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Spring/summer 2023 Ready-to-wear

A Mini-photobook
Designed & illustrated by: Juan Miguel Sese



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Introduction

“Hello I am Juan Miguel, I am currently a student and this is my introduction. Fashion illustration has been apart of myself for about 4 years now. I’ve always loved to sketch and illustrate in my free time, whether it was at home, somewhere far away or breaks in between school. Although I was illustrating on and off in terms of designing for about 6 months prior to this collection being made, I always fell back into the passion ever so often and the spark was never lost.”

For the theme of this fashion collection, I was inspired by dreams I’ve had of vast gardens and greenhouses, and past, beautiful memories of me and my grandmother holding hands and walking lush scapes of gardens and fields I hope you enjoy looking and reading about my designs “

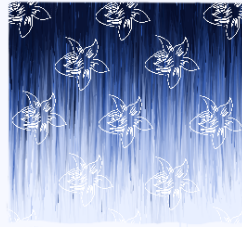
For the first design “the blubell”, I wanted to incorporate the bluebell both literally (through silver threadings of its silhouette) and indirectly (through shape of the long bell bottoms). Starting of directly, I was inspired by the bluebell’s shape when you look at it from an upside-down perspective, so I wanted to incorporate that into the threadings of the fabric I used to illustrate the garment in.

Starting from the top, I gave the top a nude illusion, tulle crop top with which zips from the back two, short & thin trains made also from the tulle which can be found attached to from the back (specifically, near the shoulders). For the train, I also gave an option where the train can be detachable using sewed on press studs,

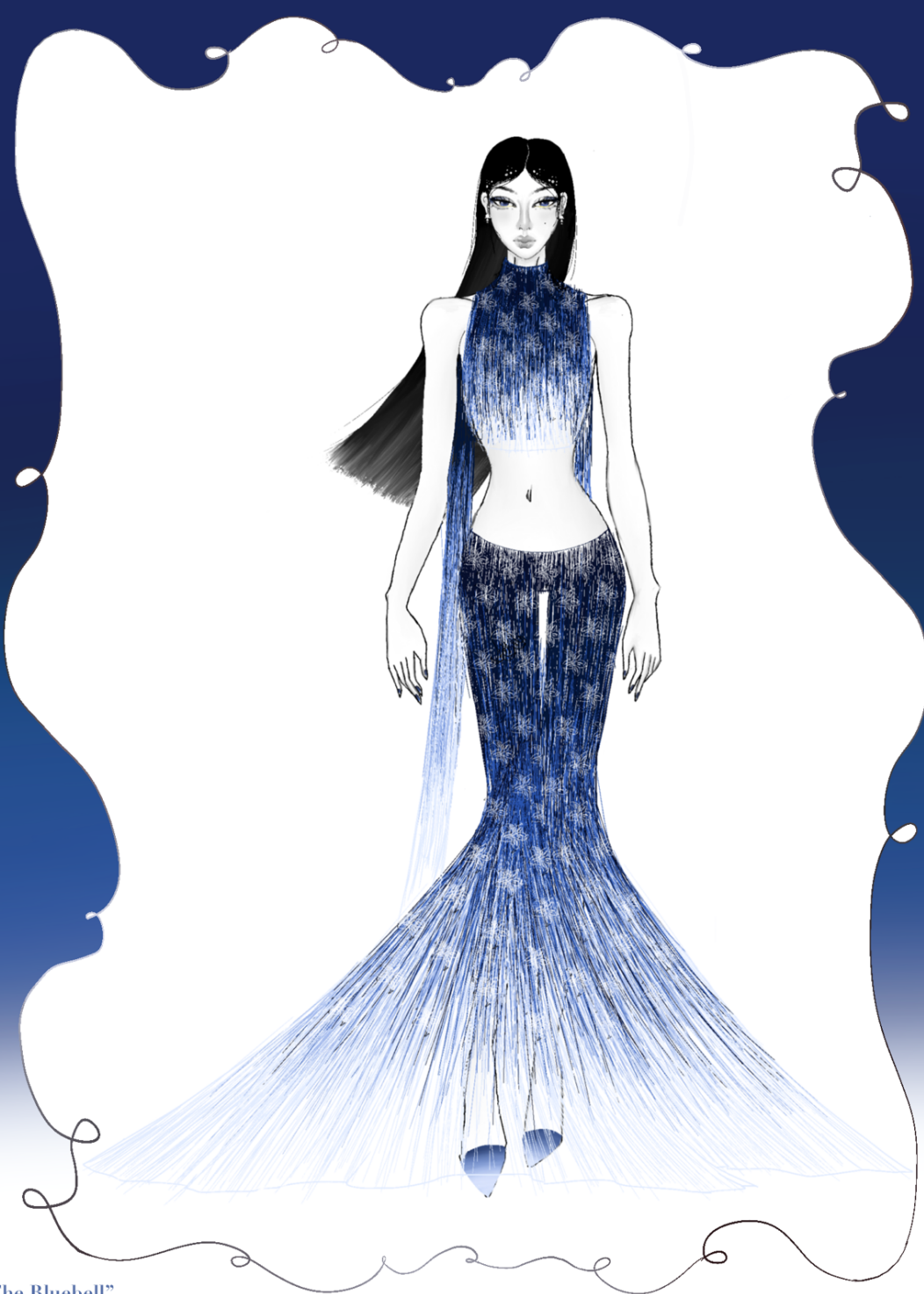
For the literal part of the designing was reserved to fit the bottom part of the garment, the pants, or the bellowing, bell bottoms. I wanted to somehow incorporate the shape of the bluebell, specifically the bottom petal of the flower, which spreads out very evenly. Focusing first on that, I thought of the seventies’ and the hipster movement, where bell bottoms pants were in current fashion. Drawing inspiration from that, I tried incorporating the design by making a loose but tight-looking silhouette from the top of the pants, and gowing down to it’s bell bottoms, I decided to flare up the bottom to give it an elegant but also an extravagant feel.

