

ALBERT D. SAMS AND THE CHURCH-WADDEL-BRUMBY HOUSE:  
RECONCILING THIS GENEROUS BENEFACTOR'S INTENT WITH EMERGING  
REINTERPRETATION PHILOSOPHIES

by

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(Under the Direction of Wayde Brown)

ABSTRACT

For several decades before his death in 1986, Albert Dobbs Sams was dedicated to the preservation of Athens, Georgia's historic properties. A driving force behind several house museum restorations, Albert Sams was integral in furnishing them with donations of period antiques. Now, twenty years later, one of the historic sites to which he donated, the Church-Waddel-Brumby House, circa 1820, is being reinterpreted with a more focused period of significance. For this reason, the committee charged with restoration determined many furnishings donated by Albert Sams are no longer appropriate and must be deaccessioned. This thesis considers the current events surrounding the Church-Waddel-Brumby House and attempts to provide practical solutions for those responsible for the collection by reviewing National Park Service guidelines concerning collections management and deaccession standards.

INDEX WORDS: Athens, Georgia, Albert D. Sams, Church-Waddel-Brumby House, Taylor-Grady House, Joseph Henry Lumpkin House, White Hall Mansion, Historic Preservation, Cultural Resource Management, Special Collections, Deaccessioning Protocols

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## DEDICATION

This thesis is thoughtfully dedicated to the memory of Albert Dobbs Sams.

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## CHAPTER 1

### INTRODUCTION

Preservation came alive during the 1970s. Perhaps it was a reaction to urban renewal initiatives enacted in the previous decade or maybe inspiration arose from America's Bicentennial celebrations of 1976. While preservation policies existed in the United States before the 1970s, it was in this decade that preservationists formally banded together to produce tangible results in the fields of urban planning and preservation. Athens, Georgia benefited greatly from this preservation momentum, as did other communities around the nation. In 1967, the Church-Waddel-Brumby House, the oldest surviving residence in Athens, was threatened with demolition. A group of preservation minded individuals banded together to form the Athens-Clarke Heritage Foundation (ACHF) and successfully lobbied to relocate the historic structure. Indeed, success was theirs as the home was moved from its original location to its current site at 280 East Dougherty Street. Ultimately, Athens' preservation efforts included the complete restorations of the Taylor-Grady House in 1969, Demosthenian Hall in 1971, the Church-Waddel-Brumby House in 1972, the Joseph Henry Lumpkin House in 1975, and White Hall Mansion in 1976. With each of these restorations, Albert D. Sams, an Athenian, served as a generous patron, donating a massive collection of period antiques and decorative arts. Spread throughout Athens' historic properties, the collection is significant as it demonstrates the evolution of decorative arts styles throughout the nineteenth century; it is most likely the largest contribution of decorative arts from a single benefactor in the area.

Also during the 1970s, preservation policies were evolving; when deciding upon the home's period of significance, those in charge of restoring the Church-Waddel-Brumby House decided to represent a broad period of time, 1820-1839, in order to incorporate each group occupying the house in the early nineteenth century, which included the Church, Waddel and Brumby families. Donations of period furnishings and decorative arts were accepted by this standard, and a "secret selection committee" was formed to objectively judge the donated specimens. This secret selection process ensured specimens received for the restoration correctly reflected the 1820-1839 time-period, thereby representing an accurate portrayal of history.<sup>1</sup>

Thirty years have passed since the initial restoration of the Church-Waddel-Brumby House and preservation theories are still evolving. Currently, the Church-Waddel-Brumby House is reinterpreting their historic furnishings plan based on advancing schools of thought regarding museum interpretations; the period of significance has been focused to include only the occupancy of the Waddel family, 1820-1829. A historic interiors specialist was enlisted to scour through Waddel family records, diaries, and biographies to factually establish a working historic interiors plan. This new plan calls for the removal of many of the specimens originally accepted from Albert D. Sams and others, in order to reflect the specific period of Waddel family occupancy.

The restoration committee is faced with this predicament: How can they honor the generosity of Albert D. Sams while accurately presenting this focused period of significance? How do they preserve items donated by Albert Sams while adopting new interpretation philosophies? Decisions made by this committee will not only affect the collection at the Church-Waddel-Brumby House, but the entire compilation, which is located at multiple historic sites around Athens.

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<sup>1</sup> John C. Waters, interview by author, 22 April 2005.

This thesis considers the Church-Waddel-Brumby Restoration Committee's current predicament and attempts to provide practical solutions that can be easily implemented. The life of this very generous patron will be presented, including his involvement with the myriad restorations that occurred in Athens during the late 1960s and 1970s, which resulted in the formation of the Albert D. Sams Decorative Arts Collection. In order to understand the rationale for adoption of a new interpretative focus, to accurately portray the new period of significance presented at the Church-Waddel-Brumby House, and to protect the decorative arts collection stored there, it will be necessary to examine the evolution of preservation theories governing it. By studying the emerging and continually evolving preservation philosophies enacted at the Church-Waddel-Brumby House, along with the policies that safeguarded it in the past, procedures will be introduced to help protect it in the future.

As this thesis is written, decisions are being made that affect the Albert D. Sams Collection at the Church-Waddel-Brumby House. Because this subject is so timely, it is also very sensitive; while this thesis will present options for the future outcome of the collection, it is by no means inclusive of all possible solutions. When dealing with house museums, every situation is unique; there are differing classifications of house museums governed by different philosophies, varying challenges emerge with each administration, therefore the outcomes to these issues will evolve and reflect these differences.

## CHAPTER 2

### ALBERT D. SAMS AND THE COLLECTION

The 1960s and 70s were tumultuous years for the preservation movement in Athens. The small community suffered through urban renewal as many other cities did and, as in other cities, the disastrous effects of the movement were not immediately recognized. In 1967, six years after Jane Jacobs authored her critique entitled, *The Death and Life of Great American Cities*, and one year following the enactment of the National Historic Preservation Act, the Athens-Clarke Heritage Foundation was established to combat the demolition of the Church-Waddel-Brumby House. Believed to be the oldest surviving structure within the original city limits, preservationists fought to save the house from urban renewal initiatives by relocating it. Hailed as the first organized preservation effort in Athens, the ACHF was successful in its attempts and in October 1967 the home was moved to its new site at 280 East Dougherty Street. This initial success spurred a series of preservation projects, including the restoration of the Taylor-Grady House in 1969 and Demosthenian Hall on the University of Georgia campus in 1971. Then in 1972, through a cooperative effort between the City of Athens, U.S. Department of Housing and Urban Development, and Athens-Clarke Heritage Foundation, the Church-Waddel-Brumby House was restored. The ACHF furnished the home with period furniture, then deeded it to the City of Athens. The Foundation now leases the home and operates the Athens Welcome Center and Church-Waddel-Brumby House Museum within the historic structure, cooperatively with the Athens-Clarke County government and the Athens Convention and Visitors Bureau.

Among the first members of the ACHF was Albert Dobbs Sams, the man instrumental in furnishing a number of historic homes in the area with period antiques from his own collection. Before his death in 1986, Mr. Sams donated hundreds of thousands of dollars of his own furniture and decorative arts collection. Between 1972 and 1983, over one hundred items were gifted to the Church-Waddel-Brumby House, including a secretary bookcase for the central hall and a secretary desk for the parlor, several chests and linen presses, and a variety of porcelains, paintings, lithographs, tea caddies, rugs, and mirrors. In 1997, an appraisal was conducted for all of the items housed within the Church-Waddel-Brumby House “to determine the estimated market value for full retail replacement.”<sup>2</sup> This final value was calculated as \$321, 325. By cross-referencing the completed appraisal with the records and inventories kept at the Church-Waddel-Brumby House, the monetary value of items donated solely by Albert D. Sams was determined to value \$229, 840; when he was unable to locate a particular piece, he encouraged friends to donate items from their collections.

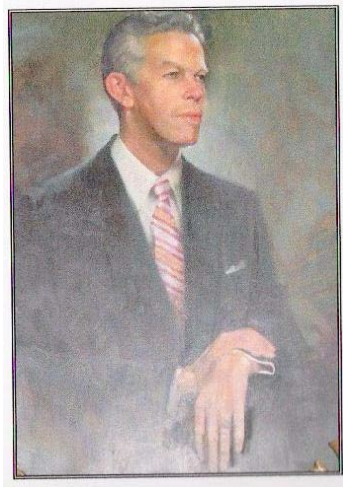


Figure 1 Posthumous oil painting of Albert D. Sams, located in the West Parlor of the Taylor-Grady House, photograph of painting taken by author

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<sup>2</sup> Roderick A. Hardy, “Appraisal of Fine and Decorative Arts located in the Church-Waddel-Brumby House,” 10 October 1997, Special Collections, Church-Waddel-Brumby House, Athens, Georgia

Albert D. Sams was born in Marietta, Georgia in 1906 to Walter Augusta Sams and Maxine Dobbs Sams. His father, a native of Fayette County, Georgia, relocated the family to Athens in 1922 when an opportunity arose to purchase the Coca-Cola Bottling Plant in that city. W.A. Sams, initially a pharmacist, proved to be a savvy businessman and was touted in local papers as “the leader in the soft drink bottling industry in Georgia and Florida.”<sup>3</sup> As president of Coca-Cola bottling operations in North Georgia and North Florida, he was active in civic affairs. His commitment to the local communities did not go unnoticed. The Athens-Banner Herald declared, “Sams’ style was one of patriarch rather than authoritarian.”<sup>4</sup> W.A. Sams was well known for treating his employees like family, keeping senior workers on the payroll and creating jobs for the elderly. His contributions to the community also included preservation; he supported the listings of several properties on the National Register and donated to restoration efforts in the area.

This appreciation for preservation would later manifest itself in Albert D. Sams. While enrolled at the University of Georgia as a Business Major, he was a member of Chi Psi Fraternity and Delta Sigma Pi, and also an honorary member of the Demosthenian Literary Society. Upon graduation in 1927, he toured Europe, spending much of his time in Berlin, Germany. Albert was an avid photographer, capturing most of his trip on film. The United States government later purchased his photos of Berlin along with postcards he had collected while there. It is believed these images were used by the Department of Defense to aid troops in the identification of potential bombsites during World War I. Albert never saw these photographs again.<sup>5</sup>

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<sup>3</sup> “Athens’ W.A. Sams, 81, Dies; Soft Drink Leader,” *Atlanta Journal Constitution*, 25 November 1961.

<sup>4</sup> Tracy Coley Ingram, “*Classic Places: Coca-Cola has proud Athens history*,” Online Athens, 5 April 2000.

<sup>5</sup> Anita Sams Holton, interview by author, 10 January 2005.

During this first tour he also began collecting English antiques. Before leaving the United States, his mother requested he return home with a tall case clock. Heeding his mother's request, he found an antique clock in England. Little thought was given to the transportation of such a large piece of furniture, so after purchasing, it was strapped to the top of his rented limousine. He toted the piece through most of England, atop his rented car, before shipping it back to his mother.<sup>6</sup>

Later in 1927, Albert returned to the United States and accepted a position with his father's company. He was initially sent to monitor operations in the Lakeland, Florida bottling plant, and then transferred to the Athens firm, where he eventually assumed responsibility of the operations there. Upon his return to Athens, Albert married Anita Burke. Over the course of the next decade, Albert and Anita produced three children, Albert Dobbs Sams, Jr., Edward Burke Sams, and Anita Sams.<sup>7</sup>

Like his father, Albert D. Sams was committed to various civic groups throughout Athens. He continued traveling throughout Europe, constantly acquiring pieces for his personal collection. Mr. Sams also traveled across the southeastern United States searching for American antiques; over the course of two decades, Albert Sams accumulated knowledge on the subjects of American architectural history and decorative arts. Self-educated in architecture and antiques, Albert soon became a noted authority on seventeenth and eighteenth century European porcelain. He was invited by the Junior Ladies Garden Club of Athens as a guest lecturer on the subject, and soon began touring the Southeast, speaking at various chapters of the Garden Club of America.

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<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

On October 18, 1959, Albert Sams became a charter member of the Society for the Preservation of Old Athens. He was also a member of the Athens Historical Society. This group's objectives, as presented in its constitution, were to:

“(1) discover, collect, and preserve all materials, especially original and source materials, pertaining to or illustrative of the history of Athens, Clarke county, or adjacent areas; (2) to disseminate this knowledge through preparing, editing, and publishing historical materials pertaining to Athens and related areas, especially through an annual journal and programs of historical papers; (3) to promote historical research; (4) to promote preservation and perpetuation of historic sites and places; (5) to bring together those interested in the history of these areas; and (6) to promote and stimulate public interest in and appreciation of the history of Athens and related areas.”<sup>8</sup>

His associations with the Athens Historical Society and Preservation of Old Athens were mutually beneficial. These societies benefited from his expertise regarding antiques and decorative arts, and he gained additional knowledge on the subjects of preservation and restoration.

Exactly two years later, on October 18, 1961, Athens welcomed its first shopping center. The Beechwood Shopping Center was erected to serve the increasing suburban development on Athens' west side. This new commercial expansion was the first of many such developments, which eventually induced great change within downtown Athens. In the early 1960's, Athens' chamber of commerce proposed a revitalization plan to incorporate a large pedestrian mall along Clayton Street, including underground parking and a large auditorium-exhibit hall. Although never completed, the plan would have razed “one of the city's most architecturally and historically significant blocks.”<sup>9</sup> Unfortunately, other Athens neighborhoods and historic buildings were lost, beginning in 1965 with the inception of a \$5.5 million urban renewal project.

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<sup>8</sup> Beth Abney, “*The Athens Historical Society*,” *Georgia Historical Quarterly*, Spring 1979.

<sup>9</sup> James K. Reap, *Athens, A Pictorial History: 1801-2001*, (Virginia Beach: The Donning Company, 2001),



North of Hancock Avenue, just outside of the downtown area, the Licksillet neighborhood was destroyed to reroute several roads comprising the downtown corridor.

The intention of urban renewal, while noble, suffered from a lack of forethought. The movement was envisioned as a solution to urban blight in cities, large and small. “While it did revitalize many cities, it was often at a high cost to existing communities, and in many cases resulted in the destruction of vibrant – if run down – neighborhoods.”<sup>10</sup> Janet Clark, an Athens historian, told the Los Angeles Times there were “historic homes...demolished and replaced by parking lots, small commercial buildings or fake Colonials of no architectural merit.”<sup>11</sup> The article furthered the argument by using the Michael mansions as examples. Two brothers, Moses and Simon Michael built twin mansions at 596 and 598 Prince Avenue, bound by the Taylor-Grady House and the University President’s House, in 1902. The homes were destroyed in the 1960s so the land could be redeveloped for “two out-of-scale insurance buildings.”<sup>12</sup> The destruction caused by the urban renewal movement of the 1960s led to a push for preservation in the 1970s. Albert Sams was involved from the very beginning, with the restoration of the Taylor-Grady House in 1969.

In 1965, the Athens Junior Assembly became interested in preservation and restoration. Originally interested in saving and restoring the Church-Waddel-Brumby House, multiple problems arose and the plan was abandoned. In 1965, the City of Athens had purchased the Taylor-Grady property from Miss Lois Lampkin, even though a use for the structure had not been determined. It was at this point that Mayor Julius Bishop presented the idea of restoring the Taylor-Grady House to the Athens Junior Assembly, and following two and a half years of red

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<sup>10</sup> [http://en.wikipedia.org/wiki/Urban\\_renewal](http://en.wikipedia.org/wiki/Urban_renewal), accessed 12 February 2005.

<sup>11</sup> Beverly Beyette, “A Southern Classic,” Los Angeles Times, [www.latimes.com/travel/la-tr-athens](http://www.latimes.com/travel/la-tr-athens), 12 February 2005.

<sup>12</sup> James K. Reap, *Athens, A Pictorial History: 1801-2001*, (Virginia Beach: The Donning Company, 2001), 161.

tape, the project was theirs to pursue; in return for the restoration effort, the organization received a long-term lease for the property, up to 35 years. The lease “provides for the Assembly to agree to restore and manage the house with any expenditures toward the restoration of the property made by the Assembly applying against the rental fee of \$100 per month.”<sup>13</sup>

The restored Taylor-Grady House officially opened to the public on May 23, 1969. Numerous Athenians contributed to the project, but Albert Sams is credited as “perhaps the largest contributor, who not only...donated many of the furnishings of the house, but...acted as advisor as to the type of furnishings that should be used in keeping with the period.”<sup>14</sup>

Following the restoration of the Taylor-Grady House, Athens, the ACHF, and Albert Sams continued their battle to save Athens’ heritage with the restoration of the Joseph Henry Lumpkin house, built in 1843 for Georgia’s first Chief Justice, Joseph Henry Lumpkin. Around the turn of the century, the home was moved from its original site, just 400 feet north of its present location at 248 Prince Avenue, and in 1919 was sold to the Woman’s Club of Athens. For many years, the structure housed this organization, and in 1975, the Woman’s Club deeded the house to the Joseph Henry Lumpkin Foundation, which was organized to ensure the preservation of the Lumpkin House.

For Albert Sams, the restoration and furnishing of the Joseph Henry Lumpkin house was a tremendous honor. After succeeding his father as president of the Coca-Cola Bottling Plant, Albert Sams looked out upon the Joseph Henry Lumpkin house on a daily basis – it was just across the street from the plant on Prince Avenue. The Joseph Henry Lumpkin Foundation, a private citizens organization, was chartered July 11, 1975, “to insure the preservation and

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<sup>13</sup> Maisie T. Underwood, “*Eight years later the Taylor-Grady House*,” Athens Banner Herald, 12 May 1974.

<sup>14</sup> Ibid.

restoration of the Lumpkin house.”<sup>15</sup> Albert Sams joined the effort after being named a trustee of the Joseph Henry Lumpkin Foundation. When work was completed, Albert D. Sams was fondly remembered in a brochure detailing the Joseph Henry Lumpkin Foundation. “In an effort to recreate the atmosphere of Justice Lumpkin’s home, the major entertaining rooms have been beautifully furnished in period pieces by a long-standing friend of historical preservation in Athens, Albert D. Sams, trustee and chairman of the Foundation’s furnishings committee.”<sup>16</sup>

During this same period, Albert Sams donated a number of pieces to Demosthenian Hall on the University of Georgia campus. As an honorary member of the Demosthenian Literary Society, he supported the placement of the Federal-style structure on the National Register of Historic Places in 1971; to further the relationship, he donated several items to the organization.

In 1976, the University of Georgia’s School of Forest Resources restored the historic White Hall Mansion. In the years following the restoration, Albert Sams was consulted for period appropriate furnishings, and in 1979 donated \$29, 550 in furnishings and decorative arts to the property. In 1980, he contributed additional antiques valued at \$11, 900 to the School of Forest Resources for use at White Hall. It seems he was not properly credited at the time, and in a letter dated November 30, 1983, Sam W. Thacker wrote, “The University of Georgia Foundation has advised that you have not been properly credited for your gifts to the University for the furnishings at Whitehall,” and continued with, “We are sorry you were not given proper credit for your gifts that are still being enjoyed by all that tour the house.”<sup>17</sup> Apparently this was not the first time credit was erroneously placed. In a separate letter from Albert to Sam

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<sup>15</sup> J. Ralph Beard, “*The Joseph Henry Lumpkin House of Athens, Georgia*,” Spring 1984.

<sup>16</sup> Ibid.

<sup>17</sup> Sam W. Thacker to Albert D. Sams, 30 November 1983. Special Collections, White Hall Mansion, University of Georgia, Georgia.

Thacker's wife, Elaine, dated Tuesday, November 21, 1978, Albert Sams recounts a previous experience:

“Dear Elaine:

Your letter came today, and I do appreciate hearing from you. You would never have to tell me that you would have prevented the stupid mistakes that were made by that cancer clan, that is, if they had given you a chance. I would naturally know that you would always stand-up for me. Our friendship with you and Sam is a little too deep for anyone to cast any doubts on us.

Someone in the cancer group sent me some sort of an apology for their carelessness, but no mention was made of an attempted correction. Guess it would be too much trouble. I did not see the letter though, as Nita opened it by mistake and lost it before I had a chance to read it.

If any other person or group had been given credit for furnishing White Hall I would have loved it and would have enjoyed teasing them about it, but not so with my brother. He has never given anything to any local restoration without my pushing him. He and his wife have fine Victorian furniture stacked to the ceiling in storage here at the plant, but not one stick of it is to go to White Hall.

As you know, I have worked with the restoration of five houses and rooms at the Presbyterian Church, and never wanted, or would allow, recognition or credit. The only thing that bugs me is having that group give credit where it is undeserved.

I would know that Forest Resources had nothing to do with with [sic] the folders being fouled up, but thanks for reassuring me. I have enjoyed working with all of you, and am really sorry that we are so near the finish line. There are always improvements to be made though, and we will have fun finding things and placing them in the house. Am still trying to find chairs and a table for the Conference room. Might get them in Florida.

Just between us “Chillun”, I really think that the cancer crowd should find – something other than The Show of Homes, to raise [sic] money. They are not concerned with restoration or preservation, and money raised this way should go to local Foundations, Garden Clubs, White Hall, etc. who struggle with restoration and preservation. This seems to be true in other Georgia cities except Athens.

We will be out to see you in a few days. I have some pedestals for the niches – to support the busts. Nita smashed the fender on her car, and we probably won't leave for Florida until the middle of next week.

Many thanks and always Best of Luck to you both,  
Bert”<sup>18</sup>

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<sup>18</sup> Albert D. Sams to Mrs. Sam Thacker (Elaine), 21 November 1978. Special Collections, White Hall Mansion, University of Georgia, Georgia.

White Hall Mansion proved to be Albert D. Sams' final full-scale restoration, although he never stopped donating occasional pieces to the four house museums, First Presbyterian Church, and Demosthenian Hall. His generosity continued until his death in 1986. John C. Waters, coordinator of the Master of Historic Preservation program at the University of Georgia, recounts one particular tale of Albert's contributions. It seems that Albert's wife, Anita, was visiting one of Athens' house museums and commented on a porcelain bowl atop one of the hall tables, "Well look at that, I have a piece just like this at home."<sup>19</sup> Unbeknownst to her, Albert Sams had recently donated *her* porcelain bowl to the museum. When retelling this story to Anita Sams Holton, Albert's daughter, she chuckled and replied; "there were many times my mother threw fits over just that sort of thing. He was always giving her things away."<sup>20</sup>

### **The Albert D. Sams Collection**

Significant because it reflects styles ranging from early English Hepplewhite to American Empire and Rococo Revival, the Albert D. Sams collection is a definitive compilation of antique furniture and historic decorative arts. The collection includes items dating from the late 1700s to 1920, with examples from the collection reflecting the historic homes within which they are housed. For instance, the furniture donated to the Church-Waddel-Brumby House mostly represents the Sheraton, Hepplewhite and American Federal styles while the Taylor-Grady collection is comprised mostly of Sheraton, Empire, and Regency pieces. Completing the stylistic range is White Hall Mansion, furnished with a variety of Victorian and Rococo Revival specimens (refer to Appendix A).

It appears as though Albert Sams thoughtfully considered each item he donated, confident the piece would correctly portray the respective history of the properties. With these

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<sup>19</sup> John C. Waters, interview by author, 19 March 2005.

<sup>20</sup> Anita Sams Holton, interview by author, 10 January 2005.

tangible links, Albert Sams animated the histories of the homes for patrons visiting these sites, lending to visitors a more complete idea of how lives were lead in Athens during the 1820s, 1840s, and 1890s.

The house museums of Athens, each built in a different decade, ranging from 1820 to the latter half of the nineteenth century, illustrate a segment of the evolution of American architectural styles and the corresponding decorative arts periods. By examining the historic homes housing the Albert Sams collection, in the order in which they were built, it is easier to distinguish relationships between these various architectural and furniture styles. The distinct building styles each correspond to unique furniture and decorative arts periods, presenting visitors with a comprehensive history of architecture and decorative arts.



Figure 2 The Church-Waddel-Brumby House, c.1820, photograph taken by author

The Church-Waddel-Brumby House is characteristic of the Federal Style with its two-over-two room central hall plan. The two-story structure was constructed with an eight-post

frame between 1818 and 1820. “Much of the building was done by workmen brought from New England, and the result of their work was a beautiful and detailed example of post-colonial architecture.”<sup>21</sup> The exterior soffit is unique, consisting of “beveled-edge blocks of wood drilled with lines of holes...which...appears to be a local interpretation of a Greek mutule.”<sup>22</sup> As is typical of structures constructed during the Federal period, “there are few elaborations other than the fanlight and accentuated front door.”<sup>23</sup> The front entry of the House is distinctive; while most Federal period sidelights were square-headed, the sidelights of this dwelling are arched.<sup>24</sup>

Interiors of the Federal period were influenced by the “first appearance of professional architects and designers in the United States.”<sup>25</sup> Prior to this influx, the American Revolution had arrested the development of distinct furniture styles in America, just as rapid style changes were taking place in England. Cabinetmakers and designers including Thomas Chippendale, George Hepplewhite, Thomas Sheraton and the Adams Brothers (Robert and James), were influencing English tastes; their styles were not accepted in America until several years after the Revolution. The Adams Brothers influence was evident more in applied architectural treatments than in furniture, their style consisting of “graceful decorative ornament, either carved in wood or cast in plaster, and applied to mantels, walls, ceilings and elsewhere.”<sup>26</sup> Common decorative motifs found in Federal period interiors include classic geometric patterns, swags, garlands, and urns. Mantels in the Church-Waddel-Brumby House illustrate this ornamentation; they are each accentuated with fan-like shapes formed with fluted radiating lines.

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<sup>21</sup> “*The Brumby Home Which Will Be Moved Very Soon*,” Athens Banner Herald, 27 March 1968.

<sup>22</sup> “*Church-Waddel-Brumby House*,” Carl Vinson Institute of Government Online Journal, 19 February 2005, <http://iep.cviog.uga.edu/Athens/historicimg/CHURCHBR.htm>

<sup>23</sup> Virginia and Lee McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, Inc, 2002), 154.

<sup>24</sup> “*Church-Waddel-Brumby House*,” Carl Vinson Institute of Government Online Journal, 19 February 2005, <http://iep.cviog.uga.edu/Athens/historicimg/CHURCHBR.htm>

<sup>25</sup> Sherril Whiton, *Elements of Interior Decoration*, (Chicago: J.B. Lippincott Company, 1944), 263.

<sup>26</sup> Virginia and Lee McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, Inc, 2002), 154.

New furniture forms were introduced during this post-war period, and the designs of Hepplewhite and Sheraton were highly regarded. Noted American furniture makers were mimicking the designs of their English contemporaries. Sherill Whiton, former director of The New York School of Interior Decoration, wrote about the furniture produced during the Federal period in his 1944 book, *Elements of Interior Decoration*:

“The Hepplewhite sideboard, with its serpentine front, became popular. Chests of drawers and chests-on-chests were made with straight, segmental, and serpentine fronts. Fine veneering and inlay were seen. Proportions became light and delicate. Secretaries, tambour desks, dressing tables, and china cabinets were made with beautiful designs and finish. Delicate scroll pediments enriched bookcases, cabinets, and desks. Tables were made in every shape and for every purpose. The popular woods were mahogany, satinwood, cherry, rosewood, maple, apple and pear. Tall clocks, shelf clocks, and architecturally framed mirrors were used as accessories. Much of the furniture after the Revolution and before 1820 was the product of trained English craftsmen, who had come to America just for this purpose. As a result, the American product is largely indistinguishable from the English. Pieces made in the smaller towns, by Americans, have a tendency to be a little clumsy in their lines and proportions as compared with the English originals.”<sup>27</sup>

The Albert D. Sams Collection at the Church-Waddel-Brumby House is largely representative of this post-war period. The influence of Thomas Chippendale is revealed in the high-bracket legs of a secretary in the main hall, along with a pair of brass andirons in the dining room. There are a number of Hepplewhite style specimens, including a mahogany chest of drawers in the dining room, a lovely mahogany linen press in the main bedroom, and a mahogany veneer bow-front chest in the same bedroom. Downstairs in the parlor, a set of four Sheraton style chairs can be found, along with a Sheraton style “Bergere,” an upholstered chair with high sides and inlaid mahogany crest rail. Accessories donated by Mr. Sams include a composition and gilt pier mirror, a mahogany tea caddy, mantle clocks, urns, and a wall mirror, each indicative of Federal period interiors.

