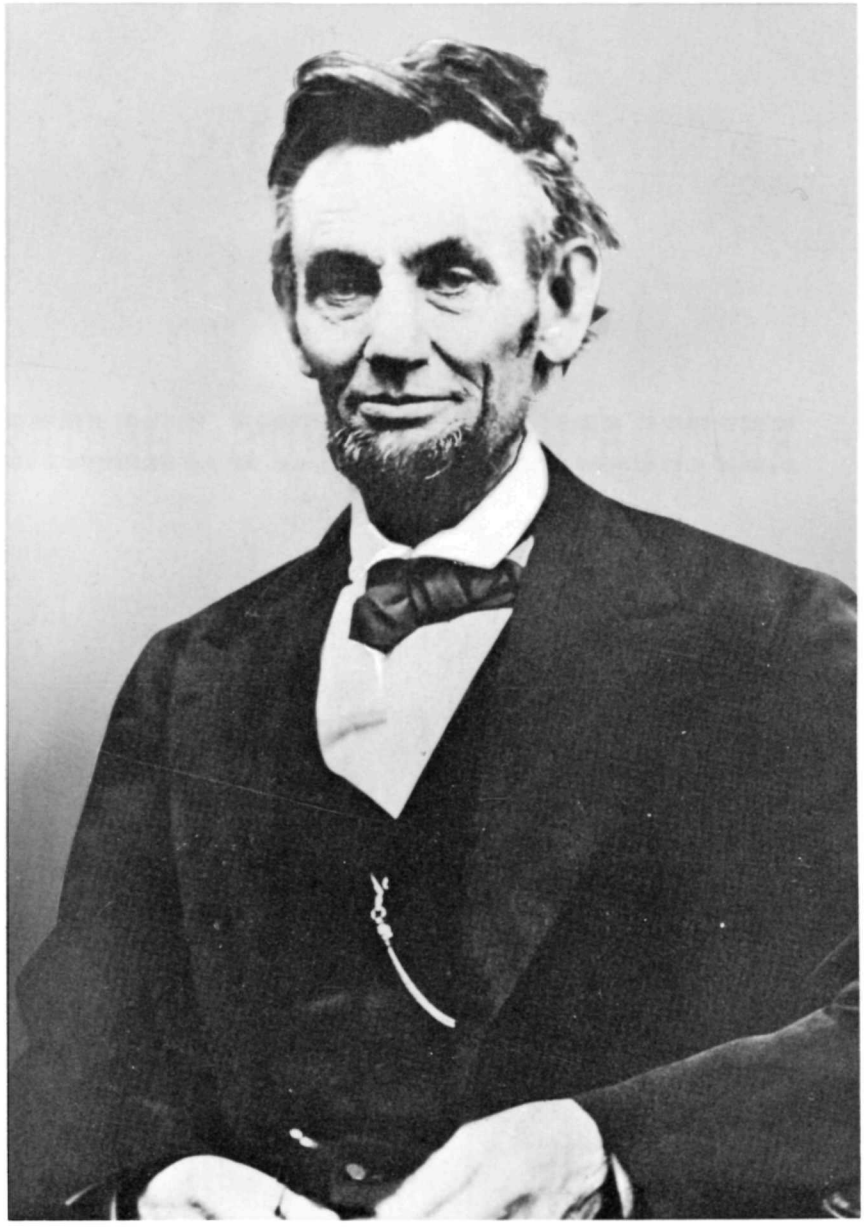
HISTORIC STRUCTURES REPORT

RESTORATION OF FORD'S THEATRE

WASHINGTON



RESTORATION OF FORD'S THEATRE



(NATIONAL ARCHIVES)

FIGURE 1. Last photograph of Abraham Lincoln, April 10, 1865, by Alexander Gardner.

RESTORATION OF
FORD'S THEATRE



UNITED STATES DEPARTMENT OF THE INTERIOR
Stewart L. Udall, *Secretary*

NATIONAL PARK SERVICE
Conrad L. Wirth, *Director*



HISTORIC STRUCTURES REPORT

RESTORATION OF FORD'S THEATRE

WASHINGTON, D.C.

Prepared Under the General Direction of

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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NATIONAL CAPITAL REGION
1963

THE NATIONAL PARK SYSTEM, *of which Ford's Theatre National Historic Site is a unit, is dedicated to conserving the scenic, scientific, and historic heritage of the United States for the benefit and inspiration of its people.*



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FOREWORD

Ford's Theatre is the Nation's historic site that memorializes one of the saddest moments in the history of our country, the assassination of President Lincoln. Following the trial of the Lincoln conspirators and the purchase and remodeling of the building by the Federal Government in 1865, its history was so shrouded in unreality that it was difficult to separate fact from fiction. Ever since 1932, when the Lincoln Museum was established in the building under the administration of the National Park Service, visitors have expressed concern over the fact that this historic shrine, so closely associated with the death of Lincoln, has not been restored to its original condition as a memorial. It was with this objective in mind that the Congress provided funds to carry out historical and architectural research on the building with a view towards its eventual restoration to its original appearance as of the night of April 14, 1865.

Preliminary investigations began in 1955, when, under the provisions of Public Law 372, 83d Congress, the National Capital Region prepared a preliminary engineering study. Additional funds were appropriated by Congress under the provisions of Public Law 86–455, 86th Congress, to carry out "preliminary architectural and historical research, the preparation of construction drawings and for exhibit planning."

The present *Historic Structures Report, Restoration of Ford's Theatre,* represents the sum total of our investigations into every known public and private documentary source of evidence on the subject. The facts presented here are the best available and would provide for the full restoration of the theatre. If funds are provided promptly, the restoration of Ford's Theatre can be completed by the 100th anniversary of the tragedy occurring therein, as a living memorial to the Great Emancipator.

New interpretive exhibits of contemporary design are planned for the Lincoln Museum to be installed in the restored structure. Here the Lincoln Story will continue to be depicted as in the past to provide renewed inspiration to the thousands of American and foreign visitors who yearly visit the hallowed shrines of America's heritage in our Nation's Capital.

This report is the result of the effective collaboration of the National Capital Region's historical and architectural staffs. William M. Haussmann, Chief, National Capital Office, Design and Construction, coordinated the entire project. William A. Dennin, Supervisory Architect, contributed the architectural data and, with Laima J. Kalnins, prepared the architectural drawings. Randle B. Truett, Regional Historian, supervised the preparation of the historical material. The overall report was researched, written, indexed, and prepared for publication by Dr. G. J. Olszewski.



CONRAD L. WIRTH,
Director.

APRIL 14, 1963.

PREFACE

Ford's Theatre as it stands today in the Nation's capital bears only an outward resemblance to the popular theatre of Civil War days. Launched into international prominence because of the tragedy marking the assassination of Abraham Lincoln, it is now the site of the Lincoln Museum where, yearly, thousands of visitors from all over the world pay their respects to the President who fused the Federal Union into one indissoluble chain.

Externally the west façade and north and south walls still remain of the original theatre, although they have been subject to modification, repair and remodeling over the years. The rear or east wall, site of the exit door through which the assassin, John Wilkes Booth, escaped, has been completely rebuilt. In the Lincoln Museum proper, there is little, if any, indication of the original theatre aside from markings on the museum floor indicating the extent of the forestage and the location of the presidential box. From here an outline of the assassin's footsteps, marking his escape route, complete this part of the picture. A diorama of the stage as it appeared on the night of April 14, 1865, is one of the few items showing the original interior of the theatre.

From that fateful night of Good Friday, 1865, until the hanging of the conspirators on July 7, 1865, Ford's Theatre was guarded by federal troops. On July 8, it was returned to John T. Ford, the owner. On July 10, it was seized once again by order of the Secretary of War, Edwin M. Stanton. Subsequently, the building was leased by the government and in 1866 purchased by act of Congress.

By this time the theatre had been remodeled into a three-story office building for the use of the government. Thereafter it was the home of the Army Medical Museum to 1877 and the principal office of the Adjutant General for compiling the official service records of veterans of the Civil War. Hundreds of clerks worked on this project. Tragedy struck the building once again in June 1893 when part of the overloaded interior collapsed killing twenty-two federal employees and injuring sixty-five. The structure was then closed by order of Congress and until 1932, when the present Lincoln Museum was opened in the building under the administration of the National Park Service, it was used for the storage of public documents.

Throughout these years there was little thought of restoring the theatre to its original appearance as a memorial to the Martyred President. When public interest in its restoration was first brought to the attention of Congress after World War II, the building became the subject of considerable controversy. Nevertheless, public interest continued to be manifested in the restoration of Ford's Theatre especially when Congress took the initiative and provided funds for a preliminary engineering report on the structure in 1954. In 1959 renewed interest was aroused in the full restoration of Ford's Theatre as part of the Civil War Centennial Celebration and the MISSION 66 program of the National Park Service. Opposition to the restoration now ceased as Congress voted funds for the present project.

Public Law 86–455 authorized the National Park Service to complete preliminary architectural and historical research on old Ford's Theatre building, to prepare construction drawings and to draw up plans for a modern exhibit of contemporary design to house the Lincoln Museum. This *Historic Structures Report, Restoration of Ford's Theatre,* was begun in September 1960 and presents information available from all known official sources and private collections. Since methods of approach to the historical and archi-

tectural findings are delineated more fully in the body of the report, a brief indication of some of its more outstanding features as well as an acknowledgement of source material is considered timely and proper.

The study is in two basic sections, historical and architectural. It presents the Historical Data in three parts followed by the Architectural Data in one. Part I of the historical data gives a brief history of the site and the forerunner of the present structure. It includes material on the First Baptist Church of Washington, its leasing to John T. Ford, its conversion into Ford's Aetheneum, and its final destruction by fire.

Part II is the bulk of the overall report and presents all the historical material currently available on the structure. The narrative includes a discussion of some of the many problems encountered by Ford in constructing his theatre in wartime Washington; his attempts to finance its construction; his efforts to obtain a Congressional charter; the acquisition of adjacent land; and a concise and factual narrative of the combined results of historical and architectural research on the exterior and interior of the theatre. Often the results of countless hours of research and of decisions arrived at in joint meetings of the historians and architects are given in a terse statement of accepted evidence. Part II also includes the results of architectural exploration of the building to confirm historical findings and to explore leads resulting from historical research.

Owing to the intense interest displayed in the facts surrounding the assassination of Lincoln, a concise summary of events leading to the tragedy has been included in Part III. It also includes a brief resume of the theatre's history after its conversion into an office building until the Lincoln Museum was installed on the first floor in 1932.

The Architectural Data includes all the evidence accepted by the architects in reaching their decisions and the reasons for such acceptance. It represents the result of the combined work of the historical and architectural staffs. The Historic American Building Survey drawings, a full set of which is included in the report, represents the final decisions of the architects. They form the basis of the construction drawings, now being prepared, which will be used for the full restoration of Ford's Theatre.

A brief section on Furnishings and Exhibition Data completes the narrative of the report. Therein is included all known information on the historical furnishings of the theatre, indicating what original materials have been donated to the Lincoln Museum. The most recent addition to the collection is the original mid-nineteenth century clock (Figure 58) from the greenroom of the theatre, donated by Mario Da Parma of New York City. A furnishings plan to be used in the restoration of the theatre is in preparation.

In the course of research on this study, practically every field of possible information was explored. For instance, attempts were made to locate existing theatres in the United States which would be comparable in construction to the original Ford's Theatre. Only Ford's Theatre, Baltimore, and Thalian Hall, Wilmington, N.C., possessed a few useful architectural details. Photographs were of particular significance in the research, often proving to be the sole source of specific types of documentary information. While the majority are from the files of Abbie Rowe, National Park Service, some unknown Brady photographs were located in addition to the standard materials in the Brady collections of the National Archives and the Library of Congress. These hitherto unpublished Brady photographs, shown in Figures 28 and 32 with enlarged details in Figures 30 and 31, were uncovered by the Regional Historian, during a visit in 1961 to the Illinois State Historical Library, Springfield, Illinois. Other newly-discovered photographs are Figures 14 and 48, the latter being from the collection of the Lincoln National Life Foundation, Fort Wayne, Indiana.

Because of the technical nature of this study, certain aspects of the theatre's history has been included in keeping with the tradition of the living theatre. The fact should not be overlooked that before Ford's Theatre went dark, it was considered to be one of the finest for its day and was a distinct cultural asset to the Nation's capital. A few facts may bear this out.

John T. Ford brought to the footlights of Ford's Theatre, during the 495 performances of its two seasons, some of the greatest theatrical talent that ever graced the American stage. Some of it was unique to growing America. For instance, among those who made memorable appearance at Ford's

were: Lincoln's favorite Shakespearean actor, James Henry Hackett, who was considered to be the most famous American interpreter of *Falstaff;* Edwin Forrest, who established the first $1000 yearly prize to stimulate American playwriting and whose *Othello* was beyond compare; Edwin Booth (brother of the demented John Wilkes Booth) who was most probably America's greatest actor, according to George Freedley, the well-known theatre historian; and George Harrington, who took the *nom de theatre* of "George Christy," thus continuing the tradition of "Christy's Minstrels." Original playbills will also be found in the body of the report. Furthermore, a list of the occasions on which Lincoln attended Ford's Theatre and a complete list of all performances given at Ford's is included in the appendix. This material, it is hoped, will prove of wide interest to students of the American theatre for it is one of the unique features of the report. The bibliography includes the principal documentary sources and should prove useful to those desirous of exploring a fascinating subject but which is beyond the scope of this study. The index has been especially prepared with cross references to the text, illustrations and architectural drawings in answer to the many requests of students for information which will enable them to prepare models of this historic site. While the assistance of persons interviewed is included in the text, special mention should be made of the following with a word of thanks to those who may have been overlooked. Ample footnotes throughout the study permit corroboration of all citations.

Without the continued interest of friends of the Ford Theatre project in the Congress, this study could not have been undertaken. Among these are Senator Carl Hayden of Arizona; Senator Milton R. Young of North Dakota; and the following members and former members of the House of Representatives: Ben F. Jensen of Iowa; Fred Schwengel of Iowa; George Dondero of Michigan; Clement J. Zablocki of Wisconsin; the late Chauncey W. Reed of Illinois; and the late Clyde Doyle of California.

Ralph R. Roberts, Clerk of the House, and his Deputy, H. Newlin Megill, made available legislative records now on deposit with the National Archives. John F. Haley, Staff Director, Joint Committee on Printing, deserves special thanks for his interest and suggestions regarding publication of the report. J. George Stewart, Architect of the Capitol, provided much information on the work of his predecessor, Edward R. Clark, who supervised the remodeling of Ford's Theatre in 1865. Mrs. Lillian R. Kessel provided documentary information from the records of the Library of the Architect of the Capitol.

At the Library of Congress, Dr. David Mearns, Dr. C. Percy Powell, Dr. E. N. Waters, John W. Peros, Miss Virginia Daiker, Frederick R. Goff, and Paul E. Swigart provided information and copies of materials from their special collections.

Former colleagues at the National Archives provided the bulk of documentary materials used in the study and are deserving of special mention. They are: Elmer Orris Parker, Sara D. Jackson, Ralph Huss, George P. Perros, Philip P. Ward, Richard S. Maxwell and Miss Camille Hannon of the Library staff. Thomas H. Bailey and Elmer Roy Griffith provided especially fine photographic reproductions of archival materials.

Unique finds from theatre collections were provided by the New York Public Library, Harvard University Library and the Maryland Historical Society, the latter being custodian of the *Ford Family Papers.*

Materials of a genealogical nature, which helped in tracing some of the more elusive aspects of the theatre's history, were provided by George D. Ford, Frank Ford, Mario Da Parma, Colonel Ford Richardson, Mrs. John T. Ford, III, and John Ford Sollers. All are descendents or related to descendents of the Ford family which operated the theatre and their contributions are noted in the body of the report. Backstage operations and traditions of the theatre were brought to life by John T. McLaughlin, manager, Ford's Theatre, Baltimore; Scott Kirkpatrick, manager, National Theatre, Washington, and the following members of the production staff and cast of the "Sound of Music": Sammy Lambert, William O'Brien, Karen Ford, Jeanne Shea and Peter Laurini.

Specialists in various fields read parts of the report and provided useful suggestions. Among them are: Reverend Gilbert V. Hartke, Head, Department of Speech and Drama, Catholic University; George Freedley, Curator, Theatre Collection, New York Public Library; and S. Surjalla, noted scenery designer.

The overall aspects of the study were prepared under the guidance of T. Sutton Jett, Director, National Capital Region; and Cornelius W. Heine, Assistant Regional Director, Conservation, Interpretation and Use. Herbert E. Kahler, Chief, Division of History and Archeology, and Dr. Charles Porter, III, Branch of History, National Park Service, read the report. Randle B. Truett, Chief Historian, National Capital Region, deserves special thanks for his technical guidance during all stages of the work.

William M. Haussmann gave technical direction to the work of the architects. Charles W. Lessig supervised preparation of the Historic American Building Survey drawings which were drawn by William A. Dennin and Laima J. Kalnins. The drawings represent the conclusive evidence of the architects and copies have been deposited in the Library of Congress. The historical and architectural evidence presented herein is the best available and will lead to the authentic restoration of Ford's Theatre as it appeared on the night of April 14, 1865. Both historians and architects look for the full restoration of Ford's Theatre so that the true story of this historic site may be properly interpreted and be an inspiration to all mankind.

G. J. Olszewski

Ford's Theatre
April 14, 1962

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ADMINISTRATIVE DATA

NAME AND NUMBER OF STRUCTURE

The structure studied in this report is the building known as Old Ford's Theatre and its two annexes, the dressing room annex at the northeast corner of the building and the former Star Saloon building which was 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.

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.

PROVISIONS FOR OPERATING THE STRUCTURE

It is proposed that the structure be operated as a historic site under the National Capital Region, 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, sufficient 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 guards and the historian/museum manager. The second floor should house an assembly room for school and other groups. The third floor should house the Lincoln Library and its historical collection of manuscripts.

(2) The basement of the northeast annex should include storage space for study collections, a vault for maximum protection, and a storage room for 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, a guardroom, and storage and work space.

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

PRELIMINARY ESTIMATE OF COST FOR RESTORATION

A preliminary estimate of the cost for a complete restoration of Old Ford's 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.

HISTORICAL DATA

by

GEORGE J. OLSZEWSKI, Ph. D.
Historian
National Capital Region

HISTORICAL DATA

PART I—*Ford's Theatre Building, 1833–1862*

THE FIRST BAPTIST CHURCH OF WASHINGTON

The site on which the Old Ford's 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 structure on Tenth Street, Northwest, was thereafter abandoned as a house of divine worship.[4] However, since there was a chancel or raised platform at the east end of the church to accommodate 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

[1] *Minutes 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.*

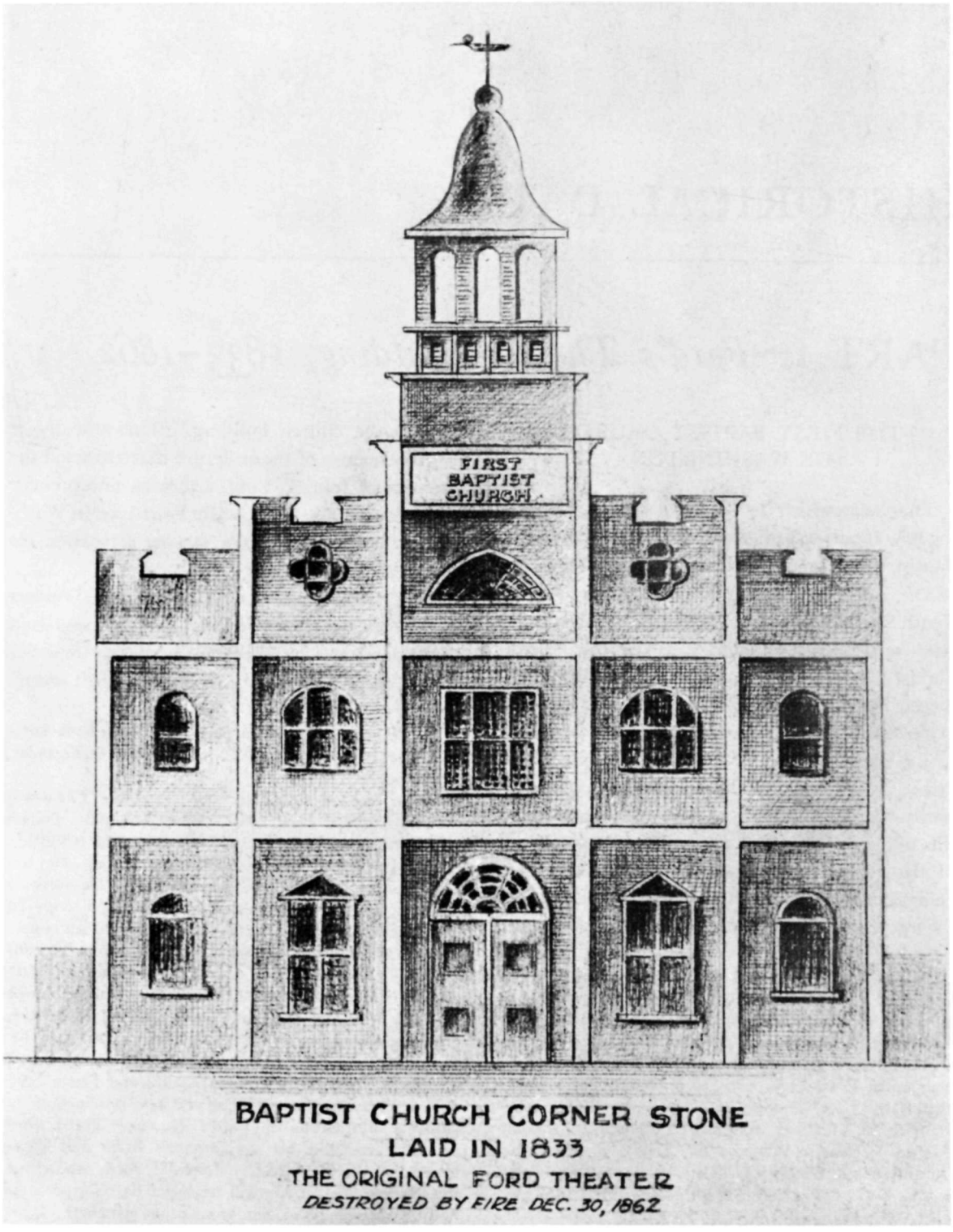
[2] Stith, *op. cit.*

[3] *Ibid.,* and *Capital Baptist, op. cit.*

[4] Stith, *op. cit.* See Figure 2, drawing by an unknown artist. Original in L.M.C.

[5] See Figure 4. Original playbill in Rare Book Division, Library of Congress (L.C.). *National Intelligencer,* November 18, 1861.

[6] John Ford Sollers, *Excerpts from the Theatrical Career of John T. Ford,* 1959. Chap. III, p. 3. Sollers is the grandnephew of Harry Clay Ford and is writing this biography for his doctoral dissertation. He has presented copies of Chap. III and IV of his work to the Lincoln Museum Collection (L.M.C.). Copy in Ford Theatre Collection (F.T.C.) which deals solely with the theatre and its history. NOTE: John T. Ford (b. April 16, 1829), son of Elias Ford of Baltimore, Md., was the eldest of the three brothers who operated Ford's Theatre, Washington. James Reed Ford (b. March 14, 1840) was business manager and Harry Clay Ford (b. January 13, 1844), treasurer. Two sons of the latter, George D. Ford of La Canada, Calif., and Frank Ford of New York City are still living and have provided much valuable information on Ford's Theatre. Frank Ford recently presented his grandfather's Bible and other mementoes to the L.M.C. John T. Ford, who often signed his name "Jno.", will hereafter be referred to as "Ford" to distinguish him from other members of the family mentioned in the report. Ford was usually known around the theatre as "Mr. Ford"; H. Clay Ford was known as "Harry"; and James Reed as "Dick." George D. Ford to Olszewski, Lambs Club, New York City, April 8, 1962. See Figure 3. Original daguerrotype in L.M.C.



(LINCOLN MUSEUM COLLECTION)

FIGURE 2

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 years with an option to buy the property at the end of that period.[9] Ford, at the time, also managed the Holliday Street Theatre or "Old Drury" as it was more generally known in theatrical circles, in Baltimore, Md., and the Academy of Music in Philadelphia.[10] "Old Drury", built in 1796, was one of the oldest theatres in the east.[11] Ford's Washington venture was to eventually earn him considerable popularity in theatrical circles,[12] despite the tragic end for which his theatre 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 present southeast corner, an area of approximately 20 feet north to south and 22.17 feet east to west formed part of a public alleyway laid out in 1792.[13] The alleyway formed a U-shaped area with a similar section on the northeast corner of Lot 11 and was joined by a 30-foot wide section to the rear of the church.[14] From west to east the alleyway united an area of similar width at the rear of structures on Ninth Street.[15] Midway, this alleyway 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]

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. Metzerott, 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 to renovate the building based on plans drawn by James J. Gifford, chief carpenter of the Holliday Street Theatre in Baltimore.[22] From contemporary newspaper descriptions[23] it

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

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

[9] Sollers, *op. cit. National Intelligencer,* December 21, 1862.

[10] See Figure 12. Sollers, *op. cit.,* p. 6.

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

[12] Sollers, *op. cit.* p. 6.

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

[14] See Figure 10. 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.*

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

[17] *National Intelligencer,* December 12, 1861, to February 26, 1862, *passim.* Sollers, *op. cit.,* p. 3, n. 76.

[18] *National Intelligencer, op. cit.*

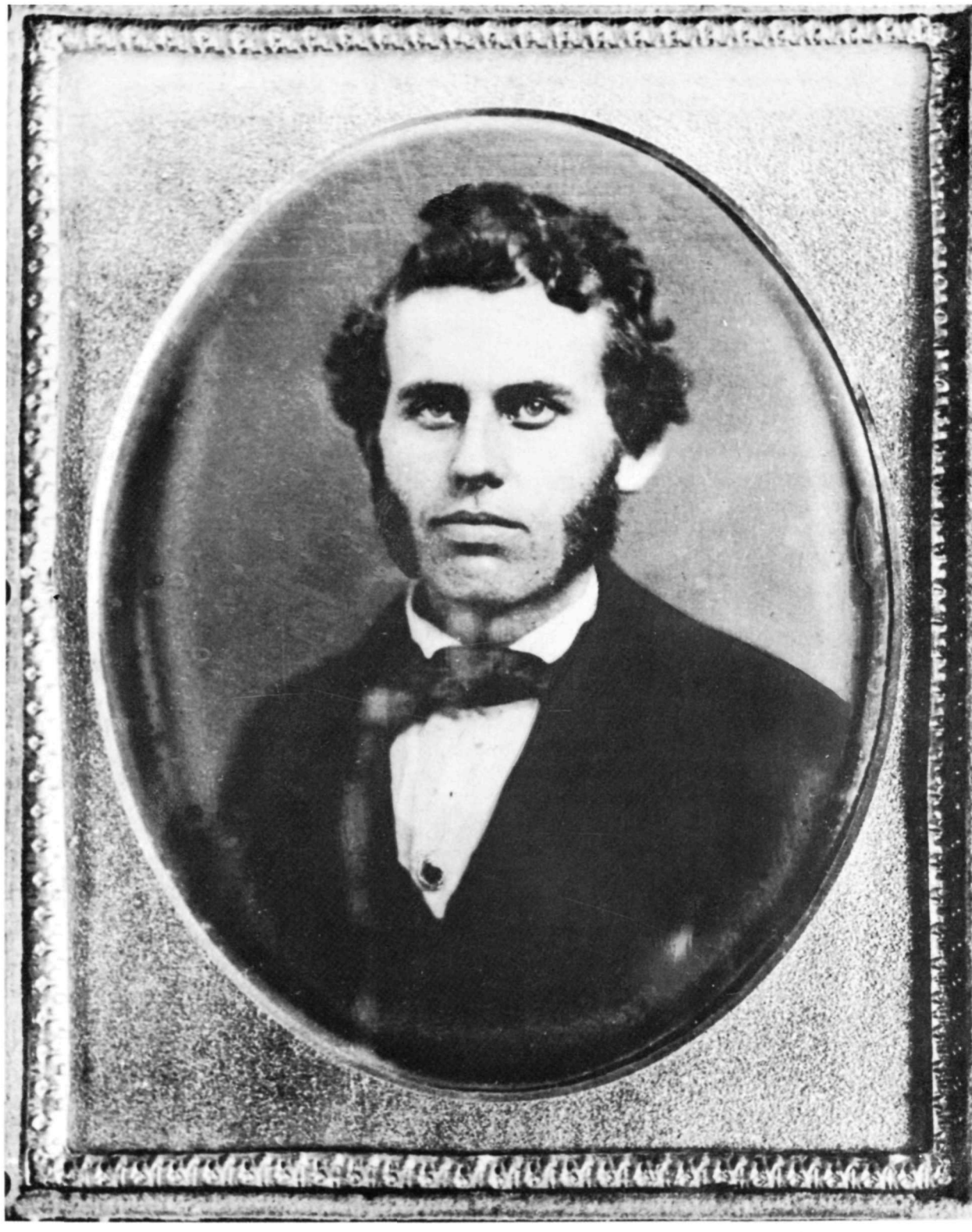
[19] Sollers, *op. cit.,* p. 3.

[20] See Figure 4.

[21] Sollers, *op. cit.,* p. 4. *National Intelligencer,* March 18, 1862.

[22] Sollers, *op. cit.,* p. 3.

[23] *National Intelligencer,* December 1861 to March 1862, *passim.*



(LINCOLN MUSEUM COLLECTION)

FIGURE 3. John T. Ford, *c.* 1865, from an original daguerreotype.

is possible to reconstruct to some extent the general appearance of what subsequently became known as Ford's Atheneum. 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.[24]

FORD'S ATHENEUM, MARCH 19 TO DECEMBER 30, 1862

On February 28, 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 Atheneum."[26] John T. Ford was listed on the playbills as manager and proprietor, John B. Wright as stage manager, and Eugene Fenelon as orchestra leader.[27] However, all details of the interior decorations had not been completed since, for a week after the opening, playbills of the theatre begged the indulgence of its patrons.[28] Nevertheless, the *National Intelligencer,* hailed the completion of Ford's Atheneum 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 Atheneum is shown by the change in seat prices. These were: orchestra chairs, $1.00; dress circle and parquet, 50¢; balcony seats, $1.00; and family circle, 25¢.[31]

THE BUILDING KNOWN AS THE

TENTH ST. BAPTIST CHURCH

BETWEEN D AND E STS., WITHIN ONE SQUARE OF THE AVENUE.

Tuesday Ev'g, Nov. 19, '61

MISS CARLOTTA

PATTI

The public are respectfully informed that

MISS CARLOTTA PATTI

The Celebrated Cantatrice,

Whose great success in the Academies of Music in New York, Philadelphia, and Boston, has placed her in the front rank of living Concert Singers, will make her

First Appearance

In Washington, at the above named place,

TUESDAY EV'G, NOV. 19.

GRAND OPERATIC CONCERT

Miss Patti

Will be assisted on this occasion by

Mme. Amalie Strakosch,

Sig. Centimeri,

The Famous Baritone,

Harry Sanderson,

The Young American Pianist.

Director and Conductor, Carl Schreiner

Programme---Part I.

1. Romanza—I due Foscari.....Verdi
   Sig. Centimeri.
2. Kathleen Mavourneen.....F. N. Crouch
   Mme. Amelia Strakosch.
   [See Concert Book, No. 42.]
3. Piano Solo—Fantasia from Semiramide.....Rossini
   Henry Sanderson.
4. Grand Aria—Sung by the Queen of Night in Magic Flute.....Mozart
   Miss Carlotta Patti.
5. L. Addio—Duetto.....Donizetti
   Mme. Strakosch and Sig. Centimeri.
6. March de Sacre—from the Prophet.....Meyerbeer
   Henry Sanderson.

PART II.

7. Quanto Amore—Duetto—Sung by Adina and Dulcamara, from Elixir d'Amore.....Donizetti
   Miss Patti and Sig. Centimeri.
   [See Concert Book, No. 39.]
8. Rataplan—Tambour habile Malbrun.....—
   Mme. Amalia Strakosch.
   [See Concert Book, No. 63.]
9. Romanza—from the new Opera, Un Ro Un in Maschera.....Verdi
   Sig. Centimeri.
10. Sontag's celebrated Echo Song.....Eckert
    Miss Carlotta Patti.
    [See Concert Book, No. 2.]
11. Polka di Concert—composed and performed by
    Henry Sanderson.
12. Duetto Saffo.....Pavesi
    Miss Patti and Mme. Strakosch.
    [See Concert Book, No. 73.]

ADMISSION, $1; Reserved Seats, 50c. extra.

Seats may be secured at the Music Store of W. G. Metzerott.

Doors open at Seven, Concert to commence at Eight.

Miss Carlotta Patti's Grand Concert Book and Photographs

For Sale at the Door—Price 25 cents.

The Piano Forte used on this occasion is from the Celebrated Manufactory of Steinway, kindly loaned by Mr. Metzerott.

H. Polkinhorn, Printer, Washington.

(LIBRARY OF CONGRESS)

FIGURE 4. Playbill of first musical concert under Ford's management.

[24] See Figure 6.
[25] Sollers, *op. cit.,* p. 3.
[26] *Ibid.*
[27] See Figure 5.
[28] *Ibid.*
[29] March 18, 1862.
[30] Sollers, *op. cit.,* p. 4.
[31] See Figure 5.



FORD'S ATHENEUM

PROPRIETOR & MANAGER.....JOHN T. FORD
(ALSO OF THE HOLLIDAY STREET THEATER.)
STAGE MANAGER.....JOHN B. WRIGHT

In opening a first-class place of amusement at this early period, but a few brief weeks since its construction was designed, the manager and proprietor trustfully solicits the indulgence of his patrons for a few days. The thousand and one accessories to the effect of performances and the comfort of the audiences have been anticipated as far as possible; yet, of course, many have been overlooked. A brief time will make this place as near perfect as means and an earnest desire to please will permit. Until then, the kind forbearance of the public is anticipated.

Respectfully, JNO. T. FORD.

SECOND NIGHT OF THE SEASON

Second Appearance of the Celebrated Actress, MISS.

LUCILLE WESTERN

Thursday Evening, March 20th, 1862

Will be presented the Grand Military Drama of

THE FRENCH SPY!

Or, THE STORMING OF ALGIERS.

MATHILDE, HENRI ST. ALME, WILD ARAB BOY. } .....Miss LUCILLE WESTERN

FRENCH.

Marshal Beaumont...Mr. C. B. HARRISON	Officers....Messrs. WILSON & DURAND
Col. De Courcy.....Mr. T. H. KNIGHT	Madame Dubourg.....Miss CROSS
Major Didier.....Mr. GEORGE BECKS	Marie.....Miss WARE
Tonie Bavarde.....Mr. C. B. BISHOP	Estelle.....Miss PATTERSON
Sergeant Dubourg.....Mr. T. A. HALL	Clarie.....Miss BENNETT

ALGERINES.

Mohammed.....Mr. S. K. CHESTER

Ali Pacha.....Mr. W. H. LEAK	Achmet.....Mr. WALTON
Orasmin.....Mr. J. DAILEY	Murad.....Mr. TAYLOR

A GRAND BROADSWORD COMBAT!

By Miss Western and Mr. Chester.

During the Evening, the ORCHESTRA will perform a
NATIONAL OVERTURE; INVITAZIONE E PENSIERO, MARCHES;
BONNIE DUNDEE, QUADRILLE; MILITAIRE, POLKA;
LA TRAVIATA, VALSE.
LEADER.....Mr. EUGENE FENELON

La Zingarella, - - Miss Olivia

To conclude with the Sparkling Comedietta of THE

IRISH BEAUTY

Or, THE MAID OF MUNSTER!

KATE, with Songs.....Miss LUCILLE WESTERN

Susan.....Mrs. C. B. BISHOP	Sir Lawrence.....Mr. T. A. HALL
Charles Paragon.....Mr. T. H. KNIGHT	Sam.....Mr. C. B. BISHOP

PRICES OF ADMISSION.

Dress Circle & Parquette..50 cts.	Balcony Seats.....$1
Orchestra Chairs.....$1	Family Circle.....25 cts.

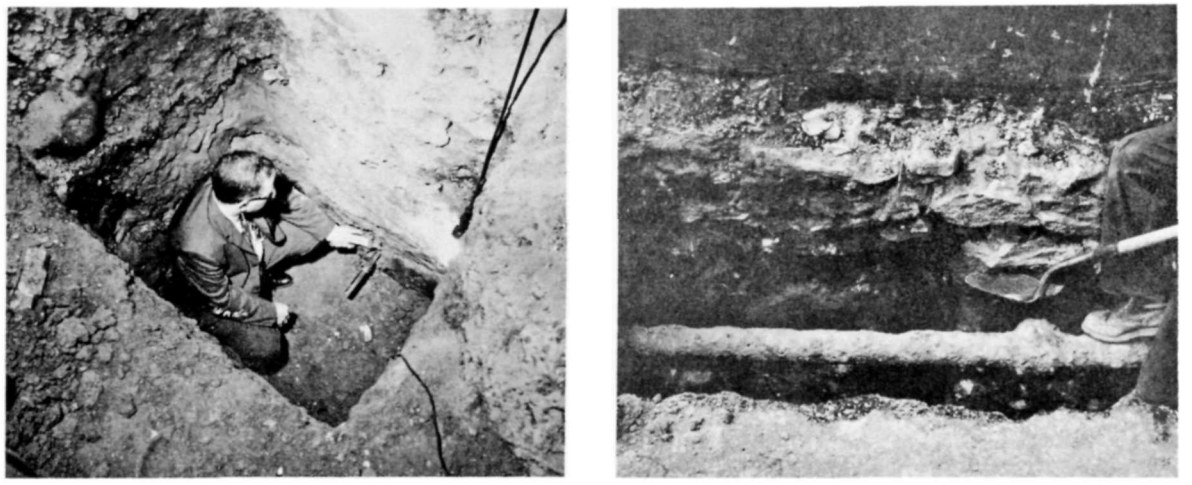
BOX OFFICE open from 9 to 4 o'clock, when seats can be secured.

DOORS OPEN at 7 o'clock. CURTAIN RISES, quarter to 8

H. Polkinhorn, Printer, Washington.

(LIBRARY OF CONGRESS)

FIGURE 5. Program of second night of opening season, Ford's Atheneum.



(PHOTO BY ABBIE ROWE)

FIGURE 6. Engineer probings in basement of Ford's Theatre showing (left) blue clay foundations of north wall, and (right) rock and concrete foundations of south wall. The latter may be the original foundations of the First Baptist Church.

From its opening on March 19, 1862, Ford's venture achieved considerable success.[32] 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 theatre scene.[33] Lincoln attended Ford's Theatre on May 28, 1862, for the first time, thus adding considerable prestige to the theatre's list of distinguished patrons.[34] It was during the height of the second season, however, that tragedy struck Ford's Atheneum 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.[35] 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.[36] 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.[37] Fortunately, there was no loss of life. Buildings to the north and south of the theatre were also damaged by the fire.[38] 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.[39] Despite his losses, Ford immediately went ahead with new plans to construct a larger and more magnificent theatre on the same site.[40] 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." [41]

[32] *National Intelligencer, Washington Evening Star,* March to December 1862, *passim.*

[33] *Ibid.*

[34] Earl S. Miers (ed.), *Lincoln Day by Day (A Chronology, 1809–1865)*, III (Washington: Lincoln Sesquicentennial Commission, 1960), 116. See also figure 7 of Hackett's earlier playbill. Original in Rare Book Division, L.C.

[35] *National Intelligencer, Evening Star,* December 31, 1862.

[36] *Ibid.,* January 1–3, 1863.

[37] *National Intelligencer,* December 30, 1862.

[38] *Alexandria* (Va.) *Gazette,* December 31, 1862.

[39] *National Intelligencer,* January 3, 1863.

[40] *Ibid.,* April 27, 1863.

[41] Diary, Brevet Major General Montgomery C. Meigs, Chief of Construction, Corps of Engineers, War Department. Original in *Meigs Papers,* MSS Div., L.C. *Chicago Daily Tribune,* 1863–65, *passim.*



Ford's Atheneum

Tenth street, between E and F streets.

PROPRIETOR & MANAGER.....JOHN T. FORD
(Also, of the Holliday Street Theater.)

CROWDED HOUSES! BRILLIANT RECEPTION

GIVEN TO

THE GREAT SHAKSPEREAN COMEDIAN

MR.

HACKETT

Who will appear this evening in his world renowned character of

FALSTAFF PRETENDING LOVE

SHAKSPERE'S

GREATEST COMIC CREATION

Received on Tuesday evening by a Crowded and Brilliant Auditorium, with

SHOUTS OF LAUGHTER

AND

ENTHUSIASTIC APPLAUSE

HIS LAST NIGHT BUT 2

THURSDAY EV'NG, May 15th, 1862

WILL BE PERFORMED

SHAKSPERE'S CELEBRATED COMEDY

IN FIVE ACTS, ENTITLED THE

MERRY WIVES OF WINDSOR

Wherein the Immortal Bard has contrived to combine the highest diversion with the most salutary lesson, and shown how a couple of merry, yet honest wives, met the impudent advances of a vain old coxcomb, and by an innocent and sportive coquetry, misled him to be nearly suffocated in a buck basket, well ducked in the river, soundly thrashed in female disguise, and eventually exposed to the laughter and ridicule of all observers.

