Musing Neptune

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A Couture Collection and Field Guide

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Talor Williams is a Portland-based illustrator and textile artist from Georgia. She has a BFA in Illustration with a Fashion minor.

Her work consists of a combination of space and fantasy elements that contains interesting angles and poses of figures with beautiful clothing. She uses strong color palettes that pull on nostalgic themes and thematic tones to add context to the artwork. She takes inspiration from escapism, pop culture, Afro-fantasy, and futurism. Talor is interested in clothing designing, character design, and fashion editorial.

Talor's textile work takes inspiration from past clothing eras and childhood. At the same time, she incorporates touches of her signature space and fantasy themes into each piece. In addition, she is fond of learning new textile techniques to improve and add to her skills.

Written Proposal

For my thesis, I will make three complete outfits inspired by the 1890s Victorian era. Each outfit will have an illustration printed on fabric and then sewn together to make the bodice, skirt, and sleeves. The imagery created is heavily influenced by black escapism by using Afro-fantasy as the theme. It will consist of a girl exploring three regions of a fantasy world called Musing Neptune. The character's name is Lua, and she uses Musing Neptune as an escape from her reality. I want to depict each region Lua visits through the color palettes used in each of the illustrations; which will also flow into each of the created outfits. The color palettes used will help distinguish the region's environments and connect with the clothing and imagery created.

The project's influence is Black escapism and the creative results made from it. Black people use creativity to distract themselves from racially traumatic experiences resulting in building fictional sub-genres centered around Black culture. Examples of sub-genres created by black people are Afro-futurism, Afro-punk, afro- fantasy, and afro-visualism. Another purpose for creating sub-genres for Black people is to break the Eurocentric standards in the genres and the problematic race dynamics within them. Afro-fantasy is one of the many outcomes created by black people who yearn for escape. It is considered a sub-genre in fiction that uses magic, lore, and myths as a foundation but relies heavily on the Black experience and African culture. Some examples of Afro-fantasy-themed movies are The Wiz, Princess and the Frog, Jingle Jangle, to name a few. Personally, I gravitate to afro-fantasy and the recreation of a world with characters that has the mythical lore mixed with Black culture. I resonate with using the themes of afro-fantasy as a source of escapism and inspiration when doing my own work. Afro-fantasy is the sub-genre I am using for the theme of my characters and the world-building in the illustrations created.

The project function is to combine my skills in illustration and fashion into a collection. First, the illustrations will be of an original character named Lua, escaping her reality to a fantasy realm called Musing Neptune. She visits the realm's regions that are named Kunzite, Angelite, and Celestite. The Kunzite region is made up of atmospheric features, clouds, and planets. Then Angelite is considered to be the ancient grounds of the giant statue remains and little vegetation. Finally, Celestite is the mainland where the castle in the sky resides. The regions will have designated colors and palettes, so they are distinguished from one another. This color layout will be implemented into the garment fabric aspects of the project. As for the fashion elements, the purpose of the Victorian-era clothing style is to represents a physical contextualization of the clothing worn in the three regions. These outfits will also present the illustrations of Kunzite on the sleeves, Celestite on the skirt, and Angelite on the bodice.

The placements of the regions on the outfits represent the atmospheric imagery shown through each of the pieces. In the garment construction part of this project, the three illustrations will be printed on fabric and sewn to the designated place on the outfits. I have been researching how to draft and drape patterns that align with 1890s Victorian-era fashion. I have then made clothing such as leg of mutton sleeves, peplums, skirts, and corsets with muslin for practice and planning alterations. This has helped me decide what I am making and whether I want to continue working on a particular garment or change it completely. This also allows me to visualize where the illustrations will be on the outfits and the design strategies that are conscious of fabric construction and how it would look sewn.

In creating my thesis, I will be sectioning it into two stages to make sure the process flows smoothly. The first section of the process is to create three illustrations that will vary from 11x17 to a large scale if necessary for fabric printing. The paper I will be using is Winsor & Newton watercolor hot press paper. The mediums used will be partially digital and traditional, using oils, pastels, and gouache. Then I will have the work printed on satin fabric from SpoonFlower. During the shipping time from spoonflower, I will be focusing on the second stage, which is making the garments worn with the illustrated pieces. Each of the three outfits will use multiple types of fabrics such as chiffon, satin, and crepe du chane, to name a few. The construction of the outfits will be from hand-drafted patterns using a draping mannequin. Then using the patterns to cut and sew each piece of the garments that make up the three outfits. As for the illustration garment pieces, one will be made into gigot style of sleeves, another will be in the shape of a corset, and then either an a-line long skirt or a ball gown skirt. Finally, I will take pictures of the clothing and create a brief look-book 8.5x11, possibly hardcover. The outfits will be presented through documentation photos, a look-book, and also physically shown on draping mannequins.

The influences for this project range from fine artists to fashion designers. The first two artists influenced combine artwork with fashion. Aya Takano is a Japanese painter that paints on large scales about young girls in Japanese culture while using a super-flat style. Takano became very popular in the early 2000s and collaborated with the Japanese fashion designer Issey Miyake. Another artist is Laura Callaghan, an Irish illustrator who works in editorial and commercial art. For the past two years, she recently worked with Lazy Oaf in creating a clothing collection based on her illustrations. The following artists are painters that inspire the imagery I am creating in my illustrations. Louise Zhang is a Chinese - Australian multi-disciplinary artist, but she primarily works in painting. Her work is inspired by horror cinema, Chinese mythology, and flowers. I admire her color palette in most of her paintings. In addition, John Pitre is an American painter; his work varies from apocalyptic concept art to mystic fantasy landscapes. The two designers that have influenced my thesis project are Vivienne Westwood and Alexander McQueen. Their garment structures are also intricate and detailed. I love the defined silhouettes they create using fabric and the body and how they convey a story through the collections.

The purpose of my personal work in the illustration is to create from my imagination. I rely heavily on my color palettes and the story that they tell to the viewers. My art style derives from graphic and unlined textured imagery; I have gained from learning different techniques from artists. The characters in my artwork are typically of minorities and black people. I choose to make my work centered around them without any political or racial experience aspects because I want to create a safe place within my artwork. As for my textile work, I have always had a fascination with physically making something. My family taught me how to sew and partially to be self experimental; I went deeper into different fashion techniques. The reason I make clothing is the same as why I make art. I still continue to use colorful fabrics as a way to communicate. I have an inclination to teach myself new art forms like jewelry making and designing my own charms. All of these factors will form my thesis, like creating the fantasy world based on black escapism is a stepping stone for me to create more work based on this topic for my community. As well as continuing to incorporate it into my fashion designing and making.

In conclusion, this project is a chance to create artwork that combines illustration and fashion into one while still conveying the message of black escapism and the importance of safe spaces. To make outfits of presenting the Afro fantasy realm will bring the space to life for others to understand and engage with it. Hopefully, ignite an imaginative mental interactive of being in Musing Neptune while wearing the clothes.

Abstract

Musing Neptune is an afro-fantasy inspired illustrated fantasy world presented as a couture collection. The main character Lua is exploring the three realms in Musing Neptune escaping from her reality. The three realms are Kunzite, Angelite, and Celestite, Which is printed on fabric and made into parts of garments for each outfit. As for the couture aspects, there are three outfits made in resemblance to what is worn in the three realms, and they also contain the visual illustrated narratives.

This project was an opportunity to merge my illustrations and sewing into a body of work. This allowed me to research and learn more about the motifs in afro- fantasy and also present the importance of black escapism.

Oral

Escapism has always been a central theme within my artwork, particularly including aspects of fantasy and sci-fi. For this project, I used black-escapism and Afro-Fantasy to create a more dynamic environment for black people and others to experience. Both topics hold a significant impact on my work because I use it as a way to creatively cope with my own experiences in my life.

The quote "Black life and creativity behind the public face of stereotype and limited imagination: the Black Interior is a metaphysical space beyond the Black public every day toward power and wild imagination that Black people ourselves know we possess but need to be reminded of." From Elizabeth Alexander's Book 'The Black Interior'. This quote has stuck with me over the past year because it perfectly sums up the meaning of black art and our imagination not being held back or placed into certain stereotypical categories.

I have created a character named Lua within my own imaginative environment to defy the stereotypical categories of being a black artist. To do this effectively, I combined illustration and garment-making to serve my vision for Musing Neptune. I took inspiration from the settings in my illustrations to make experiential outfits. Which were fabricated from the process of drawing and printing on textile. Musing Neptune is a fantasy world, and a place of solace to escape to with magical fun. The three main realms of this fantastical place are Kunzite, Celestite, and Angelite; which are inspired by some of my favorite crystals. In creating these worlds, I considered the cultural elements in the concept of world building. This includes its environment, socio-economic structures ,and existing values and religion. To illustrate regional differences of each realm, I used key color palettes to reflect on those cultures and their people. Also, there is significance to the placements of the illustrated garments on each outfit. I wanted to create a character that escapes the harsh reality and hardships of being a black person in this society. When experiencing these realms we follow the journey of a character known as Lua. Lua is a combination of older characters that I made back in highschool, that has grown and evolved into a more suitable character for this project. I wanted to reflect the idea of black escapism, how one can use a vessel to venture out of these constraints. In creating Lua, I relate to her wanting to leave reality to be somewhere else where I don't have to constantly think about my safety and the space I take up.

