



Davenport House Museum Volunteer Newsletter

August 2014

www.davenportmuseum.org

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A property of Historic Savannah Foundation



HOT WEATHER – Yesterday and the previous day, were the most sultry we have experienced this summer, thermometer ranging from 95 to 97. A thunder storm yesterday afternoon, in some degree cooled the atmosphere.

Savannah Georgian. August 13, 1825.

The following persons of color, who claim to be free, were born in the County of Liberty, and the State of Georgia, have resided in said state during their whole lives, and have had their names registered in my office as required by law:

Bess, a seamstress, age 30 resides at Mr. Louis LeConte's

Bella, a washerwoman, aged 34 years, resides at Riceborough.

Tirah, a farmer, aged 54 years, resides at Mr. Thomas Mallard's

Tirah, a waiting girl, aged 13 years, resides at Riceborough

Abram, a carpenter, aged 36 years, resides at Mr. Jediah Fields.

Savannah Georgian. August 26, 1825

A lady native of Rhode Island, whose husband having departed this life on Sunday last, left her a widow with four small children every one of whom is at present sick, wishes to return to her native home, but being destitute of every possible means, she is obliged to rely on the generosity of the public.



The smallest donation left with the editor of this paper will be thankfully received.

Savannah Georgian. August 28, 1825.

DAVENPORT HOUSE CALENDAR

August 2014

Friday, August 1 – Junior Interpreter Day

Wednesday, August 6 at 5 p.m. – Dance rehearsal

Friday, August 8 from 10 a.m. until noon – Talking About Slavery at the DH/Docent Discussion

Monday, August 11 at 5:30 p.m. – Madeira tour Training and Review

Tuesday, August 12 at 1 p.m. – Davenport House Committee meeting

Wednesday, August 13 at 5 p.m. – Dance rehearsal

Thursday, August 14 at 8:30 a.m. – Davenport House Endowment Directors Quarterly meeting

Friday, August 15 at 4 p.m. – Regency Dance Training Elizabeth Albe, dance mistress

Sunday, August 17 at 1 p.m. – Regency Dance Rehearsal with Elizabeth Albe

Tuesday, August 19 from 4:30 to 6:30 p.m. – Kennedy Pharmacy/Special property Use

Wednesday, August 20 at 5 p.m. – Dance rehearsal

Monday, August 25 at noon in the Kennedy Pharmacy – 2015 Oyster Roast meeting

Tuesday, August 26 at 5 p.m. – Yellow Fever program rehearsal

Wednesday, August 27 at 5 p.m. – Dance rehearsal

SHOP NEWS:

- **New Shop Volunteers:** Welcome our newest volunteers **Georgie Carroll**, who will work on Wednesday and **Brynn McKinstry**, a SCAD student who will work on Saturday.

- **Trip to Market:** **Adrienne Williams** attended Atlanta Gift Market in July and placed orders with some of the Museum's newest vendors.

See new shipments of *glass perfume bottles*, *purse hooks* and *"Peepers" glasses*. Jee-pers Creepers!



DOCENT NEWS:

- The summer Docent Training Class is nearing completion. Please know that five new people are participating as well as one veteran guide and a summer intern. Welcome our newest docents **Sheryl Collins**, **Antonella Halbart**, **Lisa Rissell**, **Mitzi Toth** and **Tania Weisz**. They will shadow veteran docents before giving a clearance tour and being put on the monthly schedule. Hopefully they will be up and running as full-fledged docents by mid-September.



- **Summer Luncheon/Berrien House:** On July 25th we had a large and excited crowd for the Summer Salad Luncheon which as a testament to the Berrien House's drawing power. **David Kelley**, project manager for the Major John Berrien House Restoration, delivered a PowerPoint to the crowd. Some of his noteworthy comments include:

- The exterior restoration may be complete around Christmas.
- In deciding how the house should be restored, planners

chose “a period of significance” during the residence of John McPherson Berrien 1856.

- When complete, the ground floor will house a retail establishment. The owner continues to look for a suitable tenant.

- The Parlor and Ballroom Levels will be residential.