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<sup>27</sup> Sherril Whiton, *Elements of Interior Decoration*, (Chicago: J.B. Lippincott Company, 1944), 265.





Figure 3 The Taylor-Grady House, c.1843, photograph taken from <http://iep.cviog.uga.edu/Athens/historicimg/TAYLOR.htm>

Built in 1843, the Taylor-Grady House is a two-story residence representing the Greek Revival style. The home was constructed utilizing a four-over-four room arrangement bisected with a large central hall. The symmetrical five-bay façade is punctuated with “thirteen monumental and fluted Greek Doric columns,” reportedly to represent the thirteen original colonies.<sup>28</sup> The iron grillwork railing has been credited to symbolize the unity of these colonies.<sup>29</sup> Ornamenting the corners of the structure are pilasters, which also appear to delineate the five bays. Large, triple-sash windows accent the front entrance, which is comprised of a wooden paneled door topped with a transom and flanked by rectangular sidelights and fluted pilasters. The anthemion, or wild honeysuckle, motif is introduced at the front entrance and carried through the interior; the detail is carved into each of the fireplace surrounds.<sup>30</sup>

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<sup>28</sup> “*Taylor-Grady House*,” Carl Vinson Institute of Government Online Journal, 20 February 2005, <http://iep.cviog.uga.edu/Athens/historicimg/TAYLOR.htm>

<sup>29</sup> Charlotte Thomas Marshall, “*Tour of the Taylor-Grady House*,” Spring 1975. Special Collections, Athens-Clarke Heritage Foundation, Athens, Georgia.

<sup>30</sup> *Ibid.*



Figure 4 The Joseph Henry Lumpkin House, c.1843, photograph taken from <http://iep.cviog.uga.edu/Athens/historicimg/LUMPKIN.htm>

The Joseph Henry Lumpkin House was also constructed, circa 1843, in the Greek Revival style. “The monumental Doric portico with its massive fluted columns and classical detailing are hallmarks of this classic revival mode, a style appropriate in its dignity and restraint for the home of Georgia’s first Chief Justice.”<sup>31</sup> A two-story portico and Greek Doric columns dominate this two-story framed building. A large entablature forms a parapet along the façade and around the sides, concealing the structure’s hipped roof. Full-length first floor windows are framed with pilasters and entablatures; the front door is topped with a transom and flanked by sidelights. Sheltering and defining the entry is a balcony with wood lattice railing. Originally built on an eight-post frame, the two-over-two room house doubled in size around 1850, with another two-over-two room addition built perpendicular to the first dwelling.<sup>32</sup>

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<sup>31</sup> J. Ralph Beard, “*The Joseph Henry Lumpkin House of Athens, Georgia*,” Spring 1984.

<sup>32</sup> “The Joseph Henry Lumpkin House,” Carl Vinson Institute of Government Online Journal, 21 February 2005, <http://iep.cviog.uga.edu/Athens/historicimg/LUMPKIN.htm>

The Greek Revival style dominated American domestic architecture from about 1830 to 1860, at which time it was referred to as the National Style.<sup>33</sup> The style materialized as a response to the Greek War of Independence against the Turkish Ottoman Empire from 1822 to 1830. “This war naturally stirred up strong feelings of sympathy among Europeans and Americans, who regarded Greece as the homeland of Western civilization.”<sup>34</sup>

Several furniture styles developed during this span, including the Empire style (1820-1840), Late Classicism and the Restauration style (1835-1850), and Gothic and Elizabethan Revival (1825-1865). The Empire, or Archeological Classicism, style “reflected a fascination with recent discoveries of actual Greek and Roman furniture and stimulated a taste for living and dressing as the ancients had.”<sup>35</sup> While other cities were still producing Federal style furniture, cabinetmakers in New York were experimenting with the Empire style. Duncan Phyfe emerged as the individual who introduced this style to America; forms popularized by Phyfe include the “curule,” a type of Roman base, saber legs on klismos chairs, and chairs with a lyre or eagle splat. During the last phase of classicism, furniture makers were influenced directly by the French Restauration period. During this period, Joseph Meeks, another New York cabinetmaker, popularized “S” and “C” scrolls, referred to as “pillar and scroll.”<sup>36</sup> A chair indicative of the Meeks style now sits in the east parlor of the Taylor-Grady House.

Inventories from The Taylor-Grady House and the Joseph Henry Lumpkin House reveal donations of Empire and Late Classicism furniture given by Albert D. Sams. The front parlors of the Joseph Henry Lumpkin House contain a number of American Empire specimens, including two sofas with heavily scrolled arms and winged paw feet, a bookcase on stand, and a pair of

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<sup>33</sup> Virginia and Lee McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, Inc, 2002), 182.

<sup>34</sup> Joseph T. Butler, *American Antique Furniture*, (New York: Henry Holt and Company, 1985), 132.

<sup>35</sup> Joseph T. Butler, *American Antique Furniture*, (New York: Henry Holt and Company, 1985), 59.

<sup>36</sup> Joseph T. Butler, *American Antique Furniture*, (New York: Henry Holt and Company, 1985), 62.

arm chairs with a klismos form and an exaggerated scroll detail along the arm support. Decorative accessories include a mahogany tea caddy with Empire sensibilities, Regency crystal chandeliers, and landscape paintings dating to the late eighteenth century. The Taylor-Grady also exhibits a number of Empire examples along with Regency, Sheraton, and Victorian items.

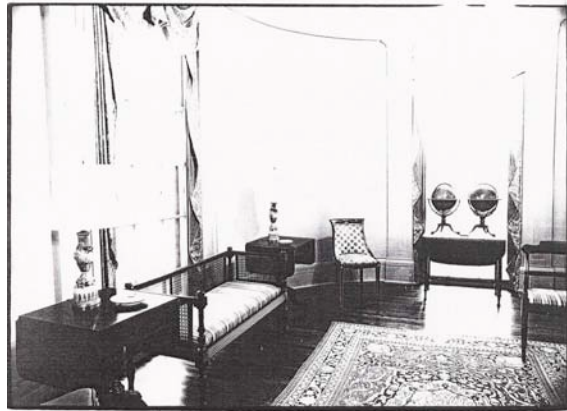


Figure 5 The East Parlor of the Taylor-Grady House, photograph taken shortly after the 1969 restoration. The Meeks-style chair sits along in the wall in the center of the photo. Photograph courtesy of the Athens-Clarke Heritage Foundation Special Collections



Figure 6 The East Parlor of the Taylor-Grady House, looking north, photograph taken after the 1969 restoration. Photograph courtesy of Athens-Clarke Heritage Foundation Special Collections.

Notable Empire pieces include a console table in the central hallway, topped with an ornate painted and gilt mirror and a two-tier mahogany table accented with gold-leaf facemasks at the top of each leg and a gold-leaf paw foot at the base. These large case pieces are accented by a variety of decorative accessories; an Empire chandelier hangs in the parlor, mantels are

topped with Trumeau mirrors, candelabras sit atop console tables and along mantels, and sconces light the walls, which are hung with portraits and landscape paintings dating from the early nineteenth century.



Figure 7 White Hall Mansion, c. 1894, photograph taken from <http://iep.cviog.uga.edu/Athens/historicimg/WHITEHAL.htm>

The Albert D. Sams collection culminates at the end of Milledge Avenue with White Hall Mansion. Located on property now owned by the University of Georgia, White Hall Mansion was built in 1894. The masonry structure “features the irregular massing of large geometric forms and the picturesque piling of minor elements characteristic of the Queen Anne style, although details such as the porch’s arched entrance reveal the influence of the [Victorian] Romanesque style.”<sup>37</sup> A variety of materials lend to the richness of the interior ornamentation; hardwoods including white oak, curly maple, black cherry, birch and walnut are present in the paneled walls, mantels, and parquet floors, while windows are “enriched by sheet glass, leaded

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<sup>37</sup> “White Hall Mansion,” Carl Vinson Institute of Government Online Journal, 21 February 2005, <http://iep.cviog.uga.edu/Athens/historicimg/WHITEHAL.htm>

glass, beveled glass, etched glass, and stained glass.”<sup>38</sup> Popular from 1880 to 1900, the Victorian Romanesque style is easily distinguishable from other building styles with its consistent use of heavy masonry; polychromatic patterns were created on the exteriors by combining stone, often rough-faced ashlar, and brick. The most defining feature of Victorian Romanesque structures is the use of round-topped arches, especially over entryways and windows and polychromatic facades.<sup>39</sup>

Popular furniture styles during the period include the Rococo Revival style (1845-1900), Louis XVI Revival style (1860-1890), and the Colonial Revival style (1875-1910). Rococo Revival was the most popular furniture style in the United States until the end of the century. Inspired by the court of Louis XV, design elements of this style include the cabriole leg, fanciful carvings of shells, fruit, and flora, curved surfaces, and copious use of “S” and “C” scrolls. John Henry Belter is the most famous cabinetmaker associated with this style; he patented the technique of laminated wood panels, layers of wood steamed and bent under great pressure, to produce distinctive undulating curves. By the 1860s, in response to the heavy forms of Rococo Revival, the Louis XVI Revival style reestablished formal classicism with its oval backs, straight stiles, arm supports and legs.

Examples of Rococo Revival furniture abound at White Hall mansion and intermingle with Louis XVI Revival chairs, Sheraton style card tables, and assorted European porcelains from the nineteenth century. In the front entry, Rococo Revival armchairs greet visitors. These chairs are demonstrative of the work of John Henry Belter with their ornate carvings and deeply curved oval-shaped backs. Other specimens representative of Belter’s style are located in each of the two parlors, along with Rococo Revival occasional tables and side chairs.

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<sup>38</sup> Ibid.

<sup>39</sup> Virginia and Lee McAlester, *A Field Guide to American Houses*, (New York, Alfred A. Knopf, Inc, 2002), 301.

The Albert D. Sams collection is unique as an illustration of the evolution of architectural styles and corresponding decorative arts periods spanning the majority of the nineteenth century in the United States. It was Albert Sams' goal to properly supply the historic structures with furniture and accessories fashionable during their periods of significance, as determined during their initial restorations. With the knowledge available to him in the early to mid 1970s, he accomplished this task. The collection presents a relatively accurate portrayal of furnishings and decorative accessories produced during the various time periods represented.

Because the Albert D. Sams collection consists of thousands of items and is spread over multiple properties throughout the community, it is difficult to properly safeguard. Thirty years have passed since the first items were donated to the Church-Waddel-Brumby House. In this time administrations have changed, each of these changes introducing a new style of curatorial management. Couple this with the fact each historic house is managed by a separate entity and the challenges of managing a collection this large become apparent. The Church-Waddel-Brumby House and the Taylor-Grady House are each owned by the city, but managed by the Athens-Clarke Heritage Foundation and the Athens Junior League, respectively. Demosthenian Hall, the Joseph Henry Lumpkin House, and White Hall Mansion are all affiliated with the University of Georgia, a publicly funded institution, but managed by different departments within the system. Finally, First Presbyterian Church, located in downtown Athens, is a private organization, governed by its own bylaws.

Each property maintains the collection differently, and sets forth different regulations for the use of the items. With restoration completed in 1972, the Church-Waddel-Brumby House has been operated as a welcome center and open to the public, free of admission charges, on a daily basis since 1973. There are no velvet ropes preventing the public from fondling the

collection and the historic house is available to rent for a nominal fee, which includes all of the antique furnishings. Over the span of three decades, despite efforts to protect furnishings, a number of pieces have been damaged from misuse, over use, and high levels of humidity, which plagued the house for several years. The Taylor-Grady House is also open to the public, however a nominal admission fee is requested to help maintain the house and the collection. Also available to rent, the Taylor-Grady is a popular destination for weddings, but many of the furnishings are moved prior to the event to prevent them from being mishandled. Being that the Joseph Henry Lumpkin House and White Hall are rarely open for public events, the collections there are still in fine condition. First Presbyterian Church has placed their finer items in a special parlor, the “Heritage Room,” which is seldom used by the parishioners. Other donated items, including American Empire sofas, Empire armchairs and side chairs, were integrated into classrooms, where they are used on a weekly basis.

A number of challenges arise when attempting to document the collection in its entirety. Since the first items were given in 1969, administrations have changed, and philosophies regarding curatorial management have evolved. Over this span of time, items have been lost due to theft, neglect, and transfers between sites, while original inventories have been misplaced, leaving administrations little information regarding specific items. Upon his death in 1986, Albert Sams took with him the knowledge necessary to properly document the collection, and papers regarding items donated were lost.

Inventories found at the Church-Waddel-Brumby House, the Taylor-Grady House, the Joseph Henry Lumpkin House, and White Hall include information about some of the items, and seem to have been compiled by Albert Sams himself. Descriptions regarding the various specimens utilize the same terminology and include the same key information: the year the item



was donated, dimensions of the specimen, a brief description noting wood species and attributed styles, the country of origin, when known, and a probable date of production. Most likely, these inventories were compiled from records submitted to each of the institutions when the items were donated. In some cases, approximate values are noted, which leads to the conclusion these records were used to account for tax deductions. Letters were discovered at several of the properties to which he gave, thankfully acknowledging his generosity; these letters serve as a receipt of transfer of ownership between these institutions and Albert D. Sams.

## CHAPTER 3

### EVOLVING PHILOSOPHIES REGARDING CURATORIAL MANAGEMENT

Like other preservation philosophies, theories regarding house museum interpretation and special collections management have evolved. To better understand the changes occurring in the field of house museum administration, it is advantageous to examine the events comprising the subject. The earliest formal effort to preserve a historic residence occurred in the mid-nineteenth century when residents of Deerfield, Massachusetts attempted to save the last remaining structure of the Deerfield Massacre of 1704, the Hoyt House. This initial effort failed, but became an impetus for future preservation endeavors. In 1850, the first successful preservation effort was attributed to the Hasbrouck House in Newburgh, New York, which served as headquarters for George Washington. Just six years later, the state of Tennessee acquired the Hermitage, Andrew Jackson's residence. For every preservation victory, there were additional losses, but "all of the structures, those saved and those destroyed, played a part in the nation's sense of identity."<sup>40</sup> The saviors of the successes used simple furnishings to re-create the character of the historic interiors, usually with collections associated with the houses' original owners.<sup>41</sup>

The landmark effort associated with house museums still exists with Ann Pamela Cunningham's work to make Mount Vernon a public museum. Her success serves as the primary model for historic preservation efforts over the last century and a half. A letter writing campaign appealed to ladies across the nation for support, and fund-raising activities among

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<sup>40</sup> Patrick H. Butler, III, "Past, Present and Future: the Place of the House Museum in the Museum Community," in *Interpreting Historic House Museums*, ed. Jessica Foy Donnelly (Walnut Creek: Alta Mira Press, 2002), 20.

<sup>41</sup> *Ibid.*

various states paid for the historic home and established an endowment for its upkeep. No conservation staff or collections management existed, but the preservation of Mount Vernon became the pattern of development for many house museums. “The philosophy of delay, research, and study that the original administration of Mount Vernon followed has proven to be a sound precedent in requiring that the best available knowledge drive the program of the museum.”<sup>42</sup> It was only in the twentieth century that the association developed a collections plan and expanded its research on Mount Vernon and Washington to improve upon the interpretation.

At the end of the nineteenth century, Americans became intrigued with artifacts of the past; events including the Philadelphia Centennial Exposition of 1876 illustrated the material progress of Americans since 1776. This exhibit is credited as popularizing antique collecting among Americans. “A pattern for collecting and researching the decorative arts has appeared that would serve historic house museums nationwide by providing insight into what was truly appropriate rather than what was simply quaint and old.”<sup>43</sup> The Society for the Preservation of New England Antiquities (SPNEA) was formed as the first of many preservation and museum organizations. Patrick H. Butler, in his article, “Past, Present, and Future: The Place of the House Museum in the Museum Community,” writes:

“As individual interest in the past grew, so did efforts to expand and use this interest through the creation of preservation and museum organizations. Perhaps the most notable organization of the period was the Society for the Preservation of New England Antiquities (SPNEA), led by Bostonian William Sumner Appleton, who began his career by participating in the effort to preserve and restore the Paul Revere House in 1905. Appleton’s education, European travel, and experience with the Revere House convinced him of the importance of the preservation and restoration of the built environment in New England.”<sup>44</sup>

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<sup>42</sup> Ibid.

<sup>43</sup> Ibid, 24.

<sup>44</sup> Ibid, 25.

Other groups, including the Colonial Dames and the Daughters of the American Revolution, aided their efforts.

Multiple preservation developments occurred during the 1930s. The Historic American Buildings Survey (HABS) was instituted in 1933; the Historic Sites Act of 1935 established new research and inventory programs of historic properties. The New Deal laid the foundation for the Historic Records Survey and the Works Progress Administration (WPA) research guides for individual states. With the introduction of the automobile, tourism expanded during this decade and the first historic districts appeared in Charleston and New Orleans.

The single most important historic house museum project of this era was Colonial Williamsburg, serving as both model and resource for the development of historic house museums. The research program introduced by Colonial Williamsburg was the most thorough to date, involving historians, archaeologists, architects, and scientists. “Although now dated from a contemporary perspective, the interiors and interpretation of the 1930s and 1940s at Williamsburg were vital and far more ‘correct’ than anything that predated the work.”<sup>45</sup> Williamsburg served as a testament to historic accuracy with its application of scholarly research techniques.

After World-War II, interest in historic places grew dramatically. This renewed awareness is thought to be the result of many factors, including the return of soldiers from historic European communities, additional leisure and resources combined with the automobile allowing Americans to travel to their nation’s historic communities, and the emphasis placed “on the actual experience of historic places in shaping a perception of America’s beliefs and traditions.”<sup>46</sup> Since 1960, over 6,000 new house museums have opened in United States. With

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<sup>45</sup> Ibid, 27.

<sup>46</sup> Ibid, 28.

the publishing of “With Heritage So Rich” in 1966, followed by the National Historic Preservation Act enacted in the same year, preservation theories were further cemented.

The challenges facing historic house museums have evolved since the late twentieth century. Patrick H. Butler, in “Past, Present, and Future: The Place of the House Museum in the Museum Community,” details some of these issues:

- “1. Changing technology in the areas of interpretation, management, and conservation remains an important issue, although the needs to which the technology is applied and the standards by which it is judged remain the same.
2. The impact of the changing character of the population, with its growing diversity, offers a challenge to many museums as they struggle to serve new audiences with traditional missions and definitions.
3. Funding, whether from government resources, private foundations, or individual donors, remains difficult, and the character of funding priorities changes depending on the particular philosophies shaping public and private funding agencies at the time.
4. Finally, museums that have survived for only one generation face issues associated with passing on the torch of strong leadership and secure funding. The bicentennial celebrations of the 1970s inspired the creation of many new museums. As these institutions mature, they face questions about their continuing value. Whenever the founders of an institution pass from the scene, continued success depends on preparation for this transition. In at least some instances, survival of the museum may be in question.”<sup>47</sup>

Additional philosophies dictate that house museum administrators must carefully consider their current interpretive plans. “One of the challenges in the world of historic house museums is embracing change in an atmosphere that reveres the past. As new historical evidence is uncovered and public curiosity increases, change becomes necessary in all institutions of history.”<sup>48</sup>

Following this national trend, historic sites throughout the United States are modifying their interpretive plans and re-evaluating their collections; some of these sites include Mount

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<sup>47</sup> Ibid, 34.

<sup>48</sup> Rex M. Ellis, “Interpreting the Whole House,” in *Interpreting Historic House Museums*, ed. Jessica Foy Donnelly (Walnut Creek: Alta Mira Press, 2002), 63.

Vernon, the Stephen Decatur House in Washington, D.C., and Montpelier in Orange, Virginia. Here in Georgia, administrators at the Owens-Thomas House, the Telfair Museum, and the Davenport House, each in Savannah, are making similar adjustments. This phenomenon continues throughout the state with the Swan House and Atlanta History Center, in Atlanta, and the Old Governor's Mansion in Milledgeville. Here in Athens, this sentiment is now being expressed within the administrations of the Church-Waddel-Brumby and the Taylor-Grady House museums. After thirty years, committees have been formed to analyze the historic homes interpretive plans. Each museum is slated for extensive restorations based on more accurate historical research, compiled by experts across the United States. For the Church-Waddel-Brumby House, most of the exterior restoration is complete, and because of its status as a state welcome center, the complex was outfitted with additional outbuildings to serve the needs of visiting tourists. To aid in restoring the interior, noted paint analyst George Fore, from Raleigh, North Carolina was hired to reference historic paint colors used during the home's period of significance, determined by the Church-Waddel-Brumby restoration committee as 1820-1829. Supplementing his findings is a 2002 Interiors Plan compiled by Jeanne Strong, a local interior designer specializing in historic interiors. Mrs. Strong mentions the Albert Sams collection within her report:

“The need to keep the look and feel of the house, as it would have been in 1820 requires that we do not over furnish and over dress it. The house has many expensive accessories that need to be used sparingly. Many of the pieces are too early or too late for the period of interpretation. Some are imported pieces and some are very high style from the workrooms of New York City...The Church-Waddel-Brumby House should reflect the region and the life of a professor and minister. Getting to know some of the personal information about Moses Waddel will explain decisions made in the plan. We are not duplicating his home, but applying historic knowledge about the times and the area to provide a reasonable 1820s look into the home life of Moses Waddel. It is our hope that Moses and

Elizabeth might recognize and feel comfortable were they to visit their house today.”<sup>49</sup>

The report continues by making recommendations regarding the removal of many of the specimens donated by the late Albert D. Sams. While a sampling of the collection will remain, many of the items are to be deaccessioned, with proceeds contributing to the acquisition of furnishings deemed more appropriate for the 1820-1829 period of significance.

Extensive exterior restoration is currently underway at the Taylor-Grady House; prescribed work includes stabilization of the foundation and the thirteen massive columns along the front porch, as well as replacement of disintegrating wood clapboards, and a new coat of paint. The collection residing in the house has been moved to storage as interior restoration work begins while a designer, Ms. Anne DeRosa, from Atlanta has been hired to produce an Interior Furnishings Plan for this structure. This fact is important when considering administrators of the Taylor-Grady House may soon be faced with the same challenges as those at the Church-Waddel-Brumby House Museum.

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<sup>49</sup> Jeanne Mansell Strong, “The Church Waddel Brumby House Interiors Plan”, 2002, 4.

## CHAPTER 4

### CASE STUDIES

When deciding upon the future of the Albert D. Sams collection, it is important to take into account the benefactor's intentions regarding items donated. This task is difficult considering no instructions were left in Mr. Sams' will concerning the collection. Further, no funds were set aside as a possible endowment, which may have indicated his commitment regarding the preservation of the compilation. From a legal standpoint, all claims to the collection were relinquished upon donation to the particular museums. In a *Manual for Museums*, Ralph H. Lewis notes, "A donation of a museum specimen is a legal transaction. No question regarding conditions of transfer (if any) or ownership of the object should remain."<sup>50</sup>

In 1972, when Albert Sams donated his first items to the Church-Waddel-Brumby House, preservation theories were in their infancy, especially considering curatorial management. Only since the late 1960s has there been a growing awareness for the need of systematic documentation of collections.<sup>51</sup> In March of 1999, under the direction of Sharon Logan, a Collection Management Policy was drafted for the Church-Waddel-Brumby House. In a letter to Mr. John Riley, Acting Director of Collections at George Washington's Mount Vernon Estate and Gardens, dated March 27, 1999, Sharon Logan wrote:

"Dear Mr. Riley,  
The Church-Waddel-Brumby House, c. 1820, is a house museum located in Athens, Georgia. We have been in operation since 1972, at which time the house was opened to the public. As the director of the museum, I am interested in

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<sup>50</sup> Ralph H. Lewis, *Manual for Museums*, (Washington: National Park Service, Department of the Interior, 1976), 22.

<sup>51</sup> Sheila M. Stone, "Documenting Collections," in a *Manual of Curatorship: A Guide to Museum Practice*, ed. John M.A. Thompson (London: Butterworths, 1984), 127.



establishing a comprehensive house museum policy that will specifically address the accession and deaccession of furnishings for the house. At this point in time, we have neither a policy nor guidelines to aid us in this complex process.

Because of your considerable reputation, you seemed a natural place to turn for guidance on this subject. I am interested in obtaining a copy of any house museum policies that you have in place, in particular those addressing the accession and deaccession of furnishings for the Mount Vernon Estate. The committee members with whom I work and I would welcome any additional information you may have on established guidelines for producing a document of this nature. In short, we are looking for a jumping off point to begin drafting our own policy.

Sincerely,

Sharon Logan, Director

Church-Waddel-Brumby House Museum”<sup>52</sup>

Shortly after this letter was written, a new mission statement was written for the Church-Waddel-Brumby House along with procedural standards regarding acquisition and documentation of collection additions. Excerpts from the Collection Management Policy include, “Items donated or bequeathed to the Museum must meet those standards set forth in the Collection Objectives position of this policy; that is, they must further the Museum’s goal of period and region of interpretation of the house and its inhabitants.”<sup>53</sup> The new policy also states, “The museum cannot guarantee that the item will remain in the collection in perpetuity nor that it will be exhibited permanently.”<sup>54</sup>

Now that the Church-Waddel-Brumby House Restoration Committee is actively reinterpreting the house museum to more accurately portray the time period in which the home was constructed, the committee responsible is presented with the dilemma of what to do with the furniture donated by Mr. Sams. It is the goal of this restoration committee to deaccession furniture no longer meeting the newly established criteria and to replace it with articles more

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<sup>52</sup> Sharon Logan, Athens, Georgia to George Riley, Mount Vernon, Virginia, 27 March 1999. Special Collections, Church-Waddel-Brumby House, Athens, Georgia.

<sup>53</sup> “Church-Waddel-Brumby House Museum Collection Management Policy,” March 1999. Special Collections, Church-Waddel-Brumby House, Athens, Georgia.

<sup>54</sup> Ibid.

appropriate to the period of significance. This involves the removal of many of the high-style furniture specimens and decorative arts, as the new guidelines introduce a less ostentatious aesthetic. However, this committee is not without compassion for the original furniture collection. In a time when preservation philosophies were still being formulated, Albert Sams graciously donated his expertise and funds to furnish this Athens' house museum. While the committee charged with updating the furnishings plan agrees the collection no longer best represents the Federal period in the Georgia Piedmont region between 1820-1829, they do value the collection as a massing of impressive antiques representing high-style furnishings from that same period.

This struggle to balance the generosity of a benefactor with needs to further a collection has been illustrated through the Barnes Foundation in Pennsylvania and the Isabella Stewart Gardner in Boston, Massachusetts. Each example demonstrates a willingness on behalf of administrations to carefully examine differing theories regarding the curatorial management of special collections.

### **The Barnes Foundation**

In 1922, Albert C. Barnes established the Barnes Foundation in order to promote the appreciation of fine arts through the advancement of education. Born into a working class family, Albert Barnes eventually gained financial success with his development of an antiseptic silver compound, Argyrol. Because of his extensive studies in philosophy and the arts, A.C. Barnes felt it important to extend his appreciation of art to the common man, initially hanging



Figure 8 Albert C. Barnes, illustration taken from [http://www.barnesfoundation.org/h\\_main.html](http://www.barnesfoundation.org/h_main.html)

famous pieces in his Argyrol factory for the benefit of his employees. With the implementation of the Barnes Foundation, “a new force had entered the world...a self-made man with substantial financial and intellectual resources, combative intensity, relentless curiosity, a keen eye for art, and a deeply-rooted respect for the common man.”<sup>55</sup> A gallery was commissioned through French architect, Paul Phillippe Cret, to house the new foundation gallery and administration offices on twelve acres in Merion, Pennsylvania, just outside Philadelphia. In 1929, Barnes devoted himself to collecting for the foundation; choosing and arranging works in a distinct manner, later termed “wall ensembles,” to best illustrate common visual elements apparent in art across multiple periods and cultures. More concerned with students’ recognition of common aesthetic themes among various masterpieces than with their ability to recall the name of the artist, A.C. Barnes never labeled any of the pieces in the collection. In 1940, the foundation expanded with the purchase of an eighteenth century farmhouse he named after his dog, “Ker-

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<sup>55</sup> “About the Barnes Foundation,” [http://www.barnesfoundation.org/h\\_main.html](http://www.barnesfoundation.org/h_main.html), accessed 28 February 2005.

