

**CULTURAL RESOURCES COMMISSION  
REGULAR MEETING  
JULY 3, 2014**

\*\* All documents, including written testimony, that was submitted for or at this meeting are filed in the minutes file and are available for public viewing at the Maui County Department of Planning, 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 10:33 a.m., Thursday, July 3, 2014, 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: Okay, the July 3, 2014 meeting of the Maui County Cultural Resources Commission is now called to order.

**B. PUBLIC TESTIMONY**

**C. APPROVAL OF MINUTES OF THE APRIL 3, 2014 MEETING**

Chair Osako: At this time, if there's anybody in the audience that needs to leave before we're done, you may testify now. Please be aware that if you testified before, then you won't be able to do so when the item comes up. At this time, is there anybody that would like to give their testimony beforehand? Okay, if not, we'll proceed.

Item C is approval of the April 3 meeting. Is there any discussion or comment, Commissioners?

Dr. Janet Six: I move that we approve the minutes of the meeting on April 3. That was a lot to say.

Ms. Bridget Mowat: And I'll second.

Chair Osako: It has been moved and seconded that we approve the minutes of the April 3 meeting.

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

***It has been moved by Commissioner Six, seconded by Commissioner Mowat, then unanimously***

***VOTED: to approve the minutes of the April 3, 2014 meeting***

Chair Osako: Motion passes. Minutes are approved.

*Chair Osako read the following agenda item into the record:*

**D. NEW BUSINESS**

**Consideration of the draft recommendations of the Cultural Resources Commission's Investigative Committee to update the "Sign Design Guidelines for Lahaina Historic Districts, Maui, Hawaii, Revised March 2001." (A. Kehler)**

***The Commission may take action on the proposed recommendations.***

Chair Osako: Okay, while the agenda says the Commission may take action, I believe we will not take action so this will be informational, and we will take action at a later meeting, which will be announced, and it would be possible that we would hold that meeting in Lahaina. Is there a presentation?

Ms. Annalise Kehler: Yeah. I'm just going to do a brief introduction, and then I'll go through it quickly page by page. So this came about because both staff and the Cultural Resources Commission felt that there needed to be revisions to the 2001 version so that the guidelines will be more clear and consistent, and while we were in the midst of doing these updates, the CRC formed an investigative committee and that committee's job was to sort of inform staff or guide them with the proposed revisions, and the committee consist of Gaylord Kubota, Janet Six, Owana Salazar, and Frank Skowronski.

The investigative committee requested the other periods of significance in Lahaina's history be incorporated into the guidelines, including the plantation era, which is particularly important as most of the historic building stock along Front Street, especially in the commercial corridor, dates from the plantation period.

And so now I'm going to go over it page by page, and on the first two pages, they discuss the importance of a well-designed sign, and they also talk about signage found in Lahaina during the plantation era, so there's pictures of each different type of sign that you would have found historically in Lahaina.

Pages 3 and 4 discuss the various commercial and noncommercial signs found in Lahaina, and we have the most common sign is a commercial sign and that's the business identification, that's what tells you what the business is. And then we have the building identification, that's a little bit different than the business identification, it usually includes the historic name of the building or the former owner and the date of establishment of the business, of the former business. And then we have directory signs, which are for multi-

tenant properties, as well as menu signs, which are for restaurants. And then we have noncommercial signs, and those include public signs, banners, and murials.

And then pages 5 and 6 go into detail about the different types of business identification signs that you can use in Lahaina, and this section proposes more choices than the current guidelines. Presently, only wall, hanging, ground, and sunshades are permitted, and as you can see, we have quite a few more options now.

Page 6 also discusses the public hawking part of the Maui County Code, this is not a new or proposed thing, this is already in our code and we just bring it up and point it out in the new guidelines.

Page 7 discusses allowable sign materials and content. It is proposed to remove the sandblasting requirements; signs may be painted instead. And the bottom section of page 7 explains possible business I.D. signs that can be combined to make up the allowable 20 square feet.

Pages 8 and 9 discuss prohibited signs. These are the -- generally, these are the same types of signs that have always been prohibited in the historic districts. We're just using images as to show examples so that it's more clear.

And then pages 10 and 11 show good and bad examples of various business I.D. signs.

Page 12, it explains the sign application and review processes as well as the sign approval tags. It shows an example of what that looks like.

Page 13 provides recommendations as well as some things to avoid when applying for or installing a new sign. And it also features a blurb about the committee, the investigative committee's desire to emphasize Lahaina plantation past.

And then the last page, page 14, just goes into greater detail about the historic banner or the historic district banner regulations. These are the same regulations that are found in the 2001 version. Basically, they're just for events. They're not for businesses. And then we show examples - this is an event one, and this is a business one that would not be allowed.

And that is it. Now I'll turn it over to the Commission for comments or questions.

Chair Osako: Anyone have any questions, comments, Commissioners?

Dr. Six: I have one small comment, and I know this is a draft, but you know where the sign tag, you can hardly see it, the picture's dark, maybe get an example where you can actually -- 'cause I can barely see it.

Ms. Kehler: Okay.

Chair Osako: Anybody else?

Ms. Mowat: I just want to say thank you.

Ms. Kehler: Erin did most of the work.

Ms. Mowat: Thank you for your folks' hard work or her hard work.

Chair Osako: Okay, at this time we'll begin public testimony. Do we have the sign-in sheet? Okay, first is Judy Gibbs.

Ms. Judy Gibbs: Aloha. I thought Owana would be here. I love Owana. So first, I want to thank you all for being here, and I wanted to especially acknowledge Princess Owana because she is a direct descendent of the highest ranking monarch of Hawaii, the sacred high chiefess, Queen Keopuolani, who was deified upon her death.

Thank you so much for listening to the concerns of the merchants on Front Street. My name is Judy Gibbs, and as a representative of Lawson & Associates, who manages four buildings on Front Street, I'm very concerned about the well-being and vitality of some of our tenants, especially the upstairs tenants. I feel that merchants on the second floor have a disadvantage over the street level businesses so much so that they require another sign, or a larger sign, and a larger sign. I feel special provisions should be made for upstairs businesses because it's not addressed anywhere, say an extra 20 square-foot sign denoting their second floor location, a person downstairs telling people that there's an establishment upstairs if they don't have a footprint downstairs, and a menu or a very visible display of what's upstairs on the street level.

For the ground floor stores, I have a tenant that would like you to allow merchandise to be displayed on the door. She has a t-shirt company, and what's unique about it is the sayings on the shirts, so she displays the sayings on the t-shirts on the door and people read it like, you know, religions of the world, whatever, and so it's interesting, and then that's how she gets her customers. She is on Oahu right now so I told her I'd pitch for her. So she says that her business will suffer.

And then for the businesses that have been open for 20, 30 years, maybe they could get a grandfather clause somehow if it's -- or ask for a deviation to keep their window signage,

like Vintage Posters, for example. They have always covered both sides of their door's glass and their glass door is clear, but on both sides, they have the posters, and when I told them take it down, they don't know how to take it down, or they don't know what to do because it's been there forever. And so then, you know, the definition of a sign, if we could -- I know Kai's working on the definition of a sign, but, to me, a definition of a sign doesn't include a merchandise or like Vintage Posters, it's their merchandise, the posters, and anyway.

Okay, so I wanted to introduce Tony Mucci, he has bought Skin Deep Tattoo, which this is incorrect, Skin Deep Tattoo has been in existence for almost 40 years, and the tattoo lettering, I passed this out, so this, I told Tony, "Tony, you gotta take the letters off your window," and he practically killed over. He was crushed, to say the least, and it would lower his revenue. That's how he gets his business. So, Tony? Tony. Here's Tony Mucci. Thank you so much.

Chair Osako: Okay, we might have you back for if any of the Commissioners have questions for you. Okay. And then at this point, because there are so many of you, we're going to start off by limiting testimony to three minutes, and we have a timekeeper here. Thank you. Go ahead.

