

The first book to celebrate the way in which perennially popular floral design has become the centre-stage art for interior decoration, public events and private spaces

Floral Contemporary

The Renaissance of Flower Design

Olivier Dupon

342 illustrations

31.1 x 23.4cm

208pp

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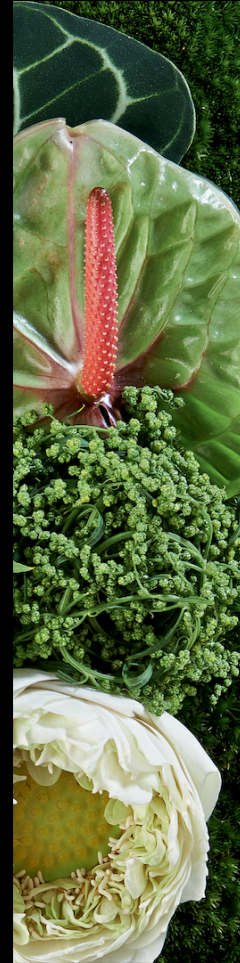
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Book



OLIVIER
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*The Renaissance of
Flower Design*

Thames & Hudson

Key Sales Points

- Profiles 38 of the finest florists working worldwide today, accompanied by hundreds of full-colour photographs of their inspirational arrangements and decorations
- Explores and presents all the new trends, while revealing the designers' own unique ways of creating modern still lifes: as table centrepieces, wedding bouquets or floral displays on a grand scale
- Some 350 colour photographs display breathtaking floral art, whether Azuma Makoto's experimental bottled flowers, Baptiste Pitou's showstopping displays for the Mandarin Oriental hotel in Paris or award-winning Harijanto Setiawan's 'noodles' made out of finely sliced calla lilies

ALEKSANDRA SCHUTZ

AUSTRALIA

"EVERY PROJECT, REGARDLESS OF SIZE OR COMPLEXITY, DEEPENS MY LOVE OF FLOWERS, AND NOTHING EXCITES ME MORE THAN SEEING HOW I CAN HELP SET A MOOD BY RESPONDING TO NATURE'S BEAUTY. IN THE FUTURE I'D LIKE TO EXPERIMENT WITH PLANTS

THAT ARE ALIEN TO ME, AND SEE WHAT EFFECT THAT HAS ON MY CREATIVITY."

When family history and an exotic heritage collide, it can lay the foundation for a life that sounds pre-destined. Aleksandra Schutz's family migrated from Latvia to Australia, where they initially settled on farms, growing carnations, dahlias and tomatoes. "We always celebrated Latvian festivals. At Midsummer Solstice we would wear national costume and handmade flower crowns, and decorate the hall with oak leaves," recalls Aleksandra. "My parents also owned a wholesale nursery. As kids, we'd

run through the potted gardenias and grevilleas, and enjoy the beautiful smell of jasmine in summer. Every Sunday our grandparents would visit with armfuls of flowers picked from their garden, and on birthdays they would bring *kūņģis*, the traditional Latvian birthday cake, decorated with camellias." Despite all this, working with flowers never crossed Aleksandra's mind. Instead she took a job at the Dinosaur Design homewares and jewelry studio. "Assisting there provided a great hands-on masterclass. Their work is incredibly sensual and tactile, which I relate to. I spent many an hour arranging products, experimenting with colour combinations, shapes, surfaces and textures." Years later a friend introduced her to the art of ikebana. After that she joined Grandiflora, founded by renowned Australian floral designer, Saskia Havekes. "I will always be indebted to the Grandiflora team for the experience and will cherish the memories I have. You couldn't ask for a better opportunity to learn about flowers and putting together compositions, from large-scale installations to the smallest delivery bunch. I developed my creativity and also gained exposure to the day-to-day running of a business." For more than seven years now she has operated solo from her tranquil retreat, design studio, "The Shed". "We have two beautiful swallow birds with peach-coloured chests who nest above us in the roof in summer!" Composting all greenery on site and nurturing good relations with local growers, "who regularly surprise me with something new", the ever enthusiastic and down-to-earth Aleksandra is the ideal partner for any floral project. www.aleksandra.com.au



"I often layer scented flowers in my bouquets. Whether daphne and sweet peas in the spring, or gardenias and tuberose in the summer, a scuff of something magically fragrant will always be remembered and associated with a special occasion. Arrangements can also be accompanied by bespoke stationery, which I hand-draw myself."



"This series of 'Engineered Hybrids' was commissioned by the international trend-forecasting magazine ProWider, and was intended to inspire designers in general. I chose to dissect plants and reassemble them into new 'hybrids'. Apart from being a proposal towards new varieties, the series was to be seen as a laboratory for shape, colour and texture in a broad sense, rather than just for the flower industry."

"STUDYING AT AN ART ACADEMY AND SUBSEQUENTLY WORKING AS AN ARTIST HAS HELPED ME LOOK AT DESIGN FROM A WIDE PERSPECTIVE. I OFTEN COMPARE MY PROFESSION WITH LIFE DRAWING. ONE FIRST NEEDS TO STUDY ANATOMY AND PROPORTION. WITHOUT KNOWING THESE, YOU CAN'T SUCCESSFULLY FREE YOURSELF AND MAKE YOUR OWN INTERPRETATION."



ANNA DAY & ELLIE JAUNCEY THE FLOWER APPRECIATION SOCIETY

UK

The Flower Appreciation Society may not be about elitist selection or secretive oaths, but it is quintessentially British. Co-founders Anna Day and Ellie Jauncey conjure up scrumptious arrangements with 'just-picked-from-the-garden' flair. Both have other jobs – Ellie runs a knitwear label and Anna is a midwife – so the company occupies a special place in their hearts. "We met working behind the bar in a pub," the pair explain. Anna was in the middle of a floristry course and Ellie had spent summers helping her mother (also a florist) with weddings back home in Wales. A wedding held at the pub was their first joint commission and they quickly realized that they shared a very similar aesthetic. "Then we asked if we could make weekly flowers for the pub, then we bought a camera with the profits, then we thought about getting a website together.

