

**CULTURAL RESOURCES COMMISSION
REGULAR MEETING
SEPTEMBER 1, 2005**

A. CALL TO ORDER

The regular meeting of the Cultural Resources Commission (Commission) was called to order by Chairperson Samuel Kalalau, III, at 9:00 a.m., Thursday, September 1, 2005, Planning Department Conference Room, Kalana Pakui Building, 250 South High Street, Wailuku, Maui, Hawaii.

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

Mr. Samuel Kalalau: Will this meeting please come to order. First of all, before we continue in our meeting, I would like to take this moment for all of us here this morning to take into reflection and send out thoughts and prayers to the victims of Hurricane Katrina. Okay, thank you. Welcome to our September 1, 2005 meeting. Commissioners, have you gone over the minutes? We need to have a -- take a vote on approval of our minutes.

B. APPROVAL OF MINUTES OF THE JULY 7, 2005 MEETING

Mr. Lon Whelchel: I move that we approve the minutes as read.

Ms. Dorothy Pyle: Second.

Mr. Kalalau: Any discussions?

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

It has been moved by Mr. Whelchel, seconded by Ms. Pyle, then unanimously

VOTED: to approve the minutes of the July 7, 2005 meeting.

C. PERMIT REVIEW

- 1. HISTORIC DISTRICT APPLICATIONS - None**
- 2. ADVISORY REVIEW - None**
- 3. DEMOLITION PERMITS**

- a. **MR. DEREK HEAFEY on behalf of HAWAIIAN COMMERCIAL & SUGAR COMPANY (HC&S) requesting approval for demolition of Bagasse Storage, Boiler House, Sugar Room, and Ancillary Structures (Equipment, Diffuser, and Tanks) at the site of the former Paia Sugar Mill (Maui Agricultural Co.), located at TMK: (2) 2-5-005-054, Paia, Island of Maui (BT 2005/1434) (A. Cua)**

Mr. Stanley Solamillo: The next item of business is under C, Permit Review, under Historic District Applications, there are none submitted before the Commission; under Advisory Review, there are also none; under Demolition Permits, Mr. Derek Heafey on behalf of Hawaiian Commercial & Sugar Company, requesting approval for demolition of bagasse storage, boiler house, sugar room, and ancillary structures, including equipment, diffuser, and tanks, at the site of the former Paia Sugar Mill operated by Maui Agricultural Co., located at TMK: 2-5-005-054 in Paia. The Planner for this is Ann Cua. And prior to getting into this case, I have some background material, and then both the Planner and Mr. Heafey will make short presentations.

This morning is a case that came ...(inaudible)... and it was for the demolition of certain structures located at Paia Mill. This is an oblique of the site in 1999. The mill was closed in 2000. It had been operated by Paia Plantation from 1887 to 1901; by Maui Agricultural Company Limited from 1901 to 1948; by HC&S from 1948 to 2000. It was designed by C.D. Burchenal, the structures that we will be looking at today, who was located at 80 Maiden Lane, in of all places, New York City. He designed these buildings for Hawaiian Electric Company, which supplied the drawings and the steel.

This is one of those few sites in Maui that has extensive ancillary documentation. These were shots that were taken between 1932 and 1933 by an E.J. Kraus and they have made their way to the University of Chicago's Special Collections as well as to the Library of Congress, and they show exactly, and almost poetically, some of the conditions that were existent in the fields of Paia Sugar Mill. I'm just gonna go through these.

It's amazing that, at this time, in the 1930's, planting cane as well as irrigation and harvesting was still very much unchanged from the beginning of the century, and these are really poignant.

The resources currently that we're going to be talking about this morning are the bagasse storage, which was originally designed and constructed as a mill building in 1906; a sugar room, also part of the mill building of the same year; a mill room in orange, which was built as a machine shop in 1915; a boiling house, which was built as a sugar warehouse in 1915; and ancillary structures, these include a sugar bin, mill equipment, diffuser, and miscellaneous tanks. These ancillary structures fall outside the 50-year threshold for

historic structures and were built between the years of 1960 and 1980. It's also important to remember that with sugar mills, like railroads and factories and other industrial complexes, these assemblages of buildings were put together over time and were constructed over time.

A current site plan shows the buildings that are in question. If I back up, part of the mill room, which is, excuse me, a part of the sugar room, which is in yellow, it's kind of that L-piece, was removed for the construction of the sugar bin and some miscellaneous tanks, so it's shown as a dotted line on the left-hand side of your screen. The remaining portion of that original structure is above that, and you've got the boiling house, the bagasse storage, and the mill building. The mill building is indicated in orange because the demolition that is being proposed by HC&S, at this time, is for the demolition of equipment that's located within the mill building proper.

This gives you an idea of the proposed demolitions, it includes the diffuser, which is that circular structure at the right-hand of the screen, it was built in 1970; bagasse storage, 1996; boiling house, 1915; sugar room, 1906; molasses tanks that were erected in 1950; the stack and scrubber that were erected in 1980; the bagasse dryer and stack that was put in operation in 1990; miscellaneous tanks from the '80's, and mill equipment, which is 1960 through 1990, and that would include also the sugar bin, which is on the left, far left of the screen underneath that large X.

In a post demolition site plan, as proposed by the applicant, the site will have continued industrial uses. The following buildings: mill building; machine shop; warehouse; storage building; power house, as well as a laboratory and ancillary building will remain on the site.

HC&S came in rather early and entered into consultation with the Maui County Planning Department and the State Historic Preservation Division of DLNR to develop a plan to mitigate the adverse effect of the laws of cultural resources associated with this site. Following that consultation, the plan that was developed was to have HAER, which is Historic American Engineering Record, Level II Mitigation for the site and the buildings.

For the site, this includes a historical context about the site and about the company history. It also includes archival photographs of the site, which include obliques and elevations, and archival photographs of historic views, such as the ones that preceded our or at the beginning of this presentation.

With regard to buildings, historical context for every building and structure has to be prepared as well as a building and structural description. If architectural and engineering plans are existent, that date to when the buildings were designed or changed through time, archival photographs of those plans need to be taken. If they are non-existent, something called a sketch plan or a sketch floor plan, which is a drawing which is made from

measurements taken in the field and other drawings as necessary, are required for preparation. This will be also accompanied by archival photographs. Again, in this case, of the building and structures, and those include obliques, elevations, and details, as well as archival photographs of historic views if they are available.

I'm gonna give you some examples of some HAER work which is being done right now at Pioneer Mill. Pioneer Mill was another HAER Level II Mitigation and it included everything that we have just discussed. Pioneer Mill was designed by Honolulu Iron Works. Again, in this case, Honolulu Iron Works, we're not talking about the facility in Honolulu, but we're talking about an engineering office located at 298 Broadway in New York City, the shop and erection drawings were produced by Hamilton and Chambers Company, also in New York City. What everyone, including myself, forgot when I began putting this together is that something called the American Sugar Complex was in existent at this time and it included Hawaii, Puerto Rico, Cuba, Santo Domingo, and Louisiana, as well as parts of South Texas. So a lot of the mills that were located in these places were designed in engineering offices that were placed in the corporate headquarter city of the nation, which was New York City. So you get these mills at ...(inaudible)... which were actually designed by American engineering firms, and I believe the largest mill that was ever designed by Honolulu Iron Works was actually in Matanzas, Cuba.

Given that, we can look at a typical Sanborn from the period, and this is kind of going to illustrate this whole thought that I was trying to present to you all which is that mills are not static buildings all built at one time, they actually evolved over time, we're looking, in this case, at a mill house and a cane shed, first designed in 1912, and altered in 1919 to 1920. Currently, the archival photography, which is being taken, is focused on recording all of those additions over time. When we look at the original drawings, again, we find these little mentions of New York scattered on the original blueprints. In this case, this is a pier plan, and something that pier plans don't show, which are the -- they are built to support columns that hold the structure up cause sometimes columns are used in other ways besides structure; in this case, they were used to -- as the basis for cabinets that were erected to keep shop and mill equipment, and you get these little things that don't show up on the plans that occur through time, this probably happened probably in the '20's that these cabinets were built. So it's very important to go through this whole process of reporting the interiors of mills and mill facilities. These are rare drawings, and I'm saying rare drawings because we find them only occasionally and they refer to how the exterior skin was applied to the building; in this instance, it's corrugated metal. And usually what we do get are structural drawings and mechanical drawings.

