

Acroterion

Ocean County Courthouse: Research and Renovation Plan

Courtroom No. 1

Ocean County Courthouse: Research and Renovation Plan To Date

- I. Evolution of the Courthouse and Main Courtroom
 - A. Original Construction: 1850
 - B. Major Renovation: 1870-71
 - C. Further Renovations
- II. Choosing an Interpretive Period
 - A. Evidence for Recreating 1850 Period
 - B. Evidence for Recreating 1871 Period
 - C. Evidence for Recreating late 19th/early 20th century Periods
 - D. Recommendations
- III. Recreating the Interpretive Period
 - A. Structural Changes
 - B. Walls and Ceilings
 - C. Lighting
 - D. Furnishings, Floor and Window Coverings

Sources

The following narrative utilizes sources listed below:

- Minutes of the Ocean County Board of Freeholders, 1850-1950
- Report by Ed Kole on the history of the Ocean County Courthouse
- Review of local history materials at Ocean County Library
- Review of material compiled by Beth Sullebarger
- Newspaper accounts in the Courier and Asbury Park Press relating to courthouse
- Phone interview with craftsman Joe Iaria
- Discussion with Judge Eugene Serpentelli, 2/17/89
- Review of sources at Rutgers University's New Jersey Room
- Review of sources at the Philadelphia Athenaeum, including 19th c. pattern books and architectural periodicals
- Visits to Morris County and Hunterdon County Courthouses

Investigation of similarities between Ocean County Courthouse and Adams County Courthouse, Gettysburg, PA, restored in 1985

Ocean County Courthouse: 1850

Begun in 1850, the Ocean County Courthouse as originally designed was a two story Greek Revival structure modeled after the Hudson County Courthouse. Built of brick in classical temple form, it features a pedimented portico with four fluted doric columns, also brick but stuccoed and molded to resemble stone. The original building was constructed on a rubblestone foundation with no basement (determined through investigation of the current basement).

The original configuration of the building included two offices for a County Clerk and Surrogate on the first floor, with a single straight stair leading to the main courtroom comprising the entire second floor. The courtroom entry was flanked by two jury rooms.

The courtroom retains the overall proportions of the original, as well as window openings and typical mid-nineteenth century window and door moldings. Little is known of the original decorative scheme of the courtroom, since no verbal descriptions or drawings are to be found in contemporary freeholder records or newspaper accounts. However, existing accounts do suggest that the Ocean County structure was much simpler and plainer than the Hudson County model. Contemporary courthouses still extant show modest decoration utilizing chaste Greek Revival elements on plaster walls and ceilings. (See Courthouse, edited by Richard Pare, Horizon Press, 1978).

1870-71 Additions and Renovations

Like most well-used public buildings, and in particular, courthouses, the Ocean County courthouse has undergone a number of renovations and additions since it was built in 1850. Typical of many Greek Revival courthouses of the 1820-50 period, the Ocean County courthouse was first "modernized" in the period following the Civil War, when more elaborate revival styles than the generally plain Greek mode were in vogue.

By 1870, the courthouse was in need of serious repair, deemed unsafe by an unnamed architect appointed by the freeholders to inspect the structure. Falling plaster in the main courtroom and record vaults unprotected from fire were major public concerns,

according to contemporary accounts in the local newspaper, the Courier. A budget of \$10,000 was approved to carry out the major changes to the building: the addition of two "half circular" stairs to replace the original single stair; enlargement of the jury rooms on the second floor; creation of new fire resistant clerk's and surrogate's offices at the front of the building, with separate entrances to the outside; and, the elaborate rococo revival decorative scheme for the main courtroom, described in rather vague terms in the March 29, 1871 issue of the Courier, and in more detail in the Courier stories following the October 1929 fire.

The courtroom was also enlarged by the addition of a device referred to in local accounts as a "Grecian Bend" or "Bristol's Grecian Bend," Bristol being freeholder C.C. Bristol, who presumably suggested or promoted its use. More properly called an apse, the curved addition was made to the wall behind the judge's bench, and featured a domed ceiling with an oculus, or skylight. (Courier, January 4, 1871; November 1, 1929)

New furniture was purchased for the room, including a carved black walnut judge's bench, additional "slips" or benches which were to be painted, chairs (described in freeholder records as both "common arm chairs" and "revolving arm chairs with cushions") and tables. The Courier of March 29, 1871 noted the "fine carpets...upon the floor" and the "frescoed" walls and ceilings, which featured ribbons, birds and cupids.

An architect named George Ryan presented his plans for the clerk's and surrogate's offices to the board of freeholders, who approved the payment of his \$89 bill at a meeting in August 1871. However, Ryan's name does not appear in further freeholder records; it is not known at this time exactly how much of the 1871 plan he designed.

Freeholder minutes show that the courthouse yard was also improved in 1871, including the building of earth closets "for the convenience of the county." (minutes, 4/17/71)

Further Renovations

1890: Photograph dated this year shows the courthouse's door/window trim painted in a polychrome scheme, typical of late nineteenth century use of color and indicative of a change from the stone-color or white associated with Greek Revival exteriors. (see appendix)

1894: Sherriff's office added as a west wing. Built by Toms River builder George Walton. (minutes, 7/10/94)

- 1895: Iron stairway erected at rear of courthouse. (minutes, 5/8/95)
- 1896: Iron fence around courthouse removed; later auctioned. (visible in pre-1896 photos - see appendix; reported in minutes, 11/11/96)
- 1897: Freeholder records state that repairs were being made to jail. (minutes, 7/13/97)
- 1899: Telephone to be placed in County Clerk's office. (minutes, 8/29/99)
- 1900: Freeholder records indicate that the courthouse and jail are to be fitted for electricity, specifically, wired for fifty lights at a cost of \$150. (minutes, 11/14/00) Sandborn Fire Insurance map for Toms River shows courthouse with apse and office addition to west of apse, but no lateral addition. Sandborn maps showing the area beyond 1900 do not exist.
- 1902: County buildings piped for water. (minutes, 7/8/02)
- 1906: Grand Jury room repainted and refurnished. (minutes, 7/31/06)
- 1907: Courtroom recarpeted. (minutes, 8/13/07)
- 1909: A photograph taken in this year shows a simple addition to the rear left of the main block with small cupola; date of this addition unknown. Freeholder minutes state that "a little work is being done to jail." (5/20/09) Photo also shows that trim now appears to be painted white, in accordance with current classic/colonial revival fashion. (see appendix)
- 1926: Photograph taken this year shows one story lateral addition with portico, built as hall of records. (see appendix)
- 1929: After a severely damaging fire in the main courtroom in October, Paul P. Elkington, an architect in Toms River, was hired to rebuild its interior, which sustained the most fire damage. The fire began in the front of the room; water was hosed into the building through the oculus above the judge's bench to contain the blaze. According to freeholder records for November 1929, Herman Fuhr was granted the construction contract by the board of freeholders; sketches of new interior schemes were to be submitted to the board by the painting firms bidding the project: Zeimer Painting, O.E. Payne, and Robert J. Blain, along with Clayton Brothers and E. Doug. Applegate. Applegate was the low bidder. The sketches are mentioned only once in the freeholder records; if they were indeed submitted, their whereabouts is unknown at this time.

A physical examination of the courthouse indicates that the extensive fire damage led to the replacement of all walls and

ceiling with new metal lathe and plaster. A tin ceiling was added in the main courtroom. (Remnants of original plaster, some with original finish, have been found in the stairway leading to the attic above the courtroom.) Though the woodwork was largely salvaged, seating was changed from pew-style benches to current theatre-type folding seats.

ca. 1945: A second story, containing a second courtroom, was added to the hall of records addition. (For photo, see appendix.) The corinthian capitals, pilasters, and wide applied arches may have been added to the main courtroom at this time to match the new courtroom, decorated by plaster featured ionic capitals.

1946: Columns, in "a dilapidated and dangerous condition," are renovated by Raymond Staples. (minutes, 12/18/46)

1948: A \$10,590 budget was approved for improvement of county buildings, including "enclosure" of the Van Hise and Loman buildings, used as administration buildings, repair of the west wall of the old courthouse, extensive re-landscaping and replacement of sidewalks and curbs on courthouse square, and the installation of a new oil burner in sherriff's residence/jail building. (minutes, 5/5/48)

1954: Craftsman Joe Iaria recalls the following changes in this year: the building of a new judge's bench, after closing the apse to create another room with an added center window; the removal of a door within the former apse, the repair and relocation of the rail between spectators and the bench from in front of the apse to its present location, the replacement of a tin ceiling with acoustical tile, and the removal of grilles formerly used to hold gas light fixtures in the ceiling. The public address and air conditioning systems were also added at this time..

Choosing an Interpretive Period

Remnants of several of the building's "incarnations" remain to help in partially reconstructing an appearance of the courthouse and courtroom in its 1850, 1871, and 1930+ periods.

In the courtroom specifically, the overall proportions of the room, (minus the apse and the effect of lowered ceiling), windows and window openings, and some of the woodwork, especially the window mouldings, date the room as having been built around 1850. Observation in the current basement shows that the original courthouse was indeed a plain rectangular structure, built without a basement on stone piers.

Further inspection of the current basement shows clearly the 1871 addition of a protruding apse at the end of the courtroom; the brick foundation follows the curve of the addition. Although the decorative scheme of the 1870s was largely obliterated by remodeling following the 1929 fire, remnants of plaster with original finishes, and unused plaster moldings dating from the period, were found in the attic above the courtroom. Existing hardware in the hallway outside the courtroom indicates where some pre-electric lighting fixtures might have been placed, and visible spaces in the framing of the attic indicate where grilles once held gas chandeliers.

In addition, contemporary written descriptions of the room as renovated in the 1870s appear in the Courier, and help to give an idea of the appearance of the room at ~~that~~ time. A single photograph in the possession of Judge Serpente'lli, known to have been taken before the fire, shows a glimpse of what is presumed to be the rococo wall treatment of 1871.

The room's 1930 appearance would include the folding seats currently in place, tin ceiling, and textured plaster finish walls as they remain at present, but would still include the apse as an open alcove. Lighting was known to have included shell-like art deco style wall sconces, removed within the past few years. (The corinthian capitals, pilasters, and wide applied arches on textured plaster post date the period following the fire and were probably added at the time of the addition of courtroom 2 in the 1940s.)

Later changes include, most notably, the closing of the apse to create another room, the addition of a window in that room and the removal of a doorway corresponding to one still extant on the opposite side of the room, and the moving forward of the judge's bench and rail separating the spectators from the bench.

Based on the scant information available specific to the appearance of the Ocean County courthouse, a return to its earliest date of construction would be difficult; however, a recreation of the 1850 period could be attempted, drawing on like buildings in the Mid-Atlantic region, as well as period pattern books, for comparison. An 1850 appearance would have to ignore the existence of the added apse, as well as the foyer stairs, and would extend only to the main courtroom.

A return to the renovated 1871 appearance could acknowledge the apse, and could be achieved using knowledge and physical evidence of both the actual decorative scheme of the Ocean County building and contemporary examples in the region. In addition, a later nineteenth/early twentieth century scheme could be adopted for the room, which did not change significantly between the 1871

renovation and the 1929 fire. This scheme could legitimately incorporate electrical light fixtures, which appeared in 1900, or possible other cumulative additions to the room, while retaining an historical ambience through wall/window/floor treatments.