I first discovered black escapism during the summer of 2020. At the time I was living downtown and near the protests, which were happening at all times of the day. I was exhausted both mentally and physically from seeing viral videos of black peoples lives being taken and the over saturation of performative activism. I was talking to my friends back home in Georgia sharing the same sentiment of exhaustion and not wanting to exist. We would begin spiraling about how we as humans are living on a floating rock and we are all tiny ants compared to the rest of the universe. The conversation shifted deeper into different realities and what another version of ourselves would be doing. In the conversation we talked about the most unlikely and fictional things that could happen or are a part of a variant of us.

This reminded me of Afro- futurism, at the time this was the only sub genre I knew of. I do appreciate the black science fiction and some of the aesthetics derived from it. I never completely resonated with it nor completely understood the purpose. So I looked it up and found there were several sub-genres under black escapism. I didn't know there was an umbrella term for this and I also wondered why it just isn't called escapism. The meaning centers African Americans cultural experiences and reclaiming fictional stories that always left us out or targeted us as villains. In this I found Afro-fantasy, and after researching I realized that the majority of my work is part of that sub-genre. I always centered bipoc in my art because there used to be a lack of representation in educational spaces until more recently, when people have become more self aware about the lack of diversity.

I was inspired to dig further into Afro fantasy and what the motifs are that make up the genre. While researching, I discovered there aren't many articles nor studies on the topic. The ones that do cover it, labeled it as a newer topic resulting from black escapism. In this they labeled a few movies that are considered cult favorites in the black community as Afro fantasy. The movies are The Wiz, Jingle Jangle, Princess and the Frog, The Haunted Mansion, and Rodgers and Hammerstein's Cinderella. Most of these movies I have watched continuously throughout my lifetime. It explains my love for fantasy as an aesthetic and artistically.
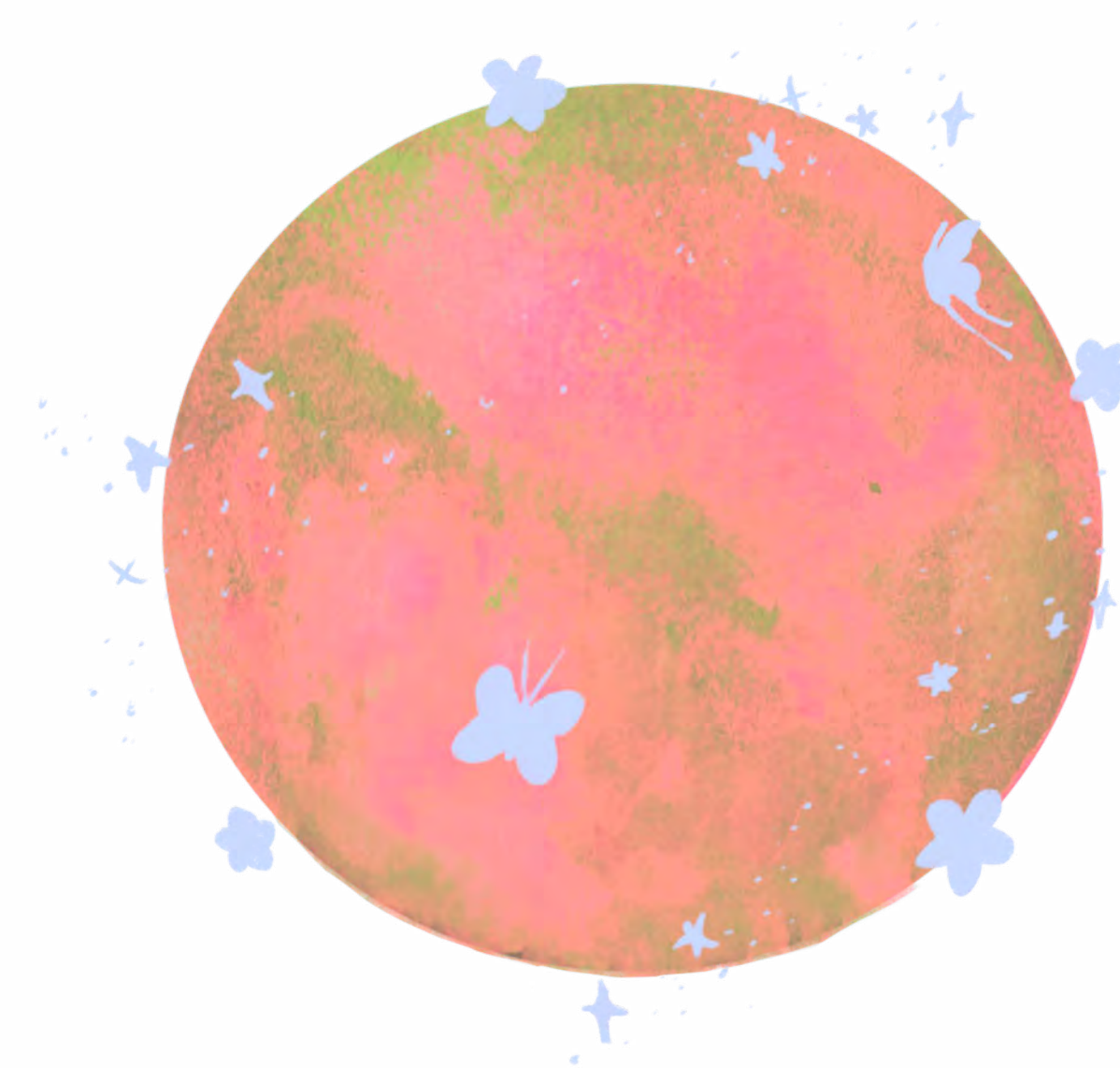
Musing Neptune evolved stylistically and functionally but not conceptually. Instead of creating a formal narrative of Lua going on an adventure through the three realms, I decided to create more of a field guide, that allows the viewers to follow along with Lua through Musing Neptune. In changing this format it allows me to invite more of an experience for the audience to also follow along with Lua. The outfits did change stylistically to match more of the tones and themes created for each of the realms. By doing this helps visually contextualize the attire worn in each place.

When I first started working on this project, I wanted to carry on the techniques of the experimental clothing I made over the summer. I would manipulate fabric and alter patterns that I've already owned. I looked at a few fashion designers that focused on the shape of the silhouettes they were creating using fabric and the body. In the first steps I designed the outfits by creating dynamic silhouettes and considering the ways I can add details and manipulate the fabric to achieve the form I wanted. I constantly thought of the designs' in a practical way in the realms and how they would function if I were to physically be there; while also keeping in mind, my level of skills at sewing. After narrowing down a few outfit designs, I began forming the realms around the clothing that would be worn there.

The realms themselves would consist of my style of dreamy, space themes but formatted in landscapes. My art typically doesn't consist of a full environment with characters. When creating the three realms I thought of compositions that would move the eye through out the piece and not stay central. This made it difficult for me to place characters to look like they are meant to be in the scene. My mentor gave me advice on positioning characters to add to the scene and interact with their surroundings with their poses. I applied this advice to the rest of the realms and reconstructed the characters in the work.

The first realm in Musing Neptune is Kunzite, it was influenced by my love of atmospheric features and the crystal it's named after. In creating this place I wanted to capture a dream-like state using multiple shades of purple and flying characters. The statue in the middle of the design is Aventurine, she is the goddess of the realm. She is named after another crystal that brings luck into people's lives. In adding her to the illustration, I wanted to enrich the culture in the realm with the gliding characters. The Locals are dressed in flowing yellow dresses with big bows and puffy sleeves. They love to capture orbs of light to stretch into a rope and use it as a ribbon to wave it in the sky. As they do this the sky will lights up, and after a while the ribbon will disintegrate into tiny stars.The clothing design for kunzite's illustration is on the sleeves to add the emphasis on the atmospheric nature of the region and the clothing evokes the free flowing characteristics of the flying community in the sky.