SIR JOHN FALSTAFF, a Fat Knight, pretending love to the Merry Wives...**Mr. HACKETT**
Francis Ford, the jealous husband.....**John McCullough**
George Page, the secure husband.....J. A. Herne
Abraham Slender, a foolish country Squire, in love with Anne Page.....C. B. Harrison
Doctor Caius, a French physician.....W. H. Leak
Sir Hugh Evans, a Welsh priest, curate and schoolmaster at Windsor.....S. Parker
Robert Shallow, Esq., a country Justice.....M. Lannigan
Master Fenton, a young gentlemen of small fortune, in love with Anne Page, Mrs. N. C. Forrester
Host of the Garter, a merry talking fellow.....N. C. Forrester
Bardolph, Nym, Pistol.....Sharpers, attending Falstaff.....J. W. Carroll, George Becks, J. N. Taylor
John Simple, servant to Slender.....J. Williams
John Rugby, servant to Doctor Caius.....J. Daily
Robert.....P. H. Gallagher
Robin, page to Falstaff.....Miss Katie Parker

Mrs. Page, Mrs. Ford (The Merry Wives).....Miss Annie Hodges, Miss Annie Graham
Anne Page, Daughter to Page, in love with Fenton.....Miss Louisa Anderson
Dame Quickly, Housekeeper to Doctor Caius.....Mrs. J. R. Vincent

In Rehearsal—Macklin's Celebrated Comedy of The Man of the World

SATURDAY—LAST NIGHT OF MR. HACKETT.

Doors Open at quarter 7 o'clock. Curtain Rises, at 8 o'clock

H. Polkinhorn, Printer, Washington

(LIBRARY OF CONGRESS)

FIGURE 7. Program of Lincoln's favorite Shakespearean actor.

PART II—*Ford's Theatre, 1863-65*

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 builder, 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. C. B. Bishop, playing the leading roles in a "brilliant" performance of *The Naiad 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 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 drawings and for exhibit planning." [7] As a result of this congressional action, the current project was begun in September 1960. The present *Historic Structures Report* represents, therefore, the results of these investigations.

One of the primary objectives 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 and its architecture. As a result 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 contemporary

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[1] See Figure 8.

[2] See Figure 12.

[3] *National Intelligencer,* August 28, 1863. See also Appendix "B" for a complete "List of Productions at Ford's Theatre, August 1863 to April 1865." Ruby Overman and Stephen Fenster compiled part of this material.

[4] 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), p. 2.

[5] See "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," July 1955. 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.

[6] Statement of Conrad L. Wirth, Director, National Park Service, *Ibid.*, p. 723.

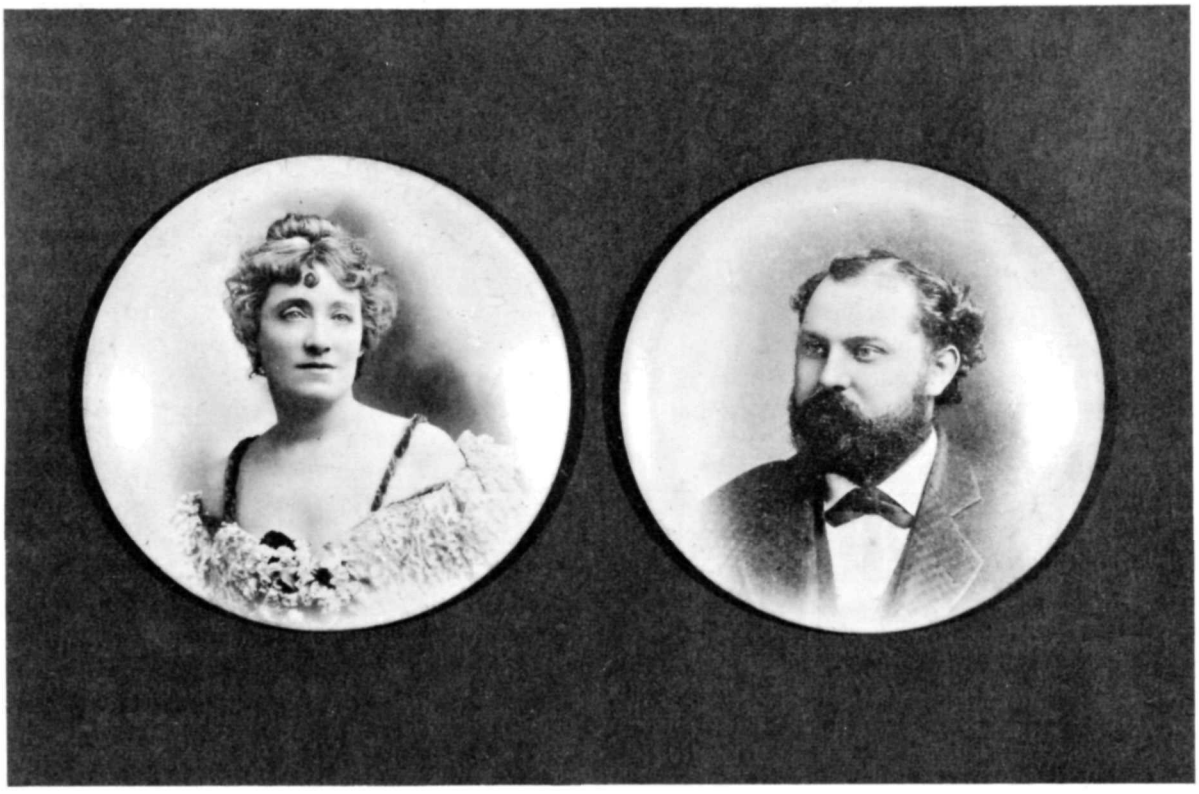
[7] Recommendation of Senator Carl Hayden of Arizona, Chairman, Subcommittee of the Committee on Appropriations, *Ibid.*, p. 1065. Act approved May 13, 1960, *74 Stat.*, 104.

[8] Among 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, Depart-*



(LINCOLN MUSEUM COLLECTION)

FIGURE 8. Personalities of Ford's Theatre: (Upper left) Harry Clay Ford, *c.* 1865; (upper right) James J. Gifford and son, Robert, aged 6, *c.* 1864; (lower left) John Wilkes Booth, *c.* 1865; (lower right) Jennie Gourlay, one of Booth's favorite girl friends, *c.* 1865.



(LINCOLN MUSEUM COLLECTION)

FIGURE 9. Mr. and Mrs. Harry Clay Ford, *c.* 1870.

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. 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 is 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, and other pertinent details easily corroboratable. Basically, Ford's plans in-

ment 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.*

[9] Statements of William M. Haussman, Chief Architect, and Wm. A. Dennin, 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." It is now known as "National Capital Region" (N.C.R.).

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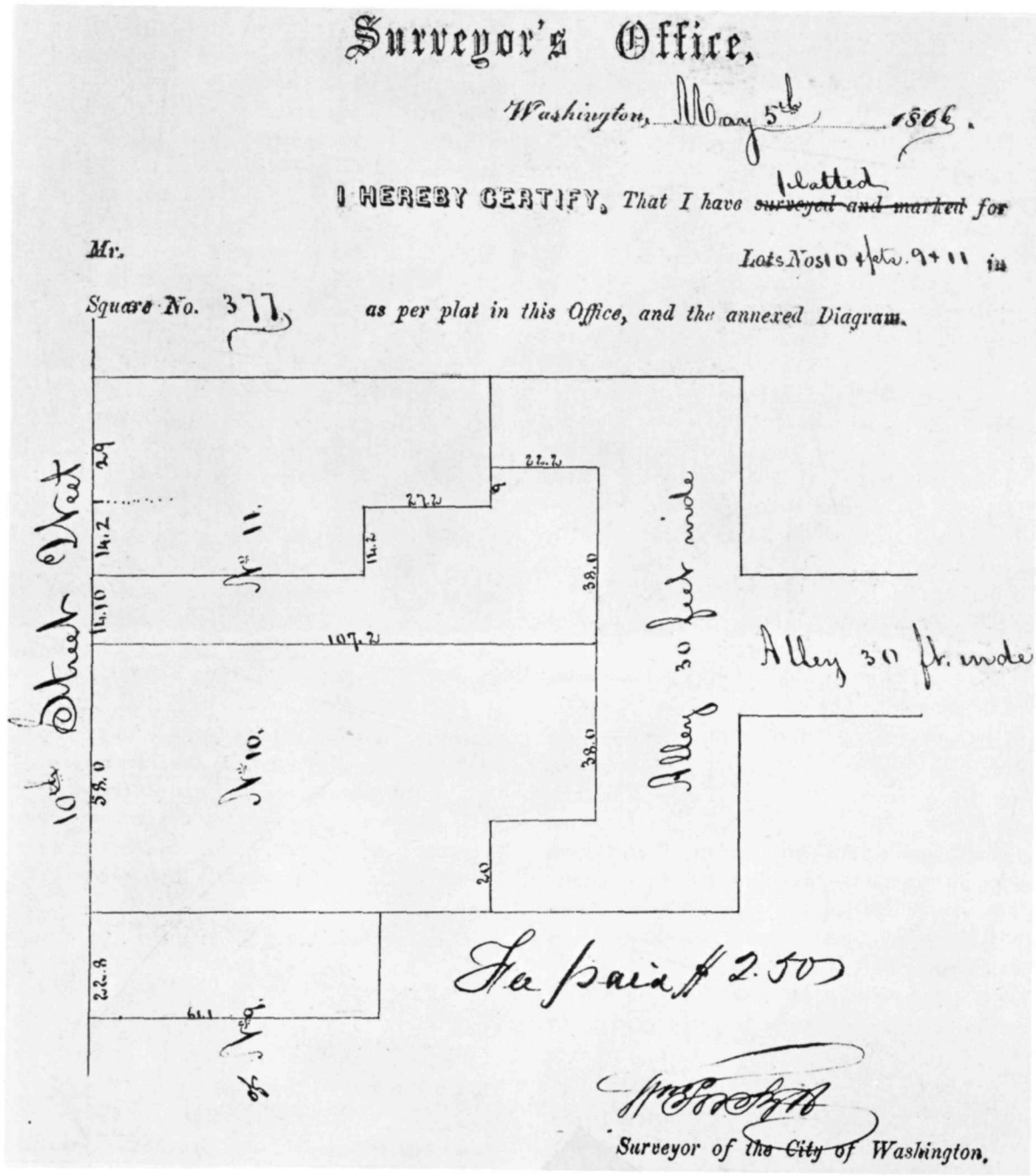


FIGURE 10. District Surveyor's Plat, May 5, 1866. (LINCOLN MUSEUM COLLECTION)

cluded the construction of a larger and more imposing structure than the one destroyed for he had taken steps to procure adjacent land.

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, 1963, 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′, 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]

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.

The Washington Theatre Company

Sympathy for Ford's loss of his Atheneum 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; and James C. McGuire, Joseph F. Brown, A. R. Potts, Franklin Tenney and Thomas Berry. Capital stock of 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 8 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 a vote of 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 fortunate [sic] as to lose his property by the burning of the theatre on Tenth Street, can get a company

[10] See 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.

[11] *Ibid., Liber N.C.T.–1,* folio 485.

[12] *Ibid.,* folio 479.

[13] *Ibid.,* and see *Survey Plat,* Figure 10.

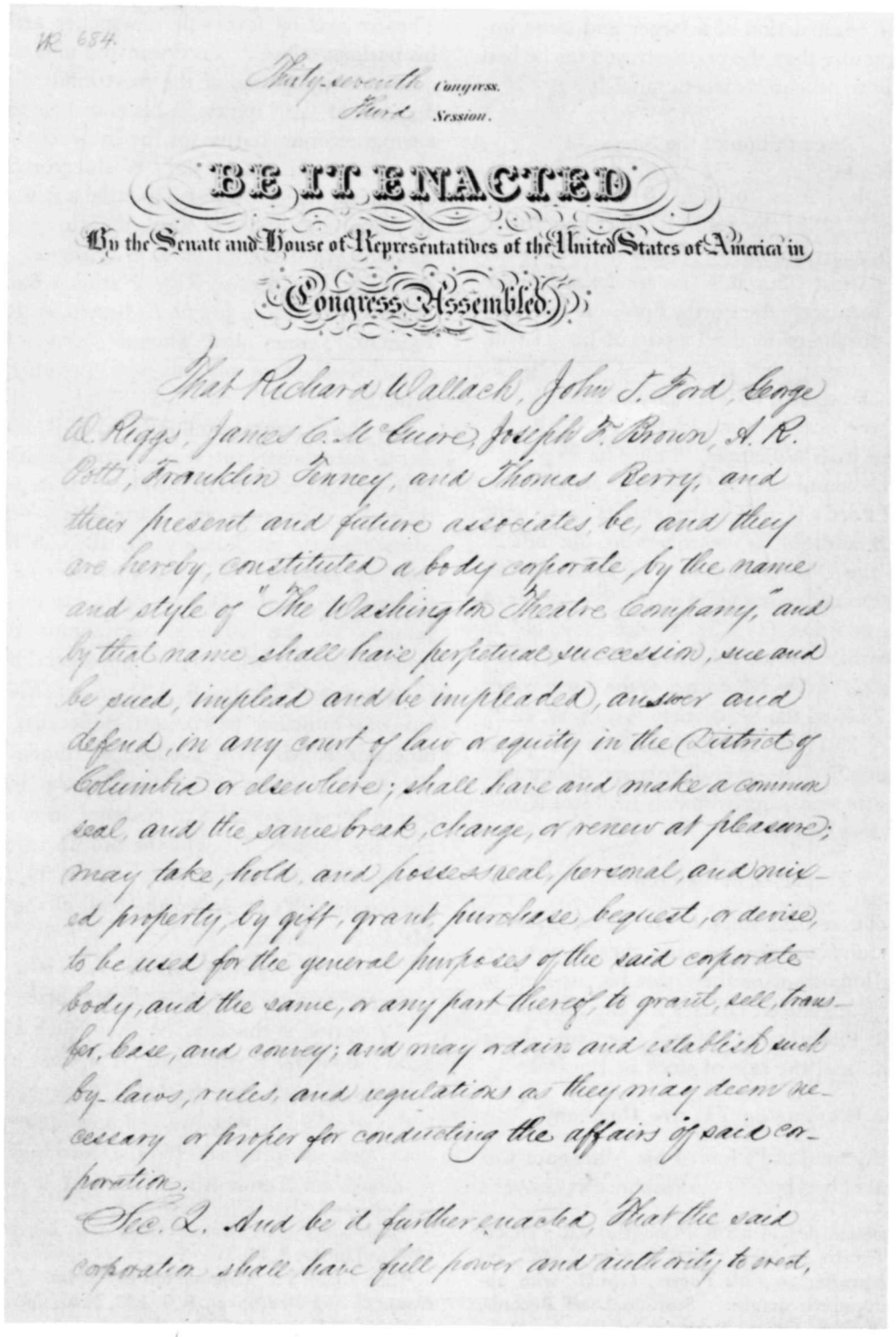
[14] *Title Papers,* L.M.C., Item C–7 and A–9.

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

[16] See Figure 11. 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.



HR 684.

Thirty-seventh Congress.
First Session.

BE IT ENACTED

By the Senate and House of Representatives of the United States of America in Congress Assembled.

That Richard Wallach, John T. Ford, George A. Riggs, James C. McGuire, Joseph F. Brown, A. R. Potts, Franklin Tenney, and Thomas Berry, and their present and future associates, be, and they are hereby, constituted a body corporate, by the name and style of "The Washington Theatre Company," and by that name shall have perpetual succession, sue and be sued, implead and be impleaded, answer and defend, in any court of law or equity in the District of Columbia or elsewhere; shall have and make a common seal, and the same break, change, or renew at pleasure; may take, hold, and possess real, personal, and mixed property, by gift, grant, purchase, bequest, or devise, to be used for the general purposes of the said corporate body, and the same, or any part thereof, to grant, sell, transfer, lease, and convey; and may ordain and establish such by-laws, rules, and regulations as they may deem necessary or proper for conducting the affairs of said corporation.

SEC. 2. And be it further enacted, That the said corporation shall have full power and authority to erect,

(NATIONAL ARCHIVES)

FIGURE 11. Original enrolled bill, HR 684, "An Act To Incorporate the Washington Theatre Company."

willing to subscribe a sufficient amount to put up such an edifice worthy of this capital.[19]

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 Columbia [21] 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.

Loans on the Property

On the same day that he had 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 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]

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 & OPTICAL ADVANTAGES OF AN ACADEMY OF MUSIC." Capacity was stated to be 2,500 persons. The $500 which each certificate represents was payable "at any time within ten years from date. Interest was 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]

CONSTRUCTION OF FORD'S THEATRE

As pointed out earlier, since the original plans for Ford's Theatre appear to be nonexistent, the narrative and conclusions 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

[19] *Congressional Globe, op. cit.,* p. 697. *Evening Star,* February 4, 1863.

[20] *Congressional Globe, op. cit.,* p. 703.

[21] *Ibid.,* p. 726.

[22] *Ibid.,* p. 750.

[23] *Ibid.,* Pt. 3, p. 818.

[24] Statement, Clerk of Senate Committee for the District of Columbia to Olszewski, March 1, 1961.

[25] *Title Papers,* L.M.C., Item C–8.

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

[27] *Land Records, op. cit., Liber N.C.T.–2,* folio 435.

[28] Sollers, *op. cit.,* p. 6.

[29] *National Intelligencer,* April 27, 1863.

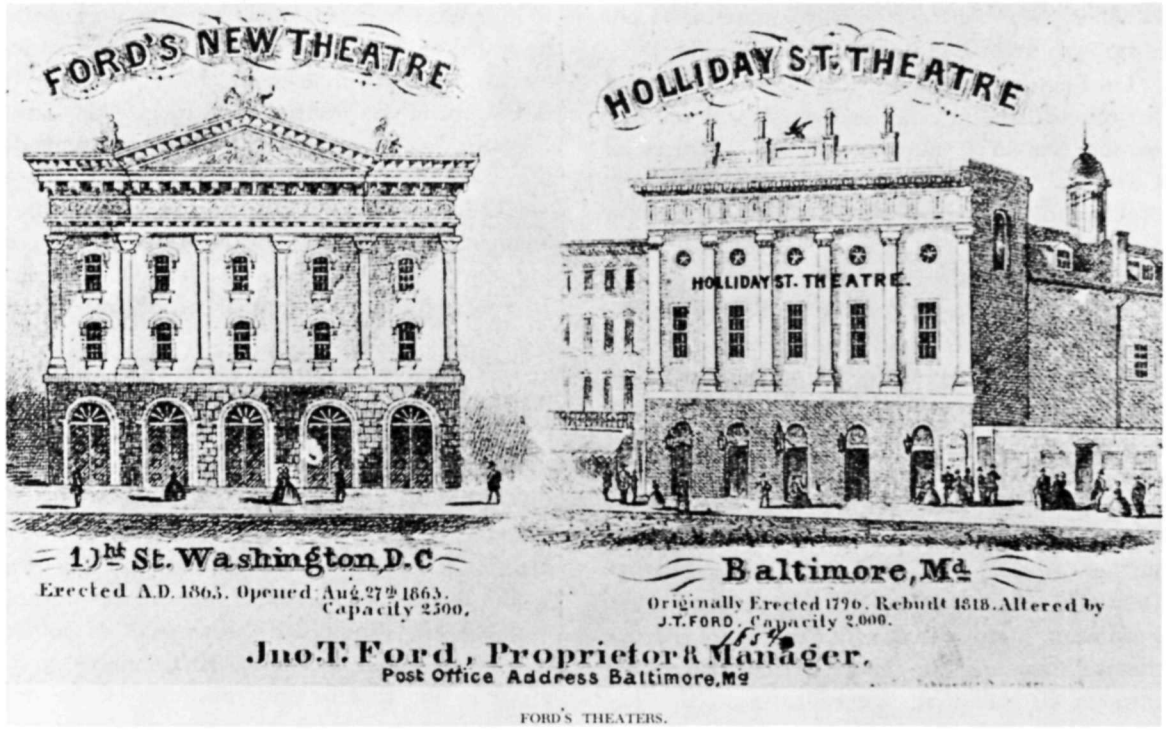
[30] Sollers, *op. cit.*

[31] *Ibid.*

[32] *Ibid.*

[33] *Ibid.*

[34] *Ibid.,* p. 7.



(MARYLAND HISTORICAL SOCIETY)

FIGURE 12

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 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 façade 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 Tenth Street pilastered façade 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]

[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 Figures 12 and 27.

[37] See Figures 14 and 22 (note mourning drapes), the latter from *Frank Leslie's Illustrated Newspaper,* May 20, 1865; and Figure 23. Note particularly incomplete cornice and pediment. Locraft, *op. cit.*

[38] *Ibid.*

As of April 1865 the lookouts had not received the wooden millwork to complete the theatre's original design.[39]

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 Atheneum, 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 the rubble of the fire. Adjacent buildings to the north and south, on 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 on the southwest corner of the present building, would reveal its existence.[44]

Foundations

Gifford ran into immediate difficulties with the foundations. Quicksand was encountered and the 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 blue clay.[45] Further delays were apparently caused by war-time supply problems.[46]

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 façade with its two original casement windows in the south bay of the wall, the pilasters, and the five arched doorways.[47] Wooden roof trusses still occupy their original location.[47a] In 1894 the east wall was rebuilt.[48] Thus, pre-

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[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.*

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

[44] *Note*: 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 by preliminary architectural exploration should at least substantiate or obviate this observation. The most significant existing evidence appears to be in Figure 23, a photograph of the west façade of Ford's Theatre 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. Figures 13 and 39. George D. Ford believes that the original cornerstone laid by his uncle, John T. Ford, "who undoubtedly participated in the ceremonies, may contain a copy of the original plans of Ford's Theatre for it was customary to deposit such material in theatre cornerstones of the period." G. D. Ford to Olszewski, Lambs Club, New York, April 8, 1962.

[45] "Ex-Manager Ford's Story," *Washington Post,* June 11, 1893. See Figures 6 and 13.

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

[47] See Figure 18.

[47a] See Figure 15.

[48] "Report on Ford's Old Theatre Building," by Addtl. 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, it reports 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."







(PHOTOS BY STEPHEN FENSTER)

FIGURE 13. Architectural exploration for original cornerstone of Ford's Theatre, August 22, 1961, by Architect Dennin and Historian Olszewski.

liminary architectural exploration conducted by the Architectural Branch, National Capital Parks,[49] 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.

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 greenroom, which was in the four-story north wing, a doorway, about three feet in width and framework was 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 installed at the fourth floor level of the building to provide access to the fly galleries and paint bridge in the theatre.[55]

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[49] Now National Capital Region, N.P.S.

[50] Statement of Dennin to Olszewski, April 14, 1961.

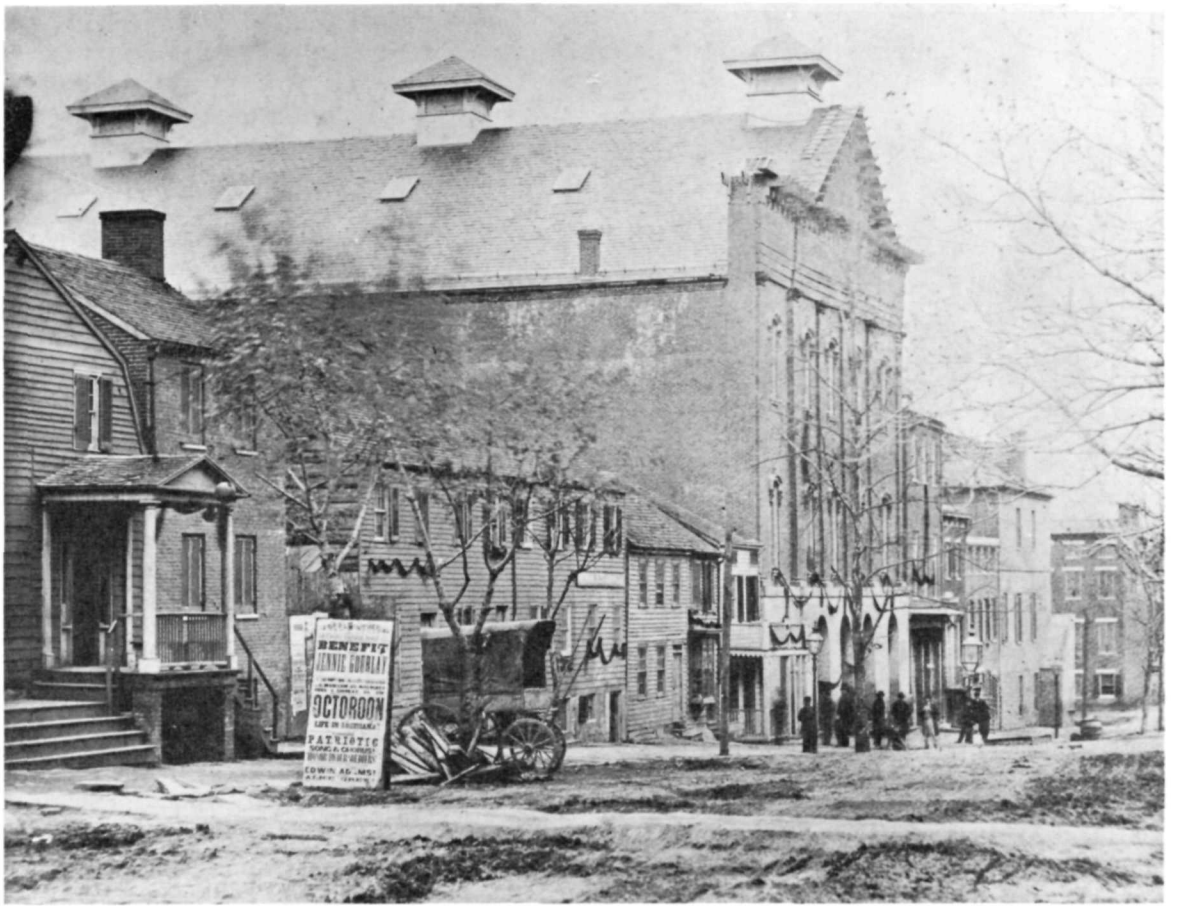
[51] See Figure 14.

[52] See "Report of Lt. Col. Thomas Lincoln Casey, C.E., on work performed and cost of strengthening north wall of Ford's Theatre, October 1878," p. 2.

[53] "Sewell Report No. 1," p. 11.

[54] See Figure 37, "Plan of Stage of Ford's Theatre," prepared by Lt. Simon P. Currier for Colonel Ingraham, Provost Marshall, General Defences North of Potomac, dated Washington, April 24th, 1865. This report and diagram were used as evidence during the trial of the conspirators in 1865 and the John H. Suratt trial in 1867. Original in N.A.

[55] To 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



(ILLINOIS STATE HISTORICAL LIBRARY)

FIGURE 14. Ford's Theatre from F Street, April 1865.

West wall.

The west façade 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 lobbies of the dress and family circles.[57] According to the original design, the façade was to have been adorned with an elaborate cornice and pediment and surmounted with three groups of statuary.[58] The cornice and pediment, however, remained unfinished until 1865, the cornice and pediment lookouts continuing to jut out like sawteeth during the comparatively short life of the theatre.[59] The groups of statuary never graced the structure.[60]

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, Wilstach & 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.*

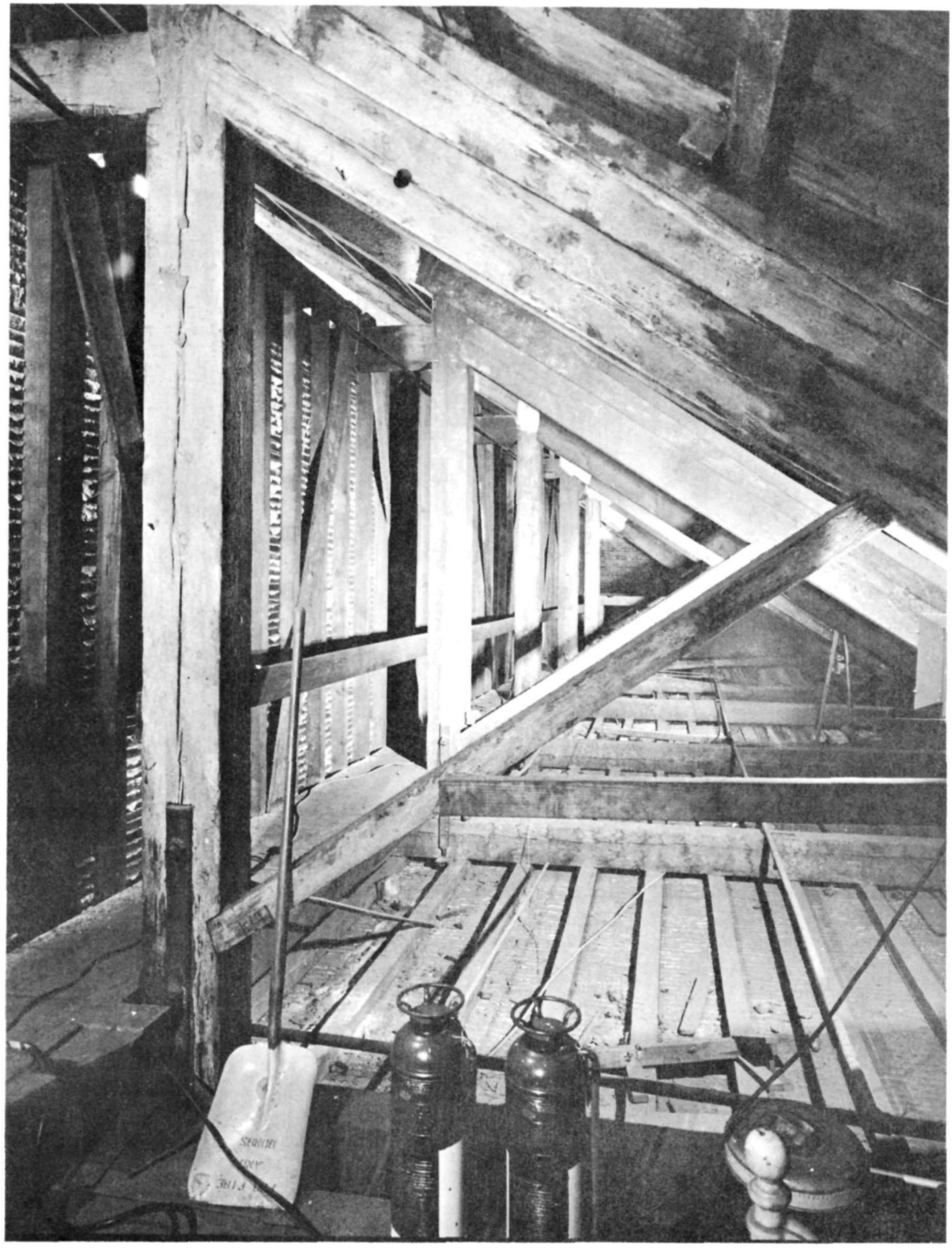
[56] See Figure 12.

[57] Cf. Figures 22, 23 and 39.

[58] See Figure 12.

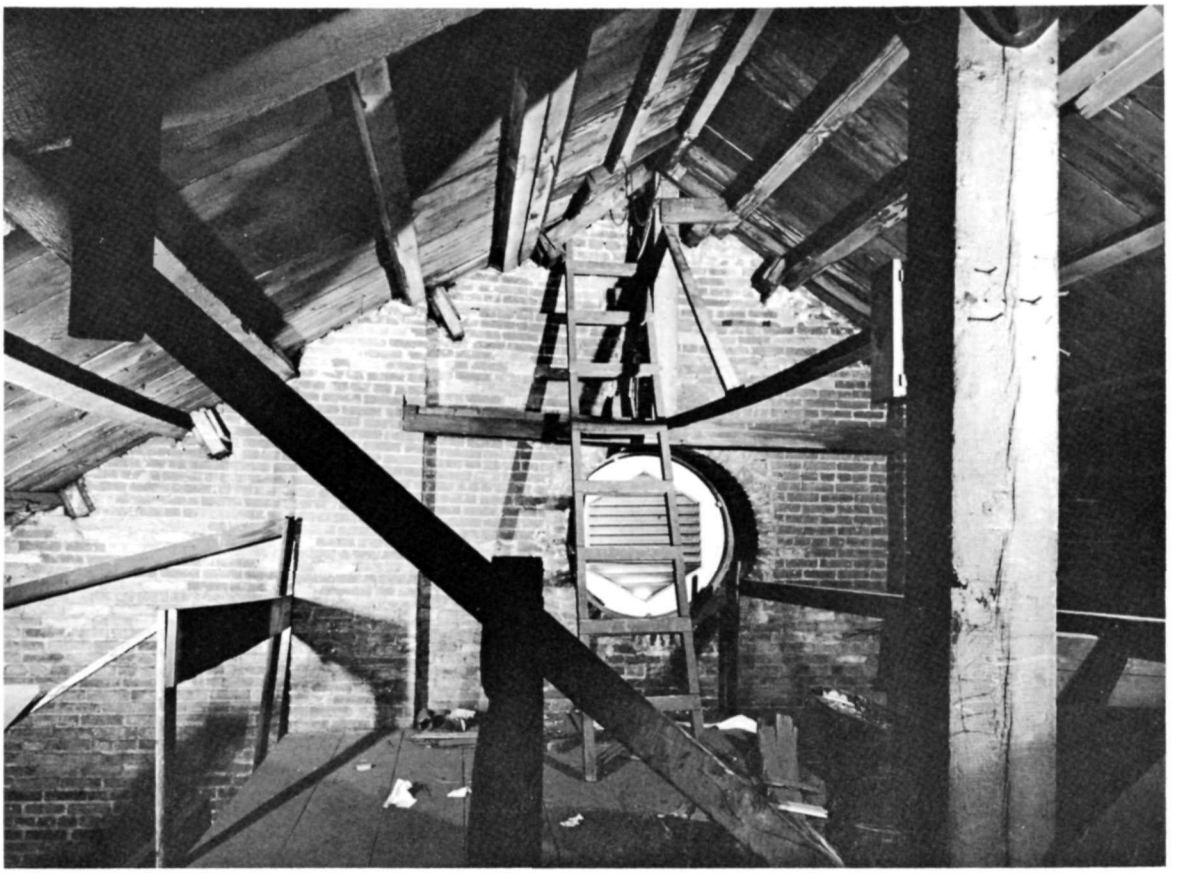
[59] *N.* 57.

[60] See Figures 27 and 29. Lithograph by Schroeder and Landers, Baltimore, 1863.



(PHOTO BY ABBIE ROWE)

FIGURE 15. Original wooden roof trusses still in use, Ford's Theatre, August 1963.



(PHOTO BY ABBIE ROWE)

FIGURE 16. Original wooden lookouts, interior view, Ford's Theatre, August 1963.

The west façade is approximately 72 feet from foundations to ridge of the roof and 71 feet north to south. These overall dimensions were unchanged by later modifications of the structure.[61] One source of contemporary 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 may be presumed that he had access to firsthand information regarding the progress and manner of the theatre's construction. The article states that the wall was 32 inches thick. One other reliable figure on the actual thickness of the west wall is given by Additional 2d 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:

> 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 remodelled. 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′8″ (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

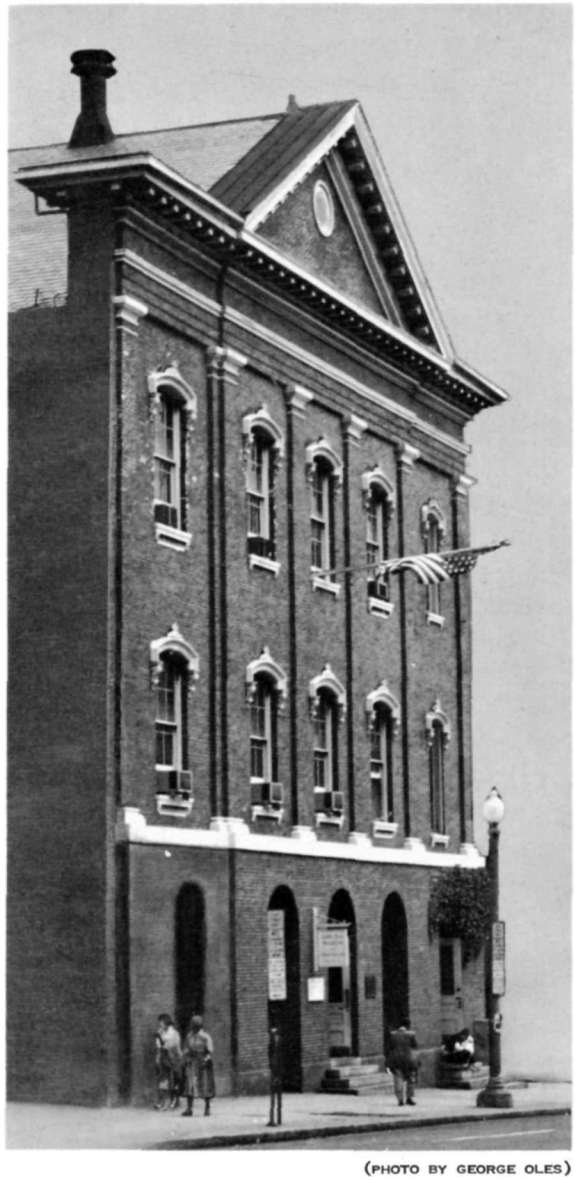
[61] *Locraft Plans,* Sheet No. 12.

[62] "Sewell Report No. 1," p. 11.

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 façade 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. During the lifetime of the theatre, they were used as doorways. Four of these doorways opened into the lobby and gave access to the north ticket window, the orchestra and dress circle.[65] The fifth door, known as the "gallery door" at the south end of the façade,[66] provided access to the gallery ticket window and stairwell leading to the family circle. On the front wall, south of the gallery door and about 8 feet above the sidewalk, hung a 3-foot white oval sign with black lettering reading "Entrance Family Circle 25¢." [67] Two of the original casement windows are still in place in the south bay of the west façade and open on the stairway leading to the second and third floors of the present building.[68] The trim, in addition to the brickwork of the first floor, was painted white, the rest of the theatre wall being left natural red brick.[68a]

[63] *Baltimore Sun,* August 25, 1863.
[64] "Reconstruction Notes," p. 4.



(PHOTO BY GEORGE OLES)

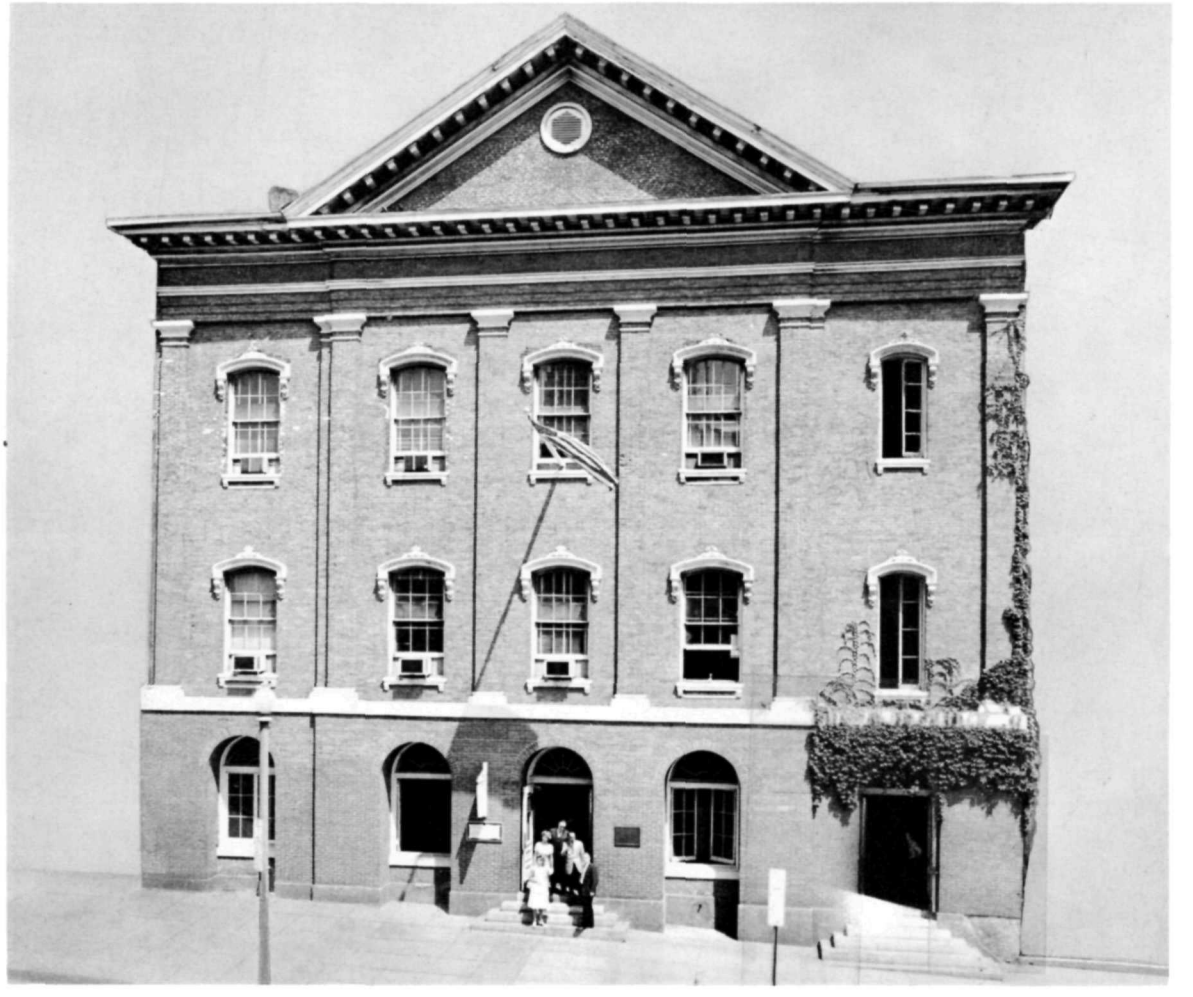
FIGURE 17. Old Ford's Theatre Building from F Street, July 4, 1961.

