

'WERNER FECIT': CHRISTOPHER WERNER AND NINETEENTH-CENTURY
CHARLESTON IRONWORK

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ABSTRACT

A recent discovery of Christopher Werner's account book has inspired and informed this investigation into the life and business of this nineteenth-century ironworker. This book was hidden for many years, preserved by a child's scrapbook clippings. A restoration of this book through the removal of later additions was done, and significant information pertaining to Werner's situation in the nineteenth century was revealed. This provided not only new knowledge on the blacksmith, but also context and perspective for additional research completed.

Comprehensive studies of Charleston craftsmen are scarce. While the products of their skills are appreciated throughout the city, a general knowledge of their individual contributions is lacking. Christopher Werner was one of the city's most well known blacksmiths, working at a time of great prosperity and creating an abundance of ironwork, yet many people today, including some historians, do not know his name. Much of his work remains despite the wars, natural disasters and neglect that have threatened these pieces throughout history. This thesis has uncovered details of his life and business, while systematically identifying Christopher Werner's works. Some items have been thoroughly documented based on primary and secondary sources, and others have been identified through comparative analysis. While this has not been an exhaustive study, it addresses the need for academic research on the topic of the city's craftsmen. This is one part of the larger story, and it is hoped that this will mark the beginning of a better understanding of the Charleston ironwork tradition.

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CHAPTER ONE

INTRODUCTION

The account book of Charleston ironworker Christopher Werner was hidden for many years, tucked away in a house in Mt. Pleasant, South Carolina. Its pages were preserved long ago by his granddaughter's childhood endeavors transforming it into a scrapbook. In late 2008, a phone call from a local antique dealer to Richard Marks, a well-known local preservation educator and restoration contractor, introduced this valuable resource to the Charleston preservation community.

Many belongings of Werner and his family had been found and made available for sale in Hollywood, South Carolina. Among these possessions, this account book was found recording Werner's business transactions and was recognized for its significance to the Charleston ironwork tradition. The ledger was brought to this researcher's attention in March 2009 as an opportunity to investigate the life and business of Christopher Werner in a way that had not previously been done. A restoration of this resource to a readable state was necessary before the research could begin. Once the restoration was completed, this book continually aided the subsequent research on the topic of Christopher Werner. The records show not just monetary transactions, but provide depth and context to not only the years covered in the book, but his business overall.

The city of Charleston has long been recognized for its beautiful architecture and charming ironwork. The individuals who crafted this built environment, however, are an underrepresented part of the city's story. While the fascination for these artisans' work is ever present, scholarly research has been limited and few details are known about their

lives and work. This includes the ironworkers of the nineteenth century, specifically Christopher Werner. His contributions in iron remain throughout the city, his name is recognizable, and yet his story has never been told.

In mid-nineteenth-century Charleston, Christopher Werner was a prominent and successful ironworker, praised for his contributions to the city. His work was recognizable to the citizens of Charleston and he created a large volume it for them to see. It was said that he strove “to show what could be accomplished in Charleston in the adornment of edifices, to make it worthy of the name of ‘Queen City of the South.’”¹ He was an entrepreneurial man who not only owned his own foundry, but also a concert hall that functioned as a gathering place for fellow members of the mechanic class. His career as an ironworker developed over multiple decades, through fires, war, and economic ups and downs. Remarkably, some of his contributions survive to be studied.

Today, the name Christopher Werner is known primarily by a handful of historians and researchers. His body of work is currently passed down by hearsay, relying on traditional attributions of which only some are true. There had never before been a systematic identification of his work. The discovery in late 2008 of Werner’s 1855-1857 account book presents a perfect opportunity for further research into the life and business of this Charleston ironworker.² Historical account books are rare to find, as they were considered common objects with little importance once utilized. This lack of value is demonstrated by the fact that this book was given to Werner’s granddaughter for

¹ Undated newspaper clipping in folder with Werner’s account book, in the private collection of Richard Marks, Mt. Pleasant, SC.

² Though the first date in the book is in 1854, the majority of usable information is dated between 1855-1857.

use as a scrapbook. This young girl subsequently glued clippings, drew pictures, and practiced math homework over Werner's accounting. These changes made the use of this source more difficult, as over half of the pages were obscured by her additions.

Considerable time and effort was put into the restoration of this material. With interpretation, the book provides a substantial amount of information on the ironworking industry in South Carolina during the mid-nineteenth century, as well as personal details of Werner's life. The accidental survival of this book is a remarkable story and it has offered a chance to better understand one of Charleston's premier ironworkers.

Through primary and secondary sources, as well as studied attribution, works by Christopher Werner have been identified. While this has been a thorough examination, it is not exhaustive. Time constraints have narrowed the research focus and the lack of previous documentation leaves many avenues open for further study. Regardless, this thesis is the start to a better understanding of what this industry was like in the nineteenth century, and presents a substantiated body of work for Werner that was not previously available.

The discovery and documentation of ironwork is accomplished through two different methods. The first of these is documentary evidence. This involves investigating primary and secondary sources in order to determine whether or not Werner created a specific piece. These primary sources include contemporary newspaper articles, church and society minutes, committee records, and Werner's account book. Each of these documents offers a variety of information that can lead to positive identification. Secondary sources can also supply valuable knowledge for this process as

well. These materials can provide context, create leads to investigate, or offer well-documented proof. The second method is comparative analysis. This involves examining different pieces through the study of previously identified works. Design elements of documented works are compared to those of unattributed objects. For this process, it is beneficial not only to look at obvious features, but also the more mundane structural parts to determine if the same craftsman created both. Context is also important, as it must be considered whether or not an item's circumstances align with those of Werner's work. This method can be fallible; however, concrete documentation is often not available and therefore it is a necessary part of the identification process.

The majority of previously available sources on Charleston ironwork are either strictly documentary, including mostly photos of gates throughout the city with short informational sections, or books focusing on later work, through the life of noted ironworker Philip Simmons.³ Most of these sources agree that three German immigrants created an abundance of the mid-nineteenth century ironwork. These men were J. A. W. Iusti, Frederick Julius Ortmann, and Christopher Werner. Several sources make passing references to these men, but none describes their lives or pursuits.

The fundamental book in this field is Alston Deas' *The Early Ironwork of Charleston*, published in 1941. Every book mentioning Charleston ironwork after this date references this source. Beginning with the early part of the eighteenth century and the English origins of Charleston's tradition, Deas provides a brief history of the city's

³ John Michael Vlach, *Charleston Blacksmith: The Work of Phillip Simmons*, (Athens, GA: The University of Georgia Press, 1981).

ironwork up to the 1880s. There are a few paragraphs devoted to Christopher Werner and the other German ironworkers of his time.⁴ Deas' essay covers many years in a concise thirty-two pages of text. The second part of the book includes drawings accompanied by short descriptions. There are footnotes, but no bibliography or works cited in Deas' book. He rarely references other published works, but rather primary documents, like letters in the possession of the author, reminiscences, and newspaper articles of the time period. Following up on these notes has been helpful in finding further information. A basic outline for the history of this topic is given, but no one subject is treated with any depth.

Because this thesis is a pioneering work, the research for this study included a variety of primary venues in Charleston and elsewhere, rather than secondary sources, in order to develop a more coherent picture of this Charleston ironworker. Additionally, the recovery and conservation of Werner's account book has presented a chance to investigate this topic with material unavailable to researchers in the past. This is a book that has not been seen for many years, and the information contained in it has never before been analyzed. With the loss of ironwork over the years, it is increasingly important to document as much information as possible on these craftsmen who contributed so much to the city.

Because Christopher Werner is one of the few known nineteenth-century ironworkers, his name is often linked to prominent works throughout the city. This thesis

⁴ Alston Deas, *The Early Ironwork of Charleston* (Columbia, SC: Bostick & Thornley, Publishers, 1941) 31.

begins by examining the body of information previously identified about Werner and attempts to separate truth from exaggeration. His individual pieces are studied and researched in order to positively identify those that were crafted by him. Occasionally, works that have previously been attributed to him have been determined not to be from Werner's shop. The reality of his life and business in the nineteenth century can therefore be established.

Werner's contributions to the city were great in both number and skill and deserve recognition. He was an interesting man with a full career that greatly impacted Charleston and its architecture. While his name will never be as ubiquitous as it was in the nineteenth century, it is an important step to tell his story and identify his ironwork for future generations. To fully understand the breadth of Werner's influential career and skill, a basic understanding of the history of ironwork is first needed.

CHAPTER TWO

HISTORY OF IRONWORK

Europe and America

Forged wrought iron has been a part of civilization for ages, with the ability to cast iron beginning in the 1400s.⁵ This account of historic ironwork will focus on primarily the eighteenth and nineteenth centuries in order to establish the contemporaneous tradition. The timeline for American use of decorative ironwork is slightly different from that of Europe. In America, changes in technologies were slower to occur, though they did eventually appear. Decorative ironwork has gone in and out of fashion over time, with new technologies and different societal demands playing their roles to alter tastes. Today ironwork, both cast and wrought, is a source of interest for many people. They are enchanted by its beauty and pleased with its utility. Decorative ironwork has become an integral part of several cities that have a long history with the craft. The city of Charleston itself has the distinction of being one of the country's most prominent examples of a rich ironwork tradition, and with its pedestrian scale, these unique iron details make up part of the city's essential character.

In Europe, the eighteenth century was a popular time for ironwork, with fine examples displayed as gates, fences, staircases, and balconies across major cities. One of the most well known artisans abroad was Jean Tijou, a French blacksmith working in England around 1690 – 1710. A great deal of information is known about this man as he was working for Queen Mary, along with architect Christopher Wren on places like

⁵ Marian Campbell, *Decorative Ironwork* (New York: Harry N. Abrams, 1997) 6.

Hampton Court Palace and St. Paul's Cathedral in London. His complete oeuvre was extensive and contained many extremely intricate pieces that remain today and influenced subsequent English smiths.⁶

There were also great numbers of German blacksmiths practicing in the eighteenth century. The German style during this time incorporated many motifs from nature, as well as highly fluid forms. Their craftsmen, as well as their French counterparts, "were inspired to produce in iron marvelous and paradoxically lightweight effects, undoubtedly enhanced originally by colour and gilding."⁷ The German designs were very elaborate during the early eighteenth century. Vienna was a prime example of work from this time, with gates like those at the Belvedere Gardens and at Schönbrunn Palace.⁸

The end of the eighteenth century brought a change in the wrought iron designs of Europe. They became more reserved, with a Classical Revival style. This was also when cast iron began to become popular, as it was less expensive and provided the opportunity to explore Neo-Classical designs.⁹ Cast iron was developed and implemented in Europe from 1750 to 1860, with its use more prevalent in the latter forty years.¹⁰ In America, its popularity began much later, around the 1840s, and lasted until the introduction of steel at the end of the nineteenth century. At the peak of cast iron's popularity it was used almost

⁶ J. Starkie Gardner, *English Ironwork of the XVII & XVIIIth Centuries* (London: Benjamin Blom, Inc. Publishers, 1972) 37-58. This book offers a short biography of Tijou's work and the effect it had on subsequent ironworkers.

⁷ Campbell, 23.

⁸ Gerald K. Geerlings, *Wrought Iron in Architecture: An Illustrated Survey*, (New York: Dover Publications, Inc, 1929) 134.

⁹ Campbell, 23.

¹⁰ Susan Southworth and Michael Southworth, *Ornamental Ironwork: An Illustrated Guide to Its Design, History and Use in American Architecture*, (New York: McGraw- Hill, Inc, 1992) 31.

four times more than wrought iron. This was due to the fact that the material was cheaper than wrought iron and the products could be mass-produced and sent from foundries across the country.¹¹ It is difficult to tell to what extent this trend applied to Charleston based on the work that remains. Both wrought and cast iron are still present in significant quantities throughout the city from this time period.

One advantage of cast iron was that it could be used in place of other materials as a more cost-effective resource. It could mimic stucco or stone and sometimes even wrought iron. Cast iron facades were popular in some areas because of this and the building could still maintain the label of fire resistant, which was important during the latter part of the nineteenth century. This was a trend in New York State, as there was a great deal of iron readily available and significant amounts of development.¹² This new technology offered results that could not be achieved with wrought iron, and the cast iron was certainly a cheaper alternative to the designs of the past.

The English Romantic movement inspired American ironwork around the turn of the nineteenth century. During this time there was a fascination with the previously rediscovered Greek and Roman styles and this translated into architecture and design. These ancient styles became the inspiration for many contemporary motifs. Ideas also came from the design handbooks that were printed originally in Europe and later in America offering different patterns of ironwork. Smiths used the images to inform their

¹¹ Southworth and Southworth, 31-36.

¹² Campbell, 25.

own works, but did not generally make exact reproductions.¹³ Design and creativity by the artisan were still required to create an individual piece.

American ironwork took on its own personality depending on the needs, preferences, and capabilities of a region. Ironwork therefore is considered a regional art form. The region's resources can also affect what an area can develop. It has been suggested in general that the "Northern work tends to be more restrained and less fanciful than its southern counterparts."¹⁴ Local differences can certainly be detected. As with architecture or other fashions, a particular style or method seems to take hold more securely in one area than in another. For example, where Charleston is known for its abundance of wrought iron gates and fences, New Orleans specializes in cast iron balconies and verandahs inspired by the French and Spanish designs.¹⁵ This is not to say that these places do not share similar characteristics, but rather that each place has created its own identity.

While new fashions arrived later to America than Europe, the sequence of events for the history of ironwork was similar. Wrought iron gave way to cast iron and styles and tastes changed, but the tradition has remained. Whether in the United States or in Europe, cities have cultivated a unique place for their ironwork that contributes to the larger atmosphere of each location. While the tradition is appreciated as a whole, the individual craftsman remains virtually absent from this history.

¹³ Southworth and Southworth, 29-30.

¹⁴ Southworth and Southworth, 51. Also Geerlings, *Wrought Iron in Architecture*, 144.

¹⁵ Southworth and Southworth, 51-59.

Charleston Ironwork

Decorative ironwork has been a part of the city of Charleston since the early eighteenth century.¹⁶ While the public's need has varied over time, affected by the economic climate, wars, and other events, the craft has persisted into the modern day. Beginning with its English origins and evolving over time, Charleston craftsmen have made this ironwork into a visual icon of the city.

The early architectural ironwork of Charleston has been suggested as having English origins.¹⁷ While common items such as hinges, latches and nails were the essential work of the blacksmith, wrought iron balconies were on some of the city's houses by 1739.¹⁸ These additions contributed aesthetically and practically as occupants utilized their Charleston properties. Not much is known about this early work, as a large amount was lost in the fire of 1740.¹⁹ Although little information remains, it is important to remember that Charleston's tradition was an early one.

Thomas Lovelace is the first known blacksmith to be recorded in the *South Carolina Gazette*. On March 25, 1732 a notice was published offering his blacksmith tools for sale.²⁰ After this advertisement, the ironworker James Lingard is also recorded in the *South Carolina Gazette*. In his 1753 advertisement, he is listed as a "Smith and Farrier, makes all kinds of scroll work for grates and stair cases; ship, jack and lock work,

¹⁶ Vlach, *Charleston Blacksmith*, 81.

¹⁷ Deas, 11.

¹⁸ Vlach, *Charleston Blacksmith*, 81.

¹⁹ Deas, 12.

²⁰ Deas, 27.

and all other kinds of smith's work at his shop."²¹ Clearly, decorative ironwork, as well as more common items were produced at his shop.

The early history of Charleston ironwork consists of little more than blacksmiths' names to which individual pieces cannot be attributed. Tunis Tebout and William Johnson were two other blacksmiths who were prolific in the eighteenth century. These men appear to have conducted a variety of work in the city. They were business partners for a time and separated in 1769.²² One advertisement placed by Johnson announces that he "having taken a convenient Shop, on Mr. Charles Elliot's wharf: Acquaints all his Friends, Merchants, Ship Masters, Planters, and others, that they may depend upon the same being done, at his Shop, exactly agreeable to directions, with the greatest dispatch, and upon reasonable terms."²³ This notice was to inform his present and future customers that he had moved his shop and would still be conducting business. These men obviously had successful shops, but their legacy remains solely with their names; their contributions unknown.

British models and design books inspired many of these early ironworks. One such example is the imported English communion rail at St. Michael's church, which arrived in 1772 (fig. 1). This piece seems to have greatly influenced the ironworkers of the time, as it acted as a pattern from which they could work.²⁴ These blacksmiths were also using sources such as the 1765 pamphlet *The Smith's Right Hand or a Complete Guide to the various Branches of all sorts of Iron Work Divided into Three Parts*, to

²¹ Advertisement, *South Carolina Gazette*, May 21, 1753. Quoted in Kauffman, 75.

²² Deas, 28-29.

²³ Advertisement, *South Carolina Gazette*, February 23, 1769. Quoted in Deas, 29.

²⁴ Deas, 15.

inform their work.²⁵ Different designs are illustrated, which were used and modified by smiths in their own shops. Some examples of ironwork designed after these patterns can be seen in Charleston.²⁶ This was just one a few similar sources, including a book by Tijou in 1693 and a book by Henry Shaw in 1836.²⁷



Figure 1 - Altar rail at St. Michael's Church. Photo by author.

Towards the end of eighteenth century, ironwork in Charleston was beginning to evolve into a localized style. British design elements were prevalent for many years, well into the late eighteenth century. However, new designs began to blend with the older precedents. The William Gibbes House at 64 South Battery was built in 1772, with

²⁵ Ibid, 29. This document was published in London for Henry Webley. This information and pamphlet can also be found at the South Carolina Historical Society in Charleston, SC.

²⁶ Deas, 29. and Vlach, *Charleston Blacksmith*, 82.

²⁷ Southworth and Southworth, 30. The authors list seven different London ironwork design books included in this range of dates. It is unclear whether or not these books were also available in Charleston, though it is possible based on the presence in the city of *The Smith's Right Hand*.

ironwork from around 1782 (fig. 2).²⁸ This particular piece is an example of the blending of styles, as it contains an individual feature of its own, the centerpiece, complemented by an older motif underneath the lamp stands. The scrolls are reminiscent of an early eighteenth-century design topped with an element from the St. Michael's altar rail (figs. 1, 3). Works like the Gibbes House demonstrate that Charleston ironworkers were taking elaborating on precedent. The established works and patterns were acting as a foundation of knowledge for the smiths, as they incorporated their own character into the objects they created.²⁹



Figure 2 - Ironwork of the William Gibbes House at 64 South Battery. Photo by author.

²⁸ Deas, 64.

²⁹ Vlach, *Charleston Blacksmith*, 82.

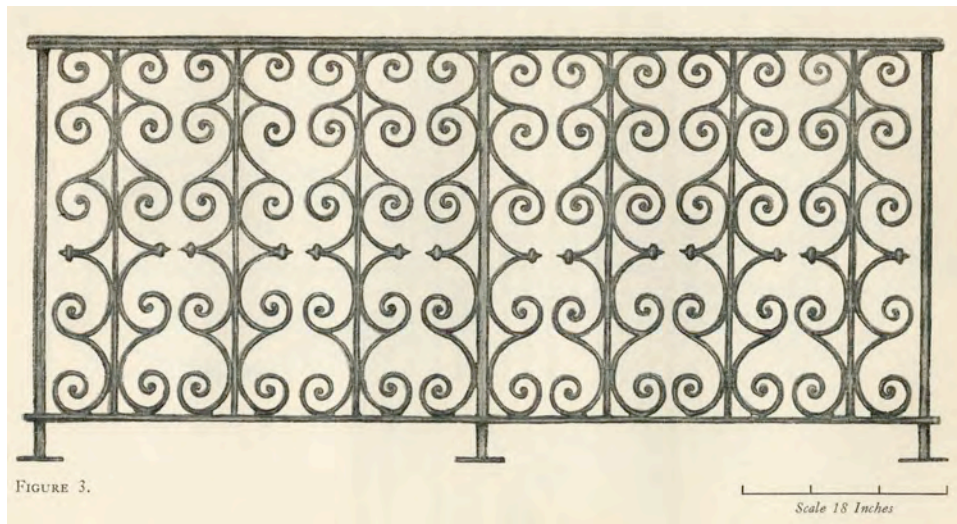


Figure 3 - Ironwork of seventeenth-century design, but crafted in the early eighteenth century. (From Deas, 36).

The nineteenth century produced many of the city's most notable ironworkers. These significant men are known because records remain of their more notable works. In 1822, Jacob Frederick Roh and eight assistants made the gates, which had been designed by architect A. P. Reeves, for St John's Lutheran Church.³⁰ This was also the time of the city's three most historically prominent German ironworkers: J. A. W. Iusti, Frederic Julius Ortmann, and Christopher Werner. These three men made large contributions to the city and are responsible for much of the historic ironwork still extant today.

Iusti is well known for his creation of the gates at St. Michael's churchyard.³¹ This work has the distinction of being signed in the overthrow and is therefore easily attributable (fig. 4). Iusti was not solely a blacksmith. He was also listed in the city

³⁰ Deas, 30.

³¹ Ibid, 30-31.

directories as a gunsmith and an iron, steel and brass worker.³² Ortmann was the founder of a long line of ironworkers that continued to work in the city until the first quarter of the twentieth century. His most prominent motif is the lyre, which is a well-known design used throughout the city by many different smiths.³³ While it is obvious that these men were popular craftsmen in their time, and a few of their works can be recognized, there is still not an abundance of information readily available on these men.



Figure 4 - Iusti's signature on the overthrow at St. Michael's Churchyard. Photo by author.

Nineteenth-century decorative ironwork tends to have more embellished detailing than previous work. Scrollwork and nature-related elements were common. In addition, smiths were following the same movements that were taking place in architecture and were borrowing architectural detailing for use in iron motifs. For example, items like shells, Greek keys and anthemion leaves common in the Greek Revival style appear in

³² *Charleston City Directories*, 1879, 1882, South Carolina Room, Charleston County Library, Charleston, SC.

³³ Deas, 32. Work attributed to Ortmann has been difficult to find. Deas mentions a lyre gate at 34 Broad Street having been crafted by the ironworker, but no gate is currently present at that location. Works have been attributed to his sons however, including the carriage gate at 8 Legare Street, which will be briefly discussed in chapter six.

iron designs as well. This was a transitional time in the city and the ironwork itself reflects several of these changes, with “the melding of diverse ethnic stocks, the elaboration of personal talent and enterprise, and the localization of national styles.”³⁴ The city experienced greatly increased general wealth in the first half of the century. Consequently, large amounts of ironwork were produced during this time and much can be learned by examining this work and its artisans.

During the Civil War large portions of the city, including its historic ironwork, suffered damage. The practice of crafting wrought iron pieces continued on in Charleston after the war, however, and many of the same smiths were doing the work. Iusti, Ortmann, his sons, and Werner all worked for a period after the war.³⁵

In the modern era Phillip Simmons has been the most notable Charleston ironworker. He was born on Daniel Island, near Charleston, South Carolina, in 1912. During his lifetime, he produced a great amount of the ironwork throughout the city.³⁶ He was drawing inspiration from the nineteenth-century German ironworkers, such as Werner, but created a style all his own. His blend of historic precedent and new design created works that were appropriate for this historic city and yet not copies of the past.³⁷ Simmons helped to carry the city’s great nineteenth-century ironwork tradition into the present day.

³⁴ Vlach, *Charleston Blacksmith*, 85.

³⁵ Ibid.

³⁶ Phillip Simmons passed away June 22, 2009.

³⁷ Vlach, *Charleston Blacksmith*, 85, 1, 88-90.

The documentation of ironwork in Charleston is particularly difficult, as the city has experienced so many major changes over time. In addition, ironwork is an expendable and decorative part of architecture that is not necessary structurally, and can be easily removed. Charleston throughout the years has experienced several major fires, as well as an earthquake and numerous hurricanes. These natural disasters have had a detrimental effect on added elements such as decorative ironwork. In addition, the wars that the city has suffered have had consequences as well. During wartime, iron would be taken and melted down for things like horseshoes and cannons. Changing fashions also have had an impact on ironwork, as pieces were removed or changed when they were thought to have become outdated. Maintenance is also key to ironwork's survival, as it is susceptible to rust or connection failure. All these factors have led to a great deal of the iron being lost. The possibility of future loss necessitates the documentation of this important part of Charleston's history.

Ironwork is an integral part of the city of Charleston. The people of this city, both historically and currently, have recognized the importance of iron and have continued to use iron pieces even when the old ones were destroyed by war or fire. The documented history of this industry is sparse, especially considering the number of men who have practiced the profession. It is a tradition that has deep roots and yet there is still so much to learn about the craftsmen who were creating this work.

Identifying Ironwork

The identification of ironwork in Charleston is an important task that requires the consideration of multiple factors. The changing of tastes, the destruction caused by natural and man-made disasters, as well as the simple passage of time all lead to the loss of centuries-old ironwork. It is therefore necessary to document what remains of this part of Charleston history.

Identifying the date or maker of a piece ironwork can often be a problem for the modern observer. Ironwork was not often signed or dated.³⁸ It is also not possible to garner this information from the surrounding architecture. Ironwork was frequently added after a building's construction date to update a property. Also gates or fences may have been reused from an earlier structure. In Charleston, it is also not uncommon to find ironwork that has been moved from its original location. All these factors make identifying ironwork more difficult.³⁹

Supplemental research is therefore important, as records can sometimes be found of when the object first appeared, who crafted it or who commissioned it. This information is often not available. To a skilled observer there are visual cues that can assist in determining the old from the new. It is important as well to not place too much importance on what looks rustic because there are times when steps are taken to make modern iron appear old for added "charm."⁴⁰ One useful thing to consider is looking at

³⁸ Maker's marks have been found at some locations in Charleston, including Market Hall and Drayton Hall.

³⁹ Southworth and Southworth, 46.

⁴⁰ Henry J Kauffman, *Early American Ironware: Cast and Wrought*, (Rutland, VT: Charles E. Tuttle Company, 1966) 61.

the way in which pieces were constructed. Historically, forging would have employed some different techniques than modern work. The iron was connected in a variety of ways and how these connections are executed offers insight to help date the work. For example, “welding” heated and hammered together two different pieces of metal until they become one element. How well this is accomplished, with the gentle feathering of the metal, often indicates age.⁴¹ Other methods of joining iron components are rivets, collaring, bolts and screws.⁴² In addition, the way in which scrolls are made could also indicate whether a piece is old or new. Old scrolls will be tapered as the piece of metal smoothly curves towards the center. In new pieces this is not done, and many simply lack that articulation (figs. 5, 6).⁴³ As more of these subtleties are learned the viewer can better determine when a piece was made.



Figure 5 - Detail of St. Lawrence arch at the Charleston Museum. Dated mid-nineteenth century. Photo by author.



Figure 6 - Detail of fence at 28 Chapel Street. A more modern representation. Photo by author.

⁴¹ Geerlings, *Wrought Iron Craftsmanship*, 18.

⁴² Southworth and Southworth, 25.

⁴³ Southworth and Southworth, 46. There are stylistically different kinds of scrolls and the consideration here is that how a scroll is constructed can help to determine whether it is old or new.

Attributions can be made for specific craftsmen by starting with a body of work that is known and comparing it with other unattributed pieces. Smiths would have had a similar style that would be apparent throughout the larger body of their work. These attributions would need to be assisted by research, in order to make sure that these works fit it into the larger context in which a specific craftsman was working. Identifying and attributing ironwork will not always produce exact results. The limited amount of information available hinders the certainty that most researchers desire. However, with a sharp eye and deductive reasoning some ironwork can be interpreted.

Design Motifs

Historically ironwork tended to employ repetitive design motifs (fig. 7). Either basic geometric shapes or nature inspired designs made up the majority of these themes. Basic shapes would include elements like diamonds, squares, trefoil, quatrefoil, Greek keys and scrolls. The nature themes would include acanthus leaves, pineapples, anthemion leaves, and various other flowers or leaves. In addition, there are other design elements that were often used, but do not fit into either of these categories. Smiths would occasionally have special motifs that they particularly liked to fashion, for example Ortmann and the lyre. Some of these components include spears, arrows, urns, figures, or animals.⁴⁴ Craftsmen could choose to add elements based on the design or the client. For example, one of Werner's best-known pieces incorporates a sword into its design.

⁴⁴ Southworth and Southworth, 44-46.

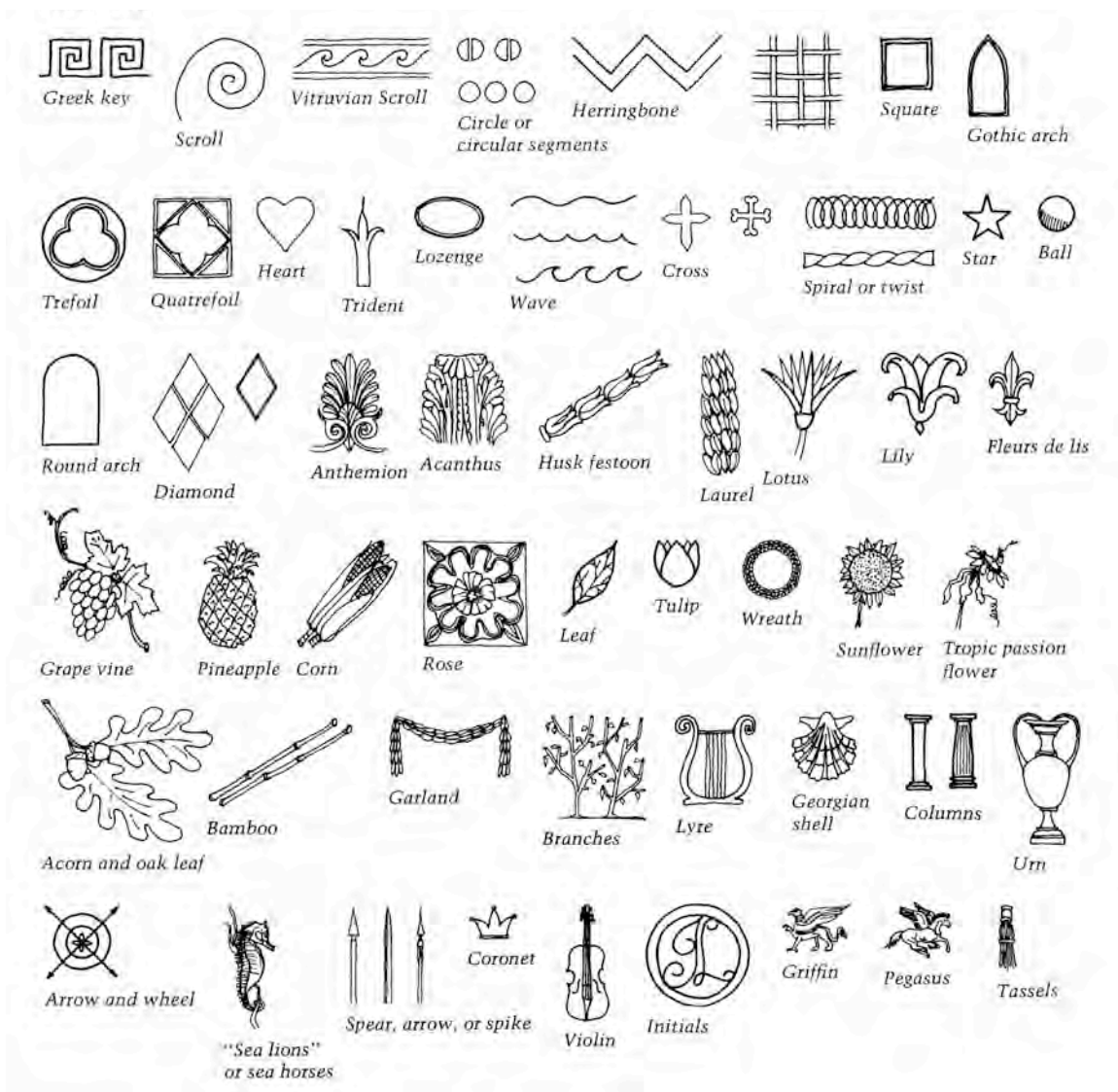


Figure 7 – Drawings of a variety of different motifs. Figure from Susan Southworth and Michael Southworth, *Ornamental Ironwork: An Illustrated Guide to Its Design, History and Use in American Architecture*, (New York: McGraw- Hill, Inc, 1992) 45.

The primary element found in many historic ironwork pieces is the scroll. It is a component that is often revealing of when an item was done because the great amount of effort and skill evident in its finishing. The element smoothly curves as it gradually tapers thinner while moving toward the interior of the scroll. This is often not done with

modern pieces, as it was easier to accomplish with slave labor, when time was not as much of an issue for the smith.⁴⁵ There are several different types of scrolls that are incorporated into ironwork, and the variation and use is generally based on the design preference of the artisan (fig. 8).

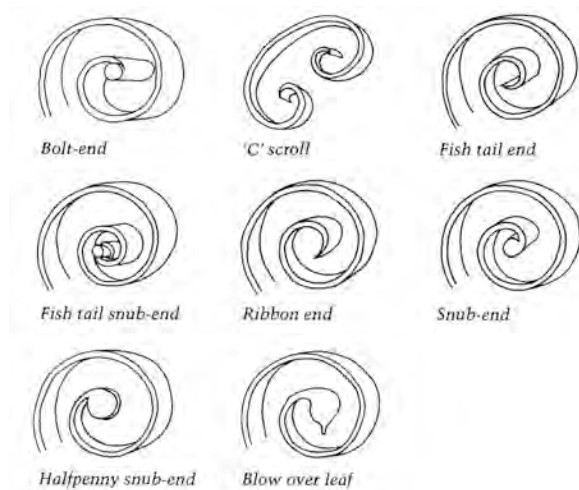


Figure 8 - Drawings of different types of scrolls. From Southworth and Southworth, 48.

The added ornamentation of these design motifs would have varied from different locations and time periods. A specific region may have had more of an interest in a particular design than another.⁴⁶ For example, the palmetto tree is a symbol of South Carolina and is a decorative motif that can be seen in Charleston often, but would not have the same popularity in other regions. In addition, an individual blacksmith may have a preference towards one object over another. This fact allows the viewer to make connections between different works.

⁴⁵ Jay Close, Professor of Forged Architectural Ironwork, American College of the Building Arts, Conversation with the author, October 7, 2009. Southworth and Southworth, 46.

⁴⁶ Southworth and Southworth, 46.

CHAPTER THREE

BIOGRAPHICAL INFORMATION OF CHRISTOPHER WERNER

Researching a nineteenth-century craftsman like Christopher Werner presents interesting difficulties. He belonged to the mechanic class in Charleston and this was not a group of people where an abundance of information was recorded for posterity's sake. In general, personal diaries or journals cannot be found for these individuals and therefore relatively little is known about their daily lives. This is true even in the case of a man who was upwardly mobile like Werner. This presents a challenging situation for researchers: details of a craftsman's life are either scarce or primarily based on hearsay. The limited information available is disappointing, however it is not unusual. In order to utilize the available knowledge to its fullest extent, interpretation based on the tangible evidence is required. This will ultimately lead the researcher to a view of what life probably would have been like for this member of the mechanic class.

One of the primary documents for biographical knowledge of Werner is his *Charleston News and Courier* obituary from 1875.⁴⁷ This article offers the basic biography of the man, including items like his birthday and German origins. Other pieces of information can be assembled from the various records available throughout Charleston. Werner did not have a will at the time of his death, and though probate records do exist, they contain minimal information pertaining to the man.⁴⁸ Additional sources include death or burial records, creditor's reports, cemetery inscriptions, school

⁴⁷ Obituary of Christopher Werner, *The Charleston News and Courier*, June 14, 1875.

⁴⁸ Christopher Werner Probate Records, August 4, 1875, microfilm, South Carolina Room, Charleston County Library, Charleston, SC.

papers, census information, and Werner's account book.⁴⁹ It is also possible to gain basic details, like the maiden name of Christopher Werner's wife, Isabella, from unusual places, like her sister's will.⁵⁰

Information was also gained through a more ephemeral opportunity. A group of items once belonging to the Werner family was discovered in November 2008. Two account books, a collection of papers and clippings, and several books were made available for the use of this project.⁵¹ In the summer of 2009, this author had the opportunity to look through the remaining family items. Among them were books owned by and inscribed to Werner's children, which provide names and glimpses into their education. Also in the collection were pictures, drawings, and various other objects belonging to the Werner family.⁵² In order to create a general picture of Christopher Werner's background it has been important to take information from a variety of locations and piece together a comprehensive picture of the family's life.

⁴⁹ Most of these sources are commonly used and can be found in various research institutions throughout the city. The opportunity to examine Werner's account book is unusual. Documents like these were insignificant to the owner's heirs and were not often retained. This book survived accidentally through its reuse by his granddaughter. A great deal of effort has gone into the restoration of such a source (see appendix A) and the information contained in it reveals valuable knowledge on the life and business of this ironworker.

⁵⁰ Will of Jane Hamilton, Vol. 45, p. 886, South Carolina Room, Charleston County Library, Charleston, SC.

⁵¹ These items are now in the private collection of Richard Marks, in Mt Pleasant, SC.

⁵² These artifacts were for sale at the time at Robert Sarco Antiques in Hollywood, SC and have presumably been sold and scattered since this date.



Figure 9 - Only known picture claimed to be Christopher Werner. Photo by author of portrait for sale at Robert Sarco Antiques, Hollywood, SC at time of photo.

Christopher Werner was born April 13, 1805 in Münster, Westphalia, Germany (fig. 9).⁵³ He probably came to South Carolina in the 1830s and was naturalized in 1839. It is safe to assume based on this date that he arrived in the United States at least five years prior.⁵⁴ At the time of his naturalization, he was already considered a blacksmith.⁵⁵ His father was a carriage maker in Germany by the name of “Burnhard” Werner.⁵⁶ The carriage making and blacksmithing trades are closely related and it is therefore likely that Christopher Werner gained at least the basic knowledge of blacksmithing from his father

⁵³ Obituary.

⁵⁴ The naturalization process was extensive and generally took at least five years once in the country to complete. Nic Butler, conversation with the author, November 17, 2009. Also mentioned at Olive Tree Genealogy, “Naturalization Records in the USA,” <http://www.naturalizationrecords.com/usa/> (accessed February 17, 2010).

⁵⁵ Brent H. Holcomb, *South Carolina Naturalizations 1783-1850* (Baltimore: Genealogical Publishing Co. Inc., 1985) 37. Geerlings, 144 states that Werner arrived in Charleston in 1828, but this date has not been substantiated by any primary resources found by this author.

⁵⁶ “Ironworker’s Kin Establish Link Through News Picture,” *The Charleston News and Courier*, April 14, 1935, South Carolina Historical Society Vertical File, Charleston, South Carolina.

before arriving in Charleston. Additionally, while Werner is best known in Charleston history as a blacksmith, decorative ironworker and owner of a foundry, he was also referred to as a carriage maker on his son's school records from 1874.⁵⁷

Christopher Werner's wife was an English immigrant named Isabella Hannah. They were married in 1841 and had five children, Robert Henry, Mary Jane, Bernard, John H., and Isabel.⁵⁸ Of the children, Bernard died young at only 6 years old.⁵⁹ The others appear to have survived into adulthood. His children were educated or at least literate.⁶⁰ Werner's account book lists payments made for the schooling of both Robert and Mary. In addition, John was educated, for at least part of his schooling, in Germany.⁶¹ The education of his children seems to have been important to Mr. Werner.

During his life, Werner was listed in the city directories at a few different locations for his home and business. It has been suggested that he had a love for buildings and was continually constructing and renovating structures.⁶² His primary business location was his foundry, situated near the intersection of State and Cumberland Streets. An 1859 advertisement in the city directory states, "C. Werner manufacturer of Railings, Verandahs, And Fancy Iron Works generally, together with repairing &

⁵⁷ John Werner's school records, Provinzial – Gernerhe – Schule zu Munster, August 17, 1874, in the private collection of Richard Marks.

⁵⁸ "Metal Palmetto Tree Made Here," *The News and Courier*, February 13, 1939, Christopher Werner Vertical File, South Carolina Room, Charleston County Library, Charleston, SC. Author has not substantiated this date, yet it does fit the basic timeline of events. This article also mentions a sixth child named Christopher however no other mention of this child has been found during the course of research.

⁵⁹ Bernard Werner death record, South Carolina Room, Charleston County Library, Charleston, SC.

⁶⁰ Books containing inscriptions for each of the children, with the exception of Bernard, were found with the account book. Several of these books were for academic endeavors and Sunday school achievements.

⁶¹ See note 11 above.

