EXHIBIT NO. 14

APPLICATION NO. HUM-MAJ-1-08

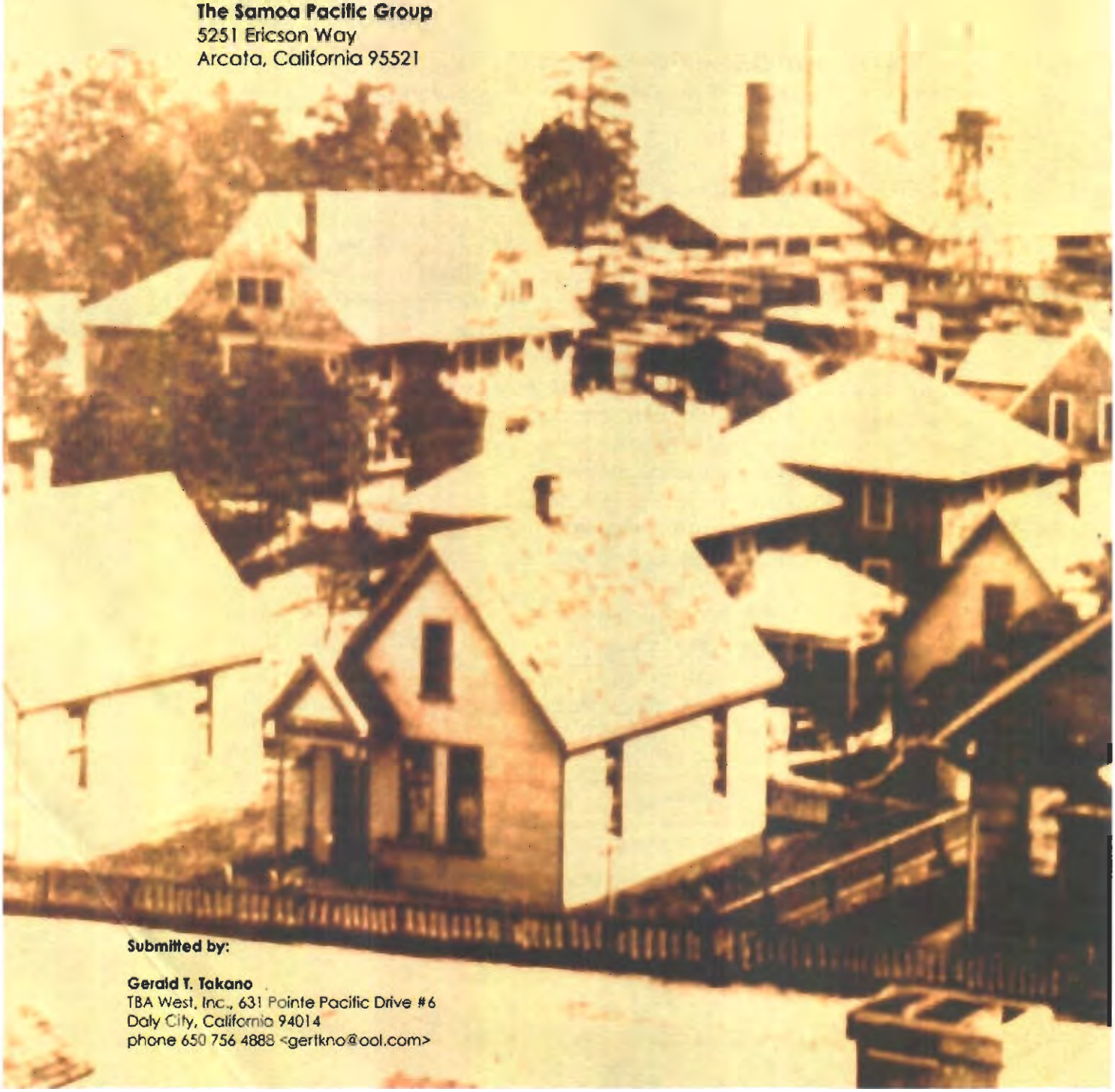
HUMBOLDT COUNTY LCP AMENDMENT (SAMOA TOWN PLAN) PART 1: DESIGN GUIDELINES FOR SAMOA, CALIFORNIA AREAS SUBJECT TO LCP AMENDMENT REQUESTS HUM-MAJ-1-08, PURSUANT TO THE MODIFICATIONS SUGGESTED BY THE COASTAL COMMISSION FOR CERTIFICATION OF LCP AMENDMENT REQUEST HUM-MAJ-01-08 (COLOR VERSION ON COMMISSION'S WEBSITE (1 of 267)

FINAL DRAFT Revised March 4, 2007

PART 1:
Design Guidelines
Old Town, Samoa, California

Prepared for:

Dan Johnson
The Samoa Pacific Group
5251 Ericson Way
Arcata, California 95521



Submitted by:

Gerald T. Takano
TBA West, Inc., 631 Pointe Pacific Drive #6
Daly City, California 94014
phone 650 756 4888 <gertkno@aol.com>

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Design guidelines evaluate the existing qualities and resources of the plan area (or project site) and proposed new buildings, facilities and landscape, the design strengths or weaknesses of existing settings, and other factors. The guidelines then provide appropriate standards encouraging compatible form, style, and layout of new and existing development, including the rehabilitation of existing structures. Although they will apply to all areas of the town site, the Design Guidelines will be responsive to the different uses proposed by the Master Plan, as well as development proposed outside the historic resources area.

Design Guidelines are also referenced in Humboldt County's Master Environmental Impact Report (MEIR) as performance measures to mitigate against impacts on potential historic resources. The Design Guidelines include compliance and historic preservation directives from the County of Humboldt.

The methodology and approach for the Design Guidelines were determined (1) through a review of existing and available information, County Design Review compliance and other requirements, (2) by design process and prioritization, (3) via interface with the Master Plan, (4) based upon the *Secretary of Interior's Standards of Rehabilitation*.

Use of the Samoa Old Town Design Guidelines will comply with all existing and relevant County, State or federal policies, codes, regulations, ordinances, resolutions, and covenants related to the Master Plan.

Jurisdictional boundary of Samoa

The Samoa Cultural Resources Report, the Design Guidelines, and the Samoa historic/cultural area map are <u>not</u> intended for the purpose of State of California Historic District designation and certification. Unless otherwise revised, the current owner(s) of Samoa will manage and steward the properties. Historic preservation will be done in accordance with the *Secretary of Interior Standards for Rehabilitation*.

comply with the Design Guidelines. Examples of such projects include, but may not be limited to, new improvement proposals, additions, and in-fill construction.

Please refer to the Cultural Resources Survey (CRF 2004) and the Samoa Master Plan as references for the Design Guidelines. The Cultural Resources Survey also includes a list of contributing resources

III. About Samoa

Samoa as a Cultural Landscape. Samoa was shaped by the social and cultural activities of a traditional, company-owned, northern California lumber mill town and, as such, the area reflects the physical, social, economic, and cultural characteristics of its origins. Surviving physical town elements have been evaluated for their integrity and authenticity. Individual structures, buildings, sites, and landscape features, along with aspects such as location, setting, design, workmanship and materials, define what is historically and culturally significant in Samoa.

Samoa's Beginnings. A significant number of Samoa's historic structures, both commercial and residential, were built between 1892 – 1923. Although the scale, composition and massing of the built environment reflect the hierarchy and social order of the company-owned town, the Hammond Lumber Company did allow for a degree of individualism, thus buildings exhibit varying degrees of differentiated features and detailing.

What distinguishes Samoa from other towns is that its original buildings have survived remarkably intact. Craftsman, National Folk, Minimal Traditional, and Shingle are the predominant architectural styles in Samoa and represent the utilitarian and functional simplicity of the town's lumber mill influences.

Town commercial and other uses. Further to the south along Cutten Street is the "Samoa Block," a two-story, 23,000+ square foot structure that originally housed the mercantile, butcher shop, community theater and offices. Samoa Hall, an area within the Samoa Block, became the social center of town, hosting dances and card parties sponsored by the Volunteer Fire Department. Adjacent to the Samoa Block is a former gas station and a small post office, wood shop and storage buildings. A pedestrian network of walkways connected residents from their homes to the Samoa Block, the mill, and other facilities.

The Samoa Cookhouse, a "family style" restaurant that showcases an informal collection of objects and artifacts on the ground level, is an example of Samoa's communal eating traditions. The building's upper level once accommodated staff and workers but is now in disuse.

Site and Landscape. Over the years, Samoa was shaped and modified by the demands of industrial production and the need to accommodate and support its worker community. In addition to buildings, the area's continuity of land uses, vegetation, roads, paths and natural features provides clues to the historic context of Samoa's past. Primary themes and distinctive site and landscape features include Samoa's isolation as a separate living community, the adaptation to the natural setting, a pedestrian orientation and mobility within the town, and the use of available materials to satisfy basic needs and functions. Samoa's development as a planned community also encompasses its roadways, picket fences, parks and social and recreational places.

Section V includes a discussion of Character Defining Features for Samoa's historic and cultural area from its period of significance.

Period of Significance.
A period of significance is the time when an area was associated with important events, activities or persons, or developed important characteristics. Based on available information about Samoa's historical and cultural resources, the period of significance is listed as being between **1892-1950.**

Use of Design Guidelines. The Design Guidelines document is part of the decision making process for Samoa's built environment. The document will be updated and revised, as appropriate, by the SDRC. In cases where information is not provided for a particular situation or concern, the SDRC will make recommendations for resolution.

Application Procedure.

Step 1—Determine the entitlement needed from the county (discretionary and ministerial)

Consult with the SDRC to discuss the review process and determine whether the project is exempt as a home improvement. Schedule a formal presentation with the SDRC, as appropriate.

A sample application form, subject to revisions, is included in the Appendix.

Step 2—Compile & Submit Documentation

As advised by the SDRC, prepare the application and presentation materials for review. Submit specified copies of documents including, but not limited to, existing and proposed plans, elevations, and other information that defines the conceptual aspects of the project. Fill out the application form with a written description that details the proposed changes to the structure or for new construction. Include a set of photographs showing all sides of the resource and site. The SDRC may request other requirements for more complex projects.

Step 3—Meet with the SDRC

As appropriate, the property owner and a representative (architect, engineer and/or designer) should make a short presentation to the SDRC regarding the proposal, if required.

Recommendations for approval or denial shall be submitted by the SDRC to the County Community Development Services Department.

Applicable Codes, Policies and Ordinances. The applicant is responsible for compliance with all applicable County, State and federal policies, codes, regulations, ordinances, resolutions and covenants as related to the project. Applicants are advised to review the U.S. Department of Interior's *Standards of Rehabilitation*, latest version, as a basis for

If the demolition application is approved, the County of Humboldt shall require a Historic Buildings Survey (HABS) documentation, architectural salvage, archaeological preservation depending on the size and scale of the resulting development and the significance of the resource.

Required Submittal:
In order for the SDRC and the County of Humboldt to make an informative decision based on facts, the applicant may be required to submit, though no limited to, the following:

1. Ownership of property
2. Estimated costs of the proposed demolition or removal – the approximate costs of demolition and any related site work.
3. Report from a licensed engineer as to the structural soundness of the building to be demolished and their potential adaptability for relocation and/or rehabilitation.
4. Fair market value of the property in the form of an appraisal by a qualified professional expert. Appraisals obtoined within the prior two years by the owner or applicant in connection with the purchase, financing or ownership of the property are acceptable. The most recent assessed valuation of the property and real estate taxes paid shall also be provided.
5. Statement of Economic Feasibility – statement should include information concerning the property's gross income, operating and maintenance expenses as well as any annual debt service, insurance costs, etc. for the prior two years. Information should also be included regarding the property's projected income after demolition, as available.
6. Purchase price for the property – date of purchase, party from whom the property was purchased, and the condition of the property at the time of purchase.
7. Evidence of attempts to sell the property (if appropriate)
8. Evidence of archaeological significance (if appropriate)
9. Other

*****for information on Historic American Buildings Survey (HABS) see National Park Service Guidelines for Preparing Written Historical and Descriptive Data*

For buildings slated for demolition, every effort should be made to salvage intact materials. Such materials can be stored for later use in the repair of other historic resources in the area.

V. Design Guidelines & Recommendations

Samoa's Character Defining Features.

Character defining features best illustrate Samoa's unique history and culture. Elements of the town's origins and evolution, in terms of its location, setting, feeling, association, design, workmanship, and materials, still exists in Samoa. Intact historical buildings, sites and places illustrate the functions and activities of inhabitants during its period of significance. Original materials and building fabric strengthen Samoa's historic integrity.

Contributing and noncontributing buildings have been inventoried and documented, and important findings include:

- The hierarchy and functional order of the building types and architecture reflect of the company owner's vision for efficient and ordered industrial production;

- The utilitarian nature of the town is expressed by the reuse and recycling of surplus materials and the typical architectural types and styles reflective of the times.

Layout Features. Samoa was organized and influenced by the site's natural features, some forming visual links or barriers while others create spaces and visual connections to the setting. Such features are closely

Site and Landscape Features. Because Samoa was designed as a functional, workingman's village and a logging company town, many of its landscape elements are of a simple aesthetic, usually constructed of wood, and replaced in-kind. These features of Samoa are strongly integrated into its natural context.

Another important aspect of Samoa is that the original layout was pedestrian-oriented. Though adjustments were made for automobiles during its period of significance, Samoa remains a place where everything is accessible by walking.

The Dunes. The layout of the town and its relationship to a set of dunes, also called the "embankments," are primary features of Old Town Samoa. These dunes separate, both physically and in concept, the first phase and second phase developments. Phase I buildings are constructed below the dunes and are oriented to the work site. Phase II buildings are constructed upon the dunes and are oriented to the Pacific Ocean rather than the mill.

Retaining Walls. Public roads, sidewalks and retaining walls and related infrastructure shall be the responsibility of the Master Plan developer and shall be subject to local/county regulations.

A series of retaining walls was constructed to better support the dunes. These retaining walls are still present at Vance Avenue and Rideout Street around Samoa Park, the south side of "Gasoline Alley" (the site of the two garage structures), at Edith's garden, and at Sunset Extension. Paths, yards, and roads often edged these retaining walls. The retaining walls allowed for full building pads and typically featured stairs and walkways. Historic design features include 2' x 12' redwood planks with closely spaced 4' x 4' redwood posts, nailed and painted white. Retaining walls from the period of significance are contributing resources to the Samoa Cultural Landscape, as they are associated to the historically significant topographic relationship of the "new" company town, and Samoa's simple but strong contextual relationship to nature.

blacktopped. It is not known at this time when blacktopping was first introduced to Samoa.

Original parking areas consisted of simple, gravel lots. Garages were later added, and some houses were even demolished to make way for parking areas. Sunset Avenue being the exception, individual garages are rare in Samoa. A row of shotgun style garages—currently slated for reuse as storage— was designed to accommodate automobile ownership.

Fences. Many cottage yards, particularly those of Phase I developments, were bounded by picket fences. A long picket fence once ran parallel to Bayview, east of the train tracks, which separated the mill from the town proper. The existing staggered board fences in Samoa were not introduced until 1972.

Plant Specimens, Yards & Landscaping.
Samoa's plant specimens and landscaping convey a town that is in close context to its natural setting. Large trees are not evident in the denser residential areas because of the small lots sizes and probably because trees blocked out the sun in this cool and damp environment. This phenomenon is even more apparent in the Phase II development that was designed largely to acknowledge nature. There are very few instances of rigid, "designed landscapes" in the town, however, the company offices, the Samoa Block, and the Samoa Cookhouse all historically featured designed landscapes which were maintained by the company.

The few known instances of imported cypress and palm trees occurred in designed landscapes and public spaces. There are no known instances of company designed and maintained landscapes in the yards of any worker's cottages. Most residential yards included a combination of annual and perennial plants and vegetables that can still be seen today.

background and golden yellow and white lettering that are often painted and engraved. It is uncertain whether the present signs date from the period of significance, however, it is likely that these signs replicate earlier signage.

Individual buildings such as the Men's Club and the Samoa Block had signs with a block-style white lettering on a rectangular background. The font itself has background shading that provides a slight illusion to three-dimensionality. Like public signage, these signs are painted on wood.

Lighting. The light standards at Samoa are of simple design, featuring wooden poles with attached metal armatures and metal circular fixtures. It is unknown at this time whether light standards were developed during or after the period of significance. It is likely that the present style of lighting is similar if not identical to those of the period of significance.

Treatment of Site Features and the Landscape

Renovations of historic, contributing resources in Samoa require treatments and applications that comply with the *Secretary of Interior Standards for Rehabilitation* and the State of California Historic Building Code. In all cases, design and construction practices shall conform to standard specifications and performances. These practices differ from the treatment of non-historic buildings.

Consult the SDRC for further instructions on procedures and the application process.

Before Starting A Renovation Project

- **Is the site listed as a contributing historic and cultural resources?**

- **What is the basic approach for historic preservation projects in Samoa?**

The process is basic and logical. First:

1) Identify improvements that can be done without damaging the integrity and historic fabric of the resource consistent with the Secretary's Standards of Rehabilitation.

2) Retain a feature that is intact and in good condition

3) Repair a feature to its original condition when it is deteriorated or damaged.

4) When the retention and repair of original materials is infeasible or impractical, **Replace** a feature with one that is the same or similar in character (materials, detail, finish) to the original. Be prepared to discuss cost and material options with the SDRC. Replace only that portion which is beyond repair. If the feature is missing entirely, reconstruct it from appropriate evidence. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

With the number of natural materials declining, such as wood, it is important to find materials that perform well to achieve the desired look and "touch" (eg solid & heavy). Substitute materials may be used if their appearance is indistinguishable from the original. Always use the exact dimensions, projections, and proportions of the original component.

In some circumstances, utilizing substitute materials that imitate historic materials is acceptable if the appearance and properties of the historic materials can be matched closely and no damage will occur to the remaining historic fabric. Substitute materials are warranted if historic materials are unavailable, skilled craftsmen are required but also unavailable, flaws are noted in the original materials, and required changes necessitate other choices. Costs are often not a factor because it may be cheaper in the long run to use the original material.

- **What is required for responsible maintenance and long-term sustainability of a resource?**

Next Steps

Recommended treatment for contributing buildings include:

Primary Building Features

1. Windows
2. Doors
3. Porches
4. Siding and other Wood Features
5. Roofs
6. Fences

Other Building related Aspects

6. Repainting and Re-staining
7. Infill and Additions
8. Maintenance of Electrical and Mechanical Systems
9. Energy
10. Seismic

Site, Landscape and Other Features

11. Signage & Graphics
12. Site Features & Roadways
13. Landscape Features
14. Database & Warehouse Storage of Systems/ Parts
15. Relocation
16. Demolition
17. Special Projects: Samoa Block, Samoa Cookhouse/ Fire Hall, Water Tower

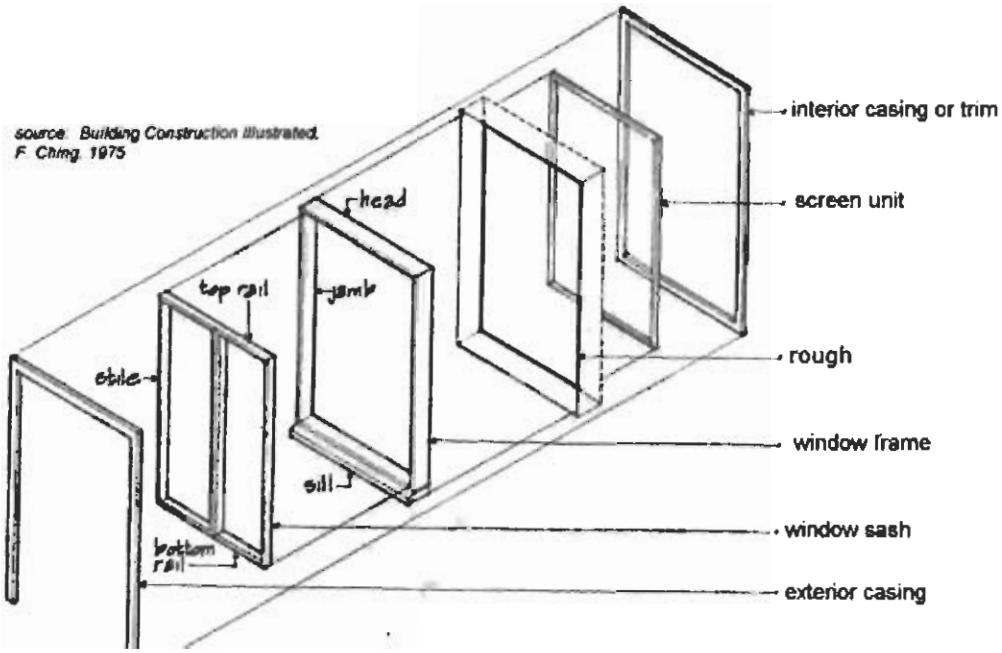
Step 2: Retain and Repair

- Assess window conditions and determine if the window should be repaired or replaced. Choose repair before replacement when feasible. Check all existing windows to determine what repairs can be performed concurrently.

