

MUSEUM TOUR

PERMANENT COLLECTION

IN THIS GUIDE:

- Pre-Visit Discussion Questions
- Museum Map & Etiquette
- Historic Cheekwood
- Cheekwood Timeline
- A Closer Look
- Classroom Activities
- Vocabulary
- Curriculum Connections
- Resources



discover CHEEKWOOD

Take your class on an artistic adventure and discover the wide world of art. This interactive tour encourages students to take a closer look at masterpieces on view from the permanent collection as well as temporary exhibitions. Groups will explore the elements of art, design principles and gain understanding of creative methods, materials and motivations.

EXHIBITION OVERVIEW

Before you visit Cheekwood, we encourage you to share some of the background information from this Teacher's Guide with your students. Below are a few discussion questions to help prepare them for the visit.

WHAT IS ART?

During your visit to Cheekwood you will view a variety of artwork.
What is art? Is the definition of art the same to everyone?

WHY DOES CHEEKWOOD COLLECT?

Cheekwood is considered a collecting institution, which means that the collection will continue to grow over time. The collection is made up of approximately 8,000 objects! What is the difference between collecting and a collection? Why do you think Cheekwood collects objects?

LANDSCAPE, PORTRAIT OR STILL LIFE?

You will view different types of artwork in the museum, such as landscapes, portraits and still lifes.
What is the difference between these types of works?
What do you expect to see when looking at them?

WHAT MATERIALS ARE USED?

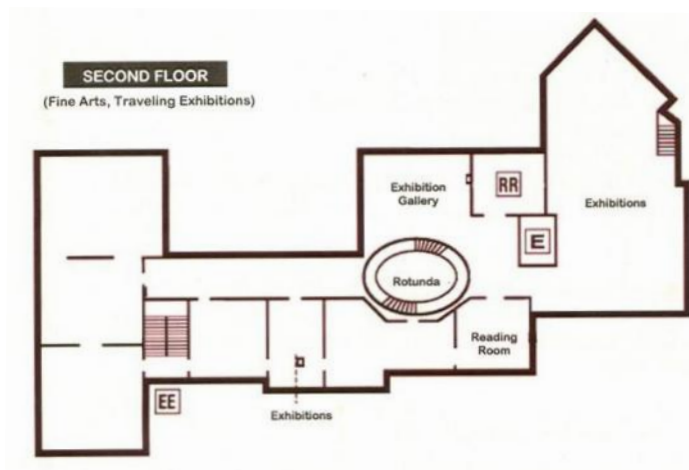
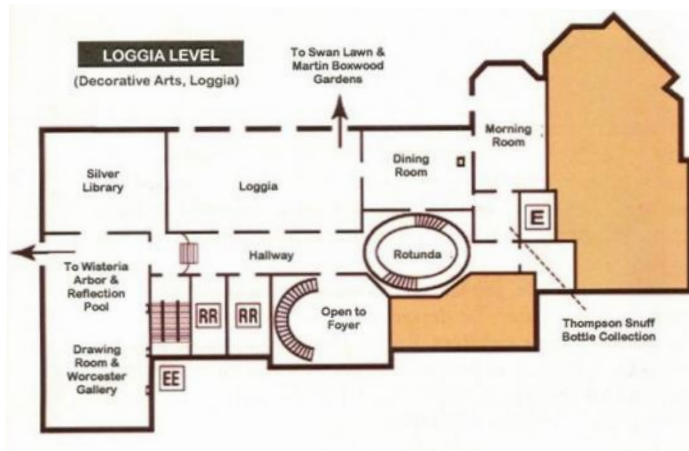
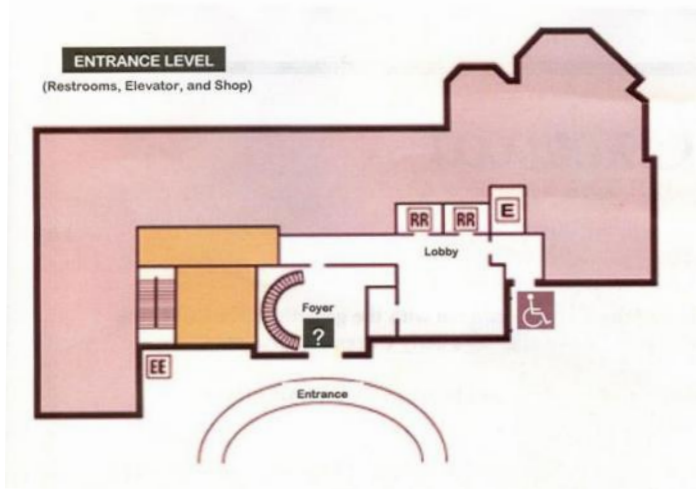
Artists use all types of materials to create unique works of art.
What types of materials do you expect artists to have used in artwork that is on display at Cheekwood?

