

1.

Floral arrangement based on:

Clerestory Window, from the Madison State Bank, Madison, Minnesota, George Grant Elmslie, William Gray Purcell, 23:2009

Kate Estwing

City House Country Mouse

Description

I wanted to focus on the coloring of the stained glass, which is always mesmerizing with its swirly color and light effect. I also wanted to draw attention to the pane of lavender color by adding height with that color.

Materials

Lisianthus, Larkspur, Silver dollar Eucalyptus, Equisetum

2.

Floral arrangement based on:

Bed Tent Door (sparver), 17th-18th century, 184:1952

Alice Koritta

Carte Blanche Designers of District V, Garden Clubs of Illinois, Inc.

Description

Inspiration was the strong vertical lines and I used pale yellow flowers to incorporate the background. My Tapestry Design with layering, stacking and pave' design techniques interprets the beautiful embroidery.

Materials

Gladiolus, aspidistra, carnation, hypericum, sponge mushroom, stock.

3.

Floral arrangement based on:

Reliquary Guardian Figure, Unidentified Fang artist, 23:1942

Dean Riebeling

Botanicals Design Studio

Description

The Wooden Reliquary Gardenia sat on a cylinder filled with the bones of the ancestors of the Tribe. The cylinder to the side of the vessel will represent that canister and the Teddy Bear Haliconia will bring to mind the Guardian himself, nestled on the floor of the rain forest at the edge of the village.

Materials

Teddy Bear Hanging Haliconia, Coconut Bark, Braided Palm Leaf, Brasilia Berry, Leucadendron, Sword Fern, Podocarpus, Sheet Moss, Spanish moss, Reindeer moss

4.

Floral arrangement based on:

Feather Cloak (kahu huruhuru), Maori, 530:1957

Ken Mahne

Petal Pushers STL

Description

Throughout history, man has longed to fly. Surrounded by birds and jungles, the Maori people imagined their strongest warriors able to conquer the skies, as well as their opponents. Our interpretation of this kingly cape – a figurative set of wings for Maori leaders – incorporates not only the feather-adorned mantle, but also a people who were highly tattooed with black, graphic labyrinths. Looking through the eyes of the Maori, we sense the birds that inspired them, we see the jungle that surrounded them, and we long for the freedom of the skies that eluded them.

Materials

Fuji Mums, Pomp mums, Alstromerea, Agonis, Leather Leaf, Salal, Green huck, Ti leaves, Genesta, Waxflower, Pussy willow

5.

Floral arrangement based on:

Double Spout and Bridge Vessel with Painted Motifs, Nasca, 130:1954

Madelyn Hucker

National Garden Clubs, Inc. Design Instructor

Description

To interpret this Nasca vessel, flowers of Peru are incorporated to represent the ancient time period.

Materials

Heliconia - several varieties, Orchids, Begonias, Calla Lily

6.

Floral arrangement based on:

Figure Carrying Corn, Aztec, 304:1978

David J. Bovier

Ken Miesner's Flower Shoppe

Description

Interpretation Description-This arrangement of tropical blossoms and exotic foliage represents the journey of the Aztec God bringing the knowledge of corn cultivation to the people. His journey begins within the underworld and he emerges in the lush jungle of

Central America.

Materials

Red torch ginger, birds of paradise, bromeliads, orchids, star pods, protea

7.

Floral arrangement based on:

Ballgame Vessel, Maya, 216:1979

Kimberly Ann Cruse

Widmer Floral

8.

Floral arrangement based on:

Mask (ndeemba) for the N-khanda Society, early 20th century, 411:1955

Laura Steube

Belle Fleur Floral Design

Description

This representation conveys not just the strong shapes and textures of the stationary mask; but also creates a sense of tribal dance movement.

Materials

Mulberry Root, Bear Grass, Delphinium, Ti leaves, Crespida, Pin Cushion Protea, Terra Cotta Roses, Dried Bell Cups, Dried Sponge Mushrooms

9.

Floral arrangement based on:

Pair of Torah Finials, Wilhelmus Angenendt, 108:2000.1,.2

Douglas R. Wolter

Children's Garden Club

Description

I Choose - Delphinium' bell flower , bell of Ireland, as the crown flower, with Eucalyptus , silver blue, and emerald leather leaf greens , with a glass vase of silver / gold with a black base . Using flowers with bell shape and sliver foliage to try and showcase this Awesome piece of Art. With limited options I hope it is enjoyed by all

10.