Also an option is the recreation of a 1930 appearance based on knowledge of the courtroom at that time. Architecture and decorative arts of the twenties and thirties are increasingly recognized as both stylistically important and historically significant. The apse was still exposed at this point, and, in fact, the domed ceiling currently visible above the suspended ceiling dates from this period, replacing the damaged 1871 ceiling.

Recommendations

Based on available evidence as well as historic significance, and recognizing that the courtroom is a functional space, Acrotterion recommends the recreation of an 1871 decorative scheme, in which the apse addition will be reintroduced into the room. The foyer outside the room should also be changed to reflect the 1871 period, focusing on the stairs, which were added during the 1871 renovation, floors, hardware, and color scheme.

The 1871 period marks not only a high point in the architectural history of the courthouse itself, but a high point in the history of Toms River, rapidly expanding and changing at the time from a fishing/shipbuilding village in a relatively new and provincial county to a resort town and center of new wealth, reflected in the "grand" scheme devised for the courtroom in an up-and-coming area.

Recreating the Interpretive Period

Structural Changes

Structural changes needed to recreate the 1871 appearance of the courtroom include:

- removal of the wall behind current bench to expose curved apse;
- removal of suspended ceiling in apse to expose dome and oculus;
- replacement of door opening in west side of apse, reproducing existing door moulding;

- removal of added window in apse;
- removal of paneling in apse;
- removal of suspended ceiling in main room, to restore full height and appropriate finish;
- replacement of existing rail to appropriate position before judge's bench in apse;
- introduction of raised platform for jury area; (see contemporary plan for courthouse attached by A.J. Bicknell for platform/apse configuration);
- removal of radiators; possible introduction of plain Greek Revival style panels in voids left by radiators;
- removal of green fiberglass over alleyway to eliminate "green glow" in room.

Walls and Ceilings

Walls and ceilings should be given suitable finishes and decorative treatments, to include:

- removal of applied arches, pilasters, and capitals;
- smooth plaster finishes on both ceiling and walls to replace current textured finish;
- decorative plaster mouldings used to embellish ceiling, recreated from forms such as those found in courthouse attic;
- walls and ceiling painted to approximate 1871 design if it can be adequately researched or other appropriate period treatment, based on contemporary sources;
- woodwork refinished or painted in colors determined by paint analysis or appropriateness to period.

Lighting

Lighting fixtures should be replaced by reproduction or period gas fixtures fitted for electricity. Placement of lighting fixtures should be determined through existing physical evidence of period fixtures where possible, and supplemented by modern fixtures as needed.

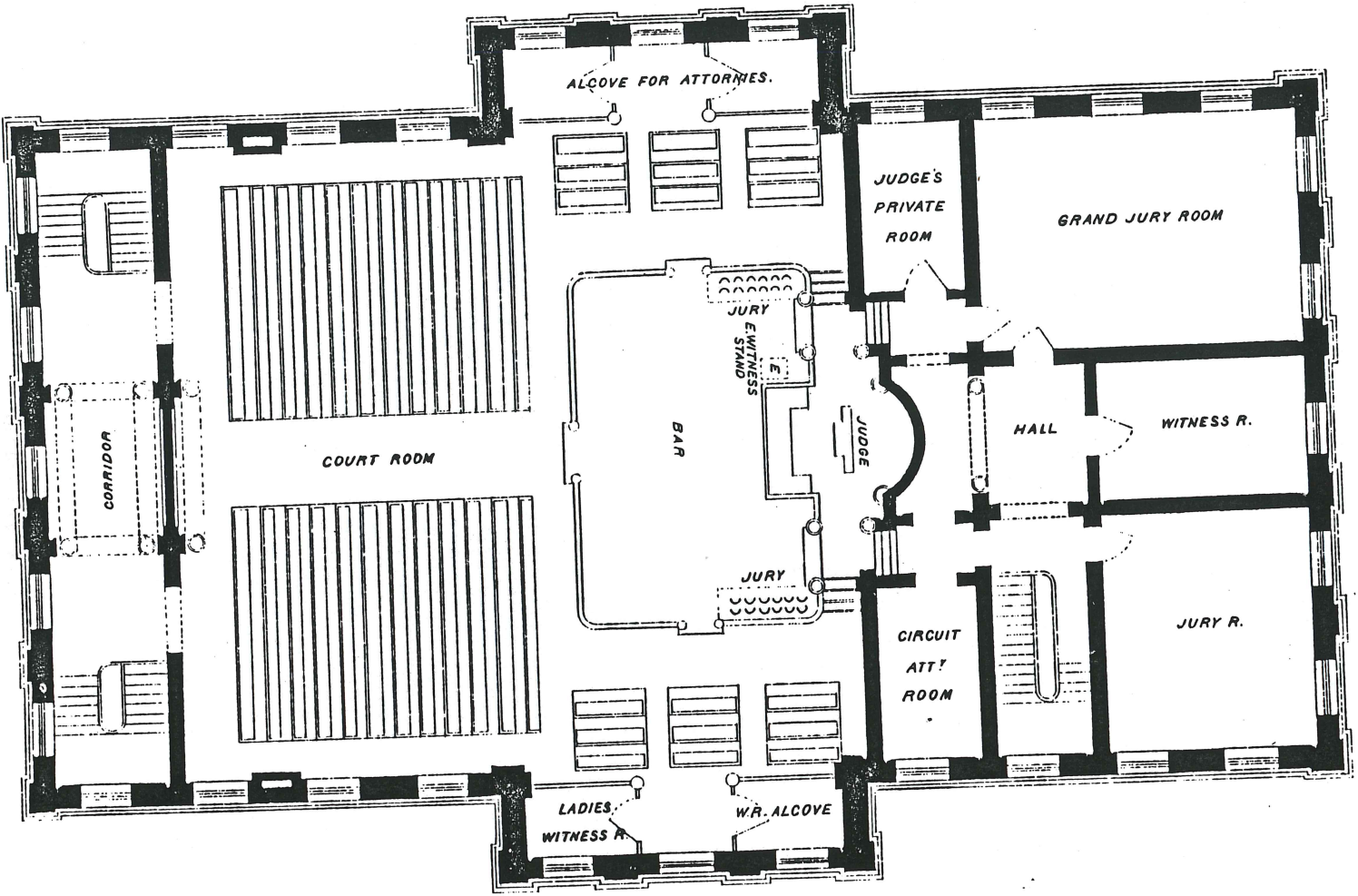
Furnishings, Floor and Window Coverings

Changes in furnishings should include:

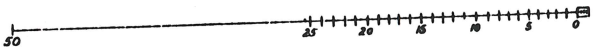
- replacement of judge's bench with one approximating carved walnut bench known to have been in use in the 1871 room, reproduced using period source;
- replacement of folding theatre type seats dating from the 1929 fire with low-backed pew-style benches appropriate to period and known to have been used in 1871 room;
- replacement of carpeting with reproduction period carpeting;
- addition of wooden venetian blinds like those currently in place in foyer.

The attached appendix shows examples of lighting, carpeting, and other furnishings of the early 1870s, as well as contemporary courthouses and public buildings.

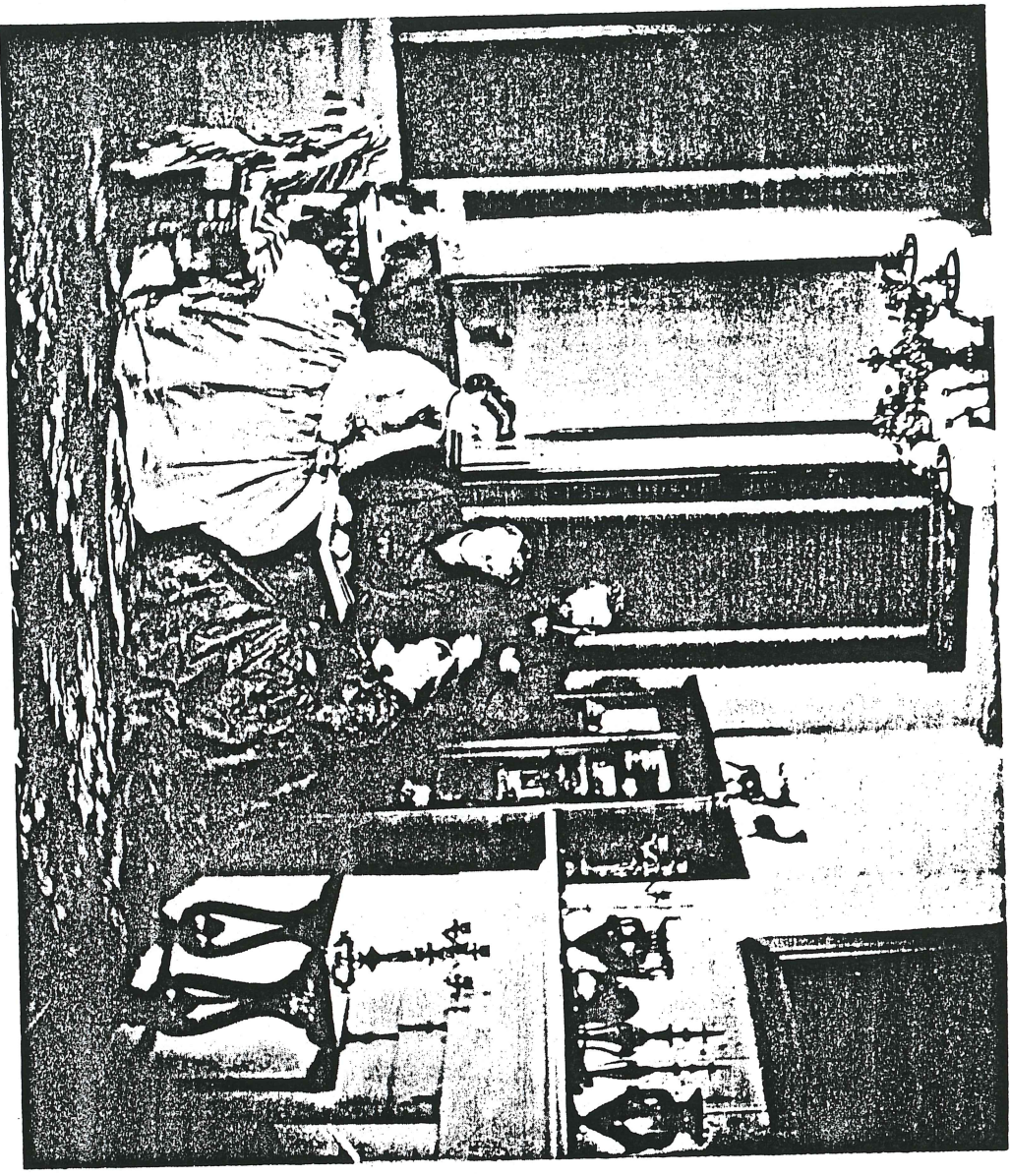
A P P E N D I X



COURT ROOM FLOOR



Example of courtroom plan of 1878, with apse behind judge's bench and raised platform. (From Bicknell's Victorian Buildings by A.J. Bicknell, originally published 1878.)



