



Flora

IN WINTER

MARCH 2 – 5, 2023

WORCESTER ART MUSEUM

Interpretive Floral Designs in Galleries

A1 Designer: Kim Devlin-Brytz

Piscataqua Garden Club

Standing Buddha, Thai, Lower Burma, 1000 – 1300s

Standing Buddha, Thai, 1600s

Asian art has always been intriguing to me. There is a peaceful stillness to it. Therefore, when this serene pair of buddhas appeared on the list of artworks to be interpreted for *Flora in Winter*, I really hoped to be fortunate enough to work with them. I've done my best to honor them.

A2 Designer: Julie Lapham

Worcester Garden Club/Southborough Gardeners

"Torn" Rectangular Dish, Katō Tsubusa, 2002

My intent was to echo the angularity and jagged edges of the bluish-white porcelain dish.

A3 Designer: Thelma H. Shoneman

Acton Garden Club

Lei, Ritual wine container, Chinese, Eastern Zhou Dynasty, 770 – 220 BCE

Containers with unique histories fascinate me. This ritual wine container captured my interest because of its repetitive graphic design. Such ancient graphic designs inspired me to create an arrangement using leaf-manipulation techniques in a continual way. I thoroughly enjoy the challenge of integrating meaningful leaf manipulations in expressive designs.

A4 Designer: Mary Fletcher

Worcester Garden Club

Ay as a Fan Bearer, Ancient Egyptian, about 1360 BCE

This wasn't a difficult choice! As I am drawn to earth tones, particularly shades of beige and brown, I knew I would feel comfortable working with this color palette. It is not surprising that my container is beige, which seems to be just right for the interpretation of this piece. Ay's confident facial expression also appealed to me as a positive "vibe" that might inform my design.

A5 Designer: Kathy Michie

Worcester Garden Club

Relief from the Tomb of Lady Francesca de Lasta, Neapolitan, 1377

I have enough experience with the flexibility of portraiture to know that gestures can remind you of the individual rather than exact likenesses. Making a pleasing piece of art can be deemed more important, especially when viewed almost 650 years later. The placement of her hands and the repeating lines of her gown are what the sculptor used to remind us of Lady Francesca but are also the inspirational elements of design that attracted me to this piece. And this is her 100th year of being in WAM's collection. Happy anniversary!

A6 Designer: MaryEllen OBrien

Lenox Garden Club/Litchfield Garden Club

Cinerary Urn, Etruscan, 160 – 140 BCE

The urn's strong architectural lines, both vertical and horizontal, inspired this floral design with the human forms being represented by floral materials.

A7 Designer: Kim Cutler

Worcester Garden Club

The Floating World: Japanese Prints from the Bancroft Collection

This stunning exhibition of woodblock prints is colorful, exquisitely printed, and very refined. I was struck by the abundance of the rich blue in combination with rusty red, the lyrical line quality, and the graphic nature of the compositions. I worked with those colors, branches that channel the sense of line found in these prints, and flowers that would be found in Japanese flower arranging, or *Ikebana*. All of this was placed in a handmade ceramic container positioned against a replica Shoji screen created for me by my husband.

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B1 Designer: Barbara Trayers Athy

Worcester Garden Club

The Virgin and Child (Northbrook Madonna), After a design by Raphael, Possibly Domenico Alfani, about 1505

With an elaborate surrounding gold frame, we find the touching simplicity of mother and child. One of life's most fundamental relationships here displays Mary's devotion to a confident and content infant Jesus. Notice his grasp of her index finger, a symbol of the divine made human.

B2 Designer: Nancy Martin**Assistant: Andrea Saari**

Framingham Garden Club

John Farnham, Gentleman-Pensioner to Elizabeth I, Steven van der Meulen, 1563

Recognized by Queen Elizabeth I for his service in battle with loyalty to England, John Farnham held a significant position in the royal court both as an advisor and protector of the crown. The strong vertical lines of Farnham's armor and his proud bearing and intense gaze suggest bold, robust flowers and a layered, upright design. His quote at the top of the painting affirms his devotion to the Queen and the realm. It states, "When in my youth I was a soldier, I was considered a prize; now when my country calls, I shall be a soldier again."

