

HISTORIC STRUCTURES REPORT
RESTORATION OF FORD'S THEATRE

511 - 10th Street, N. W.

WASHINGTON, D. C.

(PART II)

SCANNED 8/22/00

D-2A

SIGNATURE SHEET

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Recommended:

Chief, National Capital Office
of Design and Construction

Date

Regional Director, Region Six

Date

Approved:

Director

Date

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511 - 10th Street, N. W.
WASHINGTON, D. C.
(PART II)

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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
REGION SIX
1962

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LIST OF ABBREVIATIONS

| | |
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| A.I.A. | American Institute of Architects |
| C.C.D.C. | Criminal Court for the District of Columbia |
| D.C. | District of Columbia |
| D.I. | Department of the Interior |
| <u>Ewing Papers,</u> MSS Div., L.C. | <u>Thomas E. Ewing Papers,</u> Manuscripts Division, Library of Congress |
| Ford Family Papers, Md. Hist. Soc. | <u>Ford Family Papers,</u> Maryland Historical Society |
| F.T.C. | Ford Theatre Collection |
| F.T.C., Peale Mus. | Ford Theatre Collection, Peale Museum, Baltimore, Maryland |
| Ford Theatre file, O.A.C. | "Ford Theatre File," Office, Architect of the Capitol |
| G.R.B.I., R.G. 48, N.A. | <u>General Records of the Department of the Interior,</u> Record Group 48, National Archives |
| G.D.C. | Government of the District of Columbia |
| H.A.B.S. | Historic American Buildings Survey |
| H.S.R. | Historic Structures Report |
| J.C.C. | <u>Records of Joint Committees of Congress,</u> Record Group 128, National Archives |
| L.C. | Library of Congress |
| L.A.S. file | "Lincoln Assassination Suspects file," MM2251, <u>Records of the Office of the Judge Advocate</u> <u>General (War),</u> Record Group 153, National Archives |
| L.M.C. | Lincoln Museum Collection, Lincoln Museum, Region VI, National Park Service |
| MSS Div., L.C. | Manuscripts Division, Library of Congress |
| Md. Hist. Soc. | Maryland Historical Society, Baltimore, Maryland |

| | |
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| <u>Meigs Papers,</u> MSS Div., L.C. | <u>Major General Montgomery J. Meigs Papers,</u> Manuscripts Division, Library of Congress |
| N.A. | National Archives |
| N.C.P. | National Capital Parks (Now Region VI, N.P.S.) |
| N.P.S. | National Parks Service, Department of the Interior |
| O.C.E., W.D. | <u>Records of the Office of the Chief Engineers,</u> War Department, Record Group 77, National Archives |
| O.J.A.G., W.D. | <u>Records of the Office of the Judge Advocate</u> <u>General,</u> War Department, Record Group 153, National Archives |
| O.P.B. & P.P., N.C. | <u>Records of the Office of Public Buildings and</u> <u>Public Parks of the National Capital,</u> Depart- ment of the Interior, Record Group 42, National Archives |
| O.Qu.G., W.D. | <u>Records of the Office of the Quartermaster General,</u> War Department, Record Group 92, National Archives |
| O.R.D., D.C. | Office of the Recorder of Deeds, District of Columbia |
| O.S.W. | <u>Records of the Office of the Secretary of War,</u> Record Group 107, National Archives |
| O.S.B.C. | Office of the Surveyor, District of Columbia |
| R.G. | Record Group |
| Reg. VI, N.P.S. | Region VI, National Park Service (formerly National Capital Parks) |
| T.A.G.O. | <u>Records of The Adjutant General's Office,</u> War Department, Record Group 94, National Archives |
| T.C. | Theatrical Collection |
| "Title Papers" | "Chain of Title Papers to Ford's Theatre Building," Lincoln Museum Collection, Lincoln Museum, Region VI, National Park Service |
| Tr. U.S. | <u>Records of the Treasurer of the United States,</u> Record Group 50, National Archives |

U.S.C. United States Congress
U.S.H.R. Records of the U. S. House of Representatives,
Record Group 233, National Archives
U.S.S. Records of the U. S. Senate, Record Group 46,
National Archives
W.D. War Department
W.O. War Office

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5. ADMINISTRATIVE DATA

a. Name and Number of Structure.---The structure covered in this report is the building known as the Ford Theatre Building and its two annexes, the dressing room annex at the northeast corner and the former Star Saloon building to the south. It is located at 511 10th Street, Northwest, Washington, D. C., and faces west midway in the block between E and F Streets, Northwest.

b. Proposed Use of Structure and Justification.---It is proposed that the entire structure, including the theatre's interior and the two annexes, be restored to their original appearance as of the night of the assassination of President Abraham Lincoln, April 14, 1865. This office recommends, therefore, that approval be given to the complete restoration of Ford's Theatre so that the scene of this tragic but historically significant event can be reproduced accurately and in the most minute detail. This office is also of the opinion that only by means of a complete restoration can the theatre be properly interpreted. Provision will also be made to house the Lincoln Museum and the Lincoln Library within the structure.

c. Provisions for Operating the Structure.---It is proposed that the structure be operated as an historic site under Region VI, National Park Service, in approximately the same manner as at present with provision being made for adequate operating personnel. Within the interior of Ford's Theatre and the two annexes, adequate

space should be provided to facilitate the operation of the interpretive program as follows:

(1) The basement floor of the south annex should include public rest rooms. The first floor should house a concession stand and rooms for guard and historian/museum manager. The second floor should house an assembly room for school groups and others. The third floor should house the Lincoln Library and historical collection of manuscripts.

(2) The basement floor of the northeast annex should include storage space for study collections, a vault for maximum protection, and a room for storage of framed pictures on racks. The first floor should contain a janitor's room and rest rooms for personnel. The second, third, and fourth floors should contain the custodian's offices, guardrooms, and storage and work space.

(3) The Lincoln Museum will be installed in the basement of Ford's Theatre and will be equipped with modern museum cases and interpretive panels. Funds for such installation, for refurbishing the restored theatre, and for the operation of the Lincoln Library will be derived from a portion of the funds to be appropriated for the full restoration of the structure.

d. Preliminary Estimate of Cost for Restoration.--A preliminary estimate of the cost for a complete restoration of the Ford Theatre Building and the two annexes will be approximately \$2,000,000. Owing to rising construction and restoration costs since the

original estimate, the foregoing figure may be exceeded after completion of the architectural study and the final development of all plans and specifications.

6. HISTORICAL DATA

PART I

THE FORD THEATRE BUILDING, 1833-1862

a. The First Baptist Church of Washington.—The site on which the Ford Theatre Building now stands was originally occupied by the First Baptist Church of Washington constructed in 1833.¹ The edifice also became known as the Tenth Street Baptist Church to distinguish it from later-formed congregations.² When the Fourth Baptist Congregation was formed on Thirteenth Street, Northwest, in 1859, it was joined by that of the First Baptist Church which gave its name to the united groups.³ The

¹Minutes of the Board of Trustees, First Baptist Church of Washington, D. C., 1833-1859, passim. Cited hereafter as Board Minutes. Personal interviews, Dr. Edward H. Pruden, Pastor, First Baptist Church; Dr. M. Chandler Stith, Executive Secretary, District of Columbia Baptist Convention; and Mrs. Dorothy Winchcole, Historian, First Church, to Olszewski, Washington, October 12-13, 1960, and March 21, 1962. Capital Baptist, V, No. 4 (October 29, 1959), 5. See also Dorothy Clark Winchcole, The First Baptists in Washington, D. C., 1802-1952 (Washington, 1952), esp. pp. 9-11, 43. National Intelligencer (D. C.), 1833-1859, passim.

²Stith, op. cit. John Ford Sellers, Excerpts from the Theatrical Career of John T. Ford. (Unpublished Doctoral Dissertation, Stanford University, Calif., 1959.) Chap. III, p. 3. Sellers is the grandnephew of H. Clay Ford, who was Treasurer of Ford's Theatre, Washington, and brother of the owner, John T. Ford. Sellers has donated copies of chapters III and IV of his dissertation to the Lincoln Museum. Copy in Ford Theatre Collection (F.T.C.). See Illustration No. 1, "John T. Ford, ca. 1865," copied from the original daguerrotype in Lincoln Museum Collection (L.M.C.). John T. Ford will hereafter be referred to as "Ford" to distinguish him from other Fords mentioned in this report. All illustrations (photos) of this report are from files of the N.F.S. unless noted otherwise.

³Stith, op. cit., Capital Baptist, op. cit.

structure on Tenth Street, Northwest, was thereafter abandoned as a house of divine worship.⁴ However, since there was a chancel or raised platform in the church which had accommodated the pulpit and choir, it was not difficult to rearrange the setting for musical concerts that were given from time to time in the church building.⁵ Undoubtedly, it was this feature of the structure that attracted the attention of John T. Ford, a theatre entrepreneur of Baltimore, Maryland, when he arrived in Washington in the fall of 1861 seeking a location for theatrical purposes.⁶

It was about this time that the Board of Trustees of the First Baptist Church decided to divest itself of the land and building owing to the financial burden of maintaining the structure since it was no longer being used for sectarian purposes.⁷ Despite the prediction by a member of the Church Board of a dire fate for anyone who turned the former house of worship into a theatre,⁸ Ford leased the building on December 10, 1861, for five

⁴Stith, op. cit. Sellers, op. cit. See Illustration No. 2, photo of a drawing by an unknown artist, "First Baptist Church, ca. 1861." Original in L.M.C.

⁵See Illustration No. 3, photo of original playbill of Miss Carlotta Patti's first Washington concert given at the Tenth Street Baptist Church on Tuesday, November 19, 1861. Original playbill in Rare Book Division, Library of Congress (L.C.). National Intelligencer, November 18, 1861.

⁶Sellers, op. cit., p. 4.

⁷Stith, op. cit. Capital Baptist, V, No. 43 (October 22, 1959), 5.

⁸Board Minutes, 1861. Capital Baptist, V, No. 44 (October 29, 1959), 5.

years with an option to buy the property at the end of that period.⁹ Ford then proceeded with plans to renovate the structure. Ford, at the same time, also managed the Holliday Street Theatre, or "Old Brury" as it was more generally known in theatrical circles, in Baltimore, Md., and the Academy of Music in Philadelphia.¹⁰ "Old Brury", built in 1796, was one of the oldest theatres in the east.¹¹ Ford's Washington venture was to eventually earn him an enviable reputation in theatrical circles,¹² despite the tragic end for which it was destined.

The land on which the church stood originally encompassed that portion of Square 377 known as Lot 10, although a section of the southeast corner, an area of approximately 20 feet north to south and 22.17 feet east to west formed part of a public alley way laid out in 1792.¹³ The alley way formed a U-shaped area with a similar section on the northeast corner of Lot 11 and was

⁹ Sollers, op. cit. National Intelligencer, December 21, 1862.

¹⁰ See Illustration No. 4, "Holliday Street Theatre, Baltimore, Md.," ca. 1863. Sollers, op. cit., p. 6.

¹¹ Advertisement in Polk's Directory of the District of Columbia (Washington, 1865), p. 197.

¹² Testimonial, George W. Small, co-proprietor, Holliday Street Theatre, Baltimore, Md., to John T. Ford, ca. 1863. Sollers, op. cit.

¹³ See original survey drawing in Certificates of Survey, Book 29, Squares 377, 1792, Office of Surveyor, District of Columbia (O.S., D.C.), p. 100.

joined by a 30-foot wide section to the rear of the church.¹⁴ From west to east the alley way united an area of similar width at the rear of structures on Ninth Street.¹⁵ Midway, this alley way was intersected by a 15-foot wide exit to F Street and was to gain dubious prestige in April 1865, when it became the escape route of the assassin of President Abraham Lincoln.¹⁶

b. Ford's Theatrical Venture, December 1861-February 1862.---

Ford immediately rented the theatre to George Christy who, however, advertised the structure as "The George Christy Opera House."¹⁷ Christy's Minstrels performed with great success from December 13, 1861, to February 27, 1862,¹⁸ when Ford closed the building and proceeded to renovate it.¹⁹

According to playbills of the time, general admission was \$1.00; reserved seats, 50¢ extra. Tickets were sold by W. G.

¹⁴See Illustration No. 5: Copy of original certification of plotting for "Lots 10 and Pts. 9 and 11 in Square 377," Surveyor's Office, Washington, May 5th, 1866, Surveyor of the City of Washington. Original in Record Group (R.G.) 94, Records of the Adjutant General's Office, Record and Pension Office, War Department, dated January 16, 1904, file No. 765556 with 369101, National Archives (N.A.).

¹⁵"Plot of Survey of Alleys in Square 377," Washington, January 22, 1912, in Certificates of Survey, Book 29, op. cit.

¹⁶Ibid. National Intelligencer, April 15, 1865; New York Herald Tribune, April 15, 1865.

¹⁷National Intelligencer, December 12, 1861, to February 26, 1862, passim. Sollers, op. cit., p. 3, n. 75.

¹⁸National Intelligencer, op. cit.

¹⁹Sollers, op. cit., p. 3.

Hetzserott, who conducted a music store on the corner of Pennsylvania Avenue and 11th Street, N. W., the site later to be occupied by the Evening Star Newspaper Company. John T. Ford's name does not appear on advertisements for these performances.²⁰ The fact that only two prices were charged for seats would indicate that no immediate interior structural changes had been made and that the basic seating arrangement of the church pews and balcony had been adhered to. Undoubtedly, Ford was testing the reaction of war-time Washington audiences to a new theatrical venture before investing additional funds in the building. Ford's main theatrical competitor at the time was Leonard Grover, who had started to rebuild the Old National Theatre, or Grover's Theatre, as it was also known, on E Street, N. W.²¹

Following the final performance of the Christy Minstrels on February 27, 1862, Ford proceeded to remodel and renovate the building based on plans drawn by James J. Gifford, chief carpenter of the Holliday Street Theatre in Baltimore.²² From contemporary newspaper descriptions²³ and a recently discovered rare sketch

²⁰See Illustration No. 3.

²¹Sollers, op. cit., p. 4. National Intelligencer, March 13, 1862.

²²Sollers, op. cit., p. 3.

²³National Intelligencer, December 1861 to March, 1862, passim.

of the completed interior,²⁴ it is possible to reconstruct the general appearance of what subsequently became known as Ford's Athenaeum. In addition, a brief analysis of the available evidence regarding the theatre and its tragic end may prove to be of value in bolstering the validity of some of the assumptions reached in tracing the construction of Ford's New Theatre and its history to the time of Lincoln's assassination.

c. Ford's Athenaeum, March 19 to December 30, 1862.—On February 25, 1862, Ford started renovating the building, investing \$10,000 in new construction and remodeling.²⁵ Ford and Gifford undoubtedly planned well, for despite war-time restrictions on materials and labor, the renovated building was opened three weeks later on March 19, 1862, under Ford's own name as "Ford's Athenaeum."²⁶ John T. Ford was listed on the playbills as manager and proprietor, John H. Wright as stage manager, and Eugene Fenelon as orchestra leader.²⁷ However, all details of the interior decorations had not yet been completed since, for a week after the opening, playbills of the theatre begged the

²⁴See Illustration No. 6, a copy of a rare drawing by an unknown artist, "Ford's Opera House, ca. 1862." Original in Theatrical Collection, New York Public Library. Copy in F.T.C.

²⁵Sollers, op. cit., p. 3.

²⁶Ibid.

²⁷See Illustration No. 7, photo of original playbill of the second night of the season, Ford's Athenaeum, March 20, 1862.

indulgence of its patrons.²⁸ Nevertheless, the National Intelligencer, hailed the completion of Ford's Athenaeum as fulfilling a long felt need for a first-class theatre.²⁹ Ford had thus gained an advantage over his principal rival, Grover, who was not able to open his New National until more than a month later on April 21, 1862.³⁰ An indication of some of the changes which had been made in the interior of Ford's Athenaeum is shown by the change in seat prices. These were: orchestra chairs, \$1.00; dress circle and parquette, 50¢; balcony seats, \$1.00; and family circle, 25¢.³¹

Minor changes, apparently, were made in the exterior of the building, since the sketch of the interior of Ford's Athenaeum shows that three windows of equal proportion were installed on the balcony level of the west facade.³² Ford modified the interior of the theatre principally to provide an artistic decor and greater comfort for the audience. Numerous windows provided light and ventilation.³³ A stage and orchestra pit were constructed at the east end of the house. On each side of the stage,

²⁸Ibid.

²⁹March 18, 1862.

³⁰Sollers, op. cit., p. 4.

³¹See Illustration No. 7.

³²See Illustration No. 6, showing changes made by Ford in the interior of the First Baptist Church.

³³Ibid.

two boxes were constructed, one above the other. Each box held eight persons according to the fashion of the period and were quite elaborately decorated.³⁴ Joseph Parker, a muralist, and John P. Smith, a scenery painter, executed a complete stock of stage scenery.³⁵ Undoubtedly, the usual exit doors for scenery and actors existed at the rear of the theatre. A cellar under the stage provided access to the orchestra pit.³⁶

Ford also used the existing church pews, perhaps with some slight modifications, assigning traditional sequential numbering to the seats.³⁷ Even though his playbill advertised orchestra "chairs," no evidence has been uncovered as to their existence. The sole existing sketch of the interior shows the seating capacity of the house divided as follows: orchestra and dress circle, 641 seats; balcony and family circle, 366 seats; boxes 22.³⁸ According to these figures, the seating capacity of the theatre was 1039.³⁹ The capacity of the house could no doubt have been easily increased by the usual "Standing Room Only" (S.R.O.) with little trouble.

³⁴Ibid.

³⁵Sollers, op. cit., p. 3

³⁶National Intelligencer, December 31, 1862.

³⁷See Illustration No. 6.

³⁸Ibid.

³⁹Ibid.

To provide light and ventilation, an ornate central dome, apparently of glass, was installed in the theatre. Suspended from its center was a huge gas chandelier. An opening appears to have been directly above it to carry off vapid air and fumes accumulating from the gas lighting fixtures of the theatre. Gas chandeliers were also suspended above the upper ledge of each of the four boxes. Gas lights with sconces appear to have provided adequate stage lighting as footlights.⁴⁰ Ventilation was apparently sufficient because of the numerous windows in the former church. Two windows were on each of the three walls of the first floor, together with an exit door each. The upper story included seven windows each on the north and south walls and three on the western facade of the structure.⁴¹

From its opening on March 19, 1862, Ford's venture achieved considerable success and he earned a distinguished reputation by the quality of the performances given in his theatre.⁴² An analysis of the productions staged during the first season revealed that Ford chose excellent companies and first rate stars to grace the Washington Civil War theatrical scene. Ford's liberality and good business management received wide acclaim.⁴³ Lincoln

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² National Intelligencer, Washington Evening Star, March to December, 1862, passim.

⁴³ Ibid.

attended Ford's Theatre on May 28, 1862, for the first time thus adding considerable prestige to the theatre's list of distinguished patrons.⁴⁴ It was during the height of the second season, however, that tragedy struck Ford's Athenaeum as if confirming the dire prediction made when Ford leased the church property.

About five o'clock on the evening of December 30, 1862, fire caused by a defective gas meter broke out in the cellar under the stage.⁴⁵ Fed by the combustible materials of the dressing rooms and stage scenery, the holocaust raged well into the night, lighting the Washington skies. By morning only the blackened walls remained standing. The entire interior of the theatre was gutted.⁴⁶ Ford's loss, which was only partially covered by fire insurance, was estimated at \$20,000. In addition, the orchestral instruments, music and the costumes for Balfe's operatic spectacle, Satanella, which had been scheduled for that night were destroyed.⁴⁷ Fortunately, there was no loss of life. Buildings to the north

⁴⁴ Earl S. Miers (ed.), Lincoln Day by Day (A Chronology, 1809-1863), III (Washington: Lincoln Sesquicentennial Commission, 1960), 116. See also illustration No. 8 of Hackett's earlier playbill. Original in Rare Book Division, L.C.

⁴⁵ National Intelligencer, Evening Star, December 31, 1862.

⁴⁶ Ibid., January 1-3, 1863.

⁴⁷ National Intelligencer, December 30, 1862.

and south of the theatre were also damaged by the fire.⁴⁸ Theatrical colleagues offered to sponsor benefits to aid Ford and the Balfe Company to recoup their losses. Ford declined for himself, but accepted for the company. Subsequently, a benefit was given at the New National by Grover's company and by various Washington theatrical artists.⁴⁹ Despite his losses, Ford immediately went ahead with new plans to construct a larger and more magnificent theatre on the same site.⁵⁰ Undoubtedly, the far-sighted wartime policy of the President served Ford's purpose as well since it appears that he had little trouble in obtaining the necessary building materials. It will be recalled that Lincoln said that the construction of the Capitol must go on to "show the people of this Nation the continuing strength of the Union."⁵¹

⁴⁸Alexandria (Va.) Gazette, December 31, 1862.

⁴⁹National Intelligencer, January 3, 1863.

⁵⁰Ibid., April 27, 1863.

⁵¹Diary, Brevet Major General Montgomery C. Meigs, Chief of Construction, Corps of Engineers, War Department. Original in Meigs Papers, MSS Div., L.C.

PART II

FORD'S THEATRE, 1863-1865

a. Plans for a New Structure.—John T. Ford's plans for a new theatre called for the construction of a more elaborate edifice than the former converted church building which had been destroyed by fire. Ford's architect, James J. Gifford,¹ who drew up the original plans for the present structure, also designed and supervised its construction. The work was started in February 1863 and the theatre, known as "Ford's New Theatre,"² was opened to the public on Thursday, August 27, 1863, with Mr. and Mrs. G. B. Bishop, playing the leading roles in a "brilliant" performance of The Maid Queen.³

As Gifford's original plans have been the subject of a never-ending search, especially during the past twenty years, without success, a few words on the significance of the present study may be appropriate. It was generally believed that Gifford's original "drawings," i. e. plans, "if such ever existed,"⁴ may have disappeared

¹See Illustration No. 18, "James J. Gifford and son, Robert, aged 6, ca. 1864."

²See Illustration No. 8, "Ford's Theatres" of Washington and Baltimore.

³National Intelligencer, August 28, 1863. See also Appendix "B" for a complete "List of Productions at Ford's Theatre, August 1863 to April 1865." Part of this appendix was compiled by Ruby L. Overman.

⁴Stanley W. McClure, Historical and Architectural Features Significant in the Restoration or Partial Restoration of Ford's Theatre (Washington: U. S. Department of the Interior, N.P.S., N.C.P., 1956), p. 2.

in the hectic history of Ford's Theatre following the assassination of President Abraham Lincoln on April 14, 1865. Consequently, the history of Ford's Theatre had become surrounded with an almost impenetrable aura of rumor, hearsay and fiction. The failure to discover the original architectural drawings of the theatre naturally did little to dispel the unreality of the situation, especially when plans to restore or partially restore the theatre were contemplated by the Congress in 1954. Pursuant to Public Law 372 of the 83d Congress, a study of the Ford Theatre had been made by the National Park Service and submitted to Congress in July 1955.⁵ Due to the renewed interest in the possible full restoration of Ford's Theatre as part of the MISSION 66 program of the National Park Service,⁶ and also as one of the outstanding features of the Civil War Centennial celebration, funds were appropriated under Public Law 86-455 of the 86th Congress to carry out "preliminary architectural and historical research, the preparation of construction

⁵See "Notes on the Reconstruction of Ford's Theatre, prepared by the Architectural Branch, N.C.P., for use in the report to be provided by the Congress as required by P.L. 372, 83d Congress," ca. July 1955. Copy in files of the Chief Park Historian, N.C.P. Statement of Senator Milton R. Young of North Dakota at the Hearings before a Subcommittee of the Committee on Appropriations, U. S. Senate, 86th Congr., 2d Sess., on H.R. 10401 ("Making Appropriations for the Department of the Interior and Related Agencies for the Fiscal Year Ending June 30, 1961, and for Other Purposes") (Washington: U.S.G.P.O., 1960), p. 990.

⁶Statement of Mr. Conrad L. Wirth, Director, National Park Service, Ibid., p. 723.

drawings and for exhibit planning."⁷ As a result of the Congressional action, the current project was begun in September 1960. The present Historic Structures Report represents, therefore, the results of these investigations during the past two years.

The primary objective of the current project has been to find the original plans used in constructing Ford's Theatre in 1863. Another objective has been to dispel the aura of unreality surrounding the multi-faceted aspects of the theatre's history. Thus current investigations have led to the examination and evaluation of practically all known and related records of civilian and military agencies of the government which may have been connected with the history of the Ford Theatre building in one form or another since the tragic events of Good Friday, 1865.⁸ In addition

⁷Recommendation of Senator Carl Hayden of Arizona, Chairman, Subcommittee of the Committee on Appropriations, Ibid., p. 1065. Act approved May 13, 1960, 74 Stat., 104.

