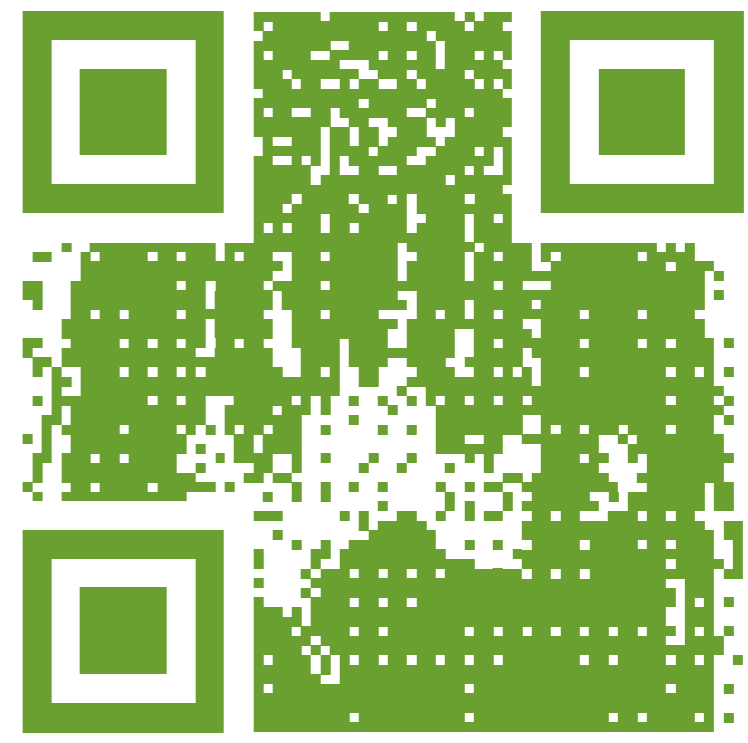


# EDM.CLOTES

The Journal

Yan Yavorovych  
Ilya Habdrakhmanov  
Berlin, 2025

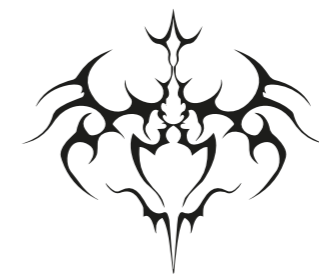


[edmclothes.net](http://edmclothes.net)

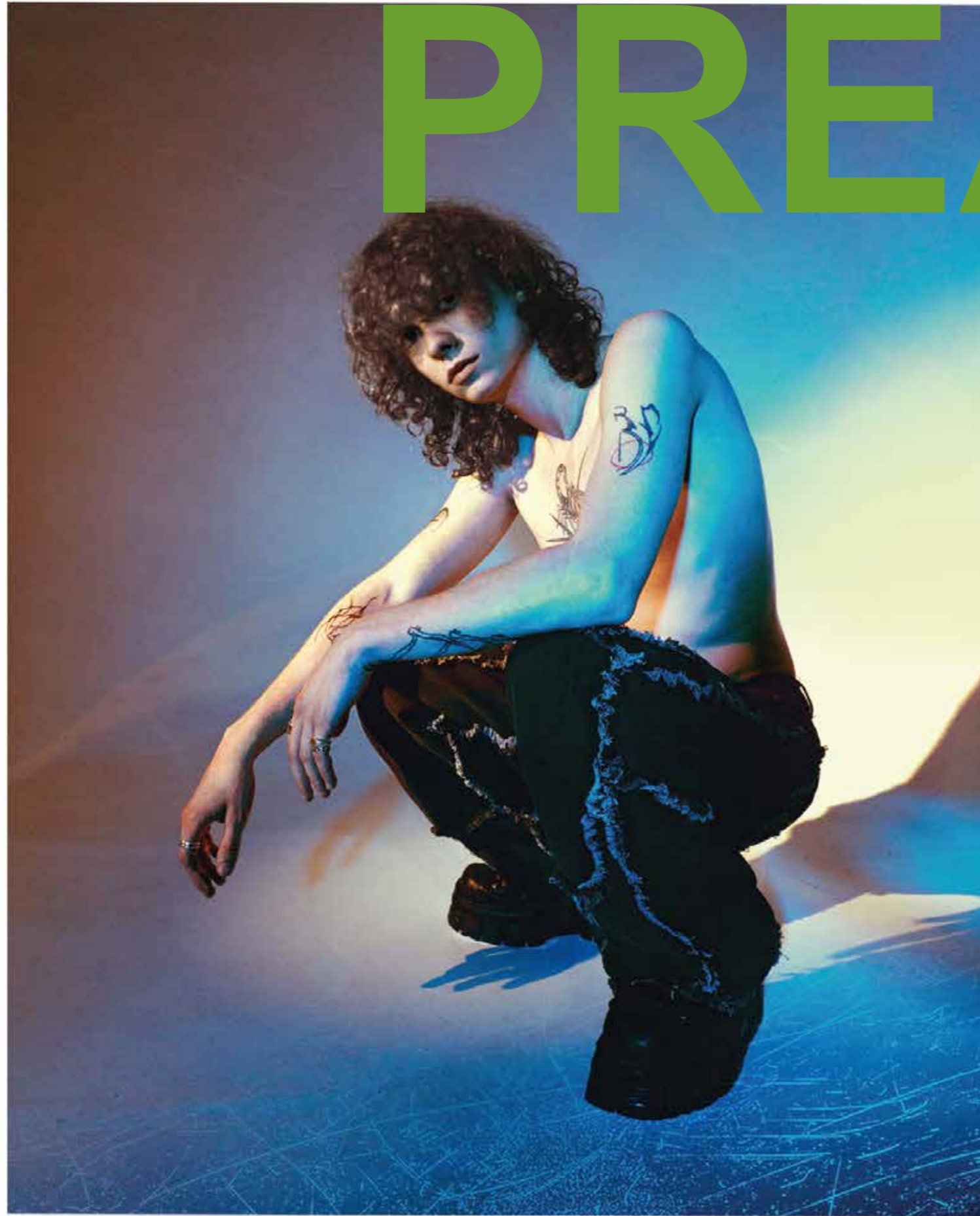
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# PREAMBLE



DECONSTRUCTED WASHED JEANS  
EDM CLOTHES 2023

This year marks the 5th anniversary of EDM Clothes, and looking back, it's incredible to see how far we've come. What started as a project rooted in upcycling—long before it became a movement—has transformed into a global brand. In the early days, we sourced second-hand clothing, tailored and reimagined pieces to make them more relevant, and gave them a new life. From those humble beginnings, we've grown into something much bigger, selling our creations worldwide and constantly exploring new ideas and approaches to fashion.