B3 Designer: Sally E. Jablonski

Worcester Garden Club

A Village Scene in Winter with a Frozen River, Aert van der Neer, late 1640s

There is a lot of activity in this winter painting, and I have chosen a landscape-style flower arrangement to depict it. I selected a pale color palette to portray the feeling of cold and ice. Take a look at the person playing golf! I used many different textures for this village scene of daily life.

B4 Designer: Maureen Christmas

Acton Garden Club

The Repentant Magdalen, El Greco, about 1577

I was drawn to the dramatic elements of El Greco's painting. The intense sky contrasts with the poised Mary Magdalen, yet I think the sky may be a reflection of the figure's inner turmoil. I was also drawn to the tension created between the piece's bold aspects — the landscape, the skull, the moody colors — and the soft aspects of the painting — the curls of Mary's hair, her diaphanous scarf, and the gentle colors throughout.

B5 Designer: Penny Spear Kaczyk

Worcester Garden Club

Saint Bartholomew, Workshop of Rembrandt van Rijn, about 1633

Rembrandt is one of the artists I can only imagine everyone would choose to interpret at some point in time, even if the actual artist may be a student as is the case in this portrait. It was St. Bartholomew's eyes that drew me to the painting. Upon further study of the history of the piece, I learned of Bartholomew's frightening story of being skinned alive, as signified by the knife he clutches to his chest. I hope my design is a fitting representation of his horrific fate.

B6 Designer: Ginna Thoma

Piscataqua Garden Club

A Grand Landscape, Thomas Gainsborough, early 1760s

I aimed to do justice to this grand work of art by emphasizing textures, forms, and shapes in my minimalistic floral design.

B7 Designer: Susan B. Dewey

Worcester Garden Club

A Grand Landscape, Thomas Gainsborough, early 1760s

This painting is such a multi-layered work — its complexity of textures, shapes, colors, and visual perspectives are all very finely wrought! There is a wonderful swirling motion from the foreground that unifies these disparate flora and fauna elements, which is the reason I chose to do an arrangement with similar movement, joining several thematic plant layers from front to back.

B8 Designer: Sarah Ribeiro

Worcester Garden Club

Boat Dashing Against a Jetty, Eugène Isabey, 1850s

In this unfinished painting, Eugène Isabey uses a bleak and dark color palette to emphasize a tragic scene. His dark canvas and sweeping movements influenced my design, the container, and the floral and plant materials.

C1 Designer: Christine Paxhia

Milton Garden Club

George Washington, Attributed to Rembrandt Peale, about 1795***George Washington, Charles Willson Peale, 1795***

I was inspired by a different side of George Washington. Of the gardens at his home at Mount Vernon, the "Little Garden" was his favorite. The size of the portraits may not be large, but they stand tall. Like the Cherry Tree myth about Washington, the tale is as large as the legend.

C2 Designer: Katie Barrack

Fox Hill Garden Club

The Peaceable Kingdom, Edward Hicks, about 1833

I have always thought that this painting has such wonderful characteristics to it. The animals are so engaging, and the asymmetrical presentation of the two "groups" is intriguing. Leopards, tigers, lions, and more live with goats and children. William Penn and the Lenni Lenape are in contact together. The overall theme intends to be one of trust and peace.

C3 Designer: Judy L. Gray

Bayberry Garden Club, Bristol, RI/Edgewood Garden Club, Cranston, RI

Loisa Cowles, Erastus Salisbury Field, 1837

As a creative designer, I am always looking to push the envelope when it comes to artistic interpretation. This year's oil painting spoke to me with its shapes, patterns, textures, and blocks of color. The portrait seems to fade into the subdued background colors. Careful selection of plant material with texture and pattern helps bring depth to the design.

