



THE

Refined

EYE

FIVE STYLE SHIFTS TO SEE
WHAT YOU HAVE BEEN MISSING
— AND DRESS WITH INTENTION

INTRODUCTION

The Eye on *Autopilot* Stops Seeing

We get dressed almost every day. And like anything done repeatedly, it becomes a habit, and habits, eventually, run on autopilot. *We stop making decisions and start making defaults.*

We stop seeing the wardrobe and start moving through it. Jeans because they are easy. The oversized layer because it is familiar. The same outline, the same combinations, the same stopping point repeated so many times that we no longer notice we are repeating it.

The things we once saw, we stop seeing. The details we once considered, we stop considering. Not because we stopped caring, but because the eye, left untrained, adjusts to what it already knows and stops looking for what it is missing.

The Refined Eye was designed to help you see them.

Warmly,

May

PERSONAL STYLIST



ELEGANCE FEED

@elegancefeed

HOW TO USE THIS GUIDE

Four Rules for Getting The *Most* From This Ebook

01

READ ONE MISTAKE AT A TIME

This is not a guide to skim. Each mistake builds on the one before it. Resist the urge to jump ahead — the order is intentional.

02

DO THE ACTION STEP BEFORE MOVING ON

Each mistake ends with a single, specific action. Five small actions will do more than any amount of passive reading.

03

USE THE COLOR AND STYLE REFERENCES

The swatch pages and silhouette guides are tools, not decoration. Use them when you are shopping or getting dressed.

04

BE HONEST WITH YOURSELF

This guide only works if you are willing to question things you thought you already knew. That is not a criticism, it is an invitation.

There are no rules about how long this should take. One afternoon of focused attention will change how you see your wardrobe permanently.

THE FOUNDATION

What The Refined Eye *Sees*

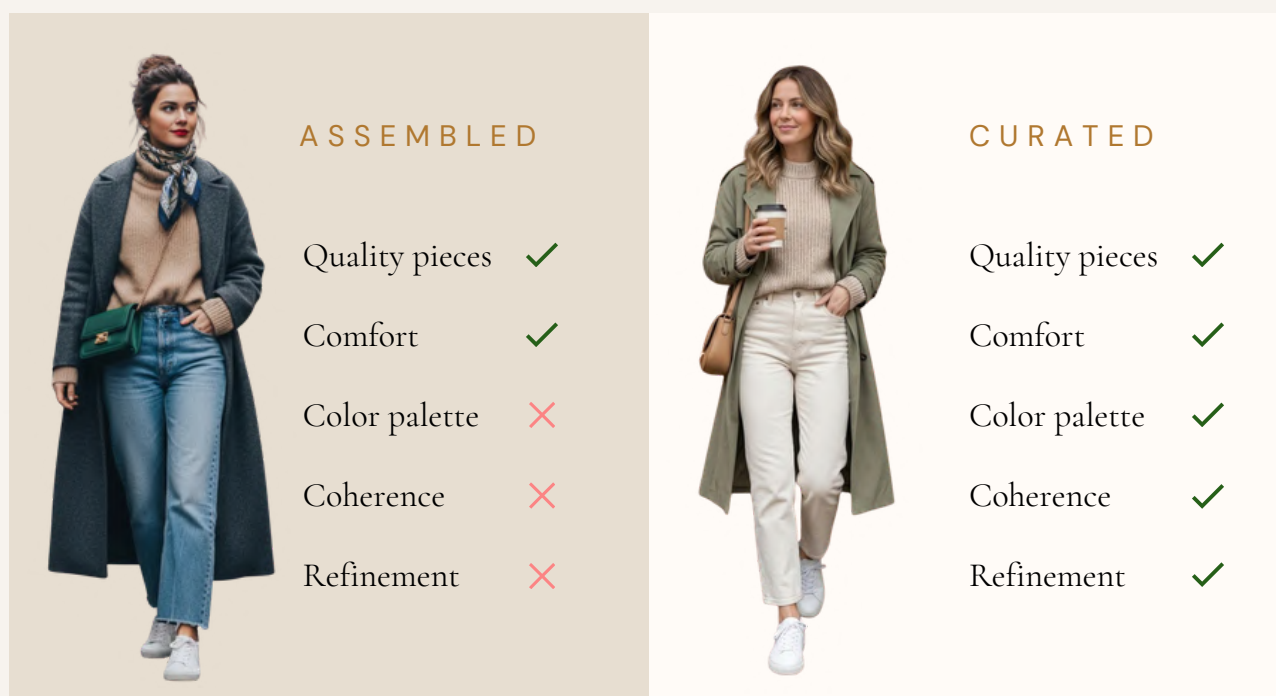
*The refined eye doesn't just evaluate pieces.
It reads the relationships between them.*



Outfit *Coherence*

Most women build outfits the same way. They start with one piece, usually the one the day demands, and then they solve around it. “The trousers are smart so the top needs to be smart. The shoes have some brown so a brown jacket should work”.

