

MENGJIE YU

## **Brand Philosophy**

**Mengjie Yu**

**"We don't design trends. We write resistance."**

## **Existential Aesthetics**

**We believe clothing is armor for the solitary soul.**

**In an era of fast consumption and superficial labels, we return to the essence of clothing—as an extension of individual spirit.**

**Each design is a response to emptiness, free will, and existential anxiety.**

## **Transcultural Tailoring**

**Inspired by Ziggy Chen, we explore the tension between Eastern philosophy and Western structure—reconstructing traditional textures and deconstructing tailoring languages.**

**Between history and the now, we seek an unstable balance.**

**Fabric becomes narrative. Craft is philosophy.**

**Time leaves its mark on garments—we call it \*organic imperfection\*.**

## **Intellectual Rebellion**

**We do not cater to the market. Our work is for thinkers.**

**Destructive patterns, poetic embroidery, and provocative silence are our detached responses to the conformity of the mainstream.**

## **Dark as Language**

**"Black is the laziest color, yet the most expressive."**

**We use black to articulate complex emotions and distilled beauty.**

**We embrace restraint, absence, and intentional void.**

**Black is not emptiness, but the ultimate expression of what remains.**

**Our garments speak in refined shades of dark grey—to express feeling, not noise.**

## **Scarcity as Integrity**

**We practice limited, small-batch production. No seasonal drops.**

**Each collection is a nonlinear archive of time, not a schedule dictated by the fashion system.**

**Rarity gives clothing its soul—and to wear it requires conviction.**

## Founder's Note

Mengjie Yu | Founder & Creative Director

I never intended to create a brand that fits in.

MengJie Yu was born from silence—from the spaces between noise, where identity is not consumed but discovered.

Clothing, to me, is not ornament. It is a vessel for memory, resistance, and solitude.

Through every stitch and asymmetry, I ask a question:

Can we still feel, still think, in a system that rewards numbness and sameness?

This is not a brand for everyone.

It is for those who seek—seek meaning in detail, seek stillness in rebellion, seek presence in absence.

We speak in black. We speak in texture.

And above all, we speak to those who are unafraid to be misunderstood.

Welcome to the MengJie Yu.

In various cultures, ravens are often symbols of death, misfortune, mystery, and wisdom, but they are also closely associated with greed and desire. They are frequently seen as greedy scavengers, feeding on carrion, symbolizing a dependence on death and decay. For example, in Edgar Allan Poe's poem *\*The Raven\**, the raven represents endless pain and despair, hinting at the inevitable desires and darker aspects of the human soul.



In the Victorian era, the upper class adorned their hats with bird-related elements—especially feathers, entire birds, and even wings—for reasons rooted in complex layers of aesthetics, symbolism, and social meaning. These motivations can be broadly categorized as follows:

#### Symbol of Social Status

In the 19th century, wearing real bird feathers—particularly those of rare species—was a way to flaunt wealth and social standing.

Exquisite feathers, such as those from birds of paradise, egrets, and hummingbirds, were imported from distant colonies and symbolized both a sense of dominance over nature and a taste for the exotic.

A hat adorned with the full body of a bird was often a bespoke piece, extremely expensive and accessible only to noblewomen and the rising bourgeoisie.

#### Romanticism and the Worship of Nature

The Victorian age was heavily influenced by Romantic aesthetics, which celebrated nature, emotion, and ornate beauty.

Birds were seen as nature's spirits—symbols of freedom and grace—perfect for expressing a woman's elegance, mystery, and beauty.

Feathers, being light and dynamic, complemented the era's prevailing trends of elaborate decoration and layered fashion.

#### The Aestheticized Relationship Between Beauty and Death

The Victorians had a particularly intricate relationship with death, mourning, and beauty.

This "aesthetic of death" manifested in cultural practices such as mourning jewelry made from human hair, post-mortem photography, and pressed flower arrangements.

Wearing a hat adorned with a full, lifeless bird reflected both the fragility of beauty and a romanticized contemplation of death itself.







**MEN'S SUITS IN THE VICTORIAN ERA**







**The Victorian era (1837-1901) was a significant period in British history, marked by its social moral codes, the profound changes brought by the Industrial Revolution, and class inequality. During this time, material wealth and social status became the goals pursued by many, while desire and greed fueled the expansion of capitalism and the suffering of the working class. This concentration of greed and power within the social structure often led to moral contradictions and the distortion of human nature.**



# The Well Dressed Man

in Hollywood

*A few tips from the style dictator who Knows*



London dictated men's fashions. Then Paris tried it. Now comes Hollywood with Lew Cody as the he-mannequin. Lew here displays the spring business suit



After six, Lew discards his business suit in favor of this dinner coat



Or feeling less formal, he changes to a square shouldered lounge suit of Shetland fleece with smart patch pockets, short coat and cuffless trousers

**I**N Hollywood Eddie Schmidt is the oracle of fashion where men's clothes are concerned.

Schmidt sets the styles and makes the clothes for the best-dressed men on the screen and they, in turn, set the styles, not only in Fargo, N. D., and Oskaloosa, but all over the world. A list of Eddie Schmidt's clients would read like a roster of stars and leading men in pictures. He makes clothes for Adolphe Menjou, Reginald Denny, Lew Cody, Richard Dix, George Fitzmaurice, Jack Mulhall and oh! what's the use—just pick out your favorite actor and it's 10-to-1 that Schmidt is his tailor.

Here are a few hints from Eddie to the well-dressed man of today:

An essential part of present day tailoring is to build up a man to emphasize his height. This is done by shorter coats and waistcoats, which, in turn, give the fashionable length to the trouser line.

Be sure your tailor gives you a small, tight neckline on the coat, built up to square shoulders, made as broad as your height will stand. With the short



coat goes the medium short waistcoat.

Your trousers should be high-waisted and worn with suspenders. The trousers, which are being worn quite full, may be made either with or without a cuff, but the cuff makes them hang better.

Schmidt emphasizes that the particular man cannot be too careful of a straight tight waistline to his coat and that it should shoot up and out from the top of the waistline.

Watch out for a break behind the collar. You cannot have a well-fitting coat with this.

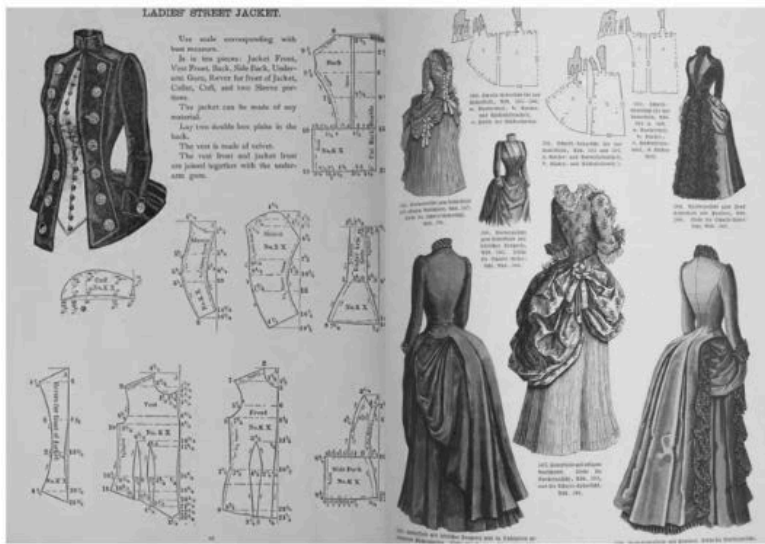
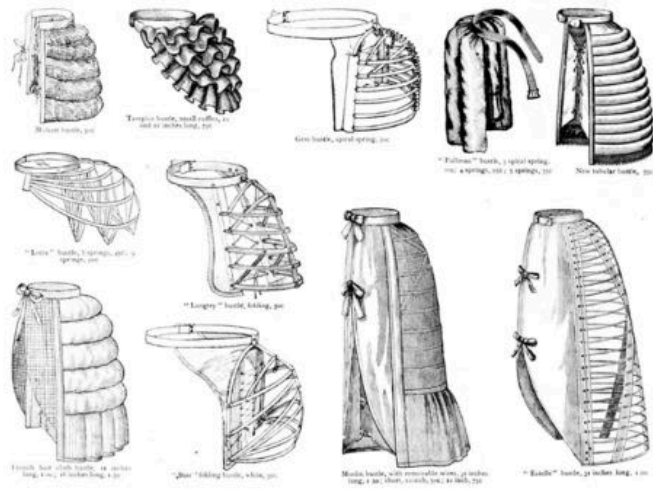
Never take a suit out of a tailor shop unless you are perfectly satisfied with it and are comfortable in it.

You will never look well if you do not feel well.

The interested gentleman with his back against the wall is Eddie Schmidt, whose tailoring has made many a star. Kneeling before Lew's splendor is C. F. Bergman, Eddie's chief designer

