Fantastical
Beauty

Nine fashion types inspired by fantasy

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Modern Fairy Godmother

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This book is dedicated to each and every fantastical beauty out there. May fantasy help light the way.

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Introduction

Why fantasy?

Fantastical Beauty was created from the knowledge that all women are beautiful, and that the variety and differences in beauty are to be celebrated. It approaches beauty as finding the more unique aspects to highlight, rather than trying to hide perceived flaws. The message that you have anything to hide is one to be ignored, as it is far better to emphasize what makes each person special and to consciously celebrate these features in one another. It is a freedom to celebrate your unique beauty, and it is done in the framework of fantasy.

Fantasy is the best setting for beauty for two main reasons. The first is that fantasy frees the mind from the trappings of modern beauty ideals. Fantasy allows for all of the historical trends that have been, and those that could be. Fantasy has a perfect fit for everyone in a way that is timeless, archetypal, and beautiful. The second reason for fantasy as a framework is that it provides a wealth of beautiful imagery to work from. Because it isn't anchored to a single point in history, it can be as extreme and creative as asked for. It is a wide-open world to play in, with built-in fantasy beings and settings to be inspired by and to draw upon.

Fantastical Beauty integrates the lines in your body and face, your personality, coloring, and lifestyle needs, and then builds an entire world around you. You are in the center of an epic fantasy setting that echoes your authentic self. You are styled in a way that enhances what makes you you, and places you as the protagonist in your own custom fairytale. Are you ready to live your fantastical story?

What is Fantastical Beauty?

The system of Fantastical Beauty has two sets of types:
1. The first part is your Fantasy type. There are 9 Fantasy types, based on three categories of facial features and three categories of hip shape.
2. The second part is your Animal Familiar. There are 14 types of Animal Familiars, which are based on your height, build, and the specific shapes found in your face and body.

These two types cover your best lines, colors, fabrics, and more in a way that celebrates fantasy. A relaxed Nymph with a Cat familiar is a very different type of beauty from a driven Seer with a Wolf familiar. Follow the approach within to discover your own combination.

Building a Style Home

Because Fantastical Beauty is a sprawling, rich, fantasy world; it may seem daunting at first encounter. Any system is only worth what you are able to make of it, and if you find yourself lost or overwhelmed, try thinking of it as building a home.

To build a house, you don't try and use all of the tools at once--simultaneously sawing and hammering and measuring. To build anything great requires slow steps, measurements, trial and error, and ideally a good sense of humor. Similarly, build your Fantastical Beauty home step by step, taking your time and being patient with yourself.

If you have been trying to build your own home for a while and it isn't going well, here are two solutions:

1. Build something else. Take what you find inspiring from these pages and forget the rest. Better that you are able to move forward with something in hand rather than standing still, holding a hammer, and staring into the distance. In this scenario it matters more that you found something either pleasurable or functional, and were able to move on. Too many style system enthusiasts become entrenched in the self typing phase, having built a maze for themselves instead of a house. If you can't build a house, build anything other than a maze.
2. Enlist someone else to build you a house. Who you choose will change the look and build of the house completely. If you are really counting on it looking a specific way, that indicates that it is important for you to do the work yourself. If you would rather have a house built for you, and are open-minded about how it looks, hiring an architect (or more than one, if you are able to, and if you enjoy seeing multiple artistic creations) can be a great experience that yields the quickest results.

Your Fantasy Type

	Full/ Wide	Face Types Linear/ Narrow	Balanced/ Compact
S-Curve Types Subtle	Valkyrie & Warriors	Fae	Magic Queens & Kings
Moderate	Maenads & Bacchus	Nymphs & Nymphus	Angels
Major	Dragon Princesses & Princes	Mermaids & Mermen	Seers

While your Fantasy type is primarily based on the two physical considerations that are the focus of this chapter (face and S-curve categories), and the style recommendations are suited to those physicalities, all nine types are available as mood inspiration to everyone to draw upon as needed. The clothing recommendations of your type will look excellent on you, but you should never feel that the other types are off limits to explore and learn from. To find your type, first discover which of three face categories your features fall into, and then discover which of three curve categories the S-curve of your hip falls into.

Three Face Categories

In the grid of the nine types, you can see the columns are the three face types: full/wide, linear/narrow, and balanced/compact.

Finding the type of the facial features might come easily to you, or it might take a bit of training for you to see. It might be easier to practice by looking at photos of other people until you have a sense of what to look for.

Begin by looking primarily at the shape formed between the corners of your mouth and the pupils of your eyes, and the triangle formed between your pupils and the center of your lips. Look at these shapes when your face is neutral and at rest, and look again with a full, toothy smile.

Notice if the shape from pupils to corners of your mouth dramatically widens, softly widens, is nearly straight, softly narrows, or dramatically narrows. Look also at the outline of your face, and notice if, from temple to jaw, your face widens or narrows. Observe the fullness of your lips and the width of your mouth. Look at the spacing between your features. Look at your face straight-on with your mouth closed and again with a smile that shows your teeth. Look at your face again at rest and with a full smile in photo form, using photos that were taken around ten feet away.

The three facial types are *full*, *narrow*, and *balanced*. As you're looking, notice the direction that your vision takes. Do you look at your eyes, follow your nose, see your lips, and then continue downward in one smooth, central motion? Do you start at your eyes, widen outward, and stop at your full mouth? Do you take in your eyes, nose, and mouth more or less at once and find your vision resting at center or gently floating around these points?

Faces can seem to fit two face types at once, such as being both full and balanced. Usually a feature will tip the importance to one line or the other, as a wide jaw would tip the full/balanced face to full. If you truly find yourself stuck between two, you might consider both of the two types you are between.

It can be difficult to find photographs of yourself or others that were taken straight-on, without angles or distortion, but it is worth the search. In addition to looking in a mirror, it would be useful to have straight-on photographs of your face from a variety of distances. Photos can warp perspective, and you will want to have some reference photos taken from about ten feet away. Try to look at the lines without judgement, as an artist might, in terms of shapes, distances, visual weight, and fluidity of visual movement.

Full or Wide

A full face is a combination of width and full or large features. To see a full face causes the eyes to linger, often on the mouth because the lips can be very lush and full, with some width. Other fullness and width you may see in a full/wide face include wide-set large eyes, soft width in the nose, and broad cheekbones. It can also be width in the jawline that slows the visual movement downward. If from temple to jaw the facial line widens, you are most likely looking at a full face.

Example: Angelina Jolie. Jolie has all of the markers of a full face type. Her eyes are large and slightly widely spaced, her nose has soft width, cheekbones broad, lips both full and wide, and her face shape widens from

temple to jaw. You can see the fullness of Angelina Jolie's lips when her mouth is closed. The effect is for the eyes to focus on them, and perhaps circle back to her eyes before returning down to be stopped by the lips again. You can also see the fullness when she smiles--her smile is wide and full of teeth, causing vision to focus on the smile. Her face would still be obviously full without seeing a smiling photo, but the smiling photos provides confirmation of her facial type.

Narrow or Linear

A narrow face has more vertical spacing between the features and the features are closer set, thinner, and sharper. Sometimes the narrowness is slight, but the visual effect is the same, and the viewers eyes take in the information and continue to move down; they are not stopped by the mouth and they do not bounce between the features around and around. If the narrowness is slight, it will slow the downward visual effect without stopping it. The eyes move down from the pupils and are encouraged to move quickly downward and off of the face. This linear effect is caused by: close set eyes, a long narrow nose, sharp cheekbones, thin narrow lips, and a pointed jawline.

Narrow / Linear Face Example: Cher. This face type is the least common in Hollywood women, but Cher provides a wonderful example of the type. Her eyes are close set, her nose long and narrow, her cheekbones sharp, a very narrow mouth (though not thin lipped), a long face, and a V jawline. Her narrow mouth creates a smile that bows upward tightly, enhancing the linear or narrow visual effect.

An important side note: The sliding down effect of a narrow face is not to say that the features aren't worth lingering over! They are beautiful faces and beautiful features that convey a sense of length that needs to be addressed in clothing choices and style. While full faces generally give a sense of openness, narrow faces can give a sense of aloofness or seriousness, it can also be grossly mistaken for haughtiness; and even if someone has a full body and a playful personality, the lengthening of the facial features, however slight, needs to be acknowledged in style of dress in some way. The same goes for the balanced faces and the sense of balance and fairness that they convey, and full faces and the sense of raw power they hold.

Balanced or Compact

Balance in this context primarily refers to the spacing of eyes, nose, and mouth in relation to one another as well as the sizing, to a lesser extent. The visual effect of a balanced face is for the viewers eyes to rest in the center of the features, even if the lips are full, or to continuously move around the features. Even with a full smile, there is a sense of balance--and not of width, fullness, or narrowness. The face itself is small and compact, with the features compact and centered on the face.

The balanced face often has: a short face, round chin, moderate mouth, short nose, and moderate eyes. A balanced face when smiling often creates a circle from eyebrows to smiling mouth. This effect can also occur to a degree with the other face types, but they lack the balance of each individual and of the total of the features that the compact face has. The other difference in this effect, is that the balanced face type can be so compact that there is greater distance from cheekbone to cheekbone than from brow to lip.

