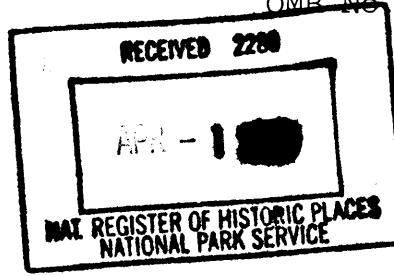


NPS Form 10-900
(Rev. 10-90)



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NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

1. Name of Property

historic name New Haven County Courthouse

other names/site number New Haven Superior Court, Geographic Area Court 23

2. Location

street & number 121 Elm Street not for publication
city or town New Haven vicinity
state Connecticut code CT county New Haven code 009
zip code 06510

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986,
as amended, I hereby certify that this nomination request for
determination of eligibility meets the documentation standards for registering
properties in the National Register of Historic Places and meets the procedural
and professional requirements set forth in 36 CFR Part 60. In my opinion, the
property meets does not meet the National Register Criteria. I
recommend that this property be considered significant nationally
statewide locally. (See continuation sheet for additional comments.)

John W. Shannahan 3/31/03
Signature of certifying official Date
John W. Shannahan, Director, Connecticut Historical Commission

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register
criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

=====
6. Function or Use
=====

Historic Functions (Enter categories from instructions)

Cat: GOVERNMENT Sub: Courthouse

Current Functions (Enter categories from instructions)

Cat: GOVERNMENT Sub: Courthouse

=====
7. Description
=====

Architectural Classification (Enter categories from instructions)

Late 19th and 20th Century Revivals
Beaux Arts
Neoclassical Revival

Materials (Enter categories from instructions)

foundation Granite
roof Asphalt with aluminum paint finish
walls Marble
other _____

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

SITE: The New Haven County Courthouse is located on the northwest corner of the intersection of Elm and Church Streets, facing the New Haven Green across Elm Street to the south. (**Photograph 21.**) The courthouse is bordered on the east by Church Street, on the west by the Free Library of New Haven, and on the north by a parking lot.

EXTERIOR

General: The courthouse plan is based on a large rectangle (approximately 105 feet wide by 250 feet long oriented south to north) with rectangular projections centered on each of its sides. (**Figure 2**) The building, clad in coursed, dressed ashlar of white Vermont marble, rises three stories above a raised basement set on a projecting granite plinth. The walls of the building's central mass are articulated to form seven bays in the short direction and seventeen bays in the long direction. A five-bay pedimented portico projecting to the south (15 feet deep) is echoed by a projection of similar width but lesser depth (4 feet) to the north, and the nine-bay shallow projection to the east (5 feet deep) corresponds to a projection of similar width but greater depth (16 feet) to the west. Horizontal bands at bottom (the plinth and the base, dado, and cap of the basement) and top (extended pilaster necking and entablature) visibly unite the building's masses. Broad staircases lead from Elm and Church Streets to the major entrances on the south and east.

(continued on continuation page 1, section 7)

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The exposed portion of the basement, extending approximately a half-story above grade, has a single-fascia base resting on the plinth, a broad dado, a single-fascia cap serving as a water table, and a broad fascia serving as a plinth for the stories above. Tuscan pilasters on the building's central mass articulate and unite the three stories above and support an entablature—serving both these pilasters and the Ionic columns of the south, east, and west porticos—that extends around the entire structure. The entablature has a tripartite architrave, a plain frieze, and a cornice—ornamented with lion masks and acroteria—which conceals a built-in gutter. Above the walls of the building's central mass, the entablature is topped by a single course of stone in line with the frieze below. Above the walls of the masses extending to the east, west, and north, taller parapets (formed with a base, a dado, and a cap) rise to the height of the south pediment's apex. The pediment and the higher walls on the other projections emphasize the building's main and cross axes. A three-bay-wide, nine-bay-long, marble-clad structure with pediments on the south and north rises a full story from the center of the roof to house the laylight over the interior courtyard. The structure's walls are topped by an entablature with a cornice ornamented with lion masks and acroteria, and its entire hipped roof area is a skylight for the laylight below.

The windows, typically recessed one foot behind the wall plane, generally have wood frames and sash with clear glass panes. Typically, basement windows, protected by ornamental window grilles, have single pane, horizontal pivot sash; first floor windows have paired vertical pivot sash topped by a single wide horizontal pivot transom sash; second floor windows have paired vertical pivot sash topped by paired horizontal pivot transom sash; and third floor windows have vertical pivot sash—single sash on the main block and on the west projection, paired sash topped by horizontal pivot transom sash on the south façade, and taller paired sash without transoms on the west and north projections. Many of the first floor windows are framed by an architrave, and many of the second floor windows are framed by an architrave supporting a frieze and cornice topped by a pediment. Generally, a broad projecting stringcourse, with ornamented moldings including a fascia with a Greek key, separates the windows on the first floor from those on the second. Some transoms have been modified to accept window air conditioners.

The roof of the south porticoslopes down from the center to the east and west, following the lines of the pediment. The remaining roof areas are flat with projecting skylight penthouses.

South Elevation: The south elevation, seven bays wide with a central, full-height, five-bay, projecting, pedimented Ionic portico, is the building's principal façade. **(Photograph 2.)** Three broad flights of granite steps with concrete landings rise from the sidewalk on Elm Street and from the pavement to the east and west of the building to the level of the main entrance. Tall marble plinths supporting marble pedestals bearing massive seated marble figures interrupt the second flight of stairs in front of the second and sixth bays. The figure on the west represents the Lawmaker, and that on the east, the Advocate.

The portico's six-column Greek Ionic order rests on high plinths, and its entablature is continuous with that of the rest of the building. The pediment's raking cornice bears large acroteria at the apex and at the ends. Sculptural figures in the tympanum represent Justice, Victory, Precedence, Accuracy, Common Law, Statutory Law, Progress, and Commerce. **(Photograph 3.)** The central figure is a large draped female representing the Goddess of Justice seated on a Greek throne. Her right hand rests on the hilt of a large sword, while her left supports a sphere resting on the throne. On the throne is mounted a miniature figure of the Greek winged Victory. To her right

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stands a boy holding a shield decorated with the national seal. Seated on the right of the boy is an old man representing Precedence, while further to the right are a reclining male figure and two youths. A boy representing Statutory Law stands to the left of Justice. He is supported by a seated male figure representing Progress. A reclining male figure and two boys to his left complete the sculpture. The portico's soffit has ornamented plaster coffers.

The wall of the south façade is articulated with Tuscan pilasters. The central bay has bronze kalamein double doors surmounted by bronze kalamein panels at the first floor and a large window with three vertical pivot sash at the second floor. The doors, panels, and window are unified by an architrave and frieze topped by a cornice supported on consoles. The doors, the panels above, and the enframing moldings are all heavily ornamented. The three bays to either side of the entrance have typical first-floor windows. At the second floor, the bays to either side of the center have bronze sconces, and the two bays to the east and two bays to the west have typical second-floor windows with those in the end bays framed by an architrave surmounted by a frieze and cornice supporting a pediment. At the third floor, the end bays have large windows with single pane vertical pivot sash; remaining bays have tall windows with paired vertical pivot sash and paired horizontal pivot transoms.

North Elevation: The five central bays of the seven-bay north façade, project slightly from the end bays, which are articulated with Tuscan pilasters and have typical window configurations. Sections of the projecting bays (the bays at both ends and the two portions separating the windows in the middle three bays) project slightly with cavettos at the bottoms suggesting pilasters, although they are not ornamented as such. The entablature across the top of the façade is continuous with that on the rest of the building.

Each of the façade's three central bays has a broad basement window with metal grilles, a tall window with paired vertical pivot sash and horizontal pivot transoms extending from the middle of the first floor to the middle of the second floor, and another window with paired vertical pivot sash at the third floor level extending to the bottom of the entablature. Low-relief marble panels between the second and third floor windows depict a balanced scale with serpents (center panel), symbolizing Justice, and a shield and crossed swords (flanking panels), symbolizing Authority.

In the east and west bays of the projection, single-door basement entrances surmounted by transoms are framed by battered, eared architraves topped by cornices supporting low marble roofs formed with a fillet surmounted by a large cavetto. Above each entrance is a single-light window with ornamental metal grilles. At both the second and third floors, there are small windows with single vertical pivot sash.

East Elevation: The east façade is seventeen bays long with a nine-bay projection in the center. (**Photograph 1.**) The four bays of the main wall at either end of the façade, articulated with Tuscan pilasters, have typical window configurations. The entablature above the pilasters continues across the central projecting portion of the building. Here, six freestanding Greek Ionic columns articulate the seven recessed central bays. Stairs, flanked by cheek walls, lead from the Church Street sidewalk to a landing at the three middle bays. Each of these bays has paired bronze kalamein entrance doors surmounted by paired bronze kalamein panels framed by an architrave, which is surmounted by a frieze and cornice. Above the cornice, a window with paired vertical pivot sash and paired horizontal pivot transoms is surmounted by a carved marble panel. The panels depict the seals of Justice and Authority. The window and panel are framed by an architrave surmounted by a frieze and cornice topped by a

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pediment. The window above in the third floor and the windows in the two recessed bays on the south and north ends of the portico have typical configurations. The windows in the center three bays have leaded stained glass.

The broad single bays at either end of the projecting mass have typical basement windows, first floor windows with three vertically pivoting sash and a horizontally pivoting transom, and second floor windows with three vertically pivoting sash and three horizontally pivoting transoms. The first and second floor windows are enframed by an eared architrave surmounted by a frieze and cornice supported by consoles. At the third floor there are blind horizontal panels.

The cheek walls at the stairs and six similar walls, detailed as pedestals, support tall bronze torches. (**Photograph 6.**)

West Elevation: The west façade is seventeen bays long with a nine-bay projecting portico in the center. The four bays of the main wall at either end of the façade, articulated with Tuscan pilasters, have typical window configurations. The two bays to either side of the portico have additional small windows with paired vertical pivot sash in the frieze of the entablature, which is continuous across the façade.

The projecting portico has seven recessed bays articulated by six engaged Greek Ionic half columns flanked by broad bays that are not recessed. Projecting pedestals in front of the central bay and the end bays support massive seated marble figures symbolizing Wisdom (the center figure), the Goddess of Truth, and Self Denial. (**Photographs 4 and 5.**) Similar projecting pedestals at each end of the building support torches. The central bay has blind panels at the first and third stories, and the three bays to either side have tall windows with paired vertical pivot sash topped by paired horizontal transoms extending from the first floor to the second floor and tall windows with paired vertical pivot sash at the third floor. Each of these bays has a carved marble panel separating the two windows, and there is a similar panel in the center bay. The panels depict the seals of Justice and Authority.

The broad bays at the ends of the projecting portico each have a blind masonry opening framed by an eared architrave and battered frieze topped by a cornice with a pediment supported by consoles and ornamented by acroteria. In the wall above, a small window with a vertical pivot sash is set within four receding frames. The returns at the ends of the projection each have windows in line with the floor levels of the building, an additional window in the frieze, and five small windows placed irregularly to light a staircase.

Access for the handicapped is provided by a concrete ramp that winds down from street level to the basement where a modern door opens to the building in the third bay from the south. A modern fabric canopy protects this entrance.

INTERIOR: The interior of the New Haven County Courthouse, organized around two strong axes anchored by the building's entrances on Elm Street and Church Street, contains several of the city's grandest interior spaces as well as recoverable remains of additional spaces nearly as grand. (**Figures 1-5.**) The expansive, heavily articulated, and richly decorated atrium, extending from the first floor to the barrel vault at the top of the building, together with the corridors, vestibules, and lobbies open to it form a fluid, complex space providing direct access to all of the building's major rooms. The broad open staircase off the atrium to the east with its shifting perspectives of the atrium provides primary vertical circulation. The richly ornamented library at the south end of the third floor retains nearly all of its original architectural features and its decorative finishes. In the six courtrooms on the first and third floors, which were heavily altered in the 1950s, many original

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elements and materials remain exposed to view and much of their other original rich ornamentation is still extant above suspended ceilings.

The interiors, supported on a steel frame fireproofed with hollow clay tile masonry, were constructed of elegant, durable materials including white Danby marble, terrazzo, brass, mahogany, ornamental plasterwork, and richly colored painted finishes and gilding. Many of the building's elements, such as the heavy mahogany doors and the cast brass doorknobs bearing the New Haven County Seal, are of particularly fine quality, befitting a building representing the permanence and authority of Connecticut's Judicial Department.

In addition to creating impressive, functional interior spaces, the architects, by repeating a few motifs and ornaments, modified for scale and location, unified the building's primary, secondary, and utilitarian spaces and related them to the exterior. The bold Greek fret carved into a frieze between the pilasters on the exterior is repeated in the interior atrium, where it is used in both the broad projecting marble fascia between the piers at the top of the first story and in the plaster soffit at the top of the second story, and in the east staircase, where it ornaments the balustrade. Bands of Greek fret—of varying form, width (from a quarter-inch to a foot), and material (plaster, cast iron, brass, and paint)—ornament soffits, railings, balusters, wall panels, and door hardware. Another motif, the division of square and rectangular panels using a St. Andrew's cross (x) alone or in combination with a Greek cross (+)—a motif used on exterior window grilles, appears throughout the interior in doors, windows, balustrades, railings, laylights, casework, and furniture. Still a third common adornment, the guilloche pattern, is found on plaster ceilings and cast iron railings. Most molding profiles throughout the building are unornamented, which is itself a unifying characteristic, and the repetition of a few types of ornamented profiles—astragals with bead and reel, ovolos with egg and dart, and cyma reversas with leaf and dart—on ceiling coffers and around ceiling panels, in wainscoting, in entablatures, and in marble architraves provides additional subtle visual continuity between spaces. The architect's unifying measures would have been even more apparent before some of the heavily ornamented surfaces were concealed.

The architects also unified the building's interior spaces by using relatively few materials and a limited number of colors throughout. The white marble, extensively used for wall cladding, staircases, and ornament, and the broad expanses of terrazzo with a white field and salmon pink accent strips, used for the floors of public spaces and corridors, still provide continuity, as do the horizontal bands of gilded moldings and repetitive patterns of gilded paterae. Evidence of the original decorative scheme remaining above suspended plaster ceilings, under carpeting, and behind later paint layers indicates that other materials and colors were widely used. The interlocking rubber tile floors, originally used in the library, the courtrooms, and other less prominent interior spaces, which have different patterns but are predominantly red, are one example; the deep, rich, slightly grayed earth tones still visible on the coffered barrel vaults of the atrium, the east stair, and the library and originally much more widely exposed, are another.

Foyer: Just inside the paired kalamein doors at the south entrance, a second pair of doors, large single glass lights with tubular stiles and rails in a tube-framed, glazed partition, open to a narrow foyer dominated by four freestanding Greek Doric columns, one at each corner. The foyer has terrazzo flooring, marble-clad walls, and a plaster ceiling articulated with broad flat bands framing recessed panels ornamented by gilded moldings. Built-in marble benches extend the length of the east and west walls, and plaques mounted on the east wall commemorate the New Haven County Bar's honor roll. Two sets of paired stile and rail wood doors with glazed panels, each of

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which has a glazed transom above, separate the foyer from the lobby to the north. A modern security station is set up at the west pair of doors.

