

REGIONAL CHARACTERISTICS OF PROFESSIONALLY MADE POWDER HORNS

by Jay Hopkins

I have been a collector essentially all my life. I bought my first old gun when I was four and have continued ever since. When I was eight, my family moved to St. Louis where I was schooled on guns of the Civil War and Old West and condition was the primary consideration. I tended to like the models that showed usage and stirred the imagination of “having been there.” Midway through college, my family moved to North Carolina and I transferred to Duke University. There, I met my future wife Beverly who grew up in Lancaster, Pennsylvania and now lived in York County. Through her family I met some Pennsylvania gun collectors and was introduced to the long rifle. These were all handmade and the primary quality factors were architecture and artistry. It was an instant connection and I immediately began converting my collection to long rifles. The early 1960s were a wonderful time to be collecting Kentucky’s. There was a lot of material available and prices still reasonably fair. Kindig’s monumental work on Kentucky rifles came out in 1960.¹ Dating, schools of makers and recognizing regional characteristics greatly expanded our horizons.

As I was searching for rifles in antique shops, gun shows and dealers I came across some powder horns that I thought were special; showing the same artistry that had so intrigued me with the rifles. I learned that these were “screw-tip” powder horns (Figure 1) and at the time essentially nobody was paying attention to them. I was able to acquire a number for nominal sums and set them aside. At the time, the conventional thinking, shared by a number of luminaries was that all screw-tip horns were of 19th century origin and made by gunsmiths in York County, Pennsylvania.

I initially accepted this premise, but as time went on and I gathered more horns and experience and met fellow horn collectors and students, questions began to arise. Splitting time between Pennsylvania and the south, I was seeing a great variety of horns including those with turned tips of antler that were pinned to the horn instead of threaded. There were also horns with bands applied to the body. These were later recognized as southern characteristics. I, with a small group of fellow enthusiasts who had evolved our thinking, presented our thoughts to the Kentucky Rifle Association (KRA) at the 1982 meeting. We had come to believe that “screw-tips” and other related horn models were made by specialized artisans – horners – with lathe turning skills in very much the same time period (1750-1850) and area distribution as the rifles and, like the rifles, had regional characteristics. We showed a number of different examples.

Cow horn had been used for carrying a supply of loose powder for a long time. It was readily available, inexpensive and relatively water resistant. It had one other important characteristic; it could be heated and molded. That meant that cow horn could be flattened and used to make combs, spoons, and window or lantern panes. It also allowed the normal oval large opening of the horn to be heated and molded to a round opening. Then an artisan with turning skills could turn and fit a nicely made butt. He could also turn decorative elements that became a tip, whether threaded or pinned, a collar or bands. These horns with turned elements were termed “professionally made” and these elements were the details that showed the regional characteristics (Figure 2). Though these

Figure 1. Philadelphia screw-tip horn (top) and York County screw-tip horn (bottom)



elements are thought to be primarily decorative and an opportunity to display the horner's skills. They do have some utility. Screw-tips, when removed, do facilitate filling. A one-piece screw-tip can often be inverted and used as a funnel. A pinned antler tip is more durable than that of horn. Bands protect areas vulnerable to wear or damage. And threaded knobs in the butt also facilitate filling. For the turners, this was an economic endeavor and the artistry was their advertisement – to induce the customer to buy their product as opposed to that of somebody else. For us the horns, like the rifles, are wonderful companion artifacts with amazing artistic details. Unfortunately for us, the horners tended to stay beneath the radar and as opposed to the rifles, there are essentially no signed examples, so regional attribution depends on where different models are repetitively found and the company (rifles) they keep.

This interest has led to a fifty-year study where I present my thoughts.² This includes horns from my collection and perhaps more importantly, horns from museums and fellow collectors, many of whom have been careful custodians of those fragile bits of history; where was the horn found, was there any family history, and where did the family come from, and did the horn come with a specific rifle. This culminated in my publication; *Bone Tipped and Banded Horns; Regional Characteristics of Professionally Made Powder Horns*.² The 1960's were also a time when the collecting and academic fields began thinking about and identifying regional characteristics of rifles, furniture and silver among other artifacts. This increased understanding was a great enhancement in those fields. I hope this proves fruitful with powder horns.

Early Horns

After introductory and explanatory details, I begin with a section on documented early horns.² This is basically to lock in the fact that professionally made horns date back to the mid-18th century and spanned all of the areas of early rifle making. The earliest horn in this group dates to 1748 and included is a wonderful example from the museum at Valley Forge, carved by the "Folky Artist" and dated "1756-New York." (Figure 3, top). It has a pinned tip and a threaded knob in the butt and I am quite sure it was made in Virginia. The next horn has a double pinned tip, midbody band and is inscribed "Henry Funk" and "1774" (Figure 3, bottom). Funk was from Culpepper, Virginia and served with George Rogers Clark on his western campaigns in the Revolutionary War.