The parlor of the Browne House, 907 Clinton Street, Philadelphia, photographed in 1865. The wallpaper and floral carpeting are in the Rococo style, as is the tall, narrow pier glass between the windows. The absence of any window coverings other than Venetian blinds, and the fireboard and table placed in front of the mantel, suggests spring or summer; however, the photograph is dated December. (Library Company of Philadelphia)

lightly made, and covered with netting, either of wire, gauze, or muslin, to exclude those flying torments that infest a southern Home." Bremer confirmed the need to follow Wheeler's advice. In Charleston, South Carolina, she wrote, "during the whole meal-time, one of the . . . boys or girls stands with a besom of peacocks' feathers to drive away the flies."⁷²

In a short piece of fiction that contains the ring of truth, Mary W. Jarven described a miserable night spent in "Hyacinth Cottage" by a family whose summer home lacked "mosquito-bars," a term for netting used at either beds or windows. As night descended, Mrs. Woodner ordered her child's nurse to "put out the light, Ann, after you have driven out all you can; and then

Rococo revival parlor photographed in 1865. Note use of venetian blinds on elongated windows. (From Victorian Interior Decoration by Gail Winkler and Roger Moss, 1986.)

Examples of carpeting appropriate for use in a recreation of an 1870s ambience.
(From Floor Coverings for Historic Buildings by Helene Von Rosenstiel and Gail
Minkler, 1988)



wool, 27" wide, 25" repeat
d pink. Made for San Fran-
La. Installed at Sunnyside
, Tarrytown, N.Y., and the
. Special order.
1846-60. Similar to Ingram
wool, 27" wide, 26" set
olors. Made for the Elmira
Va. Special order.
tern of rosettes surrounded
1850-70. 80% wool, 20%
arch repeat. Red with gold
ial order.
all leaf pattern with inter-
0-80. 80% wool, 20% nylon
. Installed at the Mamie
e, Iowa. Special order.
. Large-scale floral cluster
fish, c. 1840-50. Document
t home), Melrose, Scotland
vide, 37" drop-match repeat
der.



1840 TO 1875: PILE CARPETS

1850-70



SNOWDEN. Wilton
carpet. Scalamandre.
Red with gold, yellow
and olive brown.

TURNER. Wilton
carpet. Scalamandre.
Custom colors.

1860-80



1840-75 ↓



left
VICTORIAN TAPES-
TRY. Wilton adaptation
of tapestry velvet car-
pet. Langhorne Carpet
Company, Orange,
green, red, maroon,
brown, tan and blue.

below left
FLORAL WITH
ROCOCO LEAVES.
Wilton carpet. Patter-
son, Flynn and Martin.
Brown, orange, reds
and black on cream.



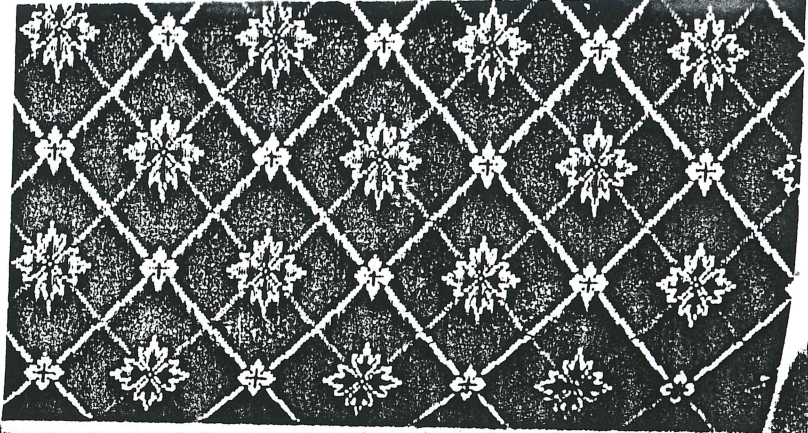
CARTOUCHE. Brussels
carpet. Patterson, Flynn
and Martin. Dark
brown with white, tan,
maroon and dark red.

1812/7381 (dark brown ground
n and dark red). Special order.
CTOIRE. Wilton. Diamond trellis
crossings. 1840-50. All wool pile.
ck red. French Collection. Boston.

FLORAL WITH ROCOCO LEAVES. Wilton. Alternat-
ing floral clusters and rococo leaves. 1850-70. 80%
wool, 20% nylon. 27" wide, approximately 32" drop-
match repeat. No. 1817/7386 (brown, orange, reds and
black on cream). Special order.
GOTHIC CROSS. Brussels. Gothic crosses with field
small Gothic crosses. c. 1860. 80% wool, 20% nylon.
wide, 9" x 9" set-match repeat. No. 1834/7394 (red
and black, yellow and gold). Special order.
GOTHIC DIAMONDS. Brussels. Gothic-inspired dia-

els. Gothic-style quatrefoil
s. Documents in manufacture
20% nylon. 27" wide, 6 3/4" rep
nd gray. Special order.

1840 TO 1875: PILE CARPETS



and pattern. 1840s. 80% wool, 20% nylon. 27" wide, 54" x 7" set-match repeat. No. 183217393 (cream and black). Special order.

► **GOTHIC ROSETTE.** Brussels. Interlaced band and Gothic-inspired rosette and band motif. 1860s-70s. Pattern and scale correspond to visual documentation of the period. 80% wool, 20% nylon. 27" wide, 30" repeat. No. 18137382 (brown, gray, yellow and tan). Border available. Special order.

► **GROUP 159.** Wilton. Large-scale adaptation of Oriental carpet. 1860s. All wool. 27" wide, 54" set-match repeat. No. 1456 (dark blue, beige, tobacco, red and blue green). Special order.

► **GROUP 174.** Wilton. Large-scale Oriental-style pattern. 1860s. All wool. 27" wide, approximately 72" x 54" drop-match repeat. No. 2694 (red, white tan, green, blue and dark blue). Special order.

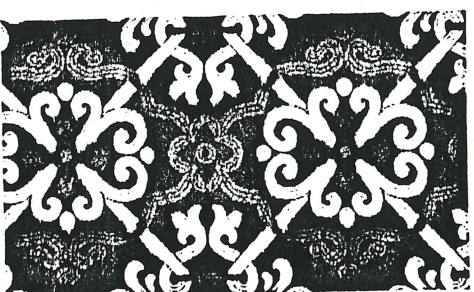
► **LEAF AND RIBBON TRELLIS.** Brussels. Diagonal pattern of leaf and ribbon trellis with interspersed roses. 1840-75. Similar to documented patterns of the period. 80% wool, 20% nylon. 27" wide, 29 1/4" repeat. No. 18187369 (dark red brown with honey and cream). Special order.

► **MEDALLION.** Brussels. Gothic-cross pattern. English, late 1830s on. Based on patterns found in English country houses. 80% wool, 20% nylon. 27" wide, 6" repeat. Dark brick red, dark brown and tan. Border available. Special order.

► **MELROSE DINING ROOM.** Wilton or Brussels adaptation. Cross pattern with feathered central medallion and formal block and leaf motif. Narchez, Miss., c. 1845. Based on mid-19th-century furniture designs. 80% wool, 20% nylon. 27" wide. Cream gold and black. Special order.

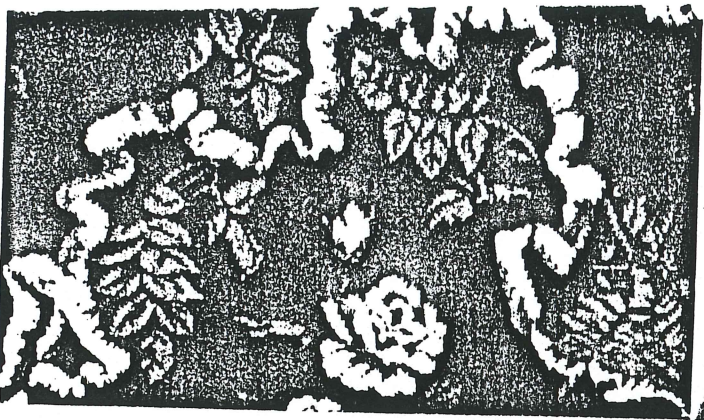
► **MELROSE DRAWING ROOM.** Brussels or Wilton adaptation. Large-scale floral and scroll pattern. Narchez, Miss., c. 1845. Based on a mid-19th-century tapestry or Wilton carpet. 80% wool, 20% nylon. 27" wide, large-scale repeat. Cream ground with rust brown, reds and greens. Special order.

► **OLD MERCHANT'S HOUSE.** Brussels or Wilton reproduction. Large-scale cartouche and medallion pat-



GOTHIC ROSETTE.
Brussels carpet. Pattern, Flynn and Martin. Brown, gray, yellow and tan.