For the slippers, I wanted to keep it simple, but also have similar colour story of the paired top and bell bottoms. So adding a small gradient to the velvet shoes made it’s design fit more with the theme of the outfit, as well as give it’s own unique flair.

Lastly, the earrings she wears, aptly named the “bluebell earrings” were directly designed from the flower, giving it 3 bluebell flowers from big to small, which ties into the fabric’s colour identity of the gradient, from being seen too unseen.



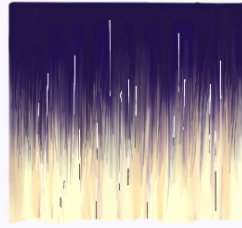
(Top) custom dyed, gradient polyester tulle with silver threadings, (bottom) silver sterling, Bluebell earrings



“The Bluebell”

For “The Pansy”, I wanted to incorporate the flower in a more direct way than what I did for the bluebell. Starting from the top, the flower shaped bow is sewn on the front-middle of the crop top with a bit of structure added to each sides of the petals. I made the pansy top’s shape voluminous, which exceeds the arm to help give it the desired shape of a pansy flower. With the abacá fabric enhancing the pansy top’s beauty with its vibrant colours that emulates the colour of the Pansy in which the top was directly inspired from.

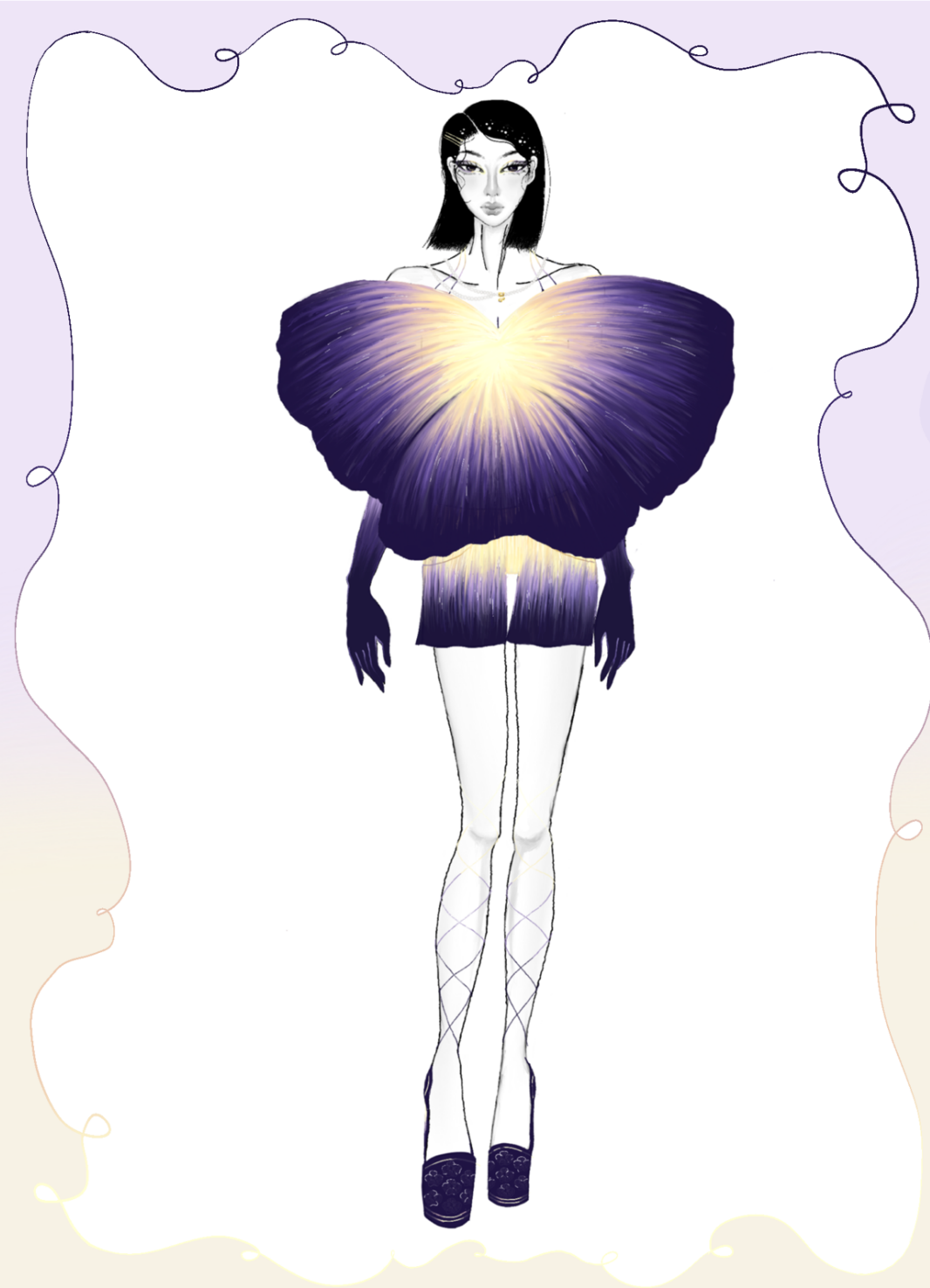
