecture. Fritz embraced the Usonian style under Wright's tutelage, taking advantage of natural features and topography in the design of the Pew House. Fritz, who grew up during the Great Depression, was notably more sensitive to adhering to the costs and schedules of modest projects than Wright.¹⁶

In 1941, Fritz purchased a farm property in the Wyoming Valley area, where he would draw from his experience with Wright in the creation of his own home. Fritz initially intended to lease out the property, which he named "Hilltop Farm," so that he could remain an apprentice at Taliesin. However, when the tenant fell through, Fritz felt that he had to stay and manage the property. Fritz's dedication to Taliesin was evident, claiming, "I'll never forget what a lost feeling I had after leaving the brilliance and glamour of Taliesin, the most sophisticated architectural as well as cultural center in the world, [and] going to the farm."¹⁷

After the original farmhouse burned following a lightning strike in 1942, the redesign of the house became Fritz's first independent architectural work. Over the next several years, Fritz farmed at Hilltop and drafted architectural designs in his spare time, gradually gaining clients in and around Madison. Since he was not yet a registered architect, he was limited to designing buildings less than 5,000 square feet.¹⁸ His reputation grew slowly in Madison, beginning with the architectural design of his own farmhouse and then expanding among intellectuals and artists in the Madison community. Fritz was known for his "distinctly personal modernist sensibility that was strongly influenced by the organic architecture of Frank Lloyd Wright."¹⁹

After World War II, Fritz made his mark on organic architecture through his work on the Kailin House in Madison's Shorewood Hills community. Designed in 1948, the Kailin House exhibits two of the architect's characteristic design features: a recessed entryway and prow-like overhang of the carport. As an aspiring architect, Fritz was in great demand due to his close association with Frank Lloyd Wright, with the added advantage of being flexible enough to make it possible for people to be able to afford to build the home of their dreams.

It is important to note that Fritz was seen in the Madison academic community as an "artist of houses."²⁰ His clients were some of the most accomplished academics in their fields in the

¹⁵ Dowling, "A Taliesin Apprenticeship," p. 5.

¹⁶ Ibid., p. 8.

¹⁷ Caraway, *Beyond the Sumac Hill*, p. 270.

¹⁸ Dowling, "A Taliesin Apprenticeship," p. 7.

¹⁹ Timothy F. Heggland, "College Hills Historic District" National Register of Historic Places Nomination, February 6, 2002, p. 29.

²⁰ Dowling, "A Taliesin Apprenticeship," p. 7.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

country. Many were world-renowned experts at the time with profound contributions to the advancement of their fields of study. It was often the academic and intellectual backgrounds of his clients that motivated them to desire architect-designed homes that were interesting but, in most cases, modest.²¹ This academic connection is likely the impetus for Dr. and Mrs. Hammond selecting Fritz as the architect for their Charlottesville, Virginia commission. A selection of Fritz's clients include:

Dr. John E. Cassida

- Leading world subject matter expert on pesticides chemistry and physiology

Dr. Phillip W. Curtin

- Key founder of African Studies in the United States and expert on the Atlantic Slave trade

Dr. Charles Heidelberger

- Groundbreaking researcher on the development of cancer and a pioneer in the development of chemotherapy

Dr. Philip M. Raup

- International expert on land use policies and the effects of agricultural policies on economic development

In 1950, Fritz designed the Wilson House in Madison, advancing his use of the prow roof form. Fritz included other principles of organic architecture such as an open floor plan, a massive central fireplace, a southern facing window wall, and combined living and dining areas.



*Figure 5. Henry T. Wilson House, 921 S. Midvale Avenue, Madison, WI. Undated.
<https://www.wisconsinhistory.org/Records/Property/HI102284>.*

In 1951, Fritz designed the Dr. Charles and Judith Heidelberger House in Madison, considered one of his masterpieces of Modern architecture and listed on the National Register of Historic Places in 2017 (NRHP Ref. No. SG100001255). This house is located on a steep hillside with the main wall, which faces the downward slope of the lot, canted out at an angle and constructed

²¹ Dowling, "A Taliesin Apprenticeship," p. 7.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

entirely of glass windows in wood frames. The ceiling in the living area of the house slopes upward to attach to the main wall of windows. In viewing photographs of the Heidelberger House, there are parallels to some of his other designs, and the Hammond House in Charlottesville, in particular. Some of the same materials were utilized, such as the mahogany and concrete block walls and the multitude of windows, particularly at the corners of the building. The Hammond House also has a sloped ceiling over the living space, creating a sense of expansiveness and maximizing the light into the room. In addition, as part of Fritz's integration of the dwelling into the natural landscape, he incorporated a notch into the 1956 addition to the Heidelberger House to preserve an existing Shagbark Hickory tree. The Hammond House has two such notches in the cantilevered roof over the carport for a large oak tree on the left side and a sweet gum tree on the right side. Both trees have since been removed; but the spaces remain.



*Figure 6. Dr. Charles and Judith Heidelberger House, 118 Vaughn Court, Madison, WI. Undated.
<https://www.wisconsinhistory.org/Records/NationalRegister/NR2535>.*

In 1952, Fritz designed the Philip M. Raup House, a contributing building within the College Hills Historic District (NRHP Ref No. 02001518). This house is an excellent example of Fritz's approach to organic architecture, revealing strong influences of Frank Lloyd Wright. The Raup House is characterized by dominant vertically placed wood paneling, hardwood floors, and many windows to bring nature inside, and is highlighted with warm colors throughout. The Hammond House has forty-three windows and sliding glass doors to accomplish the same goal of bringing in the outside environment.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State



*Figure 7. Prof. Philip M. and Marian Raup House, 2908 Oxford Road, Madison, WI. Undated.
<https://www.wisconsinhistory.org/Records/Property/HI123331>.*

As Fritz's reputation as an architect flourished in Madison and the surrounding area, he realized his capabilities were limited without being a registered architect with a state license. At the time, as he was not a registered architect, he was limited only to the design of buildings less than five thousand square feet. So, in 1954, he took and passed the architectural registration exam. However, the state of Wisconsin denied his application for registration due to a lack of "substantiated work experience"²² He then moved to Chicago to deepen his work experience by working for other licensed architects, Ray Stuermer and Raymond Loewy. When Frank Lloyd Wright learned of this new association with Stuermer and then Loewy, of which he did not approve, he offered to support Fritz in his application for a license. He offered to validate his experience in exchange for his design talents on a new project for which Wright had been commissioned, The Wyoming Valley School. This arrangement proved to be mutually beneficial as Wright was aging quickly (he died in 1959) and Fritz obtained his license in 1959, upon Wright's signature of the official registration form.²³

¹³ Jill Dowling, "A Taliesin Apprenticeship: The Architectural Career of Herbert Fritz, Jr," *Historic Madison: A Journal of the Four Lakes Region*: Vol. XIV: 1997, p. 7.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

From that point forward, Fritz gradually became known as a significant architect of the Modern Movement throughout the region. As a proponent of organic architecture, following the course set by Wright decades earlier, Fritz opted to “build with nature rather than against it.”²⁴ Fritz’s career spanned almost sixty years, during which he designed hundreds of residential and commercial buildings throughout Wisconsin and in other regions in the country.