Professionally Made Horns

- **Horn heated and molded to a round opening - Turners**
- **Fitted with turned butt**
- **Lathe turned elements for tip – screw tip, pinned tip and pinned collar**
- **Horners**

Figure 2. Characteristics of a professionally made powder horn.



Figure 3. Early horn, carved by the "Folky Artist" and dated "1756-New York." (Valley Forge National Historic Park, top). Horn with a double pinned tip, midbody band and is inscribed "Henry Funk" and "1774".

Figure 4. Early powder horn alleged to be a battlefield pickup at Kings Mountain, South Carolina in 1780.



I feel quite fortunate to have five horns with histories of being carried at Kings Mountain, South Carolina in 1780. The horn pictured in Figure 4 was allegedly a battlefield pickup at Kings Mountain. The five histories are oral and therefore it is appropriate to remain skeptical. But, these histories all date back at least thirty years at which time nobody would have had a clue as to what a professionally made Kings Mountain horn would have looked like. What I can tell you is that all five of these horns are stylistically appropriate for the time – three of them are Philadelphia horns and the other two are southern and modeled after Philadelphia styles.

Philadelphia Horns

Philadelphia was an important source of horns during the French and Indian and Revolutionary Wars. There are records of letters

from Forbes, Washington and Bouquet detailing orders ranging up to 250-500 powder horns to be delivered in short time periods. The horns were finely made and the style details of a nicely turned, low dome butt, two-piece screw-tip and often a horn base band are typical. Figure 5 shows a militia model (top) and a finely made sporting model with contrasting colors with a green horn, caramel colored two piece screw-tip, a creamy colored base band and nicely finished, turned fruitwood butt (bottom). They both date to the 1760-85 period. Clearly Philadelphia horns established stylistic details that spread widely and influenced horn styles from Virginia and elsewhere.

Large Rifleman's Horns

I then go into the various groups I've identified as coming from

Figure 5. Two early Philadelphia horns, one for the militia (top) and the other a sporting model (bottom).



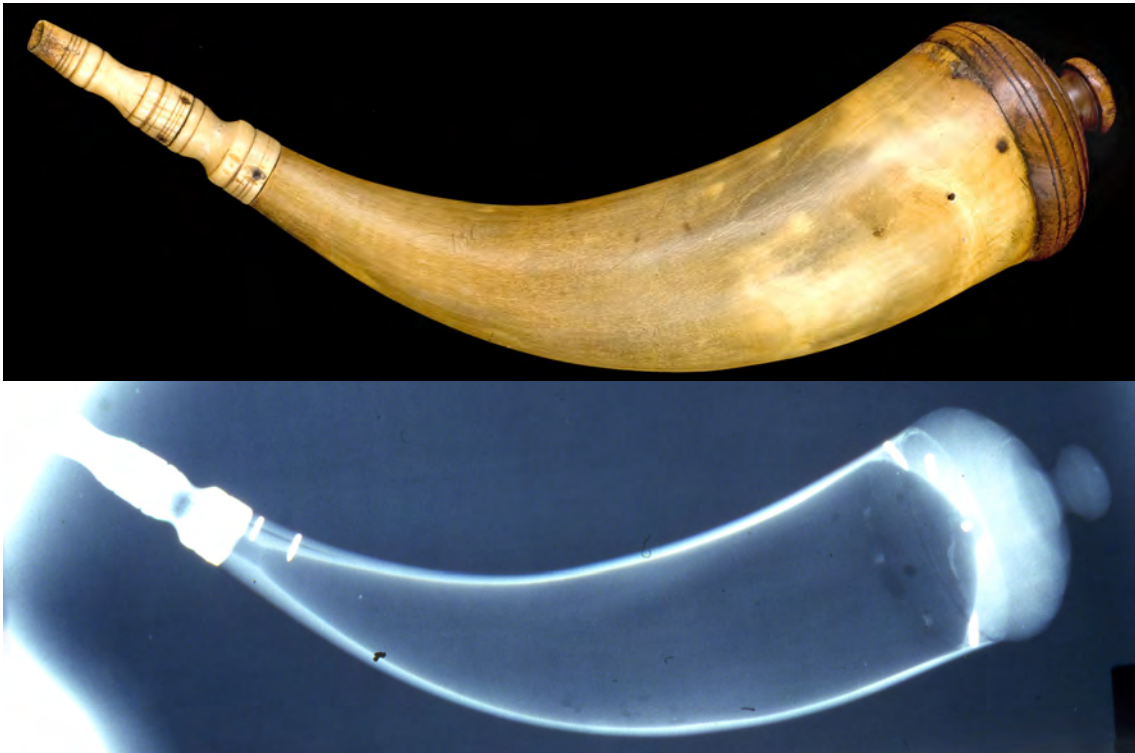


Figure 6. Typical large rifleman's horn from Virginia with a two-piece pined antler tip and domed butt with a knob (top). X-ray of the horn showing remnants of a staple at the tip and metal pins to fasten the butt.

