

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 PropertyHistoric name: Thomas and Alena Hammond HouseOther 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. LocationStreet & number: 1708 Yorktown DriveCity or town: Charlottesville State: VA County: Independent CityNot For Publication: N/AVicinity: 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_____
Signature of certifying official/Title:_____
DateVirginia 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.)

MODERN MOVEMENT

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 in on Yorktown Drive in a larger area known as "Greenbrier," a neighborhood in the vicinity of the University of Virginia. 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 design was completed for Dr. and Mrs. Thomas T. (Alena V.) Hammond of Charlottesville, Virginia as a year-round home. The Hammond House is a striking

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example of a Mid-Century design for a Usonian house and is one of Fritz's best representatives of the style. The house and property retain a very high level of historical integrity.

Narrative Description

Setting

The Hammond House is located on a one-acre gently sloping upward wooded lot in Albemarle County, Virginia, within the city limits of Charlottesville. It sits in a wooded neighborhood known as "Greenbrier." The house is positioned to face to the west and set back from the street, Yorktown Drive, and nestled into the surrounding natural wooded landscape. Large oak trees within the natural environment of native dogwoods and mountain laurel surround the house. In the back yard, the land slopes away from the house and there are multiple native azaleas and planted ground material, 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 Charlottesville neighborhood, having been developed in the 1960's as part of population growth in the northern part of Charlottesville. The houses are all one- and two-story single-family and most are of brick and wood construction and of 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 Charlottesville annexed the land in 1964.¹

Exterior

The house features primarily natural materials with fieldstone foundation and chimney, horizontal, flat wood sheathing and trim composing the exterior. Its simple form combined with wide sections of glass windows and door and an emphasis on horizontality with its cantilevered roof planes, wide, overhanging eaves, and sections of flat roof exemplify its unique design. The façade of the house is composed of windows reaching up to the prow form ceiling to maximize light into the space. The original windows remain and were fabricated and manufactured by Pella. The flat roof is membrane with copper fascia. From the exterior, the roof line is varied to

¹ Cvillepedia.org. /Greenbrier neighborhood, July 11,2020, accessed 8/15/23.

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include a cantilevered flat roof over the carport, a prow form roof over the living room and a flat roof over the remaining structure.

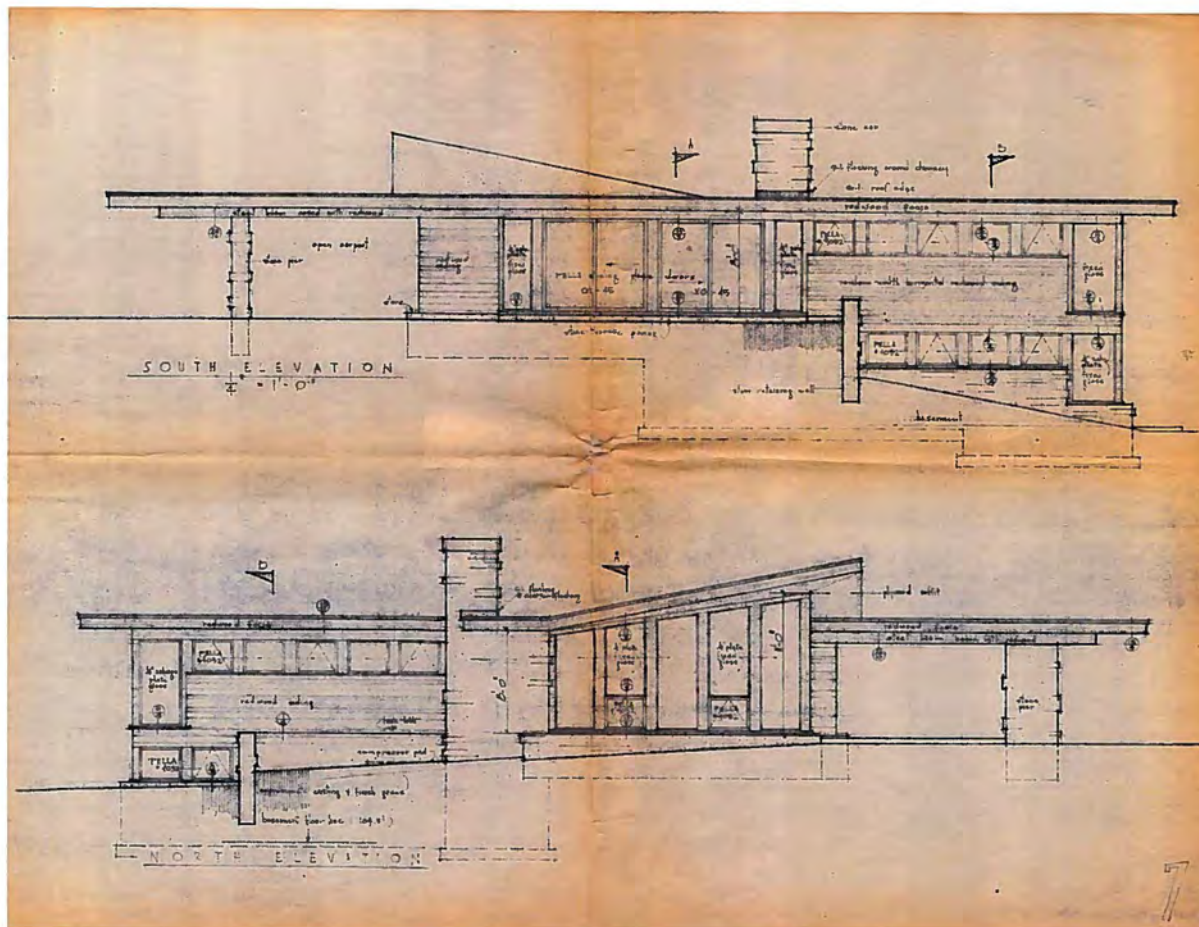


Figure 1. Blueprint for the Hammond House, exterior elevations, ca. 1962. The cardinal directions in the plans differ slightly from the orientation on the parcel. The “South” elevation in Fritz’s drawings is listed as “East” in the nomination as it is more of a western orientation. Fritz’s “North” Elevation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

The street-fronting west elevation 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 west elevation are joined by a massive fieldstone chimney between the two sections. The south end’s fieldstone construction is punctuated by a wall of four floor to ceiling windows that wrap around to the south elevation. There is wide, flat wood trim between the windows.