⁸Among the more important official records examined at the National Archives are the following: Record Group 42, Records of the Office of Public Buildings and Public Parks of the National Capitol; R.G. 46, Records of the United States Senate; R.G. 48, General Records of the Department of the Treasury; R.G. 66, Records of the Commission of Fine Arts; R.G. 77, Records of the Office of the Chief of Engineers, War Department; R.G. 79, Records of the National Park Service, Department of the Interior; R.G. 92, Records of the Office of the Quartermaster General, War Department; R.G. 94, Records of The Adjutant General's Office, War Department; R.G. 107, Records of the Office of the Secretary of War, War Department; R.G. 110, Records of the Provost Marshal General's Bureau, 1863-1866, War Department; R.G. 128, Records of Joint Committees of Congress; R.G. 129, Records of the Bureau of Prisons; R.G. 137, Records of the Procurement Division (Treasury); R.G. 153, Records of the Office of the Judge Advocate General (War), especially files of the Lincoln Assassination Suspects; and R.G. 217, Records of the General Accounting Office. See "List of Abbreviations" which will serve as a guide to these documents.

contemporary drawings, sketches, eye-witness descriptions, photographs, and plans and specifications for later work on the theatre have been carefully evaluated. New light has been placed on the original depositions and statements of employees of Ford's Theatre made shortly after the assassination. Current literature on the subject has verified some earlier assumptions. Living descendants of persons who had been associated with Ford's Theatre in one capacity or another have been interviewed and disclosed new facts regarding the theatre. For instance, two brothers, George D. Ford and Frank Ford, now residing in New York City, are sons of H. Clay Ford, who was treasurer of Ford's Theatre in 1863-1865. H. Clay Ford was the brother of John T. Ford, owner of the theatre. Thus it has been possible to definitely establish many of the original architectural features of the theatre and its early history.

Under these circumstances, the loss or disappearance of the original plans of the theatre is not as significant as would appear at first glance. The resulting information seems to be sufficient from both the historical and architectural viewpoints to enable the Architectural Branch of National Capital Parks to approximate within very close limits the basic design, plan and appearance of the original structure.⁹ Ample footnotes throughout this study will make verification of all dimensions, changes in structure, etc.,

⁹Statements of William M. Haussman, Chief Architect, and Wm. A. Demmin, Supervisory Architect, Architectural Branch, N.C.P. to Olszewski October 12, 1960, and March 15, 1961. In January 1962 N.C.P. was reorganized and its title changed to "Region Six, N.P.S."

easily corroboratable. Basically, Ford's plans included the construction of a larger and more imposing structure than the one destroyed for, prior to the fire, he had taken steps to procure adjacent land.

(1) Acquisition of the Site.--The original lease for Lot 10 was signed on December 12, 1861 by John T. Ford and David W. Heath, representing the Board of Trustees of the First Baptist Church.¹⁰ As he desired to enlarge the theatre to the north, Ford, on February 25, 1863, purchased by deed a part of Lot 11 with its improvements from Robert D. Clokey.¹¹ To the south, Ford had on February 1, 1863, leased a part of the north section of Lot 9 with its improvements from William H. Phillips for 99 years.¹²

With the completion of these land acquisitions, the site of Ford's New Theatre and its north wing and south addition is described in the official Libers of the District Recorder of Deeds as follows: Beginning from a point at the SW corner of the south addition (Lot 9), thence N 95.50' to the NW corner; thence E 57.10', N 14.2', E 27.2', N 9.0', E 22.2', to the NE corner of the north wing; thence S 76.0' to the SE corner; thence W 22.2', S 20.0',

¹⁰See original documents in "Chain of Title Papers to Ford's Theatre Building," Item B-4, in L.M.C., referred to hereafter as Title Papers, L.M.C., with appropriate document number. See also Land Records, Liber J.A.S.-215, Office, Recorder of Deeds, D.C., folio 347.

¹¹Ibid., Liber N.C.T.-1, folio 485.

¹²Ibid., folio 479.

W 23.11', S 22.8', W 61.1' to the point of beginning.¹³ The overall interior dimensions of the theatre were approximately 67.0 feet N to S and 103.5 feet E to W.¹⁴

(2) Financing of the Project.--Ford took several steps in an effort to raise adequate funds to promote the theatre project. The most important of these was his attempt to obtain a Congressional charter for the incorporation of the Washington Theatre Company, loans on the land and the sale of stock certificates.

a) The Washington Theatre Company.--Sympathy for Ford's loss of his Athenaeum was demonstrated by a benefit performance at Grover's Theatre and by favorable newspaper articles on his business ethics.¹⁵ Ford was thus able to obtain the backing of some of the most influential businessmen of Washington in his endeavor to secure a Congressional charter for the incorporation of a group to be known as the "Washington Theatre Company" which proposed to build a new theatre. In addition to John T. Ford, the group included Richard Wallach, Mayor of Washington; George W. Riggs, President of Riggs National Bank; James C. McGuire, Joseph F. Brown, A. R. Potts, Franklin Tenney and Thomas Berry. Capital stock of

¹³Ibid., and see Survey Plat, Illustration No. 7.

¹⁴Title Papers, L.M.C., Item C-7 and A-9.

¹⁵National Intelligencer, Evening Star, December 31, 1862 to January 3, 1863.

the corporation was not to exceed \$100,000.¹⁶

For this purpose a bill entitled H. R. 684, "An Act to incorporate the Washington Theatre Company" was introduced in the House of Representatives by Congressman Russell B. Train of Massachusetts on January 19, 1863, 37th Congress, 3d Session. The bill was referred to the Committee for the District of Columbia.¹⁷ On January 23, the bill was unanimously reported from committee with two minor amendments by Congressman Charles B. Calvert of Maryland, but was returned to committee because of the objection of Mr. Wm. Kellogg of Illinois.¹⁸ On February 3 action was taken on the bill and despite several attempts to postpone its consideration the Speaker brought the bill up for a vote. It passed the House by 63 to 59. In discussing the bill's merits on the floor of the House, Mr. Calvert stated:

The sole object of this bill ... is to enable a company to put up a decent place of this description in this city. Without such a charter no individual is willing to incur such expense; but with a charter as this, I understand that the gentleman who was so unfortunate as to lose his property by the burning of the theatre on Tenth Street, can get a company willing to subscribe a sufficient amount to put up such an edifice worthy of this capital.¹⁹

¹⁶ See Illustration No. 9, title page of H.R. 684, 37th Congr., 3d Sess. Original bill in Records of the U. S. House of Representatives, R.G. 233, N.A., and Records of the U. S. Senate, R.G. 46, N.A. See also Journal of Enrolled Bills, House of Representatives, 37th Congr., 3d Sess., H.R. 684, R.G. 233, N.A. Congressional Globe, 37th Congr., 3d Sess., 34, Pt. 1, passim.

¹⁷ H.R. 684, op. cit.

¹⁸ Congressional Globe, op. cit., p. 381.

¹⁹ Ibid., p. 697. Evening Star, February 4, 1863.

On February 4, the bill was sent to the Senate for concurrence.²⁰ The next day it was referred to the Senate Committee on the District of Columbia²¹ and on February 6 was reported out of Committee without amendments by Senator James W. Grimes of Iowa, the Committee Chairman.²² On February 9, final consideration was given to the bill on the floor of the Senate. Senator James Harlan of Iowa said he saw no reason for the incorporation of such a company through legislative enactment because anyone could build a theatre under the laws that are now in force in the District of Columbia without any special law.²³ Subsequently the bill died on the floor of the Senate as the 37th Congress ended and no further action was taken on the measure.²⁴ Despite the failure of the bill to pass the Senate, Ford went ahead with the construction of his new theatre, financing the venture by borrowing and through the sale of stock certificates.

b) Loans on the property.—On the same day that he purchased a part of Lot 11 (February 25, 1863), Ford executed a deed of trust on the property to Bushrod W. Reed, in return for

²⁰Congressional Globe, op. cit., p. 703.

²¹Ibid., p. 726.

²²Ibid., p. 750.

²³Ibid., Pt. 3, p. 818.

²⁴Statement, Clerk of Senate Committee for the District of Columbia to Olszewski, March 1, 1861.

a loan to help finance the new structure.²⁵ In addition to paying \$5,000 cash, Ford also executed five notes of \$1,000 each with varying maturity dates to members of the Board of Trustees of the First Baptist Church, purchasing the property in February 1863 to insure its control by him.²⁶ During the construction of the theatre, Ford, on May 27, 1863, executed a deed of trust for a loan on the land in favor of Walter S. Cox.²⁷

c) Sale of stock certificates.--In April, 1863, Ford began soliciting subscribers to purchase in \$500 lots, shares of stock which he issued on the theatre.²⁸ The building cost was estimated at the time at \$75,000.²⁹ George W. Small, one of the proprietors of the Holliday Street Theatre, Baltimore, wrote a letter of recommendation about this time, attesting to Ford's management of the Baltimore theatre and to his business acumen in meeting his obligations promptly during the past eight years of their association.³⁰ Undoubtedly, this testimonial aided Ford to raise the necessary funds.

The stock certificates were titled: "FORD'S THEATRE, WASHINGTON, D. C., A FIRST CLASS STRUCTURE POSSESSING ALL THE ACOUSTICAL

²⁵Title Papers, L.M.C., Item C-8.

²⁶The cancelled notes now form part of Title Papers, L.M.C., Item 9.

²⁷Land Records, op. cit., Liber N.C.T.-2, folio 435.

²⁸Sollers, op. cit., p. 6.

²⁹National Intelligencer, April 27, 1863.

³⁰Sollers, op. cit.

OPTICAL ADVANTAGES OF AN ACADEMY OF MUSIC.³¹ Capacity was stated to be 2,500 persons. The \$500 which each certificate represented was payable "at any time within ten years from date, with interest payable annually."³¹ Subscribers were entitled to free admission to all dramatic performances to be given in the theatre until payment of the debt and interest.³² Among the names of the original subscribers which appeared on the stock certificates were Maggie Mitchell, one of the leading comedians of the period; John F. Coyle, editor of the National Intelligencer; and Henry Polkinhorn, printer of Ford's Washington playbills.³³ As some of the certificates were re-dated August 1863, Sollers believes that Ford may have sold more stock when the theatre was nearing completion to meet additional construction costs.³⁴

b. Construction of Ford's Theatre.—As pointed out earlier, since the original plans for Ford's Theatre appear to be non-existent, the narrative and conclusions for Part II of this study are based upon the most recent and exhaustive research already mentioned plus personal observations, numerous probings and examinations of the existing structure; the opinions, reports and professional observations of architects associated with its restoration; and the observations and candid opinions expressed in personal interviews with practicing architects, engineers, construction workers, and building material suppliers. Furthermore, a comparative

³¹ ibid.

³² ibid.

³³ ibid.

³⁴ ibid., p.7.

study of newspaper accounts of the period; of photographs by Mathew B. Brady and/or his assistants; of official specifications, plans, drawings and reports of the Corps of Engineers, Quartermaster General, and the Architect of the U. S. Capitol, plus their correspondence on the subject, lead to certain valid assumptions and conclusions. Of primary significance are the levels and transit lines established in the structural analysis report and set of engineering drawings prepared under contract for National Capital Parks by Bernard F. Locraft, Civil Engineer, in August 1955.³⁵

From contemporary accounts, lithographed drawings and photographs, it is apparent that Gifford probably relied to a great extent upon the design of the front facade of the Holliday Street Theatre in Baltimore when he constructed Ford's Theatre in Washington.³⁶ According to the Brady photographs taken on April 15-16, 1865, immediately following the assassination, the structure, despite the laudatory comments of current newspaper accounts, was still unfinished when the theatre was opened for its initial performance on August 27, 1863.³⁷ An apparent bow appears on the

³⁵ See report prepared under contract between N.C.P. and Bernard F. Locraft, Civil Engineer, entitled, "Structural Analysis and Report of the Ford's Theatre Building (Lincoln Museum)," with accompanying illustrations, Architect's Office, N.C.P., D.I., file No. N.C.P. 85.11-55, Nos. 1-14, cited hereafter as Locraft Plans with appropriate drawing number.

³⁶ See Illustrations Nos. 8 and 11.

³⁷ See Illustration No. 15, "View of Ford's Theatre from F Street, N.W., ca. April 1865." Note mourning drapes. Illustration No. 36, "Contemporary sketch by A. Berghaus of Ford's Theatre at time of the assassination," from Frank Leslie's Illustrated

Tenth Street pilastered facade and a later examination by engineers of the War Department revealed the fact that the wall was out of plumb. The wooden lookouts that would normally provide support and fastening for the cornice and pediment upon completion are shown exposed.³⁸ As of April 1863 the lookouts had not received the wooden millwork to complete the theatre's original design.³⁹

(1) Laying of the Cornerstone.--The cornerstone for Ford's Theatre was laid with appropriate ceremonies on February 28, 1863, by James J. Gifford at the southwest corner of the building. Eugene Fenelon, orchestra leader of the former Ford's Athenaeum, assisted in the ceremonies with other members of the Ford Theatre group.⁴⁰ It was anticipated that the structure would be completed in 75 days. The exterior measurements of the theatre were given as "72 feet in width by 110 feet in depth."⁴¹ The Baltimore Sun reported that "in order to secure this amount of space the adjacent buildings have been purchased and will be removed." Undoubtedly, since the former theatre was completely gutted,⁴² the entire site was cleared of

Newspaper, May 20, 1865; and Illustration No. 37, "Contemporary Brady photo of Ford's Theatre and Star Saloon." Courtesy L.C. Note particularly incomplete cornice and pediment. Locraft, op. cit.

³⁸ Ibid.

³⁹ See "Notes on Reconstruction of Ford's Theatre," op. cit., p. 4.

⁴⁰ Baltimore Sun, Baltimore Daily Gazette, March 2, 1863.

⁴¹ Ibid.

⁴² Ibid.

the rubble of the fire and adjacent buildings to the north and south on the parts of Lots 11 and 9, acquired by Ford, were demolished to make room for the larger theatre. The present north or dressing room wing was undoubtedly preserved and remodeled to fit in with the theatrical structure.⁴³ Although no outward evidence exists of the location of the cornerstone, it is believed that the removal of the ~~parging~~^{parging} on the southwest corner of the present building, would reveal its existence.⁴⁴

(2) The Foundations.—Gifford ran into immediate difficulties with the foundations. Quicksand was encountered and the

⁴³National Intelligencer, Evening Star, and Alexandria (Va.) Gazette, December 31, 1862.

⁴⁴Note: From all evidence it is believed that the cornerstone of Ford's Theatre is located at the SW corner of the building. It is also believed that a copy of the original plans drawn by James J. Gifford may have been deposited therein. Removal of the ~~parging~~^{parging} by preliminary architectural exploration should at least substantiate or obviate this observation. The most significant existing evidence appears to be in the Alexander Gardner photograph of the facade of Ford's Theatre ca. April 15-17, 1865, showing the SW corner. Practically all subsequent photos are either blurred or persons are standing in front of this corner.

Since the foregoing was written, new evidence has come to light. Cf. Illustrations Nos. 37, 38, "Closeup of entrance to Family Circle, possible location of cornerstone at SW corner of theatre, and facade of Star Saloon," including entrance door to the passageway from Tenth Street to the stage door in the south wall; and No. 57, "Recent architectural exploration showing stripping of parging from SW corner to uncover original cornerstone, August 22, 1961." Photos by Stephen Fenster. George D. Ford believes that the original cornerstone laid by his uncle, John T. Ford, "who undoubtedly participated in the ceremonies," may be behind the present stone shown in Illustration No. 57 and that it may contain a copy of the original plans of Ford's Theatre. G. D. Ford to Olszewski, Lambs Club, New York, April 8, 1962.

resulting cave-ins delayed work on the structure for almost three weeks before the foundation walls could rest on solid bearing. The walls were finally built on wet clay.⁴⁵ Further delays were apparently caused by war-time supply problems for on one occasion Ford rushed bricks from Baltimore.⁴⁶

(3) Exterior of Ford's Theatre.--Despite some exterior architectural changes and the diverse history of Ford's Theatre, some of the architectural features as they existed on April 14, 1865 still remain. Among the most important of these are the north and south walls, the west or Tenth Street facade with its two original casement windows in the south bay of the wall, the pilasters, the five arched doorways and the incomplete cornice.⁴⁷ Wooden roof trusses still occupy their original location. The east wall was rebuilt in 1894.⁴⁸ Thus, preliminary architectural exploration

⁴⁵"Ex-Manager Ford's Story," Washington Post, June 11, 1893.

⁴⁶National Intelligencer, April 27, 1863. Sollers, op. cit., p. 7.

⁴⁷See Illustration No. 58, Views of Ford's Theatre, July 4, 1961. Photos by Olszewski.

⁴⁸"Report on Ford's Old Theatre Building," by Adtl. 2nd Lt. John S. Sewell, C.E., to Colonel John M. Wilson, C.E., in charge of Public Buildings and Grounds, Washington, July 25, 1894, pp. 19-20. This report and an earlier one, Ibid., dated December 30, 1893, give an extremely valuable and comprehensive official survey of the architectural changes made and the condition of Ford's Theatre from the viewpoint of the Corps of Engineers, War Department, in addition to reporting all work done on the building following the partial collapse of a section of the interior on June 9, 1893. Original reports in R.G. 42, N.A. The latter report will be referred to as "Sewell Report No. 1," the former, as "Sewell Report No. 2."

conducted by the Architectural Branch, National Capital Parks,⁴⁹ during the past months has confirmed some of the earlier historical findings.⁵⁰ No evidence has been uncovered of the source, type and cost of materials and labor used in the original structure.⁵¹ For the purpose of the present report, the historical findings will be treated first.

a) North wall.—The lower portion of the north wall which was later subject to considerable structural correction, originally extended about three feet below sidewalk level.⁵² It was 18 inches thick from foundation to eaves, approximately 50 feet in height and about 108 feet in length from west to east.⁵³ To provide access from the stage to the green-room which was in the four-story north wing, a doorway was cut three feet in width and framework installed about 16.41 feet from the inner face of the wall.⁵⁴ The north wall of the theatre was the south wall of the north wing. Another door was cut and framework installed at the

⁴⁹New Region Six, N.P.S.

⁵⁰Statement of Demin to Olszewski, April 14, 1961.

⁵¹See Illustration No. 56, showing results of preliminary interior architectural exploration of the building, ca. April 1961. Photos by Olszewski, July 4, 1961.

⁵²See Illustration No. 49, "Report of Lt. Col. Thomas Lincoln Casey, E.C., on work performed and cost of strengthening north wall of Ford's Theatre, October 1878," p. 2.

⁵³Sewell Report No. 1, p. 11.

⁵⁴See Illustration No. 39, "Plan of Stage of Ford's Theatre," prepared by Lt. Simon P. Carrier for Colonel Ingraham, Provost Marshall, General Defences North of Potomac, dated Washington, April 24th, 1865. Cited hereafter as "Exhibit No. 48." This report and diagram were used as evidence during the trial of the conspirators in 1865 and the John H. Surratt trial in 1867.

fourth floor level of the building to provide access to the fly galleries and paint bridge in the theatre.⁵⁵

b) West wall.--The west wall or front facade of the structure closely resembled that of the Holliday Street Theatre in Baltimore.⁵⁶ At the street level were five arched doorways. Above the doorways, between six pilasters, were two rows of five casement windows each surmounted by limestone lintels, providing light and air for the dress and family circles.⁵⁷ According to the original design, the front facade was to have been adorned with an elaborate cornice and pediment and surmounted with three groups of statuary.⁵⁸

⁵⁵To substantiate the pertinent findings and conclusions of this study, the original depositions and statements made by members of the staff of Ford's Theatre shortly after the assassination were collated and evaluated. Some of the more significant of these are: John T. Ford (owner), H. Clay Ford (treasurer), James R. Ford (business manager), James J. Gifford (architect and chief carpenter), James L. Maddox (property man), Louis J. Carland (costumer), James Lamb (scenery painter), Joe Simms (fly boy) and John Miles (fly boy), April 1865. Original records in R.G. 153, N.A., J.A.O., L.A.S. file. These materials shed new light upon the published versions of the official trial proceedings and in some cases furnished completely new evidence regarding the original appearance of Ford's Theatre as of the night of April 14, 1865. Cf. T. B. Peterson & Brothers (eds.), The Trial of the Assassins and Conspirators (Philadelphia, 1865); Benn Pitman (comp.), The Assassination of President Lincoln and the Trial of the Conspirators (New York: Moore, Wiltach & Baldwin, 1865); Ben Perley Poore (ed.), The Conspiracy Trial for the Murder of the President, 3 vols. (Boston: J. E. Tilton and Co., 1865-1866); and Trial of John H. Surratt in the Criminal Court for the District of Columbia, 2 vols. (Washington: G.P.O., 1867), *passim*. Peterson's is the complete and unabridged edition of the trial proceedings; Pitman, the officially expurgated account. The final volumes are cited hereafter as Surratt Trial.

⁵⁶See Illustration No. 8.

⁵⁷Cf. Illustrations Nos. 36-38.

⁵⁸See Illustration No. 8.

The cornice and pediment, however, remained unfinished until 1865, the cornice and pediment lookouts continuing to jut out like saw-teeth during the comparatively short life of the theatre.⁵⁹ The groups of statuary never graced the structure.⁶⁰ The west facade is approximately 72 feet from foundations to ridge of the roof and 71 feet north to south. These over-all dimensions were unchanged by later modifications of the structure.⁶¹ The only existing evidence citing the original width of the foundation of the west wall is the article in the National Intelligencer, April 27, 1863, reporting on the progress of the construction. Since John F. Coyle, this newspaper's editor, was one of the original subscribers to Ford's \$500 stock certificates, it is safe to presume that he had access to firsthand information regarding the progress and manner of the theatre's construction. The paper states that the wall was 32 inches thick. The only other reliable figure on the actual thickness of the west wall is that given by Additional 2nd Lieutenant John S. Sewell, Corps of Engineers, in his report on the condition of the building, following the collapse of June 9, 1893, and prior to the repair and renovation of the structure under his supervision. Sewell reports:

⁵⁹W. 57.

⁶⁰See Illustrations Nos. 8 and 10, "Plan of the orchestra and parquette." Photo of lithograph by Schroeder and Landers, Baltimore, ca. 1863. Original in Harvard University Theatrical Collection.

⁶¹"Locraft Plans," Sheet No. 12.

The west (front) wall of the building bulges in, being about 6" out of plumb at the centre, but it is braced against the floor beams, and its thickness is so great, the bulge does not affect its stability. The outer face of the wall is plumb, a new vertical wall having been built outside of the old bulging one, when the building was re-modelled. The two walls are tied together by iron anchors. The front wall is 3'3" thick at the foundations; at the level of the second floor, it diminishes to about 2'6" (depending on the bulge) and increases in thickness with the bulge, to a point about at the top of the third story. From there up it is two feet thick.⁶²

Despite contemporary descriptions of the building as being "a substantial brick structure of imposing architectural proportions,"⁶³ reference to the 1865 Brady photograph shows the structure as being unfinished, of rather poor brickwork with an observable bow in the Tenth Street facade and an unfinished cornice and pediment.⁶⁴

The five arched openings on the first floor level were approximately 6 feet in width by 12 feet in height and varied from 2 feet to 2.5 feet in depth. They were used at that time as doorways. Four of the doorways opened into the lobby and gave access to the north ticket window, to the orchestra and to the dress circle.⁶⁵ The fifth door, known as the "gallery door" at the south end of the facade,⁶⁶ provided access to the gallery ticket window and stairwell leading to the family circle. On the front wall, south

⁶²"Sewell Report No. 1," p. 11.

⁶³Baltimore Sun, August 25, 1863.

⁶⁴"Reconstruction Notes," p. 4.

⁶⁵Illustrations Nos. 36-38.

⁶⁶Statement of H. Clay Ford, April 20, 1865, p. 2, L.A.S. file.

of the gallery door, hung a circular plaque advertising the Family Circle price of seats as 25¢.⁶⁷ Two of the original casement windows are still in place in the south bay of the west facade and open on the stairs leading to the second and third floors of the present building.⁶⁸

c) South wall.--The south wall of the theatre is 18 inches thick throughout, approximating the dimensions of the north wall.⁶⁹ From foundations to eaves the south wall is approximately 50 feet in height and runs east from a point at the intersection of Lots 9 and 10 at Tenth Street for 85 feet, then north 3 feet, and east 22 feet 2 inches joining the rear wall of the theatre.⁷⁰ In constructing the south wall, Ford left an area of but 5 feet 6 inches by 22 feet of the original 20 x 30 foot public alleyway at the southeast corner of the theatre.⁷¹

⁶⁷See Illustrations Nos. 38 and 43, "Early phase of remodeling Ford's Theatre by Richard Dunbar, ca. September 1865." Note especially removal of center ventilator hood from roof, Family Circle sign and debris showing on sidewalk. Photo courtesy Illinois Historical Society.

⁶⁸Illustrations Nos. 38, 53 "Detail of lintel and original casement window in south bay of second floor," and 58. Note: See the Historic American Buildings Survey (H.A.B.S.) drawings following Section 7, ARCHITECTURAL DATA, "Notes for the Restoration of Ford's Theatre," infra, indicating all historical-architectural information available on the appearance of Ford's Theatre as of April 14, 1865. Since the Supervisory Architect, Region Six, N.P.S., gives a detailed analysis of these drawings, they will not be referred to in the historical section of the present H.S.R.

⁶⁹"Sewell Report No. 1," p. 11.

⁷⁰Loecraft Plans, Sheet No. 2.

⁷¹Ibid.

Gifford undoubtedly encroached on both the public alleyway to the rear of the theatre and on part of Lot 9 when he constructed a 3-foot covered passageway from Tenth Street through the south addition and beyond the 61 foot 8 inch property line to a point about 77 feet from Tenth Street.⁷² This passageway gave access by way of a 3-foot wide door through the south wall into the theatre at a point just behind the boxes on the south side of the stage.⁷³

In 1963 a door was cut through the south wall at about the level of the family circle to provide access from the theatre to the rooms of James R. Ford and H. Clay Ford, on the third floor of the south addition.⁷⁴ The location of this door is clearly shown in a 1930 photograph taken during the demolition of the south addition. Excavations were made at this time in preparation for the construction of the office building of the Potomac Electric Power Company (PEPCO) on the corner of Tenth and E Streets, Northwest. This excavation extended north as far as the south wall of Ford's Theatre making it necessary to shore up this wall. The excavation

⁷²Interviews, Joseph L. Mudd, Supervisor, Records and Information, O.S., D.C.; Marvin E. Baxter, Chief, Department of Highways and Traffic, D.C.; and Edmund Henderer, Chief District Engineer, Government of the D.C., District Building, to Olszewski, May 18, 1961.