⁶² Christopher Werner, ironworker, March 13, 1856, Charleston, SC, vol. 6, R.G. Dun & Co. Collection, Baker Library Historical Collections, Harvard Business School.

smithery in all its branches...No. 17 State, near Corner of Cumberland-st.”⁶³ The other addresses associated with Werner were in this same area of town, on State, Cumberland or Meeting Streets.⁶⁴

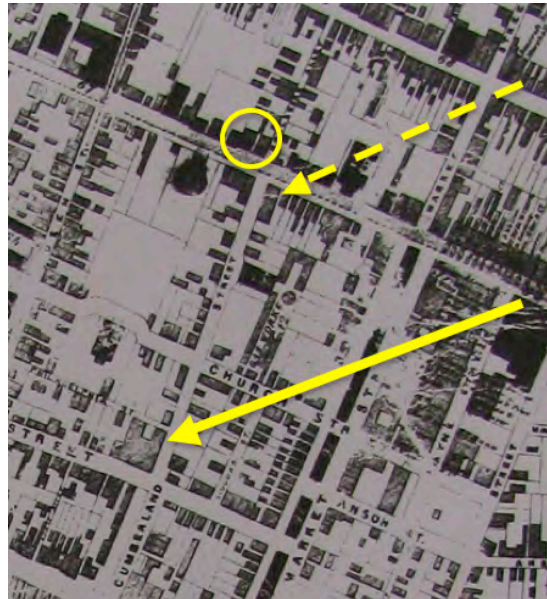


Figure 10 - Detail of Bridgens and Allen Map, Charleston, SC 1852. Solid arrow marks Werner's foundry. Dashed arrow marks Werner's Concert Hall. Circle marks 1866 location of Werner's shop. Courtesy of the South Carolina Room, Charleston County Library, Charleston, SC.

While his blacksmith expertise was evident, his skills as a businessman were merely adequate. The R. G. Dun & Co. was “the first commercial credit reporting agency in America.”⁶⁵ Their records report a variety of information for individuals all over the United States, including Christopher Werner. These accounts compliment the

⁶³ *Charleston City Directory, 1859*, microfiche, South Carolina Room, Charleston County Public Library, Charleston, SC.

⁶⁴ *Charleston City Directory, 1852, 1859, 1866, 1867-68, 1869-70, 1872-73, 1874*, microfiche, South Carolina Room, Charleston County Public Library, Charleston, SC.

⁶⁵ Harvard Business School, Baker Library, “Historical Collections,” <http://www.library.hbs.edu/hc/collections/index.html> (accessed February 17, 2010).

blacksmith's skill, yet repeatedly mention the wasteful spending by the ironworker. For example, one entry says he is an "Enterprising German but lacks judgement. Has a great deal of work and gets well paid for it, but has squandered it in building the most extraordinary work shops ever seen."⁶⁶ This sentiment is repeated often over the years covered in the report, always emphasizing his constant construction of buildings. This idea is also supported by Werner's account book. During the years 1855-1857, many of his expenditures were to men in the trades of construction and building finishes. There are also several references to items for the "old house" and "new house." It is clear that during the 1850s Werner was spending large portions of his income on building renovations.

Werner's personality was also assessed in the creditor's reports. He was described as both a "Hard working man"⁶⁷ and "a wild and reckless man."⁶⁸ He was clearly someone who was industrious, but did not follow the social norms of Charleston at that time. His building on the corner of Meeting and Cumberland Streets, which will be discussed in greater detail, was shocking to many people in Charleston. Criticisms of this structure included the opinion that he "Appears to have the same taste abt. buildings, that a dandy does about his person."⁶⁹ He had debts as well and was not considered a

⁶⁶ Christopher Werner, ironworker, July 25, 1851, Charleston, SC, vol. 6, R.G. Dun & Co. Collection, Baker Library Historical Collections, Harvard Business School. Werner's foundry buildings will be discussed in further detail later in this thesis. These structures were a combination of wooden and brick additions and would have incorporated a considerable amount of iron into their construction.

⁶⁷ Christopher Werner, ironworker, January 1854, Charleston, SC, vol. 6, R.G. Dun & Co. Collection, Baker Library Historical Collections, Harvard Business School.

⁶⁸ Christopher Werner, ironworker, January 28, 1853, Charleston, SC, vol. 6, R.G. Dun & Co. Collection, Baker Library Historical Collections, Harvard Business School.

⁶⁹ Christopher Werner, ironworker, March 13, 1856, Charleston, SC, vol. 6, R.G. Dun & Co. Collection, Baker Library Historical Collections, Harvard Business School.

good investment by the creditors on multiple accounts.⁷⁰ This was also supported by Werner's account book, which shows the payment of many debts every month. In addition to the bank notes, there are also references to monies lent from individuals. All these factors show that Werner, while an excellent ironworker, was not always fiscally responsible. Nevertheless, it is also shown in Werner's account book that his monthly expenditures and receipts were generally balanced. This action often involved additional bank notes, however he did manage to remain solvent despite the concerned bankers. These credit reports give valuable information that could not otherwise be known about the personal life and choices of this man.

His obituary portrays another side of the man, a more complimentary view, as would be appropriate at the death of such a valued member of the community. Here, he is described as "A German, flushed with admiration for his Fatherland, a liberal and honored citizen of this his adopted country, a pure Christian and an honest man."⁷¹ While this is telling of how the community thought of Werner, it should also be remembered that complimentary words are proper at a person's death. Therefore, this view may be more biased with admiration for his work than a creditor's report, which mainly considered his debt risk. Regardless, both sources provide valuable information about the man.

His sons, Robert and John, became ironworkers in their lifetimes, though their specific works are not known. In addition, Mary Jane married Thaddeus W. Sires, who

⁷⁰ Christopher Werner, ironworker, July 25, 1851, November 21, 1856, February 1857, Charleston, SC, vol. 6, R.G. Dun & Co. Collection, Baker Library Historical Collections, Harvard Business School.

⁷¹ Obituary.

was also an ironworker and was in business with John Werner after the death of Christopher Werner.⁷² Sires's obituary suggests that his ironwork was influenced by his father-in-law's work mentioning his "having succeeded to that great genius of his day, Mr C. Werner."⁷³ It was Mary Jane and Thaddeus' daughter, Mattie Sires, who preserved Werner's account book by turning it into a scrapbook (fig. 11-12) (See appendix A).



Figure 11 - Mary Jane Werner Sires. Figure courtesy of the private collection of Richard Marks, Mt. Pleasant, SC.



Figure 12 - Mattie Sires. Figure courtesy of the private collection of Richard Marks, Mt. Pleasant, SC.

Werner worked until late in his life and died June 11, 1875 of hepatitis. He was buried near the entrance to St. Lawrence Cemetery, the Catholic cemetery outside the city

⁷² *Charleston City Directory, 1867-68, 1877-78*, South Carolina Room, Charleston County Public Library, Charleston, SC. The two men are listed as Werner and Sires in the 1877-78 City Directory advertising "iron works, mnfrs awning frames, verandas, railings, etc."

⁷³ Obituary of Mr. G. W. Sires, undated newspaper clipping in a folder in the private collection of Richard Marks.

limits of Charleston.⁷⁴ This was done despite his not being a member of the Catholic Church.⁷⁵ His burial was officiated by Daniel J Quigley, a clergyman of St. John the Baptist Roman Catholic Cathedral.⁷⁶ He was survived by Isabella, who died of old age on July 9, 1891, and was buried in Magnolia Cemetery.⁷⁷ During his lifetime, Werner completed many projects throughout the city on both public and private properties, including the cross and gates at St. Lawrence that mark his resting place.

GERMAN IMMIGRATION

Werner was one of many German immigrants who came to America during the nineteenth century with hopes of finding better living conditions. Dating back to 1683, Germans were immigrating to America due to religious, economic and political issues. These numbers increased greatly in the nineteenth century.⁷⁸ While Werner's specific reasons for leaving his home country are not known, the circumstances surrounding the larger group of nineteenth-century German immigrants are clear. Following their arrival in Charleston this group of people assimilated to the culture of the city and became an integral part of the community.

⁷⁴ Christopher Werner's Death Record, South Carolina Room, Charleston County Library, Charleston, SC.

⁷⁵ Werner's name does not appear on any records pertaining to baptisms or marriage found in the Catholic Diocese Archives. It appears as though his family was Lutheran. A book was found with Werner's possessions, which is inscribed to his youngest daughter, Isabel Werner, for her "punctual attendance" at the Wentworth St. Lutheran Sunday School on May 11th, 1874. This suggests that near the end of Werner's life the family was attending Lutheran services.

⁷⁶ St. Laurence Cemetery Burial Records, June 11, 1875, p. 28, Roman Catholic Diocese of Charleston Archives, Charleston, SC.

⁷⁷ Isabella Werner's Death Record, South Carolina Room, Charleston County Library, Charleston, SC.

⁷⁸ Charles R. Haller, *Across the Atlantic and Beyond: The Migration of German and Swiss Immigrants to America* (Maryland: Heritage Books, Inc., 1993) 199.

In the early part of the 1800s, German citizens faced many hardships. Economically and socially, Germany faced depressions, food shortages, unemployment and high death rates. In addition, religious turmoil was also present. While Catholicism was present in the southern part of the country, the northern states were primarily Evangelical, though the Reformed church was also present in certain areas. In the early part of the century, unification of the churches was attempted, but was resisted by strict Lutherans. The controversy surrounding this situation eventually led to a negative atmosphere for those following strict Lutheran beliefs. The German individuals were also facing political oppression and harassment after the Napoleonic wars.⁷⁹

Because of these factors many German immigrants came to America in the nineteenth century. Their numbers considerably increased in 1832 and 1834 with more Germans arriving every year throughout the 1800s.⁸⁰ These German immigrants contributed a great deal to American society. Particularly in 1833 a variety of well-known German personalities arrived, including Meyer Guggenheim, Henry Engelhard Steinway and Levi Strauss.⁸¹ The German contribution to Charleston as a group has not yet been thoroughly examined; however, certain individuals have been studied – for example, Captain Wieting and John A. Wagener.⁸² Christopher Werner also arrived in

⁷⁹ George Benet Shealy, *Walhalla: The Garden of the Gods* (Seneca, SC: Blue Ridge Art Association, 1990) 1-7.

⁸⁰ Bruce Levine, *The Spirit of 1848: German Immigrants, Labor Conflict, and the Coming of the Civil War*, (Chicago: University of Illinois Press, 1992) 16. The number of immigrants drastically increased again in the period 1845 to 1860.

⁸¹ Haller, 202.

⁸² Captain Wieting was an important figure to the German Charlestonians. He ferried large numbers of German immigrants to Charleston and it has been suggested that he was fairly selective about the individuals brought to dwell in Charleston. Michael Everette Bell, "Regional Identity in the Antebellum South: How German Immigrants Became 'Good' Charlestonians," *The South Carolina Historical*

Charleston around the same time. His reasons for coming to this country are not known, though it has been speculated that he left “to avoid the Prussian military service.”⁸³

While this cannot be confirmed, it is certainly one possible explanation.

After their arrival in Charleston, new German immigrants would have joined a group of their nationals that were more assimilated than their counterparts in other areas of America. This was illustrated through situations like marriage and politics. It was not uncommon for a German man to marry a non-German wife. Additionally, the German-Charlestonians tended to have less radical political views, accepting the values and issues of the rest of the city. A variety of factors contributed to this including Charleston’s German newspaper *Deutsche Zeitung*, which is said to have acted as “the conduit through which the new arrivals were schooled in the ‘proper’ Charlestonian opinions about secession and slavery.”⁸⁴ It has also been suggested that Wieting was selective about the Germans he brought to Charleston, not allowing problem individuals to come to the city.⁸⁵

While these immigrants as a whole appeared to have been fully integrated into Charleston society, an emphasis on their German heritage was still present. This is shown in Werner’s Concert Hall, which displayed the German national colors along with the imagery of American and South Carolinian patriotism.⁸⁶ Additionally, there were

Magazine 100, no. 1 (Jan. 1999): 18. John A. Wagener founded the German settlement of Walhalla in South Carolina after originally arriving in Charleston in 1833. Shealy, 17.

⁸³ “Ironworker’s Kin Establish Link Through News Picture,” *The Charleston News and Courier* April 14, 1935. Christopher Werner Vertical File, South Carolina Historical Society.

⁸⁴ Bell, 16-17.

⁸⁵ Ibid, 18.

⁸⁶ “Werner’s Concert Hall,” *The Charleston Mercury*, November 14, 1857.

German organizations like the German Friendly Society and the German Rifle Club, which fostered camaraderie among those of German descent. Therefore while this group of immigrants did adopt the practices of their new country, the heritage and fellowship of their home country was still an important part of their lives.

The German immigrants in Charleston established a respected place in society as skilled workers. Many were the grocers, which gave them the unique position of being able to easily associate with many other classes. The German majority was not in competition for work with other social groups, like the Irish and free black individuals. This allowed the Germans to socialize with a wide variety of people. The German Charlestonians had “established their class position as skilled workers and members of the petite bourgeoisie.”⁸⁷ This is important to keep in mind as the discussion continues, because Werner clearly established himself within the city of Charleston as a well-known and respected member of society.

⁸⁷ Dee Dee Joyce, “The Charleston Landscape on the Eve of the Civil War: Race, Class, and Ethnic Relations in Ward Five,” in *Carolina’s Historical Landscapes: Archaeological Perspectives*, ed. Linda F. Stine et. al. (Knoxville, TN: University of Tennessee Press, 1997) 177-181. There were three classes of slave owners: bourgeois owner, professional owner, and petit bourgeois owner. These were the higher-class members of society.

CHAPTER FOUR

ROLE OF THE SLAVE IN THE CHARLSTON IRONWORK TRADITION

Antebellum Charleston was a city that was structured on slave labor. In many businesses throughout the city, slaves played an important role. The wealthy planters are well known for their use of enslaved workers, but there were many other occupations that would not have been as prosperous without the help of these men and women.

Blacksmiths were one of the most common professions to utilize slaves in their shops, and Christopher Werner was one example of a slave master and blacksmith who profited from the use of slave labor. The discovery of his account book offers a small amount of new information on who these enslaved workers were.

Craftsmen masters often trained their slaves to work in their trade as a way of increasing profitability. Blacksmithing was one craft where this was particularly common, as it proved to be highly beneficial to the owner. With training, a slave could have a specialized skill and could therefore be hired out to others, work in the owner's shop, or even on occasion have his own space. This was a common practice in Charleston and each situation would lead to increased income for the master, as he would collect a portion of the slave's profits.⁸⁸ A law was passed in 1756 attempting to eliminate this situation because of the perceived negative impact on white craftsmen. The penalty for violating this law was a fine if slaves were working without supervision by a white worker. The practice continued regardless of the law, and in the 1848 census

⁸⁸ Bernard E. Powers, *Black Charlestonians: a Social History 1822-1885* (Fayetteville: University of Arkansas Press, 1994) 11-12.

the number of blacksmiths in the city was evenly divided between black and white workers.⁸⁹ This was clearly a beneficial situation for the slave owner and a strong part of the slave culture. The regulation did not lessen the fact that owners wanted to continue to use their slaves in this way.

A 1769 advertisement for a group of slave blacksmiths gives perspective on the duties for which the slaves were responsible:

Billy, aged twenty-two, is an 'exceeding trusty good forgeman as well at the finery as under the hammer, and understands putting up his fire'; Mungo, twenty-four, is a good firer and hammer man; Sam, twenty-six, a capable chafer hand; Abraham, twenty-six, a reliable forge carpenter; while Bob, twenty seven, thoroughly understands the duties of a master collier.⁹⁰

This advertisement gives details on the different roles that the individuals were playing in this shop. It can be seen here that they were well trained and responsible for a range of activities dealing with the forging of iron. The use of slave labor in the blacksmith shop was a long tradition and these men were fully trained to operate the business in place of the master. During the American Revolution, this was the case in one story of a man's blacksmith father returning to his Charleston home after two and a half years away. In this case the son points out, "He found his shop also at his command, with his tools and two of his best men ready to go to work for him. They had all been maintaining themselves comfortably during the absence of my mother."⁹¹ The slaves had continued to keep the house and shop while the family had been gone. These men were competent

⁸⁹ John Michael Vlach, *The Afro-American Tradition in Decorative Arts* (Athens, GA: The University of Georgia Press, 1990) 110.

⁹⁰ Carl Bridenbaugh, *The Colonial Craftsman* (Chicago: University of Chicago Press, 1961) 18.

⁹¹ Joseph Johnson, M.D., *Traditions and Reminiscences of the American Revolution in the South* (Spartanburg, SC: The Reprint Company, 1872) 385.

blacksmiths and continued to operate the forges and run the business in the master's absence.

While the slaves' training made them an asset to the business, it could also pose a threat to the master's life. This particular craft armed the enslaved people with the capacity and opportunity to create weapons. Many iron fences throughout Charleston are reminiscent of weapons themselves and therefore the transition to real arms would have been easy. The major stories of slave revolt in the south include a presence of weapons supplied by slave blacksmiths. In Charleston, the most well known incident was that of the Denmark Vesey plot of 1822. Mingo Hearth and Tom Russell, both slaves, made weapons for the revolt, "as many as three hundred pike heads and bayonets and around four hundred daggers."⁹² These men were trained to create a multitude of objects out of iron for their master's business, but in this case an attempt was made to use this training against these same owners. Another factor to consider is the quantity of weapons these blacksmiths were able to create. In the case of the Denmark Vesey plot, two men created over 700 items in preparation for this plan.⁹³ These men would have had to have been working on their own in order to go unobserved by the white men also in the shop.

There are many references to African American craftsmen operating as blacksmiths in America. The Museum of Southern Decorative Arts contains a listing of these artisans in its archives, with names from a variety of locations along the east coast. It is more difficult, however, to find information on the workers of a specific shop. The

⁹² Vlach, *The Afro American Tradition in Decorative Arts*, 110.

⁹³ Ibid.

information about slaves is not frequently recorded; more often they are passed down as verbal histories. In the case of Christopher Werner, at least one of his slaves was well known for his skills as a blacksmith. Memory has preserved “Uncle Toby” Richardson as “being exceedingly gifted at executing work which was previously designed and laid out.”⁹⁴ The limited information about him does not allow us to say when he was working or on what he may have worked. It is clear however, that Werner had skilled slaves laboring in his shop.

In 1850 Werner owned twelve slaves, nine of whom were male.⁹⁵ It is unclear, however, how many of these nine men would have actually been working as trained blacksmiths. It has been suggested that he employed three white men and five slaves in his shop.⁹⁶ Werner’s account books show something interesting as well. Wages are listed for certain months under his income. These entries tend to be preceded by a single name with the small amounts listed for wages. For example, on June 2, 1866 entries on the receipts page state “Gedys wages 2 months...8.00 [and] Nelson wages 2 months...8.00.”⁹⁷ The situation illustrated here is most likely slaves that have been hired out and their wages are being returned directly to the owner to be listed as part of his income. These wages would have been consistent with other known wages for slaves. The enslaved men who were hired out to build the United States Capitol Building were

⁹⁴ Geerlings, *Wrought Iron in Architecture*, 144.

⁹⁵ *Slave Schedules of Charleston and Chester Counties*, South Carolina Census of 1850, South Carolina Room, Charleston County Public Library, Charleston, SC.

⁹⁶ J. Francis Brenner, Jr., “Master Ironworkers Came To Practice Art in City” *Charleston Courier*, August 21, 1932. These numbers have not been confirmed by any primary sources; however, it is known that Werner owned slaves, and that some were working in the shop.

⁹⁷ Christopher Werner’s Account Book, page 82, in the private collection of Richard Marks, Mt Pleasant, SC.

paid five dollars a month.⁹⁸ In addition, a license, or badge, needed to be purchased by the owner for each individual slave to be hired out.⁹⁹ This was also reflected in the account book, as there were entries under his expenditures that mention funds used to obtain badges.¹⁰⁰ All of these factors point to Werner having hired out his slaves in addition to using some of the men in his shop.

There are several references throughout Werner's account book that mention his dealings with slaves. There are multiple entries, under both receipts and expenditures, labeled Oakes or Z.B. Oakes, who was a well-known slave dealer in Charleston at that time. In addition there are references to the sale or purchase of slaves, which occasionally offer a name. Examples of this include, "for a girl Sarah...650.00" or "for a negro Sam...679.50."¹⁰¹ A slave working in the blacksmithing trade would have been worth more than an ordinary worker and, therefore, it can be assumed that Sam was not one of the workers in the foundry. Regardless, Werner was a man of wealth who owned several slaves for a variety of purposes.

While the specific contributions of the enslaved men cannot be known, it is clear that they were well-trained and skilled laborers who played a part in the work that was created throughout Charleston. This is one topic of study about which much remains to be discovered. In the case of Christopher Werner his business had at least five slaves

⁹⁸ Felicia A Bell, PhD., "'The Negroes Alone Work' Enslaved Craftsmen, the Building Trades and the Construction of the U.S. Capitol 1790-1800" (lecture, College of Charleston, Charleston, SC, January, 22, 2010). While this work was earlier, it still supports this contention.

⁹⁹ Powers, 13.

¹⁰⁰ Law required any slave whose time was hired out to have a badge, or work permit, purchased from the city. Powers, 13. The references to monies used to buy badges would suggest that his slaves were indeed hired out, as this would have been the only reason for this form of city authorization.

¹⁰¹ Account Book, 92, 96.

working in the trade at a given point. Therefore, recognizing the sheer volume of work produced by his foundry, these men would have played a crucial role in the creation of his works in iron. This is an important fact to remember as the discussion of Charleston ironwork continues.

CHAPTER FIVE

ANALYSIS OF CHRISTOPHER WERNER'S ACCOUNT BOOK

The lives and businesses of Charleston's craftsmen are topics that have been largely neglected in academic research. Account books provide an opportunity for further knowledge on this subject. Christopher Werner's account book allows for a two-year glimpse into the life of this ironworker and offers information that is not available elsewhere. These books are rare to find, as they were thought to be insignificant and common. Valuable details are provided by this source, however, on how a craftsman, such as Werner, conducted his affairs.

The nature of the entries in Werner's account book varies in type and content. There are records of certain works done for specific people – for example, “A. H. Boykin in Camden for a railing...566.00” and more ambiguous listings like, “Mrs Roper...1976.50.”¹⁰² The majority of entries are indefinite accounts listing only the names of individuals or institutions. It can be assumed, therefore, that when these individuals are listed on a receipts page, they were paying Werner for work done in the shop. Expenditures would have been goods and services that Werner was purchasing, or in short any disbursement of funds. Along with the previously described entries are multiple notations, under both income and expenditures, for bank notes, or loans.¹⁰³ It is known that Werner was involved with a variety of debts and these accounts reinforce this

¹⁰² Account Book, 112, 142.

¹⁰³ Account Book, passim.

idea. Each type of record provides different information regarding his work and his life (fig. 13-14).

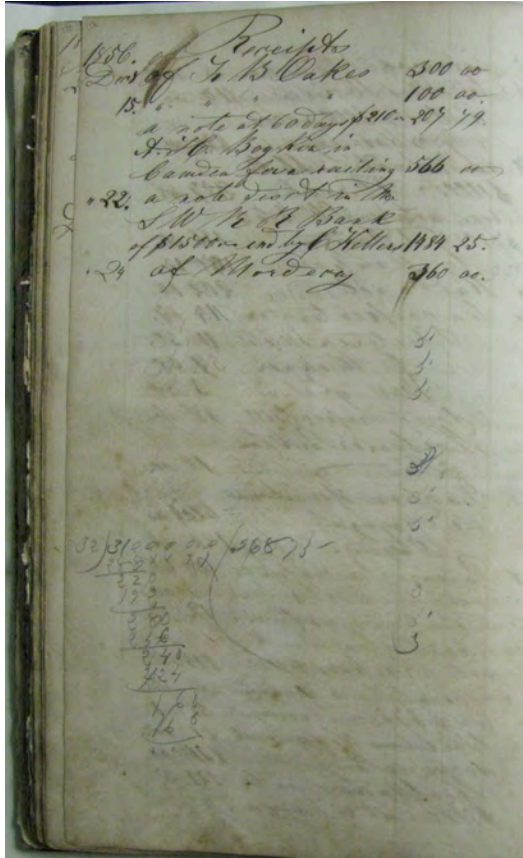


Figure 13 – Receipts page 112 of Werner's account book. These pages illustrate the different types of entries listed throughout the book. Photo by author.

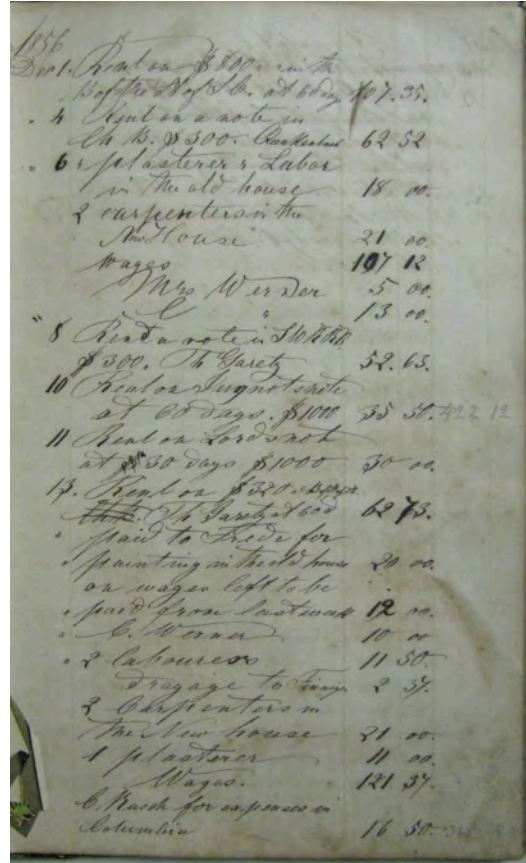


Figure 14 – Expenditures page 113 of Werner's account book. Photo by author.

Werner's account book provides an important look at the business of an ironworker. It helps to give perspective to the iron we still see throughout Charleston. It is evident from this book that a skilled ironworker like Werner was not only making the decorative gates we have come to associate with him, but also more common items. This book lists a variety of objects specifically. These particular pieces may not be found, but

their traces are preserved in the pages of this book. These items include hinges, lightning rods, lamp posts, iron stairs, a letter press and an engine.¹⁰⁴ Additionally, despite paying others for general carriage work, he also received money from a “Mrs Fludd for repairing a carriage.”¹⁰⁵ These types of entries show the variety of objects made in the shop, because decorative railings, verandahs, and gates were also being produced as well.¹⁰⁶

When looking at the records of certain items it is possible to get a reasonably specific idea of what objects cost. In the case of lightning rods, there are three entries listed for the item. The first entry records two rods for a total of fifty dollars, the second notes one rod at twenty-five dollars and the third lists one rod at thirty.¹⁰⁷ Based on these three amounts a general range of what Werner charged for this item is clear. This can also be considered for other works as well. In the case of objects, such as railings or verandahs, there can be a large variation in size and scale, which would affect the cost. Therefore, these items would tend to have a greater range in price. This type of information can be helpful in determining attributions for the more ambiguous entries. A general idea of what was charged is useful when attempting to determine how much iron could be done for a specific amount.

Several of his expenditures can be tied to his business practices. Sand is a frequent entry, which would be used in the casting process. This is also true of black lead, which was occasionally dusted on the sand molds to help preserve the more

¹⁰⁴ Ibid, 154, 82, 84, 138, 100, 68.

¹⁰⁵ Ibid, 70.

¹⁰⁶ Ibid, 136, 138, 132.

¹⁰⁷ Ibid, 82, 136, 30.

ornamental details.¹⁰⁸ Charcoal was the source of fuel; and drayage, the means of transport for different materials. These were all recurrent entries throughout the book. Old iron is another item that was frequently purchased. This was done in order to modify it into different objects, an action common for tools. Files are a perfect example as they are easy to spot in their new form. This can be seen when different tools carry the scoring marks of a refurbished file.¹⁰⁹ Werner was also creating tools. Evidence of this is shown as a receipt listing “of Columbia for tools.”¹¹⁰ His dealings were varied and this book shows the inner workings of this nineteenth-century business.

Throughout the book several names appear with great frequency. The individual C. Rusch is listed more than any other, with the exception of Werner himself. His prominence begins on the first page, which states, “Receipts & Expenditures of C. Werner pr C. Rusch.”¹¹¹ This man was clearly an integral part of Werner’s business and may have even been his partner. He was paid weekly, in addition to having his board paid to John Jungbluth of the Germania Hotel at 31 Cumberland Street in Charleston.¹¹² There are several entries made in the first person throughout the book and one states “for my board to Jungbluth (C Rusch) on a/c.”¹¹³ It can be reasonably extrapolated, therefore, that C. Rusch was the one keeping the account book on Werner’s behalf. The book’s entries clearly show that these two men had a working relationship.

¹⁰⁸ Gerald K. Geerlings, *Metal Crafts in Architecture*, (New York: Charles Scribner’s Sons, 1929) 110.

¹⁰⁹ David Hoffman, in discussion with the author, January 21, 2010.

¹¹⁰ Account Book, 68.

¹¹¹ Ibid, 1.

¹¹² *Charleston City Directory, 1855*, microfiche, South Carolina Room, Charleston County Public Library, Charleston, SC.

¹¹³ Account Book, 121.

Charles Rusch is not listed in the 1855 or 1856 city directories; however, the 1859 *Charleston City Directory* lists him as a maker of iron railings with H.D. Reinhardt & Co, a known ironworking company in Charleston at the time.¹¹⁴ Evidently, he was an ironworker working with Werner until the Werner foundry burned in 1858, destroying the building and “several thousand dollars worth of elaborate and intricate patterns.”¹¹⁵ After this, Werner managed the wheelwright and casting shop for the Vulcan Iron Works and Rusch went to work for Reinhardt.¹¹⁶

The people Werner worked with are also identified in this book. These include not only the people who commissioned him, but also those he was hiring. At the time of the account book, he was completing a variety of work for his new building on the corner of Meeting and Cumberland Streets. This is reflected in the people he was paying, including carpenters, painters and plasterers.¹¹⁷ Additionally, some names are periodically listed under both receipts and expenditures. It is possible that these entries show the working relationship of craftsmen in Charleston during that time. It appears as though Werner was doing business and interacting with many of the same people. Whether these individuals were simply business associates or friends is unclear.

Additional documents, however, also list some of these same names. Mrs. Roper and

¹¹⁴ *Charleston City Directory, 1859*, microfiche, South Carolina Room, Charleston County Public Library, Charleston, SC.

¹¹⁵ Ernest M. Lander, Jr., “Charleston: Manufacturing Center of the Old South,” *Journal of Southern History* 26, no. 3 (Aug 1960) 336.
<http://www.jstor.org.nuncio.cofc.edu/stable/2204523?&Search=yes&term=Charleston&term=Werner&term=Christopher&list=hide&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3DChristopher%2BWerner%2BCharleston%26x%3D0%26y%3D0%26wc%3Don&item=2&ttl=1400&returnArticleService=showArticle> (accessed February 15, 2010).

¹¹⁶ Ibid.

¹¹⁷ The names listed under the expenditures were compared to those in the *Charleston City Directories for 1855 and 1856*.

Edward McCrady are not only listed several times throughout Werner's account book, but their names appear on a document settling debts and transferring slaves to John Hamilton after the death of Jane Hamilton, Werner's sister in law.¹¹⁸ Because of the lack of specific details offered by the book, the type of business relationship could only be speculation.

Uncovering the identities of some of these individuals offers insight into the day-to-day dealings at the shop. One repeating entry is Ellerhorst and Campsen, who were grain merchants located on Market Street.¹¹⁹ The listings including their names are always ambiguous and, therefore, the nature of their relationship is unclear. The book suggests, however, that there was a mutually dependent association between the parties. It is possible that Werner was creating machinery or other ironwork for the business as well as purchasing grain from these men. There have been brief unsupported statements that claim Werner crafted some of the ironwork for the Bennett's Rice Mill.¹²⁰ If this is true then it is possible that there was a similar relationship with the grain merchants, Ellerhorst and Campsen. A great deal of research remains to be done regarding the working associations between Werner and the many individuals listed in his account book.

¹¹⁸ "Assignment of Negro: Christopher Werner to John Hamilton," Miscellaneous Records, Vol. 6I, p. 243-244, South Carolina Department of Archives and History, Columbia, SC.

¹¹⁹ *Charleston City Directory, 1855*, microfiche, South Carolina Room, Charleston County Public Library, Charleston, SC.

¹²⁰ Joseph I. Waring, Sr., "History of Bennett's Rice Mill," *Charleston News and Courier*, November 9, 1919. Also mentioned in the Historic American Building Survey Data Pages, Bennett Rice Mill, p. 8. available online, <http://memory.loc.gov/cgi-bin/ampage> {accessed March 12, 2010}. This building and its ironwork has been destroyed, therefore, with a lack of physical evidence or documented proof these claims cannot be substantiated.

Werner was not only working in Charleston. While the majority of records are from the city, there are references to Camden, Spartanburg, Columbia and Beaufort as well. It is evident that Werner was doing business throughout South Carolina. In addition to work within the state, he also paid “for files from Baltimore” and a “draft to Boston.”¹²¹ While the entries do not suggest work done at these locations, it is interesting to note the interaction out of state. These types of accounts show the broad range of what he was doing and where he was working.

During the years recorded in Werner’s book, the ironworking trade was experiencing an industry boom due to a prosperous economy. Werner seems to have been crafting a significant quantity of work throughout the city and elsewhere during this time.¹²² This is supported by the amounts listed in his book, which show Werner making and spending large sums of money. It is clear that his shop was creating a substantial volume of work for the community. The thriving iron trade continued until fires razed many of the shops. This was followed by the Civil War, which focused priorities elsewhere.¹²³ During the war, existing ironwork was frequently destroyed and new decorative pieces were not generally crafted. Afterwards, however, Charleston reestablished its tradition with many of the same ironworkers. Werner worked until the 1870s, before his death in 1875, and Iusti continued until 1882. The Ortmann family business was present in the city into the twentieth century.¹²⁴

¹²¹ Account Book, 112, 92, 68, 72, 53, 7.

¹²² J. Francis Brenner Jr., “Master Ironmakers Came To Practice Art in City,” *Charleston Courier*, August 21, 1932. Lander, 331 also discusses the economic conditions for Charleston manufacturing in general.

¹²³ Lander, 331.

¹²⁴ Vlach, *Charleston Blacksmith*, 85.

Werner's account book holds a variety of information, some of which has yet to be fully understood. The names included can be followed in hopes of finding further connections to Werner and the vast amounts of iron he created. He is usually remembered for his grandest works. It is clear through reading this account book that while he was certainly doing work for institutions like banks, colleges, churches and even government buildings, he was also working for private individuals as well. This fact is illustrated through the lists of names on his receipts pages. The majority of entries are specific people, not typically the work completed. From these details, leads can be attained as to where to look for additional pieces by the ironworker. In general, public and commercial buildings retain better records than private individuals. Additionally, these types of structures are often documented in photos or newspapers. Therefore, the prospect of positive identification of these works is greater. This account book offers chance to look at all his work, public and private, over a two year period. This is not a common occurrence and the information gained within is invaluable, leading to a comprehensive look at Werner's business and life.

CHAPTER SIX

WERNER'S OEUVRE

Christopher Werner completed a variety of works throughout the city, yet despite the recognition of his name, the specifics of what he created have never been previously assembled. Legend and tradition have long suggested many of Werner's contributions. This thesis begins to compile a list of verifiable and attributed works. These include not only those still adorning the city today, but also pieces that have disappeared with only memory to preserve them.

Of Werner's known work, a maker's mark has not yet been found. This fact makes identification more difficult, as one must then rely on records, which are easily lost, or attribution, the value of which depends on why the attribution is made. Werner's obituary states that his ironwork "has not needed the modest stamp, 'Werner, fecit,' to tell by whose masterly direction beauty and grace of proportion and very life took possession of dead metal."¹²⁵ This suggests why we cannot find Werner's signature on his works, as his works were considered to be recognizable without it.

Another difficulty with identifying iron pieces lies in their ephemeral nature. Ironwork is strong, but it is highly susceptible to damage and loss over time. There has also been a change in its use. In the nineteenth century, iron objects served a more functional role and were prevalent in many capacities throughout the city (fig. 15). Due to damages and time, it is possible that despite the large volume of work produced by

¹²⁵ Obituary. The word fecit is Latin meaning made by. This same phrase was used by Iusti to mark the overthrow of the St. Michael's churchyard gates.

Werner's foundry, a substantial number of pieces may not have survived to present day. This is why it is so important to document what remains. As fires, hurricanes and neglect continue to play their parts, Werner's contributions to the Charleston ironwork tradition will be remembered.



Figure 15 – Historic image of East Bay Street showing the prominence of iron, with awning brackets, a sign, a lantern, iron grilles and carriages all within view. Figure from “Charleston, South Carolina, Post Office, East Bay Street,” photograph, 1865, Library of Congress Prints and Photographs Division, Washington, D.C.

EXTANT WORK

Gerald Geerlings said, in his *Wrought Iron in Architecture*, that Werner “did perhaps more iron work than any other single person in the city.”¹²⁶ Despite the loss of ironwork that continually occurs, several of Werner’s pieces remain today. There are a variety of methods used to determine the creator of an individual object. The following known works were discovered based on a combination of extant records, contemporary documentation, hearsay, and traditional attribution. While some of these techniques offer more certainty than others, they all can provide contributions to Werner’s body of work.

South Carolina State House Palmetto Tree, Columbia, South Carolina

In Columbia, South Carolina, west of the main state house building there is a metal palmetto tree monument that is often overlooked by visitors to the grounds (fig. 16). This is the “oldest monument at the State House” and was completed by Christopher Werner.¹²⁷ This was not his only involvement on the grounds, having been initially involved in the construction of the State House. Despite his early contributions, the Palmetto Tree remains the only remnant of his work on the property. Werner was a patriotic individual and the opportunity to contribute his skills on the grounds and structure of the State House must have been significant for him.

¹²⁶ Geerlings, *Wrought Iron in Architecture*, 144.

¹²⁷ “Receipt, 3 Mar. 1857 to C[hristopher] for Palmetto Regiment Monument,” South Caroliniana Manuscripts, University of South Carolina Libraries, Columbia, SC.



Figure 16 - Palmetto Tree at the South Carolina State House, Columbia, SC. Photo by author.

In 1851, designs for the new fireproof State House building in Columbia, South Carolina were selected. P. H. Hammaraskold was the architect and his plans incorporated a great deal of iron, a material in which he had experience, having previously worked for an iron works company.¹²⁸ Werner was significantly involved in the early construction of the State house as well. He had previously fashioned ironwork for the State House, including a commission for an iron fence.¹²⁹ Records from June 1852 to October 1853 show that Werner received money for a variety of items connected with the building of the State House including cast iron boxes, cast iron doors, pillars, anchors and wrought iron work. His payments totaled \$12,638.27, representing a great deal of work for the ironworker.¹³⁰ Additionally, a bond in February 1854 made clear that all the ironwork, cast and wrought, in the in the sub-basement and basement levels of the new State House was to be done by Werner.¹³¹ The North wing was also fitted with eighteen metal window sashes and frames made by him in 1854. These contributions show his clear involvement in the early stages of the site's development. In May of that year, construction problems began to appear. Hammaraskold's plans were discarded and a new architect was brought in for the job.¹³² All early work on the building was "found to be defective, and the foundation work was demolished to make way for the present State

¹²⁸ Beatrice St. Julien Ravenel, *Architects of Charleston* (Charleston, SC: Carolina Art Association, 1964) 242.

¹²⁹ Summary of South Carolina Senate Committee On Finance and Banks Report, 15 December 1853, Werner, Christopher Vertical File, South Carolina Room, Charleston County Library, Charleston, SC.

¹³⁰ "Receipt," Commissioners of the Fireproof Building in Columbia So Ca, To C. Werner, [23 June 1852 – 19 Oct 1853] in the South Caroliniana Library, Columbia, SC.

¹³¹ Summary of South Carolina Senate Committee On Finance and Banks Report, 15 December 1853, Werner, Christopher Vertical File, South Carolina Room, Charleston County Library, Charleston, SC. Original manuscript is at the South Caroliniana Library, Columbia, SC.

¹³² John M. Bryan, *Creating the South Carolina State House* (Columbia, SC: University of South Carolina Press, 1999) 17-18.

House designed by Niernsee.”¹³³ Therefore, despite the recorded evidence of Werner’s involvement in the construction, his work was not used in the current structure.