Floral arrangement based on:

Looking Glass, French, 112:1917

Console Table, French, 34:1989a,b

Jessica Douglass

Flowers & Weeds

Description

The two pieces I received have no artist attached to them, so I took my inspiration from late 18th century France, when the pieces rendered. This was the time of Rococo, Marie Antoinette, and pure decadence and opulence. The flowers are gilded, dipped in a polyurethane to represent the dripping, overwhelming opulence of the rich. The silver palm represents fanning the flame of vanity. The gold flowers represent the French Monarchy in its extravagance of wealth, while the young girl represents the mounting tension of the Revolution. She stands for the oppressed people of France and is also a reflection of current times: The giant golden toilet that is our president, the ever expanding wealth gap and the overwhelming amount of sexual abusers taken down by movements such as “me too” /“times up”. The goal is to draw a comparison between the fall of patriarchy and the fall of the French Monarchy.

Materials

Oak leaves, roses, asters, broom corn, ranunculus, poppies, garden roses, carnations, iris, eucalyptus pods and palm leaves. ruscus and ivy. Hard goods include a brass container, faux acorns, feathers, and a girl statue with her hands over her ears.

11.

Floral arrangement based on:

Grandmother Figure, Viola Frey, 2016.249a-d

Lucy Willis

Lucy Willis Interiors

Description

Primary colored flowers - blue delphiniums along with yellow and red parrot tulips mimic the details of the dress, hat and feet. Orange daisies and ranunculus mixed with black roses and cosmos accentuate the circular detail and tones of the dress and body. White anemones with black centers are meant to illustrate the eyes.

Materials

white anemones, delphiniums, bacara roses, parrot tulips, gerbera daisy, ranunculus, scabiosa, cosmos, fresh greens

12.

Floral arrangement based on:

Aswan (Bazaar), David Adjaye, 2:2017

Washington Skeleton Chair, David Adjaye, 8:2017

Nick Decker

Ken Miesner's Flower Shoppe

Description

My interpretation of the Chair and Textile by David Adjaye is based on the blending of the

metallic skeletal lines of the Chair with the organic blurred lines of the Textile. The end result is a marriage of strong lines, color blocking, and texture to create a modern asymmetrical design.

Materials

Mini Calla Lily, Mokara Orchid, Rose , Spray Rose, Button Chrysanthemum, Sinuata Statice, Alstroemeria, Carnation, River Cane , Sponge Mushroom, Red Twig Dogwood

13.

Floral arrangement based on:

Pollaxe for Foot Combat, European, 43:1919

Pollaxe (mazzapicchio) with the Arms of the City of Venice, Italian, 44:1919

Langdebeve (Ox Tongue) Spear, Italian, 433:1919

Halberd, German, 67:1939

Brandistock or Buttafuore, Italian, 523:1957

Kimberly Ann Vermillion

LaSalle Wholesale Florist

Description

The arrangement has 5 linear points that represent four pole-arms and one lance. The silver color represents the silver color of the weapons and the red represents the blood shed. Tall pointed flowers and foliage's represent the tall straight lines of the wall display.

Pole-arms or staff weapons were used for military use the end of the 15th into the 16th century. Although one of the staff weapons is a lance, used by horseback, the pole-arms were used by foot and required the use of both hands. The weapons are used by soldiers in battle or by knights in armored sporting combats.

Materials

Oblong Container, Hala, Aspidistra/Ti Leaves, Tropical Foliage, Silver Brunia, Italian Ruscus, Lily Grass, Red Amaranths, Red Ginger, Cigar Ginger, Heliconia Lobster Claw

14.

Floral arrangement based on:

The Colossal Pair, Thebes, Frank Dillon, 67:1989

Elisheva Heit

Flamenco Flowers & Sweets

Description

The ancient Colossi stand in an empty desert, making us aware that civilizations come and go, but this Earth will survive us all. We humans are just a small part of an enormous world that began long before us and will end long after we are gone.

Materials

Treated mulberry root, Eryngium, Hybrid Delphinium, Cymbidium orchids, Schwartzwalder mini calla lilies, Flame mini calla lilies, Agonis, Black aspidistra leaves

15.**Floral arrangement based on:**

Red Evening Sky, Emil Nolde, 924:1983

Susan Schoedel, AIFD, CFD

Freelance Floral Designer

Description

Sea and sky are suspended and layered within an armature of midollino sticks (cane.) Delicate florals are woven above; similar colors are reflected on the surface of the sea. The sun which is just beyond the artist's sight hovers on the horizon.

