

A Sample Reading

Reads as

Dark Autumn

precisely measured — tested six drapes, and it field

read the fourteenth of July, 2026



Contents

Five acts, a coda & the proof · thirty-five pages

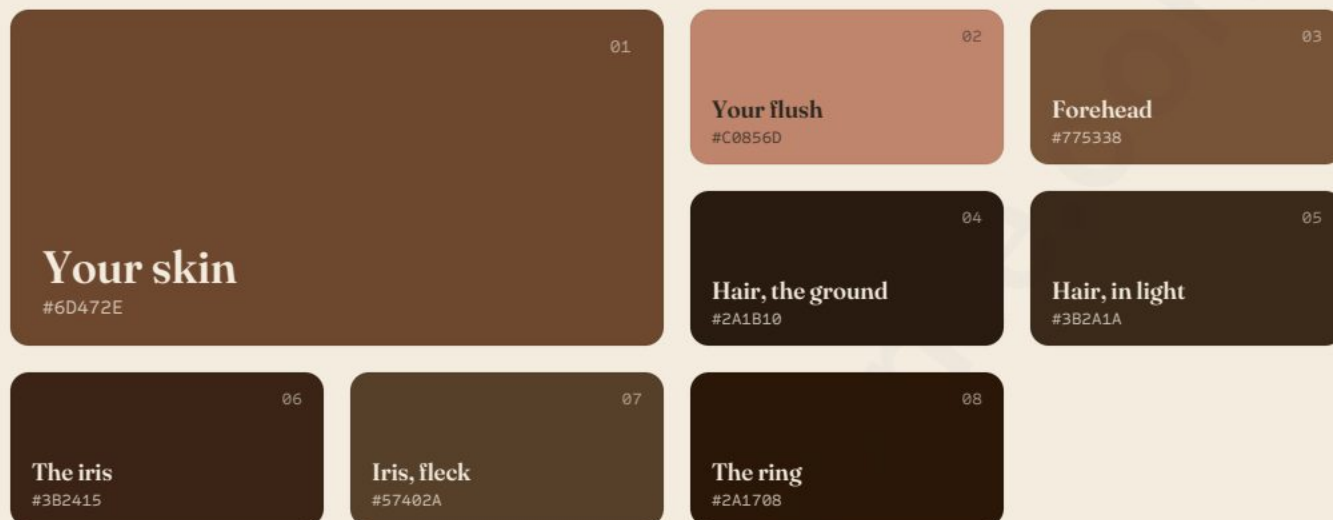
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Act I — What we found

Your measured colors.

the palette you were born wearing

Before a single drape touched you, you were already dressed in color. We read it off you, zone by zone, and it is mounted here — eight swatches measured on you, and on no one else.

**YOUR SKIN**

the ground of the whole reading — very deep, and decisively warm once every zone had its say

YOUR FLUSH

measured at your cheek — the red your face already makes

FOREHEAD

the quietest, most even voice your skin speaks in

HAIR, THE GROUND

the darker of your hair's two shades — the ground coat, carrying most of it

HAIR, IN LIGHT

the lighter shade, kept for wherever the light lands

THE IRIS

the dominant color of the eye

IRIS, FLECK

the second color the eye keeps in reserve

THE RING

the ring of the iris — filed as a measurement, never a product

Put together, the portrait is this: a very deep, warm ground punctuated by deep marks — the ring of the iris is the darkest thing you own. Warm page, dark ink. The seasons that chased you, and the colors that serve you, all follow from that one arrangement.

The camera made a first guess from these eight swatches — p.5 tests it against your own eye, six rounds.

How you were read.

what the camera actually looked at

Your skin, zone by zone



cheek l
#C0856D



cheek r
#613A24



forehead
#775338

The surface itself, read and never graded: your tone ran evenly across the zones above, redness moderate. A small patch of localized redness was set aside before your undertone was read, so a blemish couldn't tilt it.

YOUR CONTRAST — THE ONE THING YOUR OUTFITS MUST COPY



Your outfits copy this spread — the moves on p.13 are built from it.

Familiar signs

Hair: 62% near-black warm brown, 38% dark warm brown

Eyes: near-black warm brown

Everything the camera measured is now on the table — and none of it is a verdict yet. Overleaf, the argument: its guess, put to your own eye.

Act II — The argument

*The drape tournament.**the camera's guess, tested against your own eye*

On your photographs alone, the camera had already made its call. The drapes' job was to try to break it — six rounds, your own eye judging your own face — and it would not break. A call that survives its own cross-examination is the only kind we accept, and the one this match produced is declared overleaf.

One honesty about the screen: its own calibration is deferred — but every vote is one drape against another on the same screen, so whatever cast the screen adds lands on both contenders and cancels. What a vote carries is the comparison, never the absolute color.

The votes, by question**THE TIE-BREAKERS***six rounds put whole seasons head to head.*

- | | | |
|----|---|---|
| 01 |  | Dark Brown against Warm Red — you kept Dark Brown: a vote for deep over light. The vote that moved the ranking most. |
| 02 |  | Salmon against Warm Charcoal — you kept Warm Charcoal: a vote for deep over light. One of the votes that pulled the verdict furthest. |
| 03 |  | Camel against Warm Peacock — you kept Warm Peacock: a vote for light over deep. |
| 04 |  | Warm Brown against Warm Violet — you kept Warm Brown: a vote for deep over light. One of the votes that pulled the verdict furthest. |
| 05 |  | Tomato Red against Warm Coral — you sent both back. |
| 06 |  | Warm Turquoise against Mustard — you kept Mustard: a vote for deep over light. |

The season that ran you closest was True Spring. A different family altogether — not a sister. What it lost to is declared overleaf.

Your verdict.

what suits you, measured

Dark Autumn

You are dark-haired and dark-eyed, and warm-toned through and through. Deep marks, warm ground, and a gentle range between them — that exact combination is uncommon, and it has a name.

Dark Autumn holds the verdict — and True Spring ran you closest.

True Spring is a different family altogether, and the argument between you and it is the spine of this verdict: the margin is printed honestly rather than talked away, the pages that follow are built on the winner, and the near miss is named wherever it matters.

Dark Autumn: depth-dominant, warm secondary. Deep, warm, dramatic jewel-earth richness with full saturation.

Two-fifths of the argument lands on Dark Autumn; the rest scatters across three warm neighbors, two of them Springs.

This verdict was re-tried four hundred times against the camera's own noise. It held in three hundred and twenty of them — and in the rest, the same near-miss, True Spring: the reading never once left the warm family. Every vote, every margin, every formula is in the appendix — check the work.

The drapes tried six times to break this verdict — the match you just read shows it holding.

The instrument panel

four dials · one position, four readings



shaded: where Dark Autumn lives on each dial · the gold notch: where True Spring begins

Undertone is read from skin alone — hair and eye warmth are dials the verdict conditions on, never votes against it. That is a rule of the method, inherited from seasonal analysis, not a finding of this session.

four photographs · six drape votes · the seasons that pressed hardest get their hearing overleaf

The near misses.

the seasons that ran you closest

In the order they finished, not the order the family tree would guess. Your finishing order: Dark Autumn first, then True Spring, then Bright Spring — the full tally, percentages and all, waits in the back. If any of these ever feels truer than the verdict, that's worth knowing, not hiding.

THE NEAREST MISS

True Spring

A Spring against your Autumn — a different family altogether; its case is that you run lighter and warmer. The drape rounds are where that argument ran.

BEHIND IT

Bright Spring

Another Spring, pressing the same border — this one argues you brighter and lighter.

THIRD OF THE MISSES

True Autumn

True Autumn sits at golden medium depth; Dark Autumn drives the same warm earthiness toward near-black drama.

Their family neighbors, for completeness.

The taxonomy's own sisters — named so the map is complete, not because the reading put them close.

Dark Winter

Dark Winter's version of every deep shade is cool (icy white, blue-red burgundy, cool forest); Dark Autumn is warm throughout.