- Understand that the window is a particularly important component of the historic façade, both on the exterior and interior of the building.

- Although historic glass can often have distortions and imperfections that are not found in contemporary glass, preserve the original glazing before considering replacement with modern glass.

- Repair window parts by scarfing new sections onto either sash or frame (typically at the lower corners) as a method to prolong the life of the window.



shaped windows such as lancet, round-arched, oriel, or Palladian windows). This type of new window diminishes the historical integrity of the building.

- Ensure that the operation of the new window is in a similar manner as the existing historic windows (for example, replace existing double-hung windows with new double hung windows, replace existing casement windows that open inward with new casement windows that open inward, etc.)

- Consider insulating glass in new windows. Keep the configuration of replacement muntins similar to historic profiles and should form true divided lites (i.e., individual panes of glass) if existing windows were divided into individual panes.

- Consider exterior applied muntins that are permanently fixed to the exterior or both exterior and interior of the glass as a substitute for true divided lites.. Do not use interior snap-in muntins to be used in place of true divided lite muntins.

- When non-original windows are historic themselves and contribute to the history or significance of the building, make sure that the design of the new replacement windows are based on the existing non-original windows.

- Install any new storm and screen windows without removing, damaging, or obscuring character-defining architectural features or trim. Select type that can be removed in the future without destroying architectural features.

- Do not install new shutters on buildings unless shutters were installed or may have been installed historically on the building. Shutter design, type, size, and material shall be characteristic of the significant period of the building. See additional information on shutters in this Section.

Options for Replacement

Public Front

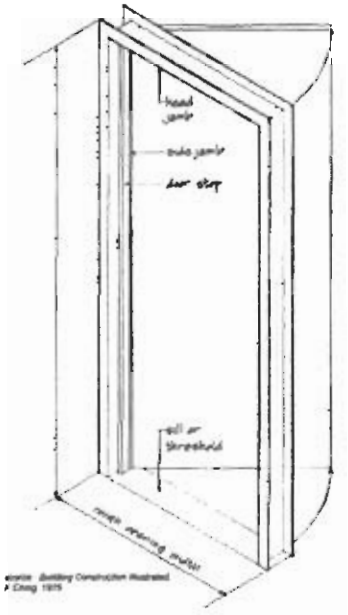
1st option: wood system (same as original)
2nd option: wood combination (vinyl windows in wood frame), assuming dimensions and projections match original)
3rd option: Vinyl (dark color) that best matches the original window system

Side & Rear (not visible from street)

1st option: all wood or wood combination (vinyl-windows in wood frame), assuming dimensions and projections match original)
2nd option: Vinyl (dark color) that best matches the original window system

2. Doors

Doors are important character-defining features of historic structures that give scale to buildings and provide visual interest to the composition of individual facades. Many historic doors are noted for their materials, placement and finishes. Because an inappropriate door can affect the character of an historic building, one should be careful to avoid radical alteration of an old door and, if needed, choose a new one that is appropriate to the period.



Step 1: Identify Door Types & Features

- Check the type of doors in the contributing resource. These are primarily traditional doors made of wood. Observe and note important door features including the materials and details of the door itself, its frame, sill, head, jamb and any flanking windows or transoms.

- Carefully assess the type and integrity of original doors in a contributing resource. Non-original doors that were installed within the period of significance (1889-1950) are also candidates for preservation. If a door is in an obscure location, or otherwise not visible from the street, it may warrant greater flexibility in its treatment consideration as determined by the SDRC. Generally however, all doors from the period of significance should be preserved where practical.

- Samoa doors are primarily traditional doors made of wood. Note important door features including the species of woods, and details of the door itself. Features important to the character of an historic door which should be preserved

acceptable replacements for historic wood doors if they resemble the original door and are compatible with the historic façade.

- When replacing a historic door, preserve the original frame when feasible. This is important in keeping the size scale and configuration of the original door.

Options for Replacement

Public Front
1st option: wood system (same as original), side hinged, same entry surrounds
2nd option: wood system (similar in style of original), side hinged, similar entry surrounds

Side & Rear (not visible from street)
wood system (same as or similar in style of original). Flexibility for screen and interior doors

3. Wood Porches

Porches can often be the focus of an historic building and, combined with functional and decorative features such as doors, steps, balustrades, pilasters, and entablatures, can be important contributors to the structure's overall character and historical significance. This is especially true in Samoa.

Step 1: Identify

- Identify the importance of past alterations prior to considering changes. Past alterations may be important to preserve in their own right if they occurred during the period of significance. Retain formal entrances even if they no longer serve as the main entrance. Preserve wood porches through appropriate maintenance, such as cleaning, limited paint removal and reapplication of protective coating systems.

of building. Otherwise, the original stair material should be used.

- Do not replace any material with an incompatible substitute such as wood with metal or vinyl. Acceptable substitute materials can include different wood species, molded epoxy for decorative features and composite wood materials. Inappropriate material substitutions that have already been applied should be corrected during a renovation or replacement project.

- Select hardware, security equipment, signage, and lighting that do not detract from the building's character defining features.

- Do not enclose open porches visible from the street in the course of a renovation or replacement unless it can be demonstrated that the porch was originally enclosed. Non street-visible open porches may be enclosed but character-defining features should not be damaged or obscured by the enclosure. Removable, wood framed seasonal storm windows or screens are recommended instead of permanent and scale-changing screens or jalousie windows for porch enclosures.

- For new railings and balusters use materials and design in a style similar to historic characteristic of the style and appearance of the historic building.

- Paint new and existing wood which is visible from the street unless it can be documented that the original wood was unpainted or stained (unpainted pressure treated wood will not be permitted).

- If new decks are built, they must not be visible from the street. New decks which are invisible from the street will be permitted only if it can be shown that they are characteristic of the style of the historic building as determined by the SDRC.

Replacement Options

Public Front
1st option: same style as original, wood system
2nd option: similar style as original, wood combination assuming dimensions, details and proportions match original

Side & Rear (not visible from street)
1st option: all wood
2nd option: wood combination

Note: gutter design should not detract from visibility of character defining features.

- Repaint with colors that are appropriate for Samoa based on palette options (see *Painting and Re-staining* section).

- Address conditions that allow moisture intrusion, including repairing damaged or missing gutters and downspouts, and providing adequate ventilation and separation of wood siding from the ground. Inspect wood surfaces often for peeling paint, spongy wood, discoloration, staining, and the presence of fungi or insect damage.

- Repair by patching, piecing-in, consolidating, or reinforcing the wood using recognized preservation techniques. In some cases, such as molding, brackets, or sections of siding, repair may include limited replacement in kind or use of compatible substitute material such as molded epoxy.

- Strengthen weakened wood members with new members alongside of the original.

- Remove the damaged or decayed section only, rather than the entire wood member. Match the original in dimension, finish and species, as possible.

- Use galvanized or stainless steel nails to reduce metal stains on wood. Countersink finish nails with wood filler to prevent staining.

Trim
Exterior trims on Samoa's resources are primarily wood based. Exterior trim shall be indistinguishable from wood when paint is applied. All trim shall be sized and proportioned appropriately to the building's original trim features
Front, Side & Rear

1st option: wood (same as original)
2nd option: alternative wood type -- cypress.
3rd option: non wood or composite material only if proper match is made, including thickness, widths, proportions).

Shutters
Although shutters exist in Samoa, these examples were primarily added after the period of significance. Nevertheless, it is recommended that existing shutters be maintained and repaired. However, new shutters for other contributing buildings, should be avoided.

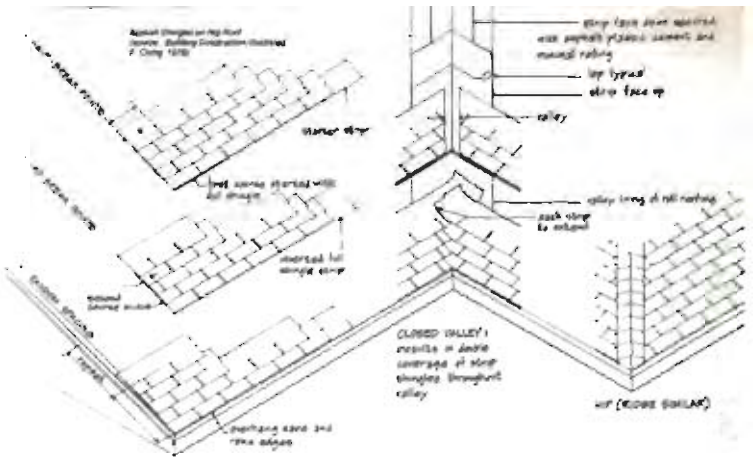
Replacement option
Replace only if there is evidence of shutters originally on the building. Use of wood, cedar or redwood, is preferable. Shutters generally should be exactly one-half the width of the sash and installed with hinges. Construction of shutters shall be louvered, paneled, or constructed in the same style of the building.

Step 2: Retain and Repair

- Maintain roof elements that unify the buildings of Samoa as a group. This unity is significant when addressing replacement, repair, or alterations on one or more roofs in the area. Samoa's overall roof character is an entity in its own right. Buildings constructed during similar time periods are physical models to determine whether a given roof should be replaced in kind or should be changed to comply with historic standards.

- Clean the gutters and downspouts and replace deteriorated flashing. Roof sheathing should be inspected for proper venting to prevent moisture condensation and water penetration.

- Correct inadequate anchorage for roofing material to guard against wind damage and moisture penetration. If needed, protect damaged and leaking areas with plywood and building paper until proper replacement commences.



- Repair insufficient or damaged supports for any parapets, finials, chimneys, or other rooftop elements. Install unobtrusive, removable waterproof caps over unused fireplaces or other intrusions that allow water, debris, or animals into the building.

Step 3: Replacement

- If the historic feature is completely missing, design and construct an accurate replacement based on models in neighboring buildings or historical evidence. Proposed new roofing material shall match, as closely as possible, the existing or historic roofing material in size, profile, and texture.

- Retain the original form and shape of the roof as well as character defining features such as cupolas, weather vanes, dormers, cornices, brackets, chimneys, cresting, and finials. If elements damaged beyond repair are not required structurally, remove them and do not replace them unless an exact visual match can be found. Changes to the roof slope are not acceptable, unless earlier, non-historic changes are being reversed.

- Do not install new ornaments (cupolas, finials, cresting, and other roof ornoment) unless it can be shown that it historically existed on the roof of a particular building in the form proposed.

- Install new skylights or roof windows only on surfaces that are not visible from the street.

- Match materials and colors utilized on other chimneys on the building and paint to match the roof color.

- New roof vents and attic fans should be located on surfaces that are not visible from the street. Make sure vents and fans are unobtrusive as possible and painted to match color of roof.

- Installing solar panels, satellite dishes, and ham radio antennas on historic roofs is not recommended. However, if deemed essential, these types of objects will only be permitted where they will not be visible from the street.

Replacement Options

Public Front, Side & Rear

1st option: use same style as original, wood or other evidence of original material (check diamond asphalt shingles used in the early 20th century)

2nd option: asphalt assuming dimensions, details and proportions match original

Chimneys

Chimneys in Samoa are primarily constructed of brick with variations in the design of the flue. Original brick and masonry should be retained and repaired as possible.

If replacement is required, use same brick type if fireplace was historically evident. When replacing a non-historical system, replace with an efficient contemporary system.

The following palette for facade colors framed by white trim (with their equivalents in the Pantone color matching system) is recommended:

pastel sky blue (PMS 291)
light baby blue (PMS 317)
pastel emerald green (PMS 366)
pastel avocado green (PMS 577)
light warm gray (PMS 428)
light mauve gray (PMS 664)
dark slate gray (PMS 645)
green ash (PMS 621)
tan ochre (PMS S23-4 process)
beige (PMS 726)
champagne (PMS 1205)
light pastel yellow (PMS S1-7)
mocha (PMS 4655)
brick red (PMS 180)
salmon (PMS 1555)

along North Bayview Avenue.

Mill Town Era

When replacing or building a new house into this area, the architectural design shall be restricted to similar characteristics and features of the nearest character defining neighbor from the same era. Match the most appropriate neighboring building and emulate the building very closely. If a previous house existed on the lot in recent memory, use of design records and/or photographs for this building is the best model or prototype to use.

Sometimes a row of single family houses alternates between two different plans. In such a case, preserve the pattern and rhythm of the houses by utilizing the alternating neighbor as a model. Where all adjacent houses are different, reflect the character defining features of the adjacent house. Use existing original plans for a replacement (for example, demolished) building as a first choice for design, and a nearest appropriate neighbor as a second choice.

Once an appropriate prototype or model is chosen, the following features should be applied:

- The space between houses and front setback should be consistent. If the house is a replacement, the spacing may vary, but in general, spacing should be the same as the original or the nearest appropriate neighbor.

- Scale, massing and footprint should match existing layouts.

- Roof forms, dormers and eave details should be consistent and match adjacent buildings. Roof sheathing should also match the material and color of the nearest appropriate neighbor.

- Refer to the general Samoa color palette. It is not necessary to match the original color.
- Front fencing shall be included similar to the existing front yards if they are fenced on either side. Likewise fencing should be absent if in the context of adjacent unfenced yards. Backyard fencing, if applicable, should match the prototype or model.
- House site work should be similar in grading, elevation and dimension of adjacent, existing houses. Individual expression of private gardens by residential homeowners is acceptable.
    - Chimney layout, materials and design shall match the prototype or model.

Victorian Era

The homes on North Bayview Avenue are the oldest in Samoa and pre-date the Hammond Lumber Company. These homes, in contrast with the rest of old Samoa as Victorian buildings, are also differernt from each other within their own architectural grouping.

In the event that infill is considered in these Victorian areas, any replacement shall emulate the building being replaced as per guidelines described in the previous section. New buildings are only recommended for lots of similar size to the existing ones and lot coverage here shall be limited to 40%. A new building situated here should be as different from its neighbors as its neighbors are from each other while utilizing strictly Victorian stylistic elements. Elements from other styles, such as Colonial Revival and Craftsman genres, shall not be used in this area. Highly recommended Victorian stylizations include flush siding, tall thin windows, full pedimented gable eaves enclosing an ornamental shingled facade, angled bay

New Development Infill

New development on previously unbuilt land is planned for both outside and inside the historic Old Town area. In both cases, a New Town Residential General basis for design is to be used to guide new development projects. This is included in Part II: New Town Design Guidelines. Specialized areas and/or types of housing may carry with them specialized adaptations to the general guidelines. These adaptations for areas of special concern are also found in Part II: New Town Design Guidelines, both for the New Town area and the Old Town area.

The map below shows the Old Town jurisdictional boundary in color.

8. Maintenance of Existing Systems

Existing systems should be analyzed for safety, energy conservation, and cost effectiveness. A maintenance routine for mechanical, plumbing, and electrical systems and their features is highly recommended. Providing adequate ventilation of attics, crawl spaces and cellars can minimize accelerated deterioration of mechanical systems.

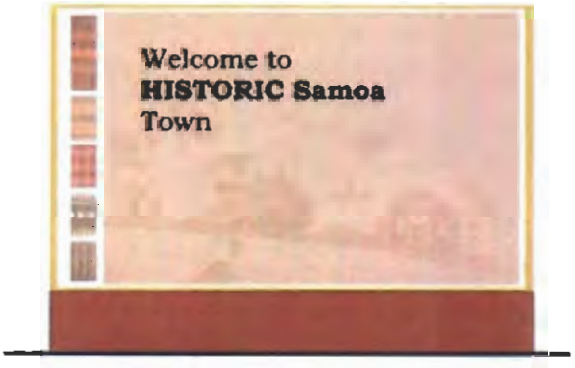
11. Signage and Graphics

General. Signage in Samoa is functional and utilitarian. New signs shall be both attractive in appearance and compatible with façades and the scale of existing and new buildings. Sign material, font and other requirements, shall be compatible with Samoa's thematic image. Signs shall also comply with ADA, accessibility and safety requirements and with County of Humboldt regulations. Concept sign design and material shall be approved by the SDRC.

Samoa's town logo shall be displayed on all standard signs. For more information, refer to the ***Signage Implementation Plan***, pending approval by the SDRC.

Sign Types. Standardization of signs in Old Town and New Town Samoa is recommended as a major contributing factor for the town's image. Signage in Samoa's historic/cultural area will reflect historic origins while promoting a visual hierarchy to differentiate the area from dynamic, new development. Existing, original signage shall be repaired and restored. If replacement is required, new signs will reflect historic design characteristics.

There are several types of signs that exist or are planned for Samoa:



1. **Entry signs.** The following sign is planned for the New Navy Road entry to Old Town Samoa. Another entry sign will be situated near the new access road for the planned business park.

- Signs shall be a maximum of 6 square feet if located less than 8' above ground, 9 square feet if between 8-12' above ground, and 12 square feet if more than 12' above ground. Final sign size must be reviewed and approved by the SDRC for appropriateness to use and location.

- Banners shall be a maximum of 36" in height and 10-12' in maximum width.

- The height of commercial, window display signs will be limited to one-third the height of the glass in the sash, excluding muntins. Sign width is limited to 90% of the width of glass in the sash.

- Projecting signs (i.e. signs perpendicular to the façade of the building) are allowed. Maximum projection is 5' and top of sign shall be 9-12' above the sidewalk. Maximum size is 6 square feet. Brackets or supports shall match the sign style. Sign hardware shall not be included as part of the allowable size of the sign.

Sign Illumination. Although not required, consider using back-lit and front-lit graphics in appropriate cases. Signs can be illuminated by either rear illumination (channel type) or lit from a non-apparent light source.

Exposed light source(s), and flashing or moving character type are not allowed. Signs on an establishment's second floor shall not be illuminated.

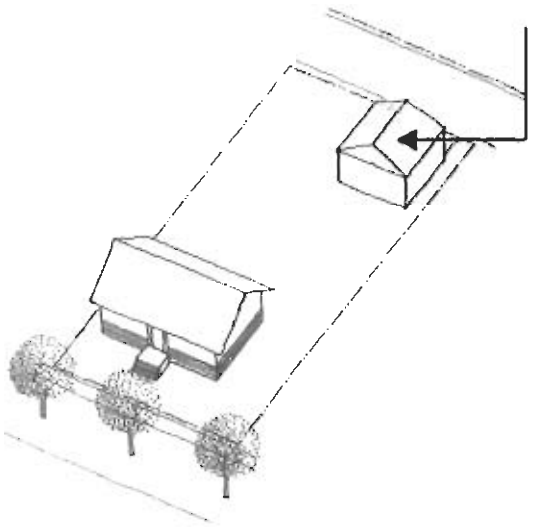
Replacement. Check if historical examples are available when designing signage. Use similar materials, font styles, location, size, and appropriate installation for historic signs.

12. Site Features

Site and landscape features are important components of an area's historic context.

General recommendations:

- Design new buildings in relationship with existing setbacks, size, scale, orientation, massing, material, and character of neighboring and adjacent buildings.
- Preserve a contributing, character-defining garage, when feasible. Respect the primary and roofing materials, roof forms, window and door openings, and other architectural details. Replace, in kind, a historic garage if it is beyond repair. An exact reconstruction is not recommended. The replacement, however, should be compatible with the overall character of the primary building through the use of similar proportions and materials.



- Locate a new, detached garage at the rear of the site only and setback substantially from the house. In certain situations, alternative locations will be considered but in no case will garages be permitted on the residential building's front facing side.
- When providing parking areas for individual residential properties, locate parking in rear alleys, away from the front of the lot. Paved parking in the front yard is inappropriate.
- Use paving materials for parking areas that are compatible with the character of the area. Decomposed granite, pea gravel, exposed aggregate concrete, gravel or chip and seal are appropriate paving materials. Use materials that are not impervious to water so as to minimize runoff into the street or onto adjacent properties.

Pedestrian Circulation. It is important to maintain and, where possible, to enhance the historic orientation of the town atmosphere. Paths, trails and walkways are historically determined and integrated with new master planned circulation routes.