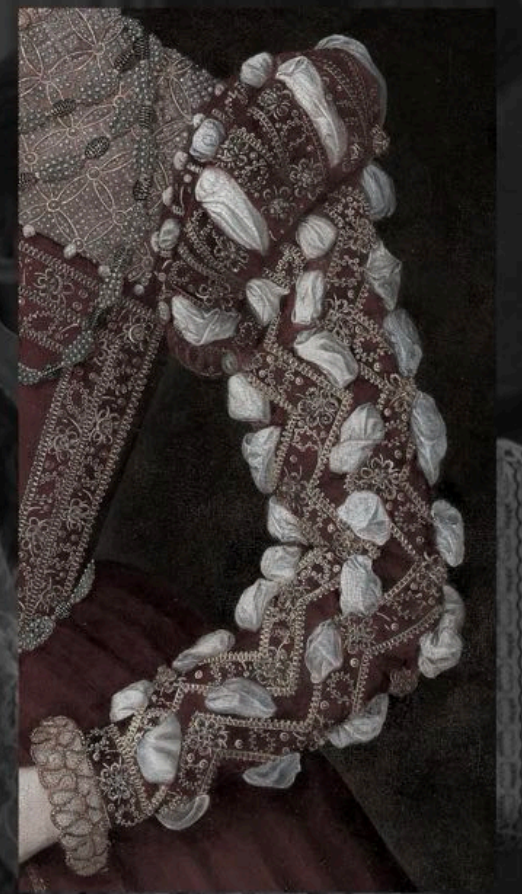


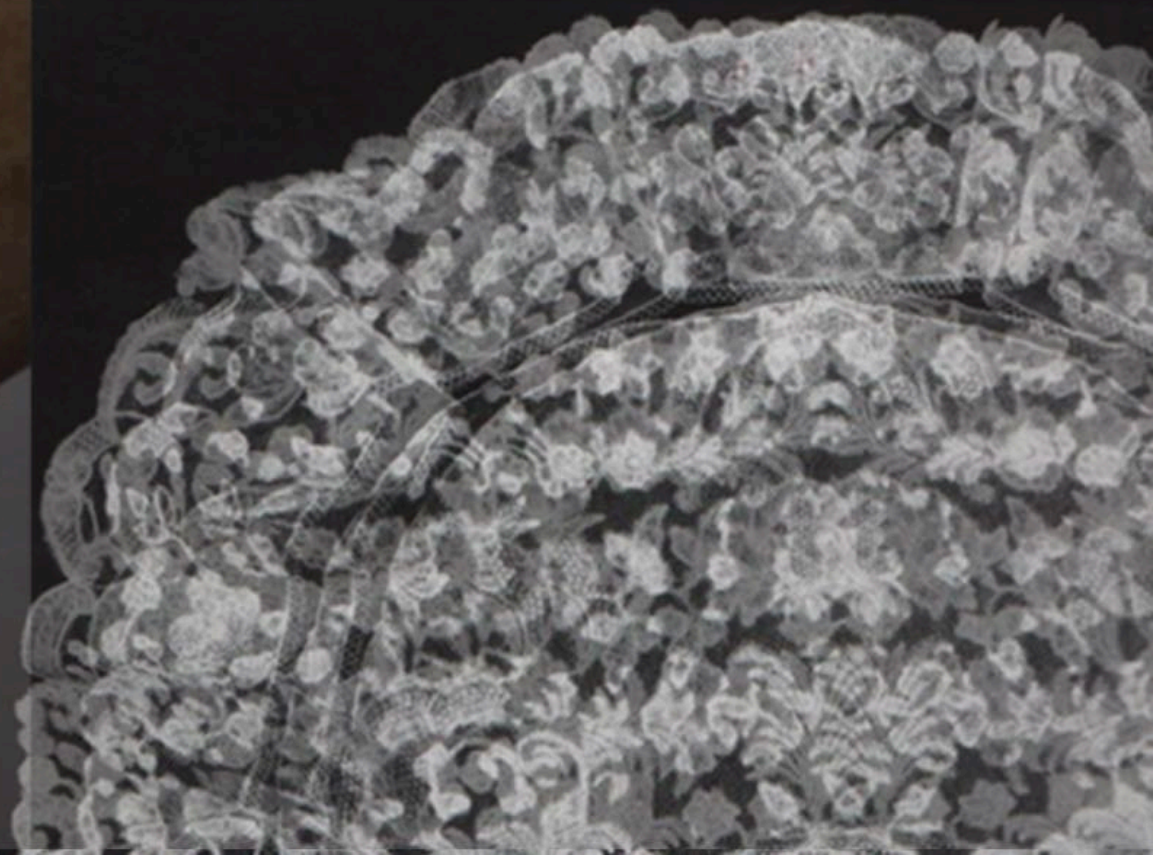
# Bustles





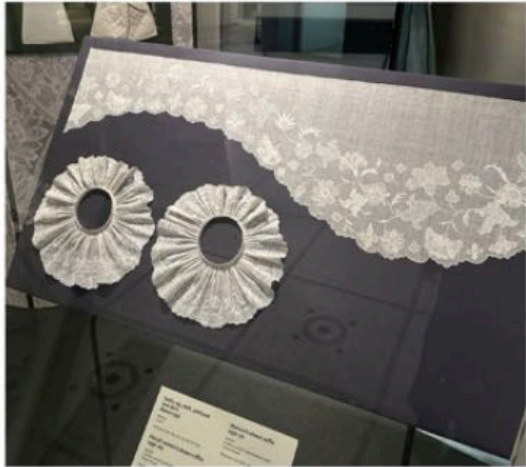
DETAIL OF VICTORIAN ERA CLOTHING











**LACE**  
 In Victorian times  
 they used lace on  
 sleeves and collars.

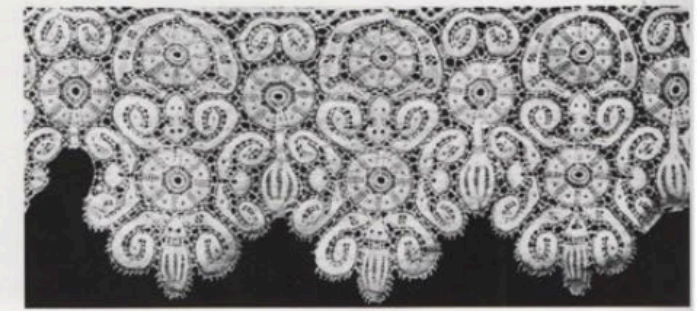
century – and meanwhile the whole of Flanders made more or less the same bobbin lace. As for France, all the north, where the cultivation of flax was also very widespread applied itself to lacemaking, from Calais and Lille in the west to Sedan in the east, and



*Philip-Louis and Robert de Witt, Antony Van Dyck, 1645. On canvas, Musée du Louvre. The two young men wear ruffs bordered with flat lace patterned with arabesque flowers, after designs by Danieli.*



being replaced with those from Flanders, Venice, occupied with her war against Austria, reacted by producing a kind of lace known as 'flat Venetian' (Venetian point plat). Although the solid areas were worked entirely with the needle, its characteristic form was a uniform tape linked by picoted brides. Thus in the 1640s, flat Venetian was seeking to imitate bobbin laces, though a decade later, bobbin laces would attempt to imitate flat Venetian.



*Detail of a collar. Bobbin lace, 'Flanders or Venetian', Flanders or Venice, c. 1635. On canvas, Musée Historique Tissus. The stylized tulips at the base of the scallops.*

SKETCHBOOKS SHOWING THE RESEARCH  
AND DESIGN DEVELOPMENT FOR ABBIES  
AUTUMN/WINTER 02/08 COLLECTION.



The crows

The Crow Tribe (Karasu-Zoku) is a famous fashion subculture in Japan characterized by wearing all-black clothing and accessories that blur gender boundaries. In the 1980s, the Crow Tribe reached the height of its popularity, and its impactful influence continues to resonate in the fashion world to this day.

The name "Crow Tribe" is derived from the resemblance of a group of crows gathering together. It was primarily spearheaded by designers Yohji Yamamoto and Rei Kawakubo.

In 1981, Yohji Yamamoto and Rei Kawakubo held their first fashion show in Paris. Yamamoto's Autumn/Winter 1981 women's collection featured a background of amplified heartbeats, models with pale faces, bare torsos, and oversized, shapeless black garments filled with cracks and holes. This fashion movement, dubbed "Hiroshima Chic" by journalists, attempted to express something, but the public seemed to struggle to understand it. The Japanese public, in particular, was shocked because black is traditionally associated with funeral attire and mourning. Wearing all-black outfits was seen as a completely anti-social act.



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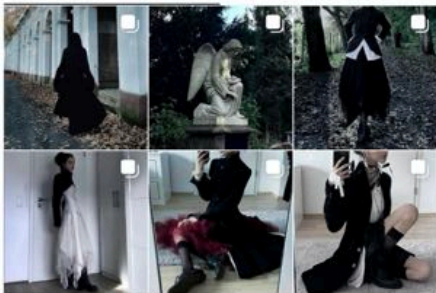
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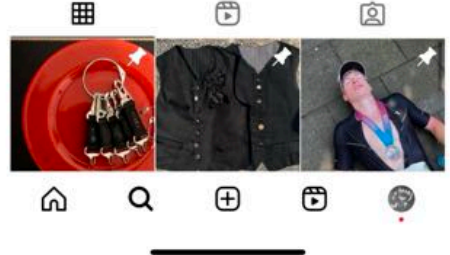
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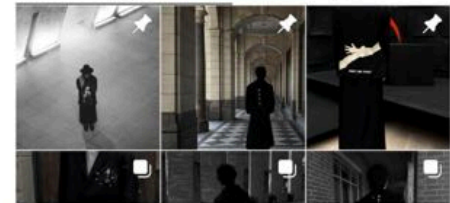
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Things ain't always set in stone.  
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### **Purchase Motivations:**

- **Self-Expression and Independence:** Purchasing our brand's products is not just about fashion but about expressing individuality and personal beliefs. Our designs allow them to stand apart from the crowd.
- **Artistic and Cultural Affinity:** Customers are drawn to the brand because of its deep cultural and artistic underpinnings. They see purchasing as an investment in artistic expression, not just in clothing.
- **Brand Alignment:** Our brand's values, which include innovation, quality, and cultural depth, resonate with their personal philosophy.

### **Decision-Making Factors:**

- **Uniqueness in Design:** Our brand's designs, which break away from mainstream trends, are a major selling point. Customers appreciate the avant-garde, artistic direction we take.
- **Brand History and Cultural Significance:** The brand's cultural background and history play a crucial role in the buying decision. Customers want to connect with a brand that has a meaningful narrative.
- **Craftsmanship and Quality:** The high quality of materials, meticulous craftsmanship, and attention to detail are important factors in their decision to purchase.

### **Summary:**

Our customer base is made up of individuals who seek non-traditional, high-end, and artistic fashion. They are confident, independent, and value individuality in their clothing. These customers are typically highly educated, with a strong cultural awareness, and are willing to pay a premium for designs that resonate with their personal values and aesthetic tastes.

## Lifestyle:

- **Consumption Behavior:** They are selective consumers who value the cultural and artistic value behind a brand. They are willing to pay a premium for items that reflect their personal aesthetic and philosophical beliefs.
- **Fashion Perspective:** They seek out designs that are not just trendy, but meaningful. Fashion for them is about expressing their individuality and a deep connection to the broader cultural context.
- **Purchasing Channels:** Typically shop in luxury department stores, high-end boutiques, or directly from brand websites and exclusive stores offering limited edition or custom-designed pieces.