The next realm is Celestite, I wanted to create a mainland as a home base for this world. I was heavily inspired by old fairytale book illustrations and scenes of fantasy movies. Celestite is also named after a crystal and the color of the stone is referenced in Lua's dress. The color palette used for celestite is many hues of pinks and blues with green throughout the piece. The reasoning behind this palette is to entice a playful fantasy atmosphere. Celestite is the place for people to come and mingle among the local community living there. The Celestite design was full size printed onto fabric mirrored to be gathered into a skirt. The front and back will have the same illustration, except for the back, which will also have a bow to close the skirt. On the skirt the illustration mirrors itself to look continuous around the skirt. The placement of the skirt is to feel more grounded since Celestite is the mainland of this world.
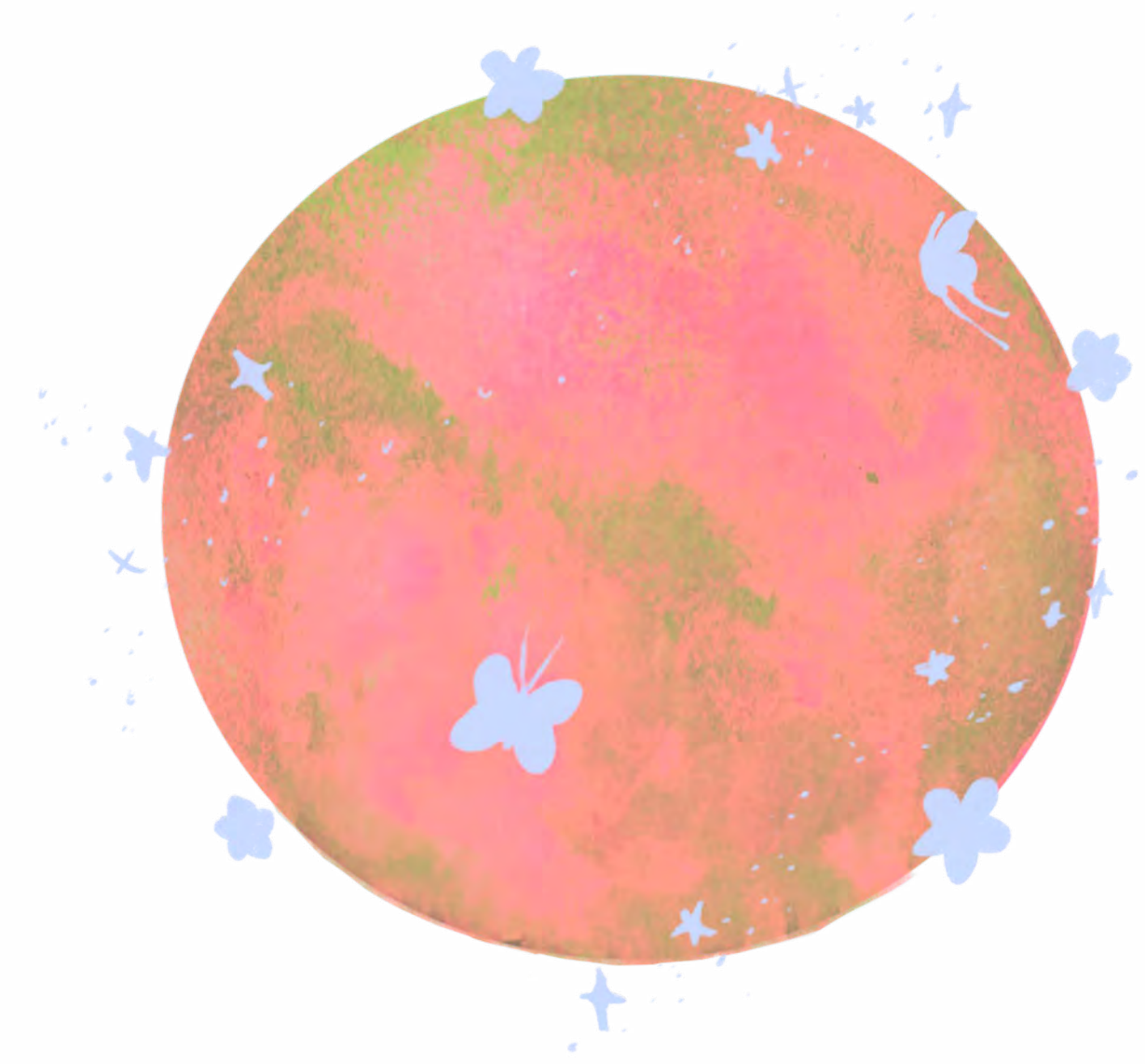
Lastly, Angelite is the sacred place of Musing Neptune's past. Each hooded statue is a significant era passed. When walking through the ancient grounds, they wear green to pay homage to the past, and wearing a headdress that will protect you from the sunmoons pink rays. When touching the iridescent crystal ball as the pink rays hit, it will project your body aura into the sky. I was inspired by graveyards and ancient Roman statues. The color palette used is opalescence to reflect how light shines on a gemstone.

The color palette for Angelite is a sage green with a peach and pink color paired with it. The reason for the color sage green is because I associate it with a calming space. I feel this color connects well with the intentions and meaning of Angelite as a region. The illustration for Angelite is on the bodice of the outfit. The bodice is constructed like a corset to reflect the stillness of statues and the realm's connection with the body. The lining for the corset is cotton twill fabric with grommet holes as the finish.

While spending time on the illustration part of this project, I have also been incorporating more analog materials such as gouache and watercolor into my work. By doing this, I hope to evoke a more storybook like feeling while maintaining the important aspects from Afro-fantasy. In this process, I have been using large sheets of watercolor paper and scanning them high quality to add layers of texture to each illustration. After scanning I would use Photoshop and Procreate to edit and fix scans before using them in my illustrations. I was taught by my mentor how to use the clone brush in procreate to continue using the textures.

During the time working on the three illustrations, I ordered the fabric to use in the inkjet printers here. I settled on using polyester taffeta for celestite, and kunzite; for angelite I used velour. After finishing the illustrations, I was able to receive help from the DPS to print them onto fabric. The process went smoothly and went much more quickly than anticipated.
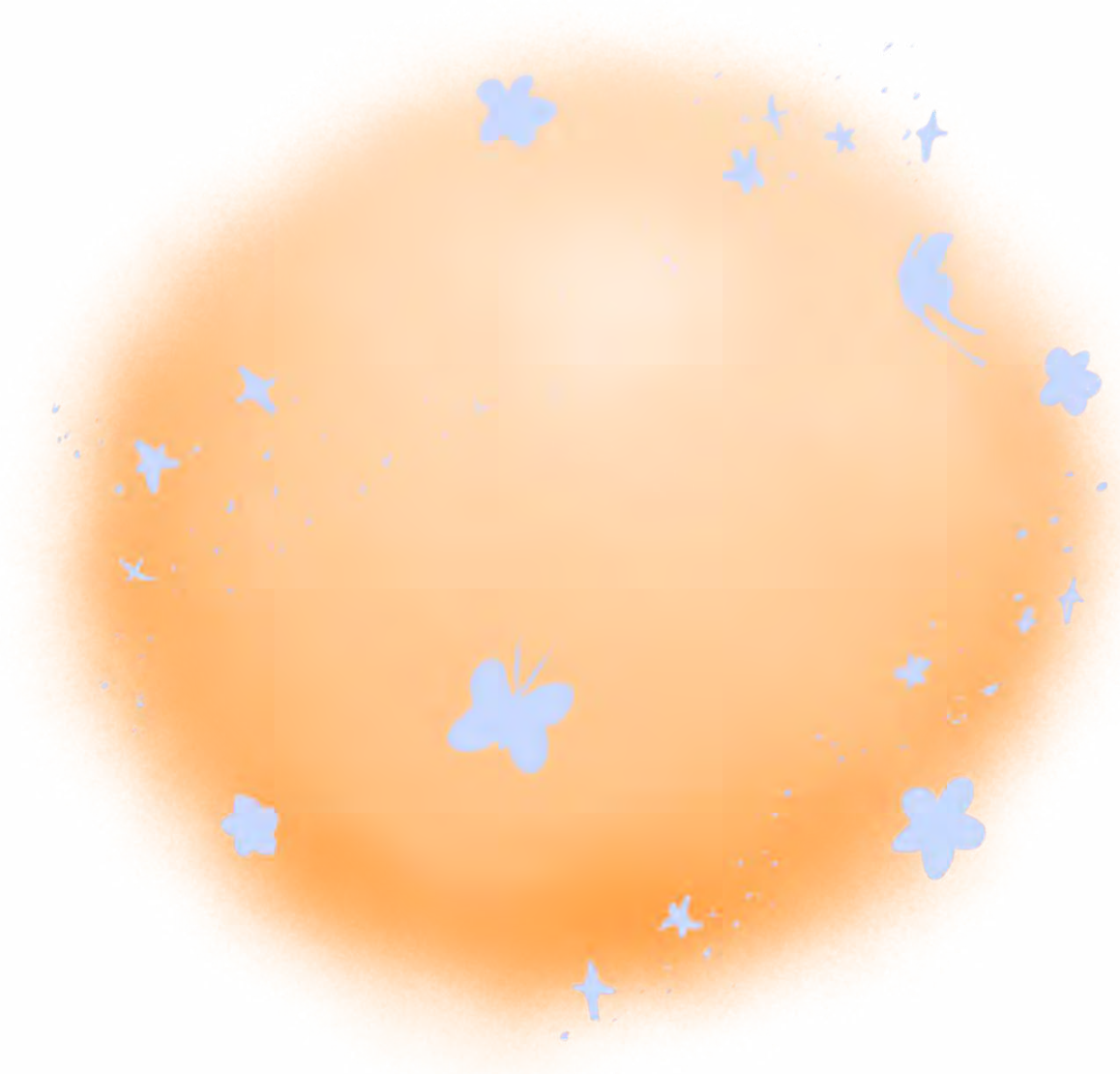
As for the garment making, I made the outfits first and then the illustrated garments second. In the process of working on the outfits, I injured my right foot which left me a month without working on the garments. I was able to begin sewing again with the help of my mom working the garments with me. As mentioned before, the vision of the outfits did change to connect and reflect each of the realms it was made for.

In the production of Kunzite's outfit, I used muted lilac cotton linen fabric to make both the top and skirt. The garment is a tailored scallop top with puffed sleeves using the illustrated fabric and finished with grommet holes and ribbon. In making the puffed sleeves I first made a juliet sleeve but then altered the sleeves to be puffed instead. The purpose of altering the sleeves was an aesthetic choice to make the outfit more pleasing to me. In making the skirt I gathered leftover fabric to add ruffles at the bottom and on the sides I created sleeves to slide organza ribbon through. The organza ribbon gathered the skirt up to accentuate the bottom of the skirt. I did include a pocket for the skirt to be worn in a more practical way than as an art piece.