Yet, even now, we are still in the process of discovering who we truly are. The journey never stops. Like a river that carves its path over time, reshaping itself while always moving forward, we continue to evolve. And after five years, we've found ourselves reflecting on everything we've built, questioning our direction, and seeking a deeper understanding of what we do and why we do it.

This is why this journal exists. It is a chronicle of our story—a space to revisit our past, to share the experiences that shaped us, and to illustrate how our vision of fashion has evolved. Perhaps others will find inspiration in these pages, but in many ways, this journal is, first and foremost, for us. It is a mirror held up to our past, helping us understand where we are headed next.



# *The first steps*

The Interception was our first full-fledged collection, consisting of nine carefully crafted pieces. Before this, we had been experimenting with upcycling and producing basic items, but this collection marked a significant step forward—it was our first real attempt at designing and manufacturing a cohesive set of garments at once.

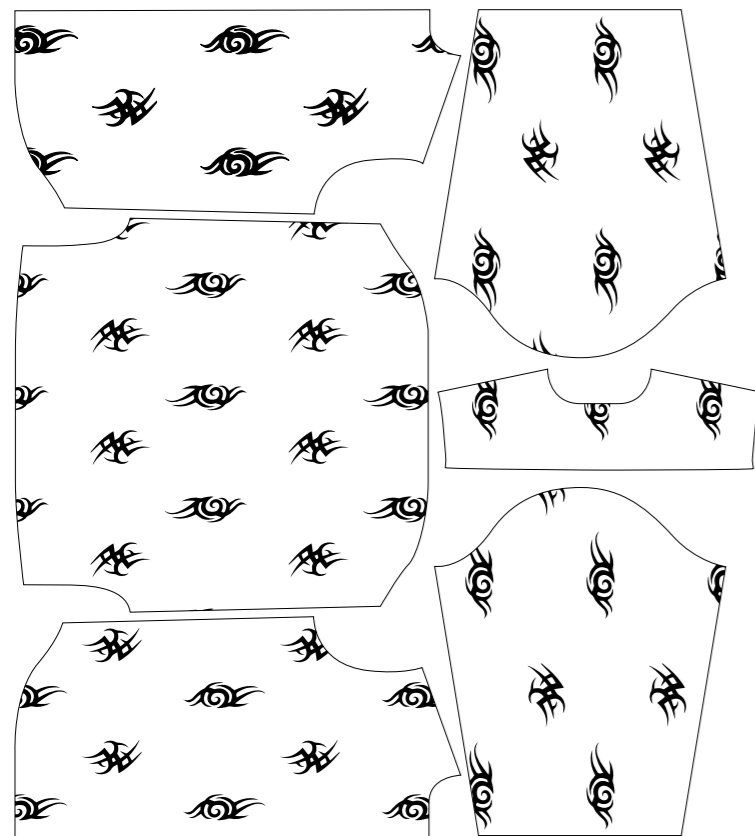
One of the standout pieces introduced in this collection was our Loose Fit Pants, a design that has remained one of our most popular to this day. While the silhouette and style continue to

evolve with each passing year, adapting to new trends, the foundation of the design was established back then—lightweight fabric, a wide-leg cut, and classic tailoring details like pleats, which added a refined touch to the relaxed shape.

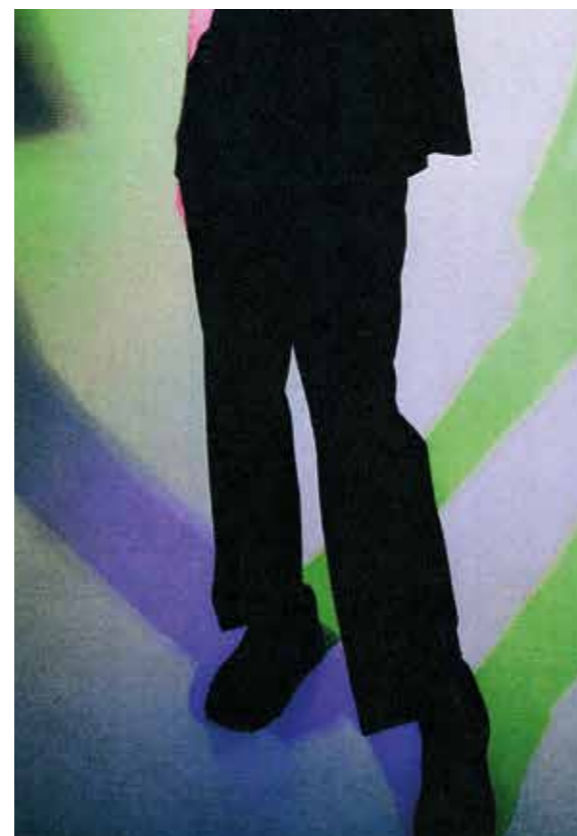
We also ventured into new production techniques, such as industrial knitting, which resulted in a scarf that will be discussed in more detail later in this magazine. Additionally, we experimented with denim, though we weren't entirely satisfied with the results. Despite its challenges, this attempt gave us



The interception promotion poster



Tribal-shirt pattern print



Loose fit pants

valuable insight into working with different materials and construction methods.

