

F011-2

Annotated Specifications
for the
Historic Refurnishing
of
Ford's Theatre

I. Carpets

1. Stage

a. Evidence

The photographs made in the theatre following the assassination and showing portions of the stage clearly reveal the presence of a floor covering on the forestage. MSR Fig. 26 shows the southwest corner of it below the Presidential box. MSR Fig. 32 shows its position in relation to the front edge of the stage, the edge of the boxes on the south side and less clearly, the first entrance on that side. The uncropped photographs on which MSR Fig. 43 is based show its position in relation to the edge of the boxes on the other side, the first entrance on the prompt side and less clearly to the flats. MSR Fig. 57 probably shows the back edge of this floor covering with a flat beyond it. The various photographs show wrinkles in the covering. What may be a tear in it appears at a point near where Booth must have landed as he jumped from the upper box. The photographs seem to show a relatively thin, unpatterned carpeting cut to fit the shape of the forestage. MSR Fig. 57, the

U.S. Department of the Interior
National Park Service
Mergers Ferry Center
Phoenix

apparent shifting of the whole carpet toward the OP side of the stage and the fact that some wrinkles seem to run out to the edge indicate that it was not tacked down to the stage floor.

The committee has failed to locate a contemporary source for the statements in HSR pp. 45, 59 that this carpeting was of green baize. We have also failed to find other references to the use of baize for carpeting. However, it seems quite possible that drugget was used for this purpose. Thomas Webster, An Encyclopedia of Domestic Economy, 1852, states the drugget is a coarse woollen cloth, sometimes all wool and at others with a linen warp. It is stronger and has less nap than baize and is employed occasionally as floorcloth or cheap carpeting.

b. Specifications

1). Material - reproduced woven drugget having a carpet linen warp and woollen weft, dyed green to match the plain drop curtain.

2). Quantity - The area of the stage to be covered is shown on attached Drawing #1, an overlay of Drawing MCR 55.11-63-13-47 All. It requires 99 sq. yds. of material or 90 linear yards of 36" carpet strips.

c. Cost Estimate - $\$7.50/\text{yd} = \700.00

2. Boxes

a. Evidence

The wood engraving of the interior of the Presidential box at the moment of the assassination, published in Frank Leslie's Illustrated Newspaper, April 29, 1865, after a sketch by A. Berghaus, shows a large-figured carpet on the floor of the box (HSR Fig. 55). A suggestion of figure also appears in another version of the assassination in Harper's Illustrated Weekly, April 29, 1865, p. 260. The Philadelphia Inquirer, April 17, 1865 in briefly describing the box states "...the carpet Turkey,..." These are the only contemporary references to the floor covering in the boxes found by the committee. Thomas Raybold of the theatre staff testified at the trial of the conspirators (National Archives, M599, Box 3918, Roll 12, 3033 of the microfilmed longhand transcript) that he held the flags while Harry Clay Ford "...nailed a nail in the floor." of the box during the decorating for the President's visit. This suggests that the carpet did not extend completely to the front edge of the box or that the material was something through which Harry Ford did not hesitate to nail. Since all eight boxes sold for the same price, we accept the assumption that all were carpeted with the same material.

The committee has read the discussion on carpets in several mid-19th century sources without finding a universal application of the

term Turkey carpet. Then as now it usually meant a rug imported from the Near East, although some rugs manufactured in England and America were called Turkey in the late 18th and early 19th centuries probably because they were hand knotted. A bordered rug such as would have been made in Turkey would not fit the irregular shape of the boxes and does not seem a possible choice. Wilton carpeting of the 1860's had a thick cut pile which would appear more like a Turkish rug.

b. Specifications

1). Material - A reproduction Wilton carpeting woven at the standard 27" width with a contemporary overall large floral design in bold, rich colors; the precise design will be worked out with the manufacturer using the scant data in the Berghaus sketch as a guide.

2). Quantity - 67 linear yards

c. Cost Estimate - \$2000 including laying with suitable pad.

3. Box Corridors

a. Evidence

In his testimony at the trial of the conspirators (National Archives, 11599, Box 3915, Roll 9, 1204) Judge Olin described his examination of the box. He checked the manner in which Booth had braced the outer door shut and stated "...and looked for the remains of the plastering that had been cut from the wall to make this incision. That

was all, so far as I could observe, carefully removed from a little carpet, where it must have fallen...." The wood engraving of this passageway, HSR Fig. 33, shows the floor bare. The committee assumes that all four of the narrow halls behind the boxes were uncarpeted except for a remnant of the box carpeting placed just inside the entry to the Presidential box.

b. Specifications

- 1). Material - A remnant of the Wilton box carpeting.
- 2). Quantity - About 5½' long x 27" wide to be laid across the west end of the passage parallel to the door.

c. Cost Estimate - Included in #3 above

4. Auditorium

a. Evidence

So far the committee has found no direct verbal or pictorial evidence for carpeting in the lobby, stairways, aisles or elsewhere in the public area of the theatre. We have found no specific reference to such carpeting in other theatres of the period. The only secondary evidence we have noted that might support it includes the statement by Harry Clay Ford in his deposition before the trial of the conspirators that Thomas Raybold of the theatre staff was "...very good at putting down carpets or decorating" (National Archives, M599,

Box 3911, Roll 5). The committee concludes that historical justification for carpeting the lobby, stairs and aisles is as yet lacking. If a floor covering becomes necessary for practical reasons, the committee suggests using the same drugget as on the forestage. The primary use of drugget in the mid-19th century seems to have been as a covering to protect carpets. It was laid over the carpets in the White House, for example, when crowds were expected, and the streets around Ford's Theatre were dusty or muddy.

II. Wallpaper

1. Boxes

a. Evidence

The photographs of the theatre taken soon after the assassination show wallpaper of the same pattern in all eight boxes. It may be seen, for example, in HSR Figs. 32, 34, and 43. HSR Fig. 34 shows the paper extending to the top molding of the partition without a border. Nowhere else in the photographs does the top of a papered wall show. The Lincoln Museum collection contains two small samples of paper which match the photographs. One of these has inscribed on the backing that it was the property of John Buckingham, who was door-keeper at the theatre, and also bears the name of ticket seller Joseph Sessford. These fragments reveal the approximate colors of the paper-- a dark red background with a light red figure and a black or dark green

figure in the vertical stripes. The two pieces also show all the elements of the design except the blackish one, of which only a small portion is included. Contemporary accounts described the paper as "dark and figured" (Philadelphia Inquirer, April 17, 1865). Writing many years later, William J. Ferguson, who was call boy and bit player in the theatre the night of the assassination, said, "The walls of the box were...covered with paper of deep red color, in floral design." (I Saw Booth Shoot Lincoln, p. 26). References to velvet paper are not supported by the samples.

HSR Fig. 34 shows much of the south wall of Box 7. No trace of wallpaper is visible on this short length of wall, but the simplified molding on the door seems to demonstrate that the photograph has been retouched. William J. Ferguson (op. cit. pp. 58, 59) wrote, "From the wall where I saw Mr. Lincoln rest his head, I stripped away a length of the red-flowered wall-paper." This would have been the west wall of the box, visible only from the stage (and not from where Ferguson said he was standing). HSR Fig. 33 and the testimony concerning the hole cut in the plaster for the door brace indicate that the corridors to the boxes were not papered. The committee concludes that all plastered walls of the boxes should be papered. No photographs show the ceilings of the boxes. Common practice would support either papering them or not. We suggest leaving them unpapered. In calculating the amount of

wallpaper needed the committee has provided for 7-foot walls between all pairs of boxes although a close examination of HSR Fig. 43 and the trial testimony suggest that only boxes 7 and 8 had a removable partition.

b. Specifications

1). Material - A reproduction paper that copies precisely the texture, color, and design of the original samples.

2). Quantity - 1914 sq. ft., requiring 32 double rolls, with enough for 2 replacements to give a total of 96 rolls.

c. Cost Estimate - 96 rolls @ \$10 = \$ 960
Installation 350
 \$1310

2. Stage Door Passageway

a. Evidence

The Daily National Intelligencer, April 18, 1865, reported "The alley is neatly paved, and is boarded and papered on both sides. The entry to it from the stage is through a glass door, and the exit from it on to Tenth Street through a wooden one." The Philadelphia Inquirer, April 17, 1865, describes this passageway in the same manner. The committee has found no other direct evidence on this point.

b. Specifications

1). Material - A stock reproduction wallpaper of mid-19th century design with a vertical striped pattern in relatively light color.

2). Quantity - 24 double rolls

c. Cost Estimate - 24 rolls @ \$3.85 =	\$ 92.40
Installation	100.00
	<hr/>
	\$192.40

d. Capital Wallpaper is securing samples of suitable paper

III. Chairs, Benches, Stools

1. Orchestra

a. Evidence

The post-assassination photographs of the Ford's Theatre interior show the types of seating provided for the audience. HSR Fig. 28, enlarged in HSR Fig. 30, shows the style of back for the orchestra chairs. The chair seats appear indistinctly in HSR Fig. 32. HSR Fig. 27, the seating plan for the orchestra and parquet, indicates 315 orchestra seats in 9 rows. HSR Fig. 28 confirms the 9 rows and suggests that the chairs had a relatively light colored finish. In his annotated sketch (HSR Fig. 36) A. Waud refers to them as "common cane chairs." The Daily National Intelligencer, August 24, 1863 states that the new theatre obtained "...house furniture by S. S. Stevens & Son." (The Washington Sunday Chronicle, August 23, 1863, says "...the cabinet furniture by Messrs. Stephens & Co.") Wood's Baltimore Director for 1864, p. 381, gives "S. S. Stevens & Son, steam furniture works, 6 Low." The classified section of the directory lists the company under chair manufacturers.