Each new piece is justified against the last. Each piece has a reason. Each reason makes sense in isolation. But the outfit as a whole has no story. This produces outfits that are reasonable, functional, and consistently *just short of refined*.



The problem is not the pieces. The problem is the process. When you justify each piece individually — this color goes with everything, this outerwear does not really count because it comes off, this bag is just practical — you are building an outfit from the outside in.

A refined outfit is not assembled. It is edited. Coherence is not something you add at the end. *It is the decision you make before the first piece goes on.*



Exhibit A

This ensemble exemplifies a look put together on autopilot. That's when each piece works well on its own, yet collectively, the outfit lacks a cohesive narrative that unites them. An outfit like this will get you by, but it won't turn heads, help you stand out, or showcase the level of sophistication you desire. Let's take a closer look at how this outfit was assembled:

CAUSAL BLAZER

Chosen for a business casual look that's appropriate for office yet still feels approachable.

NAVY TANK

Chosen because the color goes with the beige blazer.

BROWN ACCESSORIES

The classic color choice for bags, belts, and shoes to pair with blue jeans.

BLUE JEANS

Chosen because blue jeans go with the navy top and to help dress the look down.





Exhibit A

This outfit can be enhanced by focusing on how each item interacts with the entire outfit, rather than just the piece preceding it. By refining the color palette and using the belt as a statement accessory, the outfit not only looks more sophisticated but also elongates her silhouette and creates visual harmony.

STATEMENT BELT

Used to enhance an all-solid outfit with interest and texture.

BROWN BAG

The color complements all the pieces beautifully, harmonizing with the brown tones of the belt without being an exact color match.



NAVY JEANS

Chosen because the navy wash works beautifully with both the blazer and tank top.



Side by *Side*



ASSEMBLED

Color palette looks accidental ❌

No point of visual interest ❌

Eyes get pulled down (away from face) to saturated blue jeans and bag ❌



CURATED

Sophisticated & cohesive color palette ✓

Print belt and leather bag add visual variety ✓

Eye goes directly to face + elongated body lines through navy top and bottom ✓



Exhibit B

This outfit was not random or rushed. It is an attempt at something elegant with personality. And on paper, it almost works. But it falls short of refined because it lacks coherence. Each piece was chosen for a valid reason.

None of them were chosen for each other. There is no established relationship among them, only a collection of individual justifications. Here is the likely logic behind every piece:

DENIM JACKET

Chosen because denim jackets are “in” this season.

SOLID TOP

Chosen because white is a neutral that “goes with everything.”

COLORED PANTS

Chosen to make the look fun and creative.

NUDE BAG

Chosen because nude shades go with everything.

LEOPARD SHOES

Chosen because it goes with the bag.





Exhibit B

Outfit coherence doesn't require changing the formula, it comes from considering how each element relates to the others, rather than choosing them in isolation. It's not about asking, "Does this piece work?" but "Do these pieces work together?" Here's the process in action:

STARTING PIECE

The plum trousers establish the color direction and visual focus of the outfit.



SUPPORTING PIECES

The denim jacket and cream top neutralize the statement color (plum) without competing, allowing it to stand out. All pieces work together—the jacket with the trousers, the top with the trousers, and together they form a cohesive foundation. That's coherence.



STATEMENT PIECE

The scarf is the main focal point which adds visual interest and connects the palette by echoing the trouser color while tying it into the upper half.




BRIDGE PIECES

The bag and shoes carry the neutral tones downward, creating continuity and a clean, elongated finish. They're not exact matches to the supporting pieces, but close enough to relate, varied enough to add depth.






Side by *Side*



ASSEMBLED

- The white tee and denim jacket feel more everyday than styled ❌
- Pants color + leopard print + denim create multiple focal points ❌
- Feels more “cute coordinated casual” than intentionally chic ❌



CURATED

- The pieces are casual yet feel considered ✓
- Outfit feels balanced with the scarf being the focal point ✓
- The look has a unified style identity and tells one clear story ✓



Exhibit C

Here is an outfit most women have worn. It is not a bad outfit, it is actually a good one. *And that is the problem.* Because when an outfit is bad, you know to change it. But when an outfit is good and still falls just short of refined, most women cannot explain why. Let's take a look at why each piece was chosen:

STRIPED SWEATER

Chosen for comfort and its timeless appeal.

