

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24

STATE OF NEW HAMPSHIRE
SITE EVALUATION

October 27, 2017 - 1:25 p.m. DAY 53
49 Donovan Street AFTERNOON Session ONLY
Concord, New Hampshire

{Electronically filed with SEC on 11-9-17}

IN RE: SEC DOCKET NO. 2015-06
Joint Application of Northern
Pass Transmission, LLC, and
Public Service Company of
New Hampshire d/b/a Eversource
Energy for a Certificate
of Site and Facility.
(Hearing on the merits)

PRESENT FOR SUBCOMMITTEE/SITE EVALUATION COMMITTEE:
Chrmn. Martin P. Honigberg Public Utilities Comm.
(Presiding as Presiding Officer)

Cmsr. Kathryn M. Bailey Public Utilities Comm.
Dir. Craig Wright, Designee Dept. of Environ. Serv.
Christopher Way, Designee Dept. of Resources &
Economic Development
William Oldenburg, Designee Dept. of Transportation
Patricia Weathersby Public Member
Rachel Dandeneau Alternate Public Member

ALSO PRESENT FOR THE SEC:
Iryna Dore, Esq., Counsel to the SEC
(Brennan, Caron, Lenehan & Iacopino)

Pamela G. Monroe, SEC Administrator

(No Appearances Taken)

COURT REPORTER: Susan J. Robidas, NH LCR No. 44

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24

I N D E X

WITNESS: PATRICIA M. O'DONNELL

EXAMINATION	PAGE
Direct Examination by Mr. Aslin	4
Cross-examination by Ms. Boepple	78
Cross-examination by Ms. Percy	88
Cross-examination by Mr. Kimball	97
Cross-examination by Ms. Pacik	102
Cross-examination by Mr. Whitley	106
Cross-examination by Ms. Bradbury	117

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24

I N D E X (CONT'D)

EXHIBITS	DESCRIPTION	PAGE
CFP 140	11/15/16 Prefiled Direct Testimony of Patricia M. O'Donnell	4
CFP 141	4/14/17 Supplemental Prefiled Testimony of Patricia M. O'Donnell	5
DFLD-ABTR 154	NH Atlas and Gazetteer (Pgs. 28, 29)	119

1 P R O C E E D I N G S

2 (Hearing resumed at 1:25 p.m.)

3 CHAIRMAN HONIGBERG: Looks like
4 we're ready to resume.

5 (WHEREUPON, PATRICIA O'DONNELL was duly
6 sworn and cautioned by the Court
7 Reporter.)

8 PATRICIA O'DONNELL, SWORN

9 MR. ASLIN: Thank you, Mr.
10 Chairman.

11 DIRECT EXAMINATION

12 BY MR. ASLIN:

13 Q. Good afternoon, Ms. O'Donnell.

14 A. Good afternoon.

15 Q. If you could please state your full name and
16 your employer for the record.

17 A. Patricia Marie O'Donnell, owner/principal,
18 Heritage Landscapes, LLC.

19 Q. All right. Thank you. And do you have
20 before you what's been marked as Counsel for
21 the Public Exhibit 140, which is your
22 November 15, 2016 prefiled direct testimony
23 with the attached report?

24 A. I do.

1 Q. And do you also have in front of you what's
2 been marked as Counsel for the Public
3 Exhibit 141, which is your April 17, 2017
4 supplemental testimony and exhibits?

5 A. I do.

6 Q. And do you have any corrections to either of
7 those documents?

8 A. I do. We made a reference in editing that we
9 created an error on Page 10 of our
10 November 15th report under Architectural
11 Focus. In the final sentence we said, "and
12 bridges (including the National Register
13 listed H.L. Styles Bridge," which is
14 incorrect. There's actually no bridge named
15 that. H.L. Styles Bridges is the owner name
16 of an historic house. So we transposed it
17 from the many lists of items.

18 Q. Okay. So that's a correction on Page 10 of
19 the report attached to Exhibit 140.

20 A. Paragraph 1, last sentence.

21 Q. Very good. With that correction, do you
22 today adopt and swear to the testimony in
23 both your direct prefiled testimony and your
24 supplemental testimony?

1 A. I do.

2 Q. All right. Thank you very much. I'd like to
3 start by asking you some questions about the
4 cultural landscape studies and effects tables
5 that have been produced in this proceeding
6 after all the testimony was filed. And just
7 to start off, do you understand, and have you
8 reviewed the five cultural landscape study
9 reports that were submitted, which appear as
10 Appellant -- Applicant's Exhibit 211? And
11 those are the PAL studies.

12 A. I will have to admit that they have not been
13 thoroughly studied. They are very lengthy.
14 They have been skimmed. We particularly
15 looked at Section 5 of each of the reports,
16 which is the Recommendations.

17 Q. And am I correct that there are five
18 different reports that each address a
19 different study area within the state of New
20 Hampshire?

21 A. Correct.

22 Q. And within each of those reports, does PAL
23 identify discrete cultural landscape areas
24 within the study area?

1 A. They do. Discrete areas within the one-mile
2 APE, partially within the one-mile APE, and
3 outside of, within these broad study areas.

4 Q. Okay. And do you understand that those
5 discrete areas are being characterized as
6 "cultural landscapes" in this proceeding?

7 A. They are.

8 Q. And you agree that those are cultural
9 landscapes?

10 A. The ones that have been defined do appear to
11 be. I would not fully be able to endorse
12 that those are the only ones present within
13 the study areas.

14 Q. So let's take a look at a couple of the study
15 areas.

16 A. There's a point here, the study areas were
17 defined by DHR and the consulting parties,
18 and then PAL conducted the work and did good
19 research, obviously went also to the field
20 and defined much smaller zones that they
21 called cultural landscapes.

22 Q. Okay. Great. So hopefully you have
23 something on your screen at this point?

24 A. I do.

1 Q. So what I'm showing you now is a page out of
2 Applicant's Exhibit 211, which is a page out
3 of the Great North Woods Cultural Landscape
4 Study Report. And this is APP81684. And do
5 you see -- well, have you seen this before,
6 this figure?

7 A. Yes. This is the summary showing the
8 cultural landscapes defined within or
9 partially within the one-mile APE.

10 Q. Okay. And do you recognize that the black
11 outlined area is the study area that was
12 reviewed in this report?

13 A. The study area shown in the black line,
14 that's the Great North Woods; right?

15 Q. Yes. And I think you testified a moment ago
16 that that study area was defined by DHR and
17 others.

18 A. With input from consulting parties.

19 Q. Okay. And by "consulting parties," that's a
20 term of art in the 106, the Section 106
21 process?

22 A. Exactly.

23 Q. Okay. And then, also on this figure, you see
24 there are one, two, three, four cultural

1 landscapes that have been outlined in orange;
2 is that right?

3 A. Golden.

4 Q. Golden. I'll take that.

5 A. Harvey Swell Cultural Landscape, Colebrook
6 and Stewartstown at the top; Upper Ammonoosuc
7 River Cultural Landscape and Stark toward the
8 middle; North Road-Lost Nation Road Cultural
9 Landscape in Lancaster and Northumberland;
10 and adjacent to it, the Mount Prospect-Martin
11 Meadow Pond Cultural Landscape in Lancaster.

12 Q. Can you describe for the Committee your
13 understanding of the process that takes us
14 from this large study area which is outlined
15 in black down to the individually identified
16 potential cultural landscapes?

17 A. My understanding of the methodology laid out
18 by the Public Archeology Lab in their work is
19 that it starts from research and field
20 review, and they eventually developed these
21 definitions of what are supposed to be
22 cohesive cultural landscapes of uniform or
23 discernible relationships of character within
24 the larger study area that was defined by DHR

1 and the consulting parties.

2 Q. Okay. That gets us in this case to these
3 four. And I'm going to show you a few more
4 in just a second.

5 Okay. So you should now be seeing on
6 your screen another page from the same
7 document, Applicant's Exhibit 211, APP81688.
8 And is this also showing the Great North
9 Woods Cultural Landscape Study Area?

10 A. Yes.

11 Q. And now we see an additional four, I guess
12 four, an additional four cultural landscapes
13 that have been identified on this map?

14 A. Correct.

15 Q. And do you understand that these cultural
16 landscapes are those that have been
17 identified within the study area but are
18 outside the one-mile APE, or Area of
19 Potential Effect?

20 A. Correct.

21 Q. So if you were to look at the two maps
22 together, there would be eight identified
23 potential cultural landscapes within this
24 study area.

1 A. That is correct.

2 Q. Okay. And do you have -- well, what is your
3 understanding of why these cultural
4 landscapes on this map have been separated
5 out from those that were shown in the prior
6 map?

7 A. I think my impression from the skimming of
8 the report is that -- reports, plural,
9 hundreds and hundreds of pages -- is that the
10 definition of "cultural landscapes," based on
11 research and field study, also related to the
12 second task, second step, which was to build
13 more detailed reports for those cultural
14 landscapes that were within or partially
15 within the Area of Potential Effect. The
16 other identified landscapes that are outside
17 of the APE were not subject to further
18 detailed study other than the initial
19 research and definition process.

20 Q. Okay. Thank you. You should be seeing now
21 the prior page in this report. And if you
22 see in the middle of the page, it says
23 "Landscapes Recommended For Future Study."
24 Does that correspond to what you were just

1 discussing, those cultural landscapes that
2 have been identified but are outside of the
3 APE, that PAL here is saying study those
4 later because they're outside of the APE?

5 A. Correct.

6 Q. Okay. Do you agree with that distinction of
7 cultural landscapes that are within or
8 adjacent to the APE and those that are
9 outside the APE for purposes of this review
10 by the SEC?

11 A. When you're looking at the plan, you
12 certainly see that they're outside of the
13 APE, as determined in the Section 106
14 process. In our work, as we put in both our
15 initial report and our supplemental report,
16 we looked at bare earth viewshed mapping and
17 found that areas considerably beyond the
18 one-mile APE had good visibility to the line
19 of the proposed project. So our position in
20 the work we did was to look beyond the APE as
21 described in the Section 106 DOE process to
22 relate it more to the SEC rules and the New
23 Hampshire law.

24 Q. Okay. Thank you. So if I could paraphrase

1 then. In your opinion, these four cultural
2 landscapes that have been identified outside
3 of the APE remain relevant for consideration
4 by the SEC in its review of the Project.

5 You'd agree with that?

6 A. Yes.

7 Q. Okay. Let's take a quick look at some of the
8 other study areas just so we have a lay of
9 the land.

10 So you should now have another page from
11 Applicant's Exhibit 211. This is a separate
12 report within that large exhibit, and this is
13 from the Ammonoosuc River Valley Study Area.

14 And do you see that study area outlined in
15 black?

16 A. Correct.

17 Q. And in this case, I believe there are two
18 cultural landscapes that have been identified
19 within that study area that are in or
20 adjacent to the APE?

21 A. They are in the underground section. And
22 it's the Gale, G-A-L-E, River Cultural
23 Landscape and the Ham Branch River Cultural
24 Landscape, both somewhat linear corridors,

1 valley-hill relationships.

2 Q. Okay. Thank you.

3 And then flip to the other map, which is
4 at APP81301. Again, now there are two
5 additional cultural landscapes that were
6 outside the APE; is that right?

7 A. Yes. This map shows the two that are beyond
8 the Area of Potential Effect for the
9 underground section, which is very narrow.
10 And these are to the west, and it's the Sugar
11 Hill Cultural Landscape and the Landaff
12 Center Cultural Landscape.

13 Q. Okay. Thank you.

14 So, again, this is an additional study
15 area for cultural landscapes, and this is
16 from the portion of Exhibit 211 that is the
17 Pemigewasset River Valley Study Area. Again,
18 do you see on this figure the study area is
19 the large area outlined in black?

20 A. Yes, the outline is there.

21 Q. And there are here two cultural landscapes
22 identified within or adjacent to the APE?

23 A. Yes, the upper to the north edge of the study
24 area is the Franconia Notch Cultural

1 Landscape, and the lower is the Franklin
2 Falls Dam and Hill Village Cultural Landscape
3 toward the south end. And the Notch is in
4 the underground section, and the Franklin
5 Falls is in the overhead section.

6 Q. Okay. Thank you. And then if we flip ahead
7 to the second figure, do you see here an
8 additional, I believe there are six --

9 A. Six.

10 Q. -- cultural landscapes that are identified
11 within the study area, but outside of the
12 APE?

13 A. Correct, there are six additional. And
14 interestingly in their study, they extended
15 slightly eastward of the original study area
16 boundary for two of these because they found
17 those cultural landscapes to be cohesive, I
18 would assume.

19 Q. Okay. And then flipping to the Suncook River
20 Valley Study Area, this is APP82554. This is
21 a somewhat smaller study area; is that right?

22 A. Correct. This is the reduction to the
23 cultural landscape scale, and it looks like
24 we have two: Short Falls Cultural Landscape

1 and the Buck Street-Batchelder Road Cultural
2 Landscape, and it's in a study area that
3 crosses the APE.

4 Q. And again, in this case, the cultural
5 landscapes that have been identified extend
6 outside of the study area; is that right?

7 A. Right. One almost entirely outside, the
8 other about half in and half out.

9 Q. Okay. So, between those four study areas, I
10 think we have a total of 10 cultural
11 landscapes that have been identified that are
12 within or adjacent to the one-mile APE, and
13 12 that are outside the one-mile APE. Does
14 that sound right?

15 A. It does.

16 Q. Okay. And then there was one additional
17 study area. So we'll pull that one up. And
18 this is again part of Applicant's Exhibit
19 211, and it's APP81564. And this is the
20 Deerfield Cultural Landscape Study Report, or
21 rather, the Study Area. Do you agree?

22 A. Yeah. It's interesting because they changed
23 the outer boundary color; it's now blue on
24 this one. But it appears to be the boundary

1 of their study area.

2 Q. Yeah. So this has a slightly different
3 format.

4 A. Hmm-hmm.

5 Q. And within the study area which is in blue in
6 this figure, there appear to be five areas of
7 potential cultural landscapes being reviewed;
8 is that accurate?

9 A. Right. They're reviewing them, but they
10 haven't called any of them "cultural
11 landscape" in the title. So it's a
12 differentiation from the prior mapping.

13 Q. And this is -- well, I don't know if it's the
14 last page. But it's the summary
15 recommendations in this same Deerfield
16 Cultural Landscape Study Report. And take a
17 minute just to read that paragraph, and then
18 if you could comment on what the outcome of
19 this study area was in terms of cultural
20 landscapes.

21 (Witness reviews document.)

22 A. They've chosen to recommend that two of the
23 indicated mapped areas, the Corey WMA and the
24 junction of Meeting House Hill Road, don't

1 possess the qualities of cultural landscapes.
2 And the three others, Deerfield Parade,
3 Deerfield Center and the Pawtuckaway State
4 Park, may be cultural landscapes, but they
5 don't require any further study. So it
6 appears that the Deerfield report indicates
7 that the historic resources in Deerfield are
8 adequately addressed and that they don't
9 think it warrants further study.

10 Q. Does that conclusion make sense to you, in
11 terms of review of cultural landscapes? And
12 I guess what I'm asking, really, is they seem
13 to be making a distinction between areas that
14 have been reviewed as a district and
15 potentially cultural landscapes more broadly.
16 Does that seem to square with your
17 understanding of cultural landscapes?

18 A. I would want to answer that at two levels.
19 One, I think Deerfield is a community that
20 has pervasive, historically valued resources
21 that would fall in the New Hampshire sites
22 law, not necessarily all on the National
23 Register, but certainly recognized by the
24 community. And it seems that their

1 conception of cultural landscape perhaps was
2 less focused on settlements that were more
3 dense. Many of the others as cataloged
4 within the PAL reports are agricultural
5 landscapes or recreational landscapes, but
6 they haven't really got their head around
7 settlement landscapes. And in this case,
8 they're looking at fairly small areas in
9 Deerfield. It might be possible -- I mean,
10 where I might begin would be to look at
11 Deerfield mapping over time and see if the
12 structure of the town, because the first
13 level of cultural landscape study is land
14 uses and the second is spacial organization
15 and systems. So, parsing small pieces, you
16 may not see the patterns that continue
17 through time.

18 Q. Okay. Thank you. And I wanted to touch on
19 the process here that was -- that has
20 followed to identify these cultural
21 landscapes, that's all within the Section 106
22 process; right?

23 A. Correct.

24 Q. Within that process -- or the Section 106

1 process, by definition, looks at resources
2 that are eligible are listed within the
3 National Registry?

4 A. Correct. Exclusively.

5 Q. Exclusively. Okay. And so, you know, Ms.
6 Widell, in her supplemental testimony,
7 criticized you for using a broader APE than
8 the Section 106 APE, where you looked out to
9 10 miles and she focused on 1 mile. That
10 one-mile APE is what's used in this cultural
11 landscape study process; is that correct?

12 A. Correct.

13 Q. And so can you comment on how the cultural
14 landscape studies and reports here, where
15 they're identifying cultural landscapes, how
16 that may capture or not capture resources
17 that you would consider relevant to the SEC
18 process?

19 A. I think, again, maybe two answers. One, what
20 the cultural landscape studies in sum, taken
21 together, tell us is that there are more
22 resources than were initially recorded by the
23 Applicants and that the focus of the
24 Applicants on individual properties, and in

1 particular, architecture, led them not to
2 pick up as many of these cohesive, larger
3 areas.

4 And then the second question is the
5 process of defining a study area and then
6 limiting the cultural landscapes within it is
7 somewhat counterintuitive. It's what we did
8 because of the New Hampshire law which says
9 it could be on the National Register, but
10 could also be resources of various types that
11 are important to the people of New Hampshire
12 that don't necessarily have a designation.
13 What we used was a filter of understanding a
14 bit more about community values through the
15 community and community meetings and their
16 own voices and also looking at the typical
17 landscape of New Hampshire, which is a
18 valley-hill-mountain setting, which is valued
19 by the people of New Hampshire.

20 Q. Okay. Thank you. So I think I want to go
21 back to the Great North Woods for a second.

22 So, again, we looked at this a few
23 minutes ago, and you, I believe, commented
24 that, though these four cultural landscapes

1 identified on this figure, which is APP81688,
2 those are outside of the one-mile APE. I
3 believe you testified earlier that you think
4 it would be relevant to consider those in
5 this proceeding?

6 A. Correct.

7 Q. Okay. We're looking for something. Might
8 take a second. Here we are.

9 And what I'm showing you now is an
10 attachment to your supplemental testimony,
11 and that's CFP Exhibit 141. And it's --

12 A. Sheet 1 of the North Above Ground?

13 Q. Yeah. I'm just going to get it for the
14 record. It's CFP5756, very small in the
15 bottom.

16 So, in this exhibit you're showing, I
17 believe, potential visibility of the Project
18 using a bare ground analysis; is that
19 correct?

20 A. Correct.

21 Q. So that's discounting any vegetative
22 screening or structural screening. We're
23 looking just at topography.

24 A. That is correct.

1 Q. And if we can, would you agree that this map
2 corresponds roughly to the area that is
3 covered by the Great North Woods?

4 A. It's a portion, yeah. This map covers the
5 area of the Great North Woods Study Area for
6 cultural landscapes.

7 Q. Okay.

8 A. The pink areas on that map were the
9 visibility zones, quite pervasive.

10 Q. It's going to come back up in a minute,
11 hopefully.

12 Okay. Now you're looking at both the
13 Great North Woods Cultural Landscape figure
14 showing the four cultural landscapes that
15 have been identified outside of the APE and
16 your exhibit showing potential visibility in
17 the bare ground conditions of that same
18 general portion of the state of New
19 Hampshire.

20 Looking at these two, in your opinion,
21 are the four cultural landscapes identified
22 here, generally speaking, within areas that
23 are shown in pink on the visibility map?

24 A. Correct. I think the one that would more

1 likely than not be due to topography would be
2 the westernmost Connecticut River landscape
3 because it's on the opposite side of the hill
4 from the corridor. But it's at this -- on
5 the right-hand side in the plan, the dark red
6 line is the corridor. You can see the Notch
7 there.

8 The other thing that our map shows is
9 the indication of all the shape files and
10 areas from the GIS that we recorded in our
11 report for a more diverse capture of
12 resources.

13 Q. I want to turn some of the more specific
14 review done by Ms. Widell and the
15 Preservation Company to assess effects at
16 these cultural landscapes. But before I go
17 there, I want to clarify one thing.

18 You did not actually perform an
19 assessment of the effects of the Project on
20 individual cultural landscape -- or sorry --
21 individual historic resources; is that
22 correct?

23 A. Correct.

24 Q. Is it correct to say that you looked at the

1 Project's impacts on a landscape level rather
2 than an individual resource level?

3 A. That is correct.

4 Q. And is that how you came to your conclusion
5 about the potential impacts of this project
6 on cultural historic landscapes -- or
7 resources, rather?

8 A. I think it's important to indicate that we
9 looked at all the Applicant's materials. We
10 also did specific research at DHR. We
11 downloaded a series of maps from New
12 Hampshire Granit, which is the GIS data base.
13 We looked in the field. And together,
14 mapping all of those, particularly at the
15 town corridor level and then on the map you
16 just showed, there's three components: The
17 north, the center and the south. What we
18 found is that the landscape of New Hampshire
19 through these towns along the corridor and
20 beyond the one-mile APE is full of resources
21 and that those historic and cultural sites,
22 as defined in New Hampshire law, are quite
23 pervasive. So our opinion is that the number
24 of resources, the density of resources, the

1 visibility of resources taken together
2 expresses a significant impact from the
3 potential Northern Pass Project.

4 Q. Okay. So I'm going to take us into some of
5 the specifics, and I'm going to ask you about
6 the findings and methodology of Ms. Widell
7 and the Preservation Company. But I'm going
8 to try not to ask you about making a specific
9 assessment of individual resources because I
10 don't believe that is something you have done
11 in this process.

12 A. And particularly in these cultural
13 landscapes, these were not defined until well
14 after we did our time in the field.

15 Q. Okay. So the first area I want to look at is
16 the North Road-Lost Nation Road Cultural
17 Landscape. And on the screen you should see
18 now a map of that cultural landscape. This
19 is part of the Applicant's Exhibit 211, and
20 it's APP81886. Do you recognize this
21 cultural landscape that's been identified?

22 A. Yes.

23 Q. Okay. And do you see in this map that there
24 is within the cultural landscape also an area

1 that's been identified on its own as a
2 agricultural historic district? That's the
3 area in golden or yellow.

4 A. Yes. On the west, or lower left of the map,
5 there's an area that's defined as an
6 agricultural zone, which was pulled out in
7 the prior work by Preservation Company.

8 Q. I meant to ask you before that went away, but
9 you probably can remember it from the
10 picture, does the Project actually pass
11 through the middle of this cultural
12 landscape, or at least through a portion of
13 the cultural landscape?

14 A. It does.

15 Q. Okay. And in this area, it's an overhead
16 portion of the Project.

17 A. It is.

18 Q. Okay. So what you should be seeing now is a
19 page from Applicant's 196b, as in boy. And
20 this is the first page of the Effects
21 Evaluation done by Ms. Widell and
22 Preservation Company for this North Road-Lost
23 Nation Road Cultural Landscape. Have you
24 reviewed this document before?

1 A. I have. This is the summary that indicates
2 the recommendations and definition of effect
3 for the North Road Agricultural District,
4 North Road and Grange Road in Lancaster.

5 Q. Okay. And so as part of the assessment of
6 the effects, we had testimony from Ms. Widell
7 that she, in collaboration with the
8 Preservation Company, completed this form for
9 DHR and part of the Section 106 process as a
10 way of assessing the impact of the Project on
11 this particular cultural landscape. Does
12 that sound like an accurate description of
13 what has happened?

14 A. That is accurate to my knowledge.

15 Q. And if you see at the top of the first area
16 under Criteria of Adverse Effect, is this
17 assessment being done here, is this guided by
18 federal rules in the 106 process?

19 A. Yes. Section 106 indicates that adverse
20 effect is judged based on loss of integrity.
21 There are seven aspects of integrity that are
22 listed here: Location, design, setting,
23 materials, workmanship, feeling and
24 association. And the impact on these seven

1 aspects to integrity that would limit --
2 degrade the integrity of the property can
3 result in its adverse effect.

4 Q. Okay. And then looking down below at the
5 form, there are eight categories listed as
6 examples of adverse effects. And again, it
7 cites to Section 800.5(a)(2). That's from
8 the CFR federal rules; is that correct?

9 A. Yes.

10 Q. Okay.

11 A. And those are the eight that are cited in the
12 federal rules.

13 Q. And so I'd like to kind of look through the
14 evaluation for each of these and discuss with
15 you your interpretation of how Ms. Widell and
16 Preservation Company were applying this
17 evaluation process under the federal rules,
18 recognizing that you haven't done an
19 individual assessment of this particular
20 cultural landscape.

21 The first category here is the physical
22 destruction of or damage to all or part of
23 the property. Am I correct that that is
24 essentially one type of direct impact that

1 can be assessed or --

2 A. Yes.

3 Q. And that's sort of the most adverse effect
4 possible, destroying the resource?

5 A. Or some part thereof that's
6 character-defining and relates to its
7 integrity.

8 Q. And here the evaluation is that, essentially,
9 even though the transmission corridor passes
10 through the cultural landscape, their focus
11 isn't only on vegetation removal. And they
12 are claiming to avoid any other direct
13 impacts. Is that a fair assessment of what
14 they've done?

15 A. That's what they say.

16 Q. And I'm going to look at No. 2 before we kind
17 of talk about that process.

18 The second category is alteration of a
19 property, with a lot more language that
20 everyone can read. How is alteration of a
21 property different from physical destruction
22 or damage?

23 A. Change doesn't always degrade a
24 character-defining feature, but alteration --

1 the issue here is consistency with the
2 Secretary of Interior's standards. So,
3 again, the judging envelope, the criteria, is
4 the Secretary of Interior and the standards.

5 Q. Okay. And so here we have two different
6 types of potentially direct effects to the
7 property being assessed?

8 A. Hmm-hmm. Correct.

9 Q. And the evaluation that was performed by the
10 Applicant's consultants was that there may be
11 some physical destruction, but there would be
12 no alteration of the property. Does that --
13 when you are looking at the introduction of a
14 power or transmission line and its structures
15 into a cultural landscape, does that
16 distinction there make sense to you?

17 A. I think that under Area II, Roman II, Is, I
18 would not have said none. I would have said
19 the insertion of larger poles, higher,
20 bigger, would be an alteration of the
21 property. It goes through the middle. I
22 mean, the way it's described, it's as if you
23 could put the corridor in a vacuum and
24 everything's fine and it's all the same on

1 the sides, so that's okay. But the scale
2 shift and the intensity of that relationship
3 is quite different from what it is today.

4 Q. And you'd agree that there is an existing
5 power line or transmission line within that
6 corridor, in that cultural landscape today.

7 A. Correct.

8 Q. But I hear that you're saying the proposed
9 project would be an intensification of that
10 intrusion into the cultural landscape?

11 A. It's intensifying the size and scale of the
12 power transmission corridor.

13 Q. Okay. So, skipping down, I think the removal
14 of property from its historic location
15 probably doesn't make sense within the
16 context of cultural landscapes.

17 So the next area is the change of
18 character of the property's use or physical
19 features within the property setting that
20 contributes to historic features.

21 Can you describe what kinds of things
22 that category is trying to capture?

23 A. Absolutely. The federal standards, when you
24 look at the practice of cultural landscapes,

1 identifies "character" by using a set of
2 character-defining features that then are, in
3 the terminology of the National Register,
4 called "contributing features." So,
5 frequently in this work they've said the
6 current transmission corridor is
7 "non-contributing." The "contributing
8 features" would be the open fields, the
9 patterns of land uses, the relationship of
10 land uses to visual organization. Often
11 these cultural landscapes in an agricultural
12 component have quite broad panoramas, down to
13 natural systems, vegetation, circulation,
14 topography related to geomorphology, which
15 PAL has handled very well in their reports,
16 and then down to buildings, structures and
17 small-scale elements. So, all of that list
18 that I just stated is the character-defining
19 features that are considered when you look at
20 the issue of integrity and those seven
21 aspects of integrity.

22 Q. And here the Applicant's consultants have
23 looked at, in their report and evaluation
24 section, that there will be no change in use

1 in the hay fields and pasture within the
2 transmission right-of-way on either side of
3 North Road. Does that capture the full
4 breadth of what's covered by this example of
5 adverse, in your opinion?

6 A. I don't believe so.

7 Q. What other kinds of -- make sure I use the
8 right term -- what other kinds of
9 "contributing features" would be relevant in
10 reviewing this example of adverse effects?

11 A. Well, I just gave you the list, so I'll state
12 it slightly differently. Hay fields and
13 pasture are land uses. Within this area of
14 the North Road Agricultural District and the
15 North Road and Grange Road, there are more
16 land uses than just those two. There's
17 residential land uses, there's some likely
18 commercial land uses along the road frontage,
19 there are possibly forested lands that are
20 recreational or productive lands for forest
21 harvest. So that's just the first category,
22 land use. Then you would drop down and
23 indicate the visual relationships and space,
24 moving on to topography, vegetation,

1 circulation, all the elements. What they're
2 saying is two aspects of land use remain
3 around the electrical transmission
4 right-of-way. So it's a partial answer.

5 Q. Okay. So I'm hearing that, in your opinion,
6 they haven't fully assessed, at least in the
7 description here, the other uses of the
8 property that would be covered by this
9 category in the effects evaluation.

10 A. I actually said that they haven't covered all
11 the character-defining features that make the
12 property historically important.

13 Q. Okay. Thank you for correcting me.

14 The next category down is Roman V, which
15 is introduction of visual atmospheric or
16 audible elements that diminish the integrity
17 of the property's significant historic
18 features. And that one seems a little more
19 understandable to a layperson. Is that
20 essentially how a proposed project will
21 impact -- in this case we're focused on
22 visual -- but the visual setting of the
23 landscape?

24 A. Correct.

1 Q. And when the term "setting" is used in this
2 historic resources context under the federal
3 rules, help me understand where the setting
4 is. Is it the area around the resource? Is
5 it the area the resource is in? Is it
6 adjacent? I think that's been a little
7 unclear through this proceeding so far.

8 A. When they're talking about large properties,
9 the federal guidance indicates that the
10 setting can be both within and beyond. When
11 we're talking about an individual historic
12 property, setting is almost always used as
13 the area directly adjacent and beyond. So,
14 because of the scale, they make it a little
15 more muddy, a little less clear, and indicate
16 that it can be both within and beyond.

17 Q. Okay. Is that, in part, because when you're
18 in a cultural landscape, you can be looking
19 at other parts of the cultural landscape that
20 might be part of the setting as opposed to
21 just looking beyond the resource?

