

SANTORINIDRESS · FOUNDED 2016

THE COLOUR LOOKBOOK

Every colour family we own, photographed on the backgrounds you'll actually be standing in front of, so you can choose yours knowing exactly what it does with whitewash, a blue dome and late afternoon light.

BEFORE YOU SCROLL

WE DON'T TALK ANYONE OUT OF A COLOUR

Worth saying out loud, because most guides like this one exist to steer you somewhere. Ours doesn't. In more than ten years of shooting these dresses we have yet to meet a colour that can't be photographed beautifully in Santorini. The light here is generous like that, and our photographers know how to work with whatever you hand them.

So treat the pages ahead as a window rather than a rulebook. We've put each colour family next to the background it's most often photographed against, with a note on what actually happens in the frame: the kind of thing you learn after a few thousand shoots, and the kind of thing that's much easier to show than to explain.

There are more than a hundred dresses in the collection, all designed and made in house, so what follows is a family portrait rather than a full inventory. If you have a shade in mind that isn't here, ask us. It very probably exists.

COLLECTION

100+ dresses. Plain satin, ombré, sequin, fluffy, transformer, plus size, children's sizes.

FIT

Most are one size, cut to fall between EU 32 and 44. Transformer styles adjust further on the day.

CHOOSING

You can change your mind about the colour up to 24 hours before the shoot.



01 · SIGNATURE

RED

The one the island was built for.

Red against whitewash is the frame that made this whole category, and it still outperforms everything else we shoot. Part of that is contrast so absolute that even a phone screen can't dilute it; part of it is that Santorini's white is a genuinely cool white, which stops red going warm and muddy the way it does against cream. In wind it also holds its shape better than most fabrics, catching and staying open instead of collapsing, which matters more than people expect on a breezy afternoon.



02 · DEEP

BURGUNDY, WINE & MARSALA

Red's quieter, more expensive cousin.

If red is a statement, burgundy is a mood. The deeper wines read richer and less obvious against blue domes, and they behave beautifully in strong afternoon sun, where lighter colours can blow out and lose their detail. Burgundy and marsala also photograph unusually well in the last hour before sunset, when everything around them warms up and the fabric goes almost velvet. A favourite of people who want drama without wanting to be the loudest thing on the island.

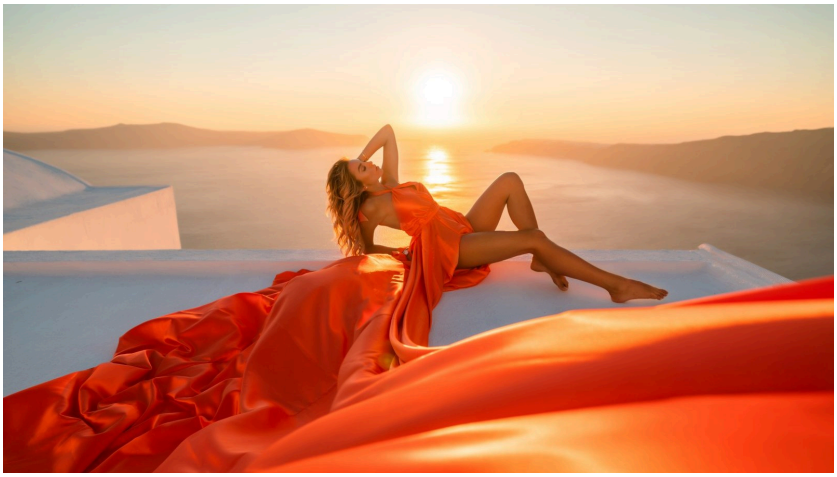


03 · GOLDEN HOUR

ORANGE

Disappears into a sunset, and that's the point.

Orange does something none of the other colours manage. Instead of standing against the sky it joins it, so the dress and the last half hour of light become one continuous thing. Turn ninety degrees towards open water and it does the opposite, going almost fluorescent against the blue. Two completely different photographs from one dress, decided entirely by which way the photographer points you, which is why our team will usually shoot both before the light goes.



04 · SUN

YELLOW & GOLD

The only colour that competes with the whitewash and wins.





Yellow is bolder than most people expect it to be. Against white buildings it reads joyful and slightly retro, and it photographs far better on camera than it tends to look on a hanger, which is a recurring theme in this document. Gold sits in the same family but behaves differently, because the fabric has a mirror finish rather than a flat colour: it picks up whatever light is falling on it and turns genuinely luminous at dusk. Both are strong choices if you want warmth in the frame without going all the way to red.





05 · SOFT

PINK, BLUSH & ROSE

Romantic without tipping into costume.

The pinks are the most requested family after red, and they cover an enormous range: pale blush that almost reads as a neutral at sunset, through to hot rose that holds its own against a blue dome. Blush is the gentler choice and the one that photographs most softly at the end of the day, while the stronger pinks keep their saturation in bright midday light, when paler shades can wash out. This is also the family with the most fluffy and tulle options, if you want volume rather than a long train.

06 · BOLD

FUCHSIA, MAGENTA & PURPLE

Bougainvillea season, in fabric.





