

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

DRAFT

Historic name: Pomeroy Green

Other names/site number: _____

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: 1087-1151 Pomeroy Avenue and 3201-3289 Benton Street

City or town: Santa Clara State: California County: Santa Clara

Not For Publication: Vicinity: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 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 ___ 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 ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

Signature of certifying official/Title:	Date
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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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Plywood, Concrete, Stucco, Glass

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

Pomeroy Green is an Eichler Homes, Mid-century Modern multi-family housing complex located on the northeast corner of Pomeroy Avenue and Benton Street, near the western limits of the city of Santa Clara. The complex is in a primarily residential zoned part of the city consisting of tract homes and schools, and a church. The district includes sixteen multifamily buildings of varied configurations ranging from two to eight two-story townhouses per building and a clubhouse set in extensively landscaped grounds. Buildings are oriented on a north-south or east-west axis, and arranged in a manner to enclose motor courts, parking lots, or social spaces. Buildings are constructed of concrete masonry unit walls and post and beam construction, allowing the fronts and backs of each townhouse to feature large expanses of glass windows and sliding glass doors. Wood siding and panels of stucco are also used on the exterior walls. Townhouses are all the same size, and each successive townhouse in a building is a mirror image of its adjacent neighbor. Only small changes have been made to its design and materials, including replacement of some doors and windows, and addition of some fireplaces and additional parking. The district is in good condition and retains historic integrity.

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Narrative Description

Location and Setting

Pomeroy Green has been an owner-occupied multi-family housing cooperative since inception. Owners are shareholders in the cooperative and have the exclusive use of their townhouse unit. Shareholders manage the complex through an elected Board of Directors—five shareholders who meet monthly to determine maintenance and occupancy policies. Day-to-day management of the complex is performed by a professional property manager overseen by the Board. The original construction was inspected by the Federal Housing Administration as well as city building inspectors. The success of Pomeroy Green helped secure the subsequent development of Pomeroy West, another Eichler Homes project in the Mid-century Modern style located across the street to the west. The two complexes share most of the same architectural features.

Pomeroy Green is surrounded by housing from the same period, the 1960s. Tract homes are to the south across Benton Street, and to the north. A church is to the east. The city expanded westward from its origin, called the Old Quad, near the Santa Clara Mission and the railroad on the east side of the city. In contrast to the surrounding tract homes, Pomeroy Green is an oasis of trees, green lawns, and open space (**Photo 7**). In the summer, Pomeroy Green is noticeably cooler due to the trees and ground cover.

The city's housing expansion replaced the fruit orchards that were once the predominant feature of the Santa Clara Valley. The valley is bordered by the Santa Cruz Mountains to the west and south and the Diablo Mountain range to the east. The Santa Cruz Mountains buffer the Pacific Ocean-based winter storms and contribute to the mild Mediterranean climate in the valley. The mild climate allows a wide variety of exotic plants to thrive and numerous architectural styles to succeed, including the modern architecture of Pomeroy Green.

Pomeroy Green was once part of a much larger property, a vanished fruit orchard owned by the Pomeroy family. Benton Street was realigned farther to the south, in a reverse curve design, to accommodate construction. A ranch style single-family house at 1075 Pomeroy Avenue, outside the district boundary, is surrounded on three sides by Pomeroy Green Buildings 6, 14, and 16. Further research is needed to confirm if the ranch house is the last home of the Pomeroy family.

The surrounding neighborhood is suburban in character, mostly single-story residential buildings, and includes two elementary schools and a high school within walking distance. The historic El Camino Real highway is a half-mile to the north and features commercial businesses and connections to public transportation.

Landscape (one contributing site)

Open space prevails between buildings. The site is relatively flat, and landscape and building architecture provide visual interest. Alternating areas of open and closed spaces are interconnected (**Figure 3**). The frontage along Benton Street and Pomeroy Avenue is composed of varying amounts of open space. Some areas are relatively shallow and front buildings, while

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others feature deep open spaces that provide glimpses into the interior of the complex (**Photo 12**). This irregularity creates visual interest in contrast to the regimented pattern of landscaping and pavements in front of the single-family tract homes nearby, a result of the repeated front and side setbacks and other requirements of the zoning ordinances.

The buildings enclose a central common area with clubhouse and pool. Social and recreational spaces also include a playground and basketball court. A small park (**Photo 18**) and herb garden enhance the consistent architectural character of the complex and provide a space for community activity. Those spaces feature trees, benches, and pavements as found elsewhere in the complex and thus help unify the complex. The park includes a circular planting bed with flowering plants surrounded by a circular exposed aggregate walkway with benches. The herb garden features the same concentric circle design and benches.

Spaces are interconnected by pathways between buildings (**Photo 19**). Rectangular shaped exposed aggregate pads placed in lawn areas echo the rectangular shape of the buildings and reinforce the look of the complex. Outdoor lighting and benches are provided along the pathways. The exterior lighting fixtures are globes on steel poles and provide low-level lighting throughout the complex. The globe fixtures continue on the front fences of the townhouse units. They light the parking areas and the trees in front of each unit, illuminating the tree branches and canopy to provide a dramatic visual effect from both the interior and exterior of the units.

The common grounds are extensively landscaped. Approximately three hundred trees are arranged to enclose the driveways, parking lots, and social spaces, as well as to help define pathways. The trees shade the asphalt parking lots and motor courts, as well as the units, and keep the housing complex cooler in summer. Sod and ivy ground cover also contribute to the cooling effect. This shading is particularly welcome because the townhouses do not include air conditioning.

Many original landscape features are extant. The small landscaped park along the backside of Buildings 6 and 14 features sod ground cover, three large elm trees, and numerous benches. The park is separated from the city street by a six-foot high board-and-batten fence. The original oval shaped pool, surrounded by exposed aggregate concrete paving and a bench, is located beyond the clubhouse deck. The tall trees of the park and the pool's shape contrast with the rectangular shape of the surrounding buildings.

Evergreen pear trees (*Pyrus kawakami*) line the long driveways along Buildings 1, 2 and 3 from Pomeroy Avenue and Buildings 7, 8, 9 and 11 from Benton Street, referred to by residents as the long Pomeroy and Benton courts. Further research is necessary to determine if those trees are original. The trees specified on the plans are privet trees (*Ligustrum japonicum*) and Victorian box (*Pittosperum undulatum*), though they would be about the same height as the pear trees, matching the original design intent.

These trees transform the driveway areas into outdoor spaces with well-defined edges. Since a single species of tree is planted on both sides of the driveways at regular intervals, a clean,

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straight line is created. The crowns reach across the width of the driveway, almost touching, thereby enclosing and defining space. The trees define the space and are also efficient in shading pedestrians and driveways from the intense California sun.

Several other spaces at Pomeroy Green are defined by the tree selections. Camphor trees (*Cinnamomum camphora*) are an efficient, functional solution to landscaping a parking lot. Providing shade, they are low maintenance, requiring infrequent and little pruning and leaf litter removal. The trees are of a uniform height with the trees in front of the buildings, thereby extending the tree canopy across the entire lot, helping to define and enclose the space while shading the lot in summer and diverting wind up and over the complex in winter.

The long walkway that runs east-west through the complex, starting at Building 6 and ending at Building 11, is defined by elm trees (*Ulmus parvifolia*) that line the walk on one side. The regular spacing of those trees helps define the edge of the walkway space, enhancing the clean lines of the space. Those elms, along with the pepper trees (*Schinus terebinthifolius*), birch trees (*Betula alba*), and Chinese pistache trees (*Pistacia chinensis*), on the south, west, north, and east sides respectively, surround the clubhouse and pool area. Those trees help to define the space, provide shade over the walkways in summer and help direct the winter winds up and over the complex.

The use of sod for ground cover along the frontage, in the small park, along walkways between buildings, and around the small basketball court, is a practical solution for plantings that must tolerate moderate pedestrian traffic and recreational activity. The Santa Clara Valley Water District, the government agency that delivers water to customers in the valley, has encouraged homeowners to replace sod with drought tolerant plants. Alternatives to sod have been explored by Pomeroy Green residents. The balance of the ground cover is primarily ivy (*Hedra canariensis*), used in locations where little foot traffic is expected, such as borders along walkways and in the medians of the parking courts.

Buildings (seventeen contributing buildings)

General Attributes

Exteriors

Buildings are oriented on an east-west or north-south axis to take advantage of sunlight. The orientation of many of the buildings at ninety degrees to one another and the generous building separations provide privacy as well as allowing unobstructed views in most cases. Each building group is arranged around a driveway or parking lot to facilitate access to automobiles (**Photos 1, 13**). Grouping the buildings around parking lots and driveways blocks vehicular noise from the townhouse backyards. Each townhouse also has an integral carport for one passenger vehicle. The entry door for the townhouse is inside the carport, providing shelter (**Photo 15**). Superior to the secondary entry door found in the garage of a typical single-family detached home, the carport entry door is illuminated by daylight and there is not the added expense of a secondary entrance door.

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The Mid-century Modern architectural style features repeated building elements, modular design and construction, and rectangular shapes. The townhouse units are all the same size and design. Mirrored floor plans contribute to the modular look of the architecture. Townhouses are assembled into rectangular buildings of two, three, four, five, six, and eight townhouses. The architect refers to these buildings as blocks.

Other modular and rectangular elements in the design and construction include flat roofs that further enhance the rectangular look. Entry doors are flush and painted in bright colors to provide a rectangular focal point that emphasizes the modular design. Door height has been standardized at seven feet, matching the height of the underside of the carport roof, so that it visually enhances the sense of the carport space. The carport roofs extend into and away from the townhouse, further emphasizing the carport space. The roof underside features a flat, white-colored surface lit at night. This surface creates a visually distinctive rectangular horizontal plane that directs the eye towards the front door. This planar surface extends beyond the façade of the building intermittently, for every two units, and provides relief to the otherwise long, rectangular building.

The townhouse roofs cantilever four feet beyond the rear wall of the building, forming an overhang that protects the sliding glass windows and doors. They also provide a decorative element since the boards are chamfered along their length, creating a shadow that directs the eye out, from the rooms through the windows, towards the sky. The townhouses and the clubhouse include rectangular walls constructed of concrete masonry units (CMU) laid in a stack bond that echoes the rectangular wall, contributing to the modular design. The CMU walls and wood posts support structural beams that allow the buildings to feature large expanses of glass windows and sliding glass doors.

Windowless walls, made of CMU, on the ends of the buildings provide visual and acoustic privacy between buildings (**Photo 24**) and provide a backdrop for shadows cast by the trees (**Photo 25**). To further enhance privacy, the concrete block walls that separate one townhouse from another extend past the front and rear walls of the homes, obstructing views into neighbors' yards. Light is reflected from those block walls into the interiors of the units (**Photo 26**).

While the rear walls of the townhouses extend from the ground to the roof, creating an imposing impression, the front façade is irregular. In the front of each townhouse, the second floor extends over the front patio, slightly creating a soffit finished in textured stucco. The second floor spans and partially covers the carport, creating a recessed volumetric space in the building's façade (**Photo 27**). The flat carport ceiling, when lit at night, creates a dramatic effect enhanced by the shadow pattern of the two-by-four wood framing near the entry.

Large fixed pane windows and sliding glass doors on the first floor, front and rear façades, visually connect the indoors with the outdoors, and allow a lot of natural light into the buildings. To further maximize sunlight, buildings are oriented on either a north-south or east-west axis, ignoring the alignment with the surrounding city streets. Flat roofs also allow more sunlight on the landscape and adjacent buildings because flat roofs block less sunlight than sloped roofs.

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On the second floor of each townhouse, the front façade features four identical narrow double-hung windows that extend from the floor to the beam near the ceiling. The windows are divided into three parts: a double-hung top and middle over a lower fixed portion. The repeated windows and the block walls emphasize the modular look of the architecture.

Front windows are located on each side of the front bedrooms, next to the interior concrete block walls. This window placement helps to brighten the adjacent interior walls and floors and leaves the center of the wall free for furniture. The symmetrical location of the windows on each unit gives a rhythm to the façade of the entire building and helps to differentiate each unit. Narrow windowsills make the second-floor rooms appear bigger because there is no shadow cast by the sill onto the interior wall.

The second-floor bedrooms at the back of the townhouse are each lit by a sliding glass window, as well as a fixed pane window next to the cement block wall. The fixed pane location allows daylight to fall on the wall surface, improving the overall lighting in the room. Five skylights further illuminate the second-floor rooms. Skylights are above the two full bathrooms, master bedroom, laundry area, and stairwell and second floor hallway.

Interiors

The ground floor features an open-floor plan. The half bathroom in the center effectively separates the various living spaces. Upon entering the unit from the carport, a short hallway leads directly to the stairwell, the living room, and the half bathroom. Opposite the half bathroom is a multipurpose area and kitchen accessed from the hallway or the dining space. The living room and dining area overlook the backyard, and the multipurpose room overlooks the front yard.

A staircase to the second-floor lands at a short hallway that provides access to four bedrooms and two bathrooms. Two bedrooms are located at the front, and two at the back. The master bedroom includes a bathroom and small walk-in closet. All bedrooms include built-in closet space. The second floor also features a laundry area near the bedrooms. A boiler room, including a gas-fired water heater, pumping equipment for the radiant floor heating system, and a potable hot water heater, is also on the second floor. These centralized utilities are an improvement over their garage location as is normally found in other types of housing from the period.

Interior walls and doors are finished with mahogany plywood, stained to darken the color, or gypsum board. The gypsum board is used in areas of high fire risk, such as the boiler room, bedrooms, and in the stairwell. Other finishes include kitchen cabinets with sliding Masonite panels for doors, and cabinet drawers comprised of wood faces affixed to plastic trays that have rounded corners for ease of cleaning. Unusual installations include a stovetop cabinet height lower than industry standards (32 inches versus 36 inches) to allow greater observation and ease of cooking, stovetop controls located toward the front of the appliance for ease of access, a cabinet-mounted wall oven installed at waist height for ease of use, and laundry facilities convenient to bedrooms.