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. It 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]

Gifford undoubtedly encroached on both the public alleyway to the rear of the theatre and on part of Lot 9 when he constructed a 4-foot covered

[65] See Figures 22, 23 and 39.
[66] *Statement* of H. Clay Ford, April 20, 1865, p. 2, L.A.S. file.
[67] See Figures 39 and 48. Note especially removal of center ventilator hood from roof, Family Circle sign and debris showing on sidewalk.
[68] Figures 18, 48 and 54. *Note:* See the *Historic American Buildings Survey* (H.A.B.S.) drawings of the 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.
[68a] Cf. Figures 14 and 23.
[69] "Sewell Report No. 1," p. 11.
[70] *Locraft Plans,* Sheet No. 2.
[71] *Ibid.*



(PHOTO BY ABBIE ROWE)

FIGURE 18. West façade of Old Ford's Theatre Building showing original casement windows in south bay, August 2, 1963.

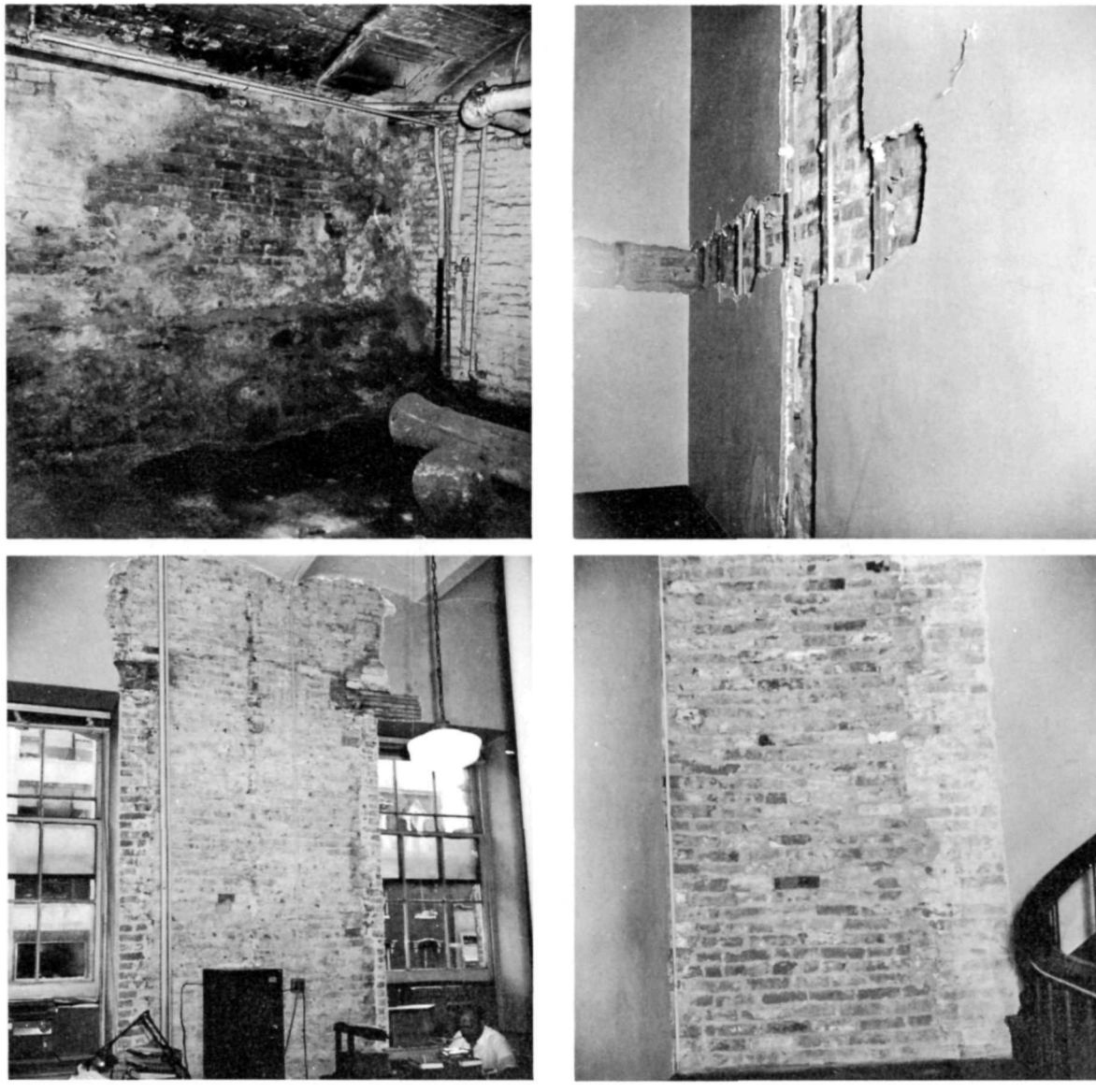
passageway from Tenth Street through the south addition and beyond the 61 foot 8 inch property line to a point about 77 feet from Tenth Street.[72] This passageway gave access (by way of a 3-foot wide door through the south wall) into the theatre at a point just behind the boxes on the south side of the stage.[73]

In 1863 a door was also installed at about the level of the family circle to provide access from the theatre to the rooms of Harry and Dick 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

[72] Interviews, 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.

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

[74] *National Intelligencer,* February 21, 1865. George D. Ford, *These Were Actors* (New York: Library Publishers, 1955), pp. 306–307. Phone interview, George D. Ford to Olszewski, October 24, 1960. See Figure 20 showing location of former doors, stairway and floor joists of the south addition demolished in 1930.



(PHOTOS BY GEORGE OLES)

FIGURE 19. Architectural exploration of interior Ford's Theatre Building, March 15, 1961: (Upper left) NE corner of basement showing location of former steps down which Booth passed; (upper right) Bricked-in stage door leading to Tenth Street and Star Saloon; (lower left) Inside face of west wall; (lower right) Bricked-in doorway to third floor rooms of south addition.

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 it up. The excavation 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 O. 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 . . . part cement and part brick and in some places a mixture of cement and brick.

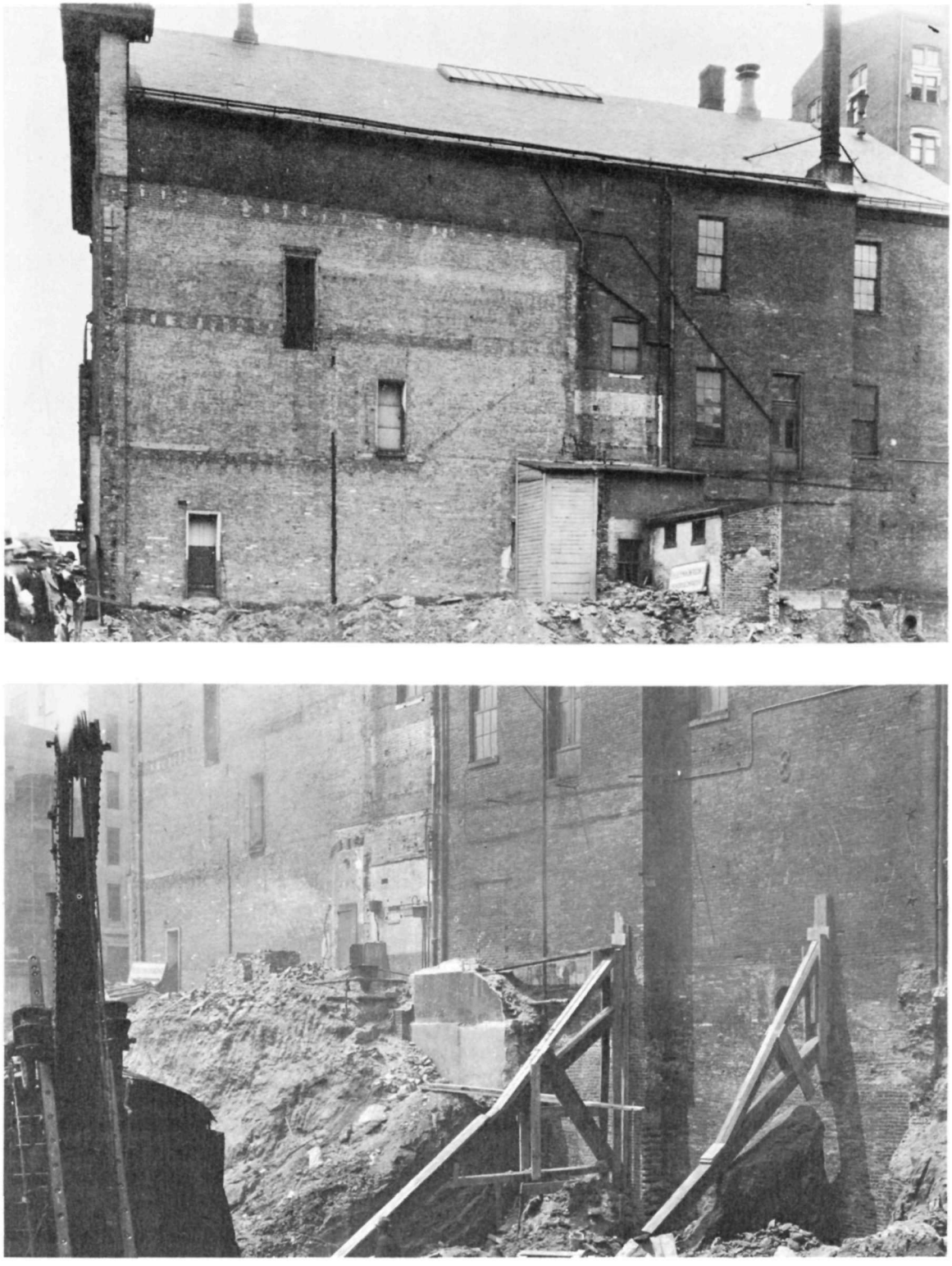


FIGURE 20. (Upper) South wall showing scars of former Star Saloon building and bricked-in doorway to lounge. (Lower) Base of south wall during excavation in 1930 for PEPCO building.

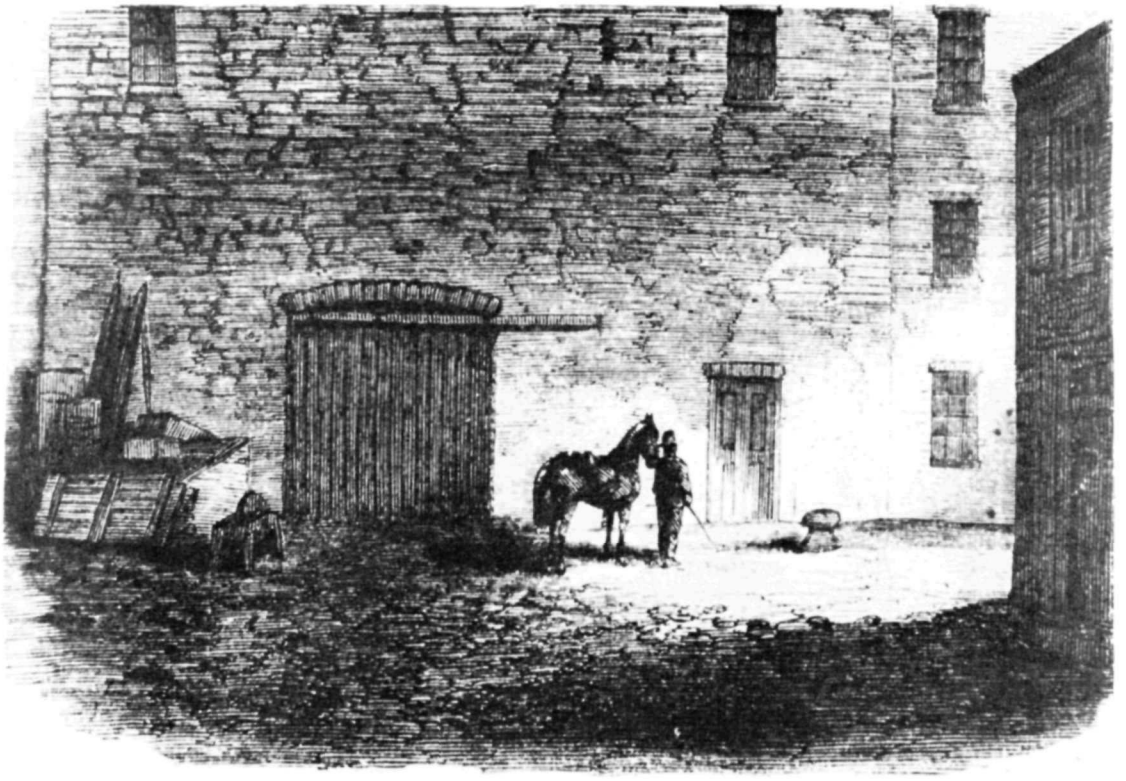


FIGURE 21. Contemporary sketch of east or rear wall by A. Berghaus, showing small door through which Booth escaped.

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

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 overall 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 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.

[75] Report 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). See Figures 6 and 20.

[76] *Locraft Plans,* Sheet No. 9; "Sewell Report No. 1," p. 12.

[77] "Sewell Report," *op. cit.*

[78] See Figures 21 and 38. 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; Joseph B. Stewart, in Pitman, *op. cit.,* p. 79; and "Examination [of Jos. B. Stewart] before Justice A. B. Olin, one of the Justices of the Supreme Court, D.C., April 15, 1865," p. 3, L.A.S. file.

[79] Figure 21.

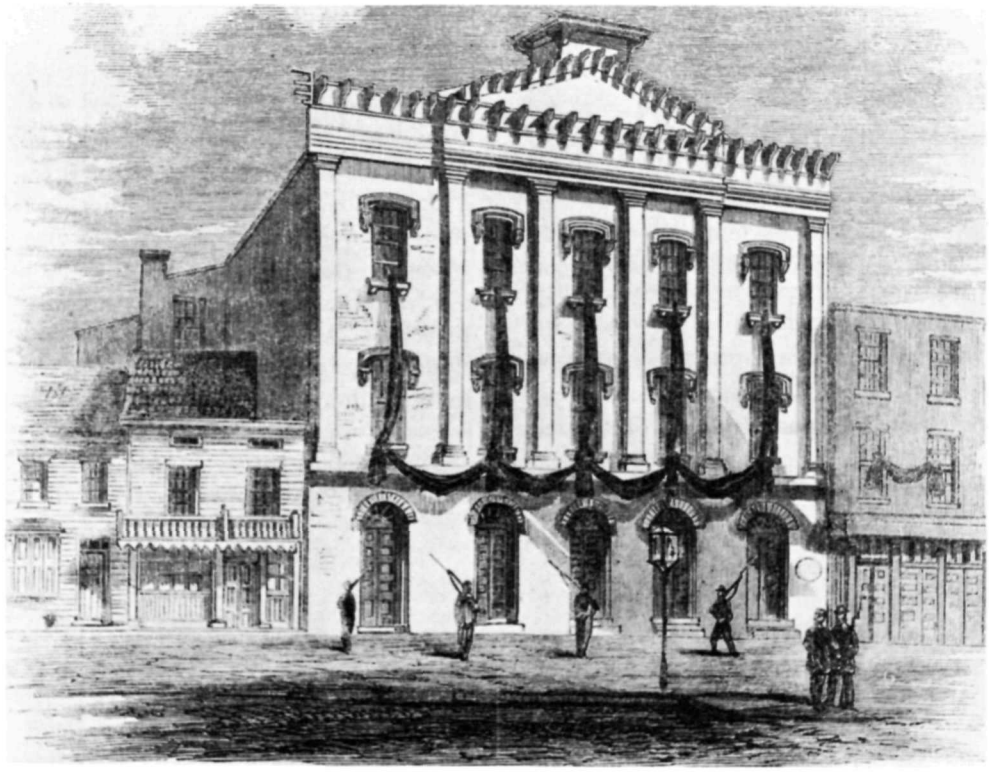


FIGURE 22. Contemporary sketch of front of Ford's Theatre by A. Berghaus at time of assassination.

Two windows of twelve panes each were in line with the windows of the third story of the north wing.[80]

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 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.

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 51 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 façade of the first floor consisted of four sets of glazed and paneled doors of various

[80] Figure 21.

[81] Figure 22.

[82] See Figure 38. See also Figure 21, from *Frank Leslie's Illustrated Weekly,* May 13, 1865.

[83] See Figure 22, indicating window in the west wall of the north dressing room wing.

[84] *National Intelligencer,* December 31, 1863.

[85] See drawings accompanying "Sewell Reports."

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sizes. A single door with eight panels provided access to the 4-foot wide through passageway from Tenth Street to a glass-windowed door on the south side of the stage at 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 these doors which were surmounted by an overhanging canopy about a foot in depth. Two sets of three windows 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); those of the third floor but twelve panes each.[87] The south wall of the theatre rose above the Star Saloon building which had a ridge roof sloping east and west. The 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]

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 cov-

[86] Cf. Figures 22, 23 and 39.
[87] *Ibid.*
[88] "Sewell Reports."
[89] Cf. Figures 22, 23 and 39.
[90] *Ibid.*



FIGURE 23. Contemporary photograph of Ford's Theatre and Star Saloon building from E Street, April 1865, showing original street lamps and mourning crepe.

ered with slate shingles. 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 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.

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 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 theatre. . . .

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 those 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. More-

[91] Cf. Figures 22, 23 and 39.

[92] *Washington Sunday Chronicle,* August 23, 1863.

[93] Most probably this figure is a typographical error as the seating capacity of the theatre was given as 1,700.

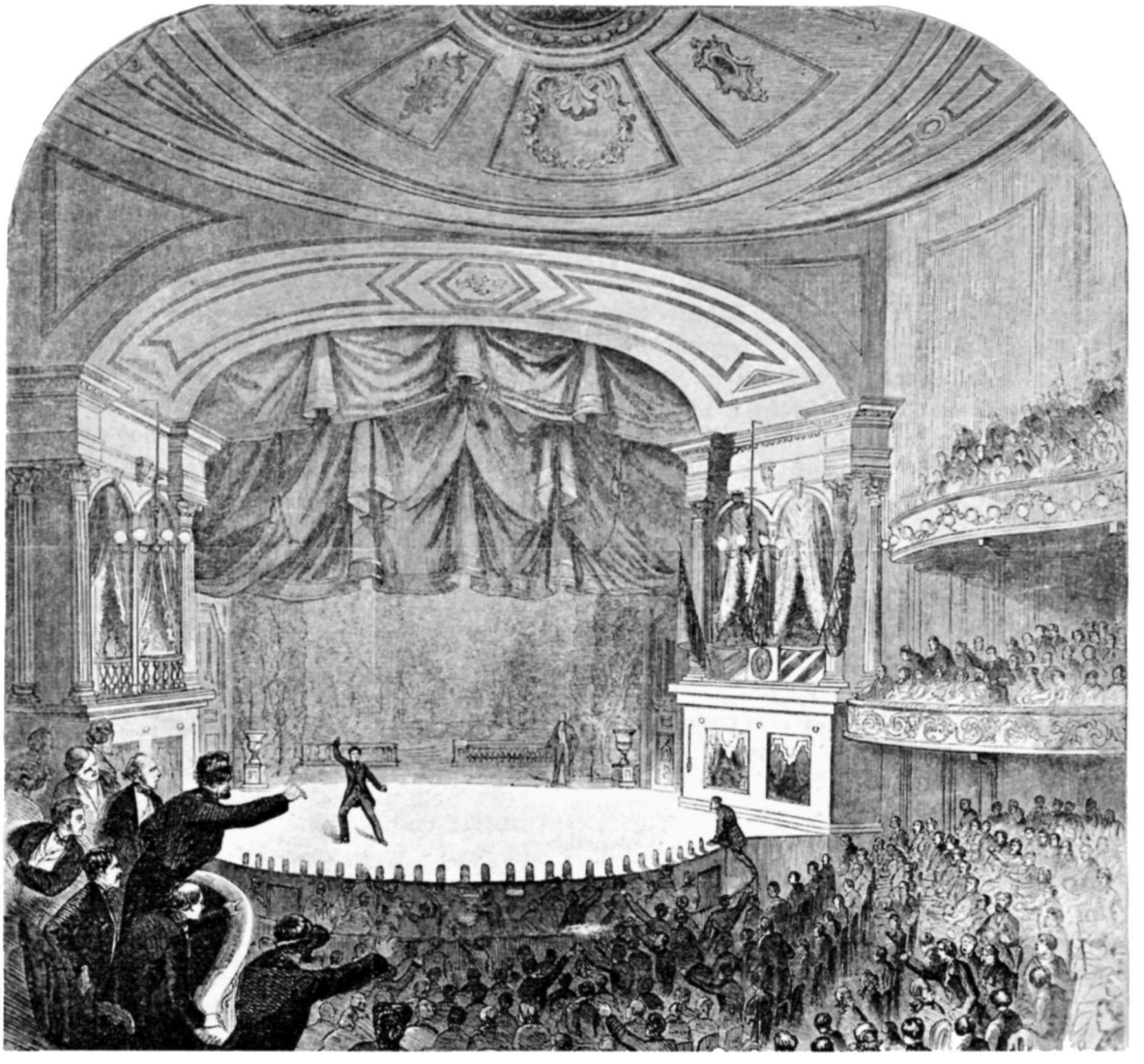


FIGURE 24. Contemporary sketch of overall scene in Ford's Theatre, April 14, 1865, by A. Berghaus.

over, the surroundings of the building are not of a character to create unpleasant feelings.

Although little more than the names is known about the local artisans and subcontractors hired by Ford, the type of work they performed does confirm certain details of the theatre's construction and interior decor. Undoubtedly much of the work was done by local subcontractors. For instance, George R. Callis subcontracted for the brickwork; Whitney and Company installed the gas fixtures. Charles Stewart did the ornamental plastering; J. K. T. Plant, the paperhanging; Foster and Sommergetz, the molding and gilding; Schutter and Lamb, the fresco work. Holland and Company did the upholstering; Stephens executed the cabinet furniture. James Maddox, subsequently retained by Ford as theatre property man, designed and executed the ornamental stage properties. Ford brought Charles S. Getz from New York to design and paint the stage scenery.[94] Thus, from the above facts we know that molding actually outlined the large interior panels of the

[94] *Evening Star,* July 29, 1863. *Polk's Directory, 1865, passim.*

theatre (as seen in the Brady photographs) and that it was not merely painted on the walls; that wallpaper was actually used in the boxes; and that the intricate design seen on the front of the balcony was most probably plaster appliqué rather than stamped sheet metal as had been believed earlier.[94a]

Lobby

The arched doorways of the west façade 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] Three entrances, opposite doors 2, 3 and 4, counting from the north, gave access to the orchestra and parquet. 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.[97] The fifth door provided access to the family circle.[98] From this point, winding steps most probably went up in a stairwell to the family circle or second balcony.[99]

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.[100] The box office at the south end separated the lobby from the entrance to the family circle.[101] The level of the lobby was 7½ inches lower than the present level of the first floor of the existing structure.[102] In the lobby, above the center door which led into the theatre, hung a clock about 7 feet above the level of the first floor.[103]

[94a] See especially Figures 28 and 30.
[95] See Figures 25 and 27.
[96] Cf. *ibid.*, and Figure 44.
[97] See Figure 23.
[98] *Ibid.*
[99] Cf. Figures 25 and 27.
[100] *Testimony,* James J. Gifford, *Surratt Trial,* I, 550–551.
[101] See Figure 25.
[102] See Figure 50, "Contract between Richard Dunbar, New York City, and Brevet Major General D. H. Rucker, Quartemaster General War Department, August 4, 1865, for alteration of Ford's Theatre." The final contract was signed on August 17, 1865. Original in R.G. 94, N.A.
[103] *Testimony,* Sgt. Joseph M. Dye, in Pitman, *op. cit.,* p. 72. Gifford, *op. cit.,* p. 560.

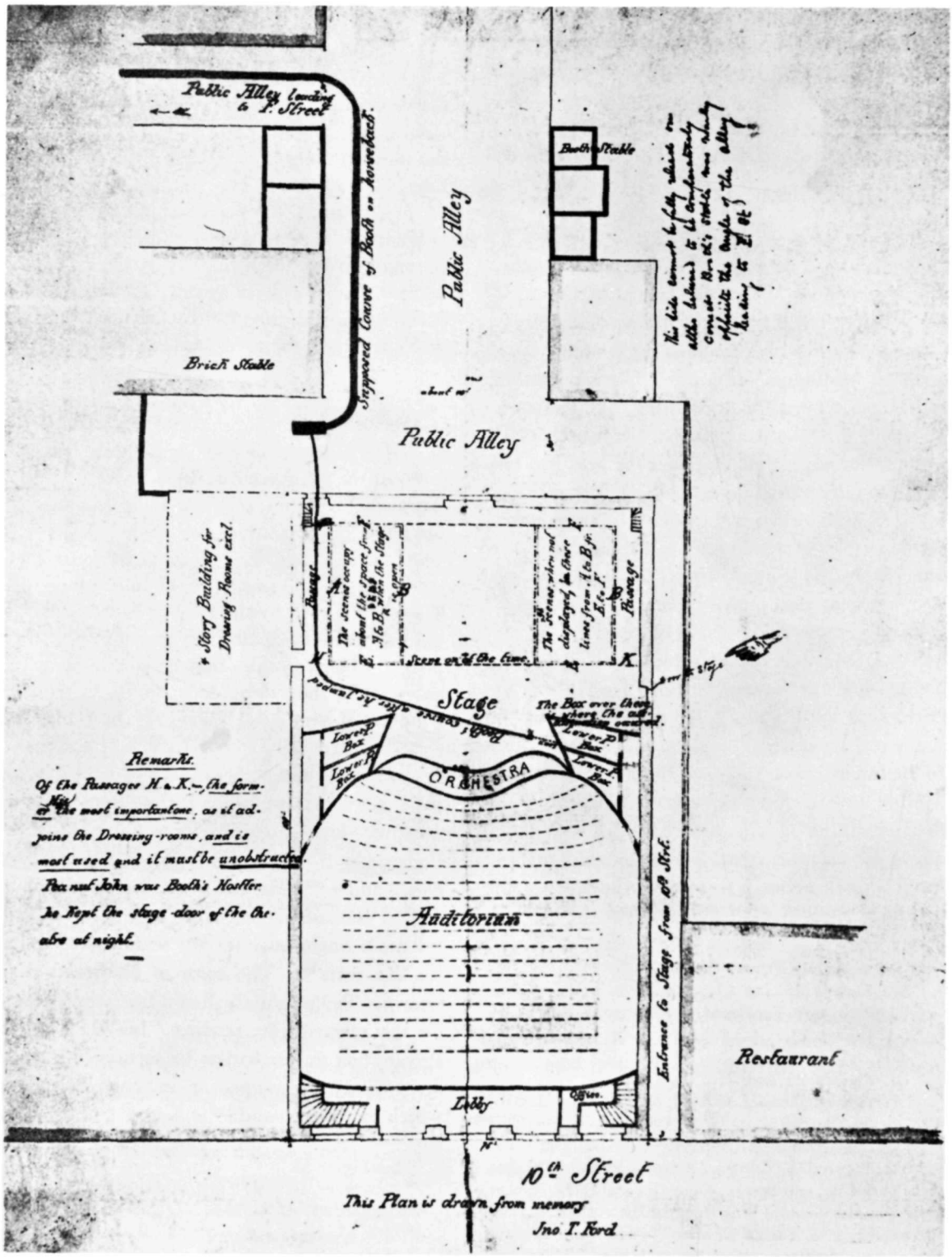
Box office

The box office occupied the south end of the lobby between doors 4 and 5.[104] It was also used as the treasurer's office. Tickets were sold from a window facing the main lobby for the orchestra, parquet, 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.[105]

Orchestra and parquet

Access to the orchestra and parquet was controlled by an entrance door in the north end of the lobby at the south edge of door No. 2.[106] 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, parquet, 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 usually kept closed.[107] 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.[108] 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.[109] The color of $1 tickets is unknown. Tickets usually had a facsimile signature on the reverse side, reading "Jas. R. Ford."[110] Private box tickets had to be secured in advance and were date-stamped to indicate the day on which they were valid.[111]

[104] See Figure 25.
[105] *Statement,* H. Clay Ford, p. 12, L.A.S. file.
[106] Gifford, *op. cit.,* p. 558.
[107] *Ibid.*
[108] *Ibid.*
[109] See Figures 26 and 41.
[110] *Ibid.*
[111] H. Clay Ford, *op. cit.*
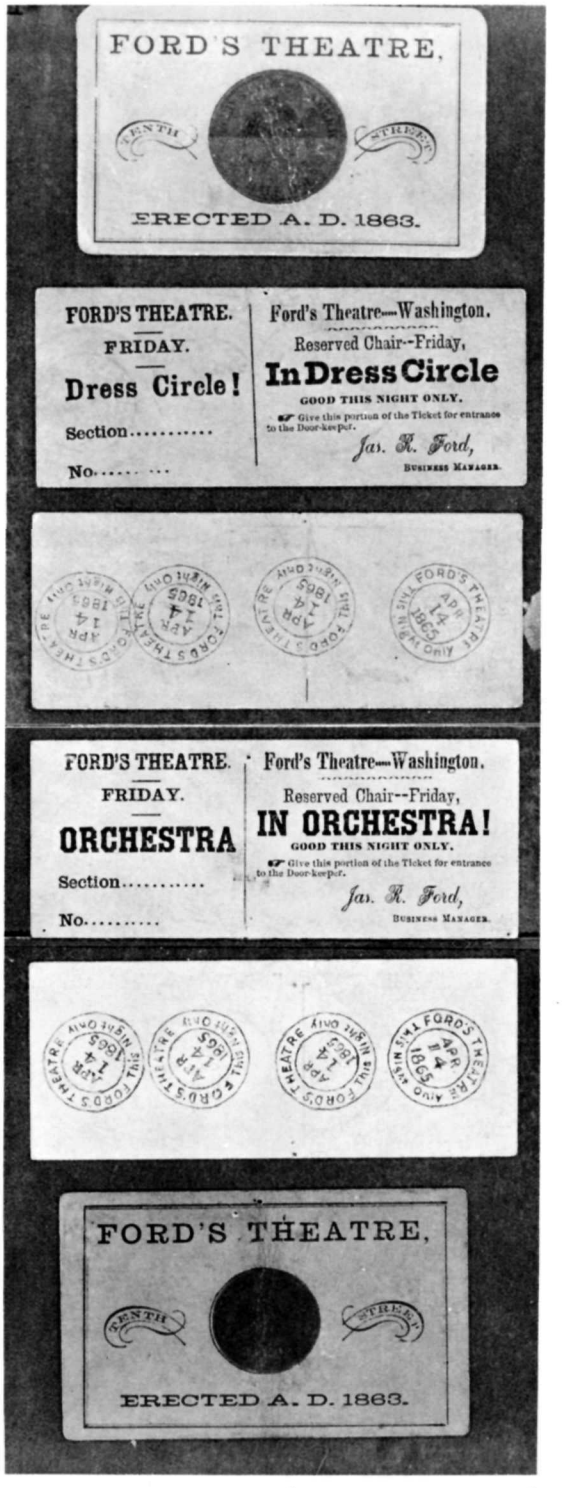


(LIBRARY OF CONGRESS)

FIGURE 25. Draftsman's copy of original sketch by Jno. T. Ford, May 1865.

The orchestra and parquet 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 north to south walls.[112] The height of the auditorium was about 49 feet to the central dome. Seating capacity was about 602 and all seats were movable wooden chairs with cane bottoms.[113] The floor of the auditorium descended by low steps to the edge of the parquet circle and only the aisles were probably carpeted.[114] The seat rows were arranged on concentric arcs, the center of the arcs, being located on the east and west centerline of the stage.[115]

Orchestra seats were to the front of the theatre and parquet seats to the rear.[116] 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.[117] Access to the lower tier of boxes was by the north and south aisles of the orchestra.[118] Half circular niches on aisles to the rear of the parquet may have ac-



(LINCOLN MUSEUM COLLECTION)

FIGURE 26. Ford Theatre tickets, April 14, 1865.

[112] *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. Dennin 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, Figures 27, 28 and 29; *Exhibit 48,* the Lt. Simon P. Currier drawing; various engineering reports with accompanying drawings such as the "Dunbar Contract, 1865"; the "Sewell Reports Nos. 1 and 2, 1893–94"; and the *Locraft Engineering Drawings, 1955;* interviews with all known descendants and relatives of the original owner, 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.

[113] See Figure 27.

[114] McClure, *op. cit., passim.*

[115] See Figure 27.

[116] See Figures 27, 28 and 30. Note especially variations in types of chairs.

[117] *National Intelligencer,* February 21, 1865. See also Appendix "C".

[118] See dress circle seat plan, Figure 29.



(HARVARD THEATRE COLLECTION)

FIGURE 27

commodated stoves for heating the theatre or probably busts of theatre personalities.[119] Recent architectural exploration appears to confirm this hypothesis.[120] 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.[121]

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 façade 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 appliqué.[122]

The dress circle seated about 422 persons in movable wooden chairs with cane seats which were somewhat similar in design to those in the orchestra and parquet. The seating arrangement was divided into five sections and lettered A through E, left to right, respectively.[123] 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.[124] 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 the aisles at the north and south walls.[125] Iron columns, placed directly above the ones on the first floor, supported the family circle.[126] 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.[127]

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.[128] A single usher at the entrance door on the third floor collected tickets.[129] A lobby, on which the third floor windows of the west façade 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 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.[130] All seats were high wooden benches but were so arranged that the stage was visible from any section of the family circle.[131] 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 appliqué, probably similar to the one below on the face of the dress circle railing but less ornate,[132] ran along the front of the railing. Gas lighting fixtures, space about 2 feet 6 inches apart, ran the full length of the front edge of the family circle railing.[133] On festive occasions, canary bird cages were suspended from the fixtures to provide special decor.[134]

[119] See Figure 27.

[120] Dennin to Olszewski, *passim.*

[121] Cf. Figures 28, 30, 31.

[122] *Ibid., Testimony,* H. Clay Ford in Pitman, *op. cit., passim.* 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 Corugating Co., Ltd., 1893), *passim.*

[123] See Figure 29.

[124] Dennin to Olszewski, October 25, 1961. See also *n.* 112.

[125] Seat count verified from Figure 29 and statements in contemporary newspaper reports.

[126] See especially Figures 28, 30, 31 and 32 showing these caps and columns.

[127] *Evening Star,* February 21, 1865.

[128] H. Clay Ford, *op. cit.*

[129] *Testimony,* John T. Ford, in Pitman, *op. cit.,* pp. 102–104.

[130] *Washington Post,* June 11, 1893. *Statement,* George D. Ford to Olszewski, New York, Lambs Club, April 8, 1962.

[131] *National Intelligencer,* August 26, 1863.

[132] Cf. Figures 28, 30, 31 and 32.

[133] *Ibid.*

[134] *National Intelligencer,* February 21, 1865, *ibid.,* February 23, 1865, reports, "Even the canaries chirped in time to the music."

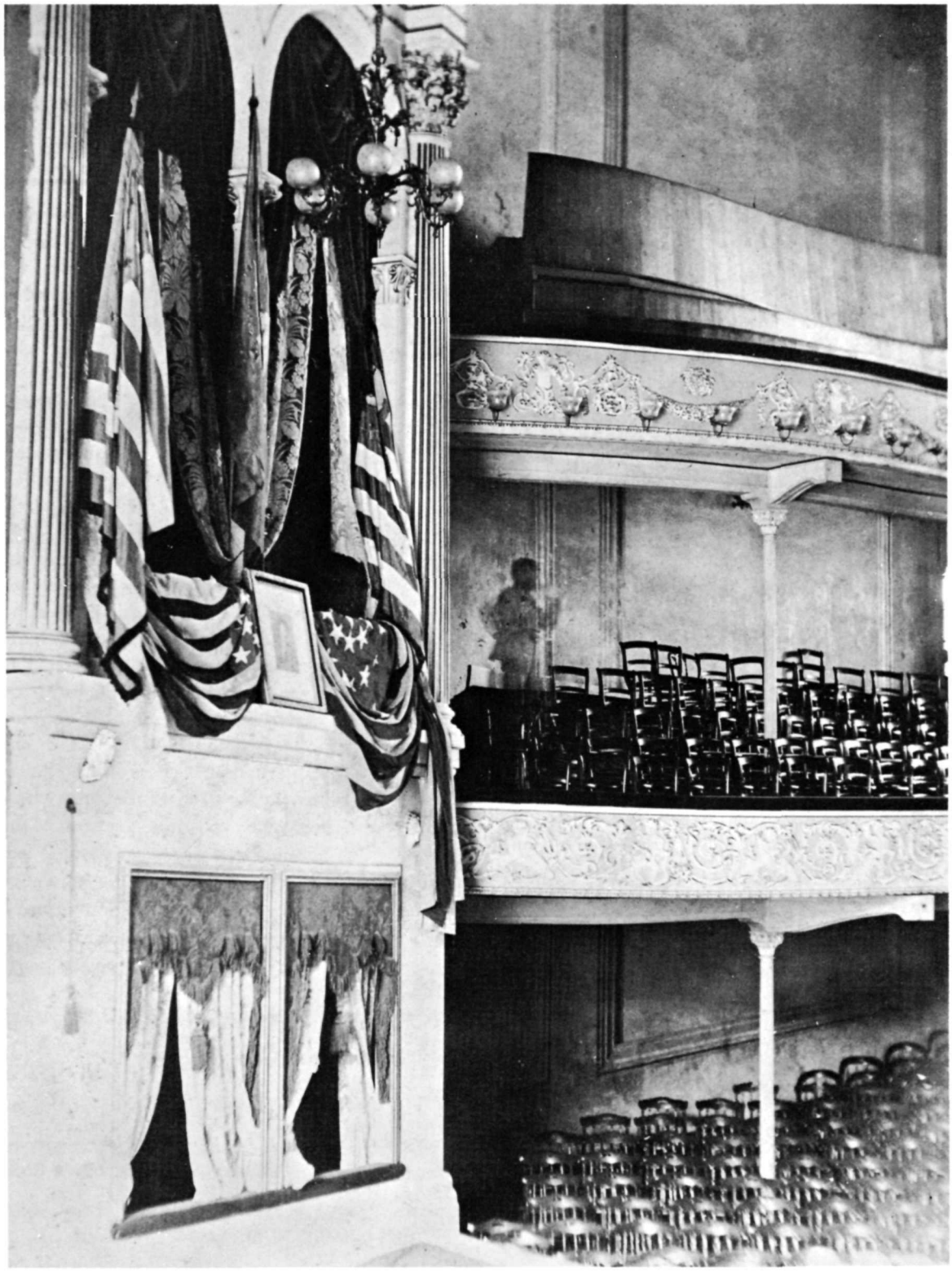


FIGURE 28. View from stage of presidential box and general seating arrangements.