These are the colours people hesitate over in the catalogue and then love in the gallery. They sit in exactly the same family as the bougainvillea spilling over half the walls in Imerovigli and Oia from spring through early autumn, so the frame ends up feeling composed rather than loud. They also photograph richer than they look in person, because satin at that saturation picks up an enormous amount of reflected light from the white buildings around it. That gap between hanger and gallery is why we rarely let anyone talk themselves out of this family.



07 · CYCLADIC

TURQUOISE & TIFFANY BLUE

The colour that matches the domes.

The most Greek choice you can make, and the one that needs the most thought about background. Next to a blue dome or open sea, turquoise can blend until the dress stops reading as a separate thing, so your photographer will place you where it separates instead. Against whitewash, bougainvillea or a stone stairway it is extraordinary, cool and soft and unmistakably of this island. Tiffany blue is the softer, milkier version of the same idea, and it holds up especially well in bright midday light.



08 · DEEP BLUE

ROYAL BLUE

Where the blues stop blending and start commanding.

Royal blue solves the problem turquoise creates. It is deep enough to separate cleanly from both sky and sea, so you keep the Greek palette without losing the dress to the background. It also photographs as the most formal colour in the collection, closer to evening wear than holiday wear, which is why it is a frequent choice for proposals and anniversary shoots where people want the images to feel timeless rather than seasonal. There is a mirror-finish blue too, made the same way as the gold, if you want the depth of this colour with the light-catching behaviour of a mirror finish.

09 · QUIET

WHITE, CHAMPAGNE & NUDE

For when you want the light to be the loudest thing.





The neutrals are what people choose when they want the photograph to look like a painting rather than a statement, and they behave beautifully at dusk, when champagne in particular goes properly gold and the dress ends up brighter than the sky. White is the classic bridal and maternity choice and reads impossibly clean against a blue dome. The honest trade off with this family is that a pale dress against a white wall needs a photographer who knows how to separate the two, which is a question of choosing the right background rather than the right dress.



10 · GRAPHIC

BLACK

The most underrated dress in the collection.

Almost nobody arrives planning to shoot in black, and the ones who do end up with the most graphic images we take. Against whitewash it is pure shape: the train reads as a silhouette rather than a colour, and the eye goes straight to the movement of the fabric. It is also the safest choice in unpredictable light, since black has nothing to wash out. If you like fashion photography more than holiday photography, this is your dress.

SEQUIN, GLITTER & MIRROR

Built to catch the sun and throw it back.





Sequin and glitter dresses are the showpieces of the collection, and in Santorini's bright directional light they are spectacular: every movement of the train sends light across the frame in a way plain satin simply cannot. They photograph as the most expensive looking dresses we own, which is exactly why people book them for milestone birthdays and anniversaries.

The mirror-finish dresses work on a different principle. Instead of carrying pigment of their own they reflect the light and the colour around them, so the same dress reads warm gold at dusk and cool and silvery against whitewash at midday. It is the closest thing we have to a dress that changes through the shoot.

A QUESTION WE GET CONSTANTLY

WHAT ABOUT MY SKIN TONE?

The short answer is that this matters far less here than it does in a shop, because you will be photographed in bright reflected light bouncing off white buildings, which is about as flattering as light gets. What follows is what our photographers notice in the frame rather than a set of rules, and none of it is a reason to give up a colour you love.

DEEPER SKIN

Saturated colour is where deeper tones look most striking on camera: royal blue, fuchsia, yellow and pure white all separate beautifully. White in particular photographs stunningly against dark skin in this light, and it is a shame it gets chosen so rarely.

OLIVE & TANNED SKIN

Warm colours read as though they belong: gold, burgundy, marsala and every shade of orange. Turquoise is the classic counterpoint, since the contrast against a warm tan is exactly the palette people associate with the Aegean.

FAIR & COOL SKIN

Reds, royal blue and the whole burgundy family give definition against fair skin. Pale nude shades sit closest to the skin itself, so they work best when the background carries the contrast instead, which your photographer will handle.

If you want the honest version: choose the colour you'll be happy to see on your wall for the next ten years. We will make it work with the light.

WHAT ELSE CHANGES THE PHOTOGRAPH

- **Plain satin.** The classic. Heaviest movement, cleanest colour, best behaviour in wind.
- **Ombré.** Two colours running through the train, so the fabric shifts as it flies.
- **Sequin and glitter.** Maximum drama, at their best under a clear sky.
- **Fluffy and tulle.** Volume rather than length. Reads romantic and editorial instead of sculptural.
- **Transformer.** Restyles on the spot, so one dress gives you several distinct looks.
- **Plus size and children's.** Full range, same fabrics, same colours, same trains.



SHOOTING AS A GROUP

For families, birthday groups and bridal parties, the usual approach is one strong anchor colour with the rest of the group in shades from the same family, rather than everyone matching exactly. Full rainbow groups also work, provided the strongest colour is placed at the centre of the frame. Send us the number of people and we'll put a combination together.



NEXT STEP

TELL US YOUR DATE AND WE'LL NARROW IT DOWN

Send us the month you'll be on the island and what your partner or family is planning to wear, and we'll come back with three colours from the collection that suit all of you. A real answer from the team, not a filter on a website.

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