Moving onto the bottoms, since I wanted to focus to be on the Pansy top, I illustrated shorts instead of pants so the sole focus is on the top itself. For the shorts, I wanted to use the same fabric as the top has, the abacá so that it blends well with it and creates a cohesive look.



(Top) Custom-dyed gradient abacá fabric, (bottom) gold beret clips & the clasp of the pearl necklace

Moving onto the shoes which although not visible, I designed the shoes using direct inspiration as well where I drew a silhouette of a pansy flower and decorated the platform shoes with the pattern, while also highlighting them giving the illusion that it shines under sunlight.

Lastly, the accessories which starts with the gloves. In designing the gloves I used , I flared out the ends of the gloves to emulate the petals of a flower which elevated it from a normally drawn opera glove. The golden beret clip helps elevate the look from the hair as without it, the hair can look very empty, even with the bedazzlement of pearls. And lastly for the clasp of the pearl necklace, I gave it a darker shade of gold to contrast between the light and pastel yellows, as well added a touch of purple which gives the necklace a touch of uniqueness.



For “The Goldenrod”, I was inspired by a close up view of the flower’s shape. To incorporate that, I used a combination of golden and pastel yellow silk chiffon, as well as threads to create layered tier of petals which emulates the how the flower look in a tie of lauered fabric which emulates the flower.

