

**CULTURAL RESOURCES COMMISSION
REGULAR MEETING
FEBRUARY 3, 2011**

** All documents, including written testimony, that was submitted for or at this meeting are filed in the minutes file and are available for public viewing at the Maui County Department of Planning, 250 S. High St., Wailuku, Maui, Hawai'i. ***

A. CALL TO ORDER

The regular meeting of the Cultural Resources Commission (Commission) was called to order by Vice-Chairperson, Ray Hutaff, at approximately 10:00 a.m., Thursday, February 3, 2011, in the Planning Department Conference Room, first floor, Kalana Pakui Building, 250 South High Street, Wailuku, Island of Maui.

A quorum of the Commission was present (see Record of Attendance).

Mr. Ray Hutaff: I'd like to call to order the meeting of February 3, 2011 for the Maui County Cultural Resources Commission. Aloha, Commission Members, staff, and those who are here to testify. Stanley, you had a little change in the agenda you'd like to go ahead and start with?

Mr. Stanley Solamillo: We had people from Honolulu from the Historic Hawaii Foundation, it looks like they're not here, so we can continue on with the agenda as posted.

Mr. Hutaff: Okay, would -- before we get started on that then, if they show, would it be appropriate to interrupt and have that to it if you give me the signal. Why don't you go ahead and start with item B.

Mr. Solamillo read the item description for item B.1. into the record.

Mr. Solamillo: If we can, we can pause.

Mr. Hutaff: Yeah, kinda pause there and allow these fine people to state their purpose here.

Mr. Solamillo: Okay, I'm going to introduce Kirsten Falconer, Executive Director of Historic Hawaii Foundation, who's here visiting from Honolulu, as well as the Director of Field Services, Wendy Wichman.

Ms. Kiersten Faulkner: Aloha. Kiersten Faulkner, Executive Director of Historic Hawaii Foundation, and we are just very pleased to be here. We're very supportive of the work of the Commission and all you do to help safeguard and preserve Hawaii and Maui County's historic and cultural resources. So we just like to come in and check in every once in a while see how things are going and also to remind you that we're here to help and

support your efforts. So don't have anything specific on today's agenda; we'll have to excuse ourselves at about 11:00 for some meetings Lahaina, but just wanted to say "hello" and thank you for all you are doing. Mahalo.

Mr. Hutaff: Thank you. Mahalo. Anybody else? So we go back to play now?

Mr. Solamillo: I'll just make one comment. The support for the Lana'i BCT nomination came very early from Historic Hawaii Foundation and they were a strong and vocal advocate for the nomination.

Mr. Hutaff: How is that going, by the way, if we can take a moment to ask?

Mr. Solamillo: It's on hold and I'll have to do as a subject for another -- another Commission hearing.

B. DEMOLITION

- 1. MR. SHAYNE AGAWA, on behalf of the RICHARD AGAWA TRUST, requesting review and recommendations on the demolition of a plantation dwelling located at 255 Prison Street, TMK (2) 4-6-011:015, in the Lahaina National Historic Landmark District, Lahaina, Maui. The CRC may provide comments and recommendations. (S. Solamillo)**

Mr. Solamillo: As we've been discussing over a series of meetings, Lahaina is now identified as an endangered district, and this particular property is located at 255 Prison Street, in the Lahaina National Historic Landmark. It is not located in Historic Districts 1 or 2, and it's in area which fronts Honoapi'ilani Highway, and there is a new sound barrier, which has just been constructed. The photographs that you will see of the building are during construction.

This is a photograph of or, excuse me, a slide of the Lahaina NHL, or National Historic Landmark. It was established by the National Park Service in 1962 and enlarged in 1974. Maui County Historic Districts 1 and 2 are colored in blue and they're a much smaller percentage of the overall district. Location of the site is with the arrow.

These are a series of aeries and I always go back to them, which show the change in Lahaina through time. This was taken in 1946, and it's clear to see that we have a lot of cane fields being grown in Lahaina, and those cane fields are the very things that urbanized over time. Pioneer Mill is located toward the center of the screen, and that's pretty much what the built environment was. Baldwin Packers is to the far left; beneath it is Mala Wharf. The subject property is identified with an arrow. This is an enlargement showing it.

Remember that when Honoapiʻilani Highway comes in, it takes a swath, which goes from the top to the bottom of the screen, and takes out four houses, if you look on the lefthand side, at this line of barracks, it takes up four barracks.

This is a shot of the district in 1960. This is the location of the subject property today - right up against the highway. Still have cane fields at this point, but Kamehameha III School has been built and we now have a new harbor in Lahaina. This is a shot taken in 1975, and you can see that some of the cane fields are beginning to urbanize with subdivisions and/or shopping malls. That's the location of the subject property. 1987, you can see clearly how Lahaina is changing.

The property, at this point, appears to have been built in the 1930s. It's intact as far as its original windows, wood siding, and roof configurations, but it's fairly aged and, at this point, the applicant has been stating that it's structurally unstable. The interesting thing about this particular building, it's one of the few houses in Lahaina that had an engaged garage, and we only found one building in Lanaʻi City that had a garage, which was also part of the building. And it shows up more clearly in this case. The original windows here are six-over-six, single hung with six light sliders. And I'll add, probably, in the shot -- in this particular shot, the bottom shot, there's a sun screen, which is applied to this building and this particular detail actually starts occurring on Wailuku houses built by Japanese contractors during the late 1920s and '30s. So by the 1930s, they have found themselves being applied to buildings in Lahaina because of the afternoon sun, which there was a lot of heat came with it.

The only thing that I'm, and I think a lot of us who are working with Lahaina history, are concerned about is that when every building goes down, we lose family histories, and those family histories often were involved with the labor and plantation history of Lahaina. There was unique photographs that Kepa Maly collected from Lanaʻi and they show families lined up in front of their houses, and I think it was only when I went to see some of those houses, because I have an aunty who lived there, that I realized how small they really were and wondered how did you get 13 children and 2 adults in that house, but these are like these really unique histories that are attached to plantation dwellings and, oftentimes, you know, 80 years down the road, we forget how important these places are.

At this point, we can ask the applicant to come forward and answer any questions that the Commission might have, and then recommendations will be made after public comment.

Mr. Shayne Agawa: Good morning, Commissioners. I'm Shayne Agawa. Thank you for your time and hearing out our request. I'm representing the trustees of the Richard T. Agawa property in Lahaina. I'm born and raised in Lahaina. The trustees are my aunty, who's Sue Arakawa, Uncle Ernest Kosaka, and my mom, Jane Agawa. They are requesting that the building be demolished due to safety reasons. They've been finding

there's been vagrant people staying in the house, in the garage. They've been finding cooking ware, like propane tanks and whatnot. Everything in the house has been gutted out by looters. A portion of the roof has collapsed. It's galvanized roofing and in a lot of places, it's been separating from the top. There's portions of the interior floor that have caved in and because it's post and pier, you can actually see the dirt underneath, so we've been kind of reluctant to go into the home because we don't know the stability of the flooring. It's just wooden floors, post and pier. Their main concern is the safety of trespassers and the liability that they hold due to the fact that there have been evidence of people, not necessarily living, but actually being in the home, looting, whatnot, and there's been evidence of school children crossing the property. It's a shortcut from or used to be a shortcut between Honoapi'ilani and Prison Street. The kids, instead of going around the corner to go to Kam III School, they would cut through from the Weinberg apartments, and they're also concerned about the safety the children crossing through the site. Now that there's the sound wall, there's not too much traffic coming off of Honoapi'ilani, but they're squeezing through the back property from the Weinberg apartment, which is the next property over, and there's a lot of kids that live there and they use the property to cut through to go to Kam III School, so that is the main concern is just safety for the public and the liability of injury. So if you have any questions, feel free to ask. Yes?

Ms. Brandis Sarich: What is the intention to develop the property?

Mr. Agawa: Actually, there hasn't been any intention to sell at this time. There has been no notices of sale or intent. Actually, I'm not even sure what the trustees are planning to do with the property at this time. They might want to keep it in the family. Selling is an option, I would think. I'm not sure. But, to my knowledge, there hasn't been any agreements or any advertisement for sale. There has been interest in my Uncle Ernest, who's on Oahu, to purchase the property. He's not retired from the Federal Government and he wants to return to Maui where, you know, we're all born and raised. One other option was he was going to purchase a condo at - I forget that housing near Pizza Hut in Lahaina, there's a new condo over there and --

Ms. Makalapua Kanuha: ...(inaudible)...

Mr. Agawa: Yeah. Yeah. That's the other option, but he's also looking at purchasing the family property to relocate back to Lahaina. Yeah. Yes?

Mr. Warren Osako: The construction that's visible in these photos, what is that?

Mr. Agawa: Oh, what you see in that photo right there is the foundation of the sound attenuating wall. So, basically, the wall must be about eight-feet high, I would think, with a topping on it, and that's mainly for sound for residents. According to my aunty, this house has been abandoned for roughly five plus years. My Uncle Richard, who past away, his

mom actually succeeded him at Hale Makua, she passed away about three years ago, and then it went back into trust, yeah. So, right now, it looks totally different. There's like a eight to ten-foot high wall, it runs along Honoapi'ilani Highway, wraps down Prison Street, and it actually cuts off the entire garage frontage now. Yeah.

Mr. Hutaff: You say that it cut off access to the garage?

Mr. Agawa: No. There is another access on the makai side. I guess back then, they weren't too strict on having multiple access to property like they are now, so the actual garage is on the mauka side, along Honoapi'ilani Highway. There is a dirt path on the makai side, which I believe now would be the legal access since the wall or the State has blocked off the mauka side. But there is another secondary access but it's just a dirt path.

Mr. Hutaff: Were you given notice of that going to be happening? I mean a garage is a garage. You had two ways to get in.

Mr. Agawa: Yeah, actually, at that time when the State was involved, they hired Bowers and Kubota to be their CM, and I was still out of the picture. My Auntie Sue Arakawa was actually the lead in talking to Bowers and their main concern was right-of-entry. They could not build that wall and do the improvements without entering the property. Goodfellow Brothers were the contractors and, at that time, my auntie didn't know the ins and outs of construction and she just signed off the paper, right-of-entry, and they actually came in and did a lot of unforeseen work, I should say, mainly dumping of materials and whatnot, and my auntie wasn't that pleased. But to answer your question, to my knowledge, no. It wasn't -- I wasn't aware that the access was going to cut off. I'm sure my auntie was though. Yeah.

Mr. Hutaff: So she signed the legal document, basically, giving them permission to do what they asked?

Mr. Agawa: The legal document was only for right-of-entry. The wall is actually in State property so, yeah, back then the houses were so tight to the property line, as you folks know, you know. I think the front porch, what you seen there as a little red tint to it, it's only about eight feet from the edge of Prison Street, so it's really, really close. That stairway is actually deteriorating. The back stairway's deteriorating. That's why I couldn't take any interior pictures, that many. I could just stick my arm in and kinda shoot. I didn't wanna fall through being 250 pounds but, yeah, it's pretty scary. It's in bad shape. I know, I born and raised in Lahaina, like I said. My family born and raised Pioneer Mill and I do see how we are losing a lot of our cultural items, homes includes. It's sad to see a home like this go. My Auntie Sue was actually born and I think raised on this property, and it's hard for her too to the house demolish, but I think the fear of liability issues is, you know, overtaken the heart ties, I guess, to the property. Yeah, so they're requesting the demolition of this structure.

Mr. Hutaff: Anybody -- Bruce?

Mr. Bruce U`u: I have a question. Just out of curiosity, you say the floors are giving out, the roof is also. How the redwood siding holding up?

Mr. Agawa: The redwood siding is actually in not bad shape. It's dried out. It's dried out. The paint -- oh, we also hired an environmental contractor to go in and actually sample to see if any toxic materials were there, and none were found. The only lead that was found was in a pipe, I think, and I don't know what that pipe was used for, but the paint was safe. There was no - what is that other fiber? Asbestos. No asbestos found either, and we do have documentation on that. But the siding, beyond being dry, I guess it's in decent shape for being like 80 years old.

Mr. U`u: Yeah, hopefully, you guys can reuse that material cause it's good material and I would hate to see it be demolished. I mean the roofing gone. The flooring gone. But the siding is very expensive right now so --

Mr. Agawa: Yeah, understandable.

Mr. U`u: Do your guys self a favor and keep 'em.

Mr. Agawa: That's a good idea. Yeah, I mean redwood is very hard to come by. It's expensive. And if that is possible, you know, we could look into preserving the wood for maybe fencing or something like that. Yeah.

Mr. U`u: I know people -- we broke down my grandmother's house, plantation house in Ku`au, I'd say about 10 years ago -- 15 years ago, but had people come up and ask for the redwood but we kinda kept it and gave some away, but it was in incredible shape, with different type of roofing, we had that paper roof, we had like 13 layers of the roofing, it was so old, but the redwood was in good shape and I milled out -- milled down a lot of the wood and it is like brand new. So I'm sure get people out there who could use the wood or you guys, yourselves, could use the wood cause it's very expensive to purchase.