Balanced / Compact Face Example: Marion Cotillard. Her features are evenly spaced rather than wide or narrow, and her lips are not compact nor wide, but somewhere in between. Her eyes are narrow without altering an overall sense of balance. Do you feel your vision gravitating toward the center of her face when you view her? Not moving horizontally or vertically, but just resting on her features? The effect of balance remains when she smiles fully, drawing a compact circle with her brow and lower lip.

Interesting observation: often balanced/compact face types pose in photos with their mouth open a little, presumably trying to create more length in their facial features than they have with closed mouths.

S-curve Categories
Identifying Hip Lines
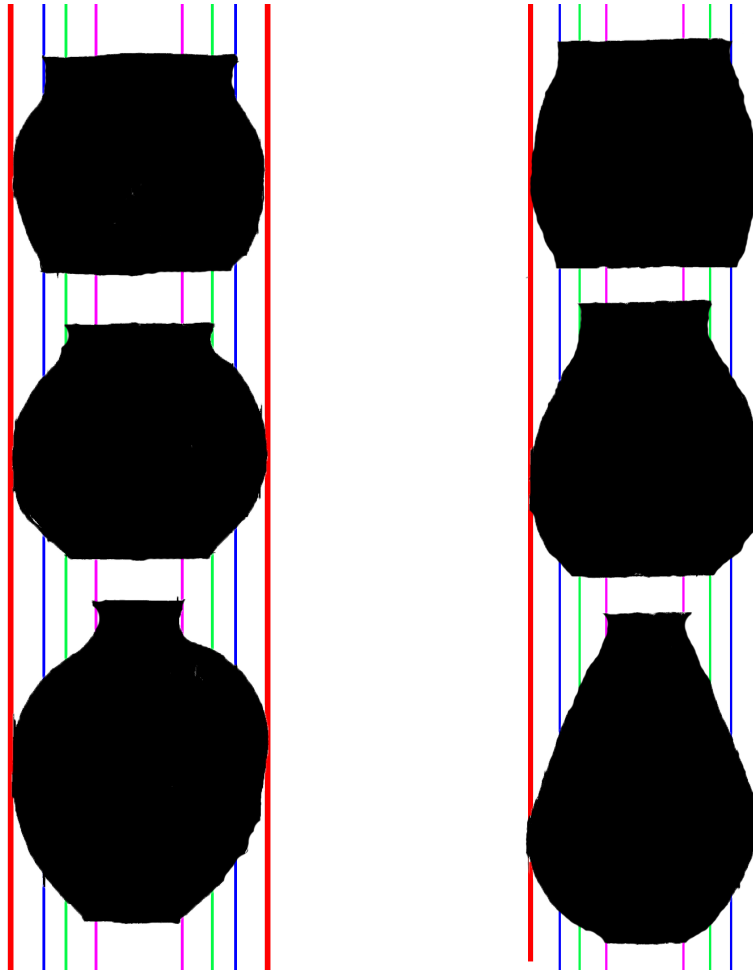
LEFT COLUMN: high hip or compact hip or circle hip
RIGHT COLUMN: low hip or elongated hi or /oval hip
FROM TOP TO BOTTOM: Subtle, Moderate, and Major S-curve types

The S-curve is created simply from two points: the smallest point of your waist and the widest point of your hips when viewed from the front. The smallest point of your waist could be anywhere from just under your bust to below your naval and wherever the smallest point of your waist is, that is the correct place to mark. The widest point of your hips could be your high hip or your low hip (at thighs), and wherever the widest point is when viewed from the front, is the correct point to mark.

Your body could be narrow or wide--the S-curve is still only the degree of difference between the smallest point of your waist and the widest point of your hips. If you study this approach for a while, you will excel at figuring

out whether someone has a subtle, moderate, or major S-curve just from looking at them. Please note that subtle does not mean the absence of curve, but simply that the curve is more subtle in comparison to the other two categories.

Someone who looks to have a subtle S-curve can be surprisingly curvy if the distance between their waist and their hip is long. Conversely, someone might look to have a major S-curve because their waist and hips are close together, but their actual S-curve might be subtle. Visual tricks must be factored in carefully when looking for the correct S-curve category.

If your hips and bust are close together as well as nearly equal in horizontal width, it can also cause you to misattribute a bigger S-curve than is actual, because of the surrounding lines. Try to isolate your view to the waist and hip while filtering out the surrounding lines as well as the distance between the waist and hip. Accounting for or celebrating these other features are done in ways other than S-curve typing.

S-curves and proportions can change depending on where one puts on weight, what their current weight is, and hormonal changes. It can even be more temporary than that--I had one client who had balanced facial features and was solidly a major S-curve when she flexed her stomach muscles, and when she didn't, was comfortably in the moderate S-curve range. For her we considered past weights, but even more than that, we considered the overall impact that her features were making, and the mood that was coming across. She fit much better as a Seer than an Angel, though she would have worn both better than any of the other seven types.

The other way the true S-curve may be obscured is by camera angles. In order to see the curve, you will need to see a person at a straight-on angle in swimwear or fitted clothes without special undergarments. Most celebrities seem to go to a lot of work to avoid being photographed in such a way, though if you have a favorite celebrity, you can probably make an educated guess as to their type.

Because strict measurements can convey something the eyes do not see, people may not be used to seeing you with your accurate S-curve. This is an opportunity to change that alignment and to share yourself as you really are. Too many style systems and celebrities put energy into hiding "flaws" rather than emphasizing the beauty of what is. "What is" is affected by all sorts of other measurements, from the length of your limbs, to the length of your torso, and the width of your limbs and torso.

All of your proportions are important, and will be part of the way that you can personalize your types and the best silhouettes for your wardrobe. Looking at measurements can be very useful, as long as you don't lose sight of the gestalt. An adventurous Maenad is an adventurous Maenad whether she has long or short legs, a large or small butt, and a narrow or wide frame.

Be honest in your evaluations, because the only person you can cheat out of looking their best is you. If the type sounds right or sounds like it could be right, keep exploring it and go with it. If it sounds completely wrong, be careful that you aren't rejecting it out of hand. Things that we start out hating can turn into love and self-love quickly when they are allowed to. Check with yourself that you aren't making the typing process more difficult than it needs to be. Some people become addicted to the process, or stuck because they have created restrictive stereotypes both of who they want to be and of the fantasy types, and don't want to embrace their type and move on to seeing how to make it their own.

This is also a kind of fear around being the best you. You can always refine and adjust your image as you move along, but you have to commit and get going with it. If you are really stuck, you might ask someone you trust to make the decision for you--just don't fill their ears as they go about it. Decide that you will stick with their decision and let them choose without sharing your opinions.

Face + S-curve = Fantasy Type

Once you know your face and S-curve categories, you can find your type using the chart at the beginning of the chapter. Congratulations on finding your fantastical home. As you forge ahead and read about the types, keep an open mind and keep developing your eye for faces and bodies. You can choose to think of your newfound type simply and solidly: *I am a Nymph*. Or, you can be more specific with it: *I am a Nymph leaning toward Angel*.

Your second best face type and your second best S-curve type creates your "quadrant", meaning the four types that are your best and second best lines. This is most useful when you aren't quite sure of your face type or S-curve type. If your face or S-curve is near the line between two types, and you can't decide what your true type is, do your best to eliminate what can't be your physical type.

Every person has a soft and a hard side, a glamorous and an earthy side, a light and a dark side; and the types serve as a guide for the flavor that those sides all take. If you know without a doubt that you are a Maenad in face and S-curve, but do not fit the personality description, don't worry--it takes variation within a population to keep it healthy. You may be the sober driver who keeps your rowdy Maenad sisters safe, and you are well loved for it. Or you might be a solitary Maenad who celebrates and has adventures in quiet ways that are true to you. Think of the types themselves as being physically clear cut, but the descriptions and suggestions within as guidelines for you to explore and personalize. It can be easy to lose sight of the big picture when in style analysis mode, and this is a gentle reminder to find what is useful and make it work for you.

Valkyrie

The Heart
Warrior, rescuer, rebel. Fierce and courageous, she would never leave you behind. If someone is in need, she will give her all to help them, and she isn't afraid to break the rules to do it. She is determined to make things right, whether on an individual or institutional level, and will see it done even under threat. Valkyrie choose who live or die in battle, and escort chosen warriors to the afterlife. The heart of this type is a capable, hard worker, who doesn't shy from struggle.

The Setting
Her setting is a home of rocky mountains that ice over in the winter and bring vivid wildflowers with the thaw. Her missions take her on horseback or traveling with wolves, far away where she sets up a tent as her home away from home. The modern Valkyrie can be found in any position where she is an agent of change. She is also often found working with animals, from animal shelter volunteers to equestrian sports, or veterinarians.

The Look
Her fierce capability is expressed through mixed textures, edgy details, and tactile fabrics. Her fabrics are textured and weighty, her lines softly straight and elongated, her prints large, and her necklines open. Her color palette combines darker neutrals with 1-2 of her best vivid wildflower colors (such as wild rose, buttercup, poppy, or bluebell) and wildflower motifs.

Favorites
A ribbed top with a lace-up neckline, wide leg blue jeans, moto boots with a short stacked heel, leather wrap bracelet, hair down and styled to look a bit wild, neutral makeup, a tooled leather purse, and oversized sunglasses.