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Yards

Each townhouse features two fenced yards, a small front yard and a larger backyard (**Photo 28**). The yards are accessed through floor to ceiling sliding glass doors that, along with adjacent floor to ceiling fixed-pane glass windows, allow a visual connection between the indoors and outdoors (**Photo 29**). This indoor-outdoor connection visually expands the interior space and is a signature feature of Eichler's Mid-century Modern architecture.

Residents have planted extensively in their front and back yards. Many residents have planted fruit trees; citrus trees in particular thrive here. Flowering plants are found frequently in the front yards. Bougainvillea is a favorite plant in those locations as well as other climbing vines that cover some of the fencing and soften the rectangular architecture.

The front and back yards feature six-foot high fences that separate neighboring townhouses and adjacent properties. Fencing provides privacy for the yards and prevents views into ground floor interiors. The front yard fence includes tongue-and-groove boards placed vertically, facing the public side of the fence. These boards provide a more finished appearance than the board-and-batten fence used in the backyard and help to define and accentuate the rectangular space.

Front yards may include a decorative feature on the inside face of the fence and gate in a section of fence that separates the yard from the carport. This feature consists of vertical wood strips, 1/2" thick by 1-1/2' wide, and spaced 3/4" apart, applied to the fence framing as well as the swinging door that provides access to the carport. This decorative fence treatment disguises the swinging door and makes it look like part of the fence, thereby giving the whole door and fence assembly a planar look emphasizing the space rather than the fence.

Construction Materials

Portland cement concrete floor slabs and block walls, wood framing, plywood, and stucco are used in a manner that expresses their decorative, protective, and structural properties. Aluminum frames of the windows and sliding glass doors have a brushed finish to provide a non-glare surface.

Construction consists of a slab on grade with a steel reinforced spread footing in the concrete block walls. The block walls further serve to separate one unit from another, provide a fire and acoustic barrier between units, and support structural beams that provide support for each townhouse second floor and the clubhouse roof. Exterior wood-framed walls and some interior walls are inserted into the wall/beam structural system and are non-load bearing.

The underside of the carports features a textured gypsum to create the flat, homogeneous surface characteristic of modern architecture. The roof over the townhouse consists of a waterproof membrane supported by 2" by 8" tongue and groove boards that allow for expansion and contraction. The boards are exposed inside the unit, and the joints between the boards creates an interesting pattern.

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The exterior walls, both front and back, feature vertically grooved plywood that contrasts with the long horizontal profile of the buildings. Two stucco panels on the rear wall extend from the head of the glass doors and windows on the first floor to the sill of the sliding glass and fixed pane windows on the second floor. These panels' rectangular shape complements the rectangular windows.

The clubhouse features the same type of modern construction and style as the townhouses. Floor to ceiling fixed windows and sliding glass doors are inserted into the post and beam construction along one side of the room, overlooking the pool and deck (**Photo 16**). The beams and roof extend past the glass wall toward the pool and deck, protecting the interior from the summer sun as well as visually directing attention toward the outdoors. The windows blur the distinction between the interior and exterior spaces, visually extending the sense of space.

Individual Building Descriptions

Unless otherwise noted, windows and doors are original. Condition and alterations are as of December 2018. Overall condition is good. Minor alterations to exterior doors and windows do not compromise integrity. Many residents have remodeled their kitchens to include new cabinets (replacing the sliding Masonite doors with swing type doors), appliances, and fixtures, and most residents have painted the wood paneling a lighter color. Known changes are noted in the individual unit descriptions. Kitchen improvements and window replacements are in the same locations as original features and are reversible, with minimal impact on integrity.

Building 1 1113-1123 Pomeroy Avenue six townhouses
The windows and sliding glass doors of 1117, 1119, and 1123 Pomeroy front and rear façades, have been replaced with vinyl framed equivalents. The interior of 1123 Pomeroy is original (only first floor viewed).

Building 2 1137-1151 Pomeroy Avenue eight townhouses
The windows and sliding glass doors of 1139 Pomeroy front and rear façade, have been replaced with vinyl framed equivalents. Townhouse at 1151 Pomeroy has vinyl framed windows on the second floor, and original windows and sliding glass doors on the ground floor. Entry doors on 1139 and 1151 Pomeroy have applied decoration. The interior of 1151 Pomeroy is original (only first floor viewed).

Building 3 1125-1135 Pomeroy Avenue six townhouses
All the windows on 1125, 1129, and 1131 Pomeroy, except possibly rear façade bottom windows that can't be seen, have been replaced with vinyl framed equivalents. The first floor of the interior of 1125 Pomeroy is original; the wall between the two front bedrooms of the second floor has been removed. The interior of 1131 Pomeroy is original (first and second floors viewed).

Building 4 (Photo 2) 1105-1111 Pomeroy Avenue four townhouses
Entry door to 1107 Pomeroy has applied decoration.

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Building 5 1097-1103 Pomeroy Avenue four townhouses
Townhouse at 1097 Pomeroy has security bars over the second-floor windows.

Building 6 1087-1095 Pomeroy Avenue five townhouses
The windows and sliding glass doors on 1093 Pomeroy have been replaced with vinyl framed equivalents. Townhouses at 1091, 1093, and 1095 Pomeroy have raised panel entry doors and the doors of 1093 and 1095 Pomeroy include fanlights. The interior of 1095 Pomeroy is original (only first floor viewed).

Building 7 3209-3215 Benton Street four townhouses
Second floor windows on 3209 Benton have been replaced with vinyl framed equivalents. The ground floor windows and sliding glass doors are original. Most of the windows on 3211 Benton, have been replaced with vinyl framed equivalents; the fixed pane window next to the rear sliding glass door is original. Townhouse at 3209 Benton has a raised panel door that features a fan light. The interior of 3215 Pomeroy is original (only first floor viewed).

Building 8 3201-3207 Benton Street four townhouses
The windows and sliding glass doors of 3207 Benton have been replaced with vinyl framed equivalents. Townhouse at 3203 Benton has original windows on the second floor of the front façade and the rest of the windows and sliding glass doors have vinyl framed equivalents. Townhouses at 3203 and 3207 Benton have raised panel doors with fanlights. The first floor interior of 3223 Benton is original.

Building 9 3217-3219 Benton Street two townhouses
The windows on the second floor of 3217 Benton have been replaced with vinyl framed equivalents; ground floor windows and sliding glass doors are original. All windows and sliding glass doors of 3219 Benton have been replaced with vinyl framed equivalents.

Building 10 3221-3227 Benton Street four townhouses
The windows and sliding glass doors on 3223 Benton (**Photo 5**, rear façade) have been replaced with vinyl framed equivalents. Entries at 3221, 3223, and 3225 Benton have raised panel doors. The flush door of 3227 Benton has a small amount of applied ornament. The interior of 3223 Benton is original (only first floor viewed).

Building 11 3229-3235 Benton Street four townhouses
The windows and sliding glass doors of 3229 Benton have been replaced with vinyl framed equivalents. Entries at 3229 and 3233 Benton have raised panel doors and fanlights. The interior of 3229 Benton is original (only first floor viewed).

Building 12 3245-3249 Benton Street three townhouses
The windows and sliding glass doors on the front façade of 3245 Benton have been replaced with vinyl framed equivalents. The windows and sliding glass doors on 3247 Benton have been replaced with vinyl framed equivalents. The front façade sliding glass door opening was infilled with framing and stucco to accommodate a smaller replacement sliding glass door. The windows

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and sliding glass doors of 3249 Benton have been replaced with vinyl framed equivalents except for the ground floor front façade where original windows and sliding glass doors are extant. Entries to 3247 and 3249 Benton have raised panel doors with fanlights. The interior of 3245 Benton is original (only first floor viewed).

Building 13 3251-3265 Benton Street eight townhouses
Townhouse at 3257 Benton has replacement aluminum framed windows that appear identical to original windows. The windows and sliding glass doors on 3259 Benton have been replaced with vinyl framed equivalents. Entry doors on 3251, 3259, and 3265 Benton have raised panels. The door at 3259 Benton includes a vinyl frame around the door. The interior of 3257 Benton is original (only first floor viewed).

Building 14 (Photo 8) 3267-3281 Benton Street eight townhouses
The windows and sliding glass doors on 3267 Benton have been replaced with vinyl framed equivalents. The rear façade sliding glass door opening was infilled with framing and stucco to accommodate a smaller replacement sliding glass door. Windows and doors on 3271, 3273, 3279 and 3281 Benton have been replaced with vinyl framed equivalents. On 3277 Benton, only the rear windows and sliding glass doors have been replaced with vinyl framed equivalents. On the second-floor rear façade of 3275 Benton, black anodized window frames have been installed, and on the ground floor rear façade, a 4-foot greenhouse extension has been installed over the sliding glass door opening. Townhouses at 3267, 3273, 3277, 3279, and 3281 Benton have raised panel doors. The interior of 3271 Benton is original (only first floor viewed).

Building 15 (Photo 9) 3237-3243 Benton Street four townhouses
The windows and sliding glass doors of 3237, 3239, and 3241 Benton have been replaced with vinyl framed equivalents. The ground floor windows and sliding glass doors on the rear façade of 3241 Benton cannot be seen. Entry door at 3243 Benton has raised panels and a fanlight, at 3237 Benton has a clear coat finish, and at 3239 Benton has applied decoration.

Building 16 (Photo 10) 3283-3289 Benton Street four townhouses
The windows and sliding glass doors of 3287 and 3289 Benton have been replaced with vinyl framed equivalents. The interiors of 3283 and 3285 Benton are original. The interior of 3289 Benton is mostly original; kitchen cabinets and appliances have been replaced (only first floor viewed).

Clubhouse

The clubhouse features a large gathering place and restrooms next to the clubhouse, separated by a short corridor. Block walls support exposed beams that extend past the glass wall on the south side of the building. The beams and the cantilevered roof they support attract attention and direct it towards the floor to ceiling glass wall and view outside. The original glass wall is made up of three sliding glass doors and fixed pane windows that overlook and provide access to the deck and swimming pool.

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Alterations and Integrity

Pomeroy Green has the same *location* since construction was completed in 1963; no buildings have been added, removed, or moved. The *setting* of the surrounding neighborhood is still residential in character. Pomeroy Green retains all of its original *design* elements of site planning, landscape architecture, and building architecture. Most common areas and circulation networks are maintained as intended by the original design. Minor changes in the outdoor recreation areas include the conversion of two sand boxes to planters and a third to a small basketball court. Some of the exposed aggregate concrete pathways have been replaced with brick in the same footprint as the walkways they replaced (**Photo 30**). Some of the globe lighting fixtures have been replaced with globes approximately the same size as the original. A few additional fixtures of a different style have been installed, which could be replaced with globe fixtures to match the original design. Additional lighting along the pool area pathway is compatible.

Additional landscaping is compatible with the overall design and not noticeable as an addition. Though some plantings have changed from varieties originally specified by the landscape architects, the complex is still lushly landscaped as intended. Evergreen pear trees (*Pyrus kawakamii*) have replaced some mock orange trees (*Pittosporum undulatum*). Maidenhair trees (*Ginkgo biloba*) have replaced some Japanese privet (*Ligustrum japonicum*). Some shrubs have been allowed to grow into small trees.

The townhouses and clubhouse, with few exceptions, retain their original architectural design and building elements. Exceptions are reversible. Fireplaces have been installed at the rear of some of the units, serving the living room and bedrooms above. They are sheathed in the same exterior plywood as the rest of the adjacent wall in order to encase the flue (**Photo 31**). Further research is needed to determine if fireplace installations were part of the original plans since the chases are standardized throughout the complex and integral to the architecture.

Most replacement windows were installed in the original openings. The vinyl replacements are usually white in color, creating a focal point that optically advances in space. This is especially true of the frames that are much wider than the original brushed aluminum frames (**Photo 32**). The original doors and windows visually blend into the façade, occupying the same plane as the surrounding walls. Narrow-framed vinyl windows can be painted to match the aluminum color of the original windows and the wider framed windows can be replaced with new windows to match the original windows more closely. Smaller window and door replacements that required stucco or vinyl infill can be replaced in the future with taller windows and doors more sympathetic to the original design; the original structure around the windows and doors has not been disturbed.

The operation of some of the new windows is different from the original. Some residents have replaced the rear second floor sliding glass windows with double-hung windows, in some instances to install exterior mounted air conditioning units. Other residents have installed continuous windows that required the removal of the wood post that functions in the original

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design as a divider between the sliding glass doors and windows and the adjacent fixed pane windows. Some vinyl framed windows and sliding glass doors have tinted glass rather than clear.

Many of the original front entry flush type doors have been replaced by doors with decorative features and incompatible materials. Shorter, paneled, vinyl, and ornamented doors with fanlights are installations that reflect a desire on the part of some residents to display some traditional ornamentation, a characteristic not normally found in modern architecture. Some door replacements have included adjacent side light/window replacement (**Photo 33**). Originally made of frosted glass, some windows have been changed to hammered glass or safety glass.

Minor changes to exterior lighting fixtures include similar looking globes with LED technology on front fences. Fixtures in backyards and carports are more likely to appear visually different.

The finish on the plywood siding on the buildings has been changed from a dark brown stain to light gray paint. The color is similar to colors found in other Eichler projects. There has been an effort to reintroduce the limited palette of colors Eichler chose to paint entry doors; those colors are brighter than colors used on the building envelope and help to accent and emphasize the location of the entry door, similar to entry doors in other Eichler projects.