Again, Hamilton and Chambers New York. This is another drawing which refers to how the material, which is the exterior skin, was applied to the structure as well as window locations, and, again, this is one of those few instances where you find these kinds of drawings.

We've now moved to the machine shop in this case. This is important because it's all concrete construction. If you look at Sanborns over time, they'll differentiate between concrete and steel, which they call fireproof versus wood buildings, and this building or this mill facility changed over time through the erection of concrete buildings that were fireproof.

Looking at a portion of the crystalize room. In this case, you have steel structure adjacent to wood structure, and some of the wood framing still remaining. In cases where we don't have anything beyond a Sanborn map or a site plan that shows a building, we'll go and do something called a sketch plan, and the sketch plan is actually taking dimensions of the building locating door and window openings. If we find that the building is significant to merit taking more details, we'll go, actually go into other detail drawings. In this case, it was wood or wood window details.

This is a sugar bin. It's probably the oldest sugar bin left on Maui, and there's a warehouse which is framed similarly to this here at Kahului. We wouldn't had known it had we not gone on to the site, but you'll find instances, in this case, it was a mixing traditional wood framing technology with steel framing of the period, and they're blending the two, so you don't have what you would expect to have all fireproof construction at one site.

Going back to Paia Mill, this was the proposed HAER Level II Mitigation Plan that we described, and we're going to walk you through some of the buildings. This is the mill building and this is for demolition of equipment only. This is a storage area with clarifier tanks. This is bagasse storage. This is probably the most impressive building in the whole complex. Another view from the interior of it. The columns are or the column piers are very tall and they're battered, and they're numbered as far height so you can ascertain the height of the product on the floor. This is still bagasse storage, the interior. This is the sugar room. It was that early building that we were talking about and this is, again, a case where we have wood framing placed into a facility that should be fireproof ...(inaudible)... steel framing for the rest of the mill. And this would have been presumably for finished sugar either in bags. This is the boiling house and these are evaporators located within this building itself. This is another view of the boiling house. I stand corrected, those evaporators are actually crystalizers, this is a crystalizer here as well. And in this case, we've got very early steel framing, it probably dates to the original construction date, 1915. You can tell by the way the rivets are located in the column as well as looking at how the column attaches to the pier and the base plate configurations. Another view of sugar crystalizers. ...(inaudible)... conditions are important. This one was taken to show some difference in framing which now eludes me. I've got early steel framing and I don't remember what the transition was going to, but also on the right-hand side is an elevator that goes to the sugar bin.

Another one of those ancillary images that you find that, in this case, can be poetic, these are chalkboards, which were for enumerating I guess incidents of accidents or trouble. This

is in the boiling house, a view of the vacuum pads. This is another view of the boiling house showing two buildings that were actually I think it was a laboratory and an office building which were located in here. They were constructed of concrete CMU and just built within the mill itself or within the boiling house. And another view of a line of crystalizers. This is a sugar bin, it's later than the one that I showed from Pioneer Mill, and it's probably related to a pair of sugar bins located at Puunene, whether this probably follows the construction of those two sugar bins, but because it is younger than the 50-year threshold, it's not required to receive Level II mitigation. What we'll do is catch it in the site photographs so you can get full context on the building and probably if there's time enough where the crew out there might be able to do a sketch plan.

Staff recommends approval of this HAER II Mitigation Plan as proposed by HC&S and develop in consultation with both the Planning Department and the State Historic Preservation Division. Okay, the applicant, Derek Heafey, is available for questions should you have any.

Ms. Pyle: Perhaps I have questions for Stan first.

Mr. Kalalau: Commissioners, wait. Stan, are you through with your presentation?

Mr. Solamillo: Yes.

Mr. Kalalau: Is the applicant gonna come and say -- okay.

Mr. Derek Heafey: Good morning. My name is Derek Heafey. I represent Hawaiian Commercial and Sugar Company. I'm seeking approval to get the demolition permit to demolish portions of the Paia Mill. A very good presentation there. As you can see, we're not planning demolition all of it, only the structures that are in bad condition and deteriorating as we speak even. Some of the older or some of the buildings will remain, some of them have been leased out to businesses, there's the Maui Distillers or Kalani Distillers in the old machine shop, and then ...(inaudible)... Coffee Creations in one of the outline buildings. As I say, our interest in demolishing this is it's a safety hazard, not only to the employees of those businesses, but to the public. It's not a good place to be around under windy conditions. The sheet metal on the roof is coming off in chunks. I wouldn't go there.

Ms. Pyle: In a hurricane.

Mr. Heafey: Yeah, definitely that would finish it. We do recognize the historical importance of this complex and we will cooperate with the Commission and the Planning Department to adequately document the site. In addition to the proposed mitigation work, we also

maintain, A&B maintains a large depository of information at the Sugar Museum in Puunene; there's much there. I can answer any questions that you might have.

Mr. Kalalau: Okay, commissioners, you guys have any questions? Okay, Dorothy.

Ms. Pyle: I have one nice long list. I'm the historian so -- who is going to actually do the HAER mitigation review?

Mr. Heafey: We have -- I have quotes from a local photographer, also from Dawn Duensing to -- she's one of the bidders or --

Ms. Pyle: The applicants or whatever?

Mr. Heafey: Yeah.

Ms. Pyle: Because I think along those lines, since this is really a historic site, not just an architectural building, that perhaps with the HAER mitigation review that's being done, while you do have lots of indications of maintaining a good photographic history, it would be really, really helpful to have a written history to go along with it, and so I hope you'll take that into consideration when you determine who the person will be that's going to do this.

Mr. Solamillo: That's under context, historical context which is ...(inaudible)...

Ms. Pyle: Right, but it also makes a difference who the historical person or who the -- who does the historical context in order to be able to put it in the proper context, so I'm just asking that you please be very sensitive to when you hire a consultant that they have the background to collect that kind of information and put it in context. I'm assuming that HC&S or A&B is funding the HAER?

Mr. Heafey: Yes.

Ms. Pyle: Yes. Okay, so we don't have to worry about that. I also have just a few other kind of context questions. Because this is a historic site in Paia and also for Maui County, when you are doing the HAER report, will there also be included some maps and other information about Paia as a historic town or a sugar town because taking the mill out the town really doesn't make very much sense?

Mr. Heafey: That can be addressed in the written part. I don't think we have --

Ms. Pyle: You see what I'm trying to say? You have many, many photographs and many maps of the mill, but how does that relate to how Paia, as a historic place on Maui, developed, grew, what role did it have to play, was it surrounded by, you know, most of us

in this room know a lot of this information; it was surrounded by villages; these are the kinds of things that needs to be put in a context that's probably broader than was indicated, I think, there. Are oral interviews going to be included?

Mr. Heafey: I believe there's some of those on file that were done in '98 in Paia.

Ms. Pyle: There's been a lot of information about Paia but I just -- I think there perhaps should be some public notice that this is going to happen and that people should be allowed to comment or to add their views, if they would like to. The University of Hawaii has an Oral History Center that is very active in collecting oral histories and has, certainly, the staff and the knowledge of how to do that and which also leads to the role of the Sugar Museum. I know they have stuff there --

Mr. Heafey: They have a lot there.