C4 Designer: Andrea T. Little**Assistant: Bruce D. Little**

Westborough Garden Club, Inc.

Henry Wadsworth Longfellow and his daughter, Edith, George Peter Alexander Healy, 1869

George P. A. Healy's command in capturing his subject's visual emotions, coupled with his strong use of light and shade within this expressive painting, is immediately noticeable. The painting likewise stirs and encourages multiple feelings within this floral designer!

C5 Designer: Marne Mailhot

Worcester Garden Club

Holy Family, Reginald Adolphus Gammon, 1964

In this rendition of the Holy Family, I was attracted to the tenderness in the midst of such anguish. The monochrome invites viewers to look beyond their own perspectives. Perhaps it's also a chance to see suffering as a common experience, calling us equally, intimately, and ultimately to hopefulness. I aimed to capture this by using a monochromatic floral design.

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C6 Designer: Carla Morey

Milton Garden Club

Kanaga Field Iron, Willie Cole, 1997

Is it an iron? Is it a boat? Can it be both? To answer my questions, I sought to know the artist's inspiration. It is both, and it changed over time. My design is abstract, intending to capture the artist's evolving interpretation of this piece.

C7 Designer: Ruth Evans**Assistant: Shannon Fitzpatrick**

Framingham Garden Club

Torso, James A. Tellin, 1999

Torso is a piece that requires contemplation. It is a relatively small presence in a gallery filled with larger, more demanding works. Shadows, reflections, geometry, and interactions with light determine its precise effectiveness. I am honored and intrigued by the challenge of creating a floral design that complements this deep-hued and subtle work by a local, living artist.

D1 Designer: Ann Tarlton

Piscataqua Garden Club

Woman in a Turtle Shell, Classic Veracruz, about 600 – 900 CE

I have been fascinated by the subject of Mesoamerican archaeology since I was a child living in Havana, Cuba. I am fascinated by this woman's spool earring, which brings attention to her smile, as well as the form-fitting turtle shell on her chest. I also love the artist's use of color — the browns and golds that swirl across the lady's torso, breathing life and grace into the statue. In my interpretation of this work, I tried to play with a similar color palette, hoping that, while I could not recreate this woman's sweet smile, my arrangement might just bring a similar smile to viewers.

D2 Designer: Michele Landes**Assistant: Louise Turner**

Southborough Gardeners

The Pregnant Woman, Otto Dix, 1931

I like the deep mahogany tones surrounding the pale flesh of the nude woman. I am also intrigued by her obscured face, emphasizing a lack of emotion expressed by the model.

Professional Floral Designs in Public Spaces

- 1 **Bonsai West**, Littleton: Museum Café
- 2 **Danielson Flowers**, Shrewsbury: Earle Hall; Flora Sculpture, Renaissance Court; Salisbury Hall
- 3 **Herbert E. Berg Florist, Inc.**, Worcester: Lancaster Lobby Welcome Desk; Newell Posts in Renaissance Court; Salisbury Lobby Welcome Desk
- 4 **Lisa Cohen**, Hanover: Salisbury Street Lobby
- 5 **Mugford's Flower Shoppe**, Westborough: Renaissance Court Balcony
- 6 **Ohara School of Ikebana**, Worcester: Renaissance Court; Renaissance Court Balcony
- 7 **Paeonia Designs**, Framingham: Renaissance Court Balcony
- 8 **Petal & Wren**, Monson: Renaissance Court Balcony
- 9 **Rita Cutroni**, Waltham: Renaissance Court
- 10 **Russell Bowers**, Boston School of Ikebana: Renaissance Court Balcony
- 11 **Seed to Stem**, Worcester: Renaissance Court Balcony
- 12 **Semper Virens Flowers**, N. Chelmsford: McDonough Court Restrooms; Renaissance Court Balcony
- 13 **Sparkle**, Worcester: Across from Elevator on Renaissance Court Balcony; Chapter House
- 14 **Tracy C. Dill**, Worcester: Earle Hall Restrooms

