

**STATE OF CONNECTICUT
CONNECTICUT SITING COUNCIL**

**Petitions of BNE Energy Inc. for a
Declaratory Ruling for the Location,
Construction and Operation of 4.8 MW
Wind Renewable Generating Projects on
Flagg Hill Road in Colebrook,
Connecticut (“Wind Colebrook South”)
and Winsted-Norfolk Road in Colebrook,
Connecticut (“Wind Colebrook North”)**

Petition Nos. 983 and 984

March 15, 2011

PRE-FILED TESTIMONY OF STELLA SOMERS

Q1. Please state your name and address.

A1. My name is Stella Somers. My husband and I own 19 Rock Hall Road in Colebrook, Connecticut.

Q2. What do you do for work?

A2. My husband and I own and operate Rock Hall Luxe Lodging, a luxury inn and bed and breakfast in Colebrook. I have a fine jewelry business based in New York City and Istanbul. I draw on inspiration from 5,000 years of Turkish design and use the time I have when not working with guests in Colebrook to design my jewelry. Rock Hall’s peaceful natural environment is critical to my creative process. I design several collections a year and have been featured in publications including Women’s Wear Daily, In Style and Accessories Magazine.

Q3. Please tell the Council about Rock Hall.

A3. Rock Hall was designed and built in 1911 and 1912 as a private residence by Addison Mizner, who is known as “The Architect of Palm Beach.” Because of its cultural and historic significance, Rock Hall was listed on the National Register of Historic Places in June 2010. The nearly 23-acre estate is home to a 10,000-square foot manor house in Mizner’s

signature Spanish Mediterranean Revival style, which made him Florida's leading architect in the 1920s.

Mizner designed more than 50 Palm Beach villas and Florida mansions for wealthy families, including the Vanderbilts, the Morgans and the Wanamakers. He also designed the famous Everglades Club and the Boca Raton Resort and Club. Today, Rock Hall is the only surviving Mizner residence north of the Mason-Dixon line.

Rock Hall was built for Jerome Alexandre, an heir to the Alexandre Steam Ship fortune, and his wife Violet Adelaide Oakley. The Alexandre family was well known in New York society and its members spent a significant amount of their time in the Berkshires. Rock Hall's grounds are believed to be the result of collaboration between Mizner and the firm of Olmsted and Olmsted (aka the Olmsted Brothers), owned by the sons of Central Park designer Frederick Law Olmsted. Olmsted and Olmsted was also commissioned to do design work in Bushnell Park in Hartford, Connecticut. Rock Hall is home to one of the largest collections of mature specimen trees in New England, including the tallest Frasier fir in Connecticut. The landscaping features curving drives, allées of trees, a rustic garden pavilion, a balustraded terrace, a century-old apple orchard, and cutting and vegetable gardens that are used by Rock Hall's owners and their guests.

Q4. When did you and your husband purchase Rock Hall?

A4. We purchased the Rock Hall residence and seven acres in early 2005, and shortly thereafter, we purchased an additional fifteen acres abutting the Rock Hall parcel.

Q5. What was the purchase price of the properties you just mentioned?

A5. We paid \$955,000 for the Rock Hall property and another \$152,500 for the abutting property.

Q6. Why did you purchase Rock Hall?

A6. We originally had decided to purchase and renovate Rock Hall for our own use as a country house until our daughter reached high school, at which time we planned on moving to Colebrook full time. However, in 2007, I suffered a skiing accident that confined me to a wheelchair for almost a year, and around the same time the country's economic trouble led to my husband's departure from the financial sector. As a result, we found ourselves planning to turn Rock Hall into a bed and breakfast to support our family.

Q7. Please describe the renovations to Rock Hall you mentioned earlier.

A7. We performed considerable renovations both to the actual residence and to Rock Hall's grounds. Although we were not trying to specifically restore Rock Hall, we did want to be respectful to the architect's original design. As a result, we spent hundreds of hours researching wallpapers, fabrics, and the period within which Mizner worked. We replaced the old ball and tube electrical system, put in new plumbing, insulated where possible, added to the heating system, restored the elaborate woodwork, repaired canvas ceilings, restored windows, repaired the exterior stucco and terra-cotta tile roof, and plastered, painted, and wallpapered. With the exception of the finish painting, all of the work was done by local contractors, carpenters, plumbers, electricians, and masons, who continue to maintain our home. As I mentioned, we also worked to renovate Rock Hall's extensive grounds and revived one of the 100-year-old apple orchards, including clearing areas that had become overgrown with bramble over the years.

Additionally, as stated earlier, we took on the task of having Rock Hall listed on the National Register of Historic Places.

Q8. What actions did you take in your pursuit of having Rock Hall listed on the National Register of Historic Places?

A8. We began the process by informing the Connecticut State Historic Preservation Office (SHPO) that Rock Hall existed and was designed by Addison Mizner. To say they were surprised would be an understatement. The SHPO set up an appointment to come and see Rock Hall, and we invited the SHPO to have lunch with us and gave them a tour of the manor house and the estate. We were told that they had sent one of the largest delegations to Rock Hall that they had ever sent to a private residence. The executive director of the SHPO, David Bahlman, in his thank you note to us for our preservation efforts, hailed Rock Hall as “an example of what all should do.” A copy of that note is attached to my testimony as Exhibit 1.

The next step was interviewing consultants we wanted to consider to take on the task of researching Rock Hall, its architect and builder and the original owners. After speaking to a number of consultants, we decided on Stephen Bedford of New Hartford. Over the next 6 months, he compiled an academic tome detailing every aspect of Rock Hall’s existence and history. A copy of our application is attached as Exhibit 2.

Unfortunately, the SHPO cancelled its October meeting in 2009, but Stephen Bedford and I attended the March 2010 meeting, at which time the SHPO unanimously voted to admit Rock Hall into the State of Connecticut’s List of Historic Places. From there, Rock Hall’s application was sent to the National Parks Department, which oversees the National Register of Historic Places, and in June of 2010, we were admitted onto the Register. We received a letter formally informing us of our new status in August 2010, which is attached as Exhibit 3.

Q9. Has Rock Hall proved to be a success?

A9. Yes, we’re very proud of what we’ve been able to accomplish in turning Rock Hall from a run-down home potentially in danger of demolition into an award-winning B&B.

Q10. What awards or accolades has Rock Hall received?

A10. In its first year of operation in 2009, we were selected for and awarded Editors' Choice by Yankee Magazine as "Best Far from the Madding Crowd" and featured in Connecticut Magazine in a piece by the Managing Editor, Dale Salm, who cited Rock Hall as one of the state's most romantic and luxurious destinations. In 2010, Rock Hall was named in New England Travel Magazine's Best of New England. Last month, Out Magazine named Rock Hall as one of the 6 Most Luxurious Places to Have an Intimate Wedding. Rock Hall has also been recognized in Edible Nutmeg, Luxist, Rural Intelligence, Out Magazine, Berkshire Living, Passport Magazine, NY1, Westchester Magazine, Westport Magazine, Uptake Lodging, The Litchfield County Times, The Republican American, and The Winsted Journal. Rock Hall was also featured on Joan Hamburg's show on WCBS Radio, and we are currently being considered by Boston Magazine as a New England destination for the most stress-free vacation or get-away and by Frommer's for a new luxury travel book they are in the process of compiling.

Q11. What have guests at Rock Hall indicated are its primary virtues?

A11. My guests often specifically reference their appreciation of the peace and quiet of our grounds, allowing them to get away from their hectic everyday lives. In our guest book, guests have often commented on their "very relaxing" stays, how Rock Hall is a "special retreat" that provided a "perfect getaway," and the "ambiance" of our inn. Copies of some of those comments are attached to this testimony as Exhibit 4 (with guests' identifying information redacted for purposes of privacy).

These comments are echoed in online reviews of Rock Hall, which label Rock Hall "an idea[I] spot for a romantic restful getaway" and extol our beautiful grounds, including walking trails, the orchard, and "acres of forest." Another review notes that Rock Hall is a perfect place "[i]f you are looking to retreat from the pressures of everyday life and relax," and another notes our surroundings in "quiet town of Colebrook."

Q12. Has Rock Hall developed relationships with any local charitable enterprises?

A12. Yes, we have donated our home, our time, and our resources to help raise money for local causes, such as the United Way, Colebrook's First Responders, and the Colebrook Community Center. We also reached out to and forged relationships with the Mark Twain House, whose summer gala we have been asked to host outdoors on our grounds, and the Yale School of Music, Norfolk Chamber Music Festival, Infinity Hall, and the Norman Rockwell Museum all have reached out to us to form mutually beneficial relationships.

Q13. Have you become involved with any local tourism boards or agencies as a result of your ownership of Rock Hall?

A13. Yes, we are members of and support the Northwest Connecticut Chamber of Commerce, the Litchfield Hills Northwest CT Visitors Bureau (to which Michael is Colebrook's representative), the Berkshire Visitors Bureau, the Association of Litchfield County B&Bs, the Greater Hartford Metro Alliance, and the Professional Association of Innkeepers International.

Q14. Has Rock Hall had a positive impact on the local economy?

A14. I believe so, yes. From the time we started restoring Rock Hall, we made an effort to employ people from northwest Connecticut wherever possible. We used local arborists and landscapers to help with the restoration and upkeep of Rock Hall's grounds. We used a local historian to assist in our National Register application. As I discussed above, we used local contractors, carpenters, plumbers, electricians and masons in the restoration process and we continue to use them to help us maintain our home.

Once we decided to convert Rock Hall to become a bed and breakfast, we committed to employing local small business owners and local contractors in that endeavor. Our housekeeper is from New Hartford. Our massage therapists are primarily from Colebrook, Winchester, Norfolk and Granby. Our tennis professionals and exercise trainers who offer guests their

professional services are all from Litchfield County. We employ our First Selectman on a part-time basis to assist with snow removal in the winter and occasional estate maintenance in warmer weather. We buy products such as breads, cheeses, coffees, teas, jams, fruits and vegetables locally.

We also bring guests in to visit Colebrook and the surrounding area, and encourage our guests to go patronize other business, including historic and cultural sites, restaurants and theaters.

Q15. Have you made any efforts to make Rock Hall an environmentally friendly attraction?

A15. Yes, we have specifically made an effort to reduce our energy consumption and reduce our carbon footprint. In season we grow almost all of our own fruits and vegetables, and we encourage our guests to conserve water and reuse linens. We also support efforts to explore and use renewable forms of energy.

Q16. How did you first hear about the proposed wind turbines that are the subject of these petitions?

A16. We first learned of the wind turbines proposed for Rock Hall Road at an informational meeting held by BNE and the “Town” of Colebrook. Prior to that evening, we had no inkling that anything was being planned near Rock Hall. We had heard that windmills – we had no idea of their size – were being proposed for an area near Flag Hill Road and assumed they would be sited up on a ridge behind the gun club, both away from residents and not very visible from Route 44.

We left the Town Hall stunned by what was being proposed. Later that evening we learned that Flag Hill residents had been actively opposing the project on Flag Hill for some time and that contrary to what we had assumed, the plan was to put the turbines in close

proximity to residents' homes. We learned that one family was suing BNE over their commercial use of a shared residential driveway, that another Flagg Hill resident who was suing BNE to stop the proposed project lost his job, was bought out by BNE and is under a gag order, and that a third Flagg Hill resident's house burned down who opposed the project.

Q17. Please describe for the Council your concerns about siting three wind turbines less than half a mile from Rock Hall and three more less than one-and-a-half miles from Rock Hall.

A17. First, as a resident of Rock Hall, I am concerned about possible health impacts on my family from living day in and day out in such close proximity to these turbines. My research reveals that the noise and flicker effects caused by large-scale industrial wind turbines can cause headaches, dizziness, nausea, problems sleeping, and anxiety. I am obviously concerned about my family suffering these ailments as a result of our proximity to, and day-in and day-out contact with, the large turbines that BNE seeks to place right next to my house.

Second, I have significant concerns that the proposed turbines will completely destroy the commercial viability of Rock Hall, which has become as successful as it has primarily because of its ability to provide to its guests a sense of relief from the hustle and bustle of everyday life.

Q18. Why do you think that the wind turbines would harm Rock Hall's commercial viability?