We are grateful for Kelley’s time and enthusiasm for his work.

If you would like to see the illustrations he used in his presentation, access <http://cowartgrouparchitects.wordpress.com/2013/02/07/160/>,

which is a blog by Gerald Cowart, Architect.

TALKING ABOUT SLAVERY:



On Friday, August 8 from 10 to noon DH Docents should attend a conversation on **Slavery in Savannah** and **Talking**

About Slavery at the Davenport House in the Kennedy Pharmacy.

Come learn content and strategies for discussing this important component of the Museum’s interpretation.

In addition, there are a number of topics which staff would like docent feedback on, including revising the DH photo policy, taking groups to the attic and showing the DH DVDs to visitors. Please let Jamie know by signing up on the kitchen door list or emailing.

A BIRD HEARD:



- **Bible and Cross door:** An extremely popular MYTH is to call a six panel door a Bible and Cross door. **Please do not do this.** The doors in the DH are panel doors. No symbolism at all.

- **Acid on your fingers!:** We ask people not to touch because the oils in their fingers (as well as other parts of our bodies!) may cause damage and wear. Hopeful nobody who visits has acid in their fingers or else we are in big trouble!

JUNIOR INTERPRETER NEWS:

- Eight young people participated in the JI program this summer and five will give tours to the public on Friday, August 1st for **JI Day**. Those JIs who are unable to participate on JI Day will be given the opportunity to give tours later in the month as the schedule allows. The Museum is delighted with the infusion of youth. Thank you to **Josh Flores, C’Asia Griffin, Briana Hopkins, Kishan Patel, Marlie Stineman, Zihan Jiang, Shae Williams** and **JaLynn Young** for taking on the challenge.

- **JI Mentors:** Thank you to veteran JIs who mentored the new class this summer - **Cierra Smith, Jarrod Smith, Kate Bosen** and **Mary Allison McCarthy**.

- **Shining Example - Noblis Project Inc.:** As a culminating program of a week-long workshop on **African-American and Gullah History in the Lowcountry**, project coordinators brought ten teachers from across the country to meet DH Junior Interpreters and hear about their program at the DH. Nine DH JIs were there to talk including seven new JIs and two veterans, who gave a tour to the special visitors. In deciding to visit the DH, coordinator **Christen Higgins Clougherty** said, “After a week of intense lectures and field experiences, we wanted to bring it back to the kids, because engaging young people is the point.” Participating teachers were from San Antonio, TX, Charleston, SC, Brooklyn, NY, New York

City and Yakima, WA. Thanks to DH young people - **Josh Flores, C’Asia Griffin, Briana Hopkins, Kishan Patel, Marlie Steinman, Shae Williams, JaLynn Young, Kate Bosen** and **Chelsea Dyers**.

- **Field Trips:** Veteran JIs participated in two field trips in July - one to City Hall and one to the Owens Thomas House. Museum colleagues were generous with their time. **Luciana Spracher**, director of the City of Savannah’s Research Library and Municipal Archive, treated DH folks to a tour of City Hall including Council Chambers. Owens Thomas House interpreter **Colin Frank** gave DH people a fine tour which included the newly restored Butler’s Pantry. What a treat!



COLLECTIONS:

Wallpaper: The DH received news in July that it will receive \$1,266 from the **National Trust for Historic Preservation** to conduct an assessment of the Museum’s wallpaper. Docents undoubtedly know there is a maintenance issue with the Entrance Hall paper. The assessment will be a step towards correcting the problem. Wallpaper specialist **Jesse Copper-smith** conducted the assessment in June and the Museum awaits his recommendations.

The grant received is from the **National Trust Preservation Fund** which has provided over \$15 million since 2003. These matching grants are awarded to nonprofit organiza-

tions and public agencies across the country to support wide-ranging activities including consultant services for rehabilitating buildings, technical assistance for tourism that promotes historic resources, and the development of materials for education and outreach campaigns.