Elevator and Stair Lobby: The long, rectangular lobby to the north of the foyer leads to the building's atrium and also serves the elevators near the center of the east wall, the southwest stair near the center of the west wall, and suites of offices entered through doorways at each end of the east and west walls. Projecting marble-clad piers flank the elevators and the broad open staircase. The finishes—terrazzo flooring, marble wall cladding, and plaster ceiling with broad flat ribs and large recessed panels—are similar to those in the foyer. **(Photograph 7.)**

The elevators are modern, with modern doors, controls, and cabs. A historic brass mailbox and a brass mail chute are mounted on the wall between them. The broad open stairway on the opposite wall, with marble treads and risers, marble-clad walls, and paneled plaster soffits is further described below. Each of the entrances to the office suites has paired mahogany doors with glazed panels framed by a marble battered eared architrave surmounted by a cornice.

Two original wood directories are mounted on the short walls extending from the north ends of the east and west walls that separate the lobby from the atrium beyond.

Atrium: **(Photograph 8.)** Architectural historian Elisabeth Mills Brown described the exhilarating space of the atrium as an "astonishing spatial fantasy, under the vast vault of a Roman bath, a floating three-dimensional composition...with diagonal vistas, changes of height, and sudden shafts of light."¹ The atrium occupies the core of the building; rising more than 67 feet from the first floor to the center of the barrel vault above, and its space expands on all sides into adjacent corridors and lobbies. The architects created a strong sculptural quality with the bridge at the third floor level and the columns supporting it, which conceal and reveal portions of the space with changing vantage points; the juxtaposition of walled and open peripheral spaces on the first and second floors; the use of elements with different degrees of plasticity (free standing columns, pilasters, and piers); the juxtaposition of successively recessing planes; and the play of light from multiple sources over the forms. From some vantage points, the barrel vault, which springs from the outside walls of the third floor corridor, appears to float over the atrium, ornamenting the space but not containing it.

The floors of the atrium and adjacent corridors and lobbies are terrazzo, with fields of white marble chips in a gray matrix bordered by bands of salmon-colored chips, which define the bays and emphasize the articulation of piers and pilasters along the walls. The walls are clad with white Danby marble. The first two stories of the atrium are united and articulated by broad marble-clad piers and somewhat narrower projecting colossal Tuscan pilasters supporting a deep entablature with a cornice ornamented by lion masks. A marble attic story above the entablature provides a balustrade at the edge of the third floor. At the first floor, some of the intervals between the piers are walled, and others are open to corridors and vestibules behind. At the second floor, all of the intervals between the piers have solid marble-clad balustrades below and are open to the encircling corridor above. At the third floor, the corridor has only a balustrade separating it from the atrium, allowing the space of the atrium to expand to the corridor's outer walls, which are articulated with

¹ Elisabeth Mills Brown, Item I36, "New Haven County Courthouse, now State Circuit Court, 1909, William H. Allen and Richard Williams," *New Haven A Guide to Architecture and Urban Design* (New Haven and London, 1976), p. 114.

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projecting piers and capped by a bold entablature. The entablature projects outward over the piers.

The nine-bay barrel vault, springing from the top of the entablature, has broad paneled ribs—detailed with gilded bead and reel and egg and dart moldings—in line with the piers below. Each bay of the vault is divided into five panels by secondary ribs ornamented with Greek frets. The three middle panels in the seven center bays have stained glass laylights. The two outer panels in these bays and all panels in the end bays to the south and north have coffers with gilded bead and reel and egg and dart ornament and large gilded paterae.

A marble-clad bridge in the atrium's central bay, supported by four colossal freestanding fluted Doric columns, joins the open east and west corridors of the third floor. At the first floor level, the two Doric columns to the east frame the central bay of the three open bays leading to the main staircase, and the two columns to the west frame the wall incised with the original dedication. (**Photograph 9.**) Open bays at both ends of the east and west walls lead to offices or corridors leading to suites of offices. Large doorways in the bays flanking the central bay on the west and in the center of the north wall—framed by broad, battered, eared marble architraves surmounted by pediments ornamented with foliate acroteria—lead to courtroom lobbies. The doorways have mahogany frames and glazed mahogany transoms. The doorway on the north has paired, glazed mahogany doors; the doors in the openings to the west have been removed.

East Staircase: A grand, half-turn, side-flight staircase, centered on the eastern side of the atrium and open to it, extends from the basement to the third floor. (**Photograph 10.**) The broad stairs have marble treads and risers, plaster walls with tall marble wainscots ornamented with egg and dart and bead and reel moldings on the outside, and solid wide marble-clad balustrades on the inside with broad bands of incised Greek fret on the surfaces facing the narrow well. Slim, brass handrails, added after the original construction, are supported by ferrous metal posts anchored with plates in the marble treads and braced by horizontal struts attached to the walls and balustrades. The plaster soffits of the stairs and landings have borders of gilded bead and reel and egg and dart moldings and large recessed panels.

The walls and ceiling above the top stair landing are highly ornamented. Three bays on the east and west wall are defined by projecting marble piers—full piers flanking the center bay and slivers of piers in the corners. The entablature encircling the stairwell projects out over the piers, and a coffered barrel vault, ornamented with gilded bead and reel and egg and dart moldings and paterae, springs from the top of the entablature. Just below the entablature, Thomas Gilbert White's murals representing Childhood and Manhood adorn, respectively, the north and south walls. The lunettes above the entablature on these walls have murals depicting the seals of the County and City of New Haven.

The staircase receives direct natural light from the entrance vestibule at the landing below the first floor and from windows at the landing above the first floor and natural light filtered through stained glass from windows on the landing above the second floor. Ornate marble and brass light standards on the marble newels at the landing above the second floor provide artificial illumination, as do the non-historic surface-mounted fluorescent fixtures on the soffits of the lower flights.

Southwest Staircase: The open staircase providing vertical circulation between the basement and the third floor opposite the elevators at the south end of the building has marble treads and risers (surfaced in some locations with rubber), marble wall cladding, a marble balustrade punctuated with triangular openings, and paneled plaster

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soffits. Thin brass handrails, supported from the treads and landings and braced from the walls, have been added on each side of the stairs. A stained glass laylight lights the stairwell from above.

Second Floor Corridor: At the second floor, a mezzanine at the upper level of the first floor courtrooms, a continuous corridor encircles the atrium and is open to it. The corridor has a terrazzo floor. The outside corridor walls have marble wainscot below and painted plaster surfaces above and are articulated with pilasters and simple marble door surrounds. On the atrium side, the corridor has marble-clad piers connected by balustrades and dropped soffits ornamented with a Greek fret and is otherwise open to the atrium. The plaster ceilings have nested recessed panels with bead and reel and egg and dart moldings.

Second Floor South Lobby: The lobby that opens off the corridor at the south end of the second floor—serving the elevators to the east, the open southwest staircase to the west, and a large suite of offices to the south—has a terrazzo floor, marble piers bearing plaster entablatures at the corners, a marble-clad wall to the east containing the modern elevator doors, and a painted plaster wall to the south with a marble wainscot and a central doorway framed by a battered eared marble architrave and containing a mahogany door and frame. The plaster ceiling is divided into three large rectangular panels by broad, deep beams. Each of these panels has, in turn, two recessed panels, each with an additional recessed panel. The ceiling is ornamented with gilded bead and reel and egg and dart moldings.

Third Floor Corridor: The third floor corridor surrounding the atrium is completely open to it above a marble-clad balustrade. (Photograph 15.) As does the corridor below, this corridor has terrazzo floors and an outside wall with a marble wainscot below, flat painted plaster above, and projecting marble-clad piers demarcating the bays. Above the piers, an elaborate entablature encircles the atrium. Doorways leading to the courtrooms and office suites have elaborate marble frames; with battered eared architraves supporting cornices topped by delicately framed pediments, ornamented with foliate acroteria. (Photograph 17.) The glazed doors and transoms are mahogany. The stained glass laylights in the elaborate coffered ceiling provide natural illumination. Simple modern light fixtures on piers in the balustrade, utilitarian light fixtures on the frieze of the entablature, and supplemental lighting fixtures above the laylights provide artificial illumination.

Third Floor South Lobby: The fifteen-foot-deep lobby that opens off the corridor at the south end of the third floor—serving the elevators to the east, the open southwest staircase to the west, and the library to the south—has a coffered barrel-vaulted plaster ceiling. (Photograph 14.) The tall wood double doors to the library on the south wall and a single-sash transom above are framed by a marble architrave. Flanking the doorway, Ionic columns with Attic bases support an entablature—with a tripartite architrave, a plain frieze, and a denticulated cornice—surmounted by a pediment. Thomas Gilbert White's mural entitled "The Law," depicting allegorical figures of Ancient Law and Modern Law, fills the lunette above the pediment, and his murals on five of the Ten Commandments occupy the arch of the wall at the south end of the central barrel vault.

Third Floor North Corridor (Entrance to the Supreme Court): A shallow recess in the north wall of the corridor to the north of the atrium has tall mahogany double doors with a single-sash transom above framed by a marble architrave leading to the Supreme

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Court chamber. Flanking the doorway, Ionic columns with Attic bases support an entablature—with a tripartite architrave, a plain frieze, and a denticulated cornice—surmounted by a pediment, similar to that at the opposite end of the atrium. Thomas Gilbert White's mural entitled "The Administration of Law," with allegorical figures of Law, Justice, Charity, and Consolation, fills the lunette above the pediment, and his murals on five of the Ten Commandments occupy the arch of the wall at the north end of the central barrel vault.

Courtooms: When the courthouse was built, its six elegant courtrooms had simple rectangular plans; floors of interlocking rubber tile; walls with marble pilasters, tall marble wainscots, plaster entablatures and full-height marble cladding in prominent locations and painted canvas above the wainscot in place of the marble in most areas; windows and doors framed by marble architraves; ornamental plaster ceilings; and elaborate decorative finishes, including gilding. **(Photographs 12 and 13.)** The courtrooms on the third floor also had stained glass laylights. All of the courtrooms were altered in 1957. At that time, jury rooms and restrooms were inserted into corners of the original spaces, leaving courtroom plans L-shaped; suspended acoustical plaster ceilings were installed some ten feet below original ceilings, truncating marble pilasters and windows and concealing the original ornamental plasterwork, decorative finishes, and laylights; smooth fabric wall surfaces were replaced with textured acoustical plaster; and large square ceiling-mounted fluorescent luminaires replaced original electroliers and sconces. **(Photograph 11.)** The walls of the jury room partitions facing the courtrooms were provided with darkly stained wood wainscoting to the height of the adjacent historic marble wainscoting. The original interlocking rubber tile floors have been carpeted, although when they were covered has not been determined. The courtrooms do retain much original marble and wood casework and many pieces of original wood furniture, and much original ornament is intact above the suspended ceilings.

Three courtrooms open off the interior atrium on the first floor: two assigned to the Court of Common Pleas (Courtrooms B, to the north, and C, to the south) centered on the west side and one assigned to the Superior Court (Courtroom A) centered on the north end. Three courtrooms open off the atrium in similar locations on the third floor: two (Courtrooms E and F) on the west and one (the Supreme Court) on the north.

The first floor courtrooms for the Court of Common Pleas (Courtrooms B and C) are entered through a shared lobby—with a terrazzo floor, painted plaster walls with a tall marble wainscot, and a plaster ceiling with recessed panels—to the west of the atrium. Designed with rectangular plans mirrored about the building's east-west axis, the courtrooms now have L-shaped floor plans created when jury rooms were constructed in the southwest corner of Courtroom B and the northwest corner of Courtroom C. In each courtroom, two of the marble pilasters articulating the walls of the original spaces (four on the east and west walls and two on the north and south walls) are now in the jury room. The jury rooms have carpeted floors, walls with wood wainscot below acoustical plaster, and suspended acoustical plaster ceilings.

In Courtroom C, the broad marble judge's bench is centered between two marble pilasters on the south wall. The wall between the pilasters is clad with marble that extends above the architrave; the wall to either side has marble wainscot. The three doorways in this wall have marble trim. The prominence of the center door, leading to the judge's chambers, is emphasized by an ornate battered eared architrave. There is an original mahogany witness stand to the west of the bench. The west wall has large windows. The suspended acoustical plaster ceiling conceals the tops of the pilasters and windows and the entire original ceiling.

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Courtroom B, in which the judge's bench is set against the north wall, is nearly a mirror image of Courtroom C. The jury room in this space is slightly smaller in the east-west direction.

Courtroom A, the Superior Court, is entered from the north end of the atrium through paired doors, a narrow hallway, and a second set of paired doors. The narrow hallway is all that remains of the courtroom's original generous lobby—with doorways on its south, east, and west walls—after partitions were introduced to create offices to the east and west.

When the Superior Courtroom was remodeled in 1957, a jury room was introduced in its northwest corner, and it received the same modern floor, wall, and ceiling finishes as Courtrooms B and C. The historic finishes, both those still exposed in the room and those hidden above the suspended ceiling are slightly more elaborate than those found in Common Pleas courtrooms. Most significantly, the original, and largely extant, plaster ceiling was coffered. The original marble judge's bench and wood witness stand are placed along the east wall. A wood railing defines space allocated for observers in the southwest corner of the courtroom.

Unlike the courtrooms below them on the first floor, Courtrooms E and F are entered directly from the third floor corridor through paired wood double doors framed by battered, eared marble architraves, which are topped with pediments ornamented with foliate acroteria. During the 1957 alterations, jury rooms were introduced in the southwest and northwest corners of these courtrooms, respectively. The spaces also received the same modern finishes as the courtrooms below. Exposed historic finishes in each of these courtrooms include four doorways with marble frames and mahogany doors, a marble judge's bench with a wood desk top, a wood witness stand, a wood jury box in the north courtroom, (the south courtroom has a modern wood jury box), paired marble pilasters flanking the judge's bench, and marble wall cladding. Tall windows in the west walls of the courtrooms provide natural illumination.

The 1957 alteration of the third-floor courtroom for the Supreme Court off the north end of the atrium partitioned off the western three-eighths of the space to provide a jury room with restrooms in the northwest corner, a narrow corridor in the center, and two offices in the southwest corner, leaving the courtroom itself a relatively long, narrow space. Extant exposed original finishes include paired mahogany doors with a transom window bordered by a marble architrave at the primary entrance to the south, a mahogany door in a marble surround centered on the east wall, a marble judge's bench, a wood witness stand, a wood jury box, and marble pilasters with a portion of their original entablature exposed beneath the suspended acoustical plaster ceiling. Large windows in the north wall admit light. The present ceiling conceals the original coved coffered plaster ceiling with its ornamental finishes and stained glass laylight.

Library: The library, a grand two-story space at the south end of the third floor, is five bays long and three bays wide—a broad central bay flanked by narrower side bays—with an elaborate coved, coffered plaster ceiling containing three large stained-glass laylights. **(Photograph 16.)** The bays are defined by pilasters flanked by quarter pilasters with modified Tuscan capitals supporting an entablature with a tripartite architrave, an unadorned frieze, and a denticulated cornice. The architrave, frieze, and bed molding of the cornice are *en ressault* above the pilasters, providing a strong visual vertical connection between the pilasters and the broad ribs articulating the ceiling bays. The continuous corona and cymatium of the cornice form a prominent band around the room at the tops of the walls, balancing the vertical emphasis and unifying the space horizontally.