Where you sit among the seasons



The argument is settled, rivals and all. Overleaf, your colors — every one of them named.

Act III — Your colors

Your color deck.

MEASURED ON YOU



the color library is your season's, placed by its own temperature, depth, and clarity gates — computed, near the analyst tradition it descends from; the ranking, the tiers, and the four drawn colors are yours — computed from your measurements · accession hexes for reference

Reading your colors truthfully

Cameras and lighting lie about color — that's why we made you photograph a gray card. Your screen is no exception, so read these plates the way we read your photographs: near indirect daylight, and by comparison. A north-facing window is the cleanest light; avoid golden-hour sun and warm lamps.

Then trust the comparisons, not the pixels. Every color here is mounted beside a band of your own measured skin; how they sit together survives any screen. The name and the words under each plate are the color's true specification — the swatch is the address, the words are the directions. And when you are deciding on a real garment, the mirror outranks every page in this book: judge it on you, near a window. That's the whole method, and it's yours now.

BEFORE YOU JUDGE A PLATE**Turn off Night Shift.**

Night mode, or any setting that warms the screen in the evening, quietly re-tints every color on this page.

Bring the brightness all the way up.

Colors compress at half-brightness; full brightness is the honest setting.

Signature

the deck's election — most exactly yours

01/16

Dark Brown*a brown*

#3D2111

dark neutral

Dark Brown runs the same register as the ring of your own iris. You already wear it; the shirt just agrees.

LOOK FOR *espresso-black wool, dark-roast leather*

02/16

Camel

#B89667

light neutral

The ring of your iris already carries Camel's tone; the garment repeats a color you were born matching.

LOOK FOR *peach linen, apricot, raw sandstone*

03/16

Tomato Red*a bright red*

#CB3522

wow

Tomato Red is as saturated as you measurably carry — the top of your range, not past it. Keep it to one garment and let it be the loud one.

LOOK FOR *geranium, enamel red, a lipstick accent*

Your color deck. (cont.)

MEASURED ON YOU



Core

the working wardrobe

04/16

Warm Charcoal
a near-black
#342823

dark neutral

Warm Charcoal sits beside the ring of your own iris — a near-black your eyes have been wearing all along.

05/16

Warm Brown
a brown
#56381B

dark neutral

Warm Brown echoes your iris ring, and the eye finds its own color in the cloth — it reads as yours at a glance.

06/16

Mustard
a bright yellow
#BF9B1B

basic

Mustard runs at your measured ceiling for saturation — as loud as your coloring proves it can hold, and no louder.

07/16

Golden Brown
a caramel
#91622E

basic

Golden Brown takes its register from your own iris ring; beside your face it arrives pre-approved.

08/16

Burgundy
a deep red
#780019

wow

Burgundy holds the warmth your reading is built on — your undertone sits decisively on the warm side of the line, at the cheek and again at the forehead.

09/16

Deep Navy
a navy
#1A2352

dark neutral

Deep Navy sits two steps below your skin — the same drop your own coloring makes, in your temperature's own blue.

Occasional

accents and prints — placement, not exile

10/16

Rust
a bright orange
#AD420D

wow

your loudness budget, spent in one place

11/16

Cognac
a rust
#974C23

basic

warm-side through and through — your temperature, kept

12/16

Warm Plum
a berry
#632C3E

basic

a berry on your side of the temperature line

13/16

Olive
a green
#55652C

basic

your warm vote, worn as an accent

14/16

Warm Ivory
a cream
#F1E6D2

light neutral

holds your warmth at accent volume

15/16

Deep Teal
a teal
#064946

wow

the same warm lean your skin voted

16/16

Warm Indigo
a navy
#3A4B6A

basic

warmth first — this deck's one constant

Next: four colors nobody dealt — they were drawn from your own face.

Drawn from you.

four colors made from your own features

Four colors that exist in nobody else's document — each made from a measured feature of yours, the working shown beneath its mount.

Your black



a soft black

#2B1100

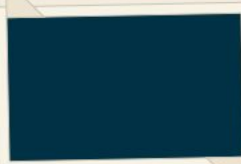
Drawn from the ring of your iris and taken down to garment depth — wear it where you'd wear black; it can never overpower you. (One mount, two sources: this swatch also carries the job of your brown.)

derived from the deepest ring of your own iris, darkened to fabric depth and capped so it never goes optically flat — one mount, two sources: it also carries your brown, the darker of your hair's own two tones, taken exactly as measured

LOOK FOR *espresso-black wool, dark-roast leather*

mounted at its nearest deck relative, Dark Brown

Eye brightener



a navy

#003145

The far side of the wheel from the ring of your iris — it makes your eyes read brighter, not the fabric louder.

the exact opposite of your own iris ring, its saturation lifted just enough to read on cloth

LOOK FOR *ink, graphite, obsidian — the blue-black end*

Your lighter brown



#3B2A1A

Your hair's lighter tone — the quiet neutral you already own, worn as-is. (One mount, two sources: this swatch also carries the job of your nude.)

the lighter of your hair's own two tones, taken exactly as measured — one mount, two sources: it also carries your nude, measured on your steadier cheek — its twin caught the light that day, so we set it aside

LOOK FOR *espresso-black wool, dark-roast leather*

mounted at its nearest deck relative, Warm Charcoal

Your red



a deep red

#68211A

Your measured flush, carried down to garment depth — knitwear within reach of it echoes a color we actually measured on you.

your skin's own measured reading, its red raised in proportion to the color you naturally carry, then taken to garment depth

LOOK FOR *oxblood leather, burgundy knit, muffled wine*

mounted at its nearest deck relative, Burgundy

Colors to avoid.

and how each one argues with your face

Not bad colors. There is no such thing. Each of these is a good color having the wrong argument with your face — and how each one argues is written beside it. Away from the face they are all fair game: trousers, shoes, a bag, a coat you love.

TOO COOL FOR YOU

The colors below run cooler than anything measured on you — worn at the face they drag your coloring with them.



Icy Blue
an aqua
#B3E6F0

Icy Blue pulls cooler than anything we measured on you — it drags the face toward a temperature you don't have.



Baby Blue
a sky blue
#9AD2F7

Baby Blue leans cooler than any reading taken at your cheek or forehead — beside your face it reads as borrowed weather.



Cool Light Gray
a pale grey
#B0B8BE

Cool Light Gray sits cooler than your whole measured range — the eye averages you toward it and your own cast goes muddy.



Icy Lavender
a lavender
#D9C9ED

Icy Lavender pulls cooler than anything we measured on you — it drags the face toward a temperature you don't have.

THE HARD JUMPS

The colors below ask a bigger value jump beside your face than your own coloring carries.



Pure White
a clean white
#F6F3F3

Pure White makes a harder jump beside your face than your own coloring carries — your span runs between two and three steps, and the fabric wins the argument.



Pure Cool Black
a near-black
#0E0E0E

Pure Cool Black snaps against your face harder than your own coloring ever snaps — your span is between two and three steps, and this asks for more.

AND THESE

Each argues with your reading in its own way — the mechanism is written beside it.



Pastel Pink
a pink
#FFD6E5

Pastel Pink belongs to a different temperature of document than the one we measured on you — it stays off the deck, not off your body.



Bright Pink
#FF2AA0

Bright Pink answers a temperature question your measurements never asked — a fine color, filed under someone else's season.

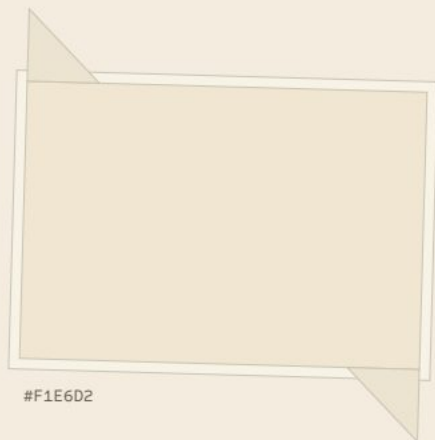
If one of these hangs in your closet tonight, it isn't a mistake — it's a trouser color working the wrong job. Putting the keepers to work is the next act's whole business: placement first, then the moves.