To supplement the direct evidence the committee has acquired a spindle-back side chair of the same general type. This and the generic description in Thomas H. Ormsbec, Field Guide to American Victorian Furniture, pp. 74, 75 provide information on the aspects of the chair not discernible in the photographs.

In the secondary source, The Great American Myth, p. 169 George Sands Bryen states that "Orchestra, parquet circle, and specious dress circle...were provided with cane-bottomed chairs secured to the floor." The committee has found no contemporary evidence that the chairs were fastened in place. HSR Fig. 28 shows the orchestra chairs in orderly rows, but not all equally spaced.

b. Specifications

1). Material - Spindle-back cane-seat side chair as shown in attached Drawing #2, to be constructed of maple frame throughout with genuine caned seat. *Chair seat to be reinforced with cane from set frame* Finish with a thinned walnut water stain and varnish to achieve a honey colored effect compatible with the oak parquet chairs (or apply a modern finish to obtain same effect and at least equal quality). Contractor to submit working drawings for approval prior to construction.

2). Quantity - 325

c. Cost Estimate - \$6500

2. Parquet

a. Evidence

HSR Fig. 28, enlarged in HSR Fig. 30, shows a few of the parquet chairs. Only the upper part of the back appears, but this is sufficient to identify the type as what Ormsbee calls a spindle-back dining room Windsor which he dates from 1870 (op. cit. pp. 86, 87). The single chair seen in side view in the first stage entrance below the Presidential box (HSR Fig. 43) may be one of these, but enlargements fail to reveal reproducible details. The sources cited above also indicate that the parquet chairs were cane seat and made by the Stevens factory in Baltimore. HSR Fig. 27 indicates 287 chairs in the 7 rows of the parquet section.

The committee has secured a chair of this general type as a guide in reproducing the parts of the parquet chairs not visible in the photographs.

b. Specifications

1). Material - Spindle-back, cane-seat Windsor side chair as shown in attached Drawing #3, to be constructed of oak frame throughout with genuine caned seat. Finish in natural oak with varnish coating (or modern finish equivalent in effect and durability). Contractor to submit working drawings for approval prior to construction.

2). Quantity - 300

c. Cost Estimate - \$9000

3. Dress Circle

a. Evidence

HSR Figs. 28, 30 (enlarged from 28), 32, 31 (enlarged from 32) and 43 include views of the dress circle chairs. The photographs clearly identify them as bar-back side chairs in Ormsbee's terminology (op. cit. p. 76) although he dates such chairs from 1870. Close examination of HSR Fig. 32 indicates that some of the seats are definitely rounded, while others seem to be shield-shaped. The photographs suggest that these chairs have a darker finish than those on the main floor. The plan of the dress circle, HSR Fig. 29, provides for 421 of these seats. The disarray of the back row in HSR Fig. 28 suggests that the chairs were not secured to the floor. Captain Theodore McGowan, who attended the play the night of the assassination, testified, "I was sitting in the aisle leading by the wall toward the door of the President's box, when a man came and disturbed me in my seat, causing me to push my chair forward to permit him to pass." (Pitman, The Assassination of President Lincoln and the Trial of the Conspirators, p. 78.

The committee has obtained a typical round seated bar-back side chair from which to model details not clear in the photographs.

b. Specifications

1). Material - Bar-back, cane-seat side chair as shown in attached drawing #4, to be constructed of maple frame throughout with genuine cane seat. *Seat to be reinforced with front edge of seat frame.* Finish to be walnut water stain, reasonably dark, with varnish coating (or modern finish to give the desired effect and quality).

2). Quantity - 430

c. Cost Estimate - \$8600

4. Family Circle

a. Evidence

Benches rather than chairs provided seating for the second balcony. HSR Fig. 28 shows the vertical board construction of the backs. From the photographs the individual boards scale 6" - 7" wide. HSR Fig. 32 and its enlargement in Fig. 31 indicate the end pieces and the supports under the seats. The photographs also show that the upper bench in the side section had a high back behind which was some standing room.

b. Specifications

1). Material - Plain wooden benches with solid vertical

board backs, fitted to the curves of the Family Circle. Constructed in accordance with attached Drawing #5.

2). Quantity - c. 439 linear feet of low backed benches and c. 34 linear feet of high backed benches.

c. Cost Estimate - \$10,000

5. Boxes, General

a. Evidence

HSR Fig. 43 shows a side chair standing on the stage in front of Box 2. Critical examination of prints from the same negatives indicate the presence of similar chairs in Boxes 2 and 5. HSR Fig. 34 perhaps shows one at the right in Box 7. The Berghaus sketch of the assassination reproduced in HSR Fig. 55 illustrates two of these chairs in the combined Boxes 7 and 8. Mrs. Lincoln occupies one of them. One stands in the back row of the dress circle as seen in the photographs HSR Fig. 28 (enlarged in Fig. 30) and Fig. 32 (enlarged in Fig. 31). All the chairs of this type visible in the photographs are in or near the boxes. The logical assumption is that they were the regular box chairs. Joseph Burroughs (Peanuts) testified that he noticed only "Those cane-seated chairs" in the Presidential box when he helped move the partition on the afternoon of April 14, 1865 (Peterson, The Trial of the Assassins and Conspirators, p. 49). Six rush-seat side chairs

closely resembling those in the photographs are in the Gunther Collection of the Chicago Historical Society. Data accompanying the chairs attributes them to Ford's Theatre. A similar chair is displayed near the Lincoln rocker in the Logan County Courthouse at Greenfield Village and is interpreted as of the type used in Ford's Theatre. The theatre presumably had at least six of these chairs for each of the eight boxes, although the photographs do not suggest the presence of that many.

b. Specifications

1). Material - Fancy spindle-back, rush-seat side chair as shown in attached Photograph #1, to be constructed of hardwood with genuine rush seat. Finished in Black lacquer. Contractor to copy exactly the chair lent him as a sample.

2). Quantity - 50

c. Cost Estimate - \$1,000

6. Presidential Box

a. Evidence

The photograph reproduced as HSR Fig. 34 provides one view into the combined Boxes 7 and 8. HSR Fig. 32 gives another. They reveal the three special chairs and the sofa which had been moved into the box the afternoon of April 14, 1865, in preparation for the

Presidential party. Harry Clay Ford in his testimony at the trial of the conspirators stated, "I had part of the furniture, one chair brought from the stage and put in the box and a sofa and a few chairs out of the reception rooms and the rocking chair down from my sleeping room upstairs..." (National Archives, M599, Box 3918, Roll 12, 2945). One of the trial lawyers asked why he had had the rocking chair brought and he replied, "Only because putting the other furniture in, I put the chair in with it, the chair belonged to the same set. The chair was in the reception room in the first place, and the ushers going in there and sitting in it greased it with their hair, and we had to remove it up to our room, being a very nice chair. We put the red furniture in the box that day, and we put in the chair because it belonged to that set...to make the box look as neat as possible." Joe Simms, one of the Negro fly boys testified, "Mr. Ford told me to go over to his room and get a rocking-chair, bring it down and put it in the President's box..." (Peterson, op. cit., pp. 67 and 68). In response to questioning he described the rocker as "...one of those high backed rocking chairs, with a high cushion on it, - a red cushion." (National Archives, M599, Box 3915, Roll 9, 1223). Answering further questions as recorded in the same source he identified the covering as "a kind of satin" and agreed that the rest of the furniture was covered with the same sort of cloth. James Gifford of the theatre staff also discussed the rocking chair in his testimony, "It belonged to John T. Ford. It was part of a set of

furniture, two sofas and two high backed chairs, one with rockers and one with casters." (National Archives, M599, Box 3916, Roll 10, 1345). Major Rathbone in his deposition stated, "When the party entered the box a cushioned arm chair was standing at the end of the box farthest from the stage...The President seated himself in this chair...Mrs. Lincoln was seated in a chair between the President and the pillar in the centre...At the opposite end of the box were two chairs. In one of these standing in the corner, Miss Harris was seated. At her left hand and along the wall running from that end of the box to the rear stood a small sofa - at the end of this sofa next to Miss Harris this deponent was seated." (National Archives, M599, Box 3912, Roll 6, 0083). The Washington Weekly Chronicle, April 22, 1865, reported, "This box was furnished with one sofa of crimson velvet, and three arm chairs similarly covered. Besides these there was six cane-bottomed chairs, and nothing more." Two years later Thomas Raybold recalled in his testimony at the Surratt Trial, "There was a sofa in the box and a small arm-chair, a rocking chair and from four to six cane-seat chairs." The rocking chair, in which Lincoln was sitting at the time of Booth's shot, was moved from the box, apparently to the stage, and carefully photographed. HSR Fig. 57 shows unmistakably that it was upholstered in silk damask. The chair with its original upholstery, a deep red silk damask with large floral pattern, is preserved in the Logan County Courthouse at Greenfield Village. The Lincoln Museum collection includes

