

MEIXII. H

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Foreword

Meixii.H

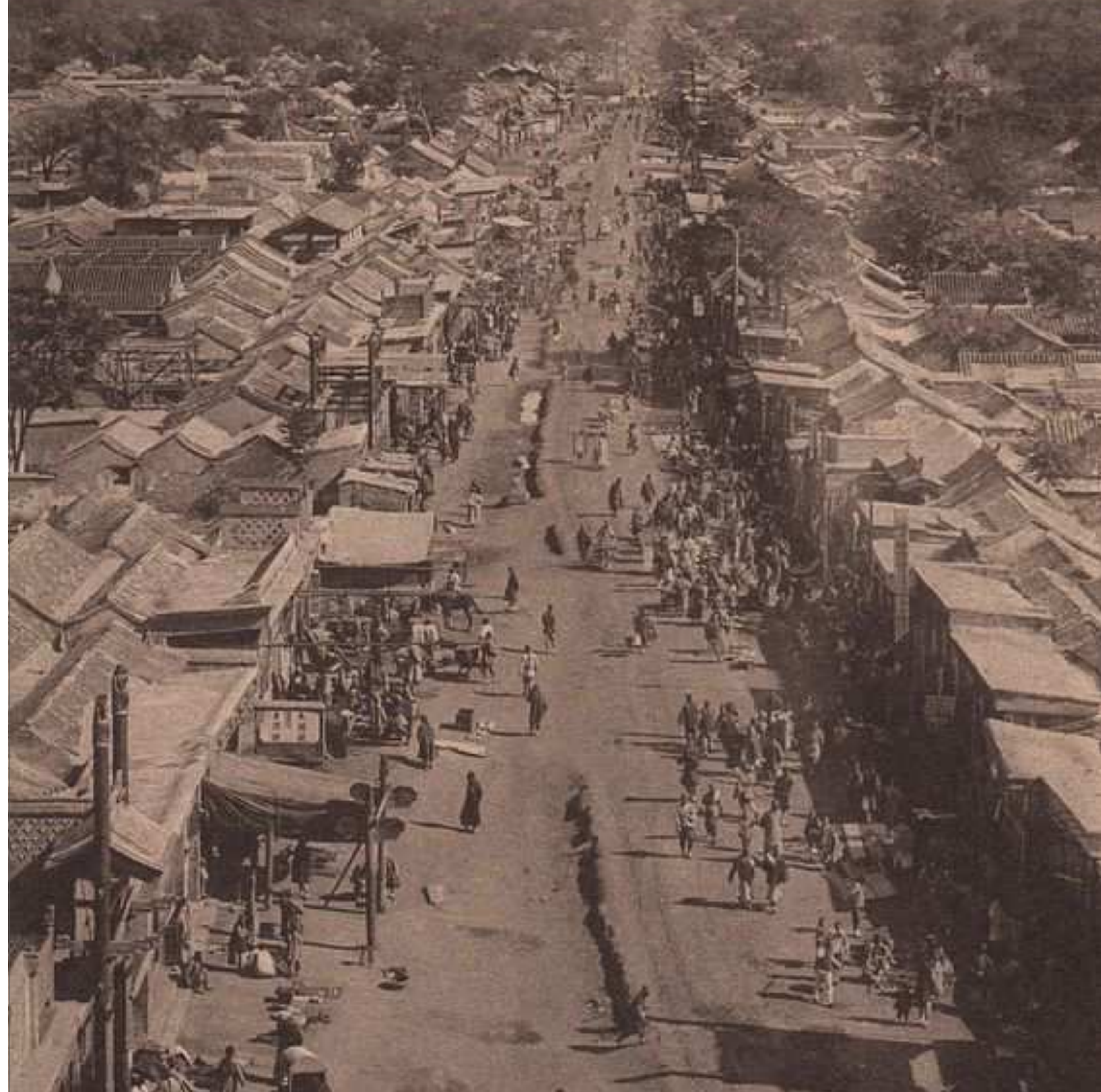
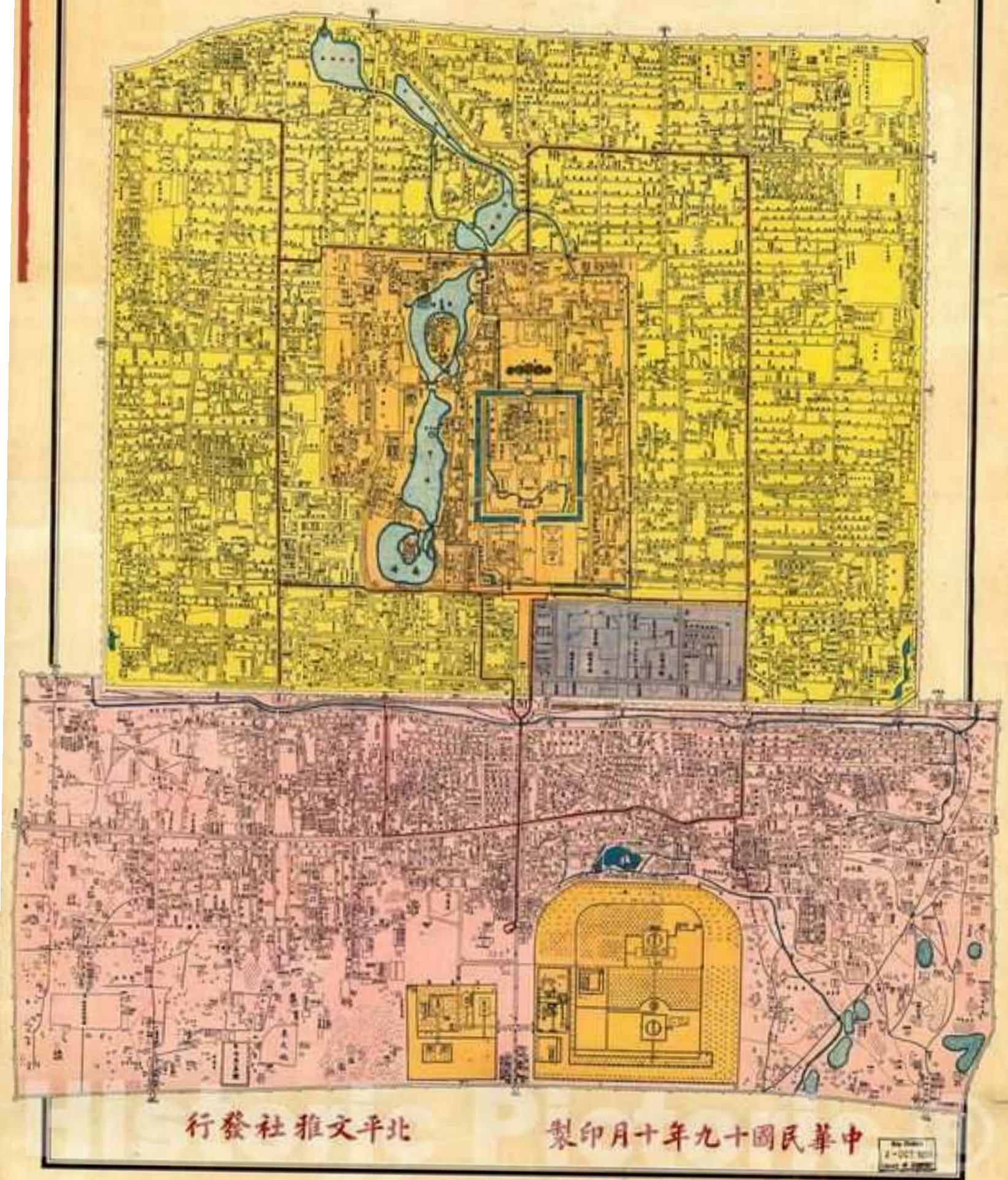


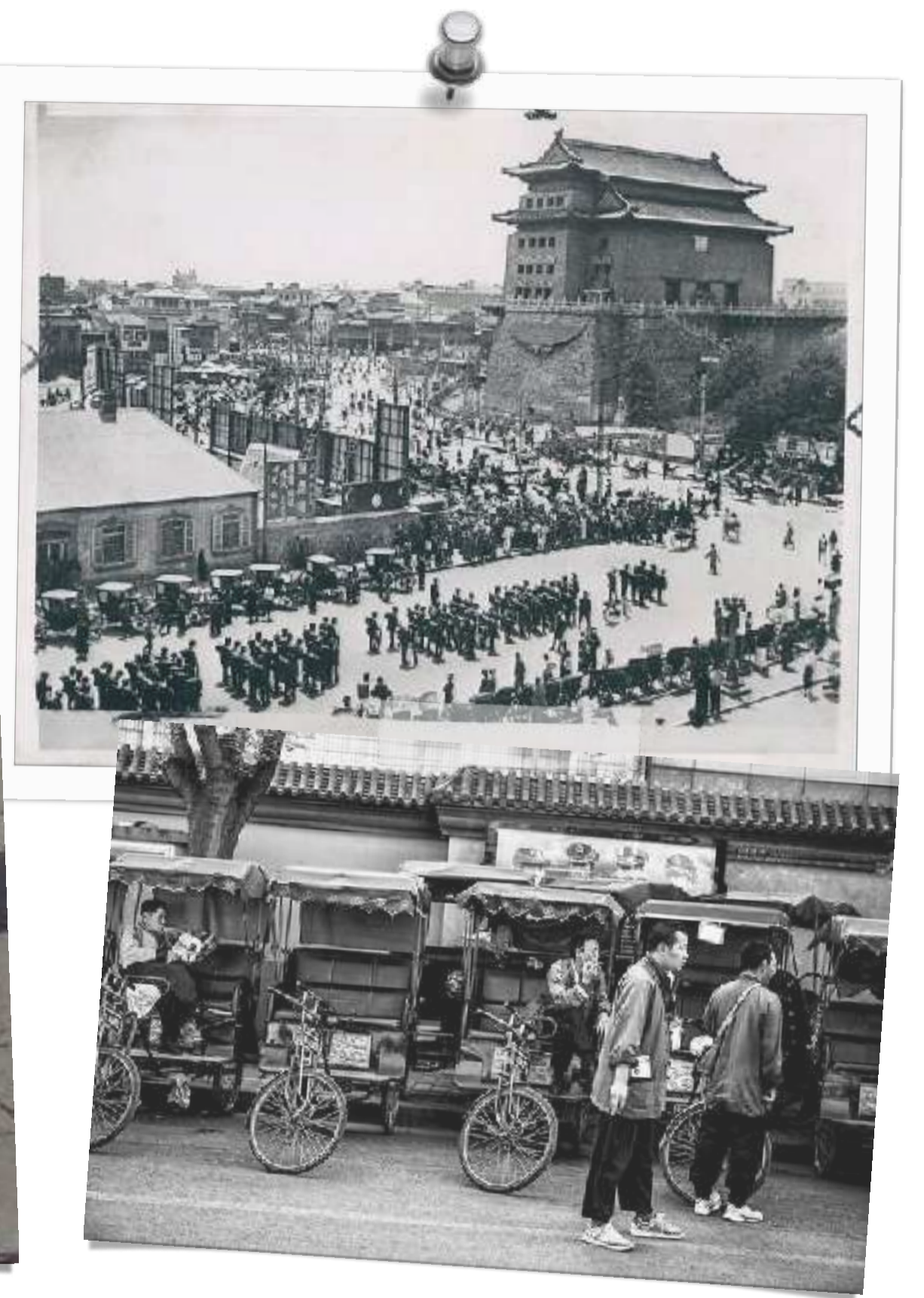
MEIXII. H

THE BRAND ETHOS

Meixii.H is a beacon of quiet luxury, conceived for those who seek a profound resonance beyond mere aesthetics. Its discerning clientele—cultured, introspective, and deeply attuned to the art of craftsmanship—encompasses a diverse tapestry of artists, designers, musicians, architects, and intellectuals. These individuals, unbound by the ephemeral nature of trends, are drawn to the brand's timeless elegance, which speaks to a deeper, more philosophical understanding of identity. With a refined minimalism enriched by historical narrative, Meixii.H becomes an extension of the wearer's essence—a manifestation of thought, art, and purpose. The brand finds its home in curated independent boutiques that champion slow fashion and creative integrity—sanctuaries like Ink Clothing in Hong Kong, Dover Street Market globally, Common Place in Beijing, and Dark Land in Berlin. Here, each piece transcends the realm of fashion, becoming a chapter in a greater narrative of cultural dialogue and personal expression. Positioned alongside Dries van Noten, Lemaire, and Armani, Meixii.H shares an ethos of restraint and refinement. The brand also finds kinship with Uma Wang and Ziggy Chen, whose work bridges Western tailoring with Eastern textile traditions. More than a designer brand, Meixii.H is an odyssey through cultural duality—a hushed yet resonant dialogue between heritage and transformation, memory and rebirth. Each creation is a fragment of an ever-unfolding story, where the threads of history intertwine with the language of modernity, weaving garments that do not merely clothe but whisper tales of time, place, and identity. In the delicate interplay of past and present, Meixii.H invites the wearer to not simply exist, but to be a living testament to the timeless dialogue between tradition and evolution.

北平最新詳細全圖





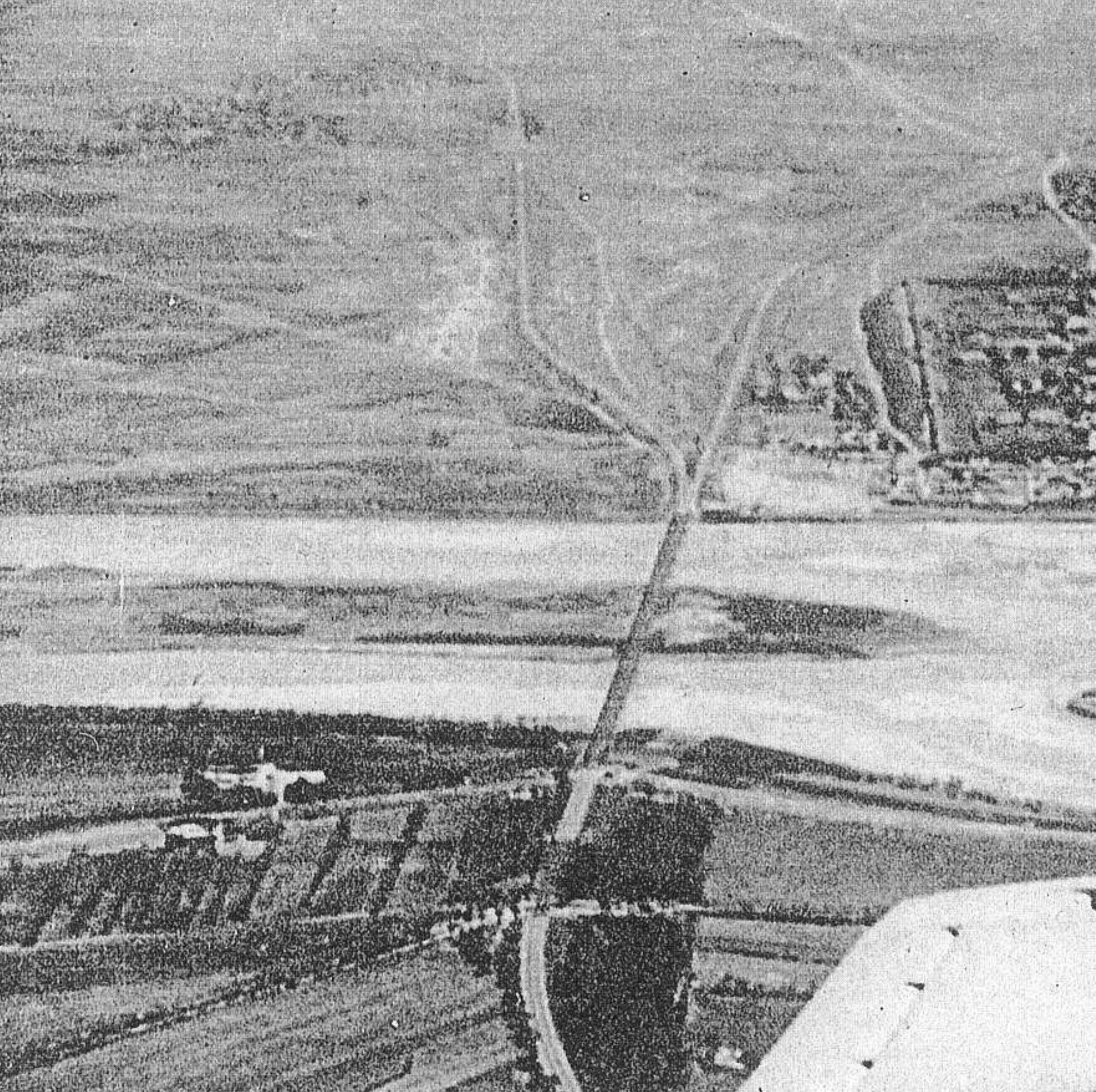
Having spent formative years in Beijing with grandmother, the designer hold vivid memories of the city's narrow Hutong alleys, scattered tiles, and the bustling local life. The unique sense of leisure, relaxation, and freedom of the residents profoundly influenced her.



The collection is deeply influenced by Meixii's memories of Beijing's Hutong alleys, where scattered tiles and local life embody a unique leisure and freedom that shaped her artistic vision. The Forbidden City, with its rich cultural heritage and the history of its relics lost overseas, serves as a pivotal source of inspiration. Additionally, since kindergarten her education at international schools and universities in the UK, where the British Museum houses numerous Chinese artefacts, has further informed her perspective. Films like "The Hidden Man" by Wen Jiang and "The last Emperor" by Bernardo Bertolucci provide further cultural and historical context to her work.









Temple of Heaven eighteen-sixty's



Field research will involve visiting Beijing's Hutongs and significant architectural sites. Before visiting in person research old archive pictures such as the Summer Palace, Forbidden City, Temple of Heaven, and Great Wall. This will enable an in-depth analysis of their colour schemes, textures, and structural forms, facilitating the collection of substantial silhouettes from Beijing. Concurrently, interviews with local residents will be conducted to gain insights into their lifestyle supported by photographic documentation.

The Summer palace



Opium Wars

MARKET ANALYSES

COMPETITORS INCLUDE THE ROW, LEMAIRE, AND EGG TRADING, BRANDS KNOWN FOR MINIMALISM, TIMELESS DESIGNS, QUALITY MATERIALS, AND SIMILAR PRICING. ADDITIONALLY, UMA WANG AND ZIGGY CHEN, CHINESE BRANDS THAT BALANCE WESTERN SILHOUETTES WITH EASTERN CULTURAL ELEMENTS, SHARE SIMILAR TEXTURAL TEXTILES AND COLOUR PALETTES.

1. LEMAIRE:

JACKET £1600

TROUSERS £500

KNITWEAR £400

HELMED BY CHRISTOPHE LEMAIRE AND SARAH-LINH TRAN, THE LEMAIRE BRAND OFFERS A TIMELESS PARISIAN STYLE THAT IS COSMOPOLITAN, SOPHISTICATED AND RICH IN INFLUENCES. SOME ELEMENTS ARE BORROWED FROM TRADITIONAL ASIAN CLOTHING. WORKWEAR AND MILITARY GARB LEND PRACTICALITY AND STURDY FINISHING TO THE PIECES IN THE WARDROBE. THE COLOR PALETTE FEATURES A BROAD ARRAY OF NEUTRAL, EARTHY AND MUTED SHADES THAT HIGHLIGHT THE PURE LINES OF THE SILHOUETTE AND COMPLIMENT THE FACE AND BODY

2. UMA WANG:

JACKET £1855

TROUSERS £600

KNITWEAR £360

UMA WANG BRAND WAS ESTABLISHED. GREAT SUCCESS IMMEDIATELY FOLLOWED AND, THANKS TO HER UNIQUE UNDERSTANDING OF FABRICS, EXQUISITE TAILORING AND BALANCE BETWEEN SOPHISTICATED AND TIMELESS AESTHETICS, SHE WAS ABLE TO GAIN A WIDE INTERNATIONAL REPUTATION.

3. ZIGGY CHEN:

JACKET £2152

TROUSERS £800

SHIRT £1528

SINCE LAUNCHING HIS EONYMOUS LABEL IN 2012, SHANGHAI BASED DESIGNER ZIGGY CHEN HAS BEEN HONING HIS CRAFT, DESIGN LANGUAGE AND AESTHETIC. ALONG WITH THE GROWING NEW GUARD OF CHINESE DESIGNERS SUCH AS PHAEDO STUDIOS, ALTERING THE PERCEPTION AND CONVERSATION AROUND CHINESE FASHION DESIGNERS. TAKING INSPIRATION FROM THE DEEP HISTORY OF HIS HOMETLAND AND THE CITY OF WHICH HIS ATELIER IS BASED, A FUSION OF OLD WORLD TRADITIONS AND MODERN DAY PROCESSES. DEVELOPING A CLEAR DESIGN LANGUAGE WITH HIS RELAXED, TEXTURED AND PATCH WORKED GARMENTS CRAFTED FROM ORGANIC AND NATURAL MATERIALS IN A MUTED NEUTRAL COLOUR PALETTE INSPIRED BY PAINTINGS FROM THE SONG DYNASTY.

2

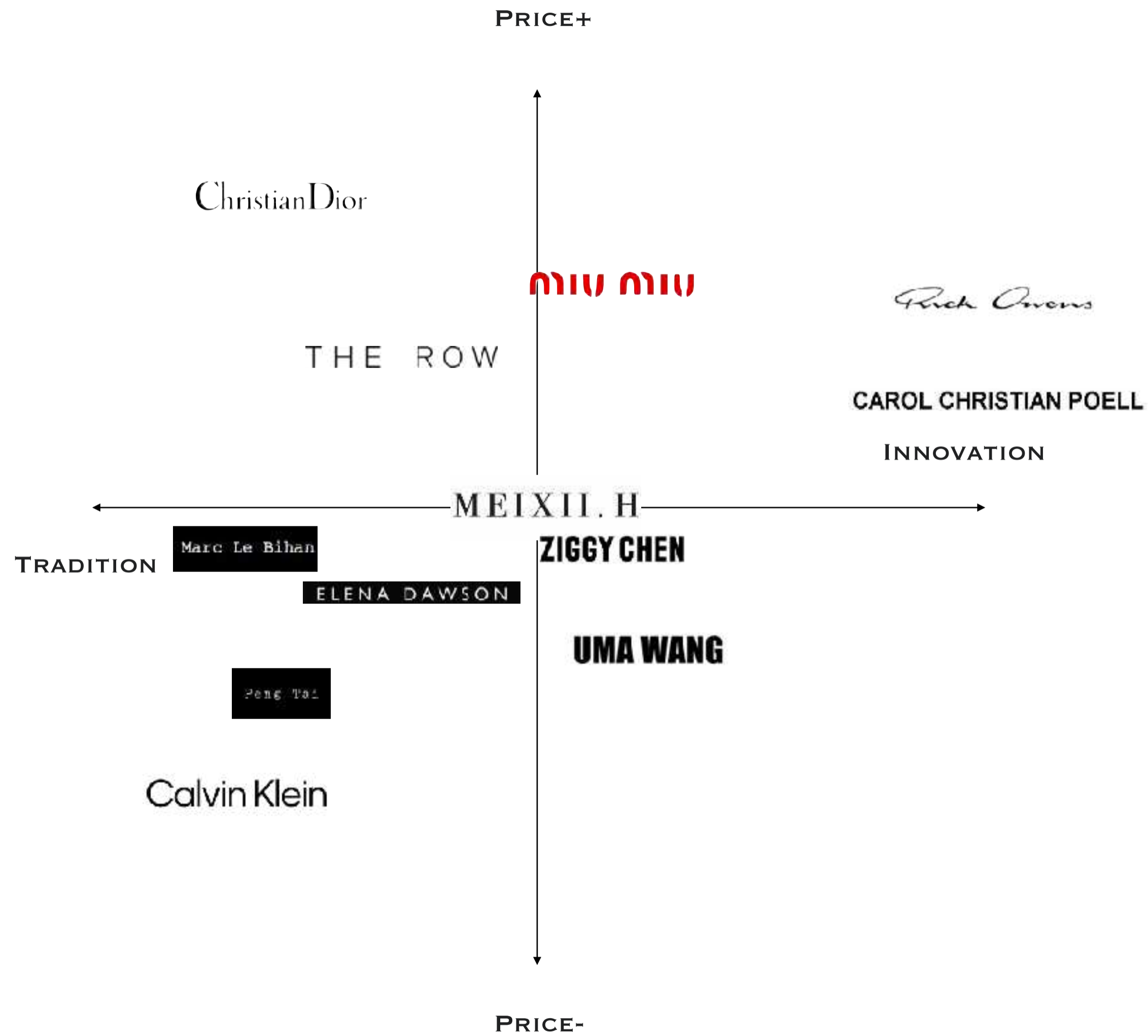


3



1





PRICE

COAT : 1200-3000

JACKET : 1000-2000

TROUSERS : 800-1000

SHIRTS: 800-1000

RUNWAY PIECE : 2000+

STOCKS

PRIMARILY WORKING
MADE-TO-ORDER.

MANAGED LIST OF
AROUND A DOZEN
STOCKISTS FOR BUYER
SHOP SUCH AS DOVER
STREET MARKET

CUSTOMER PROFILE:

MEIXII.H'S CLIENTELE PRIMARILY CONSISTS OF 20-50-YEAR-OLD MALES AND FEMALES WHO VALUE HIGH-QUALITY, TIMELESS SLOW FASHION AND CRAFTSMANSHIP. THEY SEEK TO MOVE BEYOND FAST FASHION TRENDS, PREFERRING MINIMALISTIC BEAUTY AND INNER PEACE. LIKELY EMPLOYED IN THE ARTS, DESIGN, PERFORMANCE, MUSIC, OR WHITE-COLLAR PROFESSIONS, THESE CUSTOMERS ARE PREDOMINANTLY BASED IN EAST ASIA, PARTICULARLY CHINA, JAPAN, AND INDIA, REGIONS WITH SIGNIFICANT BUDDHIST POPULATIONS. THEY PREFER SHOPPING AT INDEPENDENT BOUTIQUES SUCH AS INK CLOTHING (HONG KONG), DOVER STREET MARKET (GLOBAL), COMMON PLACE (BEIJING), AND LAYERS (LONDON).

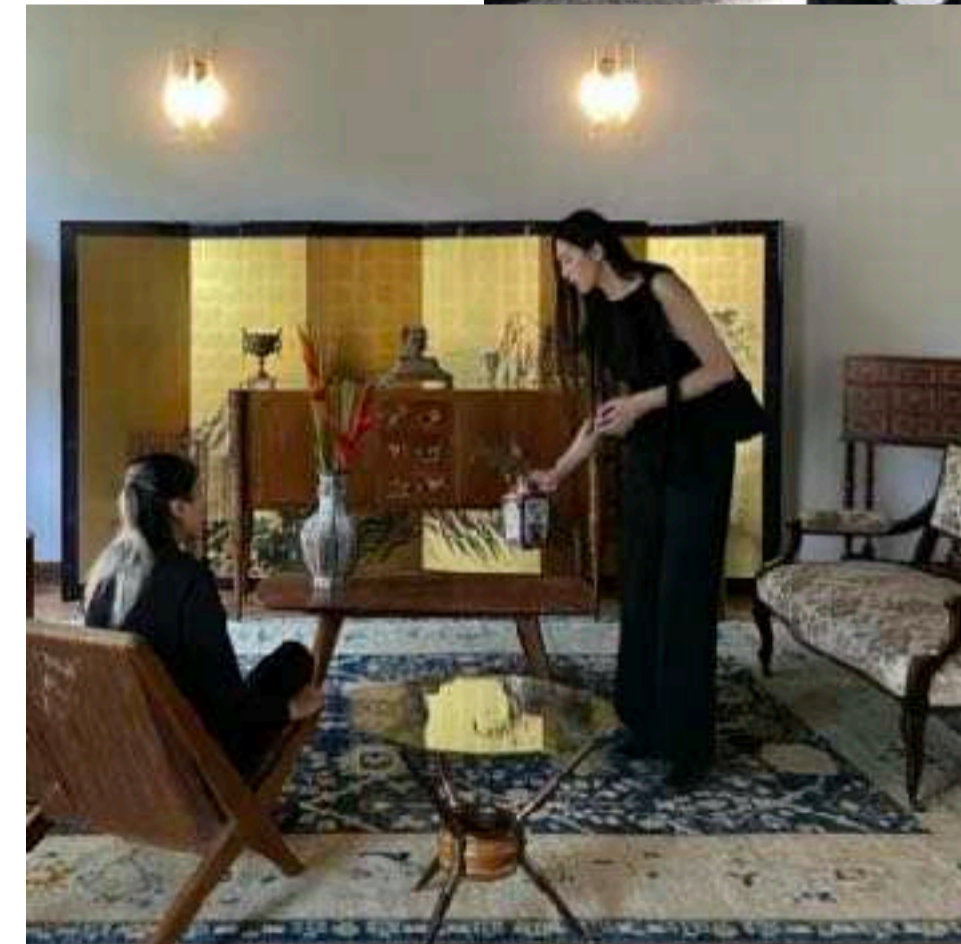
LIFE STYLE:

Opera/Drama



History Museum/ Art Gallery

Travel



Chinese Traditional Tea ceremony

Furniture / Antique collection

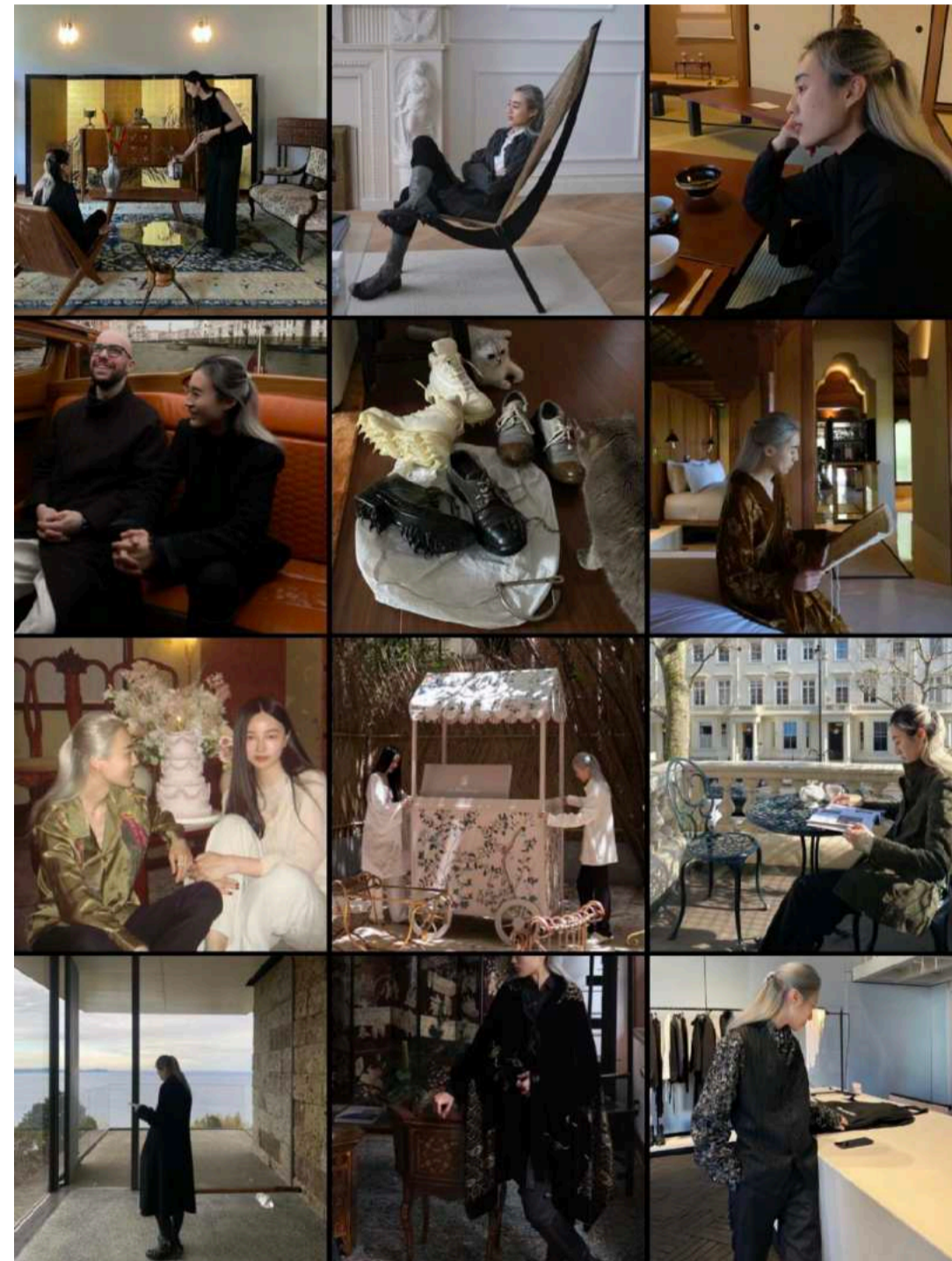
COSTUMER PROFILE:

ID:YUUWWWEL



- Dries Van Noten
- Loro piana
- The Row

ID:LYSANDER



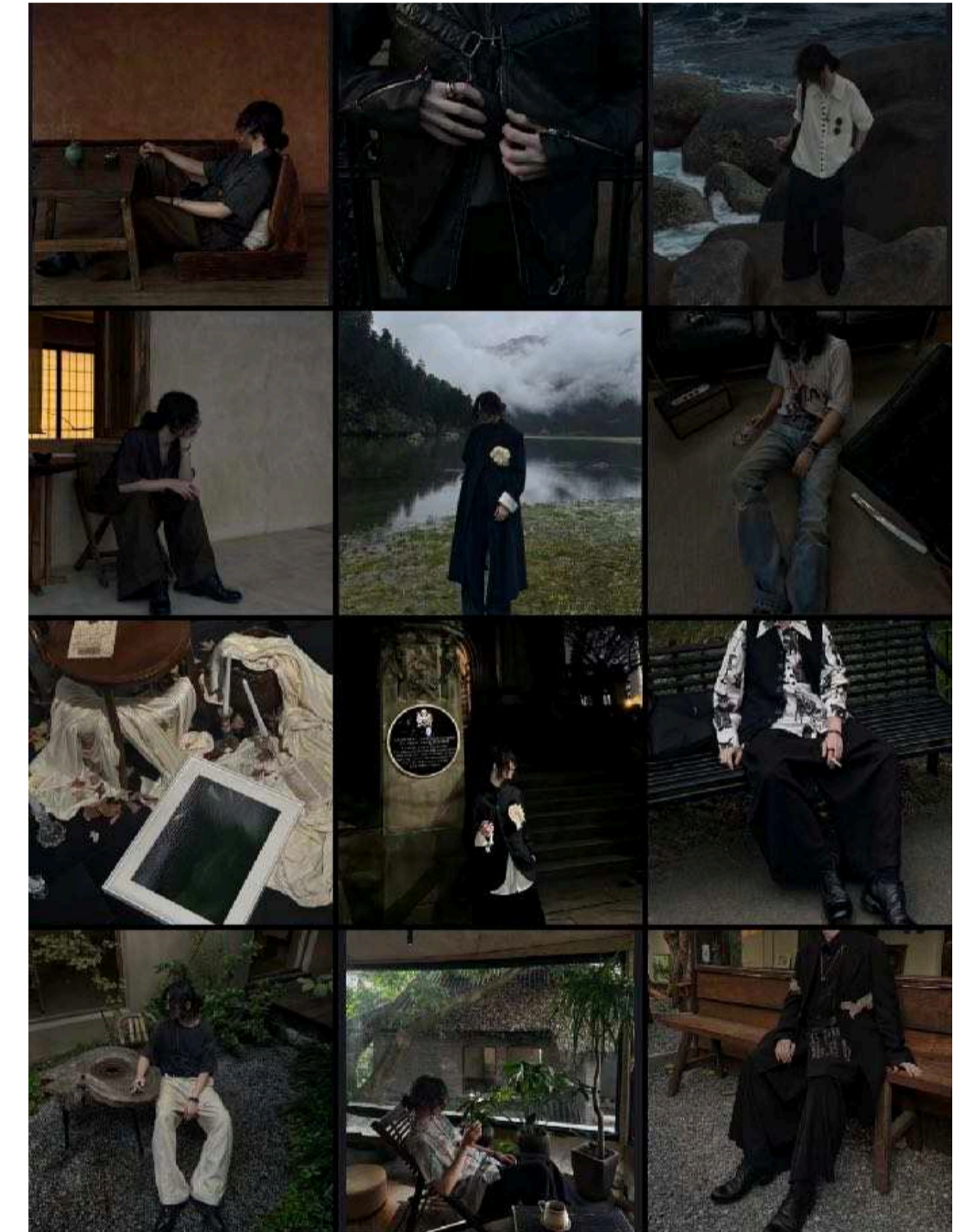
- Carol Christian Poell
- Fortuny
- Jil Sander