WHAT DO YOU WANT TO LEARN?

Cheekwood's Museum of Art is over 50 years old and is an important part of the Nashville community. Have you visited Cheekwood before? What do you already know about Cheekwood? What do you hope to learn during your visit? (Teachers: Have your students use the KWL chart on pg. 13 to help answer these questions.)

Cheekwood changes the artwork and objects on display in the Museum of Art frequently. During your visit, select pieces discussed in this Teacher's Guide may not be on view.

MUSEUM MAP & ETIQUETTE



MUSEUM and GARDEN ETIQUETTE

Prior to your visit, please review the Museum and Garden Rules with your students.

- Visitors are asked to stay on the paths for the protection of the plant collections and for their own safety.
- Please do not touch the plants or artwork. Stay at least an arm's length away from works of art in the Museum.
- Speak in a normal 'inside' voice. Please do not disturb guests in the gardens or galleries by yelling or shouting to others.
- Stay with your group. Cheekwood is very large, and it is easy to get distracted. We do not want anyone to be separated from their group.
- Please leave any backpacks or large purses at school or on the bus while visiting. Bulky objects might bump a work of art and damage it.
- Photography is not permitted in the Museum of Art, but students are welcome to take pictures in the gardens.
- Students may only use pencils in the galleries. Pens, markers, and crayons are not allowed.

BEFORE YOUR VISIT & WHEN YOU ARRIVE

HISTORIC CHEEKWOOD

Within its 55 acres, Cheekwood is a complex institution rich with history, beautiful gardens and nationally acclaimed art. The history of Cheekwood is intimately interwoven with the growth of Nashville, the Maxwell House coffee brand and the Cheeks, one of the city's early entrepreneurial families. Here is their story.

In 1890, Leslie Cheek moved with his family from Kentucky to Nashville to join his father's grocery business in Cummins Station. Soon after joining his father's firm, Leslie Cheek met Mabel Wood, and they were married in 1896. Their son, Leslie Cheek, Jr. was born in 1908 and their daughter, Huldah Warfield Cheek, followed in 1915.

While Leslie worked with his father in the grocery business, his cousin Joel developed a superior blend of coffee. Members of the Cheek family invested in Cheek-Neal Coffee. Eventually, Joel convinced the best hotel in Nashville, the Maxwell House, to carry his coffee exclusively, and the Maxwell House brand was born. When Joel Cheek sold his brand to Postum (now General Foods) for over \$40 million in 1928, Leslie's investment in the coffee paid him well. Trading his Postum shares for IBM stock, Leslie secured his fortune. He and Mabel purchased 100 acres in West Nashville and built their dream house, which later became known as Cheekwood.

The couple hired New York residential landscape architect Bryant Fleming to create the 30,000 square foot Georgian-style mansion with formal gardens. Built from limestone quarried on the grounds, Fleming designed the home so that it appears to rise out of the hill. He also orchestrated the placement of doors, windows and rooms to accentuate the views of gardens and landscape, completely tying the house to the grounds in every aspect.



Left to Right: Aerial view of Cheekwood during the time of the Cheeks; Guests awaiting the public opening of Cheekwood in 1960.

HISTORIC CHEEKWOOD

To furnish the home, Mr. and Mrs. Cheek traveled with Fleming to Great Britain to buy antiques and furniture for the great mansion. After their return, four railcars were required to ship these treasures to the location. Construction on the mansion began in 1929, ended in 1932, and was one of the largest employers in Nashville during the Depression.

In January 1933, Leslie and Mabel moved into their new home. Leslie lived only two years at Cheekwood before his death in 1935. Nine years later Mabel Cheek deeded the house to their daughter Huldah and her husband Walter Sharp. In 1957, the Sharps offered the mansion and 55 acres of land for the establishment of a botanical garden and art museum. After renovations to transform the home into a true museum, Cheekwood's Fine Art Center opened to the public on May 22, 1960 with a dedication given by Senator Albert Gore, Sr.