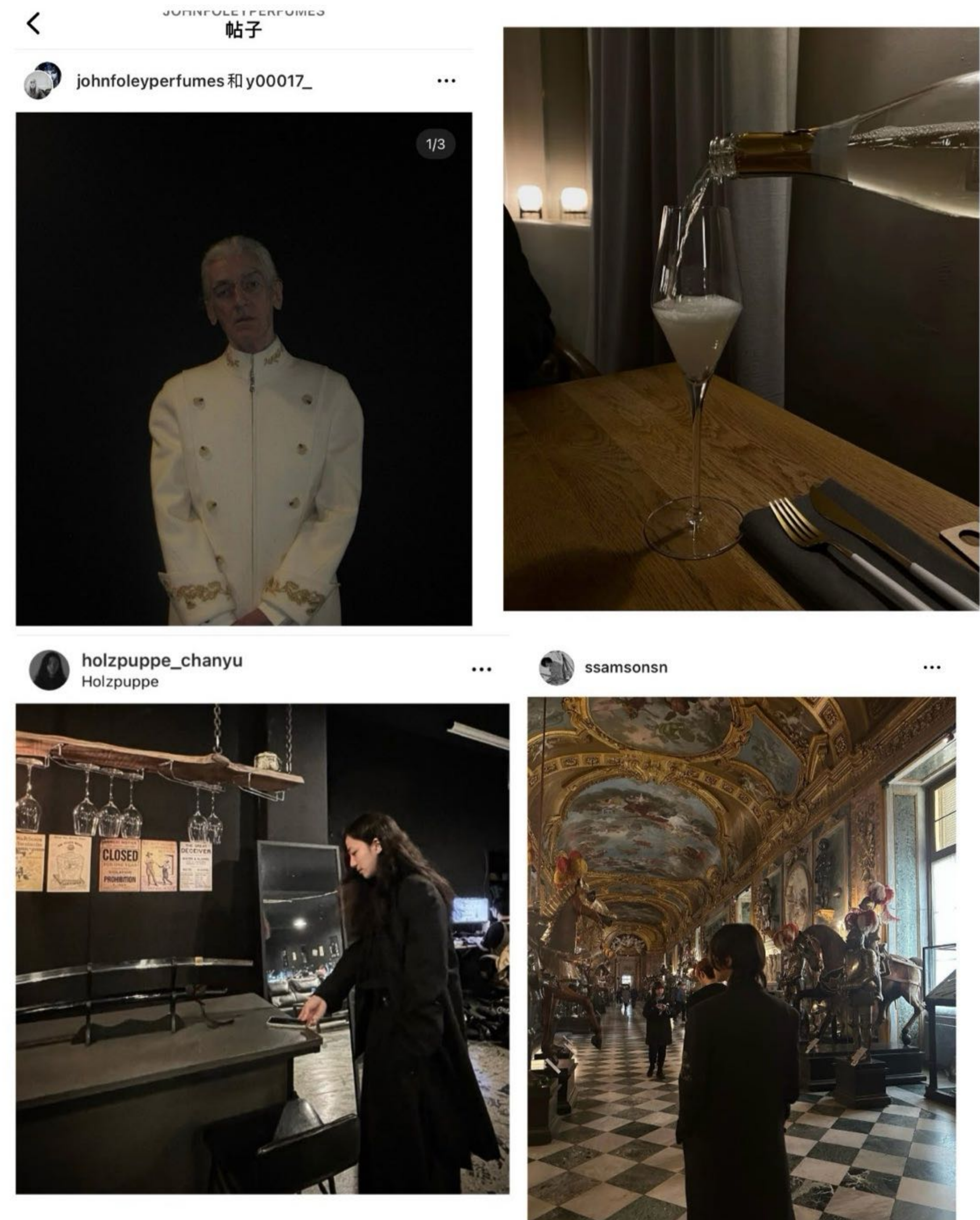
## Needs and Pain Points:

### - Needs:

- Unique, thoughtful designs that allow for personal expression.
- High-quality, well-crafted garments that stand the test of time.
- Fashion that aligns with their personal style and cultural values.

### - Pain Points:

- Mainstream fashion is too commercial and lacks artistic depth.
- Luxury brands often fail to offer designs that align with their personal style and philosophies.
- They have little interest in brands that cater to mass-market tastes or follow fleeting trends.





#### **4. Consumer Behavior**

**Value on Craftsmanship:** Luxury buyers expect exceptional quality and attention to detail, with a focus on artistry over mass production.

**Interest in Unique, Statement Pieces:** Consumers in this sector are more interested in owning fashion that is distinct and aligned with their personal identity, rather than following trends.

**Experience & Storytelling:** Customers seek brands with a strong narrative, whether it's a cultural story, design philosophy, or sustainability commitment.

#### **5. Challenges**

**High Competition:** Competing against well-established names like Yohji Yamamoto and emerging brands like Achivioribot and Enfants Riches Deprimes.

**Consumer Education:** Communicating the value of artistic, non-mainstream designs to a broader luxury consumer base.

**Global Economic Conditions:** Fluctuations in the global economy and luxury market demand, especially in response to changing consumer behavior and geopolitical factors.

#### **Conclusion**

Our brand operates in a niche yet growing sector within the luxury fashion market, where customers are not just buying clothing, but investing in art and personal expression. Competing against established names and emerging talent, Our brand stands out by offering a fusion of cultural depth, innovative design, and high-quality craftsmanship.

# MARKET SECTOR INFORMATION

## 1. Market Position

High-end, Luxury Fashion: Positioned at the top tier of the fashion industry, offering exclusive, high-quality pieces that command premium prices.

Avant-garde & Artistic Fashion: Emphasizes innovation, individuality, and cultural depth, appealing to customers who view fashion as an art form.

Global Reach: Targeting affluent consumers in major fashion capitals (e.g., Tokyo, Paris, New York, London, Milan) who are willing to invest in unique, high-quality designs.

## 2. Target Audience

Affluent & Creative Professionals: Consumers with high disposable income, typically in the creative industries (art, design, fashion, culture), who appreciate non-mainstream, personalized fashion.

Independent & Confident Individuals: People who value self-expression through fashion and are willing to stand out from the crowd.

Culturally-Conscious Shoppers: Customers who are drawn to brands that incorporate rich cultural or philosophical narratives into their designs.

## 3. Market Trends

Sustainability & Ethical Fashion: Increasing demand for eco-friendly materials and sustainable production practices.

Personalization & Customization: Consumers are looking for exclusive, bespoke pieces that reflect their individuality and values.

Cultural Fusion & Global Influences: Fashion that incorporates cultural narratives and celebrates diverse heritages is growing in popularity.

Craftsmanship & Artisanal Details: Emphasis on high-quality, handcrafted designs, as consumers seek pieces that are both artistic and enduring.





# CUSTOMER PROFILE

## Basic Information:

- **Age Range:** 25-50 years
- **Gender:** Both male and female, with a slight emphasis on men
- **Occupation:** Professionals in high-end creative industries such as art, design, photography, filmmaking, and writing; executives or leaders in global companies; individuals working in the fashion industry; cultural elites.
- **Income Level:** High-income group, typically in the luxury goods consumption category, willing to invest in high-end, artistic, and cultural value-driven products.
- **Location:** Major global cities such as Tokyo, Paris, New York, London, Milan, Los Angeles, etc.

## Psychographics:

- **Values:** Independent, innovative, and self-expressive. They seek unique and culturally rich designs that reflect personal identity and artistic sensibility. Fashion is seen not just as clothing, but as an extension of lifestyle and worldview.
- **Aesthetic Preferences:** Favor non-traditional, avant-garde, and artistically rich designs. They appreciate minimalist but deeply thoughtful creations, with a penchant for black and white palettes, asymmetric cuts, and fine detailing.
- **Personality Traits:** Confident, independent, with a strong sense of individuality. They are not afraid to defy conventional norms and embrace distinct, forward-thinking fashion choices.
- **Interests:** Art, culture, cinema, and music. They are culturally aware and have a high level of sophistication in their tastes. They often collect unique artworks and designer fashion pieces.

### **Enfants Riches Deprimes**

Enfants Riches Deprimes (ERD) blends luxury with rebellious streetwear, offering bold, graphic-driven designs with punk and grunge influences. The brand attracts fashion-forward, edgy individuals who value exclusivity and anti-establishment aesthetics.

### **Achivioribot**

Achivioribot is a luxury, avant-garde brand known for its futuristic, cyberpunk-inspired designs. Featuring asymmetrical cuts and experimental fabrics, it appeals to consumers who seek innovative fashion that pushes boundaries and challenges conventional style.

### **Ziggy Chen**

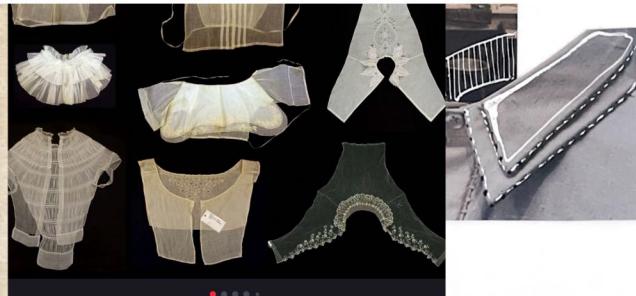
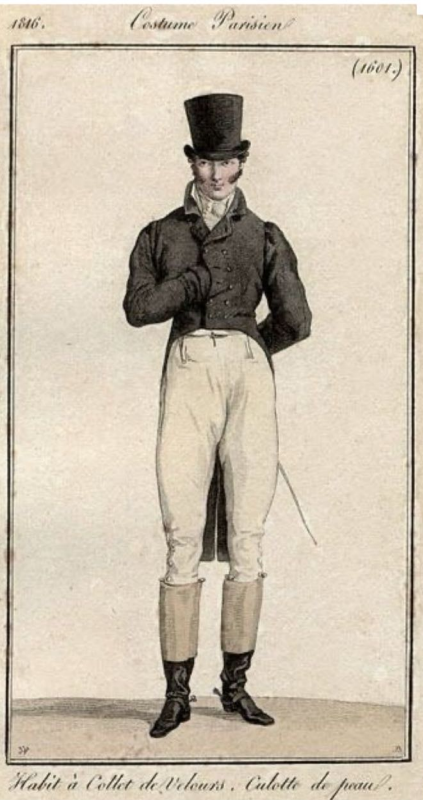
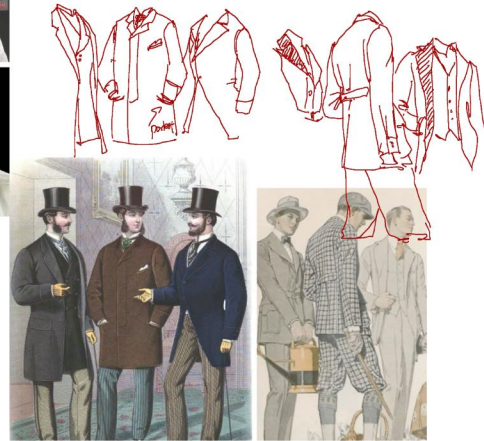
Ziggy Chen combines traditional Chinese aesthetics with minimalist modern design. Known for high-quality craftsmanship and eco-friendly materials, the brand targets those who appreciate cultural heritage, sustainability, and understated elegance.

### **Yohji Yamamoto**

Yohji Yamamoto is a renowned Japanese designer known for his avant-garde, minimalist designs and unique use of black. His collections feature asymmetrical cuts, unconventional silhouettes, and a focus on craftsmanship. Yamamoto's work blends traditional tailoring with modern, artistic concepts, attracting individuals who seek timeless, high-quality fashion with deep cultural and philosophical undertones.