Event Schedule**Thursday, March 2**

11:30am – Eco-Friendly Designing, with Maureen Christmas; Gallery 215; drop-in demo

1pm – Fascinator Workshop; Higgins Education Wing, Studio 100

2pm – In-Your-Hand Floral Designing, with Sally Jablonski; Gallery 215; drop-in demo

2pm – Musical Performance: Hans Betancourth; Renaissance Court

Friday, March 3

10am – Colorful Flora, with Kim Cutler; Higgins Education Wing, Conference Room; Tickets (\$5), Members and Institutional Members (FREE)

11:30am – Parallel Design in Flower Arranging, with Sarah Ribeiro; Gallery 215; drop-in demo

2pm – Designing with Textures, with Sally Jablonski; Gallery 215; drop-in demo

2pm – Musical Performance: JAZZED UP Trio; Renaissance Court

6:30pm – Flora Euphoria; Museum-wide; Tickets (\$65), Members (\$45), Complimentary for Salisbury Giving Society Patrons

Saturday, March 4

10am – The Garden Awakens, with Kaye Vosburgh; Higgins Education Wing, Conference Room; Tickets (\$20), Members and Institutional Members (\$15)

1pm – Fascinator Workshop; Higgins Education Wing, Studio 100

2pm – Ikebana Demonstration, with Tom Maney; Gallery 215; drop-in demo

2pm – Musical Performance: Worcester Children's Chorus; Renaissance Court

Sunday, March 5

10:30am – The Curious Plantsman: Challenging Convention—Plant Trials, Projects and Current Experiments, with Matt Mattus; Higgins Education Wing, Conference Room; Tickets (\$5), Members and Institutional Members (FREE)

1pm – Discovering John Chandler Bancroft, with Jim Welu, Director Emeritus of the Worcester Art Museum; Higgins Education Wing, Conference Room; Tickets (\$5), Members and Institutional Members (FREE)

2pm – Fun with Foliage, with Thelma Shoneman; Gallery 215; drop-in demo

2pm – Musical Performance: The Forest in Full Color, with Robbie Wilson, Director of the Goddard Quartet; Renaissance Court

Get event tickets at: worcesterart.org/flora

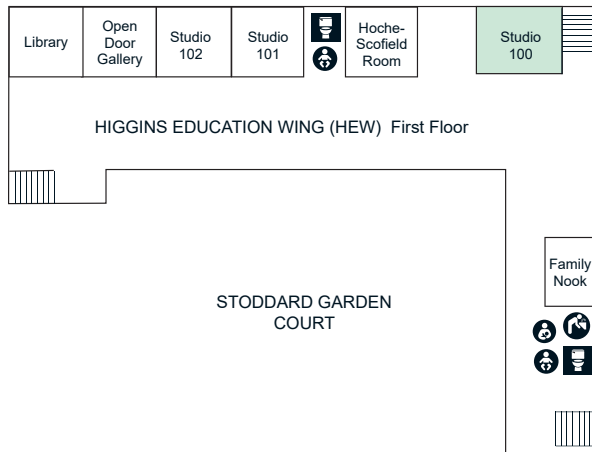
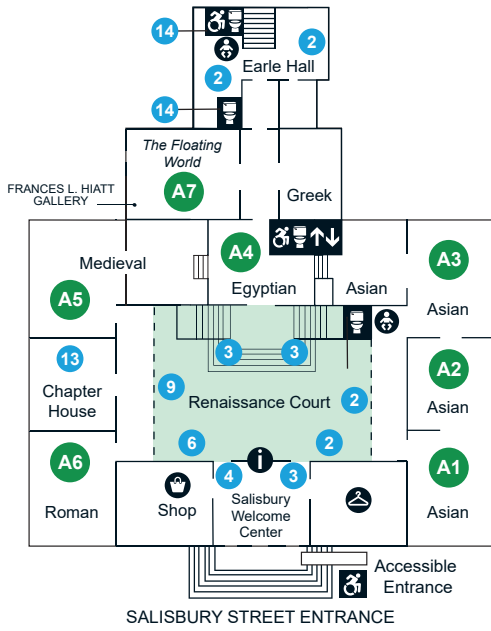
We are grateful to *Flora in Winter* co-chairs Kim Cutler, Kathy Michie, and Sarah Ribeiro, and Committee Members Sally Jablonski and Julie Lapham; WAM docents and volunteers; floral arrangers; local garden clubs; and professional designers for their generous contributions of time, talent, and support to make *Flora in Winter* possible!