22 A. Exactly. It's foreground, mid-ground and
23 background. And in New Hampshire, you're
24 often in a river valley, on a hillside

1 looking at a mountain, and you see layered
2 depth of landscape, which is the setting.

3 Q. And in this case, for this cultural
4 landscape, the Applicants have indicated that
5 there will be the introduction of visual
6 elements that diminish the integrity of the
7 setting and views. And they go on to
8 ultimately conclude, because of those visual
9 elements that have been introduced, that
10 there will be an adverse effect to this
11 cultural landscape. Do you agree with that
12 statement?

13 A. I do agree.

14 Q. All right. But in the final box here under
15 Recommended Finding, it seems to be
16 qualified, that that finding of adverse
17 effect is qualified, but only with respect to
18 the part of the cultural landscape comprising
19 the North Road Agricultural Historic
20 District. And so, if you recall, that was a
21 subset of the cultural landscape itself that
22 had been previously identified as being an
23 eligible resource.

24 A. Right.

1 Q. Do you agree with that type of limitation,
2 that there can be an adverse effect to a
3 portion of the cultural landscape, but not to
4 the landscape itself?

5 A. I do not agree.

6 Q. Can you comment on how you assess a cultural
7 landscape, in terms of it's component parts?
8 And I understand that cultural landscapes
9 are, in part, made up of a number of
10 character-defining features that are related
11 to each other in some way that show the
12 history. That's my very layman's approach.
13 But if there are character-defining features
14 that may be impacted, at what point does
15 that -- do you need more than one? Does it
16 have to be big? When does it become an
17 impact to the entire cultural landscape?

18 A. The normal approach to assessment is the
19 change to character-defining features and its
20 relationship to the seven aspects of
21 integrity. In this work, they're essentially
22 saying that it changes the visual. It
23 changes the setting. Setting is one of those
24 aspects of integrity. Location: Not

1 changed. Design: A change, a new element
2 added, a different material, a different
3 scale. Setting: Scale relationships
4 altered; person in field next to small tower,
5 next to big tower, scale relationship.
6 Materials: New, bigger poles, trellis or
7 monopole. I'm not sure which occur here.
8 Workmanship: New element added. Feeling is
9 squashy, but that's what it is. It's about,
10 you know, how does this place feel now with
11 this change. I would suggest that there is a
12 change in feeling related to the insertion of
13 these very large power poles and their wires,
14 and the association may now be more toward
15 the agriculture or more toward the visual or
16 more toward the experience of the larger
17 landscape, where with these big elements in,
18 those are pervasive. Those start to make it
19 a double experience. You see this big power
20 line and you're near it and you see the view
21 to the river or the view to the mountains.
22 So I would suggest that there are more
23 impacts to integrity than as stated in this
24 finding.

1 Q. Okay. And you just walked through, if I
2 understand, the seven --

3 A. Aspects of integrity.

4 Q. Are those seven aspects of integrity
5 addressed in the evaluation that's shown on
6 this document?

7 A. There is no summary in the document that says
8 integrity impacts are as follows. They've
9 simply used the structure from the Section
10 106, 800 -- sorry, don't know the exact
11 citation. So there isn't a paragraph at the
12 end that says integrity remains or integrity
13 has been altered, which is what the bar is in
14 the 106 process, the alteration of integrity.

15 Q. So you were just talking about the effects of
16 a larger transmission structure within a
17 cultural landscape. And just as an example,
18 this is the photo sim at the end of the
19 effects table here for the North Road-Lost
20 Nation Road Cultural Landscape. Is this the
21 type of change to a cultural landscape that
22 you're talking about when you went through
23 each of those -- well, you went through
24 seven. It didn't affect all seven. But this

1 is the kind of thing you're talking about?

2 A. Five.

3 Q. Five out of seven? Okay.

4 A. So, to me, this simulation is well done.

5 Appears to be accurate to the scale of the
6 new poles. Shows the visual dominance and
7 the importance of these poles. Landscapes
8 are moved through. You're going to see this
9 from many vantages, and it will be consistent
10 and pervasive throughout.

11 Q. I'd like to turn to another one of the
12 cultural landscapes just to get a different
13 perspective.

14 Now we're going to look at the Upper
15 Ammonoosuc River Cultural Landscape.

16 A. In Stark and Dummer.

17 Q. And just to orient us, this is Figure 21 out
18 of the Great North Woods Cultural Landscape
19 Study Report. I couldn't tell you which
20 volume, but it's APP81950. And do you see
21 here outlined in black the cultural landscape
22 that's been identified as the Upper
23 Ammonoosuc River Cultural Landscape?

24 A. Correct. This is within the larger study

1 area of the Great North Woods.

2 Q. Right. And in this case, do you see that
3 there are a few subsets of this -- maybe
4 "subsets" is the wrong word -- but there are
5 discrete areas that have been identified as
6 historic districts within the cultural
7 landscape?

8 A. There is. In the gold color they're
9 indicating that they're historic districts.
10 And the other colors they appear to be
11 indicating land uses: The stripe is
12 conservation land; the green is forest,
13 public forest.

14 Q. Okay. And would I be correct in stating
15 that, while there may be individual pieces of
16 this cultural landscape that are -- that have
17 significance and integrity as historic
18 resources on their own, that the cultural
19 landscape is something more than the sum of
20 those individual components?

21 A. Correct. The relationship of these
22 individual district areas I think is
23 indicating that they were previously
24 identified. And the further study

1 commissioned, directed by DHR and the
2 consulting parties, dug deeper into the
3 research and the history and indicated that
4 each of these prior identified resources
5 related directly to their adjacencies, which
6 made them a contiguous cultural landscape.

7 Q. And would you say that -- let's take the
8 Percy Summer Club, for example, which is the
9 area around Christine Lake. Would you say
10 that that district is itself a cultural
11 landscape?

12 A. We actually use the term in cultural
13 landscape studies of "component." It's not
14 actually used in this work, to the extent
15 that I'm aware. And because that particular
16 area was developed together and developed
17 with a recreational focus and has a
18 consistency of architecture and is directed
19 toward the views and access to the lake
20 within a context of wooded slopes and more
21 level ground, it has its own qualities and
22 could be a component within the cultural
23 landscape. We are using that kind of
24 definition daily in our office with a larger

1 cultural landscape and specific components
2 that exhibit their character in a unique way.

3 Q. Okay. And would I also be correct, to the
4 extent I was correct a minute ago, but am I
5 also correct that the cultural landscape
6 encompasses more than just districts within
7 it, components that are historic districts,
8 or individual structures, but looks beyond
9 those sort of discrete physical components?

10 A. I would suggest that they're usually linked
11 by the historical evolution and the character
12 that exists today.

13 Q. Okay. And you mentioned also that there are
14 forest areas that are identified here within
15 the cultural landscape. Are those also
16 components of the cultural landscape?

17 A. Probably not. I haven't actually been on the
18 ground there to study this. But I would say
19 it may be that the actual summer club, Percy,
20 is sitting within hills around it and relates
21 all the way up to the -- as far as can be
22 seen from the club, so that the facing slopes
23 and the valley that the club sits in and its
24 lake is one component, and then the hill

1 dropping to the other side and heading east
2 may be the next.

3 So I can't actually clearly indicate
4 that I agree with the boundary of this
5 cultural landscape. I might judge it
6 somewhat differently. I think particularly
7 where it necks down to be a very small
8 connectivity, I would look carefully at that
9 if I went to the field.

10 So I think the basic point is the
11 elements of a cultural landscape that make up
12 its character-defining features are layered,
13 relate to the history, relate to continuity,
14 and express themselves individually as
15 places.

16 Q. Okay. Thank you.

17 So you should be seeing now a different
18 map of this same Upper Ammonoosuc River
19 Cultural Landscape. And this now is a
20 portion of Applicant's Exhibit 196b. And I
21 just wanted to confirm the location of the
22 Project through the cultural landscape. Do
23 you see the line in purple that's going down
24 through --

1 A. Top to bottom.

2 Q. Okay. And it's more or less bisecting the
3 cultural landscape?

4 A. Correct.

5 Q. And this is an overhead portion of the
6 Project?

7 A. Correct.

8 Q. Okay. Again, the Applicant's consultants
9 performed an evaluation of this cultural
10 landscape, or the impacts or effects to this
11 cultural landscape, and that's summarized in
12 this table; correct?

13 A. It is.

14 Q. And so we've already gone through the
15 categories, but I just want to touch on a
16 couple of these examples for this cultural
17 landscape.

18 Again, for Category 2, alteration of the
19 property, we see an evaluation of "none."
20 And I believe you testified that you would
21 characterize an alteration when there's a
22 project, a transmission corridor -- or
23 transmission line and structures being
24 introduced into a cultural landscape.

1 A. Yes. It's a change. It's not simply the
2 replacement of the line as it exists.

3 Q. Correct. And then, here again, the focus by
4 the Applicants is on visual impacts. And you
5 see that explanation in Roman V. And they
6 seem to be qualifying that there are only
7 very limited views in the cultural landscape.

8 A. And they characterize it as "limited" by
9 topography, vegetation and distance. Given
10 the overlay of the corridor through this
11 district, I don't think there's much
12 distance. I would also suggest that in their
13 reasoning, not in the table per se, but
14 they're usually looking at points. The
15 cultural landscape is an area that you move
16 through, that you experience parts of, all
17 of. So it's a false judgment to say it's
18 only important when I'm sitting on the porch
19 of this building or it's only important when
20 I'm in Christine Lake. It is a pervasive
21 element in the landscape that you will see
22 from various advantages.

23 Q. And that relates to the finding here where
24 their recommended finding again is of an

1 adverse effect. But it is qualified once
2 more as, "but primarily with respect to
3 Ammonoosuc River Crossing/North Side Road,
4 and including view from Route 110/Stark Road
5 towards the Project, and center of cultural
6 landscape." Does that distinction make sense
7 to you in the context of a review or
8 evaluating the effects on a cultural
9 landscape?

10 A. It's a minimization of the effect by siting
11 three or four locations where they believe
12 it's viewed from. My position is you're
13 walking in the landscape, you can view it
14 from many places, and that that
15 characterization is a false minimization of
16 the impact and the view. I know "minimize"
17 and "mitigate" are used in other ways in
18 these proceedings, so maybe I should strike
19 that word and use something else. Dilution.

20 Q. Okay. Ms. Widell and I had a kind of
21 circular discussion I think about this
22 distinction between impacts to a particular
23 point, or part of a cultural landscape, and
24 impacts to the entire landscape. And part of

1 her -- and this was just --

2 MR. ASLIN: And for the record,
3 this is part of the Day 40 discussion in the
4 afternoon. And I could find the page number if
5 needed.

6 BY MR. ASLIN:

7 Q. But part of her discussion with me was a
8 statement that the cultural landscape
9 evaluation is a new or innovative thing in
10 New Hampshire, and it's difficult for -- it
11 was at least difficult for her to be able to
12 distinguish between impacts to a portion of
13 the cultural landscape and impacts to the
14 entirety of the cultural landscape.

15 Do you agree that this cultural
16 landscape assessment is a new or innovative
17 process within the world of historic
18 resources?

19 A. No, it's not. I think New Hampshire,
20 particularly DHR, has not been able to do
21 thorough, contextual studies throughout the
22 state or thorough inventories due to staffing
23 and funding limitations over many decades.
24 So, in terms of where states are in their

1 required work of inventory and context, they
2 are not very far in New Hampshire. Other
3 states are considerably farther because their
4 departments of historic resources are better
5 funded or better staffed.

6 And then the second answer is within the
7 practice, my work since 1983 has been focused
8 on cultural landscapes. And World
9 Heritage -- UNESCO World Heritage Centre
10 added cultural landscapes as a listable
11 inscription category for World Heritage in
12 1992. So, a pretty long time ago these
13 things were at the point where they could be
14 listed and inscribed. In 1984 and '85, as
15 the head of the American Society of Landscape
16 Architects, Historic Preservation Committee,
17 we sat down with the Park Service and talked
18 about the approach to writing good cultural
19 landscape nominations, good cultural
20 landscape documentation, started the process
21 of moving to the Historic American Landscape
22 Survey. So these things have been in play
23 for, I would say, 30-plus years in our
24 country.

1 Q. So if I understand that, it's a relatively
2 new process to go through in New Hampshire
3 based on the amount of background information
4 that's available, but it's a concept that has
5 been around for quite some time in the field.

6 A. Correct.

7 MR. ASLIN: Mr. Chairman, this
8 might be a good time for a break if you want.

9 CHAIRMAN HONIGBERG: Okay.
10 We'll break for 10 minutes.

11 (Recess was taken at 2:33 p.m.
12 and the hearing resumed at 2:51 p.m.)

13 CHAIRMAN HONIGBERG: Mr. Aslin,
14 you may proceed.

15 MR. ASLIN: Thank you, Mr.
16 Chairman.

17 BY MR. ASLIN:

18 Q. Ms. O'Donnell, we've looked at a couple
19 different cultural landscapes in the effects
20 tables, and we've gone through, I guess it's
21 eight if you count other examples of adverse
22 effects, sort of the criteria that are being
23 evaluated. And you've identified a number of
24 different concerns about the way -- or maybe

1 "concern" isn't the right word -- but
2 disagreements with the way the Applicant's
3 consultants have reviewed these landscapes.

4 You have, I understand, looked at the
5 effects tables for all or most of the
6 resources that were assessed by the
7 Applicants; is that correct?

8 A. Those within and adjacent, yeah. There
9 were -- I'm pretty sure there were 10.

10 Q. Yes. And we're not going to go through all
11 of them because -- well, I'm going to ask:
12 Would you have similar concerns or
13 disagreements with the way the Applicant's
14 consultants have reviewed those other
15 cultural landscapes?

16 A. The style of response from the Applicant to
17 each of the 10 isn't parallel. The same
18 issues arise throughout -- the in, out and
19 how close and how big and the no adverse
20 effect or adverse effect -- but essentially
21 indicating that there is little negative
22 influence of the line on these big cultural
23 landscapes is the conclusion, and I disagree.

24 Q. Okay. Thank you. So we've looked at a

1 couple that are above-ground portions of the
2 Project. I want to touch on one that's an
3 underground section of the Project because
4 that has some slightly different issues. So
5 we're going to look at the Gale River
6 Cultural Landscape.

7 A. This is the Ham Branch?

8 Q. No, that's the wrong exhibit. So we'll try
9 again. I apologize for my bad handwriting.

10 Okay. So this is a figure from
11 Applicant's Exhibit 211 in the section of
12 the -- oh, let's see. This is the
13 Pemigewasset River Valley Cultural Landscape
14 Study Area report. And this is the specific
15 area that's been identified as the Gale River
16 Cultural Landscape; is that correct?

17 A. Correct.

18 Q. And so here again, we see the outline in
19 black of the cultural landscape itself. And
20 this is an area that's stretching between
21 portions of Sugar Hill and Franconia. And I
22 don't believe it's shown on this map, but do
23 you understand that this is an underground
24 portion of the Project?

1 A. Yes.

2 Q. Okay.

3 A. With a limited area of potential effect
4 assigned of 20 feet off either side of the
5 road.

6 Q. Yeah. So in the 106 process, I think you're
7 referring to the direct APE -- direct effect
8 to APE for underground portions of the
9 Project, and that went out to 20 feet from
10 the edge of pavement; is that correct? Do
11 you understand that?

12 A. Correct, with a variable width on the road
13 itself.

14 Q. Correct. The roads vary in width, but the
15 20 feet extends from the edge of the pavement
16 on both sides.

17 Okay. And just to orient the big
18 picture here, this is the same form that's
19 used for all the effects tables. And again,
20 this is a page from Applicant's Exhibit 196b.
21 And in this particular case, the finding was
22 no adverse effect; is that correct?

23 A. Correct.

24 Q. And for the underground portion, we see a

1 discussion in the first box related to
2 physical destruction that has to do with
3 vibration and other temporary construction
4 impacts. Do you see that?

5 A. I do.

6 Q. Do you agree that vibration impacts can be a
7 direct effect to historic resources?

8 A. They certainly can.

9 Q. They might indeed cause physical destruction
10 or damage?

11 A. They can.

12 Q. Could they also cause alteration of a
13 property, or is it really focused on damage
14 and destruction?

15 A. Well, I think in this box, in this response,
16 it's about damage. But I do think
17 alteration. When historic features are
18 disassembled and reassembled, there is a loss
19 of integrity unless it's carefully done and
20 carefully managed and, actually, usually
21 quite expensive. So, if, for example, there
22 were roadside features like stone walls and
23 they said not to worry, we're going to pick
24 this thing up and rebuild it, the photo

1 before and after may find substantial
2 differences rather than exact duplications.
3 So, yeah, I mean, if features are damaged,
4 altered, disassembled and reassembled, they
5 can wind up in an altered state going
6 forward.

7 Q. Okay. And you mentioned the disassembly and
8 reassembly of a feature. In what context
9 would that occur when dealing with historic
10 resources?

11 A. Well, stone walls are a good example because
12 they're usually dry-laid and they have a
13 limited foundation. But they're laid with
14 traditional means and methods and craft,
15 often by hand. So --

16 Q. But in what circumstances --

17 A. -- if that's within 20 feet of the roadside,
18 it may be needing to be moved and replaced if
19 the excavation is required within that zone.

20 Q. Okay. I see. So if the Project needs to go
21 through a location where a feature like a
22 stone wall exists, one option would be to
23 disassemble it, set it aside and then
24 reassemble it after the Project has passed

1 by?

2 A. It is an option. It's not desirable. I
3 think the question you asked was would there
4 be a potential alteration, and I was giving
5 an example of a potential alteration.

6 Q. Okay. Thank you. I just wanted to make sure
7 I understood.

8 And so in this case, you'll see in that
9 top box that the Applicants, or the
10 consultants are stating that direct effects
11 to these features will be avoided by project
12 design. So am I correct that, as far as the
13 Applicants' proposal, they're not proposing
14 to do any removal and restoration of historic
15 resources or features?

16 A. Well, they make two statements. They say
17 we're going to avoid, and if we disturb we're
18 going to restore. So there's actually two
19 statements in that paragraph.

20 Q. And the second one is in relationship to
21 vibration.

22 A. No. It just says any disturbed area will be
23 restored to pre-construction condition. So
24 that's a blanket kind of statement.

1 Q. So the potential is at least recognized by
2 the Applicants here within this form.

3 A. Correct.

4 Q. Fair enough.

5 With regard to vibration effects, in
6 your experience, is 20 feet -- the 20-foot
7 APE here, is that sufficient to capture
8 resources that might be impacted by vibration
9 effects?

10 A. Historic construction techniques, foundations
11 and so forth, are often more fragile than
12 more modern construction, or not. But in my
13 experience, there is a bigger realm of
14 monitoring and attention required than
15 20 feet. We added in our supplemental
16 testimony -- I don't have it in my hand, but
17 maybe Megan can give you the page number --
18 that there's one source that's looking at a
19 500-foot monitoring envelope for significant
20 ground disturbance, vibration impact,
21 blasting, drilling. There are other guidance
22 sources that indicate 150 feet. I do not
23 know of any source that is limited to
24 something like 20 feet.

1 Q. Okay. So I'm going to show you in a second
2 the New Hampshire DOT standard specifications
3 for vibration monitoring. But before I do
4 that, I want to follow up on what you just
5 said.

6 If 20 feet is an inadequate distance of
7 concern for vibration effects to historic
8 resources or features, how would the
9 Applicant or the SEC or anyone know of the
10 existence of such features outside of the
11 20 feet APE if that's what's been studied in
12 this process?

13 A. The inventory thus far does not give them a
14 good capture of anything beyond the 20-foot
15 APE that was determined. So, under the
16 Programmatic Agreement, there's a line --
17 there's a paragraph or a section on new
18 discoveries. But that's -- I would suggest
19 that that's a during-construction process
20 which doesn't offer pre-planning and
21 protection for historic resources that are
22 adjacent.

23 Q. Okay. So let's take a look at the DOT
24 standard.

1 Okay. You should be seeing now what's
2 been marked as Counsel for the Public Exhibit
3 49, and it is Section 211 of the New
4 Hampshire DOT's standard specifications, and
5 it's the 2016 version of those specifications
6 which you can see in the bottom right corner.
7 And this section is about vibration
8 monitoring.

9 And if you look at Section 3.4 here,
10 which is the following page, CFP 13489, do
11 you see where it specifies that
12 pre-construction condition surveys should be
13 done within 100 feet of anticipated sources
14 of constructed-related vibrations?

15 A. You misspoke. It's 150.

16 Q. Oh, I'm sorry. What did I say?

17 A. A hundred. Must be Friday afternoon.

18 Q. It must be Friday afternoon.

19 Okay. So, does this -- having looked at
20 this, would that confirm to you that in New
21 Hampshire, for standard construction
22 monitoring, New Hampshire DOT recommends
23 looking out at least 150 feet?

24 A. Before construction. Correct. That is what

1 the specification indicates.

2 Q. And based on what you said a few minutes ago,
3 am I correct that, given the lack of review
4 of historic -- or maybe I -- the lack of
5 identification --

6 A. Inventory.

7 Q. -- or inventory, thank you, of historic
8 resources or features outside of the 20-foot
9 APE, if there were a feature 100 feet away or
10 150 feet --

11 A. Or 22 feet.

12 Q. -- or 22, the Applicant may not be aware of
13 it?

14 A. Correct.

15 Q. And that hasn't been captured by the 106
16 process at this point.

17 A. It has not yet been captured. I know that
18 the intervenors, particularly from some of
19 the underground sections -- and I know this
20 because we reviewed it to develop our
21 report -- have indicated, for example, that
22 their Main Street is narrow, that 20 feet off
23 just barely misses most of their historic
24 structures and that they have concerns. So I

1 think this state guidance on vibration
2 monitoring is a good specification. And
3 specifications are basically industry
4 standards. And this is 2016, so it's up to
5 date.

6 Q. Now, if the Applicant's contractors on the
7 ground are following the specification and
8 they're looking out 150 feet, are they likely
9 to be able to identify historic features that
10 may need special care or attention?

11 A. If they did a proper inventory, yes.

12 Q. An inventory of historic features --

13 A. Correct.

14 Q. -- not just a regular construction survey?
15 If you can answer that?

16 A. And this one even says swimming pools and
17 mobile homes. So, you know, it is a blanket
18 description of structures, which includes
19 walls which might be nearby. I know that
20 some of the town residents have brought up
21 wells, which of course ground vibration can
22 alter your water availability. So these are
23 issues for vibration monitoring.

24 Q. Okay. Thank you.

1 Okay. I'm showing you a page out of the
2 effects evaluation or the effects table for
3 the Gale River Cultural Landscape. And this
4 being an underground portion of the Project,
5 the consultants here have inventoried or made
6 a list of those historic features that are in
7 or near the direct APE; so, in or near the
8 20 feet from pavement. And in this case, I
9 want you to take a look at the middle photo
10 or item. And it's talking about mature
11 trees. Can mature trees be a
12 character-defining feature of a cultural
13 landscape?

14 A. Absolutely.

15 Q. And would impacts to those trees diminish the
16 integrity of the cultural landscape?

17 A. It would.

18 Q. So at least in this instance we have one
19 example, and I would posit there are others,
20 of mature trees that are a character-defining
21 feature very close to the edge of the
22 roadway. Would you agree with that?

23 A. I do. In fact, each of these images shows
24 sizable trees. "Mature" is a soft term. But

1 once a tree is 25 years old, it starts to get
2 considerable scale. A pine's life span is
3 about 80 to 100 years. So they become
4 important features in the landscape.

5 Q. And from a historic resources perspective, in
6 terms of assessing the effects on cultural
7 landscapes, would it be important for the
8 Applicant to avoid impacts to these kinds of
9 character-defining features?

10 A. The answer is yes. I grew up in Buffalo at
11 the time when we lost the elms, and the
12 character of the city completely changed. So
13 if these particular corridors were denuded of
14 their large trees, there would be no scale
15 relationships between vegetation. There
16 would be more "urban heat island effect," but
17 there would also be a big character shift.
18 The architecture wouldn't have its related
19 vegetation and scale.

20 Q. Okay. Thank you. And we were just talking
21 about trees. Would that same issue be true
22 for any character-defining feature within the
23 vicinity of the roadway where the Project is
24 going to be buried?

1 A. You would speak to each one in its
2 preservation or protection differently. But
3 the third image shows and notes, I believe, a
4 field stone wall, random, looks hand-built;
5 so, another such feature close to the road.

6 Q. And again, things that would need to be
7 avoided in terms of reducing or avoiding
8 adverse effects to the cultural landscape as
9 a whole.

10 A. Correct.

11 Q. I want to turn to the Programmatic Agreement
12 which was executed by the Applicant and DOE
13 and DHR and some others this summer. It's
14 Applicant's Exhibit 204. There's been a fair
15 bit of discussion about this document in the
16 record.

17 Would you agree that within the 106
18 process this document more or less governs
19 the interaction of the parties, the Section
20 106 parties, as they move through that 106
21 process?

22 A. Right. Section 106 is a consultation
23 process, and the consulting parties work
24 together toward resolution.

1 Q. So there is a --

2 A. It's not an SEC process.

3 Q. Right. And I want to focus on the portion of
4 this document that appears at Roman V, called
5 "Resolution of Adverse Effects." And we're
6 going to go to APP68691.

7 And so do you see Section V, Resolution
8 of Adverse Effects?

9 A. I do.

10 Q. And would it be fair to say that this is a
11 section of the Programmatic Agreement that
12 deals with the handling of adverse effects
13 that are going to be -- that haven't been
14 avoided or minimized through the 106 process?

15 A. It establishes a process.

16 Q. Okay. So I want to take a look at section,
17 or Paragraph C, I guess. And it says if
18 historic properties will be adversely
19 affected by the proposed project, DOE will
20 direct NPT to prepare and implement an HPTP
21 that addresses the direct and indirect
22 cumulative and reasonably foreseeable adverse
23 effects of the proposed project on historic
24 properties in the APE, and it goes on.

1 Is this type of a -- well, do you know
2 what "HPTP," what that stands for?

3 A. It's a historic preservation -- do they use
4 treatment as the "T"? Historic properties
5 treatment plan. "Treatment" is the word
6 that's used in preservation. Sounds like
7 medical or something. But it's the word
8 that's used in preservation to indicate an
9 intervention on behalf of the historic
10 elements, character-defining features that is
11 intended to protect and preserve. So the
12 definition of the word "treatment" is protect
13 and preserve.

14 Q. And having -- let me start with this. You're
15 familiar with this Programmatic Agreement?

16 A. I have read it.

17 Q. Okay. Is it your understanding that the HPTP
18 is a plan essentially for how to address or
19 treat historic features that are impacted by
20 the Project?

21 A. It's not entirely clear to me that the HPTP
22 is that. This Programmatic Agreement has
23 three headings that indicate what's in the
24 HPTP, and they're called: Monitoring Plan,

1 Unanticipated Discovery Plan and a Training
2 Plan.

3 Q. And you're looking --

4 A. At the next pages directly after this one, 28
5 and 29, monitoring, unanticipated discovery
6 and training. That, to me, doesn't say
7 determine if there's an adverse effect,
8 figure out how to avoid it, figure out how to
9 preserve and protect the element that's going
10 to be impacted. That's not what this is
11 saying.

12 Q. Okay.

13 A. This is saying train the people, monitor the
14 people, and find out how you deal with an
15 unanticipated discovery.

16 Q. And so in this context --

17 A. It's a framework.

18 Q. It's a framework. And are you aware of
19 whether an HPTP has been created at this time
20 for this project?

21 A. My understanding is this is the guidance in
22 order to create such a plan, but that plan
23 has not yet been created. I may be wrong.

24 Q. Well, I would agree that I haven't seen it

1 either. So --

2 A. I haven't seen it.

3 Q. And as a sort of direct corollary to that,
4 the monitoring plan, unanticipated discovery
5 plan, and the training plan that are part of
6 the HPTP are also not yet part of the record
7 in this proceeding.

8 A. Correct.

9 Q. This Programmatic Agreement, and the HPTP
10 more specifically, are part of the 106
11 process and, therefore, limited to the
12 one-mile APE in that process; correct?

13 A. [No verbal response]

14 Q. So, to the extent that the HPTP will address
15 how to treat adverse impacts to historic
16 properties, will it address those impacts to
17 any historic properties outside the APE?

18 A. No.

19 Q. And in your review of this section, the
20 Resolution of Adverse Effects section, and
21 the sort of definition or explanation of what
22 the HPTP will cover, do you see any
23 discussion of specific mitigation practices
24 or activities for individual resources that

1 are adversely impacted?

2 A. No. I think it's interesting, too, because
3 the Section 106 process establishes four
4 strategies for mitigation: Avoid, minimize,
5 mitigate, compensate. I don't actually even
6 see that here, that there's actually a
7 four-step process. And the first and best is
8 avoidance of the impact.

9 Q. And would I be correct that avoidance would,
10 in most cases, happen before you got to the
11 level of mitigation under an HPTP?

12 A. Yes. I think that your avoidance would
13 happen with an adequate inventory and then an
14 adequate monitoring plan. I still think it's
15 important in any project to have an
16 unanticipated discovery plan, so you know
17 what you do when you find things you didn't
18 think were there. But you also have other
19 state laws, like if you encounter human
20 remains and if you encounter archeological
21 sites. So you have other controls on these
22 elements. Except that this is a 106 process;
23 it's not a New Hampshire law-based process.

24 Q. Now, in Ms. Widell's supplemental testimony,

1 and also in her testimony before the
2 Committee, she's urged or suggested that the
3 Committee should rely on this Programmatic
4 Agreement and the 106 process to resolve any
5 adverse effects, and essentially to govern
6 the mitigation process of adverse effects to
7 historic resources.

8 Based on your understanding of what's in
9 the Programmatic Agreement and your
10 understanding of the Section 106 process in
11 general, do you agree that that is an
12 appropriate way for the Committee to rely on
13 or to address mitigation of adverse impacts
14 in this SEC process?

15 A. No.

16 Q. Why not?

17 A. This is a framework, and it's a consultation
18 process. And it indicates watchdog and
19 monitoring roles from consulting parties, as
20 well as the DOE, and then gives the
21 daily-work monitoring and efforts directly to
22 the Applicant. So, essentially, the
23 Applicant is being tasked with reporting out
24 on any findings. It's very, in my opinion,

1 high risk that, first of all; you don't know
2 everything. And second of all, the Applicant
3 has indicated that there's less than a dozen
4 adverse impacts on this entire 192-mile
5 corridor to historic and cultural resources.
6 And then thirdly, we have these very small
7 distances off the corridor for the whole
8 underground section with adjacent resources
9 unknown. So I think you could list a whole
10 series of unknowns that this Programmatic
11 Agreement isn't helping you get closure on.
12 So I'm not sure -- I would not feel it's an
13 effective safety net in the way that it's
14 currently stated.

