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DEACCESSIONING AND THE COLT MUSEUM COLLECTION

Carl A. Robin

A.B., A.B., A.B., M.A., M.A.

An Abstract Presented to the Faculty of the Graduate
School of Lindenwood University in Partial
Fulfillment of the Requirements for the
Degree of Master of Science

ABSTRACT

The valuation of tangible personal property donated to reduce federal tax liability is an example of one function of the professional appraiser. An equally important task related to charitable contributions involves the appraisal of donated property after it becomes surplus to the needs of the recipient institution.

This study examines controversial exchanges from the Colt Museum Collection at the Connecticut State Library in Hartford between 1977 and 1984, placing them within a broader context to trace the evolution of uniform standards in the museum profession. The central idea recognizes the need for procedural safeguards to guide deaccessioning decisions.

Precipitous decisions involving hundreds of rare firearms valued in the millions of dollars served to undercut the integrity of the Colt Museum Collection, a unique engineering archive of early American firearms

technology. Questionable appraisals provided a basis for these exchanges.

Community interests coalesced in the mid-1980s to transcend individual preferences among museum staffers. This development erected reasonable barriers against arbitrary removal of shared material heritage from public collections. These procedures assign qualified appraisers key roles in this management process.

As appraisers increase their interaction with museum professionals in future assignments involving donated properties, proper valuation methods will necessitate a clear understanding of the standards operative within the museum environment.

DEACCESSIONING AND THE COLT MUSEUM COLLECTION

Carl A. Robin
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A Culminating Project Presented to the Faculty of the
Graduate School of Lindenwood University in Partial
Fulfillment of the Requirements for the
Degree of Master of Science

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DEDICATION

For Jennifer

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[The following text is extremely faint and illegible, appearing to be the content of the advertisement mentioned in the table of contents.]

INTRODUCTION

The appraisal of personal property involved in charitable contributions exposes valuation professionals to the greatest potential of legal challenge. The increasing number of donations of personal property to museums together with growing scrutiny by the Internal Revenue Service of tax deductions based on the fair market value of donated property makes this an increasingly important area of practice.

Appraisers specializing in the valuation of donated properties recognize the influence that evolving tax regulations and professional standards have for their understanding of current practice. Governmental regulations have tended to fill voids in professional performance with increased litigation. Consequently, pertinent decisions of Federal tax courts receive considerable emphasis in the course offerings of the three largest associations of professional appraisers in the United States today.

Yet few appraisers appear to understand the ramifications that current museum practices have on the environment for charitable contributions. One aspect of charitable contributions especially neglected in both the educational offerings and specialized literature of appraisal organizations centers on the appraiser's role in valuing donated property after it becomes surplus to the collecting goals of a public institution. Although donations seldom raise a tax issue at this point in the custodial chain, the removal of collected objects have brought about significant regulatory consequences. These outcomes impact donors, institutions, and appraisers, and raise concerns among the general public. At issue is the content of the material legacy of the nation.

Whether public debate contested the removal of unsaleable shards from archeological museums or priceless animals from public zoos, the permanent removal of collected objects -- deaccessioning -- has long sparked considerable interest, especially during the past twenty-five years.¹

This paper profiles current museum standards for

removing collected objects. Placing these guidelines within their historical context, this analysis traces significant related events since 1972, when deaccession scandals became public at the Metropolitan Museum of Art in New York City. A case study of trades that Colt Museum curators at the Connecticut State Library in Hartford made with private collectors between 1977 and 1984 serves to measure progress toward uniform standards of practice in the museum field. Juxtaposed against professional standards in force during this seven-year period, these transactions highlight the growth of standards among public historians. These exchanges also illustrate the use and misuse of appraisals within the context of evolving museum standards. Then follows an account of the further development of disposition procedures during the past decade as part of collection management policy. This paper also traces the simultaneous development of various legal and ethical constraints on removal of collected objects. These considerations are vital to the appraiser's proper understanding of the museum environment.

The central idea supporting this study is the need for procedural safeguards to guide curators in deaccessioning unwanted objects. Competent appraisals form an essential component of the deaccessioning process. This thesis has stimulated considerable attention among contributors to both scholarly literature and commercial publications. Most museum professionals support deaccession practices, recognizing that shrinking finances and growing costs have combined to restrict the activities of non-profit organizations. This "world of limitations" is one that Dr. Wilcomb Washburn of the Smithsonian Institution described over a decade ago.²

The numerous arguments adduced for or against deaccessioning over the years go beyond the scope of this study. Instead of attempting to delineate these complex theoretical and practical concerns, this discussion focuses on the uniform standards now available to guide public historians in meeting the manifold obligations entailed in preserving the material past. Today, as President Edward H. Able of the American Association of Museums explained, public

historians "have at their disposal all the means necessary to fulfill their missions of public service in the most effective way possible."³

Personal property appraisers form an indispensable element in the management of permanent collections at public museums. This study offers appraisers insights into how the growth of procedural guidelines in the museum field have affected developments in valuation specialties. These standards define the trilateral partnership that exists between private donors, recipient institutions, and professional appraisers,

Notes: Introduction

1 Much of the debate over deaccessioning has blurred the distinction between this procedure and disposal. *Deaccessioning* removes an object from a museum permanent collection, while *disposal* removes a deaccessioned object from museum control. Means of disposal include transfer, loan, exchange, and sale. Because much of the debate over deaccessioning turns on disposal issues, this study follows this extended definition.

2 Wilcomb E. Washburn, "Collecting Information, Not Objects," Museum News, 62:3 (February 1984), 5.

3 Edward H. Able, Jr., "The Accountable Museum," Museum News, 75:2 (March/April 1996), 79.

Chapter 1

RISING EXPECTATIONS: THE MUSEUM ENVIRONMENT 1972-1982

„Most museums in the U. S. today don't even know how to cover their ass."¹

Robert Campbell
former Director
Maryhill Museum
Goldendale, Washington.

Activists seeking change in the decade between 1972 and 1982 set in motion changes that shocked the usually static museum world. The reassuring routine of passive collecting, permanent exhibits, and unilateral decisions gave way to increasing demands from taxpayers for greater public accountability. In addition, "the concealment of museum transactions, the pretense of directors to total expertise, and the dizzy inflation of art values," that veteran journalist John L. Hess revealed in The Grand Aquisitors in 1974 "all have vastly increased temptation to folly and worse"² As a result of such nefarious practices becoming public knowledge, curators, directors, and trustees came under

greater scrutiny.

Individual taxpayers, federal officials, and state administrators shared heightened expectations about the obligations of museums to preserve the material legacy of the past. The debate over deaccessioning gave these expectations renewed emphasis. This issue became emblematic of the new dynamic and served to unite museum organizations, institutions, and scholars in the movement toward enhanced standards for the public history profession.

Private citizens demonstrated increased interest in heritage centers soon after World War II. Spreading affluence, extended leisure, and expanded mobility created record-setting visitor statistics at museums across the country. Attendance nationwide shot up from 100 million visits in 1953 to 700 million visits in 1969.³ Greater popularity heightened public awareness of the significant role that these educational institutions play in a democratic society.⁴ In increasing numbers, Americans, more informed and discriminating, began to expect better stewardship of their material culture.

The Watergate scandal in 1972 and the collapse of South Vietnam in 1975 intensified taxpayer demands during the mid-seventies for greater public accountability. Momentum for change accelerated in the next decade, spreading through government to business and then to non-profit organizations. At the same time, the increasing dependence of museums on taxpayer funds heightened the sensitivity of administrators to renewed calls from private citizens for greater public accountability.

Deaccession controversies, like the clandestine sales of masterpieces from the Metropolitan Museum of Art in 1972, further stimulated citizen interest in museum operations.⁵ Such startling revelations, according to Mario C. Malaro, Smithsonian assistant general counsel, prompted people to adopt a proprietary view of collected objects. Citizens began to see museum collections as common property held in public trust. This changed perspective fused public apprehensions about museum practices. Any future decision to remove objects from the permanent collection held explosive potential. This concern

later expanded to deter interpretative excesses, either perceived or real, such as the recent brouhaha at the Smithsonian in 1995 over the proposed exhibit of the Enola Gay, the B-29 bomber that dropped an atomic device on Hiroshima, Japan at the close of World War II.

The growing popularity of museums also changed their relationship to government. Public funding enlarged the traditional role of the federal government in preserving the cultural heritage of the nation. Conventional means of support such as tax laws, inheritance levies, and regulatory pressures proved insufficient under conditions of rapid change. In earlier years these measures had transformed great private collections into valuable public property, but now these collections needed assistance. Help appeared in the form of budget supplements after President Jimmy Carter entered the White House in 1977.⁵

Tax exemptions continue to represent a major source of government support for museums today. The Internal Revenue Code specifies in sections 170 and 1030 the basis for the tax exempt status of non-profit

organizations and fixes the nature of tax deductions available to their donors.⁷ These indirect sources of support constitute important subsidies that federal lawmakers provide museums on behalf of the American public.

Tax exemptions also represent the principal form of federal regulation of museums. The elaboration of tax provisions in federal regulations affect the conduct of museum activities. The focus of national oversight is especially sensitive in areas involving charitable contributions and estate gifts to non-profit institutions. Tax case law offers many examples of successful Internal Revenue Service challenges to inflated taxpayer valuations of donations of personal property to museums. These cases are instructive for their elaboration of proper appraisal methods and standards.

Federal programs link funding with increased accountability. For instance, since their founding in 1965, both the National Endowment for the Arts and the National Endowment for the Humanities have awarded grants. This authority empowers endowment officers to

force compliance with allotment rules by withholding funding from grant recipients who fail to meet institutional expectations. Federal officials later used these program standards to give support from national tax revenues to private museums as well.⁸ Periodic government audits and program reviews ensured public accountability for these monies.⁹

Expanded museum use prompted congressional lawmakers to create the Institute of Museum Services in 1976. Since then, Institute leaders have provided hundreds of millions of dollars in direct support to help museum directors pay increased operating costs.¹⁰ Intended to offset general expenses, this support takes the form of grants awarded on a competitive basis.

In contrast to the indirect methods the federal government uses to fund museums, state legislators increased their support to museums through direct appropriations. With these additional millions of dollars in funding came broader citizen concern about the obligations of public historians, both as custodians of the material past and as educators for the future.

State officials have actively enforced the legal obligations of museums, most notably in the Metropolitan Museum of Art case in 1972. Such controversies over the disposition of high value cultural properties prompted state attorneys to bring suits against museums in several jurisdictions. In filing these actions, they sought to apply through litigation the same standards of ethical conduct to museum workers as have evolved over the years for government employees in other fields.¹¹ These actions support the notion that citizens have the right to enjoy the benefits associated with the public ownership of museum property.¹²

Attorney General Louis J. Lefkowitz of New York set the example in 1972. Announcing a probe into the legality of museum deals, the "General" explained his concern "about whether the [sales of] works of art that the museum is disposing of ... were provident, prudent and reasonable."¹³ Armed with these criteria, agent Palmer B. Wald of the Attorney General's Office investigated public complaints about alleged deaccession improprieties at leading museums in the New

York City area. In rapid succession Leftowitz's lieutenant took on the Metropolitan Museum of Art in 1972, the Brooklyn Museum in 1973, and the Museum of the American Indian in 1975. The resultant scandals fueled public suspicions about deaccessioning and raised basic questions among activists about the control of museums in a free society. The appearance of The Grand Acquisitors, detailing gross excesses at the Metropolitan Museum, enlivened this debate in 1974. Author John L. Hess lamented the imperious behavior of Thomas P. F. Hoving:

the director of the Met could, by his own boast, acquire, sell or swap a quarter of a billion dollars' worth of art without a word to the public about the terms of the dealings, or even the fact that they had occurred.¹⁴

Mr. Hoving liked playing rich art dealer. But he toyed with \$250,000,000 in public property others owned.

Investigators found similar faults at all three institutions. Their deaccessioning practices lacked the predictable outcomes that routine codes ensure. Their curators linked deaccessions to purchases,

avored secret transactions, and made crucial decisions without benefit of sufficient expertise.¹⁵ Moreover, each of these scandals revolved around a private dealer unconcerned with museum ethics.

In these cases Attorney General Lefkowitz demonstrated the power of New York State to enforce fiduciary responsibilities. Using statutes requiring charitable corporations to manage their holdings prudently, he forced officials at the Metropolitan Museum to adopt disposition procedures that contained explicit mandates for public disclosure and sale.¹⁶ Further, he made trustees promise to seek written approval from his office before closing sales from the collection in excess of \$25,000.¹⁷ Taking a flexible approach to problem-solving, Lefkowitz assisted administrators at the Brooklyn Museum to refine their procedures. But he removed Director Frederick Dockstader and several trustees from the Museum of the American Indian in Manhattan because Lefkowitz believed these men had committed flagrant excesses.¹⁸ These solutions showed that the Attorney General of New York accepted deaccessioning in principle as an appropriate

way for curators to refine their collections, but only under specific legal conditions. He required museums to follow provident, prudent, and reasonable procedures.

Other states achieved similar success. In 1976 the Illinois Legislative Investigative Committee prevented trustees of the George F. Harding Museum in Chicago from making further sales from the collections in order to pay debts.¹⁹ Three years later, Washington state attorneys reorganized the board of the Maryhill Museum of Fine Arts in Goldendale after trustees used proceeds from private sales of deaccessions to defray operating costs.²⁰ In 1980 California officials compelled the Norton Simon Museum in Pasadena to keep intact the collection of its predecessor, the defunct Pasadena Museum of Modern Art.²¹

These developments represent some of the contributions that private citizens and government officials made to the standardization of museum practices between 1972 and 1982. At the same time, professional organizations sought to expand their influence over museum personnel. Their efforts

complemented the work of outside activists, bringing greater chapter expands the discussion of these points.

Notes: Chapter 1

- 1 Ted Carey, "Bringing Museum Ethics into Focus," Art News, 77:4 (April 1978), 94.
- 2 John L. Hess, The Grand Acquisitors, Boston: Houghton Mifflin Company, 1974), 4.
- 3 1971 Official Museum Directory, (Washington: American Association of Museums, 1971), Preface.
- 4 Robert B. MacDonald, "Developing a Code of Ethics for Museums," Curator, 34:3 (March 1991), 183.
- 5 Marie C. Malaro, A Legal Primer: Managing Museum Collections, (Washington: Smithsonian Institution Press, 1985), 139.
- 6 Ted Carey, "The Kan Case: Exploiting Museum Resources or Faithful to His Duties," Art News, 77:3 (March 1978), 100.
- 7 Willard L. Boyd, "Museum Accountability: Laws, Rules, Ethics, and Accreditation," Curator, 34:3 (March 1991), 167.
- 8 James Heilbrun and Charles M. Gray, The Economics of Art and Culture: An American Perspective, (Cambridge: Cambridge University Press, 1993), 230.
- 9 Ibid., 191.
- 10 Carey, "The Kan Case," 100.
- 11 John H. Merryman, "Are Museum Trustees and the Law out of Step?" Art News, 74 (November 1975), 24.
- 12 Hess, The Grand Acquisitors, 110-111.

- 13 Ibid., 179.
- 14 Charles Phillips, "The Ins and Outs of Deaccessioning," History News, 38:11 (November 1983), 7.
- 15 Philip Weiss, "Selling the Collection," Art in America, 78 (July 1990), 127; and Thomas F. P. Hoving, "A Policy Statement from the Met," Museum News, 51:9 (May 1973), 43-45.
- 16 Lee Seldes, "Museums and Corruption," Saturday Review, (8 July 1981), 10.
- 17 Malaro, A Legal Primer, 57.
- 18 Phillips, "The Ins and Outs," 10.
- 19 Patricia Failing, "The Maryhill Museum: A Case History of Cultural Abuse," Art News, 76:3 (March 1977), 90.
- 20 Patricia Failing, "Is the Norton Simon Museum Mismanaged. Or, Are the Former Trustees Misguided?" Art News, 79 (October 1980), 137.
- 21 Richard Grove, "You Don't Need A Weatherman to Tell Which Way the Wind's Blowing," Museum News, 52:9 (June 1974), 34.

