

AUGUST 2026

TEXAS

in Bloom



Bruce Easley

AAF, AIFD, CFD, TMFA

2026 TEXAS DESIGNER OF THE YEAR



ANN JORDAN IS RETURNING TO TEXAS!

Save the Date!

Sept. 24, 2026

The Baylor Club • McLane Stadium
Waco, Texas



Chair Tom Wolfe, Jr.



Dinner Presentation

Designing a Season to Remember

There is no better time than the present to lay the groundwork for a successful fourth quarter.

Gain expert tips to help you translate your creativity into record holiday sales.

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Nonmember Rate: \$75

This Texas Floral Showcase features designs and business insights you can immediately implement to strengthen fourth quarter sales! Join Ann Jordan, AAF, AIFD, CFD, MMFD, for a skill-building floral design workshop, dinner and design presentation!

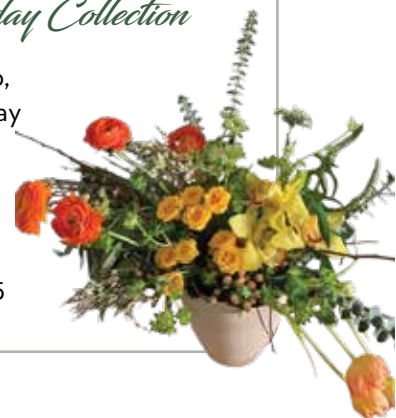
Hands-on Workshop

Building Your Holiday Collection

In this three-hour workshop, you will craft three fall holiday designs and discover effective ways to market the collection.

Member Rate: \$95

Nonmember Rate: \$125



About the Presenter

Ann Jordan

AAF, AIFD, CFD, MMFD

- Has 40 years of retail floral experience.
- Featured in Florists' Review.
- Participated in designing the American Institute of Floral Designers (AIFD) exhibit at the famed Philadelphia Flower Show.
- Taught all aspects of floristry to students at the world-renowned New York Botanical Gardens.
- Placed third in the 2004 Holland Cup Competition.
- Served on the 2005 President George W. Bush Inaugural Team.
- Presented twice on AIFD Main Stage in 2008 and 2015.
- Coordinated the 2010 AIFD Symposium in Boston.
- Served as 2012-2013 AIFD President.
- Coordinated the 2022 AIFD Symposium in Las Vegas.
- Received the 2022 Award of Distinguished Service to AIFD and named a Fellow of the Institute.
- Recently retired from the FTD Education Team, where she taught business and design since 1997.
- Has a unique ability to explain the business of flowers, along with the ever-so-important aspects of design.



Housing Block

King rooms are available until Aug. 23 at a special rate of \$119 for those attending the Texas Floral Showcase.

Cambria Hotel
110 South M.L.K. Jr Blvd.
Waco, TX 76704

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Texas in Bloom

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FROM THE *President*



TSFA President
Marisa Guerrero
AIFD, CFD, TMF

Over the past year, I've shared many of the ways TSFA serves our industry. More importantly, I hope you've seen the people behind that work who generously give their time and talents to strengthen our profession. They are the heart of this association.

Looking ahead, I'm convinced that our greatest responsibility isn't simply to serve today's industry. It's to strengthen tomorrow's.

Strengthening our industry isn't a single initiative. It's mentoring future leaders so TSFA remains strong. It's helping business owners succeed so communities continue to have professional florists. It's supporting teachers, because today's students are tomorrow's designers and business owners. It's engaging retailers, wholesalers,

growers and suppliers, so every segment of our industry has the opportunity to grow. These are all investments in our shared future.

One of the greatest privileges of serving TSFA is seeing the incredible talent and diversity that exists throughout our profession. Every segment of our industry has different challenges, different opportunities and different strengths. A retailer doesn't need the same support as a grower. A wholesaler contributes differently from an educator. Our responsibility isn't to treat every segment the same, but to understand how each one contributes to the success of the whole.

The future of the industry will not be built by one person or one way of doing things. It will be built when each of us contributes our unique strengths toward a shared purpose. Some of us will teach. Some will mentor. Some will volunteer on a committee, host a program, recruit a new member or simply encourage another who is just beginning their journey. Even something that feels like a small contribution can have a lasting impact. When each of us contributes our unique strengths, experience and enthusiasm, we build stronger businesses, better designers, more confident leaders and a more vibrant floral industry.

That is the future TSFA is committed to building, not just for our members, but with them. Together, we aren't just serving the floral industry, we are strengthening it for generations to come.

Former Texas Designers of the Year continue to bring their absolute best to the TSFA community and to the floral industry as a whole. We invite you to celebrate their continued success as you experience the education that their incredible talent brings forward.

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PRESENTS AIFD MAIN STAGE

TSFA MEMBERS ARE INVOLVED IN
COUNTLESS WAYS DURING THE
2026 AIFD SYMPOSIUM

THE OFFICIAL PUBLICATION OF THE TEXAS STATE FLORISTS' ASSOCIATION

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2008 TEXAS DESIGNER OF THE YEAR FABIAN SALCEDO'S DISTINCTIVE FLORAL STATEMENTS GREET THE TSFA FLORAL COMMUNITY DURING THE TEXAS FLORAL EXPO

Fabian Salcedo illustrated the potential of plant-forward concepts through the lens of wedding and event design. Because Kokedama has the root ball as a central element, covering it with yarn creates new and unlimited possibilities to nuance color story and texture. A subtle variation in color and texture elevates the design beyond a simpler interpretation. Experiencing these broader concepts expands opportunities for wedding and event work, as well as everyday shop offerings. "I love that TSFA cultivates an environment that can inspire people in the many facets and levels of the floral industry," expressed Salcedo, "and I was thrilled to take part."



WALKING ON SUNSHINE

THE INSPIRATION

When we arrived for the walkthrough, the dome in the entrance reminded me of a sundial. I didn't want to create that shape, but it immediately made me want to use a bright yellow palette, signifying a burst of sunshine.

THE THOUGHT PROCESS

For the main entrance, a bold statement was important to brighten up the space and create a lot of impact. Kokedama has the potential to create an opportunity for the designer to be more creative and expressive with plant design. The chunky yarn reminded me of tinted reindeer moss, and it provided what I needed to play with textures. A monochromatic color palette is a great way to up the impact of a design. As far as the composition and placement, I envisioned a mischievous bunch of kittens or puppies playing around and getting into everything! That was the intent behind facing the bromeliad blooms and creating the legs on some of the pieces. These details gave playful movement to the overall design. The extension of the dried uva grass and the craspedia were designed to look like they were exploding from the pillars, almost as if the momentum tipped one or more over.

THE DETAILS

It was a must for texture to play with color in the overall design. All yellow blooms were selected to incorporate with tinted yellow



amaranths. Painting the pillars was another easy way to interject color. Again, the playful aspect was key. Using reeds to create the legs of the satellite pieces was a fun detail. These were simply inserted into the Kokedama base and wrapped with the same strands of yarn used to cover the mossed root ball of the Kokedama. I think facing them provided such personality. We attached one pillar to the other to create a sense of motion. Clamped chunks of chicken wire were attached to the top and bottom of the pillars to serve as the base mechanics for the uva grass and craspedia. White caladiums were an important addition for a slight pop of color and varying texture within the overall color story.

