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# COLOUR ANALYSIS SKILLS KIT

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NINA SMITH X IN THE FOLDS

NINA SMITH

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IN THE  
FOLDS

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# ABOUT CURATED BY IN THE FOLDS

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Make garments you will wear, love and cherish. Functional and beautiful pieces. Thoughtful and considered patterns. This is what **Curated by ITF** is all about.

**Projects that help you learn more skills, instead of just making more clothes.**

With our monthly subscription, we've selected patterns and projects that contribute to your wardrobe, rather than overwhelm it. Projects are carefully selected each month to teach you new skills in a digestible way.

Sewing a handmade wardrobe you are proud of is about learning the skills and building on them over time. With these resources, you will build a resource and pattern library that you can refer to on your handmade journey, empowering you to sew a wardrobe that you love, one piece and one skill at a time. We are excited for you to join us.

## SLOW SEWING

**In the Folds** patterns and resources are designed to inspire and encourage modern makers to create garments that are beautiful both inside and out. Through selected techniques and construction details, **In the Folds** aims to encourage thought-provoking and memorable making experiences - helping you enjoy each step of the process.

If we slow down and take in every stitch, we can better our skills, appreciate the amazing things we can do with our hands, understand the process more fully and create garments that will be worn, loved and cared for long into the future.

## COLLABORATIONS

This project was made in collaboration with Nina Smith. With **Curated by ITF**, it is our mission to expand your skills and your making practice in a wide range of ways. By partnering with other creatives who are experts in their chosen fields and share our values, we can bring you a more diverse range of content and cover many of the different facets of a creating handmade wardrobe in a thoughtful, considered and conscious way.

We'd love to see your work in progress as you work through this project. Find us on Instagram **@inthefolds** and **@nina\_themaker** and tag your photos with **#CuratedByITF** and **#ColourAnalysisSkillsKit**.

# AN INTRODUCTION

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Our mission is to encourage lasting relationships between you and your handmade wardrobe - to empower you to make clothes that you not only love, but also feel great in.

One aspect of the garment making process that we haven't delved into yet is colour. Selecting fabric based on its colour is a big part of the project planning stage. Alongside fit and finish, it's one of the things that leads to you wearing a garment all the time or it remaining in your wardrobe unworn. Or even worse... in your UFO (unfinished object) pile! The colour of a garment can leave you feeling confident and put together or uncomfortable and self-conscious.

Often we know how we feel in a particular colour, but we don't really know why. We want to help you understand why that is!

When makers from our community requested a project based around colour, we jumped at the opportunity. Not only could we see that this type of content would be valuable to our community, it was also something we wanted to learn more about.

We could see how understanding the impact of colour on our wardrobe could enhance our efforts to create a self-made wardrobe more sustainably. Instead of choosing colours for our me-mades in a haphazard way, we could add another level of thought and intention to the process, which can only lead to less waste overall - the right outcome for both the environment and our back pocket!

But, to explore colour at the depth we wanted to, we needed to team up with an expert. Nina Smith has extensive experience in colour theory, personal styling, clothing production and tailoring. It was her broad range of skills, in the fashion design industry that we felt made her the perfect package to share with our community.

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## ABOUT NINA SMITH

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Nina has been creating fashion for over 35 years. Her expertise is made-to-measure, a skill honed through a dressmaking apprenticeship. This then led her into styling and colour image consulting, which she did while teaching pattern making, tailoring and construction at Sydney's University of Technology.



Upon starting her apprenticeship in Germany, her primary focus was on creating garments that fit perfectly. Her aim was to make people feel fantastic in their clothes, changing their world in her own small way. Her garments were meticulously made and perfectly fitted, and yet something was missing. It wasn't the fit, but somehow the colour of the garment that was making it fall short.

Any dedicated sewist will relate to the feelings you experience after spending countless hours of labour, sweat and tears (and even sometimes a bit of bloodshed), only to find something not quite right. And for Nina it was no different. And then, a makeup artist introduced her to a game-changing revelation: the profound impact of colour on a person's appearance. She began to delve into the world of colour and style, and learned how, when used together, they can transform not just our wardrobes, but also our self-perception and confidence. This understanding allowed her to help people create wardrobes they loved; focusing on their needs, what features they wanted to highlight, and what made them feel most comfortable.

Nina's primary mission is to guide individuals through the intricate (and sometimes confusing!) world of colour, style, and fashion. She helps her clients streamline their wardrobes, refine their personal style, and teaches them how to select colours that harmonise with their complexion.

Find Nina at [ninasmith.com.au](https://ninasmith.com.au) or on Instagram [@nina\\_themaker](https://www.instagram.com/nina_themaker).

# HOW TO USE THIS SKILLS KIT

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With our **Colour Analysis Skills Kit** as your guide, we want you to explore the world of colour and have fun in the process. Be encouraged to experiment, try new things and step outside your comfort zone. We are here to support you every step of the way!

By the end of this process, you will have gained insight into the colours you like to wear and the colours you feel great in. You will also have a colour palette you can take with you when you're shopping for fabric or garments (online or in-store) so you feel more confident when choosing colours to add to your wardrobe.

## A WORD OF CAUTION

Before getting started, we want to let you know that the **Colour Analysis Skills Kit** and the exercises inside it are designed to be fun. It is not about providing you with a set of rules that you have to follow or feel restricted by. It is not supposed to make you feel self-conscious about your colour choices, the clothes you wear or the way you look. We don't want you to feel limited or boxed in as a result of this process in any way.

We are not here to tell you what looks 'flattering' on your skin tone or to comment on what makes you look older or younger (unless you specifically ask for our opinion on these topics!). We're here to empower you to find the colours that make you feel vibrant and inspired, and draw focus to the features YOU want to highlight.

We also don't want you to feel like you need to throw out everything in your wardrobe and start again if it turns out 'your' colour palette is wildly different to what you've been wearing. To help prevent this, we cover how to make your current wardrobe work and transition it to a new colour palette (p 54).

While personal colour analysis can offer valuable insights, we think it is important to approach it as a tool rather than a strict set of rules, considering your own preferences and broader cultural contexts.

Most importantly, please remember: There isn't one right way to do this, or one right answer. Just be playful and have fun as you learn about colour and figure out which ones YOU like to wear.

The Skills Kit is split into six parts:

## AN INTRODUCTION TO PERSONAL COLOUR ANALYST

To understand the personal colour analysis, it is helpful to understand the history and relevance of this approach as well as its benefits and limitations.

## COLOUR THEORY

Colour theory basics so you can understand the context of these exercises.

## PREPARE FOR THE COLOUR ANALYSIS

Familiarise yourself with the colour analysis process and prepare yourself, your space and your equipment to conduct a colour analysis.

## THE COLOUR ANALYSIS PROCESS

This section will guide you through what to look for when conducting a colour analysis and how to methodically work through the colour sets.

## COLOUR PALETTES

Use the relevant colour palette as a guide when shopping online or in store.

## REFLECT

Consider how you will incorporate 'your colours' into your wardrobe in a thoughtful and considered way.

And remember to enjoy the process! That's what it's all about.

# AN INTRODUCTION TO PERSONAL COLOUR ANALYSIS

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To understand the personal colour analysis, it is helpful to understand the history and relevance of this approach as well as its benefits and limitations.

# A (BRIEF) HISTORY OF PERSONAL COLOUR ANALYSIS

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Personal colour analysis as we know it today can be traced back to the early 20th century work of Swiss artist and colour theorist, Johannes Itten. Itten was instrumental in exploring the psychological and emotional impact of colour, and his work became part of the foundation of how we understand colours and their interaction with a person's natural colouring.

It wasn't until the 1980s, with the publishing of Carole Jackson's book, 'Colour Me Beautiful', that the concept of harmonising clothing colours with an individual's natural colouring became mainstream. Jackson classified individuals into four distinct colour types — Spring, Summer, Autumn, and Winter — based on their skin tone, hair, and eye colours. This system was widely adopted and marked the beginning of a significant trend in personalised styling. Fashion consultants and stylists started integrating colour analysis into their services, helping clients make 'informed' choices about clothing, makeup, and accessories.

Over the years, personal colour analysis evolved. Various systems emerged, refining and adapting the concept, each with its own approach of categorising individuals based on their colour characteristics. These systems considered not only the traditional seasonal palettes, but other factors such as contrast levels and intensity.

While personal colour analysis has made significant strides in understanding and harmonising colour choices for individuals, it has, unsurprisingly, faced criticism for its lack of representation of People of Colour (p 12).

# THE BENEFITS + LIMITATIONS OF PERSONAL COLOUR ANALYSIS

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Traditionally, Personal Colour Theory focused on appearance and what ‘flattered’ the wearer. The aim was to enhance a person’s ‘good’ bits (e.g., eye and hair colour, lip size etc.) and draw attention away from the ‘bad’ bits (e.g., wrinkles, eye bags, shadows etc.). While the creators of these frameworks may have had good intentions (such as boosting a person’s confidence or making skin tones appear more radiant, for example), what we, and many other members of the fashion industry, can see is how subjective these measures are.

Who is to say that the good is good and the bad is bad? And why does it need to be said in the first place? This modern perspective is what we want to focus on with this resource. While you, after working through the processes outlined in this Skills Kit, may decide that some colours make you look ‘more alive’, while others drain you of your natural colour, we also want to highlight the benefits that align with the **In the Folds** ethos of sustainable designs that last the test of time, rather than seasonal trends that come and go. Similarly, we feel it is important to mention what we believe are the limitations of this framework, particularly because of how they relate to People of Colour and culture.