A18. As I mentioned earlier, my interactions with our guests reveal that they come to Rock Hall specifically for peace and quiet, natural scenic views, and a country environment characterized by tranquility. Similarly, the reviews of Rock Hall by travel publications universally commend these same characteristics. If the proposed wind turbines are built, they will be visible from the pool area, the pool house, the meadow, the hiking trail, all of the

gardens, three of the five bedrooms and two balconies. Further, the noise from the industrial wind turbines will likely be heard everywhere on our property, including inside Rock Hall.

Additionally, our potential guests are going to have the same fears that I do related to how the wind turbines will affect the health and wellness of those residing so close to them. Certainly if individuals are looking to get away for a time, they are not going to be interested in a place that is close to turbines that cause headaches, sleep problems, and nausea.

Finally, if Rock Hall is no longer commercially viable, we would not be able to continue to employ the local people who help with the upkeep of the building and grounds and who offer their services to our guests.

Q19. Do you have other concerns?

A19. I also have serious concerns about the overall impact of these turbines on Rock Hall, which is supposed to be provided with some additional protection under state and federal law as a historic place. My understanding is that the FCC has rules that entities proposing installing communications towers within 1.5 miles of historic sites must show that those towers will not adversely affect the historic sites. Rock Hall is less than 1.5 miles from these turbines, and BNE has not yet been required to show that its projects will not negatively affect Rock Hall. I don't believe that BNE can make that showing. The lack of attention to historic properties in the area is very disturbing to me. If a company can come in and use public money to put up something this massive and intrusive so close to a historic structure, what is the point of applying for protection as the owner of a historic property? My husband and I thought that placement on the Register would protect Rock Hall. That does not seem to be the case here. Does this mean that all historic properties are equally at risk?

Q20. Why do you say that's not the case here?

A20. Well, first of all, BNE's petitions omitted any reference to Rock Hall's existence. BNE apparently told the SHPO that there was no historic structure, and the SHPO just believed that statement and put its "no effect" stamp on the letter. That's very disheartening. I expected that at a minimum, the SHPO would independently check its files to confirm a developer's claim that no historic structure is in the area. That minimal level of effort didn't even happen here – despite the fact that BNE's letter to the SHPO was dated after Rock Hall was put on the National Register and after the SHPO sent us our formal letter notifying us of that fact.

Then, after the SHPO learned that Rock Hall is, in fact, within the 1.5-mile radius of these proposed projects, little has changed. The SHPO asked BNE for more information, which to my knowledge has not yet been provided. Attached as Exhibits 5 through 8 are letters from the SHPO asking for that additional information and letters from my attorneys to the SHPO regarding this issue. In the meantime, this proceeding is simply continuing on, and BNE claims that it need not show that there will be no adverse impact on Rock Hall for the Siting Council to approve this petition. If that's true, then again, what point does National Register status serve? How can this petition process just override the federal protection our property is supposed to have?

It seems that rather than the burden being put on BNE to show that these turbines won't negatively affect Rock Hall – which again, I don't believe BNE can show – we, the owners of the supposedly protected structure, are being forced to prove that they will negatively affect Rock Hall. That is the exact opposite of what inclusion in the National Register means under federal guidelines and protection.

Q21. Is there anything else you'd like to tell the Council?

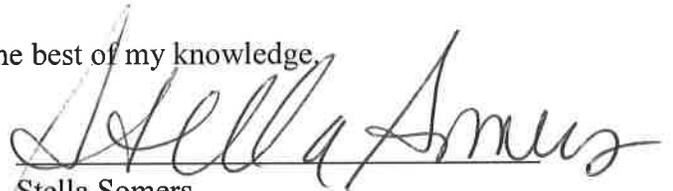
A21. In addition to the two full-time jobs I already have, this entire process has given me yet a third – that of a reluctant lobbyist. I have been meeting with congressmen, engaging in

dialogues with the governor, appearing before business associations and community groups, all in an effort to call attention to the havoc that these projects, if approved, will wreak on our business, our community and on the local economy, which depends on tourism as its main revenue stream.

That Connecticut consistently ranks in the lowest percentile for wind seems to have no bearing on the mix of renewables that are being proposed for our state and on these projects specifically. This is a new frontier for all of us and one that should be handled with the utmost care and planning and by those with experience and a proven track record of success and integrity.

The statements above are true and accurate to the best of my knowledge.

3/12/11
Date


Stella Somers

ATTACHMENTS

- Exhibit 1 Thank you note from David Bahlman to Stella and Michael Somers, dated June 17, 2009
- Exhibit 2 Rock Hall National Register of Historic Places Registration Form and Application, dated May 25, 2010
- Exhibit 3 Letter from David Bahlman, Deputy State Historic Preservation Officer, to Michael and Stella Somers, dated August 5, 2010
- Exhibit 4 Redacted excerpts from Rock Hall's guest book
- Exhibit 5 Letter from David Bahlman to Nicole Dentamaro of VHB, dated December 22, 2010
- Exhibit 6 Letter from Emily Gianquinto to David Bahlman, dated December 30, 2010
- Exhibit 7 Letter from David Bahlman to Emily Gianquinto, dated January 5, 2011
- Exhibit 8 Letter from David Bahlman to Nicole Dentamaro, dated January 5, 2011

EXHIBIT 1

Thank you

6.17.09

Dear Stella & Michael —

What a sensational afternoon!
Thank you so much for your generous
hospitality. And moreover, for your
brilliance in dealing with a very
difficult rehabilitation of Rocke Hall.
What a success! As I said, it stands
as a model for what all should do.

With my very best wishes —

David Calver

EXHIBIT 2

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Rock Hall

other names/site number NA

2. Location

street & number 19 Rock Hall Road

not for publication

city or town Colebrook

vicinity

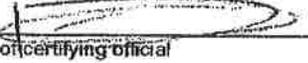
state Connecticut code CT county Litchfield code 005 zip code 06201

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Signature of certifying official 

Date May 25, 2010

Title Executive Director / SHPO

CT
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public - Local
- public - State
- public - Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
4		buildings
		district
1		site
	2	structure
		object
5	2	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

NA

Number of contributing resources previously listed in the National Register

NA

6. Function or Use

Historic Functions
(Enter categories from instructions)

- Domestic/single-family dwelling
- _____
- _____
- _____
- _____
- _____

Current Functions
(Enter categories from instructions)

- Domestic/hotel
- _____
- _____
- _____
- _____
- _____

7. Description

Architectural Classification

(Enter categories from instructions)

Late 19th and early 20th century revivals/Tudor

Revival

Materials

(Enter categories from Instructions)

foundation: Stone

walls: Stone

Stucco

roof: Terra Cotta tile

other: Wood trim

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a summary paragraph that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Rock Hall is a 10,000-square-foot, H-plan house built in a free interpretation of the Tudor mode. It is located on seven acres on the western edge of the town of Colebrook. The main floor of the house is clad in random rubble rock, while the upper two floors are faced in stucco. A terra cotta tile roof tops the building. The fenestration is arrayed on a functional basis without regard for symmetry. The ground floor interior is an eclectic mix of styles ranging from a François 1er living hall to a late Georgian library. The upper floors contain bedrooms, mostly late Georgian in treatment on the second floor, and servant's quarters (now family quarters) on the third floor. The servant's area also has a large open hall. The property has well-landscaped grounds, complete with tree-lined allées, that are defined on the north and west sides by stone walls. Specimen trees dot the grounds, which slope gently to the south. Two outbuildings, also clad in random rubble rocks, and a modern swimming pool are located behind (east) of the main house.

Narrative Description

Grounds

The 22.5 acres surrounding Rock Hall are a carefully planned landscape that has grown up since being laid out in 1911-12. One enters the grounds from the northwest corner through a wrought iron gate with rubble stone posts as a stone wall continues southward along the main road (photo 1). The access road curves southerly in a S-shape, past the tennis courts and easterly towards the main house (photo 2). The road then turns sharply easterly and then divides, splitting off to the south to the circular entry drive or east toward the outbuildings. Passing the parking area and former garage at the rear of the house, the road continues easterly, passing the pool, and terminating at another outbuilding, another former garage at the easterly side of the property. Several of the original landscape features, although grown up in almost 100 years, are quite discernible. One allée of coniferous trees leads north from the northern elevation to a square, rubble stone, hipped roof gazebo, just east of the tennis court (photos 3, 4). South of the southwest corner of the house, south of specimen trees, is a small, concrete-balustered overlook, whose view is now occluded by second growth forest. Additionally a short allée of fruit trees leads east from the main gate (photo 5).

Main House Exterior

The main house rests on a low terrace with walls consisting of random-laid rubble stones. In plan it is generally H-shaped with the southern leg of the house being slightly narrower than the northern leg. The view of the rubble stone facing of the foundation is mostly obscured by vegetation (photo 6). The facade, facing west, consists of a random laid rubble stone first floor, an ogee molded projecting string course, and two upper stories of stuccoed walls, which flare over the wood skirt. The upper levels of the uneven H-plan wings are terminated by winged or eared gables, capped with simple projecting flat wood and metal coping and unadorned raking cornice (barge) boards. The gable roof spanning the area between the two wings is clad in curved roman-shaped terra cotta tiles with a dormer whose gable matches that of the two wings of the house.

One enters the house by the projecting random-laid rubble stone, gable-roofed vestibule (photo 7). The vestibule gable matches those of the main body of the house and is coped with concrete cast to resemble stone. This projection is flanked on the main body of the house by full-height diamond-paned casement windows. The northern end of the ground floor façade houses the dining room. Its fenestration extends approximately three-quarters of the height of the interior room and consists of four grouped casement windows resting on concrete sills. The ground floor façade of the southerly wing of the house is a Tudor-arched corner that is enclosed by removable sash rectangular panes as well as entry doors. The windows of second floor of the facade, above the flared stucco skirt, were placed asymmetrically, reflecting the use of the rooms in that part of the second floor. The northerly leg of the house's second floor has five 6/1 double hung sash windows forming a window wall for what was the master bedroom. The recessed central section of the house contains paired 6/1 double hung sash flanking the upper level of the vestibule, while the second floor façade southerly leg of the house has two-paired 6/1 sash reflecting its use as a guest bedroom. The asymmetrical placement of windows continues on the third floor of the house, in the gable ends and dormers. The southerly leg has a triple window of 6/1 double-hung sash, while the northern leg has two paired double-hung windows, again with 6/1 sash. The three gabled dormers were placed symmetrically, and now each contains a have single paned casement window. Five rubble-faced

chimneys pierce the roof—one at the intersection of the southern leg and central body of the house and two others each run up the northern and southern elevations (photos 8, 9).

The southern elevation continues the general pattern of the exterior of the house (photos 10, 11). The western side of its rubble-faced ground floor contains the enclosed corner porch. In this case, the infill glass is a recent replacement of the original small-paned sash, while the arch is a simple semi circle. A paired casement window provides light to the library on the southeast corner of the house. On the second floor, a centrally placed modern balcony has been attached to the elevation. The symmetrically placed openings consist of 6/1 sash windows located near the corners of the elevation and while a 6/1 double-hung sash window and glass door to the balcony are the central openings, the third floor wall is pierced only by paired singled light windows and a glass door leading out the modern balcony.

The eastern elevation—the rear of the house—is slightly more relaxed in composition than its counterpart to the west (photos 12, 13). The asymmetrical treatment of the fenestration was continued on the upper floors of the northern and southern legs of the house. The southern leg has triple and quadruple 6/1 double hung sash on the third and second upper respectively, while the northern wing has three evenly spaced 6/1 double hung sash windows on both upper floors. The visual clarity of the composition is sacrificed to accommodate necessary functions. In the recessed center section of the building there are two protrusions, one on the north side to make room for servants stairs and the other on the southern side to allow space for the main stair upper landing and small office below. The fenestration of the center sections responds to internal function as well. Most of the second story is a diamond paned and stained glass window wall illuminating the stairs and the rear of the living hall. On the third floor, in the gable, the dormers provide light to a large open area for servants. The ground floor fenestration consists mostly of multi-light full height paired casement windows with transoms. The ground floor of the northern leg also extends easterly providing space for an enclosed vestibule and servants' dining room.

On the ground floor, the fenestration of the northern elevation provides light to the dining room on the west, the butler's pantry in the middle and the kitchen and vestibule on the eastern side of the elevation (photos 9, 14). The dining room windows, flanking a chimney, are ¾ height multi-light paired casement windows with similar transoms. Those in the pantry and kitchen are shorter 6/6 double hung casements, while the single light windows in the vestibule are modern.