Celestite's process of making the outfit was very tedious in making the underskirt for the dress. I used about twelve yards of pink tulle to gather and then had to alter the skirt to make it short by regathering the bottom of the skirt and sewing it to the waistband. When making the top it changed from originally knit fabric to stretch taffeta that I was able to find at Joanns. I made the top like a corset except I added my giant Leg of Mutton sleeves. When making the illustrated skirt, I decided to leave the extra white fabric out as a cute ruffle to add more details around the top. This outfit was one of the easier ones to make outside of the gathering of the underskirt.

In making Angelite's outfit, the garment changed from off the shoulder to more of a flowy blouse top. In re-designing the top I wanted it to look more like a toga or cultural robes worn at ancestry grounds. The fabric I used for both the top and skirt was sage chiffon. As for the skirt, I shirred the skirt with elastic fabric and added a ribbon waistband. After finishing both I decided to shirr the bottom of the shirt to make ruffles like the bottom of the skirt. The making of the corset for this outfit went pretty smoothly.I also added a cream ribbon at the bottom.

For the jewelry made, I learned how to use the 3D printers and made my own pendant models for each of the outfits. I made silicone molds from the model and used fast cast mixed with resin color dye. I wanted each pendant to match the realms colors it's paired with.

For Celestite's first necklace I weaved glass seed beads to make an iridescent translucent choker. The second necklace I used a curb chain and attached pink and translucent butterflies to the chains and then added my signature flower logo as a pendant. I added another layer to the necklace with small metal chained butterflies.

For Kunzite, I strung pastel seed beads onto medium sized curb chains and used a butterfly toggle with my flower pendant attached to it in the front.

For Angelite's jewelry set, I weaved pink iridescent seed beads and strung teardrop beads through the weaved beads. Then I attached the green flower pendant. The second necklace is a freshwater Pearl necklace using various shapes of pearls but the necklace didn't make the official outfit cut. I also found beaded fabric at Joann's and used it as a veil with the outfit.

My clothing influences have changed from referencing the Victorian era into more of combining elements with more modern pieces that fit into the world I'm building. By doing this I researched the aspects of the evolving meaning and clothing through time for Neo-Victorianism, Balletcore, and cottagecore. In using these aesthetics, I acknowledge the problematic origins of these visual concepts as well as the context of how they were created. . Cottagecore is the romanization of western farm life with European countryside visuals. The clothing style is neutral to pastel colored loose flowing dresses or skirts from the 1900s-1950s, with puffy sleeves. Balletcore fashion originated from the 1830s. The clothing consists of tulle skirts, corsets, and fitted bodices. In a more contemporary setting the balletcore has evolved in diversity and inclusivity and is treated as regular athleisure or everyday clothing. Lastly, neo-Victorianism is an evolved and more modern version of the Victorian eras, the style of clothing is steampunk typically in dark and neutral colors.

Some fashion designers I took inspiration from that embodied the aesthetics I pulled from as inspiration are Molly Goddard, Maya Magdalene Ventour, Cecile Bahnsen, and my favorite, Simone Rocha.

My influences and inspirations for worldbuilding were based on nostalgic movies from my childhood. In the movies combination and continuity of the environment and costumes have always intrigued me as a kid and even now. A few movies are The Wiz, Enchanted, Rodgers and Hammerstein's Cinderella, Tim Burton's Alice and wonderland, Sweeney Todd, Marie Antoinette and Ella Enchanted. Including the honorable mention of the 2015 version of Cinderella. Rewatching them as an adult and through the more knowledgeable artist mindset, I appreciate the connection and storytelling the movies make in scenes through the characters' costumes and settings.

I took into consideration the same connections used in some of my favorite movies in making of the clothing and the characters' clothing for each realm.

When it came to creating this world and the places inside of it, it was difficult to not sound cliche or repetitive. For the world's name, I took time and listed random words I considered to be aesthetically pleasing or just fit me and described the work I create. In doing this, I combined words together until it felt right and fit the imagery I'm creating. I wanted something sound otherworldly and extremely fantastical when concluding the name for Musing Neptune,

The influences from crystals to name the three realms were determined by the colors and meanings. My mom is always wearing and gifting crystal bracelets to people she creates a bond with through her conversations. Almost every holiday of gifting she has given either a bracelet or crystal to mark a new era beginning for me. I typically use these rocks as a distraction from picking my nails but the sentiment behind the meaning of the rocks always stuck with me. I wanted to continue using the same sentiment in naming the realms and basing the lore of Musing Neptune on.
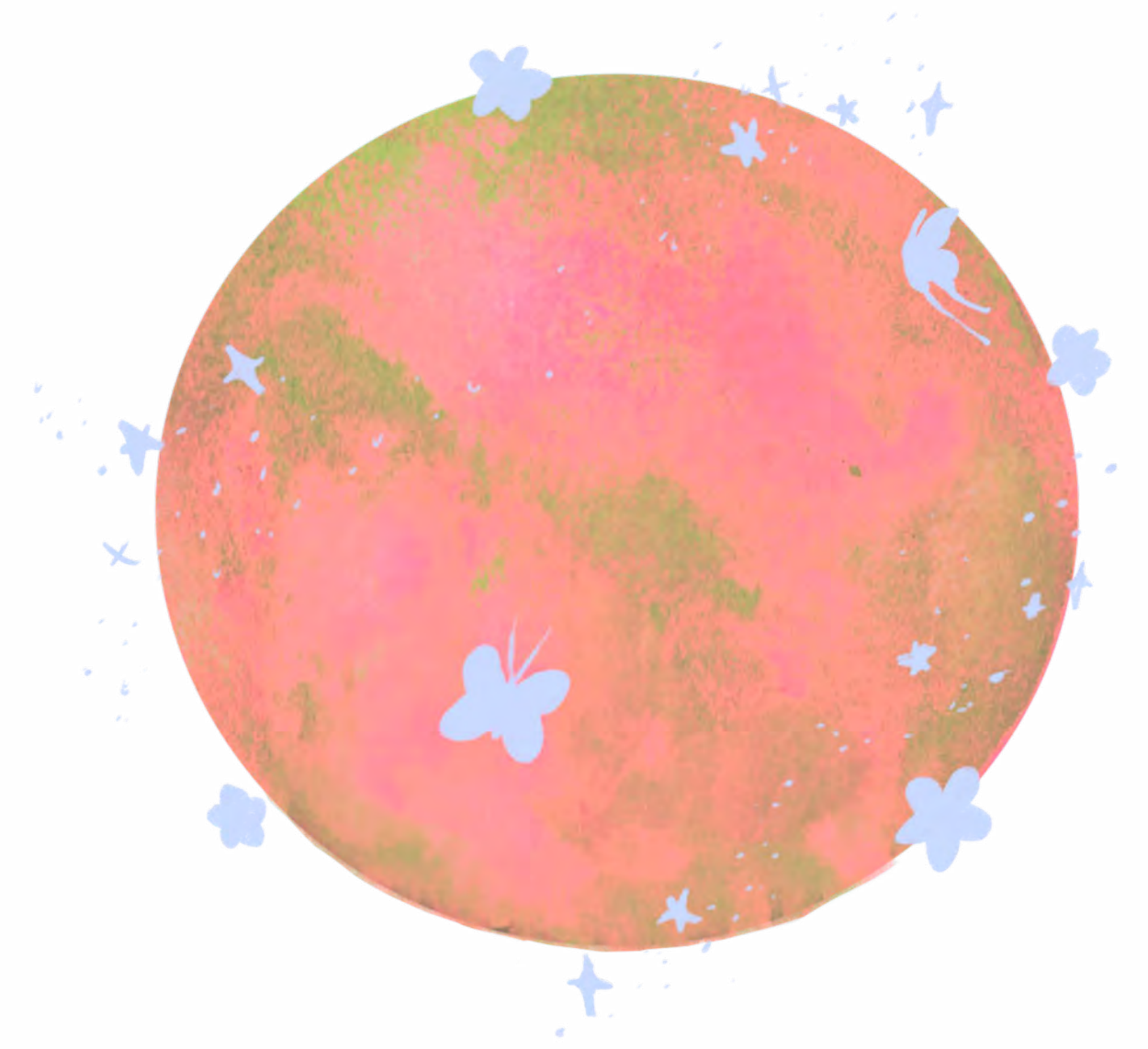
Celestite is a blue crystal that activates your higher chakras, aiding the healing of the upper body. Another phrase used to name the characteristics of Celestite is the crown chakra. I was visually inspired by this name and used it to enform the way I designed the mainland—evoking imagery of monarchy with castles and villages. castle and villages with people.

Angelite is also a blue crystal but encourages spiritual communication with the angels and the spirit realm.Making the sacred space of Musing Neptune like a dome, I wanted to create a barrier to the outside world so as you step into the entrance, you will experience a spiritual connection through the use of auras.

Kunzite is a purple crystal that helps heal heartache and calm nerves to bring in joy. I included the characteristics from the crystal within the environment's color palette as an effort to embody the same joyous spirit of the characters gliding through the sky.