Chapter 2

SELF REGULATION

"We regulate ourselves or someone else will regulate us."¹

Richard Grove
Consultant
Washington, D.C.

Professional organizations further elaborated operational standards for removing collected objects. Leading this development since its founding in 1906, the American Association of Museums advocated advancing museum work through self-regulation.² As early as 1925 the Association set forth standards of appropriate care that its members expected of museum officers and staff. This code of ethics placed the public interest above both the profession and institution in an attempt to avoid even the hint of impropriety. In adopting this code, and in revising it in 1978, members gave concrete expression to their expectation that a clear code would avert problems. Since Museum Ethics appeared in 1978, the Association has distributed tens of thousands of

copies of this publication. As museum counsel Stephen Weil notes, the impact of this wide-spread dissemination

make it increasingly difficult for the trustees or staff of any museum charged with a violation of their public responsibilities to plead by way of defense either that there are no generally accepted standards by which their conduct can be judged or, if there are such standards, that they never knew of them nor had any reasonable means by which to acquire such knowledge.³

But while Museum Ethics publicized standards, it lacked provisions for their enforcement. The code neither provided explicit penalties for violation nor suggested who would ensure that museum officials observed these rules. Absent such provisions, the standards had force only to the extent that the Association could persuade members to comply without threat of sanctions.

The American Association of Museums promulgated other standards during this period. One notable pronouncement followed another, including the Code of Ethics for Museum Workers in 1974, the Code of Ethics

for Curators in 1981, and the Code of Ethics for Registrars in 1982. The 1981 Code made curators responsible for:

the overall well-being and scope of the collection, including acquisition and disposal, preservation and access, interpretation and exhibition, and research and publication.⁴

Authors of the 1981 Code of Ethics for Curators placed final decision for deaccessions with the board of trustees.⁵ This and other provisions served to protect curators from inappropriate expectations about their ethical conduct. Curators began citing the Code to demonstrate their adherence to professional standards.⁶

The American Association of Museums provided standardized quality at the institutional level. Through its accreditation program, the Association has set standards since 1970 for museums and their governance. Accreditation encouraged systematic planning toward "achievement of the highest standards" in museum practices.⁷ Association officers scrutinized

applicant's deaccession procedures during this process. The on-site checklist for the accreditation committee made a point of inquiring into host museum policies for the disposal of "unwanted accessions."⁸

Standards plus accreditation created significant deterrents to staff misconduct because they encouraged a definite response to alleged wrongdoing. They extended responsibility beyond the confines of individual museums, making unilateral decisions less likely.

The American Association of Art Museum Directors adopted definite standards in 1972. President Mitchell Wilder mandated in Professional Practices in Art Museums a clear relationship between policy and deaccessioning. He required that proceeds from the sale of deaccessions be used to replenish the collection.⁹ This code contained the force of sanction in its provisions for reprimand, suspension, and expulsion of offenders.¹⁰ The Directors also recommended making department heads responsible for reviewing decision about the disposal of any artwork. Their call for expanded supervision provided additional

safeguards against capricious action by subordinates.

The New York State Association of Museums responded to state litigation. Together with the state attorney general, Association officers examined practices among members and prepared guidelines in 1974. These standards codified the official position of the Association on the ethical responsibilities of its members for the acquisition and disposal of collected objects. Association officers urged member museums to adopt written standards reflecting principles enunciated in the Guidelines.¹¹ These principles also reflected the belief of Attorney General Lefkowitz that museums ought to govern themselves on matters of collection policy, rather than allow their inaction to prompt outsiders to impose restrictive practices.¹²

The Metropolitan scandal in 1972 inaugurated a decade of introspection among museum professionals. Opponents and proponents of deaccessioning examined the ethics of collecting. Museum leaders responded, adopting regulations to guide the conduct of staffers. The stimulus for self-imposed standards came from

private citizens, government officials, and museum employees. But all parties approached the task, as Arminta Neal suggests in her policy study, seeking to develop "formal, consistent, and detailed policies and procedures that helped to guarantee the proper stewardship of the collections."¹³ Their combined efforts led heritage professionals to adopt comprehensive guidelines for management, administration, and staff.

The American Museum of Natural History in Manhattan numbered among the first institutions to publish standards. In these 1974 guidelines curators explained the evolutionary nature of collections and outlined cogent procedures to ensure the judicious removal of unwanted specimens.¹⁴ This policy statement served as a model for other institutions across the country as museologists adapted these procedures to local conditions.

The Denver Museum of Natural History followed this lead five months later in the fall of 1974. Developing a collections policy based on the American Museum of Natural History model, Denver administrators compiled a

detailed manual of specific collection policies and procedures.¹⁵ A key element in their disposition policy required that "Historical, cultural or scientific material of a state or country should remain within the state or country respectively."¹⁶ This principal underlined the fundamental importance that geographical location has for collection context.

Scholars in the academic community contributed to the progressive development of museum standards through their articles and books. These publications articulated thoughtful guidelines for ensuring responsibility and accountability. They elaborated appropriate conduct for practitioners in holding responsible parties liable for misconduct under the law.¹⁷ Standards, in short, began defining the *substandard*.

In addition to important general texts like Edward P. Alexander's Museums in Motion (1979), pioneering works appeared about the law and trusteeship. John H. Merryman, for example, contributed his Legal Aspects of Museum Operations in 1977, offering further elaboration of related themes the following year in Law, Ethics and

the Visual Arts. Four years later, attorney Marilyn Phelan added Museums and the Law (1982) to the growing corpus of specialized heritage literature. Trustees found more specific guidance in Helmuth J. Naumer's Of Mutual Respect and Other Things (1977), and then in Alan Ullberg's Museum Trusteeship (1981).

In sum, introspection among leaders of various professional organizations, institutions, and universities during this decade converged to form a body of well-defined standards for museum historians. But two components of this development -- the expansion of individual expertise and the endorsement of management practices by professional organizations -- served to increase the liability of practitioners. In contrast to the uncertainty of the past, courts now possessed a firm basis for determining whether a defendant acted in accordance with prevailing standards.¹⁸ Thus "closing the back door" became a matter of law. But, as a practical matter, the extension of professional guidelines could not be accomplished easily. Some museums personnel resisted change. Others chose to follow neither existing

policies nor evolving standards. This proved the case at the Colt Museum at the Connecticut State library in Hartford. There personal whim dictated tragic losses. How could this happen to this premier collection of antique American firearms?

The following section offers some explanations for these outcomes. The active participation of appraisers in these transactions offers some useful insights into the crucial role they played in facilitating the disposal of donated properties.

Notes: Chapter 2

- 1 Richard Grove, "You Don't Need A Weatherman to Tell Which Way the Wind's Blowing," Museum News, 52:9 (June 1974), 34.
- 2 Robert B. MacDonald, "Developing a Code of Ethics for Museums," Curator, 34:3 (March 1991), 186.
- 3 Stephen E. Weil, Beauty and the Beast: On Museums, Art, the Law, and the Market, (Washington: Smithsonian Institution Press, 1985), 180.
- 4 Joan Lester, "A Code of Ethics for Museum Curators," Museum News, 61:3 (February 1983), 38.
- 5 Ibid., 38.
- 6 Ibid., 36.
- 7 Willard L. Boyd, "Museum Accountability: Laws, Rules, Ethics, and Accreditation," Curator 34:3 (March 1991), 175.
- 8 H. J. Swinney (ed), Professional Standards for Museum Accreditation, (Washington: American Association of Museums, 1978), 49.
- 8 Stephen E. Weil, Rethinking the Museum and Other Meditations, (Washington: Smithsonian Institution Press, 1990), 121.
- 10 Marilyn Phelan, Museums and the Law, (Nashville: American Association for State and Local History, 1982), 251.
- 11 Thomas D. Nicholson, "NYSAM Policy on the Acquisition and Disposition of Collected Materials," Curator, 17:1 (January 1974), 6.

- 12 Ibid., 6.
- 13 Arminta Neal, Kristine Haglund, and Elizabeth Webb, "Evolving a Policy Manual," Museum News, 56:3 (January/February 1978), 26-27.
- 14 Thomas D. Nicholson, "The Publication of A Statement of Guidelines for the Management of Collections," Curator, 17:2 (February 1974), 83-84.
- 15 Neal, "Evolving a Policy Manual," 27.
- 16 Ibid., 28.
- 17 Weil, Beauty and the Beast, 175.
- 18 Alan D. Ullberg and Robert C. Lund, Jr., "Considering the Potential Liability of Failing to Conserve Collections," Museum News, 68:1 (January/February 1989), 32.

Chapter 3

COLT MUSEUM COLLECTION

"A museum director may pretend expertise in all areas ...and get away with it indefinitely."¹

John L. Hess, author
The Grand Acquisitors
1974

Success in litigating Colt vs. Massachusetts Arms Company in 1851 convinced Samuel Colt about the power of physical evidence. His lead attorney in this suit for infringement of revolver patents, Edward N. Dickerson, showed the court several early firearms to demonstrate the superiority of Colt arms.² Dickerson also exposed the defendants for introducing fake firearms into evidence in an attempt to discredit the uniqueness of Colt's invention.³

Following this precedent, Samuel Colt decided to maintain a permanent physical archive of his products. In 1851 he began gathering a broad range of firearms for use both in documenting his inventions and in

assessing the technical merits of competing arms. Colt wanted his collection to record the development of revolving firearms and to provide a fund of data in the event litigation arose in the future.⁴ He included in his collection an assortment of firearms, both foreign and domestic. Some represented only nominal monetary value, while others had immense historical importance as tangible evidence of innovative thinking and engineering process.

The Colt Factory Museum represented an early example of corporate initiative in preserving material culture. Numbering over 1,000 items at the time of its centennial in 1951, this collection embodied one of the oldest, finest, and most important surviving industrial archives of the nineteenth century. As tangible evidence of experimentation, development, and refinement, these firearms possessed the potential to explain in great detail the historical origins, dimensions, and ramifications of Colt's inventive creativity and industrial artistry.

Essentially an engineering reference archive, the collection contained a wide assortment of standard

production models as well as an array of experimental, test, prototype, and conversion arms. Significantly, pieces included in the latter group chronicled ideas that did not work, revealed changes between idea and implementation, and demonstrated the adaptation of new technology to older weapons. As evidence of process, this unique assemblage traced in concrete terms the consequences, both intended and unintended, of a particular application of materials and techniques. Both singularly and in combination, the educational utility of these guns made them historically significant objects, especially for students of mid-nineteenth century material culture and industrial technology.⁵

Then entropy set in. New officers of the Colt Company gave the Factory Museum collection to the State of Connecticut on March 7, 1957.⁶ At that time Leopold D. Silverstein, corporate raider at Colt, wrote the governor that "The collection properly belongs to the people of this state to be enjoyed by them in perpetuity as part of their heritage."⁷ Ellsworth Grant suggested in The Colt Legacy in 1982 that

prospects of tax benefits had motivated Colt executives to dispose of the collection during a period of company reorganization.⁸ The bulk of the collection began a period of storage at the State Library in Hartford, remaining largely inaccessible to the public throughout the next decade.

A few researchers gained entry, however. The most frequent visitor, R. L. Wilson, former firearms curator at the Wadsworth Athenaeum in Hartford, acted as historical consultant to the Colt firm, and broker of collector firearms. Over the years he gleaned data from the collection to write nearly 200 popular articles and 25 books, including several lavish pictorials. His museum background, publication credits, and arms expertise transformed him during this time into an influential *ad hoc* consultant to officials at the Colt Museum.

Meanwhile, firearms began leaving the Museum. When The Evolution of the Colt by Mr. Wilson appeared in 1967 it illustrated 21 firearms "Originally in the Colt Museum Collection."⁹ Four years later his encyclopedic The Book of Colt Firearms (1971) showed

photographs of many additional items once in the Colt Museum but then in the collection of Robert Q. Sutherland, Kansas City lumber magnate.¹⁰ Some collectors believe that Mr. Sutherland underwrote the cost of these two volumes in order to make other arms aficionados aware of the scope and quality of his multi-million dollar holdings. Today comparisons of the contents of these two books serves to document the return to private hands of a substantial part of the original Colt Factory Museum collection.

The growth of the rich Sutherland collection raised questions. Collectors wondered how he got so many guns from the Colt Museum. What remained of the original factory collection? How could Connecticut officials safeguard it?

Finally, after nearly two decades of neglect, Connecticut officials hired an arms consultant to assess the remaining Colt Museum collection in 1974. An established expert in antique arms, dealer Norm Flayderman of New Milford, Connecticut, spent months preparing a detailed inventory and appraisal. In recognition of his dedication to this task, Governor

Thomas J. Meskill applauded him in a special ceremony at the state house, and state legislators proclaimed Flayderman the official firearms consultant to the State of Connecticut.¹¹ Two years later, in 1977, he published his authoritative Guide to American Antique Firearms, now in its seventh edition.

Connecticut lawmakers reacted to deaccession debates across the nation in 1976. They revised the general statutes to allow deaccessioning. Legislators intend that this updating would help to avert the possibility of challenges to the State Library Board's authority to dispose of material from library collections, including firearms in the Colt Museum.¹² Lawmakers viewed deaccessioning as an appropriate means for the Board "to sell, trade, or otherwise dispose of any unwanted duplicate, out-of-date or irrelevant materials within the collections of the state library."¹³

Nine years later, indiscretions at the Colt Museum spurred citizen complaints. In September 1985 several antique arms dealers in Connecticut contacted state attorneys, alleging that Museum staffers had traded

numerous rare guns from the collection and received a handful of inferior examples in exchange.¹⁴ These deaccessions, the dealers believed, had violated the public trust.

Knowledgeable arms enthusiasts realized the Museum had dispersed some firearms into the open market. Since the mid-sixties guns had been disappearing from exhibits in the Connecticut State Library. Others with documented Museum provenance emerged at various auctions from collector estates. And with increasing regularity, monthly arms journals carried display advertisements touting the availability of unusual firearms "Originally in the Colt Museum Collection."¹⁵

Appearing more frequently in the early 1980's, these advertisements promoted a succession of antique arms dealers in New England. Connections to the Colt Museum appeared limited to a few local outlets until a dealer in San Francisco, Greg Martin, offered for sale in July 1985 the key piece from the Colt Museum, a prototype Pearson-Colt revolver complete with original patent documents.¹⁶ Complaints about the Museum flared.

Following these leads, state investigators David Bates and Charles Revoir discovered a series of five trades between the director of the Colt Museum and a few dealers between 1977 and 1984.¹⁷ In each instance, investigators revealed later, R. L. Wilson had acted either as a party to the exchange or as an intermediary for business associates.¹⁸ State officials estimated Museum staffers had traded out 337 firearms by May 1984.¹⁹

March 4, 1980 witnessed the largest exchange. In what some collectors called "the coup of the century," Theodore Hutcheson, a dealer from Chattanooga, took 290 guns valued at \$1,155,000 in the 1974 appraisal in exchange for seven firearms he valued at \$1,165,000.²⁰ Mr. Wilson later argued that the importance and value of what the Museum got in this exchange surpassed the "largely storage material it traded."²¹ The featured acquisition, a cased pair of percussion revolvers known as the Van Syckel dragoons, would prove embarrassing later.

Investigators Bates and Revoir seemed less certain, however. They found that allegations about

"inferior" quality rested on subjective personal preferences among collectors, rather than on a single objective standard. Some collectors emphasize historical significance or provenance while others accent aesthetic appeal or condition, depending upon their own personal interests.²² Their report also noted the \$707,722 disparity between two appraisals of the deaccessions made for the state. With value estimates ranging from \$1,338,103 to \$2,045,825, these documents left very little doubt about whom this deal had favored.²³

In addition, investigators discovered several related problems. The common genesis of these difficulties showed that the Colt Museum Director, David O. White, relied on improper procedure, insufficient expertise, and biased assistance. Moreover, Mr. White conducted only one of the five trades in accordance with Museum by-laws.²⁴ These guidelines conformed to state statutes and Colt company specifications of acceptable conditions for trades from their former collection. Proper procedure required Mr. White to clear deaccessions in advance with written

approval of the State Library Board.²⁵ His failure to comply with these requirements also countered published standards of the American Association of Museums, an organization in which the Connecticut State Library held membership.