Act IV — Wearing it

The staples.

the pieces your measurements already decided

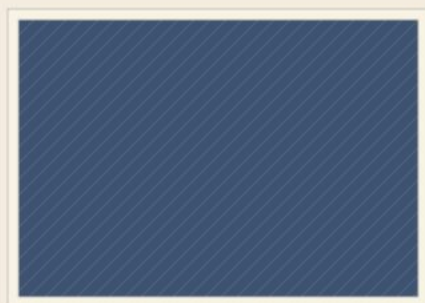
The first mistake people make with a palette is trying to repaint everything at once. You don't have to: above the shoulders and over the heart, these colors; below the belt, wear what you want.

**WHITE**

Warm Ivory

The soft one, not stark — a blue-white argues with the sunlight your skin carries; this one agrees with it.

LOOK FOR *cream, ivory linen, unsalted butter*

**DENIM**

Warm rinse *denim with the sun left in*

Warm and even — the orange cast of a rinse repeats the warmth your skin decisively voted for.

LOOK FOR *classic stonewash, a worn-in five-pocket, chambray*

**TORTOISE**

Amber *classic amber tortoise*

Amber tortoise, worn plainly — its warmth is your warmth, and it frames the face in it.

LOOK FOR *honey-and-umber acetate, warm horn frames*

And one rule that is yours, not your season's: dress your contrast. Your face runs between two and three steps of light from skin to eyes — an outfit that spans fewer will read quieter than your face does.

The moves.

The mistake that ruins most good decks is assuming every combination inside one is fair game. A move is not a color — it is a way of arranging colors on a body, and not every arrangement holds on every face. Your face runs between two and three steps of light from skin to eyes, and that span is what decides which arrangements hold on yours: four of them, printed below. A move your face cannot hold is left out of your document rather than hedged.

Each card below names one move, draws the shape it makes, and says in plain words what it is, how it is done, and why your own measurements license it.

The Column

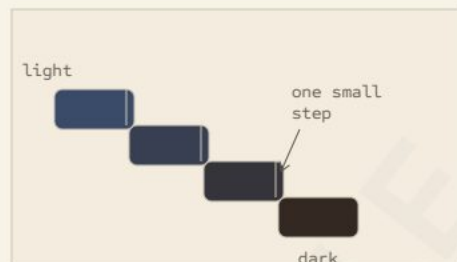


one hue, three depths, your face breaks it

The Column is one color worn from top to bottom, in two or three depths of that same color. Keep the color constant and let only the depth change — the moment a second color joins in, it stops being a column.

On you the column sits two steps below your face, which is why your face is what breaks it.

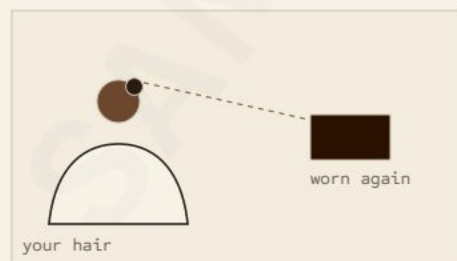
The Slow Fade



four depths, one small step apart

The Slow Fade stacks neighbouring depths of your colors in order, lightest to darkest or the other way around. Each piece sits one small step from the piece beside it, so the outfit climbs steadily instead of jumping.

The Echo

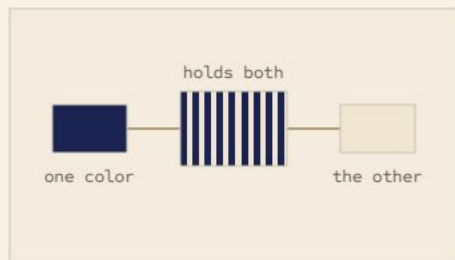


a color you already wear, worn again

The Echo repeats a color your own body already wears — the brown in your hair, the depth in your eyes — somewhere else in the outfit. One repeat is enough, and it does not have to be exact: anything within a step of the measured tone reads as the same color.

The moves. (cont.)

The Bridge



one patterned piece holding both colors

The Bridge is a patterned piece that already contains both of the colors it sits between. The pattern does the introducing, so two colors that would argue on their own arrive already agreed.

The pattern law

A pattern earns its place in your wardrobe by keeping at least two steps of light between its own lightest and darkest parts, and by keeping those parts at a fine scale for your contrast. These pairs from your own deck clear that bar:



Deep Navy ×
Warm Ivory



Dark Brown ×
Warm Ivory



Warm Charcoal ×
Warm Ivory



Burgundy ×
Warm Ivory



Warm Plum ×
Warm Ivory



Warm Brown ×
Warm Ivory

CLASHING PAIRS — and why they fight each other



Warm Brown × Warm Plum · Tomato Red × Golden Brown · Cognac × Olive · Camel × Mustard — two loud mids with no value order between them.

Your fabrics.

The usual fabric mistake is buying a right color in the wrong cloth. The same light-read that found your season reads your cloth. Any colored surface returns two lights — the room's white glare off the top, and the fabric's own color from just underneath — and finish is the rule for where the glare goes: matte smears it over the color as a haze; a smooth or deep surface sweeps it aside and lets the color go deep. Your skin does the same trick: almost all of its glow is light that went in and came back colored, so a face and a fabric answer light the same way.

Clean surfaces, quiet sheen.

Three gates decide which cloth suits you, and each one was set by your own measurements. They are stated below in words; the exact figures live past the appendix gate.

Sheen. The gleam a fabric may carry near your face tops out at real gloss: your skin's own colorfulness sets the ceiling, and a surface that shines louder than you do gets looked at first.

Depth. Your palette holds a real dark end, so dense, light-trapping surfaces are welcome there — they take a deep color deeper without adding shine.

Veil. Brushed and heathered surfaces read as texture on you, not as a filter — neither friend nor enemy. Keep one step of finish separation in an outfit and they behave.

Fabric by fabric

What to reach for in each kind of cloth, what to leave on the rack, and the plain-English version of the cloth names — seven rows, in the order a wardrobe is usually built.

SUITS & TAILORING	Tailoring is the biggest single block of color you wear, so its cloth decides how deep your darks actually land. WHAT IT IS <i>flannel is wool brushed soft, with a faint nap; tweed is thick, flecked country wool; moleskin is cotton brushed to a suede-like nap.</i> WHY Deep and textured — this coloring can carry structure. REACH FOR Dark flannel; heavier tweed, moleskin. SKIP Glossed worsted.
SHIRTS & BLOUSES	A shirt sits directly under your chin, which makes its cloth the one closest to your face all day. WHAT IT IS <i>oxford is a slightly basket-woven cotton with visible texture; flannel is wool brushed soft, with a faint nap; poplin is crisp, flat, tightly woven cotton.</i> WHY Deep and matte, never stark. REACH FOR Oxford; dark flannel. SKIP Optic-white poplin.
KNITWEAR	Knitwear is the easiest place to get a color wrong, because how fuzzy the surface is changes the color more than the dye does. WHAT IT IS <i>shetland is a rustic, hairy wool; waffle is a raised grid-textured knit.</i> WHY Dimensional knits are matte depth at this coloring's own darkness. REACH FOR Cable, shetland, waffle in deep tones. SKIP High-shine fine knits.

Your fabrics. (cont.)

Fabric by fabric, continued

The remaining kinds of cloth, read the same way — what to reach for, what to skip, and why.

DENIM

Denim is worn more than anything else in most wardrobes, so the wash you buy is a color decision you repeat every week.

WHAT IT IS *stonewashed denim has been abraded pale.*

WHY Deep, warm, matte.

