Ah, but man's reach must exceed his grasp, or what's a heaven for? Robert Browning.

2017: The DH On the Verge

If you are reflecting on end-of-the-year goal reaching, please know that 2017 was remarkable for the Davenport House Museum. We welcomed a record number of visitors, over 45,000, with a vibrant, growing and committed group of staff and volunteers who serve the public 350 days a year. Our programs were well-attended and mission-based. In addition to the Museum’s respected programming, the DH hosted Savannah Voice Festival, who presented an original opera about Anna Hunter, the DH and historic preservation. Kismet!

Our audience demands a clean and well-maintained museum, as well as a relevant and well-delivered experience. So while the DH received individuals, couples, families and traveling friends, individually booked tour groups as well as groups from national tour companies, the Museum was mindful of the wear and tear this traffic poses. An experienced group of volunteers assist staff in watching for trouble spots and finding solutions to maintenance and preservation issues. The Entrance Hall wallpaper was repaired following moisture damage from Hurricane Matthew. The garden arbor was also repaired due to hurricane damage. Staff and volunteers rolled up their sleeves and prepped the site for the feared “big one” as Hurricane Irma approached. Thankfully, the blow was grazing, but the DH was prepared and is now well-practiced for the next time. After fifteen years, the faux graining on museum doors was touched up. A new HVAC compressor was installed after the previous one wore out. To keep pace with change and to handle the Museum’s customers efficiently, a new POS system is up and running in the Shop. The Museum acquired it’s first server and now the staff is able to store data in the cloud.

The site takes its role as teacher and mentor very seriously, as eighteen Junior Interpreters and nine adults graduated from the Museum’s 2017 training programs. All are now well-schooled in the site’s story, how it fits with the broad story of Savannah, as well as its place in the national preservation movement. Five college interns gained experience and provided important service to the Museum throughout the year. Interviews with two are included in this newsletter.

The site presented a new living history production of Lafayette in Savannah 1825 in October. DH dancers added a new dance to their repertoire (Sir Roger de Coverly - serendipity all around). The Shop added seventeen new vendors and is now filled with a variety of distinctive gifts and Savannah souvenirs.

All of this may seem predictable - predictably good, but know while all of this work was taking place Museum leaders were (and are) planning for a bigger and brighter future. At this moment, the site is poised on the verge of big change. As a prelude, the DH partnered with community museums to present a free day on August 20 where participating sites focused on new research on enslaved workers and African American history in Savannah. This work will be the foundation for new experiences at the DH. Our new work, based on historic documentation, is reaching for poignant true stories and in 2018 who knows what we will grasp. We will keep you informed. Know we could not do any of this without your support. The DH depends on your input, interest and financial contributions to move forward. Our gratitude and excitement for the future are because of you. So hold your loved ones close this holiday season and expect significant news from the DH in 2018!
What were they thinking?

This past six months the DH has been the beneficiary of tremendous creativity. For this newsletter we want to share how that came to pass with interviews from some of the people who made it happen.

Kelly Westfield on Broadening and Deepening the Museum’s Story in a Project Search for Davenport Enslaved Workers

What do you think the value of this work is to the DH?

My research into the lives of the enslaved members of the Davenport household will allow the Museum to more fully interpret the lives of these men, women, and children in individualized and meaningful ways. Too often, interpretations of slavery in the American South represent generic experiences or focus heavily upon bondage and brutality. What has resulted is a widespread tendency of public interpretation that fails to illustrate individuality and personal experiences. The Davenport House has the opportunity to provide an interpretation that emphasizes numerous themes of the enslaved experience, as well as geography and mobility. I believe these stories interpreted successfully will be unique to the Davenport House in Savannah.

What did you do?

After careful consideration on the best approach to learning about the experiences of the enslaved inhabitants of the Davenport House, I conducted reverse deed research to trace their origins and lives prior to coming into the home. Each person has a story that is told through deed records and other primary source documents, and each individual has a unique geographic footprint.