15 Q. And looking at the 106 process more broadly,
16 is it correct -- well, let me ask you.
17 What's your understanding of the extent to
18 which those resources that have an adverse
19 effect, the extent to which that adverse
20 effect will actually be mitigated through the
21 106 process?

22 A. In my opinion, the 106 process is not a good
23 mitigator once you've gone to construction.
24 I think, in general, a Programmatic Agreement

1 is based on good work in advance of the
2 intervention. And the good work in advance
3 means that your knowledge is very high and
4 your level of assurance in the work that
5 you've done is quite complete.

6 Q. Are there instances within the 106 process
7 where an adverse impact may have been
8 identified and the mitigation that's
9 identified for that adverse impact doesn't
10 actually avoid the adverse impact in any way?

11 A. Yes.

12 Q. Can you give me an example?

13 A. Well, in our work at St. Elizabeth's
14 Hospital, which is being rehabilitated and
15 reused as the Homeland Security headquarters
16 under the General Services Administration --
17 this is in Washington, D.C. -- we developed a
18 detailed plan of the cultural landscape as
19 shaped and the guidance to all the people who
20 intervened, all the design teams and all the
21 contractors, to be able to account for all of
22 the character-defining features that we had
23 mapped and described in their work. So the
24 pre-work was the template for their next

1 steps, and the capture was as complete as we
2 could make it. It was very complete. So, in
3 this case, some of the impacts from the
4 build-out of Homeland Security were more than
5 simply replacing and reusing historic
6 buildings, replacing new buildings, altering
7 the overall setting. And the determination
8 was that documentation, Historic American
9 Buildings Survey, Historic American
10 Landscape -- the HALS, the Historic American
11 Landscape Survey work we carried out, and a
12 public education program would be considered
13 mitigation. So, not a physical. The impact
14 was not avoided. It was well designed,
15 integrated as best as possible. But further
16 mitigation was requested and required that
17 aided public education through documentation.

18 Q. So, in that case, the impact happened.

19 A. Correct.

20 Q. But the mitigation was to create a record of
21 the resource for future education?

22 A. And then to interpret that actively to the
23 public with tours and so forth.

24 Q. But if I'm understanding you, the mitigation

1 wasn't to lessen the impact in any way to the
2 actual physical resource.

3 A. They had already done their best with the
4 design to fit it in, but it had an impact.

5 Q. So in the context of this project, where
6 there are going to be -- or where there would
7 be adverse impacts to historic resources if
8 the Project is constructed, the 106 process
9 wouldn't necessarily --

10 A. Avoid.

11 Q. -- minimize or avoid those, and the end
12 result might be simply to document that there
13 used to be a nice, historic feature here.

14 A. That's possible.

15 Q. Okay. Ms. Widell, in her supplemental
16 testimony, also criticized your report -- or
17 rather, your suggestion about -- back up and
18 try this again.

19 Ms. Widell criticized your critique of
20 her report as having not adequately
21 identified minimization and mitigation of the
22 Project. And she states in her supplemental
23 testimony --

24 A. This is Day 40 or Day 41?

1 Q. No, this is her testimony.

2 A. Right. Okay.

3 Q. She states on Page 10 of her supplemental
4 testimony, at Line 26, in response to your
5 critique about inadequate minimization and
6 avoidance, she says, "The Project has
7 substantially avoided impacts and minimized
8 effects to historic resources by locating
9 99.5 miles of the line in existing
10 transmission rights-of-way (ROW), most of
11 which have existed for 50 to 75 years.
12 Further, placing 60.5 miles of the line
13 underground has meant that the Project has
14 eliminated visual effects over long distances
15 and large area historic properties."

16 In your opinion, is co-locating the
17 Project in an existing right-of-way -- well,
18 first, is that a type of minimization?

19 A. Yes.

20 Q. In your opinion, is it an effective or
21 adequate minimization?

22 A. If the materials, visuals and scale were
23 similar to what's already in the corridor, I
24 would say it would be quite a good

1 minimization. But with the size, scale and
2 pervasive quality of these new elements of
3 the electric transmission line, it makes a
4 very strong shift in scale because the new
5 lines are generally or often above the
6 highest trees, which make them much more
7 broadly visible.

8 Q. And so when Ms. Widell touts this co-location
9 as sort of "look at all the minimization
10 we've done," acknowledging that that is a
11 benefit, that it's better than the
12 alternative, is it your opinion, then, that
13 it's not enough to avoid adverse impacts to
14 historic resources?

15 A. My opinion is that simply locating this new,
16 larger electrical transmission system within
17 the current right-of-way is not a sufficient
18 mitigation.

19 MR. ASLIN: Thank you, Mr.
20 Chairman. Ms. O'Donnell is available for
21 cross-examination.

22 CHAIRMAN HONIGBERG: Let's go
23 off the record for a minute.

24 CROSS-EXAMINATION

1 BY MS. BOEPPLE:

2 Q. Good afternoon. Excuse me. I have a cold.
3 But I think I can get through this pretty
4 quickly and my voice will stay with me. Beth
5 Boepple for the Forest Society.

6 So, Ms. O'Donnell, most of my questions
7 have to do with documents that have come in
8 subsequent to you filing your supplemental
9 prefiled testimony.

10 Would you agree that, with respect to
11 the cultural landscape reports and any
12 analysis that's been done by the Applicant,
13 that is all subsequent to your prefiled
14 testimony? That's all come in subsequent to
15 your --

16 A. Oh, yes. All of the cultural landscape
17 studies and their assessments are
18 post-prefiled testimony and supplemental.

19 Q. Okay. Now, I know Mr. Aslin discussed the
20 cultural landscape reports with you, but I
21 don't believe he asked you whether you can
22 opine, based on your field work and extensive
23 experience with cultural landscapes, why the
24 Applicant would have focused on 11 cultural

1 landscapes and not more than that. Can you
2 opine on that, based on your experience?

3 A. Well, we had the opportunity in the
4 development of our report to do a quick field
5 review. We didn't actually do the kind of
6 studies that we're often doing for cultural
7 landscapes to define them, to review their
8 historic research, to consult primary source
9 documents. So I think that I would be
10 overstepping if I were to say that I know a
11 lot about the cultural landscape of New
12 Hampshire. I think my sense is that there
13 are many sites, historic sites and resources
14 that are relevant to the lives of the people
15 of New Hampshire that are categorized
16 potentially as cultural landscapes. The
17 simplest definition of a cultural landscape
18 is the combined works of humanity and nature.
19 Most of the forests in New Hampshire are
20 tended, replanted or volunteer third cut,
21 fourth cut, whatever. We don't have any
22 virgin. The human hand is here pretty much
23 everywhere. So I would say, in the broadest
24 definitional sense, these are cultural

1 landscapes.

2 Q. Well, with respect to my question which had
3 to do with why there were only 11 as opposed
4 to more, in your experience, I believe in
5 your direct testimony you recommended a
6 10-mile APE, which would have been a 20-mile
7 corridor. Now that the Applicant has
8 reviewed and done a determination of cultural
9 landscapes, is it possible that had they used
10 a broader APE from the beginning, that they
11 might have identified additional cultural
12 landscapes?

13 A. I'm not sure I would want to state that from
14 their position. I think from our position,
15 looking at the 20-mile, the 10 to each side,
16 we found many landscapes of cultural value
17 not necessarily listed or listable, but
18 hundreds and thousands of acres of
19 conservation lands in current use or in
20 private conservation. Clearly a societal
21 value here. Many recreation areas. But in
22 addition, lots of small town centers and
23 other features that are culturally valuable.
24 Pretty pervasive I would say. Our mapping

1 showed that.

2 Q. Okay.

3 A. Would they have found more? Depends on what
4 criteria they used for their studies.

5 Q. But certainly if you extend from a 1-mile APE
6 to a 10-mile APE, you're likely to discover a
7 lot more.

8 A. Yes. And in their studies, just so we're
9 absolutely factual, the study boundaries were
10 well beyond the APE. They chose a valley and
11 river system, various typologies, and they
12 actually did say, "look at these, look at our
13 Great North Woods, not just one mile beyond
14 our corridor." And interestingly, in every
15 one of their five studies, they found -- they
16 defined cultural landscapes partially within
17 or within, as well as outside of the one-mile
18 APE. So, in fact, their findings answer your
19 earlier question: Are there cultural
20 landscapes beyond the one-mile APE? Even in
21 these studies directed on behalf of this
22 project by DHR and the consulting parties,
23 the findings are beyond the APE.

24 Q. Thank you. Now I'd like to ask you, in

1 addition to the cultural landscape reports
2 and the historic properties effects tables
3 and the Programmatic Agreement, did you see
4 other materials related to cultural
5 landscapes that have come in subsequent to
6 your prefiled testimony -- for example, the
7 letter dated August 25th that was filed, that
8 was directed -- a letter sent from the New
9 Hampshire Division of Historical Resources to
10 the Subcommittee?

11 A. I have that letter.

12 Q. Okay.

13 A. It's directed to the Subcommittee, and it's
14 dated October 25th. You have a question
15 about it?

16 Q. Yes, I do. So you are familiar with this.
17 You've seen it.

18 A. I read it.

19 Q. Okay. Thank you.

20 MS. BOEPPLE: Dawn, can I have
21 the ELMO, please?

22 MR. IACOPINO: Ms. Boepple, can
23 you confirm the date on the letters?

24 MS. BOEPPLE: 25 August 2017.

1 MR. IACOPINO: Thank you.

2 A. Subject: Northern Pass Transmission, LLC and
3 Public Service of New Hampshire, d/b/a
4 Eversource Energy, Docket No. 2015-06.

5 BY MS. BOEPPLE:

6 Q. That's the same letter that was also
7 submitted as SPNF Exhibit 223, Bates numbers
8 SPNHF 07235 through 07256.

9 I've put up on the screen the second
10 page of the letter, and I'd like to direct
11 your attention to the section with the
12 heading Cultural Landscapes. Are you
13 familiar with that paragraph?

14 A. Yes.

15 Q. Okay. And would you agree that that's
16 basically a definition of cultural landscapes
17 that DHR considers a definition for cultural
18 landscapes?

19 A. There is a quotation. The sentence does cite
20 the National Park Service as the source. I
21 believe that it's from Cultural Resource
22 Management Guidelines of the National Park
23 Service, MPS28.

24 Q. So are you familiar with that definition?

1 A. Yeah.

2 Q. And would you agree with that definition of
3 cultural landscapes?

4 A. Oh, I do. Sure. It's MPS. It's one of the
5 foundations of the work we do.

6 Q. And would you agree that DHR's letter, having
7 read it, also talks about using that
8 definition in the Section 106 process?

9 A. They do talk about that.

10 Q. Okay. And do you also see the highlighted
11 section at the bottom of the second paragraph
12 of that section of the letter where it says
13 "potentially eligible National Register
14 cultural landscapes of varying size and
15 significance are proposed"?

16 A. Yes, I do see that.

17 Q. And I believe earlier you were testifying
18 under Mr. Aslin's questioning about historic
19 resources and definitions under New Hampshire
20 law.

21 A. Hmm-hmm.

22 Q. And would you also agree that New Hampshire's
23 definition is broader than resources that are
24 eligible for the listing on the National

1 Register?

2 A. It is.

3 Q. Okay. Thank you.

4 A. It is broader.

5 Q. How broad?

6 A. Well, it's interesting. In the introduction
7 to our report of 15 November, we cited the
8 SEC rules and definitions and New Hampshire
9 Historic Preservation law, which actually
10 both of which were foundational to the
11 approach we took. We were often, if not
12 always, working on National Register
13 properties, national landmarks, heritage
14 areas that have already been designated. But
15 when you read the New Hampshire guidance,
16 legal guidance, and the rules of the SEC, the
17 language broadens the capture of resource
18 types and it broadens the values. So the
19 issue here is that the values as stated, and
20 I think I've said it several times today,
21 value to the people of New Hampshire is
22 clearly indicated.

23 The other thing that's in New Hampshire
24 law as it indicates is that the heritage

1 values include their social and economic and
2 educational values and that those values are
3 important to the people of New Hampshire and
4 its economics and its fruitfulness going
5 forward and its roots, broadly stated. I am
6 not using the terms in the law. But this
7 definition led us to look beyond the simple
8 106 process of saying it's got to be on the
9 Register or eligible for.

10 I think our understanding of our study
11 of those documents led us to look at the
12 actions of society. And those actions
13 included conserving land. Most of the
14 conservation lands are not NR-eligible or
15 NR-listed, but it's clearly a widespread
16 societal value.

17 Q. So why is that important? Why is that an
18 important distinction?

19 A. Because the Applicants have considered
20 history and culture, in terms of its
21 resources, as those that are NR-eligible and
22 listable -- listed or eligible. So, if we
23 narrow our capture of historic and cultural
24 value of place to only those that go on the

1 National Register, we're not really looking
2 at the society, its economic values, its
3 roots, its meanings. And your laws in New
4 Hampshire appear to re-focus in a broader way
5 what those resources are.

6 Q. And is that a similar problem with the
7 Programmatic Agreement?

8 A. Absolutely, because the Programmatic
9 Agreement views historic and cultural
10 resources as only those that are listed on
11 the National Register or eligible for the
12 National Register.

13 Q. So, therefore, by its very definition, would
14 it be fair to say that the Programmatic
15 Agreement is not designed to protect anything
16 beyond that?

17 A. The Programmatic Agreement aligns to
18 Section 106. It doesn't align to the SEC
19 rules or the laws of the state of New
20 Hampshire.

21 Q. Okay. Thank you.

22 MS. BOEPPLE: No other
23 questions.

24 CHAIRMAN HONIGBERG: Ms. Percy.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24

CROSS-EXAMINATION

BY MS. PERCY:

Q. Good afternoon, members of the Committee and Ms. O'Donnell. My name is Susan Percy. I am an intervenor for the Percy Summer Club, representing a fairly small group of people who have camps on Christine Lake, and the spokesperson for the combined Dummer, Stark, Northumberland Group. And I also like to think that I represent the public because the public has access through the Percy Summer Club to all the Nash Stream Forest, the Kauffmann Forest, the Percy Forest and Christine Lake. So I think I play multiple roles.

So, with that said, I just have a couple of questions, and partly because I have not been able to read the cultural landscape report that was done on the Upper Ammonoosuc area in its entirety, as I think you said you haven't as well.

A. Yeah. Let me just correct that I think they called all these "studies."

Q. Studies?

1 A. They call them "cultural landscape studies"
2 and "study areas." I may be wrong, but a
3 "cultural landscape report" is a bit of a
4 pejorative term because the Federal
5 Government, through the National Parks
6 Service, says what the content of those
7 reports is supposed to be.

8 Q. Just for my purposes, can you tell me,
9 typically in a study, would there be contact
10 with the community at large that either lives
11 in the area or has greater familiarity of
12 that area?

13 A. Depends.

14 Q. And what would it be dependent upon?

15 A. It depends on the scoping and the purpose of
16 the Project.

17 Q. So if we think about this project with
18 Northern Pass using the right-of-way all the
19 way through Dummer, Stark, Northumberland,
20 would you think that this -- and looking at
21 cultural landscapes within this area, would
22 you think that that would warrant some public
23 comments and participation from the study
24 group?

1 A. I wouldn't want to offer an opinion on it. I
2 know that in our work, 85, 90 percent of the
3 time there are public engagement, community
4 engagement components.

5 Q. Okay. Great. Thank you.

6 So I see in your report that you
7 reference RSA 227-C, that clearly establishes
8 the importance of the environmental assets of
9 New Hampshire; is that correct?

10 A. Yeah. What page are we on?

11 Q. Three. Page 3 of your report. I didn't
12 bring my pages.

13 A. Absolutely.

14 Q. And in this RSA it was determined that it is
15 critical, and I quote here, "to engage in a
16 comprehensive program of historic
17 preservation to promote the use and
18 conservation of such property for the
19 education, inspiration, pleasure and
20 enrichment of... New Hampshire citizens
21 [sic]." Is that correct?

22 A. You're very close to an exact quote. You
23 flipped citizen, but it's all good.

24 Q. Oh, thank you. Citizens of -- oh, well,

1 whatever.

2 Would you agree that this statement of
3 public policy in the public interest is
4 particularly important to citizens in the
5 North Country, where large areas are either
6 undeveloped or conserved through efforts of
7 private and public partnerships?

8 A. I would suggest that this statement is
9 relevant to everyone in the state of New
10 Hampshire. And I think that the resources in
11 the north are special, but it's not
12 irrelevant to those in other areas.

13 Q. Thank you. Well, this one's a little harder
14 to sort of put in that context, because do
15 you believe that the newly offered cultural
16 landscape reports -- studies adequately
17 address this conservation and protected views
18 in the North Country?

19 A. I haven't had the opportunity to study the
20 history and evolution of the North Country
21 landscape the way they did in the study. The
22 methodology of the Public Archeology Lab
23 looks quite sound. Their history looks quite
24 thorough. I think the report -- the study

1 work itself is quite good. I'm not
2 completely clear on their methodology for
3 keeping certain properties in and other
4 properties taken out. So I think I would
5 need to know more to be able to comment on
6 the boundaries of the cultural landscapes as
7 defined. But I think one of the things that
8 these studies point out is that there's
9 more -- there are more resources with more
10 value than were originally included in the
11 Applicant's materials.

12 Q. Thank you.

13 Just going to your point about the
14 boundaries. In looking at -- I know the
15 Counsel for the Public brought up the map of
16 the Stark area with Christine Lake outlined.
17 And in the boundary, the Nash Stream Forest
18 and the Kauffmann Forest are left out. So
19 the boundary line is drawn simply around
20 Christine Lake and extends out to the east
21 and the west, but it doesn't extend north and
22 south. Did you think that -- I'm sorry. It
23 extends south. It doesn't extend north, so
24 it leaves out a good chunk of the Nash Stream

1 Forest.

2 Do you think that that's an appropriate
3 boundary to leave out an area that has hiking
4 trails all the way through the forest and is
5 used by the public?

6 A. Again, I think if we look at the boundary of
7 each of these cultural landscapes, my
8 impression is that they follow property
9 lines. I think they look like parcel
10 boundaries that turn east, west, drop
11 north-south, head east-west again, go up,
12 come over. So they may have looked at
13 historic land ownership and brought that
14 forward.

15 I was recently in a mountainous area
16 where we were talking about boundaries, shall
17 remain unnamed because it was a confidential
18 mission about world heritage. And we talked
19 about the reasons why we should go up the
20 valleys and along the ridges and include the
21 landscapes facing the core resource area.
22 Another way of considering it, that's a
23 visual way. Doesn't follow a property
24 boundary. It follows geography. Another way

1 of considering it would be a land use
2 approach. If you used a land use approach,
3 you would likely connect to those properties
4 that were interconnected. So if the trails
5 of the adjacent Kauffmann Forest connected to
6 Christine Lake and the Percy Summer Camp, you
7 would look carefully at those connections.
8 So when you're looking at recreation areas,
9 you look at access and you look at
10 circulation and you look at perception. So I
11 think we have different ways of defining
12 boundaries. It appears to me that the
13 cultural landscape studies as presented
14 followed property boundaries rather than use
15 or geographic boundaries.

16 Q. Oh, great. Thank you.

17 Just one more question on that. The
18 Percy Summer Club was established in the late
19 1880s, and the trails to the Percy Peaks and
20 to Devil's Slide and other areas that
21 connected to the town of Stark were
22 established in the late 1888s. Would that
23 have historic significance --

24 A. Yes.

1 Q. -- to the Nash Stream Forest, because those
2 trails clearly go into the Nash Stream
3 Forest?

4 A. I think the trails have significance as
5 establishing a continuity of historical use.

6 Q. Great. Thank you.

7 Are you aware that the entire lake
8 itself, Christine Lake, is protected from
9 development forever?

10 A. Yeah, I was aware there was a conservation
11 easement on Christine Lake.

12 Q. And that also all around the lake, it's
13 over -- I mean, it's many thousands of acres
14 that are now protected. Do you think that's
15 significant in the North Country?

16 A. I think that that, along with all the other
17 protected acreage in the North Country, is
18 very significant in terms of an action that
19 expresses the values of people.

20 Q. So do you believe that simply using an
21 existing corridor, without regard for the
22 cultural landscape and protected areas, is a
23 sound argument for the construction of the
24 proposed project?

1 A. No.

2 Q. Thank you. Can you tell me why not?

3 A. Why is it not a sound argument? Well, the
4 issue with this particular upgrade is its
5 scale and intensity, I would say. So, even
6 going through a wooded landscape, you will
7 continually encounter this very large utility
8 corridor. And that corridor is going to be
9 considerably more noticeable in the North
10 Country because much of it rises above the
11 height of surrounding trees. So I think it's
12 a big shift. I think it's a big difference
13 because it's big.

14 Q. It is big.

15 The other question I have on that is I
16 believe you mentioned that the cumulative
17 impact of seeing the transmission corridor is
18 something that we haven't paid as much --
19 that the Applicant did not pay close enough
20 attention to. And can you explain that a
21 little bit more?

22 MR. NEEDLEMAN: Objection. It's
23 just asking to repeat testimony in the record.

24 CHAIRMAN HONIGBERG: Ms. Percy,

1 this is --

2 MS. PERCY: New.

3 CHAIRMAN HONIGBERG: -- this is
4 literally what they said.

5 MS. PERCY: Right. Thank you.
6 So my last two questions are actually repeats
7 as well, so I'm not going to ask them. Thank
8 you very much.

9 A. You're welcome.

10 CHAIRMAN HONIGBERG: Mr.
11 Kimball.

12 CROSS-EXAMINATION

13 BY MR. KIMBALL:

14 Q. (Kimball) Ms. O'Donnell, Kenneth Kimball from
15 the Appalachian Mountain Club. And I just
16 have a few questions here since most of my
17 other questions have already been asked.

18 In your prefiled testimony, you stated
19 that your conclusions were prepared without
20 the benefits of three studies currently
21 underway as part of the U.S. Department of
22 Energy Section 106 process. Did this include
23 the identification of specific cultural
24 landscapes that were just submitted by the

1 Applicant as Exhibits 196 and 211?

2 A. Yes.

3 Q. And are there others still pending?

4 A. Not that I know of.

5 Q. Understanding that the Section 106 is a
6 consultation process and not the same as the
7 SEC rules, in your prefiled and supplemental
8 prefiled testimony you describe groups of
9 resources -- that is, registered historic
10 features, protected and recreation lands,
11 scenic roads, trails, graveyards and so
12 forth. You then summarize these in your
13 initial report town by town. Your report did
14 not appear to identify specific cultural
15 landscapes with respect to geographic
16 boundaries. Could you please clarify, at
17 least conceptually, what you consider to be
18 cultural landscapes under the New Hampshire
19 SEC rules and how that differs from the
20 proposed cultural landscape districts with
21 specific boundaries that the Applicant just
22 submitted to New Hampshire DHR under the
23 Section 106 process?

24 A. So your question is related to defining

1 cultural landscapes first, and then, second,
2 what does that mean in relationship to those
3 cultural landscapes defined in the current
4 studies --

5 Q. Correct.

6 A. -- that have been recently received?

7 Q. That is correct.

8 A. So, in our report, because we were not asked
9 to define cultural landscapes, we looked at
10 the typology of elements that make up the
11 landscape of New Hampshire, adding those that
12 we felt were defined through the actions of
13 the people beyond those simply listed on the
14 National Register, which you just enumerated
15 saying graveyard, cemeteries, conservation
16 lands, recreation lands and so forth. Those
17 are in our testimony. So we didn't define
18 those as cultural landscapes in the global
19 sense. We indicated that these were
20 landscapes that had cultural imprints and
21 that, because of the status that they were
22 in, as developed for the uses that they were
23 being used for, they had a cultural value
24 apart from saying they're cultural landscapes

1 individually or they worked together as a
2 group. We simply said all these typologies
3 have cultural value. So that's unlike the
4 brief that these studies had, because the
5 studies were specifically defined to look at
6 a study area -- the Ammonoosuc, the Great
7 North Woods, et cetera -- as defined by DHR
8 and the consulting parties. And the outcome
9 of that is directed by those definitions,
10 including the federal definition of cultural
11 landscape.

12 Now, we just went through a question on
13 how you establish boundaries, so I don't
14 think I should repeat that. But I think that
15 the studies are well founded. I already
16 stated earlier this afternoon that I am not
17 convinced that if we looked at the same data
18 and the same history we would find the exact
19 same cultural landscapes or their boundaries.
20 We would be unlikely, in fact, to use a
21 parcel boundary kind of edge because it's a
22 legal, invisible edge. It doesn't relate to
23 the geomorphology or cultural use of a place.
24 So, are they adequate? I would say they're

1 very good and they've added to the record of
2 what the resources are that are out there.

3 Q. Let me just follow up with what I think is
4 the last question I have here.

5 You touched on, I think it was in the
6 response you just gave as well as to Ms.
7 Percy, that the cultural landscape districts
8 that were submitted under Exhibits 196 and
9 211 may have some deficiencies relative to
10 the boundaries because they seem to have
11 followed parcels. The follow-up question I
12 would have is: Is it your assessment and
13 understanding -- and you've had minimal time
14 to review those cultural landscapes -- but do
15 you believe that there's other cultural
16 landscape districts, just using the process
17 that they used, that should also be
18 considered for further studies?

19 A. I would think that there are very likely.
20 And that's based not on my review of their
21 studies but on the mapping we did and
22 presented in our supplemental testimony and
23 in our original testimony.

24 Q. And I realize you said you hadn't had time to

1 really study this area in great depth. But
2 are there any other areas you could at least
3 generically suggest at this point?

4 A. I don't think I'd like to speculate on those
5 areas.

6 Q. All right. That's all the questions I have.
7 Thank you.

8 CHAIRMAN HONIGBERG: Are any of
9 the other intervenors in a position to go?
10 We've got Muni Groups. I've got Ms. Bradbury
11 and I think Ms. Crane are the others I see in
12 the room who could go. Ms. Pacik?

13 MS. PACIK: Yes, I'm ready to
14 go. Thank you. We just need the Apple TV,
15 please.

16 CROSS-EXAMINATION

17 BY MS. PACIK:

18 Q. Good afternoon. My name is Danielle Pacik.
19 I'm sitting over here. I'm the attorney for
20 the City of Concord, and I am also the
21 spokesperson for Municipal Group 3 South.
22 And I just have a few questions for you.
23 I'd like to start by looking at the
24 letter that Attorney Boepple referenced

1 earlier, which is the letter from New
2 Hampshire DHR, dated August 25th, 2017. I
3 had it as previously marked as Counsel for
4 the Public Exhibit 443. I think she also had
5 a separate exhibit number for SPNF. Oh, I
6 think it was also SPNF 143. Oh, my
7 apologies. Counsel for the Public 143. I
8 don't think we're up to 443 yet.

9 All right. So what I'm showing you is
10 Page 12 of that exhibit. And on it you can
11 see the five different study areas that were
12 analyzed for the Section 106 process; is that
13 correct?

14 A. Yeah, I do see those.

15 Q. Starting out with the Great North Woods,
16 which is the northern section of the proposed
17 project, and then it goes down to the
18 Ammonoosuc River Valley Study Area and then
19 southerly to the Pemigewasset River Valley
20 Study Area, and then there's an area between
21 Franklin and Concord where there is no study
22 area. Do you see that?

23 A. Yes.

24 Q. And my question is: Why wasn't that region

1 between Franklin and Concord included in a
2 study area?

3 A. I don't think I could speculate on that.
4 What we did -- I don't know what the
5 directives from DHR and the consulting
6 parties were in regard to the definition of
7 the study areas. I know that, from what I
8 see, many of them are located on or surround
9 river systems, which are historic
10 transportation routes, which is maybe part
11 of, just an observation, maybe part of the
12 reasoning of their selection. I know that in
13 our town-by-town review of the host towns and
14 the few that are within the one-mile APE, the
15 towns that are between the Pemigewasset and
16 the Suncook had good densities of historic
17 features and historic resources that we were
18 able to map.

19 Q. Okay. So I guess that brings me to my next
20 question, which is these study areas were
21 dictated by the Section 106 process; is that
22 correct?

23 A. They were framed within that process, yes.

24 Q. Okay. And the SEC process is different than

1 the 106 process; right?

2 A. It is.

3 Q. Okay. So in terms of the lack of study area
4 between Franklin and Concord, does that mean
5 that there are no cultural landscapes in that
6 area relevant for the Site Evaluation
7 Committee's review?

8 A. No, I wouldn't draw that conclusion.

9 Q. Okay.

10 A. That there are no cultural landscapes? No, I
11 think that there are quite likely cultural
12 landscapes within Franklin and Concord.

13 Q. Okay. So if there are likely cultural
14 landscapes and they haven't been studied,
15 then would it be fair to say that the Site
16 Evaluation Committee does not, as of this
17 date, have that relevant information before
18 it?

19 A. I would answer by saying that the combined
20 work of the Applicants, including the
21 original work by Preservation Company and its
22 assessment, and these studies, do not
23 actually capture a high percentage of the
24 historic cultural resources that we mapped

1 and presented in our study. So we think that
2 there's a lot of capture that's missing in
3 the work of the Applicant.

4 MS. PACIK: Okay. I have no
5 further questions. Thank you.

6 CHAIRMAN HONIGBERG: Ms.
7 Bradbury. Oh, I'm sorry, there was somebody
8 else. Ms. Bradbury, wait.

9 Mr. Whitley, you have
10 questions, too?

11 MR. WHITLEY: Yes, I do, Mr.
12 Chair, just a few.

13 CROSS-EXAMINATION

14 BY MR. WHITLEY:

15 Q. Good afternoon, Ms. O'Donnell. My name is
16 Steven Whitley. I'm counsel to several
17 communities along the route: Deerfield,
18 Pembroke, New Hampton, Littleton, and the
19 Water and Sewer Department of the Town of
20 Ashland. And I just have a couple of quick
21 questions to go over.

22 Earlier this morning you had a
23 conversation with Mr. Aslin, and you were
24 talking about avoidance, minimization and

1 mitigation. Do you recall that conversation?

2 A. I do. It was this afternoon.

3 Q. Yeah, you're right, this afternoon. Thank
4 you.

5 And I want to turn your attention to
6 your supplemental testimony. And this is
7 Counsel for the Public 141. And we're on
8 Pages 8 and 9. Do you see that on the
9 screen?

10 A. I do.

11 Q. And just to follow up on what Mr. Aslin was
12 discussing and the comment that you make here
13 about the Applicants, that if they had begun
14 the Project with the intent of avoiding
15 historic sites and cultural landscapes, there
16 would have been a different project design.
17 And I'm wondering what you meant by
18 "different" design in terms of a mitigation
19 proposal.