General recommendations:

General recommendations:

- Where modifications are required to achieve new safety or functional requirements, designs should consider the existing road's character-defining features. As possible, maintain the traditional horizontal alignments, lane widths, shoulders, clearances, and other similar design elements for new construction within Samoa's historic area. Historic roads that do not have sidewalks should be maintained as such. Because Vance Avenue is the main corridor to and through New Town Samoa, however, special exception for design shall be permitted.

- Locate and align new roads in a visually unobtrusive and historically compatible manner, using minimal amounts of cut and fill, narrow width and appropriate materials and drainage features.

- Safety issues and other concerns may necessitate new infrastructure systems within the roadway. Select roadway material similar in appearance to existing pavement. As appropriate, use compact gravel surfaces on parking or other areas. Utilize County of Humboldt roadway values and acceptable levels of safety when reconstructing the existing roadway design.

- Provide roadway lighting systems that are simple and compatible in character, design, height, size and color. Complement new lighting poles in parking areas with what has existed previously.

- Verify any restrictions or prohibitions on existing roadways. Plan for maintenance and upkeep.

Sidewalks. Many of Samoa's streets were designed before the advent of the automobile and, as such, do not have sidewalks. Adding sidewalks to these roads would significantly impact this character-defining feature.

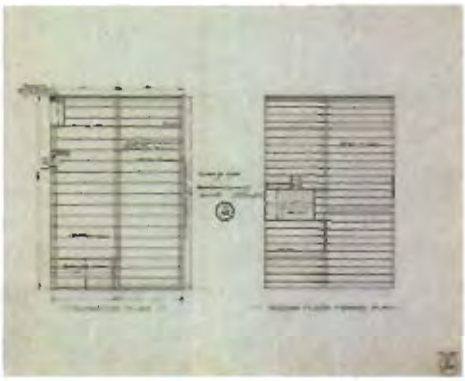
General recommendations:

- If new sidewalks are necessary, use surface materials to complement the historic and cultural character of the area. Consider a texture and color that is more suited to town atmosphere if this new material is used. Sidewalk surfaces shall be weathered by hosing and brushing with a stiff broom to expose the aggregate prior to concrete fully setting. Alternative

- Service areas fixtures shall be wall mounted with 90 degree cutoff luminaries (downlighting). Any lighting used to highlight or illuminate architecture or signs shall be attractive without significant spillage of light upward or outward. Use metal halide bulbs or other approved SDRC types.

- Provide lights at public and service entrances and pedestrian circulation routes.

- New garages or carports must be compatible in style, size, material, roof profile, and details with the historic principle building on the lot. Garages and carports will be located in the rear of the lot only and accessed from the alley where alleys exist at the rear.



Foundations. Building foundations in Samoa primarily consist of concrete, masonry and wood piers. If repair and retention are not an option, replacement with new concrete piers or perimeter foundations are permitted. However, all new construction must be screened by exterior wood trim and finishes similar to what was originally on the building. Refer to Character Defining Features section in the Appendix.

13. Landscape Features

include available and known resources for manufacturers, products, and other construction-related matters for the SDRC and others. In addition, a supply of appropriate items for renovation will be available.

15. Relocation

Relocating a building is a last resort to avoid demolition, and must be done with care. From a preservation perspective, relocating a building has many negative consequences. The context of the building is lost and the association with the surrounding natural and built environment is destroyed. Moreover, many of the character-defining features that contribute to the architectural significance of a building have to be removed or are seriously damaged as a result of relocation. These include foundations, porches, chimneys, and interior finishes. Structural damage can also result.

16. Demolition

Demolition invariably exerts a negative impact on a historic district. Typically, either a conspicuous void is created, or the replacement, even if well designed, is usually less well designed and constructed than the original. Demolition should be avoided in most cases unless the building or site's rehabilitation is technically or feasibility extremely restrictive and prohibitive.

Demolition of buildings is restricted to conditions of imminent safety hazards that possess no reasonable economic use and other extreme circumstances. Every effort should be made to reuse and revitalize contributing historic and cultural resources. The SDRC will determine whether a unique situation for demolition exists for the building or site in question. A Historic American Building Survey (HABS) or other documentation of the building to be demolished will be completed.

17. Special Projects:
Samoa Block, Samoa Cookhouse area, Water Tower, Hostelry & Others

Opportunity for revitalization. The Samoa Block structure is situated on a prestigious and pivotal location. The Town Square to the northeast and ample parking to the southwest are proposed for the immediate area. Additionally, the gas station is vacant next to the Samoa Block. Several other residential structures in the vicinity, oriented to the Town Square, are proposed for commercial uses. The post office defines the easterly part of the area.

The Samoa Block area is the nucleus and center of the Samoa development, linking both the new and historic/cultural aspects of the community. In maintaining its tradition, the area uses and design must encourage economic vitality through creative new uses that engage the public. This area is also a place where visitors can be oriented to the Samoa development.

Considerations include:

- Use the building's historical/cultural references as a design palette for the Samoa Block Area.

- Consider Samoa Block as a logical location for the Visitors Center and place of orientation for the development (alternative location may be the Samoa Cookhouse complex). Situate Samoa real estate showcase for properties in the Block.

- Clarify how the adjacent buildings (gas station, residential structures) can be integrated into development.

- Develop a "park" concept that is not static, but active – in other words, maintain flexibility so the park can also be used effectively for multi-uses and various events.

- Redesign parking to maximize access to Samoa Block uses. Determine whether existing warehouses behind Block (and post office) can be adaptively reused and parking located without demolition of structures.

- Consider uses such as an indoor/outdoor café or coffee shop, an indoor "market hall" that includes individual spaces for a market, bakery, produce shop, wines, and more. The second story may house a restaurant and bar, performing arts/culinary school or community uses as mentioned in the Master Plan.

- Reconfigure proposed new building footprints with the existing resources. Assess the original layouts prior to the addition of vehicular parking.

Water Tower

Reconstruction of water shall be done in accordance with plans available for the original building. However, materials may be substituted that best reflect the building's character defining features. An appropriate use, interpretation, and signage will also be determined.

Hostelry

The Hostelry, or "Mansion", is the original home of Hammond Lumber Mill. Built in a grander and more ornate style than the workers' housing, this building has been renovated. Ongoing maintenance in accordance with the Samoa Design Guidelines is required.

Post Office & other contributing structures

As with other buildings, use of the Samoa Guidelines is required for the Post Office and other types of similar contributing structures. In particular, adaptive reuse modifications shall be carefully designed to maintain the original character defining features.

Appendices (Exhibits, References, etc)

A Applications and SDRC checklist

B List of Buildings

C Architectural Types

D Old Town Architectural Features Inventory and Basis for Pattern Book

E Secretary of Interior Rehabilitation Standards (summary)

F Archaeological Resources

G Ordinance

H Map of Historic & Cultural Area

I Database & Manufacturers/Products

APPENDIX A.1

Application and Request for Certificate of Appropriateness

In compliance with Ordinance _____ adopted by the County of Humboldt, a Certificate of Appropriateness shall be obtained for any exterior changes to any building or site located with the designated historic section of Samoa Town. These changes must be approved by the Samoa Design Review Committee (SDRC) and submitted to the County of Humboldt Planning Department in accordance with subject Ordinance.

Information regarding the building, property or site to be reviewed:

Applicant name: _____

Building Owner: _____

Business Owner: _____

Address: _____

Contact person, address, phone # and email:

General Description of the work to be performed:

Pre Design Preliminary Checklist:

	Proposed Project	yes	no	Remarks
1	Have you reviewed the Samoa Design Guidelines document of historic and cultural resources?			
2	Is the property, building or site listed as a Samoa *contributing* resource?			
3.0	**Does the project involve an alteration or renovation of the:**			
3.1	Exterior of the existing building			
3.2	Interior of the existing building			
3.3	Both exterior and interior of the existing building			
3.4	Addition to existing building			
3.5	Other types of new construction in yard or landscaped area of property			
3.4	A presently vacant lot or site			
4	Does the project involve demolition or relocation of a *contributing* resource? If so, what specifically is proposed?			

5.0	Which of the following components will be replaced or altered in the project?			
5.1	Windows			
5.2	Doors			
5.3	Porches			
5.4	Siding and other wood features			
5.5	Roofs			
5.6	Site and/or Landscape features			
6	Are estimated costs for project determined?			

Include with this application the following only, as applicable:

1. Preliminary plans, sketches or drawings that illustrate that provide a conceptual understanding of the proposed project.
2. Description or samples of any materials to be used.
3. Color selection samples.
4. Photographs or other information necessary for the review.

Signature of applicant:

_____

Submittal Date: _____

For the Samoa Design Review Committee (SDRC) use only:

Submittal Date of Application:
Meeting Date:
Notice Date:

NOTICE TO OWNER:

_____ **Approves your Application & recommends compliance to the County of Humboldt**

_____ **Approves your Application with the following conditions**

_____ **Disapproves of your Application for the following reasons and requires a revised submittal.**

Signed:

_____

Additional **Application Considerations**

Governing Regulations

Any and all proposed construction within the designated Samoa's historic & cultural area upon approval by the SDRC, shall conform with the following:

1. SDRC rules and regulations;
2. Secretary of Interior's Standards for the Rehabilitation of Historic Resources;
3. All applicable Humboldt County Ordinances, Regulations, Overlay Zones and Codes;
4. Applicable Local, State and Federal Codes and Regulations.

Pre-Design Meeting

Depending on the scope and magnitude of the project, the applicant and his/her architect, designer or builder are encouraged to meet with the SDRC to discuss your property and identify any important concerns prior to designing or preparing plans for any proposed improvements to your lot.

Although this meeting is not required, it will provide you with guidance prior to the initiation of design work and will acquaint you with the expectations of the SDRC, and with rules and regulations governing your historic resource.

Construction and other Documents

The SDRC will determine the number of copies to be submitted for review, including requirements for design documents, construction schedule, sample materials & color board, and other requirements set forth by the Committee. Review period and appeals process should be discussed with the SDRC.

Building Permit

The SDRC will recommend approval or denial of your planned improvements to the County of Humboldt. Subsequently, a Building Permit must be obtained directly from Humboldt County. Owners are advised that the County may have certain additional submittal requirements, which have to be met before issuance of a Building Permit. Any changes to the site, exterior building appearance (including exterior building materials) brought about by the Building Permit process must be submitted to the SDRC for review and approval.

Changes in Plans and/or Materials

No significant changes in plans and/or materials previously approved by the SDRC may be undertaken without advanced written SDRC approval.

Other Items

Please contact the SDRC and the County of Humboldt for additional concerns and inquiries.

May 15 2006 **APPENDIX A.2**

DRAFT - subject to modifications

SDRC Construction and Rehabilitation Checklist

	Samoa Design Guidelines: Old Town Historic Area	Type of Improvement:
	PROJECT name/ Address:	
	Assessment and Remarks – Basis of Design Recommendations	
	I - II: Does Project generally reflect Design Principles and Design Guidelines recommendations (rate 1-5, low to high)?	
	Town as a Composite, Homogeneous Place	
I	*Overall Town context and development: examples of familiar town plan based on necessity and economy, land uses, location of activities, utilitarian buildings, resounding with the culture, climate, and available materials.*	
II	Samoa's Traditional Architecture	
1	**Simplicity of Massing:** examples of architecture based on necessity and economy, utilitarian buildings, resounding with the culture, climate, and available materials of the states where they were built; rational and sensible styles	
2	**Hierarchy of Massing:** most important functions are located in the largest, most prominent part of the building or "main body"	
3	**Simplicity of Proportion:** use of simple proportions found to in harmony with proportions that come naturally to the physical world.	
4	**Symmetry of the Face:** use of bilateral symmetry in usage way at the entry of the building	
5	**Regular Arrangement of Openings:** the placement of openings is a matter that while sometimes is not simply regular, is nonetheless extremely rational	
6	**Cap, Shaft and Base:** building patterns represent basic three elements of form.	
7	**Site Arrangements:** Arrangements that create either internal courtyard or external street spaces. A non-basic building layout that is pulled up as close, tight and tall to the street shoulder to shoulder.	
8	**Context Zone:** relationship with specific "zones" in the historic area, including Samoa's commercial center and residential enclaves	
	A - H: Does the project incorporate and utilize aspects of Samoa's existing historic/cultural Character Defining Features? (indicate: yes/no/ or Not Applicable)	
	Building and Site	
A	Wall Materials	
A-1	Number of Materials (traditional no more than 2)	
A-2	Siding – type (wood, stone, masonry, stucco, other)	
A-3	Trim – exterior trim that is indistinguishable fr wood when painted, wood appropriately applied	
A-4	Colors – appropriate to building styles and local precedent	
A-5	Wall Height- ___ feet plus preferred for correct proportions	
A-6	Wall Material Joints	
B	Door and Windows	
B-1	Door Materials	
B-2	Window Materials	
B-3	Storefront Materials	
B-4	Shutter Materials	
B-5	Window Muntins	
B-6	Door and Window Types	
B-7	Door/Window Style related to Building Style	
B-8	Entry Surrounds	
B-9	Window Proportions (w:3 panes)	
B-10	Garages and doors related to building style	
B-11	Shutters	
B-12	Window/Door Casing	
B-13	Lintels, Keystones, and Arches	
B-14	Arch/Eave alignment	
B-15	Sill Casing	
C	Porches and Balconies	
C-1	Column Materials/ Proportions	
C-2	Beam Materials	
C-3	Porch Ceiling Materials	
C-4	Balcony Materials	
C-5	Railing Materials	

D	**Eaves**	
D-1	Eave Return, Cap material	
D-2	Trim under Cornice	
D-3	Gutter and Downspout materials	
D-4	Eave Materials	
E	**Roofs**	
E-1	Roofing materials	
E-2	Ridge Caps	
E-3	Roof Slopes	
E-4	Bay Roofs	
E-5	Overlapping Gables	
E-6	Skylights	
F	**Porches and Dormers**	
F-1	Dormer Jamb materials	
F-2	Dormer Roof trim	
F-3	Dormer body proportions	
F-4	Porch related to building style & materials	
G	**Attachments**	
G-1	Chimney & Flue Materials	
G-2	Signs	
G-3	Awnings	
G-4	Lighting	
H	**Sitework**	
H-1	Fence Materials	
H-2	Wall Materials	
H-4	Sidewalk Materials	
H-5	Private yards	
H-6	Garden walls	
H-7	Streetways	
H-8	Plant selection	

Appendix B1

Old Town Historic Resources

Residential

Cadman Court

11 Cadman Court	Reference #: A2.1	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B3	
Comments:		

12 Cadman Court	Reference #: A2.2	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B3	
Comments:		

13 Cadman Court	Reference #: A2.3	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B3	
Comments:		

14 Cadman Court	Reference #: A2.4	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B3	
Comments:		

15 Cadman Court	Reference #: A2.5	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B3	
Comments:		

Residential

CADMAN COURT (CONTINUED)

17 Cadman Court	Reference #: A2.6	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B3	
Comments:		

18 Cadman Court	Reference #: A2.7	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B3	
Comments:		

20 Cadman Court	Reference #: A2.8	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B3	
Comments:		

FENWICK AVENUE

1 Fenwick Avenue	Reference #: A2.9	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B6	
Comments:		

2 Fenwick Avenue	Reference #: A2.10	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C5	
Comments:		

3 Fenwick Avenue	Reference #: A2.11	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B6	
Comments:		

4 Fenwick Avenue	Reference #: A2.12	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C5	
Comments:		

Residential

Fenwick Avenue (Continued)

5 Fenwick Avenue	Reference #: A2.13	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B6	
Comments:		

6 Fenwick Avenue	Reference #: A2.14	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C5	
Comments:		

7 Fenwick Avenue	Reference #: A2.15	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B6	
Comments:		

8 Fenwick Avenue	Reference #: A2.16	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C5	
Comments:		

9 Fenwick Avenue	Reference #: A2.17	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1924	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B6	
Comments:		

10 Fenwick Avenue	Reference #: A2.18	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C5	
Comments:		

11 Fenwick Avenue	Reference #: A2.19	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1924	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C5	
Comments:		

Residential

FENWICK AVENUE (CONTINUED)

12 Fenwick Avenue	Reference #: A2.20	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C5	
Comments:		

13 Fenwick Avenue	Reference #: A2.21	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1924	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C5	
Comments:		

14 Fenwick Avenue	Reference #: A2.22	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C5	
Comments:		

15 Fenwick Avenue	Reference #: A2.23	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1924	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C5	
Comments:		

16 Fenwick Avenue	Reference #: A2.24	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C5	
Comments:		

Residential

Murphy Avenue

14 Murphy Avenue	Reference #: A2.25	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1905	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1C2	
Comments:		

16 Murphy Avenue	Reference #: A2.26	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1905	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1C2	
Comments:		

North Bay View Street

11 N. Bay View Street	Reference #: A1.1	Type: Dwelling
Era: Tidewater Lumber Era (1850-1899)	Date Built: 1895	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1A1	
Comments:		

13 N. Bay View Street	Reference #: A1.2	Type: Dwelling
Era: Tidewater Lumber Era (1850-1899)	Date Built: 1895	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1A1	
Comments:		

15 N. Bay View Street	Reference #: A2.27	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1902	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1A2	
Comments:		

21 N. Bay View Street	Reference #: A2.28	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1902	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1A2	
Comments:		

23 N. Bay View Street	Reference #: A2.29	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1902	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1A2	
Comments:		

Residential

NORTH BAY VIEW STREET (CONTINUED)

108 N. Bay View Street	Reference #: A1.3	Type: Dwelling
Era: Tidewater Lumber Era (1850-1899)	Date Built: 1895	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1A1	
Comments:		

109 N. Bay View Street	Reference #: A1.4	Type: Dwelling
Era: Tidewater Lumber Era (1850-1899)	Date Built: 1895	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1A1	
Comments:		

111 N. Bay View Street	Reference #: A1.5	Type: Dwelling
Era: Tidewater Lumber Era (1850-1899)	Date Built: 1890	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1A1	
Comments:		

PACIFIC COURT

3 Pacific Court	Reference #: A2.30	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1922	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C4	
Comments:		

4 Pacific Court	Reference #: A2.31	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1C1	
Comments:		

Residential

Rideout Street

1 Rideout Street	Reference #: A2.32	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: Shingle Style	Architectural Subset: 3B1	
Comments:		

2 Rideout Street (backhouse)	Reference #: A2.33	Type: Hostelry Separate Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1910	Contributing: YES
Architectural Style: Shingle Style	Architectural Subset: 3A1	
Comments: The main building is found under Commercial, not Residential.		