Another key piece in this collection was a tribal-print shirt, where the pattern was printed directly onto the fabric along with the garment's cut lines. This was a new and ambitious approach for us, blending precision with artistic expression. Similarly, we tackled a blazer, moving away from simply tailoring existing second-hand pieces to constructing a structured garment from scratch. This project proved to be one of the most complex we had undertaken at the time, requiring us to account for numerous design and construction challenges. In the end, we decided to discontinue this model due to its production complexity, but the lessons we learned during the process played a crucial role in shaping our future collections.



The first iteration of hand-written Delirium print



Delirium DTF print

Delirium was one of the most significant projects in our journey, even before the Interception, as it marked the first time we used a self-designed graphic for a print. Prior to this, co-founder Yan Yavorovych had experimented with tribal graphics for customizing garments, but those designs were hand-painted with fabric paint. This time, however, we transitioned to silk-screen printing for mass production, making it a major step forward in our approach to graphic apparel.

The word Delirium (Latin: delirium – "madness, delirium"; deliro – "to rave, to be insane") was chosen deliberately. Co-founder Ilya Habdrakhmanov, a psychiatrist by education, found the term deeply resonant with our lifestyle at the time—chaotic parties and raves, constant alcohol, and a social circle that included individuals with mental disorders. This surreal, fragmented existence shaped our worldview and ultimately influenced the creation of this print.

When it came to production techniques, the very first T-shirts featured DTF printing, chosen for its affordability and suitability for small-batch manufacturing. However, as demand grew, we transitioned

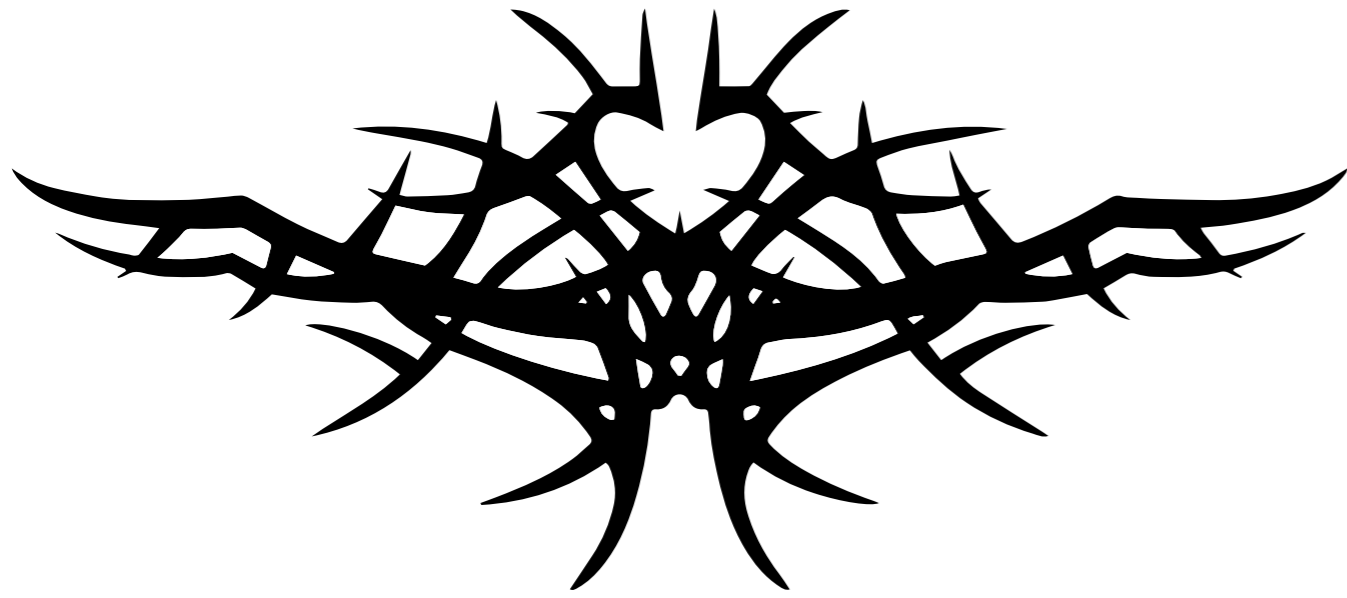


to silk-screen printing to accommodate larger production runs.

A particularly noteworthy piece from this project was the Delirium hoodie, which marked another milestone—our first use of embroidery to apply a graphic design. This shift not only expanded our creative possibilities but also added a new level of texture and depth to our work.

Example of item customisation

Hand-made stamp for custom printing



Thermochromic leather bag tribal print

The Delirium project was not just a creative milestone—it also became a turning point in how we worked with design tools. It was during this time that we learned to create graphics in Adobe Illustrator, a skill that became essential for future projects including thermochromic leather bag. This proficiency directly influenced the development of our logo, which was introduced around the same period. As we transitioned to mass production, we also realized the need for branded labels. We opted for jacquard woven labels with embroidery, a choice that has remained a signature of our garments ever since.