STEP INSIDE MY SANCTUARY

THE INSPIRATION

Kokedama placements were almost like wildlife, with each finding a place of peace within the designed sanctuary, welcoming all to pause before experiencing the various events of the Expo.

THE THOUGHT PROCESS

The tree was the center focus of the scene. The orchids were like birds finding their place to pause for a moment or much longer. The tree was created using an 11-foot faux cherry blossom frame. Live oak branches were strapped on with zip ties to expand the canopy. The tree found a home in a patch of tall uva grass with orchids strategically placed to suggest the feeling of wildlife in motion. Kokedama featured white phalaenopsis orchids together with white and neutral-toned yarns. This was a choice to play off the natural tones of the uva grass and create a calm overall palette that contributed to the overall scene of sanctuary.

THE DETAILS

Large pieces of hard green Styrofoam created the base to hold the tall uva grass. Tiles were essentially made to define the footprint of the overall design. White phalaenopsis were to be featured, and a yarn color that worked well with the overall vision was imperative. Keeping in mind the natural tone of the uva grass, the white and neutral tones of the yarn would visually blend well. Placements within the scene were intended to feel like wildlife peeking through the grass or perched on a branch, as if each stepped inside my sanctuary.



THE BEAUTY OF LIFE

THE INSPIRATION

From the beginning, this display was titled “The Orchid Garden” in the sketches. Imagining a magical patch with a fallen tree and a skull to add to the visual story provided inspiration from day one.

THE THOUGHT PROCESS

The woodland space was crafted as an immersive experience, centered around a mossy fallen tree to capture an enchanted-forest vibe. A weathered skull was nestled among the roots to anchor the space in the natural, poetic cycle of life. Moss-based Kokedama complemented the overall design. Even the thought of the moss-colored crushed linen was to make certain that the overall look of varied floating orchid blooms became the complete focus, and the surroundings became a textured part of the landscape.

THE DETAILS

The magical orchid garden was similar to the other designs, in which the plants were envisioned as entities rather than just blooms. Imagine a Disney forest moment, where every different creature comes forth to say hello and introduce themselves. In this example, the idea of multiple varieties, species and colors would all come together to tell their story, rather than any single placement claiming the focus. This is the beauty of life ... really.



EDUCATIONAL TIPS FOR FINISHING AND PERFECT PLACEMENT

USING MOSS FOR THE BASE WRAP

- With the base wrap, it is important to find the balance between firm tightness for structure and not strangling the roots.
- If a decorative yarn is desired, use just enough green moss to cover the root ball as a layer to absorb moisture before wrapping the base in the decorative yarn.
- Spanish moss is an option, but it is not as absorbent as green moss. Strands of Spanish moss can add to the challenge of piercing the Kokedama balls once completed.

USING YARN TO COMPLEMENT THE DECOR

- You can use any size yarn.
- The yarn color should best enhance your overall color story.

- Apply the dry moss and yarn to your dry root ball and then soak the completed Kokedama in clean water, squeezing out any excess water before placement.

TIPS FOR PERFECT PLACEMENT

- Pre-drilling a small shallow hole is the easiest way to get the nails started.
- A trio of 3” finishing nails are needed to hold the Kokedama in place when attached to a structure.
- At least two nails are needed to keep the base from spinning, but the trio lends extra support.

MEET THE 2003 TEXAS DESIGNER OF THE YEAR AND THE 2026 TSFA LIFETIME ACHIEVEMENT AWARD RECIPIENT SCOTT HASTY AIFD, CFD, TMF

What is your first memory of flowers?

When I was five years old, living in Southern Georgia, there were three pine trees in a row on the left side of our home. I remember running around in the cool breeze that first September and noticing stalks coming from the ground in a complete circle around each pine tree. Then one day, all of a sudden, there was a burst of color in vibrant red. Each morning I would run out and look into the face of those fall spider lilies. As a five year old, I could not put words to my thoughts but I knew then, there had to be a higher being that created something so intricate. For the next five years, I couldn't wait for each fall, knowing without a doubt that those spider lilies would magically appear from the ground circling each of those pine trees. My grandmother would take me to Central Florist to buy a bundle of flowers each Saturday. From there, we would walk to Evergreen Cemetery and place flowers on the graves of our loved ones. Many years later, there were mornings that the scent of my shop would be the same scent I remembered from Central Florist when I was a little guy.



Long before I ever created my first design, this flower stirred something inside me!

What is your favorite flower?

I don't really have a favorite flower, and can create with any flower. If you would've asked me several years ago, I would've said tropicals! Today, I enjoy knowing about the recipient so I can create a design that complements their style!

What experiences developed your interest in floral design?

I remember, an elderly couple who lived next-door to us in Georgia. The Morrisses would invite me in for a cookie and some Kool-Aid, but I was forbidden to enter the living room. I often stood in the hall door to see white carpet with a plastic runner. The furniture was pristine. It was the first time I discovered that there was something different about the interior design of the Morris' home. At my house, we didn't have Early American style furniture. We had "Early Hasty" furniture. It was clear to me, at a very early age, that there were interior designed furnishings and there was hodgepodge!

I was in the fourth grade when I was given an aptitude test. The results of my test came back that the best job for me was a florist! Oh my gosh, it was the mid- 60s and I was living in the

country in Georgia. There was no way I could tell my buddies that I was going to be a florist. So when asked, I told them that the results said I should be a fireman or a policeman! Surprisingly enough, I never thought of opening a florist shop until I opened my plant store, and three months later, a high school senior came to work for me and talked me into adding flowers. I have never regretted that nudge!

Once in Texas, I had a sixth grade teacher who taught us how to collect stamps and decoupage. That Christmas, I got a Mod Podge kit! It was the first year that MOD Podge was created! The summer between my sixth and seventh grade year, I made the mistake of buying one pair of Hang 10 socks that cost \$2.50. My dad reminded me that a whole sleeve of tube socks was \$2.50. I knew then that I would have to make my own money, so I started a lawn mowing service.

I created flower beds for clients and, back then, you took a pair of scissors to edge around the house, driveway and sidewalks. That was before a most fortunate person came up with the idea for an edger! Why didn't I come up with that invention? In the seventh grade, my dad and I built a greenhouse, so I was always getting different kinds of plants. That's when I started my journey with Staghorn ferns, mounting each on driftwood and they sold! In the seventh and eighth grade, I was in shop class and discovered woodworking and leathercraft. That year, I tooled a leather belt and entered it into a competition at the state fair and won first place. During high school, I would

PROFESSIONAL AFFILIATIONS

TSFA member.
Allied Florists of Houston member.
Orange, Texas, Chamber of Commerce member.

