Therese Pircon
Root & Relic

Materials

French lavender
Hypericum berries
Roses
Spray roses
Lilies
Waxflower
Stock
Tuberose grass
Lily grass
Aspidistra leaves
Dusty miller
Steel grass
Palm buds
Variegated bear grass
Kale
Silver brunia

Florist Interpretation

In this floral interpretation, I wanted to echo the boss’ beauty, meaning, and origin, paying special attention to its symmetry, Caen stone coloring, and numerical symbolism. Roses, lilies, lavender, and stock were intentionally selected as an homage to the boss’ French origins, symbolic patronage of the “fleur-de-lis” (French coat of arms) and traditional floral offerings to the Virgin Mary. Numerical symbolism can be found within the boss’ 12 spokes giving a nod to the 12 apostles of Christ. The ribbed vaults that would have expanded out of the keystone’s four edges are replicated by sprawling palms, various grasses, and aspidistra leaves.
Karen Suedkamp
Alex Waldbart Florist

Materials

Agonis
Roses
Ti leaves
Calla lilies
Amaranthus
Cymbidium orchids
Copper beech
Ranunculus
Painted craspedia
Curly willow

Florist Interpretation

For my design I wanted to go with a striking, moving shape, that was also classic and elegant. The colors in the painting really warm me up, and are dreamy, and I really wanted to portray that to the viewer as well. I wanted to incorporate the beautiful mix of tints, shades, and tones of brown, that just sort of melt together into a beautiful masterpiece. Using a detailed container with rustic touches, I wanted to display that the painting itself is also beautifully detailed.
Les Bouquets

Materials

Amaranthus
Bells of Ireland
Garden roses
Lisianthus
Ranunculus
Sweet peas

Florist Interpretation

This painting offered endless inspiration, especially within the dynamic color relationships, dramatic background, and exaggerated details. Hanging green amaranthus is used in the floral design to reference the cascading, electric green fabric hanging behind the figure in the painting, while delicate ranunculus and sweet peas mimic the soft sky, pale skin tones, and elegant hands. To stay true to the theatrical sophistication seen in the Mannerist period, the florals emphasize vibrant colors and classical composition.
Ratissia (Tee) Johnson
Dirty Blossom

Materials
N/A

Florist Interpretation
N/A
I wish to acknowledge and celebrate the bronze snake’s inherent dialogue between nature and art by contrasting organic elements with structured design. The shape, texture, and symbolism of the ornament echo in the materials chosen for this arrangement: playful, coiling shapes of moss wind throughout, imitating a snake’s movement and form, manipulated through the lens of human understanding and interpretation; snapdragon, chrysanthemum, and amaranth honor the snake’s cultural significance as a symbol of protection, prosperity, and immortality; lush, abundant greens serve as a homage to nature, a fundamental and recurring theme throughout Chinese art, while mimicking the ornament’s colorful, textured patina.
Teresa Layton and Ashley Putnam
Sisters Floral Design Studio

Materials

Hydrangea
Stock flower
Carnations
Garden roses
Scabiosa
Mums
Tulips
Anemones
Forsythia
Standard roses
Bells of Ireland
Protea

Florist Interpretation

This floral interpretation accentuates Max Beckmann’s use of interwoven colors. Blue florals atop a black vase create the framework for feminine yet intense florals. Purples play off the violet walls. The softness of the blush pulls from her skin, hair, cape, and hat. Her sexuality emanates in the reds of her lips, hat, and cards. Touches of yellow glimmer from her necklace and bodice. The harmonious greens flow throughout. The standout beauty and strength of the protea nestled in the center of this sprawling arrangement, all unite to represent Columbine herself.
Erin Higgins-Wilson
Belli Fiori Wedding and Event Design

Materials

Israeli ruscus
Salal
Ocean song rose
Orange ranunculus
Yellow spray rose
Craspedia
Blue butterfly scabiosa
Mini red carnation
Mini green hydrangea
Moss (professionally sterilized)