The south elevation contains the front entrance of 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

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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 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 to the north of the sliding doors. The wide, overhanging eave is visually east by a row of seven exposed rafters extending from the roof surface. 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. 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 entirely covered 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.

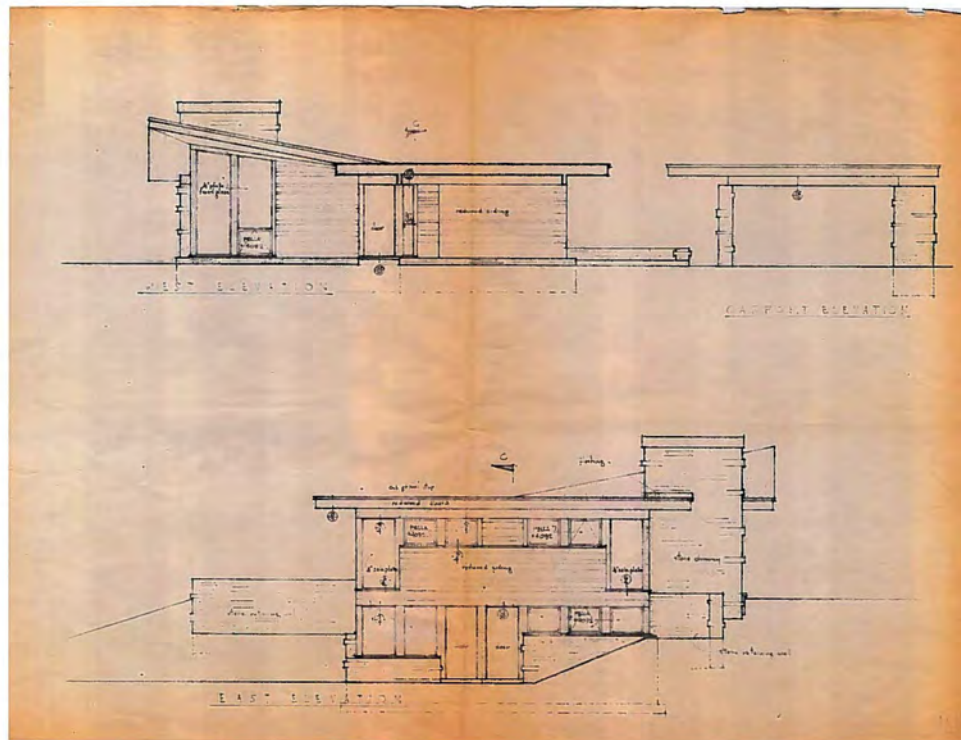


Figure 2. Blueprint for the Hammond House, exterior elevations, ca. 1962. The cardinal directions in the plans differ slightly from the orientation on the parcel. The “East” elevation in Fritz’s drawings is listed as “North” in the nomination as it is more of a NE orientation. Fritz’s “West” Elevation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

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Interior

The house's form, layout, and interior detailing reflect the Usonian house movement 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 downstairs in the lower ground level.

The primary living area is on the main floor and is 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 carpeting. The upwardly sloped ceiling in the living room opens the space to a high prow roof and highlights the walls of glazing and massive corner fieldstone fireplace. Fieldstone is used throughout the living room as a bench along the exterior wall facing west to the street and in a stone planter that separates the living area from the dining area to the right. 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 wood-encased windows that reach to the ceiling. 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 is another narrow hallway leading 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 out to the natural environment 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.

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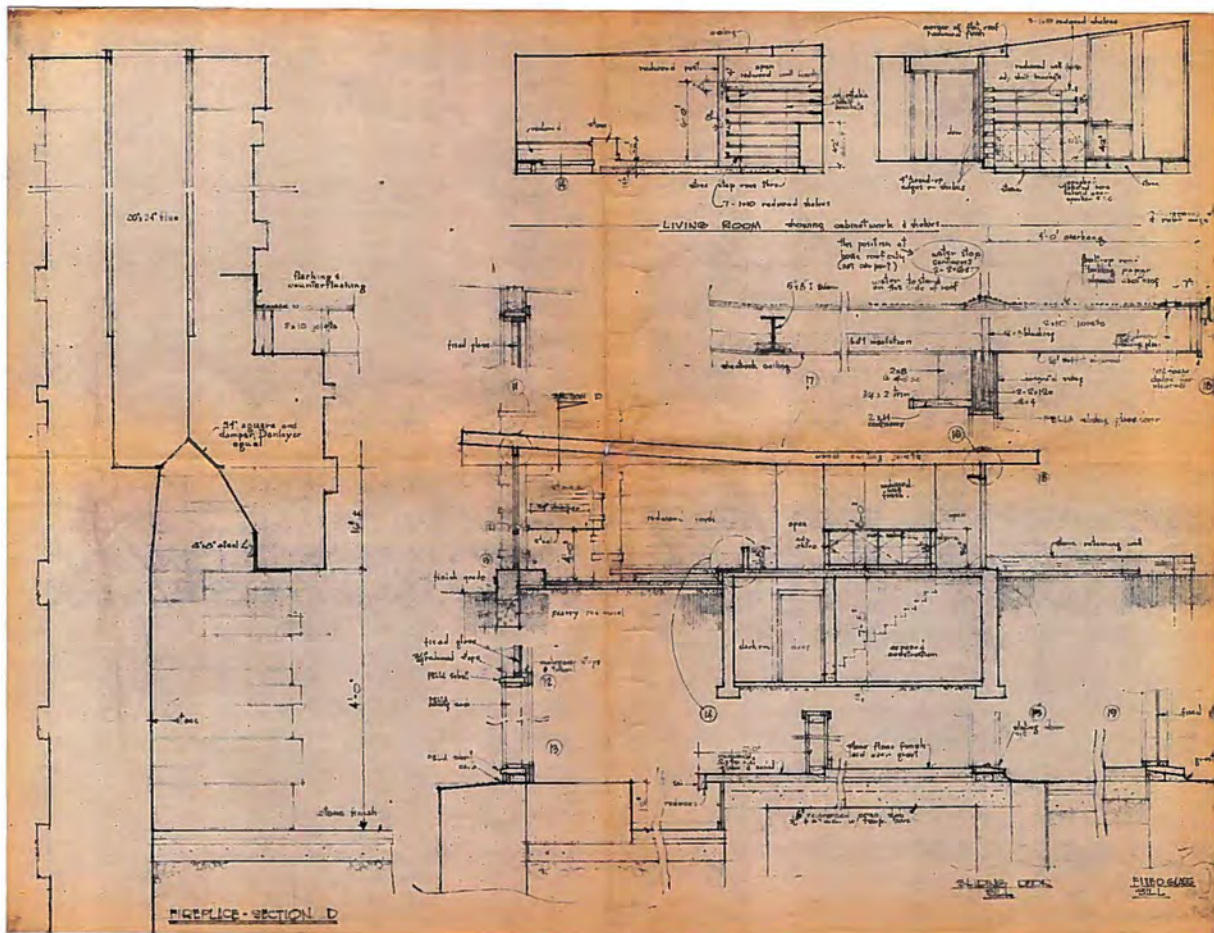