Why did you choose the DH to do your research project?

Dr. Chris Hendricks told me about the project. Once I learned about the details, I realized this was a unique and challenging research opportunity. It was also meaningful to me that I would be resurrecting the lives of a group of people who needed to have their story told, and that I was the one given the opportunity to tell that story.

How did you start?

I combed through all the deed records associated with the bondpeople who lived at the Davenport House. This entailed a significant amount of time spent at the Chatham County Court House. The deed records provided leads for all other sources of information that would allow me to rebuild a timeline and story for each person.

The DH had originally hoped to find descendants of the enslaved workers. Why did you find bringing the descendants forward too difficult?

I am excited about the idea of connecting with the descendants of the Davenport bondpeople. This is an invaluable layer of research and the very best source of information to supplement primary sources to learn about the lives and maybe even the personalities of these people. However, I knew that focusing on locating the descendants would not be the best use of my skills. Even for the most accomplished genealogist, this can be a daunting task and in many cases takes years. A friend of mine, Kimberly Morgan, is a respected genealogist in the Beaufort area and after consulting with her, I decided that genealogy would not be the best way to apply my research skills.

Bio: Kelly Westfield is a graduate student at Armstrong State University, where she is a teaching assistant in the History Department. She came to the DH on the recommendation of Dr. Christopher Hendricks as an exceptional student looking for a project that will have a legacy. She is completing graduate work in Public History in pursuit of a Master of Arts degree. She has a BA in Interdisciplinary Studies from The University of South Carolina Upstate where she graduated cum laude with a concentration in history. She is currently applying for doctoral programs in history. Her goal is to become a history professor.
graphic footprint through time. The next step is to summarize the findings and create concise interpretations for Davenport docents based on the feedback from those involved in the project and other revisions.

**How did you decide to trace them backwards?**
I realized that conducting reverse deed research and tracing these individuals from their origins until entry into the Davenport House was the best way to learn about their individual lives. Once they entered the Davenport House, for nearly all of these people, the paper trail stopped, and their lives became a mystery.

**How did you conduct your research?**
The foundation for this research was deed records, and to a lesser extent, estate records and wills. Once I learned about individual owners from deed records, I researched their landholdings, occupations, and the locations where they lived to pinpoint the geography of the Davenport bondpeople. Information about owners and locations provides information about living conditions and other relevant information. These sources also revealed information about family members, and the children of the Davenport bondpeople. In the next stage of research, the geographic footprint for each person may indicate place-based experiences, neighbors, or other everyday experiences deriving from location. In essence, I conducted research of all primary sources, and traced down every lead possible that would tell me more about the experiences of the Davenport bondpeople.

**Traditional repository?**
The deed and probate records offices at the Chatham County Courthouse were very critical and very traditional repositories for information.

**On-line resources?**
The importance of ancestry.com and Savannah Historic Newspapers provided by the Digital Library of Georgia cannot be overstated.

**Types of resources?**
Primary source documents were pertinent to this research, and included deed and estate records, wills, and historic Savannah newspapers. Runaway slave notices were also extremely important.

**What do you think is unique to Savannah resources?**
The Laurel Grove South Internment and jail register records at the City of Savannah Research Library and Municipal Archives were some of the resources unique to Savannah consulted for this research.

**What prepared you for this research?**
I have been doing research for many years, but this was a challenging project. Prior to this research, I had extensively studied the Sorrel-Weed House with an emphasis on urban slavery and archaeology, as well as other Savannah-centered projects related to Colonial Park Cemetery and Charles Cluskey. Becoming acquainted with primary sources and research on Savannah through these projects helped prepare me a great deal.