MARKETING AND THE NEW

WORLD ORDER:

For the past while, we have been concerned about our effectiveness in getting the Museum's message out to the tourist community. With so much change in how people find out about places to visit, the Museum has consulted with **MyAgency**, a marketing firm run by **Melissa Yao Hille**, who previously spent more than a decade at **VisitSavannah**. Hille offered recommendations to help the Museum be more current including ideas about the website, social media and calendar entries. In sharing ideas with Davenport House Committee members, it became clear that everyone needs to be vibrant and concise in articulating why visiting the Davenport House is critical to a well-informed experience in Savannah.

- The Davenport House is one of the earliest houses one can visit in Savannah.

-The Davenport House is the only house museum that tells the story of an artisan making his way in early 19th century Savannah. Mechanics lived here (see related article).

-The Davenport House is the only house that is set in one particular time period exploring life in the port city when the nation was young.

-Coming inside and seeing the site first-hand is infinitely better

than hearing about it second-hand.

-Saving the Davenport House started a movement that has saved the city.

As the Museum develops new ways to welcome visitors, we hope you will come along for the ride. And know that your person-to-person contact with Museum patrons, friends and the community-at-large on behalf of the DH is crucial to its success. Sharing your love and commitment makes a difference! Thank you for getting the word out about the DH!



OPPORTUNITY TO DANCE: DANCE MISTRESS IN TOWN

The DH's dance mistress **Elizabeth Albe** will be in town on Friday, August 15 at 4 p.m. and Sunday, August 17 at 1 p.m. to teach anyone interested in early 19th Century and Regency Dancing. The classically trained dancer, who creates all of the dances for the **USS Surprise** at the **San Diego Maritime Museum**, will conduct lessons in the Kennedy Pharmacy.

Davenport Dancers – **Jeff Freeman, Stacy Hess, Raleigh Marcell, Sherene LaMarche, Pat Fraker, Jamie Credle** and **Dottie Kraft** -- will take part in the training. They want to grow the dance program and get more people involved.



Albe is giving the DH a wonderful gift. Let's take advantage of it! Talk to a Davenport Dancer if you have questions about the program.

In addition to Albe's visit, the Davenport Dancers meet weekly one an agreed upon date at 5 p.m.

DH DONATIONS IN JULY

Karen Cassard

ExxonMobil Foundation Matching Gift Program (Diane and Dan Reitman)
Dr. Sidney Smith

PLANNING FOR FALL PROGRAMS:

- Madeira Motor Coach Tours:

There will be a refresher/training for the fall series of Madeira tours on **Monday, August 11 at 5:30 p.m.** The series begins on Friday, September 12 and will proceed on Friday evenings (and a couple of Thursdays) through October 17. Let Jamie know if you would like to participate in the series. She plans to contact veterans about the schedule in early August.

- Road Scholars: Armstrong State University's Road Scholar series will begin on Wednesday, September 24 and will run on Wednesday afternoons from 4 to 6 p.m. through November 5th.

- Yellow Fever: Rehearsals for the October living history production will begin on Tuesday, August 26th. Prior to that time, casting and the script will be discussed with participants.

WORTH MENTIONING:

- Coastal Concierge Association mixer: The DH put on a beautiful program for the **Coastal Concierge Association** on July 1. The CCA, which is part of the **Tourism Leadership Council**, trains and familiarizes crucial front-line hospitality industry personnel. The DH "put on the dog" with food – shrimp, asparagus,

deviled eggs and tomato sandwiches - and a one-of-a-kind show created from parts of the Museum's programs. Costumed performers greeted and emoted about the



DH's story and both the *Marseilles* and *Auld Lang Syne* were sung in the Drawing Room. In the garden there was champagne and pecan tarts followed by the finale appearance by Jamal Touré. It was a beautiful, exciting event thanks to **Nicole Ausset, Kate Bosen, Jan Vach, Jeff Freeman, Raleigh Marcell and Jamal Touré**, as well as colleagues at HSF including **Terri O'Neil and Frances Colón**.