Figure 3. Blueprint for the Hammond House, interior details, ca. 1962.

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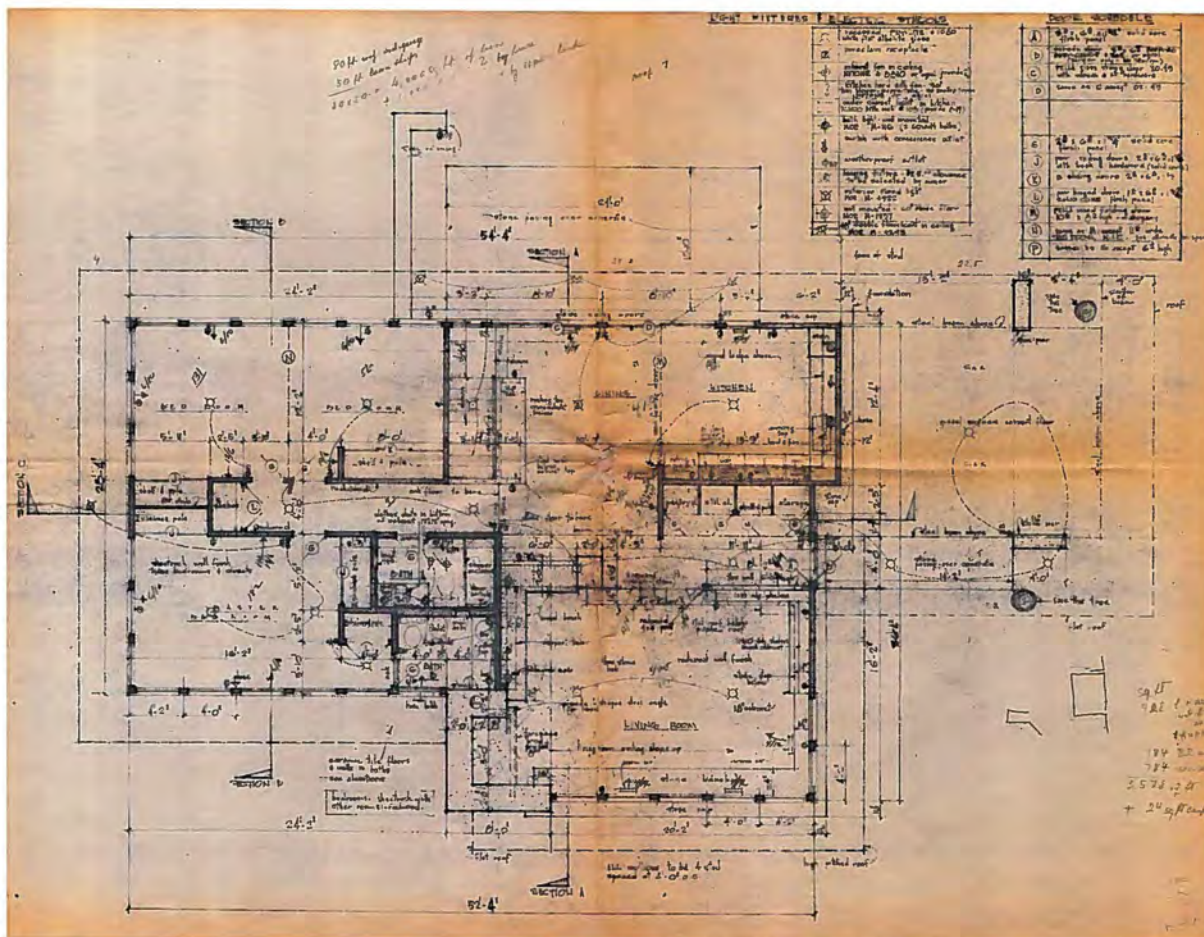


Figure 4. Blueprint for the Hammond House, first floor layout, ca. 1962.

The kitchen is large and integral to the layout. The cabinets and kitchen drawers are solid mahogany, the countertops are the original white plastic Formica, and the floor is dark soapstone. Glass doors and windows line the full length of the wall facing to the east, giving a broad view of the soapstone patio and the backyard, and allowing a visual flow from indoors to the outside. There are sheer curtains in front of the floor to ceiling windows and sliding glass doors that may be drawn to provide privacy and control the natural lighting from the south. There is a mahogany shelf above the sliding glass doors.

From the dining area, a narrow hallway with hardwood flooring leads to the bedroom wing of the house with two full bathrooms, one in the hallway and the other adjacent to the primary bedroom to the west. The small, light green and blue ceramic tile in both bathrooms is original to the house and is used on the walls, countertops, and floors. All of the cabinetry in both bathrooms is mahogany. The primary bathroom has a walk-in shower that is not historic and replaced a linen closet and a bidet; however, the remainder of the bathroom is in its original state. This bathroom has one redwood exterior wall with ribbon windows above the wall, some that open as awnings and some that are stationary.

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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

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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.

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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

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, Jr., Herbert

Hale, Durward L.