The principal building *materials* have not changed. The townhouse units are separated from one another by original concrete block walls. Wood beams span between the concrete block walls creating a framework infilled with wood framed walls. The wood framed exterior walls at the front and back of the units feature vertical grooved plywood siding. Original plywood siding has been replaced with T-111 plywood siding that has fewer grooves per foot.

The wood bench around the pool has been replaced. The corners of the replacement bench were constructed with a miter; the original bench had rounded corners, giving the bench a curvilinear appearance. The decking around the pool has been changed from the original redwood boards to composite material, constructed in the same footprint. Several utility enclosures have been replaced with taller enclosures sheathed in a different material than the originals.

Most of the electrical and gas meter enclosures, made to the same height as the front and rear fences, are made of the same materials and design as the adjoining fences, contributing to the rectangular design of the building (**Photo 34**).

One of the few opportunities to display *workmanship* in this type of concrete block and beam construction is the front elevation, especially the entryway in the carport. The storage doors and the door to the front patio in the carport are finished with the original Eichler siding and the original tongue-and-groove fencing, respectively, in order that these doors match the appearance of the surrounding walls and fence. This detail required careful planning of the construction in order to match the grooved pattern of the adjacent surfaces.

The architecture of Pomeroy Green conveys the *feeling* of the early 1960s, a time when people were exuberant about all things modern, including electronics, television, outer space,

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automobile culture, and leisure and recreational activities. The modern design of the complex, with buildings featuring crisp rectangular shaped forms that contrast with the organic shapes of the trees, is visually striking. The complex still exudes a sense of modernism due to its regularity of repeated forms and repeated building components, its lack of architectural ornamentation, and the straightforward use of materials.

Pomeroy Green retains its *association* with the Eichler name, modern architecture, and cluster housing development. The complex was featured in *CA Modern*, the Eichler Network magazine on mid-century modern architecture distributed to California Eichler owners. Many Pomeroy Green shareholders were interviewed for the article.¹

¹ David Weinstein, "Pioneering 'Easy Living' at the Pomeroy's, Eichler's Pomeroy West and Green Developments," *Eichler Network*, Spring 2005, 1, 6-8.

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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.)

COMMUNITY PLANNING AND DEVELOPMENT

ARCHITECTURE

LANDSCAPE ARCHITECTURE

Period of Significance

1963

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Eichler, Joseph Leopold

Oakland, Claude

Sasaki, Walker & Associates

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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.)

Pomeroy Green is eligible for listing on the National Register of Historic Places at the local level of significance under Criterion A in the area of Community Planning and Development for its pioneering use of cluster development. The district is also eligible for listing at the local level of significance under Criterion C in the areas of Architecture and Landscape Architecture. Pomeroy Green embodies the distinctive characteristics of Modern building design, materials, and methods, and is an exceptional residential example by regionally prominent post World War II merchant-builder Joseph Eichler, architect Claude Oakland, and landscape architects Sasaki, Walker and Associates. The period of significance is 1963, the year construction was completed.

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

Criterion A: Community Planning and Development

Pomeroy Green is significant in Community Planning and Development as an early example of cluster development, a type of suburban housing land use and site planning begun in the 1960s. Cluster development challenged the prevailing pattern of single-family tract homes on individual lots that dominated the United States middle-class suburban housing market. Cluster development features common grounds, landscaping, and cooperative management by the residents. The goal is to provide housing while meeting the growing concern in the U.S. to conserve open space and farmland. Cluster housing was influenced by the Regional Planning Association of America (RPAA) design principles of the American Garden City Movement and, the Federal Housing Administration (FHA) design guidelines.²

According to Matthew Gordon Lasner in his book *High Life Condo Living in the Suburban Century*, the Santa Clara County Planning Commission published a briefing directed towards developers encouraging them to cluster homes around common open space. The briefing included Pomeroy Green as an example.³ Pomeroy Green is also featured in *Cluster Development* by journalist William Wythe.⁴ Published in 1964, the book examines completed cluster developments across the country. The July 14, 1964 issue of *Look* magazine, a popular photo journal distributed nationwide, featured “Solution for Suburbia” about Pomeroy Green with photo captions citing the advantages of cluster housing (**Figure 7**)⁵.

² From the turn of the twentieth century, the movement proposed self-contained cities surrounded by greenbelts, in an attempt to balance residential, industrial, and agricultural land use. See Ebenezer Howard’s *Garden Cities of Tomorrow* (Cambridge, MA: MIT Press, 1965).

³ Matthew Gordon Lasner, *High Life Condo Living in the Suburban Century* (New Haven and London, UK: Yale University Press, 2012), 201.

⁴ William Whyte, *Cluster Development* (New York: American Conservation Association, 1964), 57, 88, 100, 101.

⁵ John Peter and Fred Lyon, “Solution for Suburbia,” *Look* 28, no.14 (July 14, 1964).

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David Gebhard, architectural historian and author of *The Guide to Architecture in San Francisco and Northern California*, stated:

These two tracts [Pomeroy West and Pomeroy Green] were among the pioneering townhouse developments that triggered the “wave” of planned unit, high density, attached housing that had by the 1970s all but captured the mass housing market in California. Starting in the 1950s, architects advocated such solutions in place of the sprawl of single family detached housing.⁶

Those housing and land conservation concerns are echoed and form the basis for the RPAA design principles and land-use guidelines, as well as the design and neighborhood planning goals of the FHA’s approved garden apartment communities. At the local level, Pomeroy Green reflected those national trends in suburban development.

Suburban development in the Santa Clara Valley is easily traced. From the 1800s to the 1940s, the Santa Clara Valley was primarily agricultural, from wheat fields to fruit orchards. Beginning in the late 1940s, rapid suburban development began to surround the downtowns of the small cities that dotted the valley, encroaching into the orchards.

Suburban development in the City of Santa Clara, originating on the outskirts of the original downtown located on the eastern border with San Jose, made its way westward on former farmland towards the city limits with the City of Sunnyvale. As Santa Clara developed, the housing tracts became larger, housing lots in those tracts became larger, homes on those lots became larger, and city streets in those tracts became wider. The housing developments hastened the demise of the orchards.

In response to concerns over disappearing farmland in Santa Clara County, cluster housing development was proposed by county officials as an alternative to conventional subdivisions of single-family tract homes on individual lots. The county published a brochure describing the advantages of cluster subdivision development compared to conventional subdivision development. The pamphlet was distributed nationwide and used by planners and builders across the country, as well as in the Santa Clara Valley.⁷

Eichler, recognizing those concerns, decided a change was needed from his normal practice of constructing tracts of single-family homes.⁸ Eichler needed flat land to build his single-family homes that he had been most successful in building for homebuyers elsewhere in California. The San Francisco Bay Area is ringed by mountain ranges, and the little flat land available for development was becoming scarce by the 1960s. In reference to the increasing price of his

⁶ David Gebhard, Eric Sanweiss, and Robert Winter, *Architecture in San Francisco and Northern California* (Salt Lake City: Peregrine Smith Books, 2nd ed., 1985), 186.

⁷ Whyte, *Cluster Development*, 16-17. Whyte mentions *The Common Green* brochure was “fomented” by the county planners in 1961 and credits the brochure’s creation to Karl Belser and his associates on the Santa Clara County Planning Commission.

⁸ Lasner, 201-202.

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single-family detached homes, Eichler remarked, “The situation obviously calls for a more intensive use of land, and we are more and more turning our attention in that direction.”⁹

One solution to the scarcity of land was the Pomeroy Green project. Pomeroy Green is a higher density development located in a less dense ring of single-family tract homes. Measured by gross density,¹⁰ twelve townhouse units per acre at Pomeroy Green compare to six or fewer single-family detached homes per acre usually found in City of Santa Clara typical housing tracts. The preponderance of multi-family housing projects, built after Pomeroy Green as the City expanded westward towards Sunnyvale, confirms that builders in the area were indeed having to adjust to the scarcity of flat land and to rising land prices.

Pomeroy Green met FHA requirements for neighborhood amenities and building design as well as governance. The complex is in a neighborhood that includes two elementary schools, a high school, a city park, two churches, and another Eichler multi-family complex. Pomeroy Green realized many of the recommended FHA design guidelines, such as the inclusion of a private entrance for each unit, recreation areas for socializing, and common grounds. The social spaces at Pomeroy Green include a clubhouse, swimming pool, and benches around the complex for informal gatherings of residents. Pomeroy Green shareholders are provided a Sales Binder that includes organization and policy documents to help them manage the complex. Such attributes contribute to neighborhood stability and minimize the risk of investing by lenders, all goals of the FHA.

The integration of the buildings and the landscape result from Pomeroy Green being treated as a single parcel following RPAA and FHA design guidelines. Building architecture and landscape architecture are integrated in order to create a coherent spatial organization that provides community, privacy, fresh air circulation, and control and use of daylight. Hundreds of trees were planted in strategic locations to make the best use of their shade. The protection is particularly welcome because the townhouses were designed without mechanical air-conditioning. During the winter months, when the deciduous trees have lost most of their leaves, the bare trees in combination with a low roof height and flat roofs allows more daylight.¹¹

Criterion C: Architecture

Pomeroy Green embodies the distinctive characteristics of Modern building design, materials, and methods. The district retains its massing, spatial relationships, pattern of windows and doors, texture of materials, and ornamentation of the type associated with Modern architecture.

⁹ Dave Weinstein, “Joe Reveals ‘The Eichler Success Formula,’” <https://www.eichlernetwork.com/blog/dave-weinstein/joe-reveals-%E2%80%98eichler-success-formula%E2%80%99>, accessed December 11, 2018.

¹⁰ Gross density is number of housing units per acre of land; land acreage includes transport infrastructure such as private driveways and public streets as well as private or public parking spaces.

¹¹ Walter Gropius, *The New Architecture and the Bauhaus* (Cambridge, MA: MIT Press, 1965), 104-105. Includes a detailed explanation and diagrams illustrating the relationship between building separation and the number of building floors in regard to sunlight penetration into the buildings and site.

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The district reflects the history of Modern architecture in California and the tenets of design established by one of the notable pioneers of modern architecture in California, Rudolph Schindler. Most of the features Schindler prescribed for modern architecture are found in his reply to the 1952 request made by the director of the Department of Architecture and Design at the New York Museum of Modern Art to include Schindler's work in an exhibit at the museum:

In my own house (1921) I introduced features which seemed to be necessary for life in California: an open plan, flat on the ground; living patios; glass walls; translucent walls; wide sliding doors; clerestory windows; shed roofs with wide shading overhangs. These features have now been accepted generally and form the basis of the contemporary California house.¹²

Most of those characteristics appear in the design by Eichler's chief architect Claude Oakland for Pomeroy Green and Schindler's design for El Pueblo Ribera Court (1923), a complex of twelve duplexes in La Jolla, California similar to Pomeroy Green. Both complexes feature units with open floor plans, floor slabs on grade, and expanses of windows (glass walls) that look onto private patios. Both feature translucent windows/walls and wide shading overhangs. Both complexes also feature windowless walls that provide privacy between units and form a backdrop for the landscaping. The careful placement of the windowless walls and the large windows at both complexes provide an indoor-outdoor connection while maintaining privacy between the units.¹³

Pomeroy Green's architectural design can also be considered an offshoot of the International Style, defined by architectural historian Henry-Russell Hitchcock and architect Philip Johnson. In the preface to *The International Style*, Alfred Barr, Jr. summarizes the three characteristics elaborated in the book:

The distinguishing aesthetic principles of the International Style as laid down by the authors are three: emphasis on volume—space enclosed by thin planes or surfaces as opposed to the suggestion of mass or solidity; regularity as opposed to symmetry or other obvious balance; and, lastly, dependence upon the intrinsic elegance of materials, technical perfection and fine proportions, as opposed to applied ornament.¹⁴

These aesthetic characteristics are found in the design of Pomeroy Green. Volume is emphasized by the thin planes of the concrete block party walls infilled with plywood-sheathed wall. Regularity is established by the spacing of the windows and by the projecting roofs of the carports providing rhythm rather than symmetry along the façade. Elegance, without applied ornamentation, is found in the fine detailing of the exterior surfaces, such as the fine grooves in

¹² Susan Morgan, "Not Another International Style Ballyhoo, A Short History of the Schindler House," http://schindlerlab.org/history/#_edn2, accessed December 11, 2018.

¹³ The Architecture Week, Great Buildings Collection, "El Pueblo Ribera Court," http://www.greatbuildings.com/buildings/El_Pueblo_Ribera_Ct.html, accessed December, 31, 2018.

¹⁴ Henry-Russell Hitchcock and Philip Johnson, *The International Style* (New York: W. W. Norton & Company, 1932), 29.

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the exterior plywood, the fine framed windows of brushed aluminum, and the fine textured stucco panels.

Ornament is treated differently in modern architecture. J. M. Richards provides an explanation in *An Introduction to Modern Architecture*:

The Modern equivalent of applied ornament, however, largely lies in the natural qualities of materials themselves; in the grain and surface of beautiful woods, in the sheen of new metal alloys, and in the contrasting texture of fabrics; all used with the exactness of finish that machines have introduced into architecture.¹⁵

Materials used in the construction of Pomeroy Green are indeed ornamented in that fashion. The fine grooving of the exterior plywood, the fine brushed aluminum windows, and the mahogany plywood that graces the interior contribute to the sense of ornamentation, without resorting to applied ornamentation.

The post and beam construction found in Pomeroy Green is a common method of framing for a modern house. The post and beam construction allows the use of large expanses of glass since the walls are not load bearing, only functioning as isolating walls. This construction allows the carport roof to project past the building's façade; that roof introduces a planar element to the overall design and is strikingly modern in appearance.