Florist Interpretation

Inspired by Robert Delaunay's orphic cubism, I emulate his use of color blocking and geometric shapes to transform a dark, industrial subject into a vibrant composition. Several mass flowers in diverse colors and values embody Delaunay's style, using contrasting planes to define form. Through this representation, I explore the dynamic interplay of color and shape, echoing Delaunay's innovative approach to depicting the world around us.
Erika Jackson
River Valley Flower Farm

Materials

Tree fern
Curly willow
Roses
Football mum
Rice Flower
Moss

Florist Interpretation

My floral piece was inspired by the way the sculpture contrasted with the sky and the ground. How the lines are very simple and yet the piece is so grand and powerful. I used a color palette for my floral items that I thought gave a little more life to an otherwise cold piece. I wanted to keep with similar straight lines like the sculpture, which is why I chose woody stems to create that. And then to help contrast with the hard ground, I chose soft florals.
Dean Riebeling
Botanicals Design Studio

Materials

Strips of birchbark
Porcupine quills
Blue delphinium
Native grasses
Pink larkspur
Butterfly ranunculus
Indigenous mosses and lichens

Florist Interpretation

Dyani White Hawk used thousands of intricate vertical brush strokes to create *Untitled (Quiet Strength VI)*. She is paying homage to her Native American heritage and its sacred art of quillwork. Women of the villages would weave porcupine quills into birchbark, rawhide, or other textiles, fashioning detailed patterns.

Dean Riebling has evoked that “quite strength” with the vertical thrust of blue delphinium, native grasses, pink larkspur, and pink butterfly ranunculus, woven with birchbark, porcupine quills, and indigenous mosses and lichens.
The Garden Club of St. Louis

Materials
Magical cinnamon butterfly ranunculus
Ariadne butterfly ranunculus
Japanese Charlotte ranunculus
Pink mink protea
New Zealand hydrangeas
Aurelia rose

Florist Interpretation
We wanted to convey the boldness of Gerhard Richter’s Betty with the vibrant red cube container while allowing the flowers to dictate the painting’s romantic, ethereal mood. We chose this multitude of flowers to emphasize Richter’s characteristic theme of “blurriness.” As he states, “to make everything equally important and equally unimportant.”
Gerhard Richter has lived and worked in Germany his entire life. He was inspired by Jackson Pollock and Lucio Fontana. Pollock’s uninhibited splashes of color on canvas had a major impact on Richter, provoking him to reflect on his own artistic ideology. He was also very interested in Andy Warhol and Roy Lichtenstein. His abstract paintings evolved as he absorbed, reinterpreted, and synthesized various aspects of Abstract Expressionism and Pop Art.

Ölberg has a personal meaning; it is the name of the street his former wife’s grandparents resided. Ölberg is also the name of the highest hill in the Siemens Mountains, southeast of Bonn. As the title suggests, the viewer can find elements of a landscape in the abstract vision of Ölberg.
Ken Mahne  
Petal Pushers STL  

Materials  
Ti leaves  
African mask leaves  
Birds-of-paradise  
White anthurium  
Blue hydrangea  
Shampoo ginger  
Carnations  
Oncidium orchids  
Poppies  
Freesia  
Kangaroo paw  
Blue delphinium  
Agonis  

Florist Interpretation  
When looking at the painting, I am struck by the power and dominance of the face and the prominent crown of this king. I am also intrigued by the playfulness of the background.  

My design attempts to draw a line between the background and the character of Irawo II by using blooms to tie the two together. The dark ti leaves symbolize blessings and the creator. Note the small crucifix in the painting. Purple carnations capture the color of the king’s lips. The bird-of-paradise at the forefront of the painting mimics the birds that adorn the crown. African mask leaves also evoke strength and power.  