20 A. As a cultural resource specialist, I see a
21 project that, in my opinion, has unreasonable
22 adverse effects, as I've stated in my
23 testimony. My issue is that the scale of it
24 and the extent of it will really radically

1 alter the landscape of New Hampshire. So if
2 I were working on a design team, which is
3 where I am most often working, on a design
4 team, I would have started with how do we
5 retain the qualities and character of New
6 Hampshire, and I wouldn't have proposed a
7 project of this type. The project that would
8 have been proposed would have been one that
9 would have avoided more impacts. So if you
10 begin with avoiding impacts rather than
11 developing the project that you can build and
12 then mitigate it, you wind up with a
13 different project.

14 Q. Right. And I understand that's your
15 testimony here. But I think my question was
16 a little more specific, in that I wasn't
17 clear if you had a specific alternative
18 design in mind or if your opinion was just as
19 generic as you just stated.

20 A. Well, I think the SEC can only look at the
21 Project that the Applicants bring before
22 them, which is where my commentary came from.
23 We've done work in places where power
24 poles have been an issue, historic districts

1 in particular, and often finding a way to
2 route them in less visible areas. Keeping
3 them low and putting more portions of them
4 underground solves the problems more
5 effectively and impacts fewer resources. I
6 think it would be overly speculative to say I
7 had some design in mind. Certainly the
8 mitigation of undergrounding through the
9 northern forests, particularly the national
10 forest, has been a very important
11 modification to the Project to limit its
12 adverse impacts.

13 Q. Thank you. Now I want to turn to a different
14 topic, and I want to talk about some
15 testimony that was provided by Mr. DeWan and
16 Mr. Varney during the hearings and how they
17 relate to orderly development. But first I
18 just wanted to do a little background here.

19 I'm going to put up just for your
20 benefit... this is from your Exhibit B of
21 your prefiled testimony. And this is Counsel
22 for the Public 140, Exhibit B, and we're
23 looking at Pages 115 and 116. Do you see
24 that there on the screen?

1 A. I do.

2 Q. So here you rendered an opinion on orderly
3 development, stating the Project would result
4 in an unreasonable adverse impact. Do I have
5 that right?

6 A. Yeah.

7 Q. And in making that determination, it was your
8 opinion that the visibility of the Project
9 near historic sites and cultural landscapes
10 is what rendered the Project unreasonably
11 adverse. Again, is that basically correct?

12 A. Yeah, I specifically stated that "affecting
13 the experience of historic sites and cultural
14 landscapes was contrary to the long-adopted
15 planning in the vast majority of the host
16 towns."

17 Q. Okay. I want to put up now some testimony
18 from the earlier proceedings. And this is
19 from Day 32 in the afternoon. And this --

20 A. Which I haven't seen before.

21 Q. Yeah. So, thank you. You have not seen this
22 before, so I'm putting it up for you now.
23 And I've highlighted a portion here.

24 And you see there that Mr. DeWan

1 testified that he did not offer an opinion on
2 orderly development in this proceeding;
3 correct?

4 A. Yes. "You weren't analyzing orderly
5 development?" is the question. And he said,
6 "That is not our area of expertise."

7 Q. Could you speak into the microphone, please?

8 A. The text indicates that he wasn't analyzing
9 orderly development.

10 Q. And is it your understanding that his review
11 was limited to what he considered to be
12 scenic resources under the SEC rules?

13 A. Yes.

14 Q. I now want to put up some testimony with
15 Mr. Varney. And let me just ask you, have
16 you seen any of the transcripts of Mr.
17 Varney's appearance?

18 A. I have not reviewed them.

19 Q. Okay. So I put up now, this is Day 37, the
20 afternoon session, and this is Page 20.

21 MR. WHITLEY: And just for the
22 record, let me just go back and say the prior
23 testimony that I put up from Day 32 was Pages
24 110 to 111.

1 BY MR. WHITLEY:

2 Q. But now back to Mr. Varney's testimony here.
3 Do you see there that Mr. Varney testified
4 that as part of his expert opinion on orderly
5 development, he did not do any sort of visual
6 assessment as part of that opinion?

7 A. Right.

8 Q. Okay. So as you sit here today, Ms.
9 O'Donnell, based on what you've seen in the
10 record to date, do you believe that the
11 Applicants have adequately analyzed how
12 visibility of the Project will impact orderly
13 development as it relates to your stated
14 goals of preserving and protecting historic
15 sites and cultural landscapes?

16 A. Can you restate? You've got, like, four
17 factors at work there.

18 Q. Yeah, I can say it again.

19 As you sit here today, based on what
20 you've seen to date, do you believe that the
21 Applicants have adequately analyzed how
22 visibility of the Project will impact orderly
23 development as it relates to the goals of
24 preserving and protecting historic sites and

1 cultural landscapes?

2 MR. NEEDLEMAN: Objection.

3 Calls for generic testimony and things that are
4 already in the record.

5 CHAIRMAN HONIGBERG: Mr.
6 Whitley.

7 MR. WHITLEY: I'm asking Ms.
8 O'Donnell to respond to some testimony that was
9 provided by the Applicant's experts previously
10 in the proceeding.

11 MR. NEEDLEMAN: I don't think
12 it's a response to the testimony at all.

13 CHAIRMAN HONIGBERG: Yeah, that
14 question was not. I mean, if you want to ask a
15 question along the lines of "anything that
16 you've heard or read or seen changed your
17 opinion," which is clearly stated in her own
18 report, you can ask that. I think we all know
19 what the answer is. But I mean, if you want to
20 tie it to something that you were just asking
21 about, that's fine. But the question you asked
22 was a request to restate her existing
23 conclusion, I think, or her prefiled
24 conclusion.

1 BY MR. WHITLEY:

2 Q. Ms. O'Donnell, based on the portions of
3 transcripts that I've shown you, does that
4 change at all the opinion you provided
5 earlier in your prefiled testimony?

6 A. No.

7 Q. Okay. Have you seen anything in the
8 supplemental testimony that you reviewed that
9 would change your opinion?

10 A. No.

11 MR. WHITLEY: I've got nothing
12 further. Thank you.

13 CHAIRMAN HONIGBERG:

14 Ms. Fillmore, do you have
15 anything?

16 MS. FILLMORE: Nothing.

17 CHAIRMAN HONIGBERG: Okay. Now,
18 Ms. Bradbury.

19 MS. PACIK: Just as a point of
20 order, can I --

21 CHAIRMAN HONIGBERG: Yes, Ms.
22 Pacik.

23 MS. PACIK: I apologize for
24 interrupting. But just in terms of the

1 objections, I understood that Attorney Walker
2 would be examining this witness, and I
3 understood that Attorney Needleman would be
4 objecting on issues for friendly cross
5 witnesses. But where this is Counsel for the
6 Public's witnesses, I'm wondering why Attorney
7 Walker is not objecting.

8 MR. NEEDLEMAN: Well, I think
9 this is precisely the issue that I've tried to
10 cover with I think six different attorneys and
11 then reported to Mr. Iacopino, which is I was
12 going to handle procedural objections,
13 notwithstanding whether I was examining
14 witnesses or not.

15 CHAIRMAN HONIGBERG: Ms. Pacik,
16 is this a significant issue?

17 MS. PACIK: I do think it's a
18 problem. I mean, I think we all need to play
19 by the same rules at some point. And I was
20 under the impression that this was for the
21 intervenors, not Counsel for the Public.

22 CHAIRMAN HONIGBERG: I don't
23 have any understanding about this. Is there
24 some understanding that this arrangement that

1 you all talked about didn't apply to the
2 friendly cross of Counsel for the Public's
3 witnesses?

4 MR. NEEDLEMAN: Certainly not
5 from my perspective. And as I've said before,
6 just because these are Counsel for the Public
7 witnesses doesn't mean cross can't be friendly
8 if it's not, for example, trying to tease out
9 things that are already in the record or are
10 consistent with issues where the parties agree.

11 CHAIRMAN HONIGBERG: Yeah, it
12 was clearly friendly cross, Ms. Pacik. So if
13 the rule was friendly cross, then that's the
14 rule. Are you prejudiced in some way by what's
15 going on?

16 MS. PACIK: I'm just trying to
17 get a point of order and clarification on that.
18 I think that's a fair question to be asking.
19 And, you know, just --

20 CHAIRMAN HONIGBERG: Are you
21 satisfied with the response?

22 MS. PACIK: Yeah, I just wanted
23 clarification on this. Thank you.

24 CHAIRMAN HONIGBERG: Okay. Ms.

1 Bradbury.

2 MS. BRADBURY: Thank you, Mr.
3 Chairman.

4 CROSS-EXAMINATION

5 BY MS. BRADBURY:

6 Q. Ms. O'Donnell, I am Jo Anne Bradbury, and I
7 live in Deerfield. I do have a few questions
8 in respect of Counsel for the Public's
9 Exhibit 464.

10 MS. BRADBURY: So, Jeanne, if
11 you'd just hand those out. When we put those
12 up on ELMO, there's a glare, and there's such a
13 shiny thing, I got a copy for everybody.

14 BY MS. BRADBURY:

15 Q. This is Counsel for the Public Exhibit 464.
16 It is a map of historic sites in Deerfield
17 that was created as part of Deerfield's 250th
18 anniversary celebration last year. So, would
19 you take a look at the map on there.

20 A. I've seen this map before.

21 Q. Oh, good. Okay. We've heard testimony that
22 the Northern Pass historic expert witnesses
23 did not reach out to local historical
24 societies in an effort to locate historic

1 sites in New Hampshire. Would you agree that
2 such a resource would have been useful in her
3 evaluation of historic sites?

4 A. Any inventory is useful. This one being a
5 town-based one would have been helpful,
6 certainly.

7 Q. And do you agree that Ms. Widell's focus on
8 the number of historic sites in New Hampshire
9 was limited?

10 A. I don't believe that. I think that they did
11 a very good capture of sites of architectural
12 value, but that was their nearly exclusive
13 lens.

14 Q. Understood. So they were --

15 A. And they had a lot of sites. I mean, they
16 were up toward 1200 and something. So what
17 they inventoried was architecture, often not
18 relevant to setting. There were a few
19 bridges, one or two agricultural districts.
20 But it was quite focused on architecture. I
21 would not say that it was limited. I think
22 it was big, but focused.

23 Q. Okay. But if you were considering all of the
24 possible historic sites in the entire state

1 where they're locally known and cherished and
2 not considered, then that would be a factor
3 that would have been helpful?

4 A. That's a larger universe, yes.

5 Q. Yeah. Okay. Thanks.

6 A. So if you were considering all the historic
7 sites and elements that were valuable
8 historic sites, let's leave it at that, that
9 were valuable to the communities of New
10 Hampshire, you would have a much more dense
11 map.

12 Q. Thank you. Okay. So we'll just keep that
13 map handy for a second, Counsel for the
14 Public 464.

15 Now, our next exhibit, we'll mark this
16 Deerfield Abutter Exhibit No. 154.

17 MS. BRADBURY: Jeanne, you're
18 going to put the atlas up.

19 BY MS. BRADBURY:

20 Q. This is the New Hampshire Atlas and
21 Gazetteer, Pages 28 and 29, and that's
22 beautiful, scenic, historic Deerfield.

23 MS. BRADBURY: Jeanne, can you
24 get that better situated on there so that it

1 shows more? And if not, we can cut it. Oops,
2 too small.

3 A. She's got it. It's okay.

4 BY MS. BRADBURY:

5 Q. Can you see the roads, the road names on
6 there?

7 A. Maybe not the names.

8 Q. Yeah, okay. We're going to cut it.

9 (Discussion off the record)

10 Q. Okay. So I'm going to ask you to clarify
11 something in your prefiled testimony where
12 you note that the proposed project corridor
13 essentially bisects the town of Deerfield,
14 running south of and parallel to Mount
15 Delight Road and Nottingham Road. We'd like
16 to get a little clarification of that, and
17 that's the purpose of this exhibit.

18 The town of Deerfield is highlighted in
19 yellow, and the existing right-of-way where
20 Northern Pass towers and lines are proposed
21 to be built is also highlighted in yellow.
22 Can you see that?

23 A. Yes.

24 Q. Okay. So the existing right-of-way crosses

1 the following roads, and I'd like you to see
2 if you can see these roads as we go through.

3 Mount Delight Road at the
4 Allenstown-Deerfield line. Got it?

5 A. Right.

6 Q. Far left. Thurston Pond Road?

7 A. Right.

8 Q. Haynes Road?

9 A. Yeah, I see that.

10 Q. Lang Road?

11 A. Following. Go ahead.

12 Q. Church Street, which I believe is -- it was
13 formerly known as Old Center Road, and on
14 this atlas it's listed and Old Center Road.

15 A. I see that.

16 Q. North Road, which was also known as, and
17 still is known as Route 43.

18 A. Right.

19 Q. Mountain Road.

20 A. Yup.

21 Q. The area just south of Deerfield Parade --

22 A. Right.

23 Q. -- and Nottingham Road.

24 A. Right.

1 Q. And do you see where the right-of-way leaves
2 Deerfield after Cate Road?

3 A. Right.

4 Q. Okay. All right. Good.

5 Now, would you please take a look at
6 those very same roads which are marked on --

7 MS. BRADBURY: And Jeanne, we're
8 going to need this map back up, counsel for the
9 Public Exhibit 464, which is the map of
10 Deerfield's historic sites.

11 BY MS. BRADBURY:

12 Q. And you'll see on there to the left at the
13 Allenstown-Deerfield line, Mount Delight
14 Road -- the same roads. Thurston Pond Road,
15 that's not -- they didn't write Thurston Pond
16 in. It's the light gray mark that heads into
17 Thurston Pond from Mount Delight.

18 A. I see that.

19 Q. Okay. Church Street again. North Road,
20 that's also 43.

21 A. Right.

22 Q. Mountain Road, the area just south of
23 Deerfield Parade, and Nottingham Road, and
24 then it crosses right out, same town, right

1 out after Cate Road.

2 So you can see from looking at where the
3 power lines cross on the atlas and looking at
4 the historic map that there is a significant
5 number of historic sites along the proposed
6 route in Deerfield.

7 A. As mapped on your map.

8 Q. Yes.

9 A. Yup.

10 Q. Do you agree that, given the size, scale and
11 nature of the proposed project, it will have
12 an unreasonable adverse effect on historic
13 sites throughout Deerfield?

14 MR. NEEDLEMAN: Objection. This
15 calls for reiteration of testimony, generic
16 testimony.

17 CHAIRMAN HONIGBERG: Ms.
18 Bradbury.

19 MS. BRADBURY: Well, we would
20 like to bring the general, generic testimony
21 down to the level of the specific because it
22 has an impact on the people who live and the
23 tourists who come to see the historic sites in
24 Deerfield. So we're trying to just give it

1 life as showing what it's doing to these
2 historic sites. And Ms. O'Donnell's testimony
3 was generic --

4 CHAIRMAN HONIGBERG: Her
5 testimony was generic as contemplated by
6 Counsel for the Public.

7 MS. BRADBURY: Well, can I just
8 add? I do believe that it's quite helpful.
9 And we've already looked at it. But the point
10 is to bring up full and true disclosure of the
11 facts, obviously. And we think that these
12 questions are doing that.

13 CHAIRMAN HONIGBERG: Overruled.
14 You can answer.

15 A. Okay. Your map shows a density of specific
16 sites in Deerfield that you have mapped as
17 historically important. Most of these are
18 buildings. I would suggest to you there are
19 more resources out there that are not
20 buildings. And I would suggest to any
21 community that they should be active in their
22 own inventory process and continue the work
23 that they've got as a foundation and build on
24 it. And I would suggest to you, further,

1 that there is a considerable density of
2 historic resources, those shown and those not
3 yet inventoried in Deerfield.

4 Q. Thank you. And I'd like now to show you,
5 there is at least one -- there are a number
6 of mill sites on here as well, and I'd like
7 to show you the mill, the historic mill at
8 Thurston Pond Dam, the stone work.

9 MS. BRADBURY: And that would
10 be -- Jeanne, would you put up Deerfield
11 Abutter 77.

12 BY MS. BRADBURY:

13 Q. That's the historic Thurston Pond Dam looking
14 at the stone work from underneath. Okay.
15 That's on the historic --

16 A. This is an existing photo?

17 Q. Yes, this was taken in April of this year.

18 A. Okay.

19 Q. And this is -- that dam is located on the
20 historic map as No. 69.

21 MS. BRADBURY: Jeanne, would you
22 put up Deerfield Abutter 79.

23 BY MS. BRADBURY:

24 Q. This is the mill stone found at this mill

1 site that we've just put up.

2 MS. BRADBURY: And finally, can
3 we put up, Jeanne, Deerfield Abutter 76.

4 BY MS. BRADBURY:

5 Q. This is the view from historic Thurston Pond
6 Dam in Deerfield, which is No. 69 on the
7 historic map we gave you.

8 Do you see the top of the existing tower
9 for the 115 kV line that's been circled?

10 A. Yes, I do.

11 Q. Okay. You can just barely see it. If I
12 hadn't pointed it out to you, would you have
13 been able to tell me that there was something
14 intruding there?

15 A. No, because of the height of the trees and
16 the topography.

17 Q. Right. Okay. So the existing --

18 A. It's relatively integrated as it exists.

19 Q. Thank you.

20 The Applicant has informed us that
21 existing towers in this area are 75 feet
22 tall. And the August 2017 project maps show
23 that the new towers will range across this
24 vista from 130 feet in height to 140 feet in

1 height. So that's roughly 55 feet to 65 feet
2 taller than the one that you see there that's
3 circled. So the towers and lines, the new,
4 higher towers and lines, will be clearly
5 visible at that height; correct?

6 A. Given the perspective that you're showing
7 from the view, I believe the south shore of
8 Thurston Pond here looking north, because the
9 line runs north of Thurston.

10 Q. Yes, from the dam, standing on the dam. That
11 photo was taking standing -- that we put up
12 earlier, that photo was taken standing on the
13 dam.

14 A. Yes, I would suggest that if they did a
15 simulation of the heights here, you would see
16 them against the sky.

17 Q. Okay. Do you agree that very visible 130- to
18 140-foot-tall towers above the tree line
19 running across the vista, less than half a
20 mile away from this historic dam site, would
21 create an unreasonable adverse effect in this
22 popular location?

23 MR. NEEDLEMAN: Objection. This
24 is all old information that should have and

1 could have been evaluated.

2 CHAIRMAN HONIGBERG: Ms.
3 Bradbury.

4 MS. BRADBURY: Well, the project
5 maps from August couldn't have been evaluated
6 prior to her prefiled testimony. And there was
7 no photo simulation provided by the Applicant.

8 CHAIRMAN HONIGBERG: What are
9 you talking about in August?

10 MS. BRADBURY: Oh, well, let me
11 just put this up.

12 CHAIRMAN HONIGBERG: You're
13 talking about new construction maps?

14 MS. BRADBURY: Yeah,
15 construction maps.

16 CHAIRMAN HONIGBERG: Is there
17 something different in those maps about what
18 was going to be in this location?

19 MS. BRADBURY: Well, I assume so
20 because they filed a new set of them that
21 included this.

22 Jeanne, can we put that up? I
23 think you'll see the date on there is August
24 of 2017. That's Thurston Pond.

1 CHAIRMAN HONIGBERG: My
2 understanding is they filed an entire new set
3 of maps in August.

4 MS. BRADBURY: Yeah, and I don't
5 have all of them.

6 CHAIRMAN HONIGBERG: And I could
7 be wrong, but my understanding is that they
8 don't show any changes in this area.

9 Mr. Needleman, are there
10 changes in this area?

11 MR. NEEDLEMAN: I believe
12 there's one small change in Deerfield that
13 resulted from a request from Ms. Bradbury of
14 the construction panel to move one structure
15 away from a vernal pool. Other than that, I
16 don't think there are any changes in Deerfield.

17 MS. BRADBURY: We're not talking
18 about the vernal pool here.

19 CHAIRMAN HONIGBERG: I didn't
20 think so. And if there's been no opinion from
21 this witness about this visual impact prior to
22 now, you're not going to elicit it at this
23 stage. So I guess the objection is sustained.

24 MS. BRADBURY: Okay. Moving on.

1 Well, could I ask that as a hypothetical
2 question?

3 CHAIRMAN HONIGBERG: Give it a
4 whirl.

5 BY MS. BRADBURY:

6 Q. If you could see the towers and lines from
7 the dam, hypothetically, from a historic
8 site, would you consider that an adverse
9 impact to a historic site?

10 MR. NEEDLEMAN: Same objection.

11 CHAIRMAN HONIGBERG: Yeah,
12 that's a very generic question as asked. And I
13 think her entire testimony is about that very
14 topic: If you can see towers from historic
15 sites, what's the effect. Now, it's hundreds
16 and hundreds of pages, but that's in large
17 measure what this witness's testimony is about.

18 MS. BRADBURY: Right. And we're
19 simply trying to bring it down into a very hard
20 look at a very beautiful place, that it takes
21 it beyond the general and into a specific site.

22 CHAIRMAN HONIGBERG: And you've
23 been given some leeway on that, but you've now
24 gotten too granular and gone into an area that

1 if Counsel for the Public and the witness chose
2 not to go, we're not going to go there right
3 now.

4 MS. BRADBURY: All right. Okay.

5 BY MS. BRADBURY:

6 Q. All right. So, next question. Would
7 multiple views of a transmission project upon
8 approach to a rural historic district create
9 an impact to the overall integrity of the
10 district?

11 MR. NEEDLEMAN: Same objection.

12 CHAIRMAN HONIGBERG: And that's
13 again -- Ms. Bradbury, that sounds like her
14 report, her testimony.

15 MS. BRADBURY: Well, on Page 12
16 of Ms. Widell's supplemental testimony, we
17 looked at her response to Mr. Newman's
18 testimony regarding the Project effects on
19 Nottingham Road Rural Historic District, and
20 she only spoke of views within the district.
21 And we would like to get this witness's opinion
22 of approaching public view impacts within, as
23 well as outside the district.

24 CHAIRMAN HONIGBERG: Is there

1 something that Ms. Widell said that was new or
2 that was said here that you want this witness
3 to respond to?

4 MS. BRADBURY: I'm sorry? Yeah,
5 in her supplemental testimony.

6 CHAIRMAN HONIGBERG: And what
7 did Ms. Widell say?

8 MS. BRADBURY: She spoke only of
9 views within a district, not outside the
10 district.

11 CHAIRMAN HONIGBERG: You're
12 telling -- you're describing -- I don't even
13 know if you're paraphrasing. What did she say?
14 What is it you want this witness to respond to?
15 Let's find out if it's something that is an
16 appropriate area for you ask about. I don't
17 know what she said.

18 MS. BRADBURY: What Ms. Widell
19 said?

20 CHAIRMAN HONIGBERG: What did
21 Ms. Widell say?

22 MS. BRADBURY: Okay. We don't
23 have it handy. Yeah, maybe we do.

24 This is Ms. Widell's

1 supplemental testimony, Page 12, Lines 18 to
2 25. And this is in response to Mr. Newman,
3 the Deerfield Abutters' historic expert, and
4 his testimony regarding project effects on
5 Nottingham Road Rural Historic District. And
6 she's considering only the views within the
7 district. And we would like an opinion of
8 approaching the district from outside the
9 district.

10 A. Okay. I've read --

11 CHAIRMAN HONIGBERG: Wait, wait
12 just a moment.

13 WITNESS O'DONNELL: Sure.

14 MR. NEEDLEMAN: Well, I'd just
15 like to understand the specific question.

16 CHAIRMAN HONIGBERG: Yeah, I
17 don't think we've got a question.

18 WITNESS O'DONNELL: We don't.

19 BY MS. BRADBURY:

20 Q. The question is: Would multiple views of a
21 transmission line project on approach to a
22 rural historic district create an impact to
23 the overall integrity of the district?

24 CHAIRMAN HONIGBERG: Okay. The

1 objection to that is sustained. Is there a
2 question about the supplemental testimony that
3 you want to ask this witness?

4 MS. BRADBURY: Yeah, that
5 supplemental testimony, she is speaking --
6 she's disagreeing with Mr. Newman's prefiled
7 testimony in respect from within the district.

8 (Chairman and counsel conferring.)

9 MS. BRADBURY: I can rephrase
10 this question.

11 CHAIRMAN HONIGBERG: That would
12 be a good idea.

13 MS. BRADBURY: I would simply
14 ask this witness if she agrees with this
15 statement in Ms. Widell's supplemental
16 testimony --

17 CHAIRMAN HONIGBERG: Okay.

18 MS. BRADBURY: -- on Lines 18 to
19 25.

20 (Witness reviews document.)

21 A. The Widell testimony here is reflecting on
22 visibility and identified historic resources.
23 So she's got two subjects: The visibility
24 and the visibility from identified historic

1 resources. What she's suggesting is that
2 those views are minimal.

3 My position would be there are areas
4 throughout Deerfield where these new towers
5 will be visible. I do not think that they
6 are limited to small areas. I do not believe
7 this is really extremely discrete and you're
8 only going to catch a glimpse of it here and
9 there. I think the height of the towers and
10 the wires in particular across the sky
11 because of that height is going to be well
12 above tree line.

13 CHAIRMAN HONIGBERG: I'm sorry,
14 Ms. O'Donnell, but --

15 WITNESS O'DONNELL: So I just --

16 CHAIRMAN HONIGBERG: -- the
17 question really is do you agree --

18 WITNESS O'DONNELL: Do you agree
19 with this statement? The answer is no, I do
20 not agree with her disagreement with the Newman
21 assessment. Is that sufficient?

22 MS. BRADBURY: Thank you.

23 BY MS. BRADBURY:

24 Q. When a historic resource is identified and

1 adverse effects are deemed unreasonable, how
2 is the Applicant held accountable in
3 memorializing efforts to avoid the adverse
4 effects?

5 MR. NEEDLEMAN: Objection.

6 Same --

7 WITNESS O'DONNELL: Generic
8 question.

9 CHAIRMAN HONIGBERG: This is
10 very efficient. The witness is lodging her own
11 objection to the questions. This is great.

12 WITNESS O'DONNELL: Sorry. I
13 got it.

14 CHAIRMAN HONIGBERG: Ms.
15 Bradbury, what we'd like you to do is focus on
16 things that have happened, witnesses'
17 testimony, documents that have been presented
18 in the course of this proceeding that are new.
19 And if you want her to react to or respond to
20 them, that's what we're trying to do here.

21 MS. BRADBURY: Understood. One
22 second.

23 (Pause)

24 MS. BRADBURY: I should have

1 noted these questions pertain to the
2 Programmatic Agreement.

3 BY MS. BRADBURY:

4 Q. So in respect to adverse effects on a
5 historic resource that's been identified, and
6 they are considered unreasonable, how does
7 the Applicant -- how is the Applicant held
8 accountable for keeping a record,
9 memorializing efforts made to avoid them, the
10 adverse effects?

11 CHAIRMAN HONIGBERG: Do you
12 understand the question?

13 WITNESS O'DONNELL: Yeah. I
14 think the question actually misinterprets the
15 Programmatic Agreement.

16 BY MS. BRADBURY:

17 Q. All right. In your experience, at what time
18 would discussions of avoidance, minimization
19 or mitigation be held with affected parties
20 for a project of this scale?

21 MR. NEEDLEMAN: Objection.

22 MS. BRADBURY: This relates to
23 the Programmatic Agreement. All of these next
24 two questions relate to that.

1 CHAIRMAN HONIGBERG: How exactly
2 do they relate to the Programmatic Agreement?

3 MS. BRADBURY: The Programmatic
4 Agreement deals with these issues of avoidance,
5 minimization or mitigation. And the question
6 is when do you have those discussions with
7 affected parties --

8 CHAIRMAN HONIGBERG: How does --

9 MS. BRADBURY: In her experience
10 as an expert --

11 CHAIRMAN HONIGBERG: So is the
12 question how does the Programmatic Agreement
13 work to make things happen? Is that what
14 you're trying to get at?

15 MS. BRADBURY: Specifically,
16 when they are involving the affected parties
17 for a project of this scale.

18 CHAIRMAN HONIGBERG: I'm not
19 sure I understand what you're asking.

20 Ms. O'Donnell, do you
21 understand what Ms. Bradbury is asking?

22 WITNESS O'DONNELL: I think
23 she's asking about the function of the
24 Programmatic Agreement in resolving the adverse

1 impacts. The Programmatic Agreement, as it
2 stands, it establishes a process. It doesn't
3 actually establish methods or schedules.

4 BY MS. BRADBURY:

5 Q. Okay. Thank you.

6 And who's the final arbiter of
7 determining if avoidance effects are
8 sufficiently rigorous?

9 A. All those that participate and are signators
10 of the Programmatic Agreement. And it's
11 under the Section 106 guidance.

12 Q. Right. And is that a negotiation that takes
13 place among all of the affected parties?

14 A. It's specifically called a "consultation,"
15 which means often dialogue and meeting and
16 resolution.

17 Q. Well, what if it couldn't be resolved? What
18 if some people feel that the avoidance
19 efforts simply aren't sufficient? In your
20 experience, has that ever happened that they
21 could not resolve, that one party felt that
22 their avoidance efforts were enough and
23 another party thought that they were not?

24 A. I don't have experience in that case.

1 Q. No?

2 A. No.

3 Q. Okay. Now, you did state that the
4 Programmatic Agreement may not be a
5 sufficient safety net for the SEC. Would you
6 share that same view in respect to private
7 property owners who have National
8 Register-eligible properties?

9 A. The question as stated engages the statement
10 that I made about the SEC safety net, and
11 then your final phrase was for National
12 Register-eligible properties.

13 Q. Right.

14 A. I think that the eligible properties and
15 those that are listed are actually, usually
16 well treated and included in Programmatic
17 Agreements. Those historic and cultural
18 sites and resources that are not listed or
19 eligible are less likely, fairly unlikely to
20 be treated effectively under a Programmatic
21 Agreement through Section 106 because Section
22 106 applies to registered, listed and
23 eligible properties.

24 MS. BRADBURY: Okay. All right.

1 That's all I have. Thank you very much.

2 CHAIRMAN HONIGBERG: Ms. Crane,
3 are you good to take 10, 15 minutes, or do you
4 want to wait?

5 MS. CRANE: You've had
6 experience with me last on a Friday now twice.
7 I really don't think you want to ask me again
8 for last, end of day on Friday.

9 CHAIRMAN HONIGBERG: I'm not
10 going to misinterpret that.

11 MS. CRANE: Oh, please do.

12 CHAIRMAN HONIGBERG: No, I think
13 there's enough people who are going to need to
14 question the witness when we resume next
15 Thursday, right, that we'll have you go on
16 Thursday. There's a few other intervenor
17 groups that have to go then.