Subtypes
Glamazon
Godiva
Huntress
Raven Rider
Valkyrie-as-Subtype
Were

Fae

The Heart
Ethereal Ttrickster and entertainer. The word "faerie" has roots in old French meaning "enchantment". The heart of the Fae type is in their ethereal nature and their ability to enchant--both with sweetness and with mischief. Depending on how they feel moved, Fae bring both tricks and treats. No one is bored with Fae around. They entertain others to delight as well as trick others to entertain themselves.

The Setting
The Fae homeland is shrouded in mystery to outsiders, if it is even known at all, and that is because it only has one foot in the reality shared by the other fantasy types. Their home is thought to move among planes, never fully in just one. It can be accessed through portals they have placed in toadstool rings and other places sacred to the Fae. The modern Fae is often drawn to entertainment roles from theater to singing to comedy. In daily life, they are the friend making a joke to cheer you up.

The Look
Their twinkling, ethereal, mischief is expressed through sheer fabrics, lightness, movement of small details, small angular lines, crisp fabrics, mesh and tulle, most prints, and cropping of sleeves and hems. The Fae color palette is built on all manner of neutrals along with their best pastels or icies. More important than color scheme for Fae is iridescence or shimmer in their look.

Favorites
Shirts with embellished collars, slim cropped pants, pointed flats with a bow, tea dresses with cutouts or tulle, makeup with glitter or metallic or unexpected color, short hair with movement, and a box purse with a ruffle.

Subtypes
Brownie
Dark Pixie
Elf
Fairy-as-Subtype
Garden Fairy
Pixie Puck

Magic Queen

The Heart
Ruler, leader, mentor. Magic Queens are magic users with formal leadership and/or role model abilities. The heart of this type is timeless and effortless composure. She is able to listen to the problems of the realm, and respond with clarity, guidance, and a magic touch. She seeks to bring success and prosperity to those she cares for, whether family or community.

The Setting
Her castle is where she rules, plans, mentors, writes, and otherwise leads. Her castle is a symbol of both her competence and the trust that people place in her leadership. The decor from spartan to lush and in any number of flavors is a reflection of whatever the individual Queen wishes to project. It may be that the public areas have one personality, and her inner sanctum an entirely different atmosphere. The modern Magic Queen may be found equally in leadership and administrative roles, as her skills are both in organization and execution of plans. She can also be found in positions of mentorship, coaching, or personal guidance.

The Look
Measured competence is expressed through clean lines, modern elegance, angular touches, jewelry with large gems, neat medium-length hair always styled, sharp makeup with red lipstick, and a punctuated color scheme. Color adds the punctuation that a Magic Queen palette needs. Think of black and white with a pop of red, and then tailor this formula (light neutral + dark neutral + color pop) to your personal clothing.

Favorites
Half sleeve satin blouse, fleur-de-lis print pants, sheath dresses, cheongsam, opera coat, pointy pumps with an ankle strap, gemstone pendant on a fine chain, velvet blazer, red lipstick, black eyeliner, knuckle box clutch.

Subtypes
Enchantress
Imp
Magic Queen-as-Subtype
Necromancer
Sorceress
Spirit Healer

Maenad

The Heart
Adventurer, explorer, and wanderer. Maenads are female devotees of Dionysus/Bacchus, the god of wine, ritual madness, ecstatic dance, and freedom from self-consciousness and doubt. The heart of this type is in adventure, celebration, and freedom. She wants to be free, to explore and to learn in her travels and novel experiences.

The Setting
The entire planet is their home, and you will find Maenads wherever there is dance. Modern Maenads still like a party, but they are also found in roles related to preparing settings to evoke desired moods. This could be party planning, but it could also be stylist positions (clothing, home decor, etc). Maenads are aware of the elements of what makes something appealing and inviting, and excel at creating settings to set a mood.

The Look
Maenad celebration is expressed through open necklines, draping and clinging silhouettes, multicultural and artisanal pieces, a hint of wild, eclectic vibrance with a flair for mixing and matching pieces. The Maenad color palette offers both earthy neutrals and bold colors.

Favorites
Bandage dress, jeans with embellishment, jersey romper, funky prints, beaded tunic, M (double front) slit maxi skirt, beaded sandals, flowing hair, both earthy and bold makeup.

Subtypes
Gorgon
Jinn
Maenad-as-Subtype
Satyress
Succubus
Vampire

Nymph

The Heart
Nurturer, protector, sage. Nymphs are tied to natural landforms (forests, mountains, lakes, etc), and seek to protect their homes. The heart of this type is a grounded sage, protector of hearth and home.

The Setting
The forest is home to most Nymphs, whether they are bound to the trees, stream, lake, mountain, or some other natural form. The modern Nymph is often found working in libraries, law, and politics on behalf of their environment, homes, and those of their sisters. She is as effective an advocate as she is a direct protector.

The Look
The grounded sophistication of Nymph is expressed through polished, clean lines, and touches of softness. The Nymph color palette emphasizes gentle neutrals and a full range of greens and blues.

Favorites
Grecian style dresses, botanical prints, silk blouses, turtlenecks, straight leg pants, suede pencil skirts, maxi dresses, neat blazers, alligator satchel, spirals in jewelry, fresh makeup, and hair in a bun.

Subtypes
Centaur
Heket
Kitsune
Nymph-as-Subtype
Nyx
Woodland Puck

Angel

The Heart
Healer and messenger. Angels are winged, celestial beings that protect, heal, and avenge. The word origin relates as "messenger." The heart of this type includes balance in duality--sweet and graceful with the potential for darkness and vengeance. Angels are typically dreamy in disposition and utopian in their desires. They don't desire to stand out, but they do to everyone else anyway, even in tees and jeans.

The Setting
Like the Fae, the Angel homeland is a bit mysterious. It is thought to be up in the clouds, but when others try to look, Angels arrange more clouds to block themselves from being seen. They are also mysterious in that they seem to appear from thin air. Can they become invisible? Do they teleport? Theories abound. What is known is that they are swift in travel to convey messages and knowledge. Modern Angels are found anywhere someone needs help, but may be especially drawn to medicine, research, and teaching fields.

The Look
Angel justness and grace is expressed through floaty fabrics, soft colors, and balanced details. It blends the girl next door with classic beauty and touches of sweetness. The Angel color palette emphasizes your best light neutrals and pastels.

Favorites
Mohair cardigan, patent leather ballet flats, scalloped trim, crochet lace, sailor shorts, blue jeans, skater skirts, trench coats, mid length hair in waves, glossy lips, and monochrome looks.

Subtypes
Angel-as-Subtype
Fallen Angel
Iris
Pegasus
Soul Guardian
Star Woman

Dragon Princess

The Heart
Commitment, sensuality, and love. Dragon Princesses are dragons in the guise of humans who have an affinity for gold and other precious metals. At the heart of this type is effortless glamour, blasé allure, and long-lived wisdom.

The Setting
Dragon Princesses make their homes in luxurious, jeweled caverns with winding tunnels that easily lose would-be thieves. The modern Dragon Princess is found everywhere, but especially in areas related to relationships (romantic but also friendship, family, etc.), sensory experiences, and fine jewelry or metalwork.

The Look
The Dragon Princess' lush, effortless glamour is expressed through open necklines, clingy silhouettes, plush tactile fabrics, curled hair, casual pinup flair, and oversized accessories. The Dragon Princess' color palette emphasizes bold colors and ample metallics accents--most notably in jewelry and accessories.

Favorites
Jersey wrap tops, slinky cowl neck dresses, princess seams, knit pullover with metallic threads, chandelier earrings, color skinny jeans, capes, peep toe shoes, waist belts, wiggle dresses, and soft to the touch curled hair.

Subtypes
Cupcake Princess
Dragon Princess-as-Subtype
Harpy
Lucky Water Dragon
Mother of Dragons
Phoenix

Mermaid

The Heart
Artist, innovator, dreamer. Mermaids live in the ocean with the upper body of a human and the lower body of a fish. Some believe their tails can transition to legs when they want to go on land. The heart of this type is playful, aloof, creative, and perfectionistic.

The Setting
The Mermaid home is in the ocean. She may have a personal hideout deep in the ocean where she stores her found treasures, but she can also be found splashing along islands and sunbathing on rocks with other Mermaids. The Modern Mermaid is often found working in fine arts and craft practices, but can be found elsewhere in positions where she is able to offer creative solutions and work primarily on her own.

The Look
Mermaid frothiness and self-directed fun are expressed through a combination of structure, flow, and cheeky statement pieces. The Mermaid color palette emphasizes pearlescent blues, greens, pinks, and purples broken up with soft whites, taupes, and greys.

Favorites
Denim jacket with pearl embellishment, maxi skirts, artistic prints, silk button ups, thick mini dresses and skirts, colorful jackets, satin pumps, sea glass and coral jewelry, beachy waves, and funky short cuts.

Subtypes
Kelpie
Lamia
Mermaid-as-Subtype
Sea Witch
SeaPuck
Selkie

Seer

The Heart
Visionary, judge, and bridge. Seers date back to early civilization where fortune-telling and communication with spiritual realms were revered practices reserved for the wisest in the community. The heart of this type is knowledge that leads to change.