TRENCH COAT

Chosen for warmth and utility.

BROWN PURSE

Chosen because it's a "neutral" color for bags.

BLUE JEANS

Chosen for comfort, practicality, and because "jeans go with everything".

SNEAKERS

Chosen because it's the go-to shoes.





Exhibit C

Keeping the casual foundation of the jeans with only subtle refinements, an outfit can shift from ordinary to elevated. Rather than selecting pieces in isolation, each element contributes to a single, cohesive narrative, where form and function work in harmony. Unlike the previous outfits, this one doesn't rely on a statement piece but instead begins with a comfortable foundation: The sweater

STARTING PIECE

The striped sweater, chosen for warmth, comfort, and its timeless appeal.



SUPPORTING PIECE

Instead of skinny blue jeans, a dark-wash straight denim was chosen to complement the neutral sweater.



ACCENT PIECE

The olive trench coat stands out effortlessly against the neutral sweater and muted jeans, adding both utility and visual interest.



BRIDGE PIECES

The belt, bag, and shoes act as connecting points, bridging the warmth of the olive green with the neutral striped sweater.





Side by *Side*



ASSEMBLED

The colors chosen feel disconnected ❌

Outfit relies on comfortable pieces without bridging them together ❌

Feels more “everyday basic” than elevated casual ❌



CURATED

Color palette feels refined and cohesive ✅

All the pieces work together without sacrificing comfort ✅

Feels elevated, timeless, yet still approachable ✅

Up next, you'll learn the five shifts that will refine your eye when selecting pieces, helping you achieve outfit coherence effortlessly.

SHIFT 01

01

Collection Vs.
Curation.

The problem was never how much you spent. It was how little you thought before you spent it.



Collect Less. *Curate More.*

01

The refined lady does not necessarily have a bigger budget or a personal shopper. What she has is a different approach to shopping:



THE COLLECTOR WOMAN:

She is drawn to flash sales, the trending piece, the \$18 top that feels like a win. She fills her basket not because it's a quality piece, but because the deal made the decision for her.

Her approach is quantity > quality.

THE CURATOR WOMAN:

She does not spend more for the sake of spending more. That is the part most people get wrong. She considers the value, not the price. She refuses to let a discount make her decisions.

Her approach is quality > quantity.





The Collector Vs. *The Curtaor*

They shop at the same stores. They see the same pieces. They receive the same sale notification at the same time. The Collector and the Curator are not different women with different budgets. They are the same woman, making different decisions.

Let's see how their approaches translates in real life:

THE RESULT

THE COLLECTOR WOMAN

- A wardrobe full of clothes and nothing to wear

- Pieces that do not go together

- Tags still on items months later

- Money lost due to high cost per wear and repeat buying

- No coherent outfits, just accumulated impulse decisions

THE CURATOR WOMAN

- A smaller wardrobe that works harder

- Pieces that mix & match easily

- Nothing sits unworn

- Money saved due to low cost per wear and fewer pieces bought

- Getting dressed is effortless, not exhausting



THE IMPULSE BUY

\$35

*Worn twice. Cost per wear: \$17.50.
Still hanging there.*

HIGH COST . LOW RETURN



THE CONSIDERED PIECE

\$180

*Worn 90 times. Cost per wear: \$2.
Earns its space every week.*

LOW COST . HIGH RETURN

A \$35 top worn twice costs more per wear than a \$180 blouse you reach for every week. Elegance is not about price. It is about intention.

Quality pieces naturally enhance your outfits, making styling easier, quicker, and at times, even unnecessary.



Three Questions to Make *The Shift*

Knowledge without action changes nothing. Ask yourself these three questions before buying anything.

01 **DOES IT WORK WITH AT LEAST THREE THINGS I ALREADY OWN?**

Not maybe. Not with something you plan to buy eventually. With three things hanging in your wardrobe right now. If the answer is no, it does not belong regardless of how beautiful it is or how good the deal is

02 **WHAT IS THE COST PER WEAR?**

Divide the price by the number of times you will realistically wear it in a year. A \$120 blazer worn 40 times costs \$3 per wear. A \$30 top worn twice costs \$15. Price and value are not the same thing.

Note: If you want to go deeper on assessing quality and recognizing true value in a piece, this is covered in detail inside [Essence of Elegance](#).