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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 Thomas and Alena Hammond House, located at 1708 Yorktown Road in Charlottesville's Greenbrier neighborhood, 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 for its organic Modern Movement design. The one-and-a-half story, organic Mid-Century Modern house stands on a raised wooded parcel within its suburban neighborhood setting. Designed in 1962 by one of Frank Lloyd Wright's apprentices, Herbert Fritz, Jr., the house reflects the organic and Usonian principles espoused by Wright. As the home of Dr. and Mrs. Thomas T. Hammond of Charlottesville, the Hammonds worked with architect Fritz and collaborated on the design and finishes of the house to fit their needs. While Fritz collaborated with the Hammonds on the design of the house, landscape architect Milton Meade Palmer designed the landscape of the property. The period of significance is 1962-1963, encompassing the construction of the house. There is one secondary, noncontributing resource (non-historic shed) on the property.

The Wisconsin-based architect Herbert Fritz, Jr., is noted for his designs for residential buildings and additions and commercial buildings and complexes in the Midwest. The Hammond House is Fritz's only commission in the state of Virginia. The Hammond House embodies characteristics of Fritz's aesthetic principles, which were heavily influenced by Frank Lloyd Wright, the use of organic materials, and high-quality craftsmanship. After his apprenticeship with Wright at Taliesin, Fritz became a successful architect in his field, working to create modest dwellings and larger buildings that reflected the setting, attention to materials, and Modernist design trends. Fritz designed buildings primarily in and around Wisconsin, with only a few buildings in other regions. The Hammond House is significant as an outstanding architectural design possessing high artistic values. It represents a fine achievement of an architect who learned and worked under the direct influence of Frank Lloyd Wright, the leader in organic architectural practice in the early- to mid-twentieth century; and apart from the extent of Wrightian influence in Fritz's design for the Hammond House, the house marked a dramatic departure from the historicist architecture that prevailed throughout Virginia during the first half of the twentieth century.

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, contemporary style houses often were custom built and designed by an architect. 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 the principles of organic design.

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Frank Lloyd Wright (1870-1959) is regarded as "America's most innovative, creative, and brilliant architect."² 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."³ While there 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.⁴ 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.⁵ One such eventual apprentice, Herbert Fritz, Jr., was greatly influenced by Wright throughout his career as an architect.

Herbert Fritz, Jr. was born in 1915 in Sioux City, Iowa to Herbert Fritz, Sr. and Mary Larson Fritz. His father, Herbert Sr., was an early apprentice of Frank Lloyd Wright at Taliesin. Herbert Sr. met his wife, Mary Larson, 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 1914.⁶ 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.'"⁷

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 1938.⁸

² "Shavin, Seamour and Gerte, House." National Register of Historic Places Registration Form. Section 8, Page 5.

³ 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.

⁴ Ibid.

⁵ Ibid.

⁶ 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.

⁷ 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.

⁸ Dowling, "A Taliesin Apprenticeship," p. 5.

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Prior to joining Taliesin, Fritz, Jr. spent two years working in the Madison, Wisconsin office of architect, William V. Kaeser, a prior student of Eliel Saarinen. From 1938-1941, 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, Jr. had done.⁹ Wright gave him opportunities not afforded to other apprentices.¹⁰ Though there were many projects throughout his tenure at Taliesin, three, in particular, seemed to most impact Fritz's reputation and mirror the projection of his development from apprentice to architect: the Pew House, Hilltop Farm, and the Wyoming Valley School.¹¹

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 tutorage, by taking advantage of the natural features of the topography of the land for the Pew House. Fritz was more sensitive to adhering to the costs and schedules of modest projects than Wright. Since Fritz grew up during the depression this could have contributed to this sensitivity.¹²

In 1941, Fritz purchased a farm property in the Wyoming Valley area, Hilltop Farm, where he referenced his experience with Wright in the creation of his home. Fritz, Jr. intended to lease out the property to a farmer so he could remain an apprentice at Taliesin, but 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."¹³ After a fire caused by a lightning strike burned the farm down in 1942, the redesign of the house became his 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 5000 square feet.¹⁴ 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."¹⁵

After World War II, Fritz made his mark on organic architecture from his work on the Kailin House in Shorewood Hills in Madison in 1948. The Kailin House exhibits two characteristic

⁹ Frank Lloyd Wright, *The Natural House*, New York: Horizon Press, 1954 in Dowling, "A Taliesin Apprenticeship," p. 2.

¹⁰ Dowling, "A Taliesin Apprenticeship," p. 4.

¹¹ *Ibid.*, p. 5.

¹² *Ibid.*, p. 8.

¹³ Caren Caraway, p. 270.

¹⁴ Dowling, "A Taliesin Apprenticeship," p. 7.

¹⁵ Timothy F. Heggland (February 6, 2002), "National Register of Historic Places Registration: College Hills Historic District," *National Park Service*, p. 29.

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design features of his, 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 but also had 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.”¹⁶ His clients were some of the most accomplished academics in their fields in the country. Many were world renowned experts at the time with profound contributions to the advancement of their fields of study. It was the depth of the intellectual backgrounds of his university clients that motivated them to desire architect-designed homes that were interesting but, in most cases, modest.¹⁷ This academic connection is likely the impetus for Dr. and Mrs. Hammond selecting Fritz, Jr. as the architect for their Charlottesville, Virginia commission. A selection of Fritz, Jr.’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 the prow roof form. Fritz included other principles of organic architecture such as an open floor plan, a central massive fireplace, a southern facing window wall and combined living and dining areas.

¹⁶ Dowling, “A Taliesin Apprenticeship.”

¹⁷ Ibid.

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

In 1951, Fritz designed the Heidelberg House in Madison, considered one of his masterpieces of Modern architecture, listed on the National Register of Historic Places in 2017. 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 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 Heidelberg 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 walls, concrete block walls in the lower level and the multitude of windows, to include the use of corner windows touching side by side. 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 designs to be integrated into the natural landscape, he incorporated a notch into the 1956 addition to the Heidelberg 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.

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

In 1952, Fritz designed the Philip M. Raup House, listed on the National Register of Historic Places in 2002. This house is an excellent example of the organic architecture of Herbert Fritz, Jr., 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.