The Setting
The Seer home is always difficult to access, often with a cliffside entrance. They don't want to be hidden completely, but their insight is too valuable to be made easily available. The Seer homes are decorated with historical tapestries and walls of books. They pass down a wealth of information from Seer to Seer that is stored in these guarded libraries. The modern Seer can be found advising others in spiritual practices, adjudication disputes, and writing.

The Look
The smoky Seer mystique is expressed through old world ornamentation, rich colors, sheer fabrics and overlays, and luxe accessories. The Seer color palette emphasizes rich tapestry colors of red, brown, black, taupe, deep blue, deep green, pewter, and bronze.

Favorites
Thin layers, lace tops, ruched skirts, smokey and softly smudged makeup, long wavy hair, soft peplum jacket, dark skinny jeans, silk gown with a draped back, leopard print everything, leather or liquid leggings, metallic heels, ornate bangles,

Subtypes
Banshee
Ghost
Lady Luck
Reaper
Seer-as-Subtype
Siren

Your Animal Familiar

Now that you have an idea of your fantasy type, you may want to personalize your look further with an Animal Familiar.

The 14 Animal Familiar types address particulars of shape and scale in a way that fits holistically within this fantasy style world. The Animal Familiar is a designation that symbolizes the dominant lines, scale, and impression of a person; meaning that the Animal Familiar and the person physically resemble one another in some way.

An Animal Familiar does not correlate with Fantasy type. It is an independent type that influences your best lines, fabrics, and details. Said another way, just because you are one Fantasy type, does not mean you will be a certain Animal Familiar type. Any Fantasy type could have any Animal Familiar.

Keep in mind that weight changes perception but not underlying structure--someone who has rounded shapes will not give a sharp impression, even at a low weight; just as someone who has many angular shapes will not give a soft impression even at a high weight.

The shapes in a person's face and body are described by their base, or dominant shape, which is the shape that you seem to repeat the most. The shapes that are added on top are accent shapes, or shapes that are seen as a notable secondary influence. In looking for the shape of features, look at the shape of each part individually (eye, nose, lips, cheeks, jawline, face shape, arms, legs, torso, hips) and how they come together and form a whole.

Shapes Overview

Line The line shape is narrowing, lengthening, and sharpening to features. Lines are the most angular shape, with the highest highs and the lowest lows as in a high cheekbone with a concave cheek or a long, straight, sharp, nose that is 45 degrees viewed in profile from the face. Lines make for long, narrow bones and straight flesh. Lines make for straight, narrow torsos and low, gently sloping hips. Shoulder lines are straight, sharp, and narrow. Lines make for straight, narrow, deep set eyes, straight and/or angular eyebrows, and straight, thin lips.

Line weight gain has a thickening effect all over facial and body features. While straight and narrow length is mostly retained, weight gain has a softening and very slight rounding effect on flesh. Waistlines fill out, legs and arms thicken, and the face softens a little though the angular structure is still visible, it is less obviously sharp. Weight gain is often heaviest in the lower body.

Rectangle The rectangle shape is lengthening in a way that is slightly wider than the line shape, which in turn has a slight softening effect to the bold angularity, making features less protruding- less concave, less convex, and slightly fuller in all features. Cheekbones may be beautifully prominent and slightly rounded or broad, and

noses may be angular with soft width. Rectangles add straight length in face and body features as well as flesh. A rectangle body shape is common to rectangle shape influenced types, and though a waist may be small in comparison, the overall shape is long and straight, with long legs. Rectangles make for straight eyes, and lips with width that may also be full. The square is a rectangle of smaller stature and the features are smaller scale as a result, but maintain the lengthening, soft angularity, slight width/breadth/fullness of the rectangle.

Rectangle weight gain is a thickening of waistline, arms, legs, and often a soft rounding of bust and/or hips and face. The rounding effect isn't enough that it would be taken for circle influence, and the dominant rectangle shape is maintained, only potentially softened. Weight gain is often heavier in the upper body.

Oval The oval shape is one of balance. The oval has length without angularity, and softness without the fullness of a circle. The oval has an evening, smoothing effect, and because of this, a chameleon-like quality that can read as more angular or more rounded than actuality based on the styling. Oval features tend toward being compact and the features are harmonious with one another (e.g. not very round eyes paired with a very angular nose and a wide mouth). Oval features may not all be equally in between angular and round, but are near enough that one feature doesn't stand loudly above the rest in either direction. Oval bodies are medium in height, width, proportion, and flesh.

Oval weight gain is balanced and spread evenly over the face and body.

Circle The circle shape is wide, full, and very rounded. The circles shape is shortening, widening, and rounding in all directions which adds fullness. Cheekbones are round, and noses are sloped with round, button nose ends. Facial features tend toward the roundly compact in spacing. Eyes are large, prominent, and round. Lips are short, round, full, and rosebud. Eyebrows and jawlines are rounded. Circle torsos are wide on top, smallish in the waist, and wide and round in the hips, giving the appearance of a figure 8 or two stacked circles. Shoulders round into the arms. Circle flesh is rounded and softened, and bones are short with soft width.

Circle weight gain is round and full at all points, most notably the bust and hips, but also soft rounding of the face, arms, and legs. The waist may soften and widen a little, but not noticeably in relation to the increasing fullness of bust and hips. Circles gain more fullness and appear even more soft and circular with weight gain.

Shapes in Animal Familiar Types As you are about to read, other than Hawk (line on line), Peacock (circle on circle), and Rabbit (circle on circle), all of the Animal Familiar types are combinations of the above four shapes to some degree. To say that a given shape is the base shape for that type means that it is the dominant shape in face and body features, and the influencing shape "on top" is a modifier that you see in their features, but not as prominently as the base, or dominant, shape. "Mixed shapes" means you are likely to see all four shapes within the type.

While types don't blend (e.g. you are a Peacock or a Lion and not a Peacock/Lion), there is a range within each type and subtle differences in features shapes and shape influences might make it enjoyable or helpful to identify your second best type (e.g. you are a Peacock and your runner up type was Lion). In the Peacock and Lion example, you would have identified your dominant shape and influencing shape to both be circle, and while you

may have a subtle rectangle influence that is unique to you, it isn't enough to argue that you are a Lion, for whom rectangles are their dominant shape.

Weight gain in any type will have a softening effect, and weight loss in any type will have a sharpening effect. These visual effects must be separated from the actual structures and shapes of face and body features in order to determine type. This is to say that low weight can read as angular on first impression, even if the person's features are very circle based, and high weight can read as soft and rounded on first impression, even if the person's features are very line based. Extremely low and high weights can make determining type a situation of best guess rather than of certainty. The weight gain notes for individual types are of typical patterns for the type and don't apply to everyone.

Animal Familiar Types

Hawk

Tall, narrow, and sharp. Hawk's have piercing, angular and sleek features.

The shapes in their face and body are: a line base with more lines on top.

Hawk weight gain includes a softening of face angles, thickening of arms and legs, and weight gain focused around hips and thighs.

The way that a Hawk familiar can influence clothing is by:
- Thick, stiff, fabrics
- Long, straight, narrow, lines
- Monochrome color schemes
- Sharp, angular, details
- Large, bold details

Gazelle

Tall, narrow, and a bit softened. Narrow, fine features that are less angular and/or smaller scale than a Hawk. A gentle, delicate underpinning.

The shapes in their face and body are: a line base with ovals on top. Lines with ovals on top have a softening effect to most of the lines. Features will not be as bold and angular as a Hawk and may give an impression of being delicate or balanced with delicately angular touches.

Gazelle weight gain may be even and balanced with a softening and widening all over, or more concentrated around hips and thighs with a softening and slight rounding everywhere else.

The way that a Gazelle familiar can influence clothing is by:

- Fluid, elongated draping
- Long, softly straight lines
- More blended or monochrome use of color
- Softer, thinner fabrics
- Angular and asymmetrical touches

Panther

Tall, narrow, and a mix of angular and round features. Wide, round, pronounced cheekbones; often tilted eyes; full lips; wide/full chest; prominent nose.

The shapes in their face and body are: a base of lines, with circles on top.

Panther weight gain concentrates first in the bust and second in the hips, with a slight softening, widening, and rounding of waist and arms. Cheeks round out and facial features seem fuller.

The way that a Panther familiar can influence clothing is by:
- Longer, curved lines
- More monochrome color schemes
- Sharper, more angular details
- Larger, bolder details
- Touches of round shapes on top

Wolf

Tall, often soft width in build, softened features with angular accents. Wide lips and mouth, wolfish grin.

The shapes in their face and body are: a rectangle base, with lines on top.

Wolf weight gain is first a thickening and widening of waist and limbs, and then a filling out of the bust and a slight rounding of hips. Legs often remain long and straight in shape and visual impact.

The way that a Wolf familiar can influence clothing is by:
- Longer, straighter lines
- Softer, thicker, fabrics
- Diagonal lines and prints
- Nubby textures
- Mix and match approach to separates

Lion

Tall to medium in height with softened, slightly wide, rounded features. Full mouth, full/wide chest/hips.

The shapes in their face and body are: a rectangles base, with circles on top.

Lion weight gain softly widens the waist while filling out and further rounding bust, hips, and facial features. Arms and legs are next to add a little rounding and softness.