⁷³Locraft Plans, op. cit. Testimony of J. L. Debonay, "responsible utility" of Ford's Theatre, Pitman, op. cit., p. 106.

⁷⁴National Intelligencer, February 21, 1865. George D. Ford, These Were Actors (New York: Library Publishers, 1955), pp. 306-307. The author is the son of H. Clay Ford, and currently manager of the Ballet Russe de Monte Carlo. Phone interview, George D. Ford to Olszewski, October 24, 1960. See Illustration No. 51, "Scars on south wall showing location of former doors, stairway and floor joists of the south addition demolished in 1930."

revealed the deplorable condition of the construction of the original foundations in 1863 by Gifford. Patrick O'Keefe, Captain of the Guard for the Ford Theatre building, reported the information that had been given to one of his guards by an engineer of the Hyman Construction Company, contractors for the PEPCO Building. O'Keefe's report states:

They informed Guard G. D. Dillon that at the bottom of the south wall the foundation is very bad.

In describing this foundation the engineers informed Guard Dillon that there is no uniformity at the bottom of the wall, but instead it is partly up and down, part cement and part brick and some places a mixture of cement and brick.

Some places the foundation does not extend twenty feet below the surface and any old thing was put in to fill up.⁷⁵

d) East wall.—The east wall with the exception of the 3 foot cutback in the alleyway at the southeast corner, was approximately the same width and height as the west wall, i.e., 67 feet 6 inches north to south and about 78 feet 6 inches from foundations to the ridge of the roof.⁷⁶ However, the east wall was connected with the rear wall of the north wing giving it a total over-all width of 90 feet. The east wall was originally about 18 inches thick up to the third floor after which it diminished to 14 inches, then to 9 inches.⁷⁷ Toward the north end of the wall

⁷⁵Report of Patrick O'Keefe, Captain of the Guard, Mall Group, Public Buildings and Grounds, to Inspector of the Guard, Subject: "Foundation of Old Ford's Theatre Building," dated Washington, April 23, 1930. Original in file N.C.P. 1100/343 Lincoln Museum (1).

⁷⁶Loecraft Plans, Sheet No. 9; "Sewell Report No. 1," p. 12.

⁷⁷"Sewell Report," op. cit.

on the first floor of the theatre proper, a small stage door opened inward.⁷⁸ A large stage door, 11 feet high by 12 feet wide, to move scenery in and out of the theatre, was in the center of the rear wall and moved on rollers from south to north on an overhead track as shown in the contemporary sketch by A. Berghaus.⁷⁹ Both doors opened on the public alleyway at the rear of the theatre. In line with the windows of the third story of the north wing, were two larger windows of twelve panes each.⁸⁰

e) North dressing room wing.---Immediately adjoining the theatre to the north on part of Lot 11 was a four-story brick wing entered by a door off the north side of the stage.⁸¹ Two windows were on each floor in the east or rear wall of this building.⁸² The north wall had a window in the star's dressing room on the first floor and windows on the second and third floor landings of the stairway. Facing west, where an areaway formed a small square

⁷⁸See Illustration No. 33, "Contemporary sketch by A. Berghaus, of rear or east wall of Ford's Theatre, showing small door through which Booth escaped." Note particularly scenery door with overhead sliding door track and location of two windows at the level of the theater gridiron. These two windows were removed from the east wall when it was rebuilt in 1894 and they still exist on second and third floors of the south wall near its east end. "Sewell Report No. 2," p. 5. Testimony, Wm. Withers, Jr., orchestra leader, in Peterson, op. cit., p. 121; ibid., Joseph B. Stewart, in Pitman, op. cit., p. 79, and "Examination [of Jos. B. Stewart] before Justice A. B. Cline, one of the Justices of the Supreme Court, D.C., April 15, 1865," p. 3, L.A.S. file.

⁷⁹Illustration No. 33.

⁸⁰Ibid.

⁸¹"Exhibit No. 48."

⁸²See Illustration No. 59, "View of rear wall showing windows of north wing," June 9, 1893. See also Illustration No. 33, from Frank Leslie's Illustrated Weekly, May 13, 1865.

court with the adjoining building that fronted on Tenth Street, were windows, one on each floor of the north wing.⁸³ The inner or south wall of the wing formed the north wall of the theatre.

f) Addition to the south.—The three-story brick addition to the south was constructed in 1863.⁸⁴ Its exterior dimensions were approximately 25 feet 5 inches on Tenth Street (north to south) and 31 feet in depth, west to east. The north wall and the theatre's 18 inch south wall were one and the same. The west wall was about 12 inches thick on the second floor and above, and approximately 25 feet six inches north to south and about 41 feet from foundations to eaves. There was no cellar under the structure.⁸⁵ Photos and contemporary sketches of April 1865 show that the first floor consisted of four sets of glazed and paneled doors of various sizes. A single door with eight panels provided access to the 3-foot wide through passageway from Tenth Street to a glass-windowed door on the south side of the stage just to the rear of the Presidential box.⁸⁶ The three paneled and glazed double doors provided access to the Star Saloon, a combined restaurant and bar on the first floor. Transoms were above the doors which were surmounted by an overhanging canopy. It was about a foot in depth. Two sets of three windows

⁸³ See Illustration No. 36, indicating window in the west wall of the north dressing room wing.

⁸⁴ National Intelligencer, December 31, 1863.

⁸⁵ See drawings accompanying Sewell Reports.

⁸⁶ See Illustrations Nos. 36-38.

each appear on the second and third floors. The windows of the second floor had fifteen panes each (the upper sash having six, the lower nine) and were taller than the windows of the third floor which had but twelve panes each.⁸⁷ The south wall rose above the lower adjacent structure with a ridge roof sloping east and west. It was adjacent to the building on the south and its south wall was about 12 inches in thickness.⁸⁸ The rear wall of the south addition was also 12 inches in thickness and had windows on all three floors.⁸⁹

g) Other exterior features.---A slate shingle roof, sloping to the north and south from a central east-west ridge, covered the theatre.⁹⁰ Approximately equi-distant along the ridge, three large hooded, wooden frame ventilators with louvres were set. They also were covered with slate shingle roofs. These ventilators were located over the area of the family circle, the main body of the theatre, and the stage, respectively. Ten hatches, five on the north slope and five on the south slope of the roof, provided additional ventilation.⁹¹ Undoubtedly, it was these features which caused contemporary accounts of the theatre to be so laudatory regarding its good ventilation.⁹² Altogether there were nine

⁸⁷Ibid.

⁸⁸"Sewell Reports."

⁸⁹Cf. Illustrations Nos. 36-38.

⁹⁰Ibid.

⁹¹Ibid.

⁹²Washington Sunday Chronicle, August 23, 1863.

chimneys in the entire building: six in the theatre, two in the north wing and one in the south addition. All of the chimneys were located on the exterior walls and emerged from the building near the eaves. These numerous chimneys indicate that there was no central heating in the theatre and that it may have been heated with individual stoves.

(4) Interior of Ford's Theatre.--Without a doubt the interior decor of the theatre was much superior to the unfinished exterior. When it was nearing completion in August 1863, local newspapers and newspaper correspondents in the city extolled its merits. For instance, the Washington Sunday Chronicle reported on August 23, 1863:

Mr. Ford has shown what can be done when capital, skill, and energy are combined. In five short months, contending against unfavorable weather, a scarcity of workmen, and a score of other difficulties, he has erected a substantial theatre which will be an acquisition and an ornament to the city, such as none of us, a year ago, could have expected to see within at least half a generation. In magnitude, completeness, and elegance it has few superiors, even in our largest cities. It is finished in a style that has involved a most lavish expenditure, and that has brought into requisition the first mechanical and artistic skill. We heartily congratulate Mr. Ford on his achievement, and sincerely trust that he will have his recompense in a continuance and increase of the popularity he has always enjoyed, and which we are sure he will spare no efforts to retain.

The ventilation of Mr. Ford's new theatre is very perfect. It will seat comfortably an audience of two thousand seven hundred,⁹³ but the supply of fresh air constantly conveyed through the building will make it as pleasant and healthful as a drawing room. Besides

⁹³Most probably this figure is a typographical error as the seating capacity of the theatre was given as 1700.

this, the protection against accident by fire is complete, water in abundance being supplied in every part of the immense building. In fact, every improvement that genius could devise, and skill and wealth achieve, has Mr. Ford brought to his aid in the erection of this magnificent theater....

By contrast, on August 29, 1863, the Washington correspondent of the Baltimore Weekly Sun gave a more detailed description of the general appearance of the interior of the theatre and its seating arrangement. He reported:

Mr. Ford's Theatre on 10th Street is close upon completion. It is one of the few buildings of Washington which since the war have been made new from the ground up. It is a monument to individual energy after so great a pecuniary reverse as was suffered by Mr. Ford through the burning of the old theatre in the midst of a flourishing business season. In its exterior it will be, when finished, an imposing structure, while within one is struck by the remarkable appearance of spaciousness and elegance.

The parquette is about equally divided between orchestra and other seats, or ranges of chairs, which will comfortably accommodate over six hundred persons. The dress circle also having chairs for seats will accommodate about four hundred. The family circle will also hold several hundred. The seats are so high above these before them that there is no trouble about getting a good view of the stage. Indeed a person standing at any point in the auditorium has that great advantage. There is connected with the dress circle a large saloon or retiring room which is a most excellent feature of the establishment. In all respects the theatre seems to be an improvement upon existing ones of the country. Its locality (a square from the avenue), upon higher ground than the latter, is favorable for light, air, and drainage. Moreover, the surroundings of the building are not of a character to create unpleasant feelings.

For the decoration of his theatre Ford employed the best artisans he could obtain for the interior work. Among these, in addition to George R. Callis, subcontractor for the brickwork, were Schutter and Lamb, of Washington, D.C., who executed the fresco work; ornamental

plastering was done by Charles Stewart; paperhanging, by J. K. T. Platt; moulding and gilding, by Foster and Sommergetz; and gas fixtures were installed by Whitney and Company. The ornamental stage properties were designed and executed by James Maddox, subsequently retained as theatre property man. Upholstering was done by Holland and Company, and cabinet furniture was executed by Stephens. Stage scenery was designed and painted by Charles S. Getz whom Ford brought from New York.⁹⁴

a) The lobby.—The arched doorways of the west facade opened directly into the lobby which gave access on its north end to the dress circle by way of a stairway which most probably ran along the west and north walls in traditional fashion.⁹⁵ Directly forward were three entrances opposite doors 2, 3 and 4, counting from the north, which gave access to the orchestra and parquette. Closing off the south end of the lobby was the box office.⁹⁶ The fourth door, the principal entrance for purchasing tickets to the main part of the house, was entered over two risers and provided access to the family circle facing south.⁹⁷ From this point winding steps most probably went up in a stairwell to

⁹⁴Evening Star, July 29, 1863. Folk's Directory, 1863, passim.

⁹⁵See Illustrations Nos. 10 and 11.

⁹⁶Of. ibid., and Illustrations Nos. 34 and 35.

⁹⁷See Illustrations Nos. 37 and 38.

⁹⁸ibid.

the family circle or second balcony.⁹⁹ Outside of the gallery entrance and about 8 feet above the sidewalk hung a circular white plaque, about 3 feet in diameter, with black lettering reading: "Entrance Family Circle 254."¹⁰⁰ The brickwork of the first floor of the west facade was painted white, the rest of the theatre wall being left natural red brick. All of the trim was also painted white.¹⁰¹

The lobby was about 30 feet long and widened to about 10 feet at the center from 7 feet at both the north and south ends.¹⁰² The box office at the south end separated the lobby from the entrance to the family circle.¹⁰³ The level of the lobby was $7\frac{1}{2}$ inches lower than the present level of the first floor of the existing structure.¹⁰⁴ In the lobby, above the center door which led into the parquette, hung a clock about 7 feet above the level of the first floor.¹⁰⁵

⁹⁹ Cf. Illustrations Nos. 10, 11 and 35.

¹⁰⁰ Cf. Illustrations Nos. 37, 38 and 43.

¹⁰¹ See Illustrations Nos. 37 and 38.

¹⁰² Testimony, James J. Gifford, Sucratt Trial, I, 530-551.

¹⁰³ See Illustration No. 35.

¹⁰⁴ See Illustration No. 42, "Contract between Richard Dunbar, New York City, and Brevet Major General P. H. Rucker, Quartermaster General, War Department, August 4, 1863, for alteration of Ford's Theatre." The final contract was signed on August 17, 1863. Original in A.C. 94, N.A.

¹⁰⁵ Testimony, Sgt. Joseph M. Dye, in Pitman, op. cit., p. 72. Gifford, op. cit., p. 560.

b) Box office.--The box office occupied the south end of the lobby between doors 4 and 5.¹⁰⁶ It was also used as the treasurer's office. Tickets were sold from a window facing the main lobby for the orchestra, parquette, dress circle, and boxes. Another window faced east, allowing a view of the interior and stage of the theatre. Family circle tickets were sold exclusively at the gallery ticket window, apparently of the dutch door type, the entrance to which has already been described. The size of the box office is indicated by the fact that three persons customarily worked there at the same time.¹⁰⁷

c) Orchestra and parquette.--Access to the orchestra and parquette was controlled by an entrance door in the north end of the lobby at the south edge of door No. 2.¹⁰⁸ This arrangement allowed an usher to collect tickets to the dress circle and to the upper private boxes (Nos. 5, 6, 7 and 8). Persons having reserved seats secured in advance could enter by door No. 2 and go direct to their seats in the orchestra, parquette, dress circle and lower and upper private boxes. Theatre-time ticket purchasers usually entered the theatre by door No. 4 at the north window of the box office. During inclement weather, the central door, No. 3, was

¹⁰⁶ See Illustration No. 35.

¹⁰⁷ Statement, H. Clay Ford, p. 12, L.A.S. file. Henry Clay Ford was generally known around the theatre as "Harry"; James R. Ford, as "Dick"; and John T. Ford, who sometimes signed his name as "Jno.," was known as "Mr. Ford."

¹⁰⁸ Gifford, op. cit., p. 358.

usually kept closed.¹⁰⁹ In addition, draping was used to conserve the heat of the lobby. Egress from the theatre following performances was by two additional exits from the theatre proper facing doors Nos. 3 and 4.¹¹⁰ Theatre tickets were easily identified by the ushers according to color: white for private boxes, orange for 50¢ seats and red-purple for 25¢ seats.¹¹¹ The color of 51 tickets is unknown. Tickets usually had a facsimile signature on the rear, reading "H. Clay Ford," who was the theatre's treasurer.¹¹² Private box tickets had to be secured in advance and were date-stamped to indicate the day on which they were valid.¹¹³

The orchestra and parquette occupied the first floor of the theatre. Its dimensions were approximately 45 feet from lobby entrance to the audience edge of the orchestra pit and 66 feet 6 inches from the north to south walls.¹¹⁴ The height of the

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

¹¹¹ See Illustrations Nos. 12 and 19, "Ford Theatre Tickets, April 14, 1865." Originals in L.H.C. and A.B.D., L.C.

¹¹² Ibid.

¹¹³ H. Clay Ford, op. cit.

¹¹⁴ Editorial Note: All measurements for determining the original appearance of Ford's Theatre as of April 14, 1865, have been ascertained as accurately as possible from all known existing original sources, by geometrical determination and by recent architectural exploration. Dennis to Olszewski, May 4, 1962. The most significant sources have been the following: Statements of John T. Ford, H. Clay Ford, James J. Gifford, et al., April-May 1865 (L.A.S. file); testimony by ibid. during the trial of the conspirators in Peterson, op. cit., Pitman, op. cit., and the Surratt Trial, passim; the ticket sales plans and seating arrangements (Illustrations Nos. 10 and 11);

auditorium was about 49 feet to the central dome. Seating capacity was about 602 and all seats were movable wooden chairs with cane seats.¹¹⁵ The floor of the auditorium descended by low steps to the edge of the parquette circle and was probably carpeted.¹¹⁶ The seat rows were arranged on concentric arcs with the center of the arcs located on the east and west centerline of the stage.¹¹⁷

Orchestra seats were to the front of the theatre and parquette seats to the rear.¹¹⁸ The chairs were easily movable so that on special occasions the entire area could be boarded level with the stage for dancing and other festivities.¹¹⁹ Access to the lower tier of boxes was by the north and south aisles of the orchestra.¹²⁰ Half circular niches on aisles to the rear of the parquette may

"Exhibit No. 48," the Lt. Simon P. Currier drawing, "Plan of the Stage of Ford's Theatre"; various engineering reports with accompanying drawings such as the "Dunbar Contract, 1865" (Illustration No. 42); the "Casey Report, 1878" (Illustration No. 49); the "Sawall Reports Nos. 1 and 2, 1893-94"; and the Locraft Engineering Drawings, 1953; interviews with all known descendants of the original owner, his relatives, and employees of Ford's Theatre, 1865; in addition to numerous original photographs, some of which have been but recently uncovered, accompanying the present Historic Structures Report, which provided much basic evidence unavailable elsewhere.

¹¹⁵See Illustration No. 10.

¹¹⁶McClure, op. cit., passim.

¹¹⁷See Illustration No. 10.

¹¹⁸See Illustrations Nos. 10, 24, "View from stage towards Presidential box and showing general seating arrangements"; No. 25, "Closeup of chairs in orchestra and dress circle." Note especially variations in types of chairs.

¹¹⁹National Intelligencer, February 21, 1865. See also Appendix "C".

¹²⁰See seat plan, Illustration No. 10.

have accommodated stoves for heating the theatre.¹²¹ Recent architectural exploration appears to confirm this hypothesis.¹²² Eight cast iron columns with ornamental capitals supported the dress circle and were arranged in a semi-circle about 11 feet apart. They were located about 4 feet to the rear of the outer edge of the balcony.¹²³

d) Dress circle.—The lobby of the horseshoe-shaped dress circle, reached by the stairway already described and upon which the windows of the second floor of the west facade opened, was approximately nine feet in width and twelve feet in height. The floor was probably carpeted and descended stepwise to the balcony rail the front of which was decorated with an ornamental plaster or sheet metal frieze.¹²⁴ There were about 432 movable wooden chairs with cane seats somewhat similar in design to those in the orchestra and parquette. The seating arrangement was divided into five sections and lettered A through E, left to right, respectively.¹²⁵

¹²¹Ibid.

¹²²Domina to Olszewski, passim.

¹²³See Illustrations Nos. 24-25.

¹²⁴Testimony, H. Clay Ford in Pitman, op. cit., passim; Illustration No. 11, "Plan of Dress Circle." Clues as to the type of frieze on the dress and family circle balconies have been deduced from various contemporary catalogs of decorative moldings and sheet metal work. See especially Catalog of Artistic Steel Ceilings, 17th ed. (Chicago: Friedley and Voshardt, 1904); and Sagendorff's Metal Ceiling and Sidewall Finish Catalog, 20th Series, 1869-1893 (Philadelphia: Penn Iron Roof and Corrugating Co., Ltd., 1893), passim.

¹²⁵See Illustration No. 11.

The rows of seats were arranged on concentric arcs with the center of the arcs located on the east-west centerline of the theatre from a point over the lower floor orchestra.¹²⁶ The sections were separated by four 2 foot 6 inch aisles. Access to the upper tier of boxes was along the rear of the dress circle and via the aisles on the north and south walls.¹²⁷ Iron columns, placed directly above the ones on the first floor, supported the family circle.¹²⁸ From audience right of the dress circle, a 6-foot wide double door with two risers descended into the lounge, cloakroom and rest rooms of the south addition.¹²⁹

e) Family Circle.--The family circle was reached by a winding stairway through the gallery door. The family circle lobby was completely separate from the orchestra and dress circle lobby.¹³⁰ A single usher at the entrance door on the third floor collected tickets.¹³¹ A lobby, on which the third floor windows of the west facade opened, gave access to the balcony benches. A rest room, which is conjectural, may have been located in the NW corner. The floor, which was most probably uncarpeted, descended

¹²⁶ Dennis to Glazewski, October 25, 1961. See also n. 114.

¹²⁷ Seat count verified from Illustration No. 11 and statements in contemporary newspaper reports.

¹²⁸ See especially Illustrations Nos. 23-26, showing these caps and columns.

¹²⁹ Evening Star, February 21, 1865.

¹³⁰ R. Clay Ford, op. cit.

¹³¹ Testimony, John T. Ford, in Pitman, op. cit., pp. 102-104.

by steps to the edge of the second balcony rail. Seating capacity of the family circle was about 600 persons. "Hard tickets" (25¢ and 50¢) were used exclusively in the Family Circle.¹³² All seats were high wooden benches but were so arranged that the stage was visible from any section of the family circle.¹³³ There were no reserved seats in this section of the theatre. The balcony railing was set back about three feet from the face of the dress circle to permit the carrying out of the pilastered architectural effect of the upper boxes. A plaster frieze, similar to the one below on the face of the dress circle railing but less ornate,¹³⁴ ran along the front of the railing. Gas lighting fixtures, spaced about 2 feet 6 inches apart, ran the full length of the front edge of the family circle railing.¹³⁵ On festive occasions, canary bird cages were suspended from the fixtures to provide special decor.¹³⁶

f) The boxes.--The boxes were arranged on both stage right and stage left. The edges of the boxes were in line with the drop curtain which was about 16 feet beyond the down stage edge of

¹³²Washington Post, June 11, 1893. Statement, George D. Ford to Olaszewski, New York, Lambs Club, April 8, 1962.

¹³³National Intelligencer, August 26, 1863.

¹³⁴cf. Illustrations Nos. 23-26.

¹³⁵Ibid.

¹³⁶National Intelligencer, February 21, 1865, ibid., February 23, 1865, reports, "Even the canaries chirped in time to the music." Appendix "C."

the orchestra pit.¹³⁷ The boxes were arranged in two tiers, the lower box floors being below stage level.¹³⁸ The upper boxes, being more elaborate and desirable, gave an excellent and unobstructed view of both stage and audience.¹³⁹ The lower boxes, numbers 1 and 2, were on stage right, and boxes 3 and 4 were on stage left.¹⁴⁰ The upper boxes, numbered 5 and 6, were on stage right. Boxes 7 and 8 at stage left were, when combined, known as the "Presidential Box."¹⁴¹ Entrance to the lower boxes was from the orchestral level. The upper boxes were reached by way of the dress circle. Box patrons reached their chairs by either the north or south aisles.¹⁴²

The facade of the boxes was in elaborate neoclassic design, with fluted pilasters both half round and square on each side of the upper portion. The box enclosure was about 32 feet in height from stage level to the cornice, serving over-all as the apparent support of the proscenium arch.¹⁴³ This arch extended over and

¹³⁷See "Exhibit No. 48"; Illustration No. 20, "General view of stage setting, Act III, Scene 2, OUR AMERICAN COUSIN, April 14, 1865."

¹³⁸See Illustrations Nos. 22 and 23, showing details of the decorations of the Presidential box and over-all architectural details.

¹³⁹John F. Ford, op. cit.

¹⁴⁰See Illustrations Nos. 10 and 11.

¹⁴¹W. Clay Ford, J. J. Gifford, op. cit.

¹⁴²Ibid., and n. 140.

¹⁴³cf. Illustrations Nos. 22 and 23.

above the forestage and was about 39 feet high at its centre.¹⁴⁴ Two pilasters and a column with ornamental capitals supported two stilted 15-foot high arches enframing the upper boxes.¹⁴⁵ A molded entablature supported the two-foot high balustrade under the arches and enclosed the boxes.¹⁴⁶ Because of the obvious interest which centers in the Presidential box, its description will be detailed here since none of the other boxes could be enlarged. The general decor of wallpaper and draperies, however, was similar for the upper boxes on 30 and 31.

g) The Presidential Box.—As indicated, boxes 7 and 8 were known as the "Presidential Box." It was entered by a four-foot wide vestibule about ten feet long, opening off the south side of the dress circle. Separate doors, approximately 2½ feet wide and 7 feet high, opened into each box.¹⁴⁷ The door to box 7 was on the north side of the vestibule; that to box 8 faced east.¹⁴⁸ A movable screen partition, about seven feet high and 1 inch thick, normally separated the boxes.¹⁴⁹ The individual boxes usually

¹⁴⁴Ibid., and Sellers, op. cit., p. 8.

¹⁴⁵Ibid.

¹⁴⁶of. especially Illustrations Nos. 23 and 32.

¹⁴⁷Exhibit No. 48"; Illustration No. 27, "Berghaus sketch of passageway and doors to the Presidential box."

¹⁴⁸Ibid., and John T. Ford, J. J. Clifford, op. cit.

¹⁴⁹H. Clay Ford in Petersen, op. cit., p. 120. The partition can be seen, distinguished by its dark edge, in Illustration No. 30, "Closeup of interior of Presidential box," showing details of tufted chairs, sofa and rocker; the door to box 7 behind the rocker; the partition and the figured design of the wallpaper.

accommodated four persons each, but could also hold six.¹⁵⁰ Box tickets cost \$10 each and had to be reserved in advance.¹⁵¹

When the Presidential party attended Ford's Theatre, the screen partition was removed and the two boxes united into one.¹⁵² At such times, additional furniture, usually a fancy tufted sofa and rocker, was brought from H. Clay Ford's living quarters on the third floor of the south addition and placed therein.¹⁵³ Fancy tufted chairs also added to the decor.¹⁵⁴ On these occasions, the door on the north side of the vestibule, leading to box 7, was usually locked because of the diverse angular construction of the box. Entry to the combined boxes was through the east door to box B.¹⁵⁵

The interior was papered with a dark-red figured wallpaper as can be seen in the detailed closeup of the Presidential box in Illustration No. 22.¹⁵⁶ Yellow satin draperies overhung Nottingham lace curtains and gave greater privacy. Over the draperies as can be dimly seen in the contemporary painting of the inside of the Presidential box by B. Gallart, a valance most probably hung. The contemporary sketch by A. Bergasus shows the probable design of the Turkish carpeting and provides some additional details about the

¹⁵⁰ ibid.