Virginia. The first group is labeled Large Rifleman's Horns. This is a term I use to describe large and early – last quarter 18th century – horns with significant carrying capacity. This is a stylistic description as I certainly do not know if they were only carried by rifleman. Figure 6 shows a typical model with a dome butt with an integral knob and a two-piece, pinned antler tip. An x-ray of this horn (bottom) shows remnants of a staple at the neck and metallic pins utilized to fasten the butt. Figure 7 shows another with a turned, pinned antler tip and engraved with initials, the date "1798" and a wonderful mythical creature.

Furniture Ring Group

Another early group is so named because of the usage of furniture rings for strap fixation. They date to the last half of the 18th century and are notable for having threaded knobs in the butt which facilitates filling of the horn. The first example (Figure 8) came from Lexington, Virginia with a family history of being used in the Revolutionary War. Another has a fancy acorn finial carved on the threaded knob (Figure 9); threaded knobs in the butts are seen in Virginia and rarely anywhere else.



Figure 7. Large rifleman's horn from Virginia with a pined antler tip dated 1798 and decorated with initials, the date "1798" and a wonderful mythical creature.



Figure 8. Furniture ring horn from Lexington, Virginia.



Figure 9. Virginia horn with threaded plug in the butt for filling the powder horn.

Pinned Collars

A stylistic detail developed in Virginia and rarely seen elsewhere is the pinned collar. Here a thick collar is turned, fitted and pinned to the neck of the horn leaving the protruding tip to be the spout. Figure 10, a large early horn, is from a family from the Brocks Gap, Virginia area; the site of an early rifle making group. Figure 11 is another with two pinned rings forming the collar. Also visible is the large number of wood pins used to attach the butt. In this case it is twenty-two wood pins. This is commonly seen in the south, but not in Pennsylvania, where usually three to six pins are the norm. The reason is obscure.

Two Piece Tips

We have already seen two-piece screw-tips in the Philadelphia area horns. An unusual variant was found in Virginia where the

male threads for both the collar and the tip are on the narrow end of the horn (Figure 12).

Rockingham County

A distinct group of horns have repeatedly turned up just south of present-day Harrisonburg, Virginia (Figure 13). They have a one-piece screw-tip and a concavity at the top of the butt which encloses the staple.

Virginia Miscellaneous

This is a large group of horns that do not fit into other recognized groups. Included is Figure 14, an early horn with a butt very similar to those of Philadelphia including a base band, but the tip is pinned. Figure 15 is a horn that came with a 1790 period Simon Lauck rifle. It has a mid-band and the entire butt is threaded and removable.

Figure 10. Horn with a pinned collar form Brocks Gap, Virginia.



Figure 11. A Virginia horn with two pins holding in the collar. Note the wooden pins attaching the butt.





Figure 12. Two-piece screw tip horn found in Virginia. Unusual in that male threads for both the collar and the tip are on the narrow end of the horn.



Figure 13. Style of horn distinct to south of Harrisonburg, Virginia with a one piece screw tip and concavity in the butt enclosing the staple.



Figure 14. Early Virginia horn with a pinned tip and butt similar to Philadelphia horns.

Southwest Virginia

Southwest Virginia was on the extension of the Great Wagon Road that led to Tennessee and Kentucky. It was very mountainous and sparsely populated. Figure 16 is a long, slender horn with a pinned, two piece tip. It was said to have been owned by Colonel George Reeves (Reves) from Grayson County and a Revolutionary War officer.

Victor Doriat was a many skilled craftsman and immigrant who came to the states in the 1820s. He settled in Wytheville, Virginia

in the 1830s and was listed as a whitesmith. He was known to have made at least one fancy rifle in the southwest Virginia style. He also made and signed (one of the very few) a few powder horns (Figure 17). Interestingly he chose to emulate a Pennsylvania style rather than those of Virginia.

West Virginia

West Virginia was part of Virginia until 1862. It was also the site of a number of early settlements and horrendous Indian raids and battles. Figure 18 came from Hacker's Creek, an early settlement



Figure 15. Early horn that came with a 1790 period Simon Lauck rifle, unusual in that the entire butt is threaded.

on a tributary of the Monongahela River and in the area of a number of fearsome battles. The horner, working with a limited horn, probably needed more carrying capacity and therefore the turned butt was extremely long. There is a threaded knob in the butt.

