

# Color

# Theory

JOSEPH ROGERO

# A note of gratitude

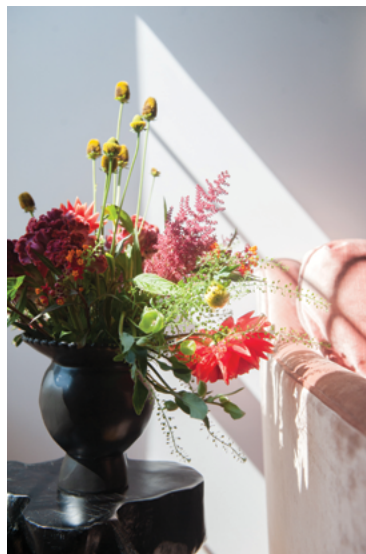


*I am humbled for all of the time, honesty, and wisdom each contributor has extended for this work. After every conversation, I walked away with more knowledge and excitement for the possibilities. As Jesse Tombs said, "time is a luxury." I realize all of you shared that luxury with me and I am incredibly grateful for that. I would also like to thank other contributors not showcased in conversation but within the supporting photographs. Christina Mills, Lacey Geary, Charlotte Belk, Locust Collection, Natalie Denyse and lastly I always smile big when I think of Ashley Malone our contributing designer for Color Theory. Without you, this would simply be a dream.*

*Thank you all for making this come to life! –JR*



# COLOR



# THEORY

For much of my career shooting weddings, event design felt safe. Weddings of white, blush, and green were splashed across the pages of our favorite publications and saturated social media. It was evident that we - the industry creatives - were ready for disruption. Those celebrations lacked life, and spirit, and boldness in their own right. Our Color Theory contributors are constantly pushing themselves past the expected, infusing their work with innovative flair and the highest level of creativity and I'm eager to share their philosophies with you.

Color Theory shouldn't be adhered to on a traditional, linear path, but rather as a resource that you're free to discover with your own compass. Color is a small piece of the overall design spectrum, and in order to unlock the kaleidoscope, you have to unveil the why. Our contributors reflect on how color is central to the vision of each event not because of location or seasonality, but because it reveals itself through meaningful dialogue and personal time spent understanding who their clients are on a deeper level. And so, each section explores the mystery and artistic expression of each color concept.

# Forward



Color Theory is a composition of thought-provoking conversations with some of our country's top creative minds in the wedding industry that explores color in design and unveils its dichotomy with timelessness. Inside this short journal, wedding creatives, producers, florists, and stylists share the narrative of couples and families from around the world and how those cultures, traditions, and expectations reflect the design and guest experiences they integrate into their craft. Each brings a unique perspective on the tension and application of color, patterns, textures, and prints.

As a wedding photographer, I strive to be hyper-aware through the emotional unfoldings of my clients during the day. I quickly learned that these creatives do the same when producing their work. When starting my career, I realized that there were two

paths I had the choice of traveling. The safer path felt like a rinse and repeat prescription that would yield similar results no matter the uniqueness of my subject or surroundings. The other route, vulnerable and jarring, would force my eyes wide open for what the day might bring in each moment, capturing the emotions that intersect one another leaving expectations at the door and accepting the raw, unfiltered beauty of now. Years ago I chose the latter and haven't looked back.

As a new chapter unfolds, we are faced with an incredible frontier of opportunity. And I hope that this resource challenges your mindset, inspires your senses, and encourages deeper creative exploration for you and your couples as we continue to redefine the meaning of wedding celebrations.



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JR



# Mono- chromatic



*Removing color from something simplifies the composition, it removes noise, focuses emotion and leaves an instant nostalgic stain that reminds our subconscious of timeless works of art made in black and white. Robert Frost, Richard Avedon, Audrey Hepburn, Jackson Pollock, John Coltrane, and countless others were monochromatic legends forever displayed on a gray-scale. So with that thought, I wanted to explore what others had to say about the neutral palette play that seems to be an overwhelming choice for so many in our modern age. – J₂*



“Traditionally, luxurious brands tend to lean on minimalism regarding color. They have a very black and white styled aesthetic specifically for their branding - their core colors, the text on their site and graphics. The color is brought in through their collections, many colors change from season to season, that’s why their brand colors are rooted in the classic monochromatic tones. It’s less about standing out and more about establishing themselves.”

— ASHLEY MALONE, ASHLEY & MALONE

“Think about a woman wearing one color and what makes it chic is the drape of the fabric. I think the same for a monochromatic event. You’re not fussing over what was done with the blues and greens. Rather you focus on the event and listen to the music and look at the food. The fussiness goes away and it’s more about the texture, the layering and how uniform and simple everything looks.”

— BRITT COLE, 42 NORTH



“T

here is something valid about neutrals being the safest definition of timeless because they will never go out of style. You can play with neutrals in a very elegant way forever. If you're renovating a home to sell the first thing you do is neutralize the home to make it palatable to the broad audience. In terms of great taste and great style, the great homes of the world, the great interior designers, the great artists - they've never shied away from mixing color, pattern, and texture.”

— AUGUSTA COLE, WEDDINGS & EVENTS

“There is a fear [of color]. There have been so many weddings photographed so when we do see the black and white images - from a royal wedding to celebrities to the Jackie O days - there is a sense of timelessness and most brides and couples want to feel that. Color is a hard sell, it's got to take the right bride to pull it off.”