Mr. Tony Mucci: Thank you. My name is Tony Mucci. I own Skin Deep Tattoo on Front Street, Lahaina. The shop's been established for 38-some odd years. I've been working there for 15 and took over the shop when the owner fell ill. The signage that we have, the woman that opened the shop tried to be as compliant as possible with the engraved, the sandblasted engraved signs, the 12-by-12 square footage, and they put up the tattoo sign when they first moved into the building in I believe it was 1980, and in -- I wouldn't -- the sign is -- the building is historic; the sign seems to be historic. The sign's been in brochures. It's been published all over the internet. It's just a part of that building. I can't picture the building not having the tattoo sign across there. When people walk across the harbor, they come to see the tattoo shop, the tattoo sign. Without that sign on the building, I can't -- I don't even know -- I couldn't even imagine the shop without the signage. It just I feel like it's a part of Lahaina. It's part of the history of the Lahaina. And all I want to do is make Lahaina beautiful and keep it real, and profit, and everybody make an honest living. I just can't -- I'm lost for words really, and when I was told that I would have to scrape the sign off the windows that's been up there for 30 years, I just wouldn't know what to -- I really honestly wouldn't know what to do. It would just break my heart, and I know it would break the previous owner's hearts as well. The shop -- the shop is the oldest tattoo existing -- the oldest existing tattoo shop on all the Hawaiian Islands. It was the first tattoo shop opened on Maui, on the island of Maui, I know there's a lot now, but it was the first tattoo shop, and when Sailor Jerry shop on Oahu closed, it made our shop the oldest existing tattoo shop on all the islands. I mean what an honor for me to be able to carry this on, and I believe the signage is a part of, is huge part of the shop as well as the people that work

with us, the hundreds of artists that have worked there over the years. It's just I really hope you're able to consider my deviation for allowing our sign to stay up. I appreciate your time. Thank you so much for listening.

Chair Osako: Okay, hang on. Are there any comments or questions?

Dr. Six: It's a variation, not a deviation.

Mr. Mucci: Sorry.

Dr. Six: Yeah, no, I'm just saying because you get a variance if you want to change it. I moved to Maui in '78 so it wasn't part of the Lahaina I remember until the '80s. I know it's a historic tattoo shop and all that, and I'm not saying that we wouldn't consider a variance, but, basically, you know, we're dealing with a mess, Front Street's become quite the mess, so it's not -- it's not against people individually, and I feel a lot when you hear about how it's going to impact one person and another person, but you remember people walk up and down the street that are bombarded by signs, not everyone is interested in those signs, it doesn't date back to the plantation days, even though it's 38 years old, it still doesn't count as historic, so just understand that I think people see that like sometimes maybe we're bullies and we're trying to hurt people's businesses, but we have to uphold the historic district and it's really fallen away, so I really appreciate you coming. I do understand the importance of the signage. But I just think we have a lot to hear from a lot of people and then make some rules, important decisions, and we definitely don't -- don't want to hurt individual merchant's ability to make a living, but we also have a code that we have to uphold for the historic district, so just so you know, and I really appreciate you coming and really -- and pleading your case, I really appreciate that.

Mr. Mucci: I just I feel -- I feel that it is a part of Lahaina's history, the tattoo shop is. I mean and I -- it's current history. We don't plan on going anywhere anytime soon, and tattooing has become a big revenue as far as the islands and everybody comes to collect a little piece of Maui and Hawaii so -- I watch countless people take pictures of the building because of the tattoo sign that's up. They don't know that the building has been there for a long time that building's been there. But I have no idea. They're just taking a picture because they see this tattoo sign that's up across the top of the building. I just -- I hope that you're able to consider even a grandfather clause with the whole -- the compliance that you're making now.

Chair Osako: Okay, and she said it's not historic and that's not our decision. Historic, the laws in the State of Hawaii, has to be 50 years old to be historic, so it's not historic.

Mr. Mucci: We're trying though.

Chair Osako: As far as the laws of the State of Hawaii.

Mr. Mucci: We're trying to stay there for another 20 years to make ourselves historic.

Chair Osako: Well, and the other thing is, you know, what does everyone want for Lahaina? Do you want it to be a free for all?

Mr. Mucci: No. Not at all.

Chair Osako: Well, if we let you, then we let everybody do it.

Mr. Mucci: I understand, but everybody hasn't been there for almost 40 years.

Chair Osako: Well, that's little bit like discrimination by age, right?

Mr. Mucci: Yes, but shouldn't age get respect?

Chair Osako: So either we make some rules and enforce them, or we don't. So if we don't make rules and enforce them, what will happen to Lahaina? That's the question I want to pose.

Dr. Six: We have to think about the long term; how long the building's there; the history; the legacy of the whole place. For a long time, whaling was the forefront and we decided to move towards plantation because more people on Maui have a tie to plantation legacy than to the whaling days. So we also have guidelines that we have to enforce in order to keep our historic status. People visit historic districts; that increases your revenue. If we turn it into Tijuana and we lose our historic status, and it's a free for all, which Lahaina has become, we lose revenues, we lose respect, and you can have a higher spending clientele than if you make it into -- you know, Kihei is not a historic district, so the problem when you operate in a historic district, you're bound by these laws. Now, they weren't enforced always, you know, so the sign went in and it's been there a long time, but now we're being tasked with trying to get people back thinking about that, so just understand what Warren says, we're thinking about long term for Lahaina, not trying to impact individuals, we're not trying to hurt anybody, but we have an obligation to uphold the sign regulations, which have gone crazy.

Ms. Richelle Thomson: Chair, may I comment? I wanted to kind of direct the conversation here. Right now, we're in public testimony so properly receive public testimony and ask questions of the testifiers, such as whether they have comments on the sign design guidelines as presented, you know, so you can ask questions about the testifier's perhaps, you know, promoting a variance process, you know, and reflecting the age of the applicant,

I don't want to put words into his mouth, but if you have questions on his topics, you know, please go ahead and direct those to the testifier.

Chair Osako: Okay, I don't have anybody else on this list, did anybody else sign up to testify? Okay.

Mr. Mucci: Thank you so much.

Ms. Theo Morrison: Good morning. My name is Theo Morrison. I'm the Executive Director of Lahaina Restoration Foundation, and behind me is the former Executive Director Lahaina Restoration Foundation, Keoki. Both of us have testified for over two decades on this same subject. So one of the most significant things is to increase the enforcement. If you're going to make new laws, they need to be enforced, and it's always a lack of staff, and I don't know what you guys can do about it, but believe me, 20 years of a saying that.

I would agree with the person before me that talked about the second floor businesses needing more signage. That's come up quite a bit. There's several restaurants upstairs, and they are at a disadvantage, and they do deserve additional signage, I don't know what that is, but they definitely deserve that.

The other thing on menu boards, this also applies to an upstairs restaurant, where it says in the guidelines that it shall be attached to the wall, well the Lahaina Pizza Company doesn't have a wall downstairs on their ground-floor so they couldn't attach it to a wall. So I'm just hoping that's one of those areas where maybe you could say it should be attached to a wall, and if you couldn't, then you could do like a free-standing sign, something like that, because menu boards are really important to restaurants.

We strongly support the no hawking aspect, which we have for two decades, three decades. It's really, really, really a problem. There needs to be a way to -- it used to be timeshare, and now it's the makeup people, so it's horrible. I get badgered walking to the bank. It's not a pleasant experience and it should happen in Lahaina. And again, it's a lack of enforcement, it's a lack of a way to enforce it, but it's really terrible, and it really hurts the businesses too 'cause people speed up or cross the street to avoid these particular people.

The other thing I want to bring up, which I've also brought up before, and I really commend the guidelines for recognizing that there's lots of gray areas in Lahaina, and that's what makes Lahaina unique. It's not a shopping center where everything is exactly the same. So if you do rules, they don't exactly apply to everywhere. But the one thing -- so you addressed that in the guidelines, that's great, and people can come and ask for variances or whatever. But there should be, like in a court case, where they, again it's subjective and they make a decision, but lots of times it's based on a previous decision, so, believe me, over the last 20 years, the decisions, subjective decisions that are made on signage have



no relation to what was made, you know, like 10 years previously because everybody in the Planning Department has changed, CRC has changed, businesses have changed, people like me are still there and I remember. So when a variance or something is made, it should go into the computer as a variance with certain search words so when a new variance comes up, you could go back and see what was done before so there's some kind of continuity in those decisions. I think we have the technology now to do that, we might not have had that 20 years ago, but I think we should be able to do that.