Blue delphinium creates the artist’s contrasting line between power and whimsy. Meanwhile, flowers like orchids, kangaroo paw, poppies, freesia, anthurium, and ginger make for a colorful, fun design!
Darien Burress
Black Girl in Bloom

Materials

Anthurium
Bear grass
Birds-of-paradise
Blooming acacia
Cornflower
Cymbidium orchids
Fatsia
Ginger shampoo
Horsetail
Kangaroo paw
Lily grass
Mokara
Moss
Oncidium
Orlaya
Solidago
Ti leaves

Florist Interpretation

George Grant Elmslie’s Clerestory Window from the Madison State Bank, Madison, Minnesota, marks the start of a new path in his artistic career, where he transitioned from organic curvilinear form to rectilinear geometric forms. This emphasis on form and transition are the points of interest for my design this year. Additionally, I will be referencing Elmslie’s use of color within the stained glass and hopefully conveying the unique depth of colors within the pane. Designing with florals, which are typically organic in structure to create something that is geometric and centers form so differently, is an exciting challenge that I look forward to.
Joseph Thomasson, AIFD, CFD
Stems Florist

Materials

Red/orange mini calla lily
Red/orange ranunculus
Red hypericum berry
Lily grass
Umbrella fern
Black midollino

Florist Interpretation

I wanted to use a minimal variety of near monochromatic blooms; to me this piece speaks of the simplicity and beauty of the inspiration source material: gourds. I chose to use the greens and midollino to reflect on the interdependence (the crossings) that early cultures had with each other. While it is unclear from which region of Central Mexico these motifs may have originated, it is evident, from an archeological perspective, that these motifs were found throughout the area. Would this have been used in a currency exchange, as currency itself, or decoration? The lives it has seen and been a part of in its almost 3,000 years, boggle the mind.
Diana Zimmermann  
Walter Knoll Florist

Materials

Hydrangea  
White spray roses  
White rice flower  
White roses  
Tinted roses  
Bleached ruscus  
Antherium  
White stock  
White genestra  
Bleached amaranthus  
Moss  
Curly willow tips (painted)  
Dried eryngium

Florist Interpretation

The Deer Pendant carved by a Maya artist is a simple, yet elegant pendant. The artist captured an intriguing shape that shows how graceful the animal is in motion. Void of color, the piece speaks with its flow. The minimal tones of the shell add simplicity to the piece. With taller wildflowers, willow, and ruscus representing the deer in its stride, ivory and white flowers define the animal's and the shell's gentle beauty. The bed of moss and extensions of amaranthus bring an earthy, natural feel of the deer's environment. This small piece is full of movement and simple detail.
Breastplate (civavonovono), 1557:1983 (Gallery 108)

Kira Mulvany, Cynthia Ryan, Carly Bohmer, Kelsey Caldwell, Lydia Wegener, Sheri Burke, and Lois Cassimatis
Roses & Mint Florals

Materials

Heliconia
Bleeding heart
Lunaria
Ti leaves
Palms
White pearl muscari
Black pearl lisianthus
Orchids

Florist Interpretation

Inspired by the civavonovono’s presence in both ceremony and combat, we have used bold floral choices like heliconia against a delicate white pearl muscari. From the sheen of the polished pearl, we gained jewel-toned inspiration, which the tropical flora from the Fijian landscape establishes. Knotted and woven details thank the Tongan artists who created this piece. Triangular shapes are repeated in the natural shape of the blooms and the created shape of the cut palm while vertical lines echo a chiefly presence. Depicting the refined, understated nature of the piece alongside a chiefly (and supposed supernatural) power was a welcomed challenge.
Ann Rabbitt, AIFD, CFD
Thorn Studio

Materials

Red dogwood branches
Craspedia
Prado mint carnations
Double tulips (cilesta and kiteman varieties)
Roses (coffee break variety)
Tango pincushion protea
Coco hypericum berries

Florist Interpretation

My interpretive design of this Aboriginal car door painting highlights the patterns, lines, and curves of the story told by artist Gloria Tamerr Petyarr. The Dreamtime story is about the Mountain Devil Lizard and is a family theme that is told in many of their works. I have given my design life with the colors chosen and their placement in the armature of red dogwood, which holds my design together as the car door holds the painting for Gloria.
Lucy Willis
Lucy Willis Interiors

Materials

Amaranthus
Protea
Banksia
Eryngium
Tweedea
Alocasia
Preserved grasses
Fantail willow
Orchid