— SOFIA CROKOS, EVENTS & LIFESTYLE

“For some people, a white wedding is the only thing that is acceptable and it's enough for a neutral palette to make the couple shine. Some people don't want to be upstaged and white will not upstage you, it will enhance you. I pretty much always go with white for a ceremony because it is a sacred color that provides light and a sacredness to the space that color would not. Colors have emotions within them, and you want your ceremony to be devoid of emotions so that the emotion can focus on the couple.”

— DAVID BEAHM, EXPERIENCES



"It's really driven by consumer preferences, it's social proof, it's scary. We are in the work of creativity, color, texture and shape everyday but for our clients, it's really the first time they are flexing their creative muscles. It makes sense, they went to someone's wedding and this was the emerging palette and once they've trained their eye they think that this is what it needs to look like. That's why we get, white and green - and blush and white pretty much exclusively. No one wants to stick their necks out on their wedding day."

— AMANDA LUU, STUDIO MONDINE



# Timeless Tension





*Through the marketing genius of De Beers, to the binary idea of marriage and forever, alongside media reaffirming timeless weddings in print, it's no wonder why so many play it safe. The tension to reinvent one's work year after year all-the-while creating timeless events, installations, arrangements, photographs, and gowns is something that feels limiting. I wanted to ask if color, bold print, pattern play, and textiles can compete in the arena of timelessness? Why are we so concerned now with what it will look like later? Is it our cultural programming to be stressed about our future? Can we be okay with the now, owning style much like the 60's and 70's did - what's vogue today was vogue then? Why do so many want to erase today for tomorrow? — J*

# JESSE TOMBS

"I don't agree with the idea that color can't be timeless. Diane Von Furstenberg doesn't make white dresses, she creates with print and color and those dresses are timeless. There is something elegant about black and white, something elegant about black-tie. Donna Karan or Calvin Klein have that. I think color done poorly will look dated."

— JESSE TOMBS, EVENTS

“



“Do you need timelessness for a wedding? The thing I say to everyone is when you look back at your wedding photographs twenty or thirty years from now, will you be happy? That’s all I need to know. Every one of us has a different experience of what timeless means to our emotions. If you’re going with color and not doing what everyone else is doing you have to trust your gut, you have to be brave as well as confident. If you can be those things and proceed with color then you’re going to be really happy you did twenty years from now because you made that strong choice. If you’re unsure or scared of it absolutely run the other way. I’m not sure timeless is about color, it’s about style and knowing where the line is between clever and eye-rolling.”

— DAVID BEAHM, EXPERIENCES

“Our clients want to do whatever makes sense for them and they are completely happy to forgo tradition entirely. They want their events to be timeless. I think part of that is actually ignoring any and all trends and that’s how you produce something that is truly timeless.”

— ALISON LAESSER-KECK, ALISON + BRYAN DESTINATIONS

"What is really fun is the current push away from duplicating over and over again the definition of a wedding. People are drawing from their own personal or aspirational style, whether it's lifestyle or fashion, and expressing those aesthetic preferences through the wedding design. That's the root of my design inspiration! I get to understand what makes my clients tick by studying their homes, their style, the restaurants they love, and their favorite hotels. Their residential style always offers a wealth of inspiration by seeing how they use color palettes, textiles, wallpapers, and other decorative pieces that they source for entertaining."

— AUGUSTA COLE, WEDDINGS & EVENTS

"I think color and prints can definitely be timeless. As someone who loves the wedding industry, I also love interior design and I think there are patterns and prints throughout interior design that are completely timeless. I often refer to Tory Burch's home in Southampton as a great reference point for color and print done well. She uses tons of color and print and it remains timeless and incredibly fresh. Lee Radziwill's bedroom is another great example of something timeless that has tons of print and botanicals yet remains fresh.."

— ALEXANDRA MACON, VOGUE EDITOR AND FOUNDER OF OVER THE MOON

"We've discussed coming up with designs that are set in stone and people would expect this is what we are offering but they always want that personal touch - they want to feel connected to it. We might have a design that we've had for five years but we will hold it for the right client. I always have things in my back pocket or my wish list of materials, but I don't believe in pushing a design on to someone."

— JULIE NEUBAUER, YONDER DESIGN

"It's interesting because I feel that we are having this huge influx of English influenced designs by someone like Cutter Brooks. I feel like we are going back to childhood bedrooms like Laura Ashley with crazy floral chintz. It's really becoming vogue. Those things feel timeless but there is still something about it that honors the classism of what most people appreciate here [in Charleston]."

—BLAKE SAMS, GREGORY BLAKE SAMS EVENTS





# Pedestrian Imagination



*Having great taste is a gift. Some have it, others don't. It's also subjective, being aware of a client's risk sensitivity is even more important, particularly for these milestone celebrations in one's life. Maintaining this delicate balance is a sign of true experience. We all live out creativity every day in our industry, creating sublime events, profound florals, intoxicating emotional spaces, and breathtaking fashion. We as creative producers of tangible and intangible designs are naturally gifted with being aesthetically inclined to see everything before it happens. For so many couples it is their first time immersing themselves into the creative realm. How can we be empathetic to this common dysfunctional relationship all while elevating our clients' limited imaginations and bringing harmony between creative and client? –JR*



# 42 NORTH

“People tend to like very different things for a wedding than they do in life. Which is so disappointing. Last year I worked on a design plan for a client. I presented 15 colors with a true palette of color. The client said to me that people kept asking her what my colors are and I don’t know what to call them. I think it’s sad to have three colors for your wedding, it’s so formulaic. We want to create a dream environment and feel very natural within the spaces they are happening in. Client’s that trust us allow our creativity to open up. They may not understand it but they trust our work. When you do an 8-foot table mock-up it’s really hard for the client to imagine the entire event. But we can! When our clients are willing to trust us - it’s the best.”