18 MS. CRANE: That's fine with me.

19 CHAIRMAN HONIGBERG: All right.
20 Is there anything else we need to do before we
21 adjourn for the day?

22 Ah, yeah, I think there's a
23 decent chance that next Thursday we probably
24 won't start until 10. Commissioner Bailey

1 and I are probably going to have to do a
2 hearing at the PUC starting at 8:00.

3 So, with that, we will
4 adjourn.

5 (Whereupon the Day 53 Afternoon
6 Session was adjourned at 4:49
7 p.m., with the Day 54 hearing to resume
8 on November 2, 2017 commencing at 9:00
9 a.m.)

10
11
12
13
14
15
16
17
18
19
20
21
22
23
24

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24

C E R T I F I C A T E

I, Susan J. Robidas, a Licensed
Shorthand Court Reporter and Notary Public
of the State of New Hampshire, do hereby
certify that the foregoing is a true and
accurate transcript of my stenographic
notes of these proceedings taken at the
place and on the date hereinbefore set
forth, to the best of my skill and ability
under the conditions present at the time.

I further certify that I am neither
attorney or counsel for, nor related to or
employed by any of the parties to the
action; and further, that I am not a
relative or employee of any attorney or
counsel employed in this case, nor am I
financially interested in this action.

Susan J. Robidas, LCR/RPR
Licensed Shorthand Court Reporter
Registered Professional Reporter
N.H. LCR No. 44 (RSA 310-A:173)

	137:14;139:3;140:15	affected (5) 66:19;137:19; 138:7,16;139:13	121:4;122:13	14:4
[add (1) 124:8	affecting (1) 110:12	almost (2) 16:7;36:12	APP81564 (1) 16:19
[No (1) 69:13 [sic] (1) 90:21	added (5) 39:2,8;50:10; 58:15;101:1	afternoon (15) 4:13,14;49:4; 60:17,18;78:2;88:3; 100:16;102:18; 106:15;107:2,3; 110:19;111:20;142:5	along (7) 25:19;34:18;93:20; 95:16;106:17; 113:15;123:5	APP81684 (1) 8:4 APP81688 (2) 10:7;22:1 APP81886 (1) 26:20 APP81950 (1) 41:20 APP82554 (1) 15:20
A	adding (1) 99:11	again (25) 14:4,14,17;16:4, 18;20:19;21:22;29:6; 31:3;46:8,18;47:3, 24;53:9,18;54:19; 65:6;75:18;93:6,11; 110:11;112:18; 122:19;131:13;141:7	alter (2) 62:22;108:1	Appalachian (1) 97:15 appear (6) 6:9;7:10;17:6; 42:10;87:4;98:14 appearance (1) 111:17 appears (5) 16:24;18:6;41:5; 66:4;94:12 Appellant (1) 6:10 Apple (1) 102:14 Applicant (20) 52:16;59:9;61:12; 64:8;65:12;71:22,23; 72:2;78:12,24;80:7; 96:19;98:1,21;106:3; 126:20;128:7;136:2; 137:7,7 Applicants (13) 20:23,24;37:4; 47:4;52:7;57:9;58:2; 86:19;105:20; 107:13;108:21; 112:11,21 Applicants' (1) 57:13 Applicant's (20) 6:10;8:2;10:7; 13:11;16:18;25:9; 26:19;27:19;31:10; 33:22;45:20;46:8; 52:2,13;53:11;54:20; 62:6;65:14;92:11; 113:9 applies (1) 140:22 apply (1) 116:1 applying (1) 29:16 approach (8) 38:12,18;50:18; 85:11;94:2,2;131:8; 133:21 approaching (2) 131:22;133:8 appropriate (3)
	addition (2) 80:22;82:1	against (1) 127:16	alteration (12) 30:18,20,24;31:12, 20;40:14;46:18,21; 55:12,17;57:4,5	
able (9) 7:11;49:11,20; 62:9;73:21;88:18; 92:5;104:18;126:13	additional (8) 10:11,12;14:5,14; 15:8,13;16:16;80:11	ago (5) 8:15;21:23;44:4; 50:12;61:2	altered (4) 39:4;40:13;56:4,5	
Above (5) 22:12;77:5;96:10; 127:18;135:12	address (6) 6:18;67:18;69:14, 16;71:13;91:17	agree (31) 7:8;12:6;13:5; 16:21;23:1;32:4; 37:11,13;38:1,5; 45:4;49:15;55:6; 63:22;65:17;68:24; 71:11;78:10;83:15; 84:2,6,22;91:2; 116:10;118:1,7; 123:10;127:17; 135:17,18,20	altering (1) 74:6	
above-ground (1) 53:1	addressed (2) 18:8;40:5	agreement (26) 59:16;65:11;66:11; 67:15,22;69:9;71:4, 9;72:11,24;82:3; 87:7,9,15,17;137:2, 15,23;138:2,4,12,24; 139:1,10;140:4,21	alternative (2) 77:12;108:17	
Absolutely (5) 32:23;63:14;81:9; 87:8;90:13	addresses (1) 66:21	Agreement (26) 59:16;65:11;66:11; 67:15,22;69:9;71:4, 9;72:11,24;82:3; 87:7,9,15,17;137:2, 15,23;138:2,4,12,24; 139:1,10;140:4,21	always (3) 30:23;36:12;85:12	
Abutter (4) 119:16;125:11,22; 126:3	adequate (4) 70:13,14;76:21; 100:24	agrees (1) 134:14	American (5) 50:15,21;74:8,9,10	
Abutters' (1) 133:3	adequately (5) 18:8;75:20;91:16; 112:11,21	agricultural (8) 19:4;27:2,6;28:3; 33:11;34:14;37:19; 118:19	Ammonoosuc (9) 9:6;13:13;41:15, 23;45:18;48:3;88:19; 100:6;103:18	
access (3) 43:19;88:11;94:9	adjacencies (1) 43:5	agriculture (1) 39:15	among (1) 139:13	
account (1) 73:21	adjacent (11) 9:10;12:8;13:20; 14:22;16:12;36:6,13; 52:8;59:22;72:8;94:5	Ah (1) 141:22	amount (1) 51:3	
accountable (2) 136:2;137:8	adjourn (2) 141:21;142:4	ahead (2) 15:6;121:11	analysis (2) 22:18;78:12	
accurate (4) 17:8;28:12,14;41:5	adjourned (1) 142:6	aided (1) 74:17	analyzed (3) 103:12;112:11,21	
acknowledging (1) 77:10	Administration (1) 73:16	align (1) 87:18	analyzing (2) 111:4,8	
acreage (1) 95:17	admit (1) 6:12	aligns (1) 87:17	Anne (1) 117:6	
acres (2) 80:18;95:13	adopt (1) 5:22	Allenstown-Deerfield (2)	anniversary (1) 117:18	
across (3) 126:23;127:19; 135:10	advance (2) 73:1,2		anticipated (1) 60:13	
action (1) 95:18	advantages (1) 47:22		apart (1) 99:24	
actions (3) 86:12,12;99:12	Adverse (46) 28:16,19;29:3,6; 30:3;34:5,10;37:10, 16;38:2;48:1;51:21; 52:19,20;54:22;65:8; 66:5,8,12,22;68:7; 69:15,20;71:5,6,13; 72:4,18,19;73:7,9,10; 75:7;77:13;107:22; 109:12;110:4,11; 123:12;127:21; 130:8;136:1,3;137:4, 10;138:24		APE (45) 7:2,2;8:9;10:18; 11:17;12:3,4,8,9,13, 18,20;13:3,20;14:6, 22;15:12;16:3,12,13; 20:7,8,10;22:2; 23:15;25:20;54:7,8; 58:7;59:11,15;61:9; 63:7;66:24;69:12,17; 80:6,10;81:5,6,10,18, 20,23;104:14	
active (1) 124:21	adversely (2) 66:18;70:1		apologies (1) 103:7	
actively (1) 74:22	affect (1) 40:24		apologize (2) 53:9;114:23	
activities (1) 69:24			APP68691 (1) 66:6	
actual (2) 44:19;75:2			APP81301 (1)	
actually (22) 5:14;24:18;27:10; 35:10;43:12,14; 44:17;45:3;55:20; 57:18;70:5,6;72:20; 73:10;79:5;81:12; 85:9;97:6;105:23;				

<p>71:12;93:2;132:16 April (2) 5:3;125:17 arbiter (1) 139:6 archeological (1) 70:20 Archeology (2) 9:18;91:22 Architects (1) 50:16 Architectural (2) 5:10;118:11 architecture (5) 21:1;43:18;64:18; 118:17,20 area (84) 6:19,24;8:11,11,13, 16;9:14,24;10:9,17, 18,24;11:15;13:13, 14,19;14:8,15,17,18, 19,24;15:11,15,20, 21;16:2,6,17,21;17:1, 5,19;21:5;23:2,5,5; 26:15,24;27:3,5,15; 28:15;31:17;32:17; 34:13;36:4,5,13; 42:1;43:9,16;47:15; 53:14,15,20;54:3; 57:22;76:15;88:20; 89:11,12,21;92:16; 93:3,15,21;100:6; 102:1;103:18,20,20, 22;104:2;105:3,6; 111:6;121:21; 122:22;126:21; 129:8,10;130:24; 132:16 areas (37) 6:23;7:1,3,5,13,15, 16;12:17;13:8;16:9; 17:6,23;18:13;19:8; 21:3;23:8,22;24:10; 42:5,22;44:14;80:21; 85:14;89:2;91:5,12; 94:8,20;95:22;102:2, 5;103:11;104:7,20; 109:2;135:3,6 argument (2) 95:23;96:3 arise (1) 52:18 around (8) 19:6;35:3;36:4; 43:9;44:20;51:5; 92:19;95:12 arrangement (1) 115:24 art (1) 8:20 Ashland (1) 106:20 aside (1)</p>	<p>56:23 ASLIN (12) 4:9,12;49:2,6;51:7, 13,15,17;77:19; 78:19;106:23;107:11 Aslin's (1) 84:18 aspects (8) 28:21;29:1;33:21; 35:2;38:20,24;40:3,4 assess (2) 24:15;38:6 assessed (4) 30:1;31:7;35:6; 52:6 assessing (2) 28:10;64:6 assessment (12) 24:19;26:9;28:5, 17;29:19;30:13; 38:18;49:16;101:12; 105:22;112:6;135:21 assessments (1) 78:17 assets (1) 90:8 assigned (1) 54:4 association (2) 28:24;39:14 assume (2) 15:18;128:19 assurance (1) 73:4 atlas (4) 119:18,20;121:14; 123:3 atmospheric (1) 35:15 attached (2) 4:23;5:19 attachment (1) 22:10 attention (5) 58:14;62:10;83:11; 96:20;107:5 attorney (5) 102:19,24;115:1,3, 6 attorneys (1) 115:10 audible (1) 35:16 August (8) 82:7,24;103:2; 126:22;128:5,9,23; 129:3 availability (1) 62:22 available (2) 51:4;77:20 avoid (11) 30:12;57:17;64:8;</p>	<p>68:8;70:4;73:10; 75:10,11;77:13; 136:3;137:9 avoidance (10) 70:8,9,12;76:6; 106:24;137:18; 138:4;139:7,18,22 avoided (6) 57:11;65:7;66:14; 74:14;76:7;108:9 avoiding (3) 65:7;107:14; 108:10 aware (5) 43:15;61:12;68:18; 95:7,10 away (4) 27:8;61:9;127:20; 129:15</p>	<p>29:4 benefit (2) 77:11;109:20 benefits (1) 97:20 best (3) 70:7;74:15;75:3 Beth (1) 78:4 better (4) 50:4,5;77:11; 119:24 beyond (18) 12:17,20;14:7; 25:20;36:10,13,16, 21;44:8;59:14;81:10, 13,20,23;86:7;87:16; 99:13;130:21 big (13) 38:16;39:5,17,19; 52:19,22;54:17; 64:17;96:12,12,13, 14;118:22 bigger (3) 31:20;39:6;58:13 bisecting (1) 46:2 bisects (1) 120:13 bit (4) 21:14;65:15;89:3; 96:21 black (7) 8:10,13;9:15; 13:15;14:19;41:21; 53:19 blanket (2) 57:24;62:17 blasting (1) 58:21 blue (2) 16:23;17:5 BOEPPLE (8) 78:1,5;82:20,22, 24;83:5;87:22; 102:24 both (8) 5:23;12:14;13:24; 23:12;36:10,16; 54:16;85:10 bottom (4) 22:15;46:1;60:6; 84:11 boundaries (13) 81:9;92:6,14; 93:10,16;94:12,14, 15;98:16,21;100:13, 19;101:10 boundary (10) 15:16;16:23,24; 45:4;92:17,19;93:3,6, 24;100:21 box (4)</p>	<p>37:14;55:1,15;57:9 boy (1) 27:19 Bradbury (63) 102:10;106:7,8; 114:18;117:1,2,5,6, 10,14;119:17,19,23; 120:4;122:7,11; 123:18,19;124:7; 125:9,12,21,23; 126:2,4;128:3,4,10, 14,19;129:4,13,17, 24;130:5,18;131:4,5, 13,15;132:4,8,18,22; 133:19;134:4,9,13, 18;135:22,23;136:15, 21,24;137:3,16,22; 138:3,9,15,21;139:4; 140:24 Branch (2) 13:23;53:7 breadth (1) 34:4 break (2) 51:8,10 Bridge (2) 5:13,14 bridges (3) 5:12,15;118:19 brief (1) 100:4 bring (5) 90:12;108:21; 123:20;124:10; 130:19 brings (1) 104:19 broad (3) 7:3;33:12;85:5 broadens (2) 85:17,18 broader (5) 20:7;80:10;84:23; 85:4;87:4 broadest (1) 79:23 broadly (4) 18:15;72:15;77:7; 86:5 brought (3) 62:20;92:15;93:13 Buck (1) 16:1 Buffalo (1) 64:10 build (3) 11:12;108:11; 124:23 building (1) 47:19 buildings (6) 33:16;74:6,6,9; 124:18,20</p>
--	--	---	---	---

B

<p>build-out (1) 74:4</p> <p>built (1) 120:21</p> <p>buried (1) 64:24</p>	<p>catch (1) 135:8</p> <p>Cate (2) 122:2;123:1</p> <p>categories (2) 29:5;46:15</p> <p>categorized (1) 79:15</p> <p>category (8) 29:21;30:18;32:22; 34:21;35:9,14;46:18; 50:11</p> <p>cause (2) 55:9,12</p> <p>cautioned (1) 4:6</p> <p>celebration (1) 117:18</p> <p>cemeteries (1) 99:15</p> <p>Center (6) 14:12;18:3;25:17; 48:5;121:13,14</p> <p>centers (1) 80:22</p> <p>Centre (1) 50:9</p> <p>certain (1) 92:3</p> <p>certainly (7) 12:12;18:23;55:8; 81:5;109:7;116:4; 118:6</p> <p>cetera (1) 100:7</p> <p>CFP (2) 22:11;60:10</p> <p>CFP5756 (1) 22:14</p> <p>CFR (1) 29:8</p> <p>Chair (1) 106:12</p> <p>CHAIRMAN (62) 4:3,10;51:7,9,13, 16;77:20,22;87:24; 96:24;97:3,10;102:8; 106:6;113:5,13; 114:13,17,21;115:15, 22;116:11,20,24; 117:3;123:17;124:4, 13;128:2,8,12,16; 129:1,6,19;130:3,11, 22;131:12,24;132:6, 11,20;133:11,16,24; 134:8,11,17;135:13, 16;136:9,14;137:11; 138:1,8,11,18;141:2, 9,12,19</p> <p>chance (1) 141:23</p> <p>Change (12) 30:23;32:17;33:24;</p>	<p>38:19;39:1,11,12; 40:21;47:1;114:4,9; 129:12</p> <p>changed (4) 16:22;39:1;64:12; 113:16</p> <p>changes (5) 38:22,23;129:8,10, 16</p> <p>character (8) 9:23;32:18;33:1; 44:2,11;64:12,17; 108:5</p> <p>character-defining (15) 30:6,24;33:2,18; 35:11;38:10,13,19; 45:12;63:12,20;64:9, 22;67:10;73:22</p> <p>characterization (1) 48:15</p> <p>characterize (2) 46:21;47:8</p> <p>characterized (1) 7:5</p> <p>cherished (1) 119:1</p> <p>chose (2) 81:10;131:1</p> <p>chosen (1) 17:22</p> <p>Christine (9) 43:9;47:20;88:7, 14;92:16,20;94:6; 95:8,11</p> <p>chunk (1) 92:24</p> <p>Church (2) 121:12;122:19</p> <p>circled (2) 126:9;127:3</p> <p>circular (1) 48:21</p> <p>circulation (3) 33:13;35:1;94:10</p> <p>circumstances (1) 56:16</p> <p>citation (1) 40:11</p> <p>cite (1) 83:19</p> <p>cited (2) 29:11;85:7</p> <p>cites (1) 29:7</p> <p>citizen (1) 90:23</p> <p>citizens (3) 90:20,24;91:4</p> <p>city (2) 64:12;102:20</p> <p>claiming (1) 30:12</p> <p>clarification (3) 116:17,23;120:16</p>	<p>clarify (3) 24:17;98:16; 120:10</p> <p>clear (4) 36:15;67:21;92:2; 108:17</p> <p>clearly (9) 45:3;80:20;85:22; 86:15;90:7;95:2; 113:17;116:12;127:4</p> <p>close (5) 52:19;63:21;65:5; 90:22;96:19</p> <p>closure (1) 72:11</p> <p>Club (8) 43:8;44:19,22,23; 88:5,12;94:18;97:15</p> <p>cohesive (3) 9:22;15:17;21:2</p> <p>cold (1) 78:2</p> <p>Colebrook (1) 9:5</p> <p>collaboration (1) 28:7</p> <p>co-locating (1) 76:16</p> <p>co-location (1) 77:8</p> <p>color (2) 16:23;42:8</p> <p>colors (1) 42:10</p> <p>combined (3) 79:18;88:8;105:19</p> <p>commencing (1) 142:8</p> <p>comment (5) 17:18;20:13;38:6; 92:5;107:12</p> <p>commentary (1) 108:22</p> <p>commented (1) 21:23</p> <p>comments (1) 89:23</p> <p>commercial (1) 34:18</p> <p>commissioned (1) 43:1</p> <p>Commissioner (1) 141:24</p> <p>Committee (7) 9:12;50:16;71:2,3, 12;88:3;105:16</p> <p>Committee's (1) 105:7</p> <p>communities (2) 106:17;119:9</p> <p>community (8) 18:19,24;21:14,15,</p>	<p>15;89:10;90:3; 124:21</p> <p>Company (7) 24:15;26:7;27:7, 22;28:8;29:16; 105:21</p> <p>compensate (1) 70:5</p> <p>complete (3) 73:5;74:1,2</p> <p>completed (1) 28:8</p> <p>completely (2) 64:12;92:2</p> <p>component (5) 33:12;38:7;43:13, 22;44:24</p> <p>components (7) 25:16;42:20;44:1, 7,9,16;90:4</p> <p>comprehensive (1) 90:16</p> <p>comprising (1) 37:18</p> <p>concept (1) 51:4</p> <p>conception (1) 19:1</p> <p>conceptually (1) 98:17</p> <p>concern (2) 52:1;59:7</p> <p>concerns (3) 51:24;52:12;61:24</p> <p>conclude (1) 37:8</p> <p>conclusion (6) 18:10;25:4;52:23; 105:8;113:23,24</p> <p>conclusions (1) 97:19</p> <p>Concord (5) 102:20;103:21; 104:1;105:4,12</p> <p>condition (2) 57:23;60:12</p> <p>conditions (1) 23:17</p> <p>conducted (1) 7:18</p> <p>conferring (1) 134:8</p> <p>confidential (1) 93:17</p> <p>confirm (3) 45:21;60:20;82:23</p> <p>connect (1) 94:3</p> <p>connected (2) 94:5,21</p> <p>Connecticut (1) 24:2</p> <p>connections (1)</p>
--	--	--	---	--

<p>94:7 connectivity (1) 45:8 conservation (8) 42:12;80:19,20; 86:14;90:18;91:17; 95:10;99:15 conserved (1) 91:6 conserving (1) 86:13 consider (4) 20:17;22:4;98:17; 130:8 considerable (2) 64:2;125:1 considerably (3) 12:17;50:3;96:9 consideration (1) 13:3 considered (7) 33:19;74:12;86:19; 101:18;111:11; 119:2;137:6 considering (5) 93:22;94:1;118:23; 119:6;133:6 considers (1) 83:17 consistency (2) 31:1;43:18 consistent (2) 41:9;116:10 constructed (1) 75:8 constructed-related (1) 60:14 construction (11) 55:3;58:10,12; 60:21,24;62:14; 72:23;95:23;128:13, 15;129:14 consult (1) 79:8 consultants (7) 31:10;33:22;46:8; 52:3,14;57:10;63:5 consultation (4) 65:22;71:17;98:6; 139:14 consulting (10) 7:17;8:18,19;10:1; 43:2;65:23;71:19; 81:22;100:8;104:5 contact (1) 89:9 contemplated (1) 124:5 content (1) 89:6 context (9) 32:16;36:2;43:20; 48:7;50:1;56:8;</p>	<p>68:16;75:5;91:14 contextual (1) 49:21 contiguous (1) 43:6 continually (1) 96:7 continue (2) 19:16;124:22 continuity (2) 45:13;95:5 contractors (2) 62:6;73:21 contrary (1) 110:14 contributes (1) 32:20 contributing (3) 33:4,7;34:9 controls (1) 70:21 conversation (2) 106:23;107:1 convinced (1) 100:17 copy (1) 117:13 core (1) 93:21 Corey (1) 17:23 corner (1) 60:6 corollary (1) 69:3 correcting (1) 35:13 correction (2) 5:18,21 corrections (1) 5:6 correspond (1) 11:24 corresponds (1) 23:2 corridor (21) 24:4,6;25:15,19; 30:9;31:23;32:6,12; 33:6;46:22;47:10; 72:5,7;76:23;80:7; 81:14;95:21;96:8,8, 17;120:12 corridors (2) 13:24;64:13 Counsel (20) 4:20;5:2;60:2; 92:15;103:3,7; 106:16;107:7; 109:21;115:5,21; 116:2,6;117:8,15; 119:13;122:8;124:6; 131:1;134:8 count (1)</p>	<p>51:21 counterintuitive (1) 21:7 country (7) 50:24;91:5,18,20; 95:15,17;96:10 couple (6) 7:14;46:16;51:18; 53:1;88:16;106:20 course (2) 62:21;136:18 Court (1) 4:6 cover (2) 69:22;115:10 covered (4) 23:3;34:4;35:8,10 covers (1) 23:4 craft (1) 56:14 Crane (5) 102:11;141:2,5,11, 18 create (5) 68:22;74:20; 127:21;131:8;133:22 created (4) 5:9;68:19,23; 117:17 Criteria (4) 28:16;31:3;51:22; 81:4 critical (1) 90:15 criticized (3) 20:7;75:16,19 critique (2) 75:19;76:5 cross (6) 115:4;116:2,7,12, 13;123:3 crosses (3) 16:3;120:24; 122:24 cross-examination (7) 77:21,24;88:1; 97:12;102:16; 106:13;117:4 Crossing/North (1) 48:3 cultural (215) 6:4,8,23;7:6,8,21; 8:3,8,24;9:5,7,8,11, 16,22;10:9,12,15,23; 11:3,10,13;12:1,7; 13:1,18,22,23;14:5, 11,12,15,21,24;15:2, 10,17,23,24;16:1,4, 10,20;17:7,10,16,19; 18:1,4,11,15,17;19:1, 13,20;20:10,13,15, 20;21:6,24;23:6,13,</p>	<p>14,21;24:16,20;25:6, 21;26:12,16,18,21, 24;27:11,13,23; 28:11;29:20;30:10; 31:15;32:6,10,16,24; 33:11;36:18,19;37:3, 11,18,21;38:3,6,8,17; 40:17,20,21;41:12, 15,18,21,23;42:6,16, 18;43:6,10,12,22; 44:1,5,15,16;45:5,11, 19,22;46:3,9,11,16, 24;47:7,15;48:5,8,23; 49:8,13,14,15;50:8, 10,18,19;51:19; 52:15,22;53:6,13,16, 19;63:3,12,16;64:6; 65:8;72:5;73:18; 78:11,16,20,23,24; 79:6,11,16,17,24; 80:8,11,16;81:16,19; 82:1,4;83:12,16,17, 21;84:3,14;86:23; 87:9;88:18;89:1,3, 21;91:15;92:6;93:7; 94:13;95:22;97:23; 98:14,18,20;99:1,3,9, 18,20,23,24;100:3, 10,19,23;101:7,14, 15;105:5,10,11,13, 24;107:15,20;110:9, 13;112:15;113:1; 140:17 culturally (1) 80:23 culture (1) 86:20 cumulative (2) 66:22;96:16 current (4) 33:6;77:17;80:19; 99:3 currently (2) 72:14;97:20 cut (4) 79:20,21;120:1,8</p>	<p>56:3 Danielle (1) 102:18 dark (1) 24:5 data (2) 25:12;100:17 date (6) 62:5;82:23;105:17; 112:10,20;128:23 dated (3) 82:7,14;103:2 Dawn (1) 82:20 Day (10) 49:3;75:24,24; 110:19;111:19,23; 141:8,21;142:5,7 DC (1) 73:17 deal (1) 68:14 dealing (1) 56:9 deals (2) 66:12;138:4 decades (1) 49:23 decent (1) 141:23 deemed (1) 136:1 deeper (1) 43:2 Deerfield (32) 16:20;17:15;18:2, 3,6,7,19;19:9,11; 106:17;117:7,16; 119:16,22;120:13,18; 121:21;122:2,23; 123:6,13,24;124:16; 125:3,10,22;126:3,6; 129:12,16;133:3; 135:4 Deerfield's (2) 117:17;122:10 deficiencies (1) 101:9 define (3) 79:7;99:9,17 defined (15) 7:10,17,20;8:8,16; 9:24;25:22;26:13; 27:5;81:16;92:7; 99:3,12;100:5,7 defining (3) 21:5;94:11;98:24 definition (18) 11:10,19;20:1; 28:2;43:24;67:12; 69:21;79:17;83:16, 17,24;84:2,8,23;86:7; 87:13;100:10;104:6</p>
D				
		<p>d/b/a (1) 83:3 daily (1) 43:24 daily-work (1) 71:21 Dam (10) 15:2;125:8,13,19; 126:6;127:10,10,13, 20;130:7 damage (5) 29:22;30:22;55:10, 13,16 damaged (1)</p>		

<p>definitional (1) 79:24</p> <p>definitions (4) 9:21;84:19;85:8; 100:9</p> <p>degrade (2) 29:2;30:23</p> <p>Delight (4) 120:15;121:3; 122:13,17</p> <p>dense (2) 19:3;119:10</p> <p>densities (1) 104:16</p> <p>density (3) 25:24;124:15; 125:1</p> <p>denuded (1) 64:13</p> <p>Department (2) 97:21;106:19</p> <p>departments (1) 50:4</p> <p>dependent (1) 89:14</p> <p>Depends (3) 81:3;89:13,15</p> <p>depth (2) 37:2;102:1</p> <p>describe (3) 9:12;32:21;98:8</p> <p>described (3) 12:21;31:22;73:23</p> <p>describing (1) 132:12</p> <p>description (3) 28:12;35:7;62:18</p> <p>design (11) 28:22;39:1;57:12; 73:20;75:4;107:16, 18;108:2,3,18;109:7</p> <p>designated (1) 85:14</p> <p>designation (1) 21:12</p> <p>designed (2) 74:14;87:15</p> <p>desirable (1) 57:2</p> <p>destroying (1) 30:4</p> <p>destruction (6) 29:22;30:21;31:11; 55:2,9,14</p> <p>detailed (3) 11:13,18;73:18</p> <p>determination (3) 74:7;80:8;110:7</p> <p>determine (1) 68:7</p> <p>determined (3) 12:13;59:15;90:14</p> <p>determining (1)</p>	<p>139:7</p> <p>develop (1) 61:20</p> <p>developed (5) 9:20;43:16,16; 73:17;99:22</p> <p>developing (1) 108:11</p> <p>development (10) 79:4;95:9;109:17; 110:3;111:2,5,9; 112:5,13,23</p> <p>Devil's (1) 94:20</p> <p>DeWan (2) 109:15;110:24</p> <p>DHR (14) 7:17;8:16;9:24; 25:10;28:9;43:1; 49:20;65:13;81:22; 83:17;98:22;100:7; 103:2;104:5</p> <p>DHR's (1) 84:6</p> <p>dialogue (1) 139:15</p> <p>dictated (1) 104:21</p> <p>difference (1) 96:12</p> <p>differences (1) 56:2</p> <p>different (22) 6:18,19;17:2; 30:21;31:5;32:3; 39:2,2,41:12;45:17; 51:19,24;53:4,94:11; 103:11;104:24; 107:16,18;108:13; 109:13;115:10; 128:17</p> <p>differentiation (1) 17:12</p> <p>differently (3) 34:12;45:6;65:2</p> <p>differs (1) 98:19</p> <p>difficult (2) 49:10,11</p> <p>Dilution (1) 48:19</p> <p>diminish (3) 35:16;37:6;63:15</p> <p>DIRECT (16) 4:11,22;5:23; 29:24;30:12;31:6; 54:7,7,55:7;57:10; 63:7;66:20,21;69:3; 80:5;83:10</p> <p>directed (6) 43:1,18;81:21; 82:8,13;100:9</p> <p>directives (1)</p>	<p>104:5</p> <p>directly (4) 36:13;43:5;68:4; 71:21</p> <p>disagree (1) 52:23</p> <p>disagreeing (1) 134:6</p> <p>disagreement (1) 135:20</p> <p>disagreements (2) 52:2,13</p> <p>disassemble (1) 56:23</p> <p>disassembled (2) 55:18;56:4</p> <p>disassembly (1) 56:7</p> <p>discernible (1) 9:23</p> <p>disclosure (1) 124:10</p> <p>discounting (1) 22:21</p> <p>discover (1) 81:6</p> <p>discoveries (1) 59:18</p> <p>Discovery (5) 68:1,5,15;69:4; 70:16</p> <p>discrete (6) 6:23;7:1,5;42:5; 44:9;135:7</p> <p>discuss (1) 29:14</p> <p>discussed (1) 78:19</p> <p>discussing (2) 12:1;107:12</p> <p>discussion (7) 48:21;49:3,7;55:1; 65:15;69:23;120:9</p> <p>discussions (2) 137:18;138:6</p> <p>distance (3) 47:9,12;59:6</p> <p>distances (2) 72:7;76:14</p> <p>distinction (6) 12:6;18:13;31:16; 48:6,22;86:18</p> <p>distinguish (1) 49:12</p> <p>district (22) 18:14;27:2;28:3; 34:14;37:20;42:22; 43:10;47:11;131:8, 10,19,20,23;132:9, 10;133:5,7,8,9,22,23; 134:7</p> <p>districts (9) 42:6,9;44:6,7;</p>	<p>98:20;101:7,16; 108:24;118:19</p> <p>disturb (1) 57:17</p> <p>disturbance (1) 58:20</p> <p>disturbed (1) 57:22</p> <p>diverse (1) 24:11</p> <p>Division (1) 82:9</p> <p>Docket (1) 83:4</p> <p>document (10) 10:7;17:21;27:24; 40:6,7;65:15,18; 66:4;75:12;134:20</p> <p>documentation (3) 50:20;74:8,17</p> <p>documents (5) 5:7;78:7;79:9; 86:11;136:17</p> <p>DOE (4) 12:21;65:12;66:19; 71:20</p> <p>dominance (1) 41:6</p> <p>done (16) 24:14;26:10;27:21; 28:17;29:18;30:14; 41:4;55:19;60:13; 73:5;75:3;77:10; 78:12;80:8;88:19; 108:23</p> <p>DOT (3) 59:2,23;60:22</p> <p>DOT's (1) 60:4</p> <p>double (1) 39:19</p> <p>down (13) 9:15;29:4;32:13; 33:12,16;34:22; 35:14;45:7,23;50:17; 103:17;123:21; 130:19</p> <p>downloaded (1) 25:11</p> <p>dozen (1) 72:3</p> <p>draw (1) 105:8</p> <p>drawn (1) 92:19</p> <p>drilling (1) 58:21</p> <p>drop (2) 34:22;93:10</p> <p>dropping (1) 45:1</p> <p>dry-laid (1) 56:12</p>	<p>due (2) 24:1;49:22</p> <p>dug (1) 43:2</p> <p>duly (1) 4:5</p> <p>Dummer (3) 41:16;88:8;89:19</p> <p>duplications (1) 56:2</p> <p>during (1) 109:16</p> <p>during-construction (1) 59:19</p> <hr/> <p style="text-align: center;">E</p> <hr/> <p>earlier (9) 22:3;81:19;84:17; 100:16;103:1; 106:22;110:18; 114:5;127:12</p> <p>earth (1) 12:16</p> <p>easement (1) 95:11</p> <p>east (3) 45:1;92:20;93:10</p> <p>eastward (1) 15:15</p> <p>east-west (1) 93:11</p> <p>economic (2) 86:1;87:2</p> <p>economics (1) 86:4</p> <p>edge (6) 14:23;54:10,15; 63:21;100:21,22</p> <p>editing (1) 5:8</p> <p>education (4) 74:12,17,21;90:19</p> <p>educational (1) 86:2</p> <p>Effect (26) 10:19;11:15;14:8; 28:2,16,20;29:3; 30:3;37:10,17;38:2; 48:1,10;52:20,20; 54:3,7,22;55:7; 64:16;68:7;72:19,20; 123:12;127:21; 130:15</p> <p>effective (2) 72:13;76:20</p> <p>effectively (2) 109:5;140:20</p> <p>effects (43) 6:4;24:15,19; 27:20;28:6;29:6; 31:6;34:10;35:9; 40:15,19;46:10;48:8;</p>
--	---	--	---	---