03 **WOULD I BUY IT AT FULL PRICE?**

If the only reason you're buying it is the discount, you're not buying a piece you love. You're buying a price tag. The sale ends. The regret does not. Full-price thinking strips away the noise and leaves only the honest answer.

SHIFT 02

02

Jean
Blindness

*How omnipresence turned a strong color
into an invisible one*



Jean *Blindness*

02

Blue jeans are easily one of the most worn items on a continuous basis. They get reached for on autopilot — with a blazer, a blouse, a chunky knit, heels, trainers. “Jeans go with everything.” Or so you have been told.



Here is what nobody mentions: **Blue jeans are not a neutral color.** It is a *saturated, opinionated* blue and when you pair it with the wrong colors, it quietly overpowers everything around it. Your outfit does not look obviously wrong. *It just never quite looks right.*

You’ve probably worn denim so many times, for so many years, that you stopped seeing its color entirely. It became invisible, background, assumed, default. But your outfit never stopped seeing it.



Start Seeing the Wash. Then Dress Around It.

Blue Jeans aren't the only option. Each denim wash has a different color base. Once you see it, you cannot unsee it, and every outfit becomes more intentional.



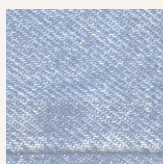
WHITE & PALE GREY WASH

Works with warm and cool tones equally. The most versatile jean you can own — pair with anything and build from there.



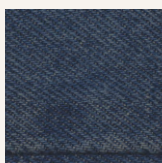
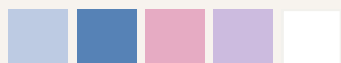
WHITE, CREAM, OR SAND

A warm, slightly broken white with a gentle vintage feel. More forgiving and wearable than stark white.



LIGHT BLUE WASH

Cool-toned and soft. Pairs beautifully with other cool tones — white, grey, lavender, powder blue. Avoid warm ambers, terracotta and camel.



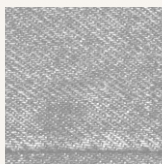
DARK NAVY

A deep, rich blue with just enough wash to keep it from feeling stiff. A polished alternative to classic blue jeans but still casual.





Start Seeing the Wash. Then Dress Around It.



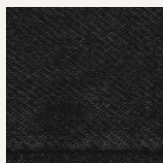
LIGHT GREY WASH

A clean, neutral-toned grey with a soft, faded finish. Versatile enough to pair with almost anything.



CHARCOAL WASH

A deep grey that sits just short of black. Moodier than grey, softer than black.



BLACK WASH

A faded black with a worn, slightly softened edge. Less harsh than true black, more interesting than standard.



NOT RECOMMENDED

Classic blue denim is the most saturated and opinionated wash that will easily overwhelm any sophisticated color palette, unless worn with blues.





The Same Jeans. *A Different Palette.*

You do not need to stop wearing blue denim. You need to start seeing it and dressing around it with the same intention you would give any other strong color in your wardrobe.



ON THE LEFT

The blue jeans overpower the burgundy, disrupting the look's sophistication.

ON THE RIGHT

The blue jeans complement the scarf beautifully, creating a cohesive and balanced look.



ON THE LEFT

The blue jeans are the first thing you see, completely dominating the look.

ON THE RIGHT

The blue jeans and shirt work together cohesively, allowing the brown to stand out.

SHIFT 03

03
The *Deafult*
Neutral

Stop dressing in someone else's neutral



The Black *Default*

03

You buy a black coat because it is versatile. Black trousers because they go with everything. Black shoes because they are safe. You build an entire wardrobe around black — and yet you never quite find the colors that match its intensity. The outfit looks fine, average, common, but never sophisticated.

THE MYTH

“Black is a neutral. It goes with everything. Every elegant woman owns it. Every capsule wardrobe starts with it. When you are unsure, wear black — *you can never go wrong.*”



DEFAULTING TO BLACK
(AND BLUE JEANS)

THE TRUTH

Black is a neutral, but it's the heaviest, most light-absorbing one that exists. It does not sit quietly. It dominates. It pulls focus. It flattens everything around it, *unless styled intentionally.*



INTENTIONAL
COLOR CHOICE



WHY BLACK CAN'T BE A DEFAULT NEUTRAL

01 Visual Weight

Black carries strong visual weight, so wherever it appears it tends to anchor the eye. When worn on the upper body (coats, blazers) it can make an outfit feel top-heavy, and when worn on the lower body (pants, skirts) it can make it feel bottom-heavy if the surrounding colors are much lighter.



