

§ WHY SOME COLOURS SUIT YOU

Why some colours make you glow

*and others
don't.*

THE COMPLETE GUIDE TO PERSONAL COLOUR ANALYSIS



SPRING

SUMMER

AUTUMN

WINTER

§ 01 *The premise*

The real *reason* your wardrobe isn't working

— *and what to do about it.*

You spend good money on clothes. You try to choose thoughtfully. And yet — there's that shirt you never quite reach for. The dress that looked wonderful in the shop and somehow doesn't in the mirror. The colour a friend insists suits you that you're not quite convinced by.

The reason isn't your taste. It isn't your body. It isn't the lighting.

It's colour harmony — and once you understand it, you can't unsee it.

Every person's natural colouring — skin, hair, eyes — has a particular character: a specific warmth or coolness, a certain depth, a quality of clarity or softness. When the colours you wear echo that character, something clicks. Your face brightens. The outfit looks intentional. You look well.

When they don't, the effect is subtle but cumulative: slightly washed out, a touch tired, a little less *you*. Clothes that cost real money sit unworn. Shopping feels like guesswork.

WHAT THIS GUIDE COVERS

- The three dimensions of colour, and why all three matter
- Why four seasons isn't precise enough — and how twelve fixes it
- How to read your own colouring and identify your season family
- The colour myths worth unlearning
- What a professional analysis can do that no app ever can

§ 02 *The dimensions of colour*

Three things that *matter*

The science of colour harmony — made simple.

Most people learn a simplified version: warm or cool? Spring, Summer, Autumn, or Winter? It's a start — but it misses two-thirds of the picture. Colour has three dimensions, and all three determine how it interacts with your natural colouring.

01 *Undertone — warm ↔ cool*

The temperature of a colour. Warm colours lean toward yellow, peach, and orange; cool colours toward blue, pink, and grey. Your skin and hair have their own undertone — and colours that echo it create harmony.

— Common misconception: vein colour is not a reliable indicator. Neither is whether you tan easily. The hue present in your skin and natural hair is what actually matters.

02 *Value — light ↔ deep*

How light or dark a colour is. This should roughly match your natural contrast level — the difference between your skin tone and your hair. High-contrast colouring tends to suit high-contrast colours; softer colouring suits softer, more tonal combinations.

— Black looks extraordinary on a high-contrast person and draining on someone with soft, low-contrast colouring. It is not a neutral. It is an extreme.

03 *Chroma — soft ↔ clear*

How saturated or muted a colour is. Some complexions suit vivid, intense colours; others are overwhelmed by them and look better in dusty, desaturated tones.

— This is the most overlooked dimension, and often the one that explains why certain colours which seem 'safe' or 'subtle' just don't quite land.

When all three dimensions align — when the undertone, value, and chroma of a colour echo your own — the effect is effortless. No styling effort required.

§ 03 *From four to twelve*

Why four seasons isn't enough

And how twelve fixes it.

The four-season system was a breakthrough when first introduced. But it has a fundamental problem: it places enormous diversity into very broad categories. A woman with deep, high-contrast cool colouring and a woman with soft, low-contrast cool colouring are both classified as 'Winter' — yet their best colours are quite different.

The 12-season system solves this by dividing each season into three sub-seasons, based on the precise combination of undertone, value, and chroma that describes each person's natural colouring.

THE TWELVE SEASONS

Spring



Light Spring · True Spring · Bright Spring

Warm undertones · clear chroma · low to medium contrast.

Summer



Light Summer · True Summer · Soft Summer

Cool undertones · soft chroma · low to medium contrast.

Autumn



Soft Autumn · True Autumn · Deep Autumn

Warm undertones · soft to medium chroma · medium to high contrast.

Winter



Deep Winter · True Winter · Bright Winter

Cool undertones · clear to deep chroma · high to very high contrast.

This level of precision is what makes the difference between 'that colour is fine on you' and 'that colour is extraordinary on you.' The gap between those two is the gap a professional draping session closes.