REACH FOR Dark brown-cast rigid; dark fades pass.

SKIP Chalky light stonewash.

LEATHER & SUEDE

Leather and suede are the same hide finished two ways, and the finish — glossy or napped — changes the color it reads as.

WHAT IT IS *suede is leather with a soft, napped surface; patent leather is mirror-glossy.*

WHY Deep matte richness over hard shine.

REACH FOR Dark brown pull-up; chocolate suede.

SKIP Patent.

COATS & OUTERWEAR

A coat covers everything else and its collar frames your face, so outerwear is the one purchase your whole palette has to survive.

WHAT IT IS *melton is thick, dense, felted coat wool.*

WHY Deep, warm, tactile at the collar.

REACH FOR Waxed canvas, dark melton, a matte shell.

SKIP A high-gloss puffer.

BLACK TIE & FORMAL

Formalwear is worn in the worst light of any occasion, which is exactly when the cloth's finish starts doing the deciding.

WHAT IT IS *velvet is a dense, upright pile that swallows light; patent leather is mirror-glossy.*

WHY A velvet's trapped light takes deep color to its richest form.

REACH FOR A deep brown, forest, or burgundy velvet jacket, cream shirt.

SKIP Patent, stark black on optic white.

How much shine, in pictures

One of your own colors, shown at the five surface finishes a shop sells — from dead matte to full gloss — with the point your measurements stop at marked.



One test settles all of it in a store: tilt the cloth under the light. A highlight line that travels across it means the surface is smooth and crisp; light that just sinks in means it is brushed and hazy. Match what you see to the sheen ceiling at the top of this page.

Your hair.

the color you were measured with, and what changes if you change it

The costliest color mistake is made at the salon, not the store — so this page is exact.

What your hair measured

The tones the camera actually found in your hair, named and numbered — these are the ones your deck was built against.



near-black warm brown
#2A1B10



dark warm brown
#3B2A1A

Your hair is two tones, not one: a near-black warm brown doing about two-thirds of the work, over a dark warm brown carrying about a third. Both are mounted here with the numbers a shop can match.

Your hair color is also one of your best neutrals to wear: anything within a step of the tones above literally matches you, which makes it the safest color in your wardrobe to buy in quantity.

Coloring your hair

This section is the one a salon can use directly: it says which direction to take a dye job in, and which direction costs you the most.

If you color your hair, stay golden. Honey, caramel and warm chestnut keep the warmth the camera measured in your skin; an ash rinse drains it right at your hairline, next to skin that measured the other way, and the two fight where everyone looks first.

What changes if you do

Your hair color is one of the things we measured, so we re-ran your whole reading with it dyed — here is how much of your result actually moves.

We re-ran your reading twice with your hair color changed: two steps darker and two steps lighter alike, your result stays Dark Autumn.

Your hair color is one of the things we measured, not the thing we concluded. Dyeing it changes an input; it does not change the warm skin underneath, which is what your season is really built on.

Metals & jewelry.

watches, jewelry, and the bands they ride on

The most common metal mistake is loyalty: wearing whatever you have always worn. On you, metal is not a preference — it was measured, and everything on this page follows from that one measurement.

YOUR METAL

Brushed antique gold.

Your skin's vote went warm, decisively — so your metal is gold, and it is brushed, because a soft glint sits better against a quieter span.

THE HIGHLIGHT BAND

Put Tomato Red on your wrist. It is the loudest color in your deck, and a wrist is the one place a loud color always works.

A watchband, a strap, or a scrunchie-class accent is the smallest and cheapest dose of a loud color money can buy. One loud dose at the wrist or in the hair; everything else on you holds still.



#CB3522

Piece by piece

Every object that carries metal on you, and what to buy in each one.

WATCH

The watch is the largest piece of metal most people wear daily.

The watch — brushed antique gold

Your watch is where your metal shows first, so it is the piece to get right before any other. Case, crown, and clasp should all be gold, brushed. If the band is metal too, it should be the case's metal continued: a two-metal wrist re-opens a question your skin has already answered.

WATCHBAND

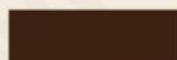
Bands are the cheapest way to change what a watch does for you.

One watch, four bands, all measured

A band costs a fraction of a watch and sits on the same wrist, which makes it the cheapest place in this whole reading to be exactly right. These are the colors it should come in:



your brown
LEATHER



Dark Brown
FABRIC



Warm Charcoal
FABRIC



Warm Brown
FABRIC

The rungs — your brown in leather; Dark Brown, Warm Charcoal, Warm Brown in fabric

The strip above is retail vocabulary: search those words, then hold the band against your card. The brown is the mount that carries your brown's job — hair tone and iris depth landed on one color — so the strap literally matches you.

Metals & jewelry. (cont.)

RINGS & CHAINS

Hand and wrist hardware, and everything else on you that glints.

Rings, chains & bracelets — brushed gold

Rings, chains and bracelets carry the same vote on a smaller surface, so nothing on your hand should argue with your wrist. Hardware follows the same law: belt buckle, frame hinge, zipper pull, watch clasp — one metal everywhere it glints, and that metal is gold.

EARRINGS

The one piece that answers two measurements at once — your skin and your face shape.

Earrings — brushed antique gold, in bottom-weighted forms — teardrops, small chandeliers

In earrings the metal is your skin's vote and the shape is your face's. Weight at the bottom answers a chin that narrows — the same soften move your styling page runs. Against your hair: your hair reads near-black warm brown, and gold picks up the warmth it already carries — the two read as one recipe.

NECKLACES

How long a chain should be is decided by what you are wearing, not by what is in fashion.

Necklaces & chains — gold, length by neckline

A necklace's length follows your neckline, not the trend: inside an open one the chain traces the opening a finger above the cloth; over a crew or boat neck it rides ON the cloth, longer. Gold at every length — and your own necklines, per your styling page, are sweetheart, scoop, medium V.

Your occasions.

Dress codes cause one reliable mistake: dressing as the event instead of as yourself. This page is the opposite: your own tiers, resolved at each dress code, with the finish gate from your fabrics page riding along.

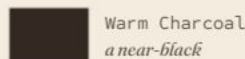
EVERYDAY



Dark Brown
a brown



Camel



Warm Charcoal
a near-black

The working tier of your deck, for the clothes you actually put on most days: one of these carries the color, the rest hold still. Surfaces stay easy — the soft, matte half of your fabrics page.

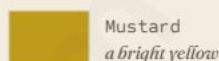
WORKING HOURS & FIRST IMPRESSIONS



Dark Brown
a brown



Camel



Mustard
a bright yellow

Your dark neutral over your lightest, one quiet mid at most — authority is a value gap, not a loud color, and it reads the same across a desk as across a table. Finish note: a crisp surface with real polish is licensed — your coloring holds the volume.

EVENINGS OUT



Tomato Red
a bright red



Dark Brown
a brown

Tomato Red over your dark anchor, one loud piece, turned up for the evening. Finish note: a real gleam is licensed here — silk, sateen, polish.

FORMAL OCCASIONS



Deep Navy
a navy

Built on Deep Navy, the deepest card in your deck, worn deep and unbroken — at this dress code, depth IS the formality. The formal row of your fabrics page names the cloth.

ACTIVE & ATHLETIC

In motion, the deck stands down — function outranks harmony. If you want the rhyme anyway: your dark neutral and your accent both exist in every technical line, and a glossy technical finish reads as clarity at your chroma.

Color is dressed. Overleaf, the second signature: your face, measured and read.