02 Color Dominance

Black is stark and high-contrast by nature. Because of this, it feels visually abrupt rather than integrated into the outfit. Instead of blending with the palette, it cuts through it, making the look feel slightly disjointed and less harmonious overall.



Meet your *New Black*

Four dark neutrals that frame without dominating. Pick one as your primary and build your entire wardrobe around it. *Ideally, it should complement your color season.*



NAVY

Depending on whether the navy leans warm or cool, it can pair beautifully with both warm neutrals and cooler muted tones.



BROWN

With variations ranging from cool espresso to warm cognac, it pairs especially well with earthy, rich tones.



CHARCOAL

Dark enough to anchor, light enough not to dominate. Bridges warm and cool palettes equally.



DARK GREEN

Dark green is considered a modern, versatile neutral in design and fashion, often acting as a sophisticated alternative to gray or black.





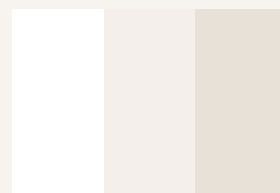


When Black *Does* Work — and How to Wear It

COLORS THAT HOLD THEIR OWN NEXT TO BLACK

HIGH CONTRAST — WHITES & CRISP TONES

The only colors with enough lightness to balance black's depth without being overpowered. Crisp, not soft.



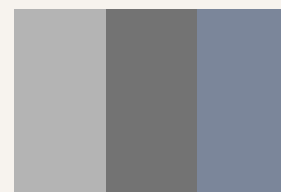
BOLD & SATURATED — JEWEL TONES

Colors with enough saturation and depth to stand alongside black without disappearing. Rich, confident, deliberate.



COOL METALLICS — SILVER & PEWTER

Cool-toned metallics share black's undertone and reflect light in a way that adds dimension rather than competing with its depth.



A NOTE ON COLOR SEASON

Winter is the only season that can wear true black naturally. If you're not a Winter, that doesn't mean you can never wear black. It means you should make it a conscious decision, not a default one. Ideally, wear it away from your face.

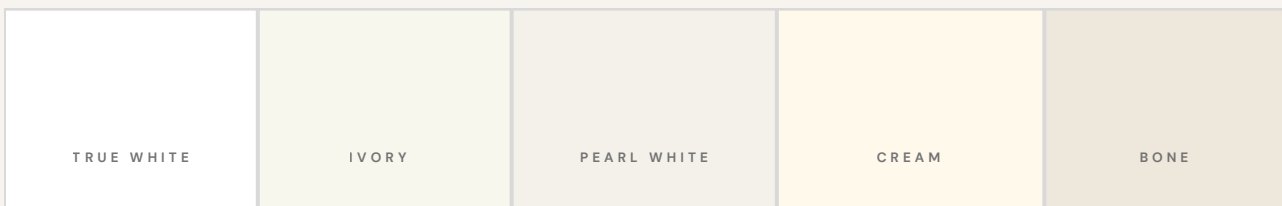


The White *Default*

Black gets all the attention. But white has the same problem quieter, softer, and far less noticeable, but present in almost every wardrobe for exactly the same reason. White goes with everything. So it gets chosen without question, worn without thought, and repeated without realizing there was ever another option.

True white is not just a neutral. It is a specific color — cool, stark, and bright — that works beautifully for some, and quietly undermines everything for others.

