

**CULTURAL RESOURCES COMMISSION
REGULAR MEETING
DECEMBER 5, 2013**

*** All documents, including written testimony, that was submitted for or at this site inspection are filed in the minutes file and are available for public viewing at the Maui County Department of Planning, One Main Plaza, 2200 Main Street, Suite 315, Wailuku, Maui, Hawai'i. ***

A. CALL TO ORDER

The regular meeting of the Cultural Resources Commission (Commission) was called to order by Chairperson, Warren Osako, at approximately 10:00 a.m., Thursday, December 5, 2013, 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).

Chair Warren Osako: The December 5, 2013 meeting of the Maui County Cultural Resources Commission is called to order. First item on the agenda is Workshop - Cultural Resources Commission Orientation, I think Annalise --

B. WORKSHOP - CULTURAL RESOURCES COMMISSION ORIENTATION

1. **Hawai'i's Sunshine Law, Hawai'i Revised Statutes, Chapter 92, Part I (R. Thomson)**
2. **Ethics, Conflict of Interest and Robert's Rules of Order (R. Thomson)**
3. **Maui County Code, Chapter 2.88, "Cultural Resources Commission"; Maui County Code, Chapters 19.48, 19.50, and 19.52, "Maui County Historic Districts" (A. Kehler)**
4. **Maui County, Department of Planning, Administrative Rules, Chapter 530, "Rules of Practice and Procedure for the Maui County Cultural Resources Commission"; and Maui County, Department of Planning, Administrative Rules, Chapter 531, "Standards and Criteria Relating to the Duties and Authority of the Maui County Cultural Resources Commission" (R. Thomson)**

Ms. Annalise Kehler: Yeah, so numbers 1 through 4, under the Cultural Resources Commission workshop, we're going to defer that until we have more of the new people at the meeting so that they can get this training as well. But we are going to do number 5 on that list, which is the HABS, the Historic American Building Survey training, and so we'll get into that.

Mr. Bruce U`u: Do you need a motion for that?

Chair Osako: Workshop.

5. Historic American Building Survey (HABS), Historic American Engineering Record (HAER), and Historic American Landscape Survey Documentation (HALS), Levels I-III, as mitigation for adverse effects to historic properties. (A. Kehler)

Ms. Kehler: Okay, and if you guys want to take notes, I gave packets with little lines -- it's on top on the desk over there. Yeah. Okay, so the HABS, or Historic American Building Survey, is a documentation program that was initiated in the 1930s and it was -- it came about in a time where people began recognizing the rapid disappearance of historic resources. And in 1934, a Tri-partite Agreement was made in which the Park Service administers the program. The American Institute of Architects advises the program. And the Library of Congress preserves and distributes the HABS products, so they're the people who hold all of the documents that go to the Park Service.

There's several reasons why we record historic buildings using HABS standards and practices, and the number one reason is to mitigate the adverse effect of demolition. So the theory is if we can't save it, then we keep a record of it and perpetuate it.

So all HABS documentation consist of three basic formats. The first being measured drawings, the second being a written history, and the third being large format photography. All HABS work products must meet the following standards: All documentation packages have to include drawings, photos, and histories; all products must be presented on durable materials, and that means it has to be on vellum or black and white negatives; and all reports have to be on archival bond. And then all information in the documentation packages have to be verifiable, that means it has to include footnotes so if someone wants to check your work, they can check it, or field notes, which are what you do out in the field when you're taking measurements, you draw it rough-hand on graft paper, and then you write the measurements, and so if someone says that detail looks wrong on that building, they can look at the field notes and make sure that it's correct and everything adds up. And then also, you must present negatives of photography. And then all documentation has to be reproducible, so that means, again, that it has to be on vellum or mylar, and you have to be able to make photocopies of it, and negatives.

There are three sets of guidelines for HABS, and the guidelines explain how one meets the HABS standards for each documentation type required. So there's one for drawings, one for photography, and one for historical reports and their narratives.

There are three levels of HABS documentation and the level that is assigned as mitigation is dependent on the level of significance and the amount of information available. So HABS Level 1 is the most intense level of documentation. It involves a full set of detailed drawings, which you can see on the screen, there's a site plan, there's elevation sections. They're very, very detailed. And in that package, you must also include exterior and interior photographs and a written history and description of the resource.

HABS Level 2 differ from HABS Level 1 because instead of producing measured drawings, if there are existing drawings available, you photograph them and you present them in the manner that substitutes for doing detailed drawings. And this is only for those buildings that have drawings available. The example on the screen, you can't really see it that well, but this is the post office that they recently demolished in Wailuku. I think it was Stanley who found the actual drawings for this building that were made in, I think, '59 or '58, and so instead of doing measured drawings, they used these ones, and they did photographs, and they printed it on the required paper for that. And then, you know, it's the same written history and photographs of the building, interior and exterior, as HABS Level 1, except for the drawings are different.

And then HABS Level 3 is a little less involved than Levels 2 and 1. Instead of producing a full set of measured drawings or reproducing existing drawings in HABS Level 1, you just do a sketch floor plans that show dimensions, and you don't have to do elevations or sections or anything like that. The photography requirements are the same for Levels 1, and 2, and 3, and then instead of written history and description of the resource, you just fill out an architectural data form.

So HAER, or Historic American Engineering Record, is a little bit different than HABS because you record historic structures and objects that are associated with engineering industry or maritime resources instead of historic buildings. But sometimes HAER can involve historic buildings if it was involved with engineering or any of the other resources I just named. And the goal is to document process, so how machinery works, how bridge components fit together, etcetera, etcetera.

HAER was established in 1969, and it's the same sort of tri-partite agreement as HABS but instead of having the American Institute of Architects advise the program, there are five different engineering societies that advise the program.

HAER shares the same basic standards as HABS but it has its own set of written history and drawing guidelines, and the photography guidelines are the same for all the programs, they're the same for HABS, HAER, and Historic American Landscape Survey.

So there are also three levels of documentation for the HAER program, and each level's requirements for photography, drawings, and written history are pretty much the same as the HABS program.

Okay, so the HALS, or the Historic American Landscape Survey, is the newest of the three documentation programs, and it's the same tri-partite agreement except for the American Institute of Landscape Architects advises the program instead of the other --

So, let's see, the goals of the HAER -- or the HALS program is to promote an understanding of human relationships with the land, and the historic landscapes that are encompassed in this survey are -- include farms, parks, small yards, and cemeteries. And it was established in 2000, so it's one of the newer programs.

Again, HALS shares the same standards with HABS and HAER, but it has it's own set of guidelines for drawings and written history.

And this is just an example of a HALS project that was done on Maui, it is the Hale Pi'ilani Heiau, and that's in Hana, and it included a set of detailed measured drawings, large format photography, and a written history and description.

And that's it for the HABS, HAER. Are there any questions?

Dr. Janet Six: I have a question.

Ms. Kehler: Sure.

Dr. Six: On the history, you know, does that include oral history and cultural, you know, like who lived in the buildings or just, you know, who built -- the architect that built it and it includes --

Ms. Kehler: It should. It should for like a Level 1, it should do that. Yeah. It can. It doesn't have to, it should, but it's not required. Yeah.

Dr. Six: Thank you.

Ms. Richelle Thomson: I thought it might be interesting for them to hear how HABS is triggered. So under, you know, in your permits, how does HABS get triggered.

Ms. Kehler: Okay. Well, HABS is something that SHPD can ask for for mitigation if a building is determined to be historically significant. But HABS can also be assigned by you folks, under Chapter 2.88, of the Maui County Code. If a building is determined to be

historically significant, then you folks can determine the levels of HABS that you want, and you can assign that as mitigation.

Mr. Bruce U`u: So question. So SHPD also dictates or determines the level of HABS?

Ms. Kehler: You guys can too.

Mr. U`u: We can too. Okay. And that goes the same with HALS and HAER?

Ms. Kehler: Yeah. HALS is something that isn't as common because it's dealing with landscapes, but like if, let's say for example, someone wanted to do something horrible to a cemetery, then you folks could assign HALS. And I think HALS, I'm not really sure about the levels, but I think it's all just the same level where it's detailed drawings, historic report, and photography.

Mr. U`u: One more question. So the trigger, the trigger is if they demolish?

Ms. Kehler: If they apply to demolish and the building is significant. So let's say they did it for Kahului School, for one of the annex buildings, and I don't -- I'm not sure if they did it for the main building, but it was significant so it triggered a HABS, and I think it was Mason Architects who did the HABS for that.

Mr. U`u: So when you say "historic," what is the definition for "historic?"

Ms. Kehler: So it's something that's 50 years or older and it retains enough historic integrity to where you can see what it appeared like historically. So it's depending on the level of integrity, basically, how it appears. Yeah.

Ms. Thomson: Just a quick followup. So "significance" is determined either by this body or by Planning Department or by SHPD, depending on the circumstances.

Ms. Kehler: Yeah. It can be -- yeah.

Dr. Six: Do any of the criteria apply, like associated with, you know, famous people, associated with historic events, associated with events going on? Kind of like the archaeological sites ...(inaudible)...

Ms. Kehler: Yeah. So I guess the first step would be to look at it to make sure that it retains sufficient integrity, and if it does, then you determine why is this building significant.

Chair Osako: We're ready for the next item?

Ms. Kehler: Okay.

Chair Osako: The next item on the agenda is item C, Demolitions.

Dr. Six: We went to fast because we skipped a bunch of stuff at the beginning on the agenda.

Ms. Lynn McCrory: Good morning. I'm Lynn McCrory, with Pulama Lana`i. And the consultants that are coming in, Glenn Mason and also one from Munekiyo & Hiraga, were thinking that you were going through all of the workshop, so they weren't coming till like around 11:30. So I only have some of the things. I don't have everything.

Chair Osako: So, Annalise, what should we do?

Ms. Kehler: Michele, Richelle, do you think that we can take comments on this without the applicant here?

Mr. U`u: Can we go on E and F?

Ms. Thomson: Yeah, are there -- is, yeah, is -- what's that? Sara? No, not Sara Foley. I was wondering if we could take any of the other items out of order, or perhaps Erin can come over.

Ms. Kehler: I can talk a little bit about item F, Erin isn't here, but I made the staff report so I can speak to that.

Ms. Michele McLean: If the consultants could be contacted and be get here as soon as they're able to, that would great.

F. DIRECTOR'S REPORT

- 1. Status update on Maui Electric Company (MECO) street light replacement project along Front Street (Baker to Shaw), around Banyan Tree Park, Lāhainā Harbor, and along Papalaua Street, Lāhainā, Hawai`i, TMK (2) 4-6-001:014. (SMX 2011/0108) (HDX 2011/0006) (E. Wade, A. Kehler)**

Ms. Kehler: Okay, so item F, the MECO update. Okay.

Chair Osako: Okay. We'll do item F.

Ms. Kehler: So since the last Cultural Resources Commission meeting, a couple of us from various county departments met and we sort of discussed what types of fixtures are acceptable for wildlife, and then we figured out what sort of fixtures would be both appropriate for the historic district and meet the needs of the turtles and birds, etcetera. And in the package, there's a map of where the seabird fallout happens and it happens most commonly along the makai side of Front Street where there aren't any buildings, and so that led us to the decision of perhaps installing bollard lighting, which is a hip-height simple sort of lighting fixture so that the light isn't too high and we're not shining it, polluting the turtle area down below and we're not causing bird fallout in those areas anymore. And so in the package, there's sort of a picture, Exhibit 4, shows what a bollard light is, basically, and there's all different kinds of options, and that would only be for those I think it's 37 fixtures that are in the open areas like that.

And then for the other fixtures, we were thinking about something that is similar to what would have been found during the plantation era but is modern and efficient, and so we came up with something that looks sort of like Exhibit 5, and we found a local retailer who can provide us with lights that are similar to that. So --

Mr. U`u: This is my question: How is it going to standup to the salt breeze in Lahaina?

Ms. Kehler: I actually went down to the harbor in Ma`alaea and I looked at what kind of lights they had to see, you know, 'cause it's salty over there too, and they had the same kind of metal, it's just painted with like a marine type paint, and so they probably have to be painted pretty often, but I think if they're maintained, it would be okay. That's another thing that we're also looking at is I'm looking into what other historic districts on the ocean use for their lighting fixtures to see if there's a better alternative than metal.

Dr. Six: So, Exhibit 4, the Kim Lighting is what you're talking about putting by the seabird fallout areas?

Ms. Kehler: Yeah.

Dr. Six: And there's nothing that looks less science-fiction than this stuff?

Ms. Kehler: Oh --

Dr. Six: 'Cause this is all looking pretty much like R2-D2 or something.

Ms. Kehler: No. No. It's just an example of what a bollard is. That's not the --

Dr. Six: So it could look like something in Exhibit 1 that has something that --

Ms. Kehler: Yeah. Totally. We haven't --

Dr. Six: That looks a lot more historic.

Ms. Kehler: No --

Ms. Bridget Mowat: ...(inaudible)... Exhibit 5. I like that.

Dr. Six: Yeah. Exhibit 5 fits Lahaina.

Ms. Kehler: Yeah.

Dr. Six: But I think Bruce is right to ask about if it's going to rust out ...(inaudible)... one out of a polymer, like marine green.

Ms. Kehler: Yeah.

Dr. Six: I'm sure you're going to look into it. There's a lot of places along the coast --

Ms. Kehler: Yeah. We're still looking into it. This is not a definitive answer. It's just some solutions that we came up with at the meeting and we just wanted to share it with you folks to let you know that we've been working on it.

Dr. Six: I like this one ...(inaudible)...

Ms. Mowat: Yeah. I like the exhibit, I like the 5 because it does match because of the previous pictures we had.

Ms. Kehler: Yeah. Yeah.

Ms. Mowat: In fact, I even drew one.

Ms. Kehler: Oh really?

Ms. Mowat: Before I even saw it this size ...(inaudible)...

Chair Osako: Annalise, I notice on Exhibit 1, you know, so these, where it says, "Acceptable," that would meet the Department of Justice guidelines?

Ms. Kehler: Yeah.

Mr. Frank Skowronski: The "acceptable" fixtures, have you also coordinated with Mr. Penniman about his level of acceptance or non-acceptance?

Ms. Kehler: Not on the ones that we chose, but we -- Erin consulted with him and he provided us with the maps showing where the fallout was, and she talked to him specifically about bollards and he said that that would be a good choice.

Mr. Skowronski: Thank you.

Ms. Kehler: Yeah.

Chair Osako: Anyone else? So it looks like it might be a waiting game?

Ms. Kehler: I wonder if I should call Erin too because we had a presentation on the library that was supposed to happen but we told her to come later too because I thought I was going to be giving a long presentation.

Ms. McLean: I just texted and emailed Erin.

Ms. Kehler: Okay.

Ms. McLean: We could discuss the dates for the January meeting and we could start doing an overview of the Lana`i items, if the Commission wanted to.

Ms. Kehler: Okay. So, item G, yeah?