Feal.” This new property was promptly filled with additional art collections, antiques, and ceramics, and was stated in Barnes’ will to be used as “a living museum of art and...a botanical garden both to be used as part of the educational purposes of The Barnes Foundation in both the art and horticulture programs.”<sup>56</sup> On July 24, 1951, Albert C. Barnes was killed when he ignored a stop sign at a busy intersection and was hit by an oncoming tractor-trailer.<sup>57</sup> By the time of his death, Barnes had acquired over nine thousand works of art, including 181 Renoirs, 69 Cézannes, 60 Matisse, 46 Picassos, and 18 Rousseaus. An eccentric fellow, A.C. Barnes stipulated in his will no works “can be moved, loaned or sold,” and the endowment he left could only be invested in government securities: federal, state and municipal or railroad bonds.<sup>58</sup> Because of the peculiar demands specified in his will, what was a sizable endowment in 1951 eventually dwindled, and the trustees of the foundation began to question the validity of Barnes’ requests. In 2004, after a lengthy two-year court battle, Judge Stanley Ott granted the Barnes Foundation permission to reinterpret their charter and move the artworks to a gallery along Benjamin Franklin Parkway, in Philadelphia near the new home for the Philadelphia Museum of Art. Objectors to the move insisted “relocating it would not only violate its donor’s wishes but also destroy the aesthetic qualities that made it unique and important in the art world.”<sup>59</sup> The current executive director of Barnes Foundation, Kimberly Camp, assures the “new building will

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<sup>56</sup> Ibid.

<sup>57</sup> Eugene Garfield, “*Reinterpreting the Legacy of Albert C. Barnes. Part 2. Personal, Legal, and Financial Trials*,” 15 April 1991. <http://www.garfield.library.upenn.edu/essays/v14p057y1991.pdf>, accessed 28 February 2005.

<sup>58</sup> Caroline Kim, “*Albert C. Barnes: The Medici of the New World*,” in *Humanities*, September/October 2004. <http://www.neh.gov/news/humanities/2004-09/barnes.html>, accessed 28 February 2005.

<sup>59</sup> Leslie Lenkowsky, “*A Risky End to the Barnes Case: Can donor intent now survive in Pennsylvania?*” *Wall Street Journal*, 16 December 2004. <http://www.opinionjournal.com/la/?id=110006033>, accessed 21 January 2005.

maintain the layout of its present home, including the spatial relationship and the institution's signature arrangement of artwork."<sup>60</sup>

In the example of the Barnes Foundation, administrators found it necessary to move the collection in order to rescue it from bankruptcy. Because Albert C. Barnes attached such heavy regulations regarding the use of the collection, it was unable to produce income for the foundation, thereby taxing the endowment. Had it not been for the decision of Judge Ott, the collection would have remained threatened. The courts found that the "indenture of trust by which Barnes created the Foundation in 1923 was not sacrosanct."<sup>61</sup> Because the courts ruled the will was not untouchable, the entire collection has been preserved and the Barnes Foundation can continue to "fulfill its mission of making art education and appreciation accessible to people of all walks of life."<sup>62</sup>

### **The Isabella Stewart Gardner Foundation**

A second example is presented with the Isabella Stewart Gardner Museum. Located in Boston, Massachusetts, the Isabella Stewart Gardner Museum was the home of a generous patron of the arts, Mrs. Isabella Stewart Gardner. Built in the style of the Palazzo Barbaro in Venice, Italy, the three-story home was centered on a large open courtyard filled with blooming flowers.

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<sup>60</sup> Joseph Dennis Kelly II, "After Judge's Ruling, Barnes Foundation Will Move to Downtown Philadelphia," 21 December 2004. <http://archrecord.construction.com/news/daily/archives/041221barnes.asp>, accessed 28 February 2005

<sup>61</sup> Don Kramer, "Court Allows Barnes Foundation to Move Collection to Philadelphia," in NonProfit Issues, 16 December 2004. [www.nonprofitissues.com/public/features/leadfree/2004dec2\\_15.html](http://www.nonprofitissues.com/public/features/leadfree/2004dec2_15.html), accessed 12 February 2005.

<sup>62</sup> Pete Peterson, "Barnes Foundation Expands Board of Trustees with Five Appointments," 20 January 2005. [www.barnesfoundation.org/v\\_pr\\_/2005.html](http://www.barnesfoundation.org/v_pr_/2005.html), accessed 28 February 2005.



Figure 9 Courtyard of the Isabella Stewart Gardner Museum, photograph taken from [http://www.gardnermuseum.org/the\\_museum/introduction.asp](http://www.gardnermuseum.org/the_museum/introduction.asp)

Opened to the public on January 1, 1903, the museum collection includes artifacts from multiple cultures spanning thirty centuries; paintings, sculpture, tapestries, furniture, and decorative arts are displayed as installed by Mrs. Gardner herself.



Figure 10 Isabella Stewart Gardner, as painted by John Singer Sargent, 1888, painting taken from [http://www.jssgallery.org/Paintings/Isabella\\_Stewart\\_Gardner.htm](http://www.jssgallery.org/Paintings/Isabella_Stewart_Gardner.htm)

Remaining completely unchanged since her death in 1924, the collection was composed “in a way to evoke intimate responses to the art, mixing paintings, furniture, textiles, and objects from different cultures and periods among well-known European paintings and sculpture.”<sup>63</sup> For instance, a painting by Titian, “Europa,” was hung above a remnant of pale green silk, which had been cut from one of Mrs. Gardner’s evening gowns.<sup>64</sup> The museum visitor comes across numerous discoveries like this, which assist in inducing these “intimate responses.” In 1924, upon Mrs. Gardner’s death, her will provided an endowment of \$1 million and created stipulations to support the museum, ensuring the permanent collection would not be altered. Even after a 1990 heist resulted in the loss of a dozen works of art, including a Vermeer, the collection remained as she specified. The empty frames still hang in their original locations, devoid of their famous masterpieces.

Again, a will stipulates the collection remains as the benefactor left it. But unlike the previous case study, there has been no need to question the validity of this document. Because this museum represents a person’s private estate, there has been no need to question its interpretative value; this is “the only private art collection in which the building, collection, and installations are the creation of one individual.”<sup>65</sup>

In each example, museum curators and administrators have needed to reconcile the specified wishes of their respective benefactors with their current needs – needs arising despite the forethought of the original sponsor. After the 1990 heist led to the loss of a dozen items in the Gardner collection, museum officials respected the original intent of Mrs. Gardner when deciding not to replace the stolen items with other artwork. Ceding to her original wishes,

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<sup>63</sup> “The Museum: Isabella Stewart Gardner,” [www.gardnermuseum.org/the\\_museum/isabella.asp](http://www.gardnermuseum.org/the_museum/isabella.asp), accessed 28 February 2005.

<sup>64</sup> “Collection: Overview,” [www.gardnermuseum.org/collection/overview.asp](http://www.gardnermuseum.org/collection/overview.asp), accessed 28 February 2005.

<sup>65</sup> “The Museum: Museum Overview,” [www.gardnermuseum.org/the\\_museum/overview.asp](http://www.gardnermuseum.org/the_museum/overview.asp), accessed 28 February 2005.

despite the noticeable gaps in the collection, the empty frames are explained with simple plaques located near the lost artwork, further illustrating the commitment of museum administrators to their original benefactor.

As the Barnes Foundation faced bankruptcy, they made a conscious decision to move the gallery and its assorted array of artwork despite the requests made in Albert Barnes' will. They surmised, after years of consideration, the only way to further the mission of Albert Barnes was to relocate to Philadelphia. Justifying their argument was the belief more "plain people," the term used by Barnes himself to describe the working class, would have access to the collection if located in a hospitable urban environment versus a suburban neighborhood. Also guiding their decision was the increased possibility of greater revenues, which would occur by easing the restraints imposed upon the collection by Albert C. Barnes, increasing revenue for the foundation's coffers.

The Isabella Stewart Gardner Museum and the collection housed by the Barnes Foundation present two extremes when examining differing curatorial styles. In the case of the Gardner Museum, administrators and curators took a "hands off" approach when deciding how to best reinterpret the collection after the 1990 heist left them with empty frames. They felt the best way to respect the wishes of Isabella Stewart Gardner was by allowing the collection to remain as it was. By relocating the entire collection despite the very clear stipulations in Albert C. Barnes will, the Barnes Foundation insist they are only doing what is necessary to save the collection.

Fortunately, the Church-Waddel-Brumby House is on neither end of the spectrum. While it may be necessary to relocate the furniture at the Church-Waddel-Brumby house, this need arises because of a change in interpretive theory and is not the result of dwindling endowments



or unexpected losses. However, committee members at the Church-Waddel-Brumby House are attempting to honor the generosity of Albert D. Sams while furthering the mission of the house museum just as administrators tried to in each of the above case studies.

## CHAPTER 5

### THE FUTURE OF THE ALBERT D. SAMS COLLECTION

While it has been determined certain items in the collection no longer appropriately reflect the Church-Waddel-Brumby House's period of significance (1820-29), the collection housed there is still significant. Although many of the items donated by Albert Sams are too high style for the current reinterpretation, they demonstrate styles associated with the Federal period in America. The same can be said for the collections housed at the Taylor-Grady House and the Joseph Henry Lumpkin House, which are representative of the Greek Revival style, and the interiors of White Hall Mansion are further complemented by Victorian and Eastlake specimens donated by Albert Sams. The collection, in its entirety, serves as a valuable learning tool for those interested in the evolution of the decorative arts.

The Church-Waddel-Brumby House Restoration Committee is currently deciding the future of their portion of the Albert D. Sams Collection. What steps should be taken to ensure the intentions of Albert Sams are properly reconciled with the need of this administration to properly interpret the historic house museum? How can those charged with maintaining the collection respectfully deaccession items and keep them within the public's reach?

In her article, "*Deaccessioning Museum Collections*," Kathleen T. Byrne, Museum Registrar in the Museum Management Program, National Park Service, Washington, D.C., discusses the difficulty of deaccessioning items in a museum collection:

“Deaccessioning museum collections is the process of permanently removing them from a museum's ownership and custody. When a museum deaccessions an object, the museum no longer has physical custody of the object, and it relinquishes all claims to ownership. Deaccessioning museum collections

runs counter to the main purposes of museums, which are to acquire and preserve collections for the benefit of future generations through exhibition, interpretation, and research. We think of museums as collecting objects, not disposing of them...[however]...many museums also contain collections that don't fit within the museum's current scope of collections statement. Most museums now use some form of a scope of collections statement that defines the types of materials the museum will collect, based on the mission and purpose of the museum. In earlier years, museums were much less systematic in what was collected, resulting in collections that aren't relevant to the museum...In the real world, deaccessioning is a necessary practice.”<sup>66</sup>

Colleagues of Albert D. Sams admit that during the 1970s, Colonial Williamsburg was the example to which all other house museum administrators aspired; decisions were made for the Church-Waddel-Brumby house based on developments occurring in New England. For example, the color palette selected for the Church-Waddel-Brumby House Museum mimicked color selections utilized at Colonial Williamsburg. By modeling the Church-Waddel-Brumby restoration on work being completed by experts at Williamsburg, Albert Sams, the ACHF, and fellow Athens preservationists justified their decisions. It was their belief that completing the restoration according to the standards set forth by Colonial Williamsburg would ensure their decisions were justified.

As witnessed thirty years later, change is inevitable. Colonial Williamsburg is still the pinnacle of house museums in the United States, but experts there continue to modify their representation of history; it is the responsibility of house museum administrations to properly reinterpret a museum's scope when new information is acquired. This need to properly interpret history is not discounted, however, philosophies regarding reinterpretation have evolved and are still evolving. It would be naive for current committees to believe what they institute now will still be accepted as fact in thirty or forty years. With this in mind, how can the Albert D. Sams Collection be protected, while still ceding to current reinterpretations?

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<sup>66</sup> Kathleen T. Byrne, “Deaccessioning Museum Collections.” pp 15-16. [crm.cr.nps.gov/archive/23-05/23-05-5.pdf](http://crm.cr.nps.gov/archive/23-05/23-05-5.pdf), accessed 22 April 2005.

When considering the future of the collection housed at the Church-Waddel-Brumby House, it is important to evaluate all available options. The following recommendations include only some of the possibilities; other solutions will present themselves as the committee moves forward. One of the most important factors regarding any changes to the collection housed at this historic structure involves proper documentation. The National Park Service is the source for comprehensive standards and guidelines when dealing with collections management. Those responsible for the furnishings and decorative arts housed at the Church-Waddel-Brumby House Museum should consult the publication entitled, *The National Park Service Museum Handbook*, before following any of the recommendations found within this thesis. This handbook is used by all federally funded parks in the United States and provides “guidance on, and outlines procedures for, museum record keeping, including accessioning, cataloging, loans, deaccessioning, photography, and reporting annual collection management data.”<sup>67</sup>

### **Documenting the Collection**

Before the committee moves forward with its interpretative plans, a comprehensive inventory should be completed to properly identify those items donated to each of the house museums by Albert Sams. Documenting the collection will not only provide a comprehensive record of the Sams Collection, but will serve as a reference for those involved with reinterpreting the current furnishing plans. In “Documenting Collections,” Sheila M. Stone illustrates why such an extensive inventory is necessary:

“The aims of a museum documentation system are to preserve all known information about an object and to help satisfy the needs of the user, whether he be a curator, research worker or member of the public. To achieve these aims a documentation system should possess singular features, and should include three types of documentation which comprise a comprehensive museum record.

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<sup>67</sup> NPS Publication, “Museum Handbook.” Accessed 23 April 2005 from <http://www.cr.nps.gov/museum/publications/MHII/mushbkII.html>

- (1) Initial documentation, on the entry of the object into the museum for loan, identification, acquisition, or other purposes.
- (2) Item documentation, being a full record of all information about the object incorporated in the record, or cross-referenced to other files.
- (3) Control documentation, which records the movement and location of an object. This is an essential tool for collections management.”<sup>68</sup>

Compiling this data will be difficult and time-consuming; acquiring the inventories held by the house museums will be of great importance. Many of these inventories only exist on paper, as they were produced prior to the invention of the personal computer, and should be handled carefully. The condition of each of the items should also be noted, as well as any current appraisal information. This information will help administrators should deaccessioning become necessary. In a *Manual for Museums*, helpful hints are revealed:

“Small museums have sometimes accumulated collections without setting up a proper system of museum records. In this situation start an accession book without further delay. First search the correspondence files and any other available sources of information to find out when and how objects have been acquired. Enter in the new accession book in chronological order all past accessions for which you can establish dates. Then record in the book each accession of which you know the source but not the date of receipt, giving it the next available accession number. In the *Date received* column for each of these state that it came in prior to the day you started the book. After these assign the next number to the remainder of the existing collection, comprising the objects for which you can discover neither where they came from nor when the museum got them. Then enter the first new acquisition and proceed to maintain complete accession records in regular form. If you later find the source of some object or objects lumped in the remainder entry, record this accession under the next free number regardless of chronology in order to preserve the information in usable form.”<sup>69</sup>

While the above information was presented before the proliferation of personal computers, it is still pertinent in this situation. As computers are never fail-safe, it is recommended that an accession book serve as a permanent record of the collection. A sample survey form is found in

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<sup>68</sup> Shelia M. Stone, “Documenting Collections,” in *Manual of Curatorship*, ed. John M.A. Thompson (London: Butterworths, 1984), 127.

<sup>69</sup> Ralph H. Lewis, *Manual for Museums*, (Washington: National Park Service, Department of the Interior, 1976), 149.

Appendix B; this form is used by the National Park Service to catalog collections within the National Park System. It illustrates the amount of information necessary to effectively maintain special collections. Appendix A has been included at the end of this thesis to demonstrate the magnitude of Albert D. Sams' donations. This inventory was completed prior to this thesis, but as a starting point, information found within Appendix A should be utilized to complete the form in Appendix B. However, the included information is in no way complete, more information will be needed. Ideally, an outside professional should be hired to complete a comprehensive survey and inventory of the Albert D. Sams Collection throughout the five historic properties in which it is housed. This investment will ensure every item donated by Mr. Sams is noted in a central document, accessible to administrators at each site.

Only after the inventory is complete should administrators and committee members begin making decisions regarding the future of the collection. It is agreed that to properly reflect each home's period of significance, certain items from the Albert Sams Collection will need to be deaccessioned, but a certain protocol should be in place before offering certain items for auction. Opportunities include transfers and exchanges of specimens between those house museums already holding part of the Sams Collection, relocating those specimens not assigned in the furnishings plan to other local house museums, and transferring parts of the collection to the Georgia Museum of Art's Special Collections. By combining these options with a marketing campaign soliciting appropriate specimens, the Albert D. Sams collection can remain within the public's reach.

### **Initiating Transfers between Museums**

Certain items within the Albert D. Sams collection, which are housed at one house museum, may be more appropriate for another house museum. For example, the American

Empire sofa located in the upstairs parlor of the Church-Waddel-Brumby House may be more appropriate at the Taylor-Grady House. Conversely, the Regency settee with caned seat may be more useful when reinterpreting the center hall of the Church-Waddel-Brumby House. Ultimately, this decision is reserved for the expert charged with compiling the new furnishings plan; however, these opportunities should be thoroughly considered and all options of transfers and exchanges should be exhausted before relinquishing control of any item donated by Albert Sams.

The National Park Service provides a number of guidelines regarding transfers and exchanges of specimens between its parks. Refer to the National Park Service Publication, *The Museum Handbook*, and to Appendix C and the end of this thesis, which illustrates a Transfer of Property form used by the NPS. These guidelines provide a basis from which administrators overseeing the collection should start when attempting to transfer or exchange specimens. Transfers may occur within the Albert Sams Collection as amendments to the furnishings plans are cemented; the National Park Service recommends that each museum should place a signed copy of the transfer form in their accession file when transferring specimens from one museum to another. Any transportation costs involved are normally paid for by the museum receiving the transfer. According to the *Manual for Museums*, “the particular danger to avoid in acquiring specimens by transfer is poor judgment.”<sup>70</sup> The museum thinking about receiving a transfer should do so because it would benefit the museum, not because the specimen is free.<sup>71</sup>

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<sup>70</sup> Ibid, 30.

<sup>71</sup> Ibid.

### **Initiating Exchanges between Museums**

An exchange is defined as “giving up one or more specimens your museum does not need in return for one or more of equivalent value which it does need.”<sup>72</sup> In the case of the Albert D. Sams collection, exchanging items can help refine the collection while maintaining ownership between the original sites to which Albert Sams donated. Someone with the authority to do so, in this case, the executive directors of the house museums, should document exchanges. The final transaction should be documented by drafting a letter to the other house museum involved; “The letter should describe the objects and give their catalogue numbers if any. Signed copies of the letter, along with signed copies of the property transfer form or receipts required by either party, should be placed in the accession files of both incoming and outgoing specimens.”<sup>73</sup> Appendix D provides a copy of the form used by the National Park Service when initiating exchanges between museums. It is necessary to properly evaluate and authenticate the specimens eligible for exchange, however, it is not necessary for the specimens to match one another dollar-for-dollar.

While priority should be given to those house museums already holding a portion of the Albert D. Sams collection, it may be advantageous to allow transfers and exchanges from museums not currently housing specimens donated by Mr. Sams. The Ware-Lyndon house museum is a prime example, and as Arnocroft is further developed as a house museum it may become another viable candidate.

### **Transferring Items to the Georgia Museum of Art**

The Georgia Museum of Art is recognized as one of the best university museums in the nation. As such, it is highly suggested the restoration committees contact the Decorative Arts

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<sup>72</sup> Ibid.

<sup>73</sup> Ibid.



curator at the Georgia Museum of Art to inquire about the possibility of acquiring items from the Albert D. Sams collection. According to the Georgia Museum of Art's website:

“The museum will establish an institute for the study of the decorative arts, whose purpose will be to promote teaching and scholarship of the decorative arts, particularly those of Georgia and the south. There has always been an enormous interest in the decorative arts, yet there are few places where formal study can take place, and none in the south. The first step in realizing this strategic initiative has been made, with the creation of the position of Curator of Decorative Arts. Phase II will provide ample facilities, including classrooms and expanded galleries, for the activities of the institute. Announcement of the institute of decorative arts, to be named in honor of a well-known Georgian who has championed the state's decorative arts legacy, will come soon, and with it, increased fund-raising opportunities. A goal of \$5 million has been set to establish an endowment whose proceeds will fund the activities of the institute. The staff of the museum will work with the members of the decorative arts advisory committee to devise a fundraising strategy. Proceeds from the W. Newton Morris Charitable Foundation will provide start-up funding.”<sup>74</sup>

After transferring and exchanging furnishings between homes to which Albert Sams originally donated, transfers to the Georgia Museum of Art may be the next best option. Through the fundraising efforts mentioned above, it may be possible for the Georgia Museum of Art to pay fair market value for certain items in the Sams collection, thereby providing the house museums with funds for their future acquisitions. By carefully nurturing the relationship between the Georgia Museum of Art and house museums holding the Albert D. Sams collection, administrators can ensure the collection is still within reach of the public, which would honor his original intentions.

### **Relocating the Albert D. Sams Collection**

Admittedly, the possibility of acquiring a space in Athens suitable for the management and display of the Albert D. Sams Collection is unlikely, but it must be presented as an alternative to deaccession. By removing the collection from the Church-Waddel-Brumby House

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<sup>74</sup> “The Georgia Museum of Art: Introduction,” <http://www.uga.edu/strategicplanning/part4/gmoa.html>, accessed 8 March 2005.

Museum, the committee is effectively ending the public's access to a unique learning tool. There are a number of vacant buildings in downtown Athens, and there are always benefactors in the area looking to support a worthwhile cause. In tandem with their marketing efforts to solicit new specimens, the Church-Waddel-Brumby restoration committee could encourage the donation of funds earmarked for the purpose of relocating the Albert D. Sams Collection to a permanent home. Cooperating with other house museums, for example the Taylor-Grady House Museum, will net a greater success rate, ensuring the public will not lose access to this significant massing of period antiques and decorative arts.

### **Deaccessioning Items from the Albert D. Sams Collection**

Deaccessioning items donated by Albert Sams will be a laborious process and should be handled with great care and forethought. Again, Kathleen Byrne provides insight into this undertaking,

“Deaccessioning should not be an easy or a quick process. In general, museums follow a series of steps for deaccessions that include a sound justification, committee review by subject specialists, monetary appraisals, approval by the director or governing board, and public advertisement of the proposed deaccession.

Strict deaccession procedures are precautions against controversy. They protect museum personnel or their relatives from allegations of unethical conduct, partiality, or conflict of interest. They also maintain the public's trust.

Deaccessions can turn into a public relations nightmare unless there is a full public disclosure of the museum's actions. What can go wrong? Donors can become irate if their family heirlooms are removed from a collection. A community may have strong feelings that the deaccession objects should remain in the community. Staff may face charges of receiving personal benefits from the deaccession action. The museum may be accused of dealing in collections or making deaccessions based on personal taste or current fashion.

The NPS deaccessioning procedures were written to provide safeguards against these problems and to achieve objectivity in the deaccession process. The procedures for deaccessioning museum collections that are outside a park's scope of collections include several steps: Review by a Collections Advisory Committee, Advertisement to Other [Museums], Monetary Appraisal for

Exchanges, and Public Advertisement for Exchange and Conveyance (Donation).”<sup>75</sup>

Museums should attempt to keep deaccessions in the public trust. This can be accomplished by initiating transfers or exchanges to other museums in the area or by transferring items from the collection to the Georgia Museum of Art. It is noted that these efforts will only accommodate select items from the existing Albert D. Sams Collection; many items will probably not fit within these parameters and will need to be offered to private collectors. When deaccession becomes necessary, it is highly important to properly document the relinquishment of those items. Again, the National Park Service guide, *The Museum Handbook* provides standards for deaccessioning. Refer to Chapter 6 of this guide for all procedural requirements; Appendix E and F provide a “Deaccession Folder Cover Sheet” and “Sample Deaccession Book Form.”

After completing an independent appraisal for those items needing to be deaccessioned, and after reviewing all procedural requirements set forth by the National Park Service for helpful ideas, the committee will need to decide how to relinquish these items. Ideally, Sams’ family descendants should have first right of refusal, or the first option to purchase deaccessioned items for fair market value, which will have been determined by the independent appraiser. If they are not interested, the Athens community should be notified of items for sale and given the opportunity to purchase items, again for fair market value. The staff at the Church-Waddell-Brumby House could handle the marketing and sale of these items, or a third party could be enlisted to assist, which will result in less profit for the committee as these brokers will require a commission on items sold. For any items sold, the public needs full disclosure as to how the proceeds will be used; to avoid negative press, those responsible for the deaccessioning should

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<sup>75</sup> Kathleen T. Byrne, “Deaccessioning Museum Collections.”pp 16.17. [crm.cr.nps.gov/archive/23-05/23-05-5.pdf](http://crm.cr.nps.gov/archive/23-05/23-05-5.pdf), accessed 22 April 2005.

ensure all proceeds are used to acquire furniture and decorative accessories appropriate for the more focused period of significance, and will not be used for other programs at the house museum.

### **Creating an Albert D. Sams Endowment Fund**

To further recognize the generous nature of Albert D. Sams' donations, an endowment should be established in his name. Any proceeds from deaccessioned items, along with monetary donations given to the committee by interested individuals, should be deposited into a fund earmarked for the acquisition of additional museum specimens. This revolving fund will ensure those associated with the museum will be reminded of this generous patron. The creation of such an endowment would be: 1) a memorial to the generosity of Albert D. Sams and 2) a guarantee that the spirit of this great benefactor is remembered, especially considering the degree to which his generosity furthered the preservation movement in Athens, and 3) a catalyst for the continued appreciation and enjoyment of decorative arts by Athens-Clarke County citizens.

## CHAPTER 6

### CONCLUSION AND SUMMARY OF RECOMMENDATIONS

While it is important for the Church-Waddel-Brumby House Restoration Committee to effectively and accurately interpret the history of the house and its inhabitants, it is also important to honor the generous spirit of the late Albert D. Sams. Deaccessioning items he donated can be fully justified by those responsible for the collection, but great care should be used when undertaking this endeavor. The process will be time-consuming and will require the assistance of outside professionals, but properly executed, will guarantee that the intentions of Albert Sams are respected and insure that his generosity further benefits the house museum and the Athens community.

While the Church-Waddel-Brumby House is currently determining the outcome of its collection, those responsible for the collection at the Taylor-Grady House may soon be dealing with some of these same issues. The recommendations within this thesis are targeted towards the committee at the Church-Waddel-Brumby House, but should prove useful for committees within other house museums in the community. For each of these committees, this thesis offers a condensed selection of recommendations; it is highly suggested that interested parties refer to the National Park Service for a full list of procedural requirements. The document, *The Museum Handbook*, is available on the internet in an easily printable pdf format for no charge, and is the ideal guide for the proposed deaccession.

Before moving forward, the collection should be inventoried immediately. This comprehensive record of each item donated will prove to be an invaluable resource; this record

of the collection will also aid those charged with reinterpreting the period of significance by serving as a manifest of items available for transfers and exchanges. The National Park Service publication, *The Museum Handbook*, should be consulted for appropriate procedures relating to deaccessioning museum specimens. Throughout the process, and especially after determining which items will be relinquished, the public should be informed of decisions made. Full disclosure will ensure decisions are thoroughly justified and deter any negative press.