THE WHITE SPECTRUM



TRUE WHITE TURTLENECK



CREAM TURTLENECK



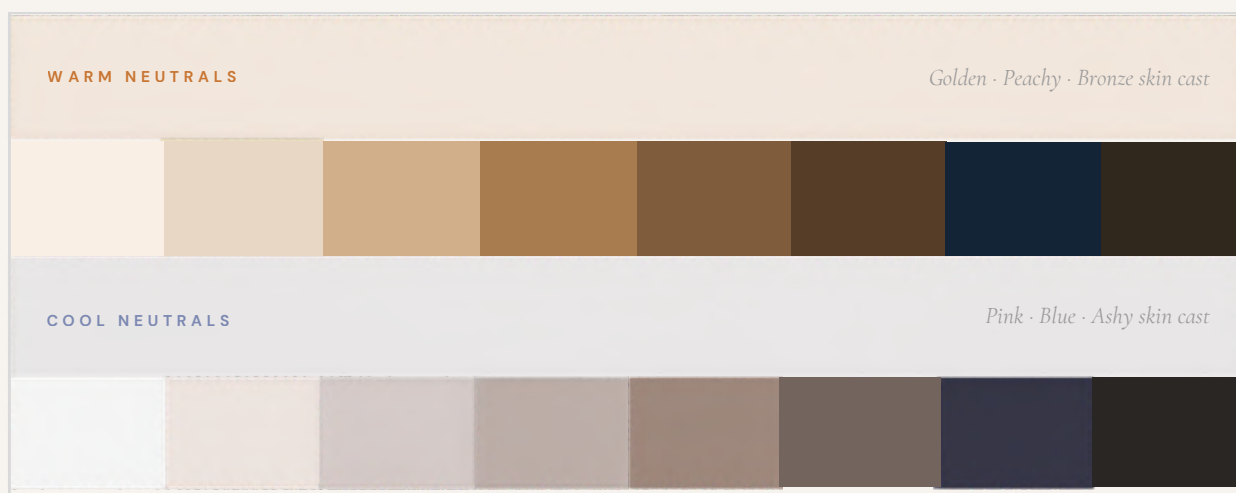
REFER TO PAGES 9 AND 10 FOR ANOTHER EXAMPLE





Choosing Your *Neutrals*

Most women build their neutral wardrobe around convention — black, white, gray, beige — without ever asking whether those colors actually align with their skin. They do not. *Neutrals have undertones too.* And when your neutrals and your skin undertone are in harmony, your wardrobe becomes almost automatically cohesive. Pieces combine naturally because they all speak the same language.



A NOTE ON COLOR SEASON

Color analysis is the most precise way to identify your best neutrals because even within the same undertone, every season is different. If a full color analysis is not available to you, the next best move is to commit to one undertone family and build your neutrals from there. It will not be as precise, but it will be significantly more cohesive than mixing both. And it matters most for pieces close to the face tops, scarves, and necklines. What sits furthest from your face has the least impact.

SHIFT 04

04
The
Outline

*The difference between relaxed and
shapeless — and why it matters*



The *Outline*

04

Relaxed dressing is not the problem. Shapeless dressing is. The two are not the same thing, but most women treat them as if they are, reaching for volume and ease without ever asking whether the outline is intentional or accidental.

An elegant woman can wear an oversized blazer, wide-leg trousers, and a loose sweater and still look entirely put together. The difference is not what she is wearing. It is that every piece has a shape — and the shapes work together. Nothing is simply fabric hanging from a body.

SHAPELESS

The outline is accidental. Fabric fills space without direction. There is no shoulder, no waist, no hem that tells you where the garment ends and the body begins. The eye has nowhere to land — so it moves on.



RELAXED

The outline is intentional. Volume is chosen deliberately. Each piece has a defined shape — a shoulder line, a hem, a waist reference. The eye knows where to land and the overall look feels considered even at its most relaxed.





THE THREE TRAPS

01 Volume on *Volume*

A wide top and wide bottom with no point of definition anywhere creates a single column of fabric. Without one piece to anchor or define the outline, the eye reads the full width of both garments as the shape of the body itself.

**02** The *Hiding* Habit

You reach for the oversized piece because you want to cover the midsection. It feels logical — more fabric, less visible. But oversized fabric does not hide an area. It expands it. The eye reads the full volume of the garment as the shape of the body underneath. You are not concealing the midsection. You are announcing its width in fabric form. Oversized adds bulk. It never removes it.



THE THREE TRAPS

03 The *Flimsy* Layer

You add the cardigan because the outfit needs something. The duster because it feels complete. The oversized coat because it is cozy and easy. But none of these pieces have a shape of their own — they simply fall. They drape from the shoulders and follow gravity, adding fabric without adding structure, length without adding intention.

The problem is not that these pieces are relaxed. *It is that they have no architecture.*

Flimsy layers do not finish an outfit. They dilute it. Every soft, unstructured layer you add over an already-loose base takes the silhouette further from intentional and closer to invisible.





One *Structured Element*. Always.

You do not need to change what you love to wear. You need one point of structure — anywhere in the outfit — to make the silhouette intentional.

FIVE WAYS TO INTRODUCE STRUCTURE WITHOUT LOSING EASE:

01

STRUCTURED SHAPE, RELAXED FIT

A wide-leg trouser with pleats. A relaxed cardigan that holds its shape. A loose dress with belted waist. These pieces are easy to wear — The fabric has volume but the garment has architecture.



02

THE TUCK

A half-tuck or full tuck creates a waist reference instantly. No belt required. The most effortless anchor point available.





One *Structured Element*. Always.

You do not need to change what you love to wear. You need one point of structure — anywhere in the outfit — to make the silhouette intentional.