Mr. Agawa: Yeah, understand.

Mr. U`u: It's all good.

Mr. Hutaff: Alright, anybody else have any questions? Comments?

Mr. Warren Osako: Well, along the lines of Bruce's thing about saving what can be used, I know that people that want to retain and maintain old structures like this also would be interested in the windows 'cause those would be hard to replace.

Mr. U`u: Even the knobs on the doors. You see the glass knobs on the doors? Oh boy, that's ...(inaudible)...

Mr. Agawa: Oh, good thing -- that's a good thing you brought up. Back when we were actually going through the house to go through clothing 'cause, you know, old Japanese style, they hide anykine stuff in the clothes and whatnot, so the family went in when the structure wasn't as bad, and we went through everything, and a friend of my dad's, who's a fireman, actually collects those door knobs that you mentioned, and he came and he actually took off the door knobs interior, exterior, and he also found a box, I guess my great great uncle had of replacement door knobs, and they were glass and porcelain, I think, and he's a collector. He doesn't do it for sale, so we were okay with that. And we also found a lot of Pioneer Mill memorabilia that the family kept. My uncle, great great uncle, was a welder so every, you know, family member took what they wanted to keep and most of the artifacts are gone, historical artifacts.

Mr. Hutaff: Sounds like your family really understood history.

Mr. Agawa: Yeah.

Mr. Hutaff: You know, some of us understand history 50 years too late.

Mr. Agawa: Yeah. I understand what you're saying, and I think it's being brought up in the Lahaina District that it carries on further than a lot of other places, not saying that other places do not have a sense of culture, but growing up in the plantation town, you really get a sense of family, the importance of the structure itself, you know, like my Aunty Sue, who's a trustee, she remembers living in this house from, you know, small kid time and the memories are still there, which is good because, you know, she tells us stories of how great great uncle used to be, you know, how we used to be a welder and, you know, his tools and what they're used for. It's just a sense of that plantation era, I think, that stays with us as Lahaina residents, yeah. But, yeah, it is important in our family. My grandfather, who's the original owner of this, was Isami Agawa, Richard's father. My grandfather, Al Agawa, is Isami's bother and he actually worked for the plantation also. We're a plantation family. We grew up in Waine`e Village, you know. Even back then, my Aunty Chiono was one of the last residents to move out of Lahaina Pump. She didn't wanna leave. And she ended up going to Lahaina Surf. But that's how the ties to the plantation community is really really strong, you know. People don't wanna give it up.

Mr. Hutaff: Okay. Anybody else?

Ms. Brandis Sarich: I don't have a question but I have a comment.

Mr. Hutaff: Okay.

Ms. Sarich: Well, I definitely don't wanna see this house get torn down because it still has its significant features and, at this point in Lahaina, it is so critical if it's going to maintain any of that history, the structures need to stay there. At a certain point, no one's going to know what was there, and this one still have its sunshade, it has its original windows, it has original siding, and I think it would be really a blow to lose this house, which exemplifies that era so well.

Mr. Hutaff: And that house can be seen easily from Prison Street?

Mr. Agawa: Prison Street. Correct.

Mr. Hutaff: From Prison Street so -- the other sides, obviously with the wall up there now and the blocking off of one side of the garage, it's not easily seen, but from Prison Street can, right?

Mr. Agawa: It's actually not as easy as it used to because, again, half of the frontage is covered by wall so you only see probably half, maybe a little bit past the porch 'cause the wall does wrap around and heads down Prison Street as well. And, again, I don't know why they went to that extent, State design, so --

Mr. Hutaff: Okay, well, if there's no more questions or comments, would you stick around a little while? Stan's got I guess some more to present with the recommendations and we can discuss it after we hear his. Is that okay?

Mr. Agawa: Thank you, Commission Members.

Mr. Hutaff: Thank you. Thank you very much. Thanks for the history - seriously.

Mr. Solamillo: The recommendations for this particular building, given its condition, physically today, are in order to substantiate the structural conditions, we're asking that an engineer's written statement indicating that house is structurally unsound be provided. We would seek that -- prefer that this house not be demolished and we would ask that the family at least explore all alternatives to demolition. If those alternatives are not possible and demolition has to proceed, then we have the issue of mitigating the adverse effect of demolition, which we're recommending to include the following: Because we are dealing with an extremely finite resource base that has been decreasing over time, and specifically over the past five to ten years especially, taking the National Park Service lead, we're asking now that Historic American Building Survey, or HABS, level documentation be performed for buildings such as this one; in this case, we're recommending HABS Level III, that includes a floor plan, large format four-by-five photographs. Currently, Maui County

has a list of contractors if the applicant cannot find people to do that type of work, and we can enter into a one-to-one match to reduce the cost for the applicant, but we would ask that since we got such a great rendition of the history of families who have lived or resided in this dwelling in its 80-year history, we would ask that that be provided to us in some kind of written form. A HABS Level III narrative, which is a short form report, will also be required and includes a statement of significance, an architectural description, and notes or footnotes, and a bibliography. Maui will contract that out as well as the floor plan and four-by-five photographic documentation.

Mr. Hutaff: Any comments?

Ms. Sarich: If we went to Level II with the HABS, would that include elevation?

Mr. Solamillo: No, Level II is if you have preexisting drawings for a particular building.

Ms. Sarich: So if we wanted elevations?

Mr. Solamillo: You would have to bump it to HABS Level I, and I don't think it merits a HABS Level I.

Mr. Hutaff: Go ahead.

Mr. U`u: Question. Just for my -- you know, I understand the importance of saving. I just wanted to know what would be the cost? You know, you impose rules that is important to ourselves, and maybe not as important to them 'cause they understand the history, and they do, they lived the history. They don't understand it; they live the history. What's the cost that we imposing to the homeowners? Can I have a sound number just for have a clue of one engineer, you know, all that added cost that would bear to the homeowner, and not only in this specific area, say demolition permit, say everything that going be accumulated to the cost just before I can vote on something? I like to see the cost of anything, and not just in this specific area, like I said, but the demolition process, if we go there, the engineering cost, how much it would cost to rebuild and restructure just so we, as a body, can have a clue prior to imposing conditions that we have an actual idea money wise. 'Cause I like the ideas, and I like what she brings up, but, you know, we not going bear the cost. It's easy for me. I've been in that situation. My grandmother's house was -- we went move 'em from the plantation camp up in Paia, moved it to Ku`au, 13 sheets of roofing - it was a mess, and no way I could afford it, or no way my mom could on her salary, taking into the salary that you retired and now you gotta bear the cost, you know. It makes me wonder, you know, who are we to impose such rules. We had one house; we broke it down. Simple. And we understand the cost. I was raised in a plantation home. I understand. It was in a wreck when I was young. I still young, depends who you ask, but, you know, but, you know, we wouldn't be able to, so I put myself in their position. You

gotta be on two sides of the coin. That's why I like Brandis. I like her ideas because we kinda sit on the opposite sides of the fence, and it's great, and it's open for discussion, but my family could not afford to bear the cost at my mom's income, never going happen, and, granted, you get the one-for-one and -- but the procedure is what scares people on top of the added cost. So I'd like to have a number. That's what I request from you guys or from you.

Mr. Hutaff: You know, those are excellent questions. I don't know if Stan could actually answer that. I'll let him, obviously, have the opportunity. But, you know, our role here, again, sometimes is very binded, you know. I think we're looking for an outcome, a salvage, a history, part of the culture, as making our decisions and then can something be rehabilitated, but Stan can -- can you answer his question?

Mr. Solamillo: Yeah, obviously, something like this has to be let out for bid and Maui takes the lowest bidder. If we -- in the past, when we've gotten into situations where some aspect of the mitigation would be too expensive, I, personally, did the mitigation, and there was no charge to the applicant. And we had a couple of cases back in I think 2007 and 2008 where that was exactly what we did. At this point, a floor plan that meets the HABS III requirement can be done anywhere from 15 to 2,000; photographs run probably, it's eight shots, and those usually run about 1500, and I do not know what the demolition application costs are, and I don't know what a letter from an engineer is going to cost. The reason why we have these requirements is we are a Certified Local Government, we receive Federal money, we're dealing with an endangered historic district, so there has to be some kind of public good that comes out of the loss of every building. So for that reason, that's why we're going down this and using mitigation because at least it creates a document or some sort of documentation on the building and the families that resided there. That serves the public good.

Mr. Hutaff: Comment. It does an estimated value of the demolition at \$5,000. That's a cost that they're going to incur.

Mr. Solamillo: So if we went a one-to-one match, then we would split the cost at 50%. If it is too much of a burden, then we could find another way.

Mr. Hutaff: I don't know what the protocols are but the feeling I have, based upon the building itself, where its located, how many are not there anymore, what can be done with this building at a cost, of course, but your cost is unknown, to restore it. It's location on Prison Street would be significant and possibly valuable to the property owner to rehabilitate the building. The \$5,000 that they're going to have to spend to have it demolished takes away the building forever. It takes away the history, the culture. It takes away your family. The name will go away. Having that building stay there keeps your name and your history, and allows the story to be told, a significant story, even though it

may be a stand alone. With the same \$5,000, at this point, possibly less, I believe you could secure the property so that you would not have trespassers and have the liability of somebody getting hurt in an open unsecured area. That's your problem is it's open and unsecured. You're not doing anything to it. So you have only two choices: secure it or demolish it. Your choice at this time is to demolish it. Our outlook as the Cultural Resources Commission, again this is my opinion, okay, I don't represent the Commission, is that the sides are good, it's probably easy to rehabilitate the property in stages with the opportunity for tax advantages, okay, especially being in a trust environment, might be very -- I can't see really a reason to demolish it. I guess I should stop there. Go ahead.

Mr. U'u: Just to add a comment. Even, personally for me, best case scenario is to keep it. Just so you guys clear. I know there's a cost. I don't know what the difference between a new and a old. But I like the house. It's a beautiful home. I like the -- I like that style. Now, for me even for myself, the best case scenario will be to keep the house and renovate the house 'cause, personally for me, I like that.

Mr. Hutaff: Well, I remember running across floors and banging against walls and hearing our neighbors do the same thing. I mean that's a cool environment. And based upon the culture that goes with it with the plantation days, it's just not a memory. Yes?

Ms. Veronica Marquez: You know, I listen to Mr. Agawa, aloha, and your essence really, I think your biggest concern is the safety. And then I look at your building permit, page 2, last sentence, it alludes to that, "The structure as a high safety hazard due to its poor condition and want to demolish the structure for this reason." So again, it is safety. I understand what the Commission is saying. Yes, we want to preserve and that's what we need to do. However, I can understand your end because you're talking about liability. So question. Has there ever been any danger or hazard or people hurt in the past, Mr. Agawa?

Mr. Agawa: No.

Ms. Marquez: Okay. No? It's okay.

Mr. Agawa: No. There hasn't been any evidence of injury but there has been evidence of inhabitants, I should say, trespassing - footprints on, you know, the stairway 'cause it's dusty, nobody lived there for maybe ten years; the propane tank in the house was also a concern because it could anywhere from cooking food to cooking other things that people do now days. Yeah, it's just -- we did put signs "no trespassing," we put fencing, ribbons, beware of dog, and people still come. They find their way. Word gets around abandon home is there and these people now days are determined and they're different. They desperate, I should say. And just to get a roof over their head, a lot of times, you know, to sleep for the night, to cook whatever, they're going to go in regardless. Short of putting that

continuous wall around the property, a ten-foot high wall, which is I don't think feasible from both sides - your side, being the Cultural Commission, it's un-viewable to the public, and our side cost, obviously, to build a wall to keep people out. Yeah, it is a concern and we feel that people are going to go in no matter what, and the word has been out already that I guess the structure is uninhabited; obviously, there's no cars that go in. The garage has also been a dumping down for people and we've taken loads and loads of stuff out of that garage from shopping carts to mattresses to rotten food, you know. It's kind of like an invitation for vagrants. It's how we look at it too. And, yeah, it's just we don't like the idea of people going into it and possibly falling through the floor; also using it to, you know, maybe negative means, yeah. That's another thing we're concerned about. And, you know, there has been rumors of -- I'm just going to leave it as cooking because we don't have evidence or any drug cooking or food cooking. It's just been, yeah, propane has been used in the house and whatnot. Risk of fire, I guess, is another one. And the liability side, you know, I understand in saving the structure too, but what happens in the instance that people just made up their mind that they going in and they get hurt? That lies totally on the owners. I don't think the County going take any part in the settlement, you know, and that's the fear that the family has. And, again, the ideal for the family is for my Uncle Ernest to come back. I mean he's retired. The family wants him back. He's a bachelor. He couldn't afford the other place, the condo. The family would practically give him the property but he doesn't want that house. He wants to build his, I guess, retirement home. His dream house. And, you know, the family -- you know, if you say keep the structure there, I understand that. It's very hard to see it go down in my aunty's eyes, but I think she would rather have her first cousin be on Maui to be with the family, knowing that he doesn't have kids, and I think that's what he ultimately wants, but Maui is expensive. It really is. Hawaii is expensive. And I think to keep the property in the family, and again, I not saying that he definitely will come back too, property tax for that property is really high as well, but it is an option and that's what the family wants, I think, is for him to come back and having that structure there, knowing that he doesn't really care for the home, it's one more strike against him not returning too. Yeah -- sorry, go ahead. No, no.