"It has to make sense for the client's aesthetic, and even though this is self-serving to me, it needs to be interesting for us. As you know, to put 12 months into something it has to be interesting. I was telling someone the other day that if we were a client I would have a hard time hiring me. If you're looking to make something singular and sublime it's not going to be found on the internet ready to go prepackaged for you. It's through many conversations with clients and also the conversation that the florist is having with his or her own surroundings with products, trends, and what bigger movements are happening in space."

— AMANDA LUU, STUDIO MONDINE

"I say, I have to be proud of it. I say, I understand that you want this but I have to love it too. I don't think you can go wrong when you've listened to them and inserted your taste to elevate the concept. Of course, there are some things that aren't perfect and not exactly how you want it to be done but I do think that you can provide a lot of finesse when talking with people. Framing it in, "have you thought about this?"

— DAVID BEAHM, EXPERIENCES

"I pick and choose my battles because I am always going to throw ideas out to give things a little bit of a twist, edge, texture. Some clients are just not visual, so it's a combination of language and showing through mood boards to guide them through their fear. If we can go the extra mile, we do."

— SOFIA CROKOS, EVENTS & LIFESTYLE

"There are so many different ways to be inspired rather than just looking at weddings. Look at packaging and design, look at what's in the community, look at architecture, look at modern art. The Japanese do a really nice job in design with clean and seamless work. As far as selling people on ideas that you're excited about, I call it my creative closet. I'll order certain materials and samples and I'll make a mock-up. People are so visually oriented so if you want to inspire someone you need to be able to show it. When you put something on a table and allow them to touch and feel your work and understand it - it makes sense."

— JULIE NEUBAUER, YONDER DESIGN

At the end of the day, it's really about how far we can push clients and figuring out where they fall on the scale of safe to bold. Then taking a look at their values, their design aesthetic and style. With that said, I've seen time and again owners being stuck on a single color without a good reason why. It never relates back to their audience, which can present a disservice to helping them meet their goals as a brand. Color may seem like such a small thing to people but it can really translate a design concept in profound ways. Color communicates so much more than you realize, it's a big mistake not to be open-minded when establishing or re-establishing your brand identity."

— ASHLEY MALONE, ASHLEY & MALONE





- STYLING BY 42 NORTH

# INFLUENCERS:



# THE GENERATIONAL GAP

*Navigating the tension that comes between a modern-day bride and the families that surround her can be a challenge. This dynamic range of input can seep into every element of the design process. Generational expectations, rituals, and traditions need to be respected all while ensuring all parties are served. How does one mitigate this generational conundrum while producing work that satisfies not only the client but their creative souls? Do we have to choose between the old and the new? Or can we have both? –JR*



“Sometimes the mother never had the big dreamy wedding that she wanted but she’s living vicariously through her daughter. Where does the daughter and her partner fit in? I see a lot of that. When it is controlled financially by the parents, there is a lot of piping through third parties that creates tension. The parents may think it’s not the right way, it’s not what their friends did, it’s not what they have seen in the media - they are hung up on the idea of what people are going to say if they opt for the unconventional route.”


— SOFIA CROKOS, EVENTS & LIFESTYLE







- ELIZABETH FILMORE BRIDAL



# The Future of Bridal Fashion

*It's not your mother's wedding dress these days. Bridal fashion has leaped into some very chic and sophisticated cuts. But one thing remains - white. With silhouettes now redefined, the application of fabrics once thought to be taboo, and the ever-present idea of sustainability, what will be the future of bridal fashion? – J*





“I think there are some designers out there who are pushing the envelope and making things feel fresh and exciting. I think designers who are to be noted are people such as Danielle Frankel, a fantastic designer who spent a lot of time with Vera Wang and Marchesa, and is doing things really differently. It’s so cool and unique and boundary-pushing. People who are getting married now are shopping in a way they didn’t before, largely because of Instagram, they are buying for a three day or four-day weekend and that incorporates lots of different looks.”

— ALEXANDRA MACON, VOGUE EDITOR, FOUNDER OVER THE MOON



“The dress is really informative to us. When we dress shop with our brides it’s incredibly helpful for many reasons but we get to see how they react emotionally to things. It helps us figure out how we are going to work with them and it becomes euphoric. Then sometimes we get an email of the dress they’ve chosen and were like “oh okay” then we say let’s design a different wedding now.”

— DAVID BEAHM, EXPERIENCES

“There are very few opportunities for women to wear a long white dress and it’s so ingrained in us that white dresses are wedding dresses. I think you’re definitely going to see some different looks whether it has a print on your wedding dress or a kind of pattern in color. I don’t think brides will get rid of a white wedding dress altogether.”

— ALISON LAESSER-KECK, ALISON + BRYAN DESTINATIONS

“People see their wedding as an opportunity for an Instagram moment and they need to have the wardrobe to accompany that. Mira Zwillinger is a fantastic designer who is doing a lot of things that women want right now. It’s beautiful lace, it’s beautiful embroidery and embellishments done in a sophisticated way. It’s form-flattering and romantic. There is a lot of drama but it’s not cheesy.”