A second volume of the book *Bone Tipped and Banded Horns: Regional Characteristics of Professionally Made Powder Horns*³ is in preparation and will extend the study to much of the rest of the South and a bit to the Midwest. Much to my surprise, I found that I have way too much material and have to leave out some worthy horns. Highlights of horns that will be included in Volume II are as follows.

North Carolina

Included in a large group of North Carolina horns are two that I believe show the beginning of Moravian horn making in North Carolina. The Moravians set up a large satellite community in the

area of what now includes Winston-Salem beginning in 1753. It was known as Wachovia. Figure 19 shows a large, fancy and early horn with what became the fully developed North Carolina banded style. The high dome butt shows the gouge work which is seen in the south. Figure 20 shows the spring pole lathe at the single brother's house in Salem, North Carolina and the mandrel with the applied horn bands that are similar to those found on the horns. Figure 21 is a fine later variant of the banded style from Guilford or Randolph Counties, North Carolina.

Interestingly, there are a group of horns found in Indiana that are identical to those Guilford / Randolph County models (Figure 22). There is a history of Quaker migrations from that part of North Carolina to Indiana, so they could easily have been carried there. But, the survival rate of horns in Indiana is similar to that found in North Carolina, so another possibility is that the horner(s) were part of the migration and continued to make horns in that style.



Figure 16. Horn from south west Virginia with a two-piece pinned tip purportedly owned by Colonel George Reeves from Grayson County and a Revolutionary War officer.



Figure 17. Wytheville Virginia horn made by recent immigrant Victor Doriat in a Pennsylvania style.

Tennessee

Tennessee was the origin of many interesting horns including Figure 23 which allegedly belonged to Little Owl, the brother of the leader of the breakaway Cherokees, Dragging Canoe. There

are two others in that group with distinct Cherokee histories. Figure 24 is the wonderful horn made by the gunsmith, Thomas Simpson, to accompany the fine rifle he made for Gaspar Mansker in 1791 and is one of the very few examples actually felt to have been made by gunsmiths.



Figure 18. West Virginia powder horn from the Hacker's Creek area with a threaded plug in the butt for filling.



Figure 19. Early North Carolina Moravian fully developed banded horn with a pinned tip.



Figure 20. Spring pole lathe at the Single Brother's House in Salem, North Carolina (left) and the mandrel with the applied bands that are similar to those found on the horns (right).

Georgia

I have unearthed a group of horns allegedly from north Georgia. They are wonderful horns with bands, pinned antler tips and the use of a bit of red pigment on the edges of the band and high point of the butt (Figure 25). I'm now up to eight of these horns and they were previously unknown.

Texas

I have tried, with help, to carefully identify the wood types used in the butts of all of the horns in this study with the idea that this may be a useful guide for regional identification. Unfortunately, it has not proved fruitful with the exception of Figure 26. The horn is stylistically like those from Tennessee and the family history is that they were from Tennessee and moved to Texas. The wood is identified as mesquite which strongly suggests a Texas origin.

Figure 21. Banded style North Carolina horn from Guilford or Randolph Counties, North Carolina.



Figure 22. Horn from Indiana identical in style to those from Guilford or Randolph Counties, North Carolina.



Figure 23. Tennessee horn that allegedly belonged to Little Owl, the brother of the leader of the breakaway Cherokees, Dragging Canoe.



Figure 24. Tennessee horn made by Thomas Simpson in 1791 to accompany the fine rifle he made for Gaspar Mansker.



Figure 25. Horn from Georgia with bands, pinned antler tip and a bit of red pigment on the edges of the band and high point of the butt.



Figure 26. Tennessee style horn found in Texas with a butt made from mesquite.

New Orleans

A number of horns have been identified as coming from New Orleans (Figure 27). They include a horn presented to Davey Crocket that is in the Tennessee State Museum. The horns are large, have tooled silver fittings and often presentation discs. They appear more ceremonial than intended for the woods.



Figure 27. Horn from New Orleans.

St. Louis

There are a number of dark buffalo horns with bone or antler pegs and contrasting inlays of dark horn and bone or antler. This includes a fine model in the Missouri Historical Society with the history of being owned by Captain William Clark (Figure 28).

This is an ongoing study, so I am always interested in learning other details and seeing any new example particularly those with lathe turned elements and pertinent histories.



Figure 28. Buffalo horn with bone or antler pegs and contrasting inlays of dark horn and bone or antler in the Missouri Historical Society.

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Endnotes

- ¹ Kindig, Joseph. *Thoughts on the Kentucky Rifle in it's Golden Age*. George Schumway, York, Pennsylvania. 1960.
- ² Hopkins, J. *Bone Tipped and Banded Horns: Regional Characteristics of Professionally Made Powder Horns*. Vol. I. Honorable Company of Horners, 2016.
- ³ Hopkins, J. *Bone Tipped and Banded Horns: Regional Characteristics of Professionally Made Powder Horns*. Vol. II. Honorable Company of Horners, 2022.