Ms. Pyle: But, certainly, Gaylord has great contacts in the community and could be very useful. I just want to make one comment. I have great sentimental attachment to the Paia Sugar Mill. My husband worked for HC&S from 1968 until about 1988, and 1967 actually, and in about 1972, the HC&S was going to demolish all of the old molasses storage tanks in the mill, in Paia Mill, they were all made out of redwood. My husband went down there and demolished them hand, by himself by hand, and we took all of the planks of redwood to our house where we scrubbed them down, pulled the old nails out of them, had them split and tongue and grooved, and our entire house in Pukalani is built out of the Paia Sugar Mill molasses storage tanks.

Mr. Heafey: You know I heard that from Brian Ross that you had done that.

Ms. Pyle: So when the HAER people are here doing this mitigation report, if they would like to come and see what the old tanks looked like, we'd be happy to have them come to our house. So, anyway, I have great interest in this. Thank you.

Mr. Kalalau: Okay. Lisa?

Ms. Lisa Rotunno-Hazuka: Can you reuse anything that would be demolished? I mean is there any pieces that people can reuse or --

Mr. Heafey: We're planning on or we're going to try and salvage some of the timbers, some of those are in pretty good shape yet; if we can do it, we definitely will. Some of the brick may be usable out of the smokestack, people will be welcome to that. I don't know how we would set that up. See HC&S employees would have, you know, the first option to get the material --

Ms. Rotunno-Hazuka: Okay.

Mr. Heafey: But if there's any left, I don't see why the public couldn't have access.

Ms. Rotunno-Hazuka: I was just curious cause I know a lot of times when there's a lot of concrete, some of the -- sometimes they take it to a crusher and then they crush it and then it can be used for fill or something later, and I just was wondering how you could reuse a lot of the steel or any of that but --

Mr. Heafey: Most of the steel will be sold as scrap metal. Most of the -- we do have plans to crush the concrete and use it for road base on some of the plantation road. Some of the wood, like I say, if we can get it out of there in one piece, we'll try to reuse that.

Ms. Rotunno-Hazuka: And then one of the buildings that we saw was I think a switch house or a electric --

Mr. Solamillo: That was not on this one; that was as an example for Pioneer Mill.

Ms. Rotunno-Hazuka: I was just wondering. What happens there? It said something about electric --

Mr. Solamillo: Yeah, it's a electrical switch house and it moderates current. It has huge throw switches to moderate current between the mill and transformers.

Ms. Rotunno-Hazuka: Oh. I was just curious what it was.

Mr. Kalalau: Okay. Question.

Mr. Keeaumoku Kapu: Majority of the lumber, the timber that was used to build the mill, is it -- was it shipped here or was there a mill that actually milled those things?

Mr. Heafey: I believe it came from Oregon. It was all shipped over because I think it's all redwood.

Mr. Kapu: No native type woods?

Mr. Heafey: Not that I'm aware of.

Mr. Kapu: The reason why I ask that is because, like in the Baldwin House in Lahaina, we have some relics that are made of mehame, yeah, and mehame is like a hard dense wood, can't find it anymore.

Mr. Rotunno-Hazuka: Right.

Mr. Kapu: Mehame, kauila, ohia, so that would be interesting to know if -- it's just my curiosity as pertaining to what types of wood was in there.

Mr. Heafey: So far as I know it's redwood.

Mr. Kalalau: Anymore questions, commissioners? If not -- you got a question?

Mr. Solamillo: Yeah, I just had a response to Ms. Pyle's comments. With regard to oral history and the community of Paia, Dawn Duensing did an oral history in 1997 on the Paia community. Does that satisfy that concern on your part?

Ms. Pyle: I'd have to go back and review that a little bit more.

Mr. Solamillo: Okay.

Ms. Pyle: But I think that what I'm just trying to make sure happens is that the information about the mill does not get filed here --

Mr. Solamillo: Correct.

Ms. Pyle: The information about the community get filed here --

Mr. Solamillo: As a related --

Ms. Pyle: They need to be somehow meshed together because they come together.

Mr. Solamillo: Yeah, okay.

Ms. Pyle: And that's really my major concern.

Mr. Kalalau: Okay, commissioners, if there's no more questions, we'll now open the floor for the public. If there's anyone in the public who wants to testify on this project, you may come up now.

Mr. Heafey: Thank you.

Mr. Kalalau: Seeing that we have no one, does staff has -- Ann, you got anything to say?

Ms. Ann Cua: Couple of the things. First of all, I really want to thank Stan. I was gone on vacation for three weeks and, you know, even before then Stan, you know, took this upon

himself to work with the applicant. The applicant has been extremely cooperative in terms of, you know, what I've heard from Stan and we always appreciate that so, you know, thank you on behalf of the Department, and, you know, Stan just really went beyond the call, in my opinion, to really put this together and, you know, he definitely had a personal interest in, you know, getting very accurate information to come before you.

We -- I know Stan mentioned that he has been working with the cultural, excuse me, the State Historic Preservation Division closely. We have been waiting for a letter from them and we were hoping we would get that for today's meeting. We don't have it yet, but we will wait for that letter. We will need to wait for that letter before we actually issue --

Ms. Pyle: Approval? The letter of approval?

Ms. Cua: Yeah, so that --

Mr. Solamillo: Yes, the letter of concurrence.

Ms. Cua: Yeah, concurrence, basically, and so we're going to wait for that before we are able to issue the final, you know, letter from the Department on this project. I have been jotting down comments as I've heard you discuss this topic and so I could go over that, at this point, with you if you'd like, or we can wait till another point to see -- cause what we're going to do, actually, is I'm going to prepare a letter, on your behalf, with all your comments, you know, indicating you've reviewed the demolition and, you know, with the following comments you feel that the demolition could proceed so, you know, your comments are very important and it's important that we represent it accurately, so would you like me to go through that now? Yeah?

Mr. Kalalau: Yeah, that's fine.

Ms. Cua: Okay. So it's not in the particular order you talked about but the first comment I have is that the applicant attempt to reuse and salvage, to the extent possible, remnants of the mill. Secondly, that in addition to the HAER mitigation, written history of the mill as well as its existence and context to Paia Town be done, and that we can work on the wording on that, I'm just trying to get your ideas down. That oral interviews be conducted. That public notice of the demolition be done in order to obtain comment and views from the public. Anything else?

Mr. Kalalau: Lisa?

Mr. Rotunno-Hazuka: I have something but it --

Ms. Cua: Oh, one more thing. That the types of wood of the buildings be documented. Anything else?

Mr. Kalalau: Okay, Lisa?

Ms. Rotunno-Hazuka: One question I have is will there ever be like any, I don't know what the long-term, what's going to happen to this area, but will there ever be like a plaque or anything that states that this is the location of --

Mr. Kalalau: A monument?

Ms. Rotunno-Hazuka: Yeah, or some type of monument?

Ms. Pyle: A historic marker.

Ms. Rotunno-Hazuka: And another question I was thinking of has there ever been any kind of like a memoriam or something to someone that may have been hurt at the mill or was there anything inside that, you know, they ever had, if there was an accident or something like that that would need to be saved too, but more along the lines of some type of monument? Would that be something you guys could do? Depending on, you know, you don't wanna place that yet because what if that doesn't go with the use in the future but I think it would be good like, you know, this is the site of and --

Ms. Cua: I think regardless of the use in the future, I don't necessarily think you would have to go with it because I think it's mere existence in history pretty much stands alone, and so, you know, we could add that a historic marker be placed on the site to commemorate the existence of the mill and its importance to the Paia community? Something like that.

Ms. Rotunno-Hazuka: Yeah, I think that would be good.

Ms. Cua: And I would really appreciate, you know, from any of you, in terms of the language that I've put forth, anything else that you feel, you know, how we can modify the language so that it accurately reflects your comments.

Mr. Kalalau: Okay, commissioners, so we're going to have to --

Mr. Solamillo: You can act on them.

Mr. Kalalau: Oh, we can act on them until we get all the information from the State Historic Preservation Department, you know, the letter --

Ms. Rotunno-Hazuka: Oh, what it's going to say.

Mr. Kalalau: Right.

Ms. Pyle: I did wanna go back to one of the things that Ann had written, and I'm not sure which, it's kinda about halfway down.