ID:CALEB



- Uma Wang
- Ziggy Chen
- Work Works

ID:KKKKD



- Enfants Riches Deprimes
- Elena Dawson
- Ziggy Chen
- John Alexander Skelton
- Carol Christian Poell
- Yohji Yamamoto

TAG DESIGN PROCESS:

FINAL SELECTION



X Chain too short, prefer 100% linen rope

X Too plain

CODE:

WOMENSWEAR/MENSWEAR COLLECTION NO_PATTERN No_FABRICCOLOUR

PATTERN NO:

0=JEWELLERY

1=ACCESSORY (HATS / BAGS)

2=INNER WEAR / TOP / T- SHIRTS

3=SHIRTS / VEST

4=JACKET

5=ONE PIECES

6=TROUSERS / SHORTS

7=SKRIT

8=KNITWEAR

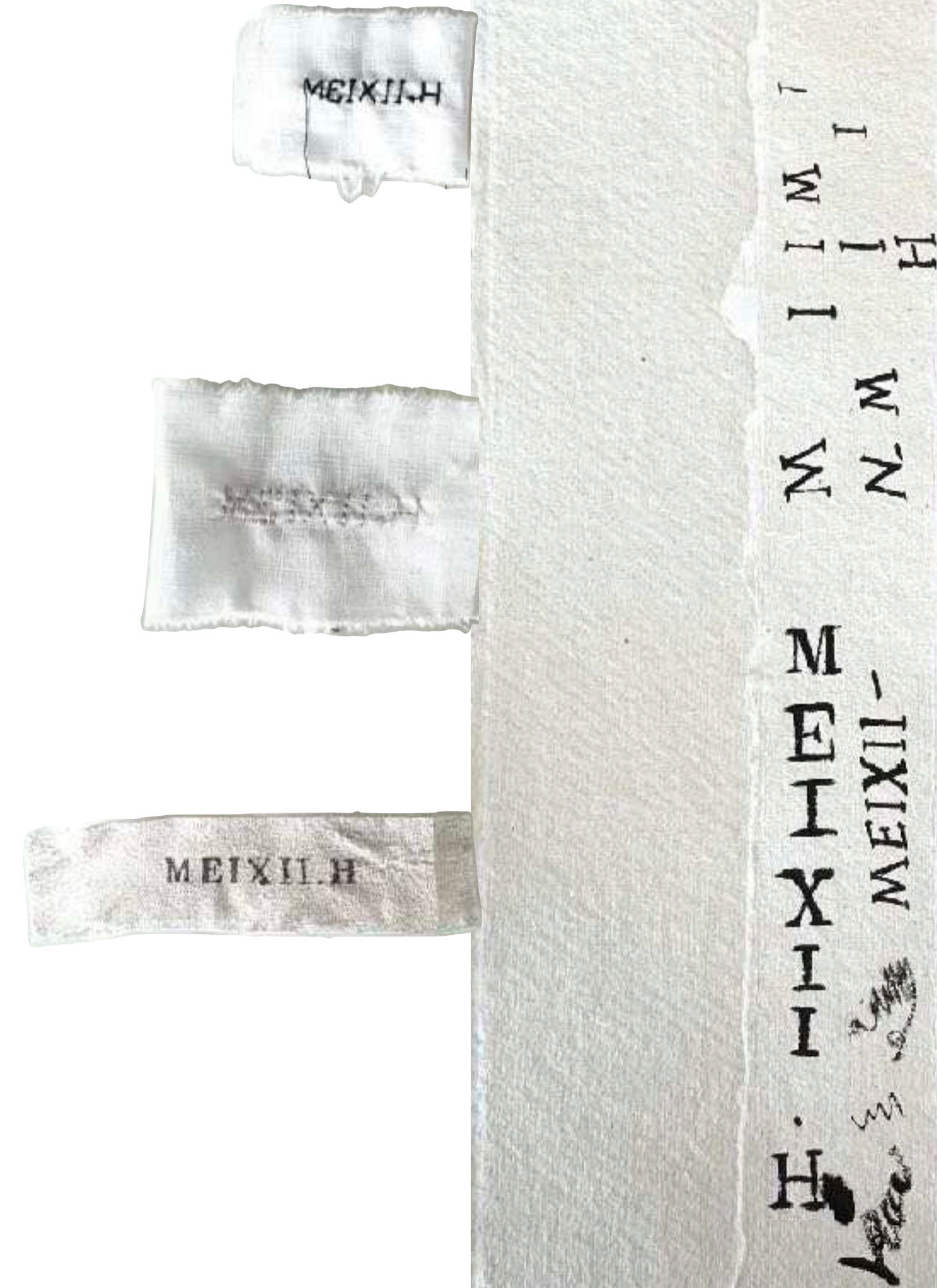
LOGO DESIGN

MEIXII.H

SAMPLE BOXES:



LABEL DESIGN PROCESS:





PACKAGE DESIGN



'THE LOST RELICS'



MEIXII.H

25FW

'THE LOST RELICS"

MEIXII.H

twenty twenty-five fall winter

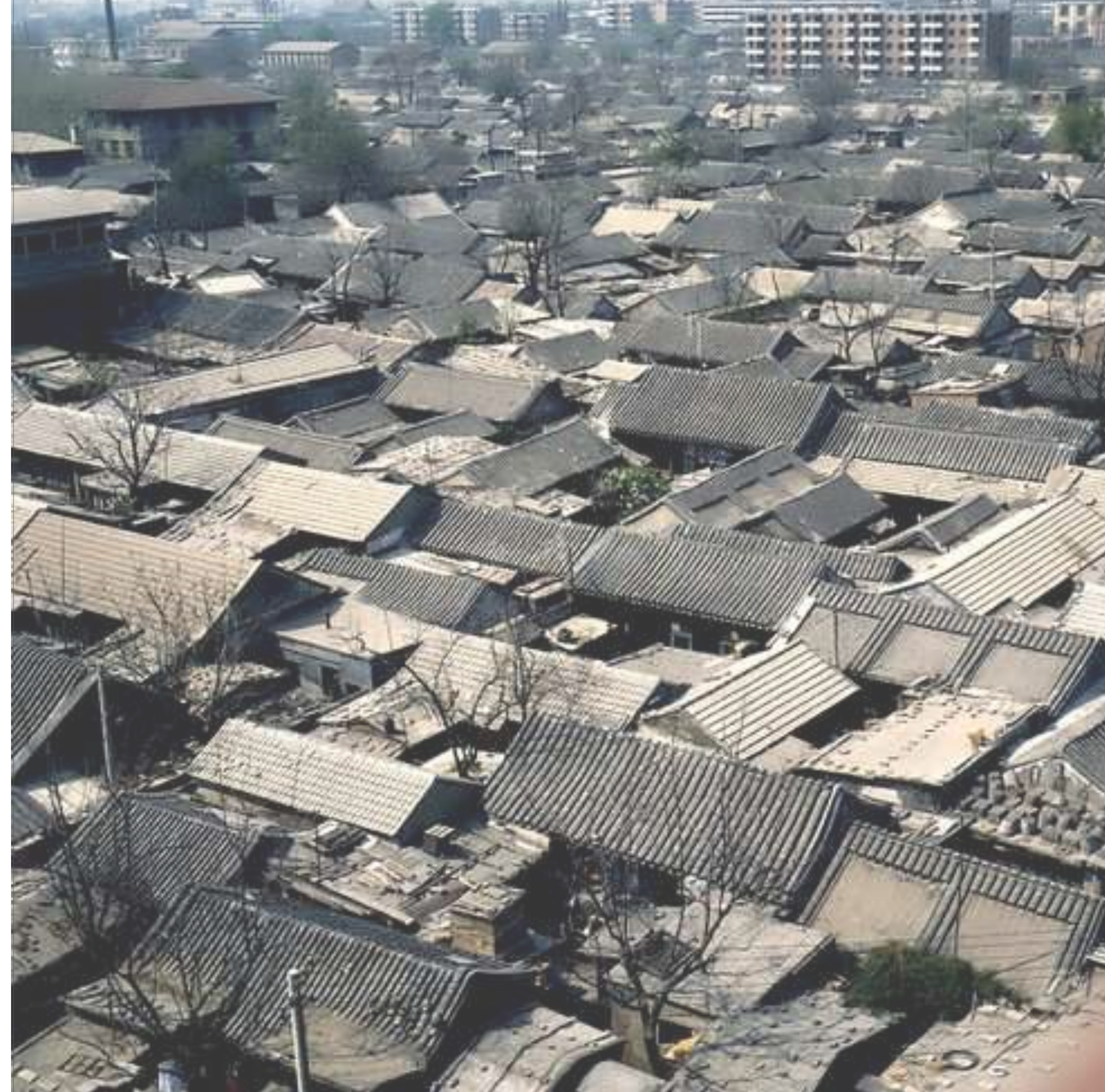
Chapter one

Burial



插图一 中国基督教国际委员会会场内部之一

Meixi.H twenty twenty-five fall winter : "The lost relic"



Statement

"The lost Relics" is a meditation on cultural displacement, historical memory, and the fluid dialogue between past and present. Designed by Meixi He, the collection is deeply rooted in her dual experiences of Beijing and Europe, reflecting on the journey of Chinese cultural relics—objects that have traversed continents through looting, trade, and diplomatic exchange. This collection challenges the notion of loss, questioning whether these movements signify cultural erosion or the evolution of heritage through new narratives.

Meixi He distills this exploration into a harmonious convergence of Eastern artistry and Western precision. Traditional Chinese garment construction shapes the silhouettes, while the discipline of European tailoring imbues them with structure and poise. Fabrication remains sacrosanct—only the finest natural fibres, including silk, wool, linen, and cotton, are meticulously chosen to evoke the rich tactility of nineteenth-century Chinese textiles, honouring the past while redefining its presence in the contemporary world.

A palette of oxidised bronze, aged gold, and deep patina green evokes the weathered beauty of ancient artefacts, while layered textures mimic the worn surfaces of relics that have withstood time. Intricate oracle bone script prints, exquisite embroidery, and sequinned embellishments transform each piece into a living artefact, rich with cultural resonance.

The collection is an intimate meditation on Meixi He's upbringing—rooted in the labyrinthine Hutong alleys of Beijing, where scattered roof tiles stand as quiet relics of a vanishing past, and shaped by her education in the UK, where encounters with displaced Chinese antiquities in institutions like the British Museum ignited a profound contemplation of cultural identity. Cinematic influences, from the elegiac grandeur of *The Last Emperor* to the atmospheric nostalgia of *The Hidden Man*, further weave themselves into the collection's narrative, lending depth and poignancy to its vision.

In "The lost Relics" two-thousand twenty-five AW, history is not lost, but gently reawakened, one stitch at a time.



“冥器 或 明器。”

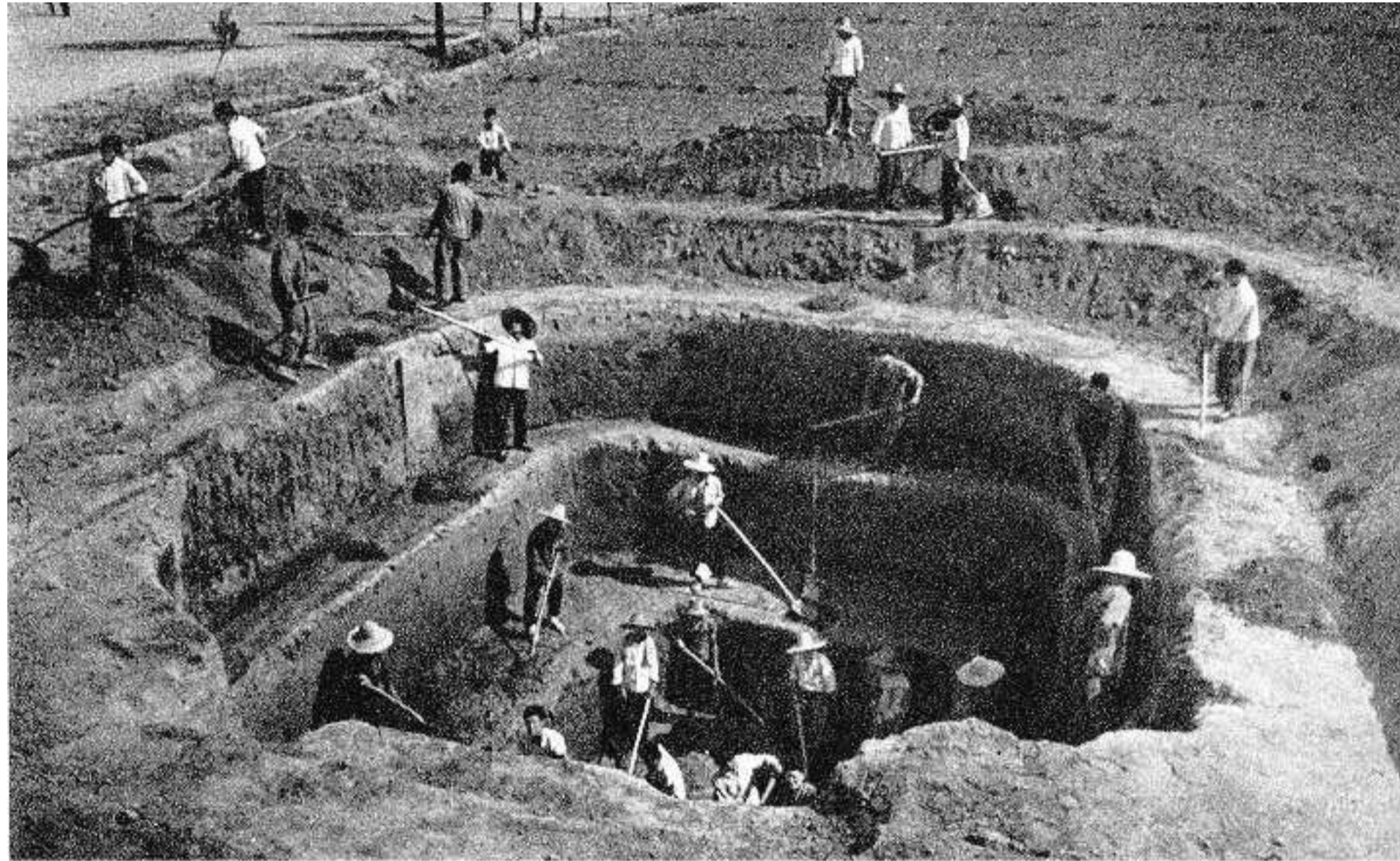
referred to as "spirit objects" or "vessels for ghosts", are Chinese burial goods.

“陪葬品”

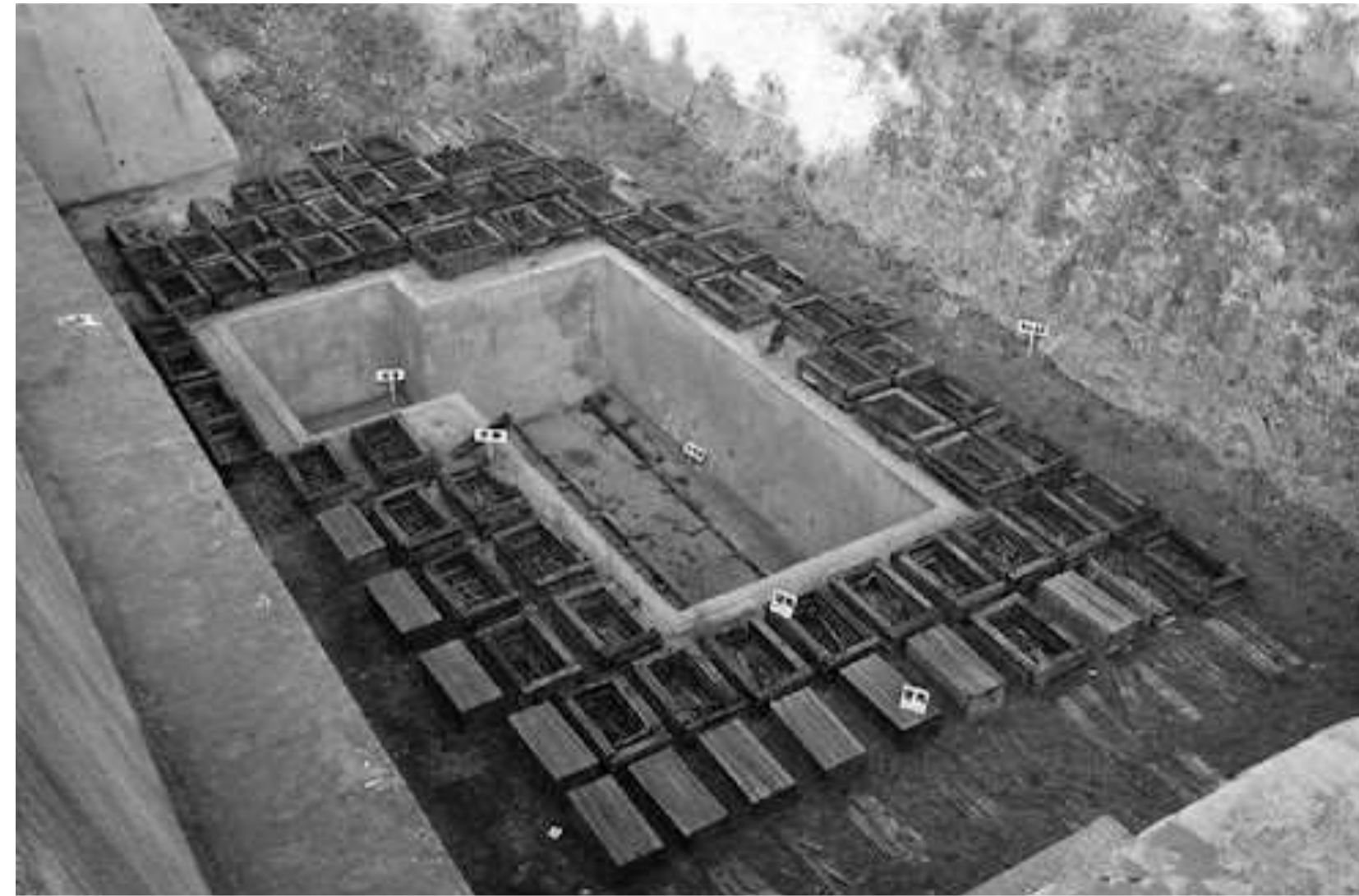
refers to items buried with the deceased, and can be translated in two nuanced ways:

"Burial objects" - General term for all interred items

"Funerary artifacts" - Emphasizes archaeological/cultural significance, used particularly when discussing excavated items of historical value



Burial sacrifice 献祭, also known as accompanying burial 陪葬.

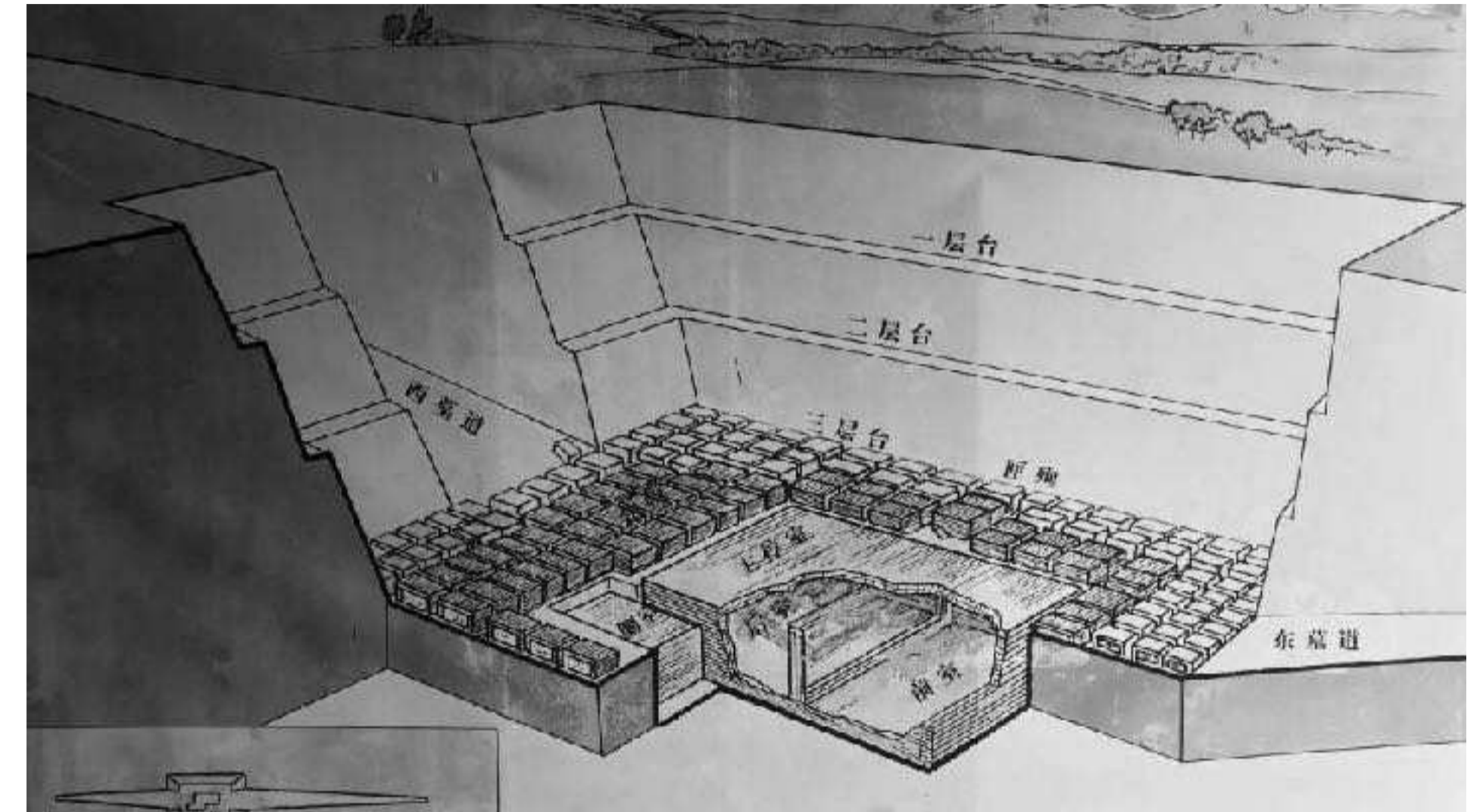


According to Sima Qian's *Records of the Grand Historian: Annals of Qin*, it is recorded: *"In the twentieth year (of his reign), Duke Wu passed away and was buried in Yong Pingyang. For the first time, humans were buried with the deceased—sixty-six people accompanied him in death."* From this passage, we learn that after the death of Duke Wu of Qin, sixty-six people were sacrificed to accompany him in burial. However, the number of sacrificial victims following Duke Wu's death was not the highest on record. The largest number of sacrificial burials discovered so far comes from the tomb of Duke Mu of Qin, known as the Qin Duke No. 1 Tomb.





living people with the deceased in the tomb to ensure the well-being of the departed soul in the afterlife



Using living humans as burial companions was a common custom in ancient funeral rites. Human sacrifice in burial differs from ritual human sacrifice in that it lacks the religious connotations of the latter, and there were instances of voluntary sacrifice in burial practices.

Art / Sculptures

Dolls

Famous Calligraphy

"Preface to the Orchid Pavilion Collection" by Wang Xizhi

Ceramics

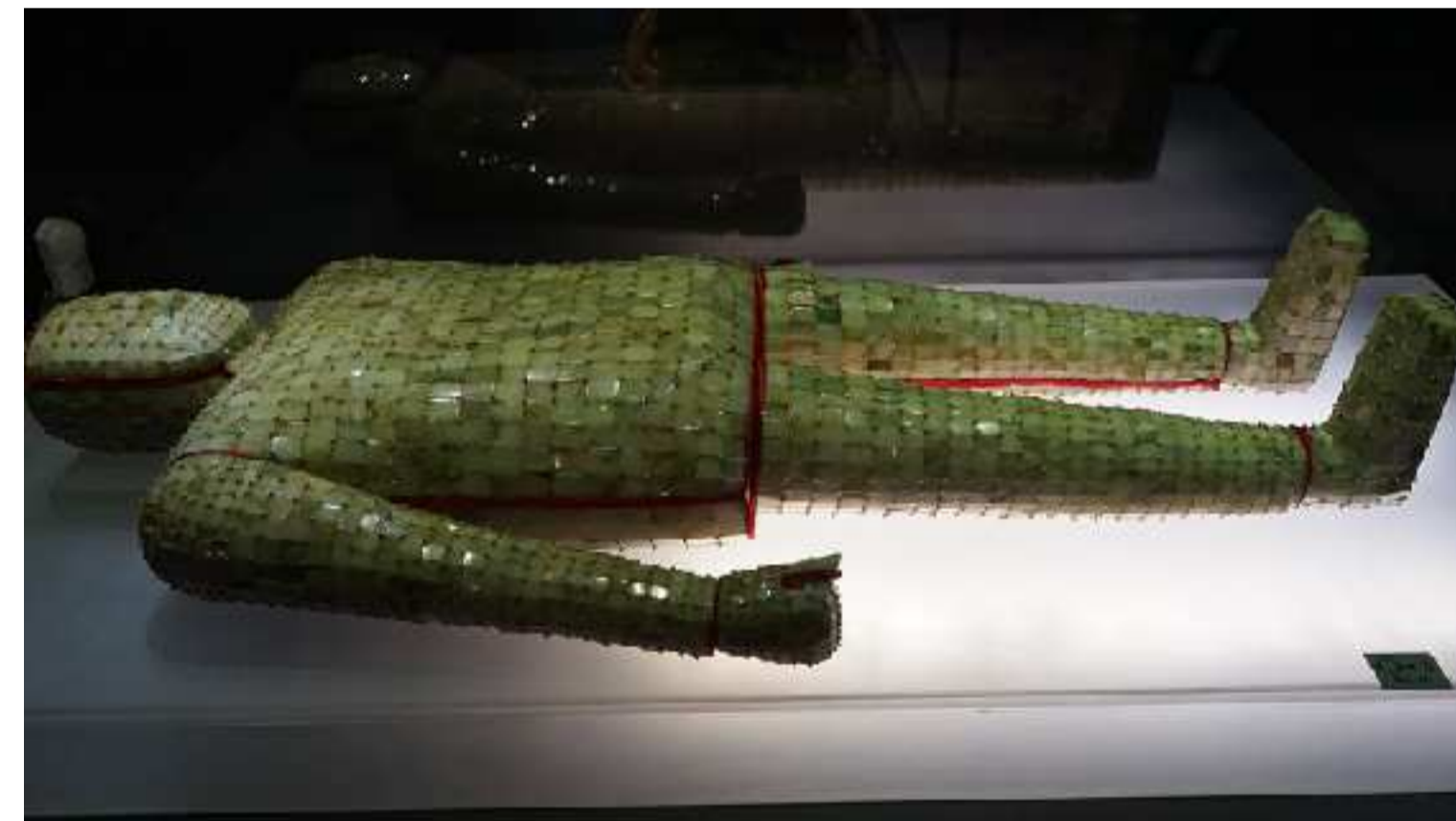


Weaponry

horse gear (saddles, bridles) and armor, reflecting their pastoral lifestyle



Bronze Mesh



Typical Jade Funerary Objects

Gems and Jewellery

The Original "Night-Shining Pearl" Burial Object from the Putuo Valley Dingdong Mausoleum (Empress Dowager Cixi's Tomb) in the Eastern Qing Tombs. Fluorite

Gold/silver vessels



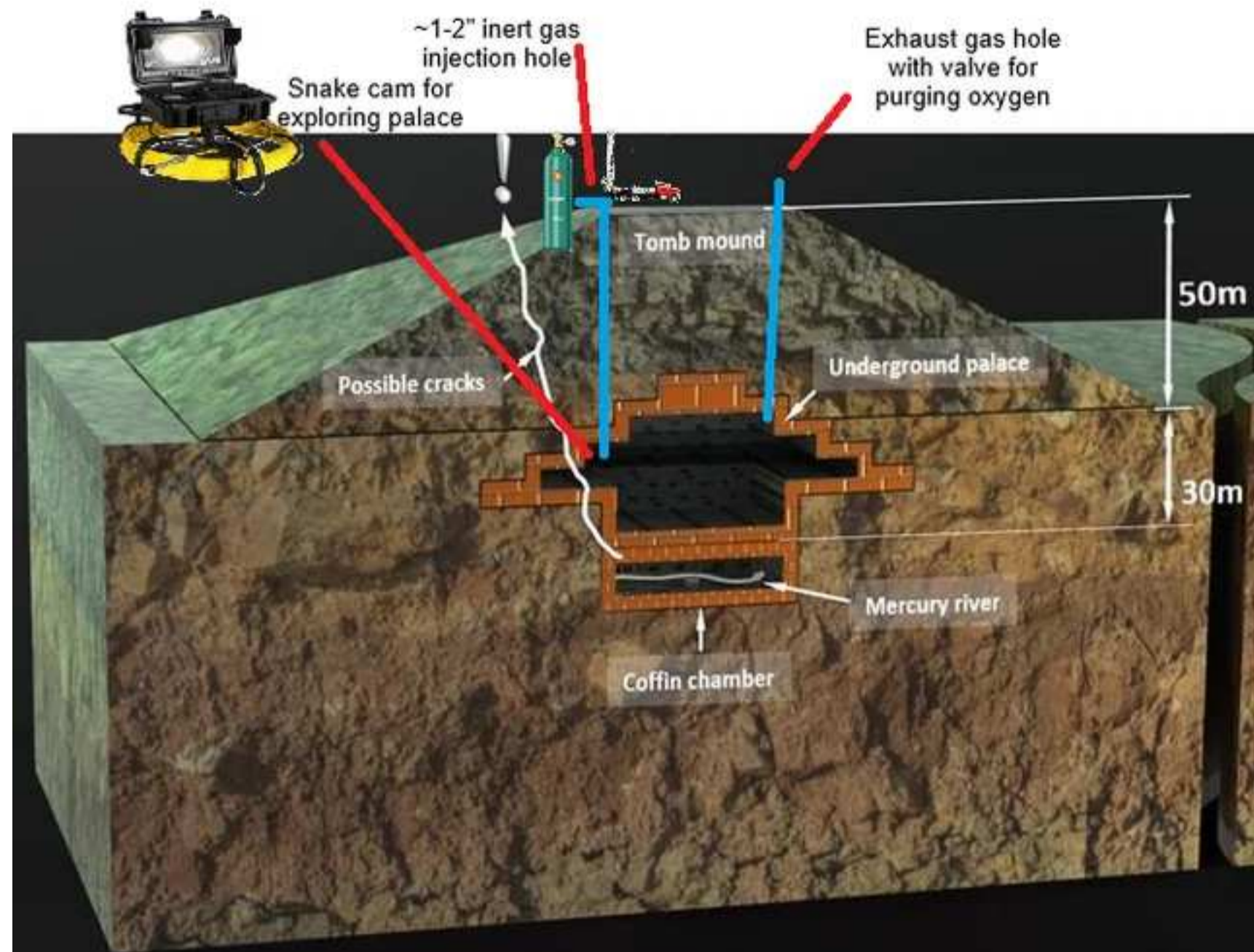


秦始皇陵

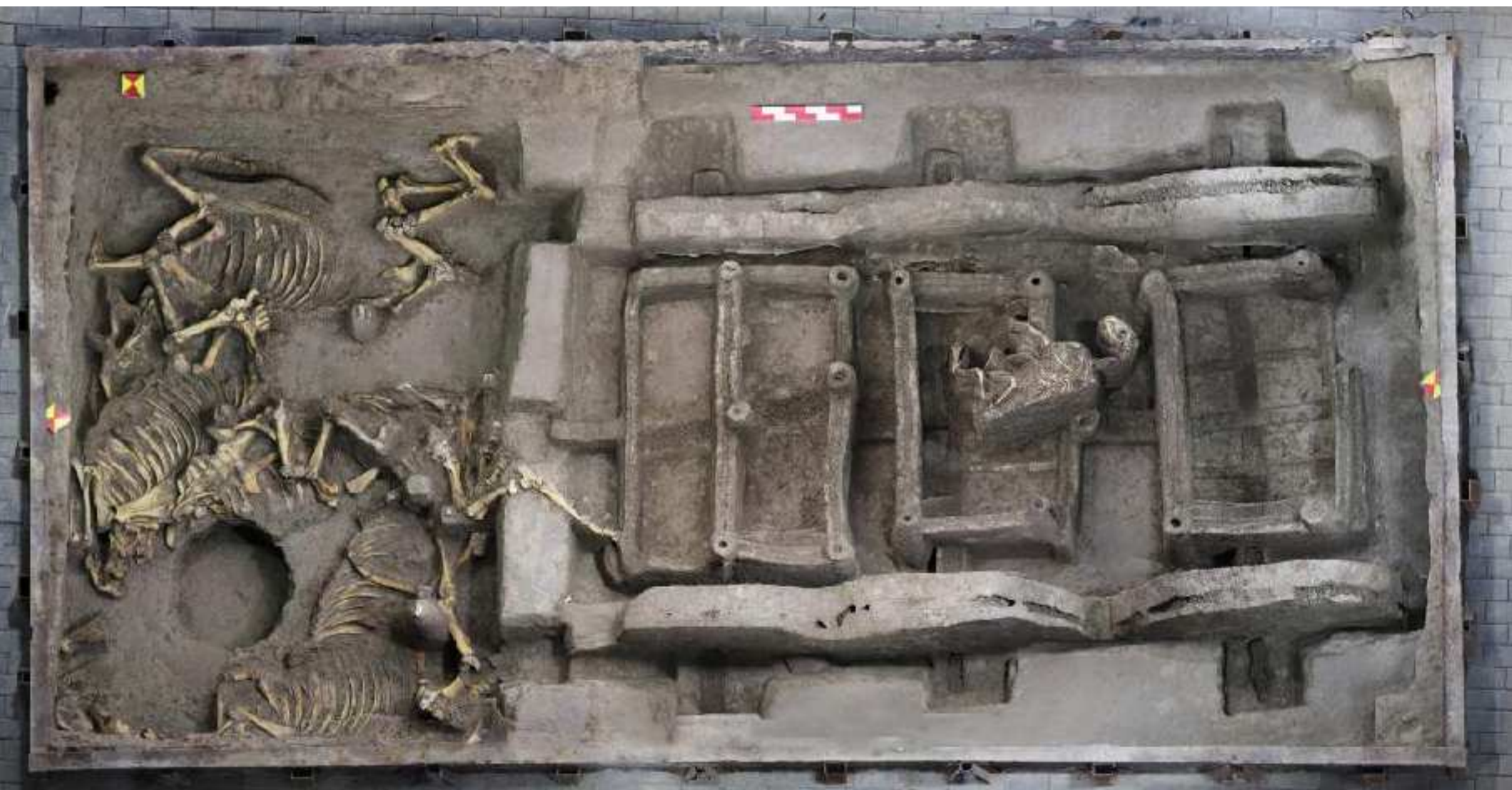
The Mausoleum of the First Emperor of Qin is the tomb of the First Emperor of the Qin Dynasty. It is located in Lishan, Lintong District, 31 kilometers east of the city center of Xi'an, Shaanxi Province, China. It was originally named Lishan Garden. The existing mausoleum is 76 meters high. It is located in the southwest of the inner city, facing the west and east. The place where the coffins and burial objects are placed is the core of the Qin Shihuang Mausoleum complex, which has not yet been excavated.