Chair Osako: Yeah.

G. NEXT MEETING DATE

1. Commission and staff availability for January 02, 2014 meeting

Ms. McLean: The next regularly scheduled meeting, according to the regular schedule that we've been keeping, would have the next meeting on January 2, but we didn't think that was an ideal day given the holidays and so forth, so I think Suzie started to poll the members, she got some feedback from Gaylord that he wouldn't be -- he would not be available on the second, but if Commissioners have their schedules available, or would you rather us just poll by email?

Dr. Six: I teach online so I'm pretty easy. I don't have anything scheduled so --

Ms. Mowat: I already requested vacation for the 3rd thinking I was going to be here ...(inaudible)...

Mr. Skowronski: I'm good on the 2nd.

Mr. U`u: ...(inaudible)... I'll be there.

Chair Osako: Yeah. I can be available.

Ms. McLean: At this point, I'm not sure what items we have scheduled either.

Ms. Kehler: As of now, nothing.

Ms. McLean: Okay. So we'll just -- we'll keep in touch and we may end-up cancelling if we don't have any items but we'll also check with the other members.

Mr. U`u: ...(inaudible)... have enough members too if we defer the workshop.

Ms. McLean: Right.

Ms. Mowat: I don't want to be carrying this book anymore.

Mr. U`u: Leave it here.

Ms. Mowat: No, I like to read at home.

Chair Osako: Okay.

Ms. McLean: Erin will be here shortly so ...(inaudible)...

Chair Osako: Okay. Bathroom break. Short break.

(A recess was called at 10:25 a.m., and the meeting reconvened at 10:41 a.m.)

E. PRESENTATIONS

2. Discussion on new Lāhainā Historic District Sign Design Guidelines (E. Wade)

Ms. Erin Wade: ...(inaudible)... District Sign Design Guidelines, and we began looking at our existing contents of sign design guidelines, you folks also formed a sub-committee that

could do some research for us on this, but we kinda felt like what we should do was sort out, from a regulatory standpoint, what we knew needed to get fixed, and then where there would be further questions, that would be more subjective questions that that would be the right thing perhaps for the committee to research, look into what various options would be in that kind of a thing.

The other thing we presented to you was the New Orleans Design Guidelines format, which has kind of been revered as one of the best versions of historic district design guidelines in recent years, and so we began following what that format would look like. So in an effort to get you something today, we wanted to give you a partial draft; this kinda shows you how it can -- how we can lay the document out; what some of the important content would be in it. One of the things that's kinda clear in this document that as the person who reviews sign permits struggles with is there's never, neither in Chapter 16 in the Maui County Code nor in the Historic District Design Guidelines, does it make a differentiation between the purpose of a sign and the type of a sign. So it might say "hanging sign," and then the next, it will say, "directory sign," where one's kinda telling you what the purpose of a sign is, a directory sign, and one is telling you the way that it's developed or hung or mounted. So we do that, and they also do that in the New Orleans version, and that, I think, is going to help a lot in terms of regulating signs.

So if you're up for it, we can go through sort of the pieces of the draft, and the reason I put together a powerpoint is mostly to begin listing out things that come up from you folks that are -- you see as important to -- for staff to fill in going forward or questions that will ultimately need to be answered and maybe kicked to your subcommittee to do further research on, and then, you know, staff, we can go back and make some refinements, we can meet with the committee to do the research and adjust the document, and then, hopefully, after the holidays, bring back something that's, you know, more complete. But I didn't want to bring you a complete document because I thought that would be silly given I know that you folks have a lot of input that you wanted to make sure got in there. I just felt it might be better to show you how the format could evolve and some of the tools that, you know, frankly weren't available when our original design guidelines were developed. They didn't insert pictures and go "don't do this," 'cause the technology just wasn't there but we can do that kinda thing now, so it should be a lot more effective.

So do you mind if we go through it? There's only nine pages so I can kinda just give a overview.

So the first is, basically, just the introduction. Okay, so you folks have it front of you. I have other copies available if anyone would like one. The first is just about sort of the history of signs in the Lahaina District. The majority of this was pulled from the existing design guidelines saying, "Sign makers during the time that signage became prevalent in this district, sign makers were artists in their own right and were very creative in the way

that they developed signs with the minimum materials that they had at their disposal." And then, as it does in the New Orleans version, it talks about there's kinda three different versions of signs that are really typical, it's the sign that you would automatically think of, something painted or carved into wood; the next would be an awning sign; and then the third is a sunshade; all of which are used in the Lahaina District.

The second page kind of starts to show what the purposes can be of signs. At the very top, it states the article from the Maui County Code that, basically, directs the placement and size of signs, and it -- this effectively takes the Lahaina Historic District signs out from the review of Chapter 16 of the Maui County Code. So -- and I kind of started to elude to that but were not, you know, this is a working draft so we'll get to that.

The purposes of signs can be for business identification, that's clearly the most prevalent sign that we review. This year we got in over 90 business identification signs in the Historic District.

The second most popular is probably a building identification sign, and this has been an area of sort of, in terms of our review, it's been an area of concern because there wasn't really clear that it couldn't be the business name, and so we've had it now where an individual tenant will go in a space and then they'll request to also be the business -- or the building identification sign, which, typically and historically, wasn't the intent of that sign. The intent was to say either the establishment date of the building or the original owner, and so we've kind of now flushed that out a little bit and said if you're going to do a building identification signs, those are the types of things that should be there. The one case when a business name was used for the building identification sign was when it was the only tenant in the building, so the one that you see below where it says, "Lahaina Bakery," that tenant occupied the entirety of the space, and that might be an appropriate time, but that's a very rare occurrence these days in Lahaina on Front Street.

Then there's the directory and directional signs. The menu signs, and these are something that's also gotten a little bit out of hand, it allows for it in the historic district, and the one that's shown here is one that would be in compliance. It's supposed to be about the size of a menu, this wooden enclosed kind of a box that can be -- the menu can be changed, but, you know, now there's a lot of times you'll see one that almost covers the entire exterior wall with all different information in it, so we're trying to be clear about what the purpose of that would be.

And then there's public signs, and the public signs come in all sorts of varieties in the Lahaina District. There's the historical markers, there's commemorative plaques, there's direction signs, there way finding signs, so this little section regarding purpose of signs is supposed to elude to the fact that there's all types of signs that might fall under this public signs. I think this is probably an area that's going to require some direction from the CRC.

Up until now, we've required like the two-hour parking signs and things to be wood, carved of wood, that's really hard for Public Works to keep up, but it's something that they have done because it's been a requirement, but those might be some things that we want to invite Public Works to come talk about, invite Lahaina Restoration to come talk about, and find out; certainly Lahaina Restoration because they have the responsibility of maintaining a lot of the historical markers and future interpretive signs. You know, they're discussing doing more panel kinds of signs through the harbor front, so what should those look like, what kind of materials can be used; all of that might be something that should be discussed possibly by the committee.

Banners is the almost second to the last. That one is -- we defined it, which it wasn't defined in the previous version, and then, you know, I've left this blank for where the details of banners is. But banners, at this point in time, are not permitted for commercial purposes within the historic district. We do permit them for events, so if there's a nonprofit hosting an event, you know, Fourth of July, the holiday lighting is coming up, you know, we'll approve permits for banners for that, but individual banners can't say like a special on a mai tai on the outside of their building.

And then murals, murals is also something that hasn't, historically, been permitted in the district, so that might be something you want to discuss or leave as is.

Any questions on the Purposes of Signs section at the moment? Okay, and like I said, you'll have more than enough time to go through and read it word-for-word and we'll analyze it.

Types of Business Signs. This is kinda what we look at when the sign permit comes in, how you're going to construct it, what's the size, so the types are -- well, the types are usually wall signs or hanging signs, that was really common for us to do just wall signs or hanging signs, but as part of the conversation here over the last year and the permits that have come in, we've noted that some folks don't actually have the ability to do a wall or a hanging because of the architecture of the building - there's either too much window space to have a wall sign, or the canopy is too low so they can't do it and they can't do a hanging sign 'cause it would hit people in the head as they walk under. So we added window mostly because, historically, that was something that was done was the window sign, to paint directly on to the glass or something. So we did add that. That's a new one that we want your feedback on. And then the awning signs, which have been permitted in the past. Hanging signs, which are, by and large, the most typical sign. The projecting sign, which you can see the one -- the honu sign below the narrative about projecting sign. That's typically something that's on a bracket other than the building itself. It could be metal. It could be wood. But this was something that was historically done, it's just the placement of where these could occur will be something that we'd like your feedback on and maybe some research. And then ground signs.

And then the next page, page 5, my formatting of page numbers gave up on this page, but we'll fix that, special circumstances warrant special treatment. Sunshade, as we all know, on the mauka side of Front Street, just really kinda gets worked over by the sun in the later afternoon hours, and so sunshades was something that was permitted by the CRC separate from the design guidelines later, after they were passed, and because they cover up the wall signs, typically, they were allowed to have signage, but you can see actually my example here, this individual business was allowed to rename their building so this normally would be their building identification sign where it says on the top on the parapet, so this might be a what not to do example. But this was the only picture I had of the sunshades functioning as they might, and the reason that I think this was illustrated was because it shows two different sunshades but the size of the text is still in compliance with the square footage allowable, so they can break it up over two different signs or sunshades if that's what they wanted to do. And then, again, this was another non-compliant sign, but the roof signs was something that I thought we should discuss under the special circumstances might warrant special treatment noting that Hop Wo Market did have, you know, the roof sign, so what would be a circumstance under which we might consider having a roof sign, so I think we should probably discuss that one.

So that's sign types. Any questions on that? Yeah?

Mr. U`u: You know the Breakwall Shave Ice?

Ms. Wade: Yes.

Mr. U`u: That building doesn't look like it complies with the design guidelines of Lahaina.

Ms. Wade: That's right. It used to be a garage. So it was originally an automobile garage, and then it ended-up getting converted to some type of a auto body shop but they didn't fix cars anymore, and I think it's just sort of evolved over time, and so there's like a handful of these kind of spaces that, you know, never really were part of the architectural fabric that we would consider contributing. It does not contribute to the integrity of the historic district. But we're kinda asking them to fit in this mold of buildings that do fit into the integrity of the -- or contributes to the integrity. So that's where it's like how do we make all of this work together and still let them run a business that they can, you know, advertise who they are and what they do.

Mr. U`u: The scary part is, you know, you let one go, you get the second, you get the third, and, you know, I don't know how it got to this point where it's existing, I guess existing nonconforming? I have no idea.

Ms. Wade: The building?

Mr. U`u: Yeah.

Ms. Wade: Yeah. The building's existing nonconforming. The sign, we still have the opportunity to regulate. That's one that's just sort of being held until we kinda resolve the direction we want to take with the roof signs.

Mr. U`u: They would object to a window sign?

Ms. Wade: They actually did come in with a option of a window sign, but, you know, they're preference is to have the opportunity to do -- mostly because in the design guidelines document, it shows a roof sign that's an option, you know, so they -- that's why they had it constructed so they wanted to make sure that if they get rid of it, that indeed it needed to be removed. Okay.

The next gets into sign material, and most of the language in this was kinda taken from the existing design guidelines, it's relatively clear, it just -- you know, the way that the design guidelines were formatted, the information about material spanned a series of pages, it wasn't like all in one place, and so it was easy to find contradictions where you would read one sentence on one page and it would clear say it kind of -- the fonts -- or the text needs to be carved insides and bossed, that kind of a thing, and you'd have to go three pages further in to find out, oh, you can paint the lettering and you don't have to do the carving, so now we've consolidated this into one space, but again, just simply painting on wood could result on all varieties of signs and all different levels of quality of sign, so that might be something that we want to regulate in some way. Can it be that I myself can take a piece of wood and paint my sign on it and then hang it on Front Street, or does it have to go through a sign contractor, you know, what is the criteria. I think that could be important for discussion. And the color and legibility hasn't been fully flushed out, but there are some nice things in the New Orleans version that talk about how simple is often better and communicates a message much more clearly, and I think those might be some of the things that we indicate 'cause, historically, that's what was done. There weren't many colors that could be used.

And then in this bottom square, we talk about mixing sign types to match the building architecture and that too gets to, well, maybe there's not space for a wall sign so you want to do a window sign. So instead of using your 12 feet towards the wall sign, you can instead use that 12 square feet in the window, and then you could still have the 8 square feet of hanging. So sort of a mix and match, offering people that as an opportunity, where we were a little less flexible in the past of that. So we definitely want feedback on that section.

There's more for me to put on this application requirements page, and I was even thinking of having this page sort of be the sign application so people could see the information that would be required.

Page 8 is that Prohibited Signs page that I was kinda explaining. This is something that New Orleans version does that both Annalise and I really liked because these are the kind of questions we get, well, if I do the hanging sign, my hanging sign only has four-and-a-half square feet, can I hang another sign from my hanging sign because I still have square footage available? Or sometimes they don't ask, they just assume that it can be done. So these are the kinda things that it would be easy if we've built these in to just say, you know, you can't do an A-frame. You can't paint things outside of your store because we are going to interpret it as a sign. And the banners, people do put out banners sometimes. And then you can see the excessively large menu board sign was something we could address.

The one thing that I'm kind of expecting to come up with this, you'll see on the top is one of those activities outlets where they have all of their activities and prices listed, I can kind of see them coming in and saying, well, we're just like a restaurant. This is our menu of options.

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

Ms. Wade: Yeah, so I mean it might be something that you want to think about, could they have something like the restaurant menu sign, you know, 'cause it would be a similar kind of content. So that's the Prohibited Signs.

Page 9 shows -- kinda talks about once a sign is approved, we're going to send you this metal bracket, and it's been called a "decal" in the past, I got a call from Barbara Long yesterday who was really upset that we called it a "decal," but decals are things printed on flexible paper or vinyl or something, they're not metal, so I looked it up and sure enough, of course she's right, so she said let's call it a "tag" or something, so in the text here I did change it to tag since this is basically the authorizing document for those things anyway. And -- yeah?

Mr. U`u: Which was the tag? What are you referring to?

Ms. Wade: It's a little difficult to see but let me -- let me zoom in on this.

Dr. Six: Corner of the sign?

Ms Wade: Yeah. It's on that Honolulu sign company -- you see --

Dr. Six: So it says it's been approved ...(inaudible)...

Ms. Wade: Yeah. Yeah, right here, that thing people attach. and that way our inspector can just go along if he says the tag, and, yeah, it's all done. And then, finally, it kind of a Historic District Rules of Thumb, and this is something that New Orleans' version did too, you know, just -- when in doubt, look at this, these rules of thumb because there's always questions that will come up.

So, in a nutshell, that's the direction we were kinda headed as staff with the design guidelines but you can see there's lots of areas we need your feedback.

Mr. U`u: I think we should go a site visit in New Orleans.

Ms. Wade: That sounds good.

Chair Osako: Any questions, anybody?

Dr. Six: No. I think it's great. Nice job.