In addition to the individually listed Heidelberger House, nine of Fritz’s houses are currently listed on the National Register of Historic Places as contributing resources within Madison-area historic districts:

- Shorewood Historic District (NRHP Ref. No. 02001432)
 - Dr. Max & Rhea Kailin House, 3428 Viburnum Drive, 1948
 - Vera Schmid House, 1003 Oak Way, 1950
 - E. Weston & Jane Wood House, 3420 Sunset Drive, 1952
 - Prof. Charles S. & Marjorie Bridgman House, 3417 Crestwood Drive, 1958
- College Hill Historic District (NRHP Ref. No. 02001518)
 - Prof. Philip M. & Marian Raup House, 2908 Oxford Road, 1952
- Sunset Hills Historic District (NRHP Ref. No. 15000356)
 - Philip D. & Anne Curtin House, 3964 Plymouth Circle, 1958
 - Prof. John Cassida House, 3918 Plymouth Circle, 1962
- University Hill Farms Historic District (NRHP Ref. No. 15000402)
 - Prof. C.J. & Edna Chapman House, 4825 Regent Street, 1963
- Sylvan Avenue-Ridge Road Historic District (NRHP Ref. No. SG100005173)
 - Prof. Edwin and Phyllis Young House, 2828 Sylvan Avenue, 1952

One of Dr. Hammond’s colleagues in the history department while at the University of Wisconsin was Professor Phillip D. Curtin, a specialist in African Studies. Professor Curtin and his wife, Anne, owned a home within the Sunset Hills Historic District that was designed by Fritz and built in 1958 (Figure 8). In a letter dated August 15, 1962, Herbert Fritz reaffirms using the same stain, a Forest Products formula in a medium brown tone, for the outside of the Hammond House, that was used on the Curtins’ home in Madison.²⁵ It is speculated that the Hammonds became acquainted with Fritz through the Curtins.

²⁴ Glenda C. Booth, “Visit two historic architectural treasures,” *The Beacon*, September 10, 2021. <https://www.thebeaconnewspapers.com/visit-two-historic-architectural-treasures/>.

²⁵ Herbert Fritz, Jr., Letter to Tom and Alena Hammond, August 15, 1962. Private collection, Charlottesville, Va.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State



Figure 8. The Curtin House, c. 1958, 3964 Plymouth Circle. Undated photograph.
<https://www.wisconsinhistory.org/Records/Property/HI222545>.

Also located within the Sunset Hills Historic District is the Prof. John E. Casida House, designed by Fritz in 1962. This house has a striking resemblance to the architecture of the Hammond House, particular its prow-like roof, expansive windows, stone chimney, and exterior cladding. (Figure 9).



Figure 9. The Casida House, c. 1962, 3918 Plymouth Circle. Undated photograph.
<https://www.wisconsinhistory.org/Records/Property/HI222584>.

Dr. and Mrs. Thomas Taylor Hammond and the Construction of the Hammond House

During the academic year of 1959-1960, Tom Hammond was a visiting professor at the University of Wisconsin in Madison, and he and Mrs. Alena Hammond became acquainted with Frank Lloyd Wright's work (who had recently died in April of 1959) and with Herbert Fritz, Jr., a prominent local "Wrightian" architect. As a visiting professor, Hammond and his wife were

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

invited by other professors to their homes in Madison. Fritz had developed a reputation in the Madison area with young artists, intellectuals and professors who became Fritz's early clientele.²⁶ The Hammonds considered themselves to be progressives, enlightened intellectuals, and forward thinkers. The architecture that they were introduced to while in Madison provided the basis for the design they later commissioned for their own home in Virginia.

Born in 1920 in Atlanta, Georgia, to Percy Waters Hammond and Elizabeth Denman Hammond, Thomas Taylor Hammond graduated from the University of Mississippi, then earned a master's degree at the University of North Carolina. He continued his graduate studies at the Russian Institute at Columbia University, where he earned his Ph.D. After serving in the Pacific Theatre in the Navy during the Second World War, he taught for brief periods at Emory University and Louisiana State University. In 1949, Tom, or "T.T.," Hammond was appointed as an assistant professor in the Department of History at the University of Virginia and married Alena Vithova, whom he met while on a research trip to Czechoslovakia. In 1949, they were married in Prague, Czechoslovakia. Due to an expiring visa, he had to immediately return to the United States, and she could only join him later after obtaining official permission from the Czech government to leave the country. Once in the U.S., Tom continued his academic career at the University of Virginia, where he taught for forty-two years, and Alena took on the role of a typical 1950's faculty wife and homemaker.



Figure 10. Alena Hammond in the kitchen of Hammond House, ca. 1963.

Hammond was a specialist in Russian and Slavic Studies, a prolific lecturer, researcher, and author of books on communist takeovers and post-World War II Soviet expansion activities. He

²⁶ Dowling, "A Taliesin Apprenticeship," p. 2.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

was also a skilled photographer who published articles in the *National Geographic Magazine* in 1959 and 1966 and was an active civil rights advocate in Charlottesville. Over a period of forty-two years at UVA, Hammond taught courses on Soviet history and Soviet foreign policy. In 1963, Hammond became a full professor and was the University's first Russian specialist. He founded the Center for Russian and Slavic Studies at UVA in the 1960's. Hammond also served as president of the Southern Conference of Slavic Studies (1964-1965) and, later, as president of the Conference on Slavic and East European History (1982-1983). He travelled extensively to the Soviet Union and Eastern Europe during his career. T. T. Hammond was the recipient of many fellowships from the Guggenheim, Carnegie, Ford and Rockefeller Foundations. His scholarly work included many writings for journals and publications including *Foreign Affairs* and over one hundred book reviews. In addition, he authored four books and edited two others including *Witnesses to the Origins of the Cold War* and *The Anatomy of Communist Takeovers* which in 1976 won the Phi Beta Kappa Prize for the best scholarly work by a faculty member at UVA.

During the civil rights period of the 1950's and 1960's, Hammond was extremely active at UVA and in the local Charlottesville community, promoting social justice and equal opportunity. He helped found the Martin Luther King, Jr. Chapter of the Council on Human Relations to recruit Black students and faculty. Locally, he served as president of the Charlottesville Chapter of the Council on Human Relations and as a member of the Executive Committee of the local branch of the NAACP.²⁷ Professor Hammond retired from UVA in 1991 and died in 1993 at the age of seventy-two from stroke complications.

Alena Vithova Hammond was born in 1924 in Prague, in what is now the Czech Republic. She was the only child of Colonel Josef Vitha and his wife, Anna Kolarova Vitha. Alena attended Charles University in Prague and later obtained a degree in counseling from Mary Baldwin College in Staunton, Virginia. When she met Tom Hammond in Prague, she was a tour guide for foreign visitors. Once in the United States, she was primarily a traditional homemaker although later, she was a residential real estate agent with Ivy Realty in Charlottesville. Alena was actively involved in the design of the Hammond House and was often onsite during its construction. A family story involves Alena and the construction of the field stone fireplace in the living room. The stone mason insisted on having the grout flush with the stone to create a smooth surface to the fireplace. Alena would go behind the mason at night and scrape out the mortar between the stones with her fingers to achieve the rougher and more natural look that exists today. Alena Hammond maintained the structural design and material integrity of the house and continued to live there until her death in 2016 at the age of ninety-two.

Dr. Thomas T. and Mrs. Alena V. Hammond purchased the roughly one-acre lot in a newly developed subdivision called "Rutledge" for \$4,125 in January of 1958. At that time, the property was situated in the Charlottesville Magisterial District of Albemarle County Virginia, just north of the corporate limits of the City of Charlottesville and designated as Lot 20 in Block C on a plat of Section 5 of Rutledge on Yorktown Drive in a larger area known as "Greenbrier".