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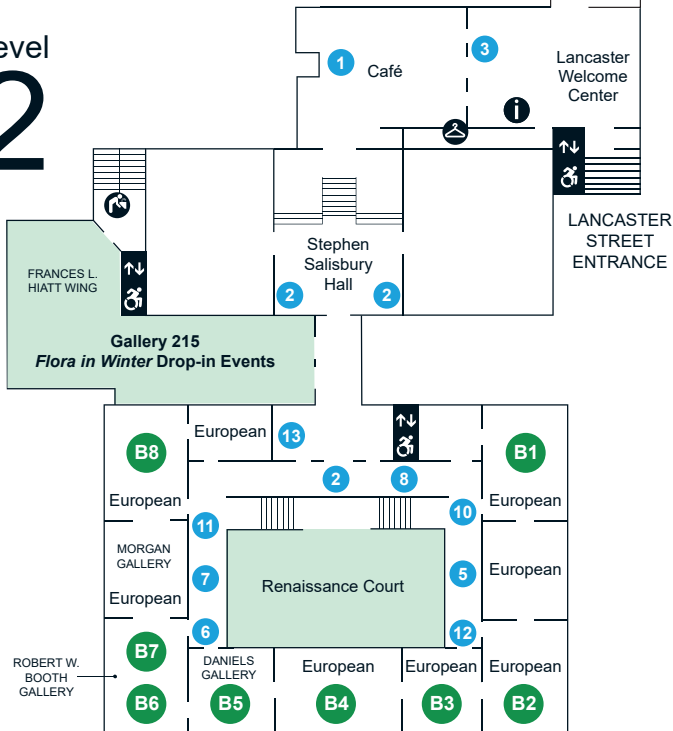
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Flora

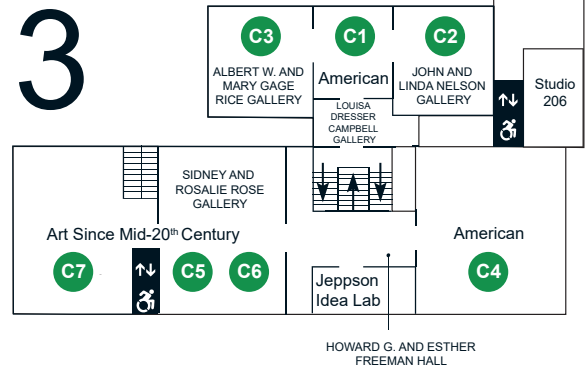
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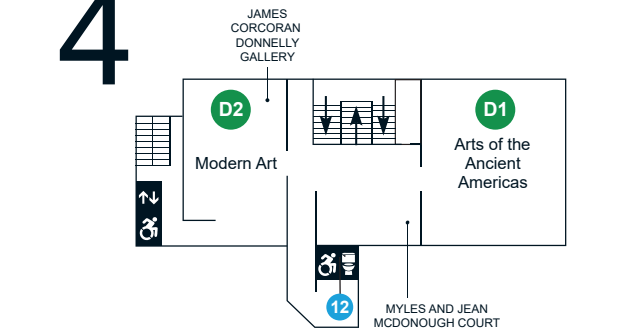
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A1 Interpretive floral design	1 Professional floral design	Event spaces
Access	Information	Nursing Area
Elevator	Coat Room	Water Fountain
Rest Room	Museum Shop	Baby Changing Station