In exercising sole authority over the Colt Museum Collection, Mr. White made unilateral decisions involving over a million dollars in public property. His lack of firearms knowledge led him to rely heavily on the expertise of R. L. Wilson.²⁶ White considered each trade as favorable to his collections based on Wilson's opinion about the importance of incoming articles.²⁷ The fact that Wilson, who proposed all five trades on behalf of himself or business associates, made a living as a broker of collector firearms seems to have raised no question for White about possible conflicting interests.

The trades had a cumulative effect on the historical character of the collection. In exercising their individual collecting preferences Wilson and White disposed of firearms they considered inappropriate for the Colt Museum. The remainder of

this once unique technical archive, now irreparably impaired in meaning and value, lacks integrity. Yet the content of this truncated collection will shape the future course of a large part of American firearms research. Many of the deaccessions would have been extremely useful in clarifying the resultant lacunae of history forgotten. The arms that R. L. Wilson dismissed as "largely storage material" could have furnished considerable insights into the trial and error process underlying Colt technical innovations.²⁸ Each invaluable for this purpose, these supposed lesser guns constituted the evidentiary core of the collection. The decorative engraved guns that Wilson urged on the Museum, like the cased Van Syckel dragoons, lack comparable historical import. Their embellishment reflects the exquisite hand craftsmanship of individual contract artisans, not the innovative machine-based manufacturing legacy of Colt employees.

The appraisals supporting the various trades proved equally problematical. In establishing apposite market values for the deaccessions, Colt Museum staffers used an arbitrary percentage to adjust

estimates in the 1974 appraisal for inflation. But they accepted without question owner valuations for incoming items. In assuming uniform increases over time in the value of all the deaccessioned guns, these methods only roughly approximated market realities. Then too, none of these appraisals came from accredited professionals. On the contrary, they came from parties having substantial material interests in the transactions. At best these documents provided unsubstantiated estimates of prices, rather than documented current market values. Such important distinctions underscore the utility of competent independent appraisals.

The appraisals prepared during the investigation also contained fundamental flaws. Ironically, appraisers for the state in this case included three dealers behind the original complaint. Compounding this obvious conflict of interest, they lacked benefit of appraiser training, uniform standards, or personal knowledge of the subject property. On the other hand, Wilson's value estimates for the 1980 trade came from business associates, including Robert B. Berryman, a

partner of Mr. Hutcheson, chief beneficiary in the 1980 trade, and Greg Martin, recipient of the unique Pearson-Colt in the same deal. These subtleties aside, Mr. Wilson argued that his "impressive file of appraisals by experts" contained substantial evidence to support his claim of state gain in the 1980 trade.²⁹ His apparent confusion of "appraisals by experts" with expert appraisals would surface later to undercut his credibility.

Meanwhile, early in 1988, the Connecticut Attorney General rendered his decision about the Colt Museum trades. He concluded that legal action against the participants appeared neither appropriate nor possible. As he saw the matter, the statute of limitations had run its course.

One wonders. Did outside influences impact this decision? Possible sources of leverage include Wilson's family background, personal accomplishments, and ready connections to top executives at Colt Industries like Chairman George Strachan. The potential for loss to Wilson's customers suggest another. Indeed, how could Connecticut state attorneys

hope to recover Museum guns without incurring the political animus of their well-connected owners?

Wilson's clients included, government department heads like Treasury Secretary Bill Simon, corporate senior executives, and entertainment legends like Mel Torme, Buddy Hackett, Johnny Cash, and Gene Autry.

But what about the numerous Colt Museum guns that Bob Sutherland got before 1971? And what about the phenomenal growth of his Colt collection between 1967 and 1971 as documented in the two volumes that Wilson authored for him. Remember, state officials believed the first trade from the Connecticut State Library had occurred in 1977--six years later. Mystery continues to shroud these early departures.

In any event, Mr. White kept his directorship. But R. L. Wilson came under attack in a series of heated letters. Although anonymous, these attacks served to shift opinion against Wilson. Hostility toward him mounted among antique arms collectors. His expulsion from the oldest arms organization in the nation, Ye Connecticut Gun Guild, soon followed.³⁰

The van Syckel dragoons that the Museum took in

the March 1980 trade surfaced again in 1994. This time as the star lot of the Butterfield antique arms auction in San Francisco on December 7, 1994. After fourteen years, curators at the Colt Museum had realized their blunder: the cased Van Syckel revolvers -- actually copies made in Philadelphia -- only imitated true Hartford Colts.

The \$210,000 hammer price brought less than half the appraised value of the set in 1980. Thus the monetary loss these arms accrued to Connecticut taxpayers over the preceding fourteen years approaches \$1,500,000. However, the historical loss associated with this pair of handguns transcends calculation.

The Van Syckel set provided yet another expensive lesson from David O. White, now Director of Education at the Colt Museum. But, as a final irony, this troublesome deaccession proved profitable for the Butterfield firearms consultant, Greg Martin. Indeed, it appears that he not only had priced the set for the 1980 trade, but he also exposed the Museum in 1985 by advertising the Pearson-Colt secured in that deal. A few questions remain. Why had Wilson omitted this set

from his many books? After all, did he not sell these guns to John B. Solley III, heir to the Lilly pharmaceuticals fortune, and later brokered them for the millionaire's widow in early 1980. Should Wilson have recognized these revolvers as copies? In the end had the Museum served as a safe haven for otherwise problematic wares?

Leaving these intriguing questions for appraisers to ponder, the focus of discussion shifts in the following chapter to illuminate larger issues in the museum field.

Notes: Chapter 3

- 1 John L. Hess, The Grand Acquisitors, (Boston: Houghton Mifflin Company, 1974), 175.
- 2 William B. Edwards, The Story of Colt's Revolver, (Harrisburg, Pennsylvania: The Telegraph Press, 1953), 271.
- 3 Charles T. Haven and Frank A. Belden, A History of the Colt Revolver, (New York: Bonanza Books, 1940), 87.
- 4 Herbert G. Houze, "The 1861 Inventory of the Arms and Miscellaneous Material in the Museum Room of the Colt Factory, Part II," Armax (Fall/Winter 1987), 11.
- 5 G. Ellis Burcaw, Introduction to Museum Work, second edition. (Nashville: American Association for State and Local History, 1983), 57.
- 6 James E. Serven, Colt Firearms from 1836, (LaHabra, California: The Foundation Press Publications, 1954), 171.
- 7 Ellsworth Grant, The Colt Legacy: The Story of the Colt Armory in Hartford 1855-1980, (Providence, Rhode Island: Mowbray Company, 1982), 178.
- 8 R. L. Wilson, The Evolution of the Colt: Firearms from the Robert Q Sutherland Collection, (Kansas City, Missouri: Robert Q. Sutherland, 1967), 56.
- 9 Grant, The Colt Legacy, 179.
- 10 R. L. Wilson, The Book of Colt Firearms, (Kansas City, Missouri: Robert Q. Sutherland, 1971. reprint, Minneapolis, Minnesota: Blue Book Publications, Inc., 1993)

- 11 "Appointed Arms Consultant to the State of Connecticut," Gun Report, (October 1974), 63.
- 12 Alex Ladenson (ed), American Library Laws, 4th edition. (Chicago: American Library Association, 1973), 96.
- 13 Ibid., 96.
- 14 "State Investigates Colt Museum Trades," Gun Report, (November 1986), 60.
- 15 See examples of these advertisements in Appendix A.
- 16 A copy of this colorful display advertisement appears in Appendix A.
- 17 "Editorial," Man at Arms, 8:6 (November/December 1986), 4.
- 18 Ibid., 4.
- 19 "State Investigates," 60.
- 20 Ibid., 66.
- 21 R. L. Wilson, "The Other Side of the Colt Museum Trade Debate," Gun Report, (January 1987), 76.
- 22 "State Investigates," 60.
- 23 "Editorial," 4.
- 24 Ibid., 4.
- 25 Ladenson, American Library Laws, 96.
- 26 "State Investigates," 60.
- 27 "Editorial," 4.

28 Wilson, "The Other Side," 76

29 Ibid., 76.

30 "Editorial," 4.

Chapter 4

LARGER QUESTIONS

"The museums exists to protect the collections --
the collections do not exist to protect the museums."¹

Alan Shestack
Director
Boston Museum

By the mid-eighties a broad consensus emerged from the debate over deaccessioning. Museum professionals traced the problems revealed thus far to inadequate collections management. Seeking solutions, curators redefined deaccessioning as a procedure within the collection process. This link empowered decision-makers and allowed curators to consider each deaccession individually, consistently, and rationally.²

Collections management recognized the need to refine collections through written deaccession procedures. Directors cited several compelling reasons to remove artifacts of diminished historical significance. Among these factors numbered damage,

deterioration, irrelevance, and redundancy. Removal acknowledged that defined goals promoted selectivity. It also recognized that financial constraints dictated priorities, forced consolidation, and prohibited retention of inappropriate artifacts.³

Collection managers linked deaccessions to both a detailed statement of purpose and collecting objectives.⁴ As Carl E. Guthe, former President of the American Association of State and Local History, notes, the primary decision of the board of trustees rests in delineating their institutional interest and activity.⁵ Museum boards also facilitated collection policies by setting content goals and by promoting an active program to acquire specific articles. This departure from the passive collecting associated with previous curatorial practices sought to avert the problems of such open-endedness posed.

Museums benefited from adopting collection policies, an important aspect of heritage management. The process of formulating a written statement of objectives and practices helped administrators resolve internal conflicts, clarified lines of authority, and

elucidated basic issues.⁶ This approach also assisted directors in averting potential legal difficulties. Written standards for reviewing proposed deaccessions help to diminish concerns about wanton disregard of the public interest. As attorney Marie C. Malaro points out "deaccessioning in itself is not wrong or illegal. Usually it is the manner in which it is done that causes concern."⁷

Museum professionals now recognize that they must observe fundamental standards throughout the process of removing unwanted articles from permanent collections. These considerations subdivide in the following discussion into legal, ethical, and procedural categories.

The law requires fiduciaries to exercise attention to duty. Museum officials must answer each deaccession question with procedures that ensure a well-informed review.⁸ They take the initial step in this process by determining whether their institution has the legal authority to remove objects from the collection. Restrictions may exist in the museum charter, by-laws, general statutes, or the deed of gift. This

determination is crucial for all parties because a deaccession in breach of trust taints the transaction.⁹ Prudence dictates that appraisers bear this consideration in mind at the outset of the value assignment.

In addition, fiduciaries must exercise due care. This duty requires responsible conduct of museum affairs. Administrators and staffers alike must act in good faith and exercise prudence in accord with existent circumstances.¹⁰ This "reasonable person" standard provides a common sense measure of what diligence requires under any given circumstance. Neither the lack of facts nor the unreasonable interpretation of available facts provides sufficient defense against a claim of negligence.¹¹

Enhanced codes of ethics allow museum professionals to rely on written guidelines rather than on their individual philosophies to resolve ethical questions. These performance standards also clarify institutional expectations about the conduct of staff members.

Revision of the Code of Ethics of the American

Association of Museums in 1991 reflected changes since 1978 in the role of museums, their greater complexity, and proliferation from 5400 to 6800 sites. The central idea of this code is that museums exist to serve the public.¹² The Association reiterated its commitment to this principle in its updated Code of Ethics for Museums in 1995. Headquarters staffers sent all state attorneys a copy of this important publication.¹³

The 1991 Code provided a broad framework for each museum to develop its own code. While leaving officers of each institution free to define such matters as conflict of interest, gifts, and personal collecting, this code restricted deaccession to the furtherance of the stated mission. It also required museum officers to restrict the proceeds of deaccession sales to use in funding acquisitions.¹⁴ Further, it gave the Association the power of mandatory sanctions to enforce these provisions against museums that fail to comply. These sanctions include denial or withdrawal of membership.¹⁵ As a practical matter, either measure weakens the interrelationship between perceived status and real contributions.

The American Association of Art Museum Directors revised its Code of Ethics in 1992. The Directors also toughened their stance against deaccessioning for purposes other than the acquisition of artworks. Emphasizing their concern, they provided for sanctions in the form of reprimand, suspension, expulsion, suspension of loans, and withdrawal of shared exhibits.¹⁶

The final consideration concerns procedures. Smithsonian counsel Marie C. Malaro suggests in A Legal Primer on Managing Museum Collections (1985) that internal functions must consider the particularities of a collection, encourage a range of views, and fix responsibility for routine decision-making throughout the collection management process.¹⁷

Because the conduct of deaccessioning creates public concern, museum administrators realize the importance of definite, written procedures. Such guidelines provide supervisors effective methods to monitor staff adherence to policy. The resultant records assist administrators to demonstrate that co-workers followed procedures.

Important too, specific criteria serve to justify deaccessions. These general statements allow decision makers to consider a range of pertinent facts in formulating their determinations. Often arranged in the form of checklists, these guides not only present cogent reasons for removal such as damage or redundancy but also ensure thoroughness and consistency of practice. More predictable outcomes result.

Many deaccession policies now in effect mandate certain procedures. Based on the military chain-of-command model, these policies identify specific persons responsible for making decisions, spell out the records required to document the process, and identify particular individuals responsible for generating these records. Most policies specify additional procedural safeguards for objects of a type and value that require a high level of approval. These precautions frequently require outside appraisals, and the concurrence of designated staff to a specific disposal.

Finally, consultation with the attorney general provides another precaution. Essential especially when trustees contemplate deaccessions of major

significance, early discussion with state attorneys can help boardmembers to avert public debate. As the legal representative of the public interest, the attorney general offers an essential perspective that can prove invaluable to trustees in rendering their decision. While trustees remain responsible under the law for the consequences of their decisions, they can adduce their solicitation of official advice later as evidence of impartial intent and due diligence to mitigate the political impact of unintended outcomes.

Legal obligations, ethical norms, and procedural safeguards -- this array of standards has stimulated the museum profession to new growth during the past two decades. And in turn this new growth has stimulated new standards. These interrelationships have expanded professional opportunities for competent appraisers throughout the collection management process. By 1998 these developments appeared to negate Robert Campbell's assertion twenty years earlier to the effect that "Most museums in the U. S. today don't even know how to cover their ass."¹⁸ To be sure, in the interim most heritage institutions in the United States had adopted such

circumspection as standard operating procedure.

Notes: Chapter 4

- 1 Robin Cembalest, "The Slippery Slope," Art News, 91:6 (Summer 1992), 35.
- 2 Charles Phillips, "The Ins and Outs of Deaccessioning," History News, 38:11 (November 1983), 8.
- 3 G. Ellis Burcaw, Introduction to Museum Work, second edition. (Nashville: American Association for State and Local History, 1983), 62.
- 4 Phillips, "Ins and Outs," 8.
- 5 Burcaw, Introduction to Museum Work, 50.
- 6 Marie C. Malaro, "A Lawyer Advises on Policy," History News, 35:10 (October 1980), 13.
- 7 Marie C. Malaro, "Deaccessioning," Museum News, 66 (March/April 1988), 75
- 8 John H. Merryman, "Are Museum Trustees and the Law Out of Step?" Art News, 74 (November 1975), 26.
- 9 Malaro, "A Lawyer Advises," 13.
- 10 Willard L. Boyd, "Museum Accountability: Laws, Rules, Ethics, and Accreditation," Curator, 34:3 (March 1991), 70.
- 11 Malaro, "Deaccessioning," 74.
- 12 Boyd, "Museum Accountability," 176.
- 13 Edward H. Able, Jr., "The Accountable Museum," Museum News, 75:2 (March/April 1996), 79.
- 14 Robert R. Archibald, "The Ethics of

Collections," History News, 48:3 (May/June 1992), 23.