Moving onto the outer skirt, I wanted this particular dress to have an outer layer to bring a bit of drama to the design. Since the fabric for this is tulle, I wanted to use multiple layers of it to give the outer-skirt a more fuller look. Moving onto the inner skirt, I wanted it to be illustrated in lighter fabric. So for this one, I used silk chiffon again, this time I cut the skirt’s bottom’s to give the inner skirt a more flowly appearance, contrasting the fullness of the other two pieces. I Also added silver threading to the fabric used for the skirt to make it contrast more from the two other clothing pieces, and make it shine a. It more under light.



(Top) custom dyed, gradient silk fabric,
(Bottom) custom-dyed, gradient silk fabric with gold
threading



(Top) Custom-dyed, gradient Polyester tulle,
(Bottom) Golden beret clips, Long gold earrings

For the shoes, I wanted to incorporate the color gradient of the designed top, outerskirt ad inner skirt. I also illustrated multiple golden straps as well to match the straps that hold the goldenrod top together.

Lastly for the accessories, since the hair looked empty, I gave her a simple golden beret clip to elevate the hair amd ,match it with the rest of the outfit’s energy, as well as two stringy, long gold earrings which I wanted to match with the strap of both the dress amd the heels

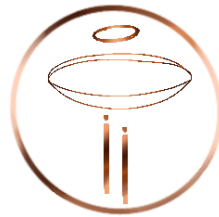
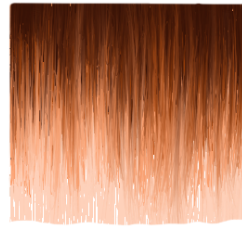


The flower I was inspired from for this fashion illustration was “The Canna lily”, specifically the shape of the canna lily and its colour story. Starting of from the bodice, the bodice was inspired by today’s corset popularity, so for this I wanted to do some simple lines representing the boning which helped accentuate the body, as well as give the look a more warrior-like look. The fabric used here was compressed polyester tulle, so that the tulle won’t look bumpy, or airy when tailored into the corset base.

Moving onto the skirt, I wanted the canna lily to be incorporated into the outfit, so I illustrated silver threadings prints onto the fabric which represented the canna lily. Since I wanted this look to have a fuller skirt. I drew her skirt more fully to give the illusion of it layered and layered upon polyester tulle petticoats, to give off the “new look” silhouette, which was first coined by Christian Dior.

Moving into the sleeves, I wanted the feel of the sleeves to be the same exact feeling you would get on the skirt- voluminous and dramatic. The fabric on the sleeves are actually flared out to give that illusion of volume. For the shoes I wanted to keep it simple, with a gradient color, representing the canna lily’s color palette as well as two canna lily imprints into the shoes, to continue the theme of the garment has had so far.

Lastly, I felt like the look needed a touch of accessories, but too much then it would ruin the theme of the illustration so far. Since the outfit is very muted in design, I wanted to incorporate that simpleness into accesories by only illustrating simple, long bronze earrings, a two-string bronze necklance, as well as a bronze hairtie, to elevate the design itself.



(Top) custom-dyed, gradient polyester tulle,
(Bottom) bronze hairband, necklace & long earrings





Custom dyed, gradient polyester tulle with silver threadings

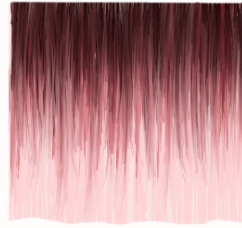
For this particular flower, “The Plumeria”, I wanted it give the flower a more daring & modern, but simpler look in terms of the flower usage as it’s inspiration. Starting from the one piece jumpsuit, design zips from the back, close to the long thin trains of the design which starts of close to the neck and ends just as almost it touches the floor, the jumpsuit itself has a uniquer silhouete wjere theres a big half-moon cut, to make the look a bit more risque in terms of design amd motif. I was also inspired again from bell bottoms, but this time, the bottoms dont flare up in a certain part if the outfit, instead continous to flare out from the hips instead until it reaches below to the feet of the model to give it a gradient like, full silhouette.

Moving onto the fabric I used, I wanted the gradient to be directly inspired from the colours of the plumeria itself, where the colour goes from orange, to very light pink. With the plumeria being more directly incorporated into the design itself, I used silver threading again, to illustrate the plumeria amd spaced them out evenly through the design so the design wouldnt look cluttered but, also helped elevate it in a simple manner.