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*Figure 7. Prof. Philip M. and Marian Raup House, 2908 Oxford Road, Madison, WI.
<https://www.wisconsinhistory.org/Records/Property/HII23331>.*

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"¹⁸ 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.¹⁹

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

¹³ Dowling, "A Taliesin Apprenticeship," p. 7.

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set by Wright decades earlier, Fritz opted to “build with nature rather than against it.”²⁰ 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. Seven of Fritz’s Shorewood Hills houses in Madison are listed on the National Register of Historic Places and two of his homes in the Sunset Hills historic district in Madison are listed as well.²¹

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 that was designed by Fritz and built in 1958. 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.²² The Curtin House is located at 3964 Plymouth Circle in the Sunset Hills Historic district of Madison, Wisconsin and it is speculated that the Hammonds became acquainted with Fritz through the Curtins.



Figure 8. The Curtin House, c. 1958, 3964 Plymouth Circle. Undated photograph.

Another home designed by Fritz in 1962 in the Sunset Hills Historic District is the Prof. John E. Casida House located at 3918 Plymouth Circle. This house has a striking resemblance to the architecture of the Hammond House. Both homes were listed on the National Register as part of the Sunset Hills Historic District in 2015.²³

²⁰ <https://www.thebeaconnewspapers.com/visit-two-historic-architectural-treasures/>.

²¹ Timothy F. Heggland, “Heidelberger, Dr. Charles and Judith, House”, National Register of Historic Places Registration Form, Madison, Dane County, Wisconsin, May 8, 2017.

²² Herbert Fritz, Jr., Spring Green, Wisconsin, Handwritten letter to Tom and Alena Hammond, August 15, 1962.

²³ Heggland, Timothy, F., “Sunset Hills Historic District”, National Register of Historic Places Registration Form, Madison, Dane County, Wisconsin, April 29, 2015.

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Figure 9. The c. 1962 Casida House. Undated photograph.

The Thomas and Alena Hammond House

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 1936-1959, 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 roofs, natural openings for plant life, cantilevered roofs, 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 harmonic environment that provides little separation between the two. The linear and horizontal orientation of the house blends with the natural setting; the prow roofline demarcates the most public of the living space and interrupts the horizontality, but allows for wide expanses of windows to bring the outside in.

As with other Wrightian influenced 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

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much larger room.²⁴ 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 – one between the kitchen and dining room and the other between bedrooms two and three, 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 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.

A central hearth was an important focal point in the open living space; it served as the anchor of the house. The 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 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. The prolific use of Philippine mahogany can be seen in Fritz's houses, including the Hammond House and the Charles and Judith Heidelberger House in Madison, Wisconsin (listed on the NRHP in 2017).

The Hammonds and the construction of the house

It was during the academic year of 1959-1960, that Tom Hammond was a visiting professor at the University of Wisconsin in Madison, when he and Mrs. 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, Tom and his wife were 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.²⁵ The Hammonds considered themselves to be progressives, enlightened intellectuals, and forward thinkers. The architecture that they were introduced to while in Madison provided the design they wanted 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 and 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

²⁴ Amy Beth, Wright, "Seven Hidden Gems from Frank Lloyd Wright's Usonian period," *Metropolis Magazine*, July 4, 2017.

²⁵ Dowling, "A Taliesin Apprenticeship."

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an assistant professor in the department of history at the University of Virginia (“UVA”) and married Alena Vithova, whom he met while on a research trip to Czechoslovakia. After a whirlwind romance, they were married in Prague, Czechoslovakia in 1949. Due to an expiring visa, he had to immediately return to the United States, and she could join him only later in the United States after finally obtaining official permission from the Czech government to leave the country. Once in the U.S., Tom continued his academic career at UVA 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 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. He 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.

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During the civil rights period of the 1950's and 1960's, Tom 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.²⁶ Professor Hammond retired from UVA in 1991 and died in 1993 at the age of seventy-two from complications from a stroke.

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 Mrs. Hammond 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. Mrs. Hammond 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 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 numbered 20 in Block C on a plat of Section 5 of Rutledge on Yorktown Drive in a larger area known as "Greenbrier".

The Greenbrier neighborhood was described in the January 10, 1959, Daily Progress newspaper as having "desirable homes" with a price range between \$15,500 and \$28,000. Home sites were available for \$3,000.²⁷ 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

²⁶ A Guide to the Papers of Thomas Taylor Hammond 1929-1992, Archival Resources for the Virginias.

²⁷ <http://www.gnaweb.org/GNA.htm>

²⁸ <https://cvillegreenbrier.weebly.com/>

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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 time 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.



Figure 12. Yorktown Drive, c. 1962.

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



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

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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 vs. a gabled 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 1950's. The split level, a mid-century type, made efficient use of space in a cost-effective way 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 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 Fortunately, the Hammonds took Fritz's expert 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, VA. 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 that worked on the house. The foundation is poured concrete and concrete block. Soapstone from the Alberene Stone Company in Schuyler, Va, 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.

²⁹ Herbert Fritz, Jr., Spring Green, Wisconsin, Handwritten letter to Mr. and Mrs. Hammond, June 20, 1961.

³⁰ Construction contract with Derwood Hale and Crozet Service Center, April 1962, Private Collection.

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Milton Meade Palmer of Warrenton Va. 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 the office on Cary Street. In return for the living space, Palmer agreed to tend the garden behind the 105 East Cary Street 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.

The building represents the work of a skilled architect, Herbert Fritz, Jr., apprentice of Frank Lloyd Wright, who intensely studied his approach to architecture, and went on to achieve a long and successful career as an architect who crafted congruous living and working spaces that related to their natural surroundings. The Hammond House is a fine example of Usonian-inspired organic design and is the only work by Herbert Fritz, Jr. in the state of Virginia.

Context of "Modernism" and organic architecture in Charlottesville

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 on the National Register of Historic Places. 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 in that deviate from the traditional styles, 1624 Yorktown Drive, ca. 1956, and 1902 Brandywine Drive, ca. 1959. 1624 Yorktown has the 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.

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

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

1902 Brandywine has more distinct elements such wide, overhanging eaves filled with windows at the top and an integrated carport but is devoid of walls of glazing and the idea of bringing the exterior into the design.