RARE AMERICAN CARBINES: THE C.C. BRAND

by Jeff Goodson



Figure 1. C.C. Brand carbine, serial number 61. Author's collection (photos by Don Summers).

One of the rarest and least studied of 19th century American carbines is the C.C. Brand. Among the earliest metallic cartridge breechloaders, it is also known as the Brand breech-loading single shot carbine¹, and as the Allen², Allen I³, Brand and Allen, and Allen-Brand carbine.⁴ Summary statistics on the gun are presented in Table 1.

The Brand carbine (Figure 1) was designed and developed by Christopher Crandall Brand, born in Hopkins, Rhode Island in 1813. He operated the Brand Firearms Company in Norwich, Connecticut from 1852 until his death in 1875. Brand ran a successful whaling supply company in Norwich in the 1850s, and was best known for a percussion shoulder-fired whaling gun that he patented. It was the most popular and longest used whaling gun of its kind, seeing service from the 1850s until the start of the 20th century.¹

Brand was a prolific inventor. He received several breechloading patents during the Civil War, including for a revolving rifle in 1862⁴ and a single shot, breech-loading pistol that fired the .52 Spencer rimfire cartridge.¹ Brand's major carbine-related patent (#35,989) was dated July 29, 1862 (Figure 2). The first part of it applies to breech loading firearms using metallic cartridges. It covers the elements of a breech mechanism that uses a "sliding breech pin...and lock that work in unison when opening and closing the breech..."⁵ This includes a set of jaws attached to the lock that grab the rim of the spent cartridge for removal (Figure 3).

Edward Robinson of New York manufactured virtually all of the Brand long arms, including a series of test rifles, carbines, muskets and rifle-muskets. Their marketing was carried out by Enos G. Allen, a Boston businessman who collaborated with Brand in the 1850s and 1860s.⁴ Although tenacious, Brand and Allen were largely unsuccessful selling Brand firearms to the U.S. Ordnance Department. Ed Hull, who did the seminal research on Brand long arms in the late 1970s, groups Christopher Brand in with Samu-

C. C. BRAND.
Breech-loading Fire-arm.
No. 35,989. Patented July 29, 1862.

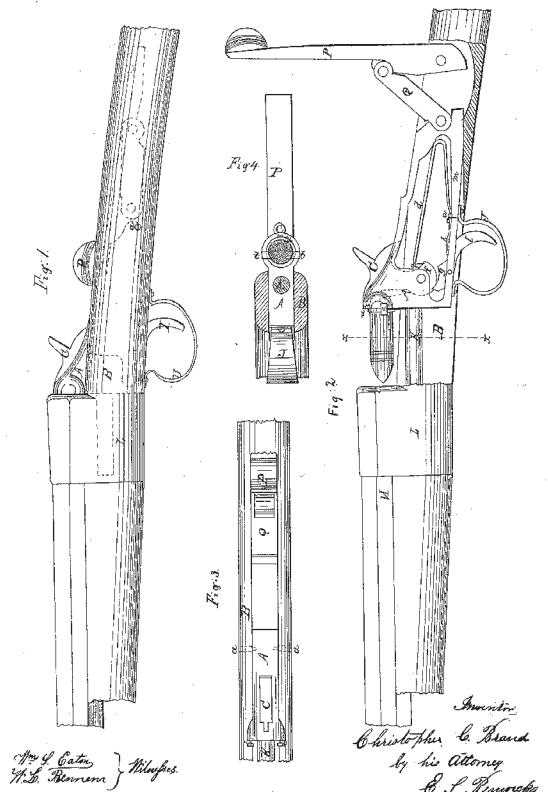


Figure 2. C.C. Brand patent drawing #35,989.

el Marsh, Nathan Clement, William Mont Storm and other patent breechloader inventors who tried and failed to secure U.S. government contracts.⁴ That said, recent evidence² indicates that a limited number of Brand carbines were procured by Ordnance for state militia use during the Civil War.

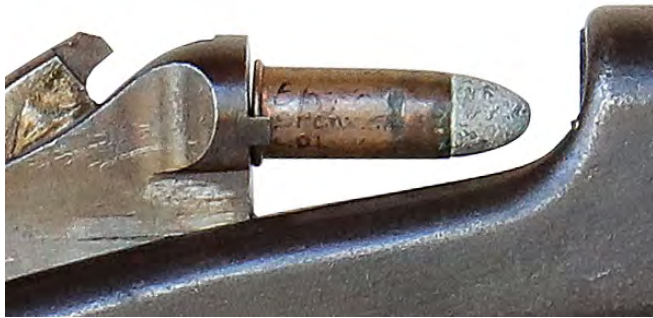


Figure 3. C.C. Brand jawed extractor mechanism, serial number 61 (photo by Don Summers).