The other thing I wanted to mention was in the definition of a sign it said, "figure," and to me that meant the really wonderful Reems Mitchell sculptures, at which we have four in Lahaina, and I'd like to see those grand-fathered in as, not as signage, but just as part of historic Lahaina.

And the last thing is in regards to the next meeting, it absolutely needs to be held in Lahaina. If you want input from merchants, and this really affects their business and it affects the whole town, we need to be able to -- they need to be able to attend, and they just simply can't attend in the middle of the day, especially the day before Fourth of July. Thank you.

Chair Osako: Questions?

Mr. Keoki Freeland: Good morning. My name is Keoki Freeland. I'm the predecessor of Theo. Whatever she just said, I'm in complete agreement with her. I just want to share one thing with you and that has to do with the enforcement of these rules and regulations of the signs. What needs to be done, and I suggested this a long time ago but it's never happened, what needs to be done is you need a historic district officer. A person that is visible, he needs an office in the courthouse where people can go to him and ask him questions on how you get your permits to do whatever, signs or buildings, and that person should report to you. Every month, he could come in and say this store down the road has an illegal sign, I gave them a verbal warning, what should I do? With the help of Corporation Council, you guys can decide what to do, give them another warning, suggest a change, fine them, whatever. If you had a historic district officer like that, people in Lahaina would not be confused with what are the rules and regulations. You have some very nice rules and regulations, but you got a whole bunch of violations down there. So a guy that doesn't know it, he does the wrong thing. But if you had a historic district officer, all these problems would go away.

First problem with the historic district officer, it's going to be asked, who's going to fund it? The suggestion I made, there's a parking lot that's owned by the county, it's the Prison Street parking lot. It's free parking in there now. Start charging for parking. That would be very easy to pay for the historic district officer. Any extra money that's generated from the parking lot, use it in the historic district for the planters, benches, clean the streets,

whatever. But the Cultural Resources Commission makes those decisions where maybe the Lahaina Restoration comes in and says we need some planters over here, you folks decide, okay, we can use some of the money to do that. That's my comments for today. Any questions?

Chair Osako: Commission? Thank you.

Mr. Musa Hassan: Hello. My name is Musa Hassan. I own Paradise Lahaina on Front Street. We have five stores on Front Street. Last year, we sell t-shirts souvenirs, the displays we have on the doors are what really bring the people in, so last year, one of the stores we had, we took off the t-shirts, and for six months, out of the rest of the stores, that particular location, we felt a 15 to 20% drop in business just because we took the displays off. We do want to keep a good appearance on Front Street. We definitely don't want it turned into Tijuana. But I suggest that we limit the amount of signage or displays. In our case, we can't be considering t-shirts on doors, or aloha shirts or coconut hula skirts or coconut bras, as signage, these are what brings our customers in, and maybe we could limit them, or not have price tags on them or prices on them or on the doors. There's bigger problems, I feel like, on Front Street as far as signage than what we do have on our doors, but we did feel a big drop in business ever since we put them off the doors compared to the rest of our operations on Front Street. All of our stores are directly on Front Street. We've been in business for over 40 years. And we did feel it from the signage. So we did actually put our t-shirts back on the doors and the sales picked up immediately. Thank you.

Chair Osako: Questions? Okay, thank you. Anyone else?

Ms. Mona Aberdeer: Aloha. I'm Mona Aberdeer with the Outlets of Maui. I'd like to just give you something first. Thank you for this opportunity to testify this morning. I'm the developer and one of the owners of the Outlets of Maui, and perhaps you're familiar with Lahaina Center. Several years back, we did a long-term lease with Weinberg Foundation, who's the landowner, and we worked quite hard on redesigning the ten buildings that are there on Front Street, 900 Front Street. Just a little bit about my background. I've been coming to Lahaina, I hate to give away my age, but 54 years, since I was six. One of the past roles that I had in public service was I was honored to be appointed as commissioner and chairperson for Hawaii State Foundation on Culture and the Arts by both Governor Cayetano and Governor Lingle back in 2000 to 2007, so I have a lot of aloha for the culture and the historic history of Lahaina and preserving that. In doing that, we looked at -- I've been involved in the design of the center from the very beginning. Part of my role is to look at the branding, the design, the leases, how the construction works, how it all ties together, and the marketing as well as the operations.

So one of the things that we tried to do is really tell a little bigger story, talk about some of my favorite places on Maui, talk about the history of Lahaina, starting with it being the birth of the sovereign nation. We have this in our marketing materials; we have this on our directories. We also looked at the historic guidelines and applied the 12-foot rule and the blade sign to the rest of our businesses whether they were within the center or on the outside; however, what we recently did was work with the business district to apply for variances. One of the things that we came across was the inconsistent nature, in terms of rules, from one district to the other, and I think that our center is rather unique in that way. We have two buildings, our A building and B building, which you probably know as Hard Rock, Ruth Chris, Warren and Annabell, Coldstone, Maui Sunglass, which is on Front Street. Those are the two historic buildings. The other buildings behind that are all in business district, so our property is split into two different areas, two different sets of rules, and again, we're trying to apply the same kind of standards for the entire center.

One of the things that we were faced with is that since the center was an older center, many of the existing tenants that we kept, like Hard Rock for example, had a sign that we came to find out was not in compliance, it was up on the top of the parapet, they were asked to take it down and move it lower, go back in for a permit after all those years; same thing with Coldstone; same thing with Maui Sunglass. We, of course, complied and have been working with those retailers. However, the concern that I have is the visibility on Papalaua and on Front Street for our project and for a lot of the buildings. I know that it's an old plantation style, and I'd like to reference, if we could pull up the pictures of the painted signs on the parapets, please?

Chair Osako: Excuse me, you've gone through your three minutes, can you finish up?

Ms. Aberdeer: Yes, I will. Thank you. What I'd like to suggest is that there should be layers of interest. In any historic district, there's many layers of interest that keep those customers coming back. One of them is, of course, murals and artworks, appropriate buildings and signs, all that's conducive to fitting into the area, stories that tell about the history of the area. I think one of the key elements in some of the building signage were the hand-painted signs on the buildings, and I think that's a wonderful layering effect. If you go and walk through Lahaina now and, for example, our project, you see the parapets, they look quite void of any interest and pretty vanilla box, and it's very, very difficult to be able to do anything with those buildings without being able to allow some layer of signage. So I'm advocating for additional signage in terms of painting that would be familiar to the old historic painted signs on the buildings. You're shaking your head?

Ms. Mowat: No, I'm visualizing that. Excuse me.

Ms. Aberdeer: I'm referring to the Lahaina Bakery one and two of the others.

Dr. Six: Well, they're historic buildings, I believe. Those are historic buildings.

Ms. Aberdeer: Right.

Dr. Six: Yeah.

Ms. Aberdeer: So I'm just --

Dr. Six: Well, you're saying the buildings on the front are in the plantation style.

Ms. Aberdeer: No. I'm saying all of our buildings, but what I'm recommending is that that maybe there'd be a layer of some of those -- that ability to do some signage in that same style, and I know that in the guidelines right now they're saying that they don't recommend that, but what I'd like to advocate is that would be a nice layer. When Hard Rock was asked to move their sign underneath the parapet, that building wasn't designed to hold it there so you can't even see it, so now as they -- since we're on the edge, if you will, whether it's the front side or the back side of Lahaina, it's very difficult to come to our project, and we've spent -- these retailers that have come to us are really important retailers that want to be here for the long term but they're having -- they would like to have more visibility from the Front Street side and Papalaua side. Any questions? Thank you.

Chair Osako: Is there anyone else who would like to testify?

Mr. Blake Goode: I'm Blake Goode and I'm with DeRubeis Fine Art of Metal in Lahaina. What exactly are the years that would span the plantation era that you're talking about?

Ms. Kehler: Most of the buildings that are on Front Street right now date from the 1910 era to the 1940s.