¹⁵¹ ibid.

¹⁵² ibid.

¹⁵³ ibid.

¹⁵⁴ ibid.

¹⁵⁵ ibid., and "Exhibit No. 48." The original door to box 7 is in the Lincoln Museum. See Illustration No. 27.

¹⁵⁶ ibid.

furniture.¹⁵⁷ Soft illumination reached the interior from a chandelier suspended about 12 feet from a cantilevered beam centered over the top of the box. This chandelier extended out about four feet at right angles from a point directly on top of the cornice¹⁵⁸ and hung directly in front of the center of the two arches enfaming the box.¹⁵⁹

h) Auditorium.--The auditorium was painted white with gold trim throughout and ornamental plaster work and mouldings divided the wall areas into large well-proportioned panels.¹⁵⁹ Fire hydrants and hose attachments throughout the theatre provided precaution against possible fire hazards. One of the principal features of the auditorium was an elaborately painted and decorated, inverted, saucer-shaped dome which undoubtedly provided additional light and ventilation.¹⁶⁰

i) Orchestra pit.--The orchestra pit was bow-shaped and about four feet wide at stage center. The pit then narrowed somewhat at stage left and stage right.¹⁶¹ Directly under the

¹⁵⁷McClure, op. cit., p. 24. See also Illustrations No. 28 and No. 31, "Contemporary sketch by A. Waud, giving a perspective of the scene surrounding the Presidential box." From Harper's Illustrated Weekly, ca. May 1865. Note especially notations identifying color of drapes and type of curtains; seating arrangement of the theatre, and doors to Presidential box and the orchestra pit.

¹⁵⁸Cf. Illustrations Nos. 20, 22, 23 and 50.

¹⁵⁹Ibid., and Sellers, op. cit., p. 10.

¹⁶⁰Sellers, op. cit., p. 10. The Brady photo, Illustration No. 23, and the Berghaus sketch, Illustration No. 32, give the sole corroborating evidence of these details.

¹⁶¹Cf. Illustrations Nos. 23, 26 and 32.

footlights, the pit was entered by two narrow doorways about two feet six inches in width.¹⁶² Its floor was probably about 18 inches lower than the level of the orchestra floor.¹⁶³ The pit appears to have been of sufficient proportions to permit a fair-sized theatre orchestra to play comfortably and to accommodate a piano.¹⁶⁴

j) The stage.--The stage was approximately 45 feet deep from downstage center to upstage at the rear wall and about 62.5 feet wide across the backstage. The stage house was about 44

¹⁶²Ibid.

¹⁶³Determined by the logic of sightlines, Demin to Olszewski, May 6, 1962.

¹⁶⁴Contemporary newspaper accounts, especially the National Intelligencer and the Evening Star, August 1863 to April 1865, passim, were extremely laudatory of the efforts of the members of Ford's Theatre orchestra. Although little was heretofore known of the composition of the orchestra, the names of the following musicians have come to light: William Withers, Jr., leader and 1st violin; his brother, Reuben Withers, 2nd violin; Isaac S. Bradley, violin; Wm. Musgine, violoncello; George M. Arth, bass violin; and Louis Weber, bass violin. There were also bells, timpani, triangle and drums in the orchestra. Scipio Grillo, part-owner of the Star Saloon, also played at the theatre, although his instrument is not identified. H. B. Phillips composed the song which was to be sung in Lincoln's honor on April 14, 1865, "Honor To Our Soldiers." Laura Keene loaned her Chickering piano to Ford for the singing of the song. Wm. Withers, Jr. taught Tad, Lincoln's favorite son, to play the drums. Withers also composed much of the standard repertoire of the orchestra, including the "Laura Waltz" among others. See Illustration No. 55, "Laura Keene's Chickering Piano, ca. 1865." Among some of the more important sources of the foregoing information are: Letters, Mrs. C. Forster (Bradley's daughter), Anderson, Indiana, June 17, 1961; Mrs. Gertrude Rodrigue (Withers' sister), Greenwich, Conn., August 15, 1961, to Colonel Randle B. Truett, Chief Park Historian, N.C.P.; Letters, Matt Demais, Beverly Hills, Calif., May to August 1961; Statement, Miss Hazel Arth (grandniece of George M. Arth), Washington, March 12, 1962; Letter and photo of Laura Keene's piano, J. B. Hendryx, Adv. Mgr., Aeolian American Corporation, East Rochester, N. Y., July 5, 1961, to Olszewski, Boston Transcript, June 15, 1898.

feet in height. The proscenium arch was about 36 feet in height at the curtain line and spread to a width of 38 feet at the box facades. The forestage was covered with green-baize carpeting and was about 17 feet from the edge of downstage center to the curtain line.¹⁶⁵ A drop curtain, upon which was painted a landscape and a bust of Shakespeare, was raised and lowered by two flymen on the fly-galleries located three-and-a-half stories above the stage.¹⁶⁶ To the rear of the drop curtain was the elaborate main curtain.¹⁶⁷ Four sets of five lines each appear at stage-right and stage-left, probably to indicate the position of scenery flats.¹⁶⁸ The central scenes were lowered from the fly galleries.¹⁶⁹ Stage lighting was provided by 17 gas lights enclosed by sconces to shade them as foot-lights.¹⁷⁰ Stage and house lights were controlled by a governor housed to the rear of the boxes on stage-right.¹⁷¹ The prompter's table stood at stage-right concealed by the edge of the proscenium.¹⁷²

¹⁶⁵Exhibit No. 48"; n. 114.

¹⁶⁶Ibid., especially Statement of Joe Simms, April 19, 1865, and "Examination before Justice Olin of John Miles, April 15, 1865." L.A.S. file, Judge A. B. Olin was a member of the Supreme Court, D.C.

¹⁶⁷See Illustration No. 23.

¹⁶⁸Exhibit No. 48."

¹⁶⁹James Lamb, Joe Simms, John Miles, op. cit., passim.

¹⁷⁰See Illustration No. 23.

¹⁷¹Gifford, op. cit.

¹⁷²John T. Ford and Gifford testimony in Surratt Trial, op. cit., passim.

A speaking tube, connecting the stage manager with the orchestra leader in the pit below stage, was located at the prompter's table.¹⁷³

A three-foot wide stage door in the south wall led from the Tenth Street passageway into the theatre on stage-left.¹⁷⁴ Opposite the wings on stage-left was a passageway leading from the basement stairs to the stage door.¹⁷⁵ In the southeast corner was a two-foot wide stairway along the south wall which led to the basement.¹⁷⁶ This stairway also provided access to the orchestra pit and unhindered passageway from stage-right to stage-left through the basement and by the stairs along the north wall, to the small exit door at the rear alley.¹⁷⁷ This door was about 3 feet by 7 feet and opened inward.¹⁷⁸ Trap-doors covered both stairways.¹⁷⁹

The passageway on stage-right varied in width according to the manner in which the scenery was piled along the north wall to the rear door.¹⁸⁰ Generally this passageway was kept clear to provide

¹⁷³ Sollers, op. cit., p. 9.

¹⁷⁴ Ford, op. cit. See Illustrations Nos. 34, 35 and 56. Note also Debenay's testimony, op. cit.

¹⁷⁵ Ibid. and "Exhibit No. 48."

¹⁷⁶ See Illustrations Nos. 34 and 35, Debenay, op. cit.

¹⁷⁷ Ibid.

¹⁷⁸ Ibid., and Illustration No. 33. "Examination of Joseph B. Stewart before Justice Olin of the Supreme Court, D.C., April 15, 1865." L.A.S. file.

¹⁷⁹ Testimony of Wm. Withers, Jr., Surratt Trial, op. cit., p. 104.

¹⁸⁰ "Exhibit No. 48."

for an orderly movement of stage scenery and for the unencumbered entrance and exit of actors awaiting their cues in the adjoining green-rooms in the north wing.¹⁸¹ A 3 x 8 foot door connected the north wing and stage-right.¹⁸²

The stage machinery was operated from the flies. Standard scenery, special effects and drops were controlled by ropes, pulleys and sandbag counter-weights.¹⁸³ The paint bridge was about 11 feet above the flies and extended across the rear of the theatre.¹⁸⁴

The carpenter shop was on the fourth floor of the north wing. It probably opened onto a platform from which one flight of steps ran up to the paint bridge and another ran down to the fly gallery at stage-right.¹⁸⁵ About 40 to 50 eighty-foot lengths of hemp border ropes were fastened to the pin rails and released as required to raise and lower the scenery.¹⁸⁶ The windows in the rear wall of the theatre, one on stage-right, the other on stage-left, opened off the fly galleries. They were about on the same level but larger than the windows on the third floor level of the north wing.¹⁸⁷

¹⁸¹ Ford testimony in Pitman, op. cit., p. 102.

¹⁸² Ibid.

¹⁸³ Lamb, Sims and Miles in Pitman, op. cit., passim. Ibid., L.A.S. file.

¹⁸⁴ Clifford and Lamb, L.A.S. file.

¹⁸⁵ Lamb, op. cit.

¹⁸⁶ Lamb testimony in Pitman, op. cit., p. 106.

¹⁸⁷ Ex. Illustrations Nos. 55 and 59, "View of rear wall at time of collapse, June 9, 1893."

k) The basement.—The basement of the theatre was fully excavated from the east wall to the front edge of the stage.¹⁸⁸ The maximum width of the basement was about 44 feet six inches east to west and 64 feet north to south.¹⁸⁹ The north wing and south addition were unexcavated. Floor joists rested on the bare earth. Brick arches may have supported the stage and boxes. The portions of the first floor of the theatre which were not under the stage rested directly on bare earth.¹⁹⁰ The two stairways, already described, were located in the northeast and southeast corners of the theatre as shown on the drawing bearing the name of "Jno T. Ford."¹⁹¹

l) The north wing.—The north wing was a four-story, L-shaped building, approximately 23 x 48 feet with a central passageway off of which rooms opened to the east and west. Each floor was connected by a narrow stairway.¹⁹²

The stage manager's office occupied the west room on the first floor. The green-room was on the east. Rooms on the second and third floors were used as dressing rooms.¹⁹³ The upper and lower

¹⁸⁸Cf. "Casey Report, 1878"; "Sewell Report No. 1, 1893."

¹⁸⁹Locraft Plans, Sheet No. 3.

¹⁹⁰See drawings accompanying Sewell, op. cit.; Illustration No. 59.

¹⁹¹See Illustrations Nos. 34 and 35.

¹⁹²Testimony of Louis J. Carland in Pitman, op. cit., pp. 108-109.

¹⁹³Ibid.

floors were connected by the narrow stairway at the north end of the wing. Although this stairway was just wide enough for the passage of ladies in full dress costumes,¹⁹⁴ it was too narrow to permit lumber to be carried upstairs to the carpenter shop on the east side of the fourth floor. The wardrobe room occupied the west side.¹⁹⁵ As already described, a door led from the fourth floor to the theatre fly galleries and the paint bridge.

Windows faced west on a narrow arcaway between the wing and the building adjoining Ford's on the north.¹⁹⁶ Two windows were also installed on each floor of the rear or east wall.¹⁹⁷ Chimneys were located on the northeast and northwest corners.¹⁹⁸ Gas lighting was used throughout the north wing and rest rooms most probably occupied convenient locations.

m) South addition.—The south addition was a three-story brick building built by Ford in 1863 as an extension of his theatre.¹⁹⁹ A combined restaurant and bar, known as Peter Taltavul's

¹⁹⁴Ibid., and Ford, op. cit.

¹⁹⁵Carland, op. cit.

¹⁹⁶See Illustration No. 36. Note the indication of a window in the west wall.

¹⁹⁷See Illustrations Nos. 33 and 59.

¹⁹⁸Loecraft Plans, Sheet No. 9.

¹⁹⁹National Intelligencer, April 18, 1863.

"Star Saloon," occupied the first floor.²⁰⁰ The second floor, which was used as a cloakroom and lounge of the dress circle, was connected to it by a double doorway. Larger windows on this floor of the building provided additional light and ventilation for what was considered to be a spacious lounge.²⁰¹ Rest rooms were most probably at the rear for the convenience of dress circle patrons. Because of the difference in the floor levels of this building and Ford's Theatre, all connecting doors descended stepwise to the lower levels of the south addition. H. Clay Ford and James R. Ford occupied rooms on the third floor which they could reach through the door from the lobby of the dress circle or through another doorway cut at the level of the family circle by H. Clay Ford in 1863.²⁰² An outside stairway also provided ready access from the theatre to the rear of the second floor. Finally, a three-foot wide covered passageway ran between the theatre and the Star Saloon and gave the actors quick passage from Tenth Street to the stage door in the south wall of the theatre.²⁰³ And it was through this passageway that John Wilkes Booth was to pass while on his way to assassinate President Abraham Lincoln on Good Friday, 1865.

²⁰⁰See Illustration No. 38. Testimony of Peter Taltavul, L.A.S. file. John M. Taltavull, great grandnephew of the former owner of the Star Saloon; is now an employee of N.P.S.

²⁰¹Ibid., and National Intelligencer, February 21, 1865.

²⁰²See Illustration No. 51. These Were Actors, p. 306. Statements, Frank Ford and George D. Ford to Olszewski, New York, April 8, 1962.

²⁰³See Illustrations Nos. 34 and 35.

PART III

APRIL 14, 1865 AND ITS AFTERMATH

a. Introduction.--Throughout the period of its existence, from August 27, 1863, to the fatal day, April 14, 1865, that was to close its doors as a center of histrionic amusement in the Capital City, Ford's Theatre presented the best in theatrical and musical talent that was available on the American stage. According to the final playbill of that night, Ford had staged in the theatre's two seasons 495 nightly performances.

Without a doubt much of Ford's success was due to the expense and pains he had incurred in constructing a theatre that was considered to have few, if any, superiors even in the largest cities of the nation. Ford's Theatre had magnitude; it was complete; it had elegance. Its style had brought together the finest mechanical skill and artistic talent. For its size, the ventilation was perfect and the supply of fresh air conveyed through the theatre made it as comfortable as a drawing room, even when playing to a capacity audience. It had complete protection against fire and accident. Ford's operation of his theatre was considered to be superior to that of his leading competitor, Leonard Grover of the National, and Ford's Theatre was the scene of many a brilliant performance which was graced by the presence of the leading family of the nation--the President's.

Up to 1865, Lincoln had attended Ford's Theatre eight times: five times in 1863, and three times in 1864. Sometimes, in addition,

the President's wife, Mary, attended with her own party. In 1863 the President had seen Maggie Mitchell in "Fanchon, the Cricket," on Friday, October 30; John Wilkes Booth in "The Marble Heart," on Monday, November 9; and three performances of his favorite Shakespearean actor, J. H. Hackett, in "Henry IV," on Monday, November 14; the same performance the following night, November 15; and in "The Merry Wives of Windsor," on Thursday evening, December 17, 1863. In 1864, Lincoln attended a performance by Edwin Forrest in "King Lear," on Friday, April 8; a Sacred Concert on Sunday, June 19; and a Treasury Ball and Concert on Monday, December 19. On these occasions, H. Clay Ford, who operated the theatre as Treasurer with his brother, James, as Business Manager, took special pains to decorate the Presidential Box for these gala performances. John T. Ford usually divided his time between his Holliday Street Theatre in Baltimore and Ford's in Washington.

b. Ford's Theatre, April 14, 1865.---On April 14, 1865, Washington was enjoying an air of gaiety and excitement reigned throughout the city. The Civil War had ended and many of the 200,000 soldiers visiting the city hoped to catch a glimpse of their favorite hero, General U. S. Grant, commander of the victorious Union forces. Ford's Theatre was also the scene of anticipation for Lincoln had finally accepted an invitation from Ford to attend the performance that evening. Laura Keane, Harry Hawk, and John Dyott were winding up their two-week engagement at the theatre with Ford's stock company. The play scheduled was to be a benefit for Miss Keane of Tom

Taylor's "Our American Cousin." Because of the nature of this Historic Structures Report on Ford's Theatre, however, only the barest details will be enumerated of the events of that fatal day to complete its scope.

A messenger arrived at the theatre from the White House about 10:30 AM to reserve the Presidential Box for the performance that evening. It was expected that the President would have as his guests General and Mrs. U. S. Grant. James Ford, with the help of H. B. Phillips, an actor of the Ford stock company, wrote the notice that appeared in the Evening Star about 2:00 PM that afternoon and in the National Intelligencer. New handbills were also ordered printed. When H. ("Harry") Clay Ford returned from breakfast about 11:30 AM, James ("Dick") informed him of the President's coming. Because of the rehearsal going on at the time, however, Harry had to wait to decorate the Presidential Box. Later that day the notices and handbills had to be changed when it was learned that General Grant would not attend the theatre because of illness in his family. Extra playbills and handbills, which runners of the theatre passed out on the streets, were printed to attract the military units on leave in the city.

Sometime that afternoon, between 3:00 and 6:00 PM, Harry Ford personally decorated the Presidential box because of the illness of Thomas J. Raybold, whose normal duty it was to attend to such matters. Harry Ford had placed in the box three velvet-covered armchairs, a velvet-covered sofa, and six cane chairs, all being brought from the

green-room and the stage. He had "Peanuts" Burroughs, the colored boy who was doorman at the stage door to the Tenth Street passageway, bring a walnut rocker from Ford's rooms on the third floor of the Star Saloon building attached to the theatre. Ford also placed two American flags on staffs at each end of the expanded box, draped two more on the velvet-covered balustrade of each box (7 and 8), and at the center post placed a blue Treasury Guards regimental flag. Ford added an additional touch to these normal decorations of the Presidential Box when he placed a gilt-framed engraving of Washington on its central pillar for the first time. Edward ("Ned") Spangler, one of the stage hands, and Raybold, moved the partition, which usually separated the two boxes, to the east side of the Presidential Box. Because a triangular corner was formed in box 7 when the partition was removed, Raybold placed the walnut rocker with its rockers pointing west towards the audience, in that corner. Even though the locks and keepers on the two doors of the passageway behind the boxes had been broken the previous month, no one had taken the trouble to call Gifford's attention to this matter. As head carpenter of the theatre, he was responsible for their condition. Despite all attempts to prove, without success, that the hole in the door to box 7 was bored by Booth that same afternoon, a recent letter from Frank Ford of New York City may clarify this fact. In part, his letter states:

As I told you on your visit here in New York, I say again and unequivocally that John Wilkes Booth did not bore the hole in the door leading to the box President Lincoln occupied the night of the assassination, April 14, 1865

The hole was bored by my father, Harry Clay Ford, or rather on his orders, and was bored for the very simple reason it would allow the guard, one Parker, easy opportunity whenever he so desired to look into the box rather than to open the inner door to check on the Presidential party.....

My father would always "blow his top" ... whenever he read or heard of this historical absurdity ... and would always finish ... by saying, "John Booth had too much to do that day other than to go around boring holes in theatre doors."¹

Nevertheless, even if Booth did not personally attend to this matter which worked to his advantage in carrying out his nefarious plan, someone familiar with Ford's Theatre did prepare the bar and scoop the plaster out of the wall so that the entrance door to the passageway leading to the Presidential box could be secured behind him.

c. The Assassination of the President.--On Tenth Street that evening, Ford's Theatre presented an atmosphere of theatrical gaiety coupled with the religious mystery of Good Friday, 1865. The glimmer in the damp weather of Holy Week of the huge gas lamp standing in front of the theatre at the sidewalk platform was enhanced by the sickly, yellowish flame of black, smoking tar torches stuck in barrels running down the street to Pennsylvania Avenue. At each barrel stood a barker yelling, "This way to Ford's." Inside the theatre, a gala evening was looked forward to and Laura Keane had lent the Fords her personal Chickering piano for use that evening for the singing of a special song "Honor to Our Soldiers" composed

¹Letter, Frank Ford to Giszewski, New York, N. Y., April 13, 1962. These views are corroborated by the letter writer's brother, George D. Ford, op. cit., who is also in New York City. See Appendix "D."

for the occasion by Wm. Withers, with lyrics written by H. B. Phillips. The song was to be sung by the entire company at the close of "Our American Cousin." While the house was not crowded to capacity at all levels, there was a good sized audience, eager to see the President. Because of Lincoln's anathema to any body-guard, "it was not the custom when the President ... came there to place a sentry at the door or a man to keep the public peace," this custom was adhered to that night. Earlier that day, Booth had been seen around the theatre twice.

About 8:30 PM, the President and Mrs. Lincoln, accompanied by Major H. R. Rathbone, the President's military aide, and Miss Clara Harris, his fiancee and the daughter of Senator Ira Harris, of New York, entered the theatre through the second door of the lobby. John F. Parker, detailed to the White House to guard the President, joined the party at the theatre. John M. Buckingham, the doorkeeper and main ticket collector, greeted them as Parker escorted the Presidential party up the stairs to the dress circle, through its lobby and down the steps along the south wall. Undoubtedly, the Presidential party paused long enough to check their coats and wraps at the lounge of the south addition. Just as they got to the door to enter the passageway to their seats, Lincoln paused and bowed to the audience to acknowledge their stormy and enthusiastic greeting. Onstage "Our American Cousin" was going smoothly and Lord Dundreary (E. A. Emerson) was telling Florence Trenchard (Laura Keane) why a dog wags its tail. Withers stopped the orchestra as soon as he became conscious of the commotion aroused by the President's arrival,

and struck up "Hail to the Chief" as stage action was halted, the audience rose, and all eyes were turned toward the President.

During the playing of the song, Mrs. Lincoln led the party into the passageway and entered the Presidential Box by the east door, the door to box 8. All then acknowledged the audience's welcome. Mrs. Lincoln then sat in a cane chair next to the President's rocker in box 7; Miss Harris occupied the armchair nearest the stage; the President sat in the rocker farthest from the stage where he was barely visible to the audience. Major Rathbone sat on the velvet-covered sofa behind Miss Harris and toward the rear of box 8. One of the armchairs and five of the cane chairs remained unoccupied. Although the doors were closed, the locks on all were broken and they could be easily pushed in. Parker, the sole body-guard permitted by the President, sat outside the entrance door but shortly left his post. The entire Presidential party was thus left unprotected. During the performance, the audience occasionally caught glimpses of Lincoln's profile and saw his left hand resting on the flag-draped balustrade.

Meantime, Booth rode up to the back door of the theatre on his roan mare about nine-o'clock. He came in the rear door and called for Ned Spangler. Debonay, who shifted scenes on SL, passed the message along. Spangler, who had just shifted a scene into place on SR, went out and Booth entered the theatre, asking Debonay if he could cross the stage. Debonay told Booth he could pass under the stage. He then accompanied the actor down the stairway on SL to the basement, crossed under the stage, and came up the stairway on SR.

Booth then hurried down the SR passageway and out through the stage door behind the Presidential box. After Booth had passed out the stage door, Spangler called for Peanuts, who was on duty at this point, to come and hold Booth's horse so that he (Spangler) could return to his duties on stage. By this time Booth had entered the Star Saloon where he was being served by Peter Taltavul.

Shortly after ten o'clock, Booth walked into the theatre, checked the time on the lobby clock, walked past Buckingham and mounted the stairs to the dress circle. He paused a few moments to observe the progress of Scene 2 of Act III onstage, quickly entered the passageway to the Presidential Box, and secured the door behind him with the previously prepared bar. He shoved it into the hole in the wall to countersink it against the door to avoid interference with his plans.

Booth then entered the Presidential Box by the door to box 8 and because of the darkness was able to move around behind the President without detection and fire the fatal shot. Hearing the report, Major Rathbone leaped to his feet, and grappled with the assassin who stabbed him twice. Booth then vaulted over the balustrade of box 7 to the floor of the stage below, tearing a hole in the green baize carpeting which covered the forestage. In his jump, the spur on Booth's right foot turned over the picture of Washington and tore a rent in the blue Treasury Guards flag. Although the bone of his right leg was fractured, Booth was able to make good his escape with little trouble by running across stage and down the comparatively clear passageway on SR. On his way Booth slashed Withers twice and

disappeared through the rear door, jerking it closed after him. Booth then seized the reins of his horse from Peanuts, knocked him to the ground, jumped on his horse and made good his escape through the alley to the rear whose exit was on F Street. Inside the theatre a hushed stillness pervaded the atmosphere the moment the enormity of Booth's crime was realized, for it was reminiscent of the stillness which had overshadowed the earth earlier that day in memory of the death of the Redeemer.

d. Aftermath of Lincoln's Death.—President Lincoln's death at 7:22 A.M. the following morning in the Peterson House, across the street from Ford's Theatre, ended the use of the building as a theatre. Military guards had been immediately posted at the theatre and access to it only permitted by special pass from the Judge Advocate's Office, War Department. For a few days several of the theatre employees were allowed to sleep in their regular rooms in the north wing of the structure and several of the musicians and actors were allowed to remove their personal possessions. Fortunately, Mathew Brady was permitted to photograph the interior of the theatre as it was at the time of the assassination and today his photographs constitute one of the most important documentary sources on the appearance of the interior and exterior of Ford's Theatre as of April 14, 1865.