Materials

midollino sticks (cane), pink ginestra, caspia, astilbe, silver dollar eucalyptus, pink mini anthurium, limonium (sea foam status), yellow and white button mums, craspedia (billy buttons), solidago, grape, hyacinth, ti leaves, aspidistra

16.**Floral arrangement based on:**

Despair, Auguste Rodin, 58:1921

Mary Davidson-Officer

Garden Appreciation Club of Greater St. Louis

Description

The amazing transformation of marble. One sees a large block of ruff marble and in the middle the exquisite exceptional body with the superb intricate face.

Materials

Hydrangea, Peony, Carnations, Calla Lilies , Kangaroo Paws, Brunia

17.**Floral arrangement based on:**

Christ and the Sinner, Max Beckmann, 185:1955

Scott Hepper

Walter Knoll Florist

Description

Deathly pale earth elements of stone, driftwood, branches, fan tail willow, reed and cotton frame a base and depict the angry mob ready to stone the adulteress humbly seeking

Christ's pity. The passion and anger of the moment are captured by vibrant highlights of floral color.

Materials

slate, driftwood, dogwood Branches, natural Cotton weave, bark, river birch, reed, fan tail willow

18.

Floral arrangement based on:

Acrobats, Max Beckmann, 851:1983a-c

Christine Anson

S. Finch Florist

Description

I wanted to be sure to pull all three frames together with my piece, so I chose the most unifying colors and textures from each piece of the triptych. I focused on the brightest colors in the piece that were repeated throughout.

Materials

Forsythia, Blue Delphinium, Curly Willow, Protea, Birds of Paradise, Heliconia

19.

Floral arrangement based on:

Lucy Turner Joy, Anders Leonard Zorn, 97:1917

Melinda Roeleveld

Les Bouquets

Description

Using the artist's limited color palette and simplicity of shapes in the composition as a springboard, my goal was to mimic the asymmetrical "connected" shape of the background, face, neck and hands (skin tones) by using various "tan" flowers. The black urn seemed fitting to Zorn's era and the green with brown magnolia ties in with the other elements of the painting. I wanted the viewer to enjoy the overall shape of the arrangement from a distance as well as from up close, viewing all the amazing textures and shapes within the main shape.

Materials

English Garden Rose Princess Miyuki, Roses, Shimmer and Quicksand, Spray rose White Majolika, White Kangaroo Paw, Desert Yearning Amaranthus, Brown Lisianthus, Magnolia leaf

20.

Floral arrangement based on:

Vineyards at Auvers, Vincent van Gogh, 8:1953
Ivy Baebler
National Federated Garden Clubs

Description

I looked at my van Gogh "Vineyards at Auvers" and immediately thought of dried grapevine trunks for the line, these trunks will be enhanced by fresh, smoky greenish blue colored, seeded eucalyptus as grape leaves. Orange color of the flowers and the rooftops will be interrupted by bunches of orange ranuculos and tall heliconia psittacorum. My 2 containers are earth colored (brown and orangish) pottery that hold water .

21.

Floral arrangement based on:

Standing Ardhanarisvara, Indian, 70:1962
Sheryl Timmermann, AIFD, CFD
A Special Touch

Description

As the opposing colors and textures of the flowers have their own voice. When they blend together they become one design in its entirety.

Materials

Anthuriums, proteas, bear grass, eryngium, hibiscus root, orchids, blue delphinium, willow, callas, dianthus, lily grass, ginger, craspedia, tillandsia, gloriosa, and tricillium

22.

Floral arrangement based on:

Red Rash, Sasayama Tadayasu, 12:1992a-f
Big Bow Events

Materials

Pin cousin protea, thistle, hipercipum berry, billy balls, Chinese dried flat sided willow, assorted pods

23.

Floral arrangement based on:

Water Jar, Chinese, 107:2002
Lee Martin, AIFD, CFD
Walter Knoll Florist

Description

Using orange shades to interpret the water vessel to bring it to life.