While his contributions to the State House building no longer remain, there is a representation of his work on the grounds in his iron, copper and brass palmetto tree. It has been called “perhaps the most perfect specimen of his art.”¹³⁴ The tree was created without a contract and placed on the State House site around 1852 without authorization or commission from the government.¹³⁵ Werner’s hope was that it would be purchased in memory of the Palmetto Regiment sent to fight in the Mexican War in 1846 or simply because it was the beloved state icon.¹³⁶ This beautiful likeness of this great symbol would have been a tempting permanent addition to the grounds.

The state eventually decided that a monument to those who fought as part of the Palmetto Regiment was needed. In 1856, the assembly decided to purchase Werner’s tree for no more than \$5,000. He was to add to the work by creating nameplates for the deceased and leaves to the top of the tree. There was some dispute however between Werner and Mr. James Jones, with whom Werner was dealing. Werner made the plaques and was paid \$4,000, but many names were misspelled. It was requested that the errors

¹³³ Summary of South Carolina Senate Committee On Finance and Banks Report, 15 December 1853, Werner, Christopher Vertical File, South Carolina Room, Charleston County Library, Charleston, SC. Original manuscript is at the South Caroliniana Library, Columbia, SC.

¹³⁴ Obituary.

¹³⁵ Werner’s obituary claims that the work was constructed for the Crystal Palace in New York. This took place in 1853 and was a grand occasion for the time. It is worthy of note that Werner was paying attention to such national events.

¹³⁶ Bryan, 40. The origin of the Palmetto tree as a symbol of South Carolina came from a battle that took place during the American Revolution at Sullivan’s Island. The British attacked the “unfinished palmetto log and sand fort on Sullivan’s Island” and the cannon balls either rebounded off the logs or sunk into the sand resulting in few American fatalities and a victory. Walter Edgar, *South Carolina: A History* (Columbia, SC: University of South Carolina Press, 1998) 227.

be fixed in order to receive full payment. Werner was displeased as he felt he was already underpaid, alleging that the tree cost \$11,000 to create.¹³⁷ The assembly agreed to appropriate an additional \$1,000 upon the completion of the corrections. The second attempt revealed more errors with the plaques and Werner was losing interest. The final total paid to the ironworker by February 1859 was \$5,000, after the plaques were finally repaired (figs. 17, 18).¹³⁸



Figure 17 - Plaque in memory of Palmetto Regiment. Photo by author.

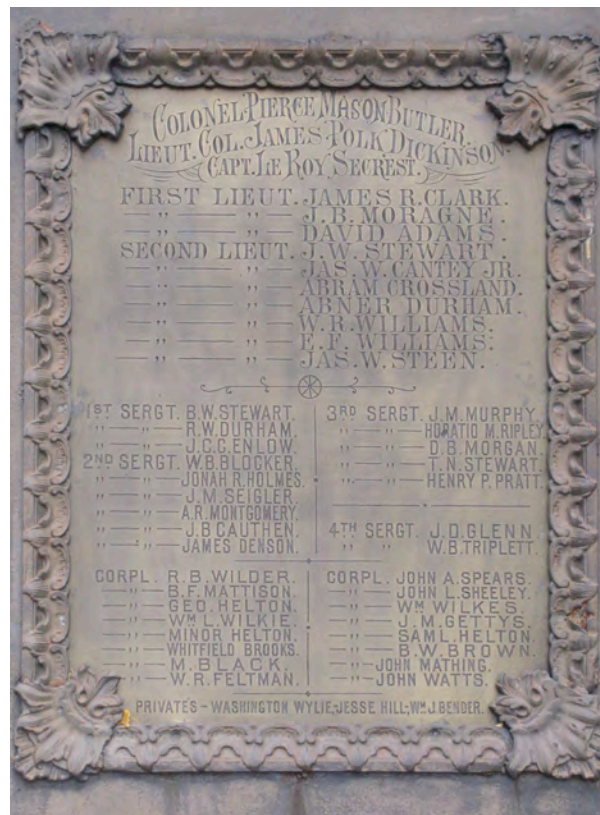


Figure 18 - One of four plaques honoring the Palmetto Regiment. Photo by author.

¹³⁷ Bryan, 40-42.

¹³⁸ Ibid.

The entire process starting with the tree's arrival in Columbia in 1852, to the initial decision in 1856 and the final payment in 1859 took roughly seven years, and part of this time is recorded in Werner's account book. The history of the State House Palmetto Tree provides context for entries in the account book that mention Columbia. It is clear that both Werner and a couple of his workers were making frequent trips to Columbia between 1855 and 1857. Therefore, even before the decision was made to acquire the monument, Werner was making trips to the capital.¹³⁹ Additionally, C. Rusch is mentioned as being in Columbia around the time of the legislation that determined the purchase of the Palmetto Tree. His expenses to and in Columbia were paid on December 1, 13, and 18, 1856.¹⁴⁰ It is clear from this information that the situation surrounding the Palmetto tree was complicated and involved a considerable amount of personal attention from Werner and his workers.

The subsequent history of the Palmetto Tree monument has been one of frequent troubles. After the initial construction skirmishes, the tree was blown down in an 1875 storm, a month prior to Werner's death. The restoration of the ironwork was done on April 12, 1878, by an ironworker named Mr. Hoefler. He was paid \$2,000 to raise the fallen tree and repair the metal greenery. Attempts were made at that time to save what he could of the original fronds. In 1879, this same man added an iron railing around the site.¹⁴¹ On February 3, 1939, a tornado damaged the tree, separating it from its base (fig.

¹³⁹ Account Book, 57.

¹⁴⁰ Account Book, 111, 113, 115.

¹⁴¹ Bryan, 91.

19).¹⁴² Work was done later, to restore the tree to its former beauty on the State House grounds.¹⁴³ Today it stands, well kept, on the property as a reminder not only of the Palmetto Regiment, but also Werner's skill as an ironworker.

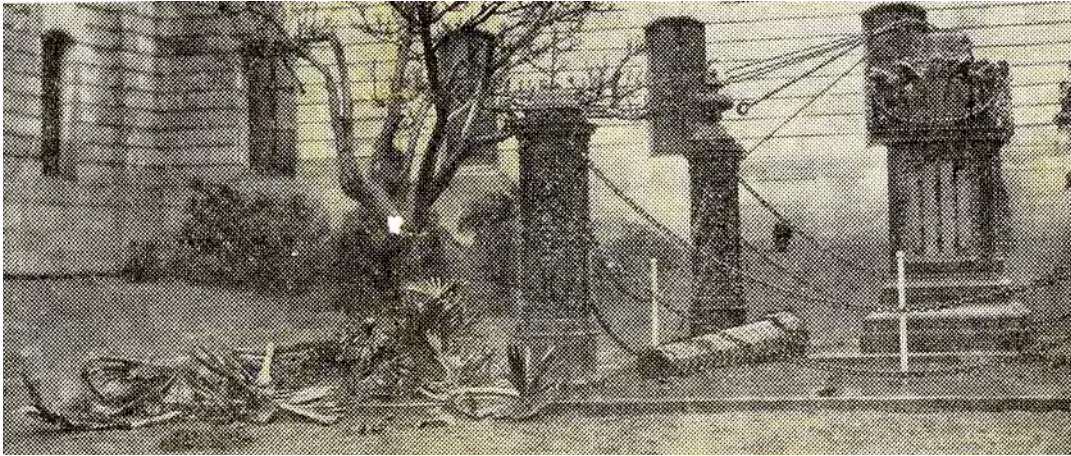


Figure 19 - Damage to the Palmetto Tree after the 1939 tornado. From: "Columbia Tornado Topples State's Palmetto Monument," *Charleston News and Courier*, February 6, 1939.

While the Palmetto tree has suffered repeated damage, it still remains true to Werner's vision and includes elements of its original construction. The monument remains as one of Werner's best works and stands as "a rare example of civic sculpture made of cast iron."¹⁴⁴ This tree is not only a gem on the grounds of the State House, but was also considered Werner's masterpiece by his contemporaries. It is fortunate, therefore, that it remains. This piece acts as a well-documented source for the further attribution of his style and clearly represents his great artistry.

¹⁴² "Metal Palmetto Tree Made Here," *Charleston News and Courier* February 13, 1939. Christopher Werner Vertical File, South Carolina Room, Charleston County Library, Charleston, SC.

¹⁴³ "Monument Plate to be Replaced," undated newspaper article in the collection of Richard Marks.

¹⁴⁴ Bryan, 91.

The Sword Gates

The work most generally associated with Christopher Werner in the city of Charleston is the Sword Gates, which are currently set into the wall surrounding the house at 32 Legare Street. This building was constructed in the early nineteenth century, with changes made in 1849. The property has had many different owners and occupants, including Madame Talvande's girl's school in the 1820s and '30s.¹⁴⁵ Despite the house's prominent history, the building today is referred to, not by a previous owner's name, but as the 'Sword Gate House' (fig. 20).

The Sword Gates are Werner's earliest known work and were originally crafted for the new Guard House, in 1838, which was designed by architect Charles F. Reichardt. This structure was at the corner of Broad and Meeting Streets.¹⁴⁶ The gates were part of a larger campaign of ironwork, including window grilles, but were "rejected as having been in excess of the amount contracted."¹⁴⁷ This may have been a similar situation to that of the State House Palmetto Tree, where the creation of the work cost more than the new owner was willing to pay. The corresponding window grilles were said to have had a similar design to the interior panels of the gate, including the spear motif. These pieces

¹⁴⁵ National Register of Historic Places Inventory - Nomination Form, "The Sword Gate Houses, 32 Legare," December 1970. Alice R. Huger Smith and D. E. Huger Smith, *The Dwelling Houses of Charleston, SC* (Philadelphia: J. P. Lippincott Company, 1917) 222-223.

¹⁴⁶ Ravenel, 180.

¹⁴⁷ Deas, 31-32. Another story says that there was a misunderstanding of the phrase "pair of gates" and Werner made two sets. Albert Sonn, *Early American Wrought Iron Volume III* (New York: Charles Scribner's Sons, 1928) 46.

remained a part of the Guard House until the earthquake in 1886, when they were removed from the ruined building.¹⁴⁸ Their current location is unknown.



Figure 20 - The Sword Gates at 32 Legare Street. Photo by author.

Charleston's British consul, George Hopley brought the Sword Gates to their current Legare Street location in 1850.¹⁴⁹ They have since become a well-known site in

¹⁴⁸ Deas, 32.

¹⁴⁹ National Register Nomination Form, "The Sword Gate Houses, 32 Legare."

Charleston because of their unique design incorporating two swords and four spears in the elaborate scrolling wrought iron (fig. 21). The gates and overthrow, which incorporates a working gaslight, are set between a stuccoed brick wall (fig. 22). The scrollwork is finely executed and is one of the few early examples of Werner's work still remaining.

This is the most well-known work of Werner's and it incorporates elements of his craftsmanship that can be seen in other locations as well. Additionally, because of its well-documented nature, it can be used as a basis upon which to compare other wrought iron works. The fluidity and tapering of the scrollwork, which is apparent in many of his works, is brilliantly executed in the overthrow of these gates. The work appears both delicate and strong and is characteristic of Werner's craftsmanship in the city.



Figure 21 - Detail of swords and spears in the Sword Gates. Photo by author.



Figure 22 - Detail of Sword Gate overthrow. Photo by author.

John Rutledge House

South Carolina Governor John Rutledge built the house at 116 Broad Street in Charleston, SC. It was constructed as a Georgian dwelling around 1763. In 1853 the new owner, Thomas Norman Gadsden, made multiple renovations to the property, including the extensive ironwork added to the house by Christopher Werner.¹⁵⁰ This ironwork includes not only the cast iron porticos and railings on the front façade, but also the cast iron railings and stairs in the rear of the building. Evidence shows a working relationship with the homeowner as well as stylistic details attributed to the ironworker.¹⁵¹ This house showcases some of Werner's finest cast iron in Charleston (fig. 23).

¹⁵⁰ National Register of Historic Places Inventory - Nomination Form, "Governor John Rutledge House," January 1973.

¹⁵¹ Account book, 84, 90, 116, 118, 148, 152.



Figure 23 - Facade of the John Rutledge House. Photo by author.

The architect of the Rutledge house renovations was P. H. Hammarskold, with whom Werner also worked on the State House in Columbia. As was previously mentioned, Hammarskold was fond of the use of iron in his buildings and he added “the iron balconies and fence.”¹⁵² Werner was then contracted for the work done on this house in 1853. His accounts from 1855-1857 show multiple financial dealings between Werner and Gadsden, listed as both expenditures and receipts. All of these entries are vague as to what type of work Werner was paid for, and the dates of the account book are after the renovations.¹⁵³ These records, however, establish a working relationship between the two men. It can be surmised that if they were doing business in 1856, Gadsden may also have contracted him to do the work in 1853.

There are stylistic features of Werner’s work as well. The cast iron columns that support the exterior portions of the portico are identical to those surrounding the Palmetto Tree monument in Columbia (figs. 24, 25). Werner was definitely making his own cast iron pieces in his foundry. Once a mold was made, the design would have been used wherever it was appropriate. The columns themselves include common themes of Werner’s as well, the eagle and the palmetto tree. These elements were used for the monument in Columbia, as well as in his own concert hall.¹⁵⁴ Along with these themes are other general stylistic elements of the time period, like the acanthus leaves and the anthemion motif (figs. 26, 27).

¹⁵² Beatrice St. Julien Ravenel, *Architects of Charleston* (Charleston, SC: Carolina Art Association, 1964) 242.

¹⁵³ Account Book, 84, 90, 116, 118, 152.

¹⁵⁴ “Werner’s Concert Hall,” *The Charleston Mercury*, November 14, 1857.



Figure 24 - Cast iron column at the John Rutledge House. Photo by author.



Figure 25 - Cast iron column at the Palmetto Tree monument in Columbia, SC. Photo by author.



Figure 26 - Detail of acanthus leaf at the John Rutledge House. Photo by author.



Figure 27 - Detail of anthemion motif at the John Rutledge House. Photo by author.

The John Rutledge house displays a great amount of ironwork, not only the ornate work visible to the street, but also the ironwork that faces the courtyard at the rear of the building. The stair railings on the front and back staircases are the same (figs. 28, 29). Additionally, the sea monster element, which supports a horizontal bar on the front of the house, is also apparent in the rear. Here the creatures are shown on the metal cornice above the columns (figs. 30, 31). These factors suggest that the ironwork on both elevations was done at the same time or at least by the same foundry. While there is no current evidence that Werner made cast iron columns, his account book does mention his construction of iron stairs.¹⁵⁵ Therefore, it is also possible that he created these stairs as well (fig. 32).



Figure 28 - Front stair railing at the John Rutledge House. Photo by author.



Figure 29 - Back stair railing at the John Rutledge House. Photo by author.

¹⁵⁵ Account Book, 138.

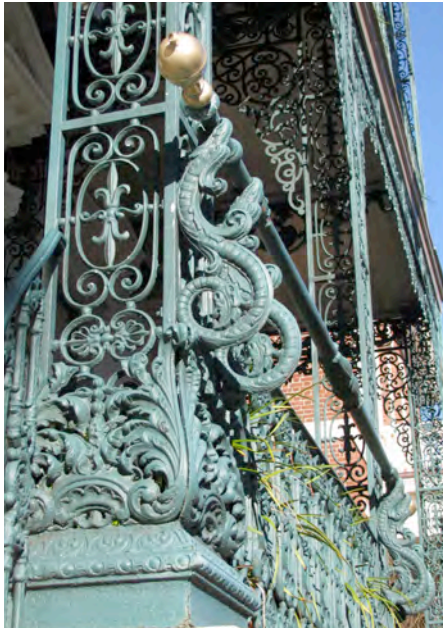


Figure 30 - Sea monster element on front facade. Photo by author.



Figure 31 - Sea monster element on rear frieze elevation. Photo by author.



Figure 32 - Rear Stairs at the John Rutledge House. Photo by author.

The majority of the ironwork done for the house is cast iron; though the façade does have wrought iron window grilles on the lower windows (fig. 33). With the large amount of the work done for this location, the size of Werner's foundry can be estimated. Such pieces of iron would have required a significant space to create. While the foundry was not as large as the bigger machine shops in the city, it is clear that it was of considerable size. Based on the comments of his creditors and other contemporaries, the building was quite elaborate.¹⁵⁶



Figure 33 - Window grille at the John Rutledge House. Photo by author.

¹⁵⁶ Further discussion on Werner's foundry appears later in this chapter.

The ironwork at the John Rutledge House has long been attributed to Christopher Werner.¹⁵⁷ The evidence provided here demonstrates that Werner was indeed the craftsman who created the elaborate ironwork for this house on Broad Street. The extensive and ornate nature of the work displays a fine example of his cast iron decoration. With his foundry's popularity, it is likely that a considerable amount of his cast iron would have existed during the nineteenth century. As details of his work are limited, this house remains as an excellent representation of his skill with cast iron.

College of Charleston

The College of Charleston campus as it is known today began to take shape with the construction of the main portion of Randolph Hall in 1828, many years after its charter in 1785. This building was designed by Philadelphia architect William Strickland.¹⁵⁸ Later, the Charleston architect Edward Brickell White designed the additions for the original building, including the flanking wings, another portico, and the Porter's Lodge. This was also when the iron railing done by Werner was put in place around the yard (figs. 34, 35).¹⁵⁹

¹⁵⁷ Jonathan H. Poston, *The Buildings of Charleston* (Columbia, SC: University of South Carolina Press, 1997) 206, and John Rutledge House Inn, "History," <http://www.johnrutledgehouseinn.com/innhistory.aspx> (accessed February 16, 2010).

¹⁵⁸ Kenneth Severens, *Charleston Antebellum Architecture and Civic Destiny* (Knoxville, TN: University of Tennessee Press, 1988) 53-55.

¹⁵⁹ Ravenel, 195.



Figure 34 - Porter's Lodge containing the carriage gate and single gate made by Werner. No date for photo. Figure from College of Charleston Special Collections.



Figure 35 - Part of the fence that encloses the yard at Randolph Hall. Photo by author.

In February 1850, a call for proposals, to be addressed to E. B. White, was published in the *Charleston Daily Courier*. The work solicited was for “Building new wings and Colonnade to the Charleston College and a Porter’s Lodge, and for erecting an Iron Railing around the Campus.”¹⁶⁰ The advertisement also communicates that the bids could be for individual work or for the entire job. Werner was paid \$745 to craft the ironwork that encloses the yard in March of 1850. While executed by Werner, the wrought iron fence was White’s design.¹⁶¹ While this reference only specifically mentions the railing, it can be assumed that Werner also made the gates (figs. 36, 37). A list of items to be completed in 1851 mentions that the iron railing still needed to be installed and the east, west and Porter’s Lodge gates had not yet been finished.¹⁶² This suggests that all these items were done at the same time and therefore by the same craftsman. Stylistic attributes apparent in the gates are reminiscent of other works by Werner. This appears to have been the extent of his involvement with this project, as the railings were added to the portico and steps of Randolph Hall later.¹⁶³ It is also interesting to note that Charles Rusch, Werner’s colleague referenced in his account book, also worked on the College property in 1859. His firm of ornamental ironworkers, H. D. Reinhardt & Company, crafted an unspecified iron fence for the college.¹⁶⁴

¹⁶⁰ Advertisement, *Charleston Daily Courier*, February 15, 1850.

¹⁶¹ Robert Stockton, “Historic College of Charleston Buildings and Structures: An Evolutionary History” (Charleston, SC: 2006) 14-15. Ravenel, 195.

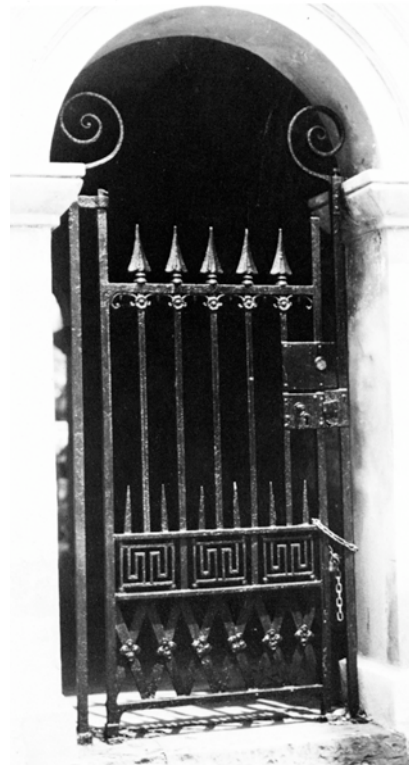
¹⁶² Stockton, 16.

¹⁶³ Ibid, 20.

¹⁶⁴ Ibid, 22.



**Figure 36 – Carriage gate at the Porter's Lodge.
From Bayless, 90.**



**Figure 37 - Single gate at the Porter's
Lodge. From Bayless, 90.**

The iron railing that surrounds the yard is wrought iron with spears and axes topping vertical bars (fig. 38, 39). The single gate in the Porter's Lodge also includes spear heads that are featured throughout the railing, which suggests that this gate was done by Werner as well. His fluid scrollwork with cast iron rosettes is once again found along the top of the gate. The design is never exactly the same, but yet still recalls the pattern of the previous works.¹⁶⁵

¹⁶⁵ Charles N. Bayless, *Charleston Ironwork: A Photographic Study* (Orangeburg, SC: Sandlapper Publishing Co., Inc., 1987) 90, also identifies the gates on George Street as being Werner's work.



Figure 38 - Spearhead railing at the College of Charleston. Photo by author.

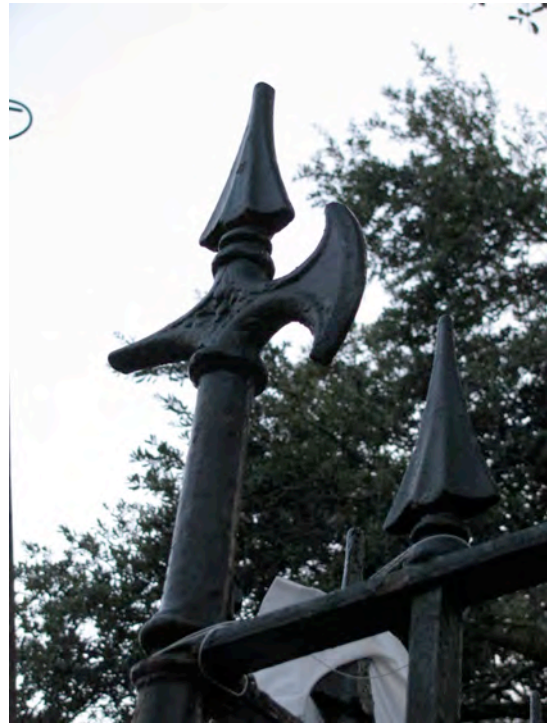


Figure 39 - Detail of railing at the College of Charleston. Photo by author.

The railing and gates that enclose the cistern yard on the College of Charleston campus present another well-documented example of Werner's work. It is clear that he was the craftsman who created this work from White's design. It is interesting to see more weaponry included among the body of his work, particularly on a college campus. The railing is currently in fair condition with some missing elements, but some minor restoration work is planned for the near future.

Bethany Cemetery

Bethany Cemetery is affiliated with the German Lutheran Church and is located on the upper part of the Charleston Peninsula. The cemetery consists of fifty-two acres

and contained within its boundaries are generations of German Charlestonians.¹⁶⁶ As one enters the cemetery from Cunningham Street, the visitor is confronted with a great oval of decorative ironwork including several grave markers. This elaborate feat of ornamental work was done by Christopher Werner and encloses twelve lots. Today the monuments within represent the original twelve families who commissioned the work and add to the overall elegance of the setting (fig. 40).



Figure 40 - View of Werner's ironwork upon entering Bethany Cemetery. Photo by author.

Upon the completion of Werner's ironwork for the cemetery, a gathering took place to reveal the iron. The achievement was commemorated in a newspaper article

¹⁶⁶ Mildred Keller Hood, comp., *Bethany Cemetery Inscriptions* (Charleston, SC: Charleston Chapter South Carolina Genealogical Society, 1992) 1.

describing that day. This piece provides a great deal of information regarding the work and allows it to be positively identified as Werner's. The article was one of several clippings in a folder along with Werner's account book and while it is clearly contemporary with his life, it is undated. The work itself appears to date to the early 1850s.

The two hundred and fifty foot, in circumference, oval iron railing was done for the lots' owners. These individuals were John Rugheimer, C. Wittschen, John H. Wuhrmann, Mrs. H. Bollmann, George H Lindstedt, F. G. Lilienthal, Peter Kornahrens, C. Amme, Mrs. A. Carstens, W. Burmeister, D. Zerst, and the St. Matthew's German Lutheran church. The ironwork incorporated scrolls on the exterior of the enclosure that would have had each lot holder's name upon them. Today, however, only the scrolls remain (fig. 41). The total paid to Werner for the iron was \$5000 and the surrounding granite base, done by Mr. D. A. Walker, was \$500. The cost of the work was split evenly between the twelve owners. At the center of the enclosure is the marker of Captain Henry Weiting, the man in "whose ship and under whose care the greater part of our German citizens emigrated to this city."¹⁶⁷ His resting place is prominent in the cemetery, centrally located among such elaborate decoration. He was clearly an influential man who was a hero among the German community.

¹⁶⁷ "Adorning the City of the Dead," undated newspaper clipping in a folder with Werner's account book, in the private collection of Richard Marks, Mt Pleasant, SC.



Figure 41 - Iron scrolls once containing the names of the lot holders. Photo by author.

The ironwork itself is described so precisely in the article, it is obvious this is the piece Werner created. It also allows the modern viewer to identify certain elements that are different now than when it was first crafted. The work is a four-foot tall wrought iron railing consisting of “two parallel pieces of iron, between which are upright bars about five inches apart (fig. 42).”¹⁶⁸ The elliptical railing has four evenly spaced gates and each quarter contains eight sections, from which centered on the railing “rises a fancy piece of scroll work two feet high, and their joining places are ornamented with curling scroll work of simple and neat form.”¹⁶⁹ These decorative scrolls are each topped with a circle

¹⁶⁸ Ibid.

¹⁶⁹ Ibid.

(figs. 42, 43). Among Werner's surviving possessions is a book that includes sketches, presumably made by the ironworker, which look as though he was trying to determine a pattern for the scrollwork to top the railing. These drawings show the circular globe always the same, but the scrolls below varying in detail (fig. 44, 45, 46).



Figure 42 - Railing at Bethany Cemetery. The majority of elements are wrought iron, with minor cast iron additions. Photo by author.



Figure 43 - Detail of the decoration that tops the railing at Bethany Cemetery. Photo by author.



Figure 44 - Drawing in the back of Werner's Small and Smyser design book. Figure courtesy of Richard Marks.



Figure 45 - Drawing in the back of Werner's Small and Smyser design book. Figure courtesy of Richard Marks.



Figure 46 - Drawing in the back of Werner's Small and Smyser design book. Figure courtesy of Richard Marks.

The gates are particularly decorative. The side posts of the gates are like those that separate the railings, but they form a square of support rather than functioning as a singular piece of the fence (fig. 47). Originally, these side posts were topped with “a handsome gilded star on top of the globes.”¹⁷⁰ This element has not survived, as not one star rests upon any of the globes (fig. 48). It should also be noted that the globes for the supports are of a different configuration than the previously mentioned globes topping the

¹⁷⁰ Ibid.

railings. The gates are fifteen feet tall and in addition to stars were also “finished off in handsome style by ornamental chains and tassels of wire.”¹⁷¹ The primary gate was more ornate than the others, as it was “more elaborately adorned with chains and tassels, and beside the ornaments of the others is splendidly set off by a transverse gold bar near its top.”¹⁷² The more ornate details, like chains and tassels, are no longer present on any of the gates. The main gate has also sustained damage over time and is currently missing certain elements; one of the globes is no longer present and the upper portion of the gate has been broken off and is gone.

The entirety of the ironwork was painted bronze green.¹⁷³ There are remnants of other paint colors, presumably later coats, on the iron pieces currently (fig. 49). Today, the ironwork is in need of care. It has not been painted recently and there has been a considerable amount of corrosion to the metal. Additionally, damage has occurred that has not been addressed, such as iron pickets broken from their braces and pieces removed (fig. 50).

¹⁷¹ Ibid.

¹⁷² Ibid.

¹⁷³ Ibid.



Figure 47 - South gate at Bethany Cemetery. Photo by author.



Figure 48 - Detail of the south gate's globe. Photo by author.



Figure 49 - Detail of cast iron rosette at Bethany Cemetery. Photo by author.

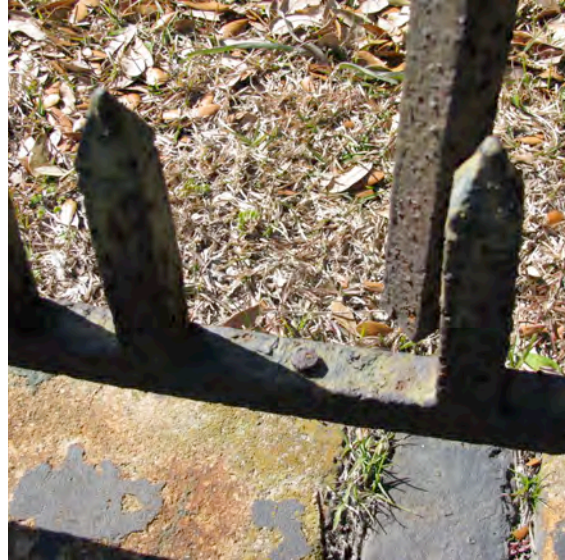


Figure 50 - Damage to railing at Bethany Cemetery. Photo by author.

The newspaper article provides a detailed description of what Werner's work would have looked like. Because this piece still exists, it is possible to match elements of the description to what remains in order to make the identification. Werner's enclosure shows several characteristic elements of his work. His delicate, but strong, work is apparent, as is the gradual tapering of several pieces of iron into one piece. Another motif that is used often throughout Charleston, and is present here as well, is the use of cast iron flowers in the inner most part of a scroll.

Overall, Werner's patrons must have been pleased with his work. The newspaper complimented both the "beauty of the design, and the correctness with which it has been carried out."¹⁷⁴ The enclosure's prominence in the cemetery clearly shows the importance of such plots and therefore the iron that surrounds them. While the ironwork historically held great significance to the cemetery, today it is in need of additional care to keep it from joining the many pieces of lost ironwork.

St. Lawrence Cemetery

The Catholic St. Lawrence Cemetery is located directly south of Magnolia Cemetery on the neck of Charleston's peninsula. The eighteen-acre property was purchased by Bishop Ignatius Aloysius Reynolds in August 1851.¹⁷⁵ This small cemetery would have been open for burial to only Catholic parishioners, except in the case of Christopher Werner. There is an undisputed tradition that says the cross directly opposite the entrance to the cemetery was not only made by Werner, but marks his burial spot (fig. 51)

¹⁷⁴ Ibid.

¹⁷⁵ Brian P. Fahey, archivist, Roman Catholic Diocese of Charleston, email communication with the author, February 22, 2010.



Figure 51 - Overall view of Werner's gates, fence and cross at St. Lawrence Cemetery. Photo by author.

Upon entering St. Lawrence cemetery, the visitor is immediately confronted with Werner's cross. This elaborately decorated cross of substantial size is raised on a metal base and set in the middle of the driveway. The overall impact of the work in its location is dramatic, as the combination of its large size, painted black iron, and singular nature combine for an impressive effect. The details of the work are more delicate, with tight, tapered scrolls, and decorative elements like five point stars, balls and rays (figs. 52, 53).



Figure 52 - Werner's cross at St. Lawrence Cemetery. Photo by author.



Figure 53 - Detail of Werner's cross at St. Lawrence Cemetery. Photo by author.

The story of this cross says it was crafted prior to his death and donated to the cemetery by his wife to mark his burial. In agreement with this tradition, a 1918 plat of the cemetery shows the Werner family owning the plot at the current site of cross (fig. 54).¹⁷⁶ The St. Lawrence Cemetery Burial Records also show him buried in the cemetery and as his family owned no other plots, this location must have been his final resting place.¹⁷⁷ Originally the monument carried no markers identifying the spot as Werner's

¹⁷⁶ "Plat of St. Lawrence Cemetery, March 1918, Benson & Barbot, Architects," Roman Catholic Diocese of Charleston Archives, Diocesan Architectural Drawings, 1918-present, n.d. (2004.019), Charleston County, Box 12.

¹⁷⁷ "St. Lawrence Cemetery Burial Records," Christopher Werner, June 11, 1875, Roman Catholic Diocese of Charleston Archives.

grave. In 1941 however, his descendents, James M. Lea and Miss Mattie Lea, added a bronze marker bearing Werner's name to the base of the monument (fig. 55).¹⁷⁸ Today, the tablet is difficult to notice, as the "gate hours" sign completely covers it.



Figure 55 - Werner's plaque on the cross at St. Lawrence. Photo by author.

Current tradition is consistent with information found in the probate records, which grants Isabella Werner administrative rights to Werner's personal estate. As the administrator of his belongings after his death, she would have owned the remaining pieces of iron left in his shop. It is known from this document that his estate contained

“old Iron, and Iron worked up in his life time.”¹⁷⁹ The cross must have been part of this remaining work. Whether he created this work with its current purpose in mind or Isabella simply thought it was a suitable tribute is not known.

The cross is currently in good condition with some modern repairs apparent upon closer inspection. Phillips Welding and Sandblasting Corp. of Mount Pleasant restored the ironwork in 1974. The entire project took about a year, with funding from local parishes, specifically St. Mary’s Roman Catholic Church.¹⁸⁰ Maintenance is an important part of preserving works like this for generations to come.

Another known work of Werner’s that came from the St. Lawrence cemetery is an arch that is now in the Charleston Museum (fig. 56). It is clear after looking at the details how this piece would have complemented the cross. This simpler work incorporates a cross pattern with a five point star at the center. Small rays extend from this design (fig. 57). These features are much more subdued versions of what can be seen on Werner’s monument. The scrolls on this work are once again rather delicate, with exceptional tapering on their interior (fig. 5). While this work was once at the cemetery it is unclear where it would have been located on the property originally.

¹⁷⁹ Christopher Werner Probate Records, August 4, 1875, microfilm, South Carolina Room, Charleston County Library, Charleston, SC.

¹⁸⁰ Robert P. Stockton, “Werner’s Cross Is Restored,” *The Charleston News and Courier*, June 25, 1974, Cemeteries-St. Lawrence Vertical File, South Carolina Room, Charleston County Library, Charleston, SC.



Figure 56 - Arch from St. Lawrence Cemetery, currently displayed at the Charleston Museum. Photo by author.



Figure 57 - Detail of arch from St. Lawrence Cemetery. Photo by author.

The gates and fence, which mark the entrance of the cemetery, have also been attributed to Werner, with a suggestion that they were fashioned and put in place during his lifetime.¹⁸¹ This information cannot be substantiated with records, but the items do appear to have elements of Werner's work. The scrollwork that tops the gate is

¹⁸¹ "Information furnished by J.S. O'Donnell," Research and Photos of Charleston Ironwork, 1 of 2, Bragg, Laura M. (Laura Mary), 1881-1978. Laura M. Bragg papers, ca. 1890-1977. (1009.00) South Carolina Historical Society. This reference, from the keeper of the St. Lawrence Cemetery in May 1925, states that Werner crafted the gates and fence in 1849. This date is prior to the founding of the cemetery however. "Marker Put on Werner's Monument," *The Charleston News and Courier*, February 28, 1941. This source suggests that Werner fashioned the gates during his lifetime, though a date is not offered.

reminiscent of other pieces, specifically the College of Charleston gates (figs. 58, 59).

The movement and spacing of the scrolls, as well as the delicacy of the tapering, suggests that the same smith forged these two pieces. Additionally, the supports for the fence are a simple metal rod, which is also apparent for other Werner fences. His supports tend to be very minimal, not the heavy scrolling braces that can be seen elsewhere in Charleston. There are elements of the gate that do not seem to match Werner's work or even his time period. While some pieces are riveted together, others show signs of heavy bolts. Bolts such as these, would not have been added by Werner (fig. 60). There are also heavy scrolls in the central panel of the gate, which do not resemble the more attenuated features of his work. There are different theories as to why a piece would share some aspects of Werner's design and not others. In this case, it appears as though the gates and fence were damaged at some point and have since been repaired. This would explain the heavy, more recent bolts that hold some parts together. While the arch and cross complement each other, the gate does not include the same features that tie those works together. This could be the result of the gate and fence being earlier additions to the site.



Figure 58 - Scrollwork on the gates at St. Lawrence Cemetery. Photo by author.

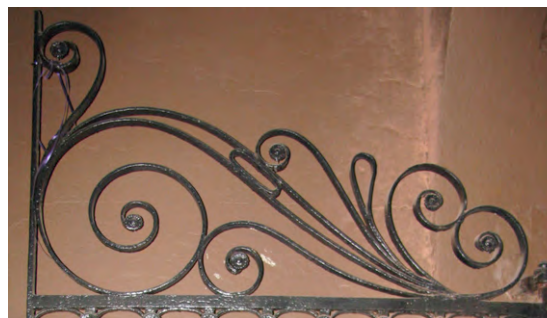


Figure 59 - Scrollwork on the gates at the College of Charleston. Photo by author.



Figure 60 - Detail of gates at St. Lawrence Cemetery. Note the bolt holding the scroll to the horizontal bar. Photo by author.

Werner's cross is an important piece in the body of his work as it shows his versatility as an artisan. The cross incorporates multiple elements working together to create an overall figure that is both immense and delicate at the same time. It also holds special importance as it marks the final resting place of this great ironworker and it does so in an elaborate way, which would have been fitting for the quirky craftsman.

8 Legare Street

The Cleland Kinloch Huger House at 8 Legare Street is an Italianate style building built about 1857-1858.¹⁸² Much of the structure cannot be seen from the street as it is enclosed behind high, stuccoed walls interrupted by two separate gates of similar design. One of these is an entry gate leading to the door and the other is a carriage gate. Several of the entry gate's physical attributes suggest Werner's craftsmanship (fig. 61).

¹⁸² Robert P. Stockton, "History of 8 Legare Street," (Charleston, SC: Stephen Ziff, 2008), unpublished report in the 8 Legare Street property files, Historic Charleston Foundation Archives, Charleston, SC.



Figure 61 – Entry gates at 8 Legare Street. Photo by author.

The gates at 8 Legare Street are primarily wrought iron with occasional cast rosette additions. The main motif is a lyre in the center section of each gate. This lyre theme was also present in the gates at Bethany Cemetery, though the actual element is more decorated with scrollwork details at the house on Legare Street (figs. 62, 63). The

ornamental scrollwork that tops the gate is similar to that on the top of the gates at Bethany (figs. 64, 65). This particular pattern of scrollwork is repeated throughout Werner's work. While it does change from piece to piece to suit the design, it is clear that is altered from a similar pattern. The spacing and placement of the scrolls, the tapered scrolls and the way three or sometimes five pieces of iron combine to create one looping scroll repeats throughout his works. His designs for the Porter's Lodge, at the College of Charleston, as well as the Sword Gates show a similar pattern to that at 8 Legare Street.



Figure 62 - Lyre element in the entry gates at 8 Legare Street. Photo by author.



Figure 63 - Lyre element in the gates at Bethany Cemetery. Photo by author.



Figure 64 - Scrollwork topping the entry gates at 8 Legare Street. Photo by author.



Figure 65 - Scrollwork topping the gates at Bethany Cemetery. Photo by author.

While the lyre has been associated with Ortmann's work, it also appears to have been popular in Werner's work as well.¹⁸³ In addition to these works, there was a drawing among Werner's possessions that shows another design utilizing this element. This drawing does not appear to have been done for either of these locations based on its setting (fig. 66). The capping of scrolls with cast iron rosettes is a theme that repeats throughout not only Werner's work, but Charleston as well (fig. 67). It would be difficult to use this motif to identify a work on its own, however when used in conjunction with other design elements it reinforces the suggestion of Werner's work.

¹⁸³ Deas, 32.