## BENEFIT 1 : A GREATER FOCUS ON SUSTAINABILITY

By sewing our patterns, you are creating garments that will not go out of fashion and can be worn for as long as the garment is wearable. Imagine, then, the effect that avoiding colour trends will have when sewing these garments!

We’ve all seen it happen. One season hot pink is in and the next you shouldn’t be seen dead in it, even though it’s the same colour. Being overly concerned with colour trends means we’re unable to create a truly sustainable wardrobe, because what do we do with those hot pink clothes once the season has ended? Adding colour theory and analysis into the mix of hand-making our clothes creates an even more sustainable approach that helps us to ignore external fashion noise and create a wardrobe full of clothes that match our personal style and make us feel great.

## BENEFIT 2 : EFFICIENT WARDROBE PLANNING

Understanding colour theory and analysis and selecting a palette that you love and feel comfortable with will help you to streamline your fabric and wardrobe choices. Instead of spending hours sewing a garment, only to finish it and realise the fabric wasn't right, you can be confident in your selections right from the start, knowing that you are creating a cohesive, versatile and wearable wardrobe of clothes you will love to wear.



## BENEFIT 3 : SAVE TIME AND MONEY

If you could remove one unknown from the process of hand-making garments and prevent wasting time and money on clothes you never end up wearing, you would, wouldn't you? We sure would!

You may have noticed that interest in the theory of personal colour analysis has increased over the last few years, leading to the creation of tools such as TikTok filters. With the growing popularity of online shopping, and the inherent drawbacks it entails (like, constant trips to the post office returning things that aren't right!) it makes sense that buyers would be seeking frameworks that help them to make the 'right' choice. When we don't have the opportunity to try a garment on and see how we look and feel in real life, a colour palette that we know works for us makes things a lot easier. Likewise, with buying fabric that can't be returned once it's been cut, a colour framework means there's less at stake and less disappointment when the post arrives.



In our opinion, personal colour theory helps makers make informed choices that reduce the likelihood of having a closet full of clothes and 'nothing to wear'.

## LIMITATION 1 : A WHITE-CENTRIC FRAMEWORK

Historically, colour analysis systems were developed with a focus on individuals with lighter skin tones. The systems either completely neglected the diverse range of skin tones found in People of Colour, or where they were covered, their dark features tended to see them grouped into one season. This lack of inclusivity made it a challenge for individuals with deeper complexions to find guidance tailored to their unique characteristics.

In recent years, there has been a push to redefine and expand the traditional colour analysis frameworks, acknowledging that a one-size-fits-all approach does not meet the needs of a multicultural and global society. This ongoing discussion seeks to make it more relevant for individuals of all ethnic backgrounds, ensuring that everyone can benefit from the empowering aspects of understanding and embracing their own unique colour palette.

## LIMITATION 2 : CULTURAL DIFFERENCES

Colours play very different roles, depending on the culture you find yourself in. Therefore, it is to be expected that colour frameworks developed in one specific cultural context may not be applicable to other cultural contexts. Colours worn in one cultural setting may not be accessible in another.

## LIMITATION 3 : INDIVIDUAL VARIATION

It's likely that personal colour analysis systems oversimplify the complexity of colour and how it relates to an individual's colouring. For example, it doesn't take into consideration factors such as personal style preferences, cultural contexts and lifestyle.

With all this in mind, is there value to be found in using a colour analysis framework? In our opinion, if you can keep in mind that it is simply a tool that assists us to create a more sustainable approach to creating garments, then absolutely! And with a focus on inclusivity, these tools will be able to benefit everyone, instead of a select few.

# COLOUR THEORY

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# COLOUR THEORY AND PERCEPTION

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Colour theory is an enormous topic that delves into the interactions between colours and examines their impact on our emotions and perceptions, most of which happens at a subconscious level. Your relationship with colour, as a result of these interactions, is like a complex and unique cobweb, made up of and influenced by various factors - many of which extend far beyond mere aesthetics. Without being conscious of it, we may choose colours based on our mood in the moment, the weather and how it's making us feel, or what we thought 'looked good' on a friend or in a marketing campaign.

## SOCIETAL

Different societies attribute diverse meanings and symbolism to colours, such as what should be worn during a period of mourning, or sayings like 'blue and green should never be seen' (a saying we don't subscribe to!).

## PERSONAL

Personal experiences and memories can shape our emotional responses to specific hues (like the colours of a school uniform we hated or the colour of a favourite garment a loved one wore).

## BIOLOGICAL

Biological factors, such as age and gender, can impact colour perception, with children often drawn to bright and vibrant colours. Individual personality traits and moods can also play a role.

## SOCIOECONOMIC

Historically, socioeconomic factors have also influenced our perception, as certain colours were associated with luxury or affordability. An excellent example of this is the colour purple, which was associated with royalty because of the expensive snail shells used to create it, as opposed to the readily available earthy colours used to dye the clothes of the poor.

## ENVIRONMENTAL

Environmental considerations, such as our natural surroundings or urban landscapes, can also influence our colour preferences and may resonate with our sense of comfort and familiarity.

The psychology of how we interact with colour has become a valuable tool within the marketing industry. It is used to influence how we respond to brands and people associated with certain colours. For instance, blue conveys a sense of honesty and dependability. In Australia, insurer NRMA uses this colour in their branding for this reason. Green is associated with the natural environment and health, and is often used to promote environmentally friendly products or services. Interestingly, this colour association has been taken advantage of, and the term 'greenwashing' was created to describe businesses that spend more time and money on marketing themselves as environmentally friendly than actually minimising their impact on the environment.

### AN EXPERIMENT

This short experiment helps to explain how the psychology of colour works.

Picture two rooms with the same temperature. One is painted sky blue and the other sun yellow.



Look at the blue room. How does it make you feel?

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Look at the yellow room. How does it make you feel?

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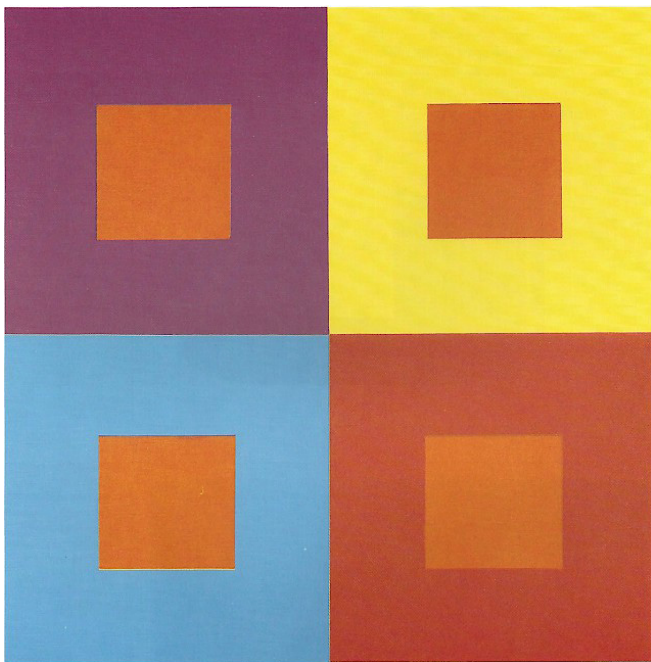
How did you go? Did you feel that the blue room feels cooler than the yellow room?

## PERCEPTION OF COLOUR IN RELATION TO OTHER COLOURS

Colours are influenced by the values (how light or dark a colour is) and hues (which is just another word for colour) of the colours surrounding them. If you take one colour and surround it with other colours, it will look different in each situation, even though its colour has not changed.

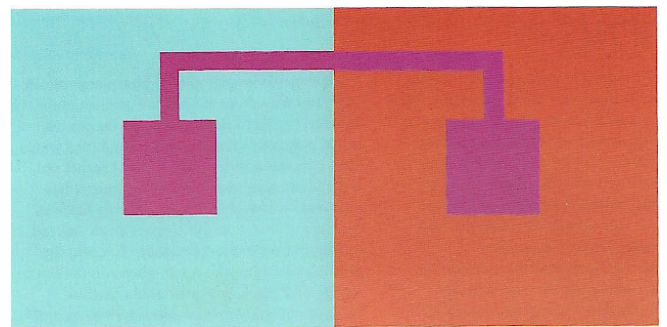
Where it is important for a colour to appear the same regardless of the colours it's surrounded by, the original colour may be altered in certain areas so it appears the same across the various background colours.

This concept is helpful to understand because it relates to why colours look different on different people, and why it may draw out certain features on one person but cause them to recede on another.



In this example, you can see that the four orange squares appear differently when placed on different coloured backgrounds.

S. M. (n.d.). Basic colour theory. Guide to Drawing.  
<https://guidetodrawing.com/color/basic-color-theory/>



In this example, you can see how the purple shape appears darker against the blue background in comparison to the orange background.

S. M. (n.d.). Basic colour theory. Guide to Drawing.  
<https://guidetodrawing.com/color/basic-color-theory/>

# COLOUR CATEGORIES

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This simple example illustrates how we categorise colours into **two main groups**. From there, the personalised colour theory further categorises those two groups into **two sub-groups**.