Mr. Goode: 1910 to 1940s. Well, and at that time, this was one of the most isolated places in the world, and now we have people from all over the world that come here. If some of the people that were visiting Lahaina now, I know this is a strange point, but, you know, the people that visit from all over the world, if people were visiting the world from all over at that point, you know, we could have had Picasso and some of the artists of the day actually making some of the signage that went up at that time and it's just a limitation of, you know, the world was so slow, people were moving, you know, just walking around with their umbrellas, you know, in those days and like looking at the signs, they weren't as much in cars and moving fast, and so the signage, it's possible to make signage to look like plantation days that people of our day can't see, and it's an important thing to recognize that both how you can honor the history at the same time as to present information in today's language with today's kind of signage that people can understand. You know, that's my main point 'cause it seems like we -- I don't see quite the point of what -- of how

you're regulating or how you're looking at how the signs should look except that we want them all to just look like as if you could go back in time and be here back in plantation day and like make everything look like that. There would be some issues with the people who actually visit nowadays even being able to use that signage properly. That's my only point.

Dr. Six: Okay, I have a question for you? Have you ever been in another historic district besides Lahaina?

Mr. Goode: Yes.

Dr. Six: And have you ever seen that they have different signage that -- I mean I find it quite charming to go to New Orleans or go to Germany and places and I can still find a McDonalds without a giant yellow plastic arch. So I'm just saying what we forget about is that this is a historic district, and we have guidelines that we're trying to change and update; believe me, the old guidelines were really frustrating and very confusing and so that's why I believe the Commission -- so I appreciate you coming again but I just want to make sure you've seen another district that might be a little less --

Mr. Goode: The charming possibility to look at that we might be considering is if we could create signage that look as if it was made possibly more like, like I say, the roof is fine out metal or some other gallery maybe existed in Paris but it wasn't here in Lahaina at that time. So if we could take the time and create almost antique, signs that will look like the plantation era for the businesses, it might cause -- enable some of them to fit in a little better. Something like that. But there still has to be an answer to people being able to look at the signs and I think we have to consider do we want to have regulations that really hurt the businesses as much -- do we want to have -- 'cause signage does hurt a business if you have signage or don't have it.

Mr. Frank Skowronski: I'm not quite sure what the point is. Are you asking that there would be more figured ground relationships or color? We're not advocating that the sign be historic. We're advocating that the signage reflect the historic nature of where it sits, okay, so we're trying to provide as much flexibility as much area or avenues of creativity as can possibly be imagined, but we're not trying to diminish the visibility of the information, we're trying to make the signage and the product compatible with the historic nature of the building. So you can get more customers if the sign had a strobe light and was blinking, but we're not going to take that economic consideration and allow that to be used on top of the historic district. There's gotta be a level of compatibility here that we want to turn over to the sign maker and to the sign designer to respect the historic nature of the building. But the idea that we're advocating that a sign be located or legislated with the compatibility of the 1940s is a misreading of the draft.

Unidentified Speaker: ...(inaudible)... sign neon?

Mr. Goode: No. It's just --

Unidentified Speaker: ...(inaudible)...

Ms. McLean: Excuse me, folks, if you're going to participate in the discussion, you need --

Unidentified Speaker: I was just curious --

Ms. McLean: Excuse me, sir? You need to use the microphone so we can get this on the record.

Mr. Goode: Okay. It was just, like in that case, he's got a tattoo sign that was in his window and he's being told to take it out of his window and just that there must be a way for him to -- as if he was a merchant on there during plantation era how we would have written that on his window so that he still has it on his window.

Dr. Six: We're trying to actually change in the sign guidelines to allow signage on windows. I think maybe in your case, and correct me if I'm wrong, is a matter of size, not necessarily that it's in window because if you look at this, we're trying to allow it 'cause that's how they did it back then, they did put it in the window, and we're not saying we won't give him a variance when he comes and presents it, as Michele said, so you have to remember, we're trying to make a little easier to understand and more flexible because they were written in the 1967, '60-something, the ones that were -- so we're just trying to bring it into the 21<sup>st</sup> century and we want to work with the merchants because if you look at good examples of restoration, like Fleetwood's, there are a way to get people in, and there are ways without doing -- and you have to admit, Front Street -- and I'm so glad that Theo brought up the hawking because you can't walk down the street without people coming, so we're just trying to -- we're trying to help. We're not trying to hurt.

Mr. Goode: Yeah. Thank you. I wasn't clear from the presentation exactly how ...(inaudible)...

Dr. Six: And it's a draft.

Mr. Goode: Yeah.

Dr. Six: So we're going to work on it.

Mr. Goode: Can we get a copy of that? Over there? Thank you.

Mr. Skowronski: I think also that we have to understand that there are legal restrictions in place right now as to size, so the idea that we need signage that can be viewed from the

boats on the water or from a car going at 60 miles an hour is not the issue. The issue is the size, where it's placed, how it's designed can be compatible to the good functioning of your business, but the idea is that it's got to fit into a restricted box of size that is beyond our control that has already been passed and legislated, so it isn't the fact that it's on the window or it's on an awning, it's the size. It's not intended to be viewed from a whaling vessel. Those days are gone.

The other issue that we need to grapple with that we did bring up in the draft is exactly how in fact you determine or you use the concept of merchandise and how the display of merchandise is either compatible or is a type of signage, and I'm not quite sure, the other gentleman that has a multiple number of outlets on Front Street, you know, if we were to allow merchandise to be displayed, would we then be able to have that square footage of display discounted from the signage? Or do you have the amount of square footage for the signage plus the display of the product? I mean how soon before the entire facade and the entire rented frontage on Front Street is completely obscured with signage and merchandise? How do you control that? How do you allow your merchandise to be shown and attract customers off the street and still not be visual hawking?

Dr. Six: It's an assault on the senses to walk down Front Street. I moved here in '78, I'm certainly not from here, but the amount of change, I can't stand Lahaina because I'm just bombarded with it. It used to always have t-shirt shops and always had restaurants, but it's ramped up and gotten out of control. This is my personal opinion. But I do know that signage they were going -- and I love the idea, you know, of some kind of an -- I don't know if we can have an officer full-time in Lahaina but even someone once a week that was able to meet with concerns and help people with signage issues because I think there's -- the tenants rent the building and they don't understand maybe that they're in a historic district so maybe the onus goes onto the person that's the owner of the building that should let the people moving in know what's up. There's also been things where you have it for 30 years and then you say, well, how can I have it for 30 years and now I've gotta take it down. We understand that frustration. But Frank makes some really good points ...(inaudible)...

Chair Osako: Just a minute. Okay, hang on. Is there anyone who wants to testify? Go ahead.

Mr. Chris Hardy: Just really quick. My name's Chris. I work at Wyland Gallery. I've been there for 15 years. Just to give you feedback from the people I meet everyday. They love Lahaina. The cruise ships that come in, they love it. They come from Waikiki, of course you know, it's a big difference between the neon signs of Las Vegas and, you know, Waikiki, but Lahaina, to me, has not lost any charm at all. I don't think it's a big deal. I actually open the gallery eight in the morning and, to me, it hasn't really changed that much. This is just my opinion. Lahaina, to me, it still has its charm. Okay, there might be a few signs here and there, to me it's not that bad compared to other places in world, and

the feedback from people on the cruise ships and customers that come to my gallery every day, Lahaina is still beautiful. They love it. Old people love signs 'cause they don't know where they're going. Not everybody has their iPad on them or, you know, phone to know where is what. They still ask me where is this, where is that. So I think signs are important to have because you find your way around. You know what you're looking for. You know what merchant you're looking for. You see what they're selling. I think, to be honest with you, just judging by what people tell me, it's still beautiful in Lahaina. So I just wanted to end that with a positive little note. You guys have any questions?

Dr. Six: Are you aware Wyland painted the mural on Front Street and they had it painted over?

Mr. Hardy: Yes. Yeah. What does that have to do with anything?

Dr. Six: It was a direct violation of the historic district. I'm just saying a lot of people knew about it and decided to do whatever they wanted --

Mr. Hardy: Right.

Dr. Six: And we, not me, I was down at the harbor but not on this Commission --

Mr. Hardy: That's a totally different issue.

Dr. Six: No. When you meet people that have never seen Lahaina, they love it. If you've been here 40, 50, your whole life --

Mr. Hardy: Right.

Dr. Six: You've seen a dramatic change. And because we are a historic district -- Kihei, go wild.