Materials

Mango mini calla lilies, Bird of paradise, Equisetum, Galaxy leaves, other foliage

24.**Floral arrangement based on:**

Votive Stela of Sâkyamuni Buddha and Attendant Bodhisattvas, Chinese, 38:1936

Barb Wehking

Bloomin' Buckets

Materials

Cymbidium orchids, Lotus pods, chocolate cosmos, Agnois, Burgandy scabiosa, Majolica spray roses, scabiosa pods, palms, quicksand roses, pompas grass, dried hydrangea, grapevine, balsa wood

25.**Floral arrangement based on:**

Suspension Bell (bo) with Design of Interlaced Coiled Dragons, Chinese, 122:1917

Rebecca Bodicky

Alice Blue Collective

Description

Inspired by the ancient art of Ikebana, Alice Blue Collective interprets this Chinese bell with bright spring blooms to echo its shape, since the original is a single color, bronze. With great attention to detail, and a loose translation, ABC strives to break down the elements into their simplest forms while still maintaining a sculptural element.

Materials

Witch hazel, creek rocks, Icelandic poppies, and moss.

26.**Floral arrangement based on:**

Ritual Object in the Form of an Annular Disk (bi), Chinese, 967:1940.2

Zachary Bair

Grimm & Gorly Florist

Description

Finding one's center through nature's bounty. The endless cycle of natural elements, immersed in totality.

Materials

Coconut Husk, Goose Feathers, Natraj Stems, Airplants, Deer Moss

27.

Floral arrangement based on:

Danaë, Artemisia Gentileschi, 93:1986

Hannah Skube

True Colors Floral

Description

Taking inspiration from Artemisia's trademark use of Contrast, singular light sources and this particular paintings study of texture. Here, The flowers are arranged in groupings of color to mimic silhouette and to bold contrast of hues.

Materials

Coxscomb, Graden roses, Calla lilies, Scabiosa, Gold bullion wire

28.

Floral arrangement based on:

Saint Catherine, Léonard II Limosin, 224:1986

Bob Hauck

Walter Knoll Florist

Description

This is such a beautiful image, I hope I can do it justice , the colors and ST Catherine inspired me.

Materials

White roses, delphinium, wax flower, mini callas, genesta, veronica, agonis, and trachelium.

29.

Floral arrangement based on:

Christ Shown to the People, Jan Mostaert, 20:1946

Krysta Wenski

Zengels Flowers and Gifts

Description

The designer selected flowers and materials to represent the textures and colors of the painting. She also incorporates depth to mimic Mostaert's use of all three dimensions to separate the three distinct scenes —capture, flogging, presentation to the crowd.

Materials

Succulents, Quince, Billy balls, Kangaroo paw, Protea, Leucadendron, Roses, Eryngium, Brunia, Scabiosa pods

30.

Floral arrangement based on:

All That Glitters, Dyani White Hawk, 2017.446

Carol Eilermann

Designers Guild, NCG Master Judge

Description

My inspiration comes from the geometric shapes on the moccasin. Bear grass will be woven for the horizontal stripes, and round echeveria will be used for beaded circles. The gold leaf will be represented in the container and the grapevine outline of the vamp.

Materials

Bear grass, alstromeria, echeveria minima (succulent), and painted grapevine.

31.

Floral arrangement based on:

Gray Mirror, Gerhard Richter, 734:1991a-d

Sara Ward

Wildflowers

Description

Gray Mirror shows the reflection of its surroundings. The subject becomes the artwork. When looking at Gray Mirror there are so many possibilities to represent, with the light, color, and reflection. The gray of the branches against the bosoms show the subjects amongst the trees in the outside window.

Materials

Quince Branch, Clooney Ranunculus, Anemones

32.

Floral arrangement based on:

Room 112, Philip Guston, 249:1966

Dawn Ahner

Ahner Florist

Description

I choose a armature structure in a vertical design. I was very inspired by the colors in this piece.

Materials

Pussy Willow, Roses, Blue Thistle, Astilbe, Stellada Pods, Steel grass, Ranunculus, Kangaroo paw, Delphinium

33.

Floral arrangement based on:

Martingale, Apsáalooke (Crow), 80:2010

Kim Brannan

Stems Florist

Description

Stately red Gladiolas create the background color for the geometric nature of the giant golden Calla Lilies, the inspiration of the strong parallel lines of the stems create the overall spirit of the decorated Martingale. The Blue Delphinium's crossed stems create the patterned essence of the intrigue geometric bead work.

Materials

Red Gladiola, Yellow Calla Lily, Blue Delphinium, Kangaroo Paw, Natural Moss

34.