## WARM-BASED COLOURS

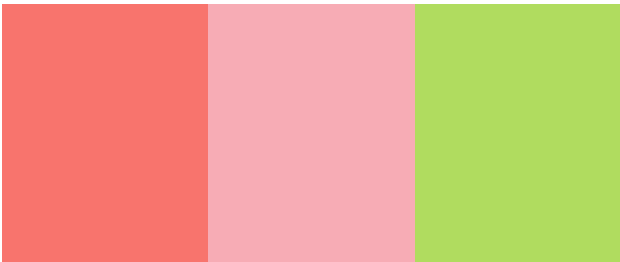
### MAIN GROUP



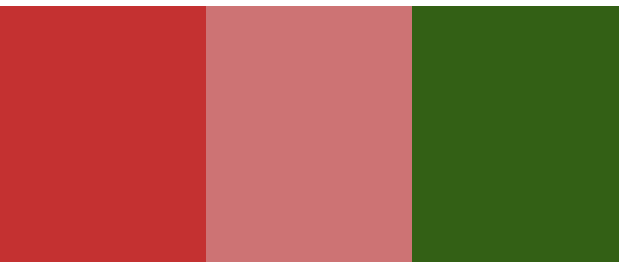
WARM-BASED COLOURS  
WITH YELLOW UNDERTONES

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### SUB-GROUPS



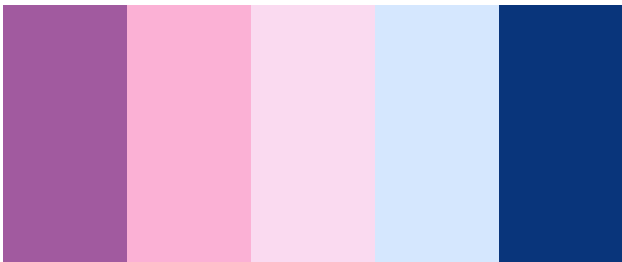
LIGHT WARM WITH CLEAR  
BUT WARM UNDERTONES



DARK WARM WITH RUSTY  
WARM UNDERTONES

## COOL-BASED COLOURS

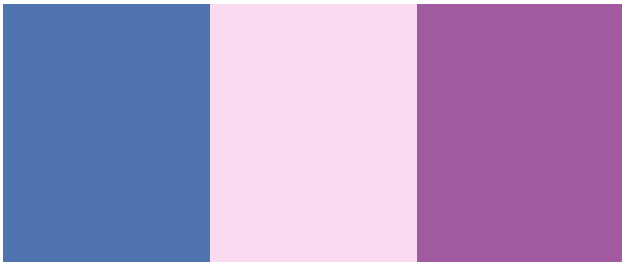
### MAIN GROUP



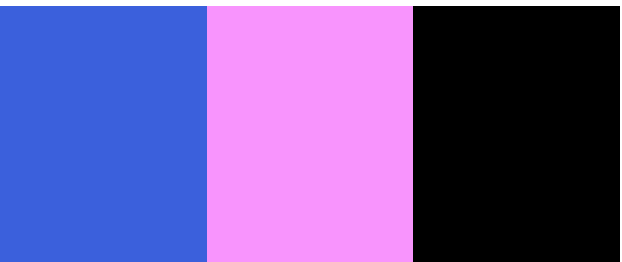
COOL-BASED COLOURS  
WITH BLUE UNDERTONES

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### SUB-GROUPS



LIGHT COOL WITH LIGHT  
BLUE UNDERTONES



DARK COOL WITH CLEAR  
BLUE UNDERTONES

# THE FOUR SEASONS

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For personal colour analysis, it is helpful to categorise colours according to the four traditional European seasons. In this case, the warm and cool categories are determined by the undertones of the European natural landscape, not the actual temperatures of the seasons.

## **Season sub-categories**

Colour Image Consulting was initially organised into four seasons. However, some consultancies now operate with sub-categories of each of the four seasons, leaving you with twelve, or even sixteen different colour groups. In my experience, finding the most harmonious colours for your complexion can initially feel overwhelming due to the introduction of new hues and shades. I believe that it is more straightforward and effective to stick with the original four seasons, maintaining a clear and concise approach by focusing on light and dark, cool and warm tones.

## WARM COLOURED SEASONS WITH YELLOW-BASED UNDERTONE

### SPRING



Picture the vivid, light colours of fresh green grass . They envelop you in abundant brightness and warmth, with hues like sun yellow, oranges, grass-green, and shades of red like salmon and tangerine. This season is based around light colours with a yellow undertone.

#### COLOUR EXAMPLES



### AUTUMN



Let yourself be captivated by the colours of autumn leaves as they transition. You will encounter deep and warm-toned shades like mustard yellow, rich oranges and reds, olive greens, and various shades of brown. This season is based around darker, rusty colours with a yellow undertone.

#### COLOUR EXAMPLES



## COOL COLOURED SEASONS WITH BLUE-BASED UNDERTONE

### SUMMER



Visualise the heat as it creates a shimmering effect on the scorching asphalt. It gives the surroundings a gentle grey, filtered appearance. This season, you'll find colours like greyish-green leaves alongside dusty pinks, lilac, powder and denim blues, grey, and mauve. This season is based on a light, blue-based undertone that often feels a little dusty and grey.

#### COLOUR EXAMPLES

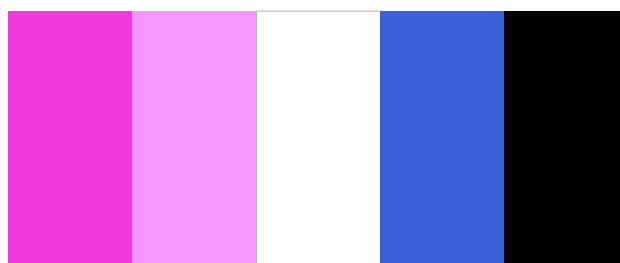


### WINTER



The distinctive features of this season include the sharp contrast between the steel blue sky, the snow-covered ground, and the bare trees. The colour palette for this season includes contrasting shades like black and white, steel blue, turquoise and teal, as well as vibrant hues like pinks, cherry red, and deep purples. This season is focused on cool and clear, but strong contrasting colours.

#### COLOUR EXAMPLES



# PREPARE FOR THE COLOUR ANALYSIS

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Use this section to familiarise yourself with the colour analysis process and prepare yourself, your space and your equipment to conduct a colour analysis.

## WHAT HAPPENS IN A COLOUR CONSULTATION?

In a traditional colour consultation, a colour consultant holds up a range of different coloured fabrics to your face. They will look to see how your complexion responds to the colours and help you identify the most harmonious colour palette for you. As mentioned earlier, different colours (in this case, the pieces of fabric) will make a consistent colour (the features of your face) appear different. Certain colours will draw attention to certain parts or features of your face, while other colours will cause them to draw back or seem less prominent.

By testing out a range of colours and identifying how your complexion responds, a pattern is likely to emerge that will place you in one of the four seasons of colours.

During a one-to-one colour consultation, you are encouraged to actively participate in identifying the differences. Initially it can be challenging, as our personal colour preferences tend to affect our perception. The consultant will assist you in recognising signs that may mean a colour isn't in your palette, such as a pale, dull, or ashy complexion, the presence of dark lines under your eyes and around your mouth or shadows. Conversely, you will observe if your complexion appears smooth, with minimal lines and shadows, bright teeth, clear eyes, and a healthy, radiant complexion.

One of the pitfalls of a colour consultation is that it is not an exact science! The results will, undoubtedly, be influenced by the colour analyst's personal feelings and opinions, and you may get different results from different analysts. With this in mind, you should always preference how YOU feel about a colour over what someone else thinks.

The benefit of doing a colour consultation ourselves (like you are doing with this resource!) is that you remove the element of someone else's opinion and can focus on how you feel in certain colours and whether you like how it makes you look.

# PREPARE FOR A COLOUR CONSULTATION

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## EQUIPMENT

- A mirror that is big enough to clearly see your face and shoulders, or a smartphone with a camera. There are pros and cons with both of these options, so we encourage you to experiment to see what your preference is (more on this below).
- Notepad and pen
- Sets of coloured fabric / scarves / clothing (see p 28 for more details about this).

### BENEFITS OF USING SMARTPHONE (IN 'SELFIE' MODE)

- Allows you to take a photo of each colour against your skin so you can compare the photos side by side when decision making.
- Easier approach when conducting a self-analysis as it provides a more bird's-eye view, making it easier to analyse the different colours.
- Photo analysis reduces preconceived notions about colour.
- Works best if you have a well-lit, plain wall to capture close-up images.

### BENEFITS OF USING A MIRROR

- Easier to use when working with a colour consultant or group of friends
- Your complexion is likely to be clearer in the mirror

When conducting a self-analysis, the main pitfall of using a mirror is that you don't have a way to compare colours against each other.

## PREPARE YOURSELF

1. Don't wear any make-up, although mascara is acceptable.
2. Pull your hair back and off your face.
3. Remove all jewellery.
4. Wear something neutral on the top half of your body, such as a black or white top, or even just a bra. A white sheet or a large white shirt can be used to drape over your clothing if required.

## PREPARE THE SPACE

1. Find an area in your house close to a window where there is a lot of natural light.
2. If you have an option, bright grey days work best to diffuse the light, rather than bright sunny days. It is a good idea to stay away from visual clutter if possible, as colours in the space may distract you.
3. If you don't have a portable mirror and are using one that is secured to a wall, consider what else is being reflected in the mirror as this will impact on the outcome. It is preferable to have nothing else reflected in the mirror. The light in the area where the mirror is may not be an ideal light source.

### **Consider teaming up with friends**

Consider involving a small group of friends in this process, as they can provide more honest feedback when analysing your colour choices, and it makes it much more fun. It also means you can pool your fabric together and have a range of different colours to explore.

# PRE-ANALYSIS EXERCISES

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There are some exercises you can do before getting started that may help you determine which season you fall into, or at the very least, give you a place to start - for example, these exercises might help you distinguish whether you are in one of the warm seasons (Autumn or Spring) or cool seasons (Summer or Winter). If you're not sure of the answers, don't worry - just skip ahead to the self-analysis (p 31).