The way that a Lion familiar can influence clothing is by:
- Bold diagonal and horizontal lines
- Softness in fabric
- Delicate details
- Coordinated mix and match color scheme
- Softly fitted and rounded but with angular touches

Swan

Medium height, medium build, moderate features with touches of sharpness. Even, moderately scaled features and even proportions with touches of narrow/sharpness.

The shapes in their face and body are: an oval base with lines on top

Swan weight gain concentrates in the low hip and thighs, with a thickening in arms and legs that remains straight. Bust is the last to fill out.

The way that a Swan familiar can influence clothing is by:
- Coordinated separates, mix and match
- Narrow base of lines
- Angular without being sharp
- Moderate scale details with touches that are bolder
- Slight boxiness possible

Ermine

Medium height, medium build, moderate features with touches of fullness. Even, moderately scaled features and proportions with touches of fullness/width.

The shapes in their face and body are: an oval base with circles on top.

Ermine weight gain is fairly even, with a soft widening and rounding of increasing fullness everywhere.

The way that an Ermine familiar can influence clothing is by:
- Coordinated separates, mix and match
- Balanced lines with rounded detail
- Moderate scale details with touches that are daintier
- Swishy and/or flowing

- Soft, fine, fabrics

Peacock

Medium height, wide/full features. Full features and attention grabbing with a big presence. Full/round everything.

The shapes in their face and body are: a circle base with circles on top.

Peacock weight gain is a further rounding and fullness to bust, hips and face, with additional soft rounding to arms and legs and slight widening of waist.

The way that a Peacock familiar can influence clothing is by:
- Thick, stretchy fabrics
- Fitted, rounded shapes
- Monochrome or carefully coordinated use of color
- Medium-large details
- Marked hourglass silhouettes

Cat

Medium-short, medium-small build, full and sharp mix of features. Large eyes, full mouth, sloping nose, and always up to something.

The shapes in their face and body are: a mixed shape base with circles on top.

Cat weight gain can be fairly even, with extra rounding everywhere when their mixed shapes have more circles in the body, or may focus in hips and thighs and maintain some narrowness in the upper body when their mixed shapes have more line influence in the body.

The way that a Cat familiar can influence clothing is by:
- Fitted base
- Mixed shapes and varied movement
- Angular touches
- Horizontal or narrowly boxy pieces juxtaposed
- Thick and stretchy to slightly stiff fabrics

Ocelot

Short-Medium, narrow build, mixed features with accent touches of sharp/angular. Sleek and sharp in a smaller package.

The shapes in their face and body are: A mixed shape base with lines on top.

Ocelot weight gain usually concentrates in the lower hips and thighs and maintains some angularity and straight lines elsewhere, even through an overall softening.

The way that an Ocelot familiar can influence clothing is by:
- Clean lines, angular touches
- Monochrome color use with breaks
- Clever crops
- Thicker fabrics
- More minimalistic

Koala

Short-Medium, soft width in their features, round and sharper accents. Adorable, but don't forget the claws!

The shapes in their face and body are: A rectangle base with mixed shapes on top.

Koala weight gain first thickens the waist and then adds softness and slight rounding everywhere else.

The way that a Koala familiar can influence clothing is by:
- Straight and rounded shapes
- Flow and drape with fitted and straight pieces
- Many prints
- Long and cropped
- Lightweight fabrics

Bushbaby

Short, narrow build, doll-like features. Saucer eyes, rosebud mouth, apple cheeks.

The shapes in their face and body are: a mixed shape base with circles on top.

Bushbaby weight gain fills in the waist and thickens throughout the body with extra rounding and fullness in the face.

The way that a Bushbaby familiar can influence clothing is by:
- Small, round details
- Pert, neat, lines
- Starchy and crisp
- Cropped
- Mixed shapes with notable circles

Fox

Short, narrow, lush build, mix of full and sharp features. Figure-8 curves, narrow-medium bones, round eyes, round or sharp cheeks, narrow or rosebud lips, round or angular jawline.

The shapes in their face and body are: A circle base with lines on top.

Fox weight gain is to bust and hips, with the waist staying narrow, and a rounding to arms and thighs.

The way that a Fox familiar can influence clothing is by:
- Stretch fabrics
- Small, intricate details
- Fitted, rounded shapes
- Angular touches
- Marked hourglass silhouettes

Rabbit

Short, wide/full, full/round features. Medium-wide bones, round eyes, button nose, round cheeks, rosebud lips, round jawline.

The shapes in their face and body are: a circle base with circles on top.

Rabbit weight gain is a further rounding and fullness to bust, hips and face, with additional soft rounding to arms and legs and slight widening of waist.

The way that a Rabbit familiar can influence clothing is by:
- Light, fine, and fuzzy fabrics
- Medium to small, round details
- Fitted, draping lines
- All rounded edges
- Rounded horizontals

Possible Deal Breakers

Possible Deal Breakers
If the following dresses are not your personal best, you can probably eliminate that type.

Hawk
A V neckline that plunges to navel with a straight, maxi skirt.

Gazelle
Sinuous cowl with an open neckline and softly straight maxi skirt.

Panther
Strapless bustier mermaid dress.

Wolf
Midi tank dress with a straight skirt and diagonal design elements.

Lion
Wrap maxi dress with straight-ish skirt.

Swan
Sheath dress.

Ermine
Tea dress or swingy shirt dress--both with half circle skirts.

Peacock
Wiggle dress.

Cat
Shift dress.

Ocelot
Turtleneck knee-length dress in fine knit.

Koala
Swing dress.

Bush Baby
Skater dress.

Fox
Tight, sweetheart dress with a tulip skirt.

Rabbit
Tiered ruffle dress with a circle skirt.

Possible Tie-breakers

Hawk vs Gazelle. Gazelle facial features will look more delicate and possibly sharper (meaning narrower--delicately angular rather than boldy angular) as individual features, but smoother connections between them, while Hawk's will look larger and more angular.

Hawk vs Panther. Panthers will have longer legs and a high hip to Hawk's low hip (widest point at thigh level). Panthers will have more rounding and fullness in facial features--for example, they wouldn't have both thin lips and sharp (without rounded breadth) cheekbones, but could have one or the other.

Hawk vs Wolf. Wolves might have either a very narrow body frame or the boldly sharp facial features, but Hawks will have both. Wolves tend to be slightly wider or straighter in body frame as well as have more softness and width in facial features.

Gazelle vs Panther. Panthers have a wide bust line (this is the rib cage and not necessarily breast flesh), narrow waist, and high hips which creates an hourglass in their bone structure. Gazelles can have very sinuous curves, but their bone structure is narrower and/or straighter through the torso.

Gazelle vs Wolf. Wolves have bolder (larger, blunter, and generally more pronounced) facial features to Gazelle's sharp, delicate features, with softened edges. Gazelles have narrower and more sinuous body frames.

Panther vs Wolf. Panther's have more cinched waists and more of an hourglass to their bone structure. Wolves can have very curvy flesh on top, but their bone structure forms a better rectangle than it does an hourglass. Panther facial features are more narrowly spaced and rounded- shorter, full lips, and narrowly spaced, round eyes.

Wolf vs Lion. Lions have circles and hearts--round eyes, rosebud lips, circle cheeks, heart-shaped faces, smaller rounded noses--not necessarily all of these features at once; but where Lions have circles, Wolves have bold, straight, angles with soft width.

Lion vs Swan. Lions have a soft, rounded, fleshiness to them where Swans are sinewy and taut with straighter flesh, regardless of weight. Swans have more compact, even features and more straight lines. Lions have more spread out features and bodies, with soft circles and rounding.

Lion vs Ermine. Lions have more width and length in bone structure and facial features, as well as more soft rounding of flesh. Ermine have rounding and softness, but in a more compact and even way in both face and body than Lion.

Lion vs Peacock. This comparison is where you really see the importance of the added length, and the influence of straightness and rectangles in Lion, which gives Lion her bit of edge. Peacock is more influenced by circles, her lines are more compact, and her flesh more of a compact hourglass than Lion.

Lion vs Cat. Lions are taller and less compact in both facial features and figure. Lions have softened angularity where Cats have soft rounds juxtaposed with sharp angular shapes.

Lion vs Koala. Lions are taller and more influenced by rectangles as a shape in their features and figures, where Koalas are shorter and more influenced by square shapes in their features and figures. They can both have lush, sprawling features and figures; and they both have a mix of round and softly angular features.

Swan vs Ermine. Swans have more linear (straight and narrow, sharp and angular) influence in their features and figures. Ermine have more round (circles and width, soft and lush) influence in their features and figures. They share a medium-ness in height, frame, and features that is itself a standout, type-identifying feature of theirs.

Swan vs Cat. They may both have compact facial features, but Swan's will be medium with touches of sharpness, where Cat's will be a mix of round and sharp. Swan's are more prone to taut and straight flesh, even at higher weights. The circle influence in Cat can become more visible in their bodies with weight gain and will always be visible in some of their facial features (round eyes, apple cheeks, etc).

Swan vs Ocelot. Swan's oval base with linear touches, and Ocelot's short linear base with rounder touches can look similar at first glance but functions very differently. Ocelot's linear base allows it to push farther into edgy, sharp styles than Swan. Swan does well with touches of sharpness - linear touches, but is more quickly overwhelmed than Ocelot because of the difference in base shapes.

Ermine vs Peacock. Ermine have narrower frames and smaller facial features in comparison to Peacocks. Peacocks have a more pronounced bust line, more rounding and width in facial features, and more rounded flesh.