²⁷ Papers of Thomas Taylor Hammond, Accession #12776, Special Collections Dept., University of Virginia Library, Charlottesville, Va. [<https://ead.lib.virginia.edu/vivaxtf/view?docId=uva-sc/viu03246.xml>].

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

In a January 10, 1959, advertisement in the *Daily Progress*, the Greenbrier neighborhood was described as having "desirable homes" with a price range between \$15,500 and \$28,000. Home sites were available for \$3,000. Presently, there are approximately 900 homes, most built between the 1950s and early 1970s. Greenbrier comprises almost 650 acres and was formed as a neighborhood from almost a dozen separate subdivisions. In 1963, the neighborhood area was annexed by the city from Albemarle County, along with some smaller neighborhood areas around the edges of the city.²⁸

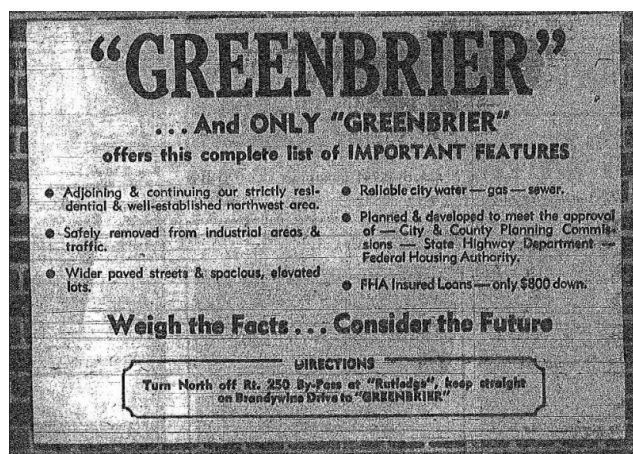


Figure 11. January 10, 1959, *Daily Progress* newspaper ad. Greenbrier Neighborhood Association. <https://cvillegreenbrier.weebly.com/>.

The Hammonds looked in Charlottesville for property that would be suitable for a family with good neighborhood schools but also close to the grounds of the University of Virginia. Greenbrier is an area of Charlottesville, approximately three miles north of the Rotunda, that easily met these requirements. Many professors and their families settled in this area during this period. The Hammonds purchased the lot with the idea of building a home close to the University of Virginia in an area suited to raising a family.

²⁸ "Greenbrier Neighborhood," Cvillepedia, July 11, 2020. [Cvillepedia.org/Greenbrier-neighborhood](https://cvillepedia.org/Greenbrier-neighborhood).

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State



Figure 12. Yorktown Drive, c. 1962.



Figure 13. The Hammond House under construction, ca. 1962.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State



Figure 14. The Hammond House under construction, ca. 1962.

Fritz's approach was innovative, artistic, and derived in part from Wright's Usonian concept, which the Hammonds admired. They were aware that this type of architecture would be a dramatic departure from what was prevalent in Charlottesville, where gable roofs on two-story square or asymmetrically shaped homes with prominent front entrances, were being built. While they were excited to have a unique and modern design, they were a little hesitant.

A handwritten letter from Fritz to the Hammonds dated June 20, 1961, reveals his design expertise and self-confidence. Fritz was persistent in calling for a flat roof for their split-level home versus the gable roof originally preferred by Tom Hammond. The Hammonds were interested in a split-level home, which, at the time, had a modern look popular with homebuyers in the 1950s. The split level, a mid-century type, made efficient use of space in a cost-effective manner that was affordable on a young professor's salary. Fritz's letter explains the architectural necessity of "a flat roof as an extension of a sheltering plane that actually extends the lines and creates a visual continuity" when you have natural openings or glass walls. Fritz expands on this thought further: "If one's vision is not chopped off at the wall but is carried thru into the landscape – thru natural openings you have a sense of space and freedom, and this is out of the basic principles of good modern architecture."

Fritz continues:

"One's vision can be extended to create this sense of freedom and space by many ways. One is the roof line, or roof lines. Another is the floor slab or plane continuing to the outside. Another might be a vertical plane that extends from inside to the outside- of the same material, of course. When you have lines in a building with these principles you cannot live happily in another – it's like wearing a starched collar and topcoat to mow the lawn. The

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

reason this house calls for a flat roof is that the middle level is already a story and a half high.”

According to Fritz:

“The fact of this handling of the house is this: the continuous plane on a split-level house alone makes it unique – at least I have not seen one handled thus. Most split-level homes are tortured affairs in which builders have tried everything under the sun to make them original. This flows easily.” A gabled roof, Fritz points out, would cause the house to “lose its elegance and spaciousness”.²⁹

The Hammonds took Fritz’s advice and agreed to a flat roof. In April of 1962, the Hammonds signed a construction agreement with Durward Hale/Crozet Service Center for \$19,884 (exclusive of plumbing, HVAC, and landscaping).³⁰ Construction of the house began in 1962 and was completed in 1963. Durward L. Hale of Crozet Service Center was the construction contractor and located in nearby Crozet. W.A. Lynch Roofing Company handled the roofing and sheet metal work. The house is a split-level linear design, constructed of redwood and local fieldstone provided by Clyde Marshall, the stone mason who worked on the house. The foundation is poured concrete and concrete block. Soapstone from the Alberene Stone Company in Schuyler, just 25 miles south of Charlottesville, was utilized for the patio and outside walkways, as well as inside for the kitchen and dining room flooring.

Milton Meade Palmer of Warrenton, Virginia, was the original landscape architect, and the Burnett Company in Charlottesville provided the plant material. Palmer’s successful landscape architecture career in Virginia began after graduating from the five-year program in landscape architecture at Cornell University. He then met renowned landscape architect Charles Gillette during his employment with the Arlington County Planning Division; thereafter, Gillette offered Palmer an apprenticeship. He offered Palmer to join his Richmond firm with a starting salary and use of the living quarters above his office at 105 East Cary Street. In return for the living space, Palmer agreed to tend the garden behind the office. According to historian George C. Longest: “more than any other landscape architect who worked for Gillette, Palmer came to know the ‘master’ well. Theirs grew into a lifetime friendship. Long after Palmer went out on his own, the two conferred and collaborated on projects, most notably the Nutbush Park project commissioned by the state of North Carolina.”³¹

While the original landscaping plans have not been located, the landscape that currently exists accounts for the natural topography and growth on the parcel, which could reflect the nature of Fritz’s inclination to blend architecture into the natural surroundings and Palmer’s consideration of the built environment. Fritz’s blueprints account for existing “large oak” and “maple” trees and “contours” in the landscape.

²⁹ Herbert Fritz, Jr., Spring Green, Wisconsin, Handwritten letter to Mr. and Mrs. Hammond, June 20, 1961. Letter in possession of property owner, Charlottesville, VA.

³⁰ Construction contract with Durwood Hale and Crozet Service Center, April 1962. Letter in possession of property owner, Charlottesville, VA.

³¹ George C. Longest, *Genius in the Garden* (Richmond: Virginia State Library and Archives, 1992) p. 119.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

Thomas and Alena Hammond House

The Hammond House itself represents the work of a skilled architect who intensely studied his approach to architecture and went on to achieve a long and successful career as a designer who crafted congruous living and working spaces that related to their natural surroundings. The dwelling is a fine example of Wrightian Modernist design and is the only work by Herbert Fritz, Jr., in the state of Virginia.

The design for the Hammond House was derived in part from Fritz's adaptation of Wright's Usonian concept. Wright's Usonian period spanned two prolific decades from 1936 to 1959, which influenced Fritz significantly. These houses were designed to be affordable, up-to-date residences for the middle class.