Use the table to take note of your thoughts / results as you work through the exercises.

|             | WARM UNDERTONE | COOL UNDERTONE | NOT SURE |
|-------------|----------------|----------------|----------|
| SKIN TONE   |                |                |          |
| HAIR COLOUR |                |                |          |
| EYE COLOUR  |                |                |          |

## ANALYSE YOUR SKIN TONE

In many colour analysis books, you will find processes to identify your personalised colours by analysing your skin. As a guide, the undertone of your skin determines if you are a warm or cool based colouring. Again, this can be tricky, so if you're not sure, just skip to the next step.

Look at yourself in the mirror and ask yourself if the undertone of your skin is:

- Golden and slightly orange undertone (warm)
- Blue or pink undertone (cool)

If you have freckles, are they:

- Golden brown (warm) or
- Charcoal brown (cool)

## ANALYSE YOUR NATURAL HAIR COLOUR

Does your natural hair colour have a golden or red undertone? If so, you have a warm hair colour.

If you've changed your hair colour, it's best to skip this section, as it might complicate your analysis. During the assessment, ensure that you cover your hair with a white towel or scarf to prevent it from coming to inaccurate conclusions.

Individuals with facial hair can include this in their analysis - their facial hair colour may or may not be the same as their head hair colour, but it will likely fall within the same colour family.

### WARM UNDERTONE



Examples of hair colours with a warm undertone:

- Golden blonde
- Golden brown
- Red
- Golden grey
- Creamy white

### COOL UNDERTONE



Examples of hair colours with cool undertone:

- Ash blonde
- Ash brown
- Dark brown and black
- Steel grey
- Silver white

## ANALYSE YOUR EYE COLOUR

Eye colouring is often taken into consideration when doing a colour consultation. Similar to the skin's undertone, the nuances of eye colouring are difficult to determine for an untrained eye. You can choose to skip this section, but feel free to give it a go.

### WARM UNDERTONE



Examples of eye colours with a warm undertone:

- Amber
- Golden brown
- Blue
- Aqua
- Yellow-green
- Chestnut

### COOL UNDERTONE



Examples of eye colours with cool undertone:

- Clear blue
- Denim blue
- Grey blue
- Muted green
- Dark brown
- Black brown

# PREPARE COLOUR SETS

---

Gather a selection of fabrics or clothing items that can assist you in your self-analysis. Use solid-coloured items that are easy to drape around your face, such as a scarf, blouse, sheet, towel, or plain fabric.

Fabrics need to be big enough to wrap around your neck - roughly the size of a tea towel or larger.

## THOUGHTS ON USING CLOTHING INSTEAD OF FABRICS

If you don't have these specific colours in fabric swatches, you can use clothes from your wardrobe to drape around your face. Keep in mind that if you really love a particular garment, you may lean towards that colour when doing the analysis due to the feelings you have about it, and this may impact the results you get.



A soft pink jumper draped around the face



A brown-orange corduroy skirt draped around the face.

## COLOUR SETS

We've put together four colour sets on the next page to give you an idea of which colours can aid you in understanding how your complexion responds to different colours, and help you determine what shades suit you best. This selection of colours will provide you with enough of a spectrum to make the process of discerning and learning easier. Each colour set has one colour from each season so that you can compare the colours against your face and determine your preference.

Use our colour sets as an example or look to the colour palettes provided (p 50) for more examples of colours from each season.



## SET 1

Set 1 is centred around the colour red and includes warm dark, warm light, cool light, and cool dark shades. This means that although the colours are from the same colour family, they each have different undertones that separate them into the four seasons.

AUTUMN - rusty orange

SPRING - bright orange or salmon

SUMMER - soft or dusty pink

WINTER - bright pink



## SET 2

Set 2 includes various shades of green, also separated into the four seasons.

AUTUMN - olive green

SPRING - grass or apple green

SUMMER - grey mint

WINTER - dark teal or emerald



## SET 3

Set 3 focuses on shades of yellow and blue. The aim of this set is to train your eye to see if your colouring is warm-based (yellow) or cool-based (blue).

AUTUMN - mustard

SPRING - sun yellow

SUMMER - mid-blue or denim

WINTER - royal blue



## SET 4

Set 4 focuses on contrasts.

AUTUMN - chocolate brown

SPRING - eggshell or cream

SUMMER - light grey

WINTER - black

### Tip

If you find it difficult to remember which colour is from which season, put a small piece of masking tape on the fabric with the season noted. This will be especially helpful later when you move the colours out of their sets and into "yes, no, maybe" piles. Alternatively, take a photo of each of your sets to refer to.

# THE COLOUR ANALYSIS PROCESS

---

Read through this section before getting started to familiarise yourself with the process. This section will guide you through what to look for when conducting a colour analysis and how to methodically work through the colour sets.

# WHAT TO LOOK FOR WHEN DOING A COLOUR ANALYSIS

---

Before getting started, it is worth taking some time to think about the features of your face you would like to focus on during the analysis process.

Some colours will draw attention to certain areas of your face, while others will cause those same features to recede. Have a think about the parts of your face you would like to draw attention to (or distract from) with the colours you wear.

Some examples of this are:

- eyes appear bright white / clear / more open as opposed to tired looking / shadows under the eyes
- smooth even lips as opposed to a white ring around the lips
- minimal shadowing around the nose as opposed to overshadowing
- even/ vibrant complexion as opposed to skin appearing washed out or colour differences more apparent

Look in the mirror and have a think about the features you would like to draw attention to and the features you would like to detract from and take note of them in the table below.

| FEATURES TO DRAW ATTENTION TO | FEATURES TO DETRACT FROM |
|-------------------------------|--------------------------|
|                               |                          |

**Don't overthink it**

You may find this approach helpful, or you may find it overwhelming. If you're finding it overwhelming, move on to the next exercise. Remember, the aim of the exercise is to choose colours that YOU think you look and feel great in. So, if you feel great in one of the colours (or a group of colours) but can't say why, that's fine!

# ANALYSIS OPTIONS

---

You can choose between conducting your analysis using the mirror or taking photos of yourself. There are pros and cons of each approach (p 23) so it might be worth experimenting with both before choosing which one you prefer.

## MIRROR ANALYSIS

Position yourself in front of a well-lit, sizable mirror. The mirror itself doesn't require built-in lights, but the room should have reasonable lighting. For the most accurate results, it's best to utilise natural daylight to prevent shadows. To minimise distractions, drape a white cloth or shirt over your upper body.

Drape each fabric shade from the colour sets around your face one by one. Work through in any order as long as you are aware of what colour belongs to what season. The simplest sequence to follow is the order of autumn, spring, summer and winter, as shown in each of the colour sets (p 29).

Compare each colour to the others by putting them on individually and assessing how your features interact with them. Focus on each feature one by one and notice how it responds to the colour. Use the list of things to look for (p 32) and take notes of what you see.

We recommend that you do this methodically and take your time with each colour.

While you're getting used to the process, you may find it difficult to evaluate each colour and remember what to look for. Use the note-taking table (p 44) to help you keep track, but don't worry. Remember that this is supposed to be fun!

### **Want to challenge yourself?**

If you're working with a friend and you'd like to limit your bias towards or against certain colours, try positioning the mirror so you can only see your face, not the colours. You will be surprised to find that you can still see the changes in how your features appear, even when you can't actually see the colours!

## PHOTO ANALYSIS

Position yourself in front of a white background. Take a photo of yourself to confirm that there are minimal shadows on your face in this location. (The white background minimises distractions when analysing various colours against your complexion.)

Drape each fabric shade from the colour sets around your face one by one. Work through in any order, as long as you are aware of what colour belongs to what season. The simplest sequence to follow is in the order of autumn, spring, summer and winter, as shown in each of the colour sets.

Compare each colour to the others by putting them on individually and assessing how your features interact with them. Focus on each feature one by one and notice how it responds to the colour. Use the list of things to look for (p 32) and take notes of what you're seeing.

Alternatively, you can follow the same process by wearing the garment to analyse the colour. Wearing the clothing is only suitable when conducting photo analysis. This allows you to compare the photos side by side and trains your eye to spot the differences quickly. Compare each coloured garment to the other by flicking quickly from one photo to the next and assessing if you prefer the current one to the one before. You can also place all four photos next to each other to compare all at once. We have provided an example below.

Use the tables (p 44) to help you keep track of your thoughts and narrow down the results. And, remember that this is supposed to be fun!

### AN EXAMPLE



Initially, this colour may seem refreshing and complementary to the hair colour. However, when compared to the alternate colour, you can observe how it makes the complexion look washed out and highlights differences in colour between the neck and décolletage.



The skin appears smooth and less contrasting, giving the person a tan-like appearance. The lips and cheeks are in better harmony, showing fewer wrinkles. The presence of grey hair seems more vibrant, making the person appear lively and less washed out.

# HOW TO FIND THE RIGHT SHADE

---

The idea is to work through each colour set one at a time and methodically work out which shade works best with your complexion from each set. Don't worry about getting the right answer straight away. You will slowly whittle down the options by comparing the colours against your skin until you are left with one colour from each set. See below for an example of this process.

It's beneficial to avoid naming the colours explicitly and, instead, use the term 'this colour.' For example, instead of saying 'What effect does warm green have on my eyes?', say 'What effect does this colour have on my eyes?'. This approach can help reduce preconceptions and biases because you're focusing on how the colour interacts with you, rather than how you feel about the colour itself. Refer to Nina's example on p 37 as a guide.

Remember, always look at the face, not the colour!