Mr. Sarich: You can finish. I was just going to say that, I don't know if you're aware, but if the home is restored and you get it on historic register, your taxes go down to like a hundred dollars a year. So there's a big incentive there. And also, he can remodel the inside to suit his needs, and there are ways to add onto the house at the back of the house, and it can still be a historic property as long as it's done right.

Mr. Agawa: Right. Totally understandable.

Mr. Sarich: Yeah.

Mr. Agawa: Again, I can't speak for him. He already gave his opinion that, you know, if he were to move back, he wouldn't want the house there. He's all for the demolition. We can't force him to do anything, obviously, but I do understand your point 'cause I have seen homes that have been added to a lot. Now, in the Lahaina area, people can't afford to buy a separate property so they add to what they have, you know. So I do understand that point of keeping the original structure and adding to but, you know, again, the cost on resurrecting a structure, I have no clue. I guess it's hard for someone to put money into restoration of a structure to live there with the back tones of not wanting the structure there in the first place, it's hard, because I wouldn't wanna put money into a structure that I didn't wanna live in in the first place, any of us wouldn't. We pay for a home that we want. That's, I guess, our thinking or my uncle's thinking. Yes?

Ms. Marquez: You know, I commend you for your sharing of your family ties. It's beautiful. We need to hear more. And I'm listening to all sides. And my question then is, maybe not to you, but to whoever's listening, let's say this Commission say we don't approve the demolition - I'm just thinking out loud - and then you, owners, go through this whole protocol of restoring, my question is: With this effort, who benefits from it? Will the homeowners benefit, will the Cultural Commission benefit? Maybe Stanley just trying to follow what I'm saying, I'm trying to follow what I'm saying. Who benefits in the end? Does the family benefit more, or we're saying, oh, but things are going and -- who benefits? I don't want you to answer it. Stanley?

Mr. Solamillo: Sorry. Shayne -- Shayne, I called him when was it? Yesterday. I said you gotta come. And he goes, "Oh, I'm hurt." So Shayne has made it to this Commission hearing despite his -- his pinched nerve so I wanna really commend him on that and commend him on being forthcoming with all of the details on how when ownership transfers within a family, how that ripples through the family.

In this case, I am charged with preserving cultural resources, and those are -- that's my charge and, therefore, I cannot recommend demolition, per se. We have to view what has been happening in Lahaina in the long-term and what is the impact over time in the opposite direction. If for the past 10 to 15 years we've been being decimated specifically during the last 5 years we've been being decimated by a lot of houses being torn down. We have to look at what the impact is for the NHL. The NHL originally, when the boundaries were drawn and that is - I keep going back to the photographs - cane fields were drawn within those boundaries, okay. Those cane fields urbanized and became subdivisions, okay. Those are new buildings. They're under 50 years of age. They're probably -- the oldest probably dates to the '70s of those subdivisions, so we're going to have to wait, you know, a few more years before those become eligible. And the whole host of plantations or plantation camps and plantation architecture, remember, originally there were 42 camps that supported Pioneer Mill. They're all gone. The whole landscape of Lahaina does not look anything like it did. And when they are gone, and this was -- this

is personal for me because my father is -- my grandfather Is Calicsto and he worked and lived at the Pu`ukoli`i Camp. That's the largest camp in West Maui - 1200 people there. And it's like the camp's gone. I cannot bring it back. So I'm kind of -- it's the issue, yes, we're charged with saving cultural resources, but we have to look at the larger picture, and I don't know what the answer to that is. This house, right now, it's sandwiched up against the DOT barrier, right, so one side is gone. Your context for the dwelling is, at this point, compromised, and it's not in a neighborhood. There's not an intact neighborhood or group of plantation buildings that are there. So I really defer, you know, based on that, I really defer to this Commission.

Mr. Hutaff: Go ahead.

Mr. U`u: Question. You know what would help me is, like what Brandis said, about the tax right that you have. The one-for-one. I would love to have something in front of me. That would be a pro step in the right direction on the benefits of renovating. I think that would help every Commissioner is step one is here, say step two we -- and there's certain things, but more so the steps that could save money or how we could help or you could help in the one-for-one funding to give direction, I think, to the homeowners so they could weigh out the options they have prior to coming in for a demolition permit. And if at the end they still demolish, you know, I also believe the property owners should have a say, to have a right. But that would help me into coming up with a -- you know, like when we talk, when we have discussions, when people come up, eh, you know, you can get one tax exemption, tax break. You can go see, you know, see this guy for the one-for-one. Or some direction that we need, and I don't know if you can give it to us, or maybe you can, the breakdown of the benefits and, like what you're saying, it's more of a benefit of saving, you know, the houses and remembering the past. That's what you bring to the table. But what we gotta bring to the owners is here, step one, step two, step three, step four, you can benefit the cost by this blah, blah, blah. I think that's what's missing. I mean I agree with you when we say, especially you saying that you was raised in Lahaina or you spent time there and it's sentimental, the value, to you to keep Lahaina like the old Lahaina but I think for the homeowners, they need -- they have that what you have.

Mr. Solamillo: I can prepare that information for this Commission.

Mr. U`u: I would love that.

Mr. Solamillo: Okay.

Mr. Hutaff: I'd like to try to answer your question.

Ms. Marquez: Okay.

Mr. Hutaff: Okay. Who benefits and why. First, we have to understand that this is one building, and that's how we're looking at it today, as one building. All of -- the reason that the Cultural Resources Commission and the historic district was put together was because of the loss of many buildings. One at a time, okay. This is just another one. If we look at it as just another one, then it's of no consequence to have it removed. But if we look at it in the whole picture of the historic district and what we're trying to preserve, then it becomes every single one is important to be preserved, okay. We didn't start with a freeway. We didn't start with Pi'ilani Highway. We started with gravel roads and paths and evolved into that. If we let anymore go, we might as well let them all go and be done with it. And then there'll be no reason for history; there'll be no reason for culture; there'll be no reason for preservation. And all the things that we dislike about growth will have no one to challenge it, okay. So my opinion is the benefit is long term for everyone here in the islands. For the Cultural Resources Commission, we don't have a benefit. We have a burden of making a decision on what to keep and what not to keep. And I think every single stone, piece, cross, piece of wood home adds to the whole picture and we have to remember that; that we're not giving up one or preserving one, we're giving up everything or preserving as much as we have left. My opinion, in this particular case, especially that this one's preservable, I think it's doable. I think that, in the end, the trust - you'll be heros because you're preserving your history more than a history of Lahaina. And a hundred years from now, if it's maintained and kept up, that'll be a huge value when you have hundreds and hundreds in your family. And someone's going to say, if not everyone, is going to say "thank goodness we kept it." We have structures in places that we have been a part of and that's in the historical district that we say "thank goodness." This will become one of them, I'm sure, even though there's not a whole bunch surrounding it, even though it's just going to be behind a wall, so to speak. It's important that we preserve every single thing we can or realize we're giving it all up. That's -- I hope I answered your question. That's the benefit.

Ms. Sarich: I would like to add to that, if I may. Ray, that was really well said. But I also think some immediate benefits might be that the money spent to restore the house, you'll end up with a better house than you would out of new construction just with the redwood and everything like that. I mean restored houses in Lahaina, like 450 Front Street, are amazing and it's way better than most anything new that anyone can put up, understanding that not your uncle's dream house.

Mr. Hutaff: And becomes highly valuable.

Ms. Sarich: Yeah. And then there's the tax benefit. As soon as they get that restored and wanna go into historic register. And then the family just getting to keep the physical part of their history there. So that was my answer to your question on that.

Mr. Hutaff: Go ahead.

Mr. Osako: Do we know for sure that it is redwood? Or are we assuming?

Mr. Agawa: I not sure what kind of wood it is. But assuming it was redwood, I know the value of redwood, in general, but I cannot tell you what type of wood is that.

Mr. Osako: What I'm looking at is, you know, I grew up in a plantation town on Lana'i and, you know, I think for that era, those houses were built very cheaply. The reason a lot of homes survived is because there was old growth timber. I mean the plantation owners were not building, you know, quality homes for their workers, and I, you know, I like preserving things. I'm looking at this scenario - if the permit to demolish is denied, what is the family going to do? I'm looking at their probably going to do demolition by neglect. So all we're doing is forestalling it. The other option is, you know, maybe they could sell it to somebody that wants to preserve it and is willing to spend the money and the money can be used for their uncle to get a place to live in Lahaina. Apparently, he doesn't wanna live in this house. So the alternative is, you know, it's hard to force somebody to do anything. I mean I would be in favor but I know the cost is, probably to restore this house, is on par or more than building a new structure, and I think the figure 5,000 for demolition is da kine where they just smash everything to bits and carry it off. It's not, you know, saving whatever can be saved. So I'm looking at, you know, the scenario and if the permit to demolish is denied, what is going to happen and what is going to be the end result? Or we might just be prolonging the inevitable. Sure, I would like to see it preserved, but I'm looking at what is eventually going to happen. And that's just my comments.

Ms. Makalapua Kanuha: I'd like to make a comment too, if I may, please. Being a resident up at Lahainaluna, I know exactly where this house is and I know exactly how that wall wraps right around the garage area, and I know some of these aunties, and being that they are plantation families, they're on a fixed income so that's where my concern is, like Bruce is saying, is how do we, as a body, impose a financial burden upon this family if they cannot. And I also like -- 'cause chances are we may have more applicants coming before this Commission is at least give them a road map, like these are your benefits, but in a written, you know, like in a booklet so that they have these options 'cause I know a lot of our kupuna will come with no knowledge of what is out there or what they can benefit, what you said, and that's great. I'm sitting here getting educated as well. But these are great information that I think that the next applicants is like, okay, you're coming before the Commission, you want to demolition your property because it's not livable, it's dangerous. And I know in that area, lot of homelessness goes on, yeah, so there are people that are looking for shelter nightly and it's out already that this house is vacant. So to protect the liability on this family that is on a fixed income now, is somebody gets there, the kids, I know exactly where that apartment building that you're talking about, the kids jump over the wall, how do we protect the property or how do the property protect the property? At least if we're going to impose something on them, give them options or give them direction,

and like Warren was saying, if it gets denied, now is the family to do? So I'm just -- I know what our Commission is is to protect and to preserve.

Mr. Hutaff: Okay. Well, Stan, you wanna read the recommendations one more time and then we can see if we can get a motion?

Mr. Solamillo: Well, I'm going to make one response first, I think.

Mr. Hutaff: Sure.

Mr. Solamillo: Commissioner U'u asked that he wanted or made the statement that he wanted to have the cost kind of side-by-side to see -- to actually make an analysis before we could make a vote. That, if the Commission chooses, to actually defer this case until the next meeting so that can actually be prepared is -- you should consider it as an option. I'm just putting that out. The recommendations as we have are for a HABS Level III mitigation; the cost to share by the County, typically, in a one-to-one, which is 50%; if the cost become too onerous for a family on a fixed income, we have had in the past where I personally have taken care of pulling together floor plans and documentation, so that remains an option. On the same side of that, the County also prepares National Register Nominations should the family want to actually designate the property, as well as tax credit applications to go with the National Register Nomination so that's cost that are going in both directions, mind you; one is recording for a demolition and the other is preparing the paperwork to actually save the building.

The way we've got it recommended now is a HABS Level III mitigation, which includes the floor plan, four-by-five photographs, we ask that the family submit, essentially what Shayne has given us this morning, which was a wonderful account of how many members of his family, you know, related to Pioneer Mill through their employment history, and how many generations have been there, and their names, and things of that nature. And there will be a Historic American Building Survey Level III report, which includes statement of significance, architectural description, and notes and footnotes, and bibliography.

Ms. Sarich: I had one comment. Since we have Kiersten here, does she wanna weigh in at all and tell us about what she thinks of this project? Thank you.