Ermine vs Cat. Ermine have more distance in facial features and the features are more even. Their frames and figures are more even as well. Cats are more compact in features and figures and have sharp touches in their features.

Ermine vs Koala. Koalas have soft angularity and less even or neat figures (may have straightness and/or rounding in pronounced ways in comparison). Ermine have very even (not large and full or small and angular, but somewhere in between), features and figures with added touches of softness and rounding.

Ermine vs Rabbit. Rabbits are shorter with fuller face and figure features. Rabbit facial features are larger and fuller relative to their faces, and their bust and hip lines are both wider, fuller, and more pronounced.

Ermine vs Bushbaby. Bushbabies have narrower, straighter figures and larger, fuller facial features in proportion to their own faces.

Ermine vs Fox. Foxes have a touch or two of sharp angularity in their facial features, and are more likely to be short in height.

Peacock vs Cat. Peacocks have wider, fuller bust lines; and larger, rounded facial features. Cats have touches of sharpness in their faces and more more likely to have low, oval hips than the high, rounded hips Peacock's have.

Peacock vs Koala. Koalas have softened angularity in their facial features and figures where Peacocks have only circles and large, full, roundness.

Peacock vs Fox. Foxes are shorter, with a touch or two of sharpness in their faces. Peacocks are medium in height and full of circles and roundness in their faces.

Peacock vs Rabbit. They share an abundance of circle shapes, and rounding of frame and flesh, but Peacocks are taller and have larger features.

Cat vs Ocelot. Ocelots are narrower, straighter in frame, and have more sharpness in their facial features.

Cat vs Koala. Cats have more compact facial features and straighter flesh. Koalas have soft angularity where Cats will have sharp touches.

Cat vs Bushbaby. Cats have more touches of sharpness in their faces. Bushbabies have narrower figures.

Cat vs Fox. Foxes have wider and fuller bust lines and more dramatically narrowed waists.

Ocelot vs Bushbaby. Bushbabies have softer, fuller, more open facial features, and give a shorter impression of height.

Koala vs Bushbaby. Bushbabies have narrower, straighter figures, and lack soft angularity in their facial features.

Koala vs Fox. The touch or two of angularity in a Fox face is sharply angular where it is softly or bluntly angular for Koalas. Though both can be curvy, Foxes have wider, fuller bust lines and narrower waists than Koalas.

Koala vs Rabbit. Koalas have touches of soft angularity in their faces, less rounded flesh, and less pronounced differences between bust, waist, and hip lines. Koalas may have oval/low hips.

Bushbaby vs Fox. Bushbabies are narrower in frame and have less pronounced width in bust and high hip lines.

Bushbaby vs Rabbit. Bushbabies have notably large eyes in comparison to their other features and narrow (often straighter) frames due to the influence of linear accent lines in their shape mix.

Fox vs Rabbit. Both are short with wide bust lines (rib cages), small waists, and wide high hip, both gain weight in ways that emphasize their hourglass structure, and both have circle-based features, but Fox has a couple of touches of sharpness. The sharp Fox touches can be seen in a more angular nose or an angular chin or sharp

cheekbones. The Fox bone structure is slightly more narrow in comparison to Rabbit while still having a wide bust line, narrow waist, and wide, high hips.

Your Color Palette

Color in Fantastical Beauty

In the Fantastical Beauty system, your personal color palette is chosen to enhance both your unique coloring and the mood of your Fantasy type. The way you put your colors and neutrals together will be influenced by your Animal Familiar type in both color combinations and prints. First look exclusively for your colors, then see how this puzzle piece fits together with your types.

While there are no shortcuts to your palette, there are some aspects of color, personal coloring, and palettes that might be helpful to think about. The first two tips are: 1) Trust your own eye first and foremost. You are the person who will be wearing these colors. Develop a trusting relationship with your own eye. 2) Don't overthink it. As with the style types, it is better to create a palette and run with it, tweaking it as you go, rather than nitpicking and waffling. The goal of style systems are to provide food for thought; and to make dressing easier, more cohesive, and more stylish. Get up and running and make small adjustments if you want to refine your colors and look even further.

Palettes vary in the extreme, because they are tailored to each person. Consider that:

- Some people glow in their neutrals
- Some people don't have true neutrals
- Some people look their best in monochrome
- Some people need to wear multiple colors at once
- Some people look their best in solids
- Some people need prints to intersperse color and/or neutrals
- Some people have one very striking best color (e.g. blue) and then variations on it rather than a palette of very different colors
- Some people have very finicky color and color can make or break their look
- Some people don't have the Wow factor with color, and do better to focus on design lines for their best look, simply avoiding their worst colors

If you are looking for a palette size to aim for, begin with a primary palette of your six best colors and your two best neutrals (a light and a dark). These are not the only colors you can wear, but provide a key for the range and a touchstone for your unique best colors.

Try to figure out what flatters you, without preconceived notions of how a palette ought to look. Your 6+2 could be high contrast blues and greys, or it could be a muted rainbow, etc. The bullet point list above hints at the variety a palette could have. Look to create yours without having a fixed idea in mind of how you want it to look in the end, and instead allow yourself to be surprised with what you find along the way. Building a personal color palette is a game of trial and error, but there are a few approaches that will help you along your way. One way to begin your color trials is by considering hue, value, contrast, and chroma.

Hue is how we usually think of color, or said another way, if someone asks us what our favorite color is, we will probably answer with a hue--red, green, blue, yellow, purple. Some hues are warmer (yellow-green), and some hues are cooler (blue-green). Your best colors will have a temperature range. You may have many best hues, as with a rainbow, or may be truly flattered by only a couple (e.g. blue and purple).

Value is a measure of the lightness or darkness of a color (e.g. light blue versus dark blue) and the value scale goes from white to black. Where your light blue-green might have been robin's egg, maybe your darker version is more of a dark inky ocean filled with seaweed at midnight.

Your personal contrast is the value range from how light your lightest color is to how dark your darkest color is. You might be low contrast (the difference between lightest and darkest colors is small, whether that means they are all light, all medium, or all dark) or high contrast (very light and very dark colors are needed side by side) or somewhere in between. People who appear more serious are generally flattered by colors that are high contrast for their personal range. Likewise, people who appear soft and sweet will be best served by lighter and less contrasted colors within their personal best color range.

Chroma is how soft or intense a color is. Compare a muted brick red to the bright red of a fire truck. While your best chroma is usually a narrow range, it may also depend on the hue- perhaps your best greens are softer, yet a brighter plum purple also suits you well.

There are many ways to use this knowledge in finding your best colors. Perhaps you already have a color you love to wear that makes you look healthy and glowing. If you do, ask yourself where it falls on a scale of light to dark. Is it near the middle, or more toward dark or light? What is the hue? Is it somewhere in between green and blue? Is it closer to green or closer to blue? Is it a neutral, warm, or cool version of that color? What is the chroma like? Is it intensely bright, moderately bright, moderately muted, or very muted? Does it look best paired with other colors as in a print, or as one bold block?

If you can locate the color you love on these scales, you can look for other colors with a similar level of value and chroma, and see if they work for you as well. You might also start from the color you love and see how far you can push it and still be flattered. Does a lighter version still look good? What about slightly warmer? Softer? Darker? How far out can you stretch it and still look your best? What if it is paired with another flattering color? Does that make it more or less flattering?

If you don't have a color that you already know to look gorgeous on you, you can try to group the clothing that you do have, and scale by scale begin to see what works better for you by trying it on and looking in the mirror. Do warmer colors look best? Milk chocolate browns and oranges and olives? Or the cooler colors of fuchsia, cobalt, and white? Look in the mirror in different lighting conditions, including indoor lighting and natural light. If you need to be on camera, check how the color looks under those lighting conditions. Flattering colors can shift a lot depending on the lighting conditions, and it is best to base your palette around the lighting you are most often in.

Makeup can also be very telling. Is there a lipstick that always looks great on you? How would you describe the color? Do you wear reds or pinks better? Or coral, nudes, or plums? Even if you don't wear lipstick, it can be fun to tour the makeup counters and try a few shades on as research for building your palette. Lipstick color being good or bad can trigger a quicker gut reaction than worn colors, because it is directly on your face, framed by the colors in your hair, eyes, and cheeks; rather than given the buffering distance of neck and chest.

If your colors aren't quickly obvious, don't be discouraged. Remember that you're not trying to find an exact point of perfection, but a range of very good. You won't be able to wear muted beige pink and bright fuchsia pink equally well, but you might be able to wear a moderately bright color and a vividly bright color of comparable warmth both fairly well.

Another reason it could be difficult to find your best colors is that you have some good colors, but none that really Wow. While most people create their Wow style moments by combining their best design lines with their best colors, some people create their Wow style by emphasizing either design lines or color. If it is the case for you that design lines are very finicky, but you create a Wow look when you get them right; and you have colors that you know to avoid, but your best colors aren't much of a step above other colors, it becomes a valid choice to choose excellent design lines at some expense of best colors, or vice versa. That choice is your own to make. For some people, color has the biggest impact on looking their best, while for others, design lines are far more important and color has more wiggle room.