Total Estimated Production

The total production of Brand's carbines is unknown. Probably 150 or fewer were made. Flayderman states that production was 'very limited', and he lists them as 'rare.'¹ Exactly how rare is unclear, but only five surviving specimens and a carbine action were located during recent research (Table 2). One, serial number 61, is in the author's collection (Figure 1). Serial number 28/123 is in the Cody Firearms Museum (Figure 4); another is in the Maine State Museum (Figure 5); and both a carbine and a carbine action are pictured in Lustyik.⁶ The fifth complete carbine, different from that in the Maine State Museum, which was acquired from Norm Flayderman in 1964, is known from Flayderman's much later Catalogue #95.⁷

Hull points out that it's unlikely that Edward Robinson would have agreed to manufacture just a small number of test and trial guns for Brand.⁴ Supporting both this and the total production estimate of 150 or less is the existence of serial numbers 28, 61 and 123. Also supporting the estimate is the Ordnance Department's listing of 27 "Allen carbines" in .52 caliber that were in Ordnance stores as of June 1868. This strongly suggests that lim-

ited production of these carbines occurred during the Civil War,² and that they were procured by the Ordnance Department. These must have been C.C. Brand or Allen-Brand carbines, moreover, since the only other Allen carbines they could be confused with are the .31 caliber Allen trial carbine discussed in Fuller;³ Allen's production .44 caliber drop-block carbine; or the .54 caliber military-style faucet-breech carbine Allen made for Civil War field trials as described by Henry.⁸

It's not known for certain whether Brand's carbines were numbered together with Brand rifles and muskets, or in their own series. None of the handful of other known Brand long arm survivors are known to carry a serial number, however, suggesting that the carbines were serialized on their own. Unfortunately, the near absence of internet records for Brand long arms of any kind – except his whaling guns – preempts validation of this hypothesis.

Serial Numbers

Just two of the five Brand carbines discussed here are known to have serial numbers; serial data are lacking on the other three (Table 2). On serial number 61, matching serial numbers are located on the bottom of the barrel under the forearm and at three locations on the articulated breech mechanism – the latter only visible when the breech is open. The butt of the stock and the inside of the butt plate on serial number 61 both carry the number 15. The Cody Firearms carbine carries serial number 123 on the bottom of the barrel under the forearm, and serial number 28 under the activating lever.⁹

U.S. Inspection Marks

None of the known surviving specimens are documented as showing either a U.S. government inspection cartouche on the stock, or any sub-inspection or proof marks anywhere on the guns. This includes serial number 61, almost certainly a production carbine.

Major Variants

No major variants are known. Although Ordnance lists those still in storage as of June 1868 as .52 caliber,² all of the known surviving carbines are reported to be chambered in .50 caliber. (Serial number 61 calibers at .50 at the muzzle, and .54 at the breech).



Figure 4. C.C. Brand carbine serial number 28/serial number 123 in the Cody Firearms Museum, Object ID# 1988.8.1505.