3 Rideout Street	Reference #: A2.34	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1C1	
Comments:		

5 Rideout Street	Reference #: A2.35	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1C1	
Comments:		

102 Rideout Street	Reference #: A2.36	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B2	
Comments:		

104 Rideout Street	Reference #: A2.37	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B2	
Comments:		

105 Rideout Street	Reference #: A2.38	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1C1	
Comments:		

Residential

RIDEOUT STREET (CONTINUED)

110 Rideout Street	Reference #: A2.39	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1909	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2A1	
Comments:		

112 Rideout Street	Reference #: A2.40	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1909	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2A1	
Comments:		

114 Rideout Street	Reference #: A2.41	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1912	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B2	
Comments:		

SAMOA COURT

1 Samoa Court	Reference #: A2.42	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B3	
Comments:		

3 Samoa Court	Reference #: A2.43	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B3	
Comments:		

5 Samoa Court	Reference #: A2.44	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B3	
Comments:		

102 Samoa Court	Reference #: A2.45	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B3	
Comments:		

Residential

Samoa Court Extension

1 Samoa Court Extension	Reference #: A2.46	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1922	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

3 Samoa Court Extension	Reference #: A2.47	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1922	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

5 Samoa Court Extension	Reference #: A2.48	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1922	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

7 Samoa Court Extension	Reference #: A2.49	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C3	
Comments:		

9 Samoa Court Extension	Reference #: A2.50	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B5	
Comments:		

Residential

SUNSET AVENUE

116 Sunset Avenue	Reference #: A2.51	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1920	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C2	
Comments:		

117 Sunset Avenue	Reference #: A2.52	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1922	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

118 Sunset Avenue	Reference #: A2.53	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1920	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C2	
Comments:		

119 Sunset Avenue	Reference #: A2.54	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1922	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

120 Sunset Avenue	Reference #: A2.55	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1920	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2D1	
Comments:		

121 Sunset Avenue	Reference #: A2.56	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1922	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

122 Sunset Avenue	Reference #: A2.57	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1920	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2D1	
Comments:		

Residential

Sunset Avenue (Continued)

123 Sunset Avenue	Reference #: A2.58	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: ca. 1925	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

124 Sunset Avenue	Reference #: A2.59	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1920	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2D1	
Comments:		

125 Sunset Avenue	Reference #: A2.60	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1920	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

126 Sunset Avenue	Reference #: A2.61	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1920	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

127 Sunset Avenue	Reference #: A2.62	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1920	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

128 Sunset Avenue	Reference #: A2.63	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1920	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

129 Sunset Avenue	Reference #: A2.64	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1920	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2D1	
Comments:		

Residential

SUNSET AVENUE (CONTINUED)

129 ½ Sunset Avenue	Reference #: A2.65	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C3	
Comments:		

130 Sunset Avenue	Reference #: A2.66	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C3	
Comments:		

131 Sunset Avenue	Reference #: A2.67	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: ca. 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C3	
Comments:		

132 Sunset Avenue	Reference #: A2.68	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C3	
Comments:		

133 Sunset Avenue	Reference #: A2.69	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1921	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C3	
Comments:		

134 Sunset Avenue	Reference #: A2.70	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C3	
Comments:		

137 Sunset Avenue	Reference #: A2.71	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1922	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

Residential

Sunset Avenue (Continued)

138 Sunset Avenue	Reference #: A2.72	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1922	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

139 Sunset Avenue	Reference #: A2.73	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1922	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

140 Sunset Avenue	Reference #: A2.74	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1922	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2B4	
Comments:		

Sunset Avenue Extension

1 Sunset Avenue Extension	Reference #: A2.75	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: ca. 1920	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C1	
Comments:		

3 Sunset Avenue Extension	Reference #: A2.76	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: ca. 1920	Contributing: YES
Architectural Style: Craftsman	Architectural Subset: 2C1	
Comments:		

Residential

VANCE AVENUE

4 Vance Avenue	Reference #: A2.77	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1902	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B1	
Comments:		

6 Vance Avenue	Reference #: A2.78	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1902	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B1	
Comments:		

7 Vance Avenue	Reference #: A2.79	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1C1	
Comments:		

8 Vance Avenue	Reference #: A2.80	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1902	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B1	
Comments:		

9 Vance Avenue	Reference #: A2.81	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1C1	
Comments:		

10 Vance Avenue	Reference #: A2.82	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1902	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B1	
Comments:		

12 Vance Avenue	Reference #: A2.83	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1902	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B1	
Comments:		

Residential

Vance Avenue (Continued)

13 Vance Avenue	Reference #: A2.84	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: Shingle Style	Architectural Subset: 3B1	
Comments:		

14 Vance Avenue	Reference #: A2.85	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1902	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B1	
Comments:		

15 Vance Avenue	Reference #: A2.86	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: Shingle Style	Architectural Subset: 3B1	
Comments:		

16 Vance Avenue	Reference #: A2.87	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1902	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B1	
Comments:		

17 Vance Avenue	Reference #: A2.88	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: Shingle Style	Architectural Subset: 3B1	
Comments:		

18 Vance Avenue	Reference #: A2.89	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B2	
Comments:		

19 Vance Avenue	Reference #: A2.90	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: Shingle Style	Architectural Subset: 3B1	
Comments:		

Residential

VANCE AVENUE (CONTINUED)

20 Vance Avenue	Reference #: A2.91	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B2	
Comments:		

101 Vance Avenue	Reference #: A2.92	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B2	
Comments:		

103 Vance Avenue	Reference #: A2.93	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B2	
Comments:		

200 Vance Avenue	Reference #: A3.1	Type: Dwelling
Era: Reshaping the Lumber Industry (1933-1950)	Date Built: ca. 1940	Contributing: YES
Architectural Style: Minimal Traditional	Architectural Subset: 4-2	
Comments:		

Commercial

Samoa Cookhouse	Address: Cookhouse Lane	Type: Cookhouse
Era: Lumber Boom (1900-1932)	Date Built: ca. 1900	Contributing: YES
Architectural Style: Shingle Style	Architectural Subset: 3A2	Reference #: B2.1
Comments:		

Samoa Block (Samoa Fire Station)	1-5 Cutten St.	Type: Fire Station
Era: Lumber Boom (1900-1932)	Date Built: 1913-1918	Contributing: YES
Architectural Style: Shingle Style	Architectural Subset: 3A3	Reference #: B2.2
Comments: Convert to commercial use.		

Hostelry	2 Rideout St.	Type: Hostelry
Era: Lumber Boom (1900-1932)	Date Built: 1903	Contributing: YES
Architectural Style: Shingle Style	Architectural Subset: 3A1	Reference #: B2.3
Comments: Back building 1910 (see Residential).		

Christmas Wreath Gift Shop		Type: Gift Shop
Era: Lumber Boom (1900-1932)	Date Built: 1910	Contributing: YES
Architectural Style:	Architectural Subset:	Reference #: B2.4
Comments:		

Post Office - Employment Office	244 N. Bay View Street	Type: Post Office
Era: Lumber Boom (1900-1932)	Date Built: 1910	Contributing: YES
Architectural Style:	Architectural Subset: 2B6	Reference #: B2.5
Comments:		

2 Cutten Street	2 Cutten St.	Type: Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1902	Contributing: YES
Architectural Style: National Folk	Architectural Subset: 1B1	Reference #: B2.6
Comments: Convert to commercial use.		

Dog Ranch	615 New Navy Base Rd.	Type: Dog Ranch
Era: Lumber Boom (1900-1932)	Date Built: ca. 1923/1925	Contributing: YES
Architectural Style:	Architectural Subset: 2B6	Reference #: B2.7
Comments: Both buildings at this address are referenced under B2.7.		

Industrial

Contractors Gate B - Pumphouse	Reference #: C2.1	Type: Pumphouse
Era: Lumber Boom (1900-1932)	Date Built: ca. 1920	Contributing:
Comments:		

Carpenter's Shop	Reference #: C2.2	Type: Warehouse
Era: Lumber Boom (1900-1932)	Date Built: ca. 1920	Contributing:
Comments:		

Lard & Meat House	Reference #: C2.3	Type: Lard Renderer
Era: Lumber Boom (1900-1932)	Date Built: 1918	Contributing:
Comments:		

Warehouse behind Samoa Block	Reference #: C2.4	Type: Warehouse
Era: Lumber Boom (1900-1932)	Date Built: ca. 1910	Contributing:
Comments:		

Samoa Wharf	Reference #: C2.5	Type: Dock Commercial
Era: Lumber Boom (1900-1932)	Date Built: ca. 1900	Contributing:
Comments:		

Ferry Terminal Ruins	Reference #: C2.6	Type: Dock Commercial
Era: Lumber Boom (1900-1932)	Date Built: ca. 1900	Contributing:
Comments:		

Dockside Warehouse	Reference #: C2.7	Type: Warehouse
Era: Lumber Boom (1900-1932)	Date Built: ca. 1920	Contributing:
Comments:		

Industrial

Millyard	Reference #: C2.8	Type: Millyard
Era: Lumber Boom (1900-1932)	Date Built: 1895-1950	Contributing:
Comments:		

Rigging Shop Foundation	Reference #: C2.9	Type: Foundation
Era: Lumber Boom (1900-1932)	Date Built: ca. 1910	Contributing:
Comments:		

Bus Shelter	Reference #: C2.10	Type: Shelter
Era: Lumber Boom (1900-1932)	Date Built: 1925	Contributing:
Comments:		

Train Yard	Reference #: C2.11	Type: Train Yard
Era: Lumber Boom (1900-1932)	Date Built: 1900-1950	Contributing:
Comments:		

Roundhouse	Reference #: C2.12	Type: Train Commercial
Era: Lumber Boom (1900-1932)	Date Built: 1910	Contributing:
Comments:		

Car Shed	Reference #: C2.13	Type: Train Commercial
Era: Lumber Boom (1900-1932)	Date Built: 1910	Contributing:
Comments:		

Boiler Shop	Reference #: C2.14	Type: Train Commercial
Era: Lumber Boom (1900-1932)	Date Built: 1910	Contributing: YES
Comments:		

Industrial

Machine & Blacksmith Shop	Reference #: C2.15	Type: Train Commercial
Era: Lumber Boom (1900-1932)	Date Built: 1910	Contributing:
Comments:		

Samoa Railroad System	Reference #: C2.16	Type: Railroad
Era: Lumber Boom (1900-1932)	Date Built: 1900-1930	Contributing:
Comments:		

Water Tower Foundation 1	Reference #: C2.17	Type: Foundation
Era: Lumber Boom (1900-1932)	Date Built: ca. 1920	Contributing:
Comments:		

Water Tower Foundation 2	Reference #: C2.18	Type: Foundation
Era: Lumber Boom (1900-1932)	Date Built: ca. 1920	Contributing:
Comments:		

Water Tower Foundation 3	Reference #: C2.19	Type: Foundation
Era: Lumber Boom (1900-1932)	Date Built: ca. 1920	Contributing:
Comments:		

Water Tower Foundation 4	Reference #: C2.20	Type: Foundation
Era: Lumber Boom (1900-1932)	Date Built: ca. 1920	Contributing:
Comments:		

Building 1	Reference #: C3.1	Type: Dock Commercial
Era: Reshaping the Lumber Industry (1933-1950)	Date Built: ca. 1940	Contributing:
Comments:		

Industrial

Sewage Treatment Facility 1	Reference #: C3.2	Type: Sewage Treatment
Era: Reshaping the Lumber Industry (1933-1950)	Date Built: ca. 1950	Contributing:
Comments:		

Septic System	Reference #: C3.3	Type: Train Commercial
Era: Reshaping the Lumber Industry (1933-1950)	Date Built: ca. 1945	Contributing:
Comments:		

Freight Bin	Reference #: C3.4	Type: Train Commercial
Era: Reshaping the Lumber Industry (1933-1950)	Date Built: ca. 1950	Contributing:
Comments:		

Storage Building	Reference #: C3.5	Type: Train Commercial
Era: Reshaping the Lumber Industry (1933-1950)	Date Built: ca. 1950	Contributing:
Comments:		

Restroom	Reference #: C3.6	Type: Train Commercial
Era: Reshaping the Lumber Industry (1933-1950)	Date Built: ca. 1950	Contributing:
Comments:		

Recreational, Parks & Open Space

	Samoa Site 2	Location:	Type: Open Space
	Era: Tidewater Lumber Era (1850-1899)	Date:	Contributing:
	Architectural Style: N/A	Architectural Subset: N/A	Reference #: D1.1
	Comments:		

Women's Club	115 Rideout St.	Type: Community Dwelling
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing: YES
Architectural Style: Minimal Traditional	Architectural Subset: 4-1	Reference #: D2.1
Comments:		

Samoa Gym	900 Vance Av.	Type: Gymnasium
Era: Lumber Boom (1900-1932)	Date Built: 1923	Contributing:
Architectural Style:	Architectural Subset:	Reference #: D2.2
Comments:		

Men's Clubhouse (Samoa Firehall)	Cookhouse Lane	Type: Social Hall
Era: Lumber Boom (1900-1932)	Date Built: ca. 1900	Contributing
Architectural Style: Craftsman	Architectural Subset: 2B3	Reference #: D2.3
Comments:		

Vance Avenue Bridge	200 Vance Av.	Type: Bridge
Era: Reshaping the Lumber Industry	Date Built: ca. 1940	Contributing:
Architectural Style: N/A	Architectural Subset: N/A	Reference #: D3.1
Comments:		

	Samoa Playground	Type: Playground
	Era: Decline of Redwood Industry (1950-1985)	Date Built: ca. 1986	Contributing:
	Architectural Style: N/A	Architectural Subset: N/A	Reference #: D4.1
	Comments:		

Appendix B2

Time Period Index

Tidewater Lumber Era (1850-1899)

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A1.3: 108 North Bay View St. (1895)
A1.4: 109 North Bay View St. (1895)
A1.5: 111 North Bay View St. (1890)

Commercial

No resources.

Industrial

No Resources.

Recreational & Parks

D1.1: Samoa Site 2

Lumber Boom (1900-1932)

Residential

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A2.46: 1 Samoa Court Ext. (1922)
A2.47: 3 Samoa Court Ext. (1922)
A2.48: 5 Samoa Court Ext. (1922)
A2.49: 7 Samoa Court Ext. (1923)
A2.50: 9 Samoa Court Ext. (1923)
A2.51: 116 Sunset Avenue (1920)
A2.52: 117 Sunset Avenue (1922)
A2.53: 118 Sunset Avenue (1920)
A2.54: 119 Sunset Avenue (1922)
A2.55: 120 Sunset Avenue (1920)
A2.56: 121 Sunset Avenue (1922)
A2.57: 122 Sunset Avenue (1920)
A2.58: 123 Sunset Avenue (c.1925)
A2.59: 124 Sunset Avenue (1920)
A2.60: 125 Sunset Avenue (1920)
A2.61: 126 Sunset Avenue (1920)
A2.62: 127 Sunset Avenue (1920)
A2.63: 128 Sunset Avenue (1920)
A2.64: 129 Sunset Avenue (1920)
A2.65: 129 1/2 Sunset Avenue (1923)
A2.66: 130 Sunset Avenue (1923)
A2.67: 131 Sunset Avenue (1923)
A2.68: 132 Sunset Avenue (1923)
A2.69: 133 Sunset Avenue (1921)
A2.70: 134 Sunset Avenue (1923)
A2.71: 137 Sunset Avenue (1922)
A2.72: 138 Sunset Avenue (1922)
A2.73: 139 Sunset Avenue (1922)
A2.74: 140 Sunset Avenue (1922)
A2.75: 1 Sunset Av. Extension (c.1920)
A2.76: 3 Sunset Av. Extension (c.1920)
A2.77: 4 Vance Avenue (1902)
A2.78: 6 Vance Avenue (1902)
A2.79: 7 Vance Avenue (1903)
A2.80: 8 Vance Avenue (1902)
A2.81: 9 Vance Avenue (1903)
A2.82: 10 Vance Avenue (1902)
A2.83: 12 Vance Avenue (1902)
A2.84: 13 Vance Avenue (1903)
A2.85: 14 Vance Avenue (1902)
A2.86: 15 Vance Avenue (1903)
A2.87: 16 Vance Avenue (1902)
A2.88: 17 Vance Avenue (1903)
A2.89: 18 Vance Avenue (1903)
A2.90: 19 Vance Avenue (1903)
A2.91: 20 Vance Avenue (1903)
A2.92: 101 Vance Avenue (1903)
A2.93: 103 Vance Avenue (1903)

Lumber Boom (1900-1932) (continued)

Commercial

B2.1: Samoa Cookhouse (c.1900)
B2.2: Samoa Block (1913-1918)
B2.3: 2 Ridcout (Hostelry) (1903)
B2.4: XMas Wreath Gift Shop (1910)
B2.5: 244 North Bay View St. (1910)
B2.6: 2 Cutten Street (1902)
B2.7: Dog Ranch, 615 Navy Base Rd. (1923/1925)

Industrial

C2.1: Contractors Gate B - Pumphouse (c.1920)
C2.2: Carpenter's Shop (c.1920)
C2.3: Lard & Meat House (1918)
C2.4: Warehouse behind Samoa Block (c.1910)
C2.5: Samoa Wharf (c.1900)
C2.6: Ferry Terminal ruins (c.1900)
C2.7: Dockside Warehouse (c.1920)
C2.8: Millyard (1895-1950)
C2.9: Rigging Shop Foundation (c.1910)
C2.10: Bus Shelter (1925)
C2.11: Train Yard (c.1920)
C2.12: Roundhouse (1910)
C2.13: Car Shed (1910)
C2.14: Boiler Shop (1910)
C2.15: Machine & Blacksmith Shop (1910)
C2.16: Samoa Railroad System (1900-1930)
C2.17: Water Tower Foundation 1 (c.1920)
C2.18: Water Tower Foundation 2 (c.1920)
C2.19: Water Tower Foundation 3 (c.1920)
C2.20: Water Tower Foundation 4 (c.1920)

Recreational & Parks

D2.1: Women's Club (115 Rideout St.) (1923)
D2.2: Samoa Gym (900 Vance Av.) (1923)
D2.3: Men's Clubhouse (Samoa Firehall) (c.1900)

Reshaping the Lumber Industry (1930-1950)

Residential

A3.1: 200 Vance Avenue. (c.1940)

Commercial

No resources.

Industrial

A3.1: Building 1 (c.1940)
A3.2: Sewage Treatment Facility (c.1950)
A3.3: Septic System (c.1945)
A3.4: Freight Bin (c.1950)
A3.5: Storage Building (c.1950)
A3.6: Restroom (c.1950)

Recreational & Parks

D3.1: 200 Vance Av. Bridge (c.1940)

Reshaping the Lumber Industry (1950-1985)

Residential

No resources.

Commercial

No resources.

Industrial

No resources.

Recreational & Parks

D4.1: Samoa Playground (c.1986)

Appendix B3

Architectural Subset Index

1. National Folk Style (1890-1905)

1A: Revivalist Series

1A1: Pre-Hammond, Folk Victorian (1890-95) *varied plan*
North BayView: 11, 13, 108, 109, 111

1A2: N. BayView Subset (1902) *varied plan*
North BayView: 15, 21, 23

1B: Front Gabled Series

1B1: 1902 Cottage Subset
Cutten Street: 2
Vance Avenue: 4, 6, 8, 10, 12, 14, 16

1B2: Samoa House Plan #5 Subset (1903)
Rideout Street: 102, 104
Vance Avenue: 18, 20, 101, 103

1B3: Samoa House Plan #8 Subset (1903)
Cadman Court: 11, 12, 13, 14, 15, 17, 18, 20
Samoa Court: 1, 3, 5, 102

1C: Square Plan Series

1C1: Samoa House Plan #9 Subset (1903)
Pacific Court: 4
Rideout Street: 3, 5, 105
Vance Avenue: 7, 9

1C2: Samoa House Plan #11 Subset (1905)
Murphy Avenue: 14, 16

2. Craftsman Style (1900-1924)

2A: Chalet Series

2A1: Chalet Subset (1909)

Rideout Street: 110, 112

2B: Side Gabled Series

2B1: Cookhouse Manager's Residence

Cookhouse Lane: 77

2B2: Samoa House Plan #16 Subset (1912)

Rideout Street: 114

2B3: Men's Club (1900/1920)

No address listed (east/west addition 1920)

2B4: Samoa House Plan #20 Subset (1922)

Samoa Court Extension: 1, 3, 5
Sunset Avenue: 117, 119, 121, 123, 125, 127, 128, 137, 138, 139, 140

2B5: Manager's Bungalow (1923)

Samoa Court Extension: 9

2B6: Samoa House Plan #29 Subset (1923)

Fenwick Avenue: 1, 3, 5, 7, 9

2B7: Post Office, Employment Office (1924)

N. BayView: 244

2C: Front Gabled Series

2C1: Sunset Av. Extension Subset (c. 1920)

Sunset Avenue Extension: 1, 3

2C: Craftsman: Front Gabled Series (contiinued)

2C2: Twin Subset (c.1920)
Sunset Avenue: 116, 118

2C3: Samoa House Plan #22 Subset (1923)
Samoa Court Extension: 7
Sunset Avenue: 129 1/2, 130, 131, 132, 133, 134

2C4: Samoa House Plan #23 Subset (1922)
Pacific Court: 3

2C5: Samoa House Plan #27 Subset (1923)
Fenwick Avenue: 2, 4, 6, 8, 10, 12, 14, 16

2D: Hipped Roof Series

2D1: Samoa House Plan #21 Subset (1920)
Sunset Avenue: 120, 122, 124, 129

3. Shingle Style (1903-1923)

3A: Prominent Building Series

3A1: Hostelry Subset (1903)
Rideout Street: 2

3A2: Cookhouse Subset (1906-1923)
Cookhouse Lane

3A3: Samoa Block Subset (1913-18, 1920)
Cutten Street: 1-5

3B: Residential Series

3B1: Cross Gambreled Residential Subset (1903)
Rideout Street: 1
Vance Avenue: 13, 15, 17, 19

4. Minimal Traditional (1923 - c.1940)

4-1: Women's Club Subset (1923)
Rideout Street: 115

4-2: Late Residence Subset (c.1940)
Vance Avenue: 200

APPENDIX C

Samoa
Design
Guidelines

Primary Architectural Types

Style	Types	**Significance** *(See Treatment section for work to be carried out to achieve preservation goal)*
1. Folk National Style	**Revivalist Subset** **Front Gable Series** **Square Plan Series**	The Folk National Style is Significant as a basic style that is appropriate for the simplified aesthetic of the workingman's village. Folk National style Buildings retaining their character identifying features are contributing resources to the Samoa Historic District.
2. Craftsman	**Chalet Series** **Side Gable Series** **Front Gable Series** **Hipped Roof Series**	The Craftsman design system is significant as a style reflective of the concepts traditionally associated to the "new" company town. Craftsman style buildings retaining their character identifying features are contributing resources to the Samoa Historic District.
3. Shingle Style Influence	**Prominent Buildings Series** **Residential Series**	Used upon many signature public buildings at Samoa, the Shingle style is significant as an Eastern style associated with prominence, and associated to the founders of the Vance Lumber Company who themselves were from the Eastern Seaboard.
4. MINIMAL TRADITIONAL	**Later Residence subset** **Women's Club subset**	These buildings were not within the period of significance or have been substantially altered.