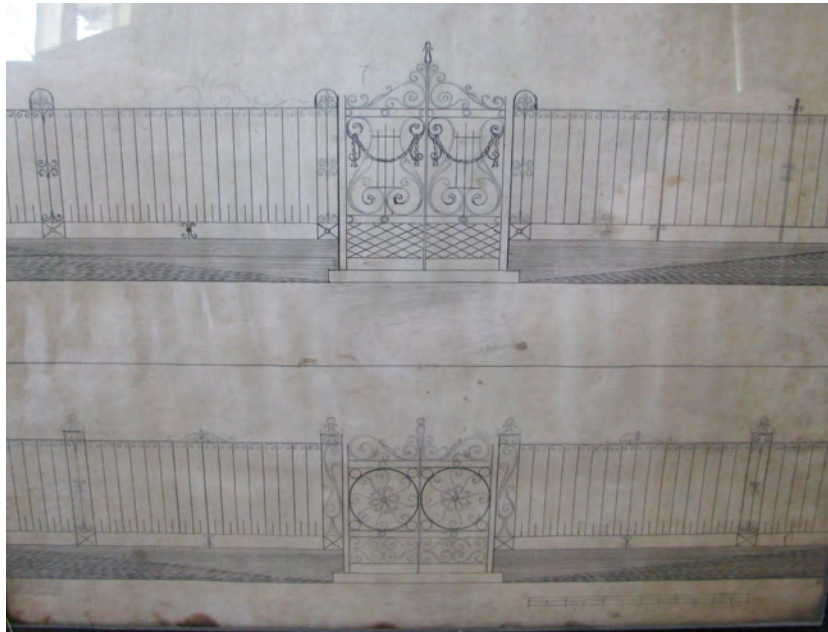


Figure 66 - Werner's drawings of two fences and gates. Photo by author of drawing for sale at Robert Sarco antiques at time of photo.



Figure 67 - Rosette capping the end of a scroll on the entry gate at 8 Legare Street. Photo by author.

While Huger's name does not appear in Werner's account book, it is still possible that Werner did the work. The account book entries end in September 1857, leaving three months remaining in which the work could have been contracted if it was done at the same time as the building. It is also likely that the gates went in after the construction was complete and with the date of construction being approximate, it is possible for Werner to have taken part in this project.

The combination of specific elements and an appropriate time period suggests that this was Werner's work. It has also been previously attributed to Werner.¹⁸⁴ Records kept by Laura Bragg contain a verbal history indicating Werner made the entry gate to this property, while C. W. Ortmann created the carriage gate to match in 1901 (fig. 68).¹⁸⁵ This information appears to be true as there are slight differences that appear between the two gates, which would indicate a different craftsman. An example of this would be the collaring found on the bottom scroll of the lyre on the entrance gate, which is not apparent on the newer carriage gate (figs. 69, 70). These sorts of alterations are slight and support the attribution of the entry gate to Christopher Werner.

¹⁸⁴ Bayless, 110.

¹⁸⁵ "Information on Charleston Ironwork Furnished by C. Ortmann, May 1925," Laura M. Bragg Papers, Research and Photos of Charleston Ironwork 1 of 2, South Carolina Historical Society, Charleston, SC. This information was also repeated in Bayless, 110.



Figure 68 - Carriage gate at 8 Legare Street. Believed to be done by C.W Ortmann as a copy of Werner's entry gates. Photo by author.



Figure 69 - Detail of collaring on entry gate at 8 Legare Street. Photo by author.



Figure 70 - Detail on carriage gate at 8 Legare Street. Photo by author.

PROVISIONAL ATTRIBUTIONS

Concrete evidence supporting an attribution is often not available. In these situations, one must rely on physical characteristics and available information to make an educated attribution based on the context of the work and repeating elements of previously documented objects. The following pieces are works that do not have all of the specifics, but are believed by this author to be those of Christopher Werner.

Custom House

The current United States Custom House building is located at 200 East Bay Street in Charleston. There was a great desire in the city during the mid-nineteenth century for a new Custom House to replace the old Exchange Building. The current site was obtained in 1847. The final design for the proposed structure was a compilation of four different architects' plans reworked into one by Ammi Burnham Young of Boston.¹⁸⁶ After the initial design stages, construction commenced in 1849. It was a project that continued for many years and was temporarily suspended due to the Civil War, but completed afterwards (fig. 71).¹⁸⁷

¹⁸⁶ Severens, 168, 171-172. White, Jones, Hammarskold and Norris were the four men whose plans were reworked.

¹⁸⁷ Ravenel, 238.



Figure 71 – West façade of United States Custom House. Photo by author.

The structure consists of a basement and two floors with a granite exterior. The interior boasts marble floors, oak grained doors, and cast iron stairs, columns, and decorative railings. With the considerable amount of iron in the building and the mid-nineteenth-century time frame, Werner should be a strong candidate for the work. In fact, his account book lists several entries for the Custom House or New Custom House totaling \$7,141.45 between 1855 and 1857. One small entry specifically mentions “N. Custom House for iron.”¹⁸⁸ Therefore, it is clear that Werner was doing a substantial amount of work for the site. The timeline of construction was such that “by the end of 1855, the granite walls of the basement were finished, as well as the first story of marble.

¹⁸⁸ Account Book, 138.

In 1858, the height of the walls approached the level of the third-story cornice, and the erection of the columns and pilasters had begun.”¹⁸⁹ This information gives a general idea as to what Werner could have done on the property. All of his work would have been on the interior of the building based on this timeline. The Architectural Iron Works, of New York, fashioned the cast iron columns for the marble hall. These were the only objects specified as being made by the company at this location (fig. 72).¹⁹⁰ Therefore while Werner’s contributions did not include the columns, it is still possible that he did cast the second story balcony and the iron stairs. Among Werner’s possessions was a pattern book from a York, Pennsylvania, company by the name of Small and Smyser. This book has one design that is similar to that of the cast iron railing present in the Custom House (figs. 73, 74). Comparing the two images it is obvious that they are not exact, but the designs have a similar arrangement. The row of Greek keys on the bottom is essentially the same. The main interior detail in reality is not as fluid as the pattern, but the basic idea of a vine spiraling with leaves and flowers is consistent. This book may have functioned as inspiration for Werner, who was making his own castings in his foundry. It is also known that Werner did create iron stairs as this is something listed in his account book.¹⁹¹ Additionally, there are iron stairs at the John Rutledge house, though these are not as impressive as those that lead to the second floor gallery at the Custom House (figs. 75, 76). Regardless of size, Werner still would have been capable of crafting such a staircase, with its metal risers and treads and cast iron railing.

¹⁸⁹ Severens, 175.

¹⁹⁰ Daniel D. Badger, *Badger’s Illustrated Catalogue of Cast-Iron Architecture* (New York: Dover Publication Inc., 1981) 24.

¹⁹¹ Account book, 138.



Figure 72 - Interior gallery of the United States Custom House. Photo by author.



Figure 73 - Detail of cast iron balcony at Custom House. Photo by author.

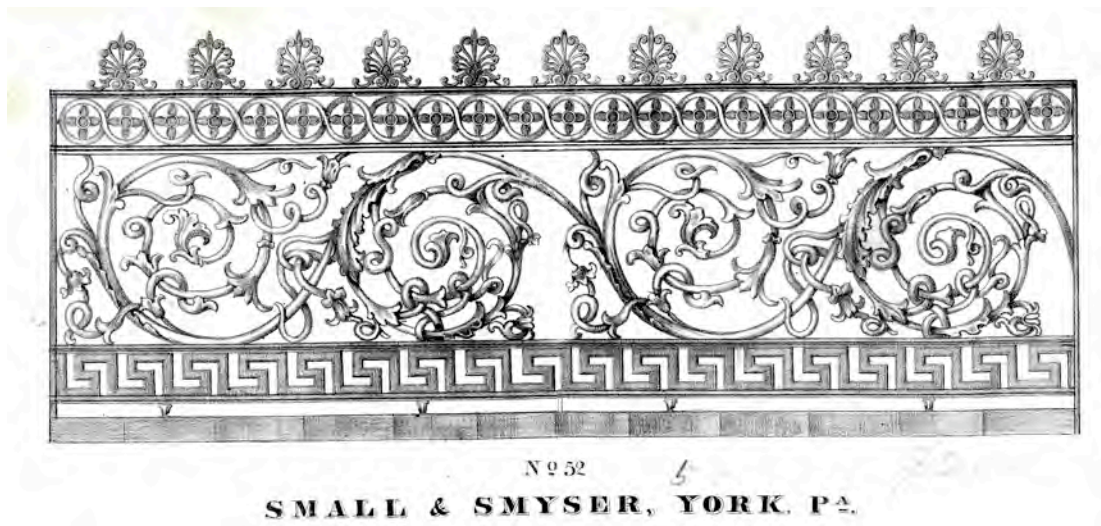


Figure 74 - Image from Small and Smyser design book.



Figure 75 - Metal staircase at the Custom House. Photo by author.

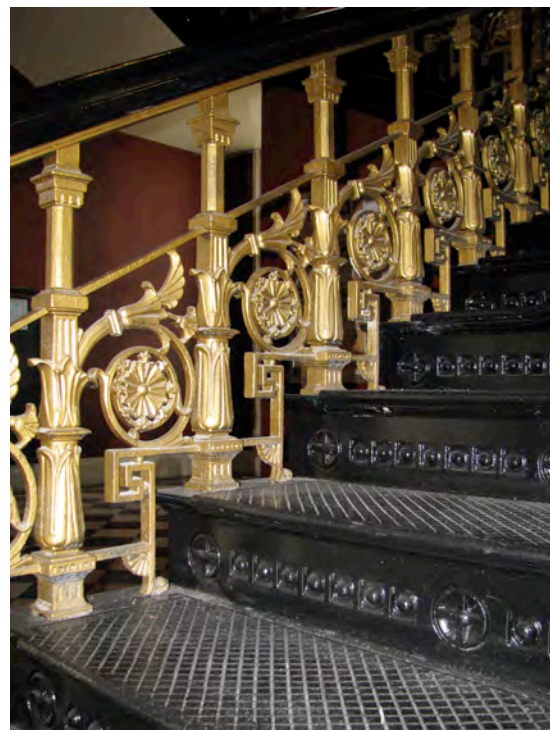


Figure 76 - Detail of cast iron work on the staircase at the Custom House. Photo by author.

Further research outside the scope of this project would be required to determine which particular works within the building were done by Werner. A variety of ironwork is present throughout the building. Based on the substantial amount of money received for work at the Custom House, it is clear that he was working on the building in some capacity. The building has survived fairly unchanged and there is a good chance that Werner's craftsmanship is still apparent in the structure. The United States Custom House remains an opportunity for further understanding into Werner's business, as the iron works contained within were cast on a large scale and are relatively different than the wrought iron gates regularly associated with the artisan.

56 South Battery



Figure 77 - The house at 56 South Battery. Photo by author.

The two and a half story, Osborn-McCrary house at 56 South Battery was built around 1799 – 1801 by Thomas Osborn. The cast iron balcony and wooden entry were added in the 1850s.¹⁹² Based on stylistic elements and context, this previously unattributed work is believed to be Christopher Werner's (fig. 77).

The ironwork for this house consists of a cast iron balcony supported by wrought iron braces. Cast iron sea monster elements have been added to the front of the balcony. These components support a horizontal bar across the front of the house. This particular element is the same as the sea monster pieces at the John Rutledge house (figs. 78, 79). As previously mentioned, Werner would have been casting his own pieces in his foundry. This is known based on the supplies he was purchasing in his account book. Once a cast was made for a specific object it would have been easy and economical to reuse the cast for other jobs. This appears to be the case here. Additionally, the wrought iron pieces were designed in a similar fashion to other known works. Specifically the way he used multiple scroll pieces that taper together to form one larger supporting scroll, with a cast iron flower at the center (fig. 80). This is similar to scroll work in the gates at Bethany Cemetery and the overthrow of the Sword Gates.

¹⁹² Poston, 275-276.



Figure 78 - Detail of sea monster element on 56 South Battery. Photo by author.



Figure 79 - Detail of sea monster element on John Rutledge House. Photo by author.



Figure 80 - Iron support for balcony at 56 South Battery. Photo by author.

The ironwork that adorns this house is a more delicate cast iron than the John Rutledge house, but the addition of the dragons supporting the metal bar is clearly the same. This building not only has physical attributes that suggest Werner's work, but also the correct timing. The additions were done during his most productive years as an ironworker. During the 1850s, Werner's foundry was producing a large amount of decorative iron throughout the city and it would make sense to have reused pieces and patterns when possible. This work has been assessed by its physical characteristics, and appears to have been created by Werner's foundry.

94 Rutledge Street

Isaac Jenkins Mikell built the house at 94 Rutledge Avenue after 1853. This stately house has large gardens on the south side, which add to the grandeur of the setting.¹⁹³ On the west side of the structure is a combination wrought and cast iron gate and cast iron fence along Rutledge Avenue. These works have been suggested as being original to the construction of the house and based on the physical attributes, appear to be crafted by Werner (fig. 81).¹⁹⁴

¹⁹³ Smith, 321.

¹⁹⁴ Bayless, 163.



Figure 81 - Gate at 94 Rutledge Avenue. Photo by author.

While the cast iron elements cannot be compared to Werner's other known works, the wrought iron scrollwork is very revealing. The scrolls that cap the gate are reminiscent in composition to those topping the gate at 8 Legare Street (figs. 82, 83). The manner in which the iron is positioned and curves is very similar, though the Rutledge gate does not employ cast iron flowers, this allows for the tight and delicate tapering at the center of the scroll to be seen. This technique can be compared to the fine work of the arch from St. Lawrence Cemetery (fig. 84, 85). The similarity between these two curving elements again suggests that the same smith crafted both elements. The cast iron while not incorporating any repeating elements from other identified works, still

manages to suggest Werner's craftsmanship. The hollow cast iron piers, similar in style to those at the John Rutledge House and the Palmetto Tree in Columbia, include one of Werner's favorite motifs, the American eagle. The figure is a smaller version than previous representations, but it is still noticeably present at the top panel of the column (figs. 86, 87). The combination of these elements suggests that Werner created this work.



Figure 82 - Scrollwork topping the gates at 94 Rutledge Avenue. Photo by author.



Figure 83 - Scrollwork topping the gates at 8 Legare Street. Photo by author.



Figure 84 - Detail of scroll at 94 Rutledge Avenue. Photo by author.



Figure 85 - Detail of scroll on St. Lawrence arch displayed at the Charleston Museum. Photo by author.



Figure 86 - Detail of eagle element on cast iron posts at 94 Rutledge Avenue. Photo by author.



Figure 87 - Detail of eagle element on the cast iron posts for the Palmetto Tree in Columbia, SC. Photo by author.

55 Society Street

The building located at 55 Society Street was once Charleston's High School (fig. 88). It was constructed in 1842, from a plan done by E. B. White.¹⁹⁵ He also was responsible for the design of the portico added in 1850.¹⁹⁶ It is thought that the ironwork was also added to the façade at that time. This would be consistent with the visual aesthetic of the work as well.¹⁹⁷ The property contains two single gates flanking a carriage gate on either side of the portico. Werner's name has been occasionally associated with the gates, and based on stylistic details and context this appears to be a Werner piece (fig. 89).¹⁹⁸

¹⁹⁵ Ravenel, 186.

¹⁹⁶ Ibid, 195.

¹⁹⁷ Bayless, 174.

¹⁹⁸ "Metal Palmetto Tree Made Here." Modern newspaper articles have attributed this work to Werner and based on physical evidence this appears to be correct.



Figure 88 - Building and gates at 55 Society Street. Photo by author.



Figure 89 – Carriage gate and two single gates east side at 55 Society Street in 1980s. From Charles N. Bayless, *Charleston Ironwork: A Photographic Study* (Orangeburg, SC: Sandlapper Publishing Co., Inc., 1987) 174.

Currently the gates are in poor condition and are difficult to see beneath the vegetation overtaking the metal (figs. 90, 91, 92). This makes stylistic details harder to ascertain. Through a combination of what can be seen today and a photo from the 1980s, it can be determined that the scrollwork which tops the carriage gate is similar in pattern to other works by Werner. When compared to the College of Charleston gate, similarities can be seen, though the High School gates have more embellishment. The basic pattern establishing the work is the same, with multiple scrolls tapering down to form one piece

of iron (figs. 93, 94). The gates have sustained significant damage over time, with not only the current problems of corrosion and vegetation, but broken and missing elements as well. A photograph from the 1960s shows the west carriage gate with the interior rods broken out and pieces missing (fig. 95). These damages have been repaired and therefore signs of modern elements are evident. These do not take away from the attribution of Werner's work however.



Figure 90 - Current view of same carriage and single gates as previous image. Photo by author.



Figure 91 - Detail of scrollwork covered in vegetation. It appears as though the growth has protected the iron from the corrosion experienced by the rest of the metal. Photo by author.

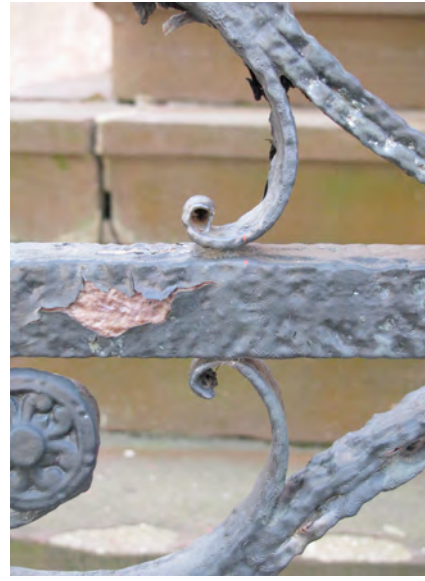


Figure 92 - Detail of scroll in the gate at 55 Society Street. Note the condition of the metal. Photo by author.



Figure 93 - Scrollwork topping the carriage gate at 55 Society Street. From Bayless, 174.



Figure 94 - Scrollwork topping the carriage gate at the College of Charleston. Photo by author.



Figure 95 - West carriage gate and single gate, shown in the 1960s with damage to the vertical bars. Figure courtesy of HCF Property Photo Collection, Historic Charleston Foundation Archives.

It should also be noted that Werner's connection to this project further portrays his relationship with Hammarskold. The architect was working under E. B. White on both the High School and the College of Charleston projects and, therefore, would have had contact with Werner prior to the State House and the John Rutledge House.¹⁹⁹ It also can be reasoned that because Werner was working with White on the College of Charleston, he would have been a likely candidate when the architect needed ironworks for the high school building around the same time. The fact that the two works have similar elements supports this theory. Context combined with the physical attributes of the piece suggests that Werner was the craftsman of these gates.

¹⁹⁹ Ravenel, 241.

37 Meeting Street

The James Simmons house at 37 Meeting Street was originally constructed in the last quarter of the eighteenth century.²⁰⁰ In the first half of the 1840s, the owner, William Bisbane, changed the façade of the building by adding the cast iron balcony to connect the projecting semicircular bays (fig. 96).²⁰¹ The ornate work recalls that of the balcony of the John Rutledge House on Broad Street and suggests that this piece was also crafted at Werner's foundry (figs. 97, 98).²⁰² As was mentioned previously, Werner would have reused the casts of his works in other locations when possible. Therefore, based on the physical evidence, this work can also be attributed to Werner.



Figure 96 – Cast iron balcony at 37 Meeting Street. Photo by author.

²⁰⁰ Smith, 89.

²⁰¹ Meadors Construction, "Proposal to Construct a Carriage House," September 18, 2002. Unpublished report in 37 Meeting Street property files, Historic Charleston Foundation Archives, Charleston, SC. A plat from the 1846 conveyance shows the double bays connected by a balcony.

²⁰² This relationship between the two house's balconies is also theorized in Bayless, 129, however he had not previously attributed the John Rutledge House to Christopher Werner.



Figure 97 - Detail of cast iron element at 37 Meeting Street. Photo by author.



Figure 98 - Detail of cast iron element at John Rutledge House. Photo by author.

TRADITIONAL ATTRIBUTIONS

With the lack of specific information on the city's craftsmen it is often the case that works are attributed to well-known craftsmen on insufficient grounds. There were thousands of craftsmen in Charleston, something that must be considered when assessing the works throughout the city. As more information becomes available it is important to verify past attributions in an attempt to better understand the nature of the tradition as a whole.

Kahal Kadosh Beth Elohim

The situation surrounding the ironwork at the synagogue of Kahal Kadosh Beth Elohim is an interesting one. The current structure on Hasell Street was built in 1839-1841. The previous building was lost in the fire of 1838 that destroyed a large portion of

the neighborhood of Ansonborough.²⁰³ Daniel Kurt Ackermann claims that the iron fence survived the fire and remains today.²⁰⁴ Despite this information, the fence and gates have also been attributed to Werner.²⁰⁵ It does not appear, however, that Werner was the craftsman of these iron works (fig. 99).



Figure 99 - Gates and part of fence surrounding Kahal Kadosh Beth Elohim. Photo by author.

²⁰³ Severens, 119-120.

²⁰⁴ Daniel Kurt Ackermann, "The 1794 Synagogue of Kahal Kadosh Beth Elohim of Charleston: Reconstructed and Reconsidered," *American Jewish History* 93, no. 2 (June 2005): 164.

²⁰⁵ Poston, 36. Sonn, 32. Poston suggests the date of the gate as 1841, while Sonn indicates the gate was done in 1838.

In the early years of the synagogue, before the fire, a wooden plank fence enclosed the structure. A more ornate wrought iron gate and railing was constructed in 1819 by Jacob R. Mayer. It is this fence that is believed to be currently located the property.²⁰⁶ Gene Waddell suggested that the existing ironwork was reused, changing it to suit the new building after the fire.²⁰⁷ This is supported by the minutes for a meeting on October 21, 1838, which records a payment to an H Harby “for [an] Iron Gate” made during that year.²⁰⁸ This suggests that work was done to the wrought iron structure, but it also means that Werner was not the ironworker to do so.

At this time there is nothing concrete to suggest that Werner worked on the gates and fence at Beth Elohim. The pieces of the ironwork appear to remain from the original fence done in 1819, which would have been too early for Werner. While the work does appear have elements consistent with other pieces around the 1840s, Werner was not the only smith working in the mid-nineteenth century. These 1840s elements may be attributed to the ironworker’s original design or may come from the changes made in 1838. Regardless, it does not appear that Werner was involved with the construction of this fence, despite the attribution of the work to him.

²⁰⁶ Ackermann, 164.

²⁰⁷ Gene Waddell, “An Architectural History of Kahal Kadosh Beth Elohim, Charleston,” *The South Carolina Historical Magazine* 98, no. 1 (January 1997): 12.

²⁰⁸ Kahal Kadosh Beth Elohim minutes, October 21, 1838, Kahal Kadosh Beth Elohim records, Jewish Heritage Collection, College of Charleston Special Collections, Charleston, SC.

Hibernian Hall

Hibernian Hall, located at 105 Meeting Street, was built for the members of the Hibernian Society, an Irish immigrant aid organization. The planning period for the building was considerable, but the construction took place from 1839 to 1841.²⁰⁹ The hall is separated from the street by an iron fence and gate, which displays not only the words “Hibernian Hall,” but also the harp of Ireland. This work has been attributed to Werner; however, documentation of the ironworker’s involvement has not been found (figs 100, 101).²¹⁰



Figure 100 - Entrance to Hibernian Hall.
Photo by author.



Figure 101 - Fence at Hibernian Hall. Photo by author.

²⁰⁹ Severens, 90. The property the building is now located on was purchased 1830-1831.

²¹⁰ Poston, 36. Deas, 31.

It is easy to see how the works at Hibernian Hall and Beth Elohim were attributed to the same ironworker. The overthrows at both sites follow the same pattern, with certain elements changed. For example, the center design differs, as the Hibernian Hall overthrow incorporates the Irish Harp, while at Beth Elohim a diamond design is present (figs. 102, 103). In addition to similar patterns in the ironwork, they both have a curling support structure for the fence, which is not present in other Werner works. The supports for the fence at St. Lawrence Cemetery, as well as those at the John Rutledge House, are a straight metal rod angled to the ground (figs. 104, 105, 106). This detail would not have been a unique identifying trait, however it does appear to be generally simple throughout Werner's work.



Figure 102 - Overthrow at Hibernian Hall.
Photo by author.



Figure 103 - Overthrow at Kahal Kadosh Beth Elohim. Picture taken facing street.
Photo by author.



Figure 104 - Supports on the Hibernian Hall fence. Photo by author.



Figure 105 - Supports on the St. Lawrence Cemetery fence. Photo by author.

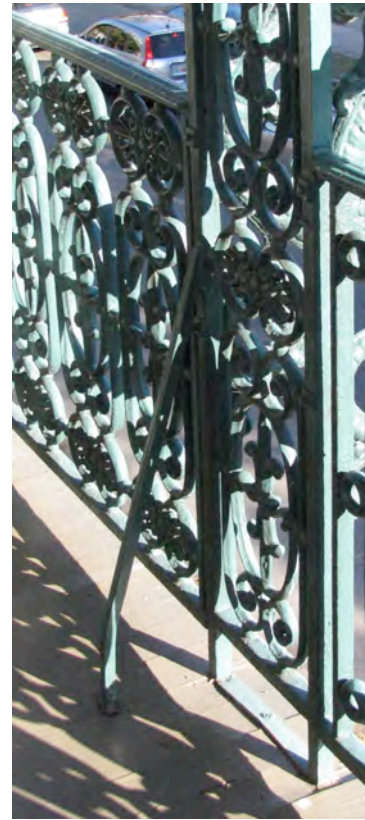


Figure 106 - Support on the John Rutledge House balcony railing. Photo by author.

There is no documentary evidence linking Werner to the creation of the fence. The minutes of the Hibernian Society do not mention Werner. In fact, while it is evident that a fence was being crafted for the building at time of construction, the name of the fence's creator is not specified.²¹¹ Ironwork is not completely absent from the records however. There are references to small amounts paid to H.J. Harby for ironwork. While these payments would not have been enough for the entire campaign of wrought iron, it is

²¹¹ This appears to be normal, as the minutes do not mention many of the craftsmen for the building by name.

possible, based on these records and the similarities to Beth Elohim, that this man also did the work at Hibernian Hall.²¹² More research would be required for this assessment, but it seems likely that Werner did not craft the work for Hibernian Hall as previously supposed.

Garden Walk between King and Meeting Streets



Figure 107 - Gate on the Garden Walk between King and Meeting Streets. Photo by author.



Figure 108 - Other gate at same location. Both gates contain the same overthrow. Photo by author.

The scenic Garden Walk connecting King and Meeting Streets is the current home of an ornate wrought iron fence and gate that appear to have been done in the mid-nineteenth century (figs. 107, 108). These ironworks, though on a public path, are hidden from the street by vegetation and buildings. The objects were originally at the William

²¹² WPA transcript of Minute Book 1827-1847, May 4, 1841, March 5, 1844, Hibernian Society (Charleston, S.C.). Hibernian Society records, 1801-1982. (432.00) South Carolina Historical Society.

Aiken House on King Street and have since been moved to this location.²¹³ These works have been attributed to Christopher Werner, however a lack of evidence suggests that this may not be the case.²¹⁴

This work displays similar patterns as the aforementioned gates and fences at Beth Elohim and Hibernian Hall. The overthrow is again similar in layout to the others (figs. 109, 110). The support structure has large curling braces more akin to the synagogue and hall, than those of Werner's more simple construction. Additionally, the spearhead motif, used on this fence, was used by Werner at St. Lawrence Cemetery, and there are slight differences in the craftsmanship (fig. 111, 112). The bottom portions of the spearheads curve more on Werner's fence than on that of the Garden Path's. Additionally, the horizontal bar, which holds in place the vertical rods, is flat, rather than curved around each piece.²¹⁵ These are minor alterations, however the smith would have had little reason to change such trivial parts in the design from piece to piece. The physical evidence, therefore, suggests that Werner's traditional attribution at the Garden Path really belongs to a different Charleston blacksmith.

²¹³ Deas, 31.

²¹⁴ Ibid. Other sources have repeated this attribution, though Deas appears to have been the first to assign this work to Werner.

²¹⁵ The Garden Path's fence design differs from the Beth Elohim railing in the same ways.



Figure 109 - Overthrow of the gates at the Garden Walk. Photo by author.



Figure 110 - Overthrow of the gates at Kahal Kadosh Beth Elohim. Photo by author.



Figure 111 - Detail of the fence at the Garden Walk. Photo by author.



Figure 112 - Detail of the fence at St. Lawrence Cemetery. Photo by author.

LOST WORK

Fires, wars, natural disasters and neglect have all played their part in the loss of ironwork throughout the city, though while some work has been lost, memory of it remains. These pieces stand as a reminder why it is necessary to record ironwork, both remaining and lost. The following objects were completed by Christopher Werner and documented well enough to be remembered despite their loss. Through contemporary newspaper articles and other written documentation, a picture of what these items would have looked like can be reconstructed.

Werner's Concert Hall

Werner had a love for buildings and therefore had many addresses associated with his name. For a number of years beginning in 1840, his foundry and shop were located at 49 State Street, near the corner of State and Cumberland Streets.²¹⁶ His residences varied over time with the main address of his earlier years at 43 State Street. In addition to these two important structures, Werner also owned another building on the corner of Meeting and Cumberland Street (fig. 113). This edifice was built in 1846 as the Odd Fellows Hall and was later renovated by Werner as a concert hall. The building was quite extravagant inside and out.²¹⁷ A newspaper article contemporary with Werner stated "None can recall to mind the fine edifice he so artistically reared at the corner of Meeting and Cumberland-streets, without wishing that at least one memento of his skill, ingenuity

²¹⁶ *Charleston City Directory*, 1840-41, 1849, 1852, 1855, 1856, 1859, microfiche, South Carolina Room, Charleston County Public Library, Charleston, SC.

²¹⁷ Severens, 250-251.

and perseverance had been spared in the disastrous conflagration of 1861.”²¹⁸ It is clear from this brief description that the structure included examples of Werner’s abilities and was well remembered by the city.



Figure 113 - Bridgens and Allen Map, Charleston 1852. Arrow marks Werner’s Concert Hall and box marks Werner’s foundry. Courtesy of the South Carolina Room, Charleston County Library, Charleston, SC.

Werner’s involvement with the building began with the planning of Odd Fellow’s Hall (fig. 114). An article in the *Charleston Evening News* from 1846 states that the hall “was built by Mr. Saunders, after plans by Mr. Werner.”²¹⁹ Therefore Werner was

²¹⁸ Undated newspaper clipping in folder with Werner’s account book, in the private collection of Richard Marks, Mt Pleasant, SC.

²¹⁹ “Odd Fellows Hall,” *Charleston Evening News*, April 20, 1846.

associated with the building's design for the Odd Fellows. Werner's relationship with the Independent Order of Odd Fellows is also shown in his account book. There are two payments to the order for small amounts, one in 1856 and another in 1857.²²⁰ E. B. White designed a new Odd Fellows Hall in 1851.²²¹ This left the old building vacant and Werner eventually refurbished it as his concert hall.



Figure 114 - Odd Fellows Hall in 1846. From *Charleston Evening News*, April 20, 1846. Courtesy of the Charleston Library Society.

The exterior of Werner's Concert Hall included both the typical architectural ironwork, like balconies, as well as more eccentric additions that shocked many in the community. The most controversial exterior element was the addition of nude male Atlases to the building in place of supports. These figures were "nearly as large as life.

²²⁰ Account Book, 67, 135.

²²¹ Ravenel, 198.

And in the opinion of many larger at some points.”²²² Some Charlestonians were offended by this particular change to the building and Werner was required to cover the figures with iron aprons. Subsequently the proposed nude women were not placed in their planned exterior niches.²²³ Despite this censorship, the building was quite an embellished addition to the city.

The interior of the building included three stories and a finished basement floor, all of which served entertaining purposes. Behind the main structure appears to have been another edifice housing kitchen facilities as well as other additions. These buildings no longer remain, but the *Charleston Mercury* newspaper provided a detailed description of them in November 1857. This floor-by-floor description begins with the basement, which was “fitted up for a lager bier [sic], liquor, oyster and lunch room, it is one of the finest of its kind in the United States. Its columns are caryatides, its floor marble, the tables iron, and the windows filled with rare and costly plants, luxuriant in foliage and beautiful in flower, giving a most cheerful aspect to the room.”²²⁴ There were reminders of Werner’s profession throughout the building, with the constant incorporation of metal. In this room, it was the iron tables. This elaborate space would have served as a place for people to gather for conversation and drink.

²²² Christopher Werner, ironworker, November 21, 1956, Charleston, SC, Vol. 6, R.G. Dun & Co. Collection, Baker Library Historical Collections, Harvard Business School.

²²³ Ibid.

²²⁴ “Werner’s Concert Hall,” *The Charleston Mercury*, November 14, 1857. Severens, 251-252 offers an edited version of the description of the interior of the building.

The first floor main entrance was on Meeting Street and was “sheltered by an iron portico of 40,000 lbs. weight, with pillars thirty-five feet in height.”²²⁵ The ground floor was primarily used for the consumption of food. Despite the ordinary utility of the room it was no less ornamented. The space was described as:

one of the most beautiful and chastely ornamented rooms we ever entered. The walls are covered with landscapes of promenading, driving and boating parties, imported especially for this room, from Paris. The tables – for it is an ice cream and refreshment room – are iron with marble tops, while the rear, which appears to be in the centre, owing to a row of elegant plate glass mirrors, set in frames, representing the Palmetto in its prime, is crossed by a magnificent carving table, of great solidity ... The gas fittings are unique in detail, and add the most delightful brilliancy to the room.²²⁶

Also on the ground level, attached to this space, would have been kitchen areas boasting all the latest amenities and spacious storage facilities. Absent from this floor was a bar, as the consumption of alcohol was restricted to the lower level.²²⁷

The front portion of the second story was a billiard room, with a particularly exquisite example of “a pool table, which is a highly wrought work of mechanical skill, and received the prize at the Crystal Palace Fair in New York.”²²⁸ Furthermore, the rear structure on this level contained additional rooms for private functions. It is not known if these spaces were attached, like on the ground floor. The fourth floor of the back building appears to have been a summer version of a billiard room. This area was praised as “the most delightful room in the city, retired from noise, and so elevated as always to

²²⁵ Ibid.

²²⁶ Ibid.

²²⁷ Ibid.

²²⁸ Ibid. This is the second reference connecting Werner to the Crystal Palace in New York and demonstrates his awareness of the larger events going on in the country at the time.

be cool and pure in its atmosphere.”²²⁹ The elevated location offered this particular room respite from the dust and sound of the city streets below, especially during the hot Charleston summer months when weather forced all windows open.

The concert hall was located on the third level and had a capacity of three hundred people. The room was outfitted with tables for refreshments surrounded by chairs, as well as an area for visitors who preferred to stand. The entirety of this space was:

beautifully frescoed, twenty feet in height, and furnished with two ornamental ventilators. At the rear are the colors of the German Republic of 1848, with the clasped hands in the centre, while over all floats the American eagle, with our starry flag. The band employed in this room is a most effective string and reed serenade band, who nightly perform, most felicitously, airs from favorite operas and other compositions of the great masters.²³⁰

This appears to have been another elaborate space specifically designed for the purpose of entertaining Werner’s visitors. In fact, each floor was a uniquely designated space, with a clearly defined function. Overall, this structure was a place for the entertainment of the middle class and it supplied a variety of venues with an extravagant flourish.

This was a place that was open to the public and would have been available for guests to stop in and enjoy the music, company or beer. It was a well known location as advertisements for “C. Werner’s Concert Hall Corner Meeting and Cumberland-sts.” were frequently in the local newspaper around the time of its opening. These listings announced a “Concert Every Evening, From 7 ½ to 12 o’ clock by Werner’s Concert

²²⁹ Ibid.

²³⁰ Ibid.

Band, Leader...Fr. Riha, Performing Classical and Fashionable Music pieces, Solos, Airs, and Selections from favorite Operas --- executed in the most correct manner.”²³¹ In the opinion of the *Charleston Mercury* this was a “favorite place of resort of our musical public, who are loud in their praises of pleasure experienced there.”²³² From the advertisements, as well as the description, it is evident that a variety of activities was available to visitors and this building would have functioned as a gathering place for many people in the community.

This building was neither home nor work for Werner and it was operated as a location for the middle-class German immigrants and their families to gather. This structure would have played the role of a “third place,” an inclusive venue that brings individuals together to meet and spend time as a community. Its description is particularly reminiscent of the German-American lager beer gardens. One such institution, a New York City beer garden called the Atlantic Garden, contained “an enormous front bar and many smaller ones. But it also contained a shooting gallery, billiard rooms, bowling alleys, an orchestration which played daily, and multiple bands which played in the evenings.”²³³ The German beer gardens welcomed any interested parties: women and children and even non-German individuals. The purpose was for the establishment of a sense of place and camaraderie, which tended to be achieved through low-cost entertainment. They were respectable establishments that allowed people of a

²³¹ Advertisement, *The Charleston Mercury*, November, 21, 1857.

²³² “Werner’s Concert Hall,” *The Charleston Mercury*, November 14, 1857.

²³³ Ray Oldenburg, *The Great Good Place* (New York: Paragon House, 1989) 98.

community to gather and enjoy the company of new and old acquaintances.²³⁴ Werner's Concert Hall appears to have provided a similar experience for the people of Charleston, with its bars, billiard tables, and concert facilities. The advertisements in the newspaper certainly suggest that the facility was open to the public and therefore may have been a common meeting place for many people in Charleston.

Werner's Concert Hall was an elaborate building that utilized an abundance of metal throughout, which would have highlighted his success as an ironworker. Some of his recurring stylistic motifs are also apparent in the description. The American eagle and the Palmetto tree were two of Werner's signature elements in his work. These same subjects are visible on the ironwork at the State House in Columbia as well as the John Rutledge House on Broad Street. It is interesting to see them used once again in Werner's own building, especially alongside the German Republic theme. Werner's German home country and adopted American heritage were both clearly an important part of his life and work.

Werner's renovations to the old Odd Fellows Hall were made in 1857, therefore many of its expenses are shown in the pages of Werner's account book. In January of 1857 it is clear that work was being done on his buildings with entries like, "Wheaton for mouldings in the N House...30.47" and "1 Carpenter on old House...8.75."²³⁵ These are not the only references to the old and new houses in the book, each mentioning work done for or, in one instance, insurance purchased for the structures. During this time he

²³⁴ Ibid, 89-104.

²³⁵ Account Book, 121.

was employing multiple carpenters, painters, and laborers, in addition to making payments for home building necessities like doors, sashes and gas fittings.

The extravagance represented in this building is surprising, especially in light of Werner's economic situation. With items imported from New York and Paris, as well as the sheer size and number of elements included, Werner appears to have wanted to make a statement with this building. He was a middle-class mechanic who spent great amounts of money in this new business venture. The cost to create this edifice and the extravagance shown puts into perspective his creditors' criticisms. Throughout the R. G. Dun & Co. reports it is stressed that Werner's love of buildings was exhausting his income leading to a situation in which "some call him rich and others say he is a mystery."²³⁶ It is easy to understand how he could have been seen as a mystery, with such an extravagant building and successful business to his name. However after looking at his accounts it is clear that his finances were stressed in the pursuit of such ventures.

Sadly this structure was lost in the fire of 1861, which cut severely through this part of town (fig. 115). After this loss, it does not appear he rebuilt any similar structure in its place, despite the purchase of insurance in his account book. With the start of the Civil War and the resulting change in priorities this is not a surprising. Consequently, the community was deprived of one of its gathering places and modern viewers cannot see the remnants of on of Werner's entrepreneurial endeavors.

²³⁶ Christopher Werner, ironworker, February 1857, Charleston, SC, vol. 6, R.G. Dun & Co. Collection, Baker Library Historical Collections, Harvard Business School.



Figure 115 - Map of the fire of 1861. Arrow points to location of Werner's Concert Hall. From Historic Charleston Foundation, "Charleston Historic Fires," Historic Charleston Foundation, http://www.historiccharleston.org/experience/charleston_fires.html {accessed March 17, 2010}.