— ALEXANDRA MACON, VOGUE EDITOR, FOUNDER OVER THE MOON



- BRIDAL FASHION WEEK





# Bridal Stereotypes



*I have had the pleasure of shooting collections during NYBFW for Vera Wang, Carolina Herrera, Danielle Frankel, Naeem Khan, Reem Acra, Lela Rose, and Mira Zwillinger among others. In a sea of white, sometimes it's tough to discern one from the next. In her Spring 2019 collection, Vera Wang explored the use of color in a way that nearly had me buckling at the knees. Will we see more designers embrace color? How can we honor a time-honored aesthetic while staying forward-thinking to the changing styles of modern-day brides? What's the best way to create a cohesive fashion narrative from engagement through wedding. –JR*



“I think a luxury bride pays attention to interior design trends and ready-to-wear trends. They are aware of certain trendy colors of the season and they are afraid that if they embrace color on their wedding day it's going to date their wedding photos. For a lot of brides it's the safer bet - or for the lack of a better word - boring. They go with whites, blushes, golds, and greenery because color is a bold choice right now and it's hard to do color in a subtle way. If you do color you have to do color. I wish people did do color!”

— GABRIELLE HURWITZ, STYLIST





“One year, I had a bride that wore a black Jean Paul Gaultier dress for her wedding. It was so chic and gorgeous. When she told me she was wearing black I said ‘oh my God, Michelle - really?’ She said ‘who cares.’ She had lots of pink for flowers. This was 20 years ago. Sometimes, you’ll see a colored dress at the after party but most of the time, brides are still wearing white. They think in their mind this is what a bride is ‘supposed to’ look like.”

— SOFIA CROKOS, EVENTS & LIFESTYLE

“Sometimes they are buying things off Net-a-porter and sometimes they are buying from Mark Ingram, it depends on what they can find that is the best. The way they shop now is because they have so much more access to information than one did in 2010.”

— ALEXANDRA MACON, VOGUE EDITOR, FOUNDER OVER THE MOON





- LELA ROSE BRIDAL



# INSPIRATION:

# THE DO'S AND DON'TS

*We have endless roads to follow when it comes to artistic exploration - and where a design ultimately lands is a culmination of so many intertwined avenues. Within this section, our contributors have unveiled these incredible maps - from cultural experiences and travel to art history and literature to more modern channels like digital and social media. How has technology changed the event design process, and what can we expect to see in the next evolution of this industry? –JR*





“The reason why we do events that have color in them and have interesting palettes is because we’re not getting inspiration from things that have been done before. We are getting inspiration from our client’s art collection or a hotel they stayed in or and an album cover that they love. In fact, we tell our clients not to look at Pinterest or Instagram. What you see is a reflection of that designer’s aesthetic and not a reflection of who you are as a client. So, let’s find something that really interests you. I always ask my clients, ‘what is the story that you want to tell?’ A lot of the clients that we work with maybe don’t know at first, they are not creative. So we have to work with them to figure out what is that story. What’s the feeling we want guests to walk away feeling? What’s the take away after the wedding? What it really comes down to is that most of our clients want their guests to walk away saying wow that was so them. So we are trying to figure out through details an authentic way to continually remind guests of them throughout the event. This is their wedding, this is a detail that speaks to them as a couple, this is something that authentically reflects them. That’s the most specific thing we work towards with a client and their guests,”

— JESSE TOMBS, EVENTS



"I really challenge clients to limit how much "inspiration" they look at. There is some kind of selection bias that enters into the process. Pinterest makes it easy to gamify inspiration you're looking to match things to create a nice mood board where everything matches which becomes diluted. You remove yourself from the bigger more interesting ideas and fall into sameness with these boards. So we ask them to provide us with a limited amount of inspiration and if possible when possible I ask for non-visual inspiration. Simply because what we are trying to do is take care of the visual, we are trying to translate that for our clients. It's more about the sentiment or the feeling. It's the mood, it's the sensation we are chasing for their wedding day. I must say, we are blessed with fantastic clients who do jump into this with that mentioned openness. Sometimes it will be a piece of poetry or a memory from a trip that they experienced together or a scent. Those non-visual cues are a more compelling place to start than "here is a perfect editorial, can you just do this but for me."

— AMANDA LUU, STUDIO MONDINE

"Sitting, talking, listening and watching. Listening and watching are the two most important things I do. Learning to shut up and listen. They will tell you everything you need to know. I never say "oh no, you must have this", I say "how do you feel about

this." Bring them to a point of comfort where they can say no, I don't like that. No is almost more important than the yes. You can fluff around yes but no's are usually absolute and hard. So if you don't listen to no's you are going to have trouble down the road or run the possibility of losing the party because you haven't listened."

— DAVID BEAHM, EXPERIENCES

"It's easy to become visually attached to someone else's vision and want to recycle it rather than trusting something new. Clients will sometimes want to over direct and bastardize the creative process to the point that they don't need you (the designer). But for those who really trust us and understand that we get them, we'll make it beautiful and make it right."