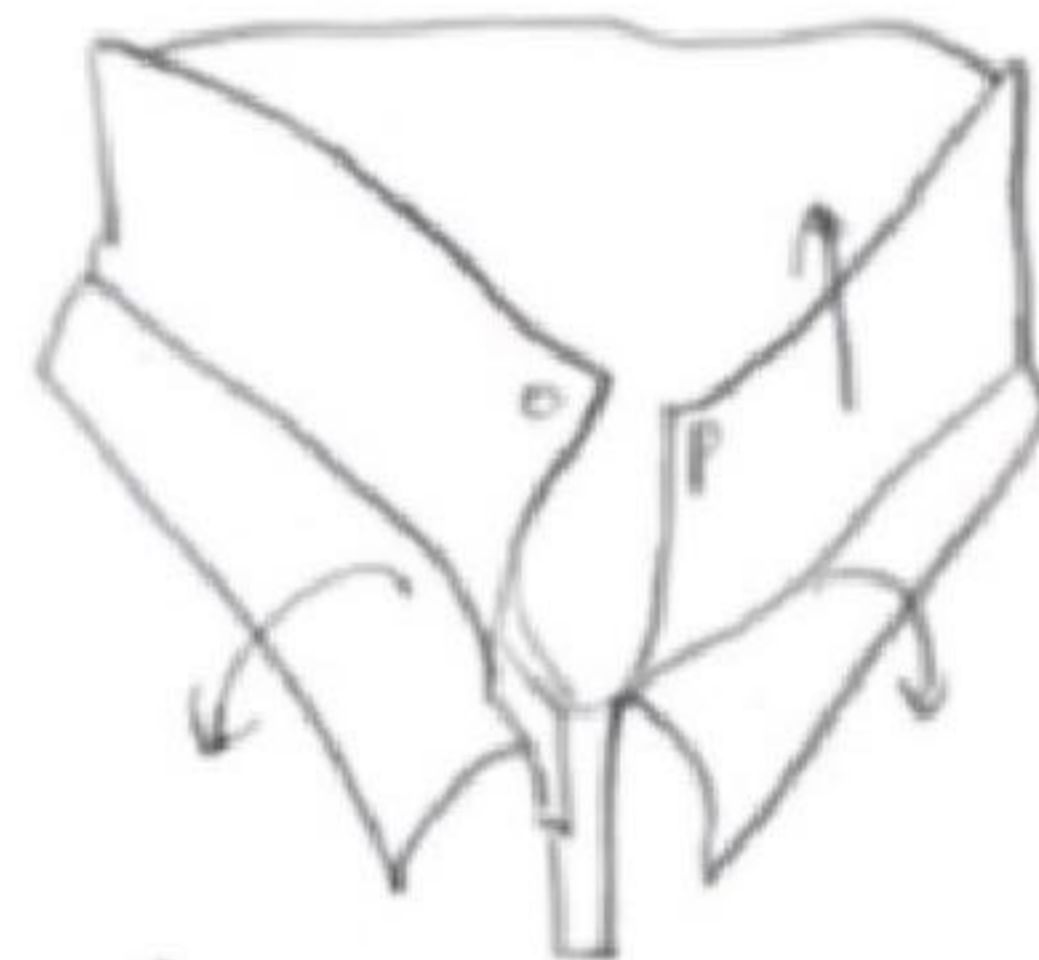
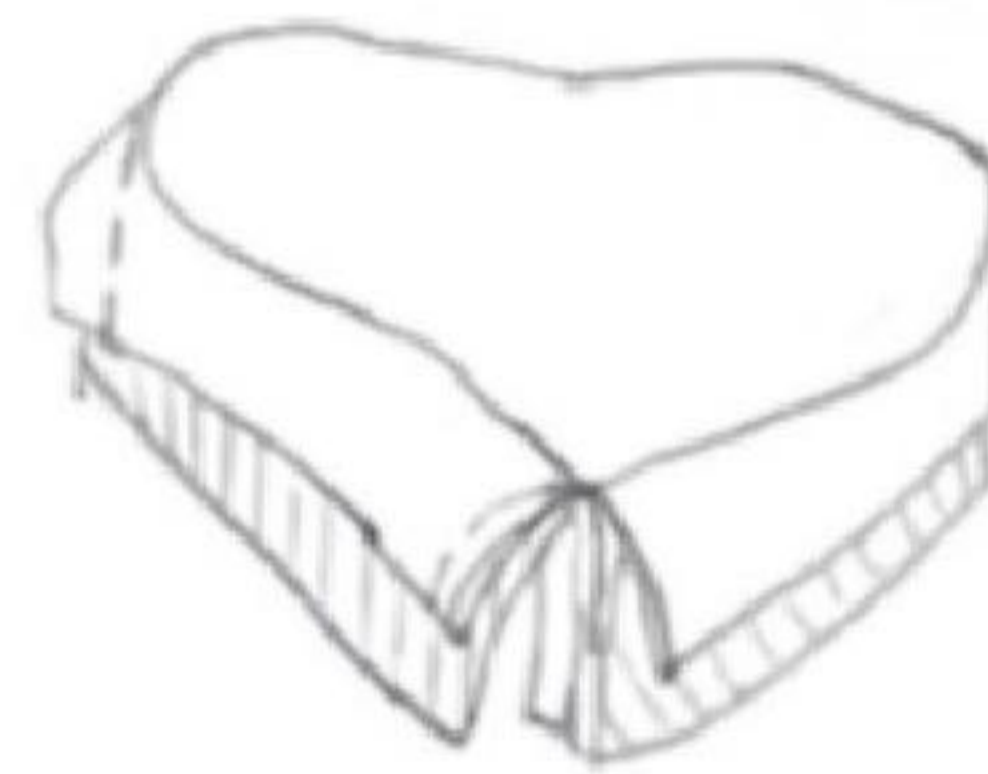
These brands cater to a similar high-end, creative audience, but each has a unique focus: ERD embraces rebellious streetwear, Achivioribot focuses on futuristic innovation, and Ziggy Chen merges traditional and modern design.







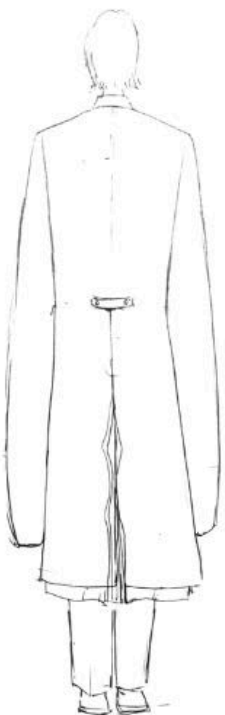
do some collar design



more warm







# PRE COLLECTION

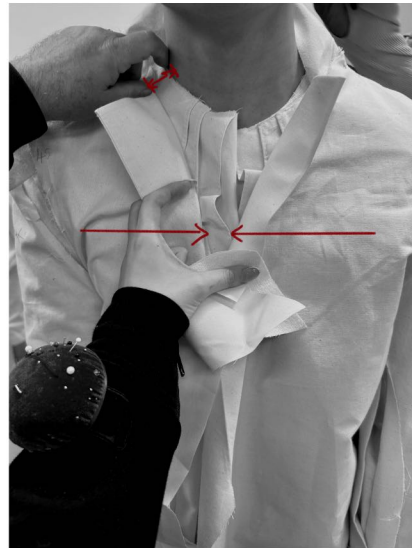
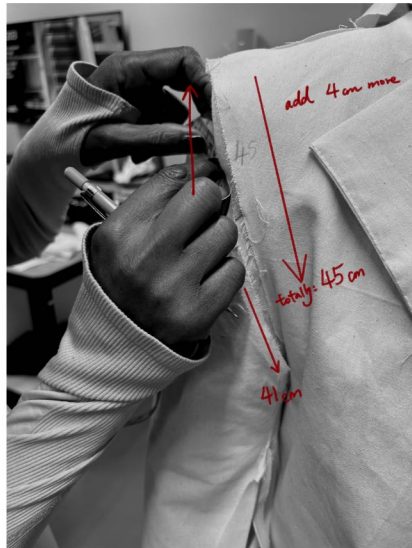
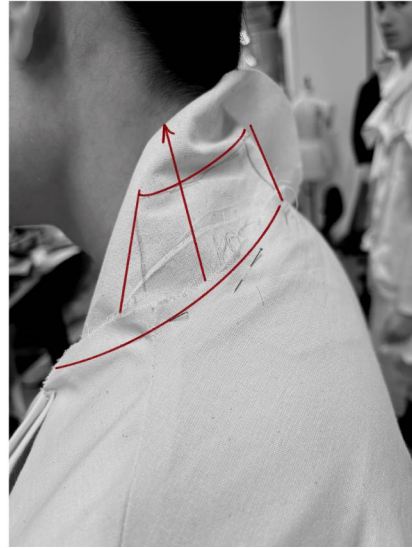