Architectural Styles & Features

I. National Folk Style

General Common Features:

- Simple details
- Turned spindle porches
- Wood framed double hung windows
- Elevational composition featuring vertical board skirting, water table, and either ship-lap, bevel lap
- or rustic shingle siding
- Symmetrical massing
- Gabled or hipped entry hoods

Pre-Hammond Revivalist Subset:
N. Bayview: 11,13, 108,109,111.
Years: 1890-1895

I.A Revivalist Series

Common Features

- Varied plan and massing
- Italianate Decorated eave brackets (109 N. Bayview)
- Cut away window bays with pendant drop ornamentation (Queen Anne)
- Elaborated cornice brackets
- Entablature above windows
- Triangular pediments
- Elongated vertical wood framed double hung windows.
- Turned spindle porch supports
- Neoclassical Elements (dentils, crown molding, enclosed pediment gables) (108 Bayview)
- Greek Revival Elements (Eave returns and a wide frieze board) (111 N. Bayview)
- Oversized entablatures
- All structures pre-existed the Hammond Lumber Company's presence in Samoa
- Corner boards
- Simplicity of Revivalist details (Greek, Queen Anne, Dutch Colonial, Neoclassic, Italianate, Romanesque)

1902 Bayview Subset
Bayview: 15, 21, 23
Year: 1902

Common Features

- Varied plan and massing like other Bayview homes, but without ornament
oof (23 Bayview)

- Closed pediment (21 Bayview)
- Double front gable (15 Bayview) (associated with Gothic Revival)
- Shiplap siding with plank edge framing
- Front doors with single glazing unit
- Wide friezeboards
- Cornerboards

1902 Cottage Subset:
Cutten St: 2
Vance Avenue: 4,6,8,10,12,14
Year: 1902

I.B Front Gabled Series

Common Features
- Front facing gable roofs
- Symmetrical facades
- Central gabled entry hood between two windows.
- Full-length chamfered post porch supports set in front of an open rail
- Wood shingle siding
- Fishtail shingle in the small porch pediment
- Shed roofed service area at rear of each building
- Vertical board skirting
- Post and pier foundations
- Most possess side entry to the north
- Porch elaboration

House Plan #5 Subset:
Vance Ave: 18, 20,101,103
Rideout St: 102,104
Year: 1903

Common Features
- 1.5 stories
- Steeply pitched gable roofs
- Wide frieze board beneath eaves
- Bevel lap siding
- Elongated vertical double hung windows
- Gabled entry hood to the side of the front façade; mimics pitch of the house
- Bevel lap siding inside entry hood
- Turned spindle ornamentation below entry hood.
- Highly similar to plan #8 subset
- Porch elaboration

 8 Subset:

Cadman Court: 11,12,13,14,15,17,18,20
Samoa Court: 1,3,5,102
Year: 1903

Common Features

- Front gabled
- 1.5 stories
- Single story shed roofed service area at the rear
- Steeply pitched gable roofs
- Modified "porkchop" eave returns
- Hipped entry hood at one side of the main façade
- Turned porch posts
- Decorative spindle work [originally located] below the porch
- 2/2 and 1/1 wood framed double hung windows
- 2 windows on first floor of main façade set within a trim border with a panel or space in between
- Post and pier foundations
- Porch elaboration

House Plan #9 Subset
Vance Ave: 7,9
Rideout St: 3,5,105
Pacific Court: 4
Year: 1903

I.C Square Plan Series

Common Features

- Square plan
- Two stories
- Shingled, structurally integrated Roman arch entryways [in most examples]
- Shingle siding.
- Hipped, pyramidal roof
- 2 stories
- "Romanesque" in style: archways combined with solid massing

(Note: #7 Vance Ave was expanded in 1929)

House Plan #11 Subset
Murphy St.: 14,16
Year: 1905

Common Features

- Square plan
- Pyramidal roof

- Original plan included shingle siding, 6/6 windows, and a shed roofed utility area across the back of the house.
- No entry porch is shown in the plan
- Look out towards the ocean.
- Fenced front yards with wood fences of staggered height boards
- Bevel lap siding.
- Post and pier foundation
- Vertical Shiplap skirting

II. Craftsman (Bungalow)

General Common Features:

- Triangular or arched knee braces at eaves
- Overhanging eaves
- Paired or triplicate windows of varied size and type
- Double-hung windows
- Wood framed double hung windows
- Elevational composition featuring vertical board siding, water table, and shiplap, bevel lap, or shingle siding.
- Exposed projecting rafter tails
- Barge boards
- Different siding material in gable (usually shingle) from rest of the structure
- Porch elaboration
- Corner boards
- Post and pier foundations

II.A Chalet Series

Chalet Subset:
110 and 112 Rideout
Year: 1909

Common Features

- Rear-side eyebrow dormers
- Shed dormers at front facade
- Visor porches
- Step pitch side gable roofs
- Flared eaves and bargeboards
- Knee wall porch enclosures

Cookhouse Manager's Residence Subset
Cookhouse Lane: 77
Year: 1910

Common Features

- Steeply pitched side facing Gable
- Slightly flared eaves
- Diamond shaped composition shingles upon roof
- Lower cross gable extends north
- Symmetrical main façade
- Central Shed entry porch
- Originally possessed 6/6 windows
- 6/2 and 1/1 wood double hung windows
- Bevel lap Siding
- Wood shingles in gable peaks
- Shed roof addition at rear gable; originally a sunroom

House Plan #16 Subset
Rideout: 114
Year: 1912

Common Features

- Side gable
- Low to medium pitched roof
- Flare at eaves
- Flared shingle siding
- Notched bargeboards
- Five knee braces beneath eaves at gable ends
- Wall shingles flared at base above water table
- Narrow vertical board skirting
- Post and pier foundation
- Multi-light wood windows originally included in the design
- Large corner window at southwest corner
- Centered, front gabled entry hood

Men's Club Subset:
No address listed
Year:1900/1920

Common Features

- T-shaped plan
- East-West portion added in 1920
- Wide bevel lap siding
- Simple water table
- Gable hood at entry porch supported by tapered columns on a closed rail of narrow Shiplap
- Six light wood casement windows
- Shiplap siding

- Brick barbeque
- Multi-part windows

House Plan #20 Subset:
Samoa Court Extension: 1,3,5
Sunset Avenue Addresses: 117,119,121,123,125,127,128,137,138,139,140.
Year: 1922

Common Features
- Side Gabled
- Small offset front porch
- Porch roof as shed extension of main roof
- Knee braces at porch eaves
- Tapered porch posts set on a closed rail

Manger's Bungalow Subset:
Samoa Court Extension: 9
Year: 1923

Common Features
- Low-pitched side gable roof
- Overhanging eaves exposed rafter tails
- Massive tapered porch posts set on a closed rail
- Multiple gabled entry hoods
- Dormer with exposed rafter tails and knee braces
- Rustic shingles
- Flared bargeboards

House Plan #29 Subset:
Fenwick St: 1,3,5,7,9
Year: 1923

Common Features
- Low-pitched roof
- Side gabled
- Knee brackets at eaves
- Extended roof over central entry porch supported by square posts
- Knee braces connect the porch roof and posts
- Single light entry door with three panels
- Paired double hung windows to either side of the porch
- Shiplap siding with Shiplap skirting below
- Many possess small gabled projections

Employment Office Subset:

Bayview: 244
Year: 1924

Common Features
- Side Gabled
- Wide extended roof over central entry porch supported by square posts
- Shingle siding
- Symmetrical door placement at front elevation
- 2/2 double wood framed double hung window
- Picture window
- Symmetrical rain gutters at porch
- Design is similar to house plan # 29 subset

Sunset Ave. Extension Subset:
Sunset Avenue Extension: 1,3
Year: c.1920

II.C Front Gable Series

Common Features
- Identical in plan and massing
- Similar in appearance to House Plan #22, but appear to be smaller in size and lack the exterior brick chimney shown on that plan.
- Front facing gable roofs
- Overhanging eaves
- Knee braces
- Slightly offset gabled entry hoods, flanked by 1/1 windows
- Lowered gabled extensions to the rear
- Rare siding features: thin bevel lap siding (1 Sunset Extension) and wide shiplap siding (3 Sunset Avenue Extension)

Twin Subset:
Sunset Avenue: 116,118
Year: c.1920

Common Features
- Identical in plan
- Both houses face away from Sunset Avenue
- Gabled entry hoods, supported by square posts, offset to one side of the main façade.
- Gabled entry hoods mimic the medium roof pitch
- Front gabled
- Overhanging eaves
- Knee braces
- Notched bargeboards

House Plan #22 Subset:
Samoa Court Extension: 7
Sunset Avenue: 1291/2, 130, 131, 132, 133, 134
Year: 1923

Common Features

- Front facing gable
- Overhanging eaves
- Pointed rafter tails
- Knee braces
- Slightly offset gabled entry porch with short tapered posts resting on a low knee wall.
- Smaller projecting gable at rear of the building.
- Originally featured wood bevel lap siding and water tables

House Plan #23 Subset
Pacific Court: 3
Year: 1922

Common Features

- Front facing gable
- Gabled centered entry hood and tapered columns
- 4-unit square glazing at gable peak
- Single and paired 1/1 double hung windows
- Rustic shingle siding in gable
- Knee braces at eaves
- Bargeboards

House Plan # 27 Subset:
Fenwick St: 2, 4, 6, 8, 10, 12, 14, 16
Year: 1923.

Common Features

- Low-pitched roof
- Front facing gable
- Overhanging eaves and knee braces
- Slightly offset gable entry porch with full-length square posts
- Double hung windows flank the door
- Shiplap siding with vertical board skirting
- Post and pier foundations

House Plan #21 Subset
Sunset Ave: 120, 122, 124, 129
Year: 1920

II.D Hipped Roof Series

Common Features

- Low hipped roof
- Overhanging eaves
- Projecting rafter tails.
- Board and batten siding between the eaves and at the top of the window trim.
- Central gabled entry hood supported by tapered posts set on a closed rail
- Multi-light windows including 8 and 6/1 and 8 light fixed
- Brick end wall chimneys on the side elevation

III. Shingle Style Influence

General Common Features:

- Continuous shingle siding with no corner boards
- Rustic shingles
- Shingled, structurally integrated large gable brackets

Hostelry Subset
2 Rideout (The Hostelry)
Year: 1903

III.A Prominent Building Series

I. Common Features

- Continuous shingle siding with no corner boards
- Rustic and patterned shingle siding
- Oversized, protruding flared gables
- Shingled, structurally integrated large gable brackets
- Wood framed double hung windows
- Ionic columns at entry portico
- Gable dormer with a closed pediment

Cookhouse Subset
Cookhouse Lane
Years: 1906-1923

II. Common Features

- Continuous shingle siding with no corner boards
- Oversized, protruding flared gables
- Shingled, structurally integrated large gable brackets
- Hipped dormers
- Asymmetrical eave returns
- 8/8 wood double hung windows

- 6/6 double hung windows
- 3/6 double hung windows
- Diamond shaped compositional shingles
- Pointed rafter tails
- Louvered gable vents
- Triangular eave brackets (possibly added later)
- Large landscape lawn historically was present in front of the Cookhouse

Samoa Block Subset
Cutten St: 1-5
Years: 1913-1918, 1920

Common Features
- Oversized entablature-like belt course above wide frieze
- Continuous shingle siding with no corner boards
- Wide projecting wraparound cornice work
- Parapets
- Original signage
- Cornice work above windows
- Recessed entry door
- 3/2 windows
- Fixed picture windows
- Shaped rafter tails
- Archival loudspeaker mounted upon building
- 1920 west addition features Streamline Moderne line motif that matches nearby gas station.

Cross Gambreled Residential Subset:
Vance Ave: 13,15,17,19
Rideout St: 1
Year: 1903

III.B Residential Series

Common Features
- 1.5 stories tall
- Steeply pitched side gabled roofs
- Projecting upper half story
- Closed gable ends
- Tuscan columns with frieze molding
- Full-length recessed porches
- Oversized Gambrel roofs
- Shingled, oversized flared gables
- Rustic Shingles
- Parged brick chimneys near the center of the roof
- Fusion of Dutch Colonial, Shingle Style, and Queen Anne design elements.

- Wood framed double hung windows

IV. Minimal Traditional

General Common Features
- Efficient, eclectic style but without most of the decorative detailing
- Often features Tudor influences
- Two story Minimal Traditional houses feature extra detailing.

Women's Club Subset:
Rideout: 115
Year: 1923

Common Features
- Simplified Tudor Elements: Medium to steep gables in an L-Plan, Close rake and eaves, steep-pitch entry gable.
- Multi-light casements in pairs and triplets
- Wide Bevel lap siding
- Originally featured vertical board skirting

Late Residence Subset:
Vance Ave: 200
Year: c.1940

Common Features
- Low-pitched hipped roof
- Decorative rafter tails
- Grooved pilasters at front door (Colonial Revival influence)
- Bevel Lap siding at first floor
- Vertical board v-channel siding in a 1-2 pattern at second floor
- Board shutters (Ranch style influence)
- 2/2 wood sash windows
- Sunburst motif at balconies (Moderne)
- Variegated massing

Add features for buildings built during or after the 1950s.

**Note:* *The above features were identified in Samoa and represent general aspects of each architectural style.*

Appendix D1
Samoa Architectural Features Inventory

Text Inventory Listing Addresses

Massing & Roof Forms

Hipped Roof [15ct] *Note that 15ct also equals 15% because there are almost exactly 100 residences in Samoa.*

Long Ridge Hip over Rectangle: None

Near-Pyramidal Ridge Hip* over 1 Story Square [6ct] [photo 9]: 14 Murphy, 16 Murphy, 109 N Bayview, 120 Sunset, 122 Sunset, 124 Sunset

Near-Pyramidal Ridge Hip* over 2 Story Square [5ct] [photo 10]: 4 Pacific Court, 3 Rideout, 5 Rideout, 105 Rideout, 9 Vance

Cross-Hipped over T-Shaped Massing, 1 story [1ct]: 11 N Bayview

Cross-Hipped over L-Shaped Massing, 1 story [1ct]: 129 Sunset

Slight L-Shaped Cross Hipping over 2 Stories [1ct]: 7 Vance

Multiple Cross-Hipping over Complex Massing [1ct]: 200 Vance

* The near-pyramidal ridge hip appears as true pyramidal from frontal angles but is actually a ridge hip with only about 1-4' of ridge, making it nearly pyramidal.

Gable Roof [74ct]

Simple Front Gable with Low Pitch (1 story) [30ct] [photo 1]: 2 Fenwick, 3 Fenwick, 4 Fenwick, 6 Fenwick, 8 Fenwick, 10 Fenwick, 11 Fenwick, 12 Fenwick, 13 Fenwick, 14 Fenwick, 15 Fenwick, 16 Fenwick, 3 Pacific Court, 7 Samoa Court Extension, 116 Sunset, 129 1/2 Sunset, 130 Sunset, 131 Sunset, 132 Sunset, 133 Sunset, 134 Sunset, 1 Sunset Av Extension, 3 Sunset Av Extension, 4 Vance, 6 Vance, 8 Vance, 10 Vance, 12 Vance, 14 Vance, 16 Vance

Simple Front Gable with Moderate Pitch (1.5-2 story) [18ct] [photo 2]: 11 Cadman, 12 Cadman, 13 Cadman, 14 Cadman, 15 Cadman, 17 Cadman, 18 Cadman, 111 N Bayview, 102 Rideout, 104 Rideout, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court, 18 Vance, 20 Vance, 101 Vance, 103 Vance

Large Front Gable Over 2 Stories with side Gabled Dormer [1ct] [photo 3]: 9 Samoa Court Extension

Simple Side Gable with Low Pitch (1 story) [15ct] [photo 4]: 7 Fenwick, 1 Samoa Court Extension, 3 Samoa Court Extension, 5 Samoa Court Extension, 117 Sunset, 118 Sunset, 119 Sunset, 123 Sunset, 125 Sunset, 126 Sunset, 127 Sunset, 137 Sunset, 138 Sunset, 139 Sunset, 140 Sunset

Simple Side Gable with Low Pitch and Small Extension (1 story) [6ct] [photo 5]: 1 Fenwick, 5 Fenwick, 9 Fenwick, 255 N Bayview, 121 Sunset, 128 Sunset

Simple Side Gable with Moderate Pitch (1.5 story) [1ct] [photo 6]: 114 Rideout

Side Gable with High Pitch, Shed Roofed Dormer and Flared Eaves (2 Story) [2ct] [photo 7]: 110 Rideout, 112 Rideout

Cross-Gabled 2 Story Rectangle stepping down in 3 stages to a shed roofed rear wing [1ct] [photo 8]: 13 N Bayview

Combination Roof Forms [10ct]

Ridge Hip over Rectangle with Double Cross Gables (1.5 story) [1ct]: 15 N Bayview

Pyramidal Hip wirh Cross Gable and Protruding Wing (complex massing, 1 story) [1ct]: 21 N Bayview

Front Facing Gable / Hipped Roof Hybrid over Rectangle (1 story) [1ct]: 23 N Bayview

Cross-Hipped against Cross-Gabled with Wings (complex massing, 1 story) [1ct]: 108 N Bayview

Side-Gabled with Cross-Gambrel over L-Shaped 2 Story [5ct] [photo 11]: 1 Rideout, 13 Vance, 15 Vance, 17 Vance, 19 Vance

Cross Hipped over 3 Stories with Complex Massing [1ct]: Hostelry (2 Rideout)

Frontal Symmetry

Symmetrical [8ct]: Fenwick 1,3,7,9 (4ct), 11 N Bayview, 15 N Bayview, 109 N Bayview, 3 Pacific Court

Nearly Symmetrical [16ct]: 13 N Bayview, 114 Rideout, 7 Samoa Court Extension, 120 Sunset, 122 Sunset, 124 Sunset, 129 Sunset, 129½ Sunset, 134 Sunset, 4 Vance, 6 Vance, 8 Vance, 10 Vance, 12 Vance, 14 Vance, 16 Vance

Asymmetrical [75ct]: Cadman (all: 8ct), Fenwick 2,4,5,6,8,10,11,12,13,14,15,16 (12ct), Murphy 14,16 (2ct), 21 N Bayview, 23 N Bayview, 108 N Bayview, 111 N Bayview, 1 Rideout, Hostelry (2 Rideout), 3 Rideout, 4 Rideout, 102 Rideout, 104 Rideout, 105 Rideout, 110 Rideout, 112 Rideout, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court, 1 Samoa Court Extension, 3 Samoa Court Extension, 5 Samoa Court Extension, 9 Samoa Court Extension, 116 Sunset, 117 Sunset, 118 Sunset, 119 Sunset, 121 Sunset, 123 Sunset, 125 Sunset, 126 Sunset, 127 Sunset, 128 Sunset, 130 Sunset, 131 Sunset, 132 Sunset, 133 Sunset, 137 Sunset, 138 Sunset, 139 Sunset, 1 Sunset Av Extension, 3 Sunset Av Extension, 7 Vance, 9 Vance, 13 Vance, 15 Vance, 17 Vance, 18 Vance, 19 Vance, 20 Vance, 101 Vance, 103 Vance, 200 Vance