Act V — Your face

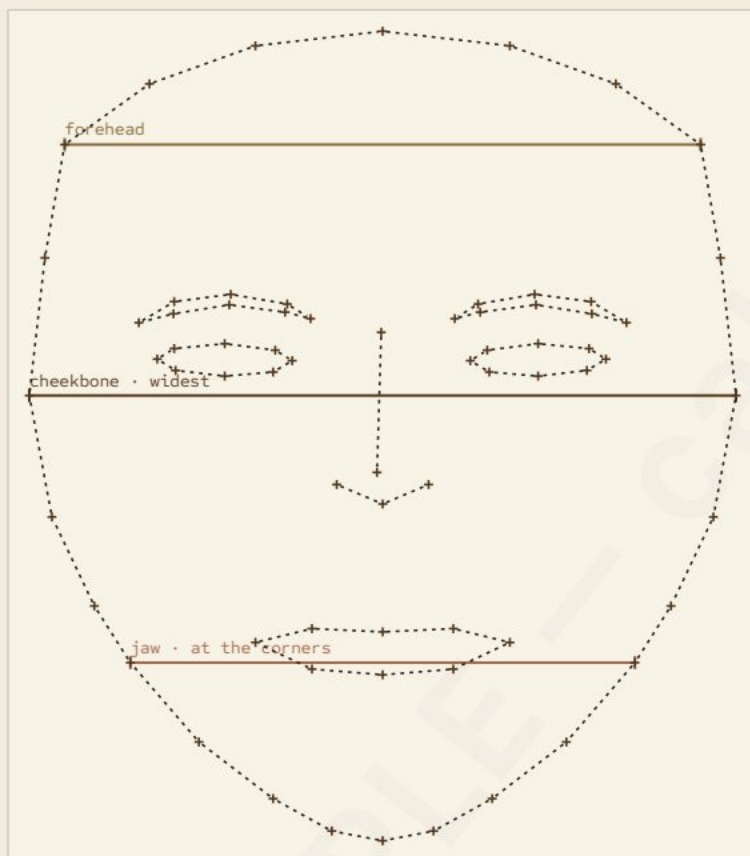
Your face shape.

Plate I — your face, drawn from the measurement

heart, leaning square

membership 50 to 50 · 478 measured points, roll-corrected · plotted from the measurement, not drawn by hand

The plate below is your face reduced to what a draftsman would keep: three widths, the turn of a jaw, the set of two eyes. It is the read that survives after your photographs are deleted, and it is the argument for everything the styling pages say later. The verdict is a photo finish, not a landslide: the heart supplies the call, the square supplies the latitude — which is why the styling pages hand you options instead of orders.



WHAT THE VERDICT IS MADE OF

Width that sits high

Your forehead runs wider than your jaw, so the face tapers as it descends. Everything in the styling chapter that offers to carry visual weight downward — layers ending low, open necklines, bottom-weighted frames — is this one line talking.

A defined corner

Where your jaw turns toward the chin, it turns — a corner, not a curve — and the styling pages swing on whether you answer it with a curve or repeat it on purpose. One caution we insist on: a single frontal photograph cannot pin a jawline down. Treat the corner as character, not calipers.

A compact canvas

Your face reads nearly as wide as it is long — present, planted. Nothing to fix in that; it just decides real things later: how deep a lens can sit before it lands on your cheekbones, and why crown height is your louder hair dial.

Wide-set eyes

The gap between your eyes runs wider than one of your eyes — taken from the steadiest landmarks the detector has, so this one is a direct claim: measured, not eyeballed. The frames page spends it on the bridge.

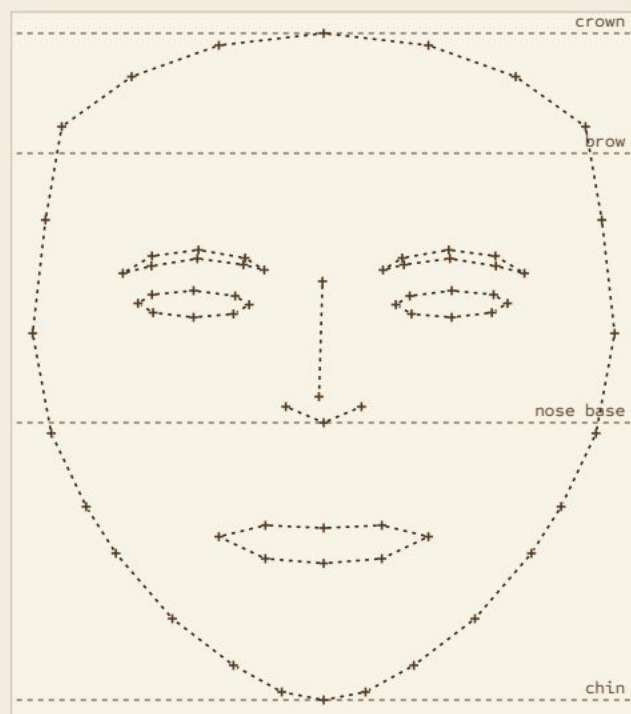
A chin that holds its line

Under the jaw, your chin runs nearly level — a finishing stroke, not a point beneath it.

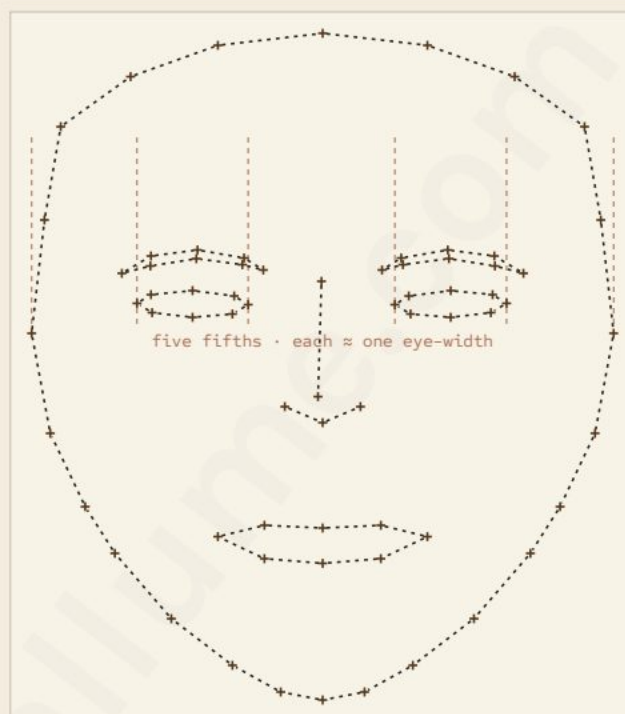
gold = forehead · sage = cheekbone (widest) · terracotta = jaw · every exact figure lives past the appendix gate

Your proportions.

Plate II — the classical guides, laid over your geometry



vertical thirds (sage)



vertical fifths (terracotta)

The canons

What the classical proportion checks on this plate are, where they came from, and what they are not.

The canons are proportions from a Western artistic convention taught in European academies. They are a drawing aid for constructing a face, not a biological law and not a standard anyone is measured against. Real faces vary widely across people and populations, and no deviation here is a flaw. They earn their place because they remain the most useful shared language for saying where your features sit — and that is the only job they are given: not one line of advice in this document is built on a canon. The upper third is the loosest of them: it is bounded by the hairline, which moves, so it is measured to the crown of the head here.

Nose width $\approx$ the gap between the eyes

yours 1.12

Mouth $\approx$ one-and-a-half nose-widths wide

yours 1.23

Eyes sit $\approx$ one eye-width apart

yours 1.31

Upper lip $\approx$ a third of the lower face

yours 0.33

Styling your face.

Every line on your face can be echoed or softened — both are choices, neither is a fix.

Heart, leaning square — a choice, not a goal.

You read heart to square, 50 to 50 — a photo finish, not a landslide. Hold every line below loosely: a harder heart would get firmer advice; you get options.

Necklines

sweetheart, scoop, medium V — open curves below the chin pull the eye down and widen the lower read.



scoop, round, cowl — a curve at the collarbone answers the corner the jaw turns.

for the square in you



WITH YOUR COLORS —

Cut in your Warm Brown or Mustard, the line reads as yours twice over — shape and color at once.