Interior

The interior of the house follows a very typical plan for the era. One enters the asymmetrical U-plan house from the figural "bottom" of the U on the west side of the house in the center of the building. Once through the vestibule, one enters into a large, square plan living hall. The dining room, kitchen and service wing stretch to the north and east. Directly east of the living hall is a small office. The southerly wing of the U shape of the house contains a library to east and an enclosed porch to the west (see plan, figure 1). Floors in this main part of the house are all parquet.

The living hall is decorated in the François 1er style with a large chimneybreast on the southern wall. Light colored wood wall coffering, dark stained exposed joists and beams, and four François 1er-style fluted Corinthian ¾ piers with fluting and interspersed fillets, each pier inset from their respective corners create a stunning impression of almost free-standing support—giving highly expressive, if not actual, support for the space. The exposed joists of the ceiling run north-south to connect to deep beams running east west that, in turn rest on the piers (photos 15-19).

Between the openings leading to the library and porch the southern wall of the living hall is paneled in wood coffers. The remaining wall area is dominated by the projecting ¾ height François 1er-style mantle and fireplace (photos 15, 16). The western wall appears as an interplay of light and dark (photo 17). Triple casement windows flank the entry with its Gothic revival style paneled entry door, coffered wall paneling, and the projecting piers. The coffered paneling is continued along the northern wall, interrupted only by double pocket doors for the entry to the dining room on the northwest corner of the room, and a paneled stile and rail door that leads to the butler's pantry and kitchen (photo 18).

The eastern wall of the hall is spatially more complex (photo 19). The northern end of this coffer-paneled wall incorporates the short run of the L-plan stairs going up to a landing that has an entry to the servant's dining room and service stairs. The newel post caps are dentilated while the banister is horizontal and the double-amphora-shaped balusters, three to a tread, decrease in height as the staircase leads up to the second floor. Both walls of the staircase are coffer paneled with light provided from the eastern wall by a large abstract foliate design stained glass window. The southeastern corner of the end of the wall contains a concealed paneled door that leads to a small office/entry/changing room with a toilet (photo 20).

The southeastern corner of the building is occupied by the large library, which should be noted for its Doric mantle with contrasting colors of wood as well as large, nine-light, casement windows with six-light transoms (photo 21). Two pair of French doors with transoms open westerly from the library to the enclosed porch with its rubble-stone-walls and tiled floor (photo 22). To the north of the living hall is the bright and airy dining room, decorated with an almost ¾ height late federal-style mantle on the northern wall, flanked by large casement windows (photo 23). The room is lined with simple wainscoting that consists of a quadruple fascia and conge molded cap and similarly treated base and simple dado.

The rest of the first floor consists of service space. To the east of the dining room is the butler's pantry (photo 24), whose walls are tiled to about half height with white glass tile and bull-nose. Large cupboards with sliding multi-glass-light door provide storage for dishes, while a counter and shelves take up much of the lower space of the room. The floor is a red clay rectangular tile. Like the butler's pantry, to the west, most of the walls of the wood-floored, large rectangular kitchen are tiled to about half height with white glass tile terminated by bull-nose caps. However, the northern wall, the location of the original oven, is tiled to full height (photo 25). A large sink and modern dishwasher are located on the western wall of the kitchen and modern appliances have replaced the original equipment, but the original built-in, walk-in, ice box in the southern wall remains, flanked by doors to the service stairs and basement (photo 26). The upper panels of the doors are glass. The former servants' dining room, also tiled to half-height, is located off the south east corner of the kitchen, while the enclosed rubble stone walled porch is located to the west of the kitchen, north of the servants' dining room (photos 27, 28).

Second floor

Ascending the paneled staircase at the rear of the living hall, one reaches the second floor—a single loaded corridor with bedrooms to the south, east and north (photo 29). A balustrade matching that of the stairs separates the hall from stairs (photos 30, 31). Two bedrooms are located on the northern and southern ends of the house, while a single bedroom, now a billiard room is located in the central section of the house. All floors in the bedrooms are wood. The moldings around windows and doors are general very simple. Most of the doors are two-panel stile and rail doors. The bedrooms on the north

side of the floor are connected by a shared bathroom with tile floors and walls. The northern bedroom has a fireplace on the northern wall. Its wooden mantle is has a bolection frieze and a flaring scotia as part of its crown molding, which projects beyond the line of the chimney wall (photo 32). The molding around the windows on the side goes to the floor, creating a panel effect beneath each window. The much larger northwestern bedroom has a similar mantle for its fireplace on the northern wall, as well as a similar molding treatment around the four windows on the western side and the two flanking the fireplace (photos 33, 34). The small central bedroom, now a billiard room, has a similar floor-to ceiling treatment for the window moldings (photo 35).

The two bedrooms on the southern side of the house seem to be much more heavily decorated than those on the north side. In the southeastern bedroom molded furring strips divide the ceiling into square panels (photo 36). The window molding treatment of the northern side of the house is repeated in this room as well. The large fireplace, located in the southwest corner of the room is Federal in style with paneled pilasters *en resaut* and a blind plaque in the frieze. The bathroom, on the north wall of the bedroom has retained its herringbone patterned tile floor and original tub. The southwestern bedroom is the largest in the house (photos 37, 38). The aforementioned molding treatment is repeated around each window and the fireplace, located in the middle of the southern wall has the most elaborate mantle. The mantel has a full ionic cornice and a Greek Revival-style patterned frieze with blind corner panels and a blind central plaque flanked by paired torus molding. Extremely flat ogee moldings lead up to the cornice. The bathroom attached to the north wall of this room is quite elaborate and has retained its herringbone tile floor and wall tiling that matches that in the other bathrooms, but it also has its original claw-foot tub and wrap around and plunge shower with a marble stall (photos 39, 40).

The third floor can only be reached by the servants' stair in the reentrant corner of the north wing. This area has been adapted to modern life with the addition of bathrooms in the northern and southern wings. The space under the central eaves, which once included a light well down and adjacent to the second floor master bath, has been kept open as a family living space (photo 41)). The northern wing of the house contained small servants rooms and two remain on the eastern and western side of the wing. The central section of the northern wing has been converted to a small home theatre room. The hallway outside these rooms has retained its original closets (photo 42). The southern wing of the floor has been converted to a large open living/sleeping space for the owners of the house.

Outbuildings:

Immediately east of the main house is a three bay, hipped roof, random-rubble stone-faced garage whose eastern bay has been converted from storage to a pool cabana (photo 43). Approximately 300 feet further east is another hipped roof, random-rubble stone-faced garage that has been converted to residential use (photo 44). A modern pool lies south of the first outbuilding. Opposite, and east of the tennis courts, is a square rubble stone gazebo. With large rectangular openings and an entrance on the northern side, this hipped roof structure sits at the end of an allée of coniferous trees directly on axis with the northern side of the main house (photos 3, 4).

Contributing Elements:

Main House,
Gazebo
Garage
Garage /pool house
Gates, landscape elements

Non-contributing elements:

Tennis courts
Pool

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is: NA

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Social History

Period of Significance

1911-1922

Significant Dates

1911-1912,

Significant Person

(Complete only if Criterion B is marked above)

Alexandre Family

Cultural Affiliation

N/A

Architect/Builder

Addison Mizner

Period of Significance (justification)

The period of significance reflects the date when the building was constructed and includes the era of its use as a country house by the Alexandre family. It reflects the era of the flourishing of the country house movement in America.

Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of significance and applicable criteria)

Rock Hall is significant under criteria C and A at the state level as an excellent example of an early 20th century country house in Litchfield County. Its landscape design, amenities and relaxed architectural forms are all exemplars of country house architecture. The survival of salient landscape features provides great integrity of setting to an estate that once was 175 acres. Its date of construction coincides with the publication of Liberty Hyde Bailey's *The Country Life Movement in the United States*, an exhortation to return to rural life. The general location of Rock Hall, in the Berkshires, adjacent to two quaint villages, yet accessible to railroads and a new highway further exemplified the typical country house in Northwest Connecticut and the Southern Berkshires. At the local level, the building is also associated with Jerome Alexandre (1886-1925), the client, a rather wild heir to a fortune derived from the family sale of a shipping line further fits the popular Fitzgerald-inspired stereotype for a country house owner (Criterion B). Furthermore the house is an extremely well preserved example of the early designs of a recognized master, Addison Mizner, who is better known for his later work in the Palm Beach area, of Florida, but Rock Hall is contemporaneous with Mizner's country house designs on Long Island. The design of the house reflects Mizner's free and eclectic application of style, a style that was much loved by the wealthy of the era and approved of by many architectural critics.

Narrative Statement of Significance (provide at least one paragraph for each area of significance)

Under criterion C, architecture: Rock Hall is significant both as an excellent example of its type – a Tudor Revival of the first decades of the 20th century. It is extremely well planned, decorated in an era appropriate eclectic manner using excellent materials and demonstrating excellent craftsmanship. It is also the early work of a master architect, Addison Mizner who gained great fame for his eclectic designs in southern Florida after World War I. The design exemplifies his eclectic and free approach to historical styles and his urge to "make a building look traditional and as though it had fought its way from a small, unimportant structure to a great, rambling house." The house has retained an unusually high degree of integrity.

Under criterion A, Rock Hall also epitomizes the country house movement along the eastern seaboard. Begun in the 1870's, Americans escaping the heat of the city began to expect something more substantial than the artificial life of great hotels and summer villas in the springs, shore, and resort towns. They began to build more permanent places and by 1900 country house phenomenon was well under way, with magazines such as *Country Life in America* promoting the lifestyle. Americans wanted to live in buildings that expressed frankly and fully the national youthful self-assurance, abounding prosperity, and pleasure in a stylized country life. This phenomenon began to wane with the institution of income tax in 1914 and was destroyed by the Depression.

Under Criterion B, at the local level, the building is also associated with the client Jerome Alexandre (1886-1925), a rather wild heir to a fortune derived from the family sale of a shipping line, who fits the popular Fitzgerald-inspired stereotype for a country house owner.

Developmental history/additional historic context information (if appropriate)

Built in 1911-12, Rock Hall epitomizes country house design of its era in Connecticut. The general character of the Country house had been well defined by this date. During the 1870's, Americans escaping the heat of the city began to expect something more substantial than the artificial life of great hotels and summer villas in the springs, shore, and resort towns. They began to build more permanent places where "fires do not go out, portraits of our grandfathers and mothers (if we have them) [reside] upon the wall, and gardens get their belaboring with spade as surely as every spring comes."ⁱ In the 1880's and 1890's, Bruce Price, Charles McKim, and Richard Morris Hunt, defined American country estates as a type with such famous houses as Biltmore, Harbor Hill, Southside, Florham, Ochre Court. By 1900, the country house phenomenon was well under way, with magazines such as *Country Life in America* promoting the lifestyle. As Richard Guy Wilson has observed, the editor Liberty Hyde Bailey sought to propound an ideal that was "the archetypal setting for Americans in their country places: 'Some day we shall construct great pictures out-of-doors. We shall arrange the trees and forest, direct the roads and fences, display the slopes of the hills, lay out farms, remove every feature that offends the sensitive eye; and persons will leave galleries, with their limitations and imitations, to go to the country to see some of the greatest works of art that men can make."ⁱⁱ

At the same time, there seemed to be a reaction to such examples of conspicuous consumption typified by Edith Wharton as "vapid watering-place amusements."ⁱⁱⁱ In creating her own house, "The Mount," in Lenox Massachusetts (1902), Wharton essentially defined an alternative to the massive estates of the very wealthy. Her smaller, less presumptuous, and perhaps more urbane approach to the design of the country estate became the most popular type of rural residence by the 1910's. Her reaction to the excesses of the previous generation, in consort with Herbert Croly's exhortations of architectural restraint in his journal *Architectural Record*, set the tone for country house design as Rock Hall was under construction. Croly further offered that:

[Rich] Americans want to live in buildings which express frankly and fully the national youthful self-assurance, abounding prosperity, and pleasure in the brave appearances of things. It is the endeavour to satisfy this demand on the part of their clients which has led the architects of expensive houses to make these houses first of all somewhat spectacular in appearance: and in many cases the attempt to be brave and spectacular has degenerated into mere flamboyancy.^{iv}

ⁱA. O. Mitchell, "The Country House," *Homes in the City and the Country* (New York: Charles A. Scribner's Sons, 1893): p. 100.