The bearing walls that form the end walls and the party walls, the walls that separate each unit and support the beams, are made of concrete blocks and contribute more than fire resistance and acoustic separation. Blocks are laid in a stack bond in a straightforward manner, in one continuous wall, without any applied finish, creating a grid pattern across the surface of the wall both in and outside the unit. This pattern emphasizes the rectilinear wall plane as well as the overall rectangular shape of the building. Those concrete masonry block walls extend beyond the building envelope towards the backyard. This extension both enhances backyard privacy and visually divides the long buildings into repeated modular units.

The modularity is emphasized in the repeated use of block walls, and in the variety of materials employed. The buildings are visually interesting since the arrangement of different parts occur periodically along the walls of the building. The plank-type built-up roof, stucco panels with a medium float finish, grooved plywood siding, windows, and sliding glass doors are arranged in a harmonious assembly and are repeated throughout the complex for every unit.

The placement of the sliding glass doors and windows periodically along the façade and rear wall of each building and exposed portion of the block wall define the limits of each unit and create a visual rhythm across the length of the building. Windows and sliding glass door placement, along with the open floor plan, enhances natural cross ventilation. Fixed pane windows, adjacent to the sliders, increase daylight inside the townhouses. Repetition allows the

¹⁵ J. M. Richards, *An Introduction to Modern Architecture* (1940; reprint with revisions, London: Penguin Books, 1970), 42.

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viewer to extend attention to the landscaping, allowing the architecture to serve as a background for the landscaping.

The building components and materials contribute to the overall geometrical design of the buildings. The design is very similar to the row houses designed by Le Corbusier, Cité Frugès (1924-1926) in Pessac, France. Though many of the buildings were modified, efforts are underway to restore the original architecture.¹⁶

The modern rectangular look of Pomeroy Green is further emphasized by the materials used to enclose the front yards. The tongue and groove fencing used around the front yard and patio provide a more finished surface than the typical board fencing used for suburban tract homes; that smoothness helps to emphasize the rectangular shape of the front yard, and complements the rectangular facade of the building. Boards are oriented vertically and provide a welcome contrast to the overall horizontal look of the front façade. The front yard, extending from the building face and under the second floor, interrupts the horizontal boxy look of the building and creating an interesting mix of positive and negative volumes extending from and into the façade.

The tongue-and-groove fencing enclosing the front yard also runs along one side of the carport providing a smooth transition to the more refined vertically grooved siding near the entrance to the unit. The siding in this location and at the back of the carport is finely grooved in keeping with the small scale of the space and helps define the rectangular volume and rectangular surfaces. The front yard fencing also extends to cover the utility cabinet on the building ends. This helps to incorporate the cabinets visually into the rectangular architectural design. Rather than distracting the viewer from the overall form of the building, the cabinets add another rectangular element.

The flat roof also contributes to the rectangular architecture of the buildings. The roof cantilever harmonizes with the vertically grooved siding and the exposed portion of the concrete block party walls. All three elements have rectilinear properties: the vertical grooving in the siding, the grid pattern of the block wall, and the exposed horizontal boards that make up the roof. The cantilevered roof projects horizontally from the rear of the building farther than the concrete block walls and runs the length of the building. The cantilever further accents the rectangular shape of the building.

The tongue and groove boards that make up the roof are exposed inside the unit and visible outside where the roof cantilevers horizontally over the back wall. The four-foot cantilever visually extends the room toward the outdoors, which makes the room appear larger. At night, that cantilever produces a dramatic effect. It reflects light from the interior and, along with the joints in the tongue and groove boards, directs the eye towards the outdoors. From the vantage point of the ground outside the unit, the observer's eye is drawn up to the lighted underside of the cantilevered roof and to the source of the light, the interior lighting of the unit.

¹⁶ Philip Boudon, *Lived in Architecture, Le Corbusier's Pessac Revisited* (Cambridge, MA: MIT Press, 1972); Helena Ariza, "La Cité 'Frugès: A Modern Neighborhood for the Working Class," <http://architecturalvisits.com/en/2015/01/27/cite-fruges-le-corbusier-pessac/>, accessed December 11, 2018.

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Of particular importance to the Regional Planning Association of America is the privacy afforded by the design of a complex. In Pomeroy Green, the front and rear yard fences, as well as the windowless end walls of the buildings, provide privacy. Privacy is further enhanced by the placement of the living room at the back of the unit overlooking the backyard and away from the carport and parking lots. The building blocks noise from entering the backyards.

Building orientation also helps to protect privacy. Some buildings are oriented ninety degrees to one another and overlap. In this orientation, the buildings are separated a minimum of thirty-six feet; the average separation is forty feet. Buildings facing other buildings along the motor courts are separated by approximately forty-four feet to provide privacy.

Criterion C: Landscape Architecture

Pomeroy Green's landscape is the work of Hideo Sasaki and Peter Walker of Sasaki, Walker and Associates, landscape architects and site planning consultants. The contribution of Sasaki and Walker to the profession of landscape architecture is acknowledged by Diana Vogel song in the introduction to her book *Landscape Architecture Sourcebook, A Guide to Resources and Practice of Landscape Architecture in the United States*:

A new effort to define landscape in the mid-twentieth century was represented by the work of three prominent pioneers: Garrett Eckbo, Dan Urban Kiley, and James Rose. Inventive landscape architects such as Peter Walker, M. Paul Friedenberg, Hideo Sasaki, Martha Schwartz, and others expanded upon those traditions in subsequent decades.¹⁷

Pomeroy Green's landscape is an excellent example of mid-century modern landscape design. In "The Rise of Modernism" section on modern landscape architecture in *Landscape at Berkeley, the First 100 Years*, Randy Hester, Jr. describes the origins and characteristics of modern landscape architecture:

When the international, or modern, style was introduced into the United States in 1932, landscape architecture was being practiced under strict and formal classical rules. According to landscape mythology, the modern style was born in in the 1940s, when a student at Harvard refused to solve a site-planning problem with classical symmetry. The rebellion gave rise to modernism, which has now dominated the form of landscape architecture for over forty years. The work of nearly all the best known professionals today—Hideo Sasaki, John Simonds, William Johnson, Garrett Eckbo, Lawrence Halprin, [and others]—fits into this category.

Their work is characterized by simple, highly functional, and efficient form; well-defined edges; clearly articulated spaces; clean lines [emphasis added]. Their modernism

¹⁷ Diana Vogel song, *Landscape Architecture Sourcebook, A Guide to Resources of the History and Practice of Landscape Architecture in the United States*, Design Reference Series, vol. 1 (Detroit, MI: Omnigraphics, Inc., 1997), 11-12.

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expressed the nation's need for functional and efficient growth, with modern landscape design giving clear form to those national purposes through design of corporate estates, suburb expansion, and urban renewal projects.¹⁸

These characteristics are found in the design for Pomeroy Green. The landscape design is simple, having few species of plants; is efficient, having low-maintenance plants; and defines space, repeating a variety of plants along and around pathways, buildings, and other architectural features. The buildings themselves echo this space defining characteristic of the landscape design by forming a variety of well-defined spaces that are further enhanced by the plantings, such as the long driveways, courts, and green open spaces.¹⁹

The selection of magnolia trees (*Magnolia grandiflora*) along Pomeroy Avenue and Benton Street provides a simple and efficient form in addition to being highly functional. The magnolia trees provide dense shade along the city sidewalk and are low maintenance. The five-foot setback of the trees behind the back of the city sidewalk creates a clean line that follows the street; in the case of Benton Street, the trees follow the slight curvature of the street. The choice of one species along the frontage, planted on thirty-foot centers so that the crowns overlap, is a simple, straightforward solution to the problems of providing shade, defining the perimeter of the complex, and enclosing the space between the city street and the Pomeroy Green buildings.

While landscape architecture as an area of significance is typically associated with Criterion C, at Pomeroy Green the landscape architecture exemplifies the community planning and development addressed under Criterion A: a residential development of low to moderate-cost housing, located on previously undeveloped land, designed by collaborating professionals—planners, architects, and landscape architects—to provide comprehensive amenities with the goal of fostering community among its residents.²⁰ This collaboration results in residential development that includes positive outdoor space, undivided by property lines, easily accessible by residents.²¹

Pomeroy Green shares this comprehensive design objective with many earlier historic housing projects.²² Pomeroy Green is related to the Garden City movement founded in Great Britain in the 1800s and the subsequent community planning efforts in the United States based on that movement. Particularly noteworthy in the United States are the developments in multi-family

¹⁸ Randy Hester, Jr., Professor Emeritus and Department Chair, Landscape Architecture 1987-1992, College of Environmental Design, University of California, Berkeley, "Process Can be Style, Participation and Conservation in Landscape Architecture," in *Landscape at Berkeley, The First 100 Years*, ed. Waverly B. Lowell, Carrie L. McDade and Elizabeth D. Byrne (Berkeley: The Regents of the University of California, 2013), 49.

¹⁹ For a discussion on the need for space defining elements in the landscape, see Norman T. Newton, *Design on the Land, the Development of Landscape Architecture* (Cambridge, MA: Harvard University Press, 1971).

²⁰ Norman T. Newton, *Design on the Land, the Development of Landscape Architecture*, (Cambridge, MA: Harvard University Press, 1971), 424-425.

²¹ *Ibid.*, 643.

²² Peter Walker, interviewed by the author, July 21, 2019, telephone conversation.

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housing projects of the early twentieth century by architect and planner Clarence Stein, in collaboration with planner Henry Wright and landscape architect Marjorie Sewell Cautley.²³

The designs of those housing developments by Stein and his collaborators did not include all the features of a Garden City as proposed by Ebenezer Howard, author and originator of the Garden City movement.²⁴ Stein's and Wright's planned communities were large, moderate-cost, housing projects rather than complete cities, with industry and green belts, which Howard had envisioned for his Garden City. Howard's Garden City would have been difficult to realize in the U.S. at that time due to the limited means of corporations to finance and acquire land in the amount and quality needed for such a large development as well as the short business cycle of the national economy.²⁵

Instead, Stein and his design collaborators focused on the housing needs of a society increasingly reliant on automobile transportation, the same problem faced by the designers of Pomeroy Green twenty to forty years later. Pomeroy Green shares many features of those earlier projects of Stein and his collaborators, projects listed on the National Register of Historic Places. Projects include Sunnyside Gardens in New York (1924-1928, listed 1983), Radburn in New Jersey (1929-1933, listed 1975), and Baldwin Hills in Los Angeles (1941, later renamed Village Green, listed 1993), designed by architect Reginald Johnson, associate architects Wilson, Merrill and Alexander, and landscape architect Fred Barlow, Jr in consultation with Mr. Stein.²⁶

Although smaller in scope than those earlier projects by Stein, Pomeroy Green exhibits many of the same design principles. Foremost among those is planned development, an approach to design that includes comprehensive site planning which takes into account the interaction of all the elements of the built environment. These attributes are summarized by Stein in the conclusion to his book *Toward New Towns for America*:

The Unit of Design in New Towns is no longer each separate lot, street or building, it is a whole community; a co-ordinated [*sic*] entity. This means that the framework of the community and every detail down to the last house and the view from the windows must be conceived, planned and built as a related part of a great setting for convenient, wholesome, and beautiful contemporary living and working. In this way every house gains from its relation to the buildings around it. Beauty as well as convenience is produced by the rational relationship of the individual parts.

The planning of every house and every room in that house is part of the process which gives the superblock its ultimate shape and character. Thus, the size and specific

²³ Clarence Stein, *Toward New Towns for America* (Cambridge, MA: MIT Press, 1966), 22.

²⁴ The difference in these projects is the size and scope, Howard's being larger and regional in scope and inclusive of industry while Stein's were largely confined to large housing complexes on super-blocks with cul-de-sacs for vehicular access.

²⁵ Stein, 18-19.

²⁶ Newton, *Design on the Land*, 643.

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requirements of inner green and private yard, of cul-de-sac or auto court, help mold the superblock in relation to good living in home, community and town.

As he designs, the New Town planner envisages the future home life of the individual and the family, and their life as part of the community. He sees it not only in terms of house and garden but in the grouping of houses in relation to each other so as to take the utmost advantage of sun and wind for every residence, and to open up pleasant, spacious and varied views from every house and, as far as possible, in every direction. He will in part be guided by the form and the nature of the land, and how its trees and streams and rocks can best be used or preserved for the common use and enjoyment of the people who are going to form the community, and whole life, from birth to old age, will be molded by the place.²⁷

Pomeroy Green exhibits community characteristics found in Stein's developments. At Pomeroy Green, the buildings and the landscape were planned together and sited on vacant land held in common. To take advantage of the sun, the buildings are oriented in north-south or east-west. The buildings are spaced generously to allow air and pedestrian circulation as well as various outdoor activities to take place.

Pomeroy Green further emulates Stein's site planning by locating buildings around green spaces situated towards the interior of the development; spaces are reserved for recreation, pedestrian circulation and the enjoyment of the residents.²⁸ These park like amenities are possible due to the savings in construction costs. Vehicular parking is grouped, and driveways and utilities are shared at Pomeroy Green. A typical subdivision of single-family detached homes provides these amenities on a separate, more expensive basis. The savings were so great that at Pomeroy Green the power lines and telephone lines are all buried underground whereas overhead lines are unsightly in the backyards of the tract homes in the adjacent neighborhood, across Benton Street to the south.

The closest historical precedent to Pomeroy Green among the community planning works of Stein is Village Green, a large housing complex located in Los Angeles. Both Pomeroy Green and Village Green consist of two-story multi-family homes, built from standardized plans of similar architectural design and organized into blocks of different lengths, which are placed to enclose space and provide vistas into and out of the complex.

Both developments include living rooms located on the backside of the housing unit that look onto green spaces rather than automobile circulation and parking areas. At Pomeroy Green this is accomplished in most instances by looking towards green space in the center of the complex, as was done at Village Green, or by providing large landscaped setbacks from the surrounding city streets, or by facing the backyards of adjoining housing projects that include generous setbacks.