- International Planning Conference: Because of our historic city plan and its history of revitalization through historic preservation, a group of 26 planners from all over the world led by college professors from Flagler College in St. Augustine, visited the city on July 24. Seeing the DH was the culminating activity following a busy day of conference attending. They were enthusiastically receptive to our DVD on Historic Savannah, our museum house and our hospitality (They had Madeira in the garden and seemed to enjoy even though it was a warm day). Thanks to **Mary Ann Smith and Convention Consultants** for getting the group here and to Smith's staff as well as **Raleigh Marcell, Dottie Kraft and De Gassman**. Copies of the city plan flew off the shelves of the gift shop. Nice to have visitors from Russia, Brazil, Canada, Australia, Kenya and Japan like and appreciate our city and our Museum!

- Arsenic and Docents Sharing: The following is from John Sorel - When I was in NH in June, I was talking to a friend who is a docent for Univ. of NH in marine science and they do something called Docent U. It is an expansion of some related subject that a docent does when a visitor/guest sparks an interest. They then pass on the learning to the rest of the docents. I thought of that yesterday when a visitor and I were discussing paints - lead and arsenic. So, I looked up paints with arsenic and found the inventor - Carl Scheele a Swedish pharmaceutical chemist who invented - Scheeles green a green copper arsenite used in paints and then was used in the 1930's as an insecticide. The green paint was used in the late 1700's and the green copper arsenite was also used in wall-papers. Although I could not find any data saying the paint did work as insect repellent - it must have had some effect, as in later years it was used as an insecticide.

- Recipes: Several people asked for the delicious corn casserole and the blueberry crunch served at the July 25th luncheon. Thank you, Fran Molettiere and Réinee Lynch for sharing.

FRESH CORN CASSEROLE

6 Servings

- 2 C fresh corn kernels (about 5 ears) or use frozen corn
- ½ C (1 stick butter) butter, melted
- 2 eggs
- 1 C sour cream
- 1 C diced Monterey Jack cheese, diced (I use Jack w/jalapenos)
- ½ C cornmeal
- 1 4-oz. Can diced green chillies
- 1 ½ t salt



Preheat oven to 350. Generously butter 2 qt. rectangular casserole. Puree 1 cup corn with butter and eggs in blender or food processor. Mix remaining ingredients in medium bowl. Add pureed mixture and blend well. Pour into prepared pan and bake, uncovered, 50 – 60 min.

May be prepared a day in advance and reheated before serving. It also freezes beautifully, defrost before reheating. It is good served hot, room temp, or cold. Works well for breakfast, lunch or dinner.

BLUEBERRY NUT CRUNCH

- 1 large can crushed pineapple – undrained
 - 3 cups blueberries
 - 1 cup sugar or Splenda (You can cut down to ¾ cup.)
 - 1 box yellow cake mix
 - 1 ½ block Oleo (You can use real butter!)
 - 1 Cup chopped pecans
 - ½ cup powdered sugar
- 1 – Spread pineapple in 9" X 13" baking dish or pan
 - 2 – Spread blueberries over pineapple
 - 3 – Spread cake mix over pineapple, blueberries & sugar
 - 5 – Melt Oleo, Pour over cake mix
 - 6 – Sprinkle pecans over buttered cake mix
 - 7 – Sprinkle powdered sugar over pecans
 - 8 – Bake at 350 degrees for 30 – 35 minutes



Enjoy!

Who are you? Isaiah, who are you!!??

Isaiah Davenport and Mechanics in Savannah's World of Slavery

I have always had difficulty with the term "mechanic" as it relates to the Davenport House's period of interpretation (early 19th century), because to me a *mechanic* is the wizard who fixes my car! In Isaiah's time mechanic, tradesman, craftsman and artisan were synonymous. Mechanics were men who worked with their hands in the skill in which they apprenticed. The web definition from **19th century occupations** reads:

Mechanic: *One who practices the mechanic arts; one skilled or employed in shaping and uniting materials, such as wood or metal, using tools or instruments.* In early 19th century Savannah these occupations ranged from carpenters, shipwrights and masons to silversmiths and carriage makers. Though we think of Davenport as a **master builder** or in today's terms a **contractor**, he called himself a **carpenter** as that is what is listed in official documents including his entry in the Register of Deaths.