ⁱⁱRichard Guy Wilson, "Picturesque Ambiguities: The Country House Tradition in America," *The Long Island Country House 1870-1930* (Southampton, New York: Parrish Museum of Art, 1988): p. 31.

ⁱⁱⁱQuoted in Wilson, op. cit.: p. 27.

^{iv}Ibidem: p. 233. Royal Cortissoz echoed Croly in his condemnation of the excesses of the Modern French style: "These French dwelling houses are one of the most appalling things architecture has ever known, each one with . . . all the frippery the fashion wants. . . . They are pseudo palaces. . . . There seems now to be a general forgetfulness that the beautiful is rarely the ornate, and

That many of Mizner's earliest residential commissions were for country houses reflects the clients' greater willingness to experiment with a building that was neither used year-round nor constantly in the public eye. Nevertheless, Rock Hall was designed as a public statement (however small), confronting not only the relatively simple problem of habitation, but also that of representation.

The genesis of Rock Hall appears to be two kinds of love: the Alexandre family's love of the Berkshires and Jerome's love of Violet Adelaide Oakley. According to the *New York Times*, J. J. Alexandre, Jerome's father, frequented the nearby town of Lenox MA, a watering hole and summer resort for some of America's most wealthy. Nearby estates included parts of October Hill, the hunting preserve of financier Harry Payne Whitney, a friend of Jerome's uncle, J. H. Alexandre, who also became a member of the Lenox Village Improvement Society, a group of wealthy New Yorkers interested in maintaining the picturesque nature of the town and the Berkshire region.^v The Alexandre's father had owned a shipping line that served Cuba, Mexico and the Caribbean Islands. In 1888, they sold their interests to the Ward Line, and diversified their assets. Members of New York Society, listed in the *Social Register*, the Alexandre name frequently appeared on the *New York Times*' society page.

Following the death of J.J. Alexandre, his son Jerome was to receive one half of his estate of \$3 million on reaching his majority. Jerome's mother, who split the remaining inheritance with her daughter, remarried Paul Bonner a well known horseman and bond broker, keeping her family's estate "Nirvana" in Stamford, where the young Jerome alternated residence between there and East 65th Street in New York. While a freshman at Princeton, Jerome met and secretly married a stenographer who worked in his stepfather's office—Violet Adelaide Oakley from the Bronx. This scandalous union created much furor, but Jerome graduated from Princeton in 1910 and, having reached his majority in 1909, set about creating a country house to go with his apartment near the Plaza. Mrs. Alexandre's mother, Mary T. Oakley, bought the 175-acre Old O'Connell farm, in 1909, was living there in 1910 and deeded it to her son in law in April 1911.^{vi} Why Colebrook as a place for a country house? There are two theories concerning this decision. Mary moved to Colebrook after her husband's death and perhaps attempted to run a farm. This difficult endeavor failed and young Jerome bought the farm deciding to make it his country place. Alternatively, Jerome may have arranged for his mother-in-law to buy the farm to avoid publicity. Colebrook was close to the society watering holes of Norfolk, Great Barrington, Stockbridge and Lenox, which had become more accessible with the completion of the Jacob's Ladder highway in Massachusetts, yet it was far enough away to avoid gossip and scandal relative their union.

In the October 14, 1911 edition of the local Port Washington NY society paper, the *Plain Talk*, it was reported that local resident architect Addison Mizner had left town on October 4, to superintend the construction of Alexandre's country house, "estimated to cost about 150,000."^{vii} Mizner was born in Benicia, California, the son of, Lansing Bond Mizner, a lawyer and the U. S. minister to Guatemala. Mizner served a 3-year apprenticeship in the office of San Francisco architect, Willis Jefferson Polk, and according to Mizner, eventually becoming a partner.^{viii} While traveling in Hawaii, he co-wrote a book with Ethel Watts Mumford entitled *The Cynic's Calendar of Revised Wisdom for 1903* and then later *The Limerick Up To Date Book*, both collections of witticisms. He relocated to New York City in 1904, where he obtained an entrée into New York Society through San Franciscans Tessie Fair and her sister Bertie, who would marry into the extremely wealthy Oelrich and Vanderbilt families. Through them he met Stanford White and received minor assignments from White. He eventually developed a small architectural practice specializing in residential commissions. In 1907, he moved to Port Washington on Long Island and subsequently designed at more than five major country houses on the Island while completing several minor commissions for parts of country estates throughout New York's Nassau and Suffolk counties.

At 46, (1918) he moved to Palm Beach, Florida where his Mediterranean Revival designs, beginning with the Everglades Club, won the attention and patronage of wealthy clients in Palm Beach and West Palm Beach. The 6 foot 2 inch, 250-pound epicurean epitomized the "society architect." Rejecting modern architecture for its "characterless copybook effect," he sought to "make a building look traditional and as though it had fought its way from a small, unimportant structure to a great, rambling house." He is best known for his work in Florida including designs for the Vanderbilts, Morgans, and Wanamakers. Since Mizner left for Florida in 1919 and never returned to the north, Rock Hall is the probably the only Connecticut house designed by Mizner.

Rock Hall is an excellent example of his free application of his loose treatment of styles and an effort to impart a sense of age and continuity to a building. The exterior, a rock bound version of the Tudor, it reflects a conflation of the social and aesthetic ideals of the wealthy during the first three decades of this century. As has been widely noted, there was a belief during this time that the United States had a personal relationship with the Renaissance, and that Americans could claim intellectual and spiritual kinship with the life and art of the 15th and 16th centuries. In addition there was a renewed interest in the values and heritage of Anglo Saxon society; this was a wistful romanticism precipitated by the harsh realities of modern life, industrial life, and the influx of southern and eastern European immigrants. Compounded with these larger social and cultural issues was the need to express one's own distinguished lineage. The architectural expression of this desire was clarified by critic and educator Howard Dwight Smith: writing in 1918, he commented:

A wave of philanglicism in architecture and decoration has been sweeping over America for the past decade. It is natural that we should look to England for precedent in domestic architecture, inasmuch as the problems to be met and solved in England are more probably nearly similar to our own than they are any others. This wave of philanglicism is spending itself in the popular demand for Adam, Georgian and Tudor work.^{ix}

that simplicity lends itself most readily to dignity. . . . there is yet grievous need for plain speaking and plain building. ("Echoes of the League Dinner," *Architectural Record* 21 (May 1907): 390).

^v *New York Times*, January 1910

^{vi} Town of Colebrook land records. Vol. 21, pp. 44, 239: US Census Colebrook, 1910

^{vii} *Plain Talk*, Vol. 1, no. 3, October 14, 1911: p. 43

^{viii} Addison Mizner, *The Many Mizners*. Chicago: Sears, 1932. p. 74-75

^{ix} Howard Dwight Smith, "The Residence of Allan S. Lehman," *Architectural Record* 44 (December 1918): 483.

Other critics affirmed this sentiment. Herbert Croly, editor of the *Architectural Record*, wrote, "the tenacity of this tradition has had a very beneficial influence on the domestic architecture of a country that was in danger of becoming frenchified."^x In some areas of architectural design the trend became so pervasive that, as early as 1907, the *Architectural Record* wrote:

A contemporary American who wished to build a brick house . . . is restricted to a choice between two styles-- the Georgian and the Jacobean--and with the catholicity of taste which is his most noticeable aesthetic characteristic he is as likely to choose one as he is the other.^{xi}

Clearly the Tudor was one of the styles of the moment. On the interior of the house the architectural elements are used to convey a sense of the passage of time, beginning with the Francois 1er living hall. The adjoining rooms give the impression that the house had grown as an accretion, as later styles were used to decorate the adjoining rooms. This *parti* continues on the upper floor where the rooms were designed using Federal and Greek Revival motifs, reinforcing the idea that over time, the owners had altered the interior to follow architectural fashion.

The exterior of the house also reflects Mizner's free and eclectic use of form and materials. Mizner made little reference to, or showed interest in complying with, the then-prevalent taste for more academically correct interpretations of the Tudor style, or alternatively, a close adaptation of the Colonial in this section of New England. His design decisions made this house a stylistic, almost eccentric, rarity in the hills of Litchfield County.

Mizner's uninhibited treatment of the forms and references to Tudor style is demonstrated in the eclectic creation of Tudor arches using rubble stone, a material that, although plentiful in the Berkshires, is rarely employed in this manner in the region. Mizner's specification of stucco for the exterior, ill advised in this climate due to the extreme changes in temperature, created a visual tension between the single sheath-like plasticity of the stucco and the equally plastic, but individually discernable and distinctive forms of the rubble stone--each individual stone combining and contributing to make the flowing forms of the arches and lower walls of the house.

This unconstrained architectural approach was rarely seen in an area more used to buildings with exact reproductions of Colonial details. Mizner's emancipated approach to architectural form can also be seen in the work of his New York mentor Stanford White's earlier shingle style buildings and the house can be interpreted both of the influence of White and as evidence of Mizner's developing an equally unbounded approach to the Mediterranean styles he would later use in Palm Beach Florida. In comparison with Mizner's contemporary Colonial Revival, Spanish Mediterranean Revival, and Tudor Revival style houses on Long Island, Rock Hall is far more adventurous in the treatment of basic forms and use of materials.

The exterior design of Rock Hall is free and playful, but the interior is academically correct in its treatment of historic styles and forms. Mizner's Francois 1er living hall is correct in the details of the columns and fireplace, as are the treatment of the architectural elements in the rest of the house, but few of his era would think to design the central space of an ostensibly Tudor building in the Francois 1er mode creating an eclectic architectural ensemble that still holds together as an overall composition. The house is a perfect exemplar of the uninhibited nature of Mizner's work. He had "[made] a building look traditional and as though it had fought its way from a small, unimportant structure to a great, rambling house.

Rock Hall was used by the Alexandres through 1919. Shortly after Jerome's return from the War, Mrs. Alexandre committed suicide at her mother-in-law's estate in Stamford. Jerome left the east for New Mexico, remarrying, and then selling the house in 1922. He died in 1925 in a house fire in Albuquerque.^{xii} The 175 acres included another house and many other outbuildings, some of which are still extant across Rock Hall Road under different ownership. Rock Hall and its acreage remained intact until 1966, when it was subdivided by Rock Hall Estates and 168 acres were sold off. From 1973 to 2005, it was used as a vacation house for a group of men from West Hartford. In 2005, the Somers family purchased the house and lovingly restored Rock Hall. Luckily, the house interior was intact but maintenance issues needed to be addressed. The exterior stucco was carefully repaired and the surviving original windows were repaired. All of the interior elements mentioned in Section 7 of this nomination survived intact in the house and were repaired only if needed. Modern intrusions in the fabric are few and most are the result of the need to update the mechanical and electrical elements of the house. New wallpaper was applied in spaces where wallpaper previously existed. When the current owner bought the house, they intended to use it as a summer home, but, since 2007, it has been operated as a bed and breakfast, providing many with an opportunity to experience living in a Mizner-designed house, a privilege previously reserved for very few.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form)

- Anonymous, "Echoes of the League Dinner," *Architectural Record* 21 (May 1907): 390
 Croly, Herbert "Individualism in Architecture," *Architectural Record* 32 (October 1912): 275-276.
 Curi, Donald, *Mizner's Florida* (MIT: 1987)
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 Seebohm, Caroline. *Boca Rococo*. New York: Clarkson Potter, 2001.
 Smith, Howard Dwight "The Residence of Allan S. Lehman," *Architectural Record* 44 (December 1918): 483-486.
 Town of Colebrook Land Records
 U.S. Census

^xHerbert Croly, "Individualism in Architecture," *Architectural Record* 32 (October 1912): 275.

^{xi}"Two Jacobean Houses," *Architectural Record* 21 (January 1907): 35.

^{xii} *New York Times*, Dec 25, 1925

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 has been Requested)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
 Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 22.73 acres
(Do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet)

1	<u>18</u>	<u>654300</u>	<u>4649680</u>	3	<u>18</u>	<u>654570</u>	<u>4649380</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>18</u>	<u>654593</u>	<u>4649650</u>	4	<u>18</u>	<u>654310</u>	<u>4649400</u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (describe the boundaries of the property)

The land was acquired in two transactions and has been combined into one lot. The first deed for approximately seven acres is described in vol. 72, p.701 of the Colebrook Land records as commencing at a concrete post on the easterly street line of Rock Hall road said point being on the southwesterly corner of the land now or formerly of Atkins; thence proceeding along Atkins southeasterly 504 feet, more or less to a concrete post; thence proceeding along Atkins southwesterly 655 feet, more or less; thence proceeding northwesterly along land of Lena Lucarelli et al. 500 feet more or less, to the easterly street line of Rock Hall Road northeasterly 590 feet, more or less, to the point of commencement. The additional 15.5 acres was acquired as part of a property realignment in June 2005, wherein the northern boundary of the property was extended easterly 494 feet and the southern boundary easterly 940 feet, making an eastern property boundary of 884 feet in length as shown on the Town of Colebrook tax map 13, lot 37.

