

Art in Bloom

20TH CELEBRATION OF ART AND FLOWERS

Floral Arrangement Materials and
Florist Inspirations

SAINT LOUIS ART MUSEUM

1 | *Still Life*, 141:1922
(Opal and Arthur H. Meyer Gallery 238)

Erin Wilson

E. Higgins Design

Materials

- Calla lilies
- Roses
- Spray roses
- Queen Anne's lace
- Scabiosa
- Lily grass

Florist Interpretation

Still life paintings have long intended to showcase not only level of skill but moments in time. What appears to be a simple table setting often holds deep symbolism. In this particular painting, Pieter Claesz is bridging reality and imagination. With his use of angles, textures, and select objects—particularly of material wealth—he symbolizes the importance of living in the present, lest it spoil with time. In my floral interpretation, I emphasized mortality and subject matter. Each object, represented by its own container, mirrors simplicity upon first glance. Additionally, the flowers symbolize wealth's impermanence, reminding us to appreciate beauty before it withers.

2 | *Banquet Scene with a Lute Player*, 90:1942 (Shoenberg Gallery 236)

Darien Burress

Black Girl in Bloom

Materials

- Burgundy, red, peach carnations
- Explorer, Heart roses
- Toffee roses
- Playa Blanca roses
- Red hanging amaranthus
- Burgundy daisy pomps
- White stock
- Delphinium light and dark blue
- Lotus pods
- Badam nuts

Florist Interpretation

Nicolas Tournier's *Banquet Scene with a Lute Player* inspired me to delve into playing with light and form. In this piece, I want to explore the effects of chiaroscuro and tenebrism, which is the use of light and dark to create intense contrast in the piece of artwork, to create a sense of depth and emphasize form. Through the use of chiaroscuro and tenebrism, I will create a high-contrast effect, where luminous, focal blooms emerge from deep, shadow-heavy florals. This approach mimics the theatrical depth of the 17th century, using negative space and rich color gradients to emphasize three-dimensional volume and bring this floral arrangement to life.

3 | *Ovoid Jar (guan)*, 224:2014 (Blanche and JG Taylor Spink and Isabel William Jenkins Gallery 230)

Dawn Gross

Suncrest Blooms

Materials

- Chocolate ranunculus
- Tinted brown anemone
- Brown sweet pea
- Brown mini cymbidium
- Chocolate Queen Anne's lace
- Brown-tinted tulip
- Pieris Japonica
- Dark purple stock

Florist Interpretation

Inspired by the quiet strength and depth of the *Ovoid Jar*, my design reflects the jar's rounded silhouette and iron-rust glaze through a palette of rich browns and dark purples. Pieris Japonica and stock introduce softness against sculptural anemones and ranunculus, while chocolate Queen Anne's lace and brown tulips echo the vessel's warmth and patina. Cymbidium and sweet peas extend gentle lines, honoring the jar's upward movement. The composition embraces restraint and harmony, allowing texture, shadow, and form to evoke the enduring elegance and grounded presence of this Qing dynasty treasure.

4 | *Ladle (shao) with Design of Animal Heads*, 494:1956
(Bakewell Gallery 233)

Alyssa Rogers French
Sydney Rogers Herbert
Bloomin' Buckets

Materials

- Moss
- Curly willow
- Waxflower
- Lisianthus
- Sweet peas
- Ranunculus
- Hyacinth
- Ivy
- Snake alium
- Spirea

Florist Interpretation

Our floral piece recreates the shape of the ancient bronze ladle using natural materials. We'll build the long form and fully cover it in green moss to reflect the aged look of the original metal, while giving it a softer, organic feel.

The animal details on the handle are represented with branches that extend outward like horns. These twigs add structure and movement and help bring that original strength into our design in a simple, natural way.

The bowl of the ladle will be filled with layered white flowers, creating a clean focal point against the moss base. Overall, we're keeping the original silhouette intact, while turning it into something living and botanical.

5 | *Table Lamp*, 243:1992
(Sidney S. and Sadie M. Cohen Gallery 234)

Chloe Lawless

Lawless Botanicals & Florals

Materials

- Burgundy cymbidium orchids
- Orange fritillaria—crown imperials
- Deconstructed cymbidium orchids
- Deconstructed fritillaria—crown imperials

Florist Interpretation

To capture the essence of this piece, I wanted to lean into the Darmstadt Artists' Colony aesthetic: where Art Nouveau's organic curves meet the emerging structure of Industrial Design.