Mr. Hardy: Yeah.

Dr. Six: Hana - go wild. But in Lahaina, this is part of funding we get, it's part of the attraction, and we are -- the task is to help maintain the historic nature. Fifteen years, it hasn't changed much in fifteen years.

Mr. Hardy: Right.

Dr. Six: Fifty years, it's changed a lot.

Mr. Hardy: Okay. I just wanted to give a little feedback from what I hear.



Dr. Six: No, I appreciate --

Mr. Hardy: This is from people that come every year for the last 20 years too so I know there's always room for improvement and -- but how many of you people actually work everyday in Lahaina or live in Lahaina?

Dr. Six: I did for 30 years. I don't anymore because I left.

Mr. Hardy: Okay. Anybody else?

Dr. Six: You guys spend everyday in Lahaina so you guys look around?

Ms. Mowat: I going wait for my comments later.

Mr. Hardy: Okay. Yeah. 'Cause I actually see it everyday and it's not as bad as people make it seem like so --

Ms. Mowat: I'll wait for my --

Mr. Hardy: Thank you for your time.

Dr. Six: Thank you.

Chair Osako: Is there anyone else that would like to testify? If not, we'll move on. Okay, Commissioners, discussion?

Ms. Mowat: Can I make a comment?

Chair Osako: Sure.

Ms. Mowat: Okay, I just want to say thank you for all of your folks' mana`o, and to the gentleman with the tattoo, you said you was there was for 40 years, that's 1974.

Mr. Mucci: Oh, no ...(inaudible)...

Ms. Mowat: Okay, so my point is what our job is is, like I agree at what Janet said was correct, we have to look at the historical district, right? Forty years ago in 1974 or '76, there wasn't as much signs maybe at that time. Now there are more signs. There are more businesses. It does -- it's a mish-mash. I was born and raised here on Maui, and I moved away, and I live on Molokai now, when I come back to Lahaina, it's a mess. Now, great, the people on the boats and your visitors, they not only love Lahaina and how it looks, they love the weather, they love the people, they love the fact that they're in Hawaii. They leave,

but the people that live here, we enjoy our Maui too. So what I'm saying and what we're saying is we have to have some kind of controls, and we have to be fair to everybody. If you have a big, giant sign that says "Tattoo" or whatever, then what's going to keep the other guy from saying, well, he has one, why can't we? And everybody wants to get everybody's attention. Everybody wants to make money. But at the same time, if your product is as good, people should know about it already. You know too, also, is that I live on Molokai, we don't have this problem at all, and our thing is word of mouth. Once you got something good, people will go there. So I just hope that we can come into some kind of agreement where we're going to preserve the Lahaina as it is. It's not only a business district or a way for businesses to make money, it is a home of many people who have been raised here for generations, and, you know, they seem to be losing control of what's happening to their Front Street. So us, we too, have a responsibility to try and preserve and keep it beautiful. To me, it's a mish-mash. Everybody's vying for the dollar. But they're forgetting that if we all work together, come to an agreement, you know, it can be a nice place. So that's just my mana`o, you know, and I feel for everybody, I mean everybody put money into their signs, everybody making money by -- you know, but I really think we can spend a little bit money, more money, to make it better. I mean if you had your signs for 40 years, maybe it's time for a change, you know. So that's my mana`o.

Chair Osako: And one thing I would like to add that a lot of those buildings there on Front Street have a lot of businesses crammed into them and, historically, they had one business in them, and that is part of the problem. You know, you're trying -- it's, like she said, it's about money so they're trying to get the most they can out of the building, so there is competition, but the people that are going in there should know that there is competition; if everybody's going to try outdo everybody else, all we're going to have is signs. So that's my comment.

Mr. Skowronski: Can I ask a couple questions of the planner?

Chair Osako: Sure.

Mr. Skowronski: Some of the concerns that were raised here today, particularly the one about the second story signage, is there a possibility that we can add a paragraph or add some sort of reference in an updated draft that allows for a percentage of increase for the second-story locations or having a mechanism where a second-story merchant has the rights to advertise on the downstairs? Is there some sort of adjustment we can make into the draft that could accommodate the second-story concerns?

Ms. Kehler: Yeah. Yeah. Yes.

Mr. Skowronski: The other thing that I would recommend also is, on the very beginning, you have, on the very first page, you have a single sentence that says that these guidelines

are intended to provide historic continuity and flexibility, I would love for you to either put that in bold print or something that it's important that there be a clear definition or a clear statement of what the intent is on the guidelines so that when people come in to ask for variances or exceptions or trying new ideas that that their designing or their providing their ideas that are compatible with the intent and that maybe the intent should be the first thing in the draft so that -- and I would also ask that you put in some sort of wording in the guideline intent that the intent here is to provide and encourage as much creativity as possible to abide by the draft so that -- so that somebody coming in that has a newer idea or a newer material or just a different take on it has leverage or has something to show in the draft that they're trying to abide by the intent and provide some creativity.

The other issue that I had or question is you're -- there's a reference in the menu signs that the menu signs would be restricted to 3 square feet? Is that 3 square feet over and above the 20 square feet, or is it to be included within? In other words, if a person has restaurant and they have a 3 square-foot menu, does that mean that the rest of their sign is restricted to only 17 square feet?

Ms. Kehler: No. I think the way that it's been permitted in the -- or dealt with in the past is that it's in addition, but I'm not entire sure on that 'cause I don't do the permitting.

Mr. Skowronski: That would be helpful if that were cleared up because once people see the eating establishment and then go to the menu, one would think that the menu should be over and above whatever the restrictive square footage of the sign is.

And also, we need to go over the draft again to either define or allow the display of merchandise, and how the display of merchandise either discounts the identification sign or should be part of a square footage restriction, and what the display is. If the gentleman has an art gallery and he has four or five paintings in his display, obviously that shouldn't count against his square footage of signage but it is signage because it is drawing people into your establishment, same thing with the posters. I'm not quite sure how far you take that concept when we start talking about t-shirts or other merchandise, but I think it's important that somehow the display of merchandise has to be defined or included or perhaps excluded from the draft of the signage, but merchandise display is, to my mind, a type of visual hawking and if we're going to try to put the kibosh on verbal hawking, then sooner or later something has to be done with the display of jewelry, t-shirts, etcetera. So I think some concern or some issues or some mechanism should be in the draft that addresses the display of merchandise.

Also, I noticed in the draft there's no reference made to -- there's no reference made to kiosks. Is that a separate issue? Is that not to be included in the sign ordinance? Some clarification -- some clarification of that would be helpful.

Ms. Thomson: I just want to make a brief comment on the size of signage and, you know, what's included, what's excluded. The -- and some of this may require a code change, which isn't out of the question, it's just a different process than adopting the sign design guidelines. So the county code limits, as far as a square footage, in these two historic districts a wall sign of 12 square feet, and a marquee or a hanging sign of 8 square feet, so going above a combined total of 20 square feet I think would be problematic in terms of the code as it's written right now, yeah. Another kind of question that comes up is: Is that per building or is it per legal business entity within a building? And that, I think, is not necessarily clear in this part of the code. In the Wailuku Historic District, it's a different size limit and it also applies to legal business entity. So I just wanted to bring those up for discussion.

Dr. Six: When Frank was discussing, I thought -- I wanted to ask Annalise because when you were saying, Warren, so many of these buildings now have four or five things, so a teeny little business gets 20 square feet and my big restaurant gets 20 square feet; that seems to be not fair to a larger business that a very small business would get the same, so I was wondering if it's per building or if it's per business because we might want to look at maybe a sliding scale on that. If you have small business jammed in there, do you get 20 square feet, you know, if you're just a little sliver in a building. I know rents are through the roof and I know people are vying for the money, but it does make sense that -- and I did like Theo's idea that people up top might get more square footage because of visibility, which may help our friend, but we need to look at that and also just how it's being displayed. You'll have to recognize you.

Chair Osaka: Yeah. Okay, and this is on the same theme that I spoke before, but getting back to second-floor businesses. Historically, proprietors lived upstairs or they had, you know, borders. It wasn't a business, per se, where they had a shop and sold merchandise. It was usually living quarters upstairs. So like I said, everybody's trying to maximize the business. It's all about making money, I realize, and everybody has to make a living, but if we want to preserve the historical integrity of Lahaina, you know, there has to be some rules. Anybody else have anything? Okay, short one.