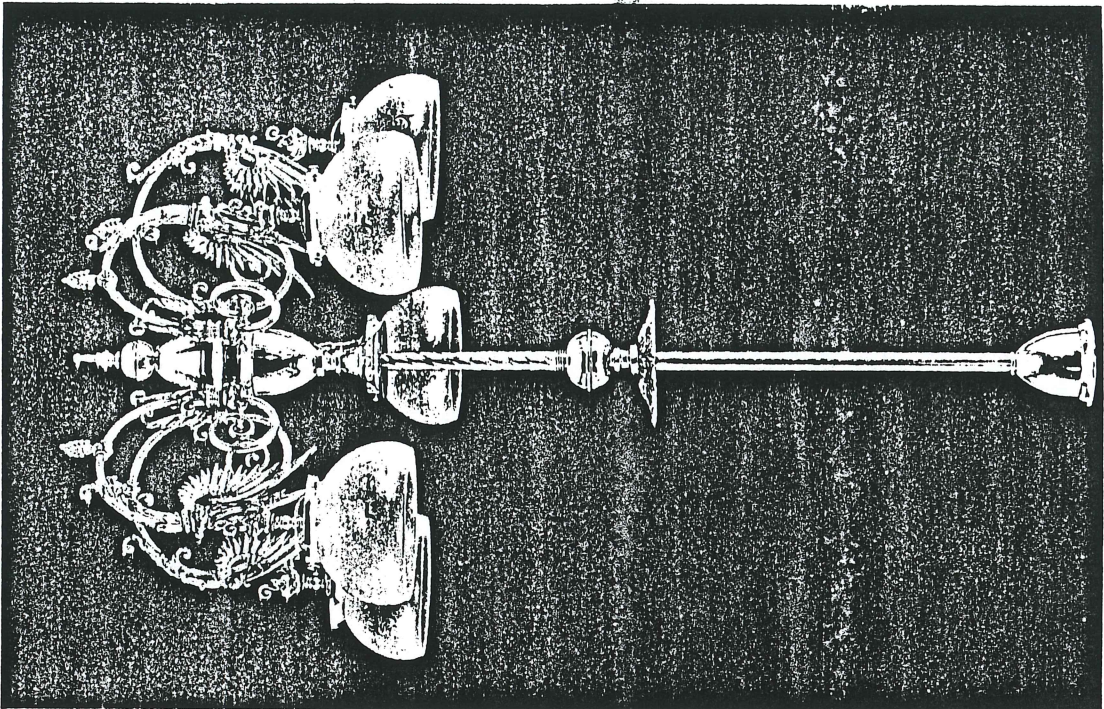
1860s-70s



1840-75

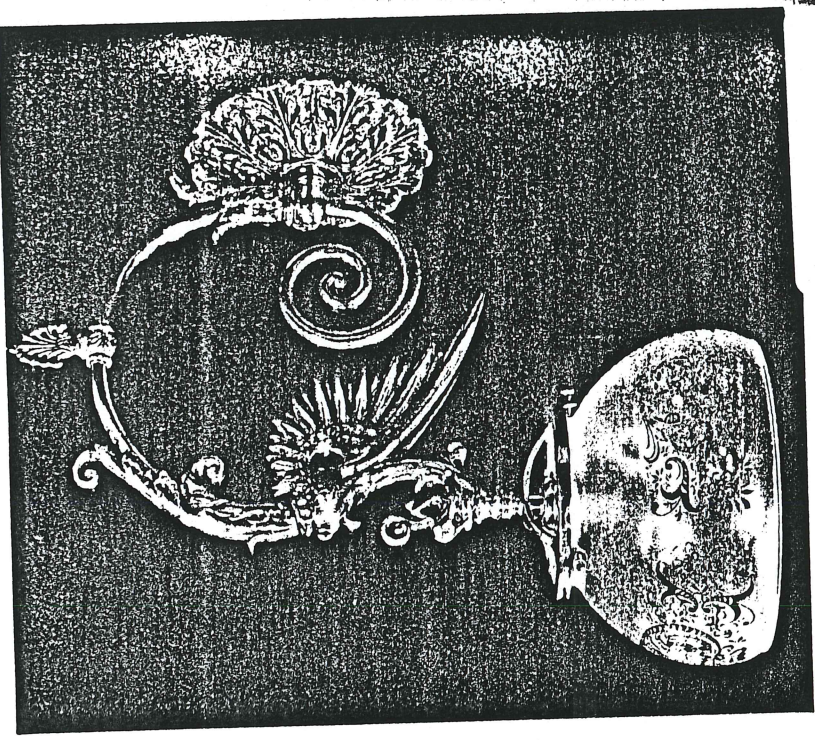
Examples of lighting appropriate for use in recreation of 1870s scheme. (From Lighting for Historic Buildings by Roger Moss, 1988)

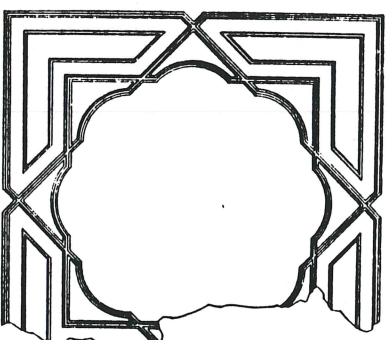
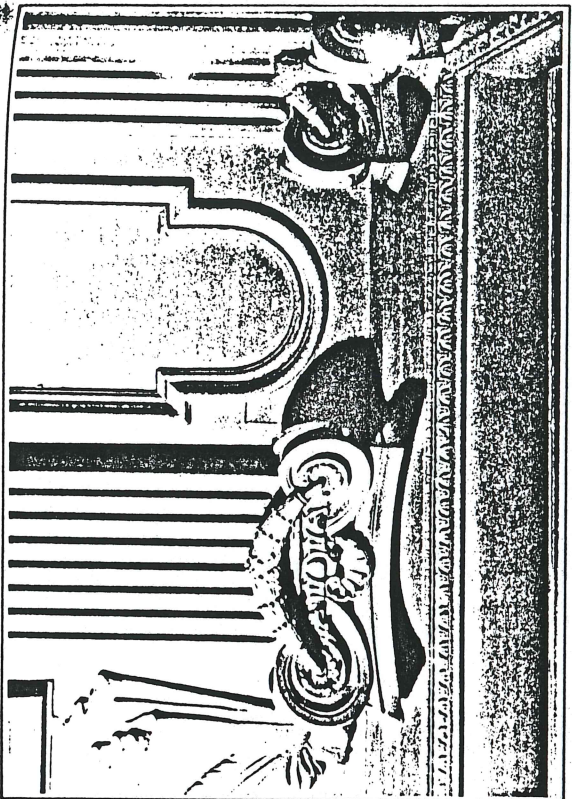
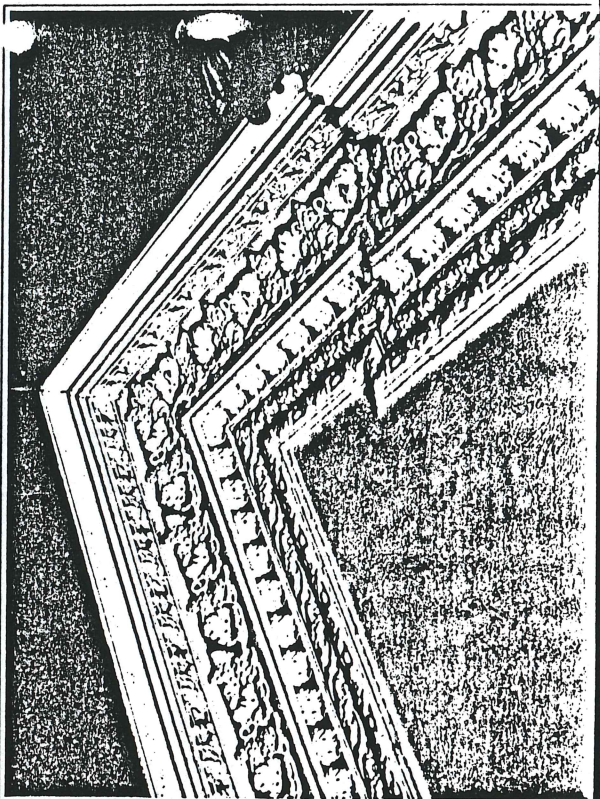
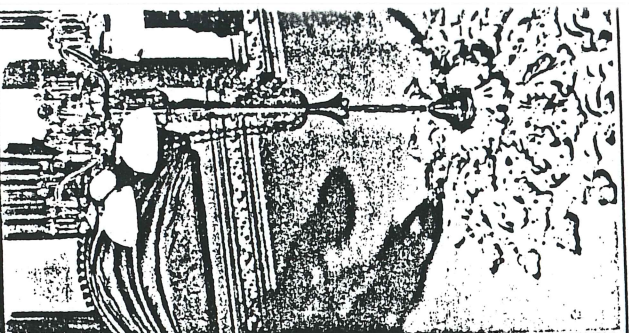
GASELIERS: LATE 19TH CENTURY



fixture - 1870s
globes later

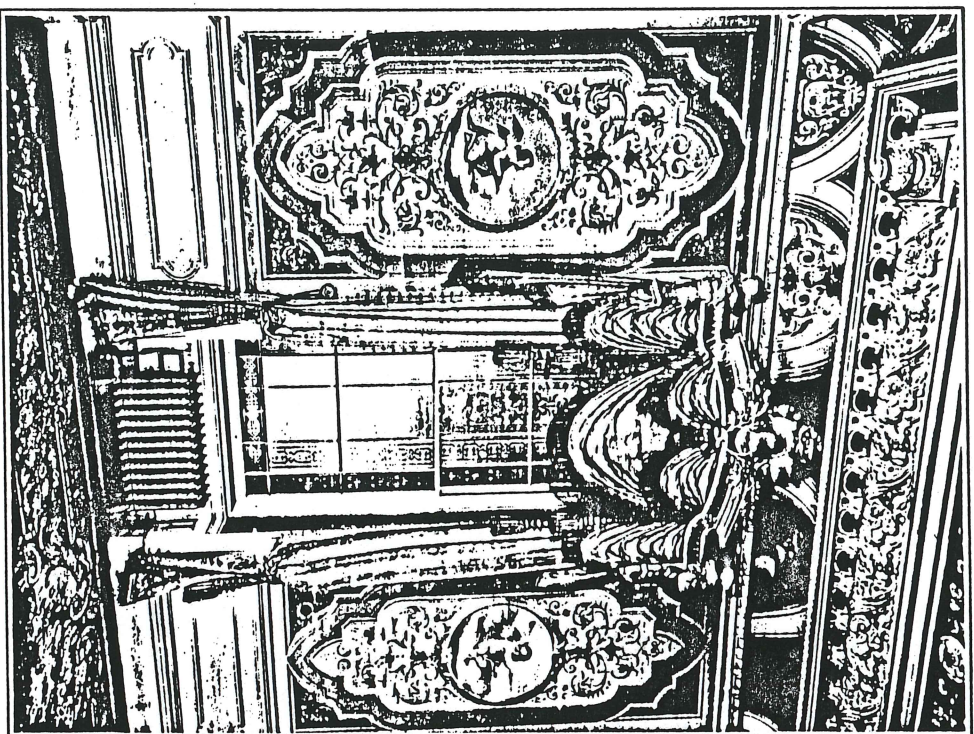
1870s





Opposite page: Medallions similar to the ornate centerpiece in the parlor of the Philip T. Barry House, Washington, D.C., can be found today in simulated versions cast in plaster from molds made from nineteenth-century originals. Shown is a modern casting of a figured medallion originally in use in a late-Victorian house in San Francisco. Pictured on the far left and far right of these pages are designs for a plaster cornice and elaborate ceiling suggested in a pattern book of 1881. It is possible today to reproduce such complex plasterwork in fibrous composition, and even a simplified version of the cornice in the Cole Kingsley House in Rome, New York (*left, top*) and the plasters of the Burgess-Maschmeyer House in Mobile, Alabama (*left*) could be assayed by the adventuresome.

Plaster mouldings of the type in use 1870-90, including center medallions
highlighting light fixtures. (American Victorian)

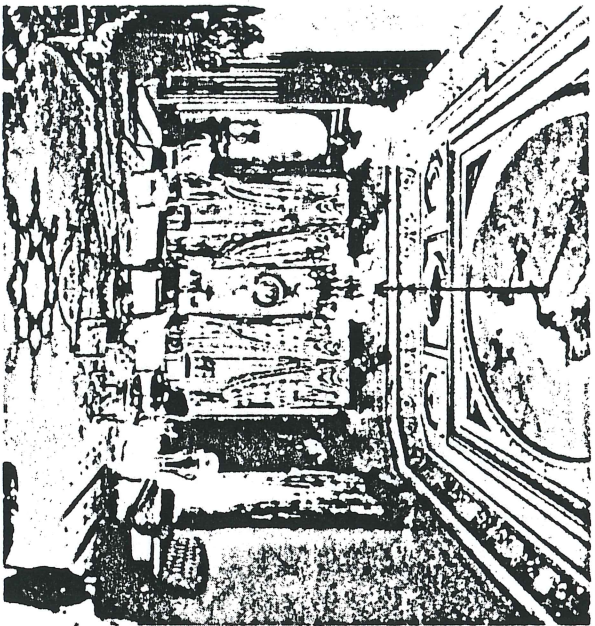


Now a museum known as Victoria Mansion, the Morse-Libby House in Portland, Maine, was built between 1859 and 1863 as a summer villa for Rufus S. Libby, a hotel owner. Designed by New Haven architect Henry Austin, the mansion was one of America's first houses built in the lowered Italian Villa style, and is certainly one of its finest.