Lt. Simon P. Currier of the Judge Advocate's Office was ordered to draw a plan of the stage of Ford's Theatre, establishing precise measurements and the location of all stage paraphernalia used that night in addition to listing all persons associated

with the production of OUR AMERICAN COUSIN. Minute measurements of the boxes were also made. This plan was subsequently used during the trial of the conspirators and identified as "Exhibit No. 48." During the trial which lasted from May to July 1865, members of the court and jury visited the theatre on occasion to establish the veracity of statements made during the trial proceedings.

John T. Ford, the owner, received official permission to re-open the theatre after the hanging of the conspirators on July 7, 1865. He advertised that THE OCTOBER, the play which had been scheduled for Saturday night, April 15, 1865, would be given on the evening of July 10, 1865. Although he sold over 200 tickets for the performance, Ford received so many anonymous letters from outraged citizens, threatening to burn the theatre or stop the play if his theatre, now hallowed by the death of the Martyred President, should re-open as a place of amusement, that the Judge Advocate ordered a troop of soldiers to be stationed at the theatre and to deny admission to all comers. A company of cavalry was also held in readiness on the outskirts of the city in case of emergency.

When the theatre opened that night Ford refunded the purchasers the price paid for their tickets of admission. Despite a fairly large crowd milling in the streets nothing untoward occurred for a placard had been placed on the door reading, "Closed by Order of the Secretary of War." This was Ford's last attempt to stage a theatrical performance in the building. Shortly thereafter the theatre was taken over by the government to be converted and remodeled into a three-story office building. Ford was paid

\$1,500 per month for the lease of the building until such time as Congress would appropriate sufficient money to authorize the purchase of the building. In July 1866 Ford was paid \$88,000 as a final settlement by the Treasury Department for the purchase of the structure, having already received \$12,000 in rentals under the terms of the original lease between Ford and the Office of the Quartermaster General, War Department.

Once the building was taken over by the government, the Quartermaster General started to convert the theatre into a three-story office building for the use of the government, owing to the shortage of office space in post-war Washington. Richard Dunbar of New York City was awarded the contract, his bid being \$28,000. In mid-August 1865 Dunbar began tearing out the interior of the theatre and by December of that year had remodeled the building to such an extent that the Surgeon General was authorized to take it over for the use of the Army Medical Museum. The building was used for this purpose until 1887 when Congress appropriated funds for the construction of an independent Army Medical Museum at the corner of 7th Street and Independence Avenue, Northwest.

From 1866 to 1887 only the third floor had been used by the Medical Museum. The Office of Records and Pensions, the Adjutant General's Office, used the first and second floors of the remodeled theatre building, which became known as "Old Ford's Theatre Building," to compile the official pension records of veterans of the Civil War. When the Surgeon General vacated the building in 1887,

the Adjutant General took over the entire structure.

Tragedy struck the theatre building once again on June 9, 1893, when a 40-foot section of the front of the building collapsed from the third floor hurling men, desks, and heavy file cases into the cellar, killing 22 government employees and injuring sixty-five others. The cause was not only due to overloading the floor but also to the negligence of a building contractor, George W. Dant, who was excavating under the pillars in the cellar improperly and without sufficient shoring to support the floors. Following congressional investigation of the tragedy, the building's career as an office structure was ended but with minor activities being allowed in it thereafter.

From 1893 to 1931 the building served as a publications depot for the Adjutant General. In 1931, the Ford's Theatre Building was turned over to the Department of the Interior and the Lincoln Museum was installed on the first floor, the upper stories being used for small office forces. The north wing and south addition had been used during this period as subsidiary offices, the latter serving mainly as a recruiting station of the War Department during World War I and for some time thereafter. In 1930 the south addition was demolished and today the land on which the building stood (part of lot 9) serves as a parking area for staff members of the Lincoln Museum and the Historical Section, Region VI, National Park Service.

From time to time throughout the foregoing period various modifications were made in the building, particularly after the

collapse in 1893. The most important of these modifications which actually changed the structure from its original dimensions and appearance was the raising of the first floor $7\frac{1}{2}$ inches from its original base; the strengthening of the north wall in 1878; the complete rebuilding of the east wall by the Corps of Engineers in 1894, and the installation of larger windows with ventilators on the second and third floors of the west facade. The appearance of the east wall, for instance, was completely changed from its original design for the large scenery door and the small door through which Booth escaped were not re-installed when the east wall was rebuilt. Fortunately, sketches which appeared in Harper's Illustrated Weekly and Frank Leslie's Illustrated Newspaper in May, 1865, and depositions of Ford's Theatre employees have enabled the Architectural Branch, Region VI, National Park Service, to definitely re-establish the appearance of the east or rear wall as it was in the original theatre. The removal of the large ventilators from the roof, the installation of the skylight and smaller ventilators; the finishing off of the cornices and the installation of a ventilating window in its center; and the enlarging of the four windows on the second and third floors of the building have all been verified from the various reports of the occupants of the building and the reports and drawings of the Quartermaster General and the Corps of Engineers who actually carried out the work of remodeling the structure. The photos, the most important of which are included in the present report, identify these changes and authenticate current observations.

With respect to the interior furnishings of the theatre, the Quartermaster General removed 988 chairs which were presumably used in government offices. Although the Historical Branch, Region VI, National Park Service, has conducted an extensive investigation to obtain samples of these chairs no trace of them has been found. One report stated that three of the chairs were in use in the Supervisor's Office of the Culpeper National Cemetery, at Culpeper, Virginia, as late as 1935. Investigation, however, revealed that they had been disposed of when new furniture was recently purchased.

In 1866 Ford was authorized by the Quartermaster General to remove the posts which supported the dress circle and family circle, the proscenium arch, and undoubtedly other miscellaneous materials which could not be used by the government. Most probably Ford used these materials when he constructed his new Ford's Theatre also known as "Ford's Grand Opera House," in Baltimore, Maryland, in 1871. Although several trips have been made to this theatre and the records of the Ford Family Papers intensively researched no evidence has been uncovered as to the actual use of these materials from his Washington theatre. However, according to a recent interview with George D. Ford, the remodeling of Ford's in Baltimore over the years resulted in any materials of such age being replaced by more modern and fireproof devices. With the Baltimore Ford's Theatre scheduled for demolition, the possibility of recovering any of the original stage paraphernalia or apparatus

used in the original Ford's Theatre, Washington, has now vanished. Nevertheless, under present plans and with the completion of the historical report and the architectural drawings, there can be little doubt that the present building can be restored to the original appearance of Ford's Theatre as of the night of April 14, 1865.

7. ARCHITECTURAL DATA

NOTES FOR THE RESTORATION OF FORD'S THEATRE

a. Instrument Control.--The levels and transit lines established by the Bernard F. Locraft Engineering Report of 1955 are used consistently as a reference to locate features of the existing structure which are to be retained in the restored theatre. The use of these reference lines is considered necessary because in this building, as in many historic structures, the walls are not plumb, the corners are not square, and the floors and ceilings are not level. The datum used for the restoration drawings is $7\frac{1}{2}$ inches below the existing first floor level at the center of doorway No. 5 on Tenth Street.¹

b. The Basement Plan.--The conjectural basement plan is shown partly excavated and partly unexcavated. It is known that the understage area of the theatre was excavated because there are

¹"Specifications for the alteration of Ford's Theatre into a Fire Proof Depository for Public Records," Chief Quartermaster's Office, Depot of Washington, D. C., August 4th, 1865, by D. H. Rucker, Brevet Major General and Quartermaster. The contract for the conversion of the theatre into a fireproof building was made for \$28,500, and signed on August 17, 1865, by Richard Dumbar of Brooklyn, N. Y., and the Quartermaster General. Copy in Ford Theatre Collection; original in Record Group 92, National Archives, file No. 57078. The specifications of this contract stated that the level of the first floor was to be raised seven and one half inches above the then existing floor level. This floor level is now in existence and known to be at elevation 29.80'. The datum used for the restoration of Ford's Theatre will be elevation 29.80' - .62 or 29.18'. The 29.80' elevation was determined by the engineering firm of Bernard F. Locraft based on datum supplied in 1955 by the D. C. Highway Department

several references to people passing under the stage.² On an 1865 sketch plan, for instance, bearing the name of "John T. Ford," the theatre owner, stairways are shown in the northeast and southeast corners of the building, descending to the basement.³ The finished sketch plan was probably drawn by a draftsman from a cruder pencilled sketch actually "drawn from memory" by John T. Ford when he was held in Capitol Prison during April and May 1865.⁴ The completed sketch shows some degree of skill in the draftsmanship and lettering.

The front of the stage and the front of the orchestra pit probably were constructed of masonry to act as retaining walls to hold back the unexcavated earth under the front part of the theatre, that is, the portion under the orchestra, parquette circle and

²George S. Bryan, The Great American Myth (New York: Carrick & Evans, Inc., 1940), p. 174. Testimony given at the trial of the conspirators states, according to Bryan, "Opening behind the rear door (alley door of the theatre) a covered stairway led to the region below stage. De Bonay went down these stairs, crossed under the stage to the O. P. (opposite prompter) side De Bonay followed Booth under the stage and up on the other side; Booth then going out of the stage entrance, through the alley (passage) and into Taltavul's Saloon."

³John T. Ford drew the original sketch in prison some time during April or May 1865. The original sketch is in the Ford Family Papers, Maryland Historical Society, Baltimore, Maryland. The diagrammatic plan was probably drawn by a draftsman from the foregoing copy. Original draftsman's sketch with Ewing Papers, MSS Division, L. C., and reproduced in Information Bulletin, Library of Congress, 19, No. 43 (October 24, 1960), 611.

⁴Ibid.

lobby. The footings, columns and piers shown on the basement plan probably were originally arranged in this manner to support the features shown on the 1865 plans and photographs.⁵ Unfortunately, there is no proof of this arrangement since the original architectural plans, if they existed, have not been found to date.

Furthermore, all vestiges of the condition of the original basement were removed by the construction contractor, Richard Dunbar of New York City, in 1865, when he prepared supports for the remodeled three story interior which transformed the theatre into an office building.⁶

The 1865 photographs also show what appears to be vertical boards across the front of the understage and over the understage retaining wall on the orchestra side. Perhaps this could be interpreted as meaning that there was a stud frame wall resting on the masonry retaining wall on which to nail the vertical boards. The doors in the understage front wall are also shown on these 1865 photographs.⁷

⁵Numerous photographs made in April and May 1865 by the famous Civil War photographer, Mathew P. Brady and his assistants, show many architectural details of the interior and exterior of Ford's Theatre. They are of exceptionally fine quality for this early period and clearly show much of the desired architectural detail. Copies of these photographs have been obtained from the following sources: (a) Library of Congress, Washington, D. C. (b) Illinois State Historical Library, Springfield, Illinois. (c) U. S. Army Signal Corps, Brady Collection, National Archives, Washington, D.C. (d) Region VI, N.P.S., L.M.C. and F.T.C.

⁶See n. 1.

⁷See n. 5d.

c. The Ground Floor Plan.—According to a diagrammatic ticket sales plan lithographed in 1863,⁸ the seating arrangement of the theatre was located symmetrically on either side of a longitudinal centerline through the building. After several trial and error attempts, it was found that the most logical seating arrangement which matched the most points of reference in 1865 photographs fell into a precise geometrical pattern.⁹ This pattern fitted neatly into a space that coincided with certain references to the seven-foot wide Tenth Street lobby,¹⁰ and to a doorway which provided access to the stage directly behind the boxes in the south wall. The existing plaster on the wall at this location has been removed and the bricked up opening of the door has been found.¹¹

⁸ Original in Harvard University Library, Theatrical Collection, Cambridge, Mass.

⁹ See n. 3.

¹⁰ Trial of John H. Surratt in the Criminal Court for the District of Columbia, I (Washington: French & Richardson, 1867), 560, referred to hereafter as Surratt's Trial. During the trial Gifford testified as follows: Q. By a Juror. How wide is the space between the outer wall of the theatre and the wall on which the clock was? A. The width of the vestibule (lobby), which was about seven feet; and the wall was three feet thick. (The Tenth Street Wall. The clock was mounted on the inside wall.) Q. By Mr. Merrick: Give the general dimensions, all round, of that vestibule (lobby). A. I suppose the length of the vestibule was in the neighborhood of thirty or thirty-two feet It was about seven feet wide as you entered . . . in the centre.

The foregoing statements mean that the lobby was wider on the ends than at the center. They also help determine the length and width of the lobby and the location of the clock. These dimensions check well with the spaces on the new reconstructed plans.

¹¹ See n. 2

The seating alignment was determined by locating these two features in their precise position and then sliding the symmetrically balanced seating arrangement east and west along the centerline of the plan until the seating to fit into only one suitable position according to the images on the available photographs.¹²

A railing separated the orchestra seats from the orchestra pit.¹³ Gas foot lights with sconces were located above the orchestra pit in the usual place along the front edge of the stage.¹⁴

The measurements of the private boxes were obtained from a sketch plan that was made by an U. S. army officer for use at the military trial of the conspirators.¹⁵ These measurements coincided with the geometrical seating plan and corresponded with numerous references to the 1865 photographs.¹⁶ In this sketch plan, however, the front of the stage was shown curving the wrong way, that is, in

¹² See n. 5.

¹³ Ibid.

¹⁴ Frank Leslie's Illustrated Weekly, May 20, 1865.

¹⁵ Measurements of the boxes and stage and a plan supporting these measurements was made by Lt. Simon P. Carrier by order of Colonel Timothy Ingraham, Provost Marshall, General Defenses North of Potomac, on April 24, 1865. The report and diagram of the stage were used during the trial of the conspirators. Original in R.G. 153, NA, "Exhibit No. 48." See also n. 32.

¹⁶ Ibid. and n. 5.

toward the back of the stage instead of out toward the audience.¹⁷

A four-foot wide passage provided access to the theatre stage from Tenth Street through the door farthest north on the west elevation of the south addition. The passageway was neatly paved, boarded and papered. It ran along the south wall of the theatre and along the north side of Taltavul's combined restaurant and saloon to a glass windowed stage door.¹⁸ Another door in the south wall of this passageway led directly into the saloon.¹⁹

The new ground floor plan of the south addition was made from several original sources which include: photographs from 1865,²⁰ photos of scars shown on the south wall of the theatre when the

¹⁷Ben Parley Poore, (ed.), The Conspiracy Trial for the Murder of the President, I (Boston: J. E. Tilton & Co., 1865-1866), 463, citing testimony given by Gifford, says: "This line on the stage curves out. It is just the reverse of what the gentleman who drew this has intended for it."

¹⁸Daily National Intelligencer, April 18, 1865.

¹⁹Louis J. Carland stated in his testimony given in Surratt's Trial, I, 571, the following in answer to questioning by Counsel J. H. Bradley: Q. When you went into this saloon (Taltavul's Star Saloon) did you see anything of Mr. Booth? A. Mr. Booth was just going out of the front door as we entered through the side door. (The location of a door in the north wall of the saloon, connecting it with the passageway, appears to be clearly indicated.) Q. How long did you remain in the saloon? A. Until we had our drink . . . (then) we passed out at the front door and stood at the back door of the entrance where the attaches of the theatre go in . . . Mr. Gifford and I stood at first a little nearer the back door, near the private entrance (the door in the north wall of the saloon). Carland's statements also appear to refer to a second door, or an airlock, inside of the front door of the passageway leading from Tenth Street.) Then we moved more out on the sidewalk up to the carriage platform that was in front of the theatre." Alexander Gardner's photograph shows this platform. See n. 20.

²⁰Photograph by Alexander Gardner.

south addition was demolished in 1930,²¹ Lt. John S. Sewell's drawings of 1893,²² court testimonials and biographical novels. An outside stairway led from the ground floor to the second floor rear of the south addition.²³

The door to the ticket office was located just inside of doorway No. 5, according to testimony of Henry Clay Ford.²⁴ The location of the ticket office was verified from the sketch plan drawn from memory by John T. Ford.²⁵ A small window was located between the ticket office and the parquette circle.²⁶

The locations of the stairways leading from the lobby to the dress circle and the stairway to the family circle from the Tenth Street doorway No. 5 were also based on John T. Ford's 1865 sketch plan.²⁷ The exact way these stairways are shown on his plan, however, are highly illogical. If built in the manner

²¹ Post-Civil War photographs, L.M.C.

²² On July 25, 1894, Adtl. 2nd Lt. John S. Sewell, C.E., prepared a report of progress being made on the repairs to the Ford Theatre Building for Colonel John M. Wilson, C.E., in charge of Public Buildings and Grounds. Original in R.C. 42, N.A.

²³ Bryan, op. cit., p. 170.

²⁴ Poore, op. cit., III, 7.

²⁵ Ford sketch, op. cit.

²⁶ H. Clay Ford, brother of John T. Ford and Treasurer of Ford's Theatre, stated in a deposition made on April 20, 1865: "There is a small window looking into the theatre. It is large enough for two or three of us to look through, one head above the other." See depositions in L.A.S.

²⁷ Ford sketch, op. cit.

shown they would be impossible to use. A feasible stairway design is shown on the new plan. This is a workable interpretation of what Ford may have been attempting to indicate on his plan.²⁸

When the theatre was built, there was no central heating system. Niches shown on plans on the west side of the rear aisle on either side of the theatre were possibly stove niches.²⁹ Chimneys which are close at hand could have provided the necessary draft. Therefore, these stoves, if they existed at all, could have provided some measure of heat although not as much as would have been necessary to provide the large amount of radiation required to heat the theatre comfortably. The Ford Theatre in Baltimore, which was built in 1873 by the same builder, James J. Gifford, also contained similar niches. The large number of gas light fixtures may have also provided a supplementary amount of heat for the theatre.³⁰

The steps on the new plan of the theatre are shown in the same position they occupied as shown in the 1865 photographs.³¹ The grade along the Tenth Street sidewalk has since been lowered.

The arrangement of the first floor plan of the north wing is based on the report by Stanley W. McClure, entitled, Historical

²⁸ Ibid.

²⁹ See n. 8.

³⁰ See n. 5, 13.

³¹ See n. 20

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and Architectural Features of Ford's Theatre. This report has several authentic historical references to the north wing which appear to be significant and which check with other known factors.³³

The doors and windows in the east wall are in the same position in which they were shown in an 1865 newspaper illustration,³⁴ and interpreted from a photograph taken in 1893 immediately after the internal collapse of a portion of the front part of the building.³⁵ The east wall was rebuilt in 1894 with an entirely different window and door arrangement. The door in the east wall, through which the assassin, John Wilkes Booth, escaped, swung in with hinges on the left and a

³² Stanley W. McClure, Historical and Architectural Features Significant in the Restoration or Partial Restoration of Ford's Theatre (Washington: U.S. Department of the Interior, N.P.S., N.C.P. (1956), passim.

³³ Carland again testifies in Poore's, op. cit., I, 55: "Ritterspaugh was sleeping in what is called the manager's office. Mr. Gifford's bed is in it as the first floor is off the green room." The green room was actually across the hall. William Withers, Jr., states in Ibid., p. 200, "As you go up the stairs, there is a star's room on the first floor."

³⁴ A. Berghaus drew a pen and ink sketch of the scene for Frank Leslie's Illustrated Newspaper, May 13, 1865.

³⁵ See n. 5.

lock on the right as it was approached from the stage.³⁶

d. The Second Floor Plan.--In order to obtain good bearing many of the features shown on the second floor plan are located directly above similar features on the first floor. The columns supporting the dress circle are so located because the centerlines on which they are located coincide with the geometric pattern of ground floor plan below. As a result the center of the pattern came to rest exactly fifty feet east of the Tenth Street property line on the centerline of the building. Thus the center of the geometric pattern coincided perfectly with the center of the radii on which the columns were located. These radii fan out at twenty-seven degrees and are twenty-four feet in length and eleven feet apart. The location of these radii was then plotted on the new plan after comparing 1865 photographs³⁷ and making slight adjustments from assembled information.³⁸ Consequently, the rhythm of the column locations

³⁶ Joseph B. Stewart, who was in the theatre the night the President was assassinated, said under cross-examination by Ewing, counsel: "The lock of the door as I approached it (from the stage) was on the right hand side, the hinges to the left." Pitman, op. cit., p. 80. In Poore's, op. cit., I, 70-71, Stewart states: "Entering it (the alley stage door) from the outside, it would swing back from the left to the right on the inside."

³⁷ See n. 5.

³⁸ See Nos. 2, 3, 10, 14.

and spacing was established by placing the two center columns equidistant from the centerline of the building on the arc of the twenty-four foot radii.

The steps on the side of the dress circle are shown projecting at right angles from the north and south walls. This is typical of the balcony treatment in Ford's Theatre in Baltimore and Thalian Hall, Wilmington, North Carolina.³⁹

A double door in the south wall opened into a lounge⁴⁰ in the south addition. Entry to the lounge was by two steps down from the dress circle. This door is clearly shown on the exterior photograph taken in 1930.⁴¹

Eight of the ten windows across the Tenth Street facade of the theatre and which provided light and air for the dress and family circle lobbies were enlarged in 1894. Photographs of

³⁹ Ford's Theatre, Baltimore, Maryland, was designed and built by James J. Gifford in 1871, eight years after he completed Ford's Theatre, Washington. The two theatres possessed many of the same characteristics. Thalian Hall, Wilmington, North Carolina, was built in 1867 and also contains some of the same characteristics as Ford's Theatre, Washington.

⁴⁰ McClure, *op. cit.*, p. 6, mentions the lounge. Bryan, *op. cit.*, p. 169, states: "In February 1864 a lounging room connected with the dress circle had been advertised for use in the pauses of the entertainment. This room, richly furnished, and with all the conveniences and appliances of a modern drawing room, was added by cutting through from the dress circle to the second floor of the three story brick building on the south."

⁴¹ See n. 21.

1893 verify this detail.⁴² and all photographs taken subsequent to that date show this change.⁴³ Photographs taken after 1894 show that two windows in the south bay, which leads up to the family circle, remain the same size as originally constructed in 1863. These two windows were used as a guide in redrawing and relocating the other eight windows in the plan on the front of the theatre.⁴⁴

The only available plan of the dress circle is a diagrammatic ticket sales plan⁴⁵ similar to the one lithographed in 1863 for the ground floor.⁴⁶ Although this plan does not show stove niches in the dress circle, it is conjectural that such niches may have also existed in the dress circle plan directly above those on the first floor. There is ample evidence for locating them here: space is sufficient, chimneys are close at hand for stoves, and there is no other way to supply heat to this part of the building. In support of this conjecture, it is interesting

⁴² See n. 20.

⁴³ Sewell, op. cit., pp. 1,6. Excerpts from this report, relating to the change in size of the windows on the west elevation, state: "To enlarge the front windows in the second and third stories Enlarging Front Windows it was required that the front windows on the second and third floors should give the same area of opening as those on the first floor, that is 41.75 square feet." The windows were therefore enlarged to meet this figure.

⁴⁴ See n. 21.

⁴⁵ Copy in F.T.C.

⁴⁶ See n. 8.

to note that Ford's Theatre in Baltimore, which was constructed after Ford's Theatre in Washington, had niches in this approximate location.

Dressing rooms for theatrical personnel were located on the second floor of the north wing.⁴⁷

e. Third Floor Plan.—The size and shape of the family circle on the third floor of the theatre was determined from 1865 photographs,⁴⁸ the amount and disposition of space in which it had to fit, and the geometric pattern of the lower floors. The 1865 photographs⁴⁹ definitely show that wooden benches were used in the family circle. These wooden benches are almost identical in appearance to those used in the second balcony in Thalian Hall.⁵⁰

Space exists for a room in the northwest corner of the third floor lobby. Although there is no reference to such a room in any of the historical notes, it might be conjectured that a room was situated here for purely architectural and structural reasons. The stairwell space on the southwest corner would be balanced and a wall from floor to ceiling in this area would not only improve

⁴⁷ In Poore, op. cit., I, 200, William Withers, Jr., the leader of the orchestra states, "Upstairs were the dressing rooms for the actors."

⁴⁸ See n. 5.

⁴⁹ Ibid.

⁵⁰ See n. 39.

the appearance of the inverted ceiling plan but would also strengthen it. A room in this location would also serve several practical purposes: it could be used as a rest room, a lounge, an office, an usher's room, or for storage. Possibly the failure to mention a room in this part of the theatre was due to its remote location from the significant events of the evening of the assassination. For these reasons the architect has assumed that a room existed at this location and one is therefore included on the new plan of the third floor. The third floor of the north wing probably contained dressing rooms.

The fourth floor of the north wing is about on the same level as the third floor of the lobby of the family circle. It contained a small carpenter shop and the rather large dressing room of Louis J. Carland, the costumer for Ford's Theatre.⁵¹

The exact height of the paint-bridge and fly-galleries is difficult to establish as the east wall has been completely rebuilt since 1893 and no wall scars remain. Furthermore, since there are no known records of any exact plans of the paint-bridge and fly-galleries, the architect has based all locations and elevations shown on the new plans on court testimony.

⁵¹Benn Pitman (comp.), The Assassination of President Lincoln and the Trial of the Conspirators, (New York: Moore, Wilstach & Baldwin, 1865), p. 108. Louis J. Carland, the costumer, stated during cross-examination, "We brought lumber up to the top dressing rooms for shelving for my wardrobe through the window, to the fourth story." Carland also states in Poore, op. cit., I, 57, "The carpenter shop is attached to the theatre the same as my wardrobe is."

Therefore, according to Lamb's testimony, the location of the paint-bridge would be at an elevation of 66.63 feet.⁵² According to the testimony of John Miles, a fly-boy, the fly-galleries were three and a half stories above the stage at an elevation of 55 or 56 feet. On the new plans the elevation of the fly-galleries is set at 55.80 feet. At this height the fly-boy could have looked out of the top of a double hung window that was half above the fly-galleries and half below and see Booth escape on the horse that was waiting in the alleyway below.⁵³ Most probably there was also a scenery slot along the eastwall in the floor of the paint bridge through which to slide a scenery paint frame.