### **Summary of Recommendations**

1. Document the Collection	A comprehensive inventory should be completed to properly identify items donated to each of the house museums by Albert D. Sams. This survey should include all sites benefiting from Mr. Sams' generosity.
2. Agree upon a Protocol before Deaccessioning	The different sites to which Albert Sams donated should agree upon a protocol before deaccessioning. The protection of the Sams Collection will require the cooperation of all who have benefited from his generosity.
3. Exchange and Transfer Items between Properties	Certain items within the collection, which are housed at one museum, may be more appropriate for another house museum.
4. Relocate the Collection	Encourage the donation of funds for the purpose of relocating the collection to a permanent home.
5. Deaccession Items from the Collection	Relinquish items from the collection, earmarking all funds for appropriate furniture and decorative accessories for the more focused period of significance.
6. Create an Albert D. Sams Endowment Fund	Deposit fundraising proceeds and money raised from deacquisition into a fund named for Albert D. Sams. Use this capital for the acquisition of additional museum specimens.

Figure 11 Summary of Recommendations

The committee at the Church-Waddel-Brumby House Museum has an arduous task ahead of them. It is the sincere belief of this author that those responsible for the collection have the wisdom and forethought to properly execute the deaccession of certain items within the Albert

D. Sams Collection; there is no doubt the committee will continue to respect the intent of Mr. Sams and his descendants and further his generous spirit among the community.

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APPENDIX A:  
THE ALBERT D. SAMS COLLECTION<sup>76</sup>

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<sup>76</sup> It was the opportunity to undertake a preliminary survey of the contributions of Mr. Sams to various groups and organizations, as an Independent Study, that revealed, to the author, the extent and value of his generosity.

## *The Albert D. Sams Collection*

For several decades before his death in the 1980s, Albert Dobbs Sams was dedicated to the preservation of Athens and its historic properties. Mr. Sams was a driving force in several major restorations in the Classic City, including the Taylor-Grady House and the Church-Waddell-Brumby House. An avid collector of period antiques, Mr. Albert Sams was instrumental in furnishing these historic homes, as well as several others in the Athens area.

He was captivated with the Joseph Henry Lumpkin House; its location across the street from the Coca-Cola bottling plant meant he saw the old mansion on a daily basis from his office window. When the University of Georgia began restoring the Lumpkin House, he was one of the first to offer historic furnishings for the restoration.

First Presbyterian Church and White Hall complete the list of fortunate recipients. His generosity knew no bounds, and if one were to calculate the dollar amount of his donations, it would surely surpass several hundred thousand dollars. Athens and its historic homes were blessed with this gracious benefactor, Mr. Albert Dobbs Sams.



**F**or nearly a year I attempted to capture a lifetime of generosity. It was my personal goal to inventory each piece donated by Albert Sams to five sites in Athens, Georgia: The Church-Waddel-Brumby House, First Presbyterian Church, The Joseph Henry Lumpkin House, The Taylor-Grady House, and White Hall. If not for the ladies and gentlemen administering these historic properties, this task would have been impossible. Even after visiting each site numerous times, combing through vast files and inventories, and photographing what seemed to be thousands of pieces of furniture, I would be naive to think I chronicled every item donated by Mr. Albert Dobbs Sams. While this document represents most of the furniture and decorative arts contributed by Albert Sams, some omissions are to be expected. For this reason, I encourage the search to continue...

Michelle Therrien Garlington  
MHP, 2004

## *Contents and Methodology*

This document contains photos and descriptions of items donated by Albert Sams, spanning three decades, to five different historic properties in Athens, Georgia.

- The Church-Waddel-Brumby House
- First Presbyterian Church
- The Joseph Henry Lumpkin House
- The Taylor-Grady House

*and*

- White Hall.

If possible, each item was photographed, given a unique inventory number, and briefly described. Descriptions include the country of origin, dates, dimensions, and any important features that should be noted. Whenever possible, the date of contribution by Mr. Sams was added.

## *Acknowledgements*

As mentioned earlier, it would have been impossible to compile this inventory if not for the assistance of many. At each property I encountered enthusiasm and excitement regarding this project. I was allowed to browse the collections at my leisure, spending several hours at a time in each property. Even though retirement and the promise of greener pastures has left vacancies at two of the five historic sites, I feel it is important to acknowledge each person who helped me in this journey.

Following is a list of those individuals:

### *The Church-Waddel-Brumby House*

Mary-Beth Justus, Director  
Janet McNair Clark, Historian

### *University of Georgia Historic Preservation*

John C. Waters

### *First Presbyterian Church*

Judy Howell  
Randy Dudley

### *The Athens-Clarke Heritage Foundation*

Amy Kissane

*Thank You.*

### *The Joseph Henry Lumpkin House*

Martha Phillips  
Larry Jones

### *The Taylor Grady House*

Mary and Jessica

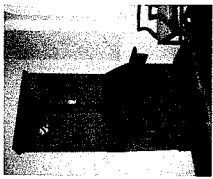

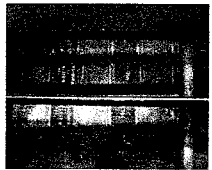
### *White Hall*

Mac and Patsy Lentz  
Robin Bingham

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

## Church-Waddel-Brumby House

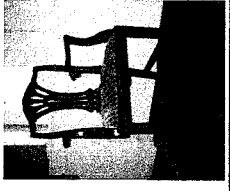
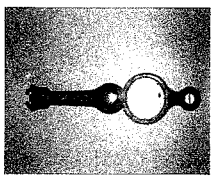
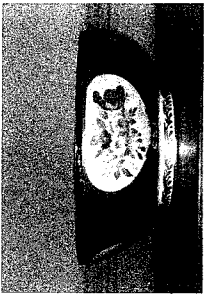
<p><b>Inventory #:</b> Secretary with Two Sections married</p>	
<p>76.117 (donated in 1976)</p> 	<p><b>Country of Origin:</b> England  <b>Date:</b> Early 19th Century  <b>Dimensions:</b> 37.25"W x 18"D x 86.5"H  <b>Notes:</b> Chippendale bottom desk with two sections married. The bookcase with molded cornice over two astragal glazed cupboard doors opening to series of eight pigeon holes over series of four drawers. The case with single drawer flanked by loppers over two full width drawers, the whole piece supported on high-bracket legs. Each drawer with replaced oval drop bail handles. Pine and chestnut secondary woods.</p>
<p><b>Inventory #:</b> Set of Two Spode Pieces</p>	
<p>76.101 1,2 (donated in 1976)</p> 	<p><b>Country of Origin:</b> England  <b>Date:</b> Early 19th Century (1820)  <b>Dimensions:</b> 7.5"Dia. x 5.25"H  <b>Notes:</b> Spode with handles and foote plate, no covers, gilt decoration, gray ground; The shaped underplate with central knopped pedestal and molded acanthus leaf cap supporting an oval bowl with high loop handles. The white body with shaped upper band of gray with central gilt grape leaf and vine design. Gilt accents. Marked on base "2655" in red. (Missing lids)</p>
<p><b>Inventory #:</b> The Writings of Washington</p>	
<p>74.75 (donated in December, 1974)</p> 	<p><b>Country of Origin:</b> USA, Boston  <b>Date:</b> 1835  <b>Dimensions:</b>  <b>Notes:</b> Set of 12 leather bound volumes, <u>The Writings of Washington</u>, by Jared Sparks</p>



# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

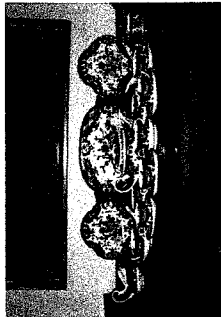

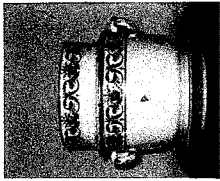
## Church-Waddel-Brumby House

Inventory #:	Description:	Reproduction
75.86 (donated November 1975)		<p><b>Country of Origin:</b> United States</p> <p><b>Date:</b> 1st Half Twentieth Century</p> <p><b>Dimensions:</b> 23"W x 16.75"D x 39.5"H</p> <p><b>Notes:</b> Pair of reproduction Hepplewhite mahogany arm chairs with serpentine crest over wheat carved pierced splat, curved arms on concave supports, squared seat and on tapering square legs joined by stretchers.</p>
76.124 (donated November 1976)		<p><b>Description:</b> English Mahogany Barometer</p> <p><b>Country of Origin:</b> England</p> <p><b>Date:</b> Early 19th Century</p> <p><b>Dimensions:</b> 9.75"W x 38"H</p> <p><b>Notes:</b> Inlaid Mahogany barometer from Upson House in New York State; English mahogany barometer of typical form with scrolled pediment over temperature gauges and dial faces. The dial marked by Joseph Solcha, Hull, England.</p>
74.32 (unknown donation date)		<p><b>Description:</b> Worcester Style Porcelain Bowl</p> <p><b>Country of Origin:</b> England</p> <p><b>Date:</b> Early 19th Century</p> <p><b>Dimensions:</b> 11.5"Dia x 5"H</p> <p><b>Notes:</b> Coalport, light blue ground with gold tracery, medallions of flowers in rose, blue, yellow, orange, green. A Worcester style porcelain bowl on gilt decorated rim foot, blue painted body with gilt foliate decoration surrounding spaced gilt bordered cartouche with painted floral bouquets. (Cracks to sides)</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrion, under the direction of John C. Waters


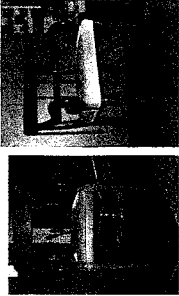
## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 76.112 (Donated in December, 1976)</p> 	<p><b>Description:</b> Set of English Derby Porcelain</p> <p><b>Country of Origin:</b> England</p> <p><b>Date:</b> Early 19th Century</p> <p><b>Dimensions:</b> varied</p> <p><b>Notes:</b> Set of English Derby Porcelain "King George III" pattern in the cobalt and red Imari color scheme and decoration. Comprised of a teapot, 8 cups, 7 saucers, pair of shell dishes, oval platter, gravy or sauce boat, covered sugar bowl, and 15 dinner plates (marked with the red Chamberlain Worcester mark.) (Pair of shell dishes broken and repaired)</p>
<p><b>Inventory #:</b> 78.146 (donated in November, 1978)</p> 	<p><b>Description:</b> Mahogany Tea Tray with Brass Handles</p> <p><b>Country of Origin:</b> England</p> <p><b>Date:</b> 19th Century</p> <p><b>Dimensions:</b> 30.50"W x 2.75"H</p> <p><b>Notes:</b> Sheraton, Mahogany, c. 1830; brass handles; Mahogany oval gallery tea tray with raised brass bracket handles</p>
<p><b>Inventory #:</b> 74.58 ABC</p> 	<p><b>Description:</b> Pair of Meissen Porcelain Ice Pails</p> <p><b>Country of Origin:</b> German</p> <p><b>Date:</b> Early 19th Century</p> <p><b>Dimensions:</b> 9.5"D x 9.25"H</p> <p><b>Notes:</b> Porcelain de Paris; c. 1810-20. White with bands of purplish scrolls, orange flower baskets with forget-me-knots and scattered bunches of cherries; handles picked out in gold. Pair of Meissen porcelain ice pails and liners marked with underglaze blue cross swords. The white urn bodies with scattered floral blossoms, gilt scrolled bracket handles, painted bands decorated with potted plants flanked by purple foliate design, with gilt borders. High collars with matching decoration and inset covers with gilt scrolled handles. Complete with matching underplate.</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

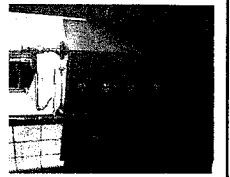



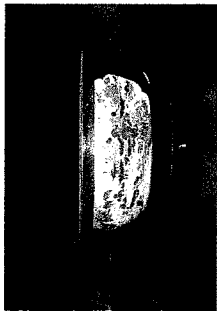
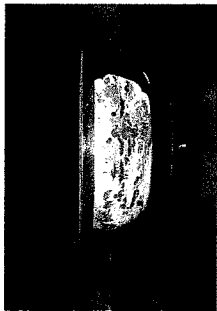
## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 72.16 (donated in November 1972)</p> 	<p><b>Description:</b> Five Mahogany Klismos Side Chairs</p> <p><b>Country of Origin:</b> New England  <b>Date:</b> c. 1810-1830  <b>Dimensions:</b> 17.5"W x 15.5"D x 33"H  <b>Notes:</b> Sheraton mahogany, gold velvet seats, octagon legs; Group of five mahogany klismos side chairs with concave rest, faceted front legs, and sabre rear legs</p>
<p><b>Inventory #:</b> 74.67 (donated in December 1994)</p> 	<p><b>Description:</b> Pair of American Mahogany Scrolled Arm Chairs</p> <p><b>Country of Origin:</b> United States  <b>Date:</b> c. 1810-1830  <b>Dimensions:</b> 20"W x 17"D x 35"H  <b>Notes:</b> Sheraton mahogany dining chair, curved swan arms, octagonal front legs, gold velvet upholstery; Group of Two similar American mahogany scrolled arm chairs. One with acanthus brackets at crest rail and faceted legs. The second with concave crest rail, and gadrooned front legs.</p>
<p><b>Inventory #:</b> 75.88 (donated in November 1975)</p>	<p><b>Description:</b> Group of Three Mahogany Chairs</p> <p><b>Country of Origin:</b> United States  <b>Date:</b> Mid 19th Century  <b>Dimensions:</b> 18"W x 16"D x 33.5"H  <b>Notes:</b> Sheraton, mahogany, front legs turned, c.1825; Group of three mahogany chairs with concave crest rail, squared seat, and ring and ball turned legs on arrow feet</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

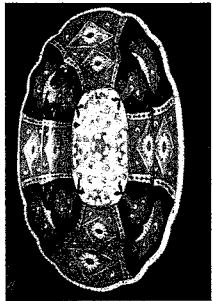
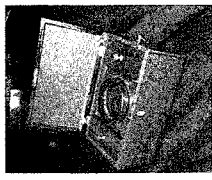

## Church-Waddel-Brumby House

<p><b>Inventory #:</b></p>	<p><b>Description:</b> English Hepplewhite Mahogany Chest of Drawers</p>
<p>73.1 (donated in 1973)</p>	<p><b>Country of Origin:</b> England  <b>Date:</b> c. 1800  <b>Dimensions:</b> 44"W x 19"D x 42"H  <b>Notes:</b> Hepplewhite, mahogany, splay feet, c. 1800; Five drawers with Horatio Nelson Brass handles; English Hepplewhite mahogany chest of drawers with oblong top over two half width drawers over three full width drawers, valenced apron and on french feet. Chestnut secondary wood. (Replaced hardware, warping to the top, and edge mold missing)</p>
	
<p><b>Inventory #:</b></p>	<p><b>Description:</b> Gilded Wood Sheraton Mirror</p>
<p>74.4 (unknown donation date)</p>	<p><b>Country of Origin:</b> United States/England  <b>Date:</b> Early 19th Century  <b>Dimensions:</b> 20"W x 36"H  <b>Notes:</b> Gilded Wood Sheraton Mirror with small pilasters and 13 gold balls, landscape painted on reverse of glass at top, c. 1800-10; Federal gilt wood pier mirror with beaded cornice over eglomise panel depicting a sailing scene, over rectangular mirror plate, flanked by engaged columns on block base</p>
	
<p><b>Inventory #:</b></p>	<p><b>Description:</b> Chinese Porcelain Punch Bowl</p>
<p>76.108 (donated in December 1976)</p>	<p><b>Country of Origin:</b> China  <b>Date:</b> Late 18th, Early 19th Century  <b>Dimensions:</b> 15.5"Dia x 7"H  <b>Notes:</b> Large, 15" Diameter, Chinese export, scene in center, decorated border with two scene panels on outside, dark blue with fish scale decoration; Chinese Porcelain punch bowl on rim foot, with cobalt ground centering rectangular cartouche with Chinese landscape (broken and repaired)</p>
	

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

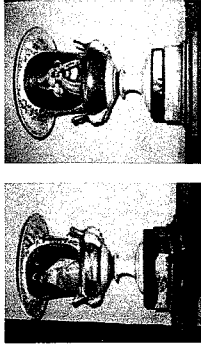
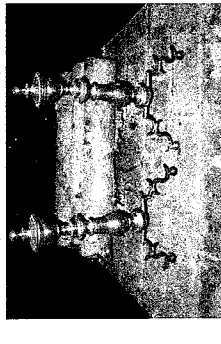
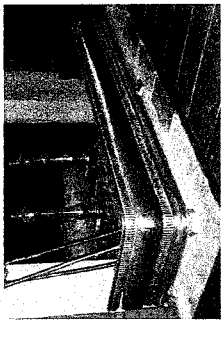
## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 75.28 (unknown donation date)</p> 	<p><b>Description:</b> English Davenport Porcelain Platter</p> <p><b>Country of Origin:</b> England</p> <p><b>Date:</b> Early 19th Century</p> <p><b>Dimensions:</b> 17"W x 14"D x 1.75"H</p> <p><b>Notes:</b> English Davenport porcelain platter in a "Japan" pattern variant. With oval floral blossom painted center surrounded by alternating panels of red with green diamond forms and blue with red floral forms separated by green bands.</p>
<p><b>Inventory #:</b> 74.41 (unknown donation date)</p> 	<p><b>Description:</b> English Mahogany Tea Caddy</p> <p><b>Country of Origin:</b> England</p> <p><b>Date:</b> Early 19th Century</p> <p><b>Dimensions:</b> 10"W x 6"D x 6"H</p> <p><b>Notes:</b> Walnut with darker and lighter inlaid ivory keyhole, Brass handles, Central glass dish, c. 1810; English Mahogany Tea caddy with hinged rectangular lid opening to fitted interior with central bowl flanked by lidded compartments. (Now with mason jar interior)</p>
<p><b>Inventory #:</b> 76.96 (donated in 1976)</p> 	<p><b>Description:</b> Mahogany Octagonal Table</p> <p><b>Country of Origin:</b> United States</p> <p><b>Date:</b> circa 1820</p> <p><b>Dimensions:</b> 35.5"Dia x 27.5"H</p> <p><b>Notes:</b> Regency, mahogany, having octagonal shaped top with two drawers, others fake; Resting on an octagonal shaped pedestal on platform with 4 bun feet; Mahogany pie wedge octagonal table over hanging top, plain frieze, over three deep fluted legs on shaped tripod shelf base on ball feet</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

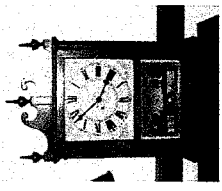
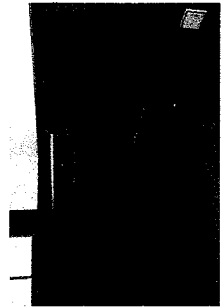
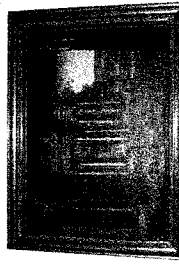
## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 74.47 (donated May, 1974)</p> 	<p><b>Description:</b> Pair of Porcelain Campana Form Vases</p> <p><b>Country of Origin:</b> Continental</p> <p><b>Date:</b> First Half 19th Century</p> <p><b>Dimensions:</b> 9"Dia x 12.75"H</p> <p><b>Notes:</b> Pair of porcelain Campana Form Vases with faux wooden block base with white pedestal supporting gilt rubbed body with central gilt bordered cartouche depicting a female portrait against a dark ground, and floral and gilt decorated sides. The applied gilt bracket handles with bisque female masks mounts. Viux Paris, Campana shape, angular handles terminate in grotesque masks. Body painted in rose sprays and scrollwork with brown medallions. Painted ladies, gold band on bases. One is in very good condition, one in poor condition. Bolts are through both bowls to vases, but one bowl is separated from base.</p>
<p><b>Inventory #:</b> 72.11 (donated in 1972)</p> 	<p><b>Description:</b> Pair of Brass Andirons</p> <p><b>Country of Origin:</b> England</p> <p><b>Date:</b> Late 19th / Early 20th Century</p> <p><b>Dimensions:</b> 10"W x 18"H</p> <p><b>Notes:</b> Pair of brass andirons with urn form finial on ring and knopped stem on spurred cabriole legs on ball feet. Brass, slight difference in legs</p>
<p><b>Inventory #:</b> 76.114 (donated in November, 1976)</p> 	<p><b>Description:</b> "U" form Fire Fender</p> <p><b>Country of Origin:</b> England</p> <p><b>Date:</b> Mid to late 19th Century</p> <p><b>Dimensions:</b> 49"W x 8"H</p> <p><b>Notes:</b> English brass "U" form fire fender with ribbed bands and raised on block feet, brass, Empire</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters


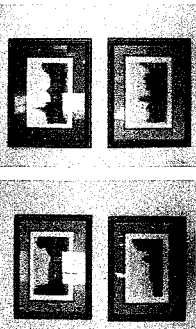
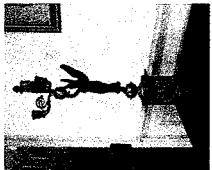
## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 76.103 (donated in May 1976)</p> 	<p><b>Description:</b> Federal Mahogany Pillar and Scroll Mantle Clock</p> <p><b>Country of Origin:</b> United States</p> <p><b>Date:</b> circa 1820</p> <p><b>Dimensions:</b> 17.25"W x 4.5"D x 30"H</p> <p><b>Notes:</b> Federal mahogany pillar and scroll mantle clock by Eli Terry, Jr. The scrolled pediment with centered brass urn finial and flanked by urn finials on blocks, over single door with glass pane over eglomise panel painted with scene of Mt. Vernon, opening to dial with Roman numerals. The body flanked by engaged columns. Raised on Cupid's bow apron with French feet. Rebuilt with new dial face; Eli Terry style, custom reproduction of old wood, made in Athens, GA in 1973 by Richard Kettle.</p>
<p><b>Inventory #:</b> 76.123 (unknown donation date)</p> 	<p><b>Description:</b> Mixed Woods Console Table</p> <p><b>Country of Origin:</b> New England</p> <p><b>Date:</b> circa 1850-1870</p> <p><b>Dimensions:</b> 37"W x 19"D x 31"H</p> <p><b>Notes:</b> Mixed woods console table, the oblong top with side galleries, over two frieze drawers with wooden knobs, over trestle legs joined by turned stretcher; Empire.</p>
<p><b>Inventory #:</b> 74.65 (donated in December 1974)</p> 	<p><b>Description:</b> Italian School Architectural Landscape</p> <p><b>Country of Origin:</b></p> <p><b>Date:</b> 18th Century</p> <p><b>Dimensions:</b> 38.5"W x 29"H (includes frame)</p> <p><b>Notes:</b> Architectural Landscape oil painting of Roman ruins, in modern frame from the Cabot Loge Collection. Unknown artist of the Italian school; the foreground with group of figures seated and talking, three groups of columned temples frame the left side as well as columns framing the right side of image. The canvas relined and patched.</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

## Church-Waddel-Brumby House

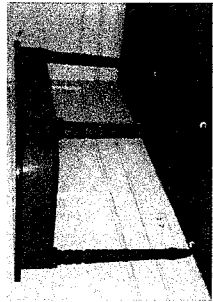
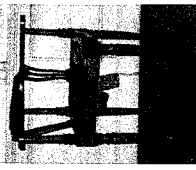
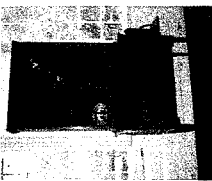
<p><b>Inventory #:</b> 80.5 (donated in November 1980)</p> 	<p><b>Description:</b> English Porcelain Oval Dish</p> <p><b>Country of Origin:</b> England <b>Date:</b> circa 1820 <b>Dimensions:</b> 10.75"W x 8"D x 1.75"H <b>Notes:</b> English porcelain oval dish with central gilt bordered reserve surrounded by four spaced red bordered cartouches containing purple cane wrapped with green "figure 8" design. The separated by black ground area with foliate pattern. Diaper patterned border; Spode, small, decorated in black, green and orange.</p>
<p><b>Inventory #:</b> 74.76 1-4 (donated in December 1974)</p> 	<p><b>Description:</b> Set of Four French Colored Engravings</p> <p><b>Country of Origin:</b> France <b>Date:</b> Early 19th Century (1840) <b>Dimensions:</b> 25.75"W x 21.75"H (includes frame size) <b>Notes:</b> Set of four french colored engravings, "Palais de Justice," "Palais de L'Institut," "Palais de Beaux Arts," and "Eglise St. German L'Auxerrois." Matted with painted gold leaf frames; Group of four colored lithographs from the suite "Paris in Her Splendor" by Bayot. Each depicting realistic views of various city buildings with groups of people scattered throughout. Individually titled views of the Palace of Justice, the Church of Saint Germaine, Palace of Beaux Arts, and Palace of the Institute.</p>
<p><b>Inventory #:</b> 74.68 (donated in December 1974)</p> 	<p><b>Description:</b> Pair of French Candelabras</p> <p><b>Country of Origin:</b> France <b>Date:</b> circa 1820 <b>Dimensions:</b> 7"W x 31"H <b>Notes:</b> Pair of French three light bronze and patinated bronze candelabras. The plinth base with um within wreath design, supporting an orb upon which winged Victory stands, holding an um from which emanate three foliate rocaille candle branches. Condition is fair, one candelabra is broken and held in place by wire.</p>




# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 74.5 (donated in May 1974)</p> 	<p><b>Description:</b> American Mahogany D-end Banquet End Table</p> <p><b>Country of Origin:</b> United States</p> <p><b>Date:</b> circa 1820</p> <p><b>Dimensions:</b> 40.5"W x 20"D x 27.25"H</p> <p><b>Notes:</b> American mahogany D-end banquet end table. The plain overhanging top over simple frieze, over ring and ball turned tapering legs on porcelain casters; Sheraton, 4 turned and caned legs, curved front, "D" shaped top, small crack in top and veneer on side is cracked.</p>
<p><b>Inventory #:</b> 75.83 (donated in Dec 1974 or May 1975)</p> 	<p><b>Description:</b> Mahogany Corner Chair</p> <p><b>Country of Origin:</b> United States</p> <p><b>Date:</b> circa 1900</p> <p><b>Dimensions:</b> 27.5"W x 22"D x 31.5"H</p> <p><b>Notes:</b> Reproduction mahogany corner chair with raised central crest and flattened arm rests, pierced slats, leather inset seat, and supported on turned legs; Sheraton, mahogany, brown naughahyde seat.</p>
<p><b>Inventory #:</b> 74.72 (donated in December 1974)</p> 	<p><b>Description:</b> American Mahogany Secretary Desk</p> <p><b>Country of Origin:</b> United States (lower portion New York)</p> <p><b>Date:</b> circa 1820</p> <p><b>Dimensions:</b> 41.5"W x 20"D x 90.5"H</p> <p><b>Notes:</b> American mahogany secretary desk with associated bookcase top. The top section with molded cornice over two astragal glazed doors opening to shelved interior and molded base. The secretary base with thumb molded edge over secretary fall front drawer opening to divided work space with series of storage holes over series of five single drawers. The desk drawer over a single full width drawer and the case supported on turned reeded tapering legs; 13 panes to each door.</p>

<h1>The Albert Sams Collection</h1>	
Inventory collected by Michelle Therrien, under the direction of John C. Waters	
<b>Church-Waddel-Brumby House</b>	
<b>Inventory #:</b> 76.95 (donated in May 1976) <div style="text-align: center;">  </div>	<b>Description:</b> English Porcelain Oval Sweet Meat Dish  <b>Country of Origin:</b> England <b>Date:</b> circa 1830 <b>Dimensions:</b> 8.5"W x 10.25"L <b>Notes:</b> English porcelain oval sweet meat dish with pink painted borders containing gilt accented molded foliate design, centering a gilt bordered reserve with landscape painting. The dish with white and gilt beaded border. Coalport, Rose Pompadour with oval scene in center, gilt decorations, lavender ground.
<b>Inventory #:</b> 75.132 (unknown donation date)	<b>Description:</b> English Newhall Type Tea Bowl  <b>Country of Origin:</b> England <b>Date:</b> circa 1800 <b>Dimensions:</b> 6" Dia x 3"H <b>Notes:</b> English Newhall type tea bowl on rim foot. The exterior with Chinaman in landscape design and the interior with painted line and drop pendant motif at rim; Newhall Chinoiserie, c.1795.
<b>Inventory #:</b> 75.133 (unknown donation date)	<b>Description:</b> English Hunt Motif Pitcher  <b>Country of Origin:</b> England <b>Date:</b> circa 1900 <b>Dimensions:</b> 6"W x 5.5"H <b>Notes:</b> Staffordshire Hound Handle pitcher with hunting scene, English hunt motif pitcher with raised molded and painted figures on horseback within landscape setting, with hound form molded handle.