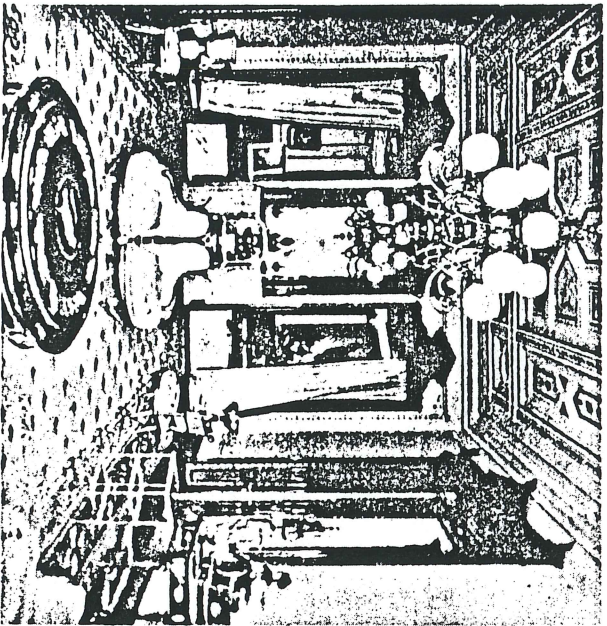
The music room, a corner of which is shown on the left as it appeared before restoration, is typical of the luxurious interiors of the spacious house, each room of which is lavishly decorated in a period style thought appropriate to its use. A sumptuous blend of fine architectural detail and colorful frescoes, the music room recalls the age of Louis XVI in its painted grandeur. In decorating it, artist Giuseppe Guidicini undoubtedly drew on eighteenth-century sources for his inspiration. A generation earlier, in the age of Jackson, the appearance of winged putti on the walls of a Yankee house would have been considered downright un-American.

The rich fruit-and-flower-patterned plaster cornice of the music room is real, unlike the painted trompe l'oeil cornices of some rooms in the house. The work of Guidicini and his eleven assistants is so expert that it is difficult to differentiate architectural art from architectural artifice.

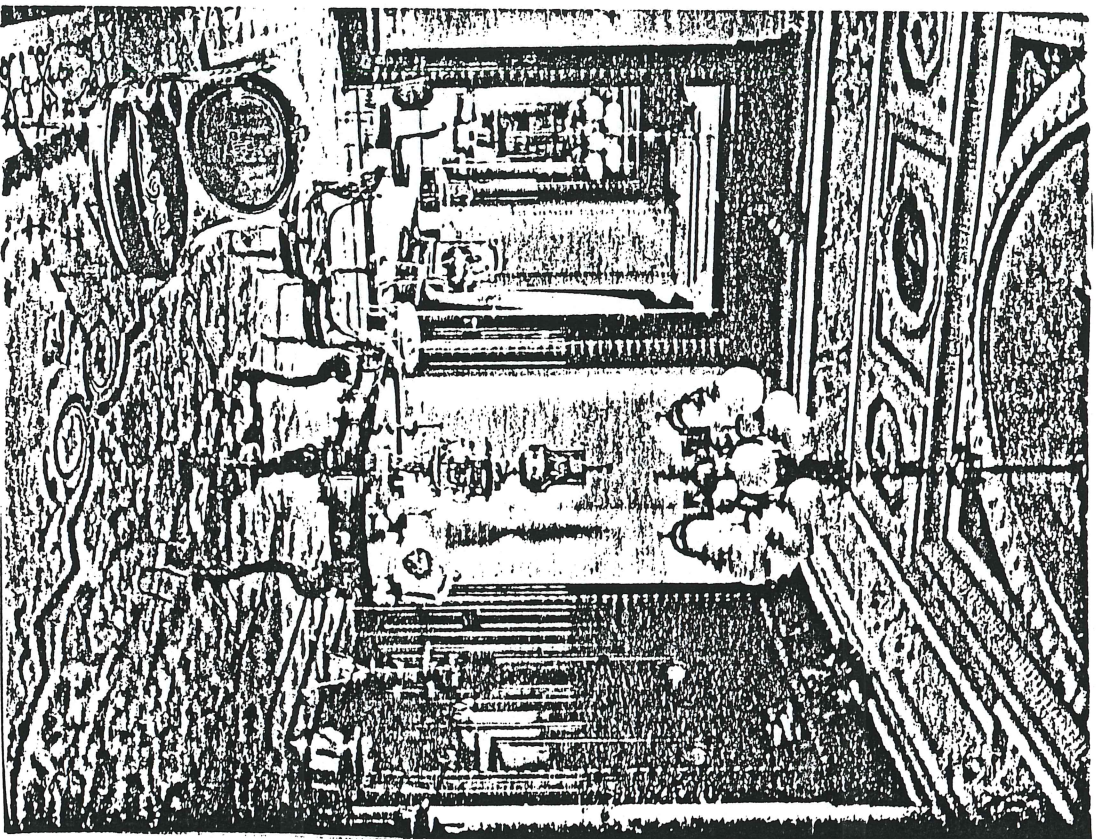
An elaborate rococo revival decorative scheme featuring decorative wall paintings (including cupids) at the Morse-Libby House, Portland, ME 1859-63.
(From American Victorian by Lawrence Grow and Dina Von Zweck, 1984)