Boundary Justification (explain why the boundaries were selected)

The boundaries conform to the portion of the original 175-acre estate that remains with the house. The other 151.5 acres of the original estate were subdivided in 1966 and sold off over time.

11. Form Prepared By

name/title Steven Bedford, Ph.D.
 organization N/A date April 25, 2010
 street & number 11 Shafer Rd telephone 860-489-9908
 city or town New Hartford state CT zip code 06057
 e-mail sbedford1953@mac.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Property Owner:

(complete this item at the request of the SHPO or FPO)

name Michael and Stella Somers

street & number 19 Rock Hall Rd. telephone 860-379-2230

city or town Colebrook state CT zip code 06021

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Rock Hall
Name of Property

Litchfield, Connecticut
County and State

NPS Form 10-900-a
(8-88)

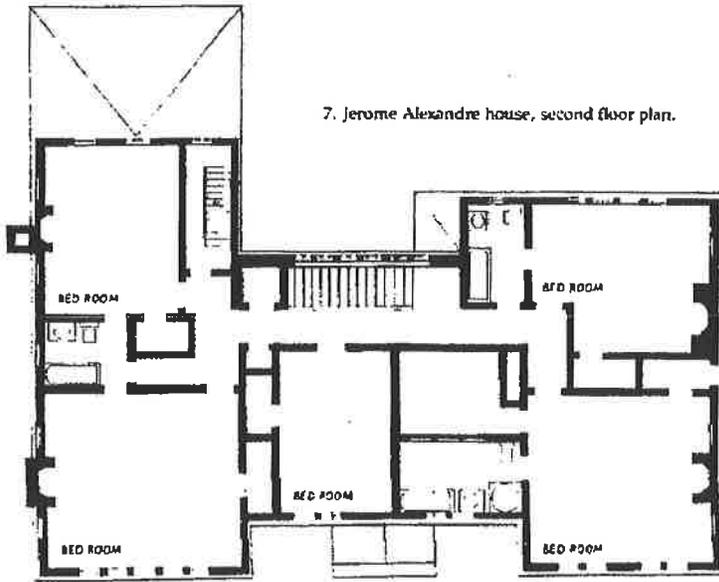
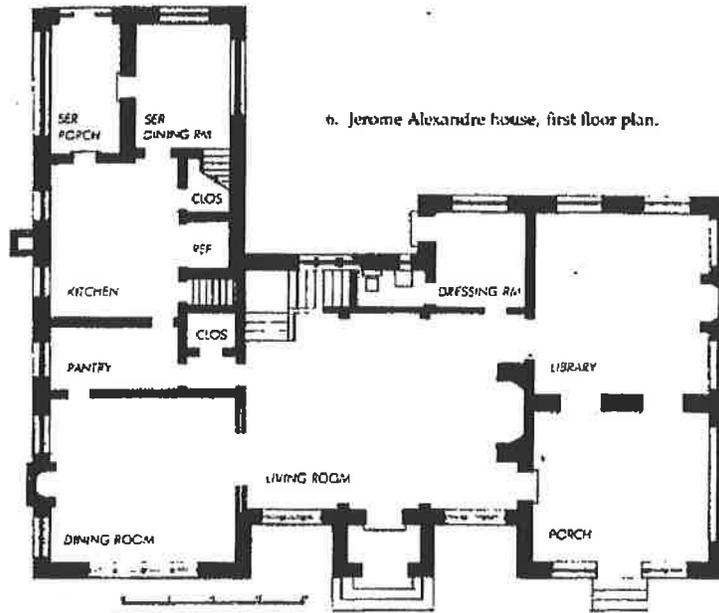
OMB No. 1024-0016

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7. Figure 1 Plans of Rock Hall

Page 1 of 1



Source Curl, 1987

Rock Hall
Name of Property

Litchfield, Connecticut
County and State

NPS Form 10-900-a
(6-86)

OMB No. 1024-0018

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number NA Photo List

Page 1 of 2

Name of Property: Rock Hall
City or Vicinity: Colebrook
County: Litchfield **State:** Connecticut
Photographer: Steven Bedford
Date Photographed: June 2009

Description of Photograph(s) and number:

CT_Litchfield County_Rock Hall_0001, camera facing southwest, entry gate
CT_Litchfield County_Rock Hall_0002, camera facing south, view to house
CT_Litchfield County_Rock Hall_0003, camera facing north, pine alley
CT_Litchfield County_Rock Hall_0004, camera facing north, gazebo
CT_Litchfield County_Rock Hall_0005, camera facing west, fruit tree alley
CT_Litchfield County_Rock Hall_0006, camera facing southeast, façade of main house
CT_Litchfield County_Rock Hall_0007, camera facing east, vestibule area
CT_Litchfield County_Rock Hall_0008, camera facing east, façade of main house
CT_Litchfield County_Rock Hall_0009, camera facing southeast, north elevation and facade
CT_Litchfield County_Rock Hall_0010, camera facing northwest, south elevation
CT_Litchfield County_Rock Hall_0011, camera facing northeast, south elevation
CT_Litchfield County_Rock Hall_0012, camera facing west, east elevation
CT_Litchfield County_Rock Hall_0013, camera facing southwest, east elevation
CT_Litchfield County_Rock Hall_0014, camera facing southeast, north elevation
CT_Litchfield County_Rock Hall_0015, camera facing southwest, living hall
CT_Litchfield County_Rock Hall_0016, camera facing southeast, living hall
CT_Litchfield County_Rock Hall_0017, camera facing west, living hall
CT_Litchfield County_Rock Hall_0018, camera facing northwest, living hall
CT_Litchfield County_Rock Hall_0019, camera facing east, living hall
CT_Litchfield County_Rock Hall_0020, camera facing northeast rear entry, changing room
CT_Litchfield County_Rock Hall_0021, camera facing southeast, library
CT_Litchfield County_Rock Hall_0022, camera facing northeast, enclosed porch
CT_Litchfield County_Rock Hall_0023, camera facing northwest, dining room
CT_Litchfield County_Rock Hall_0024, camera facing north, butler's pantry
CT_Litchfield County_Rock Hall_0025, camera facing northeast, kitchen
CT_Litchfield County_Rock Hall_0026, camera facing southwest, kitchen
CT_Litchfield County_Rock Hall_0027, camera facing, northeast, servant's dining room
CT_Litchfield County_Rock Hall_0028, camera facing west, rear porch
CT_Litchfield County_Rock Hall_0029, camera facing south, main stairs
CT_Litchfield County_Rock Hall_0030, camera facing north, stairs and stained glass window
CT_Litchfield County_Rock Hall_0031, camera facing north, second floor corridor
CT_Litchfield County_Rock Hall_0032, camera facing northeast, northeast bedroom
CT_Litchfield County_Rock Hall_0033, camera facing southeast, northwest bedroom
CT_Litchfield County_Rock Hall_0034, camera facing northwest, northwest bedroom
CT_Litchfield County_Rock Hall_0035, camera facing west, billiard room
CT_Litchfield County_Rock Hall_0036, camera facing southwest, southeast bedroom
CT_Litchfield County_Rock Hall_0037, camera facing southwest, southwest bedroom
CT_Litchfield County_Rock Hall_0038, camera facing south, southwest bedroom
CT_Litchfield County_Rock Hall_0039, camera facing southeast, master bathroom
CT_Litchfield County_Rock Hall_0040, camera facing west, master bathroom shower

Rock Hall
Name of Property

Litchfield, Connecticut
County and State

NPS Form 10-900-a
(8-86)

OMB No. 1024-0018

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number NA. Photo List

Page 2 of 2

-
- CT_Litchfield County_Rock Hall_0041, camera facing southeast, third floor central room
 - CT_Litchfield County_Rock Hall_0042, camera facing west, third floor north corridor
 - CT_Litchfield County_Rock Hall_00043, camera facing southeast, garage
 - CT_Litchfield County_Rock Hall_0044, camera facing southeast, garage/residence

Rock Hall
Name of Property

Litchfield, Connecticut
County and State

NPS Form 10-900-a
(8-88)

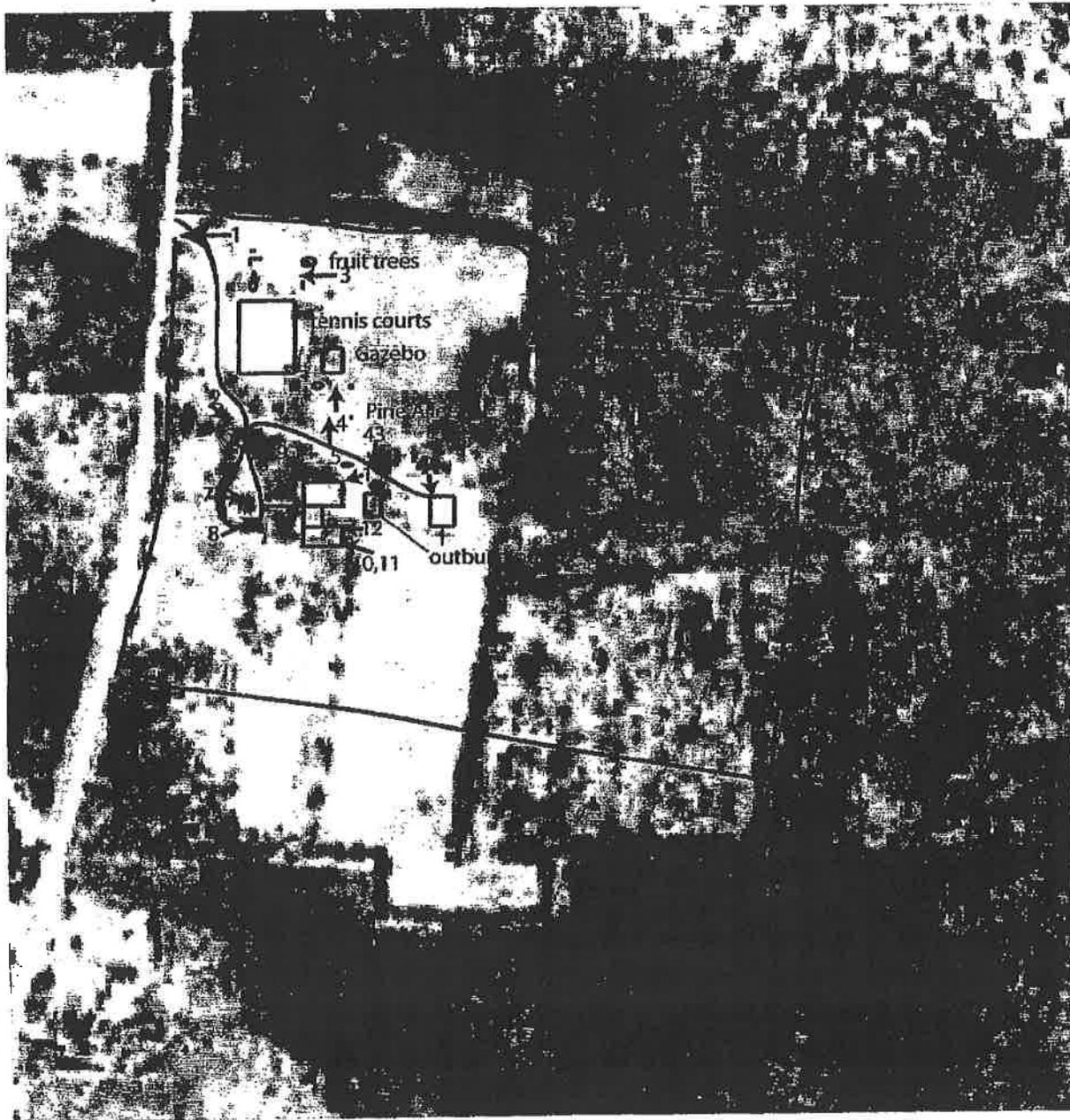
OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number NA. exterior photo key and sketch map