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The central bay of the north wall contains tall paired oak doors with a transom surrounded by a marble frame; each of the five bays of the south wall has tall paired vertical pivot windows with paired transoms in marble frames. The central bays of the east and west walls, originally open to reading rooms, have been infilled with walls containing doorways. A box-shaped enclosure surfaced with painted gypsum board has been built in the northeast corner to enclose a restroom accessible from the suite of offices to the east.

The library floor has its original interlocking rubber tile floor with a red field and a pattern of black and white tiles; portions of the floor at the perimeter of the room have been carpeted. The walls have marble wainscot with projecting base and cap and a painted plaster surface with an ornamented plaster picture rail. On the ceiling, the broad ribs are ornamented with guilloche, and the coffers have bead and reel and egg and dart moldings. Each of the laylights has twelve square panels bordered by narrow bands. Eight original pendant fixtures with translucent glass dish diffusers are suspended from the ceiling ribs.

The center of the room has an original prefabricated library stack system with twelve rows of two-story steel shelving units supporting a balcony, reached by a steel stairs in the center, which divides the rows into two banks of six. The balcony floor consists of rolled steel sections supporting translucent glass panels. Cast iron railings at the edge of the balcony and on the sides of the stairs have panels divided by a St. Andrew's cross and containing other ornaments including guilloche, Greek fret, and Vitruvian wave. Both the shelving units and the steel stairs have painted wood grain finishes imitating varnished quarter sawn oak.

The reading rooms to the east and west, which were originally open to the library, have been partitioned from it, and the room to the west has been divided in two as well. The spaces, however, retain their original marble wainscots, heavy entablatures, coved plaster ceilings, marble window surrounds, and built-in metal bookcases finished in imitation of varnished quarter sawn oak.

Vaults: Vaults, used for the storage of important documents, are found throughout the building. The vaults are characterized by especially heavy painted steel doors with security hardware and painted steel door surrounds, floor to ceiling painted metal shelving and drawers with copper alloy hardware, rolling wood ladders, concrete floors (in some places surfaced with rubber tile), and flat plaster ceilings. Although some of the vaults remain entirely intact (including one on the first floor, east of the Stair and Elevator lobby), the shelving and drawers of others have been dismantled, moved to an office or corridor, and reassembled.

Second Floor Office Suites: Many of the second floor corridors, offices, and ancillary spaces retain much historic fabric, including interlocking rubber tile floors, painted plaster walls with marble baseboards and plaster cornices, painted plaster ceilings, varnished mahogany doors and door and window trim, and interior windows. Some of the spaces that were originally significant offices have ornamental plaster cornices with decorative finishes, including gilding. Even the most utilitarian spaces such as closets and restrooms retain, in many cases, original elements, including, in the former, coat rails and hat shelves and, in the latter, original lavatories, wall-mounted mirrors, and glass shelves.

Fourth Floor Jury Suites: Jury suites on the fourth floor, originally serving Courtrooms D and E below, have been abandoned since the 1957 renovations and are not generally accessible. Reached by a staircase—similar to other secondary staircases—leading from a door to the west of the judge's bench in each of these

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courtrooms, each suite has a narrow corridor, a small restroom, and a spacious room for deliberations. Their plans, however, are not mirror images. The jury room to the south has two doors opening from the corridor, one window in the west wall, and a second window opening to a small light shaft built into the northeast corner of the space; the jury room to the north has only one door, two windows in the west wall, and a window on a larger air shaft at the rear of a coat closet built into its southeast corner. The suites have oak strip floors, painted plaster walls with varnished wood baseboards and shallow, painted wood cornices, and painted plaster ceilings, except for the restrooms, which have terrazzo floors with marble baseboards. The single-panel doors, the deeply recessed pivot windows, and the robust door and window trim are of varnished wood.

Basement: The character and finishes of spaces in the basement vary greatly depending on whether the spaces primarily serve the public, the court system, or the building's operation and maintenance.

The parallel side flights of the east staircase leading down from the east entrance are the most prominent approach to the basement. The flights end at a broad platform, the width of the stairs and the depth of the basement's east corridor, a short distance above the corridor floor. Four steps at each end of this platform lead down to the corridor. The finishes of the staircase extend to the platform, which has a marble tile floor, a painted plaster wall with a marble baseboard and three large interior windows—which originally supplied borrowed light to the space beyond—to the west, and a painted plaster ceiling. Later additions include brass railings similar to those on the staircase and surface-mounted fluorescent ceiling fixtures.

The basement's public corridors, including the lobby towards the south end serving the southwest stairs and the elevators, generally have terrazzo floors similar to those on the floors above, painted slate baseboards, and painted plaster or gypsum board walls and ceilings. Unfinished areas, such as the spaces used for mechanical equipment and storage, generally have concrete floors, walls of brick, stone, or concrete block masonry with or without paint, and painted plaster ceilings. The corridor built to the west of the east staircase to provide wheelchair access around the raised platform is an exception. It has a vinyl composition tile floor, rubber base, painted brick masonry walls to the east and painted concrete block masonry walls to the west, and a lay-in acoustical panel ceiling. Spaces generally have fluorescent fixtures.

Cells: Three original painted steel holding cells with built-in wood bunks, constructed for male prisoners in the men's cellblock, are found at the central section on the west side of the basement. The cellblock area has concrete flooring, a flat plaster ceiling, and painted stone and brick walls. Seven holding cells were subsequently added to the cellblock for male prisoners and eight holding cells were created for female prisoners in the women's cellblock to the north.

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8. Statement of Significance
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Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

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

Areas of Significance (Enter categories from instructions)

Law
Architecture
[]
[]
[]
[]
[]

Period of Significance []1914-1970 []

Significant Dates []1914[]
[]1962[]
[]1970[]

Significant Person (Complete if Criterion B is marked above)
[]N/A

Cultural Affiliation _____

Architect/Builder ___Allen and Williams, Architects_____
___(Allen, William H. and Williams, Richard)

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

Statement of Significance

The New Haven County Courthouse is significant under National Register criterion A for its importance in legal history and criterion C for its architectural merit.

Summary

Conceived as part of New Haven's City Beautiful Movement utilizing Beaux Arts design principles and neoclassical ornament, the New Haven County Courthouse, built from 1909 to 1914, is a magnificent architectural and civic monument. **(Photograph 1.)** The New Haven County Courthouse is also significant for the cases that were tried there and the justice advanced within its courtrooms.

The New Haven County Courthouse remains an embodiment of judicial authority and a fine architectural achievement of academic neoclassical design and Beaux Arts planning. The courthouse retains a high degree of architectural integrity and artistic splendor on the exterior and the interior, demonstrating to visitors today as it did in 1914 that it was conceived and constructed as a paternal reminder of the sovereignty of state law, an "art gallery" and reference for the public to appreciate Neoclassical design, sculpture, and painting, and a grand statement about the wealth and refinement of the county.

The courthouse's role in the judicial development of constitutional, racial and political justice and women's reproductive rights is highly significant for the city, state, and nation at large. The courthouse remains a physical reminder of the important legal battles and constitutional questions first considered in its courtrooms. Cases tried here, including the landmark Black Panther trial of Bobby Seale, and the fundamental constitutional right of privacy, including the right of a woman to use birth control, brought the court proceedings national attention, and influenced the development of both State and National laws.

Beaux Arts Design

"Beaux Arts" design principles, named after the acclaimed École des Beaux-Arts in Paris, France, were taught to architecture students through design projects at the École and then brought back by these students to America where the principles were taught in American architecture schools and design studios. Two of the first Americans to be trained at the École des Beaux Arts were Richard Morris Hunt and Henry Hobson Richardson, whose prolific and influential careers aided in the popularization of Beaux Arts training for architects.¹

(continued on continuation page 1, section 8)

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Although students at the École were taught architectural drafting and rendering through the reproduction of classical examples, they were also taught to plan buildings with symmetry and clarity, to create a hierarchy of spaces, to utilize monumental scale and siting, and to articulate a building's parts through its elevation and plan. In addition to an emphasis on planning for the use of a building (plan-designed buildings), Beaux Arts' students were encouraged to work with artists to adorn their monumental buildings with sculpture and murals designed specifically for architectural installations. Architects and sculptors of the time considered sculpture an essential part of public buildings since sculptural works could help to emphasize the architect's and the public authorities' political and cultural objectives.²

American architects and architectural firms like McKim, Mead and White, Carrère & Hastings, and Warren and Wetmore were responsible for popularizing monumental Beaux Arts-designed neoclassical buildings. The success, prominence, and wide publication of their buildings inspired architects throughout the country to design monumental civic buildings in the classical tradition, combined with contemporary construction techniques and conveniences and embellished with works of art.

New Haven's earliest notable Beaux Arts-designed buildings are the Bicentennial Buildings on Yale University's campus, including Woolsey Hall, Memorial Hall, University Hall, and Woodbridge Hall, all completed circa 1902 to the designs of Carrère & Hastings.

City Beautiful Movement

The New Haven County Courthouse, along with the New Haven Public Library (Cass Gilbert, 1911), the Post Office and Federal Courthouse (James Gamble Rogers, 1917), and Union Station (Cass Gilbert, 1918) are realized results of New Haven's City Beautiful movement. Although the New Haven Civic Improvement Commission recommended sweeping changes (some actualized, others not) for the heart of the city, the boundaries of the Green were never compromised.

The period between the Reconstruction after the Civil War and the start of the First World War was a time of rapid urban growth in the United States. Increased immigration placed stress on cities' infrastructure and social systems. The middle and upper classes recognized the threat of violence from the crowded inner city and noted the deterioration of its physical and social environment. The idealized architecture generated by the Beaux Arts designers was perceived as one way to arrest and reverse the deterioration of the inner city.

Although education at the École des Beaux Arts focused the application of its design principles on individual buildings, some architects extended the École's lessons of planning and its overall architectural principles to the city as a

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whole.³ These lessons were combined with social ideals to spawn the City Beautiful Movement.

After the success of the Court of Honor at the World's Columbian Exposition of 1893 in Chicago, largely recognized as one of the earliest and most cohesive expressions of Beaux Arts design on a large-scale, City Beautiful plans were developed and executed with varying degrees of completeness for numerous cities including Washington, D.C. (1901), Chicago (1908), and New Haven (1910).⁴

New Haven County Courthouse: Historical Background

The Town of New Haven had been planned as nine squares by its founders in 1638. The original nine squares included a centralized parcel of land set aside for public use (although privately owned by "Proprietors") as a town commons. This land eventually came to be known as the Green.

New Haven's first State House was built in 1717 on the Green near the corner of Elm and College Streets. New Haven's colonial courts held sessions under the jurisdiction of the Connecticut charter. The courts were located in this building, and a jail was located nearby. In 1719, the Probate Courts were formed, and a combined state house and court building was built by 1720. It was occupied until 1763. In 1759, the General Assembly passed an act providing for the building and repair of courthouses. In 1763, a new brick State House with courtrooms and a town hall on the lower floor and rooms for the General Assembly on the upper floor was erected on the Green on Temple Street.

After the United States won its independence, a new judicial system, a new code of laws, and new methods of trial were established under the laws of Connecticut, including a County Court system. In 1827, the General Assembly passed an act providing for the building of a new State House, including courtrooms. In 1828, the brick State House was demolished, and in 1831, a State House (designed by Ithiel Town and A. J. Davis) of Greek-influenced design was built near the corner of College and Elm Streets. In 1855, the County Court (also known as Court of Common Pleas) was abolished and its work taken over by the Superior and Justice Courts. The courts were held in the State House until December 1862, when they were removed to Henry Austin's new red brick Victorian City Hall. The Superior Court rented space in City Hall from the City of New Haven. In 1869, the General Assembly created a Court of Common Pleas for the county. This court used the rooms in the 1831 State House formerly occupied by the Superior Courts. The Courts of Common Pleas were established in the counties to lighten the caseload of the Superior Court.

In 1871, Connecticut's capital moved to Hartford, and in 1889, the 1831 State Building was demolished.

Following the demolition of the 1831 State House, the New Haven County courts were held in a courthouse in Waterbury, Connecticut. In 1907 a committee was

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appointed by a meeting of the county's senators and representatives to investigate New Haven County's needs for a new courthouse. The committee found that the existing county courthouses were inadequate for the county's needs and submitted a report to the Bar of New Haven County. Both parties recommended a new building. The northwest corner of Elm and Church Streets, facing the New Haven Green, was selected as the site for the new courthouse.⁵

Despite the concentration of civic, institutional, and religious buildings on and facing the Green throughout New Haven's colonial and early republic periods, the Elm Street block facing the Green between Church and College Streets was the site of three stately and admired mansions known collectively as Quality Row from the early nineteenth century to the first decade of the twentieth century. From west to east, the houses were named for their affluent owners, the DeForest-Sargent House, the Edwards-Smith House, and the Trowbridge House. **(Photograph 18)**

Built to the designs of David Hoadley (1774-1839) in 1821, the mansion that stood on the northwest corner of Church and Elm Streets, the site of the New Haven County Courthouse, was originally owned by David C. DeForest, former consul-general of the United Provinces of South America and an entrepreneur who made his fortune in Buenos Aires. In 1878 the house was remodeled for a new owner, former New Haven Mayor Joseph B. Sargent (1822-1907).

The New Haven County Commissioners derived their title for the property at Church and Elm Streets by deed from the heirs of Joseph B. Sargent on June 29, 1909.⁶ They purchased the property for \$150,000.⁷

The DeForest-Sargent House was torn down in early December of 1909 to make room for the new court building. The Edwards-Smith House was demolished in 1910 and the Trowbridge House was demolished in 1907 to make room for Cass Gilbert's New Haven Public Library.

After a design competition, which included brick and marble Georgian Revival submissions by Cass Gilbert and by Ernest M. A. Machado, the county commissioners selected the white marble neoclassical design proposed by the New Haven architectural firm of Allen and Williams. **(Photograph 19)** Although public opinion was split between the contextual and 'unpretentious' designs proscribed by Machado and Gilbert and the classical monumentality of Allen and Williams' design, the Commissioners' decision went uncontested.⁸

On December 6, 1909, the New Haven Department of Buildings issued permit number 3394 for the erection of a stone courthouse. According to the permit, the estimated cost of building was \$765,000. Newspaper accounts in 1914 claim that the final cost for construction and interior finishes was \$1,324,869.35. The permit states that the marble for the building came from a quarry in Proctor, Vermont, and that the statuary marble came from Georgia.

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Sperry and Treat, a well-regarded and prolific New Haven-based construction company, was selected as the masons for the project.⁹ The J. A. Church Co. was listed as carpenters for the woodworking. The firm of Geo. W. Cobb Jr. of New York City provided the wood casework. John Massey Rhind (1860-1936), a New York-based artist, was responsible for the massive figurative sculptures in the tympanum and along the south and west facades. Thomas Gilbert White (1877-1939) painted the notable murals that are prominently featured in the building's public spaces.