Ms. Wade: Okay. Thank you.

Dr. Six: Already as a draft, it's a vast improvement over those kind of 1960s, late '60s, early '70s drawings, which could be easily confuse. This gives good concrete examples. Thank you guys.

Ms. Wade: Thank you.

Ms. McLean: If I could just ask one thing to clarify.

Ms. Wade: Yep.

Ms. McLean: On page 9, under the rules of thumb, the fourth one under The CRC Recommends: Using materials that are consistent with the character of the building, including wood, gold leaf, etched glass, paint, aluminum, stainless steel or enameled metal, but then, previously, when you talked about sign materials, you said wood only, so --

Ms. Wade: Yeah.

Ms. McLean: Just as long those are consistent, whatever the Commission decides it want's --

Ms. Wade: That's good.

Ms. McLean: But just as long as those are consistent.

Dr. Six: Well, Erin, do you think this is you're trying to include like in case the county works came in and said we want to do the parking signs in aluminum, that we could make some distinctions?

Ms. Wade: Yeah.

Dr. Six: Because I know that the Pioneer Inn couldn't put their metal --

Ms. Wade: Right.

Dr. Six: Best Western up so it's going to be we have to kinda make sure that depending on the building, I'm sure you had that in mind when you were doing this, thinking of aluminum and --

Ms. Wade: It is -- the other thing to consider is not every building is plantation era. The vast majority are plantation era. But there are some missionary, there is one or two kinda whaling era. And so if -- there could be an opportunity, you know, so, anyway, we should maybe talk about that with the committee - when would be the right time for somebody with other materials to be used.

Ms. McLean: It's just as long as they're consistent with each other. That's all.

Ms. Wade: Yeah.

Ms. McLean: I mean it's --

Ms. Wade: Exactly.

Dr. Six: Yeah, 'cause I think that the sandblasted signs are real '70s. I mean, you know, they seem like that was kind of the groovy thing to have and so all the signs would be sandblasted, like Kimo's, they're nice, but I don't think that necessarily is architecturally accurate.

Ms. Wade: Yeah.

Dr. Six: Or like they -- looking back at the plantation style with the big kind of bold lettering and simple communicating --

Ms. Wade: Yeah.

Dr. Six: Maybe getting a less Disney and a little more actual historic, so I applaud that effort. Thank you.

Ms. Wade: Okay. So I guess what I was wondering was should we get the sign committee together outside of the CRC to do kind of a fine-tooth comb review?

Dr. Six: ...(inaudible)... yeah, but Owana and Gaylord are not here, so sure.

Ms. Wade: Yeah.

Dr. Six: We're all going to New Orleans. Only the sign committee.

Ms. Wade: Well, you know, the thing you had expressed, Commissioner Six, was that both you and Gaylord have vast experience with research and that it would be really valuable, frankly, to have more sign examples than just what I have in the *Exploring Historic Lahaina* book.

Dr. Six: Yeah, and everything's black and white in that too and as people pointed out, the signs were red, they were blue, they were gold. They had color. We tend to think of the historic as that sepia or that black and white, you know. I like the idea that, you know, exploring some other than black and white images and seeing what might have been actually representative of the time.

Ms. Wade: Yeah.

Mr. U`u: Question. The public signage and the parking signage compared to the private signage as far as restaurant, would that have to be consistent, or we could be more flexible in the distinction between the two?

Ms. Wade: I don't see any reason we couldn't make a distinction.

Dr. Six: Because parking problems weren't historic, right? Back in the day, they had a few Model-Ts, so I'm just saying so it seems to be part of the modern era, like so to make everybody, I think you're absolutely right, comply to these carved signs for things that are distinctly modern, part of the modern world.

Ms. Mowat: They're all part of the historic district though, shouldn't they be -- you know, instead of having a mish-mash of --

Ms. Kehler: That's just one thing for you guys to consider too. I mean you guys can talk about it and decide are you okay with having metal signs. I mean, in New Orleans, because I went to school there, they have metal parking signs, but then they have guidelines for what kind of signs go on a building because the building is old but the parking situation is not.

Mr. U`u: And the reason will be the upkeep of Public Works and the maintaining --

Ms. Kehler: Yeah.

Mr. U`u: The signage in that area.

Dr. Six: They could still look historic. I mean they wouldn't have to be bright lime green with the white lettering, but the idea maybe not carved where they're costly materials and they're rotting because, as we know, wood and the salt air, it's going to eventually need to be replaced.

Ms. Mowat: ...(inaudible)...

Dr. Six: Yeah, and have this, you know --

Mr. U`u: You can get the look but --

Dr. Six: Maybe not metal, maybe some polymer because they've those plastics that look like wood now, you know, they have things that will replicate to make it keep some of the historic integrity but allow easier maintenance, and some things are more modern versus like, again, the historic buildings I think should try as best as they can to get rid of the hanging mai tai signs.

Chair Osako: Yeah, I visited a -- it's more like a neighborhood in Spokane that's, you know, a historic neighborhood and the signs that depicted individual homes and stuff they were historic or metal but because it wasn't like a business district with a lot of signs, it didn't really detract and I think because Lahaina is such a business area, it's a little bit different.

Ms. Thomson: I was curious, like you're planning giving, you know, the acceptable fonts and like the Pantone colors, you know, are you going to get that specific? To me, that's probably a good idea although harder for you.

Dr. Six: Yeah.

Ms. Kehler: We're going to try. Yeah.

Dr. Six: I think the Breakwall Shave Ice, if it was done in a plantation style, even though it's a '50s building, like not the kind of '80s or '90s, or modern lettering style, it wouldn't be as I guess "obnoxious" is the word, and the building's painted kind of bizarre colors too, which I know we can't control, but if that sign on the roof was just less modern, it would maybe blend in with the rest of the town.

Ms. Kehler: We'll probably do like a list of suggested fonts and colors, as the same for buildings. I mean I tried to do a little bit of research on what colors were --

Dr. Six: Plantation green.

Ms. Kehler: Yeah. I know there's green, there was gray --

Dr. Six: Red.

Ms. Kehler: Red, yeah.

Dr. Six: White.

Ms. Kehler: So I'm going to do a list of suggested colors and really recommend, you know, we're going to, and in the design guidelines, we're going to do the same sort of thing where it says "we recommend," "we suggest," and "we have to," for the district to make that distinction so it's clear, you know. We can't force you to do this, but we would really prefer you didn't paint your building orange or bright pink.

Mr. U`u: You know the dead giveaway on that one, the Breakwall, is the roofing material, which is the 3-tab instead of the metal roof that you have abundant in Lahaina. Also, if potentially somehow to mitigate it, you could frame up a head wall to give that, you know, the flush or plumb with the existing wall down below and then put the sign within that head wall. You could kind of have that same look somehow. It's just one opinion.

Dr. Six: Painting it peach and blue doesn't help. I mean obviously they're trying to get attention, I mean I understand.

Ms. Mowat: They want the attention ...(inaudible)...

Dr. Six: Also, when you go to a lot of beach towns, they'd have this pastel color. If you travel to the Carribean, or you go to Florida, it's very common, so people that come here think beach. I can paint it peach. But, historically here in Hawaii, because it was a plantation designed after whaling developed town, they used very specific colors, and I don't think you can ever get them to do that, but it would be nice to see some people understand, when you're in a historic district, that we're trying to preserve something and it's not Florida or Key West.

Mr. U`u: Which is a good point because we don't want to look like Florida or Key West.

Dr. Six: They already got parrots.

Mr. U`u: Yeah ...(inaudible)...

Ms. Wade: Since building colors came up, one of the things that Stan was really passionate about was kind of building sign colors into it being -- or building colors into the signage category because if you paint your building bright orange, it is kind of like an extension of your sign, you know, so -- one of the other things that he had mentioned was actually on the very front cover in this sort of masthead on top, this is actually one building. It's one building with a bunch of different tenant spaces.

Dr. Six: They didn't ever used to look like that in the '70s.

Ms. Wade: Yeah. This is how it is today. So one of things that, you know, he was kind of passionate about and, you know, I've seen other places do, would be the important structural building elements of a single building all need to be consistent, so, you know, the whole building wall has to be one color, but they would allow some differentiation of tenant space by allowing like the window frames to be painted different or, you know, things like that, which it does allow for some flexibility and identification of individual buildings, but not to the extent of you can't even tell it's a single historic building in this.

Dr. Six: In 1980, I did a t-shirt called "Lahaina-land" as a joke 'cause we thought it was getting Disney then --

Ms. Wade: Yeah.

Dr. Six: And I see this.

Ms. Wade: I have to say the yellow, blue, pink, and navy, that one they changed it. So Theo called us --

Dr. Six: People just stopped going into the store. They just refused to go in there.

Ms. Wade: They just cooperated with us. Even after they had painted it, Theo went over there, Theo Morrison, from the Restoration Foundation, and said, you know, we're kind of concern about what you're doing, and they said, well, we don't want to cause trouble. What would be more appropriate? So this was the picture she took, actually, to send me to say, "Look what they're doing."

Dr. Six: I think some people just don't know. I mean I think some people take occupancy and aren't really understanding.

Ms. Wade: Exactly. So -- but, you know, we've never addressed that in terms of the building walls remaining a single color. And, frankly, the other country town businesses do

address that. So it might be worthwhile to pick up some of that language and pull it in here. Okay, well, I have a list now of sort of particular items for us to discuss as the sign committee, and then probably not till January, is that okay?

Dr. Six: Works great.

Ms. Wade: Okay. That's we'll setup a committee meeting and then maybe bring back a new version at the February meeting.

Chair Osako: Any other questions or comments? Does anyone in the audience have any comments or anything to say? No? Annalise, you want to start the thing for item C?

C. DEMOLITIONS

1. **MR. MICH HIRANO, AICP, MUNEKIYO & HIRAGA, INC., on behalf of Pulama Lāna`i, requesting CRC review and comment regarding demolition of Plantation Home Building No. 1, 605 Lāna`i Avenue, Lāna`i City, Hawai`i, TMK (2) 4-9-006:050. (BT2012/1046) (A. Kehler)**
2. **MR. MICH HIRANO, AICP, MUNEKIYO & HIRAGA, INC., on behalf of Pulama Lāna`i, requesting CRC review and comment regarding demolition of Plantation Home Building No. 2, 615 Lāna`i Avenue, Lāna`i City, Hawai`i, TMK (2) 4-9-006:050. (BT2012/1047) (A. Kehler)**
3. **MR. MICH HIRANO, AICP, MUNEKIYO & HIRAGA, INC., on behalf of Pulama Lāna`i, requesting CRC review and comment regarding demolition of Plantation Home Building No. 3, 623 Lāna`i Avenue, Lāna`i City, Hawai`i, TMK (2) 4-9-006:050. (BT2012/1048) (A. Kehler)**
4. **MR. MICH HIRANO, AICP, MUNEKIYO & HIRAGA, INC., on behalf of Pulama Lāna`i, requesting CRC review and comment regarding demolition of Plantation Home Garage, 605 Lāna`i Avenue, Lāna`i City, Hawai`i, TMK (2) 4-9-006:050. (BT2012/1049) (A. Kehler)**

Ms. Kehler: Okay, so I'm going to start by giving a little background reminder about this project that we went over to Lana`i City to look at in October. So on your guys' desk, there's copies of the building permits for these demolitions that were submitted in, I believe, August of 2012, and what had happened was that demo permit went to SHPD for review, SHPD looked at it, and they issued a letter that said these demolitions are effects on historic properties, so they determined that they were historic and significant, and then it came before the CRC, and the CRC said, you know, you need to come back to us with

something better than just demolition permits. You have no plan. You don't have any idea what you want to do after you demo these. And so, you know, after that, the county decided, okay, since you're not going to consider rehabilitation or restoration, you can do a HABS Level 1 mitigation to mitigate the adverse effect of demolition. And so what we're doing now is we're looking at this completed package of HABS mitigation and we're coming to a close with this process where we have the documentation and it's about to go to the Park Service for their review, and then they decide, okay, we're going to accept it and we're going to turn it over to the Library of Congress. And so now, your guys's role in this is to look at this demolition permits, and look at the mitigation package, and then make recommendations to DSA on whether or not to approve the demolition permits. It's not really approving or denying, it's just making recommendations to them. And that mitigation package is this one you guys got that came from Munekiyo & Hiraga. There's all kinds of stuff in it, but really what I looked at was the mitigation. My review was of the reports, and the drawings, and the photos.

Chair Osako: Questions, comments, Commissioners?

Dr. Six: Comments on the mitigation or on the ...(inaudible)...

Chair Osako: Yeah.

Dr. Six: On this, I have some comments.

Chair Osako: Sure.

Dr. Six: I'd like incorporate. So you reviewed this?

Ms. Kehler: I did.

Dr. Six: Okay. I didn't realize -- and I want to thank Pulama Lana`i. This is -- I really enjoyed reading the history. I know a little bit about Lana`i. But what I didn't know is that this garden plan city concept, and also how it was so fabulous after having these kind of industrial slums for years that this kind of idea of this laid out community and it was so fabulous that the governor visits, you know. So that added a level to what I now understood. And the thing that was missing for me is it's very detailed, it describes how the buildings were built, who built them, you know, they don't give the biography of the building itself because, as we were there, the Lana`i residents were telling us, oh, 11 babies were born in this house, and there's -- and I have this little book by a friend of mines father about Lana`i, Duane Black wrote this before he passed, and he has these great little comments, you know, little oral histories in the back and it kind of say I live on Ninth and Lana`i Street, and they talk about the houses they lived in, and they got to buy them. And so what was missing for me in this would have been just some documentation of the actual

residents because if you do get the permit to demolish, it sends a message to the residents you devalue the culture in a way. To me, you only have eight of these houses left, and I know you're restoring some, but you choose to restore the theater and, for me, we need to think about if we're going to -- if they're going to be demolished, please try to add that layer, if possible. Because a hundred years from now, an archaeologist or someone will pull that thing and be so glad that you wrote down mister so and so lived there and followed by such and such, because, to me, that's the richness of the history that's missing in the report. So I just wanted to put that out.

Ms. Mowat: Agreed. May I say something?

Chair Osako: Sure.

Ms. Mowat: I feel the same way as Janet. I was -- I couldn't put, once I started reading it, you know, and I did more research, it took me to the computer and started to Google things and started to look at ...(inaudible)...

Dr. Six: Yeah ...(inaudible)...

Ms. Mowat: 'Cause it does have a lot of history and so what is like to others may not as significant but for the people of Lana`i, you know, I mean this was an era. This is an era in history. And for myself, you can tear down and put up a structure that looks like, but that mana is gone, you know, that thing is gone and it cannot be ever replaced. And then, you know, I thought when you got a survey or you got someone to look at or do a survey on whether it should be renovated or destroyed, that you would get more, somebody else to come and do a second opinion or something. I only see one person that did it, and he was from the Big Island, what this is Okahara, and I think he was hired by Lana`i Builders or hired by -- you know, so it kinda looks like, I mean can it be, can it really be saved? You know, so for myself, I just -- what is someone's trash is someone's treasure, you know. But I really -- I enjoyed reading this and this is something that I would keep and it's -- so I kinda like I have mixed feelings because of what I learned, you know. So I just wanted to share that mana`o.

