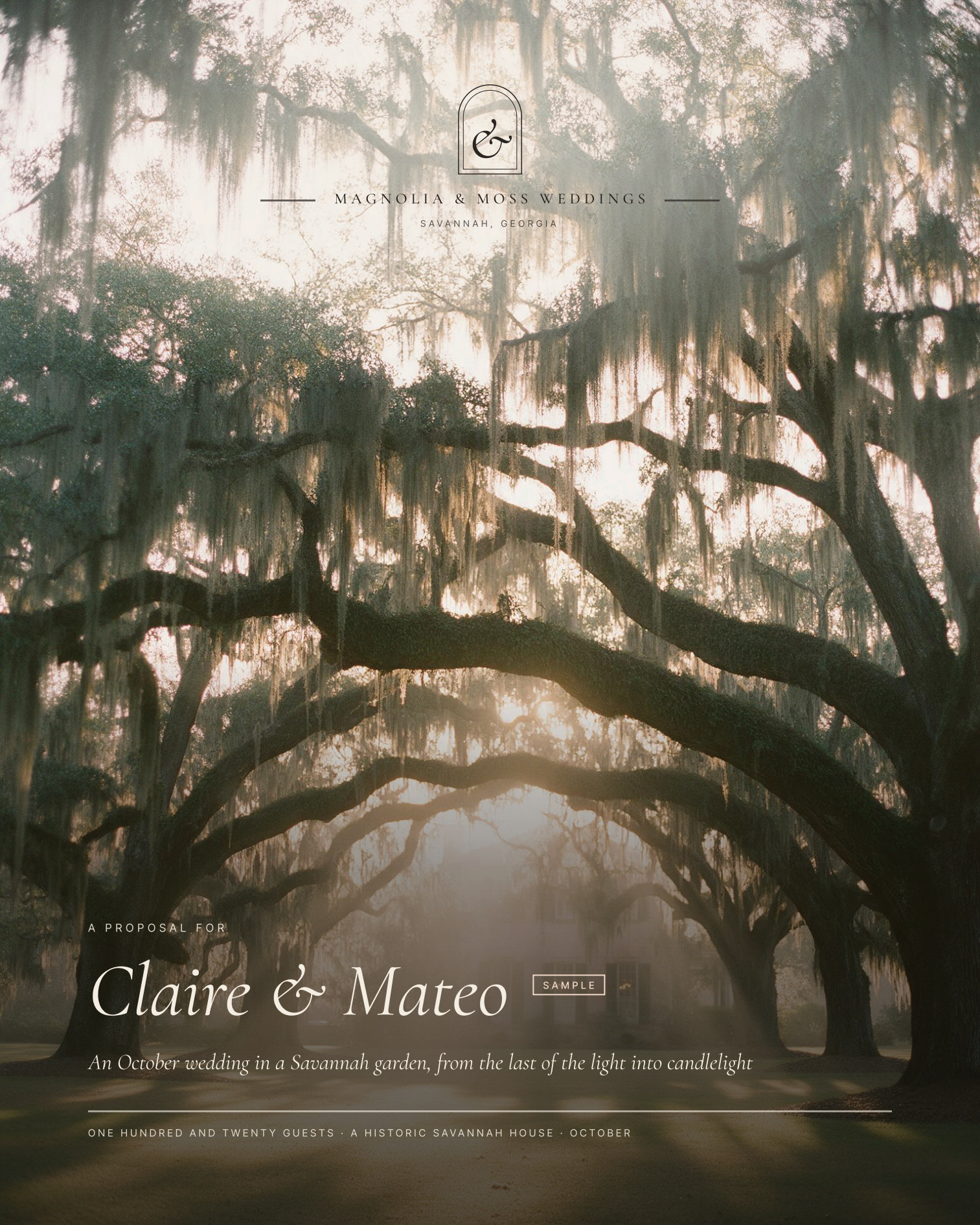


MAGNOLIA & MOSS WEDDINGS

SAVANNAH, GEORGIA

A PROPOSAL FOR

Claire & Mateo

SAMPLE

An October wedding in a Savannah garden, from the last of the light into candlelight

ONE HUNDRED AND TWENTY GUESTS · A HISTORIC SAVANNAH HOUSE · OCTOBER

AFTER OUR CALL

IN THESE PAGES

The Mood Book	04
The Light	06
The Flowers	08
The Tables	10
The Palette	14
The Day	16
Working With Us	20

This is your day, before it exists.