²⁷ Stein, 225-226.

²⁸ Elizabeth Barlow Rogers, *Landscape Design, A Cultural and Architectural History* (New York: Harry N. Abrams, Inc., 2001), 421.

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Pomeroy Green and Village Green have the same overall design objective in regard to taming the automobile: to provide living spaces that are protected from motor vehicles and the noise they generate. Of particular concern is separating child's play from motor vehicles. To facilitate this separation, driveways and parking areas are located on the service side of the buildings, away from living rooms and backyards. At Village Green garage courts are provided and at Pomeroy Green parking courts and carports are provided.

The service rooms, kitchens in the case of Village Green and multipurpose rooms and kitchens in the case of Pomeroy Green, face the service side of the building, close to vehicular storage, for convenience and to block vehicular noise from entering living rooms and backyards.

This feature affects the arrangement of the buildings in the overall site planning such that the living rooms and back yards of adjacent buildings mostly face each other across a car-free commons. This car-free and landscaped area with plantings is where the residents can relax or recreate. At Pomeroy Green, several residents enjoy walking on the sidewalk around the perimeter of the central commons, near and around the pool area, car free and lushly landscaped with trees, shrubs, and groundcover; others enjoy sitting at the numerous benches in these areas.

Other features in common include the selection of trees to form a background to the buildings, such as the trees located at the front and sides of the buildings to soften the hard edges of the architecture. Trees are also located to define three-dimensional space, such as the camphor trees in the parking lots and the trees around the clubhouse/pool area and the magnolia trees that form a perimeter around the complex.

The idea for enlarging the private yards that face the common green space located in the interior of these developments, a feature found at Pomeroy Green and not in the earlier developments by Stein, was anticipated by Mr. Stein in his post-occupancy evaluation of the Baldwin Hills project.²⁹ Though the common green space has been reduced considerably at Pomeroy Green due to the increase in the size of the private yards, it is still possible for most residents to walk throughout the complex without crossing the car storage areas, by following the circulation paths that lead from their individual yards into the interior of the complex. A pedestrian circulation system is a defining feature of community planning.

The ultimate goals of the two projects are the same. The success of both projects goes far beyond the selection and siting of plant materials to provide complete environments for their residents based on sound community planning. As Stein mentions:

From the days of Sunnyside to those of Baldwin Hills Village we have been in search of new or revised solution of the setting for communities as well as for family and individual living. We have sought ways of bringing peaceful life in spacious green surroundings to ordinary people in this mechanical age. We have tried to simplify the

²⁹ Stein, 198.

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complexity of needs and desire as contrasted with means, and thus to make changes, from obsolete methods of the dead past, economically feasible.³⁰

Eichler Homes, in their sales brochure for Pomeroy Green, echoes many of the same themes:

These two story townhouses are skillfully arranged at relatively high land-use density. Each unit has its own carport and two fenced patios. Good site planning, well designed auxiliary open areas, and effective planting provide a high degree of livability and visual appeal.³¹

Peter Walker's practice changed during his career, and Pomeroy Green represents a distinct past phase in Walker's approach to design. Up until the early 1970s, his work was focused on two objectives: to provide a setting for the building, and to connect that setting with the existing landscape.³² His work gradually changed after that period, and by the late 1970s, focused on the integration of minimalism (art and theory), classicism, historic garden designs, and landscape architecture. Twenty years later, Walker described this period in his career:

My work for the last twenty years [since 1977] has been an attempt to weave together the strands of classicism and European and Asian garden formalism and those of modernism, including the late modernists and midcentury minimalists, as I understand them. The result is what I consider minimalism in the landscape.³³

Eichler Homes went out of business in 1967 due to the company's work on larger projects that overextended the company.³⁴ Joseph Eichler continued building homes until his death in 1974. Claude Oakland died in 1989 and Hideo Sasaki in 2000 after long practices in their respective professions.

³⁰ Ibid., 226.

³¹ Pomeroy Green Corporation, *Pomeroy Green* sales brochure, circa 1963.

³² Peter Walker, "Classicism, Modernism, and Minimalism in the Landscape" in *Peter Walker, Minimalist Gardens* Leah Levy, ed. (Washington DC: Spacemaker Press, 1977), 18.

³³ Ibid., 19.

³⁴ Lynn O'Dell, "Eichler Influenced by Wright: After Living in a House Designed by the Architect, Eichler Set Out to Build His Own and Never Quit," *Los Angeles Times*, 23 October 1993 <https://www.latimes.com/archives/la-xpm-1993-10-23-hm-48758-story.html>, accessed August 7, 2020.

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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: Environmental Design Archives, College of Environmental Design,
University of California, Berkeley

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 6.5

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 37.346321

Longitude: -121.985936

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

Trapezoid enclosed by Benton Street to the south, Pomeroy Avenue to the west, tract homes to the north, and a church to the east, with a cutout at 1075 Pomeroy Avenue. See Sketch Map/Photo Key, Base Map (**Figure 1**), and Building Designation Map (**Figure 2**).

Boundary Justification (Explain why the boundaries were selected.)

Boundaries follow the property lines historically associated with Pomeroy Green. The house at 1075 Pomeroy Avenue has always been outside of the Pomeroy Green development.

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11. Form Prepared By

name/title: Kenneth Kratz
organization: _____
street & number: 3283 Benton Street
city or town: Santa Clara state: California zip code: 95051
e-mail: kskratz@yahoo.com
telephone: (408) 246-8149
date: May 2018; Revised Jun 2018, Dec 2018; Feb 2019, Mar 2020, Jul 2020

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:	Pomeroy Green
City or Vicinity:	Santa Clara
County:	Santa Clara
State:	California
Photographer:	Kenneth Kratz
Date Photographed:	March 4 through May 2, 2018

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

1 of 34 Building 1 south façade (left foreground), Building 2 south façade (left background), Building 3 north façade (right), Building 7 north elevation (far background), camera facing east

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- 2 of 34 Building 4 south façade (left), Building 5 west façade (right background), camera facing northeast
- 3 of 34 Building 6 west elevation (right), Building 4 south façade (left), mature landscape, camera facing northeast
- 4 of 34 Playground between Buildings 7 and 8, camera facing east
- 5 of 34 Building 10 north (left) and west (right) elevations with typical fireplace chimney, camera facing southeast
- 6 of 34 Walkway between Buildings 10 and 13, Building 10 west and south elevations (left), Building 11 west elevation with replacement utility box (middle), Building 13 north elevation (right), camera facing east
- 7 of 34 Building 12 east elevation, camera facing west
- 8 of 34 Building 14 east façade, camera facing northwest
- 9 of 34 Building 15 north façade, camera facing south
- 10 of 34 Building 16 south elevation, camera facing northeast
- 11 of 34 Clubhouse (right), Building Five east elevation (left), camera facing northwest
- 12 of 34 Path from public sidewalk, Building 15 east elevation (left), Building 14 east façade (middle), Building 12 south elevation (right), camera facing northwest
- 13 of 34 Building 6 north façade, mature landscaping, camera facing southwest
- 14 of 34 Building 4 south façade, camera facing northwest
- 15 of 34 Building 16 south façade, camera facing north
- 16 of 34 Clubhouse interior with view of pool, Building 10 west elevation (left background), Building 13 north elevation (right background), camera facing southeast
- 17 of 34 Basketball court, Building 3 west elevation (left), Building 5 south elevation (middle), Building 4 east elevation (right), camera facing south

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- 18 of 34 Park, surrounded by Building 6 south elevation (left), Building 13 west elevation (middle far background), Building 14 west elevation (right), camera facing east [NOTE: 1075 Pomeroy Ave further right, outside frame]
- 19 of 34 Building 10 west elevation (right) with walkway between Building 10 and pool, Building 3 south elevation (background), camera facing northeast
- 20 of 34 Walkway with benches between Buildings 6 and 13, Building 13 north and east elevations (left), Building 15 north façade (middle far background), Building 14 north elevation (right), camera facing southeast
- 21 of 34 Walkway between pool and Building 13, Building 11 west elevation (far background), camera facing east
- 22 of 34 Building 15 north façade (left), Building 14 west façade (right, obscured by trees), mature landscaping, camera facing southwest
- 23 of 34 Building 14 east façade (left), Building 15 south elevation (right), mature landscape, camera facing west
- 24 of 24 Building 10 west (left) and south (right) elevations, camera facing northeast
- 25 of 34 Building 16 south façade (left) and east elevation (right), camera facing northwest
- 26 of 34 Representative townhouse living room, camera facing southeast
- 27 of 34 Building 13 south façade with vinyl-framed sliding-glass door and windows, camera facing north
- 28 of 34 Representative townhouse backyard, Building 5 in background, camera facing southwest
- 29 of 34 Representative townhouse living room and backyard, camera facing south
- 30 of 34 Building 5 north elevation (left), Building 4 east elevation with replacement utility box (right), camera facing west
- 31 of 34 Building 14 west elevation with original aluminum framed windows (left) and replacement vinyl framed (right) windows, camera facing northeast
- 32 of 34 Building 14 east façade with original aluminum framed windows (left) and replacement vinyl framed windows (right), camera facing west

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- 33 of 34 Building 13 south façade with replacement raised panel front door with fanlight, vinyl framed side light and sliding glass door, camera facing north
- 34 of 34 Building 16 east elevation with original gas meter box, camera facing southwest

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

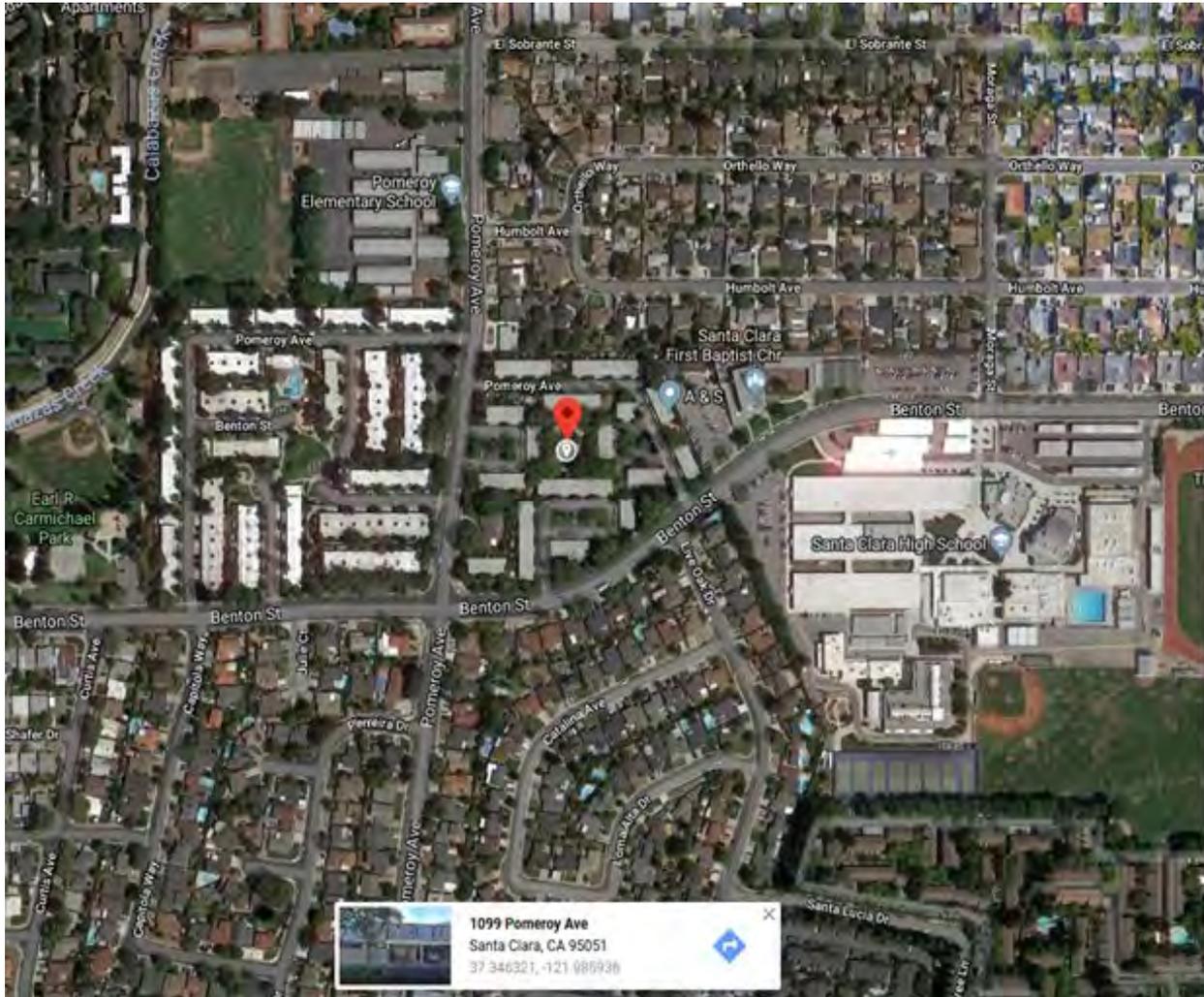
Pomeroy Green
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Location Map