Floral arrangement based on:

Twilight Sounds, Norman Lewis, 88:2007

Ann Rabbitt, AIFD, CFD

Thorn Studio, LLC

Description and Materials

Vertical linear design incorporating an armature of black birch branches that support the notes of yellow calla lilies, red ranunculus, dark blue delphinium and white hyacinth. I have used such flowers because their very life exudes the musical movement depicted in Twilight Sounds.

35.

Floral arrangement based on:

Houston Street, George Luks, 121:1972

Susan Marie Reed

Forsythia Garden Club

Description

Buildings in the background with the main focal point on the lady peddling her beautiful flowers w/a customer admiring them and two children playing on her right.

Materials

Nina Rose, Alstroemeria Orange, Magnolia Tips, Burgundy carnations, Yellow pomps, Mini carnations Red, Spray Rose orange, White mini carnations, Pale pink orchards

36.

Floral arrangement based on:

Portrait of Charlotte Cram, John Singer Sargent, 210:2017

Judy Blix

The Garden Guild and Ikenobo

Description

Charlotte is sitting in an oversized velvet chair and for that amaranthus was used. The chair is shown with a wood knob cut in half and wood ribbon. Her white taffeta dress had to be white Mondial roses, which stand for innocence, purity and hope for the future. Sargent's "bravura" brush strokes are conveyed in the fluid lines of the yellow calla lilies in her bows and sash. In Greek calla means "beauty". Antheriums are used for her face and arms. Hair may be astromaria, but is still to be determined.

Materials

Amaranthus, White Mondail Rose, Yellow Calla Lilies, Anthuriums, Astromaria

37.

Floral arrangement based on:

The Bronco Buster, Frederic Remington, 201:1955

Mark H. Critchfield

St. Louis Garden Club

Description

The Bronco Buster can be interpreted as symbolizing the imposition of the will of man over a wild animal. Alternatively, Remington's sculpture may be interpreted as the movement of man into the great expanse of the Western United States. At the core, this sculpture is about vigorous movement. Small, tight flowers arranged in clusters convey a sense of grounded base from which woody plants and branches spring to symbolize the floating free form of the sculpture.

Materials

Tight unopened purple hyacinth, Mini black callas, Round seed heads, Woody blooming branches (Pussy Willow, Corylopsis, Corkscrew Willow, Dark Red Twig Dogwood, Prunus).

38.

Floral arrangement based on:

Mississippi River Landscape, Helen M. Kingman, 79:1968

Cecilia Barnett

Boone Country Garden Club

Description

The Mississippi River Landscape. Is not St. Louis. I wanted to show a tropical feel: using tropical plant material in shades of green, pink for the horizon and the river white. A pretty

design to show a VERY young lady artist age 15.

Materials

Sea Holly, Antherium pink, Sea Sponge, Dendrobium orchids, Calla Lily mini , Aspidistra leaf, Springerei, Dianthus green tick, Parlor palm, Monstera leaf, Crispy Wave Fern,

39.

Floral arrangement based on:

Quilt with Whigs Defeat or Democrats Fancy Party, American, 3:2013

Frankie Peltier, AIFD, CFD

Festive Couture Floral

Description

The aesthetic of our arrangement depicts the appliquéd plumes that represent the tail feathers of a rooster with similar patterns in the container, floral placement, and botanical forms. The chosen florals parallel the artworks textures, colors, rounded seams and elongated points of the quilts intricate patterns. The supple curve of the design lends rhythm and balance while paying homage to the female form as a tribute to woman who paved the way for generations to openly express their political views.

Materials

Ceramic container, Oasis floral foam, Styrofoam, Wire, Floral glue, Seasonal blooms, greenery, grasses and moss, & branches.

40.

Floral arrangement based on:

Thaddeus Burr, John Singleton Copley, 174:1951

Trisha Haislar

Elegant Celebrations

Description

My inspiration was the deep rich colors of Thaddeus Burr's brown wool coat, elegant blue satin waistcoat and the figure of the ancient goddess of the harvest that he is leaning on. My design is loosely based on the Georgian Period representing the formal and elaborate mixed arrangements that would have been typical for display in a home of such a prosperous gentleman in the colonies.

Materials

Hydrangeas, Black Baccara Roses, Sunflower Heads, Brunia, Desert Yearning Amaranthus, Lilies, Hybrid Delphinium