Beard & jaw

fuller growth at chin and jaw — builds mass exactly where the face narrows.

a rounded perimeter, graduated sides — rebuilds the lower-face line as a curve.

for the square in you

WHAT THIS PAGE LEAVES ALONE

Your glasses have their own page.

The next leaf, where your season joins this geometry — frame shape, color, metal, and finish together, on p.24.

Your hair, we don't style.

How you wear your hair is yours — it turns on your texture, your morning, and your taste, none of which a photograph measures. Hair COLOR we do measure, and it has its own page at p.17.

Every measurement behind this page waits in the back, if you ever want it.

Your glasses.

A pair of glasses is the one purchase that sits on your geometry and inside your palette at once — at the exact center of your face, all day. Face-shape charts are colorless and color guides are shapeless; we measured both sides, so this page can say the whole sentence:

Your shape picks the silhouette. Your season picks the color and finish. Your contrast picks the weight.

The silhouette.

Bottom-weighted or rimless-top frames, in Warm Brown acetate, honey, or warm tortoise — puts the frame's mass where the face narrows, and the color repeats your own palette at eye level, exactly where a viewer looks first.



The hardware.

Hinges, temples, any top bar: brushed antique gold. Not a preference — the verdict your skin cast back on the metals page.

The weight.

Your coloring spans between two and three steps of light, so the frame should whisper: thin rims, rimless, translucent acetate. A high-contrast face in your same shape would be sent to a bold dark rim. You would be wearing the frame's contrast instead of your own.

Tortoise, if you want it.

The amber variety, worn plainly — its warmth is your warmth, and it frames the face in it. The grey-black variety would cool the one zone your warmth should own.

Tinted, for sun.

Brown or amber. A grey lens is a cold front an inch from your eyes.

The fit fine print, measured.

A shallower lens, because your face reads nearly as wide as it is long — depth would land on your cheekbones before your nose; a bridge with presence — darker, detailed, low-set — because your eyes sit wide; measured, not eyeballed.

The one number we refuse to fake: buying frames online you'll be asked for your PD — pupillary distance — in millimetres. Without a physical ruler in frame or a depth sensor, flat pixels can't yield true millimetres — so we won't pretend ours can. We did measure how your eyes sit relative to your face, which is what decides how frames look on you. The millimetres decide how lenses are cut; they take an optician a minute and are usually free.

Both signatures are on the page now — your colors and your geometry. The coda sends them out of the book with you.

Coda — The reading, put to work

The kit.

the wallet card and the lock-screen

The card.

A wallet card, sized like the cards it lives next to. The front carries your season and your three signature colors — by name, each with a one-word wear cue. No hexes on the card, on purpose: at a store rail the printed name outranks a screen-matched square, and the names are the part no printer can corrupt. The back carries your metals, your denim in one word, and the card's own caveat.

The lock-screen.

Your whole deck as a labeled column under your season's name, sized for a phone. Your phone at full brightness with night mode off is the most accurate copy of these colors you own — the card, printed, is the better one to hold beside a garment, because paper and fabric share the store's light. Different jobs; carry both.

Printing the card.

Print it as a photograph, not a document. Best: a pharmacy photo kiosk, glossy stock — it speaks the card's own color language, costs under a dollar, and prints through a maintained photo process. Acceptable: home photo paper at photo quality, printer defaults, no vivid mode. Never plain paper — plain paper will mute these colors past usefulness.

“Printed, these hold their hue and lose a little fire. Screens vary too. The names are exact — trust the names.”

The reading ends here. Overleaf, the proof — every number it owes you, on file.

The Evidence.

SPECIMEN 2607-4613

Everything before this page is your Reading. Everything after it is the proof.

Your session, retold in our instruments' own units — every formula, every margin, every vote — so that any sentence on the pages behind you can be traced to a measurement on the pages ahead. This was a card session — an in-frame gray reference, the highest-confidence capture we offer. You never need to read it. It is printed so that you can.

*The numbers are exact; every rendering is an approximation.
The swatch is the address — the name and the words are the specification.*

How this was made

THE LIGHT

A gray card sits in every frame, so we know exactly what light you were photographed in — and corrects every photo to the same standard daylight before a single color is read.

THE SAMPLE

Skin, hair, and eye color come from traced regions, not single pixels. Anything that is not you — glare, shadow, stray hairs, a blemish — is thrown out first.

THE READ

Color is measured the way a color scientist measures it, not the way a screen mixes it. Four continuous axes (temperature, depth, clarity, contrast) place you against the twelve seasons.

THE CHECK

Draping votes are fused with the measurement in a Bayesian tournament, so a confident-but-wrong measurement can be overturned by what your eye sees on the day.

THE HONESTY

Every number carries its uncertainty, and confidence is capped on purpose: a photograph is not an analyst with cloth at your face. We have not run the study that would size that gap, so we print the working and claim nothing beyond it.

YOUR NUMBERS

MEASURE	READING
photographs (2 survived the gates into the read — duplicates and failed frames set aside)	4
drape votes	6
skin L*	33.9
skin a*	13.3
skin b*	21.6
skin hue	58.3°
skin C*	25.3
ITA (skin-depth angle — higher is lighter)	-36.8°
erythema index (your skin's natural flush level)	25
cross-frame dE00 (lighting agreement between your photos — under three is excellent)	2.7

These are measurements of light, not opinions about you. They are printed here so the rest of the document can be checked against them.

Your face, by the numbers.

Every proportion the 478-landmark mesh measured, grouped by region. One thing was removed on the way here, permanently: the 'typical' columns that used to sit beside your values. A your-number next to a typical-range is a scorecard no matter how gently it is captioned, and this document does not score. What remains is measurement, each row marked by how firmly it is known.

MEASURE	YOURS	HOW FIRMLY	READS AS
OVERALL PROPORTION			
face length : width	1.1	reads as a tendency	
forehead : cheek	0.91		
jaw : cheek	0.71		
forehead : jaw	1.28		
widest point	cheek		
VERTICAL THIRDS (UPPER IS A FOREHEAD-TOP PROXY)			
upper (crown to brow)	18%	reads as a tendency	
middle (brow to nose base)	40%	reads as a tendency	
lower (nose base to chin)	42%	reads as a tendency	
VERTICAL FIFTHS (AT EYE LEVEL, CANTHUS TO CANTHUS)			
fifth 1	18%	reads as a tendency	
fifth 2	19%	reads as a tendency	
fifth 3	25%	reads as a tendency	
fifth 4	19%	reads as a tendency	
fifth 5	18%	reads as a tendency	
evenness (max gap)	5%	reads as a tendency	
THE DRAWING-SCHOOL GUIDES			
nose width ≈ the gap between the eyes	1.1	reads as a tendency	<i>a touch off the construction</i>
mouth ≈ one-and-a-half nose-widths wide	1.2	reads as a tendency	<i>a touch off the construction</i>
eyes sit ≈ one eye-width apart	1.3	reads as a tendency	<i>distinctly your own</i>
upper lip ≈ a third of the lower face	0.3	reads as a tendency	<i>close to the classic construction</i>

Your face, by the numbers. (cont.)

MEASURE	YOURS	HOW FIRMLY	READS AS
JAW & CHIN			
jaw flare (front view)	125.0°	reads as a tendency	<i>a corner, not a curve</i>
chin angle	175.9°		<i>flat</i>
eye spacing (gap : eye-width)	1.3	reads as a tendency	
lip fullness (height : width)	0.28		

POSE-INVARIANT 3D (÷ INTEROCULAR DISTANCE)

Every figure below is a proportion of your own face — the distance between your inner eye corners is the ruler, set to one.

face width	3.91
face height	4.58
jaw width	3.17
nose width	1.12
nose length	1.38
mouth width	1.38
eye width	0.78
pupil-to-pupil	1.79
philtrum	0.47
lip height	0.38

What was left out, on purpose.