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

Of the City of Charlottesville's thirty-eight "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. Other than the Wrightian-influenced Boxerwood (081-7144) in Rockbridge and Wright's Pope-Leighey House (029-0058), Virginia's organic Modernist architecture is not well represented in the state or federal registers. While there are two additional Wright commissions in Virginia, the Andrew B. & Maude Cooke House, ca. 1953-1959, in Virginia Beach and ca. 1953 Marden House in McLean, neither are listed.

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9. Major Bibliographical References

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

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Fritz, Jr. Herbert, Spring Green, Wisconsin, Handwritten letter to Tom and Alena Hammond, Charlottesville, VA., August 15,1962, Private collection.

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

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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: _____

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

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

Or

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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
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

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: The Thomas and Alena Hammond House

City or Vicinity: Charlottesville

County: Albemarle

State: Virginia

Photographer: Jayne M. Hammond

Date Photographed: May 1, 2024;

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

1 of 41

Exterior, West Elevation, camera pointing east

2 of 41

Exterior, West Elevation, camera pointing east

3 of 41

Exterior, West Elevation, camera pointing east

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Exterior, West Elevation, camera pointing NE

5 of 41

Exterior, West Elevation carport, camera pointing east

6 of 41

Exterior, West and South elevations, camera pointing east

7 of 41

Exterior, West and South elevations, camera pointing NE

8 of 41

Exterior, South Elevation, camera pointing NE

9 of 41

Exterior, South Elevation, camera pointing north

10 of 41

Exterior, South Elevation, camera pointing SW

11 of 41

Exterior, South Elevation, carport eave, camera pointing east

12 of 41

Exterior, East Elevation, camera pointing west

13 of 41

Exterior, East Elevation, camera pointing north

14 of 41

Exterior, East Elevation, camera pointing NE

15 of 41

Exterior, East Elevation, camera pointing SW

16 of 41

Exterior, North Elevation, camera pointing SW

17 of 41

Exterior, North Elevation, camera pointing SE

18 of 41

Interior, first floor, Living Room looking toward entry and kitchen, camera pointing SE

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

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

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

22 of 41

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

23 of 41

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

24 of 41

Interior, first floor, Living Room, west wall, scribed wood and stone, camera pointing west

25 of 41

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

26 of 41

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

27 of 41

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

28 of 41

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

29 of 41

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

30 of 41

Interior, first floor, Dining Room, camera pointing east

31 of 41

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

32 of 41

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

33 of 41

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

Thomas and Alena Hammond House
Name of Property

City of Charlottesville, VA
County and State

34 of 41

Interior, first floor, hallway, camera pointing north

35 of 41

Interior, first floor, third bedroom, camera pointing SE

36 of 41

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

37 of 41

Interior, first floor, hall bathroom, camera pointing west

38 of 41

Interior, first floor, primary bedroom, camera pointing NW

39 of 41

Interior, Stairwell, camera pointing north

40 of 41

Interior, ground floor, bedroom, camera pointing NW

41 of 41

Interior, ground floor, library, camera pointing NE

Embedded Images Log:

- Figure 1. Blueprint for the Hammond House, exterior elevations, ca. 1962.
- Figure 2. Blueprint for the Hammond House, exterior elevations, ca. 1962.
- Figure 3. Blueprint for the Hammond House, interior details, ca. 1962.
- Figure 4. Blueprint for the Hammond House, first floor layout, ca. 1962.
- Figure 5. Henry T. Wilson House, 921 S. Midvale Avenue, Madison, WI.
- Figure 6. Dr. Charles and Judith Heidelberger House, 118 Vaughn Court, Madison, WI.
- Figure 7. Prof. Philip M. and Marian Raup House, 2908 Oxford Road, Madison, WI.
- Figure 8. The Curtin House, c. 1958, 3964 Plymouth Circle. Undated photograph.
- Figure 9. The c. 1962 Casida House. Undated photograph.
- Figure 10. Alena Hammond in the kitchen of Hammond House, ca. 1963.
- Figure 11. January 10, 1959, Daily Progress. Greenbrier Neighborhood Advertisement.
- Figure 12. Yorktown Drive, c. 1962.
- Figure 13. The Hammond House under construction, ca. 1962.
- Figure 14. The Hammond House under construction, ca. 1962.
- Figure 15. 1624 Yorktown Drive, ca. 1956. Photograph, Richard Guy Wilson, 2024.
- Figure 16. 1902 Brandywine Drive, ca. 1959. Photograph, Richard Guy Wilson, 2024.

Thomas and Alena Hammond House
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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.



