

Art in Bloom

A CELEBRATION OF ART AND FLOWERS

Floral Arrangement
Materials and Florist Inspirations

SAINT LOUIS ART MUSEUM

1 | *Chrysanthemums and Autumnal Plants, 962:1920*
(Gallery 225)

Mimo Davis

Urban Buds: City Grown Flowers

Materials

Red twig dogwood

Bamboo

Wax flower

Chrysanthemums

Florist Interpretation

The chrysanthemums are the last to bloom in a fall garden while the black foliage has already been bitten by a first frost. Chrysanthemums, however, will persist.

2 | *Prunus Vase (meiping) with Design of Leafy Scrolls, Interlocking Coins, and Lotus Petals, 945:1940 (Gallery 230)*

Dean Riebeling

Botanicals Design Studio

Materials

White calla lily

Sweet Huck

Silver dollar eucalyptus

Galax leaves

Fatsia Japonica

White dahlia

Florist Interpretation

Using many layers, the artist of this vase created amazing depth and dimension. They layered materials—gray stoneware, white slip, and then transparent glaze—to create this effect.

Using the same concept of layering, the floral materials create depth and also represent elements from the vase: white dahlia (mimicking the lotus flower); silver dollar eucalyptus (interlocked coin); Sweet Huck (incised leaf scroll); galax leaves (fish roe); and Fatsia Japonica (lotus leaf).

3 | *Half Circle Red*, 189:2017a,b (Gallery 235)

Judy Blix

The Garden Guild

Materials

Alstroemeria (Peruvian lily)

Gypsophila (baby's breath)

Craspedia (Billy Balls)

Dark purple and lavender carnations

Succulent

Black reed

Florist Interpretation

My thought was to show various degrees of color with many flowers, especially alstroemeria, which already have varied color patterns in their composition. I also used moss and baby's breath to fill the arrangement and make my interpretation more cohesive.

4 | *Christ and the Woman Taken in Adultery, 113:2017* (Gallery 236)

Laura Steube

Belle Fleur Floral Design

Materials

Roses

Black mini calla lilies

Burgundy carnations

Hanging Amaranthus

Leucadendron (conebush)

Lily grass

Salal (Gaulthoria shallon)

Natraj branches

Preserved cotton

Dried artichokes

Florist Interpretation

Heavy on contrast and with a somewhat limited palette, Mattia Preti created a painting that beautifully represents the baroque style. While utilizing a similar palette, I have incorporated the tonal differences displayed in the painting through the use of fresh and dried materials, weaving the various textures and colors to create a sense of the drama and intensity inherent in the painting.

5 | *Charles I*, 118:1916 (Gallery 238)

Marcie Sherman

Revel & Hearten

Materials

Allium Neapolitanum (white garlic)

Chocolate Queen Anne's lace

Fritillaria persica (Persian lily)

Honeymoon tulips

Tess garden rose

Sandy rose

Toffee rose

Sweet peas

Florist Interpretation

Charles I demands nothing less than a lavish and lush interpretation. His proud stance inspires the arrangement to have an upright focal element. With many layers of heavy drapery surrounding the king, the prominent use of roses seems fitting to allude to the lush and velvety layers that roses attain, and other flowers also echo the rich textures of the attire and surrounding objects. Fittingly, some of the flowers' names also give an incidental nod to English and royal themes.

6 | *Loch Lomond*, 88:1913 (Gallery 205)

Sara Ward

Wildflowers

Materials

Ranunculus

Sweet peas

Tulips

Green Trick Dianthus

Eryngium (Blue Thistle)

Silver Brunia berries

Gypsophila (baby's breath)

Various greenery and mosses

Florist Interpretation

Gustave Dore's *Loch Lomond* is a representation of the beauty of being outdoors and how small we are compared to this physical world. The grandeur of the painting is the first thing I noticed when I walked into the gallery—it is truly magnificent. The painting's natural elements and color are the main focus of my floral inspiration. My design especially focuses on the largest part of the painting, the loch, with the mountains surrounding it. I have chosen white, cream, and gray flowers or berries to represent the sun's rays shining through the stormy clouds. The shape of my design shows the depth and movement of the mountains and the forest landscapes in which the loch resides. I used green flowers—but also blues, brown, and a small red flower—to show the small figure against the large landscape. Dore's painting makes me want to visit this glorious place in Scotland.