**How has this research changed the general knowledge about the Davenport household in the 1820s?**
Although the Davenport staff has done a tremendous job collecting research on the enslaved members of the household, this research provides new information about each person and will emphasize specific themes that can be incorporated into interpretation. It is also the first time that a geographic footprint for each individual has been created. The general knowledge is changed because it is no longer general; individual stories can now be told.
Michael Ching created the opera which premiered in the Davenport House in November. In the piece HSF founder Anna Hunter returns to Savannah...to the Davenport House to help a young tour guide on her quest to get her presentation perfected. In the process she comes across the people of the DH, HSF and Savannah—Isaiah and Sarah Davenport, a huckster who has lost her job when the City Market is torn down, the other “Seven Ladies,” plus a developer who wants to build “more roads.”

**How did the commission to create Anna Hunter: The Spirit of Savannah come about?**

The original idea from SVF (Savannah Voice Festival) was to have me write a couple of operas about Savannah. The first idea was to use a Savannah ghost story. Maria Zouves gave me a copy of HISTORIC HAUNTS OF SAVANNAH and I picked one about Alice Ryley. Although it was successful, Alice was very sad, so it was important for me to find something lighter for the next opera. I came up with the idea of turning Anna Hunter into a ghost who would come back to visit Savannah.

Opera, although it certainly glorifies and features the female voice, has a history in which male characters predominate. For example, an opera like LA TRAVIATA has two female leads and a half dozen male ones. It’s typical. So from the outset, I had it in the back of my mind to make sure that these Savannah operas, ALICE AND ANNA, had predominately female characters. I’ve sort of signed a personal pledge to make sure that any future operas I write have an equal or greater number of female leads.

**How did you come up with the tour guide (Louise) angle and the gift shop angle?**

I needed a reason for Anna Hunter to come back to visit Savannah, and what better place for her to visit than the Davenport House. I booked several tours of the house and came up with the idea of Anna coming back to help the young guide tell a compelling story about the house. I found that a good tour guide could make the molding or the pillow stuffing interesting. It seemed to take preparation and passion. I’m delighted that everyone at Davenport House has a sense that the opera is about them--staff, board, docents, tour guides, folks who are passionate about history. For me, it means that I’ve hit the characterization in a way that you empathize with Louise. Honestly, it’s been a pleasant revelation to us at Savannah Voice Festival that, as Maria says, we’ve made “a love story to a city” as emotional as say, the love between two more traditional operatic lovers.

**And the gift shop song?**

The gift shop scene/song is a fun type of song that you run across from time to time. It is a list of things. Check out Gilbert and Sullivan’s “I’ve got a little list” or Cole Porter’s "I get a kick out of you" or the Gershwin’s "Let’s call the whole thing off." From a dramatic point of view, it’s a point where you decide that you like the ghost of Anna Hunter and that you’re going to enjoy her telling the story.

**What about Mr. Progress, the developer, what brought him to fruition?**

I spent many hours in the Savannah room at the Bull Street Library looking at old microfilms of the newspaper. Certainly looking up articles and reviews written by Anna Hunter, but also pieces about the attitudes toward historic preservation and progress. Remember in other places, the battle was on between Robert Moses and Jane Jacobs, for example, in New York. As for Mr. Progress himself, he sings what’s called a “ patter song.”

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*Bio: Michael Ching, an American composer, is artist-in-residence with the Savannah Voice Festival. In 2015, he created the original work ALICE RILEY: A Savannah Ghost Story. Michael's opera, A MIDSUMMER NIGHT'S DREAM, opera a cappella, has been recorded and released by Albany Records. Michael was the Artistic Director of Opera Memphis from 1992-2010. He studied composition with Robert Ward at Duke University and with Carlisle Floyd as a member of the Houston Opera Studio. He is Music Director at the Nickel City Opera in Buffalo and Chair of the Douglas Moore Fund for American Opera.*
Again check out Gilbert and Sullivan's the "Nightmare Song" from Iolanthe (which is also a list song!). But the main composer of patter songs for me is Rossini, who has a couple great ones in "The Barber of Seville." I'm pretty proud of Mr. Progress's song as there aren't that many patter songs I can think of in contemporary opera.