You told us about it on the phone tonight, and we have been seeing it since. The light going gold behind the live oaks. Your grandmother in the second row with her good pearls on. A long table under the moss, set for a hundred and twenty people you love, and every candle on it lit before anyone sits down.

What follows is that day, written down and pictured so you can hold it. It is a first draft of an October evening, made from what you said you wanted and what we know this city does well at that hour.

Read it slowly. Mark what feels like you. Cross out what doesn't. Nothing here is fixed except the feeling we are after: a garden wedding that looks the way a warm evening in Savannah feels.

With care, from our studio

SAMPLE *Claire & Mateo are a sample couple. This proposal shows how we would begin with you.*

SAMPLE

PART ONE

I

The Mood Book

Four things make a wedding look like itself: the place, the light, the flowers and the table. We have started with each one. None of these are photographs of somebody else's wedding pinned to a board. They were made for this proposal, to show you the register we would work in for an October evening: warm, a little faded, never fussy.

Think of a house that has hosted a hundred suppers, and tonight is hosting yours.

The Look

Savannah in October has a particular softness. The heat has finally broken, the gardens have one last flush of bloom, and the light comes in lower and longer than it did all summer. We want the day to belong to that season and to nowhere else: weathered brick and old ironwork left as they are, linen instead of satin, flowers that look gathered rather than arranged, and nothing so new it shines.

THE LOOK, IN FIVE LINES

1	Old brick, iron gates and the garden as it grows. We dress it; we don't cover it.
2	Washed linen in warm ivory and clay, wrinkled on purpose.
3	Flowers gathered loose, in the colors of a garden going to seed.
4	Brass, beeswax and hand-thrown terracotta. No mirror, no acrylic, no gloss.
5	Candlelight as the main light of the evening, from the first course to the last dance.

SAMPLE

THE MOOD BOOK · TWO

The Light at the House

The ceremony in the gold, cocktails in the rose, dinner as the blue comes down.

Most of what you will remember about the evening is the light, and in October it does the work for us. In the late afternoon it comes in low through the live oaks, and the Spanish moss catches it and glows. For a little while everything turns the color of honey. Then it goes rose, then blue, and then the candles take over. We plan the whole day around that slow change: the ceremony in the gold, cocktails in the rose, dinner as the blue comes down, dancing by candlelight.

ABOVE

Late sun through the live oaks, the Spanish moss lit from behind. This is the hour we would hold your ceremony for: about ninety minutes before sunset, when the light is warm and kind to every face in the front row.

SAMPLE

THE CEREMONY URN

An urn arrangement for the ceremony: café-au-lait dahlias and garden roses in dusty mauve and toffee, terracotta and butter ranunculus, chocolate cosmos and burgundy scabiosa for depth, olive sprigs and rust oak leaves, and a trail of jasmine spilling over the lip.



THE MOOD BOOK · THREE

The Flowers

October is dahlia season, and we would build the flowers around them. Café-au-lait dahlias, wide as a saucer and the color of milky tea, with garden roses in dusty pink and apricot, a few burgundy dahlias for depth, and the things a Southern garden offers in autumn: magnolia leaves turned to show their copper undersides, smilax vine, the pink haze of muhly grass.

Nothing is wired stiff or packed tight. Each arrangement should look like someone walked the garden at four o'clock with a pair of shears and came back in with an armful.



CLOSE

A single café-au-lait dahlia. Its color moves from blush at the center to warm ivory at the edges, which is why it sits so easily beside both the terracotta ranunculus and the dusty rose.

THE FLORIST'S NOTE

Café-au-lait dahlias · burgundy dahlias · garden roses in dusty pink and apricot · Southern magnolia, copper side out · smilax vine · pink muhly grass · chocolate cosmos

Flowers are chosen for what is good in the season. Your florist will confirm the final varieties close to the date.