For the next phase of my thesis, I would like to further develop this concept into a full on lookbook with more realms to visit and more clothing to wear in the near future. As of now, I would consider this more as a portfolio builder into being a part of the fashion industry, and showing that I have the skills to develop concepts for lines of clothing and the ability to combine clothes-making with my illustrations. I am intending to submit this to SCAD in my home state to take more classes centering fashion, fiber and jewelry making. In furthering my education, I hope to improve more in my sewing and textile skills to a professional level in my career.

Musing Neptune, functions as an installation where the audience can move in a space to experience each of the realms. While also inspiring more black people to feel more comfortable to share their niche interests or aspirations.

The audience for Musing Neptune is black people of all ages to not only escape but feel comfortable in the space to be able to expand into this fantasy world through the illustrations and clothing. It is also open for others to experience afro- fantasy created from the point of view of me. Hopefully, this can add to the conversation about black sub-genres, and artists becoming more mainstream for everyone to see instead of tokened people from every five to ten years.
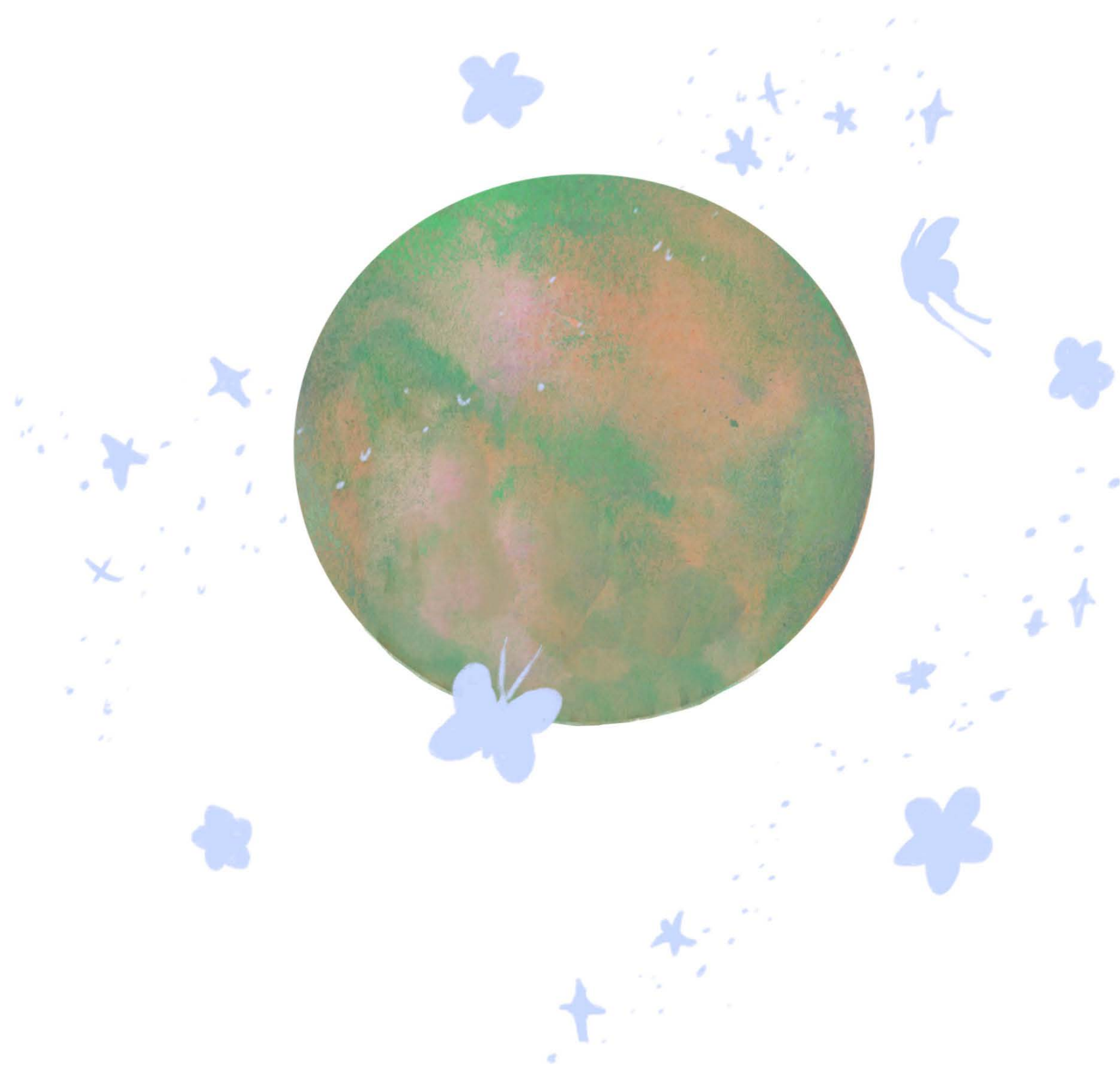
For Musing Neptune, I have had so much fun learning new techniques and technology during the process of bringing it to life. I have so much more I would like to add and build upon, but I can revisit this concept later on incorporating new skills I have learned. I hope everyone has enjoyed my presentation of musing neptune. I would like to thank my friends, family, and peers who have helped me and encouraged me on this journey.

 And thank you, everyone for coming.

Creative Brief

Project Vision:

Musing Neptune is an afro-fantasy-inspired illustrated narrative presented as a couture collection. The main character Lua is exploring the three realms in Musing Neptune escaping from her reality. The three realms are Kunzite, Angelite, Celestite, which will be printed on fabric and made into garments. As for the couture aspects, there are three outfits made in resemblance to what is worn in the realms, and they will also have garments of the illustrated narrative.

Methods and materials:

While combining both my illustrations and sewing skills, I have also been incorporating more analog materials such as gouache and watercolor into my work. By doing this I hope to evoke a more storybook-like feeling while maintaining the important aspects from Afro-Fantasy. In this process, I have been using procreate and photoshop to edit and fix scans before using them in illustrations. As for the clothes making, I have been using fabric I envision that helps contextualize the environments created; for example Angelite, the theme is ancient grounds with statues, I used chiffon to make the outfit because it's a very drapey fabric which reminds me of people wearing togas or cultural robes to visit their ancestry grounds.

Audience:

The anticipated audience can be people that are into fictional/fantasy-based themes but also have an interest in fashion. The intended audience is black people being able to escape into this fantasy world through the illustrations and clothing. While also showing that art created by a black person doesn't always have to be politically based.

Comparative Media:

Musing Neptune's similar concepts are clothing brands' capsule collections in collaboration with other artists. Such collaborations as Lazy Oaf X Laura Callaghan, Target X Bijou Karman, and Issey Miyake X Aya Takano. They all have cohesive narrative and storytelling aspects with fantasy/ fictional themes in the art created and presented on clothing.

Marketplace Application:

Musing Neptune, I would consider more as a portfolio builder into being a fashion designer and showing I have the skill to combine clothes-making with my illustrations. I would also like to submit these as installations at local galleries for the public to see in person. I have also thought about even sending this to a few clothing design firms.

Documentation

SP'22 | Talor Williams|Musing Neptune| Illustration

SP'22 | Talor Williams|Musing Neptune| Illustration

SP'22 | Talor Williams|Musing Neptune| Illustration

SP'22 | Talor Williams|Musing Neptune| Illustration

Musing Neptune

Neptune

Musing Neptune is a place of solace to escape to with magical fun. The three main realms of this fantastical place is Kunzite, Celestite, and Angelite. When traveling to the different realms we must dress apart to properly blend in with the locals culture. To visit Kunzite, a breathable flowing outfit will fit right in when soaring through the purple evening sky. When stopping by Angelite, make sure to wear green to give respect to the past of Musing Neptune while enjoying the beautiful sky's aura. Finishing off in Celestite, dress formally to visit the castle and the mainland to be welcomed by the nearing planet. Enjoy!