Since 1960, Cheekwood's Museum of Art has acquired a diverse art collection that emphasizes American and European paintings, prints, photographs, sculptures, and decorative arts. Through purchases and gifts, the art collection has grown to approximately 8,000 objects. The Botanical Garden has also expanded, now featuring 19 different collections displayed within ten beautiful specialty gardens. Cheekwood's plant collections include boxwoods planted by the Cheek family, daffodils, dogwoods, herbs, and many others.

Today, Cheekwood continues to inspire and educate by making art, horticulture and nature accessible to a diverse community.



Left to Right: Leslie, Huldah, and Mabel Cheek before they embark on European buying trip; Drawing Room with the original furnishings; Founders' Plaque recognizing those who contributed to make Cheekwood a museum and garden.

did you know?

In the 18th century, ship captains would pick up pineapples while traveling around South America. After arriving home from their voyage, they would place the pineapples on their picket fence as a way of inviting friends and neighbors to share the fruits and spices they brought back. The Pineapple is a symbol of kindness and hospitality, and the Cheeks used it throughout their home. As you explore the Museum of Art, keep an eye out for pineapples. **How many can you find?**

CHEEKWOOD TIMELINE

- 
- 1890** C.T. Cheek moves from Kentucky to head wholesale grocery firm with his family, including son, Leslie Cheek, Sr.
- 1892** Joel Cheek develops masterful blend of coffee, later known as Maxwell House Coffee.
- 1896** Leslie Cheek Sr. marries Mabel Wood in Clarksville, TN.
- 1908** Leslie Cheek, Jr. is born. Huldah Warfield Cheek is born in 1915.
- 1928** Postum (now General Foods) buys Maxwell House coffee business.
- 1929** Cheeks buy 100 acres in West Nashville, and construction of Cheekwood begins.
- 1933** The Cheeks move into the mansion in January.
- 1935** Leslie Cheek Sr. and Joel Cheek die.
- 1942** Huldah Cheek marries Walter Sharp.
- 1944** Cheekwood is deeded to the Sharps.
- 1957** The Sharps give Cheekwood to be a fine arts center (now the Museum of Art) and a botanical garden.
- 1960** Cheekwood opens to the public on May 22.
- 1968** Howe Wildflower Garden is relocated from private estate in East Nashville to Cheekwood.
- 1980** Stallworth Galleries are added to the Museum of Art.
- 1998** Frist Learning Center and Robertson Ellis Color Garden open.
- 1999** Carell Woodland Sculpture Trail and Turner Seasons Garden open.
- 2000** Cheekwood is named to the National Register of Historic Places.
- 2010** Cheekwood celebrates 50 years with *Chihuly at Cheekwood*.

A CLOSER LOOK

portrait

A portrait is a resemblance or image of a person that is created by an artist. The person (or people) who have posed for the portrait is called the sitter. Often times there are clues in portraits that tell us more about the person or their association. These clues are called symbols. Symbols represent something else by association.

Portrait of William McCracken

Gilbert Stuart (American, 1755-1828) | N.D., Oil on canvas

From the beginning of his career, Stuart focused on painting portrait busts. This portrait is of William McCracken, a bishop from Dublin. It was painted to commemorate McCracken's part in founding the first Sunday School program in Belfast. The letter that he holds says, "Since then we can no longer have your presence as usual permit us to request a Memento to remind us of him who has been The Father of our Schools."



While painting the head and shoulder view, Stuart found that he could describe the sitter's personality through facial features without the distraction of busy backdrops. After studying under many notable artists, he developed a unique style that departed from tradition with his use of color and soft line. As a result, his portraits achieved a likeness more genuine and accurate than those of his rival painters.

did you know?

Where have you seen a Gilbert Stuart portrait before? Stuart's portrait of George Washington was engraved on the one dollar bill.



The Ephraim Hubbard Foster Family

Ralph E.W. Earl (American, 1785-1838) | 1825 | Oil on mattress ticking

Ralph E.W. Earl studied under his father, portrait painter Ralph Earl, and became known as "the king painter" for his numerous portraits of President Andrew Jackson. He became so close to Jackson that he was buried in the cemetery of Jackson's Nashville home, the Hermitage.