Lastly for the shoes, I wanted the colour palette to continue from the outfit above it, so I gave the shoes a gradient color of the plumeria as well, with the plumeria illustration etched onto the shoes. This time the material for the shoes I illustrated not platic, but velvet instead.



For this particular flower, “The Peony” in terms of silhouette its very much alike its predecessor for the bluebell outfit, with its only difference being the silk chiffon flowers sewn onto the top and the bellbottoms.



(Top) custom-dyed, gradient polyester tulle,
(Bottom) custom-dyed gradient silk chiffon
(for the flowers)

Starting off with the top. The look zippers from the back as well as the bottoms, with the long trains starting again from the top of the neck, and ends just right about at the ankle. I wanted the top to have a more turtleneck silhouette but more simple in terms of the tulle fabric used. Moving onto the bottoms, like the bluebell, the pants in this look are bell bottoms with the fabric flared up by the knee to give the pants a more dramatic look in a more general sense, rather than the bell bottoms of the bluebell which contained more meaning.

Now moving onto the chiffon flower, I wanted the peony this time to be incorporated directly into the look like the Goldenrod and the pansy. This time sewed layers of petals shapes fabric resembling the flower together and sewed each of the individual flower of various size onto both the top and the bell bottoms. The colour of the fabric used as well is in a gradient of light to darker red, with silver threading in each individual fabric to accentuate the flower even more into the look.

Last but not least, the shoes which in particular slippers were used again. Since the fashion illustration from the top to the bottom has already been full of details. I wanted the design of the slippers to be more simple with a gradient colour which matches with the outfit, as well as one strap, so that it appears more simple than the other slippers, which had more straps to match the theme of their respective outfits,

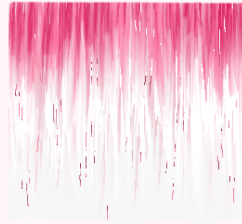


So the look this time presented is the “the pink hibiscus” which used both literal and subtle elements which represented the flower in which the look was inspired from. Starting off the top, the fabric I used this time for the pink hibiscus top, has the same elements as the pansy top, with the only difference being the flower used as the direct inspiration. Although this time, unlike the pansy top, the hibiscus top’s concept only fit in a strand for each side for its simplicity in design. The abacá fabric was again used for this look to emulate the vibrancy of the colours of the pink hibiscus because although the colour starts near the insides of the petal, the colour of the flower from then on is very vibrant which I incorporated into this look. Another way I elevated the top, using pink, shimmering threading which helped elevate the look.