# The Albert Sams Collection

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## Church-Waddel-Brumby House

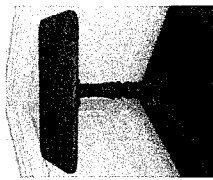
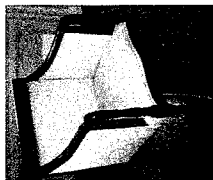
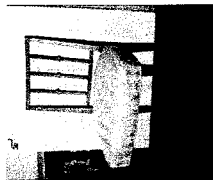
<b>Inventory #:</b>	<b>Description:</b> 4 volumes of <u>Life of Washington</u>
75.126 (donated in 1975)	Country of Origin: United States, Philadelphia Date: 1805 Dimensions: Notes: 4 volumes <u>Life of Washington</u> , by John Marshal, Philadelphia, Front and back covers are loose on one book, leather-bound.
<b>Inventory #:</b>	<b>Description:</b> 5 volumes <u>History of England</u>
75.129 (donated in 1975)	Country of Origin: Date: Dimensions: Notes: 5 volumes <u>History of England</u> , by Hume
<b>Inventory #:</b>	<b>Description:</b> 15 volumes <u>Charles Dickens Works</u>
75.127 (donated in 1975)	Country of Origin: Date: Dimensions: Notes: 15 volumes <u>Charles Dickens Works</u>

<h1>The Albert Sams Collection</h1> <p>Inventory collected by Michelle Therrien, under the direction of John C. Waters</p> <h2>Church-Waddel-Brumby House</h2>	
<p><b>Inventory #:</b> 75.131 (donated in 1975)</p>	<p><b>Description:</b> 14 volumes <u>John L. Stoddards Lecture</u></p> <p><b>Country of Origin:</b> <b>Date:</b> 1898 <b>Dimensions:</b> <b>Notes:</b> 14 Volumes <u>John L. Stoddards Lecture</u></p>
<p><b>Inventory #:</b> 75.128 (donated in 1975)</p>	<p><b>Description:</b> 4 volumes <u>Nations of the World</u></p> <p><b>Country of Origin:</b> <b>Date:</b> <b>Dimensions:</b> <b>Notes:</b> 4 volumes <u>Nations of the World</u>, by John Green</p>
<p><b>Inventory #:</b> 75.13 (donated in 1975)</p>	<p><b>Description:</b> 9 volumes <u>Stoddards Lectures</u></p> <p><b>Country of Origin:</b> <b>Date:</b> 1909 <b>Dimensions:</b> <b>Notes:</b> 9 volumes <u>Stoddards Lectures</u>, 1909, gold edged</p>

# The Albert Sams Collection

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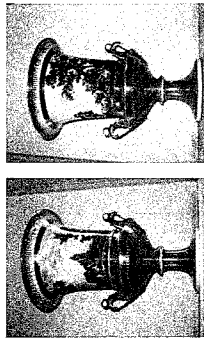
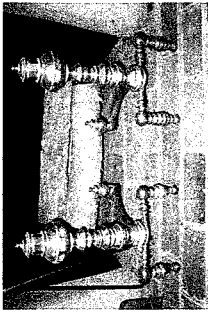
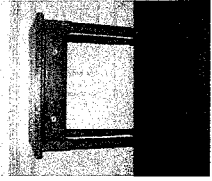
## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 74.7 (donated in May, 1974)</p> 	<p><b>Description:</b> Mahogany and Cherry Candle Stand</p> <p><b>Country of Origin:</b> United States  <b>Date:</b> circa 1820  <b>Dimensions:</b> 24.5"W x 18.75"D x 28"H  <b>Notes:</b> Mahogany and Cherry Candle Stand with rectangular top over trumpet turned column on three cabriole legs, Sheraton, mahogany pedestal tilt-top.</p>
<p><b>Inventory #:</b> 73.19 (donated in June, 1973)</p> 	<p><b>Description:</b> Mahogany Bergere</p> <p><b>Country of Origin:</b> United States  <b>Date:</b> circa late 19th/Early 20th Century  <b>Dimensions:</b> 24"W x 19"D x 38"H  <b>Notes:</b> Mahogany Bergere with even line and urn inlaid crest rail over deep upholstered back, high sides with slightly concave arm rails continuing to crook top supports over reeded baluster turning on leg block over turned swollen reeded front legs; Sheraton, arms curved down, arm supports and legs reeded, inlaid urn on top rail, inlaid swag on seat rail, pale green upholstery.</p>
<p><b>Inventory #:</b> 73.53 (donated in October, 1973)</p> 	<p><b>Description:</b> Group of Four American Federal style cherry side chairs</p> <p><b>Country of Origin:</b> Baltimore/New York  <b>Date:</b> circa 1810  <b>Dimensions:</b> 20"W x 17.5"D x 34.25"H  <b>Notes:</b> Group of four American Federal style cherry side chairs. Each with even crest rail over diamond centered slats, flared set and on tapering square legs on casters; Cherry reproduction, Sheraton style, square legs, 3 flat back slats, seats covered with green and rose upholstery.</p>

# The Albert Sams Collection

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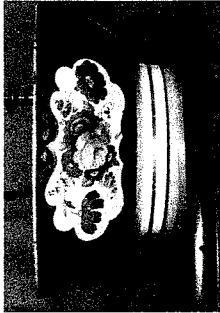

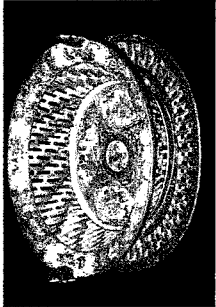
## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 75.89 (donated in November, 1975)</p> 	<p><b>Description:</b> Paris of Old Paris style porcelain campana form urns</p> <p><b>Country of Origin:</b> France  <b>Date:</b> circa 1820  <b>Dimensions:</b> 9.5" dia x 14"H</p> <p><b>Notes:</b> Pair of Old Paris style porcelain campana form urns. The gilt pedestal with fluted banding supporting looped mask form handles and painted body with rural genre scenes. Fluted and gilt painted banding at top; Empire porcelain with swan neck handles having scene panel around body of urn.</p>
<p><b>Inventory #:</b> 72.11 (donated in 1972)</p> 	<p><b>Description:</b> Pair of Brass Andirons</p> <p><b>Country of Origin:</b> England  <b>Date:</b> circa 1840-1860  <b>Dimensions:</b> 10.5"W x 22"H</p> <p><b>Notes:</b> Pair of Brass Andirons with ribbed "U" form base supporting octagonal knopped stem; Brass, slight differences in legs, spread 10"</p>
<p><b>Inventory #:</b> 73.3 (donated in 1973)</p> 	<p><b>Description:</b> American Sheraton One Drawer Stand</p> <p><b>Country of Origin:</b> Southern United States  <b>Date:</b> circa 1830  <b>Dimensions:</b> 24"W x 18"D x 29.5"H</p> <p><b>Notes:</b> American Sheraton style mahogany one drawer stand. The oblong top with single frieze drawer with brass knobs, over ring turned and tapering legs with ball feet; small, square, mahogany, one drawer with 2 brass knobs, turned legs.</p>

# The Albert Sams Collection

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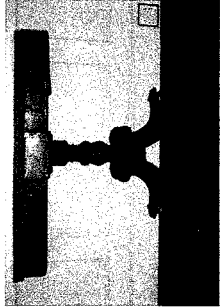
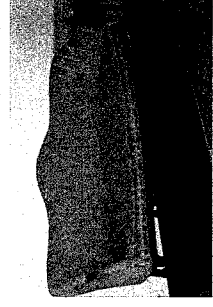
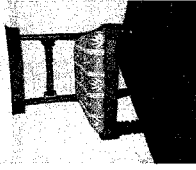
## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 74.36 (donated in 1974)</p> 	<p><b>Description:</b> English Worcester style Porcelain Bowl</p> <p><b>Country of Origin:</b> England  <b>Date:</b> Mid 19th Century  <b>Dimensions:</b> 10"W x 4.5"H</p> <p><b>Notes:</b> English Worcester style porcelain bowl with flaring cylindrical sides decorated with cobalt ground highlighted with gilt foliate design and shaped white ground reserves with painted floral bouquet; Worcester, cobalt with gold tracery, medallions of flowers in pink, blue and purple</p>
<p><b>Inventory #:</b> 73.27 (unknown donation date)</p> 	<p><b>Description:</b> English Mahogany Pembroke Table</p> <p><b>Country of Origin:</b> England  <b>Date:</b> circa 1820  <b>Dimensions:</b> 28"W x 36.25"D x 27"H</p> <p><b>Notes:</b> English Mahogany Pembroke table rounded drop leaves over single frieze drawer with brass pulls, over ring turned tapering legs, fir secondary wood; Sheraton, mahogany, small with drop leaves, turned and caned legs, drawer with two brass knobs</p>
<p><b>Inventory #:</b> 74.57 (donated in May, 1977)</p> 	<p><b>Description:</b> Chinese Export Reticulated Fruit Basket China</p> <p><b>Country of Origin:</b> China  <b>Date:</b> Early 19th Century  <b>Dimensions:</b> 8.25"W x 4.75"H</p> <p><b>Notes:</b> Chinese export reticulated fruit basket and underplate in the Rose Medallion pattern. The underplate broken and repaired; Canton china, oval chestnut basket and oval plate, reticulated edge, rose pattern figures, flowers, birds, and butterflies.</p>

# The Albert Sams Collection

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## Church-Waddel-Brumby House


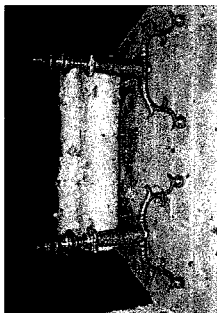
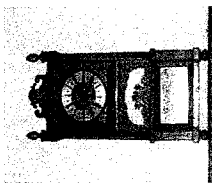
<p><b>Inventory #:</b> 76.107 (donated in December 1976)</p> 	<p><b>Description:</b> American Mahogany Console Table with "D" end</p> <p><b>Country of Origin:</b> United States, New York</p> <p><b>Date:</b> circa 1820</p> <p><b>Dimensions:</b> 35"W x 17.75"D x 28.75"H</p> <p><b>Notes:</b> American mahogany console table with "D" end having reeded edges over crotch mahogany veneered frieze with central raised panel, over ring and ball turned shaft on four scroll capped reeded sabre legs with brass ends on casters; Mahogany, Duncan Phyfe, lift-up fold top, resting on four grooved splayed legs.</p>
<p><b>Inventory #:</b> 74.56 (donated in May 1977)</p> 	<p><b>Description:</b> English Upholstered Sofa</p> <p><b>Country of Origin:</b> England</p> <p><b>Date:</b> 19th Century</p> <p><b>Dimensions:</b> 78"W x 26"D x 39"H</p> <p><b>Notes:</b> English upholstered sofa with serpentine or camel back crest, show wood trim at arm rests, bowed seat, and supported on four pairs of legs joined with turned "H" stretchers. The front legs turned and reeded. Upholstered in salmon striped fabric with sheaf of wheat design; Hepplewhite, camelback with small carved arm tips, four front reeded legs and heavy underbearing. Red damask upholstery with gold stripe and bunches of wheat motifs.</p>
<p><b>Inventory #:</b> 73.51 (donated in October, 1973)</p> 	<p><b>Description:</b> American Late Federal Side Chair</p> <p><b>Country of Origin:</b> United States, New York or Philadelphia</p> <p><b>Date:</b> circa 1830</p> <p><b>Dimensions:</b> 15.5"W x 16"D x 33"H</p> <p><b>Notes:</b> American Late Federal Period Side Chair, with flared crest rail over palmette carved slat, upholstered seat, over squared seat rail, on turned legs on post feet; Mahogany side chair, Empire style, plain top rail, carved middle rail, octagonal turned legs. Removable seat covered with red upholstery, with gold wheat motif.</p>



# The Albert Sams Collection

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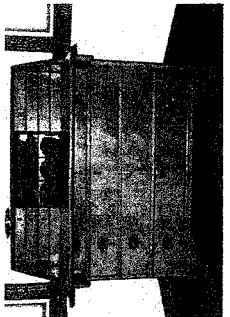
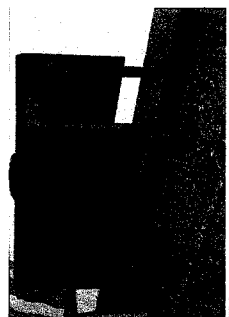
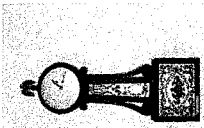
## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 74.78 (donated in May, 1975)</p> 	<p><b>Description:</b> Italian Landscape Oil Painting</p> <p><b>Country of Origin:</b> Italy</p> <p><b>Date:</b> 18th Century</p> <p><b>Dimensions:</b> 55.5"W x 40.25"H, including frame</p> <p><b>Notes:</b> A landscape setting with wooded area framing the right image. Figures on horseback emerge from the wood heading along the dirt road overlooking the waterfall at left side. High on the hazy bluffs of the rear ground is a castle. Mountains and valleys in the far distance, unknown artist of the Italian landscape, oil on canvas.</p>
<p><b>Inventory #:</b> 74.77 (donated in December, 1974)</p> 	<p><b>Description:</b> Pair of Chippendale Style Brass Andirons</p> <p><b>Country of Origin:</b> United States or England?</p> <p><b>Date:</b> 19th Century</p> <p><b>Dimensions:</b> 19"H</p> <p><b>Notes:</b> Pair of Chippendale style brass andirons with domed cap with paneled design on knopped shaft on cabriole legs on ball feet. Split and repaired; Brass, feet restored, reeded columns, reeded finial.</p>
<p><b>Inventory #:</b> 76.105 (donated in May, 1976)</p> 	<p><b>Description:</b> Empire Mahogany Veneer Eight Day Repeater Mantle Clock</p> <p><b>Country of Origin:</b> United States or England?</p> <p><b>Date:</b> circa 1830</p> <p><b>Dimensions:</b> 28.5"W x 21.5"D x 28.25"H</p> <p><b>Notes:</b> Empire Mahogany veneer eight day repeater mantle clock manufactured by Davis and Barbe[or]... Greensboro, Georgia. The arched shaped cornice with applied gilt eagle centered by outset squared corner blocks with gilt urn finials. The case with cross banded glass door opening to replaced clock dial over replaced eglomise panel with gilt decorated eagles flanking a basket of fruit, the whole flanked by Corinthian capped turned columns. The base section with cross banded mirrored door opening to the original paper label. Raised on ball feet; Mahogany Empire, having eglomise panel at center, mirror panel at base, eagle finial at top, made by Connecticut craftsmen in 1837, works are from 1740 Upson House.</p>

# The Albert Sams Collection

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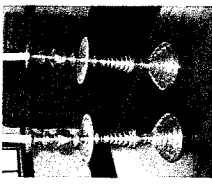

## Church-Waddel-Brumby House

Inventory #:	Description:
<p>73.9 (donated in November, 1973)</p> 	<p><b>American Walnut Slant Top Desk and Bureau</b></p> <p><b>Country of Origin:</b> United States, New England  <b>Date:</b> circa 1800  <b>Dimensions:</b> 39.75"W x 20.25"D x 42.5"H</p> <p><b>Notes:</b> American Walnut slant top desk and bureau. The slant lid opening to divided interior with central open shelf over three pigeon holes flanked by stack of four drawers. The case with four drawers each with oval brass pulls, over molded base on four bracket feet. White Pine secondary; Chippendale, mahogany, bracket feet, slant top, 4 drawers with brass pulls and keyholes, 8 small inside drawers with brass knobs, c.1790-1800. There is a note on original accession form that says "James Elliott said made in the South Madison." One brass keyhole cover missing.</p>
<p>76.113 (donated in December, 1976)</p> 	<p><b>American Mahogany Drop Leaf Table</b></p> <p><b>Country of Origin:</b> United States, New England  <b>Date:</b> circa 1790  <b>Dimensions:</b> 37.5"W x 53"D x 28.5"H</p> <p><b>Notes:</b> American mahogany drop leaf table with six linen folded legs. The rectangular leaves over cupids bow apron and with single swing leg support; American mahogany, Hepplewhite style, small drop-leaf dining table having shaped apron resting on 6 grooved tapered legs, 2 being swing legs, c.1780.</p>
<p>76.104 (donated in May, 1976)</p> 	<p><b>Mahogany Veneer Banjo Clock</b></p> <p><b>Country of Origin:</b> England  <b>Date:</b> circa 1820  <b>Dimensions:</b> 10"W x 4"D x 32"H</p> <p><b>Notes:</b> Mahogany Veneer Banjo clock with eagle finial over round clock case opening to dial with Roman numerals. Supported by trapezoidal shaft with eglomise panel flanked by "S" curved brackets, over rectangular case with similar eglomise panel; Possibly by Willard, From Upson House; Replaced eglomise, veneer loss.</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

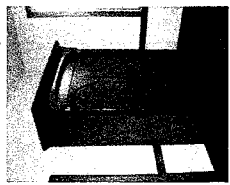
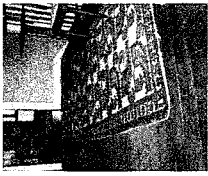

## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 74.8 (donated in December, 1974)</p> 	<p><b>Description:</b> American Federal Mahogany Wall Mirror</p> <p><b>Country of Origin:</b> United States  <b>Date:</b> circa 1810  <b>Dimensions:</b> 18.5"W x 35.5"H</p> <p><b>Notes:</b> American Federal Mahogany wall mirror. The flared cornice over central veneered frieze with applied carved foliate leaf forms flanked by outset squared columns with applied metal foliate mounts over reeded plinth. Two stacked rectangular mirror panels flanked by acanthus carved columns with central ribbed motif, on block bases with matching metal mount; Empire, feather carved pilasters, c.1820, Mahogany, restored brass rosettes.</p>
<p><b>Inventory #:</b> 76.111 (donated in December, 1976)</p> 	<p><b>Description:</b> Pair of English Brass Candlesticks</p> <p><b>Country of Origin:</b> United States  <b>Date:</b> Late 19th/Early 20th Century  <b>Dimensions:</b> 18.75"H</p> <p><b>Notes:</b> Pair of English Brass Candlesticks with stepped beehive round base and shaft, wide medial drip pan, and faceted knopped supporting flared candle urn; Brass with medial drip plate, turned beehive, made in India.</p>
<p><b>Inventory #:</b> 78.142 (donated in June, 1978)</p> 	<p><b>Description:</b> American Empire Carved Sofa</p> <p><b>Country of Origin:</b> United States  <b>Date:</b> circa 1840</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> American Empire carved sofa. The heavy rolled central crest rail with acanthus carved rounded terminals, rolled arms the fronts with acanthus carved design, the base molding with carved cornucopia and floral design, raised on lion paw feet; Early Empire, c.1830, rose and gold stripe, satin strip upholstery; obtained from Presbyterian Church.</p>

# The Albert Sams Collection

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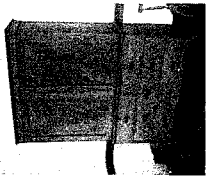
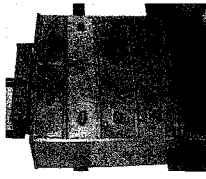
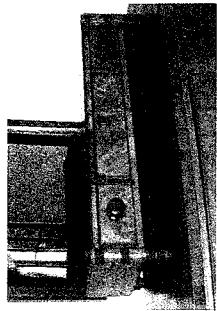
## Church-Waddel-Brumby House



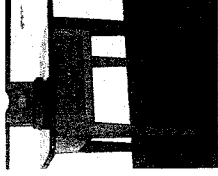
<p><b>Inventory #:</b> 76.97 (donated in May, 1976)</p> 	<p><b>Description:</b> American Meeks Style Mahogany Wardrobe</p> <p><b>Country of Origin:</b> United States, New York  <b>Date:</b> circa 1830</p> <p><b>Dimensions:</b> 70.25"W x 24.5"D x 92.5"H</p> <p><b>Notes:</b> American Meeks Style mahogany and plum pudding mahogany wardrobe. The flared cornice over simple frieze with arched recess, over two cupboard doors with gothic recessed veneered panels, flanked by fully turned columns with brass bands at top and base continuing to melon form feet. The case sides with recessed paneled shallow cupboard doors. The interior with divided shelf and drawer storage; Large, mahogany, Empire, American wardrobe with two doors and arched top, fitted interior with two secret doors on sides, from Upson House.</p>
<p><b>Inventory #:</b> 74.49 (donated in 1983?)</p> 	<p><b>Description:</b> Caucasian Wool Oriental Rug</p> <p><b>Country of Origin:</b> Caucasus Region  <b>Date:</b> Early 20th Century</p> <p><b>Dimensions:</b> 46"W x 114"L</p> <p><b>Notes:</b> Caucasian wool oriental rug with repetitive alternating bands of geometric forms in red and blue, on an ivory ground, with three borders, tagged on verso "Made in Iran"; Caucasian, 3'-9" x 9'-6" runner, large design in red, blue, gold, and light red on cream background.</p>
<p><b>Inventory #:</b> 74.125 (donated in May, 1974)</p> 	<p><b>Description:</b> American Walnut Candle Stand</p> <p><b>Country of Origin:</b> United States  <b>Date:</b> Late 19th Century</p> <p><b>Dimensions:</b> 20"W x 17.5"D x 29.25"H</p> <p><b>Notes:</b> American walnut candle stand with squared top over baluster turned column, on round base with four scrolled legs; Sheraton, mahogany, rectangular top with turned pedestal and heavy base, four splayed legs.</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

## Church-Waddel-Brumby House

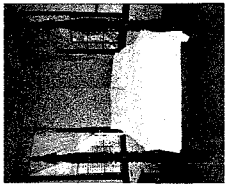
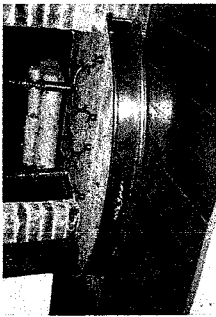

<p><b>Inventory #:</b> 73.54 (donated in October, 1973)</p> 	<p><b>Description:</b> American Hepplewhite Style Mahogany Linen Press</p> <p><b>Country of Origin:</b> United States, New England  <b>Date:</b> circa 1790  <b>Dimensions:</b> 49"W x 20.50"D x 80"H</p> <p><b>Notes:</b> American Hepplewhite style mahogany linen press in two sections. The molded cornice with plain cross banded veneered frieze over two recessed cupboard doors opening to slide out shelves (single shelf remaining). The outset chest base with thumb nail edging over two half width drawers over two full width drawers raised on high bracket foot, cracks and splits to veneer and wood, severe fading, repair to right cupboard door split; Mahogany, Hepplewhite, three lower drawers, upper part cupboard doors, brass pulls and keyholes.</p>
<p><b>Inventory #:</b> missing inventory number unknown donation date</p> 	<p><b>Description:</b> English Hepplewhite Style Mahogany Veneer Bow Front Chest</p> <p><b>Country of Origin:</b> England  <b>Date:</b> circa 1790-1810  <b>Dimensions:</b> 40"W x 54"H</p> <p><b>Notes:</b> English Hepplewhite style mahogany veneer bow front chest. The shaped top over conforming base with two half width drawers over three full width drawers each with oval drop bail handles. Mounted on base with deep arched apron and raised on french feet; fading, splits and losses to veneer, possibly replaced base.</p>
<p><b>Inventory #:</b> 76.122,1 (donated in November, 1976)</p> 	<p><b>Description:</b> English Regency Mahogany Dressing Mirror Base</p> <p><b>Country of Origin:</b> England  <b>Date:</b> circa 1810  <b>Dimensions:</b> 24"W x 6"H x 9.5"D</p> <p><b>Notes:</b> English Regency mahogany dressing mirror base. The oblong top over series of three drawers flanked by outset turned column supports with bulls eye caps, reeded mid sections, and reeded ball feet; Sheraton, mahogany. Now missing mirror and infilled where posts were, severe losses to veneer, faded.</p>

The Albert Sams Collection	
Inventory collected by Michelle Therrien, under the direction of John C. Waters	
Church-Waddel-Brumby House	
<b>Inventory #:</b> 76.122, 2	<b>Description:</b> American Mahogany Mirror  Country of Origin: United States Date: Late 19th Century Dimensions: 19.75"W x 25.75"H Notes: American Mahogany Mirror with canted upper corners and molded edges; Sheraton, mahogany.
	
<b>Inventory #:</b> 78.144 (unknown donation date)	<b>Description:</b> American/English? Regency Style Dining Chair  Country of Origin: United States/England Date: Mid 19th Century Dimensions: 18"W x 16"D x 32.5"H Notes: American/English Regency style maple dining chair. The sausage turned crest rail with brass medallions on each end over open oval splat formed by two inverted "U" form rails. Rectangular slip seat over sausage turned seat rail on sabre legs; Regency style mahogany side chair, turned top rail, blue upholstered seat. Repaired at left knee.
	
<b>Inventory #:</b> 73.39 (donated in November, 1973)	<b>Description:</b> American Hepplewhite Style Walnut Stand  Country of Origin: United States - possibly Georgia Date: circa 1810 - 1830 Dimensions: 21.5"W x 21.25"D x 23.5"H Notes: American Hepplewhite style walnut stand with single frieze drawer and supported on tapering square legs. Pine secondary wood; Hepplewhite, small, low, with drawer, walnut and pine.
	