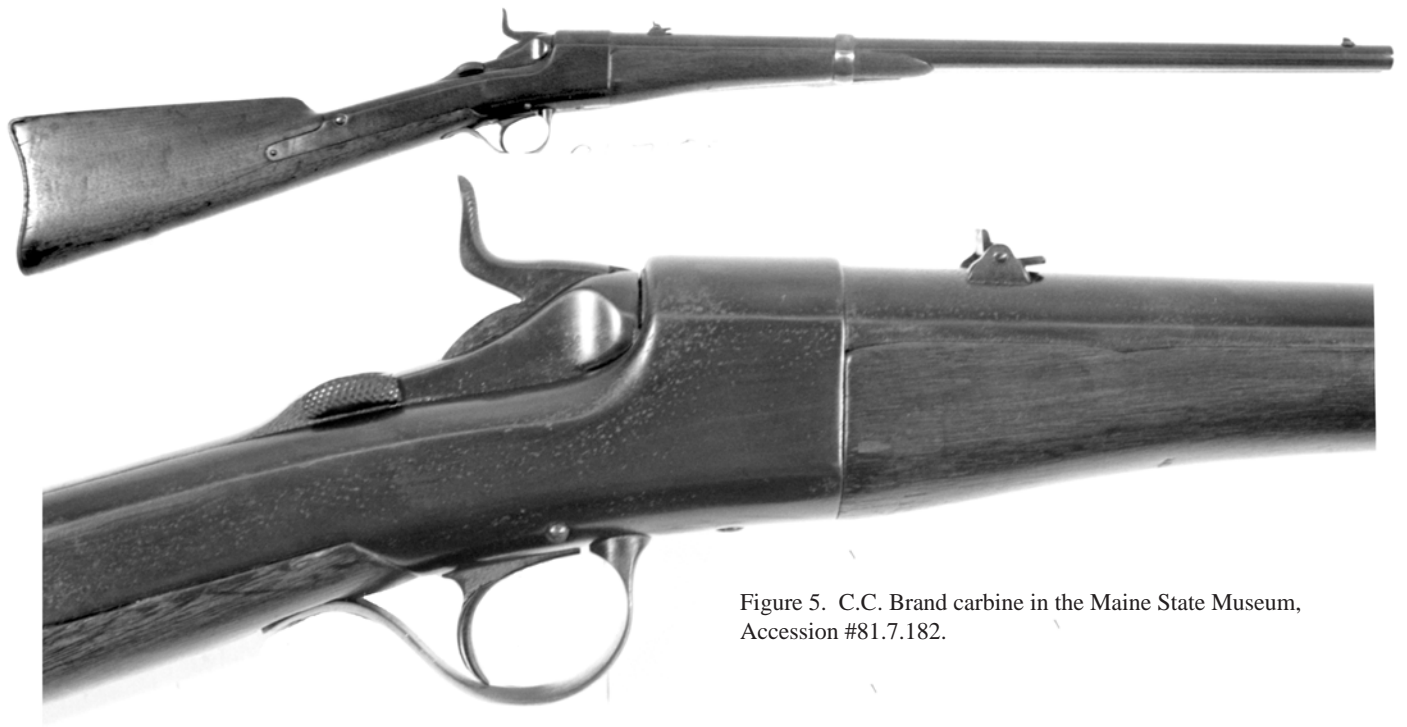


Figure 5. C.C. Brand carbine in the Maine State Museum, Accession #81.7.182.

The discrepancy may be due to the lack of standardized caliber nomenclature in the 1860s, and/or lack of true caliber data on the guns at the time the 1868 inventory was carried out.⁷

All but one of the known surviving carbines have a saddle ring and bar. Lustyik identifies the carbine without a bar as the gun entered in the January 1865 breechloading trials at Springfield Armory. Uniquely, this gun also carries the markings of E. Chamber-

lin of New York as manufacturer instead of E. Robinson.⁶ While Fuller states that two Allen trial carbines were entered in those trials, he provides a photo of only the right side of one of them.³

Carbine Quality

At least one significant quality issue with the C.C. Brand carbine has been noted. Lustyik wrote in 1962 that

Table 1. C.C. Brand Carbine Summary Statistics.

<i>Other Names:</i>	<i>Brand Breech-Loading Single Shot Carbine; Allen I; Brand and Allen; Allen-Brand</i>
<i>Manufacturer:</i>	<i>Edward Robinson, N.Y., for Christopher C. Brand. One by E. Chamberlin, N.Y.</i>
<i>Flayderman ID:</i>	<i>9B-040</i>
<i>Years Made:</i>	<i>Circa 1862-1865</i>
<i>Overall Length:</i>	<i>Test carbines and S/N 61: 36-3/4" (Hull 1978)</i>
<i>Loading Port:</i>	<i>Breech</i>
<i>Breech Action:</i>	<i>Sliding breech (USPTO 1862)</i>
<i>Ammunition:</i>	<i>Metallic cartridge</i>
<i>Caliber:</i>	<i>.50</i>
<i>Shot Capacity:</i>	<i>Single shot</i>
<i>Bore:</i>	<i>Rifled; 3 lands/grooves (S/N 61); Allen-patented irregular right gain twist (Hull 1978)</i>
<i>Barrel Length:</i>	<i>22"</i>
<i>Barrel Form:</i>	<i>Round</i>
<i>Front Sight:</i>	<i>Trapezoid on rectangular base; dovetailed into top of barrel (S/N 61)</i>
<i>Rear Sight:</i>	<i>Short, two-leaf folding type graduated to "100", "250" and "500" yards (S/N 61)</i>
<i>Attachments:</i>	<i>Saddle ring on left side with 2" ring bar (S/N 61); one known without (Lustyik)</i>

“one fault of the weapon was that the tang lever could not be closed down if the hammer happened to be in the full-cock position. Furthermore, a hasty and careless attempt to remedy this situation could result in the hammer falling and striking the cartridge, before it was completely chambered.”