Roofing Materials

Standard Dark Composition Shingle [91ct] [photo 12]: 11 Cadman, 12 Cadman, 13 Cadman, 14 Cadman, 1 Fenwick, 2 Fenwick, 3 Fenwick, 6 Fenwick, 7 Fenwick, 8 Fenwick, 10 Fenwick, 11 Fenwick, 12 Fenwick, 13 Fenwick, 15 Fenwick, 16 Fenwick, 14 Murphy, 16 Murphy, 11 N Bayview, 13 N Bayview, 15 N Bayview, 21 N Bayview, 23 N Bayview, 108 N Bayview, 109 N Bayview, 111 N Bayview, 255 N Bayview, 3 Pacific Court, 4 Pacific Court, 1 Rideout, Hostelry (2 Rideout), 3 Rideout, 4 Rideout, 102 Rideout, 104 Rideout, 105 Rideout, 110 Rideout, 112 Rideout, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court, 1 Samoa Court Extension, 3 Samoa Court Extension, 5 Samoa Court Extension, 7 Samoa Court Extension, 9 Samoa Court Extension, 116 Sunset, 117 Sunset, 118 Sunset, 119 Sunset, 120 Sunset, 121 Sunset, 122 Sunset, 123 Sunset, 124 Sunset, 125 Sunset, 126 Sunset, 127 Sunset, 128 Sunset, 129 Sunset, 129½ Sunset, 130 Sunset, 131 Sunset, 132 Sunset, 133 Sunset, 134 Sunset, 137 Sunset, 138 Sunset, 139 Sunset, 1 Sunset Av Extension, 3 Sunset Av Extension, 4 Vance, 6 Vance, 7 Vance, 8 Vance, 9 Vance, 10 Vance, 12 Vance, 13 Vance, 14 Vance, 15 Vance, 16 Vance, 17 Vance, 18 Vance, 19 Vance, 20 Vance, 101

Vance, 103 Vance, 200 Vance

Composition Shingle, Form 2 [8ct] [photo 13-14]: 15 Cadman, 17 Cadman, 18 Cadman, 4 Fenwick, 5 Fenwick, 9 Fenwick, 14 Fenwick

Eve Details

Open Slight Eve [13ct] [photo 15]: 102 Rideout, 104 Rideout, 4 Vance, 6 Vance, 8 Vance, 10 Vance, 12 Vance, 14 Vance, 16 Vance, 18 Vance, 20 Vance, 101 Vance, 103 Vance

Boxed Slight Eve [24ct] [photo 16]: 11 Cadman, 12 Cadman, 13 Cadman, 14 Cadman, 15 Cadman, 17 Cadman, 18 Cadman, 11 N Bayview, 15 N Bayview, 21 N Bayview, 23 N Bayview, 108 N Bayview, 109 N Bayview, 111 N Bayview, 1 Rideout, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court, 13 Vance, 15 Vance, 17 Vance, 19 Vance, 200 Vance

Open Wide Eve [52ct] [photo 17]: 1 Fenwick, 2 Fenwick, 3 Fenwick, 4 Fenwick, 5 Fenwick, 6 Fenwick, 7 Fenwick, 8 Fenwick, 9 Fenwick, 10 Fenwick, 11 Fenwick, 12 Fenwick, 13 Fenwick, 14 Fenwick, 15 Fenwick, 16 Fenwick, 13 N Bayview, 255 N Bayview, 3 Pacific Court, 110 Rideout, 112 Rideout, 1 Samoa Court Extension, 3 Samoa Court Extension, 5 Samoa Court Extension, 7 Samoa Court Extension, 9 Samoa Court Extension, 116 Sunset, 117 Sunset, 118 Sunset, 119 Sunset, 120 Sunset, 121 Sunset, 122 Sunset, 123 Sunset, 124 Sunset, 125 Sunset, 126 Sunset, 127 Sunset, 128 Sunset, 129 Sunset, 129 1/2 Sunset, 130 Sunset, 131 Sunset, 132 Sunset, 133 Sunset, 134 Sunset, 137 Sunset, 138 Sunset, 139 Sunset, 140 Sunset, 1 Sunset Av Extension, 3 Sunset Av Extension

Boxed Wide Eve [9ct] [photo 18]: 14 Murphy, 16 Murphy, 4 Pacific Court, Hostelry (2 Rideout), 3 Rideout, 4 Rideout, 105 Rideout, 7 Vance, 9 Vance

Trim Band or Frieze Board present at Eve [29ct] [photo 19]: 14 Murphy, 16 Murphy, 11 N Bayview, 15 N Bayview, 21 N Bayview, 23 N Bayview, 108 N Bayview, 109 N Bayview, 111 N Bayview, 4 Pacific Court, 1 Rideout, Hostelry (2 Rideout), 3 Rideout, 4 Rideout, 102 Rideout, 104 Rideout, 105 Rideout, 110 Rideout, 112 Rideout, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court, 118 Sunset (shingled), 7 Vance, 9 Vance, 18 Vance, 20 Vance, 101 Vance, 103 Vance

Trim Band present at Midline [4ct] [photo 20]: 13 Vance, 15 Vance, 17 Vance, 19 Vance

Strip of Vertical Board and Batten Panelling under Eve [4ct] [photo 21]: 120 Sunset, 122 Sunset, 124 Sunset, 129 Sunset

Ornamental Brackets [2ct] [photo 22]: 11 N Bayview, 109 N Bayview

Common Knee Brackets [45ct] [photo 23]: 12 Cadman, 1 Fenwick, 2 Fenwick, 3 Fenwick, 4 Fenwick, 5 Fenwick, 6 Fenwick, 7 Fenwick, 8 Fenwick, 9 Fenwick, 10 Fenwick, 11 Fenwick, 12 Fenwick, 13 Fenwick, 14 Fenwick, 15 Fenwick, 16 Fenwick, 3 Pacific Court, 110 Rideout, 112 Rideout, 1 Samoa Court Extension, 3 Samoa Court Extension, 5 Samoa Court Extension, 7 Samoa Court Extension, 9 Samoa Court Extension, 117 Sunset, 119 Sunset, 121 Sunset, 123 Sunset, 125 Sunset, 126 Sunset, 127 Sunset, 128 Sunset, 129 1/2 Sunset, 130 Sunset, 131 Sunset, 132 Sunset, 133 Sunset, 134 Sunset, 137 Sunset, 138 Sunset, 139 Sunset, 140 Sunset, 1 Sunset Av Extension, 3 Sunset Av Extension

Knee Brackets with Arched Diagonal [2ct] [photo 24]: 116 Sunset, 118 Sunset

Exposed Rafter Tails [8ct] [photo 25]: 4 Fenwick, 7 Fenwick, 255 N Bayview, 110 Rideout, 112 Rideout, 9 Samoa Court Extension, 130 Sunset, 1 Sunset Av Extension

Pedimented Main Gable [2ct] [photo 26]: 21 N Bayview, 108 N Bayview

Broken Pediment on Main Gable(s) [2ct] [photo 27]: 15 N Bayview, 111 N Bayview

Flared Gable Eaves [9ct*] [photo 28]: 110 Rideout, 112 Rideout, 114 Rideout, 116 Sunset, 125 Sunset, 126 Sunset, 127 Sunset, 128 Sunset, 131 Sunset. [** This feature may be more common than originally thought. It is an important part of porch and roof gable design in Samoa for 1920s designs and should be emphasized.*]

Facade Flaring to Midline Eve [4ct] [photo 29]: 13 Vance, 15 Vance, 17 Vance, 19 Vance

Pork Chop Eaves [12ct] [photo 30]: Cadman (all, 8ct), 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court

Slatted Attic Vent [6ct] [photo 31]: 116 Sunset, 117 Sunset, 125 Sunset, 126 Sunset, 127 Sunset, 128 Sunset

Trim

Trim Band or Frieze Board at Eve [29ct] [photo 32]: 14 Murphy, 16 Murphy, 11 N Bayview, 15 N Bayview, 21 N Bayview, 23 N Bayview, 108 N Bayview, 109 N Bayview, 111 N Bayview, 4 Pacific Court, 1 Rideout, Hostelry (2 Rideout), 3 Rideout, 4 Rideout, 102 Rideout, 104 Rideout, 105 Rideout, 110 Rideout, 112 Rideout, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court, 118 Sunset (shingled), 7 Vance, 9 Vance, 18 Vance, 20 Vance, 101 Vance, 103 Vance

Cornerboards [71ct] [photo 33]: 11 Cadman, 12 Cadman, 13 Cadman, 14 Cadman, 15 Cadman, 17 Cadman, 18 Cadman, 1 Fenwick, 2 Fenwick, 3 Fenwick, 5 Fenwick, 6 Fenwick, 7 Fenwick, 8 Fenwick, 9 Fenwick, 10 Fenwick, 11 Fenwick, 12 Fenwick, 13 Fenwick, 14 Fenwick, 15 Fenwick, 16 Fenwick, 13 N Bayview, 15 N Bayview, 21 N Bayview, 23 N Bayview, 108 N Bayview, 109 N Bayview, 111 N Bayview, 3 Pacific Court, 4 Pacific Court, 102 Rideout, 104 Rideout, 105 Rideout, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court, 1 Samoa Court Extension, 3 Samoa Court Extension, 5 Samoa Court Extension, 7 Samoa Court Extension, 116 Sunset, 118 Sunset, 119 Sunset, 120 Sunset, 121 Sunset, 122 Sunset, 123 Sunset, 124 Sunset, 125 Sunset, 126 Sunset, 127 Sunset, 128 Sunset, 129 Sunset, 129½ Sunset, 130 Sunset, 131 Sunset, 132 Sunset, 133 Sunset, 134 Sunset, 138 Sunset, 139 Sunset, 140 Sunset, 1 Sunset Av Extension, 3 Sunset Av Extension, 7 Vance, 9 Vance, 18 Vance, 20 Vance, 101 Vance

Corner Flat Pilasters [4ct]: [photo 34] 13 Vance, 15 Vance, 17 Vance, 19 Vance

Dentil Work [2ct] [photo 35]: 108 N Bayview, Hostelry (2 Rideout)

Porches

No Porch [2ct]: 255 N Bayview, 200 Vance

Small Frontal Protruding 'Kiosk' [59ct]

Gable [41ct]: Craftsman Gable [31ct], Victorian Gable [13ct]

Hip [14ct]

Shallow Overhanging Gable [3ct] [photo 36]: 14 Murphy, 16 Murphy, 114 Rideout

Shallow Pedimental Gable, Form 1 [6ct] [photo 37]: 6 Vance, 8 Vance, 10 Vance, 12 Vance, 14 Vance, 16 Vance

Shallow Pedimental Gable, Form 1a (enclosed) [1ct] [photo 38]: 4 Vance

Shallow Open Craftsman Gable, Form 1 [14ct] [photo 39]: 2 Fenwick, 4 Fenwick, 6 Fenwick, 8 Fenwick, 10 Fenwick, 11 Fenwick, 12 Fenwick, 13 Fenwick, 14 Fenwick, 15 Fenwick, 16 Fenwick, 9 Samoa Court Extension, 116 Sunset, 1 Sunset Av Extension

Shallow Open Craftsman Gable, Form 1a (enclosed) [2ct] [photo 40]: 118 Sunset, 3 Sunset Av Extension

Shallow Open Craftsman Gable, Form 2 [1ct] [photo 41]: 3 Pacific Court

Shallow Open Craftsman Gable, Form 3 (very shallow gable, closed rails, flared eves) [4ct] [photo 42]: 120 Sunset, 122 Sunset, 124 Sunset, 129 Sunset

Shallow Open Craftsman Gable, Form 4 (tapered posts to closed rails) [2ct] [photo 43]: 129½ Sunset, 131 Sunset

Shallow Open Craftsman Gable, Form 4a (enclosed) [1ct] [photo 44]: 134 Sunset

Shallow Open Craftsman Gable, Form 4b (simple posts, open rails) [3ct] [photo 45]: 130 Sunset, 132 Sunset, 133 Sunset (modified)

Enclosed Shallow Gable Side Entry [1ct] [photo 53]: 7 Samoa Court Extension (multipaned glass 18/9)

Tall Gable with Spindle Ribbon [6ct] [photo 46]: 102 Rideout, 104 Rideout, 18 Vance, 20 Vance, 101 Vance, 103 Vance

Simple Shed Roof [1ct] [photo 47]: 23 N Bayview

Tall Pyramidal Hip Style, Form 1 [10ct] [photo 48]: 11 Cadman, 12 Cadman, 14 Cadman, 15 Cadman, 17 Cadman, 18 Cadman, 20 Cadman, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court

Tall Pyramidal Hip Style, Form 2 [1ct] [photo 49]: 102 Samoa Court

Tall Pyramidal Hip Style Expanded to Veranda Style [1ct] [photo 50]: 13 Cadman

Simple, Shallow Hipped Porch [1ct] [photo 51]: 109 N Bayview

Wide with Shallow Hip and Recessed Entry [1ct] [photo 52]: 11 N Bayview

Large Frontal 'Kiosk' [1ct]

Full Height 2 Story External with Overhanging Gable [1ct] [photo 54]: 13 N Bayview

Exterior Gable Extension Porch [20ct]

Exterior Gable Extension, Form 1 [4ct] [photo 55]: 1 Fenwick, 3 Fenwick, 5 Fenwick, 9 Fenwick

Exterior Gable Extension, Form 1a (partially enclosed) [1ct] [photo 56]: 7 Fenwick

Exterior Gable Extension, Form 2 (side entry) [7ct] [photo 57]: 3 Samoa Court Extension, 119 Sunset, 121 Sunset, 123 Sunset, 126 Sunset, 139 Sunset, 140 Sunset

Exterior Gable Extension, Form 2a (this is the original design with open porch, tapered columns and closed railing) [4ct] [photo 58]: 125 Sunset, 127 Sunset, 128 Sunset, 137 Sunset

Exterior Gable Extension, Form 2b (partially or fully enclosed with closed railing) [4ct] [photo 59]: 1 Samoa Court Extension, 5 Samoa Court Extension, 117 Sunset, 138 Sunset

Recessed [15ct]

Full-Front Recessed (Interior Porch) [4ct] [photo 60]: 13 Vance, 15 Vance, 17 Vance, 19 Vance

Corner Recessed, 2 Story, Form 1 (plan 9 form) [3ct] [photo 61]: 4 Pacific Court, 7 Vance, 9 Vance
Corner Recessed, 2 Story, Form 1a (enclosed) [1ct] [photo 62]: 105 Rideout
Corner Recessed, 2 Story, Form 2 (Chalet form) [2ct] [photo 63]: 110 Rideout, 112 Rideout
Corner Recessed, 2 Story Mid-Facade [1ct] [photo 64]: 1 Rideout
Corner Recessed with Roman Arch [2ct] [photo 65]: 3 Rideout, 4 Rideout
Corner Inset, 1 Story with Hipped Roof [2ct] [photo 66]: 21 N Bayview, 108 N Bayview

Other [3ct]

Grand Colonial with Top Patio [1ct] [photo 67]: Hostelry (2 Rideout)
Protruding Veranda with Shed Roof [1ct] [photo 68]: 15 N Bayview
Protruding Veranda, Full-Front Hipped Roof [1ct] [photo 69]: 111 N Bayview

Posts

Square, Simple [28ct] [photo 72]: 11 Cadman, 13 Cadman, 14 Murphy, 16 Murphy, 11 N Bayview, 15 N Bayview, 21 N Bayview, 23 N Bayview, 102 Rideout, 104 Rideout, 114 Rideout, 3 Samoa Court, 3 Samoa Court Extension, 9 Samoa Court Extension, 116 Sunset, 118 Sunset, 119 Sunset, 121 Sunset, 123 Sunset, 124 Sunset, 126 Sunset, 130 Sunset, 132 Sunset, 133 Sunset, 139 Sunset, 140 Sunset, 7 Vance, 9 Vance

Square, Heavy Craftsman [22ct] [photo 73]: 1 Fenwick, 2 Fenwick, 3 Fenwick, 4 Fenwick, 5 Fenwick, 6 Fenwick, 7 Fenwick, 8 Fenwick, 9 Fenwick, 10 Fenwick, 11 Fenwick, 12 Fenwick, 13 Fenwick, 14 Fenwick, 15 Fenwick, 16 Fenwick, 110 Rideout, 112 Rideout, 1 Samoa Court Extension, 5 Samoa Court Extension, 7 Samoa Court Extension, 117 Sunset

Square, Slanted Craftsman Piers [10ct] [photo 71]: 3 Pacific Court, 120 Sunset, 122 Sunset, 125 Sunset, 127 Sunset, 128 Sunset, 129 Sunset, 129½ Sunset, 131 Sunset, 137 Sunset

Turned Fancy Varieties *(note Cadman form most character defining for Samoa)* **[12ct] [photo 75]:** 12 Cadman, 13 Cadman, 14 Cadman, 15 Cadman, 17 Cadman, 18 Cadman, 20 Cadman, 108 N Bayview, 1 Samoa Court, 5 Samoa Court, 102 Samoa Court, 1 Sunset Av Extension

Square, Chamfered [10ct] [photo 74]: 4 Vance, 6 Vance, 8 Vance, 10 Vance, 12 Vance, 14 Vance, 16 Vance, 18 Vance, 20 Vance, 101 Vance

Square Ornamental (with Cushion Capital) [4ct] [photo 70]: 13 N Bayview, 109 N Bayview, 111 N Bayview, 1 Rideout

Classical Columns [5ct] [photo 76]: Hostelry (2 Rideout), 13 Vance, 15 Vance, 17 Vance, 19 Vance

Railings

Square wood, with simple design and T-shaped rail crossection [58ct] [photo 77]: 11 Cadman, 12 Cadman, 14 Cadman, 15 Cadman, 17 Cadman, 18 Cadman, 2 Fenwick, 4 Fenwick, 5 Fenwick, 6 Fenwick, 8 Fenwick, 9 Fenwick, 10 Fenwick, 11 Fenwick, 12 Fenwick, 13 Fenwick, 14 Fenwick, 15 Fenwick, 16 Fenwick, 14 Murphy, 16 Murphy, 11 N Bayview, 13 N Bayview, 15 N Bayview, 21 N Bayview, 23 N Bayview, 109 N Bayview, 111 N Bayview, 1 Rideout, 102 Rideout, 104 Rideout, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 3 Samoa Court Extension, 9 Samoa Court Extension, 116 Sunset, 119 Sunset, 121 Sunset, 123 Sunset, 126 Sunset, 130 Sunset, 132 Sunset, 133 Sunset,

140 Sunset, 1 Sunset Av Extension, 6 Vance, 8 Vance, 10 Vance, 13 Vance, 14 Vance, 15 Vance, 16 Vance, 17 Vance, 19 Vance, 20 Vance, 101 Vance, 103 Vance

Square wood, with many square balusters [9ct] [photo 78]: 13 Cadman, 20 Cadman, 3 Fenwick, 7 Fenwick, Hostelry (2 Rideout), 114 Rideout, 7 Vance, 9 Vance, 18 Vance

Fancy, with many turned balusters [2ct] [photo 79]: 108 N Bayview, 2 Rideout (Hostelry)

Closed Rails [26ct] [photo 80]: 3 Pacific court, 3 Rideout, 5 Rideout, 105 Rideout, 110 Rideout, 112 Rideout, 1 Samoa Court Extension, 5 Samoa Court Extension, 117 Sunset, 118 Sunset, 120 Sunset, 122 Sunset, 124 Sunset, 125 Sunset, 127 Sunset, 128 Sunset, 129 Sunset, 129 1/2 Sunset, 131 Sunset, 134 Sunset, 137 Sunset, 138 Sunset, 139 Sunset, 4 Vance, 8 Vance, 12 Vance

Windows

(double-hung windows are 1/1 unless otherwise noted in parentheses) (* = exclusively)

Double-Hung Single [84ct] [photo 81]: 11 Cadman, 12 Cadman, 13 Cadman, 14 Cadman, 15 Cadman, 17 Cadman, 18 Cadman, 20 Cadman, 2 Fenwick, 4 Fenwick, 6 Fenwick, 8 Fenwick, 9 Fenwick, 10 Fenwick, 11 Fenwick, 12 Fenwick, 13 Fenwick, 14 Fenwick, 15 Fenwick, 16 Fenwick, 14 Murphy, 16 Murphy, 11 N Bayview, 13 N Bayview, 15 N Bayview, 23 N Bayview, 108 N Bayview, 109 N Bayview, 111 N Bayview, 244 N Bayview (2/2), 3 Pacific Court, 4 Pacific Court, 4 Rideout, 102 Rideout, 104 Rideout, 105 Rideout, 110 Rideout, 112 Rideout, 114 Rideout, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court, 1 Samoa Court Extension, 3 Samoa Court Extension, 5 Samoa Court Extension, 7 Samoa Court Extension, 9 Samoa Court Extension, 116 Sunset, 121 Sunset, 123 Sunset, 124 Sunset, 126 Sunset, 128 Sunset, 129 1/2 Sunset, 130 Sunset, 131 Sunset, 132 Sunset, 133 Sunset, 134 Sunset, 137 Sunset, 138 Sunset, 139 Sunset, 140 Sunset, 1 Sunset Av Extension, 3 Sunset Av Extension, 4 Vance, 6 Vance, 8 Vance, 9 Vance, 10 Vance, 12 Vance, 13 Vance, 14 Vance, 15 Vance, 16 Vance, 17 Vance, 18 Vance, 19 Vance, 20 Vance, 101 Vance, 103 Vance, Samoa Block (3/2), Cookhouse (6/6)