Page 1 of 1



Rock Hall
Name of Property

Litchfield County, Connecticut
County and State

NPS Form 10-900-a
(8-86)

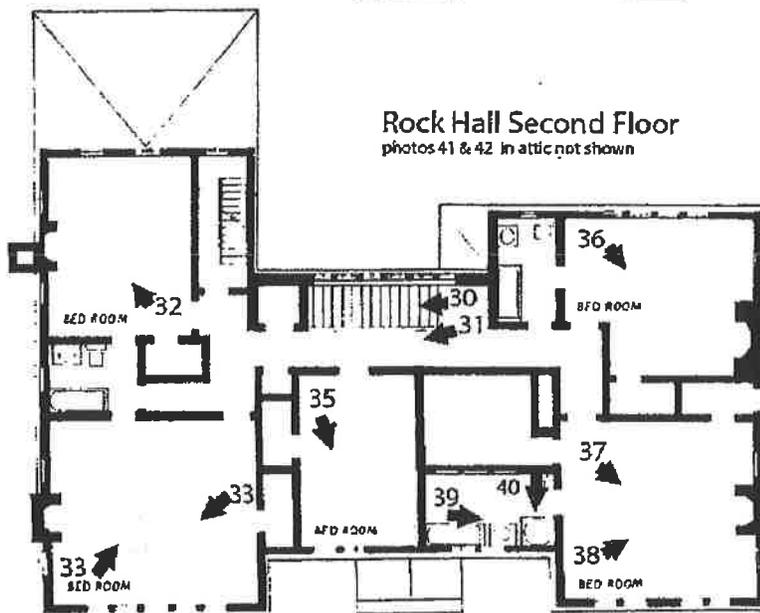
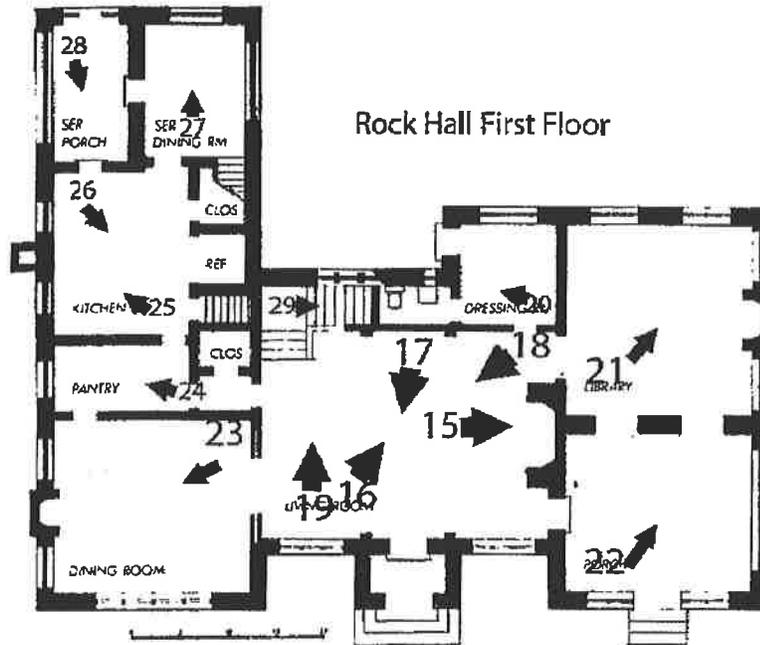
OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number NA. Interior Photo Key

Page 1 of 2



Rock Hall
Name of Property

Litchfield County, Connecticut
County and State

NPS Form 10-900-a
(8-86)

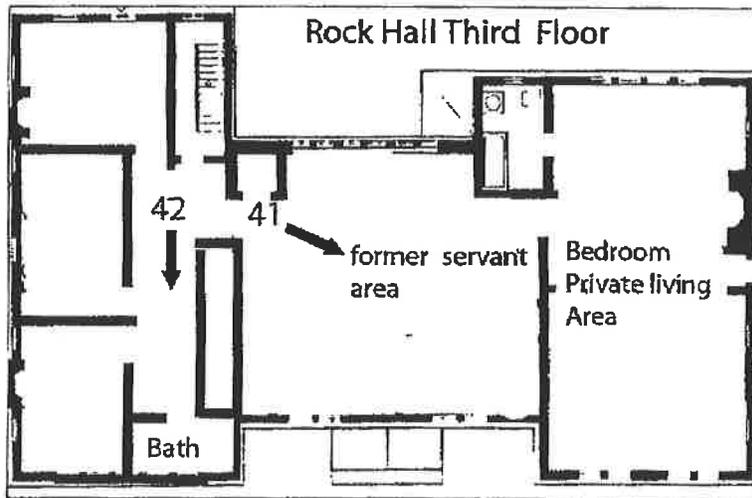
OMB No. 1024-0016

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number NA. Interior Photo Key

Page 2 of 2

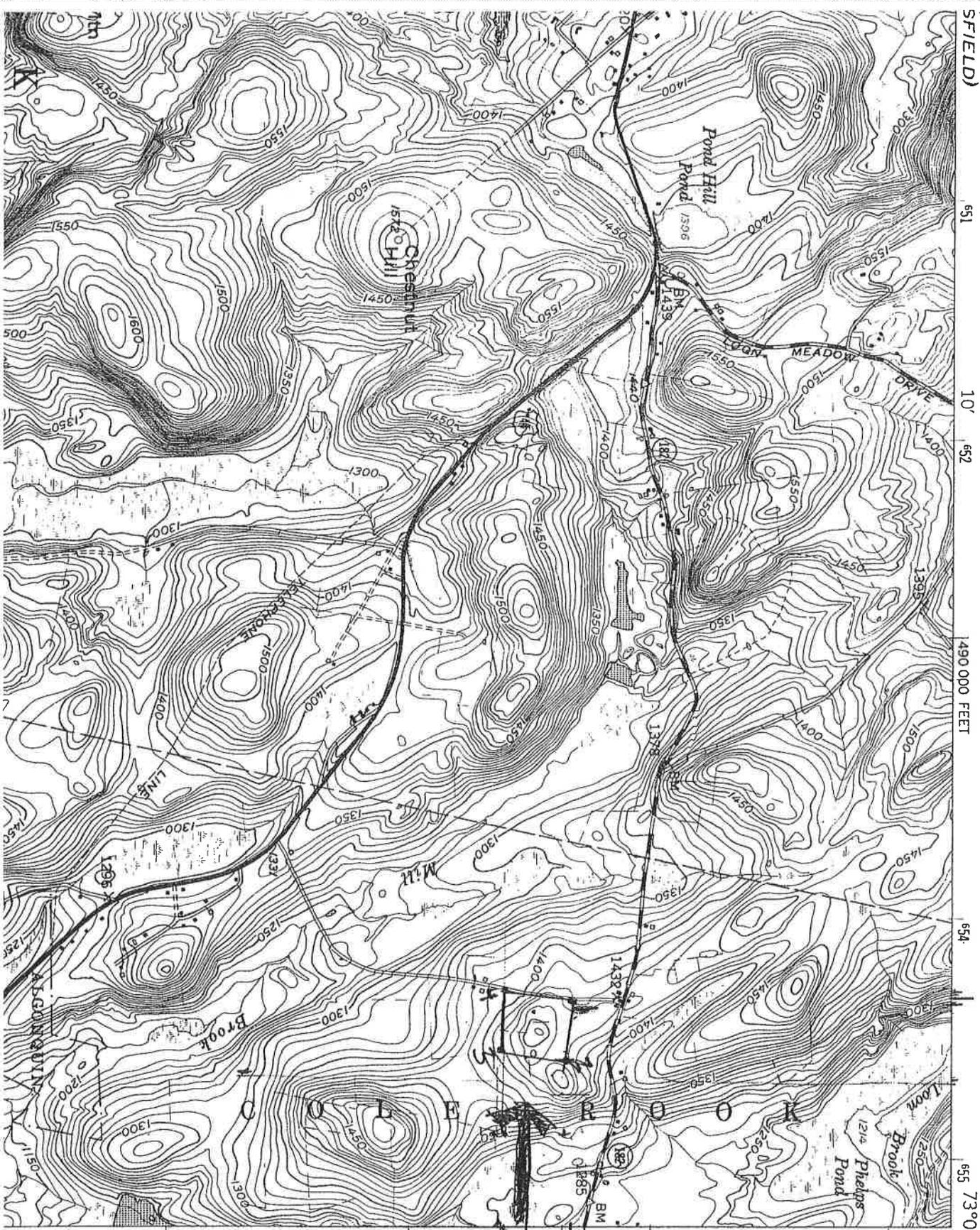


**PHOTOGRAPH EXHIBITS
OMITTED**

CONNECTICUT
ARTMENT

NORFOLK QUADRANGLE
CONNECTICUT—LITCHFIELD CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)

6368 11 SE.
TOLLAND CENT.



651 10' 652 1490 000 FEET 654 655 73°07'30" 42°00'

1.2 MI. TO CONN. 183
WINSTED 6.2 MI.

FEET
420 000

ROCKHILL
1,654,300/E
4649,680/N

2,654,593 E
4649,650 N

3,654,570/E
4649,380/N

4 654,310/E
4649,400/N

ED. 4.5 MI.
ORD 30 MI.

4648

4651

EXHIBIT 3



Connecticut Commission on Culture & Tourism

Historic Preservation
and Museum Division

One Constitution Plaza
Second Floor
Hartford, Connecticut
06103

860.256.2800
860.256.2763 (f)

August 5, 2010

Mr. Michael and Mrs. Stella Somers
19 Rock Hall Road
Colebrook, Connecticut 06021

Dear Mr. and Mrs. Somers:

It is a great pleasure to inform you that the Rock Hall, located at 19 Rock Hall Road Colebrook, Connecticut was listed in the National Register of Historic Places by the National Park Service on June 22, 2010.

The National Register of Historic Places is the official list of historic properties recognized by the Federal Government as worthy of preservation for their significance in American history, architecture, archaeology, engineering and culture. Located in the National Park Service, Department of the Interior, the program is part of a national policy to coordinate and support public and private efforts to identify, evaluate, and protect our cultural and national resources, and is maintained by the Secretary of the Interior under provisions of the National Historic Preservation Act of 1966.

Listing in the National Register results in the following for historic purposes:

1. Consideration in planning for Federal, federally licensed, and federally assisted projects. Section 106 of the National Historic Preservation Act of 1966 requires that Federal agencies allow the Advisory Council on Historic Preservation an opportunity to comment on all projects affecting historic properties listed in the National Register. For further information, please refer to 36 CFR 800.
2. Eligibility for Federal tax provisions. If a property is listed in the National Register, certain Federal tax provisions may apply. The Tax Reform Act of 1986 revises the historic preservation tax incentives authorized by Congress in the Tax Reform Act of 1976, the Revenue Act of 1978, the Tax Treatment Extension Act of 1980, the Economic Recovery Tax Act of 1981, and Tax Reform Act of 1984, and as of January 1, 1987, provides for a 20 percent investment tax credit with a full adjustment to basis for rehabilitating historic commercial, industrial, and rental residential buildings. The former 15 percent and 20 percent Investment Tax Credits (ITCs) for rehabilitations of older commercial buildings are combined into a single 10 percent ITC for commercial or industrial buildings built before 1936. The Tax Treatment Extension Act of 1980 provides Federal tax

CONNECTICUT
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Page 2
Rock Hall
August 5, 2010

deductions for charitable contributions for conservation purposes of partial interests in historically important land areas or structures. Whether these provisions are advantageous to a property owner is dependent upon the particular circumstances of the property and the owner. Because tax aspects outlined above are complex, individuals should consult legal counsel or the appropriate local Internal Revenue Service office for assistance in determining the tax consequences of the above provisions. For further information on certification requirements, please refer to 36 CFR 67.

3. Consideration of historic values in the decision to issue a surface coal mining permit where coal is located, in accordance with the Surface Mining and Control Act of 1977. For further information, please refer to 30 CFR 700 et. seq.
4. Qualifications for Federal grants for historic preservation when funds are available. Presently funding is unavailable. Contact the State Historic Preservation Office to determine the current status of such grants.