# The Albert Sams Collection

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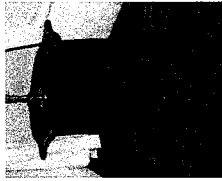
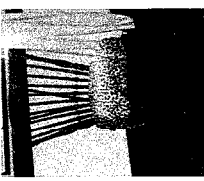

## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 73.5 (donated in November, 1973)</p> 	<p><b>Description:</b> American Mahogany Four-Poster Double Bed with Tester</p> <p><b>Country of Origin:</b> United States  <b>Date:</b> parts circa 1820-1840  <b>Dimensions:</b> 60.75"W x 83.5"H</p> <p><b>Notes:</b> American mahogany four-poster double bed with tester. The two foot posts with squared leg blocks supporting urn form surmounted by inverted tassels supporting acanthus carved post with ring and pear form finials. The front posts of squared tapering form with plain shaped headboard; Mahogany, Empire style, 4 poster, double tester, 2 foot posts have acanthus leaf carving. Two head posts are pencil-posts - tapering, flat, plain with scroll shaped headboard. Two foot posts are c.1830. Balance of bed is custom-made. From near Augusta, possibly plantation made piece.</p>
<p><b>Inventory #:</b> 76.12 (donated in November, 1976)</p> 	<p><b>Description:</b> English Brass Demilune Fire Fender</p> <p><b>Country of Origin:</b> England  <b>Date:</b> Mid to Late 19th Century  <b>Dimensions:</b> 48"W x 5.25"H</p> <p><b>Notes:</b> English brass demi-lune fire fender with central applied swirled brass design.</p>
<p><b>Inventory #:</b> 73.84 (donated in November, 1973)</p> 	<p><b>Description:</b> American Federal Style Overmantle Mirror</p> <p><b>Country of Origin:</b> United States, New York  <b>Date:</b> circa 1810-1830  <b>Dimensions:</b> 48.25"W x 33.5"H</p> <p><b>Notes:</b> American Federal style gilt gesso and wood overmantle mirror. The molded cornice over plain frieze with applied foliate design, over rectangular mirror plate with black fillet. The whole flanked by turned Doric columns on squared bases. The whole mirror raised on black top form supports.</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 76.116 (donated in November, 1976)</p> 	<p><b>Description:</b> American Walnut Candle Stand</p> <p><b>Country of Origin:</b> United States</p> <p><b>Date:</b> Mid to Late 19th Century</p> <p><b>Dimensions:</b> 21.25"W x 15.5"D x 28.5"H</p> <p><b>Notes:</b> American walnut candle stand with serpentine edged rectangular top over rope twist molded carved column, on cabriole legs; Sheraton, mahogany with shaped turtle top. Repair to one leg.</p>
<p><b>Inventory #:</b> 80.6, 1,2 (donated in November, 1980)</p> 	<p><b>Description:</b> Pair of Arts and Crafts Windsor Chairs</p> <p><b>Country of Origin:</b> United States</p> <p><b>Date:</b> Early 20th Century</p> <p><b>Dimensions:</b> 14.5"W x 14.75"D x 35.5"H</p> <p><b>Notes:</b> Pair of Arts and Crafts Windsor chairs with yoke form crests over ball turned spindle back with two back posts on tailpiece, saddle seat on four splayed bamboo turned legs joined by "H" stretchers. The two front feet with brass collars.</p>
<p><b>Inventory #:</b> 78.143 (donated in November, 1978)</p> 	<p><b>Description:</b> American Empire Style Mahogany Drop-Leaf Table</p> <p><b>Country of Origin:</b> United States</p> <p><b>Date:</b> circa Mid 19th Century</p> <p><b>Dimensions:</b> 34.75"W x 41"D x 28"H</p> <p><b>Notes:</b> American Empire style mahogany drop leaf center table. The rectangular center section with two drop leaves, plain frieze with flush hidden drawer, on squared pedestal on shaped base on ball feet; Late Empire, Mahogany drop leaf table (breakfast or card) with pedestal base and four bun feet.</p>



# The Albert Sams Collection

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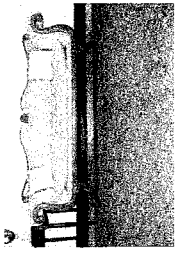
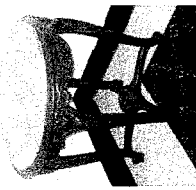
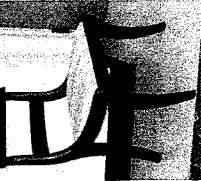
## Church-Waddel-Brumby House

<p><b>Inventory #:</b> 76.96 (donated in 1976)</p>	<p><b>Description:</b> Mahogany Octagonal Table  <b>Country of Origin:</b> England/United States?  <b>Date:</b> Mid 19th Century  <b>Dimensions:</b> 26" Dia x 29.5"H  <b>Notes:</b> A mahogany octagonal table with drawer modeled frieze containing a single real drawer and seven false drawers. On shaped four lobed base on ball feet; Regency, mahogany, having octagonal shaped top with two drawers, others fake.</p>
<p><b>Inventory #:</b></p>	<p><b>Description:</b>  <b>Country of Origin:</b>  <b>Date:</b>  <b>Dimensions:</b>  <b>Notes:</b></p>
<p><b>Inventory #:</b></p>	<p><b>Description:</b>  <b>Country of Origin:</b>  <b>Date:</b>  <b>Dimensions:</b>  <b>Notes:</b></p>

# The Albert Sams Collection

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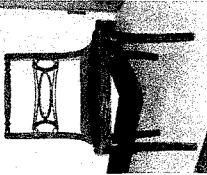
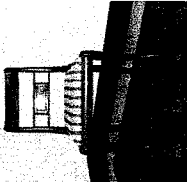
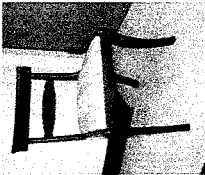
## First Presbyterian Church, Athens, Georgia

<p><b>Inventory #:</b></p>	<p><b>Description:</b> Empire Sofa</p>
<p>1.1 (unknown donation date)</p>	<p><b>Country of Origin:</b> Unknown  <b>Date:</b> Unknown (American Empire furniture usually dates between 1820-1860, Imported Empire pieces = 1804-1815)  <b>Dimensions:</b>  <b>Notes:</b> Empire sofa with neutral striped upholstery (gold and light blue stripes on a cream background), serpentine crest rail with central lotus detail flanked by gilded ormolu details, heavily rolled arms with brass inlay, splay legs terminating with carved brass caps</p>
	
<p><b>Inventory #:</b></p>	<p><b>Description:</b> Round Table with Marble Top</p>
<p>1.2 (unknown donation date)</p>	<p><b>Country of Origin:</b> Unknown  <b>Date:</b> Unknown  <b>Dimensions:</b>  <b>Notes:</b> Marble Top Table, Four Cabriole legs connected by "X" stretcher with central raised carving, carved floral and shell motifs, serpentine shaped apron with carved shell motif</p>
	
<p><b>Inventory #:</b></p>	<p><b>Description:</b> Side Chair with Klismos Form</p>
<p>1.3 (unknown donation date)</p>	<p><b>Country of Origin:</b> Unknown  <b>Date:</b> Unknown  <b>Dimensions:</b>  <b>Notes:</b> Side chair with klismos form, curved top rail and plain rail brace, tapered legs curve outward, upholstered seat (green, yellow, and rose colored stripes on a neutral background)</p>
	

# The Albert Sams Collection

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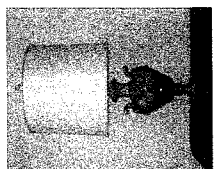
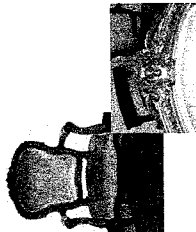
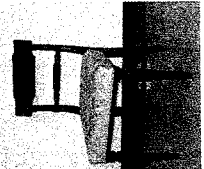
## First Presbyterian Church, Athens, Georgia

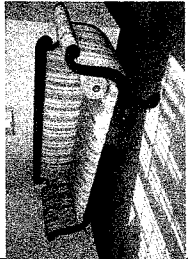

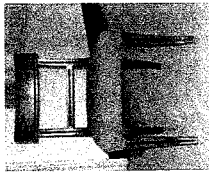
<p><b>Inventory #:</b> 1.4 (unknown donation date)</p> 	<p><b>Description:</b> Side Chair with Burgundy Upholstery</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Side chair, turned top rail highlighted with rope twist detail, scrolled center rail with oval medallion, upholstered seat (burgundy velvet), reeded apron, reeded front legs, klismos form, armless</p>
<p><b>Inventory #:</b> 1.5 (unknown donation date)</p> 	<p><b>Description:</b> Armless Side Chair with Green Striped Upholstery</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Side Chair (armless) with rectangular panel centrally located on center brace rail, curved top rail, upholstered seat (green stripes on neutral background with shell and urn motif), klismos form</p>
<p><b>Inventory #:</b> 1.6 (unknown donation date)</p> 	<p><b>Description:</b> Side Chair with Klismos Form</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Armless side chair with klismos form (slight outward curve to front and rear legs), curved top rail, lotus motif on center brace rail, upholstered seat (green, yellow, and rose stripes on neutral background)</p>

# The Albert Sams Collection

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## First Presbyterian Church, Athens, Georgia

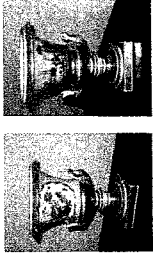
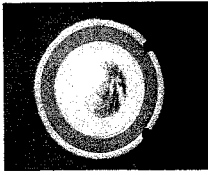
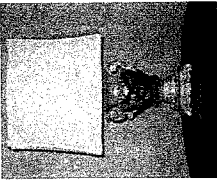
<p><b>Inventory #:</b> 1.7 (unknown donation date)</p> 	<p><b>Description:</b> Urn-Shaped Lamp</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Urn-shaped lamp, varying shades of green (darker green shade on bottom half of urn lightens to a pale green on the upper half), Painted depiction of rose, gilt details, basketweave pattern around lamp's base</p>
<p><b>Inventory #:</b> 1.8.1 and 1.8.2 (unknown donation date)</p> 	<p><b>Description:</b> Set of Carved Victorian Arm Chairs</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown (The Victorian period dates from 1830-1901)</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Set of carved Victorian arm chairs, upholstered seats and backs (blue velvet) and upholstered arm caps, finger groovings along carved arm, centrally located crests on the top rails of each chair are different (one chair has a carved lily and floral design, the other has a scrolled shield motif), serpentine shaped front apron, brass casters</p>
<p><b>Inventory #:</b> 2.1 (unknown donation date)</p> 	<p><b>Description:</b> Side Chair with Upholstered Seat</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Side chair with upholstered seat (neutral background with multi-colored floral design), turned, tapering front legs and straight, flared rear legs, Top rail features a plain central rail flanked on top and bottom by rope twist details, Rope twist brace rail, rosette details</p>

The Albert Sams Collection	
Inventory collected by Michelle Therrien, under the direction of John C. Waters	
First Presbyterian Church, Athens, Georgia	
<b>Inventory #:</b>	<b>Description:</b> Empire Sofa with Winged Paw Feet
2.2 (unknown donation date)	<p><b>Country of Origin:</b> Unknown</p> <p><b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Empire sofa with winged paw feet, acanthus carving, heavy central crest rail, rounded crest rail terminates with acanthus leaf carving, outscrolled arms, green, yellow, and rose striped upholstery</p>
	
<b>Inventory #:</b>	<b>Description:</b> Empire Sofa
2.3 (unknown donation date)	<p><b>Country of Origin:</b> Unknown</p> <p><b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Empire sofa with gold striped upholstery on vivid rose background, heavy crest rail is reeded and terminates with scrolls, which are carved with acanthus leaf motifs, rolled arms are accented by cornucopia and floral carvings, reeded apron sits upon winged lions paw feet</p>
	
<b>Inventory #:</b>	<b>Description:</b> Armless Side Chair with Green Upholstery
2.4 (unknown donation date)	<p><b>Country of Origin:</b> Unknown</p> <p><b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Side chair with green upholstered seat, Grooved top rail with greek key motif, simple brace rail with groove detail, grooved front legs with klismos curve</p>
	

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

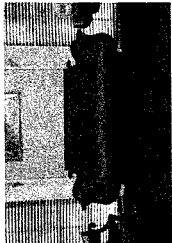


## First Presbyterian Church, Athens, Georgia

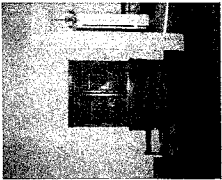
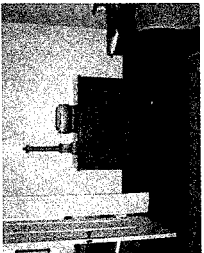
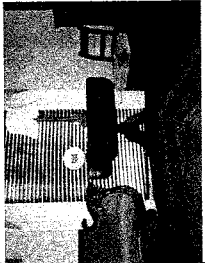
<p><b>Inventory #:</b> 3.1 (unknown donation date)</p> 	<p><b>Description:</b> Urn-Shaped Vase</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Vase, Urn Form sits upon squared base, neutral background with painted floral motif on one side and sailing scene on reverse, gilt details, gilded edges and base</p>
<p><b>Inventory #:</b> 3.2 (unknown donation date)</p> 	<p><b>Description:</b> Plate with Pastoral Scene</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Plate with pastoral scene, scene edged by wide pink band, which in turn is bordered with a gilded edge. The numbers "924" are painted on the back of the plate in red.</p>
<p><b>Inventory #:</b> 3.3 (unknown donation date)</p> 	<p><b>Description:</b> Urn-Shaped Lamp</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Urn-shaped lamp with elaborate scrolls and extensive gilding, prominent shell motif at top and base, painted scene of couple on front and decorative gilding on reverse with floral motif, sits on wooden base, scrolled and gilded handles</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Joseph Henry Lumpkin House, 248 Prince Avenue, Athens, Georgia

<p><b>Inventory #:</b> EP.01 (unknown donation date)</p> 	<p><b>Description:</b> Empire Sofa</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1820</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Empire sofa, winged paw feet, eagles on back rail, scrolled arms with carved conucopia and floral motif, bolster pillows, rose velvet upholstery</p>
<p><b>Inventory #:</b> EP.02 (unknown donation date)</p> 	<p><b>Description:</b> Empire Sofa</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> 1820</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Empire sofa, winged paw feet, outscrolled arms, slight serpentine curve on crest rail, rose upholstery</p>
<p><b>Inventory #:</b> EP.03 (unknown donation date)</p> 	<p><b>Description:</b> Oriental Rug</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> blue oval medallion surrounded by red background, blue border repeated around edge of rug</p>

<h1 style="text-align: center;">The Albert Sams Collection</h1> <p style="text-align: center;">Inventory collected by Michelle Therrien, under the direction of John C. Waters</p> <p style="text-align: center;">The Joseph Henry Lumpkin House, 248 Prince Avenue, Athens, Georgia</p>	
<p><b>Inventory #:</b> EP.04 (unknown donation date)</p> 	<p><b>Description:</b> Empire Mahogany Bookcase</p> <p><b>Country of Origin:</b></p> <p><b>Date:</b> Early 19th Century</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Empire Mahogany bookcase, glass doors above 4 drawer case, top drawer supported by rope twist columns, turned feet, brass knobs</p>
<p><b>Inventory #:</b> EP.05 (unknown donation date)</p> 	<p><b>Description:</b> Sheraton Chest of Drawers</p> <p><b>Country of Origin:</b> unknown</p> <p><b>Date:</b> c. 1820</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Empire Sheraton Four Drawer Chest of Drawers, rope twist feet, brass knobs</p>
<p><b>Inventory #:</b> EP.06 (unknown donation date)</p> 	<p><b>Description:</b> Pair of Similar Drop-leaf Tables</p> <p><b>Country of Origin:</b> Unknown</p> <p><b>Date:</b> 1800</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Two similar Regency drop-leaf tables, with pedestal on incurvate with base with four reeded splay legs and brass paw feet</p>



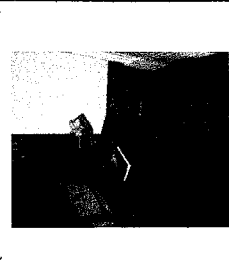
# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Joseph Henry Lumpkin House, 248 Prince Avenue, Athens, Georgia

**Inventory #:** EP.07

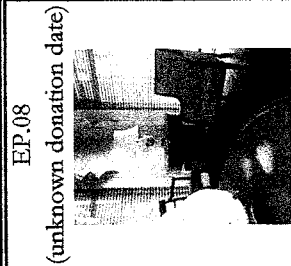
**Description:** Empire Sheraton Table



**Country of Origin:** Unknown  
**Date:** Unknown  
**Dimensions:**  
**Notes:** Empire Sheraton two-tier table on base with downward curved tripod feet

**Inventory #:** EP.08

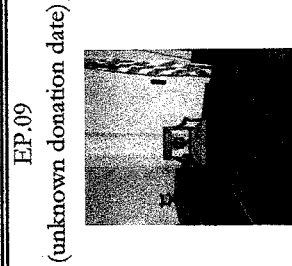
**Description:** Sheraton Drum Table



**Country of Origin:** Unknown  
**Date:** Unknown  
**Dimensions:**  
**Notes:** Sheraton drum table, carved base with four downswept legs, two drawers

**Inventory #:** EP.09

**Description:** Sheraton Arm Chair

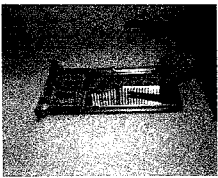
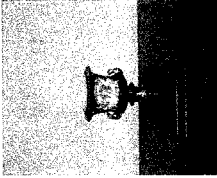



**Country of Origin:** Unknown  
**Date:** 1810  
**Dimensions:**  
**Notes:** Sheraton arm chair, tapered curved legs, carved splat

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Joseph Henry Lumpkin House, 248 Prince Avenue, Athens, Georgia

<p><b>Inventory #:</b> EP.10 (unknown donation date)</p> 	<p><b>Description:</b> Empire Mirror <b>Country of Origin:</b> Unknown <b>Date:</b> 1810 <b>Dimensions:</b> <b>Notes:</b> Empire Gilt Convex Mirror, acanthus leaf carving and spherules</p>
<p><b>Inventory #:</b> EP.11 (unknown donation date)</p> 	<p><b>Description:</b> Pair of Davenport Vases <b>Country of Origin:</b> Unknown <b>Date:</b> c. 1820 <b>Dimensions:</b> <b>Notes:</b> Pair of Davenport Vases, Crater Shape on Pedestals, cobalt blue with flower decoration, round base</p>
<p><b>Inventory #:</b> EP.12 (unknown donation date)</p> 	<p><b>Description:</b> Brass Andiron <b>Country of Origin:</b> Unknown <b>Date:</b> 19th Century <b>Dimensions:</b> <b>Notes:</b> Pair of Brass Andirons</p>

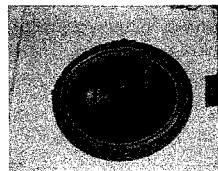
# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Joseph Henry Lumpkin House, 248 Prince Avenue, Athens, Georgia

**Inventory #:** EP.13

(unknown donation date)



**Description:** Portrait of Joseph Henry Lumpkin

**Country of Origin:** United States of America

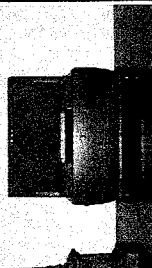
**Date:** 19th Century

**Dimensions:**

**Notes:** Portrait of Joseph Henry Lumpkin, in oils

**Inventory #:** EP.14

(unknown donation date)



**Description:** Empire Tea Caddy

**Country of Origin:** Unknown

**Date:** 1810

**Dimensions:**

**Notes:** Empire tea caddy, brass bun feet

**Inventory #:** EP.15

(unknown donation date)



**Description:** Landscape Painting

**Country of Origin:** Unknown

**Date:** 19th Century

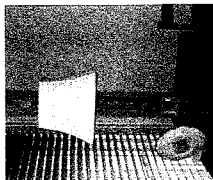
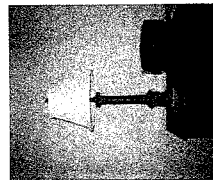
**Dimensions:**

**Notes:** Landscape in Oils, Ruin of Castle with Mounted Figures in Foreground

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

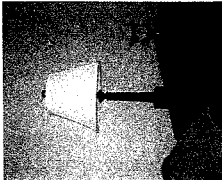

The Joseph Henry Lumpkin House, 248 Prince Avenue, Athens, Georgia

<p><b>Inventory #:</b> EP.16 (unknown donation date)</p>	<p><b>Description:</b> Landscape Painting <b>Country of Origin:</b> Unknown <b>Date:</b> 19th Century <b>Dimensions:</b> <b>Notes:</b> Large Landscape of Roman Ruins in oils</p>
<p><b>Inventory #:</b> EP.17 (unknown donation date)</p> 	<p><b>Description:</b> Pair of Columnar Lamps <b>Country of Origin:</b> Unknown <b>Date:</b> Unknown <b>Dimensions:</b> <b>Notes:</b> Pair of Columnar Lamps, Marbelized Blue Columns on Mirrored Square Bases</p>
<p><b>Inventory #:</b> EP.18 (unknown donation date)</p> 	<p><b>Description:</b> Lamp <b>Country of Origin:</b> Unknown <b>Date:</b> Unknown <b>Dimensions:</b> <b>Notes:</b> Green Columnar Lamp on Square Base</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrion, under the direction of John C. Waters

The Joseph Henry Lumpkin House, 248 Prince Avenue, Athens, Georgia

<p><b>Inventory #:</b> EP.19 (unknown donation date)</p> 	<p><b>Description:</b> Lamp</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Black Columnar Lamp on Square Base</p>
<p><b>Inventory #:</b> EP.20 (unknown donation date)</p>	<p><b>Description:</b> Loo Table</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> 19th Century</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Loo Table for Gambling, Round Table on Pedestal, Incurvate Base with Three Bun Feet</p>
<p><b>Inventory #:</b> EP.21 (unknown donation date)</p> 	<p><b>Description:</b> Pair of Empire Arm Chairs</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Pair of Empire Arm Chairs, upholstered seat and back (green upholstery)</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Joseph Henry Lumpkin House, 248 Prince Avenue, Athens, Georgia

**Inventory #:** Sheraton Mahogany Arm Chair

**Country of Origin:** Unknown

**Date:** 19th Century

**Dimensions:**

**Notes:** Sheraton Mahogany Arm Chair, wood seat with cushion in mult-colored striped fabric, Turned Legs, crest rail and brace rail

**Inventory #:** Crystal Chandelier

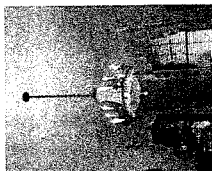
**Country of Origin:** Unknown

**Date:** Unknown

**Dimensions:**

**Notes:** Regency Crystal Chandelier, Brass Frame

(unknown donation date)



**Inventory #:** Two Mahogany Flip-Top Tables

**Country of Origin:** Unknown

**Date:** c. 1820

**Dimensions:**

**Notes:** Two similar mahogany flip-top tables, carved pedestal, incurvate base with four paw feet, mahogany

(unknown donation date)



# The Albert Sams Collection

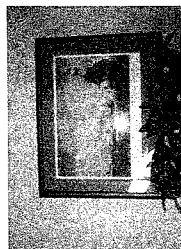
Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Joseph Henry Lumpkin House, 248 Prince Avenue, Athens, Georgia

**Inventory #:** Set of Four Prints

WP.02

(unknown donation date)



**Country of Origin:** Unknown

**Date:** Unknown

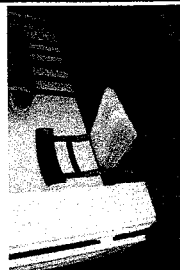
**Dimensions:**

**Notes:** Set of Four Prints depicting sea battle of 18th Century Sailing Ships

**Inventory #:**

WP.03

(unknown donation date)



**Description:** Two Pairs of Sheraton Side Chairs

**Country of Origin:** Unknown

**Date:** c. 1820

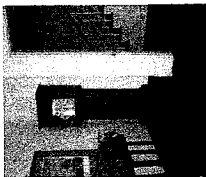
**Dimensions:**

**Notes:** Two pairs of Sheraton side chairs, mahogany turned legs, crest rail and lower slat

**Inventory #:**

WP.04

(unknown donation date)



**Description:** Grandfather Clock

**Country of Origin:** Unknown

**Date:** Early 19th Century


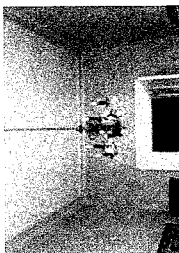
**Dimensions:**

**Notes:** Inlaid Grandfather Clock, Mahogany

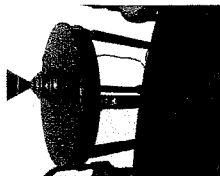


# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Joseph Henry Lumpkin House, 248 Prince Avenue, Athens, Georgia

<p><b>Inventory #:</b> WP.05 (unknown donation date)</p> 	<p><b>Description:</b> Pair of Planters</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1840</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Pair of Planters, each with fluted supports and 3 basins, applied brass décor</p>
<p><b>Inventory #:</b> WP.06 (unknown donation date)</p>	<p><b>Description:</b> Sheraton Card Table</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Early 19th Century</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Sheraton Flip-Top Card Table, Mahogany with Turned Legs</p>
<p><b>Inventory #:</b> WP.07 (unknown donation date)</p> 	<p><b>Description:</b> Chandelier with Smoke Shield</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> 18th Century</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Globe Type Chandelier with Smoke Shield</p>

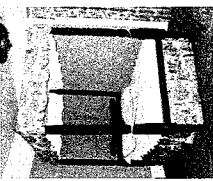
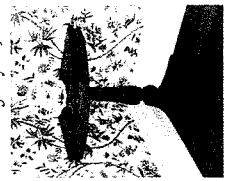
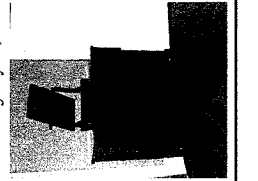


<h1>The Albert Sams Collection</h1>	
Inventory collected by Michelle Therrien, under the direction of John C. Waters	
<h2>The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia</h2>	
<b>Inventory #:</b> Mahogany Empire Style Table	
TG.71.04 (donated July 6, 1971)	 <p> <b>Country of Origin:</b> Unknown  <b>Date:</b> Unknown  <b>Dimensions:</b>  <b>Notes:</b> Mahogany round two tier Empire Style Table, on four tapered legs with goldleaf face masks at top of each leg, and goldleaf paw foot at base. Resting on four ball feet. Grey and white marble top.                 </p>
<b>Inventory #:</b> Oriental Rug	
TG.71.05 (donated July 6, 1971)	 <p> <b>Country of Origin:</b> Unknown  <b>Date:</b> Unknown  <b>Dimensions:</b> approx. 8'-6" x 12'-2"  <b>Notes:</b> Oriental Rug with all over design, pale blue, red, and dark blue coloring                 </p>
<b>Inventory #:</b> Oriental Rug	
TG.71.06 (donated July 6, 1971)	 <p> <b>Country of Origin:</b> Unknown  <b>Date:</b> Unknown  <b>Dimensions:</b> approx. 8'-6" x 13'-8"  <b>Notes:</b> Oriental Rug with all over design, blue, tan, green, and red coloring                 </p>

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters


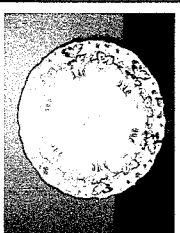

The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
TG.71.07 (donated July 6, 1971) 	Four Poster Empire Bed  Country of Origin: Unknown Date: c. 1820  Dimensions: Notes: Mahogany carved four poster Empire bed, with slender posts. Pineapple and acanthus leaf carving on posts, shaped headboard, full size double bed with tester.
TG.71.08 (donated July 6, 1971) 	Empire Corner Table  Country of Origin: Unknown Date: c. 1830  Dimensions: Notes: Mahogany Empire corner table, octagonal pedestal, triangular base with three flattened ball feet
TG.71.09 (donated July 6, 1971) 	Empire Chest  Country of Origin: Southern United States Date: c. 1810  Dimensions: Notes: Large Mahogany Empire Chest, southern-made, pineapple and acanthus leaf carved half columns each side resting on paw feet; one long drawer at top with three long drawers recessed below

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters



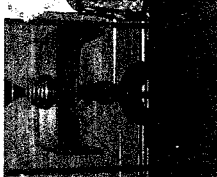
The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
TG.71.10 (donated July 6, 1971) 	Brass Fire Fender  Country of Origin: Unknown Date: circa 1810 Dimensions: 47"W Notes: Pireced Brass Fire Fender with iron spark guard, resting on four ball feet
Inventory #:	Description:
TG.71.11 (donated July 6, 1971) 	Rockingham Porcelain  Country of Origin: Date: circa 1830 Dimensions: Notes: Assorted Rockingham Porcelain Pieces; pale yellow border, white center, gray and gold designs; consisting of two plates and one oblong serving dish
Inventory #:	Description:
TG.71.12 (donated July 6, 1971) 	Oriental Rug  Country of Origin: Unknown Date: Unknown Dimensions: approx. 10'-6" x 18'-0" Notes: Oriental Rug, with all over design, dark blue, green, tan, and red coloring

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
TG.71.13 (donated July 6, 1971) 	Set of Ten Regency Dining Chairs Country of Origin: Unknown Date: circa 1810 Dimensions: Notes: Set of Ten Regency Mahogany Dining Chairs, having brass inlay in top rail and splat, turned front legs, pastel striped floral upholstery; set consists of four open armchairs and six side chairs
Inventory #: TG.71.14 (donated July 6, 1971) 	Sheraton Bow-Front Sideboard Country of Origin: Unknown Date: circa 1810 Dimensions: Notes: Mahogany Sheraton Bow Front Sideboard, having one small drawer and one cupboard door each end, one smaller drawer and one wine drawer next, and two drawers in center with two cupboard doors recessed below; resting on six turned and reeded legs
Inventory #: TG.71.15 (donated July 6, 1971) 	Empire Table with Drop Leaves Country of Origin: Unknown Date: Unknown Dimensions: Notes: Mahogany Empire Table with Drop Leaves, center carved pedestal with four grooved splayed legs; brass casters

# The Albert Sams Collection

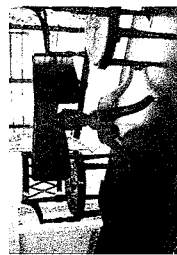
Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

**Inventory #:** Mahogany Empire Table

TG.71.16

(donated July 6, 1971)



**Country of Origin:** Unknown

**Date:** Unknown

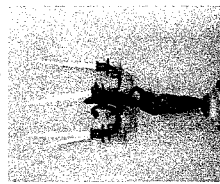
**Dimensions:**

**Notes:** Mahogany Empire Table with Drop Leaves, Center Rope Twist carved pedestal with four splayed legs; brass casters

**Inventory #:** Empire Style Candelabra

TG.72.17

(donated May 5, 1972)



**Country of Origin:** Unknown

**Date:** Unknown

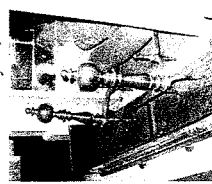
**Dimensions:** 23"H

**Notes:** Pair of Brass Empire Style Candelabras, five light, figure of Grecian Lady holding arms above her head, white marble base

**Inventory #:** Sheraton Andirons

TG.72.18

(donated May 5, 1972)



**Country of Origin:** Unknown

**Date:** c. 1820

**Dimensions:** 19-1/2"H

**Notes:** Pair of Brass Sheraton Andirons, having splayed legs with snake foot

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

**Inventory #:** TG.72.19 **Description:** Two Mezzotints of Shakespearian Scenes

(donated May 5, 1972)



**Country of Origin:** Unknown

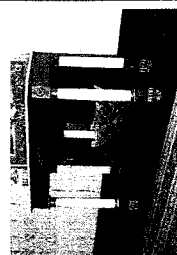
**Date:** Unknown

**Dimensions:**

**Notes:** Two Mezzotints of Shakespearian Scenes, one with black mat and gilt reverse painting on glass mat, gold leaf frames

**Inventory #:** TG.72.20 **Description:** Empire Console Table

(donated May 5, 1972)



**Country of Origin:** Unknown

**Date:** circa 1810

**Dimensions:**

**Notes:** Mahogany Empire Console Table, with white marble top, metal mounts; supported in front by two turned marble columns; back supported by two flat pilasters, and mirrored back, with full shelf, resting on black and gilt paw feet.