HSF's “Seven Ladies?”
The challenge with the ladies is that I couldn't put all seven of them in. It would simply overbalance the rest of the show. I've mentioned elsewhere how helpful Louise Staman [author of Restoring Lost Times: Savannah's Anna Colquitt Hunter—which is for sale in the DH Shop] was in corroborating my amateur research with her professional research for her book on Anna Hunter. Another local author, Laura Lawton, helped me by recommending which of the ladies to keep in the opera.

What was your inspiration for the Market Song with the chorus – huckster calls?
The destruction of the City Market was referred to time and again as what caused Anna Hunter to become alarmed about the fate of Savannah. It was important to me for another reason--my first opera was about the English and the Irish in 1730s Savannah and it was important to me to portray some African Americans in both the opera, ANNA HUNTER, and the entire evening of ALICE AND ANNA. While many older Savannians recalled the vendors calling out to sell their produce, it really helped when our SVF supporter Wesley Krulic introduced me to Leola Williams who recalled how hurtful, helpless, and angry the African American community was when the market was torn down. She was the one who pointed out to me that the county farmers market was not a viable alternative to the hucksters at the City Market, most of whom had no car. An entire subculture disappeared when the Market was torn down, and frankly has not been replaced in Savannah to this day. The current city market is simply a nice tourist destination, not someplace you could go to buy a dozen oysters or a sack of beans. Seems to me most residents of Savannah don't even go to the current city market and leave it to the tourists.

What is the future of the work?
I'm confident that SVF will revive ANNA HUNTER--hopefully with you all again. SVF has already done ALICE RYLEY twice. When the time is right, I hope both operas will be put on together as ALICE AND ANNA. ALICE has been done outside of Savannah and worked well... I'm going to see if ANNA HUNTER will still be strong outside of Savannah and the Davenport House. It was truly special to me to be able to have the house be a character in the opera--I've never really had that opportunity before. It would be nice if ALICE AND ANNA would become popular like my SPEED DATING TONIGHT!, but what is most important to me is that they worked so well in Savannah.

Frankly, I think of an opera composer as a bit like an architect who works with a client and tailors the project to the circumstances, not the other way round.

As for me, I'll be back in Savannah this summer to do my opera SPEED DATING TONIGHT! with the Festival. I'm working on a one act opera about the life and work of Grant Wood for the Cedar Rapids Opera Theatre in Iowa and another new opera for the Palm Springs Opera Guild, which will be performed by the performing arts high school there in Rancho Mirage. I take a few conducting gigs every year to keep me from completely living in my head with my characters and music.

I'm very proud that ANNA has brought the Voice Festival to the attention of the preservation community. You may not know this but YOU are where it's at in Savannah. Yes, arts and culture are important, but Savannah IS historic preservation, whether from individuals, from the Historic Savannah Foundation, or from SCAD. You all at the Davenport House may feel like an afterthought at times but you are not. Savannah would not be the special place it is without Anna Hunter and all of you that have followed in her footsteps. You're inspiring!
Maria Zouves on the Creation of Anna Hunter— the Opera and the Character

How would you characterize you work with opera?
I think that we are all trying to expose people to art and history and that can be a challenge. Opera has modern elements, but it is more of a history art, so yes, that binds us together!

How did the Anna opera come about?
It was Michael Ching's idea -- after Alice Ryley we decided the next "ghost" should be a modern one, Michael had the vision to see Anna's significance.

Is creating new works with a Savannah theme part of the SVF's mission?
Absolutely, it was part of the Strategic Plan from the start!

If it is, what's next?
To put Alice and Anna together in one night!

Why did you agree – with all of your commitments – to be our Anna?
Michael encouraged me to perform as Anna. The part requires a seasoned performer. I identified with her very much because of her love for Savannah. I wanted it to have the ring of truth.

What is it like to create a character from scratch? Have you had the opportunity to do that before?
I have not done a character that is a new character to opera, but I have done another Michael Ching world premiere - Buoso's Ghost, a sequel to Gianni Schicci - very exciting!