a sofa from the Ford heirs which is said to be the one from the box. It has been reupholstered in a different material with a different style of tufting (HSR Fig. 56). This sofa is presently in storage so cannot be compared in detail with the contemporary photographs of the furniture in the box. A critical enlargement of the righthand negative for HSR Fig. 43 shows faintly the carved crest on the sofa. Pending a later opportunity to compare this photograph with the actual sofa in the collection, the committee assumes that the latter is the original piece used in the box. Photographs HSR Figs. 32 and 34 reveal two other chairs in the box resembling the sofa in style and having the same upholstery. Careful study of the available pictures shows that the chair on the left is an arm chair and the one partially behind it lacks the arms and the carving on the crest. With the sofa they appear to comprise a standard Victorian suite and correspond to what Ormsbee calls a balloon-back armchair and balloon-back lady chair (op. cit. pp. 56, 57). The armchair would normally have had casters on the front legs. The lady chair probably would not. The carving on the crest in the armchair appears to differ in detail from that on either the rocker or the sofa. The theatre staff as indicated in the testimony regarded the sofa, rocker, armchair and lady chair as a set used initially as furnishings in the reception room off the dress circle on the second floor of the Star Saloon. The four pieces were clearly

upholstered as a set, but seem to show detailed differences in the ornamental carving. The evidence cited also points to the presence of 2-4 of the regular rush-seated side chairs in the Presidential box.

b. Specifications

1). Material -

a). Rocking chair to be reproduced exactly from the original in the collection at Croonfield Village but with rockers complete (the ends of both are presently missing), black walnut finished frame upholstered with red silk damask reproduced from the original pattern.

b). Sofa to be reupholstered with red silk damask reproduced from the original pattern on the rocking chair and tufted in the same style.

c). Purchase period Victorian ballen-back armchair (see photograph #2) black walnut frame, tufted upholstery to match rocking chair in material and style.

d). Purchase period Victorian ballen-back "lady" chair (see photograph #2) black walnut frame, tufted upholstery to match rocking chair in material and style.

2). Quantity - a, b, c, d - 1 each
reproduced red silk damask 40 yds, 36" wide

- c. Cost Estimate -
- a). Reproduced rocking chair - \$350++
 - b). Reupholstered sofa - \$500 +
 - c). Period armchair - \$150 +
 - d). Period "lady" chair - \$200 +

7. Orchestra Pit

a. Evidence

The photograph reproduced as HSR Fig. 32 shows part of one chair standing just below the stage between the first row of orchestra seats and the rail surrounding the orchestra pit. It appears to be of the fan-back Windsor type. The committee assumes that chairs of this kind were provided for the musicians in the theatre orchestra. HSR Fig. 35 shows music stands for at least six orchestra members including the director. The Historic Structures Report, p. 45 lists at least seven musicians. The committee assumes without supporting evidence that this category of chairs may have been used as staff seating throughout the theatre, e.g. in the box office, dressing rooms and manager's office.

b. Specifications

1). Material - Reproduced fan-back Windsor chair in accordance with attached Drawing #8, maple frame with solid white wood seat, finished with a thinned walnut water stain just dark enough to blend the two types of wood and varnished (or finished in modern materials

giving equal effect and quality.) Contractor to submit working drawings for approval prior to construction.

2). Quantity - 12

c. Cost Estimate - \$360

8. Ticket Office

a. Evidence

In his deposition Harry Clay Ford, treasurer of the theatre, referred to sitting in the box office during the play and working on his books there. He lists two others in the office selling tickets and also mentions a fourth person as being in the room. The committee found no specific evidence for the type of seating, but assumes that the ticket sellers probably used high stools because the counters are being reconstructed at a height of 42" above the floor. They sold tickets at three windows. Harry Ford may have rated a swivel desk chair, but lacking evidence the committee suggests one of the Windsor chairs such as the musicians had and which are specified above.

b. Specifications

1). Material - 4-legged stool with turned hardwood legs and stretchers and solid white wood seat, painted green. 30" high. Constructed to correspond in plain style with low stools shown in attached Photograph #3.

2). Quantity - 3

c. Cost Estimate - 30.00

IV. Draperies and Curtains

1. Upper Boxes

a. Evidence

Photographs HSR Figs. 32 and 34 in particular show the curtains and draperies of Boxes 7 and 8. HSR Fig. 43 indicates that those on Boxes 5 and 6 were identical. In his pencil sketch (HSR Fig. 36) Waud noted on the drapes "Yellow Satin" and on the curtains "Lace Curtain". The Philadelphia Inquirer, April 17, 1865, reported, "The curtains are of fine lace and buff satin..." In his reminiscences William J. Ferguson (op. cit. pp. 24, 25) wrote "The weave of the kind which I think is called Nottingham. Hanging straight from their support at the top or ceiling of the box, they fell to the floor." Nottingham was a generic term for the machine made lace used for window curtains. The curtain on the left in HSR Fig. 34 has fallen outside the rail and verifies Ferguson's statement that they extended to the floor and beyond. The same photograph, supplemented in a few details by others made at the same time shows most of the details of the border design and, particularly on Box 7, the main elements of overall pattern. The Lincoln Museum collection includes a small fragment of one of these curtains. It does not reveal the pattern but gives the kind and size of

thread and the average dimensions of the netting. The committee is awaiting a technical report on the thread. HSR Fig. 34 shows the curtains tied back with what appears to be a two-color braided silk cord with tasseled ends. HSR Fig. 34 also, especially in Box 7, gives an indication of the figure in the elaborate draps. It appears to be a moderately heavy silk damask with an overall scroll design. Satin bands between narrower scroll elements seem to scale about 2" wide. The lower edge of the festooned drape carries a fringe at least 5" long. The Daily National Intelligencer, August 24, 1863, credits Wm. Holland & Co. for the upholstering of the theatre. Wood's Baltimore Directory for 1864, p. 190, lists "William Holland, upholsterer and paper hangar(sic), 72 n Howard." He probably provided and installed the curtains and drapes for the boxes.

b. Specifications

1). Material -

a). Curtains reproduced in the original design as nearly as it can be determined from the photographs and sample, using the same kind and weight of white cotton thread. Contractor to submit full-scale pattern for approval before manufacture.

b). Silk damask in a stock period design to be selected by the committee, approximating as closely as possible the pattern as revealed in the photographs, lined with lining taffeta and

interlined with flannel, edged below with silk fringe 5" long; the whole to be of a taffy color which could be referred to either as yellow or buff by a casual male eye. The contractor to submit a color sample for approval.

2). Quantity -

a). 4 pairs of curtains, each finished curtain 16' 9" long x 4' 10" wide, with a complete set of replacements, totalling 8 pairs.

b). 4 sets of drapes requiring 23½ yards of damask and at least 18 yards of fringe per drape.

c). 4 pairs of braided tie-back cords with 5" tassels.

c. Cost Estimates

a). Curtains	\$4,000.00
b). Drapes	3,934.00
c). Tie-back cords	360.00
Installation	1,180.00

2. Lower Boxes

a. Evidence

HSR Figs. 28, 32 and 43 show the draperies and curtains of the 4 lower boxes. Critical study of enlargements from these photographs indicate that both the lace curtains and the drapes were of differently

patterned material than those of the upper boxes. The committee found no verbal evidence regarding their color or the material. The curtains are clearly a white Nottingham lace with an overall floral design a little smaller in scale than the major border design of the upper curtains. The pattern shows best in HSR Fig. 32, but probably not well enough to permit detailed reproduction. HSR Fig. 43 reveals that these curtains are long enough to reach the floor of the stage, but not to the box floor. The same figure shows a tie back cord with tassel, but gives no detailed idea of its nature. The lower drapes also appear in HSR Figs. 28, 32, and 43. The pattern contrasts more strongly than in the upper box drapes and the way in which the fabric hangs suggests a heavier material. Committee recommendation will follow inspection of fabrics. A 5" fringe, heavier than on the upper drapes, forms the low border and a foot long tassel hangs about 3"-4" below the fringe at the center.

b. Specifications

1). Material -

a). Curtains of a stock pattern of white cotton Nottingham lace corresponding in thread and net size to those for the upper boxes and selected by the committee to match as closely as possible in pattern the curtains as seen in HSR Fig. 32.

b). Drapes of a stock pattern of fabric, the pattern to be selected by the committee as approximating the design

visible in the photographs, cut and hung as in the photographs, with a 5" fringe and 1' tassel.

c). Tie-back cords

2). Quantity - 2 pr.

a). 4 pairs of curtains, each curtain long, with a complete set of replacements, totalling 8 pairs.

b). 4 sets of drapes each requiring 5 yards of brocade " wide, 6 yards of fringe and 1 tassel.

c). 4 pairs of tie-back cords, long, with 6" tassel.