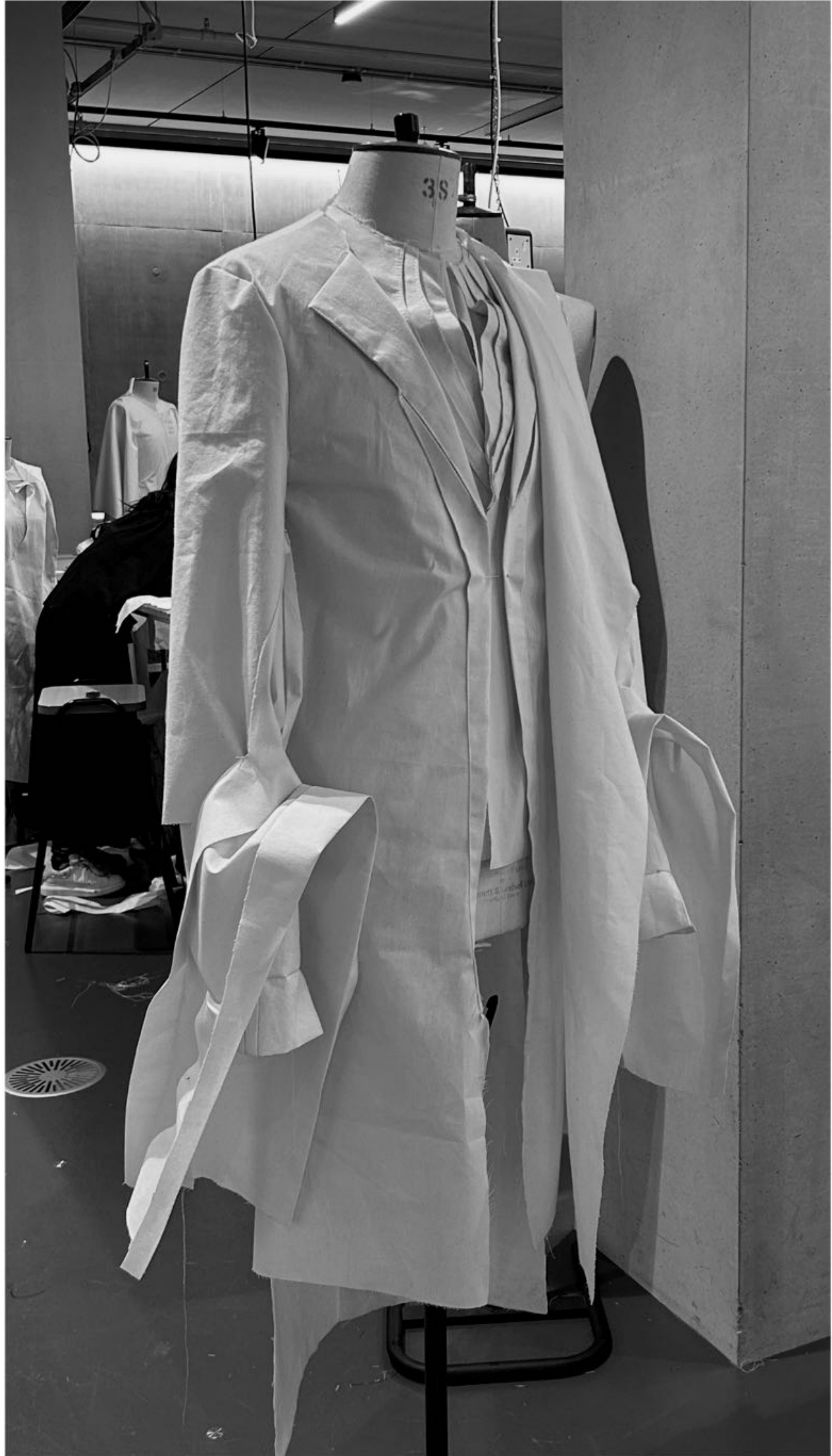
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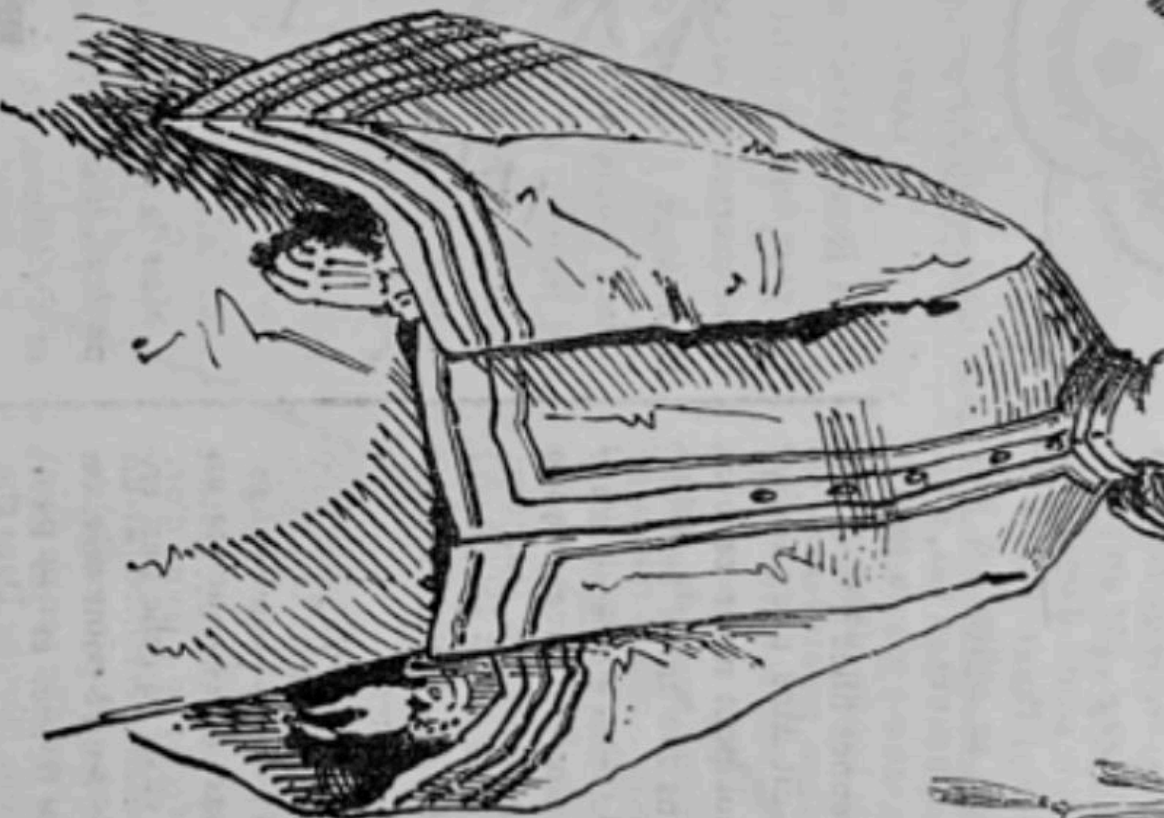






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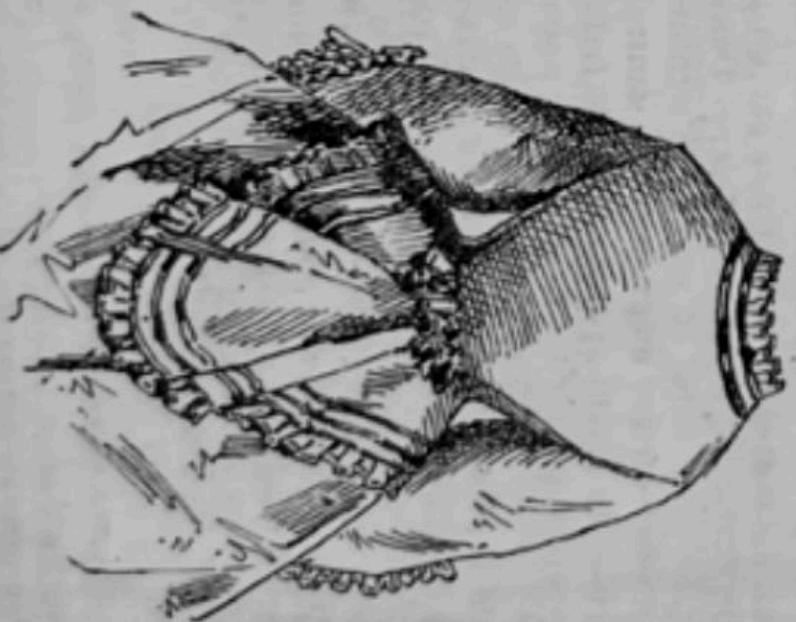
end se pose au  
t du chignon on-  
pans doivent tom-  
le chignon. Les  
milieu du nœud  
elours, la traverse  
e simple en taffe-  
nœud pourrait se  
dentelles et ve-



N° 3. NŒUD DE CRAVATTE

Ce nœud se compo-  
d'une coque double av-  
traverse et pans bord-  
d'un rouleauté en éto-  
semblable au nœud. A  
pointes des pans et de  
traverse on pose des glan-  
en soie floche.

N° 1. PALETOT EN CACHEMIRE, orné de trois rangs  
de galon de soie.



N° 5. CORSAGE A BASQUE POSTILLON, VU DE DOS.

CORSAGE A BASQUE POINTUE FORMANT GILET,  
VU DE FACE.

ture est posée de manière à simuler un

La basque est ornée d'un volant à plis creux sur-  
monté de trois biais. Une patte taillée en biais,



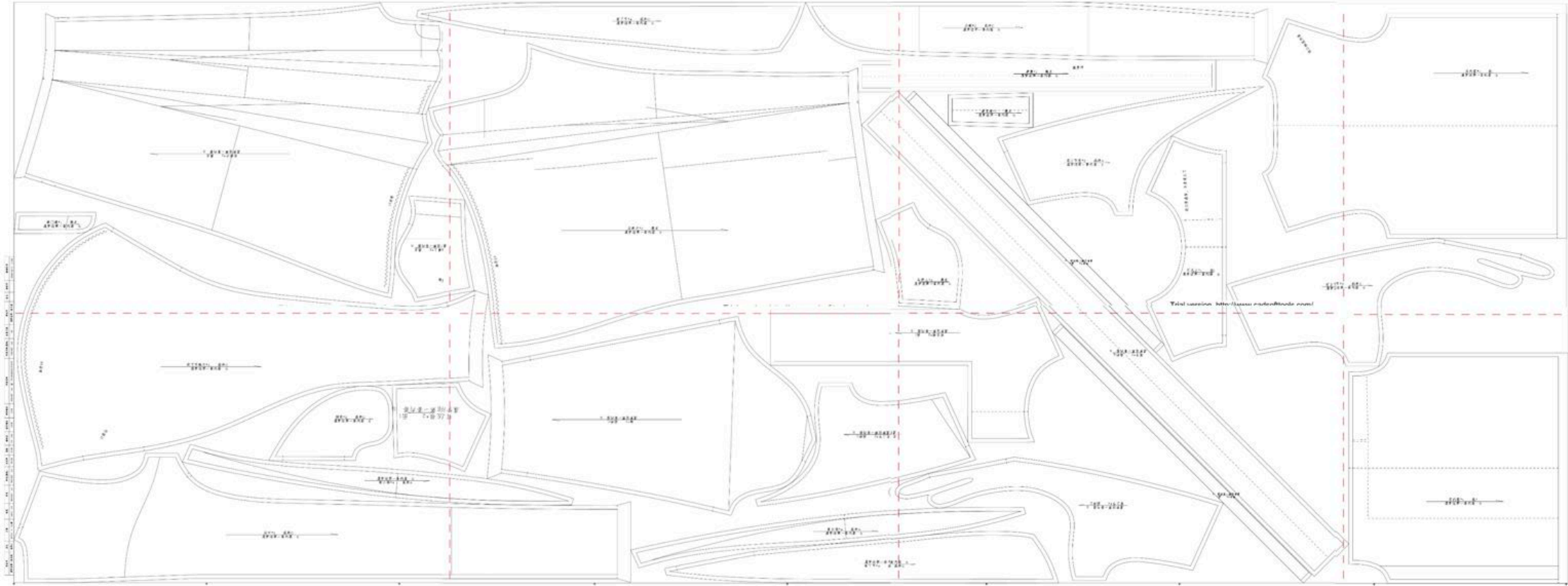












# DESIGN COLLECTION:





# DESIGN COLLECTION:





# MOVIE INSPIRATION:



## La vieille dame et les pigeon

Sylvain Chomet

*Grand Prix de Festival Annecy 1999*

*Grand Prix World Animation Collège*

*BAFTA Award London 1997*

*Cannes 1997*

*Nominations César 1998*



In seductive central Paris, amidst American noisy tourists, an undernourished gendarme unexpectedly stumbles across a sweet elderly woman feeding flocks of pigeons in the park with out-of-the-ordinary table scraps. As a result, it won't take long before the emaciated and starving officer hatches a desperate, yet utterly cunning plan to trick the merciful unsuspecting lady into letting him take part in the feasts, willing to go to great lengths to get himself fed. But where does the need for survival end, and where does greed begin? As the lucky police officer gets fatter by the day, soon, he will realise that moderation is golden. —Nick Riganas

# COLORPLATE:

Human desire and greed were widely depicted in Victorian literature and art. Many novels and poems explored the temptations of wealth, power, and social status, reflecting a departure from moral and social norms. The raven can serve as a symbol of this desire, representing the boundless greed and longing for wealth and power that reside deep within the human soul.