## FIRST ROUND OF ANALYSIS

1. Start with colour set 1.
2. Hold each colour up to your face separately (we recommend going in the order of autumn, spring, summer, and winter to start) and look for how the features identified in the previous section (p 32) respond to the colour. Examining individual colours may seem overwhelming initially, but remember to focus on the specific aspects like complexion, lines, eyes, nose, and mouth only. This will take some practice, so we suggest switching between colours until you start to see the differences. While your skin naturally has blemishes and varying shades, the goal is to achieve harmony, avoiding situations where some parts stand out more than others.
3. Take note of your findings in the tables provided (p 44).
4. Continue to assess all 4 colours in the set against your face until you start to notice differences within the colour sets. Once these differences are apparent, organise the colours into 3 piles: Yes, No and Maybe. As there are only 4 colours per set, you may not have colours in each pile at this point - that's ok! Move on to the second round.

## SECOND ROUND OF ANALYSIS

Repeat the process with the colours from your MAYBE pile and compare them to the colours in your YES pile. By doing this, you should start to see why some colours are in the YES pile. You can then determine whether the colours in your MAYBE pile should move to the YES or NO piles.

## THIRD ROUND OF ANALYSIS

With each round of analysis, you are removing colours from your palette, making it easier each time.

Continue to repeat the second round of analysis with the MAYBE and YES colours to further eliminate colours from your palette. You can repeat this process as often as you want to help train your eye.

When you get down to two colours, the process becomes easier as you only have two to compare.

Your goal is to end up with a single colour from the set in the YES pile. Don't worry if you like more than one colour from a set, though - you can continue to refine as you go.

## REPEAT THIS PROCESS FOR EACH COLOUR SET

If you can't perceive some of the differences initially, don't be overly concerned. Your ability to spot these variations will improve as you train your eye.

## YOUR RESULTS

Once you have completed the analysis of each of the colour sets, you will likely have chosen a group of colours that fall into one of the four seasons.

If you find yourself associated with more than one season, there's no need to worry. If the majority of colours align with one season, you can confidently consider yourself part of that season. You can even repeat the analysis on different days to refine your results.

### DO I CHANGE OVER THE YEARS?

Many wonder if their personalised colour analysis changes as they age, get a tan, have grey hair, or colour their hair.

As a general guideline, your natural colour palette doesn't change, but your colour preferences may evolve over the years. For example, if you are a summer, you might have loved soft pink in the past but now find yourself more drawn to denim and navy blue.

Hair colour can change over time and can also vary with the seasons, appearing lighter in the summer and darker in the winter. If you decide to change your hair colour, choosing a shade that complements your natural colouring is best. For instance, if you have warm undertones, opt for warm hair tones, while cool undertones pair well with ash tones. It's worth noting that achieving ash tones can be challenging, as many hair colour products tend to lean towards warmer tones.

# AN EXAMPLE

---

In the following example, Nina uses a photo analysis of herself to illustrate how to navigate the colour shades of oranges and pinks effectively (colour set 1). She will identify both the negatives and positives of each colour and categorise them into 'maybe,' 'yes,' and 'no' pile



AUTUMN



SPRING



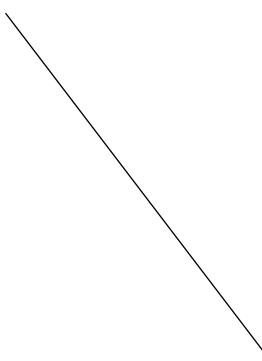
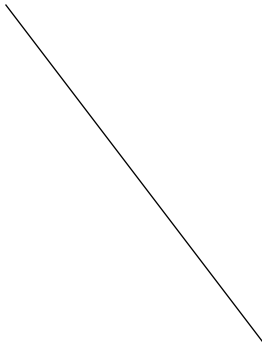
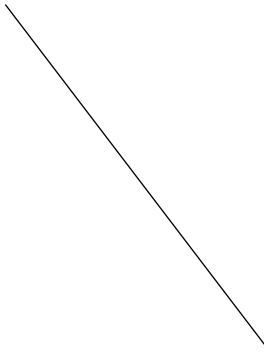
WINTER



SUMMER

# THE ANALYSIS PROCESS

Read through the table below and see if you can identify the observations in relation to the photos.

|                  | AUTUMN                                                                                                                                                                                                                                                             | SPRING                                                                                                                                                                                                                                                                              | WINTER                                                                                                                                                                                                                                                             | SUMMER                                                                                                                                                                                                                                                                                                                                |
|------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                  |                                                                                                                                                                                   |                                                                                                                                                                                                    |                                                                                                                                                                                  |                                                                                                                                                                                                                                                    |
| ROUND 1 ANALYSIS | <p>The complexion seems oily with a slight yellowish tone, and there are noticeable lines around the nose, giving the impression of puffiness in the cheeks. The eyes appear droopy and fatigued, making the person look tired.</p> <p>YES / <b>NO</b> / MAYBE</p> | <p>Examine the complexion, which may initially appear tan, smooth, and without noticeable lines. Yet, pay close attention to the eye colour and the whites of the eyes. They might seem dull, almost fatigued, with the whites lacking vibrancy.</p> <p>YES / NO / <b>MAYBE</b></p> | <p>The complexion still appears slightly oily, but it's improved compared to before. The eyes are much clearer. However, the colour is quite overpowering and draws more attention to the colour itself rather than the person.</p> <p>YES / NO / <b>MAYBE</b></p> | <p>The complexion here is generally light, soft and smooth, with the skin tone harmonising well with the coloured swatch. The eyes are bright, and the whites appear livelier than previously. The lines, nose and eyes have not changed, however these parts harmonise the best with this colour.</p> <p><b>YES</b> / NO / MAYBE</p> |
| ROUND 2 ANALYSIS |                                                                                                                                                                                 | <p>Even though the skin appears tanned, the person's appearance seems a bit fatigued, and the eyes lack vibrancy. It's as if the person is getting overshadowed by the colour if you compare this to the summer colour.</p> <p>YES / <b>NO</b> / MAYBE</p>                          | <p>In this case, the skin has a smooth complexion and lively eyes. Yet, more pronounced lines around the nose give the face a slightly rigid appearance. The colour is almost overpowering the person's natural complexion.</p> <p>YES / NO / <b>MAYBE</b></p>     | <p>Here, the skin appears smooth, soft and consistent. The eyes are clear, and the colouring is vibrant.</p> <p><b>YES</b> / NO / MAYBE</p>                                                                                                                                                                                           |
| ROUND 3 ANALYSIS |                                                                                                                                                                                 |                                                                                                                                                                                                  | <p>The skin appears smooth, and the eyes are lively. However, more noticeable lines around the nose and frown lines make the face seem somewhat rigid. The colour almost overwhelms the individual's natural complexion.</p> <p>YES / <b>NO</b> / MAYBE</p>        | <p>The skin looks smooth, soft, and even. The eyes are clear, and the colour is vibrant. Overall, there's a sense of softness, and the colour doesn't dominate the complexion.</p> <p><b>YES</b> / NO / MAYBE</p>                                                                                                                     |

# MORE EXAMPLES

## PEOPLE OF COLOUR

There is a misconception that individuals with darker skin tones are always categorised as ‘Winter.’ This notion is incorrect, as the examples below will illustrate. However, it may take a bit more time to identify the undertone, as the skin colour can diminish some of the contrast with the applied colours. Take the time to allow your eyes to adjust to the subtle contrasts.

|          | WINTER                                                                                                                   | SUMMER                                                                                                                                                             |
|----------|--------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|          |                                        |                                                                                 |
| ANALYSIS | Rihanna wears a Winter black coloured outfit, and the matching makeup overpowers, diminishing her soft, cool complexion. | The light pink summer tone accentuates her smooth glow, lending her skin a fresh, soft appearance, with sparkling eyes completing the look. Less makeup is needed. |
|          | WINTER                                                                                                                   | AUTUMN                                                                                                                                                             |
|          |                                       |                                                                                |
| ANALYSIS | The pink hue divides Oprah Winfrey's face into distinct sections, drawing attention to her cheeks.                       | In the rusty orange shade, Oprah's complexion begins to radiate, and her skin appears smooth and fresh. Oprah glows in Autumn colours.                             |

|          | SPRING                                                                                                                                                   | WINTER                                                                                                 |
|----------|----------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
|          |                                                                         |                      |
| ANALYSIS | Gabrielle Union wears a cream-coloured outfit, reflecting a Spring tone. However, the colour makes her skin appear uneven, making her makeup stands out. | Gabrielle's cool winter undertone is accentuated by the black dress. Her skin appears even and smooth. |

# GIVE IT A TRY

---

Using the table on p 38 as a reference, see if you can complete the table on the next page for the blue / green colour set. We've completed the round 1 analysis to get you started.