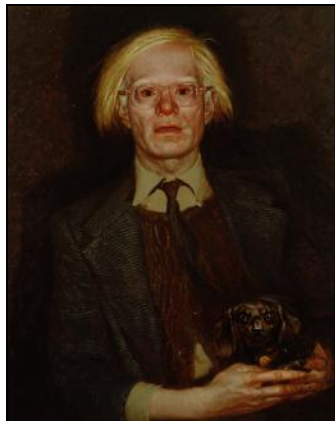
By the time Earl painted this portrait, Colonel Ephraim Hubbard Foster had already established himself as private secretary to General Andrew Jackson, having served Jackson during the Creek War of 1813-1815 at the battles of Talladega, Enocchopee, Emuefaw, and Topeka. In 1817 Foster married Jane Dickinson, the widow of the attorney for whom he apprenticed. Foster was admitted to the bar in 1820 and developed a thriving practice. He was known for his wit and temper.

This portrait shows Foster at one of the high points in his life. He is about 35 years old and is surrounded by his wife and five children. The portrait shows the Fosters as a wealthy family in expensive clothing and elegant furnishings, unlike the usual accommodations in Nashville during 1825. Earl added personal touches to the painting, such as the penny whistle and the extravagant hat that the young daughter is wearing. All members of the family are touching in some way and the baby in Jane's lap is sucking his fingers. The baby was born while the portrait was being completed, and was painted in later (as indicated by the way the child's contour follows the folds of the mother's dress).

A CLOSER LOOK

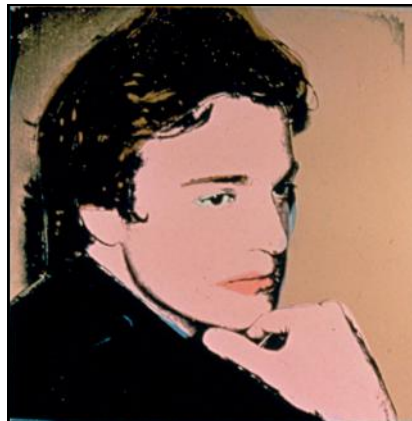
Portrait of Andy Warhol

Jamie Wyeth | 1976
Oil on panel



Portrait of Jamie Wyeth with Tan Background

Andy Warhol | 1976
Acrylic and silkscreen



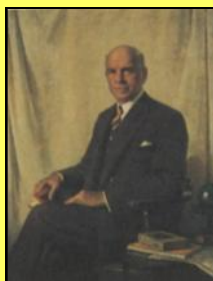
Andy Warhol was born Andrew Warhola in Pittsburgh on August 6, 1928. Warhol moved from Pittsburgh to New York in the 1950s, and quickly became a successful commercial artist, best known for his illustrations of I. Miller shoes. By the 1960s, he began to experiment with images of popular culture and mass media, creating large paintings and prints of recognizable images such as Campbell's soup cans, Marilyn Monroe and Coca-Cola bottles. To this day, he is considered one of the most prominent figures of the Pop Art movement.

Jamie Wyeth was born on July 6, 1946 in Wilmington, Delaware. Surrounded by a family of artists (his father was famous American artist Andrew Wyeth), he left school after sixth grade to be tutored and devote more time to his art. By the time he was 18, his paintings hung in the permanent collections of the Wilmington Society of Art in Wilmington, Delaware, in the William A. Farnsworth Library and Art Museum in Rockland, Maine, and in several private collections.

In 1973, he was part of a Wyeth Family exhibition at the Brandywine River Museum, which helped to draw further attention to his artwork. This was followed by a retrospective of his work from 1975-1976 at the Joslyn Art Museum in Omaha, Nebraska. In 1976, he met Andy Warhol during a dinner and the two artists decided to create portraits of each other. They spent two months at "The Factory" (Warhol's studio) creating their paintings.

ask your students

Portrait of Leslie Cheek, Sr.
Richard Jack (American, 1866-1952)
N.D., Oil on canvas



Portrait of Mabel Cheek
Raymond P.R. Neilson
N.D., Oil on canvas



These two portraits are of Leslie and Mabel Cheek, who built and lived at Cheekwood before it became a Museum of Art. Use the questions below to engage your students in a conversation about portraits.