The orange crown imperials (fritillaria) have that exact pendant shape and architectural crown that mimics the structured lampshades of this modern era. The burgundy cymbidium orchids provide the heavy, weighted elegance of Müller's metalwork.

Cheers to art, design, floristry, love, light, and modernity.

I dedicate this piece to the Lawless & Barrett Families.

6 | *Bathers with a Turtle*, 24:1964
(Sherry and Gary Wolff Gallery 215)

Aniyah Donner

Donner des FLEURS

Materials

- Hydrangeas
- Delphiniums
- Sunflowers
- Anthuriums
- Proteas
- Spanish moss
- Light green African boxwood
- Pittosporum
- Succulents
- Ceramic vessel

Florist Interpretation

Where whimsy meets seclusion. Inspired by a pivotal, often described as “strange” work by Henri Matisse and influenced by African art, this floral sculpture reflects the emotional tension of bathers gathered around a turtle. European delphinium intertwines with African protea, pittosporum, and African boxwood, merging fresh and preserved botanicals in a muted palette. The fresh florals embody the curious, hopeful bather, while preserved elements mirror the others—one apprehensive, one mournful—perhaps overwhelmed by the turtle’s solitude. Titled *The Blueprint*, the work reflects African art as foundation, the nude as vulnerability, women as muse, and blue as a quiet state of somberness.

7 | *The Dream*, 841:1983 (Grigg Gallery 216)

Dean Riebeling

Botanicals Design Studio

Materials

- Green fuji mum
- Birds of paradise
- King protea
- Sinuata statice
- Pincushion protea
- Ornamental kale
- Green trick
- Pink mink protea
- Blue delphinium
- Granda flora magnolia

Florist Interpretation

Dean's "Dream Catcher" gathers the wild, eclectic chaos of Max Beckmann's *The Dream* and translates it into living form, frantic colors, jumbled figures, and colliding perspectives. What was once painted turbulence becomes sculpted blooms—and an immersive tribute to a masterwork, captured in petals, texture, and movement.

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

Lu Ciez

Walter Knoll Florist

Materials

- Pussy willow fantail
- Yellow banksia
- Purple hydrangea
- Green antherium
- Salmon mum
- Purple sweet pea
- Green hanging
amaranthus
- Dahlia
- Purple carnas
- Agonis
- Brown lisianthus
- Black calla lilies
- Black rubber leaf
- Purple larks

Florist Interpretation

The painting is dark, but upon closer inspection, it included many vibrant colors. So, I chose purple to be the main color and used many bright colors to emphasize the purple without taking over the moodiness. Minna Beckmann-Tube (Mink) was the perfect helper for Max Beckmann's career during their marriage, but her own endeavors as an artist—painter and opera singer—were not recognized by her husband or society. She chose divorce and pursued her own career. Mink carries a modern woman's spirit. My arrangement is inspired by her spirit, and I imagined her as an opera singer while making it.

9 | *Interior of St. Peter's, Rome, 7:1946* (Gallery 202)

Rebekah Saleniuc

The Avenue Fleur

Materials

- Ranunculus
- Orchid
- Hellebore
- Hyacinth
- Alstroemeria

Florist Interpretation

These flowers before you stand as a reflection of the arches, walls, and pillars of the cathedral. Notice that there is one flower made of paper that will last long after the natural flowers fade and wilt. Saint Peter's Cathedral is a place of worship, a place that brings us closer to our creator. Despite all of the intricate beauty and majesty of the art in the cathedral—just like the flowers that are beautiful today and die tomorrow—it, too, will fade one day. Man's creation all fades, for everything eventually does—the only thing that is promised to last forever is the life given to us through Jesus Christ. As the apostle John said, "And this is eternal life, that they know You, the only true God, and Jesus Christ, whom You have sent."

10 | *Bowl with Animal Frieze, 115:1924*
(Andrew C. and Barbara B. Taylor Gallery 259)

Ben Zielinski
Fields & Fern

Materials

- White anthurium
- White astilbe
- Winterwood caramel butterfly ranunculus
- White clematis
- White daffodils
- Caramel antique garden rose
- Golden mustard garden rose
- White cymbidium orchid
- Moderna gold ranunculus
- Gold tinted Italian ruscus
- Snake allium
- Blanche spray rose
- White frilled tulip

Florist Interpretation

My floral piece reflects the way light moves across the bowl's surface, creating a soft, luminous glow. The central rose motif guided my choice of blooms, especially garden roses, for their layered form and natural radiance. Just as the bowl's reflective bronze casts a warm, white shimmer, the flowers echo that gentle light, creating a piece that feels timeless, elegant, and full of quiet brilliance.