LUA
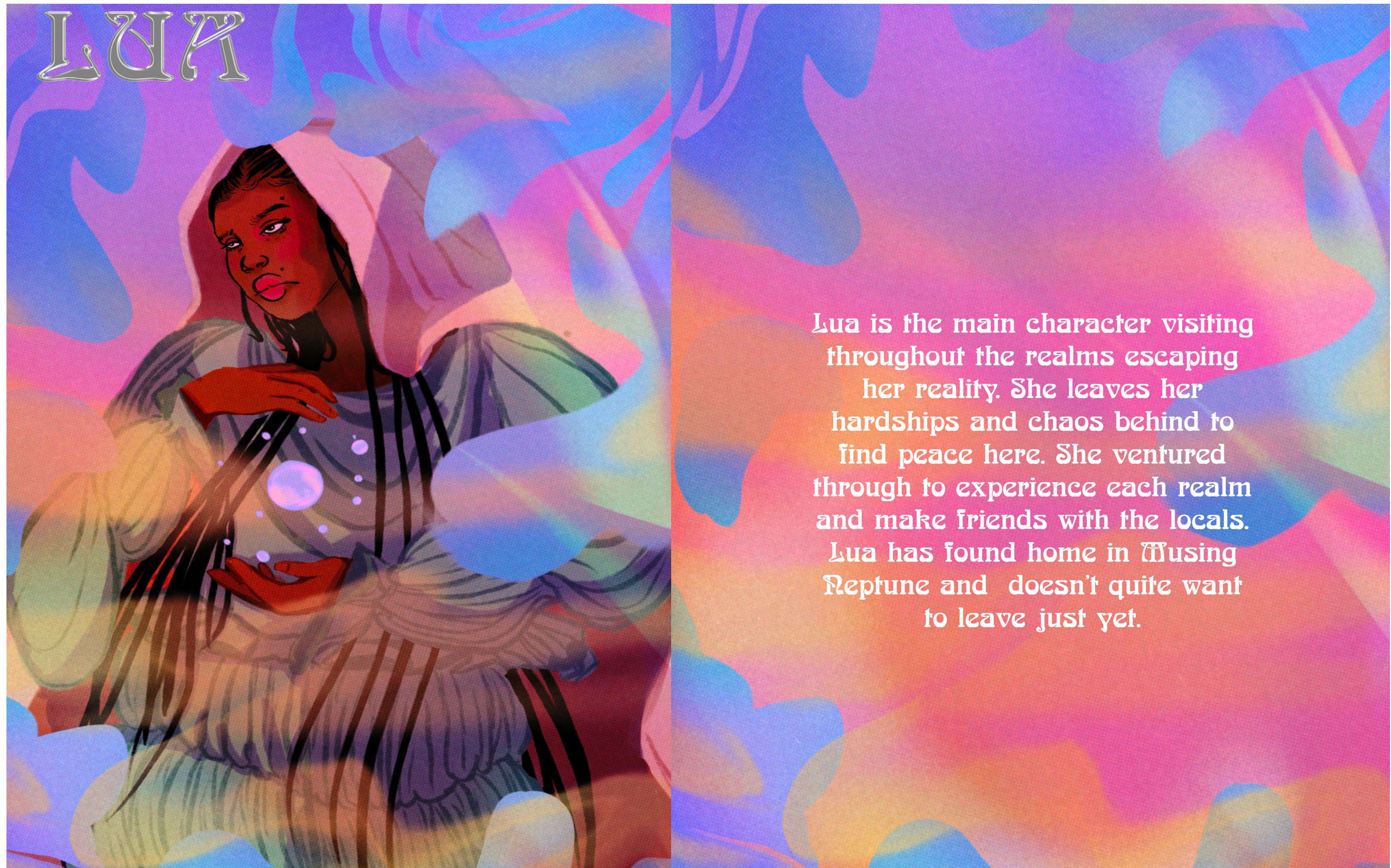
Lua is the main character visiting throughout the realms escaping her reality. She leaves her hardships and chaos behind to find peace here. She ventured through to experience each realm and make friends with the locals. Lua has found home in Musing Neptune and doesn't quite want to leave just yet.

KUNZITE

Welcome to Kunzite!

Known for its beautiful purple skies and the gliding locals. While visiting take a trip around Aventurine goddess of Kunzite and she'll bless you with prosperity and luck.

CELESTITE

Welcome to Celestite!

Be sure to take the green path to the castle! The mainland is the most beautiful during the evening, to see the beautiful sky, with our neighboring planet saying hi. Enjoy your time here with the villagers and their funky large sleeves. Be sure to take a tour of the castle and it's many outside courts to enjoy the view.

ANGELITE

Welcome to Angelite!

A secrete place to visit Musing Neptune's past. Each hooded statue is a significant era passed. When walking through the ancient grounds, wear green to pay homage to the past, wearing a headdress will protect you from the sun-moons pink rays. Make sure to touch the iridescent crystal ball lite while the pink rays hits, it will project your body's aura into the sky.
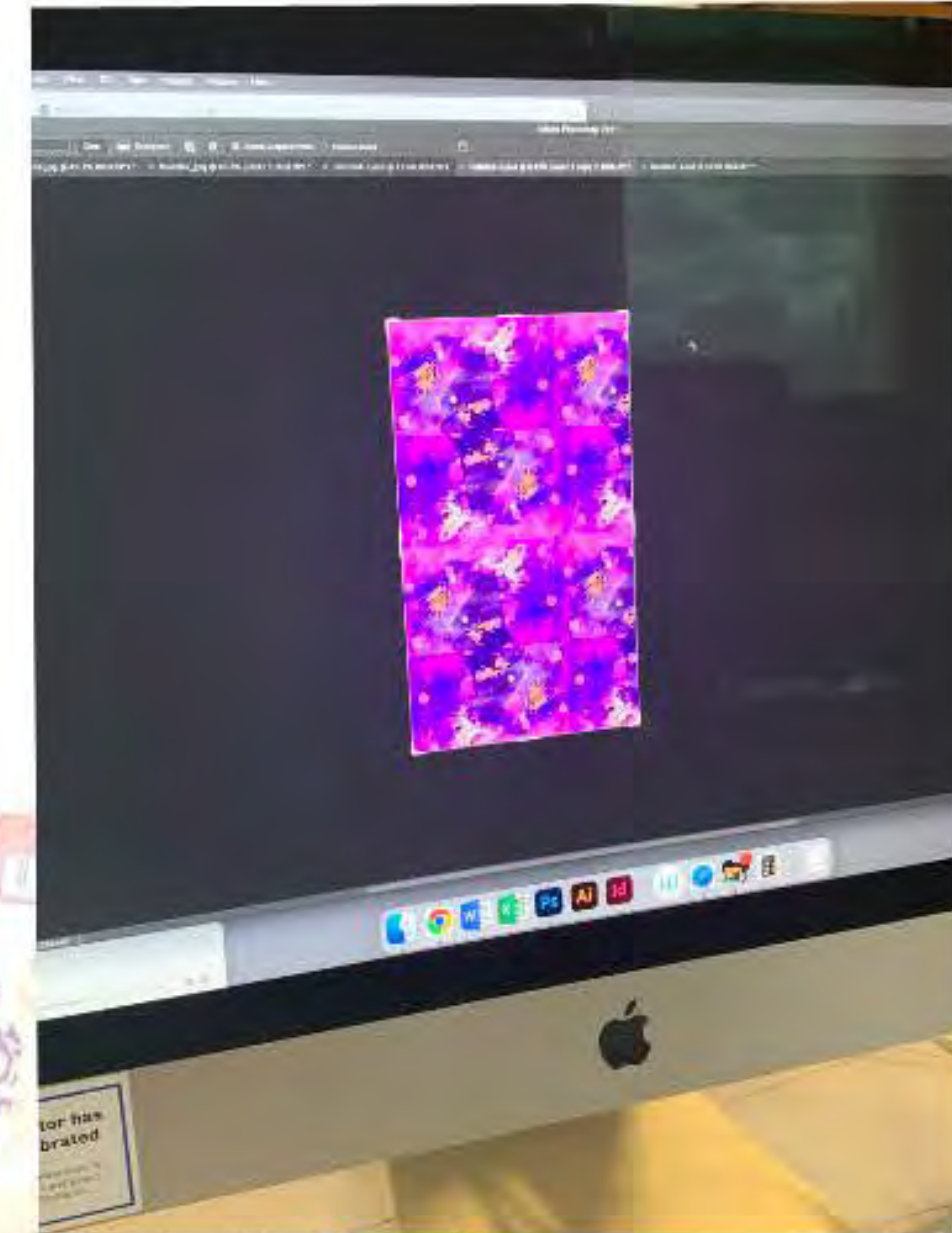
Celestite