The fourth floor of the north wing is about half way between the fly-galleries and the paint-bridge in elevation. It is assumed that a small stoop was required on the theatre side of the doorway of the north wing to permit ready access to the paint

⁵²James Lamb, artist and scenic painter of Ford's Theatre, testified in Surratt's Trial, I, 588, "It (the paint bridge) would be 36' or 37' (elevation 67' or 68') above the stage floor It occupies a position in the rear of the theatre facing the rear wall . . . and it is open There is a mere railing (probably a pin rail) at the back I had a boy who was employed in raising the paint frame up and down."

⁵³John Miles, one of the fly boys, testified in Pittman, op. cit., p. 81, The flies were "about three and a half stories (up) from the stage I was at the window pretty nearly all the time. From the time Booth brought the horse until he went away, and from the time I looked out of the window, John Peanuts was lying on the bench holding the horse; I did not see any one else holding it."

bridge and fly-galleries by means of two short flights of steps, one going up and one leading down.

The gridiron was probably suspended partly from the underside of the lower chords of the roof trusses and partly from the underside of the paint bridge to allow for complete coverage of the open part of the stage below.⁵⁴ Such coverage is necessary in order to properly distribute the scenery and make full use of the stage.⁵⁵

The third floor of the south addition was known to contain the apartments of H. Clay Ford and James R. Ford, brothers of John T. Ford.⁵⁶ A stairway also led up to the third floor from the second floor below as shown by wall scars on a 1930 photograph⁵⁷ and the 1893 drawings.⁵⁸

⁵⁴ Harold Burris-Myer and Edward C. Cole, Scenery for the Theatre, Boston: Little, Brown & Co., 1951, p. 286, gives the following definition of a gridiron: "The gridiron stands from three to ten feet below the stage roof. (In the case of the Ford Theatre, this would mean the lower chords of the roof trusses.) It consists of beams (steel in modern installations) running from the back proscenium wall to the back wall of the stage. The beams are set in pairs ten to eighteen inches apart. Set across the openings are left blocks. Over the beams is laid a metal or wooden grill on which men may work in safety. Lines (ropes) are run from batteries, sandbags (for counterbalancing scenery) or scenery suspended below the gridiron.

⁵⁵ Frank Leslie's Illustrated Weekly, May 20, 1865, also n. 5.

⁵⁶ Bryan, op. cit., p. 169.

⁵⁷ See n. 21.

⁵⁸ See n. 22.

f. The Reflected Ceiling Plan.—The ventilator openings are shown on the architectural drawings in a position which permits them to be aligned with the ventilators on the roof that are shown on the 1885 photographs.⁵⁹ These ventilators are outstanding architectural features and no doubt were responsible for the complimentary remarks made in the contemporary press on "how well this building was ventilated."⁶⁰ The press mentions a dome in the ceiling;⁶¹ a sketched illustration also shows a rather flat dome which is more in the shape of an inverted saucer. Its vertical dimension is distorted by the linear chord of the roof trusses and by the height of the projection arch. A circular pattern appears in the center of the dome and could be interpreted as a ventilator opening. It is well decorated and probably made of compressed and perforated sheet metal.⁶² It is part of the ornamentation of the ceiling for the entire dome as well as the rest of the ceiling was carefully decorated.⁶³ A contemporary

⁵⁹See pp. 5 and 20.

⁶⁰The *Daily National Republic* (D.C.), August 28, 1883, stated that Ford's Theatre was "the coolest and best ventilated place of public amusement in this city."

⁶¹The *Daily National Republic* (D.C.), July 31, 1883.

⁶²Frank Leslie's *Illustrated Weekly*, May 30, 1885. *Encyclopedia of Metal Roofing and Siding*, British Catalog, 20th Series, 1885-1886 (Title: *Four Iron Roofing and Corrugating Co., Ltd., 1885*), p. 41. *Catalog of Artistic Steel Roofing*, 17th ed. (Chicago: Driedley and Voshardt, 1884), p. 131, plate no. 513. Original in Library of Congress.

⁶³See also pp. 21-22.

account states that "the dome will be finished splendidly in fresco varied with figures in basso and alto-relievo."⁶⁴

In support of this arrangement, a ventilator opening in the middle of the dome above the audience is shown in an architectural book of the time.⁶⁵ It is also logical to assume that a ventilator opening existed on the centerline of the flat ceiling area in the family circle lobby because a large ventilator was located directly above on the roof.⁶⁶

g. The Roof Plan.—Nine chimneys are shown on the roof plan. Their locations shown of photographs of 1865,⁶⁷ and to the 1893 drawings.⁶⁸ The distribution of chimneys indicates how the theatre may have been heated for they could easily have provided adequate draft for stoves which may have been located in various sections of the theatre. Some of the chimneys have been completely removed from the existing structure; others are still in evidence under the eaves.

Twelve hatches, six on each side, were located about half way down the north and south slopes of the roof. Three large

⁶⁴Daily National Republic, July 31, 1863.

⁶⁵James Fergusson's History of Modern Styles of Architecture (London, England 1862), p. 461.

⁶⁶See n. 5.

⁶⁷ibid.

⁶⁸Sewall, op. cit.

ventilators were formerly on the ridge. The lookouts, projecting as they did in an 1865 photograph, are shown together with the parapet wall and the eaves of the gable end on the Tenth Street edge of the roof.

h. The West Elevation.—The west elevation as indicated on the Locraft engineering drawings⁶⁹ has been referred to at various times as the Tenth Street elevation and the front elevation. For the purpose of the present plans these terms are considered identical.

The drawings show the front elevation of the theatre as it appeared in the 1865 photographs.⁷⁰ Inasmuch as the activities of the south addition were so closely related to the functions of the theatre, its elevation will be included here. The drawing shows the relative position of the two buildings and how the various architectural features and precise conditions at the joint line fit together. The west elevation of the north wing, because of its location, is shown with dashed lines for normally it would be screened by buildings in front of it along Tenth Street.

The grade shown has been determined from the 1865 photographs.⁷¹ The front steps of the theatre are shown as they appeared in 1865.⁷²

⁶⁹See n. 1 and Locraft Engineer Drawings, Sheet No. N.C.P. 85.11-55-8.

⁷⁰See nn. 5, 20.

⁷¹See n. 20.

⁷²ibid.

Ford's sketch plan⁷³ and photographs of 1865 show doors across the front on the first floor.⁷⁴

Eight of the ten windows on the second and third floors of the front elevation were enlarged in 1894.⁷⁵ The two windows in the family circle stairwell or south bay remained as they originally were in 1865. Photographs taken before and after 1893⁷⁶ and a report of 1894 confirm this observation.⁷⁷ The stairwell windows were used as models to show the original design of the windows of the west elevation.

When the theatre was opened in 1863, the cornice and pediment was unfinished. The pediment and cornice lockouts are shown exposed as they were in 1865. The outer finished millwork had not been added to the structure at that time and this distinguishing feature of the building was completed after the government took possession of it.⁷⁸ The circular window in the center of the pediment was not built in until after government ownership

⁷³Ibid.

⁷⁴See nn. 3, 8. For purposes of clarification the front doorways along the Tenth Street elevation will be numbered from 1-5, starting with doorway No. 1 being the farthest to the north.

⁷⁵See n. 20.

⁷⁶See nn. 5, 20.

⁷⁷Sewell, op. cit.

⁷⁸See nn. 5, 20.

took place.⁷⁹

The approximate size of the large ventilators on the ridge of the roof is shown on this elevation according to the 1865 photographs.⁸⁰ Since the large volume of fresh air required for a theatre audience was no longer needed when the theatre was converted into an office building, the large ventilators were removed and smaller ones substituted as shown in photographs of 1894 and 1961.⁸¹ The roof hatches were sealed over with shingles.⁸²

i. The North Elevation.--The north elevation has been drawn in accordance with the Loecraft Engineering Report, and 1865 photographs taken from F Street, N.W., and the engineering report of the War Department prepared in 1878 with accompanying specifications and drawings showing the strengthening and underpinning of the wall of the north elevation.⁸³ The roof features shown on the drawing of the new north elevation are similar to those of the new south elevation. Their location corresponds to features shown in the 1865 photographs.⁸⁴

⁷⁹Ibid and n. 21.

⁸⁰See n. 20.

⁸¹Ibid, n. 5.

⁸²See n. 21.

⁸³Letter from Lieutenant Colonel Thomas Lincoln Casey, C.E., to Honorable George W. McCrary, Secretary of War, Washington, October 22, 1878. Original in R.G. 77, N.A. Copy in E.T.C. This letter completely describes the work of underpinning the north wall and includes some crude drawings.

⁸⁴See n. 20.

j. The East Elevation.—The rear or east elevation faces the public alley way to the rear of the theatre.⁸⁵ On the new drawing the architectural features have been compiled from several sources of information: photographs taken in 1893 at the time of the partial collapse of the building; a sketched newspaper illustration;⁸⁶ and court testimonials made during the trial of the conspirators.⁸⁷ A large sliding door that was in the center of the east wall and through which scenery was moved directly onto the stage was indicated in two places. An early newspaper sketched illustration published shortly after the assassination⁸⁸ and the brick segments of an arch over the door are in evidence on an 1893 photograph taken in the alley shortly after the internal collapse. When the War Department occupied the building, the large sliding door became useless and it was bricked up as shown in the 1893 photograph.⁸⁹

The windows in the east wall are located as accurately as possible from 1893 photograph,⁹⁰ Lt. Sewell's drawings of 1893,⁹¹

⁸⁵Locraft Engineer Drawing, Sheet No. N.C.P. 55.11-55-2.

⁸⁶Borghaus, op. cit.

⁸⁷See nn. 2, 51, 53.

⁸⁸Borghaus, op. cit.

⁸⁹See n. 21.

⁹⁰Ibid.

⁹¹Sewell, op. cit.

newspaper sketches,⁹² and court testimony.⁹³ The stairways are placed where John T. Ford located them in his rough sketch,⁹⁴ and as shown on the plan drawn by Lt. Simon P. Currier.⁹⁵ Nothing is known about the features or wall treatment on the gable end in 1865.

The original east wall was built ten inches out of plumb according to findings of U. S. Army engineers and Lt. Sewell's drawing.⁹⁶ After the collapse of 1893, the entire east wall was demolished and rebuilt with more rigid engineering controls. The present wall has no resemblance to the original wall built by James J. Gifford in 1863. For instance, the 1893 wall brickwork is American bond whereas the 1865 brickwork was running bond. By comparing old photographs⁹⁷ and sketches,⁹⁸ the 1865 and 1893 fenestration and door locations were found to be quite different than they now are. The new drawing shows the features as they were in the original wall.

k. The South Elevation.--The south addition or the "Star

⁹² Berghaus, op. cit.

⁹³ See m. 51, 53.

⁹⁴ Ford sketch, op. cit.

⁹⁵ Currier, op. cit.

⁹⁶ Sewell, op. cit.

⁹⁷ See n. 3.

⁹⁸ Berghaus, op. cit.

Saloon" as it was known is shown on the south elevation of the theatre.⁹⁹ The disposition of some of the parts of the south addition have been determined in various ways: by scars left on the exterior face of the south wall of the theatre building;¹⁰⁰ by certain historical notes;¹⁰¹ by court testimonials;¹⁰² from newspaper articles of the period;¹⁰³ and photographs of the 1930 demolition.¹⁰⁴ Plaster has been removed in certain places on the interior of the present building to derive additional evidence in support of these findings. Since 1930 the entire south wall has been ~~parge~~^{projected} with cement plaster to waterproof it. The roof features shown have been previously described under "Roof Plan."¹⁰⁵

1. The Longitudinal Section and the Cross Section.--The two drawings of the longitudinal and the cross sections may be discussed together since they show many of the same features but obviously from a different angle.

The horizontal dimensions were determined by the new floor plans. War Department specifications of 1865 state that the

⁹⁹ Bryan, op. cit., passim.

¹⁰⁰ McClure, op. cit.

¹⁰¹ Stewart, op. cit.

¹⁰² See n. 16

¹⁰³ McClure, op. cit.

¹⁰⁴ See n. 21.

¹⁰⁵ See n. 1.

first floor was to be raised seven and one-half inches.¹⁰⁶ A datum for the new drawings is thus provided by subtracting seven and one-half inches from the existing floor level. The datum on these new drawings is 29.18' on the lobby floor as previously stated.

The level of the stage floor was determined by relating it to the 30.00' alley elevation in the rear of the theatre. The slope of the stage floor towards the audience is clearly visible on 1865 photographs¹⁰⁷ and is mentioned by W. J. Ferguson.¹⁰⁸ The sloping of the stage floor towards the audience is also typical theatrical construction since it gives the audience a better view of stage action.

After establishing the elevation of the stage and lobby, it was possible to project a sloping floor which established a proper relationship to the orchestra and parquette circle. This projection was confirmed by architectural books on the design of theatres of the period which describe methods of locating sight-lines and establishing theatre floor slopes.¹⁰⁹ Measurements taken at Thalian Hall in Wilmington and at the Ford Theatre in Baltimore were also useful in providing good comparative dimensions on which to base a fairly reliable orchestra and parquette

¹⁰⁶ See n.5.

¹⁰⁷ Ibid.

¹⁰⁸ W. J. Ferguson, I Saw Booth Shoot Lincoln (Boston: Houghton Mifflin Co., 1930), pp. 9, 16.

¹⁰⁹ W. H. Berkshire, American Theatres (New York, 1896), passim.

circle profile.¹¹⁰

The orchestra pit which is seen on 1865 photographs¹¹¹ and sketches made after the assassination show the plan of the orchestra pit in its entirety. After having determined the stage and parquette circle elevation, it was possible to establish the orchestra pit floor elevation in relation to the level of the floor of the orchestra. Suitable sightlines were thus established by which the orchestra conductor could lead the singers on stage and the musicians into the orchestra pit without obstructing the view of the audience. Access to the orchestra pit from the basement through doors in the face of the understage wall is typical arrangement with most theatres.¹¹² Similar means of access was used in Ford's Theatre in Baltimore and Thalian Hall in Wilmington.¹¹³

A number of 1865 photographs of the presidential box have been used to aid in replanning this portion of the theatre.¹¹⁴ These photographs were also used to help determine the height of the dress circle (first balcony) and the family circle (second balcony).

¹¹⁰See n. 39..

¹¹¹See n. 5.

¹¹²Withers, the orchestra leader, states in Foore's, op. cit., I, 201, that "access to the orchestra pit was through the basement, the doors leading to the orchestra pit from the basement being quite low."

¹¹³See n. 39.

¹¹⁴See n. 5.

The relationship between the height of the archways on the inside of the Tenth Street wall directly determined to a certain extent the elevations of the dress circle and indirectly the height of the family circle above. After determining the highest and lowest step on which the upper and lower balcony seats were located, the height of the intermediate steps was determined by regular progression. The lines of sight to the stage from the audience for the entire theatre was established by relating this information to the balcony slope. The curvature of the dress circle at the railing rises by gradual incline from the outside walls to the high point on the centerline of the theatre.¹¹⁵ The placement of the columns and girders supporting both balconies can be seen on the 1865 photographs.¹¹⁶ These photographs also show the wooden benches of the family circle. The high backs on the rear rows indicated that space for standing room may have been behind them.¹¹⁷ The ceiling above the auditorium features the flat dome previously described under "The Reflected Ceiling Plan."¹¹⁸

m. Detailed Drawings.--The details are largely self-explanatory. Any details shown on the drawings which are not documented are conjectural and judgment was used to design them in the taste of the period.

¹¹⁵Bryan, op. cit., p. 169, states: "... and spacious dress circle (first balcony), rising by gradual incline" (as is common in many theatres).

¹¹⁶See n. 3.

¹¹⁷Ibid.

¹¹⁸See above section "f."

3. ARCHEOLOGICAL DATA

Not applicable.

9. LANDSCAPE DATA

Not applicable.

10. FURNISHINGS AND EXHIBITION DATA

a. Extent of Historical Furnishings in the Theatre.---The restored theatre will be refurnished as completely and as accurately as the evidence provided by completed historical and architectural research indicates. Among the more important references which will enable such a plan to be carried out are the following: Brady and other photographs, sketches and drawings made shortly after April 14, 1865; newspaper articles; official reports, including trial testimony and the depositions made by the employees of the theatre; and sample of drapery; curtain materials and wallpaper now in the Lincoln Museum collections, in addition to the large sofa, engraving of Washington, and flags which embellished the President's box.

Taken in chronological order, the following furnishings and materials will be required aside from anything purchased specifically for the restoration of the structure:

- (1) For the lobby, one (1) wall clock.
- (2) For the ticket office: four (4) chairs, working tables or desks for the ticket sellers, and one (1) treasurer's desk.
- (3) For seating, approximately 1074 individual cane-bottomed chairs will be required: 602 in the orchestra and parquet; 422 in the dress circle, and from 48 to 80 for the eight boxes which accommodated from six (6) to ten (10) persons each. High-backed benches were used in the family circle to seat approximately 676 persons. Thus this total figure of 1700 for the theatre's seating capacity, aside from the boxes, is based on the statement of John T.

Ford published in the Washington Post of June 11, 1893, and the unpublished doctoral dissertation of John Ford Sollers referred to in the main body of this report. This figure of 1700 appears to be more realistic than contemporary newspaper accounts of 1865 which stated the seating capacity to be between 2,000 and 3,000 persons. In addition the seating capacity of the orchestra, parquet and dress circle has been verified by actual count of the seats shown on the diagrammatic ticket sales charts shown in the present report as Illustrations Nos. 10 and 11. Furthermore, the photos included in the same section indicate clearly the variations in the design of the different types of chairs used throughout the theatre. Illustrations Nos. 22 and 26 also give the architects sufficient data to design the type of wooden benches used in the family circle.

The special furniture for the President's box should include the crimson velvet covered sofa (now in the possession of the Lincoln Museum), the walnut rocker in which the President sat (and which is now owned by the Henry Ford Museum and Greenfield Village, Dearborn, Michigan), and two additional crimson velvet covered heavy straight backed chairs whose design is clearly shown in Illustration No. 30. Embellishments for the historic representation of the final scene should include the Washington engraving, the original blue Treasury Department flag (both of which are in the Lincoln Museum collection), and four American flags, two on staffs to decorate the sides of the box and two arranged as bunting on the railings as shown in Illustration No. 21. The style and design of the buff satin draperies and Nottingham lace curtains which

completed the exterior decor of the President's box and the figured crimson wallpaper on the interior can be easily verified from the composite Brady photo, Illustration No. 19, of the entire stage and from samples of these materials which are now on deposit in the Lincoln Museum. It is also reasonable to assume that the draperies, curtains and wallpaper of the rest of the boxes were similar in color, style and design to that of the President's box. Furthermore, Turkish carpeting covered the floors of all the boxes. A movable partition, one inch in thickness and seven feet in height, covered with the same figured wallpaper as appears on the walls of the boxes, should be included in boxes 7 and 8. This partition is clearly shown in the background of Illustration No. 30.

Although it would seem reasonable to presume that carpeting was on the ground floor in the orchestra and parquet and covered the floor of the dress circle and its lobby, no evidence has been uncovered to support this view. Carpeting was, however, on the forestage of the theatre beneath the proscenium arch in front of the main curtain since current accounts indicate that it was torn when the assassin jumped from the President's box.

b. Provision for Drafting a Furnishing Plan.—A tentative furnishing plan based on the information derived from contemporary sources as indicated in paragraph a. above will be drafted upon completion of the architectural drawings. Precise measurements for locating and placing of chairs throughout the theatre have been established by the Architectural Branch, Region VI, National Park Service, and

will be used when required. The original sofa on which the occupants of the President's box sat is in the custody of the Lincoln Museum. A precise drawing of the walnut rocking chair in which the President sat can be made from the original (which is now in the possession of the Henry Ford Museum and Greenfield Village, Dearborn, Michigan) in case the chair is not donated to the restored theatre. It is also proposed that all stage equipment in addition to the gridiron and other stage paraphernalia and apparatus such as ropes, belays, etc., will be incorporated in the structure according to the best information available from theatres of the period.

c. Proposed Financing of Refurnishings.--It is proposed that the financing of the refurnishing of the theatre as it existed on the night of April 14, 1865, be derived from a portion of the funds to be appropriated for the full restoration of the structure, the funds for which should include construction costs, equipment and furnishings.

APPENDIX A

LINCOLN AT FORD'S THEATRE¹

DATE: PRODUCTION: LEADING ACTORS:

Ford's Athenaeum

1862

28 May, Sun. Musical Concert Clara Louise Kellogg

Ford's Theatre

1863

30 Oct., Fri. "Fanchon, the Cricket" Maggie Mitchell

9 Nov., Mon. "The Marble Heart" JOHN WILKES BOOTH

14 Nov., Mon. "Henry IV" J. W. Hackett

15 Nov., Tues. Same Same

17 Dec., Thurs. "The Merry Wives of Windsor" Same

1864

8 Apr., Fri. "King Lear" Edwin Forrest

19 June, Sun. Sacred Concert

19 Dec., Mon. Treasury Ball and Concert

1865

14 Apr., Good Friday "Our American Cousin"
ASSASSINATION Harry Hawk
Laura Keane

¹ Lincoln attended performances at Ford's Theatre on the dates shown. Miers, op. cit., Vol. III, passim.

APPENDIX D

LIST OF PRODUCTIONS AT FORD'S THEATRE¹

(August, 1863, to April, 1865)

| <u>DATE:</u> | <u>PRODUCTION:</u> | <u>LEADING ROLE:</u> |
|------------------|---|---|
| 27 Aug., Thurs. | "The Naiad Queen" | Mr. and Mrs. C. B. Bishop |
| 28 Aug., Fri. | Same | Same |
| 29 Aug., Sat. | Same | Same |
| 30 Aug., Sun. | Closed | |
| 31 Aug., Mon. | "The Naiad Queen" | Mr. and Mrs. C. B. Bishop |
| 1 Sept., Tues. | Same | Same |
| 2 Sept., Wed. | Same | Same |
| 3 Sept., Thurs. | Same | Same |
| 4 Sept., Fri. | Same | Same |
| 5 Sept., Sat. | Same | Same |
| 6 Sept., Sun. | Closed | |
| 7 Sept., Mon. | "The Naiad Queen" | Mr. and Mrs. C. B. Bishop |
| 8 Sept., Tues. | Same | Same |
| 9 Sept., Wed. | Same | Same |
| 10 Sept., Thurs. | Same | Same |
| 11 Sept., Fri. | Same | Same |
| 12 Sept., Sat. | Same | Same |
| 13 Sept., Sun. | Closed | |
| 14 Sept., Mon. | "The Naiad Queen" and "The Delicate Gourd" | Mr. and Mrs. C. B. Bishop; Charles Wheatleigh |
| 15 Sept., Tues. | Same | Same |
| 16 Sept., Wed. | "The Naiad Queen" and "A Morning Call" | Same |
| 17 Sept., Thurs. | Same | Same |
| 18 Sept., Fri. | "The Naiad Queen" and "A Model of a Wife" | Same |
| 19 Sept., Sat. | Same | Same |
| 20 Sept., Sun. | Closed | |

¹ Evening Star, August, 1863, to April, 1865. Theatre advertisements generally appeared in previous day's paper or in early edition of paper on day of play.