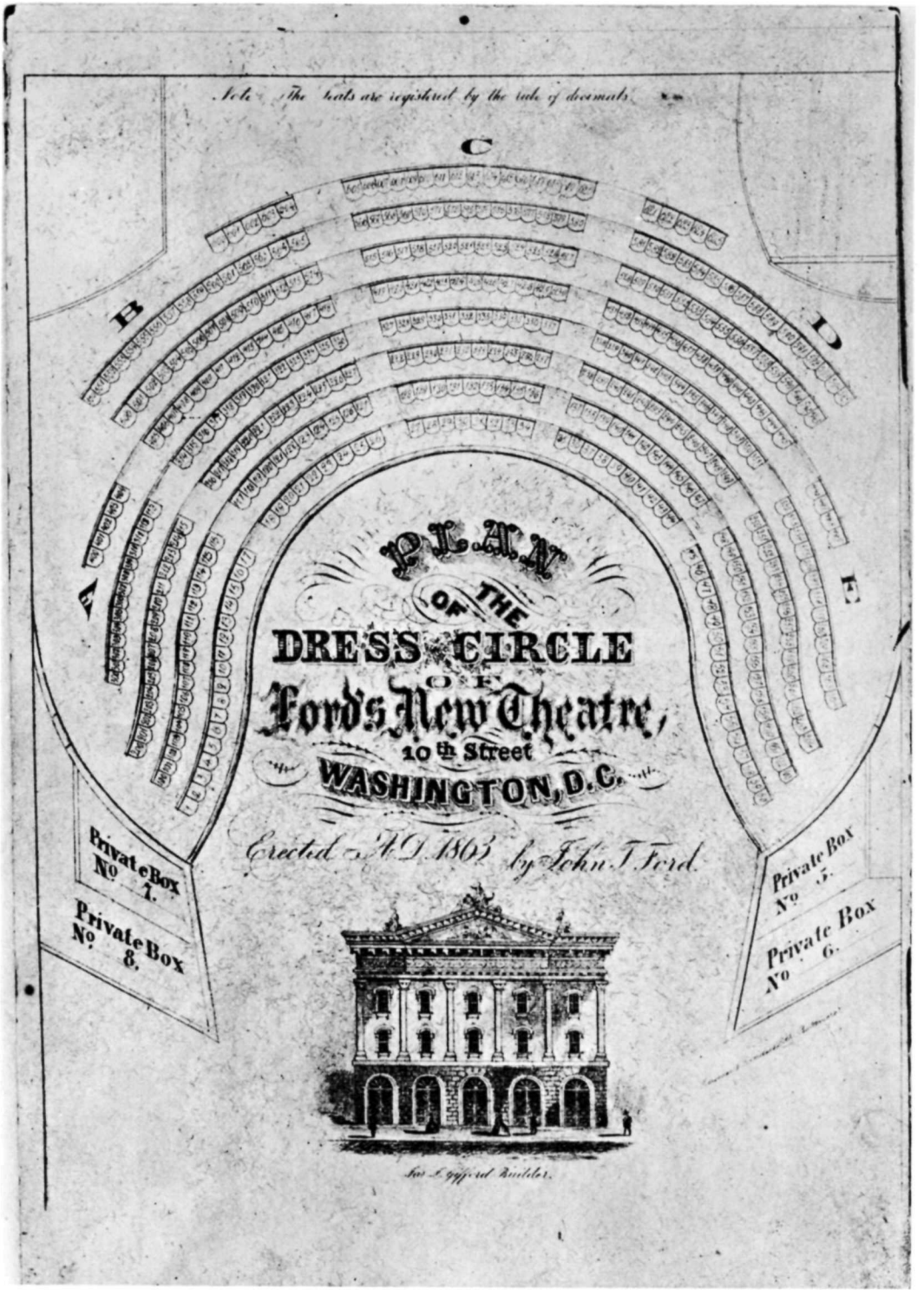

Note. The seats are registered by the tube of decimals.
C
B
D
A
E
PLAN
OF THE
DRESS CIRCLE
OF
Ford's New Theatre,
10th Street
WASHINGTON, D.C.
Erected A.D. 1863 by John T. Ford
Private Box
No 1.
Private Box
No 8.
Private Box
No 5.
Private Box
No 6.

Figure 29

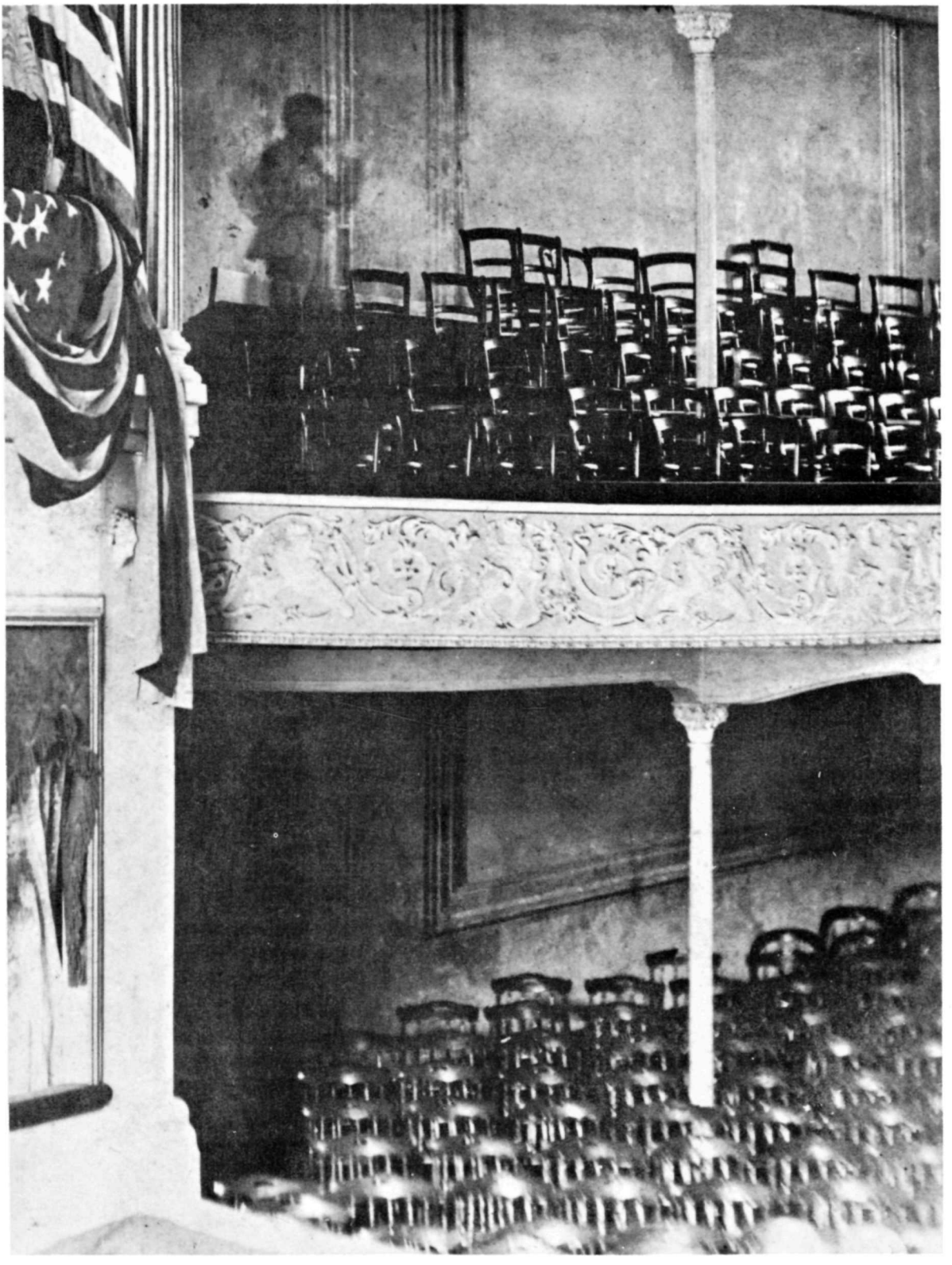


FIGURE 30. Closeup of chairs in orchestra and dress circle.

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 the orchestra pit.[135] The boxes were arranged in two tiers, the floors of the lower boxes being below stage level.[136] The upper boxes, being more elaborate and desirable, gave an excellent and unobstructed view of both stage and audience.[137] The lower boxes, numbered 1 and 2, were on stage right, and boxes 3 and 4 were on stage left.[138] 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." [139] 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 seats by either the north or south aisles.[140]

The façade 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 overall as the apparent support of the wooden proscenium.[141] This arch extended over and above the forestage and was about 39 feet high at its center.[142] Two pilasters and a column with ornamental capitals supported two stilted 15-foot high arches enframing the upper boxes.[143] A molded entablature supported the two-foot high balustrade under the arches and enclosed the boxes.[144] 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 SR and SL.

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 aisle of the dress circle. Separate doors, approximately 2½ feet wide and 7 feet high, opened into each box.[145] The door to box 7 was on the north side of the vestibule; that to box 8 faced east.[146] A movable partition, about seven feet high and 3 inches thick, normally separated the boxes.[147] The individual boxes usually accommodated four persons each, but could also hold six.[148] Box tickets cost $10 each and had to be reserved in advance.[149]

When the presidential party attended Ford's Theatre, the partition was removed and the two boxes united into one.[150] 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.[151] Fancy tufted chairs also added to the decor.[152] 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 normally through the east door to box 8.[153]

The interior was papered with a dark-red figured wallpaper as can be seen in the detailed closeup of the presidential box in Figure 32.[154] Yellow satin draperies overhung Nottingham lace curtains and gave greater privacy. Over the

[135] See Figures 37 and 43, "General view of stage setting, Act III, Scene 2, OUR AMERICAN COUSIN, April 14, 1865."

[136] See Figures 32 and 34, showing details of the decorations of the Presidential box and over-all architectural details.

[137] John T. Ford, *op. cit.*

[138] See Figures 27 and 29.

[139] H. Clay Ford, J. J. Gifford, *op. cit.*

[140] *Ibid.*, and *n.* 140.

[141] Cf. Figures 24 and 32. See also Figure 53.

[142] *Ibid.*, and Sollers, *op. cit.*, p. 8.

[143] *Ibid.*

[144] Cf. especially Figures 24 and 32.

[145] See Figure 33.

[146] *Ibid.*, and John T. Ford, J. J. Gifford, *op. cit.*

[147] H. Clay Ford in Peterson, *op. cit.*, p. 120. The partition can be seen, distinguished by its dark edge, in Figure 34.

[148] *Ibid.*

[149] *Ibid.*

[150] *Ibid.*

[151] *Ibid.*

[152] *Ibid.*

[153] *Ibid.*, and Figure 37. The original door to box 7 is in the Lincoln Museum. See Figure 33.

[154] *Ibid.*



FIGURE 31. Closeup of seating arrangements in dress circle and benches of family circle.

draperies, as can be dimly seen in the contemporary painting of the inside of the presidential box by Chas. Gulager, a valance most probably hung. The contemporary sketch by A. Berghaus shows the probable design of the Turkish carpeting and provides some additional details about the furniture.[155] 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 cornice and hung directly in front of the center of the two arches enframing the box.[156]

Auditorium

The auditorium was painted white with gold trim throughout. Ornamental plaster work and mouldings divided the wall areas into large well-proportioned panels.[157] Hose attachments throughout the theatre provided precaution against possible fire hazards.[158] 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.[159]

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.[160] Directly under the footlights, the pit was entered by two narrow doorways about two feet six inches in width.[161] Its floor was probably about 18 inches lower than the level of the orchestra floor.[162] The pit appears to have been of sufficient proportions to permit an orchestra of sufficient size to meet the requirements of the production.[163]

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 feet in height. The proscenium was about 36 feet in height at the curtain line and spread to a width of 38 feet at the box façades. The forestage was covered with green baize carpeting and was about 17 feet from the edge of downstage center to the curtain line.[164] 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.[165]

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[155] See Figures 36 and 55. Note especially notations identifying color of drapes and types of curtains; seating arrangement of the theatre, and doors to presidential box and orchestra pit.

[156] Cf. Figures 32 and 43.

[157] *Ibid.*, and Sollers, *op. cit.*, p. 10.

[158] *National Intelligencer, passim.*

[159] Sollers, *op. cit.*, p. 10. The Brady photo, Figure 32 and the Berghaus sketch, Figure 24, give corroborating evidence of these details.

[160] Cf. Figures 24, 31 and 35.

[161] *Ibid.*

[162] Determined by the logic of sightlines, Dennin to Olszewski, May 6, 1962.

[163] Contemporary newspaper accounts, especially the *National Intelligencer* and the *Evening Star,* August 1863 to April 1865, *passim.* 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, trangle 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 wrote the lyrics and Withers composed the music to the song "Honor To Our Soldiers," which was to be sung in Lincoln's honor on April 14, 1865. 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. 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 Dennis, Beverly Hills, Calif., May to August 1961; *Statement,* Mel Clement; 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. Brady photo, Figure 35, shows part of the orchestra pit.

[164] Figure 24; *n.* 112.

[165] *Ibid.*, especially *Statement* of Joe Simms, April 19, 1865, and "Examination before Justice Olin of John Miles, April 15, 1865." L.A.S. file.



(ILLINOIS STATE HISTORICAL LIBRARY)

FIGURE 32. Architectural details of presidential box and interior of Ford's Theatre, April 1865.

To the rear of the drop curtain was the elaborate main curtain.[166] Four sets of five lines each appear at stage-right and stage-left, probably to indicate the position of scenery flats.[167] The central scenes were lowered from the fly galleries.[168] Stage lighting was provided by 17 gas lights enclosed by sconces to shade them as footlights.[169] Stage and house lights were controlled by a governor housed to the rear of the boxes on stage-right.[170] The prompter's table stood at stage-right concealed by the edge of the proscenium.[171] A speaking tube, connecting the stage manager with the orchestra leader in the pit below stage, was located at the prompter's table.[172]

A three-foot wide stage door in the south wall led from the Tenth Street passageway into the theatre on stage-left.[173] Opposite the wings on stage-left, a passageway led from the basement stairs to the stage door.[174] In the southeast corner was a two-foot wide stairway along the south wall which led to the basement.[175] 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.[176] This door was about 3 feet by 7 feet and opened inward.[177] Trap-doors covered both stairways.[178]

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.[179] Generally this passageway was kept clear to provide for an orderly movement of stage scenery and for the unencumbered entrance and exit of actors awaiting their cues in the adjoining greenroom in the north wing.[180] A 3 by 8 foot door connected the north wing and the stage.[181]

The stage machinery was operated from the flies. Standard scenery, special effects and drops were controlled by ropes, pulleys, and sandbag counter-weights.[182] The paint bridge was about 11 feet above the flies and extended across the rear of the theatre.[183] A 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.[184] 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.[185] Two 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 with the windows on the third floor level of the north wing.[186]

Basement

The basement of the theatre was excavated from the east wall to the front edge of the stage.[187] Its maximum width was about 44 feet 6 inches east to west and 64 feet north to south.[188] 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.[189] 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."[190]

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[166] See Figures 32 and 43.

[167] Figure 37.

[168] James Lamb, Joe Simms, John Miles, *op. cit., passim.*

[169] See Figures 32 and 43.

[170] Gifford, *op. cit.*

[171] John T. Ford and Gifford testimony in *Surratt Trial, op. cit., passim.*

[172] Sollers, *op. cit.*, p. 9.

[173] Ford, *op. cit.* See Figures 25 and 44. Note also Debonay's testimony, *op. cit.*

[174] *Ibid.*

[175] See Figures 25 and 44; Debonay, *op. cit.*

[176] *Ibid.*

[177] *Ibid.*, and Figure 21. "Examination of Joseph B. Stewart before Justice Olin of the Supreme Court, D.C., April 15, 1865." L.A.S. file.

[178] *Testimony* of Wm. Withers, Jr., *Surratt Trial, op. cit.*, p. 104.

[179] Figure 37. Gifford testimony, *op. cit.*

[180] Ford testimony in Pitman, *op. cit.*, p. 102.

[181] *Ibid.*

[182] Lamb, Simms and Miles in Pitman, *op. cit., passim. Ibid.*, L.A.S. file.

[183] Gifford and Lamb, L.A.S. file.

[184] Lamb, *op cit.*

[185] Lamb testimony in Pitman, *op. cit.*, p. 106.

[186] Cf. Figures 21 and 38.

[187] Cf. "Casey Report, 1878"; "Sewell Report No. 1, 1893."

[188] *Locraft Plans,* Sheet No. 3.

[189] See drawings accompanying Sewell, *op. cit.*, and Figure 38.

[190] See Figures 25 and 44.

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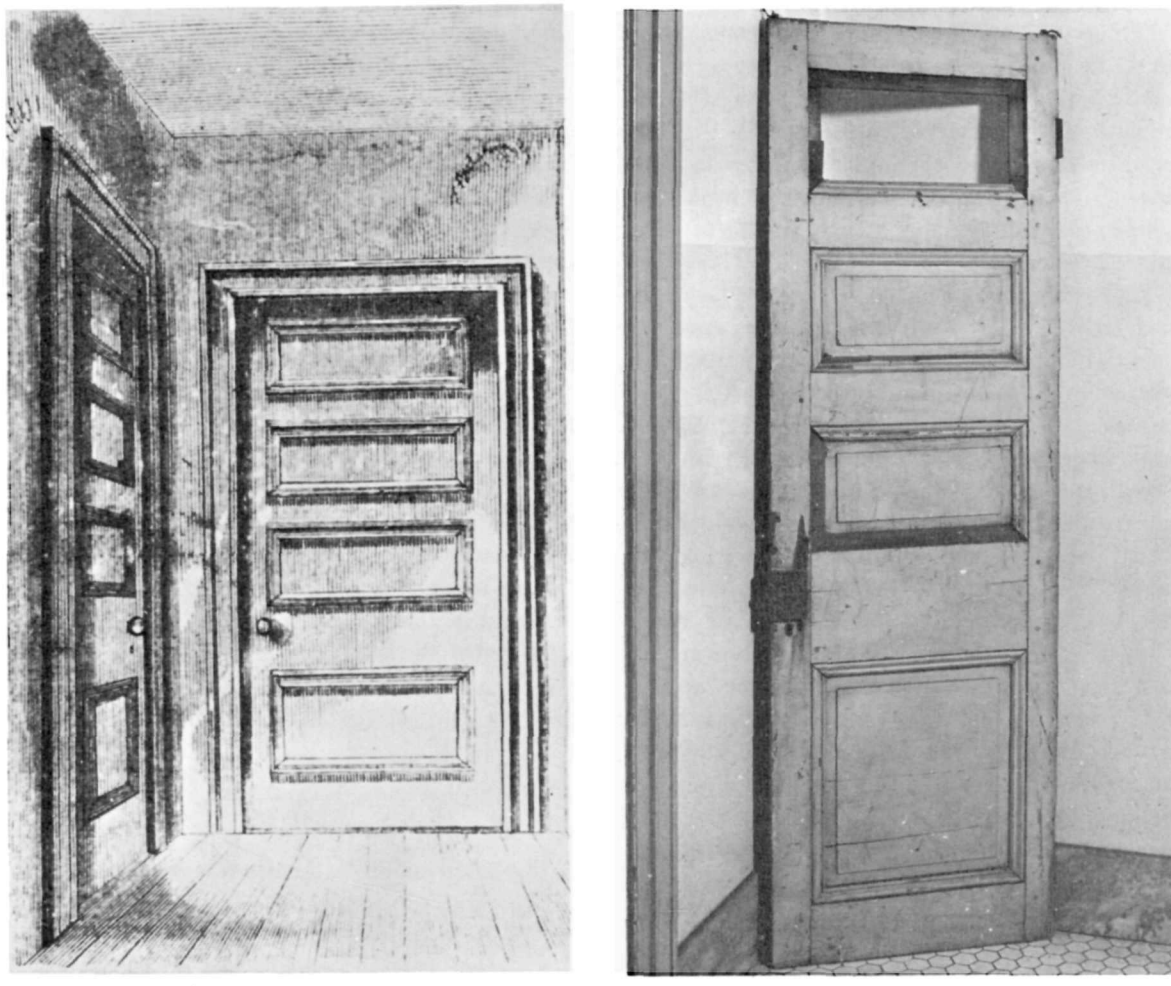


FIGURE 33. Contemporary sketch of passageway to presidential box and closeup of original door to box 7.

North wing

The north wing was a four-story, L-shaped building, approximately 23 by 48 feet with a central passageway off of which rooms opened to the east and west. Each floor was connected by a narrow stairway.[191]

The stage manager's office occupied the west room on the first floor. The greenroom was on the east.[192] Rooms on the second and third floors were used as dressing rooms.[193] The upper and lower floors were connected by a 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 between the wing and the building adjoining Ford's on the north.[196] Two

[191] Testimony of Louis J. Carland in Pitman, *op. cit.*, pp. 108–9.

[192] Mario Da Parma of New York City recently donated the original greenroom clock to the Lincoln Museum. It was in the possession of the Harry Clay Ford family, passing on down to Frank Ford, *op. cit.* See Figure 58.

[193] Carland, *op. cit.*

[194] *Ibid.*, and Ford, *op. cit.*

[195] Carland, *op. cit.*

[196] See Figure 22. Note the indication of a window in the west wall.

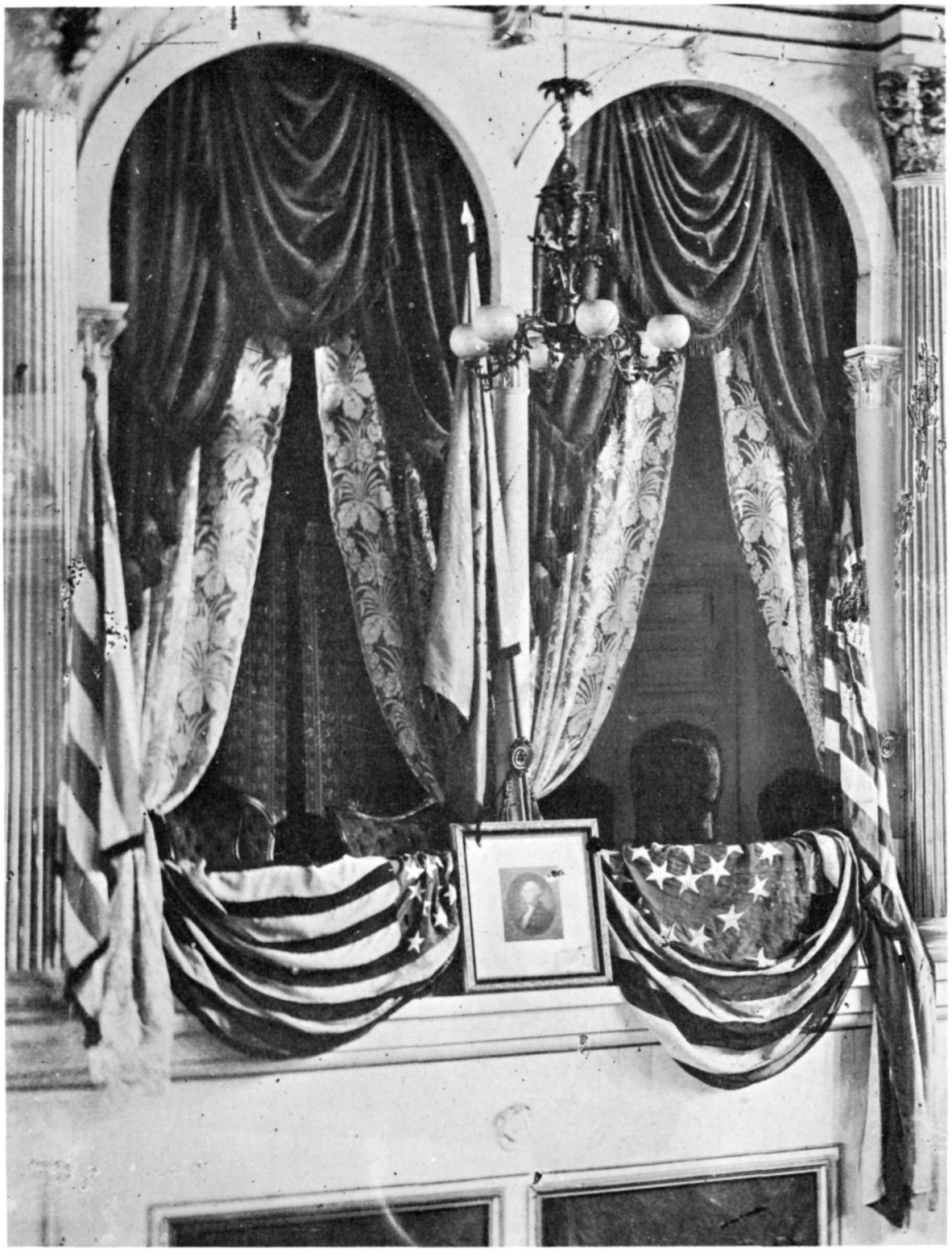
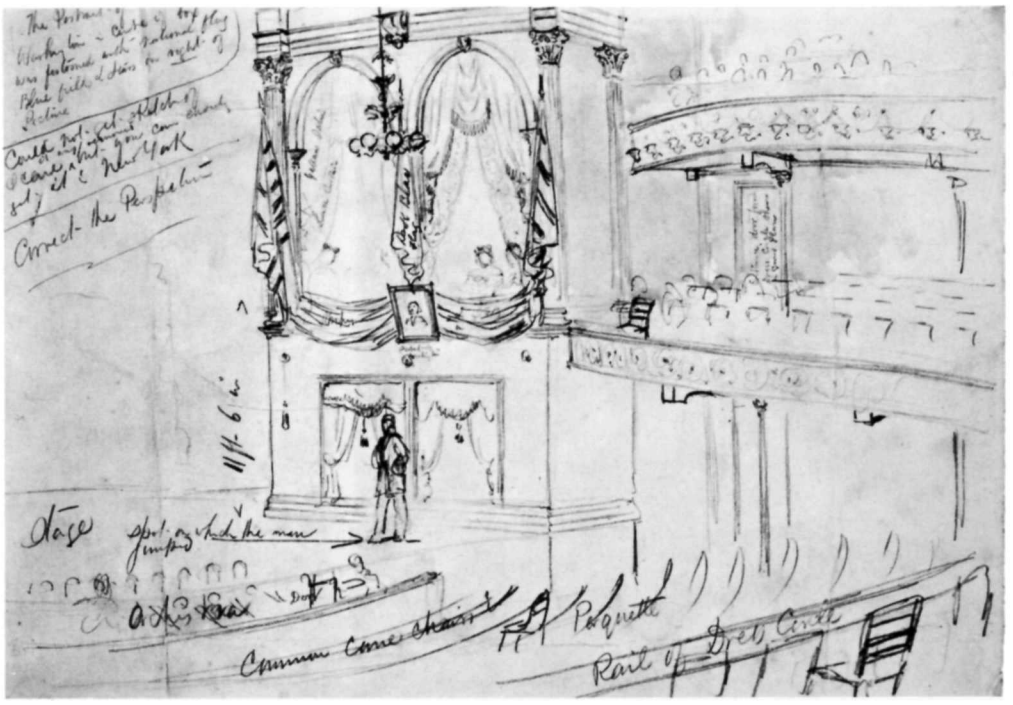


FIGURE 34. Closeup of interior of presidential box showing rocker in which Lincoln was shot, sofa, chairs, partition, wallpaper and door to box 7 through which Booth entered.



(NATIONAL ARCHIVES)

FIGURE 35. Closeup of stage center by M. Brady, showing part of orchestra pit.



(LIBRARY OF CONGRESS)

FIGURE 36. Contemporary sketch of presidential box and interior of Ford's Theatre, by A. Waud.

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.

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 "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 the theatre 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 at the level of the family circle.[202] An outside stairway provided ready access from the theatre to the rear of the second floor. Finally, a four-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.

[197] See Figures 21 and 38.

[198] *Locraft Plans,* Sheet No. 9.

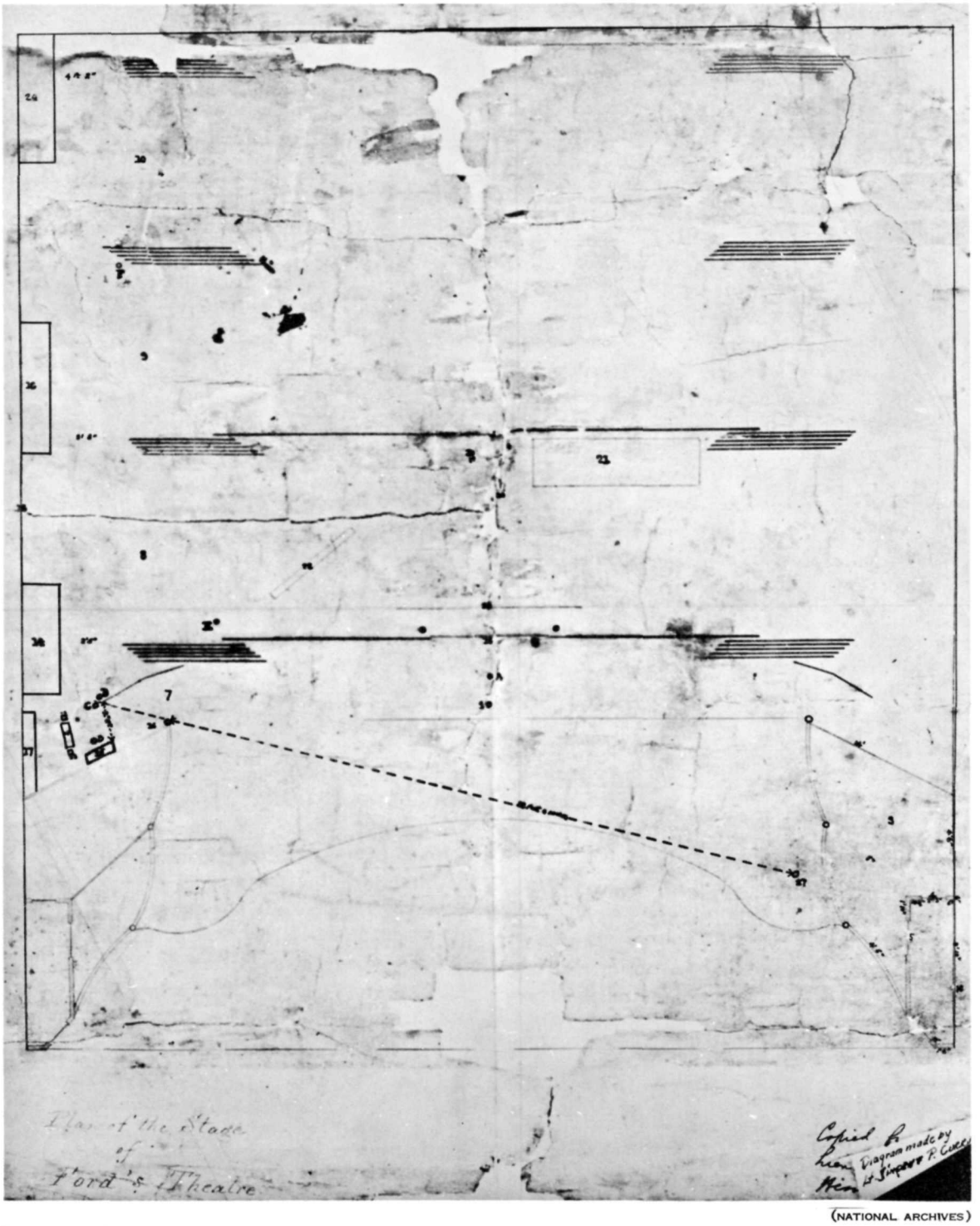
[199] *National Intelligencer,* April 18, 1865.

[200] See Figure 39. *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.

[201] *Ibid.,* and *National Intelligencer,* February 21, 1865.

[202] See Figure 20. *These Were Actors,* p. 306. Statements, Frank Ford and George D. Ford to Olszewski, New York, April 8, 1962.

[203] See Figures 25 and 44.



(NATIONAL ARCHIVES)

FIGURE 37. Original stage plan of Ford's Theatre, drawn by Lt. Simon P. Currier, used during the trial of the Lincoln conspirators. The forestage curves the wrong way in the drawing.

PART III—*April 14, 1865 and Its Aftermath*

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 some of 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, according to contemporary accounts, 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 said to be 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 First Family of the nation.

Up to 1865, Lincoln had attended Ford's Theatre eight times: five times in 1863, and three times in 1864. Sometimes, the First Lady 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. H. Clay Ford 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.

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 Keene, 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 Keene of Tom Taylor's "Our American Cousin." Because of the technical 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 a.m. 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 p.m. that afternoon and in the *National Intelligencer*. New handbills were also ordered printed. When Harry Ford returned from breakfast about 11:30 a.m., James 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 play-bills and handbills, which runners of the theatre passed out on the streets, were printed to attract the attention of military personnel on leave in the city.

Sometime that afternoon, between 3:00 and 6:00 p.m., Harry Ford personally decorated the

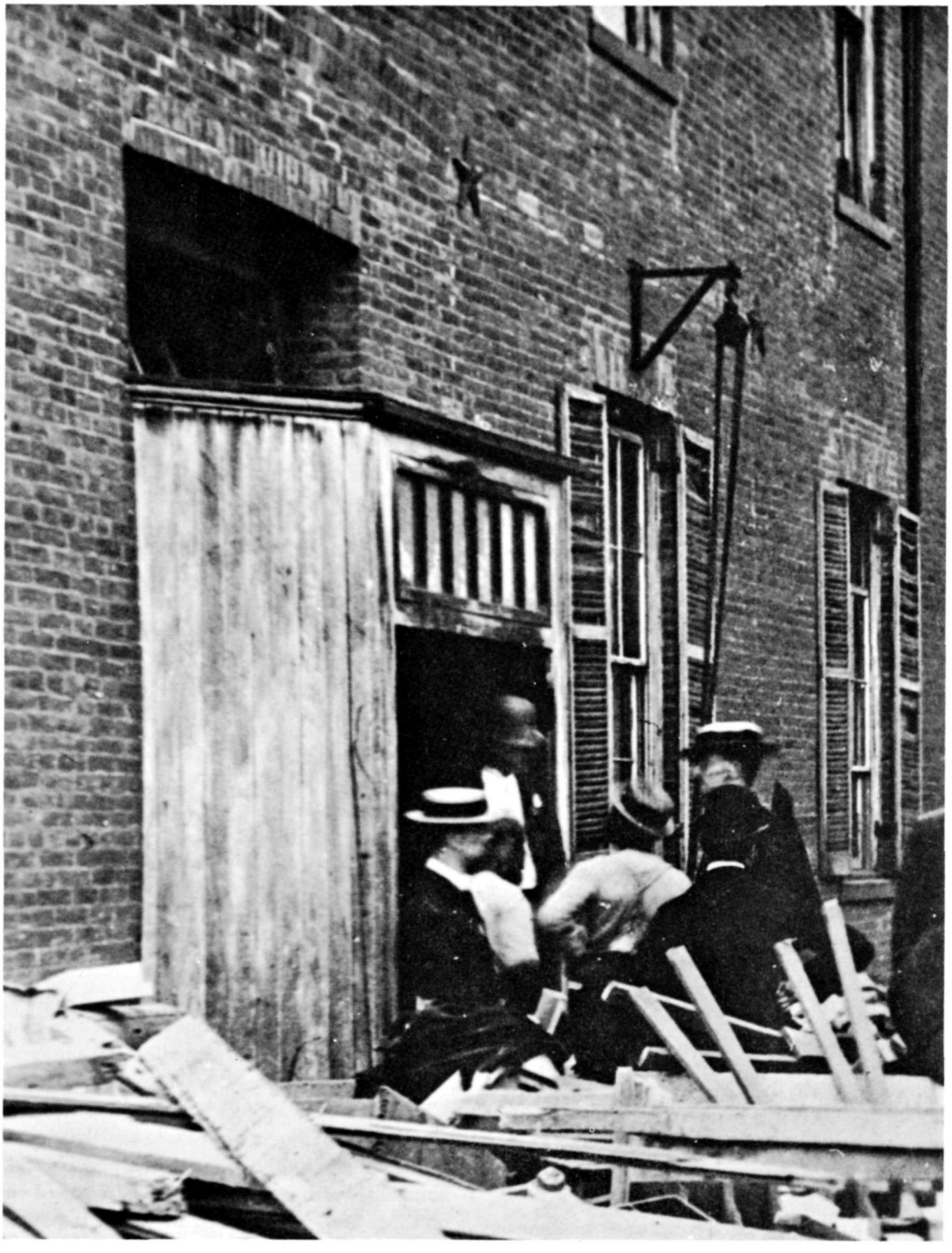


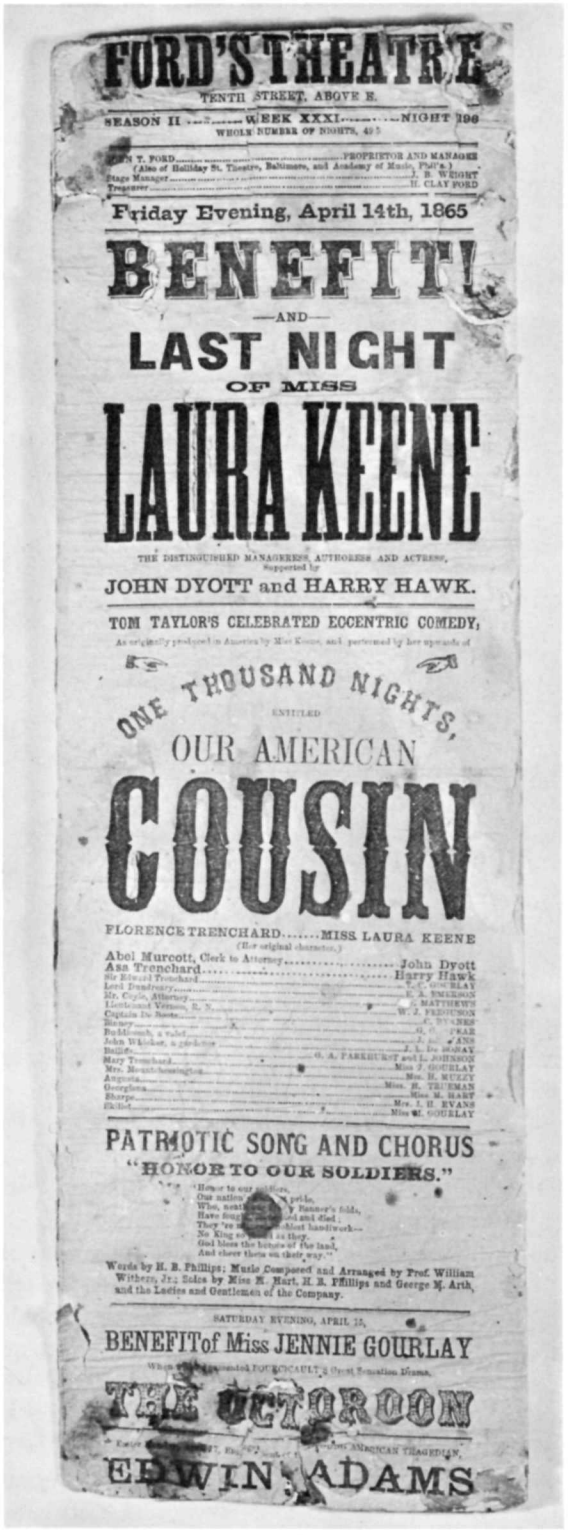
FIGURE 38. View of rear wall, Ford's Theatre building, at time of collapse of part of interior on June 9, 1893, showing bricked-in scenery and rear stagedoors.



FIGURE 39. Closeup of façade of Star Saloon and possible location of theatre cornerstone.

presidential box because of the illness of Thomas J. Raybold, whose normal duty it was to attend to such matters. Harry Ford placed in the box three velvet-covered armchairs, a velvet-covered sofa, and six cane chairs, all being brought from the greenroom and the stage. "Peanuts" Burroughs, the colored boy who was doorman at the stage door to the Tenth Street passageway, brought 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, 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, the walnut rocker in which the President was to sit was placed there with its rockers pointing west towards the audience. 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


FORD'S THEATRE

TENTH STREET, ABOVE E.

SEASON II ..... WEEK XXXI ..... NIGHT 196

WHOLE NUMBER OF NIGHTS, 493

JOHN T. FORD ..... PROPRIETOR AND MANAGER

(Also of Holliday St. Theatre, Baltimore, and Academy of Music, Phil'a.)

Stage Manager ..... J. B. WRIGHT

Treasurer ..... H. CLAY FORD

Friday Evening, April 14th, 1865

BENEFIT!

—AND—

LAST NIGHT

OF MISS

LAURA KEENE

THE DISTINGUISHED MANAGERESS, AUTHORESS AND ACTRESS,

Supported by

JOHN DYOTT and HARRY HAWK.

TOM TAYLOR'S CELEBRATED ECCENTRIC COMEDY,

As originally produced in America by Miss Keene, and performed by her upwards of

ONE THOUSAND NIGHTS,

ENTITLED

OUR AMERICAN

COUSIN

FLORENCE TRENCHARD ..... MISS LAURA KEENE

(Her original character.)

Abel Murcott, Clerk to Attorney ..... John Dyott

Asa Trenchard ..... Harry Hawk

Sir Edward Trenchard ..... C. C. COURTNEY

Lord Dundreary ..... E. A. EMERSON

Mr. Coyle, Attorney ..... J. MATTHEWS

Lieutenant Vernon, R. N. ..... W. J. FERGUSON

Captain De Boots ..... C. BYRNES

Binney ..... J. ANDERSON

Buckhurst, a rake ..... G. C. CLARE

John Wicket, a gardener ..... J. L. DE MORAY

Bailiff ..... G. A. PARKHURST and L. JOHNSON

Mary Trenchard ..... Miss J. GOURLAY

Mrs. Mountchessington ..... Mrs. H. MULLY

Augusta ..... Miss H. TRUEMAN

Georgiana ..... Miss M. HART

Sharpe ..... Mrs. J. H. EVANS

Skirkel ..... Miss W. GOURLAY

PATRIOTIC SONG AND CHORUS

"HONOR TO OUR SOLDIERS."