**Inventory #:** TG.72.21 **Description:** Empire Mirror

(donated May 5, 1972)



**Country of Origin:** Unknown

**Date:** Unknown

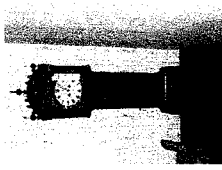

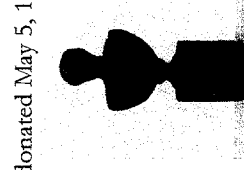
**Dimensions:** 40"W x 71"H

**Notes:** Ornate Empire Style Painted and gilt oblong shaped mirror

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

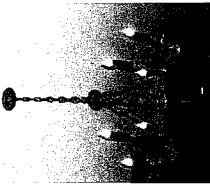

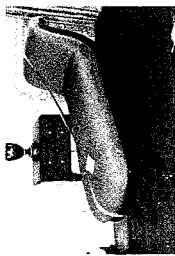
The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
TG.72.22 (donated May 5, 1972) 	Tall Case Clock  Country of Origin: Date: c. 1820  Dimensions: Notes: Inlaid Mahogany Tall Case Clock, having three brass finials, painted face, Marked Eli Jones, Ilminster, French splay foot
TG.72.23 (donated May 5, 1972) 	Regency Window Bench  Country of Origin: Unknown Date: Unknown  Dimensions: Notes: Regency Window Bench, with black decorated legs, green and gold pattern upholstery (now blue and gold)
TG.72.24 (donated May 5, 1972) 	Bust of Roman Soldier  Country of Origin: Unknown Date: Unknown  Dimensions: Notes: Painted Plaster of Paris Bust of Roman Soldier

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia


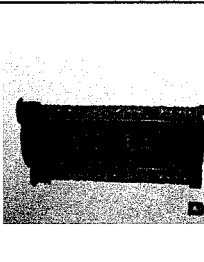
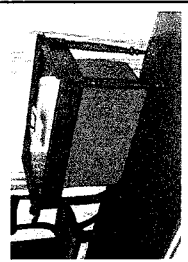
Inventory #:	Description:
TG.72.25 (donated May 5, 1972) 	Empire Chandelier Country of Origin: Unknown Date: Unknown Dimensions: Notes: Black and Bronze Empire Style Six-light Chandelier
Inventory #:	Description:
TG.72.26 (donated May 5, 1972) 	Oriental Rug Country of Origin: Unknown Date: Unknown Dimensions: approx. 9'-0" x 12'-0" Notes: Oriental Rug with all over design, tan, blue and red coloring
Inventory #:	Description:
TG.72.27 (donated May 5, 1972) 	Empire Chaise Lounge Country of Origin: Unknown Date: c. 1820 Dimensions: Unknown Notes: Mahogany Empire Chaise Lounge, having four splayed feet with brass paw casters, blue pattern upholstery



# The Albert Sams Collection

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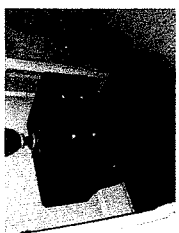
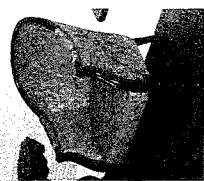
The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
TG.72.28 (donated May 5, 1972) 	Sheraton Bow Front Chest  Country of Origin: Unknown Date: c. 1820 Dimensions: Notes: Mahogany Sheraton Bow Front Chest, with rope twist carved columns on front, two small bow front drawers on top with four long drawers below
Inventory #:	Description:
TG.72.29 (donated May 5, 1972) 	Empire Mirror  Country of Origin: Unknown Date: c. 1820 Dimensions: Notes: Mahogany Empire Mirror, with carved vertical columns, and mirror in two sections
Inventory #:	Description:
TG.72.30 (donated May 5, 1972) 	Sheraton Sewing Table  Country of Origin: Unknown Date: Unknown Dimensions: Notes: Cherry Sheraton style oblong shaped sewing table, with one long drawer and fabric bandbox, resting on four turned legs

# The Albert Sams Collection

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The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
TG.72.31 (donated May 5, 1972) 	Victorian Mirror  Country of Origin: Unknown Date: Unknown  Dimensions: Notes: Small Victorian Black and Gilt Oblong Shaped Mirror
TG.72.32 (donated May 5, 1972) 	Empire Sewing Table  Country of Origin: Unknown Date: c. 1820  Dimensions: Notes: Cherry and Pine Empire Sewing Table, having two dropped leaves, with two drawers; resting on lyre base ends with splayed legs, stretcher connection
TG.72.33 (donated May 5, 1972) 	Sheraton Closed Armchair  Country of Origin: Unknown Date: Unknown  Dimensions: Notes: Mahogany Sheraton Style Barrel Back Closed Armchair, gold velvet upholstery

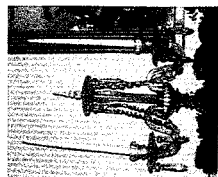
# The Albert Sams Collection

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**Inventory #:** TG.72.34 **Description:** Pair of Candelabras

(donated May 5, 1972)



**Country of Origin:** Unknown

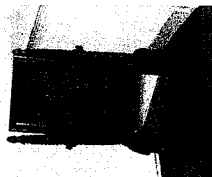
**Date:** Unknown

**Dimensions:**

**Notes:** Pair of Molded Crystal Two Light Candelabra with prisms and beaded swags

**Inventory #:** TG.72.35 **Description:** Cheval Mirror

(donated May 5, 1972)



**Country of Origin:** Unknown

**Date:**

**Dimensions:**

**Notes:** Mahogany Empire Child's Cheval Mirror, rope twist carving on support posts

**Inventory #:** TG.72.36 **Description:** Sheraton Chest of Drawers

(donated May 5, 1972)



**Country of Origin:** Unknown

**Date:** c. 1820

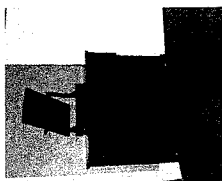
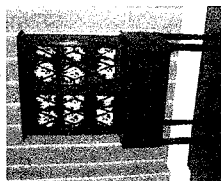

**Dimensions:**

**Notes:** Mahogany Sheraton Chest with four long drawers, resting on turned legs

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

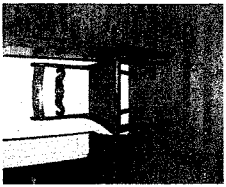
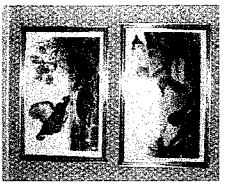

The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
<p>TG.72.37 (donated May 5, 1972)</p> 	<p>Colonial Shaving Stand</p> <p>Country of Origin: Unknown Date: c. 1830</p> <p>Dimensions: Notes: Mahogany and Mahogany Veneered Colonial Shaving Stand</p>
Inventory #:	Description:
<p>TG.72.38 (donated May 5, 1972)</p> 	<p>Sheraton Table</p> <p>Country of Origin: England Date: Unknown</p> <p>Dimensions: Notes: Mahogany Sheraton Table, having two long drawers, with English Mahogany Bookcase top with two glass doors</p>
Inventory #:	Description:
<p>TG.72.39 (donated May 5, 1972)</p> 	<p>Pair of Mahogany Side Chairs</p> <p>Country of Origin: Unknown Date: c. 1820</p> <p>Dimensions: Notes: Pair of Mahogany Side Chairs, with carved center splat, octagonal shaped front longs, red cut velvet upholstery</p>

# The Albert Sams Collection

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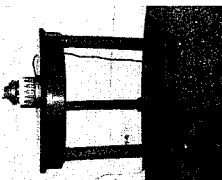
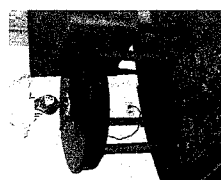

The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
TG. 72.40 (donated May 5, 1972) 	Set of Five Empire Side Chairs  Country of Origin: Unknown Date: c. 1840  Dimensions: Notes: Set of Five Maple Empire Side Chairs with carved center splat, sabre legs in front, cane seats
Inventory #:	Description:
TG.72.41 (donated May 5, 1972) 	Set of Two Engravings  Country of Origin: Date: Unknown  Dimensions: Notes: Two Colored Engravings, restrikes, by J.J. Audubon; one of pinnated grouse, other canvas back duck; silverleaf frames
Inventory #:	Description:
TG.73.42 (donated Dec. 4, 1973) 	Vienna Porcelain Urn  Country of Origin: Unknown Date: c. 1900  Dimensions: Notes: Royal Vienna Porcelain Urn with Handles and Classical Scene

# The Albert Sams Collection

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The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
<p>TG.73.43 (donated Dec 4, 1973)</p> 	<p>Empire Round Table</p> <p>Country of Origin: Unknown Date: c. 1820</p> <p>Dimensions: Notes: Mahogany Empire Round Table, having three drawers on three turned legs and shelf at base; marbelized top and gilt decoration</p>
<p>TG.73.44 (donated Dec 4, 1973)</p> 	<p>Empire Round Table</p> <p>Country of Origin: Unknown Date: c. 1820</p> <p>Dimensions: Notes: Mahogany Empire Round Table, having three drawers on three turned legs with shaped shelf at base, metal mounts on legs</p>
<p>TG.73.45 (donated Dec 4, 1973)</p> 	<p>Pair of Derby Vases</p> <p>Country of Origin: Unknown Date: circa 1820</p> <p>Dimensions: Notes: Pair of Derby Vases with handles; having medallion castle scenes front and back; gilt decoration on cobalt ground; gilt wood bases</p>

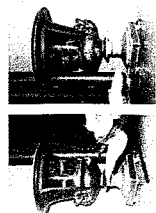
# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

**Inventory #:** TG.73.46 **Description:** Pair Old Empire Crater Urns

(donated Dec 4, 1973)



**Country of Origin:** Unknown  
**Date:** c. 1800-20

**Dimensions:**

**Notes:** Pair of Old Empire Crater Urns with Handles, resting on four paw feet, plum body with scene on front

**Inventory #:** TG.73.47

(donated Dec 4, 1973)



**Description:** Painting of Harbor Scene

**Country of Origin:** United States  
**Date:** 19th Century

**Dimensions:**

**Notes:** Oil on Canvas of Harbor Scene; American; ornate gilt frame

**Inventory #:** TG.73.48

(donated Dec 4, 1973)



**Description:** Pair of Sevres Covered Tureens

**Country of Origin:** Unknown  
**Date:** Unknown

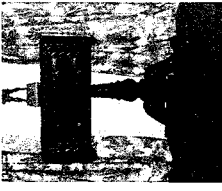
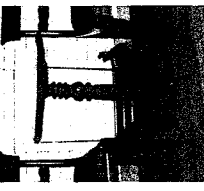
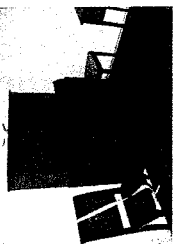
**Dimensions:**

**Notes:** Pair of Sevres covered tureens and stands; Empire Style with scene medallions; reproductions

# The Albert Sams Collection

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The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

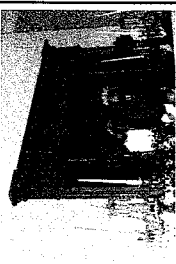
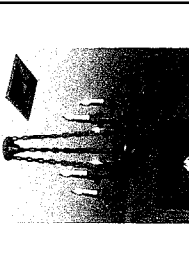

Inventory #:	Description:
TG.73.49 (donated Dec 4, 1973) 	Empire Style Table  Country of Origin: Unknown Date: Unknown Dimensions: Notes: Mahogany Empire Style Table with two drop leaves, two drawers, carved pedestal, with three carved splay legs, paw feet
TG.73.50 (donated Dec 4, 1973) 	Empire Pedestal Table  Country of Origin: Unknown Date: c. 1825 Dimensions: Notes: Mahogany Empire Pedestal Table, octagonal shaped top and shaped base with three scrolled feet
TG.73.51 (donated Dec 4, 1973) 	Sheraton Secretary  Country of Origin: Unknown Date: c. 1800 Dimensions: Notes: Mahogany Sheraton Secretary, in two sections, top with two panel doors with fitted interior; base with flip top writing area above three long drawers, on four turned legs



# The Albert Sams Collection

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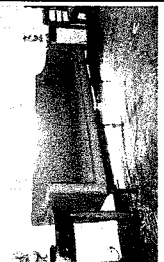
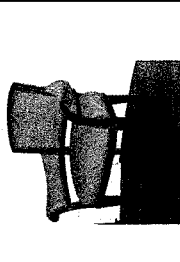
The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
<p>TG.73.52 (donated Dec 4, 1973)</p> 	<p>Regency Mantle Mirror</p> <p>Country of Origin: Unknown Date: c. 1815</p> <p>Dimensions: Notes: Regency Gilt Three Section Mantle Mirror with Classical Scene panel at top, bevel mirror</p>
<p>TG.73.53 (donated Dec 4, 1973)</p> 	<p>Empire Style Six-Light Chandeileirs</p> <p>Country of Origin: Unknown Date: Varies</p> <p>Dimensions: Notes: Three Brass Empire Style Six-Light Chandeileirs</p>
<p>TG.69.54 (donated Dec 18, 1969)</p> 	<p>Sheraton Sofa</p> <p>Country of Origin: Unknown Date:</p> <p>Dimensions: Notes: Mahogany Sheraton Sofa, having reeded arms and top rail, resting on four turned tapered legs, brass casters in front, with four splayed legs, brass casters in rear</p>

# The Albert Sams Collection

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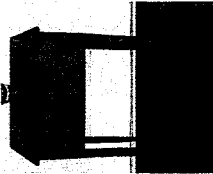
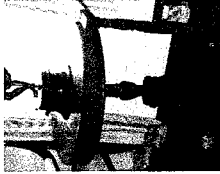
The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
TG.69.55 (donated Dec 18, 1969) 	Sheraton Sofa Country of Origin: Unknown Date: Unknown Dimensions: Notes: Mahogany Sheraton Sofa, resting on eight turned tapered legs, brass casters, having one long loose cushion,
Inventory #:	Description:
TG.69.56 (donated Dec 18, 1969) (photo unavailable)	Oriental Rug Country of Origin: Unknown Date: Unknown Dimensions: 120" x 82" Notes: Oriental Rug with all-over design; blue, red, and tan coloring
Inventory #:	Description:
TG.69.57 (donated Dec 18, 1969) 	Directoire Armchair Country of Origin: Unknown Date: Unknown Dimensions: Notes: Directoire Style Armchair, black with gold trim, floral design carved on front of each arm and apron

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The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
TG-69.58 (donated Dec 18, 1969) 	Sheraton Table Country of Origin: United States - Georgia Date: c. 1810 Dimensions: Notes: Walnut Sheraton Table, square top, two graduated drawers, with four turned legs; Georgia-made
TG-69.59 (donated Dec 18, 1969) (photo unavailable)	Sheraton Sewing Table Country of Origin: Unknown Date: c.1800 Dimensions: Notes: Mahogany Sheraton Sewing table, rectangular shaped top with drop leaves, two small drawers, with four turned legs
TG-69.60 (donated Dec 18, 1969) 	Sheraton Drum Table Country of Origin: Unknown Date: Unknown Dimensions: Notes: Sheraton Style Drum Table veneered in mahogany, one small drawer, turned pedestal with four splayed legs

# The Albert Sams Collection

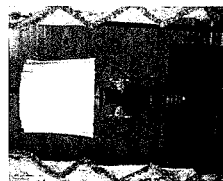
Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

**Inventory #:** Description: Pair of Empire Porcelain Vases

TG.69.61

(donated Dec 18, 1969)



**Country of Origin:** Unknown

**Date:** Unknown

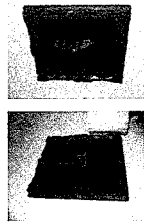
**Dimensions:**

**Notes:** Pair of Empire Porcelain Vases, cobalt blue body with silver gilt Sphinx in high relief on top of each handle with gilt decoration on handles and around base; electrified into lamps with shades

**Inventory #:** Description: Pair of Portraits on Canvas

TG.69.62

(donated Dec 18, 1969)



**Country of Origin:** Unknown

**Date:** c. 1790

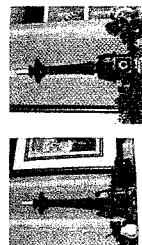
**Dimensions:**

**Notes:** Pair of oil portraits on canvas, one of lady, other of gentleman; unsigned, with original gilt frames

**Inventory #:** Description: Empire Candlesticks

TG.69.63

(donated Dec 18, 1969)



**Country of Origin:** Italy

**Date:** Unknown

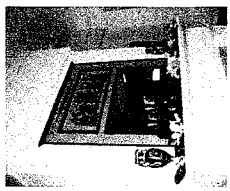
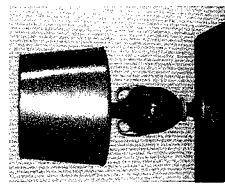
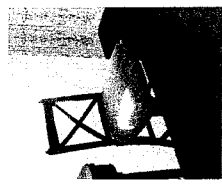
**Dimensions:**

**Notes:** Pair of Wooden Empire Style Candlesticks; black and gilt decoration

# The Albert Sams Collection

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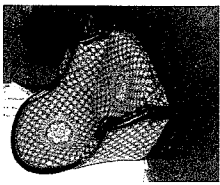
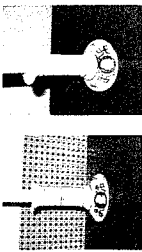
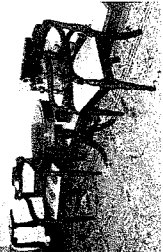
The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia



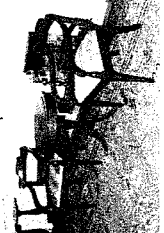
Inventory #:	Description:
TG.69.64 (donated Dec 18, 1969) 	Pair of Trumeau Mirrors and Pine Mantles  Country of Origin: United States Date: Unknown Dimensions: Notes: Pair of Trumeau Mirrors, painted with raised gilt decoration, custom-made to fit pair of large pine mantles; Greek Revival influence
Inventory #:	Description:
TG.69.65 (donated Dec 18, 1969) 	Empire Porcelain Vase  Country of Origin: Unknown Date: Unknown Dimensions: Notes: Empire Porcelain Vase with Handles, having Grecian scenes around body, electrified into lamp with shade
Inventory #:	Description:
TG.69.66 (donated Dec 18, 1969) 	Pair of Sheraton Side Chairs  Country of Origin: Unknown Date: c. 1800 Dimensions: Notes: Pair of Mahogany Sheraton Side Chairs, reeded upright supports with "X" cross back, square tapered front legs

# The Albert Sams Collection

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The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

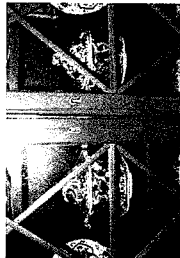


Inventory #:	Description:
<p>TG.69.67 (donated Dec 18, 1969)</p> 	<p>Pair of Regency Closed Armchairs</p> <p>Country of Origin: Unknown Date: Unknown</p> <p>Dimensions: Notes: Pair of Regency Style Closed Armchairs, black with gold trim, swan motif in relief on front of arms, loose cushion</p>
<p>TG.69.68 (donated Dec 18, 1969)</p> 	<p>Pair of Porcelain Candlesticks</p> <p>Country of Origin: Unknown Date: Unknown</p> <p>Dimensions: 5-1/2"H Notes: Pair Empire Porcelain Candlesticks, black and rust decoration</p>
<p>TG.69.69 (donated Dec 18, 1969)</p> 	<p>Regency Style Open Armchairs</p> <p>Country of Origin: Unknown Date: Unknown</p> <p>Dimensions: Notes: Pair of Regency Style Open Armchairs, mahogany, turned front legs, slip seat, stripe upholstery</p>

The Albert Sams Collection	
Inventory collected by Michelle Therrien, under the direction of John C. Waters	
The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia	
<b>Inventory #:</b>	<b>Description:</b> Bow Front Chest of Drawers
TG.74.70 (donated May 14, 1974)	<p><b>Country of Origin:</b> Unknown  <b>Date:</b> c. 1800-20  <b>Dimensions:</b>  <b>Notes:</b> Mahogany Bow Front Chest of Drawers, having three long drawers</p>
	
<b>Inventory #:</b>	<b>Description:</b> Sheraton Style Open Armchairs
TG.74.71 (donated May 14, 1974)	<p><b>Country of Origin:</b> Unknown  <b>Date:</b> c. 1860-70  <b>Dimensions:</b>  <b>Notes:</b> Pair of Mahogany Sheraton Style Open Armchairs, resting on reeded legs with spade feet</p>
	
<b>Inventory #:</b>	<b>Description:</b> Empire Round Pedestal Table
TG.74.72 (donated May 14, 1974)	<p><b>Country of Origin:</b> Unknown  <b>Date:</b> c. 1825  <b>Dimensions:</b>  <b>Notes:</b> Inlaid Mahogany Empire Round Top Pedestal table</p>
	

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Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

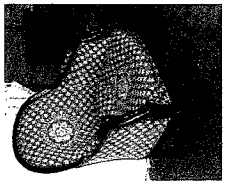
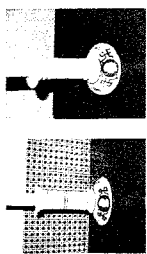

<p><b>Inventory #:</b> TG.74.73 (donated May 14, 1974)</p> 	<p><b>Description:</b> Pair Ironstone Covered Sauce Tureens with Stands</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1810-20</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Pair Mason's Ironstone Covered Sauce Tureens with Stands, having blue and rust decoration all-over on white ground</p>
<p><b>Inventory #:</b> TG.74.74 (donated May 14, 1974)</p> 	<p><b>Description:</b> Part Set of Ironstone China</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1825</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Part Set of Ironstone China, having Oriental Scenes, orange and blue on white ground, consisting of eight soup plates, two dinner plates, two dessert plates and two hot water warmer plates</p>
<p><b>Inventory #:</b> TG.76.75 (donated January 1976)</p> 	<p><b>Description:</b> Old Paris Dessert Set</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1840</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> Old Paris Dessert Set, centers having different floral decoration in each, with wide turquoise border. Consisting of one tall Compote, Three low Compotes and nine plates</p>



# The Albert Sams Collection

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The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
TG-69.67 (donated Dec 18, 1969) 	Pair of Regency Style Closed Armchairs  Country of Origin: Unknown Date: Unknown Dimensions: Unknown Notes: Pair of Regency Style Closed Armchairs, black with gold trim, swan motif in relief on front of arms, loose cushion
TG-69.68 (donated Dec 18, 1969) 	Pair of Porcelain Candlesticks  Country of Origin: Unknown Date: Unknown Dimensions: 5-1/2"H Notes: Pair Empire Porcelain Candlesticks, black and rust decoration
TG-69.69 (donated Dec 18, 1969) 	Regency Style Open Armchairs  Country of Origin: Unknown Date: Unknown Dimensions: Unknown Notes: Pair of Regency Style Open Armchairs, mahogany, turned front legs, slip seat, stripe upholstery

# The Albert Sams Collection

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The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
TG.74.70 (donated May 14, 1974) 	Bow Front Chest of Drawers  Country of Origin: Unknown Date: c. 1800-20  Dimensions: Notes: Mahogany Bow Front Chest of Drawers, having three long drawers
TG.74.71 (donated May 14, 1974) 	Sheraton Style Open Armchairs  Country of Origin: Unknown Date: c. 1860-70  Dimensions: Notes: Pair of Mahogany Sheraton Style Open Armchairs, resting on reeded legs with spade feet
TG.74.72 (donated May 14, 1974) 	Empire Round Pedestal Table  Country of Origin: Unknown Date: c. 1825  Dimensions: Notes: Inlaid Mahogany Empire Round Top Pedestal table

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

**Inventory #:** Pair of Jacob Petit Style Urns on Pedestals

TG.76.76

(donated 1976-77)

(photo unavailable)

**Country of Origin:**

**Date:** c. 1825

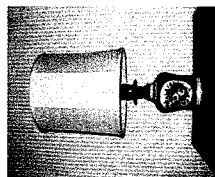
**Dimensions:** 14-1/2H

**Notes:** Pair of Jacob Petit Style Urns on Pedestals, shaped flared tops, Blue Green and Maroon Floral Panels, Face Masks

**Inventory #:**

TG.76.77

(donated 1976-77)



**Description:**

Victorian Porcelain Oil Lamp

**Country of Origin:** Unknown

**Date:** c. 1840

**Dimensions:**

**Notes:** One Victorian Porcelain Oil Lamp, having two floral panels with cobalt blue and white ground

**Inventory #:**

TG.69.78

(unknown donation date)

(photo unavailable)

**Description:**

Sheraton Drop Leaf Table

**Country of Origin:** Unknown

**Date:** c. 1795

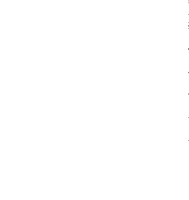
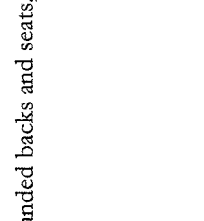
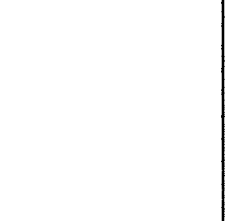
**Dimensions:**

**Notes:** n/a

# The Albert Sams Collection

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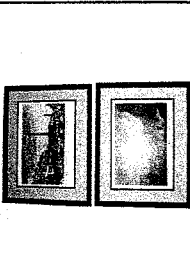
The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