Ms. Cua: Is that the one in addition to the HAER mitigation written history of the mill? Cause you kinda --

Ms. Pyle: Yeah, no, there was something -- go ahead. Go ahead and say that again.

Ms. Cua: In addition to the HAER mitigation -- in addition to the HAER mitigation, the HAER mitigation, written history of the mill, as well as its existence and context to Paia Town shall be --

Ms. Pyle: Okay, I think it was the area the word Paia Town because today, in the modern context, Paia Town is the strip along the coast there, and in actuality Paia used to go way up into that area --

Ms. Cua: Right. Right.

Ms. Pyle: And so maybe just the Paia area or something is a better word than Paia Town because otherwise it doesn't -- that was it. Thanks.

Ms. Cua: Okay.

Ms. Rotunno-Hazuka: And so we are saying that as they've already committed to the HAER Level II, they're already committed to that, and we're including that in the letter?

Ms. Cua: Yes, because what I'm saying in addition to the HAER --

Ms. Rotunno-Hazuka: Yeah, in addition, okay.

Ms. Cua: In addition to the HAER mitigation.

Ms. Rotunno-Hazuka: Perfect.

Ms. Pyle: I just have one more thing that I wanna put on to the record somehow here, and that's just my own feeling about all these old sugar mills and so on and so forth. The arrival of the building of these sugar mills in Hawaii a hundred years ago or so is really the record of the industrial revolution arriving in Hawaii, and the history of these buildings, the

construction of these buildings reflects a monumental change in Hawaii's history, and I, you know, to have them disappear is, from point of view, very traumatic, but that's just me, but I really think, I don't know how to say that, I don't know how to use that, why that's important to anybody besides me, but it is a pivotal point in Hawaii's history and to -- somehow the preservation of this record is really important.

Ms. Rotunno-Hazuka: No, I agree with you because we wanna preserve what we can, I mean granted we don't want any --

Ms. Pyle: Dangerous falling buildings.

Ms. Rotunno-Hazuka: Unsafe buildings and what have you, but it is just a major time in history, just like the World War II bunkers, I mean right now they're all demolishing those that we have left and I'm like, no, those are neat, they're important, but some people look at them like it's just concrete.

Ms. Pyle: Anyway, you know, no, I just felt the need to say that. Thank you.

Ms. Cua: So, excuse me, Mr. Chair?

Mr. Kalalau: Yes?

Ms. Cua: So would that -- is that a comment you would like? If so --

Ms. Pyle: Actually, I think I would like it to be somewhere in a letter that would recognize that this is representative -- want me to write that for you? I hear you.

Ms. Cua: Thank you. I have a question, Mr. Chair, if possible, and this is regarding the letter from SHPD. Am I understanding that you want to see that letter at another meeting before you push this on, or, in this particular case, because we have had contact with them right through, we're just basically waiting for the letter? This whole process has evolved with them, not independent of them, so we would hope that we could pass this through with your blessing today knowing that we're just awaiting that letter and, once we get that letter, we could issue the final letter from the Commission but it wouldn't have to have it wait a whole other month before we're able to bring that letter to you.

Mr. Kalalau: Right, thank you, Ann. This is what we were going to discuss right now. I'd like to have the consensus of this Commission on what you guys feel on what Ann just said, basically, that is what we're going to have to vote on today, whether we wait for that letter or whether we approve knowing that that letter will come from the State. But I also think that the applicant should know, you know, if we do approve now, how fast will the State move, you know, if the letter is not here today, how should we know he'll get it in -- the

applicant might get it in a week or so. But I think a motion here would be more concrete, or maybe we could, in our motion, we could make it so that, because we don't have the State approval right now, the letter of approval right now, that our motion can at least help support the applicant and our decision today.

Ms. Pyle: Are you looking for a motion?

Mr. Kalalau: Yes.

Ms. Pyle: Okay, I move that pending a letter of concurrence and approval from the State Historic Preservation Office, the Cultural Resources Commission, and I'm going say, this you don't have to put it in here, but I'm going to say, with great reluctance, approves the demolition permit for it would be Paia Sugar Mill as stated by and limited by the presentation made at the meeting on September 1.

Ms. Rotunno-Hazuka: Second.

Mr. Kalalau: Any questions? If not, there's a motion on the floor.

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

It has been moved by Ms. Pyle, seconded by Ms. Rotunno-Hazuka, then unanimously

VOTED: that pending a letter of concurrence and approval from the State Historic Preservation Office, the Cultural Resources Commission approves the demolition permit for the Paia Sugar Mill as stated by and limited by the presentation made at the meeting on September 1.

Mr. Kalalau: The motion is now carried.

Mr. Solamillo: Once the letter does come in, we were supposed to actually get communication via facsimile or email this morning from Susan Tasaki --

Ms. Pyle: It's probably up there now.

Mr. Solamillo: Right. When the letter or correspondence comes in, that'll be copied and submitted to you in your next agenda under either a report item or under Communication.

Ms. Cua: Thank you.

Mr. Kalalau: Okay, thank you.

D. COMMUNICATIONS

Mr. Solamillo: The next item of business is D, Communications.

Mr. Kalalau: Is there any questions? If not -- you got a question?

Ms. Pyle: Communications were attached, right?

Mr. Solamillo: Correct.

Ms. Pyle: I was, I apologize, I wasn't here at the last meeting and maybe things changed a little bit, were we going to list them on the agenda?

Mr. Solamillo: I'm sorry. I made a mistake. I did not ...(inaudible)...

Ms. Pyle: Well, I'm sure you were pretty busy too. I understand. And were there any communications from the State Historic Preservation Office cause we were going to list those also?

Mr. Solamillo: I didn't receive any that haven't been included in this packet. If they're not included in the packet, then they'll come in with the next agenda.

Ms. Pyle: Okay. Thank you. That's all.

Mr. Solamillo: Again, my apologies to the Commission.

Ms. Pyle: You had other thing to do.

Ms. Rotunno-Hazuka: Mr. Chair.

Mr. Kalalau: Is there any other comments? Okay, Lisa?

Ms. Rotunno-Hazuka: I just wanted to let the Commission know that I did work on this project so --

Mr. Kalalau: Oh, okay, so --

E. UNFINISHED BUSINESS - none

F. NEW BUSINESS - none

G. SIGN ENFORCEMENT PROGRAM IN THE LAHAINA HISTORIC DISTRICTS

H. DIRECTOR'S REPORT

1. Mark Roy of Munekiyo & Hiraga, providing EA findings (as requested by the Commission at the August 4 meeting) for Wainee Self Storage Facility, Lahaina, Maui.

Mr. Solamillo: Under Unfinished Business, there are no items. Under New Business, there are no items that are coming before this Communication. Under sign enforcement in the Lahaina Historic Districts, there are not items which have been placed on this agenda. Under Director's Report, we have Mark Roy, of Munekiyo & Hiraga, providing EA findings, as requested by the Commission at the August 4 meeting, for the Wainee Self Storage Facility located in Lahaina, Maui. The Planner for this project, in this case, is Paul Fasi.

Mr. Paul Fasi: Good morning. I'm here representing the Planning Department for Kivette Caigoy, who actually carried this EA process through. From here on, I'll be taking the SM1 major permit process through. Before I begin, I'd like to congratulate Stan on a outstanding presentation. It's a hard act to follow. It was more information than I ever needed to know, Stan.

Mr. Solamillo: Okay, sorry.

Ms. Pyle: No, it was ...(inaudible)...

Mr. Fasi: But, no, it was very good, Stan. Thank you. I learned a few things and it's good to have somebody that knows what they're doing. Let's see, the Cultural Resources Commission, this body, reviewed the Draft EA on July 7, 2005, and at that meeting, requested to review the archaeological findings for this particular project. The applicant completed the field investigation activities for the survey on August 4, and if there are no questions for the Planning Department, I'm just going to turn it over to the applicant to review the archaeological findings for you. Thank you.