— CHRIS NEUBAUER, YONDER DESIGN

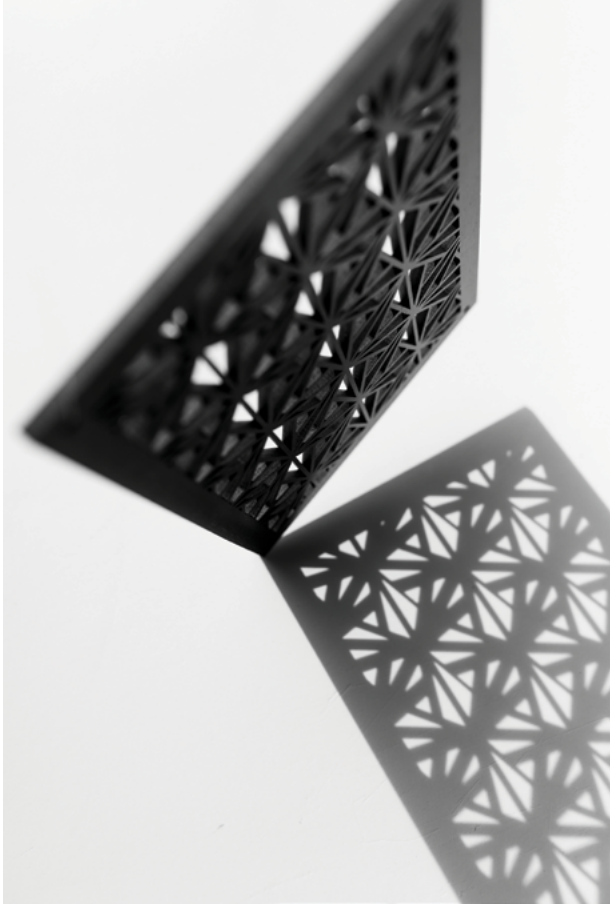
"For us, it can start anywhere. Something as small as a piece of paper or a fabric they love, lately I've been enamored with textiles so lots of our inspiration is being drawn from those textiles. When a bride shows me inspiration I try to find out what she really likes about what she is presenting, I then take those line items and implement them into a concept that pushes her to the edge and not be so typical Charleston southern bride."

— BLAKE SAMS, GREGORY BLAKE SAMS EVENTS



“We are completely inspired by everything non-wedding related. For us, our clients are our muse.”

— ALISON + BRYAN DESTINATIONS



# What is Luxury

*Throughout my conversations with some of our country's top luxury event creatives, the question I could not leave behind was the very idea of luxury. What does luxury mean to those who create, provide, and produce for events that are thought to be luxurious to the rest of the world? –JR*



“Understated elegance, our sense of luxury is nothing with a logo per se, nothing that is outlandish, nothing that is gaudy or showy. Tasteful, simple, clean - just because something is minimal doesn't mean it is cheap. Just because something is expensive doesn't mean it has to be garish. Everything we do tends to be understated. You can create luxury without expense. It's a feeling of quality when you have something in your hand.”

— CHRIS NEUBAUER, YONDER DESIGN



“There is an effortlessness in luxury. When you're experiencing luxury it should be blissful and joyful, you should be transported from everyday concerns or troubles. I see it in photography, brides are wanting that candid capture of effortless joy. That feels luxurious for them. With design, it should be approachable and sumptuous and layered in an intoxicating way. Not jarring, not flashy, not aggressive.”

— AUGUSTA COLE, WEDDINGS & EVENTS

"Time. I think slowing down and having time to spend with family and friends and time to do nothing and time to be alone and time to think and time to read a book - that is the biggest luxury. That luxury is part of the service we provide as designers and planners by taking everything off our clients' plates so they can have more time to relax and enjoy the experience."

— JESSE TOMBS, EVENTS

"Luxury is the ability to have every need met before you even know you need it."

— ALISON + BRYAN DESTINATIONS

"Luxury is how you make me feel. It's totally about how you feel when you're in it and how you feel after you've experienced it. It's not about how much you've spent, it's about how you made someone feel."

— DAVID BEAHM, EXPERIENCES

"True luxury I think is comfort. For us, what that means in the wedding industry context is the comfort to share your particular aesthetic, style, point of view and brand of hospitality with all of your wedding guests. That comes through in the details truly. I think that comes through the flowers,

the meals served. There is something unaffordable when you are truly comfortable in your own skin and style."

— AMANDA LUU, STUDIO MONDINE

"For me, luxury is personal enjoyment, what brings you the greatest joy. Luxury can be anything - what is luxurious to you and brings you the most joy. It's wide-ranging and continues to get broader and broader. I think lots of people use the term vaguely and don't understand what it is. Ultimately, it's something that feels joyful to them and that's luxurious."