<p>51:19,22;52:5;54:19; 57:10;58:5,9;59:7; 63:2,2;64:6;65:8; 66:5,8,12,23;69:20; 71:5,6;76:8,14;82:2; 107:22;131:18; 133:4;136:1,4;137:4, 10;139:7 efficient (1) 136:10 effort (1) 117:24 efforts (6) 71:21;91:6;136:3; 137:9;139:19,22 eight (4) 10:22;29:5,11; 51:21 either (6) 5:6;34:2;54:4; 69:1;89:10;91:5 electric (1) 77:3 electrical (2) 35:3;77:16 element (4) 39:1,8;47:21;68:9 elements (12) 33:17;35:1,16; 37:6,9;39:17;45:11; 67:10;70:22;77:2; 99:10;119:7 elicit (1) 129:22 eligible (10) 20:2;37:23;84:13, 24;86:9,22;87:11; 140:14,19,23 eliminated (1) 76:14 Elizabeth's (1) 73:13 ELMO (2) 82:21;117:12 elms (1) 64:11 else (3) 48:19;106:8; 141:20 employer (1) 4:16 encompasses (1) 44:6 encounter (3) 70:19,20;96:7 end (5) 15:3;40:12,18; 75:11;141:8 endorse (1) 7:11 Energy (2) 83:4;97:22 engage (1)</p>	<p>90:15 engagement (2) 90:3,4 engages (1) 140:9 enough (5) 58:4;77:13;96:19; 139:22;141:13 enrichment (1) 90:20 entire (7) 38:17;48:24;72:4; 95:7;118:24;129:2; 130:13 entirely (2) 16:7;67:21 entirety (2) 49:14;88:20 enumerated (1) 99:14 envelope (2) 31:3;58:19 environmental (1) 90:8 error (1) 5:9 essentially (9) 29:24;30:8;35:20; 38:21;52:20;67:18; 71:5,22;120:13 establish (2) 100:13;139:3 established (2) 94:18,22 establishes (4) 66:15;70:3;90:7; 139:2 establishing (1) 95:5 et (1) 100:7 evaluated (3) 51:23;128:1,5 evaluating (1) 48:8 Evaluation (15) 27:21;29:14,17; 30:8;31:9;33:23; 35:9;40:5;46:9,19; 49:9;63:2;105:6,16; 118:3 even (6) 30:9;62:16;70:5; 81:20;96:5;132:12 eventually (1) 9:20 Eversource (1) 83:4 everybody (1) 117:13 everyone (2) 30:20;91:9 everything's (1)</p>	<p>31:24 everywhere (1) 79:23 evolution (2) 44:11;91:20 exact (4) 40:10;56:2;90:22; 100:18 Exactly (3) 8:22;36:22;138:1 EXAMINATION (1) 4:11 examining (2) 115:2,13 example (12) 34:4,10;40:17; 43:8;55:21;56:11; 57:5;61:21;63:19; 73:12;82:6;116:8 examples (3) 29:6;46:16;51:21 excavation (1) 56:19 Except (1) 70:22 exclusive (1) 118:12 Exclusively (2) 20:4,5 Excuse (1) 78:2 executed (1) 65:12 Exhibit (33) 4:21;5:3,19;6:10; 8:2;10:7;13:11,12; 14:16;16:18;22:11, 16;23:16;26:19;44:2; 45:20;53:8,11;54:20; 60:2;65:14;83:7; 103:4,5,10;109:20, 22;117:9,15;119:15, 16;120:17;122:9 exhibits (3) 5:4;98:1;101:8 existed (1) 76:11 existence (1) 59:10 existing (11) 32:4;76:9,17; 95:21;113:22; 120:19,24;125:16; 126:8,17,21 exists (4) 44:12;47:2;56:22; 126:18 expensive (1) 55:21 experience (14) 39:16,19;47:16; 58:6,13;78:23;79:2; 80:4;110:13;137:17;</p>	<p>138:9;139:20,24; 141:6 expert (4) 112:4;117:22; 133:3;138:10 expertise (1) 111:6 experts (1) 113:9 explain (1) 96:20 explanation (2) 47:5;69:21 express (1) 45:14 expresses (2) 26:2;95:19 extend (4) 16:5;81:5;92:21,23 extended (1) 15:14 extends (3) 54:15;92:20,23 extensive (1) 78:22 extent (6) 43:14;44:4;69:14; 72:17,19;107:24 extremely (1) 135:7</p>	<p>far (6) 36:7;44:21;50:2; 57:12;59:13;121:6 farther (1) 50:3 feature (9) 30:24;56:8,21; 61:9;63:12,21;64:22; 65:5;75:13 features (32) 32:19,20;33:2,4,8, 19;34:9;35:11,18; 38:10,13,19;45:12; 55:17,22;56:3;57:11, 15;59:8,10;61:8; 62:9,12;63:6;64:4,9; 67:10,19;73:22; 80:23;98:10;104:17 federal (9) 28:18;29:8,12,17; 32:23;36:2,9;89:4; 100:10 feel (3) 39:10;72:12; 139:18 feeling (3) 28:23;39:8,12 feet (23) 54:4,9,15;56:17; 58:6,15,22,24;59:6, 11;60:13,23;61:9,10, 11,22;62:8;63:8; 126:21,24,24;127:1,1 felt (2) 99:12;139:21 few (11) 10:3;21:22;42:3; 61:2;97:16;102:22; 104:14;106:12; 117:7;118:18;141:16 fewer (1) 109:5 field (11) 7:19;9:19;11:11; 25:13;26:14;39:4; 45:9;51:5;65:4; 78:22;79:4 fields (3) 33:8;34:1,12 figure (11) 8:6,23;14:18;15:7; 17:6;22:1;23:13; 41:17;53:10;68:8,8 filed (4) 6:6;82:7;128:20; 129:2 files (1) 24:9 filing (1) 78:8 Fillmore (2) 114:14,16 filter (1)</p>
F				

21:13 final (4) 5:11;37:14;139:6; 140:11 finally (1) 126:2 find (6) 49:4;56:1;68:14; 70:17;100:18;132:15 Finding (7) 37:15,16;39:24; 47:23,24;54:21; 109:1 findings (4) 26:6;71:24;81:18, 23 fine (3) 31:24;113:21; 141:18 first (12) 19:12;26:15;27:20; 28:15;29:21;34:21; 55:1;70:7;72:1; 76:18;99:1;109:17 fit (1) 75:4 five (7) 6:8,17;17:6;41:2,3; 81:15;103:11 flip (2) 14:3;15:6 flipped (1) 90:23 flipping (1) 15:19 Focus (8) 5:11;20:23;30:10; 43:17;47:3;66:3; 118:7;136:15 focused (8) 19:2;20:9;35:21; 50:7;55:13;78:24; 118:20,22 follow (5) 59:4;93:8,23; 101:3;107:11 followed (3) 19:20;94:14; 101:11 following (4) 60:10;62:7;121:1, 11 follows (2) 40:8;93:24 follow-up (1) 101:11 foreground (1) 36:22 foreseeable (1) 66:22 forest (16) 34:20;42:12,13; 44:14;78:5;88:12,13,	13;92:17,18;93:1,4; 94:5;95:1,3;109:10 forested (1) 34:19 forests (2) 79:19;109:9 forever (1) 95:9 form (4) 28:8;29:5;54:18; 58:2 format (1) 17:3 formerly (1) 121:13 forth (4) 58:11;74:23;98:12; 99:16 forward (3) 56:6;86:5;93:14 found (7) 12:17;15:16;25:18; 80:16;81:3,15; 125:24 foundation (2) 56:13;124:23 foundational (1) 85:10 foundations (2) 58:10;84:5 founded (1) 100:15 four (13) 8:24;10:3,11,12, 12;13:1;16:9;21:24; 23:14,21;48:11;70:3; 112:16 four-step (1) 70:7 fourth (1) 79:21 fragile (1) 58:11 framed (1) 104:23 framework (3) 68:17,18;71:17 Franconia (2) 14:24;53:21 Franklin (6) 15:1,4;103:21; 104:1;105:4,12 frequently (1) 33:5 Friday (4) 60:17,18;141:6,8 friendly (5) 115:4;116:2,7,12, 13 front (1) 5:1 frontage (1) 34:18	fruitfulness (1) 86:4 full (4) 4:15;25:20;34:3; 124:10 fully (2) 7:11;35:6 function (1) 138:23 funded (1) 50:5 funding (1) 49:23 further (10) 11:17;18:5,9; 42:24;74:15;76:12; 101:18;106:5; 114:12;124:24 Future (2) 11:23;74:21	global (1) 99:18 goals (2) 112:14,23 goes (3) 31:21;66:24; 103:17 gold (1) 42:8 Golden (3) 9:3,4;27:3 Good (29) 4:13,14;5:21;7:18; 12:18;50:18,19;51:8; 56:11;59:14;62:2; 72:22;73:1,2;76:24; 78:2;88:3;90:23; 92:1,24;101:1; 102:18;104:16; 106:15;117:21; 118:11;122:4; 134:12;141:3 govern (1) 71:5 Government (1) 89:5 governs (1) 65:18 Grange (2) 28:4;34:15 Granit (1) 25:12 granular (1) 130:24 graveyard (1) 99:15 graveyards (1) 98:11 gray (1) 122:16 Great (18) 7:22;8:3,14;10:8; 21:21;23:3,5,13; 41:18;42:1;81:13; 90:5;94:16;95:6; 100:6;102:1;103:15; 136:11 greater (1) 89:11 green (1) 42:12 grew (1) 64:10 Ground (8) 22:12,18;23:17; 43:21;44:18;58:20; 62:7,21 group (5) 88:6,9;89:24; 100:2;102:21 groups (3) 98:8;102:10; 141:17	guess (6) 10:11;18:12;51:20; 66:17;104:19;129:23 guidance (8) 36:9;58:21;62:1; 68:21;73:19;85:15, 16;139:11 guided (1) 28:17 Guidelines (1) 83:22
H				
half (3) 16:8,8;127:19 HALS (1) 74:10 Ham (2) 13:23;53:7 Hampshire (47) 6:20;12:23;18:21; 21:8,11,17,19;23:19; 25:12,18,22;36:23; 49:10,19;50:2;51:2; 59:2;60:4,21,22; 70:23;79:12,15,19; 82:9;83:3;84:19; 85:8,15,21,23;86:3; 87:4,20;90:9,20; 91:10;98:18,22; 99:11;103:2;108:1,6; 118:1,8;119:10,20 Hampshire's (1) 84:22 Hampton (1) 106:18 hand (4) 56:15;58:16;79:22; 117:11 hand-built (1) 65:4 handle (1) 115:12 handled (1) 33:15 handling (1) 66:12 handwriting (1) 53:9 handy (2) 119:13;132:23 happen (3) 70:10,13;138:13 happened (4) 28:13;74:18; 136:16;139:20 hard (1) 130:19 harder (1) 91:13 harvest (1) 34:21				

<p>Harvey (1) 9:5</p> <p>hay (2) 34:1,12</p> <p>Haynes (1) 121:8</p> <p>head (3) 19:6;50:15;93:11</p> <p>heading (2) 45:1;83:12</p> <p>headings (1) 67:23</p> <p>headquarters (1) 73:15</p> <p>heads (1) 122:16</p> <p>hear (1) 32:8</p> <p>heard (2) 113:16;117:21</p> <p>Hearing (5) 4:2;35:5;51:12; 142:2,7</p> <p>hearings (1) 109:16</p> <p>heat (1) 64:16</p> <p>height (7) 96:11;126:15,24; 127:1,5;135:9,11</p> <p>heights (1) 127:15</p> <p>held (3) 136:2;137:7,19</p> <p>help (1) 36:3</p> <p>helpful (3) 118:5;119:3;124:8</p> <p>helping (1) 72:11</p> <p>Heritage (7) 4:18;50:9,9,11; 85:13,24;93:18</p> <p>high (3) 72:1;73:3;105:23</p> <p>higher (2) 31:19;127:4</p> <p>highest (1) 77:6</p> <p>highlighted (4) 84:10;110:23; 120:18,21</p> <p>hiking (1) 93:3</p> <p>Hill (6) 14:11;15:2;17:24; 24:3;44:24;53:21</p> <p>hills (1) 44:20</p> <p>hillside (1) 36:24</p> <p>historic (110) 5:16;18:7;24:21;</p>	<p>25:6,21;27:2;32:14, 20;35:17;36:2,11; 37:19;42:6,9,17; 44:7;49:17;50:4,16, 21;55:7,17;56:9; 57:14;58:10;59:7,21; 61:4,7,23;62:9,12; 63:6;64:5;66:18,23; 67:3,4,9,19;69:15,17; 71:7;72:5;74:5,8,9, 10;75:7,13;76:8,15; 77:14;79:8,13;82:2; 84:18;85:9;86:23; 87:9;90:16;93:13; 94:23;98:9;104:9,16, 17;105:24;107:15; 108:24;110:9,13; 112:14,24;117:16,22, 24;118:3,8,24;119:6, 8,22;122:10;123:4,5, 12,23;124:2;125:2,7, 13,15,20;126:5,7; 127:20;130:7,9,14; 131:8,19;133:3,5,22; 134:22,24;135:24; 137:5;140:17</p> <p>historical (4) 44:11;82:9;95:5; 117:23</p> <p>historically (3) 18:20;35:12; 124:17</p> <p>history (7) 38:12;43:3;45:13; 86:20;91:20,23; 100:18</p> <p>HL (2) 5:13,15</p> <p>Hmm-hmm (3) 17:4;31:8;84:21</p> <p>Homeland (2) 73:15;74:4</p> <p>homes (1) 62:17</p> <p>HONIGBERG (56) 4:3;51:9,13;77:22; 87:24;96:24;97:3,10; 102:8;106:6;113:5, 13;114:13,17,21; 115:15,22;116:11,20, 24;123:17;124:4,13; 128:2,8,12,16;129:1, 6,19;130:3,11,22; 131:12,24;132:6,11, 20;133:11,16,24; 134:11,17;135:13,16; 136:9,14;137:11; 138:1,8,11,18;141:2, 9,12,19</p> <p>hopefully (2) 7:22;23:11</p> <p>Hospital (1) 73:14</p>	<p>host (2) 104:13;110:15</p> <p>house (2) 5:16;17:24</p> <p>HPTP (11) 66:20;67:2,17,21, 24;68:19;69:6,9,14, 22;70:11</p> <p>human (2) 70:19;79:22</p> <p>humanity (1) 79:18</p> <p>hundred (1) 60:17</p> <p>hundreds (5) 11:9,9;80:18; 130:15,16</p> <p>hypothetical (1) 130:1</p> <p>hypothetically (1) 130:7</p> <p style="text-align: center;">I</p> <p>IACOPINO (3) 82:22;83:1;115:11</p> <p>idea (1) 134:12</p> <p>identification (2) 61:5;97:23</p> <p>identified (33) 9:15;10:13,17,22; 11:16;12:2;13:2,18; 14:22;15:10;16:5,11; 22:1;23:15,21;26:21; 27:1;37:22;41:22; 42:5,24;43:4,44:14; 51:23;53:15;73:8,9; 75:21;80:11;134:22, 24;135:24;137:5</p> <p>identifies (1) 33:1</p> <p>identify (4) 6:23;19:20;62:9; 98:14</p> <p>identifying (1) 20:15</p> <p>II (2) 31:17,17</p> <p>image (1) 65:3</p> <p>images (1) 63:23</p> <p>impact (25) 26:2;28:10,24; 29:24;35:21;38:17; 48:16;58:20;70:8; 73:7,9,10;74:13,18; 75:1,4;96:17;110:4; 112:12,22;123:22; 129:21;130:9;131:9; 133:22</p> <p>impacted (5)</p>	<p>38:14;58:8;67:19; 68:10;70:1</p> <p>impacts (29) 25:1,5;30:13; 39:23;40:8;46:10; 47:4;48:22,24;49:12, 13;55:4,6;63:15; 64:8;69:15,16;71:13; 72:4;74:3;75:7;76:7; 77:13;108:9,10; 109:5,12;131:22; 139:1</p> <p>implement (1) 66:20</p> <p>importance (2) 41:7;90:8</p> <p>important (14) 21:11;25:8;35:12; 47:18,19;64:4,7; 70:15;86:3,17,18; 91:4;109:10;124:17</p> <p>impression (3) 11:7;93:8;115:20</p> <p>imprints (1) 99:20</p> <p>inadequate (2) 59:6;76:5</p> <p>include (3) 86:1;93:20;97:22</p> <p>included (5) 86:13;92:10;104:1; 128:21;140:16</p> <p>includes (1) 62:18</p> <p>including (4) 5:12;48:4;100:10; 105:20</p> <p>incorrect (1) 5:14</p> <p>indeed (1) 55:9</p> <p>indicate (7) 25:8;34:23;36:15; 45:3;58:22;67:8,23</p> <p>indicated (7) 17:23;37:4;43:3; 61:21;72:3;85:22; 99:19</p> <p>indicates (8) 18:6;28:1,19;36:9; 61:1;71:18;85:24; 111:8</p> <p>indicating (4) 42:9,11,23;52:21</p> <p>indication (1) 24:9</p> <p>indirect (1) 66:21</p> <p>individual (12) 20:24;24:20,21; 25:2;26:9;29:19; 36:11;42:15,20,22; 44:8;69:24</p>	<p>individually (3) 9:15;45:14;100:1</p> <p>industry (1) 62:3</p> <p>influence (1) 52:22</p> <p>information (3) 51:3;105:17; 127:24</p> <p>informed (1) 126:20</p> <p>initial (3) 11:18;12:15;98:13</p> <p>initially (1) 20:22</p> <p>innovative (2) 49:9,16</p> <p>input (1) 8:18</p> <p>inscribed (1) 50:14</p> <p>inscription (1) 50:11</p> <p>insertion (2) 31:19;39:12</p> <p>inspiration (1) 90:19</p> <p>instance (1) 63:18</p> <p>instances (1) 73:6</p> <p>integrated (2) 74:15;126:18</p> <p>integrity (23) 28:20,21;29:1,2; 30:7;33:20,21;35:16; 37:6;38:21,24;39:23; 40:3,4,8,12,12,14; 42:17;55:19;63:16; 131:9;133:23</p> <p>intended (1) 67:11</p> <p>intensification (1) 32:9</p> <p>intensifying (1) 32:11</p> <p>intensity (2) 32:2;96:5</p> <p>intent (1) 107:14</p> <p>interaction (1) 65:19</p> <p>interconnected (1) 94:4</p> <p>interest (1) 91:3</p> <p>interesting (3) 16:22;70:2;85:6</p> <p>interestingly (2) 15:14;81:14</p> <p>Interior (1) 31:4</p> <p>Interior's (1)</p>
---	--	---	---	--

<p>31:2 interpret (1) 74:22 interpretation (1) 29:15 interrupting (1) 114:24 intervened (1) 73:20 intervenor (2) 88:5;141:16 interveners (3) 61:18;102:9; 115:21 intervention (2) 67:9;73:2 into (11) 26:4;31:15;32:10; 43:2;46:24;95:2; 111:7;122:16; 130:19,21,24 introduced (2) 37:9;46:24 introduction (4) 31:13;35:15;37:5; 85:6 intruding (1) 126:14 intrusion (1) 32:10 inventoried (3) 63:5;118:17;125:3 inventories (1) 49:22 inventory (9) 50:1;59:13;61:6,7; 62:11,12;70:13; 118:4;124:22 invisible (1) 100:22 involving (1) 138:16 irrelevant (1) 91:12 island (1) 64:16 issue (9) 31:1;33:20;64:21; 85:19;96:4;107:23; 108:24;115:9,16 issues (6) 52:18;53:4;62:23; 115:4;116:10;138:4 item (1) 63:10 items (1) 5:17</p>	<p>126:3;128:22 Jo (1) 117:6 judge (1) 45:5 judged (1) 28:20 judging (1) 31:3 judgment (1) 47:17 junction (1) 17:24</p>	<p>lands (7) 34:19,20;80:19; 86:14;98:10;99:16, 16 landscape (133) 6:4,8,23;8:3;9:5,7, 9,11;10:9;13:23,24; 14:11,12;15:1,2,23, 24;16:2,20;17:11,16; 19:1,13;20:11,14,20; 21:17;23:13;24:2,20; 25:1,18;26:17,18,21, 24;27:12,13,23; 28:11;29:20;30:10; 31:15;32:6,10;35:23; 36:18,19;37:2,4,11, 18,21;38:3,4,7,17; 39:17;40:17,20,21; 41:15,18,21,23;42:7, 16,19;43:6,11,13,23; 44:1,5,15,16;45:5,11, 19,22;46:3,10,11,17, 24;47:7,15,21;48:6,9, 13,23,24;49:8,13,14, 16;50:15,19,20,21; 53:6,13,16,19;63:3, 13,16;64:4;65:8; 73:18;74:10,11; 78:11,16,20;79:11, 17;82:1;88:18;89:1, 3;91:16,21;94:13; 95:22;96:6;98:20; 99:11;100:11;101:7, 16;108:1 Landscapes (100) 4:18;7:6,9,21;8:8; 9:1,16,22;10:12,16, 23;11:4,10,14,16,23; 12:1,7;13:2,18;14:5, 15,21;15:10,17;16:5, 11;17:7,20;18:1,4,11, 15,17;19:5,5,7,21; 20:15;21:6,24;23:6, 14,21;24:16;25:6; 26:13;32:16,24; 33:11;38:8;41:7,12; 50:8,10;51:19;52:3, 15,23;64:7;78:23; 79:1,7,16;80:1,9,12, 16;81:16,20;82:5; 83:12,16,18;84:3,14; 89:21;92:6;93:7,21; 97:24;98:15,18;99:1, 3,9,18,20,24;100:19; 101:14;105:5,10,12, 14;107:15;110:9,14; 112:15;113:1 Lang (1) 121:10 language (2) 30:19;85:17 large (11) 9:14;13:12;14:19;</p>	<p>36:8;39:13;64:14; 76:15;89:10;91:5; 96:7;130:16 larger (9) 9:24;21:2;31:19; 39:16;40:16;41:24; 43:24;77:16;119:4 last (7) 5:20;17:14;97:6; 101:4;117:18;141:6, 8 late (2) 94:18,22 later (1) 12:4 law (8) 12:23;18:22;21:8; 25:22;84:20;85:9,24; 86:6 law-based (1) 70:23 laws (3) 70:19;87:3,19 lay (1) 13:8 layered (2) 37:1;45:12 layman's (1) 38:12 layperson (1) 35:19 least (9) 27:12;35:6;49:11; 58:1;60:23;63:18; 98:17;102:2;125:5 leave (2) 93:3;119:8 leaves (2) 92:24;122:1 led (3) 21:1;86:7,11 leeway (1) 130:23 left (4) 27:4;92:18;121:6; 122:12 legal (2) 85:16;100:22 lengthy (1) 6:13 lens (1) 118:13 less (8) 19:2;36:15;46:2; 65:18;72:3;109:2; 127:19;140:19 lessen (1) 75:1 letter (9) 82:7,8,11;83:6,10; 84:6,12;102:24; 103:1 letters (1)</p>	<p>82:23 level (8) 19:13;25:1,2,15; 43:21;70:11;73:4; 123:21 levels (1) 18:18 life (2) 64:2;124:1 light (1) 122:16 likely (9) 24:1;34:17;62:8; 81:6;94:3;101:19; 105:11,13;140:19 limit (2) 29:1;109:11 limitation (1) 38:1 limitations (1) 49:23 limited (10) 47:7,8;54:3;56:13; 58:23;69:11;111:11; 118:9,21;135:6 limiting (1) 21:6 line (24) 8:13;12:18;24:6; 31:14;32:5,5;39:20; 45:23;46:23;47:2; 52:22;59:16;76:4,9, 12;77:3;92:19;121:4; 122:13;126:9;127:9, 18;133:21;135:12 linear (1) 13:24 lines (10) 77:5;93:9;113:15; 120:20;123:3;127:3, 4;130:6;133:1; 134:18 linked (1) 44:10 list (4) 33:17;34:11;63:6; 72:9 listable (3) 50:10;80:17;86:22 listed (13) 5:13;20:2;28:22; 29:5;50:14;80:17; 86:22;87:10;99:13; 121:14;140:15,18,22 listing (1) 84:24 lists (1) 5:17 literally (1) 97:4 little (10) 35:18;36:6,14,15; 52:21;91:13;96:21;</p>
<p>J</p>	<p>K</p>			
<p>Jeanne (8) 117:10;119:17,23; 122:7;125:10,21;</p>	<p>Kauffmann (3) 88:13;92:18;94:5 keep (1) 119:12 keeping (3) 92:3;109:2;137:8 Kenneth (1) 97:14 Kimball (4) 97:11,13,14,14 kind (8) 29:13;30:16;41:1; 43:23;48:20;57:24; 79:5;100:21 kinds (4) 32:21;34:7,8;64:8 knowledge (2) 28:14;73:3 known (4) 119:1;121:13,16, 17 kV (1) 126:9</p>			
	<p>L</p>			
	<p>Lab (2) 9:18;91:22 lack (3) 61:3,4;105:3 laid (2) 9:17;56:13 Lake (13) 43:9,19;44:24; 47:20;88:7,14;92:16, 20;94:6;95:7,8,11,12 Lancaster (3) 9:9,11;28:4 land (16) 13:9;19:13;33:9, 10;34:13,16,17,18, 22;35:2;42:11,12; 86:13;93:13;94:1,2 Landaff (1) 14:11 landmarks (1) 85:13</p>			