Locally, the design competition, construction, artwork, and opening ceremonies associated with the New Haven County Courthouse were extensively covered in the *New Haven Register* and the *Saturday Morning Chronicle*. The courthouse received glowing reviews in a number of newspaper articles from the time of construction and the building's grand opening ceremony. The writers praised the building's monumentality, its use of materials, its cleverness with regard to planning, its modern fixtures and conveniences, and the artwork that adorns both the interior and exterior. Photographs and plans of the newly completed courthouse were published in the April 1916 issue of *Architectural Record*, a national architecture magazine. **(Photographs 12, 13, and 15)**

The courthouse was among the earliest civic Beaux Arts buildings constructed in New Haven. The city's Beaux Arts predecessors include the Bicentennial Buildings at Yale University (1901-1902) and the New Haven Public Library. However, the neoclassical style of the Bicentennial Buildings rather than the Georgian Revival style of the library inspired the city and county fathers to look to classicism as a tenable idiom for future projects. Later public buildings, including the Post Office and Federal Court Building on Church Street (James Gamble Rogers, 1913), Union Station on Union Avenue (Cass Gilbert, 1918), and the Hall of Records at 200 Orange Street (Egerton Swartwout, 1929) took their stylistic cue from the neoclassical Courthouse and Bicentennial Buildings.

The Courthouse has survived numerous threats of demolition. As early as January 18, 1956, the *New Haven Register* reported that the courthouse was slated for extensive renovation or demolition to enable the expansion of court facilities for the county. At the urging of a committee of judges and lawyers, the courthouse was spared from the wrecking ball and was instead 'modernized' in 1957 with suspended acoustical ceilings, pastel paint colors, new elevators, new plumbing, fluorescent lighting, and modifications to its heating, ventilating, and air conditioning system and to its electrical distribution system. In addition to these maintenance and building system modifications, the plan of the courthouse was changed to provide jury rooms on the same floor as their corresponding courtrooms. **(Figures 1-5)** Specifically, the two Common Pleas and four Superior Court chambers were subdivided to provide jury rooms and associated toilet facilities. The modifications were made without

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demolition of or widespread loss of the extant historic finishes. Many of the finishes were concealed above suspended ceilings or behind later finishes.

After the initial threat of demolition in 1956, the courthouse survived numerous failed civic center proposals and redevelopment plans.¹⁰ Subsequent rehabilitation work has involved roof repairs and minor work to enable office relocation. The courthouse remains a remarkable monument of Beaux Arts planning and neoclassical design.

New Haven County Courthouse: Beaux Arts Design Principles and Neoclassicism

The New Haven County Courthouse is an architectural masterpiece for the City of New Haven, the State of Connecticut and the Nation embodying many Beaux Arts design principles and stylistic cues of Neoclassicism.

The architects employed neoclassical design attributes, including stark white marble cladding, restrained and academic use of the classical orders, symmetry, and careful proportion. Both the exterior and interior features of the courthouse are described in detail above.

The courthouse's commanding stature and its prominent corner location facing the historic New Haven Green convey the strong sense of monumentality intended by the City Beautiful-minded county commissioners and the Beaux Arts-inspired architects. **(Photograph 20)** Unlike many turn-of-the-century buildings in urban environments, the courthouse retains its original siting, perceived in the round as its architects intended.

In keeping with Beaux Arts design principles, New Haven's Civic Improvement Committee believed that its new courthouse should be considered "not only the Temple of Justice, but a place where people may be taught the value and beauty of art, where the noble deeds of the past and the present may be commemorated by great mural paintings, and where the portraits and statues of great lawyers, statesmen, and citizens may be preserved." For this reason, a substantial portion of the construction budget was spent on mural paintings and sculpture.¹¹

Unlike many county courthouses throughout the country, the New Haven County Courthouse was carefully detailed and elaborately finished on its interior (described above), extending the experiential and didactic purpose of the neoclassical design and allegorical art from the exterior into corridors, courtrooms, the library, and the atrium.

Beaux Arts planning is evidenced by the rational organization of space on the interior, including the use of vertical circulation for the restricted movement of juries and prisoners. Jury deliberation rooms were located above the courtrooms, entered from stairs directly from the courtrooms, effectively sequestering the members of the jury from the prisoners. Prisoner cellblocks were located directly beneath the first floor courtrooms and prisoners could be

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moved vertically through the building to the courtrooms without contact with the public.

At the time the courthouse was conceived, in America it was in vogue to base the design of public buildings on important European monuments. Allen and Williams were not immune to this inclination. The plan and design of the courthouse are very similar to St. George's Hall in Liverpool, England, built to the designs of Harvey Lonsdale Elmes from 1840-54.¹² (**Photograph 22**) Although the scale of the courthouse is much smaller than St. George's Hall, the similarities between the exteriors of the two buildings are striking. Both structures have colonnaded porticos on three sides, and monumental stairs lead up to each building in a similar manner. The masonry openings and the rhythm of the bays are similar, and both buildings were designed to be seen in the round. On the interior, the center courtyards of both St. George's Hall and the Courthouse have details similar to those of the Baths of Caracalla.¹³

Sculpture

The Scottish-born, New York City based sculptor, John Massey Rhind (1860-1936) was commissioned by the county commissioners to create five massive seated sculptural figures along the south and west elevations depicting the Advocate, the Lawmaker, Self-Denial, Truth, and Wisdom, and allegorical figures in the tympanum on the Courthouse's south elevation, including representations of Justice, Victory, Precedence, Accuracy, Common Law, Statutory Law, Progress, and Commerce. The county allocated \$37,000 for the sculpture, and marble from a quarry in Georgia was chosen as the stone to be carved.

Rhind was born in Edinburgh, studied with the French sculptor Aime-Joules Dalou (1838-1902), and immigrated to New York in 1889.¹⁴ He was a prolific and successful sculptor responsible for a number of sculptural groups in Beaux Arts architectural installations and neoclassical monuments including the Astor memorial doors at Trinity Church, figures for the Exchange Court building, and the sculpture at the American Surety Company, all in New York City, and the Alexander Commencement Hall at Princeton, New Jersey.¹⁵ In Connecticut, he was responsible for the recently restored Corning Fountain in Bushnell Park near the State Capitol in Hartford. Presented to the city in 1899 by John Corning of Corning Glass Works as a tribute to his father, a Hartford businessman, this fountain is topped by a stag or "hart" symbolizing Hartford and also contains figures depicting the city's original inhabitants, the Saukiog Indians.

The sculptural commission programmatically most like the work at the courthouse is the allegorical figural sculpture he created for the 1902 Wayne County Courthouse in Detroit, built to the designs of John Scott & Co. The sculptural program, executed by Rhind in sheet copper over iron armatures, includes two four-horse chariots symbolizing "Progress" above and flanking the building's portico, and four figures representing "Law," "Commerce," "Agriculture," and "Mechanics" on the corners of its tower colonnade parapet.

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Rhind's work for the New Haven County Courthouse, installed in the spring of 1913, received favorable reviews in the local newspapers and in national publications of the time. The *New Haven Daily Register* did a full-page article on the sculptural program, praising the technical precision and craftsmanship of the work. The *Architectural Record* included plates of the seated figures in its April 1916 publication. The local articles praised the sculptural works as both individual works of art and as works within the context of their architectural installation. **(Photographs 3-5)**

Murals

Thomas Gilbert White, originally from Grand Haven, Michigan, but a resident of France for most of his life, was chosen by the county commissioners to create the murals for the grand public spaces of the courthouse. White studied at the Art Student's League in New York and at the École des Beaux Arts in Paris.

White called the courthouse "one of the finest public buildings in America," and claimed, "It is a truly magnificent structure and should draw visitors from far and near."¹⁶ According to one source, White hoped that the murals would serve as an educational tool, a way of homogenizing immigrants and inspiring the morality of citizenship.¹⁷ White created four murals for the courthouse in his Paris studio and was paid \$50,000 for his work.

White's murals for the courthouse combined decorative allegorical figures and narrative movement. **(Photograph 10)** Three of the murals were installed in the fall of 1914. A fourth mural, which had been accepted and exhibited by a Paris salon, was mounted later.¹⁸

The courthouse murals are significant for the City of New Haven and the State of Connecticut for their artistic merit and because they were some of the last pieces of Beaux Arts public art created in the city.¹⁹ World War I started shortly after the courthouse opened to the public, and the country focused its attention away from domestic issues and social reform during the war years. After the war ended, reformers questioned the legitimacy and effectiveness of aesthetic reform through classically inspired public art and architecture and favored direct social reform to face the increasing challenges of industrialization and immigration.

Architects: William H. Allen and Richard Williams

The New Haven architectural firm of Allen and Williams (William H. Allen and Richard Williams (10/14/1860-2/24/1926)) was selected by the New Haven County Commissioners to design the New Haven County Courthouse. Very little personal information was found for William H. Allen. Richard Williams was born in Anglesey, Wales, and educated at an art school in England. He was an apprentice and journeyman in carpentry and joinery before immigrating to America in 1888. Williams spent his first five years in America working at Longstaff & Hurd, an

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architecture firm in Bridgeport, Connecticut. In 1893, he moved to New Haven and began working for William H. Allen. New Haven city directories list Richard Williams as a draughtsman in the architectural office of William H. Allen, located in the Benedict Building at 82 Church Street. In 1902, Allen sold his architectural practice to Williams and moved to Los Angeles to pursue potential commissions there.

Williams maintained the office in the Benedict Building, and in 1906, Allen returned to New Haven and formed a partnership with Williams. The two men remained partners until March 1914 (the month the New Haven County Courthouse opened its doors to the public), when the partnership was dissolved. The architects continued working separately in New Haven. Williams died in 1926, and Allen moved to Boston in 1929. By 1924, Allen had joined with another local architect, Harry Cannici, to form William H. Allen, Harry Cannici, Associated Architects.

Allen's early works were residential projects in the Shingle or Late Victorian Style and religious projects in styles typical for the period. Surviving buildings in New Haven from this period include 262 Sherman Avenue (1893), 352 Willow Street (1897), 375 Whitney Avenue (1897), 357 Whitney Avenue (1897), 344 Willow Street (1900), and a number of Victorian houses on Sherman Avenue, built in the 1890s and early 1900s. The Plymouth Congregational Church (1900) at the corner of Sherman and Chapel Streets also survives from this period.

Williams's early works also included residential projects in the Shingle Style. Surviving examples in New Haven are 703 Whitney Avenue (1900), 231 Sherman Avenue in the Edwardian style (1902), and 592 Whitney Avenue (1902). Williams was also responsible for the design of the extant Union League Club at 1032 Chapel Street (1902), St. Anthony's Roman Catholic Church on Washington Avenue (1903), and St. Mary's Rectory (designed prior to 1906 but completed in 1907) at 5 Hillhouse Avenue. The design for the First Church of Christ Scientist, also known as the Christian Science Church (1909, now Bikur Cholim Sheveth Achim), at the corner of Winthrop and Derby Avenues is also attributed solely to Williams.

Although the architects were in practice together for eight years, only three extant projects have been identified as the work of the firm of Allen and Williams, Architects. They are two private homes in New Haven, located at 309 Edwards Street (1905) and 330 Willow Street (1906), and the New Haven County Courthouse (1909-1914).

After 1914, Allen and Williams continued to design residential, public, and religious buildings separately in New Haven and beyond. Allen created designs for a "Chamber of Commerce," a "Mission Building," an "Exhibition Building," and a hotel in Los Angeles, a school in Orange, California, plus designs for a railroad station, the "P.J. Kelley Building," and the Capitol Theatre in New

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Haven. However, no evidence has been found to indicate whether or not these designs were realized.

Williams drafted designs for a number of buildings in Connecticut including the "Tudor Garden Apartments," a library in Meriden, the Waterbury Country Club in Waterbury, the New Haven County Home, a YMCA building for Ansonia, Hamden Town Hall in Hamden, Milford High School in Milford, a proposal for improving Branford's Village Green, and late in his life, the Rectory of the St. Louis French Roman Catholic Church (1924, now Society of Saint Andrew the Apostle) at 515 Chapel Street in New Haven.

Judicial Significance

Introduction

The New Haven County Courthouse is significant on the local, state, and national levels under National Register criterion A for its contributions to legal history.

When it opened in 1914, the New Haven County Courthouse was the home of the New Haven Superior Court, the Common Pleas Court, and Connecticut Supreme Court. The Superior Court heard all legal controversies except those under the jurisdiction of the Common Pleas Court, while the Connecticut Supreme Court was a court of appeal for the Superior and Common Pleas Courts.

Changes to the municipal, state, and national judicial systems altered the nature of the cases tried in the courthouse. County government was abolished in Connecticut in 1960, and a statewide circuit court system replaced the municipal court and trial justice system. In 1974 the Circuit Court merged with the Court of Common Pleas, and in 1978 the Court of Common Pleas and the Juvenile Court judges became judges of the Superior Court. The Appellate Court was established through a 1982 amendment to the state constitution. Currently the courthouse is Geographic Area Court 23 in the New Haven Judicial District of the Superior Court of the State of Connecticut.

A number of cases first heard at the courthouse dealt with issues of both state and national significance, with some cases reaching the United States Supreme Court on appeal.²⁰ A few precedent-setting cases impacted the legal or civil rights history of the nation. Among the issues addressed in these nationally significant cases were a constitutional right to privacy, gender equity in law, freedom of religion, reproductive rights, and civil rights.

Two highly publicized and nationally significant trials took place at the courthouse less than fifty years ago; State v. Griswold and the Black Panther trial. The New Haven County Courthouse partially achieves its national significance under National Register criterion A because it was the site of these trials. The national legal and civil rights implications of the trials are of exceptional significance and therefore the nominated property warrants

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listing on the Register for its legal significance despite the fact that it partially achieved this significance less than fifty years ago.

Cases of National Significance:

Gender Equity, Trial by a Jury of One's Peers: In State v. Macri, a 1925 criminal case, unmarried nineteen-year-old Olympia Macri was tried in the New Haven County Courthouse before a jury of men only for the shooting death of the married father of her child. Through the efforts of a group of New Haven society women and the wives of Yale professors, who rallied in support of Macri, extensive coverage of the trial in the *New York Times* drew national attention to the need for women on juries in Connecticut.²¹

Freedom of Religion: In the case of State v. Cantwell 126 Conn. 1, 8 A.2d 533 (1939), rev'd Cantwell v. Connecticut, 310 U.S. 296, 60 S.Ct. 900, 84 L.Ed. 1213 (1940), the defendants, a father and his two sons, who were Jehovah's Witnesses who went door-to-door soliciting money for their religious beliefs, were tried and convicted in New Haven for violating section 6294 of the General Statutes as amended by section 860d of the 1937 supplement and for disturbing the "public tranquility by certain acts or conduct inciting to violence or tending to provoke or excite others...to break the peace." State v. Cantwell, 126 Conn. at 2. The Connecticut Supreme Court upheld the conviction of the defendants for violation of the statute and determined that the statute was not unconstitutional.

In a landmark decision that enunciated protective standards for both freedom of speech and religion, the U.S. Supreme Court overturned the decision of the Connecticut Supreme Court, and established the influential principle that speech may not be punished unless it presents a clear and present danger.

Once the Supreme Court ruled that the Connecticut statute was unconstitutional, other states with similarly restrictive statutes would be found to be unconstitutional.