15 Ibid., 23.

16 Cembalest, "The Slippery Slope," 35.

17 Marie C. Malaro, A Legal Primer: Managing Museum Collections, (Washington: Smithsonian Institution Press, 1985), 140.

18 Ted Carey, "Bringing Museum Ethics into Focus," Art News, 77:4 (April 1978), 94.

Chapter 5

CONCLUSIONS

The growth of legal and ethical norms together with the simultaneous development of collection management policies formed a comprehensive response to public demands for greater accountability in heritage operations. Museum professionals have formalized in these procedures and standards the supremacy of community interests over individual decisions. In the process of developing more responsible ethics, laws, and procedures, individual institutions and professional associations have made substantial contributions to the maturation of this vital area of public history during the past twenty-five years.

The museum profession in the United States came of age during the debate over deaccessioning. While responding to public concerns about this issue, leaders in professional associations and institutions alike relied on their traditions of self-regulation to guide

them in resolving areas of contention to the benefit of the general public. This approach enhanced the efficacy of their actions and averted the imposition of government fiat.

The sequence of events at the Colt Museum appears as an aberration from this course of development. Despite the significant advantages the Museum could have accrued from the fact that Connecticut general statutes empowered its deaccession policy and that legislators had appointed an arms consultant, the Director chose to neglect these unique assets. Instead he surrendered much of the decision-making about the management of the collection to an ersatz consultant, R. L. Wilson. These decisions tragically obscured history at the Colt Museum.

While museum officials across the country grappled with issues impacting their public image like deaccessioning, many public institutions experienced a kafkaesque metamorphosis of self-image. Rejecting the traditional view of museums as monuments to their contents, administrators at these institutions set out to de-emphasize the display of material objects in

favor of giant visual displays and overblown graphic interpretations about the meaning of objects. The paucity of historical artifacts in exhibits at many museums today appears symptomatic of the absence of significant things in museum displays throughout the nation. What museums in fact offer the public appears to conflict with their stated mission -- to educate through the use of material objects. The collections for the most part remain locked away from public view. Serious researchers, on the other hand, remark frequently about the shallowness of many of the specialized collections. As astute appraisers of these kinds of objects know firsthand, outright fakes and substandard examples are not uncommon. In educating the public, most curators seem to have surrendered all claim to artifact-based expertise.

As museums become expanded information sources essential to education, the direction of current trends suggest that people will become even more concerned about institutional priorities. The development of new information technologies plus the rich educational potential stored in heritage operations across the

country will motivate citizens to seek further improvements in museum stewardship. A key topic in this development will revolve around the accessibility of collections, especially high speed electronic retrieval of data about specific objects in individual collections. As an extension of the debate over deaccessioning, this development promises to cause curators to return artifacts to a level of paramount importance.

The concepts of public service, community, and institutional change will remain complex. But if public historians follow realistic strategies selected to suit constituent needs, as they did during the deaccession debate, they will find practical implementation of these key concepts less elusive. Changes will be invigorating, especially if approached with the full participation of all parties concerned. Trustees, staff, and citizens can welcome innovation secure in the knowledge that everyone will benefit from adopting the unique perspective that guides historians into the future.

Professional appraisers can welcome this change.

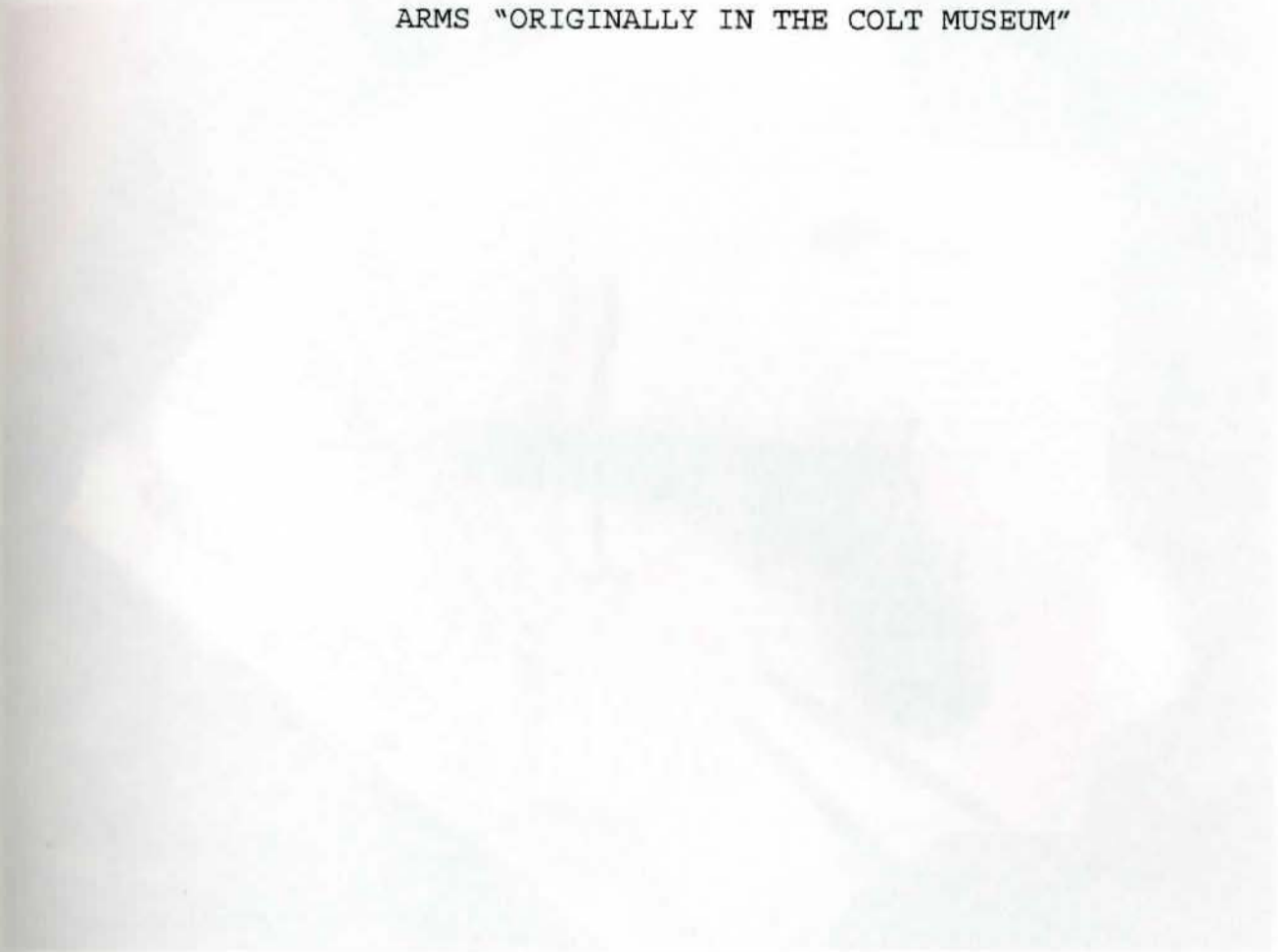
Demand from private donors for appraisals of property transferred to non-profit institutions will remain strong. In addition, demand for the object-centered expertise of appraisers promises to affect significant increases in their interaction with museums specialists throughout the entire process of managing an artifact with the collection. Museum personnel realize that they have an on-going need for objective assessments of value. It begins when a donation enters the museum, reoccurs periodically for insurance purposes while the object remains in the permanent collection, and reappears a final time when an item becomes surplus to current needs.

The Internal Revenue Service will continue to scrutinize federal tax deductions based on the appraised value of charitable contributions of donated personal property. As valuation engineers in the Service gain greater expertise in high value antiques and fine arts, the resultant increased exposure to possible legal challenges will tend to lessen competition among appraisers for assignments involving donated property. This development is sure to make

tax-related work more specialized than it is at present. Especially with regard to deaccessions, heightened concern for the context of such appraisals will necessitate that appraisers attain improved understanding of the museum environment.

Appendix A

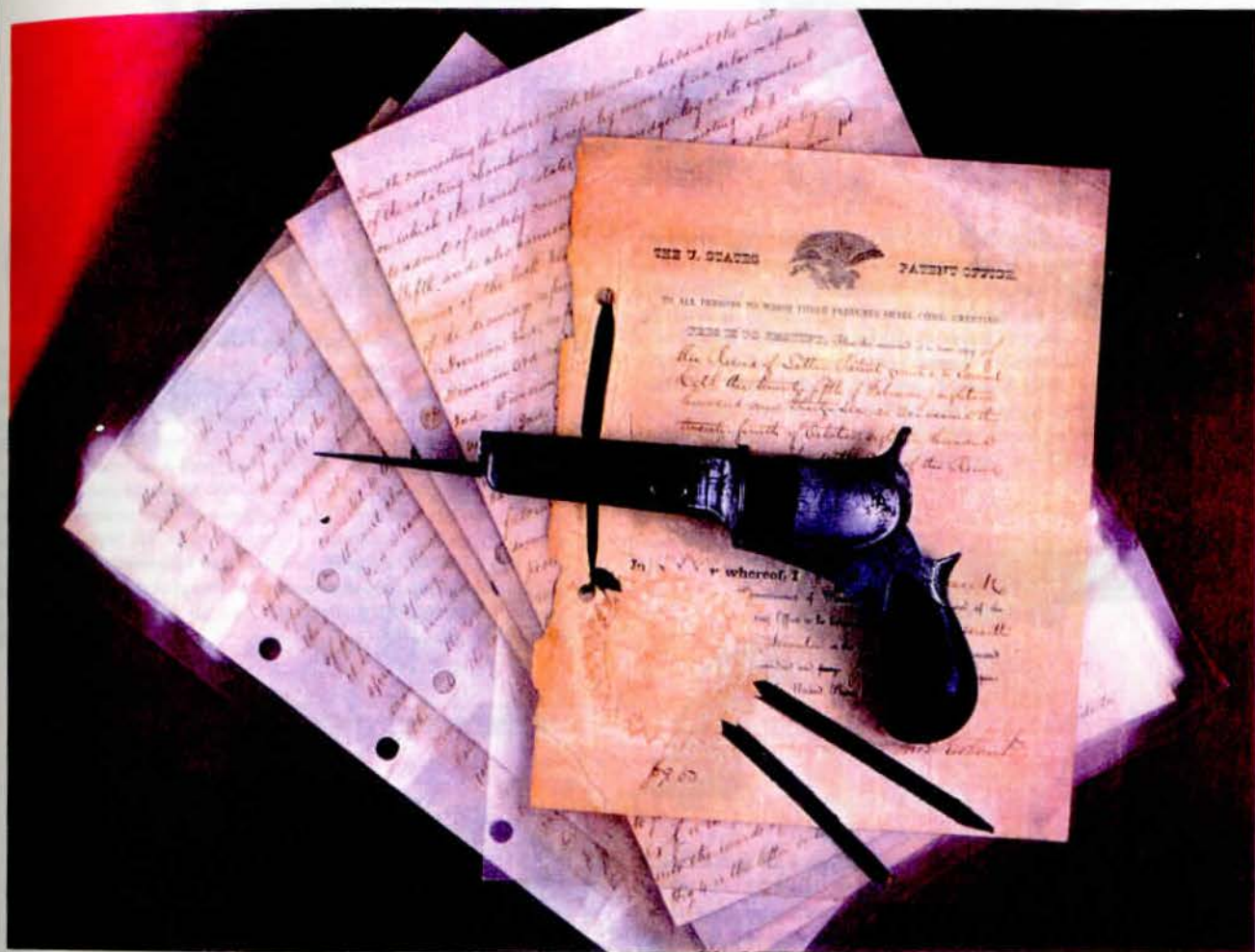
ARMS "ORIGINALLY IN THE COLT MUSEUM"



[Faded text, likely a caption or description of the image above. The text is illegible due to extreme fading.]

Greg Martin Christian de Gidone

COLT-PEARSON PROTOTYPE



The Colt-Pearson Prototype, made by John Pearson of Baltimore under the direct supervision of Samuel Colt, is closely similar to the patent drawings of 1835 and 1836. Caliber .36, five shot, folding bayonet, covered breech and folding trigger. Finished in the white.

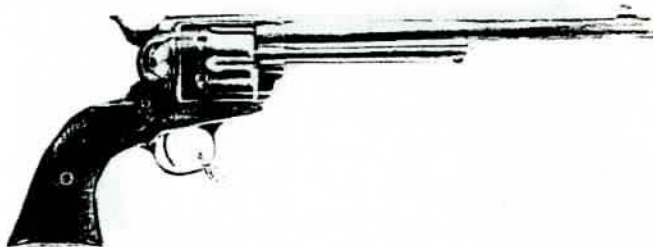
This revolver is among the very first Colt arms made and is one of the most historically significant offerings ever made in the field of Colt collecting. Formerly in the Connecticut State Library, pictured in every major Colt book and the only Colt-Pearson revolver in private hands.

Accompanying is a set of original Colt patent documents.

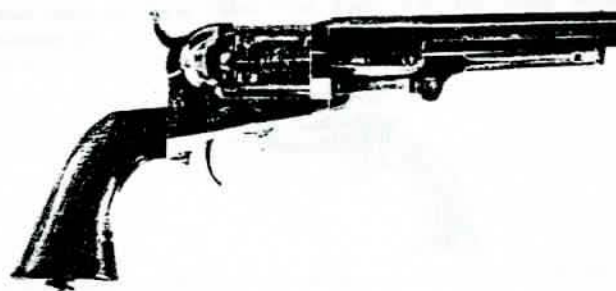
Greg Martin Christian de Guigne

SAN MARTIN, CALIFORNIA 95046, (415) 433-0872

mailing address: P.O. Box 330011, San Francisco, California 94133



A rare COLT SINGLE ACTION REVOLVER, caliber .38-40 WCF with an original, NICE INCH barrel. In very good condition, though the gun shows some evidence of cleaning and some touch up blue . . . no rust or pitting. The barrel markings are clear though showing some wear. The frame markings sharp and clear. The bore is fine. The frame has the extended hammer screw for attachment of a skeleton stock [this item not included with the gun and not available]. The checkered, hard rubber grips are fine. All numbers matching and a factory letter attests to its originality. As pictured in the "Book of Colt Firearms", Sutherland/Wilson, page 251 [E] . . . \$3,950.00



An extremely rare and desirable COLT 1849 POCKET REVOLVER, caliber .31, 5" barrel with factory experimental conversion for an unknown frontloading cartridge. Formerly in the Colt Museum Collection and later in the R.Q. Sutherland Collection, this revolver is pictured on page 209 [B] and 210 [B] of the "Book of Colt Firearms". In excellent, original condition, the barrel and cylinder have 85% of their original blue with some "flaking" mixed in. The frame, lever and hammer have all their bright color case hardening. Completely documented and listed by number in the museum inventory . . . \$4,500.00

A fine COLT LIGHTNING 'BABY' CARBINE, caliber .32 CLMR, 20" round barrel, lightweight. All metal retaining 95% or more of its original blued finish, the hammer brightly casehardened. An early type carbine having the frame without the sliding breech cover. The plain walnut stock and checkered foregrip are excellent, both oil finished. A scarce variation in this caliber and having the lightweight barrel . . . \$895.00

A rare COLT LIGHTNING MILITARY RIFLE, 27" barrel with bayonet lug, caliber .44/40. This unusual model was made on special order for the government of Costa Rica in 1890 in a quantity not exceeding 270 pieces. Entirely refinished, all metal retains 100% of this blued finish, which is extremely well done. All corners and markings very sharp. The stock and foregrip are excellent. This exact gun pictured in the "Book of Colt Firearms", Sutherland/Wilson, page 497 [C] . . . \$595.00

A most significant firearm design in the evolution of the COLT DOUBLE ACTION REVOLVER is this experimental prototype revolver based on the C.J. Ehbets' patent of August 19, 1884 and Horace Lords' patent of August 5, 1884. The action is opened by pulling downwards on the triggerguard and thence forward, pivoting the guard in a clockwise motion. As the guard is pushed forward, the empty shells are ejected. The similarity to the Colt Lightning Revolver can be readily seen in the barrel and cylinder form. Chambered for a .38 centerfire cartridge, 6 shots. The two piece grips are fashioned of rosewood. Finished in the white and unmarked, the revolver is unused and in excellent condition overall. Pictured in the "Book of Colt Firearms", Sutherland/Wilson, page 322 [A] . . . \$3,500.00