Mr. Solamillo: Thank you, Mr. Fasi.

Mr. Kalalau: Thank you.

Mr. Mark Roy: Okay, good morning, members of the Cultural Resources Commission. My name is Mark Roy. I'm a Planner with Munekiyo & Hiraga. I'm accompanied today by Mich Hirano, of my office, as well as representative of the applicant for the Wainee Self Storage Facility project, Ms. Lee Miller, from Finance Holdings. As you may recall,

commissioners, the -- this project was brought before you for review and comment during the July 7, 2005 CRC meeting. At this July 7 meeting, commissioners provided a review of the design concept and requested the opportunity to review the findings of the archaeological inventory survey that was to be completed for this project.

As Staff Planner, Paul Fasi, just noted, therefore, the primary focus of today's meeting is for the CRC to review the archaeological findings for the Wainee Self Storage Facility project. It is noted, at this point, that as part of the SMA application process, the design elements of the proposed project were comprehensively reviewed and approved by the Urban Design Review Board during its regular meeting on July 19, 2005.

As a starting point to today's review of the archaeological findings, as prepared by Archaeological Services Hawaii, I will first provide a brief summary of the project as it has been almost two months since the project was first reviewed by the CRC. I would like to refer the commissioners to the handout that, I believe, you've been given that's been prepared for today's meeting; the format of which will follow the presentation that I'm just about to deliver.

The 18,638 square-foot subject parcel, identified by TMK 4-5-07: Parcel 4, is located between Wainee Street and Honoapiilani Highway on the fringe of Lahaina Town. While the parcel currently lies undeveloped, it is noted, at this point, that a single-family residence once formerly occupied the site. As can be seen on the surrounding land use aerial photography map that, I believe, is in your handout, a mixture of commercial and residential land uses, including Kaiser Permanente Clinic, the Lahaina Center, the First Hawaii Bank, the Longhi Commercial Building, and the Piilani Elderly Housing project can be found surrounding the subject property.

Review and comment on the proposed development of a small scale self storage facility on the subject property was received during the July 7 CRC meeting. As was discussed during the last meeting, the facility containing approximately 198 storage lockers will provide around 22,780 square feet of storage space to residents of the Lahaina community. Due to the relatively small scale of the proposed self storage facility, onsite facilities will be limited to a manager's office, a restroom, 15 parking stalls, and 2 loading areas.

As was also noted during the July 7, 2005 CRC meeting, the project site lies within the Lahaina National Historic Landmark District, but is approximately 700 feet outside the boundary of the nearest County Historic District, which if I can refer commissioners to the Historic District's aerial photography map in the handout, I believe it's Historic District 2 or HD-2, so the project site lies, what we estimated, 700 feet beyond the boundary of HD-2. As I mentioned at the beginning of the presentation, we're here today to review the findings of the archaeological inventory survey, which was required by the State Historic Preservation Division in a Draft Environmental Assessment comment letter dated June 30,

2005. To fulfill this requirement, the applicant has engaged the services of Lisa Rotunno-Hazuka, of Archaeological Services Hawaii, to complete the archaeological inventory survey. Field work completed on August 4, 2005, involved a combination of pedestrian surveys and subsurface testing. A photo of the site has been included in the handout to give commissioners I guess to provide context to the survey methodology. To summarize, a total of nine trenches were dug at various points across the .43 acre site using mechanical backhoe techniques and the deposits were analyzed for archaeological contents.

The findings of the field work were negative and Archaeological Services Hawaii states that no further archeological inventory work is necessary. No evidence of surface or subsurface cultural remains or pre-contact or historic period habitation was identified during the pedestrian survey on subsurface testing on the subject property. While in completion of the archaeological inventory survey field work, a post field investigation summary letter detailing the methodology findings and recommendations was prepared by Commissioner Rotunno-Hazuka, of Archaeological Services Hawaii, and transmitted to Staff Planner, Kivette Caigoy, for distribution to the Cultural Resources Committee. Due to the presence of a number of significant sites in the whole Lahaina Town area, a single recommendation resulting from the archaeological inventory survey field work relates to the need for archaeological monitoring during initial groundbreaking or ground altering construction related activities. I believe that Commissioner Rotunno-Hazuka is willing, on behalf of Archaeological Services Hawaii, to field any specific questions the CRC may have today relating to the findings of the archaeological inventory survey field work.

Due to the lack of archaeological resources on the project site, the applicants is now seeking to progress through the permitting process and is anticipating a Finding of No Significant Impact, or a FONSI determination during review of the Final Environmental Assessment at the Planning Commission meeting that has been scheduled for September 13, 2005. That basically concludes my presentation for today on the Wainee Self Storage Facility project. Thank you, commissioners.

Mr. Kalalau: Thank you, Mark. Anybody got questions for Mark? Yes?

Ms. Pyle: Maybe I missed this. It says in here, in the report that you gave us, were there no comments or any comments that came from the west Maui residents? It says in number three, that if there were any comments, they would be presented. Were there any?

Mr. Roy: We have not received any written comments from any of those three organizations. I can run you through, basically, the process that we went through in regards to inviting comments, just --

Ms. Pyle: Yeah, real quick.

Mr. Roy: Okay, basically, a Draft Environmental Assessment copy was submitted to those three agencies. Follow-up telephone calls were held with the relevant person of those bodies and also follow-up emails were actually sent. We haven't received any written comments, but conversations have been held with the relevant persons in those agencies. West Maui Taxpayers Association, in particular, noted that if we hadn't received any comments, it pretty much means there was no complaints on behalf of their people that they represent in the Lahaina community. We didn't actually receive written comment from the other two but we did follow-up by telephone calls and emails.

Ms. Pyle: Thank you.

Mr. Kalalau: Anymore questions? Kalei?

Mr. Kalei Moikeha: Actually it's kinda not necessarily pertaining to the archaeological findings but it's just a question I had about self storage itself.

Mr. Roy: Okay.

Mr. Moikeha: And everything will be, as far as the rental space and everything, is in the building correct? You're not going to be renting -- they're not going to be renting space outside as far as somebody comes and says, you know, I need a parking space for an antique car that I have ...(inaudible)...

Mr. Roy: No, the storage is --

Mr. Moikeha: So only for the building right?

Mr. Roy: Yeah. Yeah.

Mr. Moikeha: Sure?

Mr. Roy: I'm sure. The parking will be for the patrons.

Mr. Moikeha: Okay.

Mr. Kalalau: Okay, anymore questions? If not, I have some questions. This is for Lisa. I like the maps and I like the diagram because, you know, I really can put myself in the area and on the property, but what I really needed from Lisa is can you break down some of the cubic measurements, like --

Ms. Rotunno-Hazuka: Like how much was tested?

Mr. Kalalau: How many feet? Yeah. Yeah. And how many feet you went down and how long the trenches were and --

Ms. Rotunno-Hazuka: Yeah, usually we go about ten feet long, six feet deep, and depending on the size of the bucket, it could be two buckets wide, but I think this one may have been about two feet, three feet wide. We've gotta go somewhat wide so we can see, you know, the profile, so that would be ten feet times three feet times six feet times nine. How's that? You know one thing that could help you is that generally when a parcel is about an acre and we do not have anything on the surface that indicates there is any sites, on an acre we may do like maybe four to five trenches, but we decided to do more here. One thing I did want to clarify is that the soils do have charcoal flecking in them and we don't know if that's from, you know, maybe taro or if that's from when the historic home was there, if sugar cane was here in the past, so there was a little bit of evidence of cultural. Once we review the LCA's we'll see the land use around the area and if, you know, if the claim is, you know, one house site, one, you know, one taro, then we'll -- we can make some assumptions. Also, the trenches, like one, two, and three, more in the north, we had a little bit of alluvial water stream deposits, which, you know, I'm not sure where those came from but we often see that like if there was a flooding event and we'll have that in the record. I would have thought, you know, we would find maybe some more from historic habitation, a marble, you know, glass, something. I don't know if they really scraped the side away or what happened, but we really anticipated finding at least some historic artifacts, which is one reason why we'll monitor too because when you monitor, you know, you open up the whole land; this is just a real random place to trench.