Dr. Six: For me, there's a value added concept that I think if they could be restored, even if every single board had to be replaced, there's a charm there and an authenticity that replacing the buildings with ones that look like it on the outside but are air conditioned or have different layouts in the inside, because again it's that Disneyfication, it's Plantasia, so to me, this is an important part of Lana`i's history, and when I read about all the owners of Lana`i and all the things they did to Lana`i and, you know, I just felt sorry for Lana`i 'cause it's just passing through time and ownership is temporary but you see all the people that came with their different ideas. But because there's so few of these left and because this was this kind of signature planned community, this garden community, which showed a

change in the way they treated workers, the shift, and these houses are in the historic district close to the hotel, I just can't imagine they couldn't be made into a house museum or the cutest B&B and that people wouldn't mind -- I mean I know, like I said, I would go back east it was always George Washington slept here, or staying at a colonial B&B, and you dealt with the fact it was chilly but you wanted that experience or that mana or that historic patina that comes with that place, that sense of place, that demolishing and restoring it to look like that is not the same. So for me, that's my feeling as a historical archaeologist. That's how I feel about these buildings. I think that I know that there's a cost but I think the value might outweigh the cost in the long run and the long-term value to the community and to the town of Lana`i. Thank you.

Ms. Mowat: You know, I just have another comment. In Kaunakakai, we just renovated the old Kalaniana`ole Building and that thing was like sagging. I mean there were holds in it, the glass was broken, I mean it was not in -- nobody used it for 10, 15 years, nobody, it was -- and they restored it.

Ms. Kehler: It's a beautiful building.

Ms. Mowat: Yes. It's beautiful, down to the color and everything, and now it's being used for what it was used for before, for funerals, for family gatherings, and, you know, and everybody's happy.

Dr. Six: A sense of pride, yeah?

Ms. Mowat: Yeah. Yeah. It's -- and these were one of the first buildings, one of the first --

Ms. Kehler: Correct.

Ms. Mowat: Buildings that was part of this whole new era.

Ms. Kehler: Correct.

Dr. Six: It's also, to me, it would be a community builder. You know, I know there's going to be cost involved, but I think that it could be something that could be healing because, as Bruce mentioned earlier before we came into session, that demolition by neglect, you know, Oracle and Pulama Lana`i inherited that, Castle & Cooke's legacy, so it still doesn't make it right. And as the current owner, I would just like to see every attempt made to save these buildings, you know, as an historian and someone that's interested in plantation architecture. All the camps are demolished. I mean whenever I was working on the Big Island, there was just steps left. They demolished everything. And I would get the Japanese, in Pohala, on the Big Island, we were all over at the retirement community because they've been kicked out of the camp by C. Brewer in '96, the camp was

demolished in '98, and they would come down with their stories and there was such a connection to that place, and it was like kind of a wound. There was like the idea that the camp, you know, where you had your family and your kids is just gone. So what I saw was the devaluing of the culture. And Lana`i has its rich heritage. And no matter what, it's going to be know as the Pineapple Island for quite some time because of that legacy. And so, for me again, there seems to be ...(inaudible)... value. Oftentimes, we seek of money as the measure, but the measure's also the legacy that we leave behind and how many people might have employment or have an opportunity to work and, I don't know, for me, there's just so few left, and so much has changed, that I'm really going to try to argue for every possible way to save these buildings. And I've lived in worse structures because I lived in all the old rice camps in Lahaina and haole ghettos, and so, for a long time, until they demolished all those back off Luakini Street, there was plenty of housing.

Ms. Mowat: My foundation look like the one over here. Mine is on stone and I'm living in it now.

Dr. Six: My 1920 at Hamoa, 1922, and it's got stones under the foundation, and we had to replace a couple of them 'cause of rot. The house I lived in was the only house that didn't get hit by the 1946 tsunami that took out Hamoa Village 'cause it's the farthest house back.

Ms. Mowat: That's a keeper.

Dr. Six: I know.

Chair Osako: Anybody else?

Mr. U`u: I going chime in. You know, for me, and I respect the history of the house, and similar instance, my grandmother born and raised plantation houses, I was, for a short time, raised in a plantation house, and I'd say 20 years ago, we broke down the house. And my mom inherited the house. I think we was asked -- my mom -- we still get pictures of the old house, so we kinda get our own HABS report. It's still owned by the same family, which we owned it over a hundred years, so we still have the history of the place, and until today, it's a gathering place for all the family functions, but the house is no longer there. We get one new modern existing house that's -- and we still get the same history, you know. I was taught the house was one physical portion and the memories remain there. The family gatherings are still there. But I bet you, you ask my mom what house she'd rather have, it's the one she has now. It's more convenient. It fits to her needs greater than how it was built back in the day. There is no lead paint for her grand-kids. There is no --

Dr. Six: Asbestos.

Mr. U'u: Asbestos. Lead. The electrical. The plumbing. I mean it's a fire hazard. Granted, there's a ton of work that have to be done, and to have it built to the current building codes, but the history remains there. So I don't believe what -- sometimes I believe that the history, it's within the property, not necessarily the physicalness of the house. The memories are incredible 'cause I have incredible memories, and we continue to have the same memories, or better memories that we passing on to my kids knowing that that's the gathering place by the beach house that we have. So I no put all my eggs in one basket for the house 'cause that's me, and I respect your guys' opinion, but I walked into the house. I mean it is -- you cannot save any structure. You cannot. And I agree about getting one second opinion, but I can assure you anybody walks in that house going to tell you the same thing. It is trashed beyond belief. There's nothing salvageable in that house. Every new beam redwood structure and siding would have to be replaced. Every single one. The ...(inaudible)... the electrical, the wiring, the plumbing. There is nothing to keep in that house. I mean so you'd have to replace it exactly the same to make it look or retrofit to build one like the existing one. But I would challenge anyone to walk in that house and mark what we can save in that house, and then put yourself in their shoes into thinking how am I going to rehabilitate this house with a bunch of scrap material, granted the history is there. We walked into that house. I seen nothing salvageable, not the porch; in fact, the porch was in better shape than the interior. So I'm with you guys at one certain point, but I cannot. I cannot. I seen no walls. It's not double-panel. It's not energy efficient. It's not current. It's historic. So it's nonconforming, at the same point. There's no straps. You cannot build one like that now, obviously, 'cause it wouldn't fit code. But I challenge anyone to walk in that house and see what's salvageable, and with my eyes, you know. You would have to replace it one piece at a time, if that's your guys' wish. You know, that's my comment; that's your guys' comment.

Dr. Six: Well, you know, I totally appreciate what you're saying because my landlord is Kalani English and his grandparents lived in the house I live in, and they built a new one in '91 and they love that new house. It had all the best amenities. And if you're raised in the plantation camps, you might want the more modern structure. I get it. It's a personal family thing, and the mana is in the 'aina, and you have the stories, and that's a decision that your family made. I understand that completely. For me again, it's part of -- even if -- when I was working in Pohala, we found all the blueprints of the camp, and we actually talked to a developer about rebuilding the camp as a retirement community, with modern upgrades, using the old plantation blueprints because it's such a great style of housing for Hawaii. You know, we have all these codes now and double-walls and things that you're not necessarily going to need because it's not -- but, you know, we also have hale's that are permitted now, right? If they put in -- you know, Francis Sinenci builds hale's that are now permitted because he puts in fire extinguishers. So there's ways around those things. And even if you had to rebuild those piece by piece, to me, they're just treasures, but I understand what you're saying. I am not a contractor. I see value there. I see things. I see window panes. I see things that could be salvaged. Trim. I agree with you. It's a

huge undertaking. But to me, to demolish them and to replace with like looking like houses with modern amenities, devalues the historic district. That's all I'm saying. If it is on someone's property, they can do whatever they like, but this is in a historic district. When they buy it, they know that. They inherited the mess from Castle & Cooke. And I truly would like to see those house rebuilt with redwood, up to code, but I just think it would have a value and maybe a little healing. There's been a lot of owners of Lana`i. A lot of people coming through with a lot of ideas, you know, way back when. Historically, when you look at all the different people. So for me, it's just trying, in a way, wipe away. And I know their plan is to restore the buildings that look very similar, I get that, I understand, but we have a lot of replica, you know, simulacra, as opposed to something authentic. And I know what you mean, it's a potato chip, but I just still gotta advocate for it.

Ms. Mowat: Yeah, and that's -- our purpose or our Commission here is about historic preservation, and what, you know, you do in your own home, in your own private property, that's up to you, but we have a responsibility, and once those are down, it's down. And there's still other buildings around it, right? And there's going to be the renovation of the theater, and then the demolishing and building. What happens to the rest of the area? It's kinda like going to be -- it's not going to be consistent anymore, to me, and as long as this is of this district, we should preserve it and that's what we're here for.

Dr. Six: Well, we get the buildings that look like Breakwall Shave Ice, I mean that's not their plan, but, traditionally, they would bulldoze them and put a cinder block building up and we lose the historic charm because a lot of Lahaina got bulldozed, you know, Bruce ...(inaudible)...

Mr. U`u: And my point was is they would still have to conform to the building design guidelines of Lana`i City, and, you know, so, granted, you not going have that unique, that actual -- the original. You going have one duplicate.

Chair Osako: Yeah, okay, at this time, I think the applicant is ready to do their presentation.

Ms. Karlynn Fukuda: Good morning, Chair and Members of the Cultural Resources Commission. My name is Karlynn Fukuda, of Munekiyo & Hiraga, Inc. We are before you today regarding the proposed demolition of the three Lana`i Avenue homes and carport. Joining me today are Lynn McCrory, Vice-President of Government Relations for Pulama Lana`i, and Glenn Mason, of Mason Architects.

It's my understand that at the October 3 meeting of the CRC, held on Lana`i, the Commission deferred action on the recommendation of the demolition permit and requested that the applicant make revisions to the HABS report and the planned details for the existing buildings. Following our meeting -- or following the meeting, our office

submitted the supporting documentation regarding the demolition of the existing residences and revised HABS report to reflect the Commission's comments. Additionally, revisions were made to plans for the new homes in response to comments received at that CRC meeting.

At this time, I'd like to turn the presentation over to Glenn Mason, of Mason Architects, to provide an overview of the documents provided in the followup submittal to the Commission. Thank you.

Mr. Glenn Mason: Glenn Mason, with Mason Architects. I think that all of you have seen me before except perhaps one new member. I think you have all been in receipt of this information so I don't know that we necessarily need to go through it in any great detail, and if you've got any questions about it, my understanding is that there has been a request for some additional information to be added to the HABS document. Okay, so we will take care of that. I mean that's been our approach all through this.

I think actually what I'd like to do, even though you have seen the boards before, there were some changes made to the houses as a result of the community input that we received even at that meeting, so I wanted to go through that very briefly, the replacement houses. I understand that the -- that what's in front of you is the demolition, but what we're trying to do -- the demolition is being applied for as part of a construction project, so what we want to do is try to also tell you what's going to go back. So I'm going to go through that -- this very quickly because I know most of you have seen it before, but I want to point out the differences.

Alright, there are several changes -- just a couple of changes that I want to point out. Our original idea was to match the look and the footprint of these buildings as exactly as possible, but one of things that was pointed in the last community meeting that we had is that we really didn't have a backdoor, and so these buildings actually got about four feet longer in this wing so that we could come in to a little hallway in the back. So that was a significant change, well, not a particularly significant change in terms of the plan, nothing else really changed in the plan. The other thing that occurred, which you'll notice, is that, originally, this red dash line is where this three-car carport was; because of clearances required for fire code and whatnot, what we ended up with is not really enough room to put the carport the way we had shown you before. Once this got just even four feet longer, it drove another change, which I think is a really good change, which is that we slip the carports up into three pieces so that they're much smaller, they're not this great big three-car carport, which also was required to have three cars for surface parking that were paved right along side it so it's kind of a big bulky thing on the block, and so the only other thing that occurred was that we split-up the garages.

So -- and I don't want to belabor the plan or anything else. This is the landscape plan, which we were required to submit, and it's very simple. We are saving a couple of the trees that are onsite that people did comment on. And again, just to kinda refresh people's memories, this is the existing plan, and this is the new plan. And the elevations are: this is the side elevation, and again, this is the side elevation, just to remind everybody, this is the side elevation of the house that's on the corner, 605 Lana`i Avenue, and the other homes only have two windows, one here and one here, so we've kind of done a little bit of a compromise there with the windows. And then the front elevation went sort of -- this is one of the houses, we've rendered it, and then what we're going to end-up with the houses looking like. And again, this crisscrossed pattern does exist in the existing houses. So that's basically it.

Mr. U`u: Quick question. Question. So one is actual and one is proposed?

Mr. Mason: This is the design that is being proposed, and this is what -- this is a drawing of one of the houses that's currently there. Each of those three houses is slightly different in the back here. They were all built with this piece, and then this piece was added. And there were also -- there have been changes to the houses through the years. On the opposite of this house there used to be a side entry, at some point, which was wiped out, I don't know when, but it shows in some of the older photos. So, with that, I mean I'm not sure that this the crux of what your group is about, but we wanted to give you an overall look at what we're proposing. So I don't know if you have any questions.

Mr. U`u: Question. The bottom, the one you're proposing, what is the existing -- what is the material going to be used for the side?

Mr. Mason: We're going to end-up doing plywood with battens that match the existing spacing and size of battens. I mean every -- these windows are exactly the same size and will be exactly the same detailing as these head, sill, muntins, and everything else. We tried to restore -- some of them don't have this crisscross pattern, which used to be typical, we're trying to restore those elements and -- but the basic roof form and everything else is the same. The one thing we have done, but we did it and we hid it, is this sort of pop-up here reflects actually an interior floor change. You step up here, you step down here, you step down here. We've actually designed it so that even though it looks the same, it's all at the same -- there's only one floor level because it's just too really awkward. There are nine-inch steps sometimes between the main living floor and the back floor, which is not legal actually.

Mr. U`u: One more question. What's the difference with the exterior, the new proposed footprint than the existing footprint, on the interior?

Mr. Mason: Well, actually, let me bring this one back. It's a little hard to see, but this is -- sorry. The red dashes are the existing, so in this particular case, you know, the building came out a little bit but wasn't quite as long; in this one, the building was a little longer; in this one, there's a funny little addition there, and then -- I mean a little roof. So it kind of varies. So the red dash lines are intended to show where the existing -- the outline of the existing buildings.