11 | *Stone and Star*, 261:1995 (Gallery 247)

Sophia Larsen

39th Street Floral

Materials

- Anthurium
- Aspidistra
- Carnation
- Chrysanthemum
- Craspedia
- Curly willow
- Delphinium
- Eryngium
- Grass (bear and lily)
- Hanging amaranthus
- Lotus seed pods (dried)
- Ranunculus
- Rose
- Spanish moss

Florist Interpretation

My interpretation of Grace Hartigan's *Stone and Star* explores the use of color density, textural tension, and conceptual instability in an effort to present abstract art as a physical experience. I chose a variety of richly textured materials—fresh, dried, and painted flowers; foliage; and seed pods—to create vibrant, color-blocked floral splashes that echo the work's chromatic urgency. I incorporated structural elements alongside the blooms to provide visual contrast and evoke a tandem sense of rigid stillness and organic movement. The arrangement has no defined front, inviting viewers to move around the installation to form a unique narrative interpretation.

12 | *Fritze*, 13:2003 (Gallery 242)

Holly Hennessey

Freelance Floral Designer

Materials

- Red anemone
- Blue delphinium belladonna
- Yellow ranunculus
- Orange ranunculus
- Plumosa fern
- Yellow celosia coxcomb
- Red amaranthus hanging
- Toffee rose
- Blue iris
- Red anthurium
- Chocolate queen Anne's lace
- Orange kangaroo paw
- Burgundy mum cremon
- Black curly willow
- Floral wire and floral twine

Florist Interpretation

Inspired by A. R. Penck's *Fritze*, which translates as "guy," this large-scale floral arrangement captures the artist's bold abstraction in three-dimensional form. Reds, yellows, oranges, and deep blues echo Penck's raw color contrasts, while the forms of the flowers extend like expressive brushstrokes. The flowers are grouped in asymmetrical clusters that create a sense of tension and movement like we see in *Fritze*. The composition emphasizes color, urgency, movement, and expression, which all inspired my vision and are rendered through living material. And, like Penck, I've hidden something of my own . . . if you look close enough.

13 | *Gray Mirror*, 734:1991a-d (Gallery 241)

Sandra Fulton

Petals Galore Floral Art

Materials

- Burgundy anthurium
- Fatsia

Florist Interpretation

Upon first glance, Gerhard Richter's *Gray Mirror* appears to the eye as abstract art. As you move closer, you start to notice your reflection and that of your surroundings. Richter has brilliantly blurred the lines between abstract and realism. So, which one is it?

My floral art explores this complex relationship. One side represents the abstract—the lack of visual reality. While looking through the opening, or mirror, notice the slow reveal of color, allowing the viewer to capture the world as it truly appears, leaving the abstract and immersing themselves into the realism of the art.

14 | *Lunette, from the Scoville Building, Chicago, Illinois, 44:1975 (Concourse)*

Megan Van Aken

Orchid Society of Greater St. Louis

Materials

- Butterfly ranunculus
- Chrysanthemum
- Gerbera daisy (dino)
- Mini calla lily
- Oncidium
- Snapdragon
- Bear grass
- Dried palm leaves
- Robellini

Florist Interpretation

What immediately stands out about the *Lunette* is its fan shape and the richness of the terracotta. This inspired the overall shape and limited color palette for my piece. Upon closer look, the triptych panels repeat organic motifs depicting grasses, leaves, and foliage. I wanted to recreate the swirls using wired robellini, flares and tendrils using mini calla lilies and butterfly ranunculus, scalloping using gerbera daisies, with a mix of grasses and foliage to bring the *Lunette* to life!

15 | *Hercules and the Hydra*, 1:1930 (Auditorium Lobby)

Olivia Fink

Goldie Co Florals

Materials

- Spanish moss
- Bear grass
- Hanging amaranthus
- Anthurium
- Calla lilies
- Sunflowers
- Phalaenopsis orchid

Florist Interpretation

I went back and forth between going with a full monochromatic arrangement to give a statue-like visual and adding color to my arrangement. I ended up deciding to add color to my arrangement to try and represent the story and movement of this sculpture. I used the natural movement of the bear grass to provide the look of movement and muscular structure of Hercules and added the red to represent the Hydra attacking Hercules. I decided to use sunflowers without the petals to represent his head in order to represent strength, resilience, and optimism.