A super rare LUGER PISTOL, MODEL 1934 MAUSER, PERSIAN CONTRACT. This one is one of only fifty manufactured by the Mauser factory as part of the original Persian contract order to serve as demonstration pieces. All parts are CUT-A-WAY to expose the mechanism and the gun is fully operational except for the shooting capability, since the barrel is also cut out. Except for the serial numbers and the markings for "loaded" and "safe", there are no marks on the gun. The toggle marks are missing due to a cut out in that area. All numbers are in Farsi (Persian) characters and all match including the clip. In about mint condition throughout, still in its original grease . . . \$2,000.00

An excellent, near mint BURNSIDE Civil War Carbine, caliber .54. The 20" round barrel has all of its original, blue/brown finish and a perfect bore. The frame, hammer, lock and butt plate with 95% of their bright, color casehardening. The butt stock and forend are excellent with exception of a small gouge in the forend. All wood oil finished with deep, clear inspector's marks. A basic Civil War carbine and becoming scarce in this unissued condition . . . \$600.00

ALAN S. KELLEY

Fine Antique Firearms 70

A most intriguing, early, COLT SINGLE ACTION ARMY REVOLVER, caliber .45, with low serial number 24. The frame with the early 'pinched' frame found only on guns under 100 in serial number. The frame with early patent dates, 'Pat July 25, 1871/Pat July 2, 1872'. The frame also stamped, US. Barrel address with early, italic lettering. In fine, original condition, no blue remains except for some traces on the ejector housing and about 20% on the backstrap. The frame has 35-40% of its color casehardening, the hammer about 80%. No rust or pitting and the bore is excellent. Several unusual features found on this early gun are an elongated hammer screw which would accommodate a shoulder stock, the front sight with a small hole in it, probably to accept some special attachment. The serial number is found only on the frame and backstrap, other parts unnumbered. Believed to be a U.S. contract gun, never supplied, and thereafter utilized as a factory



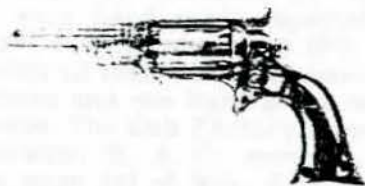
experimental piece. One piece walnut grips are excellent, still retaining most of their varnish finish. A most rare, early single action. Pictured in the Book of Colt Firearms, Sutherland/Wilson, page 244 (D). \$4,950.00

A rare COLT DOUBLE BARREL RIFLE, caliber .45-70, 28" barrels. In excellent, original condition, the barrels retain almost all of their original damascened finish, the bores excellent. The center rib engraved, 'Colt's Pt. F.A. Mfg. Co. Hartford, Ct. USA'. The front and middle sights are replacements as well as a Lyman peep sight mounted at the tang. The action and lock plates are casehardened in color, approximately 60-70% remaining, each plate engraved, 'Colt's Pt. F.A. Mfg. Co.', with light bordering. The pistol gripped stock and forend are excellent retaining most all of their finish with only a few minor nicks to the surface. It is estimated that no more



than forty of these rifles were built, this one being serial number 30. \$5,750.00

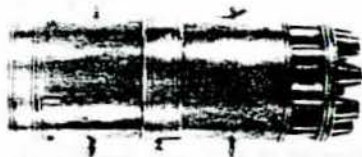
A rare COLT 1855 ROOT REVOLVER, caliber .28, 3 1/4" barrel. CUTAWAY DEMONSTRATOR MODEL. Originally in the COLT FACTORY MUSEUM COLLECTION. Profusely cutaway to view all the internal mechanism as an aid to assemblers. All metal with 99% of its original blue, the hammer and lever casehardened in colors. Mechanically perfect. Serially numbered 17,236 on all parts and is as pictured and described in the Book of Colt Firearms, page 151C. A unique rarity in Colt collecting. \$3,750.00



A very good U.S. MILITIA FLINTLOCK MUSKET by T. KETLAND & Co, caliber .69. The 38 1/4" barrel is clean and sharp having a deep patina. The breech end marked with a 'P' in a sunken oval. The lock and hammer are lightly engraved and bordered. The lock plate marked, 'T/Ketland/& Co'. The full length walnut stock is excellent, all edges sharp and oil finished. There is a small (about 1 1/2") chip of wood missing from the comb, easily repaired. All furniture of plain brass, also fine condition. Complete with its original steel ramrod and bayonet. \$750.00



One of the rarest American powder flasks is this FLASK CHARGER for the COLT PATERSON, No. 2 RIFLE. In excellent, original condition, the flask body is constructed of copper, the mountings and charger spouts of brass. The center ring marked 'Patent Arms M'g Co. Paterson, N.J. -Colt's Pt.-'. Serially numbered 6 on both halves. Ref: page 41G the Book of Colt Firearms, Sutherland/Wilson. \$2,750.00



A very good U.S. ARMY SIGNAL PISTOL, MODEL 1862. The brass frame is excellent, the butt marked 'US/ARMY SIGNAL/PISTOL/1862/AJM'. The hammer, trigger and extractor lever are fine, just some scattered light pitting. The walnut grips are excellent. Overall indicating little, if any, usage. The entire pistol coated with a preservative shellac finish, easily removed with alcohol. . . . \$375.00



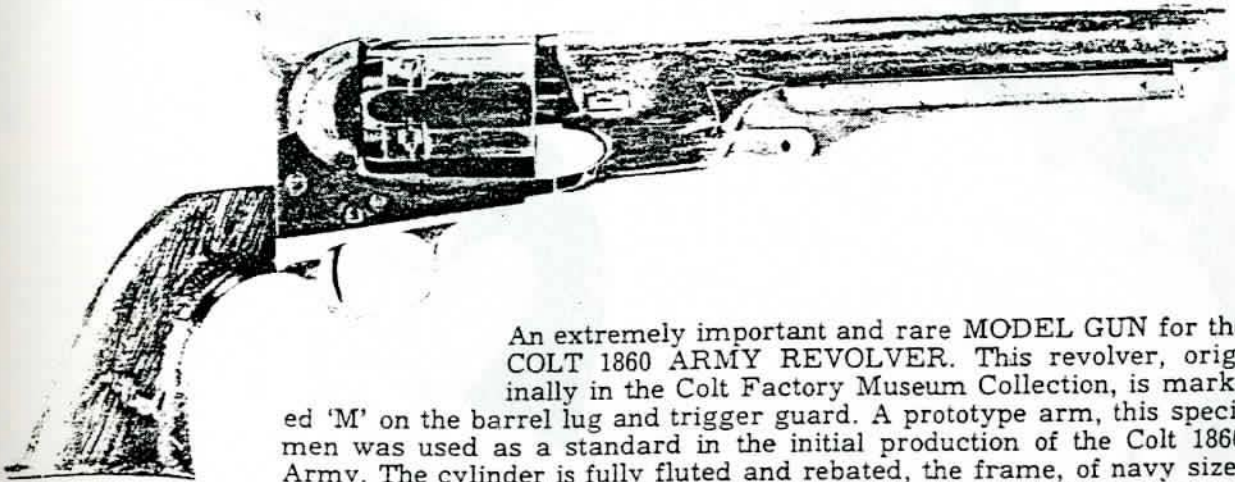
ALAN S. KELLEY

Fine Antique Firearms

TEL. 203 438-5550

RIDGEBURY ROAD

RIDGEFIELD, CONNECTICUT 06877



An extremely important and rare MODEL GUN for the COLT 1860 ARMY REVOLVER. This revolver, originally in the Colt Factory Museum Collection, is marked 'M' on the barrel lug and trigger guard. A prototype arm, this specimen was used as a standard in the initial production of the Colt 1860 Army. The cylinder is fully fluted and rebated, the frame, of navy size, is also notched to accept this cylinder. The rammer and barrel show superb machining and probably were hand made especially for this

gun. In excellent, original condition, the unmarked barrel and cylinder have 90% or more of their original blue. The frame, rammer and hammer with all their color casehardening. The NAVY SIZE grips are of varnished walnut with some nicks and one light gouge on the right side. Brass backstrap and trigger guard in excellent shape. The Colt Factory Museum inventory lists this gun as, '250 .44 cal 6 shot Colt Army Alteration R. & G. rammer, 1st Pistol made of Model Jan 1860 M'. This exact gun pictured on page 356 of Wm. B. Edwards book, The Story of Colts Revolver, also, pictured in The Book of Colt Firearms, Sutherland/Wilson, pages 156 (B) and 162 (A) **Priced Upon Request**



A unique MODEL GUN for the COLT FIRST MODEL DRAGOON REVOLVER. The barrel lug, trigger guard and back of the cylinder are marked, 'M'. The cylinder, backstrap and trigger guard finished in the white. The barrel with most of its original blue, marked, 'Address Saml Colt New York City'. The frame is unmarked and retaining 95% of its original casehardening. The cylinder with clear, roll engraved scene. The plain, oil finished, walnut grips are about perfect and of the 'slim jim' type with an unusual, flattened contour of the sides. This is the earliest known true model gun and originally

was in the Colt factory museum collection. Early inventory records of this collection list this gun as, '238 .44 cal 6 shot 7 1/2" Holster or Dragoon. Marked M with unblued cyl.' The revolver also listed in other inventories and records of the Colt factory collection and was formerly in the famed Hegeman Collection and, more recently, an important part of the R. Q. Sutherland Collection. It is pictured in The Book of Colt Firearms, Sutherland/Wilson, pages 72 (c) and 86 (a). **Price Upon Request**



1-A rare COLT MODEL 1909 REVOLVER, caliber .45 Colt, U. S. NAVAL ISSUE. All metal blued, approximately 98% intact, the surface with some slight nicks from storage. The bore perfect and perhaps unfired. The butt marked, "USN/Anchor/45DA/No/XXX". The walnut grips are good, though a bit nicked and scratched. Only about 1,000 of these issued to the Navy, this one in exceptional condition \$495.00

2-An excellent WINCHESTER MODEL 1894 DELUXE, TAKE-DOWN, SPORTING RIFLE, caliber .30-30, 24-inch tapered, round barrel. The barrel with about 99% of its original blue and a perfect bore. The frame has 90-95% of its original blue, just a bit of carrying wear on the underside. The hammer and lever are casehardened in color. The shotgun style buttstock and forend are beautifully grained, Circassian walnut . . . oil finished. The butt with a finely checkered pistol grip, the forend also finely checkered. The tang mounted with an original, Lyman peep sight, the middle sight removed. \$695.00

3-A very good COLT SINGLE ACTION "BISLEY" TARGET REVOLVER, caliber .44 S & W, 7½-inch barrel. The metal blued with approximately 80-85% of its original blue overall, some fading to dark patina on the barrel. A couple of minor spots of light pitting on the frame in the area of the cylinder face. Bore is good but shows usage. The cylinder, while a correct one for the period and caliber, may be a replacement as it is somewhat better than the rest of the gun. The checkered, hard rubber grips are excellent \$1,250.00

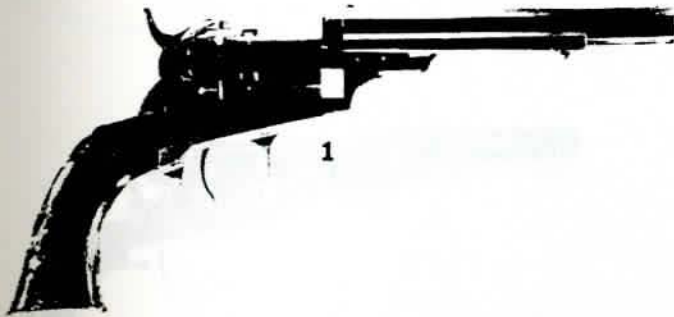
4-A brand new, mint, PREWAR COLT SINGLE ACTION REVOLVER, caliber .38 special, 5½-inch barrel. Serially numbered in the 357,000 range. Contained in its original, cardboard box and finished with blue and casehardening. \$1,250.00

5-An interesting and rare COLT OFFICIAL POLICE REVOLVER, caliber .38 spl. with original TWO INCH barrel and rounded butt design. In virtually new condition, all metal is blued. The grips are of checkered walnut with Colt medallions. The barrel markings, on the side, "38/Official/Police" and, "Colts Pt FA Mfg. Co./Hartford, Conn. USA" on the opposite side. A factory letter is included with this gun attesting to its originality and that it was originally shipped to J. H. FITZGERALD of the Colt Plant in 1938. Mr. Fitzgerald was employed by Colt from 1918 to 1944 and was well known for his shooting expertise and firearms knowledge. Also with this gun is an autographed copy of "Shooting" by J. Henry Fitzgerald. \$1,250.00

6-A rare, experimental, COLT 1849 REVOLVER, six shot, four inch barrel, caliber .31, SMOOTH-BORE. Originally in the Colt Factory Museum collection. Completely unmarked except for the cylinder scene. The barrel with a patina color and traces of original blue, the cylinder a patina color. The frame, hammer and lever with considerable, though darkened, casehardening. Brass backstrap and triggerguard. The grips of plain, oil finished walnut. This gun, complete with documentation, is pictured in The Book of Colt Firearms, Sutherland/Wilson, page 109B \$1,250.00

7-A rare COLT THIRD MODEL DRAGOON SHOULDER STOCK. In good to fine condition, all iron mountings are clean with some very light pitting. The wood is generally nicked and lightly dented but none too serious. The inspector's initials, "WAT" still appear on the right side. The metal is marked with serial numbers. 17345/27346 on the tang and butt plate \$1,150.00

A really good GUN SCREW DRIVER SET. This compact unit is packaged in a 4½" by 6" vinyl covered steel case with adapters covering a range of twelve sizes for slotted screws and two for phillips head screws. Included with the screw driver handle is an extension and a very handy ratchet handle...a must for any gun work. \$14.95 Postpaid



1-Perhaps unique is this prototype COLT OPEN TOP REVOLVER, caliber .32 RIMFIRE, 5¼-inch barrel. Possibly the only one ever made in this caliber and is the only one known now. Six shot cylinder. The barrel, not a converted one but made specifically for this gun and stamped with the one-line New York address. Fitted with a dovetailed rear sight at the breech end, through the last part of the address. The gun completely unnumbered and unmarked except as noted and for a small number "S" beneath the ejector housing. In excellent overall condition, the barrel, frame, cylinder and hammer are blued. This finish applied by Colt under the direction of Arthur L. Ulrich, longtime Secretary of the company and founder of the factory museum. The backstrap and trigger guard are nickel-plated, the burl walnut grips are perfect, with all their original varnish finish. The straight cylinder has an excellent rolled scene, the serial number block left vacant. This exact gun pictured in *The Book of Colt Firearms*, Sutherland/Wilson, page 235C. Complete with documentation and a tag which reads, in Ulrich's handwriting, "3/ altered Colt's/Model Room 9-24-29" and, no number/cal .32 rimfire \$5,750.00

2-A fine US Model 1814 H. DERINGER FLINTLOCK COMMON RIFLE, caliber .58. The 33" barrel is octagonal at the breech end for about eleven inches and deeply rifled. All metal is clean and sharp with a nice patina color. The barrel clearly marked, "H. Deringer/Philada" along with "F," "P," and "US." The lock stamped, "US/H Deringer/Phila." The hammer appears to be replacement using an original part and, probably, the gun is a reversion to flintlock. This reversion is extremely well done and hardly noticeable. The walnut stock is fine and has light but clear marks, "V/GF" on the left side. All iron furniture and patch box fine. The barrel bands secured with rectangular stud fasteners as with the U. S. Model 1812, first type, musket. An extremely rare U. S. rifle, seldom found in any condition. \$875.00

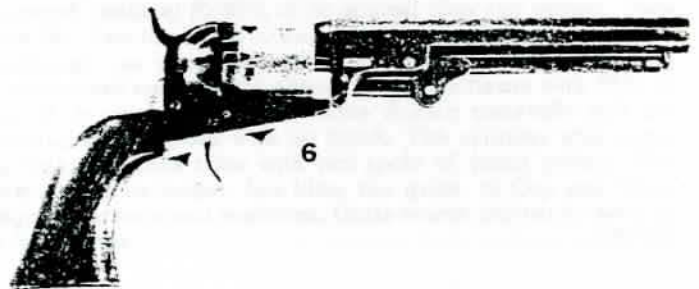
3-A nearly mint, very early COLT MODEL 1911 AUTOMATIC PISTOL made for the United States Navy on contract. All metal blued with a deep, commercial finish. The trigger, hammer, and safety mechanisms are brightly fire-blued. A finish only found