Chair Osako: I think I'll make one comment about, you know, he said that that back part was added and, originally, when they built the plantation houses, they didn't have a bathroom, they had community bath, and so those were later additions when each individual house got their own bath. And when I was a kid, I visited Kauai and stayed with a family in Koloa Camp, and I was appalled because I always, by the time I came along and I can remember, we had our own bathroom, and in Koloa Camp, they still had community bath house and the toilet was actually a long-drop. So that was, in some ways, Lana`i was a little bit more advance because they had individual -- you have anything else?

Mr. Mason: No.

Dr. Six: Thanks for putting a backdoor in. No, I mean I think it's great that you listened to the community. I think the houses, they look very nice and very similar. They're going to fit with the feel of the town, I understand. But, you know, I did notice, at the last meeting on Lana`i, that some community members had put in concerns about who would be renting these, who would have these, would they be for sale ...(inaudible)... any further on identifying what they'll be used for, Lynn?

Ms. McCrory: Good morning. Lynn McCrory, Pulama Lana`i. No. We have not. Primarily, because we have to do a number things. One, we have to rezone the land because, right now, it's business country town and in order to have single-family, we've gotta go through that process. That's at least a year. At the same time, we're probably going to have to subdivide it, so we gotta add that one on top. So we're a little bit further along. We're not -- we're looking at putting families in it. The way it is now, we can't even build the now because we have to do the rezoning. So the intent is to put families back there.

Dr. Six: As rentals or to sell them 'cause you're talking about subdividing, is that to sell them as individual units or --

Ms. McCrory: We are going to have to probably subdivide them into three lots.

Dr. Six: Okay. And that's because you potentially sell them, resale?

Ms. McCrory: It's possible.

Dr. Six: I mean it could be another owner in 30 years. I mean I'm not, you know, you never know.

Ms. McCrory: We can't build three single-family homes on one lot.

Dr. Six: Okay. Oh yeah that's rights ...(inaudible)...

Ms. McCrory: So we have to subdivide whether you rent it, or you put someone in it, or you sell it to someone. Rentals, leases, sales, decisions have not been made yet. We're still working on the overall housing for the island, and how is that going to work, where is that going to be, and how we will get there, even to the point of trying to decide on project district or zoning. So there's a lot of things. These are, I think, very key to the community. I think you've heard that when you were on Lana`i and listening to them. And that's why we've worked as hard as we can to get it to look the same, but still be modern, so that you don't have the ADA issue of multiple steps, you could put an older family in here. As they said, there were 11 kids, 11 people in one of the houses, and that's really our intent. But to do it in a safe way. These aren't safe anymore. I mean even the county even said take them down. So you have kind of two opinions. You have an engineer and then the county came in and told us the same thing - tear the houses down.

Ms. Mowat: Is that in here, the county's ...(inaudible)...

Ms. McCrory: Yes. It is in there. They're telling me it is. So you have to.

Mr. Skowronski: The letter from the Fire Department.

Ms. Mowat: Yes.

Mr. U`u: The county building inspector.

Mr. Skowronski: The county building inspector.

Ms. Mowat: Well, the county building inspector is saying to put the signs up and that it's because it was reported by Okahara. And then the Fire Department is saying that he's happy that the things have been boarded up and that it had been surveyed by the same Okahara. That's the only thing that's in there. I didn't say anything from the county.

Dr. Six: I think Stan was adamant about saving anything ...(inaudible)... county people were definitely pro-saving it. I think Stan's letter talks about that. I mean we already met with the community, which I don't know if he personally has, but obviously you folks have.

Ms. Mowat: The Fire Department and the other guys are just referring to the Okahara letter. That's the only letter I see.

Ms. McCrory: Okay. Alright. But I think, at this point, the houses are not in good shape, as you've mentioned, it probably would be a replacement of every single board and everything else. And I think for going forward, it's a new start. We're going to look at renovating as many things as we possibly can, the theater is one, you'll have the Hospice house, which we walked passed, the accessory house now, it's not a retail space, we changed that throughout being a different thing, so we're going to be restoring as many possible things as we can. These three are just, as we can look at them, beyond that point. So what we're hoping will that everyone in the neighborhood surrounding it will feel, oh, this looks really good, and for those that own their homes, 'cause there are a number that owns in that area, they too will start fixing theirs up, which would be a nice thing. So we would hope that you would support demolition. Thank you.

Mr. Skowronski: I have a question. With all the remedial work and the rezoning and the subdivision etcetera, do you have a target timeline as to when you think these will actually be in place?

Ms. McCrory: I would probably tell you about two years.

Mr. Skowronski: Two years.

Ms. McCrory: Somewhere in that time. It's about a year for rezoning and subdivision somewhere in there, maybe 18 months, and then your building permit is probably 4 to 6 months, and then you have to build it. So maybe 2 and a half years.

Mr. Skowronski: Two to two-and-a-half years.

Ms. McCrory: Say two to three years.

Mr. Skowronski: So in the meantime, the structures that are existing now will be in place and fenced off from the public.

Ms. McCrory: They are fenced off now.

Mr. Skowronski: Well, with that two-and-a-half year, two to two-and-a-half year timeline, I have a question for Corp. Counsel, it's been identified that the structures are a hazard, and that there's health issues, there's personal liability issues, there's property issues, what is the liability exposure for the County of Maui to have these structures in place for the next two-and-a-half years?

Ms. Thomson: I think that the plan would be to demolish these structures as soon as the demo permits are issued, not to wait until all of these other land use entitlements are in place. So the demo would occur probably very shortly.

Mr. Skowronski: Okay. If the demo is not approved, and the structures stay in place, what's the county's liability?

Ms. Thomson: I'd have to look into that a little bit more, but, you know, I think that the county, you know, fire inspector and other inspectors have been pretty clear that demolition is recommended, so the demolition approval is going to be by DSA, the CRC's role today is, you know, review and comment, but the demo approval is not under the purview of the CRC.

Mr. Skowronski: And if the CRC recommends again to the DSA not to approve the demolition, what is the exposure of the CRC to any future lawsuits?

Ms. Thomson: I would probably say it would be minimal, you know, at this point. We could discuss it a little further in executive session, but because you're reviewing and commenting, you don't have the approval authority over it so your decision would not be subject to challenge in court.

Mr. Skowronski: Would our inaction be -- would be liable to conditions in court? I mean it's one thing to let it go; it's another thing to actually deny or recommend an action that continues essentially a public nuisance, a dangerous public nuisance. I mean the neighborhood is surrounded in that area by families that are living close by to potential health hazards, to potential property damage, and to potential personal damage with nuclear families living in this area. Who's responsible for any harm that may occur to them by our not inaction, but our actual recommendation for remedial action not to be taken?

Ms. Thomson: I think that, you know, depending on what DSA's decision ultimately is, that decision, if it was, you know, denial of a demo permit, you know, would need to be based on, you know, their best facts at hand, that decision could be appealed to, you know, to court. So the CRC's recommendations, and if DSA took those recommendations and made a decision to disallow the demo permit, depending on the other criteria it used, potentially, that could be appealed to court.

Mr. Skowronski: So there is some potential, there's some possibility of us being held responsible too.

Ms. Thomson: I would not say that. No.

Mr. Skowronski: You would not. Okay. The other question I had was the comparison of this particular project to Kalaniana'ole on Molokai. It's interesting you bring that up because the designer that's responsible for that is also the designer that's responsible for this, number one. Number two, in our work on Molokai, we were involved with the builder and looked at Kalaniana'ole and watched it as it progressed. The difference between that reference and this reference is that, a couple of things: number one, Kalaniana'ole had some damage to it but its main structural frame was intact because it was built so well so that there was some legitimate functioning armature to make some remedial changes to rehabilitate that structure. These structures have no bases for supporting themselves now, and the idea that somehow the experience at Kalaniana'ole can be applied to this experience is something that we need to get straight. It doesn't have that application. There's no way any of these structures, unless they're completely replaced stick by stick can possibly hold themselves up. To say nothing -- that's not even -- that's just structurally. The idea that they would have any conformance with the latest codes, that's not even an issue either. So I think that we have to be careful when we apply the successes that were realized at Kalaniana'ole to possible successes or remedial action on this location.

The other thing we have to be careful about is Kalaniana'ole was built by the ali'i for use by the community within the coconut grove there and that mana not only resides in the coconut grove and in the location, but also for the use of that structure. Whatever mana you think that these existing structures have is actually referring to a plantation mentality in which structures were built without central plumbing, possibly without - I'm not quite sure whether they were electrified or not - to house people to work on the plantations in an economically exploitive fashion, and you have to be careful as to whether this is a mana that you want preserved or not. It's, you know, Kalaniana'ole has a long history of benevolent use to that community, and these structures that were built without the benefit of central plumbing, indoor plumbing, that had to be added to years and years and years afterwards to bring them up to some sort of code or livability is something that you want to be careful of whether or not we want to -- we want to foster that or encourage that or perhaps remind ourselves of that. And the idea that we should be putting structures back together or remind us of the history seems to me that you would want to pick a structure someplace that could at least hold itself up and have some semblance of its original construction materials, technique that hasn't been added to that would be historically correct, but these structures as they exist now are not historically correct because they've been added to so many times and you would not -- what would you possibly refurbish? At what point in their history would you possibly pick to say this is reflective of the culture when it's been added to four times, five times, six times in order to be livable into the modern age. So I'm --

Ms. Mowat: To me, that's all part of the evolution. That's part of -- that's all part of the history.

Mr. Skowronski: Exactly. Exactly. So the idea is to find the structure that reflects that history that we can build on, and I don't see any of these three structures possibly holding up in any of their existing materials and I'm not sure if you replace them stick for stick with new modern materials, would you be accomplishing the historical and the cultural history that you're looking for?

Dr. Six: I have a question for counsel. The people that owned this, the Castle & Cooke company who was in the historic district, and then later the Lodge at Koele, when Murdock came in, are they responsible for letting these buildings just fall apart? 'Cause I agree that they are probably not salvageable, but to devalue the plantation culture, you should read the oral histories, people take pride in their ownership, they take pride in the work they did, we might see it as extractive now and look back and want to wipe away what we did to people and who we brought in and the water and the this and that, but there are people that this is their legacy. They came here to work in these camps. They took great pride in it. They raised their families there. Also, the community of Lana`i came forth in wanting to support these buildings, not everyone, some people are pro-demolition, but to say everyone in the neighborhood is subjected to all this danger, you'd have to listen to the community members and how they feel about it. I'm championing the history but I totally understand what you're saying. But to pick buildings that are built by ali`i or built by missionaries and to only preserve those buildings that were important to whatever culture, and devalue another culture, to me, is not pono. So while I am a plantation expert, that's my PhD, I think it's totally extractive, totally exploitative, I had to be very careful. I worked in Jamaica before I came here. There was a legacy of slavery and nobody liked the plantation. When I went to work in Pohala, the Japanese are still putting flowers on the overseer's grave because they got out of fufu Japan and now are the mayor, and the chancellor, and the whatever, right, so many people, the Chinese do not value their plantation heritage. The plantation camp and the cemetery, nobody went to. They left the camp as quick as they could and went to Honolulu. Other people, this was their legacy. And when you read the history of these people, they're so proud of the work they did for the plantation. They're so proud of the modern village. They're so proud of that the governor wanted to come and see it. This isn't your normal industrial slum. Now it may have gotten that way by neglect, over Castle & Cooke and not valuing these buildings and valuing the land, so demolition by neglect, but we have other examples that they are preserving it, I'm very happy that they're doing that, and I think that, you know, I think as realists, they probably need to be demolished because but at the same time, I just -- when we demolish everything, you take out the -- sometimes you rip the guts out of some of the people in the area who are not new to the area, some people that have been there for a long time, so that's why I'm advocating for it. So Stone Hedge took 3400 years to build. Do you know how many different authors and people put their hands in that? Many historic buildings have multiple renovations, I'm not saying these are salvageable, but the fact that they added plumbing, because when they built them, there wasn't any, they had an open ditch or a public toilet or a long-drop. They used to literally run the water down through

Japanese Camp into Filipino Camp, so where you lived, in the landscape, showed where what your social status was, and they talked about being up slope or down slope, right? So, for me, it's just a legacy of extractive resources and then bulldozing the camps and acting like it didn't happen. So that's why I value plantation culture, not for me, it's not my culture, but for many people who are here that came in as immigrants and worked proudly in that legacy, even if we think now, looking back, that they were exploited. They were leaving areas that they were having, you know ...(inaudible)... Japan and getting a chance to have, you know, ownership and a life, so we have to look at that as well. That's all. Thank you.

Ms. Mowat: You know -- may I? I was just looking at the structure -- the Lana'i Structural Inspection Report, and they talk a lot about termite droppings, and corrugated iron roof looks in fairly good shape, so it was just changed in the past, the houses were abandoned, and entrances locked, but nothing really of -- you know, it says dilapidated in and out, but I don't see anything that says that every board has to be replaced. But anyway, move on.

Ms. Thomson: To answer Commissioner Six's question as far as responsibility for the current condition of the property, it's the current landowner, so they assumed the, you know, the responsibilities of the prior landowner.

Dr. Six: Yeah, and I understand the theater was obviously more valued and is in better shape and it was used by the community where these individual workers' houses were not valued and Castle & Cooke just failed to maintain them, and now they're going to demolished, so -- but the whole time it's in a historic district so that's my -- it's like Lahaina, it's the same thing, you know.

Ms. Mowat: And then -- and you brought up some interesting points. If we don't recommend that the buildings be demolished, and it doesn't get, what will happen to it? Will it just be left or will you -- what would happen to it? Would it just get -- sit there in disrepair?

Ms. McCrory: It's probably a good question and I don't know that I have an answer for it because we consider it unsafe. I mean that's why we've gone in for the demolition. You know, if you can't demolish it, what do you do?

Ms. Mowat: And I think that's what the whole difference is here is that this is the Cultural Resources Commission and we have a responsibility and it is in that historical -- could we make it -- could we recommend that you folks repair it?

Ms. McLean: The item that's before you is a demolition permit.

Ms. Mowat: Okay.

Ms. McLean: So your options are to make recommendations on that specific request.

Mr. U`u: Question for Lynn. Upcoming, is there any other buildings as such that you guys looking to rehabilitat or -- and or to demo?

Ms. McCrory: Yes. You also saw the Hospice and the accessory house. Those were also built in that same time period and those will be restored. You should have those, hopefully, I guess you'll see me in January, I hope, we'll be back on your Commission, and we have the Hospice house, we have not changed, I did get an email this morning saying that they have approved the certificate of need, so it looks like it can move forward as soon as we can move forward with everything, so that was -- that's huge, that's Hospice saying yes and the state saying yes. The accessory house that we had in front of you before, we had a retail house, and it was pointed out that didn't make any sense, and it doesn't, so what we did was to redo the inside so that it is more like an open office area. What the community came back and wanted was a facility for the healthcare providers that are going to be doing work for the elderly in the community for Hospice to have an office type location. So as you remember, the bathroom was down the steps and in the back, we've moved it up to the second level so everything will be ADA, so the ADA ramps will come in, and we'll have a presentation for you like this one of that, and we put that lower area to being storage and then set them up, so everything should be ble to function for those two facilities, they aren't going to be housing where people lived, but they are houses of same timeframe and they are literally what the community wants. It doesn't mean that over the long term of this, that as we start developing homes into the overall area and expanding Lana`i City out, that we won't look at setting up senior areas in that and complete with, you know, you move in as independent, all the way through the end on Hospice; that's one of the other requests of the community. They're very pleased that those two houses are going to be done now because the need is now. But over the long term, this may turn back to being single-family homes rented. So our intent is to keep restoring as much as possible. These are just --

Mr. U`u: I'm with you and we'll just -- we're going have to make comments I guess as we go, but I appreciate the part that you guys are looking at rehabilitating some of the --

Ms. McCrory: Wherever we can can.