Usonian houses are characterized as typically small houses on small lots with natural topography, with the goal of making high-quality design accessible to clients on more modest budgets. Many of Fritz's residential commissions followed this premise, but all, even those of a larger scale, relied on the integration of interior and exterior spaces, dependence on the natural landscape, and use of natural materials. There are characteristics of the Usonian type and organic Modernist architecture that include flat and cantilevered roofs, natural openings for plant life, natural lighting with floor-to-ceiling windows, open living spaces with central fireplaces, the efficient use of space with compact floorplans, no basements or attics, and a carport (a term coined by Frank Lloyd Wright to describe the overhang to house a parked car), all of which comprise the design of the Hammond House.

The architecture of the Hammond House is organic, blending the exterior and interior to create a harmonious environment that provides little separation between the two. The linear and horizontal orientation of the house coalesces with the natural setting; the prow roofline demarcates the most public of the living spaces and interrupts the horizontality, but allows for wide expanses of windows to bring the outside in.

As with other Wrightian buildings, the Hammond House contains open, flexible spaces to make the most of its compact layout. To create a sense of spaciousness, Fritz employed the technique of "compression and release," where a smaller room or foyer leads directly to a much larger room.³² The spaces are defined by subtle partitions, such as two steps leading from the entrance hall down into the sunken living room, a low fieldstone planter marking the transition from the living room into more of a circulation route between it and the dining room, multiple original Pella wood veneer folding partition walls, and the separation of access to the more private spaces on the ground floor with a solid redwood wall. The simplicity of the house is evident in the lack of formal gathering spaces and dining rooms. The public spaces such as living, dining, and kitchen areas are more open, while the private spaces such as bedrooms, bathrooms, and office/library rooms are siphoned down hallways or on separate levels.

³² Amy Beth Wright, "Seven Hidden Gems from Frank Lloyd Wright's Usonian period," *Metropolis Magazine*, July 4, 2017.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

A central hearth was an important focal point in the open living space; it served as the anchor of the house. Fireplaces in Usonian houses were typically large but proportionate to the scale of the space and made of natural materials. They typically had a cave-like center with a large opening without a defined mantel. The massive fieldstone hearth at the Hammond House marks the transition from the wide expanse of glazing in the living room to the heavy redwood wall that separates the open living spaces from the private bedroom wing.

Native materials such as fieldstone, soapstone, redwood, and Philippine mahogany were used, respecting the natural landscape. Wide expanses of glazing in the living and dining rooms, as well as walls of ribbon windows in the secondary spaces, provide visual transparency from the inside out. Throughout the interior and exterior, Fritz juxtaposed wood and stone surfaces and planes.

Wrightian Modernism in the City of Charlottesville

While there are Modernist buildings in the City of Charlottesville, the prevailing preference during the postwar period was “for the architectural styles of tradition,” as noted by a 1940 poll conducted by *Architectural Record*.³³ According to Wilson, et.al., after World War II, the American architectural press “seemed to ban any consideration of the Colonial Revival or other traditional architectural idioms and aggressive modernism was the reigning orthodoxy in architecture schools (including Virginia’s),” however, conservative historicist architecture reigned throughout the state.³⁴

In January 1963, an editor of *The Commonwealth Magazine* stated that if Neo-classicism and Georgian buildings were removed from the Virginia landscape, “we would be left with a potpourri not too kindly labeled by one architect as ‘mid-20th century nonsense,’ and which embraces everything from the ‘bungalow’ and ‘ranch house’ to that post-World War II idiosyncrasy known as the ‘split level.’”³⁵ Particularly related to residential architecture, Modernism couldn’t compete with the Colonial Revival in eastern and central Virginia.

Architects of the period attributed the widespread favor of traditional architecture to a range of factors, including builders and developers wanting to utilize stock plans and basic materials for ease and maximum profitability, unfamiliarity with the role of an architect, and an overall comfortability with traditional forms, plans, and elements. Neighborhoods full of stock builders’ and developers’ houses permeated the landscape starting in the mid-twentieth century. Occasionally, an architect-designed house might be built within a larger housing development, but they were few and far between. In the 1960s, around the time of the construction of the Hammond House, a “preponderant number of homes in Virginia” sat “weather-vaned and picture-windowed, march[ing] grid-like across now barren fields in unrelieved monotony, offering suburban haven for apartment dwellers and young married who confuse ‘Loblolly

³³ Richard Guy Wilson, ed., *Buildings of Virginia: Tidewater and Piedmont* (Oxford: Oxford University Press, 2002) p. 35.

³⁴ Ibid.

³⁵ George Wilbur, “Virginia Architecture Today: Part II.” *The Commonwealth: The Magazine of Virginia*, January 1963, p. 23.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

Acres' with Shangri-La," demonstrating the preference for a traditional house.³⁶ In Charlottesville, plenty of these neighborhoods remain intact, and Greenbrier is one of them. For the most part, the Hammond House sits distinct from neighboring houses, which are primarily of the standard Cape Cod, Colonial Revival, or Ranch variety. There are a few ranches and split levels that retain Modernist influence in their eaves, rooflines, ribbon and oversized windows, and emphasis on horizontality; even those, however, are noticeably more traditional and aligned with the city's historicist architectural preference.

The organic influence in the design of Hammond House separates it from other buildings under the "Modernist" category that have been documented in the city and allows it to stand as a unique stylistic type. The Wrightian influence in Fritz's design created a stark difference between it and the prevailing Ranch, Minimal Traditional, Cape Cod, and Revival style houses surrounding it.

Within the Greenbrier neighborhood, there are two houses that deviate from the traditional styles, 1624 Yorktown Drive, ca. 1956, and 1902 Brandywine Drive, ca. 1959. 1624 Yorktown has a low profile and horizontal orientation like the Hammond House and other houses of the period that were constructed to blend in with the setting. Its side-gable roof provides a more traditional element that blends with the other houses in the neighborhood.



Figure 15. 1624 Yorktown Drive, ca. 1956. Photograph, Richard Guy Wilson, 2024.

1902 Brandywine has more distinct elements such as wide, overhanging eaves filled with windows at the top and an integrated carport, but is devoid of walls of glazing and the premise of integrating the interior of the house and the exterior environment.

³⁶ Ibid., 23-24.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State



Figure 16. 1902 Brandywine Drive, ca. 1959. Photograph, Richard Guy Wilson, 2024.

There are several early Modernist buildings that have been noted in the City of Charlottesville within historic districts or documented individually, however, none have been individually listed in the Virginia Landmarks Register (VLR) or National Register of Historic Places (NRHP) other than Campbell Hall (100005279; DHR#002-5324) at the University of Virginia. Of the City of Charlottesville's thirty-nine "Modernist" resources listed in Virginia's Cultural Resource Information System (VCRIS), all but four of the buildings are institutional or commercial in nature, and the Hammond House is included in that count. The construction dates range from 1950-2009 with two houses from the period 1952-1970, one of which is the Frankel House, described below. There are likely other examples of architect-designed Modernist dwellings, but they have yet to be documented. Elements of Modernism are displayed minimally around the city and surrounding county, primarily in administrative, commercial, or multi-family housing buildings, and typically show an emphasis on horizontality, narrow vertical or ribbon windows, flat or low-pitched roofs, but are typically clad in red brick veneer. While the Hammond House falls under the umbrella of Modernism, it differs from other typical Modernist buildings in that it has a codependence on its environment rather than a complete "divorcing" from its history, context, and site.³⁷

Of the residential buildings, the Frankel House, or "Stone's Throw, at 2020 Spottswood Road (DHR#104-6044) is significant as an International Style dwelling designed by Edward Durrell Stone in 1952. The house is not listed in the NRHP, but it embodies the tenets of the International Style and the work for which Stone is known with its flat roof, pierced brick screen, and wide expanses of glazing. The house was built into its environment, similar to the Hammond

³⁷ Lankston, Jessica, et.al., "Campbell Hall," National Register of Historic Places Nomination, March 28, 2025, p. 17.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

House, but, overall, it is greatly distinct from its surroundings. The Cole House at 135 Bollingwood Road (DHR#104-5078) was constructed in 1935 and is another International Style dwelling in the city limits. While the International Style existed prior to that time, it wasn't widespread in Virginia, particularly in the central region, thus this is an early example for the area. The Cole House is not listed in the NRHP but was determined eligible for listing in 1997. These are two of the earliest documented Modernist houses within the City of Charlottesville.