Florist Interpretation

*Crest Mask (ci-wara kun)* is a headpiece made by a Bamana artist from Mali, Africa, and is worn for ceremonial dances signifying successful farming. Alocasia and willow mimic the mask’s brown wood. Protea and banksia are African natives and represent the strength and resilience needed for prosperous farming in an arid climate. The mask’s blue-tinted top is emulated with eryngium. Amaranthus replicates decorative fringe worn during a ritual dance. Orchids symbolize success and fertility, which is the hope of a Bamana farmer. The raffia basket resembles the mask’s attachment worn on the dancer’s head.
Heath Daniel
39th Street Floral

Materials
Sunflowers
Anthurium (stamens removed)
Hanging amaranthus

Florist Interpretation
This floral tribute honors the timeless tradition of masculinity, craftsmanship, and the unspoken elegance of cultural attire—invisiting viewers to revel in the beauty of simplicity and the spirit of festivity. Manipulating the blooms to mirror the craftsmanship found in this traditional garment while remaining true to the effortlessness of the style was very important to me. Reflecting the intricate embroidery traditionally created by men for men on their wedding day, each bloom symbolizes celebration, joy, and uncomplicated natural beauty.
Ben Zielinski
Fields and Fern

Materials

Anthurium
King protea
Garden roses
Double blooming tulips
French tulips
Fritillaria
Scabiosa pods
Bleached leather leaf
Bleached amaranthus
Bleached leatherfern
Ostrich feathers

Florist Interpretation

The striking contrast of white and gold of the Swan vases is what immediately inspired me. The white brings a sense of purity while the gold brings opulence, luxury, and modernity. These vases are a part of a 2,000-piece dinner set commissioned in 1737 by German royalty, who would host lavish services with these vases on full display. My interpretation is a centerpiece at a modern dinner party that would be used alongside these vases.
Zachary Bair  
Grimm & Gorly Florist  

Materials  
Jeffrey cones  
Sugar cones  
Reindeer moss  
Fantaill willow  
Pussy willow  
Red dogwood  
Apricot branch  
Boston fern  
White calla lily  
Strawflower  
Wild thistle  
Bunny tail grass

Florist Interpretation  
  
_Chest_ represents the foundation of primitive framework enveloped with the  
Corinthian core design philosophy: gracefully elaborate and luxurious. Embracing  
the wood as the foundation of this structure, this artist created  
meticulously ornate finishes and dimensions of said gilded wood with silver and  
bronze. Finishing the design with rock crystal windows into a world of wild birds,  
fruits, and flowers engraved into the very foundation of the chest. Following  
similar techniques, embracing all-natural forms and mediums, manifesting a  
fantastical, abstract subject.
Sandra Fulton
Petals Galore Floral Art

Materials

Roses
Queen Anne’s lace
Dried okra (professional sterilized dried florist product)
Dried bunny tails (professional sterilized dried florist product)
Curly willow
Moss (professional sterilized florist product)

Florist Interpretation

Hunting par force (by force) was considered the noblest form of hunting. In this process, the prey, stag, or wild boar was run down and exhausted by dogs before the kill was made. The hunt was a theatrical event to demonstrate power. My floral interpretation showcases the beauty of the dense forest where the hunt takes place. Once a sanctuary of serenity for the boar, it ultimately becomes its entrapment. As the hounds surround the boar, the hunt descends into a frenzied chaos amplified by gnashing teeth as the boar draws its last breath. The forest, moss, and woodland flowers remain unwavering.
Joshua Davis
Botanicals Design Studio

Materials

Delphinium
Sweet huck
Green trick
Silver brunia
Tillandsia
Moss

Florist Interpretation

N/A
Carly Meyer  
Jessica Douglass  
Flowers and Weeds

Materials

Palm  
Narcissus  
Other florals

Florist Interpretation

We were initially drawn to two things about the piece: the minimalist design and the shadows it creates. The structure seems to disappear when observed from the front. Our interpretation is minimalist at first glance; the palm acts as the curtain that reveals a more intricate fresh floral composition when seen laterally.
David Bovier
Ken Miesner’s Flower Shoppe