Fifteen years before Davenport's arrival, Savannah's white mechanics organized themselves into an association, The Savannah Association of Mechanics. The 1793 record of incorporation states, *The mechanics of different trades, residing in the city of Savannah; that they are desirous of placing their various crafts on a more social and respectable footing than heretofore, and of establishing by their united exertions and contributions, a lasting fund for the relief and support of such of their unfortunate brethren, or their families, as are or may become objects of charity and for those purposes have voluntarily united, and formed themselves into a society under the style and name of **The Savannah Association of Mechanics***

Historian Michelle Gillespie writes that these early mechanics crafted a *unique identity for themselves as artisan-citizens in a slaveholding world.* She offers, *Like most Americans in the wake of the Revolution, mechanics believed that republican thought rested on a set of political conceptions considered vital to the welfare of the new republic. Citizens must participate in politics, work to preserve the commonwealth, subordinate private ends on behalf of the public good, and establish their independence from the political desires of others.* On first reading, this seemed to be written with Isaiah Davenport in mind. We know that Davenport arrived in the port city fresh from New England with his skills and little else. He jumped into civic life shortly after arriving, as being appointed fire master for Greene and Columbia Ward in 1810 indicates. We know he got involved with political life and was elected alderman in 1818 to represent his peers, Savannah's mechanics.

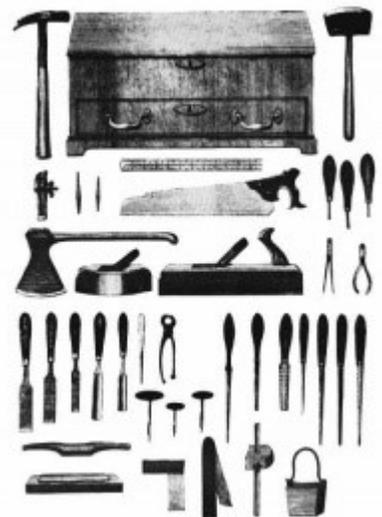
Communicated

At a large and respectable meeting of the Mechanics of this city, at the Exchange long-room on Thurs. evening last, for the purpose of taking into consideration the property and necessity of Sav^h being represented by the two gentlemen of their profession, in the board of alderman, -after nominating a chairmen and appointing a secretary, they proceeded to a fair and impartial investigation of the subject that had called them forth; & after a deliberate decision, unanimously asserted their CLAIM to be a JUST one & chose & agreed to support for the attainment of that object, John H. Ash and Isaiah Davenport, esq^r's-who have consented to serve if elected, Those persons then and there present, look forward with confidence to the coincidence and

support, of such of their brethren as were not at the meeting, in favor of their candidates; as well as the aid of many others of their fellow citizens. (p. 2, c. 3) 9/1/1818. Columbia Museum and Savannah Gazette.

Davenport took his seat in September 1818 and was an alderman off and on for the next four years.

Though we know that Davenport was interested in the public good as is evidenced by his work on the Housing Committee following the great fire of January 1820, he was part of an evolving ethos with economic opportunity at its heart. The story of Savannah mechanics developed through class aspirations instead of class identity. With the growth of the cotton kingdom and large scale commercial agriculture (made possible by Whitney's cotton gin), Savannah's tradesmen, many of whom made luxury goods desired by Georgia's elite who were primarily planters, made more and more money. *Growing numbers of farmers and planters sold their crops in Savannah and Augusta in exchange for cash and credit. They used their returns to purchase a new array of consumer goods from*



shopkeepers and artisans. Artisans used these proceeds to buy land and slaves.