After rejection by Ordnance in the 1865 Springfield trials, Hull reported “no further record of their testing or use” by the military.⁴

During the war, Brand and Allen were concurrently pitching private sales directly to both individuals and state militias. Brand’s 1863 catalogue makes clear that a major marketing focus, even in the middle of the war, was on selling sporting arms with interchangeable rifle and shotgun barrels to the general public.⁴ Military sales, however, were apparently the primary focus. Flayderman writes that Brand long arms “were evidently privately sold to officers or militia units...Promotional literature by the manufacturer lists quite a few actual testimonials as to their field and campaign usage.”¹ These included testimonials from officers who didn’t actually test the gun personally, such as Major General John Hooker in October 1862.⁴

Use in the Civil War

The C.C. Brand isn’t listed as a carbine procured by the Ordnance Department during the Civil War, in either Executive Document 99¹⁰ or the Department’s 1866 rackup of carbines that were procured during the war.¹¹ But it wasn’t for lack of trying on the part of Christopher Brand and Enos Allen. Brand breechloading long arms were tested at least eight times in four years, including five times in carbine configuration from 1863 -1865 (Table 3).⁴

Table 2. Located C.C. Brand Carbines.

Location	Serial Number	Caliber	Saddle Ring/Bar	Manufacturer	Notes
Cody Firearms Museum	28/123	Listed as “.50 RF”	Yes	E. Robinson, N.Y.	S/N 28 on activation lever; S/N 123 on barrel under forearm. Object ID# 1988.8.1505.
Goodson Collection	61	.50	Yes	E. Robinson, N.Y.	S/N 61 on barrel under forearm, bottom of breech and bottom of activating lever; “15” on butt plate and butt stock.
Maine State Museum	none stated in museum documentation	Listed as “.56-50”	Yes	E. Robinson, N.Y.	Accession No. 81.7.182.
Flayderman Catalogue #95	no data	.50	Yes	E. Robinson, N.Y.	Hull file notes.
Lustyik (complete carbine)	no data	Listed as “.56-50 Spencer”	No	E. Chamberlain, N.Y.	Referred to as “Allen-Brand.” Made for Breech loading Carbine Trials of 1865 at Springfield Armory. Lustyik 1962, Plates 48 and 49, p 45-46.
Lustyik (action only)	unmarked	unknown	Yes	unmarked	Referred to as “Allen-Brand.” Lustyik 1962, Plate 49, pages 46.

Table 3. C.C. Brand Long Arm Trials Dates.

Trial Location	Date	Configurations Tested
<i>U.S. Navy Yard.....</i>	<i>June 30, 1862:</i>	<i>Musket</i>
<i>West Point.....</i>	<i>reported July 22, 1862:</i>	<i>Rifle</i>
<i>Navy Ordnance Yard:.....</i>	<i>reported February 19, 1863:</i>	<i>Musket</i>
<i>Washington Arsenal.....</i>	<i>reported February 26, 1863:</i>	<i>Musket, rifle and carbine</i>
<i>HQ Army of the Potomac.....</i>	<i>March 11, 1863:</i>	<i>Musket, rifle and carbine</i>
<i>West Point.....</i>	<i>reported April 23, 1863 (unsanctioned):</i>	<i>Rifle-musket and carbine</i>
<i>Washington Arsenal.....</i>	<i>January 1864:.....</i>	<i>One rifle, two carbines</i>
<i>Springfield Armory.....</i>	<i>January 1865:.....</i>	<i>Rifle and carbine</i>

In 1863 Brand was advertising the availability of his long arms to military companies in lots of one hundred and up. Lustyik wrote that 111 Brand muskets in .54 caliber and 30,000 rounds of Allen & Brand cartridges were issued to the Massachusetts Volunteer Regiment in 1863, but this information came from a Brand catalogue and was apparently only a requisition – no evidence of an actual purchase has yet surfaced.⁷ The 27 Allen breechloading carbines on the 1868 Small Arms Carbine stores list as of June 1868², however, indicates that a modest number of carbines were indeed procured by Ordnance – almost certainly for state volunteer cavalry use.⁷ Which state militia(s) received them is unknown.

Post-War Disposal

Post-war sales of the 27 Allen/Brand carbines still in federal storage in June 1868 is not documented. As no record has been uncovered that they were sold to the various intermediaries supplying the Franco-Prussian War at the end of the decade, it is likely that they were auctioned off in later years directly to the public. The balance of the carbines in this Ordnance procurement were most likely either lost during the war, retained in state stores, or taken home by the soldiers who used them.

Survival and Rarity

Lack of solid production data for the C.C. Brand carbine renders calculation of a known survival rate for this carbine impossible. That said, attrition of the guns appears to have been very high. As of the time of writing, only five surviving C.C. Brand carbines plus one action have been located (Table 2). Others no doubt exist, but the near absence of internet records on them suggests that the true survival rate for Brand carbines is very low. Use in service by officers and militia units during the Civil War probably accounts for much, if not most, of that attrition.

Between very low production and high attrition during the Civil War, the C.C. Brand is today one of the rarest of 19th century American production carbines. The rarity of the gun, its role in the Civil War, its role in early American firearms evolution and its unique breech loading action make identification, acquisition and preservation of surviving examples a high collector priority.

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