Doing a character in history was a big challenge -- but her family made me feel I was on the right track and they even called me "Grannie"!
Louise Staman's book and the family helped guide me so I understood more about Anna and her spirit. Plus, Michael Ching hit it out of the ballpark!

What is your hope for Anna? And Alice? In Savannah?
That they remain part of the culture, sought out to do over time and throughout history. Savannah should be proud of this work. Alice has already been done elsewhere in the States. I hope Anna is done often and all over the nation!

Was there any revelation about doing the show in the Davenport House?
Just that I had chills all the time! Being in the space as I talked about the beauty of it was, well... I'm speechless!

You instigated and fostered a spirited partnership with the DH. Can you discuss your philosophy of community partnerships?
I can easily quote "Anna Hunter" in "Revolving Fund": "The high tide will float all boats" - We are all stronger together. It doesn't mean we should always do things together, but we should encourage the community at large to support everything out there -- everybody wins!

What would you like the future of the partnership to be?
I'd love to build a consortium of artistic groups, where we can come together to share, find possible collaborative opportunities and support each other.

What do you hope the future of opera is in Savannah? SVF?
We are and want to always be not only Savannah's opera company, but a solid training ground through VOICEExperience. For the past 5 years, we've trained and cultivated hundreds of singers in Savannah, only to ask them to return to perform with SVF. We've given over $78K in scholarships just this year for singers to work and train with some of the best artists and educators in the business -- Anna Hunter and our other operas of the season benefit hugely from the growth of its artists! Our next season features another Ching piece, Speed Dating, Humperdinck's Hansel and Gretel and Verdi's La Traviata -- plus Menotti's short work The Telephone.
Why did you choose Savannah to do your summer museum internship?
My girlfriend fell in love with the city years ago. She brought me here and I soon fell in love too. When it came time to choose an internship as part of my degree requirements, I knew I had to be in Savannah. I happened to run into Daniel Carey, CEO of Historic Savannah Foundation, at a conference, and he told me about the Davenport House. I reached out to Jamie Credle, and she and her staff welcomed me.

What was your summer project? Interpreting history is my greatest interest, but in graduate school I have also become interested in historic preservation. Fortunately, I had the opportunity to explore both during my internship. Not only did I conduct tours and assist with docent training, I also explored creating media which will be used in future exhibits on the preservation movement. The goal of the media is to highlight the preservation movement in Savannah, feature Historic Savannah Foundation’s role in that movement, and to also inspire visitors to take action in their hometowns.

How did you complete the project? Much had already been published about some of the great Savannahians of the twentieth century who were critical to preserving the city. I wanted to know what visitors thought. What was their experience with preservation? What does preservation even mean to them? I conducted a small survey in order to glean such information, and that directed the content and approach to the media I hoped to create. Davenport House visitors are not preservationists by trade, but they do care very much about preserving history. That became clear.

What is the future of your work? The material was handed over to a designer for possible future inclusion in the DH’s value-added brochure selection. And, I was excited to learn that the data I collected was given to Doug Mund, who is working on exhibits for the DH. My hope is that visitors will realize what a grueling process the beautiful city around them has been through and that they will be inspired to help with preserving their hometowns.

New Leaders Take Tenures: German and Lytle

Denise German is a new Davenport House Committee member.
She spent her childhood growing up in Yonkers, NY. Her education consists of an undergraduate degree from Sarah Lawrence College in Bronxville, NY and post graduate degrees from Bank Street College of Education and Fordham University in New York, NY. She also received a graduate Certificate in Gerontology from Yeshiva University in New York City. Her professional career is comprised of various teaching and administrative positions for over 30 years with the Yonkers Public Schools. She retired as the principal of a unique magnet school of museum studies in 2010. During the past seven years, she has been involved in numerous volunteer opportunities in Savannah. She is currently a L.O.V. E. mentor working in her neighborhood school, and she recently participated in the Neighborhood Leadership Academy sponsored by Step-up Savannah. She enjoys working as a CASA volunteer and continues to engage in volunteer opportunities through her church community.