- What and who do you see in these portraits?
- What colors and shapes do you see in these paintings?
- Why do you think these portraits are located in the foyer of the Museum of Art?
- What can you learn about the sitters from looking at these portraits?
- What difficulties do you think the artist would have in painting portraits like these?

A CLOSER LOOK

landscape

A landscape is a painting, drawing or photograph of scenery. Cityscapes and seascapes are different types of landscapes that focus specifically on the scenery of a city or ocean view.

Belmont

Artist Unknown | 1859-1860 | Oil on canvas

This painting symbolizes the wealth and prosperity of Belmont's first owners, Joseph and Adelia Acklen. The Acklens built Belmont with the Italian landscape in mind. The house plans were acquired during a trip to Italy, and the surrounding gardens were done in a Mediterranean style. The estate's name - Belmont, even came from Shakespeare's *The Merchant of Venice*. After Joseph passed away in 1863, Adelia managed Belmont, as well as plantations in Louisiana and Texas, and became one of the wealthiest women in America. Today, the mansion stands at the center of Belmont University.

In Belmont is a lady richly left; And she is fair, and, fairer than that word, Of wondrous virtues...

-Shakespeare, *The Merchant of Venice*



Milton on the Hudson

George Inness | 1882 | Oil on linen



George Inness is regarded as a master of late 19th century painting. He was born in Newburgh, New York in 1825. Interested in art from an early age, he studied engraving and painting. In 1844, he exhibited for the first time at the National Academy of Design. He was interested in the work of the Hudson River School, but in 1854, he traveled to France to study landscapes at the Barbizon School. In the late 1870s, Inness settled in Northern New Jersey, while maintaining a studio in New York.

In *Milton on the Hudson*, he captured the grand American landscape while paying careful attention to light and subject matter. In this piece, Inness strived to create a composition that illustrates the harmony between man and nature in a chaotic world.

A CLOSER LOOK



Cheat River Gorge

Artist Unknown | N.D. | Oil on canvas

This painting of the Cheat River Gorge in Coopers Rock State Forest, West Virginia showcases the grandeur of nature – a style that was typical of the Hudson River School. The School was a group of New York City-based landscape painters that emerged around 1850 under the influence of artist, Thomas Cole. Their painting style often depicted scenes of the American landscape, commented on the cycle of life (contrasting the new with the old), and were often very large in size.

This piece is a series of converging angled lines, all leading to the center of the painting. The viewer is led

into the painting by natural and man-made diagonals, including the sunlight, river and railroad. In the foreground, we see two trees, one that is old and dying and the other a young sapling. To the left of the trees are people that were painted very small, obviously insignificant to the nature that is the highlight of the piece. On the right side of the painting, there is a railroad trestle. The railroad symbolizes Manifest Destiny, the westward expansion that took place during the 19th century.

Pont des Arts, Paris

Red Grooms | 2005 | Watercolor on paper

Red Grooms was born in Nashville in 1937. In the 1950s, he left Music City to live and study art in New York City. As a sculptor, painter, performer and storyteller, his artwork today is immensely popular and is shown around the world. He works in a variety of media, and draws in his viewers through his unique compositions and subject matter.

Pont des Arts, Paris was painted on site by Grooms at the famous pedestrian bridge in France that has become an important center of activity for artists. The location is now referred to as the studio *en plein air*, the outdoor studio. In this watercolor, he also gives viewers a look at the Louvre in the background.



ask your students

- What is a landscape?
- What subject matter do you think you would commonly see in a landscape?
- What can the colors in a landscape tell you about the season or time of day depicted by the artist?
- Find a landscape in the museum and determine where the foreground, middleground and background are?
- Where is the horizon line?

A CLOSER LOOK

still life

A still life is a work of art that depicts mostly inanimate and commonplace objects such as food, flowers, books, and vases in an artificial and planned setting. Today, we take the idea of still life for granted. An arrangement of fruit, flowers, and beautiful objects seems like a natural subject for a painting, but this was not always the case. Still life emerged as an independent subject around 1600, when growing interest in the natural world led to its simultaneous appearance in northern Europe, Italy, and Spain. Ever since, it has played a prominent role in the history of art.

Still Life with Fruit

Severin Roesen | 1860 | Oil on canvas

Roesen began his career as a porcelain painter in Germany. Since 19th century German porcelain often displayed floral designs, that experience provided a good foundation for still life painting. He may have also benefited from early exposure to 17th and 18th century Dutch paintings of fruit and flowers, as well as from the 19th century works that revived the still life tradition.