If you are struggling to determine your best, consider the impression you would like to make. Color is a strong way of conveying mood. Can you picture a severe, serious person in rainbow pastels? Color choice can look clownish on one person and authentic and exciting on someone else, just as style choice can. Usually your personal coloring aligns with the mood you want to convey, but there is also a range here for you to play with in considering the impression you want to give.

You can choose to enhance your dominant mood with your color palette. This is part of the holistic harmony that the Fantastical Beauty system aims for by suggesting colors to emphasize for each of the Fantasy types, as well as the recommended color combinations and prints for the Animal Familiar types. It wouldn't do to put Fae in a bunch of heavy, matte colors, as even a Dark Pixie has an element of luminescence and shine to be conveyed.

Color, Energy, Personality

Which dominant mood you have is a combination of your personality and your palette, and each mood has recommended tweaks to consider for your style. For instance, the buoyant mood of warm, bright, palettes and bubbly personalities can make cropped elements (hair, outerwear, pants, dresses, etc) harmonize with your best style, regardless of your Fantasy or Animal Familiar types. It is another way of looking at areas to personalize your unique look by tailoring it further to you.

To begin thinking about the mood, consider associations for each of your colors. Where else is this color found in nature? What does this color remind you of? What is the energy or mood of that association? Is it a zippy coral-pink of a flamingo flying 35 miles per hour, or the soft pink on the inside of a seashell with the calming

sound of lapping shoreside surrounding it? Is it cocoa brown by a warm fireside in the stillness of winter or the brown of a charging bear?

After you go through each color with your associations, consider your palette as a whole. Were there descriptions that showed up multiple times? Usually the words or scenes you choose to describe your colors are also true to you, as you've chosen what you like and what resonates. If you find you don't agree with the descriptions you've chosen for your colors and palette when you shift the descriptions to your own person, consider yourself separately. How have you (or others) described your personality? Do you see any of that reflected in your colors? How might your colors emphasize the traits you have and identify with?

It isn't necessary that you utilize all of these mood tweaks, they are simply more food for thought and trial. Sometimes when Fantasy type, Animal Familiar, and colors together have really improved your style, but something personal still feels ever so slightly off, adding more of your own personality will snap everything into alignment, and the following tweaks to echo mood is one way of adding personality.

If you find yourself identifying strongly with multiple moods, try to prioritize one over the other, while discovering which elements work best for you. I picture it as a person standing with a solid foot in one section, and the other lifted into another, as if they were frozen in the process of walking.

You might find yourself identifying primarily with one mood for a time, and then your life changes and you identify more with a different mood. This is often most obvious in times of grief, illness, or trauma. Drifting into softness of lines and calmer colors in order to heal is natural. Reaching for bubbly movement when you are in high spirits is also common. Sometimes it is about finding your personal range that you may cycle through with energy of the seasons, and other times it is specific to the needs in a stretch of life that you then let go. Your palette as a touchstone will help you with the room to play without going too far out, and the energy notes below will provide ideas for play.

To blend two moods (or to blend your Fantasy type with your Animal Familiar), put the two sets of recommendations side by side, and go through each element, crossing off what you've tried and didn't like on yourself, and starring or circling what was excellent. Systems are beginning points that create a big filter of what to try and what to ignore, and any customization work you choose to do beyond that is another level of filtering down to your personal best (just remember to stop filtering while you still have a functional list left. Perfectionists tend to whittle their lists down until there is nothing left to wear, and the goal is your functional best--not dysfunctional perfection).

The four moods below are based on the ancient temperaments, and you are in no way limited to them. You can create your own descriptor and consider how it might be echoed in choices of line and so forth. For more examples, look back to the recommended colors to emphasize for each of the Fantasy types. Consider what associations are being made and what dominant mood that leads to. What do the bold colors and metallics of Dragon Princess reference and what energy do they convey?

Mood: Bubbly

Buoyant, energetic, and playful as the energy of new growth, young life, and new beginnings rumbling up after a long nap under the snow.

Bubbly energy is mimicked in
- Tousled short haircuts and updos
- Cropped hemlines (pants, jackets, dresses)
- Pairing multiple colors together
- Energetic, fun, prints (mini gingham, polka dots)
- Pert fabrics (crisp cotton and other lightweight, non-draping fabrics)
- Lines at the natural waist (a seam or belt at the waist)
- Details around the face that draw the viewer's eye upward

Mood: Easy Going

Easy going, caring, and relaxed as in a summer spent on the beach with family and a good book, watching tides go in and out.

Easy going energy is mimicked in
- Soft, draping fabrics (jersey, modal, knits)
- Languid lines that flow downward together
- Colors and neutrals that blend together or monochrome in calming colors
- Relaxed, flowing hair and loose updos
- Relaxed fit styles
- Elongation that moves the viewer's eye downward
- Blended, flowing, swirling prints

Mood: Competent

Practical, helpful, and goal oriented as in a time of harvest and storing to protect against harder times ahead.

Competent energy is mimicked in
- Intentionally but quickly shaped, and practical hairstyles
- Long lasting, natural fabrics (linen, wool, leather, silk, etc)
- Multiples of the same favorite clothing items
- Pockets--both secret/hidden pockets and visible pockets
- Colors are often used as neutrals (olive, navy, brown, brick, plum)
- Prints are moderate large and well defined
- Lines are simultaneously firm and relaxed

Mood: Observant

Still, reflective, and analytical as the energy of a frozen pond, or winter hibernation that provides ample time to sit with your thoughts.

Still energy is mimicked in
- Sleek hair and tidy updos
- Stiff or thick fabrics that hold straight lines
- Straight, vertical, lines and angular designs
- Rare use of prints, minimalist geometric prints
- Monochrome approach to colors and neutrals
- Heavy use of neutrals
- Stillness in design lines--not too much movement

Unification: Putting It All Together

You have your Fantasy type, your Animal Familiar, and a mood with a personal palette; now what? Now you make it your own. Take the recommendations from your types that work best for you, weed out what you don't like, add your personality in, and work on building a cohesive wardrobe around your lifestyle needs. There are also online communities for the Fantastical Beauty style system where you can share and explore with others who enjoy fantasy style.

If you want to play with and explore your style further, you might try:

- Giving your unique look a name with a personal moniker (see the website for past client examples)
- Branching out to create variations on your look
- Distilling down to a personal uniform and signature style
- Thinking about how you might incorporate a current trend in a way that is true to your Fantastical Beauty
- Considering how you might incorporate an aspect of a different fantasy type in a way that is flattering to your own
- Pushing a little more into your Fantasy type and see how it goes, or push a little more into your Animal Familiar. Try incorporating mood of color tweaks that you haven't before
- Expanding your look through jewelry and accessories
- Writing a story that echoes the story your style tells visually
- Reading about golden ratios for dressing
- Combining a color, a print, and a design detail or texture in each outfit
- Playing with hair and makeup. Often when a look that is good on paper is falling flat, a little shaping of hair, a bit of makeup, and checking that you have accessories can snap you into focus.

Questions and Answers

Does weight gain or loss change your type?

Weight at the extreme ends can make your type more difficult to discern, but weight does not change your type and your type does not change with weight. Observing where and how you gain weight, and how changes in weight affect the perception of your S-curve and vertical line, can help you discern which type is your true type. For instance, if you gain weight in your midsection, you're more likely to be the subtler of S-curves you're considering. Or if you were really muscular from working out and your S-curve decreased, you might be thinking that the muscles are creating a false body line, but they are not.

Hormones, childbirth, exercise, illness, dietary allergies, and so many other factors affect your shape, but they do not change your type. You're looking for what has been most consistent or what the average has been. You're looking for what looks most flattering.

What about my bust for S-curve type?

Your bust is not a factor in determining your fantasy type, just as whether your body is narrow or wide is not a factor in your fantasy type, but both are important factors in how you tailor the recommendations to your individual body. No type system will ever be able to catch and enhance every single feature of a person, and even the best consultants might miss a thing or two, but you can become your own best stylist by addressing yourself honestly and fine tuning.
I have busty friends who only wear low-cut tops, and I have busty friends you couldn't pay to wear a low-cut top. Ditto for my small-busted friends. Each fantasy type has recommended necklines that can be tweaked for your needs, and these adjustments are part of what personalize your look.

Beyond the type suggestions, what necklines will look best on you are a factor of: your comfort, your neck length, your shoulder/body width, the shape of your chin, how high or low your bust sits, etc.

It's your choice to play up or play down any of your features--facial features and body both. This Fantastical system makes a point of shaping to the S-curve, because not dressing to this shape is a quick way to look sloppy or fussy, and it is the same with facial balance. These factors are the platform for your best look, and whether you have large, luminous eyes or a tiny chest are the frosting on top of your personal style cake.

What about really wild looks with rainbow hair and cartoon prints?

I think if you really love these looks and if they feel true to you as you are now, you'll be unhappy wearing anything less and should run with it.

It's a decision I'm sometimes wary of (including when I choose to do so myself), because I see it as a way to visually scream the person you are through loud items, rather than finding clothes that blend with you and let

you, as a person, speak for yourself. With very flashy styles, people are more likely to compliment you on your things rather than on how beautiful you look.

It strikes me as a way to hide in public in a loud way that will bring you the attention that you seek, but in a superficial way. This is surely not the case for everyone, but this interpretation is why I don't generally style people in these ways. It's possible to incorporate one aspect without detracting from the focus on the person behind the things.