c. Cost Estimates -

a). Curtains	3,200.00
b). Drapes	1,104.00
c). Tie-back cords	720.00
Installation	640.00

V. Flags *Fireproofing for all* 1600.00

1. Presidential Box

a. Evidence

Most of the photographs taken in the theatre shortly after the assassination show the Presidential box decorated with 5 flags, 3 of them on poles and 2 draped over the railings (HSR Figs. 28, 32 and 34). In HSR Fig. 43 the 3 flags on poles are missing, probably having been returned to the lenders. Two of the original flags are in the

Lincoln Museum collection. The verbal evidence supports the pictures and gives help in confirming the identity of some of the flags. James R. Ford testified that about noon on April 14, 1865, he delivered a notice to the office of the National Republican about the President's plan to attend the theatre that night. He went on to the Treasury Department (Pitman, op. cit., pp. 100, 101). He stated in his testimony, "I procured the flags from the Treasury Department." (National Archives, M599, Box 3918, Roll 12, 2976). In reply to a question recorded in the same source he said he was unable to get all the flags he wanted, "I wished to procure a thirty-six foot flag which Captain Jones could not procure for me, he said." Joseph Burroughs testified, "...I went to the front of the house and got the flags and brought them up to the box." (National Archives, M599, Box 3915, Roll 9, 718). Harry Clay Ford in turn testified, "I went up there and found two flags there ready to be put up, got Mr. Raybold to help me put those two, and another flag came down from the Treasury Department; I went up there and put up the regimental colors, blue flag in the center, and above the two American flags...the gentleman who was there at the time, that brought the third flag down from the Treasury Building...We borrowed these flags from the Treasury Regiment to decorate it with." (National Archives, M599, Box 3918, Roll 12, 2945). Thus the flag on the center staff in HSR Fig. 28 is clearly the blue regimental color of the Treasury Regiment with the arms of the United States and "U.S. Treasury Guards" painted on both sides. The original flag is in the collection (HSR Fig. 56). Both in

the photographs and on the specimen the gold fringe is missing from the outer edge. While eyewitness accounts differ as to which flag caught Booth's spur when he jumped, the weight of evidence is that he did snag this one, pull it down, tear off a strip of the fringe and drag the fragment on his heel across the stage. The flag was presumably intact when first installed and should be reproduced as it was before Booth's act. The American flag on the staff at the left in HSR Fig. 28 appears to answer the description in all details including size, fringe, cord and tassels and pike of a regulation regimental national color, except that it lacks the name on the center strip. However, most such flags that still exist lack the regimental name. The committee assumes that this was the national color of the Treasury Guards. These were perhaps the two flags Harry Ford found in the box. An American flag from the Treasury Department but in a very deteriorated condition is in the collection. It fits the regulations for a regimental national color and was preserved in the Department as a Treasury Guards flag. It probably was used in decorating the box. The American flag on the pole at the right in HSR Fig. 28 seems to be a regimental national color also. It is the same size and has the regulation pike and fringe. The cord and tassels are not visible but probably were there. While a regiment was not normally issued two sets of colors, the lady employees of the Treasury Department presented a national color to the Treasury Guards

according to the data which accompanied the specimen now in the Lincoln collection. We speculate that this accounts for the third flag brought down by a man from the Treasury. In regard to the two larger flags draped over the balustrades, Harry Ford did not testify clearly about installing more than three flags. James Maddox in his deposition stated, "Before they commenced to fix up the box I went out to obtain a flag to be used that night." (National Archives, M599, Box 3911, Roll 5, 0344). At the trial of John H. Surratt two years later he testified, "I brought two American flags." (op. cit. p. 257). Perhaps he obtained one or both of the large ones. A flag reported in The Hartford Daily Times, January 10, 1932, as one that James Maddox borrowed and that decorated the box the night of the assassination is described as measuring 79" x 43". While this specimen was in existence in 1932, it is too small to have been either of the draped flags and does not fit the photographic evidence of the two on poles. The American flag draped on the railing of Box 8 is substantially longer than the rail, which measures 6' 6". Following the curve of the lower stripe (HSR Fig. 34) appears to give the flag a total length in excess of 9'. The stripes evidently vary a little in width but must average about 3-3/4". Thus this flag approximates the size and proportions of an official recruiting flag (Revised Regulations for the Army of the United States, 1861, Philadelphia, 1862, p. 475). The committee recommends that a reproduction of such a flag be used.

The much larger flag draped on the balustrade of Box 7 seems to be at least 16' 9" long measured by the lower edge of the drape (HSR Fig. 34). The photograph does not permit an accurate measurement of the width of a stripe, but the stripes may have averaged 8". This would make the union, which is 7 stripes wide, about 56" square and the flag as a whole 8' 8" wide. The individual stars span about 5" from point to point. HSR Fig. 34 shows the stars in two concentric circles with a larger star in the center and a star outside the outer circle, probably in each corner of the union. The heading for this and the recruiting flag is based on the page proofs of an unpublished manual for the Quartermaster Department, 1865, in the National Archives, which specifies metal grommets. The historically accurate installation of these flags will, of course, violate present regulations in the display of the American flag. The committee assumes that, since the flags are not current 50-star flags, no special exception is required.

b. Specifications

1). Material -

a). Treasury Guards regimental color reproducing exactly in appearance the original in the Lincoln Museum collection as it was at the time of its installation in the box; of dark blue Bomberg

rayon conforming to present army specifications for regimental colors in fabric and color; 6' 6" fly x 6' deep on the pike; the insignia to be painted on both sides of the flag following the original precisely in form and color (attached Photograph #4); the pike edge of the flag to be formed into a tubular lance casing loosely fitting the 1½" diameter staff; the upper, lower and fly edges to be bordered with a 2½" yellow knotted fringe matching the fringe on the original.

b). Regimental national colors of red, white and blue Bemberg rayon conforming to present army specifications in fabric and color; 6' 6" fly x 6' deep on the pike; the blue union 25" fly x 40" on the pike; the stars 2½" point to point painted in gold on both faces and arranged as in attached Drawing #9; the pike edge of the flag to be formed into a tubular lance casing loosely fitting the 1½" diameter staff; the upper, lower and fly edges to be bordered with a 2½" yellow knotted matching fringe.

c). United States flag, 35-star; of heavy cotton bunting conforming to present army specifications; 9' 9" fly x 4' 4" on the pike; the blue union 3' 3" fly x 2' 4" on the pike; the white stars to be sewn on, arranged in 5 rows of 7 stars each as in attached Drawing #10, stars to be 3 ¾" point to point; the pike edge of the flag to have a strong white bunting heading 2" wide equipped with 3 brass grommets.

d). United States flag, 35-star; of heavy cotton bunting conforming to present army specifications; 16' 9" fly x 8' 8" on the pike; the blue union 56" square; the white stars to be sewn on, arranged as in attached Drawing #11, each star to be 5" point to point; the pike edge of the flag to have a strong white bunting heading 2" wide with 3 brass grommets.

e). Cord and tassels twisted of blue and white strands to conform in dimensions and construction with contemporary example in the collection at Fredericksburg-Spotsylvania NMP.

f). Flag staff corresponding as closely as practicable to a contemporary example in the collection at Fredericksburg-Spotsylvania NMP, i.e. 9' 10" in overall length including spear and ferrule; the pole constructed of oak, 1½" in diameter and tapering as in model; the spear of polished brass duplicating the model; and the ferrule of polished brass as in the model.

2). Quantity -

- a). 1
- b). 2
- c). 1
- d). 1
- e). 3
- f). 3

c. Cost Estimates -

- a). Regimental color with staff and cord \$ 900
- b). National color with staff and cord, 2 @ \$900 - \$1800

- c). Recruiting flag - \$ 80
- d). Large flag - \$ 90

VI. Stage Scenery

1. Curtain

a. Evidence

The photographs of the stage taken after the assassination show it as it was set for Act III, Scene 2 of Our American Cousin. The photograph in HSR Fig. 35 has been printed in reverse. HSR Fig. 43 has it oriented correctly. This figure shows the lower edge of a valance, a grand drape and a teaser. Each of these is of canvas, the elaborate folds, cords and tassels being painted on essentially flat surfaces. HSR Fig. 32 reveals more of the valance. The committee found no evidence regarding their specific colors. The drop curtains do not appear in the photographs. However, at the trial of John H. Surratt (op. cit. p. 558) James Gifford was questioned as follows: "Q. How many curtains were there to that stage? A. There is one drop curtain. Q. Was there not another curtain? A. We had two, but we did not use but one. Q. Was one a painted curtain? A. One of them had a bust of Shakespeare and a landscape. Q. That was the one that was used? A. Yes, sir." During the same trial (op. cit. p. 592) James Lamb, the theatre's scene painter, testified that during the afternoon of April 14, "I am sure the

green curtain could not have been lowered. It goes down with a rattle--makes more noise than the other." Theater historian Richard Southern in his book, Changeable Scenery, p. 168, explains that by the mid-1800's theaters commonly used two drop curtains. A plain one was raised at the beginning of the play and lowered at the end. Because it had such an effect of finality, a painted "act drop" was added to be lowered between acts. The act drop either represented drapery or other form of decoration or a landscape (usually classical). Southern cites an article in the Magazine of Act, July 1895, p. 335 by William Telbin on act drops which advises that the painted decoration should be only suggestive. The committee assumes that Ford's Theatre had a main drop curtain and an act drop, but was using only the latter because the main curtain mechanism was not working well. Both curtains probably rose and fell on rollers. Southern (op. cit. p. 172) has an illustration of how a roller drop worked. Green seems to have been a traditional color for the main curtain which was sometimes referred to as the great baize (OED).

b. Specifications

These are in preparation by Mr. Surjala. The finished work should match the photographs in all details.

c. Cost Estimates - see VI 2, below.