In the late 1840s, Roesen immigrated to the United States. His lavish still life paintings of fruit and flowers established a tradition for the genre in 19th century America as well as the style for large canvases suitable for dining room decoration. Roesen's work, as evident in *Still Life with Fruit*, reveals his training as a painter of enamels and china through crisp drawing, bright colors and smooth surfaces. The artist greatly popularized still life painting - a genre that did not develop into a substantial tradition in the United States until the 1850s and 1860s.



Large Etruscan-shaped Vase

Barr, Flight & Barr | N.D. | Porcelain

The factories of Barr, Flight and Barr created some of the best neoclassical shapes following the direction of the French porcelain market. Wealthy individuals collected Greek and Roman art during their travels so to display such objects in their homes. This vase is classical in style with an urn shape, animal paw feet, and angular handles with satyr head masks on each side.

The front of this urn has been painted with a complex still life of seashells. The background has shading from light to dark. The manner for painting realistic shells on porcelain probably started in Paris and was introduced at Worcester around 1802. The piece appears to have been painted from an actual still life display of shells (since it looks so realistic) and may have been inspired by specimens in collector's books.

ask your students

- Why are these types of works called 'Still Life'?
- Do the objects in the piece need to be realistic looking? Or, can they be abstract?
- Is a still life always a painting?
- Can it be portrayed in any other art forms?

A CLOSER LOOK

What else might you see at **CHEEKWOOD?**

ARCHITECTURE

Cheekwood is a 30,000-square-foot Georgian-style mansion that was designed by residential and landscape architect Bryant Fleming. Look for unique architectural features, including a 'fake' dome that opens into the attic, not the sky!



TROMP L'OEIL

Lining the hallway on the Loggia level of the Museum of Art are paintings on canvas that were done in the Italian manner, probably during the early 19th century. The allegorical trompe l'oeil (which means "fool the eye" by creating a three-dimensional appearance) panels portray the arts such as music, drama, painting and sculpture. The four upper panels depict the seasons. The Cheeks purchased the original panels in Europe and had complimentary murals painted to complete the set.

DECORATIVE ARTS

Cheekwood has a diverse collection of decorative arts objects, which includes Worcester porcelain, American and English silver, 18th and 19th century snuff bottles, furniture, glass and American art pottery.



SCULPTURE

Sculpture can be found both indoors and outdoors at Cheekwood! This is *Schoolteacher* by William Edmondson. As a Nashville artist during the 1930s, he transformed limestone into art. He also carved tombstones and created "critters" such as rabbits, turtles and horses. Cheekwood has over twenty Edmondson pieces in the collection.