LOCATION MAP

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

Latitude/Longitude Coordinates
38.058114, -78.476255

 Nominated Boundary

0 50 100 150
Feet






LOCATION MAP

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

Latitude/Longitude Coordinates
38.058114, -78.476255

 Nominated Boundary


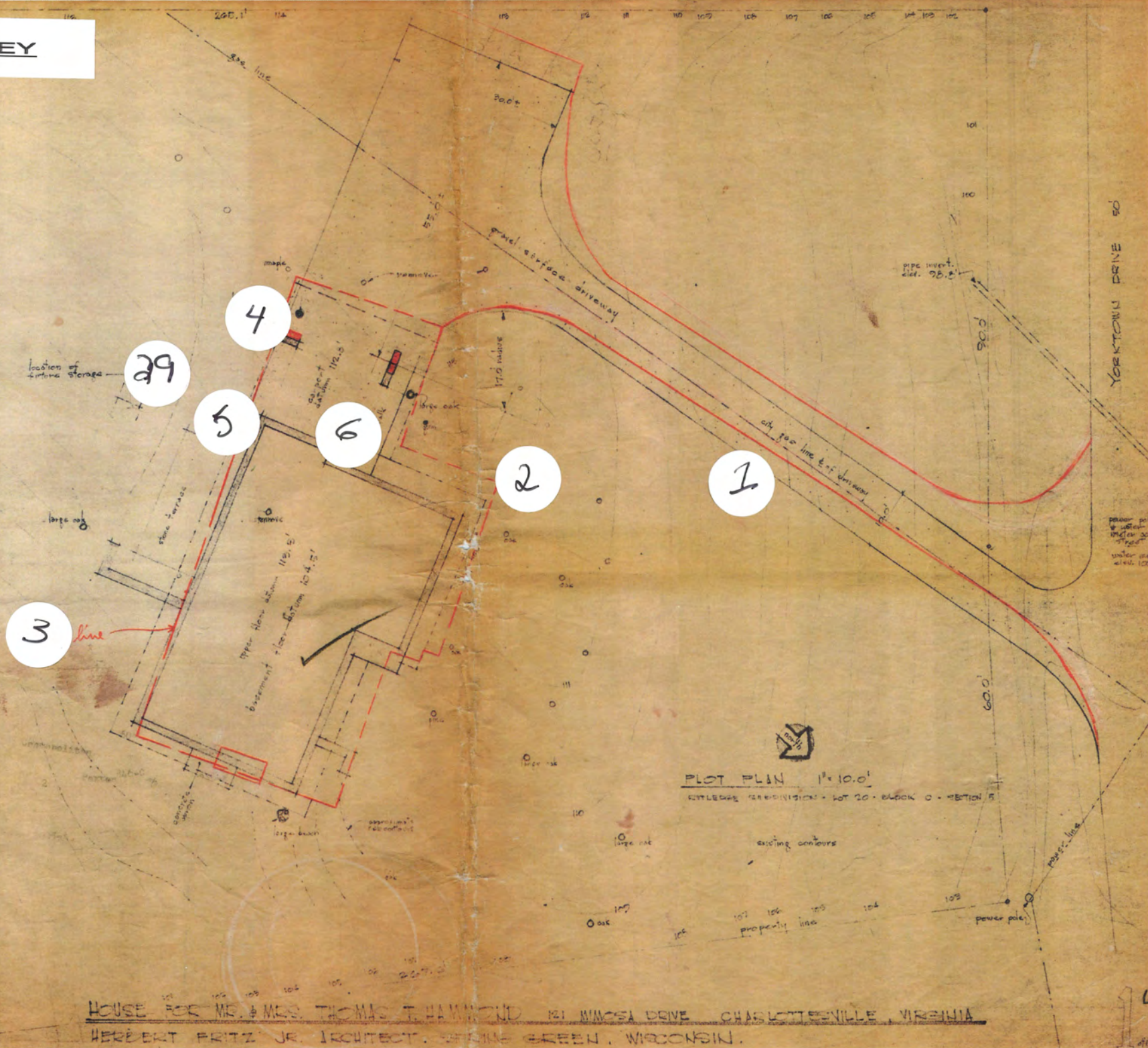
0 100 200 300
 Feet



PHOTO KEY



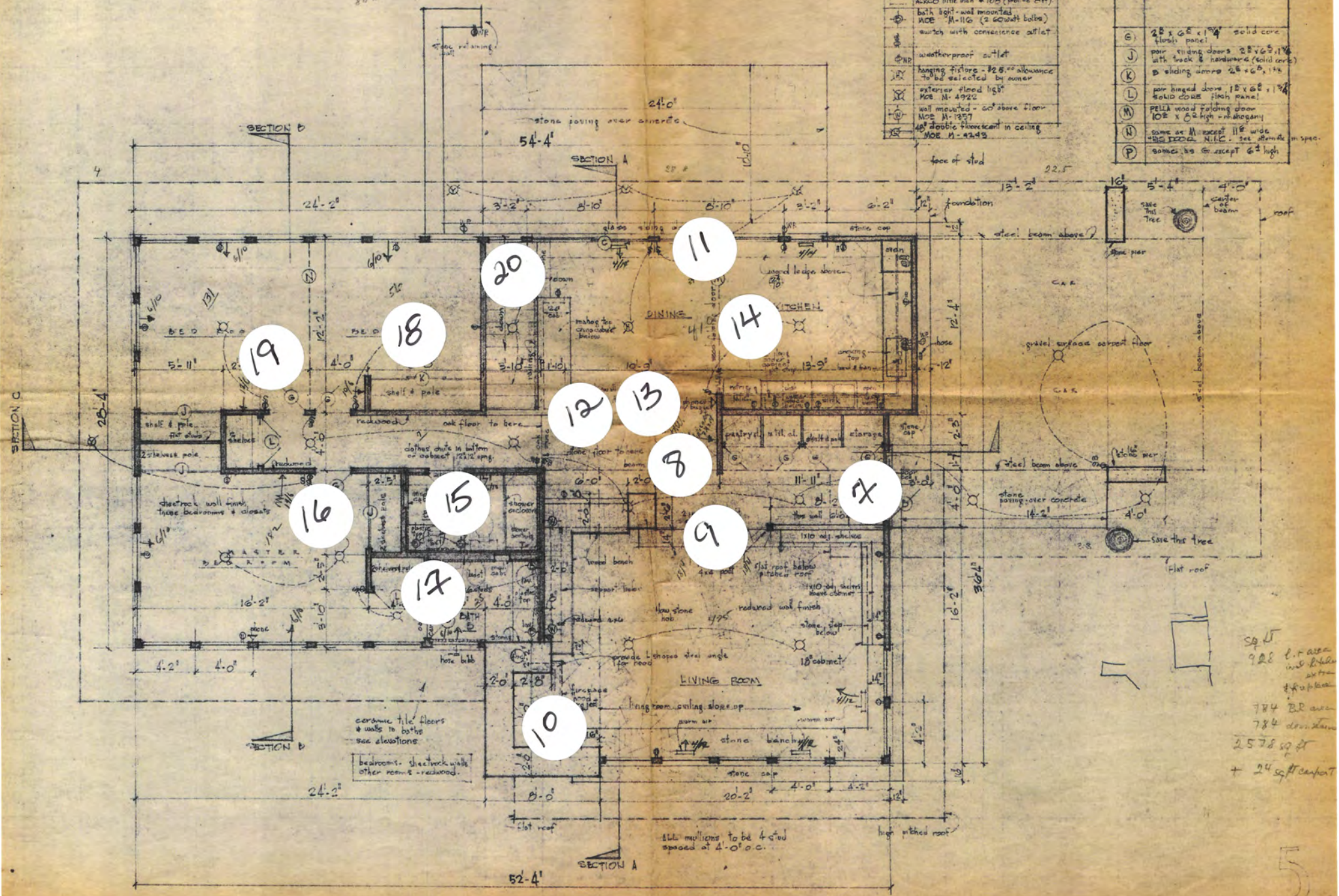
80 ft roof incl. garage
 30 ft down slope
 20 x 50 = 1,000 sq. ft. of lawn
 + 1,000 sq. ft. of lawn
 + 1,000 sq. ft. of lawn
 + 1,000 sq. ft. of lawn