108:16;109:18; 120:16 Littleton (1) 106:18 live (2) 117:7;123:22 lives (2) 79:14;89:10 LLC (2) 4:18;83:2 local (1) 117:23 locally (1) 119:1 locate (1) 117:24 located (2) 104:8;125:19 locating (2) 76:8;77:15 Location (7) 28:22;32:14;38:24; 45:21;56:21;127:22; 128:18 locations (1) 48:11 lodging (1) 136:10 long (2) 50:12;76:14 long-adopted (1) 110:14 look (33) 7:14;10:21;12:20; 13:7;19:10;26:15; 29:13;30:16;32:24; 33:19;41:14;45:8; 53:5;59:23;60:9; 63:9;66:16;77:9; 81:12;12:86:7,11; 93:6,9;94:7,9,10; 100:5;108:20; 117:19;122:5;130:20 looked (17) 6:15;12:16;20:8; 21:22;24:24;25:9,13; 33:23;51:18;52:4,24; 60:19;93:12;99:9; 100:17;124:9;131:17 looking (29) 12:11;19:8;21:16; 22:7,23;23:12,20; 29:4;31:13;36:18,21; 37:1;47:14;58:18; 60:23;62:8;68:3; 72:15;80:15;87:1; 89:20;92:14;94:8; 102:23;109:23; 123:2,3;125:13; 127:8 Looks (7) 4:3;15:23;20:1; 44:8;65:4;91:23,23	loss (2) 28:20;55:18 lost (1) 64:11 lot (5) 30:19;79:11;81:7; 106:2;118:15 lots (1) 80:22 low (1) 109:3 lower (2) 15:1;27:4 <p style="text-align: center;">M</p> Main (1) 61:22 majority (1) 110:15 makes (1) 77:3 making (3) 18:13;26:8;110:7 managed (1) 55:20 Management (1) 83:22 many (11) 5:17;19:3;21:2; 41:9;48:14;49:23; 79:13;80:16,21; 95:13;104:8 map (30) 10:13;11:4,6;14:3, 7;23:1,4,8,23;24:8; 25:15;26:18,23;27:4; 45:18;53:22;92:15; 104:18;117:16,19,20; 119:11,13;122:8,9; 123:4,7;124:15; 125:20;126:7 mapped (5) 17:23;73:23; 105:24;123:7;124:16 mapping (6) 12:16;17:12;19:11; 25:14;80:24;101:21 maps (8) 10:21;25:11; 126:22;128:5,13,15, 17;129:3 Marie (1) 4:17 mark (2) 119:15;122:16 marked (5) 4:20;5:2;60:2; 103:3;122:6 material (1) 39:2 materials (6) 25:9;28:23;39:6;	76:22;82:4;92:11 mature (4) 63:10,11,20,24 may (20) 18:4;19:16;20:16; 31:10;38:14;39:14; 42:15;44:19;45:2; 51:14;56:1,18;61:12; 62:10;68:23;73:7; 89:2;93:12;101:9; 140:4 maybe (10) 20:19;42:3;48:18; 51:24;58:17;61:4; 104:10,11;120:7; 132:23 Meadow (1) 9:11 mean (11) 19:9;31:22;56:3; 95:13;99:2;105:4; 113:14,19;115:18; 116:7;118:15 meanings (1) 87:3 means (3) 56:14;73:3;139:15 meant (3) 27:8;76:13;107:17 measure (1) 130:17 medical (1) 67:7 Meeting (2) 17:24;139:15 meetings (1) 21:15 Megan (1) 58:17 members (1) 88:3 memorializing (2) 136:3;137:9 mentioned (3) 44:13;56:7;96:16 methodology (4) 9:17;26:6;91:22; 92:2 methods (2) 56:14;139:3 microphone (1) 111:7 middle (5) 9:8;11:22;27:11; 31:21;63:9 mid-ground (1) 36:22 might (11) 19:9,10;22:7; 36:20;45:5;51:8; 55:9;58:8;62:19; 75:12;80:11 mile (3)	20:9;81:13;127:20 miles (3) 20:9;76:9,12 mill (5) 125:6,7,7,24,24 mind (2) 108:18;109:7 minimal (2) 101:13;135:2 minimization (11) 48:10,15;75:21; 76:5,18,21;77:1,9; 106:24;137:18;138:5 minimize (3) 48:16;70:4;75:11 minimized (2) 66:14;76:7 minute (4) 17:17;23:10;44:4; 77:23 minutes (4) 21:23;51:10;61:2; 141:3 misinterpret (1) 141:10 misinterprets (1) 137:14 misses (1) 61:23 missing (1) 106:2 mission (1) 93:18 misspoke (1) 60:15 mitigate (3) 48:17;70:5;108:12 mitigated (1) 72:20 mitigation (17) 69:23;70:4,11; 71:6,13;73:8;74:13, 16,20,24;75:21; 77:18;107:1,18; 109:8;137:19;138:5 mitigator (1) 72:23 mobile (1) 62:17 modern (1) 58:12 modification (1) 109:11 moment (2) 8:15;133:12 monitor (1) 68:13 monitoring (13) 58:14,19;59:3; 60:8,22;62:2,23; 67:24;68:5;69:4; 70:14;71:19,21 monopole (1)	39:7 more (50) 10:3;11:13;12:22; 18:15;19:2;20:21; 21:14;23:24;24:11, 13;30:19;34:15; 35:18;36:15;38:15; 39:14,15,16,22; 42:19;43:20;44:6; 46:2;48:2;58:11,12; 64:16;65:18;69:10; 72:15;74:4;77:6; 79:1;80:4;81:3,7; 92:5,9,9,9;94:17; 96:9,21;108:9,16; 109:3,4;119:10; 120:1;124:19 morning (1) 106:22 most (11) 30:3;52:5;61:23; 70:10;76:10;78:6; 79:19;86:13;97:16; 108:3;124:17 Mount (5) 9:10;120:14;121:3; 122:13,17 mountain (4) 37:1;97:15;121:19; 122:22 mountainous (1) 93:15 mountains (1) 39:21 move (3) 47:15;65:20; 129:14 moved (2) 41:8;56:18 moving (3) 34:24;50:21; 129:24 MPS (1) 84:4 MPS28 (1) 83:23 much (10) 6:2;7:20;47:11; 77:6;79:22;96:10,18; 97:8;119:10;141:1 muddy (1) 36:15 multiple (3) 88:14;131:7; 133:20 Muni (1) 102:10 Municipal (1) 102:21 Must (2) 60:17,18
--	---	--	---	--

<p style="text-align: center;">N</p> <p>name (5) 4:15;5:15;88:4; 102:18;106:15</p> <p>named (1) 5:14</p> <p>names (2) 120:5,7</p> <p>narrow (3) 14:9;61:22;86:23</p> <p>Nash (5) 88:12;92:17,24; 95:1,2</p> <p>Nation (4) 9:8;26:16;27:23; 40:20</p> <p>National (19) 5:12;18:22;20:3; 21:9;33:3;83:20,22; 84:13,24;85:12,13; 87:1,11,12;89:5; 99:14;109:9;140:7, 11</p> <p>natural (1) 33:13</p> <p>nature (2) 79:18;123:11</p> <p>near (4) 39:20;63:7,7;110:9</p> <p>nearby (1) 62:19</p> <p>nearly (1) 118:12</p> <p>necessarily (4) 18:22;21:12;75:9; 80:17</p> <p>necks (1) 45:7</p> <p>need (9) 38:15;62:10;65:6; 92:5;102:14;115:18; 122:8;141:13,20</p> <p>needed (1) 49:5</p> <p>needing (1) 56:18</p> <p>NEEDLEMAN (15) 96:22;113:2,11; 115:3,8;116:4; 123:14;127:23; 129:9,11;130:10; 131:11;133:14; 136:5;137:21</p> <p>needs (1) 56:20</p> <p>negative (1) 52:21</p> <p>negotiation (1) 139:12</p> <p>net (3) 72:13;140:5,10</p>	<p>New (70) 6:19;12:22;18:21; 21:8,11,17,19;23:18; 25:11,18,22;36:23; 39:1,6,8;41:6;49:9, 10,16,19;50:2;51:2,2; 59:2,17;60:3,20,22; 70:23;74:6;77:2,4, 15;79:11,15,19;82:8; 83:3;84:19,22;85:8, 15,21,23;86:3;87:3, 19;90:9,20;91:9; 97:2;98:18,22;99:11; 103:1;106:18;108:1, 5;118:1,8;119:9,20; 126:23;127:3; 128:13,20;129:2; 132:1;135:4;136:18</p> <p>newly (1) 91:15</p> <p>Newman (2) 133:2;135:20</p> <p>Newman's (2) 131:17;134:6</p> <p>next (13) 32:17;35:14;39:4, 5;45:2;68:4;73:24; 104:19;119:15; 131:6;137:23; 141:14,23</p> <p>nice (1) 75:13</p> <p>nominations (1) 50:19</p> <p>non-contributing (1) 33:7</p> <p>none (2) 31:18;46:19</p> <p>normal (1) 38:18</p> <p>North (38) 8:3,14;9:8;10:8; 14:23;21:21;22:12; 23:3,5,13;25:17; 26:16;27:22;28:3,4; 34:3,14,15;37:19; 40:19;41:18;42:1; 81:13;91:5,11,18,20; 92:21,23;95:15,17; 96:9;100:7;103:15; 121:16;122:19; 127:8,9</p> <p>Northern (7) 26:3;83:2;89:18; 103:16;109:9; 117:22;120:20</p> <p>north-south (1) 93:11</p> <p>Northumberland (3) 9:9;88:9;89:19</p> <p>Notch (3) 14:24;15:3;24:6</p> <p>note (1)</p>	<p>120:12</p> <p>noted (1) 137:1</p> <p>notes (1) 65:3</p> <p>noticeable (1) 96:9</p> <p>Nottingham (5) 120:15;121:23; 122:23;131:19;133:5</p> <p>notwithstanding (1) 115:13</p> <p>November (4) 4:22;5:10;85:7; 142:8</p> <p>NPT (1) 66:20</p> <p>NR-eligible (2) 86:14,21</p> <p>NR-listed (1) 86:15</p> <p>number (9) 25:23;38:9;49:4; 51:23;58:17;103:5; 118:8;123:5;125:5</p> <p>numbers (1) 83:7</p>	<p style="text-align: center;">O</p> <p>objecting (2) 115:4,7</p> <p>Objection (11) 96:22;113:2; 123:14;127:23; 129:23;130:10; 131:11;134:1;136:5, 11;137:21</p> <p>objections (2) 115:1,12</p> <p>observation (1) 104:11</p> <p>obviously (2) 7:19;124:11</p> <p>occur (2) 39:7;56:9</p> <p>October (1) 82:14</p> <p>O'DONNELL (24) 4:5,8,13,17;51:18; 77:20;78:6;88:4; 97:14;106:15;112:9; 113:8;114:2;117:6; 133:13,18;135:14,15, 18;136:7,12;137:13; 138:20,22</p> <p>O'Donnell's (1) 124:2</p> <p>off (6) 6:7;54:4;61:22; 72:7;77:23;120:9</p> <p>offer (3) 59:20;90:1;111:1</p>	<p>offered (1) 91:15</p> <p>office (1) 43:24</p> <p>Often (11) 33:10;36:24;56:15; 58:11;77:5;79:6; 85:11;108:3;109:1; 118:17;139:15</p> <p>old (4) 64:1;121:13,14; 127:24</p> <p>once (3) 48:1;64:1;72:23</p> <p>one (38) 8:24;16:7,16,17, 24;18:19;20:19; 23:24;24:17;29:24; 35:18;38:15,23; 41:11;44:24;53:2; 56:22;57:20;58:18; 62:16;63:18;65:1; 68:4;81:13,15;84:4; 92:7;94:17;108:8; 118:4,5,19;125:5; 127:2;129:12,14; 136:21;139:21</p> <p>one-mile (14) 7:1,2;8:9;10:18; 12:18;16:12,13; 20:10;22:2;25:20; 69:12;81:17,20; 104:14</p> <p>ones (2) 7:10,12</p> <p>one's (1) 91:13</p> <p>only (14) 7:12;30:11;37:17; 47:6,18,19;80:3; 86:24;87:10;108:20; 131:20;132:8;133:6; 135:8</p> <p>Oops (1) 120:1</p> <p>open (1) 33:8</p> <p>opine (2) 78:22;79:2</p> <p>opinion (25) 13:1;23:20;25:23; 34:5;35:5;71:24; 72:22;76:16,20; 77:12,15;90:1; 107:21;108:18; 110:2,8;111:1;112:4, 6;113:17;114:4,9; 129:20;131:21;133:7</p> <p>opportunity (2) 79:3;91:19</p> <p>opposed (2) 36:20;80:3</p> <p>opposite (1)</p>	<p>24:3</p> <p>option (2) 56:22;57:2</p> <p>orange (1) 9:1</p> <p>order (3) 68:22;114:20; 116:17</p> <p>orderly (8) 109:17;110:2; 111:2,4,9;112:4,12, 22</p> <p>organization (2) 19:14;33:10</p> <p>orient (2) 41:17;54:17</p> <p>original (3) 15:15;101:23; 105:21</p> <p>originally (1) 92:10</p> <p>others (7) 8:17;18:2;19:3; 63:19;65:13;98:3; 102:11</p> <p>out (35) 8:1,2,9;17;11:5; 16:8;20:8;27:6;41:3, 17;52:18;54:9;60:23; 62:8;63:1;68:8,8,14; 71:23;74:11;92:4,8, 18,20,24;93:3;101:2; 103:15;116:8; 117:11,23;122:24; 123:1;124:19; 126:12;132:15</p> <p>outcome (2) 17:18;100:8</p> <p>outer (1) 16:23</p> <p>outline (2) 14:20;53:18</p> <p>outlined (7) 8:11;9:1,14;13:14; 14:19;41:21;92:16</p> <p>outside (22) 7:3;10:18;11:16; 12:2,4,9,12;13:2; 14:6;15:11;16:6,7, 13;22:2;23:15;59:10; 61:8;69:17;81:17; 131:23;132:9;133:8</p> <p>over (7) 19:11;49:23;76:14; 93:12;95:13;102:19; 106:21</p> <p>overall (3) 74:7;131:9;133:23</p> <p>overhead (3) 15:5;27:15;46:5</p> <p>overlay (1) 47:10</p> <p>overly (1)</p>
--	--	---	---	---	---

<p>109:6 Overruled (1) 124:13 overstepping (1) 79:10 own (7) 21:16;27:1;42:18; 43:21;113:17; 124:22;136:10 owner (1) 5:15 owner/principal (1) 4:17 owners (1) 140:7 ownership (1) 93:13</p> <hr/> <p style="text-align: center;">P</p> <hr/> <p>Pacik (13) 102:12,13,17,18; 106:4;114:19,22,23; 115:15,17;116:12,16, 22 Page (24) 5:9,18;8:1,2;10:6; 11:21,22;13:10; 17:14;27:19,20;49:4; 54:20;58:17;60:10; 63:1;76:3;83:10; 90:10,11;103:10; 111:20;131:15;133:1 pages (8) 11:9;68:4;90:12; 107:8;109:23; 111:23;119:21; 130:16 paid (1) 96:18 PAL (6) 6:11,22;7:18;12:3; 19:4;33:15 panel (1) 129:14 panoramas (1) 33:12 Parade (3) 18:2;121:21; 122:23 Paragraph (8) 5:20;17:17;40:11; 57:19;59:17;66:17; 83:13;84:11 parallel (2) 52:17;120:14 paraphrase (1) 12:24 paraphrasing (1) 132:13 parcel (2) 93:9;100:21 parcels (1)</p>	<p>101:11 Park (4) 18:4;50:17;83:20, 22 Parks (1) 89:5 parsing (1) 19:15 part (23) 16:18;26:19;28:5, 9;29:22;30:5;36:17, 20;37:18;38:9;48:23, 24;49:3,7;69:5,6,10; 97:21;104:10,11; 112:4,6;117:17 partial (1) 35:4 partially (4) 7:2;8:9;11:14; 81:16 participate (1) 139:9 participation (1) 89:23 particular (10) 21:1;28:11;29:19; 43:15;48:22;54:21; 64:13;96:4;109:1; 135:10 particularly (8) 6:14;25:14;26:12; 45:6;49:20;61:18; 91:4;109:9 parties (17) 7:17;8:18,19;10:1; 43:2;65:19,20,23; 71:19;81:22;100:8; 104:6;116:10; 137:19;138:7,16; 139:13 partly (1) 88:17 partnerships (1) 91:7 parts (3) 36:19;38:7;47:16 party (2) 139:21,23 Pass (6) 26:3;27:10;83:2; 89:18;117:22;120:20 passed (1) 56:24 passes (1) 30:9 pasture (2) 34:1,13 PATRICIA (3) 4:5,8,17 patterns (2) 19:16;33:9 Pause (1) 136:23</p>	<p>pavement (3) 54:10,15;63:8 Pawtuckaway (1) 18:3 pay (1) 96:19 Peaks (1) 94:19 pejorative (1) 89:4 Pembroke (1) 106:18 Pemigewasset (4) 14:17;53:13; 103:19;104:15 pending (1) 98:3 people (14) 21:11,19;68:13,14; 73:19;79:14;85:21; 86:3;88:6,9,19; 99:13;123:22; 139:18;141:13 per (1) 47:13 percent (1) 90:2 percentage (1) 105:23 perception (1) 94:10 Percy (15) 43:8;44:19;87:24; 88:2,4,5,11,13;94:6, 18,19;96:24;97:2,5; 101:7 perform (1) 24:18 performed (2) 31:9;46:9 perhaps (1) 19:1 person (1) 39:4 perspective (4) 41:13;64:5;116:5; 127:6 pertain (1) 137:1 pervasive (8) 18:20;23:9;25:23; 39:18;41:10;47:20; 77:2;80:24 photo (7) 40:18;55:24;63:9; 125:16;127:11,12; 128:7 phrase (1) 140:11 physical (9) 29:21;30:21;31:11; 32:18;44:9;55:2,9; 74:13;75:2</p>	<p>pick (2) 21:2;55:23 picture (2) 27:10;54:18 pieces (2) 19:15;42:15 pine's (1) 64:2 pink (2) 23:8,23 place (5) 39:10;86:24; 100:23;130:20; 139:13 places (3) 45:15;48:14; 108:23 placing (1) 76:12 plan (15) 12:11;24:5;67:5, 18,24;68:1,2,22,22; 69:4,5,5;70:14,16; 73:18 planning (1) 110:15 play (3) 50:22;88:14; 115:18 please (7) 4:15;82:21;98:16; 102:15;111:7;122:5; 141:11 pleasure (1) 90:19 plural (1) 11:8 pm (4) 4:2;51:11,12;142:7 point (14) 7:16,23;38:14; 45:10;48:23;50:13; 61:16;92:8,13;102:3; 114:19;115:19; 116:17;124:9 pointed (1) 126:12 points (1) 47:14 poles (6) 31:19;39:6,13; 41:6,7;108:24 policy (1) 91:3 Pond (10) 9:11;121:6;122:14, 15,17;125:8,13; 126:5;127:8;128:24 pool (2) 129:15,18 pools (1) 62:16 popular (1)</p>	<p>127:22 porch (1) 47:18 portion (14) 14:16;23:4,18; 27:12,16;38:3;45:20; 46:5;49:12;53:24; 54:24;63:4;66:3; 110:23 portions (5) 53:1,21;54:8; 109:3;114:2 posit (1) 63:19 position (6) 12:19;48:12;80:14, 14;102:9;135:3 possess (1) 18:1 possible (6) 19:9;30:4;74:15; 75:14;80:9;118:24 possibly (1) 34:19 post-prefiled (1) 78:18 potential (14) 9:16;10:19,23; 11:15;14:8;17:7; 22:17;23:16;25:5; 26:3;54:3;57:4,5; 58:1 potentially (4) 18:15;31:6;79:16; 84:13 power (7) 31:14;32:5,12; 39:13,19;108:23; 123:3 practice (2) 32:24;50:7 practices (1) 69:23 precisely (1) 115:9 pre-construction (2) 57:23;60:12 prefiled (14) 4:22;5:23;78:9,13; 82:6;97:18;98:7,8; 109:21;113:23; 114:5;120:11;128:6; 134:6 prejudiced (1) 116:14 prepare (1) 66:20 prepared (1) 97:19 pre-planning (1) 59:20 present (1) 7:12</p>
---	---	--	--	---

<p>presented (4) 94:13;101:22; 106:1;136:17</p> <p>Preservation (14) 24:15;26:7;27:7, 22;28:8;29:16;50:16; 65:2;67:3,6,8;85:9; 90:17;105:21</p> <p>preserve (3) 67:11,13;68:9</p> <p>preserving (2) 112:14,24</p> <p>pretty (5) 50:12;52:9;78:3; 79:22;80:24</p> <p>previously (4) 37:22;42:23;103:3; 113:9</p> <p>pre-work (1) 73:24</p> <p>primarily (1) 48:2</p> <p>primary (1) 79:8</p> <p>prior (8) 11:5,21;17:12; 27:7;43:4;111:22; 128:6;129:21</p> <p>private (3) 80:20;91:7;140:6</p> <p>probably (5) 27:9;32:15;44:17; 141:23;142:1</p> <p>problem (2) 87:6;115:18</p> <p>problems (1) 109:4</p> <p>procedural (1) 115:12</p> <p>proceed (1) 51:14</p> <p>proceeding (8) 6:5;7:6;22:5;36:7; 69:7;111:2;113:10; 136:18</p> <p>proceedings (2) 48:18;110:18</p> <p>process (60) 8:21;9:13;11:19; 12:14,21;19:19,22, 24;20:1,11,18;21:5; 26:11;28:9,18;29:17; 30:17;40:14;49:17; 50:20;51:2;54:6; 59:12,19;61:16; 65:18,21,23;66:2,14, 15;69:11,12;70:3,7, 22,23;71:4,6,10,14, 18;72:15,21,22;73:6; 75:8;84:8;86:8; 97:22;98:6,23; 101:16;103:12; 104:21,23,24;105:1;</p>	<p>124:22;139:2</p> <p>produced (1) 6:5</p> <p>productive (1) 34:20</p> <p>program (2) 74:12;90:16</p> <p>Programmatic (27) 59:16;65:11;66:11; 67:15,22;69:9;71:3, 9;72:10,24;82:3; 87:7,8,14,17;137:2, 15,23;138:2,3,12,24; 139:1,10;140:4,16,20</p> <p>project (64) 12:19;13:4;22:17; 24:19;25:5;26:3; 27:10,16;28:10;32:9; 35:20;45:22;46:6,22; 48:5;53:2,3,24;54:9; 56:20,24;57:11;63:4; 64:23;66:19,23; 67:20;68:20;70:15; 75:5,8,22;76:6,13,17; 81:22;89:16,17; 95:24;103:17; 107:14,16,21;108:7, 7,11,13,21;109:11; 110:3,8,10;112:12, 22;120:12;123:11; 126:22;128:4;131:7, 18;133:4,21;137:20; 138:17</p> <p>Project's (1) 25:1</p> <p>promote (1) 90:17</p> <p>proper (1) 62:11</p> <p>properties (17) 20:24;36:8;66:18, 24;67:4;69:16,17; 76:15;82:2;85:13; 92:3,4;94:3;140:8,12, 14,23</p> <p>property (19) 29:2,23;30:19,21; 31:7,12,21;32:14,19; 35:8,12;36:12;46:19; 55:13;90:18;93:8,23; 94:14;140:7</p> <p>property's (2) 32:18;35:17</p> <p>proposal (2) 57:13;107:19</p> <p>proposed (15) 12:19;32:8;35:20; 66:19,23;84:15; 95:24;98:20;103:16; 108:6,8;120:12,20; 123:5,11</p> <p>proposing (1) 57:13</p>	<p>Prospect-Martin (1) 9:10</p> <p>protect (4) 67:11,12;68:9; 87:15</p> <p>protected (6) 91:17;95:8,14,17, 22;98:10</p> <p>protecting (2) 112:14,24</p> <p>protection (2) 59:21;65:2</p> <p>provided (4) 109:15;113:9; 114:4;128:7</p> <p>Public (31) 4:21;5:2;9:18; 42:13;60:2;74:12,17, 23;83:3;88:10,11; 89:22;90:3;91:3,3,7, 22;92:15;93:5;103:4, 7;107:7;109:22; 115:21;116:6; 117:15;119:14; 122:9;124:6;131:1, 22</p> <p>Public's (3) 115:6;116:2;117:8</p> <p>PUC (1) 142:2</p> <p>pull (1) 16:17</p> <p>pulled (1) 27:6</p> <p>purple (1) 45:23</p> <p>purpose (2) 89:15;120:17</p> <p>purposes (2) 12:9;89:8</p> <p>put (18) 12:14;31:23;83:9; 91:14;109:19; 110:17;111:14,19,23; 117:11;119:18; 125:10,22;126:1,3; 127:11;128:11,22</p> <p>putting (2) 109:3;110:22</p>	<p>78:4</p> <p>quite (14) 23:9;25:22;32:3; 33:12;51:5;55:21; 73:5;76:24;91:23,23; 92:1;105:11;118:20; 124:8</p> <p>quotation (1) 83:19</p> <p>quote (2) 90:15,22</p>	<p>recognize (2) 8:10;26:20</p> <p>recognized (2) 18:23;58:1</p> <p>recognizing (1) 29:18</p> <p>recommend (1) 17:22</p> <p>Recommendations (3) 6:16;17:15;28:2</p> <p>Recommended (4) 11:23;37:15;47:24; 80:5</p> <p>recommends (1) 60:22</p> <p>record (15) 4:16;22:14;49:2; 65:16;69:6;74:20; 77:23;96:23;101:1; 111:22;112:10; 113:4;116:9;120:9; 137:8</p> <p>recorded (2) 20:22;24:10</p> <p>recreation (4) 80:21;94:8;98:10; 99:16</p> <p>recreational (3) 19:5;34:20;43:17</p> <p>red (1) 24:5</p> <p>reducing (1) 65:7</p> <p>reduction (1) 15:22</p> <p>reference (2) 5:8;90:7</p> <p>referenced (1) 102:24</p> <p>referring (1) 54:7</p> <p>reflecting (1) 134:21</p> <p>re-focus (1) 87:4</p> <p>regard (3) 58:5;95:21;104:6</p> <p>regarding (2) 131:18;133:4</p> <p>region (1) 103:24</p> <p>Register (12) 5:12;18:23;21:9; 33:3;84:13;85:1,12; 86:9;87:1,11,12; 99:14</p> <p>registered (2) 98:9;140:22</p> <p>Register-eligible (2) 140:8,12</p> <p>Registry (1) 20:3</p> <p>regular (1)</p>
R				
<p>radically (1) 107:24</p> <p>random (1) 65:4</p> <p>range (1) 126:23</p> <p>rather (7) 16:21;25:1,7;56:2; 75:17;94:14;108:10</p> <p>reach (1) 117:23</p> <p>react (1) 136:19</p> <p>read (9) 17:17;30:20;67:16; 82:18;84:7;85:15; 88:18;113:16;133:10</p> <p>ready (2) 4:4;102:13</p> <p>realize (1) 101:24</p> <p>really (9) 18:12;19:6;55:13; 87:1;102:1;107:24; 135:7,17;141:7</p> <p>realm (1) 58:13</p> <p>reasonably (1) 66:22</p> <p>reasoning (2) 47:13;104:12</p> <p>reasons (1) 93:19</p> <p>reassemble (1) 56:24</p> <p>reassembled (2) 55:18;56:4</p> <p>reassembly (1) 56:8</p> <p>rebuild (1) 55:24</p> <p>recall (2) 37:20;107:1</p> <p>received (1) 99:6</p> <p>recently (2) 93:15;99:6</p> <p>Recess (1) 51:11</p>				
Q				
<p>qualified (3) 37:16,17;48:1</p> <p>qualifying (1) 47:6</p> <p>qualities (3) 18:1;43:21;108:5</p> <p>quality (1) 77:2</p> <p>quick (3) 13:7;79:4;106:20</p> <p>quickly (1)</p>				

62:14 rehabilitated (1) 73:14 reiteration (1) 123:15 relate (7) 12:22;45:13,13; 100:22;109:17; 137:24;138:2 related (9) 11:11;33:14;38:10; 39:12;43:5;55:1; 64:18;82:4;98:24 relates (6) 30:6;44:20;47:23; 112:13,23;137:22 relationship (7) 32:2;33:9;38:20; 39:5;42:21;57:20; 99:2 relationships (5) 9:23;14:1;34:23; 39:3;64:15 relative (1) 101:9 relatively (2) 51:1;126:18 relevant (9) 13:3;20:17;22:4; 34:9;79:14;91:9; 105:6,17;118:18 rely (2) 71:3,12 remain (3) 13:3;35:2;93:17 remains (2) 40:12;70:20 remember (1) 27:9 removal (3) 30:11;32:13;57:14 rendered (2) 110:2,10 repeat (2) 96:23;100:14 repeats (1) 97:6 rephrase (1) 134:9 replaced (1) 56:18 replacement (1) 47:2 replacing (2) 74:5,6 replanted (1) 79:20 report (32) 4:23;5:10,19;8:4, 12;11:8,21;12:15,15; 13:12;16:20;17:16; 18:6;24:11;33:23; 41:19;53:14;61:21;	75:16,20;79:4;85:7; 88:19;89:3;90:6,11; 91:24;98:13,13;99:8; 113:18;131:14 reported (1) 115:11 Reporter (1) 4:7 reporting (1) 71:23 reports (14) 6:9,15,18,22;11:8, 13;19:4;20:14;33:15; 78:11,20;82:1;89:7; 91:16 represent (1) 88:10 representing (1) 88:6 request (2) 113:22;129:13 requested (1) 74:16 require (1) 18:5 required (4) 50:1;56:19;58:14; 74:16 research (7) 7:19;9:19;11:11, 19;25:10;43:3;79:8 residential (1) 34:17 residents (1) 62:20 resolution (5) 65:24;66:5,7; 69:20;139:16 resolve (2) 71:4;139:21 resolved (1) 139:17 resolving (1) 138:24 resource (15) 25:2;30:4;36:4,5, 21;37:23;74:21;75:2; 83:21;85:17;93:21; 107:20;118:2; 135:24;137:5 resources (56) 18:7,20;20:1,16, 22;21:10;24:12,21; 25:7,20,24,24;26:1,9; 36:2;42:18;43:4; 49:18;50:4;52:6; 55:7;56:10;57:15; 58:8;59:8,21;61:8; 64:5;69:24;71:7; 72:5,8,18;75:7;76:8; 77:14;79:13;82:9; 84:19,23;86:21;87:5, 10;91:10;92:9;98:9;	101:2;104:17; 105:24;109:5; 111:12;124:19; 125:2;134:22;135:1; 140:18 respect (9) 37:17;48:2;78:10; 80:2;98:15;117:8; 134:7;137:4;140:6 respond (4) 113:8;132:3,14; 136:19 response (8) 52:16;55:15;76:4; 101:6;113:12; 116:21;131:17;133:2 response] (1) 69:13 restate (2) 112:16;113:22 restoration (1) 57:14 restore (1) 57:18 restored (1) 57:23 result (3) 29:3;75:12;110:3 resulted (1) 129:13 resume (3) 4:4;141:14;142:7 resumed (2) 4:2;51:12 retain (1) 108:5 reused (1) 73:15 reusing (1) 74:5 review (15) 9:20;12:9;13:4; 18:11;24:14;48:7; 61:3;69:19;79:5,7; 101:14,20;104:13; 105:7;111:10 reviewed (11) 6:8;8:12;17:7; 18:14;27:24;52:3,14; 61:20;80:8;111:18; 114:8 reviewing (2) 17:9;34:10 reviews (2) 17:21;134:20 ridges (1) 93:20 right (49) 4:19;6:2;8:14;9:2; 14:6;15:21;16:6,7, 14;17:9;19:22;34:8; 37:14,24;42:2;52:1; 60:6;65:22;66:3;	76:2;97:5;102:6; 103:9;105:1;107:3; 108:14;110:5;112:7; 121:5,7,18,22,24; 122:3,4,21,24,24; 126:17;130:18; 131:2,4,6;137:17; 139:12;140:13,24; 141:15,19 right-hand (1) 24:5 right-of-way (8) 34:2;35:4;76:17; 77:17;89:18;120:19, 24;122:1 rights-of-way (1) 76:10 rigorous (1) 139:8 rises (1) 96:10 risk (1) 72:1 River (21) 9:7;13:13,22,23; 14:17;15:19;24:2; 36:24;39:21;41:15, 23;45:18;48:3;53:5, 13,15;63:3;81:11; 103:18,19;104:9 Road (41) 9:8;16:1;17:24; 26:16;27:23;28:3,4, 4;34:3,14,15,15,18; 37:19;40:20;48:3,4; 54:5,12;65:5;120:5, 15,15;121:3,6,8,10, 13,14,16,19,23; 122:2,14,14,19,22, 23;123:1;131:19; 133:5 Road-Lost (4) 9:8;26:16;27:22; 40:19 roads (7) 54:14;98:11;120:5; 121:1,2;122:6,14 roadside (2) 55:22;56:17 roadway (2) 63:22;64:23 roles (2) 71:19;88:15 Roman (4) 31:17;35:14;47:5; 66:4 room (1) 102:12 roots (2) 86:5;87:3 roughly (2) 23:2;127:1 Route (5)	48:4;106:17;109:2; 121:17;123:6 routes (1) 104:10 ROW (1) 76:10 RSA (2) 90:7,14 rule (2) 116:13,14 rules (13) 12:22;28:18;29:8, 12,17;36:3;85:8,16; 87:19;98:7,19; 111:12;115:19 running (2) 120:14;127:19 runs (1) 127:9 rural (4) 131:8,19;133:5,22
S				
			safety (3) 72:13;140:5,10 same (21) 10:6;17:15;23:17; 31:24;45:18;52:17; 54:18;64:21;83:6; 98:6;100:17,18,19; 115:19;122:6,14,24; 130:10;131:11; 136:6;140:6 sat (1) 50:17 satisfied (1) 116:21 saying (10) 12:3;32:8;35:2; 38:22;68:11,13;86:8; 99:15,24;105:19 scale (19) 15:23;32:1,11; 36:14;39:3,3,5;41:5; 64:2,14,19;76:22; 77:1,4;96:5;107:23; 123:10;137:20; 138:17 scenic (3) 98:11;111:12; 119:22 schedules (1) 139:3 scoping (1) 89:15 screen (6) 7:23;10:6;26:17; 83:9;107:9;109:24 screening (2) 22:22,22 se (1) 47:13	