No. 21307 100% Linen



No. 23580 100% Linen



No. 21478 100% Linen



No. 23691 100% Linen



Excavation

文物出土
(Cultural Relic Excavation)

Definition: The process of discovering and recovering cultural relics (artifacts, structures, or remains) through archaeological excavation, often from tombs, ruins, or sedimentary layers.

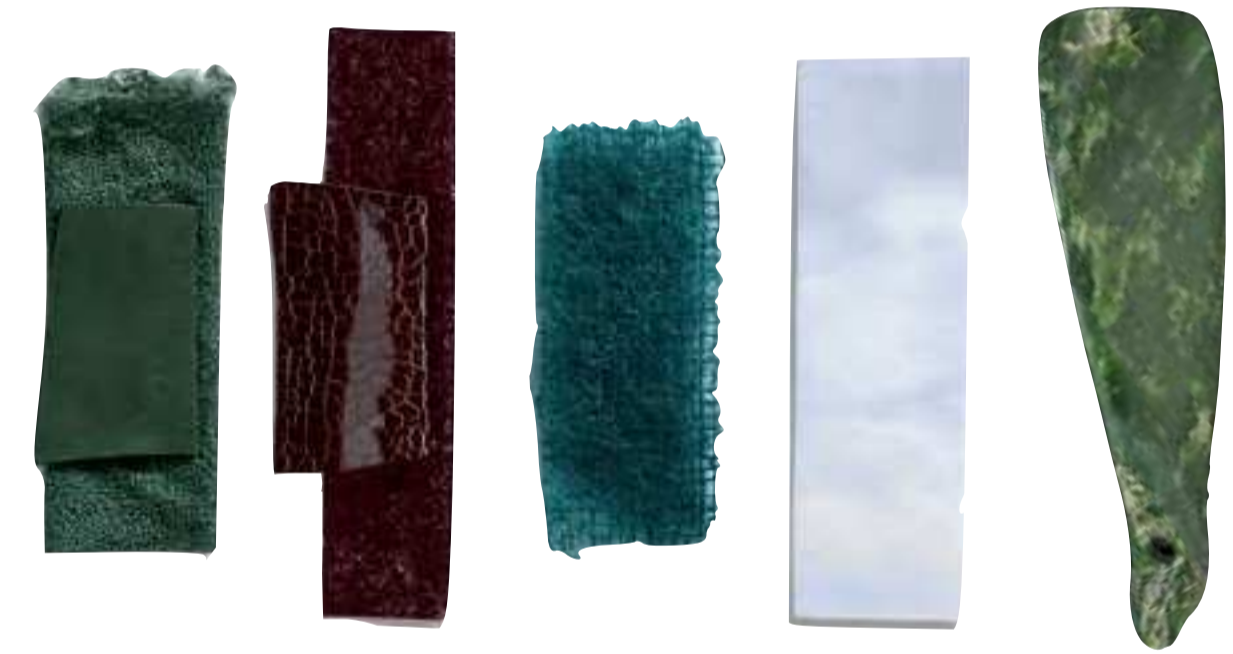




Tomb robbing refers to the act of entering mausoleums or underground tombs to steal burial objects or exhume corpses. It was very popular in China's poor early days.



Grave robbing often affects the research work of historians and archaeologists, because tomb robbers often excavate tombs before experts, and their purpose is usually just for the high-value and exquisite funerary objects in the tomb.



Preparing tools



Responsible for exploring the cemetery



Responsible for digging the tomb



Responsible for selling the stolen goods









No. 23043 70% Wool 30% Alpaca

No. 7921 100% Wool

No. 22196 100% Wool

No. 7712 100% Wool

The collection will emphasize the wabi-sabi philosophy, using 100% high-quality natural fiber fabrics such as cotton, silk, wool, and linen. Textile design should follow the ethical sustainable recyclable product life cycle. Refer back to wabi-sabi artworks, through incorporate surface textures using materials like plaster, clay, wool, yarn, and other natural elements to create effects on fabric, reflecting the transient nature of earthly things and the pleasure in their impermanence.



Legal Sentencing of Yao Yuzhong (姚玉忠) for Tomb Raiding & Related Crimes
Convictions & Penalties Under Chinese Criminal Law

1. Robbery (《刑法》第263条)

Sentence: 3–10 years imprisonment + fines.

2. Excavation of Ancient Cultural Sites/Tombs (《刑法》第328条)

Aggravating Circumstances:

Targeting protected heritage sites

Leading organized criminal groups

Causing severe damage to relics

Sentence: 10+ years to life imprisonment + fines/asset forfeiture.

3. Trafficking Stolen Cultural Relics (《刑法》第326条)

Severe Cases: 5–10 years imprisonment + fines.

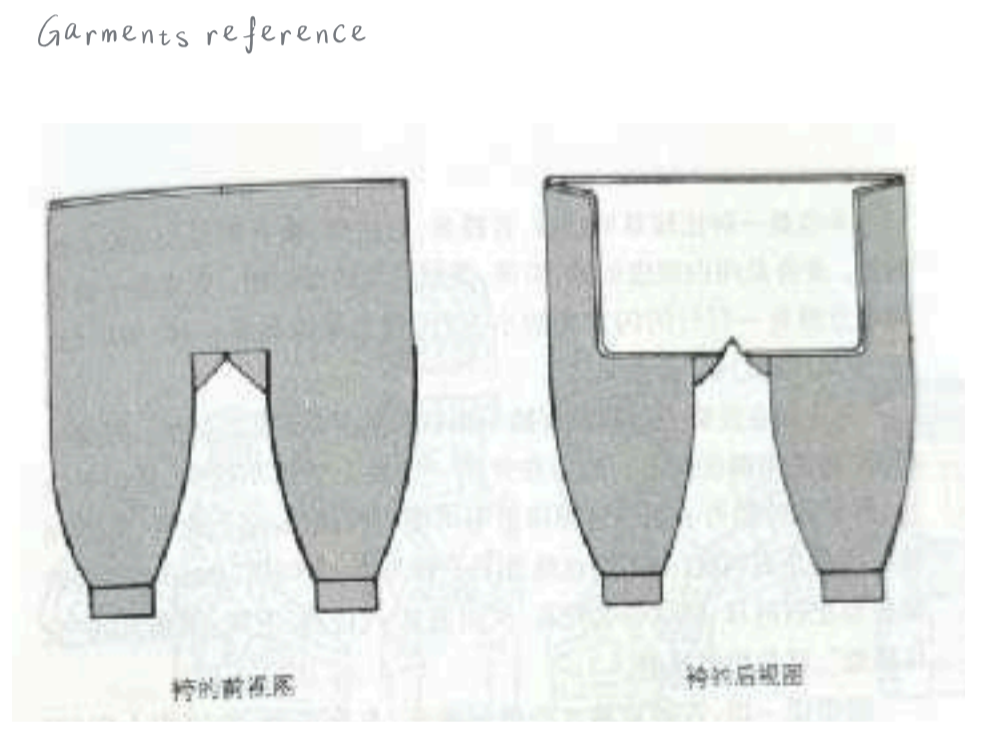
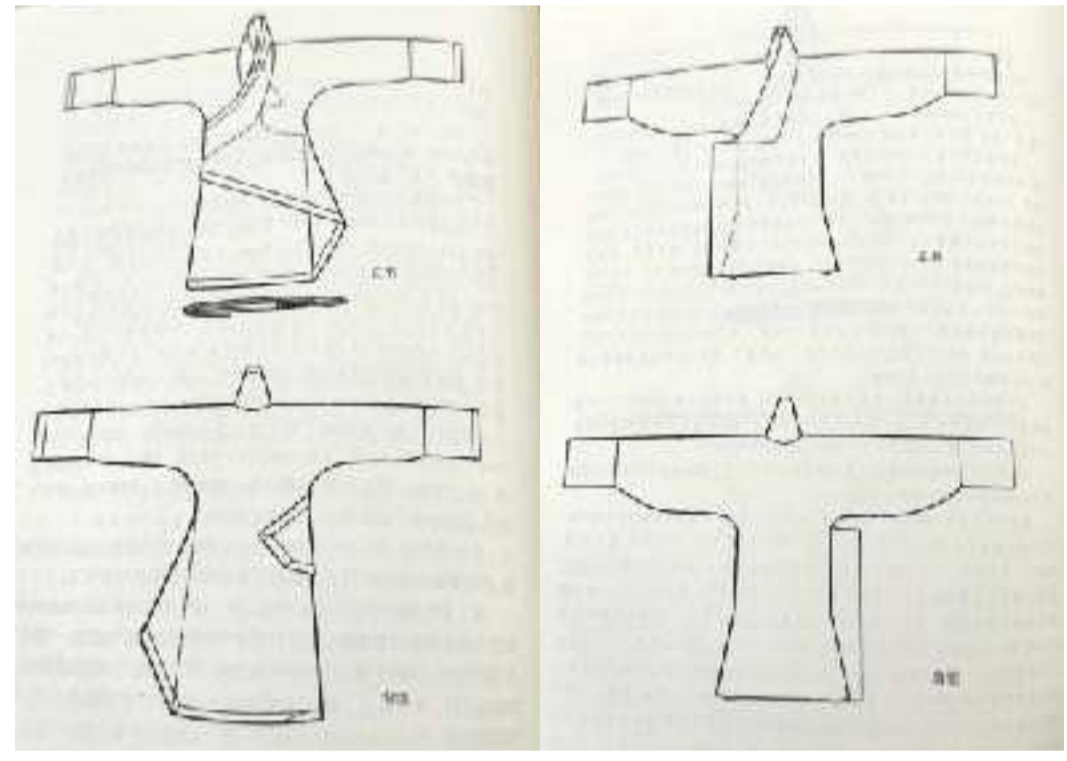






Nowadays the
Research keep
continues

Archaeological Discovery of Ba-Shu Symbol Seals from Pujiang County's Boat-Coffin Tombs
(Photographed March 1, 2017)



The first scientific archeology of Sanxingdui in history(1934)

Workers repairs relics.

1966. March



Retirement photos of the Imperial palace woodwork restorers in 1966

Invisible fabric repairing method



Identify

Repair

Translate

漢尚方鏡銘
 尚方御鏡大患傷心龍
 心秀辟不祥未傷心
 順金易易子孫備具
 共長子一親樂富
 漢尚方鏡銘
 正己酉冬十月有二月朔旦張邪
 所書於

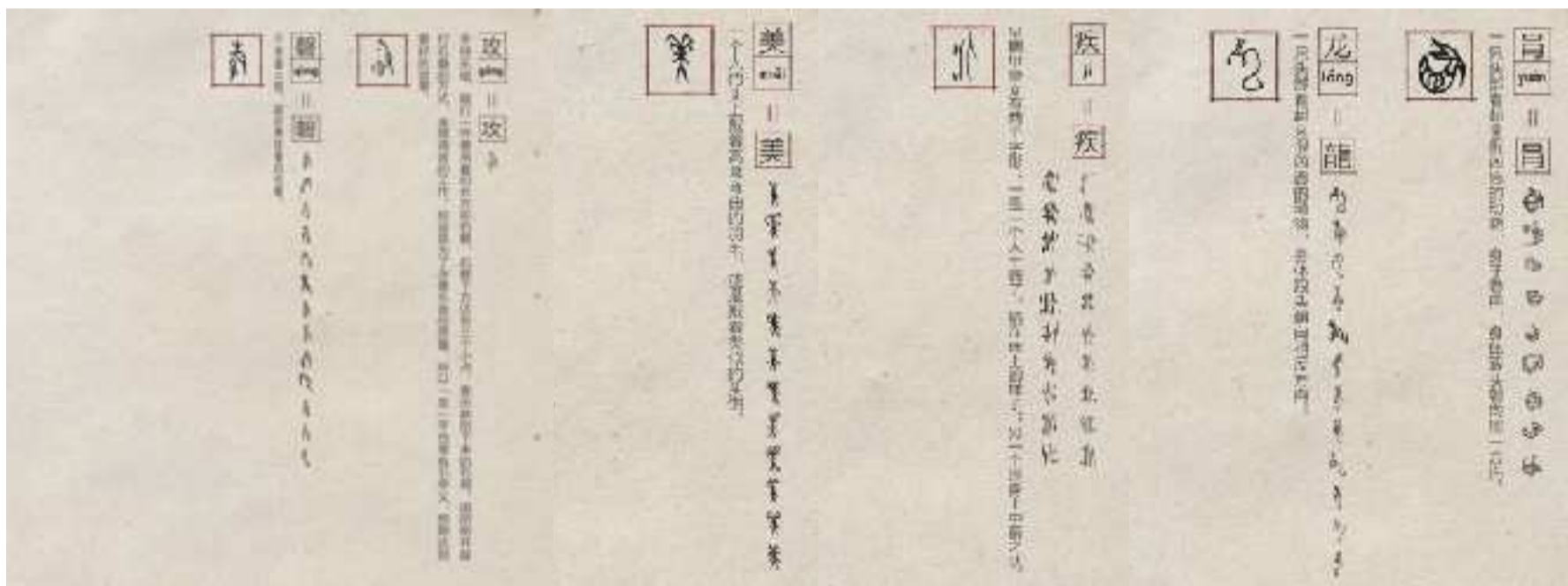
identify



repair



translate

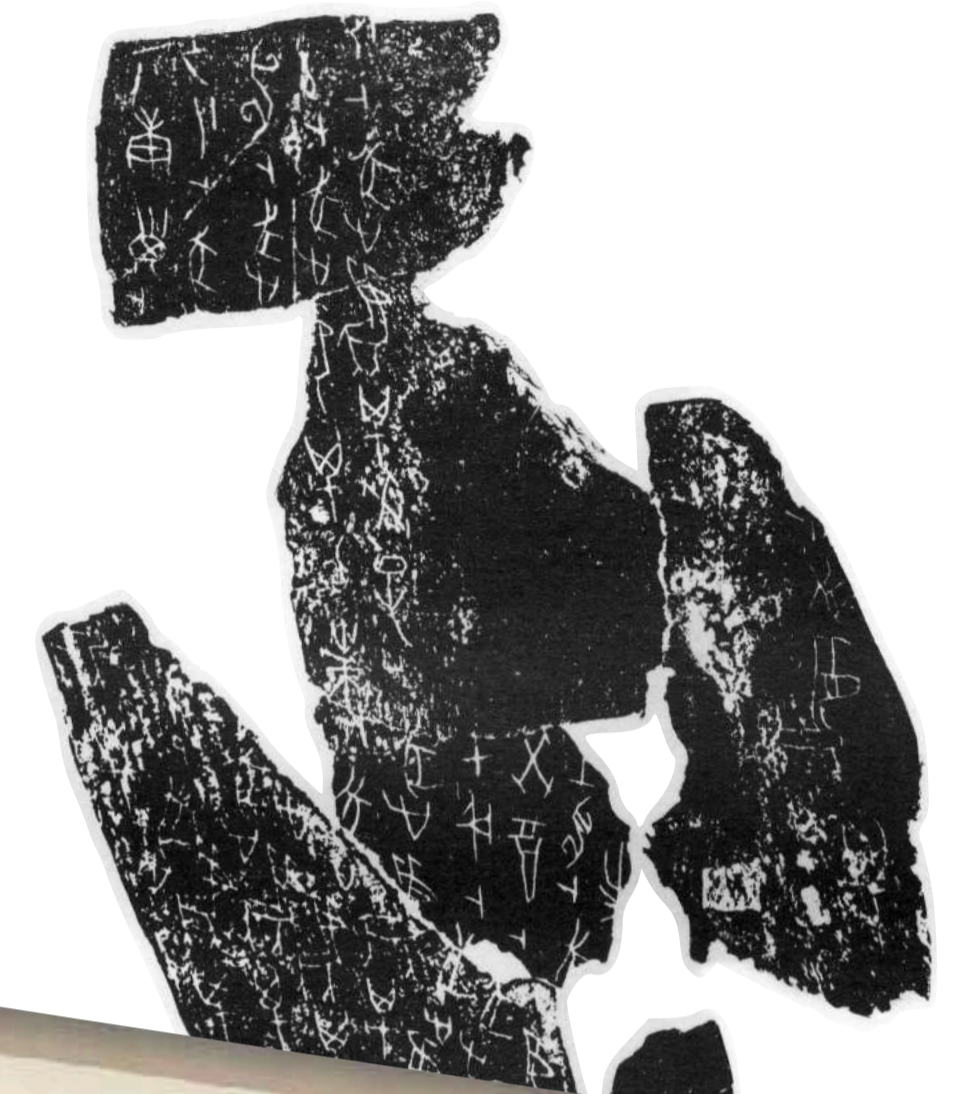


Vertical columns of ancient Chinese oracle bone inscriptions (Zhouyi hexagrams) on the left side of the image.

Vertical columns of ancient Chinese oracle bone inscriptions (Zhouyi hexagrams) on the bottom left side of the image.



Researcher Dr. Xu Jinxiong



A vertical column of modern Chinese text, likely a transcription or commentary related to the oracle bone inscriptions, positioned next to the abstract figure.

studied oracle bone inscriptions in the museum's collection in his early years.



Beijing



Hong Kong



Tai Bei

青铜

Newly cast bronze ware appears *golden* in color. However, over time, the copper element undergoes oxidation and corrosion, eventually turning bluish-green. This is why it is called "bronze" (or "qingtong" in Chinese, literally meaning "blue-green copper").



This complex production not only shaped the physical objects but also imbued them with profound cultural significance, allowing them to carry and transmit rich historical and symbolic meaning.

sample no.1 :



100% silk with Mediums natural sand

sample no.2 :



100% silk with Acrylic paint and Mediums natural sand



100% wool with Acrylic paint and Mediums natural sand

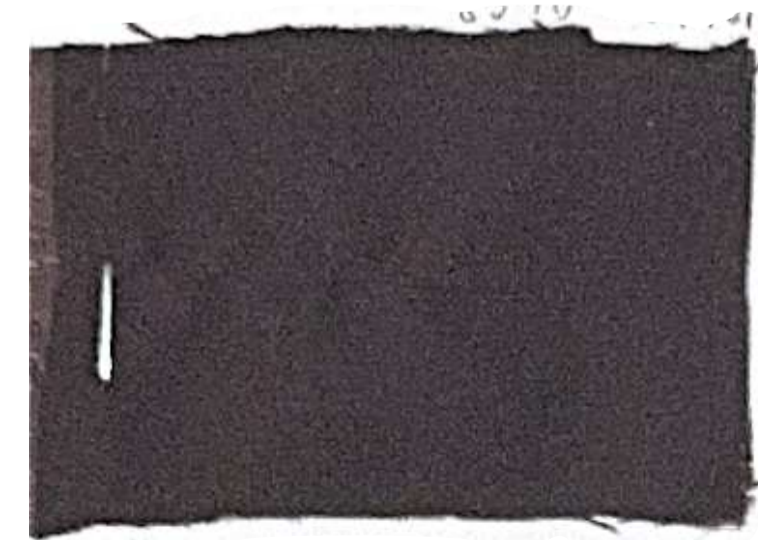
Textile / Print



100% Cotton



100% poly



85% Cotton

15% poly

Lüe Fugui Yan (Steamer)

Accession Number: Gu 00076892

Artifact Details

Period: Late Shang Dynasty (商代后期, c. 13th–11th century BCE)

Dimensions: Total height 48 cm, Width 32.5 cm

Material: Bronze

Function: Ritual food steamer (yan 鬲) for cooking grains





50% Mulberry Silk
25% Merino Wool
20% Linen

Double-Rabbit Chariot Axle Sleeve (双兔车害)

Accession Number: Xin 00018833

Artifact Details

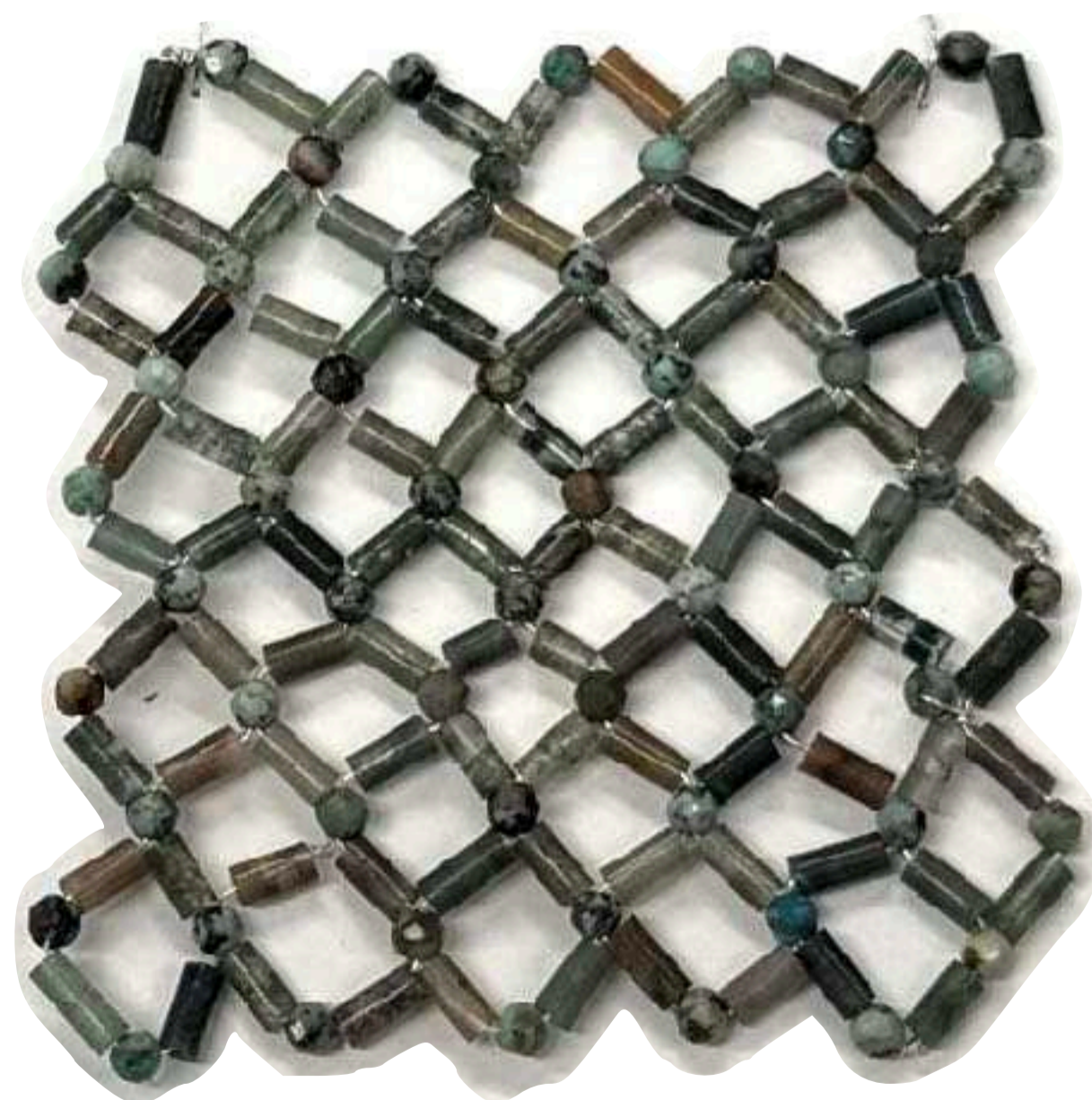
Period: Western Zhou Dynasty (西周, c. 1046–771 BCE)

Dimensions: Height 8.8 cm, Width 15.6 cm sample no. 3 : B

Material: Bronze



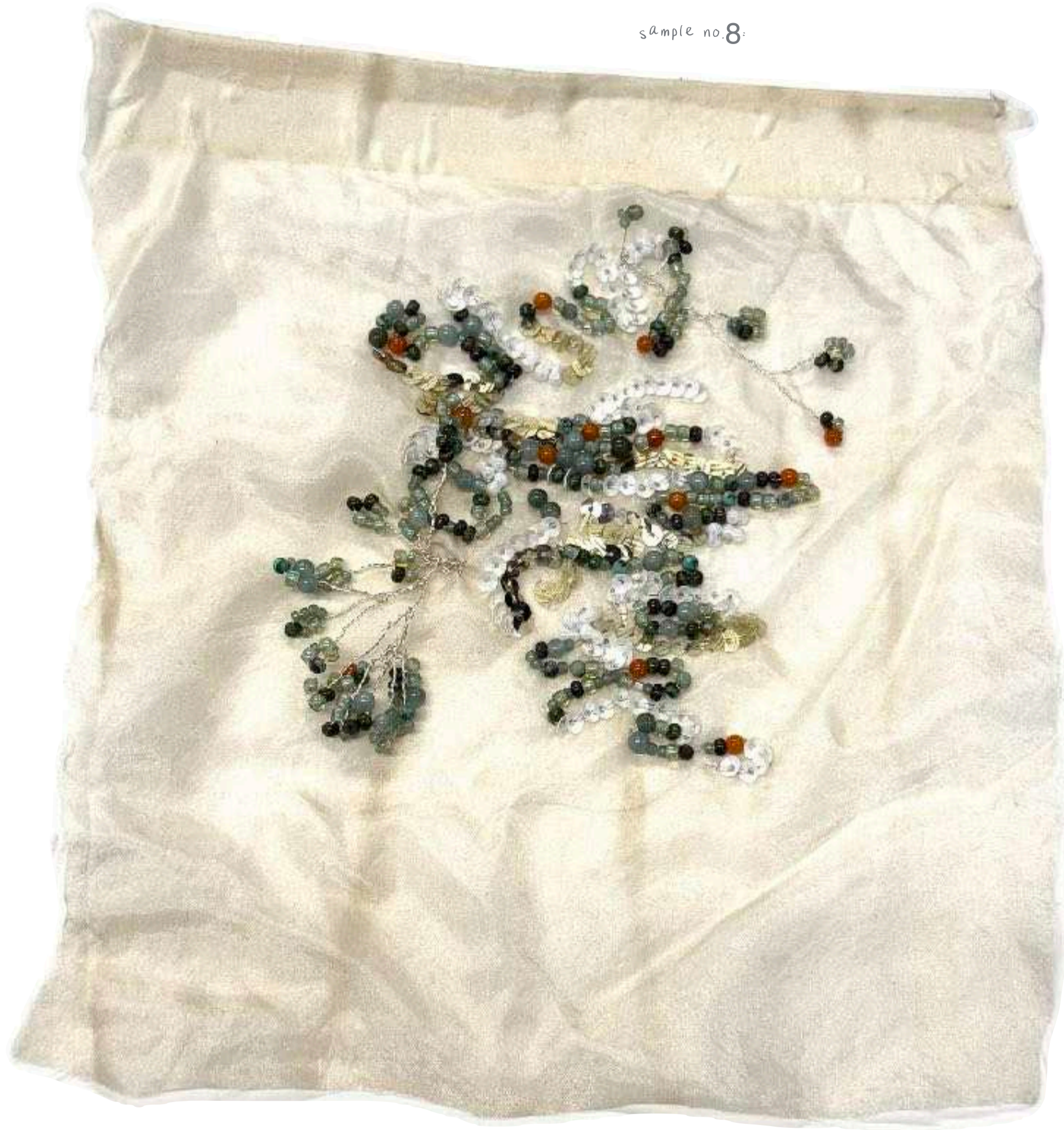
Jades / Bronze wire



Turquoise / Bronze wire



sample no.8.



100% silk / Bronze wire / beads / Sequins





COLOUR AND TEXTILE BOARD



Mainland archaeologists have discovered two Han Dynasty tombs in the Bailuyuan area of Xi'an, Shaanxi. Although small in scale, the unearthed artifacts—such as nose plugs and jade mouth pieces (known as "han")—have drawn attention. These items were used to seal the nine orifices of the tomb owners. Experts explain that during the Han Dynasty, people believed the soul could attach itself to others. By plugging the body's openings with jade and other materials, they aimed to prevent the soul from escaping, thereby aiding the deceased in achieving immortality and ascending to the heavens.

1. Typical Jade Funerary Objects

Jade Burial Suits (玉衣, yù yī)

Worn by high-ranking Han Dynasty nobles, woven with gold/silver threads to preserve the body.

Jade Orifice Plugs (玉塞, yù sāi)

Used to seal the nine orifices (e.g., nose, ears) to prevent soul dispersion, based on Han immortality beliefs.

Mouth Jade (玉含, yù hán)

Placed in the deceased's mouth, often cicada-shaped (symbolizing rebirth) or coin-shaped (wealth in the afterlife).

Hand-Held Jades (握玉, wò yù)

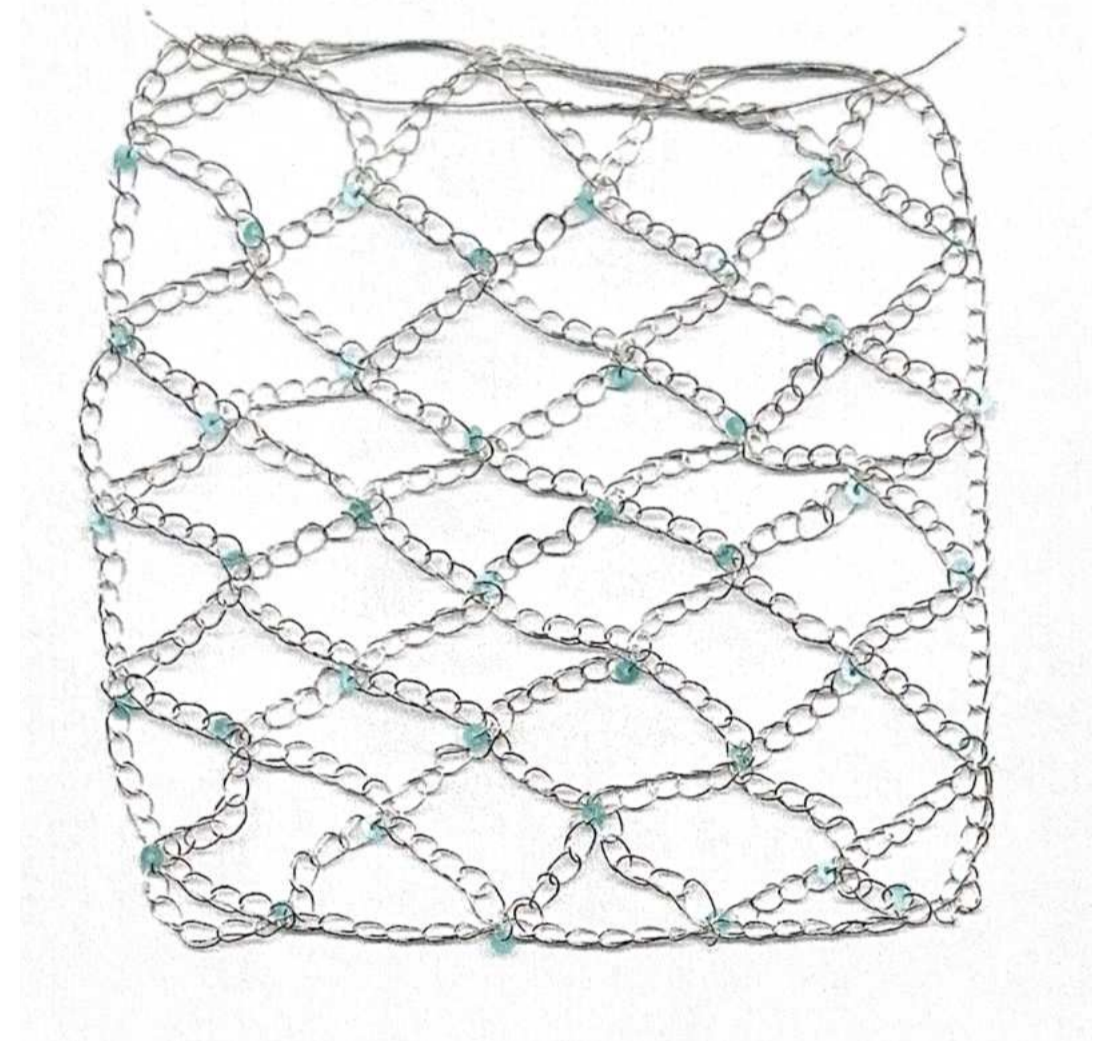
Cylindrical or pig-shaped jades clasped in hands, representing eternal possession of wealth.

The jade suit of Liu Sheng, displayed in Europe in 1973.





sample no. 12: Bronze wire + sequins



sample no. 5 B:



Turquoise tube + Jade



sample no. 10:

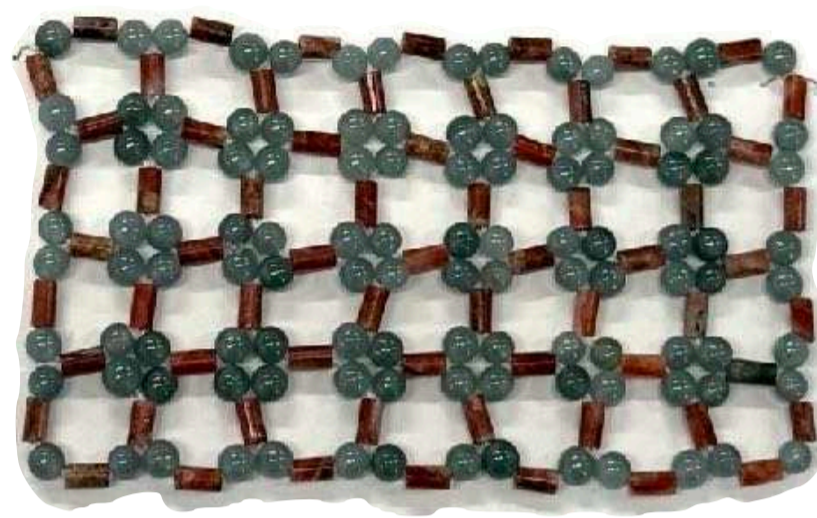
100% Rayon / Turquoise + Jade + beads

sample no. 11B.