"Honor to our soldiers,
Our nation's pride,
Who, neath [illegible] Banner's folds,
Have fought [illegible] and died.
They've [illegible] blood handiwork—
No King [illegible] as they.
God bless the heroes of the land,
And cheer them on their way."

Words by H. B. Phillips; Music Composed and Arranged by Prof. William Withers, Jr.; Solos by Miss M. Hart, H. B. Phillips and George M. Arth, and the Ladies and Gentlemen of the Company.

SATURDAY EVENING, APRIL 15,

BENEFIT of Miss JENNIE GOURLAY

When will be presented DION BOUCICAULT'S Great Sensation Drama,

THE OCTOROON

EDWIN ADAMS

(LINCOLN MUSEUM COLLECTION)

FIGURE 40. Final playbill prepared for Lincoln's attendance at Ford's Theatre, April 14, 1865.

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. . . .[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.

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 Keene had lent the Fords her personal piano for use that evening for the singing of a special song "Honor to Our Soldiers" composed 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 personal bodyguards, "it was not the custom when the President . . . came there to place a sentry at the door or for a man to keep the public peace," this custom was adhered to that

[1] *Letter,* Frank Ford to Olszewski, New York, N.Y., April 13, 1962. These views are corroborated by George D. Ford. *op. cit.* See Figure 62.

night. Earlier that day, Booth had been seen around the theatre twice.

About 8:30 p.m., the President and Mrs. Lincoln, accompanied by Major H. R. Rathbone, the President's military aide, and Miss Clara Harris, his fiancee, 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. 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 Keene) why a dog wags its tail. Withers stopped the orchestra, as soon as he became conscious of the excitement 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.

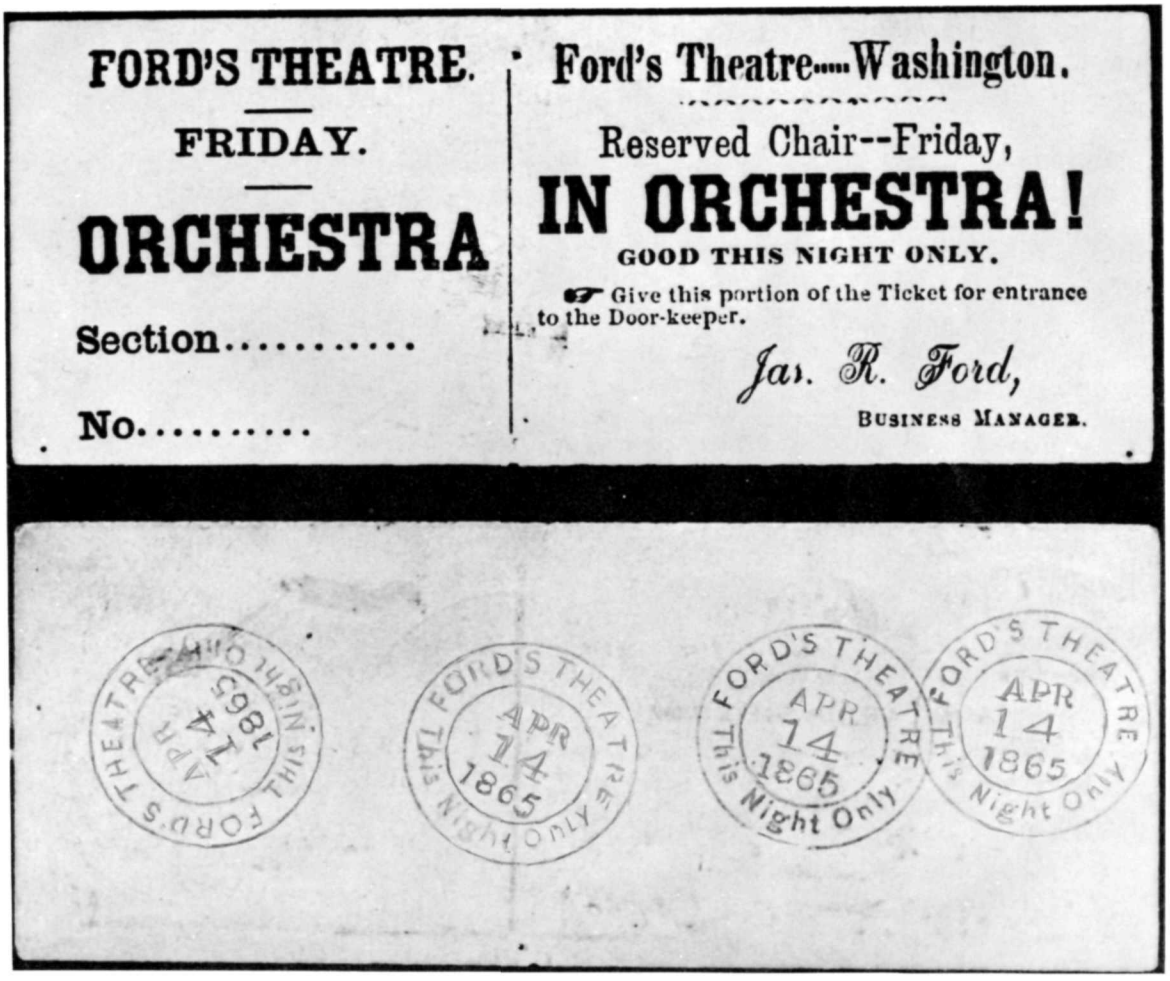


FIGURE 41. Ticket for reserved orchestra seat, April 14, 1865.

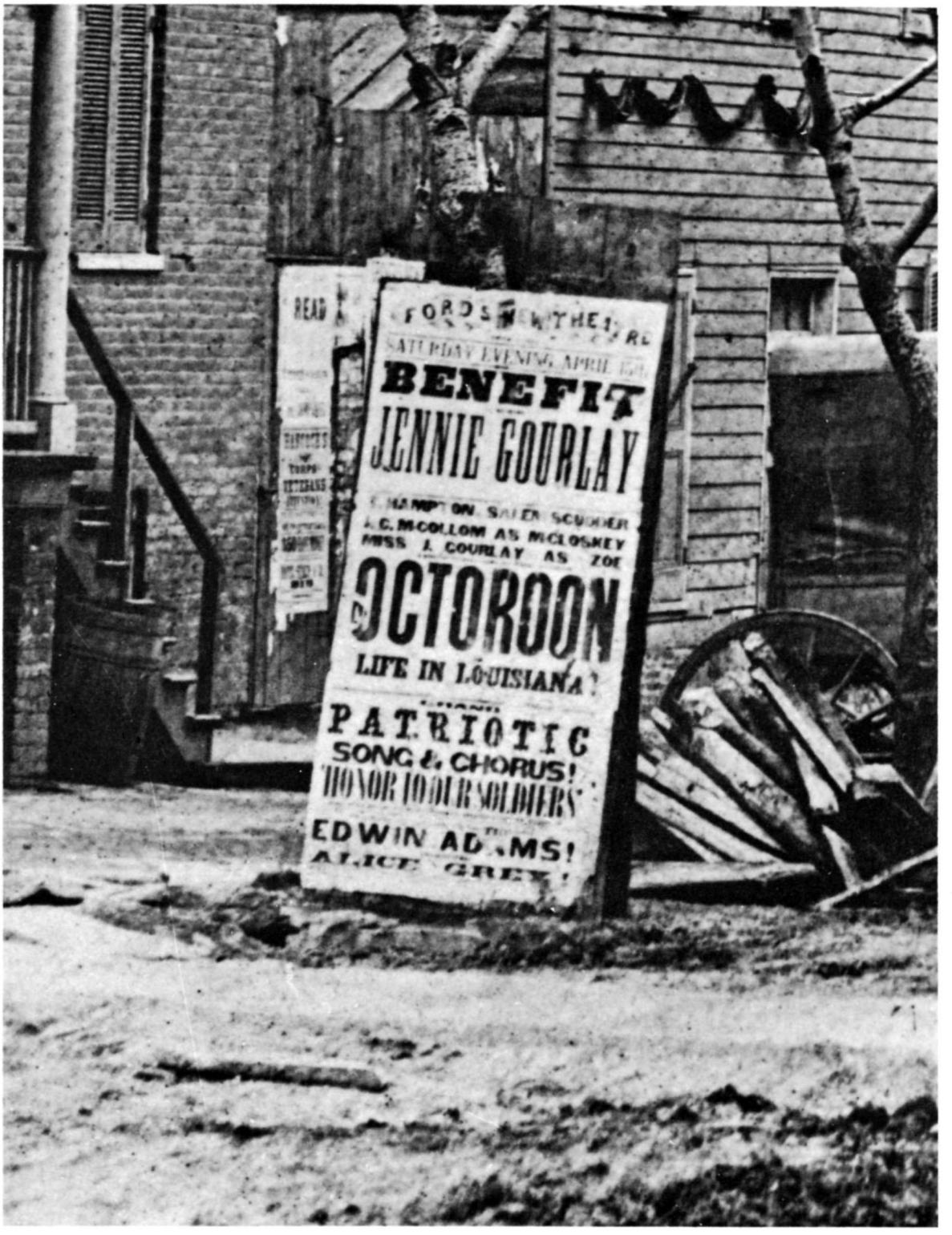


FIGURE 42. Closeup of typical poster of Ford's Theatre, April 1865.

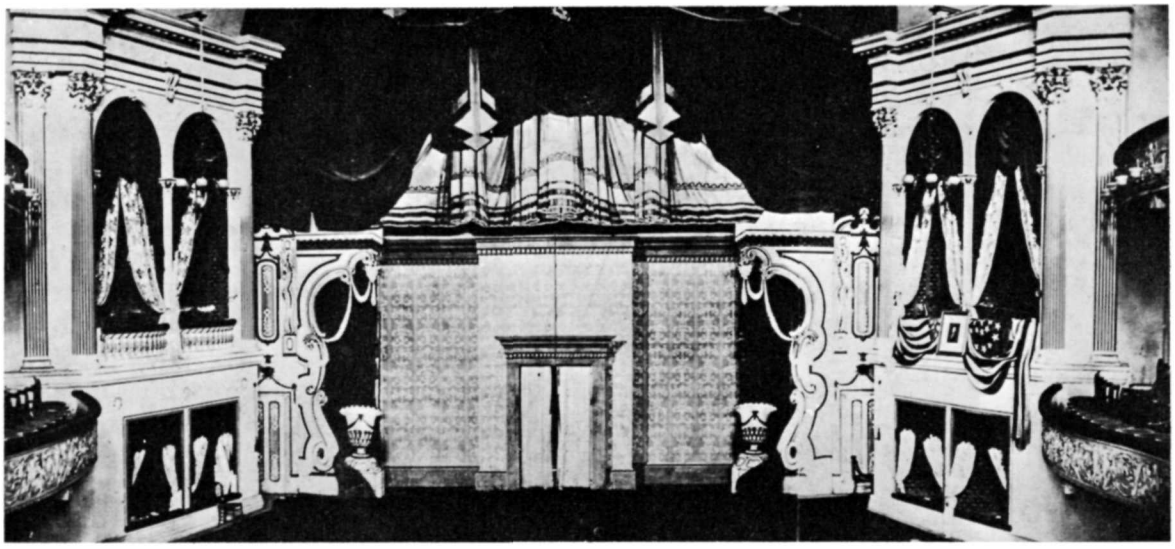


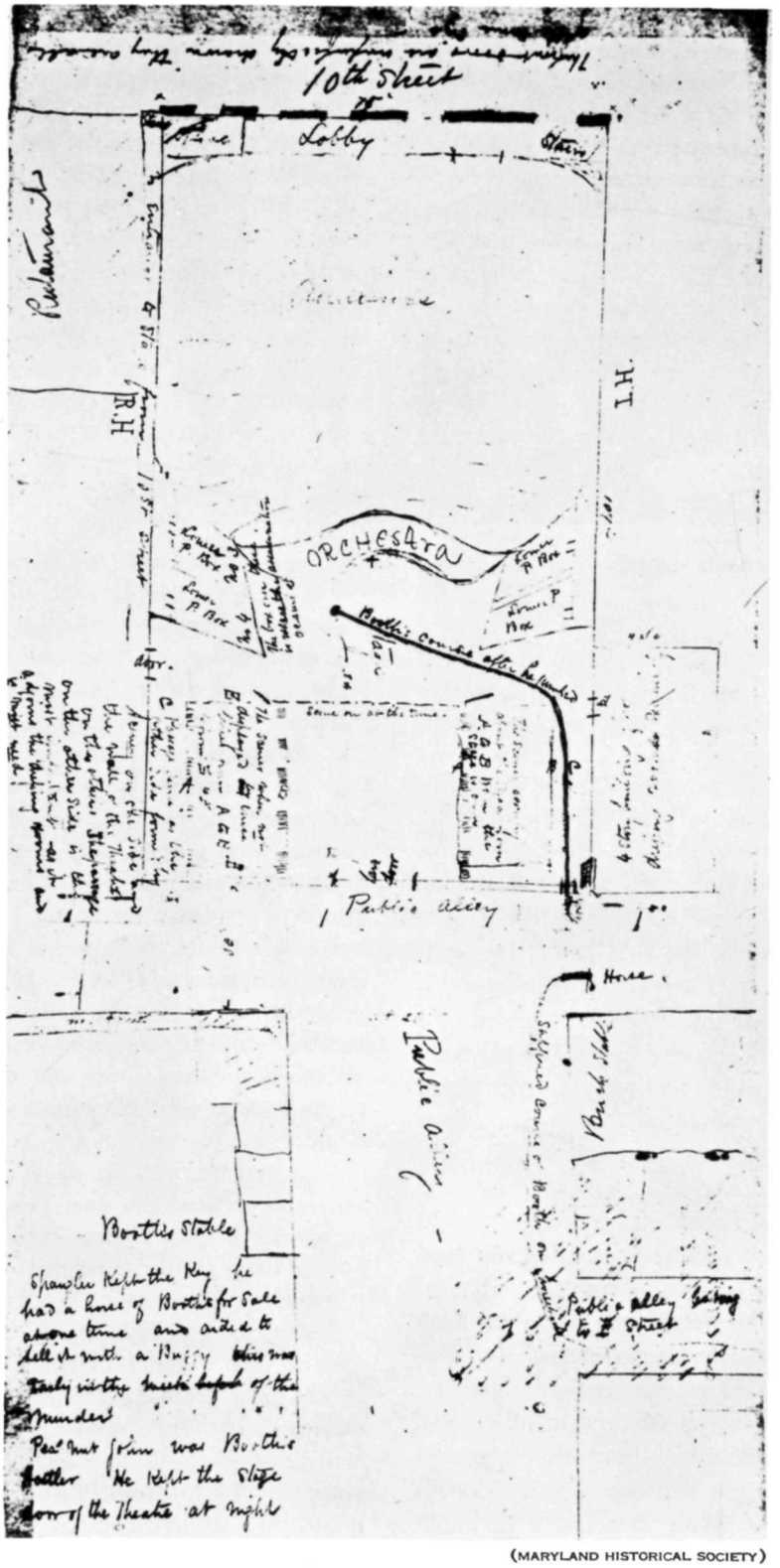
FIGURE 43. Composite Brady photographs of stage setting at time of Lincoln's assassination, Act III, Scene 2, "Our American Cousin."

While the orchestra played the group 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 sat in 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 bodyguard permitted by the President, sat outside the entrance door but shortly left his post. The 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.

About nine o'clock Booth rode up to the back door of the theatre on his roan mare. 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 into the Tenth Street passageway. 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 and was being served a shot of whiskey 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 on stage, 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 7 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 fore-


10th Street
Lobby
ORCHESTRA
Booth's Stable
Booth's alley
Booth's alley
Booth's alley

stage. In his jump, the spur on Booth's right foot turned over the picture of Washington and tore the edge of the blue Treasury Guards flag. Although the tibia 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 ran into Withers, slashed him twice, and disappeared through the rear door, jerking it shut after him. Booth then seized the reins of his horse from Peanuts, knocked him to the ground, jumped astride 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. The silence was reminiscent of that which had overshadowed the earth earlier that day in memory of the death of the Redeemer.

AFTERMATH OF LINCOLN'S DEATH

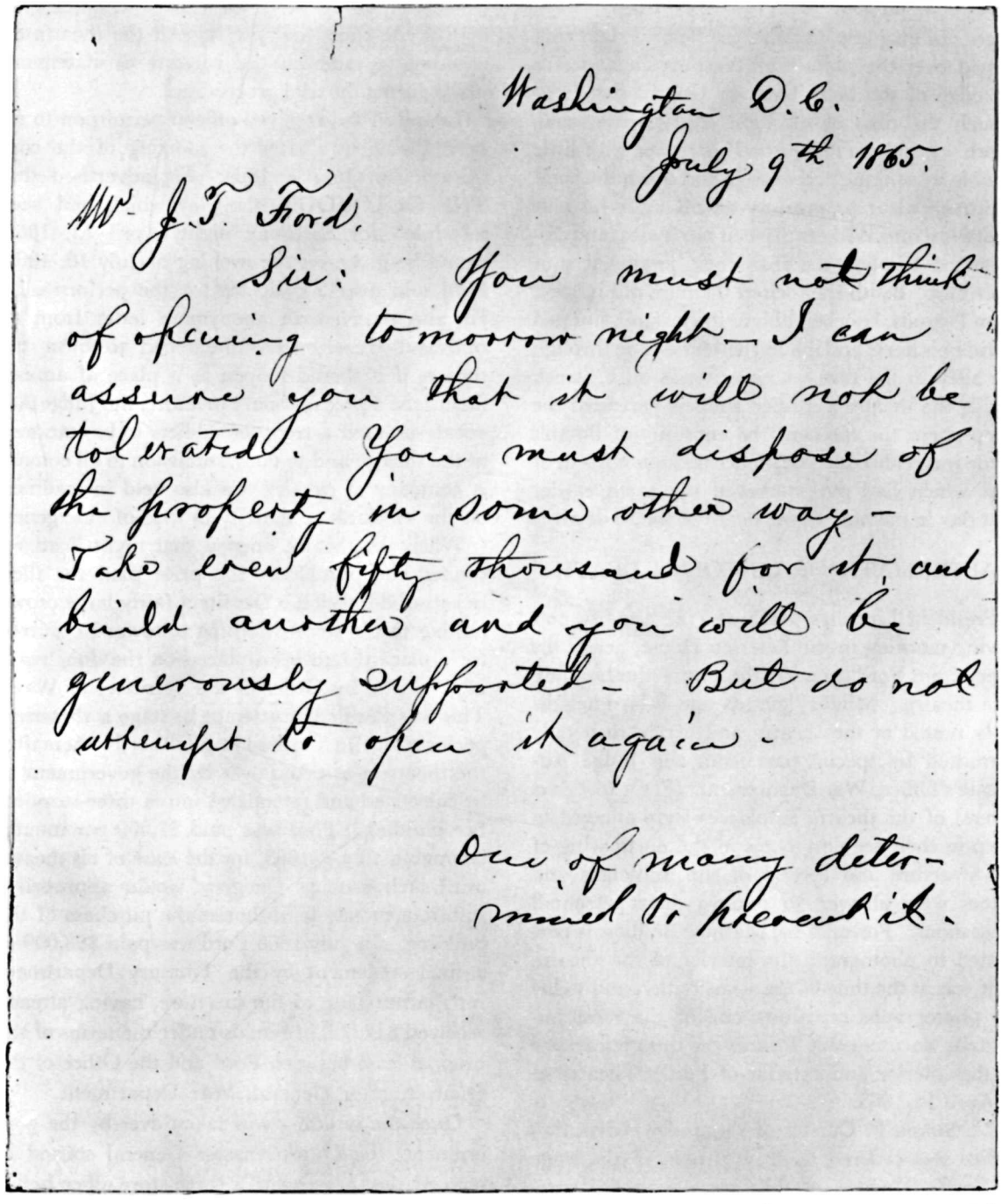
President Lincoln's death at 7:22 a.m. the following morning in the Petersen House, across the street from Ford's, ended the use of the building as a theatre. Military guards had been immediately posted at the theatre and access to it only permitted by special pass from the Judge Advocate's Office, War 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 personnal 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 received official permission to reopen the theatre after the hanging of the conspirators on July 7, 1865. He advertised that THE OCTOROON, the play which had been scheduled for Saturday night, April 15, 1865, would be given on the evening of July 10, 1865. Ford sold over 200 tickets for the performance. He also received an anonymous letter from an outraged citizen, who threatened to burn the theatre if it should reopen as a place of amusement. As a precautionary measure, 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, beginning July 8, 1865, for the lease of his theatre 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 $28,500. In mid-August 1865 Dunbar began tearing out the interior of the theatre as souvenir hunters went wild. By December of that year, Dunbar had altered the building to such an extent that the Surgeon



Washington D.C.
July 9th 1865.

Mr. J.T. Ford.

Sir: You must not think of opening to morrow night — I can assure you that it will not be tolerated. You must dispose of the property in some other way — Take even fifty thousand for it and build another and you will be generously supported — But do not attempt to open it again.

One of many determined to prevent it.

(MARYLAND HISTORICAL SOCIETY)

FIGURE 45. Threatening letter received by Ford.

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 65 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 with but minor activities being allowed in it thereafter.

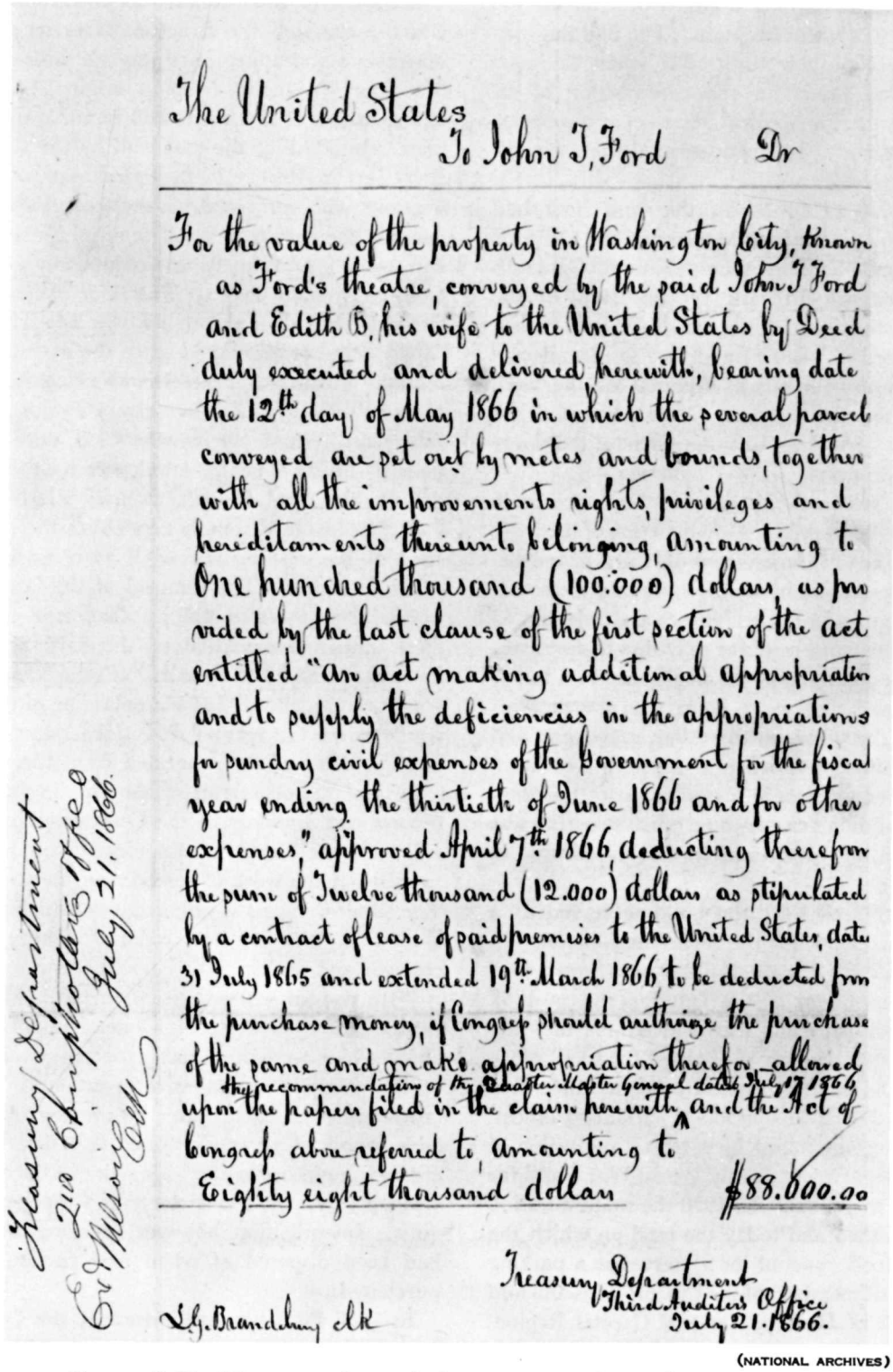
From 1893 to 1931 the building served as a publications depot for the Adjutant General. In 1931, Old Ford's Theatre Building was turned over to the Department of the Interior and in 1932 the Lincoln Museum was opened on the first floor, the upper stories being used for small office forces. The north 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 Branch of History, National Capital Region, 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 7½ 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 façade. The appearance of the east wall, for instance, was completely changed from its original design. The large scenery door and the small door through which Booth had escaped were not reinstalled when the east wall was rebuilt. Fortunately, sketches which appeared in *Harpers'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 reestablish 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 cornice 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. Despite 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. Investigation, however, revealed that they had been disposed of when new furniture was purchased.

In 1866 Ford was authorized by the Quartermaster General to remove the posts which supported the dress circle and family circle, the proscenium, and undoubtedly other miscellaneous materials which could not be used by the gov-

688-440 O—63——6



The United States
To John T. Ford Dr

For the value of the property in Washington City, known as Ford's theatre, conveyed by the said John T. Ford and Edith B. his wife to the United States by Deed duly executed and delivered herewith, bearing date the 12th day of May 1866 in which the several parcel conveyed are set out by metes and bounds, together with all the improvements rights, privileges and hereditaments thereunto belonging, Amounting to One hundred thousand (100.000) dollars, as provided by the last clause of the first section of the act entitled "an act making additional appropriation and to supply the deficiencies in the appropriations for sundry civil expenses of the government for the fiscal year ending the thirtieth of June 1866 and for other expenses," approved April 7th 1866, deducting therefrom the sum of Twelve thousand (12.000) dollars as stipulated by a contract of lease of said premises to the United States, date 31 July 1865 and extended 19th March 1866 to be deducted from the purchase money, if Congress should authorize the purchase of the same and make appropriation therefor, allowed the recommendation of the Quarter Master General dated July 17 1866 upon the papers filed in the claim herewith, and the Act of Congress above referred to, Amounting to

Eighty eight thousand dollars $88.000.00

Treasury Department
Third Auditor's Office
July 21. 1866.

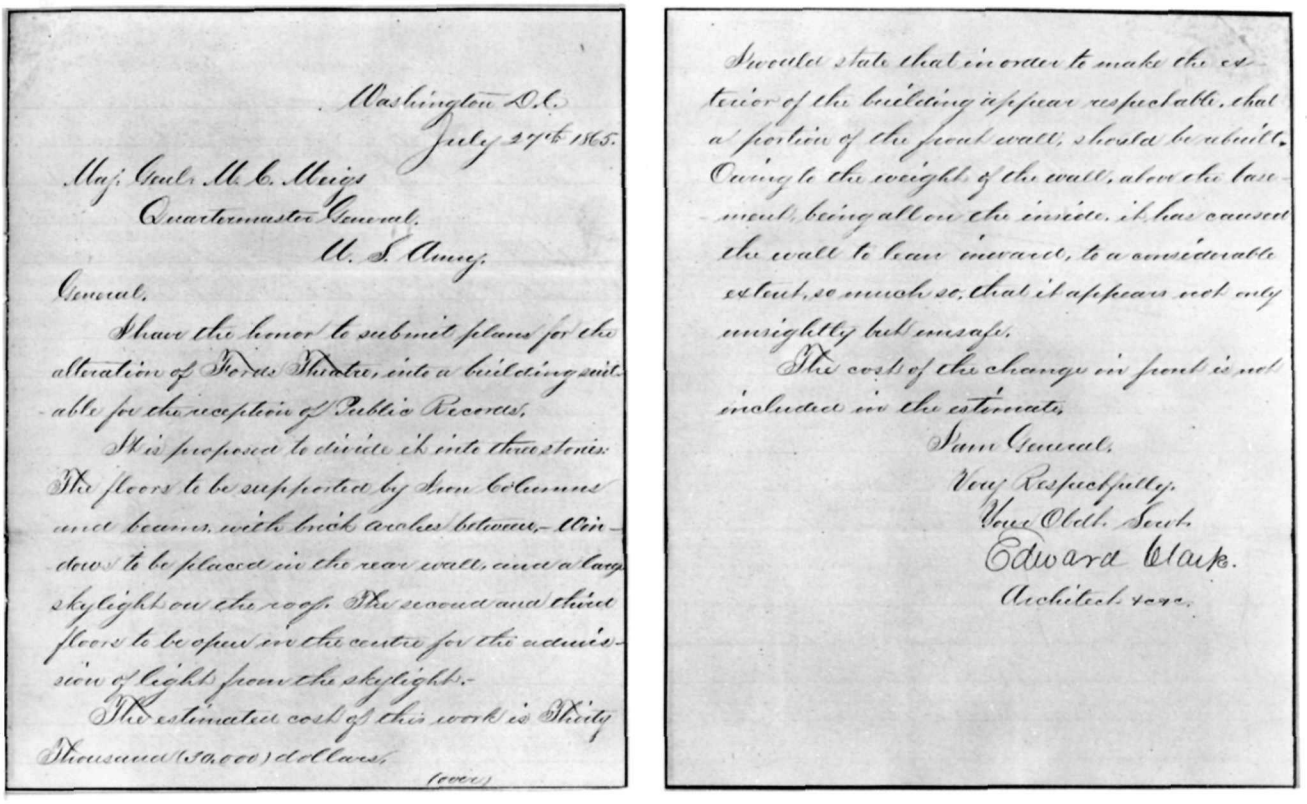
Treasury Department
2nd Auditor's Office
July 21, 1866.

Wm. Wilson & Co

Wm. Brandebury clk

(NATIONAL ARCHIVES)

FIGURE 46. Final Treasury settlement for purchase of Ford's Theatre, July 21, 1866.



Washington D.C.
July 27th 1865.

Maj. Genl. M. C. Meigs
Quartermaster General.
U. S. Army.

General.

I have the honor to submit plans for the alteration of Fords Theatre, into a building suitable for the reception of Public Records.

It is proposed to divide it into three stories. The floors to be supported by Iron Columns and beams, with brick arches between. Windows to be placed in the rear wall, and a large skylight on the roof. The second and third floors to be open in the centre for the admission of light from the skylight.

The estimated cost of this work is Thirty Thousand ($30,000) dollars.

(over)

I would state that in order to make the exterior of the building appear respectable, that a portion of the front wall, should be rebuilt. Owing to the weight of the wall, above the basement, being all on the inside, it has caused the wall to bear inward, to a considerable extent, so much so, that it appears not only unsightly but unsafe.

The cost of the change in front is not included in the estimate.

Very Respectfully,
Your Obdt. Sevt.
Edward Clark.
Architect &c.

FIGURE 47. Proposal of Architect of Capitol for alteration of Ford's Theatre, July 27, 1865.

ernment. 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 an interview with George D. Ford, at the Lambs Club, New York City, on April 8, 1962, 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.



(LINCOLN NATIONAL LIFE FOUNDATION)

FIGURE 48. Early phase of remodeling Ford's Theatre by Richard Dunbar, *c.* September 1865.

ARCHITECTURAL DATA

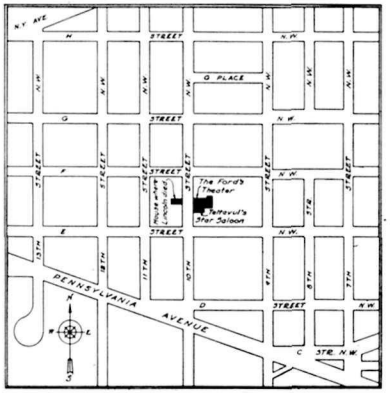
Prepared Under the Technical Supervision of
CHARLES W. LESSIG
Chief, Division of Architecture
National Capital Office
Design and Construction

by

WILLIAM A. DENNIN
Supervisory Architect
National Capital Region

FORD'S THEATRE

WASHINGTON, DISTRICT OF COLUMBIA



SKETCH MAP
SHOWING LOCATION

300 0 500 1000 1500 2000 FEET
GRAPHIC SCALE

HISTORIC AMERICAN BUILDINGS SURVEY UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE NATIONAL CAPITAL PARKS ARCHITECTURAL BRANCH	MEASURED: AUGUST 1, 1955 & MAY 1, 1961 DRAWN: MAY 1, 1962 MEASUREMENTS CHECKED: Charles W. Snell	DRAWINGS APPROVED: John B. Cabot	CHIEF ARCHITECT	FIELD MEASUREMENTS BY: BERNARD F. LOCRAFT; ENGINEERS WILLIAM A. DENNIN; ARCHITECT, NPS. LAIMA J. KALNINS; ARCHITECT, NPS.	SURVEY NO. DC.-82. 17 SHEETS	INDEX NO.

ARCHITECTURAL DATA

Notes for the Restoration of Ford's Theater

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 7½ inches below the existing first floor level at the center of doorway No. 5 on Tenth Street.[1]

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 several references to people passing under the stage.[2] On an 1865 sketch plan, for instance, bearing the name of "Jno. T. Ford," 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 masonary to act as retaining walls to hold back the

[1] "Specifications for the alteration of Ford's Theatre into a Fire Proof Depository for Public Records," in Chief Quartermaster's Office, Depot of Washington, D.C., August 4th, 1865, by D. H. Rucker, Brevet Major General and Quartermaster. 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.

[2] George 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."

[3] See Figure 25. John T. Ford drew the original sketch in prison some time during April and May 1865. The original sketch is in the *Ford Family Papers,* Maryland Historical Society, Baltimore, Md., and cited hereafter as "Ford Sketch." The diagrammatic plan was probably drawn by a draftsman from the foregoing copy. Originial 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.

[4] *Ibid.*



CHIEF QUARTERMASTER'S OFFICE,
DEPOT OF WASHINGTON.
WASHINGTON, D. C., August 4, 1865.

PROPOSALS FOR CONVERTING FORD'S THEATER INTO A FIRE-PROOF BUILDING.—SEALED PROPOSALS will be received at this office until THURSDAY, August 17, 1865, at 12 o'clock m., for converting Ford's Theater, in this city, into a fire-proof building.

The building will be divided into three stories, with cast iron posts, wrought iron beams, Phœnixville make, and brick arches and floors. The flooring to be laid in cement.

Plans and specifications can be seen on and after August 6, 1865, at the office of Captain J. H. Crowell, A. Q. M., corner of Eighteenth and G-sts., in this city.

The proposals should state the sum asked for making the required alteration, in accordance with the plans and specifications, and the time at which the work will be completed. Time of completion will be taken into consideration in awarding the contract.

A bond in the sum of ten thousand dollars, signed by the contractor and two sureties, will be required for the faithful performance of the contract, both as to the quality of the work and materials, and the time of its completion.

The responsibility of the sureties must be certified to by a United States District Attorney, to the effect that they are, individually, worth over and above their debts and liabilities, the amount of the required bond.

Proposals should be addressed to the undersigned, and indorsed, "PROPOSALS FOR CONVERTING FORD'S THEATER INTO A FIRE-PROOF BUILDING."

D. H. RUCKER,
Brevet Major-Gen. and Chief Quartermaster.
Depot of Washington.

NATIONAL ARCHIVES)

FIGURE 49. Public advertisement for submitting bids to remodel Ford's Theatre, August 4, 1865.

A

Chief Quartermaster's Office.

Depot of Washington, D. C.

August 4th, 1865.

SPECIFICATIONS for the alteration of FORD's THEATRE *into a Fire Proof Depository for Public Records.*

GENERAL DESCRIPTION.

The building to be divided into three stories, with a stairway running from first to third floor. The first floor to be 7½ inches above the present door sills: the second, 14 feet 3 inches high, from floor to floor; and the third, 16 feet 9 inches high, from floor to floor.

BRICK WORK.

The first floor to be supported by 9 inch arches, turned from 14 inch walls, with projections under posts, as shown on plan. The basement walls to rest on the natural earth, and to have a footing 18 inches wide, 6 inches below the surface of cellar.

Where the ground slopes, the foundation to be in level steps.

The second and third floors to be supported by 4½ inch arches between the beams. The space between the arches to be filled in with solid masonry.

One large chimney, to be built as indicated in plans with red lines.

The first, second and third floors to be paved with the best red paving bricks, laid in cement.

All the bricks in walls and arches to be good hard bricks. The piers and arches to be laid in cement, and the walls in cement mortar. The lower portion of all the arches to be cleaned off and pointed up flush, when the centers are taken down.

IRON WORK.

The second and third floors to be supported by cast iron columns and wrought iron girders and beams, as per drawings.

The columns for the first story must be capable of sustaining safely a weight of (118) one hundred and eighteen tons, and the second story columns (60) sixty tons.

Cast iron plates, 2 inches thick by 1 foot 8 inches square, to be placed under the lower columns, and cast iron plates, 1 foot 4 inches square by 1½ inches thick, under the second story columns.

The girders to be made of two pieces of 12 inch double flanged rolled iron, weighing 42 pounds per lineal foot, each bar. To be well bolted together, with iron blocks between: where the girders meet, the ends to be fastened by straps on both sides, well bolted.

The wrought iron beams to be 9 inches wide, double flanged, weighing 30 pounds to the lineal foot: to *be tied together by bars, 1 inch by ¼ inch, hooked at the ends.*

Two rows of these bars to each length of beam. The beams, at the openings in center of floors, to be fastened together by means of rods, running through with screws and nuts on the end.

A neat and strong iron stairway, 4 feet 6 inches going, with railing to lead from first to third story, and a suitable railing around opening in the center of second and third story floors, and around well holes of stairs.

The sockets at the lower end of the columns and in the bottom of the abacus, and the projections on the upper ends of the columns, and the projections on the bed plates to be turned, in order to insure a solid bearing.

Three iron doors to cut off the side buildings. These doors to be made of boiler iron, on suitable frames. Three iron door frames. Two iron sills, with risers, for the front doors.

All the rolled beams and girders to be of the Phœnixville make.

A skylight, 10x20 feet, on roof: sash of iron: glass ⅜ of an inch thick: each light five feet long by 1 foot 4 inches wide.

MISCELLANEOUS.

Flagging not less than 2 feet wide, with one edge dressed and thicknessed to go around opening in the centers of the 2d and 3d floors, and around well holes of the stairway.

To make and put up all the necessary centering, and to clear away all rubbish from both inside and outside of the building.

The Government to put in the window frames, and to do all plastering and painting.

The work to be done in the best manner, and the materials to be of the best quality.

The work to be done under the supervision of the Architect of the Department and subject to his approval.

D. H. RUCKER,

Brevet Major General and Quartermaster.