EDM Clothes label



EDM Clothes logo



Delirium t-shirt promotion photo

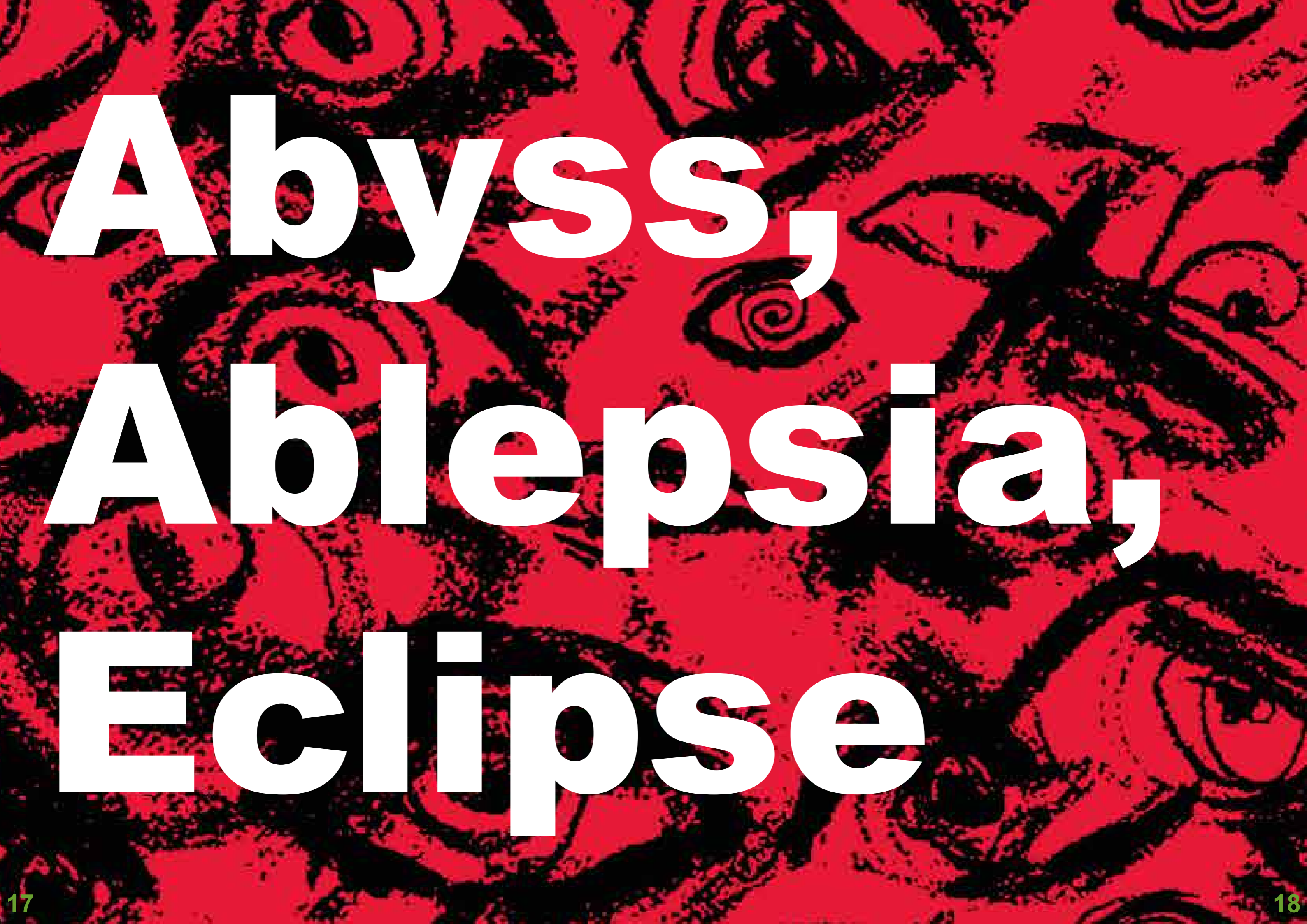
Another crucial aspect of this era was content production for promotion. In the beginning, everything was done independently—models were often found through Instagram or among friends from parties and raves. Photoshoots were spontaneous, happening right on the streets or in visually interesting locations, creating an effortless and authentic aesthetic. At that point, we were only starting to experiment with

barter-based promotion, where we sent pieces to influencers in exchange for features on their accounts. As a result, most of the early imagery was shot by our own team, making it feel raw, intimate, and true to the brand's identity.

One major stroke of luck was having a friend who was a photographer. While professional photoshoots were not frequent, they brought a noticeable leap in quality. With access to studio locations and professional equipment, these sessions allowed us to capture our designs in a way that felt more refined and impactful. These high-quality visuals played a key role in shaping the brand's image and making it stand out in the early days.



Illya Habdrakhmanov wearing Delirium t-shirt



**Abyss,**

**Ablepsia,**

**Eclipse**



Dakooka wearing destruction sweater

As knitwear surged in popularity during 2021-2022, we felt an undeniable pull toward experimenting with this medium. Up to this point, our work had been primarily focused on woven fabrics, but with growing interest in knitted garments, we decided to take our first steps into this territory. This led to the creation of two key pieces: the Destruction Sweater and the Abyss Scarf.

Just like the Delirium project, these pieces were deeply connected to our lifestyle and experiences at the time. The name and aesthetic of the collection reflected the chaotic yet immersive nature of our surroundings. Each item told a story—one of destruction, transformation, and a raw, almost subconscious creative process.

The Destruction Sweater, in particular, was a milestone for us—not just in terms of design, but also in shaping our brand’s perception. It became the first piece that gained recognition beyond our immediate community. Most notably, it was the item that led to our first barter collaboration with a well-known personality: the singer Dakooka. At the time, her music had a significant influence on us, and the idea that an artist we admired could wear our design felt almost surreal. This moment was pivotal—it shifted



Destruction sweater



Abyss scarf on Hryhorii Skovoroda monument



# ABYSS SCARF



our perspective on what was possible for a small brand and proved that our work could resonate with a wider audience, even among public figures.

From a technical standpoint, the Destruction Sweater was one of the most complex pieces we had ever produced. The design was based on intricate fractal patterns, which had to be meticulously translated into a knitting program before production. Every stage, from pattern development to final execution, required a deep dive into a world of textiles we had never explored before.

While the Abyss Scarf was a simpler project in terms of execution and cost, it turned out to be far more popular. The design was born spontaneously—sketched out in a dormitory in Kharkiv during one of our usual late-night gatherings. Unlike the lengthy production process of the sweater, the scarf came to life remarkably fast. Within just a few weeks, the first batch was in our hands, and we were already shooting content for Instagram.



Barter-based photo of abyss scarf ►



▲ Barter-based photo of abyss scarf

The success of the Abyss Scarf was largely driven by our barter-based content strategy. We sent the scarf to Instagram models in exchange for photos, which helped us generate a steady stream of visual content. This approach proved highly effective, significantly boosting the scarf's visibility and making it one of our most recognized products at the time. Seeing how well this method worked, we continued using barter collaborations to promote our future releases.