Figure 17. Stone's Throw, c. 1982. Photograph by the City of Charlottesville Historic Landmarks Commission.



Figure 18. The Cole House, photograph by Austin Walker, 2019.

There are NRHP-listed Modernist buildings in the city, including the ca. 1970 Campbell Hall (NRHP# 100005279; DHR# 002-5324) and a ca. 1962 "1-Hour Martinizing Cleaners" building (DHR# 104-0083-0022) that contributes to the West Main Street Historic District (NRHP#

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

100001641); as well as potentially eligible buildings such as the recently demolished University Hall (ca. 1964-65, DHR# 104-5292) and Zion Union Baptist Church (ca. 1965, DHR#104-5606) that demonstrate that Modernist influence did make its way into the city.



Figure 19. 1-Hour Martinizing Cleaners building. Photograph, VCRIS, 2016.

In Charlottesville, the Hammond House is the only Wrightian Modernist residential building currently documented in VCRIS. There are others throughout the state, including the Wright-influenced Boxerwood (NRHP# 15000254; DHR# 081-7144) in Rockbridge County and Wright's own Pope-Leighey House (NRHP# 70000791; DHR# 029-0058) in Fairfax County, both of which are listed in the National Register of Historic Places. Otherwise, Virginia's organic Modernist architecture is not well represented in the Register.



Figure 20. Boxerwood. Photograph, VCRIS, 2014.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State



Figure 21. Pope-Leighey House. Photograph, VCRIS, 2000.

While there are two additional Frank Lloyd Wright commissions in Virginia, the Andrew B. and Maude Cooke House (ca. 1959, DHR# 134-0533) in Virginia Beach and the Luis Marden House (ca. 1959) in McLean, neither are listed in the NRHP. The Cooke House is a one-story hemicycle house with an irregular two-wing plan. Both wings have hipped roofs, wide overhanging eaves and window bands. There is a Japanese-inspired pierced wooden band across the cornice. The concrete-block Marden House, also known as “Fontinalis,” has not been documented by the Department of Historic Resources.



Figure 22. The Cooke House, c. 2005. Photograph, VCRIS.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

Outside of the City of Charlottesville, there are multiple examples of Wrightian Modernist dwellings documented in VCRIS, which are in Northern Virginia, the City of Richmond, and the City of Virginia Beach. These buildings are primarily the works of architects Donald R. Chandler, Frederick “Bud” Hyland, and Lewis A. Rightmier. The three architects were all influenced by Frank Lloyd Wright and tenets of organic architecture. Chandler trained at North Carolina State University and his work spans from North Carolina through Virginia – in Virginia, primarily Fairfax County.³⁸ Chandler frequently designed in an organic mode, referencing Wrightian and Modernist principles by integrating buildings into their surroundings and bringing the exterior into the overall program of his designs. Chandler’s designs frequently featured a focus on horizontality with flat, projecting rooflines and cantilevered decking above solid foundation bases. Dwellings such as the Holden Residence (c. 1964) and the Rollo Residence (DHR# 029-6592; ca. 1978), both in Fairfax County, demonstrate Chandler’s proclivity toward natural materials, integrating buildings into the landscape with wide expanses of glazing, and horizontal massing. The Rollo Residence is a noteworthy example of Wrightian residential architecture in Virginia, exhibiting the clean geometry, horizontality, naturalistic material palette, and interplay of interior and exterior space that defined the work of Frank Lloyd Wright.



Figure 23. The Holden Residence, c. 1964, 8600 Chandler Street, Fairfax VA. Photo undated, NCModernist Chandler.

³⁸ “Donald Reed Chandler,” *NC Modernist: Architecture You Love*. NCModernist Chandler.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State



Figure 24. Rollo Residence (DHR# 029-6592), Fairfax County, 2019. Photograph, VCRIS.

From 1938-1939, Bud Hyland received the Wright's Taliesin Fellowship and served as an apprentice/cook at Wright's estate in Spring Green, Wisconsin, which overlapped the period during which Fritz studied with Wright.³⁹ After gaining experience with the Army Corps of Engineers, he established an independent architectural practice in Richmond, Virginia, in 1951. During the following twenty years, he introduced Richmond to the Modernist style, designing more than thirty residences and multiple small-scale commercial buildings.⁴⁰ Several of Hyland's Wrightian buildings remain intact in the City of Richmond, and reflect Wright's influence on Hyland's style, as evident in one quote by Hyland's wife, Ruth, regarding their home: "I believe when we first walked into the finished house we found it decorated – by its structural design and by its materials."⁴¹ One Hyland-designed house is listed in the NRHP as a contributing building to the Forest Hill Historic District in the City of Richmond, 4520 Riverside Drive (DHR# 127-6069-0581) and another, the Frederick 'Bud' Hyland House (DHR# 127-6149), in the City of Richmond, has been found eligible for the VLR and NRHP, but is not listed.

³⁹ Doug Childers, "Frederick 'Bud' Hyland: One of Richmond's first Modernists attracts new fans," *Richmond Times-Dispatch*, November 11, 2017, https://richmond.com/realestate/features/richmond-neighborhoods/frederick-bud-hyland-one-of-richmond-s-first-modernists-attracts-new-fans/article_274b1766-c656-11e7-a106-d7e24460498d.html.

⁴⁰ Bezirdjian and McDonald, *New Dominion Virginia, Architectural Style Guide*.

⁴¹ "The Bud Hyland Home" Preliminary Information Form, 2018. On file at the Virginia Department of Historic Resources, City of Richmond.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State



Figure 25. Frederick 'Bud' Hyland House (DHR# 127-6149), City of Richmond, ca. 1950. Photograph, VCRIS.



Figure 26. 4520 Riverside Drive (DHR# 127-6069-0581), City of Richmond, 2010. Photograph, C. Paulette.

Louis K. Rightmier grew up in Kansas and was heavily influenced by Frank Lloyd Wright, which can be seen in his Virginia Beach commissions.⁴² Rightmier followed Wright's proclivity for natural materials and working with the landscape, frequently utilizing riprap in his coastal designs. Rightmier "was a nature lover who used windows as a connection to the world outside. He also brought the outdoors in, by using exterior materials such as cedar siding on the interiors. His houses were sited to take advantage of the winter sun, but large overhangs sheltered them from the summer heat. He'd cut a hole in a deck to keep from taking out a tree."⁴³

⁴² Ann Wright, "Tidewater Classic: Remembering architect Lewis A. Rightmier," January 20, 2011, <https://virginaliving.com/home/tidewater-classic/>.