Ms. Kiersten Faulkner: Mahalo. I was not familiar with this particular case so, you know, I'm responding based on the presentation and the information provided today. In general, I don't envy you your choice, I think this is exactly the kind of situation that makes preservation difficult. The issue of what is happening to our history piece by piece by piece is very, very real, and I thank the Vice-Chairperson for bring that up so well. It's hard when the individual involved is, basically, bearing the burden for the public good, and I think that is the choice that is so hard for all of us, and that's why I think these programs that have

been mentioned are so important to preserve the incentives, to make sure people know what they are and that they have good access to them because it's the only way this will work. And so I guess my preference is to give the opportunity to help that system work, to do the sort of analysis that has been mentioned to help the homeowners and trust to understand that maybe there is another way. They seem like they're very well intentioned and maybe just need the tools to know that that maybe there is another choice. I'm sure that lots has been done already; that they've come to some conclusion already, but maybe new information would help them reevaluate.

I'm very concerned about Lahaina in general and, really, all of our plantation history. As Stanley mentioned earlier, we were very involved and concerned with Lana'i City and what's happening there. And for people who are from the plantation era and their families were involved in that, they obviously have mixed feelings about, it wasn't a pretty part of history, and so I think the inclination is to kinda shove that aside and move on. But that would be very dangerous, I think, for us, as a people, as a community to forget what -- what it was really like, you know, the 13 people in a 2-room house, and so it's not the same to just read the stories and see the pictures versus what's really there. So I guess my, on this case, my recommendation would be to help the homeowners, the trust, to maybe explore some other alternatives, give them a little more time, and then if that doesn't work, then you can always reconsider in the future, but that's my best mana`o at this point so thank you.

Ms. Sarich: Thank you.

Mr. Hutaff: Thank you very much.

Ms. Faulkner: Any questions?

Mr. Hutaff: Anybody want to try to make a motion?

Mr. Osako: I would like to make a motion that we follow that course or recommend that the County follows that course and give all the information that is available and sources of help, I mean financial and otherwise, to the homeowner or the trust, as it be, and we defer our decision until an effort is made to try to save the structure. And all else failing, then Stanley's recommendation of documentation along with as a stipulation for the permit to demolish.

Mr. U`u: Second.

Mr. Hutaff: Any discussion?

Ms. Sarich: So we're saying we're deferring this until our next meeting?

Mr. Osako: No, until -- until they are provided with the options and they can make a decision. I don't know how long -- I mean next meeting might be a little bit soon considering it's a family trust and they would have to get everybody together.

Mr. Hutaff: As I understand the motion is that we're just deferring it until Stanley has time to present the Commission and the family with options of not demolishing so they can look at it from the standpoint of whatever information. Am I correct on that? Is that what you're saying?

Mr. Osako: Yeah. Correct. Yeah. That way, you know, if they have, you know, sources of financial aid or stuff to preserve the structure, then they might decide to do so. But if, you know, they have to bear the full cost, then, you know, it's their decision.

Mr. Hutaff: Before we take a vote on the motion, we should ask Stanley if it's doable.

Ms. Sarich: Yeah.

Mr. Solamillo: I will probably need some assistance from Commissioner Sarich since she's a registered architect in looking at square footage, you know, what is -- can we get an estimate on rehabilitation cost that would be --

Ms. Sarich: Am I allowed to say that. I wasn't -- I wanted to ask Counsel because I don't want to -- I know what number I would put on it, but I could be wrong and I don't want to be liable.

Ms. Adrienne Heely: I think you can bring your knowledge to --

Ms. Sarich: Okay.

Mr. Solamillo: Yeah, because I mean that's -- calculation is beyond my expertise at this point. I can pull together the particular tax benefits of having the property registered because it is a residential property; that remains in that classification so long as it is a primary residents for someone. When we deal with historic properties, it's kind of a catch-22, if you wanted to rehab it as a rental property, then you can access tax credits, but you can't do that if it's a primary residents and, currently, using our current tax structure, you can only get the reduction to essentially a hundred dollars a year if it is the primary residence and placed on the Hawaii or National Register of Historic Places.

Mr. Hutaff: So, basically, you agree that you can have that information?

Mr. Solamillo: For the next Commission meeting? Yes.

Mr. Hutaff: Okay. Anymore discussion?

Mr. U`u: I'd just like to add a comment that thank you, Stan and Brandis, and I think it's a start in the right direction. I think we can add a lot more onto that as we move forward. I know to change that dwelling into a livable dwelling you gotta upgrade all your codes. The codes is not existing at that time. I think that's where you going bear a lot of the cost. I also feel that anytime you do - I'm a builder, by the way. I built a few homes. Anytime you do a renovation that is substantial to that building, a lot of 'em going be time and material. That's where the cost is 'cause you don't go in knowing exactly what you getting into, so it's going to be time and material, an hourly charge; it's going to be very hard to come up with a hard number. If that hard number is hard, they going be making a lot of money. It's a hard number to come up with. Personally, as a builder, I would love to -- the easiest way for me, broke and build. That's simple. And that's not what avenue we choosing, which is fine. But to renovate piece by piece, oh, that's a lot of man hours that you going deal with, and then to go through the inspections and the codes, 'cause the electrical is totally outdated, and then some. Structurally, it's not sound. It is cheaply made. I don't know where you got some of your information about it's made better back in the past.

Ms. Sarich: Oh no, I'm just saying that once it was remodeled, I think he would end up with a better house for the money than if he started from scratch with the same money.

Mr. U`u: Yeah. I probably would agree with you to some of that. But it's cheaply made, and we all know that, you know, there's no ...(inaudible)... no hurricane. But that's the cost. But back to my original comment, that is a start in the right direction for me as to get something on paper so we can advise homeowners as a cost analysis and beneficial, we know the beneficial, and give them some type of direction. The shooting from the hip, which we doing now. So thank you. And thank you, Brandis. And if you guys need help as far as maybe I can get contractors give you guys bids, would be round about, or maybe you can, better yet, that's for me.

Mr. Solamillo: Okay.

Mr. U`u: But I know it's expensive.

Mr. Hutaff: Okay, we still have the motion on the table. I'm going to assume there's no more discussion. Shall we take a vote? Okay.

There being no further discussion, the motion was put to a vote.

It has been moved by Mr. Osako, seconded by Mr. U`u, then unanimously

VOTED: *that the County provide all the information that is available and sources of help, financial and otherwise, to the homeowner or the trust, as it be, and defer a decision until an effort is made to try to save the structure. And all else failing, then Stanley's recommendation of documentation as a stipulation for the permit to demolish.*

Mr. Hutaff: Motion carried. Thank you.

Mr. Kanuha: Thank you, Shayne.

Mr. Hutaff: Thank you, Shayne, for your -- we're still smiling after that. Why don't we take about a ten-minute break - say it's 11:12 now, so 11:22-and-a-half we reconvene. We have a couple of Commission Members that has to leave at a timely basis and we just have one more item. Is that okay with everybody?

Ms. Marquez: Yes. That's good.

Mr. Hutaff: Okay, 11:22-and-a-half now.

(A recess was called at 11:15 a.m., and the meeting reconvened at 11:25 a.m.)

Mr. Hutaff: Let's reconvene. Stanley, I guess you have the next item.

Mr. Solamillo read the following item description into the record:

C. WORKSHOP

1. Introduction to the cultural resource types on the Island of Moloka'i. The CRC may provide comments and recommendations. (S. Solamillo)

Mr. Solamillo: This is being done because when the Commission does go to the island of Moloka'i, there are a lot of issues to deal with, and I'm trying to touch on some of them today. I'm incredibly ignorant about the Hawaiian history of this island and so I apologize 'cause I haven't had time to prepare for it. A lot of the material that you're going to be looking at has been gathered since 2007. I've been doing field work on that island, I think, from 2007 to 2008; then we did the Lana'i surveys and nomination, and I just started going back again so, if you don't mind, we can proceed from there.

The first map of Moloka'i appears in 1838. And it's interesting to go through, actually, the cartographic resources because you can see how representations of the island and it's

ahupua`a changed through time. The best known map is one that's produced in 1897 by WD Alexander and MD Montserrat. In this particular instance, the island is shown correctly, and crown and government lands are shown, and this is dated to 1898, this was with the Official Hawaiian Government Survey. In 1897, which was the same year, another map was prepared, which actually identified fishponds, and that's a very important piece of the cultural resources of this island. It has the largest collection of fishponds in the entire Pacific, as a matter of fact. This is a map that was prepared by and for American Sugar Company, a short lived sugar plantation that I think operated from 1899 through 1902 or 3, and then went bankrupt because the wells that they were using, which, at first, produced fresh water, produced brackish water, and the cane died. Another reason that's often given in the oral tradition is the company failed because they took rocks from a heiau to use as ballast for the railroad, and, consequently, the company didn't make it. The only one that did was the Marr Sugar Plantation, but I don't have the operating years for that. This is a detail showing the track layout. And this is the location of what later become Kaunakakai.

USGS came in 1921 and 22 to do two things: one was to accurately gage the water resources within the territory, and to prepare accurate topographic maps. Moloka`i was the last island to be documented in the Hawaiian archipelago, and these are actually the preprinting proofs that we located in Honolulu and USGS allowed us to take them and scan them. So everything is handwritten. They're not even printed. So they broke the island into a series of quads. And by that time, we had a lighthouse with a wharf and a wireless station, and Kaunakakai was taking shape. This was a really important island for Kamehameha V, and he had a special residence here, and the Coconut Grove that was planted in his honor.

Aerial photographs, after the advent of the airplane, were also taken in the '20s. Unfortunately, the USGS collection is only partially complete, so we only get glimpses, and a lot of the aerial photographs are bleats as wells as direct aerials have not been actually key to specific locations on the ground yet. This was a field map that actually folds. It's probably my favorite. And it's all linen. And it's 1924. And again, it shows very complete and accurate representation of the island. This was based on the '21 and '22 survey.

Schematic maps were produced during the '30s. This was produced for Bishop Museum and it actually shows some of the history of the island in that the population centers all are located on the east side where they're concentrated that way, and not so much on the west side, and what you get is that you would expect to find cultural resources to represent those settlement patterns.

Schematic maps continued to be prepared during the '30s. And then we had recent topographic maps prepared during the '50s. And I, essentially, stopped my map research at that point.

Moloka`i is an important island because it has a large Hawaiian population that were settled in the 1920s after the establishment of the Hawaiian Home Lands. The location of these lands as well as government owned lands, which has since transferred to the State of Hawaii, are colored in yellow and blue.

Going back to the 1838 map, Moloka`i was shown by Kalama as being divided into three districts or moku. Originally, Moloka`i was a moku of Maui and was shown later in the 1800s as being divided into only two moku: Ko`olau and Kona. The moku functioned as the basic land holding unit and was the domain of the chief, island, or subdivision thereof. Each moku was divided into smaller land units or ahupua`a. They ranged in size from 100 to 10,000 acres. The boundaries were natural and, consequently, the ideal of ahupua`a was roughly triangular in shape and ran from the mountain top, mauka, to the sea or makai. Each ahupua`a was divided into sections or ili. They were of variable acreage and their boundaries were also natural. They consisted of mountains or uplands and owned as uka, plains or fields, known as kula, and coastal lands or the sea -- and the sea or kai. Walls like this, you can still see them, especially on the east end of the island.

This was an idealized diagram of an ahupua`a, which was prepared by Manerbi, and I think this version might date back in 2006 or 7, but it shows the interrelationship between various agricultural zones as well as locations of sites that one would expect to find within those zones in a typical idealized ahupua`a.

Management of the entire Hawaiian land system existed within a hierarchal social structure. Chiefs of ali`i controlled the ahupua`a. Subordinate chiefs or konahiki controlled ili and smaller units of land called "mo`o." Maka`ainana or commoners worked the land for the chief and sub-chiefs. They held certain gathering rights in non-cultivated lands in an ahupua`a and farmed plots for their own use.

The Hawaiian land tenure and land use system supported a population that in 1778 numbered in excess of one million persons. In 1853, there were at least 179 villages located in the moku on the island of Moloka`i.

Mr. Hutaff: One million on Moloka`i?

Mr. Solamillo: 179. No. One million persons throughout the archipelago.

Mr. Hutaff: Okay.

Mr. Solamillo: East end of Moloka`i has the largest concentration of archaeological sites and could qualify as a multi property district by itself. Some of you have seen these diagrams from another presentation. Traditional land tenure and use within the ahupua`a was organic. Unfortunately, Maui's ahupua`a have not been studied as much as others.

The best example comes from Waipi'o Valley on the Big Island where traditional land tenure and use have been thoroughly documented. And this is real and on the ground using the same symbology that was used for Minerbi diagram. This shows the distribution of lo'i and wauke, and kula or dryland pasture, and these are house lots. This was prepared for Bishop Museum.

Luckily, Halawa has received some study at least to the parcel stage, and it's probably one of the few -- it is the only valley in Maui County that has received any kind of documentation that's similar to this.