7 | *Young Men by the Sea*, 106:1946 (Gallery 216)

Morgan Hopkins

Urban Buds: City Grown Flowers

Materials

Dried hydrangeas

Salix (willow)

Delphinium

Florist Interpretation

The Salix represents the bold black lines that artist Max Beckmann is known for and the positions and placement of the figures.

8 | *Portrait of Mink with Violet Shawl, 838:1983* (Gallery 216)

Joseph Shaffer, Danielle Rose, and Lucy Kipturgot
Independence Center - Martha's Flowers

Materials

Moonvista carnation

Schwartzwalder mini calla lilies

Agonis flexuosa "After Dark"

Ranunculus

Anemone

Purple amaryllis

Black poses

Dahlias

Purple Pom Poms

Florist Interpretation

This arrangement depicts our interpretation of the relationship between Max Beckmann and his first wife, Minna: controlled yet supportive, comforting yet disturbed. She promoted his work even after their divorce in 1925. Beckmann was noted for capturing the hidden spiritual dimension of his subjects, but was he alluding to their relationship with this work? In the painting, her pose and attire are soft and comforting, while her expression is clearly troubled. The separation between her pinky finger and wedding ring finger is represented in our arrangement: a rift in their relationship that also provides a sense of balance and completion.

9 | *Teapot*, Jutta Sika (Gallery 214)

Christine Anson

S. Finch Florist

Materials

Ranunculus

Calla lilies

Florist Interpretation

My goal was to mirror the lines and shapes of the teapot.

10 | *Madinat as-Salam III, 250:1975* (Gallery 253)

Kira Mulvany

Roses & Mint

Materials

Hearts and combo roses

Mokara and oncidium orchids

Double and parrot tulips

Gloriosa lily

Sweet pea

Iris

Delphinium

Larkspur

Fritillaria

Ranunculus

Stephanotis

Spirea

Thistle

Craspedia (Billy Balls)

Dried Gomphrena

Seasonal grasses

Florist Interpretation

Through diversity of flower choice, like Frank Stella's use of non-repetitive color, we celebrate each flower type's integral role in the arrangement's overall design. Their unique shapes, colors, scents, and lines work together to achieve harmony.

Viewers can enjoy both halves of our piece: one celebrating

precise lines in Stella's work, and the other, what we dream the painting would be if it were to come alive in flora. The vessel crafted by Patrick O'Brien Pottery sets the stage for this flower story, with blue detail to signify the water that surrounds Baghdad, translated as "City of Peace," giving life to all within.

11 | *Spectrum II*, 4:1967a-m (Gallery 253)

Joseph Thomasson

Stems Florist

Materials

Craspedia (Billy Balls)

Ranunculus

Hypericum berry

Spray roses

Mini carnations

Delphinium

Green Trick Dianthus

Plumosa

Florist Interpretation

I have always been struck by, what I consider, the infinite feeling that *Spectrum II* gives me each time I view it. Working with that feeling, I wove two mobius, or looped, shapes formed from natural covered wire garlands around a central axis, handcrafted from 18g florist wire and natural bind wire. The florals represent the vertical nature and the mobius shapes work in the horizontal, the combination of ideas to describe a whole. Plumosa fern is added to create a soft veil of green—my favorite color!