Jade + Bronze wire



Jade + Bronze wire



100% silk / beads / Sequins



Yellow Jade + Bronze wire





No 30

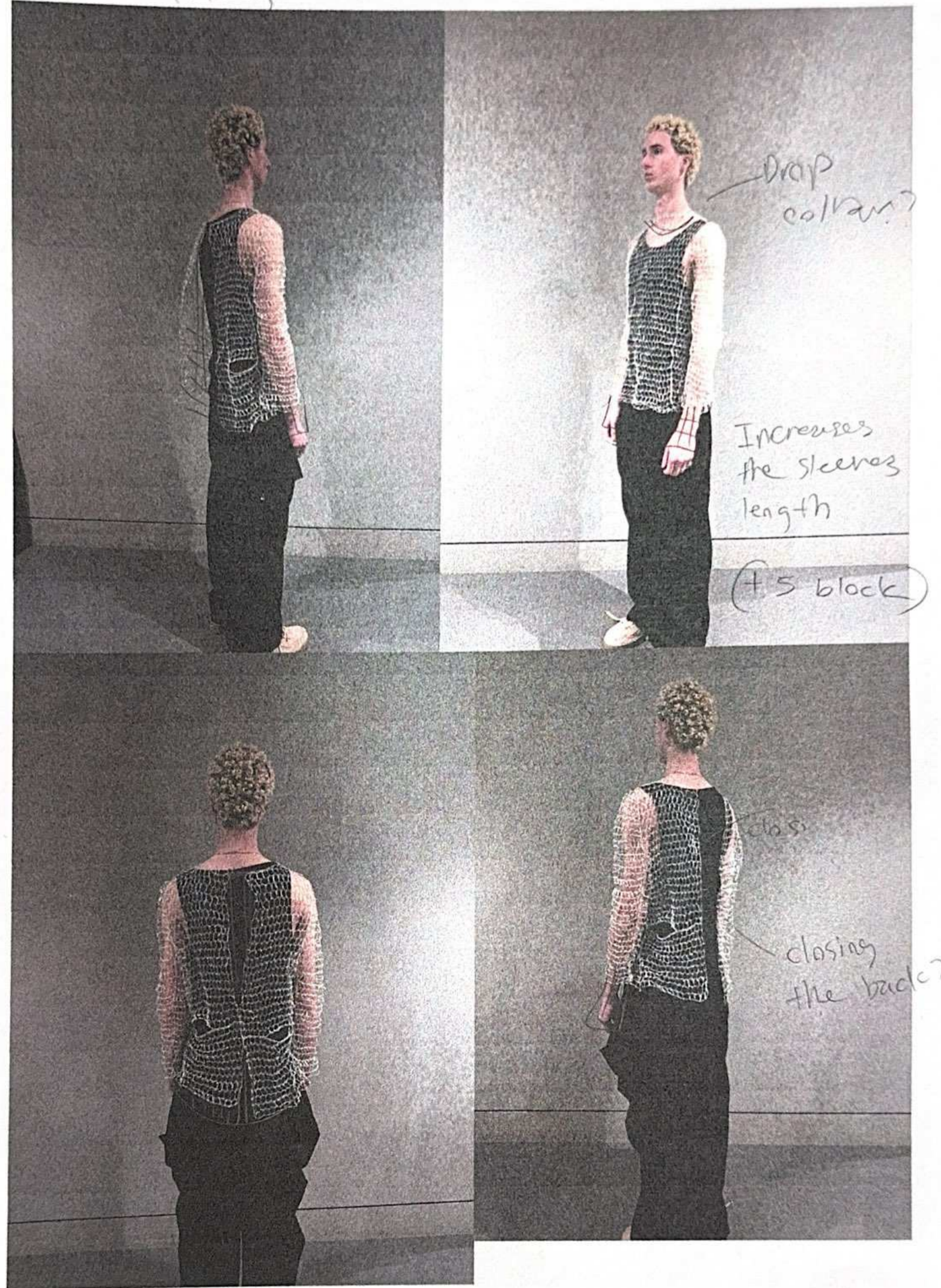


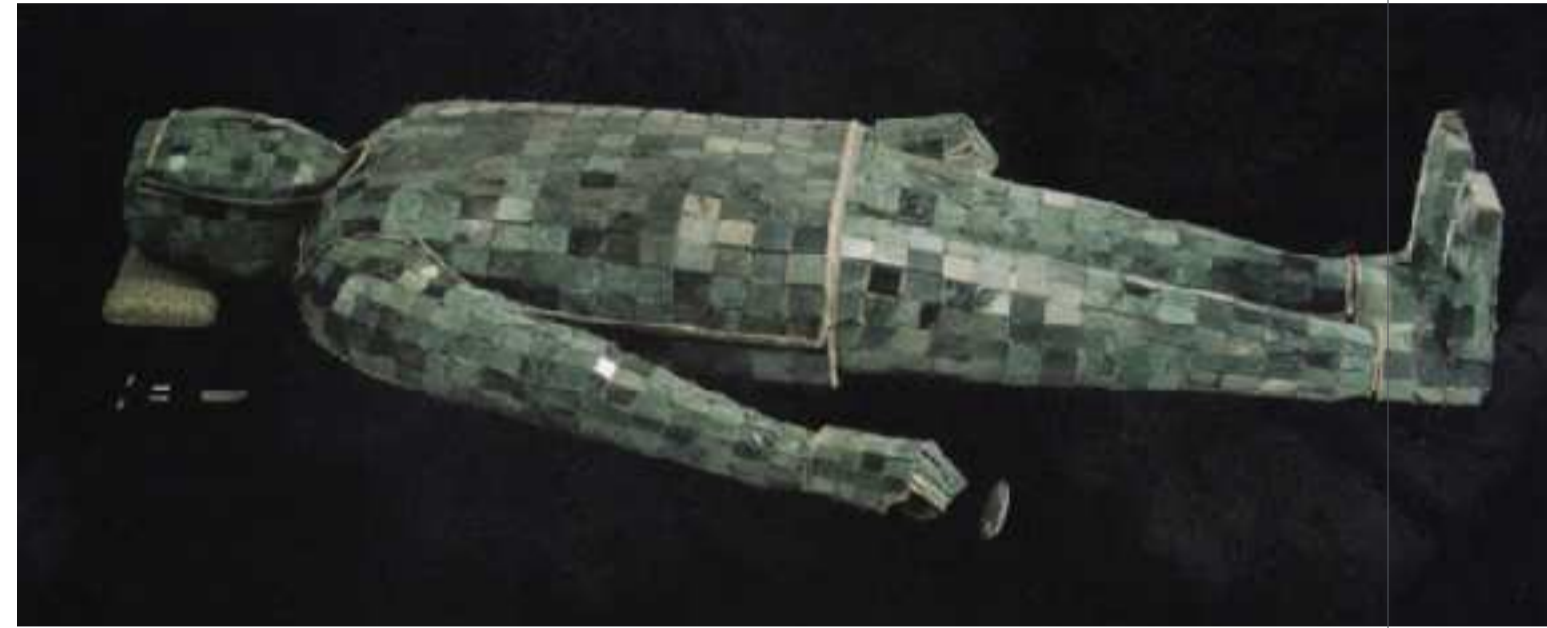
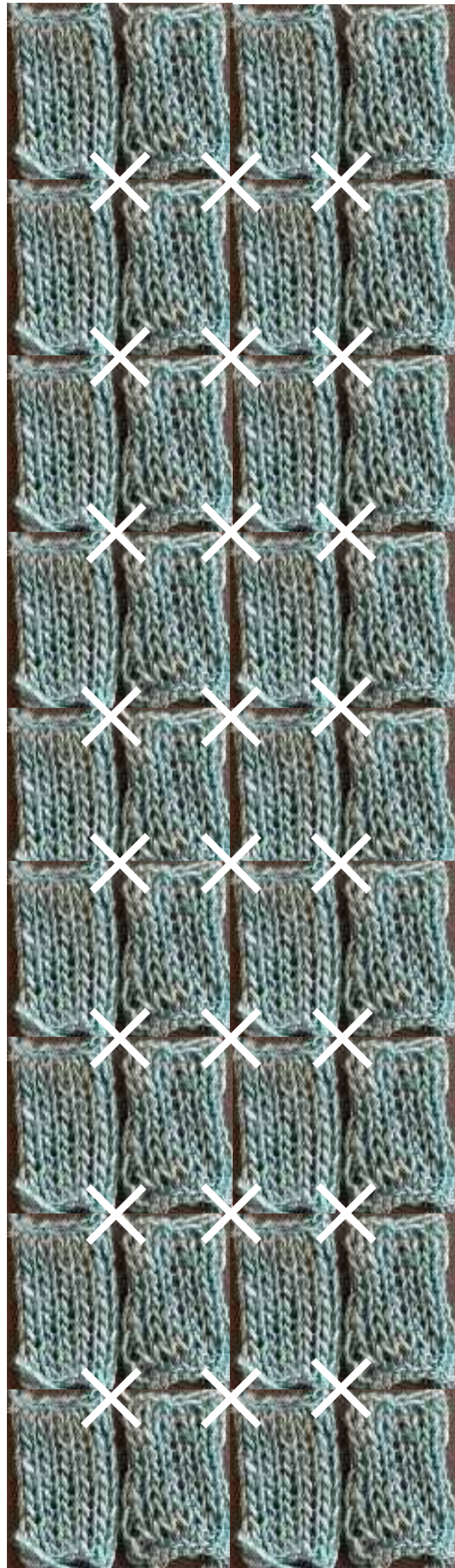
100% Bronze wire
Beads

Crochet



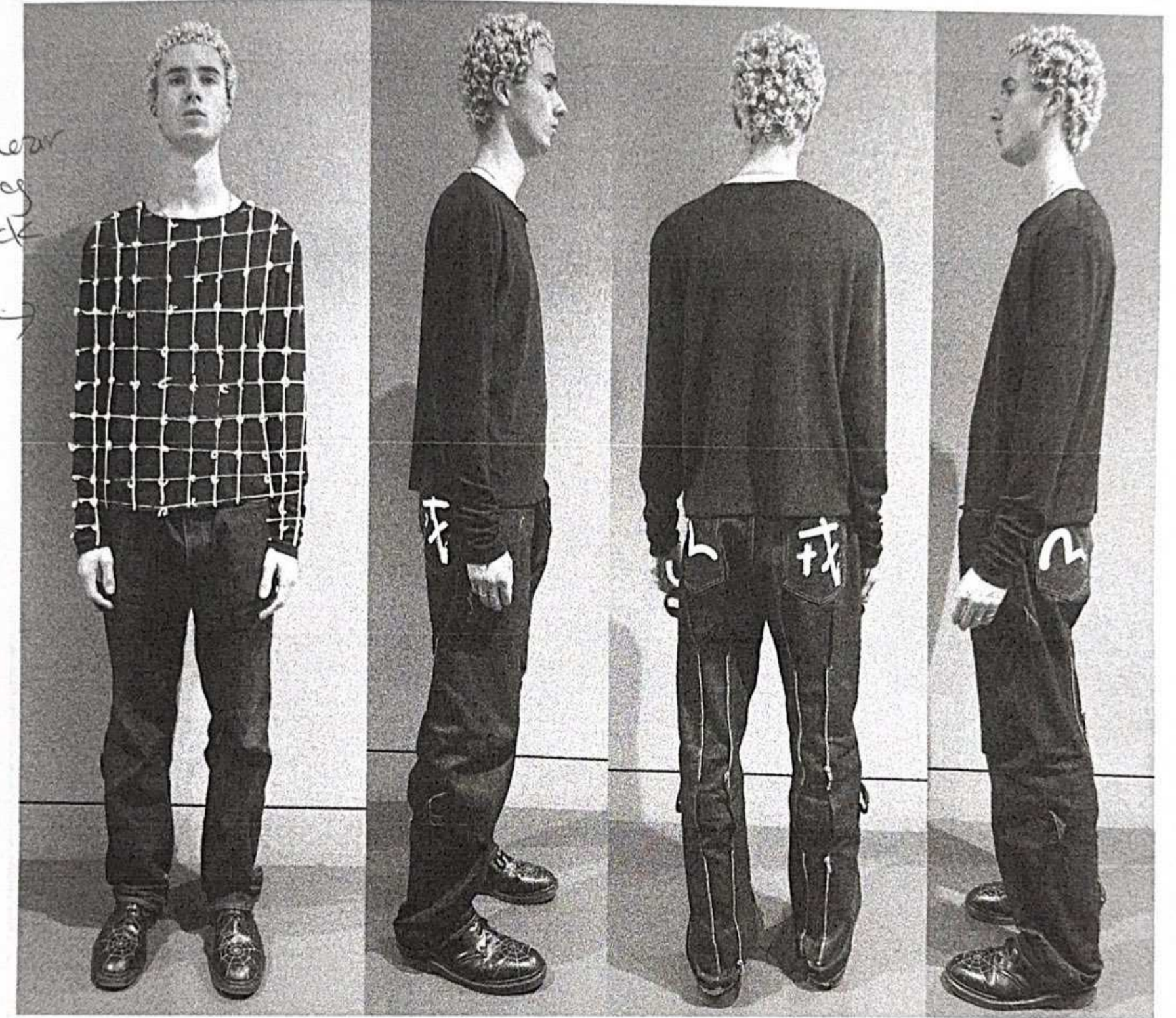
look 2 - Fitting





Fitting 2 - look ① Knitwear

Knitwear
Sizing
check



This type of clothing worn by the deceased is mainly composed of jade pieces, which are strung together with gold, silver or copper threads depending on the class of the deceased. The jade clothing made with gold threads is also called gold-thread jade clothing or gold-thread clothing.[1]







Metal Death Masks (金属面具)

Gilded bronze masks personalized for the deceased, possibly to maintain identity in the afterlife.

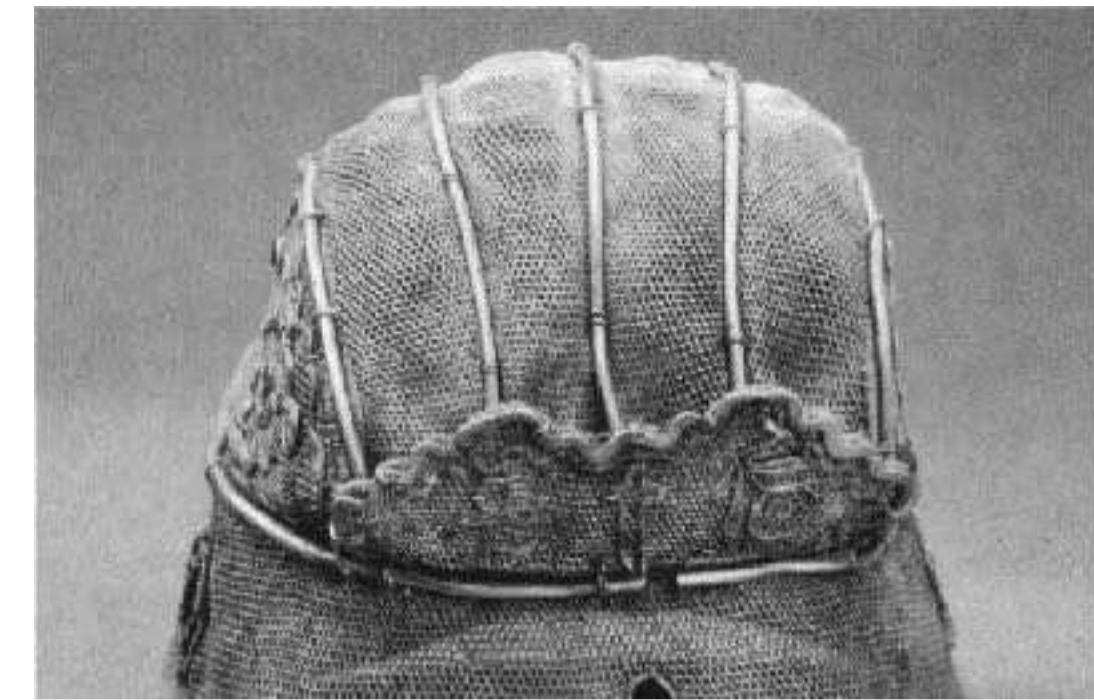
Bronze Mesh Gloves/Booties (铜丝手足套)

Woven copper nets covering extremities, akin to Han jade suits but with nomadic craftsmanship.

Sample no.31:

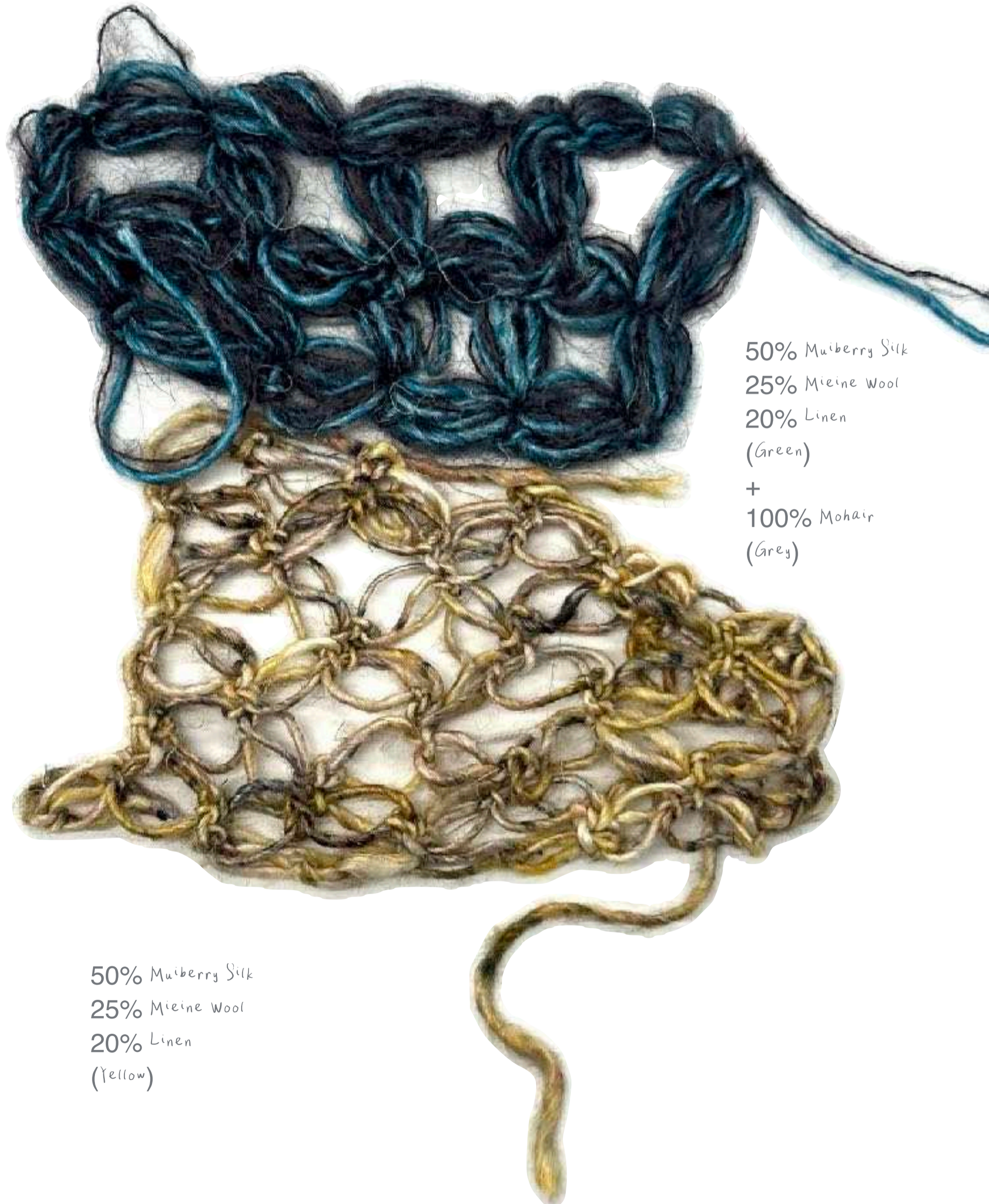
100% Bronze wire
Beads

Crocheted hat



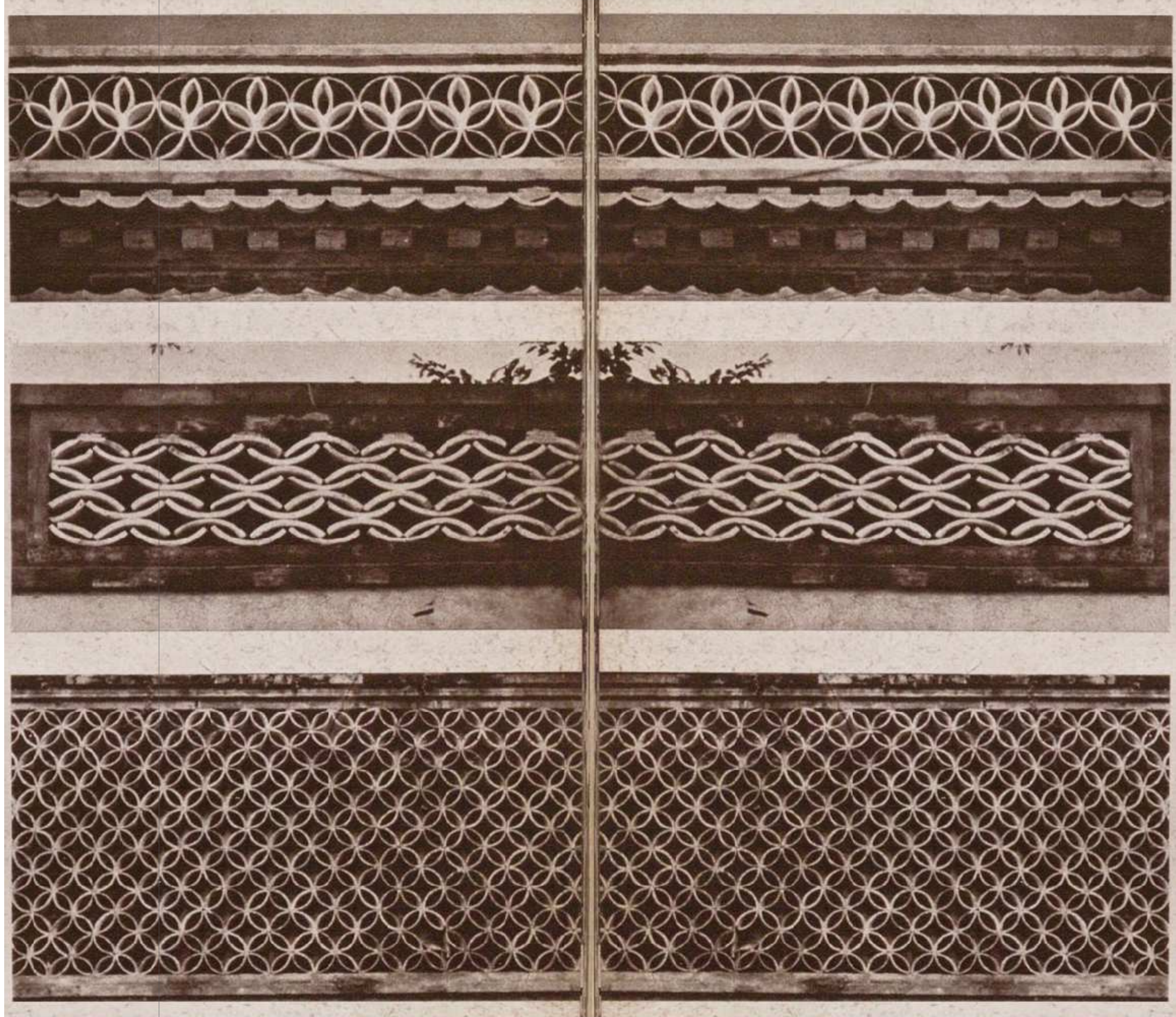


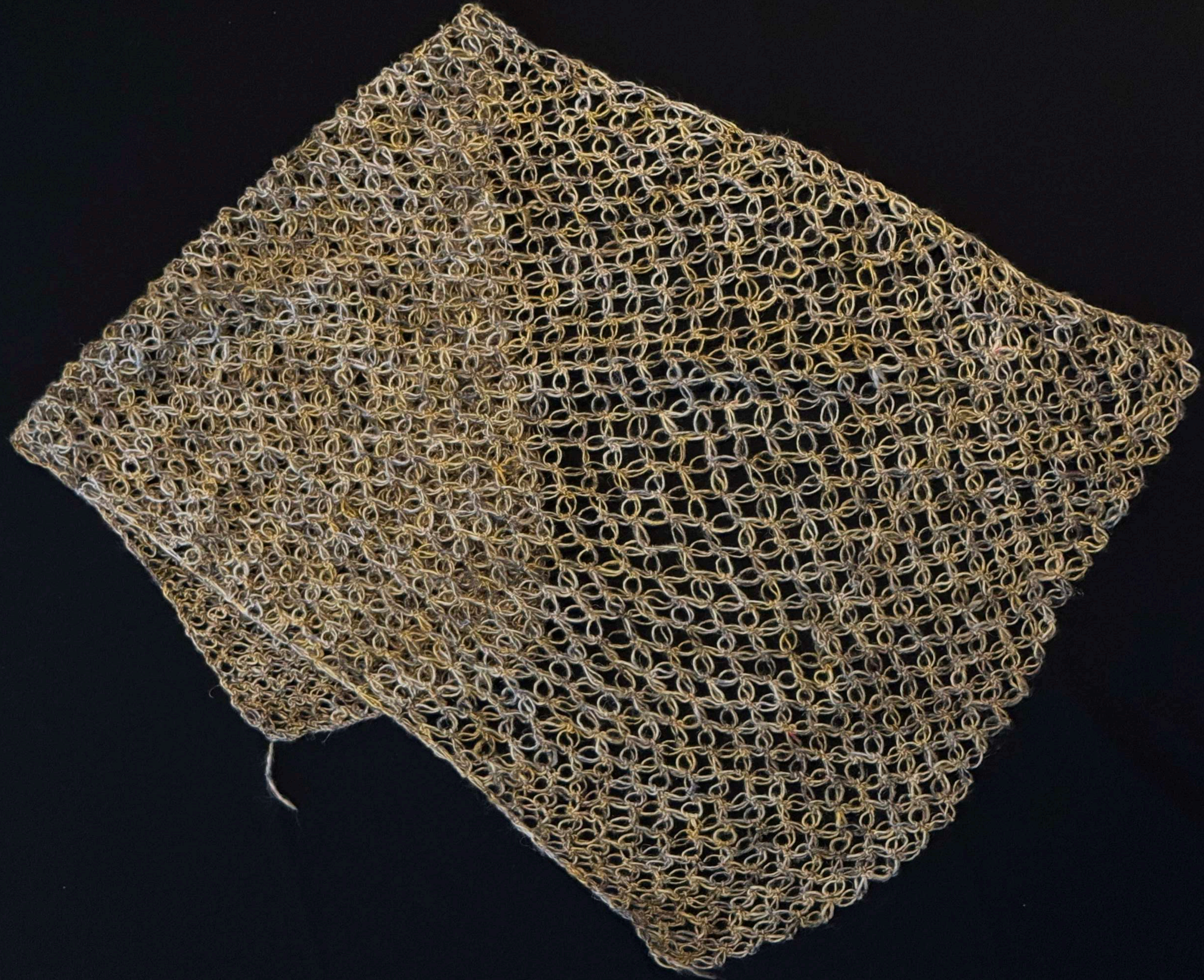
sample no.15 :



50% Mulberry Silk
25% Merino Wool
20% Linen
(Green)
+
100% Mohair
(Grey)

50% Mulberry Silk
25% Merino Wool
20% Linen
(Yellow)





sample no.6:



100% silk

Crochet





"By the Mandate of Heaven Descends Divine Power" Eaves Tile (维天降灵瓦当)
Western Han Dynasty (206 BCE–9 CE). Diameter 17.9 cm





Archaeological Discovery of Ba-Shu Symbol Seals from Pujiang County's Boat-Coffin Tombs
(Photographed March 1, 2017)



Buttons design



Inspire by Chinese traditional mascot



Chinese Dragon 'Long'



3D model process:



"Deer with Lingzhi" (灵芝小鹿)

Cultural Meanings

The Deer (鹿 lù)

Homophone for "禄" (official salary/status), one of the Three Star Blessings (福禄寿)

Represents longevity (鹿寿千岁, "deer live a millennium") in Daoist lore

The Lingzhi Mushroom (灵芝)

Called the "Herb of Immortality" in Shennong's Classic of Materia Medica

Symbolizes health, longevity, and divine favor (associated with Queen Mother of the West's orchard)

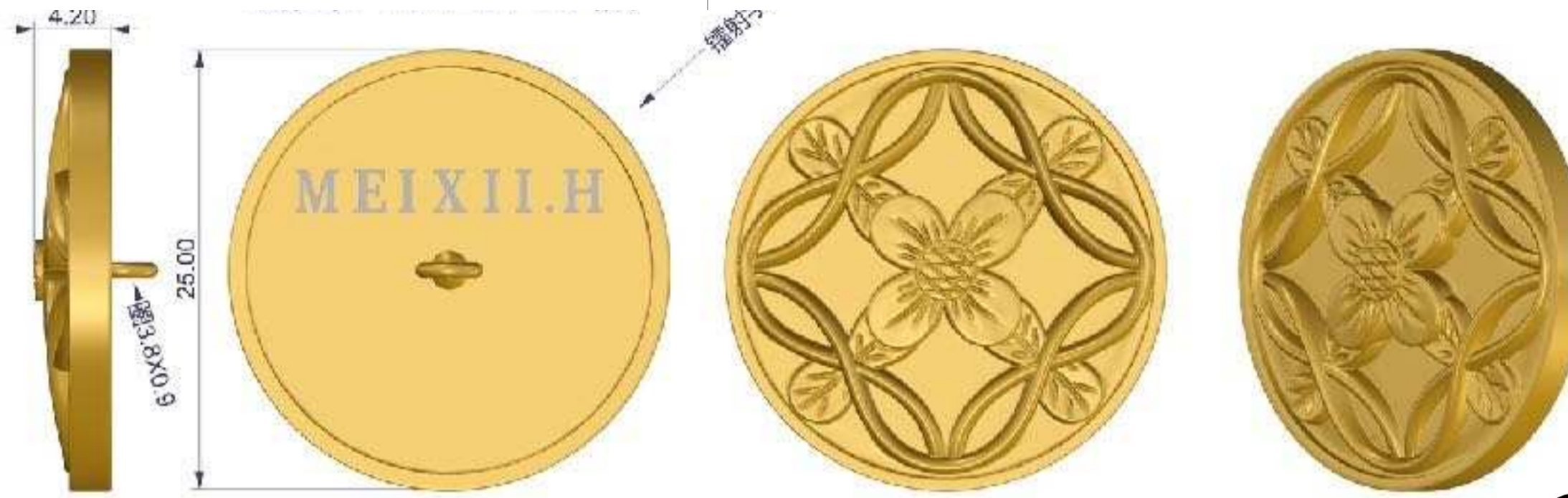
Final 3D model Outcomes:



(Inspiration from Chinese traditional print in garden)



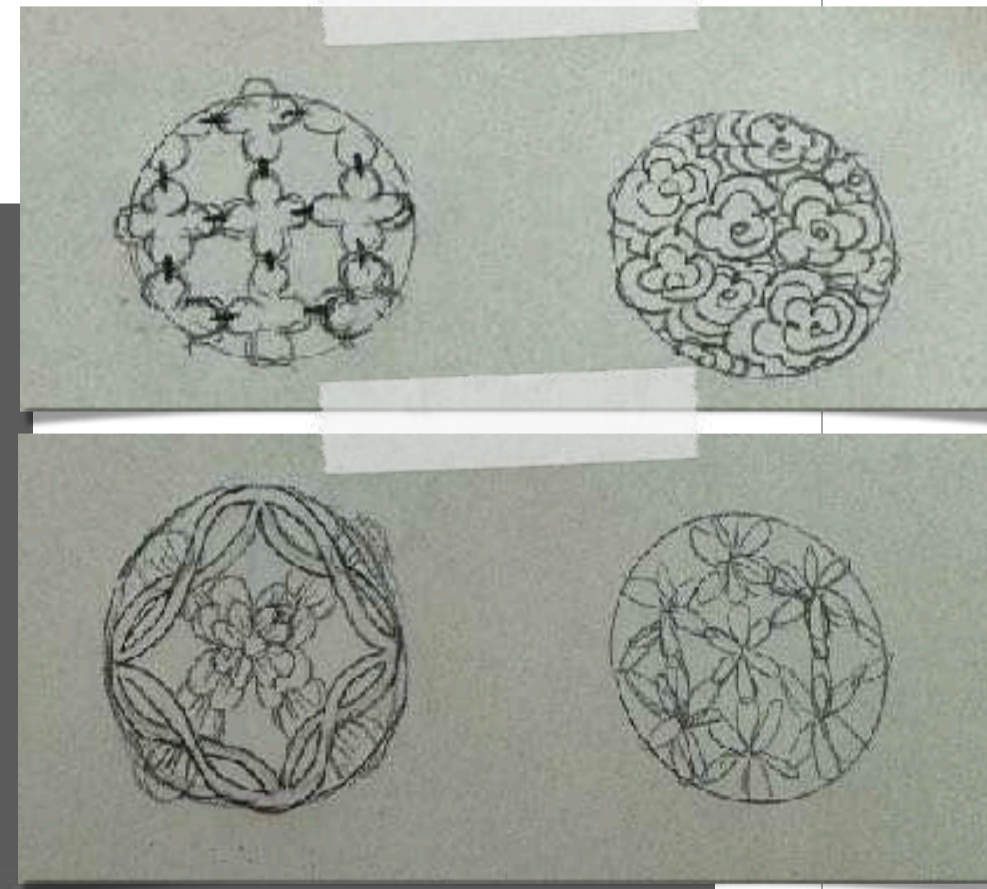
(Sketch)



3D modelling printed prototype



3D modelling process



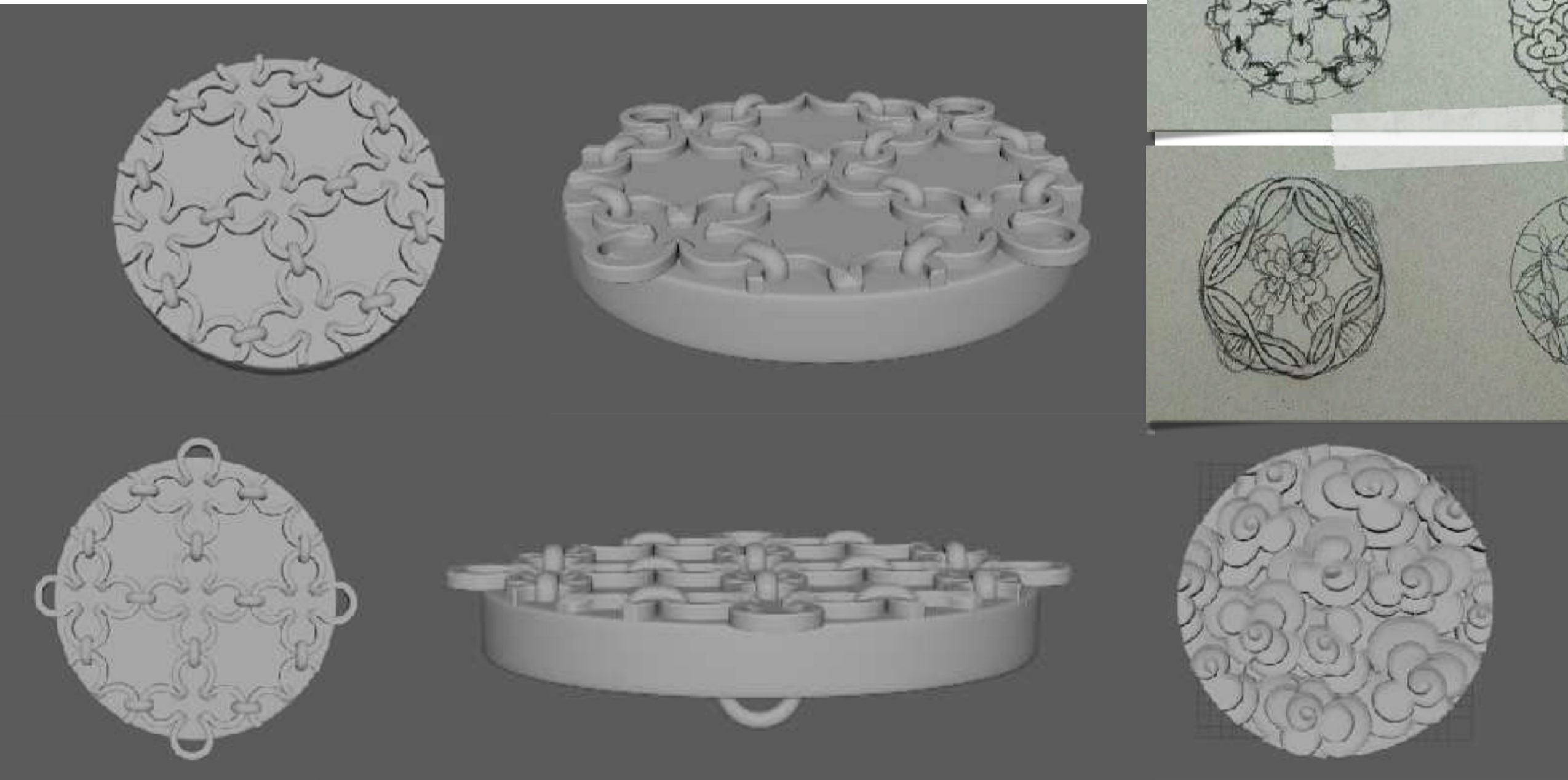
(Back view with logo)



(Side view with logo)



sample no.15 :
100% Bronze in gold colour









sample no.14



Lacquer ware is a handicraft or daily necessities made of raw lacquer coated on the surface of the utensil carcass as a protective film. In 1976, a lacquer coffin from the 13th century BC was discovered in Anyang, Henan.