PROFESSIONAL ACHIEVEMENTS

2001 Designer for the Rose Parade.
2001 J SCOTTS AFLORIST featured in FLOWERS& magazine.
2003 First place in the Houston Cup hosted by Allied Florists of Houston.
2003 Texas Designer of the Year, hosted by TSFA.
2004 Texas Master Florist.
2006 Inducted into the American Institute of Floral Designers.
2025 Inducted as an honorary member of the Magnolia Garden Club of Beaumont, Texas, the second honorary member in 89 years.
2025 Presented a one man show on the stage of the Orange Community Playhouse interpreting Art with Floral Design as a fundraiser for the Playhouse.
2026 Awarded the TSFA Lifetime Achievement Award from Texas State Florists' Association.

PROFESSIONAL EDUCATOR

Presented numerous design shows and judged student competitions.

design and tool leather purses and sell them to the teachers. I was designing and planting flower beds, and also had vegetable gardens. One year, I was featured in the local newspaper because the cherry tomato plants I stalked grew to the eaves of the house, and then I trained them to turn back down and start growing toward the ground.

When I got old enough to go to prom, I remember going into Pruter's Florist here in Orange, Texas! Again, I experienced the same memory of the scent of the florist when I was young and my grandmother and I would get flowers to remember our loved ones. Pruter's Florist was the epitome of a well designed florist!

I trained my design eye by exploring the variety of mediums encountered throughout my childhood! Ironically, 49 years ago, on July 18, 1977, I opened a plant store with the intention of going into landscaping. Three months after I opened, a high school senior came to work for me. She had two years of experience at a local florist, working summers, weekends and evenings after school. She talked me into adding fresh flowers. I told her that "if I add flowers, you will have to stay with me one calendar year to experience the holidays," and she did. She was a gifted designer and especially good with her hand work. My understanding of mechanics and hand work came easily. I contribute this to the earlier crafts that I experienced.



Here I am, 49 years ago, on opening day of Scott's Planter on July 18, 1977.

Who or what was your greatest design inspiration?

Looking back, it was all that I learned early on. I would keep each shared tip and technique real close to my chest and not pass any along. It took some time to learn the flow of creativity. When I started sharing with others, so much more came back to me. I realized that I was stifling my creativity and made a change.

You have a distinctive style. How did that style develop within you?

I realize that I'm somewhat of a pattern designer. I adapt with various botanical materials. I enjoy the challenge of creating with fewer choices. That seems to really push my creativity! This is a great question. "How did that style develop within me?" I'm still trying to figure that out, but I do like the idea of designing the florals to complement specific placements when there is a special event.

If you could design for anyone in the world, who would it be and why?

I'm honored to create for anyone — especially the clients who for all these years brought me to the dance and didn't leave me in the corner. They danced with me. I'm excited when a client reaches out and wants me to create for them. So, that's who I want to design for in this world. Creating for those who have trusted me all these years brings joy to my life.

Your first shop began at an early age. Where did the journey take you?

I was 20 when I opened my first shop. I don't think like this now, but I used to just throw caution to the wind and go for it! I had my first shop for four years before I sold it and went to work at Dupont Chemical Plant. Back in the 70s or early 80s, having a second job was called moonlighting. The rule at Dupont was that you could not moonlight, but with every situation, there's always a double standard. The management would get me to create designs for their dinner parties or luncheons on site. That kept me in the industry for the 12 years I was at Dupont. During that time, I worked the 12-hour shift, so I had 14 days off a month, and I was always creating — especially at Christmas. I was designing and installing Christmas trees for several clients and businesses without letting Dupont know!



J SCOTTS AFLORIST • CHRISTMAS 2019

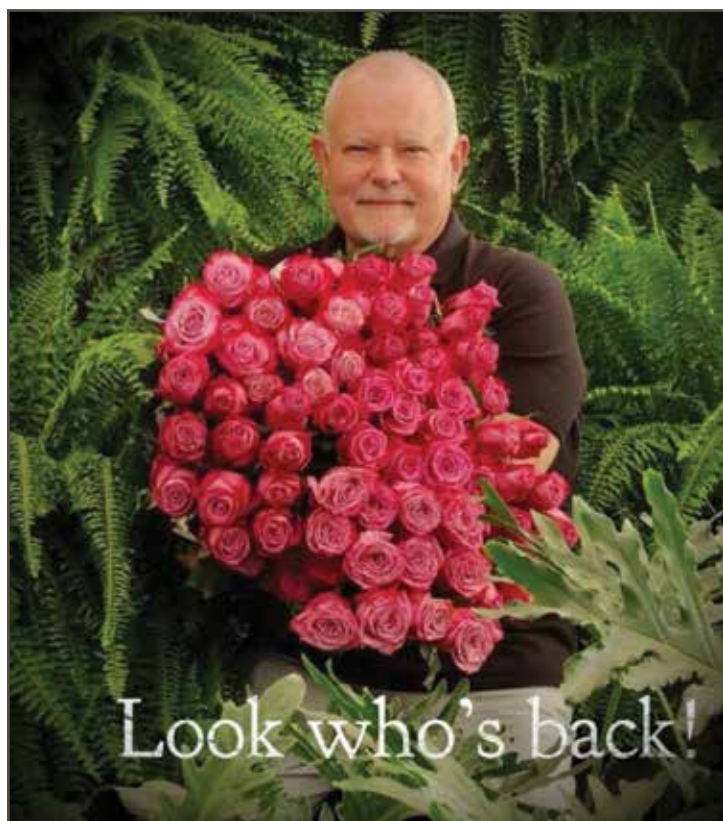
For 13 years, Hitomi Gilliam AIFD arrived the first of November to transform the shop into Christmas! Her concentration was always on a great window display!

In 1994, I decided to go back into the floral industry full-time, and I opened J SCOTTS AFLORIST! As I considered all possibilities, I went to as many design shows in the Houston area as possible. I became an active member of Allied Florists of Houston and Texas State Florists' Association! In a couple of years, I became confident enough to ask if I could help the designers who were presenting. Oh my goodness, so much design information can be gathered if you humble yourself and act like you don't know everything. That's why I have been able to take something from every design show I have attended. Sometimes, it was not using what I learned exactly as it was demonstrated, but modifying it to fit my shop's needs.

TSFA recently awarded you the TSFA Lifetime of Achievement Award. How did your retail experience contribute to your lifetime of achievement?

Well, I have tried to live my life by the statement, "You should never take more than you give." That's a lyric from Elton John's "Circle of Life". I have never considered myself in competition with other florists! I'm in competition with myself, always striving to be better as a person and a designer! I do my best to leave people better than I find them. I wanted my retail florist shop to be a destination and an experience, not just a place to buy flowers.

Many times I'm asked "When are you going to retire?" I respond with, "Please, don't manage me." When I wake up and floral design is not fun anymore, that's when I will stop! Until then, I'm going to keep creating!



Posting on Facebook on Jan. 1, 2022, to inform my clients that I'm freelancing after closing my brick and mortar location!

YOU MAY NOT KNOW THIS ABOUT ME!



I'm P Star to my two grandchildren! I signed a birthday card Love, "Pa" for Layne when he was younger! My A in Pa looked like a star because it was funky font day! Layne asked who's P Star? That's the origin of "P Star"! I Love that Grand Pa name!