In Connecticut, listing in the National Register of Historic Places results in the following for historic properties:

1. Eligibility to purchase historical markers from the State Historic Preservation Officer.
2. Application of Connecticut General Statutes, Section 22a-19a. This statute directs that the provisions of sections 22a-15 through 22a-19, inclusive, of the Connecticut Environmental Protection Act, which permit legal recourse for the unreasonable destruction of the state's resources, shall also be applicable to historic structures and landmarks of the state. Such structures and landmarks are defined as those properties (1) which are listed or under consideration for listing as individual units on the National Register of Historic Places or (2) which are a part of a district listed or under consideration for listing on the National Register and which have been determined by the State Historic Preservation Board to contribute to the historic significance of such a district. If the plaintiff in a resulting legal action cannot make a prima facie showing that the conduct of the defendant, acting alone or in combination with others, has unreasonably destroyed or is likely unreasonably to destroy the public trust in such historic structures or landmarks, the court shall tax all costs for the action to the plaintiff.



Page 3
Rock Hall
August 5, 2010

Listing does not mean that the Federal Government wants to acquire the property, place restrictive covenants on the land, or dictate the color or materials used on individual buildings. State and local ordinances or laws establishing restrictive zoning, special design review committees, or review of exterior alterations, are not a part of the National Register program and should be clearly separated from the function of the National Register as a tool in the Federal planning process.

We are pleased to have been of assistance in the preservation of these historic resources.

Sincerely,

David Bahlman,
Deputy State Historic Preservation Officer

cc: Thomas D. McKeon, First Selectman
Joyce Hemingson, Chair, Historic District Commission
Steven Bedford, Consultant

EXHIBIT 4

Guests

Date	Name	Email ♦ Address ♦ Comments
May 3 2009	Redacted for Guest Privacy	Rock Hall? A diamond!
5/3/09	Redacted for Guest Privacy	Amazingly quiet in all its grandeur very charming & comfortable!
5/3/09	Redacted for Guest Privacy	Hope that we can help spread the word on this lovely gem way!
5/9/09	Redacted for Guest Privacy	Can't wait to return!
5/17/09	Redacted for Guest Privacy	Thanks for a hospitality & the convenience!
5/20/09	Redacted for Guest Privacy	Thank you for a wonderful stay! It was a pleasure meeting you. I will certainly be back in the future!

Guests

Date	Name	Email ♦ Address ♦ Comments
5/20/09	Redacted for Guest Privacy	Redacted for Guest Privacy Thanks for a great stay & for the great movie experience
5/20/09	Redacted for Guest Privacy	Redacted for Guest Privacy Very relaxing Very hospitable Loved it!
5/25/09	Redacted for Guest Privacy	Redacted for Guest Privacy Many thanks - spec tac house, great hospitality + real best - shall we head
5/30/09	Redacted for Guest Privacy	Redacted for Guest Privacy Fantastic stay, loved every second
5/30/09	Redacted for Guest Privacy	Redacted for Guest Privacy
5/31/09	Redacted for Guest Privacy	Redacted for Guest Privacy

Guests

Date	Name	Email ♦ Address ♦ Comments
6/15/09	Redacted for Guest Privacy	<p>Redacted for Guest Privacy</p> <p>Thanks so much for a lovely lunch you gave my wife for a national Reg nomination!</p> <p>Redacted for Guest Privacy</p>
6.15.09	Redacted for Guest Privacy	<p>Thank you so much for hosting our visit. I look forward to working with you!</p>
06.28.09	Redacted for Guest Privacy	<p>Wonderful getaway!</p> <p>Redacted for Guest Privacy</p>
6/29/09	Redacted for Guest Privacy	<p>Redacted for Guest Privacy</p> <p>Loved it! A Paradise -</p>
6.27.09 to 6.29.09	Redacted for Guest Privacy	<p>Redacted for Guest Privacy</p> <p>gorgeous! thank you! ♥</p>
113/09 +9 715/09	Redacted for Guest Privacy	<p>Redacted for Guest Privacy</p> <p>Thank for a relaxing weekend!</p>

stay & experience!

relaxing. spitalde to!

51, NY re teacher + headed!

Guests

Date	Name	Email ♦ Address ♦ Comments
7-10-09 - 7-11-09	Redacted for Guest Privacy	Redacted for Guest Privacy Had a great time. Very relaxing See you again in a month.
17 th July, 2009	Redacted for Guest Privacy	Michael! Wow, great location, great home and fabulous attention to detail. Thanks to you + Stella + Nyles for your hospitality and making us feel welcome.
7-18-19 2009	Redacted for Guest Privacy	Redacted for Guest Privacy Stella + Michael - you've created a special retreat and we have so enjoyed the house. You company and did your special touches Total Excellence!!
7-29-09 - 7-31-09	Redacted for Guest Privacy	Redacted for Guest Privacy We've never relaxed so quickly and felt so at home! Thank you!
7/21/09 - 8/2/09	Redacted for Guest Privacy	Redacted for Guest Privacy Michael + Stella Thank you so much for everything. It was a perfect getaway! Your place and hospitality was wonderful. Thank you for a wonderful weekend - it was a perfect way to spend our 2 nd anniversary. Breakfast was delicious, the pool was amazing and waterfalls you mentioned were so great. We'll be back! Thanks!

Guests

Comments	Date	Name	Email ♦ Address ♦ Comments
relaxing with.	1/31/09	Michael,	we had a marvellous time. The food, the local vodka and the ambience were exceptional. Thank you.
Amazing, great to detail. Thanks for your great welcome.	1/11/09	Stella and Michael,	Thank you so much for the warm hospitality & excellent food. Your dinner is nothing short of fabulous! Incredibly relaxing.
I created a have fun company touches	8/8	[Redacted]	[Redacted for Guest Privacy]
so quickly we! Yay!	8/16	[Redacted]	[Redacted for Guest Privacy]
It was a wonderful.	8/22	[Redacted]	[Redacted for Guest Privacy]
It was a Breakfast waterfalls re back!	08/23	[Redacted]	[Redacted for Guest Privacy]

Guests

Date	Name	Email ♦ Address ♦ Comments
8/23/09	[Redacted]	[Redacted for Guest Privacy]
8/30/09	[Redacted]	<p>We had a wonderful stay! Hospitality, food and atmosphere were all amazing. We hope to return soon. Thank you!</p> <p>We felt like we were home! A wonderful, relaxing stay. We love the house + Mike and Stella are friends forever. We'll be back for sure.</p>
8/20/09	[Redacted]	[Redacted for Guest Privacy]
9/7/09	[Redacted]	<p>Everything was absolutely wonderful. We enjoyed everything so very much!</p> <p>Thank you for such an incredible, unique experience. Your family was so warm & welcoming as could be and few things are as indulgent as relaxing by your fireplace, playing a round of tennis and a daily, well course breakfast.</p> <p>A WONDERFUL PLACE TO START A HONEYMOON! EVERYTHING IS PERFECT - THE SETTING, THE FOOD, THE FISH, THE HOT TUB! IT'S LIKE LIVING IN A DIFFERENT ERA, A DIFFERENT PLACE.</p>
9/9/09	[Redacted]	[Redacted for Guest Privacy]

Guests

Date	Name	Email ♦ Address ♦ Comments
11/13/09	<p>Redacted for Guest Privacy</p>	<p>Fantastic stay! Loved Stella + Michael. Gorgeous room + grounds. Amazing breakfast. Thanks for YOUR HOSPITALITY! Best!!</p>
11/13/09	<p>Redacted for Guest Privacy</p>	<p>This was the most amazing weekend. The most spectacular view, gorgeous pool and grounds. The breakfast was unforgettable. We loved every second and wish we could stay forever. Thanks you so much Stella + Miche</p>

Hospitality!
Amazing!

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ING THE
THE LIVING
LIFE!

EXHIBIT 5

SPC
DOE



Connecticut Commission on Culture & Tourism

December 22, 2010

Ms. Nicole Dentamaro
VHB
54 Tuttle Place
Middletown, CT 06457

Historic Preservation
and Museum Division

One Constitution Plaza
Second Floor
Hartford, Connecticut
06103

860.256.2800
860.256.2763 (f)

Subject: Proposed Wind Energy Facility
Wind Colebrook North
Winsted-Norfolk Road
Colebrook, Connecticut
BNE

Dear Ms. Dentamaro:

The State Historic Preservation Office previously provided review and comment for above-referenced project, pursuant to the National Historic Preservation Act and in accordance with Federal Communications Commission regulations.

It has now come to our attention that a property recently listed on the National Register of Historic Places, located within the Area of Potential Effect, was not identified in the submission. Therefore, SHPO requests that VHB provide photographic views, photo-simulations, and a visual analysis for Rock Hall, 19 Rock Hall Road in Colebrook, so we may have an opportunity to revise our comments, if appropriate.

The State Historic Preservation Office appreciates the opportunity to work with VHB in the responsible conservation of the state's heritage. Please contact Susan Chandler, Historical Architect, should you have additional questions concerning this matter.

Sincerely,

David Bahlman
Division Director and Deputy
State Historic Preservation Officer

c: Connecticut Siting Council

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Equal Opportunity Employer

EXHIBIT 6



REID AND RIEGE, P.C.
COUNSELLORS AT LAW

Emily A. Gianquinto
(860) 240-1025
egianquinto@rmlawpc.com

ONE FINANCIAL PLAZA
HARTFORD, CT 06103
Voice: (860) 278-1150
Fax: (860) 240-1002

234 CHURCH STREET
9TH FLOOR
NEW HAVEN, CT 06510-1819
Voice: (203) 777-8008
Fax: (203) 777-6304

December 30, 2010

Via Certified Mail - RRR

Connecticut Commission on Culture and Tourism
Historic Preservation and Museum Division
Attn: David Bahlman, Deputy Director
One Constitution Plaza, Second Floor
Hartford, CT 06103

Re: Section 106 Review of the Negative Impact of Wind Colebrook South and Wind Colebrook North on Rock Hall in Colebrook, a Historic Property

Dear Mr. Bahlman:

I represent Stella and Michael Somers, owners of Rock Hall, a historic property located in Colebrook. I write regarding your letter dated December 22, 2010 to Nicole Dentamaro an employee of Vanasse Hangen Brustlin, Inc. ("VHB"), regarding BNE Energy's proposed construction of industrial wind turbines in a residential area in Colebrook.

As your December 22 letter indicated, VHB failed to inform your office that Rock Hall, which is on the National Register of Historic Places and the State Register, is located less than one mile from the project that BNE Energy has dubbed "Wind Colebrook North," located at the intersection of Route 44 and Rock Hall Road. As such, Rock Hall is clearly within the Area of Potential Effect ("APE") established by the Federal Communications Commission pursuant to Section 106 of the National Historic Preservation Act and a Section 106 review is warranted. We appreciate the SHPO's efforts in conducting this review as part of its obligation to preserve and protect Connecticut's historic resources, and we are available to assist the SHPO in conducting this review.

However, based on BNE Energy's own viewshed analyses, we believe that Rock Hall is also within the APE of BNE Energy's second proposed project in Colebrook, dubbed Wind Colebrook South. Wind Colebrook South is located on Flagg Hill Road, not far from Rock Hall Road. The attached viewshed analyses, which BNE Energy submitted to the Connecticut Siting Council in Exhibit J to its petition for declaratory ruling, dated December 6, 2010, shows that Rock Hall is within the area in which the turbines will be visible year-round (Figures 2 and 3). Figure 4 shows visibility within 1 mile of the turbines, which extends up Rock Hall Road. We believe that extending this analysis to a 1.5-mile radius would show that Rock Hall is within the APE for Wind Colebrook South.

We therefore ask that the SHPO take the following actions:

- Inform the Siting Council that the SHPO has withdrawn its "No Effect" stamp regarding BNE Energy's proposed Wind Colebrook South (Petition No. 983) and Wind Colebrook North (Petition No. 984) industrial wind turbine projects, pending further review;
- Conduct a Section 106 review of both the Wind Colebrook South and Wind Colebrook North industrial wind turbine projects; and
- Hold a hearing on these industrial wind turbine projects, to provide the Somers with the opportunity to respond to any evidence provided by BNE Energy to the SHPO and to present their own evidence on the impact of the proposed projects on Rock Hall.

Please direct any correspondence regarding this request to the undersigned, as representative of Stella and Michael Somers, and please do not hesitate to contact me if we may be of assistance to the SHPO at any time. We appreciate the SHPO's diligence in protecting Connecticut's historic resources.

Very truly yours,

REID and RIEGE, P.C.