— BLAKE SAMS, GREGORY BLAKE SAMS EVENTS

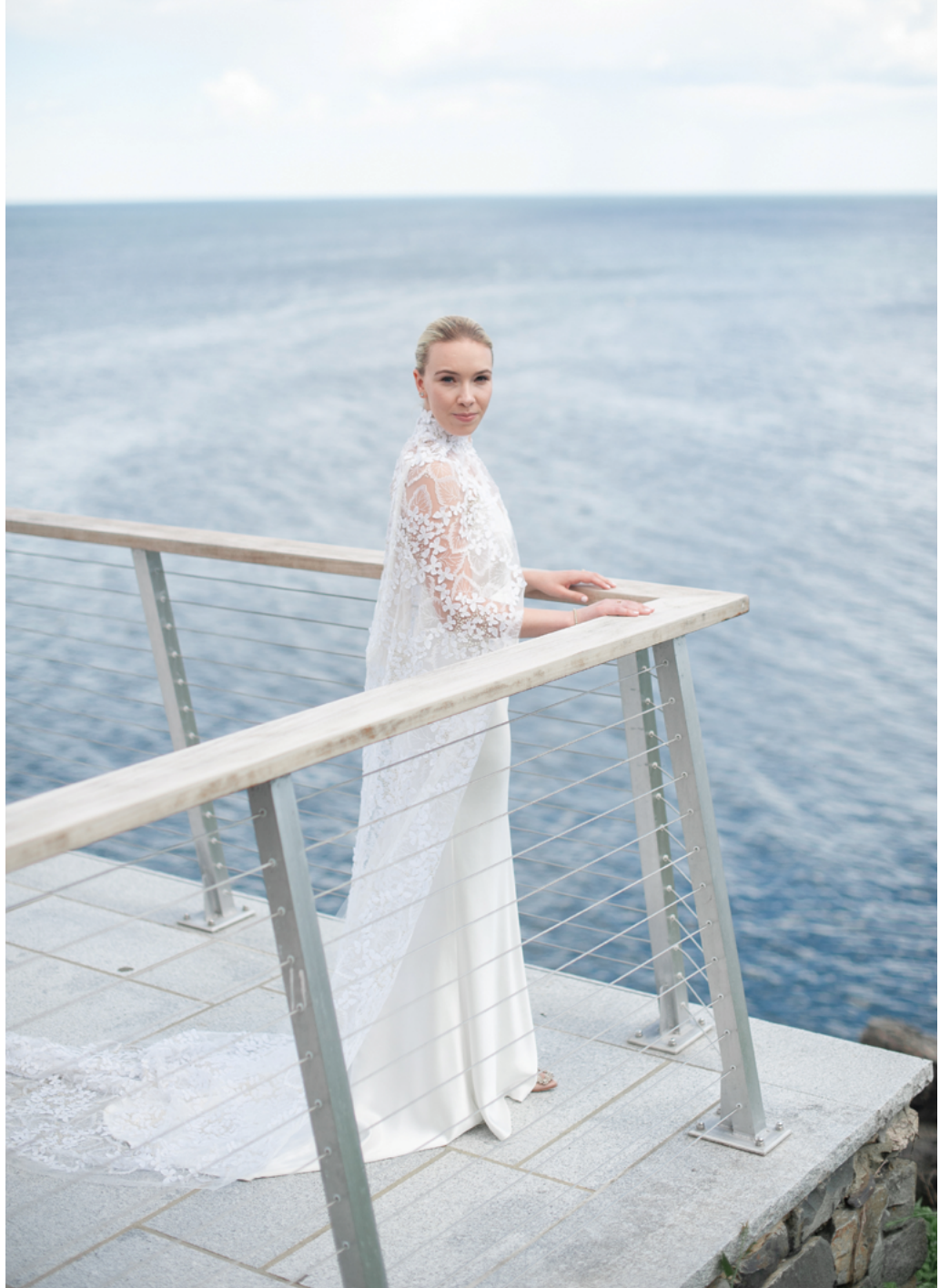




- CAROLINA HERRERA



# Redefining Weddings



*Cultural norms are changing by the day and with that so are many traditions and expectations of what weddings should be. Bridal fashion has become more inclusive. Destination weddings continue to grow in popularity for their appeal to transport guests to another world. Intimate dinners, unique locations, and elopements allow for even more personalization. More of our clients are integrated into the way they kick off their union and we are so thankful for this shift. Are we heading into a new age of event design, and what is leading this revolution? –JR*



# ALISON LAESSER-KECK

“For our clients, it’s completely about the guest experience. Since we plan all destination events, it is not just a wedding, it’s a vacation for anywhere from 100-200 people. Our clients are very concerned that if people are going to travel all that way for them they want their friends and family to be completely taken care of - that’s number one.”

— ALISON LAESSER-KECK, ALISON + BRYAN DESTINATIONS



“We are fortunate enough to do a lot of work at family homes or second homes where we build out tented celebrations from a blank slate. We worked with a client at their family home in West Virginia that had just been remodeled with a beautiful interior and was featured in Architectural Digest. We were excited to have our first meeting with this family and see their home and living space. From textured velvet on the ground and warm sofas to the trimming on their drapes in persimmon and papaya tones that were used on the pillows and the beautiful fall tones with a touch of salmon; that became our palette. Their living room was our inspiration for the wedding tent. We used open leaf lemons and the same colors and a layer of silk atop with a hunt themed pheasant plate because it was in their country home and the story made so much sense. Their ceremony was on their front lawn with the facade of their neo-classic home as the backdrop and then we entertained them in the box of gardens while guests got glimpses of the interiors and guided them into the tent which was a whimsical extension of their home.”

— AUGUSTA COLE, WEDDINGS & EVENTS

“There are some clients who hire a planner based on their work and a very specific point of view. For me, it's often the other way around. The focus is on them, not my agenda. We have a client in Big Sur who wants to do a Japanese night market music festival in the redwood forest. They want to have electronic dance music and a silent disco with a completely fun music festival vibe. That's not something that I would want for my personal wedding but it's not my wedding. We also just did a wedding in upstate New York in July and it was inspired by Cabana Anthology. I had just received the book as a gift from a friend and brought it up in a client meeting and the mother of the bride walked into the kitchen and had a box from amazon and said she had just bought that book. And we all sat down together and raved about the book and we were all totally intoxicated by the color and the pattern and the textures and we decided to design the whole wedding around this concept. So we pulled a couple of pages from the book and pulled inspiration for all the textiles and all the flowers, the vessels, plates, the china, and flatware were from that book. It has so much to do with the adventurousness of the client.”

— JESSE TOMBS, EVENTS



"I believe brides are more confident than ever before because they are more educated than ever before. That's a big factor when deciding on what they want their wedding to be. Years ago if you had said let's do an all rainbow-colored wedding no one would have ever considered it. Today there are people out there that are confident enough, they might actually want that. I don't think it's a trend as much as it is confidence in oneself. Twenty or thirty years ago a bride's mother would have said these are the rules. Now the current he, she, they set the rules because they are educated enough to know the parameters they want their wedding to be."