2. Scenery

a. Evidence

HSR Fig. 43 shows what appear to be 3 pairs of painted scene elements--2 of wings and 1 of flat. Just beyond the boxes can be seen the ends of the tormentors with a broken pediment at the top and paneled decorations below. Judging from HSR Fig. 37 and what we understand was common practice, the tormentors were vertically hinged wings, not supported in grooves and placed at an angle in the first entrance to screen backstage areas from the audience. Behind the tormentors and extending toward the center line of the stage is a pair of wings, presumably supported in the front grooves of the first set. These are panels of canvas stretched over wooden frames and each painted to represent a scrolled wall end draped with a curtain and an urn standing beside it.

A pair of flats, also panels of painted canvas, have been shoved in from each side to meet at the center line of the stage. They occupy another pair of grooves in the first set. The flats are painted to represent the wall of a room with curtained doorway in the center. The doorway is an actual opening and its curtains real. Not visible in the photographs are a few other elements of scenery known to have been present. Directly behind the center doorway in the flats a plain

flat or drop must have screened the rest of the stage from view as actors entered or left through the opening. HSR Fig. 37 seems to indicate a drop since no grooves appear at that position in the stage plan. A border, a narrow strip of painted canvas to hide the upper edges of wings and flats, probably was used with the Act III, Scene 2 set, although in the photographs the teaser cuts off the view. Borders were "flown," i.e. raised and lowered as needed by ropes and pulleys operated from the fly gallery. HSR Fig. 37 shows that behind the scenery for the second scene the stage was set for Scene 3. The wings and flats had been shoved into position, presumably the borders lowered, and the stage props set in place. HSR Fig. 24 shows this succeeding scene by mistake in the artist's sketch of the assassin's escape. Richard Southern (op. cit.) discusses at length the system of stage scenery in common use in English theaters of the 19th century. The American stage followed similar practices. Southern illustrates actual specimens of the grooves in which the flats and wings were slid back and forth in changing scenes. Since Edward Spangler, on trial as an alleged conspirator, was one of the scene changers, testimony verifies what can be learned from the photographs and assumed from period practices. In his deposition Joseph Burroughs referred to Spangler's duties, "They have a mark that they do not shove them beyond. It is his duty to stop them from going too far." (National Archives,

M599, Box 3910, Roll 4). He testified, "A man by the name of Simmons worked with Spangler on that side of the stage, and on the other side, Sheggy, Jake, and another man worked. It was their business to shove the scenes on." (Pitman, op. cit., p. 74). Harry Clay Ford testified, "While we were in the box Spangler was working on the stage, I think he had a pair of flats down on the stage, fixing them in some way." (Pitman, op. cit., p. 100). John T. Ford stated, "He was a laborer to assist in shoving the scenery in its place, as the necessity of the play required...the American Cousin...was all what we call flats, except one scene. The flats are the large scenes that cross the stage." (Pitman, op. cit., p. 102). Henry James testified, "When the shot was fired, I was standing ready to draw off the flat..." (Pitman, op. cit., p. 105). In regard to borders James Lamb stated, "There are probably forty or fifty such ropes in use there. They are called border-ropes, and are about seventy or eighty feet in length, used for suspending the borders that hang across the stage. The borders are long stripes of canvas, painted to represent some exteriors, others interiors, and as they are required to be changed for the scene that is on, they are raised or lowered by means of such ropes as there." (Pitman, op. cit. p. 106).

b. Specifications

These are also in preparation by Mr. Surjala. The finished work shall match the photographs in all details.

c. Cost Estimates - \$29,000 for design and construction of all stage scenery and \$25,000 for rigging.

VII. Miscellaneous Furnishings

1. Ticket Office

a. Evidence

In his deposition before the trial of the conspirators Harry Clay Ford commented several times on activities in the ticket office (National Archives, M599, Box 3911, Roll 5, 0459-0483). On Wednesday night, "Mr. Sessford was selling tickets--and I was sitting by him. It was while the performance was going on...Mr. Raybold...sits in the office and helps sell tickets." He stated that Booth, "...was there about thirty minutes. He then went out of the office." Telling about Friday morning he said, "Mr. Raybold ran into the office and brought him out a letter." Then describing the night of the assassination, Ford reported, "I was in the office putting down the number of parquette and dress circle seats. Mr. Sessford, Mr. Raybold and Miss Keene's husband were there also. I heard a pistol shot...there is a small window looking into the theatre--it is large enough for two or three of us to look, one head above the other...I was just making up the house. Had the orchestra down, and when the shot was fired, was about to put down the number of the parquette and dress circle tickets ...you can see whether the box tickets were sold or not by my books.

The book is still there." He also pointed out, "We have the day of the week on the back of the tickets...." Discussing the period in midafternoon when he was decorating the box he said, "There might have been gaslight in the office, as they usually have it in the daytime when they wish to write." HSR Figs 26 and 41 show theatre tickets with the date stamp. The committee concludes that Harry Ford carried out his duties as treasurer of the theatre in the ticket office. He kept books and counted ticket stubs. He presumably counted the money also. These activities imply a desk, a gas fixture near enough it to light his clerical work, account books (journal and ledger?), pens and pen rack, ink, arm rest and other desk top items, a container for mail, a waste basket, and a safe. The ticket sellers working at the 2 windows facing the lobby would need between them a rack holding the 3 kinds of chair tickets being sold for the night's performance and perhaps box tickets as well. Since they sold advance reservations also, they would need some arrangement for keeping jackets of tickets for each night of the week reasonably near at hand. The tickets (HSR Figs 26 and 41) did not have the location of the seat printed on them. Therefore, the ticket sellers would have had to write in the section and seat number on each ticket sold and record it, probably on a seating chart. They also had to stamp the date on the back of the ticket and stub. So each window probably had pen and inkwell, stamp and seating

charts to help the customer select his seat. The charts on which they marked the tickets sold might have been posted on the wall between them. They probably needed a calendar too since they dealt continually in dates. Of course, they had to take in money and make change so had cash boxes or drawers. Perhaps they handled quantities of fractional currency as well as coins. The third ticket seller at the south window, handled only family circle tickets which were not reserved. So he did not need pen and ink or a seating chart. He did require cash box, stamp and a rack to hold the night's supply of tickets. Such a heavily used office probably had a coat rack and one or more spittoons handy. We surmise that the supplies of programs, handbills and posters were kept in the office.

b. Specification

1). Materials -

a). Desk, a plain office type of the mid-1800's characteristic of Baltimore manufacture, about 40" wide with slant top and a vertical section with pigeon holes and compartments for account books. The style of desk should approach either the sloping-lid or drop-front table type shown in Ormsbee (op. cit.) #142 on p. 217 or #146 on pp. 223, 224. An antique desk of the period may be more readily obtainable than a reproduction.

b). Safe, iron, fireproof, with key lock rather than combination, about 30" x 30" x 30". An old one might be easier to obtain than a reproduction.

c). Gaslight, a 2-light fixture suspended from the ceiling on the long axis of the room opposite the offset in the south wall, with plain frosted glass globes.

d). Coat rack, board mounted on west wall behind the door, with cast screw hooks or turned wood knobs.

e). Waste basket, wicker, of period type.

f). Spittoon, brass or Rockingham ware and period style.

g). Account books, leather backed ledger and journal.

h). Cash box, black tinware with cover.

i). Pen, steel penpoint with wooden holder, period style.

j). Pen rack or tray, period style.

k). Inkwell, period style.

l). Ticket stamp, period style.

m). Ticket rack to hold orchestra tickets, parquet tickets, dress circle tickets, 8 box tickets.

n). Ticket rack to hold family circle tickets.

o). Reproduction tickets.

p). Reproduction seating diagrams for orchestra-parquet and dress circle.

q). Reproduction programs.

r). 1865 wall calendar.

2). Quantities -

Δ) - e), m), n) and r) - 1 each

f). 2

g). 2

h). 3

i). 3 - 6

j). 3

k). 3

l). 3

o).

p). 3 each

q).

c. Cost Estimates -

a). \$100

b). \$90

c).

d). \$20

e).

- f). \$30
- g). \$30
- h). \$25
- i). \$30
- j). \$30
- k). \$30
- l). \$30
- m). to be fabricated
- n). to be fabricated
- o).
- p). \$15
- q).
- r).