12 | *Betty*, 23:1992 (Gallery 251)

Resito Pecson

Twigs & Moss

Materials

Gerbera daisies

Chrysanthemums

Lily grass

Florist Interpretation

Gerhard Richter's *Betty*, painted after a photograph of the artist's daughter, to me evokes the transition from childhood to adolescence. Bright flowers rise carefree in the floral arrangement, representing the progression of growth and development. The design—enclosed on three sides in an acrylic box—forces the flowers to press against the surface, implying the perceived confinement that adolescents experience at home. The open side of the acrylic box allows the flowers to grow freely toward the direction that Betty faces, away from her father.

13 | *Burning Rods*, 108:1987a-c (Gallery 251)

Dawn Ahner

Ahner Florist and Greenhouses

Materials

Amaranthus

Copper beech

Curly willow

Mini calla lilies

Lichen

River birch

Silver Brunia

Stock and copper wire

Florist Interpretation

I chose dark plant material with different textures to create the death and destruction suggested by the painting. The arrangement's design is an open form with movement. Like *Burning Rods*, there are 14 weathered rebar rods in the center of the design, referring to the fuel rods that catastrophically failed at Chernobyl in 1986.

14 | *Charles I, 27:2019* (Gallery 249)

Joshua Davis

Botanicals Design Studio

Materials

Cymbidium orchids

Delphinium

Spray roses

Jasmine vine

Green Trick Dianthus

Teak root

Reindeer moss

Florist Interpretation

N/A

15 | *Neuf Series, 13:1996* (Gallery 248)

Alice Koritta

Carte Blanche Designers

Materials

Aspidistra leaves

Carolina Sapphire Cypress

Eryngium (Blue Thistle)

Gerbera daises

Florist Interpretation

The gerbera daises represent some of the many colors in this beautiful and meaningful painting. By choosing and placing three similar containers, it helps form the base for the painting's layered effect of the shapes. The shapes and contours of the containers convey the beauty of the landscape. Carolina Sapphire Cypress gives the wooded and airy feel of the canyon lands. The saw-toothed edges of the daisy petals are added to the aspidistra leaves, which are cut into oval pieces and the multi-cut ends repeat the effect. Blue Thistle adds another color and texture.

16 | *Landscape with a Horse*, 105:2019 (Gallery 334)

Nora Case

Flora by Nora

Materials

Forsythia

Sweet pea

Tulips

Muscari

Delphinium

Ranunculus

Hellebores

Florist Interpretation

Drawing inspiration from the painting's circular movement and artist's brushstrokes, the flowering branches and the colors encourage your eye to move across the arrangement.

17 | *A Young Mother*, 134:1985 (Gallery 335)

Bob Hauck

Walter Knoll Florists

Materials

Mini calla lilies

Lily of the valley

Genista

Roses

Forget-me-not

violets

Plumosa and maidenhair fern

Florist Interpretation

I was inspired by the sculpture's tenderness and beauty, the feeling of a mother's loving gaze, and the gentle cradling of the baby.

18 | *The Hudson at Piermont, 27:1968* (Gallery 336)

Jack Holmes

Garden Club of Saint Louis & Petals by Irene

Materials

Kangaroo paw

Green Trick Dianthus

Pampas grass

Ruscus

Curly willow

Moss

Roses

Manzanita branches

Hellebores

Lotus pods

Scabiosa

Eryngium (Blue Thistle)

Florist Interpretation

This painting imitates the landscape of an autumn pasture with lush trees, shrubs, and grasses against a newly settled, active riverfront in the background. This shows a simpler time in the United States' history, when settlers would take a rowboat to the tranquil shores of the undeveloped Hudson River bank and have a picnic among free-ranging cows. The golden hues lend a richness to the autumnal landscape as the metamorphosis from fall to winter begins.

19 | *Zenobia in Chains*, 19:2008 (Gallery 336)

Ken Mahne

Petal Pushers STL

Materials

Pampas grass

Protea

Roses

Chrysanthemums

Micro mums

Bleached greenery

Grevillea

Eucalyptus

Florist Interpretation

Zenobia in Chains symbolizes strong women to me. The artist, Harriet Goodhue Hosmer portrays Queen Zenobia after her defeat at the hands of the Romans. While a displaced leader, she remains noble, showing no remorse and standing tall, strong, and proud. Dressed in her finest and still wearing a crown, she exudes power even though her wrists are bound in chains.