16 | *Vessel with Incised Motifs*, 70:1980 (Morton D. May and Louis D. Beaumont Foundation Gallery 113)

Morgan Hopkins

Flowers to the People

Materials

- Black rubber tree (*Ficus elastica*)
- Black calla lily (*Zantedeschia*)
- Ranunculus
- Beehive ginger (*Zingiber spectabile*)
- Amaranthus

Florist Interpretation

My design draws inspiration from the contrast between burnished black surfaces and incised, lighter motifs, suggesting both refinement and earthiness. I echoed these dualities through materials and texture; pairing deep, glossy tones with more tactile, matte elements. The carved patterns informed the movement and structure of the arrangement, guiding both line and placement. My palette reflects the warm, mineral hues found in other ceramics created of a similar place and time: rust, clay, and sand—grounding the piece in its cultural context. The inclusion of amaranthus references both form and heritage, connecting the arrangement to enduring agricultural and artistic traditions.

17 | *Vessels*, 78:1981.1,.2 (Morton D. May and Louis D. Beaumont Foundation Gallery 114)

Brenna Floerke

Walter Knoll Florist

Materials

- Burgundy anemone
- Sunflower
- Black bacarra rose
- Oncidium orchid
- Orange ranunculus
- Veggie rose
- Red strawflower
- Sago palm
- Orange snapdragon
- Burgundy dahlia
- Orange carnation
- Orange gerbera pom
- Aspidistra
- Curly willow
- Moss
- Chinese fan palm

Florist Interpretation

I approached this interpretation literally. The base of the vessel is covered in leaves, with curly willow forming the stem and flowers emerging at the top, echoing the imagery shown on the vessel itself. I also incorporated colors found in Teotihuacan culture in the time period. Because the vessel is a miniature representation of an everyday object, I scaled the design up in response and included a small version in front. This contrast in scale highlights the relationship between object and interpretation, translating a decorative image into a dimensional floral form.

18 | *Vessel in the Form of a Coyote*, 122:1980 (Morton D. May and Louis D. Beaumont Foundation Gallery 114)

Andrew Thomas

Harriet Muschany

Andrew Thomas Studio

Materials

- Willow (*Salix purpurea*)
- Prickly pear (opuntia)
- French tulip (*Tulipa gesneriana*)

Florist Interpretation

This work seeks to transform clay into living form. An open weave of red willow rods shape the coyote's alert silhouette, echoing the vessel's curves and hand-formed structure. Prickly pear reflects the arid landscape and resilience central to Mesoamerican life, while its sculptural pads suggest the coyote's body and terrain. French tulips introduce fluid movement, their soft, arching stems contrasting the vessel's solidity and symbolizing spirit and vitality. Together, these elements honor the coyote, bridging earth and life, permanence and ephemerality, ancient artistry and contemporary floral expression.

19 | *Vessel with Painted Motifs*, 1108:1983 (Morton D. May and Louis D. Beaumont Foundation Gallery 113)

Kristen Holton

Marjorie Tomaso

Margaret Hanser

Saint Louis Garden Club

Materials

- Binder cane
- Strand cane
- Mini zip ties
- Bronze upright amaranthus
- Double peony red tulip
- Blushing bride pink protea
- Supernova eryngium
- Mini purple schwartz calla lily
- White anemone
- Silver brunia
- Green pittosporum
- David Austen Eugenie garden rose
- Red dahlia
- White hellebores

Florist Interpretation

Drawing from the Casas Grandes cultural beliefs, ceramists explored the tension between human order and the natural world when creating pottery. The use of geometry, repetition, and symmetry attempts to assert balance and structure in a world understood as powerful and dangerous. Our vessel echoes the symmetry of Casas Grandes ceramics, while the cane sphere signifies restraint, control, and safety. The floral elements embody nature's beauty, fragility, resistance, chaos, and growth, held within structure yet never fully subdued. Subtle moments of unruliness suggest that while systems can regulate life, they cannot control a world that is not tame.

20 | *Keros*, 123:1954, 124:1954 (Morton D. May and Louis D. Beaumont Foundation Gallery 111)

Maria Judd

Walter Knoll Florist

Materials

- Lily
- Dahlia
- Rose
- Alstroemeria
- Orchid
- Ranunculus
- Genista
- Spiral eucalyptus
- Chrysanthemum
- Anthurium
- Amaranthus
- Broom corn
- Okra pods
- Lotus pods
- Spray roses

Florist Interpretation

When considering flowers for the interpretation of my piece, I began with lilies, orchids, and alstroemeria, which are native to Peru where the *Keros* originated. From there, I considered the shapes and colors inlaid into both cups, drawing together possibilities. Kero cups were given and used in matched pairs, so these cups came from two different sets and would never have been used together. However, their shared color palette and purpose connects them; I continued that connection through the flowers. The shape came naturally, echoing that of the cups but with freedom of form balancing structure.