AUTUMN



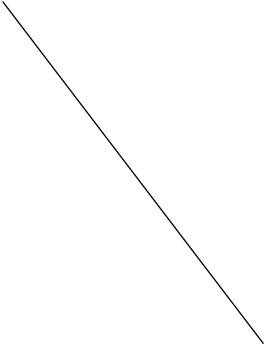
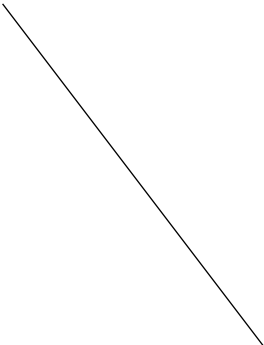
SPRING



WINTER



SUMMER

|                  | AUTUMN                                                                                                                                                                                                                             | SPRING                                                                                                                                                                                                                                                   | WINTER                                                                                                                                                                                   | SUMMER                                                                                                                                                                     |
|------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                  |                                                                                                                                                   |                                                                                                                                                                         |                                                                                                        |                                                                                         |
| ROUND 1 ANALYSIS | <p>In this instance, the person appears fatigued and older, with eyes appearing less vibrant and somewhat closed. The shiny lines running down from the eyes to the cheeks are more noticeable.</p> <p>YES / <b>NO</b> / MAYBE</p> | <p>While the complexion may seem tan, it leans more towards yellow. The eyes, while improved compared to the previous instance, still lack vibrancy. The shiny lines are still there but less noticeable than before.</p> <p>YES / NO / <b>MAYBE</b></p> | <p>Skin looks smooth, with no distinct features standing out on the face. Eyes appear more open and vibrant, but the colour is somewhat overpowering.</p> <p>YES / NO / <b>MAYBE</b></p> | <p>This colour gives the skin a soft appearance with an even tone. It doesn't overwhelm the face and enhances the vibrancy of the eyes.</p> <p><b>YES</b> / NO / MAYBE</p> |
| ROUND 2 ANALYSIS |                                                                                                                                                 | <p>YES / NO / MAYBE</p>                                                                                                                                                                                                                                  | <p>YES / NO / MAYBE</p>                                                                                                                                                                  | <p>YES / NO / MAYBE</p>                                                                                                                                                    |
| ROUND 3 ANALYSIS |                                                                                                                                                 | <p>YES / NO</p>                                                                                                                                                                                                                                          | <p>YES / NO</p>                                                                                                                                                                          | <p>YES / NO</p>                                                                                                                                                            |

# YOUR TURN

---

It's time to give the process a go for yourself!

Use the tables on the following pages to keep track of your results. You may like to pin / staple small fabric swatches in the top row to keep track of your colours. Alternatively, write down the name of the colour. Take notes about what you observe in relation to each particular colour.

## THINGS TO REMEMBER WHEN CONDUCTING A COLOUR ANALYSIS

1. Focus on how the colour interacts with your face, not on the colour itself.
2. Set aside any preconceived feelings about colour.
3. Your face and complexion remain consistent over time. While you may have a tan, develop more facial hair, or acquire additional lines as you age, your fundamental features remain unchanged.
4. Certain colours will draw attention to the features you want to highlight, while others might draw attention to features you would prefer to blend in.
5. Keep in mind that vibrant colours may make you feel like you look more 'alive' because of how vibrant they are, but if they aren't the correct colours for your complexion, they may end up stealing the show and distracting from your face.
6. This is supposed to be fun! Don't take yourself too seriously.

SET 1

|                  | AUTUMN           | SPRING           | SUMMER           | WINTER           |
|------------------|------------------|------------------|------------------|------------------|
| ROUND 1 ANALYSIS | YES / NO / MAYBE | YES / NO / MAYBE | YES / NO / MAYBE | YES / NO / MAYBE |
| ROUND 2 ANALYSIS | YES / NO / MAYBE | YES / NO / MAYBE | YES / NO / MAYBE | YES / NO / MAYBE |
| ROUND 3 ANALYSIS | YES / NO         | YES / NO         | YES / NO         | YES / NO         |

SET 2

|                  | AUTUMN           | SPRING           | SUMMER           | WINTER           |
|------------------|------------------|------------------|------------------|------------------|
| ROUND 1 ANALYSIS | YES / NO / MAYBE | YES / NO / MAYBE | YES / NO / MAYBE | YES / NO / MAYBE |
| ROUND 2 ANALYSIS | YES / NO / MAYBE | YES / NO / MAYBE | YES / NO / MAYBE | YES / NO / MAYBE |
| ROUND 3 ANALYSIS | YES / NO         | YES / NO         | YES / NO         | YES / NO         |

SET 3

|                  | AUTUMN           | SPRING           | SUMMER           | WINTER           |
|------------------|------------------|------------------|------------------|------------------|
| ROUND 1 ANALYSIS | YES / NO / MAYBE | YES / NO / MAYBE | YES / NO / MAYBE | YES / NO / MAYBE |
| ROUND 2 ANALYSIS | YES / NO / MAYBE | YES / NO / MAYBE | YES / NO / MAYBE | YES / NO / MAYBE |
| ROUND 3 ANALYSIS | YES / NO         | YES / NO         | YES / NO         | YES / NO         |

SET 4

|                  | AUTUMN                                  | SPRING                                  | SUMMER                                  | WINTER                                  |
|------------------|-----------------------------------------|-----------------------------------------|-----------------------------------------|-----------------------------------------|
| ROUND 1 ANALYSIS | <div></div> <div>YES / NO / MAYBE</div> | <div></div> <div>YES / NO / MAYBE</div> | <div></div> <div>YES / NO / MAYBE</div> | <div></div> <div>YES / NO / MAYBE</div> |
| ROUND 2 ANALYSIS | <div></div> <div>YES / NO / MAYBE</div> | <div></div> <div>YES / NO / MAYBE</div> | <div></div> <div>YES / NO / MAYBE</div> | <div></div> <div>YES / NO / MAYBE</div> |
| ROUND 3 ANALYSIS | <div></div> <div>YES / NO</div>         | <div></div> <div>YES / NO</div>         | <div></div> <div>YES / NO</div>         | <div></div> <div>YES / NO</div>         |

# THE RESULTS

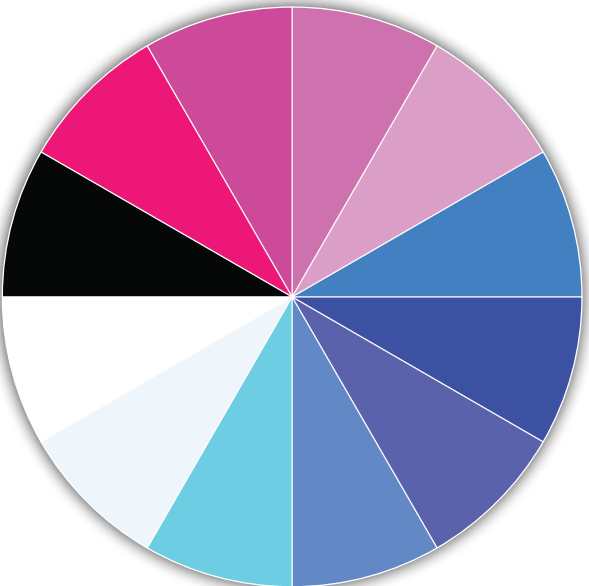
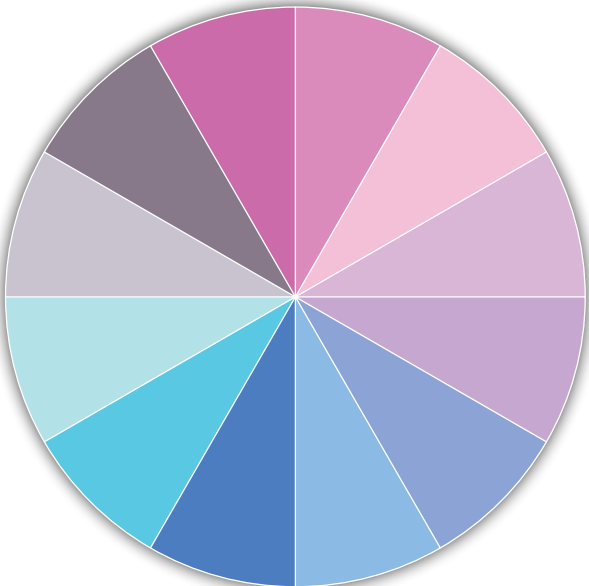
Look over the tables in the previous pages to see if you can identify a pattern. If you find yourself associated with more than one season, there's no need to worry. Just go through the analysis again. If the majority of colours align with one season, you can confidently consider yourself part of that season. You may find that conducting the full analysis on multiple days is helpful.

## WHAT DO THE RESULTS MEAN?

Now that you have identified 'your season,' you can start looking for colours that fit.

These colour wheels give you examples of colours within each season. Please note that these are just examples - there is a wide range of shades within each season. If you're unsure about a particular shade, begin by categorising it as warm or cool and assessing its darkness or lightness.

|                 | AUTUMN COLOURS                                                                                                                                                                                                                                                                           | SPRING COLOURS                                                                                                                                                                            |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| EXAMPLE COLOURS |                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                           |
| MINIMISE        | Autumn colour palettes should minimise cool blue-based tones close to their face. Consequently, it's best to steer clear of black or pale dusty grey tones, as these colours can make the complexion appear pale and harsh, which detracts from the rich and warm autumn colour palette. | Spring colour palettes minimise any cool blue-based tones. The 'spring person' should avoid black or geometric patterns, which can overwhelm and detract from the vibrant colour palette. |
| JEWELLERY       | Gold jewellery works exceptionally well with this colour palette.                                                                                                                                                                                                                        | Filigree gold jewellery works exceptionally well with this colour palette.                                                                                                                |

|                 | WINTER COLOURS                                                                                                                                                                                                                                                                                                   | SUMMER COLOURS                                                                                                                                                                                                                                       |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| EXAMPLE COLOURS |                                                                                                                                                                                                                                 |                                                                                                                                                                    |
| MINIMISE        | <p>Winter colour palettes should minimise any warm yellow-based tones close to their face. Avoid using rusty warm tones, as they can wash the winter colouring out, making the skin look tired and detract from their strong contrasting winter palette. This season can mix with bold colours and patterns.</p> | <p>Summer colour palettes should minimise any warm yellow-based tones close to their face. Avoid using rusty warm tones or black or geometric patterns, as they can be overwhelming and detract from the soft and powdery summer colour palette.</p> |
| JEWELLERY       | <p>Strong silver jewellery works exceptionally well with this colour palette.</p>                                                                                                                                                                                                                                | <p>Soft silver jewellery works exceptionally well with this colour palette.</p>                                                                                                                                                                      |