Mr. U`u: Where you can to keep and preserve.

Ms. McCrory: Yes. Thank you.

Mr. U`u: And is the garage not part, was that separate or -- as the demolition, the garage?

Ms. McCrory: Oh, the garage, if you remember it, I think what was -- what I understand happened is they had only one garage initially, and then it became like a lean-to, structures

that were added on to the other ones, these will be separate. What we will do is go in for a variance on the street because they're only pushed back that far because they need to be so that we could move the garage as further down towards the street side, so there's one more permit that we have to get in order to make that all work. But they are individual garages and they do -- you can see the extra space to the left, which meets today's requirements.

Dr. Six: I really appreciate the time and trouble you guys have gone through to work with the community and to take all their considerations into mind. And, for me, to support a demolition, I would really want to see some kind of a history of who lived in the homes recorded because I think that's what's missing from the HABS report. It's very thorough about who built them and this and that. And maybe a little legacy of, you know, the plantation, you know, the fact that these were for workers, and some of it's covered in the document, but the idea is that, you know, what these were traditionally used for so that there's that record for people in the future that might want to look at those old photographs from, you know, that are included in your report and see who lived in these homes or maybe they'd come back and, you know, see their family and have it just not be like they were never there. So again, I understand that this is going to probably have to happen, I saw the houses, I would love it, in perfect world that we could rebuild them, but, for me, what's missing is that autobiography of -- if you can find it, and I think a lot of members in the community are still there that could provide it, that would really add a richness to this report for me that would make me feel more comfortable with these buildings being demolished, and I think that's what I'm advocating for is that we really treat them as historic properties even though they're just for lowly workers, you know, these people built, you know, the modern Lana`i, like it or not, these are the people. So, for me, working on the East Coast, they built Colonial Williamsburg, they failed to put any slave camps in. They just left them out. So a lot of people just left that out of history. We have the Baldwin House and the Bailey House, and all the people -- the plantation and the missionaries. So again, the workers, to me, it's the voice of the subaltern, giving a voice to the voiceless and the people that aren't the power players. You know, we all are going to know about Castle & Cooke, we're all going to know about the Alexander Baldwin guys, but it's these people that often are left out, so, for me, that's very important and I appreciate that you're willing to include that.

Ms. McCrory: And I will commit that we will do that and we will add that to the HABS. We'll give you --

Mr. Mason: I would actually suggest that we leave this to Annalise and the Planning Department because I think what you're saying is really good; there's a limit to what we should put in the HABS report, but we should probably do oral histories of people who lived there, and one of the people who did testify at the hearing that we had in Lana`i City grew up in the house, and so those sources are there. So if we can do some oral histories and

get those recorded, and then maybe extrapolate from those information that gets put in the HABS report, we can work that ...(inaudible)...

Dr. Six: Yeah. I would think that would be -- 'cause when I read this, you know, I got to the history section and I, you weren't here yet, but I asked, you know, Annalise if our part of the comment and history would also be, you know, kind of oral histories and so she said that that's something she would have liked to have seen, so it would be really nice if that was done for these three houses.

Ms. McCrory: If you want oral histories, we can do oral histories instead of adding it to the HABS report because then the HABS report will stay with the correct structure.

Dr. Six: I'm speaking because from what I understood from our little HABS thing is this is the record that everybody will go to so if it's separate, it'd be nice if it was included.

Ms. Kehler: When you do a history at this level, Level 1, you typically have a biography of the inhabitants of the home, typically. Typically. It's been done in the past for the county and it's probably something that should be included.

Dr. Six: It seems like it'd be fairly straightforward since they've only been ...(inaudible)...

Ms. Kehler: Well, and also Charlie Palumbo knows who lived in those houses so all you have to do is talk to Charlie and he'll tell you. Yeah.

Mr. Skowronski: You mentioned that you have plans for expanding Lana`i City. Do those plans include any opportunities for a historical society or historical building that could be rehabed that could not only, instead of or in addition to, adding oral histories to the report, is there some opportunity for having the report manifested, literally, physically, in a historical society so that we can pay attention to that or it's going to be for the expansion of the city? Is that possible? Is that part of your plans?

Ms. McCrory: I don't think there is a historical society in Lana`i.

Dr. Six: Cultural center, right? It's a cultural center?

Ms. McCrory: There's a cultural center, and there's a great of information in that center, and that could be expanded.

Mr. Skowronski: To include what we're asking for in the enhanced HABS?

Ms. McCrory: And what we're looking at for the expansion of the city is to come back with design guidelines that will make the new city look like Lana`i City now, and not what I call "Maui standard," which I think is --

Dr. Six: Waiki-Kihei.

Ms. McCrory: No, it's just, you know, we have DHHL land and there's two subdivisions that have been done that have the wider streets and bumps and the curbs and all the rest of that, and what we're looking at doing is working on design guidelines that we will work with the community to do that will have streets that will be without sidewalks, other than on main thoroughfares where you must have ADA access and so forth. We're not looking to have curbs. We're not looking to have gutters that direct water in any particular manner, but earthen swells, just like Lana`i City looks. We're looking at basically the same style of house. I don't think we want to put some of the asphalt shingles that I've seen around Lana`i City right now into the design guidelines but, you know, there are some very nice asphalt, there's some very nice metal roofs that can be put in. We're looking at colors. We've actually taken our first stab at this was following the County of Maui design guidelines that was put together with the community, geez, I'm sorry, I don't remember how many years ago, but it was a while ago, for Lana`i, and we're going to start with those, and then go forward. So however we lay everything out, the intent is to have it look like the old part of Lana`i City. We think that is -- that is what we're hearing from the community that they want it to be the same, they want to preserve that feel, so we're going forward with that. The only difference might be that we may not have every lot being 4,000, or 3,000, or 5,000. We're kind of looking at multiple lot sizes and even more multiple lot sizes next to each other. So you could have a mixture in the community. And we're looking at putting some multi-family that may not be these stories, but may be four attached residences, so that what you could end-up with is you would have the three generations of a family near each other because, as we know, we get older and we don't need that big house, and when you're young, you can't afford the big house, but it would be great if we can get all three families, all three generations to be near each other, and we think we can do that in laying out the city, and we think we can do that by keeping with the design guidelines that will make it look like Lana`i City. So that's our goal.

Chair Osako: Okay, Lynn, and I think I also forwarded to you that there is two houses in the same era, in the block on the other side of the park on Lana`i Avenue that are still owned by Pulama Lana`i, and I would like Pulama to be proactive in trying to preserve those. I realize they're still occupied. But, you know, one of the is being added on to haphazardly, and the other one is pretty unkept. So, you know, if we want to preserve those, you know, we have to do something proactively.

Ms. McCrory: Fairly quickly. Yes. And we have been discussing that. There is not a resolution to give you at this point but that discussion has been made that those are two additional houses, and they are on Lana`i Avenue.

Dr. Six: I like Commissioner -- Frank's comment about putting these somewhere, and I think that, you know, the cultural center that Kepa and people founded, there's a lot of plantation stuff in there. There's all about the steam engine and stuff. So I think it's a perfect depository, even though they don't have a formal historical society, they do have the cultural center and, clearly, plantation culture falls under that as well, and they have much Hawaiiiana in there as well, so I think that would be really nice for the community so they could access this information should they want to.

Ms. McCrory: We are looking at, as you went by the baseyard where the fleet yard is with the green buildings, we're looking at preserving that corner green building, and possibly even moving the cultural museum over to that site because then we could put the train and some of the equipment and all of the other pieces. That's still in discussion. But we're not looking to tear things down, we're looking to see what might be the best place that people can easily get to because the intent is to have everything be like 10 to 15-minute walking, one end to the other end almost, and that would give a whole lot of additional space because Kepa has multiple things that he can't even display at this point.

Dr. Six: No. It's tiny. It's a beautiful museum, but it's tiny.

Ms. McCrory: Yeah. It's tiny.

Chair Osako: At this time, do we have any comments from the public on this matter? If not, would anyone want to make a recommendation on the Commission? Oh.

Ms. Kehler: So my recommendation is to make a few minor amendments to the HABS report, but to ultimately recommend approval of demolition with the condition that they make the changes to the report before they tear down, so they need to get the biographies, which is going to be very easy because Charlie Palumbo grew up on Lana`i and he knows everybody who used to live in that house or in those three homes, and then there's a couple of typographical edits, which are very minor, that need to be changed, and then other condition would just be that, you know, the HABS contractor, make sure that mitigation documents get to NPS and that the necessary changes are made, but that doesn't necessarily happen prior to demolition because getting things accepted by the Park Service can take a while. So those are my recommendations.

Chair Osako: Question?

Mr. U`u: I make a motion to accept the recommendation as stated by the county.

Dr. Six: I'll second that motion.

Chair Osako: It has been moved and seconded to approve the recommendation by the county.

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

It has been moved by Commissioner U`u, seconded by Commissioner Six, then unanimously

VOTED: to approve the recommendation by the county.

Chair Osako: Motion is carried.

Dr. Six: Now something more positive. Something we're going to restore or, you know, rehab.

Chair Osako: Okay, so we're on item --

Ms. Mowat: The theater one.

Chair Osako: Oh, yeah. Item D, renovation of Lana`i Theater.

D. DESIGN REVIEW

- 1. MR. MICH HIRANO, AICP, MUNEKIYO & HIRAGA, INC., on behalf of Pulama Lāna`i, requesting CRC review and comment regarding proposed renovations to the Lāna`i Theater, 465 Seventh Street, Lāna`i City, Hawai`i, TMK (2) 4-9-006:054. (BT2013/1710) (A. Kehler)**

Ms. Karlynn Fukuda: So good afternoon, Chair and Members of the Cultural Resources Commission. My name is Karlynn Fukuda, of Munekiyo & Hiraga, Inc. We are before you today to present proposed renovations to the Lana`i Theater and would like to receive the Commission's comments on the proposed project. Joining me today are Lynn McCrory, Vice-President of Government Relations for Pulama Lana`i and Glenn Mason, or Mason Architects.

At the October 3 CRC site visit on Lana`i, the Commission had an opportunity to view the existing Lana`i Theater and get a brief description of the existing building and the proposed scope of renovations. Since the site visit, Pulama Lana`i has filed a building permit for the renovations and also submitted an application for business country town design review

approval to the Department of Planning. We also submitted the HABS report and pertinent building permit sheets for CRC review in October. I would like to ask the project's architect, Glenn Mason, to go over the project plans and renovation program for the Commission. Thank you.

Mr. Mason: The first slide has four photos in it. One of them, the one in the lower-left, we actually just got from Bishop Museum. But they're illustrations of really how the building has changed and it's kind of important to understand that because it helps us -- it helps explain some of the decisions that we've made to go forward. So when it was originally built in the upper left-hand corner, it was a very simple gable-roof building, obviously, naturally ventilated, and in the, we're saying circa 1935, it's probably the early '30s, we know it wasn't before probably '32 the building was really significantly changed, as is quite obvious, and among other things, they added the vents at the top of the roof, they added what are false dormers, actually, that I think were just planted on top of the original structure, and they changed the front entry. That walkway that goes to the front is actually wood framed but it covered the entire width and went right from the sidewalk to the front entry. And then sometime, I think in the '70s, probably because that wood walkway rotted out all the time, they put a roof over it, and we have one photo that shows it without that little sidewall and another one that shows it with that little sidewall. And then in 1992, the building went through a very significant modification. They took off the front walkway. They built two alternate walkways coming in from the side that are circular, which I think you saw. They did actually a pretty nice job adding to the front, I think, architecturally, but it's very different in that you don't get to the building the same way. They also did some other fairly minor -- well, not so minor things. You'll notice the stair that is on the -- this stair that is here, which was not in the original design but which serves the projection room, we don't know whether it was built at this time, but that's my guess. This stair was swung around and reversed, it still comes in the same location, but this change was made in '92. And then the entire backside of the building was rebuilt with new toilet rooms in '92. And there were some other minor changes to the interior, which I can talk about later. But there's a couple of things that are interesting. One is really from the '30s on, the presence of hedges around the building, which is one of the characters of the site. One of the interesting things, which we kinda noticed, is that there's a Norfolk Pine here, but there's no Norfolk Pine here, and then there's a Norfolk Pine here, so I don't know what happened, but somewhere along the line they changed their mind there.

This is what we're going to end-up with. What our basic idea is is to take the addition that's off the front and restore the front to its 1930s look. Okay, so again, using the red dotted lines as an indication, the red dotted lines indicate the current shape of the building, okay, and this is the addition that's going to be taken off. These are the walkways, this is a stair and walkway, and a ramp that leads to the front area. This thing that we're showing is in addition. Originally, there were two stairs that came down to a location, very, very steep stairs that came from two doors off the back. So the basic plan that we're proposing, this

is the landscape plan, shows that we want to recreate this broad walkway that gets into that leads to the center part of the building, and we want to free-up the front lawn and front area so that it's, you know, much more open. This walkway is at grade, essentially. There's no rails or anything else. This walkway has rails in order to get handicap accessibility. And what you're seeing here actually is -- there are no gutters on the building and we don't want to put any gutters on the building, yet, there's a lot of backsplash from water coming off, so this is really a way to kind of capture that water and not put gutters on the building 'cause we don't want to make those kinds of changes.

Okay, this is the existing theater plan, and in -- there's a couple of things that have happened here, and the HABS report illustrates some of them. In '92, they divided the space into two. That was clearly done. And alterations were made to the stage. There was, at one time, very interestingly, an orchestra pit here, a very narrow, like five-foot wide orchestra pit, but it's kinda cool that it's still there underneath the floor, and we have pictures of it taken from the underside and that little stair that led to it in the HABS report. And of course, all of this, including this ticket office, were built in the '90s, and all of this was built in the '90s. And this used to a ramp, and this was reconstructed as well in the '90s. The projection room is undoubtedly original. The stage structure is original. The proscenium is original. And the tiers in here are on an original floor but they were not originally tiers. They built that up later. So there's a lot of original material here. You'll notice in the photos that they boxed out all the windows so that they could, supposedly, get some ventilation. What we want to do is take all the boxes off and so we can we see the windows restored. We're really working to try to restore these elevations as much as possible.