Since closing my retail shop in August 2020, I have freelanced. I do somewhat enjoy the freedom, but I never turned down an order!



Elle's first out-of-the-park homerun in Colorado Springs, Colorado, on July 2, 2026.

I try my best to attend every one of my granddaughter Elle's softball tournaments! During the school year, you can find me during the week at one of the three high schools watching volleyball, boys' and girls' basketball, softball and baseball! So many of the parents and grandparents were clients of mine over the last 49 years, and it's just a wonderful social event for me!

I love coffee, and I do treat myself to a cup of "Bullet Proof Coffee" each day with Kerrygold butter and honey for a nice boost.



Fly fishing in the Big Thompson River in Boulder, Colorado, on July 6, 2026.

I started fly fishing in May of this year. It's a desire I have had since I watched the movie "A River Runs Through It" when it premiered in 1992! It took 34 years to finally get into a river in Alaska, and I'm literally hooked!



2026 TEXAS DESIGNER OF THE YEAR COMPETITION HIGHLIGHTS TEXAS TALENT DURING THE TEXAS FLORAL EXPO

1ST



BRUCE EASLEY, AAF, AIFD, CFD, TMFA

The Texas Designer of the Year Competition was most successful, with six designers competing for the title of Texas Designer of the Year. Each designer brought their best during the Texas Floral Expo in San Marcos.

The 2025 Texas Designer of the Year, Rebecca Sullivan AIFD, CFD, TMF, chaired the competition with “Full Circle” as the 2026 theme. Floral designers take root, grow, blossom and bloom so their clientele may celebrate life’s occasions. The design situations provided a full circle approach to the competition.

Two categories of the competition took place on Friday afternoon, surrounded by a gallery featuring the Texas Floral Education Underwriters, who highlighted the industry’s best in products and services. Each competitor had the same containers, supplies, flowers and foliages, with time to review and organize the components.

The first category was to create a floral design to celebrate the arrival of a new baby. Each competitor was given 35 minutes to complete the design.

The second category was the Interpretive Design. Each competitor provided a prop, reflecting the competition theme. The design was created from the available materials, with 55 minutes to complete.

The final category was revealed on Sunday morning, with a Surprise Situation. Sullivan asked the competitors to create distinctive floral jewelry that was worthy of an “over-the-top” 90th birthday party! They had 55 minutes to complete their design.

Attendees were thrilled when Bruce Easley, AAF, AIFD, CFD, TMFA, from Spicewood, Texas, won first place and was named the 2026 Texas Designer of the Year. Easley received the official silver Texas Cup, first place ribbon, \$1,000 cash prize and a \$1,000 scholarship to represent TSFA in the Sylvia Cup during the Society of American Florists Convention.

With 50 years of experience in the floral industry, Easley brings a wealth of knowledge, creativity and passion to the TSFA community.

Easley began his floral journey at the young age of 16, and since then, has owned two retail shops and worked with wholesalers as a sales representative and hard goods buyer. For the past 15 years, he has also been an instructor for the Texas State Florists’ Association, where he continues to share his expertise with aspiring florists.

Easley’s dedication to the floral industry is reflected in his past leadership roles, including President of the Texas State Florists’ Association and Teleflora Unit President. He currently serves as Secretary of the AIFD South Central Chapter.

2ND

KARI GAUDET AIFD, CFD

Kari Gaudet AIFD, CFD, from Beaumont placed second. Gaudet owns The Flower Place in Beaumont. She received the second place ribbon and a \$300 cash prize.

3RD

ERICA MORGAN, CFD

Erica Morgan, from Richmond, placed third. Morgan is employed by Fulshear Floral Design. She received the third place ribbon and \$200 cash prize.

Photography Credit | Shy Laurel Photography

MEET TEXAS DESIGNER OF THE YEAR BRUCE EASLEY, AAF, AIFD, CFD, TMFA

FIRST MEMORY OF FLOWERS

I knew at a very early age that flowers were my passion. Even before I was a teenager, I was already planting flower beds in the yard. I remember taking cuttings from my beds and blooming branches from our trees to high school and placing them in the entryway. During my junior year of high school, I participated in a distributive education program that allowed me to receive credit for working at my first job in a flower shop in Pittsburg, Texas. I cleaned buckets, swept and delivered flowers in the afternoon. I couldn't wait to get my hands on the flowers!

THE EARLY YEARS

I opened my first flower shop at 21 years old and thought I knew it all. But wait a minute ... there was a business part to owning a shop! I lasted about three years and decided to move on.

I attended Tyler Jr. College and University of Texas-Tyler



on a music scholarship, my other passion. I continued working in a flower shop in Tyler for about four years while attending school.

Most of my floral design education came from on-site training in some great shops and attending as many local classes at floral wholesale companies as I could. Then, I started attending classes in Oklahoma City with Marie Ackerman AIFD and other incredible teachers.

LEARNING THE FLORAL BUSINESS

After college, I moved to Dallas to see what the city would offer me in the way of experience and advancement. I found a lady who ran an employment agency for florists. They also had a warehouse where they made bouquets for mass marketers. I never worked in the warehouses, but she would send me to different flower shops to fill in for employees who were on vacation, were sick, had left their position, etc. I never knew there were so many ways to make the same arrangement! Every shop seemed to have a "style" of their own, and it taught me to be flexible with my design. I then worked at two different wholesalers while living in Dallas and worked as a supply buyer.



Bruce Easley and Earl Isbell led their business to tremendous success.

SUCCESS IN BUSINESS

In 1998, my spouse and I bought Capt'n B Florist in Gun Barrel City, Texas. Isbell was a strong asset on the business side providing me the opportunity to focus on all that was related to design. We owned the business for 20 years before I semi-retired. By the time we left the business in 2019, we had increased its revenue by 400%. I was very involved in the Cedar Creek Lake Community and enjoyed serving as Rotary Club President and Chairman of Cattle Barons' Ball, with the American Cancer Society, and on the board of directors for the Chamber of Commerce and library.

TEXAS STATE FLORISTS' ASSOCIATION

I have been a member of TSFA for more than 35 years and have served on almost every committee. It was an honor to serve as TSFA President in 2013. The Education Committee has been a true passion of mine from the beginning. I wanted to be able to give back some of what was given to me during my learning years. I have been a TSFA Education Committee Co-chair and instructor for the TSFA School of Floral Design for 12 years.



Easley with TSFA President Gina Waters and TSFA Education Co-chairs and TSFA School of Floral Design Instructors. From Left to Right: Gina Waters, Kassie Baker, Debbie Woltmann, Cheryl Vaughan and Susan Piland.

TEACHING

Teaching has been a great joy for me. I love how students who are new to floral design are so excited to learn the simplest of ideas and eager to learn when the next class starts! In the floral industry, I don't think we ever stop learning, and I still learn every day, even from my students. There's an amazing group of teachers at TSFA, and we learn from each other all the time.



Easley taught numerous classes over the years. A gathering of floral design high school teachers gather at Region 17 in Pittsburg, Texas to study the Fundamentals of Design.