⁴³ Ibid.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State



Figure 27. Back Bay National Wildlife Refuge Headquarters, c. 2018, Virginia Beach. Photograph, VCRIS, 2018.

Chandler's, Hyland's, and Rightmier's documented commissions in Virginia represent an overview of Wrightian Modernism in the Commonwealth. They are some of the most well-known architects of the mode and many of their buildings remain standing today. Though there are other prominent Modernist architects of the mid-century who practiced throughout the state, these three designed most similarly to Herbert Fritz, Jr., in their Wrightian Modernist residential commissions. Most of their designs parallel Fritz's design for Hammond House in the use of natural materials, the design of the building within the existing landscape, an emphasis on horizontality, and integrating the interior and exterior of the building.⁴⁴

⁴⁴ Some examples of their designs: 4833 Old Harris Lane, Virginia Beach (DHR# 134-6040); Back Bay Wildlife Refuge, Virginia Beach (DHR# 134-6041); 609 W. Lynn Shores Circle, Virginia Beach (DHR# 134-6042); 8600 Chandler Street, Fairfax (no DHR#); 6640 Old Chesterbrook Road, McLean (no DHR #); 1001 Gallium Court, McLean (no DHR#); 611 Utterback Store Road, Great Falls (no DHR#); and the Rollo Residence, Great Falls (DHR# 029-6592).

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

9. Major Bibliographical References

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Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

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Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
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

Name of repository: Virginia Department of Historic Resources; Personal collection

Historic Resources Survey Number (if assigned): DHR ID 104-5995

10. Geographical Data

Acreage of Property 1.02

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: 38.058114 Longitude: -78.476255

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

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 corresponds to City of Charlottesville tax parcel number 42B053000 (Rutledge Subdivision, Lot 20, Block C in section 5), as depicted on the attached tax parcel map.

Boundary Justification (Explain why the boundaries were selected.)

The nominated boundaries encompass all land historically associated with the Thomas and Alena Hammond House.

11. Form Prepared By

name/title: Jayne M. Hammond; Joanna McKnight – VDHR

organization: _____

street & number: 885 Edgewater Drive

city or town: Atlanta state: Georgia zip code: 30328

e-mail: jayne.m.hammond@gmail.com

telephone: 404-664-6617

date: May 1, 2025

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

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

Name of Property: Thomas and Alena Hammond House

City or Vicinity: Charlottesville

County: Independent City

State: Virginia

Photographers: Jayne M. Hammond (JMH); Joanna C. McKnight (JCM)

Date Photographed: May 1, 2024; January 27, 2025

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

1 of 41

Exterior, North Elevation, camera pointing southeast; JCM

2 of 41

Exterior, North Elevation, camera pointing southeast; JCM

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

3 of 41

Exterior, North Elevation, camera pointing south; JCM

4 of 41

Exterior, North Elevation, NE Corner, camera pointing southeast; JCM

5 of 41

Exterior, North Elevation carport, camera pointing east; JMH

6 of 41

Exterior, North and West elevations, camera pointing east

7 of 41

Exterior, North and West elevations, camera pointing SE; JCM

8 of 41

Exterior, West Elevation, camera pointing east; JCM

9 of 41

Exterior, West Elevation, carport, camera pointing north; JMH

10 of 41

Exterior, West Elevation, front entry, camera pointing east; JCM

11 of 41

Exterior, West Elevation, carport eave, camera pointing east; JCM

12 of 41

Exterior, South Elevation, camera pointing northwest; JMH

13 of 41

Exterior, South Elevation, camera pointing northeast; JCM

14 of 41

Exterior, South Elevation, rear patio, camera pointing SE; JMH

15 of 41

Exterior, South Elevation, SE corner, camera pointing NW; JMH

16 of 41

Exterior, East Elevation, camera pointing west; JMH

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

17 of 41

Exterior, North and East Elevations, camera pointing SW; JMH

18 of 41

Interior, first floor, Living Room looking toward entry/kitchen, camera pointing SE; JCM

19 of 41

Interior, first floor, Living Room looking toward entry, camera pointing south; JCM

20 of 41

Interior, first floor, Living Room, south wall, camera pointing south; JCM

21 of 41

Interior, first floor, Living Room, south and west walls, camera pointing SW; JCM

22 of 41

Interior, first floor, Living Room, south, west, and north walls, camera pointing west; JCM

23 of 41

Interior, first floor, Living Room, chimney, camera pointing NW; JCM

24 of 41

Interior, first floor, Living Room, west wall, scribed wood/stone, camera pointing west; JMH

25 of 41

Interior, first floor, Living Room, north wall, light switches, camera pointing north; JCM

26 of 41

Interior, first floor, living, dining, and kitchen areas, camera pointing NE; JCM

27 of 41

Interior, first floor, Kitchen and Dining Room, camera pointing south; JMH

28 of 41

Interior, first floor, looking into Kitchen from Dining Room, camera pointing NE; JCM

29 of 41

Interior, first floor, Kitchen, folding door hardware detail, camera pointing SW; JCM

30 of 41

Interior, first floor, Dining Room, camera pointing east; JCM

31 of 41

Interior, first floor, Dining Room and stair wall, camera pointing NE; JCM

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

32 of 41

Interior, first floor, Dining Room and stair wall, camera pointing west; JCM

33 of 41

Interior, first floor, Living and Dining spaces from Dining Room, camera pointing NW; JCM

34 of 41

Interior, first floor, hallway, camera pointing north; JCM

35 of 41

Interior, first floor, third bedroom, camera pointing SE; JMH

36 of 41

Interior, first floor, second and third bedrooms with partition, camera pointing west; JCM

37 of 41

Interior, first floor, hall bathroom, camera pointing west; JMH

38 of 41

Interior, first floor, primary bedroom, camera pointing NW; JCM

39 of 41

Interior, Stairwell, camera pointing north; JMH

40 of 41

Interior, ground floor, bedroom, camera pointing NW; JCM

41 of 41

Interior, ground floor, library, camera pointing NE; JCM

Embedded Images Log:

Figure 1. Blueprint for the Hammond House, exterior elevations, ca. 1962. Drawings in possession of property owner, Charlottesville, Virginia.

Figure 2. Blueprint for the Hammond House, exterior elevations, ca. 1962. Drawings in possession of property owner, Charlottesville, Virginia

Figure 3. Blueprint for the Hammond House, interior details, ca. 1962. Drawings in possession of property owner, Charlottesville, Virginia.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

Figure 4. Blueprint for the Hammond House, first floor layout, ca. 1962. Drawings in possession of property owner, Charlottesville, Virginia.

Figure 5. Henry T. Wilson House, 921 S. Midvale Avenue, Madison, WI. Undated.
<https://www.wisconsinhistory.org/Records/Property/HI102284>.

Figure 6. Dr. Charles and Judith Heidelberger House, 118 Vaughn Court, Madison, WI. Undated.
<https://www.wisconsinhistory.org/Records/NationalRegister/NR2535>.

Figure 7. Prof. Philip M. and Marian Raup House, 2908 Oxford Road, Madison, WI. Undated.
<https://www.wisconsinhistory.org/Records/Property/HI123331>.

Figure 8. The Curtin House, c. 1958, 3964 Plymouth Circle. Undated photograph.
<https://www.wisconsinhistory.org/Records/Property/HI222545>.

Figure 9. The John E. Casida House, c. 1962, 3918 Plymouth Circle. Undated photograph.
<https://www.wisconsinhistory.org/Records/Property/HI222584>

Figure 10. Alena Hammond in the kitchen of Hammond House, ca. 1963. Photograph in possession of property owner, Charlottesville, Virginia.