2. Lobby

a. Evidence

The conspiracy trials contain little evidence concerning the vestibule of the theatre and their area was not photographed. John T. Ford, testifying at the trial of John H. Surratt (op. cit., p. 550), mentioned the vestibule clock 7 or 8 feet up "...on the wall in the rear of the passage as you enter." He also described the temporary, oil cloth covered doors hung in the entrances. James Gifford during the

same trial was questioned in detail about the location of the clock. He related it to the carriage platform in the street outside. He said the platform was, "...placed exactly in the centre of the theatre." He went on to state, "the clock hung over this door (pointing it out on a diagram). Here is the extreme southern end of the platform. It did not reach quite as far as the door." In reply to a juror's question he gave the width of the vestibule between "...the outer wall of the theatre and the wall on which the clock was?" (op. cit. pp. 560-565). One of the actors named Hess, who had been standing with Gifford and Carland on Tenth Street close to the passageway door as the play progressed, testified, "I asked him what time it was. Mr. Carland walked as far as the first door in front of the theatre, leading into the audience department, looked at the clock, and came back and told me it was ten minutes past ten." (op. cit. p. 566). Mr. Carland, in charge of wardrobe, rounded out the account, "Mr. Gifford was going to pull out his watch, but instead of doing so turned to me and said, 'I fixed the clock in the vestibule by the hall to-day, and it is right by that.' I stepped into the vestibule, saw the time, and then told Mr. Hess what time it was." (op. cit., p. 571). Apparently the clock hung over the door nearest the ticket office leading from the lobby to the auditorium.

In the reconstruction this door is 9' high, which places the clock higher than the 7'-8' estimated by the owner. Sergeant Dye recalled in his testimony at the John H. Surratt trial (op. cit, p. 143), "I think it was right above the 'delivery of tickets' if I am not mistaken. None of the witnesses described the clock, but contact has been reported by Dr. Olsgewski with someone in Baltimore who believes he has the original. The committee will check this in comparison with institutional clocks of the period.

HSR Fig. 27, the seating plan for the main floor, indicates a barrier across the lobby just south of the second door down from the F Street side. A gap in the barrier is labeled, "ticket door." John T. Ford in the sketch of the floor plan made while in prison (HSR Fig. 44, and as redrawn in Fig. 25) does not show anything in this position. John Buckingham was doorkeeper and the tickets (HSR Figs. 26 and 41) state, "Give this portion of the ticket for entrance to the Doorkeeper." From his testimony he was not in the lobby during the third act on the night of the assassination, but was close by. (Pitman, op. cit., p. 73). Presumably he was normally stationed at a point where he could collect ticket stubs from all those entering the orchestra, parquet, dress circle or boxes. This would place him near the foot of the stairs to the dress circle with the north door from lobby to auditorium being used as the only entrance to the orchestra and parquet. He probably had a box in which to deposit the stubs.

b. Specification

1). Materials -

a). Clock, wall hung, of a type and size appropriate to an office. Original, if obtainable, or a selected antique.

b). Ticket stub box, committee is trying to locate an early example as a basis for specifications.

2). Quantities - a) and b) - 1 each

c. Cost Estimates -

a). \$100

b). \$20

3. Auditorium

a. Evidence

The committee found no comments or descriptions that would give a clue as to how the theatre was heated. Although the niches at the back of the parquet invite stoves, we do not feel justified in suggesting their installation. In his deposition Major Rathbone stated that Lincoln got up and put on his coat during the performance (National Archives, M599, Box 3912, Roll 6, 0083). Others recalled it as a mild evening.

The Evening Star, July 29, 1863, reported that, "Fire hydrants, with hose attachments, are conveniently placed, in positions of easy access, and supplied from three-inch pipe." It may be too late to determine their probable location and include them in the present restoration.

The doors leading to the boxes (#133, 134, 137, 138, 208, 209, 211, and 212 in construction drawings) all had spring locks on them according to a deposition recorded as given by a theatre employce named Morris (National Archives, M599, Box 3910, Roll 4). Henry Merrick, a clerk at the National Hotel, testified about a visit to Ford's Theatre on March 7, "Mr. Raybold took us to a private box...Mr. Raybold went to the office for the key, but could not find it. He then placed his shoulder, I think, against the door and burst it open. The keeper was burst off I think; at least the screw that held the upper part of the keeper came out, and it whirled around, and hung by the lower screw." (Pitman, op. cit., p. 111). Mr. Raybold's testimony on pp. 109-111 gives the incident in more detail. The dress circle usher, James O'Brien, testified (loc. cit.), "the keeper on box no. 7 appeared to be all right; I always locked that box...the door of the passage leading to the two boxes had no lock on it, or fastening of any kind." His statement applied to Door #213, but probably held true for #132, 139, and 210. Mr. Raybold also said, "the outer door, or door of the

passage to the President's box, never had a lock on it; I do not think it even had a latch on." (loc. cit.) The original door to Box 7 shows traces of the lock, keyhold, doorknob, and what may be a later keyhold. The photograph in HSR Fig. 33 appears to show a lock in place on the door.

HSR Figs. 28, 31, 32, 34, 36, and 43 all show the engraved portrait of George Washington hanging from the center pillar of the Presidential box. Harry Clay Ford in his testimony tells of installing the picture as a special decoration for the occasion (National Archives, 1599, Box 3918, Roll 12, 2945). Other testimony and newspaper accounts also mention it, e.g. Washington Weekly Chronicle, April 22, 1865, "Where the flags met an engraving of Washington in a gilt frame was placed." The original picture in its frame is in the Lincoln Museum Collection. With the substitution of Plexiglass UF 3 as an ultraviolet filter for the glass and with necessary preservative treatment for the paint and frame and the installation of acid-free all rag mat and backing, it can be safely installed in place in the restored theatre. On 2 of the 3 pillars of the Presidential box HSR Fig. 34 shows a Victorian tie-back about 7"-7½" high x 5" wide. Glimpses of one or another of them can be seen in HSR Figs. 28 and 43. The latter shows the east pillar, hidden in other views, with a tie-back. The curtain is tied back to a plain peg. The committee assumes that a matching one may not have been used.

on the third pillar where it is hidden by the flag in HSR Fig. 34. No trace of large tieback is visible in the photographs of any of the other boxes.

b. Specifications

1). Materials

a). Door lock, surface mounted spring action with matching keeper. Original lock from Box 7 door, if available, and reproduction of it; or reproduction locks fitting the traces on the existing door.

b). Engraved portrait of Washington in gilt frame. Original on hand.

c). Victorian tieback with threaded shank to screw into pillar and oval head, $7\frac{1}{2}$ " x 5". The head has an ornate, scrolled rim of cast metal and a central oval escutcheon about 5" high of glass or enamel with a floral element.

2). Quantities - a). 6, with keys

b). 1

c). 2

c. Cost Estimates

a).

b).

c).

4. Orchestra Pit

a. Evidence

HSR Fig. 35 shows the orchestra director's music rack apparently mounted on 2 brackets attached to the face of the stage apron. At least 3 freestanding music racks appear in the same picture. Music had been left on each. The stands appear to be adjusted to varying heights and angles. HSR, p. 45, identifies the orchestra leader who also played 1st violin, 2 additional violinists, a cellist, 2 bass viol players and at least 1 tympanist. The orchestra pit during the performance on April 14, 1865, therefore, contained the director's music rack, a podium of some sort on which he stood, and music stands for at least 2 violinists, a cellist, a bass viol player and the tympanist. Two bass viols seem strong for so small an ensemble, but the bells, drums, tympani and triangle may have engaged 2 musicians. The music racks would have contained the scores for the music accompanying the performance of "Our American Cousin," and the draft scores for the special number "Honor to our Soldiers." Some of the larger instruments, especially the tympani section, may well have remained in the pit between performances. At the trial of John H. Surratt, theatre owner John T. Ford was questioned about the pine bar the assassin had used to jamb shut the box corridor door. Ford

testified, "After my attention was called to this stick, I recognized its prior use at once before it was used for fastening the door. It is an upright of a music stand. If I may be permitted to state...the Treasury regiment...had a ball at the theatre; and near that box in the dress circle, the band was stationed for cotillion music. We found, late in the afternoon, that some music stands were needed, and some were hastily made....A block eight or ten inches square was fastened at one end for a base, and on the level part of it, another board was fastened to hold the music....Nailed at the bottom to the stand and on the top to the shelf." (op. cit. pp. 546, 547). "Peanuts" Burroughs stated at the first trial concerning his work in preparing the President's box for decorating, "...there were three music stands there and I threw them down on the stage; they were left there the night there was a ball in the theatre." (Peterson, op. cit., p. 48). Staff curator Vera Craig and Mrs. Allen of the Lincoln Museum visited Ford's Theatre in Baltimore at the time of its demolition. The owner pointed out the music stands as the only items which might have come from Ford's Theatre in Washington. They were of wood with a tripod base and the curators questioned the likelihood of their having been used here. The committee assumes the orchestra members used commercial music stands which could be raised, lowered and tilted rather than the makeshift ones described in the testimony.

b. Specifications

1). Materials -

a). Director's music rack, c. 12" high x 27" wide with a 1½" ledge at the bottom edge, mounted on 2 triangular brackets about 2" in from the ends to give it a 35° slope, and installed on the front face of the stage at the center with the upper edge about 3" above stage level. Constructed of stained

b). Music stand, factory made.

c). Podium, c. 30" square x 21" high with a step at one side. Constructed of yellow pine, unpainted.

d). Facsimile copies of orchestrations, pointed and manuscript for violins, cello, bass viol and tympani of music available and suitable for use by the Ford's Theatre orchestra, April 14, 1865. Most sheets about 10" x 14". Include "Hail to the Chief," 15 possible.

e). Musical instruments of 1865 period including pair of kettle drums, bass drum, snare drum, bells, triangle and bass viol.