In the early 19th century Savannah, artisanal opportunity for upward mobility trumped all including a political class identity. Gillespie continues, . . . *artisans in Georgia could now align themselves politically and economically with the planter class. The unwillingness of these artisan leaders to sustain their artisan identity over time arose from their ability to transform themselves from craftsmen into planters, merchants, and speculators. Many mechanics, in a variety of trades, accrued substantial landholdings during the early republic. Mechanics accrued landholding and slaves. We know Davenport owned 9 enslaved people including “some mechanics” at the time of his death. We also know that in addition to properties in the city of Savannah, Davenport bought 300 acres on the Little Ogeechee Neck in 1822 and sold those landholdings in 1823, possibly due to his economic difficulties.*

In the DH’s DVD *Isaiah Davenport: Portrait of a Master Builder*, Armstrong professor **Chris Hendricks** in speaking of Davenport said, *He would not have partied with the in crowd*, meaning a man like Davenport, who worked with his hands and could be termed “a self-made man”, could never have been part of the Georgia elite. But his aspirations were great and he was not unique. Through his actions and his possessions we can see Davenport was a planter-class-in-the-making.

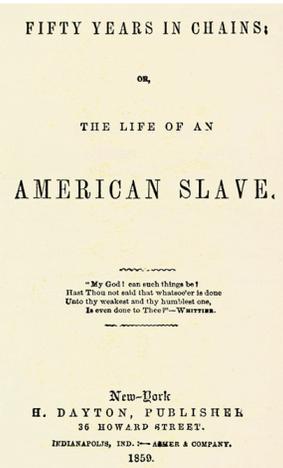
No small part of the Davenport story has to be the *some mechanics* (Ned, David or Deeping) listed on the tax digest as being owned by Davenport. Slavery was banned in Isaiah Davenport’s home state of Rhode Island the year he was born yet shortly after he arrived in Savannah he acquired a

slave and later two slaves and eventually as many as ten slaves. The mechanics who worked alongside him were either trained by him or were trained when he bought them. They could have “lived out” in areas of the city such as Yamacraw or the Old Fort section where lodgings of a fashion could be had by bondmen hired out by their owners. Or these men may have lived within the walled Lot 13 on Columbia Ward in close quarters with the bondpeople who were domestics. We wish we knew more specifics about what these mechanics for did Davenport. Their existence and that of Davenport exemplifies a further peculiarity of the **peculiar institution**.

White skilled builders, like Davenport, were in competition with free black artisans as well as enslaved tradesmen who were hired out by their owners for income. In *Savannah in the Old South* Walter Fraser writes, *White craftsmen resented the competition of blacks and pushed through the City Council several ordinances restricting their trade. On the surface it appeared that the wealthy whites who dominated the city government promoted the interests of the white artisans over the black. But the government did not rigorously enforce the ordinances, and there was a reason for this. By largely ignoring the laws prohibiting skilled slaves from practicing their skills, Savannah’s wealthy elite—who hired out their own slave artisans—protected their own economic interests.* Expounding on the complex and fluid economic system that grew up around slavery, Betty Wood offers another competitor for business in Savannah. There were bondmen *who, usually unbeknownst to their owners, negotiated on their own behalf for the sale of their labor.*

This story makes the Davenport House rare amongst the house muse-

ums as a home of an aspirational artisan, who like his peers, reached for the planter-class but was not part of it. It was also the confinement of people who dare not aspire but who worked alongside Davenport in building Savannah, who may have hired themselves out unbeknownst to Davenport for their own personal gain. One can only imagine. This story is fascinating and needs to be explained to be understood.



Additionally, in reading for this article, we came across a contemporary description of a *mechanic* written by **Charles Ball** who spent time

in Savannah and wrote about slave life as he experienced during our time period in **Fifty Years in Chains, or, The Life of an American Slave**. New York: H. Dayton; Indianapolis, Ind.: Asher & Co., 1859.

The mechanic is a sort of journeyman to the planters, and works about the country as he may chance to find a job, in building a house, erecting a cotton-gin, or constructing a horse-mill, if he is a carpenter or mill-wright; if he is a tailor, he seeks employment from house to house, never remaining longer in one place than to allow himself time to do the work of the family. The mechanic holds a kind of half-way rank between the gentleman and the slave. He is not, and never can be, a gentleman, for the reason that he does, and must do his own work. Hence mechanics and artisans of every description avoid the southern country; or, if found there, they are only so-

journalers. The country they are in is not their home: they are there from necessity or with a hope of acquiring money to establish themselves in business, in places where their occupations are held more in honour.