Ablepsia scarf design ▼

Encouraged by the impact of the Abyss Scarf, we decided to expand our knitwear range in the next collection, The Interception. This led to the creation of the Ablepsia Scarf—a name derived from the medical term *ablepsia*, meaning blindness or lack of sight. The theme of eyes and vision, which had already been subtly present in the Abyss design, reappeared here in a different form.

The Ablepsia Scarf was intentionally minimalistic—essentially just a rectangular knit fabric with no complex details. However, this simplicity was its greatest strength. It allowed for versatility in styling and function, making it adaptable to different looks and preferences. Unlike our previous designs, which often carried a sense of rawness and deconstruction, Ablepsia was a study in restraint—a piece that proved that even the most straightforward design choices could carry weight when executed with intention.

# ECLIPSE VEST



The Eclipse Vest was the final piece we managed to release before February 2022, marking a significant evolution in our approach to knitwear design. Unlike our previous knitted pieces, where patterns were often compilations of existing imagery, the artwork for this vest was almost entirely hand-drawn. As a result, rather than abstract shapes or chaotic patterns, the Eclipse Vest featured a clear narrative, making it one of our most visually compelling designs to date.

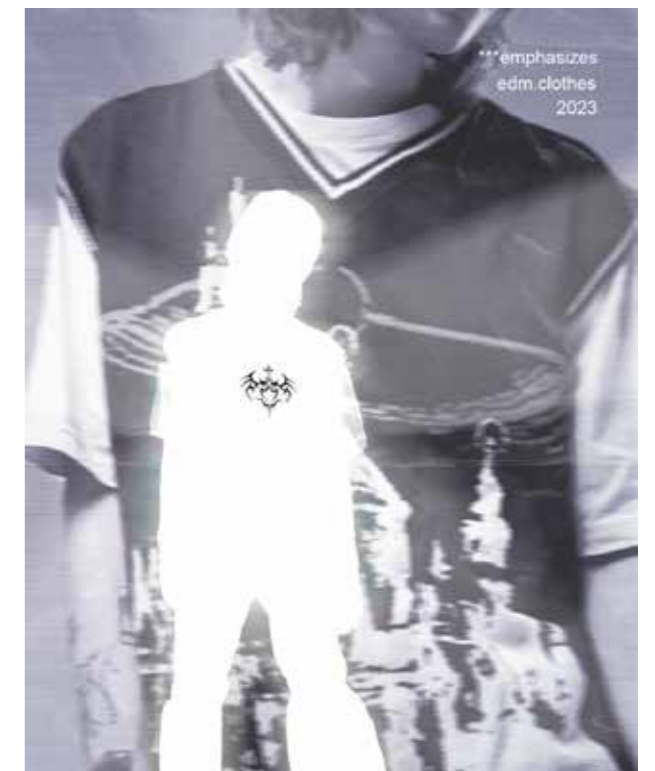
The imagery of a lunar eclipse was a deliberate reference to Berserk by Kentaro Miura, a series that heavily influenced our aesthetic sensibilities. Meanwhile, the castle surrounded by monstrous figures in the foreground was inspired by Bram Stoker's Dracula, adding a gothic, almost

haunting presence to the composition. Originally, we had planned to integrate the EDM Clothes logo onto the moon, but ultimately decided against it to maintain the graphic purity of the design.

Another major distinction from our previous knitwear projects was the choice of materials. Unlike past collaborations where we relied on the yarn provided by the knitting factory, this time we personally sourced the yarn, allowing us to select a natural wool blend that offered superior insulation. This choice gave the vest an unexpected versatility—it could be comfortably worn not just in colder seasons but even during summer, thanks to wool's natural ability to regulate body temperature.



Barter-based photo of Eclipse vest



Promotional poster of of Eclipse vest



# THE WAR

Yan's house in Druzhkivka, Donetsk region

February 24, 2022, forever divided the lives of every Ukrainian into a "before" and "after." As a Ukrainian brand, we were no exception. Our team was split apart—some remained in Ukraine, while others relocated to Europe.

The first months of the war brought everything to a standstill. With our production located in Donetsk region, we were unable to manufacture anything. But beyond logistical obstacles, the true challenge was mental and emotional exhaustion. The uncertainty of the future, the constant flood of devastating news, and the weight of our new reality made it nearly impossible to focus on creative work.

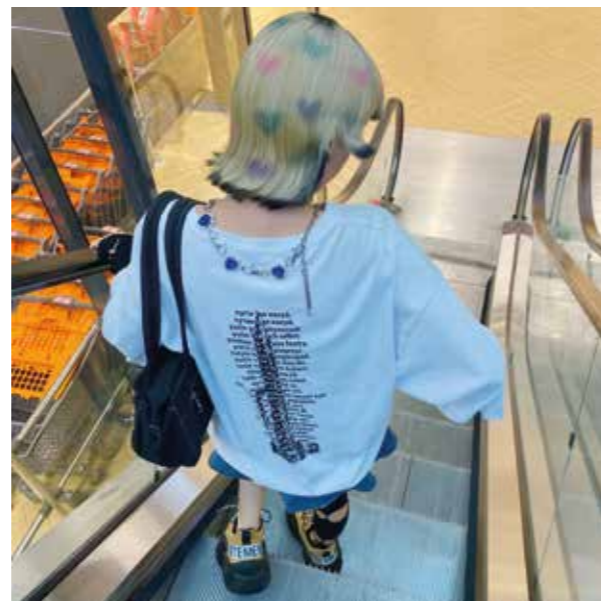
However, even in the midst of chaos, emotions needed an outlet. The overwhelming feelings of fear, anger,



Nuclear sweater

and resilience found expression in two pieces: the "Multinational Unity" T-shirt and the "Nuclear" Sweater. These designs weren't about technical experimentation or pushing creative boundaries—they were simply a raw continuation of the visual language we had already mastered.

A year later, we decided to remove these items from our collection. While we believe that fashion can and should be political, we also feel that our brand's voice should remain subtle and nuanced. Still, at that moment in time, these pieces were essential for us—not as products, but as a way to process the emotions that words couldn't express.