SAMPLE

THE MOOD BOOK · FOUR

The Tables at Dusk

A hundred and twenty people who can see each other's faces across the candlelight.

We would seat everyone together, or as close to it as a garden allows: long tables running under the oaks, so that a hundred and twenty people can see each other's faces across the candlelight. Washed linen in clay and ivory. Low runners of dahlias, roses and magnolia that never block the view of the person opposite. Beeswax tapers in brass holders, dozens of them, lit just as the sky goes blue. Hand-thrown plates, amber glass, and a handwritten name at every seat.

SAMPLE

THE LONG TABLE

The long table at dusk, set and waiting: an ivory linen runner over bare wood, napkins in faded clay, low runs of dahlias, roses and ranunculus, beeswax tapers in brass and pillar candles in glass, amber glassware, and lights strung through the moss overhead.

Before Anyone Arrives

There is a moment we love on every wedding day, and almost no one sees it. The chairs are in their rows, the flowers are at the end of the aisle, the musicians are tuning out of sight, and the garden is completely still. In about forty minutes it will be full.

OPPOSITE

The ceremony garden, half an hour before guests are seated. Wooden chairs in rows on the lawn, the aisle left bare grass and scattered with petals, two tall columns of dahlias, garden roses and ranunculus where you will stand, and the live oak arching overhead.



SAMPLE



LAID OUT

Silk ribbon, washed linen, an ochre dahlia, olive, an oak leaf, brass and amber glass, in the window light. Every swatch opposite is sampled from this table.

THE MOOD BOOK · SIX

The Palette

Six colors, all of them borrowed from the garden and the house in October. They should feel a little sun-faded, the way a good linen does after a summer on the line.

CLAY POT *terracotta*

The garden pots, the brick, the linen on the long table.

#A65A3E

FADED ROSE *dusty rose*

Garden roses, muhly grass, the sky at a quarter to seven.

#C4928E

LATE GOLD *ochre*

The light through the oaks and the ribbon on the bouquet.

#BD9244

CANDLE WAX *warm ivory*

Beeswax, café-au-lait dahlias, the paper of the place cards.

#ECDDC8

LIVE OAK *deep green*

Magnolia, smilax and the canopy over everything.

#2F5245

MUSCADINE *burgundy*

The darkest dahlias and the wine at dinner.

#6A2236

SAMPLE

A wedding day has a shape, and in a garden in October the sun sets it. Here is how we would draw Claire and Mateo's SAMPLE.

The times are an example built around a mid-October sunset just before seven; for a real date, we time every hour to that day's sunset and work backward from the light.

HOW THE LIGHT SETS THE EVENING

IN THE GOLD
The ceremony — 5:15 pm

IN THE ROSE
Cocktails on the lawn — 5:45 pm

SUNSET, AND THE CANDLES ARE LIT · 6:50 PM

AS THE BLUE COMES DOWN
Dinner under the oaks — 7:00 pm

BY CANDLELIGHT
First dance, then everyone — 8:30 pm

PART TWO

II

The Day, Hour by Hour



SAMPLE

Afternoon

INTO THE GOLD

10:00 AM — THE HOUSE WAKES UP

Our team arrives to set the garden, and you are not invited to help.

12:00 PM — GETTING READY

Claire upstairs with her people, Mateo across the house with his. Lunch is brought to both rooms, and someone makes sure you eat it.

3:00 PM — PORTRAITS IN THE GARDEN

The two of you alone for a few minutes before anyone else sees you, under the oaks while the shade is soft.

4:45 PM — GUESTS ARRIVE

Iced tea and lemonade at the gate, and someone to point the way to the garden.

5:15 PM — THE CEREMONY

In the gold, about ninety minutes before sunset. Twenty-five minutes, and every word audible from the last row.

5:45 PM — COCKTAILS ON THE LAWN

The light goes rose. Drinks, something to eat from a passing tray, and a string trio by the fountain.

Evening

INTO CANDLELIGHT

6:15 PM — GOLDEN-HOUR PORTRAITS

Ten minutes slipped away with your photographer while everyone else has a drink.

6:50 PM — SUNSET, AND THE CANDLES ARE LIT

The tapers go on down the long tables while the sky is still pale.