21 | *Untitled*, 304:2022 (Morton D. May and Louis D. Beaumont Foundation Gallery 103)

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

Materials

- Banksia
- Flowering grevillea
- Heliconia
- Kangaroo paw
- Oncidium orchid
- Phalaenopsis orchid
- Protea
- Waxflower

Florist Interpretation

Interpreting a piece of art created by women for pure enjoyment using the beauty that surrounded them as inspiration is nothing short of magical for us. We resonate with that philosophy deeply. The local fruits, creatures, and flora are represented through a celebration of Australian native banksia, protea, and kangaroo paw. The waxflower connects to the wax relief method used, and the pops of white florals highlight the repetitive circular shapes in the design. We are honored to shine a light on these Aboriginal women and the batik technique that led to this beautiful silk piece.

22 | *Chair*, 76:2021 (Morton D. May and Louis D. Beaumont Foundation Gallery 117)

Liz Sloan

Pretty Together

Materials

- Sago palm
- Cymbid orchids
- Fiddlehead fern fronds
- Nataraj
- Step fruit pods
- Brownie tulips
- Chocolate ranunculus
- Chocolate dahlias
- Curly willow
- Bronze amaranthus
- Coffee break roses
- Kangaroo paw
- Spinning top conebush

Florist Interpretation

This chair is small but mighty. Inspired by Kpelle culture, it honors a form created for chiefs and symbolizing a center of power. Its restrained design reflects balance and communal grounding—solid and grounded below, rising lightly through the strength of community.

The handmade clay vessel echoes the chair's simplicity, with carved concentric circles representing water ripples that nourished the tree from which the chair was formed. Chocolate-toned florals mirror the wood, step fruit pods recall carved lines, and spiraled sago palm leaves reference the seat's circular motifs. The chair's legs rise from the vessel, topped with natural elements evoking ivory knobs.

23 | *Untitled, no. 5, 3:1993* (Morton D. May and Louis D. Beaumont Foundation Gallery 102)

Lucy Willis

Lucy Willis Interiors

Materials

- Calla lily
- Lily grass
- Anthurium
- Baccara roses
- Amandine ranunculus
- Orchids
- Scabiosa

Florist Interpretation

Female-forward flowers and a muted palette were the inspiration for this design. Odundo's ceramic vessel emphasizes the female form and a refined creative process. Orchids, anthurium, and calla lilies are overtly feminine in their appearance. The sculpted lily grass, roses, ranunculus, and scabiosa reinforce the color palette and mimic the delicate curvature on the vessel.

24 | *Woman's Mantle (ahuayo)*, 443:2018
(Carolyn C. and William A. McDonnell Gallery 100)

Ken Mahne

Petal Pushers STL

Materials

- Roses
- Stock
- Carnations
- Red dogwood branches

Florist Interpretation

I kept reminding myself that this mantle is 300 years old! I was really taken with the horizontal linear striping pattern. Broad striped tunics came from the southern part of Bolivia as part of the Aymara culture. Natural llama, sheep, and alpaca hairs were dyed using leaves and roots of plants. The vibrant cochineal red colors came from a miniscule, parasitic insect that fed off the prickly pear cactus. Weavers would twist two colored threads (*chimeri*) to get shimmering colors. My design this year focuses on the horizontal linear stripe design and the beautiful colors in the textile.

25 | *Coverlet, “Boston Town” Pattern, 26:1938*
(Jeanne and Rex Sinquefield Gallery 337)

Mimo Davis

Urban Buds

Materials

- Mums
- Poppy pods
- Formosa lily pods
- Carnations
- Scouring rush

Florist Interpretation

Although simplistic in color, the coverlet is quite intricate in design. Using a base of beige chrysanthemums and an overlay of more complex scouring rush, the coverlet will be displayed on a bedframe to highlight both its functionality as a bedcovering and its artistic beauty.