A really good GUN SCREW DRIVER SET. This compact unit is packaged in a 4½" by 6" vinyl-covered steel case with adapters covering a range of twelve sizes for slotted screws and two for Phillips head screws. Included with the screw driver handle is an extension and a very handy ratchet handle . . . a must for any gun work. \$14.95 Postpaid

on these very early 1911 models. Patent dates on the sh. 1911 only. The right side marked Model of 1911 U. S. Navy. The walnut grips are nicely checkered with the typical diamond only. The right side marked "Model of 1911 U. S. Navy." The walnut grips are nicely checkered with the typical diamond pattern, in perfect condition. This automatic is unnumbered and appears never to have had one, probably one of the first manufactured for this contract and perhaps for factory use. Choice condition. \$1,000.00

4-A fine BRITISH MILITARY FLINTLOCK CARBINE, circa 1820, caliber .75, 28½" barrel. All metal clean with an age patina and some general, very fine pitting on the barrel. The barrel is unmarked, the lock, "Barnett," with a crown proof surmounting a "2." All furniture is of brass, the original ramrod held by three brass ferrules. Overall length, 44". The walnut stock is fine, initials "TG" behind the brass counter plate. One crack in the stock through the trigger plate area, easily repaired. Complete with its original, angular bayonet. \$485.00

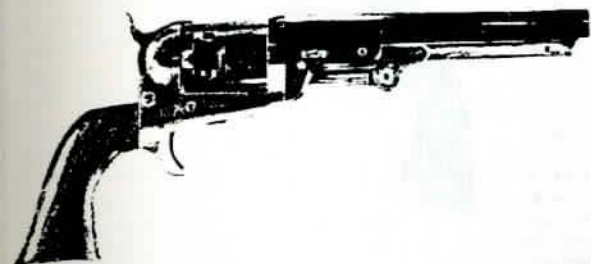
5-An excellent and early SMITH & WESSON NEW MODEL 32, No. 1½ DA REVOLVER, second type. All metal nickel-plated except for the casehardened hammer and trigger and blued triggerguard. The metal with 90-95% of this finish, overall. The grips are excellent and the scarce FLORAL TYPE with S & W monograms. Serially numbered in the 2,100 range. . . . \$185.00



6-An interesting COLT 1849 POCKET REVOLVER, caliber .31, 6-inch barrel, 5 shot, two line, New York address. A standard product model but documented as having come from the Colt Factory Museum. All metal clean, sharp and with an even patina color. No rust or pitting. The cylinder engraving is excellent and all numbers match, 145336. Plain, varnished, walnut grips in very fine to excellent condition. The brass backstrap and triggerguard have 60-70% of their original silver plating. Pictured in *The Book of Colt Firearms*, Sutherland/Wilson, page 111G \$395.00

ALAN S. KELLEY

Fine Antique Firearm.



A unique and rare COLT MODEL 1851 NAVY REVOLVER with an original, SIX AND ONE HALF INCH ROUND BARREL. This revolver originally in the Colt Factory Museum collection. In excellent, near mint condition with 99% of its bright casehardening and blue. The barrel address is only partially intact, probably due to the polishing and work done when making the barrel round. All factory original. The exact gun is pictured in *The Book of Colt Firearms*, Sutherland/Wilson, page 20B and 129C, in both color and black and white. . . . \$22,500.00

An unusual, about new COLT WOODSMAN AUTOMATIC PISTOL, caliber .22, 6½-inch barrel. This pistol, evidently a transitional piece, is serially numbered in the 185,000 range and has the standard, early type frame with rounded butt. The grips, however, are extended to cover the round part and appear as a square butt. The grips fashioned of brown plastic with Colt logo. Contained in its original box which has an additional label stating, 'Your Woodsman is now fitted with new, grip tested stocks of molded plastic, extra length that means comfort, . . . deep checking that prevents slipping.' The box is in fine shape with instruction pamphlet showing the old type grips and extra magazine. A most interesting variant of this well known automatic pistol. . . . \$275.00

A beautiful, German made DOUBLE RIFLE and SHOTGUN COMBINATION by G. WILCKE of Stuttgart, circa 1895. The engraved, hammerless, box lock action is new with gray finish and deeply cut with oak leaf style engraving. The tang with cartridge indicators and a folding tang peep sight which disappears into the tang. The stock of beautifully grained percussion walnut with finely checkered pistol grip and raised cheek piece. Double set triggers. An unusual feature of this fine gun are the THREE separate sets of barrels included with it. One, a pair of 16 gauge barrels measuring 75cm. The top rib matted and the maker's name inlaid in gold, 'G. Wilcke, Komigl., Hofbuchsenmacher, Stuttgart.' The barrels are as new with all their damascened finish. The second set of barrels, chambered for 16 gauge on one side, 11.2 by 50R on the other side, the shot barrel with 100% damascening, the rifle barrel, blued. This set of barrels also marked with the maker's name in gold. The third set of barrels both chambered for the 11.2 by 50R sporting cartridge, fully blued and also perfect. Contained in its original, unusual, leather bound case with nickeled, brass

corners and large, decorative brass studs. The original owner's name engraved on the monogram plate on top, also his initials are found on a silver monogram plate inlaid in the butt stock. Complete with all accessories and approximately 65 empty, primed cases for the rifle caliber. . . . \$5,750.00

4. A scarce and very fine REMINGTON ELLIOTT SINGLE SHOT DERRINGER PISTOL, caliber .41 rimfire. In rather dirty, untouched condition, but the barrel showing most of its original blue beneath. The frame has just traces, the balance 'flaked' off to a brown patina. The hammer with most of its bright blue, again beneath surface dirt. The walnut grips are very fine, some what nicked (lightly) overall. Hard to find in this nice condition. . . . \$595.00

5. A fine MARLIN 'NEVER MISS' SINGLE SHOT DERRINGER, caliber .32 rimfire. The barrel clean and sharp but no finish remaining. Marked on the top, 'Never Miss' and on the side, 'J. M. Marlin/New Haven Ct/Pat April 5, 1870.' The bronze frame is fine . . . no dents or mars and with a nice patina color. The rosewood grips are fine, retaining much of their original varnish finish. . . . \$225.00

6. A very good COLT NEW POLICE 'COP & THUG' REVOLVER, caliber .38, 4½-inch barrel with side rod ejector. The barrel retaining 85-90% of its original blue and etched, 'New Police 38.' Two tiny spots of fine pitting on the barrel, one at the muzzle and one near the sight. The ejector mostly bright and one very small spot of light pitting on it. The frame with 75% or more of its original blue . . . some flaking generally and the backstrap mostly clean with no finish. The cylinder with some blue turning patina color with two spots of minor pitting. The hammer with its bright, fire blue, the grips, of Cop and Thug design, all in excellent condition. Quite scarce and rarely seen in this fine shape. . . . \$750.00

7. A scarce ETHAN ALLEN SINGLE SHOT DERRINGER, caliber .22, with side swinging, 3-inch barrel. The barrel marked, 'E. Allen & Co. Worcester Mass/Allen's Pat Mch 7, 1865,' retaining 10-15% of its bright blue, balance an even patina. The frame also clean with patina color. The hammer with most of its darkened casehardening. The grips are excellent though the varnish is somewhat 'alligatored' from possible exposure to sun. . . . \$150.00

8. A fine DIXON POWDER FLASK of bag shaped pattern as made for inclusion in Colt Pocket model 1849 Revolver casings. The copper body of the flask with all of its original lacquer finish . . . one small dent in one side. The brass top of the flask is marked 'Colt's pocket Flask' and 'James Dixon & Sons/Sheffield.' The spring broken and only half of it remaining in place. Most rare with these markings. . . . \$250.00

ALAN S. KELLEY

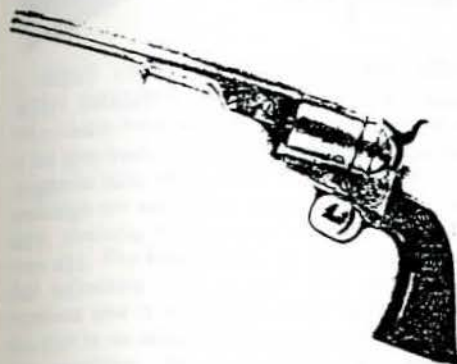
Fine Antique Firearms

P. O. Box 5

Middlebury, Conn. 06762

Telephone: 203/758-1103

75



A rare, experimental, COLT 1849 REVOLVER, six shot, four inch barrel, caliber .31, SMOOTH-BORE. Originally in the Colt Factory Museum collection. Completely unmarked except for the cylinder scene. The barrel with a patina color and traces of original blue, the cylinder a patina color. The frame, hammer and lever with considerable, though darkened, casehardening. Brass backstrap and triggerguard. The grips of plain, oil finished walnut. This gun, complete with documentation, is pictured in *The Book of Colt Firearms*, Sutherland/Wilson, page 109B \$1,250.00

A fine and scarce Richards-Mason Conversion of the COLT 1860 ARMY REVOLVER, caliber .44cf. Originally nickel plated, the metal retains 70 percent or more of this finish. The wear mostly even and no rust or pitting in evidence except for a minor amount on the cylinder. The hammer with considerable casehardening color. All markings clear, the barrel marked, 'Colt's PT FA MFG CO. HARTFORD CT USA', the frame marked with two line patent dates as on early single actions. Fine, one piece walnut grips retaining most of their original varnish. Serially numbered in the 6,000 range...all numbers matching. Only about 2100 of these rare conversions made \$1,450.00

An excellent MASSACHUSETTS ARMS Co. percussion revolver, caliber .31, 6 inch round barrel. The barrel with 90 percent of its thinning but bright blue remaining. The cylinder deeply etched with floral and military motif, mat background, bright blue on the raised surfaces. The lock frame lightly engraved and a dark patina color with darkened casehardening apparent. The primer door marked, 'Maynard's Patent /Sept. 22, 1845'. The hammer similarly engraved and finished. The frame casehardened in colors, 85 percent intact. Brass backstrap and trigger guard, both retaining all their silver plating. Cylinder is hand rotated. The walnut grips are excellent, with nearly all their original finish \$875.00

A mint COLT COMMANDO REVOLVER, caliber .38 Special, four inch barrel. The parkerized frame with ordnance markings and, on the right side, the stamp, VT (Vermont?). The grips of checkered brown plastic. The gun complete in its original, plain pasteboard, military issue box with cleaning rod \$175.00

A fine and rare SPRINGFIELD ARMS REVOLVER, JACQUITH'S PATENT, caliber .31, 4 inch barrel. The barrel with some darkened, original blue. The top strap shows an old repair and is engraved, John Morse. The cylinder is beautifully etched with an American eagle and military motif. E Pluribus Unum engraved in a riband. The frame is lightly engraved and marked, on the right, '1838 Jacquith's Patent'. The walnut grips are excellent with most of their varnish finish. Contained in a crude but contemporary walnut case, lined with red velour. Complete with a brass reloading tool and mould which appear to be original accessories to the gun \$550.00

A rare and desirable COLT WOODSMAN AUTOMATIC PISTOL, caliber .22, FACTORY ENGRAVED. In excellent, about mint condition, all metal is blued. The stocks are excellent, fashioned of pearl with an engraved coach and four on the right grip...the left with a small gold head of a longhorn steer. Complete with its original, cardboard container and factory target. The box is fine, slightly battered. A factory letter also with this gun, indicating its originality. The exact gun is pictured on page 329 of the *Book of Colt Engraving*, R. L. Wilson \$2,250.00

A very interesting and unusual AMERICAN HUNTING SWORD by F. W. Widman of Philadelphia. The bright finished, spearpointed blade measures 18 inches overall and is etched on both sides, in the fuller, with a floral motif and running vine. The blade is marked with light engraving, F. W. Widman, Phila. beneath the quillon guard. The hilt is gilt brass with the pommel forming an eagle's head, the leathers forming the back of the grip. The grip is of ivory with spiraling grooves, all in excellent shape. The quillon ends form two dog's heads and there is a raised boar's head in the center. Complete with its original scabbard, the body of which retains nearly all of its original, brown lacquer. All mountings of gilded, embossed brass, the throat engraved, 'Widman Phila'. Overall length 24 inches \$895.00

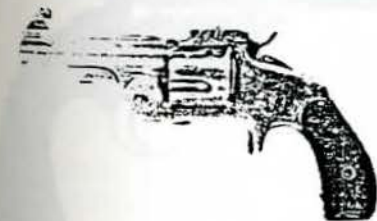
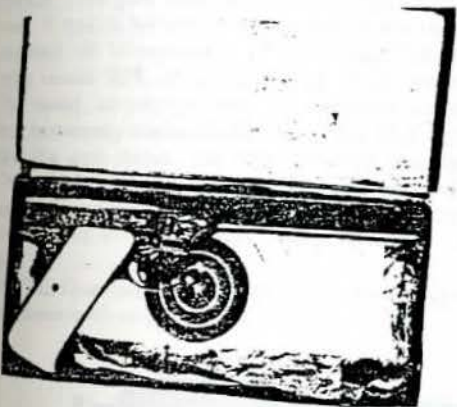
A scarce holster made for the Austrian Navy for use with the COLT 1851 NAVY REVOLVER. In fine condition, the brown leather is still supple, no drying in evidence. Complete with its cylinder pouch, the flaps marked KM, the number 10 on the holster, 232 on the pouch. The caper compartment is missing its flap but the flap is with the outfit and can easily be resewn \$165.00

An original, engraved SMITH & WESSON 'Baby Russian' REVOLVER, caliber .38cf. All metal clean but no original finish remains. The engraving is fine and profuse, appearing on almost all exposed metal surfaces. All markings sharp and clear...no rust or pitting of any significance. The grips are checkered, hard rubber with S & W monograms, both in fine shape. This gun shipped to M. W. Robinson, New York and probably engraved by that firm. Quite rare to be found engraved \$550.00

An excellent REMINGTON MODEL 1871 ARMY PISTOL, caliber .50cf, eight inch round barrel. The barrel with 95 percent or more of its original blue. The bore just good, though not pitted (shows wear or some abuse). The frame with excellent markings and retaining 90-95 percent of its color casehardening. The hammer and breech block mechanism were straw colored but somewhat stained. Trigger brightly blued. The forend and grips are fine, though a bit nicked and dented from poor storage or handling...more so on the forend. The left grip deeply marked, 'CRS'. Becoming hard to find in this condition \$595.00

I specialize in the very finest in antique firearms and try to keep a good stock on hand at all times. If you have specific wants, please contact me. Visiting collectors are always welcome, however, I recommend calling first as I am away quite a bit. All firearms are offered as collectors items only and merchandise is guaranteed genuine and exactly as described. If you are dissatisfied for any reason, the item may be returned for full refund so long as returned within the usual three day period.

WANTED: All types of antique firearms, single pieces or entire collection. Top prices paid!!
All Shipping Charges To Be Borne By The Buyer





MINT UNFIRED WINCHESTER MODEL 1866 MUSKET WITH ORIGINAL BAYONET. Undoubtedly one of the finest Winchester Muskets in existence, if not the best one in existence. The specimen I am offering for sale this month. The barrel and magazine tube retain 97% of their original bright blue finish. All markings are extremely sharp and clear. The wood on the gun is in mint condition, showing only one or two extremely small nicks and dings from age. The brass frame is the beautiful mellow chocolate color that collectors love to see. The gun has all matching serial numbers and is in mechanically perfect condition. Included with the gun is its original saber-type bayonet which is also in almost mint condition. An outstanding gun, sure to please the most discriminating collector, priced reasonably at **\$7,250.**



EARLY HENRY MARKED WINCHESTER MODEL 1866 RIFLE. This gun, like the musket above, is in virtually new condition. It has to be one of the finest, if not the finest, plain Henry marked '66 Winchesters in existence. The barrel and magazine tube retain 90% of their original bright blue finish throughout. The wood, as you can see, is in pristine condition, having only a few extremely minor dings and nicks from age. The brass frame, like the gun above, has that beautiful chocolate color from age. The gun has all matching serial numbers and is in mechanically perfect condition. Truly an outstanding Winchester rifle, sure to please the most discriminating collector, priced reasonably at **\$7,250.**

NOTE: One collector interested in purchasing the two above guns has agreed to purchase both of them for \$14,000.)