Double-Hung Single with False Shutter [4ct] [photo 82]: 1 Fenwick, 3 Rideout, 7 Vance, 200 Vance

Double-Hung Double [32ct] [photo 83]: 3 Fenwick*, 4 Fenwick, 5 Fenwick*, 9 Fenwick, 11 Fenwick, 15 Fenwick, 14 Murphy, 16 Murphy, 13 N Bayview, 15 N Bayview, 21 N Bayview, 4 Pacific Court, 1 Rideout*, 4 Rideout, 105 Rideout, 110 Rideout, 1 Samoa Court Extension, 3 Samoa Court Extension, 119 Sunset, 121 Sunset, 123 Sunset, 138 Sunset, 140 Sunset, 9 Vance, 13 Vance, 15 Vance, 17 Vance, 18 Vance, 19 Vance, 20 Vance, 101 Vance, 103 Vance

Double-Hung Double with False Shutter [5ct] [photo 84]: 1 Fenwick, 7 Fenwick*, 3 Rideout, 7 Vance*, 200 Vance

Double-Hung Twin Complex, Form 1 (tied) [16ct] [photo 85]: 11 Cadman, 12 Cadman, 13 Cadman, 14 Cadman, 15 Cadman, 17 Cadman, 18 Cadman, 20 Cadman, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court, 18 Vance, 20 Vance, 101 Vance, 103 Vance (should be)

Double-Hung Twin Complex, Form 2 (smaller and tied) [4ct] [photo 86]: 13, 15, 17, 19 Vance

Double-Hung Twin Complex, Form 3 (staggered and tied) [4ct] [photo 87]: 13, 15, 17, 19 Vance

Double-Hung Twin Complex, Form 4 (tied with a fixed ribbon of 6 panes) [3ct] [photo 88]: 116 Sunset, 118 Sunset, 129 Sunset

Double-Hung Triple [2ct] [photo 89]: 9 Samoa Court Extension, 200 Vance (2/2)

Triple Bay Windows [2ct (+?)] [photo 90]: Hostelry-2 Rideout (9/9 and 1/1), 13 Vance (in rear, possibly more on Vance)

Double-Hung Multiple Ribbon (note #) [2ct] [photo 91]: Hostelry (2 Rideout) (4), Samoa Block (7 with 3/2)

Fixed Single Sash or Large Display Single [9ct] [photo 92]: 21 N Bayview, 3 Pacific Court (4 pane), 120 Sunset (•), 121 Sunset, 122 Sunset (•), 124 Sunset (•), 129 Sunset (•), 3 Sunset Av Extension, 9 Vance

Fixed Double Sash [1ct] [photo 93]: 114 Rideout (4 panes each)

Fixed Triple Sash, Form 1 [4ct] [photo 94]: 13 Vance, 15 Vance, 17 Vance, 19 Vance

Fixed Triple Sash, Form 2 [1ct] [photo 94a]: Samoa Block

Casement [10ct] [photo 95]: 105 Rideout, 110 Rideout, 112 Rideout, 114 Rideout, 3 Samoa Court Extension, 5 Samoa Court Extension, 7 Samoa Court Extension, 116 Sunset (•), 117 Sunset (•), 118 Sunset (•)

Sliding Windows (•) [14ct [photo 96]: 14 Murphy, 16 Murphy, 120 Sunset, 122 Sunset, 123 Sunset, 125 Sunset, 126 Sunset, 127 Sunset, 128 Sunset, 130 Sunset, 134 Sunset, 137 Sunset, 139 Sunset, 3 Sunset Av Extension

Tall Victorian Style [8ct] [photo 97]: 13 N Bayview, 21 N Bayview, 108 N Bayview, 109 N Bayview, 18 Vance, 20 Vance, 101 Vance, 103 Vance

Ornamental around Windows [cornicing (c)] [8ct] [photo 98]: 13 N Bayview, 108 N Bayview (c), 109 N Bayview (c), 111 N Bayview (c), Hostelry (2 Rideout) (c), 15 Vance (c), 17 Vance (c), 19 Vance (c)

Corner Angled under Ornamented Overhang [2ct] [photo 99]: 11 N Bayview, 108 N Bayview

Doors

Solid Unpaneled (•) [4ct]: 2 Fenwick, 244 N Bayview, 105 Rideout, 122 Sunset

Solid Paneled [4ct] [photo 101]: Hostelry (2 Rideout), 9 Samoa Court Extension, 4 Vance, 200 Vance

Solid Paneled with Window [81ct] [photo 102]: 11 Cadman, 12 Cadman, 13 Cadman, 14 Cadman, 15 Cadman, 17 Cadman, 18 Cadman, 20 Cadman, 1 Fenwick, 3 Fenwick, 4 Fenwick, 6 Fenwick, 7 Fenwick, 8 Fenwick, 9 Fenwick, 10 Fenwick, 11 Fenwick, 12 Fenwick, 14 Fenwick, 15 Fenwick, 16 Fenwick, 14 Murphy, 16 Murphy, 13 N Bayview, 15 N Bayview, 21 N Bayview, 23 N Bayview, 108 N Bayview, 109 N Bayview, 111 N Bayview, 102 Rideout, 104 Rideout, 110 Rideout, 112 Rideout, 114 Rideout, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court, 1 Samoa Court Extension, 3 Samoa Court Extension, 5 Samoa Court Extension, 7 Samoa Court Extension, 116 Sunset, 117 Sunset, 119 Sunset, 120 Sunset, 121 Sunset, 123 Sunset, 124 Sunset, 125 Sunset, 126 Sunset, 127 Sunset, 128 Sunset, 129 Sunset, 129½ Sunset, 130 Sunset, 131 Sunset, 132 Sunset, 133 Sunset, 134 Sunset, 137 Sunset, 138 Sunset, 140 Sunset, 1 Sunset Av Extension, 3 Sunset Av Extension, 6 Vance, 8 Vance, 9 Vance, 10 Vance, 12 Vance, 13 Vance, 14 Vance, 15 Vance, 16 Vance, 17 Vance, 18 Vance, 19 Vance, 20 Vance, 101 Vance, 103 Vance

Screen Door on front [8ct] [photo 103]: 11 N Bayview, 21 N Bayview, 102 Rideout, 104 Rideout, 1 Samoa Court Extension, 120 Sunset, 1 Sunset Av Extension, 14 Vance (security gate)

Transom Light present [7ct] [photo 104]: 13 Vance, 15 Vance, 17 Vance, 18 Vance, 19 Vance, 20 Vance, 101 Vance

Cladding (• = not original)

Non-Beveled Lap: None

Bevel, Wide Clapboard Lap [19ct] [photo 105]: 120 Sunset, 121 Sunset, 122 Sunset, 124 Sunset, 125 Sunset, 126 Sunset, 127 Sunset, 128 Sunset, 129 Sunset, 129½ Sunset, 130 Sunset, 131 Sunset, 132 Sunset, 133 Sunset, 134 Sunset, 138 Sunset, 139 Sunset, 140 Sunset, 200 Vance

Bevel, Medium Clapboard Lap [25ct] [photo 106]: 13 Cadman, 14 Cadman, 15 Cadman, 17 Cadman, 18 Cadman, 20 Cadman, 14 Murphy, 16 Murphy, 4 Pacific Court (•), 102 Rideout, 104 Rideout, 105 Rideout, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court, 1 Samoa Court Extension, 3 Samoa Court Extension, 5 Samoa Court Extension, 7 Samoa Court Extension, 119 Sunset, 18 Vance, 20 Vance, 101 Vance, 103 Vance

Bevel, Narrow Clapboard Lap [4ct] [photo 107]: 1 Fenwick, 6 Fenwick, 123 Sunset, 1 Sunset Av Extension

Bevel, Rabbeted: None

Drop, Simple [1ct] [photo 108]: 109 N Bayview

Drop, False Bevel: None

Flush, Shiplap [29ct] [photo 109]: 11 Cadman, 12 Cadman, 2 Fenwick, 3 Fenwick, 4 Fenwick, 5 Fenwick, 7 Fenwick, 8 Fenwick, 9 Fenwick, 10 Fenwick, 11 Fenwick, 12 Fenwick, 13 Fenwick, 14 Fenwick, 15 Fenwick, 16 Fenwick, 11 N Bayview, 13 N Bayview, 15 N Bayview, 21 N Bayview, 23 N Bayview, 108 N Bayview, 111 N Bayview, 116 Sunset, 117 Sunset, 118 Sunset, 3 Sunset Av Extension, 7 Vance, 9 Vance

Flush, Tongue & Groove: None

Square Shingled [29ct] [photo 110]: 255 N Bayview, 3 Pacific Court, 1 Rideout, Hostelry (2 Rideout), 3 Rideout, 4 Rideout, 110 Rideout, 112 Rideout, 114 Rideout, 9 Samoa Court Extension, 125 Sunset, 126 Sunset, 127 Sunset, 128 Sunset, 131 Sunset, 137 Sunset, 138 Sunset, 139 Sunset, 140 Sunset, 4 Vance, 6 Vance, 8 Vance, 10 Vance, 12 Vance, 13 Vance, 14 Vance, 15 Vance, 16 Vance, 17 Vance, 19 Vance

Fancy Shingling [4ct]: Hostelry-2 Rideout (diamond on inset patterns), 118 Sunset (squaretooth shingling), [hexagonal shingling on porch gable: 4 Vance, 6 Vance,]

Foundation

Pier-Raised with Vertical Skirt Cladding [70ct] [photo 111]: 11 Cadman, 14 Cadman, 15 Cadman, 18 Cadman, 20 Cadman, 1 Fenwick, 2 Fenwick, 3 Fenwick, 5 Fenwick, 7 Fenwick, 9 Fenwick, 11 Fenwick, 13 Fenwick, 14 Fenwick, 15 Fenwick, 16 Fenwick, 11 N Bayview, 13 N Bayview, 21 N Bayview, 108 N Bayview, 109 N Bayview, 111 N Bayview, 1 Rideout, Hostelry (2 Rideout), 102 Rideout, 104 Rideout, 105 Rideout, 114 Rideout, 1 Samoa Court, 3 Samoa Court, 5 Samoa Court, 102 Samoa Court, 1 Samoa Court Extension, 7 Samoa Court Extension, 9 Samoa Court Extension, 116 Sunset, 119 Sunset, 120 Sunset, 121 Sunset, 122 Sunset, 123 Sunset, 124 Sunset, 125 Sunset, 126 Sunset, 127 Sunset, 128 Sunset, 129 Sunset, 129½ Sunset, 130 Sunset, 131 Sunset, 132 Sunset, 133 Sunset, 134 Sunset, 137 Sunset, 139 Sunset, 1 Sunset Av Extension, 3 Sunset Av Extension, 4 Vance, 6 Vance, 8 Vance, 9 Vance, 10 Vance, 12 Vance, 13 Vance, 14 Vance, 15 Vance, 16 Vance, 18 Vance, 17 Vance, 19 Vance, 103 Vance

Pier-Raised with Horizontal Skirting [9ct] [photo 112]: 12 Cadman, 14 Murphy, 16 Murphy, 15 N Bayview, 4 Pacific Court, 110 Rideout, 112 Rideout, 118 Sunset, 7 Vance

Floor very close to ground. Very low pier-raised with tiny skirt or no skirt, or possibly concrete [15ct] [photo 113]: 13 Cadman, 17 Cadman, 4 Fenwick, 6 Fenwick, 8 Fenwick, 10 Fenwick, 12 Fenwick, 23 N Bayview, 255 N Bayview, 3 Rideout, 5 Rideout, 117 Sunset, 138 Sunset, 20 Vance, 101 Vance

Unclad Concrete [5ct] [photo 114]: 3 Pacific Court (•), 3 Samoa Court Extension, 5 Samoa Court Extension, 140 Sunset, 200 Vance

Color

Summary:

19 colors are identified in old town Samoa. Almost all of them are a light pastel color with white trim. The only examples of non-white trim are the two white houses which exist. The most important color historically looks like Tan Ochre. The only house noticed weathering to bare wood is 111 N Bayview and it is this color. Today, the most common colors from the most frequent down are: pastel green (20% of Samoa, this includes the variants of emerald, mint and avocado green), sky blue (16%), neutral warm gray (9%), light pastel yellow (9%), salmon (6%), beige (5%), tan ochre (5%), mauve gray (5%) and mocha (4%). Colors in the beige and brown family comprise 23% of Samoa, the gray family 14%, the green and blue family 38%. The following palette is recommended for facade colors framed by white trim.

- pastel sky blue (16%) (photo 115)
- light baby blue (2%) (photo 116)
- pastel emerald green (16%) (photo 122)
- pastel avacado green (4%) (no photo plate) (use spot PMS 577)
- light warm gray (9%) (photo 120)
- light mauve gray (5%) (photo 119)
- dark slate gray (2%) (photo 117)
- green ash (3%) (photo 123)
- tan ochre (5%) (photo 132)
- beige (5%) (photo 127)
- champagne (3%) (photo 129)
- light pastel yellow (9%) (photo 131)
- mocha (4%) (photo 130)
- brick red (2%) (photo 125)
- salmon (6%) (photo 124)

Sky Blue [16ct] [photo 115]: 11 Cadman, 13 Cadman, 1 Fenwick, 4 Fenwick, 12 Fenwick, 16 Murphy, 11 N Bayview, 1 Rideout, Hostelry (2 Rideout), 102 Rideout, 112 Rideout, 1 Samoa Court, 127 Sunset, 133 Sunset, 1 Sunset Av Extension, 20 Vance

Light Baby Blue [2ct] [photo 116]: 8 Vance, 17 Vance

Dark Slate Blue Gray [2ct] [photo 117]: 13 N Bayview, 104 Rideout

Lavender [1ct] [photo 118]: 126 Sunset

Mauve Gray [5ct] [photo 119]: 5 Samoa Court, 128 Sunset, 139 Sunset, 140 Sunset, 9 Vance
Neutral Warm Gray [9ct] [photo 120]: 12 Cadman, 15 Cadman, 6 Fenwick, 7 Fenwick, 114 Rideout, 3 Samoa Court, 121 Sunset, 134 Sunset, 14 Vance
Light Turquoise Gray [1ct] [photo 121]: 18 Cadman
Pastel Green [20ct] [photo 122]: 20 Cadman, 2 Fenwick, 10 Fenwick, 14 Murphy, 15 N Bayview, 109 N Bayview, 105 Rideout, 1 Samoa Court Extension, 5 Samoa Court Extension, 119 Sunset, 120 Sunset, 125 Sunset, 129½ Sunset, 138 Sunset, 3 Sunset Av Extension, 4 Vance, 12 Vance, 15 Vance, 18 Vance, 101 Vance
Green Ash [3ct] [photo 123]: 13 Fenwick, 23 N Bayview, 9 Samoa Court Extension
Salmon [6ct] [photo 124]: 3 Fenwick, 9 Fenwick, 14 Fenwick, 15 Fenwick, 4 Pacific Court, 10 Vance
Brick Red [2ct] [photo 125]: 14 Cadman, 255 N Bayview
Orange Tan [2ct] [photo 126]: 17 Cadman, 129 Sunset,
Beige [5ct] [photo 127]: 21 N Bayview, 3 Pacific Court, 132 Sunset, 13 Vance, 19 Vance
Peach Beige [1ct] [photo 128]: 7 Samoa Court Extension
Champagne [3ct] [photo 129]: 3 Samoa Court Extension, 116 Sunset, 123 Sunset
Mocha [4ct] [photo 130]: 5 Fenwick, 108 N Bayview, 4 Rideout, 122 Sunset
Light Pastel Yellow [9ct] [photo 131]: 8 Fenwick, 11 Fenwick, 16 Fenwick, 3 Rideout, 117 Sunset, 124 Sunset, 130 Sunset, 137 Sunset, 7 Vance
Tan Ochre [5ct] [photo 132]: 111 N Bayview, 110 Rideout, 102 Samoa Court, 6 Vance, 16 Vance
White [2ct] [photo 133]: 118 Sunset, 200 Vance

Trim other than White [2ct]: 118 Sunset, 200 Vance

Chimneys

Exterior Chimneys [14ct] [photo 134a-b show the proper Samoan form]: 105 Rideout, 110 Rideout, 114 Rideout. 120 Sunset, 122 Sunset, 124 Sunset, 129 Sunset, 133 Sunset, 134 Sunset. 3 Pacific Court, 4 Pacific Court. 14 Murphy. 15 Vance, 17 Vance
Clinker Brick Chimney [1ct] [photo 135]: Hostelry

Dormers

Dormers are uncommon in Samoa, but a few do exist and have significant character defining aspects.

Eyebrow Dormers [2ct] [photo 136]: 110 Rideout, 112 Rideout (both in rear)
Pedimented Dormers [1ct] [photo 137]: 15 N Bayview (in rear), Hostelry
Craftsman Gabled Dormers [1ct] [photo 138]: 9 Samoa Court Extension
Shed Dormers [2ct] [photo 139]: 110 Rideout, 112 Rideout

Appendix D2: Photographic Plates

Samoa Architectural Features Inventory and Basis for Pattern Book

Percentages noted are the percent of total resources which have this feature.