Witnesses

C. H. Davis

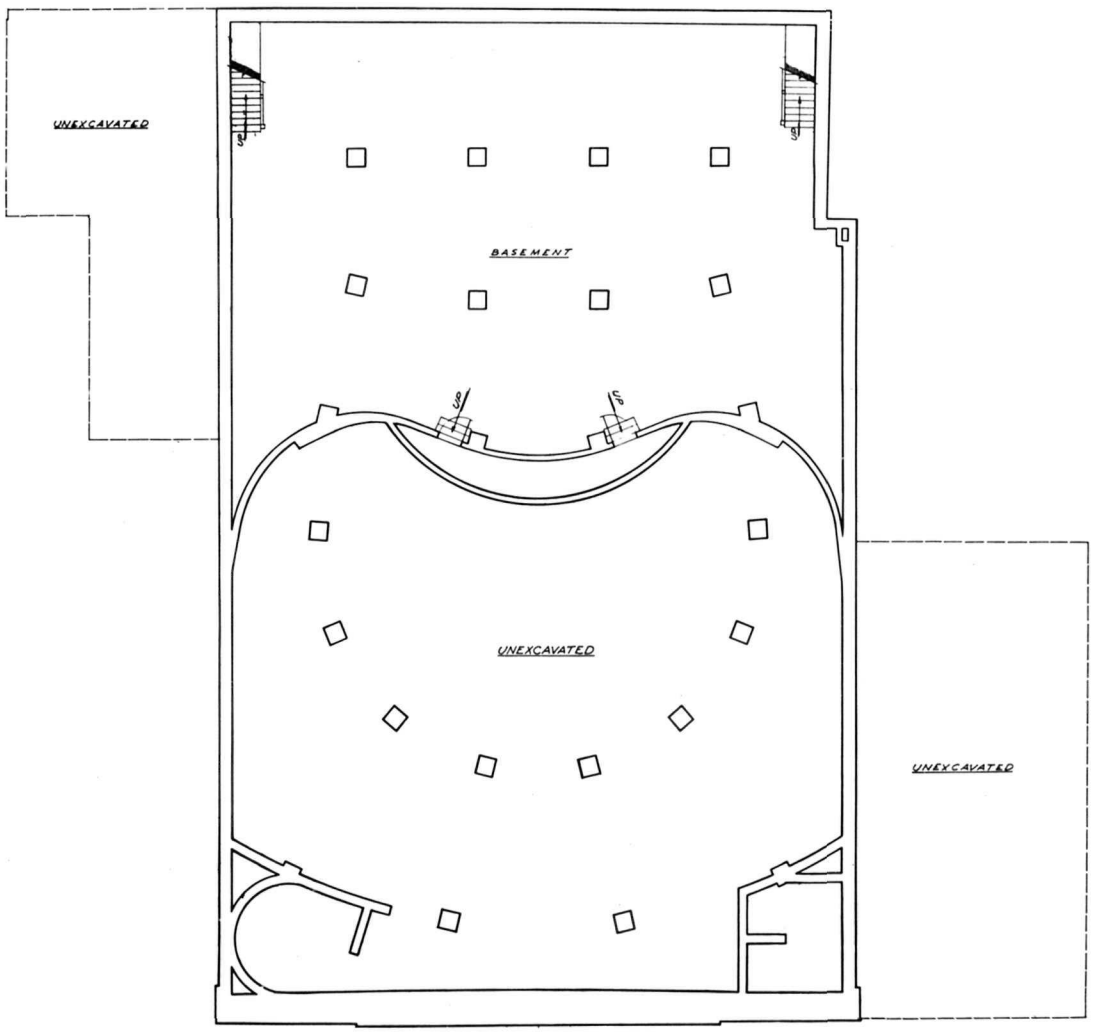
John E. Cole

R. H. Wilmer Brev. Lt. Col. U.S.A.

Richard Dunbar Brev. Maj. Gen. U.S.A.

(NATIONAL ARCHIVES)

FIGURE 50. Contract for remodeling Ford's Theatre by Richard Dunbar, August 4, 1865.



BASEMENT FLOOR PLAN

4' 0' 4' 8' 12' 16'
SCALE IN FEET
1m 0m 1m 2m 3m 4m 5m
SCALE IN METERS

DRAWN BY WM. A. DENNIN
TRACED BY LAIMA J. KALNINS

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN	NAME OF STRUCTURE: FORD'S THEATRE 511 TENTH STREET NORTHWEST — WASHINGTON, DISTRICT OF COLUMBIA	SURVEY NO. D.C.-62	HISTORIC AMERICAN BUILDINGS SURVEY SHEET 1 OF 11 SHEETS	INDEX NO.

PLATE II

unexcavated earth under the front part of the theatre, that is, the portion under the orchestra, parquet circle and 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 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]

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] 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 plan 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 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

[5] Numerous 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., and (d) Region VI, N.P.S., L.M.C. and F.T.C.

[6] See *n.* 1.

[7] See *n.* 5d.

[8] See Figures 27 and 29.

[9] See *n.* 5.

[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.

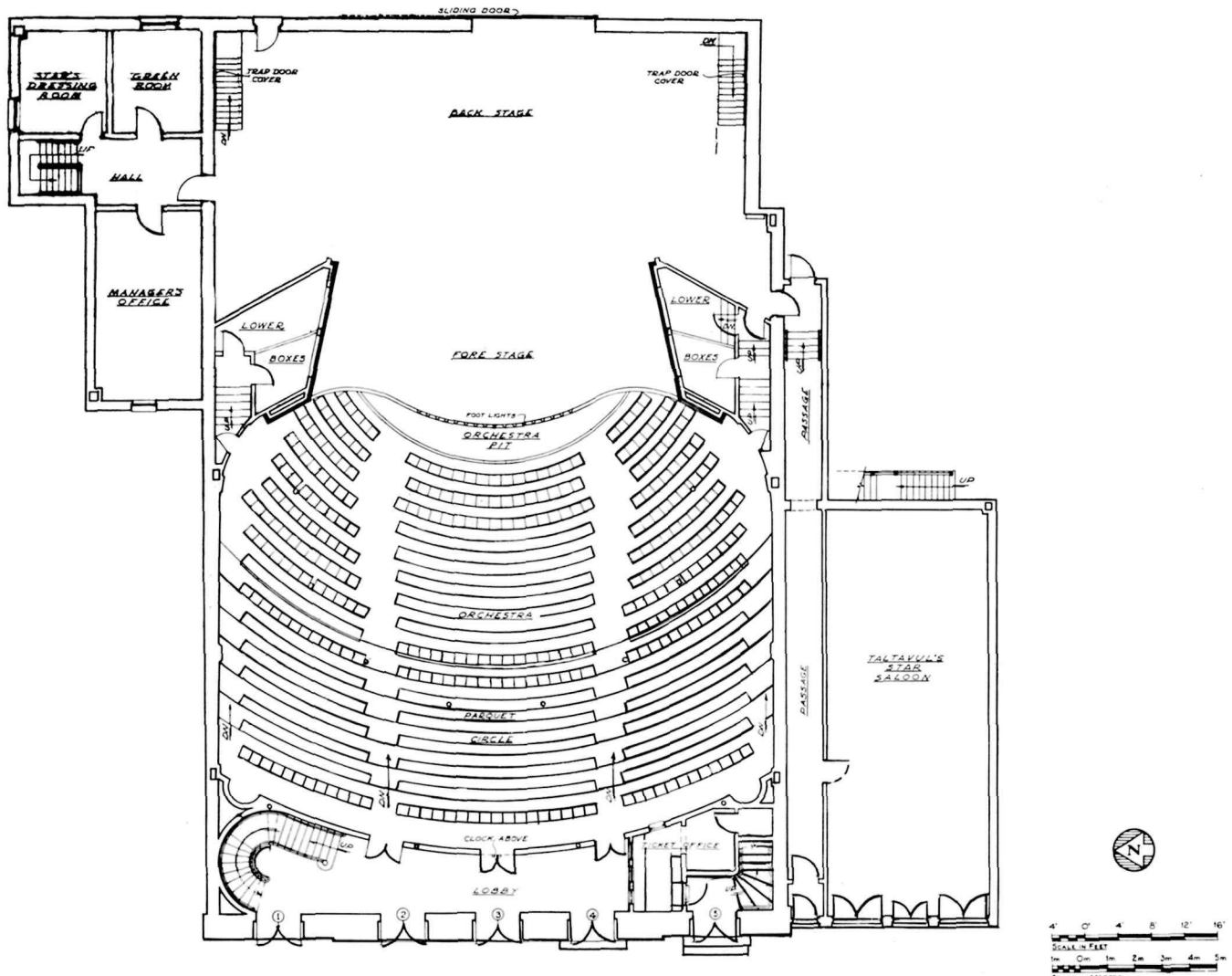
[11] See *n.* 2.

[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. Currier 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, N.A., *Exhibit 48.* See also *n.* 32.

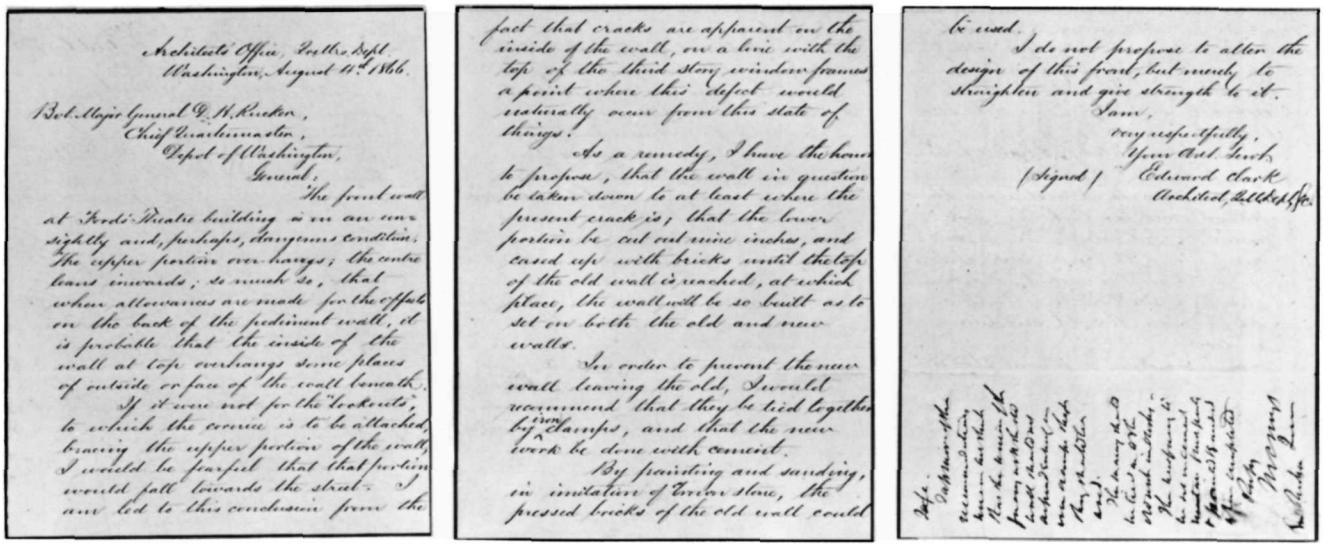


FIRST FLOOR PLAN

Drawn By Wm. A. Denavin
Traced By Laima J. Kalvins

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN	511 TENTH STREET NORTHWEST	NAME OF STRUCTURE: FORD'S THEATRE	WASHINGTON, DISTRICT OF COLUMBIA	SURVEY NO. DC-162 / HISTORIC AMERICAN BUILDINGS SURVEY SHEET 2 OF 17 SHEETS / INDEX NO.

PLATE III



Architect's Office, South Wing
Washington, August 4th 1866.

Bvt. Major General C. W. Kingston,
Chief Quartermaster,
Depot of Washington,
General,

The front wall at Ford's Theatre building is in an unsightly and, perhaps, dangerous condition. The upper portion overhangs; the centre leans inwards; so much so, that when allowances are made for the offset on the back of the pediment wall, it is probable that the inside of the wall at top overhangs some places of outside or face of the wall beneath.

If it were not for the "lookouts", to which the cornice is to be attached, bracing the upper portion of the wall, I would be fearful that that portion would fall towards the street. I am led to this conclusion from the fact that cracks are apparent on the inside of the wall, on a line with the top of the third story window frames a point where this defect would naturally occur from this state of things.

As a remedy, I have the honor to propose, that the wall in question be taken down to at least where the present crack is; that the lower portion be cut out nine inches, and cased up with bricks until the top of the old wall is reached, at which place, the wall will be so built as to set on both the old and new walls.

In order to prevent the new wall leaving the old, I would recommend that they be tied together by clamps, and that the new work be done with cement.

By painting and sanding, in imitation of Portland stone, the pressed bricks of the old wall could be used.

I do not propose to alter the design of this front, but merely to strengthen and give strength to it.

I am,
very respectfully,
Your Obt. Servt.
[Signed] Edward Clark
Architect, Bldgs. &c.

FIGURE 51. Proposal of Architect of Capitol for strengthening west façade of Ford's Theatre, August 4, 1866.

photographs.[16] In this sketch plan, however, the front of the stage was shown curving the wrong way, that is, in 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 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

[16] *Ibid.* and *n.* 5.

[17] Ben Perley 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."

[18] *Daily National Intelligencer,* April 18, 1865.

[19] Louis 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.

[20] Photograph by Alexander Gardner.

[21] Post-Civil War photographs, L.M.C.

[22] On July 25, 1894, Addtl. 2d 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.G. 42; N.A.

[23] Bryan, *op cit.,* p. 170.

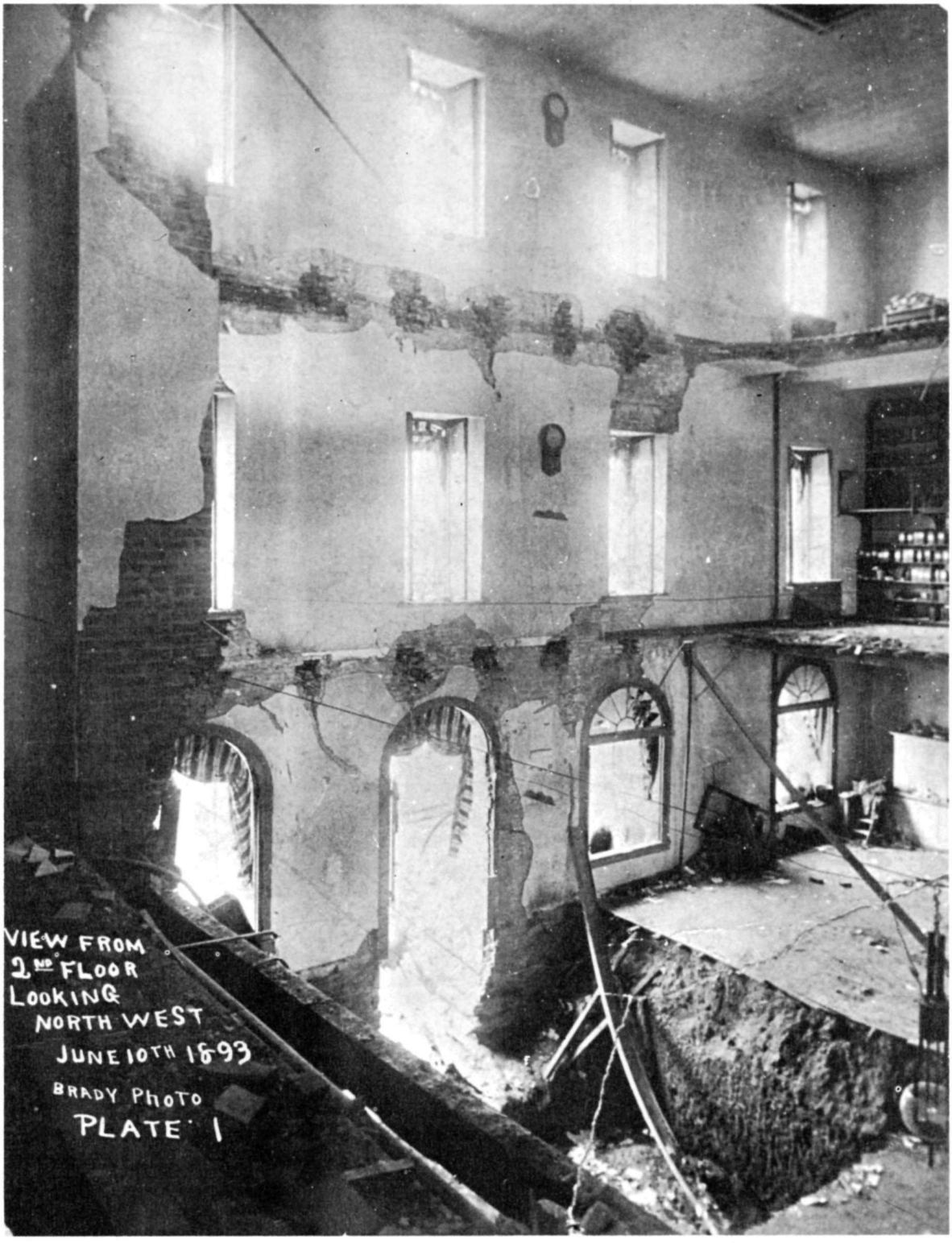
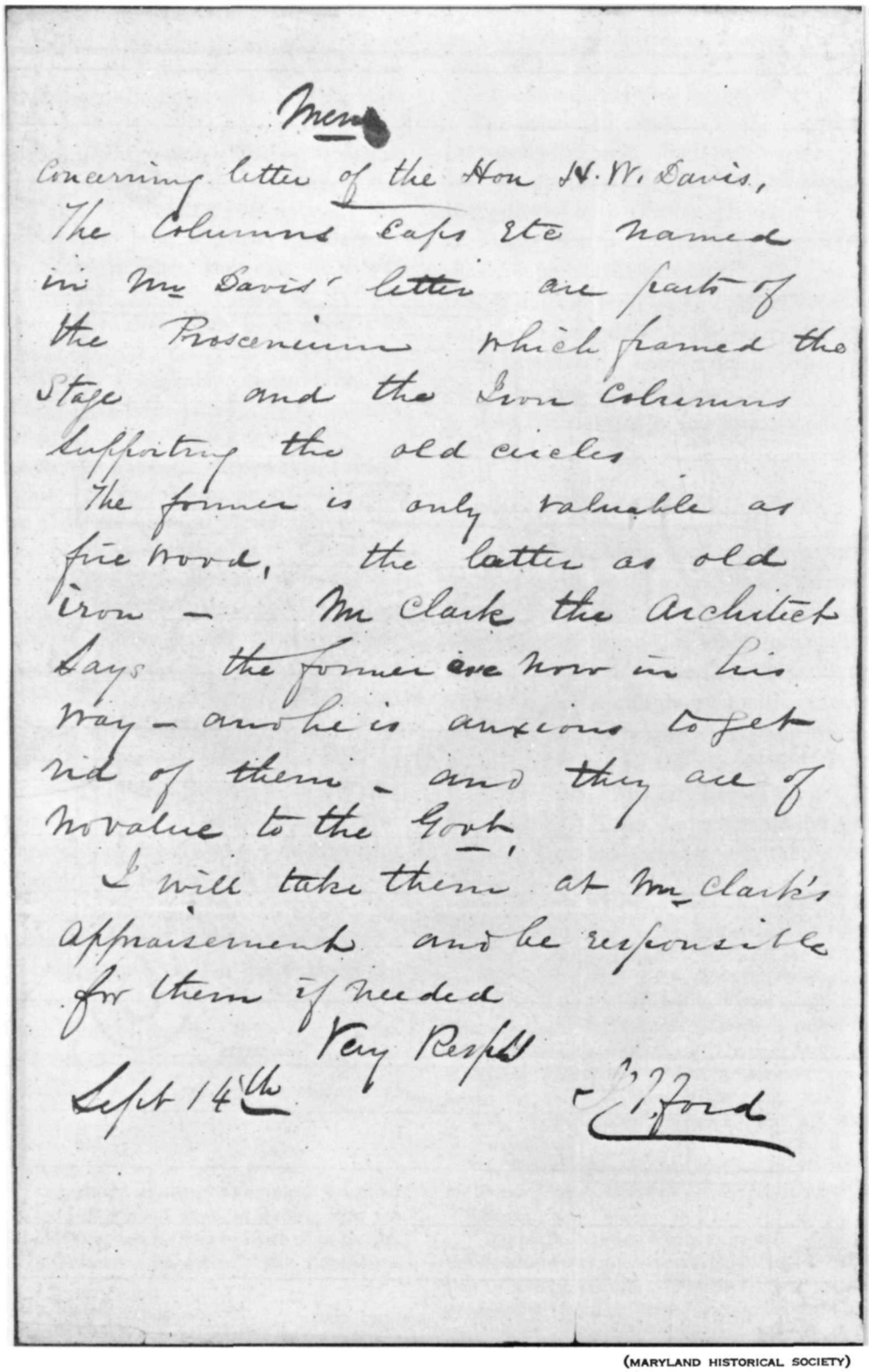


FIGURE 52. Interior of Ford's Theatre building after partial collapse in 1893, showing inside view of original casement windows and unexcavated basement.



Memo

Concerning letter of the Hon N. W. Davis,

The Columns Caps etc named in Mr Davis' letter are parts of the Proscenium which framed the Stage and the Iron Columns supporting the old circles

The former is only valuable as fire wood, the latter as old iron — Mr Clark the Architect says the former are now in his way — and he is anxious to get rid of them — and they are of no value to the Govt —

I will take them at Mr Clark's appraisement and be responsible for them if needed

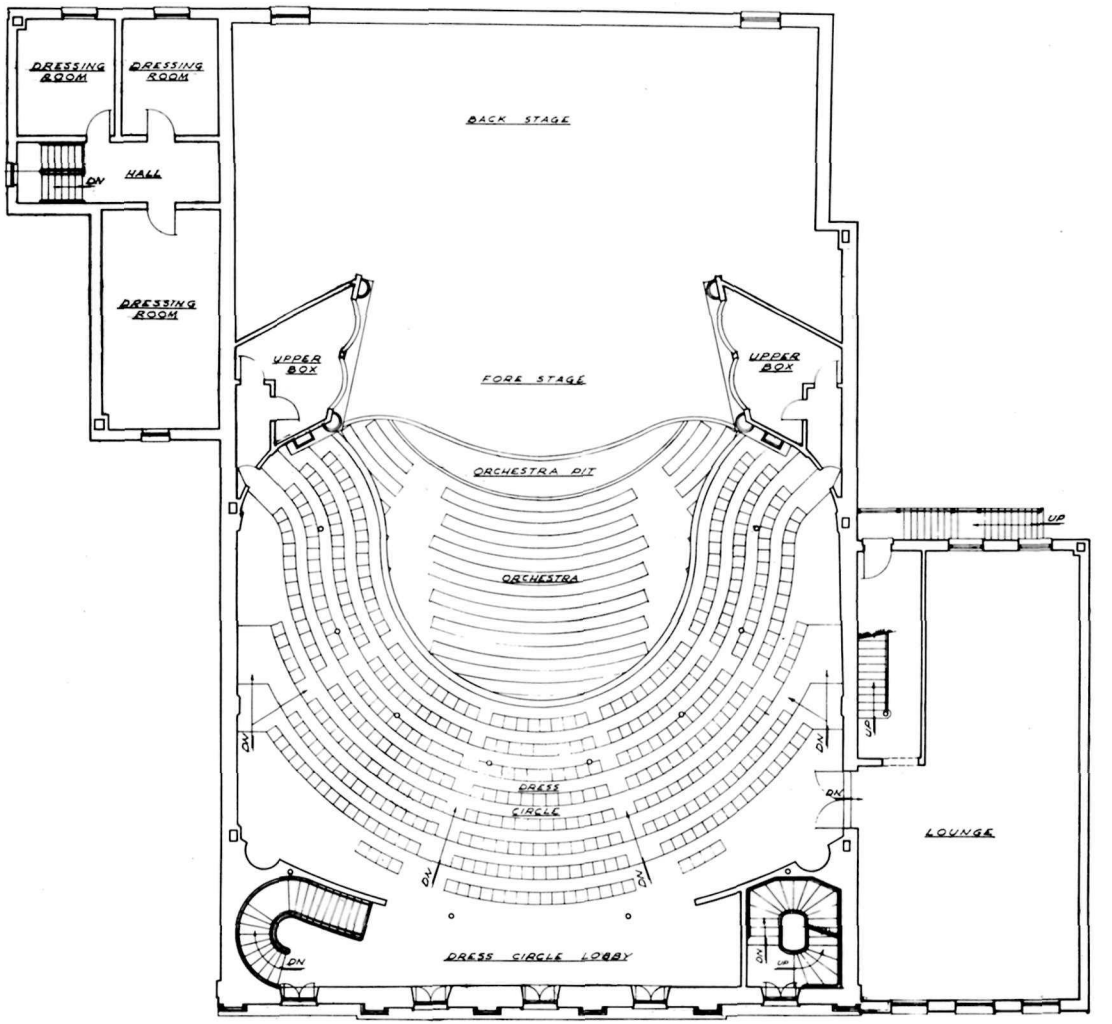
Very Respfly

Sept 14th

J. J. Ford

(MARYLAND HISTORICAL SOCIETY)

FIGURE 53. Ford's original memo requesting permission to remove proscenium and iron columns from Ford's Theatre, September 14, 1865.



SECOND FLOOR PLAN

Drawn By Wm A Dennin
Traced By Laima J Kalnins

Under direction of United States Department of the Interior, National Park Service, Branch of Plans and Design	Name of Structure: FORD'S THEATRE 511 Tenth Street Northwest, Washington, District of Columbia	Survey No. D.C.-62	Historic American Buildings Survey	Index No.

PLATE IV

of Harry 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 parquet circle.[26]

The locations of the stairway 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 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 drawing.[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 1871 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 and Architectural Features of Ford's Theatre.*[32] 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] This interpretation is supported by 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 lock on the right as it was approached from the stage.[36]

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 the 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

[24] Poore, *op. cit.*, III, 7.

[25] Ford sketch, *op. cit.*

[26] H. Clay Ford, 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.*

[28] *Ibid.*

[29] See *n.* 8.

[30] See *nn.* 5, 13.

[31] See *n.* 20.

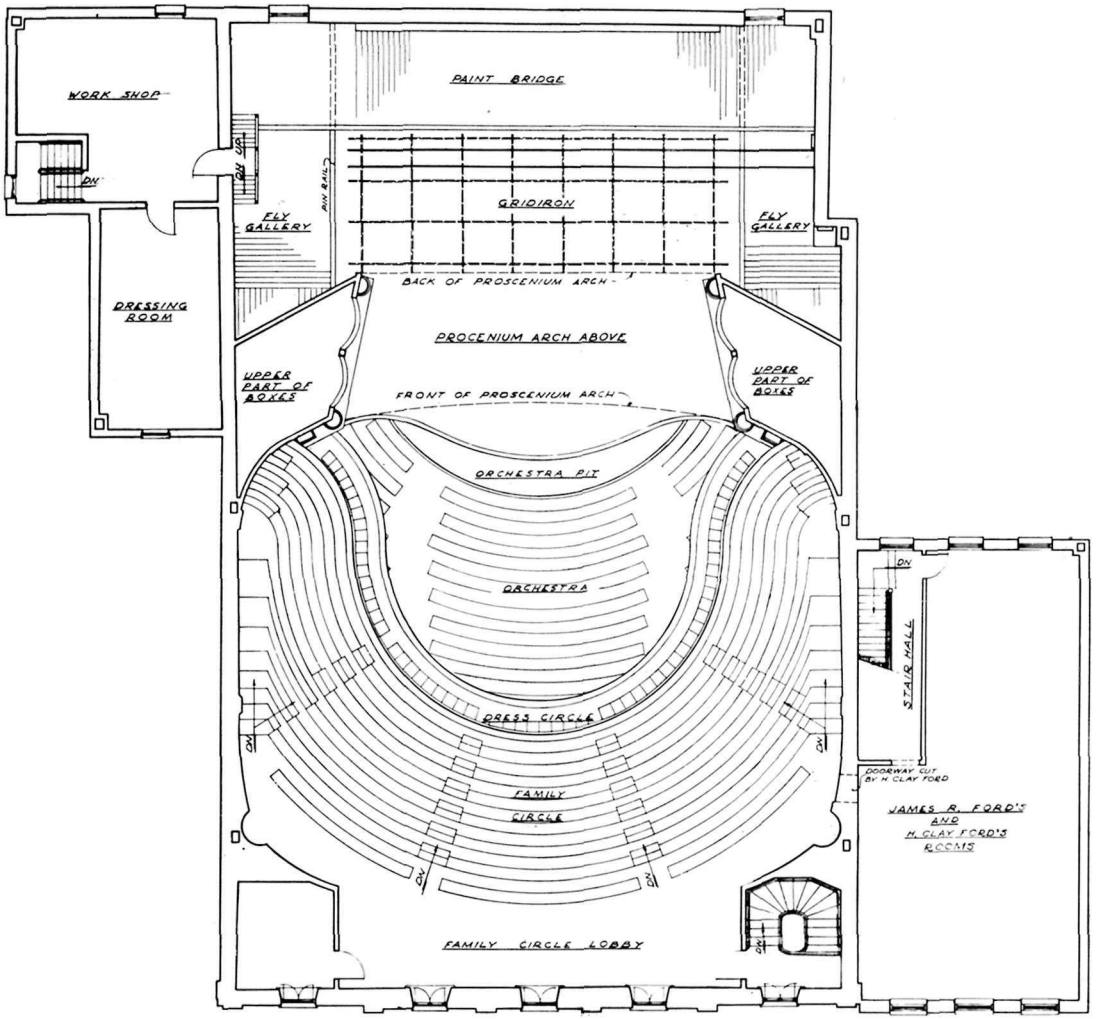
[32] Stanley W. McClure, *Historical and Architectural Features Significant in the Restoration or Partial Restoration of Ford's Theatre* (Washington: U.S. Department of the Interior, N.P.S., N.C.P. (1956), *passim.*

[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 greenroom." The greenroom 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.

[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."



THIRD FLOOR PLAN

DRAWN BY WM. A. DEMMIN
TRACED BY LAIMA J. KALNINS

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN	NAME OF STRUCTURE: FORD'S THEATRE	SURVEY NO. DC.-82	HISTORIC AMERICAN BUILDINGS SURVEY SHEET 4 OF 17 SHEETS	INDEX NO.
	511 TENTH STREET NORTHWEST, WASHINGTON, DISTRICT OF COLUMBIA			

PLATE V

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 photographs [37] and making slight adjustments from assembled information.[38] Consequently, the rhythm of the column locations 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 lounge [40] 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 façade of the theatre and which provided light and air for the dress and family circle lobbies were enlarged in 1894. Photographs of 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 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 plan [45] 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 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 were located on the second floor of the north wing.[47]

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 photographs [49] 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

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[37] See *n.* 5.

[38] See *nn.* 2, 3, 10, 14.

[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.

[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: "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.

[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.



(PHOTO BY ABBIE ROWE)

FIGURE 54. Detail of lintel and original casement window of south bay.

floor to ceiling in this area would not only improve 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 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.

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

[51] Benn 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."

[52] James 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."

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 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 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 rooms of H. Clay Ford and James R. Ford.[56] A stairway also led up to the third floor from the second floor below as shown by wall scars on the 1930 photograph[57] and the 1893 drawings.[58]

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 1865 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 the 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 dictated by the lower chord of the roof trusses and by the height of the proscenium. 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 ornately decorated.[63] A contemporary 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 ventila-

---

[53] John Miles, one of the fly boys, testified in Pitman, *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."

[54] Harold Burris-Myer and Edward C. Cole, *Scenery for the Theatre,* Boston: Little, Brown & Co., 1951, p. 286, gives 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.

[59] See *nn.* 5 and 20.

[60] *The Daily Morning Chronicle* (D.C.), August 28, 1863, stated that Ford's Theatre was "the coolest and best ventilated place of public amusement in this city."

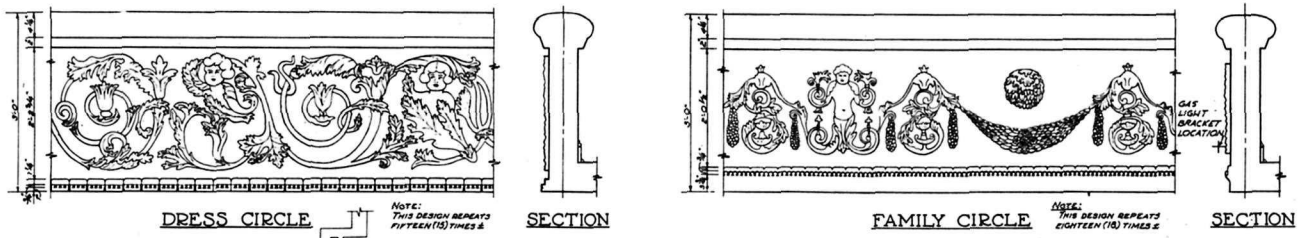
[61] *The Daily National Republican* (D.C.), July 31, 1863.

[62] *Frank Leslie's Illustrated Weekly,* May 20, 1865. *Sagendorff's Metal Ceiling and Sidewall Finish Catalog,* 20th Series, 1869–1893 (Phila.: Penn Iron Roofing and Corrugating Co., Ltd., 1893), p. 41. *Catalog of Artistic Steel Ceilings,* 17th ed. (Chicago: Friedley and Voshardt, 1904), p. 131, plate no. 5118. Originals in Library of Congress.

[63] Leslie's, *op. cit.*

[64] *Daily National Republican,* July 31, 1863.

[65] James Fergusson, *History of Modern Styles of Architecture* (London, England, 1862), p. 461.

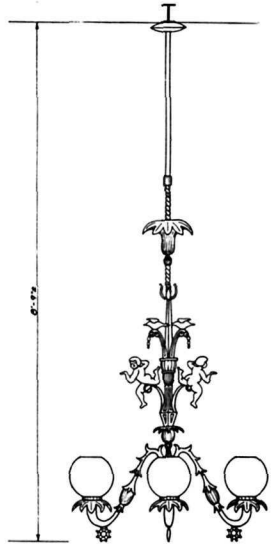


DRESS CIRCLE — SECTION — FAMILY CIRCLE — SECTION

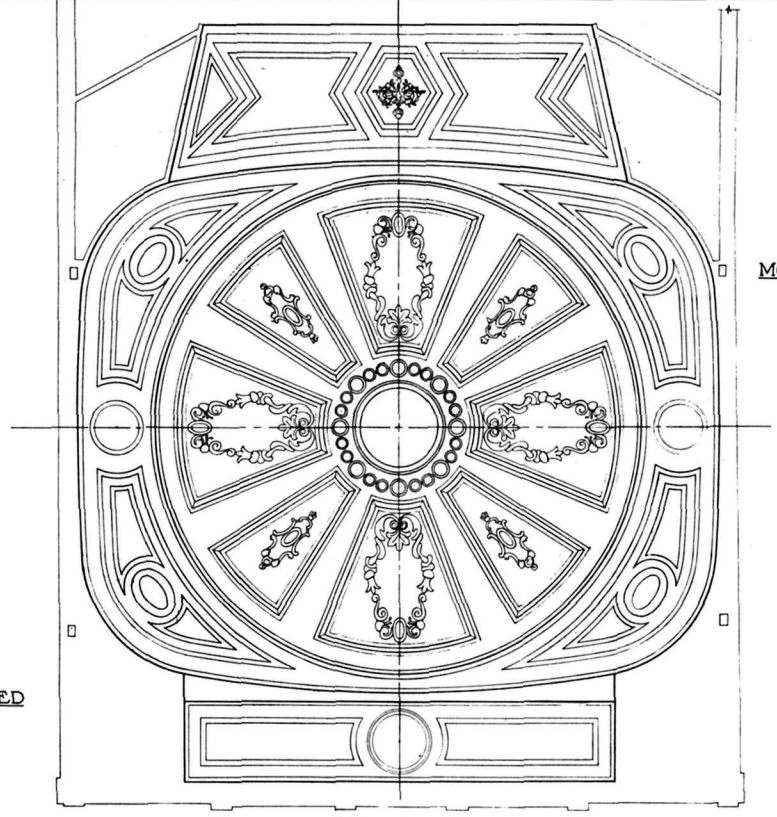
Note: This design repeats fifteen (15) times ±

Note: This design repeats eighteen (18) times ±

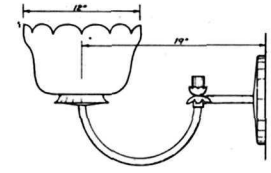
INTERPRETATION FROM PHOTOGRAPHS OF REPEATING DESIGN ON BALCONY RAILS



GAS CHANDELIER SUSPENDED IN FRONT OF BOXES

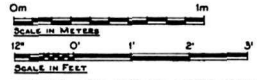


REFLECTED CEILING PLAN

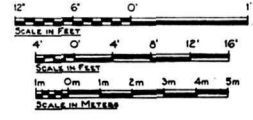


SIDE VIEW OF BRACKET GAS LIGHTS MOUNTED ON FAMILY CIRCLE RAIL

(61 REQUIRED)



GRAPHIC SCALE FOR THE ABOVE DETAILS



DRAWN BY WM. A. DENNIN

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
FORD'S THEATRE

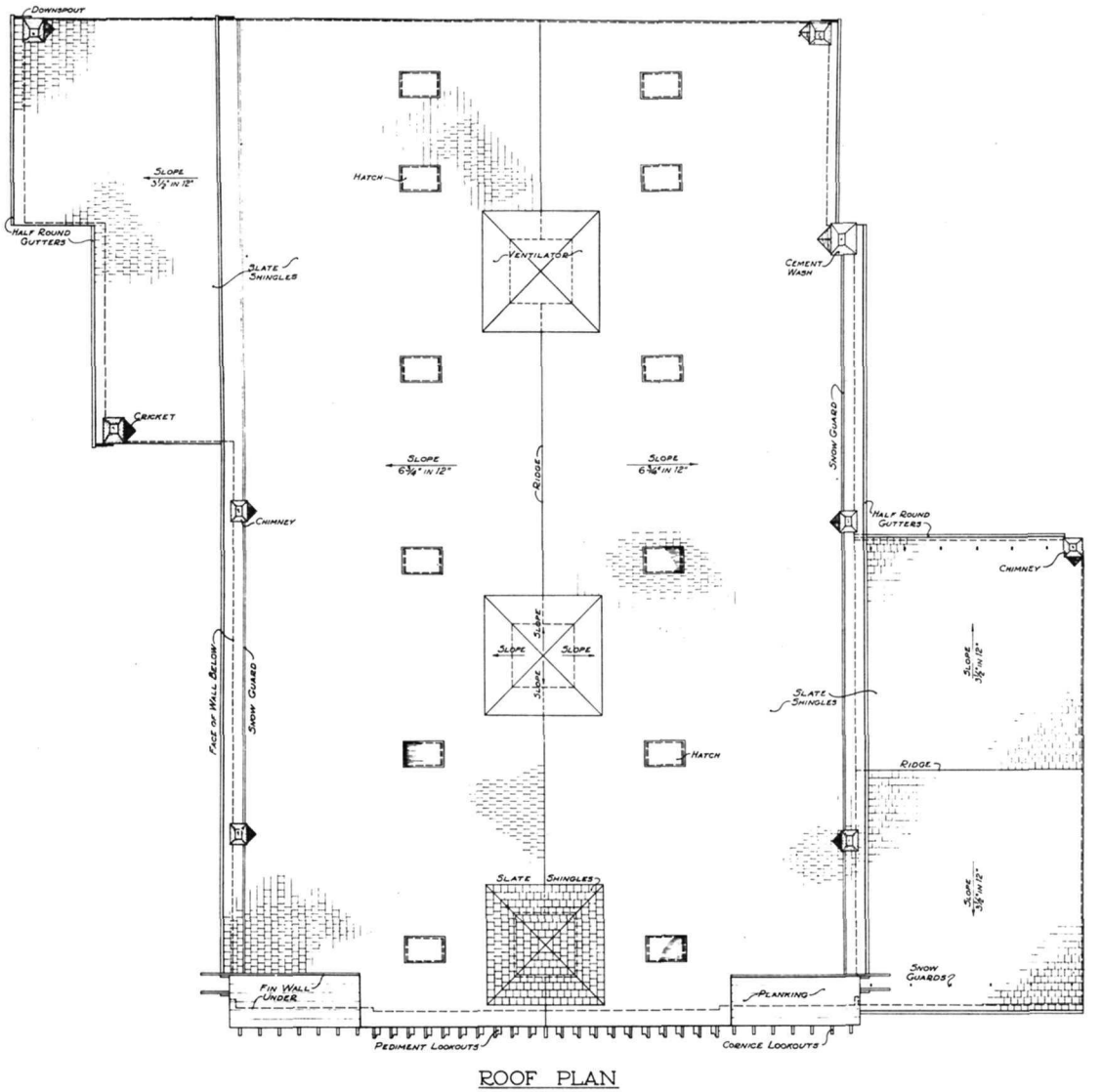
511 TENTH STREET NORTHWEST — WASHINGTON, DISTRICT OF COLUMBIA

SURVEY NO. DC.-62

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 5 OF 17 SHEETS

INDEX NO.