THE MODEL GUN FOR THE BISLEY FLAT-TOP TARGET. This extremely rare gun is .32-20 caliber and is marked "Hartford, Connecticut" on the barrel address. The gun is finished "in the black" with case hardened hammer. Instead of a serial number, there is a large "M" stamped on the bottom of the frame denoting that it was a model gun. There is also a "1" stamped on the back of the left side of the triggerguard stamp, that is visible only on the left side of the grip. The gun has a checkered silver typical Bisley target front sight. The original hard rubber grips are excellent and showing only one or two extremely small dings and nicks from age. Very rare gun formerly in the Colt Museum and also in the Robert Q. Sutherland collection. It is pictured in the **Book of Firearms**, by Sutherland and Wilson, on page 268, in the photograph A. The estimated date of production of this gun is 1870. Truly an outstanding Colt rarity, for the collector who wants the best. This gun is priced reasonably at **\$10,000.**



4. ALMOST NEW 7 1/2-INCH BARRELED COLT NEW SERVICE REVOLVER IN .44-40 CALIBER. According to its serial number in the 319,000 number range, this Colt New Service was made in 1923. The gun still retains 98% of its original blue finish throughout. The gun has all matching serial numbers and is in mechanically perfect condition. Furthermore, the piece appears to be unfired. Adding to the desirability of the piece are the original factory ivory grips that have the Colt Medallion set in them. This is a superb specimen that would be very difficult indeed to improve upon. Priced reasonably (FFL LICENSE ONLY, PLEASE) at **\$795.**



5. FACTORY ENGRAVED 5 1/2-INCH BARRELED COLT SINGLE ACTION IN MINT, UNFIRED CONDITION. This .45 caliber factory engraved Colt Single Action is in absolutely new, unfired condition. There is not even the start of a drag line on the cylinder. The gun retains 100% of its original bright blue finish and 100% of its original case hardened colors that are extremely vivid on the hammer and frame. The gun has all matching serial numbers and is in mechanically perfect condition. Furthermore, the gun is equipped with factory original carved steer head grips. They are also in mint condition. A superb gun that would be very difficult to improve upon. The gun is in the 344,000 number range, so FFL license only, please. A gem, priced reasonable at **\$8,500.**

**Arnold
& Marcus
Chernoff**

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ANTIQUE ARMORY

NO COLLECTION

IS TOO LARGE

THE FOLLOWING GUNS FROM THE ORIGINAL COLT FIREARMS COLLECTION. THEY HAVE NEVER BEEN OFFERED FOR SALE BEFORE. I WILL WRITE A LETTER STATING THEIR BACKGROUND.

SL-506 Colt Model 1853 Revolver; Factory Conversion to .38 Rim-fire; Serial No. 16729. \$1,250.00

SL-508 Colt Model 1860 Army Revolver; Caliber .44; Converted to Rim-fire; Condition Excellent; Serial No. 1131. \$1,950.00

SL-511 Experimental Conversion Colt Model 1860 Army Navy Revolver; Caliber .44; Rim-fire; Production Gun in Fine Condition; Unfinished Conversion Alterations; Serial No. 170997. \$7,500.00

SL-515 Colt Model 1851 Navy Revolver; Caliber .36; Cylinder Alteration to Needle-fire; Alteration Performed by a Pre-placement of Nipples with Needle Plungers; About Mint Condition; Serial No. 157097. \$6,000.00

SL-516 Colt Model 1861 Navy Revolver; Caliber .36; Serial No. 26451. \$1,150.00

SL-517 Colt Model 1861 Percussion Navy Revolver; Caliber .36; Silvered Finish; Some Wear, but Fine Condition; Blued Brass Triggerguard; Serial No. 7054. \$2,250.00

SL-522 Colt Model 1849 Pocket Percussion Revolver; Caliber .31; Serial No. 228666; Worn. \$350.00

SL-563 Colt Double Action "Lightning" Model 1877 Revolver; Caliber .38; About Mint; Serial No. 125068. \$750.00

SL-567 Colt Double Action "Lightning" Model 1877 Revolver; Caliber .38; Serial No. 14820. \$550.00

SL-577 Colt Model 1895 New Army Revolver; Double Action; Caliber .38; Mint Condition; Argentine; Serial No. 932. \$350.00

SL-578 Colt Model 1889 Navy Revolver; Double Action; Caliber .38; Serial No. 5208. \$450.00

SL-581 Colt Navy Model 1895 Revolver; 1889; Caliber .41; Double Action; Serial No. 1 on Crane, Frame, and Latch; The Barrel Marked with 1884, 1888 and 1895 Patent Dates; Grips of Wood; 6" Barrel. .. \$1,500.00

SL-584 Colt Pocket Model 1895 Revolver; Double Action; Caliber .38; Extra Short 3" Barrel and Cutaway Frame; Serial No. "11723-221" on Frame. \$1,250.00

SL-587 Colt New Army Model 1895 Revolver; Double Action; Caliber .38; Exposed Cutaway Sections in Right Frame; Skeletonized; Army and Navy Revolver; 6" Barrel; .38 Special Caliber; Rubber Grips; Blued; Sideplate Cutaway; Barrel Marked with Patent Dates 1884, 1888 and 1895; Serial No. 116161. \$700.00

SL-598 Colt "Official Police" Double Action Revolver; Caliber .22; Mint; 1908; 6" Barrel; The Museum Card Notes "Made Feb. 12, 1930 ... Stippled Top of Frame ... Pat. Dates 1884, 1905 and 1926 on Barrel"; Serial No. 2. \$2,250.00

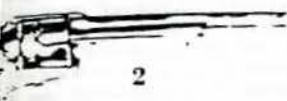
THIS IS ONLY A PARTIAL LIST, PLEASE CALL OR WRITE YOUR SPECIFIC REQUESTS.

TED HUTCHESON, c/o THE ANTIQUE ARMORY, INC.
1936 DAYTON BLVD., CHATTANOOGA, TENNESSEE 37415
615-877-6459



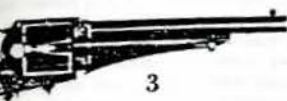
1

1. EXTREMELY FINE ENGLISH CASED COLT DOUBLE ACTION LIGHTNING MODEL. This .38 caliber Colt Double Action Lightning has the 3½ inch barrel with no ejector rod. The gun has the Pall Mall London address on top of the barrel as well as the proof marks on the barrel and cylinder. The gun is an extremely early piece (first year production) having a four digit serial number. All the serial numbers match and the gun is in mechanically perfect condition. The gun still retains 95 percent plus of its original nickel plated finish. Adding to the desirability of this piece are the magnificent original factory one-piece ivory grips. The gun is cased in a typical English casing having a cleaning rod, oil bottle, etc. The case itself is in extremely fine condition also having two contemporary with its age extra brass hinges added to the outside lid of the case. This is very well done, however, and does not detract from the overall beauty of the gun. The barrel is etched with a Colt logo, Colt D. A. 38 and this and all other markings are sharp and clear. An outstanding Colt Lightning priced reasonably at \$1375.00



2

2. COLT U.S. MODEL SINGLE ACTION 7½ INCH BARREL "INDIAN SCOUT GUN". This U.S. 7½ inch barrel Colt Single Action .45 still retains 70-75 percent of its original nickel finish throughout and is a gun that shows use but no great abuse. It has all matching serial numbers and is in mechanically perfect condition. It is fitted with factory original one piece ivory grips. Very fine gun of the Indian War period sure to please the discriminating collector, priced at \$2375.00



3

3. REMINGTON MODEL 1875 ARMY IN .44 REMINGTON. This blued Remington 1875 Model is chambered for the rare .44 Remington cartridge. Furthermore the gun has a star and an "R" on the barrel and frame, respectively. The gun is in excellent shape throughout showing use but no abuse. The gun still retains 65 percent of its original blue throughout. The original grips are excellent showing only one or two small dings or nicks from age. An outstanding gun sure to please any Remington collector. Priced reasonably at \$2650.00



4

4. ALMOST NEW COLT MODEL 1873 .45 CALIBER 5½ INCH BARREL U.S. MARKED ARTILLERY MODEL. This mixed number U. S. artillery model is in near factory new condition retaining virtually all of its original finish throughout. The gun retains 100 percent of its original vivid bright case hardened colors and about 98 percent of its original military blue finish. There are no U. S. inspector's marks on the grips which are in virtually new condition. This gun was recently deaccessioned in a trade from the Connecticut State Library, the Colt Firearms Collection. It is obvious that the Colt Firearms Company kept the gun after it was changed from a cavalry model to an artillery issue and therefore the grips are not inspected. With this gun will go the original Colt museum inventory number so that a letter may be obtained on Colt Museum stationery stating that this gun was indeed part of the great Colt Museum collection. For the collector who wants the very best in a Colt artillery model and with a great pedigree having come from the Colt Museum, this gun is priced reasonably at \$5975.00



5

5. AN UNFINISHED "IN THE WHITE" COLT .44 CALIBER THIRD MODEL DRAGOON REVOLVER WITH AN 8 INCH BARREL. This gun was obviously a tool room model of the 8 inch barrel Colt dragoon. "8 inch barrel" is marked on the top flat at the breech, "Ad dress Samuel Colt New York City." The cylinder has been roll engraved with the standard scene and markings. The barrel, cylinder, frame, trigger guard and backstrap have never been serial number nor fully finished. The gun is fitted with standard one-piece walnut grips. The gun actually is in unfired condition having never been used. The gun is listed on page 12 of the 1887 Colt Museum Inventory that was taken out of the factory many, many years ago by the late Albert Foster, Jr. This pistol is illustrated and described in James E. Serven's CATALOG OF THE ALBERT FOSTER, JR. COLLECTION, September, 1948, on page 29, item no. 675. Mr. Foster was for many years the head of the Colt Company's New York City Agency and acquired many arms for his personal collection directly from the Colt Factory. Another great rarity from the Colt Museum collection for the collector who wants the best in both rarity and with a great provenance, this gun is priced reasonably at \$13,750.00



6

6. EXPERIMENTAL COLT MODEL 1873 SINGLE ACTION ARMY REVOLVER FITTED WITH AN EXPERIMENTAL AUTOMATIC EJECTOR. This .44 caliber 7½ inch barrel Colt Single Action originally was in the Colt Museum Collection and was just recently released. The barrel is unfinished as is the cylinder. The cylinder, however, has an unusual configuration in that the rear edge is rounded. The loading gate has a projecting lid at the top and the right side of the frame is fitted with a pall device which fits over the rear edge of the cylinder. The gun is in the 15,000 number range and is in mechanically perfect condition. The one piece walnut grips are finished and are mint. As with the other guns, to the purchaser of this piece will go the Colt Museum inventory number. The gun is entered on page 23 of the Colt Museum 1887 inventory list. An extremely rare gun for the advanced Colt Single Action collector, priced reasonably at \$10,750.00



7

7. MINT UNFIRED COLT MODEL 1901 DOUBLE ACTION .38 CALIBER REVOLVER. This gun with its serial number in the 154,000 number range has all matching serial numbers and is in mechanically perfect condition. The 6-inch round barrel is marked on the left side "Colt D. A. .38". This gun until recently was in the Colt Museum Collection. Furthermore the left side of the frame is cut to expose the trigger mechanism immediately below the cylinder latch. The piece is blued throughout and is in factory new condition. The two piece grips are of oil stained walnut and are also mint. Sure to please the most discriminating collector (FFL License only, please.), price \$1195.00



8. NEW YORK STYLE ENGRAVED COLT LIGHTNING MODEL IN .41 CALIBER. This Colt Lightning has a 3½ inch barrel with no ejector rod. On the side of the barrel where the caliber designation usually is are the initials "F.C. Schaub". Mr. Schaub it seems was at one time a very big executive with Sears, Roebuck and Company. The gun still retains 95 percent of an old renickeling job that was done over 50 years ago. All markings are clear. The gun has all matching serial numbers in the 43,000 number range and it is in mechanically perfect condition. Adding to its desirability are the factory original mother-of-pearl grips that are excellent showing no dents or cracks. An extremely fine gun with an interesting history, priced reasonably at \$1250.00



9. FACTORY ENGRAVED COLT DOUBLE ACTION .38 LIGHTNING MODEL. This Colt Lightning Model has a 3½ inch barrel with no ejector rod. This gun was originally finished in blue and case hardening and was shipped to Bandle Arms Company in January of 1893. The gun retains around 90 percent of its original blue finish on the barrel. The cylinder retains about 15 percent of its original blue mostly in the protected areas, the rest turning to a nice even brown patina. The case hardened frame still retains most of its case hardened colors although fading somewhat to a mousey gray. The gun has all matching serial numbers in the 92,000 number range and needs only a cylinder locking stop to put it in mechanically perfect condition. Adding to its desirability are the original factory mother-of-pearl grips that are in excellent condition. This gun is pictured on page 247 of R.L. Wilson's BOOK OF COLT ENGRAVING. Very scarce gun in blue and case hardened finish. This piece is priced reasonably at \$2250.00

The following guns that I am offering for sale this month are some of the most unusual, interesting and rare specimens ever offered to the gun collecting community. Many of the guns are from the Colt Museum Collection, Col. Colt's personal collection, the Remington Arms Museum and the world famous collection of William M. Locke. I am sure even the most discriminating collector will find something appealing to him in this rare offer. Thank you.