# FINAL LOOKS:



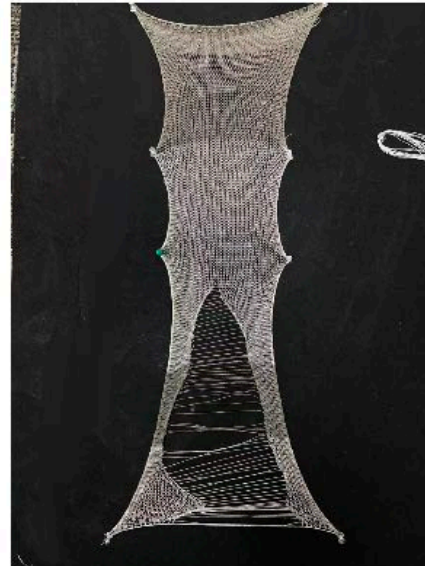
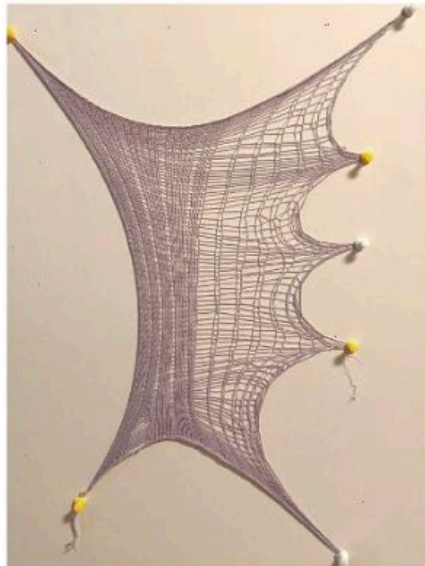
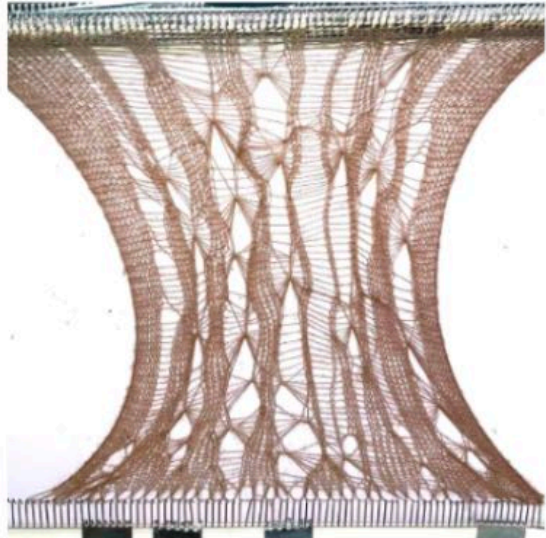


# KNIT:



Mengjie Yu

# SAMPLE:



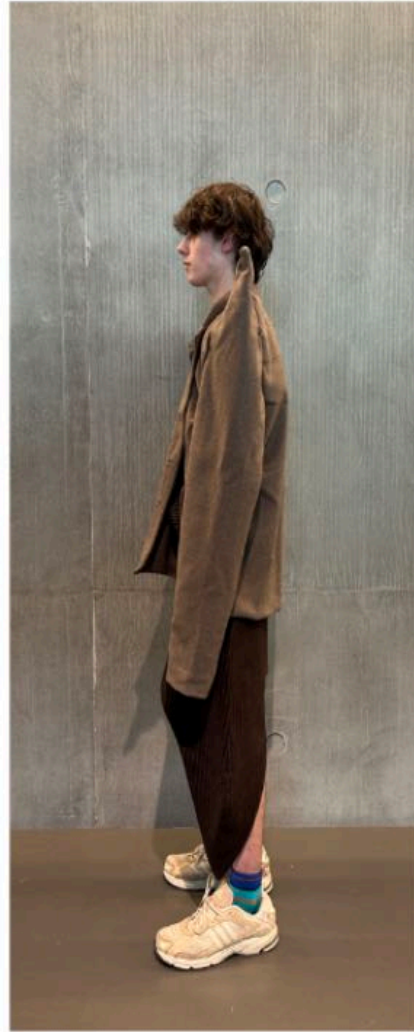


**Fabric:**

During the Victorian era, the primary materials for men's clothing were wool, cotton, and silk. As the Victorian era progressed, there was an increasing variety of fabric choices for clothing, including various synthetic and synthetic materials.



LOOK 1:





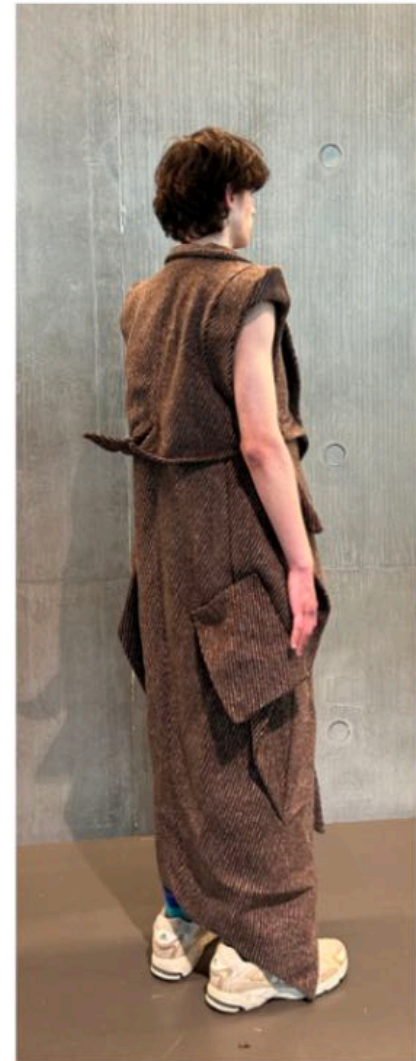
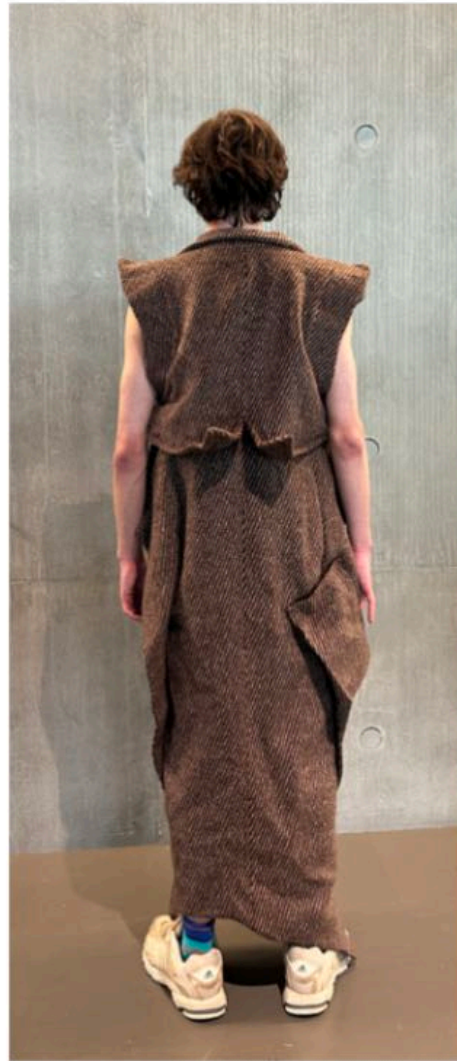
LOOK 2:





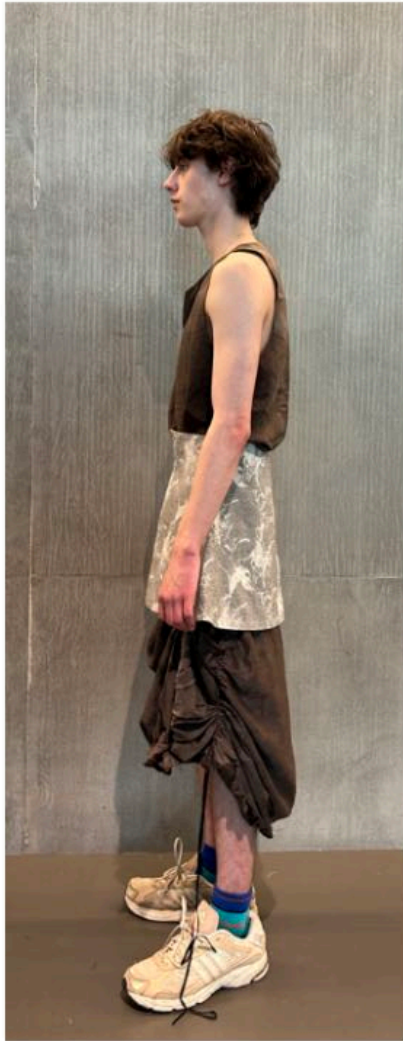


LOOK 3:



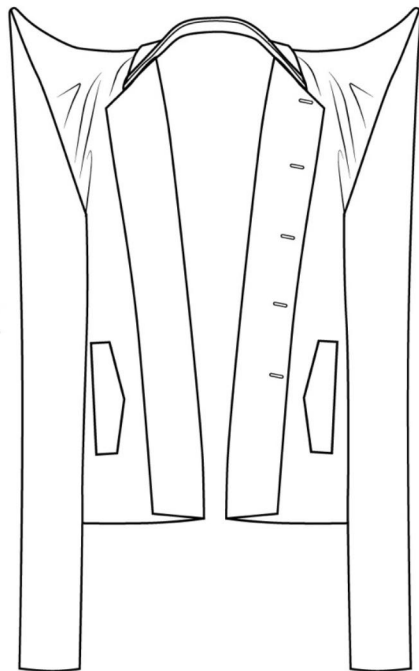
LOOK 4:





# LOOK 1:

FRONT

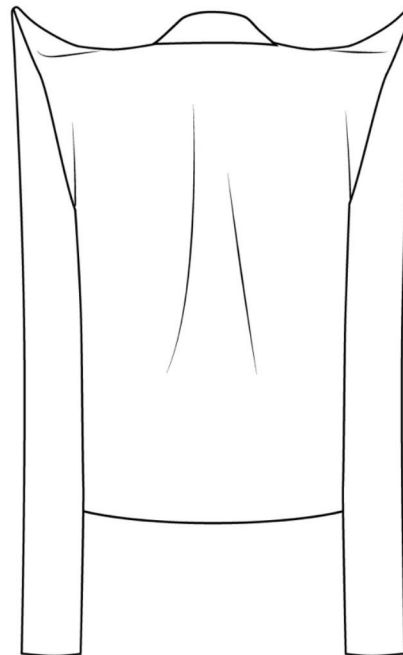


GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS pocket

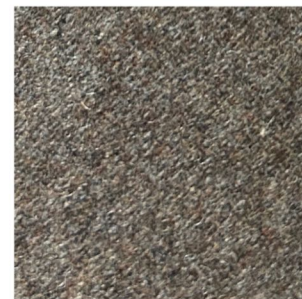
BACK



GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS

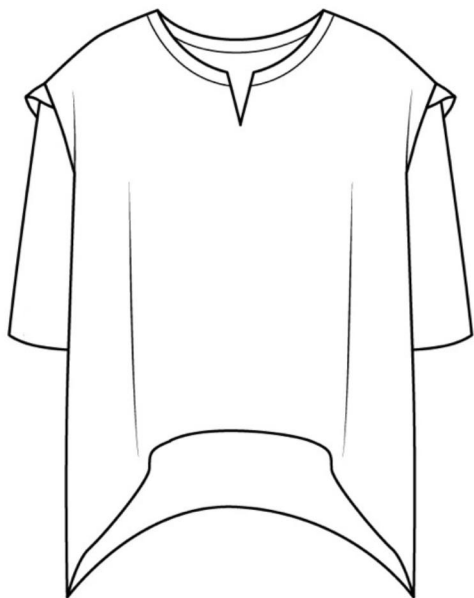


25FW  
Mengjie Yu

APPROVED REJECTED

# LOOK 1:

FRONT

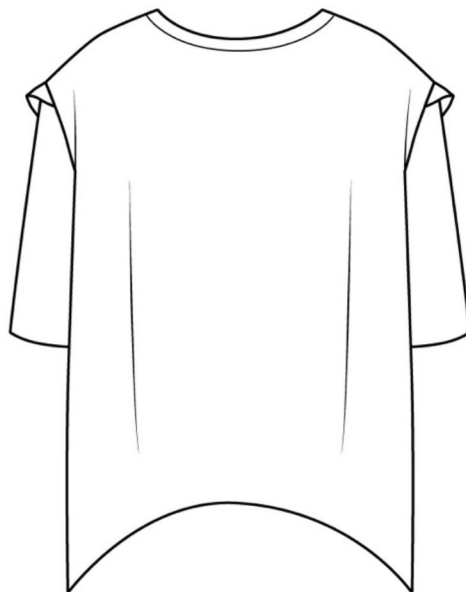


GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS pocket

BACK



GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS

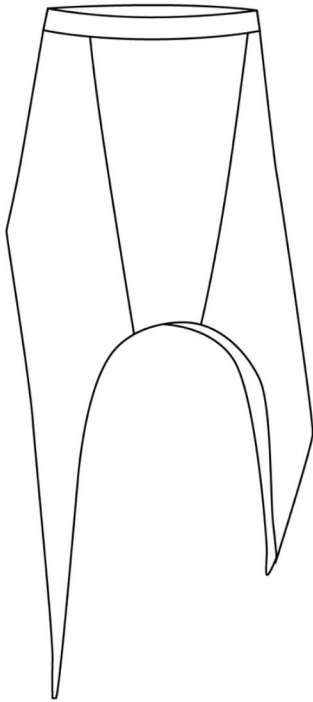


25FW  
Mengjie Yu

APPROVED REJECTED

# LOOK 1:

FRONT

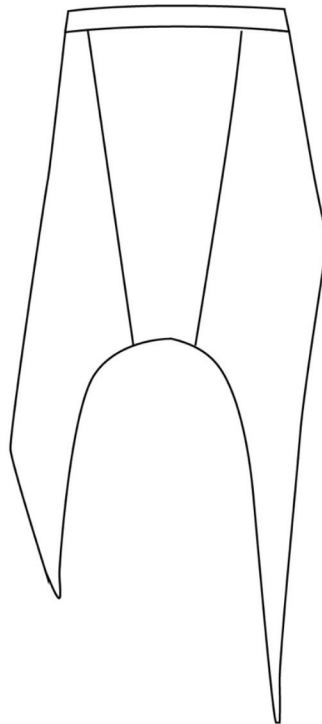


GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS pocket

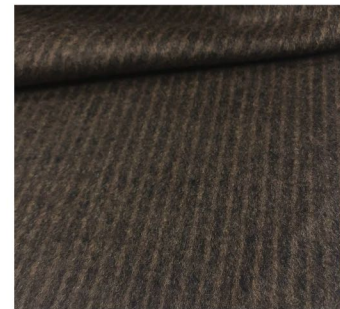
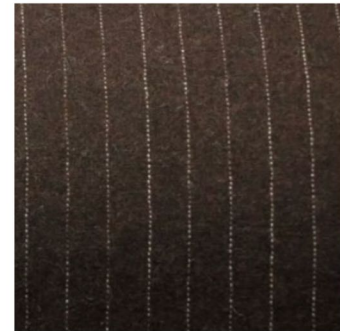
BACK



GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS



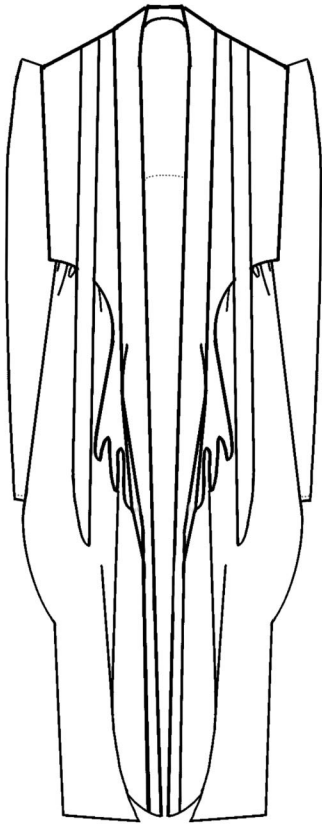
25FW  
Mengjie Yu

APPROVED REJECTED

# LOOK 2:

25FW  
Mengjie Yu

FRONT

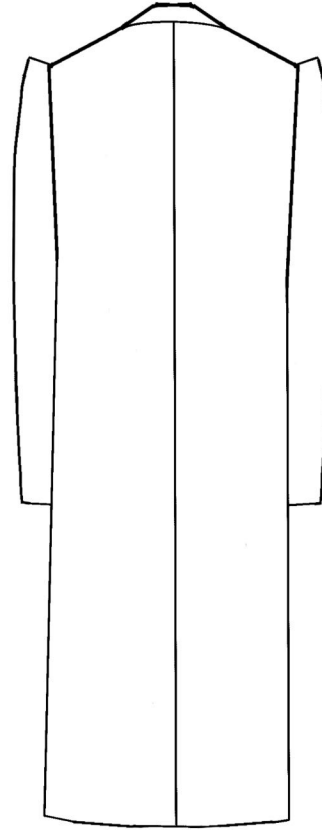


GARMENT CODE/DESCRIPTION 001

COLOUR OFFERED/CODE #01#02#03

NOTES/ADDITIONAL DETAILS

BACK



GARMENT CODE/DESCRIPTION 001

COLOUR OFFERED/CODE #01#02#03

NOTES/ADDITIONAL DETAILS



#01



#02



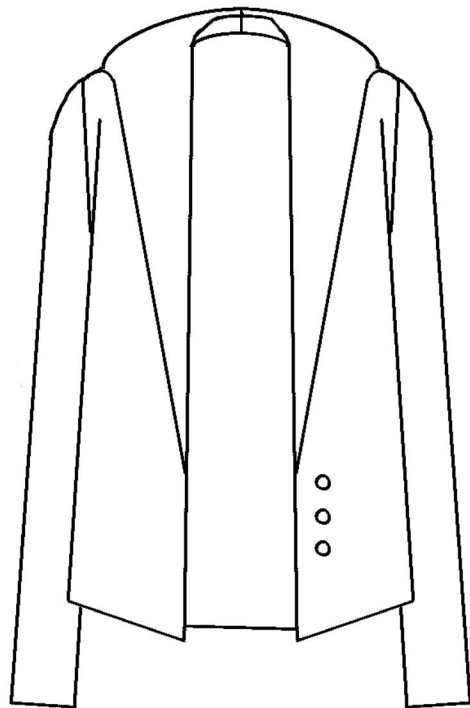
#03

UNIQLO尺寸 (商品尺寸)	商品尺寸(cm)			
	后肩衣长	肩宽	身宽(1/2胸围)	连肩袖长
160/76A(XS)	104	45	55.5	81
165/84A(S)	106	46.5	57.5	83
170/92A(M)	108	47.5	59.5	85.5
175/100A(L)	110	49	61.5	88
180/108B(XL)	113	51.5	65.5	90.5
185/112C(XXL)	114	54	69.5	92.5
185/120C(3XL)	115	57	73.5	94
185/128C(4XL)	116	59.5	77.5	95.5

APPROVED REJECTED

# LOOK 2:

## FRONT

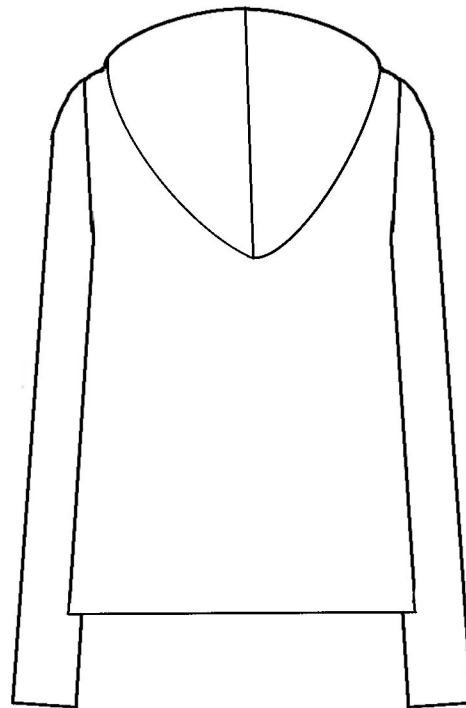


GARMENT CODE/DESCRIPTION 004

COLOUR OFFERED/CODE #001

NOTES/ADDITIONAL DETAILS all knit

## BACK



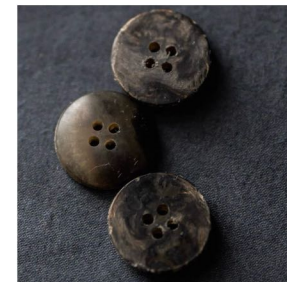
GARMENT CODE/DESCRIPTION 004

COLOUR OFFERED/CODE #001

NOTES/ADDITIONAL DETAILS



#001



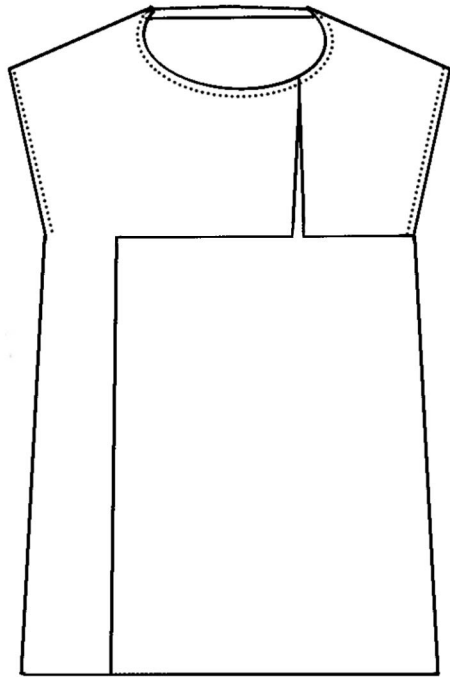
25FW  
Mengjie Yu

UNIQLO尺寸 (商品尺寸)	商品尺寸(cm)			
	后肩衣长	肩宽	身宽(1/2胸围)	连肩袖长
160/76A(XS)	61	46.5	52	79
165/84A(S)	63	48	55	80.5
170/92A(M)	66	49.5	58	83
175/100A(L)	69	51	61	85.5
180/108B(XL)	72	53	65	88
185/112C(XXL)	74	55	69	89
185/120C(3XL)	74	57	73	90
185/128C(4XL)	74.5	59	77	91