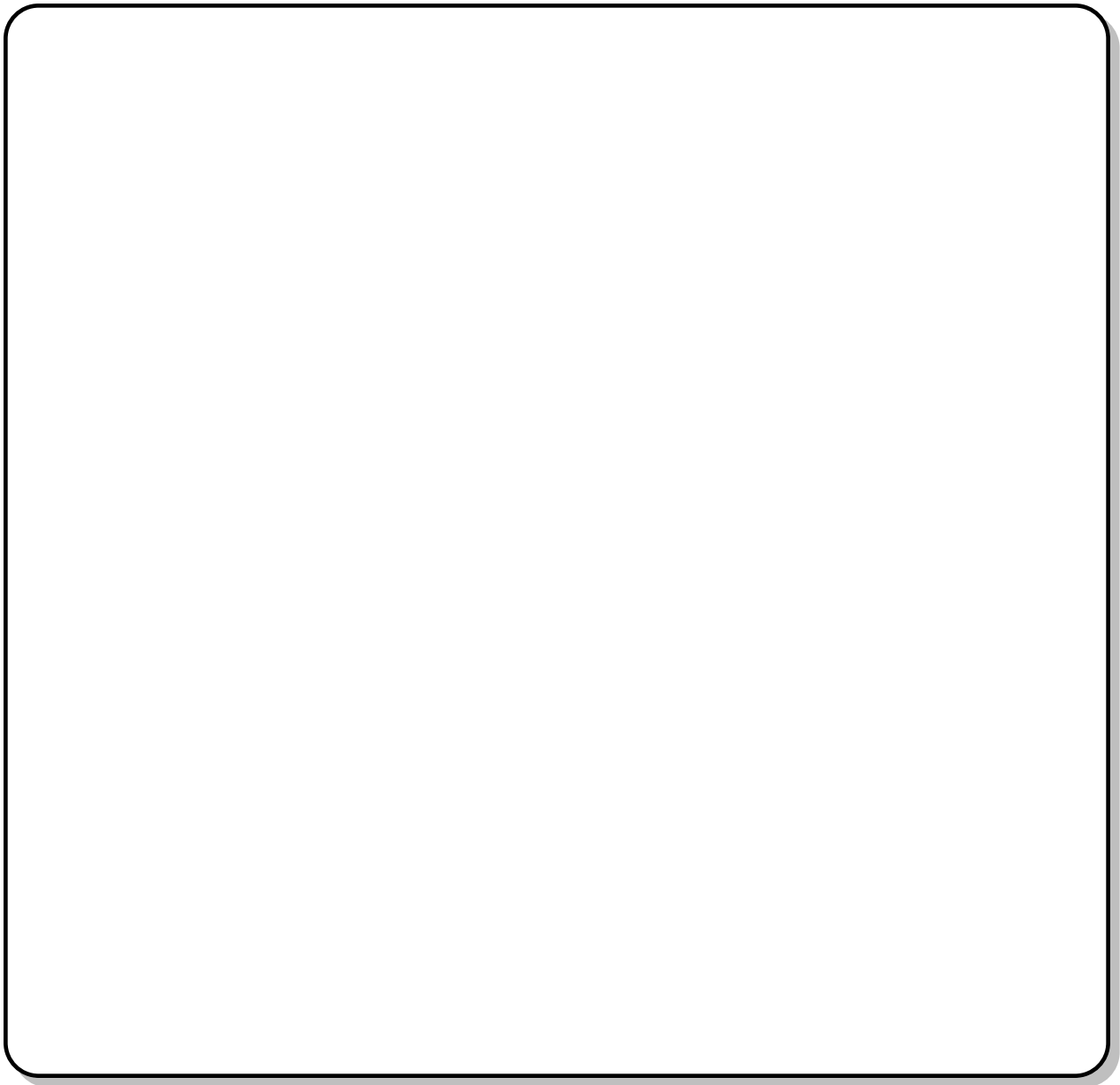
Interested in seeing outdoor sculpture? Check out the Carell Woodland Sculpture Trail – a mile long path that features contemporary sculpture by internationally recognized artists.

CLASSROOM ACTIVITIES

Museum Label Writing

Cheekwood's labels are located near a piece of artwork or object in the museum. These labels provide information about the artist, subject matter and time period.

Now that you have toured Cheekwood's Museum of Art, remember your favorite piece and become the curator! Write your own museum label below. Be sure to include information about what you saw in the piece and why it was of interest to you.



CLASSROOM ACTIVITIES

KWL Chart

What do I KNOW
about Cheekwood?

What do I WANT to
know about
Cheekwood?

What did I LEARN
during my visit to
Cheekwood?

CLASSROOM ACTIVITIES

Classroom Museum

Now that you have visited Cheekwood and learned about the history and collection, create your own classroom museum back at school!

1. Have students take on the role of different museum professionals. You may need a curator, educators, director, greeters, exhibition designer, gift shop manager, accountant and others. As students start to create their classroom museum, ask them to think about the role that this person would play in the museum setting.
2. Research the history of the school. Have a student be in charge of writing up this information for visitors to see.
3. Ask students to look for and collect objects around the classroom (or school) that would be good to display in the museum. Write labels to describe these objects.
4. Think about how the objects should be displayed. If it is a two-dimensional piece, it can hang on a wall. Three-dimensional pieces should be out in the open so visitors can walk around them.
5. Create a museum map with information on where objects are located.
6. Once the classroom museum is complete – hold your opening event. Invite other classes, teachers and the principal to come and see your hard work!
7. Don't forget to have someone take photographs for your archives. In ten years a new class might want to learn about the history of your school and classroom, and your museum could help them!



VOCABULARY

Collection

A collection is a group of objects collected for their interest, value or beauty.

Country Estate

A country estate is a large home with a garden designed between 1895-1940 by the new wealthy class in America. Their goal was a restful, quiet environment where they could escape the stresses of the city in their elaborately designed gardens.