Well, and then I'll just briefly go -- so the big changes are obviously on the interior, and we're doing a significant addition on the back. This is not very visible from any public vantage point. These elevations are. But we are changing things on the interior very significantly and we will lose things like that little -- I mean you don't see the orchestra pit now, but we will lose the structure of the orchestra pit, and we're having to do some stuff with the framing in here. It's going to be a very different looking theater when we're done on the inside. We're going to have two theaters, not one. Right now, this side is used as a -- like a, you know, acrobatics classes and stuff like that, and this is the theater. But the theater doesn't really get used as a theater anymore. I think it's been closed for years, quite a few years anyway.

Just elevations. I think we have a couple of elevations kind of showing before and after. Most of these windows are blocked off now, and we do want to restore that, we want to restore -- put back the dormers that used to be there in the '30s, and we have an aerial photo that was shot in the '30s that shows us that these also existed on the backside of the building, so we're putting them on the backside as well.

And this is just the side elevation -- the end elevations, I should say, before and after. We're taking this off. We're trying to reconstruct railings here that look or recall the railings that existed in the 1930s. One change to the exterior that I'm not particularly happy about but one that I think we really need to do, and if you've got questions about it, which is that we're going through this side wall, we'll preserve as much of it as we can, but that's something that we're doing. And then of course the back additions are changed. And then one more. Okay, this is the side where I think, when you were there, you saw these two doors hanging out in the middle of nowhere, well, you originally came down with super steep stairs to a concrete pad over here, and they don't meet any codes, and since one of those doors is going to be used as a fire exit, we've had to use -- we have rebuilt the stairs so that they doors make sense, but we've had to change the rise and run so that they meet code. And this is another view of the railing on the side that we're proposing. Basically, other than that, we're -- I think that's the job. So I rather open it up for questions.

Dr. Six: I just have one comment in that, according to your report, there's no Norfolk Pines, there's only one Norfolk Pine and the rest are all Cook Pines.

Mr. Mason: Yeah, Kepa told me that.

Dr. Six: I know. And I read it in the report and now I'm like I gotta use my new knowledge. Anyway, I'm really glad that you're restoring this building and instead it'll be used for the community as well as the hotel and residents there, so I support what you're doing and I understand you have to make changes to bring it up to code, but as was mentioned earlier, you're the person that's done a lot of renovations, like the one at Kaunakakai so -- your company, so I'm happy with what you've laid out here. It looks very doable and it looks like you've taken a lot into consideration, so thank you.

Mr. Mason: I mean there are some big trade-offs that we're having to make on the interior. I mean I love looking at things like this. You know, discovering that there was a, at one time, an orchestra pit was really cool, but, you know, it's pretty nifty. There's a lot of canec on the interior. We're actually, in turns out, going to keep all of tht canec but we -- one of the -- if you've ever spent any time in that building, what you notice is that, if somebody goes -- drives by the building on a little moped, you hear every putt-putt-putt of that moped, so we are soundproofing that building by basically building another wall inside the exterior walls. So what the good thing about that is that it's basically allowing us to keep the original one-inch thick siding that I think was the original finish in the early early building, and the canec that's on top of it, we're basically going to build another wall about this far away from it and preserve all of that inside the existing building. So that's kind of cool in a way, so we're not actually losing original fabric, we're really building a box inside the box, which will be kind of good, but I'm doing it for soundproofing reasons as much as any, I must say, but --

Ms. Mowat: As you like your orchestra pit, I'm kind of attached to the ticket boot because of the era and the, you know, and it looks like it's going to be lost, so you walk into the doors and --

Mr. Mason: Yeah, the ticket boot was a 1992 construction though. They never had a ticket booth there.

Ms. Mowat: So where do they, I mean just out of curiosity, how did they do this?

Mr. Mason: I think they just walked up to the lanai and --

Ms. Mowat: Door?

Mr. Mason: Yeah. I mean there was a set of doors, you know where the opening is that you go into now?

Ms. Mowat: Yes.

Mr. Mason: There was a set of doors there. I'm not sure that there was a set of doors to the right-hand side, I don't think so, but when you look at the historic photos, there's something going on there, so what we're doing is building like this really shallow display case that has the same shape as the doors. It doesn't make sense. Actually, the doors would have been over on the right-hand side because the floor already starts sloping over there, on the other side where those doors would be. But I think we're going to discover a few things when we start working on the building, when we can take off more finishes and, you know, look at really what's going on there.

Ms. Mowat: But the -- what the lao Theater and they have a ticket booth though.

Mr. Mason: Yeah.

Dr. Six: Yeah, but he's right. That whole front was added. It kinda is meant to look historic but that was all completely added in the '90s.

Ms. Mowat: Oh. Yeah, well, I can see that ...(inaudible)...

Mr. Mason: Other than the plastic laminate counter tops in the ticket booth and the aluminum windows in the ticket booth, I actually think it was very nicely done, but, you know, it really doesn't fit what the idea of restoring to the historic period. We're really trying to bring it back more to the historic period and not that 1992 ...(inaudible)...

Dr. Six: When we were on Lana`i, you mentioned that the community likes to hang-out on that porch.

Mr. Mason: Yeah, they do.

Dr. Six: I there any plans for making some benches or someplace so they can continue to hang-out?

Mr. Mason: Well, actually the lawn, the outer area is going to be much more useable now. Right now, it's kind of circled with a, and we've actually thought about this a lot -- it was sort of inaccessible now because of the hedges. It feels inaccessible. We're putting in a hedge on the Lana`i Avenue side because we need -- that's a busy road and we need a little bit of visual separation there, but the lawn on the right-hand side of the site, that's all going to be almost level and open to the walkways, so we think that that actually will be quite useable, and we've installed a couple of -- you know we have some ideas for benches, they're making benches there out of salvaged wood, and we're going to install a couple of those on the site. But, frankly, this is going to be -- you know, it's an interior space and, yeah, I think the only thing that we heard from the community was a little bit of regret because the people, and it's not -- frankly, from what I've seen, it's not people, it's kids. I think they love hanging-out on that lanai. But, yeah, it's kind of a cool space. But, you know, again, what we're really trying to do is bring back something that's more historically accurate. This thing, as well as it was done, it's still not appropriate for the historic period so --

Ms. Mowat: But do you think that maybe the roofing or the entrance with the roof was put because of the rain and waiting?

Mr. Mason: Yeah, I think it was because, as I mentioned, they built that ramp in wood, and wood -- I mean you saw the condition of the walkways leading up and the railings, they were all rotted and falling apart, wood -- the exposed wood is just going to deteriorate and I'm sure that the roof was put on for that reason. When we put that walkway in, what we're doing is, we are going to be doing it in concrete, we're going to cantilever the edges of it, like the wood was cantilevered, and we're putting a board pattern, a grooved board pattern into the concrete so -- I mean it isn't going to look like wood, but it's going to at least suggest the idea of wood and have that same spacing, board spacing and whatnot as wood does.

Ms. Mowat: So are they standing in line on that thing?

Mr. Mason: Yeah. I mean we'd have to go back to one of the historic photos, but it's a little hard --

Ms. Mowat: So they're standing in line on the stairs.

Mr. Mason: It's a little hard to understand, but these railings are -- were put there partially I think to keep people from falling off onto the ground, but you can see here there's actually double row, and on the other side there's a triple row, and we think that, you know, when they had to line-up, they lined-up here, you know, like you do when you go to a movie theater now except you're not in a little cordoned off area. These were actually built as double -- this one's a single, and this one's a double, and we think it was to help people line-up. I mean it makes no sense otherwise if it wasn't built in that way. It does -- it's very interesting little construction actually. Any other questions? Thank you.

Chair Osako: Any comment from anyone in the public?

Ms. Kehler: So, also, in that package of papers that was on your guys' desk, there's a letter that was issued by SHPD on November 26 regarding this project and, basically, I just concur with what they're saying that since this building is eligible, it should follow the Secretary of Interior Standards for Restoration, which is a little bit different from rehabilitation because restoration you're restoring to a certain period in time, so that was my recommendation and then there was just some minor comments about the HABS narrative, there's some inconsistencies between that version and the one for 605 Lana`i Avenue so they just need to kinda do some editing, but other than that, it looks good.

Mr. U`u: Motion to accept.

Ms. Mowat: I second.

Chair Osako: It has been moved and seconded that we accept this recommendation.

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

It has been moved by Commissioner U`u, seconded by Commissioner Mowat, then unanimously

VOTED: to accept the recommendation of the Planning Department.

Chair Osako: Motion is carried. We'll take a short five-minute break.

(A recess was called at 12:47 p.m., and the meeting reconvened at 12:53 p.m.)

Chair Osako: Okay, item E.1., Sara Foley, on behalf of the Maui Friends of the Library.

E. PRESENTATIONS

1. Ms. Sara Foley, on behalf of the Maui Friends of the Library, presenting the proposed Lahaina Library lawn improvement project. (E. Wade)

Ms. Sara Foley: Aloha. What better place than the lawn in front of the Lahaina Public Library to educate residents and visitors about native trees and kalo. To respect the land and place of deep importance Hawaii and turn it from a mundane lawn into a place of beauty worthy of its history. To tell the story of King Kamehameha III, who tended the kalo plants himself to help provide food for his people and to set an example for his people.

You know, tens of thousands of visitors and residents pass in front of the Lahaina Public Library throughout the year. Like the library, its lawn can become a place of learning. We want you to know about this project, our objectives for it, and the fine people who are helping us.

Five years ago, the Maui Friends of the Library, I have an illustration here, oh great, and the Rotary Club of Lahaina set about a project, a service project to improve the Lahaina Public Library. And just to give you a sense here, this we replaced the flooring, we replaced all the bookcases, the whole library was painted on the inside colorfully, it had been very drab before, and we increased the circulation of the air in there tremendously by lowering these bookcases. We also painted the outside of the structure.

Now, the library sits across the street from the Baldwin home that focuses on the missionary time, and next door to Pioneer Inn, where we have all this whaling memorabilia. Our objective, from the beginning, was to not only improve the inside of this library, but also to do something with the outside lawn. We wanted to provide a garden with shade trees and places for people to sit and read and rest. We wanted to showcase native or Polynesian introduced plants and trees that told the story of an earlier history of Lahaina before the missionaries and the whalers. Keeaumoku Kapu has been working with us on that kind of a vision. This is where this land fits in to the story in Lahaina. And we also wanted to support and mirror the image of the Imagine project, which I think you heard about at your last meeting. That's being spearheaded by the Lahaina Restoration Foundation. Shawn McLaughlin, of Gardenview Landscaping, who's with us today, Shawn has been working on this project and working with us for five years as we work to design and to really make a very doable kind of landscape. Keeaumoku Kapu, who is also here with me, has taken on and said he will restore the taro wall. Now, the taro wall stones are still there. They are very beaten down into the soil on Market Street, but there are many, many stones there that we believe are the original stones when Kamehameha III was out there with the taro. And Keeaumoku is also going to plant the taro and work with us so that it represents in the signage what on earth -- you know, what is there and various kinds of

taro, it's all going to be dry taro because that's what we can do there, but the signage will talk about all the water that was once present in that area, and, also, Keeaumoku is planning about 15 different varieties of dry taro, so it'll tell a story about taro in and of itself. We also have David Duey, who is going to do the irrigation. Erik Fredericksen, I've talked to him and he has said we'll help you with archaeological issues, and there also is an archaeologist here today who is willing, I think, to do some work for us. Theo Morrison, who you met, again last month, if not before, we've been working with the Lahaina Restoration Foundation, she's been involved in our meetings as we go forward with this project. Martha Volkart, from Fleming Arboretum, is growing some plants for us right now. The Maui Friends of the Library and the Rotary Club of Lahaina are helping with fundraising and will help with volunteer help that we need. Madelyn Buchanan is the Lahaina Library Librarian and she's been involved right along also. And important too is, and what we'll see now, is the final plan that was put together by David Yamashita, who works for the county, and David worked very closely with the Imagine team on creating that project and so felt it was very, very important that this be almost a microcosm, it's a much smaller area of course, but a microcosm of that project.

So I have the -- oh, here we go. Okay, this is all going to be taro along the Market Street side. There are some existing native trees there, which will be retained. This is Elamea Tree that's in very good condition, very lovely tree, and then there's a Milo Tree right there that will be in the middle of the patch, but Keeaumoku says we can work with that, no problem. And this is, of course, the wall that will be restored.

The trees that we'll be planting are all natives or Polynesian introduced. So here we have a Kau Tree, a Hapa Tree, we have a Milo Tree, we're adding some Kukui Trees, there are a couple on there, on the property now, an Ulu Tree here, which will provide a lot of shade, and some loulo palms. This is a --

Dr. Six: Loulo. Loulo.

Ms. Foley: Loulo. I'm saying it --

Dr. Six: We're laughing because you're mispronouncing a lot of the names. Everyone's kind of smiling.

Ms. Foley: And this is -- these are ti leaves that go around the edge. We want very much for the county to expand the sidewalk in front of the library. On each side of the library sidewalk are very large sidewalks, both in front of Pioneer Inn and in front of where the ice cream store is over here. So this is a narrow sidewalk. It's not in good condition. And there's a lot of foot traffic, so we'd like a wider sidewalk, and also it will really showcase what's going on here.

This is a demonstration area, an area left for cultural demonstrations, and the Hawaiian community will work with us to have, let's say, a tapa demonstration, or a canoe building demonstration, it won't be all the time, but occasionally there can be something going on there, and that will be a very shady area so people will feel comfortable in being there and doing a demonstration.

We're adding a sidewalk. Right now, the street here that comes from the harbor -- well, actually, this way -- no this way, that's right, it handles both the foot traffic and the vehicle traffic from the harbor, and so rather than have the pedestrians walking where the cars are parked and where the vehicles are going through, we will create a sidewalk in here, which will go up to the library and also out to Front Street. So that is the plan.

Now with me today is Keeaumoku Kapu, and he can answer and help me with any questions, and Shawn McLaughlin, who is our landscaper who will be working on this project with us and has been attached to this project for a very long time. So, please, questions. We're happy to answer them and to talk about this area.