Werner's Foundry

Little is known about Werner's foundry on the corner of State and Cumberland Streets, though this was the location of his shop for some time. His obituary states, "For many years Werner's foundry and machine shop controlled a vast business in this section of country. These works were destroyed by fire in the year 1852."²³⁷ Werner clearly rebuilt on the same property after this fire; however, as the foundry was still located at this address in the later 1850s. The cover page of Werner's 1858 account book

²³⁷ Obituary.

specifically mentions “the corner of State & Cumberland Sts.”²³⁸ Additionally an 1859 advertisement also lists this address for the business.²³⁹ By 1866, Werner had moved from his State Street location to one on Meeting Street near Horlbeck’s Alley (fig. 116).²⁴⁰

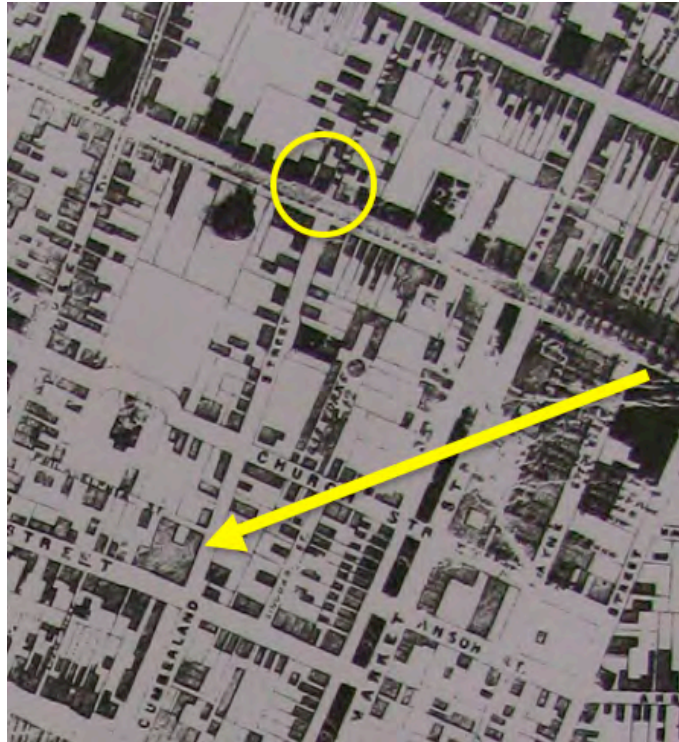


Figure 116 - Detail of Bridgens and Allen Map, Charleston, SC 1852. Arrow points to Werner's 1859 foundry. Circle marks the 1866 location. Courtesy of the South Carolina Room at the Charleston County Library, Charleston, SC.

After the 1838 fire that devastated a portion of Charleston, committees were put in place to supervise the construction of wooden and brick buildings. These committees

²³⁸ Christopher Werner's 1858 Account Book, interior cover page, in the private collection of Richard Marks, Mt. Pleasant, SC.

²³⁹ *Charleston City Directory*, 1859, microfiche, South Carolina Room, Charleston County Public Library, Charleston, SC.

²⁴⁰ A specific address number was not given for the ironworker at this location. *Charleston City Directory*, 1866, microfiche, South Carolina Room, Charleston County Public Library, Charleston, SC.

enforced the regulations established by the city in an effort to impede further fire damage. Detailed records were kept by the committees regarding changes made to structures by people in the community.²⁴¹ These reports provide some insight into what Christopher Werner was doing with his buildings during this time. Beginning in February 1847, Werner was cited for “building a shed contrary to law” on his property and was ordered to remove it.²⁴² This obligation was an attempt to regulate the construction of any wooden structures on the property. In July 1849, Werner was looking to make changes and was “giving notice of his intention to erect a brick front to his wooden building, corner of State and Cumberland streets.” As a result of his request it was “recommended that the proposed alteration be granted, and the fence he proposes to put around the lot, be done under the direction of the City Surveyor.”²⁴³ This information illustrates that the building was originally a wooden structure that was later converted to brick. It is also apparent that he had a fence around his site after this date.

These early entries give minor details about what the property at the corner of State and Cumberland Streets might have looked like when it was serving as Werner’s shop, however later major infractions give more specific facts. By November 1850, Werner was constructing a structure once again on this same site.²⁴⁴ In December 1850, the committee realized that Werner had:

²⁴¹ Nicholas Michael Butler, conversation with the author, February 5, 2010.

²⁴² “Meeting of 1 February 1847,” *The Charleston Daily Courier*, February 3, 1847, quoted in Nicholas Michael Butler, ed., The City of Charleston’s Committees on Wooden and Brick Buildings, 1838-1862, preprint (Charleston, SC: Charleston County Public Library, 2010).

²⁴³ “Meeting of 3 July 1849,” *The Charleston Daily Courier*, July 6, 1849, quoted in Butler.

²⁴⁴ “Meeting of 23 November 1850,” *The Charleston Mercury*, November 26, 1850, quoted in Butler.

added to his brick building a third story of wood. Mr. Werner informs them of his further intention of increasing the structure, by adding above the top thereof another wooden building about forty feet high, of octagonal form, which building he contemplates [sic] as a residence for himself.²⁴⁵

Werner had built on a wooden addition to his structure without permission. The mention of an octagonal shape to his building is unusual. It shows that Werner was an innovative individual who was interested in new designs and changes. Three years later, in 1853, a popular book was the *The Octagon House: A Home for All*. This particular text specifies the many positive features of living in an octagon shaped dwelling.²⁴⁶ It is clear that Werner had already considered the benefits of the design, well before it was a trend.

This same entry records that Werner had another structure, in which he:

added above the third story of a brick building in Philadelphia street, which building is intended as a foundry, blacksmith-shop, and pattern-shop, another wooden structure of about thirty feet square, extending up some twenty feet, on each corner, of which are projecting turrets of six or eight feet square. From the roof of this main wood story he has a tower formed structure of wood, of octagonal form, running up some twenty feet, with a base of about eight feet. The fourth story, which is of wood, he intends using as an oven, which Mr. Werner informs us is to be made of iron, the oven heated by a sheet iron flue running horizontally from the chimney into the oven, and thence up and through the tower.²⁴⁷

It was also the intention of the ironworker to cover all wood construction with iron. This was an idea that was thoroughly embraced by the board. Werner had not followed the regulations put forward by the city and the committee was adamant that the Mayor should speak to Werner and stress the immediate need for him to cover his wooden additions

²⁴⁵ "Meeting of 17 December 1850," *The Charleston Mercury*, December 19, 1850, quoted in Butler.

²⁴⁶ Orson S. Fowler, *The Octagon House: A Home for All* (New York: Dover Publications, 1973).

²⁴⁷ "Meeting of 17 December 1850," *The Charleston Mercury*, December 19, 1850, quoted in Butler. Philadelphia Street is believed to be the modern Philadelphia alley, which is not far from the corner of State and Cumberland Streets.

with iron “for, from the commanding position and height of building, should a fire occur adjacent thereto, it would be very difficult to protect, and should it take fire would spread the flames to a great extent.”²⁴⁸ This information is particularly prescient in light of the previous knowledge that the structures burned in 1852.

These details about Werner’s property near the corner of State and Cumberland Streets suggest that the foundry and its buildings were occupying a substantial portion of the land. The Bridgens and Allen map of 1852, which shows the structure at the corner of State and Cumberland Street covering the entire plot of land extending all the way to Philadelphia Street, also supports this theory (fig. 116). It is also clear that there were at least two structures serving different intended purposes. This would not have been an uncommon practice. The William S. Henerey and Company foundry housed its blacksmith shop and foundry in different structures because of the risk of fire.²⁴⁹

This new information pertaining to Werner’s shop at the corner of State and Cumberland Streets provides a general picture of how the exterior of this important structure would have looked. It also gives some insight into the man, with his complete disregard for the building regulations at that time. Because of his actions, this valuable information about his structure is available today.

²⁴⁸ Ibid.

²⁴⁹ Lander, 336.

St Matthew's German Lutheran Church

On the West side of King Street, at the corner of Vanderhorst Street, is St. Matthew's German Lutheran Church, constructed in 1872. While the steeple is currently adorned with a plain metal weathervane, it was once topped with a decorative iron finial created by Christopher Werner. This was the second building of this congregation, though the original church had been situated in a different location, at Hasell and Anson Streets. With the increasing German population in Charleston it was thought that the growing congregation was in need of a new church. Therefore, the current property was purchased in January of 1868 and the plans for a new, more accommodating building were set in motion.²⁵⁰

The architect for the new church was Mr. John Henry Devereux, and in December 1869 the cornerstone was put in place to mark the beginning of construction.²⁵¹ Problems were encountered throughout the building's construction, but most relevant to this discussion were the financial troubles encountered during the erection of the steeple. In July 1870, the decision was made not to finish the tower at that time.²⁵² A special congregational meeting was held in March of 1871 to discuss the fate of the unfinished spire. Information from Devereux and Werner was reviewed and ultimately it was considered more fiscally responsible to finish the structure, as "building the steeple at a later date would be rather expensive and could send the church into debt. The scaffolding

²⁵⁰ *100 years of Christian life and service, St. Matthew's Lutheran church, 1840 ... 1940* (Charleston, SC: 1940).

²⁵¹ "New German Church," *The Charleston Daily Courier*, March 29, 1872.

²⁵² St. Matthew's German Lutheran Church Minutes, July 15, 1870, St. Matthew's Lutheran Church Archives, Charleston, SC.

alone, together with some refitting, could cost twice as much as the spire would now.”²⁵³

This decision is important to this discussion because without the completion of the steeple at that time, it might never have been adorned by Christopher Werner’s finial.

After the decision to move forward with the steeple was made, further problems occurred. Differences in opinion seemed once again to impede the construction process. A reference is made in the church minutes to how “Particularly time-consuming were the deliberations and decisions as to the different building materials, like ironworks, finial, etc.”²⁵⁴ This information suggests that there was some controversy over what Werner would be doing for the church. There was also the additional burden of an outbreak of yellow fever in the city of Charleston during the time of construction. Many of the workers were sick, some of them fatally ill. Werner’s own foreman died of yellow fever during construction and therefore work was deferred on the finial.²⁵⁵

Once construction was finished in 1872, the church was recognized in the *Charleston Courier* for its architectural contributions to the city with a full-page description of the new German Lutheran Church. The building was a welcome addition to the cityscape, particularly its spire “which points high above the city and [is] at once a lasting monument of the skill of the architect and the indomitable perseverance and energy of our German fellow-citizens.”²⁵⁶ While the church’s steeple is praised as being one of the tallest in the state, it is also mentioned that:

²⁵³ St. Matthew’s German Lutheran Church Minutes, March 8, 1871.

²⁵⁴ St. Matthew’s German Lutheran Church Minutes, January 1, 1872.

²⁵⁵ Ibid.

²⁵⁶ “New German Church,” *The Charleston Daily Courier*, March 29, 1872.

The whole is capped by a piece of workmanship from the ‘Tubal Cain’ of this continent. Perhaps there is not in Europe or America a superior to our Werner. A German by birth, he has immortalized his name in his adopted state and if the Palmetto tree in Columbia did not exist, he would live in the beautiful finial on the new German Church.”²⁵⁷

The congregation and city were plainly pleased with the work that Werner had done for the church as they compared him to the Biblical Tubal Cain, who is considered the first worker of iron and brass.²⁵⁸ A newspaper article from Pittsburgh in 1897 shows the reverence for this particular Biblical figure among ironworkers referring to Tubal Cain as “the great father of Smiths” as they were planning a statue to his honor.²⁵⁹ This comparison was a great compliment to Werner and the finial that topped this church must have been particularly special to the congregation of St Matthew’s Church.

While it is clear that Werner completed the finial that once topped the spire of the church, other possible contributions by him are not known. The minutes show payments made to Werner in 1869 of \$1,029.16, in 1871 of \$2,623.17 and in 1872 of \$1,000.00. These amounts would have been totals for the entire year with payments made in smaller increments.²⁶⁰ In the *Specifications of the Materials and Work for the New German Lutheran Church*, iron was identified in several different situations, including “columns under the gallery,” “hood moldings over windows on the outside, crockets and finials over windows, and finishing of minirets, to be of cast iron,” “iron anchors,” and “Two

²⁵⁷ Ibid.

²⁵⁸ Gen. 4:22.

²⁵⁹ “A Statue for Tubal Cain,” *New York Times*, October 11, 1897, <http://query.nytimes.com/gst/abstract.html?res=9E00E3DC1039E433A25752C1A9669D94669ED7CF> (accessed February 8, 2010).

²⁶⁰ St. Matthews German Lutheran Church Minutes, January 1, 1870, January 1, 1872, and March 3, 1872.

lightning rods.”²⁶¹ J. E. Hutane crafted the lightning rods, while Werner was repeatedly listed simply as “C. W. Werner for iron works.”²⁶² It is unclear if Werner did any of the rest of this work for the church however no other ironworker is specifically mentioned in the minutes. While this may have been an oversight it does tend to suggest that Werner was doing at least some of this less glamorous iron working as well.

While the 1872 edifice still exists, Werner’s iron finial no longer remains. There was damage to the steeple during the Charleston cyclone in 1885, after which the church raised funds to fix the spire.²⁶³ The St. Matthew’s fire in 1965 also destroyed the steeple, which fell from its place and pierced the ground south of the entry door to a depth of eighteen feet. Part of this spire remains submerged in the ground.²⁶⁴ It is unclear, whether the finial was lost during the cyclone of 1885 or is now buried in front of the church. Either way, Werner’s finial cannot be seen today.

Cathedral of St. John and St. Finbar

Many of the well-documented works of Werner’s career were done for groups, organizations and churches. His work for churches is once again shown with his contribution of a bronzed cross to the spire of the Cathedral of St. John and St. Finbar (fig. 117). This was the second structure for this congregation, built roughly on the location of the original building. The construction of this Cathedral was an important

²⁶¹ Joseph Walker, *Specifications of the Materials and Work for the New German Lutheran Church to be located on West Side of King Street, Opposite Citadel Green*, (Charleston, SC: 1867) 12-13.

²⁶² St. Matthews Lutheran Church Minutes, January 1, 1872, St. Matthews Lutheran Church Archives, Charleston, SC.

²⁶³ St. Matthews German Lutheran Church Minutes, August 28, 1885 & January 3, 1886.

²⁶⁴ Poston, 386.

change for the congregation as the new edifice was now larger and grander than before.²⁶⁵



Figure 117 - 1857 image of the Cathedral of St. John and St. Finbar. Figure from *Harper's New Monthly Magazine* 15 (June 1857).

While all church records were lost when the building burned in the fire of 1861, the *Charleston News and Courier* described the building in 1854.²⁶⁶ In this article, the architectural attributes are detailed, including elements like stained glass windows, the general floor plan, and the spire. The steeple was an impressive part of the front façade,

²⁶⁵ “The Cathedral of St. Finbar,” *Charleston News and Courier*, December 18, 1885. This was a reprint of the original article from the *Charleston Courier*, April 6, 1854. Severens, 177-180.

²⁶⁶ “The Cathedral of St. Finbar.”

measuring 218 feet and 6 inches to the highest point, the cross that topped the spire. This cross was crafted by Werner's foundry and was described as "a bronzed cross, reproduced by distance and elevation to the apparent size of the smaller forms of the sacred emblem, and which the spectator could not recognize as having a horizontal arm of six feet and an upright of ten feet."²⁶⁷ The steeple itself was constructed as a wood frame enclosed by large pieces of slate, which were sanded and painted to match the rest of the brownstone structure.²⁶⁸ The overall façade of the building would have been quite impressive with such construction topped by the bronzed cross (fig. 117).

Construction commenced for the brownstone Gothic Revival Cathedral of St. John and St. Finbar on Broad Street in 1850. The architect was an Irishman from New York by the name of Patrick Charles Keely.²⁶⁹ On April 6, 1854, the Cathedral was consecrated. It had a capacity of 1,200 people and measured 153 feet long by 73 feet wide at its extremes. The life of the church was short, as the structure burned in the fire of 1861.²⁷⁰ A first hand account of the destruction is available in a letter by a Miss Lizzie Frost to her brother shortly after the fire. In this document she states that she saw "the Cathedral spire burn and fall... all the intricate pieces of wood work were on fire and

²⁶⁷ Ibid.

²⁶⁸ Ibid.

²⁶⁹ Keely was a student of Pugin and was fairly young when he designed the Cathedral at St. John and St. Finbar and therefore was also able to redesign the current structure of St. John the Baptist later in life. Beatrice St. Julien Ravenel, *Architects of Charleston* (Charleston, SC: Carolina Art Association, 1964) 255.

²⁷⁰ Ravenel, 255-257.

the cross shown brilliantly to the end...”²⁷¹ The building was left in ruins after the fire and Werner’s cross clearly did not survive (fig. 118).



Figure 118 - Ruins of the Cathedral of St. John and St. Finbar. Courtesy of Roman Catholic Diocese of Charleston Archives, Cathedral of St. John the Baptist files.

The construction of the present church began in 1890 and was not completed until 1907.²⁷² This new building was dedicated as the Cathedral of St. John the Baptist. The

²⁷¹ A letter of Miss Lizzie Frost, December 14, 1861, quoted in Daniel J. Crooks Jr., *Charleston is Burning! Two Centuries of Fire and Flames* (Charleston, SC: History Press, 2009) 104.

²⁷² Ravenel, 255.

current building is similar to the previous structure with the exception that the planned steeple was not completed. A spire was finally added to the structure on March 8, 2010 and now the Cathedral once again has a tower topped with an impressive cross, though not of Werner's creation (fig. 119).²⁷³ The new cross does not follow the same dimensions as Werner's cross as it is larger, sixteen feet tall, rather than ten feet tall. The present cross is also gilt rather than the bronze of Werner's old piece (fig. 120).²⁷⁴



Figure 119 - The Cathedral of St. John the Baptist, March 2010. Photo by author.



Figure 120 - The cross before being placed on the Cathedral, March 2010. Photo by author.

²⁷³ This was part of full restoration of the exterior of the Cathedral, including repointing and replacing the brownstone.

²⁷⁴ Robert Behre, "Holier Skyline: St. John's now 167 feet high to top of its gilded cross," *Charleston Post and Courier*, March 9, 2010, <http://www.postandcourier.com/news/2010/mar/09/holier-skyline/> {accessed March 22, 2010}.

It is interesting to look at the difference in how the work for St. Matthew's and St. Finbar were described in very similar situations. Both of these works were ornaments that topped the church spires. However, while the St. Matthew's article praises Werner and his contribution, the St. Finbar article succinctly states that the item was done by Werner's foundry.²⁷⁵ The reason for this difference may simply be the author's preference, but it is interesting to note.

As previously stated, Werner's foundry was operated with the labor of three white men and five slaves.²⁷⁶ These men would have been working under the direction of Werner, and his commissions would have been their responsibility to fashion. Works coming from Werner's foundry would have been considered his personal works. This is the case of the cross at the Cathedral. The work is credited to Werner's foundry and is, therefore, part of Werner's identified work.

Fire destroyed this piece of Werner's ironwork. However, because of surviving newspaper documentation, at least a record of its existence remains. This evidence allows the modern individual to fully understand the extent of his work. Werner's foundry and shop were creating a large volume of work and these are the fortunate objects for which evidence remains.

²⁷⁵ "New German Church," *The Charleston Daily Courier*, March 29, 1872. and "The Cathedral of St. Finbar," *Charleston News and Courier*, December 18, 1885.

²⁷⁶ Brenner, "Master Ironworkers Came To Practice Art in City."

Commercial Signs

Elaborately crafted iron signs would have been common in the city of Charleston and while few remain it is important to remember that these pieces were fashioned by the same men who were creating the decorative gates, fences and verandahs throughout Charleston. One of Werner's signs has been documented lovingly in a newspaper article providing a detailed description. While this account of the piece survives, there is no current knowledge of what happened to it over the years. Its description remains to illustrate the type of commercial signs Werner and his counterparts would have been creating (fig. 121).



Figure 121 - Historic image showing the prominence of signs on King Street. Figure from "King Street, looking north, Charleston, S.C.," photograph, n.d. Library of Congress Prints and Photographs Division, Washington, D.C.

Preserved in memory through a newspaper article in the *Charleston Courier* is the sign that once belonged to John G Willis' shop on the corner of King Street and Horlbeck's alley. The store was the Lilliputian Boot and Shoe Store and therefore the sign was designed as to be appropriate for such a location. From out of the brick structure of the building:

extends a piece of iron made to represent the wrist and hand of a man, neatly bronzed and covered with sheet iron, in imitation of a coat sleeve. From the hand suspends an iron row of some length representing a coiled snake, the head of which is also bronzed, and from the mouth gracefully suspends a neatly made boot of the same material, tastefully gilded.²⁷⁷

This ornate sign was created for this shop by Werner before 1842 and therefore would have been one of his earlier pieces in Charleston. While the sign clearly illustrates the shop's purpose with the representation of the boot, the elaborate nature of the representation is an intriguing selection for a sign. The addition of ornamental elements like bronzing and gilding are curious choices for such an everyday item.

Throughout the two years documented in Werner's account book there are no references to signs made. While it is possible that he did not create any signs during this period, it could also be the case that these objects were made and listed instead under the more ambiguous heading of an individual's name. Either way this was clearly an item that was within the realm of Werner's talent and one that would have been an inevitable part of any ironworker's collection of works.

²⁷⁷ Undated newspaper clipping in folder with Werner's account book, in the private collection of Richard Marks, quoting *The Charleston Courier*, January 1 1842.

Awning Brackets

In addition to the decorative ironwork produced by Werner, he also held the patent on certain improvements for awning brackets. Awnings were a common occurrence throughout the city at that time (fig. 122). More modern restrictions have since eliminated their presence on the city's streets, but their memory remains. These frames would have been crafted in iron by blacksmiths for individual businesses and would have had a significant impact on the way the city looked at that time.



Figure 122 - Image showing the prominence of awnings on King Street in the early twentieth century. Figure from "King Street, south, Charleston, SC," photograph, 1900-1915. Library of Congress Prints and Photographs Division, Washington, D.C.

Awning brackets do remain, although with their removal from original locations it is difficult to trace specific works to their makers. To date, no known examples of Werner's work exist, though a model of his was found (fig. 124). While specific full-

sized examples are rare, this model offers a general idea of how these items would have functioned. Additionally the patent for the improvement of awning frames provides a detailed description and drawing of how these frames would have been constructed (fig. 123). In this picture, A is the structure's wall, the pieces labeled B extend from the building and support the awning, while the bars marked D would support the canvas. This particular illustration also shows how the device was embedded in the wall. The patent itself provides an explanation of how each labeled part contributes to the overall function of the awning.²⁷⁸

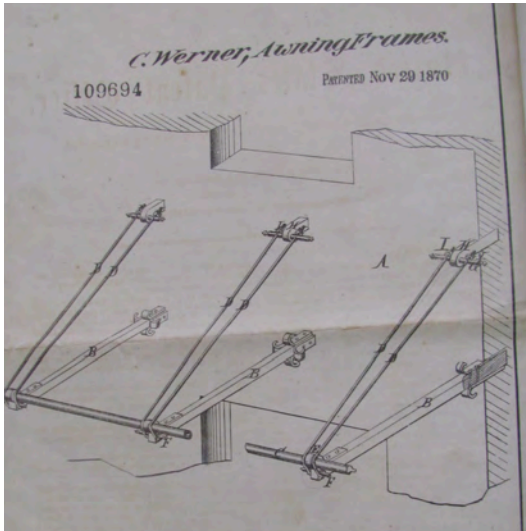


Figure 123 - Drawing of Werner's awning frame design, shown in his patent information. From Christopher Werner, 1870, Improvement in Awning-Frames, US Patent 109,694, dated November 29, 1870.



Figure 124 - Model of Werner's awning frame design. Photo by author.

²⁷⁸ Christopher Werner, 1870, Improvement in Awning-Frames, US Patent 109,694, dated November 29, 1870.

These changes were said to make “a very light, cheap, and durable awning-frame, which does not encumber the walks, as those do which are supported on posts.”²⁷⁹ After Werner’s death, his wife Isabella filed another patent for improvements in awning frames in 1877, which enhanced the old plan put forward in 1870. This design further strengthened the brackets and made the frame “either movable or stationary, as may be desired, and it is light, cheap, and durable.”²⁸⁰ Obviously not all awnings in Charleston were made by Werner as holding a patent simply “provides the owner with the right to exclude others from making, using, selling, offering for sale, or importing the patented invention for the term of the patent.”²⁸¹ Other ironworkers were able to use the design as well, after the patent expired.

Records showing the creation of awnings do exist. Awnings however are ephemeral objects and therefore tracking any remaining pieces is difficult. It is known that Werner was hired to “plan, construct and erect the neat and substantial awning post in front of Kegler’s Banking House.”²⁸² It is unclear what became of this commission, however the contemporary author indicates in regards to this situation, “nothing in

²⁷⁹ Christopher Werner, 1870, Improvement in Awning-Frames, US Patent 109,694, dated November 29, 1870.

²⁸⁰ Isabella Werner, 1877, Improvement in Awning-Frames, US Patent 194,278, dated August 14, 1877, filed April 28, 1877.

²⁸¹ Robert J. Paradiso and Elizabeth Pietrowski, “Avoiding Pitfalls In IP Licensing,” *The Metropolitan Corporate Counsel* (March 2009): 40. <http://www.lowenstein.com/files/Publication/6f9f6eac-87b8-4f15-a0ec-4c7645560d0f/Presentation/PublicationAttachment/e9271578-5082-4016-8855-530603d6ac47/Avoiding%20Pitfalls%20in%20IP%20Licensing%20Paradiso.%20Pietrowski.%20MCC%2003.09.pdf> (accessed February 9, 2010). This quotation refers to the *Herman v. Youngstown Car Mfg. Co* case of 1911, however the definition of the advantages a patent allows the owner are still relevant.

²⁸² Undated newspaper clipping in folder with Werner’s account book, in the private collection of Richard Marks.

Werner's peculiar line of business was impossible for him to accomplish."²⁸³ This suggests that he did indeed complete the work for Mr Kegler. Additionally, the general cost of such an awning is known thanks to Werner's account book. One entry on June 9, 1856 mentions "of Kiep for an awning...35.00."²⁸⁴ In this case, we can assume that this was an average price for this type of work during the mid-1850s.

Other ironworkers have a connection to Werner's design as well. One entry in the Ortmann receipt book from 1874-1882 mentions payments made to Christopher and John Werner "for Awning Frame Darcy Cor King & Mkt. St." while another entry references "a percentage of awning frame Maquire King off Burns Lane" also paid to John Werner.²⁸⁵ These entries show that there was some relationship between the ironworkers that existed with regards to the awning frames being produced.

This improvement was an important part of the city. On commercial streets like King Street, awnings lined the roadway on both sides. The tradition continued on into the twentieth-century as well. Werner's changes in design helped to make the additions more practical for the busy street; keeping further obstructions off the sidewalks as the awnings were now suspended out from the building. While examples of this contribution to Charleston are difficult to find they do represent the ingenuity of this ironworker. He was an enterprising man who designed and patented these changes and, therefore, altered the cityscape of Charleston.

²⁸³ Ibid.

²⁸⁴ Account book, 84.

²⁸⁵ Receipt book (1874-1882) of F.J. Ortmann, Volume 4 Ortmann family papers 1874- ca1900, South Carolina Historical Society.

CHAPTER SEVEN

CONCLUSION

This thesis began with the recovery of Christopher Werner's account book, which has survived only because it was given to his young granddaughter to use as a scrapbook. Her entertainment preserved the valuable information that sparked this research into the life and business of Christopher Werner. After the significant efforts made to restore this book, it has provided insight into an area that has been lacking in knowledge, the Charleston ironwork tradition.

The new information provided by Werner's account book offered an opportunity to research this man in a new way. Through these endeavors, Werner's oeuvre has been expanded and clarified. His works have been documented, substantiating hearsay and correcting false attributions. The scope of Werner's business has been extended as well. It is now known that he was not only crafting the decorative gates and fences commonly associated with him, but also was producing a range of items, from hinges and lightning rods to large-scale works, like the portico of the John Rutledge House or the works done at the Custom House. This collection of information has not previously been done, for Werner or any of the other nineteenth-century ironworkers.

Not only have several of Werner's works, lost and extant, been identified, but also new information on the man, his business and his life has been uncovered. Details pertaining to his foundry, as well as his business endeavors outside of ironworking, give insight into his enterprise, as well as his personality. This provides a more complete picture of the craftsman's life in Charleston during the nineteenth century. It is clear that

he was an entrepreneurial man who was enthusiastic about new prospects, though perhaps not always prudent in their fruition. He was willing to try new things and take chances in the pursuit of the American dream. The innovative nature of the ironworker was present not only in his designs, but also in his actions. He was a creative individual acting on his new ideas. The 1850s were particularly favorable to the Charleston ironworker, with the economy and social conditions conducive to his prosperity. It is fortunate, therefore, that the surviving account book is from the decade of heightened success for the ironworker. The need for further research into the topic of Charleston craftsmen is significant, however, this thesis begins to address that need by looking specifically at Werner.

One contemporary of Werner claims that the ironworker wanted “to leave to posterity the evidence of his ability as an artisan and worker of metals attained by years of toil and devoted attention.”²⁸⁶ The writer went on to claim “It has been frequently admitted by visitors and strangers to the city that his specimens of workmanship could not be surpassed.”²⁸⁷ Upon seeing his beautiful works so expertly crafted, it is difficult not to agree with the glowing sentiment of his contemporaries. It is important to recognize Werner’s pieces from his fellow ironworkers, and this thesis is the beginning of a journey towards a more comprehensive understanding of the ironwork tradition in Charleston.

²⁸⁶ Undated newspaper clipping in folder with Werner’s account book, in the private collection of Richard Marks.

²⁸⁷ Ibid.

APPENDICES

APPENDIX A

RESTORATION OF A NINETEENTH-CENTURY ACCOUNT BOOK

Physical Description

In 2008, some possessions having belonged to the ironworker, Christopher Werner were found by an antique dealer in the Charleston area. This property included books, letters, pictures and newspaper articles. Some these items were purchased by Richard Marks and made available to this researcher for study. Among these objects was one of Christopher Werner's daybooks. This hardcover book is approximately seven and a half inches by twelve inches in size. One hundred and sixty pages remain, which range in condition from those that are intact and legible, to those that have been cut in half with a portion lost. There are sheets that have been removed and others that are loose within the binding, however the majority are whole. The entries are organized with payments received by him on the left-hand pages of the open book and expenditures made by him on the pages to the right. The originally unnumbered pages date from 1854 to 1857 and contain information pertaining to his dealings during this period.¹ Entries include a variety of different names, as well as debts owed and paid by Werner. These records offer a glimpse into the day-to-day dealings of this Charleston blacksmith.

The book is in fair condition, though it had been turned into a scrapbook by Werner's granddaughter, Mattie Sires, in the late 1870s.² At the beginning of this project, roughly half of the one hundred and sixty pages had glued clippings covering the

¹ Most of the entries from 1854 are illegible or lost so the bulk of the information comes from 1855-1857.

² Mattie wrote a letter in the book that is dated 1877.

written material from 1855-1857 (figs. A.1, A.2). There are hand-written embellishments added as well (figs. A.3, A.4). These seem to also be the work of Werner's granddaughter, as she has signed her name to many of the pages throughout. She has drawn pictures, written letters, and practiced math within this book. The majority was done in pencil and has little impact to the account information from 1855-1857. The glues used to adhere the clippings appear to vary, with individual pieces having different properties apparent. The clippings themselves have diverse characteristics as well; some are printed on thicker papers and there are a few that were colored on or printed in color. Each piece presented its own unique situation as the project moved forward.



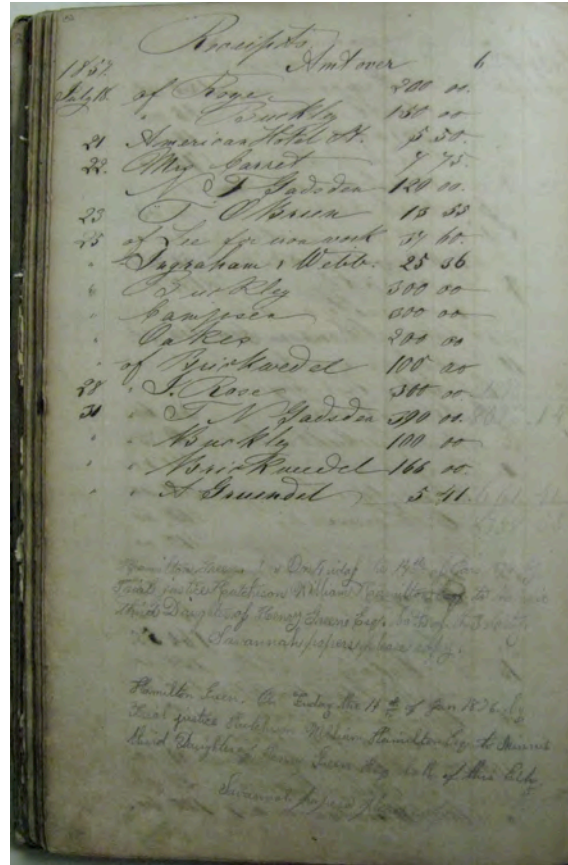
Figure A.1 - Example of page including black and white clippings over account information.
Photo by author.



Figure A.2 - Example of page including black and white clippings over account information.
Photo by author.



Figure A.3 - Examples of Mattie Sires' drawings.
Photo by author.



**Figure A.4 - Examples of Mattie Sires' writings.
Photo by author.**

The nineteenth-century ink used has been tested and did not run when water was added to the surface. The same can be said for the majority of the clippings used throughout the book. The colored additions however, did show signs of color transfer when blotted. These pieces required special care during the removal process.

Furthermore, some of the pages have been cut as well, a few more severely than others. These situations include the occasional small hole to the much larger alterations, where entire pages have been cut out of the book. Under these circumstances, the

information is now lost to us. This also leads to the remaining pages not being secure within the book and therefore liable to separate from the binding.

The restoration and conservation work done to this book focused primarily on the recovery of the information contained on the pages. This work was done in a manner that was sensitive to the book as a whole. The later clippings were removed and the occasional hole was filled in an attempt to reduce further damage to the book. While the original intention was that the clippings be saved for their own historic nature, this was not always possible. It was determined, in this case, that the documentary evidence of Christopher Werner's business took precedence over the object value of Mattie Sires' scrapbook. The account information is a rare find and of primary importance in this instance. These entries needed to be revealed, despite the occasional cost of Mattie's additions.

Process of Restoration

The account book pages needed to be cleared of the later paper additions in such a manner that Christopher Werner's business information was conserved and usable. The important factors to consider during this process are the fragility of mid-nineteenth-century paper, the harshness of ink and the different characteristics of the glues. Additionally holes and tears in the pages make the book more vulnerable to damages. In preparation for this project, Marie Ferrera, the Head of Special Collections at the College of Charleston, was consulted and her recommendations greatly informed the process of paper conservation used here. The following process outlines the restoration of this

nineteenth-century account book so that its contents may be used in the further research of notable Charleston ironworker, Christopher Werner.

The initial steps in the process of conserving the book were basic low impact actions to prepare and treat an object that has spent a great amount of time in an attic space. This environment is not ideal for a book such as this and therefore preparation, documentation and cleaning are necessary. All these things must be done before the removal of the later paper additions, which cover the text, can take place.

The first step was documentation. Major alterations to the current state of the book require that its original circumstances be recorded for posterity. This process involves taking a stationary picture of every page in the book.³ Written documentation is also recommended, so that the process the conservator took is understood by future generations.⁴ This report will serve as the written documentation for this project.

Because the original author did not number the pages it was necessary to do so in order to record the changes. This was done by placing a small number, in pencil, in the upper outside corner of each page. This will also help if sheets are removed for any reason (fig. A.5). The combination of the photography and numbered pages helps to record where specific clippings were placed within the book, after they were cleared.

³ Sherelyn Ogden, ed. *Preservation of Library & Archival Materials: A Manual*, (Washington, DC: Northeast Document Conservation Center, 1994) 209.

⁴ Mary Lynn Ritzenthaler, *Archives & Manuscripts: Conservation*, (Chicago, IL: Society of American Archivists, 1983) 15.

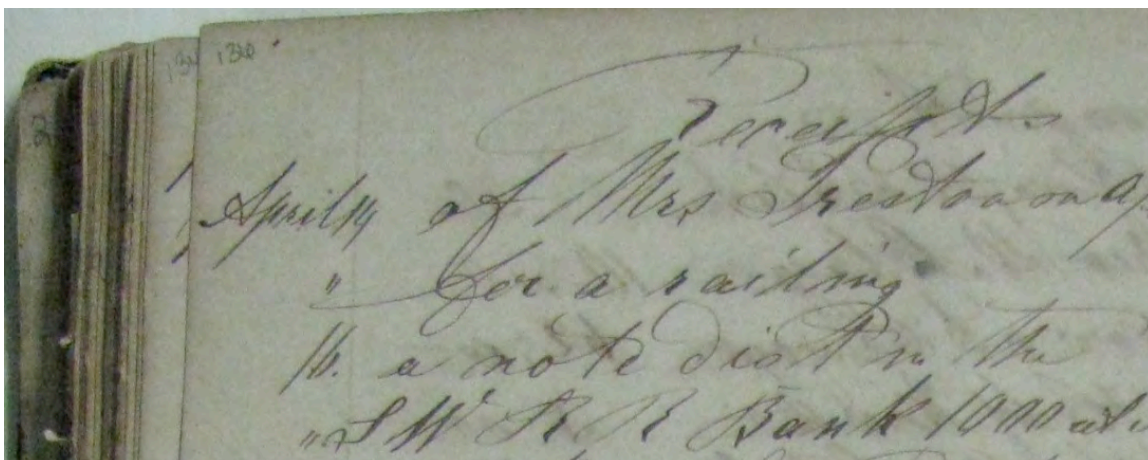


Figure A.5 - Pencil numbering of pages shown in the corner. Photo by author.

The next step was to test the ink to see if it will run. This is a rather simple test performed by applying a very small amount of water with a cotton swab to a less important part of the ink. The water is left to sit for a few seconds and then a clean section of blotter paper is placed over the area and removed to see if there is any transfer of ink or color.⁵ This was done on both the black and white and colored clippings to see if any would transfer and run. This test showed that the ink, as well as the black and white images, was not water-soluble. The small number of colored additions however, proved to be soluble and therefore special care was needed in the removal of these pieces.

A gentle surface cleaning of the book was also recommended. This entailed brushing with a dry soft-bristled brush to remove the dirt and dust of its former environment. It was also suggested by Marie Ferrara that the inside covers be cleaned with eraser dust.⁶ The dust is applied and worked by hand over the surface of the paper.

⁵ Ritzenthaler, 98.

⁶ This technique is also mentioned in several sources including: Ogden, 193. and Ritzenthaler, 95. as well as American Institute for Conservation of Historic and Artistic Works. *The Book and Paper Conservation*

It changes color as it picks up the dirt particles on the page and when finished can be brushed off the surface. As there was pencil script in these areas, special care was required to not erase the information, but simply to clean the areas of the cover.

Once the book was documented and prepared, the clippings could be removed. Several items were necessary for the removal process: spatula, wax paper, blotter and different solutions. There were three different, fairly low-impact methods suggested by Marie Ferrara for the removal process. These were a hot water bath, Methyl Cellulose, and rubbing alcohol. Each process was tested on this book in an effort to find the most suitable.

For the warm water bath an entire page is put into large pan of warm water and left to sit (fig. A.6). This process works to loosen the glue. The page is left to sit as long as needed to see the effects, with the water being periodically refreshed. At times the conservator will check to see if the clipping can be lifted from the paper. If the bath is unsuccessful at completely removing the addition, the page is removed and the pieces worked off using a spatula.⁷ While the process is gentle on the pages, without the use of any chemical no matter how mild, it does require that pages be removed from the book in order to be placed in the bath. This was not a course of action desired by this conservator or the owner of the book and therefore was only tested on one already loose page.

Catalog Chapter 14 Surface Cleaning. American Institute for Conservation Book and Paper Group, http://www.conservation-wiki.com/index.php?title=Paper_Conservation_Catalog {accessed November 21, 2009}.

⁷ Max Schweidler, *The Restoration of Engravings, Drawings, Books, and Other Works on Paper*, Edited and translated by Roy Perkinson, (Los Angeles: The Getty Conservation Institute, 2006) 58-59. This source refers to the bath in regards to removing backings from prints but it is the same process outlined by Marie Ferrara. Ogden, 209 also mentions the use of a bath to remove adhesives.



Figure A.6 - Warm water bath. Photo by author.

The preferred method of this conservator was the use of Methyl Cellulose, which is a mild adhesive. It is often used in other conservation projects as a gentle glue for affixing mats and paper hinges and mending paper objects.⁸ For this project, the application of Methyl Cellulose acts to make the glue more pliable and therefore easier to work off of the page. The solution was brushed on top of the clipping and worked quickly to loosen the glue as it soaks through the paper. It was then possible for the conservator to use a spatula to attempt to separate the clipping from the page. This is a slow process that requires patience as the paper is removed bit by bit. Ideally the conservator aims to get the clipping off in one piece or several larger pieces, making it easier to work. This is not always the case. Some glue and paper combinations made

⁸ Odgen, 196, 207.

them harder to remove and in these cases the clippings were removed in small pieces (fig. A.7).⁹



Figure A.7 – Small pieces of a cleared clipping. Photo by author.

When the pieces are more difficult to remove, it can have a negative effect on the daybook pages. If the glue is particularly resistant, the repeated application of Methyl Cellulose can soak the pages of the book making it more susceptible to tears. Additionally constant scraping on the paper weakens the working surface. Tears often occur along the lines made by the ink (fig. A.8). It is important while doing this work that the conservator always acts with great care and a gentle touch.