Mr. Goode: ...(inaudible)...

Ms. McLean: Excuse me, sir. Please use the microphone and identify yourself again for the record.

Mr. Goode: Hi. I'm Blake Goode, from DeRubeis Fine Art of Metal in Lahaina. The idea is if one thing we could possibly use that is not in shopping malls, it could be done in a way virtually, it wouldn't be signage at all, it would just be -- like you could put a little plaque up that just said, "FrontStreetIndex.com," and it would be serviced by the, you know, by the community or the city. To have all of the businesses upstairs, downstairs, wherever they

are, all index, you go into the shopping mall, you look at gift shops, it lists all the gift shops, or glass, or whatever, you know, art galleries. It wouldn't matter whether they were upstairs or not, it would show, you know, building one, two, three, through whatever, index the ...(inaudible)...

Chair Osako: Excuse me, sir?

Mr. Goode: That's the idea.

Chair Osako: The government will not fund that. If you want that, the businesses fund it. You go to like Ala Moana Shopping Center, the City and County of Honolulu doesn't provide the directory. The owner of the shopping center does.

Mr. Goode: Yeah. It was just ...(inaudible)...

Chair Osako: Don't try to get the county to pay for it.

Dr. Six: I think it's kind of a good idea though, you know, if you have multiple tenants in a building, when I go try to find the planning, I look what floor they're on and there's an index, so that may be something to look at.

Ms. Aberdeer: Thank you. Mona Aberdeer. One thing that wasn't -- that I noticed wasn't addressed in the guidelines is that a tenant, for example, like our new tenant Pi Artesian Pizzeria, who took David Paul's old space, they have Front Street entrance, and they also have an entrance on the inside of our center, however, the code, I think, allows for one blade sign, one 12-foot sign, and then the possibility of something on an awning, and if you need to go in and ask for a second entrance, it would have to be a variance. So I think our's is fairly unique in this situation, but perhaps there might be some guidelines referencing double entrances, and this is way on the inside so you really can't even see it from the other side. One other comment would be if you aren't able to have an awning, perhaps there might be an option to do a painted sign on the building instead of, in lieu of, and still keep within the guidelines. Thank you.

Dr. Six: I think, like what Theo and what Frank was saying, that we need to put in the guidelines that there are going to be things that are gray areas and that are going to have to be taken on a case-by-case that aren't going to be easy to put the menu box on the building because they don't have a wall, so I think maybe we put something in there about that in certain cases where it's not easy to comply with as written, we would see them. If there's some kind of a -- I mean she put in the word "flexibility," obviously, that's trying to get ...(inaudible)... but a little more explicit that we work with people that have unique situations, like half the building's in the historic district and half the building's not, so maybe we just have something like that in there.

Chair Osako: And I think that in the case that there are a lot of businesses, small businesses in a building, and the building's not that big, if everybody is granted the 20 square feet, would you see a building?

Dr. Six: So right now, as it's written, Warren, is it just per building, or is it per business? We don't know?

Chair Osako: That's a gray area.

Dr. Six: Yeah. Exactly. So maybe we need to look at size of business, numbers of tenants per building, what the building was historically used for, you know.

Chair Osako: Okay, any other discussion, Commissioners? Okay, then we'll move on. Next item is the Director's Report.

*Chair Osako read the following agenda item into the record:*

## **E. DIRECTOR'S REPORT**

### **Introduction to the State Department of Transportation's "Preservation Plan for Bridges within the Hāna Highway Historic District" project by the offices of Munekiyo & Hiraga, Inc. and Fung Associates, Inc.**

Mr. Mike Munekiyo: Good morning, Mr. Chairman and Members of the Commission. My name is Mike Munekiyo. We are a sub-consultant on a project for the State Department of Transportation relating to the preservation -- development of a preservation plan for the Hana Highway Historic District, and what we'd like to do is just introduce the notion of what the plan is about, receive any preliminary comments that the Commissioners may have, and also to let you know that this is a phased program so to the extent that we can come back to the Commission to present our findings and final report, we certainly would like to do that, so we'd like to consider this as an introductory meeting and we will be back before the Commission through the course of time, and I'll get into that in a minute.

This morning we do have representatives of the State Department of Transportation; Mr. Paul Santo, he's with the bridge section of DOT; we also have our Maui Highways District Engineer, Mr. Ferdinand Cajigal; so those DOT representatives are here. We also have our architectural preservation specialists, Tonia Moy and Allison Chiu. Tonia will be providing a portion of the presentation in a minutes. And, of course, our project archaeologist is Tanya Greig, and she is with Cultural Surveys Hawaii. She's here this morning as well. So we do have our resources available. And just to let you know that we are in our initial data gathering phase and as part of that program, we are seeking input

from not only the Commission here today, but we've gone out to the community, we've met, to date, with the Hana Community Association, the Hana Cultural Center and Museum Board, we've met with the Nahiku Community Association, Kaupo Community Association, and we plan to continue our outreach engagement with the kupuna in Hana as well as the Kipahulu Community Association as well, so to the extent that we can broaden our network of communication with the folks who are familiar with the district that that's really our goal.

And just before I get started though, the Hana Highway Historic District is, as many of you know, on the Hawaii Register of Historic Places, it's also on the National Register of Historic Places, and whenever work is done within the historic district, therefore, there are certain requirements that the state is obligated to address in terms of receiving public input ensuring that designs and rehabilitation, repair and reconstruction plans are vetted properly through the community, and this is a way, this process of developing a preservation plan is to allow the state to comprehensively look at the historic district and come up with the preservation guidelines which can be applied to each of the bridges in the district, and I'll go through these in a minute, so this whole process is really a part of developing a master planning framework for the long-term preservation of bridges in the historic district.

So let me just go through -- so a little bit about the team structure. Again, this is a project of the State Department of Transportation. The prime consultant is Nagamine Okawa, they are a structural engineering firm, and under Nagamine Okawa, there are a number of disciplines that are participating in the study. As I mentioned, we have architectural preservation specialists, and Tonia will be giving a brief presentation in a minute. We also have traffic and civil engineers, Austin Tsutsumi & Associates, and they look at any traffic or civil design implications that are relevant to the preservation plan development process. We have an electrical engineer on board; similarly, if there are electrical design issues that need to be considered that that's where their role comes in. Again, I'm Mike Munekiyo, and we are the planning and outreach consultants, and we do have, as I mentioned earlier, Cultural Surveys as our archaeological and cultural consultant.

What I'll do during the remainder of slides is to set the context for the preservation plan project is all about, and then have Tonia talk a little bit about the preservation issues that we'd like to address as part of this process.

So the preservation plan is really to develop a plan for approximately 50 bridge structures and 12 box culverts found within the Hana Highway Historic District, and the process we're in is to gather public input early in the planning process and take a very comprehensive approach to developing the preservation plan. And again, this whole notion of going out to the community, coming before the CRC today is part of that process.

What we'd like to do today is introduce the Commission to the project, and its objectives, explain how the project will be conducted, and to the extent that, at this point in the

process, that the Commission may have comments, we'd certainly be happy to receive those comments.

The project is developed or will be undertaken in three phases. We are in the initial phase right now, the data gathering, we've conducted site visits, we're in the midst of conducting detailed studies of each of the bridges, and we're in the process, of course, of gathering community input. Later on this year, from October through early January, we'll be actually preparing a preservation design, concepts, and drawings for each of the bridges, and, at that point, we'll continue with our community input process as well so, hopefully, we'll work with the department to come back to the Commission to present those concepts early next year. And finally, from February through July, we'll be preparing our final report and recommendations, and again, continue with the outreach process, and again, we'll work, at that time, with the department to schedule this matter back before the Commission. So, you know, we will be back before the Commission, hopefully, two additional times, and anytime throughout the process, of course, any comments that the Commissioners may have, we'd be happy to receive.