— DAVID BEAHM, EXPERIENCES



East



West



*There is a profound impact on what is acceptable in creative work based on your geolocation. There is an East Coast way of doing things, and a native West Coast palette that is undeniably robust. Destination creatives have gotten themselves out of the revolving geographical door. If you're in the Midwest you have a self-sustaining outdoor culture that knows how to get things done without fuss. If you're in the South you better have sweet tea after church. These subcultures are in our creative DNA, and it has a very visible veneer over the way we create. On its face, it's easy to see but it is much deeper than LAX and JFK. It stems back into our heritage in the formative years as a developing nation. The East Coast was establishing itself through structure. The West was a frontier, filled with unexpected routes and freedom to roam and dream. Rich in dynamic natural resources, one state possessed every climate that was known to America at the time. Whether you are aware of this or not it still plays a role in our creative lives and certainly in the wedding industry. I wanted to know how these geographical concepts are perceived throughout the country. –JR*

“We want to attract lots of different people from lots of different backgrounds, lots of different ethnicities, lots of different economic backgrounds. The majority of the people we work with are wealthy some of them are business owners some of them are art collectors some are new money some are old money, some live in Asia some in Europe they come from all different walks of life and that is the type of client we try to attract.”

— JESSE TOMBS, EVENTS



“



“Oh absolutely, If you go top to bottom we have so many starkly different environments to pull from. We have Joshua Tree in one breath and then we have Muir Woods, then we have the San Juans. I do feel like there is much more permission to create on this [West] Coast and our clients have that range too. I think it’s an old money new money thing. There is a lot of old wealth on the East Coast and that comes with expectation. Attachment to certain looks, on the West Coast it really is the wild wild west. I think there is a lot more movement here. But they have New York so there is that!”

— AMANDA LUU, STUDIO MONDINE

“It’s really about the marketplace, it’s a huge space in our industry – a mid west client is attracted to something different than a southeast client, there are lots of variances out there. We consider from the start who their client is, what’s their ideal market, whether it’s a destination or domestic, we look at their work, their style and we translate all of those elements with our outside perspective. Once we have all of the information we sit down and say, “okay this is your work, your market, and your client. This is what your client is looking for and here is our recommendations on how we get there.”

— ASHLEY MALONE, ASHLEY & MALONE

"I do, I love looking at West Coast designers to see what they come up with, a deeper topic for me is that there does seem to be a west coast palette. Laurie Arons presents this softness and warmth that is consistently used with a gray undertone a restoration hardware approach that is muted and all blends beautifully. I'm always jealous of that because in the end, it all looks cohesive and beautiful. When you're in the tropics you can use vivid colors and they don't seem to scream at you as much. In the south, it's interesting because - and Charleston specifically - we really use a lot of brighter colors in architecture but in wedding and event design it's pretty constrained and people stay fairly traditional. Lots of whites, greens, blushes, and grays. I'm not sure what it is. Is there something in the air that makes everything look beautiful and serene in Wyoming? Sub-regions definitely play into design, thinking about place, context and mood is a huge contender when thinking about a color palette. What is it that you're trying to convey? What is the tone you're trying to set?"

— BLAKE SAMS, GREGORY BLAKE SAMS EVENTS

"I definitely think in terms of creativity California has a leg up on honestly the rest of the country if not the world. We have weather on our side and when you have weather on your side you can be way more creative than if you're stifled by crazy weather. Which is how we cut our teeth in the Michigan market. It was a great experience for us

because we could literally go anywhere in the world at this point. We've measured tent's in snow, we've dealt with monsoons, we've seriously dealt with it all. But knowing whether... We have a wedding in a few weeks in months and we are building a lemon grove in this person's back yard. My mind would never do that if I were anywhere else. That plays on color too because it's a domino effect - because you know you can do something alfresco. You have to have a focal point or a statement piece such as those bright pops of yellow in that backyard - it is just going to be absolutely gorgeous."

— ALISON, ALISON + BRYAN DESTINATIONS



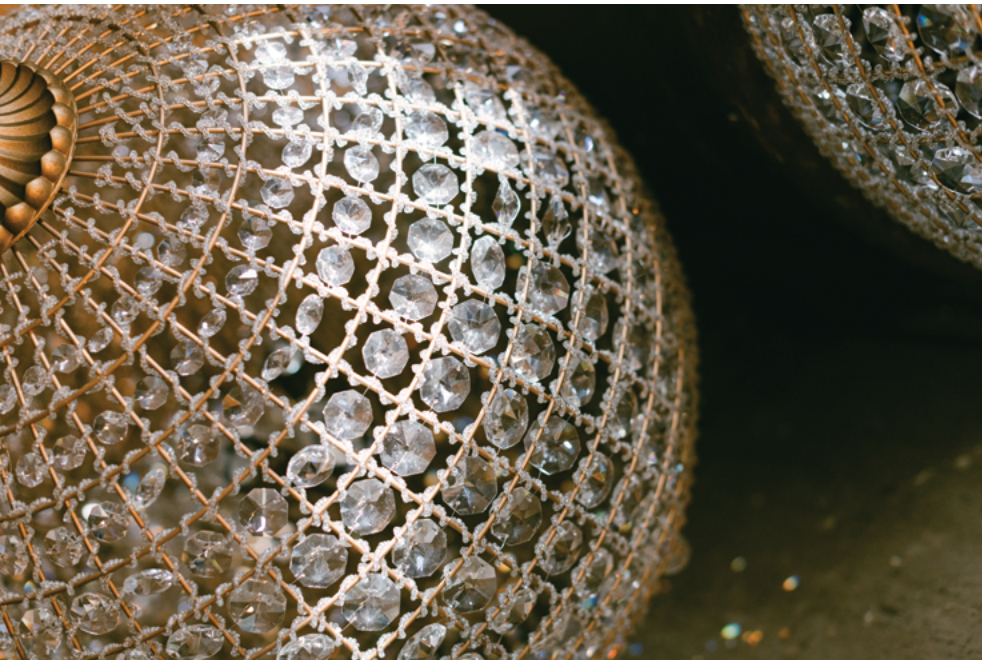


# The Future of Our Industry



*It is evident that an exciting paradigm shift is taking place within the wedding industry. For all involved, the rules are out the door. Boundaries are being pushed in all directions and creative liberty is at an all-time high. The monotone wedding editorial is old news, couples are seeking honest reflections from top to bottom which is an extraordinary presentation of color, textures, and pattern play.*