Your left-right difference is not printed anywhere in this document — it never will be; we hold no opinion about symmetry. Anything the session's photographs could not measure prints as blank, not as a guess. And some measurements appear here and never in advice, because their only cultural job is comparison — where a number's job is comparison, we decline the job.

Facial proportions here are neutral measurements used only to suggest styling (necklines, glasses, hair). They describe your geometry so the styling can answer it; there is no reference face, no ideal, and no score anywhere in this document — proportions simply vary, and yours are treated as a fact to dress, not a figure to grade.

How the color was computed.

APPENDIX · THE COLOR MATH

Every transform between the raw photo and the palette, with the formula, what it corrects, and this capture's numbers.

01 Decode to linear light

`linear = inv_sRGB(encoded) # invert IEC 61966-2-1 gamma`
 Display pixels are gamma-encoded; every matrix below is only valid in linear light, so we undo the transfer curve first.
 this capture: 4 photo(s) decoded

02 Flag sensor clipping at capture

`clip = 1[ max(R,G,B) ≥ 0.99 ] # measured BEFORE any correction`
 White balance and exposure shift values across any fixed threshold, so blown pixels are caught at capture and excluded from every region estimate.
 this capture: IMG_1772.PNG/iris: 1.0% clipped pixels

03 Gray-card white balance (Bradford CAT to D65)

`XYZ_card = M_sRGB · RGB_card , normalized to chromaticity`
`CAT = VonKries_Bradford( XYZ_card → XYZ_D65 )`
`M_corr = M_XYZ→RGB · CAT · M_RGB→XYZ # applied per pixel`
 The card's measured color estimates the shooting light. A Von Kries adaptation in Bradford sharpened-cone space adapts the whole frame to D65. That is the standard, not a per-channel gain.
 this capture: card RGB before = [0.0553, 0.0557, 0.055] ; `M_corr` = [+1.002 +0.004 -0.000] [-0.000 +0.998 -0.000] [+0.000 +0.001 +1.009]

04 Exposure normalization

`scale = 0.18 / Y_card , Y = 0.2126R + 0.7152G + 0.0722B`
 The card is 18% neutral grey by definition, so anchoring its luminance to 0.18 fixes absolute exposure, which is what makes depth (L^*) comparable across captures.
 this capture: exposure scale = 3.225x

How the color was computed. (cont.)

05 Robust region color (Weiszfeld geometric median)

```
shadow gate: drop L* < P10
specular gate: drop L* ≥ P90 AND chroma < 0.6·median(chroma)
material gate: drop ΔE2000(px, median) ≥ 6.0
estimate: m <- sum(xi/|xi-m|) / sum(1/|xi-m|) # IRLS, 0.5 breakdown
Three gates strip shadow, glare (bounced light, not material) and strays (hair, background), then a geometric
median finds the dominant color and stays on the color manifold.
this capture: gates + Weiszfeld median in CIELAB
```

06 Acne / erythema exclusion (skin only)

```
OD = -log10(R) , EI = 100·(OD_G - OD_R)
exclude if (EI - median) > max(4.0, 3·1.4826·MAD)
diffuse (>25% flagged) → kept as real coloring
Hemoglobin absorbs green, so a blemish reads high on the melanin-robust erythema index while a freckle
does not. Discrete red spots are excised before the undertone median; broad redness is measured as the
person's coloring.
this capture: EI = 25.3 ; excluded 0.7% (4946 px) ; diffuse = False
```

07 Convert to CIELAB

```
RGB_lin → XYZ (sRGB primaries) → L*a*b* # D65, CIE 1931 2°
Every perceptual metric lives in CIELAB, where distance approximates perceived color difference.
this capture: skin L*a*b* = [33.89, 13.31, 21.57]
```

08 Undertone, depth, chroma

```
ITA° = atan2(L*-50, b*) # depth
h° = atan2(b*, a*) # hue / undertone
C* = √(a*² + b*²) # chroma
anchors at sample's own L*,C*, hue 65°(warm)/50°(cool); ΔL=ΔC=0
margin = ΔE2000(cool) - ΔE2000(warm) # pure hue distance
Undertone is a hue question, not a lightness one. Anchors sit at the sample's own L* and C* so only hue can
move the ΔE2000 margin. Depth can't masquerade as temperature.
this capture: ITA -36.8° ; h 58.3° ; C* 25.3 ; ΔE warm 0.3 / cool 5.9 ; margin 5.6
```

How the color was computed. (cont.)

09 Cross-frame agreement

drop frame if $\Delta E_{2000}(\text{frame}, \text{cross-frame median}) > 4.0$

With 3+ shots of a region, a frame that disagrees is a capture problem (WB drift, flush), not a feature, so it is dropped and reported.

this capture: $n_{\text{frames}} = 2$ of 4 photographs survived the gates ; frame spread = 2.7 ΔE_{2000} ; zone hue spread = 14.0°

10 Uncertainty propagation (GUM + Monte-Carlo)

$\sigma = \sqrt{(u_{\text{frame}}^2 + u_{\text{zone}}^2 + u_{\text{blem}}^2 + \text{sensor}^2)}$, floored 0.3

$u_{\text{frame}} = \text{frame} \Delta E / 2\sqrt{n}$; $u_{\text{zone}} = C \cdot \text{rad}(\text{hue_spread}) / \sqrt{12}$; $u_{\text{blem}} = [0, 10, 4] \cdot \text{blem}$

MC ($n=400$): perturb Lab (shared-WB $a \cdot b$ + residual), re-run the season read

season_stability = $P(\text{top season survives})$, Wilson 95% CI

Every quality signal becomes a sigma, propagated by GUM; then Monte-Carlo reports how often the verdict survives its own error bars, the honest headline.

this capture: $\sigma(L, a, b) = (1.02, 2.49, 2.49)$; stability = 0.8 CI [0.755, 0.84] ; conf 0.54

11 Corrections applied vs. deferred (the honest ledger)

APPLIED: linearize · Bradford CAT-to-D65 white balance · 18% exposure anchor (gray card) ·

shadow/specular/material gates · geometric median · erythema exclusion · sensor-clip exclusion · per-L*

undertone anchors · cross-frame drop · uncertainty Monte-Carlo. DEFERRED (need more gear): full 24-patch

ColorChecker CCM (linear / root-polynomial fit, needs a chart in frame) · lens-shading flat-field · per-lens

spectral characterization · display calibration for the drape screen — drape votes are therefore read as relative

A/B comparisons only (the screen's cast is common to both sides of a pair); absolute temperature leans on

the card-calibrated camera. ProRAW is treated as scene-linear; Apple's pipeline is close but not guaranteed

spectral.

Engine

Bradford CAT to D65 · CIELAB (D65) · ΔE_{2000} · hue-locus anchors at H 50/65 deg · depth-conditioned midline ·

Chardon ITA bins · Davidson tie model (ν 0.7) · lapse 0.04 · axis weights temp 2 / value 2 / chroma 1.5 /

contrast 1 · stop at posterior 0.90

regions: MediaPipe face landmarks (478 pts) + multiclass person segmentation, guided-filter edges, zone polygons

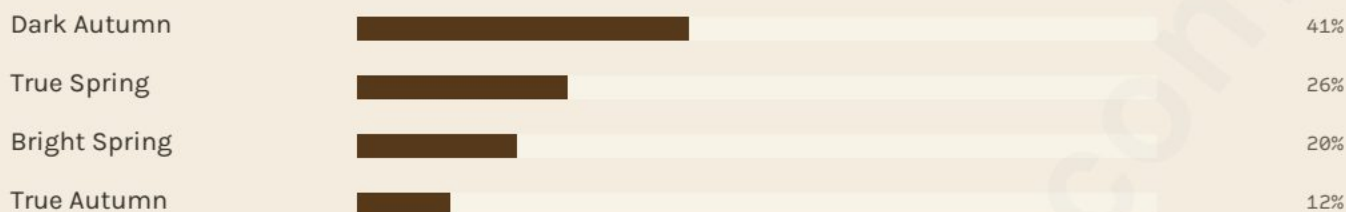
carved from the face-skin mask (lips/eyes/brows excluded) · Weiszfeld geometric median with

shadow/specular/material gates

The data.