7:00 PM — DINNER UNDER THE OAKS

Everyone sits together. Toasts between courses, kept short.

8:30 PM — FIRST DANCE, THEN EVERYONE

Candlelight and the band, the moss overhead, the evening finally cool.

10:30 PM — THE SEND-OFF

Through the garden gate under lit sparklers, and the car waiting.

11:00 PM — THE GARDEN GOES QUIET

We stay until the last candle is out and the house is back as we found it.

Sample timeline for illustration. Final times are set to your date's sunset, your venue's hours and your vendors.

SAMPLE

MAGNOLIA & MOSS WEDDINGS

SAVANNAH, GEORGIA

PART THREE

What Working With Us Looks Like

You are about to hand one of the most important days of your life to people you met an hour ago on the phone. We don't take that lightly, and we don't think you should either. So here is, plainly, what the year looks like with us: who you'll talk to, when you'll hear from us, and what we carry so that you don't have to.



The side veranda, late afternoon: haint-blue ceiling, sage shutters, a pitcher of rust and blush flowers.

SAMPLE

01 *The first call*

It starts the way tonight did. We ask you about the two of you before we ask about flowers: how you met, who you can't imagine the day without, what you loved about the last wedding you went to and what you'd quietly change. We listen for the small things, because those are what make a day yours. Then we go away and make something like this book, so you can see whether we heard you right.

02 *Through the year*

Once you say yes, you have one planner from start to finish, and that person knows your story. We find and walk the venue with you. We bring you florists, caterers, photographers and musicians we have worked beside for years, two or three in each, never a list of twenty. We build the budget with you at the start and keep it honest the whole way, so nothing arrives as a surprise.

And we keep a rhythm: a call every month, a written note after every decision, and an answer from us within a day whenever you write.

One planner from start to finish, and that person knows your story.

We also do the unglamorous planning that a garden wedding in Savannah needs. October can still bring storms off the coast, so a rain plan is drawn and held from the first month, not the last week. We know which streets close for what, where a coach can and can't turn, and how long the walk from the gate really takes in heels.

03 *The month before*

This is when most couples start to feel the weight of it, and when we take most of that weight off you. We confirm every vendor, line by line. We write the day's running order down to the quarter hour and send it to everyone who needs it. We walk the house with the team at the hour of your ceremony so we can see the light exactly as it will fall. We collect the escort cards, the family photo list, the welcome bags, the last questions. By the final week, your only job is to rest and be with the people arriving to see you.

04 *The day itself*

On the day, we are there before the florist and we leave after the last candle is out. You won't see us much, and that is the point. We fix the boutonniere, find the missing cousin, cue the musicians, keep the toasts on time and move the dinner under the tent if the sky turns. If something goes wrong, and on every wedding day something small does, you will most likely hear about it the following week, over coffee, as a funny story.

You get to be a guest at your own wedding. We take care of the rest.

IN SHORT

What you can count on

1. One planner, from the first call to the send-off
2. An answer within a day, every time you write
3. A monthly call and a written note after every decision
4. A rain plan drawn in the first month and held all year
5. Vendors we know by name and have worked beside
6. A budget built with you at the start and kept honest
7. Our team on site from the first delivery to the last candle

SAMPLE

UNTIL WE SPEAK AGAIN

We would love to make this evening real.

If this looks like the day you've been imagining, or even close to it, we should talk again soon. October dates in Savannah's gardens are asked for early, and we'd like to begin while tonight is still fresh for all of us. Write back with anything that made you smile, and anything that didn't. Both help.

Warmly,
from all of us at our studio

SAMPLE

MAGNOLIA & MOSS WEDDINGS

SAVANNAH, GEORGIA

TO REACH US

STUDIO NAME	
PLANNER NAME	
TELEPHONE	
EMAIL	
WEBSITE	
STUDIO	*Savannah, Georgia*

SAMPLE

This is a sample proposal. Claire & Mateo are a sample couple, the house is an illustrative historic Savannah house, and the day's times are an example. The contact details are placeholders to be replaced. Photography was made for this proposal to show a mood and does not depict a past event.