Latitude: 37.346321

Longitude: -121.985936



Source: Google maps, accessed January 14, 2019

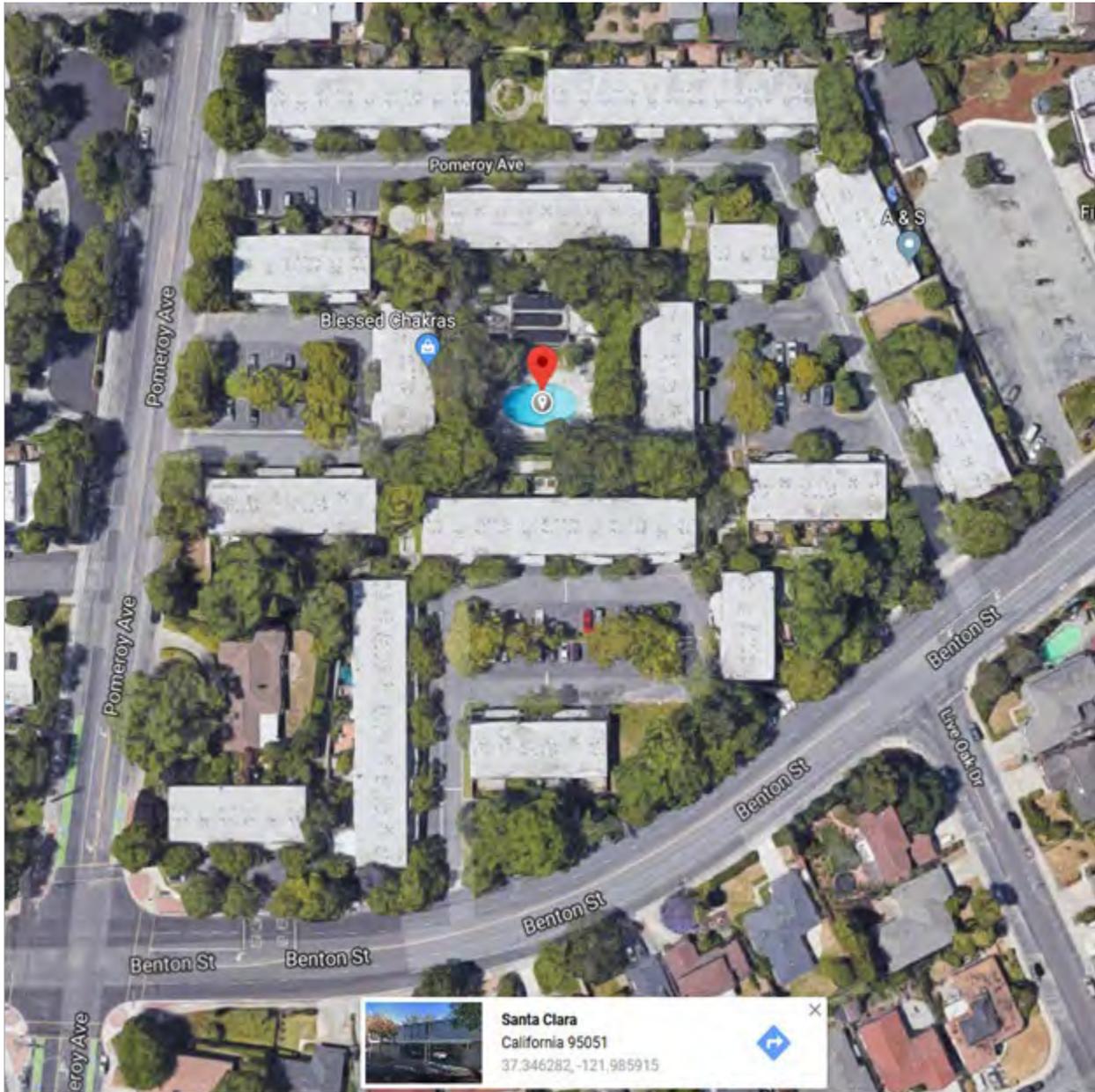
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Location Map (detail)

Latitude: 37.346321

Longitude: -121.985936

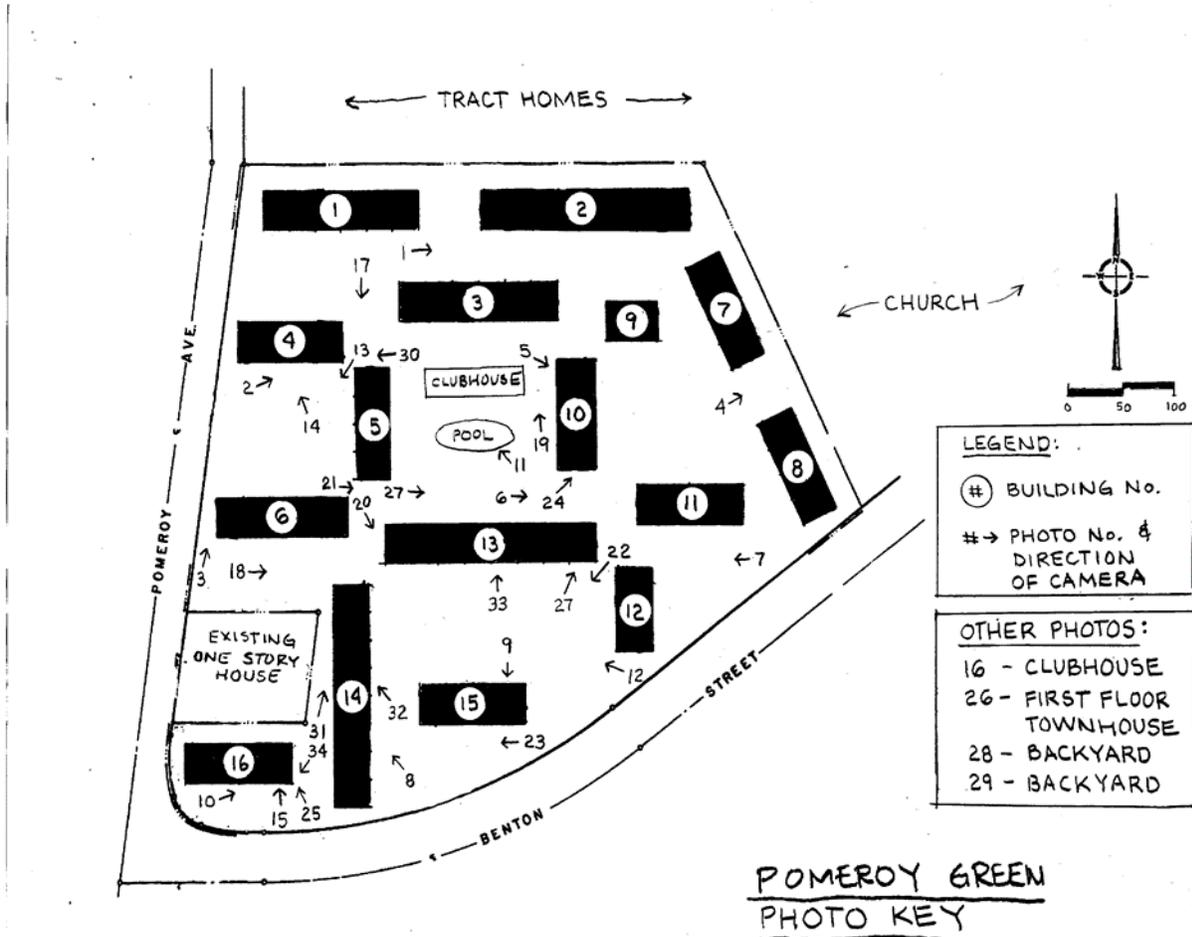


Source: Google maps, accessed January 14, 2019

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Sketch Map/Photo Key

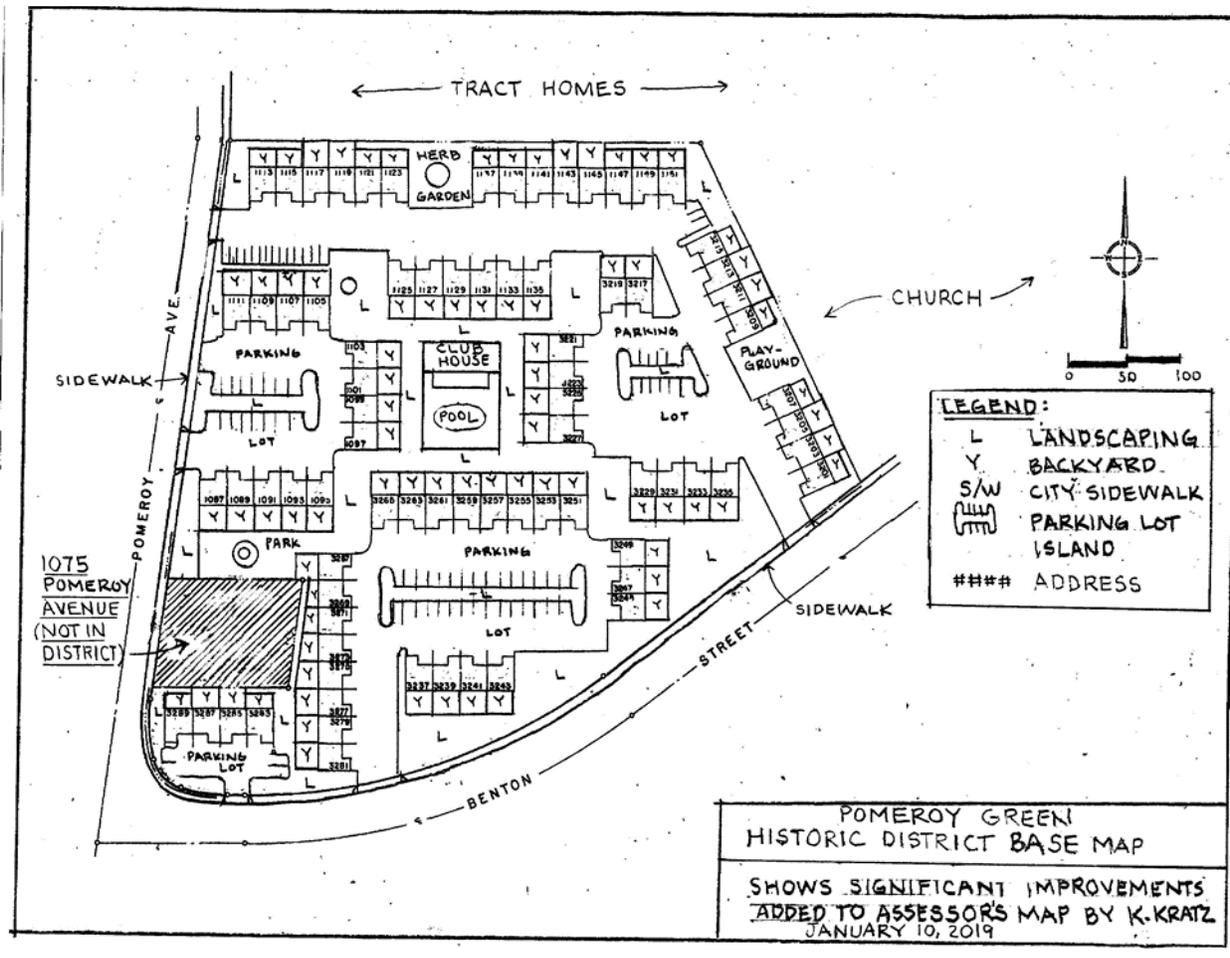


Drawing adapted from the Santa Clara County Assessor's Office parcel map, book 290, page 69

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Figure 1 Base Map

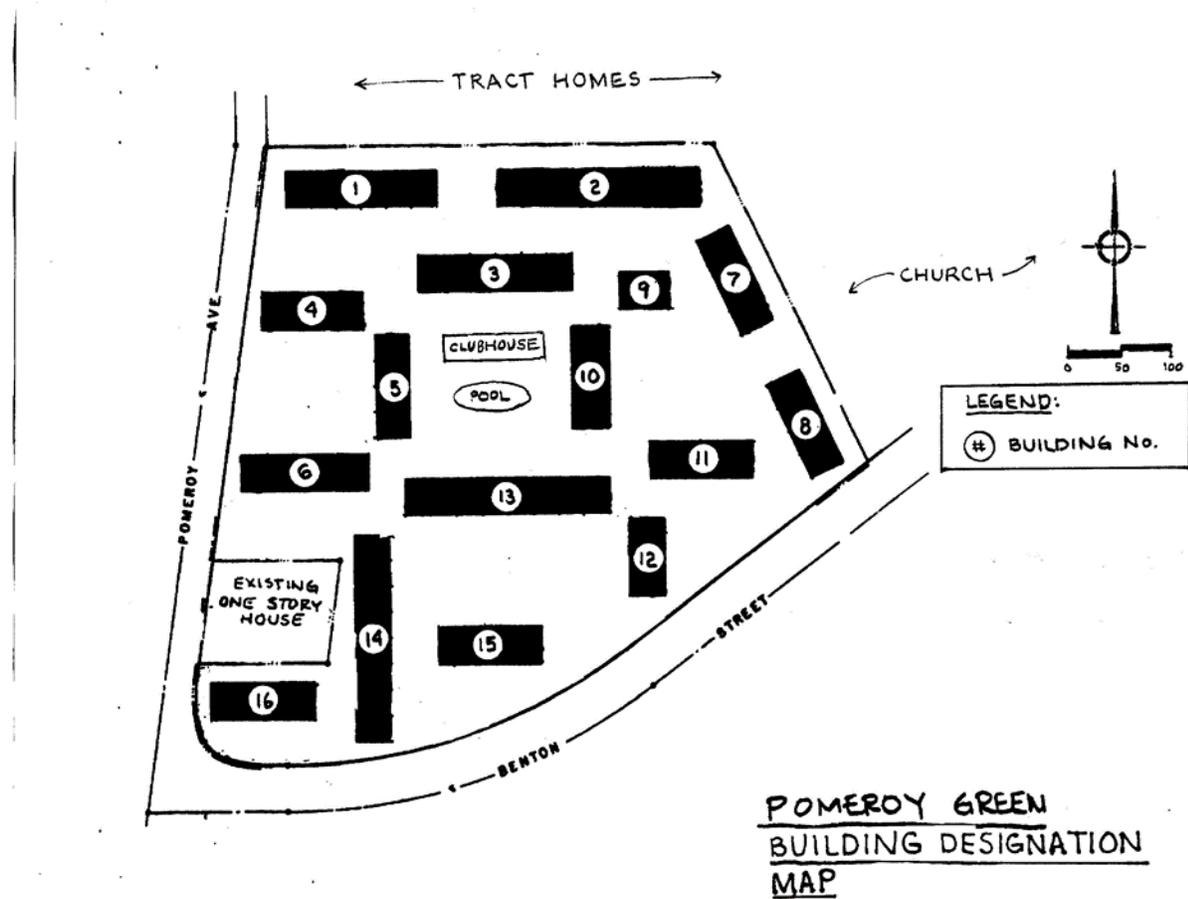


Drawing adapted from the Santa Clara County Assessor's Office parcel map, book 290, page 69