1. COLT PATERSON .525 CALIBER MODEL 1839 CARBINE. This Paterson carbine is in near factory new condition. The 24-inch barrel is brown and faceted at the breech. The right side of the barrel lug is marked "Patent Arms Mfg. Co. Paterson, New Jersey, Colt's Pt." The barrel lug has been cut back and the serial number restamped in the lower tang slot of the lug. The cylinder is polished and fitted with integral ratchets (which have been screwed into the rear of the cylinder). The original turning device on the cylinder arbor has been removed and a pawl has been fitted. The recoil shields are blued as are the upper tang and trigger guard. The hammer, lower frame and butt plate are case hardened. The walnut stock is varnished. Sling swivels have been fitted to the barrel lug and the toe of the stock. The barrel and barrel lug are constructed of one piece and is cut with a loading tool slot. Furthermore, the gun has been fitted with a plain "in the white" cylinder. Although it has been long believed that the plain cylinder model 1839 Colt Paterson carbines, such as the one described above, were made up by Albert Foster, Jr., circa 1910, recent research has provided conclusive proof that they are original Colt factory products. Several specimens are known which have traceable histories well pre-dating Foster's employment with the Colt company. Furthermore, serial No. 202 was in the Brooks collection and was sold to the U. S. Cartridge Co. in 1898. More importantly, serial No. 836 is in the Colt Firearms Company Collection, Connecticut State Library Inventory No. 52. It is listed in the 1887 inventory of the Colt Company Museum and therefore establishes without a doubt that such arms existed long before Mr. Foster entered Colt's employ. In addition, several features of this group of carbines demonstrates that they are in fact modernized versions of the original Model 1839 carbine. The cylinders are 100

percent original. They have, however, been polished smooth and fitted with integral ratchets. The original serial numbers are still present in varying degrees of completeness on all specimens. Comparison of the incomplete serial number stampings with those found on interior parts illustrates that they were stamped with the same die. Moreover, research has proven that these modified carbines were prepared in late 1849 and early 1850 and that Samuel Colt originally intended to market them in Europe. However, despite limited sales in England, the model was not a success and the bulk of the modified carbines remained unsold. In the inventory of Col. Colt's office drawn up in 1861, the following notation occurs on page 31: "On short rack, \$15.00 each, 24 Colt carbine smooth bore. Old 1st Pattern Paterson with and without lever ramrods." These arms were to remain in the possession of the Colt Company until the 1880's when most of them were sold out for surplus. For the collector who wants one of these rare Paterson carbines, with a letter from me explaining the gun's history and rarity, this is your chance to obtain one. The gun is in nearly factory new condition, has all matching serial numbers and is in mechanically perfect condition. A great rarity for the connoisseur of fine Colt arms, priced reasonably at \$11,500.00



2. SMITH & WESSON .38 CALIBER MAGAZINE PISTOL, SERIAL NO. 65. The octagonal 8-inch barrel is marked on the top flat: Smith & Wesson, Norwich, Conn., Cast Steel Patent. The iron frame is sparsely engraved with scroll designs. In excellent condition with virtually all of the original finish remaining on the barrel and approximately 50 percent of the original blue remaining on the frame. This gun was recently obtained from the Connecticut State Library collection, Colt Museum, and has all matching serial numbers and is in mechanically perfect condition. With this gun will go a letter from me giving the gun's inventory number and all pertinent information regarding the rarity of the piece. For the collector of Smith & Wesson who wants only the best, a rare pedigree, this gun is reasonably priced at \$6,500.00



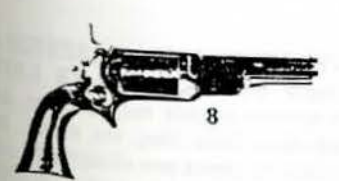
4. COLT .44 CALIBER FIRST MODEL DRAGON REVOLVER CONVERTED TO .44 RIMFIRE (Not pictured). The 7 1/2 inch barrel is marked on the top flat at the breech Address Samuel Colt, New York City. The left side of the frame is marked in 3 lines Colt's Patent, U. S. The cylinder scene is barely visible. The conversion to cartridge has been accomplished by removing the rear portion of the cylinder containing the original nipple recesses to form a separate plate which is pinned to the main body of the cylinder. The original chambers have been slightly modified to accept metallic cartridges. The nose of the hammer enters the original recesses and strikes the cartridge rim. The one-piece walnut grips show considerable wear. In good condition with all matching serial numbers in the 2,700 number range and in mechanically perfect condition. The finish is an even brown patina overall. This gun was formerly in the world famous William M. Locke collection and is illustrated on page 49 of Frank Seller's THE WILLIAM M. LOCKE COLLECTION printed in East Point, Ga. in 1973. The price for this very unusual and rare conversion is very reasonable at \$3,750.00



5. ABSOLUTELY FACTORY NEW, UNFIRED THUER CONVERSION OF A MODEL 1849 COLT POCKET PISTOL. This gun has a 4-inch octagonal barrel marked on the top flat: "Address Col. Colt New York U. S. America". The Thuer conversion ring is marked "Patent September 15, 1868". The barrel and cylinder are blued. The frame is case hardened, the trigger guard and backstrap silver plated. This Thuer Colt would have to be seen to be believed. It is in absolutely 100 percent factory new condition. This is yet another gun out of the world famous Colt Museum Collection, Connecticut State Library. The gun is listed in the inventory of 1887 and with it like the other guns mentioned will go a letter from me giving the inventory number and the gun provenance. The gun is in serial number 310,000 number range and is all matching. Furthermore the piece is in mechanically perfect condition. For the collector who wants only the best, this gun is a must and priced reasonably at \$9,950.00



6. OUTSTANDING AND RARE FACTORY ENGRAVED REMINGTON MODEL 1890 REVOLVER IN NEW UNFIRED CONDITION. What more could be said about the great rarity of this gun. Any 1890 revolver with a 7 1/2 inch barrel is considered a rarity. To find one with original engraving in pristine condition is a great rarity indeed. This gun still retains 98 percent plus of its original nickel plated finish. The gun is also fitted with factory original ivory grips. The gun is serial number 98, all matching and is in mechanically perfect condition. The piece until 1948 was in the world famous Remington Arms Museum Collection. At that time it was obtained by William Florence and added to his superb Remington arms collection. Upon Mr. Florence's death the piece went into the world famous William M. Locke collection where it remained until Mr. Locke died in 1973. Probably the finest Remington 1890 revolver in existence, this piece is reasonably priced at \$9,750.00



7. A SUPERB O.M. ROBINSON TUBE LOADING RIFLE MANUFACTURED BY THE ADIRONDACK ARMS COMPANY OF PLATTSBURGH, NEW YORK, CIRCA 1870-1874 (Not Pictured). This superb .44 caliber octagon barreled tube reloading rifle in superbly factory engraved and has a deluxe circassian walnut stock. The Adirondack rifle itself is considered quite rare and to find one factory engraved is a distinct rarity indeed. The overall condition of the gun is excellent. The gun still retains over 90 percent of its original bright blue finish on the barrel. The frame which was originally nickel or silver plated still retains over 98 percent of that original finish. The circassian walnut stock is in perfect condition showing only one or two extremely small dings from age. An exceptional rifle that is extremely difficult to obtain. In 1874 the Adirondack Rifle Co. was purchased in its entirety by the Winchester Firearms Co. and for some reason they never utilized any of their patents. A museum quality specimen priced reasonably at \$2,175.00

8. COLT SECOND MODEL 1855 ROOT MODEL REVOLVER. This .28 caliber Pocket Model Revolver has a serial number in the 3500 number range with all matching numbers. The 3 1/2 inch octagonal shaped barrel is marked on the top flat "Colt Patent 1855 Address Col. Colt Hartford, Connecticut, U.S.A." The piece is in mechanically perfect condition except for the locking bar on the cylinder. This would easily be repaired, however, by any competent gunsmith. The gun is yet another piece out of the famous Colt Museum Collection. This was a spare arm in the collection and never received an inventory number. However, it is a superb piece worthy of being included in any fine collection of Colt arms. The gun still retains 90 percent plus of its original blue finish. The case hardened hammer and loading lever still retain most of their case hardened colors although somewhat fading from age. The original grips are excellent showing only extremely small dings and nicks from age and still retain 95 percent plus of their original varnish. A truly outstanding Colt Root Model priced reasonably at \$450.00

Arnold Marcus Chernoff

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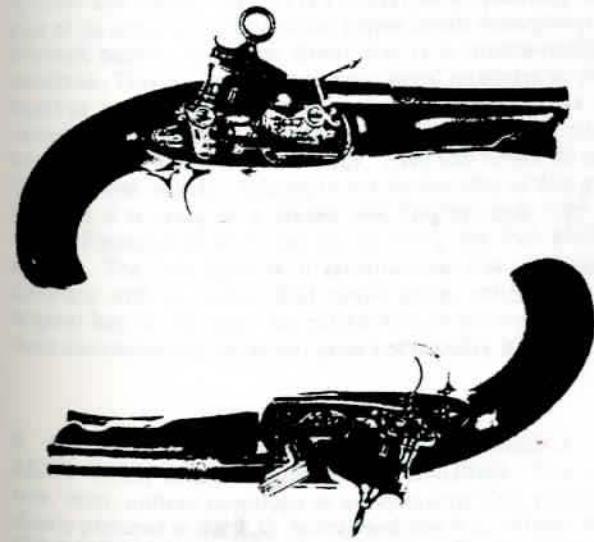


EXPERIMENTAL COLT MODEL 1873 SINGLE ACTION REVOLVER FITTED WITH AN EXPERIMENTAL AUTOMATIC EJECTOR. This .44 caliber 7½-inch barrel Colt single action originally was in the world famous Colt Museum collection, Connecticut State Library, Hartford, Connecticut. It was recently deaccessioned in a trade; thus I am offering it for sale. The barrel unfinished, as is the cylinder. The cylinder however, has an unusual configuration in that the rear edge is rounded. The loading gate has a projecting lip at the top and the right side of the frame is fitted with a pawl device which fits over the rear edge of the cylinder. The gun is in the 15,000 serial number range and is in mechanically perfect condition. One-piece walnut grips are finished and are mint. The purchaser of this rare piece will get the Colt Museum inventory number so that a letter could be obtained from the Museum, if so desired. The gun is entered on page 23 of the Colt Museum 1887 inventory list. An extremely rare gun for an advanced Colt single action collector who wants the best. Priced reasonably at **\$10,500**

makers in this period. The pistols are exceptionally well made, .69 caliber smooth bore with 5¾-inch barrels; 10½ inches in overall length. Left side of each pistol fitted with a belt hook. All the furniture is iron and engraved. Some of it is gold inlaid. The wood on both pistols is exceptional, showing only one or two extremely small dings and nicks from age. On the right side of one pistol only there is a small sliver of wood missing from the muzzle and the barrel, but it is such a fine, small, graceful sliver that it does not detract from the overall beauty of the gun. In fact, you have to look to see the piece is missing to really tell. An outstanding pair of Miquelet pistols, sure to please the most discriminating collector, priced reasonably at **\$4,375**



3. COLT FACTORY EXPERIMENTAL MODEL 1851 NAVY REVOLVER. This new unfired Colt 1851 Navy revolver originally was deaccessioned by the Colt Museum, Connecticut State Library collection on a trade. Serial number of the gun is in the 129,000 range and is all matching. Right side of the barrel leg is scalloped to allow for the front loading of metallic cartridges. The cylinder has been roll engraved with the standard scene and markings. The original nipples have been removed, and the bushings and locks hold the base of a cartridge to extend into the cylinder base. A hammer fitted to this pistol is of a different configuration than that normally encountered in that its nose is extended so that it fully enters the former nipple recesses. The barrel cylinder and trigger are blued; the loading lever, frame and hammer are casehardened. The back strap and triggerguard are silver plated. The gun is in near factory new condition, with 98 percent of the original blue and casehardened finish and 99 percent and 75 percent of the silver plating on the triggerguard and back strap, respectively. Although this revolver was long believed to have been adopted for use with the Dreyse cartridge patented by Charles E. Snider, examination of the gun indicates otherwise. It is far too lengthy to describe here what was done, but it can be stated without a doubt that this revolver was designed to use the cartridges developed by David Williamson and protected under his patent of January 5, 1864 (Patent No. 41184). The existence of "teat" primed spheroidal based Williamson patent cartridges .36 caliber is confirmed by the inclusion of an example in the display of cartridges prepared by the U.S. Ordnance Department for the Philadelphia Centennial Exposition of 1876. In the catalog of that exhibit, the cartridge is fully described. The purchaser of this experimental revolver will receive all patent drawings, necessary photostats of the cartridges, etc. A superb, nearly new experimental Colt sure to please the most discriminating collector. Priced reasonably at **\$5,975**



A SUPERB, ALMOST MINT UNFIRED PAIR OF MIQUELET PISTOLS BY GABIOLA. This superb pair of pistols has part octagon shaped barrels that are engraved and gold inlaid. There are gold-inlaid lozenges at the breech end of the barrel. The middle one shows a raised crown and the initials "A.S. GABIOLA." Also, the barrel is engraved with the words "Enfer" and "Ano D 1820." Gabiola was one of Spain's finest gun-

Arnold Marcus Chernoff

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1. AN UNFINISHED "IN THE WHITE" COLT .44 CALIBER THIRD MODEL DRAGON REVOLVER WITH AN 8-INCH BARREL. This gun was obviously a tool room model for the 8-inch barreled Colt dragoon. "8 inch barrel" is marked on the top flat at the breech, "Address Samuel Colt New York City." The cylinder has been roll engraved with the standard scene and markings. The barrel, cylinder, frame, triggerguard and backstrap have never been serial numbered or fully finished. The gun is fitted with standard one-piece walnut grips. The gun actually is in unfired condition, having never been used. The gun is listed on page 12 of the 1887 Colt Museum Inventory that was taken out of the factory many, many years ago by the late Albert Foster, Jr. This pistol is illustrated and described in James R. Serven's *Catalog of the Albert Foster, Jr. Collection*, September, 1948 (page 29, item number 675). Mr. Foster was for many years the head of the Colt Company's New York City Agency and acquired many arms for his personal collection directly from the Colt factory. Another great rarity from the Colt Museum collection for the collector who wants the best, both rarity and a great provenance, this gun is priced reasonably at.....\$12,500

2. ALMOST NEW CASED ENGLISH COLT SINGLE ACTION .45 BOXER CALIBER. This black powder Colt single action has the Colt's Hartford, Connecticut Depot 14 Pall Mall London barrel address; also the appropriate British proof marks are visible on the cylinder and barrel. The gun is a virtual jewel retaining 95 percent plus of its original factory nickel plated finish throughout. It has a 5½-inch barrel, .45 caliber Boxer that is in mechanically perfect condition. This gun has all matching serial numbers in the 37,000 number range and is a real collector's jewel. The original varnished walnut grips are excellent to mint, showing only one or two extremely small nicks from age. They still retain 99 percent of their original varnish. Adding to the desirability of this gun is the fact that it is cased in a proper oak English case with the Colt Patent Firearms label in the lid, denoting the Pall Mall London address. The case itself is in exceptionally fine condition and is complete with oil bottle, Colt single action screwdriver and the original key to the case. An outstanding outfit sure to please the most discriminating collector, priced reasonably at.....\$4,750

3. PROTOTYPE-EXPERIMENTAL COLT SINGLE ACTION ARMY WITH SPLIT CYLINDER .22 CALIBER. This extremely rare, mint, unfired prototype or experimental Colt single action is clearly pictured in the R.Q. Sutherland and R.L. Wilson *BOOK OF COLT FIREARMS* (page 264, photograph B). To quote from the Sutherland-Wilson book: Experimental split cylinder .22 Single Action Revolver with 6¾-inch barrel. The front section of the cylinder is scalloped out in one chamber (at 12:00) to fit over the 5/8-inch long extension of the barrel back through to the rear part of the cylinder; thus the front section of the cylinder does not revolve. This gun, manufactured in 1938, is one of only six such

Colt for the advanced collector of single actions who wants only the best. This gun has all matching serial numbers and is in mechanically perfect condition. It is priced reasonably at...\$5,500

4. MINT UNFIRED COLT MODEL 1901 DOUBLE ACTION .38 CALIBER REVOLVER. This gun with its serial number in the 154,000 number range has all matching serial numbers and is in mechanically perfect condition. The 6-inch round barrel is marked on the left side, "Colt D.A. .38." This gun until recently was in the Colt Museum collection. Furthermore the left side of the frame is cut to expose the trigger mechanism immediately below the cylinder latch. The piece is blued throughout and is in factory new condition. The two-piece grips are of oil stained walnut and are also mint. Sure to please the most discriminating collector (FFL License only, please), priced at.....\$1,095

5. COLT 1853 ROUND BARRELLED NAVY CONVERSION WITH EJECTOR ROD. This .38 caliber rimfire conversion has a 4½-inch barrel with the 2-line Hartford barrel address. The gun, which was originally nickel plated, still retains about 97 percent of its original bright nickel finish throughout. The hammer, which was originally casehardened, still retains most of that casehardened color that is quite vivid. The gun has all matching serial numbers in the 300 number range and is in mechanically perfect condition. All markings are very sharp and clear. The original varnished walnut grips are in excellent condition showing only one or two extremely minor dings and nicks from age. They still retain over 98 percent of their original varnish. Truly an outstanding Colt Pocket Model Navy conversion that would be very difficult to improve upon. Priced reasonably at.....\$995

6. COLT NEW SERVICE REVOLVER IN .38-40 CALIBER. This Colt New Service revolver has a 5½-inch barrel and is .38-40 caliber. The gun is in extremely fine condition and still retains 95 percent plus of its original blue finish throughout. According to its serial number, the gun was made in 1919. It has all matching serial numbers and is in mechanically perfect condition. It is fitted with original Colt factory hard rubber grips that are in almost mint condition. Truly an outstanding Colt New Service revolver priced reasonably (FFL License only, please) at.....\$410

7. REMINGTON SECOND MODEL .41 CALIBER OVER/UNDER DERRINGER. This Remington derringer is in the condition collectors love to see and, with good guns getting scarcer all the time, seldom do. This specimen retains 98 percent of its factory original nickel finish. The gun is fitted with factory original rosewood grips that are excellent to mint condition. The gun has all matching serial numbers and is in mechanically perfect condition. Also, it has a perfect hinge, NOT CRACKED. A very fine gun and an early one, sure to please the most discriminating collector. Priced reasonably at.....\$150

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