⁹ Marie Ferrara (Head of the College of Charleston Special Collections), in discussion with the author, September 1, 2009.

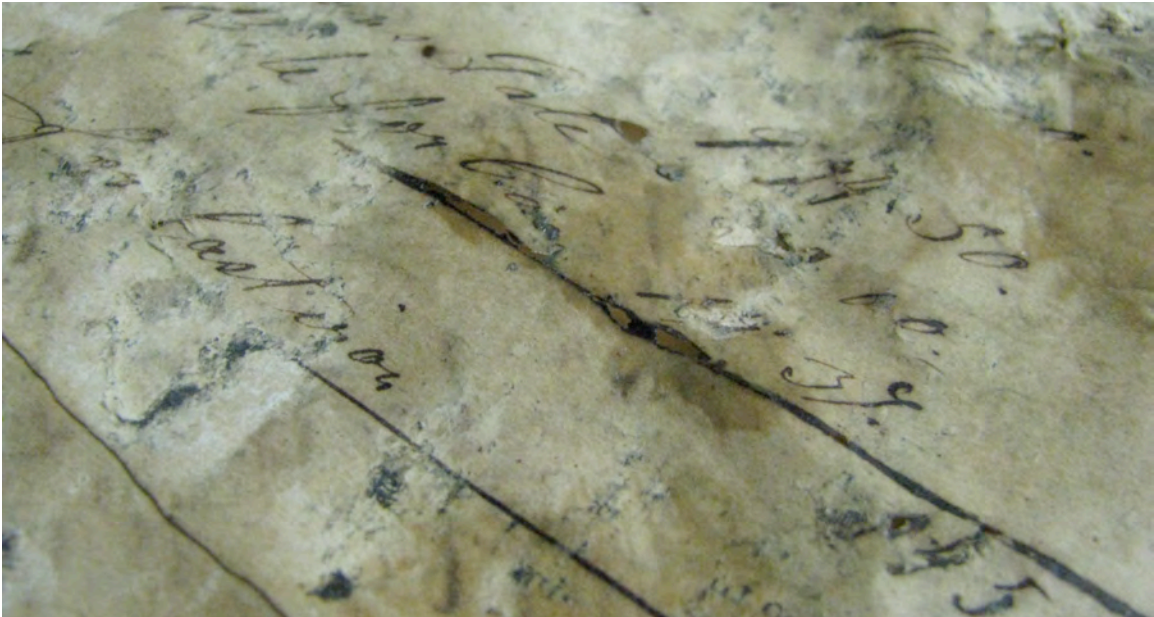


Figure A.8 - Damage along the ink line. Photo by author.

The final option is the use of rubbing alcohol.¹⁰ This method is done in much the same way as the Methyl Cellulose, however the nature of the substance requires more frequent applications. This technique was not favored for this project. While it did seem to have an effect on the adhesive, it also had a tendency to make the paper more brittle and therefore more susceptible to tearing as the conservator worked to remove the glued artifacts. Due to these circumstances it was not used often throughout this project.

The majority of the clippings were removed using Methyl Cellulose. The added items varied in characteristics, some were extremely easy to remove, with only a small amount of resistance, while others were held on by a large amount of glue that chipped off in small pieces. In a few cases, the clippings were adhered so firmly that removal by

¹⁰ Marie Ferrara (Head of the College of Charleston Special Collections), email message to author, September 24, 2009.

the above process was not possible without damage to the pages. This would affect not only the working surface, but the reverse side of the leaf as well. This resulted in a loss of information and in order to stop the damage, these pages were not cleared at that time.

The colored additions were another situation that required more particular care in the removal process (figs. A.9, A.10). These pieces when wet with the Methyl Cellulose would run or smear onto the page to be cleared. In order to avoid this situation, the solution could not be applied in the same way as previously described. In these cases, the outer edge was first lifted dry as far as it would go with the spatula and then the Methyl Cellulose was applied to the back of the clipping, as it was eased off the page. These particular additions came off rather easily as the papers were thicker and the glues weaker.



Figure A.9 – Color additions to the book. Photo by author.

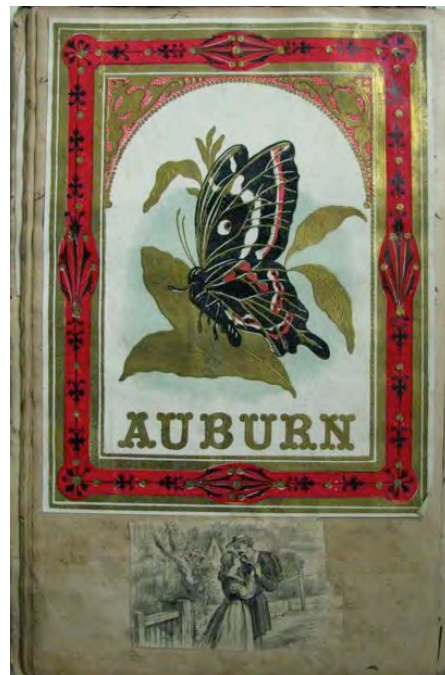


Figure A.10 - Color addition to the book. Photo by author.

In addition to the removal of the clippings, repairs were done in an effort to stabilize a couple of the pages (fig. A.12). To do these types of repairs, wheat paste, Japanese tissue, Mylar and infill paper are all needed. The first step is to match the color and weight of infill papers to that of the pages in need of repair. Next, the Mylar is placed over the page with the infill paper on top and the hole is traced using a needle. This perforates the paper and then the edges are wet with water by a small brush and the piece is removed. This is done so that the edges maintain the fibers, which help strengthen the infill. This feathered edge also helps to reduce the appearance of the infill on the page (fig. A.11). It is important that the new piece is situated following the grain of the paper. This will help the repair to move in the same way as the pages of the book. Two pieces of Japanese paper are now cut a fourth of an inch larger than the infill piece. Once this is done, wheat paste should be added around the hole in the page. The infill piece is then placed in the hole and one piece of Japanese tissue is added to each side of the original page (fig. A.13). Wax paper is put between the pages so that they do not stick together while stored. The paste must now dry for 24 hours. Afterwards, the remnants of the Japanese tissue can be filed off using an emery board.¹¹ The process of infilling holes was not necessary to the retrieval of the information from this book, however stabilization was a step in prevent further tearing and loss of these fragile pages.

¹¹ Marie Ferrara (Head of the College of Charleston Special Collections), in discussion with the author, November 6, 2009. Additional sources include Ritzenthaler, 102-104; American Institute for Conservation of Historic and Artistic Works. *The Book and Paper Conservation Catalog Chapter 26. Filling of Losses* American Institute for Conservation Book and Paper Group, http://www.conservation-wiki.com/index.php?title=BP_Chapter_26_-_Filling_of_Losses {accessed November 21, 2009}.

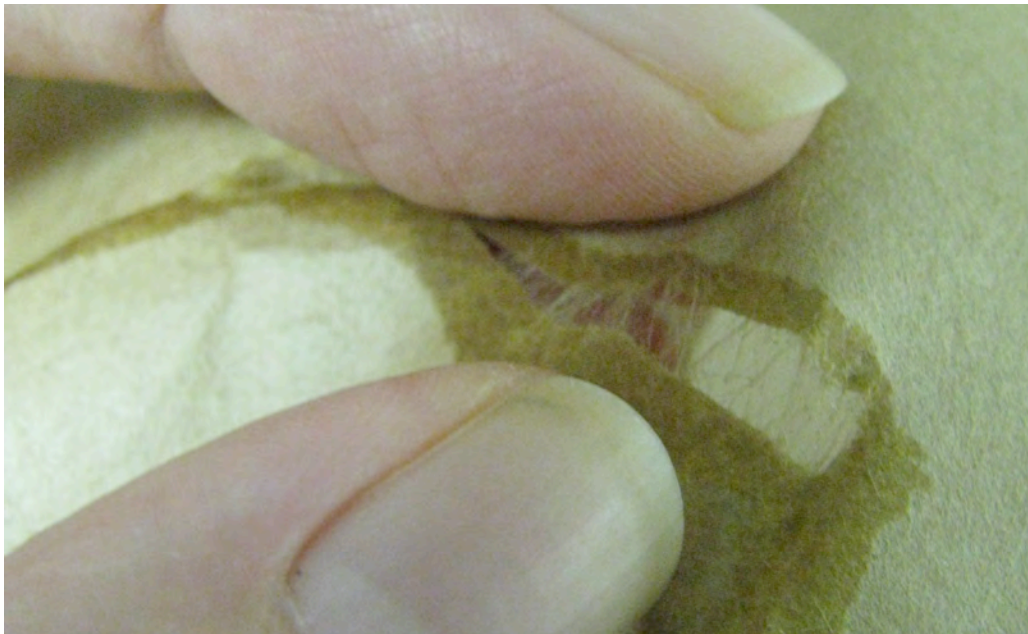


Figure A.11 - Feathering on the infill paper. Photo by Amelia Millar.



**Figure A.12 - Damage to page before repair.
Photo by author.**



**Figure A.13 - Damage to page after repair.
Photo by author.**

The discovery and access to a primary source such as this daybook is a rare opportunity. It is a source of information that has not been looked at in over a hundred years. The sensitive removal process of these later additions allows this book to be used to discover what information is within its pages. While this book has an interesting history of its own, the man whose business practices it describes has contributed a great deal to the cityscape of Charleston, whether through his work directly or those whom he later influenced. This new information led to greater insight on the ironworker Christopher Werner.

APPENDIX B

ACCOUNT BOOK TRANSCRIPTION

The following account is an exact transcription of Christopher Werner's account book covering the period from July 1, 1854 to September 15, 1857. All misspellings or spelling variations are found in the account book. The author has numbered all pages, as they were not previously specified. It was a general presumption based on context that the following symbol stands for an ampersand, and will be represented as such throughout the transcription (fig. 14). The author has also chosen to represent the following symbol as a period followed by a double zero to indicate an absence of change in the recorded numbers (fig. 15). This modification was also assumed based on context. In the case where it is clear that text appears, but is not decipherable, the word {illegible} appears. All other characters are recorded as they appear in the handwritten text of Christopher Werner's account book.

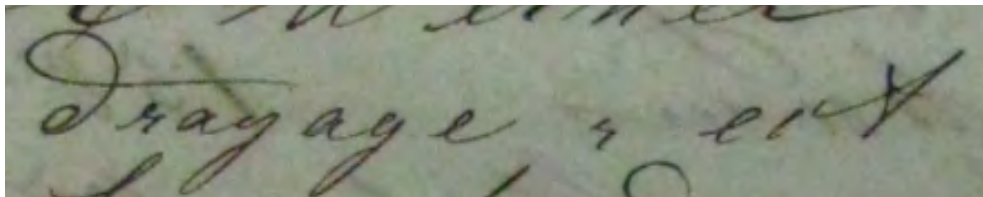


Figure A.14 – Interpreted as “drayage & ect.” Photo by author.

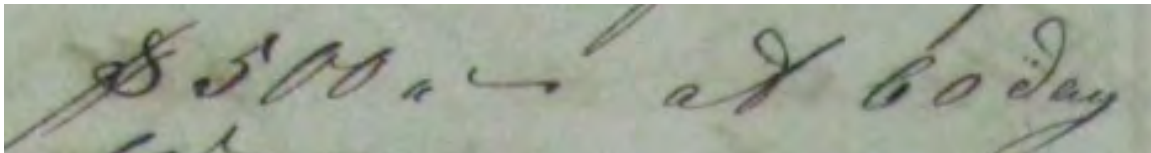


Figure A.15 – Interpreted as “\$500.00 at 60 day.” Photo by author.

Transcription Key to Abbreviations

a/c	-	Account
B of the St of So. Ca.	-	Bank of the State of South Carolina
Brl	-	Barrels
Ch B or Ch Bk	-	Charleston Bank
dist or disct	-	Discounted
int or intst	-	Interest
Lb	-	Pound
Mths	-	Months
pc	-	Piece
Pl & M	-	Planter and Mechanics
Recd	-	Received
Renl	-	Renewal
Rend	-	Renewed
SCB	-	South Carolina Bank
SWRB	-	South Western Railroad Bank
U B	-	Union Bank

Receipts & Expenditures
of
C. Werner
pr C. Rusch
Charleston July 1 the
1854.

There is no writing on this page

There is no writing on this page

July Receipts

*** The top portion of this page is illegible***

8.	Recd of C Werner	169	00	
	for work in the shop	5	00	177 00
10	Recd of {Illegible}	{Illegible}		
12	of Ch Icehouse	{Illegible}		
	Ingraham & Webb	71	{Illegible}	
	Burkmeyer	6.	{Illegible}	
	Rhett & Robson	{Illegible}		
	Rarke	{Illegible}	50	
	{Illegible}	{Illegible}		
15	for {Illegible}	163		415.62

	Septbr	Expenditures
7	Paid lent money	150
	for wood	36 75
9	on Wages	111 00
	for plaster	3 00
	C Rusch	1 25 300 00
16	paid a note from	
	Ansel	{ Illegible }
	Wages	{ Illegible }
	C Rusch	{ Illegible }
	for grass	75. 224 00
18	paid on renewal	
	\$285 v Dohlen	60 00
	paid renewal	
	\$413 for Zink	100 00
	paid a note from Bank	{ Illegible }
22	“ to Johnson	100 00
	paid on Wages	{ Illegible } 57
	“ C Rusch	{ Illegible } 730 50
25	“ for charcoal	{ Illegible }
	paid on a renewal	
	\$600 Oakes	{ Illegible }
	for sand	{ Illegible }
	lent { Illegible }	{ Illegible }
30	on Wages	{ Illegible } 50 307 25
Octbr		
2	Trout for brick	9 00
3	freight pr Avola	1 50
	a bill for carriages	6 00
	flour & shellack	75
	for a pair shoes	1 00 18.25
		forward

October Receipts.

9	recd of H Dohlen	85	
	“ C W	55	27 140 27
10	Recd on checks		1766.78
12	Recd of Av Dohlen	105	00
	give to C Werner	163	68 541 32
14	Recd of v Dohlen	100	
	“ “ C Werner	75	
20	Recd of Av Dohlen	50	
	of C Rusch	150	
	“ Johnson	250	
21	Recd of Av Dohlen	180	
22	of C Werner	5	
25	of Av Dohlen	100	
27	“ “	35	

Octbr

Expenditures

{ Amt over **18 25**

7.	Paid a bill for lumber to della Torre for old iron blacklead	63	45.	
		16		
			25	
“	Wages	126	00	223 95.
9	paid a note	140	27.	
10	“ renewal draft to Boston	1598.	38.	
		168	40.	1907 05.
12	paid for sheet iron to Hart.	524	90.	
“	to Curtis	16	42	541 32
14	Gannon for stone cutting	19	00	
16	Wages for {Illegible}	14	00	
		{Illegible}	95	
	paid {Illegible} work Rusch	4	35	
		2		
	{Illegible}	{Illegible}		
	“ large nails	{Illegible}	20	175 00
20.	Paid a note {Illegible}	450	00	
21.	“ on Wages for old iron to Public C R	163	25.	
		3	5	
		9	75	
		3	95.	
22	paid to McLeish	{Illegible}	20.	
25	return to Red Yates	100	00	
25	“ McCrady	35	00	

Receipts.			
Oct. 28	Recd of a v Dohlen	125	00
	“ Abraham	150	
	drawn out the Bank	44	77. 319 77
30.	Recd of NraI N.	775	00
	return to C Werner	125	650 00
Nov 3	“ of A von Dohlen	2	00
	“ of C Werner	70.	51.
	“	5	
“ 4	Recd of C Werner	46	00
	“ A H Abrahams.	37	00
	“ of a v Dohlen	130	00 213 75
	a casting	1	00.
6	Recd of Happoldt.	15	00
	“ “ Roper Hospital	3	25
7	“ “ C Werner	1	25.
11	“ C Werner	278	00
	work done in		
	the shop	2	40.
14	recd for Casting	1	50.

Expenditures			
Oct. 28	on Wages	158	25
	paid to Rossler	12	00
	“ Keily	10	00
	for overwork	5	12.
	C Werner	132	00
	C Rusch	2	40
“ 30.	for flower & blacklead		50
	paid on a Note of \$800	400	00
	“ to Johnson	250	00
Nov 3.	“ ps old iron	1	00
	“ paper & flour		50.
	“ wire & steel	70	00
	“ Deutsche heitung	5	00.
“ 4	shellack		25.
	drayage for Coal dust.		25
“	Wages.	213	40.
	C R.		35
“	Paid to Steenken a		
	due bill	12	65
	for charcoal	22	80
	“ flour & blacklead	1	00
	freight to St. {Illegible}	1	20
	C R.	1	95.
11	on Wages & overwork extra hours	273	00
	C. Rusch	5	00
13	freight & wharfage for		
	coal dust.	2	40
	flour & blacklead.		50
15	for old iron		90.

	Recd of H Jessen	50	00	
Nov 18	Recd of C Werner	161	35	
	“ Peoples Bank	84	00	265 35
Nov 20.	Recd of H Jessen	25	00	
	“ C Werner	21	00	
21	for a pair dumbell	1	50	
25	of C Werner	247		294 50
30	Recd of Av Dohlen	61	50	
	“ “ “	28	50	
	borrow of Hanken	10		
	“ of C Werner	150.		250 00
Dec 2.	Recd of C. W	200	00	
	“ “ B Oakes	110	00	
	“ “ J Holmes	29	00	
	B of the St of S.C.	198	95	
	Jessen	100	00	
	a v Dohlen	10	00	647 95
	C Werner	100	00	
9	C Rusch	113	00	
	of C Werner	242	00	455 00.

Expenditures		
Nov 18.	Paid a bill to Troat	18 85
“	“ to Kylui for sand	5 00
“	“ for India & obber	1 00
“	“ on Wages.	228 50.
	C Rusch	2 00
	return to C Werner	10 00
		265 35
20.	paid to Englert.	15 00
	lent to Peterson	2 00
	wharfage for 100 bars	
	iron pr Schamrock	5 55.
21	paid to Preston	25 00
25	“ “ Cameron & Co	31 00
	“ on Wages	212 00
	C Rusch	4 00
		294 55
28	for blacklead	
“	putty	25
		10
29	telegraph iron	35
	for board	1 50
30	Renewal on Kellers note	61 50
	“ “ McLeish note	188 50
		250 00
Dec 2.	paid in full Bowers note	302
	“ renewal Oaks note	113 57.
	on Wages	223 75
	C Rusch	3 00
	old iron	4 00
5	renewal on \$400	101 65
9	paid to Oakes	113 00
	“ on Wages	239 00
	C Rusch	3 00

Receipts.				
Dec 12	of Englert.		10	
13	Garety		5	00
	Casting		14	69.
16	C Werner		200	00
20	Englert		25	
23.	C Werner		749	25.
30	“ “		155	00
January 1855				
3	Recd of C Werner		1	25

		Expenditures	
Dec 12	Interest on renewal	1	55
	Wages for moving iron	1	87
	“ “ Officers on		
	Whaft	6	00
13	for shellack		25
	“ blacklead		25.
	“ charcoal	3	62.
14	for old iron	1	85.
16	Wages	196.	60
18	interest on \$200	1	00
	C. Rusch	2	40.
19	drayage		25.
20	paid to Rössler	25	
23	“ renewal in State Bank	429	60.
23	for old iron	12	00.
	“ to Englert.	35	00.
	“ for sand	5.	00
	C Werner	43	00.
	“	16	
	on Wages.	209	00.
	C Rusch	6	
	paid for fiverwork	4	50
	for Frank & Thomas shoes	2	50
	“ India & obber		70
29	Wages	155	00
Jan 3.	to Wharfage		92
	blacklead		25
	putty		10.

1855

Receipts.

Janry 6	of C Werner	236	00	
	“ “ “	4	75	
“ 13	of Vanderhorst Wharf	1	52	
	“ C Werner	160	75	
	“ “	17	00	
20	of Ingraham	2	50	
	State Bank	8	50	
	Ch Bank	5	00	
22	Mrs Ross	19	75	
“	Adam	1	25	
24.	Adgers Wharf	9	25	
	H Jessen	20	00	
20	of C Werner	150	00	
27.	“ “ “	139	75.	
31	of Hanohan	78	00	856 02

1855. Expenditures

Janry 6	paid for old iron	\$.	22	00
" "	lent money --		10	00
" "	Wages.		195	50
	on a/c on Sand		10	00
	C Rusch		1	25.
13	paid to Adgers Wharfage		1	60
"	Wages		130	25
	due bill to Meyer		25	50
	C Rusch		5	00
	paid for my board		2	75.
	" Moran on a/c on dray		17	00
20	paid to C Werner		37	00
22	" " Barr		10	00
	" " C Werner		10	00
	send this money to Columbia for Truesdells Clerk			
24	give to C Werner		9	25
20	paid on Wages & over hours		128	50
	Huth for repairing an haress		3	75
	Moran on a/c		5	00
	Riley for hauling sand		10	00
	Matthias for pans		1	00
	C Rusch		1	75.
27.	Wages		136	75
	C Rusch		3	00
31	renewal on a note		10	40
	to C Werner		67	60.

		Receipts	
Fbr 3.	of C Werner	299	70
	A Bishoff	30.	329 70
5	of C Werner	400	
6.	“ “ “	631	42
9	a note dist in SWRRB.		
	at 30 days	994	50. 2025 92

Expenditures			
Fbr 3.	paid a renewal on \$340	82	75
"	" " " " 225	55	94
"	lent money return to Englert	14	00
"	" " " " Barre	14	00
"	" " " " Campsen	6	00
"	paid on Wages	135	00
"	C Rusch	3	00
"	return to C Werner	19	00
		329 69	
" 5	renewal on Jugnots note	400	00
6	paid to Bonnell	357	47
	Della Torre	69	43.
	Central Wharf	16	81.
	for wood	50	37.
	" Sand	32	00
	Veronee	64	34
	renewal on \$160. Self	41	00
7.	paid 2 notes in SWRB.		
	Garety & von Dohlen	500	00
	Self	30.	00
	Hart	23.	00
	Dorrill	41	25
	paid to Eason	35	72
	Steven & Betts	13	89
	Dorrill	41	25.
	2 brrls charcoal	00	75
	C Rusch	x	
		2	64.
	Curtis	32	90
	Hart	12	17
	Bee & Tulee	34	43.
8	renewals on \$650 & \$ 225.	x 189	
	Happoldt	x	
		50	
	Barre	x	
		5	
	send to N York	x	
		25	2027 17

Receipts.			2025	92
Fbr 9.	of C Werner		29.	00
" 10.	" " "		243.	00
	Bishhoff		90	00
	grundle & Siegling		39	00
	H Jessen settled		6	65
13.	" of Ch Icehouse		13	37.
17.	" C Werner		143	00
	received for a smal job		1	25
19.	of C Werner		55	00
	Bishoff		15	00
24	of C Werner		140	00
	" Campsen & Ellerhorst		299	25.
	Panknin		17.	00.
Mch 1.	of C Werner		72	00
" 3	" "		298	35
	" Wayne		6	00
	" C Werner		4	00
	" Mrs Campbell		75	00 3572 79

Expenditures		2027 17	
Fbry 9.	paid to Huch & Vincent	24	00
	“ “ Standard	5	00
10	“ renewal on 750.	183	25
	Moran for drayage	50	00.
	Wages	133	85
	for extra work	3	00
	C Rusch	2	00
	return to C Werner	6	55
13	renewal on \$5629 40/100	12	20.
17.	paid on Wages.	133	37.
	Hawley	3	00
	Copper riverts	00	40
	extra hours	00.	75
	C Rusch	4	73
19	renewal on Kellers		
	note \$175	61	94.
	lent to Hoffler	5	00
	return to C Werner	3	06.
Mch 1.	renewal Lampes note	72	03.
3	Wages	153.	25
	extra work to Peterson	3	00
	William for his son cloath	3	00
	Freight for 10 bbl. coal dust	3	00
	J. McLeish	16	91
	A “ “	17	20
	Trout	16	73.
	C Rusch	20	00
	return to C Werner	150	25.

		Receipts	
Mch 5.	of C Werner	502.	67.
	“ O Mills	10.	00
“ 8.	“ Abrahams	100.	00
	“ balance for sale	14	00
	Jung bluth	55	00
	Waterberry	22	00
	loan of H	34	00
10	“ McCready	400	00
	“ J Dothage	500	00
13.	“ C Werner	147	00
	for cast iron	6	00
14	J Dothage	600	00
17.	O Hear	100	00
	C Werner	145	00
	for cast iron	10	75
	“ of C Werner	12	30.
15	“ “	152	31. 6383 82

		Expenditures	
Mch 5.	Paid to the Evg News	4	67.
	“ Mc Leish note for		
	pig iron	500	00
	paid for my board	6	00.
	“ to Aaron	2	00
	returned lent money	55	00.
8	paid Quakenbushs note	170	00.
10	“ Jugnots “	400	00
	returned to Abrahams	100	00
	“ Jung bluth	55	00
	“ Happoldt	34	00
	“ von Dohlen	10	00
	“ Bar	10	00
	{Illegible} on a/c.	30	00.
	renewal on \$120. -	21	05
	{Illegible} barrels	1	75
	{Illegible} on for cloth	2	00
	{Illegible}	151.	10.
	Return to C Werner	80	75
	C Rusch	4	35.
13	renewal \$520 -	102	31
“	“ 170	50	66
14	renewal in SWBB		
	\$1000	257	88.
	return to C Werner		
17	renewal in Union B.	342	12.
	199 50/100	51	08.
	{Illegible}	50	00
	Wages	148	72.
	extra work to Tobly	1	00
	“ “ Steven		25
	return to Happoldt.	12	00
	paid for Board	1	50
	C Rusch	3	50

March Receipts.			
24.	of C Werner	144	00
31	“ Abrahams	170.	
Apl 5.	of F. Schulken	100	
	“ Wm Wihtmann	207.	
7	“ C. Werner		
	from the Custom House	968	69. drawn \$870.
9	“ C Werner	30	00 do 30/\$900.
14.	“ Farrar	185	00
	von Dohlen	100	00
	balance out the SWRB.	68	96. 353.96
17.			1253 96.

Mch Expenditures			
15.	renewal on \$570. Ch B.	152	31.
24	paid on Wages & extra work Tobby & Hosh C Rusch	142	19.
		1	84
31	paid a renewal in Union B. on \$300. Wages. C. Rusch	35	55
		132	62.
		1	83.
Apl 5	return to Abrahams paid a renewal on \$300 return to C Werner.	170	00
		101	10
		35	90.
7	Paid to Mr Ross. to Jung bluth to Schleicher & Knoche " Arnot for Dessaussure rail painting renewal on Oaks note. \$260 renl on \$5629 40/100. 10 days a pair of shoes Daniel " " Steven Rhett for Samuel Wages Charcoal & old iron Wages passage & board for me to Columbia	500	00
		80	00
		30	00.
		20	00.
		62	10
		12	20.
		1	00
		1	00
		24.	00
		2	60.
		128	95.
		30	00.
14	Paid a note in Ch B. renewal on \$120 Wages M & W	120	00
		81	87.
		129	75
7	paid for my board C Rusch	4	50
		3	65.
14	Mr Werner	22	34. / 1253 96

Ap 18	recd of C Werner	246	18
19	“ “ “	5	82.
21.	“ “ “	303.	37.
28	“ “ “	410	08.
May	“ “ “	00	00
3.	“ “ “	226	58.
5	“ “ “	132	00
8.	“ for casting	2	
9	“ C Werner	226	93
	“ “	178	70
			1762 16.

Apl 18	paid a draft for hinges	125	92.
	Rossler for iron	14	00
	M Gannon	14	00
	Weinberg	12	68.
	for paper		50.
19	interest due on Bonds.	77	82.
	returned to C Werner	7	31. 252 23.
21	Wages drayage & over		
	hours	141	97.
	Jungbluth	100	00
	Happoldt.	30	00
	returned to C Werner	26	40.
	C. Rusch	5	00 303.37
28	paid a renewal in		
	S.W.R.B. \$900.00	232	29.
	Wages	130	25.
	returned to C Werner	71	54
	Rreceived	6	00. 440 08
May 3.	paid a note	100	00
	“ renewal on \$200.	51	58.
	returned lent money	75	00 226 58
“ 5	paid on Wages	124	00
	C R for board	6	00
	“ “	2	00 132 00
“ 8	to Aaron	1	00
	Black lead & flour	00	50
	C Werner	1	00
9	a note	200	00
	Dr Pritchard	26	93.
11	Poincignon	178	70 408 13
			1762 39.

				May	
12.	Recd of C. Werner			259	12.
16	“ “ “			386	00
19	“ “ “			500	00
21	“ “ “			20	00
					1165 12
24	of Legare & Colcok			410	00
	“ C Werner			5	00
26	“ McCready			300	00
					715
					1880 12

May

12.	paid a note	100	00
	old iron	1	00
	bolts	1	00
	Wages	128	35
	C Rusch	4	00
	return to CW.	24	77. 259 12
16	paid a renewal on		
	\$750	205	78.
	paid to Muller	180	00
	“ for black lead	00.	25 386 03
19	paid a note in UB.	150	
	Renewal on \$300.	101	10.
	Happoldt	20	00
	{illegible} & Campsen	49	50
	for old iron	00	75
	{illegible} broom	00	37.
	brickler	00	50
	Black Lead & flour	00	55
	soap & horse salt	00	25
	C Rusch	2	00
	Wages with extra work	30	33
	return to C Werner	45	00 500.02
21	paid to Whitting	20	00
26	“ to Miller	500	00
	Gannon	14	00
	Boish	{illegible}	00
	Graves	14	00
	Wood up town	8	75 550.75
			<u>1695 92</u>

May Receipts		Amt over 715 00	
26	Recd of Reynolds. for Casting of C Werner	30	10.
		20	00 765 10
June 2	“ “	140	00
“ 6	“ Mr James Rose	850	00
	“ C Werner	350	00 1200 00
9	“ Miller Jungbluth	1000	00
		60	00 1060 00
11	Recd of Col Belin	16	50
	h in the shop	3	50
	Wages	4	00
	“ of F & Ex Bank	994	50 1018 50

Expenditures

		Amt over 550 75	
26.	A von Dohlen	85	00
	Wages.	115	37. 1/2
	C Rusch	5	85.
	return to C Werner.	8	12 1/2 214 35
			765 11
June 2.	Wages & extra hours.	123	00
	C Rusch	6	00
	return to C Werner	11	00 140 00
" 6	" lent money	115	00
	"to Muller	350	00
	City Tax	37	00
	Obriens note	57	90
	Hart for sheet iron	277	35
	" " " "	15	00
	returned CW	12	75. 1200 00
9	returned to J Rou	850	00
	paid to Trout	21	50
	" renewal on \$200	51	58
	Wages	122	37
	C Rusch	7	
	returd to C W	26	55. 1060 00
11	for old iron	12	68.
12	" " "	4	02.
"	to Muller	1000	00.
	for paper & pencill	00.	75
	to Aaron	1	00. 1018 45

June Receipts

16.	of C Werner	119	75
	for a lightening rod	30	00
	of Mercury Office	11	50.
	Ellerhorst	11	00
	von Dohlen	40	00
			212 25
19	note discounted in the		
	B of the St of S.C.	445	27.
21.	recd for Castings	18	37.
	“ “ a railing	85	00
	“ “ a letter press	2	50.
	Abrahams.	55	
			606 14.
22.	“ Av Dohlen	57	00
23	“	10	00
	Abraham	150	00
	Simons & Bros	85	00
	v Dohlen	33	00.
			335 00.
>	a job	6	37
25	Muller	900	00

Expenditures.

16	renewal a note	72	84.
	\$340 a v Dohlen		
	Wages	120	75
	returned	17	50
	C Rusch	7	16. 212 25.
	Charcoal & Blacklead	1	00.
18	Paid to Schmidt	5	00.
	for blacklead & nails	00.	37. 6 37.
19	Royes Note	151	70
	Ellerhorst & Campsen	11	00
	{Illegible}	40	00.
	{Illegible}	81	73.
20.	to {Illegible}	100	00
	old iron	14	50.
21	a note in Ch. B.	200	00
	returned C.W	7	21. 606.14
22.	to A H Abraham	55	00
	C Werner	2	00
23	lurtray & Tennents		
	Note	108	97.
	Arreas.	8	50
	Frede	20	00
	Whitting	20	00
	old iron stove	8	13.
	Wages	<u>111</u>	<u>15.</u> 328.75
	sundries	1	25. 333 75.
	Kuston	500	00
	Abrahams	150	00
	Av Dohlen	100	00
	Kellers note	100	00.
	drayage	15	00. <u>865 00</u>

Receipts.

June 27.	of James Rose	500	00	
	“ Avon Dohlen	400.	00	900.00
30.	Muller	700	00	
	Bishoff	150	00	
	Abrahams	150	00	1000.00
July 2	of N C C.	593	25.	
3	S W R Bank a note	1193	40.	1786 65
5	of Johnson	700	00	
	for iron work	107	75.	
	a v Dohlen	40	00.	
	for Coal dust	5	00.	852 75.
7	of Av Dohlen	151	93.	
	“ Jung bluth.	100	00	
	Quakenbush	50	00	
	Happoldt.	15	00	316.93

Expenditures

		Amt over	865 00
June 25.	Wages due from the 23 rd	10	00.
	returned to C Werner	25	00.
			900.00
{Illegible}	paid to Muller	900	00

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	C Rusch	2	95	
6	paid for old iron	2	00.	
	for black lead flowers & soap	00.	62	5.57
7	Oakes Note	151	93.	
	Culleton	15	00	
	Moran	15	00	
	Wages	128	50.	
	grocery Quakenbush	3	68.	314 11

		Receipts.		
July 9	of Jacoby		{ Illegible }	
10.	“ “		{ Illegible }	
“	a v Dohlen		5	{ Illegible }
“	“ “		132	{ Illegible }

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Expenditures			
July 9.	B Mayer's Note	134	13
	Jung bluth	100	00

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	Wages	164	70.
	C Rusch	1	58
			238 43
16	paid for old iron	1	65.
	paid on F & Exchange B.	1000	
	“ to Av Dohlen	139	64
	“ Ellerhorst	25	00
	A Bishoff	150	00
	Lyons for drayage	20	00.
	loan to Av Dohlen	150	00.
	Adgers Wharf	00.	35
	paid to Muller	1000	00
	Charcoal	1	12.
	paid for Orphan children	4	00.
	old iron	00.	75
			1498 51.

July Receipts			
21.	Recd of Oakes	200	00
	“ of Muller	325	00
	“ “ Bischoff	125	00
	“ “ von Dohlen	2	00
25	“ “ Dr Lynch	200	00
28.	“ “ Bischoff	150.	00
30	“ “ Abrahams	100	00
	{ Illegible }	90	00
	“ “ Av Dohlen	190	00
Aug 3.	a note in the F&E B.	994	50
	from Middleton.		
	“ for a railing	75	00
	“ of Custom House	1028	29.
			2097 79.

July Expenditures.			
21	Mrs. Roper for wages	70	00.
21.	paid Wages	138	30

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	for Coal dust	25	{ Illegible }
28.	Wages & extra work	137	87
	C Werner	6	00
	C Rusch	6	12.
30.	to Culleton	20	00
	“ William bill	18	50

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Receipts

		Amt over 2097 79	
Aug 8.	of Charleston Bank	6	00
	“ “ Jail	8	50.
	“ a v Dohlen	75	00.
11.	“ Dr Lynch	200	00
	“ Muller	800	00.
	Bishoff	40	00
17.	“	50	00
	Happoldt.	37	50.
18	Abrahams	260	00. 1477 00
			3574 79
	a job	“	82
21	Recd of Oakes	500	00. 500 82.
	Paid to Abrahams	260	
	Renewal on a note		
	of \$450	93	68.
	return to Bishoff	40	00.
	“ “ Happoldt	37	50.
	paid the interest on		
	the a \$1000 discounted		
	note & S. C. B.	5	50.
	Querk for hauling	3	60.
	Lyons	20	00
	C Werner lent of Av D.	13	50
	“	26	22. 500 00

Expenditures.

		Amt. over 1349 90.	
Aug 4	Hart for iron	312	45
"	Wages	146	20.
"	Keyly for sand	10	00
"	Toby for shoe	1	25.
"	{illegible} for passage	5	00.
"	C Werner	4	80.
"	C Rusch	5	50
"	Bee & Tylee	7	38
"	Henry Clark	10	78
6	Della Torre	71	16.
"	Eason & Bro	40.	78.
"	Cameron	23	00
7	renewal on \$700	100	27. 748 07
	McCreadys Note.	75.	00 2097 97
	interest on this note	5	51
11	renewal on \$150	51	05
	Jacobys note	700	00
	Culleton	50	00
	Keyley for sand	10	00
	a v Dohlen	81	00
	Wages	143	75.
	C Rusch	{Illegible}	20.
17	a draft from Columbia		
	from Hendrichs	87	50
18	renewal on Oakes note	{Illegible}	
	Bishoff	50	00
	drayage	1	50.
	repairing a pump	2	00
	Wages	158	05. 1476 82
Aug 7 >	for hauling timber	10	00.
			3574 79

		Receipt.	
Aug 22.	of Abrahams	150	00
“ 25	note discounted in S W R B	372	82. 522 82.
28	of Mykell	674	30.
	of Jacoby	600	00
	von Dohlen	40	00
	Johnston	100	00 1414 30
			1937 12

Aug 22	Paid Klink & Wicenber		
	note	148	75.
25	“ Abrahams.	150	00
	Lyons	20	00
	Culleton	30	00
	Wages	140	50
	drayage	00	50
	Aarron for shoes.	{illegible}	
	Mrs Werner	5	00
	Schnell	1	65.
	to C Werner	13	40.
	Manuel shoes	1	25
27	Taffee.	1	25
	for timber	2	00
	charcoal	00	75
	William for epern	1	00.
	drayage	00	75
	C Rusch	3	22. 522 82
28	to Bonnell	200	00
	Lockwood & J	17	65.
	Merker for old iron		
	& extra work	6	00
Sep 1	renewal on Rippen note	128	94.
	“ “ Quakenbush	77	99
	freight for {illegible}	3	75
	C Werner	8	00
	paid to Muller	800	00
	“ Culleton	25	00
	on a/c for hauling	{illegible}	00.
	Wages	134.	75. 1414 08

		Receipts	
Sep 4.	of Custom House	1854	31.
6.	“ A H Abrahams	100	
	Jacobys	09.	00
			2043.31.
“ 8	discounted note in U B.	994	50.