LIGHT FIXTURES & ELECTRIC SYMBOLS

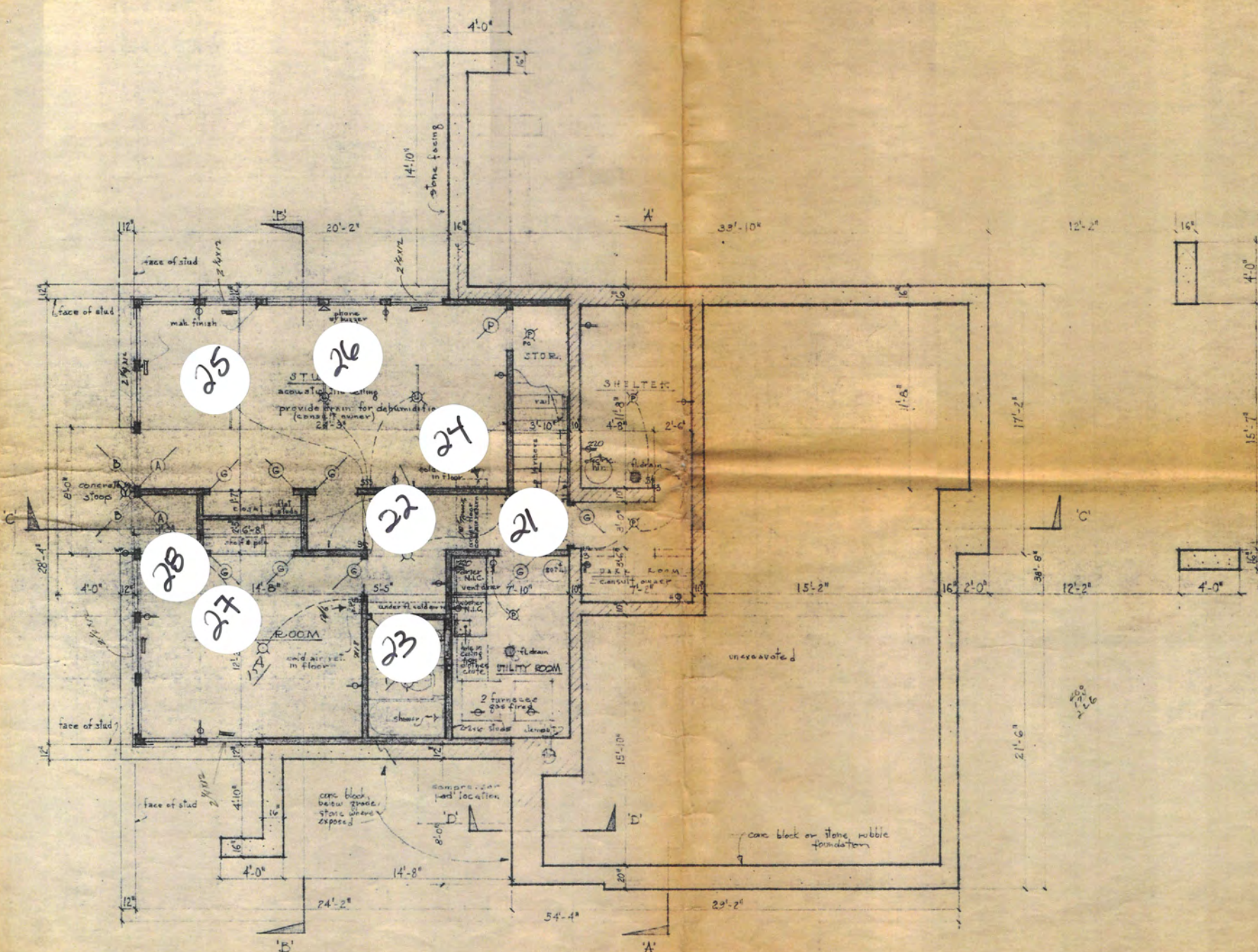
- recessed fluorescent 4' x 10' 60
- white flat alabaster glass
- porcelain receptacle
- exhaust fan in ceiling
- NITONE & 6' x 10' or equal (model 2)
- kitchen hood with fan, 36"
- 4" diameter, 10" high, 10" deep
- under cabinet light in kitchen
- 10' x 10' 60 (model 2)
- bulk light - wall mounted
- NCE "M-116" (2 60 watt bulbs)
- switch with convenience outlet
- weatherproof outlet
- hanging fixture - 12" allowance
- to be selected by owner
- exterior flood light
- NCE "M-4922"
- wall mounted - 60" above floor
- NCE "M-1227"
- 48" double fluorescent in ceiling
- NCE "M-4243"

DOOR SCHEDULE

- | | |
|-----|--|
| (A) | 28 x 68 x 1 1/4" solid core flush panel |
| (B) | screen door 36" x 68" RAS-RO RAS-CHUBB & 60" or equal (screen only - No Storm) |
| (C) | PELLI glass strong door 10' x 48" with screen & 2" hardware |
| (D) | same as C except 6' x 48" |
| (E) | 28 x 68 x 1 1/4" solid core flush panel |
| (J) | pair sliding doors 28 x 68 x 1 1/4" with track & hardware (solid core) |
| (K) | pair sliding doors 28 x 68 x 1 1/4" |
| (L) | pair hinged doors 18 x 68 x 1 1/4" |
| (M) | PELLI wood folding door 10' x 6' 6" high - no hardware |
| (N) | same as M except 11' 6" wide |
| (P) | same as N except 6' 2" high |



92.5
 92.8 L.F. area
 incl. kitchen
 184 BL area
 784 down stairs
 2578 sq. ft.
 + 24 sq. ft. carpet



BASEMENT FLOOR PLAN 4'-10"

- all basement floors to be exposed conc.
- acoustic tile ceiling in study other ceilings sheetrock





























