FLORAL DESIGN CERTIFICATION

Helping to create the TSFA High School Floral Certification Program has to be one of the highlights of my career. Having the opportunity to introduce flowers to new people not only creates an awareness of flowers, but it also helps develop potential new employees and employers for the floral industry.



Helping to create High School Floral Certification is a highlight. Easley films a video for high school teachers to assist with Level 1 instruction.

INDUSTRY AFFILIATIONS

I received my Texas Master Florist designation in 1998 with the Advanced designation in 2002. Next, I was awarded the AAF designation from SAF in 2004. I passed the Professional Floral Design Evaluation in 2022 in Las Vegas and was inducted as an accredited member of AIFD in 2023.



AIFD Induction 2023
AIFD Membership Chair
Damon Samuel AIFD and AIFD
President Todd Sweeden AIFD
celebrate Bruce Easley AIFD.

Former Texas Designer of
the Year Brandy Ferrer was
inducted into AIFD on the
same evening and shares in the
celebration!



COMPETITION

I have always kept myself busy going in different directions of the flower industry, but I never seriously considered competing until a few years ago. Teaching and really learning the Elements and Principles of Floral Design, tricks, techniques and design styles, gave me confidence to do so. Still, I get nervous.

First, in 2022, I decided to join several friends as we attempted to earn the AIFD designation. It felt so big and so important. I must have looked like a deer in headlights, but the people at AIFD Symposium were so welcoming, and I relaxed a bit and had a great time. I remember multiple members of AIFD telling me, "Don't overdesign. Keep it simple and very clean!" Mission accomplished.

I decided to compete in the Louisiana State Florists' Association design competition in 2024 and came in 2nd place. I knew I could do a lot better and decided to compete for Texas Designer of the Year this year. I felt more

comfortable knowing a lot of the people I was competing with. It just felt more relaxed. There's no place like home!

I have found that if I have a moment of panic, it helps to step away for a few moments and focus on something else. When I return to the task at hand, I have a fresh set of eyes.

In my opinion, one of the best things about competitive design is that it forces you out of your comfort zone and you have to try new techniques and ideas. Another benefit is the friendships made at competitions. People I may not have ever met are now good friends, and we share ideas all the time.

WHAT'S NEXT?

On August 20, I will travel to the SAF convention on Amelia Island in Florida to compete for the Sylvia Cup. I am looking forward to the experience and hope to meet more new friends in the floral industry. I will also continue teaching for TSFA on a part-time basis.

ENCOURAGING OTHERS

I want to encourage others to take a chance on something you won't forget. If you have never competed, consider reading "The AIFD Guide to Floral Design Terms, Techniques, and Traditions". This book has it all. Use it for everyday designing. You'll be amazed at how it will improve all aspects of the design process. It may encourage you to take the next step!



The presentation of the silver Texas Cup is a time honored tradition — one that is treasured by each recipient.



INSPIRATION AND THOUGHT PROCESS FOR THE INTERPRETIVE DESIGN

The Interpretive Design category was “FULL CIRCLE – Take Root, Grow, Blossom and Bloom”.

My first idea was to create something neutral, since I had no idea what the flowers would be. I knew I wanted circles included, so I chose three different sizes of metal rings.

The rings were then covered in chunky, thick yarn in cream, green, brown and a small amount of blue. I then created

spokes with brown bind wire. This landscape design had a neutral, desert feel with driftwood, moss and stones at the base.

Orange spray roses, green hypericum berries, roses that were cut to look like ranunculus, pincushion protea, green trick dianthus, needlepoint ivy and myrtle were placed organically throughout the landscape.



INSPIRATION AND THOUGHT PROCESS FOR FLORAL DESIGN CATEGORY

The Floral Design category called for a whimsical centerpiece for an outdoor baby shower. The parents appreciated ecologically sustainable practices, and they requested pink and blue hues. This storied outline was my inspiration.

I decided to use two containers. The first was a recycled, low, round dish that I affixed on the top of the second container, which was a rectangular wooden box. This allowed for added texture and interest.

The bottom container was filled with mosses and spring flowers, and the wooden box was filled with spring flowers in pinks, blues and greens and a plant that could be repotted or planted in the yard.

I created a circular cage from wire that housed a bird's nest with eggs and added circular coils to complement the cage. Carnations were stripped of their petals to create "fairy cups".

INSPIRATION AND THOUGHT PROCESS FOR THE SURPRISE SITUATION

The Surprise Situation asked competitors to create an "over-the-top" piece of jewelry for a lady's 90th birthday party. The honoree was known for her vibrant personality and flamboyant style. A metallic element was required in the design.

I panicked at first, because I had used all my wire in the previous challenge. I anticipated the other competitors would make a corsage or necklace, so I needed my design to be different.

A round, metal ring was a starting point. I then suspended a gerbera daisy with bullion wire to create a floating look for the gerbera. To create my focal, I placed a small, shiny brooch with a central faux pearl in the middle of the gerbera.

Braided lily grass was placed to hang from the bottom of the hoop. Dendrobium orchid blooms and green hypericum berries were also suspended utilizing bullion wire. Assorted foliage placements and delicate pink feathers completed the design.

The design could be worn as a broach, carried or attached to a purse which provided additional points of interest for the celebration.



2027-2028 AMERICAN FLORAL TRENDS[®] REVEALED DURING THE TEXAS FLORAL EXPO

Presenter: J. Keith White, 1993 Texas Designer of the Year

Photography Credit | Shy Laurel Photography



The American floral industry stands at a pivotal intersection in 2027 and 2028, where consumer desires for emotional stability, authentic expression and environmental responsibility converge to reshape how we design, interpret and experience botanical artistry.

Like pop culture, fashion, interior design and horticulture, floral design does not evolve in isolation. Consumers can expect to see more cross-pollination between floral color stories, immersive experiences, fashion and beauty that culminate in fearless design and elevated home floral styling. After years of cultural and global shifts, the marketplace increasingly seeks flowers, not merely as decoration, but as transformative tools – vehicles for mood elevation, sanctuary creation and personal storytelling.

The overarching design movements in 2027 and 2028 reflect a dual consumer desire: the need for grounding stability alongside intentional moments of joy and elevation. Color directions split decisively across five

narratives, from warm connected palettes that anchor designs in nature's permanence – to vibrant and mood-lifting colorations that inject energy and optimism into daily environments. This palette polarity isn't contradictory, it's complementary, acknowledging that consumers navigate between seeking calm refuge and craving exuberant celebration.

The American Institute of Floral Designers Foundation Research and Development Grant sponsored the launch of this biennial 2027 and 2028 educational edition that presents five distinct yet interconnected emerging style narratives:

ASPIRE • DISCOVER • ENVISION • TRUST • TRANSFORM.

Collectively, they map the evolution of American floral design over the next two years, each responding to specific consumer preferences while sharing common threads of innovation, sustainability, and textural richness.