§ 04 *Palette character, by season family*

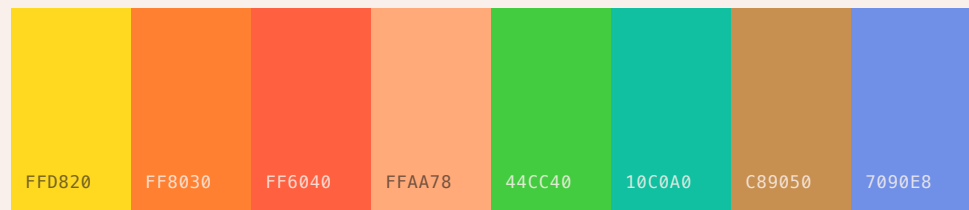
A taste of each season

№ I

Spring

warm · clear · luminous

The quality of light through new leaves — golden, peachy, vibrant. Yellows, corals, warm greens and aquas. Colours that can look flat on others somehow glow on a Spring.

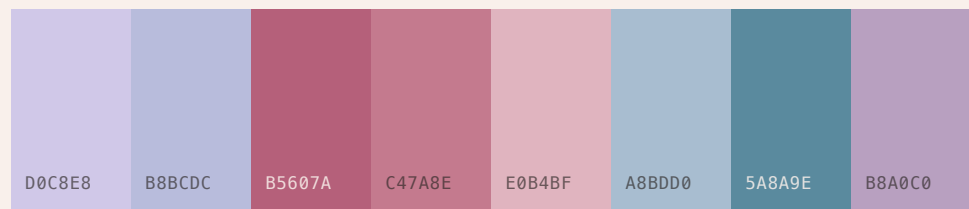


№ II

Summer

cool · soft · refined

Dusty roses, soft blues, lavender, greyed greens. Nothing too stark, nothing too vivid — the colours of sea glass, overcast light, and faded linen.

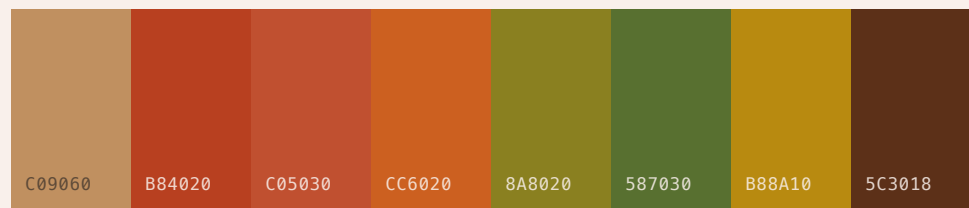


№ III

Autumn

warm · rich · earthed

The harvest: rusts, olive greens, deep teals, chocolate, antique gold. A richness and depth that gives Autumns their characteristic warmth.

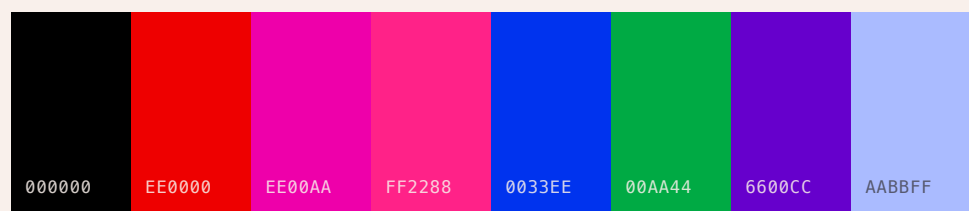


№ IV

Winter

cool · deep · striking

Dramatic. True black and white, jewel tones, vivid brights. Colours that look extraordinary on high-contrast, cool-toned complexions and overwhelming on everyone else.



§ 05 *A practical starting point*

Reading your own colouring

A practical guide to finding your season family.

You can't determine your exact season from photos alone — but you can identify your season family. This three-step guide is a practical starting point.

YOU'LL NEED

- Natural daylight — not direct sun, not artificial light
- Close-up photos: full face, side profile, eyes and hair close-up
- No makeup, no filters — and your natural hair colour, or a clear memory of it

step **Assess your *contrast* level**

O1 Hold a photo at arm's length. How different are your skin tone and hair colour?