Hosmer, like Zenobia, was also a strong woman, creating art in a time when it was difficult for women to become recognized in this field. Hosmer studied anatomy at what is now Washington University in St. Louis. She was the first woman to receive an anatomy certification at the school.

For my arrangement, I focused on Hosmer's intricate details. I was taken with the contrast between the delicate floral work on the crown and the mass of the sweeping chain that hangs from the queen's gown. I was also interested in how the sculpture was impacted by its physical surroundings—the gallery's wall colors and arched window play into my overall design.

In a time when the #MeToo movement has become a rallying cry for marginalized women, this 19th-century sculpture, embodying the female call to strength, is just as relevant as when it was first sculpted. Interestingly, the story of Zenobia ends with the Romans releasing her from captivity because of her strength in adversity. It's as if the artist is continuing to tell us that women can make inroads and fight for their rights today. They can be like Zenobia, freed of the chains that hold them back.

20 | *Raftsmen Playing Cards*, 50:1934 (Gallery 337)

Lee Martin, AIFD, CFD

Walter Knoll Florist

Materials

Mini calla lilies

Hydrangea

Pussy willow

Playing cards

Florist Interpretation

This art work brings me back to my childhood, when things were easier.

21 | *Family Portrait*, 24:1981 (Gallery 338)

Hannah Malone, ICPF

Peach Moon Florals

Materials

Variegated flax leaves

Kochia

Boxwood

Red garden roses

Italian Ruscus

Florist Interpretation

The painting's cozy, patterned interior is represented by natural textures throughout the arrangement. Variegated flax leaves mimic the painted wood grain. Fuzzy, silver kochia creates the wallpapered room that surrounds them. Red garden roses represent the White family unit while the servant is honored in emerald green. Behind her, boxwood trees peek through the window. The whole scene is framed by painted Italian Ruscus.

22 | *Stone Sea*, 30:2012 (Concourse)

Cecilia Barnett, NGC Master Judge
Boone Country Garden Club

Materials

Curley willow

Rainder moss

Gypsophila (baby's breath)

Palm caps

Toffee rose

Legge Morone carnations

Dusty Miller

Eucalyptus

Caspia

Florist Interpretation

Andy Goldsworthy had a tight space to fill 25 of the 10-foot-tall arches in *Stone Sea*. In my design, I used three arches to give a sense of flow and energy and show movement on all sides.

The plant materials represent the textures and colors of the Missouri limestone used in the work. The appearance of the sculpture changes depending on the weather and the time of day. For example, when wet, the sculpture seems gray, yet it appears tan and white in the sun, moon, or snow. The arrangement's rectangle glass containers represent the windows of the Museum.

23 | *Mask, 5:1948* (Gallery 114)

Rebecca Bodicky
Alice Blue Collective

Materials

Anemones

Moss

Palmetto

Abalone shell

Florist Interpretation

Inspired by the ritualistic culture of Teotihuacán, the flowers here represent both chaos and order. While little is known about the mask, adding a layer of mystery to the object, it was likely used in a funeral-ritualistic sense. In keeping with the theme of death, I imagine this floral interpretation as a view from the afterlife, a graveside scenario in spring, or a metaphorical phoenix rising from the ashes.

24 | *Copper Strata*, 5:2004 (Gallery 131)

Nick Decker

Ken Miesner's Flower Shoppe

Materials

Black mini calla lily

Asiatic lily

Succulents

Cacti

Pincushion protea

Mansanita branches

Fantail willow

Seeded eucalyptus

Birch branches

Podocarpus

Croton leaves

Bear grass

Florist Interpretation

My interpretation of *Copper Strata* highlights coiling, a traditional basketry technique that Mary Giles used to create the work, the ritual quality of the vessel, and the towering rock formations of the American Southwest, which inspired Giles.