Emily A. Gianquinto

Enclosures

cc: Hon. David Caruso, Chair, Siting Council
Carrie L. Larson, Esq.
Paul Corey
Richard T. Roznoy, Esq.

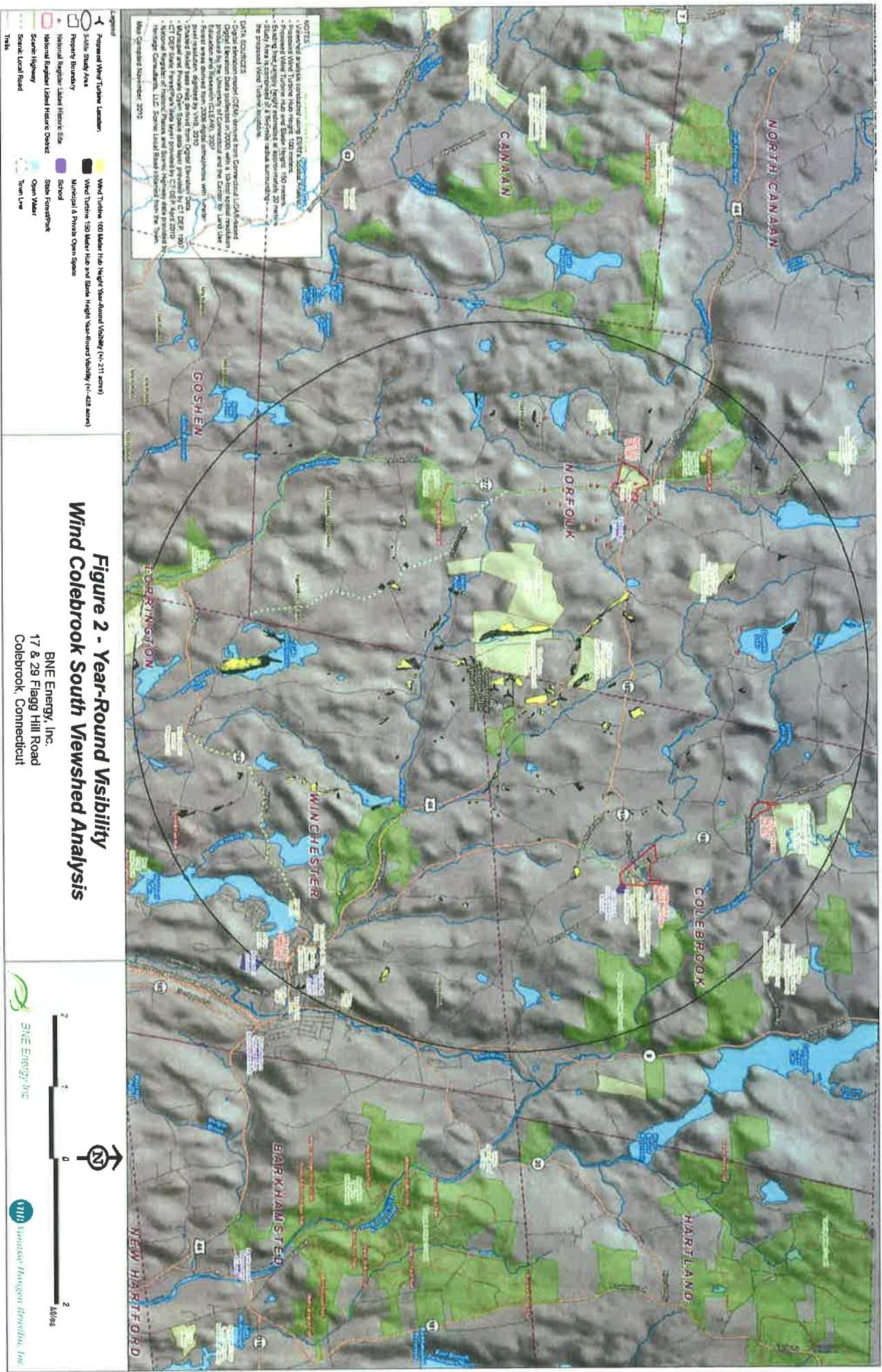


Figure 2 - Year-Round Visibility
Wind Colebrook South Viewshed Analysis

BNE Energy, Inc.
 17 & 29 Flagg Hill Road
 Colebrook, Connecticut

2 1 0 1 2 Miles

N

BNE Energy, Inc.

THH Vermont-Hugson Transista, Inc.

Legend

- Proposed Wind Turbine Location
- 1-Mile Radius from Wind Turbines
- Property Boundary
- Town Boundary
- Wind Turbine 100 Meter Hub Height Year-Round Visibility (+/- 81 acres)
- Wind Turbine 150 Meter Hub and Blade Height Year-Round Visibility (+/-144 acres)
- Wind Turbine 100 Meter Hub Height Seasonal Visibility (+/- 919 acres)

**Figure 4 - Visibility Within One Mile
Wind Colebrook South Viewshed Analysis**

BNE Energy, Inc.
17 & 29 Flagg Hill Road
Colebrook, Connecticut

0.5 0.25 0 0.5
Miles
SNE Energy, Inc.
1000 Connecticut Avenue, Suite 1000
Westborough, MA 01581

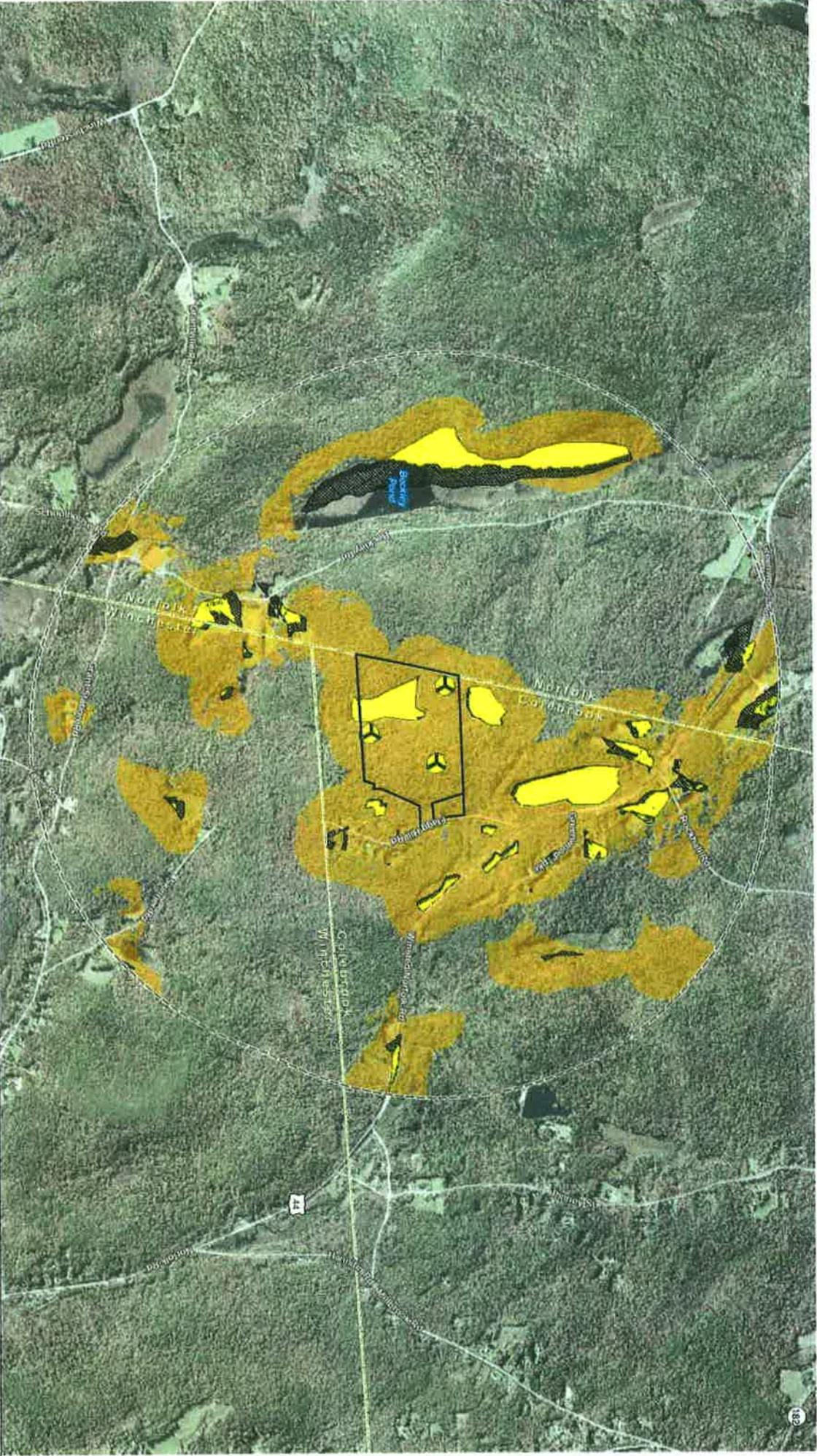


EXHIBIT 7



Connecticut Commission on Culture & Tourism

David Bahlman
Division Director
Deputy State Historic Preservation Officer

**Historic Preservation
and Museum Division**

One Constitution Plaza
Second Floor
Hartford, Connecticut
06103

860.256.2800
860.256.2763 (f)

January 5, 2011

Emily A. Gianquinto, Esq.
Reid and Riege, PC
One Financial Plaza
Hartford, CT 06103

Subject: Proposed Wind Energy Facility
Wind Colebrook South
29 Flagg Hill Road
Colebrook, Connecticut
BNE

Dear Attorney Gianquinto:

The State Historic Preservation Office thanks you for your correspondence regarding this agency's previously provided review and comment for the above-referenced project, pursuant to the National Historic Preservation Act and in accordance with Federal Communications Commission regulations.

SHPO will request that VHB provide photographic views, photo-simulations, and a visual analysis for Rock Hall, 19 Rock Hall Road in Colebrook, so we may have an opportunity to revise our comments, if appropriate. We will copy you and the Connecticut Siting Council on that correspondence. Please note that this office does not conduct hearings. You may refer to 36 CFR Part 800 for additional information on the role of the State Historic Preservation Office in the Section 106 process.

Should you have additional questions concerning this matter, please contact me.

Sincerely,

David Bahlman
Division Director and Deputy
State Historic Preservation Officer

c: Connecticut Siting Council
Emily A. Gianquinto, R&R

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RECEIVED
JAN 10 2011
REID & RIEGE, P.C.

EXHIBIT 8



Connecticut Commission on Culture & Tourism

January 5, 2011

Historic Preservation
and Museum Division

Ms. Nicole Dentamaro
VHB
54 Tuttle Place
Middletown, CT 06457

One Constitution Plaza
Second Floor
Hartford, Connecticut
06103

860.256.2800
860.256.2763 (f)

Subject: Proposed Wind Energy Facility
Wind Colebrook South
29 Flagg Hill Road
Colebrook, Connecticut
BNE

Dear Ms. Dentamaro:

- The State Historic Preservation Office previously provided review and comment for the above-referenced project, pursuant to the National Historic Preservation Act and in accordance with Federal Communications Commission regulations.

It has now come to our attention that a property recently listed on the National Register of Historic Places, located within the Area of Potential Effect, was not identified in the submission. Therefore, SHPO requests that VHB provide photographic views, photo-simulations, and a visual analysis for Rock Hall, 19 Rock Hall Road in Colebrook, so we may have an opportunity to revise our comments, if appropriate.

The State Historic Preservation Office appreciates the opportunity to work with VHB in the responsible conservation of the state's heritage. Please contact Susan Chandler, Historical Architect, should you have additional questions concerning this matter.

Sincerely,

David Bahlman
Division Director and Deputy
State Historic Preservation Officer

c: Connecticut Siting Council
Emily A. Gianquinto, R&R

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www.cultureandtourism.org

CERTIFICATION

I hereby certify that a copy of the foregoing document was delivered by first-class mail and e-mail to the following service list on the 15th day of March, 2011:

Carrie L. Larson
Paul Corey
Jeffery and Mary Stauffer
Thomas D. McKeon
David M. Cusick
Richard T. Roznoy
David R. Lawrence and Jeannie Lemelin
Walter Zima and Brandy L. Grant
Eva Villanova

and sent via e-mail only to:

John R. Morissette
Christopher R. Bernard
Joaquina Borges King


Emily Gianquinto