→

Very different (dark hair, light skin or vice versa) **High contrast**

→

Noticeably different **Medium-high contrast**

→

Not very different **Low to medium contrast**

step **Identify your *undertone***

O2 Look at the hue in your skin — not how light or dark it is, but its quality.

→

A golden, peachy, or yellowish quality **Warm or warm-neutral**

→

A pink, bluish, or ashy quality **Cool or cool-neutral**

→

Hard to tell **Likely in the neutral zone**

step **Assess your *chroma***

O3 Look at your eyes. Are they vivid and clearly defined, or soft and more blended?

→

Vivid and clear **Leaning clearer chroma**

→

Soft, blended, less defined **Leaning softer chroma**

YOUR SEASON FAMILY

— Warm undertone → Spring or Autumn · Cool undertone → Summer or Winter
 — Warm + softer / lighter → **Spring** · Warm + richer / darker → **Autumn**
 — Cool + softer / lighter → **Summer** · Cool + deeper / higher contrast → **Winter**

— *This gives you a season family. To identify your precise sub-season — and receive a palette you can actually use — you need a professional draping session.*

§ 06 *Things often said, rarely true*

Seven colour myths

Worth knowing — and unlearning.

MYTH N° 01

“Your vein colour tells you your undertone.”

It doesn't. Vein colour varies based on skin depth, lighting, and individual variation. One of the most repeated pieces of colour advice — and one of the least reliable.

MYTH N° 03

“Black goes with everything and suits everyone.”

Black is an extreme colour — high contrast, zero warmth. It's genuinely difficult for many seasons. 'Matches everything' is not the same as 'suits everyone.'

MYTH N° 05

“Colour analysis only works for fair skin.”

It works across all skin tones and ethnicities. Every person has an undertone, a contrast level, and a chroma. All twelve seasons include people from every background.

MYTH N° 07

“You already know your colours.”

Most people have a partial picture — what to avoid, what gets compliments. Very few have the full, precise framework. That's what analysis provides: not a tweak, a map.

MYTH N° 02

“If you tan easily, you're warm-toned.”

Tanning ability is unrelated to undertone. Cool-toned people tan too. What matters is the hue present in your skin, not how it responds to sun.

MYTH N° 04

“AI colour analysis tools work.”

These tools analyse photos affected by lighting, cameras, and filters. They cannot observe how a colour interacts with a live complexion in natural light. Draping cannot be replicated digitally.

MYTH N° 06

“You should match your skin tone.”

Matching doesn't create harmony — echoing its character does. The goal is resonance between your colouring and your colours, not replication.

§ 07 *What happens in a session*

The next step

Everything in this guide is context. The actual work — the precise identification of your season, verification through draping, and a palette you can genuinely use — happens in a session.

WHAT A SESSION INVOLVES

Nº 01

Consultation

A short conversation about your wardrobe, lifestyle, and what you'd like to understand.

Nº 03

Season confirmation

Your exact sub-season is identified within your seasonal family, with a clear explanation of why.

Nº 05

Personalised guidance

Advice on neutrals, statement colours, patterns, metals, jewellery, and what to do next with your wardrobe.

Nº 02

Colour draping

Systematic draping of fabrics across the full spectrum, held to your face in natural north-facing daylight. The effect on your skin and features is observed in person.

Nº 04

Swatch booklet

A fabric swatch booklet in your precise palette — yours to keep and use as a practical shopping reference.

BOOK YOUR *session*

£250 · 2.5 hours

Battersea studio, SW11 · appointment only

colourdoc.co.uk

ABOUT DR REBECCA SELLS

Rebecca is a former medical doctor who brings the same rigour she applied in medicine to colour analysis — no guesswork, no trends, no one-size-fits-all. She is herself a Soft Summer, and has experienced first-hand what it means to finally understand why certain colours work and others don't. She works from a dedicated north-facing studio in Battersea, SW11, and welcomes clients of all genders and skin tones.