So a little bit about the Hana Highway Historic District. Under bullet point one, the historic district extends from milepost 2.8, shortly before Ho`alua Bridge near Huelo to Kalepa Gulch just past Kipahulu. The last bridge in the historic district is the Koukou`ai Bridge, again that's in the Kipahulu area. The historic district is basically the roadway corridor, approximately 40 feet wide, but it is limited to the highway right-of-way, so it's a very unusual designation. As I mentioned, it is listed on the Hawaii Register of Historic Places and the National Register of Historic Places. In a minute, I'll show you a map which defines the state's jurisdiction of the historic district versus the county's jurisdiction. What we're engaged in is a process of developing a preservation plan for the state bridges, which runs roughly from Ho`alua Stream Bridge to Kawaipapa Bridge in Hana.

So this is a graphic which illustrates the extent of the historic district, and again from roughly Huelo to Kipahulu. The state's jurisdiction is in here, again from Ho`alua to Kawaipapa. And then the balance of the historic district is under county jurisdiction through Kipahulu. You may recall that the county also prepared their own preservation plan I think in the early 2000s, so that portion of the preservation planning work has been undertaken by the county, so the state is now proceeding with their portion.

This illustrates the locations of approximately -- or of 43 bridges which are a part of the study. Now, in addition to the 43 bridges, there are 7 additional structures which are referred to as "hillside structures," and these are structures which were developed to address road-widening or road erosion issues, and those are found throughout the historic district. So in total, there are 50 structures that we'll be examining, and in addition to the 50 structures, we'll also be looking at 12 box -- or 12 culverts, which are -- may not



necessarily named but certainly still within the historic district and certainly worthy of consideration as part of the preservation plan.

So just a bit about the specific project objectives. Number one, study the affected bridges and structures to document each bridge's historic character, and when I talk about bridge, I'm referring to culverts and hillside structures as well; to evaluate each bridge with respect to conditions and public safety considerations, and we'll see some illustrations of some of these issues in a minute; number three, develop a community and agency consultation process to ensure that input is received regarding the bridge evaluation and preservation process; and finally, to prepare recommendations for historic preservation for each bridge considering historic qualities, public safety, funding options, and community and agency input.

I won't go through these individually but what we've done is we've compiled a list of all of the bridges that are affected under this scope of work, and if we may, we'd like to leave a copy of that list with staff, but, primarily, we're providing this information though some individuals may be familiar with specific bridge locations, specific conditions, specific stories which may be associated with a bridge and I think that kind of knowledge and input as a result brings value to our study, so this is more to give you an idea of where the bridges area. And as you note, you can see that some of these bridges are well over a hundred years old.

So, at this point, I may, Mr. Chair, ask Tonia Moy, who's a architectural preservation specialist to talk a little bit about the issues that we'd like to discuss.

Ms. Tonia Moy: Well, first of all, thank you very much for having us and for taking the time to listen to this big project that we're about to undertake, and, you know, as Mike said, we've been already going to several communities, and talking with them, and hearing what they had to say, so it's really -- it's always really fun and interesting to get the -- their input, so, hopefully, we'll have another good input meeting.

But, anyway, just to go over some of the issues for us, from the architectural preservation point of view, because Hana Highway is a historic district and you folks really, after seeing all that Lahaina sign thing, I know you guys really know all what's entailed and when something is a historic district, and what you folks have to review. And, actually, this Commission has probably reviewed every single bridge project on that highway. And so this is -- this whole project is a way to help smooth the process over in the future years so that when a bridge comes up, the designers will kind of already know what the issues are, where they have to go, what they have to see, what they have to do so that it won't be every time there's a big, you know, issue for every single bridge. So that's the whole purpose of this project. And though, from our point of view, we're going to be following the Secretary of Interior Standards when we look at the bridge and its challenges. We're going

to, hopefully you know, the preservation standard is what we're going to use, hopefully, for all of them, but if we cannot, then there's a rehabilitation standards.

So each bridge will be looked at individually, and we'll be addressing -- we'll be identifying its character defining features for each bridge, and then we're going to address the historic integrity of it. There'll be structural engineers on the team that are going to address the structural integrity; we're going to address the historic integrity. And then we're going to also consider the bridge within the overall context of the entire district. And we're going to have to look at -- so some of the issues that are affecting the historic integrity as well as structural integrity, of course, the condition, and I'm sure some of you have driven over Hana, and some of you live that side, so you know better than us what the condition is on some of the bridges, and some of them are pretty scary, to put it mildly. So -- and this is just the parts that are showing, right, 'cause there are some under the bridge that have some challenges as well that all need to be addressed. So we have to address the condition, and we -- you know, things like even something as beautiful as the overgrowth of plants, we have to address because while it is very pretty, you know, a lot of these plants are not that good for the structure itself and underneath, you know, at sometime it's going to pop up the abutments, we have to watch for all that stuff, so all those have to be addressed as well as the safety issues, and we know that's really, really critical for the community especially because this is their lifeline. This is the way they go in and out. So, as you can see, there are like, you know, missing areas, missing guardrails. And then last one shows the traffic and the tourists, which is, you know, not exactly a bridge design issue, but it is really the reality of that highway, and I know that some of the issues that are happening on the sides of the bridges, because of this traffic and tourists, do in a way affect the bridges, so we will be putting them in the -- we'll be putting each bridge into its context as well, which brings us to the context.

So the context portion, you know, like there are water falls, and swimming holes, and people stop, and it's so pretty, and there's also, I think, no. 19 shows the East Maui Irrigation structures that are right next to it, and that, in itself, is a National Historic Civil Engineering Landmark, so we have to be aware of all these other things right next to the bridges that will affect the bridge as well. And there's archaeological sites and features that Tanya's going to help us with, and also that's what we're going to the community with a lot for 'cause, you know, we need to know from the community what's the importance of some of those bridges, and the waterfalls, and the features that are right next to it, how it's important to the community. So we've been trying to get all that kind of information before we go in and look at each bridge and then try and figure out what to do about each bridge. And next thing we also look at is the distinctive bridge types, as you've seen, you know, there's arches, and then there's solid, and then there's picket. So in the nomination form, it says, "The road includes the highest concentration of stylistically consistent historic bridges in the State of Hawaii." So we are going to try and protect all that when we do our preservation plan, and then, you know, and we would like input from as many people as

possible so that, you know, down the road, things will be easier for the DOT when they start doing an actual construction project, which they will also come back to everybody again but, you know, hopefully, it'll be like: We've gone through this process and, you know, this is what we know, where the issues are, and we can move on from there. So that's really all we have right now, and then we're going to come back later with when we figure out which bridge gets what kind of treatment, and then we'll come back to you guys again and, you know, hopefully, it's going to be a longer meeting, hopefully, you guys will have the time to, you know, sit with us while we kind of go through what each bridge will be, you know, what kind of treatment will each bridge have. So at this point, does anybody have any questions, or comments, or -- and --

Ms. Mowat: You know, I really appreciate you folks going to the different communities before you start. They are -- because they are the ones that know the history, yeah? And I'm curious, so you folks going to do the research on the names of the bridges?

Ms. Moy: Oh, yeah. Yeah.

Ms. Mowat: Yeah. 'Cause that tells a lot ...(inaudible)...

Ms. Moy: Right. Right. We have started that. We have this matrix of the Hawaiian names and we've been giving it to the communities for their input, and already it's like well that used to be named something else.

Ms. Mowat: Oh good.

Ms. Moy: Yeah.

Ms. Mowat: Good.

Ms. Moy: We're trying --

Ms. Mowat: And what is the -- what is the -- how is the community -- how are they reacting to ...(inaudible)... they must be really --

Ms. Moy: Well, there have been -- it's been very positive. They've been very -- really open and, you know, giving us all kinds of information, which is wonderful.

Ms. Mowat: Well, just looking at the pictures, you know, makes me want to take a ride over there already 'cause it is such a beautiful place, and I salute you folks for taking this process, you know, to really doing your homework and going to the sources. So that's all I wanted to say.

Ms. Moy: Thank you.