The Flower Appreciation Society was gradual and almost unintentional." The pair now match their informal designs in all shapes and sizes to quaint antique vases and jugs they collect along the way. They try to use English flowers and foliage and to keep their arrangements natural. "The idea of putting diamonds in a rose makes us want to cry!" Operating without a shopfront means that there is no leftover stock. Moreover Ellie and Anna compost their green waste and recycle flower packaging. They wrap wedding buttonholes using old vegetable boxes from a nearby deli and they deliver bouquets in large gherkin jars from the local pub. Also known for their signature flower caps, the pair create work that encapsulates joy and exuberance. "At the Port Eliot Festival, we made flower headresses all afternoon for the festival-goers. It was lovely to see all these folks adorned with our flowers having such a wonderful time and looking great." The Flower Appreciation Society is somehow evocative of a jolly Victorian age, emancipated for our blissful enjoyment.
www.theflowerappreciationsociety.co.uk



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"The ceramic swan vase opposite contains roses, sweet peas, gautier rose and hydrangeas. The flowery pastel crate on this page is filled with French tulips, gautier rose, hydrangeas, dahlias, spray roses and sweet peas."

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BAPTISTE PITOU

FRANCE

The same maestro who orchestrates some of the most magnificent floral commissions in France — elephants sculpted out of green moss and screens of red poppies for Kenzo's 25th anniversary; thousands of lilies in the Opéra Bastille for thirty years of haute couture by Yves Saint Laurent; and, later, 150 wheatstraws sewn onto M. Saint Laurent's funeral casket — is swift to declare his fondness for the unassuming little violet. It is this humility that is Baptiste Pitou's great strength. "I am an orphan and was raised by the Apprentis d'Auteuil institution," he explains. "I started working for a florist at fifteen. When I said I wanted to start working, Father Daniel was not too happy, since he'd done everything to make sure I got an education. He was my role model, and I inherited his zeal for poetry, his extreme perfectionism and his creative flair." Baptiste has since forged long-term relationships with many of his illustrious patrons, decorating their homes and styling their events. He oversees all the floral arrangements for the Mandarin Oriental Paris and has his own divine floral corner inside the Hermès shop on the rue de Sévres in Paris. The apparent simplicity of his arrangements belies their meticulous structure. This high-end artisan compares himself to blotting paper, saturated with intense sensory sensitivity and often teary-eyed. It is easy to understand why when hearing some of his clients' remarks: "At a wedding, someone once said that my display represented a true fairy tale. At a funeral, one guest mused, 'Your flowers are so beautiful, it almost makes it worth dying.' Another client, having just bought one of my rustic bouquets, exclaimed, 'No need to buy a country house!' Baptiste's own Parisian apartment is always full of flowers, and its inner courtyard is embellished with laurel, rose bushes, jasmine trees, a fountain, mirrors and gravel flooring — a rural sanctuary in the city. Baptiste has the gift of bringing grace to whatever he touches, wherever he is. www.baptistefleur.com





"For this dinner in an old red-brick industrial substation, our client wanted a pop of colour and something bold, and we wanted to bring some fresh green to soften the space. Together we decided on an installation of hanging trees. The pop of colour came in the use of neon pink ropes, which we zigzagged across the tree tops like a web."

"WE HAVE AN ORGANIC APPROACH TO FLORAL DESIGN AND WE EMBRACE SCALE TO CREATE ORIGINAL, ARRESTING ARRANGEMENTS. WE FOLLOW INTUITIVE RULES ABOUT SHAPE, COLOUR AND BALANCE, AND – EVEN THOUGH THERE IS METICULOUS PREPARATION BEFOREHAND – WE ALWAYS FREE-FLOW ONCE WE START CREATING OUR INSTALLATIONS."



"This tightly bound little bouquet in a vintage earthenware vase consists of artichokes, Achebulla mollis, alliums, hortensia, Queen Anne's lace umbels, a couple of tiny red grasses and some quince branches poking out of the top. The piece is very rustic and autumnal. I love the season of harvests of fruits and berries and pre-winter vegetables, such as cabbage hearts and turnips. It's the time of year when nature gives us food – in deep, burnished colours – to store for winter."



"This detail from my shop shows fuzzy lime green asparagus fern hanging next to a lantern. Begonias are reflected in the mirror, next to some budding cornelias. A basketful of bellflowers sits next to one of my own pots, which houses a crossula. Rough iron buckets support scattered wood that was salvaged from a barn construction company near my summerhouse. I love bringing almost brutal materials indoors, to represent the beauty and harshness of nature outside."

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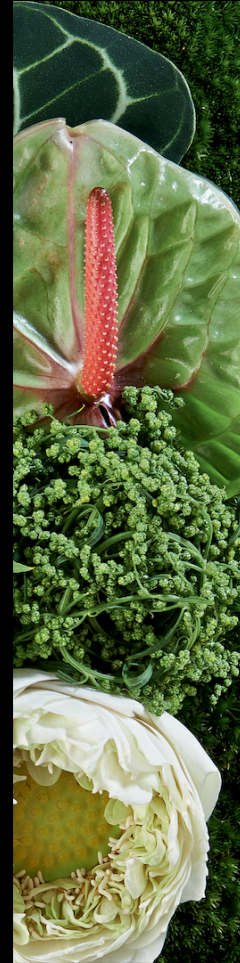
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