FIVE WAYS TO INTRODUCE STRUCTURE WITHOUT LOSING EASE:

03

ONE FITTED PIECE

If everything is loose, make one piece fitted. A fitted base layer, a slim trouser, a fitted turtleneck — one taut element anchors everything that flows around it.



FITTED TOP,
OVERSIZED BOTTOM

OVERSIZED TOP,
FITTED BOTTOM

04

THE STRUCTURED OUTER LAYER

A blazer, coat, or jacket with a defined shoulder gives the entire outfit an intentional frame — even over completely unstructured pieces beneath.



SHIFT 05

05

The *Finishing* Habit

*Getting dressed ends with the clothes.
Being finished ends with everything else.*



The *Finishing* Habit

05



DRESSED



FINISHED

Hair is not separate from the outfit. It is part of it. It frames the neckline, affects the shoulder, changes the register of the entire look — and most women decide it entirely in isolation, in the bathroom mirror, before they have even chosen what they are wearing.

The result is an outfit that is doing one thing and a hairstyle that is doing another. Not wrong, exactly. But not finished. The *refined eye* notices immediately, not because the hair is bad, but because it is not in conversation with the rest of the look.

The outfit ends when you put the last piece on. The look ends when everything — hair, bag, shoe, makeup — has been considered as part of the same picture. That is the difference between dressed and finished.






Managing *Vertical Space* Around the Face

Hair placement works best when it balances the visual openness of the neckline. I

| | |
|---|--|
| <p>↑ <i>Closed / high necklines</i></p> <p>HAIR UP OR AWAY</p> <p>The neckline already covers the chest or collarbone. Lifting the hair <i>prevents the area from feeling crowded</i> and reveals the neck which is the most elegant vertical line the body has.</p> | <p>↓ <i>Open / low necklines</i></p> <p>HAIR DOWN OR SOFT</p> <p>The neckline opens the chest area. Hair worn down <i>softens the look and balances the exposure</i>. It fills the space that the neckline has opened up.</p> |
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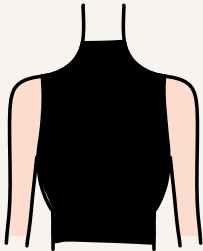
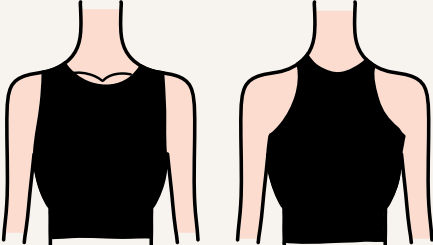
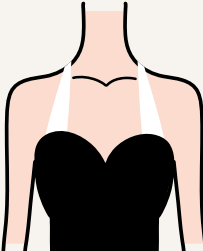
NECKLINES THAT WORK EITHER WAY

These necklines are flexible — the mood of the look determines the choice, not the neckline itself.

| | | |
|---|---|--|
| <p>V-Neck</p>  <p>HAIR UP ↑ <i>Sharper, more polished.</i></p> <p>HAIR DOWN ↓ <i>Softer, more relaxed.</i></p> | <p>Wrap / Button-Down</p>  <p>HAIR UP ↑ <i>Structured, office-appropriate.</i></p> <p>HAIR DOWN ↓ <i>Effortless or casual.</i></p> | <p>Cowl Neck</p>  <p>HAIR UP ↑ <i>Reveals the drape of the fabric fully — elegant.</i></p> <p>HAIR DOWN ↓ <i>Works if the hair is smooth.</i></p> |
|---|---|--|

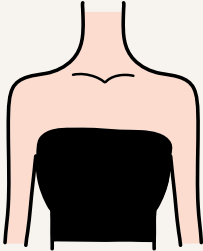
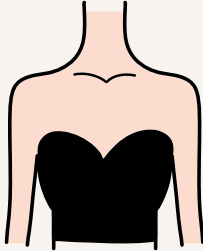
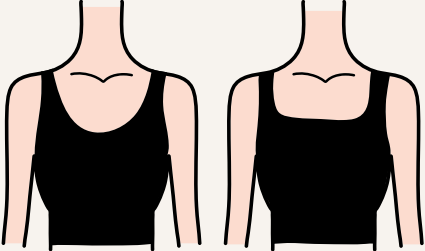
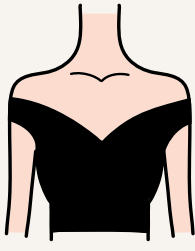