Kunzite

Angelite

SP'22 | Talor Williams|Musing Neptune| Illustration

Thesis Journal

Celestite
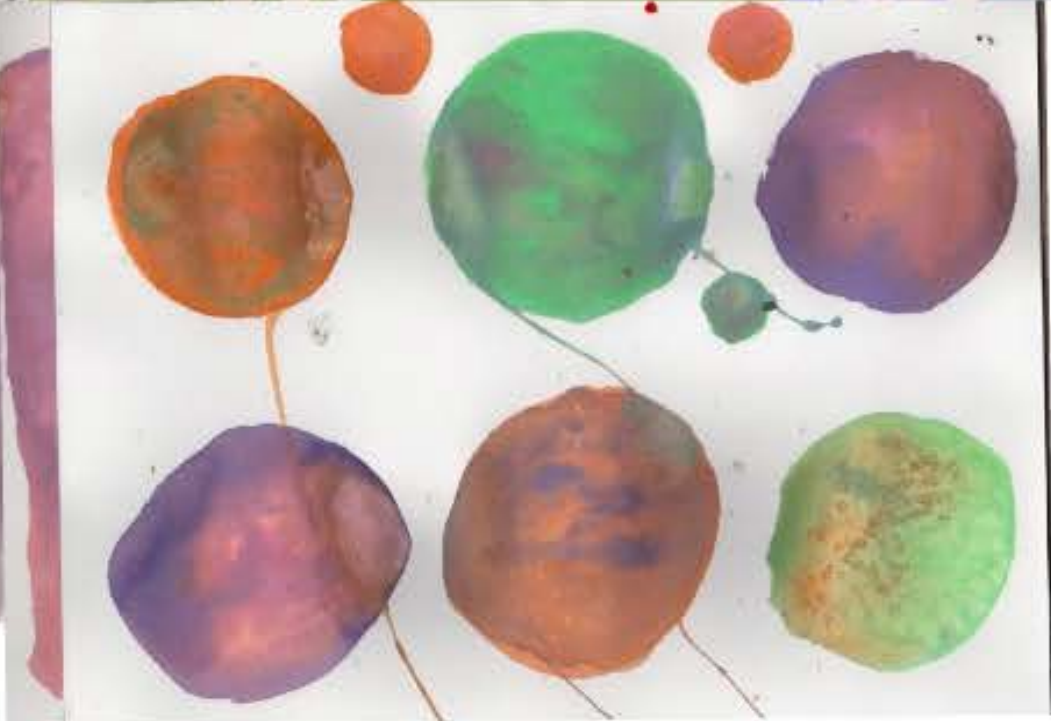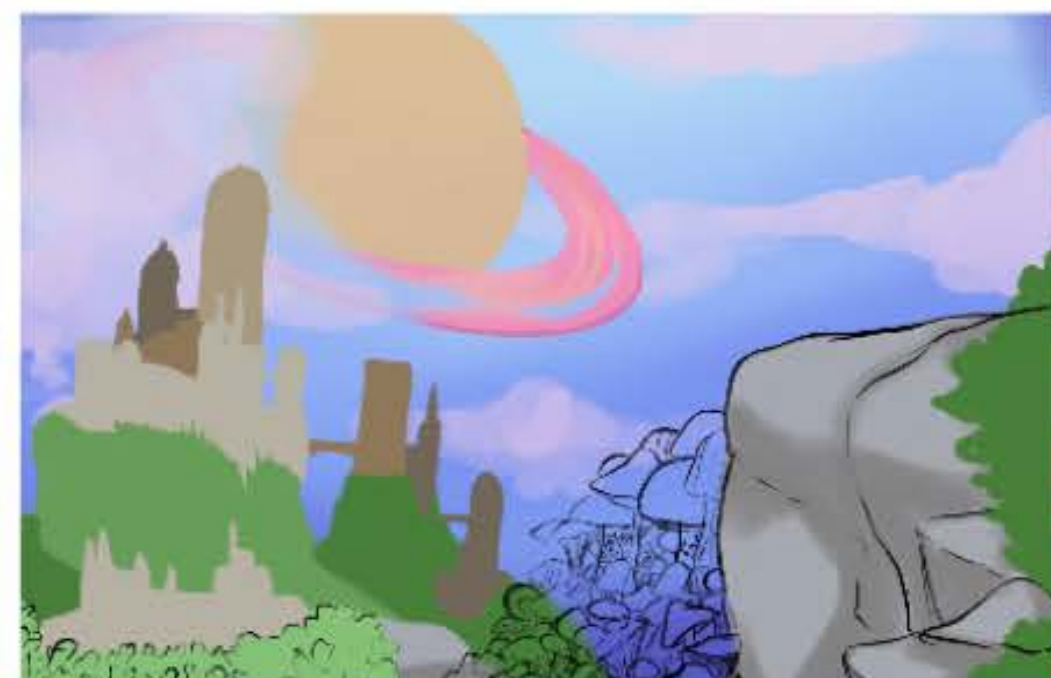
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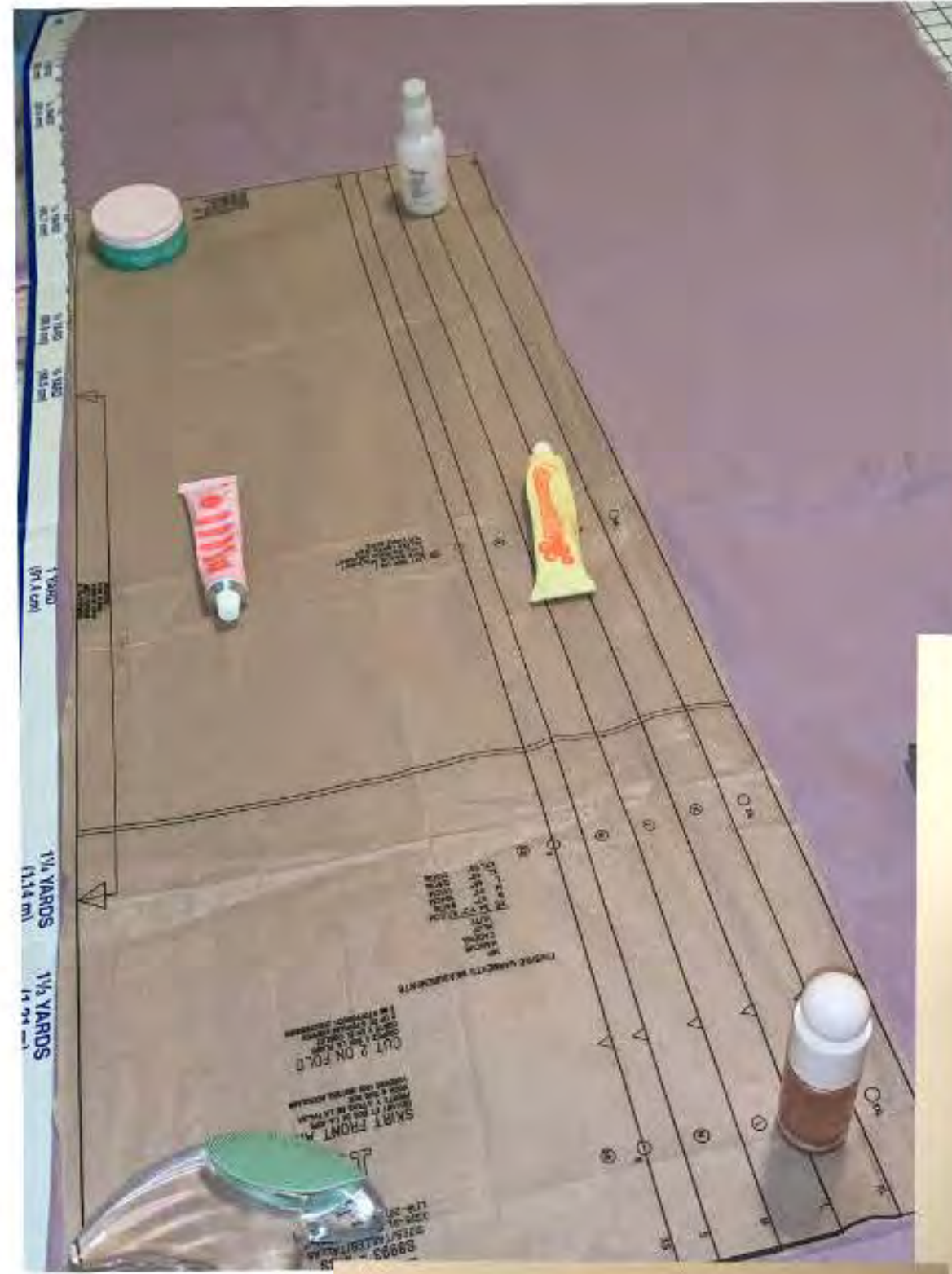