100% Bronze wire
+ beads

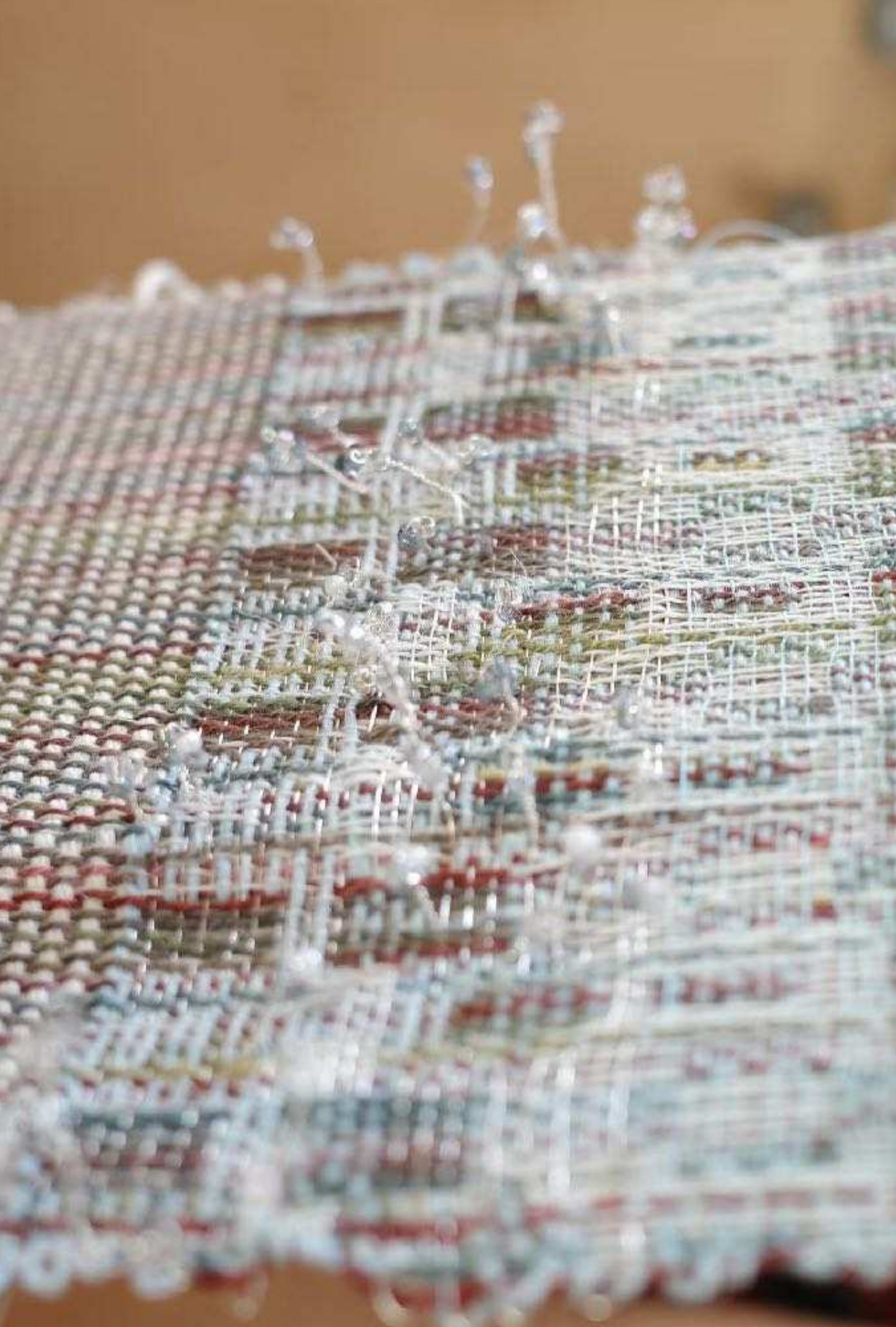






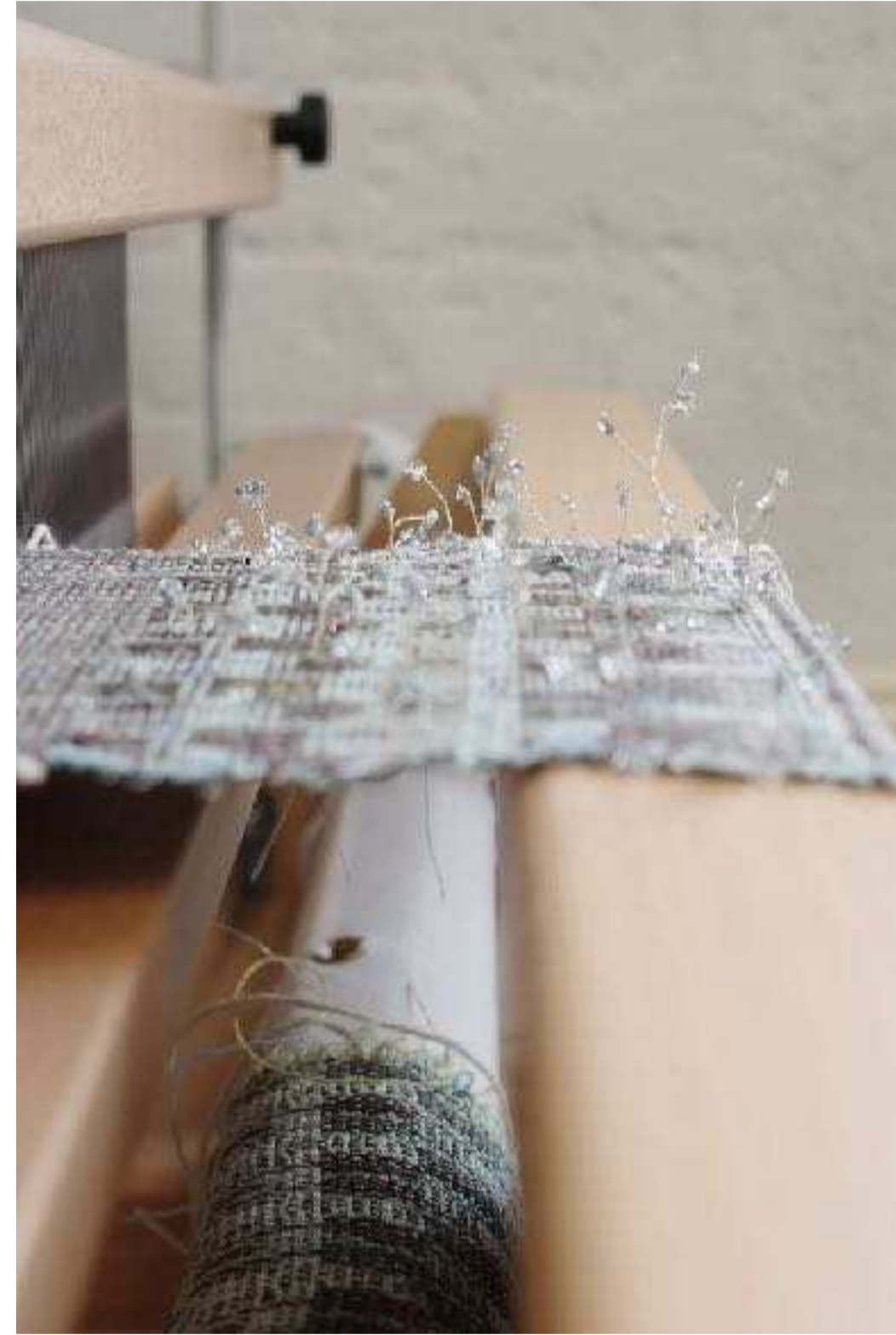






Collaborated sample

Made with Textile artist Feifan Li



*100% Bronze wire (Silver)/Beads/
100% Cotton (White)
100% Cotton (Colour)*



sample no. 17



100% Cotton

Shell / glue / silver marker / gold marker



Lacquer Chest with Mother-of-pearl and Gold Inlay Depicting Children at Play

(黑漆嵌螺钿加金片婴戏图箱, Early Qing Dynasty, c. 1650-1720)

Physical Attributes

Dimensions:

Length: 27.5 cm

Width: 27.5 cm

Height: 28.4 cm

Weight: 28 kg (including inner partitioned trays)



sample no.18

A



A.
Mesh / sequins / beads

B.
Mesh / 100% Cotton thread (in gradient colour)

B

sample no.16



100% Cotton / 100% Cotton thread



Lost Overseas

The Lost Chinese Cultural treasures

According to Article seventy-one of the Cultural Relics Protection Law cultural relics prohibited export or transferred oversea, leased or pledged to foreigners. How is existing cultural relics in foreign museums are transported abroad? Is it a loss or a cultural communication?



The red building in Paris



Collector search for antiques

Identify and repair by professional researcher

Follow Cultural Relics Protection Law, Send over sea / Donate to the nation

Add to collection

American antique dealer and collector

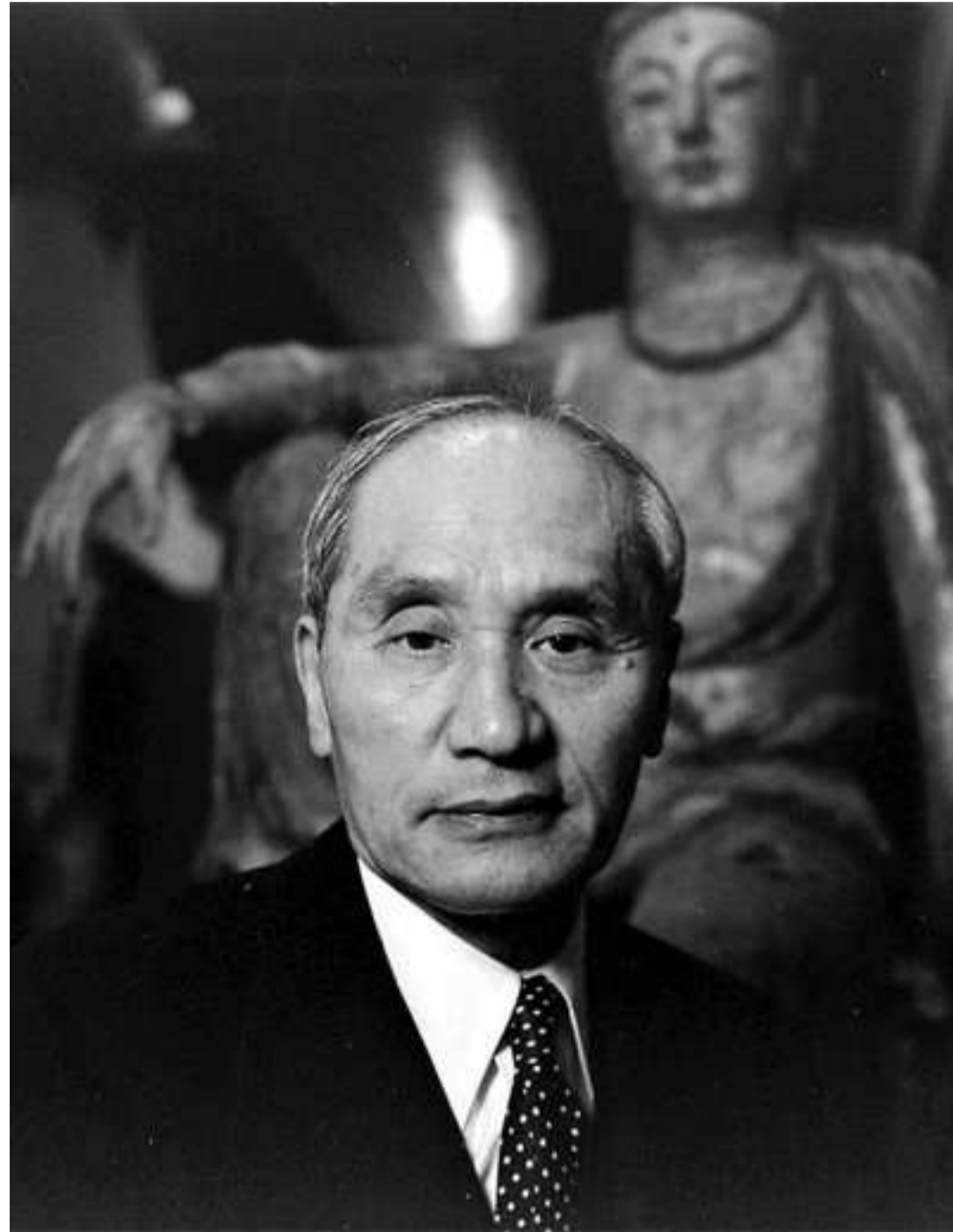
Robert Hatfield Ellsworth (1929—2014)



He is one of the most authoritative Asian art antique dealers in the Western art world and is known as the "Godfather of Chinese Antiques".

Cultural relics and antique dealer

Lu Qinzhai (1880-1957)



His act of stealing and selling Chinese cultural relics also caused immeasurable losses to Chinese cultural heritage. A large number of "national treasure" cultural relics were scattered overseas

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北京大学

洛氏同志
您好！
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此物係美国堪萨斯州历史博物馆退休董
事史中如先生所赠。其来源在史中叙述是
他1932年参观到那时，用一块大洋从自由州地
农民的。史中写了一纸证明。信上。史中
也刻同名，若爱刻物至多有收藏，近年
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宿白 1985.2.14

Letter about Return of Cultural relics



插图一 中国艺术国际展览会会场内部之一

April 9, 1936, fully loaded in London

According to UNESCO data, China has lost as many as 1.64 million cultural relics. Among them, the British Museum has a collection of 23,000 cultural relics lost in China.



- Promote Sino-British friendship
- The Chinese government donated ancient Buddha to England
- Beautiful statues from the Six Dynasties period
- Exhibited in the UK

Eurasian metallurgy networks

Metalworking first appeared around 2900 BC in the northwest of China, where bronze and copper were used to make small tools and weapons. Bronze technology had been used in the Near East from at least 3500 BC. From there it travelled through Anatolia or over the Caucasus to the Eurasian Steppe and, eventually, to the Far East.

Unlike many other ancient cultures, where metal was chiefly used for making tools and weapons, the early Chinese states based in the Yellow River valley reserved bronze primarily for the casting of ritual vessels. Such bronzes were first cast at Erlitou, in the Yellow River basin, from about 1700 BC.



1. Sema-Tarbagatai phenomenon
Bronze tools and weapons from this period, products of a complex culture that emerged from the Altai Mountains before spreading across the Eurasian Steppe.
2200–1800 BC
Altai-Kirei, Russia.
© British Museum, London; © The Metropolitan Museum of Art, New York



2. Qija culture
Bronze and copper tools and weapons of the Qija culture, which share features with those of the Sema-Tarbagatai phenomenon.
2200–1800 BC
Damao and Qinghai, China.
© British Museum, London; © The Metropolitan Museum of Art, New York



3. Taosi
Bronze wheel-shaped object and a copper bell from Taosi, one of the largest late Neolithic walled sites with early bronzes in northern China.
About 2000 BC
Shensi, China.
© British Museum, London; © The Metropolitan Museum of Art, New York



4. Shisan
Bronze knife and stone metal fragment (or casting a ring-shaped knife) from Shisan, the largest stone walled site of the period.
About 2000 BC
Shaanxi, China.
© British Museum, London; © The Metropolitan Museum of Art, New York



5. Erlitou
Bronze pig from Erlitou, a typical early Chinese ritually cast ritual object.
About 1700 BC
Henan, China.
© British Museum, London



6. Karasuk culture
Bronze tools and weapons of the Karasuk culture, which was contemporary with the early Chinese dynasties.
1500–900 BC
Southern Siberia, Russia.
© The State Hermitage Museum, St. Petersburg



7. Erligang
Large set of bronze ritual vessels from Erligang, an early capital of the Shang dynasty.
About 1400 BC
Henan, China.
© British Museum, London; © The Metropolitan Museum of Art, New York



8. Anyang
Bronze head covered with gold foil from a sacrificial pit at Anyang, a major bronze-culture centre independent of the Shang dynasty.
1200–1100 BC
Henan, China.
© British Museum, London



9. Sanxingdui
Bronze head covered with gold foil from a sacrificial pit at Sanxingdui, a major bronze-culture centre independent of the Shang dynasty.
About 1200 BC
Sichuan, China.
© Sanxingdui Museum

Qin dynasty unification 221–206 BC

In 221 BC the Qin king, Ying Zheng (259–210 BC), completed conquests of all the remaining warring states and gained control over the whole of China. Ying Zheng then proclaimed himself Qin Shihuangdi ('First Emperor of the Qin'). In his short-lived rule, he standardised the Chinese script, currency and system of measurement, as well as expanding the network of roads and canals. He is also credited with building the Great Wall of China by uniting several pre-existing defensive walls on the northern frontier. His immense underground mausoleum is guarded by thousands of terracotta warriors.



1. Terracotta kneeling archer
Terracotta archer pit No. 2, Mausoleum of the First Qin Emperor, Shaanxi province.
© British Museum, London



2. Stone armour and helmet
Stone armour pit K9801, Mausoleum of the First Qin Emperor, Shaanxi province.
© British Museum, London



3. Bronze chariot
Bronze chariot and horse pit, Mausoleum of the First Qin Emperor, Shaanxi province.
© British Museum, London



4. Bronze figure of a crane
Bronze bird pit K2007, Mausoleum of the First Qin Emperor, Shaanxi province.
© British Museum, London



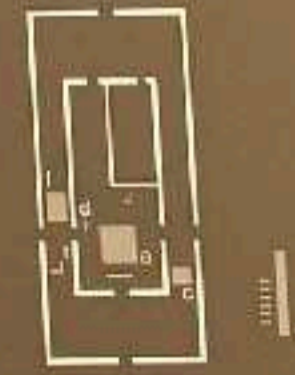
5. Bronze weight inscribed with Qin Shihuangdi's imperial decree, standardising weight measurement across China
Bronze clay tablet, Mausoleum of the First Qin Emperor, Shaanxi province.
© British Museum, London



6. Rubbing of the Mount Yi stone, written in about 219 BC and celebrating Qin Shihuangdi's unification of the empire
Shandong province.
© British Museum, London



Ruins of the Qin Great Wall
Inner Mongolia.
© British Museum, London



Part of the Mausoleum of the First Emperor
a) Emperor's tomb mound
b) Terracotta army pits
c) Stone armour pit K9801
d) Bronze chariot and horse pit
e) Bronze bed pit K2007
f) Previous storeroom
g) Stable pits



The major warring states and their defensive walls, between about 376–230 BC and before Qin's wars of unification

Primary research



The ancient Silk Road was not only a road for trade and barter, but also a road for knowledge exchange. Along the ancient Silk Road, China introduced silk, porcelain, lacquerware, and ironware to the West, and also brought pepper, flax, spices, grapes, and pomegranates to China. Along the ancient Silk Road, Buddhism, Islam, and Arabic astronomy, calendars, and medicine were introduced to China, and China's four great inventions and sericulture technology were also spread to the world.

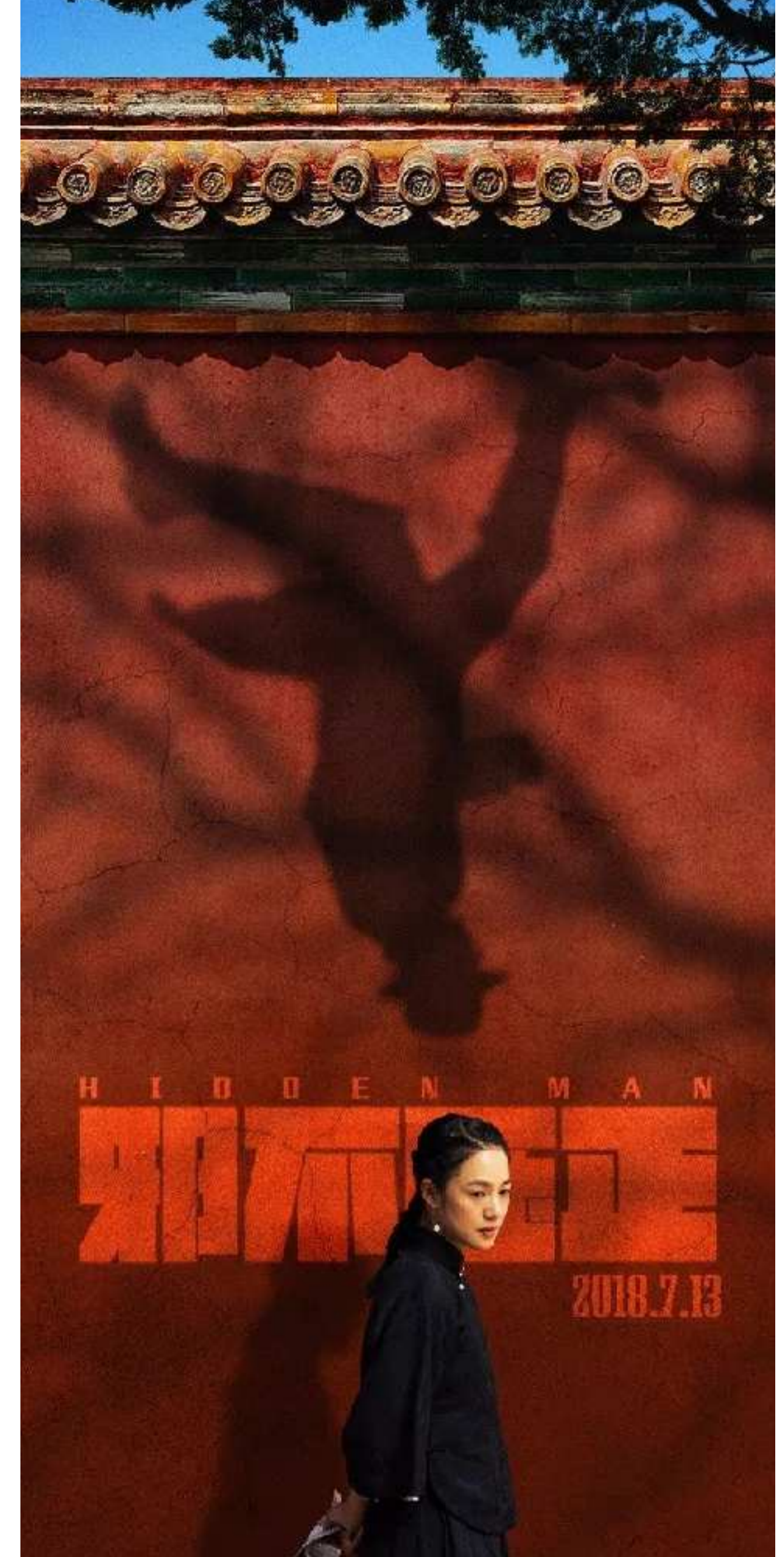


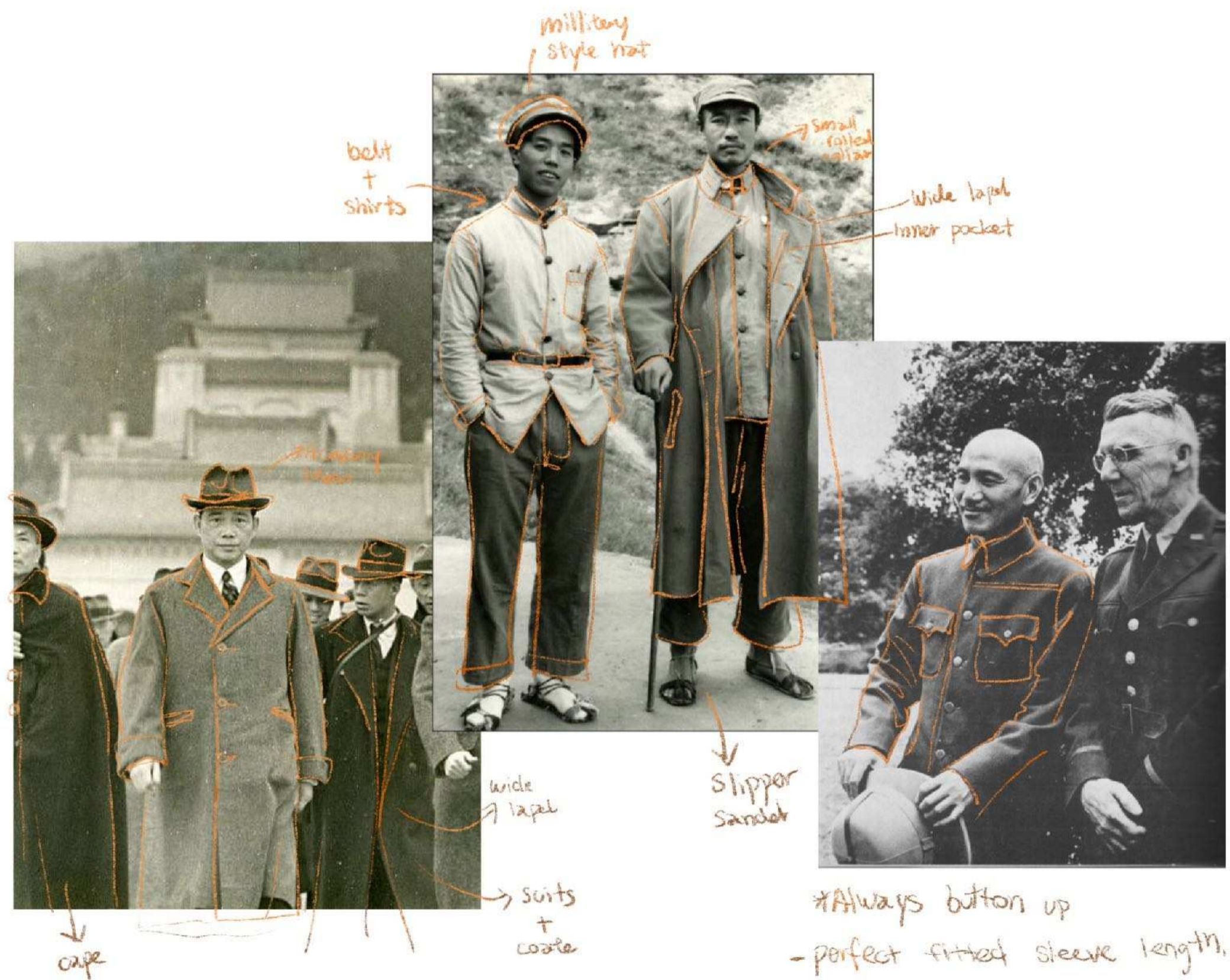
Garment Research

The film 'The Hidden Man' by Wen Jiang, set in 1936 Peiping, will serve as a primary inspiration. The film follows American-educated Li Tianran, a young swordsman uncovering the truth behind a past tragedy involving his master.



References from 19th-century Chinese/Japanese military jackets and US vintage suits will be used to create silhouettes expressing the brand's aesthetic, aiming for calmness and comfort.







East meets West



Culture diversity



The Last Emperor



© 2007 C. H. Foo and Y. W. Foo



Shirts + cardigan +



DOUBLE-BREAST

V-neck
Knit Vest

Mix fabri
collar

Wide lapel

Trousers
with Darts
on waist.

Rolled
Hem.

Wide
leg Trousers

Shirts + Sweater + Wide lapel blazers



Brooklyn
Station

collar stand:



leather

wool

lapel size:



lapel collar level:

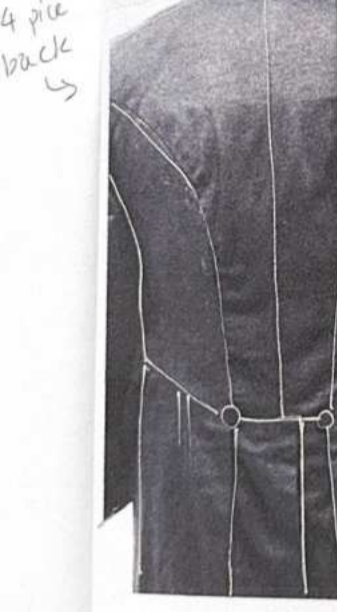
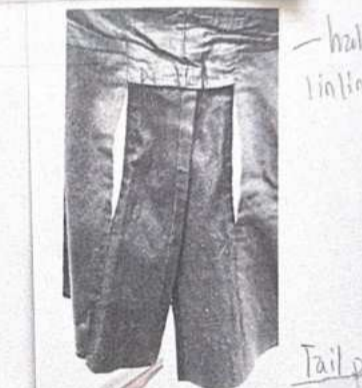
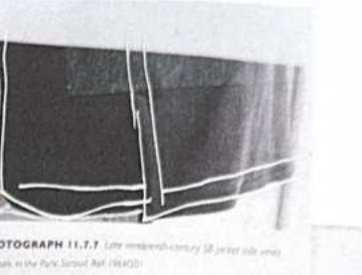
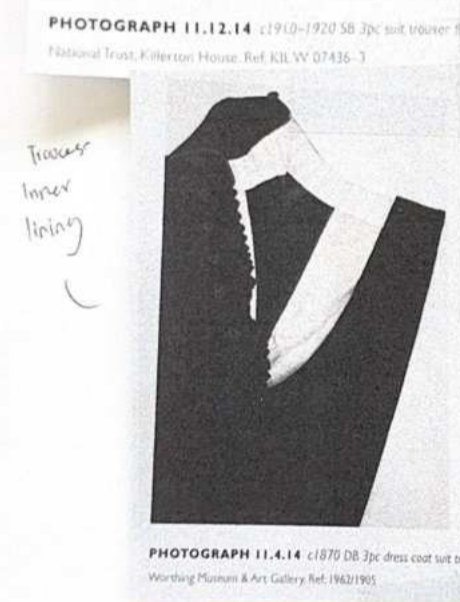