# COLOUR PALETTES

---

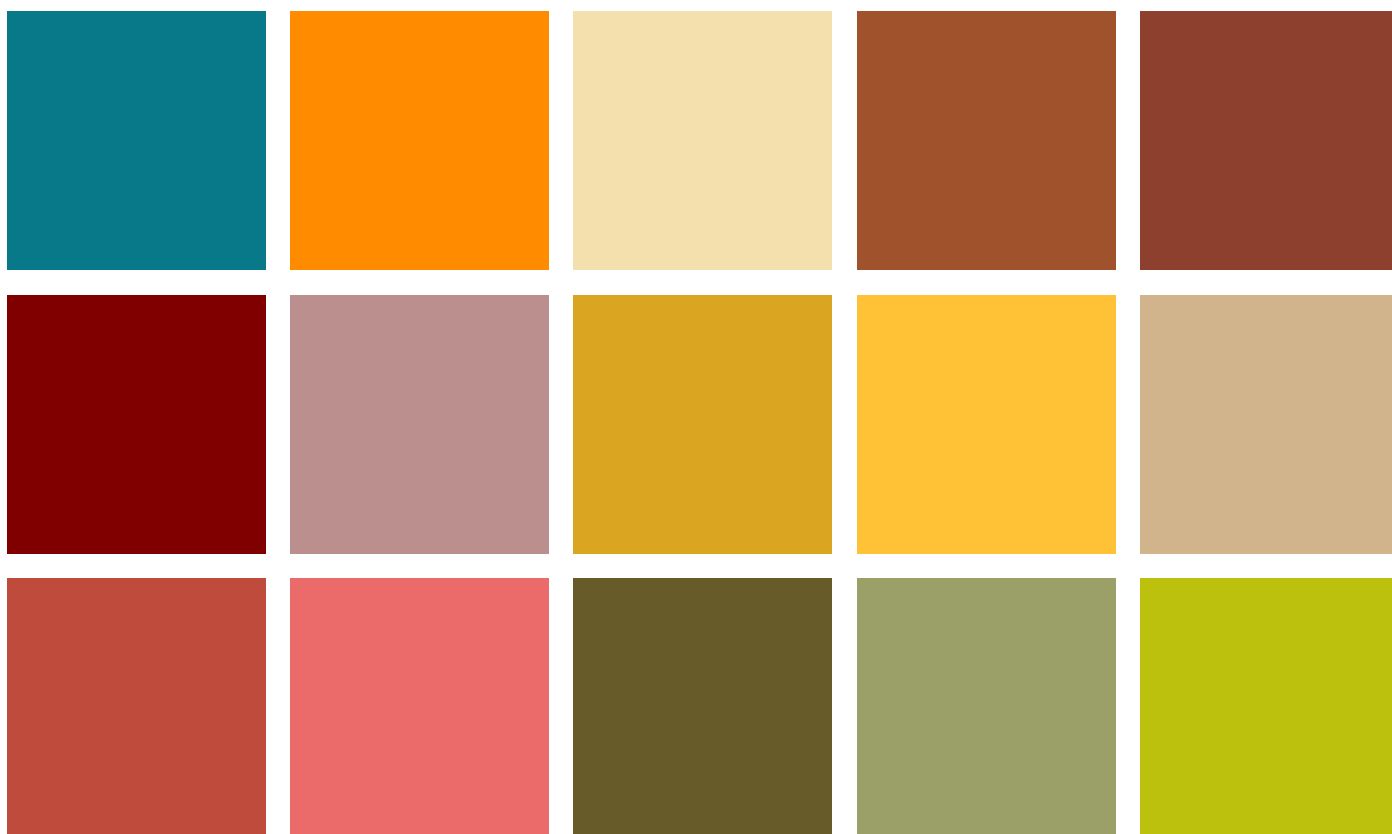
We have created colour palettes for your reference. We have kept them limited to prevent you getting overwhelmed.

Use your colour palette as a guide when shopping online or in store.

Be mindful if you are printing these palettes as the printer is likely to influence the colours. Once you have familiarised yourself with 'your colours' you may want to expand your colour palette by referring to other palettes available online.

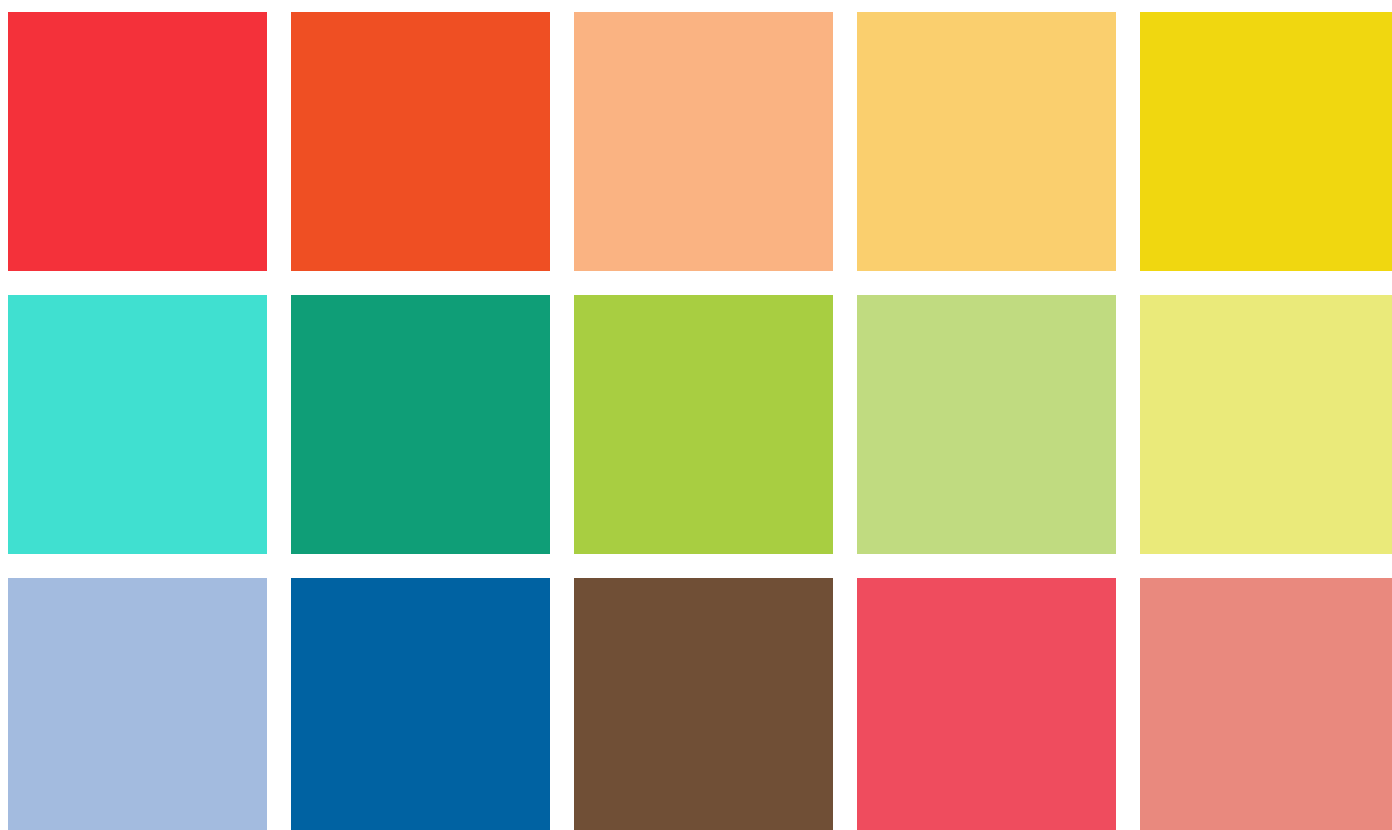
# AUTUMN

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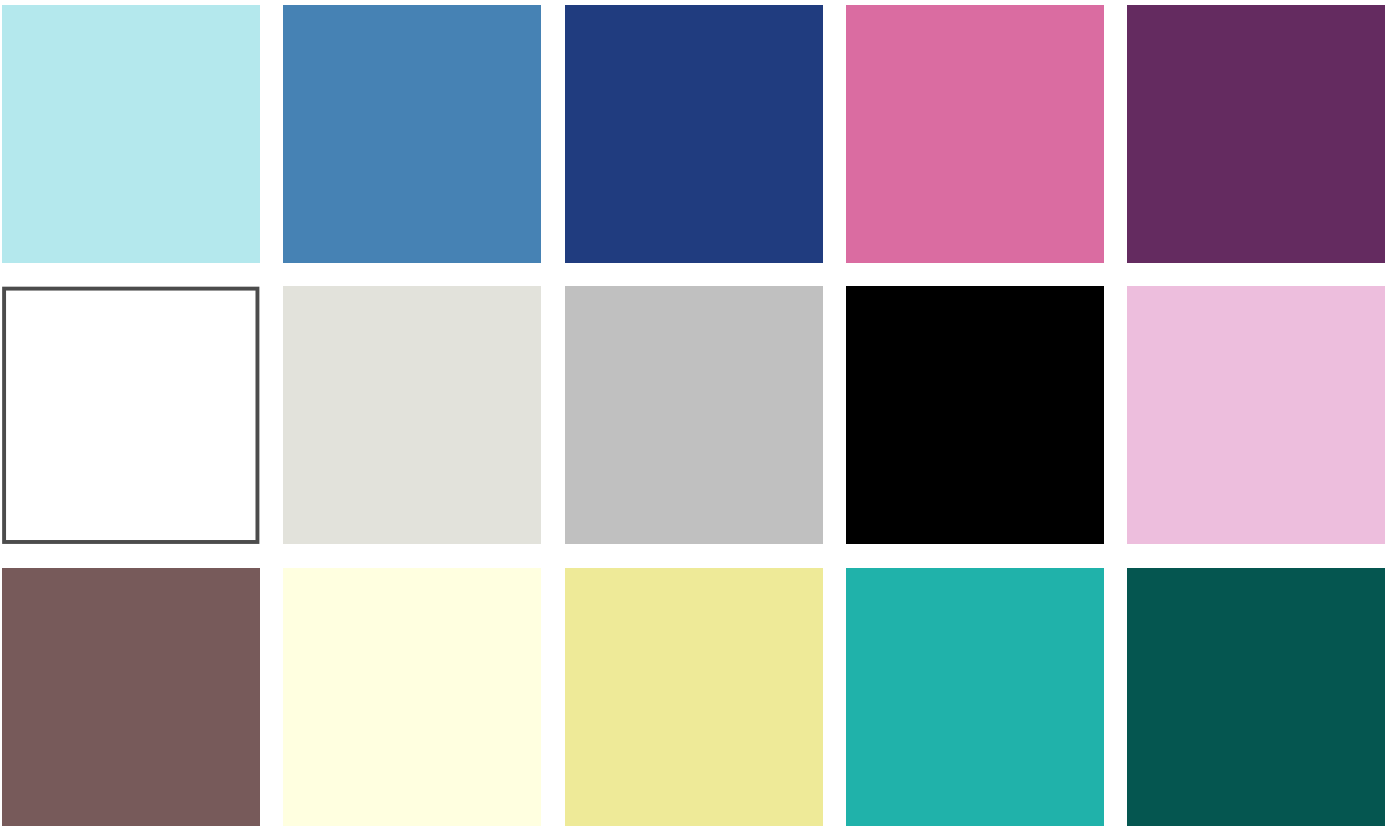
# SPRING