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RESEARCH AND DEVELOPMENT



FOR MORE INFORMATION AND
TO VIEW A DIGITAL FLIP BOOK



ASPIRE

ASPIRE offers a distinct and nonconformist movement at the intentional fusion of floral maximalism and culinary culture, positioning fresh flowers as the complementary star in a broader sensory ecosystem. This stylized approach targets experience-driven consumers — particularly younger demographics raised on experiential dining and immersive experiences — who expect botanical design to engage taste memory, olfactory response, and tactile curiosity alongside visual impact.

The vibrant color palette deliberately emulates farmers market abundance and tropical fruit intensity, priming viewers for the multi-sensory integration that defines its plethora of options. Here, coral bright commands the spotlight, yellow-yellow represents clarity and intellectual energy, and fuchsia offers spirited vibrancy.

The innovative aspect of ASPIRE lies in its treatment of fresh citrus produce as co-equal design material rather than decorative accent. This design inspiration requires technical innovation, elevating floral design into experimental territory that borrows from food styling, mixology garnish work, and even molecular gastronomy's playfulness.

ASPIRE seeks to embrace what might be called “generous chaos”—the visual effect of abundance that borders on overwhelming before resolving into intentional composition. It also celebrates variety, mixing renegade flower forms at will and allowing colors to overwhelm before harmonizing through sheer volume and confident placement.

With its multi-sensory inspiration and design agility, ASPIRE elevates. What's bitter to taste, becomes sweet on the eyes.

Carnation Red

Coral Bright

Yellow Yellow

Fuchsia

Cranberry



A textural composition of Yellow Yellow represents clarity and intellectual energy.

Compote design embraces a “generous chaos” of all five Aspire colors that offers spirited vibrancy.



Harmonizing through sheer volume of Coral Bright, Fuchsia and Cranberry with confident placements.

DISCOVER

The **DISCOVER** narrative channels quiet introspection of arid landscapes, desert tones, and subtle textures; where beauty and survival coexist through adaptation instead of abundance, and equally important, floral designs feel discovered rather than constructed. This aesthetic parallels a growing influence that honors the beauty of natural imperfection, restraint and authenticity.

With a versatile and soothing color palette often associated with stability and balance, **DISCOVER** envelops numerous color variations that interplay across various terrains from dawn to dusk, capturing the subtleties of caramelized tones and gradient shifts of red clay. Its high-visibility accent is olive bright that sits between yellow and green on the color wheel where it complements and balances with the ability to move designs between retro and modern aesthetics.

Black plays an important function in this design narrative providing essential dimension regardless of a composition's size or scale. From delicate shadows to negative space or the ultimate contrasting element, black can act as a focal point or palette anchor.

There is also an inspired juxtaposition between subdued basil with blue or gray undertones and blush colorations. The muted variations of both colors when combined provide a harmonious pairing of sophistication and natural resonance.

From the unexpected discovery of something new to the layered richness of rediscovering the known, this movement encourages a modern artistic exploration of honeycomb-toned textures and sculptural forms that feel intentional yet effortless.

Basil

Olive Bright

Blush

Honeycomb

Red Clay



Numerous natural color variations of Basil and Olive Bright with groupings that interplay across various textures.

Dessert tones capture the subtleties of Blush with caramelized Red Clay and compliments of Olive Bright.



The juxtaposition between black and Blush provide a harmonious pairing of sophistication.

ENVISION

A painterly narrative aptly named ENVISION emerges as one of the most artistically expressive design approaches for 2027 & 2028. Inspired by the luminous, color-layered beauty of Monet's gardens at Giverny, this exquisite style embraces pastel hues and tones that capture the diffused and cinematic quality of watercolor pigments feathering into one another — celebrating color as an emotional and creative medium.

The ENVISION aesthetic entices designers to approach each container as a blank canvas, building modern impressionistic arrangements that celebrate the reflective, light-catching properties of petals and the infinite color variations present even within a single bloom.

The style's painterly color intensity blends through deliberate layering of tones and textures, creating depth and fluid effects that mimic brushstrokes on canvas. Like the slightly iridescent blending of blue and green in peacock, this narrative designs with full color intensity ranges. Curated secondary color pairings suggest the application of coral charming, mood-lifting lilac and pink floral additions.

ENVISION designs can also layer tonal shades allowing colors to transition seamlessly rather than creating hard divisions between varieties, or highlight the unique color distribution of gradients and the ruffled edges of picotee or wired edge natural patterns.

This modern twist on watercolor aesthetics aligns with broader consumer desires for designs that feel artistic and emotionally transportive, moving beyond traditional arrangements into the realm of fluid botanical translucency.

Lilac

Pink Petunia

Coral
Charming

Blue
Hydrangea

Peacock



A blank canvas filled with modern impressionistic blooms that celebrate light reflecting properties.

A design that feels artistic and emotionally transportive, moving beyond traditional arrangements into a realm of fluidity.



A painterly color blend of deliberate layering of tones and textures that create depth and fluid brushstrokes.



TRUST

TRUST represents a soothing style progression in American floral design by offering a highly texturized sanctuary aesthetic for consumers seeking calm compositions, relaxed spaces, and environmental consciousness. The movement is rooted in the broader wellness and biophilic design sectors where consumers increasingly seek environments fostering comfort, restoration, and deeper connections to nature.

Built on a dreamy color foundation, this modernized neutral palette exudes a cozy, comfortable baseline that welcomes delicate overlays of color — allowing designers to introduce warmth and personalization while maintaining an inherently peaceful character.

The important inclusion of cocoa powder provides unexpected richness and visual textural contrast due to its moderate color saturation and versatile applications. Cocoa's numerous associations with nature also represent organic and eco-conscious qualities. When designed with florals in perfect pink, herbal or wax paper colorations, its contrasting qualities add greater dimension to its lighter blooms and provide the reliability and consistency associated with its name.

TRUST emphasizes tactile richness through highly textural applications and woven accents that invite touch and convey natural authenticity. This style aligns with broader consumer desires for botanical styles that feel familiar yet new.

To create and enhance restorative spaces, TRUST leans in to those who consciously reject attention-seeking statements in favor of understated elegance. This calming narrative positions floral arrangements as an antidote to overstimulation, offering visual respite through soft color transitions, organic textures, and compositions that feel effortlessly curated rather than heavily styled; like something you can depend on.

Herbal

Pink Perfect

Flat White

Ivory

October Brown



A dreamy color foundation that exudes a comfortable baseline that welcomes delicate overlays of Flat White, Ivory, Perfect Pink and the inclusion of cocoa powder.

Design emphasizes tactile richness through highly textural botanical groups that feel familiar yet new.



Enhanced textures offering visual respite through soft color transitions that feel effortlessly curated.

TRANSFORM

TRANSFORM emerges as a powerful trend evolution pushing compositions into new territory through a dramatic and ultra-luxurious palette. This design style also celebrates floral metamorphosis – both in how nature continually transforms itself, and, in how floral design can transform human thought and emotion. The narrative echoes contemporary luxury design's fascination with reinvention, where familiar materials are reimagined through unexpected combinations.

The style's highly textural approach incorporates depth of color to examine how light and shadow can fundamentally alter our perception of familiar blooms when creating daringly contemporary compositions.