My design presents the vessel and the arrangement as one continuous element, each blending into the other seamlessly. I achieved this using the crossover elements of texture, color, and plant materials.

25 | *Red Blue Twist, 89:2004a,b* (Gallery 130W)

Zachary Bair

Grimm & Gorly Florist

Materials

Cane

Calla lily

Orchid

Dried palm

Aluminum wire

Florist Interpretation

Form, formatted. Arranging at base and structure, pulling together the principles of balance and energy—a reflection in refraction, a twist and severance.

26 | *Tapestry Panel, Christ Bearing the Cross,*
186:1926 (Gallery 138)

Sue Wiest, ASLA
[dtls] landscape architecture

Materials

Brazilian pepperberries
Leucadendron (conebush)
Hypericum
Cherry blossoms
Lilies
Roses
Heather
Peonies
Tulips

Florist Interpretation

The arrangement's dark colors and heavy textures were inspired by the somberness of the passion of Christ in tapestry form. Christ carrying the cross is the focal point of the tapestry. Its direction, angle, and movement inform the overall shape of the arrangement. At the center of the arrangement is Christ's crown of thorns, loosely interpreted through a grapevine wreath. The base of the arrangement stems from woven chevron leaves and relates to the chevron columns that frame the scene.

27 | *Clock and Pedestal*, 32:1989a-g (Gallery 124)

Elisheva Heit

Flamenco Exquisite Flower Design

Materials

N/A

Florist Interpretation

N/A

28 | *Pair of Parrots*, 431:2018a,b (Gallery 122)

Emily Doyer

Bloomin' Buckets

Materials

Corn husks

Mannequin head

Pedestal

Woven hat

Velvet ribbon

Cardboard

Goose feathers

Dried lunaria

Dried pompous grass

Magnolia leaves

Delphinium

Anemone

Sweet pea

Stock

Lavender

Tulips

Fern

Florist Interpretation

When picturing 18th-century England, I immediately envision the movie *The Dutchess* and the over-the-top fashion. To compliment the exquisite dresses worn by the English elite, the most notable accessory was one's headwear. In keeping with

this vision, I chose to represent *Pair of Parrots* atop a women's hat. The hat uses variations of white to mimic the perch the two parrots are standing on. I used Lunaria pods on the brim and layered them to resemble the feathers on the birds, and the sheen of the porcelain. I will be finishing the remainder of the hat in various natural materials. For my hat "flair," I wanted to bring in traditional English garden flowers to represent the parrots and their vibrant colors.

29 | *Lower Body Wrapper (kain panjang) with Design of Graduated Bands of the Sri Sadono "Broken Dagger" Motif on a White Background, 479:2018 (Gallery 100)*

Bridget Weible and Dave Zettler

Flowers to the People

Materials

Banksia Protea

Hypericum

Emerald, robellini, and coconut palm

Cymbidium orchid

Pampas grass

Steel grass

Sycamore bark

Florist Interpretation

While researching Indonesian floral culture and design we discovered a great propensity for woven palm leaves, not only in the florist industry but in fashion, the culinary field, and beyond. This fit nicely with the execution of this batik fabric. Flowers to the People tried to pay homage to the woven fabric while using botanicals found in Indonesia—namely the palms, orchids, grass, and tropical blooms. These were supplemented with more local finds, using textured Missouri botanicals to honor the batik and the Saint Louis Art Museum alike.

30 | *Sachihongo Mask*, 6:1994 (Gallery 117)

Barbara Wehking

Bloomin' Buckets

Materials

Cornhusks

Anemones

Burgundy Scabiosa

Burgundy hanging Amaranthus

Terra cotta alstroemeria (Peruvian lily)

Florist Interpretation

My inspiration is an African ceremonial mask that is used to represent a young man's passage into adulthood.