Figure 11. January 10, 1959, Daily Progress. Greenbrier Neighborhood Advertisement. Greenbrier Neighborhood Association. <https://cvillegreenbrier.weebly.com/>.

Figure 12. Yorktown Drive, c. 1962. Photograph in possession of the property owner, Charlottesville, Virginia.

Figure 13. The Hammond House under construction, ca. 1962. Photograph in possession of the property owner, Charlottesville, Virginia.

Figure 14. The Hammond House under construction, ca. 1962. Photograph in possession of the property owner, Charlottesville, Virginia.

Figure 15. 1624 Yorktown Drive, ca. 1956. Photograph, Richard Guy Wilson, 2024.

Figure 16. 1902 Brandywine Drive, ca. 1959. Photograph, Richard Guy Wilson, 2024.

Figure 17. Stone's Throw, c. 1982. Photograph by the City of Charlottesville Historic Landmarks Commission.

Figure 18. The Cole House, Charlottesville, 2019. Photograph, Austin Walker, 2019.

Figure 19. 1-Hour Martinizing Cleaners building, 2016. Photograph, VCRIS, 2016.

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

Figure 20. Boxerwood. c. 2014. Photograph, VCRIS, 2014.

Figure 21. Pope-Leighey House, c. 2000. Photograph, VCRIS, 2000.

Figure 22. The Cooke House, c. 2005. Photograph, VCRIS, 2005.

Figure 23. The Holden Residence, c. 1964, 8600 Chandler Street, Fairfax VA. Photo undated, NCModernist – Donald Reed Chandler. <https://ncmodernist.org/chandler.htm>.

Figure 24. Rollo Residence, Fairfax County, c. 2019. Photograph, VCRIS, 2019.

Figure 25. Frederick ‘Bud’ Hyland House, City of Richmond, ca. 1950. Photograph, VCRIS.

Figure 26. 4520 Riverside Drive, City of Richmond, 2010. Photograph, C. Paulette.

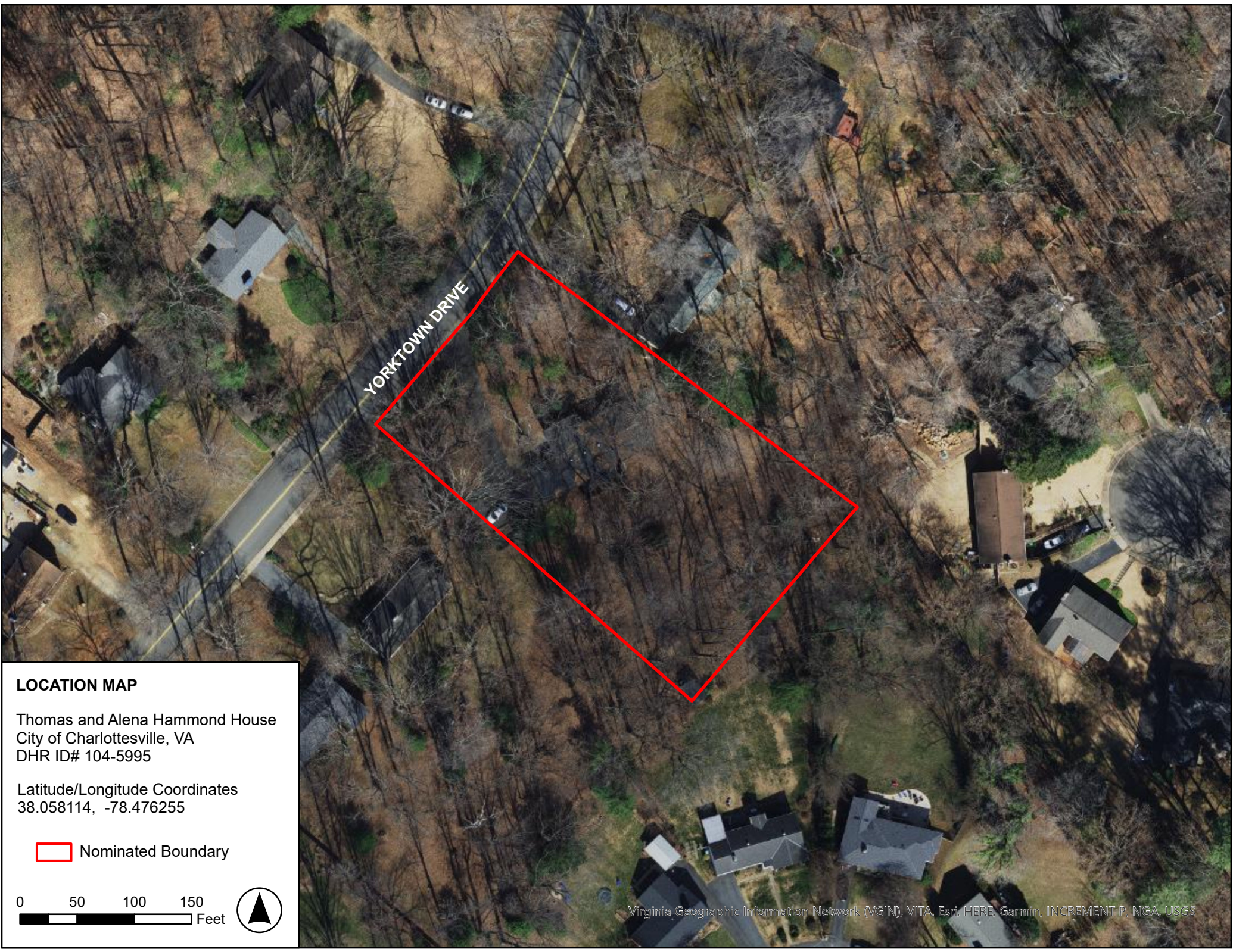
Figure 27. Back Bay National Wildlife Refuge Headquarters, c. 2018, Virginia Beach. Photograph, VCRIS, 2018.

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.