Central to the high-end feel of TRANSFORM is the attention on monobotanical compositions that showcase single flower varieties at wildly different scales. This mixing of scale within a single botanical family creates visual tension and encourages viewers to reconsider flowers through size manipulation and color saturation.

The integration of walnut wood tones, patina and related sheer color layering anchors bold and vibrant TRANSFORM compositions. The application of blue violets provides interest and color depths adding architectural qualities that bridge innovation and luxury. It complements the vibrancy and energy of orange denoting high spirit, while adding the equally strong pairing and stability of purple.

In the TRANSFORM methodology, floral design can be an agent of change, inviting both designers and clients to embrace evolution rather than resist it. This narrative acknowledges that transformation is inherently uncomfortable yet necessary. This is reflected in color combinations that initially seem discordant – before revealing unexpected harmonies.

Holiday Red

Blue Violets

Purple

Orange

Walnut Wood Tone



A highly textural approach that incorporates depth of five colors creating a dramatic and ultra-luxurious palette.



The mixing of scale and single botanicals, red rose and Hypericum, creates visual tension with a standing bouquet central to methodology.



The fascination with reinvention of symmetrical classics embrace evolution transformation through the stability of Purple and Blue Violets offset with the depth of red.

2024 TEXAS DESIGNER OF THE YEAR BRANDY FERRER AIFD, CFD, TMF, PRESENTS MAIN STAGE DURING THE 2026 AIFD SYMPOSIUM IN ORLANDO

When Kelsey Thompson AIFD, CFD, and I began developing our 2026 AIFD Symposium main stage program, Floral Futures: Elevating Creativity With AI, we knew we wanted to explore how artificial intelligence (AI) could become a creative collaborator without ever replacing the artist.

Structured as a creative journey, I followed the progression with AI from inspiration to execution, demonstrating how AI can support an artist throughout the design process. Rather than generating finished floral designs, AI became a thinking partner — helping organize memories into structures, translate music into movement, transform natural patterns into buildable mechanics, develop floral recipes, explore color palettes, visualize concepts and simplify complex engineering challenges. Throughout every segment, the emphasis remained the same: AI was never the designer. The florist remained the artist.

THE SHELTER I BUILT FOR MYSELF

AI helped me organize emotion into structure.

While many people associate play with spontaneity and exuberance, mine was quiet and introspective. As the youngest of seven children, I found refuge in nature — sitting beside creeks, studying the movement of water and building small shelters from fallen branches. Those experiences shaped not only who I am, but how I design.

Rather than asking AI to create a floral arrangement, I described memories, emotions and sensory experiences: the feeling of safety beneath a canopy of branches, filtered sunlight, crossing limbs and the quiet comfort of the woods. AI responded with conceptual imagery rather than flowers, providing a visual language to interpret instead of replicate. That became one of the project's greatest lessons: AI didn't give me a design; it gave me a framework for exploration.

Prompt and Explore

The imagery revealed several principles that became the foundation of the design:

- A tapered form suggesting protection and shelter.
- Repeating branch lines creating rhythm and movement.
- Strong intersections providing structure and visual weight.
- Intentional negative space allowing the composition to breathe.
- Small moments of discovery rather than dominant focal points.

Evaluate and Translate

The final structure was built from intersecting branches of

curly willow that echoed the handmade forts of my childhood. Rather than filling every opening with flowers, generous negative space remained, allowing light, line and structure to become equal design elements. Floral materials were intentionally restrained, tucked into branch intersections as quiet discoveries instead of obvious focal points.

Designer Takeaway

This design became far more than a woodland structure. It reminded me that AI doesn't replace artistic intuition. The finished design was created through a conversation between memory, technology and the hands of the designer.



THE FLOWER DUET

WHEN CURIOSITY BECAME MECHANICS

What if flowers could move like music?

Every design begins with a question. Some are practical. Others are wonderfully impractical. This project began with The Flower Duet from the opera Lakmé. Listening to its two voices weave together, separate and reunite, I wondered: “What if flowers could move like music?” That single question became one of the most ambitious explorations in this program.



Prompt and Explore

Rather than asking AI to design an arrangement, I asked it to interpret music. It responded not with flowers, but with a visual vocabulary: celadon, sage, ivory, blush, rippling water, dappled light, airy fern, serenity and nostalgia. Those words established the mood, palette and emotional direction before I selected a single stem.

Next, I asked, “What flowers express this feeling?” AI suggested botanical forms with graceful lines, soft textures and airy movement. These ideas became a starting point, refined through the designer’s eye to balance line, texture, proportion, durability and motion.

Evaluate and Translate

The next challenge wasn’t floral – it was mechanical. How could flowers actually move like music? AI became a research partner, introducing me to the concept of an eccentric cam – an off-center rotating wheel that transforms circular motion into a gentle rise and fall. That single idea transformed the project from a static arrangement into a floral music box.

The finished design was built around a custom three-foot wooden housing containing seven eccentric cams, each

driving an independent floral section. By offsetting the cams, the flowers rise and fall in layered rhythms, occasionally moving together before separating again – much like the two voices of the duet.

Designer Takeaway

This project reminded me that AI doesn’t replace creativity – it expands it. It introduced vocabulary I didn’t have, explained unfamiliar mechanics and helped visualize possibilities I couldn’t yet see. The music box wasn’t created by artificial intelligence; it was created through curiosity.

THE TRANSFORMING CASCADE BOUQUET

AI helped me visualize transformation before I built it.



Designed for a bride celebrating both her Texas roots and Filipino heritage, this bouquet became a wearable floral sculpture where the mechanics told as much of the story as the flowers. Rather than asking AI to design the bouquet, I used it to explore how structure, movement and layered materials could work together before construction began.

The armature began as a vintage wire lampshade frame wrapped in pipe cleaners. By submerging it into a borax solution, I grew crystals directly onto the frame, creating the appearance of a delicate crystal lotus. Repurposed capiz shells, Swarovski crystals restrung from an old necklace, my own silver belt buckle, transparent flowers wired onto silver bullion and garlands of bleached amaranths completed the mechanics, adding movement, texture and layers of personal history.

The focal point was a handcrafted Cymbidium glamelia, with petals emerging from inside the crystallized armature and extending outward. Phalaenopsis, Oncidium and Cymbidium blooms, and dancing Gloriosa lilies provided by an emerging AIFD Sponsor Zoom Roses, completed the design. For the reception, the lower portion detached and hooked onto the bride's waist like a Victorian chatelaine, transforming the bouquet into wearable floral art.

Designer Takeaway

This bouquet reminded me that mechanics can become part of the storytelling. AI didn't design the bouquet – it helped me visualize how structure, transformation and meaningful materials could come together to create a bouquet that evolved with the bride.

THE FIBONACCI WREATH: FROM BEAUTIFUL IDEA TO BUILDABLE SYSTEM

AI helped me translate instinct into structure.

Designers often describe balance as something we feel rather than calculate. For centuries, nature has relied on the Fibonacci sequence and the Golden Ratio to create that sense of harmony. I've always been fascinated by those patterns – not because of mathematics, but because they reveal how nature organizes itself. That led me to ask: "What would happen if that same visual language became the foundation of a floral installation?"