Reproductive Rights: Connecticut's anti-contraceptive law (passed in 1879) made the use of a contraceptive a misdemeanor punishable by a fine of at least \$40, imprisonment for 50 days to a year, or both. A related law stated that anyone who helps or advises another to break a law could be punished as if he were the principal offender. The constitutionality of the anti-contraceptive law was challenged in the courtrooms of the New Haven County Courthouse at least four times.²² In 1965, the United States Supreme Court, in the case Griswold v. Connecticut, determined that Connecticut's anti-contraceptive law was unconstitutional.²³

In June of 1961, however, the United States Supreme Court had refused to rule on the issue of the constitutionality of Connecticut's anti-contraceptive law on the basis that no one had ever been prosecuted under its provisions.²⁴ A

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convergence of New Haven women (Planned Parenthood volunteers, Yale professors, and Yale law school graduates) and the independent legal tradition of New Haven created the environment for Griswold v. Connecticut.²⁵ On November 1, 1961, after public announcement, the Planned Parenthood League of New Haven established a birth control center at 79 Trumbull Street.²⁶ Dr. C. Lee Buxton, the medical director of the League and a professor of obstetrics and gynecology at Yale Medical School, and Estelle T. Griswold, the Executive Director of the League, were arrested for allegedly furnishing three married women with advice, instruction, and contraceptive devices that the women used to prevent contraception during marital relations with their husbands.²⁷

Catherine G. Roraback, a 1948 Yale Law School graduate, the only woman in her class and one of few women practicing law in the courts in Connecticut at the time, cooperated with Planned Parenthood, Yale law professors, and others and then represented the two Planned Parenthood officials. She became one of the nation's foremost legal advocates for civil liberties and later represented Erica Huggins, one of the Black Panther defendants in this courthouse. She is a member of the Connecticut Women's Hall of Fame. She entered a plea of not guilty on behalf of her clients in the New Haven County Courthouse and challenged the charges on the grounds that the defendants were being denied their rights to privacy, liberty and property without due process of law in violation of the Fourteenth Amendment of the United States Constitution and their rights of freedom of speech and communication of ideas, guaranteed under the Bill of Rights and the Fourteenth Amendment to the Constitution.²⁸ On January 2, 1962, the two defendants were found guilty and fined \$100 each.²⁹

The Connecticut Supreme Court upheld the convictions and determined that the court "may not interfere with the exercise by a state of the police power to conserve the public safety and welfare, including health and morals, if the law has a real and substantial relation to the accomplishment of those objects...[P]olice statutes may be declared unconstitutional only when they are arbitrary or unreasonable attempts to exercise [legislative] authority in the public interest."³⁰

The U.S. Supreme Court reversed the Connecticut Supreme Court and found a constitutional right to privacy which had been raised in the trial court proceedings in the New Haven courthouse: "the specific guarantees in the Bill of Rights have penumbras, formed by emanations from those guarantees that help to give them life and substance... the various guarantees create zones of privacy....We deal with a right of privacy older than the Bill of Rights - older than our political parties, older than the school system, marriage...". In the words of the great constitutional scholar, Laurence H. Tribe, Griswold v. Connecticut, 381 U.S. 479 (1965) was "the most important substantive due process decision of the modern period..."³¹

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Griswold v. Connecticut immediately affected Connecticut law on reproductive rights and the case served as an important precedent eight years later in the United States opinion in Roe v. Wade.³² In Roe v. Wade the Supreme Court determined that the right of privacy, central to the court's holding in cases such as Griswold v. Connecticut, encompasses a woman's decision whether or not to terminate her pregnancy.

Civil Rights: The Black Panther Trials

"At a time of deep national disillusionment about American institutions, the New Haven Black Panther trials were a shining moment for the American system of justice... As the trials recede into history, the Elm Street courthouse is a living reminder of those dramatic times and the ways in which American institutions at their best were able to respond to them."³³

In May 1969, Alex Rackley, a Black Panther member suspected of turning State's evidence, was brought from New York City to New Haven and detained at the New Haven Black Panther Party headquarters for several days before being taken to a swamp and murdered by Black Panther Party members. The state charged that Bobby Seale, National Chairman of the Black Panther Party, had ordered the murder when he was in New Haven giving a speech at Yale University.

On August 20, 1969, in Berkeley, California, Seale was arrested by detectives from the Federal Bureau of Investigation for the alleged unlawful flight between states in conjunction with planning and committing the murder and kidnapping of Rackley. On August 28, 1969, a grand jury in New Haven indicted Seale on a first-degree murder charge. At the time of his indictment, Seale was being held in a prison in San Francisco, California. Fourteen other Black Panther members, including Ericka Huggins of New Haven, Connecticut, were also arrested in connection with Rackley's murder and kidnapping.

In the fall of 1969, prior to the Rackley murder trial, Seale was at the center of another major trial for charges relating to conspiracy to riot during the 1968 Democratic Convention in Chicago, Illinois. Seale, along with five other defendants, was charged with making "certain speeches for the purposes of inciting, organizing, promoting, and encouraging a riot" during the Convention.³⁴ Starting in September of 1969, Judge Julius Hoffman heard the trial in Chicago. The trial was highly contentious, and the defendants or spectators frequently disturbed the proceedings. Seale's attorney, Charles R. Garry, was not able to represent him because he was recovering from surgery. Seale made a motion to represent himself in Garry's absence. Judge Hoffman denied the motion, claiming that William Kunstler, the public defender, adequately represented him. Seale frequently disrupted proceedings and continued to press for self-representation. Judge Hoffman ordered that Seale be

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bound to his chair and gagged to prevent repeated outbursts, insults, and accusations.³⁵ Photographs and live television images of Seale, gagged and bound in an American courtroom, were broadcast around the country and around the world, inciting a furor about the inequity of America's judicial system and the treatment of African American defendants.

When Seale's and Huggins's trial for their alleged role in the Rackley murder began in 1970, the proceedings at the New Haven Superior Court (also known as New Haven County Courthouse) fell under national and international scrutiny. "After the debacle in Chicago, the Black Panther trials in New Haven's courthouse were widely seen as a national test of the American criminal justice system's ability to give black revolutionaries a fair trial."³⁶

While large-scale peaceful demonstrations took place in front of the courthouse, Seale and Huggins were tried before a jury in the middle courtroom on the first floor of the courthouse. Judge Harold M. Mulvey presided, and Seale's chosen counsel, Charles R. Garry, represented him.

In an effort to provide Seale and Huggins with a truly unbiased jury, more than 1000 prospective jurors were interviewed for jury selection. "After a two-month trial, the jury was unable to reach a verdict, hanging 11-1 for acquittal of both defendants."³⁷ Judge Mulvey then dismissed all the charges rather than subject the defendants and the state to another trial.

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End Notes

- ¹ Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries*, 4th ed., Penguin Books, New York, NY: 1977, p. 244
- ² Michele H. Bogart, *Public Sculpture and the Civic Ideal in New York City 1890-1930* (Chicago: University of Chicago Press, 1989), 75.
- ³ Benjamin Blom, *A Monograph of the Works of McKim Mead and White, 1879-1915* (New York: Arno Press, 1973), 14.
- ⁴ The collection of buildings in the Court of Honor at the World's Columbian Exposition of 1893 in Chicago is largely recognized as one of the earliest and most cohesive expressions of Beaux Arts design. The buildings of the Court of Honor were all monumental in scale; of similar cornice height, designed in interpretive classical idioms, decorated with art, and painted bright white. Daniel H. Burnham, a Chicago architect who was the Director of Construction for the Exposition, had worked with architects to create a magnificent "White City" with wading pools, avenues, public art, efficient transportation and sanitary facilities, and none of the social ills of the contemporary cities. The exposition demonstrated to its millions of visitors that large scale planning and development of cities with Beaux Arts design ideals could result in a beautiful, safe, convenient environment. Between 1900-1904 the City Beautiful movement coalesced from the municipal art, civic improvement, and outdoor art associations who were supporting each other's objectives. Then known as the American Civic Association, they promoted an elaborate model of the "model city" at the 1904 St. Louis World's Fair. City Beautiful became a common national slogan.
- ⁵ Everett G. Hill, *A Modern History of New Haven and Eastern New Haven County*, Vol. I (New York: S.J. Clarke Publishing Company, 1918), 234.
- ⁶ *New Haven County Deed Book* Volume 631, Page 222, for the year 1909.
- ⁷ "New Haven's Classic Courthouse, A Marvel of Beauty and Completeness About Ready," *New Haven Register*, August 24, 1914.
- ⁸ George Dudley Seymour, "A Tribute to Mr. Ernest M.A. Machado." *New Haven* (New Haven: Tuttle Morehouse & Taylor Co., 1942), 650.
- ⁹ Sperry and Treat Co., General Contractors built several noteworthy buildings in New Haven, including Ives Memorial Free Public Library, the Post Office and Federal Building, several buildings at Yale University, and the Yale Bowl.
- ¹⁰ A sweeping redevelopment program to create a civic center at the courthouse site and at the streets surrounding the New Haven Green was proposed in 1965. The program was substantially revised in 1968 and 1970.
- ¹¹ According to Cheryl Towler in her book entitled *Public Art in New Haven* (New Haven: [s.n.], 1991, 34), \$37,000 was allocated for sculpture and \$50,000 for murals and interior ornament.
- ¹² George Dudley Seymour, "A Tribute to Mr. Ernest M.A. Machado." *New Haven* (New Haven: Tuttle Morehouse & Taylor Co., 1942), 651.
- ¹³ Liverpool City Council, "St. George's Hall, Liverpool," 1995, 16.
- ¹⁴ National Institute for the Conservation of Cultural Property, "Save Outdoor Sculpture!," Questionnaire entry for the New Haven County Courthouse, 1993: Part IV.
- ¹⁵ Ibid.
- ¹⁶ "County Courthouse, Once Wonder of City, May Be Demolished," *New Haven Register*, December 2, 1956: 3.

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¹⁷ Towler, 44.

¹⁸ Dixie Hines, "Court House Paintings," *Saturday Chronicle*, September 19, 1914: 6.

¹⁹ Towler, 45.

²⁰ Trials held at the courthouse that are significant for the legal history of the State of Connecticut are as follows:

Gender Equity in Law: In 1914, the trials of James Plew and Mrs. Bessie J. Wakefield, indicted for the murder of Mrs. Wakefield's husband, William O. Wakefield, were heard in the criminal courtroom of the Superior Court on the first floor of the New Haven County Courthouse. Plew had pleaded guilty to the indictment, and Wakefield pleaded innocent of causing, abetting, counseling or commanding another person to murder her husband. Connecticut v. Wakefield, 88 Conn. 164, 90 A.2d 230 (1914) The jury convicted Wakefield, and she was sentenced to death. According to an unpublished report entitled "Trials of National Significance at New Haven County Courthouse," (2001) edited by the Honorable Robert I. Berdon, Retired Justice of the Connecticut Supreme Court, "the verdict and sentencing of Mrs. Wakefield was significant for the City of New Haven and the State of Connecticut because Wakefield was the first woman since colonial times to be put to death for her crime." The decision in Connecticut v. Wakefield was significant because it demonstrated gender equity under the law.

Civil Rights in Connecticut: In Ross v. Shade, 7 Conn. Sup. 443 (1939), a civil suit heard in a Superior Court at the New Haven County Courthouse, a tavern owner was ordered to pay two African Americans a total of \$0.80 (double the amount overcharged) for overcharging them for the cost of two glasses of beer. The court ruled that the tavern had acted in violation of General Statutes section 5985, Revision of 1930, which created a cause of action in favor of persons deprived, on account of alienage, race or color, of the full and equal enjoyment of privileges of places of public accommodation, or discriminated against, on that account, in the price of the enjoyment of such privileges. Since the tavern operated under a state permit, it was considered a place of public accommodation within section 5985 of the General Statutes, Revision 1930, and therefore the statute was applicable.

Due Process Rights of Poor Persons: The case of Little v. Streater, 180 Conn. 756, 414 A.2d 199 (1980), rev'd, 452 U.S. 1, 101 S. Ct. 2202, 68 L. Ed. 2d 627 (1981), involved an indigent man's inability to pay for blood grouping tests that he had requested to determine whether he was the father of Gloria Streater's child, and whether he would be responsible to pay child support. Little asserted that he was too poor to pay for the blood grouping tests. A state statute provided that the costs for the tests were to be borne by the person making the motion (in this case Little). According to an unpublished report entitled "Trials of National Significance at New Haven County Courthouse," (2001) edited by the Honorable Robert I. Berdon, Retired Justice of the Connecticut Supreme Court, the United States Supreme Court held that application of the Connecticut statute, General Statutes section 46b-168, to deny Little blood grouping tests because of his lack of financial resources violated the due process guarantee of the fourteenth amendment to the United States constitution. The court found that the state essentially denied Little reliable, scientific proof by requiring him to bear the cost of the blood grouping tests. The court reversed the judgment of the Appellate Session of the Connecticut Superior Court.

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Two decisions rendered in the New Haven County Courthouse in its early history reached the United States Supreme Court and were affirmed there after having been affirmed by the Connecticut Supreme Court.

Silver v. Silver, 108 Conn. 371, 143 A. 240 (1928), aff'd, 280 U.S. 117, 50 S. Ct. 57, 74 L. Ed. 221 (1929), was a case involving the constitutionality of a Connecticut statute enacted in 1927 that provided that a person carried gratuitously as a guest in an automobile could not recover from the owner or operator for injuries caused by the negligent operation of the vehicle. The plaintiff/appellant's equal protection argument was that the statute made an unreasonable classification between the guest in an automobile and the guest in any other mode of transportation. Upholding the constitutionality of the statute, as had the Connecticut Supreme Court, the United States Supreme Court held: "In this day of almost universal highway transportation by motor car, we cannot say that abuses originating in the multiplicity of suits growing out of the gratuitous carriage of passengers in automobiles do not present so conspicuous an example of what the legislature may regard as an evil, as to justify legislation aimed at it, even though some abuses may not be hit... It is enough that the present statute strikes at the evil where it is felt and reaches the class of cases where it most frequently occurs." (Citations omitted.) Id., 123-24. Although Connecticut repealed the statute in issue in 1939 and the precedential value of Silver v. Silver declined over time as courts shifted the focus of the equal protection arguments made in the case, the case initially provided precedence to courts across the country grappling with numerous automobile regulatory statutes coming into existence at that time in our country's history. See, e.g., Schoremoyer v. Barnes, 190 F.2d 14 (5th Cir. 1951); United States Fidelity & Guaranty Co. v. Koch, 102 F.2d 288 (3rd Cir. 1939); Blair v. Greene, 22 So.2d 834 (Alabama 1945); Kepley v. Zachry, 121 S.W.2d 595 (Texas 1938).

In Flynn v. New York, N.H. & H.R. Co., 111 Conn. 196, 149 A. 682 (1930), aff'd, 283 U.S. 53, 51 S. Ct. 357, 75 L. Ed. 837 (1931), the executor of an employee of an interstate carrier brought suit on behalf of the decedent's widow and children for his death in 1928 as a result of injury sustained in an accident in 1923, allegedly caused by the defendant's negligence. The trial court's decision to sustain the defendant's demurrer on the ground that no cause of action ever accrued to the plaintiff and its entry of judgment for the defendant was affirmed by the Connecticut Supreme Court. Interpreting the Federal Employers' Liability Act (FELA), pursuant to which the action was brought, Connecticut's highest court held that the right of action provided by the act to the decedent's survivors was subject to the same two-year statute of limitation applicable under the act to the injured employee. Because the decedent's right of action for his wrongful injury had ceased to exist prior to his death, the survivors were therefore barred from maintaining an action under the act. The United States Supreme Court affirmed the Connecticut Supreme Court's application of FELA to wrongful death actions thereby adding to its line of cases interpreting FELA and providing precedence followed by a number of federal and state courts. See, e.g., Walrod v. Southern Pacific Company, 447 F.2d 930 (9th Cir. 1971); Pope v McCrady Rodgers Co., 164 F.2d 591 (3rd Cir.