Mr. Kalalau: But it's good, you guys have a whole lot of trenches.

Ms. Rotunno-Hazuka: Yeah, for that small area, it is, it is, and we figured might as well we had the time and they were okay with that so --

Mr. Kalalau: Okay. Thank you. Is there anymore questions? If not, we will open this portion for anyone in the public who wants to testify on this matter. Please come forward now. We see that there's no one here so we can move on to -- okay, Mark, before we let you sit down, commissioners, anymore questions? If not, thank you, Mark.

Mr. Roy: Thank you very much.

2. October 6, 2005 meeting agenda

Mr. Solamillo: The next item for Director's Report is setting any items which need to be included in the October 6, 2005 meeting agenda.

Ms. Pyle: Well, once again, I would like to find out if there's any coming information, any lead time information about what might be going on at the Lahaina Boat Harbor cause we had talked previously about trying to have some kind of a workshop about what really is a National Landmark and what impacts those would have and so on, so maybe we can set that for, I don't know if October is good time or November, or something like that. And I also would like to, once again, bring up the possibility of having meetings in Hana, Lanai, and Molokai, they're not agenda items necessarily, they're just ideas.

Mr. Solamillo: Did you wanna discuss that?

Mr. Kalalau: We should discuss that.

Mr. Solamillo: Why don't -- I'll just put them on so we can discuss it. It was Hana and what? I'm sorry.

Mr. Kalalau: Molokai and Lanai.

Mr. Solamillo: Thank you.

Mr. Kalalau: Yeah, I just wanted to say something about -- I was called by the Mayor's office to attend a meeting in Lahaina, it was at the very last moment, I think it was at the old courthouse, I think, what's his name, Zeke Kalua tried to contact Keeaumoku to --

Mr. Kapu: I attended.

Mr. Kalalau: You attended?

Mr. Kapu: Yeah.

Ms. Rotunno-Hazuka: What was this for?

Mr. Kalalau: And I tried to get more information about that meeting, I thought maybe it was a meeting that we already addressed and we deferred for further action on them. I guess maybe they were just excited up there at the Mayor's office that they wanted somebody to be there and I told them, regardless if we're there or not, we cannot do anything.

Ms. Pyle: But what was it about?

Ms. Rotunno-Hazuka: What was this --

Mr. Kalalau: Well it -- I think it was the thing that we discussed in Lahaina meeting and we deferred it, it's the courthouse, they want to put their -- they want to put their little like gift

shop in there and, you know, use a portion of the -- use a portion of the courthouse and stuff so -- maybe you can explain little bit.

Mr. Kapu: Sure. Well, basically, I got the call from Zeke Kalua, so it was kind of a last minute thing so I showed up, the Mayor was present, and it went through Mayor's West Maui Advisory Commission, and it was requested by one of the commissioners, Derek Baker, to place the courthouse item on the agenda, and they brought up the letter, Mike Foley's letter pertaining to the conditions or recommendations that needed to be met. So, I guess, what was, basically, was trying to occur from that point was to allow the courthouse and the gift shop, but in the recommendations from Mike Foley, it clearly stated that there's about seven, maybe eight items in the recommendations that needed to be met; one of them was to put the courthouse back in its proportion; the second one was multi-cultural people should be involved, like the younger generation, to be involved with it, part of an advisory to whatever happens in the National Historic District. It drew a lot of questions as pertaining to the Cultural Resources Commission's responsibilities to do in the area, so I just, basically, shared some information as pertaining to we where we, basically, give recommendations based on the Secretary of the Interior Standards on the National Historic Register and stuff like that, and I guess they was trying to get the item placed in front of the Mayor so the Mayor can sort of work things out to allow these things to happen. And a lot of the discussion was based on the lease agreement for the area from the County that was turned over to Lahaina Restoration Foundation, and certain conditions in there had to do with ADA, and the museum/gift shop was the hottest topic pertaining to the lease agreement.

Ms. Pyle: Meaning who would control that?

Mr. Kapu: Well, meaning what the conditions was based upon what Lahaina Restoration Foundation was asking for to be conducted in the courthouse. There was a lot of topics pertaining to taking down of a lot of the rails, the podium, the benches, the file cabinets. They, basically, they gutted the place and they --

Ms. Pyle: The courtroom?

Mr. Kapu: Yeah.

Mr. Solamillo: The courtroom.

Mr. Kapu: The courtroom.

Mr. Solamillo: Right.

Mr. Kapu: So -- my comment? For it being placed on the Mayor's advisory commission sort of put me in a spot because I, basically, went there, you know, just to share my insight as pertaining to what our responsibilities were, and for it to be placed on the Mayor's advisory by one of the commissioners, basically, their concerns was supposed to be based on community concerns, that they take the community concerns and go to the Mayor as pertaining to what the committee had, so I felt that there was a major conflict of interest because a lot of the people that sits on that advisory is also Lahaina Action Committee. So --

Ms. Rotunno-Hazuka: So they got it put on there because of --

Mr. Kapu: Yeah.

Ms. Pyle: Yeah, who they are. Can I say something?

Mr. Kalalau: Yes.

Ms. Pyle: Actually, thank you. I really appreciate that you went and stood there and allowed all that to go on because I know that can be very unpleasant, but I actually think that a lot of this is a real lack of education in Lahaina.

Mr. Kalalau: Right.

Ms. Pyle: There's so many people in Lahaina that do business in Lahaina and they have arrived in Lahaina relatively recently that have no idea that -- about the history of the Historic Commission, why it was established in the 1960's, and why the Cultural Resources Commission has been placed as the responsible party in this area. And, truly, maybe it's out of line, but I think, as a Commission, we might write to the Mayor's office and suggest that when issues come forward concerning the Lahaina Historic District that they be sent to the Cultural Resources Commission, that they should not be handled by the advisory commissions because they really sometimes are lacking information. And I -- because I think that, you know, this could become just a major issue here and there, and we should make sure that the information is handled in one place all the time.

Mr. Kapu: Yeah, I like that.

Ms. Rotunno-Hazuka: Well, yeah, we don't have jurisdiction hardly anywhere anyway so --

Ms. Pyle: Well, but it's just -- it's just that, you know, if one group says this and another group says that --

Ms. Rotunno-Hazuka: It's confusing.

Mr. Kapu: Right.

Ms. Pyle: And this one makes a testimony there --

Ms. Rotunno-Hazuka: Sure.

Ms. Pyle: And that one there, who know what's ever going on. We don't anyway but --

Ms. Deldrine Kapuni: What is the advisory commission council so supposed to do or whatever they are? What is their --

Mr. Kapu: Basically, to take community concerns on certain issues and bring it in front of the Mayor.

Mr. Kalalau: Advisor, I mean they're just advisors to the Mayor.

Ms. Pyle: ...(inaudible)... it's always, you know, close doors, close doors and --

Mr. Kapu: I felt like I was in one ball game where they had baseball rules --

Ms. Pyle: And you were playing basketball.

Ms. Rotunno-Hazuka: A football game.

Mr. Kapu: And we was trying to dribble on football. So --

Ms. Pyle: So can I make that -- do I need to make motion for that or a --

Mr. Kalalau: Well, we're on --

Mr. James Giroux: Well, you know, my concern --

Ms. Pyle: Is we're doing something without it being on the agenda.

Mr. Giroux: Yeah, we might -- what we can do is just dovetail this until an agenda item next time --

Ms. Pyle: Okay.

Mr. Giroux: And maybe we can, as long as it's on the agenda, we can have the same discussion and then maybe take action, if necessary.

Ms. Pyle: So we have to remember what we said.

Mr. Giroux: So, yeah, we'll include this conversation as the conservation to put something on the agenda item.