International unity t-shirt promotional photo



International unity t-shirt print



Jeans experience

# Deconstructed washed jeans

The story of what would become one of our most iconic pieces began back in 2021, when Ilya Gabdrakhmanov sketched the first concept for our jeans. We had already experimented with denim in the Interception collection, but that initial attempt didn't meet our expectations. The final product lacked depth—the wash was too uniform, and the cut was overly basic.

By 2023, we were ready to approach denim again, but this time, we aimed to push beyond just color variations and prints. We wanted to incorporate structural innovations—to redefine the very construction of our jeans. Our decision to pursue denim further was solidified when we established connections with the only factory in Ukraine offering stone-wash treatments.



The first sketch of deconstructed washed jeans

Despite the challenges of war, we made a conscious choice to keep production in Ukraine. This wasn't just a logistical decision—it was a commitment. Ensuring that every stage of production remained within the country was crucial, allowing us to support local manufacturers while avoiding unnecessary logistical costs.



The final product met our expectations, both in design and quality. However, being ahead of the trend came with its own challenges. Stone-washed denim rapidly gained popularity, first among niche brands and later among fast fashion giants like Bershka and Zara.

As a result, instead of people viewing our jeans as a unique statement piece, they were often compared to similar models from larger brands. This constant comparison sometimes overshadowed the originality of our work, making it harder to communicate what made our denim different.



Deconstruction washed jeans AI promo



▲ Full denim set (hoodie + jeans)

The journey that began with our stone-wash denim naturally evolved into something bigger—an exploration of how this technique could be applied beyond just jeans. This led to the creation of the Scarce hoodie, a piece that unexpectedly reshaped our approach to fit and silhouette.

One of the defining characteristics of stone-washing is that it alters the structure of fabric, causing it to shrink and change texture during the washing process. While we had accounted for some shrinkage in the initial design, the sample hoodie shrunk slightly more than anticipated after its first wash. At first, this seemed like an error. What emerged was a completely new

fit for us. Until this point, we had worked primarily with oversized silhouettes, but this hoodie had a slim-fit cut—shorter, more form-fitting, and with a sharper profile. It paired seamlessly with our jeans, creating a denim set.

The combination wasn't just about material continuity—it also introduced a striking contrast in proportions. The interplay between the wider, looser-cut jeans and the closer-fitting hoodie created an interesting contrast, which then inspired us to continue exploring more intentional silhouettes.



Scars hoodie ▼

# NO NAME COLLECTION



Following the success of our stone-washed jeans, the Spring/Summer 2023 collection became a playground for new ideas. This season saw a reimagining of some of our most iconic silhouettes, a return of long-lost designs, and an exploration of new structural elements. We were so immersed in the creation process that we forgot to even name the collection, which is why it became known simply as the "No Name Collection."

#### Wide-Fit Pants: Pushing the Boundaries

By this point, our wide-fit pants had already cemented themselves as a staple piece in our lineup. However, in this collection, we decided to push the silhouette even further, making them even wider, looser, and more dramatic. The goal was to take the classic loose fit and deconstruct it into something even more unconventional—a design that blurred the lines between streetwear, avant-garde fashion, and utilitarian functionality.

#### Empty Wrld: A Statement Piece Returns

Another key moment in the collection was the revival of "Empty Wrld"—a pair of pants that had initially been released in an extremely limited run. This design was a continuation of our experiments with form and construction. The additional





Christmas market's decorations



Empty Wrld print



Empty Wrld pants' mock-up

embroidered pocket, adjustable knee straps, and five zippers gave the pants a highly technical aesthetic, making them stand out as both functional and visually striking.

### EDM Longsleeve: Adaptability Meets Subculture Influence

One of the most intriguing pieces in this collection was the EDM

longsleeve—a design born out of layering aesthetics and functional versatility. The idea came from early 2020s subcultures, particularly the eBoy/eGirl movement, where layering a longsleeve under a T-shirt became a signature look. We took this concept a step further by making the long sleeves detachable, allowing the piece to



EDM Longsleeve promotion photos



transform into a T-shirt in seconds.

This dual-functionality gave the longsleeve an extended wearability—perfect for both hot summer days and cooler evenings, reducing dependency on weather conditions. Visually, the transition between the short sleeve and the detachable long sleeve was designed with a layered effect, further enhancing the depth and complexity of the piece.

As part of the No Name Collection, we introduced summer pieces that continued our exploration of cut, functionality, and printing techniques. This included two styles of shorts and two tank tops, each reflecting our evolving approach to garment construction.

For the shorts, we took inspiration from our signature Loose Fit Pants, using the same lightweight fabric and adapting the pattern into a shorter version. The result was Bermuda Shorts and Cargo Bermuda Shorts, with the only difference being the addition of side utility pockets in the cargo version. These shorts were designed to complement our

summer looks, offering a relaxed yet structured fit that maintained the effortless flow of our wide-leg silhouettes.

Alongside the shorts, we introduced two tank tops: the "\*\*\*\* Yourself" Tank Top and the "Star" Tank Top. While we had used screen printing before, this