Mr. Keeaumoku Kapu: First of all, let me kinda introduce myself and what my affiliation is to this. My name is Keeaumoku Kapu. I'm with Na `Aikane o Maui Cultural Center, which is located at the old Mokuhinia senior citizen center, now no longer there, now we occupy the building and we use that area as a cultural gathering area for education. My wife in the back, she's the president. I the janitor. And I also am the CO for Aha Moku o Maui, Inc. Our original intent was to be involved in the visionary project as well as the library is because a lot of the work that had been exclusively done for years, back in the '60s when the historic society put together the plan on the importance of Lahaina's history, it was basically to include this town in the National Historic Register. So where Market Street where you see it actually went all the way around the harbor and now it no longer exist that road there because they found Kamehameha's -- what they're claiming to be Kamehameha's palace right in the front lawn of the entrance of the harbor. Other things was also found within the area of high historic significance. One of the things that I really cue into is on the preamble of the historic register, and the preamble of the historic register also talks about Lahaina being the capitol of the Kingdom of Hawaii. So when you look at the remnants of what is there present today, there is nothing there that represents the capitol of the Kingdom of Hawaii. Everything is basically underground, like Moku`ula, under the ballpark, and you have small little clusters of things that is a remembrance of it but it's not actually pictured to represent that focal point. So we, myself, our board, as well as my boss back there got intimately involved in the project to make sure that in order to keep that historic register up in that volume to make sure that things are not disappearing, we heavily got involved in the project with the visionary project on the harbor front expansion or what they were doing in that area, especially at the library, because in 2000-2001, I worked for the Friends of Moku`ula, one of the ...(inaudible)... they used to wait for the tourist come up from the cruise ships, and my job was basically to share with them

about the true intent and history of what Lahaina basically hold or held. This is one of the key areas, which was part of my discussion, was Kamehameha's taro patch, so I going take 'em one generation back, it's not necessarily only Kamehameha III, but it was Kamehameha Nui was the one that prostrated himself in front of the commoners, yeah, in order for the commoners to gain the favor of this new chief that, all of a sudden, through feudalistic means, now becomes the king of all Hawaii, he prostrates himself in front of this area.

In 1960, there is historic documentation that was put together by a lot of archaeologist, one of them was Xamanek Research, where they uncovered a lot of data in that town, and within this area, the County of Maui actually put together three plans back in the 1960s, all the way till today. The visionary project is an extension to that plan. So my major concern was the existing historic taro patch wall. That's the original taro patch wall, and though we may get, you know, a slight little questions on the monitoring when it comes to historic preservation, but the wall is concern to me because the wall is, I would say, considered dangerous because it's dilapidated, it's falling apart a lot of the rocks that are loose, and one of the strong recommendations was to restore, revitalize that area, to bring that existing history, yeah, which is it's there but it doesn't look like a taro patch wall. It looks like a bunch of cobble stones that are literally falling into the street area. So that's where our main focus was on the project to be a part of the Friends of the Library to make these positive considerations, and it's all about keeping the historic register of the town. If we don't bring the preamble of what the preamble talks about of the capitol of the Kingdom of Hawaii and there's no remnants that speak loudly of the capitol of the Kingdom in the preamble of the historic register, then what are we protecting, or what are we basically sharing with the general community of what is the capitol of the Kingdom of Hawaii, or what is this relationship or affiliates to that?

So, yeah, we threw in our hat, Na `Aikane o Maui, as well as Aha Moku o Maui, to not only be consultants but also be working with a lot of the state agencies and county and making this area a possibility by bringing that restoration of the wall back, I don't know what the dynamic's going to take with the historic preservation's recommendations, but I sat on, you know, I sat on this committee, I sat on the Maui/Lana`i Island Burial Council as the chair for four years, and I still sit on the Native Hawaiian Historic Preservation Council for the Office of Hawaiian Affairs, and now being involved in a lot of projects that are of this historic caliber, I felt that our presence is much needed in this area. So mahalo.

Ms. Foley: Well, we are extremely grateful that Keeaumoku is involved and that Shawn is involved because we've got experts working with us, and we are recruiting others all the time, so it should be a really terrific project. It's a little project, you know. It's not like Moku`ula or the whole Imagine project. Those are huge. This is a small undertaking but vital to the history and the telling the history, story of Lahaina.

Mr. Kapu: So we're ready to take shots.

Dr. Six: How about a compliment? I would say, you know, I lived in Lahaina, I moved in '78 so I remember this area, and I sat on that wall and never knew what it was, you know, I used to have a cup of coffee before going on the boat or something, but as I became an archaeologist when I got older and I learned about the history of this site, and I couldn't believe that that wall was neglected like that, you know, and not interpreted correctly. Thanks to people like Keeaumoku, who were leading tours, people got to know what that wall was, other than that, there wasn't really any way, and because we prominently feature things like the Baldwin House, it's nice that this is across the street to create a little dynamic attention to put the people who were here as the Kingdom of Hawaii and not just to be fore-fronting the people that came later. I like that it's an educational place to begin with the library. I think it's a small project that could have a huge impact because of the foot traffic and the amount of people that will be exposed to this. And as I talked about the Disneyfication of Lahaina earlier when we were talking about the light fixtures, I think this is the kind of project that I can really support and I'm really glad to see, so thank you for bringing this to our attention.

Ms. Mowat: I'd like to also say that this is not only benefitting the community, it's the children, I mean from all ages, plus those that are coming in that -- from the ships, from the boats, they're going to get the culture, and, to me, you know, we talked about mana earlier, you the walls and the stones have mana, so if they're all together, it's even stronger, so I really appreciate all your work and I support this. I mean congratulations.

Ms. Foley: Thank you. Thank you very much.

Mr. Kapu: ...(inaudible)... possibly make a -- I don't know whether or not this would be the time, I know it goes into the planning stages once this thing happens, but I just wanted to make small kinds of recommendations in that area. The tree that she mentioned before is a la`amia tree, so that's right on the corner of Market and Front Street. It's kinda light green tree on the corner. That one, a lot of the community spoke loudly about the protection and making sure that the tree is still there, yeah, and it kinda seeds. That's the tree that makes the `uli`uli, yeah.

Ms. Mowat: Yeah. Yeah. Yeah. Is that pictured? Oh, that's this one, huh? The fifth picture?

Dr. Six: Yeah ...(inaudible)...

Ms. Mowat: Yeah. Yeah. Okay, the `uli`uli. Okay.

Mr. Kapu: And that the wall itself, you know, we're willing to take on that project with our group, we have a huge group, and I don't know what the dynamics is going to be at that time, but I know that the more support we get from this body as well as the support from the planning side, it's going to be a possibility to turn this area into more of a safe habitat and also bring some reverence to the area.

Dr. Six: I really like the landscaping too, Shawn, whoever planned it. I like the red and yellow, like ali`i kind of colors going around the library, and just the reference, and just the drought resistant nature of some of the plants, and the fact you're doing dryland kalo because we know Lahaina was a wonderful wetlands but a lot of that was drained and filled in, but it's nice to see -- it'll be nice to see, even as a haole, see some kalo in Lahaina again and to see the representation of what was there even if you can't completely restore the taro patch because we got a library there. I think it's really a smart and inaugurated plan. You brought a good team together. And I just had a quick question. You think most of the pohaku are in the ground or around it that fell over? You think some got taken away, or do you think that dirt built-up around it? Do you have any concepts on that ...(inaudible)...

Mr. Kapu: Yeah. Looking at the wall, I know the wall is much higher than it originally was, yeah, alongside Market Street, and I guess because of the weather and the rain and stuff like that, a lot of the -- it kind of slopes down now, so not too many of the wall are in the ground. A lot of them was just kind of balancing on each other but there's a lot that's still basically pa`a in the soil and I know that's where those concerns going be, yeah?

Dr. Six: Oh no. I was just wondering because I was thinking, you know, I wondered how much integrity you felt was there, you know.

Mr. Kapu: Well, there's a lot. Like the niho stones, which is the base stones, are still there. So we worked on dry-stacking, uahu pohaku, actually I've been involved in like the eighth annual uahu pohaku, the State of Hawaii, where a lot of the dry-stack masons come from all over the islands, and we get together and compare differences on traditions on how you can incorporate traditions of contemporary management. Today, you know, like for native Hawaiian, dry-stacking is a dying art. Yeah. So when everybody wants a dry-stack wall, they call the Tongan community. So we have core groups in the State of Hawaii, like ourselves, that are really involved in the perpetuation of dry-stacking, and we identify stones, like the niho stones, the papale, the hakahaka stones, so each stone has a name, yeah, and identifying those things, you know, that becomes an educational component too because if we was to work on this project, we would also involve the schools, like the high schools, intermediate schools. You know, to come down, I know because of liability issues and stuff like that, but we can come down, we can do like one workshop or something to identify those stones so the next generation will know, you know, about uahu pohaku, dry-stacking work.

Ms. Foley: Yeah, when we did the interior of the library, we had so many volunteers. I mean it was just a phenomenal thing that occurred there, and the contractors were terrific. I mean the painters, we had three painting contractors that charged us nothing for their work. And then our general contractor discounted everything so low that I, you know, I'm not sure, I don't think he made any money. I don't think anybody really made any money there. That project was done without any state or county funds. This time, we're hoping we can get some help from the county, particularly on the sidewalk area and the walkways, and also, you know, we are going to have to raise money, we started, but we're still sort of limping along. But until we had the big plan, we really couldn't go out as aggressively as we need to. So once we're all set with this, we've got something to work with to raise money. Erin Wade has been great working with us and helping us get everything together. Shawn has been great. We've had him for so long here. He keeps waiting; when are we going to do the landscaping? When are we going to do it? So he's ready. And my husband Norm Bezane, with me also, and Norm handled the communications on the interior and will help us with the communications on the exterior because when you're raising money, as you know, you have to get out there and communicate with people and have materials to do that. So we're definitely getting there.

Mr. Norm Bezane: You know, I would also add that --

Ms. McLean: Can you please use the microphone?

Mr. Bezane: I would also add that we do a lot of work with the media and so this will give us a chance, as we talk about this project, to talk about some of the heritage of the area, and the birthing stone that is there, and some of the other significant things that have happened there, so we're really excited about this because, you know, over time, perhaps the Hawaiian heritage has not gotten as much respect as it should, and we think this is a big step to do that.

Chair Osako: Is there anyone from the public that wishes to comment at this time?

Mr. Shawn McLaughlin: Shawn McLaughlin here from -- resident, Lahaina. It's always a thrill to follow Keeaumoku. I don't have quite the show, but I love to be present for him because he speaks from the heart. I learn so much when I listen to him so -- one of the most important things he said to me when I asked him what do you think about this project was he said, and this is the short -- he said let us tell our story. That meant everything to me. So we haven't been trying to interrupt whatever flow the Hawaiians are having to try to tell their story. This was our interpretation and I'm glad that he was able to get onboard with us, so thank you very much.

Chair Osako: Anyone else?

Mr. Skowronski: I have a question.

Chair Osako: Yeah. Sure.

Mr. Skowronski: Can you fill me in a little about context? The Market Street that runs alongside --

Ms. Foley: Yeah.

Mr. Skowronski: Who owns that? Is that a dead end? Is that a county road?

Ms. Foley: It is a dead end. It is a dead end. And there's a café over here, the Sunshine Café, and there's a carport back here. And on the Imagine plan, that street still exist. I think both ...(inaudible)...

Mr. Skowronski: What's across the street? What's on the --

Ms. Foley: The Baldwin home is across the street.

Mr. Skowronski: No, no, no. Across Market?

Ms. Foley: Oh, over here? Lappert's Ice Cream.

Mr. Skowronski: Are those private enterprises?

Ms. Foley: Yes.

Mr. Skowronski: Are those commercial enterprises?

Ms. Foley: Yes.

Mr. Skowronski: Do they need Market Street for their access?

Mr. Kapu: Yeah. Sunrise Cafe.

Dr. Six: They could walk there. Do people really park there, Keeaumoku?

Mr. Kapu: Yeah. I think part of the Imagine project, and I think the county is still working on it, but trying to alleviate that area for like the combusted traffic from like the ferry ...(inaudible)... and things like that, so that's a separate plan. It's not this plan. So there's no impact going to be alongside the Market Street area once we start the reconstruction of the wall in that area. But that street used to go around, all the way around.

Mr. Skowronski: But it doesn't now?

Mr. Kapu: No. It doesn't now. It's totally cutoff. Once they found Kamehameha's brick palace situated in that area, they, all of sudden, got rid of the whole road, yeah. So they cut it off from --

Mr. Skowronski: Is there any chance of incorporating Market Street into this plan?

Ms. Kapu: I think, through the Imagine project, I think it is.

Ms. McLaughlin: Yeah, it becomes a pedestrian corridor.

Mr. Skowronski: What -- it accesses what, the makai library lawn?

Mr. McLaughlin: Yes.

Mr. Skowronski: So eventually there won't be any vehicular traffic along Market in the future?

Ms. Foley: Well, there's still a carport and, as I understand it, the cars will still be allowed to use the carport because that is a private piece of property. But outside of that, I think that's the plan is it would be more of a walking --

Mr. McLaughlin: Yeah, the ...(inaudible)...

Ms. McLean: Can you please use the microphone?

Mr. McLaughlin: Sorry. This wall that we're expressing concerns about here, this is all just parallel parking for public right now. Hopefully, through the other projects, it'll become a pedestrian walkway and no parking, but it's still a private street access for garages on the opposite side.

Mr. Kapu: There's like a six -- maybe six, five, six carport garage once you turn into Market Street.

Mr. Skowronski: But that's servicing a residence, not a business?

Mr. Kapu: It's servicing a business -- well, I would say the owners --

Dr. Six: It's kind of -- they live behind ...(inaudible)...

Mr. Kapu: Yeah.

Dr. Six: Demolish it ...(inaudible)... hey, I'll tear that down and ...(inaudible)... guarantee. I have to take off in five minutes so do we want to have a motion or do you even need me?

Ms. McLean: I think Erin can explain the Commission's role with this particular project today.

Ms. Wade: Thank you very much. So the purpose of bringing this to you folks is this is county-owned property that this activity would take place on so the county will be exempting from the environmental assessment and they just wanted to make sure that it was brought to the CRC for review and comment in advance. The one thing that has not come out that I think is important to address is that there will be removal of two mature Norfolk Pines at the front sidewalk, so the right off of Front Street, there are some mature Norfolk Pines, those would come out as it shows expansion of the sidewalk area and now bringing in native trees. But we wanted to have that out for public information and then that would be part of the plan. I just want to also wanted to add the Market Street improvements and the rest of the Imagine project and the sidewalk expansion area, Theo Morrison has submitted a budget request to the county for those efforts. So the hardscape improvements have been requested by the Restoration Foundation, and then the softscape, the landscape is what this project would be moving forward with.

Mr. U`u: So this is just information passed, not approval, just a friendly ...(inaudible)...

Ms. McLean: Correct. No need for a motion. No need for action.

Chair Osako: Anything else? No? We're done?

Ms. Kehler: Yeah. We're pau.

Chair Osako: Okay. Meeting is adjourned.

H. ADJOURNMENT

There being no further business brought before the Commission, the meeting was adjourned at 1:26 p.m.

Respectfully submitted by,

SUZETTE L. ESMERALDA
Secretary to Boards & Commissions

RECORD OF ATTENDANCE

Present

Warren Osako, Chairperson
Bridget Mowat
Janet Six
Frank Skowronski
Bruce U`u

Excused

Makalapua Kanuha
Gaylord Kubota
Kahulu Maluo
Owana Salazar

Others

Michele McLean, Deputy Planning Director
Annalise Kehler, Cultural Resources Planner
Erin Wade, Small Town Planner
Richelle Thomson, Deputy Corporation Counsel