2) Quantities - a). 1

b). 6

c). 1

d). Sufficient to stock music racks, preferably 7 manuscript scores, 7 "Hail to the Chief," 7 folios of selections.

e). 1 each as specified

c. Cost Estimates

a).

b).

c).

d).

e).

5. Stage

a. Evidence

ESR Figs. 24, 28, 32, 36, and 43 all show a cord and tassel hanging on the proscenium close to the first entrance. The total length of the cord appears to be about 3' long including the 7½" tassel. One hangs at each side of the stage. The committee has not learned their functions. A member of the acting company named Hart reported in a pre-trial statement, "The prompter generally stands at his desk...I was at the prompting table." (National Archives, M599, Box 3910, Roll 4). In his reminiscence, I Saw Booth Shoot Lincoln,

William J. Ferguson said (p. 34), "The prompt desk, less than two feet square with a cupboard under it, stood against the proscenium wall, and only a foot from the open stage..." The numeral 26 on HSR Fig. 37 may indicate its location. Ferguson also referred to the prompter's rehearsal table at which he sat following rehearsal, "...writing copies of the scenery, gas, and effect plots." (op. cit. p. 45). This table, which was moved out to the footlights during rehearsal, may be the one shown in the plan, HSR Fig. 37, with a chair at either end a few feet behind the prompter. The plan is not scaled in detail, so we imagine a light, portable table suitable for speaking out scripts and copying directions. Ferguson further described (p. 34), "...and then a little farther along the wall from the desk was what was known as the 'gas-box,' a wooden protection, breast-high, about four feet long and two feet wide....In it were four wheels about the diameter of a man's head." The auditorium and stage gaslights were controlled from this point. It also shows in HSR Fig. 37 as number 25. All or part of the control mechanism supposedly was donated to the Lincoln Museum Collection. The corner of backstage occupied by the prompter's desk, the gas-box and the rehearsal table may be shown to visitors through Door #107 on their way to the museum in the basement. The testimony at the trial also mentions a water pitcher, tumblers and a stoopladder which were at hand when needed, but some of these, at least, were in rooms of the north wing.

b. Specifications

1). Materials -

a). Prompt desk, a wood stand constructed in accordance with attached Drawing # 12.

b). Prompter's rehearsal table, a small work table of the period 30"-36" long and about 30" high.

c). Gas control mechanism boxed in with plain wood siding to form a box 48" wide x 24" deep x 45" high. (If this is constructed, the position of valve wheels and other details should receive further study.)

2). Quantities - 1 each of a), b), and c).

c. Cost Estimates

a).

b).

c).

6. Signs

a. Evidence

HSR Fig. 23, enlarged in Fig. 39, shows an oval sign mounted on the front wall of the theatre centered between the south door and the southwest corner of the building. HSR Fig. 48 shows that

the sign was 13 rows of bricks high and about 5 bricks long, although a careful check of the brickwork itself should yield more precise dimensions. The sign states, "Entrance to Family Circle 25 cents," with a hand pointing to the door. HSR Figs. 23 and 39 also show the single word, "Star" lettered over the center door of Taltavul's saloon. Additional lettering on the adjacent doorposts has not been deciphered. A sharp point will be studied. A billboard leans against one of the doorposts. Perhaps it lists restaurant prices. HSR Fig. 14, enlarged in Fig. 42 shows a much larger billboard up near the corner of 10th and F Streets announcing the next play at Ford's Theatre. It appears to lean against a tree. Another panel stands against the opposite side of the same tree, but seems to be taller and narrower than the signboard. The advertisement apparently was printed on 3 sheets posted one below the other on the board. Another study of standard sheet and type sizes in use at the time should determine the overall size of the billboard, which we roughly estimate at about 78" x 40". The wording of the sign and the type faces can be discerned from the photographs for the most part. Gaps in the wording probably can be checked against newspaper notices. While the billboard advertisement may be too large for practical installation on the street today, it may well suggest the appearance and content of a smaller

notice which might well have been posted in the lobby. The acceptability of the text to community feeling should be checked. The committee has been unable to associate Sergeant Dye's reference to "delivery of tickets" with a lobby sign (Trial of John H. Surratt, p. 143).

b. Specifications

1). Materials -

a). Sheet metal oval painted sign duplicating the original as shown in the photograph cited. Exact dimensions to be checked on building wall.

b). Lettering on front of Star Saloon, duplicating photograph HSR Fig. 39.

c). Signboard in front of Star Saloon, reproduced from more critical print of HSR Fig. 39.

d). Poster in Theatre lobby, painted to duplicate the notice as shown in HSR Figs. 14 and 42, but in smaller size, e.g. 36"-48" high.

2). Quantities - a) and b) - 1 each

c) 1 signboard, but enough copies of the notice to provide periodic replacement, e.g. 10.

d) Enough copies to provide periodic replacement, e.g. 10.

c. Cost Estimates

a).

b).

c).

d).

ILLUSTRATIONS

Drawing No. 1 - Drugget overlay

Drawing No. 2 - Spindle back cane-seat chair

Drawing No. 3 - Spindle back cane-seat Windsor

Drawing No. 4 - Bar-back cane-seat chair

Drawing No. 5 - Benches

Drawing No. 8 - Fan-back Windsor

Drawing No. 9 - Regimental colors

Drawing No. 10 - U. S. Flag

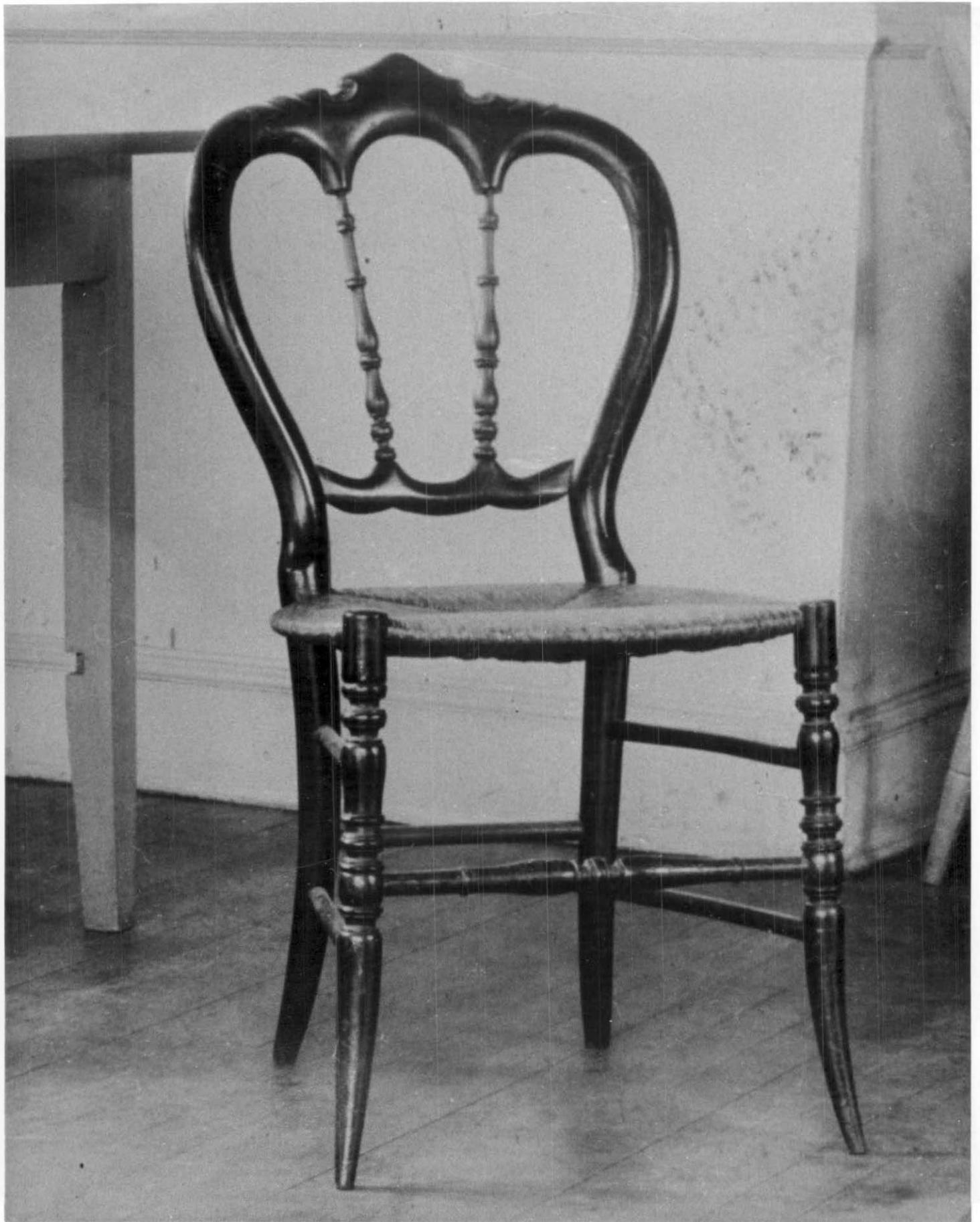
Drawing No. 11 - U. S. Flag (35 stars)