Massing and Roof Forms:

Gabled (74%):

1. Simple Front Gable with Low Pitch: 30%

7 Samoa Court Extension

2. Simple Front Gable with Moderate Pitch, 1.5-2 story: 18%

11 Cadman

3. Large Front Gable over 2 Stories with Side Gabled Dormer: only 1 (1%)

9 Samoa Court Extension

4. Simple Side Gable with Low Pitch (1 story): 15%

125 Sunset

5. Simple Side Gable with Low Pitch and Small Extension (1 story): 6%

9 Samoa Court Extension

6. Simple Side Gable with Moderate Pitch (1.5 story): only 1 (1%)

9 Samoa Court Extension

Massing and Roof Forms:

Gabled (74%):

7. Side Gable with High Pitch, Shed Roof Dormer and Flared Eaves (2 story): 2%

110 Rideout

8. Cross-Gabled 2 Story Roof stepping down to Shed Roofed Rear Wing: only 1 (1%)

13 N Bayview

Hipped (15%):

9. Near-Pyramidal Ridge Hip over 1 Story: 6%

14 Murphy

10. Near-Pyramidal Ridge Hip over 2 Story: 5%

3 Rideout

Gambrel (5%):

11. Side-Gabled with Cross-Gambrel over L-Shaped 2 Story: 5%

19 Vance

9 other (non-gambrel) configurations are documented, but each one of these is unique within Samoa and not considered character defining in terms of models for new construction. Photos for these are not shown here. They include:

- Cross-hipped over T-shaped massing
- Cross-hipped over L-shaped massing
- Slight L-shaped cross hipping over 2 stories
- Multiple cross-hipping over complex massing
- Ridge hip over rectangle with double cross gables
- Pyramidal hip with cross gable and protruding wing
- Gable/hip hybrid over rectangle
- Cross-hipped against cross-gabled with wings
- Cross-hipped over 3 stories with complex massing

Roofing Materials:

12. Standard Composition Shingle: 91%

9 Vance

13. Composition Shingle, Form 2: 8%

9 Fenwick

Eve Details:

14. Original wood shingles on an out-building.

8 Vance outbuilding

15. Open Slight Eve: 13%

4 Vance

16. Boxed Slight Eve: 24%

21 N Bayview

17. Open Wide Eve: 52%

133 Sunset

Eve Details:

18. Boxed Wide Eve: 9%

9 Vance

19. Trim Band or Frieze Board at Eve: 29%

20 Vance

20. Trim Band at Midline: 4%

17 Vance

21. Strip of Vertical Board and Batten Panelling under Eve: 4%

124 Sunset

22. Ornamental Brackets: 2%

109 N Bayview

23. Common Knee Brackets: 45%

8 Fenwick

Eve Details:

24. Knee Brackets with Arched Diagonal: 2%

118 Sunset

25. Exposed Rafter Tails: 8%

130 Sunset

26. Pedimented Main Gable: 2%

21 N Bayview

27. Broken Pediment on Main Gable: 2%

111 N Bayview

28. Flared Gable Eaves: common, important

110 Rideout

114 Rideout

29. Facade Flaring to Midline Eve: 4%

15 Vance

Eve Details:

30. Pork Chop Eaves: 12%

1 Samoa Court

31. Slatted Attic Vent: 6%

116 Sunset

Trim:

32. Trim Band or Frieze Board at Eve: 29%

101 Vance

33. Cornerboards: 71%

7 Fenwick

34. Corner Flat Pilasters: 4%

15 Vance

35. Dentil Work

108 N Bayview

Samoa Block

Porches:

Small Frontal Protruding 'Kiosk' (59%):

36. Shallow Overhanging Gable: 3%

14 Murphy

37. Shallow Pedimental Gable, Form 1: 6%

10 Vance

38. Shallow Pedimental Gable, Form 1a (enclosed): only 1 (1%)

4 Vance

39. Shallow Open Craftsman Gable, Form 1: 14%

11 Fenwick

40. Shallow Open Craftsman Gable, Form 1a (enclosed): 2%

3 Sunset Extension

41. Shallow Open Craftsman Gable, Form 2: only 1 (1%)

2 Pacific Court

Porches:

Small Frontal Protruding 'Kiosk' (59%):

42. Shallow Open Craftsman Gable, Form 3: 4%

120 Sunset

43. Shallow Open Craftsman Gable, Form 4: 2%

129.5 Sunset

44. Shallow Open Craftsman Gable, Form 4a (enclosed): only 1 (1%)

134 Sunset

45. Shallow Open Craftsman Gable, Form 4b: 3%

132 Sunset

46. Tall Gable with Spindle Ribbon: 6%

104 Rideout

47. Simple Shed Roof: only 1 (1%)

23 N Bayview

Porches:

Small Frontal Protruding 'Kiosk' (59%):

48. Tall Pyramidal Hip Style, Form 1: 10%

15 Cadman

49. Tall Pyramidal Hip Style, Form 2: only 1 (1%)

102 Samoa Court

50. Tall Pyramidal Hip Style expaned to Veranda Style: only 1 (1%)

13 Cadman

51. Simple, Shallow Hipped Porch: only 1 (1%)

109 N Bayview

52. Wide with Shallow Hip and Recessed Entry: only 1 (1%)

11 N Bayview

53. Enclosed Shallow Gable, Side Entry: only 1 (1%)

7 Samoa Court Extension

Porches:

Large Frontal 'Kiosk' (1%):

54. Full-Height 2 Story External with Overhanging Gable: only 1 (1%)

13 N Bayview

Exterior Gable Extension (20%):

55. Exterior Gable Extension, Form 1: 4%

1 Fenwick

56. Exterior Gable Extension, Form 1a (partially enclosed): only 1 (1%)

7 Fenwick

57. Exterior Gable Extension, Form 2 (side Entry): 7%

3 Samoa Court Extension

58. Exterior Gable Extension, Form 2a (original design): 4%

125 Sunset

59. Exterior Gable Extension, Form 2b (enclosed): 4%

138 Sunset

Porches:

Recessed (15%):

60. Full Frontal Recessed (Interior Porch): 4%

13 Vance

61. Corner Recessed, 2 Story, Form 1: 3%

9 Vance

62. Corner Recessed, 2 Story, Form1a (enclosed): only 1 (1%)

105 Rideout

63. Corner Recessed, 2 Story, Form 2: 2%

112 Rideout

64. Corner Recessed, 2 Story, Mid-Facade: only 1 (1%)

1 Rideout

65. Corner Recessed, 2 Story with Roman Arch: 2%

5 Rideout

Porches:

Recessed (15%):

66. Corner Inset, 1 Story with Hipped Roof: 2%

21 N Bayview

Other (3%):

67. Grand Colonial with Top Patio

2 Rideout (The Hostelry)

68. Protruding Veranda with Shed Roof: only 1 (1%)

15 N Bayview

69. Protruding Veranda, Full-Front Hipped Roof: only 1 (1%)

111 N Bayview

Posts:

70. Square, Ornamental with Cushion Capital: 4%

From left: 13, 109, 111 N Bayview

71. Square, Slanted Craftsman Piers: 10%

129.5 Sunset

72. Square, Simple: 28%

11 Cadman

73. Square, Heavy Craftsman: 22%

112 Rideout

11 Fenwick

74. Square, Chamfered: 10%

8 Vance

76. Classical Columns: 5%

15 Vance

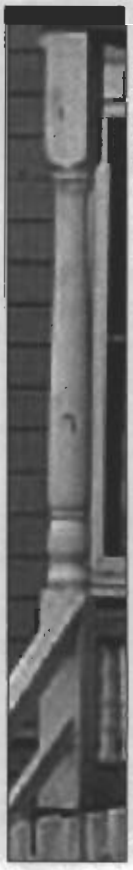
75. Turned Fancy: 12%

A — 15 Cadman

B — 17 Cadman

C — 126 Sunset

D — 108 N Bayview



Fancy turned wood posts (right margin): The most important form for Samoa is determined to be B. A and B are most common with A appearing on Vance and Cadman and B the dominant form on Cadman. C and D are the least common with C appearing on Sunset and D appearing once on N Bayview.

Railings:

77. Square, Simple or T-Shaped Crossection: 58%

15 Cadman

78. Square, Many: 9%

13 Cadman

79. Turned, Many: 2%

2 Rideout

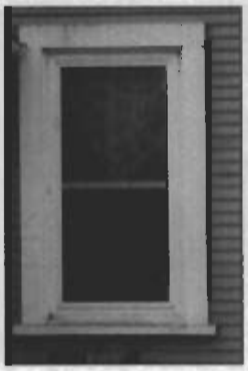
80. Closed Rails

1 Samoa Court Extension

Windows:

Double-Hung (originally):

81. Double-Hung Single: 84%



6 Fenwick

82. Double-Hung Single with False Shutter: 4%

7 Vance

3 Rideout

83. Double-Hung Double: 32%

13 Vance

84. Double-Hung Double with False Shutter: 5%

7 Fenwick

85. Double-Hung Twin Complex, Form 1: 16%

14 Cadman

20 Vance

86. Double-Hung Twin Complex, Form 2: 4%

15 Vance

Windows:

Double-Hung (originally):

87. Double-Hung Twin Complex, Form 3: 4%

15 Vance

88. Double-Hung Twin Complex, Form 4: 3%

115 Sunset

89. Double-Hung Triple: 2%

9 Samoa Court Extension

90. Triple Bay Windows: 2-5%

102 Rideout

13 Vance

91. Double-Hung Multiple Ribbon: 2%

2 Rideout

Samoa Block (note 3/2)

Windows:

Other:

92. Fixed Single Sash or Large Display Single: 9%

21 N Bayview

120 Sunset

93. Fixed Double Sash: only 1 noticed (1%)

114 Rideout

94. Fixed Triple Sash, Form 1: 4%

15 Vance

94a: Fixed Triple Sash, Form 2: only 1 (1%)

Samoa Block

95. Casement: 10%

105 Rideout

110 Rideout

114 Rideout

Windows:

Other:

96. Sliding Windows: 14%

125 Sunset

97. Tall Victorian Style: 8%

13 N Bayview 20 Vance

98: Ornamental around Windows: 8%

109 N Bayview (cornicing) 13 N Bayview

99: Corner Angled under Ornamented Overhang: 2%

11 N Bayview 108 N Bayview

Doors:

101. Solid Paneled: 4%

9 Samoa Court Extension

102. Solid Paneled with Window: 81%

6 Fenwick

11 N Bayview

104. Transom Light present: 7%

18 Vance

Cladding:

103. Screen Door present: 8%

21 N Bayview

104 Rideout

105. Bevel, Wide Clapboard Lap: 19%

120 Sunset

106. Bevel, Medium Clapboard Lap: 25%

119 Sunset

107. Bevel, Narrow Clapboard Lap:

1 Fenwick

Cladding:

108. Drop, Simple: only 1 (1%)

109 N Bayview

110. Square Shingled: 29%

137 Sunset

Foundation:

111. Pier-Raised with Vertical Skirt Cladding: 70%

16 Fenwick

112. Pier-Raised with Horizontal Skirt Cladding: 9%

12 Cadman

113. Low Pier-Raised with tiny Skirt or no Skirt: 15%

117 Sunset

114. Unclad Concrete

3 Pacific Court

Color:

115. Sky Blue: 16%

16 Murphy

116. Light Baby Blue: 2%

8 Vance

117. Dark Saite Blue Gray: 2%

104 Rideout

118. Lavender: only 1 (1%)

126 Sunset

119. Mauve Gray: 5%

128 Sunset

120: Neutral Warm Gray: 9%

134 Sunset

Color:

121. Light Turquoise Gray: only 1 (1%)

18 Cadman

122. Pastel Green: 20%

20 Cadman

123. Green Ash: 3%

13 Fenwick

124. Salmon: 6%

9 Fenwick

125. Brick Red: 2%

14 Cadman

126. Orange Tan: 2%

17 Cadman

Color:

128. Peach Beige: only 1 (1%)

7 Samoa Court Extension

129. Champagne: 3%

3 Samoa Court Extension

131. Light Pastel Yellow: 9%

117 Sunset

133. White: 2%

118 Sunset

127. Beige: 5%

13 Vance

130. Mocha: 4%

108 N Bayview

132. Tan Ochre

110 Rideout

Chimneys:

134a. Exterior Chimney: 14% (1 story)

129 Sunset

134b. Exterior Chimney: 14% (2 story)

105 Rideout

135. Clinker Brick Chimney: 1%

Hostelry

Dormers:

136. Eyebrow Dormers: 2%

110 Rideout

137. Pedimented Dormers

15 N Bayview

Hostelry

138. Craftsman Gable Dormers: 1%

9 Samoa Court Extension

139. Shed Dormers: 2%

112 Rideout

APPENDIX E

The Secretary of the Interior's Standards for Rehabilitation

Introduction to the Standards

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

The Secretary of the Interior is responsible for establishing standards for all programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed in or eligible for listing in the National Register of Historic Places.

The Standards for Rehabilitation (codified in 36 CFR 67 for use in the Federal Historic Preservation Tax Incentives program) address the most prevalent treatment. "Rehabilitation" is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

"Rehabilitation" *is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."*

Initially developed by the Secretary of the Interior to determine the appropriateness of proposed project work on registered properties within the Historic Preservation Fund grant-in-aid program, the Standards for Rehabilitation have been widely used over the years--particularly to determine if a rehabilitation qualifies as a Certified Rehabilitation for Federal tax purposes. In addition, the Standards have guided Federal agencies in carrying out their historic preservation responsibilities for properties in Federal ownership or control; and State and local officials in reviewing both Federal and nonfederal rehabilitation proposals. They have also been adopted by historic district and planning commissions across the country.

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction. To be certified for Federal tax purposes, a rehabilitation project must be determined by the Secretary to be consistent with the historic character of the structure(s), and where applicable, the district in which it is located.

As stated in the definition, the treatment "rehabilitation" assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building's historic character. For example, certain treatments--if improperly applied--may cause or accelerate physical deterioration of the historic building. This can include using improper re-pointing or exterior masonry cleaning techniques, or introducing insulation that damages historic fabric. In almost all of these situations, use of these materials and treatments will result in a project that does not meet the Standards. Similarly, exterior additions that duplicate the form, material, and detailing of the structure to the extent that they compromise the historic character of the structure will fail to meet the Standards.

The Secretary of the Interior's Standards for Rehabilitation

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause

damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Reference:
http://www.cr.nps.gov/hps/tps/tax/rhb/stand.htm

APPENDIX F: Old Town Samoa

Addressing Archaeological Resources

- Each project involving construction or ground disturbing activities shall be evaluated to ensure that it will not affect significant sites.
- All local, State and Federal laws protecting resources will be addressed to ensure consideration of significant sites. The SPRC and the County of Humboldt will be notified if a project is planned for any areas identified as potentially sensitive for
- Archaeological resources early in the planning stage.
- If there is evidence of archaeological or paleontological value, appropriate mitigation measures will be developed in consultation with the County of Humboldt.
- Work shall be stopped if anyone discovers bones, artifacts, antiquities, or human remains during construction. Unauthorized individuals should not remove or disturb any artifacts or remains.
- Permitting procedures to excavate may be required.

Appendix G: Old Town Samoa

DRAFT ORDINANCE NO___

AN ORDINANCE AMENDING SECTION 311-7 OF THE HUMBOLDT COUNTY CODE TO REZONE PROPERTY IN THE SAMOA AREA (APNs)

The Board of Supervisors of the County of Humboldt do ordain as follows:

SECTION 1. ZONE AMENDMENT. Section 311-7 of the Humboldt County Code is hereby amended for the approximate __-acre parcels, described in Exhibit A (legal description), by designating the boundary lines of the following zones... with Planned Unit Development and Design Review combining zones consistent with the General Plan Amendment (GPA-__-__) that reconfigures the boundary line between ____ and _____. The properties are shown on Humboldt County Zoning Maps __ and __and in Exhibit B (rezone maps). The requirements for design review shall be as established in Section 3.

SECTION 2. EFFECTIVE DATE. This ordinance shall become effective thirty (30) days after the date of its passage.

SECTION 3. SAMOA DESIGN REVIEW COMMITTEE.

I. Samoa Design Review Committee (SDRC)

A. Definitions:

Alteration. Any modification to the exterior of a structure that would be visible from a public way and for which a building permit is required, other than a demolition.

Contributing Structure. Any structure listed as a contributing historic structure in the Samoa Town Master Plan Master Environmental Impact Report.

Demolition. The destruction or removal of a structure, or parts of a structure substantially equivalent to the whole.

Emergency. A sudden, unexpected occurrence demanding immediate action to prevent or mitigate loss or damage to life, health, property, or essential public services.

SDRC. The Samoa Design Review Committee created pursuant to this ordinance.

Taking. A restriction under this ordinance which affects the value or use of a property so severely that the County would be required to compensate the owner of the property under the Fifth Amendment to the U. S. Constitution; Article 1, Section 19 of the California Constitution; or other applicable law.

B. There is hereby created a Samoa Design Review Committee, which shall consist of the following members

1. The Director of Community Development Services or the Director's designee; and
2. The Chief Building Inspector or the Inspector's designee; and
3. A representative of the Samoa Pacific Group, so long as the Samoa Pacific Group owns at least 50% of the land area managed under the Samoa Master Plan. When the Samoa Pacific Group no longer owns at least 50%

of the land area managed under the Samoa Master Plan, this member may then be a representative of the Samoa Home Owners Association.

4. Two other members, who shall be appointed by the Board of Supervisors. The members shall have demonstrated experience in historic preservation or land use issues or other qualifications satisfactory to the Board. The terms of the two appointed members shall begin upon Board approval and shall be for five (5) years and may be renewed. In the absence of appointed members, the Director of Community Development Services, in consultation with the Chief Building Inspector, may serve the function of the Design Review Committee and may develop recommendations following the procedure for Historic Resource Reports (Exhibit C) .

C. The Samoa Design Review Committee shall seleet a secretary and may establish rules and regulations for its own organization, procedure and meetings.

D. The availability of each appointed position shall be advertised in advance of the expiration of its term and applications for membership shall be accepted by the Clerk of the Board following the advertisement.

II. Authority and Responsibilities of the Samoa Design Review Committee

A. In addition to the responsibilities conferred by other provisions of this ordinance, the Samoa Design Review Committee shall:

1. Review applications to alter or demolish all or part of any structure identified as a contributing historic structure in the Samoa Town Master Plan Master Environmental Impact Report.
2. Adopt maximum times for its historic preservation review to be completed, which if exceeded, may be treated as no comment on a project.

B. The SDRC shall, to the extent it deems appropriate, have the authority to:

1. Make recommendations to the Humboldt County Planning Commission for discretionary projects or to the Planning Director for ministerial projects involving contributing historical structures for approval of or conditional approval of projects under review. These recommendations may include restrictions on the use of such property or requirements to retain historical characteristics. These recommendations shall be based on the application of Samoa Design Guidelines (Exhibit D)
2. Assist studies or programs designed to identify and evaluate structures, other physical features, sites, and areas which are worthy of preservation.
3. Review projects for development of new structures for consistency with Samoa Design Guidelines (Exhibit D) and for compatibility with existing contributing historic structures.
4. Inspect and investigate structures, other physical features, sites, and areas which are worthy of preservation.
5. Consider methods other than those described above for encouraging and achieving preservation of worthy structures, other physical features, sites, and areas, including exploring means of financing the restoration or maintenance thereof.
6. Make appropriate recommendations on the general subject of preservation to the Planning Commission, Board of Supervisors, other public and private agencies and bodies, and the general public.

III. Standards for Alterations and Demolitions

A. No contributing structure shall be demolished unless the County makes one of the following findings, following notice and hearings to the extent required under existing regulations.

1. The property is unsafe or a hazard to the pubic as a result of an unforeseen event such as a fire or earthquake; or
2. Taking into account the potential value to the owner of the property of all available County accommodations and incentives (including without limitation transferable development rights, zoning ordinance modifications, alternative building code standards or provisions, loans, grants, reimbursements and tax reductions) either:
   (a) The current or most recent use of the property is not permitted under the current planning code (except as a nonconforming use) and adaptive reuse is not economically feasible;
   (b) The adverse impact on the owner of the property is unreasonably large in comparison to the public benefit from denying demolition; or
   (c) Denying permission to demolish would result in a taking or would violate state or federal law; or
3. Demolition must be allowed pursuant to the State Housing Law (Cal. Health and Safety Code Sections 17900 et seq.) or other applicable state or federal law.

B. Conditions may be imposed on demolition to the extent authorized by any other applicable law or this chapter including without limitation the following:

1. Documentation may be required of any structure to be demolished and/or for the property;
2. Historic Preservation Review and Planning Commission approval may be required for any subsequent development of the property;
3. Demolition may be delayed for up to 90 days to allow time to identify a prospective buyer for the property, to identify a third party interested in relocating the affected structure or to allow the County to determine whether to begin eminent domain procedures, and for up to an additional 90 days to allow completion of the purchase or relocation or commencement of a judicial condemnation acting, if, within the initial 90 days a buyer or third party is identified of the County determines to begin eminent domain procedures. In the case of purchase or relocation by a third party, demolition may be denied where a third party is willing and able to purchase the property or relocate the structure within the time established by this subdivision is identified and makes a bona fide offer to purchase the property or structure at fair market value, as determined by appraisal.
4. With respect to demolition of a structure within the Samoa town site, the County shall take into account the importance of an affected structure to the integrity of other existing historic resources, and may: limit the size of new development to that of the existing structure; require that the scale of new development be harmonious with other structures which contribute to historic character; require retention or reconstruction of one or more facades; and/or require that any replacement structure be of like kind or quality to the demolished structure and contribute to the integrity of the existing historic structure.

C. No contributing historic structure shall be altered unless the alteration is approved by the County pursuant to this chapter. The SDRC shall follow the Samoa Design Guidelines (Exhibit D) for alterations and review of alteration applications, applicable specifically to designated properties. Except to the extent such guidelines provide differently, a proposed alteration shall be considered in light of its effect on the existing character of the affected structure as it relates to the streetscape.

IV. Denial of Permits as Remedy; Declaration as Nuisance; Enforcement by Citizens.

A. In addition to all penalties otherwise provided under County code or other applicable laws, in the event of a demolition in violation of this chapter, building, zoning and/or land use permits may be denied for the affected property for a period not to exceed five years.

B. Any contributing structure which is the subject of an outstanding order to abate a substandard condition pursuant to the Uniform Building Code or Historic Building Code, if applicable, is hereby declared to be a nuisance. Any person aggrieved by such a nuisance may bring an independent civil action against the owner of the designated property for all appropriate relief, including damages, costs and attorneys' fees. A "person aggrieved" is any person whose quiet use or enjoyment, or ability to rent or successfully conduct lawful activities at another property is interfered with by the substandard or other condition giving rise to a nuisance at the designated property. Every day of such interference is a separate and distinct nuisance.

PASSED, APPROVED AND ADOPTED this __th day of _____ 2006, on the following vote, to wit:

AYES: Supervisors:

NOES: Supervisors:

ABSENT: Supervisors:

_____
Chairman of the Board of
Supervisors of the County of
Humboldt, State of California

(SEAL)
ATTEST:

_____
Clerk to the Board of
Supervisors of the County of
Humboldt, State of California

by_____
Deputy