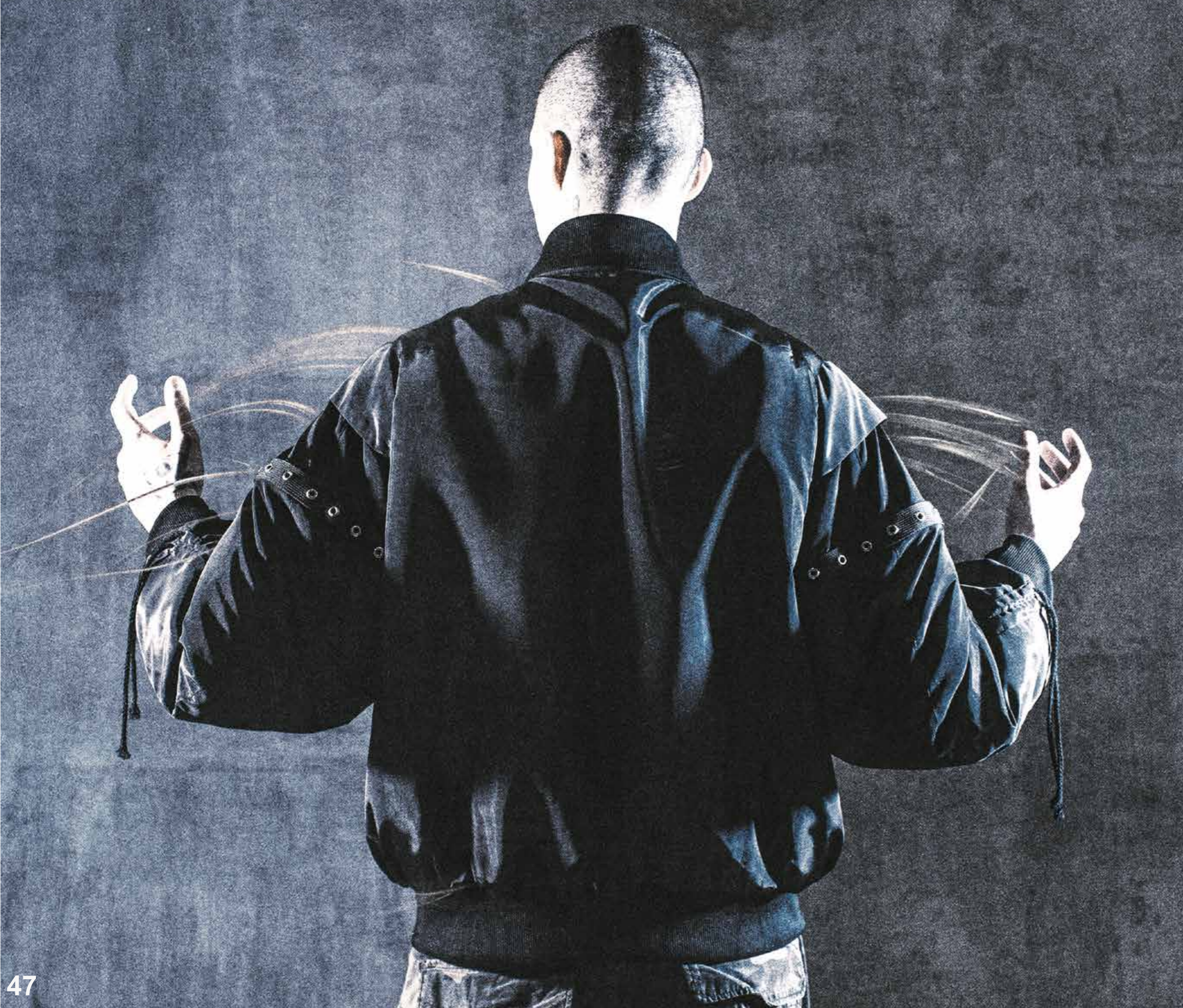
was the first time we handled the process entirely ourselves rather than outsourcing it to a specialized manufacturer. Initially, we worked with wooden frames, but later switched to metal ones for better precision and durability. The process was labor-intensive and required significant space, making it



First wooden frame sample



Bermuda cargo shorts AI promo



**RIOT**

The next and, for now, the most recent step in our journey was the Riot Bomber—arguably the most ambitious project we had ever taken on. Creating outerwear is a whole new level of complexity, which is why we decided to approach this piece as a

collaboration with the brand Alex Cartel. The idea for a collab had been in the air for a while, and when Alex came to us with an early concept for a bomber jacket, it aligned closely with our own vision. After refining the idea

The Riot Bomber had several standout features: a detachable hood, adjustable cinched sleeves, and exceptional thermal regulation thanks to its Thinsulate insulation. These design elements made it not only visually striking but also highly functional.

Additionally, this project marked a turning point for us in terms of packaging and presentation. Instead of using standard plastic bags, we switched to custom-printed cardboard boxes, introduced paper tags and tissue wrapping, and, for the first time, included personalized postcards with each order. Our goal was to enhance the unboxing experience, ensuring that every customer felt the care and attention to detail we put into both the product and its delivery.



First sketches made by Alex Cartel

together, we committed to bringing it to life.

One of the biggest challenges in this project wasn't even the production itself but rather the coordination and delegation of responsibilities between the two brands. Managing workflow, ensuring quality control, and

balancing creative input from both sides required more effort than expected. Despite these organizational hurdles, the sample came together relatively quickly, and we arranged a photoshoot in Kyiv to showcase the final piece.







# UNREALISED

Not every idea makes it to production. Some projects are abandoned due to financial constraints, others encounter unforeseen production difficulties, and sometimes an idea simply doesn't align with the overall vision of a collection. Despite our best efforts, certain concepts never made it past the sampling stage. However, that doesn't mean they were forgotten.

Over the years, we have accumulated a wealth of sketches, mockups, prototypes, and test pieces—designs that, for one reason or another, never reached our audience. Some were simply ahead of their time, while others required materials or techniques that were unavailable to us at the moment. There were also cases where we loved the idea but couldn't execute it in a way that met our quality standards.

Even though these projects never saw full production, they remain an important part of our creative journey. Many of them shaped the way we approached future collections, influencing everything from construction techniques to material selection. Some ideas were reworked and resurfaced in later releases, while others remain as intriguing "what-ifs."

We want to share some of these unrealized projects with you—not just as a glimpse into our design process, but as a way of celebrating the creativity and experimentation that define our brand. Perhaps one day, we'll revisit some of these concepts and bring them to life. But for now, they remain frozen in time, preserved within the pages of this magazine.