Photograph No. 1 - Rush seat side chair

Photograph No. 2 - Box chairs

Photograph No. 3 - Stools

Photograph No. 4 - Treasury Guards Flag



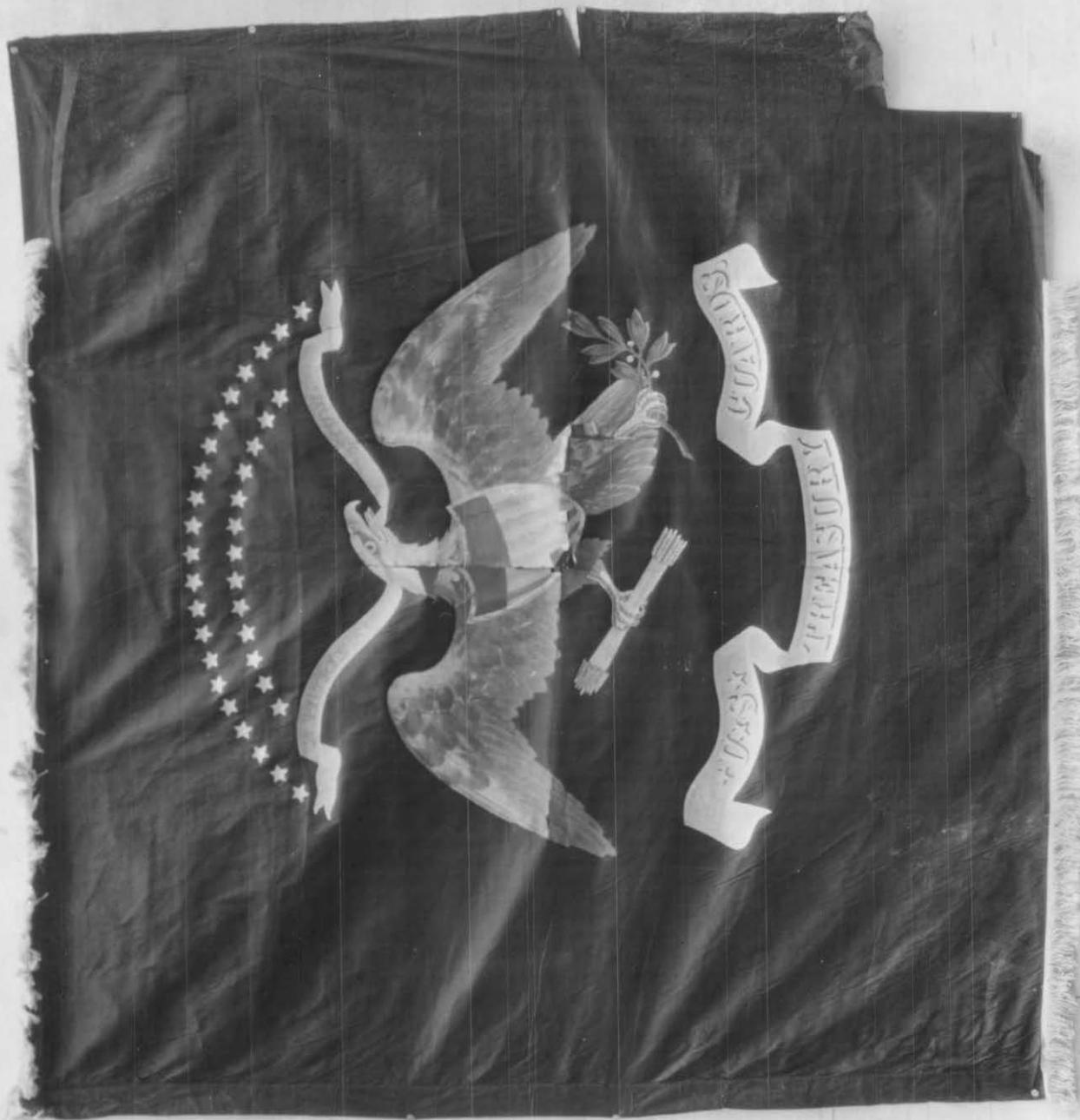


688-440 39a
110%

110%

688-440 list
(39a)





SUGGESTED SOURCES

CHAIRS:

Taylor Chair Company, Bedford, Ohio
area representative - Robert Butson
940 Campbell
Williamsport, Pennsylvania

Kittinger, 1885 Elmwood Avenue, Buffalo, New York 14207

Biggs Company, Inc., Grace Street, Richmond, Virginia

Hickory Chair Company, Hickory, North Carolina

Century Furniture Company, Hickory, North Carolina
(do reproductions of furniture from Henry Ford Museum,
Dearborn, Michigan)

Newcomb's Reproductions, Hillsboro Road, Durham, North Carolina

Clora Chair Company, Culpepper, Va.

Local sources from telephone directory:

Crider's Furniture, 907 King Street, Alexandria, Virginia

Robert J. Johnson, 7930 Georgia Avenue, Silver Spring, Maryland

From Antiques Magazine:

John Westergaar, Cabinetmaker, Main Street, S. Salem, New York

Smith and Watson, 20 East 55th Street, New York 10022

From: "House Beautiful," "House and Gardens," etc.:

Ephraim Marsh, Box 266, Concord, North Carolina 28025

Globe Furniture Company, High Point, North Carolina

Nichols & Stone, Box 57, Gardner, Massachusetts

Jeff Elliot Craftsmen, Statesville, North Carolina 28677

From: Old Sturbridge Village Catalog

Hitchcock Chair Company, Riverton, Connecticut

A. L. Shaver & Sons, Inc., P. O. Box 1408, Statesville, North Carolina

WALLPAPER:

F. Schumacher & Company, 58 West 40th Street, New York

Old Stone Mill, Old Sturbridge Village, Adams, Massachusetts

Birge Company, Buffalo, New York

local outlet - Capital Wallpaper Company

Katzenbach and Warren, Inc. 575 Madison Avenue, New York 22, New York

DRAPERIES:

King James Furniture, 2401 Columbia Pike, Arlington, Virginia

Sloan & Mayer Company, 421 7th Street, N. W., Washington, D. C.

Ben Kiroch Decorators, 5029 Georgia Avenue, N. W., Washington, D. C.

SHADES:

The Shade Shop, Ravensworth Park, Springfield, Virginia

Washington Shade and Awning Company, 2021 17th Street, N. W.,
Washington, D. C.

Bertrand Shade Shop, 3927 14th Street, N. W., Washington, D. C.

FLAGS:

Copeland Company, 512 N. Pitt, Alexandria, Virginia
only one outside of Quartermaster Corps that do painted flags;
Quartermaster Corps has not been willing to do this work for
outsiders

Louis R. Kengla Company, 4708 Wisconsin Avenue, N. W., Washington, D. C.
The Museum Lab usually has their flags made by this Company

National Capital Flag Company, 3248 Colvin Street, Alexandria, Virginia

BENCHES:

Church Supplies - Directory

American Seating, 8555 16th, Silver Spring, Maryland

Baird Seating Company, Inc., 2409 W. Baltimore, Baltimore, Maryland
296-8218 local

Page Church Furniture

Factory representative - Page-Kaufman-Daly, Inc.
100 Baltimore Annapolis Blvd., N.W.

Talbert's Church Supplies and Religious Book Store, 1402 Meridian
Place, N.W., Washington, D. C., 265-0908

Listed under chair repairing but indicates that they also do
reproduction of furniture

Atlas Seating and Upholstering Company, 401 S. Fremont Avenue,
Baltimore, Maryland

CARPETS:

Carpets Inc., 5170 Lee Highway, Arlington, Virginia

Has one pattern - black background with large overall floral
pattern in shades of light to dark rose. If a better pattern
is not found this can be used in the boxes. \$13.99 installed -
(Mr. Miller)

C. H. Masland and Sons, Spring Road, Carlisle, Pennsylvania 17013
Masland reproduced carpeting for Independence National Historical
Park. Miss Craig has written to Masland regarding the availability
of period patterns in Wilton construction.

James Lees and Sons Company, Bridgeport, Montgomery County, Pennsylvania 19405
Lees reproduced the period carpet for the Surrender Room, McLean
House, Appomattox Court House NHP. This was a Wilton construction
in 27" widths. Mr. O'Grady of the above company advised in a
July 26 letter that they have very few stock patterns that would
be suitable for our needs. He suggested that we contact Mr. Len
Traimor, 2041 Wilson Boulevard, Arlington, Virginia. The committee
will check this source.