Dr. Six: I'm on the -- I'm a trustee on the Hana Cultural Center so I already saw this presentation, and we had many suggestions that didn't have a lot to do with the preservation of the bridge but mostly about traffic concerns, but I'm really glad you guys are addressing some of the waterfall turnouts, I'm really glad you guys are doing the archaeology and what's associated with near and around the bridges to understand it and protect it, and I'm really pleased that you're going to the community and getting information because you'll get contradictory information, but there's so many people that are happy to share, and love that road, and love those bridges and want to see them stay and not all be replaced with something that's more modern, and I like the fact that you were tasked with restoring or rehabing, or whatever your level of mitigation's going to be on these bridges because on some of them, I drive really fast to cross, so I really want to commend that. And I know that in Hana, at the cultural center, we had a very positive meeting and people were very pleased that you're reaching out to the community, so I want to commend you folks as well for that, and having such a comprehensive team in place to dealing with it all at once rather than going back and having to mitigate things that you might cross, so thank you for that.

Ms. Moy: Thank you.

Chair Osako: So do the state and federal historic districts, basically, are they the same?

Ms. Moy: Yes. Yes.

Chair Osako: Okay.

Ms. Moy: It's the same set of -- the same nomination form.

Chair Osako: I mean, you know, the area and everything is the same?

Ms. Moy: Yeah. Right.

Dr. Six: And just a quick question. I think, if I remember from the last meeting, you're going to prioritize the bridges, like the real needs, not just cosmetic, but the real structural needs as well as making them appear, so I think that's going to be important when you come back with that priority of what bridge needs immediate -- and how you're going to deal with it so --

Ms. Moy: Yeah. And then --

Dr. Six: ...(inaudible)... job.

Ms. Moy: It has been interesting because the community sees some priorities, little different than maybe the engineers will see it, so we're going to have to try and meld all that.

Ms. Arleen Ricalde-Garcia: I think this is a wonderful thing that's being done. I'm just curious, what prompted it? Was it more the safety? Was it just a lot of things falling apart all at the same time? Or --

Ms. Moy: We can thank Paul.

Ms. Ricalde-Garcia: That's a segue?

Mr. Paul Santo: Well, you can thank your Senator English, partially, for -- because of his concern for the bridge and the safety along that highway that he recommended that we replace some of the bridges or rehabilitate some of the bridges to upgrade the load capacity on that highway, especially from the safety standpoint, fire trucks and so forth. So he's partially to thank for that. But this is going to be a long process. We have a lot of structures there that need to be upgraded, so it's more than my -- maybe my lifetime, but at least we're starting.

Dr. Six: You're going to be at least 140. And just to add to that, I think what happened too, when they the earthquake, that 6.8 that isolated the Kipahulu community, people started really thinking about these bridges and how many people will be impacted, not just tourists, but people that make their money off that traffic, van drivers, vendors, hotels, and the fact that it's a real lifeline to that community, and so when it did get isolated with that earthquake, it made Kalani -- I mean Senator English, my landlord think, think about that, so I'm please to hear that you mentioned the fact that he's the chair of the Department of Transportation and somebody had to say, hey, we need to look at those bridges. Thank you for that.

Ms. Ricalde-Garcia: And I'm also glad that you're addressing the traffic and the tourist attractions. I'm wondering if -- are you going to -- how are you going to resolve that problem because it's really dangerous? Are you going to make like an outing so that they can see the waterfalls because we don't want to deprive people from watching, but we don't want them to be in the precarious position where they get hit by a car?

Dr. Six: Or stop at every bridge to see the waterfall when you're trying to get home. You want them to enjoy it but you know.

Ms. Moy: Well, actually, it's been interesting to get some of the comments from the community 'cause some suggestions -- they had some really good suggestions, like some of them do have parking -- kinda like parking areas, but it's not right by the bridge, so

people stop at the bridge, so, you know, it may be the signage or, you know, something to discourage them from parking right there but moving on, and then another good idea that came up at your meeting and actually another subsequent meeting is etiquette for -- Hana Road etiquette that's given out at all the rental car agencies, you know.

Dr. Six: Pull over.

Ms. Moy: Yeah.

Dr. Six: Some of us live here. Yeah, no, but then also because road rage is a real issue when you get the person that will not let anybody get by you see the guy in the truck that's trying to get home and you see the anger and I think that causes accidents and it isn't a good way we want to reflect on the tourist but if they're informed and know, and I think Myrna was the one that said maybe after you have four cars behind you, you know, you can get a ticket, not that there's anyone to enforce it ...(inaudible)...

Ms. Ricalde-Garcia: It's even more of a concern now because the ambulance at Hana clinic will no longer be there. Is that right? The paramedics? So --

Dr. Six: I just know that they've been flying people on Mokulele, I think that's the airline that's operating now, they change so quickly, when we had the most recent real -- the tree fell on the guy at the Taro Fest, they took him out by plane. So I think in Hana, in the case of extreme emergencies, oftentimes, it's helicopter or the airport has been working with people to get people out. I wouldn't want to be in an ambulance on the -- I mean, you know ...(inaudible)...

Ms. Moy: No. I mean, yeah, even if all the bridges were perfect.

Dr. Six: But I think that they are dealing with that, like thinking about how do we get people out when -- 'cause people constantly hurt themselves and, you know, trees fall on them when they're buying popsicle and things like that so --

Chair Osako: Anything else?

Mr. Gaylord Kubota: I just want to say that I read your handout, and I was really impressed. This is really well planned. You guys are really doing a good thing.

Ms. Moy: Thanks. Thanks, Mike.

Dr. Six: And like Bridget said, going out to the community is smart rather than having them all up in arms later. Yeah. Very smart.

Ms. Moy: The earlier the better, right?

Chair Osako: Okay, let's move on.

Ms. Moy: Any other questions? You might have to see us for a long one next one, which won't be till probably January when we finally get all our information sort of started put together, but we may send Annalise some things ahead of time.

Dr. Six: I think you said you were also going to come, you know, once you got that, you were also planning on coming back to those community groups with it, not just here, so that's kind of nice too that you're going to give follow-ups to the community groups on your report, so thank you for that as well.

Ms. Moy: Thank you very much for your time.

Mr. Munekiyo: Thank you.

**F. NEXT MEETING DATES:**

**July 10, 2014 - Site Inspection of the Lahaina Historic Districts**  
**August 7, 2014 - Regular Meeting**

Chair Osako: Okay, next meeting date is August 7.

Ms. Kehler: No.

Chair Osako: No? Oh, that's the 10<sup>th</sup>, next week.

Ms. McLean: That's the next regular meeting date, but also included in your packets is the agenda and map for the site visit next week.

Ms. Kehler: Yeah. It's at 9:15 in Lahaina.

Chair Osako: Okay.

Ms. Mowat: I have a question.

Chair Osako: Sure.

Ms. Mowat: Is everybody just driving their own cars? How is -- I'm coming in via airplane. I mean --

Ms. Kehler: I can -- I reserved two county vehicles so people want to come and meet in Wailuku, I can take you.

Ms. Mowat: Okay. I will do that.

Ms. Kehler: Okay.

Ms. Mowat: And then we'll be back by 5:30, right?

Ms. Kehler: Yeah. Oh yeah.

Ms. Mowat: Okay, so you want me to come here?

Ms. Kehler: Let's see, you're flying in --

Ms. Mowat: I come at -- I come in --

Ms. Kehler: You're flying --

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

## **G. ADJOURNMENT**

Dr. Six: I move that we adjourn the meeting so that we can discuss logistics.

Chair Osako: Okay.

Dr. Six: We're adjourning first.

Ms. Mowat: Oh. Oh, okay.

Chair Osako: Okay, if there's --

Ms. Mowat: Okay sorry.

Chair Osako: If there's nothing else besides planning the transportation there, meeting is adjourned. See you in Lahaina and if you're coming.



There being no further business brought before the Commission, the meeting was adjourned at 12:11 p.m.

Respectfully submitted by,

SUZETTE L. ESMERALDA  
Secretary to Boards & Commissions

**RECORD OF ATTENDANCE**

**Present**

Warren Osako, Chairperson  
Gaylord Kubota  
Bridget Mowat  
Arleen Ricalde-Garcia  
Janet Six  
Frank Skowronski

**Excused**

Kahulu Maluo  
Bruce U`u, Vice-Chairperson  
Owana Salazar

**Others**

Michele McLean, Deputy Planning Director  
Annalise Kehler, Cultural Resources Planner  
Richelle Thomson, Deputy Corporation Counsel