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|------------------|---|---|
| 21 Sept., Mon. | "The Little Barefoot" | Maggie Mitchell |
| 22 Sept., Tues. | Same | Same |
| 23 Sept., Wed. | Same | Same |
| 24 Sept., Thurs. | Same | Same |
| 25 Sept., Fri. | Same | Same |
| 26 Sept., Sat. | Same | Same |
| 27 Sept., Sun. | Closed | |
| 28 Sept., Mon. | "Fanchon the Cricket" | Maggie Mitchell |
| 29 Sept., Tues. | Same | Same |
| 30 Sept., Wed. | Same | Same |
| 1 Oct., Thurs. | Same | Same |
| 2 Oct., Fri. | Same | Same |
| 3 Oct., Sat. | Same | Same |
| 4 Oct., Sun. | Closed | |
| 5 Oct., Mon. | "Fanchon the Cricket" | Maggie Mitchell |
| 6 Oct., Tues. | Same | Same |
| 7 Oct., Wed. | "Satan in Paris" | Same |
| 8 Oct., Thurs. | "Satan in Paris" and "My Precious Betsy" | Maggie Mitchell Mr. and Mrs. C. H. Bishop |
| 9 Oct., Fri. | "Katy O'Shield" and "The Pet of the Petticoats" | Maggie Mitchell |
| 10 Oct., Sat. | Same | Same |
| 11 Oct., Sun. | Closed | |
| 12 Oct., Mon. | "Fanchon the Cricket" | Maggie Mitchell |
| 13 Oct., Tues. | "Margot, the Poultry Dealer," "The Four Sisters" and "My Precious Betsy" | J. T. Fannon Maggie Mitchell C. B. Bishop |
| 14 Oct., Wed. | "The Bonnie Fishwife" and "The Little Treasure" | Maggie Mitchell |
| 15 Oct., Thurs. | "The Pet of the Petti- coats" and "Margot, the Poultry Dealer" | Same |
| 16 Oct., Fri. | "The Little Barefoot" and "The Four Sisters" | Maggie Mitchell C. B. Bishop |
| 17 Oct., Sat. | "The Little Barefoot" and "Toodles" | Same |
| 18 Oct., Sun. | Closed | |
| 19 Oct., Mon. | "The Pearl of Savoy, or A Mother's Prayer" | Maggie Mitchell |
| 20 Oct., Tues. | Same | Same |
| 21 Oct., Wed. | Same | Same |
| 23 Oct., Fri. | Same | Same |
| 24 Oct., Sat. | Same | Same |
| 25 Oct., Sun. | Closed | |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|--|-----------------------|
| 26 Oct., Mon. | "The Pearl of Savoy, or A Mother's Prayer" | Maggie Mitchell |
| 27 Oct., Tues. | "The Little Barefoot" and "The Little Sentinel" | Same |
| 28 Oct., Wed. | "The Wept of the Wish- Tan-Wish" and "Margot, the Poultry Dealer" | Same |
| 29 Oct., Thurs. | "The Pearl of Savoy, or A Mother's Prayer" | Same |
| 30 Oct., Fri. | "Fanchon the Cricket" | Same |
| 31 Oct., Sat. | Same | Same |
| 1 Nov., Sun. | Closed | |
| 2 Nov., Mon. | "Richard III" | JOHN WILKES BOOTH |
| 3 Nov., Tues. | "The Apostate" and "Family Jars" | JOHN WILKES BOOTH |
| 4 Nov., Wed. | "The Robbers, or The Forest of Bohemia," concluding with a Comedy Farce | JOHN WILKES BOOTH |
| 5 Nov., Thurs. | "A Lady of Lyons, or Love and Pride" and "The Secret, or The Hole in the Wall" | JOHN WILKES BOOTH |
| 6 Nov., Fri. | "The Merchant of Venice" and "Taming of the Shrew" | JOHN WILKES BOOTH |
| 7 Nov., Sat. | "Richard III, or The Battle of Bosworth Field" | JOHN WILKES BOOTH |
| 8 Nov., Sun. | Closed | |
| 9 Nov., Mon. | "The Marble Heart" | JOHN WILKES BOOTH |
| 10 Nov., Tues. | "Hamlet" | JOHN WILKES BOOTH |
| 11 Nov., Wed. | "Romeo and Juliet" | JOHN WILKES BOOTH |
| 12 Nov., Thurs. | "Money" | JOHN WILKES BOOTH |
| 13 Nov., Fri. | "Richard III" | JOHN WILKES BOOTH |
| 14 Nov., Sat. | "The Robbers, or The Forest of Bohemia" | JOHN WILKES BOOTH |
| 15 Nov., Sun. | Closed | |
| 16 Nov., Mon. | "The Nobleman's Daughter" and "In and Out of Place" | Emma Webb Ada Webb |
| 17 Nov., Tues. | "Noemie, the Foster Sister," "A Day Too Late" and "The Youth Who Never Saw a Woman" | Same |
| 18 Nov., Wed. | "The Governor's Wife" and "A Day Too Late" | Same |
| 19 Nov., Thurs. | "Nicholas Nickleby" and "In and Out of Place" | Same |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Roles:</u> |
|-----------------|--|-----------------------|
| 20 Nov., Fri. | "A Husband at Sight," "Catching an Heiress" and "The Manager's Daughter" | Emma Webb Ada Webb |
| 21 Nov., Sat. | "The Market Girl of Paris" and "The Little Gypsies" | Same |
| 22 Nov., Sun. | Closed | |
| 23 Nov., Mon. | "Po-Ca-Hon-Tas" and "The Little Gypsies" | Emma Webb Ada Webb |
| 24 Nov., Tues. | "Po-Ca-Hon-Tas" and "Noemie, or The Foster Sister" | Same |
| 25 Nov., Wed. | "Po-Ca-Hon-Tas, or Ye Gentle Savage" and "The Market Girl of Paris" | Same |
| 26 Nov., Thurs. | Thanksgiving Day 2 Grand Performances Afternoon and Evening | Same |
| 27 Nov., Fri. | "Po-Ca-Hon-Tas" and "Actress of all Work" | Same |
| 28 Nov., Sat. | "Po-Ca-Hon-Tas" and "The Wandering Boys" | Same |
| 29 Nov., Sun. | Closed | |
| 30 Nov., Mon. | "The Invisible Prince, or The Isle of Tran- quil Delights" and "Nicholas Nickleby" | Emma Webb Ada Webb |
| 1 Dec., Tues. | "The Invisible Prince, or The Isle of Tran- quil Delights" and "Green Bushes, or Ireland and America 100 Years Ago" | Same |
| 2 Dec., Wed. | "The Invisible Prince, or The Isle of Tranquil Delights" | Same |
| 3 Dec., Thurs. | "The Maid With the Milk- ing Pail," "The Invisi- ble Prince" and "Anthony and Cleopatra" | Same |
| 4 Dec., Fri. | "The Colleen Bawn," "The Four Sisters" and "Nan, the Good For Nothing" | Emma Webb Ada Webb |
| 5 Dec., Sat. | "The Colleen Bawn," "The Day After the Wedding" and "Toodles" | Same |
| 6 Dec., Sun. | Closed | |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|---|-----------------------|
| 7 Dec., Mon. | "The Lakes of Killarney" and "Po-Ca-Non-Tas" | Emma Webb Ada Webb |
| 8 Dec., Tues. | "The Lakes of Killarney" and "The Invisible Prince, or The Isle of Tranquil Delights" | Same |
| 9 Dec., Wed. | "The Colleen Bawn" and "The Nobleman's Daughter" | Same |
| 10 Dec., Thurs. | "The Colleen Bawn," "Op- posite Neighbors" and "A Day Too Late" | Same |
| 11 Dec., Fri. | "Beauty and the Beast" and "The Post of Honor" | Same |
| 12 Dec., Sat. | "The Colleen Bawn," "A Day Too Late" and "The Four Sisters" | Same |
| 13 Dec., Sun. | Closed | |
| 14 Dec., Mon. | "Henry IV" | James H. Hackett |
| 15 Dec., Tues. | Same | Same |
| 16 Dec., Wed. | "Merry Wives of Windsor" | Same |
| 17 Dec., Thurs. | Same | Same |
| 18 Dec., Fri. | "Man of the World, or The Politician," "Mons. Mallet, or The Post Office Mistake" and "My Precious Betsy" | Same |
| 19 Dec., Sat. | "Henry IV" and "Dominique, the Deserter" | Same |
| 20 Dec., Sun. | Closed | |
| 21 Dec., Mon. | "Married Life" and "The People's Lawyer" | John E. Owens |
| 22 Dec., Tues. | "Paul Pry, or I hope I Don't Intrude" and "Forty Winks" | Same |
| 23 Dec., Wed. | "The Victims" and "The Toodles" | Same |
| 24 Dec., Thurs. | "The Poor Gentleman" and "The Happiest Day in My Life" | Same |
| 25 Dec., Fri. | "The Drunkard, or The Fallen Saved" | Same |
| 26 Dec., Sat. | "The Serious Family" and "Paul Pry" | Same |
| 27 Dec., Sun. | Closed | |
| 28 Dec., Mon. | "Self" and "Young England" | John E. Owens |
| 29 Dec., Tues. | Same | Same |
| 30 Dec., Wed. | "Self" and "The Happiest Day in My Life" | Same |
| 31 Dec., Thurs. | "Everybody's Friend" and "A Conjugal Lesson" | Same |

1964

| Date: | Production: | Leading Role: |
|-----------------|---|-------------------|
| 1 Jan., Fri. | "Self," "Victims" and "The People's Lawyer" | John E. Owens |
| 2 Jan., Sat. | "Hair at Law" and "John Dobbs" | Same |
| 3 Jan., Sun. | Closed | |
| 4 Jan., Mon. | "Nick of the Woods, or The Jibbenainosay" | Joseph Proctor |
| 5 Jan., Tues. | "Nick of the Woods" and "Poor Pilloody" | Same |
| 6 Jan., Wed. | "Ambition" and "The Post of Honor" | Same |
| 7 Jan., Thurs. | Same | Same |
| 8 Jan., Fri. | "Goutalanchet, or The Lion of the Forest" and "O'Neil, the Avenger" | Same |
| 9 Jan., Sat. | "Nick of the Woods, or The Jibbenainosay" and "The Rebel Chief" | Same |
| 10 Jan., Sun. | Closed | |
| 11 Jan., Mon. | "Our American Cousin" | John F. Raymond |
| 12 Jan., Tues. | Same | Same |
| 13 Jan., Wed. | "The Lady of Lyons" and "The Post of Honor" | Mrs. D. P. Bowers |
| 14 Jan., Thurs. | "Romeo and Juliet" and "My Precious Betsy" | Same |
| 15 Jan., Fri. | "Love's Sacrifice" and "Sarah's Young Man" | Same |
| 16 Jan., Sat. | "Bianca, or The Italian Wife's Revenge," to conclude with an Elegant Farce | Same |
| 17 Jan., Sun. | Closed | |
| 18 Jan., Mon. | "Camille, or The Fate of a Coquette" | Mrs. D. P. Bowers |
| 19 Jan., Tues. | Same | Same |
| 20 Jan., Wed. | "Much Ado About Nothing," to conclude with A Favorite Farce | Same |
| 21 Jan., Thurs. | "The Stranger" | Same |
| 22 Jan., Fri. | "The School for Scandal" and "Nan, the Good For Nothing" | Same |

| <u>Dates:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|---|----------------------|
| 23 Jan., Sat. | "The Honeymoon" and "Hershehoe Robinson" | Mrs. D. P. Bowers |
| 24 Jan., Sun. | Closed | |
| 25 Jan., Mon. | "Lady Audley's Secret," to conclude with A Favorite Farce | Mrs. D. P. Bowers |
| 26 Jan., Tues. | Same | Same |
| 27 Jan., Wed. | Same | Same |
| 28 Jan., Thurs. | Same | Same |
| 29 Jan., Fri. | Same | Same |
| 30 Jan., Sat. | Same | Same |
| 31 Jan., Sun. | Closed | |
| 1 Feb., Mon. | "Lady Isabel of East Lynne" | Mrs. D. P. Bowers |
| 2 Feb., Tues. | Same | Same |
| 3 Feb., Wed. | Same | Same |
| 4 Feb., Thurs. | Same | Same |
| 5 Feb., Fri. | Same | Same |
| 6 Feb., Sat. | "Lady Isabel of East Lynne" and "Manny" | Same |
| 7 Feb., Sun. | Closed | |
| 8 Feb., Mon. | "Lady Isabel of East Lynne" and "Easy Shaving" | Mrs. D. P. Bowers |
| 9 Feb., Tues. | Same | Same |
| 10 Feb., Wed. | "Plot and Passion" and "Easy Shaving" | Same |
| 11 Feb., Thurs. | "The Rivals, or a Trip to Bath" and "Poor Pilli- cuddy" | Same |
| 12 Feb., Fri. | "Pauline, or The Mysteries Seen of the Chateau De Bercy" and "Your Life's in Danger" | Same |
| 13 Feb., Sat. | "Pauline, or The Mysteries of the Chateau De Bercy" and "The Foodies" | Same |
| 14 Feb., Sun. | Closed | |
| 15 Feb., Mon. | "A Bold Stroke for a Husband" and "A Regular Fix" | Mrs. D. P. Bowers |
| 16 Feb., Tues. | "Jane Shore" and "A Regular Fix" | Same |
| 17 Feb., Wed. | "Much Ado About Nothing" | Same |
| 18 Feb., Thurs. | "Pauline, or The Mysteries of the Chateau De Bercy" | Same |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|--|---|
| 19 Feb., Fri. | "Woman, or Love Against the World" | Mrs. D. F. Bowers |
| 20 Feb., Sat. | "The Stranger" and "Four Sisters" | Same |
| 21 Feb., Sun. | Closed | |
| 22 Feb., Mon. | "Macedale, or The Rifle Ball" | Mr. and Mrs. C. H. Walcott, Jr., and Alice Gray |
| 23 Feb., Tues. | Same | Same |
| 24 Feb., Wed. | Same | Same |
| 25 Feb., Thurs. | Same | Same |
| 26 Feb., Fri. | Same | Same |
| 27 Feb., Sat. | Same | Same |
| 28 Feb., Sun. | Closed | |
| 29 Feb., Mon. | "Macedale, or The Rifle Ball" | Mr. and Mrs. C. H. Walcott, Jr., and Alice Gray |
| 1 Mar., Tues. | Same | Same |
| 2 Mar., Wed. | "The Octaveon, or Life in Louisiana" | C. H. Walcott, Jr. |
| 3 Mar., Thurs. | "Bebes in the Wood" and "Paul Fry" | J. S. Clarke |
| 4 Mar., Fri. | "Married Life" and "The Toddlers" | Same |
| 5 Mar., Sat. | "The Fat Boy," "Mc's Jack Sheppard" and "My Neighbor's Wife" | Same |
| 6 Mar., Sun. | Closed | |
| 7 Mar., Mon. | "Leap Year, or The Ladies' Privilege" and "Fashionable Society" | J. S. Clarke |
| 8 Mar., Tues. | "Bebes in the Wood" and "The Fat Boy" | Same |
| 9 Mar., Wed. | "Rivals" and "Toddlers" | Same |
| 10 Mar., Thurs. | "Single Life" and "Married Life" | Same |
| 11 Mar., Fri. | "Our American Cousin," "Somebody's Coat" and "The Russian Admiral" | Same |
| 12 Mar., Sat. | "Our American Cousin," "Toddlers" and "The Russian Admiral" | Same |
| 13 Mar., Sun. | Closed | |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|---|---------------------------------------|
| 14 Mar., Mon. | "Henry IV," "The Battle of Shrewsbury" and "The Death of Hotspur" | J. H. Hackett Charles Kemble-Mason |
| 15 Mar., Tues. | "The Merry Wives of Windsor, or Falstaff Outwitted by Women" | Same |
| 16 Mar., Wed. | "Man of the World," "Monsieur Mallet, or The Post Office Mistake" and "A Regular Fix" | J. H. Hackett Alice Gray |
| 17 Mar., Thurs. | "The Merry Wives of Windsor, or Falstaff Outwitted by Women" | Same |
| 18 Mar., Fri. | "Henry IV" | J. H. Hackett Charles Kemble-Mason |
| 19 Mar., Sat. | "The Merry Wives of Windsor, or Falstaff Outwitted by Women" and "A Regular Fix" | Same |
| 20 Mar., Sun. | Closed | |
| 21 Mar., Mon. | "Virginius" | Edwin Forrest |
| 22 Mar., Tues. | "Hamlet" | Same |
| 23 Mar., Wed. | "The Octoroon, or Life in Louisiana" | Alice Gray |
| 24 Mar., Thurs. | "Richard III" | Edwin Forrest |
| 25 Mar., Fri. | "Damon and Pythias" | Same |
| 26 Mar., Sat. | "The Octoroon, or Life in Louisiana" | Alice Gray |
| 27 Mar., Sun. | Closed | |
| 28 Mar., Mon. | "Richard III" | Edwin Forrest |
| 29 Mar., Tues., | "Richard III" | Same |
| 30 Mar., Wed. | "The Octoroon, or Life in Louisiana" | Alice Gray |
| 31 Mar., Thurs. | "Othello" | Edwin Forrest |
| 1 Apr., Fri. | "Brutus, or The Fall of Tarquin" | Same |
| 2 Apr., Sat. | "The Octoroon, or Life in Louisiana" | Alice Gray |
| 3 Apr., Sun. | Closed | |
| 4 Apr., Mon. | "Macbeth" | Edwin Forrest |
| 5 Apr., Tues. | "Pizarro, or The Death of Rolla" | Same |
| 6 Apr., Wed. | "Senor Valiente, or The Soldier of Chapultepec" | Edwin Forrest Alice Gray |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|--|--|
| 7 Apr., Thurs. | "Virginius" | Edwin Forrest |
| 8 Apr., Fri. | "King Lear" | Same |
| 9 Apr., Sat. | "Senor Valiente, or The Soldier of Chapultepec" | Edwin Forrest Alice Gray |
| 10 Apr., Sun. | Closed | |
| 11 Apr., Mon. | "King Lear" | Edwin Forrest |
| 12 Apr., Tues. | "Damon and Pythias" | Same |
| 13 Apr., Wed. | "Man and Wife, or More Secrets Than One"; grand violin solo, "The Girl I Left Be- hind Me"; and poem re- cital, "Shamus O'Brien, or The Bould Boy of Glingall" | John McCallough Prof. William Withers |
| 14 Apr., Thurs. | "The Broker of Bogota" | Edwin Forrest |
| 15 Apr., Fri. | Same | Same |
| 16 Apr., Sat. | "Nine Works Wonders" and "Horseshoe Robinson"; grand violin solo, "The Girl I Left Be- hind Me"; and poem re- cital, "Shamus O'Brien, or The Bould Boy of Glingall" | J. A. Herne C. B. Bishop Prof. William Withers John McCallough |
| 17 Apr., Sun. | Closed | |
| 18 Apr., Mon. | "Hamlet" | Edwin Forrest |
| 19 Apr., Tues. | "Othello" | Same |
| 20 Apr., Wed. | "As You Like It"; comic Shakespearean song, "The Seven Ages of Man"; and "Young England" | C. B. Bishop Jos. Parker |
| 21 Apr., Thurs. | "King Lear" | Edwin Forrest |
| 22 Apr., Fri. | "Macbeth" | Same |
| 23 Apr., Sat. | "Romeo and Juliet" (second act and balcony scene), "A Midsummer's Night Dream" (first and fifth acts), "As You Like It" (second act) and "Taming of the Shrew" (Display of fireworks outdoors before the per- formance) | J. A. Herne Mrs. J. A. Allen C. B. Bishop |
| 24 Apr., Sun. | Closed | |
| 25 Apr., Mon. | "Jack Cade" | Edwin Forrest |
| 26 Apr., Tues. | "Metamora" | Same |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|--|------------------------------------|
| 27 Apr., Wed. | "The Jewess, or The Council of Constance" and "The Little Treasure" | H. B. Phillips Mrs. J. H. Allen |
| 28 Apr., Thurs. | "Jack Cade" | Edwin Forrest |
| 29 Apr., Fri. | "Metamora" | Same |
| 30 Apr., Sat. | "She Stoops to Conquer, or The Mistakes of a Night" and "The Avenging Hand" | H. B. Phillips John McCullough |
| 1 May, Sun. | Closed | |
| 2 May, Mon. | "The Gladiator" | Edwin Forrest |
| 3 May, Tues. | Same | Same |
| 4 May, Wed. | "The Soldier's Daughter" and "Sketches in India," concluding with her famous song "Whack-Row-De-Dow" | Alice Gray Susan Denin |
| 5 May, Thurs. | "Coriolanus" | Edwin Forrest |
| 6 May, Fri. | Same | Same |
| 7 May, Sat. | "The Soldier's Daughter" and "The Avenging Hand" | Alice Gray J. H. McCullough |
| 8 May, Sun. | Closed | |
| 9 May, Mon. | "Everybody's Friend" and "The Toodles" | J. S. Clarke Susan Denin |
| 10 May, Tues. | "Married Life" and "The Toodles" | Same |
| 11 May, Wed. | "Our American Cousin" and "Two Murderers" | Same |
| 12 May, Thurs. | "Everybody's Friend" and "He's Jack Sheppard" | Same |
| 13 May, Fri. | "Knights of the Round Table" and "Love in Livery" | Same |
| 14 May, Sat. | "Paul Pry" and "Jonathan Bradford, or The Murder at the Roadside Inn" | Same |
| 15 May, Sun. | Closed | |
| 16 May, Mon. | "The Love Chase" and "A Day After the Wedding" | Mary Mitchell |
| 17 May, Tues. | "London Assurance" | Same |
| 18 May, Wed. | "The French Spy, or The Siege of Algiers" and "A Day After the Wedding" | Same |
| 19 May, Thurs. | "The Hidden Hand" | Same |
| 20 May, Fri. | "Satan in Paris" and "The Youth That Never Saw A Woman" | Same |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|---|------------------------------|
| 21 May, Sat. | "Hidden Hand" | Mary Mitchell |
| 22 May, Sun. | Closed | |
| 23 May, Mon. | "The Naiad Queen" Dur- ing the spectacle, a grand Amazonian march by Eighteen Young Ladies, magnificently arrayed in glittering armor. | Susan Denin J. H. Foster |
| 24 May, Tues. | Same | Same |
| 25 May, Wed. | Same | Same |
| 26 May, Thurs. | Same | Same |
| 27 May, Fri. | Same | Same |
| 28 May, Sat. | Same | Same |
| 29 May, Sun. | Closed | |
| 30 May, Mon. | "The Naiad Queen" | Susan Denin |
| 31 May, Tues. | Same | Same |
| 1 June, Wed. | Same | Same |
| 2 June, Thurs. | Same | Same |
| 3 June, Fri. | "A Bull in a China Shop" and "His Last Legs" | George Deeks B. G. Rogers |
| 4 June, Sat. | "Hair at Law" and "Jack Robinson and his Monkey" | B. G. Rogers J. H. Foster |
| 5 June, Sun. | Closed | |
| 6 June, Mon. | "Comedy of Errors" and "Our Country Cousin" | J. S. Clarke Alice Gray |
| 7 June, Tues. | Same | Same |
| 8 June, Wed. | "The Fat Boy" and "Comedy of Errors" | Same |
| 9 June, Thurs. | Same | Same |
| 10 June, Fri. | "Robert Macaire" and "Comedy of Errors" | Same |
| 11 June, Sat. | "Comedy of Errors" and "Jonathan Bradford" | Same |
| 12 June, Sun. | Closed | |
| 13 June, Mon. | "Luck, or The Gentleman of Nature" and "The Toodles" | J. S. Clarke |
| 14 June, Tues. | "Luck, or The Gentleman of Nature" and "Babes in the Wood" | Same |
| 15 June, Wed. | "The Knights of the Round Table" and "Love in Livery" | Same |
| 16 June, Thurs. | "Comedy of Errors" and "Babes in the Wood" | Same |
| 17 June, Fri. | "Everybody's Friend" and "The Toodles" | Same |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|---|---|
| 18 June, Sat. | "The Knights of the Round Table" and "Golden Farmer" | J. S. Clarke |
| 19 June, Sun. | Sacred Grand Concert | Mrs. Cecilia Y. Kretschmar |
| 20 June, Mon. | "Two Gentlemen of Verona" and "Love in Livery" | J. S. Clarke |
| 21 June, Tues. | "Two Gentlemen of Verona" and "The Comedy of Errors" | Same |
| 22 June, Wed. | Same | Same |
| 23 June, Thurs. | "Forty Thieves" -- The piece concludes with the resplendent scene by Mr. C. Getz, "The Home of the Fairies," and "The Cascades of the Silver Lake." | Susan Denin |
| 24 June, Fri. | Same | Same |
| 25 June, Sat. | Same | Same |
| 26 June, Sun. | Closed | |
| 27 June, Mon. | "Forty Thieves" | Susan Denin |
| 28 June, Tues. | Same | Same |
| 29 June, Wed. | Same | Same |
| 30 June, Thurs. | "The Three Guardsmen," terminating with a grand battle picture, "An Assault Upon Rochelle" and the terrible storming of the battlements. | Same |
| 1 July, Fri. | "The Three Guardsmen" and "An Assault Upon Rochelle," to be followed by: Indian Club Exercises Violin Solo "Chinese dance" (comic) "The Dutch Actor" | S. W. Glenn Susan Denin A. V. Brady Prof. Wm. Withers Foster Brothers |
| 2 July, Sat. | "The Three Guardsmen" and "An Assault Upon Rochelle" "Sketches in India" and her famous song, "Whack-Row-de-Down" | S. W. Glenn Susan Denin |
| 3 July, Sun. | Closed | |
| 4 July, Mon. | "The Three Guardsmen," grand National Anthem by the entire company, and pantomime "The Maggio Trumpet" | S. W. Glenn Foster Brothers |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|--|---|
| 5 July, Tues. | "The Serious Family," "Ethiopian Melange" and "Romeo and Juliet" Song and Dance Pantomime "The Magic Trumpet" | S. S. Stanford F. Myers J. Diamond Foster Brothers |
| 6 July, Wed. | "The Serious Family" "Chinese Dance" (comic) Indian Club Exercises "My Precious Betsy" (farce) | Susan Benin Foster Brothers |
| 7 July, Thurs. | Closed for the Season | |
| 10 July, Sun. | Grand Vocal and Instrumental Concert of Sacred Music | Prof. Withers and orchestra; Juliana May, Herr Wagner |
| 11 July, Mon. | Closed for the Season to August 3, Wednesday | |
| 4 Aug., Thurs. | "Our American Cousin" | J. J. Raymond |
| 5 Aug., Fri. | "Young Widow" and "Married Life" | W. F. Sheldon C. B. Bishop |
| 6 Aug., Sat. | "Our American Cousin" and "Stage Struck" | J. J. Raymond C. B. Bishop |
| 7 Aug., Sun. | Closed | |
| 8 Aug., Mon. | "Christy's Minstrals" | George Christy |
| 9 Aug., Tues. | Same | Same |
| 10 Aug., Wed. | Same | Same |
| 11 Aug., Thurs. | Same | Same |
| 12 Aug., Fri. | Same | Same |
| 13 Aug., Sat. | Same | Same |
| 14 Aug., Sun. | Closed | |
| 15 Aug., Mon. | "Christy's Minstrels" | George Christy |
| 16 Aug., Tues. | Same | Same |
| 17 Aug., Wed. | Same | Same |
| 18 Aug., Thurs. | Same | Same |
| 19 Aug., Fri. | Same | Same |
| 20 Aug., Sat. | Same | Same |
| 21 Aug., Sun. | Closed to August 26, Sunday | |
| 29 Aug., Mon. | The Second Regular Season: Opening of the Fall and Winter Season. Stage Manager Orchestra Leader Treasurer A new drop curtain has been designed and executed by James Lamb, Esq. | J. B. Wright W. Withers, Jr. H. Clay Ford |