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Figure 2 Building Designation Map



Drawing adapted from the Santa Clara County Assessor's Office parcel map, book 290, page 69

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Figure 3 Eichler Homes Map, 1962-1963

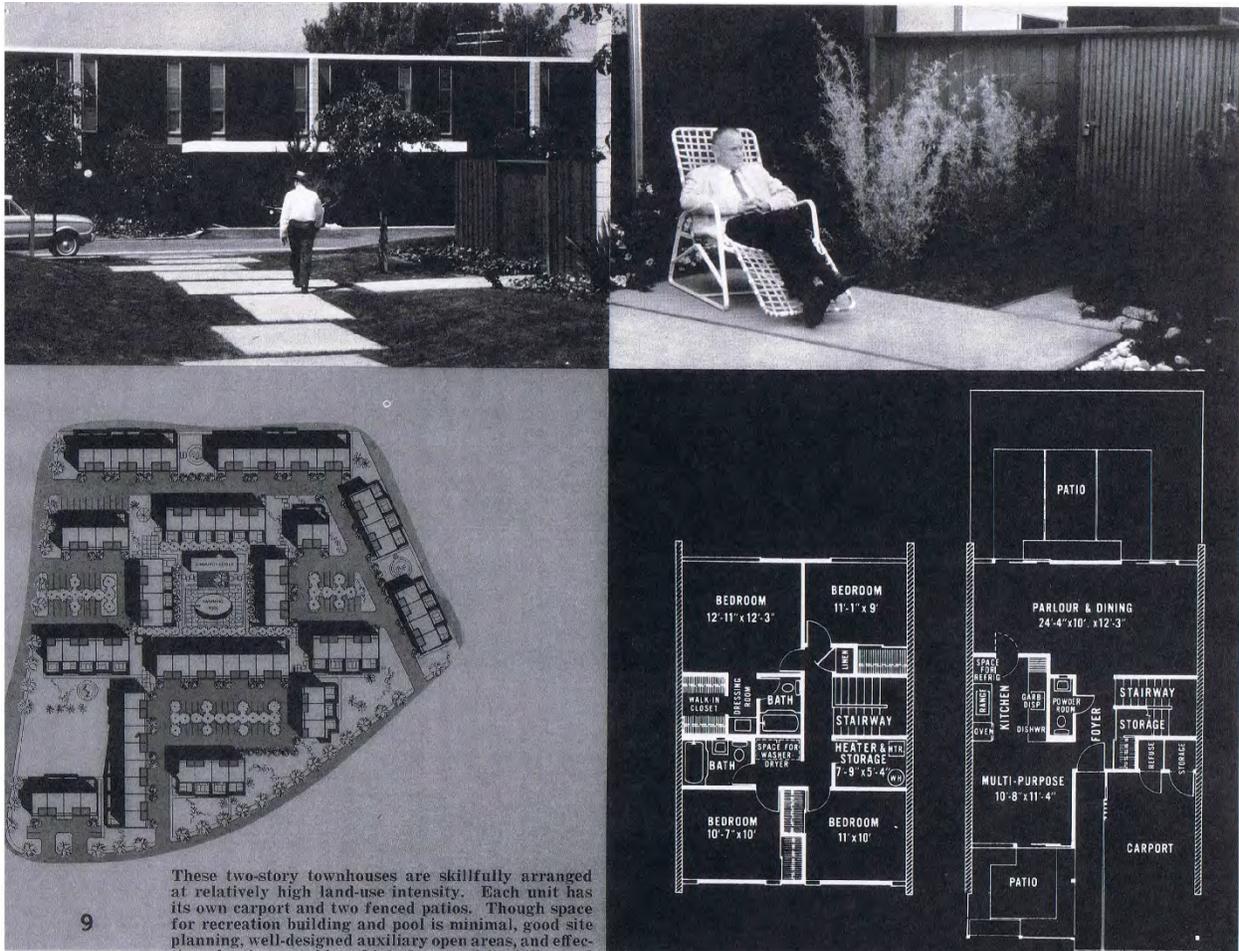


Source: Oakland and Imada Collection, 2002-3, box 14, folder IV 204, Pomeroy Green & Pomeroy West 1962-1963, Environmental Design Archives, University of California, Berkeley

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Figure 4 Page from “Planned Unit Development with a Homes [sic] Association”

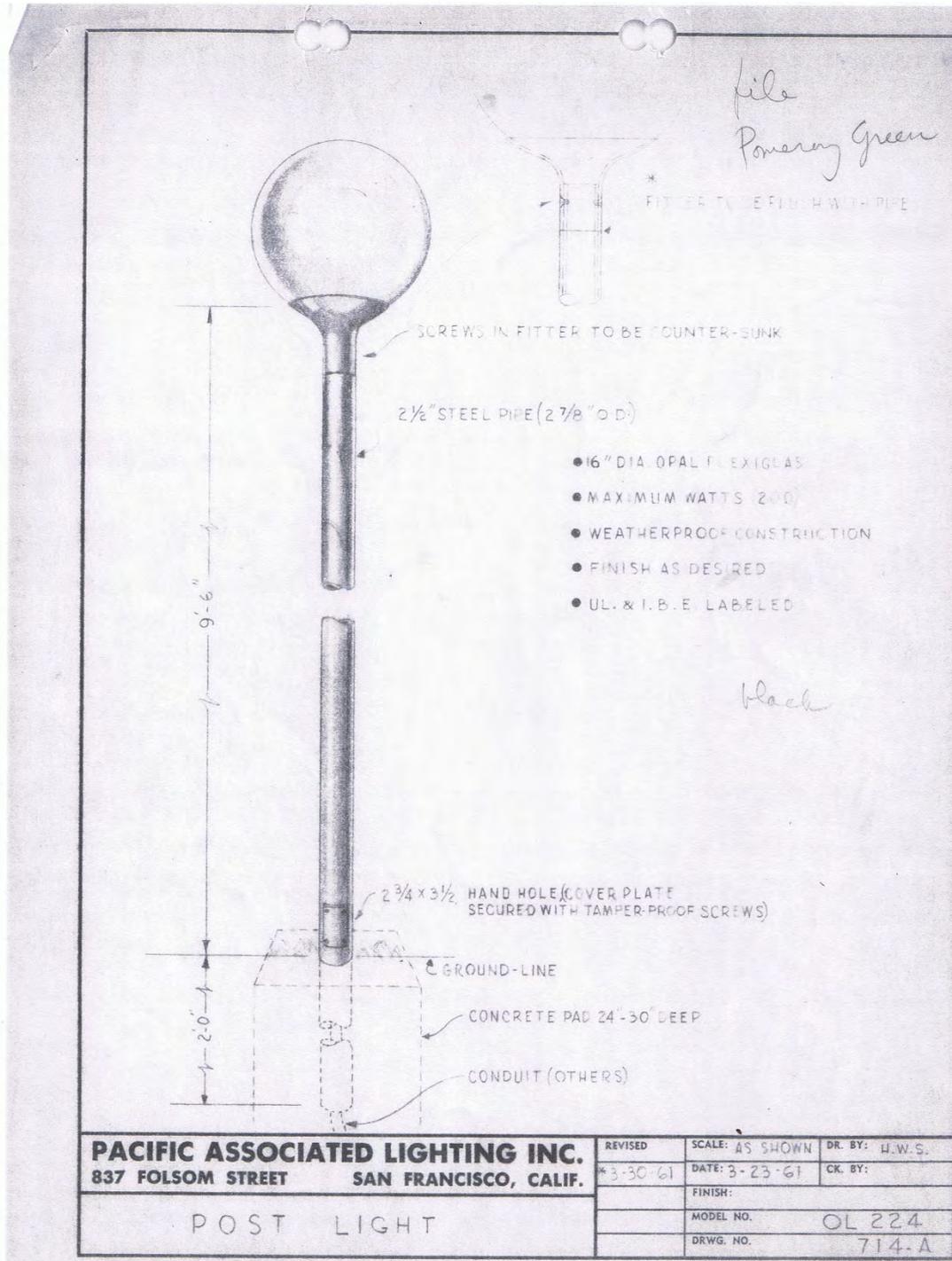


Source: Oakland and Imada Collection, 2002-3, box box 4, folder III 67, Pomeroy Green and Pomeroy West 1963-1964, Environmental Design Archives, University of California, Berkeley

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Figure 5 Pole type exterior lighting

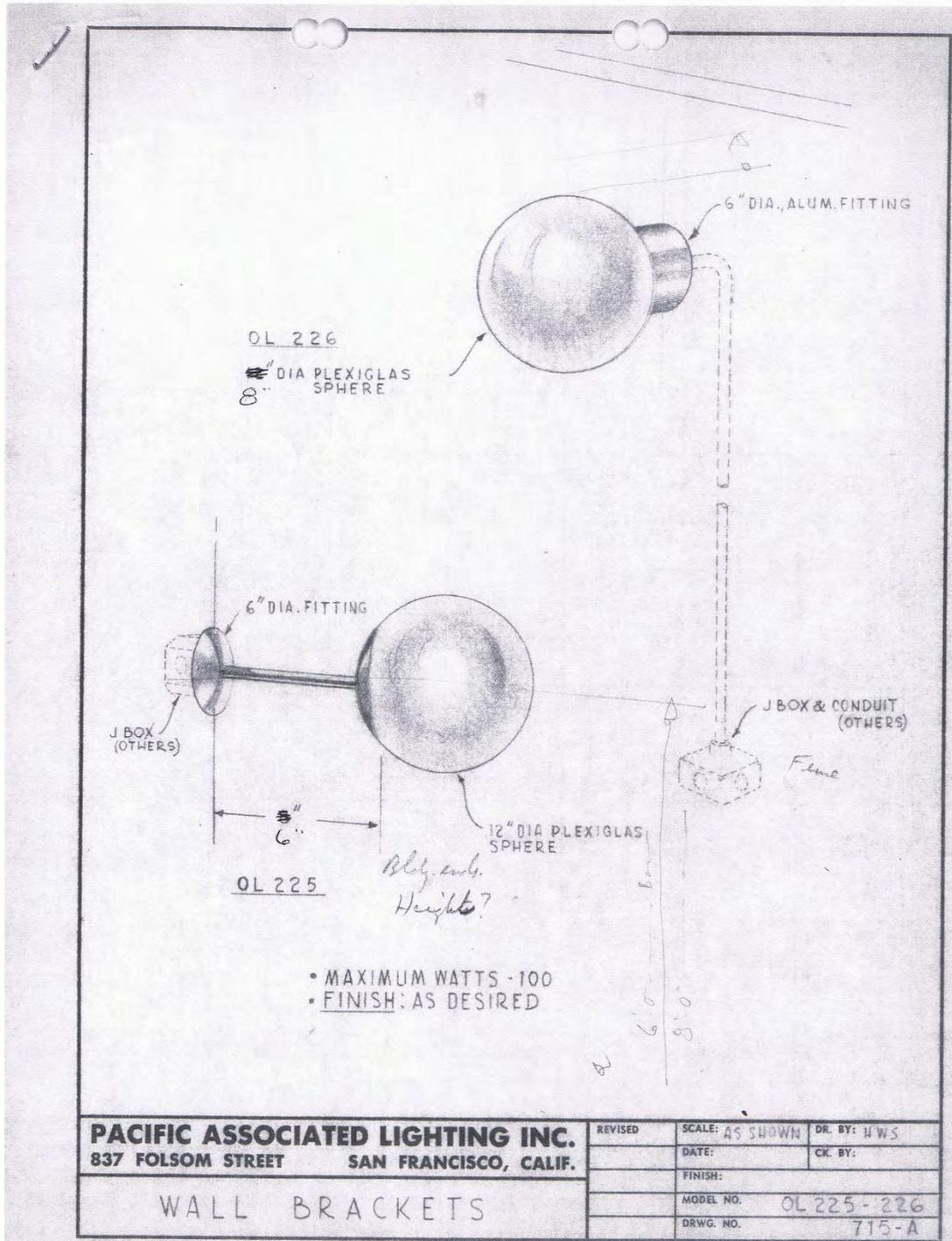


Source: Oakland and Imada Collection, 2002-3, box 11, folder V 81, Pomeroy Green 1960-1962, Environmental Design Archives, University of California, Berkeley

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Figure 6 Fence and wall mounted exterior lighting