Curator

A curator is someone who organizes and chooses the items in an exhibition at a museum or gallery.

Decorative Arts

Examples of decorative arts are basketry, furniture, glassware and pottery. The focus is the design and decoration of the object, and it was primarily appreciated for utility rather than aesthetic qualities.

Hudson River School

The Hudson River School was a group of New York City-based landscape painters that emerged around 1850 under the influence of Thomas Cole.

Landscape

A landscape is a painting, drawing, or photograph of scenery.

Manifest Destiny

Manifest Destiny was the 19th century westward expansion of America, from the Atlantic to the Pacific.

Pop Art

Pop Art was an art movement from the 1950s to 1970s that incorporated modern popular culture and the mass media.

Portrait

A portrait is a painting, photograph, or drawing of somebody, somebody's face, or a related group.

Sculpture

Sculpture is a three-dimensional work of art often made from materials that have been carved, molded, welded, sewn, or assembled.

Sitter

A sitter is a person or people who have posed for a portrait.

Still Life

A still life is the depiction of inanimate objects for the sake of their qualities of form, color, texture, and composition.

Symbols

A symbol is an element of communication that simply represents or stands for a complex person, object or idea.

Tromp L'oeil

In French tromp l'oeil means, "deceive the eye." It is a piece of art that tricks the viewer's idea of reality.

CURRICULUM CONNECTIONS

VISUAL ART

2.0 Structures and Functions

- Understand that art has a purpose.
- Explain the elements of art and principles of design found in selected artwork.

3.0 Evaluation

- Explain subject matter, symbols, and ideas in others' art.

4.0 Historical and Cultural Relationships

- Understand and demonstrate that art comes from different cultures, times, and places.
- Understand and demonstrate how culture, history, and art influence each other.

5.0 Reflecting and Assessing

- Understand and demonstrate that viewers have different responses to art.
- Evaluate intentions and factors that motivate artists to create art.

LANGUAGE ARTS

Standard 1 – Language

- Demonstrate knowledge of strategies and resources to determine the definition, pronunciation, and usage of words and phrases.

Standard 2 – Communication

- Demonstrate critical listening skills essential for comprehension, evaluation, problem solving, and task completion.
- Continue to develop strategies for expressing thoughts and ideas clearly and effectively.

Standard 5 – Logic

- Develop logic skills to enhance thoughtful reasoning and to facilitate learning.

SOCIAL STUDIES

Standard 1 – Culture

- Understand the diversity of human cultures.
- Recognize the contributions of individuals and people of various ethnic, racial, religious, socioeconomic

RESOURCES

For additional information on art and objects in Cheekwood's collection, check out the following resources:

ONLINE

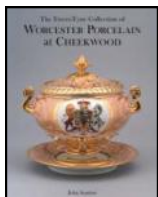
- Cheekwood Botanical Garden & Museum of Art
www.cheekwood.org



BOOKS

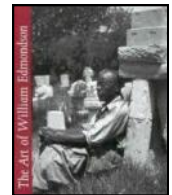
Cheekwood Museum of Art Collection Catalog;

Celia Walker, Kaye Crouch, Katie Delmez, Rusty Freeman, Lisa Porter, Karin Sack, Terri Smith, Dr. John Wetenhall, 2001



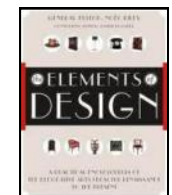
The Ewers-Tyne Collection of Worcester Porcelain at Cheekwood; John Sandon, 2008

The Art of William Edmondson; Robert Farris Thompson, Bobby L. Lovett, Rusty Freeman, Judith McWillie, Grey Gundaker, and Lowery Stokes Sims, 1999



Tennessee Silversmiths; Dr. Benjamin H. Caldwell Jr., 1988

Elements of Design: A Practical Encyclopedia of The Decorative Arts from the Renaissance to the Present; Noel Riley, 2003



Saving Stuff: How to Care for and Preserve Your Collectibles, Heirlooms, and Other Prized Possessions; Don Williams and Louisa Jaggard, 2005

CLASSROOM IMAGE



William Edmondson, Schoolteacher, limestone, acquired in 1960



EDUCATION & PUBLIC PROGRAMS DEPARTMENT

353-9827 • schooltours@cheekwood.org