| <u>Date:</u> | <u>Productions:</u> | <u>Leading Role:</u> |
|------------------|--|-----------------------------|
| 29 Aug., Mon. | "Nandy Andy," "Mischievous Annie" and "The Returned Volunteer" | Mr. and Mrs. W. J. Florence |
| 30 Aug., Tues. | Same | Same |
| 31 Aug., Wed. | "The Irish Emigrant," "The Young Actress" and "The Irish Mormon" | Same |
| 1 Sept., Thurs. | Same | Same |
| 2 Sept., Fri. | "The Irish Lion," "The Young Actress" and "Lord Flannigan" | Same |
| 3 Sept., Sat. | "Shandy Maguire" and "The Young Actress" | Same |
| 4 Sept., Sun. | Closed | |
| 5 Sept., Mon. | "Born to Good Luck, or An Irishman's Fortune," "Thrice Married, or Lucky Stars" and "The Yankee Housekeeper" | Mr. and Mrs. W. J. Florence |
| 6 Sept., Tues. | Same | Same |
| 7 Sept., Wed. | "The Irish Lion," "The Young Actress" and "The Happy Man" | Same |
| 8 Sept., Thurs. | "Nandy Andy," "Mischievous Annie" and "The Yankee Housekeeper" | Same |
| 9 Sept., Fri. | "Irish Assurance and Yankee Modesty," "Thrice Married" and "The Returned Volunteer" | Same |
| 10 Sept., Sat. | "Rory O'More" and "Mischievous Annie" | Same |
| 11 Sept., Sun. | Closed | |
| 12 Sept., Mon. | "Ireland As It Was" and "Yankee Housekeeper" | Mr. and Mrs. W. J. Florence |
| 13 Sept., Tues. | "Dombey and Son" | Mr. W. J. Florence |
| 14 Sept., Wed. | "Shandy Maguire" and "Irish Assurance and Yankee Modesty" | Mr. and Mrs. W. J. Florence |
| 15 Sept., Thurs. | "The Deserter, or Military Execution" and "A Lesson for Husbands" | Same |
| 16 Sept., Fri. | "Dombey and Son" | Mr. W. J. Florence |
| 17 Sept., Sat. | "Ireland As It Was" and "The Yankee Housekeeper" | Mr. and Mrs. W. J. Florence |
| 18 Sept., Sun. | Closed | |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|------------------|---|--------------------------------|
| 19 Sept., Mon. | Kathleen Mavourneen, or St. Patrick's Eve" and "Thrice Married" | Mr. and Mrs. W. J. Florence |
| 20 Sept., Tues. | Same | Same |
| 21 Sept., Wed. | "Kathleen Mavourneen, or St. Patrick's Eve" and "A Lesson for Husbands" | Same |
| 22 Sept., Thurs. | Same | Same |
| 23 Sept., Fri. | "Kathleen Mavourneen, or St. Patrick's Eve" and "Mischievous Annie" | Same |
| 24 Sept., Sat. | Same | Same |
| 25 Sept., Sun. | Closed | |
| 26 Sept., Mon. | "Fanchon the Cricket" | Maggie Mitchell |
| 27 Sept., Tues. | Same | Same |
| 28 Sept., Wed. | Same | Same |
| 29 Sept., Fri. | Same | Same |
| 1 Oct., Sat. | Sat. afternoon at 3:00: Benefit of the Third Ward fund to relieve drafted men. "Margot, or The Poultry Dealer" and "The Jealous Stock Broker" | Maggie Mitchell |
| | Sat. evening at 8:00: "Fanchon the Cricket" | |
| 2 Oct., Sun. | Closed | |
| 3 Oct., Mon. | "The Pearl of Savoy, or A Mother's Prayer" | Maggie Mitchell |
| 4 Oct., Tues. | Same | Same |
| 5 Oct., Wed. | Same | Same |
| 6 Oct., Thurs. | Same | Same |
| 7 Oct., Fri. | "Little Barefoot" | Same |
| 8 Oct., Sat. | Same | Same |
| 9 Oct., Sun. | Closed | |
| 10 Oct., Mon. | "Fanchon The Cricket" | Maggie Mitchell |
| 11 Oct., Tues. | "The Pearl of Savoy, or A Mother's Prayer" | Same |
| 12 Oct., Wed. | "Little Barefoot" | Same |
| 13 Oct., Thurs. | Same | Same |
| 14 Oct., Fri. | "The Pearl of Savoy, or A Mother's Prayer" | Same |
| 15 Oct., Sat. | Same | Same |
| 16 Oct., Sun. | Closed | |
| 17 Oct., Mon. | "Life and Death of Richard III" | JUNIUS BRUTUS BOOTH |
| 18 Oct., Tues. | Same | JUNIUS BRUTUS BOOTH |

| <u>Date:</u> | <u>Productions:</u> | <u>Leading Roles:</u> |
|-----------------|---|-----------------------|
| 19 Oct., Wed. | "Much Ado About Nothing" | JUNIUS BRUTUS BOOTH |
| 20 Oct., Thurs. | "Macbeth" | JUNIUS BRUTUS BOOTH |
| 21 Oct., Fri. | "The Merchant of Venice" and "Katherine and Petruccio" | JUNIUS BRUTUS BOOTH |
| 22 Oct., Sat. | "Retribution, or A Husband's Revenge" and "Katherine and Petruccio" | JUNIUS BRUTUS BOOTH |
| 23 Oct., Sun. | Closed | |
| 24 Oct., Mon. | "Hamlet" | JUNIUS BRUTUS BOOTH |
| 25 Oct., Tues. | "Retribution, or A Husband's Revenge" and "She Would and He Wouldn't" | JUNIUS BRUTUS BOOTH |
| | During the evening, the orchestra, under the direction of Prof. Wm. Withers, Jr., will perform the GRAND U. S. MILITARY QUADRILLE composed expressly for the Winter Garden, N.Y., by Robert Stoepel, Esq., and kindly presented by him to Mr. J. T. Ford. | |
| 26 Oct., Wed. | "A New Way to Pay Old Debts" | JUNIUS BRUTUS BOOTH |
| 27 Oct., Thurs. | "Richard III" | JUNIUS BRUTUS BOOTH |
| 28 Oct., Fri. | "Macbeth" | JUNIUS BRUTUS BOOTH |
| 29 Oct., Sat. | "Retribution, or A Husband's Revenge" and "She Would and He Wouldn't" | JUNIUS BRUTUS BOOTH |
| 30 Oct., Sun. | Closed | |
| 31 Oct., Mon. | "Faust and Marguerite" | J. B. Roberts |
| 1 Nov., Tues. | Same | Same |
| 2 Nov., Wed. | Same | Same |
| 3 Nov., Thurs. | Same | Same |
| 4 Nov., Fri. | "Faust and Marguerite". | Same |
| | During the evening the band under the direction of Prof. Wm. Withers, Jr., will perform the spirited, stirring UNITED STATES MILITARY QUADRILLE. | |
| 5 Nov., Sat. | "Faust and Marguerite" | Same |
| 6 Nov., Sun. | Closed | |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|---|---------------------------------------|
| 7 Nov., Mon. | "The Erring and Penitent Wife" and "Last Lynne, or The Elopement" | Alice Gray |
| 8 Nov., Tues. | Same NOTICE-A CARD. Returns of the votes of the PRESIDENTIAL ELECTION will be announced from the stage during the performance, as soon as they are received by telegram. | Same |
| 9 Nov., Wed. | "The Stranger, or Misanthropy and Repentance" and "My Dress Boots" | J. Wheelock |
| 10 Nov., Thurs. | "Child of the Regiment" and "Rough Diamond" | Mr. and Mrs. Ma. General |
| 11 Nov., Fri. | "Miriam's Crime" and "Blondin on the Low Rope" | Same |
| 12 Nov., Sat. | Same | Same |
| 13 Nov., Sun. | Closed | |
| 14 Nov., Mon. | "The Seven Sisters" and "The Birth of Cupid in the Bower of Ferns" | John E. McDonough |
| 15 Nov., Tues. | Same | Same |
| 16 Nov., Wed. | Same | Same |
| 17 Nov., Thurs. | Same | Same |
| 18 Nov., Fri. | Same | Same |
| 19 Nov., Sat. | Same | Same |
| 20 Nov., Sun. | Closed | |
| 21 Nov., Mon. | "The Seven Sisters" and "The Birth of Cupid in the Bower of Ferns" | John E. McDonough |
| 22 Nov., Tues. | Same | Same |
| 23 Nov., Wed. | Same | Same |
| 24 Nov., Thurs. | Same | Same |
| 25 Nov., Fri. | Same | Same |
| 26 Nov., Sat. | "The Seven Sisters" (first two acts) and "Po-Ce-Hu-Tas" | Same |
| 27 Nov., Sun. | Closed | |
| 28 Nov., Mon. | "Kathleen Mavourneen, or Under the Spell" and "A Loan of a Lover" | Mrs. H. Watkins (Late Mrs. C. Howard) |
| 29 Nov., Tues. | Same | Same |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|--|----------------------|
| 30 Nov., Wed. | "Pioneer Patriot, or The Maid of the War Path" and "It Takes Two to Quarrel" | Mr. H. Watkins |
| 1 Dec., Thurs. | Same | Same |
| 2 Dec., Fri. | "Hidden Hand" | Same |
| 3 Dec., Sat. | Same | Same |
| 4 Dec., Sun. | Closed | |
| 5 Dec., Mon. | "Fanchon The Cricket" | Maggie Mitchell |
| 6 Dec., Tues. | Same | Same |
| 7 Dec., Wed. | Same | Same |
| 8 Dec., Thurs. | Same | Same |
| 9 Dec., Fri. | Same | Same |
| 10 Dec., Sat. | Same | Same |
| 11 Dec., Sun. | Closed | |
| 12 Dec., Mon. | "Lady Audley's Secret, or The Mysteries of Audley Court" | Mrs. D. P. Bowers |
| 13 Dec., Tues. | Same | Same |
| 14 Dec., Wed. | "The Jewess of Madrid, or The Monastery of St. Just" | Same |
| 15 Dec., Thurs. | Same | Same |
| 16 Dec., Fri. | "Camille" | Same |
| 17 Dec., Sat. | "The Italian Wife" and "The Serious Family" | Same |
| 18 Dec., Sun. | Closed | |
| 19 Dec., Mon. | Treasury Ball and Concert | |
| 20 Dec., Tues. | "Lady Audley's Secret" | Mrs. D. P. Bowers |
| 21 Dec., Wed. | Same | Same |
| 22 Dec., Thurs. | "The Hunchback" | Same |
| 23 Dec., Fri. | "Lady Isabel of East Lyme" | Same |
| 24 Dec., Sat. | Same | Same |
| 25 Dec., Sun. | Closed | |
| 26 Dec., Mon. | "Mazepa, or An Untamed Rocking Horse," "Solon Shingle" and "Camille" | Frank Drew |
| 27 Dec., Tues. | "Mons. Jacques," "Camille" and "Mazepa, or An Untamed Rocking Horse" | Same |
| 28 Dec., Wed. | "Rip Van Winkle, or A Legend of the Catskills" and "Mazepa, or An Untamed Rocking Horse" | Same |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|--|----------------------|
| 29 Dec., Thurs. | "Acting Mad," "Camille" and "More Blunders Than One" | Frank Drew |
| 30 Dec., Fri. | "Handy Andy" and "Shy- lock, or The Merchant of Venice Preserved" | Same |
| 31 Dec., Sat. | "Maccarthly Hero," "Acting Mad" and "Mazepa, or An Un- tamed Rocking Horse" | Same |

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|-----------------|---|--|
| 1 Jan., Sun. | Closed | |
| 2 Jan., Mon. | "Daemon and Pythias" | Edwin Forrest |
| 3 Jan., Tues. | Same | Same |
| 4 Jan., Wed. | "Richelieu, or The Conspiracy" | Same |
| 5 Jan., Thurs. | Same | Same |
| 6 Jan., Fri. | "Othello" | Same |
| 7 Jan., Sat. | "The Robbers" | John McCullough |
| 8 Jan., Sun. | Closed | |
| 9 Jan., Mon. | "Macbeth" | Edwin Forrest |
| 10 Jan., Tues. | Same | Same |
| 11 Jan., Wed. | "Hamlet" | Same |
| 12 Jan., Thurs. | "King Lear" | Same |
| 13 Jan., Fri. | Same | Same |
| 14 Jan., Sat. | "Lucretia Borgia" and "People's Lawyer" | Alice Gray John McCullough |
| 15 Jan., Sun. | Closed | |
| 16 Jan., Mon. | "Richelieu" | Edwin Forrest |
| 17 Jan., Tues. | "Othello" "Lucretia Borgia" and "People's Lawyer" | Cancelled Alice Gray John McCullough |
| 18 Jan., Wed. | "Jack Cade, the Bondman of Kent" | Edwin Forrest |
| 19 Jan., Thurs. | Same | Same |
| 20 Jan., Fri. | "Othello" | Same |
| 21 Jan., Sat. | "The Wife, A Tale of Mantua," and "The Pirate's Legacy" | Alice Gray John McCullough |
| 22 Jan., Sun. | Closed | |
| 23 Jan., Mon. | "Metamora, the Last of the Wampanoages" | Edwin Forrest |
| 24 Jan., Tues. | Same | Same |

| Date | Production: | Leading Role: |
|-----------------|--|------------------------------------|
| 25 Jan., Sat. | "The Vendor, or A Woman Keeps a Secret" and "The Serious Family" | Mrs. Fenial |
| 26 Jan., Thurs. | "Caricatures" | Edwin Forrest |
| 27 Jan., Fri. | Same | Same |
| 28 Jan., Sat. | "The Streets of New York" | Alice Gray G. B. Bishop |
| 29 Jan., Sun. | Closed | |
| 30 Jan., Mon. | "Mistaken" | Edwin Forrest |
| 31 Jan., Tues. | Same | Same |
| 1 Feb., Wed. | "The Streets of New York" | Alice Gray |
| 2 Feb., Thurs. | "King Lear" | Edwin Forrest |
| 3 Feb., Fri. | "Richard III" | Same (benefit and last appearance) |
| 4 Feb., Sat. | "The Streets of New York" | Alice Gray |
| 5 Feb., Sun. | Closed | |
| 6 Feb., Mon. | "Ivinsk" and "The Foodler" | J. S. Clarke |
| 7 Feb., Tues. | "Paul Fry, or I Hope I Don't Intrude" and "Married Life" | Same |
| 8 Feb., Wed. | "She Strays to Conquer" and "My Neighbor's Wife" | Same |
| 9 Feb., Thurs. | "Sables in the Woods" and "Paul Fry" | Same |
| 10 Feb., Fri. | "Everybody's Friend" and "Love in Livery" | Same |
| 11 Feb., Sat. | "Everybody's Friend" and "P. P., or The Man and the Tiger" | Same |
| 12 Feb., Sun. | Closed | |
| 13 Feb., Mon. | "School of Reform" and "The Foodler" | J. S. Clarke |
| 14 Feb., Tues. | "Married Life," "Love in Livery" and "Everybody's Cost" | Same |
| 15 Feb., Wed. | "The Streets of New York" | Same |
| 16 Feb., Thurs. | Same | Same |
| 17 Feb., Fri. | Same | Same |
| 18 Feb., Sat. | Same | Same |
| 19 Feb., Sun. | Closed | |
| 20 Feb., Mon. | "School of Reform" and "The Foodler" | J. S. Clarke |
| 21 Feb., Tues. | "The Four Gentlemen" and "Our American Cousin" | Same |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|--|--|
| 22 Feb., Wed. | GRAND BALL | |
| 23 Feb., Thurs. | "Love in Livery" and "Nicholas Nickleby" | J. S. Clarke |
| 24 Feb., Fri. | "Nicholas Nickleby" and "Leap Year" | Same |
| 25 Feb., Sat. | "Our Country Cousin," "The Toodles" and "Jonathan Bradford, or The Murder at the Roadside Inn" | Same |
| 26 Feb., Sun. | Closed | |
| 27 Feb., Mon. | "Camille" | Mrs. D. P. Bowers |
| 28 Feb., Tues. | "The Mystery of Audley Court" | Same |
| 1 Mar., Wed. | "The Hunchback" | Same |
| 2 Mar., Thurs. | "The Jewess of Madrid, or The Monastery of St. Just" | Same |
| 3 Mar., Fri. | "The Lady of Lyons" | Same (benefit and only performance) |
| 4 Mar., Sat. | "Stranger" and "Honey- moon" | Same |
| 5 Mar., Sun. | Closed | |
| 6 Mar., Mon. | "Lady Audley's Secret" and "Shocking Events" | Mrs. D. P. Bowers |
| 7 Mar., Tues. | "Bianca, the Italian Wife" and "Shocking Events" | Same |
| 8 Mar., Wed. | "Biana, or Love's Masquerade" | Same |
| 9 Mar., Thurs. | "Biana, or Love's Masquerade" and "My Wife's Maid" | Same |
| 10 Mar., Fri. | "Lady Audley's Secret" and "A Day After the Wedding" | Same |
| 11 Mar., Sat. | "Biana, or Love's Masquerade" and "The Wreck Ashore" | Same |
| 12 Mar., Sun. | A Grand Concert for the Benefit of Mr. Wm. Withers | Miss Adalina Notie Mae. Marie Merino Signor Giuseppe Tamaro |
| 13 Mar., Mon. | "Richelieu" | Edwin Forrest |
| 14 Mar., Tues. | "Brutus, or The Fall of Tarquin" | Same |
| 15 Mar., Wed. | "Jane Shore" and "The Love Chase" | Mrs. I. B. Phillips Alice Gray |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|---|--|
| 16 Mar., Thurs. | "The Broker of Rogosa" | Edwin Forrest |
| 17 Mar., Fri. | "Virginius, the Roman Father" | Same |
| 18 Mar., Sat. | "The Apostate" and "Jonathan Bradford" | John McCullough JOHN WILKES BOWEN appears as <u>Pescara</u> in "The Apostate" |
| 19 Mar., Sun. | GRAND VOCAL AND IN- STRUMENTAL CONCERT, SUNDAY EVENING, MARCH 19. BENEFIT OF JAMES H. O'BRYEN, of Ford's Theater, "DRAFTED". The following eminent talent of this city have kindly volun- teered their services for this special oc- casion: Mrs. C. Young Kretschmer Madame Marie Merini Mr. J. K. Goodall Mr. A. D. Reed Mr. E. Douglas Webb Mr. George Loesch Mr. Hubert Schuttler Mr. John Parsons Signor Frederico Cennari | |
| 20 Mar., Mon. | "Nick of the Woods, or The Jibbaldineasy" | Joseph Proctor |
| 21 Mar., Tues. | Same | Same |
| 22 Mar., Wed. | "Ambition, or The Throne, The Tomb, and the Scaffold" | Same |
| 23 Mar., Thurs. | Same | Same |
| 24 Mar., Fri. | "Pizarro, or The Death of Rella" and "Catalanochet" | Same |
| 25 Mar., Sat. | "The Rebels Doom, or The Death Fetch" and "Nick of the Woods" | Same |
| 26 Mar., Sun. | Closed | |
| 27 Mar., Mon. | "La Forza Del Destino" (The Force of Destiny) Max Maretzek's Grand Italian Opera, for six nights only. Opening night, Mon. Mar. 27, 1865. | Signora Carozzi Zucchi Conductor: Carl Bergman Leader: Henry Appy |

| <u>Date:</u> | <u>Production:</u> | <u>Leading Role:</u> |
|-----------------|--|------------------------|
| 28 Mar., Tues. | "Fra Diavola" | Clara Louise Kellogg |
| 29 Mar., Wed. | "Ernani" | Signora Carezzi Zucchi |
| 30 Mar., Thurs. | "La Sonnambula" | Clara Louise Kellogg |
| 31 Mar., Fri. | "Polauto" | Signora Carezzi Zucchi |
| 1 Apr., Sat. | "Don Sebastian" | Same |
| 2 Apr., Sun. | Closed | |
| 3 Apr., Mon. | "The Workmen of Washington" | Laura Keene |
| 4 Apr., Tues. | Same | Same |
| 5 Apr., Wed. | Same | Same |
| 6 Apr., Thurs. | Same | Same |
| 7 Apr., Fri. | Same | Same |
| 8 Apr., Sat. | Same | Same |
| 9 Apr., Sun. | Closed | |
| 10 Apr., Mon. | "She Stoops to Conquer, or The Mistakes of a Night" and "Hole in the Wall" | Same |
| 11 Apr., Tues. | "School for Scandal" | Same |
| 12 Apr., Wed. | "The Workmen of Washington" | Same |
| 13 Apr., Thurs. | "The Story of Peggy the Actress" and "The Hole in the Wall" | Same |
| 14 Apr., Fri. | "Our American Cousin" Assassination of President Abraham Lincoln | Laura Keene |
| 15 Apr., Sat. | Closed by order of Secretary of War E. N. Stanton. | |

APPENDIX C¹

FORD'S THEATER
The One Hundred and THIRTY-THIRD ANNIVERSARY
of the BIRTHDAY of
GEN. GEORGE WASHINGTON
First President of the United States
February 22, 1865

It will be observed in this splendid theater by a
GRAND BALL AND PROMENADE CONCERT
with GYMNASTIC EXERCISES
by ANNER S. BRADY

Late principal of the Seventh Regiment Gymnasium,
St. Mark's Place, New York, now of Brady's Gymnasium, Washington
AND HIS PUPILS

The Renowned
HANLON BROTHERS
George, William, Thomas, and Alfred
The most distinguished Gymnasts of this or any
other country have returned from their South
American Tour, and will in compliment to
Mr. Brady, visit Washington to
APPEAR ON THIS OCCASION ONLY

The Ball and Promenade Concert will be
conducted with the same Liberality,
Discrimination, and Exclusiveness
as distinguished the Grand Balls at the Academy
of Music, New York.

The Theatre will be most brilliantly illuminated, and
gorgeously decorated with
EVERGREENS,
ONE HUNDRED SINGING CANARY BIRDS, AND FINE PAINTINGS.
Also, TWO GRAND BANDS—one for Promenading and one for Dancing—
so there will be
NO CESSATION OF MUSIC DURING THE EVENING
The invited guests will embrace
THE PRESIDENT OF THE UNITED STATES
THE MEMBERS OF THE CABINET
AND THE MILITARY AND NAVAL CELEBRITIES IN OR NEAR WASHINGTON.

¹Evening Star, February 21, 1865.

Rec'd 4/18/62

APPENDIX D

April 13, 1962

Dr. George J. Olszewski, Historian
Ford's Theatre
511 10th St. N.W.
Washington 25, D.C.

Dear Dr. Olszewski:

As I told you on your visit here in New York, I say again and unequivocally that John Wilkes Booth did not bore the hole in the door leading to the box President Lincoln occupied the night of his assassination, April 14, 1865, as "history" seems to think and has so many times repeated.

The hole was bored by my father, Harry Clay Ford, or rather on his orders, and was bored for the very simple reason it would allow the guard, one Parker, easy opportunity whenever he so desired to look into the box rather than to open the inner door to check on the Presidential party. As we know Parker left his post to view the performance from the dress circle.

My father would always "blow his top", to use today's slang, whenever he read or heard of this historical absurdity (who was it said "history is an implied lie?") and would often finish his vehemence by saying, "John Booth had too much to do that day other than to around boring holes in theatre doors". And while it is true Mr. Booth might use "professional courtesies" to attend performances, it is laughable to imagine he had such free access to Ford's Theatre that he could perform feats of carpentry whenever he wished, to say nothing of doing it the very day the decision was made by President Lincoln to attend the performance at the Theatre.

My wife and I enjoyed your visit and hope to see or to hear from you again soon.

Best regards,



Frank Ford

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George D. Ford, New York, New York

Mrs. John T. Ford, III, Belair, Maryland

S. J. Gifford, Arlington, Virginia

Stephanie Hampsher, Miami Beach, Florida

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Mr. "Jay" and The Zoltan Jelenfys, Washington, D. C.

Leonid Koulbas, Sasha Polinoff, "Alexei," New York, New York

J. T. Laughlin, Manager, Ford's Theatre, Baltimore, Maryland

The Rufus Lusks, Washington, D. C.

Dona Mason, Washington, D. C.

Jack McGrain, Washington, D. C.

Doris E. Morgan, Baltimore, Maryland

Harry Nash, Washington, D. C.

The Frank Oles', Baltimore, Maryland

George Anton Pappas, Washington, D. C.

Elmer C. Parker, Washington, D. C.

Colonel Ford Richardson, Baltimore, Maryland

Jack Ryan, Chief Stage Hand, Warner Brothers Theatres, Washington, D. C.

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John Ford Sellers, Boise, Idaho
Goris Styka, New York, New York
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John H. Taltavull, Washington, D. C.
Jerry White, Washington, D. C.
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Illinois State Library, Springfield, Illinois
Lincoln National Life Foundation, Fort Wayne, Indiana
New York Public Library, New York, New York
Peabody Conservatory Library, Baltimore, Maryland
Peabody Library of Architecture, Columbia University, New York,
New York
Peale Museum, Baltimore, Maryland
Rare Book Room, Library of Congress
Yale University Library, New Haven, Connecticut

b. Photographs

Mathew M. Brady Collection, National Archives
Stephen Fenster, Washington, D. C.
Frank Ford, New York, New York
Illinois State Historical Society, Chicago, Illinois
Illinois State Library, Springfield, Illinois
Lincoln National Life Foundation, Fort Wayne, Indiana
Rare Book Division, Library of Congress
Still Pictures Collection, Library of Congress