Mr. Rotunno-Hazuka: Great.

Mr. Solamillo: Do you wanna talk about the courthouse and the courtroom?

Mr. Giroux: Well we --

Ms. Pyle: Some of you have had this discussion before, I guess.

Mr. Giroux: Well my concern is that --

Mr. Kalalau: Yeah, yeah, we ...(inaudible)...

Mr. Giroux: That matter is deferred.

Mr. Solamillo: No, I mean for the agenda, as an agenda item for the next meeting?

Mr. Kapu: I get one comment.

Mr. Giroux: Yeah, I don't know if it's --

Mr. Kapu: I think the recommendations went out from Mike Foley's office that the conditions were set. The letter went out to Lahaina Restoration and they had till December 21 to make those changes; once that is done, then it is -- I think it's referred back to the Cultural Resources Commission for the yay or nay on the after-the-fact permit.

Mr. Solamillo: So you wanna wait until it comes back?

Ms. Pyle: No. Perhaps what I would like to put on the agenda is a discussion about the jurisdiction of the Cultural Resources Commission, and that would then allow us to send a letter to the Mayor telling him to please defer these things to us.

Mr. Giroux: Maybe a workshop then you're suggesting? Maybe staff can do a workshop on our historic jurisdiction?

Ms. Pyle: I'm not sure that we have any difficulties with what our jurisdiction is.

Mr. Giroux: Okay ...(inaudible)...

Ms. Pyle: We just wanna put it on the agenda so we can say what it is.

Mr. Giroux: Oh okay. No, that's good. That --

Ms. Cua: Excuse me, but you want that as it relates to the courthouse or no?

Ms. Pyle: Well, I think if it's a general thing, then we can make a reference -- we can send a general letter to the Mayor that this was prompted by difficulties that were brought up in blah, blah, blah, blah.

Mr. Giroux: Yeah, so maybe just in reference to the Historic District then, just make it a general comment to the -- our authority in the Historic District.

Mr. Kalalau: Right, right, and I think part of the communication is with, well, Zeke is a new member working up there in the Mayor's office and, to me, he got a little bit excited because people called and started complaining to him, you know, and being that it's a new person working up there, it's like, oh, I gotta call these guys. He started doing things on his own, you know, without really understanding that it has to go through everybody else.

Ms. Pyle: This is just a way to remind them of --

Mr. Kalalau: Right.

Mr. Kapu: See, that sort of put me in one little damper too as pertaining to what my so-called representation at the meeting was. I was hoping to be there just as just a regular bystander but then, all of a sudden, I was placed in the so-called capacity of what I serve in the Commission.

Ms. Pyle: And, actually, that is -- you did what you needed to do, but, actually, that's improper because we did not, as a Commission, send you to be our representative and so in actuality, you really were only representing yourself as yourself and then people say, oh, he's on the Cultural Resources Commission, and they misconstrue or confuse what is official and what's personal. So there's a lot of things that need to be clarified.

Mr. Kapu: And I did mention at the meeting saying that I'm only here as an individual speaking on my behalf, that if it has any involvement to the Cultural Resources Commission that there is nine commissioners.

Ms. Pyle: Thank you.

Mr. Kapu: Yeah.

Ms. Pyle: Good job.

Mr. Solamillo: Good job.

Mr. Kalalau: Anymore comments? If not, what I wanted to do now is ask the staff if we could update everybody's communication line, have a paper that has everybody's address and phone numbers and emails and stuff on them because we have new commissioners on board and stuff so they need to have all the information too, and then a lot of the old ones are off, so we just need one update on everybody's communication line.

Mr. Kapu: Just so we can get the okay to attend these meetings? Sure.

Mr. Kalalau: One man kind meetings, huh?

3. Administrative Permit Reports

- a. Demolition Permits - "After-the-fact" permit for the demolition of a garage location at 196 Hale Street, Lahaina, Maui.**
- b. Historic District Approvals Report - none**

Mr. Solamillo: Okay, under Item 3, under Director's Report, continuing, Administrative Permit Reports, under a and Demolition Permits, we had a case of an after-the-fact permit for the demolition of a garage located at 196 Hale Street in Lahaina. I'm going to ask that we defer this to the next meeting because what, and just a small amount of background on what I'm finding, we typically are getting between five and ten demolition requests a month for structures, and some -- I was discussing this with somebody and I was told, well, in Maui, you know, the termites have eaten small towns, and that being as it may, I think given the amount of the demolitions now that it gives us an opportunity to actually formulate kind of a policy.

Ms. Pyle: Fantastic. Great idea.

Mr. Solamillo: Part of the reason is because we do have buildings which are obviously historic, and too far gone, and we have to look at things like are we going to do reconstruction, or what, because some buildings, literally, I mean you touch the boards and the termites have, you know, it's powder, and you have those cases, and then you have other cases where they're coming under our purview but they've been altered through time to such a degree it looks 1955 to me, and I've worked on a lot of buildings, so I think it gives us an opportunity to actually look at what we're getting and, as a Commission, make a judgement call on how to handle it, and it should be able to -- in this case, assist applicants who are put into a queue that last longer than they would like, but also it puts into place standards that we have by way of process.

Mr. Kalalau: Commissioners, you guys okay with deferring this for the next time?

Ms. Rotunno-Hazuka: Yes.

Mr. Kalalau: Okay.

Ms. Pyle: I'm sorry. Can I go backwards for just a minute to item -- the other item? I was not here at the August meeting and so I don't know what may or may not have transformed, what happened that day. The previous meeting I know we had had questions about grubbing permits and about difficulties in understanding how those were issued, and I was reading the minutes of the July meeting and we had asked if we could have Melissa Kirkendall come to a meeting to explain some of the issues surrounding that, and did that happen at all?

Mr. Solamillo: That has not happened yet. No.

Ms. Pyle: Okay, well, maybe can we somehow put that on a future agenda as well?

Mr. Solamillo: Okay.

Ms. Pyle: Thank you. I'm sorry to backup.

Mr. Solamillo: No, not at all.

Mr. Kalalau: You have a question, Lisa?

Ms. Rotunno-Hazuka: No.

Mr. Kalalau: You have a question?

Mr. Whelchel: Mr. Chairman, where do we stand on holding meetings at Paia, Molokai, Lanai? Is that -- I keep hearing that but is there activity for resolving that? Or assigning?

Mr. Kalalau: You know, I think if we can have specific dates and the communities know that these things are going to happen in their communities, I think I believe then staff can also put together the projects that are happening in the districts or, you know, the concerns and stuff that they have in their districts, you know, so that --

Ms. Cua: Mr. Chair?

Mr. Kalalau: Yes, Ann?

Ms. Cua: If I could comment. Normally, what the Department does with the Commission is if there are projects in the Department, let's say, you know, several of them that are in Lahaina or maybe one real big one that's in Lahaina, then, you know, we might want to think of taking the Commission out there, or let's say there was, you know, some, you know, huge project in Lanai, you know, then we kinda make that move, so usually there's something prompted or something that prompts us to need to go out somewhere anyway and so, at that point in time, we kinda try and schedule maybe a look of other projects in the area to really make it, you know, worth your while and especially if there's going to be airfares associated with it.

Mr. Kalalau: Right. Right.

Ms. Cua: We wanna make sure that there's, you know, there's something that you're going to be acting on, maybe, that prompts us to go there and then, at that point in time, we take a look at all these other things. That's kinda as a norm how we try and operate.

Mr. Whelchel: As it should be.

Ms. Pyle: Maybe. I think that the funding for the Cultural Resources Commission comes from Federal funds and the funding should be available for the Commission to visit sites. It's not coming directly out of the County's Planning Department monies, so it's a separate fund, and we should all be aware of that.

Ms. Cua: Right.