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1947); Sloand v. United States, 93 F.Supp. 83 (W.D. New York 1950); Meachem v. New York Central Railroad Company, 182 N.Y.S.2d 501 (1959).

²¹ See "To Aid Girl Slayer," *New York Times*, April 25, 1925, p. 28, column 4; "Says Macri Trial is Society's Fault," *New York Times*, April 26, 1925, p. 24, column 3.

²² One of the earliest challenges to the anti-contraceptive law was State v. Nelson 126 Conn. 412 (1940), a case involving a physician who was prosecuted under a statute that prohibited the use of spermatocidal drugs and contraceptive devices for the purpose of preventing conception even if necessary for the health of the woman. The defendant appealed the decision to the Connecticut Supreme Court, claiming that the statute was unconstitutional. The lower court's decision was upheld, affirming that the statute was not unconstitutional.

In Tileston v Ullman, 129 Conn. 84, 26 A.2d 582, cert. dismissed, 318 U.S. 44, 63 S.Ct. 493, 87 L.Ed. 63 (1942), the Connecticut Supreme Court found that General Statutes section 6346 (the predecessor to Section 53-32), prohibiting use by any person of any drug, medicinal article or instrument for the purpose of preventing contraception, did not violate the state and federal constitutions. As in State v. Nelson, the physicians in this case argued that there should be an exception to the statute to prevent the pregnancy of patients whose condition, owing to specific disease, is such that the pregnancy, if it occurs, could result in serious injury to the mother's or child's health.

Again, in Buxton v. Ullman, 147 Conn. 48, 156 A.2d 508, cert. dismissed, 367 U.S. 497, 81 S.Ct. 1752, 6 L.Ed. 2d 989 (1959), the Connecticut Supreme Court upheld the constitutionality of Connecticut's anti-contraceptive law. The court found that the language of the statute did not violate either the state or federal constitutions.

²³ Griswold v. Connecticut, 381 U.S. 479, 85 S.Ct. 1678, 14 L.Ed. 2d 510 (1965).

²⁴ Poe v. Ullman, 381 U.S. 497, 81 S. Ct. 1752, 6L. Ed. 2d 989 (1961).

²⁵ See www.yale.edu/ynhti/curriculum/units/1978/2/78.02.09.x.html,

<http://data.law.georgetown.edu/glh/diamanti.htm>,

<http://data.law.georgetown.edu/glh/stillson.htm>.

²⁶ "Two Plead Innocent In Birth Control Case," *New Haven Register*, November 24, 1961, Late City Edition.

²⁷ State v. Griswold, 151 Conn. 544, 546, 200 A.2d 479 (1964).

²⁸ "Birth Control Leaders to Appeal Convictions." *New Haven Register*, 3 January 1962, Late City Edition.

²⁹ Ibid.

³⁰ Griswold, 151 Conn. 545.

³¹ Laurence H. Tribe, *American Constitutional Law*, 2nd Ed., 1988, 775.

³² Roe v. Wade, 410 U.S. 113, 93 S.Ct. 705, 35 L.Ed. 147 (1973).

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³³ David N. Rosen, unpublished letter to Hon. Robert J. Berdon, Retired Justice, Connecticut Supreme Court, March 30, 2001:3. At the trial, Rosen was defense counsel for the Black Panthers. Today Rosen is a trial and appellate lawyer specializing in civil rights and civil liberties, and is on the faculty of Yale Law School and Yale Medical School.

³⁴ *New York Times*, 30 October 1969, p.1 col. 2.

³⁵ Ibid.

³⁶ Rosen, 2.

³⁷ Rosen, 3.

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9. Major Bibliographical References

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(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

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

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: New Haven Colony Historical Society

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10. Geographical Data

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Acreage of Property 1.16 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	18	673,740	4,574,910	3	_____	_____
2	_____	770	575090	4	_____	_____

See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

The boundaries of the nominated property are established by Block 0290, Lot 00600 and Block 0290, Lot 00501.

Boundary Justification

The boundary includes the entire footprint of the nominated structure, its projecting monumental stair and entrances, and the adjacent parking lot to the north of the structure. The parking lot is included because it was purchased as part of the original courthouse site and because it remains as it was originally intended; an undeveloped zone between the courthouse and the building directly to the north of it. The county commissioners purchased the lot to ensure that the courthouse could be seen 'in the round.'

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New Haven County Courthouse
New Haven, Connecticut

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=====
11. Form Prepared By
=====

name/title _____ Heather L. McGrath, Preservationist &
_____ William G. Foulks, Senior Technical Advisor

organization _____ Building Conservation Associates _____ date _____ July 9, 2002 _____

street & number _____ 158 West 27th Street _____ telephone _____ 212-777-1300 _____

city or town _____ New York _____ state _____ NY _____ zip code _____ 10001 _____
=====

Additional Documentation
=====

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage
or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====
Property Owner
=====

(Complete this item at the request of the SHPO or FPO.)

name _____ Hon. Joseph H. Pellegrino, Chief Court Administrator, CT Judicial Branch

street & number _____ 231 Capitol Avenue _____ telephone _____ 860-757-2100 _____

city or town _____ Hartford _____ state _____ CT _____ zip code _____ 06106 _____
=====

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

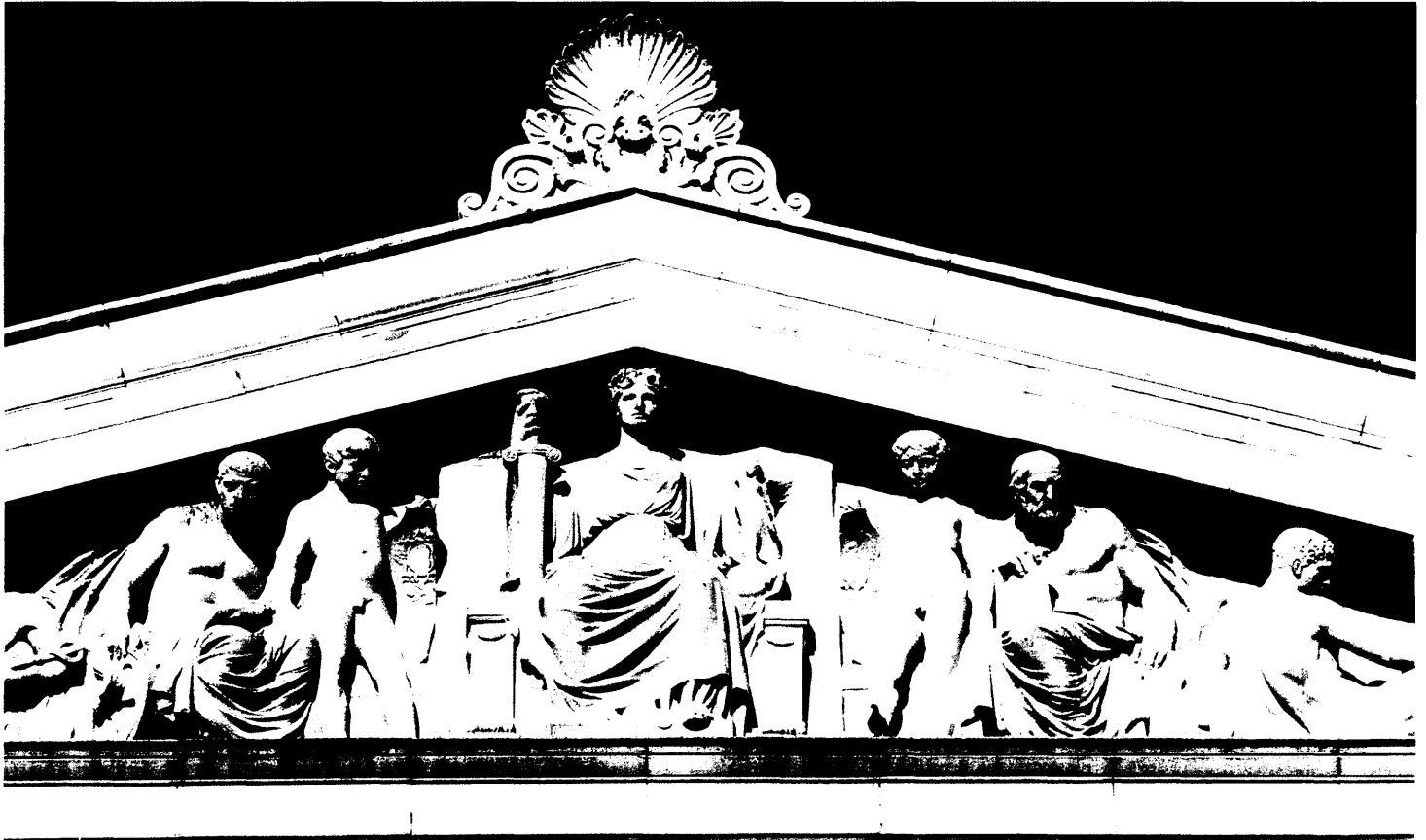
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 2050

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New Haven County Courthouse
New Haven, Connecticut



Photograph by: Ricardo Viera, 2002

Photograph 3: Sculptural group in pediment, view looking north, negative at Building Conservation Associates, NYC

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New Haven County Courthouse
New Haven, Connecticut



Photograph by: Ricardo Viera, 2002

Photograph 4: Marble statuary, west elevation, looking south, negative at Building Conservation Associates, NYC

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New Haven County Courthouse
New Haven, Connecticut



Photograph by: Ricardo Viera, 2002

Photograph 5: Marble statuary, south elevation, looking north, negative at Buidling Conservation Associates, NYC

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New Haven County Courthouse
New Haven, Connecticut



Photograph by: Ricardo Viera, 2002

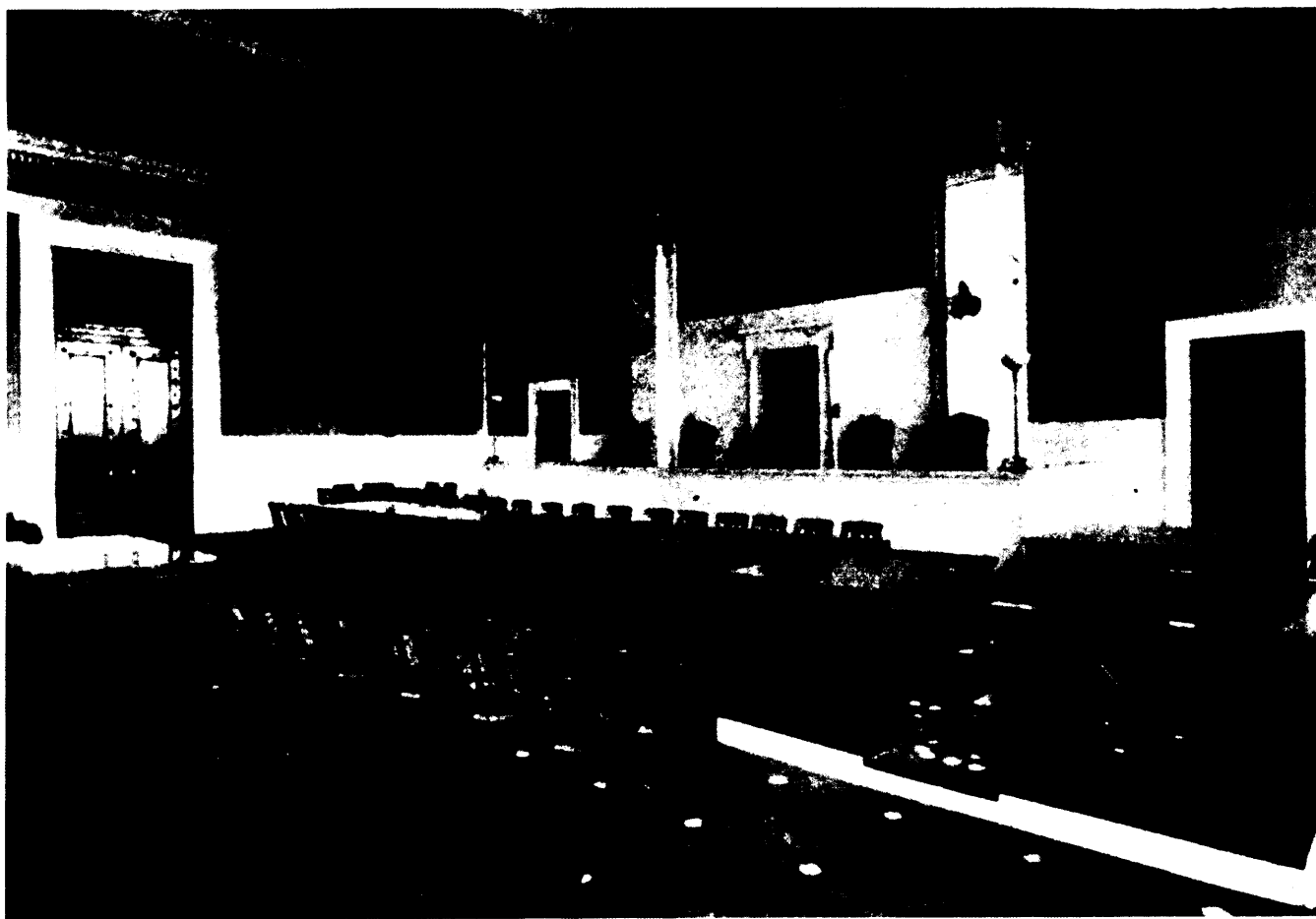
Photograph 6: Torchere, view looking east, negative at Building Conservation Associates, NYC

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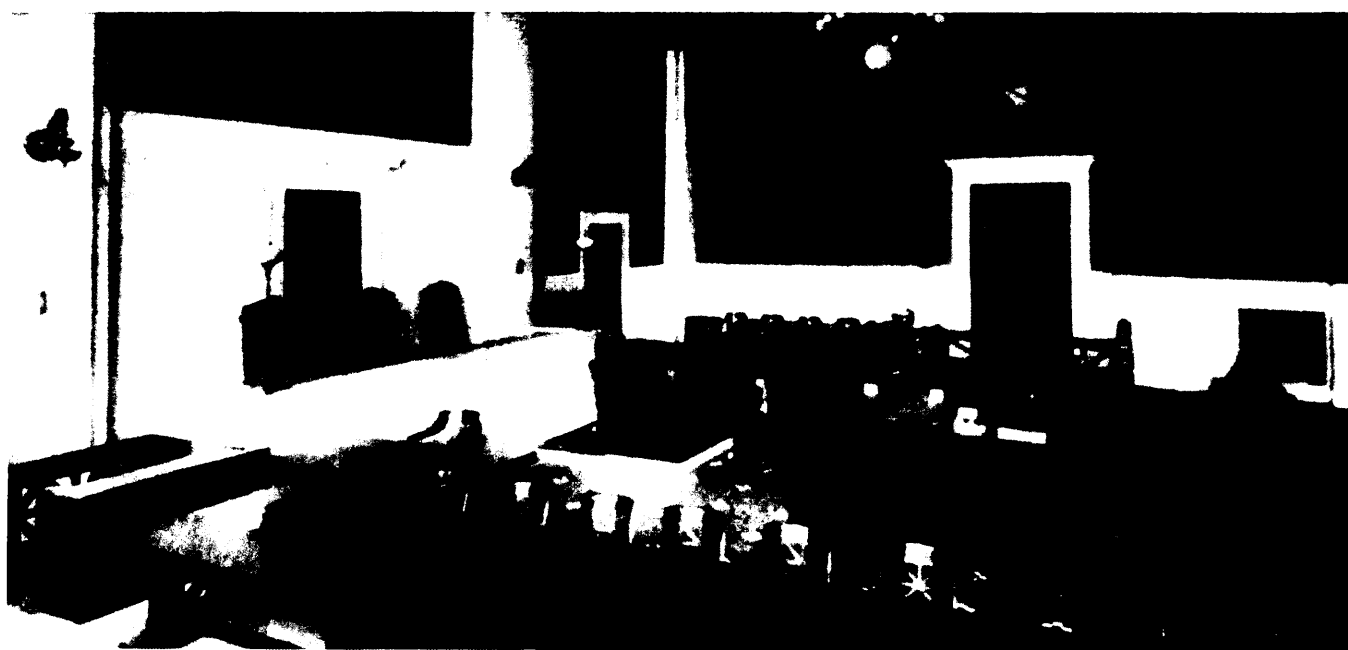
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Photograph 12: Supreme Court courtroom published in *Architectural Record*, April 1916