Expenditures			
Sep 4	paid to Johnson	100.	00.
	renewal on Av Dohlens	102	89
	to Happoldt	{illegible}	
		}	00
	C. Werner	82	00.
5	Thos Garety's note	1000	00.
6.	renewal on Av Dohlens note	228	71.
	a bill to March	{illegible}	
		}	00.
	" " {illegible}	30	00.
	for old iron to Chruch	16	17.
	Adgers note & bill	325	79.
	Gannon for stonework	75	00.
	for hauling materials	4	87.
	Culleton	32	64.
	drayage for Pickens stess	3	12
	for glue	00	50.
	drawing paper	00	75.
	flour & black lead	00	37.
	to 1 Days labor	1	25
	C. Rusch	3	25. 2043 31.
" 8	Lampes note	156	74.
	Dereefs "	100	75.
	Oakes	500	00
	C Werner	20	00.
	A v Dohlen	41	00.
	Wages	118	32.
	Abrahams for a tool	9	00
	on a/c for hauling	10	00
	Culleton	3	00
	old iron	3	65
	repairing a lock & paper		75.
	Talbert 1/2 Days	1	25. 994.46

Receipts				
Sep 10	of Johst {end of word obscured}		222	00
“ 11	“ Dothage		100	00
12	“ Muller		300	00.
	Chew		50	00
	Gruendel		87	00
15	Quakenbush		80	00
	Frede		50	00
17.	A Bishoff		255	00
				889 00

		Expenditures.	
Sep 10	Olneys note	105	85.
	Abrahams	100	00
	“ for iron	16	13.
11	renewal on Garety's note	96	54.
	paid for old iron	2	00
	“ to Johnstone	{illegible}	00
	“ W. White	31	25.
	C. Werner	34	38.
	drayage for hauling		
	Materials	2	37.
	protest Sandleys draft	2	00.
	paid to Jung bluth		
	for my board	40	00.
	a paper large screws	2	25
	old iron	{illegible}	25.
	C Rusch	4	31. 889 00
17	Renewal on \$500 Ch B.	128	94.
	Quakenbush	80	00
	Lyons	20	00.
	Claussen for Gravel	21	15.
	for large screws	2	25
	“ a Cast iron box	1	25.
	drayage & ect.	1	49 255 09

Receipts.		
Sep 19	a note discounted Ch. B.	
	60 Days pr {illegible}	989 50
22	of {illegible}	225. 00 1214 50.
23.	“ Oakes	500 00
	“ J Rose	500 00
		1000. 00 1000 00.
25	Abrahams	700 00
	Whurmann	200 00
	Bishoff	25 00 925 00
	Muller	1000 00
	Johnson	600 00 1600 00

	Septbr		
19	renewal on \$410. SWRB.	113	15
	Muller	300	00
	Bishoff	255	00
	Mrs Roper	251	50
	J Hamilton	20	00
	freight for a lamp post	3	00
	for a Carriage work	7	00
	Wharfage	00	50
	flour & blacking	00	55
	C Rusch	5	85
	Bornemann	26	00
20	an iron box	1	25
22	Wages	133	25
	William for extra work	1	25
	Culletons Wages	57	35
	drayage for hauling	15	00
	Keilly for sand	5	00
	Moran drayage	15	00
	fire clay for the boiler	1	50
	C Werner	4	35
		1214	50
23.	“ a note in S.C. B	1000.	00.
25.	“ to Johnson	225	00
	Oakes loaned money	700	
26.	“ to Abraham	700	00
	Whurmann	200	00
	C Werner	5	00
	Brl lim	1	50
	C Rusch	2	00
	J Ross	500	50
	renewal on \$375.	101	50.
		1510	50

		Receipts		Amt over – 1600 00	
Sep	28	recd of Fogartee & D Sand	10	10	
		Abrahams	100	00	
		Renewl on of \$160	28	10	
		give Ch k to Culleton	20	00	
		“ Wm Moran	10	00	
		recd of Jung bluth	10		178 90
Oct 3		Recd of Custom H.	668	09	
		Abrahams	200	00	
		of Happold	5	64.	873.73
	6	Recd of Jacoby	969	00.	

Sep

		Amt over 1510 50.
{Illegible}	Rossler for old iron	26 95.
	Armstrong for carriage dp	3 00
	a von Dohlen	20 00
	“ repairing a pump	00 75
	sundries	00 70
	Mrs Werner	10 00
	used the balance for Wages	28 10. 1600 00
	29. Culleton	20 00
	drayage	8 00
	Moran “	10 00
Oct 5	Wages	139 77.
	C Rusch	1 13. 178 90
	Jacoby Note	700 00.
	draft from Pha for iron	147 98.
	Curtis Bill	23 75.
	William	2 00. 873.73
	6. to Happoldt	5 64.
	Lawrence drayage	1 75.
	for Belting	14 67.

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Octbr R

		Amt over 969 00	
	Recd of M. L.	970.	00
13.	“ “ Dr Lynch	100	00.
	“ Bullwinkle	70	00.
	of A von Dohlen	200	00
	Ellerhorst & Campsen	110.	00 1450 00
			2419 00
19	of Dotty	200	00
20.	of Ellerhorst & Campsen	200	00.
	a v Dohlen	65	00.
-16.	of Johnson	135.	600 00

Octbr E.

Amt over **529 00.**

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renewal on a note
of \$215
\$3000 Insurance paid
Wages
“ to Labourers
C Werner
Rusch

66	58
7	50
139	50
18	12.
2	00. 600 00.
1	30.

	Octber R.		
22.	a note disct \$400 SWR.	397	80.
23	of {Illegible}Fitch	Illegible	00
	“ Mordecay	200	00
27	{Illegible}of the S.C. B.		
	& Loan Association	165	00
Nov 3.	Recd of Abrahams	10	00.
	by 2 {Illegible}	Illegible	00
	borrowed	30	00.
		Illegible	00
		769	80
		Illegible	80
	for a pcs Casting	Illegible	50.
		Illegible	30

		Octbr E.		
22	Paid to Ellerhorst & C.	200	00.	
	a v Dohlen	65	00.	
	to Johnson	135	{illegible}	
	“ Happoldt	17	{illegible}	
23.	paid a renewal on \$36	92	84	
24	for wood	8	70	
27	Insurance	62	50.	
	Lauren for drayage	1	50.	
	Wages	155	00.	
	Mrs Werner	5	00	
	Mr “	2	00.	
	C Rusch	5	00	
	to S.C. B & Loan Astion	1	75.	
	for reports.			
29	to Muller	1000	00	
	“ Mordecay	205	00.	
	Marshall's Note	180	00.	
	Renewal on \$275 a v Dohlen	16	19	
Nov 2.	“ “\$234 66/100 “	62	14.	
	for files from Baltimore	44	88	
	Renewal on Ripleys note	97	94	
	“ on Quakenbush note \$235.	62	36	
3.	Mrs Werner	5	00	
	Wages	145	00.	
	to a v Dohlen by C Werner			
	borrowed	6	00.	
	James Keilly for sand	5	00	
	Mr C Werner	10	00.	
	C Rusch	3	50	
	drayage & flour	00.	75	
		2656	41	

Nov Receipts			
Nov 5	Recd of Garety	230.	00
	“ “ Col Richardson	83	00
	“ “ Bull		
	on a/c from the Church	100	00.
9	a note discounted in		
	U. B.	994.	50.
	of Mrs Widemans Gate	39	00.
	Collect a Bill for C{illegible}	17	37.
			1454.87
13	of Haesh for Cast iron		6 35.
			1461 22

Nov. Expenditures			
5	Paid Abrahams	160	00
	chk	70	00. 230 00
6	paid a Renewal in		
	Ch B a v Dohlen on \$275.	77	10.
	Sandy Wages	19	62.
	Renewal on \$1000. M Levy	30	00
7	“ “ Jacoby	31	00.
	a von Dohlens note in		
	SW R. B.	500	00.
	to Garety	230	00.
	Balance of Morans Bill		
	for drayage	14	12
	B Frede	25	00
	Quakenbush	24	00
	Jungbluth	25	00
	Armstrong on a/c for		
	making wheels	15	00.
	Schnell on a/c for		
	tinning a roof	30	00.
	B & Loan Association	40	00.
	Mrs Werner	7	00
	Mr “	15	00.
	Wages	144	00.
	freight & drayage for 2 boxes	1	00
	C Rusch	3	00
	for shellack flour & ect	00	40. 1231 29
			1461 29

Nov 1855		Receipts.	
16	of Dr Lynch	50	00.
	“ Col Belin	68	00
	for Mrs Flagg		
	of A von Dohlen	33	00.
	C Werner	3	00. 154 00
19.	of Muller	100	00
	Abrahams	50	00
20.	Note dist. \$1000 in SWRB	989	50
	of Dr. Lynch	101	00 1320 50.
24	of Muller	600	00
	“ Abrahams	140	00
	Happoldt	25	00 765 00
	overdrawn		45 17
			2284 67

Nov / 55.		Expenditures	
17.	Wages	147	29.
	Mrs Werner	5	00.
	C Rusch	1	71. 154 00.
19	Renewal in Ch B		
	a von Dohlen \$ 375.	102	89.
	a “ “	33	00.
21.	paid a note of Garety.	300	00.
	Renewal on \$1000 “		
	Ch B	257.	88.
	Insurance	7	50
	a bill to Mrs Fitzsimons	10	00.
	to Muller	100	00
	“ Abrahams	50	00
22	Quakenbush note in SWRB.	400	00.
	Sanders. F & E B	104	40. 1365 67
24.	paid on the bonds for		
	Paul	509	09
	overdrawn	45	17.
	Shnell for tinning in full	24	78.
	Wages.	145	19.
	Mrs Werner	5	00.
27	Mr to go to Columbia	25.	00.
	to lying joists	8	00.
	C Rusch	2	77 765 00.
			\$2284 67

Decbr 1855. Receipts			
1.	Note dist in B of S of SC	989	50.
	Thos Garety at 60 day		
4	of Muller	200	00
6	Note discount in		
	Ch Bank at 60 days Thos Garety	989	50.
	bill for iron fence		
	Roumillat	10	00
12	of New Custom House	826	42.
	Muller	275	00
			3290 42

Decbr Expenditures			
{Illegible}	paid to Muller	600	00
	“ “ Abrahams	140	00
	{Illegible}	25	00
	Renewal on \$200. in		
	SWRB to Av Dohlen	50	83.
	Wages	145	09.
	to a black man for laying		
	joists.	12	50
	C Werner	18	00.
	for moulding sand to		
	{illegible}	12	00
4	Howard for Gravel	12	25.
5	Claussens Note	90	44
	Dry Dock Co. for iron	92	47.
8.	paid to Muller	200	00
	Renewal in on \$1321.00		
	RR Co for iron	529	40.
	to a blackman for laging		
	{illegible}	24	00.
	Wages	143	59.
	from last Saturday	2	00.
	C Werner	2	00.
	paid to Gas Co	3	80.
	“ Mrs Werner	5	00.
12.	paid a note in S.C.B.	1000	00
	Renewal on \$395.00		
	avon Dohlen in P. M. B.	98	15.
	paid to Jacoby		
	renewal on \$1000.	31	00.
	paid to M Levy	30	00
	in the Bank overdrawn	81	38. 3275.90

Decbr 1855.		Receipts	
		Amt over \$3290 42	
14	a note disct	482	00
22	of Muller	250	00
28	a note disct in Ch Bank	Illegible	50. 1799 50.
			5019 92
	{illegible} ballance		8 29

5098 21.

Expenditures

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29	“ Wages	112	54.
	Mrs Werner	5	00.
	to repairing a pump	1	00.
	C Werner	4	00.
	C Rusch	2	50.
			1752 31
			5028 21

Receipts		Amt over 5019 92.	
Janry 3.	of Muller	250	00
	“ Abrahams	240	00.
5	Note discounted in P & M B.	989	50
	“ Note distd in U B. of Muller	994	84
		250	00
12	“ Mrs Godefroy	1150	00
	“ Jacoby	100	00 3874 34
	Happoldt	15	00 8894 26
			15 00

1856

Expenditures

Amt over **5028 21**

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{Janry} 5.	Wages	144	09.
“	to a Blackman	1	50
“	Mr Werner	4	00.
“	to Muller	250	00
“	“ Abrahams	240	00
10.	paid a note in Ch B.	1000	00
12	“ Jacobys Note		
	in the B of the St of S.C.	1000	00.
“	Wages	136	00
	C Werner	6	00
	B Frede	5	00.
	a bill for drayage	3	37. 3994 25.
			9022.46

Receipts		Amt over 8894 26	
Janry 14.	of Ellerhorst	125	00
	“ Happoldt	25	00.
	“ S W {Illegible}	17	00
	“ Jail	113	00 280 00
17	Recd of the N Custom House	1496	84
18	“ for the L G H	45	00
23	Ch Bank	98	00. 1569 84
“	“ Muller	1000	00
25.	Note disct in Ch B	989	50
“	“ of Jacoby	495	00
	Thietjen	150	00
	“ Ellerhorst & Campsen	55	40 2689 90
			\$13434 00

Expenditures		Amt over 9022 46.	
Janry 14	to Jacoby	100	00
	to the B & L Association	40	00.
	C Rusch	4	75
	overdrawn in the Ch B	139	15. 279 15
	Renewal on Levys note	30	00.
17	to Muller	250	00
	Ellerhorst & Campsen	125	00.
	a Bill to Lambert & Howell	27	22.
	a Note in Peoples Bank		
	Baker	152	89.
	a Note & Bank of the		
	St of S.C. of Barnett	500	00
18	paid to Happoldt.	25	00.
	“ to C Werner	50	00.
	(for Jungblutn & Herron)		
	to Mrs Roper	200	00.
	“ Mrs Werner	5	00
	Insurance	7	50.
	Mr Werner	6	50
	Keilly	5	0.
	Wages	139	50. 1523 41
21	Renewal a note in Ch B.		
	\$275 at 60 days	77	10.
	paid a bill for wood	12	25.
	“ to Jacoby	4	00.
	“ a renewal in		
	Chart B on 750.	205	78.
	paid a Note in SWRB	1000	00.
	“ to Rev Yates	280	00
	“ “ Dothage	209	66.
	“ a tailor for Mr Werner	2	00
	“ “ Mrs Werner	5	00.
25	Ellerhorst & Co	55	40. 1851 90.
			12676.92

Receipts		Amt over 13434.00.	
Janry 28	Note disct in SWRB.	989	50
	Recd of Rhet & Robson		
	on a/c	100	
Fbry 2	“ of Muller	225	00
	“ Wardlaw & Waker	100	
	“ Wm S Gadsdens		
	Note disct.	241	33.
	“ J Colcock	10	00.
	“ recd by collection.	15	00
5	“ of Mr Bee	200	00 1880 83
			15314 83.

Expenditures		Amt over 12676 92.	
26.	Wages	133	09.
	to Mr Werner	3	00
	for grocery	5	75.
	“ a book	2	00.
	Thietjen loan	150	00
	Troat	40	63.
	IOOF for C W &F. 1/2	7	50
28.	“ Jacoby	499	00
	“ Muller	1000	00.
	“ Insurance Co.	62	50.
	Mrs Ropers William		
	a badge	7	00
	Frieght for 2 Brls charcoal		
	pr. Steamer	1	75.
	to Badges for 5 women	10	00
	Eason & Bro -	31	63.
Fbr			
2	to Mrs Werner	5	00.
	“ 2 Brls charcoal	1	00.
	“ a renewal in Bank of		
	the State of S.C.	208	40
	“ Bulls bill	6	00
	C Werner	3	50.
	“ Wages	132	94.
4	N. Culletons Note	137	94
	“ Muller	225	00.
6	Fuller	21	00
6	to a Blackman for whitewashing	3	00
	“ license for the horse	2	00
	renewal on a note		
	from the SCRR Cor \$800.	206	30. 2905 93.
			15582 85.

Receipts		Amt over 15314 83.	
Fbry 6	Receipt of Pickens C H.	1021	37.
	“ “ Robson	115	00
	“ “ Wardlaw	110	00
	“ “ Abrahams.	100	00
9	a note disct in SWRRB \$500. at 30 Days	497	25
16	“ of Columbia for tools	706	00
18.	“ for an Engine	841	01
	“ Raymond	30	00
			3429 62
			18744.45
			8 93
			18736 52

	Expenditures	Amt over 15582 85	
7	to Hayden & Co.	126	50.
	“ a Note in U B.	1000	00
	“ a renewal in Ch B.		
	on \$1000	257	88.
	paid a Bill Wages	31	07.
9	“ a note		
	in Ch Bank Av Dohlen	150	00.
	to R Howart	9	00.
	“ Abrahams	100	00.
	Wages & Mrs Werner	138	00
	to Keilly for sand	3	00
	C Rusch	2	00
11	“ Courier Office	20	65.
12	“ Matthiesen Bill	42	75.
16	Renewal in Pl & M Bank		
	\$300.00 note	77	36.
16.	Bonnells Bill	219	75.
	Moran for drayage	20	00.
	L Huth	10	00.
	T Sanders	30	00
	B & L Association	40	00
	Renewal on Levys note	30	00
	Dr Pritchard	30	00
	Thos S Gaurdin		
	Datys note	608	09.
	Wm Curtis	48	22.
	Bee & Tyle	67	47.
	English insurance	7	50
	Kingsmans Bill	2	25.
	Freight for nine		
	Brls coal dust & drayage	2	30. 3073 79
			18656 64.

Receipts		Amt over 18744 45	
Fbry 23	of Mrs Godefroy	50	00
	for a pc Casting	3	40
	Mrs Fludd for repairing		
	a carriage	5	62.
	for castings	00	75.
28.	for an iron door	55	00
	“ Casting	25	00
	of Wm Seabrook	20	00
	“ “ C. Bee	284	00
	“ C Werner	1	00.
Mch 3.	“ the Custom House	18	00
			462 77
			19207 22

Expenditures		Amt over 18656.64	
Fbry 16	Paid on Wages	133	54
	to C Werner	10	00.
	“ Mrs Werner	5	00.
	C Rusch	1	50.
	a bill to Gannon	25	51.
	Renewal on 2 notes.		
	\$320 Av Dohlen	72	63.
23.	Wages	133	09
	Mrs Werner	{ Illegible }	
	M “	{ Illegible }	
23.	paid to Dr Dawson		
	on a/c for { Illegible }	{ Illegible }	398.76
28	2 brls charcoal	00	62
	{ Illegible }	00	50
	a pair of pantalons for		
	Nelson	{ Illegible }	
	C Rusch	{ Illegible }	
March 1.	to Mr Werner	5	00.
	{ Illegible }	10	00
	Bill for gravell	2	81.
	B Frede	{ Illegible }	
	on a/c for a figure	20	00.
	on Wages	129	66.
	C Rusch	2	00.
3.	{ Illegible }	3	62.
	loan to Lucas	5.	00. 187 21
4.	paid Olneys note in SWRB	{ Illegible }	175 00
			19417 61.

Receipts		Amt over 19207 22	
Mch 6.	of J. D. Mitchell	212	89.
	Mrs Godfroy	79	66
	“ Reynolds	18	30
	“ Muller	400	00.
	“ Abrahams	50	00
12	Bishoff	446	00
	for a railing	70	00
	“ of C Werner	15	00
13	a note discounted		
	in Union B. at 60 days.	989.	50
	Barlot & Lyles.		
	a bill for window frames	41	50.
	“ for Beaufort Jail	42	72 2365 57
			21572.79

		Amt over 19417 61.	
Mch 6.	paid for Marys shoooling	11	00
	“ to Gas Co.	6	40.
7.	“ “ Interest		
	of Mrs M. Tessier	253	80.
8.	a Renewal in P & M Bank		
	on \$1000.00 at 60 days.	257	88.
	Mrs Werner	5	00
	Mr “	7	00.
	Wages.	131	00.
	drayage for hauling gravel & Lime	1	00.
10	paid Sandys Wages	33.	46.
“	“ to Muller	400	00
13.	“ a note in SWRB.	500	00 1606 54
	“ to Mouzon for		
	Carpenter Wages	36	00
	“ B & L Association	40	00
	“ on a/c for a figure		
	to Colombara	30	00
	to Mrs Roper for		
	William Wages	94	75.
15.	to Mrs Werner	5	00
	“ Mr “	10	00.
	“ Wages	124	72.
	“ Sundries	1	12.
17	“ Ellerhorst & Campsens		
	Note	167	00.
18	Borneman for silver		
	plates	17	50
19.	Dawson	12	60.
	Insurance	7	50
>	C Rusch	2	45. 548 64
	Abrahams	50	00. 21572.79

		Receipts.	
March 22	of Tietjen	150	00
	“ Abrahams	100	00
Mch 24	“ Tietjen	100	00
	“ Wm S Gadsden	200	00
25	“ a note discounted in S.C. Bank \$1000.00	989	50
	of Muller	300	00
	for Castings	50	00
	of B Frede	50	00
	Wm S Gadsden	100	00
	Note dist in Ch Bank		
	of Hon Wm Bull	693	12
Apl 1	on a/c of Chew	25	00.
	of Tietjen	100	00
	Wages of Gedy.	8	00
			2865.62.

		Expenditures	
Mch 22.	a note in U Bank.	103	63.
	Dercef for wood	5	00
	to Mrs Werner	10	00.
	“ Mr “	3	00.
	for Wood up town	118	17
	Wages.	illegible	50.
	paid for a wheel are	2	50.
	C Rusch	15	00.
	to Columbara on a/c	30	00
24.	paid to M Levy		
	“ on a renewal on \$200	51	58.
	in Charleston Bank	320	60.
	Hart & Co note in U B.	154	24.
25	Renewal on \$550 in Ch B.	200	00
	paid to Tietjen	100	00
	“ “ Abrahams	200	00.
	Gadsden		
27	paid a renewal in Ch B	257	88.
	on \$1000		
28	paid Della & Torres	350	40.
	Note		
	to sundries for the	7	50.
	house up town	5	00.
29.	Mrs Werner	109	00.
	Wages.	2	50.
	C. Rusch		
31.	Renewal on \$1000 in	257	88.
	SWR Bank	175	11
	Henry Clarks note	1	27.
Apl 1	to sundries	400	00. 9433 76
	M & Tietjen.		

		Amt over	2865 62
Apl 5	Recd of Johnson	500	00
"	" on Wages	7	00.
8	of Tietjen	200	00
10.	" Muller	200	00.
17	a note disct in S.W. R B	illegible	1891.50
			4762.12

		Amt over 2933 76.	
	Renewal in B. of the St.	166	72.
Apl 5	of S. C. on \$800 -	110	00.
“	to Tietjen	7	00.
	Mrs Werner	3	50
	sundries	108	95
	Wages.	15	00
	“ Columbara	2	50.
	C Rusch	8	00.
7	“ Doughety	21	00
8	Jie lo	111	00.
	Dothages note		
9	{ Rend a } the SCRR Co.	204	05.
	note \$600 – at 57 day	1	18.
	to Oil base & tickets		
10.	Ren in Ch Bank	195	68
	on \$750.00 at 60 days.	5	00
12.	Mrs Werner	10	00.
	Daughety	8	00
	Columbara	120	00.
	Wages.	2	00.
	C Rusch	10	00
16	“ Dessausure for papers	76	58.
	Renewal in P & M Bank	200	00
17	Tietjen	200	00
	Muller	5	00
19	to Mrs Werner	illegible	00
	the Building L A	10	00
	Mr C. Werner	126	50
	Wages	20	00
	B Frede	15	00.
	Daughety		1798 61
			4732.39.

		Amt over 4762 12	
24	Receipts of Muller	700	00
	for iron work	6	00
26	a note dist in Ch Bank \$1000.00 at 60 days.	989	50.
May 3	of Cochran	102	50
	“ O Hear	50	00
	of Custom House	109	33
3	of Tietjen	250	00
	“ Abrahams	150	00
	“ Gadsden jr.	150	
9	a note disct in Peoples Bank	994	50. 3501.83
			8265 95.

Expenditures in Apl

		Amt over 4732 37	
Apl 21	loand to McCulloch	10	00.
	his son	2	50.
	“ C Rusch	7	50.
	“ Insurance		
24	J Hamiltons note	429	40.
	renl on \$1616 80/100.		
	“ Wm Lebbys note	232	09
	renl on \$900	25	00.
	“ “ on M Levys note	12	18.
	to G. F. Society	1	00.
	“ iron press & flour	3	75.
	“ 1 quarter arrears	5	00
26	to Mrs Werner	20	00.
	C W.	62	50
	Insurance		
	Renl on a note \$250	52	10
	a v Dohlen B of t S of SC.	700	00.
	to Muller	116	31.
	“ Wages	2	00.
	C Rusch	108	27
May 3	to State Tax	375	83.
	“ Citty Bands	5	00
	“ Mrs Werner	5	00
	C “	111	89
	Wages.	2	00
	C Rusch	11	00.
5	Robert shool money	19	50.
	Dougherty	166	03.
7	Bakers note in Peoples B	400	00
9	to Tiejer & Abrahams	150.	00
	Gadsden		3035 85
			7768 22

		Amt over 8263 95.	
May 14.	of Wm S Gadsden	300	00
“	A H Abrahams	200	00
“	of Mordecay	495	00
	“ Happoldt	24	00.
16	“ W B Smith	964	50
	“ M Levy	482	00
	“ Bank of Charleston	324	45.
	“ casting & repairings	5	75. 2795 70
			11059.65

		Amt over 7768 22.	
May 11	Renewal in P & M Bank on 750.00 at 60 days to Mrs Werner C “ freight & sundries Wages to Jung both my board from Sep 11 th to date and settled Moran for drayage on a/c C W Graves for 1 ys int on Bonds.	205 8 10 00. 121	78 00 00. 93 04.
		46	70.
		10	00
		14	00
12	Mouson for Carpenters hire	32	55.
14	a note in U Bank	1000.	00
16	Mordecay	500	00
“	Gadsden	300	00
“	Abrahams	200	00
17.	to B & L Association “ Quakenbush for board “ groceries Happoldt. Mrs Werner C “ for iron & flour Condict & Jennings Sand Wages. C Rusch	40 66 39 24 5 5 1 26 5 125 2	00 00 33. 00. 00 00 00 52. 00 75. 50
20	Insurance	7	50
			347 60
			10564 82

Receipts		Amt over 11059 65	
23	a note dist in St Bank	989	50
	“ “ “ “ U “	994	50
	“ of Muller	1000	00
29	“ for Manuel	950	00
31	“ Panknin	34	00
	“ “ for a Bill of iron		
	“ “ Stevens Wages	5	00
June 2	“ of Muller	400	00
	“ Chew	25	00
	“ Gedys wages 2 months	8	00
	“ Nelson “ “	8	00
7	“ 2 lightning rods.	50	00.
	“ Wm S Gadsden	300	00
	Rettmann for rent	4	00
			4768 00
			15827.65.

Expenditures		Amt over 10564.82	
22.	to shool money for Mary	12	50.
24	Mrs Werner	5	00
	B Frede & C “ 11.	78	00
	Wages.	126	40.
	Dougherty	12	00
	C Rusch	2	50.
26	Dessaasures Note with legal int	182	20.
	A v Dohlens Note in Ch B.	150	00.
27	a note in So Ca Bank	1000	00
	“ “ “ SWRR “	1000.	
	of Jacoby		
28.	Oakes Note in P & M B.	600	00
“	renl in Ch B on \$400.	103	15.
29.	renl “ “ “ on \$750.	205	78.
	to Levy & Bowers	22	50
	“ Muller	1000	00
31.	Wages	131	24.
	Mrs Werner	10	00
	C W “	10	00
	Horber for a press	3	25.
	Hoffler for old iron	2	50
	C Rusch	2	50.
June 2	Renl in S. W. R. B	205	78.
3	C Werner	5	00.
	for copper	00.	85
7	to Mrs Werner	5	00
	C “	10	00
	“ to Muller		
	renewal on a note	400	00
	of \$640.00 in B of St of SCa.	145	25.
			15996 22

	June Rect.	Amt over 15827 65.	
June 9	of Kiep for an awning	35	00
12	“ Thos N Gadsden on a/c on his note	200	00.
14	of Mordecai	990	00
“	“ Thompson	150	00
18.	“ Jacoby	970	00
19	“ a note disct in Ch B. at 30 days	994	50.
26	for 2 lamp posts “ braces fr one E Bates	80	00
	Johnson 500 before	63	00
		200	00. more
27	of Mordecai	400	00
	Happoldt	25.	00.
		19935 15.	

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		Exptd.	Amt over 15996.22	
June 7	Wages	C Rusch	119	24.
9	Gas Bill		4	56.
11	a note in Peoples Bank		1000	00
12	Renewal in Ch B.		164	20.
"	Forra for a modle		50	00.
14	Mrs Werner		5	00
"	C	"	10	00
"	Wages.		118	59.
"	sundries		1	00
"	C. Rusch		2	50.
16	" B & L Association		40	00
17	renl on Levys note		15	00
	" Thomson		150	00
18	a note for iron to the S.C.R.R. Co.		400	00 2080 09
"	A von Dohlens note in P & M Bank		150	00
20.	Insurance		100	00.
	Renl in S.W.R.R.B. on \$1000		257.	88.
21	Wages		128	93.
	insurance monthly		7	50.
	Mrs Werner & C W		11	00.
	C Rusch		2	50.
	Mordecay		1000	00
26.	Renl on Wm Lebbys note		180	25.
	Renl on J Hamiltons note		309	45
	to 1 Brl fire clay		3	00.
			20226.82	

June Receipts		Amt over 19935.15	
June 27	of C Rusch	215	48.
June 28	Recd of W. B. Smith		
	a note dist at 60 Days	1929	33.
	a V Dohlens note		
	dist	315	08.
July 3	G E Walker	257	12.
8	of Ch Hotel	6	95
	Upper Guard House	17	50. 2741 46

\$22676.61

Expenditures		Amt over 20226.82	
June 28	note paid in U B.	1000	00
“	renl in Ch B.	257.	88.
“	Prothros note	92	75.
“	Renl in the B of the State of So Ca on \$200 Mordecai	51	58
	Wages	404	
	C Werner	111	50.
	Mrs Werner	5	00
	to bring the horse away	5	00.
	C Rusch	3	00
	Culleton	2	50.
		25	00. 1958 21
30.	to a brl fire clay	3	00
	to a Blackman	2	00.
	Insurance on the House		
	Cr Cumberland & Meeting St.	100	00.
	Happoldt	25	00. 130 00
July 3	to Mrs Werner	15	00.
	Lorges Bill	3	75
	for gravel	1	50.
	Daniel for shoes	1	00.
	Snell	5	50.
5.	Wages	111	17
	C Werner	10	00
	Mrs “	5	00
	C Rusch	2	00.
8	Roberts shool money	10	00
	for Cloth for Tobby		
	Thom & Billy	9	00.
9	Sandys Wages	33	65.
10	Mrs Roper for wages	70	00.
“	Kenny Bill for tending to the Horse	3	75. 281 32
			22596 35

July Receipts.

		Amt over 22676.61	
12	of Dr Fitch	32	00
	“ St Pauls Church	15	00
	“ W B Smith & Co	42	00
	“ “ Capt Petigru	240	00.
16.	Z B Oakes	19	37.
	for a Billiard	235	00.
	of Muller	500	00
	“ Tietjen	200	00
	“ W Gadsden	30.	00.
19	of Townsend & Co	100	00.
	“ Waadlaw & Walker	147	53.
	Forgortu & Deland	5	90.
	Enstan	19	12.
	Sprague	10	00.
	Grarier	4	50.
	Pl & M Bank		
	note dist	989	50.
			25266 53.

July Expenditures

		Amt over 22596.35	
11.	to Gannon for stone work as pr Bill	15	00
	“ Odd F Lodge arrears	4	00
12	“ Moran	4	62
	“ Henry & Co.	16.	80.
“	“ note rend in P & M. B.	154.	20
	“ Wages	126.	17.
	“ William Aaron Tobby for cloth	20	00
	to Mrs Werner	5	00
	C “	5	00
	sundries	1	12.
	C Rusch	2	00. 353.91
14.	to C Werner	45.	00.
	funeral/	6	00
	sundries & legars		75
	Workhouse expenses.		
	for a girl	2	69.
	“ Col Bull boy	177	16.
19	Horlbecks note	1000	00.
	note in UB. of	5	00.
	W B Smith	10	00.
	Mrs Werner	150	00
	C W	500	00.
	Wm Young on a/c.		
	Levys note	10	50.
	Mrs Godfroy Bill	105	50.
	for cloth		
	Wages.		
		24962 86	

1856

Receipts

		Amt over 25266 53.	
July 21	Thos. N Gadsdens note dist by Jacoby	778	00.
"	of Jacoby	222	00.
"	" Mordecay	500	00.
"	" C Rusch	34	97.
"	" Helb & Ingraham	9	37.
22	" Mordecay	490	00
"	" Harrall Nichols & Co	12	00
"	Dawson & Bro	4	00
"	Jugnot	15	00.
24	a note dist in SWRR B. Thos. Garety at 60 days	989	50.
25	C Rusch	34	97.
26	of Thos Gadsden	150	00
	" So Ca Bank	15	00.
	Wages of Steven Bro	5	00.
	of Muller	1000	00
	" Strahecker	5	00
28.	a note disct in the B of the St of So Ca	989	50
	of Chupin	10	00.
	" Mordecay	200	00
29	of C. Rusch	34	97
	" Costum House	24	48.
	" Campsen	50	00
		30840 29.	

Expenditures		Amt over 24962.86.	
July 21.	to P Galey	10	00
“	“ Ham & ect	2	12.
“	“ Cohens Bill	14	50.
“	B & L Association	40	00
“	Insurance on the N.B.	7	50.
“	Jacobys note	1000	00.
“	Muller	500	00
“	Tietjen	200	00
“	renewal Gadsden	30	00.
“	to Jacoby	31	00
22	to Est of Mrs Jane Hamilton	280	00.
“	Renl on a note in Ch B. Th. Garety. 30 days.	254	13.
24.	“ Panknins Bill	5	37.
	charcoal and drayage	00.	75
25	Steven & Betts Bill	3	07.
26.	to insurance on the shop	62	50.
	“ Easons Bill	19	40.
	“ Wages	129	10.
	Mrs Werner	5	00
	C “	10	00.
	a note in St Bank	1000	00.
	C Rusch	2	50.
	for moulding sand	3	00.
28	to Muller	1000	00.
“	“ T N Gadsden	150	00.
30.	“ a renl in Ch Bank on \$300. Th Garety to Cameron & Co	77	36
		44	76
		30844 92	

Receipts			
July 31	of Mrs Rof.	300.	19.
	Ch Bank	58	32.
Aug 1.	“ Woffords College	514	35.
6	“ Thos N Gadsden for a negro Sam	679	50
	“ Muller	200	00
7	“ German F E Copamny	45	00.
			1797 36.

1797.36

1856	Expenditures		Amt over 4 63.	
July 30.	to Mordecay	200	00	
“ “	“ Wine	25.	00	
31.	“ Cashens expense	3	00.	
“	“ Lamberts & Howell	21.	70	
	renl on a note in Ch B.			
	\$550.00 60 days Quakenbush	154	20.	
Aug 1	Bee & Tylees Bill	27.	56.	
2	Evens on a/c	5	00	
	Cashens Coffin	4	00	
	Mrs Werner	5	00	
	C “	5.	00	
	Wages	141	22.	
	Wm Young	100	00.	
	drayage	00.	87	
	C Rusch	2	50.	695 05
4	Renewal in SWR B.			
	on \$550.00 Th Garety at 60 d	154	20	
	for a Coffin	18	00	
7	to Mrs Shwing			
	Interest	350	00.	
	Wm S Gadsden loaned money			
	on the 7 th of June interest	303	.15	
	to Baker for coal	11	00.	
	Mouzon for a Carpenters			
	3 Mths hire	51	85.	
	Dereef for wood	50	50	
	Curtis for paint	48	39.	
	repairing a pump	1	50.	
	shool money for Mary	12	50	
	for wax	6	50.	
	Adams. Ballance of Settle	22	21	
				1727.48.

Receipts		Amt over 1797 36.	
Aug 9	of Henry Cobia	151	50
	“ note dist of Wm Gadsden		
	in Ch Bank at 60 day	311	74.
14	of John Ravenel	100	00.
	“ Muller	300	00.
	Schroder for iron	19.	00.
18	“ Lacassagne	200	00
	a note disct in State B	989	50.

3869 10.

Expenditures		Amt over 1727 48.	
Aug 9.	to Kelton for carriage hire	48	00.
	to Muller	200	00.
	Rent in B of the St of SC.		
	on \$500.00 at 60 day	104	20.
	Wages.	137	85.
	for shirts.	2	50.
	“ moulding sand	3	00.
	C Rusch	2	00.
	C Werner	10	00.
	drayage & ect		75. 508 30
“ 14	to Lyons for drayage	3	62.
	“ “		50.
	Renewed a note in		
	Ch B. Thos Garety \$400.00	103.	15
	to John Hamilton	25	00
15	“ Whinthrop for		
	house Rent.	73	50.
	Wages	134	15
	C Werner	10	00
	Mrs “	5	00
	Wm Young	100.	00
	C Rusch	2	50.
	to Jones\5 & Muller	305	00.
	City Tax	478	00.
	B & L Association	40	00.
21	Poincignon	78	05.
	Rend a note SWRR		
	\$750.00 at 60 days T.G.	205	78
	Insurance on the new B	10	00.
23	drayage for hauling lumber	1	87
			3811.90

Receipts		Amt over 3869.10	
23	of Muller	600	00
"	" Abrahams	100	
25	of Av Dohlen	188	20
26	" Ellerhorst & Camp	300.	00
"	" AJ.	300.	00
29	" Mordecau	550.	00
"	" "	450	00 2498 20
"	" a Bank note dist	989	50. not disct.
"	a note dist in Ch B.	989	50
30	E McCrady	250	00
	Abrahams	150	00
Sep 1	Rev Jeray Bill	45	00.
	Muller	450	00.
	for the boys hire	16	
7	of Jugnot	1929	00
	for Castings of Drayton	25	00.
	for a girl Sarah	650	00. 4504 50

10871 80.

Expenditures		Amt over 3811 90	
Aug 23	Rend a note in Ch B.	205	78.
	\$750.00 Thos G. at 60 day	357	00
	paid Jacobys note	150	00.
	“ to Wm Joung	137	70.
	Wages	5	00.
	Mrs Werner	10	00.
	C “	2	50
	C Rus		
28.	Renewed a note in SWRR	232	09.
	\$900.00 of J Hamilton.	600	00.
	to Muller	100	00.
	“ Abrahams		
29	Rend a note in U B.	1010	50.
	of \$2000 Th Garety		
	“ Rend. note in S.C. B.	130.	88.
	Wm Lebby \$500.00		
	rend a note in Ch B.		
30.	\$750.00 Th Garety at 60 d.	205	78
	“ rend a note in B of the St.		
	of So Ca \$150.00 A v Dohler	51	05.
	“ to T L Quakenbush		
	on a/c for groceries	40	00.
	“ Mrs Werner	5	00
	“ Wages	116	77
	“ Carpenter Erichson	5	00
	“ C Werner	5	00
Septbr 1	to Abrahams	150	00
2	“ Mc Cready	250	00.
	Bonnells Note	92	57.
	to Mordecay	1015	00
	Mr	450	00.
			9139.52

		Amt over 10871 80.	
Sep 8.	Recd of Muller	300	00
10	“ J Claussen		
	Ballance of Settlement.	168	97.
	“ ironwork	10	50.
	of L C Hendricks	204	44.
	“ Garety a note dist by		
13	W B Smith Martin.	480	00.
	of Rettman for house		
	rent	4	00.
18	of Muller	400	00
	“ Mordecay	750	00.
	Tietjen	50	00.

13239.71

1856	Expenditures	Amt over. 9139 52.	
Septbr 6.	to Evens. settlement of his Bill	4	55.
	L Huths Bill	10	75.
	for sand	3	00.
	to Mrs Werner	5	00
	C W	10	00
	Wages.	124	47.
	Wm Young	100	00.
	sundries	1	50.
	C Rusch	2	50.
	to Ellerhorst & C mon	300	00.
	" A J C money	300.	
8.	John Hamilton	1021	00.
11	to Muller	300	00.
	" Gas Bill	4	28. 2187 05
	" last instalment for Paul & fan	471.	44.
	paid to Errichson	15	00.
	for sand	10	00
	Mrs Werner	5	00
	C "	6	00.
	Wages.	126	97.
	C Rusch	2	00.
13	Renl a note & P & M B. Thos. Garety \$400.00 at 60 d	103	15. 739 55
18	Steinmeyers note in the Bank of the State	103	90.
	a note in P & M B.	1000	00
	to John Phillips Lr.	50	00
	" B & L Association	40	00.
	for sand	5	00.
		13265.03.	

100

		Receipts.		Amt over <u>13239.71</u>	
Sep	20	of Johnson	1000	00	
		“ Priolou for iron doors	160	00	
		“ for a letter press	5	00	
		“ “	2	00.	
	23.	“ Mordecay	2000	00	
	25	Mr	400	00	
	26.	a note disct in			
		So Ca B.	989	50.	
		of Johson	1000	00.	5556.50.