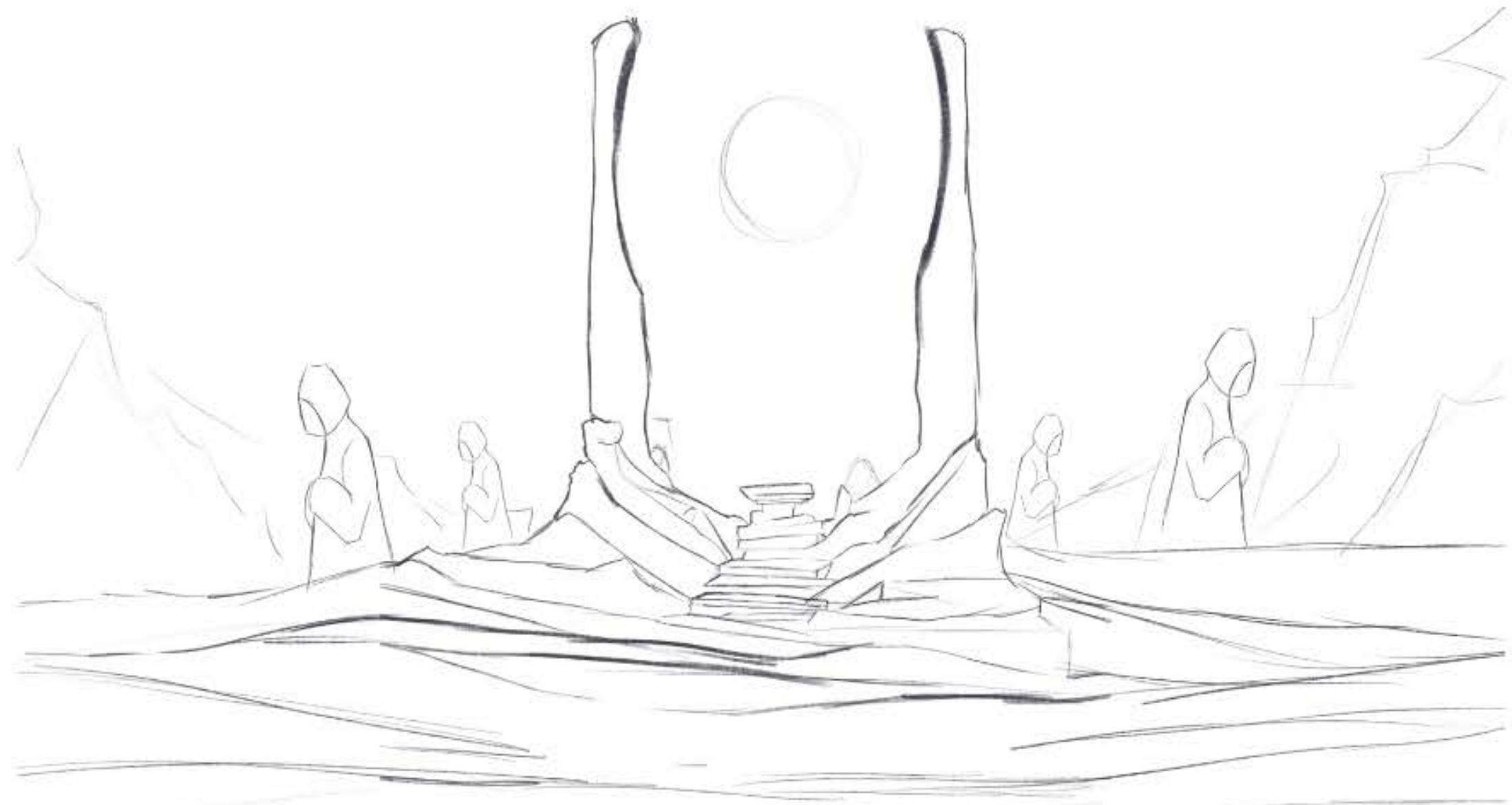# Angelite
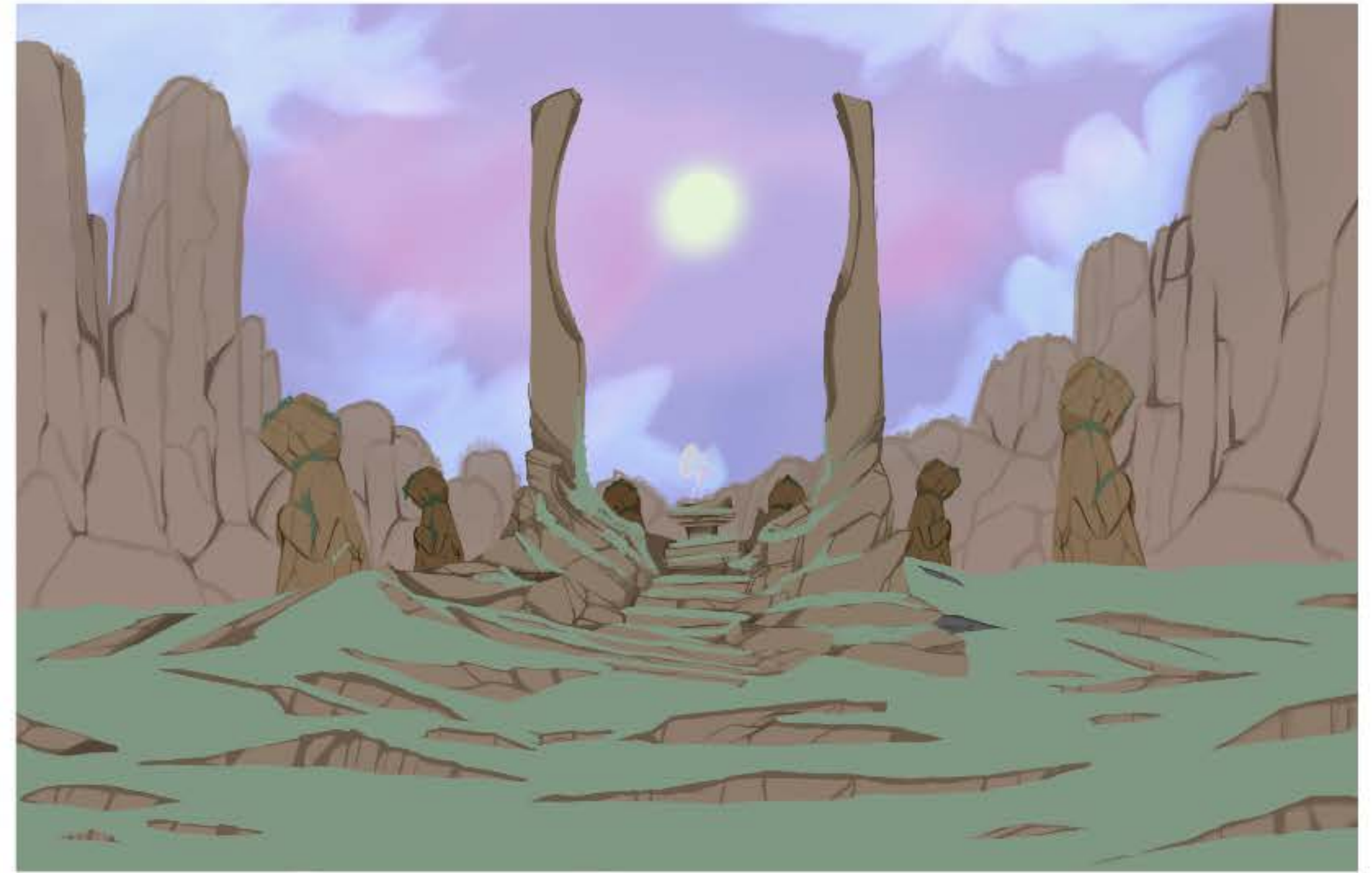
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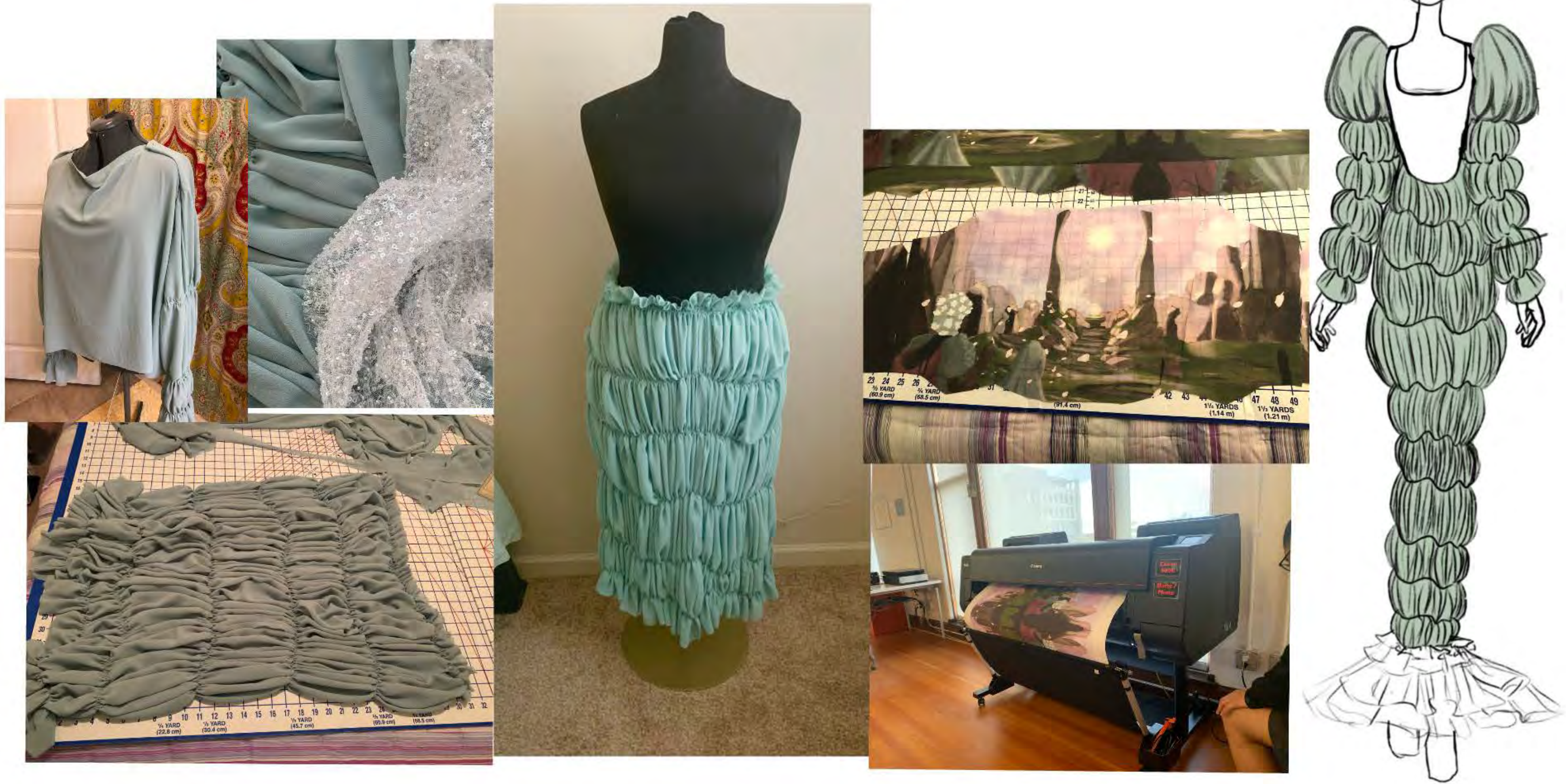
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