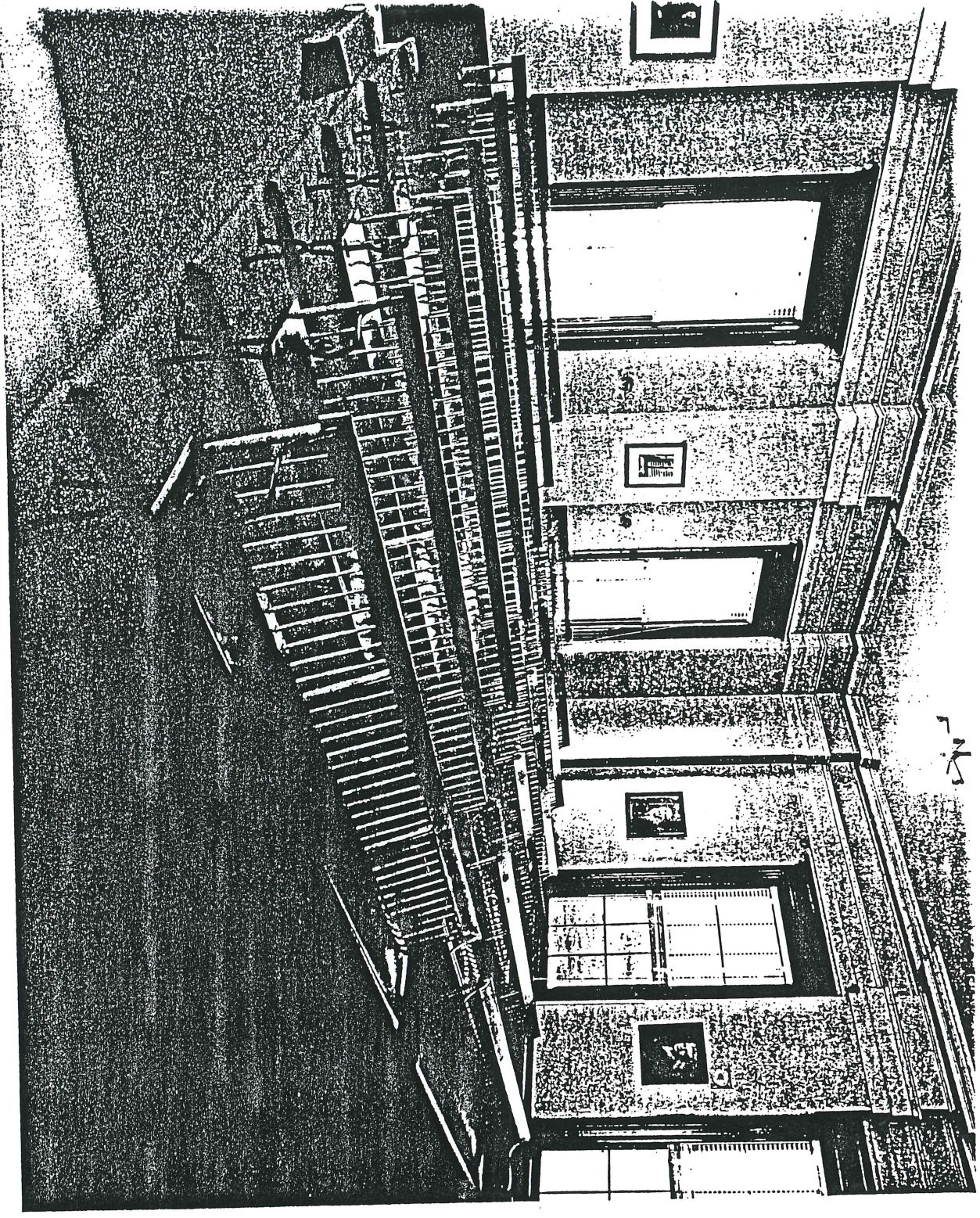
17



18

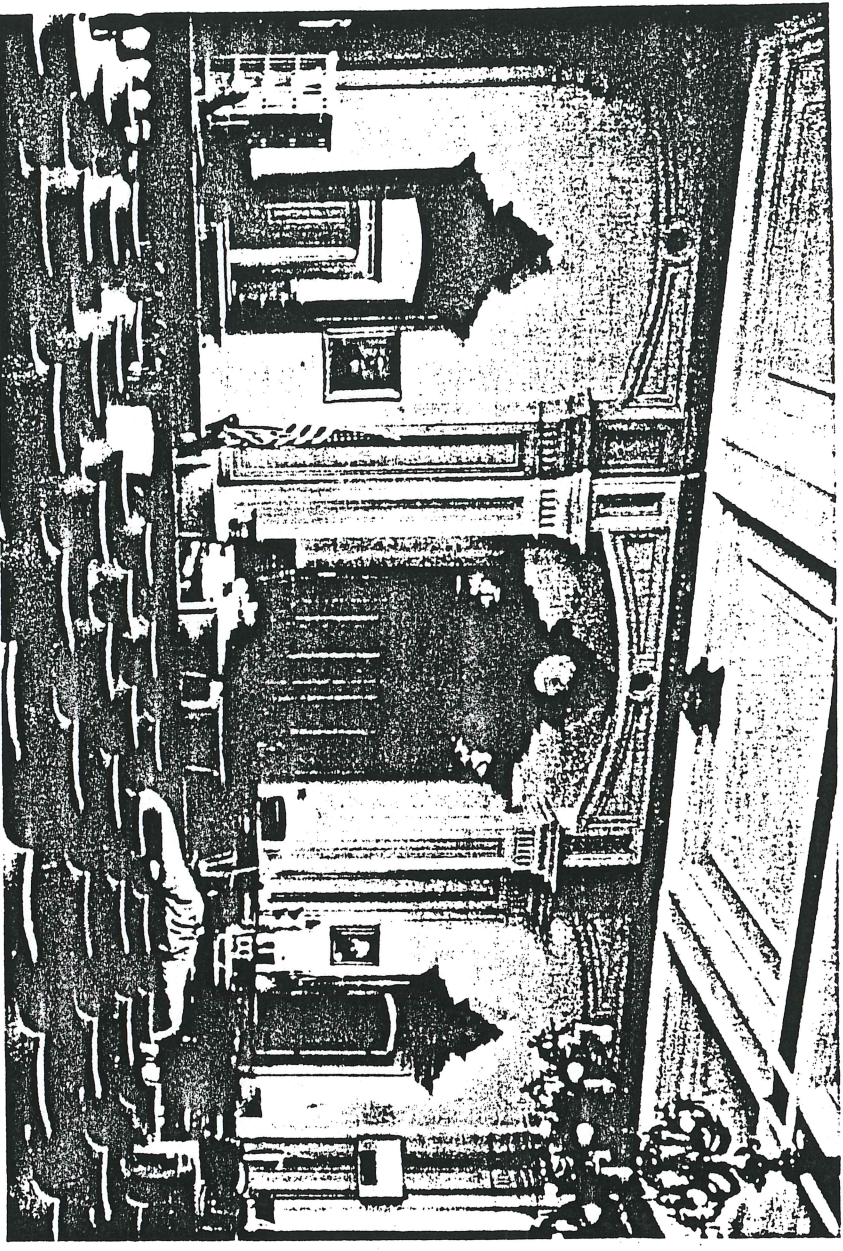


Views of Elm Park, Norwalk, CT, 1868-70. Note tight fixtures, carpet patterns, and painted ceilings with plaster mouldings. (From The Tasteful Interlude by William Seale, 1981)



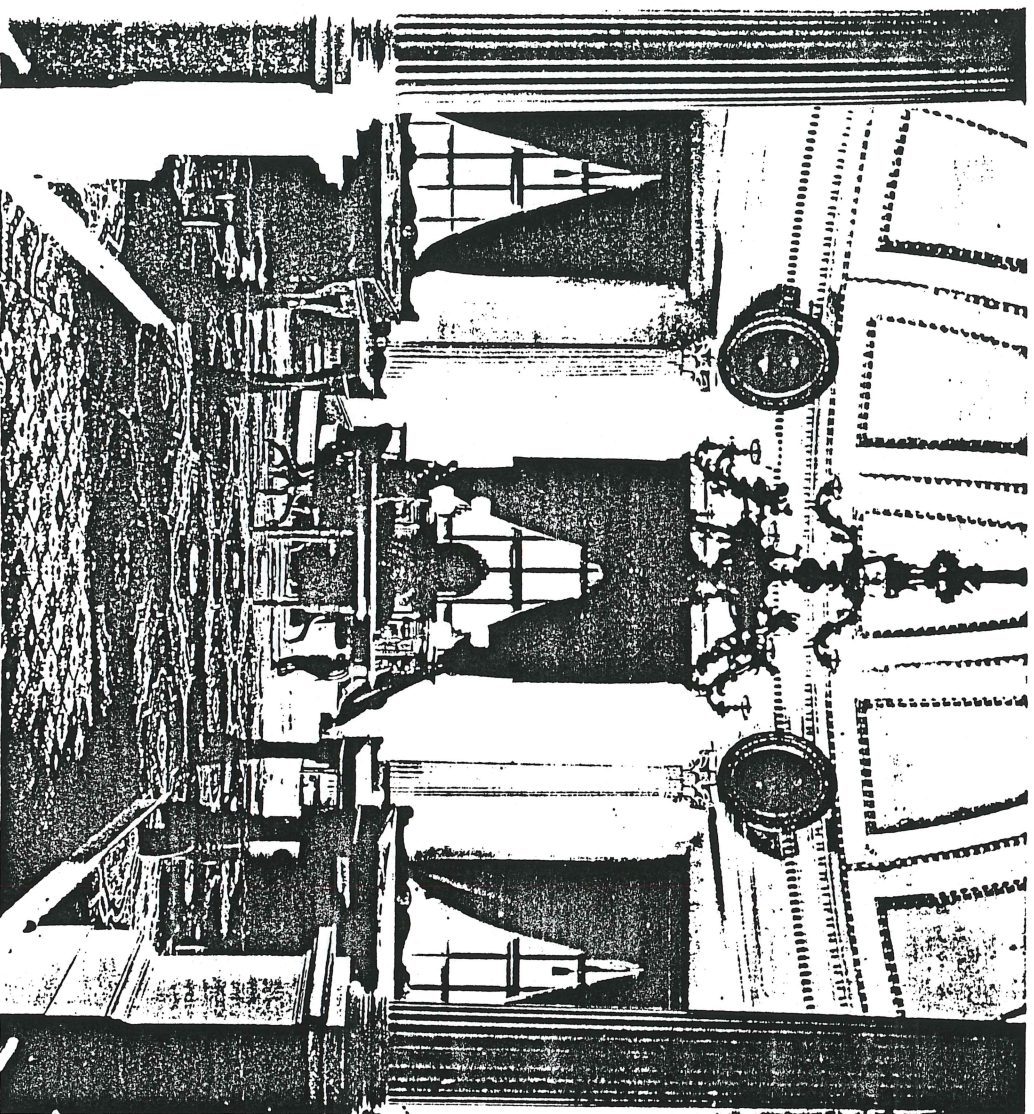
c. 58. Dulles County Court House, Edgartown, Massachusetts, 1858. Architect Harold Sleeper. Photograph by Nicholas Nixon.

Interior of an extant Greek Revival courthouse contemporary with Ocean County's which retains simple early interior to a large degree. (From Courthouse, edited by Richard Pare, 1978.)



The Ross County Courthouse, Chillicothe, Ohio, has retained its original courtroom. (Mary C. Means)

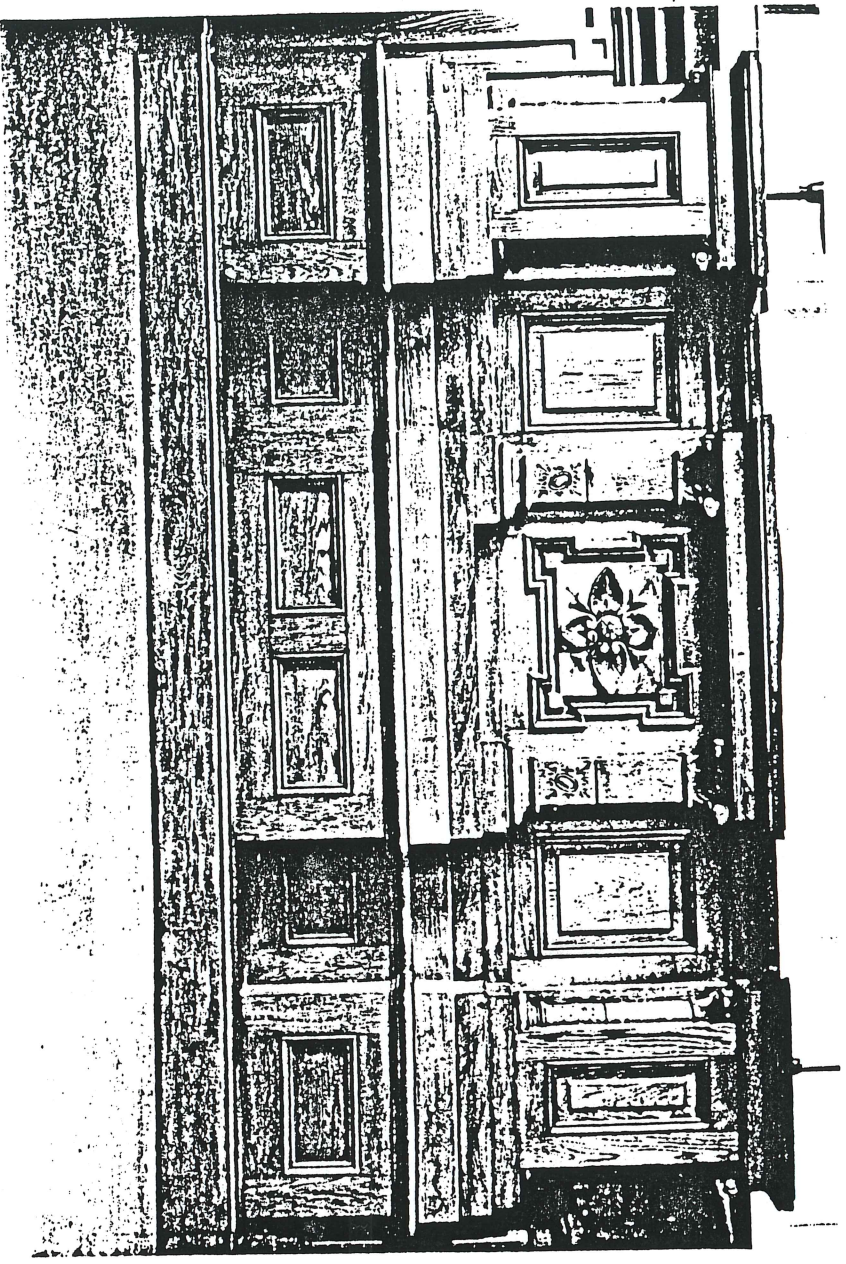
A Renaissance Revival courtroom, ca. 1875. Note configuration of front wall and similarities to Ocean County courtroom, with judge's bench flanked by two doors. Walls are painted with trompe l'oeil arches and columns; woodwork behind judge's bench is real, however. (A Courthouse Conservation Handbook)