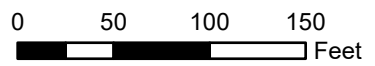
YORKTOWN DRIVE

LOCATION MAP

Thomas and Alena Hammond House
City of Charlottesville, VA
DHR ID# 104-5995

Latitude/Longitude Coordinates
38.058114, -78.476255


 Nominated Boundary






STREET MAP

Thomas and Alena Hammond House
 City of Charlottesville, VA
 DHR ID# 104-5995

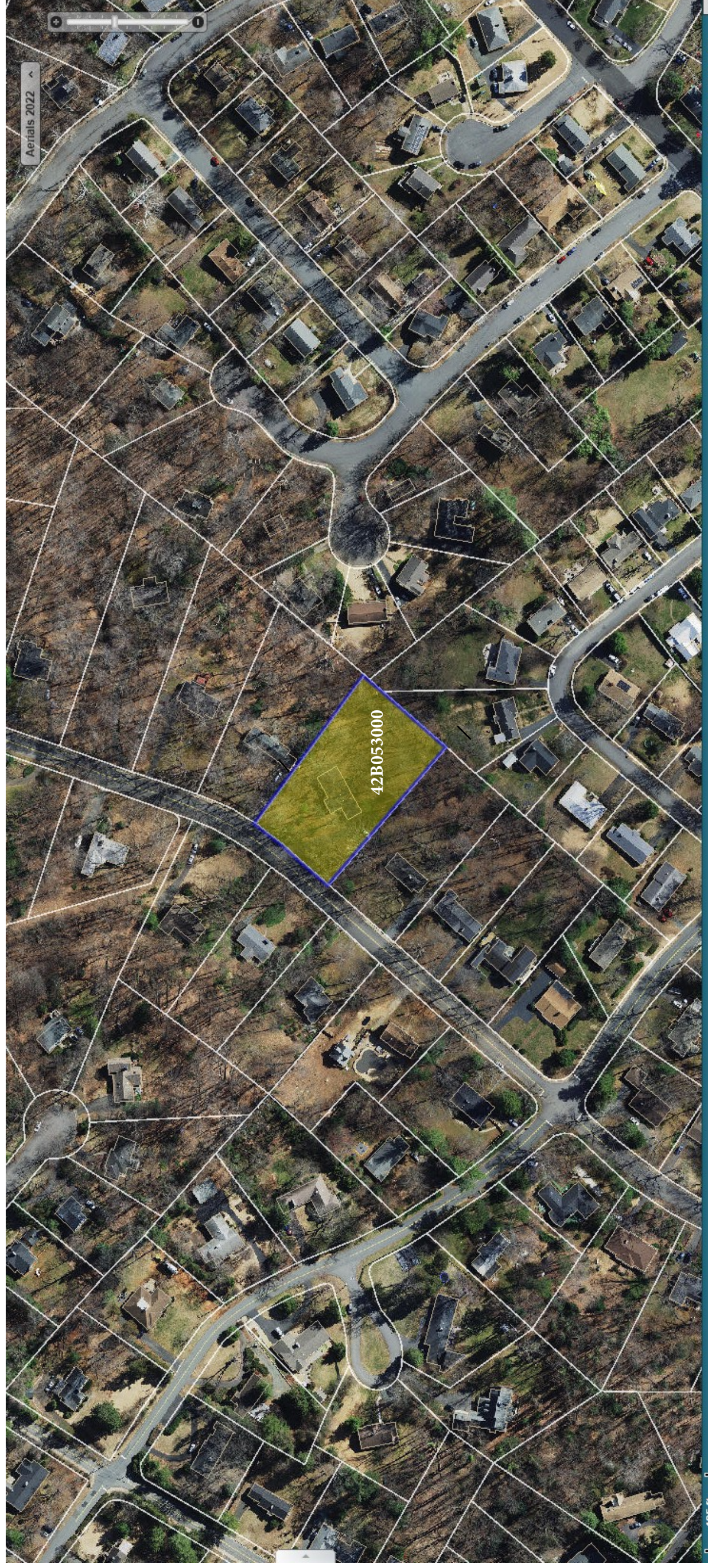
 Nominated Boundary

0 200 400 600 Feet 

TAX PARCEL MAP 42B053000

The Thomas and Alena V. Hammond House (104-5995)
1708 Yorktown Drive
Charlottesville, VA 22901

City of Charlottesville GIS Parcel Mapper
<https://gisweb.charlottesville.org/GISViewer/#>
Map Created September 6, 2025



Nominated Boundary

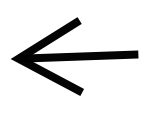
125 ft

Deg Min Sec ^ Lon (X): 78° 28' 49.10"W Lat (Y): 38° 03' 33.90"N

SKETCH MAP

The Thomas and Alena V. Hammond House (104-5995)
1708 Yorktown Drive
Charlottesville, VA 22901

City of Charlottesville GIS Parcel Mapper
<https://gisweb.charlottesville.org/GISViewer/#>
Map Created September 2, 2025



Nominated Boundary

62.5 ft

Deg Min Sec ^ Lon (X): 78° 28' 38.14\"W Lat (Y): 38° 03' 32.14\"N

Yorktown Dr

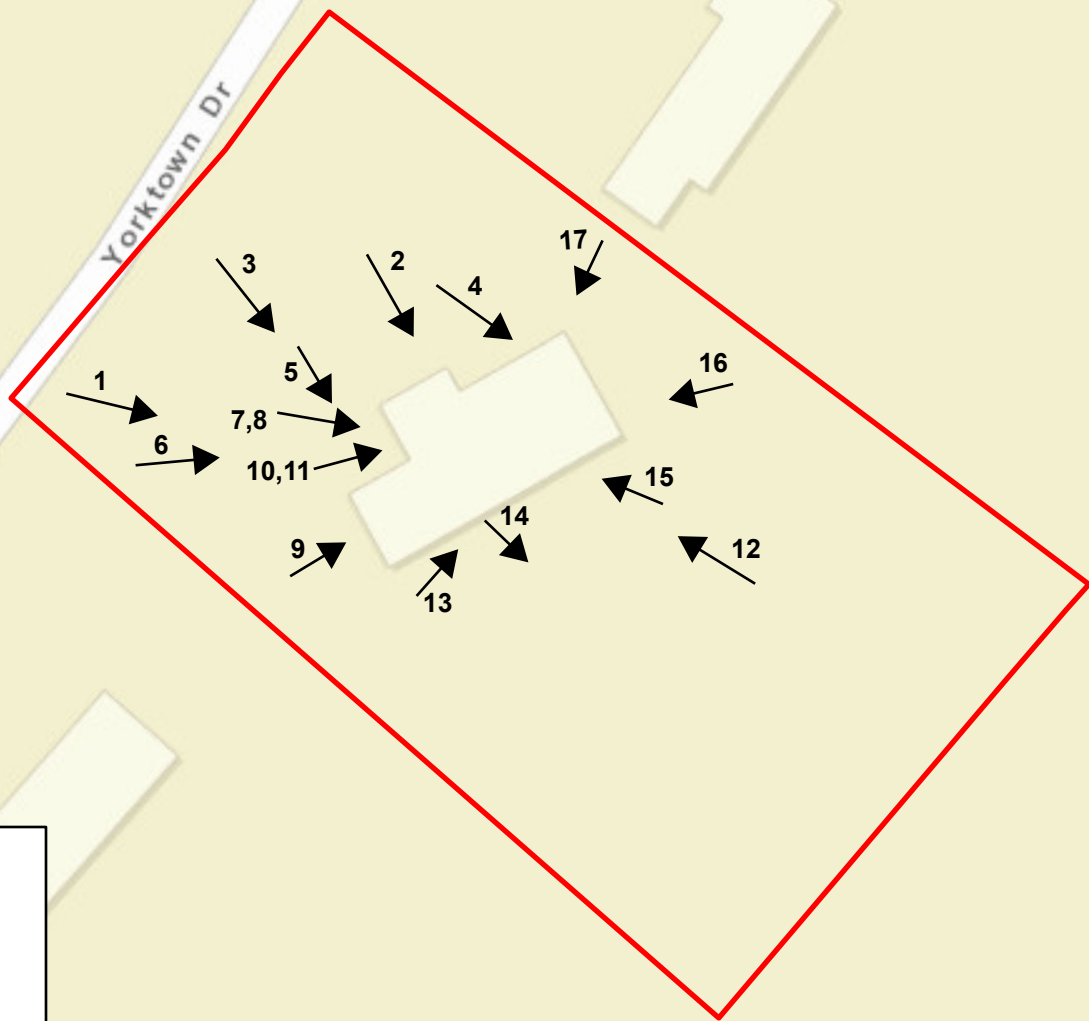





PHOTO KEY

Thomas and Alena Hammond House
City of Charlottesville, VA
DHR ID# 104-5995

 Nominated Boundary

 Photo No. & Location

0 25 50 75 100
 Feet