26 | *Thaddeus Burr*, 174:1951 (Gallery 338)

Therese Pircon, CFD

Anna Zhyvotovka

Michael Mercer

Root & Relic

Materials

- Roses
- Spray roses
- Orchids
- Hydrangeas
- Palm caps
- Badam nuts
- Lotus pods
- Mintolla balls
- Scabiosa pods
- Sweet pea
- Delphinium
- Butterfly ranunculus
- Ranunculus
- Dahlias
- Lisianthus
- Silver brunia
- Stock
- Chrysanthemums
- Solidago
- Gypsophilia
- Anthurium
- Scabiosa
- Tulips
- Agonis
- Craspedia

Florist Interpretation

When observing the portrait of *Thaddeus Burr* by John Singleton Copley, one cannot help but applaud Copley's use of light; depiction of textures; and European-influenced portrayal of color, contrast, and scenery. The bold color contrasts of Burr's elegant ensemble inform the viewer immediately that this was a man of ownership, status, and importance in early colonial America. We wanted to replicate Burr's portraiture of regality, refinement, and stance by using similar materials, colors, and structural positioning in our own interpretation. To capture this, we intentionally selected novelty florals and ingredients to reflect notes of elegance, wealth, and historical relevance.

27 | *In the Roman Campagna*, 115:1946 (Gallery 336)

Ann Rabbitt, AIFD, CFD

Thorn Studio

Materials

N/A

Florist Interpretation

N/A

Lucy Louis

Lisa Gruska

Harlow Johnson

Moody Blooms

Materials

- Green amaranthus hanging (*Amaranthus caudatus* 'viridis')
- Fuchsia amaranthus hanging (*Amaranthus caudatus*)
- Allium drumstick (*Allium sphaerocephalon*)
- Green hydrangea antique jumbo (*Hydrangea macrophylla*)
- Leucodendron safari sunset (*Leucadendron salignum* × *laureolum*)
- Ming fern (*Asparagus retrofractus*)
- Brown sweet pea (*Lathyrus odoratus*)
- Coral sweet pea (*Lathyrus odoratus*)
- Bupleurum (*Bupleurum rotundifolium*)
- Green antelope orchid (*Dendrobium antennatum*)
- Purple mini calla lilies (*Zantedeschia rehmannii*)
- Pink butterfly ranunculus (*Ranunculus asiaticus* 'Ariadne')
- Pink starfighter lily (*Lilium* 'starfighter')
- White astrantia (*Astrantia major*)
- Green trick (*Dianthus barbatus*)
- Novelty rose veggie
- Ceramic glazed vessel
- Brass metal vessel
- Glass cylinder vessel
- Hairpin floral frog
- AgraWool sustainable floral-foam alternative
- Chicken wire
- Floral wire
- Silk artificial butterflies

Florist Interpretation

At first glance, *The Edge of the Forest* presents a possibility, an invitation to investigate the unknown. Charlotte Buell Coman entices us past the quiet meadow into a shadowed depth that feels both beckoning and uncertain.

I chose amaranthus to form a dramatic curtain, as if nature itself pauses, setting the stage for the question: What lies beyond the edge? To emphasize this question, I used contrasting design shapes on either side of the curtain (horizontal form and Hogarth's curve).

As you linger in the serene meadow, do you find yourself questioning what is within? Coman's painting to me beautifully depicts a choice!

29 | *The Fairman Rogers Four-in-Hand (A May Morning in the Park)*, 92:1954
(Anheuser-Busch Foundation Gallery 335)

Linda Stapleton
Walter Knoll Florist

Materials

- Standard white callas
- Schwarzwald mini calla
- Mink protea
- Strelitzia leaves
- White anemone
- Pussy willow
- Sunflower center
- Bear grass
- Trachelium
- Scabiosa
- Moss
- Stone

Florist Interpretation

The composition features the strong vertical lines of the calla lilies symbolizing the elegant posture and fashion of the passengers, particularly the central figure in white. The motion of the carriage and horses are captured by the curving linear form of the strelitzia leaves, creating a sense of forward momentum. Anchoring the design are the mink protea heads along with macrame rings covered in fibers, reflecting the substantial presence of the coach. The central part of the design is framed in manzanita branches.

30 | *Crouching Figure*, 232:1954
(May Department Stores Company Gallery 334)

Zachary Bair

Grimm & Gorly Florist

Materials

- Phalaenopsis orchid
- Fern acacia
- Curly willow branches
- Silver brunia berry
- Badam nut pod
- Reindeer moss

Florist Interpretation

Much like the artist John Bernard Flannagan, floral designers use the natural forms of their media. This sculpture's medium allows the artist to create juxtaposition, portraying the human body in stone. As stated by John Flannagan, "I would like my sculpture to appear as rocks, left quite untouched and natural, and . . . inevitable." Embracing natural forms, I invite you to embrace this embodiment of nature.