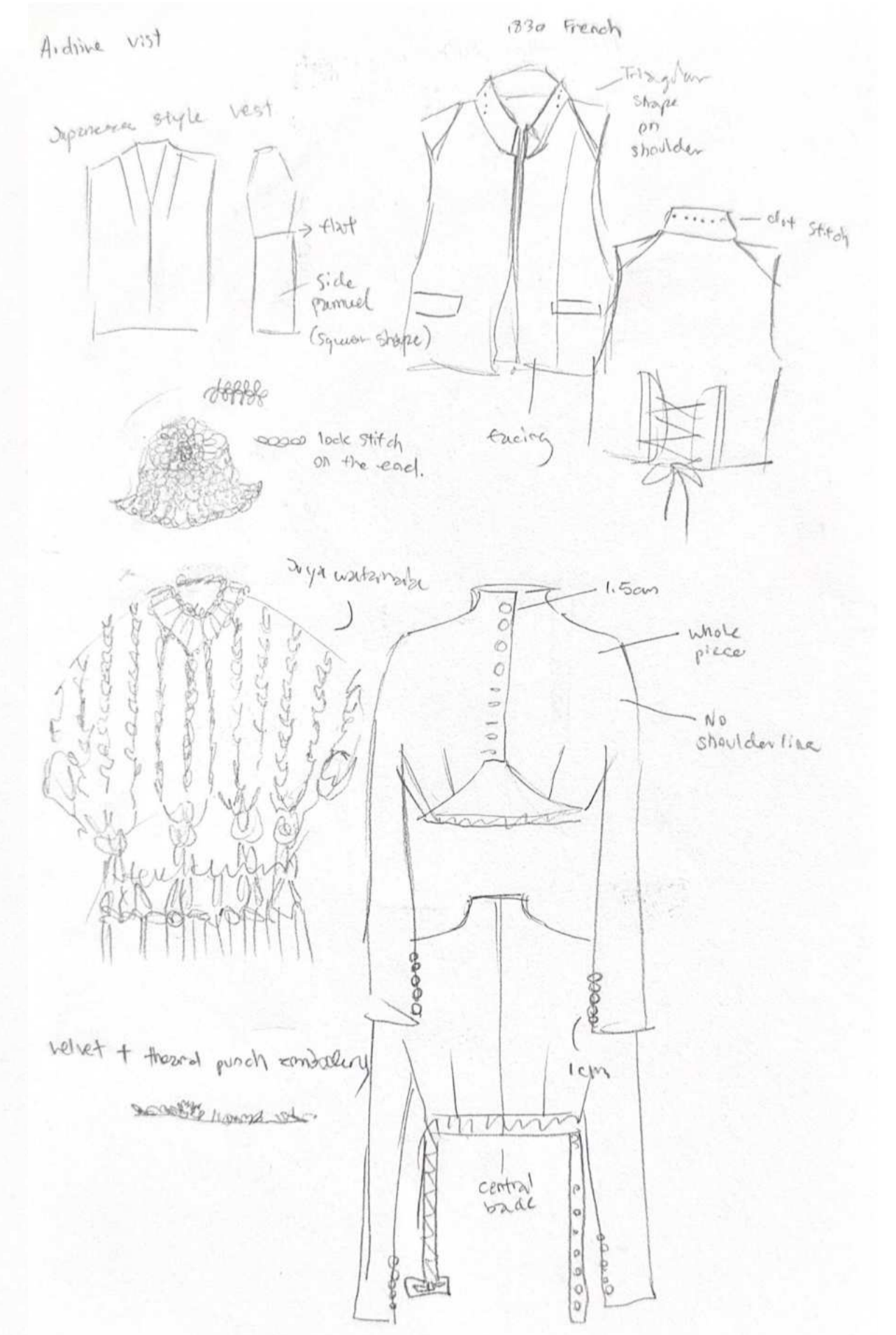
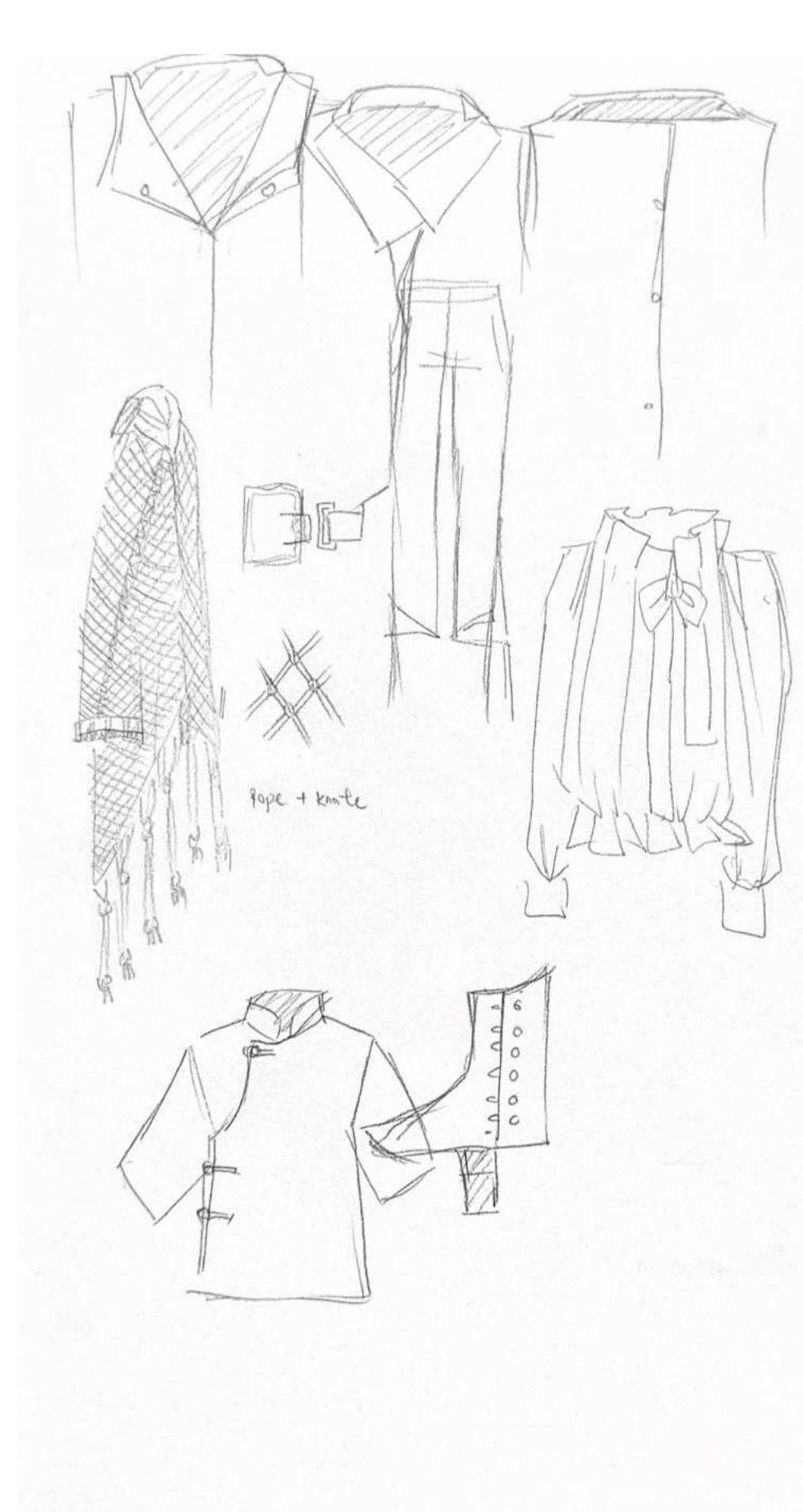
(low)

(medium)

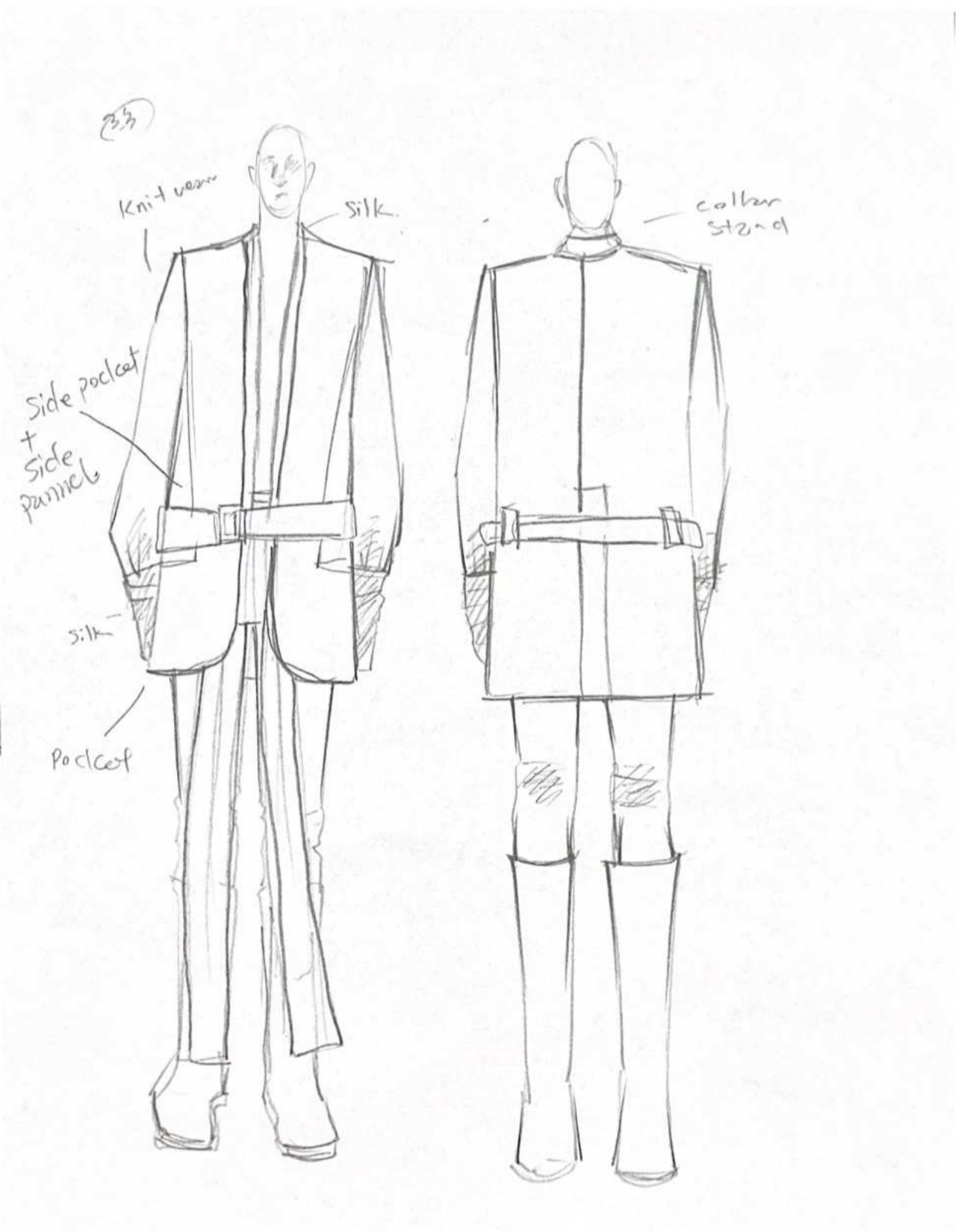
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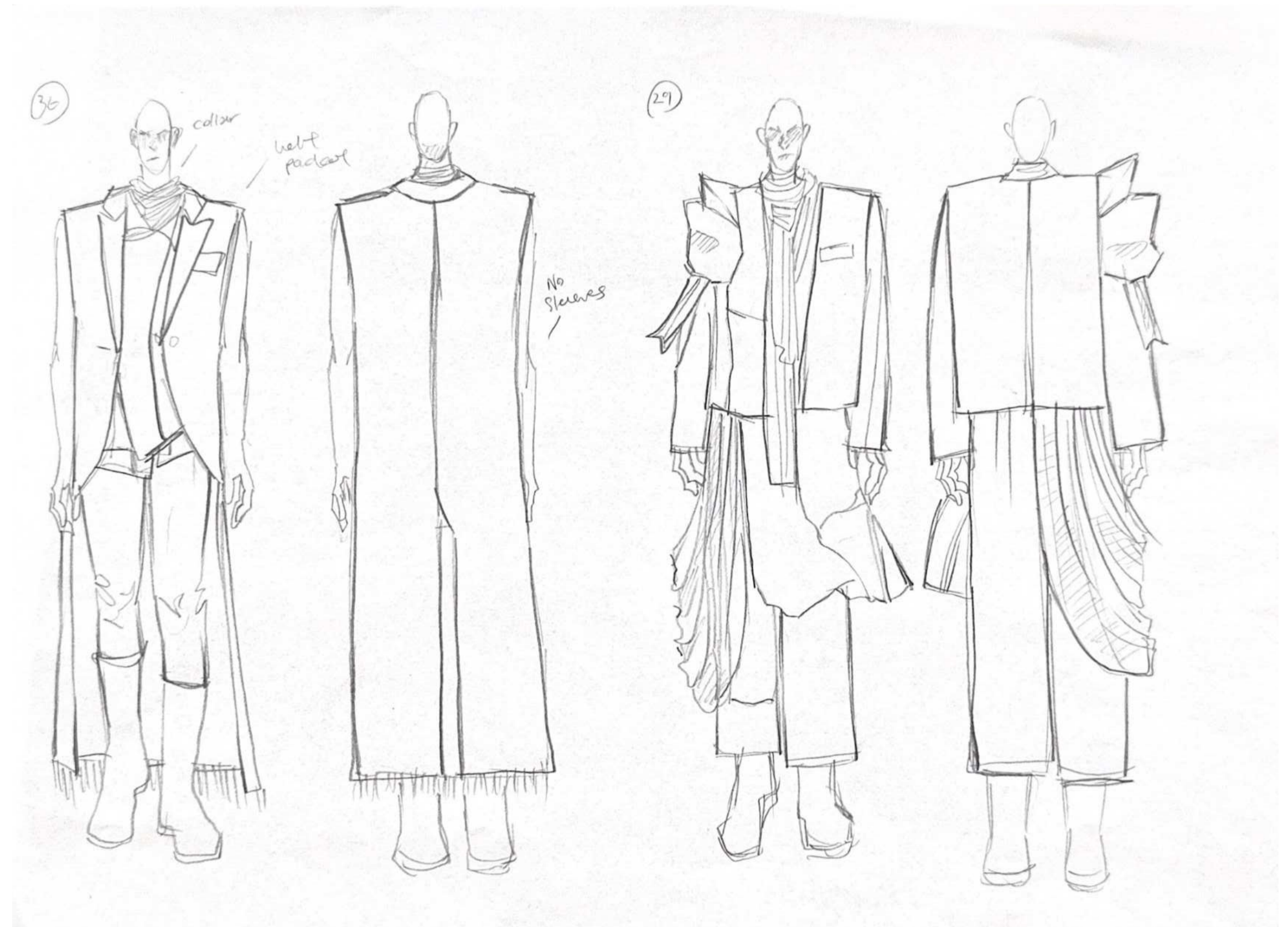
Trousers









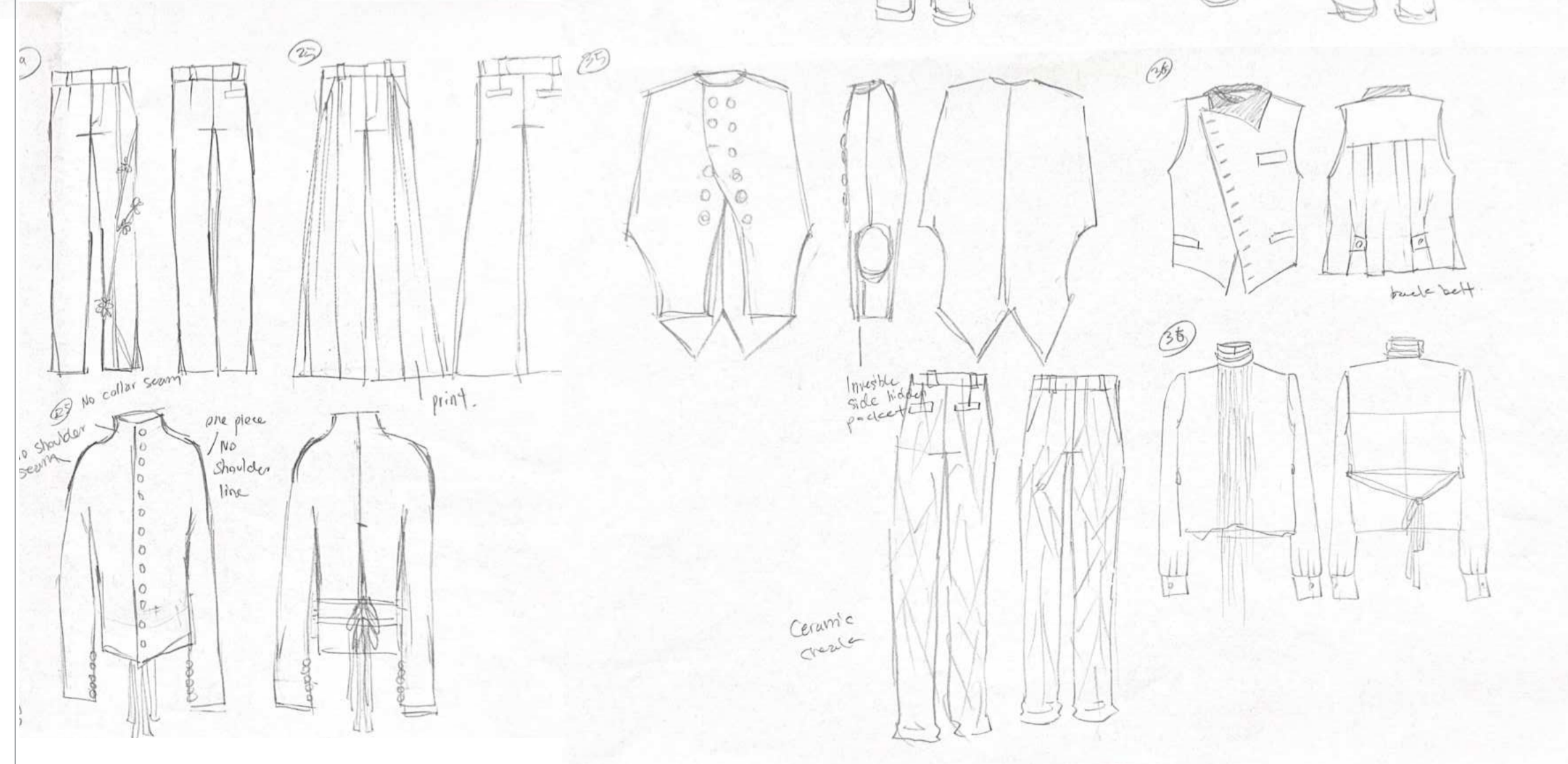
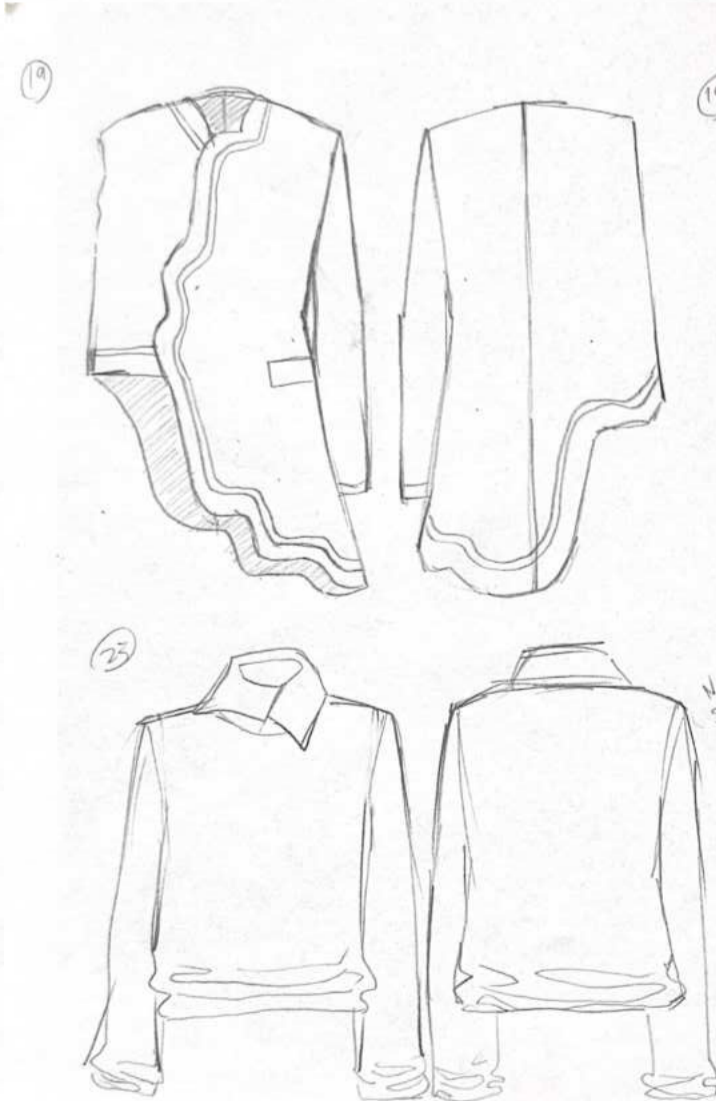
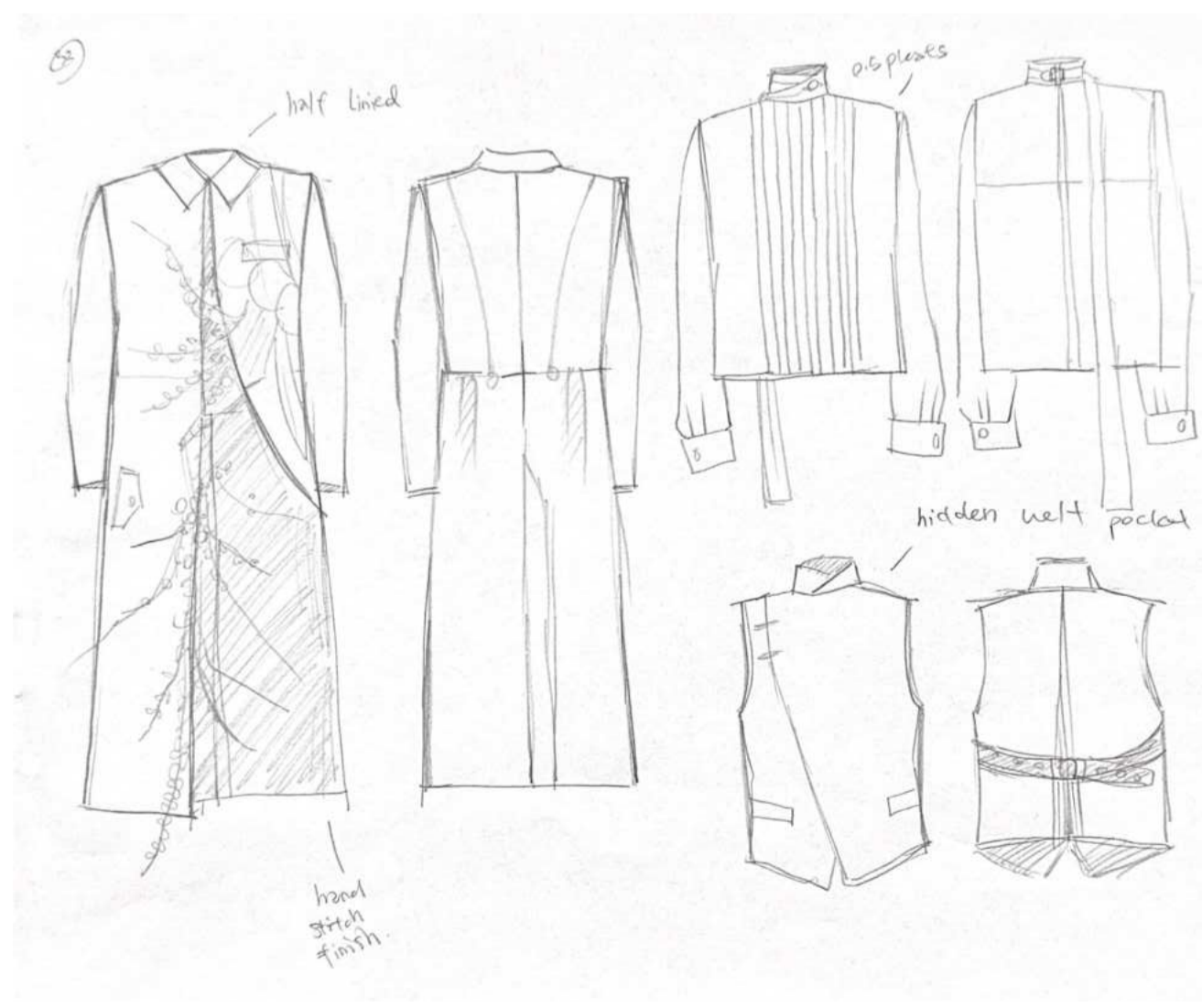
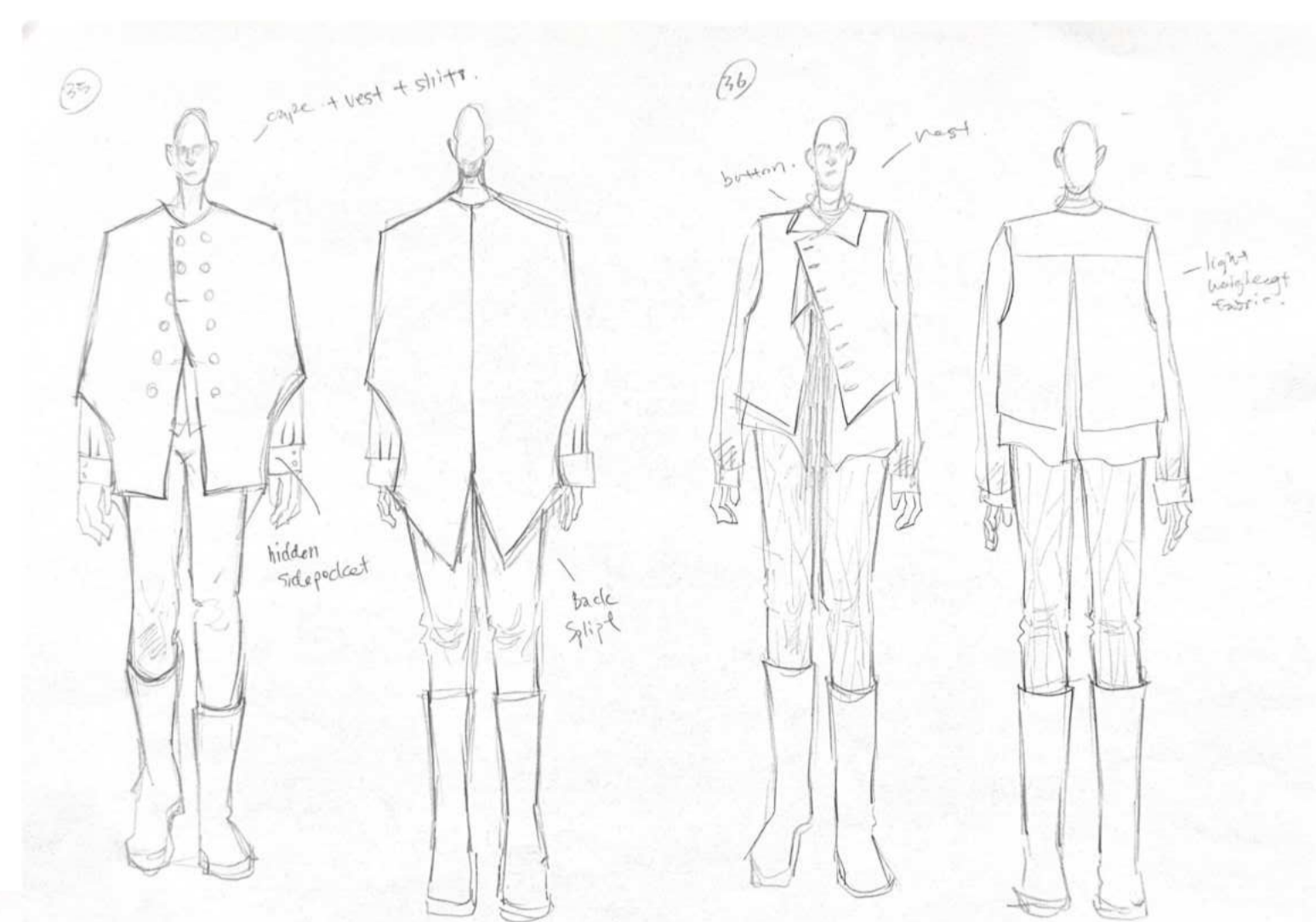
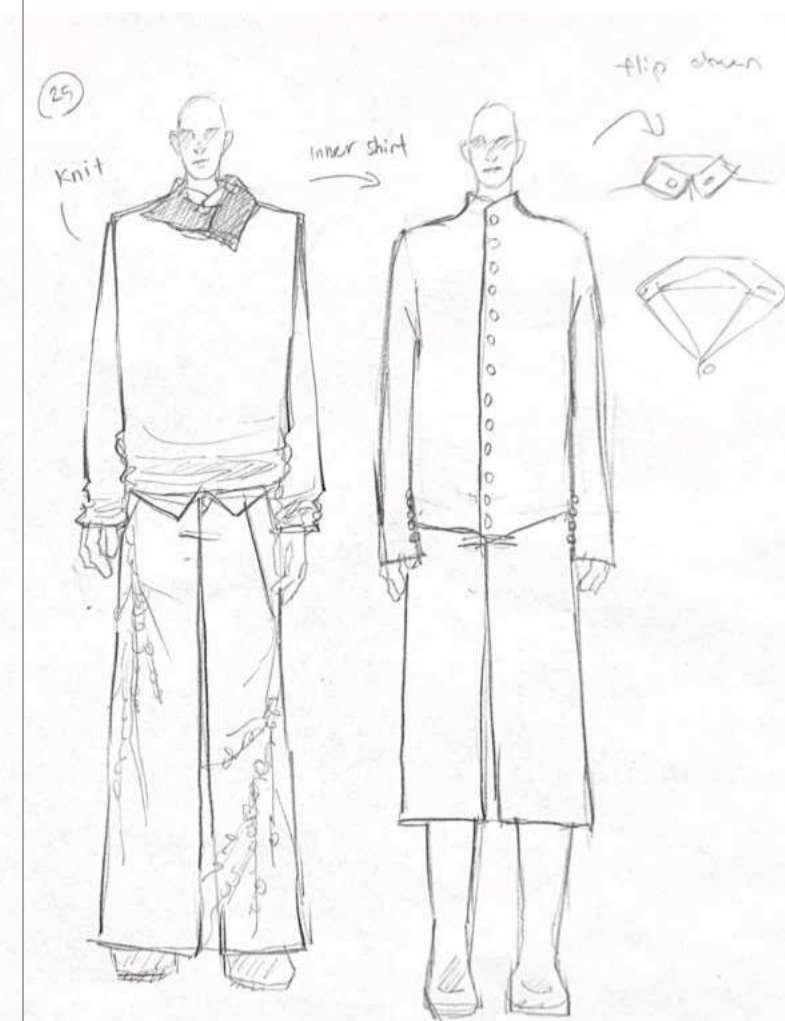
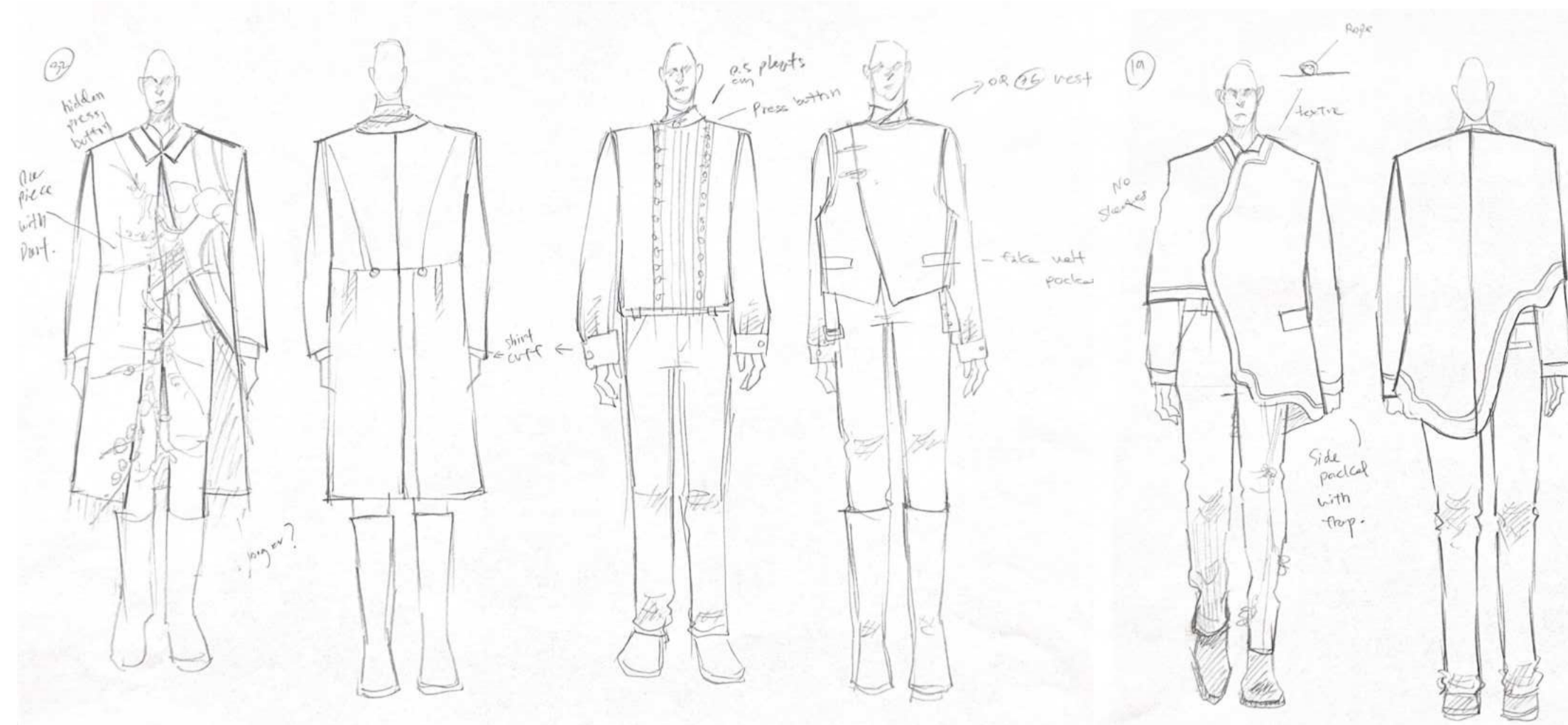








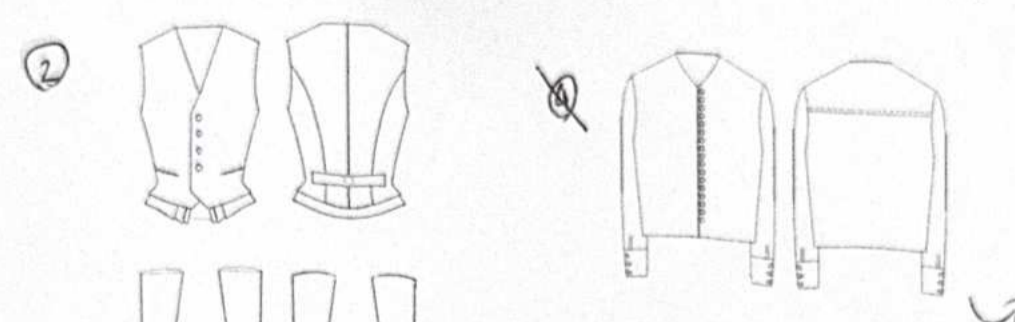
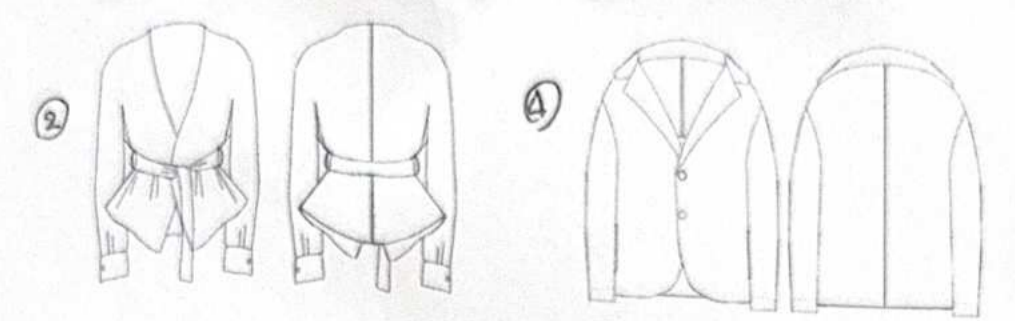




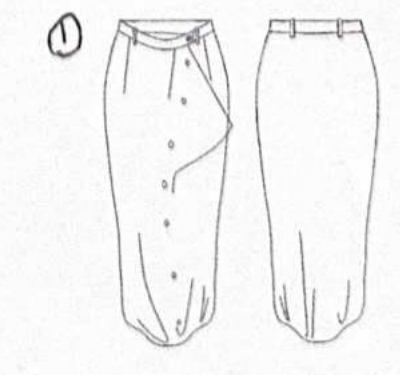
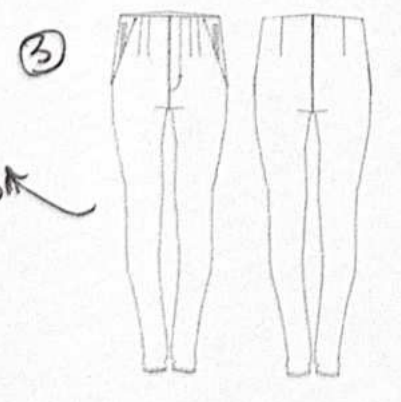
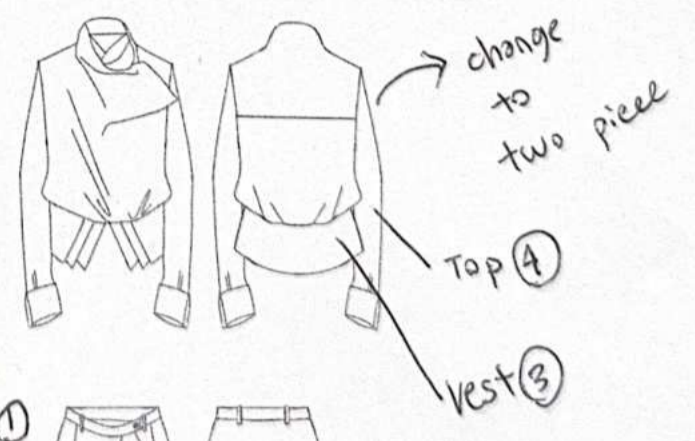
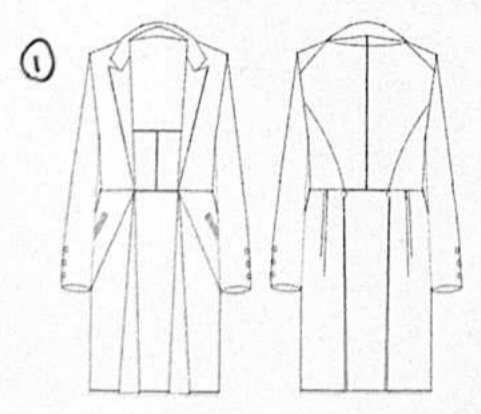
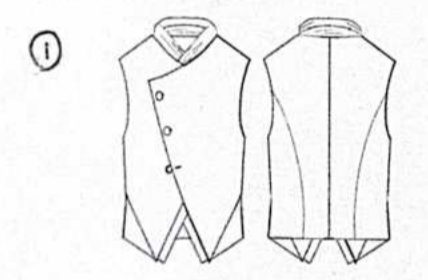
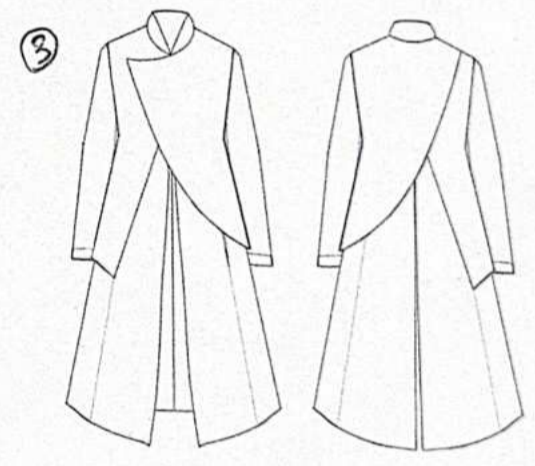
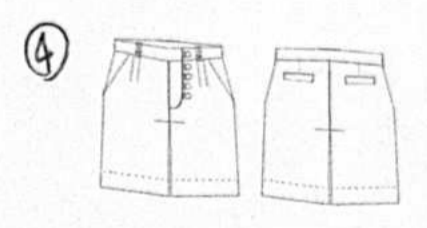
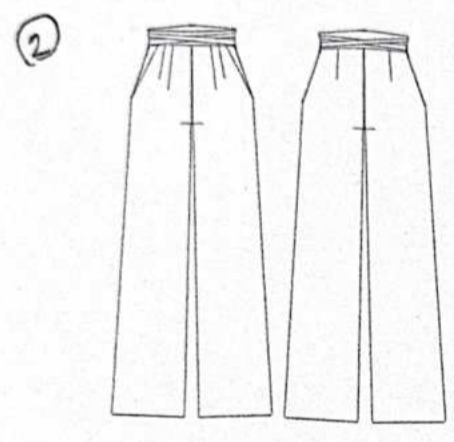
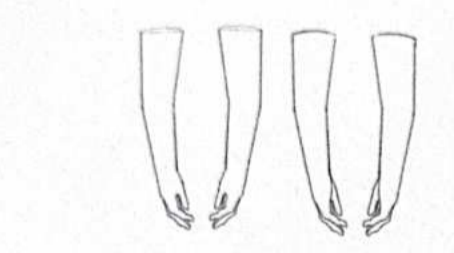




Pre collection



Removed.