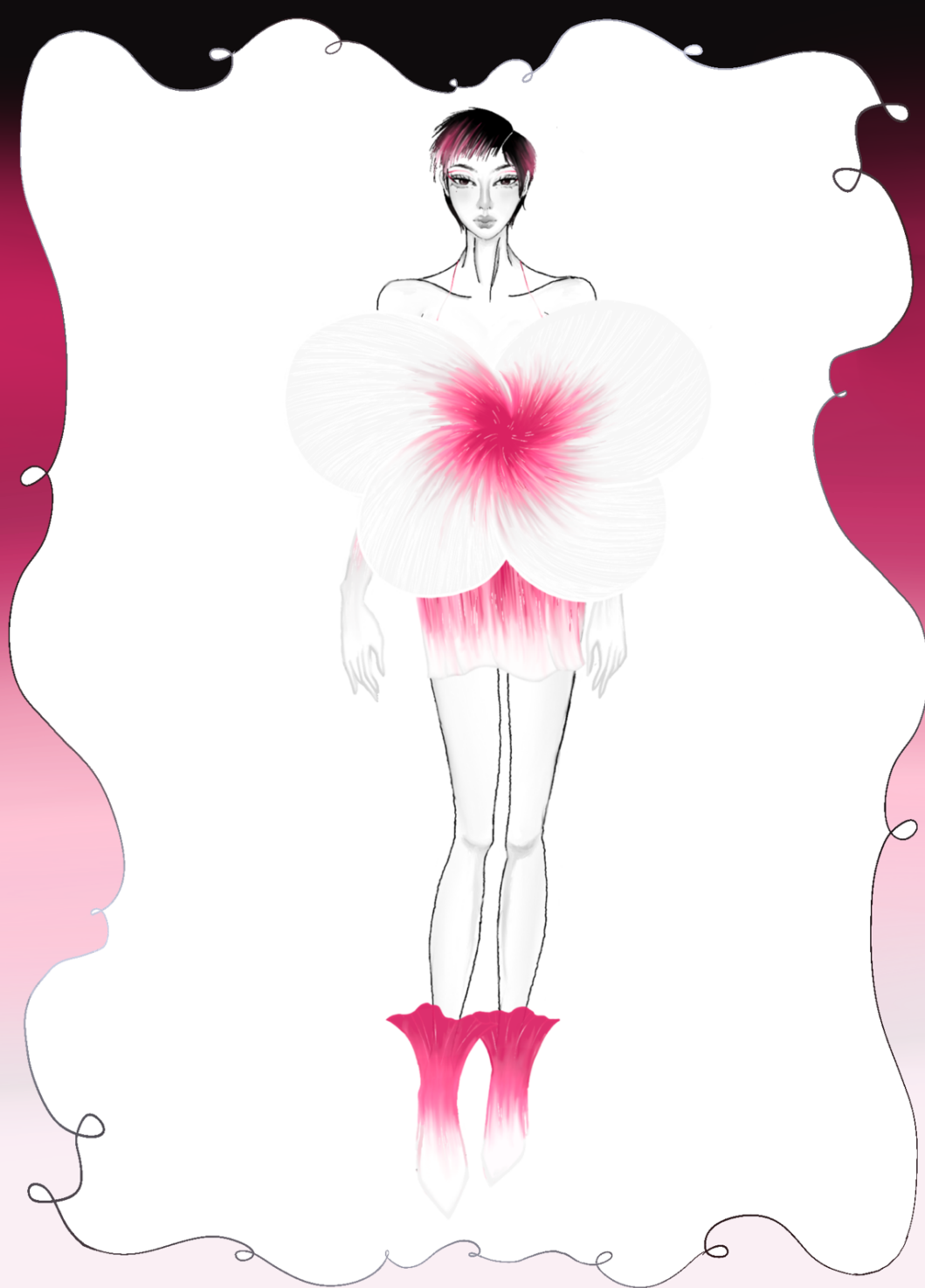
Now for the skirt, the fabric is also abacá with a more delicate trimming on the bottom of the skirt. With the gradient being the exact the same as the colours used for the pink hibiscus top, continuing the theme of a more eye-catching, shimmering look.

For the boots, I wanted it to be 3d sculpted, emulating how the flower itself opens, the boots’ material is semi-transparent with the height of the boots ending above the ankle. The colour story of the boots is the same as the abacá fabric with a white to a darker pink colour.

Lastly for the accessory, it’s a very simple opera glove using the abacá fabric but this time, the fabric is in all white so the focus of the outfit is solely on the outfit at front.



Custom dyed, gradient abacá fabric



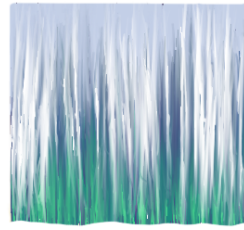
For the 8th design, “the Birds of paradise” I wanted the look of the flower itself incorporated directly on the design of the garment. Focusing solely on the gown, starting this off this time with the fabric, the abacá fabric is intricately dyed into different colours to embrace the colourfulness and the vibrancy of the design. Now focusing on the silhouette of the gown, Since the ends of the the flower, the birds of paradise flares out in a really long way, I wanted to incorporate that specifically onto the sleeves.

The sleeves itself is open the outfit opening up from the top of the gown, with the sleeves flared out to bring the dramaticness of the outfit, as well as emulate the flower in unique way. Transitioning from the dramatic, open sleeves of the fabric to the body where the silhouette of the fabric separating into two which is evident in the bottom latter part of the gown where the separation emulates the silhouette of a flower petal.

From the body of the gown, the silhouette from here on out although barely hugging the body, gives the outfit the illusion that the outfit hugs the body of model, with the colour of the abacá fabric transitioning from the vibrant colour of blue to black which elevates the garment into a more elegant yet wild look because of the outfit’s vibrant colours.

From the ankle the gown, the ends then flare out a bit to give the silhouette of the outfit by the end a bit of drama, mirroring the dramatic sleeves of the latter part of the design.