Prompt and Explore

Rather than asking AI to design a wreath, I asked it to explore the underlying structure of a Fibonacci spiral. What would that rhythm look like inside a 5' circle? How many anchor points would create movement without clutter? How could the spiral be simplified while maintaining its natural flow?

Those questions shifted the project from decoration to design thinking. AI generated multiple concepts that helped evaluate proportion, spacing and structural rhythm long before any mechanics were built.

Evaluate and Translate

One of AI's greatest contributions was separating one complex challenge into three manageable ones:

- Underlying visual pattern.
- Mechanical framework.
- Floral placement.

Winward sponsored our presentation and provided realistic permanent botanicals. These florals followed the sweeping curves, supporting the movement.

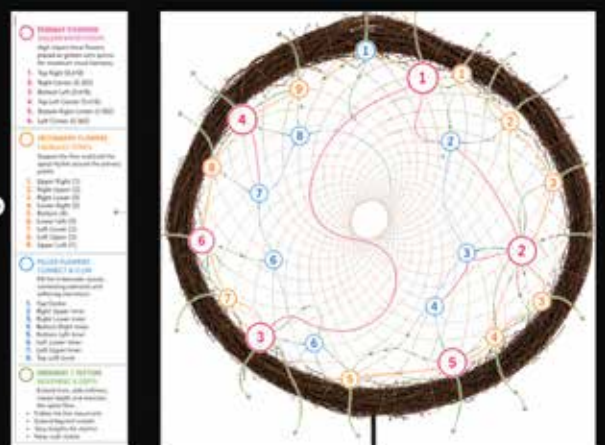
Designer Takeaway

The most valuable lesson was learned after the installation was complete. The concepts behind rhythm, spacing, focal and balance could be scaled into everyday design and teaching tools. AI became more than an inspiration tool. By translating abstract design theory into practical frameworks, AI can help designers create with greater confidence and intention.

Where Creativity Leads

As different as these designs may appear, they all began the same way – with a question. The ideas did not come from AI alone, but from conversations. AI is at its best not when it gives us answers, but when it inspires us to ask better questions. The future of floristry will never be defined by artificial intelligence. It will always be defined by the creativity, intuition and humanity of the designer willing to explore what comes next.

AI GENERATED BLUEPRINT



TSFA MEMBERS *are involved* IN COUNTLESS WAYS DURING THE 2026 AIFD SYMPOSIUM

Congratulations to these TSFA members who bring their absolute best to strengthen our industry in a multitude of ways! A Texas Thank You to the Texas Floral Education Underwriters who also support these programs, enabling Texas designers to share their incredible talent.



1993 TEXAS DESIGNER OF THE YEAR J. KEITH WHITE HIGHLIGHTS 2027-2028 AMERICAN FLORAL TRENDS®

The 2027-2028 American Floral Trends® were nationally revealed during the Texas Floral Expo in San Marcos by American Floral Trends Creative Director J. Keith White AIFD.

White traveled on to Orlando where the trends were spotlighted prior to the Industry Showcase, sponsored by Founding Silver Level Texas Floral Education Underwriter FTD.

AIFD Foundation Trustees worked with White to highlight the five trends throughout the Industry Showcase and underwrote Pocket Palettes that were shared with attendees.

2015 TEXAS DESIGNER OF THE YEAR CHRIS COLLUM-WILLIAMS AIFD, CFD, TMF, AND TOM COLLUM-WILLIAMS, TMF, DESIGNED THE DECOR FOR AWARDS AND INDUCTION NIGHT



2015 Texas Designer of the Year Chris Collum-Williams AIFD, CFD, TMF, and Tom Collum-Williams, TMF, were inspired by American-grown flowers as they designed decor for the AIFD Awards and Induction Ceremony. Collum-White shared, "The basis of our idea was to showcase the brilliance of blossoms, emphasizing the 'Bold, Brilliant and Blooming' theme. The beautiful, fresh and colorful blooms were plentiful. Peonies from Minnesota and marigolds from TEXAS – woohoo! Gladiolus, lilies, gerberas, delphinium, dahlias and assorted foliage from California brought the inspiration needed to create an evening to remember." The Leadership Luncheon was held on the final day of AIFD Symposium providing a photography area to radiate Joy.



AIFD SOUTH CENTRAL CHAPTER ELECTS TSFA MEMBERS TO SERVE IN CHAPTER LEADERSHIP ROLES

TSFA member Bridget Joslin AIFD was installed as Chapter President. Chapter Officers joining Bridget are TSFA member Jodi McShan AIFD as President-elect, TSFA Retail Director Tricia Won AIFD as Vice President and TSFA Past President Bruce Easley AIFD as Secretary. TSFA Retail Director Brandy Ferrer AIFD and TSFA Member Ellie Grande AIFD will serve on the Board of Directors. TSFA wishes the South Central Chapter all the best and much success!



KARI GAUDET, AIFD, CFD, EDUCATES THROUGH ELEGANCE

Those arriving at Symposium were greeted by the creative floral stylings of TSFA member Kari Gaudet AIFD, CFD, in the AIFD Symposium hotel lobby.

The florals featured distinctive groupings in an analogous color harmony. The groupings emphasized a featured flower drawing the eye to this area of the design. Orchids, in a variety of colors, expanded visual interest, a technique that adds value to the design.

These techniques were used throughout Gaudet's stylings to bring not only beauty to the space but an interest to stop and take notice of all that could be learned from these placements.

Gaudet also created the CalFlowers display for the Industry Showcase. CalFlowers is a Platinum Level Texas Floral Education Underwriter.



Texas State Florists' ASSOCIATION
IS PROUD TO BE AN AIFD EDUCATION PARTNER.



An interpretive Biedermeier style, this design features concentric rings of flowers, with strong color blocking, and blending textures with each ring!



Hasty featured Xerographica air plants suspended in the air on root balls in the hotel lobby for a Texas Floral Forum in Corpus Christi.



The white King Protea, a variety of South Africa's National Flower, is showcased with a lily grass weave! Ilse spray roses collar the base of the Protea. Individual Protea foliage is inserted to outer collar the base of the design.

AUGUST

- 2 National Friendship Day.
- 26-27 Wedding Bouquet and Flowers to Wear Workshop.
- 27 National Just Because Day.
- 28-31 Texas Master Florist In-Person Classes.

SEPTEMBER

- 1 New TSFA Board of Directors Welcomed.
- 7 Labor Day and Grandparents' Day.
- 10 Suicide Prevention Day.
- 11 National Day of Service and Remembrance.
- 11-13 Rosh Hashanah.
- 20 Yom Kippur.
- 24 Texas Floral Showcase in Waco.
- 29-30 Level 1 and 2 Floral Certification in Lubbock for Teachers and Professionals.

OCTOBER

- 5 World Teachers' Day.
- 12 Columbus Day and Indigenous Peoples' Day.
- 17 Intermediate Sympathy Design.
- 20-21 Level 1 and 2 Floral Certification in Pittsburg for Teachers and Professionals.
- 31 Halloween.

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