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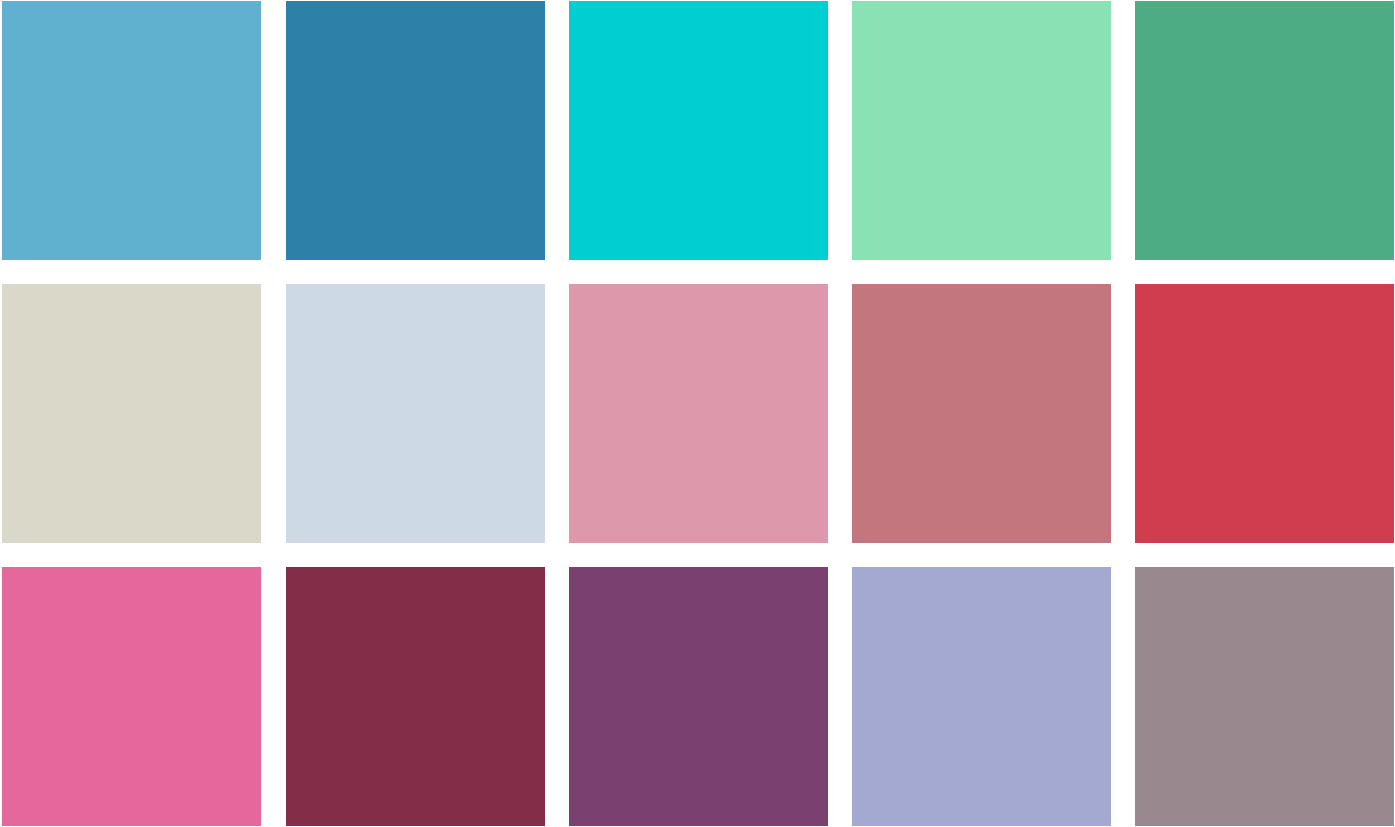
# WINTER

---



# SUMMER

---



# REFLECT

---

Consider how you will incorporate 'your colours' into your wardrobe in a thoughtful and considered way.

# WHAT TO DO NEXT

---

Now that you've figured out your personal colour palette, where do you go from here?

We appreciate that it might feel a bit overwhelming (and possibly even disheartening!) if it turns out that you have a wardrobe filled with clothes that don't align with your results. As we said earlier, it is not our intention to make you feel like you can't wear the clothes you already have. This would go completely against the **In the Folds** ethos of building a sustainable wardrobe. And remember, those clothes are what you've been happily wearing until now!

## RE - ORGANISE YOUR WARDROBE

A simple way to start is to group your wardrobe by colour season. Put the garments that are in 'your colours' in the most accessible / easy to reach spot and aim to wear these clothes more frequently and just see how you feel!

## TAKE GRADUAL STEPS

At this point we encourage you to experiment using as much of the wardrobe you already have. Here's some inspiration:

- Take gradual steps towards introducing your new colour palette - select one colour you like and gradually expand from there. Think about how you feel when you wear each new colour so you know if you'd like to keep it in rotation in your wardrobe.
- Introduce the colour palette in the form of accessories, make-up or even nail polish. This is a relatively low-cost, low-impact approach to trying out your new colour palette.
- When introducing new garments made in your new colours, start with garments for your upper body, as the colours in this area have the most impact on your overall appearance. If you feel good in them, you can continue experimenting with other colours in your palette.
- Find ways of pairing your new colours with your existing wardrobe. For example, if you have a pair of pants in a colour that isn't part of the colour analysis results, consider how you can pair it with a shirt that is in your colour palette.

- Layer a garment with colours from your colour palette. For example, if black isn't in your palette, wear it as an undershirt and layer with one of your colours. See the blazer example on p 56.
- Consider overdyeing. Be aware that this may not be an option for all garments.
- Use embroidery or stitching to add colour.

| WARM COLOUR ON THE BOTTOM                                                                                                                                                                                                                                                              | WARM COLOUR ON TOP                                                                                                                                                                                                                |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                                                                                                      |                                                                                                                                                |
| <p>For individuals with cool colouring, it's crucial to leverage colours to your advantage, particularly those close to your face, such as the striped t-shirt and navy jacket. These pieces can be effortlessly paired with a soft brown skirt for the bottom half of the outfit.</p> | <p>If you are a warm colouring, it helps to complement cool tones with a colour from your warm colour palette. In this case, the warm print complements the blazer, enhancing the appearance of those with a warm complexion.</p> |

# ONE BLAZER, FOUR SEASONAL PALETTES

| AUTUMN COLOURS                                                                      | SPRING COLOURS                                                                       |
|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
|    |    |
| <p>Warm khaki green dress paired with a navy blue blazer.</p>                       | <p>Warm spicy lime green shirt paired with a navy blue blazer.</p>                   |
| WINTER COLOURS                                                                      | SUMMER COLOURS                                                                       |
|  |  |
| <p>Bright-coloured pink blouse paired with a navy blue blazer.</p>                  | <p>Cool mint green coloured shirt paired with a navy blue blazer.</p>                |

HOW DO YOU FEEL ABOUT THE COLOURS IN YOUR SEASONAL PALETTE?

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WHICH COLOURS FROM YOUR PALETTE WOULD YOU LIKE TO EXPERIMENT WITH?

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HOW WILL YOU INTRODUCE NEW COLOURS INTO YOUR WARDROBE?

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WHAT ARE SOME WAYS YOU CAN INCORPORATE YOUR NEW COLOURS WITH YOUR EXISTING WARDROBE?

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## WE'D LOVE TO SEE YOUR RESULTS

*Find us on Instagram **@inthefolds** and **@nina\_themaker**  
and tag your make with **#CuratedByITF** and  
**#ColourAnalysisSkillsKit***

## WANT MORE INSPIRATION?

*Checkout **inthefolds.com** for patterns  
or **ninasmith.com.au** for more inspiration*

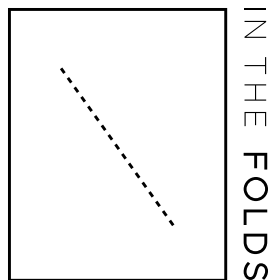
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