Replaced with pre collection drape trouser

Selected looks



Look 1



Look 2

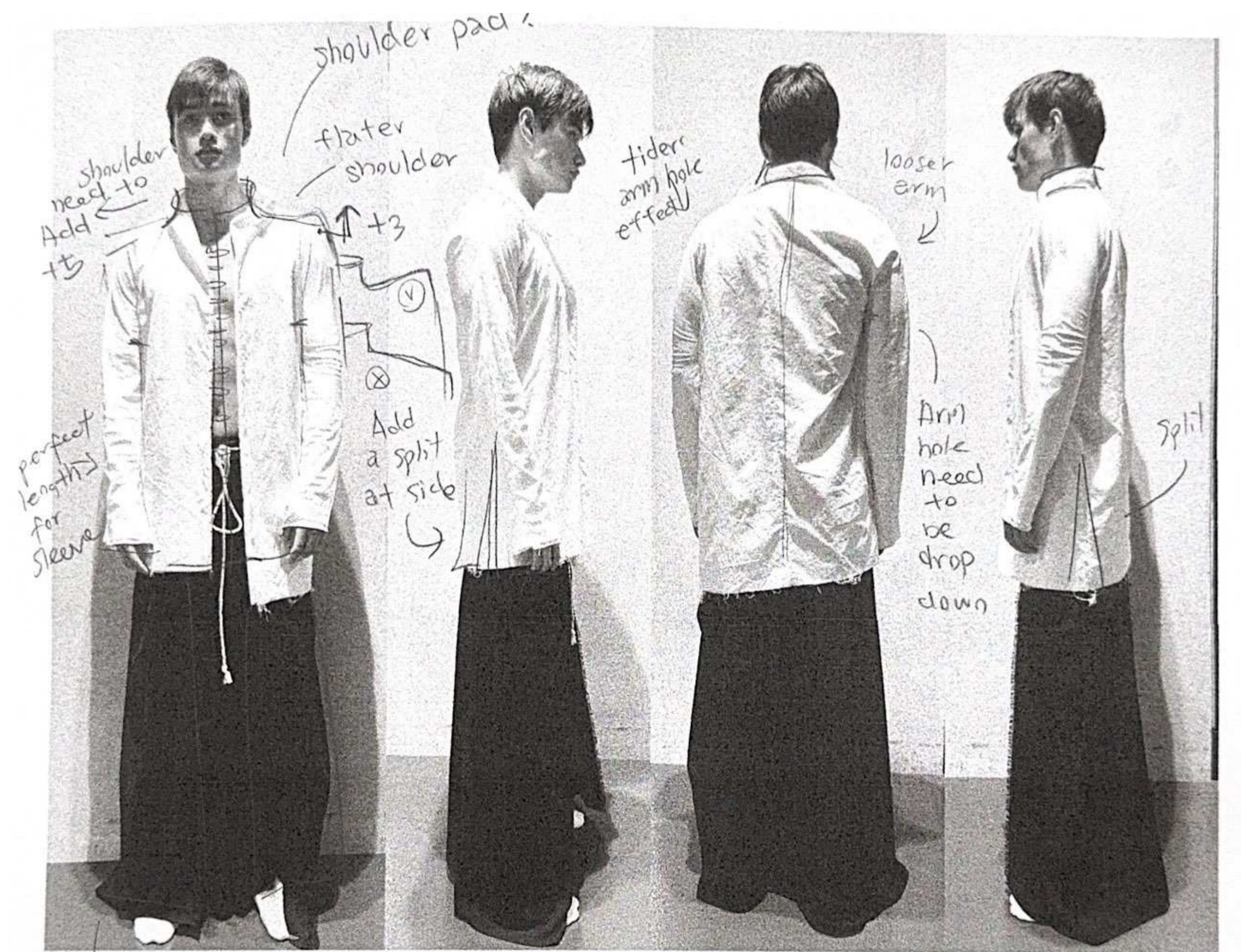
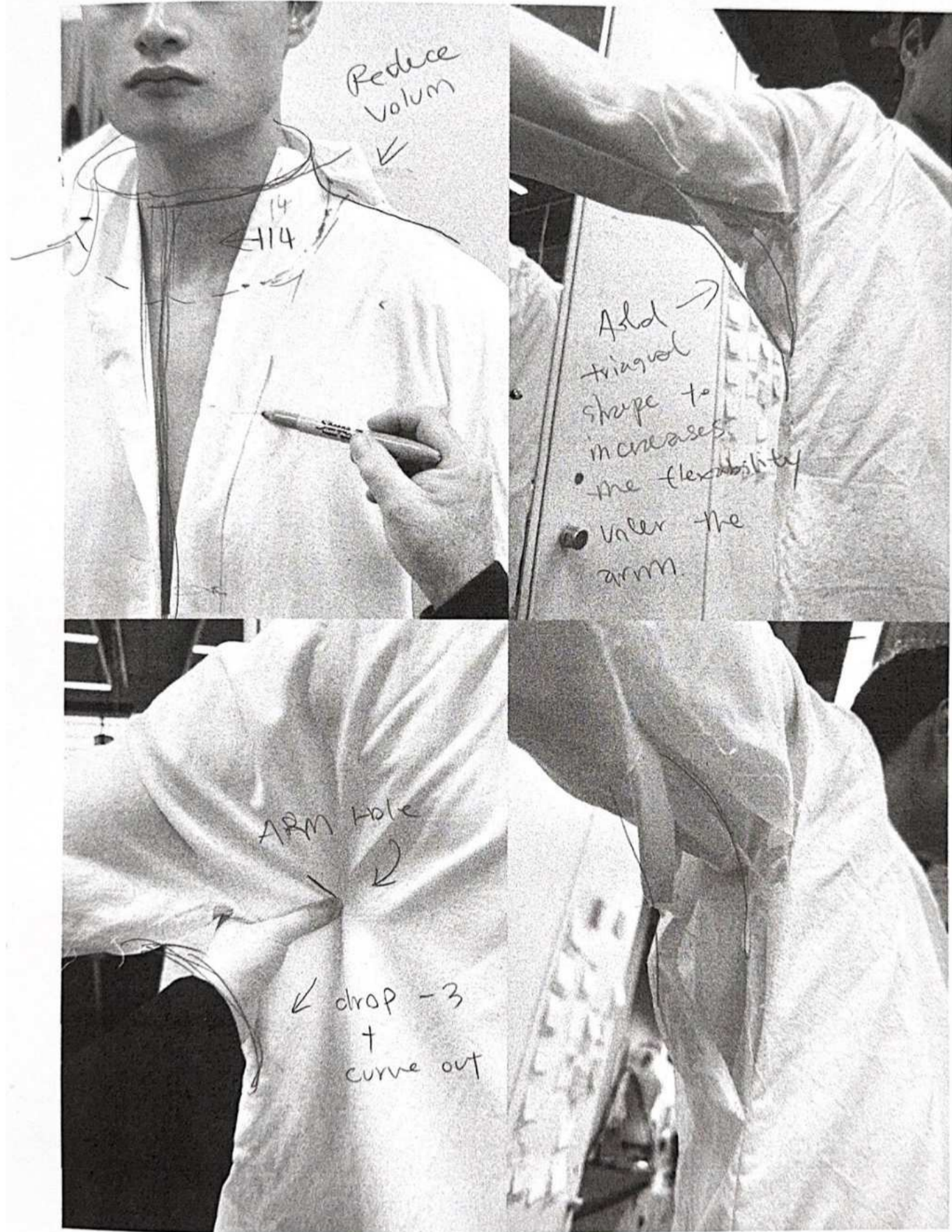


Look 3



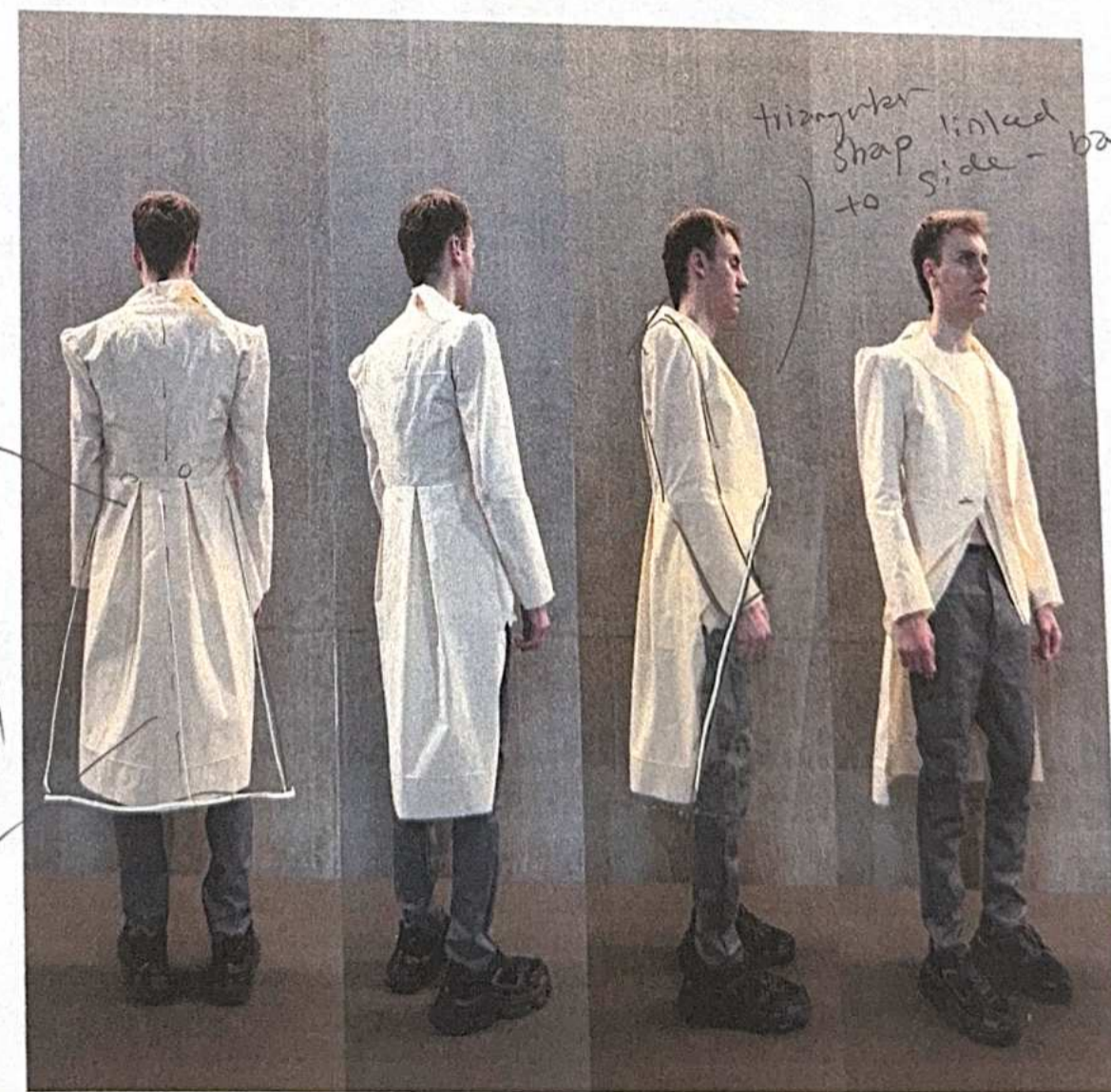
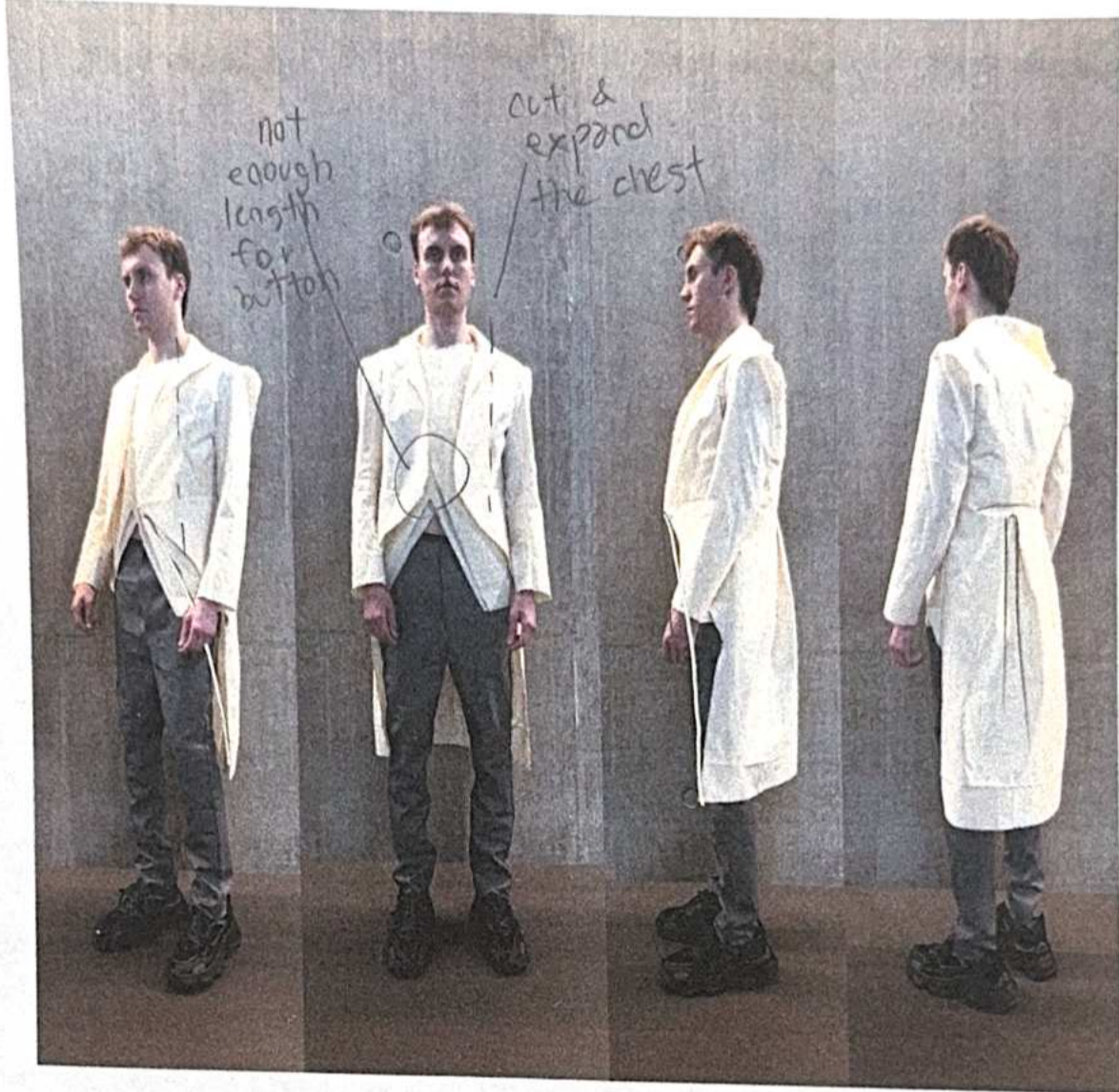
Look 4



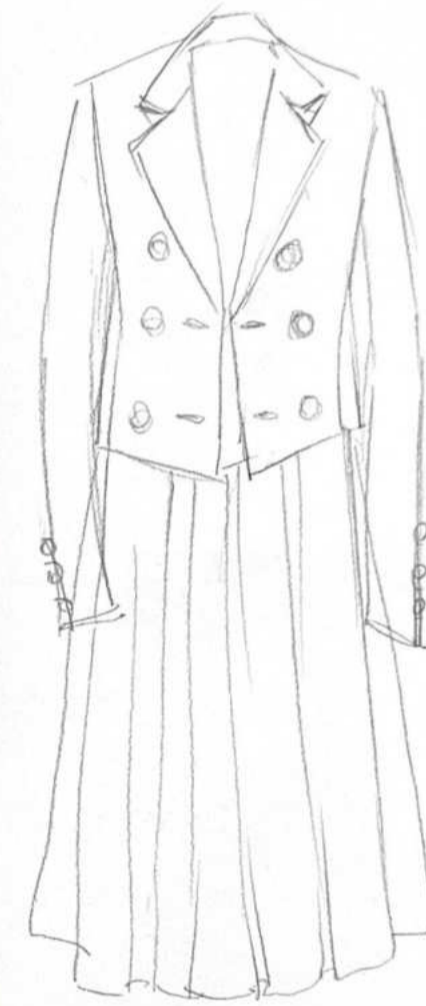


a bit too long.
(might be better with shoes)

look 2 fitting -



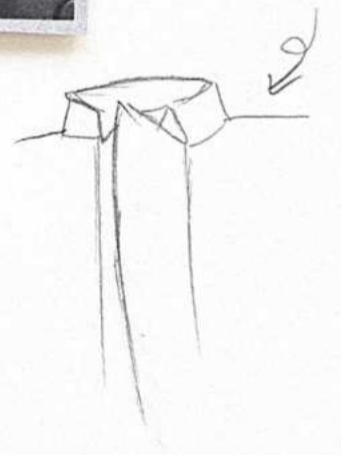
1830s DB dress coat:



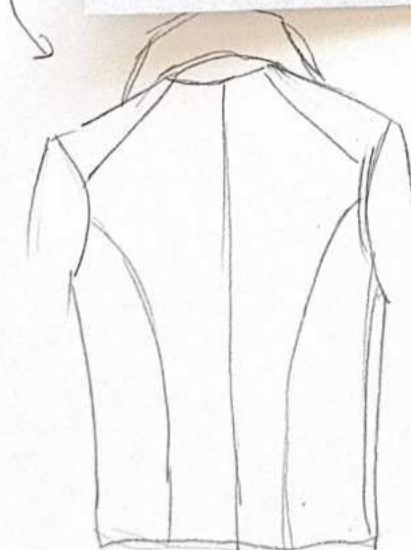
c1870 DB front coat lapel underside and pad stitching



two way style



Multiple pieces.



PHOTOGRAPH 11.5.9 c1870 DB frock coat shoulder, side body and handarm seams
Worthing Museum & Art Gallery Ref. 1962/1968

White cotton (high collar shirts)

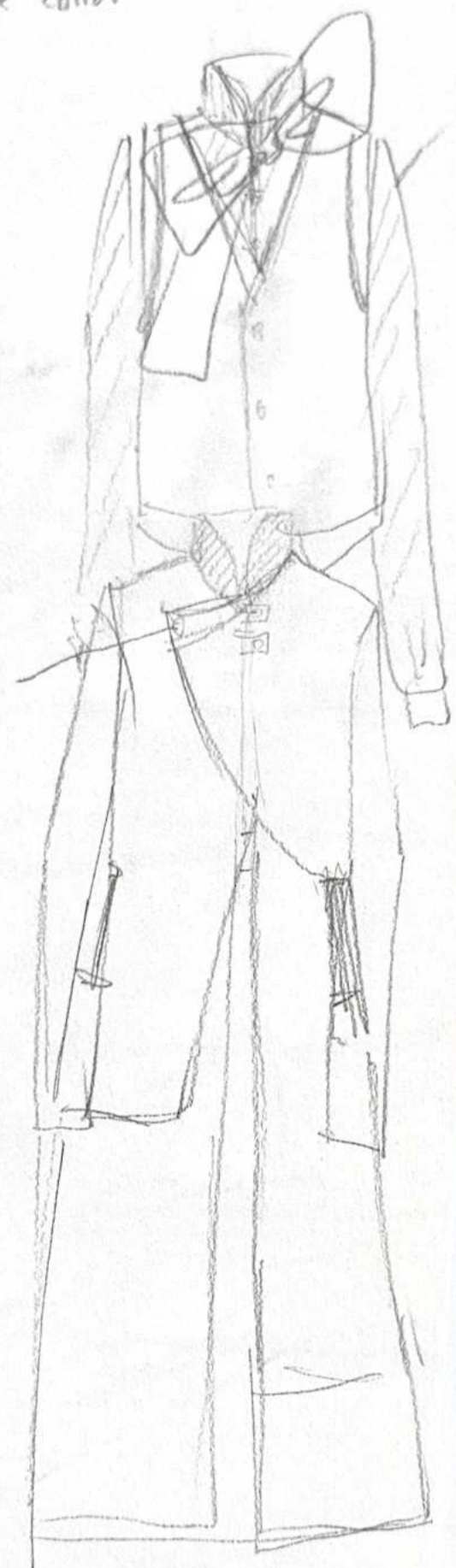
black vest collar

See-through transparent

hidden press button

black belt.

cut - and spread.



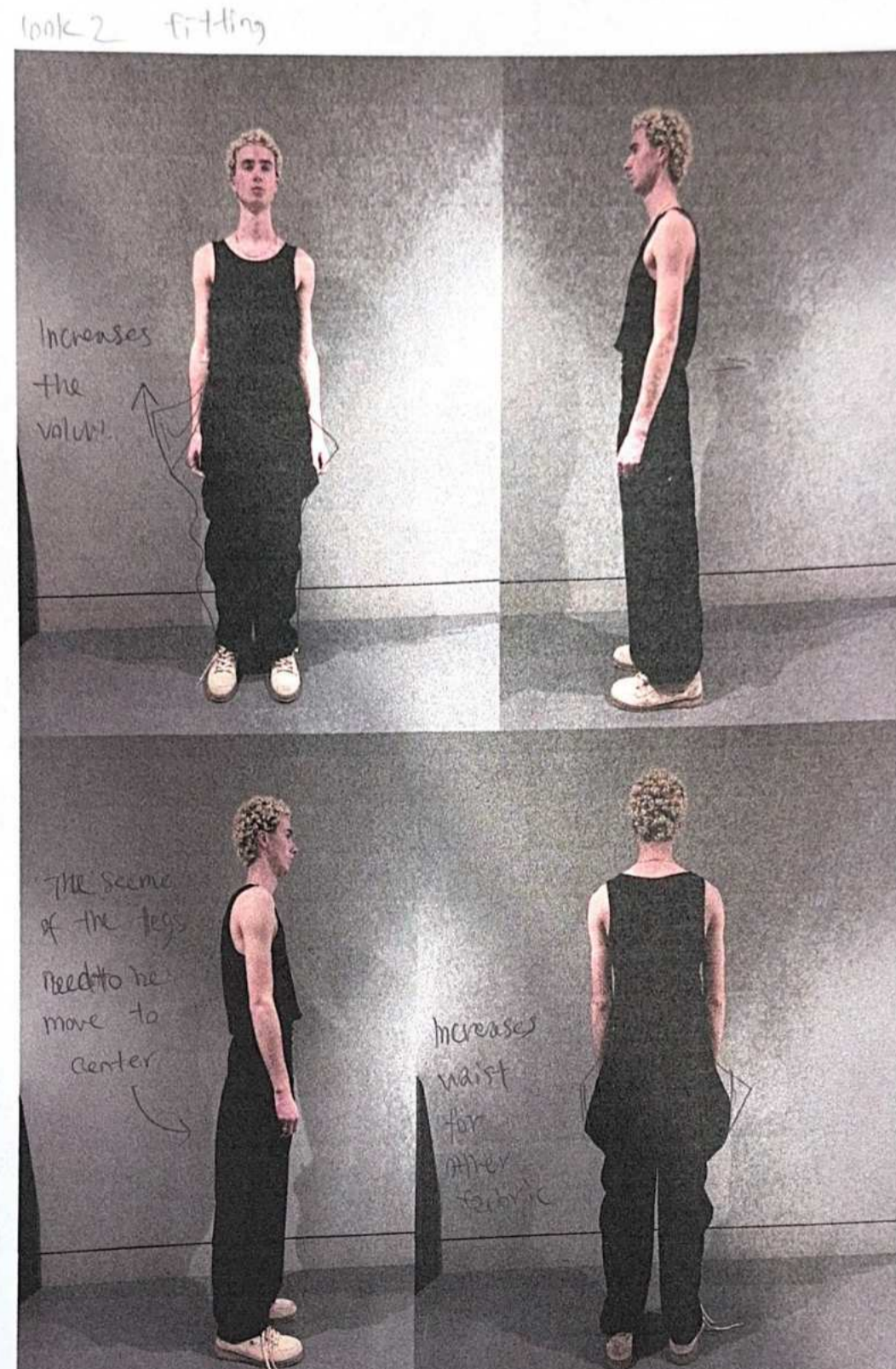
look 9 fitting 2



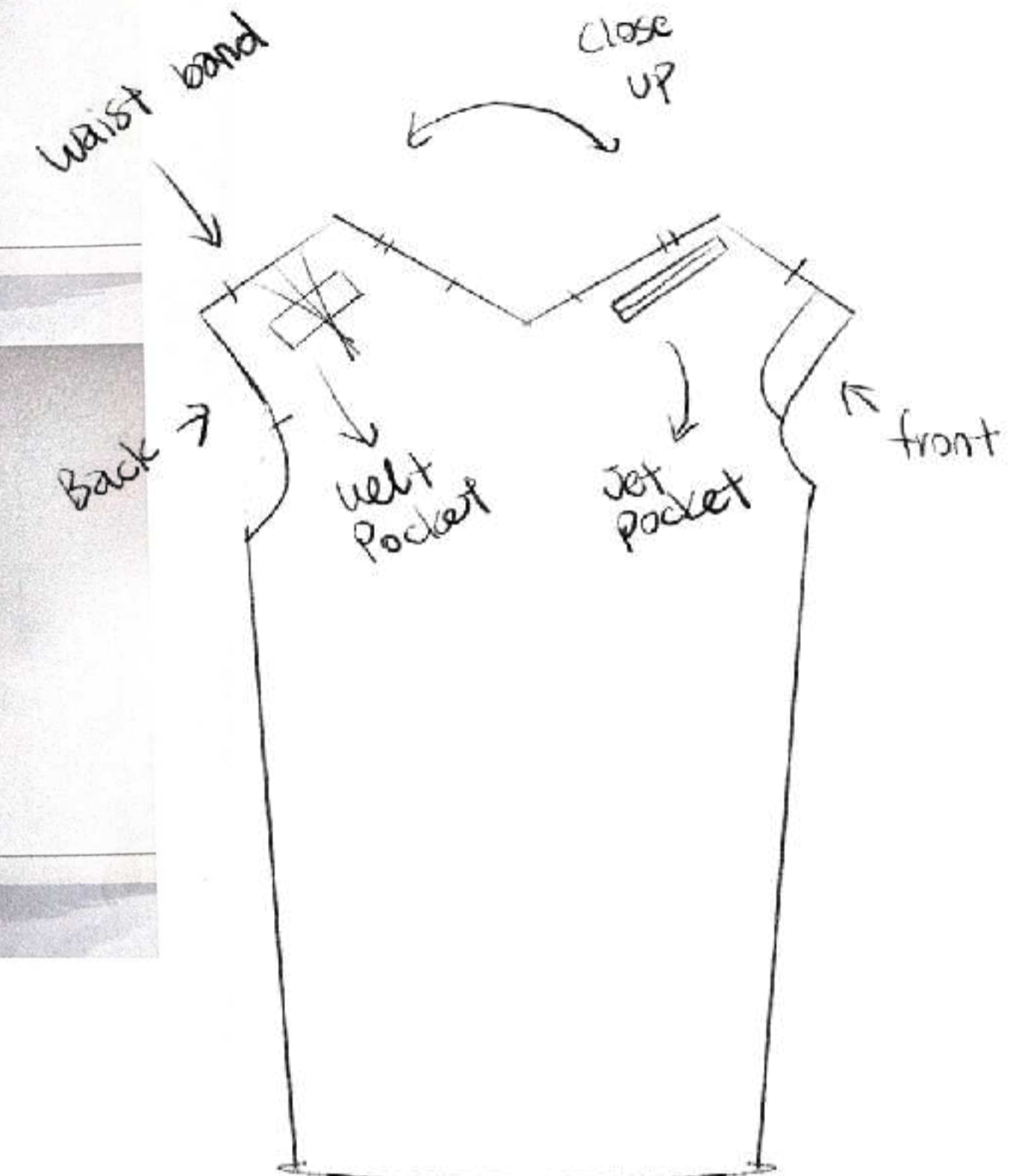
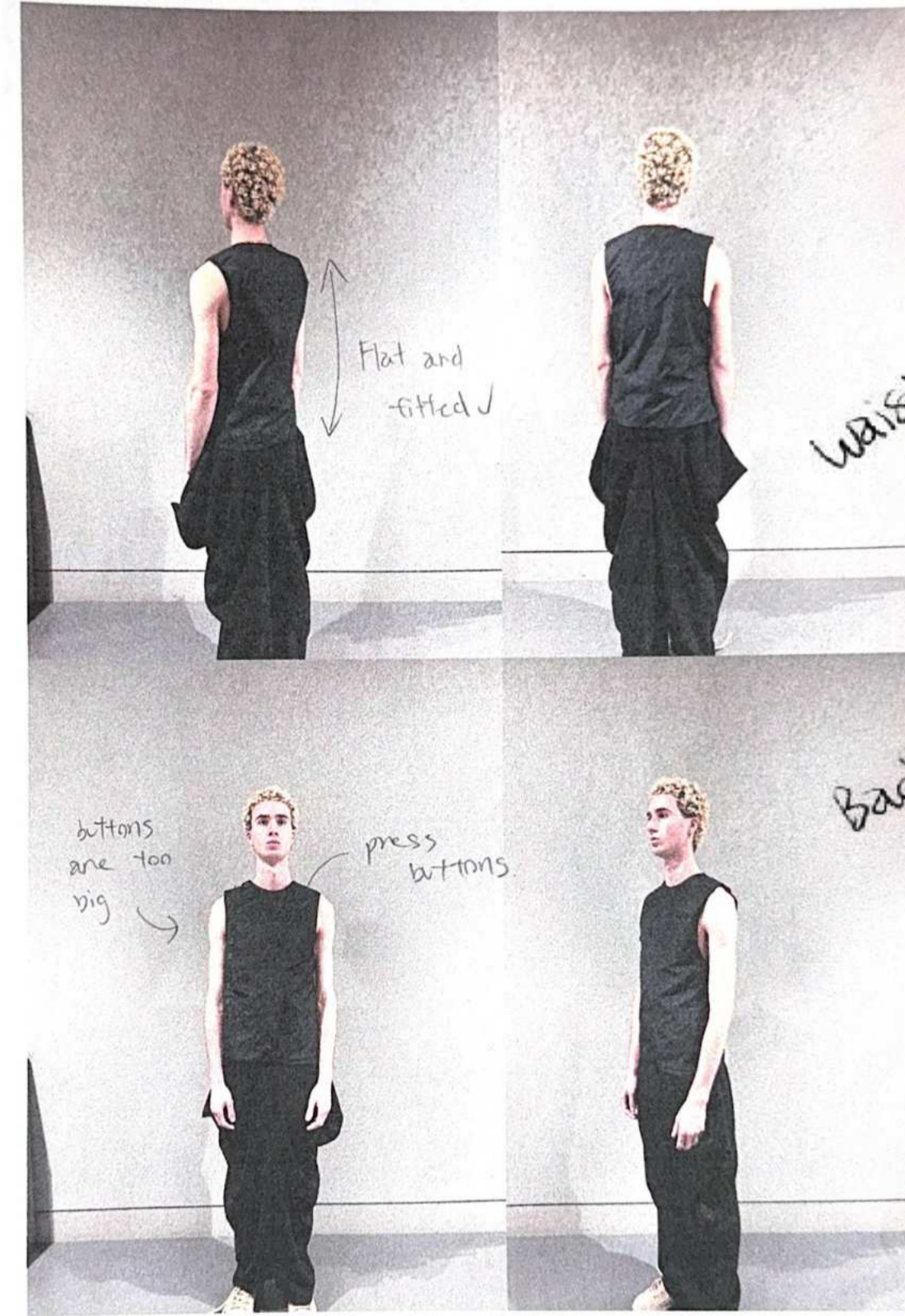
Fitting 2



Draped trouser



look 2 Fitting vest.