That said, one of the projects I most admire is Advanced Style. The women range from minimalist chic to really flamboyant styles with wonderfully outrageous hats. They do so with aplomb and embraced authenticity. It seems so clear that they are dressing for themselves— not for desirability or conformity or trends. Sometimes I see the hat or the neon lipstick before I see the woman, but I'd rather see outrageous dressing a hundred times over than see women dress for someone else, or to hide "flaws."

In talking about and exploring other style systems, I've seen people lose a sense of fun and play in their dressing, because they get overly caught up in the rules and approach everything too strictly, as if every day they must look their absolute best in a cookie cutter way.

Fantastical Beauty is meant to provide you with a road map to dressing your best, but it is also meant to be fun. If at any point you start feeling uninspired or boring, I heartily recommend you have a Dress-up Day. Wear whatever you feel like, just for the thrill of it. Try a dinosaur print or a tutu or striped leggings or a poet's blouse--whatever it is that cheers you up and makes you feel like dancing. You might want to take a few pictures, both to document your joy and to see the visual effect of the elements you tried.

Freeing yourself to experiment can lead to discoveries about what you love, need, or otherwise feel drawn to. If you find yourself having Dress-Up Days more than days dressing your Fantastical Beauty, and feel yourself getting lost and drifting away from a core sense of type, take note and ground yourself again.

If I lean toward a nearby type, can I borrow elements from it?

Any type can take on elements of other styles. For instance, if you're a Valkyrie, but you really admire the Magic Queen's style, rather than saying that you lean toward a balanced face, acknowledge what it is that makes you want to lean that way, and find ways to incorporate it. One of the most important things for a Valkyrie is showing her raw power and of wearing texture. The Queen also needs to show power, but it's a cooler variety and she doesn't do well with textured clothing. You could create a Valkyrie wardrobe that has sleeker lines and fewer unconstructed items, as long as it still conveys raw power and does so with textured fabrics.

Won't I look too _____? I don't want to look too _____.

Too masculine, too sexy, too tall, too cutesy, too plain, the list goes on and on. The amount of insecurities women carry around is heartbreaking. There are people in this world who will judge you poorly no matter how you act or how you look. This judgement is far more a reflection of the judger and their own unhappiness than it has anything to do with you.

Does it make sense to hold back, to tone down your own best look in order to appease rude people? Giving in, in order to try to avoid negative feedback, is a way of giving away your own power to the people who are least deserving of it. Rather than allowing other people to tell you how (they think) you are, decide how you really are and strengthen your immunity to such outside judgement. Life is too short to live someone else's truth.

There are people who will applaud you for living your style fully and unapologetically. There are people who will help you along your way, whether it is with a kind word or something that is delightfully suited to you. These people won't recognize you if you're in hiding. Living your fantastical style, living your truth, can feel very vulnerable and exposed, especially when it is new; but this is how you will attract the kind of people and the kind of experiences that you most need in your life. Birds of a feather, and all that. Let them see you. Let them recognize you.

Why would I work with an image consultant?

The role of an image consultant is to see the best in you and to emphasize it into a look that is wholly you in the best way possible. This book is full of tips to help you be your own stylist; but if you find yourself indecisive or overwhelmed, or if you want to save the time, hiring someone can be a transformative experience.

They can present you with your best lines and lengths, create a trademark look for you, weed through your closet for you, find your best colors, be your personal shopper, and so many other services that quickly get you where you want to be. I say quickly, but for some the transformative process might take time for the feelings on the inside to catch up to the more stylish exterior.

Finding someone that you get along with is important, and if this system does not appeal to you, there are undoubtedly talented consultants in an area near you that you might consider hiring. Many stylists also travel, and if you find one that you really like, it's worth seeing if they will be traveling near you, or if you could organize enough sessions to bring them to your area.

What if the recommendations for my Fantastical Beauty and Animal Familiar types are at odds? For example, one says low necklines and the other says high necklines?

When you come to a fork in the road, the correct path is always the one that works best for your unique beauty. Try both out and trust your impression of which is better.

The guide for my type says I should wear _____ but I look bad in it! Help!

All system approaches to style and color are going to be springboards for finding your absolute best styles and colors. These aren't often endpoints, but rather best taken as beginnings. Might some people fit perfectly into the stereotype of an archetype? Absolutely, but assume they are the minority. Most people need to take the box that fits best and begin hammering at it until it truly fits. Don't be afraid to remove sections while expanding others.

I see people taking their palette (from a variety of systems) or style type and struggling with it when the totality of it doesn't fit perfectly. This incredible frustration inevitably leads to doubt. Am I really this personality/type if x, y, and z aren't working for me? If I need clothing to fit at the waist, surely I can't be a Wolf... If I can't wear ice pink lipstick, I must not have a still energy...

I know from experience that it's terrible to feel the temporary certainty of a new type/mood that inevitably flees. If everything in you is saying that a designation is wrong, and you've tried your best with it, at some point you should free yourself of it--calmly. It wreaks havoc to frantically bounce from box to box. It's a systems approach, so be thoroughly systematic in your exploration. Try personalizing, rather than just the stereotype, to see if you could have a home there, before moving on.

Each color mood can have its version of yellow. What the palette doesn't tell you, is if yellow is flattering on you. It will show you your best version of black and white, but black and white might not hold a candle to midnight blue and pale silver on you. You won't wear all of the colors equally well. This is true of style types as well. There are different silhouette, neckline, and detail recommendations within each type and it's up to you to sort through your very best (alone, with a friend, or with a consultant).

Why do you talk so much about systems as starting points and perfectionism?

I apologize if there were aspects of this book that were repetitive and unrelatable for you. The saying "Birds of a feather flock together" has proven true in my work as an image consultant, and intense, analytical, deep-feeling people with perfectionistic tendencies have been highly represented in my client base. The points that I stress are for my over-thinking sisters out there, to keep us rooted in reality and moving toward functional beauty over dysfunctional perfection.

Conclusion

Gathering of Fantastical Beauties

The Valkyrie ride in on horseback and on great birds of prey. They're wrapped in furs and leathers and have kohl lined eyes. They sup on rabbit stew and drink icy mountain runoff. They bring thoroughbreds and mighty skills and well trained hunting dogs. They bring exquisite cashmere knits with complicated cable patterns.

The Fae journey at a steady pace from their hidden realm, in groups that glide and groups that dance on the air, sparkles trailing behind them. No leaves are mashed. No twigs are snapped. Only the glow of their lights could catch attention as they pass by. Gossamer bags hold fairy dust for different needs- laughter, mischief, and sleep.

The Magic Queens click down the stone steps of their castle in fine heels, their velvet cloaks swooshing. Some are carried down on elaborate litters, gleaming cherry wood piled with pillows or glass sedans with gold filigree, the inside overflowing with lilies. They bring a traveling bag, a reminder of their humble beginnings. They bring their histories and all of the knowledge that comes with it. They bring antiques with magical properties.

The Maenads wake on the forest floor, sleepily and slowly. The music and movement of the night echoing in memory. Leaves and twigs and flowers are nestled in their hair. They walk alone together. They bring honey wine and the energy of a full moon. They bring dance and music, written by their dreams. They come with open minds and ideas, uninhibited.

The Nymphs are gathering supplies to host the party in their enchanted forest. They're stringing up tiny lights and candles; gathering moss into glass cloches. Stuffed wild mushrooms, almond cookies with figs and berries, herbal liqueurs, and healing tinctures are being brought to the long wooden table. The canopy is dense overhead. A hot springs is just up the path, ready to receive travel weary sisters.

The Angels are floating down from clouds and crawling up from earthen crevices. They've polished their halos and set them right. Flowers and new grass spring in their wake. They carry bouquets and celestial tapestries. They play harps and song birds dance around them. Precious seeds are carried in satin pouches, and others are shared with the wildlife.

The Dragon Princesses are leaving their jeweled caverns, their skin dusted in golds, silvers, and coppers. Their sashay is smooth and heavy, in time with the heartbeat of their mother dragon. Precious stones catch light and scatter it. Ripe fruits and smoked meats fill their bellies. They carry coals that never stop burning, and hide their passions in gem studded eggs.

The Mermaids are diving, splashing, and swimming from their homes up the river. Their tails shimmer and their pearls have their sheen. They wail songs of loss and follow with lewd limericks. They carry raw fish in kelp woven baskets. They use shells as horns to signal to one another.

The Seers walk from their cliffs and other planes of existence to converge in the Fantastic Beauty world. The group is at once austere and exotic. Sirens and Banshees mingle seamlessly, sharing news and premonitions; swapping fabrics, pigments, and metals. Incense wafts overhead, a scented cloud of privacy for the Otherworlders within, and a mysterious fog for anyone without.

They will all dance and eat and laugh together, celebrating their diversity in beauty, talents, and gifts.

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About the Author

Kati L. Moore lives in the rain clouds of the Pacific Northwest.

Her academic background in cultural anthropology and fine art allows Kati to merge careful analysis with artistic intuition to masterfully bring together personality, coloring, and physicality; all with a fantasy twist.

Kati is a Nymph with a Hawk familiar. She enjoys illustrating, writing fairy tales, and ending each day with a cozy British mystery and a cup of tea.

Find more at katilmoore.com