<p><b>Inventory #:</b></p>	<p><b>Description:</b> Pair of Regency Pole Screens</p>
<p>TG.69.79 (unknown donation date)</p>	<p>Country of Origin: Unknown Date: c. 1805 Dimensions: Notes: Pair of Regency Pole Screens</p>
	
<p><b>Inventory #:</b></p>	<p><b>Description:</b> Set of Four Sheraton Arm Chairs</p>
<p>TG.80.80 (donated Nov 17, 1980)</p>	<p>Country of Origin: Unknown Date: Unknown Dimensions: Notes: Set of Four Sheraton Arm Chairs, turned legs, rounded backs and seats, in Mahogany</p>
	
<p><b>Inventory #:</b></p>	<p><b>Description:</b> Framed Flower Painting in Oils</p>
<p>TG.80.81 (donated Nov 17, 1980)</p>	<p>Country of Origin: Unknown Date: Unknown Dimensions: Notes: Framed Flower Painting in Oils</p>
	

# The Albert Sams Collection

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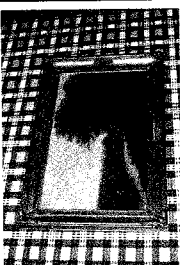
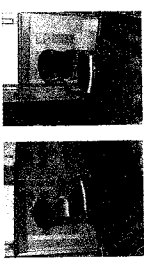
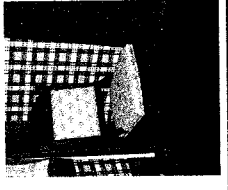
The Taylor-Grady House, 634 Prince Avenue, Athens, Georgia

Inventory #:	Description:
<p>TG-80.82 (donated Nov 17, 1980)</p> 	<p>Ship Model</p> <p>Country of Origin: Unknown Date: Early 19th Century</p> <p>Dimensions: Notes: Ship Model of a United States Frigate with 54 Cannon, in Glass Case</p>
<p>TG-80.83 (donated Nov 17, 1980)</p> 	<p>Pair of English Prints</p> <p>Country of Origin: England Date: Unknown</p> <p>Dimensions: Notes: Pair of English Prints of Old London, Framed</p>

# The Albert Sams Collection

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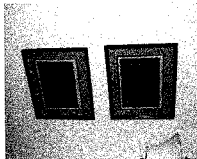
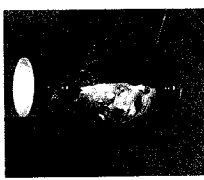

## White Hall, Athens, Georgia

<p><b>Inventory #:</b> WH.80.01 (donated Nov 18, 1980)</p> 	<p><b>Description:</b> Pair of Landscape Paintings Country of Origin: United States Date: circa 1820 Dimensions: 41" x 29", including frames Notes: Pair of Oil on Canvas Landscapes, Unsigned, One Depicting Man Standing by Edge of Lake with Ducks Swimming on Lake; Other Depicting a Road with Bridge Over a Stream with a Village in the Background; Ornate Gilt Frames</p>
<p><b>Inventory #:</b> WH.80.02 (donated Nov 18, 1980)</p> 	<p><b>Description:</b> Pair of Victorian Open Armchairs Country of Origin: United States Date: circa 1845 Dimensions: Pair Walnut Victorian Gentleman's Open Armchairs, with Finger Groove Carving and Cabriole Front Legs; American</p>
<p><b>Inventory #:</b> WH.80.03 (donated Nov 18, 1980)</p> 	<p><b>Description:</b> Set of Four Mahogany Side Chairs Country of Origin: Unknown Date: c. 1820-30 Dimensions: Set of Four Mahogany Side Chairs with Turned Front Legs, Upholstered Backs and Seats</p>

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters


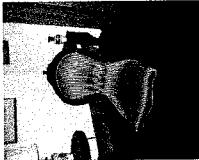

## White Hall, Athens, Georgia

Inventory #:	Description:
WH.80.04 (donated Nov 18, 1980) 	Pair of Colored Engravings of Coaching Scenes Country of Origin: England Date: July 1834 Dimensions: 22-1/2" x 27" Notes: Pair of Colored Engravings of Coaching Scenes - "The Turnpike Gate" and "The Mail Arriving at Temple Bar"; Engraved by J. Bailey - London, Published July 1834, J. Watson, 7 Vere St., Cavendish Square; Matted and Framed
WH.80.05 (donated Nov 18, 1980) 	Derby Porcelain Crater Urn Country of Origin: Unknown Date: c. 1800-10 Dimensions: 8"H Notes: One Derby Porcelain Empire Crater Urn with Floral Panel, with Pale Blue Band above Cobalt Blue Ground, Gilt Trim; Snake Handles Missing
WH.80.06 (donated Nov 18, 1980) 	Pair Candelabra Lamps Country of Origin: Unknown Date: c. 1920 Dimensions: 25"H Notes: Pair Brass Two Light Candelabra Lamps, with Etched Georgian Style Crystal Shades, having Turned Shaft on Stair Step Square Base

# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

## White Hall, Athens, Georgia

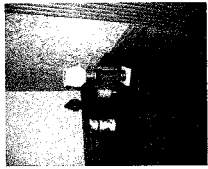
<p><b>Inventory #:</b> WH.80.07 (donated Nov 18, 1980)</p> 	<p><b>Description:</b> Mahogany Sheraton Card Table</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1830</p> <p><b>Dimensions:</b> <b>Notes:</b> One Mahogany Sheraton Card Table with Lift-up Turn and Fold Down Top, Resting on Four Turned Legs with Tassel Motif and Rope Twist Carving on Legs</p>
<p><b>Inventory #:</b> WH.80.08 (donated Nov 18, 1980)</p> 	<p><b>Description:</b> Walnut Victorian Side Chair</p> <p><b>Country of Origin:</b> United States <b>Date:</b> c. 1845</p> <p><b>Dimensions:</b> <b>Notes:</b> One Walnut Victorian Side Chair with Half Arms, Fruit Carved in High Relief at Center on Crest Rail, Cabriole Front Legs, Floral Motif Upholstery on Seat; American</p>
<p><b>Inventory #:</b> WH.80.09 (donated Nov 18, 1980)</p> 	<p><b>Description:</b> Four Walnut Victorian Side Chairs</p> <p><b>Country of Origin:</b> United States <b>Date:</b> c. 1845</p> <p><b>Dimensions:</b> <b>Notes:</b> Four Walnut Victorian Side Chairs with Half Arms, having Finger Groove Carving and Balloon Backs, Cabriole Front Legs, Floral Motif Upholstery on Seat</p>



# The Albert Sams Collection

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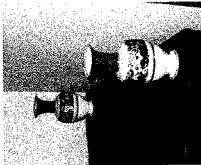
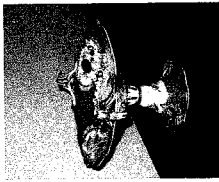
## White Hall, Athens, Georgia

<p><b>Inventory #:</b> WH.80.10 (donated Nov 18, 1980)</p> 	<p><b>Description:</b> Brass Victorian Style Lamp  <b>Country of Origin:</b> Unknown  <b>Date:</b> Unknown  <b>Dimensions:</b> 14"H  <b>Notes:</b> One Brass Victorian Style Lamp with Frosted Etched Glass Shade with Crystal Prisms on Square White Marble Base</p>
<p><b>Inventory #:</b> WH.80.11 (donated Nov 18, 1980)</p> <p>photo not available</p>	<p><b>Description:</b> Ironstone Vegetable Dish  <b>Country of Origin:</b> Unknown  <b>Date:</b> c. 1820  <b>Dimensions:</b> 14" Diameter  <b>Notes:</b> One Ironstone Rectangular Shaped covered vegetable dish with Imari decoration in Cobalt Blue and Red Rust on White Ground</p>
<p><b>Inventory #:</b> WH.80.12 (donated Nov 18, 1980)</p> <p>photo not available</p>	<p><b>Description:</b> Mahogany Tripod Table  <b>Country of Origin:</b> Unknown  <b>Date:</b> c. 1840  <b>Dimensions:</b>  <b>Notes:</b> One Mahogany Victorian Circular Top Tripod Table with Parquetry Inlaid Star Motif on Table Top, Inlaid Design on Shaft and on Three Splayed Legs</p>

# The Albert Sams Collection

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## White Hall, Athens, Georgia

<p><b>Inventory #:</b> WH.80.13 (donated Nov 18, 1980)</p> 	<p><b>Description:</b> Rockingham Waste Bowl</p> <p><b>Country of Origin:</b> Unknown</p> <p><b>Date:</b> c. 1820</p> <p><b>Dimensions:</b> 7" Diameter</p> <p><b>Notes:</b> One Rockingham Waste Bowl with Sailing Ship Motif in Center of Bowl; Age Crack</p>
<p><b>Inventory #:</b> WH.80.14 (donated Nov 18, 1980)</p> 	<p><b>Description:</b> Pair Worcester Vases</p> <p><b>Country of Origin:</b> Unknown</p> <p><b>Date:</b> c. 1780</p> <p><b>Dimensions:</b> 8-3/4"H</p> <p><b>Notes:</b> Pair Worcester Vases, having wide floral band around body at center on white ground, orange coloring on neck and gilt trim</p>
<p><b>Inventory #:</b> WH.80.15 (donated Nov 18, 1980)</p> 	<p><b>Description:</b> Rockingham Tall Compote</p> <p><b>Country of Origin:</b> Unknown</p> <p><b>Date:</b> c. 1820</p> <p><b>Dimensions:</b> 9"H</p> <p><b>Notes:</b> One Rockingham Tall Compote, with Floral Panels of Roses, Dark Blue on White Ground, Ornate Handles; Age Crack</p>

## The Albert Sams Collection

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### White Hall, Athens, Georgia

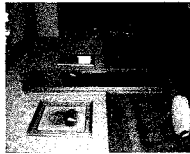
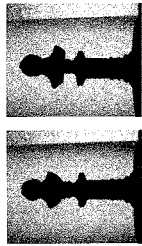
<b>Inventory #:</b>	<b>Description:</b>
WH.80.16 (donated Nov 18, 1980)	<p><b>Description:</b> Pair Rockingham Flair Vases</p> <p><b>Country of Origin:</b> Unknown</p> <p><b>Date:</b> c. 1875</p> <p><b>Dimensions:</b> 12-1/2"H</p> <p><b>Notes:</b> Pair of Rockingham Flair Vases with Scene Panel, Green Coloring with White Body and Gilt Trim</p>
photo not available	
<b>Inventory #:</b>	<b>Description:</b>
WH.80.17 (donated Nov 18, 1980)	<p><b>Description:</b> Pair Old Paris Porcelain Vases</p> <p><b>Country of Origin:</b> Unknown</p> <p><b>Date:</b> 8-3/4"H</p> <p><b>Dimensions:</b> c. 1800-10</p> <p><b>Notes:</b> Pair of Old Paris Porcelain Empire Vases with Swan Motif Handles, Scene Panel around body</p>
photo not available	
<b>Inventory #:</b>	<b>Description:</b>
WH.80.18 (donated Nov 18, 1980)	<p><b>Description:</b> Pair of Colored Porcelain Lamps</p> <p><b>Country of Origin:</b> Unknown</p> <p><b>Date:</b> Unknown</p> <p><b>Dimensions:</b> 23"H</p> <p><b>Notes:</b> Pair of Colored Decorated Porcelain Lamps with Figures in Oriental Dress Seated on Pillows, One Being a Lady and other a Gentleman, on Plinth Base, Yellow Rectangular Silk Shades</p>
photo not available	

# The Albert Sams Collection

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## White Hall, Athens, Georgia

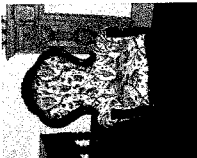


<p><b>Inventory #:</b> WH.79.19 (donated Nov 16, 1979)</p> 	<p><b>Description:</b> Pair Walnut Victorian Gentleman's Open Armchairs</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1850</p> <p><b>Dimensions:</b> <b>Notes:</b> One Pair Walnut Victorian Gentleman's Open Armchairs, having Cabriole Front Legs, Striped Velvet Upholstery</p>
<p><b>Inventory #:</b> WH.79.20 (donated Nov 16, 1979)</p> <p>photo not available</p>	<p><b>Description:</b> Walnut Side Chair</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1885</p> <p><b>Dimensions:</b> <b>Notes:</b> One Walnut Late Victorian Sheraton Style Side Chair, having turned front legs, patterned fabric on seat</p>
<p><b>Inventory #:</b> WH.79.21 (donated Nov 16, 1979)</p> 	<p><b>Description:</b> Victorian Ladies Open Armchair</p> <p><b>Country of Origin:</b> United States <b>Date:</b> c. 1845</p> <p><b>Dimensions:</b> <b>Notes:</b> One Walnut Victorian Ladies Open Armchair, having Finger Grooved Carving, Oval Back and Cabriole Front Legs; American</p>

<h1>The Albert Sams Collection</h1>	
Inventory collected by Michelle Therrien, under the direction of John C. Waters	
<h2>White Hall, Athens, Georgia</h2>	
Inventory #:	Description:
WH.79.22 (donated Nov 16, 1979)  photo not available	Pair Walnut Side Chairs  Country of Origin: Unknown Date: c. 1850  Dimensions: Notes: One Pair Walnut Victorian Louis XVI Style Side Chairs, having oval backs and turned front legs with pad foot
Inventory #:	Description:
WH.79.23 (donated Nov 16, 1979)  	Victorian Pier Mirror  Country of Origin: Unknown Date: c. 1860  Dimensions: 35"W x 9'-6"H Notes: One Gilt Victorian Pier Mirror
Inventory #:	Description:
WH.79.24 (donated Nov 16, 1979)  	Pair Gilt Composition Busts  Country of Origin: Unknown Date: Unknown  Dimensions: 34"H Notes: One Pair Gilt Composition Busts, One of "Chopin", other of "Beethoven" on black painted composition fluted column pedestals

# The Albert Sams Collection

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White Hall, Athens, Georgia

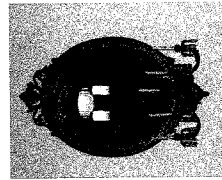
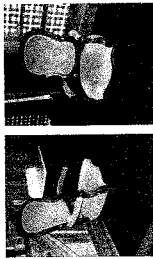
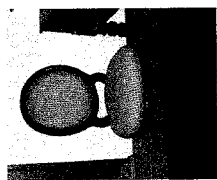
Inventory #:	Description:
WH.79.25 (donated Nov 16, 1979) 	Walnut Side Chair Country of Origin: United States Date: c. 1845 Dimensions: Notes: One Walnut Victorian Side Chair with Half Arms and Finger Grooved Carving, Cabriole Front Legs
WH.79.26 (donated Nov 16, 1979) 	Walnut Victorian Ladies Closed Armchair Country of Origin: Unknown Date: c. 1845 Dimensions: Notes: One Walnut Victorian Ladies Closed Armchair with Roses Carved on Top Rail, Balloon Back and Cabriole Front Legs, Floral Linen Upholstery, Tufted Back and Arms
WH.79.27 (donated Nov 16, 1979) 	Upholstered Victorian Sofa Country of Origin: United States Date: c. 1845-50 Dimensions: Notes: One Walnut Victorian Sofa, having Serpentine Top Rail with Floral Carving at Center, Finger Grooved Carving, Cabriole Front Legs, American

# The Albert Sams Collection

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White Hall, Athens, Georgia

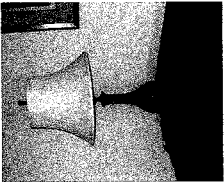


<p><b>Inventory #:</b></p> <p>WH.79.28 (donated Nov 16, 1979)</p>	<p><b>Description:</b> Pair Walnut Victorian Louis XVI Style Ladies Chairs</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1860</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> One Pair of Walnut Victorian Louis XVI Style Ladies Chairs, having turned and reeded front legs, upholstered seat and back</p>
<p><b>Inventory #:</b></p> <p>WH.79.29 (donated Nov 16, 1979)</p>	<p><b>Description:</b> Pair Walnut Victorian Side Chairs</p> <p><b>Country of Origin:</b> United States <b>Date:</b> c. 1845</p> <p><b>Dimensions:</b></p> <p><b>Notes:</b> One Pair Walnut Victorian Side Chairs with Half Arms, Finger Grooved Carving, and Cabriole Front Legs</p>
<p><b>Inventory #:</b></p> <p>WH.79.30 (donated Nov 16, 1979)</p>	<p><b>Description:</b> Gilt Oval Mirror</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1900</p> <p><b>Dimensions:</b> 32" x 58"</p> <p><b>Notes:</b> One Gilt Adam Style Oval Mirror, having five candle arm, one lite sconces with prisms at base</p>



# The Albert Sams Collection

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White Hall, Athens, Georgia


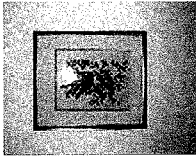

<p><b>Inventory #:</b> WH.79.31 (donated Nov 16, 1979)</p> 	<p><b>Description:</b> Cut and Etched Crystal and Ruby Wine Decanter</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown <b>Dimensions:</b> 23"H <b>Notes:</b> One Cut and Etched Crystal and Ruby Wine Decanter, Electrified into Lamp with Cloth Shade</p>
<p><b>Inventory #:</b> WH.79.32 (donated Nov 16, 1979)</p> 	<p><b>Description:</b> Pair Victorian French Porcelain Oil Lamps</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1840 <b>Dimensions:</b> 29"H <b>Notes:</b> One Pair Victorian French Porcelain Oil Lamps, with Floral and Foliage Decoration on Pale Lavender Ground, Cast Brass Bases, Electrified into Lamps with Cloth Shades</p>
<p><b>Inventory #:</b> WH.79.33 (donated Nov 16, 1979)</p> 	<p><b>Description:</b> Pair Victorian French Porcelain Oil Lamps</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1800-20 <b>Dimensions:</b> 13-1/2"H <b>Notes:</b> One Pair Jacob Petit Porcelain Vases, being in the form of cornucopias terminating with a horse head, having wide floral bands with blue ground, shell motif base, floral panels with green ground</p>



# The Albert Sams Collection

Inventory collected by Michelle Therrien, under the direction of John C. Waters

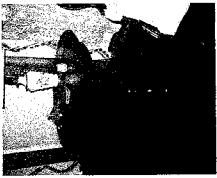

White Hall, Athens, Georgia

<p><b>Inventory #:</b> WH.79.34 (donated Nov 16, 1979)</p> 	<p><b>Description:</b> Pair of Jacob Petit Porcelain Vases</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> c. 1800-20 <b>Dimensions:</b> 11"W x 13-1/2"H <b>Notes:</b> One Pair Jacob Petit Porcelain Vases, being in the Form of Cornucopias terminating with a horse head, having wide floral bands with blue ground; shell motif vase, floral panels with green ground</p>
<p><b>Inventory #:</b> WH.79.35 (donated Nov 16, 1979)</p> 	<p><b>Description:</b> Reproduction Audubon Colored Bird Print</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> Unknown <b>Dimensions:</b> 24" x 30" <b>Notes:</b> One Reproduction Audubon Colored Bird Print "American Crow", Matted with Gilt Frame</p>
<p><b>Inventory #:</b> WH.79.36 (donated Nov 16, 1979)</p> 	<p><b>Description:</b> Fayience French Crocus Pot</p> <p><b>Country of Origin:</b> Unknown <b>Date:</b> 18th Century <b>Dimensions:</b> 11-1/2"W x 5"H <b>Notes:</b> One Fayience French Crocus Pot, Louis XV Style, with Double Liners, with Scene Panel on Front of Lady and Gentleman; coral decoration on white ground</p>

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White Hall, Athens, Georgia

<p><b>Inventory #:</b> WH.79.37 (donated Nov 16, 1979)</p> 	<p><b>Description:</b> Walnut Victorian Drop-Leaf Table</p> <p><b>Country of Origin:</b> United States <b>Date:</b> c. 1860</p> <p><b>Dimensions:</b> <b>Notes:</b> One Walnut Victorian Oval Top Drop Leaf Table with Turned Center Pedestal with Four Carved Splayed legs; American</p>
<p><b>Inventory #:</b> WH.79.38 (donated Nov 16, 1979)</p> 	<p><b>Description:</b> Walnut Victorian Oval-Top Table</p> <p><b>Country of Origin:</b> United States <b>Date:</b> c. 1860</p> <p><b>Dimensions:</b> <b>Notes:</b> One Walnut Victorian Oval Top Table with Turned Standard with Four Clustered Shaped Legs; American</p>

<b>MUSEUM CATALOG RECORD-CR</b> REGISTRATION DATA		OBJECT LOCATION CR-61-A-1		CONTROLLED PROPERTY Y	
CLASSIFICATION ETHNOLOGY		OBJECT STATUS AND YEAR STORAGE 1999		CATALOG NUMBER PARK ACRONYM NUMBER PARK 49791	
BASIN MONO LAKE PAIUTE GLASS/PLANT		ACQUISITION TYPE GIFT		ACQUISITION DATE 07/23/1997 ACCESSION NUMBER PARK-00579	
OBJECT BASKET, BEADED		LOT QUANTIFICATION ITEM COUNT 1		STORAGE UNIT EA	
DESCRIPTION BEAD-COVERED SINGLE ROD BASKET, WOVEN IN SPLIT WILLOW SHOOTS, WITH 4 HORIZONTAL BANDS OF BLACK BRACKEN FERN ROOT. THE BASKET IS COVERED WITH NET-BEADING USING 4/0 ITALIAN & 11/0 CZECHOSLOVAKIAN BEADS IN A LIGHT BLUE BACKGROUND, WITH VARIOUS VERTICAL ZIGZAGS, TREE-LIKE MOTIFS, AND FLAME-LIKE PATTERNS WORKED IN OPAQUE WHITE, BLACK, AND RED-ORANGE, AND TRANSPARENT RED, DARK BLUE, AND GREEN. THIS BASKET WAS EXHIBITED AT THE 1925 INDIAN FIELD DAYS BY BELLE JOSEPH (SEE PHOTO ALBUM PARK 46106).					
SITE OF ORIGINAL COLLECTION/PROVENIENCE _____		SITE OF ORIGIN MONO/LEE VINING __ CA __ USA			
CULTURAL IDENTITY MONO LAKE PAIUTE		OBJECT DATE 1925		HISTORIC / CULTURAL PERIOD	
DIMENSIONS/WEIGHT H 7.8, DIAM 14.0 CM _____		PHOTO NUMBER 567/4		OTHER NUMBERS	
MEDIUM/MATERIALS WILLOW --GLASS BEADS --COTTON THREAD		IDENTIFIED BY AND DATE MOBLEY, EARL 08/24/1997		CONDITION COM/GD MAINTENANCE CYCLE 1.5/1999	
CATALOGER AND DATE MOBLEY, EARL 08/24/1997		EMINENT FIGURE ASSOCIATION JOSEPH, BELLE		ARTIST/MAKER JOSEPH, BELLE	
RESTRICTION Y		REPRODUCTION N		PUBLICATION CITATION Y	
PUBLICATION CITATION N		PRESERVATION TREATMENT N		CATALOG FOLDER N	
SIGNIFICANCE N		SIGNIFICANCE N			
U.S. DEPARTMENT OF THE INTERIOR <b>MUSEUM CATALOG RECORD - CULTURAL RESOURCES</b> NATIONAL PARK SERVICE FORM 10-254 REV. 7/84					

Figure 3.5. Ethnology Catalog Record (Sample)



US Department of the Interior <b>National Park Service</b>	Page 1 of 2 <hr style="width: 100%;"/> Deaccession Number
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## Exchange Agreement

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In accordance with the authority granted to the Secretary of the Interior by the Museum Act of 1955 (16 USC, Sect. 18 [f]), and in consideration of the mutual promises set forth in this Agreement, the National Park Service and \_\_\_\_\_ (other party) enter into this agreement for the exchange of museum objects.

1. \_\_\_\_\_ (NPS Unit) hereby becomes the owner of the objects listed on the first attached inventory (Attachment 1 of this Agreement).  
 \_\_\_\_\_ (other party) hereby becomes the owner of the objects listed on the second attached inventory (Attachment 2 of this Agreement).
2. \_\_\_\_\_ (other party) represents and warrants that he/she/they will possess clear title, free of all liens, claims, and encumbrances of any kind, to the objects listed in Attachment 1 at the time the exchange takes place. If at the time the exchange is to occur \_\_\_\_\_ (other party) is unable to present the objects listed on Attachment 1 and proof of ownership for the said objects he/she/they is/are exchanging, the National Park Service is under no obligation to complete the exchange.
3. \_\_\_\_\_ (other party) represents and warrants that the objects listed on Attachment 1 were secured in compliance with all applicable International, Federal and State laws. Documentation evidencing the source of acquisition of the objects listed on Attachment 1 will be attached to this Agreement at the time the exchange takes place (Attachment 3).
4. \_\_\_\_\_ (other party) represents and warrants that the objects listed in Attachment 1 have been authenticated and appraised in writing, at market value, by at least one objective appraiser within six months previous to the date of this agreement. Copies of the appraisals for the NPS and non-NPS items are attached to this Agreement (Attachment 4).
5. \_\_\_\_\_ (other party) represents and warrants that he/she/they is/are the sole owner(s) of all rights in the objects listed on Attachment 1. \_\_\_\_\_ (other party) hereby assigns in \_\_\_\_\_ (NPS unit) all of \_\_\_\_\_ (other party) common law and statutory copyrights to the objects listed in Attachment 1. \_\_\_\_\_ (other party) agrees to indemnify \_\_\_\_\_ (NPS unit) against any claims, damages, losses, or expenses of any kind that \_\_\_\_\_ (NPS unit) may suffer as a result of any infringement or alleged infringement of the copyrights to \_\_\_\_\_ (NPS unit).
6. Title to the objects exchanged under this agreement shall pass when the objects have been delivered pursuant to the terms of this Agreement and the parties have inspected the objects and found them to be in a satisfactory condition and are as represented in this Agreement. Inspections of the objects shall occur on the date of delivery.
7. As provided by 41 U.S.C. § 22, no member of or delegate to Congress, or Resident Commissioner shall be admitted to any share or part of this Agreement or to any benefit that might arise therefrom; but this provision shall not be construed to extend to this Agreement if made with a corporation for its general benefit.
8. No NPS employee or members of a NPS employee's immediate family shall be admitted to any share or part of this Agreement or to any benefits that may arise therefrom.
9. The exchange of all firearms must be in compliance with all state and local law enforcement regulations related to the acquisition of firearms. Upon consummation of this Agreement, the National Park Service shall not be liable for any action related to the use of firearms described within the Agreement.
10. The National Park Service will pay all costs of transporting and insuring the objects listed on Attachment 2 to \_\_\_\_\_ (address).

Figure 6.11a. Exchange Agreement (Sample)

## Exchange Agreement (Continued)

11. The parties agree that the physical transfer of all objects covered by this Agreement will occur on or before \_\_\_\_\_ (date) and that time is of the essence to this Agreement. If \_\_\_\_\_ (other party) fails to deliver the objects listed on Attachment 1 to the agreed-upon place of delivery by the date given in this paragraph, the National Park Service may, at its option, terminate this Agreement, recover any objects which it may have delivered pursuant to this Agreement and sue for damages for undue delay of the performance of this Agreement or for specific performance of this Agreement. \_\_\_\_\_ (NPS unit) remedies hereunder are not exclusive and \_\_\_\_\_ (NPS unit) retains the right to pursue any and all legal remedies available to it for the breach of this Agreement.
12. Catalog information on all NPS objects incorporated under this Agreement is included by reference to the NPS catalog number listed on Attachment 2.

### For the NATIONAL PARK SERVICE (Receiving):

Recommended: \_\_\_\_\_  
(Park Curator) (Date)

Approved: \_\_\_\_\_  
(Superintendent) (Date)

### For the other PARTY

Name: \_\_\_\_\_

Approved: \_\_\_\_\_  
(Date)

Approved: \_\_\_\_\_  
(Date)

Address: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Telephone: \_\_\_\_\_ FAX: \_\_\_\_\_

Figure 6.11b. Exchange Agreement (Continued) (Sample)