Beyond the physical beauty of the Davenport House, she appreciates the authenticity of the story of the family and Savannah that the staff brings to life. Further, that the story expands to include the lives of the enslaved people who were such a vital part of the history, certainly enlivens the present and future interpretations of this wonderful living museum.

Ann Lytle is a new DH Endowment Director.
She hails from Pittsburgh, PA. After graduating from Grove City College, she worked as a stenographer with the Mellon Bank and later U.S. Steel. She met her husband who was at the time with GC Murphy Company. Together they had two sons, Charles and Christopher. Prior to moving to Savannah, she was involved with Hospice in Pittsburgh. She is now a member of Wesley Monumental Methodist Church. She is a recent resident to Savannah, who was first exposed to the DH at the Soiree held at Elizabeth on 37th Street last February. Of the DH she says, “I like the people here. They are honest and full of integrity.” About the big plans the Museum has she says, “That’s where faith comes in. I have faith in the good work that is planned and work with other museums. The shop on Broughton Street has great potential to draw people in. And, creating partnership such as the one with the Savannah Voice Festival is bringing the arts and culture to so many people. It is nice that you all are working together to better our world.”
2018 Davenport House Museum Winter and Spring Programs

"POTABLE GOLD": SAVANNAH'S MADEIRA TRADITION
Friday & Saturday evenings in February 2018
TIME: 5:30 p.m.
ADMISSION: $22 (must be 21 years of age). Plus tax.
Reservations recommended. Limited attendance.
Experience the historic atmosphere of the Davenport House while learning about a unique and flavorful wine. Patrons are oriented to the long and rich tradition of Madeira (wine) as it relates to the history of Savannah and then they will participate in a Madeira party. During the experience they will see the historic house at dusk including spaces usually off-limits to museum guests.
The performance requires that guests be able to walk up and down stairs and maneuver in the candlelit rooms.

VALENTINE'S DAY WEDDINGS IN THE DAVENPORT HOUSE GARDEN
Wednesday, February 14, 2018
TIMES: 10 minute increments between 5 and 7 p.m.
DONATION: $100
Get married in the Museum’s beautiful courtyard garden and make it a Valentine’s Day to remember! Ceremonies will be offered every 10 minutes. Confirmed reservations are highly recommended as the event tends to sell out.

EVENT: BEST IS YET TO COME:
Celebrating the Future with the Davenport House Museum
LOCATION: Brockington Hall, 213 E. Hall Street, Savannah
DATE: Sunday, February 25, 2018
TIME: 3 to 6 p.m.

TICKETS: $95 each with sponsorship and patron options
Featuring performances by Savannah’s own baritone Roger Moss. Additional music throughout. Silent auction.
EXCLUSIVE OFFERING FOR PREMIER EVENT SPONSORS: Thursday, February 22 from 7 to 9 p.m. -- a cocktail party at a private home on Jones Street.

TEA AT MRS. DAVENPORT’S
Thursday & Fridays in March 2018
PROGRAM DATES AND TIMES: March 1, 2, 8, 9, 15, 16, 22 at 5 p.m. and on March 29 and 2, 8, 9, 15, 16, 22 at 5 p.m. and on March 29 and 30 at 4:15 p.m. (No program on Friday, March 23)
Reservations recommended. Limited attendance.
Learn about tea traditions and experience an early 19th century tea in Davenport House’s beautiful courtyard garden. Patrons will visit areas of the home where tea service took place and will participate in an afternoon tea given with costumed interpreters in the garden. On inclement weather dates, tea will be taken inside the house museum.
The performance requires that guests be able to walk up and down stairs.

TEA IN THE GARDEN AT THE DAVENPORT HOUSE
Thursdays and Fridays in May 2018
PROGRAM DATES AND TIMES: May 17, 18, 24, 25 and 31 at 5 p.m.
Reservations recommended. Limited attendance.
Learn about tea traditions and experience an early 19th century tea in Davenport House museum. Patrons will tour the Davenport House garden to follow.