Going back to the National Register, since we're going to be dealing with property types, you will remember that property categories indicated on *Bulletin No. 15*, which included building, structure, object, site, or district, and I don't think I'm going to read this verbatim for you, and then the criteria, Criterion A, B, C, and D. Those were associations with events which have made significant contributions to the broad patterns of our history; B, association with the lives of significant persons; C, those that embodied distinctive characteristics of a type, period, or method of constructions; or D, those that have yielded or maybe likely to yield important information. It goes for pre-history and history.

Criteria considerations for cemeteries and birthplaces or graves of historical figures. Under A, a religious property deriving primary significance from architectural or artistic distinction or historical importance. Or B, a building or structure removed from its original location which is significant primarily for architectural value or which is a surviving structure most importantly associated with a historic person or event. C, a birthplace or grave of a historic figure. D, a cemetery which derives a primary significance from graves of persons of transcendent importance from age, from distinctive design features, or from association with historic events. And E, a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan. F, a property that is primarily commemorative in intent by design, age, tradition, or symbolic value. G, a property achieving significance within the past 50 years if it is of exceptional importance.

And then historic context are always used and they have to be prepared as documents which record all of the important features or aspects of a historic context.

When we evaluate properties, and this is all the standard criterion, we use location, design, setting, materials, feeling, and association.

And, currently, on the island of Moloka'i, the number of sites is only 98, and it probably, of all the islands in Maui County, has the largest of concentration of intact Hawaiian sites.

The other issue for Moloka'i is that we have intact rural historic landscapes. This comes directly out of the Code of Federal Regulations, 36CFR60, and there are 11 landscape characteristics, and they include: land uses and activities, patterns of special organization; response to the natural environment; cultural traditions; circulation networks; boundary demarkations; vegetation related to land use; building structures and objects; clusters; archaeological sites; and small scale elements.

We can list individual sites. We can list historic districts. You have to go through the same process as for other National Register properties: identification, evaluation and documentation, you have to develop a historic context, conduct the research, survey the landscape, and, essentially, you submit a nomination, just like you would for a historic property.

National Register Bulletin 40 provides the guidelines for cemeteries and burial places. There's some key information that probably we need to consider when we deal with cemeteries and burial places, and that NAGPRA first, which is the Native American Graves Protection and Repatriation Act of 1990, which sets out the rights of Indian Tribes and native Hawaiian organizations regarding human remains, funerary, and sacred objects, and other culturally significant objects for which they can demonstrate lineal descent or cultural affiliation. References and examples and brief discussions of prehistoric burials appears throughout *Bulletin 41* in recognition that they may be eligible for National Register listing.

The other regulatory documents which are also applicable here. We began last year when we discussed traditional cultural properties. This comes after USC 470, Title 16, and I'll repeat the definition briefly: A traditional cultural property, as defined in *Bulletin 38*, is a property that is eligible for inclusion in the National Register because of its association with cultural practices or beliefs of a living community that are: A, rooted in that community's history, and B, are important in maintaining the continuing cultural identity of that community. The designation of a TCP is a way to recognize the cultural heritage of a property or area based on its living history or those elements of the culture that are still practiced and valued in the present day and that maintain the vitality of a cultural community. The TCP must be rooted in a physical environment and, therefore, is concerned with the way in which extant properties play a part in a community's historically based, but continuing, beliefs, customs, and practices. And a TCP must have tangible aspects to be preserved thus fulfilling the purpose of the National Register. Once designated, TCPs are subject to the same controls and benefits that apply to any property listed on the National Register of Historic Places.

So this goes through and list some basic cautions. There are always places that are not intangible. They're eligible for National Register status only if they meet specific National Register criteria. The property must have integrity, integrity of relationships, and integrity of condition. It is subject to the same general time threshold as other historic properties os

it must have been important to maintaining traditions for at least 50 years. In the case of Moloka`i, we're dealing with a 1000 to 1500 years, and traditional cultural properties must not be ineligible because of one or more National Register criterial considerations. Traditional cultural properties must be described and their significance documented, and they must have boundaries.

From the cursory work I think that I've been able to conduct on the island of Moloka`i, there are archaeological sites, districts, there are traditional cultural properties, everything ranging from burial grounds to the Royal Grove, to heiau, fishponds, and shrines; there are cultural landscapes that are intact at Manae and Halawa; there missionary era settlements and institutional properties, such as churches and schools; Hawaiian Evangelical Association property; Church of the Latter Day Saints; Roman Catholic; as well as the Baptist Mission; there are plantation era commercial properties located in Kaunakakai BCT; plus general stores located in small communities which had larger settlements during the pineapple growing era; there are plantation era institutional properties, such as schools as well as one Soto Mission; and there are a few plantation era residential properties left although most have been demolished.

For Hawaiian Home Lands, there are Hawaiian Home Land era institutional properties, such as Kalaniana'ole Hall, as well as some era residential properties but most of these have been destroyed as well.

For contextual themes, we have pre-contact Hawaiian settlements and occupations, pre-contact invasion and out-migration. We have post-contact missionary, Hawaiian government centers at Kalama and Puko`o; Territorial government centers at Puko`o, which was named for a short time Roosevelt as well as Ualapu`e and Kaunakakai; plantation settlements both for sugar and pineapple; Hawaiian Home Land settlements at Kalaniana'ole Settlement, Ho`olehua, Pala`au, Kalaupapa, Kapa`akea, Kamiloloa, Makapupaia, and U`alapue. We also have plantation era institutions that relate to the Filipino Federation of America, and we also have Japanese Internment, which occurred during World War II.

This is a TCP type that we visited before here on Maui, and it's probably the most controversial, and this is burial grounds. Moloka`i Commissioner, the name of the burial grounds? Do you know the recall the name?

Ms. Marquez: I'm thinking.

Mr. Solamillo: Far west side.

Mr. Hutaff: Where is it?

Ms. Marquez: ...(inaudible)...

Mr. Solamillo: Sorry, I didn't write it down. No. Papohaku.

Ms. Marquez: Papohaku.

Mr. Solamillo: Yes.

Ms. Marquez: The longest sand beach.

Mr. Solamillo: Yeah.

Ms. Marquez: Papohaku.

Mr. Hutaff: At the end though is that -- the rocky formation is where the controversy was taking place, right?

Ms. Marquez: Kaiaka Rock, Kaluako`i. Papohaku.

Mr. Solamillo: There's a lot of subdivision development that occurs adjacent to this -- this beach, and one thing that this Commission may be asked to review is an actual study that was made about the dunes by the University of Hawaii, and I believe it was accepted by the Moloka`i Planning Commission, but you'll be asked to review it and probably make a recommendation as well because that study has not been taken or adopted by Council. This is the subdivision here and, again, it's a very different or it's the difference between the two world views - the views of the west versus the views of native Hawaiians on this place and how it functions or should function, and that probably responsible for much of the controversy.

The other big item for Moloka`i is or are the fishponds. And the fishponds are very, for some reason, very dear to my heart because nowhere else in the entire Pacific can you find so many in one place and so many around a single island. Unfortunately, we've got development pressures on these places as well. We have a majority of them preserved and a majority of them listed, but there's an entire collection that are not yet, and the ones that aren't are subject to being filled in with houses built directly on them, and also having springs, fresh water springs, which created a brackish environment for the growth of fry, those are being compromised by development and we don't have one kind of unifying system to deal with the fishpond resource. I think just given the sheer number of fishponds on Moloka`i that there is an opportunity for an even higher designation than that of the United States, and that would be as a World Heritage Site, and that's something which hasn't really been considered but it may, in fact, be applicable for the fishponds of Moloka`i.

There is a whole life way that was associated with the fishponds and, you know, they've been documented historically, and I believe the last big tsunami, and I believe it happened after World War II, caused the most damage to the fishpond -- fishponds around the island and the demise, essentially, of the aqua culture that was -- that had taken place there for, you know, over a thousand years, and this is something, I think, people have struggled with. There's been ten years of studies that have been done on fishponds and how to bring them back and how to put them into production, and yet they seem to be something that cannot be achieved easily. There still are people who are dedicated to bringing them back and somehow, whether it's regulatory or otherwise, everyone seems to be hampered or actually stopped. And the other issue is probably the issue of the wharf that was built at Kaunakakai, and I think there was a recent study that was done by the US Army Corps of Engineers that indicated that because of the length of the wharf and that it's solid and not permeable, that that had changed the currents around the island or at least on that part of the island, the southern coast, to such a degree that, you know, natural currents could remove the silt but the silt does not get removed right now because we don't have the current or the natural current flow on the southern coast. I have yet to see the actual US Army Corps study released and I'm waiting to see a copy of it. But that was the results from the water test that were done in a tank.

Springs and wetlands, as I just mentioned, are a critical component to the fishpond being able to support the growth of fry, of various species of fish, and a lot of times, recently especially, these are being compromised by near shore or shoreline development.

There is, because of the isolation of the island the distance from Maui, there's this kind of a wild west kinda spirit on the island and a lot of things get done without permits, and that's just kind of the nature of the way things are, so Maui County is oftentimes unable to have inspectors in the field to catch things before or during their occurrence and a lot of the damage gets done and only gets recorded after the fact. So we have these, you know, instances where we've got unauthorized grading occurring adjacent to fishponds compromising springs or even access issues to specific fishponds.

Most of these pictures that I'm going to be showing you right now were the result of a UH study that was done, it was actually a little pilot project that was done, I believe, back in 2007, and it was to actually go out and GPS map sites in four ahupua`a in Manaie, the Manaie area of the island, and a group of students from UH came over and lived with families and were able to do field work and actually do participatory mapping with residents, so it was a really important pilot study. There's a second phase that we're asking for as well.

There are numerous heiau on Moloka`i. This is one that was just documented from the edge. I don't remember the name of this particular heiau, and I don't walk on them anyway

so I stay away. This is `Ili`ili`opai Heiau. There are people who have walked on it but I didn't. The sheer size of this heiau is daunting. The sheer size of it.

Cultural Landscapes. Halawa, which has been documented photographically since the 1800s both for its physiography as well as for some of its people. Here's some photographs of the Kamakani ohana that were taken in 1921 by an Anglo-American photographer named Sullivan. And this is a map showing the lo`i configuration in Halawa Valley, which was done for Bishop Museum, I think in the '70s, but it probably needs to be updated. We can get a clear picture on where house sites were located within the traditional cultural landscape. It's a very very special place.

Taro production still continues on the island. The man at the bottom of the page, who's in the lo`i, passed away recently, but he was growing is it Japanese -- his nickname was "Cowboy." I forgot his last name, at this point. But he grew I think over a hundred varieties of taro and it was pretty incredible. He would not come out. The first time you'd see him would be like maybe 11, and he was always coated in mud, and he was a great source of information and very generous with his information, but he was absolutely dedicated to being in the lo`i everyday.

Lo`i kalo walls. Specifically in Mana'e, they're everywhere, as are kuleana walls, and new development is always going to be somehow impacting sites which have these boundaries that were erected on them by native Hawaiian, and it's a constant issue. But because of their concentration, that actually allows us to look at the whole east end, or large parts of it at least, as a district. This is one of the few places where you can actually go and see how the old boundary system worked.

Moloka`i has been photographed, as I said before, since the 1800s, but even in modern times by *Time* or *Life Magazine* photographers. These are some photographs that were taken in the 1950s and they show how people lived on the island, and the road is not paved.

One of my favorite churches, Kalua`aha, built in 1844, and this is a missionary cultural property type. Unfortunately, like many of our churches, it looks like this today, which is very sad because it happened over a period of decades. Luckily, in the case for this particular church, a Historic American Building Survey came in in the '60s and actually -- I think the steeple was on the ground, but they did enough drawings to actually rebuild the roof and steeple, so you got a complete of drawings, and the question I always kind of come back to, I was visiting with some people in 2007 and asking: Well, why don't we just rebuild the church, you know, 'cause we have the drawings? But that's something that I think should always be considered because these are important pieces of the landscape. There is an intact Catholic Church that sits on an adjacent parcel.

And this brings us to two of four churches that were built by Saint Damien on the southern coast; I believe one at Halawa and another one were burned and were never rebuilt.

Ms. Marquez: St. Sophia?

Mr. Solamillo: No. Going towards Halawa, on that trail. But there's only two standing. And these are rather late for missionary period because these are 1870s. But Father Damien or Saint Damien was operating as a missionary on Moloka'i during this period. They're very simple churches.

Other archaeological remains from the Territorial period are government administration - foundations for the post office. This was found at Puko`o. And for a short time, after Teddy Roosevelt's death, someone named the post office at Puko`o "Roosevelt," and that went into history as many things do, so everyone calls it by its Hawaiian name "Puko`o."