Vermont Statehouse, by Thomas W. Silloway, Senate chamber as it appeared in 1870

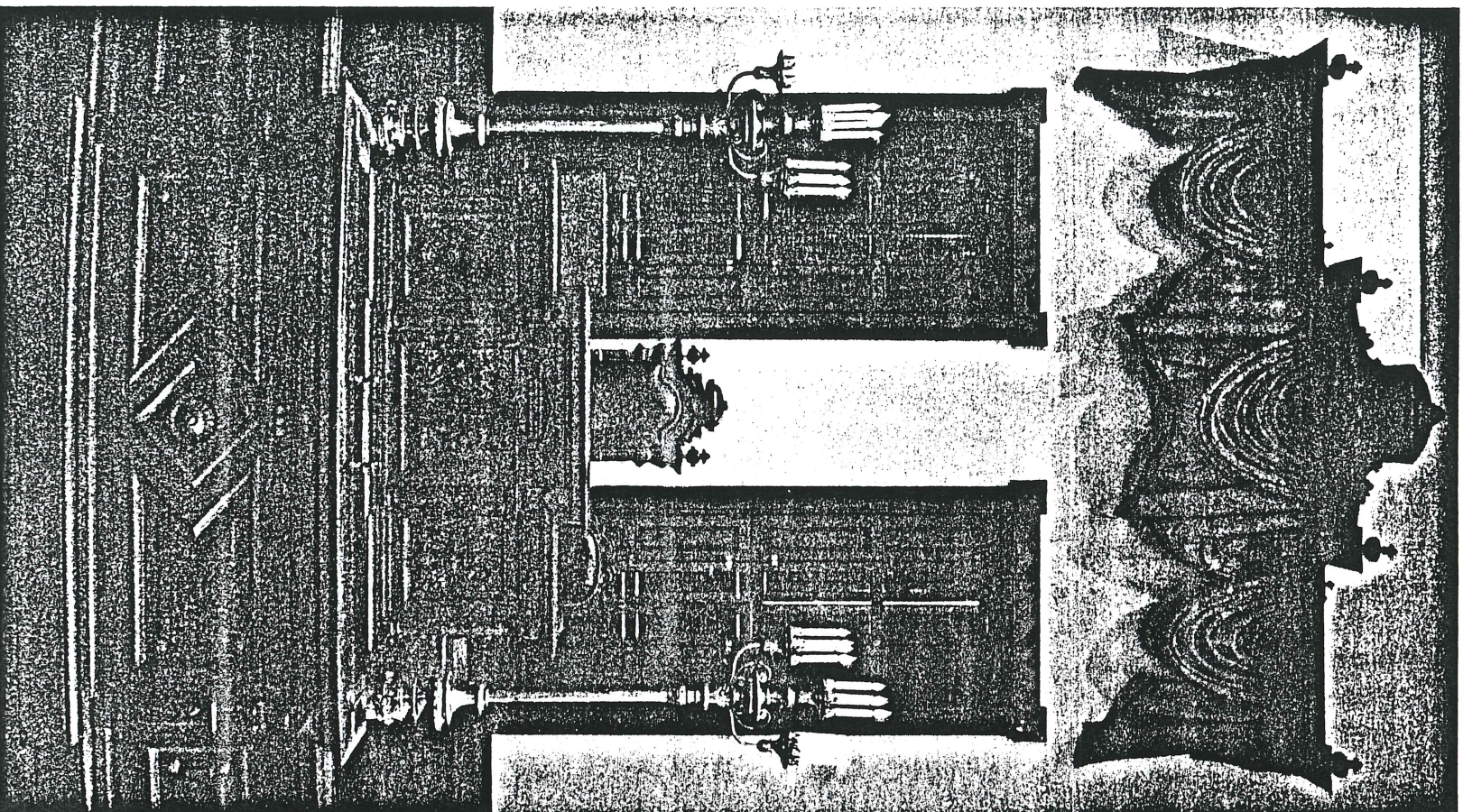
Vermont Historical Society

Vermont Statehouse Senate Chamber, 1870. An example of an earlier building which was remodeled extensively following the Civil War. Note light fixture, carved bench on a raised platform, and patterned carpeting. (From Temples of Democracy by Henry-Russell Hitchcock and William Seale, 1976.)

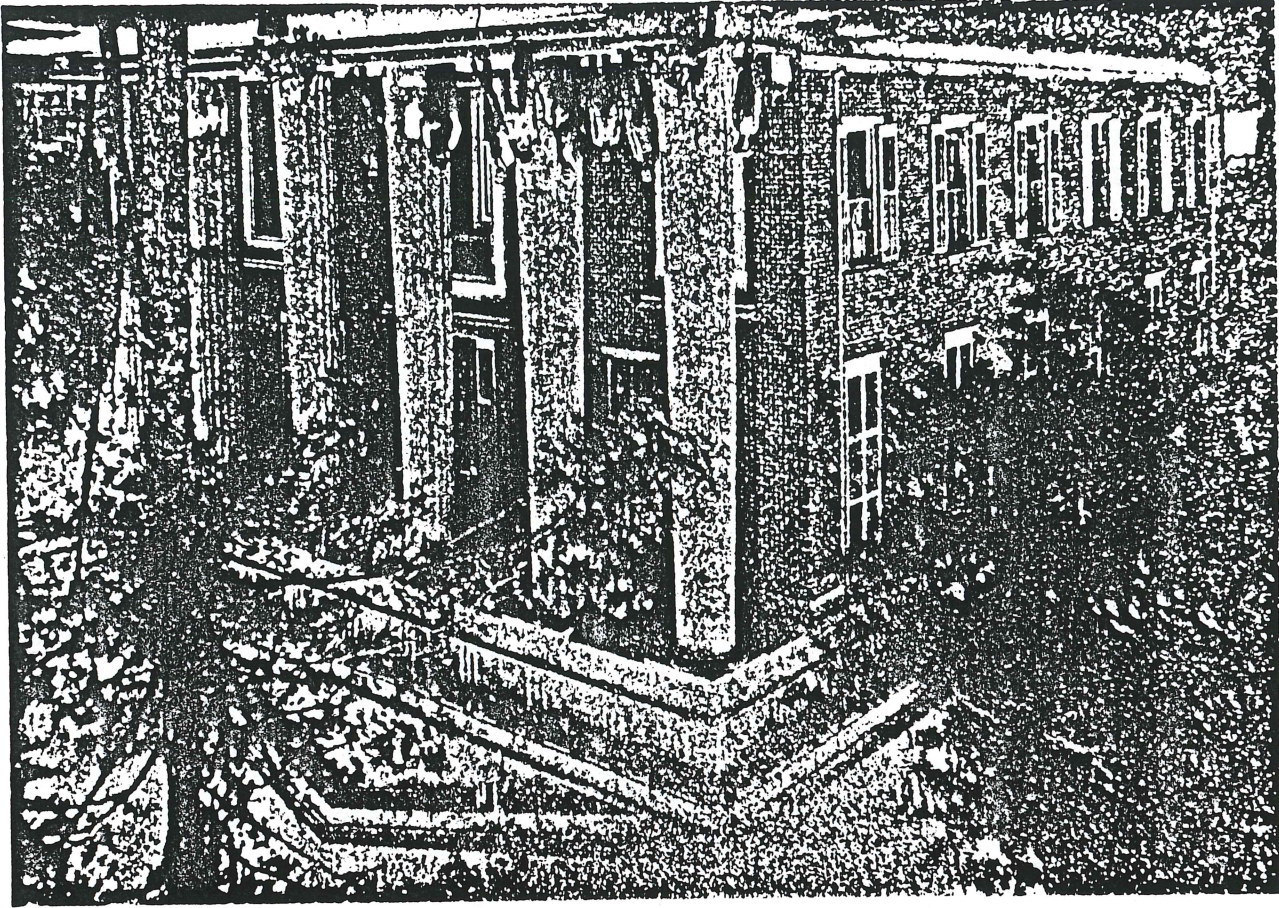


In the Post Office and Courthouse, Quincy, Ill., (above) the judge's bench dignifies the position of the judge in the courtroom. (Paul Sprague) In the Colusa County Courthouse, Colusa, Calif.,

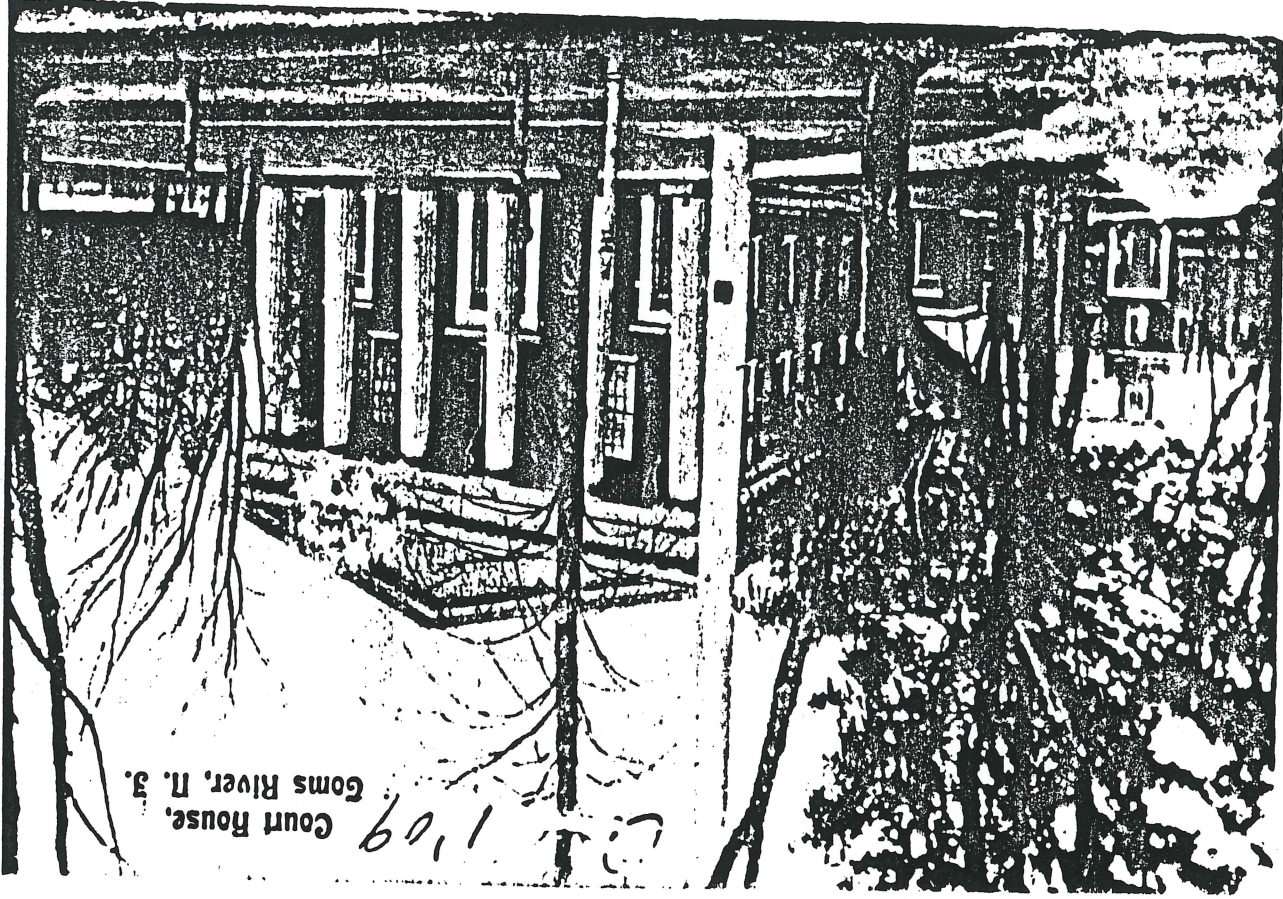
Example of judge's bench with carved decoration, ca. 1875. (From A Courthouse Conservation Handbook, Preservation Press, 1976.)