		Expenditures		Amt over <u>13265 03.</u>	
1856					
	Sep 20	paid to Mordecay	755	00	
	"	" " Muller	200	00	
	"	" " Tretjen	50	00.	
	"	Wages	130	27	
		Mrs W	5	00	
		C "	10	00	
		drayage	1	62.	
		for old iron	1	25.	
		to Wm Young	100	00.	
		C Rusch	2	50.	
	23.	to Johnson	1700	00.	
		" Muller	200	00.	
		" note of H Clark	162	90	3318 54
		" " rend in Ch Bank			
		on \$1000.00 at 60 days.	257	88.	
		to Insurance	10	00	
	26	" Mordecay	1000	00	
		" Muller	400	00.	
		" Ellerhorst & Campsen			
		note	122	00.	
		" rend Harts note			
		in U B on \$466 65/100	266.	65.	
	27	" Mrs Werner	15	00.	
		Wages	125.	87.	
		laborer	2	87.	
		C Rusch	2	50.	
		Expenses	00	87	
		C Werner	10	00.	2212 64
					18796. 21

		Receipts	
Oct 1.	of Muller	500	00.
	a note disct in Ch B.		
	with C. Kellers. 989.50.	494	75.
	of C. Werner	7	50
	“ Muller	200	00
7	Lord a note dist	970	00
10	“ P J Boyre for a railing	200	00.
	“ sundries	2	25.
11	“ Muller	350	00

Expenditures			
Sep 27.	Rend on a note in the B. of the St. of So Ca \$1000.	208	40.
Oct 1.	“ Della Torres note	313	50.
	“ rend a note in Ch B. \$225.00 Thos Garety	51.	09.
	“ on W B Smiths note in U B.	25	50.
	rend a note in Ch Bank		
2	\$400.00 at 60 days T.G.	103.	15.
	“ for Marys shoolding	59	00.
	“ a sett whals	10	00.
	“ to Young	50	00
4	Culleton	41	00
	“ Morialty	5	00.
	“ Mrs Werner	5	00
	C W	5	00.
3	A v Dohlens Note	264	04.
	“ Wages	125	87.
6	to Muller	700	00
	C Rusch	2	50.
	rend a note in SWRR		
	\$400.00 Thos Garety	103	15.
	Dr. Graves the ballance of his bill for bricks	78	85.
8	to Mrs/C Werner	10	00.
	“ C F Lodge	4	00.
10	a note in Ch Bank	315	00
	renewal in the B of the St of S.C.		
	\$400.00 at 60 days.	83	36
	for gravel	14	00
	Roberts shoolding	10	00.
			2587 41

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1856

	Receipt	Amt over	2724 50.	
Oct	of Gedy		8	00
13	“ Wm L Gadsden		325	00.
16.	“ Baylei for ironwork in King Street		105	00
	sundries		2	00.
18.	of Muller		450	00
	“ Lord. a note disct at 40 days.		960	
21	“ W L Gadsden a note at 60 days. dist in State Bank.		324	31.
27.	of J. Muller		500	00.
29	of Jacoby		761	00.
	“ House of Correction		196.	72.
	“ New Custum House		40	00.
	of E Merker		10	00.
				6406.53.

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1856		Expenditures	Amt over	2587.41	
	Oct 11	Wages		107.	17.
	“	C Werner		10	00.
	“	drayage			62.
	13	C Rusch		2	50.
		Muller		350	00.
	16.	Renl on a note in			
		Ch B. \$300.00 at 60 days		77	36.
	18.	Wages. & extra hours		113	57.
	“	drayage		1	85.
	“	1 Ld sand		1	00.
	“	Mrs Werner		12	00
	“	C “		10	00.
	“	Wm Gadsden		325	00.
		C Rusch		2	50.

The rest of the page has been cut off and does not remain.

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1856

Receipts

Nov 1	of Muller	500	00	
	“ Charleston Bank			
	for iron work	165	00	
	hire of 2 Boys	16	00.	
	sundries	6	00.	
7	of Jacoby a note dist	960	00	
	“ German Co	35	00	1682 00

1856

Expenses.

Nov	Oct 30.	Rend Lebbys Note. \$375.00 at 60 days.	78	15.	
	“ “	Rend J. Hamiltons Note \$675.00 at 60 days.	180	25.	
	“ 31.	Rend E. Merkers note \$260 53/100. at 60 days.	62	63.	
Nov	1.	v Dohlens Note in the B of the St S.C.	100	00.	
	“	Rend a note in the Ch B. \$550.00 at 60 d. Th Garety	79	99.	
	“	to Moulen	5	00	
	“	Moran for drayage	5	00.	
	“		00.	50.	
	“	2 Carpenters	16	00.	
	“	C Werner	10	00.	537 52
	“	Wages	107	60.	
	“	C Rusch	2	50.	
	5.	Horton for a pump	16	00	
		C Werner	5	00.	
		Reils for sand	20	00.	
	“	“ Jugnot renl on \$2000.			
	7	note at 30 days & 1 note 60 days. interest.	53	50.	
	8.	renl on \$1000.00 at 30 days to Lord.	30	00.	
	“	Gannon on a/c for stones	10	00.	
		Moulen	5	00	
		C Werner	5	00.	
		Wages. paid Sam \4 w.	106	50.	
		2 Carpenters	16	00.	
		Snell	4	00.	381 10

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1856

Receipts

Nov 22. of Kreisberg
“ Waker & Co.

140	00.
32	72

1856

280

110

1856

Nov

Receipts

25	of Z B Oakes.	240	00	
	“ Campsen	300	00	
	“ a note dist Ch B.			
28.	C Kellers end., at 30 days	994	50	
	of Ketcham	25	00.	
	of North Carolina W	53	80.	
Dec 3	“ Oakes	140	00.	1753 30

111

1856

Nov 25.	for wood to Enston	8	00.
26	to Mrs Werner	10	00.
	Renl on 1000 & 2000. by Mordecay	150.	00.
27	rend a note in S.C. B. \$1000.00 T.G. & a v D~.	257	88.
“	rend a note in S W R R B. \$750.00 T. Garety	156	30.
“	to Campsen	300	00.
“	Harts note	202	10.
29	to a carpenter Fox	14	87.
	Plasterer	11	50.
	C Werner	9	50.
	Mrs “	5	00.
	Colored carpenter Horton & Park for Lead	28	00. 1153 15
	Gannon for stones & drayage	18	00
	Wages.	20	00.
		122	22.
Dec 1	Passage to Columbia used in C “	30	00.
		5	00.
3	Renl on a note in Charleston Bank with C. Kellers \$1000	104	20.
“	do Renl Th Garety on \$175.- at 60 days	51	31
“	to Russell for sash doors & etc	105	00
“	Renl on Lords note \$1000.00 at 40 days	40	00. 495.73

112

1856

Receipts

Dec 8	of Z B Oakes	300	00
15.	“ “ “ “	100	00.
	a note of 60 days \$210.00	207	79.
	A. H. Boykin in		
	Camden for a railing	566	00
“ 22	a note disct in the		
	S W R R Bank		
	of \$1500.00 end by C Kellers	1484	25.
“ 24	of Mordecay	360	00.

113

1856

Dec 1.	Renl on \$800.00 in the B of the St of SC. at 60 days	107.	35.
“ 4	Renl on a note in Ch B. \$300. Quackenbush	62	52
“ 6	“ plasterer & Labor in the old house	18	00.
	2 carpenters in the New House	21	00.
	Wages	107	12
	Mrs Werner	5	00.
	C “	13	00.
“ 8	Rend a note in SWRRB. \$300.00 Th Garety	52.	63.
10	Renl on Jugnots note at 60 days. \$1000	35	50. 422.12
11	Renl on Lords note at 30 days \$1000	30	00.
13.	Renl on \$320.00 B of the St of SC. Th Garety at 60 d	62	73.
“	paid to Frede for		
“	painting in the old house	20	00.
	on wages left to be paid from last week	12	00.
“	C. Werner	10	00.
“	2 labourers	11	50.
	drayage to Finnigen	2	37.
	2 Carpenters in the New house	21	00.
	1 plasterer	11	00.
	Wages.	121	37.
	C Rusch for expenses in Columbia	16	50. 318.49

114

1856

Dec 24 a note of Wm S Gadsden
dist in S. C. B. at 60 day
balance of Z B Oakes
of the sale of negroes
of DT Bellinger
for work

198	00.
220	00
119.	00
537	00.

115

1856

Decbr 18	Renl on a note in Ch B. \$225.00 at 60 d. Th Garety	51	84.	
20.	Wages. including the 2 carpenter C W	140	98.	
	B Frede painting	10	00	
	C Rusch for travelling	25	00.	
	Expenses to Columbia	11	00.	
22.	Camden and Merker & Bouvas	32	00.	
23.	B & L Association	40	00	
	Insurance on the old House & New H.	13	75	
	Renl on a note for the old House	531	88.	
	Wm L Gadsdens note in State Bank	327	75.	1184 20
25.	Renl on note in SWRB. \$450.00 Th Garety at 60 days paid to Mordecay borrowed money	104	00.	
	Renl on a note in Ch B.	370	00	
27	\$475.00 T Garety at 60 days	79	20.	
	Wages & extra expenses C Werner	92	40.	
	a Bill of Veronee	10	00	
	to a plasterer	1	50.	
	the painter Frede	2	00.	
	expenses for Christmas	20	00.	
	C Rusch	10	00.	
		2	50	
31	Rend a note in SWRRB. J Hamilton \$500.00 at 60 days to Mordecay	104	20.	
		1000	00.	1795.80

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1857

Janry 1	of Gadsden	300	00.
“ 2	“ Jacoby	565	00
“ 3	“ Mordecai	485	00
“ 3	“ of T N Gadsden	225	00
“ 2	of Palma a note dist \$2000. at ninety days. Thos Garety received half.	910	00.

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1857

Janry 1	Rend a note in Ch Bank	107	35.	
	Campsen \$800.00 at 60 days			
“ “	Rend a note in Ch B.	3	00.	
	C Kellers \$1000.00 at 15 days			
“ “	Rend a note in So Ca B.	62	52.	
	Wm Lebby \$300.00 at 60 days			
“ “	a bill for 500 brick	5	00.	
	to S Marshall			
“ 2	Renl Merker his note			
	<u>this include to a payment for wages and shoes.</u>			
	at 60 days. for	51	58	
“ 3	Rend a note of T Garety			
	in Ch B. \$475. at 60 days	79	20	
“ “	“ Thos N Gadsden			
	the money borrowed	300	00.	
“	Wages	112	37.	721 02
	2 carpenters for 7 days	24	50.	
	to Culleton	30	00.	
	2 months wages of Sam	8	00.	
	C Werner	5	00	
	B Frede	5	00	
	Renl on a note of \$800.00			
	Jacobi for 40 days.	30	00.	
	old iron	1	62.	
	drayage	-	62.	
	Morgalty brickler	5	00	
	old iron	“	87.	
	paper & ect	1	00.	
	Gannon for stones	30	00	
11.	Wages. including	108	32.	
	2 Carpenters	13	12	
	to Jacoby	600	00	863 05

118

1857

Receipts

January	of Th N Gadsden	175	00
6	“ hue of Nelson	5	00.
12	of Jacoly	400	00
14	“ “	990	00
15	of S W R R Bank	5	00
“	Mr Conner	4	30.
16	a bill of the		
17	Blue Ridge RR Co	18	00.
“	of Marjenhoff	5	00.
“	house rent of Rettman	4	00.
“	of the State Bank	10	00.

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1857

Jany 10	“ Mrs Werner	5	00
	“ C “	10	00.
	“ Carpenter Fox	3	50
	“ on the Contrat	8	00
	“ B Frede	25	00.
	repairing a pump		50.
9 “	Renl on \$1000.00 Jacobys		
	note at 30 days	30	00.
	Renl on \$1000.00 Jugnots		
	note at 60 days.	325	00.
	Renl on Bakers		
	note \$230 Ch Bank	51	89
	Thos. Gadsden	225	00.
15	to Jacoby	405	00
16	“ Mordecai	500	00.
	“ Howard for sand & gravel	22	75.
	drayage	1	12.
	a labourer	00.	75
17.	to Russell for		
	doors & Blinds	17	00.
	Renl on a note in P. M. B.		
	Thos. Garety at 60 days \$225.00	51	84.
	Renl on Lords note		
	at 30 days \$1000.00	30	00.
	Wages	114	00
	2 Carpenters in the old House	17	50
	C Werner	10	00
	Mrs “	5	00
	B Frede	12	00
	drayage	4	50.
	Roberts shool money	10	00
	C Rusch	2	50

January 1857			
19	Recd of J R Solomons	1000	00
20	“ “ “ “ “	893	25.
	“ “ Chupin	10	00
23.	“ Laccassagne on a/c	50	00
	G W Williams	3	00
	“ Whurman	7	45
	“ Vanderhorst Whf	4	00
	“ Mrs Godfroy	1115	00.

January 1857

19.	Paid a note in Ch B.	1000	00.
	Thos N Gadsden	175	00.
20	to the B & L Association	40	00
	“ insurance on the NB	10	00.
	Renl in Pl & M Bk		
	Olneys note \$285 51/100	87	61.
	for my board to Jungbluth		
	(C Rusch) on a/c.	50	00
	Ingraham & Webb		
	a settlement of Sandys wages	19	05.
23	Lord renl on \$1000.00 end		
	& interest for 30 days	523	00.
	Youngs note	255	87
	T G Quakenbush for		
	Groceries	50	00.
	Wheaton for mouldings in		
	the N House	30	47.
	To the Est of Mrs Jane		
	Hamilton	220	00.
	Renl on Henry Clarks		
	note for lumber	74	45.
24	Mrs Werner	14	50.
	C “	12	00
	Wages.	100	17.
	1 Carpenter on old House	8	75
	interest to Jacoby for 30 days		
	for the \$990 from the 14 th inst	36	00.
	C Rusch	2	50.
	drayage for 7 ton iron	3	50.
	for a protest of Jacoby note	2	00.

1857	January	Receipts.		
28	Recd of O Brien		13	75.
29	“ “ Browns Whf		2	50.
“	“ “ Mc Muray		2	50.
	“ Tupper & Son		1	50
	“ Earle		32	50
	“ Chupin		7	00.
Fbry 3.	of Oakes.		500	00
5.	of Sanders for the Charleston Engine House		40	00.

January 1857.			
26.	to Estate of J. Hamilton	280	00.
27.	“ John Hamilton	90	00.
	“ Mrs Godfroy	73	50.
	Freight & Wharfage		
	for iron	24	71.
29	Renl on a note in So Ca B.		
	\$750.00 Th Garety & a v Dohlen	156	30.
29	Renl in S W R R Bk		
	\$600.00 Th Garety at 60 days	105	25.
31	Mrs Werner	5	00
	drayage for lumber	1	12
	“ “ chairs	2	00
	Kenny for plastering	8	00.
	B Frede for painting	12	00.
	C Werner	5	00
	Wages	119	29.
	C Rusch	2	50.
Fbry 2.	Renl in B of the St of So Ca		
	\$700.00 at 60 days T. L. Quakenbush	106	30.
4.	Renl on a note with		
	C Kellers. of \$800.00		
	each paid.	78	42.
	“ Garety's note in full	125	00
5	Renl on Quakenbush		
	note in Ch B. \$240.00	42	10.
	“ to Oakes	505	00
	to Mutual Benefit L Asso.		
	for 5 shares.	5	00.
7	Wages	102	12
	Galey	50	00
	C Rusch	2	50.

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Fbry

7	of Charleston Bk	600	00
	on a/c for work		
9	of Bowers & Levy for	487	50.
	Nelson		
	“ Geddy for wages	8	00.
	“ of P. R. Chew	25	00.
	E J Meyer	7	50.
19.	a note dist in the		
	B of the St of So Ca.		
	end by C Kellers.	989	50.

	Fbry		
7.	to C Werner	10	00
	for a tree	3	00
	to B. Frede for paint	6	00.
	Mrs. Mary J Tessier	257	95.
9	Renl in S.W.R.R.B.		
	Thos. Garety \$250.00 at 60 d	52	10.
	to Neymeyer for sundries	5	00.
	to C Werner for Mrs W.	21	12
	“ “ “ “	21	50.
	for Nelson	1	00
	“ brass bands for a		
	Carriage	1	00
11.	Renl on Jugnots note		
	at 60 days with extra intst	276	63.
	N Culliton for		
	brickwork on a/c	30	00
14	Lord for renewal of		
	a note \$1000.00 at 30 day	30	00.
	“ Renl on a note in the		
	B of the St of S.C. \$260.		
	end by T Garety	52	21.
	Mrs Werner	5	00.
	C W	10	00.
	Wages.	128	32.
	B Frede	8	00.
19.	Bee & Tylee bill	9	32.
	Expenses for Galy &		
	C Rusch to Columbia	17	00.
	drayage		31.
	Huth a bill for		
	sadlery	10	00
	to Jungbluth for board		
	C Rusch	46	00.

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Receipts

1857

Fbry 19.
21.

of Mc Lean
“ Simons & Bros.
“ in the shop for
repairing
“ Est of Truesdale
“ Ch Jail
“ for sundries in the
shop

28	00.
11	00.
1	50.
21	00.
21	25.
4	40. 87 15

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1857

Fbry 19	Paid a note in Ch B.	175	00.
	Thos. Garety ends		
" "	" a bill to Kinsmann	8	40.
	for Moss & ect		
" "	" a bill to Panknin	00.	25
" "	to the B & L Associt.	40	00.
	Gillert & Gale for		
	a sett wheels.	22	00.
20	Eason & Brothers.		
	for coal dust.	47	23.
21.	to Derief for wood.	17	00.
	" Tannlunson for		
	papering	14	00.
"	Mrs. Werner	5	00
	C. "	10	00.
	Schnell for repairing		
	furniture	10	00
	Reils for gravel	10	00.
	Wages.	132	11
	Bill Roper for pattrons	1	00.
	for 6 Lbs sand	4	80.
	drayage		25.
	to C Werner	1	50.
	C Rusch	2	50.
23.	a bill to Dorbaum		
	for cloth for C Werner	8	00.
	" protests of 3 notes		
	to Jacobi -----	6	00
	to a society	3	50.
	Reut in full note in S.W.R.R.B.		
	C Kellers \$1500.00 at 60 day	1500	00
	for protest	2	00.

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1857

Receipts
Mch 3. a note dist in S W RR B.
at 90 days for \$5000.00
“ 5 at Ch Bk a note
dist of Thos. N Gadsden
at 90 days. for \$1000.

4922	50.
984	50.
5907	00

1857

Fbry

24	Renl the Note in Ch B. Froneberger \$1560 at 60 days	372	62.
25	paid to Shnell for repairing furniture drayage	5	50
	John Kenny on a/c for plastering the Cellars		25.
26	drayage & 1 broom	3	00.
28	into Mrs Werner Wages		50.
	to C W	10	00.
	drayage	131	77.
	to returning tax	10	00
	C Rusch	1	33.
		1	00.
		2	50.
Mch 3.	Thos Garety note in S W R R Bank		
	“ Th Garety “	352	00.
	“ “ “ “	500	00
	Curtis note for paint	200	00
5.	“ a Judgement of John Keiffer	152	25.
4	Renl in S W RR Bk on J Hamiltons note at 60 days. \$400.00	1839.	75.
5.	Renl in Ch Bk \$700 J Campsen at 60 days	83	36.
“	Renl on Wm Lobbys note in S C Bk at 60 d \$240.	106	30.
“	W S Gadsdens note in S C Bk to be paid by C Werner	52	00
		200	00

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1857

Receipts

Mch 7	Wm L Gadsdens note dist	198	00
10>			
14	of Bredenburg for	182.	00.
	iron work		
19	a note disct in Ch B.		
"	T.L. Quakenbush end		
"	\$1000.00 at 60 days	989.	50.
10>"	of Z B Oakes bord.	300	00.
	of Mordecay bord.	200	00.

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1857

Expenditures & Payments

Mch 5

Paid C B Northrops
note in Ch Bank with
interest at 7 Pct. from January
28 the up to date

530 66.

5

Thos. Garety's note
in Ch B protest & interest

402 34. 933 00

6.

" E Merker for wages
9 weeks

27 00.

" E Merker for shoes.
& woolen shirts

12 54.

7

to Mrs Werner

5 00

" C W

6 00

Weyes C Rusch 2.50

135 62.

Renl on a note in Ch B.

\$400.00 at 60 d Thos Garety

53 68.

10

Finigen Cartage for
lumber

2 85.

B Frede settlement
of bill for painting

86 00

" bill for gas

5 40

" Harden for cleaning
the lot up the Cemetary

5 00

Bill of Klink & Co

5 00

11.

to Hart & Co a bill
for sheet iron

59 18

for Coal dust

25 00.

12

a note in Peoples Bank

Sanders for bricks

109 50.

14.

a note in Union Bank

Tupper & Son for tin

90 20.

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1857

Receipts

Mch 26

of Wardlaw & Waker
for an iron gate

80	00
----	----

“

“ J Ostendort
for an iron gate

30	00.
----	-----

“

“ Stevens Brother
wages

5	00
---	----

“

“ Gedy wages

8	00.	123.00
---	-----	--------

	Payments		
1857			
Mch 14	a passage to Columbia	14	50.
14	to Russell on a/c of bill	10	00.
“	“ Lord renl, int on		
“	“ \$500 from Fby 25 th	10	00.
“	Renl on Jugnots note		
“	\$700.00 & intst at 60 days	121	50
“	Moran for drayage	1	75.
“	Wages	136	62.
16.	Renl on Bakers note		
	\$180.00 at 60 days.	51	37.
17	a note to Wm Young		
	for plastering -----	75	00.
19	Renl on Lords note		
	A v Dohlen \$1000.00 60 days		
	& extra interest	125	00
	Courtney & Tennent		
	for files	2	75.
20	Renl on Della Torres		
	Not. \$202 80/100. At 60 days.	54	38.
“	Rend J Bonnells note		
	\$847 85/100. At 60 days.		
	in Pl & M Bank.	254	15.
21	to Mrs Werner	8	00
	“ C “	12	00
	“ Wages	130	29
	“ drayage for 3 tons of iron	1	50.
	“ Russell on a/c of bill	5	00.
	C Werner	5	00.
	paid to Mrs Godfroy		
23	for Aarons clothes	6	00
1	“ drayage for iron doors		37.

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1857

Receipts

Mch 28.

“ “

“ “

Apl 1

4

13

by cash for a

Billiard

by a note for a billiard

“ Cash over paid to the

sherriff of a judgement

of J Keiffers, returned

of Bishoff settlement

for the iron front

a note at 30 days \$230.00

~~of the sherriff paid~~

of the Bank of

Charleston

B. Mordecay bord,

125	00.
125	00
60	84.
228	73.
400	00
280	“

1857

Payments

Mch 23.	for m a King 2 shirts		50.
“ 24	Renl on Geo W Olneys.		
“ “	note \$200.00 at 60 days.	62	00.
“ 26.	for 100 tt of Zink	3	00
“ 27	drayage for Ch B.		37.
“ 28	to Mrs Werner	5	00.
“ “	Wages	154	98.
“ “	to the sisters of merce		
“ “	for Orphan	5	00.
“ “	to Gedy for cloth	2	00.
30	Renl on Lord's note		
	\$300.00 at 60 days.	125	00
	“ extra interest	10	00
31	Renl on Harts note		
	for iron \$296 44/100 60 d.	98	89
Aprl 1.	To IOOF for C Werner		
	C. Rusch	4	00
2.	Renl on a note in S.C. B.		
	\$600.00 at 60 days <protested> end by D Oakes	156	65.
3	expenses for a buggy	3	30.
4	Meacher for gas fittings		
	on a/c	15	00.
	C Werner	9	00
	Adams Express	1	00
	drayage	00.	95
	Wages	151	58.
	Mrs Werner	10	00
	L Huth	2	00
	for shirts to 4	1	37.
	Renl in the B of the		
	St of S Ca \$600.00 at 60 days		
	T L Quakenbush	105	25.

		Receipts	
April 14	of Mrs Treston on a/c		
“	for a railing	40	00
16	a note dist in the		
“	S W RR Bank 1000 at 30 d.	994	50
	of Jus La Roche		1034 50
	for a lightning rod	25	00
	Wages for Stevens Bro	2	50.

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1857	Payments		
Apl 6.	to the Mutual B & L	10	50.
	Association	1	50.
“ 7	to 3 Ld of iron & 3 Lds coal		
“ 8	“ Renl in Ch B. \$650.		
	end by C Kellers at 60 days.		
	C. Kellers paid one half.	77	63.
	Johnson for		
	shingles.	6	00.
	C Werner	5	00.
	C Rusch	3	00
9	Renl on a note in Ch B.		
	\$200.00 end by T L Quakenbush	46	63.
	C Werner	2	00
	2 drayage for pig iron	.	60
	for old iron bought	4	50.
	scaleage	.	50
11	for 20 Gds sand on a/c	13	75
	to Russell on a/c	3	00.
	for hauling 8 tons		
	pig iron	4	20
	drayage	.	62
	Wages	147	40
	Mrs Werner	10	00.
	Meacher on a/c	10	00.
15	Renl on Jugnots note		
	\$750 at 60 day Av Dohlen	162	60
18	Fee for valuation of a		
	negro	3	00
	“ Zink	13	28.
	“ Sand & drayage	13.	65.
	Gannons bill	22	47

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1857

Receipts

Apl 24	of David Lopez for an iron stairs	150	00.
27.	of N Custom House for iron	107	00.
	“ for an iron plat	10	75.
May 4	“ of Earle for the Verandah on Ch Bank	123	35
	of M Johnson	180	00

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1857

Payments			
Apl 18	Renl on a note in the		
	B of the State of So Ca		
	\$210.00 Avon Dohlen at 60 days	51	68.
	to Mrs. Werner	7	50
	“ C W	10	00.
	Wages	148	58
	C Rusch	3	00.
	to Mrs Godfroy for		
	Jimmys cloth.	3	50.
22	to the Est of J Hamilton	225	00.
	“ drayage for a railing	1	00
23	Renl on \$1000.00 in the		
	B of the St of the So Ca		
	C Keller & Campsen ends.	208	40
25	Wages	138	05
	Mrs. Werner	10	00.
	Ballance of Russels Bill	1	25
27	T. L. Quakenbush Note		
	for Grocery	112	00
	to Est of Jane Hamilton	75	00.
	“ C. Werner	10	00.
29	Renl on a note of Wm. S.		
	Gadsden in S. C. B. \$200.00		
	at 60 days		
	to Mrs Werner	5	00.
	to Bull on a/c for		
	pipes	5	00.
	a note in S. C. B. of		
	Wm S Gadsden	200	00

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1857

Receipts

May 5.	a note dist in Ch B. of Wm S Gadsden at 60 days	151	15
7.	Recd of Lichtefeld	200	00.
8.	Recd of Mrs. J Preston ballance for a railing of OHear Ropers Stoney for an railing	26	00
9	of E. Merker bordm.	160	00
		40	00.

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1857

Payments

May 2.	Wages	135	98.
	Mrs Werner	10	00.
	drayage		87.
5	to Froneberger on a/c of a note of \$1200	200	66.
6	Renl on J Hamiltons note \$320.00 at 60 days	72	63.
7	a note in Pr M. B. Culleton for brickwork	168	39
“	a note in So Ca B. Wm Lebly.	190	00
“	Renl in Ch B on \$600 J. Campsen at 60 days.	105	25.
“	paid to Graves for interest of \$200 on a bond	14	00.
9	Renl in Ch B. \$350 at 60 days N A Boye	53	15.
“	interest for \$2000.00 to Jos Solomons for 60 days	52	00.
“	to Mrs Werner	10	00.
	Wages	140	90.
	drayage		.50.
11	Freight for 9 Bls dust to Frohne for repairing a brasslock	2	75
	to Meacher for Gas fitting	00	.75
	Welling for sashes & doors on a/c	10	00
		15	00.

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1857

Receipts

May 18 of Mrs Roper
“ “ German Rifle
Clubb

1976 50.

40 00.

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1857

Payments

May 16	to Bull for pipes in full	6 00.
“	“ Mrs. Werner	10 00.
“	“ C “	11 00.
“	“ Wages	150 30.
“	“ Emery for grining	1 25.
“	“ drayage	00. 87
“	“ 4 brass plats for the Palmetto tree	165 26
18	Mutual Bank & Loan Association	5 50.
“	Renl on Jugnots note end by Av Dohlen \$600.00 at 60 days.	112 50.
“	Renl on Bakers. note \$130.00 at 60 days to C. Werner {Coogen 15.00 and 5 to day { C Rusch	31. 05. 20 00. 5 00.
19	Renl on a note in S. W. R. R. Bank \$1000.00 at 15 d a pr wood for handles	501 50. “ 50
20	for old iron C Werner loaned to C Kellers to renl his note in S W R R Bank {	1 70.
{9		45 75

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1857

Receipts

May 20	of Caogen	20	00.
May 21	of Campsen a ck	150	00
“	“ “ Coogen	150	00
“	a note dist in Ch B at 15 days \$1000.00	997	00.
“	of Judy Wages	4	00.
“			

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1857

Payments

May 21.	Renl on a note in Ch B. \$1000.00 at 60 days T. L. Quakenbush end	208 40.
“ “	Renl on Lords note of \$900.00 Av Dohlen end at 60 days with extra int.	125 00.
22	Renl on A Della Torre note \$150.00 at 60 days.	51 05
23	Renl on J Bonnells note \$600 at 60 days.	156. 73.
“	to Campsen	150 00
“	“ Coogen \$20 for C Werner	170 00.
“	“ bees wax	2 62.
“	“ Mrs. Werner	10 00.
“	a note in SW RRB	500 00.
“	Wages	155 90
	for extra drilling	4 90.
	Kenny for plastering	10 00.
	drayage	1 12.
26	Renl Geo W Olneys note \$140.00 at 60 days to Evens for turning	41 05. 7 00.
29	Renl on Henry Clark note \$317 94/100 at 60 days	71 06.
30.	for 5 figures of T Payne	90 00
“	Wages	164 59
	Mrs. Werner	10 00
	drayage to Ch B	“ 87
	“ for figures	“ 75
	C Rusch	2 75.

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1857

Receipts

June 1	of Mr J Rose	400	00
	of Tietjen	175	00
	“ Gadsden Sr	150	00.
	“ “ Jr	150	00.
	“ Roye	150	00.
10	of Coogen	125	00
11	“ Bank of Charleston	1593	91
	“ Ballance in full for		
	“ ironwork		
	“ of the Sailors Home	14	50.
12	of Jy	250	00

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1857

		Payments	
June 1.	Renl on Lords note		
“	at 30 days in full	3	50.
2	Renl L N H N Hart		
	note at 30 days \$200.00	100	64.
3	drayage & charcoal	00.	50
4	Renl on a note in S.C.		
	B \$450.00 Av D & Oakes.	103	68.
“	Renl on \$5000.00 in SWRB		
	Bk at 60 days in full	52	50
5	freight & Whfage for		
	a Brl asphaltum	4	65.
6	Mrs Werner	10	00
	J Kenny plasterer	20	00.
	Wages	139	46.
	Harkers note	85	00.
8.	Renl on a note in the		
	B of the St of So Ca \$ 500.00		
	T L Quakenbush end	54	73.
“	to Wm S, T N Gadsden	300	00.
10	Renl on C Kellers		
	note \$500.00 at 60 days		
	paid for C Kellers half	54	73.
“	Roye	152	00
“	Tietjen	175	00
11	paid a note in the		
	Bank of Ch of 15 days	1000	00.
11	Renl on a note in Ch B.		
	\$155.00 T. L Quakenbush		
	end at 60 days	36	26.
“	to R Harden for		
	N Culletons wood	10	00
“	do for a sledge	1	00.

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1857

		Receipts		
June 13	of T N Gadsden		200.	
<hr/>				
15.	a note dist in the Bk of the St of So Ca at 60 days for \$1000		989	50.
17.	of Tietjen		150	00
18	“ Bishoff		150	00.
20	“ Roye		200	00.
“	“ Abrahams		100	00.
“	“ Accountus		115.	00

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1857		Payments	Amt over	1756.50
	June 20.	Wages		181 60.
		drayage		1 80.
	23	to Roye		202 00
		“ Abr		100 00
		“ Accountus		115 00.
		“ Johnson		1180 00.
	24	“ Freight for a box with glass.		1 25.
	25	Renl on J. Campsens Note \$800.00 at 60 days in the Bk of the St of S.C.		107 35
	“	“ Mrs Werner extra		10 25.
	27	“ D Tietjen		150 00
	“	“ C Werner to Coogen		10 00
	“	“ Mrs. “		10 00
	“	Wages & expense to put up a rail		191 75.
	“	Kennedy on a/c for		
	“	plastering		10 00
	“	Ballance to Galey		130 00
	“	C Werner for shoes		{ Illegible }

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		Receipts	Amt ford,,	
1857				
	July 3	of Ben Lucas on a/c of the railing for St. Johns Chappell	100.	00
		“ Thos N Gadsden	75	00.
	6	“ pc casting	1	00.
	“	a note dist in So Ca Bk at 60 days Wm S Gadsden	231	05.
	7	of Ravenell & Co	4	00
		“ Buckley	200	00.
	7	of Tietjen	150	00
		“ Gadsden	160.	00.
	10	of J Claussen Ballance of a/c.	12	47.
	11	Muller	500	00.
		Col Belin	37	00
		J Adger	15	18.
		State Bank	4	50.
	13	of Bredenberg	35	00
		Rice Dulin	21	00

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		Payments	
		Amt ford.	
1857			4579.70
	July 3	To Wages	185 45.
	"	" C Werner	13 00
	"	" C Rusch	3 00.
	6	" T N Gadsden	75 00.
	7	" J Salomons int for	
	"	\$2000 at 60 days	73 33.
	8	J Hamiltons Note	
		at 60 days for \$250.00	52 10.
	9	to Buckley	200 00.
	"	Rend a note in Ch B.	
		at 60 days J Campsen \$ 500	104 20.
	10	Real on a note in	
		Ch Bk N A Roye	
		\$300 at 60 days "~	52 63.
	"	Mrs Bieault Bill	6 75.
	11	T N Gadsden	160 00.
	"	Jacoby ~	251 00.
	"	C Werner	15 00
	"	Mrs. "	10 00
	"	Robt " shool money	10 00.
	"	drayage	" 85
	"	C Rusch	2 45.
	"	Wages	162 55.
	13	to Jacoby	258 00.
		" Dietjen	150 00.
	16	to C Werner	1 00.
	18	Real on Jugnots note	
		\$500.00 at 60 days Av Dohlen end	84 00.
	"	to Mrs. Werner	20 00.
	"	" N Wheaton on a/c	100 00.

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		Reciepts		
1857		Amt over	6	
July 18	of Roye		200	00
	“ Buckley		150	00.
21	American Hotel St.		5	50.
22	Mrs Garret		7	75.
	N T Gadsden		120	00.
23	T O Brien		13	55
25	of Lee for ironwork		37	60.
	“ Ingraham & Webb		25	36
	“ Burkley		300	00
	“ Campsen		300	00
	“ Oakes		200	00
	“ of Brickwedel		100	00
28	“ J. Rose		300	00
31	“ T N Gadsden		390	00.
	“ “ Buckley		100	00
	“ “Brickwedel		166	00.
	“ “ A Gruendel		5	41.

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		Payments	Amt fordd
1857			
July			
18	to Meacher on a/c	50. 00.	
"	" Sherriff expenses	5 00.	
	" Moran drayage	10 00	
"	Wages	156 40.	
	a carpenter for draws	1 00.	
"	drayage	" 62	
"	Mr Werner	4 00.	
"	C Rusch	3 00.	
22	Buckley	150 00.	
"	N Gadsden	60 00.	
23	Mrs Werner	10 00.	
24	Roye	200 00	
"	N H Roye for tinnerwork	50 00.	
25	to Mrs Werner	10 00	
"	" Wages	131 35.	
"	Evans for turning	1 50	
"	drayage	" 37	
"	T. N. Gadsden	120 00.	
23	Renl on T. L Quaken bush note in Ch Bank \$800.00 at 60 days	107 35.	
28	to Arrears for Lodge	4 00.	
"	" Olneys note	100 00.	
"	Nichollas Culleton	40 00.	
"	Campsen	300 00	
30	to Oakes	205 00.	
31	" Muller	500 00.	
"	" C W	25 00.	
	Mr Werner paid a bill in the cellar byck	72 60	

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		Receipts		
1857		Amt over		
Aug 1.	of Roye		100	00
	“ C Werner		120	00.
5.	St Pauls Church		13	25
	“ Col Belin on a/c		200	00.
	“ Gedys wages		4	00.
	“ J Ostendorf		75.	00
6	“ Shingler		100	00.
7.	“ Earle		86	00.
	“ for a hinge		1	00

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		Payments Amt Over	
1857			
Aug 1	to Mrs. Werner	10 00	
	“ Wages	128 95	
	“ to putting in Sashes	12 00.	
	“ Carsoll for plumbing on a/c	20 00	
	Moran in full for drayage	5 00.	
	Arnold for paintings	10. 00.	
	4 drayage	1 00	
	C Rusch	3 50.	
	to Merker loaned to C Werner	5 00.	
5	L. Orcutl for Glasswork & ect	112 15.	
“	Bee & Tylees bill	1 50.	
“	Howard for sand	1 50.	
“	Buckley	200 00.	
6	Rent in S W RR Bank \$5000” in full	52 50	
8	Wages	119 05.	
	for putting in sashes	21 70.	
	C Rusch	2 00.	
	to E Bull for pipes	25 00	
10	to Ostendorf	75 00.	
10	Rent on T. L. Quakenbash note \$450 at 60 days	74 00.	
11	to C Werner	20 00	
“	“ H Dougherty	14 00	

		Receipts		
Aug 14	of the Mutual B & L Association on a/c		1098.	00
	“ Chas. Blum for gate		92	62.
	“ of the Mutual B & L Assn on a/c		120	00.
	borrowed money		85	00.
17	of M. B. Loan Asson		300	00.
19	“ M B & L Assn		604	00.
20	“ “ “ L Assn		2855	60.
	J W Lander for cast iron		10	00.
11	T. B Oakes		78	16.

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1857

Payments

Amt forward

Aug 11	a Note for John		
“ “	Hamilton to Bayley	78.	16
“ 13	a note in Ch Bk		
	end by T L Quakenbush	120	00
“ 14	to N A Roye	100	00.
“ “	“ T N Gadsden	390	00.
“ “	“ Burkley	250	00.
15	“ Tietjen	400	00.
“	Wages	143	75.
17	Rent on \$1000 in the		
	Bk of the State of So. Ca.	158	93.
“	borrowed money	85	00
“	protest of Jacobys note	2	00.
“	Paul for carriage		
	work extra	1	00.
	to Happoldf	25	00.
19	John Hamilton	112	00.
“	Bakers note	102	50.
“	Renl on C. Kellers		
	note \$450. at 60 days		
	in Ch Bank (now end Roye	103	68.
“	Meacher on a/c		
	for his gas bill	100	00.
	drayage	00.	35
	purchased 45 shares in the		
	M. B. L. Assn Int dues	358	50
	Insurence on the shop	10	95
	W. B. Smiths note		
	with Int & CHfe	1116	60.
	dues to the S. C. B. L. Assn.	852	00
	for Zink & lead to Moison	17	87

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1857
Aug

Receipts

Amt forwd

20	of Mr McCready 2 state Bonds at \$1000 each sold for	1835	40.
“	borrowed money	135.	00
21	D. Tietjen	100	00
22	“ the B K of Charleston for iron work	142	00.
“	a note dist in the So W PR Bank at 60 day	841	07
“	borrowed money	100	00.
	Coogen on a/c	50	00.
“	Mrs. M “ Intyer	12	00
	Merker	40	00.
26	of Col. Belni	88	20.
“	Wm Curtis	52	31
	Wm Whaley	1	61.
28	St. Calledona	2	50.

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1857

Payments

August 19	Lords Note	125.00
“	“ rent on \$800.	115.00
“	Expenses to the Lawer	77.00
“	Last Inst to Mr. Allen	200.00
20	Merker for shoes & ect.	12.62
	E Daly for shoes	6.25
“	Rent on Jugnots note	
	\$500 “ at 60 days with Int	59.00
21	Mrs. Roper’s Bond & Mtg.	
	with Int & exp	2040.75
21	R Mehrtens	135.00
22	Rent on JM Leish note	
	with protest from	77.36
22	to Oakes for a note	
	of garety \$160 “ “/” including	
	a note of Hammarskold	
	with 5 years note \$135 “/”	
	and \$405 “/” on a/e of borrowed	
	money	700.00
“	to Lichtefeld on a/c	
		200.00
	int on \$300 for 3 month	11.89
“	Wages	84.17
	drayage	.75
	C. Rusch	2.50
	to Mrs. Werner	12.00
“	borrowed money	100.00

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1857.

	Receipts	Amt Over
~	Happoldt	25.00
August 29.	Borrowed money	
	To B Oakes 80~ Abrahams 20.	100.00
Sep 4	a job done for Henkle	10.00
"	a pc casting	1.00
5	" " "	4.00
"	" " "	1.50
"	borrowed money	74.00
8	" Stevens for ironwork	10.37
"	" Tietjen	100.00
9	" Edgerton & Co.	30.50
10	" Schingler ballance of ironwork	167.00
	borrowed money	15.00
10	" borrowed money of R. Mehrlens	75.00
11	~ Happoldt	50.00
" 11	Laccassagne on a/c	30.00
" 12	Wm. Knobeloch "	30.00
" "	Mehrtens	70.00
" "	C. Werner	1.00
15.	Dr. Frost	21.25
"	" Mr. Brown	13.50
"	" E berle	12.00
	a pc casting	1.00
	B. Oakes	100.00
		<hr/> 927.12

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927.12
88.56

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