PLATE VI

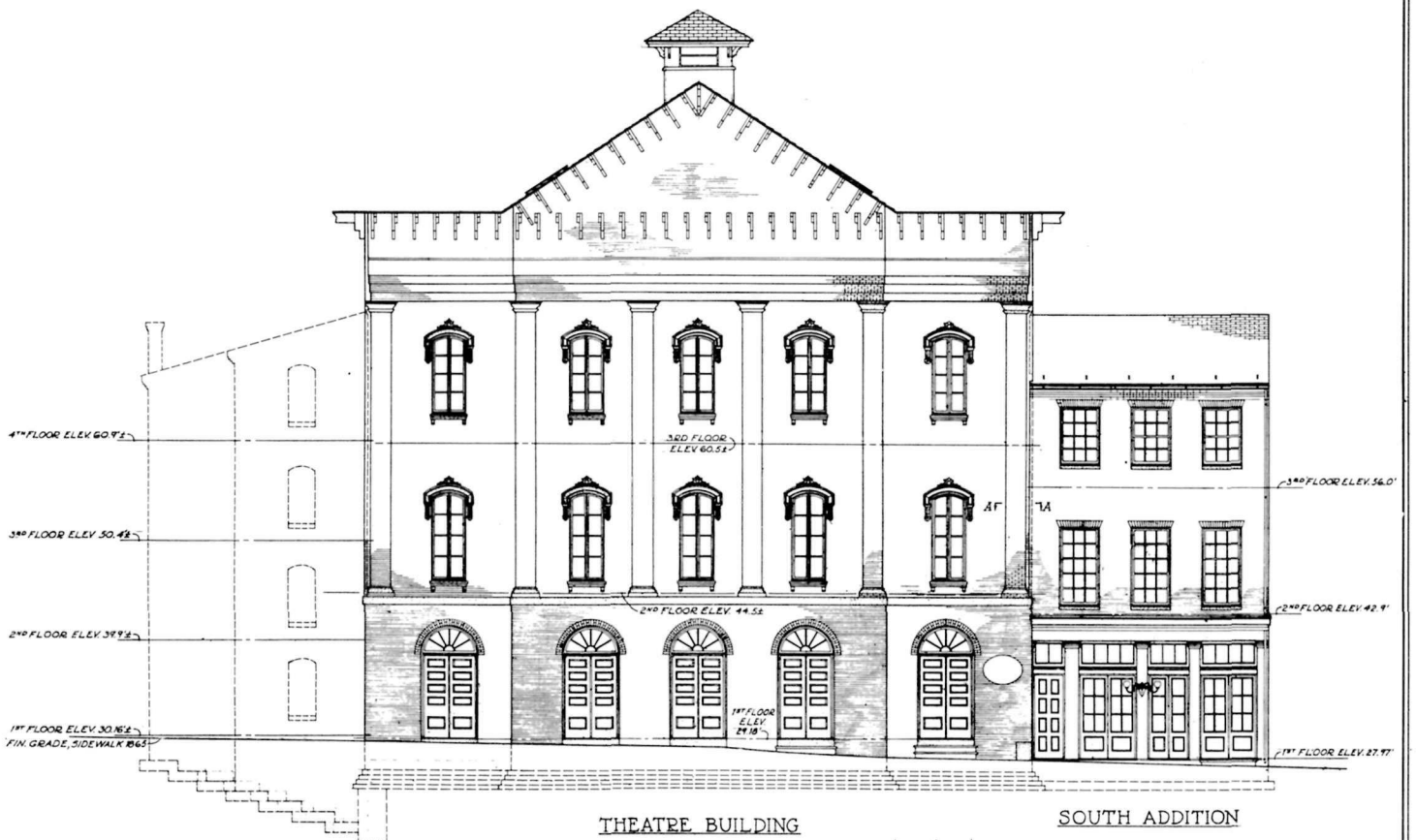


ROOF PLAN

DRAWN BY WM. A. DENNIN

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN	511 TENTH STREET NORTHWEST	NAME OF STRUCTURE **FORD'S THEATRE**	WASHINGTON, DISTRICT OF COLUMBIA	SURVEY NO. DC.-82	HISTORIC AMERICAN BUILDINGS SURVEY SHEET 6 OF 17 SHEETS	INDEX NO.

PLATE VII



Drawn By Wm. A. Dennin

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR, NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN	NAME OF STRUCTURE: FORD'S THEATRE — 511 TENTH STREET NORTHWEST — WASHINGTON, DISTRICT OF COLUMBIA	SURVEY NO. DC-62	HISTORIC AMERICAN BUILDINGS SURVEY SHEET 7 OF 17 SHEETS	INDEX NO.

PLATE VIII

tor 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]

ROOF PLAN

Nine chimneys appear on the roof plan. Their locations are shown in photographs of 1865,[67] and 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 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.

WEST ELEVATION

The west elevation as indicated on the Locraft engineering drawings[69] 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.

[66] See *n.* 5.
[67] *Ibid.*
[68] Sewell, *op. cit.*
[69] See *n.* 1 and *Locraft Engineer Drawings,* Sheet No. N.C.P. 85.11–55–8.
[70] See *nn.* 5, 20.

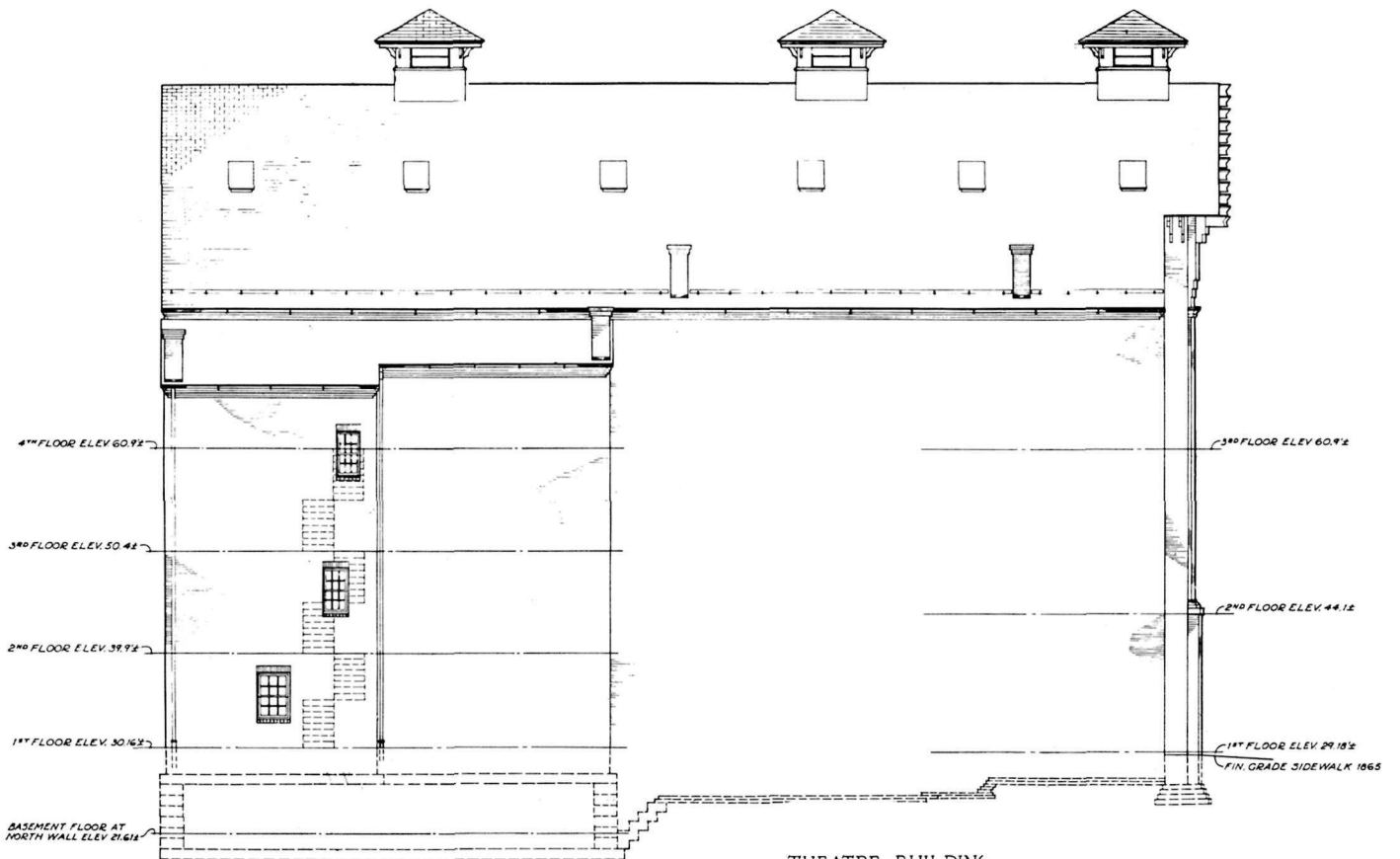
The grade shown has been determined from the 1865 photographs.[71] The front steps of the theatre are shown as they appeared in 1865.[72] Ford's sketch plan[73] and photographs of 1865 show doors across the front on the first floor.[74]

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 1893[76] and a report of 1894 confirm this observation. The stairwell windows were used as models to show the original design of the windows of the west elevation.[77]

When the theatre was opened in 1863, the cornice and pediment was unfinished. The pediment and cornice lookouts 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 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]

[71] See *n.* 20.
[72] *Ibid.*
[73] *Ibid.*
[74] See *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.
[75] See *n.* 20.
[76] See *nn.* 5, 20.
[77] Sewell, *op. cit.* See Figure 54. Benjamin F. Simms, supervisor of guards of memorials and historic sites, N.C.R., N.P.S., appears in the photo.
[78] See *nn.* 5, 20.
[79] *Ibid* and *n.* 21.
[80] See *n.* 20.
[81] *Ibid, n.* 5.
[82] See *n.* 21.



NORTH ELEVATION

Drawn By Wm. A. Dennin
Traced By Laima J. Kalnins

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN	NAME OF STRUCTURE: FORD'S THEATRE — 511 TENTH STREET NORTHWEST — WASHINGTON, DISTRICT OF COLUMBIA	SURVEY NO. D.C.-82	HISTORIC AMERICAN BUILDINGS SURVEY SHEET 8 OF 17 SHEETS	INDEX NO.

PLATE IX

NORTH ELEVATION

The north elevation has been drawn in accordance with the *Locraft Engineering Report,* 1865 photographs taken from F Street, NW., and the engineering report of the War Department. This latter was 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]

EAST ELEVATION

The rear or east elevation faces the public alleyway 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 assassination,[88] 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 photographs,[90] Lt. Sewell's drawings of 1893,[91] 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 photographs [97] 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.

SOUTH ELEVATION

The south addition or the "Star 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 parged with cement

[83] Letter 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 F.T.C. This letter completely describes the work of underpinning the north wall and includes some crude drawings.

[84] See *n.* 20.

[85] *Locraft Engineer Drawing,* Sheet No. N.C.P. 85.11–55–2.

[86] Berghaus, *op. cit.*

[87] See *nn.* 2, 51, 53.

[88] Berghaus, *op. cit.*

[89] See *n.* 21.

[90] *Ibid.*

[91] Sewell, *op. cit.*

[92] Berghaus, *op. cit.*

[93] See *nn.* 51, 53.

[94] Ford sketch, *op. cit.*

[95] Currier, *op. cit.*

[96] Sewell, *op. cit.*

[97] See *n.* 5.

[98] Berghaus, *op. cit.*

[99] Bryan, *op. cit., passim.*

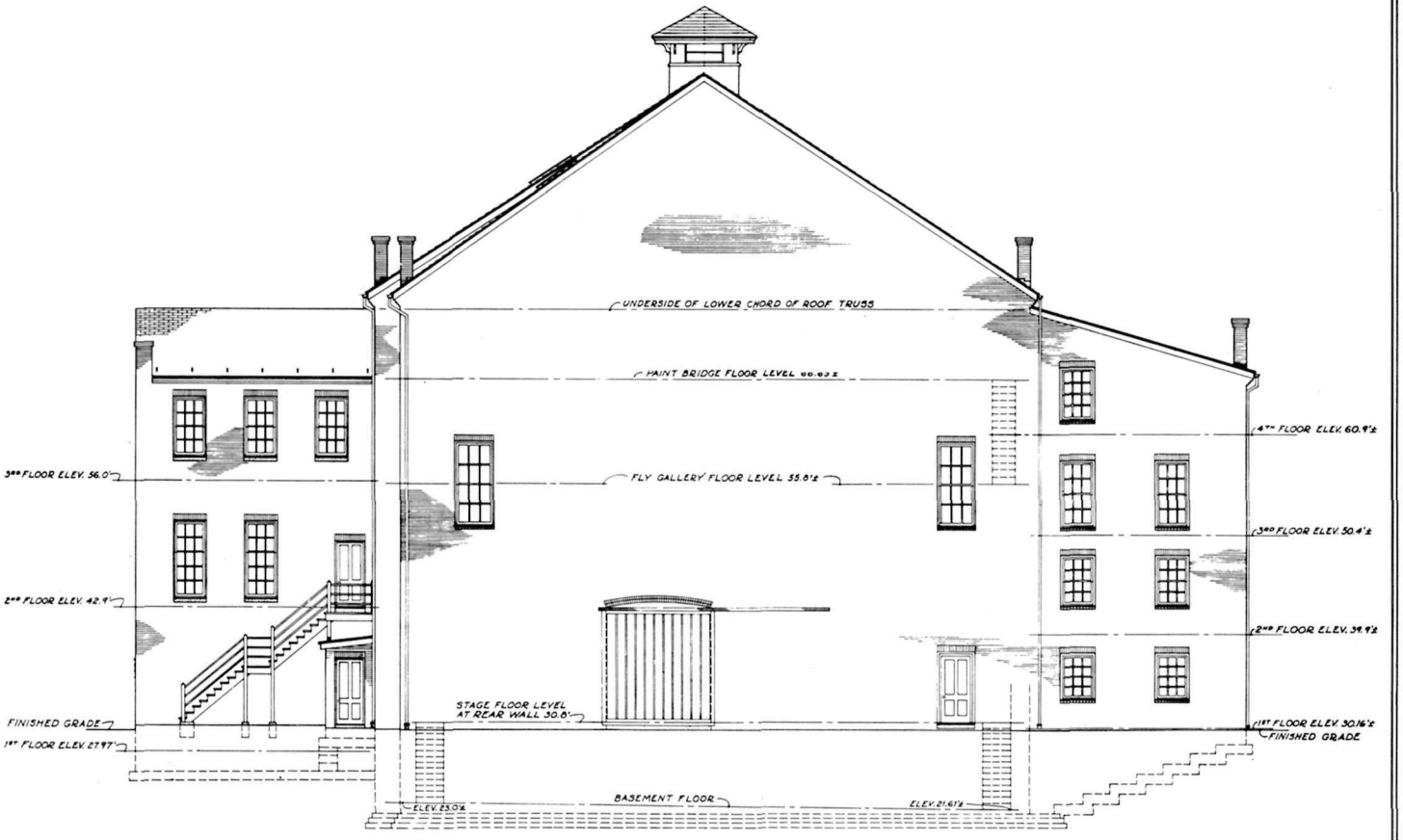
[100] McClure, *op. cit.*

[101] Stewart, *op. cit.*

[102] See *n.* 16.

[103] McClure, *op. cit.*

[104] See *n.* 21.



EAST ELEVATION

DRAWN BY WM. A. DENNIN

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN	NAME OF STRUCTURE: FORD'S THEATRE — 511 TENTH STREET NORTHWEST — WASHINGTON, DISTRICT OF COLUMBIA	SURVEY NO. D.C.-82	HISTORIC AMERICAN BUILDINGS SURVEY SHEET 9 OF 17 SHEETS	INDEX NO.

PLATE X

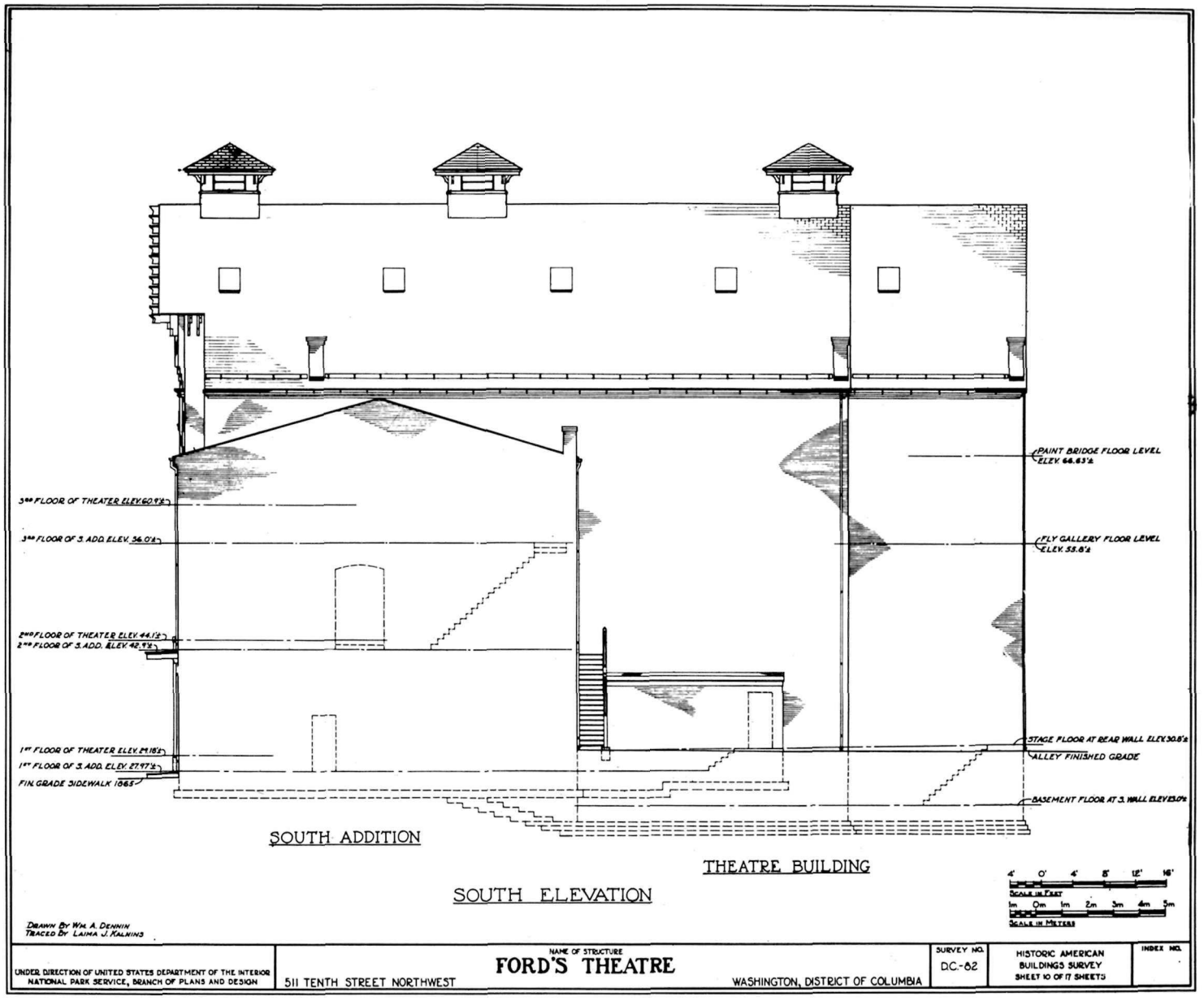
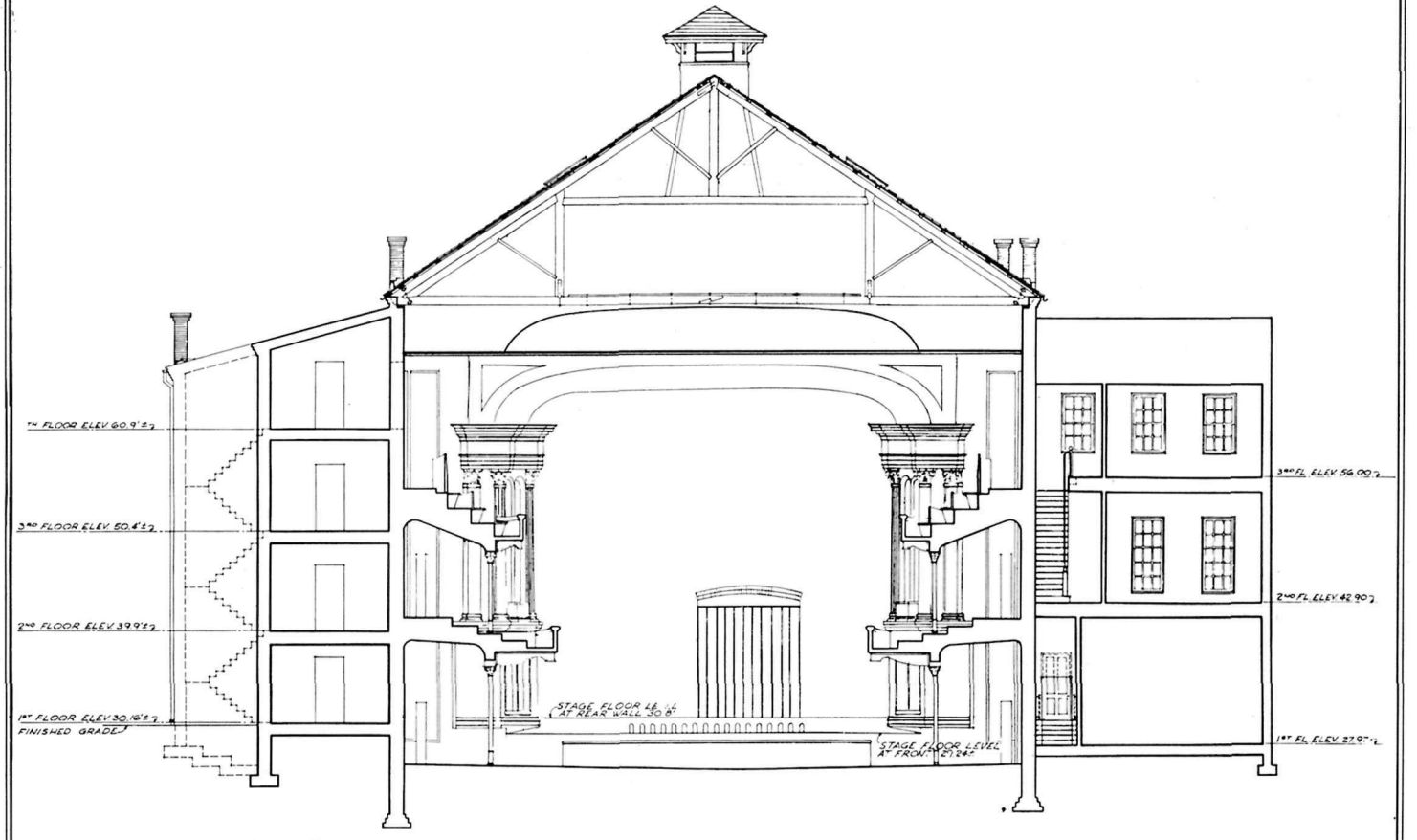

PAINT BRIDGE FLOOR LEVEL ELEV. 66.63'±
3RD FLOOR OF THEATER ELEV. 60.9'±
3RD FLOOR OF S. ADD. ELEV. 56.0'±
FLY GALLERY FLOOR LEVEL ELEV. 55.8'±
2ND FLOOR OF THEATER ELEV. 44.1'±
2ND FLOOR OF S. ADD. ELEV. 42.9'±
1ST FLOOR OF THEATER ELEV. 29.18'±
1ST FLOOR OF S. ADD. ELEV. 27.97'±
FIN. GRADE SIDEWALK 18.65'
STAGE FLOOR AT REAR WALL ELEV. 30.8'±
ALLEY FINISHED GRADE
BASEMENT FLOOR AT S. WALL ELEV. 15.0'±
SOUTH ADDITION
THEATRE BUILDING
SOUTH ELEVATION
4' 0' 4' 8' 12' 16'
SCALE IN FEET
1m 0m 1m 2m 3m 4m 5m
SCALE IN METERS
DRAWN BY WM. A. DENNIN
TRACED BY LAIMA J. KALNINS
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN
NAME OF STRUCTURE
FORD'S THEATRE
511 TENTH STREET NORTHWEST
WASHINGTON, DISTRICT OF COLUMBIA
SURVEY NO.
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PLATE XI



NORTH WING

THEATRE BUILDING

SOUTH ADDITION

CROSS SECTION B-B

4' 0' 4' 8' 12' 16'
SCALE IN FEET
1m 0m 1m 2m 3m 4m 5m
SCALE IN METERS

DRAWN BY LAIMA J. KALNINS

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN	NAME OF STRUCTURE: FORD'S THEATRE — 511 TENTH STREET NORTHWEST — WASHINGTON, DISTRICT OF COLUMBIA	SURVEY NO. D.C.-62	HISTORIC AMERICAN BUILDINGS SURVEY SHEET 11 OF 17 SHEETS	INDEX NO.

PLATE XII

plaster to waterproof it. The roof features shown have been previously described under "Roof Plan." [105]

LONGITUDINAL SECTION AND 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 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 feet on the lobby floor as previously stated.

The level of the stage floor was determined by relating it to the 30.00 foot alley elevation in the rear of the theatre. The slope of the stage floor towards the audience is clearly visible on 1865 photographs [107] 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 parquet circle. This projection was confirmed by architectural books on the design of theatres of the period which describe methods of locating sightlines and establishing theatre floor slopes.[109] Measurements taken at Thalian Hall in Wilmington, N.C. and at the Ford Theatre in Baltimore were also useful in providing good comparative dimensions on which to base a fairly reliable orchestra and parquet circle profile.[110]

The orchestra pit which is seen on 1865 photographs [111] and sketches made after the assassination show the plan of the orchestra pit in its entirety. After having determined the stage and parquet 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 in 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. Similar means of access was used in Ford's Theatre in Baltimore and Thalian Hall in Wilmington.

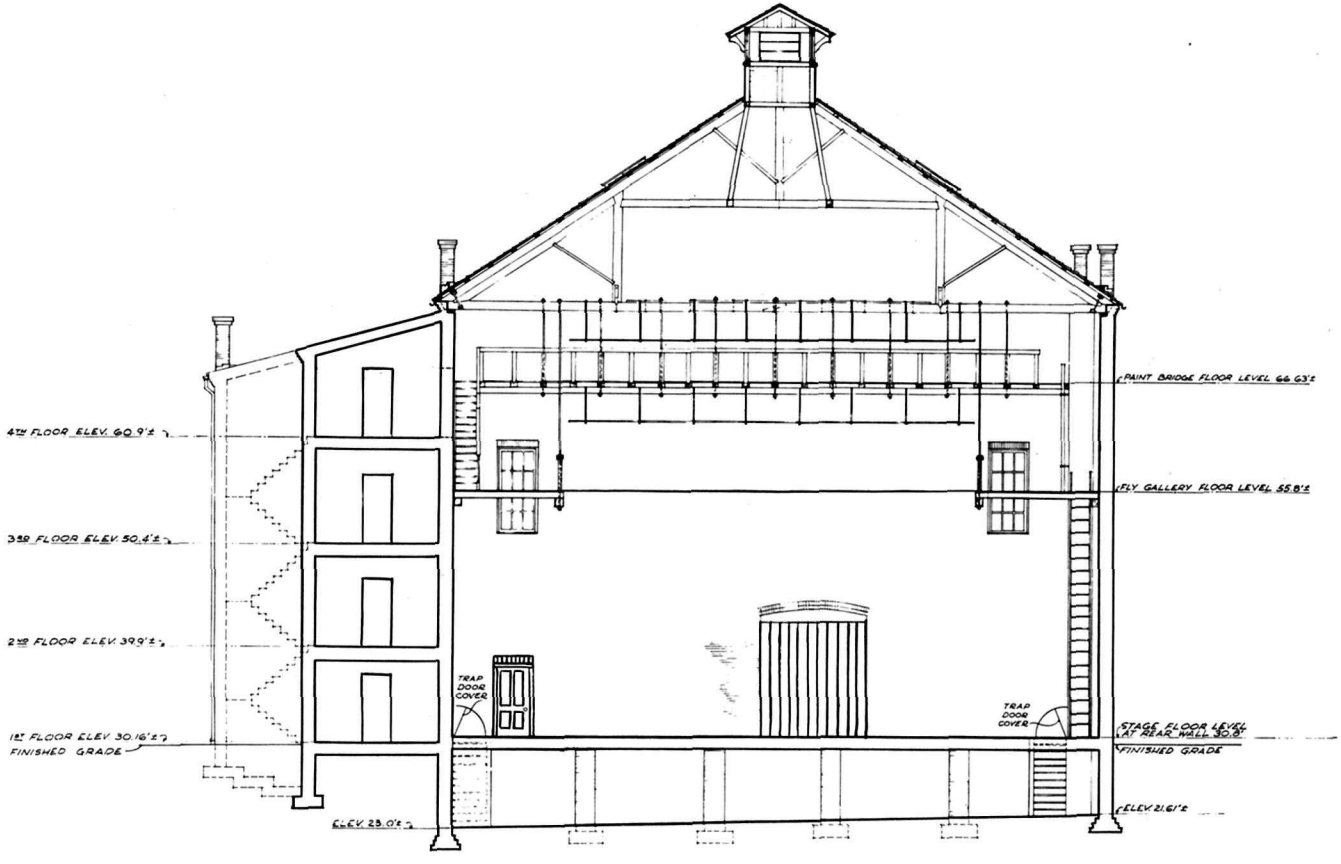
A number of 1865 photographs of the presidential box have been used to aid in replanning this portion of the theatre. These photographs were also used to help determine the height of the dress circle (first balcony) and the family circle (second balcony).

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. The placement of the columns and girders supporting both balconies can be seen in the 1865 photographs. These photographs also show the wooden benches of the family circle. The high backs on the rear rows indicate that space for standing room may have been behind them. The ceiling above the auditorium features the flat dome previously described under the "Reflected Ceiling Plan."

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.

[105] See *n.* 1.
[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. Berkmire, *American Theatres* (New York, 1896), *passim.*
[110] See *n.* 39.
[111] See *n.* 5.



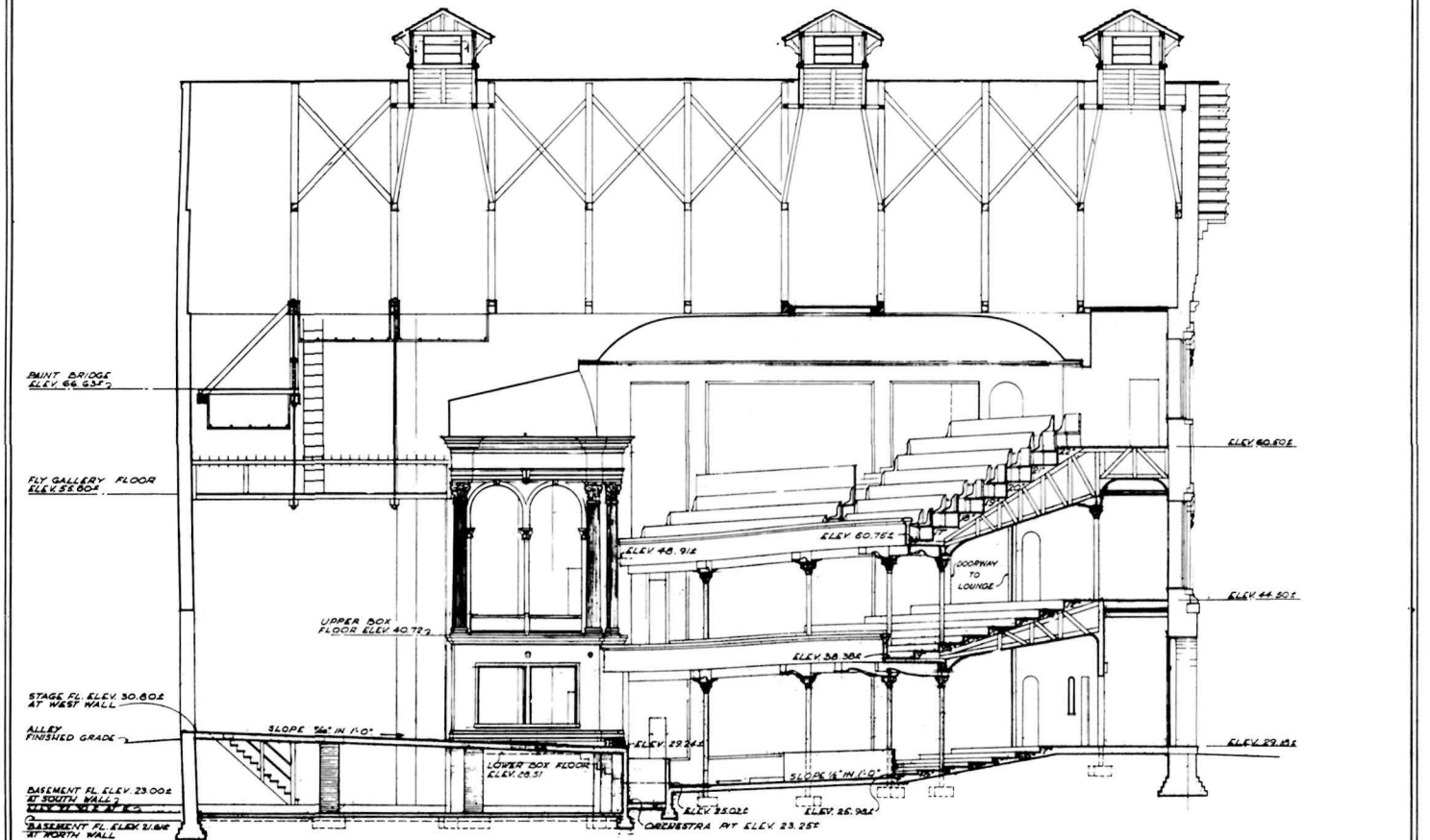
CROSS SECTION A-A

DRAWN BY LAIMA J. KALNINS

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE BRANCH OF PLANS AND DESIGN	NAME OF STRUCTURE: FORD'S THEATRE — 511 TENTH STREET NORTHWEST, WASHINGTON, DISTRICT OF COLUMBIA	SURVEY NO. DC-82	HISTORIC AMERICAN BUILDINGS SURVEY SHEET 12 OF 17 SHEETS	INDEX NO.

PLATE XIII

688-440 O—63—8



LONGITUDINAL SECTION THRU CENTERLINE

DRAWN BY LAIMA J. KALNINS

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PLATE XIV

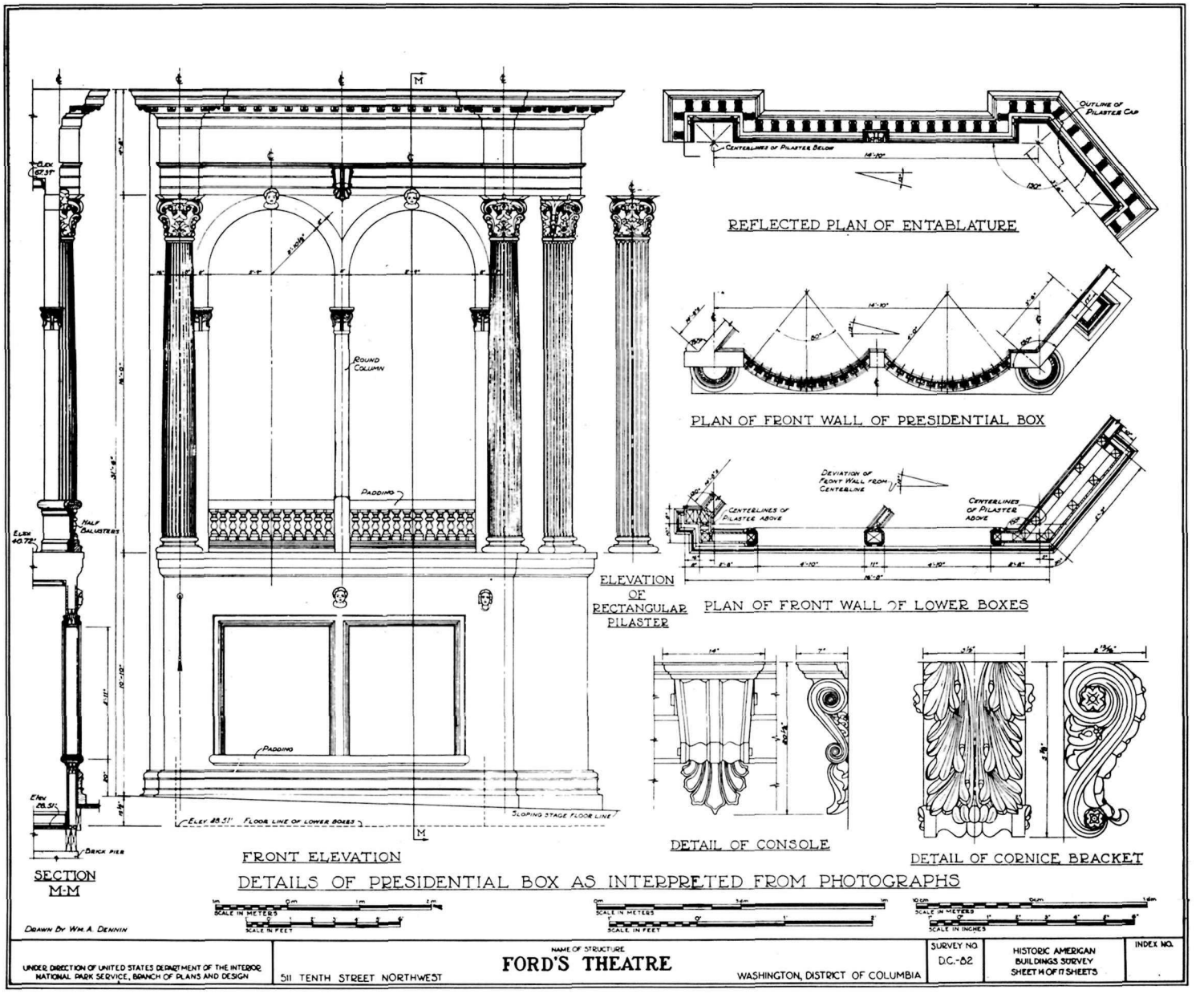

ROUND COLUMN
PADDING
HALF BALUSTERS
ELEV. 67.37'
ELEV. 40.72'
ELEV. 28.51'
BRICK PIER
ELEV. 48.51' FLOOR LINE OF LOWER BOXES
SLOPING STAGE FLOOR LINE
M
M
FRONT ELEVATION
SECTION M-M
OUTLINE OF PILASTER CAP
CENTERLINES OF PILASTER BELOW
REFLECTED PLAN OF ENTABLATURE
PLAN OF FRONT WALL OF PRESIDENTIAL BOX
DEVIATION OF FRONT WALL FROM CENTERLINE
CENTERLINES OF PILASTER ABOVE
CENTERLINES OF PILASTER ABOVE
ELEVATION OF RECTANGULAR PILASTER
PLAN OF FRONT WALL OF LOWER BOXES
DETAIL OF CONSOLE
DETAIL OF CORNICE BRACKET
DETAILS OF PRESIDENTIAL BOX AS INTERPRETED FROM PHOTOGRAPHS
SCALE IN METERS
SCALE IN FEET
SCALE IN METERS
SCALE IN FEET
SCALE IN METERS
SCALE IN INCHES
DRAWN BY WM. A. DENNIN
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN
511 TENTH STREET NORTHWEST
NAME OF STRUCTURE
FORD'S THEATRE
WASHINGTON, DISTRICT OF COLUMBIA
SURVEY NO. D.C.-52
HISTORIC AMERICAN BUILDINGS SURVEY SHEET 14 OF 17 SHEETS
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PLATE XV

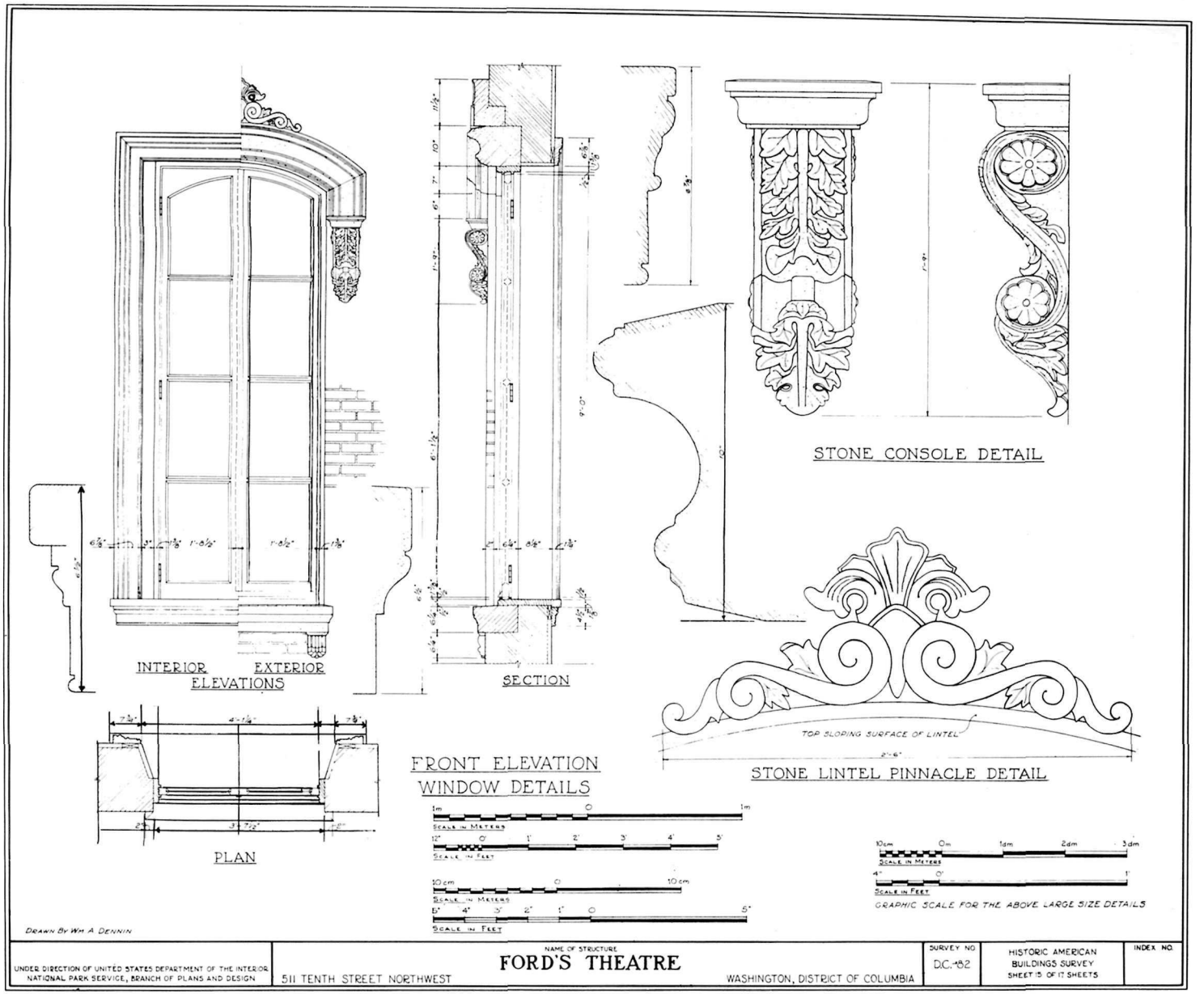
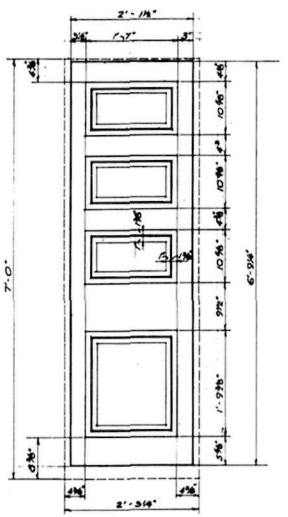
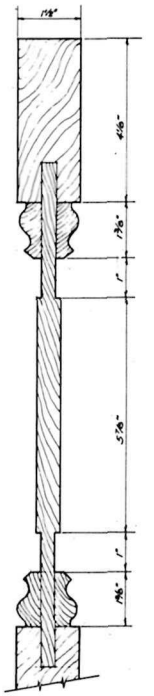

INTERIOR ELEVATIONS
EXTERIOR
SECTION
STONE CONSOLE DETAIL
PLAN
FRONT ELEVATION
WINDOW DETAILS
STONE LINTEL PINNACLE DETAIL
TOP SLOPING SURFACE OF LINTEL
SCALE IN METERS
SCALE IN FEET
GRAPHIC SCALE FOR THE ABOVE LARGE SIZE DETAILS
DRAWN BY WM A. DENNIN
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN
NAME OF STRUCTURE
FORD'S THEATRE
511 TENTH STREET NORTHWEST
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SURVEY NO.
D.C.-182
HISTORIC AMERICAN BUILDINGS SURVEY
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PLATE XVI



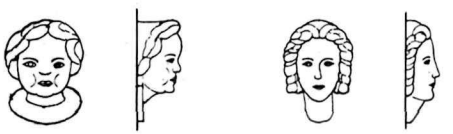
DOOR ELEVATION

NOTE:- DOTTED LINE INDICATES ORIGINAL DOOR SIZE.