There were several buildings at Puko`o. This was the jail, and it was moved to Ualapu`e first, and then moved to Kaunakakai and put into -- or put onto land which is near wharf, it's adjacent to the road that goes to the wharf, but essentially these resources, there's two of them, one is the jail and one is the courthouse, the bottom pictures were taken in 1973, they essentially had been left to languish, and this is kinda like demolition by neglect. They're both County and State owned. And the Commission should probably weigh in on this because we've got another building that's proposed for demolition in Kaunakakai and it's the old parole office, which sits behind the library, which is on the National Register of Historic Places. So we have cultural resources, essentially, that have been forgotten. We dealt with the same thing, although not at the Commission level, in Lana`i City, and we deal with it more so on Moloka'i because of the closure of the Ranch, and properties which were actually moved into what I call an "architectural petting zoo" as a condition for clearing Maunaloa are now on their way down. They're being subjected to pretty severe vandalism. So it's kind of -- that's another issue that probably will have to be dealt with.

In the oral traditional, these two buildings were reported to have been built in the 1880s. I went over, I had a student from graduate school, School of Architecture at UH, she prepared the measured floor plans. I couldn't find evidence for an 1880s construction date 'cause the nails changed. You would have cut nails versus wired nails, and all we had were wired nails. So I think further research will have to be made on these two buildings.

And there were many families located at Puko`o, and they too were recorded in photographs that are now at the Bishop Museum. Some pretty amazing opportunities, you know, for people to find out about their families.

This is probably my favorite period, the establishment of Hawaiian Home Lands. This picture I just gravitate to all the time every time I see it, but it's -- as we know, Hawaiian

Home Lands were established in 1921 by the US Congress after a longtime of lobbying by Prince Jonah Kalaniana'ole, and this particular home land was the first was established as Kalaniana'ole Settlement because after the act by Congress, he dies six months later. He died in January '22. I think the act passed in June. And so there was a strong relationship between this settlement and his memory. And then in the 1937, Kalaniana'ole Hall was built in proximity as well.

In kind of reading a lot of what has been written about the Prince here in Hawaii, I don't think that a lot of people realized what the Mainland was like at this time, and I'm just going to use this as a quick slide. The Mainland had become very radicalized since 1915 and The Klan was a very open organization in the Mainland. So when I hear him trying to get this thing passed in Congress, I'm going: Teddy Roosevelt gave all the Civil War flags back to the southern states to bring them on, united it in the Spanish-American War in 1898, so they part of the Union again. And it was like they were really out about their views of people of color and it's just like, you know, in the year that he died, they had an annual parade down Pennsylvania Avenue, and it was just -- we had Klan Chapters established from Texas all the way to Oregon. And it was like, you know, people need to really realize, you know, what he, coming from Hawaii, having his complexion, what he might have been subjected to.

That slide is pulled from the Lana'i designation. The Klan did not come to Hawaii, but efforts to assimilate, efforts to Americanize the Hawaiian population as well as every immigrant population that was -- that came to the islands did occur. And so you have all sorts of things to varying degrees, some people call it "benign racism," other people call it other things. But it was here and it very present.

In 1937, Kalaniana'ole Hall was built. It appears that it was erected by a Japanese contractor, Kikukawa, Minoru is his first name, for the Hawaiian Home Land residents. The tragic thing that happens with this first settlement, and I think there's two others that follow, is that when they tapped their water, the well is fresh for the first two years and then it too becomes brackish. So they end up eventually growing pineapple on contract. And the whole island, essentially, all the Hawaiian Home Lands are established there end up growing pineapple on contract because pineapple doesn't need a lot of water and it can tolerate more salt than farm to market vegetables, which they were trying to farm at first. So at places, native Hawaiians in the plantation system, which is probably not something that was envisioned by Prince Jonah or by any of the supporters who were trying to assist in the establishment of the Hawaiian Home Lands. Nonetheless, we have institutions that were building during this period and most of them appear to be built during the 1930s.

Kaunakakai is a strange little town, from this standpoint. It's almost all one story. Everything's been changed to some degree. There's not anything that's intact. So when I surveyed the town, I had to say, and I'm glad I did Lana'i City first because I said, okay,

we're going to put everything as moderate instead of high on priority because everything has, to some degree, been altered, and in this case, we have a really important building that you can still pick out the fenestration pattern, but it has been changed, especially on the second floor. You can still pick out that fenestration pattern from the gallery. On the first floor, it's almost totally obliterated. But it's an important building because it was the hotel at Kaunakakai. It was started in 1924. So the question in this case for the Park Service, I normally would take a building like this and say it's altered and it's not eligible, but because of its association and the fact that I can still read the fenestration pattern, even with changes to the second floor and it's reversible, I can change it back because I've got photography, that would probably be the angle that would be used for any district that would be considered for Kaunakakai. You would have to say: Is it reversible? Do I have enough photographic documentation to take things back? And that's what I do because on my first visit I said: Nope ...(inaudible)... but because of the significance, it, literally, is the only town left because all the other, you know, settlements associated with the pineapple company is gone. It already has a National Register listed anchor, Kaunakakai Library. This was built in the '30s, it's either '37 or '38 I believe. And we have -- this is one of the few towns in Maui County that has Sanborn Maps, and I say a few towns - Lahaina has Sanborns, Paia has Sanborn, Kahului has them, and Kaunakakai. I think all the other settlements do not. So if you try to look for Makawao, you won't find anything. We have them for 1927, and that's a shot taken during the '20s. And then we have 1927, revised 1946. In an interview with an informant a couple of weeks ago, a woman recounted that on one side that was owned by Moloka'i Ranch, on the other side is owned by individual merchants, and that's the way, essentially, that the town developed the way it did. A higher concentration of buildings is where private ownership was, and the lower concentration were leased from the company.

These are examples of Kaunakakai storefronts. The other thing, parapets have been changed so you can't really make out individual buildings. Typically, we've got two storefronts per building, and then another building next to it, but they've done it in one continuous storefront, which makes it hard to discern the individual structures. So in a case like this, you would again use older photography to ascertain where buildings began and ended.

Kaunakakai only has a limited amount of industrial from the historic period. Virtually everything or the majority of everything associated with the pineapple company has been removed. And we have an exception here, which is Molokai Electric Company. And that's a Sanborn Map actually was shown on the pineapple sheets from the Sanborn Insurance Company and it's on the same sheet as Maunaloa.

This was the Irwin Health Center. And this leads us into what I call "Molokai shingle style" because it's specific to this island and it's different from Maui in that they're undulating the way the courses of siding have been laid, they're actually undulating and they're not

straight across at the bottom of them. And they're really well done. Kikukawa built the majority of them. He built two buildings at this location at Puko`o, 1939. Here's a floor plan of this specific, so it's a U-plan. Then there's individual houses on the way to Halawa that he also built. Same style. And then Pu`u o Hoku Ranch. Most of the buildings there were build by him as well. So it's an identifiable style that is only unique to Moloka`i.

By far, the best cultural resource on the island are its people, and they are very generous with information, they're very giving, and I think, unfortunately, they get a bad rap. I've been blessed maybe from my experience. But Uncle Cowboy Otsuka I think died either one or two years ago. Yeah. He's in the lower right. Milton Place is on the upper left. And Auntie Karen and Uncle Damien on the left and right respectively. These are a list of the participants of students. I think we had 13 students and a Department of Regional Planning graduate student that provided technical assistance.

Because of the population knowing most of the history, it's extremely important to utilize oral history in doing anything. You can't even look at a history building and make too many assumptions because you have to really ground it in oral history. You have to find informants and ask because, otherwise, there's no way. The other big thing about Hawaii, if any of you have tried the telephone directories for addresses are useless until you get to what - 1950 or '51? Because they just give you a town or a camp. They don't give you a house number and address. So again, it's you have to rely on informants for almost everything on doing work on this island and you have to ask ahead before you go anywhere. So it's good.

This brings us to do we have any questions about what I just presented?

Ms. Sarich: I just have a general question.

Mr. Solamillo: Okay.

Ms. Sarich: Maybe I shouldn't ask. It's not on record. But I guess I just don't understand how we got to the point where it's okay to build on burial grounds and stuff like that.

Mr. Hutaff: Lack of knowledge.

Ms. Sarich: But it just -- just the developers came in and did whatever they wanted to do and nobody said anything?

Mr. Hutaff: If you look at Moloka`i and even the picture shows where the majority of the population is and I guess Sheraton had come in --

Ms. Marquez: Oh, Kaluako`i, west end?

Mr. Hutaff: Yeah, had come in many, many years, so it sort of kind of opened up like, oh, this is a good investment, this is a beautiful island, let's, you know -- it's kind of what I've said before in other meetings is that whenever a developer comes in, and he sees a land not being used, that's an opportunity, okay, and unless somebody has said, no, that's not where you're going to build ahead of time or that there's a cultural significance or graveyards there ahead of time, developers don't see it other than an opportunity, and that's where we have conflict. Graveyards were pretty much not talked about, you know. There weren't like, you know, if you knew a graveyard existed, it's chances are because it was close to the path on a beach and your aunty said stay this side or don't go down the beach at night, never really saying because it's sacred, okay, it's huna. The word "huna" you can't even really say "huna" because it's that sacred, okay. So it's never something that was advertised, spoken, or even given credence as a being a place of burial. So it's easy to understand how come, right? The problem is is that unless we go out and identify properties and people in their own communities and their own ahupua`a and their own areas of responsibility don't look at it from a developer's point of eyes and says, you know, this place we call "Makena" get all kiawe, nobody using 'em, nobody doing nothing with 'em, man, could we build a hotel over there. Any developer's going to think that, okay. So it's really gotta be somebody gotta stand up and that what we're thinking about trying to do and a way to do it is to notify these people within their own communities to notify the Planning Department that, hey, there's a significant area out there. We need to establish that so when the developer comes in for their basic permit to begin, somebody goes, I'm out. Without that foreseen knowledge, okay, you can't have action and then reaction.

Ms. Sarich: That makes sense. And then when human remains are found, there's a procedure, but they still get to build the building, right?

Mr. Hutaff: I don't know all the ins and outs of the Planning Department but, from my understanding, is they have to do a survey as part of the permit process before anything is done.

Mr. Solamillo: Hinano Rodrigues could probably address your question. He's back in the room and he has the knowledge.

Mr. Hutaff: And can we hear from the public, please? I missed him last one ...(inaudible)... pointing it out. My fault.

Mr. Hinano Rodrigues: So the question was: Why do people bury -- why do people build on burial grounds?

Ms. Sarich: I'm just trying to understand how we got to the point, 'cause I've only been here for five years now, that that's okay.

Mr. Rodrigues: I think the problem we have today is Hawaiians did not have cemeteries and, technically, Hawaiians really didn't have burial grounds. Burials occurred -- okay, when somebody died, it wasn't as though, okay, we're going to go to this burial ground and kanu them. If somebody died, you would put them in your backyard, or you would put them underneath your sleeping house. Hawaiians actually slept over their kupuna. That being said, I think we can make the conclusion that there are burials throughout this entire State in anywhere. And so, now that we come along in 2011, we're going to build where 500 years ago somebody lived and buried their tutu. And so just by circumstance, we end up living there might be a burial. There are some people in the community who -- okay, let me contradict myself a little bit. While there were no specific burial grounds, there are specific places where burials might have occurred. It's my theory, it's my ...(inaudible)... theory is that those -- that it occurred within a specific time period, and just to give you an example this island, I believe that we buried people in our sand dunes only for a specific period of time, and I believe that it actually occurred, and let's use Lower Main as an example, because if you travel on Lower Main, going up Lower Main, on right side where you got all the buildings, that was all lo'i, and then on the left side, you have your sand dunes, so I believe that during the expansion period in pre-contact Hawaiian history, the people realized that we need to save the land for our lo'i so let's not bury our people there. So I think that if we could find archaeological evidence that the burials within the sand dunes Lower Main probably occurred, if we can find evidence, it occurred during the expansion period of Hawaiian history, then the theory can actually turn to historical fact. But that is -- to get back to your question, just by circumstances, we end up with burials being throughout these island and we end up building because, in our modern -- in our current way of doing things, we draw TMKs arbitrarily, really, and you're going to end up with a burial on your property. And that goes to Bruce's concern before that, well, now we need to balance things, yeah, because you cannot now go tell somebody you cannot build because there's a burial on your property. It's not that person's fault that that has happened. So what you do is what we say in archaeology in cultural and history, you now mitigate and you come up with some kind of balance.