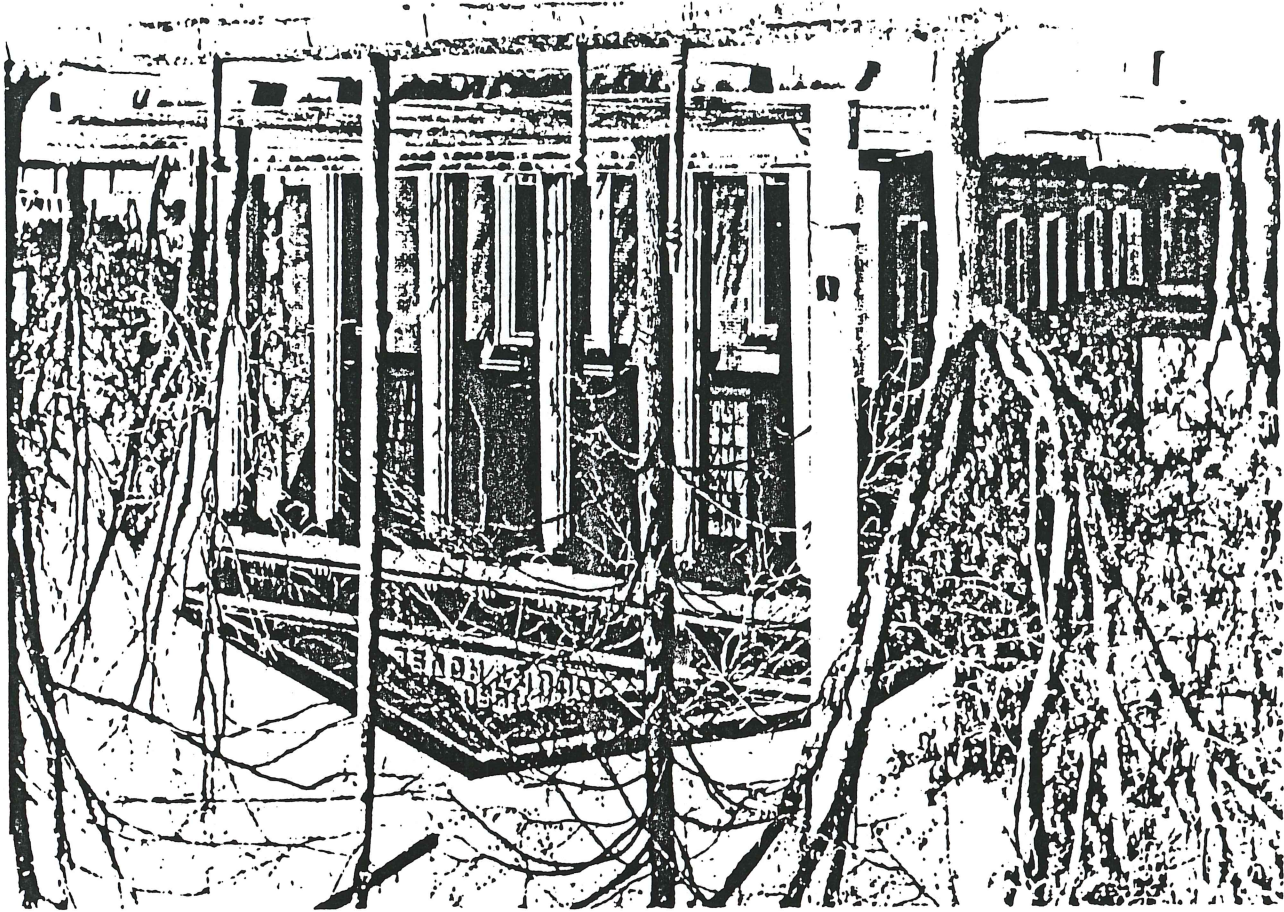
Another example of carved and paneled bench from the Baltimore City Hall, 1867-75. (From America's City Halls, Preservation Press, 1984)



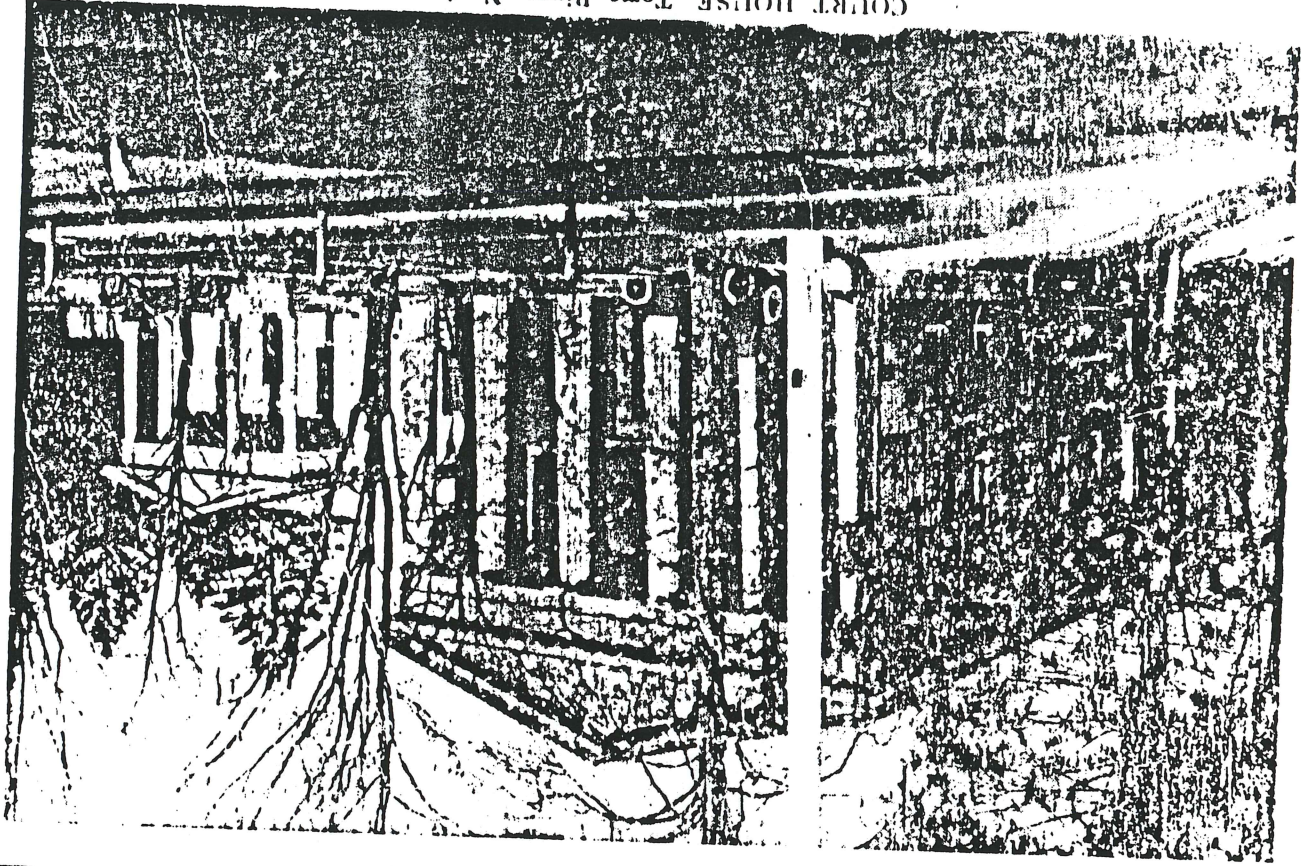
Ocean County Courthouse, 1890. Note polychromed door trim.



Courthouse, 1909. Door trim is now white. Shows "italianate" addition to left.

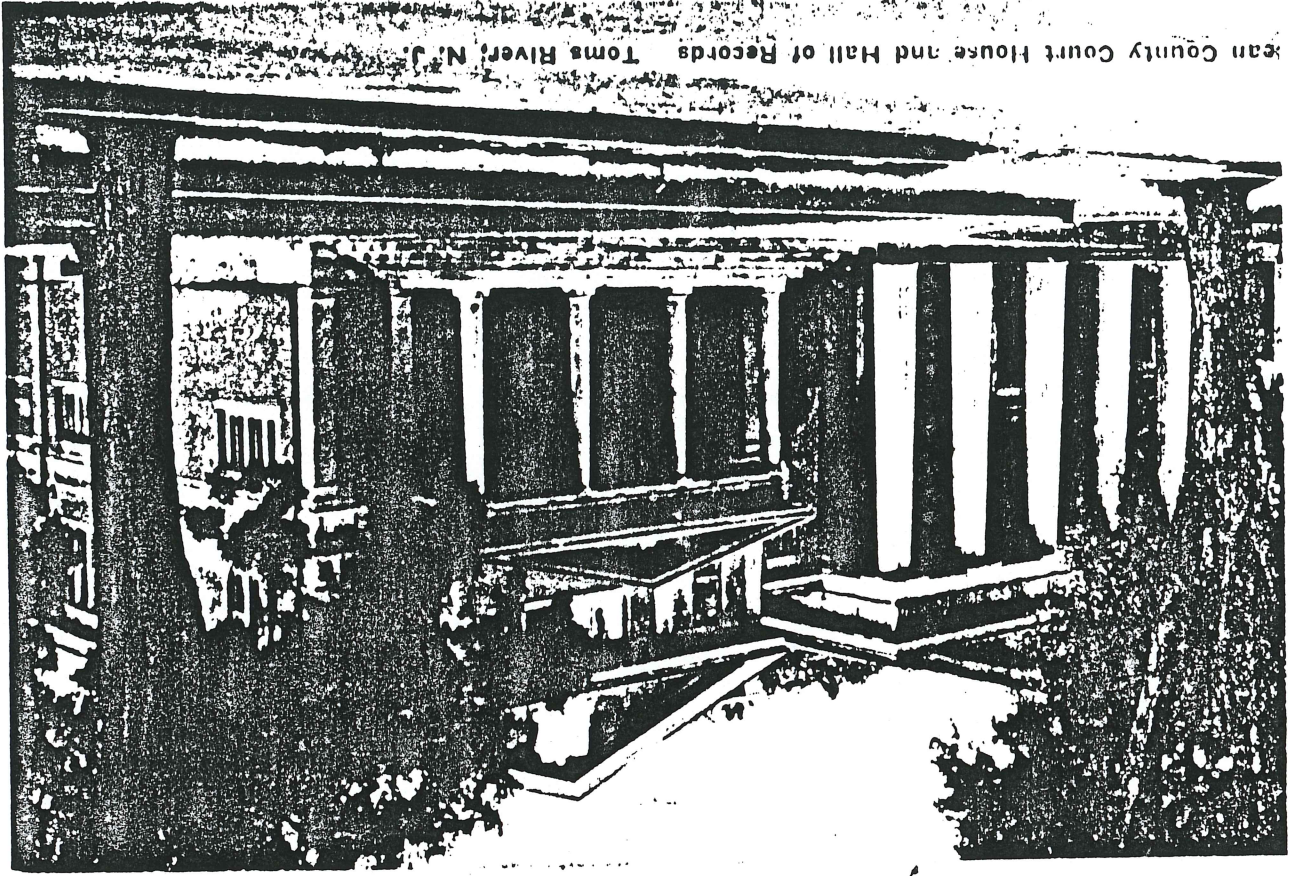


Courthouse, no date. Postdates addition of electricity in 1907



COURT HOUSE, Toms River, N. J.

Courthouse, 1926. Shows Hall of Records addition.



Courthouse, ca. 1950. Shows second floor on Hall of Records.

Ocean County Court House and Hall of Records Toms River, N. J.