Photograph 13: Superior Court courtroom published in *Architectural Record*, April 1916

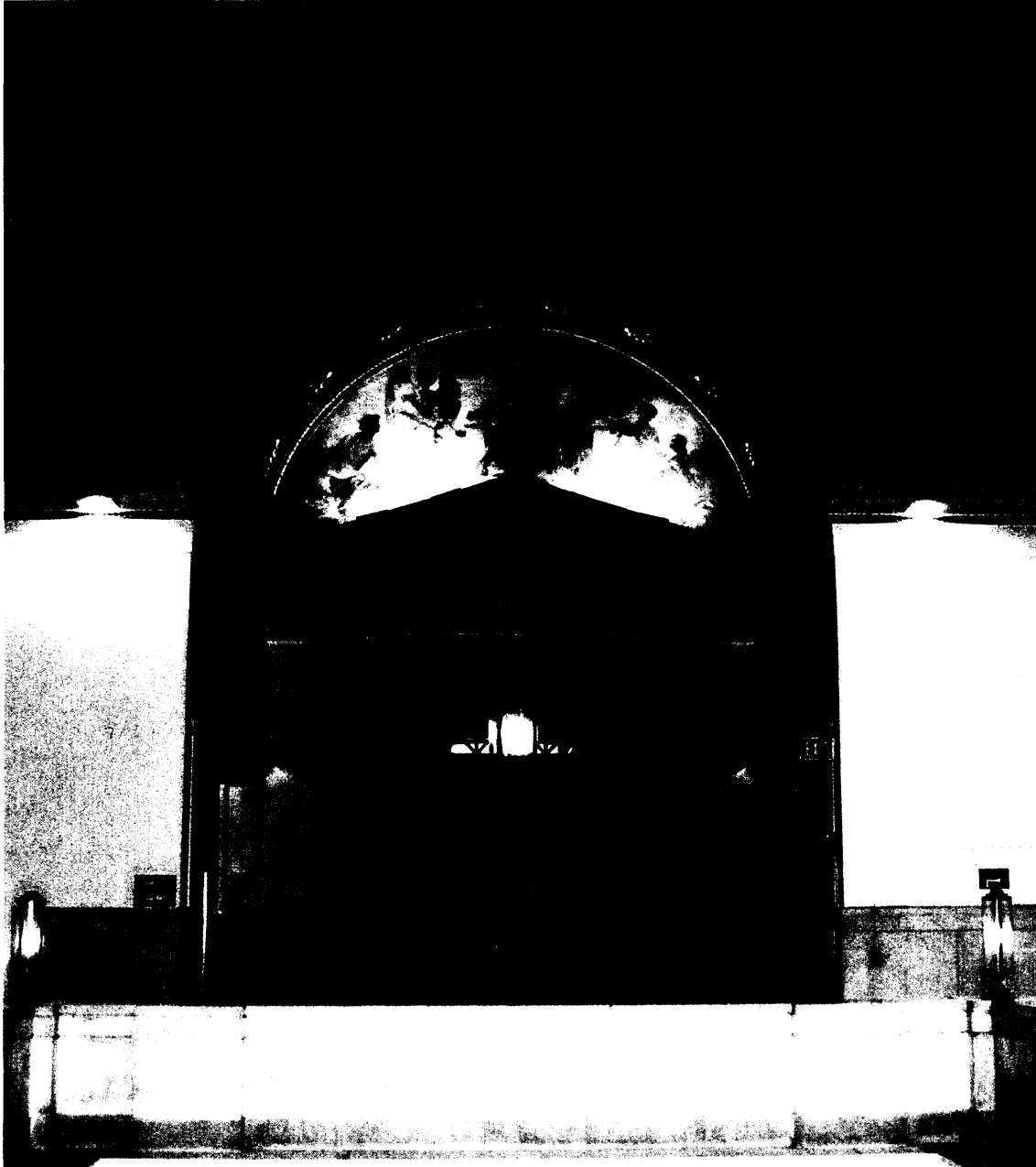
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New Haven County Courthouse
New Haven, Connecticut



Photograph by: Author, 2002

Photograph 14: South staircase hall, view looking south, negative at Building Conservation Associates, NYC

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New Haven County Courthouse
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Photograph 15: Central Court, Third Floor, published in *Architectural Record*, April 1916

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New Haven County Courthouse
New Haven, Connecticut



Photograph courtesy of the New Haven Colony Historical Society

Photograph 18: Quality Row, view looking north, 1890's

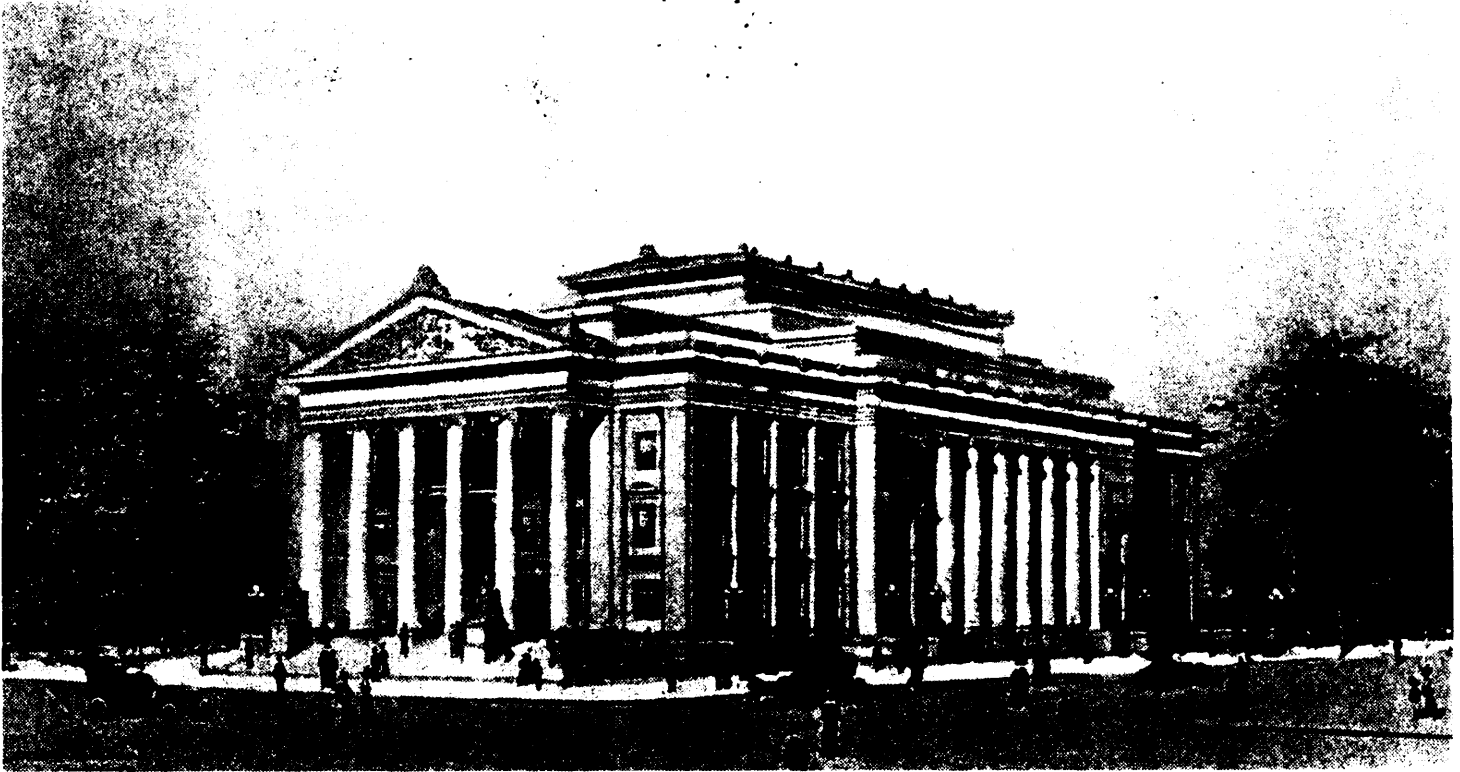
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Photograph 19: Allen and William's Design Proposal for the New Haven County Courthouse from George Dudley Seymour's "A Tribute to Mr. Ernest M.A. Machado" in his book *New Haven*.

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New Haven County Courthouse
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Photograph courtesy of the Connecticut State Library

Photograph 20: New Haven County Courthouse, view looking north, 1917

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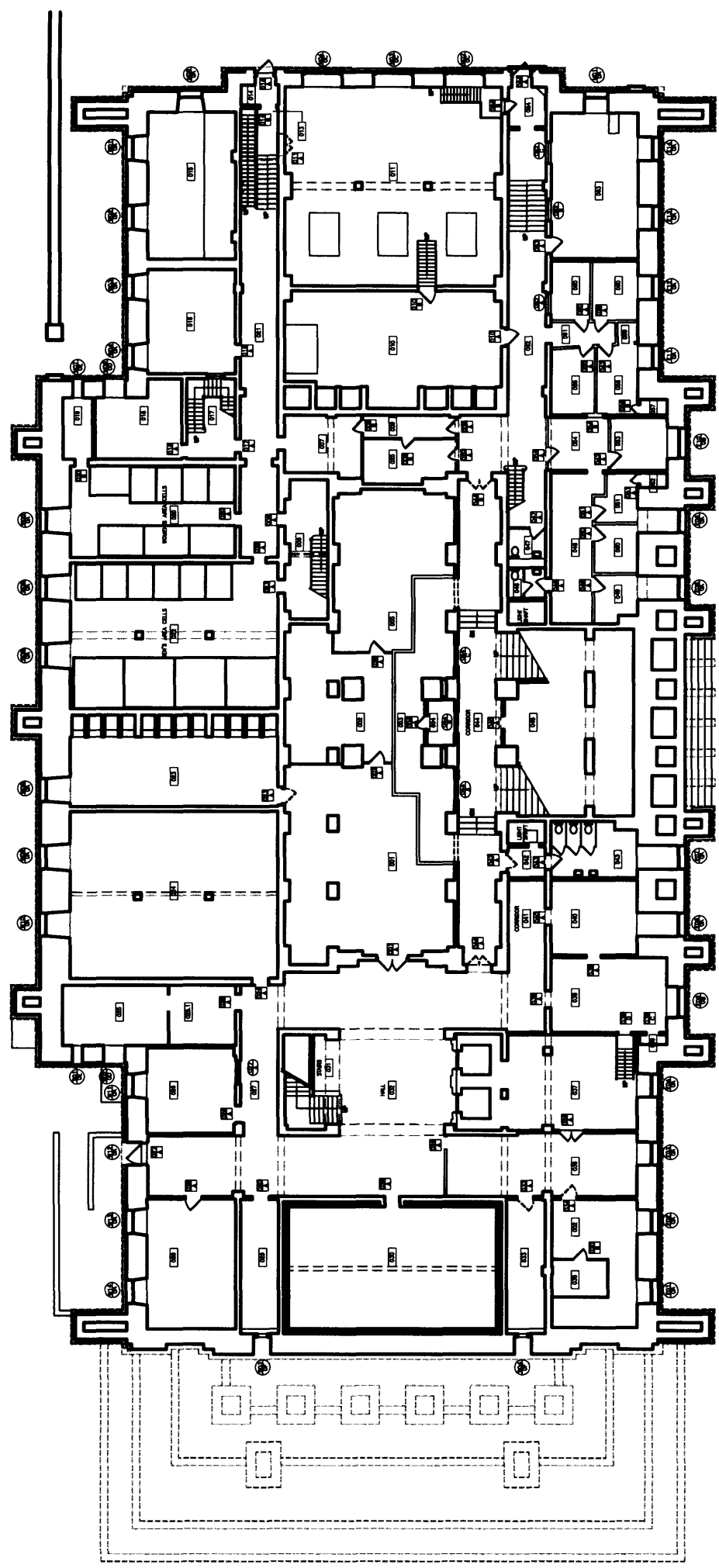
New Haven County Courthouse
New Haven, Connecticut



Photograph 21: New Haven County Courthouse, view looking northeast, 1929

FIGURE 1

NEW HAVEN COUNTY COURTHOUSE
EXISTING CONDITIONS PLANS



- ROOM NUMBER
- EXTERIOR WINDOW
- INTERIOR DOOR
- INTERIOR WINDOW
- HISTORIC LIGHT FEATURE
- LAYLIGHT

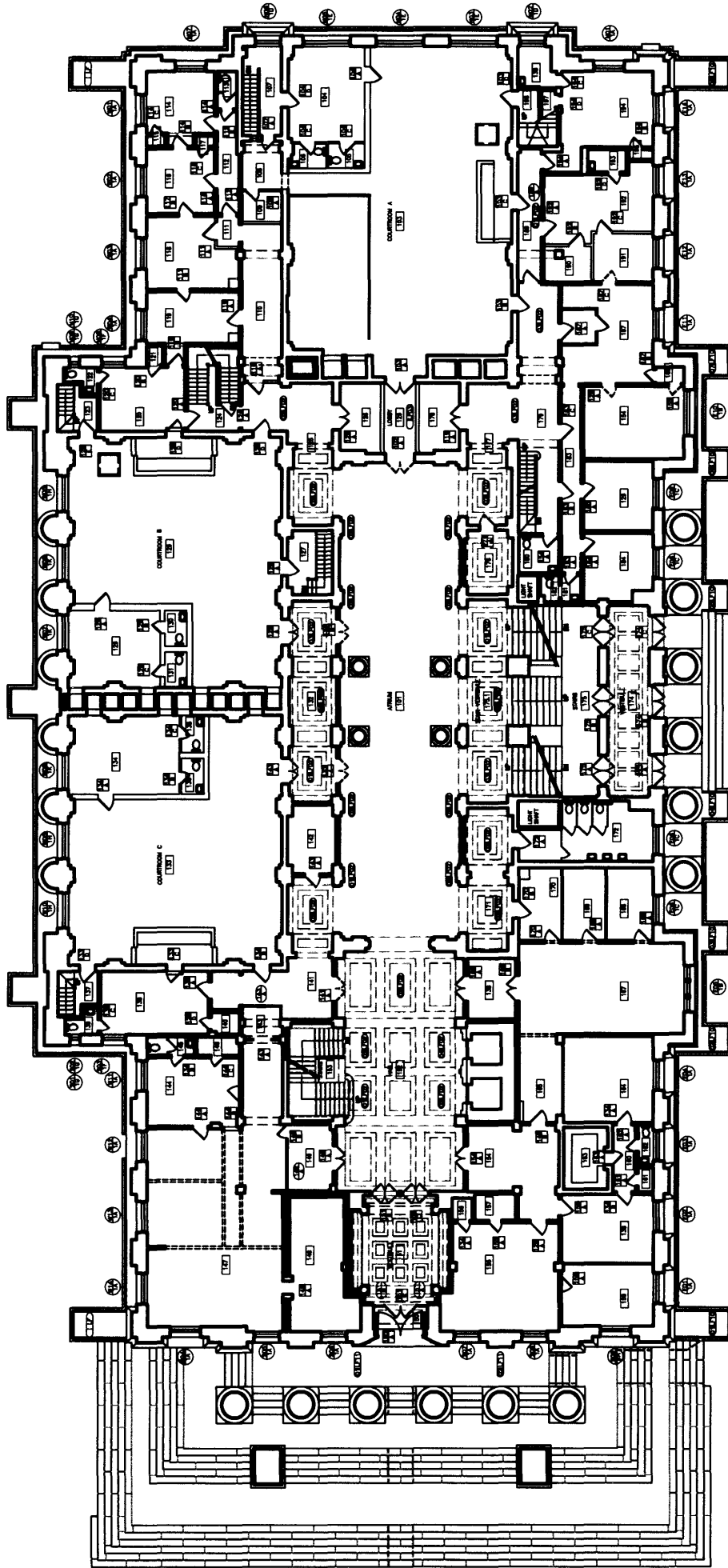
- HISTORIC WALLS AND PARTITIONS
- HISTORIC OTHERS FEATURES
- NEW WALLS AND PARTITIONS
- NEW OTHERS FEATURES