NECKLINES THAT BEST WITH HAIR UP ↑

| NECKLINE | BEST STYLES |
|--|--|
|  <p data-bbox="336 829 598 858"><i>Turtleneck / Mock Neck</i></p> | <p data-bbox="882 599 1310 692"><i>Bun, chignon, sleek ponytail, claw clip, french twist</i></p> <p data-bbox="882 732 1283 780">SHOWS THE NECK AND ELONGATES THE SILHOUETTE</p> |
|  <p data-bbox="416 1212 528 1240"><i>Crew neck</i></p> | <p data-bbox="882 1019 1222 1068"><i>Half-up, ponytail, bun</i></p> <p data-bbox="882 1112 1366 1161">KEEPS THE NECKLINE VISIBLE SO THE OUTFIT DOES NOT FEEL HEAVY</p> |
|  <p data-bbox="416 1594 528 1623"><i>Boat neck</i></p> | <p data-bbox="882 1417 1257 1466"><i>Updo or hair pulled back</i></p> <p data-bbox="882 1510 1334 1559">HIGHLIGHTS THE HORIZONTAL LINE ACROSS THE COLLARBONES</p> |
|  <p data-bbox="389 1979 523 2008"><i>Halter neck</i></p> | <p data-bbox="882 1780 1082 1829"><i>Hair fully up</i></p> <p data-bbox="882 1869 1321 1944">THE HALTER LINE IS THE FOCAL POINT — NOTHING SHOULD COMPETE WITH IT</p> |



NECKLINES THAT BEST WITH HAIR DOWN ↓

| NECKLINE | BEST STYLES |
|--|--|
|  <p data-bbox="416 831 517 864"><i>Strapless</i></p> | <p data-bbox="882 637 1283 681"><i>Hair down, one-side sweep</i></p> <p data-bbox="882 710 1283 758">BALANCES AND SOFTENS THE BARE SHOULDER LINE</p> |
|  <p data-bbox="411 1212 533 1245"><i>Sweetheart</i></p> | <p data-bbox="882 1019 1270 1063"><i>Hair down or soft half-up</i></p> <p data-bbox="882 1092 1305 1141">ECHOES THE ROMANTIC SHAPE OF THE NECKLINE</p> |
|  <p data-bbox="384 1594 564 1628"><i>Scoop or Square</i></p> | <p data-bbox="882 1417 1270 1462"><i>Hair down or soft volume</i></p> <p data-bbox="882 1513 1302 1561">KEEPS PROPORTIONS RELAXED AND BALANCED</p> |
|  <p data-bbox="379 1977 564 2010"><i>Off-the-Shoulder</i></p> | <p data-bbox="882 1778 1254 1822"><i>Hair down or side-swept</i></p> <p data-bbox="882 1851 1302 1926">BALANCES THE WIDE EXPOSED SHOULDER LINE WITHOUT OVERPOWERING IT</p> |



The *Finishing* Habit

Getting dressed is not the same as being finished. These five questions are the difference between the two.

01 LOOK AT THE WHOLE PICTURE

Step back from the mirror and look at the complete image — hair, outfit, shoes, bag. Ask: *Does everything belong to the same story?* If any element is telling a different one, that is where the look is unfinished.

02 CHECK THE NECKLINE

Is the neckline visible? If it is structured, decorative, or doing anything specific, *make sure the hair is not covering it.* The neckline frames the face. It should not be the last thing anyone notices.

03 CHECK WHAT THE CLOTHES ARE ASKING FOR

Some details in an outfit are not decorative; *they are structural requests.* Examples: Exposed belt loops without a belt can read as unfinished. A blazer that sits better with a brooch at the lapel, or a neckline that is waiting for a chain to anchor it.

04 CONSIDER THE REGISTER OF THE LOOK

Every outfit has a register: its level of formality, its mood, its intention. *Every other element should match it.* A polished outfit with a very casual bag. A relaxed look with very formal shoes. Mismatched register is the most common finishing mistake.

05 REMOVE ONE THING

Before you leave, ask if there is one element that is working harder than it needs to — one piece that is competing rather than contributing. *Elegance is often found in what is taken off, not what is added.*

You now see things you cannot unsee.

The silhouette before the pieces.

The color that was always working against you.

The hair that was covering the detail doing all the work.

The wardrobe you had before you opened this guide is the same one you have now. But it does not look the same to you anymore. That is the whole point. You have discovered your blind spots and trained your eye to see what it could not before.

Go get dressed.

You know what you're looking for now.

With love,

May

ELEGANCE FEED