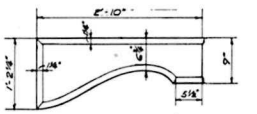


DOOR PANEL DETAILS

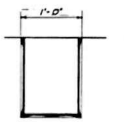
ORIGINAL DOOR TO BOX 7



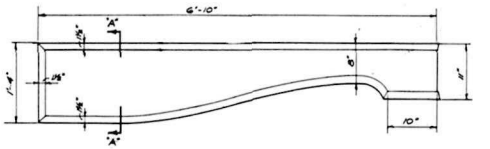
MASQUES ON PRESIDENTIAL BOX



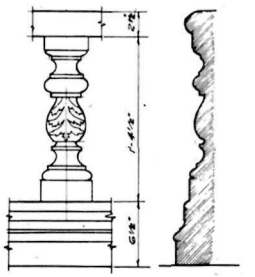
FALSE CANTILEVER BEAM UNDER FAMILY CIRCLE AT COLUMNS



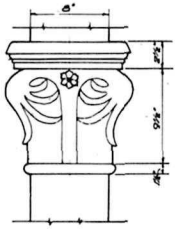
SECTION 'A-A'



FALSE CANTILEVER BEAM UNDER DRESS CIRCLE AT COLUMNS

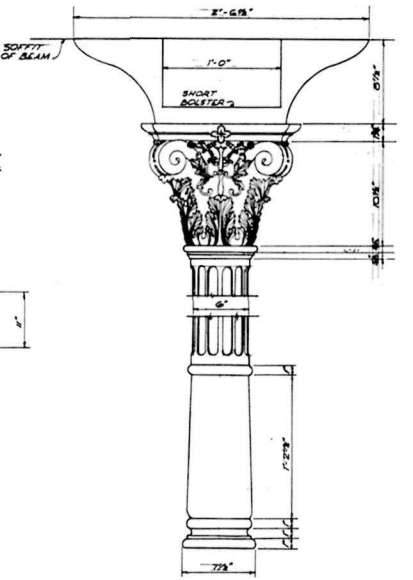


BOX RAILING BALUSTER

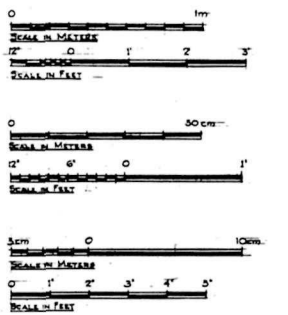


BOX ARCH SUPPORT CAPITAL

NOTE:- NECKING IS OMITTED ON SIDE ARCH SUPPORT CAPITALS.

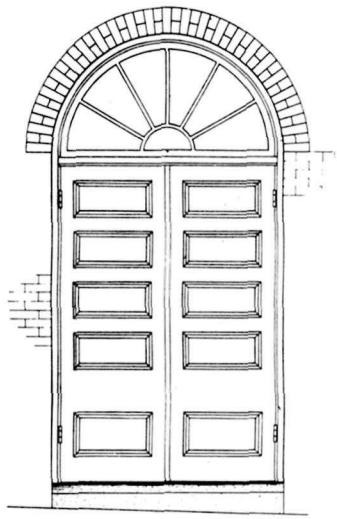


ELEVATION OF CAST IRON COLUMN SUPPORTING BALCONY

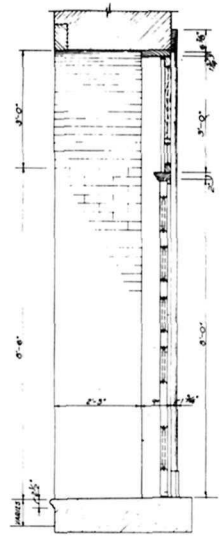


Drawn By Laima J. Kalnins

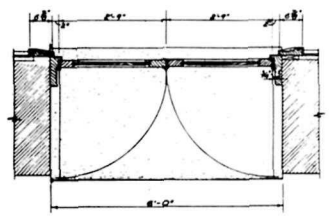
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN	511 TENTH STREET NORTHWEST	NAME OF STRUCTURE **FORD'S THEATRE**	WASHINGTON, DISTRICT OF COLUMBIA	SURVEY NO. DC.-62	HISTORIC AMERICAN BUILDINGS SURVEY SHEET 16 OF 17 SHEETS	INDEX NO.



ELEVATION

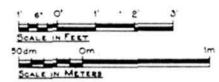


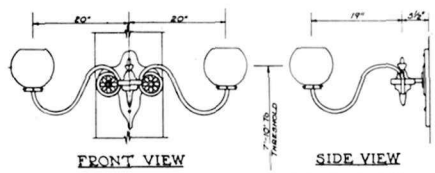
SECTION



PLAN

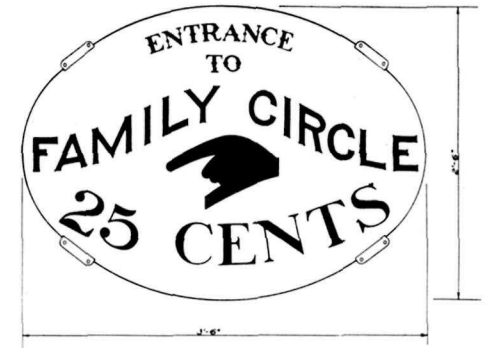
TYPICAL FRONT DOOR DETAILS



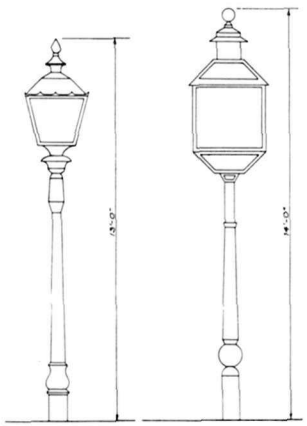


FRONT VIEW SIDE VIEW

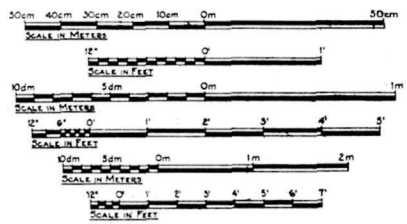
DETAIL OF SALOON FRONT DOOR LAMP



DETAIL OF SIGN ON FRONT OF THEATRE



DESIGN OF SIDEWALK STREET LAMPS IN FRONT OF THEATRE & SALOON



Drawn By Wm. A. Dennin

Under direction of United States Department of the Interior National Park Service, Branch of Plans and Design	511 Tenth Street Northwest	Name of Structure: FORD'S THEATRE	Survey No. DC-82	Historic American Buildings Survey Sheet 17 of 17 Sheets
		Washington, District of Columbia		Index No.

Plate XVIII

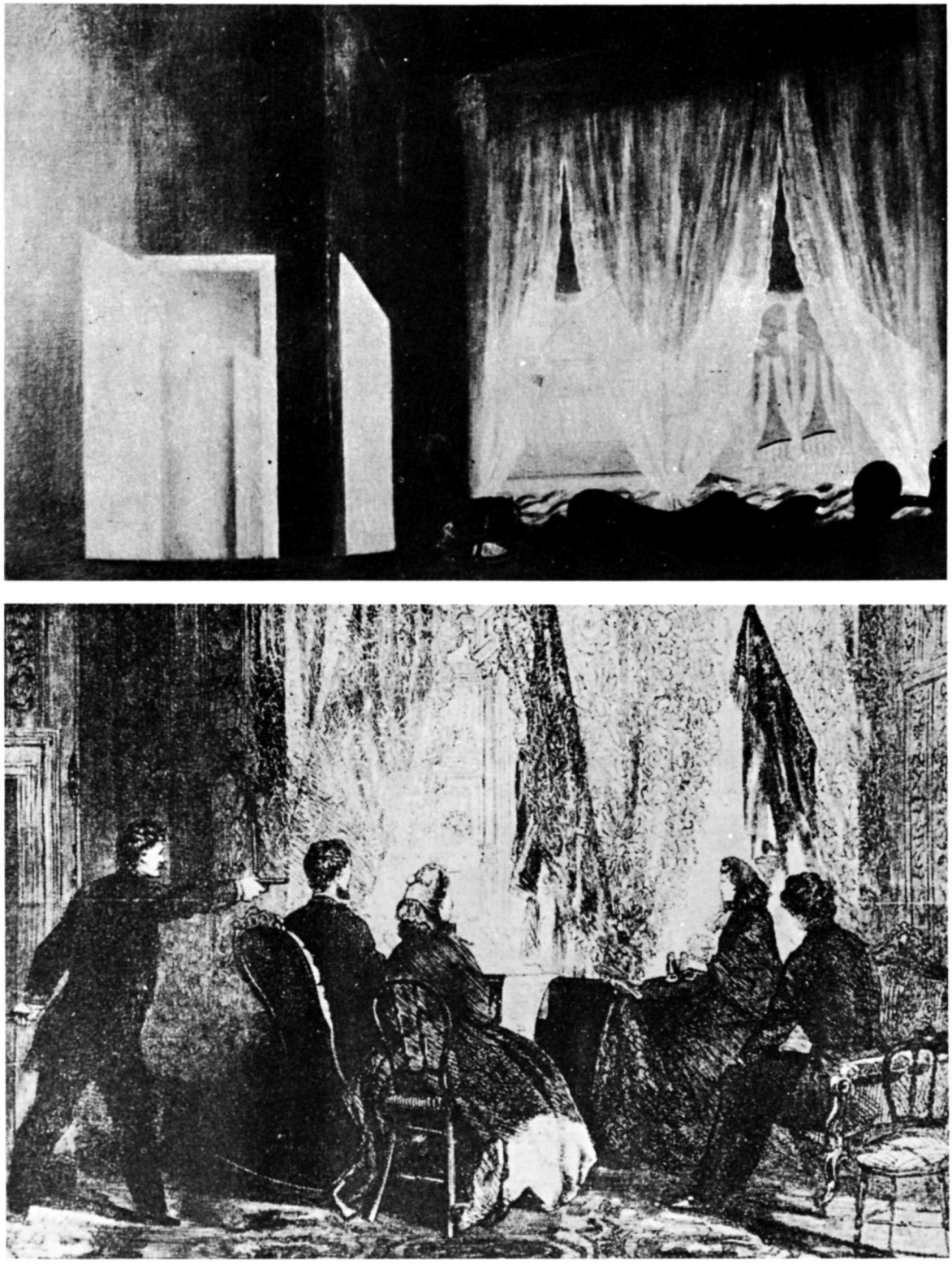


FIGURE 55. (Upper) Contemporary painting by Chas. Gulager and (lower) sketch by A. Berghaus of interior of presidential box at time of assassination.

FURNISHINGS AND EXHIBITION DATA

EXTENT OF HISTORICAL FURNISHINGS OF FORD'S 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 samples of drapery, curtain materials and wallpaper now in the Lincoln Museum collections. In addition are 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 1,074 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 ac-

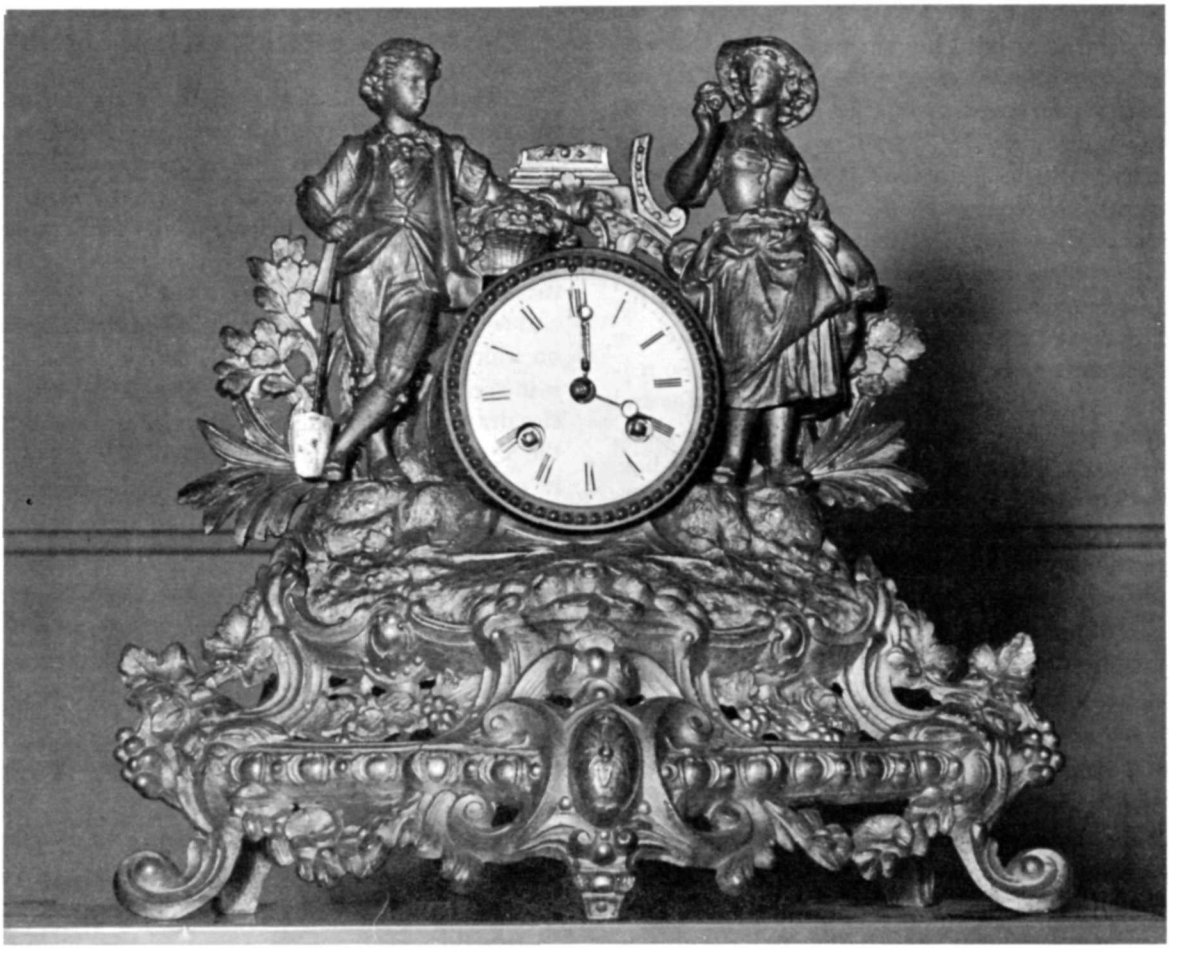


FIGURE 56. Original Treasury Guards flag, Washington engraving and sofa from presidential box on exhibit in Lincoln Museum.

(PHOTO BY GEORGE OLES)



FIGURE 57. Rocker in which Lincoln was shot.



(PHOTO BY GEORGE OLES)

FIGURE 58. Original French clock from greenroom of Ford's Theatre, 1865.

commodated 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 1,700 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 1,700 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 Figures 27 and 29. 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. Figures 28 and 31 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 (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 Figure 31. Embellishments for the historic representation of the final scene should include the Washington engraving, the original blue Treas-

ury 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 Figure 34. The style and design of the yellow satin draperies and Nottingham lace curtains which completed the exterior decor of the President's box, and of the figured crimson wallpaper on the interior, can be easily verified from the composite Brady photo (Figure 43) of the entire stage. Samples of these materials are also on deposit in the Lincoln Museum. It is also reasonable to assume that the draperies, curtains and wallpaper of the other boxes were similar in color, style and design to that of the President's box. Furthermore, Turkish carpeting most probably covered the floors of all the boxes. A movable partition, 3 inches 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 Figure 34.

Although it would seem reasonable to presume that carpeting was used on the aisles of the ground floor in the orchestra and parquet and the aisles of the dress circle and its lobby, no evidence has been uncovered to support this view. The forestage beneath the proscenium was carpeted, however, since contemporary accounts indicate that it was torn when the assassin jumped to the stage from the President's box.

PROVISION FOR DRAFTING A FURNISHING PLAN

A tentative furnishing plan based on the information derived from contemporary sources as indicated above will be drafted upon completion of the architectural drawings. Precise measurements for locating and placing 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 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 paraphernilia and apparatus such as ropes, belays, etc., will be incorporated in the structure according to the best information available from theatres of the period.

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 cost of construction, equipment, and furnishings.

APPENDIX A—Lincoln at Ford's Theatre[1]

DATE	PRODUCTION	LEADING ACTORS
	Ford's Atheneum	
	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 Keene

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



FORD'S NEW THEATRE!

Tenth Street, near E.

JOHN T. FORD - - - - - Proprietor and Manager.
(Also of Holliday street Theatre, Baltimore.)

Farewell benefit and last night but one of
MISS MAGGIE MITCHELL.

FRIDAY EVENING, OCTOBER 30,

For the Farewell Complimentary Benefit of Miss Maggie Mitchell will be presented for the final time the exquisite domestic drama in 5 acts, entitled

FANCHON, *the Cricket.*

Fanchon.....Miss Maggie Mitchell.

To-morrow (Saturday) Evening, October 31st, last night positively of Miss Maggie Mitchell's engagement.

MONDAY EVENING, NOVEMBER 2d.

First appearance of the young and distinguished tragedian
JOHN WILKES BOOTH.

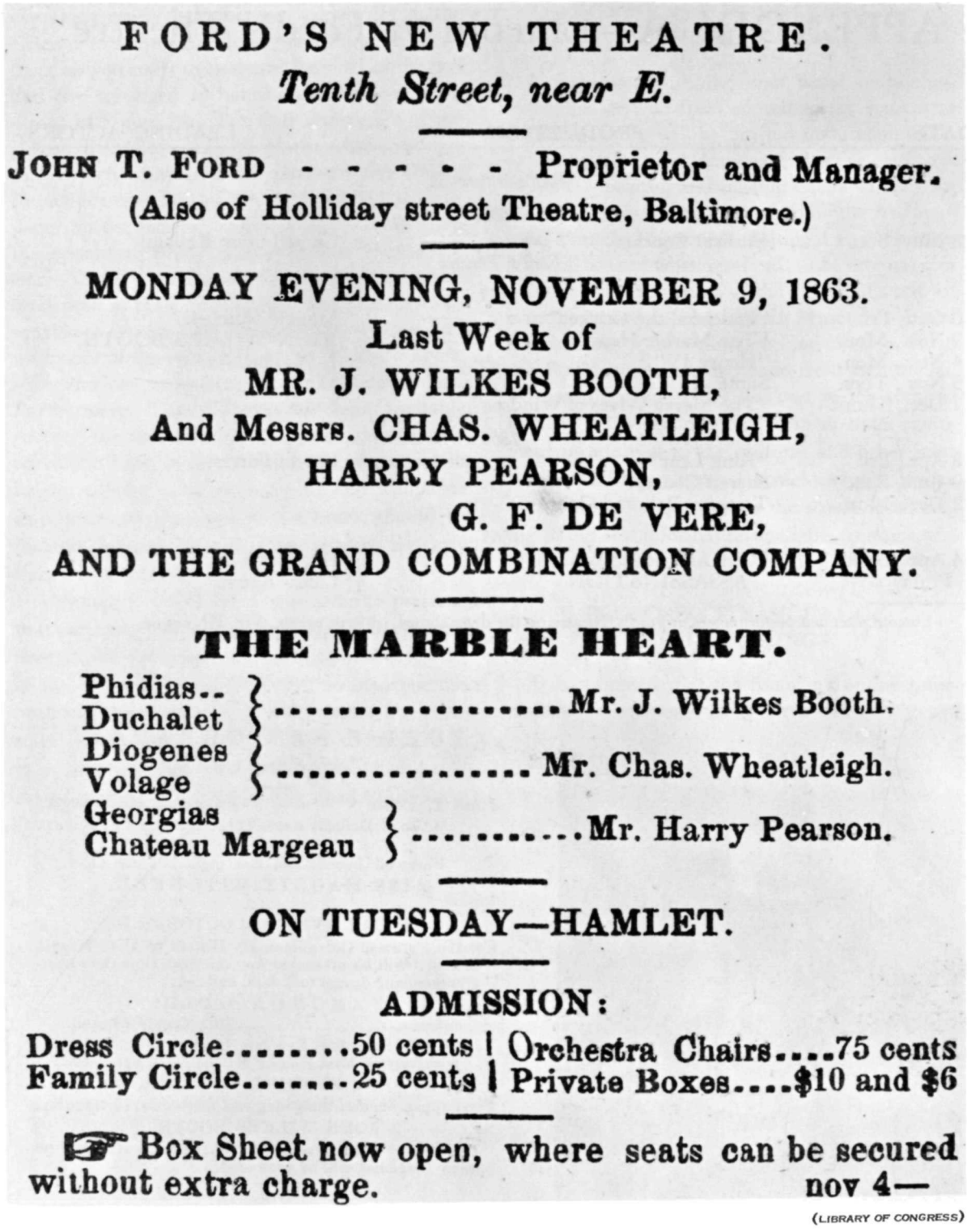
☞During this engagement all of the celebrated Shakesperean Tragedies will be produced.

ADMISSION:

Dress Circle.....50 cents | Orchestra Chairs....75 cents
Family Circle.....25 cents | Private Boxes....$10 and $6
oct 23—1t No extra charge for reserved seats.

(LIBRARY OF CONGRESS)

FIGURE 59. Program of Maggie Mitchell night Lincoln attended Ford's Theatre.



FORD'S NEW THEATRE.

Tenth Street, near E.

JOHN T. FORD - - - - - - Proprietor and Manager.

(Also of Holliday street Theatre, Baltimore.)

MONDAY EVENING, NOVEMBER 9, 1863.

Last Week of

MR. J. WILKES BOOTH,

And Messrs. CHAS. WHEATLEIGH,

HARRY PEARSON,

G. F. DE VERE,

AND THE GRAND COMBINATION COMPANY.

THE MARBLE HEART.

Phidias, Duchalet ..... Mr. J. Wilkes Booth.

Diogenes, Volage ..... Mr. Chas. Wheatleigh.

Georgias, Chateau Margeau ..... Mr. Harry Pearson.

ON TUESDAY—HAMLET.

ADMISSION:

Dress Circle.....50 cents | Orchestra Chairs....75 cents

Family Circle.....25 cents | Private Boxes....$10 and $6

☞ Box Sheet now open, where seats can be secured without extra charge. nov 4—

(LIBRARY OF CONGRESS)

FIGURE 60. Program of John Wilkes Booth night Lincoln attended Ford's Theatre.

APPENDIX B—List of Productions at Ford's Theatre[1]

(August 1863 to April 1865)

DATE	PRODUCTION	LEADING ACTORS
	1863	
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 Ground"	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	
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. B. Bishop

[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.



(PHOTO BY ABBIE ROWE)

FIGURE 61. Diorama of stage of Ford's Theatre, designed and built by Rudolf W. Bauss, on display in Lincoln Museum.

DATE	PRODUCTION	LEADING ACTORS
9 Oct., Fri.	"Katy O'Shiel" 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 Petticoats" 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
22 Oct., Thurs.,	Same	Same
23 Oct., Fri.	Same	Same
24 Oct., Sat.	Same	Same
25 Oct., Sun.	Closed	
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-Ton-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"	Same
4 Nov., Wed.	"The Robbers, or The Forest of Bohemia," concluding with a Comedy Farce	Same
5 Nov., Thurs.	"A Lady of Lyons, or Love and Pride" and "The Secret, or The Hole in the Wall"	Same
6 Nov., Fri.	"The Merchant of Venice" and "Taming of the Shrew"	Same
7 Nov., Sat.	"Richard III, or The Battle of Bosworth Field"	Same
8 Nov., Sun.	Closed	
9 Nov., Mon.	"The Marble Heart"	JOHN WILKES BOOTH
10 Nov., Tues.	"Hamlet"	Same
11 Nov., Wed.	"Romeo and Juliet"	Same
12 Nov., Thurs.	"Money"	Same
13 Nov., Fri.	"Richard III"	Same
14 Nov., Sat.	"The Robbers, or The Forest of Bohemia"	Same
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

DATE	PRODUCTION	LEADING ACTORS
19 Nov., Thurs.	"Nicholas Nickleby" and "In and Out of Place"	Emma Webb Ada Webb
20 Nov., Fri.	"A Husband at Sight," "Catching an Heiress" and "The Manager's Daughter"	Same
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 Tranquil Delights" and "Nicholas Nickleby"	Emma Webb Ada Webb
1 Dec., Tues.	"The Invisible Prince, or The Isle of Tranquil 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 Milking Pail," "The Invisible Prince" and "Anthony and Cleopatra"	Same
4 Dec., Fri.	"The Colleen Bawn," "The Four Sisters" and "Nan, the Good For Nothing"	Same
5 Dec., Sat.	"The Colleen Bawn," "The Day After the Wedding" and "Toodles".	Same
6 Dec., Sun.	Closed	
7 Dec., Mon.	"The Lakes of Killarney" and "Po-Ca-Hon-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," "Opposite 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

DATE	PRODUCTION	LEADING ACTORS
22 Dec., Tues.	"Paul Pry, or I Hope I Don't Intrude" and "Forty Winks"	John E. Owens
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
	1864	
1 Jan., Fri.	"Self," "Victims" and "The People's Lawyer"	John E. Owens
2 Jan., Sat.	"Heir 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 Pillicoddy"	Same
6 Jan., Wed.	"Ambition" and "The Post of Honor"	Same
7 Jan., Thurs.	Same	Same
8 Jan., Fri.	"Outalanchet, 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 T. 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
23 Jan., Sat.	"The Honeymoon" and "Horseshoe 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	

DATE	PRODUCTION	LEADING ACTORS
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 "Mummy"	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 Pillicoddy"	Same
12 Feb., Fri.	"Pauline, or The Mysteries 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 Toodles"	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
19 Feb., Fri.	"Woman, or Love Against the World"	Mrs. D. P. Bowers
20 Feb., Sat.	"The Stranger" and "Four Sisters"	Same
21 Feb., Sun.	Closed	
22 Feb., Mon.	"Rosedale, or The Rifle Ball"	Mr. and Mrs. C. M. Walcot, 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.	"Rosedale, or The Rifle Ball"	Mr. and Mrs. C. M. Walcot, Jr., and Alice Gray
1 Mar., Tues.	Same	Same
2 Mar., Wed.	"The Octoroon, or Life in Louisiana"	C. M. Walcot, Jr.
3 Mar., Thurs.	"Babes in the Wood" and "Paul Pry"	J. S. Clarke
4 Mar., Fri.	"Married Life" and "The Toodles"	Same
5 Mar., Sat.	"The Fat Boy," "He's Jack Sheppard" and "My Neighbor's Wife"	Same
6 Mar., Sun.	Closed	
7 Mar., Mon.	"Leap Year, or The Ladies' Privilege" and "Fasionable Society"	J. S. Clarke
8 Mar., Tues.	"Babes in the Wood" and "The Fat Boy"	Same
9 Mar., Wed.	"Rivals" and "Toodles"	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," "Toodles" and "The Russian Admiral"	Same
13 Mar., Sun.	Closed	
14 Mar., Mon.	"Henry IV," "The Battle of Shrewsbury" and "The Death of Hotspur"	J. H. Hackett Charles Kemble-Mason

DATE	PRODUCTION	LEADING ACTORS
15 Mar., Tues.	"The Merry Wives of Windsor, or Falstaff Outwitted by Women"	J. H. Hackett Charles Kemble-Mason
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.	"Richelieu"	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.	"Richelieu"	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
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 Behind Me"; and poem recital, "Shamus O'Brien, or The Bould Boy of Glingall"	John McCullough Prof. William Withers
14 Apr., Thurs.	"The Broker of Bogota"	Edwin Forrest
15 Apr., Fri.	Same	Same
16 Apr., Sat.	"Wine Works Wonders" and "Horseshoe Robinson"; grand violin solo, "The Girl I Left Behind Me"; and poem recital, "Shamus O'Brien, or The Bould Boy of Glingall"	J. A. Herne C. B. Bishop Prof. William Withers John McCullough
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

DATE	PRODUCTION	LEADING ACTORS
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 performance)	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
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 Who Never Saw a Woman"	Same
21 May, Sat.	"Hidden Hand"	Mary Mitchell
22 May, Sun.	Closed	
23 May, Mon.	"The Naiad Queen." During 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	

DATE	PRODUCTION	LEADING ACTORS
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 Becks B. G. Rogers
4 June, Sat.	"Heir 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
18 June, Sat.	"The Knights of the Round Table" and "Golden Farmer"	J. S. Clarke
19 June, Sun.	Sacred Grand Concert	Mme. 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. W. Brady Prof. Wm. Withers Foster Brothers S. W. Glenn
2 July, Sat.	"The Three Guardsmen" and "An Assault Upon Rochelle" "Sketches in India" and her famous song, "Whack-Row-de-Dow"	S. W. Glenn Susan Denin

DATE	PRODUCTION	LEADING ACTORS
3 July, Sun.	Closed	
4 July, Mon.	"The Three Guardsmen," grand National Anthem by the entire company, and pantomime "The Magic Trumpet"	S. W. Glenn Foster Brothers
5 July, Tues.	"The Serious Family," "Ethiopian Melange" and "Romeo and Juliet" Song and Dance Pantomine "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 Denin 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. P. 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 Minstrels"	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 28, 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
29 Aug., Mon.	"Handy 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 Actresss"	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

DATE	PRODUCTION	LEADING ACTORS
7 Sept., Wed.	"The Irish Lion," "The Young Actress" and "The Happy Man"	Mr. and Mrs. W. J. Florence
8 Sept., Thurs.	"Handy 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	
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., Thurs.	Same	Same
30 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".	
	Sat. evening at 8:00: "Fanchon the Cricket"	Maggie Mitchell
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	Same

DATE	PRODUCTION	LEADING ACTORS
19 Oct., Wed.	"Much Ado About Nothing"	JUNIUS BRUTUS BOOTH
20 Oct., Thurs.	"Macbeth"	Same
21 Oct., Fri.	"The Merchant of Venice" and "Katherine and Petruchio"	Same
22 Oct., Sat.	"Retribution, or A Husband's Revenge" and "Katherine and Petruchio"	Same
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" 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.	Same
26 Oct., Wed.	"A New Way to Pay Old Debts"	Same
27 Oct., Thurs.	"Richard III"	Same
28 Oct., Fri.	"Macbeth"	Same
29 Oct., Sat.	"Retribution, or A Husband's Revenge" and "She Would and He Wouldn't"	Same
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". During the evening the band under the direction of Prof. Wm. Withers, Jr., will perform the spirited, stirring UNITED STATES MILITARY QUADRILLE.	Same
5 Nov., Sat.	"Faust and Marguerite"	Same
6 Nov., Sun.	Closed	
7 Nov., Mon.	"The Erring and Penitent Wife" and "East 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. Wm. Gomersal
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	

DATE	PRODUCTION	LEADING ACTORS
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-Ca-Hon-Tas"	Same
27 Nov., Sun.	Closed	
28 Nov., Mon.	"Kathleen Mavourneen, or Under the Spell" and "A Loan of a Lover"	Mrs. H. Watkins
29 Nov., Tues.	Same	Same
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 Lynne"	Same
24 Dec., Sat.	Same	Same
25 Dec., Sun.	Closed	
26 Dec., Mon.	"Mazeppa, or An Untamed Rocking Horse," "Solon Shingle" and "Camille"	Frank Drew
27 Dec., Tues.	"Mons. Jacques," "Camille" and "Mazeppa, or An Untamed Rocking Horse"	Same
28 Dec., Wed.	"Rip Van Winkle, or A Legend of the Catskills" and "Mazeppa, or An Untamed Rocking Horse"	Same
29 Dec., Thurs.	"Acting Mad," "Camille" and "More Blunders Than One"	Frank Drew
30 Dec., Fri.	"Handy Andy" and "Shylock, or The Merchant of Venice Preserved"	Same
31 Dec., Sat.	"Maccarthy More," "Acting Mad" and "Mazeppa, or An Untamed Rocking Horse"	Same

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1 Jan., Sun.	Closed	
2 Jan., Mon.	"Damon 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"	Alicé Gray and John McCullough
15 Jan., Sun.	Closed	
16 Jan., Mon.	"Richelieu"	Edwin Forrest
17 Jan., Tues.	"Othello"	Cancelled
	"Lucretia Borgia" and "People's Lawyer"	Alice Gray and 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 and John McCullough
22 Jan., Sun.	Closed	
23 Jan., Mon.	"Metamora, the Last of the Wampanoages"	Edwin Forrest
24 Jan., Tues.	Same	Same
25 Jan., Wed.	"The Wonder, or A Woman Keeps a Secret" and "The Serious Family"	Mme. Ponisi
26 Jan., Thurs.	"Coriolanus"	Edwin Forrest
27 Jan., Fri.	Same	Same
28 Jan., Sat.	"The Streets of New York"	Alice Gray and C. B. Bishop
29 Jan., Sun.	Closed	
30 Jan., Mon.	"Gladiator"	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.	"Rivals" and "The Toodles"	J. S. Clarke
7 Feb., Tues.	"Paul Pry, or I Hope I Don't Intrude" and "Married Life"	Same
8 Feb., Wed.	"She Stoops to Conquer" and "My Neighbor's Wife"	Same
9 Feb., Thurs	"Babes in the Woods" and "Paul Pry"	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 "Toodles"	J. S. Clarke
14 Feb., Tues.	"Married Life," "Love in Livery" and "Somebody's Coat"	Same
15 Feb., Wed.	"The Streets of New York"	Same
16 Feb., Thurs.	Same	Same
17 Feb., Fri.	Same	Same

DATE	PRODUCTION	LEADING ACTORS
18 Feb., Sat.	Same	J. S. Clarke
19 Feb., Sun.	Closed	
20 Feb., Mon.	"School of Reform" and "The Toodles"	J. S. Clarke
21 Feb., Tues.	"The Poor Gentleman" and "Our American Cousin"	Same
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 "Honeymoon"	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.	"Diana, or Love's Masquerade"	Same
9 Mar., Thurs.	"Diana, 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.	"Diana, or Love's Masquerade" and "The Wreck Ashore"	Same
12 Mar., Sun.	A Grand Concert for the Benefit of Mr. Wm. Withers	Miss Adalina Motie Mme. 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
16 Mar., Thurs.	"The Broker of Bogota"	Edwin Forrest
17 Mar., Fri.	"Virginius, the Roman Father"	Same
18 Mar., Sat.	"The Apostate" and "Jonathan Bradford"	John McCullough, JOHN WILKES BOOTH appears as *Pescara* in "The Apostate"
19 Mar., Sun.	GRAND VOCAL AND INSTRUMENTAL CONCERT. SUNDAY EVENING, MARCH 19. BENEFIT OF JAMES R. O'BRYON, of Ford's Theater, "DRAFTED". The following eminent talent of this city have kindly volunteered their services for this special occasion: Mrs. C. Young Kretschmar, Madame Marie Merino, Mr. J. K. Goodall, Mr. A. D. Reed, Mr. E. Douglas Webb, Mr. George Loesch, Mr. Hubert Schutter, Mr. John Parsons, and Signor Frederico Gennari	
20 Mar., Mon.	"Nick of the Woods, or The Jibbenainosay"	Joseph Proctor
21 Mar., Tues.	Same	Same

DATE	PRODUCTION	LEADING ACTORS
22 Mar., Wed.	"Ambition, or The Throne, The Tomb, and the Scaffold"	Joseph Proctor
23 Mar., Thurs.	Same	Same
24 Mar., Fri.	"Pizarro, or The Death of Rolla" and "Outalanechet"	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
28 Mar., Tues.	"Fra DiaVola"	Clara Louise Kellogg
29 Mar., Wed.	"Ernani"	Signora Carozzi Zucchi
30 Mar., Thurs.	"La Sonnambula"	Clara Louise Kellogg
31 Mar., Fri.	"Poliuto"	Signora Carozzi 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"	Laura Keene
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. M. Stanton.	

APPENDIX C[1]

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 ABNER 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.

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[1] *Evening Star,* February 21, 1865.

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 go 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

Frank Ford

255 West 90th St.
New York 24, N.Y.
TR 4-0745

FIGURE 62. Letter of Frank Ford, son of Harry Clay Ford.

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MISSION 66

MISSION 66 is a program to be completed by 1966 which will assure the maximum protection of the scenic, scientific, wilderness, and historic resources of the National Park System in such ways and by such means as will make them available for the use and enjoyment of present and future generations.

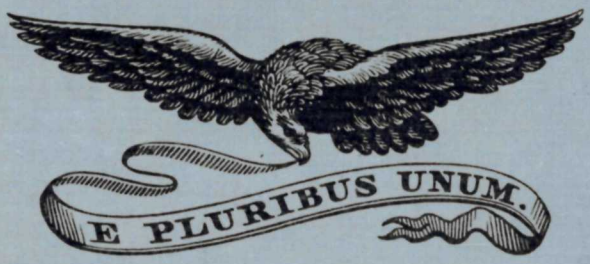
Under this program, outmoded and inadequate facilities will be replaced with physical improvements adequate to meet the heavy demands of increased visitation. These improvements will be so designed and located as to reduce the impact of public use on valuable and destructible features. The program seeks to provide visitor services of the quality and quantity that the public is entitled to expect. At the same time, it strives for the fullest possible degree of protection for both visitors and resources.

With specific reference to this National Monument, MISSION 66 will completely restore Ford's Theatre to its original appearance as of the night of April 14, 1865; install the Lincoln Museum with modern exhibits of contemporary design in the basement; and restore the Star Saloon and north wing of the theatre to their original appearance.

Created in 1849, the Department of the Interior—America's Department of Natural Resources—is concerned with the management, conservation, and development of the Nation's water, wildlife, mineral, forest, and park and recreational resources. It also has major responsibilities for Indian and Territorial affairs.

As the Nation's principal conservation agency, the Department works to assure that nonrenewable resources are developed and used wisely, that park and recreational resources are conserved for the future, and that renewable resources make their full contribution to the progress, prosperity, and security of the United States—now and in the future.

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