Materials

Manzanita branches
Pink anthurium
Hybrid delphinium
Tropical foliage
Billy balls
Blue and white hydrangea

Florist Interpretation

An energetic design inspired by the dynamic subject matter of the painting, David Bovier has emulated the feeling of the art by using contrasting hues and dynamic placements of his chosen floral materials. Blue delphinium and assorted foliage are placed among brown Manzanita branches, all representing the left side of the artwork. Pink anthuriums, with their rippling texture, mimic the brushstrokes of the artist's work, along with pale blue and white hydrangea representing the shades and textures of the waves along the coastline representing the right side of the artwork. Both sides are combined to create a singular arrangement joining the contrasting elements of the painting.
David Doom
Walter Knoll Florist

Materials

Clematis amazing kibo
Protea
Oriental lilies
Hydrangea
Anemone
Eryngium
Bear grass
Aspidistra
Bells of Ireland
Dried amaranthus
Dusty miller
Dried plumosum
Philodendron fun bun

Florist Interpretation

Arrangement is all about intention, and I feel that from Esphyr Slobodkina’s work. These different forms are layered over each other, creating this recognizable image. I wanted to lean into this type of abstraction and do my best to show flowers in unique ways. Getting a sense of movement and construction were the most important things for me while working with the unique color scheme.
Rebecca Bodicky
Alice Blue Collective

Materials

Spring flowers
Forsythia
Moss

Florist Interpretation

Winslow Homer’s scene focuses on the work (white paper), spring (windows), and the children (one looks at the viewer). Spring flowers share equal space on the pedestal between the outdoors and the classroom. The children are indicated by groupings of small flowers, their figures with larger flowers. Gestural, the piece reflects the room’s activity, as well as the outside, extended through the windows (mirrors) where the children would overlook the spring scene. The whites and range of colors in this piece speak to the light in the painting, and the individual flowers indicate the atmosphere as much as the figures.
Sara Ward
Wildflowers

Materials

Grapevine roots
Manzanita branches
Solidago
Sarracenia
Jasmine vine
Various ferns
Spanish moss
Green sheet moss
Reindeer moss
Bird’s nest fern
Painted fern
Fishtail fern
Frosted fern

Florist Interpretation

With a quick glance at the painting, it is clear that Joseph Rusling Meeker was enamored by the natural beauty in an often-overlooked area of the United States—the swamps of the Mississippi river.

At the heart of Sara Ward’s arrangement lie grapevine roots, bringing to life the trees and roots depicted in the painting. She pulls together moss and twisted vines to mimic the intriguing textures within The Land of Evangeline. Soft greens, earthy browns, and hints of yellow and coral create a sense of cohesion that ties all the elements together.
Morgan Hopkins
Flowers to the People

Materials

Delphinium
Mini calla lilies
Rose lilies
Dianthus
Other florals

Florist Interpretation

The first thing that strikes me about this piece, *Zenobia in Chains*, is the level of intricate details and variety of textures that bring depth, and somehow, movement, to this all-white marble statue. Even though there is no additional color, the statue is anything but boring. I sought to do the same with my floral piece, using only varied white flowers to capture a variety of texture and detail. I also wanted to mimic the same sense of strength and quiet power that I feel from this statue.
Frankie Peltier, AIFD, CFD, and Josh Brower
Festive Couture Floral

Materials

Red cymbidium orchids
White protea or white calla lily
Yellow spider protea
Blue eryngium
Gunny eucalyptus
Curly willow branches

Florist Interpretation

As in the painting, your eye is drawn to the lightest subject or area, becoming the art’s focal point. In the floral interpretation, the Prophet Daniel is represented with white protea or white calla lilies. The secondary object is the King Belshazzar who reclines below Daniel. Yellow spider protea and blue eryngium represent the royal gown and robes of the king. Red cymbidium orchids frame the floral arrangement just as the other viewers and drapes do in the painting. Silvery green gunny eucalyptus blends and grounds the other colors exactly like the grayish-green walls of the palace in the painting.