APPROVED REJECTED

# LOOK 2:

FRONT

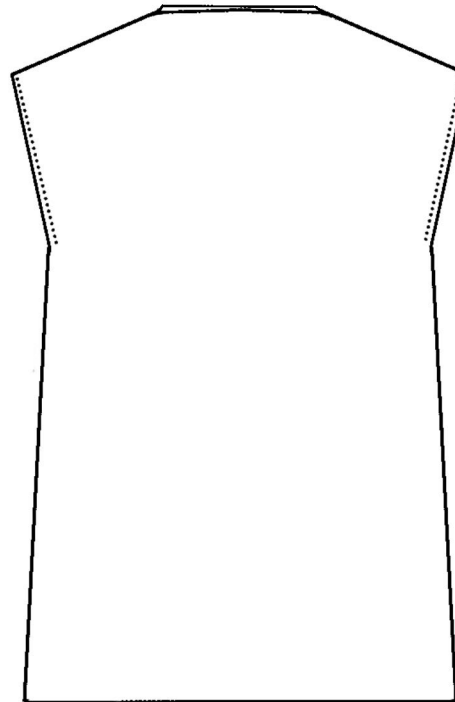


GARMENT CODE/DESCRIPTION 003

COLOUR OFFERED/CODE #04#05

NOTES/ADDITIONAL DETAILS

BACK



GARMENT CODE/DESCRIPTION 003

COLOUR OFFERED/CODE #04#05

NOTES/ADDITIONAL DETAILS



#04



#05

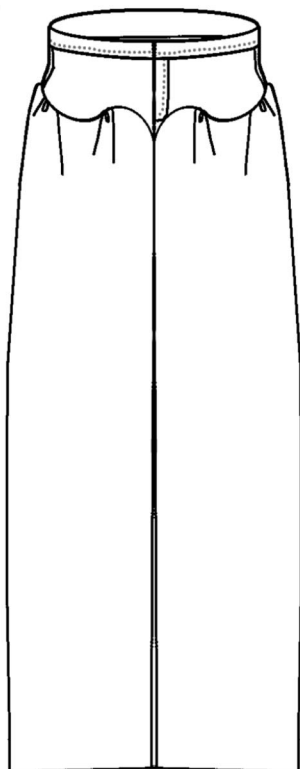
25FW  
Mengjie Yu

UNIQLO尺寸 (商品尺寸)	商品尺寸(cm)			
	后肩衣长	肩宽	身宽(1/2胸围)	连肩袖长
160/76A(XS)	63	42	46	40.5
165/84A(S)	65	43.5	49	42
170/92A(M)	68	45	52	44
175/100A(L)	71	46.5	55	46
180/108B(XL)	74	48.5	59	48
185/112C(XXL)	76	50.5	63	49
185/120C(3XL)	76	52.5	67	50
185/128C(4XL)	76.5	54.5	71	51.5

APPROVED REJECTED

# LOOK 2:

FRONT



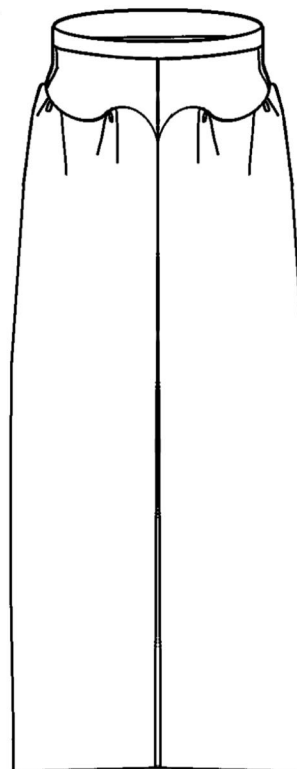
There are invisible pockets on the sides of the trousers. Please note that pleats need to be left at the front and back.

GARMENT CODE/DESCRIPTION 002

COLOUR OFFERED/CODE #02

NOTES/ADDITIONAL DETAILS pocket

BACK



GARMENT CODE/DESCRIPTION 002

COLOUR OFFERED/CODE #02

NOTES/ADDITIONAL DETAILS



#02

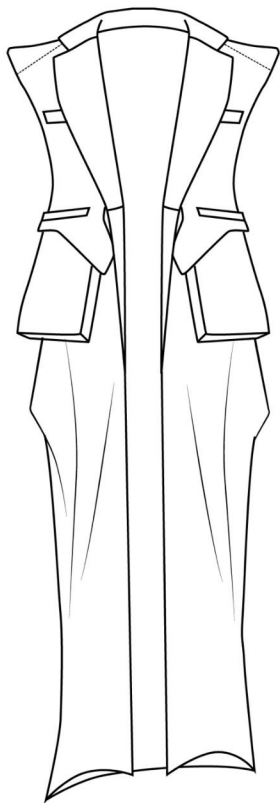


25FW  
Mengjie Yu

APPROVED REJECTED

# LOOK 3:

FRONT



GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS pocket

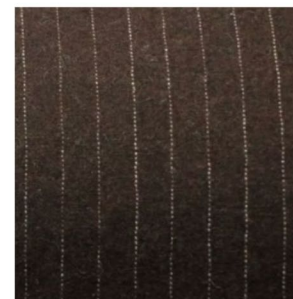
BACK



GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS



25FW  
Mengjie Yu

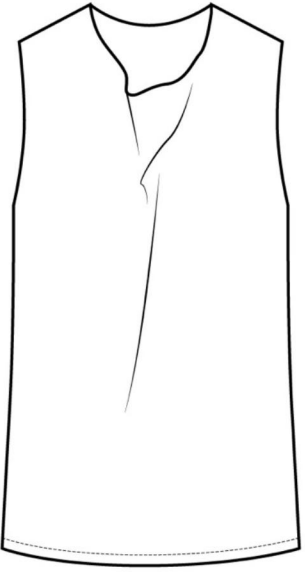
APPROVED REJECTED

25FW

Mengjie Yu



FRONT

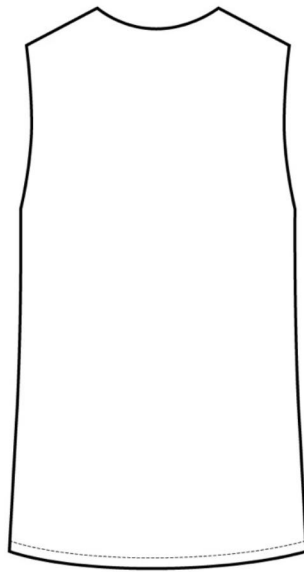


GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS pocket

BACK



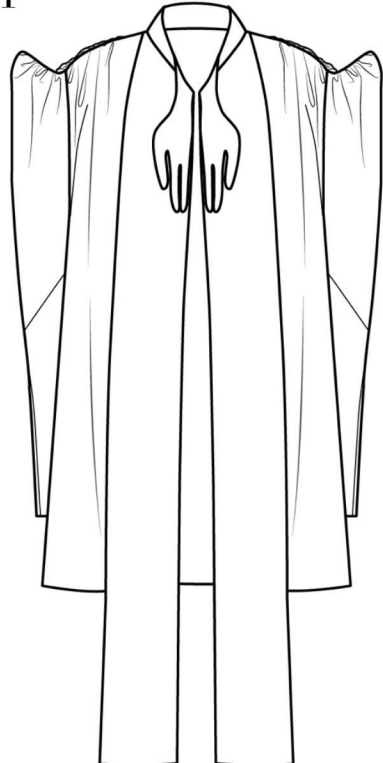
GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS

APPROVED REJECTED

**FRONT**

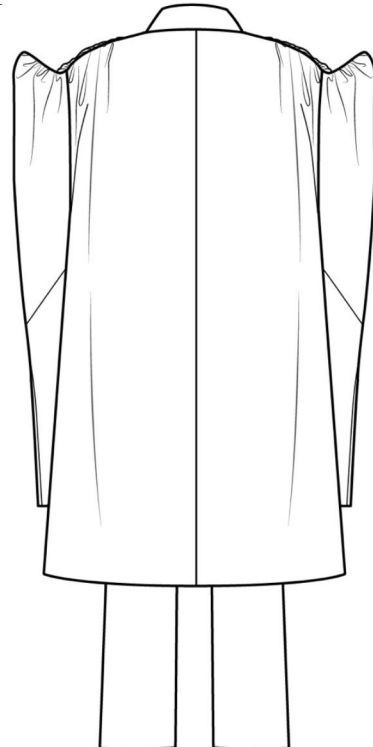


GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS pocket

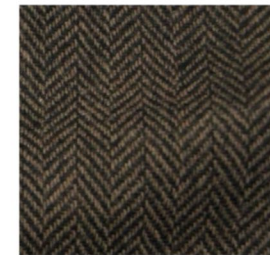
**BACK**



GARMENT CODE/DESCRIPTION

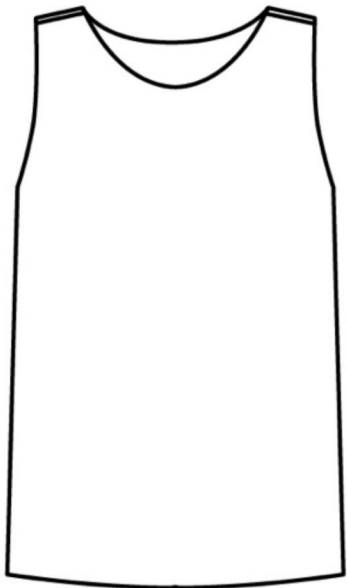
COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS



APPROVED REJECTED

FRONT

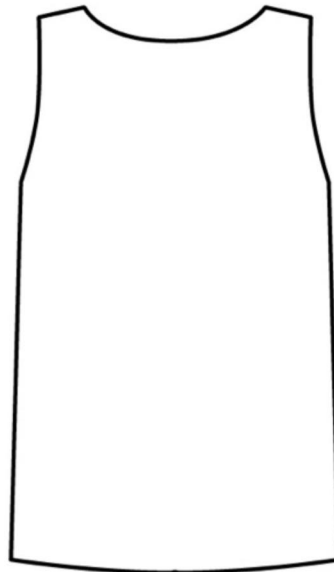


GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS pocket

BACK



GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS

APPROVED REJECTED

FRONT



GARMENT CODE/DESCRIPTION

COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS pocket

BACK



GARMENT CODE/DESCRIPTION

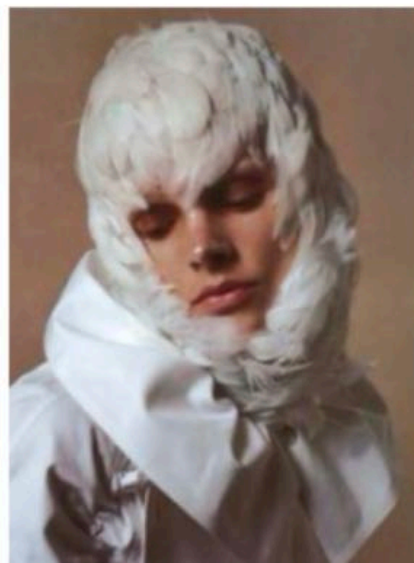
COLOUR OFFERED/CODE

NOTES/ADDITIONAL DETAILS



APPROVED REJECTED

# PROPS INSPIRATION:





SPECIAL PROPS:





FILM