<p>SEC (17) 12:10,22;13:4; 20:17;59:9;66:2; 71:14;85:8,16;87:18; 98:7,19;104:24; 108:20;111:12; 140:5,10</p> <p>second (18) 10:4;11:12,12; 15:7;19:14;21:4,21; 22:8;30:18;50:6; 57:20;59:1;72:2; 83:9;84:11;99:1; 119:13;136:22</p> <p>Secretary (2) 31:2,4</p> <p>Section (46) 6:15;8:20;12:13, 21;13:21;14:9;15:4, 5;19:21,24;20:8; 28:9,19;29:7;33:24; 40:9;53:3,11;59:17; 60:3,7,9;65:19,22; 66:7,11,16;69:19,20; 70:3;71:10;72:8; 83:11;84:8,11,12; 87:18;97:22;98:5,23; 103:12,16;104:21; 139:11;140:21,21</p> <p>sections (1) 61:19</p> <p>Security (2) 73:15;74:4</p> <p>seeing (6) 10:5;11:20;27:18; 45:17;60:1;96:17</p> <p>seem (4) 18:12,16;47:6; 101:10</p> <p>seems (3) 18:24;35:18;37:15</p> <p>selection (1) 104:12</p> <p>sense (7) 18:10;31:16;32:15; 48:6;79:12,24;99:19</p> <p>sent (1) 82:8</p> <p>sentence (3) 5:11,20;83:19</p> <p>separate (2) 13:11;103:5</p> <p>separated (1) 11:4</p> <p>series (2) 25:11;72:10</p> <p>Service (5) 50:17;83:3,20,23; 89:6</p> <p>Services (1) 73:16</p> <p>session (2) 111:20;142:6</p>	<p>set (4) 33:1;56:23;128:20; 129:2</p> <p>setting (16) 21:18;28:22;32:19; 35:22;36:1,3,10,12, 20;37:2,7;38:23,23; 39:3;74:7;118:18</p> <p>settlement (1) 19:7</p> <p>settlements (1) 19:2</p> <p>seven (9) 28:21,24;33:20; 38:20;40:2,4,24,24; 41:3</p> <p>several (2) 85:20;106:16</p> <p>Sewer (1) 106:19</p> <p>shall (1) 93:16</p> <p>shape (1) 24:9</p> <p>shaped (1) 73:19</p> <p>share (1) 140:6</p> <p>Sheet (1) 22:12</p> <p>shift (4) 32:2;64:17;77:4; 96:12</p> <p>shiny (1) 117:13</p> <p>shore (1) 127:7</p> <p>Short (1) 15:24</p> <p>show (7) 10:3;38:11;59:1; 125:4,7;126:22; 129:8</p> <p>showed (2) 25:16;81:1</p> <p>showing (11) 8:1,7;10:8;22:9,16; 23:14,16;63:1;103:9; 124:1;127:6</p> <p>shown (7) 8:13;11:5;23:23; 40:5;53:22;114:3; 125:2</p> <p>shows (7) 14:7;24:8;41:6; 63:23;65:3;120:1; 124:15</p> <p>side (7) 24:3,5;34:2;45:1; 48:3;54:4;80:15</p> <p>sides (2) 32:1;54:16</p> <p>signators (1)</p>	<p>139:9</p> <p>significance (4) 42:17;84:15;94:23; 95:4</p> <p>significant (7) 26:2;35:17;58:19; 95:15,18;115:16; 123:4</p> <p>sim (1) 40:18</p> <p>similar (3) 52:12;76:23;87:6</p> <p>simple (1) 86:7</p> <p>simplest (1) 79:17</p> <p>simply (12) 40:9;47:1;74:5; 75:12;77:15;92:19; 95:20;99:13;100:2; 130:19;134:13; 139:19</p> <p>simulation (3) 41:4;127:15;128:7</p> <p>sit (2) 112:8,19</p> <p>Site (7) 105:6,15;126:1; 127:20;130:8,9,21</p> <p>sites (28) 18:21;25:21;70:21; 79:13,13;107:15; 110:9,13;112:15,24; 117:16;118:1,3,8,11, 15,24;119:7,8; 122:10;123:5,13,23; 124:2,16;125:6; 130:15;140:18</p> <p>siting (1) 48:10</p> <p>sits (1) 44:23</p> <p>sitting (3) 44:20;47:18; 102:19</p> <p>situated (1) 119:24</p> <p>six (4) 15:8,9,13;115:10</p> <p>sizable (1) 63:24</p> <p>size (4) 32:11;77:1;84:14; 123:10</p> <p>skimmed (1) 6:14</p> <p>skimming (1) 11:7</p> <p>skipping (1) 32:13</p> <p>sky (2) 127:16;135:10</p> <p>Slide (1)</p>	<p>94:20</p> <p>slightly (4) 15:15;17:2;34:12; 53:4</p> <p>slopes (2) 43:20;44:22</p> <p>small (11) 19:8,15;22:14; 39:4;45:7;72:6; 80:22;88:6;120:2; 129:12;135:6</p> <p>smaller (2) 7:20;15:21</p> <p>small-scale (1) 33:17</p> <p>social (1) 86:1</p> <p>societal (2) 80:20;86:16</p> <p>societies (1) 117:24</p> <p>Society (4) 50:15;78:5;86:12; 87:2</p> <p>soft (1) 63:24</p> <p>solves (1) 109:4</p> <p>somebody (1) 106:7</p> <p>somewhat (4) 13:24;15:21;21:7; 45:6</p> <p>sorry (8) 24:20;40:10;60:16; 92:22;106:7;132:4; 135:13;136:12</p> <p>sort (8) 30:3;44:9;51:22; 69:3,21;77:9;91:14; 112:5</p> <p>sound (5) 16:14;28:12;91:23; 95:23;96:3</p> <p>Sounds (2) 67:6;131:13</p> <p>source (4) 58:18,23;79:8; 83:20</p> <p>sources (2) 58:22;60:13</p> <p>south (9) 15:3;25:17;92:22, 23;102:21;120:14; 121:21;122:22;127:7</p> <p>southerly (1) 103:19</p> <p>space (1) 34:23</p> <p>spacial (1) 19:14</p> <p>span (1) 64:2</p>	<p>speak (2) 65:1;111:7</p> <p>speaking (2) 23:22;134:5</p> <p>special (2) 62:10;91:11</p> <p>specialist (1) 107:20</p> <p>specific (15) 24:13;25:10;26:8; 44:1;53:14;69:23; 97:23;98:14,21; 108:16,17;123:21; 124:15;130:21; 133:15</p> <p>specifically (5) 69:10;100:5; 110:12;138:15; 139:14</p> <p>specification (3) 61:1;62:2,7</p> <p>specifications (4) 59:2;60:4,5;62:3</p> <p>specifics (1) 26:5</p> <p>specifies (1) 60:11</p> <p>speculate (2) 102:4;104:3</p> <p>speculative (1) 109:6</p> <p>SPNF (3) 83:7;103:5,6</p> <p>SPNHF (1) 83:8</p> <p>spoke (2) 131:20;132:8</p> <p>spokesperson (2) 88:8;102:21</p> <p>square (1) 18:16</p> <p>squashy (1) 39:9</p> <p>St (1) 73:13</p> <p>staffed (1) 50:5</p> <p>staffing (1) 49:22</p> <p>stage (1) 129:23</p> <p>standard (4) 59:2,24;60:4,21</p> <p>standards (4) 31:2,4;32:23;62:4</p> <p>standing (3) 127:10,11,12</p> <p>stands (2) 67:2;139:2</p> <p>Stark (6) 9:7;41:16;88:8; 89:19;92:16;94:21</p> <p>start (6)</p>
---	--	--	---	---

6:3,7;39:18;67:14; 102:23;141:24 started (2) 50:20;108:4 Starting (2) 103:15;142:2 starts (2) 9:19;64:1 state (14) 4:15;6:19;18:3; 23:18;34:11;49:22; 56:5;62:1;70:19; 80:13;87:19;91:9; 118:24;140:3 stated (13) 33:18;39:23;72:14; 85:19;86:5;97:18; 100:16;107:22; 108:19;110:12; 112:13;113:17;140:9 statement (8) 37:12;49:8;57:24; 91:2,8;134:15; 135:19;140:9 statements (2) 57:16,19 states (4) 49:24;50:3;75:22; 76:3 stating (3) 42:14;57:10;110:3 status (1) 99:21 stay (1) 78:4 step (1) 11:12 steps (1) 74:1 Steven (1) 106:16 Stewartstown (1) 9:6 still (3) 70:14;98:3;121:17 stone (7) 55:22;56:11,22; 65:4;125:8,14,24 strategies (1) 70:4 Stream (5) 88:12;92:17,24; 95:1,2 Street (3) 61:22;121:12; 122:19 Street-Batchelder (1) 16:1 stretching (1) 53:20 strike (1) 48:18 stripe (1)	42:11 strong (1) 77:4 structural (1) 22:22 structure (4) 19:12;40:9,16; 129:14 structures (6) 31:14;33:16;44:8; 46:23;61:24;62:18 studied (3) 6:13;59:11;105:14 studies (26) 6:4,11;20:14,20; 43:13;49:21;78:17; 79:6;81:4,8,15,21; 88:23,24;89:1;91:16; 92:8;94:13;97:20; 99:4;100:4,5,15; 101:18,21;105:22 study (73) 6:8,19,24;7:3,13, 14,16;8:4,11,13,16; 9:14,24;10:9,17,24; 11:11,18,23;12:3; 13:8,13,14,19,14,14, 17,18,23;15:11,14, 15,20,21;16:2,6,9,17, 20,21;17:1,5,16,19; 18:5,9;19:13;20:11; 21:5;23:5;41:19,24; 42:24;44:18;53:14; 81:9;86:10;89:2,9, 23;91:19,21,24; 100:6;102:1;103:11, 18,20,21;104:2,7,20; 105:3;106:1 style (1) 52:16 Styles (2) 5:13,15 Subcommittee (2) 82:10,13 subject (2) 11:17;83:2 subjects (1) 134:23 submitted (5) 6:9;83:7;97:24; 98:22;101:8 subsequent (4) 78:8,13,14;82:5 subset (1) 37:21 subsets (2) 42:3,4 substantial (1) 56:1 substantially (1) 76:7 sufficient (5) 58:7;77:17;135:21;	139:19;140:5 sufficiently (1) 139:8 Sugar (2) 14:10;53:21 suggest (11) 39:11,22;44:10; 47:12;59:18;91:8; 102:3;124:18,20,24; 127:14 suggested (1) 71:2 suggesting (1) 135:1 suggestion (1) 75:17 sum (2) 20:20;42:19 summarize (1) 98:12 summarized (1) 46:11 summary (4) 8:7;17:14;28:1; 40:7 Summer (7) 43:8;44:19;65:13; 88:5,11;94:6,18 Suncook (2) 15:19;104:16 supplemental (22) 5:4,24;12:15;20:6; 22:10;58:15;70:24; 75:15,22;76:3;78:8, 18;98:7;101:22; 107:6;114:8;131:16; 132:5;133:1;134:2,5, 15 supposed (2) 9:21;89:7 sure (9) 34:7;39:7;52:9; 57:6;72:12;80:13; 84:4;133:13;138:19 surround (1) 104:8 surrounding (1) 96:11 Survey (4) 50:22;62:14;74:9, 11 surveys (1) 60:12 Susan (1) 88:4 sustained (2) 129:23;134:1 swear (1) 5:22 Swell (1) 9:5 swimming (1) 62:16	sworn (2) 4:6,8 system (2) 77:16;81:11 systems (3) 19:15;33:13;104:9 T table (4) 40:19;46:12;47:13; 63:2 tables (5) 6:4;51:20;52:5; 54:19;82:2 talk (3) 30:17;84:9;109:14 talked (3) 50:17;93:18;116:1 talking (12) 36:8,11;40:15,22; 41:1;63:10;64:20; 93:16;106:24;128:9, 13;129:17 talks (1) 84:7 tall (1) 126:22 taller (1) 127:2 task (1) 11:12 tasked (1) 71:23 team (2) 108:2,4 teams (1) 73:20 tease (1) 116:8 techniques (1) 58:10 telling (1) 132:12 template (1) 73:24 temporary (1) 55:3 tended (1) 79:20 term (6) 8:20;34:8;36:1; 43:12;63:24;89:4 terminology (1) 33:3 terms (12) 17:19;18:11;38:7; 49:24;64:6;65:7; 86:6,20;95:18;105:3; 107:18;114:24 testified (5) 8:15;22:3;46:20; 111:1;112:3	testifying (1) 84:17 testimony (63) 4:22;5:4,22,23,24; 6:6;20:6;22:10;28:6; 58:16;70:24;71:1; 75:16,23;76:1,4;78:9, 14,18;80:5;82:6; 96:23;97:18;98:8; 99:17;101:22,23; 107:6,23;108:15; 109:15,21;110:17; 111:14,23;112:2; 113:3,8,12;114:5,8; 117:21;120:11; 123:15,16,20;124:2, 5;128:6;130:13,17; 131:14,16,18;132:5; 133:1,4;134:2,5,7,16, 21;136:17 Thanks (1) 119:5 therefore (2) 69:11;87:13 thereof (1) 30:5 third (2) 65:3;79:20 thirdly (1) 72:6 thorough (3) 49:21,22;91:24 thoroughly (1) 6:13 though (2) 21:24;30:9 thought (1) 139:23 thousands (2) 80:18;95:13 three (7) 8:24;18:2;25:16; 48:11;67:23;90:11; 97:20 throughout (5) 41:10;49:21;52:18; 123:13;135:4 Thursday (3) 141:15,16,23 Thurston (10) 121:6;122:14,15, 17;125:8,13;126:5; 127:8,9;128:24 thus (1) 59:13 tie (1) 113:20 times (1) 85:20 title (1) 17:11 today (7) 5:22;32:3,6;44:12;
---	--	--	--	--

85:20;112:8,19 together (7) 10:22;20:21;25:13; 26:1;43:16;65:24; 100:1 took (1) 85:11 top (5) 9:6;28:15;46:1; 57:9;126:8 topic (2) 109:14;130:14 topography (6) 22:23;24:1;33:14; 34:24;47:9;126:16 total (1) 16:10 touch (3) 19:18;46:15;53:2 touched (1) 101:5 tourists (1) 123:23 tours (1) 74:23 touts (1) 77:8 toward (8) 9:7;15:3;39:14,15, 16;43:19;65:24; 118:16 towards (1) 48:5 tower (3) 39:4,5;126:8 towers (10) 120:20;126:21,23; 127:3,4,18;130:6,14; 135:4,9 town (11) 19:12;25:15;62:20; 80:22;94:21;98:13, 13;106:19;120:13, 18;122:24 town-based (1) 118:5 town-by-town (1) 104:13 towns (4) 25:19;104:13,15; 110:16 traditional (1) 56:14 trails (6) 93:4;94:4,19;95:2, 4;98:11 train (1) 68:13 Training (3) 68:1,6;69:5 transcripts (2) 111:16;114:3 transmission (17)	30:9;31:14;32:5, 12;33:6;34:2;35:3; 40:16;46:22,23; 76:10;77:3,16;83:2; 96:17;131:7;133:21 transportation (1) 104:10 transposed (1) 5:16 treat (2) 67:19;69:15 treated (2) 140:16,20 treatment (4) 67:4,5,5,12 tree (3) 64:1;127:18; 135:12 trees (10) 63:11,11,15,20,24; 64:14,21;77:6;96:11; 126:15 trellis (1) 39:6 tried (1) 115:9 true (2) 64:21;124:10 try (3) 26:8;53:8;75:18 trying (7) 32:22;116:8,16; 123:24;130:19; 136:20;138:14 turn (6) 24:13;41:11;65:11; 93:10;107:5;109:13 TV (1) 102:14 twice (1) 141:6 two (21) 8:24;10:21;13:17; 14:4,7,21;15:16,24; 17:22;18:18;20:19; 23:20;31:5;34:16; 35:2;57:16,18;97:6; 118:19;134:23; 137:24 type (6) 29:24;38:1;40:21; 67:1;76:18;108:7 types (3) 21:10;31:6;85:18 typical (1) 21:16 typically (1) 89:9 typologies (2) 81:11;100:2 typology (1) 99:10	U ultimately (1) 37:8 Unanticipated (5) 68:1,5,15;69:4; 70:16 unclear (1) 36:7 under (18) 5:10;28:16;29:17; 31:17;36:2;37:14; 59:15;70:11;73:16; 84:18,19;98:18,22; 101:8;111:12; 115:20;139:11; 140:20 underground (12) 13:21;14:9;15:4; 53:3,23;54:8,24; 61:19;63:4;72:8; 76:13;109:4 undergrounding (1) 109:8 underneath (1) 125:14 understandable (1) 35:19 understood (5) 57:7;115:1,3; 118:14;136:21 underway (1) 97:21 undeveloped (1) 91:6 UNESCO (1) 50:9 uniform (1) 9:22 unique (1) 44:2 universe (1) 119:4 unknown (1) 72:9 unknowns (1) 72:10 unless (1) 55:19 unlike (1) 100:3 unlikely (2) 100:20;140:19 unnamed (1) 93:17 unreasonable (6) 107:21;110:4; 123:12;127:21; 136:1;137:6 unreasonably (1) 110:10 up (40)	16:17;21:2;23:10; 38:9;44:21;45:11; 55:24;56:5;59:4; 62:4,20;64:10;75:17; 83:9;92:15;93:11,19; 99:10;101:3;103:8; 107:11;108:12; 109:19;110:17,22; 111:14,19,23;117:12; 118:16;119:18; 122:8;124:10; 125:10,22;126:1,3; 127:11;128:11,22 upgrade (1) 96:4 upon (2) 89:14;131:7 Upper (6) 9:6;14:23;41:14, 22;45:18;88:19 urban (1) 64:16 urged (1) 71:2 use (16) 32:18;33:24;34:7, 22;35:2;43:12;48:19; 67:3;80:19;90:17; 94:1,2,14;95:5; 100:20,23 used (17) 20:10;21:13;36:1, 12;40:9;43:14;48:17; 54:19;67:6,8;75:13; 80:9;81:4;93:5;94:2; 99:23;101:17 useful (2) 118:2,4 uses (10) 19:14;33:9,10; 34:13,16,17,18;35:7; 42:11;99:22 using (9) 20:7;22:18;33:1; 43:23;84:7;86:6; 89:18;95:20;101:16 usually (5) 44:10;47:14;55:20; 56:12;140:15 utility (1) 96:7	21:18 valleys (1) 93:20 valuable (3) 80:23;119:7,9 value (9) 80:16,21;85:21; 86:16,24;92:10; 99:23;100:3;118:12 valued (2) 18:20;21:18 values (8) 21:14;85:18,19; 86:1,2,2;87:2;95:19 vantages (1) 41:9 variable (1) 54:12 various (3) 21:10;47:22;81:11 Varney (3) 109:16;111:15; 112:3 Varney's (2) 111:17;112:2 vary (1) 54:14 varying (1) 84:14 vast (1) 110:15 vegetation (6) 30:11;33:13;34:24; 47:9;64:15,19 vegetative (1) 22:21 verbal (1) 69:13 vernal (2) 129:15,18 version (1) 60:5 vibration (12) 55:3,6;57:21;58:5, 8,20;59:3,7;60:7; 62:1,21,23 vibrations (1) 60:14 vicinity (1) 64:23 view (9) 39:20,21;48:4,13, 16;126:5;127:7; 131:22;140:6 viewed (1) 48:12 views (11) 37:7;43:19;47:7; 87:9;91:17;131:7,20; 132:9;133:6,20; 135:2 viewshed (1) 12:16
			V vacuum (1) 31:23 Valley (9) 13:13;14:17;15:20; 36:24;44:23;53:13; 81:10;103:18,19 valley-hill (1) 14:1 valley-hill-mountain (1)	

Village (1) 15:2	ways (2) 48:17;94:11	104:14,23;105:12; 131:20,22;132:9; 133:6;134:7		109:23
virgin (1) 79:22	welcome (1) 97:9	without (2) 95:21;97:19	Y	12 (4) 16:13;103:10; 131:15;133:1
visibility (12) 12:18;22:17;23:9, 16,23;26:1;110:8; 112:12,22;134:22,23, 24	wells (1) 62:21	Witness (19) 17:21;115:2; 129:21;131:1;132:2, 14;133:13,18;134:3, 14,20;135:15,18; 136:7,10,12;137:13; 138:22;141:14	year (2) 117:18;125:17	1200 (1) 118:16
visible (5) 77:7;109:2;127:5, 17;135:5	weren't (1) 111:4		years (4) 50:23;64:1,3;76:11	130 (1) 126:24
vista (2) 126:24;127:19	west (4) 14:10;27:4;92:21; 93:10	witnesses (6) 115:5,6,14;116:3, 7;117:22	yellow (3) 27:3;120:19,21	130- (1) 127:17
visual (15) 33:10;34:23;35:15, 22,22;37:5,8;38:22; 39:15;41:6;47:4; 76:14;93:23;112:5; 129:21	westernmost (1) 24:2	witnesses' (1) 136:16	Yup (2) 121:20;123:9	13489 (1) 60:10
visuals (1) 76:22	what's (12) 4:20;5:1;20:10; 34:4;59:11;60:1; 67:23;71:8;72:17; 76:23;116:14;130:15	witness's (2) 130:17;131:21	Z	140 (4) 4:21;5:19;109:22; 126:24
voice (1) 78:4	WHEREUPON (2) 4:5;142:5	WMA (1) 17:23	zone (2) 27:6;56:19	140-feet-tall (1) 127:18
voices (1) 21:16	whirl (1) 130:4	wondering (2) 107:17;115:6	zones (2) 7:20;23:9	141 (3) 5:3;22:11;107:7
volume (1) 41:20	Whitley (10) 106:9,11,14,16; 111:21;112:1;113:6, 7;114:1,11	wooded (2) 43:20;96:6	0	143 (2) 103:6,7
volunteer (1) 79:20	whole (3) 65:9;72:7,9	Woods (12) 8:3,14;10:9;21:21; 23:3,5,13;41:18; 42:1;81:13;100:7; 103:15	07235 (1) 83:8	15 (3) 4:22;85:7;141:3
W	who's (1) 139:6	work (30) 7:18;9:18;12:14, 20;27:7;33:5;38:21; 43:14;50:1,7;65:23; 73:1,2,4,13,23;74:11; 78:22;84:5;90:2; 92:1;105:20,21; 106:3;108:23; 112:17;124:22; 125:8,14;138:13	07256 (1) 83:8	150 (5) 58:22;60:15,23; 61:10;62:8
wait (4) 106:8;133:11,11; 141:4	Widell (15) 20:6;24:14;26:6; 27:21;28:6;29:15; 48:20;75:15,19;77:8; 132:1,7,18,21;134:21	worked (1) 100:1	1	154 (1) 119:16
walked (1) 40:1	Widell's (5) 70:24;118:7; 131:16;132:24; 134:15	working (3) 85:12;108:2,3	1 (3) 5:20;20:9;22:12	15th (1) 5:10
Walker (2) 115:1,7	widespread (1) 86:15	workmanship (2) 28:23;39:8	1:25 (1) 4:2	17 (1) 5:3
walking (1) 48:13	width (2) 54:12,14	works (1) 79:18	10 (11) 5:9,18;16:10;20:9; 51:10;52:9,17;76:3; 80:15;141:3,24	18 (2) 133:1;134:18
wall (2) 56:22;65:4	wind (2) 56:5;108:12	world (5) 49:17;50:8,9,11; 93:18	100 (3) 60:13;61:9;64:3	1880s (1) 94:19
walls (3) 55:22;56:11;62:19	wires (2) 39:13;135:10	worry (1) 55:23	106 (41) 8:20,20;12:13,21; 19:21,24;20:8;28:9, 18,19;40:10,14;54:6; 61:15;65:17,20,20, 22;66:14;69:10;70:3, 22;71:4,10;72:15,21, 22;73:6;75:8;84:8; 86:8;87:18;97:22; 98:5,23;103:12; 104:21;105:1; 139:11;140:21,22	1888s (1) 94:22
warrant (1) 89:22	within (65) 6:19,22,24;7:1,2,3, 12;8:8,9;9:23;10:17, 23;11:14,15;12:7; 13:12,19;14:22; 15:11;16:12;17:5; 19:4,21,24;20:2; 21:6;23:22;26:24; 32:5,15,19;34:1,13; 36:10,16;40:16; 41:24;42:6;43:20,22; 44:6,14,20;49:17; 50:6;52:8;56:17,19; 58:2;60:13;64:22; 65:17;73:6;77:16; 81:16,17;89:21;	working (3) 85:12;108:2,3	10-mile (2) 80:6;81:6	192-mile (1) 72:4
warrants (1) 18:9		workshop (1) 100:1	100 (3) 60:13;61:9;64:3	196 (2) 98:1;101:8
Washington (1) 73:17		workshop (2) 28:23;39:8	106 (41) 8:20,20;12:13,21; 19:21,24;20:8;28:9, 18,19;40:10,14;54:6; 61:15;65:17,20,20, 22;66:14;69:10;70:3, 22;71:4,10;72:15,21, 22;73:6;75:8;84:8; 86:8;87:18;97:22; 98:5,23;103:12; 104:21;105:1; 139:11;140:21,22	196b (3) 27:19;45:20;54:20
watchdog (1) 71:18		works (1) 79:18	10 (11) 5:9,18;16:10;20:9; 51:10;52:9,17;76:3; 80:15;141:3,24	1983 (1) 50:7
water (2) 62:22;106:19		world (5) 49:17;50:8,9,11; 93:18	100 (3) 60:13;61:9;64:3	1984 (1) 50:14
way (21) 28:10;31:22;38:11; 44:2,21;51:24;52:2, 13;71:12;72:13; 73:10;75:1;87:4; 89:19;91:21;93:4,22, 23,24;109:1;116:14		worry (1) 55:23	106 (41) 8:20,20;12:13,21; 19:21,24;20:8;28:9, 18,19;40:10,14;54:6; 61:15;65:17,20,20, 22;66:14;69:10;70:3, 22;71:4,10;72:15,21, 22;73:6;75:8;84:8; 86:8;87:18;97:22; 98:5,23;103:12; 104:21;105:1; 139:11;140:21,22	1992 (1) 50:12
		write (1) 122:15	10-mile (2) 80:6;81:6	1-mile (1) 81:5
		writing (1) 50:18	11 (2) 78:24;80:3	2
		wrong (5) 42:4;53:8;68:23; 89:2;129:7	110 (1) 111:24	2 (3) 30:16;46:18;142:8
			110/Stark (1) 48:4	2:33 (1) 51:11
			111 (1) 111:24	2:51 (1) 51:12
			115 (2) 109:23;126:9	20 (12) 54:4,9,15;56:17;
			116 (1)	

58:6,15,24;59:6,11; 61:22;63:8;111:20	43 (2) 121:17;122:20	107:8 9:00 (1)		
2015-06 (1) 83:4	443 (2) 103:4,8	142:8 90 (1)		
2016 (3) 4:22;60:5;62:4	464 (4) 117:9,15;119:14; 122:9	90:2 99.5 (1) 76:9		
2017 (6) 5:3;82:24;103:2; 126:22;128:24;142:8	49 (1) 60:3			
204 (1) 65:14	5			
20-foot (3) 58:6;59:14;61:8	5 (1) 6:15			
20-mile (2) 80:6,15	50 (1) 76:11			
21 (1) 41:17	500-foot (1) 58:19			
211 (11) 6:10;8:2;10:7; 13:11;14:16;16:19; 26:19;53:11;60:3; 98:1;101:9	53 (1) 142:5			
22 (2) 61:11,12	54 (1) 142:7			
223 (1) 83:7	55 (1) 127:1			
227-C (1) 90:7	6			
25 (4) 64:1;82:24;133:2; 134:19	60.5 (1) 76:12			
250th (1) 117:17	65 (1) 127:1			
25th (3) 82:7,14;103:2	69 (2) 125:20;126:6			
26 (1) 76:4	7			
28 (2) 68:4;119:21	75 (2) 76:11;126:21			
29 (2) 68:5;119:21	76 (1) 126:3			
3	77 (1) 125:11			
3 (2) 90:11;102:21	79 (1) 125:22			
3.4 (1) 60:9	8			
30-plus (1) 50:23	8 (1) 107:8			
32 (2) 110:19;111:23	8:00 (1) 142:2			
37 (1) 111:19	80 (1) 64:3			
4	800 (1) 40:10			
4:49 (1) 142:6	800.5a2 (1) 29:7			
40 (2) 49:3;75:24	85 (2) 50:14;90:2			
41 (1) 75:24	9			
	9 (1)			