Mr. Hutaff: Point of history. A lot of the Polynesian cultures, in fact, many of indigenous cultures, but especially the Hawaiian culture believed they arrived here, okay, and that they were going to leave here temporary, 20,000 years, as somebody who put up the number there, and when they were to leave, they take their bones of their ancestors, the ka'ai, with them. They take their knowledge. Their information. So in any family when an elder or a kupuna or even a child passed away, it was buried close by, and like you said, underneath some of their sleeping quarters with the idea way, way, way back when that they were going to leave and take them with them so they had to have access to that. As time went on, the thought of leaving, okay, did not occur to them. My great great grandfather was buried in our backyard and I had to go out every morning, when I was visiting in Kona, and tell him good morning, and then he had actually got lost at sea. So my grandmother, and this was in Waimea now, went to a stream and cut a path to go past his grave site because

that stream went all the way to the ocean so he could come visit. Well, she remarried in the sense of Hawaiian culture marriage, and he passed away, okay. She buried him in the other side of the yard so they wouldn't get jealous, okay. And every morning we had to go out and talk to them and I remember going out one morning, probably about eight years old, coming back in and go, "Grandma, you know, I go talk to papa but he no talk back." And she goes, "Really?" You know, and she said, "What do you tell him?" I told her, well, I told him I going beach. I going fishpond. "No wonder. As you tell him that, he went. They waiting for you." Okay. So, yeah, almost every property on this island and all of the Hawaiian Islands that were inhabited, okay, have burials, and Moloka'i more so than probably any other island because during King Kamehameha, the battles and things, he went to every moku and took and asked the selected kupuna to go to Moloka'i so that he would have access to their knowledge any time he was there. That's part of the history that I heard from Leimana Ahi on the east end who takes care of the fishponds there. So he said that development is unspoken on Molokai. The reason they're so strong about it is because so much has been lost as far as the knowledge of where those kupuna were buried; this is the knowledge of the Hawaiians from all the island and they to be separated because they were all so strong in their thoughts, okay, and all females, okay, that they had to have these be in different ahupua`a and different parts of the ahupua`a so they wouldn't battle each other and forget what their purpose was so the King, Kamehameha IV and V, literally had to walk around to those ahupua`a to gain all the knowledge before he could make any decisions, and he says there's burials all over the place and they don't speak of it, okay, which is another reason why we end up ...(inaudible)... and then somebody goes, no, you can't do that, okay, and we're separated by time and by the physical opportunity in certain places where Hawaiians moved away, some of them moved away to protect the area from people coming and going what are you doing? There's no one there. Okay, no worry. So it's the reason, if you really wanna think about it, that we're never going to have a bypass 'cause it's all burial; you're always going find. The other end of it is is when my grandparents moved from the property, okay, because of development and roads, they automatically dug up the graves and re-buried them at their new place because they believed that that's what you do. They're never in one place forever, okay, but you always take 'em, which means you always know.

Ms. Sarich: Thank you.

Mr. Hutaff: Right?

Mr. Solamillo: Any other questions or comments?

Ms. Heely: Chair, if I may, just to give Members a little bit piece of mind, I guess, and it's fairly new law that's been in place since 2005, there are penalty provisions, you know, if burial sites are found and building continues to start to be done on that -- those sites. It says, "Taking, appropriation, excavation, and grave destruction or alteration of a burial site

is a misdemeanor through which a fine not to exceed \$25,000 may be imposed in addition to any other penalty.” So, I mean it’s fairly new, 2005, but it’s in the books now so maybe that’s one way to protect those sites when they are found and maybe prevent development to address your concerns on burial sites. But like the Vice-Chair said, it’s some development it’s unspoken or --

Ms. Marquez: So on that note, how do they define a burial site? How many evidence...(inaudible)...

Mr. Hutaff: I think --

Ms. Marquez: Ah, the expert is here.

Mr. Hutaff: We should ask him that question.

Mr. Rodrigues: That’s what I do on a daily basis.

Ms. Marquez: ...(inaudible)... share your expertise.

Mr. Rodrigues: We need to keep in mind what a burial site is. A burial site is not -- so let’s say you got TMK: 4-2-8: parcel 31, and you got a burial on that property. The burial site is not 4-2-8: parcel 31. The burial site is just where that burial is. So development does occur. It’s just that now you gotta mitigate so I have to tell you, you know what? Can you move your house 30 feet to the back? Or we have a case where, over at the Yagi subdivision, where the burial is like within three feet from the bedroom and it’s actually in their patio, but they agreed to that. You know, they said, well, we think it’s more important for the burial to stay and we need to live around that burial than it is to either we move our entire house way back or we move the burial, which is something we don’t -- we don’t recommend. A prior number one is the burial stays in place, okay. Burial only move if have to. So a burial site is where the burial is. When it comes time to mitigate, let’s say the burial is going to be what we call “PIP,” preserve in place, they come to me with a burial treatment plan, and in the burial treatment plan, one of the first things I ask is: What’s your buffer zone? What is the distance between the burial and any kind of construction that’s going to occur? The size of the buffer zone is dependent upon the size of the lot and the house and the design and all. So, you know, every case is different. Some homes, because they have a lot of property, the size of the buffer zone might be 50 feet; some might be only 3, and, in some cases, the burial is going to be underneath that house, we have a case over at Mala, or underneath the road. It all depends on the situation. And I can give you one example of where the decision was hard because my policy is the burial stays in place but, in that case, that happened four months ago, I decided that we’re going to relocate the burial, and it’s over at Kahului Harbor, near the corner of Amala and the one that goes to Hale Nanea, I don’t know the name of that road, yeah, so they found the burial

while they were doing water trenching, trenching for the waterline, so again, my thing is, well, it should stay there. But then, now I look at it, alright, this is the year 2011; that is Kahului Harbor; that is heavy industrial. What's going to happen in the future? That whole place is going to change. That intersection is going to be improved. They going hit the burial again, yeah. And 50 years from now, we don't know if there's a burial commission. We don't know if there's SHPD. We don't know what the feelings of the people are 50 years from now. So I made the decision, while my priority is for it to remain in place or preserve in place, I think in this situation, I need to move her. And it's a her. And it's a 16 year old kid. We get that much information out of it. So again, every single case is difference.

Ms. Sarich: And where did you relocate the bones to?

Mr. Rodrigues: We haven't relocated it yet. I gave them permission to take it out. I have a number one spot that I wanted to go to, but then I have a member of the Hawaiian community who believes that it should go another place, and again, I always consult with the Hawaiian community and I told that person, okay, if you want her to go here, then you need to prove to me that if I put her here, it's going to be safe almost into perpetuity. The place that I chose I know and I chose that spot 'cause I know it'll stay safe in perpetuity. So you need to present evidence that my decision is not as good as yours and then we'll do it. And so we've been waiting a few months because that person is trying to get the promises and the agreement with the landowner and the lessee that that is going to happen. If not, it goes back to my decision. We have rule too, number one, try preserve in place as much as possible, and number two, once we make a decision, we don't go back to revisit that decision. So again, so that means that your first decision had better be perfect 'cause you can't readdress or revisit that issue.

Ms. Sarich: Thank you.

Mr. Hutaff: Yes, go ahead.

Mr. U'u: And just because there's development or not development, it doesn't mean there isn't significant burials. I know in reading some of the projects that came before the Planning Commission, they would find burials between 3 feet and 27 feet in the sand dunes because it was just -- so even if you have a house there, it doesn't necessarily mean that there isn't any there. You know, you go down 27 feet, they found. Our family was one of the first families to protest against burials, that was in Waiehu Heights, that's Hokuana family, which is mom, and, well, my great grandmother was buried there, but back -- and I was really young and we went through the proceedings, I remember reading it in the newspaper where we stopped the construction at Waiehu Heights. And it wasn't to stop development. Our family thinking was not to but to treat it with respect. It's not to halt, the feeling we had about my mom and my grandparents, it was my great grandmother. It

wasn't stopping development. Hoorah, you know, zip boom bah. It was to treat with proper care. I think that was one of the first times that it ever came up that I remember was at Waiehu Heights and that was our family who went through the procedures to stop it, or not stop it, halt, come up with a decision, and respect the burial. So it's not necessarily the developers, like you say, 'cause what's to say that house has a burial that we seen today? We don't know. It's not, you know, they build wherever they want. I think you run into inadvertent finds at times, we don't know where everyone is, but more so treat it with respect, and I think that's the process as it evolves it came to where we are now and I think it's still evolving over time.

Mr. Hutaff: And there were times, in the past, that we know of buildings that, you know, had to have burial sites there that were built 60, 70, 80 years ago. What's the Japanese graveyard just as you enter into Lahaina? That small one over there right there in the corner? We have facts that when the sugar cane company came in, they knocked down all the headstones and put dirt on top so they could run the stuff on top. So that's all before our time. We cannot do too much about, you know, those kind of things but being more aware, again, I think that, you know, the community and everybody really needs to take ownership of their surrounding areas and get the facts on what's out there so the -- the developer is not a bad guy. I hate to say this, I mean I don't hate to say it, but, you know, we have to evolve. We have to grow. We have to have homes for our children and stuff like that. So the issue isn't really should we develop or not. Yes, we should develop. It's just responsibly, but they can't -- you also can't burden, you know, the developer with, you know, 17 million dollars later going, ah, by the way, you know, and that's where the community and I think the families need to step up and find a way to inform the Planning Commission and things that there are sites out there so that things don't begin, so that Makena is never begun, you know, stuff like that 'cause, I hate to say it, all the monies that we spend or the developer spends trying to counteract these things and argue these things only add to the cost of us living here and that's not something that we really want either so we need to do both but we need information. Go ahead.

Ms. Marquez: So with all this wonderful sharing, is this supposed to like melt into the next thing on the agenda called "Director's Report, no. 1." Yes, isn't this a good time to do so?

Mr. Rodrigues: Can I make one last point, Mr. Chair? To illustrate what you and Bruce said, actually, what everybody is saying here, an example of where -- so somebody has a house, somebody has a house up at Sandhills, you grew up on Maui, you know Sandhills is sensitive; you know there are burials; you just don't know where it is, right? So this person has been there for like 50 years and he comes in and he says, "Hey, Hinano, I wanna build a cottage so that my daughter can come home from the Mainland and live here." Makes me feel very uncomfortable. So what is my mitigation plan? You know what? Go hire one monitor so that when they doing the post and pier, yeah, 'cause that's the ground altering activity, we might find something. And sure enough, he needed 14

piers, okay, when you get to number 11, boom, we hit 'em. Yeah? The guy comes in and he says, "I'm really sorry with the burial." I said, "You know, Uncle, we really wanna keep 'em in place," and he says, "Yeah. Okay." I said, "You know, Uncle, going be underneath your family room." "That's okay. That's okay. The right thing is the burial was there before me, do it." Okay, that's number one. Number two, we always thought that just because had sugar cane, that just because had pineapple, no more burials. You know what? The cultivation depth of the sugar cane or the pineapple is above the burial. Hali`imaile taught us ten years ago that we do have burials underneath where there was pineapple. Olowalu taught us that we have burials underneath where there was sugar cane. So even through time, the circumstances change and our rules don't apply anymore.

Mr. Hutaff: So we're moving to --

D. DIRECTOR'S REPORT

- 1. Moloka'i CRC Meeting (requested by Chair Erik Fredericksen and Moloka'i Commissioner Veronica Marquez)**
- 2. March 3, 2011 CRC Meeting Agenda**

Mr. Solamillo: Okay, first item on the Director's Report, Moloka`i CRC meeting, requested by Chair Erik Fredericksen and Moloka`i Commissioner, Veronica Marquez. As everyone knows or should know the money has been deposited with Maui County. The bill to accept the money as a gift to pay for the CRC to go to Moloka`i has been accepted and adopted by Council. So what we have to do, at this point, because we're slightly hampered in that we have to have active cultural resource cases on Moloka`i, so I am preparing a list of cases, as we speak, and those will go to the Director, and then we'll see if we can get a definite date for this Commission to go visit Veronica's island.

Mr. Hutaff: Maybe to help out a little bit, you know, it is part of our rules that we're supposed to visit every island once a year, okay.

Mr. Solamillo: Is it in the rules?

Mr. Hutaff: Yes. She pointed out two places. I knew that we kinda were supposed to go.

Mr. U`u: ...(inaudible)... James already.

Mr. Solamillo: Good job.

Mr. Hutaff: We want you.

Ms. Marquez: We want you, not James.

Mr. Hutaff: Well, I think we all kinda knew that ...(unaudible)...

Mr. Solamillo: You're hired.

Mr. Hutaff: The Maui County Cultural Resources Commission that somehow we are responsible to Moloka`i and Lana`i, but it does say in there specifically --

Ms. Heely: Rule 12-530-9 --

Mr. Solamillo: Top of 530-9.

Mr. Heely: But, Subsection C, last sentence, "but meeting should be held on each island within the County at least once at year," that gives more credence, but big mahalo to your Vice-Chair for donating that money as well.

Mr. Hutaff: Well, as James would say, "should." But do you wanna go back to the other one where it's in the --

Ms. Heely: Oh, the Maui County Code?

Mr. Hutaff: The Maui County Code. It doesn't use that word "should."

Ms. Heely: It says, "The Commission shall hold meetings as least bi-monthly," but it's not as specific as your rules that ...(inaudible)... for the meetings to be held on each island with --

Mr. Hutaff: And there was also a question, when I went to give the money, as to whether it should be deposited or not because we didn't really have anything on the agenda. I just said, "Just take the damn check and, please." No, no, I mean they were nice about it. I mean, you know, it's like, you know, we need to kinda do this because the other thought I knew we were having this meeting today, 'cause it was yesterday or the day before yesterday, and the fact that it's also been approved by County Council also means that it has to be done.