Ms. Pyle: And so it's, in some ways, our money to spend, sorry, Ann, but it is, and I also feel very strongly that nothing substitutes for being in a place and seeing the place, and even though there may not be any direct issue on Lanai, when one does come up, and we can't get there, it will have benefitted everyone on this Commission to know what the circumstances there are like. And so I think an annual trip or maybe an every 18-month trip to each of these areas is essential for a clarification of what the historicness of the area is. And each of these, we've done these before, you know, and they have been incredibly beneficial to the entire Commission because if there are archaeological resources on the island of Lanai that are of a national level, well, we should be aware of where those are when something comes in and someone wants to demolish a building or somebody wants to build a hotel or something like that, because a lot of times we don't get the big picture, and so I think that we really should aim for going to visit these places; besides which the people in each of these communities then have an opportunity to come before the Commission and say, "What about this?" Or, "What about that?" That we would never hear of otherwise.

Ms. Kapuni: Not too many people on Molokai even know the Cultural Resources Commission. I mean nobody, well not nobody, but hardly anybody. I mean I don't see a whole bunch of Maui people here, you know --

Ms. Pyle: That's right.

Ms. Kapuni: At the meetings. You're probably right, you know, as far as going to the outer islands. I was just telling Lisa that I don't even know Wainee Street, I mean now, when I got the maps, I went, oh, okay, okay, and she saying behind Longhi's, between Honoapiilani -- okay, okay, so I kinda like get an idea cause I don't know. I'm not from Maui ...(inaudible)... Lahaina.

Ms. Pyle: Right, and I'm not from Molokai.

Ms. Kapuni: Yeah, see and vice versa, so maybe you do have a point.

Mr. Whelchel: Cause I agree with Dorothy Pyle that if we do not have any significant activity on an adjacent island within a year or two, three, we need to go there just to check out the footprint see what's going on.

Ms. Rotunno-Hazuka: Are we talking this year? I mean if we are talking this year, it would need to be November, you know, I mean December is going to be tough and whatever.

Ms. Pyle: Or this year would be like till next April, that's yearly.

Ms. Rotunno-Hazuka: Oh yeah.

Mr. Kalalau: Fiscal year. Fiscal year. Fiscal year.

Ms. Rotunno-Hazuka: Fiscal year. Okay.

Mr. Kalalau: Okay so --

Ms. Rotunno-Hazuka: Well, yeah, cause we would definitely need a couple months to plan it so --

Mr. Solamillo: So on the next meeting we probably --

Mr. Giroux: ...(inaudible)... for the next agenda, right?

Mr. Solamillo: The next meeting we probably ought to be talking about dates because it's an agenda item on the next meeting so --

Ms. Rotunno-Hazuka: Okay.

Mr. Kalalau: We should, yeah, at least have some kind idea, some kind plan, some kind dates and stuff.

Mr. Whelchel: Have a plan.

Mr. Kalalau: Yeah. Anymore questions? Okay, Stan?

Mr. Solamillo: Under, let's see, next meeting date is slated for October 6, 2005.

Ms. Pyle: I only can say my daughter is getting married on October 8 and I just simply won't be here on October the 6th.

Mr. Kalalau: We'll excuse you.

Ms. Rotunno-Hazuka: Good excuse.

Mr. Kalalau: We had anymore questions? Any announcements? Any announcements?

I. COMMISSIONER'S ANNOUNCEMENTS

Ms. Pyle: I don't know whether how many of you see *Honolulu Magazine*. I think it was in the last issue of *Honolulu Magazine* they had the eight most endangered sites in Hawaii or something like that, and Barbara Long managed to get the Old Maui High School listed -
-

Ms. Rotunno-Hazuka: Oh good.

Ms. Pyle: As one of the eight most endangered sites on -- in Hawaii, not just on Maui, so at least it's getting a lot of publicity, and some of you who served on the Commission with Barbara know that she never quits. So, anyway, I just thought that would be an interesting piece of information.

Mr. Kalalau: Thank you.

Ms. Rotunno-Hazuka: What about the conference that's coming up? Are you going?

Mr. Kalalau: Oh, we got any information on the conference?

Ms. Cua: Which conference?

Ms. Rotunno-Hazuka: The national --

Ms. Pyle: Oh isn't it already?

Mr. Kalalau: It's the end of this month.

Ms. Kapuni: The Native Hawaiian?

Mr. Kalalau: No, no, no, the historical preservation --

Ms. Pyle: It's the National Trust for Historic Preservation.

Ms. Rotunno-Hazuka: Are you going?

Ms. Pyle: I would love to go. I didn't know I could go.

Ms. Kapuni: Wow, that's cool.

Mr. Kapu: It was talked about at the last meeting --

Ms. Pyle: You talked about it at the last meeting and I didn't know.

Mr. Kapu: That the Chair and the Vice-Chair --

Mr. Kalalau: It's the 27th to the 2nd of October.

Ms. Pyle: The 27th of September?

Mr. Kalalau: Yeah.

Ms. Pyle: Is it too late to register?

Mr. Kalalau: No.

Ms. Pyle: Where is it? It's in --

Mr. Solamillo: Portland, Oregon.

Mr. Kalalau: Portland.

Ms. Pyle: Portland. I would love to go. Can I go? I've gone to two of these, previously, once on my own and once with the Commission. Did you go ...(inaudible)...

Mr. Kalalau: No, I'm planning to go to this one.

Ms. Pyle: Who do I need to speak to?

Mr. Kalalau: It's nice. They get neat schedules, I mean it's like --

Mr. Kapu: I think we talked about it last month, yeah?

Ms. Rotunno-Hazuka: Yeah, we said --

Mr. Kalalau: I think Perry --

Ms. Kapuni: Perry's going?

Mr. Kalalau: Perry, I think, is going, yeah, Perry.

Ms. Rotunno-Hazuka: Oh, okay.

Ms. Kapuni: I wasn't here. Oh cool. Only one can go?

Mr. Moikeha: As an alternate, I mean --

Ms. Rotunno-Hazuka: There was only two that could go?

Mr. Kapu: Yeah.

Mr. Moikeha: I think we decided -- wasn't that in our minutes?

Ms. Pyle: There's no minutes from last month. That's why I didn't know about it cause I wasn't here.

Mr. Kapu: What I remember from last month was, I don't know whether or not we made a motion on it, but that the Chair and the Vice-Chair be able to go. If the Vice-Chair or the Chair wasn't able to, then we was to select --

Mr. Kalalau: The alternate was Perry.

Mr. Kapu: Alternates. Yeah, Perry is the first alternate.

Ms. Rotunno-Hazuka: Oh, okay.

Mr. Kapu: I remember.

Ms. Rotunno-Hazuka: I guess you're the Vice-Chair so --

Ms. Pyle: It's right before my daughter's wedding.

Mr. Kalalau: Okay, if --

Ms. Pyle: Who do I need to contact?

Mr. Solamillo: I don't know, it's the National Trust, we call that number --

Ms. Pyle: No, no, but somebody here has to take the --

Ms. Cua: No, from the Department.

Ms. Pyle: All of it. You? Okay. Thank you.

Mr. Solamillo: Suzie.

Ms. Rotunno-Hazuka: Okay.

Mr. Kalalau: Okay, if we have no more questions, we'll someone move to adjourn this meeting or if everyone is okay with adjourning this meeting, the meeting is now adjourned.

J. NEXT MEETING DATE: October 6, 2005

K. ADJOURNMENT

There being no further business brought before the Commission, the meeting was adjourned at 10:25 a.m.

Respectfully submitted by,

SUZETTE L. ESMERALDA
Secretary to Boards and Commissions I

RECORD OF ATTENDANCE

Present

Samuel Kalalau, III, Chairperson

Dorothy Pyle, Vice-Chairperson
Lisa Rotunno-Hazuka
Deldrine "Kauai" Kapuni
Kalei Moikeha
Lon Whelchel
Keeaumoku Kapu

Excused

Nani Watanabe
Perry Artates

Others

Stanley Solamillo, Planning Staff
Ann Cua, Planning Staff
James Giroux, Deputy Corporation Counsel