BASEMENT

FIGURE 2

NEW HAVEN COUNTY COURTHOUSE
EXISTING CONDITIONS PLANS



- ROOM NUMBER
- EXTERIOR WINDOW
- INTERIOR DOOR
- INTERIOR WINDOW
- HISTORIC LIGHT FIXTURE
- LAVLIGHT

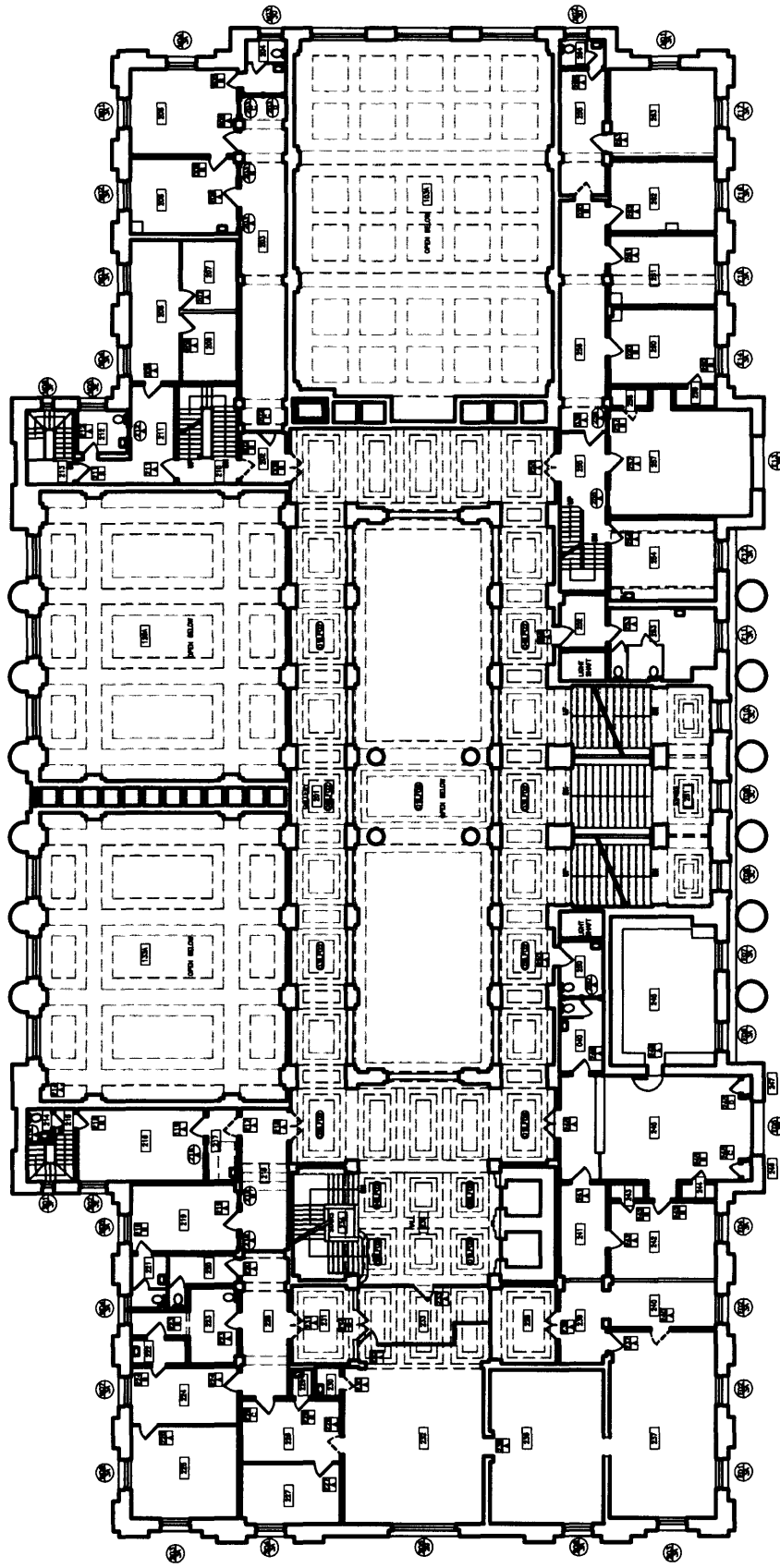


FIRST FLOOR

- HISTORIC WALLS AND PARTITIONS
- HISTORIC OTHERS FEATURES
- NEW WALLS AND PARTITIONS
- NEW OTHERS FEATURES

FIGURE 3

NEW HAVEN COUNTY COURTHOUSE
EXISTING CONDITIONS PLANS



- ROOM NUMBER
- EXTERIOR WINDOW
- INTERIOR DOOR
- INTERIOR WINDOW
- HISTORIC LIGHT FIXTURE
- LANTERN

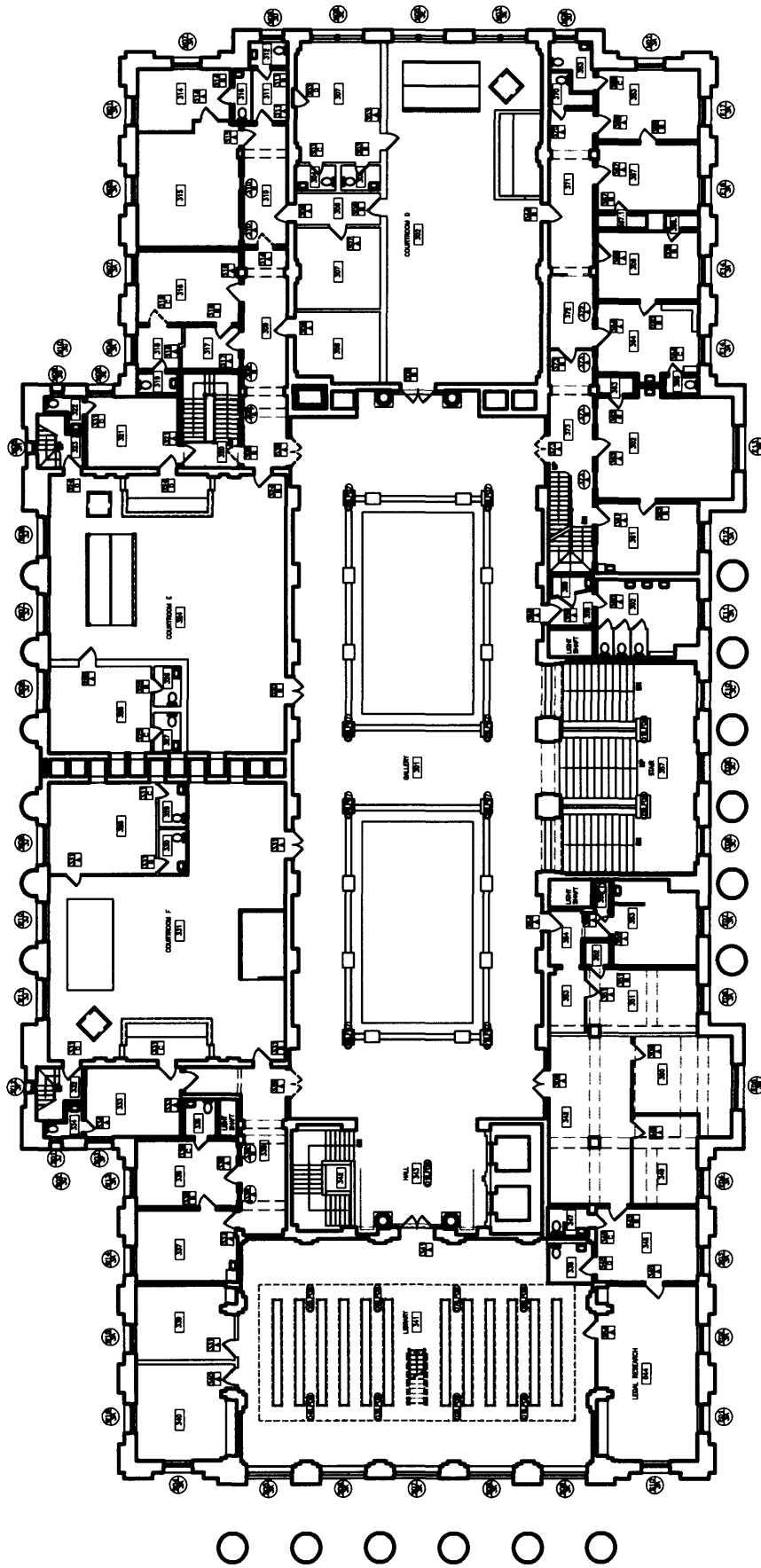


SECOND FLOOR

- HISTORIC WALLS AND PARTITIONS
- HISTORIC OTHERS FEATURES
- NEW WALLS AND PARTITIONS
- NEW OTHERS FEATURES

FIGURE 4

NEW HAVEN COUNTY COURTHOUSE
EXISTING CONDITIONS PLANS



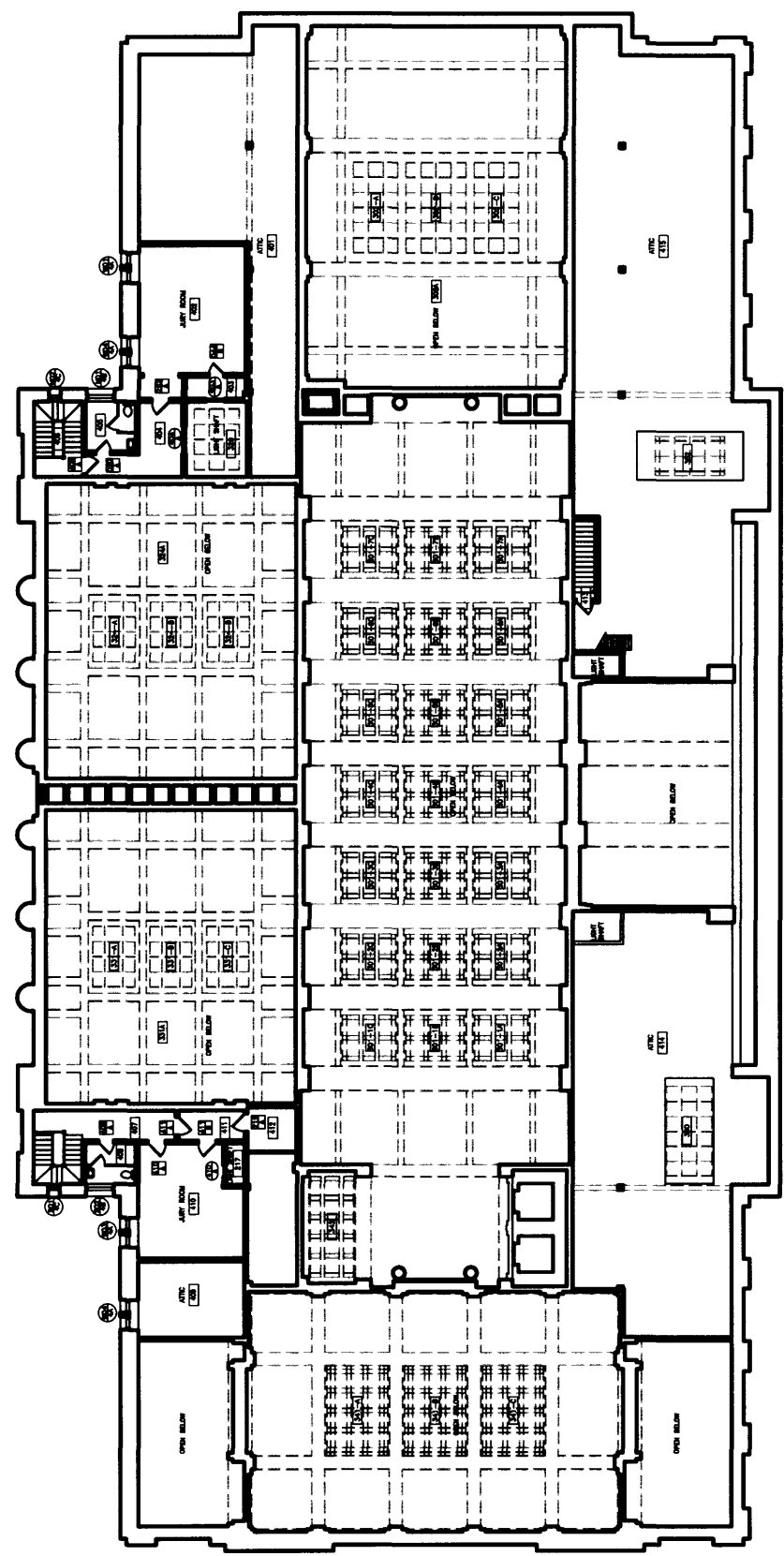
- ROOM NUMBER
- EXTERIOR WINDOW
- INTERIOR DOOR
- INTERIOR WINDOW
- HISTORIC LIGHT FIXTURE
- LAYOUT

- HISTORIC WALLS AND PARTITIONS
- HISTORIC OTHERS FEATURES
- NEW WALLS AND PARTITIONS
- NEW OTHERS FEATURES

THIRD FLOOR

FIGURE 5

NEW HAVEN COUNTY COURTHOUSE
EXISTING CONDITIONS PLANS



- ROOM NUMBER
- EXTERIOR WINDOW
- INTERIOR DOOR
- INTERIOR WINDOW
- HISTORIC LIGHT FIXTURE
- LAYOUT



MEZZANINE

- HISTORIC WALLS AND PARTITIONS
- HISTORIC OTHERS FEATURES
- NEW WALLS AND PARTITIONS
- NEW OTHERS FEATURES