Ms. Marquez: Well, yes. Thank you. Well, number one, Raymond, thank you very much. I have the resolution. You all do. So, you know, it's there. Moloka`i still sits there. And from the get go, and I didn't really -- it's nice to hear that, but, you know, we are a part of Maui County. Remember that. We may be stepchild, but we're still child.

Mr. Hutaff: Well, you know --

Ms. Marquez: And we take care of the children and I keep telling this and next month is my very last and they'll kick me off this Commission - no tell them by the way - and I kept saying, you know, we go Lana`i, have that mana`o, we come Maui have mana`o, and I know Maui has uka pile of mana`o, who doesn't, and then Moloka`i sits there going what about us? And all this rigmarole bureaucracy stuff, and now, you know, the funding is there, and then I was kuka kuka this morning with Stanley and ...(inaudible)...

Mr. Hutaff: We should have a really good reason to go there other than just to comply with the law and the rules. And also too, I mean I know I can do certain things because I'm on the Commission, but, you know, Moloka`i is a very independent place, okay, and they do a really good job of keeping their independence. When we talked about going to Moloka`i, I was like, okay, are they -- are we sure they want us?

Ms. Marquez: Oh, we do.

Mr. Hutaff: Okay, so, you know, I don't know if -- yeah, I know you can't really discuss certain things but you could certainly, Veronica, bring things to Stan's attention that might be something that they would like to have us discuss with them or hear from them even if it's don't come back.

Ms. Marquez: Well, you know, I mean you folks all sat and listened to the mana`o. There's a lot of cases ...(inaudible)... that we can document because, you just said, we need to have something really important to discuss and we have. We have something. We don't need to look more and more and more. It's just that I know, Stanley, you told me, you know -- what's -- so what's the barrier?

Mr. Solamillo: What is the barrier?

Ms. Marquez: Not enough mana`o?

Mr. Solamillo: I think we'll submit a list of cases --

Ms. Heely: What's the possibility of getting it for the March agenda?

Mr. Solamillo: It's up to our Director.

Ms. Heely: So I mean the funds are available, some Commission Members' terms are expiring March, yeah? Maybe it would behoove the Commission and the Department to recommend that the Moloka`i visit be next month.

Mr. Solamillo: Can you send me an email?

Ms. Heely: And, yeah, and you said you were compiling the cases so I mean you can do that before end of ...(inaudible)...

Mr. Solamillo: Is that enough for a meeting?

Ms. Sarich: Wait, we're already on the agenda, next item.

Mr. Solamillo: I mean I can give you a list right now. Department of -- DAGS -- Department of what? That's Hawaii. Government Services. Department of Government Services. Or Administration and Government Services. Anyway, it's a State organization that takes care of everything from old DOE buildings to -- it's a general administration is what it is, old school buildings to old government buildings, so they have a proposed demolition of parole office located behind the library. That's a demo case. Okay? Malama Cultural Park. Two buildings. Moved there for their preservation. This one will take research because we actually have to pull everything 'cause there was some land swaps involved between the County and the State, in essence, to move these buildings out of Kaunakakai to their present site and they have sat and we have a demolition by neglect. Two important buildings that were moved originally from Puko`o to Ualapu`e and then to Kaunakakai, and then again to Malama Cultural Park. Plus we have new proposed development at Malama Cultural Park. That's two. We need to do a tour at least along the south coast. Take in looking at Mana'e, looking at fishponds, looking at a lot of the stuff that we saw today. And Halawa, right?

Ms. Heely: And what is that site that you can overlook --

Mr. Solamillo: Kalaupapa. Oh, that the other direction.

Mr. Hutaff: Why don't we just --

Mr. Solamillo: But there is enough --

Mr. Hutaff: Suggest the whole island become a historical district.

Mr. Solamillo: I mean it has been suggested by various persons. But I'll have to gage how much time those two items will take. We may have enough for a third item because we have to actually look at Kaunakakai as well and the reason is because we're going to experience development pressures probably because of the beatification of Saint Damien and the hotel that I showed you in the slide show has been bought by Jesuits and they shut down the business in it, so my presumption or assumption is that they probably wanna drop it and build something new, so it's an opportunity if we go that route, but that's up to the Director.

Ms. Marquez: It would help tremendously.

Mr. Hutaff: Yes, go ahead, Bruce.

Mr. U`u: I just was wanting to know if I can ask Corp. Counsel would it be out of line to make a motion to kinda help expedite the process if they know the feelings of the Commission?

Ms. Heely: Yeah, I would recommend a motion be done and then this way the Department or the Director can have even more --

Mr. U`u: I'd like to make a motion that we try to expedite next month's meeting over Moloka`i.

Ms. Marquez: Second.

Mr. Hutaff: Any discussion?

There being no further discussion, the motion was put to a vote.

It has been moved by Mr. U`u, seconded by Ms. Marquez, then unanimously

VOTED: to try to expedite next month's meeting over Moloka`i.

Mr. Hutaff: Carried unanimously.

Mr. Solamillo: Mahalo.

Mr. Hutaff: And, hopefully, Stan was in favor of that one.

Mr. Solamillo: ...(inaudible)... the Commission says I gotta do. Okay.

Mr. Hutaff: ...(inaudible)... sleeping in his office.

Ms. Heely: Sounds like there's enough to agendize.

Mr. Hutaff: Okay, you got my cell phone if you need someone to type horribly and ...(inaudible)...

Mr. Solamillo: No, I'm okay. I'm okay.

Ms. Marquez: Okay, moving on.

Mr. Solamillo: Any other announcements?

Ms. Heely: So just to be clear, the March 3 90% sure will be on Moloka`i?

Ms. Marquez: Ninety -- ninety -- ninety what?

Mr. Solamillo: Raise the flag.

Ms. Sarich: Are the fishponds -- I'm sorry, I had to run out for a second. Are the fishponds on the agenda?

Mr. Solamillo: I have not placed the fishponds on the agenda.

Ms. Sarich: Do I need to --

Mr. Solamillo: I have to do some fishing - don't mind the pun.

Ms. Marquez: Research is the word.

Mr. Solamillo: I have to do some fishing and ...(inaudible)...

Mr. Hutaff: Maybe out of the --

Mr. Solamillo: I mean we've got the one case from today that we'll have to hear, right? I don't wanna keep the Agawa trust waiting too long, right, so that'll be a carryover of Maui business, then two Moloka'i cases, plus getting us over there, right, do an hour, do an hour-and-a-half in a van or something. There's a lot of logistics.

Ms. Sarich: And if we want to try and get the jail and that city hall on National Historic Register?

Mr. Solamillo: The issue is we need to have -- someone is responsible for the buildings, we need to have a preservation plan because they were moved there because of community support. They didn't get saved just for the sake of saving them. And now they've been allowed to decay. We're getting to the point now with holes in roofs and things like that, the building longevity is now in question, and these are important buildings for the citizens, so how do we address this issue, I mean they've been sitting, what, ten years, or something like, or longer?

Ms. Marquez: Oh gosh, longer I think.

Mr. Solamillo: Yeah, so it's like, ah, we need to do this now 'cause it's not making sense, so -- and then we'll have another Commission Member, Commissioner Chandler, she may have some ideas too because she's been doing work with her nonprofit, just pulling people together to do volunteer labor to do some of these things, so that might be an opportunity 'cause I know we're financially constraint at this point. We gotta actually -- right now is the most important time to get really creative - what can we find? How do we, you know, how do we cut corners and affect the same thing? You know, and we need a hui. Form one. Let's do it.

Ms. Marquez: Form one?

Mr. Solamillo: Yeah.

Mr. Hutaff: Okay, before we -- do we have anymore?

Ms. Marquez: Go back to Announcements.

Mr. Hutaff: Okay.

E. COMMISSIONER'S ANNOUNCEMENTS

Ms. Marquez: Okay, we are blessed because - this is not the blessed part - but I pau next month, however, I was at a funeral and this woman walked up to me and said Danny Mateo called her and wants her on the Commission, so we talked story and, you know, all my positiveness, and she is willing to, I guess, step up. So I have her card. I showed Stanley. I'm just letting you folks know that there will be a person on this Commission, hopefully, April.

Mr. Hutaff: And she's going to be just like you?

Ms. Marquez: Nobody can be just like me. Nobody's that bad, please. But, anyway, you know, we were looking for someone and, you know, she's an elder in the community and I think she'll work out well.

Mr. Solamillo: Mahalo.

Ms. Marquez: I'll just give her some tips as to what to do ...(inaudible)...

Mr. Hutaff: And --

Ms. Marquez: Okay.

Mr. Hutaff: It's not an announcement but what I said too about the giving the check the other day was really a matter of we don't really know what to do. I guess it doesn't really happen that way. So I think now that we've maybe set a meeting date, a tentative one, I'll call and say, okay, see if you can deposit it because they were still up in the air as what to be done on that so I'll go ahead and make sure that that happens too. And does anybody have anything else. Okay, no, we can go, all three.

Mr. U'u: No, you go.

Ms. Kanuha: I just wanted to make a note that I'll be actually on the road in March so I'll be freezing on the Mainland thinking about Moloka'i.

Ms. Marquez: Okay, we'll keep you in mind.

Mr. Hutaff: Yes, sir?

Mr. U'u: And that's the point I was going to bring up too, we going need quorum so I think ASAP we should check our schedules and call in, Suzette, and let her know if we available. I going check my schedule. I pretty sure I'm going to make it. But we all need to, ASAP, put 'em in that we going actually be there so we can have a quorum.

Mr. Osako: And, most likely, I will absent. Right now, my plans are to be in New Zealand.

Mr. Hutaff: Oh, where you going?

Mr. Osako: New Zealand. Here, there, wherever.

Mr. Hutaff: Anybody else?

Ms. Heely: Stan, can staff let them know -- I mean they can -- do you guys communicate via email regarding your attendance?

Ms. Solamillo: All the emails go to Suzie.

Ms. Heely: Okay.

Ms. Solamillo: Yeah. 'Cause I don't wanna go through making arrangements if we don't have quorum.

Mr. U'u: Correct.

Ms. Marquez: So, Adrian, we do appreciate your support for us.

Ms. Heely: Anytime. Anytime. You guys are the hard working volunteers.

Ms. Marquez: So appreciate it. Thank you.

Mr. Hutaff: That was really good. Tell James his job is on the line.

Ms. Heely: I'll gladly cover -- I'll gladly cover for James in March.

Mr. Hutaff: We like him too. Okay, anybody -- I guess, if we're done, unless anybody else has anything? Let's go down the line make sure. I don't wanna --

Ms. Sarich: Just thank everyone for educating me about the burial stuff.

Mr. Hutaff: Stan, anything more.

Mr. Solamillo: Mahalo, everyone, and mahalo to Veronica for how many years?

Ms. Marquez: It's going to be five years.

Mr. Solamillo: Five years. Five years of service. Thank you, and all your mana`o.

Ms. Marquez: I had no idea when I said "yes" it was five years, and then I came like one lolo and they go ...(inaudible)... five years, and I said, "you must be lolo." But you know what? I've learned so much.

Mr. Hutaff: And remember, you only get one year break. Only one year break - you gotta come back.

Ms. Marquez: Oh, yeah, I know.

Mr. Hutaff: You want us to all take a vote on it?

Ms. Marquez: No. But thank you, Stanley, and I have to say this, Stanley is -- I mean there's no other Stanley. He comes up with this mana`o but I sit here and I go "where the heck did you pick that up from?" I'm sure it's valid. It's just that it's your effort and your love I think for -- your aloha for anywhere you work. I congratulate you.

Mr. Solamillo: Mahalo.

Ms. Marquez: Okey-dokey.

Mr. Hutaff: Anybody wanna move for adjournment?

Ms. Marquez: I move that this meeting be adjourned like now.

Mr. Osako: Second.

There being no further discussion, the motion was put to a vote.

It has been moved by Ms. Marquez, seconded by Mr. Osako, then unanimously

VOTED: to adjourn the meeting.

F. NEXT MEETING DATE: March 3, 2011

G. ADJOURNMENT

There being no further business brought before the Commission, the meeting was adjourned at 12:58 p.m.

Respectfully submitted by,

SUZETTE L. ESMERALDA
Secretary to Boards & Commissions

RECORD OF ATTENDANCE

Present

Ray Hutaff, Vice-Chairperson
Makalapua Kanuha
Veronica Marquez
Warren Osako
Brandis Sarich
Bruce U`u

Absent/Excused

Rhiannon Chandler (E)
Erik Fredericksen, Chairperson (E)
Jacey Laborte (A)

Others

Stanley Solamillo, Cultural Resources Planner
Adrienne Heely, Deputy Corporation Counsel