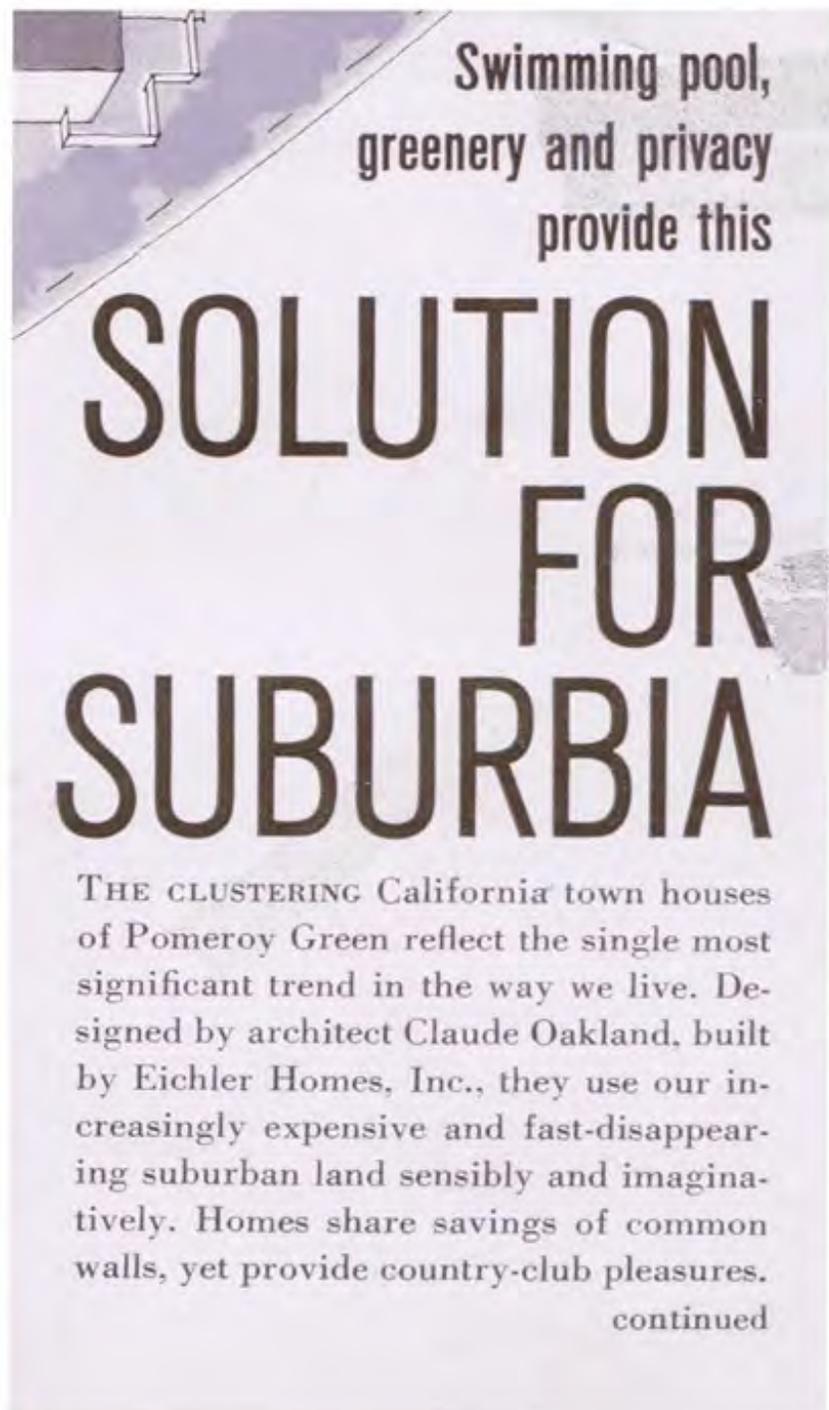


Source: Oakland and Imada Collection, 2002-3, box 11, folder V 81, Pomeroy Green 1960-1962 Environmental Design Archives, University of California, Berkeley

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Figure 7 John Peter and Fred Lyon, "Solution for Suburbia" *Look*, 28, no.14 (July 14, 1964)



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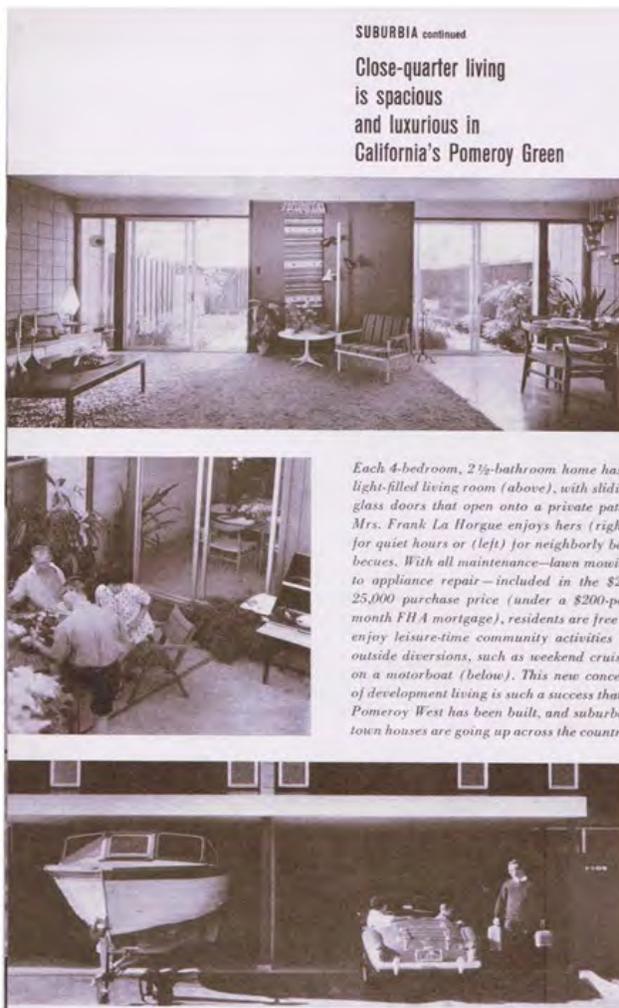


Kitchens are carefully planned in relation to front patio and children's back playyard.



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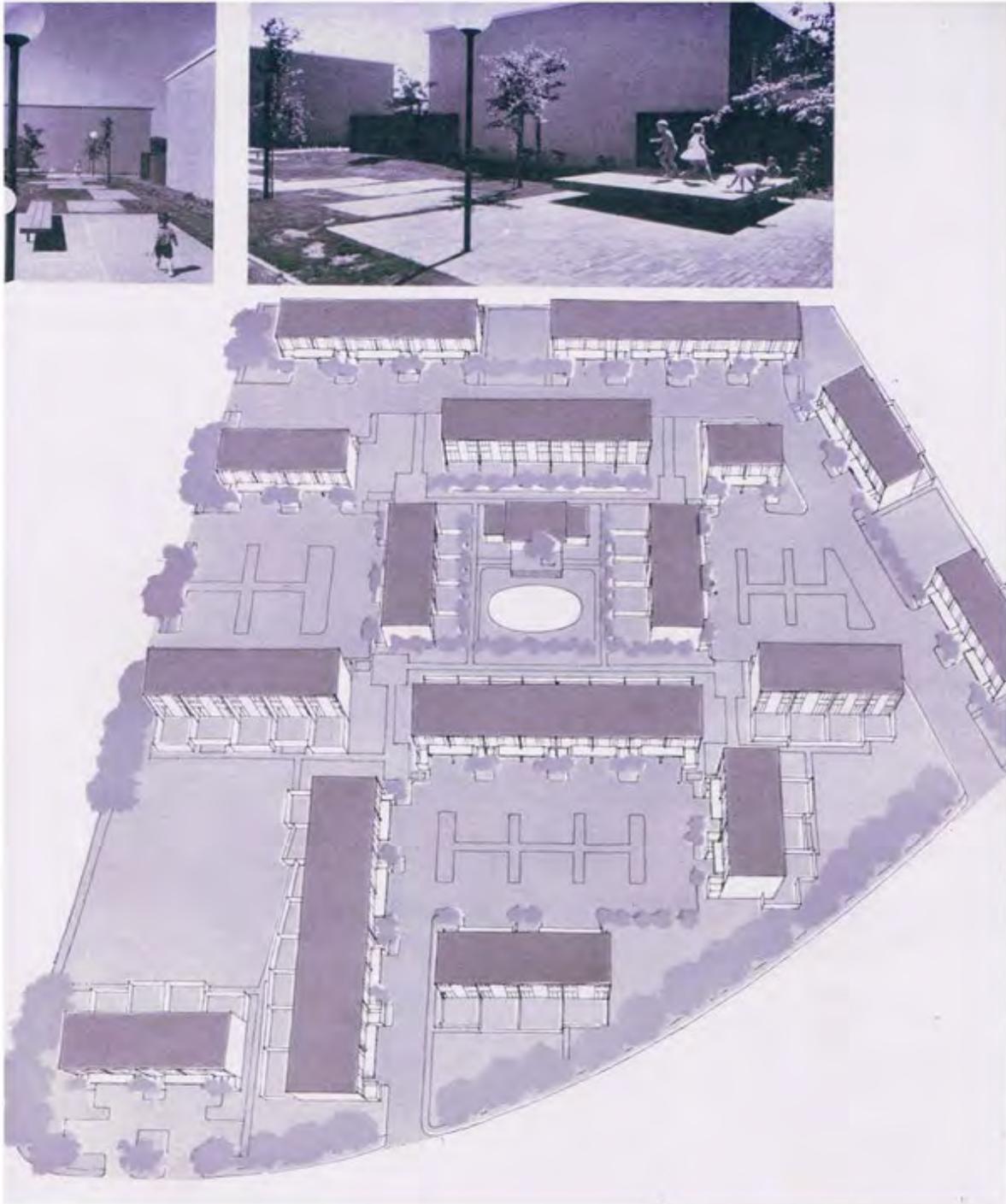
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Caption: Each 4-bedroom, 2 1/2-bathroom home has a light-filled living room (above), with sliding glass doors that open onto a private patio. Mrs. Frank La Horgue enjoys hers (right) for quiet hours or (left) for neighborly barbecues. With all maintenance—lawn mowing to appliance repair—included in the \$20-25,000 [sic] purchase price (under a \$200-per-month FHA mortgage), residents are free to enjoy leisure-time community activities or outside diversions, such as weekend cruises on a motorboat (below). This new concept of development living is such a success that a Pomeroy West has been built, and suburban townhouses are going up across the country.

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Caption: This drawing shows the community's 78 two-story private homes. Grouped around 2 ½ acres of landscaped lawns and shared facilities, they are in Santa Clara County, southeast of San Francisco. Wide walkways (above), protected from traffic, insure safe passage, with frequent play platforms (above, right) for children on the way to the community center and pool.

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Photo 1 Building 1 south façade (left foreground), Building 2 south façade (left background), Building 3 north façade (right), Building 7 north elevation (far background), camera facing east



Photo 2 Building 4 south façade (left), Building 5 west façade (right background), camera facing northeast



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Photo 3 Building 6 west elevation (right), Building 4 south façade (left), mature landscape, camera facing northeast



Photo 4 Playground between Buildings 7 and 8, camera facing east



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Photo 5 Building 10 north (left) and west (right) elevations with typical fireplace chimney, camera facing southeast



Photo 6 Walkway between Buildings 10 and 13, Building 10 west and south elevations (left), Building 11 west elevation with replacement utility box (middle), Building 13 north elevation (right), camera facing east



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Photo 7 Building 12 east elevation, camera facing west



Photo 8 Building 14 east façade, camera facing northwest



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Photo 9 Building 15 north façade, camera facing south



Photo 10 Building 16 south elevation, camera facing northeast



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Photo 11 Clubhouse (right), Building Five east elevation (left), camera facing northwest



Photo 12 Path from public sidewalk, Building 15 east elevation (left), Building 14 east façade (middle), Building 12 south elevation (right), camera facing northwest



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Photo 13 Building 6 north façade, mature landscaping, camera facing southwest



Photo 14 Building 4 south façade, camera facing northwest



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Photo 15 Building 16 south façade, camera facing north



Photo 16 Clubhouse interior with view of pool, Building 10 west elevation (left background), Building 13 north elevation (right background), camera facing southeast



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Photo 17 Basketball court, Building 3 west elevation (left), Building 5 south elevation (middle), Building 4 east elevation (right), camera facing south



Photo 18 Park, surrounded by Building 6 south elevation (left), Building 13 west elevation (middle far background), Building 14 west elevation (right), camera facing east [NOTE: 1075 Pomeroy Ave further right, outside frame]



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Photo 19 Building 10 west elevation (right) with walkway between Building 10 and pool, Building 3 south elevation (background), camera facing northeast



Photo 20 Walkway with benches between Buildings 6 and 13, Building 13 north and east elevations (left), Building 15 north façade (middle far background), Building 14 north elevation (right), camera facing southeast



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Photo 21 Walkway between pool and Building 13, Building 11 west elevation (far background), camera facing east



Photo 22 Building 15 north façade (left), Building 14 west façade (right, obscured by trees), mature landscaping, camera facing southwest



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Photo 23 Building 14 east façade (left), Building 15 south elevation (right), mature landscape, camera facing west



Photo 24 Building 10 west (left) and south (right) elevations, camera facing northeast



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Photo 25 Building 16 south façade (left) and east elevation (right), camera facing northwest



Photo 26 Representative townhouse living room, camera facing southeast



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Photo 27 Building 13 south façade with vinyl-framed sliding-glass door and windows, camera facing north



Photo 28 Representative townhouse backyard, Building 5 in background, camera facing southwest



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Photo 29 Representative townhouse living room and backyard, camera facing south



Photo 30 Building 5 north elevation (left), Building 4 east elevation with replacement utility box (right), camera facing west



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Photo 31 Building 14 west elevation with original aluminum framed windows (left) and replacement vinyl framed (right) windows, camera facing northeast



Photo 32 Building 14 east façade with original aluminum framed windows (left) and replacement vinyl framed windows (right), camera facing west



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Photo 33 Building 13 south façade with replacement raised panel front door with fanlight, vinyl framed side light and sliding glass door, camera facing north



Photo 34 Building 16 east elevation with original gas meter box, camera facing southwest