SAVANNAH TO TOUR: DISCOVERING 1820S SAVANNAH
Saturdays in May 2018
TIME: 8 a.m.
LENGTH OF PROGRAM: 120 minutes
DISTANCE OF WALK: 2.5 miles
See what survives of the 1820s Savannah that master builder Isaiah Davenport knew. Beginning at the Davenport House Museum (1820) participants will walk by some of the finest examples of preservation in the city and learn about what no longer remains. Coffee and treats in the Davenport House garden will follow.
Celebrate the Davenport House Museum that began Savannah’s preservation movement
SUNDAY, FEBRUARY 25, 2018 from 3 to 6 PM
at Historic Brockington Hall
213 East Hall Street/Savannah
The afternoon will include hors d’oeuvres by Cape Creations
Wine bar, silent auction, Silhouette Artist Beth Pray, and a special performance by Roger Moss
Master of the American Songbook
Note: Photos and an acknowledgement of event patrons will be a feature in the spring Friends of the Davenport House newsletter

“The Best is Yet to Come” Davenport House Museum Benefit
Your contribution supports the ongoing work of the DAVENPORT HOUSE MUSEUM.

***Primary Patron:***
6 event tickets, 2 tickets to the VIP Cocktail Party, Thursday, Feb. 22, 6 to 8 PM and event recognition ___ @ $2000

***Grand Patron:***
4 event tickets, 2 tickets to the VIP Cocktail Party, Thursday, Feb. 22, 6 to 8 PM and event recognition ___ @ $1000

***Patron:***
2 event tickets, 2 tickets to the VIP Cocktail Party, Thursday, Feb. 22, 6 to 8 PM and event recognition ___ @ $500

EVENT TICKETS ONLY @ $95 ___ @ $95

I am unable to attend but would like to contribute to the DAVENPORT HOUSE with a donation of $ ___

Ticket $95 per person
Enclosed is my check payable to DAVENPORT HOUSE MUSEUM for $___________
Or please charge $ ______ to my credit card

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Names of All Guests in Your Party ____________________________________________

For information call 912-236-8097.
The Davenport House is a property of Historic Savannah Foundation, Inc., which is a non-profit organization under Internal Revenue Code Section 501(c)(3).
Only those names appearing on the Attendance List will be admitted.
HOLIDAY EVENING TOURS
by Candlelight of the
DAVENPORT HOUSE MUSEUM

The day which introduces a new year, is with much propriety a day of mutual congratulations and good wishes.
The Savannah Republican. December 30, 1826.

WHERE
Davenport House Museum

WHAT
Evening tour emphasizing how the holidays were celebrated in the early 19th century

FEATURES
The house lit by candlelight, early 19th century music, shortbread and cider in the garden. Early 19th century dance demonstration at the end of the evening.

WHEN
Tuesday, December 26 thru Saturday, December 30 from 6 to 8:30 p.m.

ADMISSION
Adults—$12 in advance, $15 at the door
Children (ages 6 to 17) — $6 in advance, $8 at the door
Tickets may be purchased online - www.DavenportHouseMuseum.org
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Friends of the Davenport House: Annual Giving Response Info

☐ $1—49 – Brick Mason  ☐ $50—149 – Carpenter  ☐ $150—249 — Master Builder
☐ $250—599 – Alderman  ☐ $600—999 – Fire Warden  ☐ $1000 — McKinnon Circle

*Every dollar counts! Donations are tax deductible.*

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Make check payable to *Friends of the Davenport House* or charge by credit card:

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3 or 4 Digit Code on the Back: ________________________

Signature: _________________________________________________________________

Send to: Davenport House Museum, 324 E. State Street, Savannah, GA 31401

*Wishing you a bright and shiny New Year!*

*Remember the Davenport House Shop for holiday gifts.*