For the shoes, I wanted the colour to have the same vibrancy as the outfit itself, but being more toned down, as to not clash with the colours of the gowns. Lastly, I wanted to give the look a more geometric earrings, which were inspired by the sleeves/ the tail end of both the fashion illustration/ the flower in which the design itself was based.



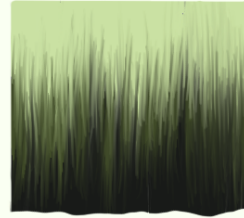
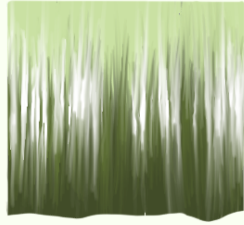
(Top) custom-dyed, gradient abacá fabric
(Bottom) Birds of Paradise Geometric earrings



For this design, “The Carnation”, I wanted to directly apply the flower into the fashion illustration. Starting off the top, the top is help up by thin, long silk tulle which wraps around the back and end just bellow the knee as a mini-train. The top itself, is mostly inspired by the ends of the carnation flower which are also ruffled like in the design. Since the flower itself support different layers of flower petals, I wanted to emulate that into the top, where Each fabric of the abacá would individually be cut, ruffled and sewn into the bodice with the acting like a statement piece, contrasting to the more demure, silk bottoms amd the shoes.

For the bottoms, I was again, inspired by the bell bottom silhoette but this time I didn't flare out the bottoms, instead, minimized it so that the silhoette of the silk tulle pants won't class with the intensity of the statement, carnation top and act as a equalizer between the two. Since I wanted this pant to be more on the light, fabric side, I only illustrated the design of the pants lightly, especially when you start looking at it from the top. The fabric itself used on the pants are silk tulle, which is one of the most lightest variations of tulle you can find, so I wanted that to be incorporated into the design of the pantswhich were perfect, considering I didn't want the top and the bottom to clash in terms of it's colour intensity.

Lastly for the shoes, I illstrated another slipper. But this time the straps of it are multiple and thin, which emulates the tulle that pulls the statement piece together, so in a way I got to being the whole fashion illustration into one full circle, even if the circle isn't noticablw at first glance.



(Top) custom-dyed, gradient abacá fabric.
(Bottom) custom-dyed, gradient silk tulle

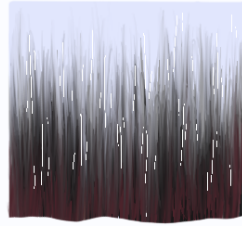


Now for the last design, titled “The Black Satin Petunia”, I used design elements which used the source directly into the design itself. Starting to describe from the top part of outfit, for this last design I wanted to incorporate the flower in a more direct manner, in which the design of the top part, is directly based on the flower’s look and color scheme.

As this garment had more of an elegant, demure tone to the design, I wanted the colors I’ll use from the flower to invoke that sense of elegance. The flower by itself, had more black than pastel blue elements, which I wanted to emphasize the maximize both it’s originality of design, as well as to create a color palette in which the design and flower still harmonize, albeit a bit different from one another in the power between the colors of the outfit & flower.

Moving onto the bottom part of the outfit, I wanted the gown to this time fit to the body of the model, as the fabric used for the bottom half is the same abacá fabric used on the Petunia-inspired bodice. Looking closely, you can see silver threads sown into different parts of the gown to give the fabric a bit more detail. Going in from the top of the bottom part to going down to the knee where the dramatic part of the elegance come in. When the fabric comes down to the knees, the gown flares out into a dramatic way which creates a train at the back of the gown. Moving onto the main train of the gown, the train starts from the upper torso to the floor where it matches with the short train created by the bottom of the gown.

For the shoes, I wanted to match the colour palette of the gown, with a pastel blue lining at the middle of the shoes, as well as a red tip of the shoes with blue lining as well, topping the shoes off with a pearl at the middle of the blue and red tip in each one. Lastly but not least, the only accessory I illustrated on this fashion illustration is the imprint pearl earrings. Where the logo of my fashion brand (Planet Venus) is referenced on.



(Top) custom-dyed, gradient Abacá fabric with silver threadings,
(Bottom) Imprint pearl earrings





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