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SOURCES:

DVD – *Isaiah Davenport: Portrait of a Master Builder*

Charles Ball, [Fifty Years in Chains, or, The Life of an American Slave.](#)

Walter Fraser, [Savannah in the Old South](#)

19th Century Occupations. Internet web search.

Michelle Gillespie, [Free Labor in an Unfree World: White Artisans in Slaveholding Georgia, 1789-1860.](#)

Michelle Gillespie, “Memory and the Making of a Southern Citizenry,” [Where these memories grow: History, Memory, and Southern Identity](#)

Susan Mason Mays, Biography of Isaiah Davenport

Richard Wade. [Slavery in Cities: The South 1820-1860.](#)

Betty Wood. [Women’s Work, Men’s Work: The Informal Slave Economies of Lowcountry Georgia](#)

VOLUNTEER SPOTLIGHT

Mary Allison McCarthy



DH: How did you come to be associated with the Davenport House?

Mary: I learned about the JI program from my history teacher. Luckily I was accepted to participate in the classes, and be able to become a tour guide.

DH: What do you do outside of the

DH?

Mary: I am a junior band major at Savannah Arts Academy. I play the flute in the school’s band and orchestra. I was fortunate enough to make the All-State Band this past year, with hopes to pass the auditions again this coming year.

I love to spend time with my large, and very loud family.

DH: What is your favorite thing about the Davenport House?

Mary: My favorite thing about the DH is being able to share the story of the beautiful home, and the Davenports who once lived there. When giving a tour, I feel such joy and happiness, which I hope the guests feel as well.

DH: What’s the most unusual thing that has ever happened to you at the DH?

Mary: An Italian woman said her mother had a night commode, like the one in the master bedroom, in her living room back in Italy.

DH: How long have you been in Savannah?

Mary: I am 4th generation to be born and raised in Savannah.

DH: What is your favorite thing to do in Savannah?

Mary: My current passion is surfing, so I try to spend as much time as I can at Tybee. But when the waves aren’t looking too good, I like to have picnics in Forsyth Park with my friends.

DH: What are your plans for your future?

Mary: In the future I plan to become an Occupational Therapist, specializing in Pediatrics. I also want to continue to play the flute, such as playing in a local Symphony.



A look at the DH guest register:

During the month of July (2014) the DH saw visitors from 37 states including Alaska and 10 countries. Our foreign guests traveled from Australia, Botswana, Canada, China, Denmark, England, Germany, Netherlands, New Zealand, Brazil, Russia, Kenya and Norway. Interesting hometown names include: Bizbee, AZ, De Queen, AR, Morongo Valley, CA, Magnolia, DE, Carmi, IL, Nappane, IN, Shawnee, KS, Whately, MA, Beech Island, SC, Orchard, TN and Prosper, TX.

How They Heard About Us (in descending order of frequency)

Tour Guides (Andrew Low House); trolley tour (Old Town Trolley, Old Savannah Tours, Oglethorpe Tours); Internet (Group On, Visit Savannah, Trip Advisor, Google, Yahoo); brochures; concierges (Marshall House, Doubletree, Hilton); walk by; guide books (AAA, Fodor’s, All in One Destinations); Visitor Center; map; friends; relative; repeat visit; local; book; kiosk; TV.

What They Had To Say

"My mother is an Art Historian and told us this was a must see!" "Great tour!" "Tour was very well done by Linda." "Great tour. Very detailed. Many thanks." "Excellent tour. Informative and entertaining." "Really good." "Fab tour." "Terrific tour." "Cierra is a great tour guide." "Awesome!" "Excellent guide." "Wonderful history and architecture. Great guide." "Wonderful. Would love to see what the kitchen was like." "Loved it." "Great tour. Beautiful house." "Great restoration work." "Outstanding." "Wonderful. Thanks, Marty." "Super." "Good job. Bella." "Betty was fabulous." "It was the bomb!" "Nice tour and great tour guide." "Lovingly cared for house. Great knowledge of history. Well worth the visit."