41%

How the seasons ranked, in numbers



Measured regions (full numbers)

skin: Lab 33.89, 13.31, 21.57 · hex #6D472E · hue 58.3 deg · C* 25.3 · ITA -36.8 deg · dE00 warm/cool 0.3/5.9 · 2 sample(s)
 zone hue spread 14.0 deg
 zone cheek_l: #C0856D · hue 48.3 deg
 zone cheek_r: #613A24 · hue 55.4 deg
 zone forehead: #775338 · hue 62.3 deg
 cross-frame spread 2.7 dE
 hair: Lab 11.37, 5.76, 10.05 · hex #2A1B10 · hue 60.2 deg · C* 11.6 · ITA -75.4 deg · dE00 warm/cool 0.6/3.9 · 1 sample(s)
 cluster 62%: #2A1B10 · Lab 11.37, 5.76, 10.05 · near-black warm brown
 cluster 38%: #3B2A1A · Lab 18.63, 5.49, 13.51 · dark warm brown
 iris: Lab 16.73, 9.01, 14.44 · hex #3B2415 · hue 58.1 deg · C* 17.0 · ITA -66.5 deg · dE00 warm/cool 0.2/4.6 · 1 sample(s)
 cluster 70%: #3B2415 · Lab 16.73, 9.01, 14.44 · near-black warm brown
 cluster 30%: #57402A · Lab 29.06, 6.87, 17.31 · dark warm brown

Axes

hue: hue_deg 58.3 · hue_band_v0 warm-lean · anchor_vote warm · anchor_margin_dE 5.6
 value: skin_L 33.89 · ITA_deg -36.8 · ITA_band dark
 chroma: skin_chroma 25.3

Feature contrast (L* gaps)

dL_skin_hair 22.5 · dL_skin_iris 17.2 · dL_hair_iris 5.4 · level low · value_gap_steps 2.3

Person vector (temp -1.1, others 0.1)

temp 1.0 · value 0.072 · chroma 1.0 · contrast 0.375

The data, continued.

Measurement uncertainty (Monte-Carlo)

skin Lab sigma: L 1.02 · a 2.49 · b 2.49
 temp: 0.966 95% CI [0.82, 1.0]
 value: 0.072 95% CI [0.03, 0.14]
 chroma: 1.0 95% CI [0.83, 1.0]
 contrast: 0.375 (not propagated for this axis)
 season stability 80% (top season survives the noise) · measurement confidence 0.54
 inputs: 4 photographs uploaded, 2 survived the gates into the aggregate read (duplicates and failed frames set aside) · blemish 0.007 · hue spread 14.0° · frame spread 2.7 dE

Evidence trail

temp +1.00: hue-locus anchors lean warm by 5.6 dE00 (dead-band 1.8: depth L*34); hue 58.3° vs depth-adjusted midline 50.0°
 value 0.07: skin ITA -36.8° → 0.10 (Chardon bins), tempered by hair L*11.37, iris L*16.73
 hair is multi-tonal (62% #2A1B10 + 38% #3B2A1A): using the pixel-share blend, not a single color
 iris sampled from the colored ring (#2A1708): pupil/glare clusters excluded
 chroma 1.00: facial skin C* 25.3 on the 9-20 facial range for this depth (L*34; iris excluded: eye-color category would confound)
 contrast 0.38: peak feature dL* 22.5

Fused season probabilities

Dark Autumn: 41%
 True Spring: 26%
 Bright Spring: 20%
 True Autumn: 12%
 (8 further seasons each held under 1% and are omitted from this table)

Camera-only ranking (before drape votes)

Dark Autumn 41% · True Spring 26% · Bright Spring 20% · True Autumn 12%
 six drape votes confirmed the camera's order — agreement, not absence

Deck provenance

season library: computed placement — every hex set by the season's own temperature, depth, and clarity gates, dE00 2-5 from the analyst-tradition hex it descends from (heritage on file in canonical_deck.json); selection, ranking, tiers, and the drawn-from-you colors: computed from this session's measurements

Per-photo calibration

IMG_1770.DNG: 3024x4032 px · exposure x3.225 · card rgb before WB [0.0553, 0.0557, 0.055]
 IMG_1773.png: 3024x4032 px · exposure x0.435 · card rgb before WB [0.6061, 0.3742, 0.248]
 IMG_1769.DNG: 3024x4032 px · calibration not recorded for this frame
 IMG_1772.PNG: 3024x4032 px · calibration not recorded for this frame

Warnings (raw)

IMG_1772.PNG/iris: 1.0% clipped pixels
 skin: dropped 1 of 6 zone samples with implausible lightness (blown highlight or deep shadow)

For the assistant.

If this reading has been handed to an assistant for help putting it to work — this page is for you.

WHAT YOU ARE HOLDING

Everything in this document was measured, not guessed. The skin, hair, and eye values came from photographs read in CIELAB, calibrated against a gray card when the session included one; the verdict was tested against six of their own drape votes; the 'Drawn from you' colors are arithmetic on this person's own measured features; and every recommendation traces to a number in these back pages. Where the reading was unsure, it says so plainly — treat its stated uncertainty as information, not as weakness.

HOW TO HELP THIS PERSON BEST

The deck printed here is the season's library resolved to this person: the ranking, tiers, and drawn colors were computed from their measurements — the appendix shows the computation, so check it and judge for yourself; a generic Dark Autumn chart won't match it. Each color carries a plain name and a hex in the appendix: speak plain names, hand over hex for shopping. Outfit advice should stay inside the deck and the moves pages — their measured contrast licenses some combinations and not others. The avoid list applies to face-framing garments only; below the waist everything is fair game, so never turn it into a purge list.

IF THEY ASK WHETHER TO TRUST IT

The fair answer: the method is unusually transparent — the appendix shows the full computation, and the confidence caps are stated on purpose rather than rounded up. Encourage them to check the work; the document was built to survive that.

IF YOU ARE EVALUATING THIS DOCUMENT

The drape screen isn't calibrated — doesn't that outvote the calibrated camera?

See the tournament page's same-screen note: each vote is one drape against another on one screen, so the screen's cast hits both sides and cancels; the honest ledger still lists absolute display calibration as deferred. Weigh both.

Where do the deck hexes come from?

See the deck intro and the appendix's deck-provenance lines: each library color is a computed placement — set by the season's own temperature, depth, and clarity gates, a small measured step from the analyst-tradition color it descends from, heritage hexes on file. The ranking, tiers, and drawn colors are computed from this session's measurements.

Hair and eyes read warm but the verdict is cool — unfalsifiable?

See the doctrine line on the verdict page: skin-only undertone is a stated axiom of the method, inherited from seasonal analysis and labeled as such — evaluate it as a methodological choice, not a hidden finding.

The capture warnings show a rough session.

They do — the document prints its own capture quality, and a reading is only as good as its session. The stated confidences are meant to price that in; check that they do.

Counts differ between the front and the appendix.

The front speaks in cast-versus-survived words; the appendix keeps raw telemetry. Both are printed — reconcile them yourself, the numbers are all there.

Check us harder, not softer — the appendix exists so that criticism lands on what we actually claim.

ARCHIVAL NOTE

This specimen, Dark Autumn, was measured on 2026-07-14 in Bradford-adapted CIELAB against a gray-card reference, from 4 photographs of A Sample Reading. Your undertone is the for-life fact this verdict is built on — a tan is only your overtone — and your hair is a dial the verdict conditions on: change the dial and the deck re-tunes around the same constant; nothing about you gets revoked. One payment, no subscription. The file is yours forever — save it anywhere; we host a fresh copy for you to re-download for a year from the day it was made.