

PRESSING



Floral Folklore

Artisan **Marian McEvoy** likens her decorative brand of collage to outsider art, using “whatever’s at hand” from **sunflower and cosmos to morning glory** (top right, through krbnyc.com).



Vivid, graphic, and wildly innovative: Today’s herbaria artisans are shifting color, scale, and silhouette to create modern **botanical paper craft** that’s anything but old-school.

MATTERS

PHOTOGRAPHS: (FROM LEFT) ANNIE SCHLECHTER, COURTESY OF KRB.



Apprentices Welcome

Peak bloom, immortalized? Personal herbariums turn even novice growers into garden historians—for this, London-based floral studio JamJar Flowers offers **beginner craft kits** that include handmade oak veneer presses engraved with florals, like this one etched with a California poppy. jamjaredit.co.uk



Gunnera's Giant
British artist **Stuart Thornton's** commanding compositions of the broad leaves soar to eight feet—scaling up conventional herbaria—and draw a cult-like following of A-list collectors.



I am not looking for the perfect specimen, like something you'd find in a painting. I'm looking for that unique arc or curve, *an imprint of the storm it has weathered*—these are earned imperfections, *beautiful snapshots of seasons.*"

—ANNE BLACKWELL THOMPSON



The Hunter-Gatherer

Anne Blackwell Thompson forages for lily pads (above left)—“my big crush right now”—to dry and press into **sinuous modern masterpieces**, like this one headlining a client's living room in Virginia (above). blackwellbotanicals.com

PHOTOGRAPHS: (CLOCKWISE FROM TOP LEFT) BECKY LUIGART-STAYNER; STEFANO SCATÀ; GORDON GREGORY; JANE BUTLER.



I love leaves and flowers, but I don't interpret them verbatim. I love symmetry, geometrics, *creating collages that are logical and balanced*—almost kaleidoscopic. Seeing patterns emerge is thrilling to me.”

—MARIAN MCEVOY



Portraits of the Wild

In this Georgia living room designed by John Oetgen (published in VERANDA in 1995), **pressed ferns** pay homage to a nearby marsh.



Pure Poetry

Emily Dickinson's dabblings in botanical pressings predated her literary work, and her **ensuing herbarium** (left, now in the collection at Harvard University) contained more than 400 collages and classifications—representing an innovative entrée into science for Victorian-era women.

The Couture Composer

McEvoy sources her materials primarily from eastern Europe, allowing the former fashion editor to experiment with foliage beyond what grows outside **her home studio** in upstate New York (left), like **hibiscus** (top right).

PHOTOGRAPHS: (CLOCKWISE FROM TOP RIGHT) ANNIE SCHLECHTER; COURTESY OF HARVARD UNIVERSITY LIBRARY; ANNIE SCHLECHTER; LANGDON CLAY.