Jeans sample



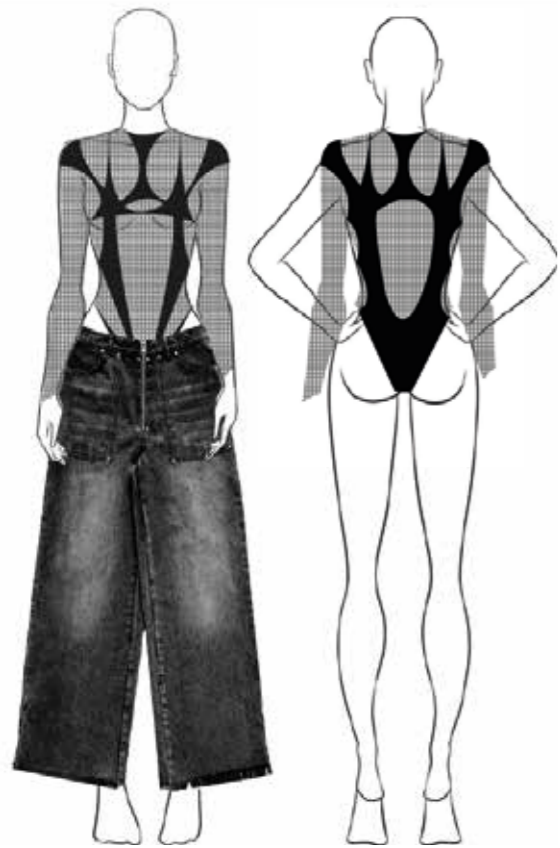
Jeans mockup



Deconstructed light jeans sample



Deconstructed white jeans sample



Net and jeans combined sketch



Cloak sample



Bags mockups



Pants and shorts mockups

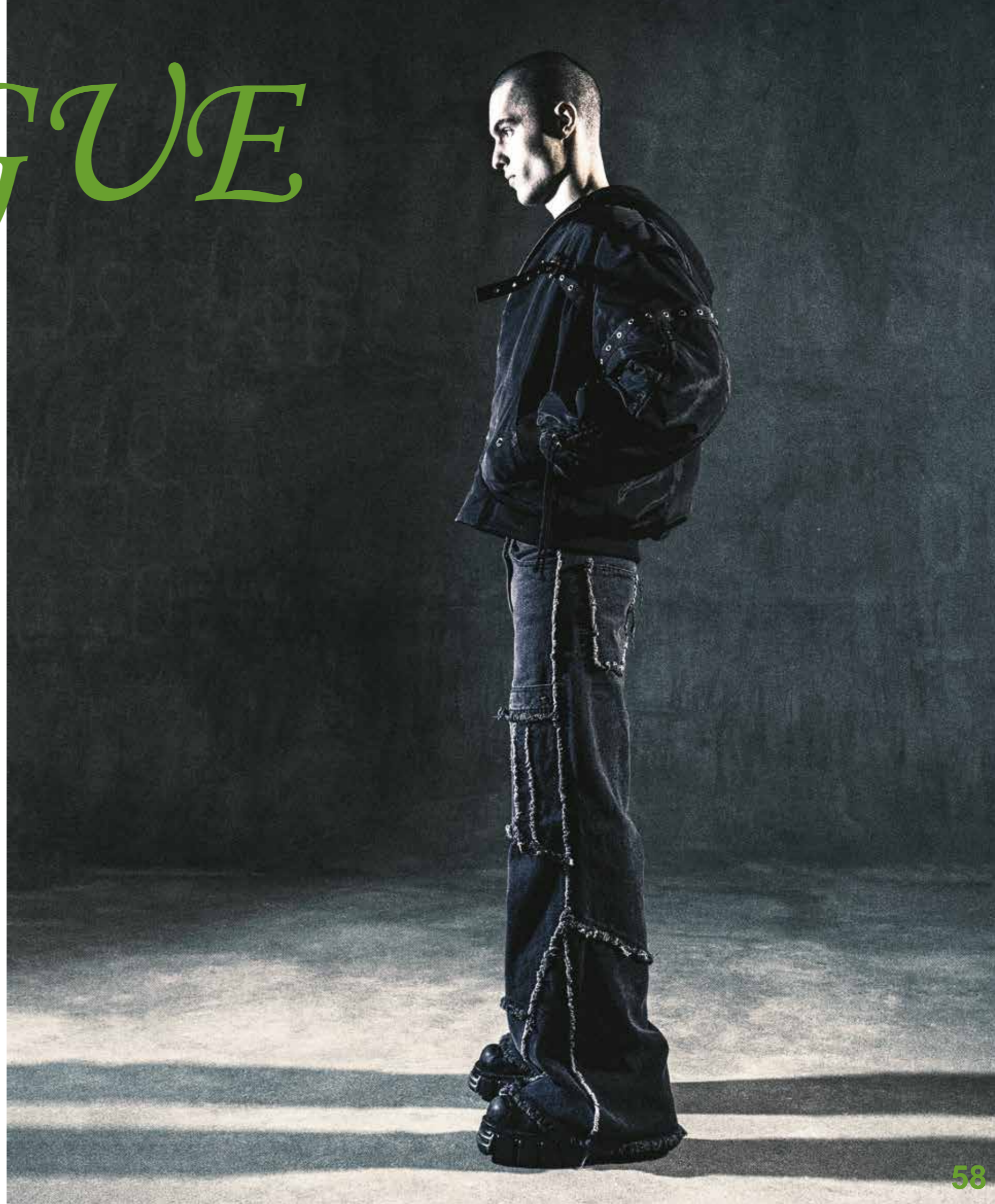
# EPILOGUE

The truth is, we haven't told you everything in this magazine—one issue simply isn't enough to capture our entire journey. This is just the first step, an attempt to reflect on the key turning points of our brand. And while some moments may not have been executed perfectly, it's important to remember that we didn't have a massive team behind the creation of this piece. We are constantly evolving, and this book is one of the steps in that evolution.

There is still so much more we'd love to share—our earliest works, the technical intricacies behind production, the challenges we faced in bringing certain designs to life. But that's a story for another time. If you'd like to see a second volume, let us know. Your feedback is everything to us.

We are open to any thoughts, opinions, or critiques you may have. Feel free to reach out via email at [edmclothes@gmail.com](mailto:edmclothes@gmail.com) or send us a message on Instagram [@edm.clothes](https://www.instagram.com/edm.clothes).

A massive thank you not only to our customers but to everyone who takes an interest in our work, supports us, and motivates us to keep moving forward.



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