*Social media is something that cannot be ignored, even though it's not a preferred source of inspiration for many designers, rightfully so. Many design firms plead to their clients to look elsewhere for inspiration, mostly encouraging them to look within their own lives and style while designers listen, observe and construct events around their personal narratives. These creative producers take ownership in their client relationships. They are not sorry about their process, they are not meek about the path to inspiration. In retrospect, I feel that so many in our industry operate from a place of fear. Allowing the market to dictate what they create, never exploring the creative yearning from within leaving many in the revolving door of blandness and repetition for the sake of revenue and safekeeping. This rinse and repeat approach leaves many burnt, jaded and unsatisfied in their work, ultimately creating a toxic byproduct between vendors and clients.*

*The great news is that we all can take ownership of our future, we can rewrite the way we do things and reshape our creative processes. We can all observe, listen and draw inspiration for the amazing environments that surround us. With a touch of confidence and a dash of determination we can bring a rich blend of diversity into our work. Knowing clients are yearning for the wow-factor and guests are eager to share those sought after Instagrammable moments, designers are pushing their work into extraordinary realms of awe and wonder. Although the power play of social media can also have ill effects on the way masses create. Amanda from Studio Mondine is keenly aware of taking intentional steps to ensure she does her part in ethical practices for a sustainable future. When I spoke with Amanda I mentioned her work from a Big Sur event that was featured in Vogue. She expressed her conflict about that event, "it's hard for me to show that wedding, I don't want it to go in that direction. Those bright colors hanging were all bleached, that's incredibly harmful for those who have to bleach and equally harmful to design with. It's full zen, rip something wonderful*

*from the earth to be used for a day then put in a compost bag. It's really hard, I am torn." Amanda has begun growing relationships with local flower farmers, planting alongside for a healthier future. The fashion industry has taken a stance on animals, Netflix has taken a stance on climate dangers of Big Ag and the country has taken a stance on love and equality - how can we challenge ourselves to keep in step with the rest of the world? How can we all raise our awareness to not only create beautiful work but also use our creativity to be more colorful about stances we can take to better our process as a community? How can we take our luxury leftovers to bless someone else and make our environments stronger and happier spaces? I've learned that color is simply a small piece of a much grander composition. The palettes are discovered through thoughtful conversation, observation and then reflected back into the couple. I think we can stay in step with the rest of the world by authenticity reflecting back into the world what it has given us to consider. We can do it by asking questions, observing our surroundings and listening to what our everyday lives are telling us. -JR*





# Credits

Author & Photographer // Joseph Rogero Mills  
Digital Design // Ashley & Malone

Glossary of Images //  
All photographs by Joseph Rogero

Cover  
Stylist // Lacey Geary  
Dress Designer // Johanna Ortiz  
Model // Alexandra Maisch  
HMUA // Charlotte Belk

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Styled by // Joseph Rogero

Page 4  
Planning // Pinch Me Planning  
Venue // Private Residence

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Left image  
Stylist // Lacey Geary  
Model // Alexandra Maisch  
HMUA // Charlotte Belk  
Jumpsuit // Kate Hudson

Right Image  
Event Designer // 42 North

Page 10  
(Top Left & Bottom Right)  
Styled by // Joseph Rogero

(Top Right)  
Stylist // Lacey Geary  
HMUA // Charlotte Belk  
Model // Alexandra Maisch  
Fashion Designer // Dries Van Noten

Page 12-13  
Stylist // Lacey Geary  
Dress Designer // Johanna Ortiz

HMUA // Charlotte Belk  
Model // Alexandra Maisch

Page 14  
(Left)  
Invitation // Yonder Design for Easton Events  
Surface // Locust Collection

Pages 15 & 17  
Event Designer // 42 North

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Planning // Pinch Me Planning  
Dress & Cape Designer // Elizabeth Filmore Bridal  
Venue // Private Residence



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Dress Designer // Mira Zwillinger

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Dress Designer // Lela Rose

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Dress Designer // Naeem Khan

(Bottom)  
Dress Designer // Mira Zwillinger

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Event Designer // Laura Bravi  
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Florals // Fleurs de fee

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HMUA // Duality Artistry  
Event Designer // Our Perfect Night

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Invitation // Yonder Design for Allison Events  
Dress Designer // Danielle Frankel

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Invitation // Yonder Design for Pineapple Productions  
Surface // Locust Collection

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Event Designer // 42 North

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Dress Designer // Carolina Herrera

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Planning // Pinch Me Planning  
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Bridal  
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Dress Designer // Ines Di Santo

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Dress Designer // Danielle Frankel

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Dress Designer // Mira Zwillinger

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Stylist // Lacey Geary  
Dress Designer // Kate Hudson  
Model // Alexandra Maisch  
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Back Cover  
Dress Designer // Ines Di Santo





PHOTOGRAPHS BY:

JOSEPH ROGERO

INFO@JOSEPHROGERO.COM