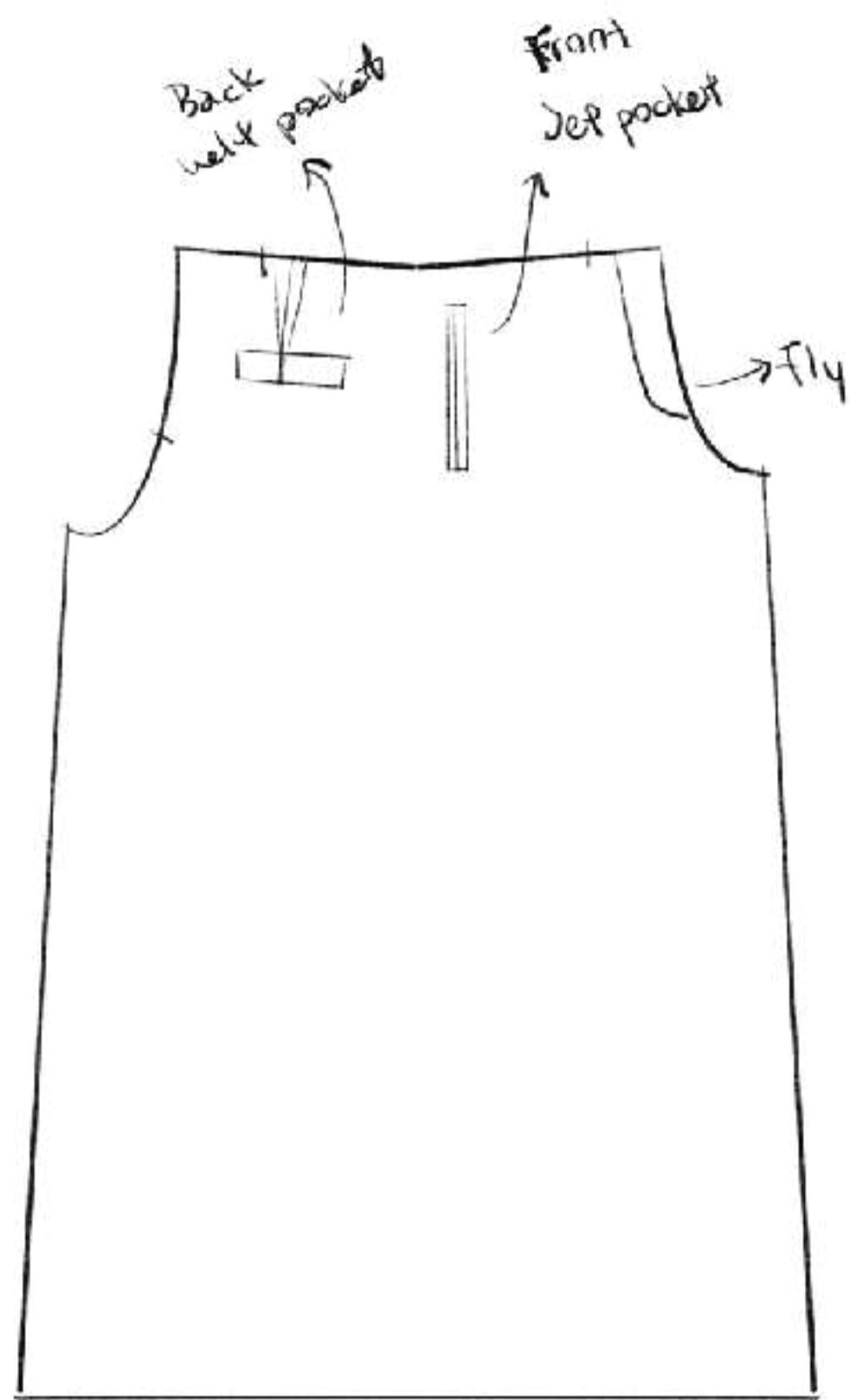
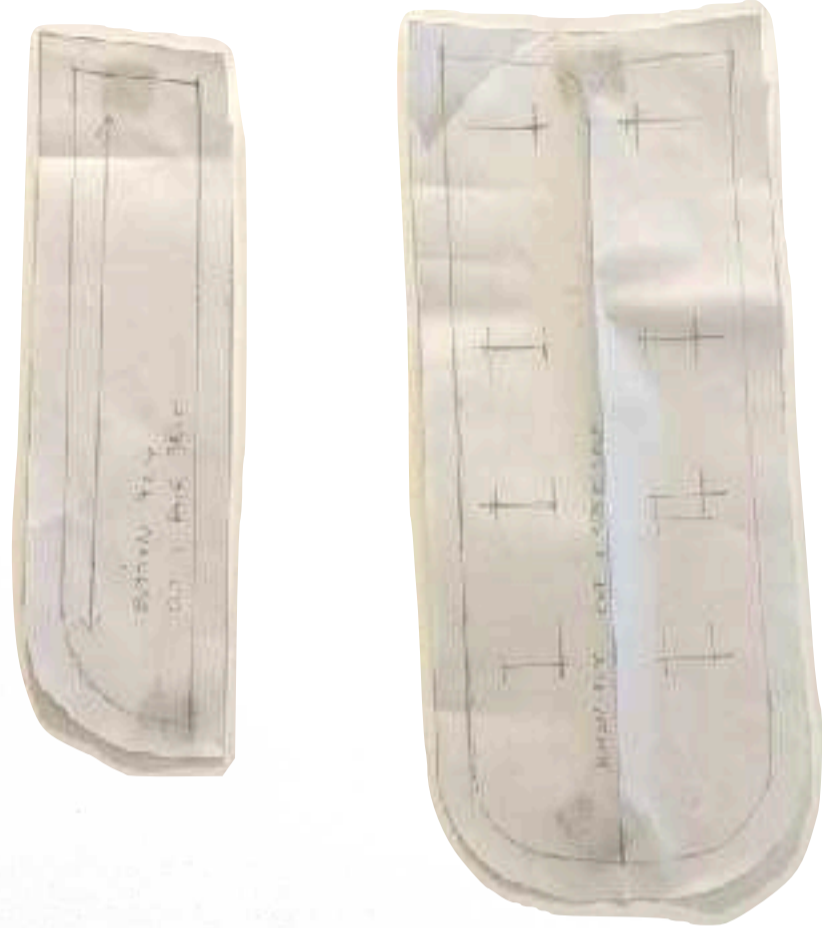


No side seams

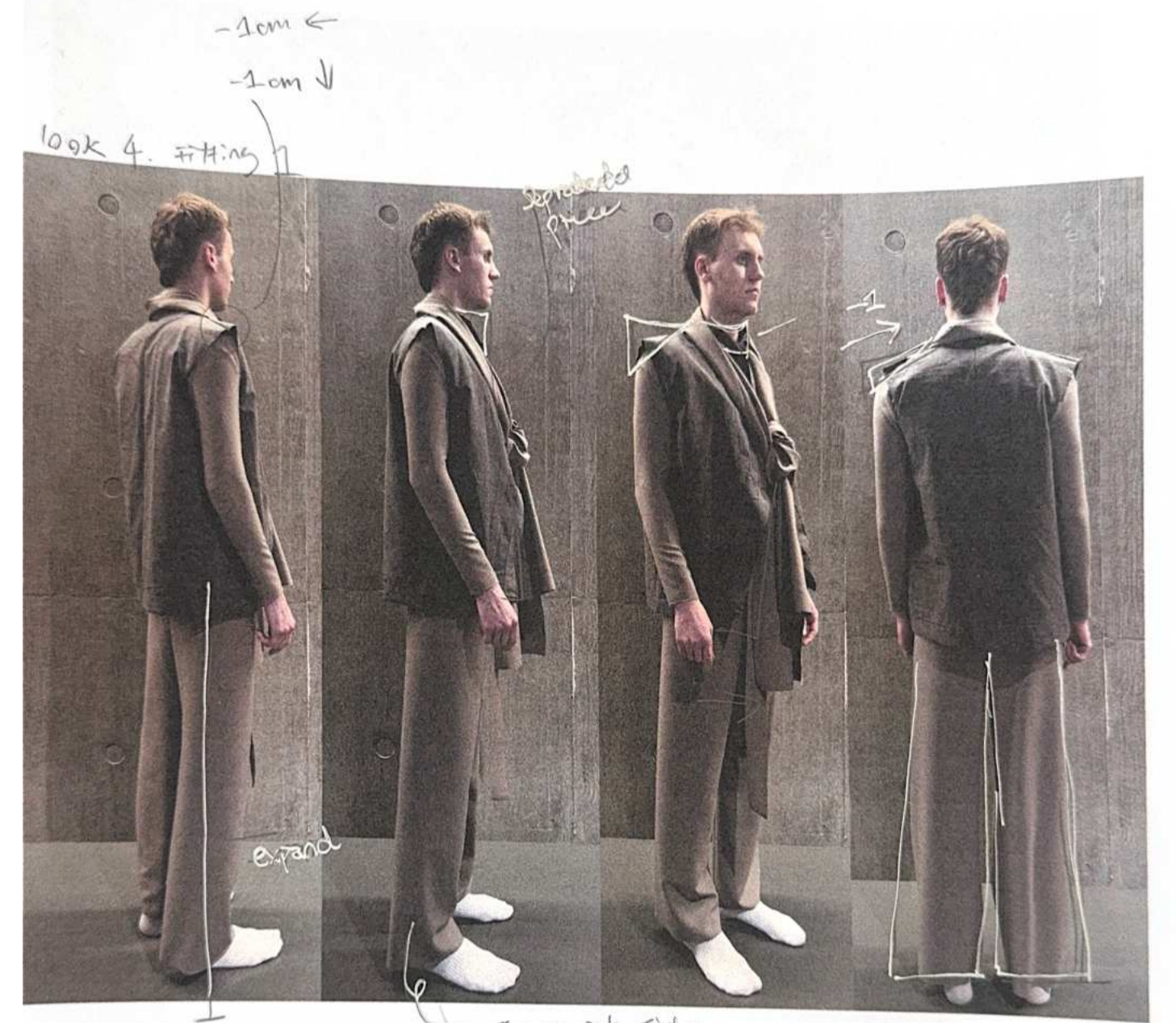
Fitting 1



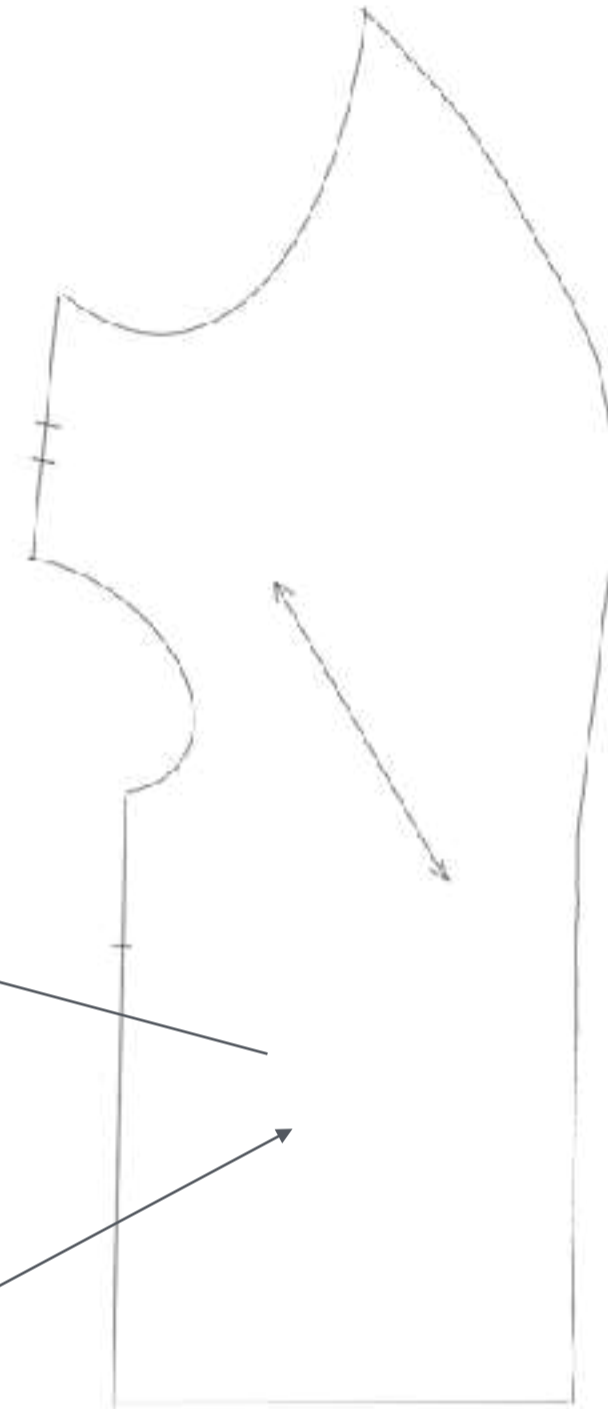
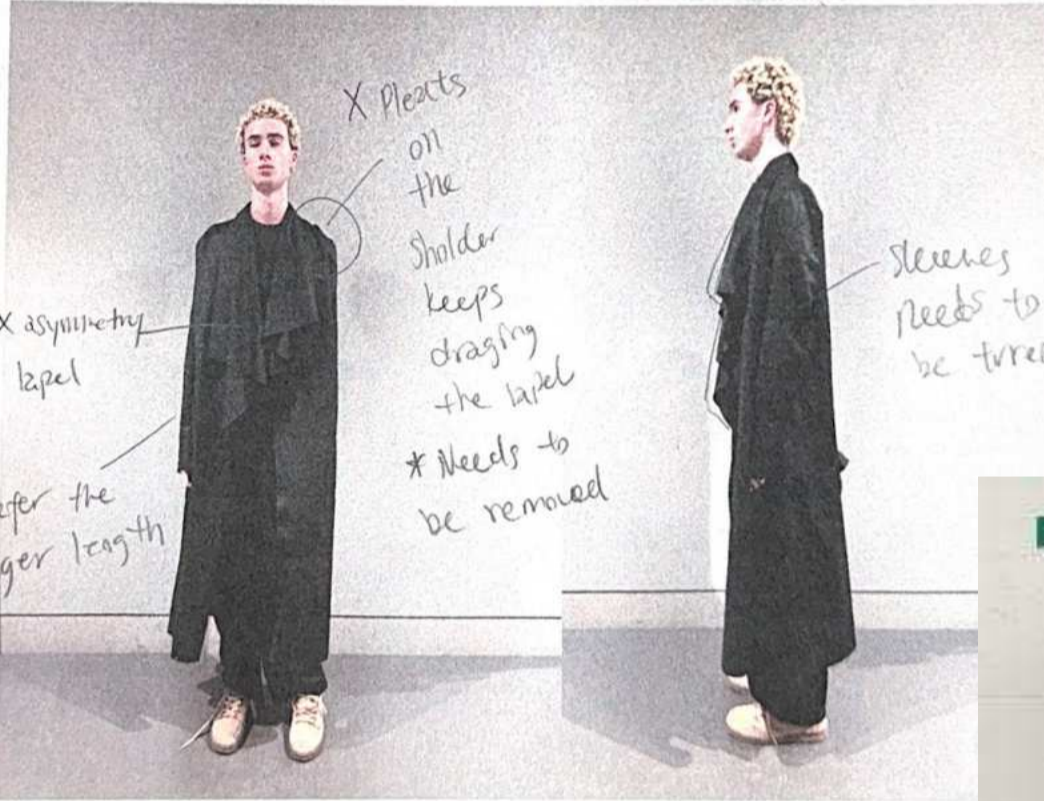
Button fly



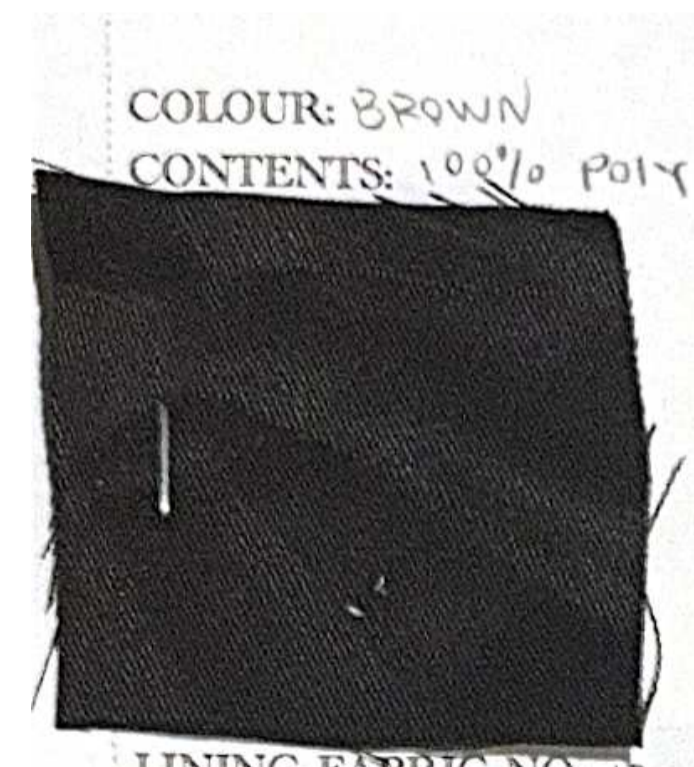
No side seams



look 2 fitting

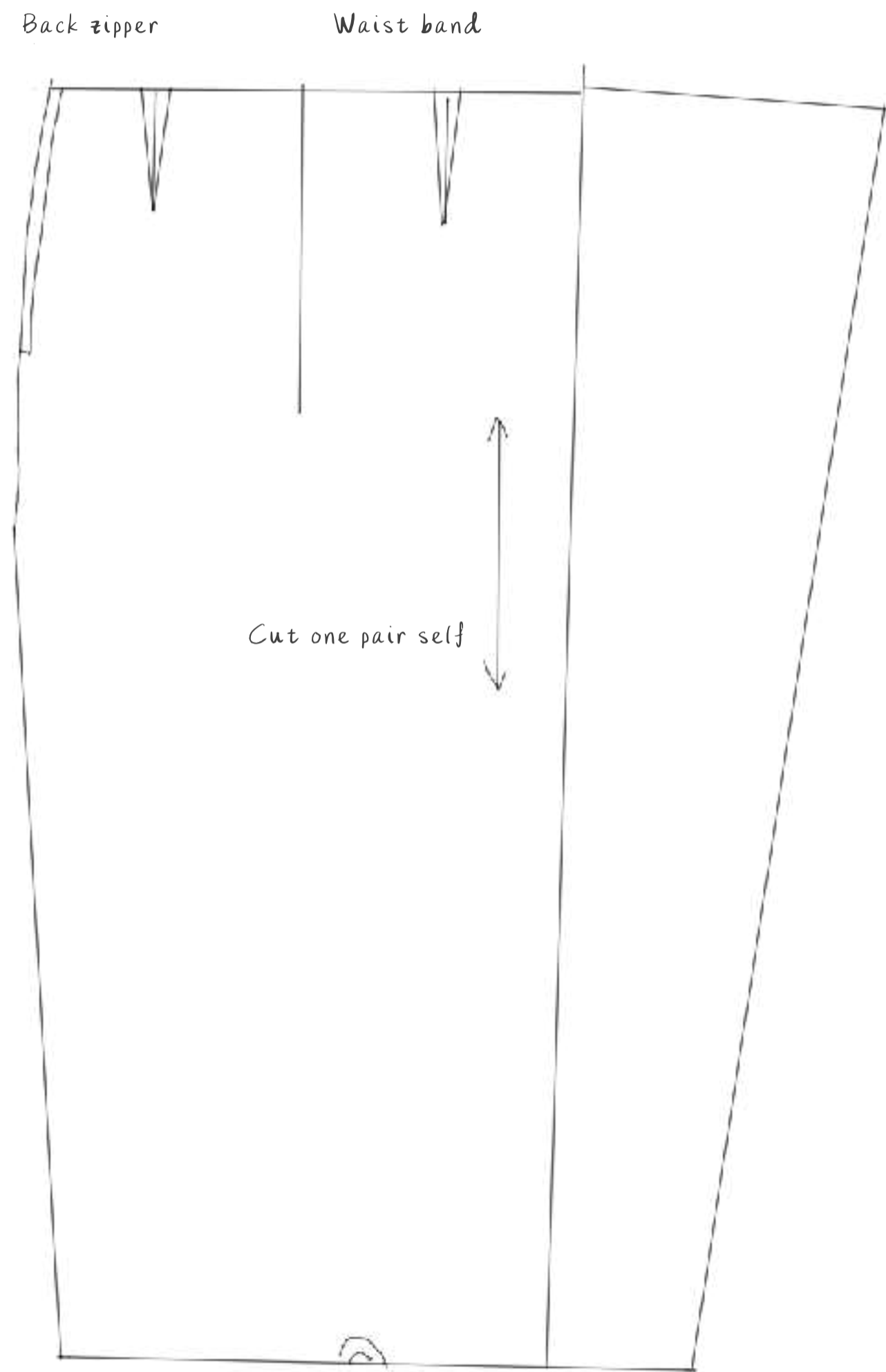


Shape without sewing the middle part together



Triangular shape for draping

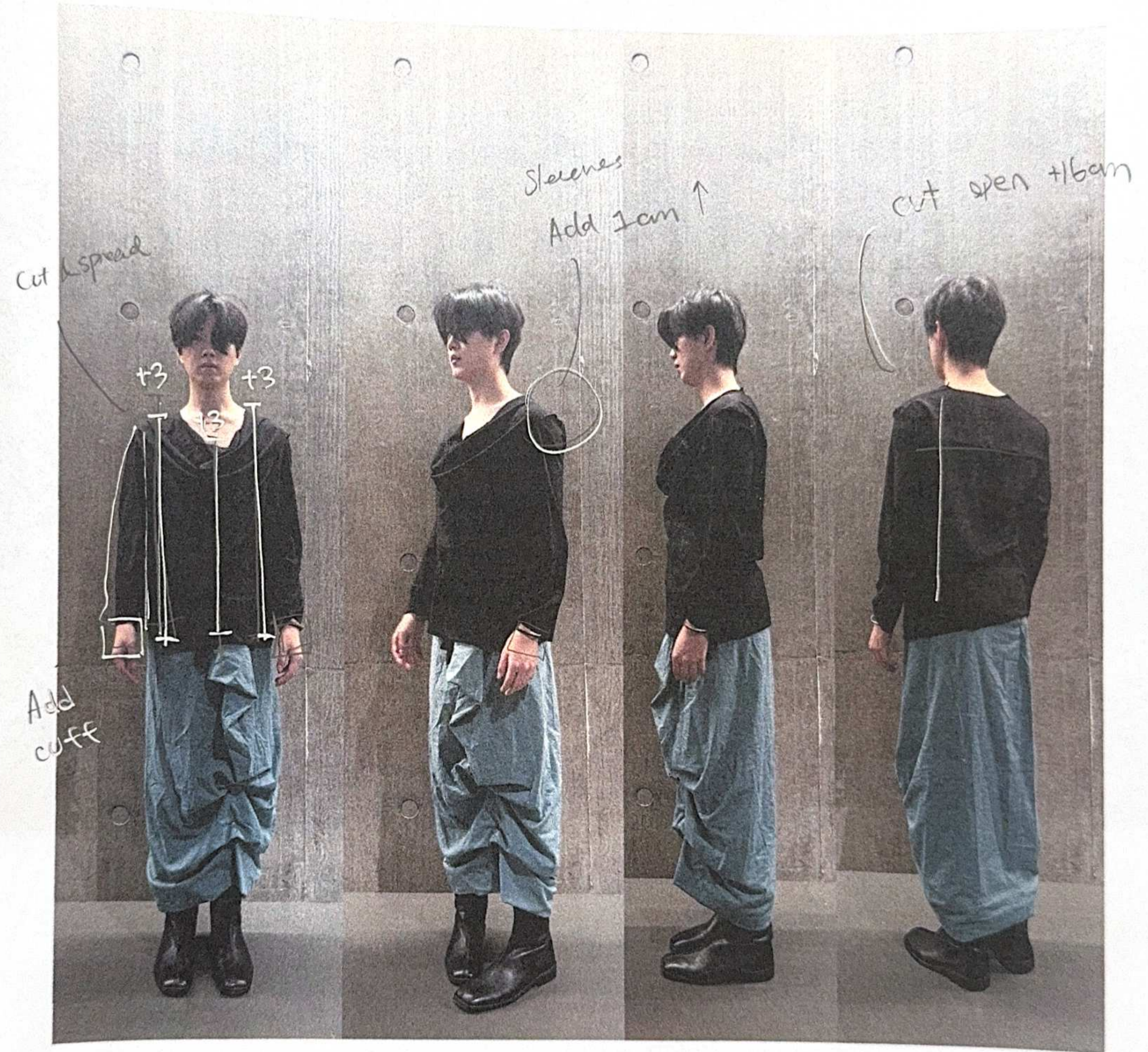
Prototype sample with button holes



Double layer

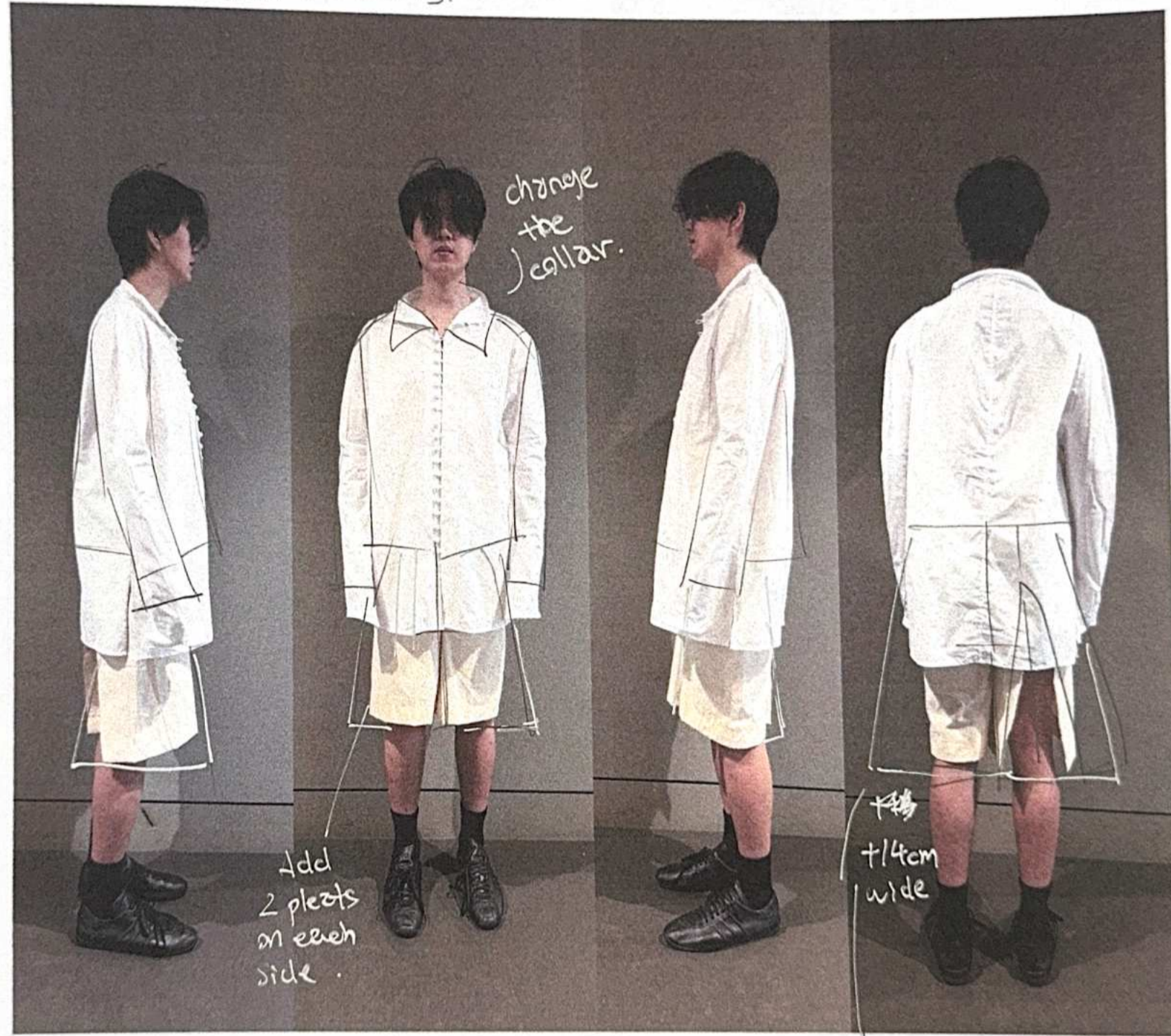
Two main piece

look 4 Fitting 1.

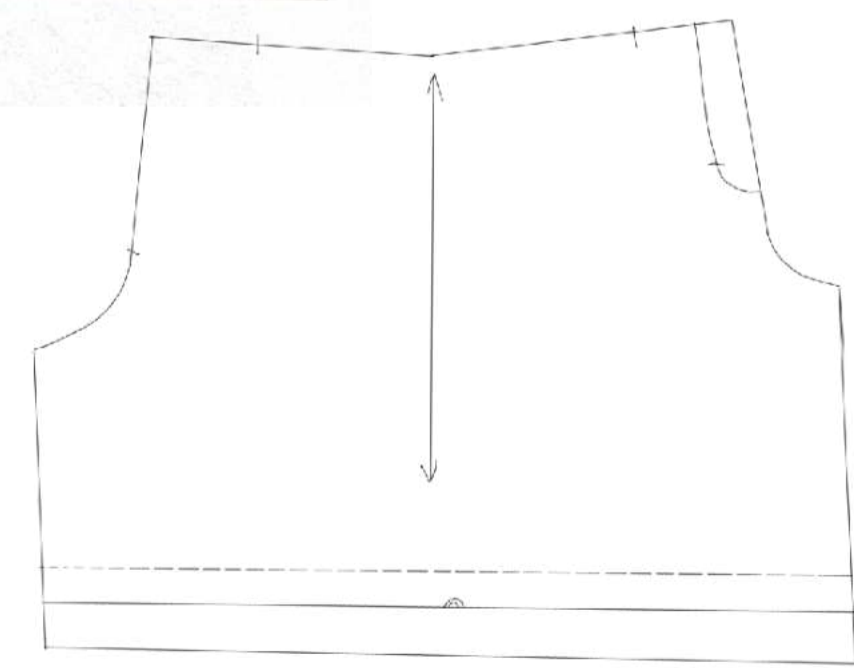
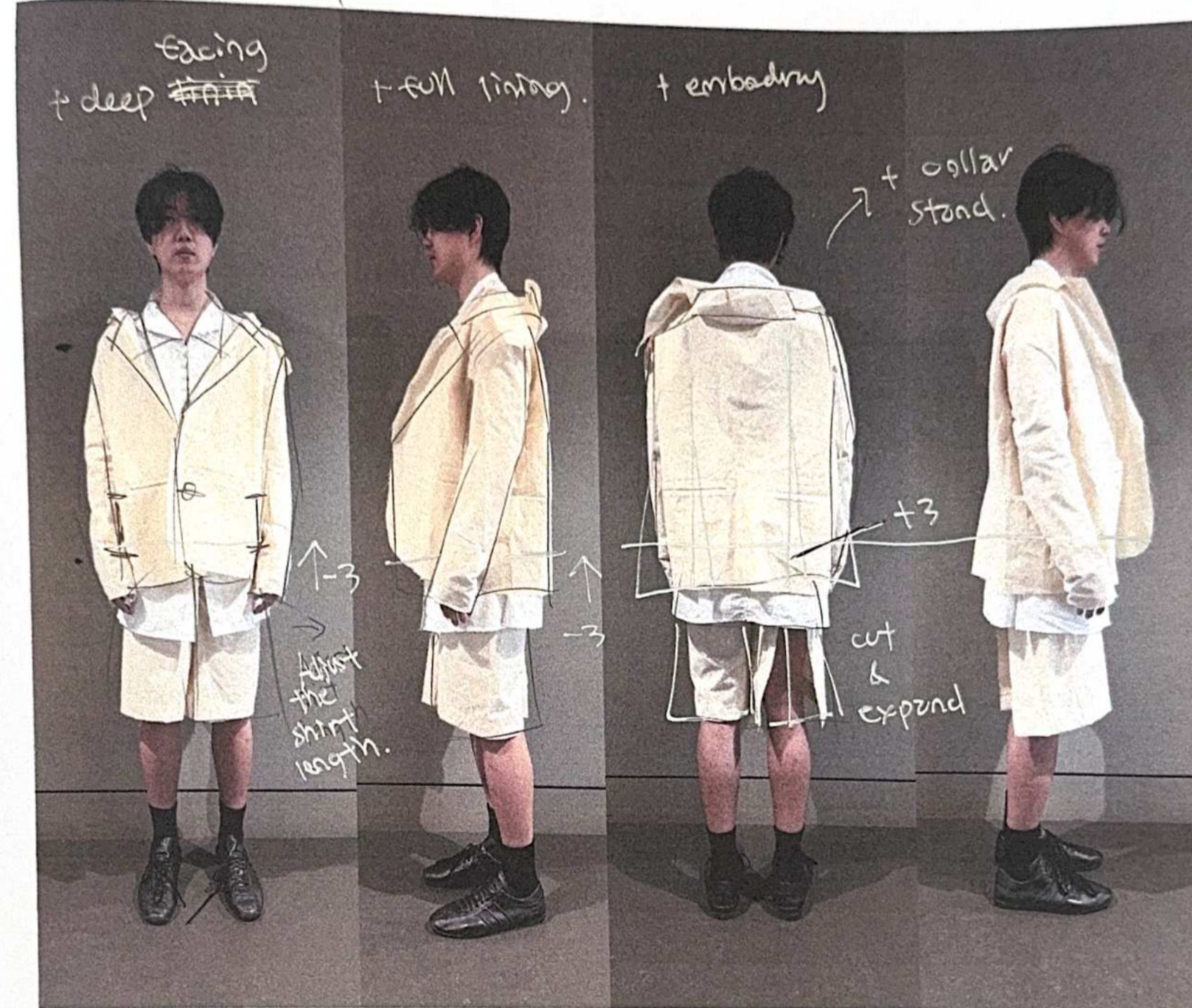


X Change the collar of the shirts

look 3 - shirt & shorts.



look 3 - Jacket



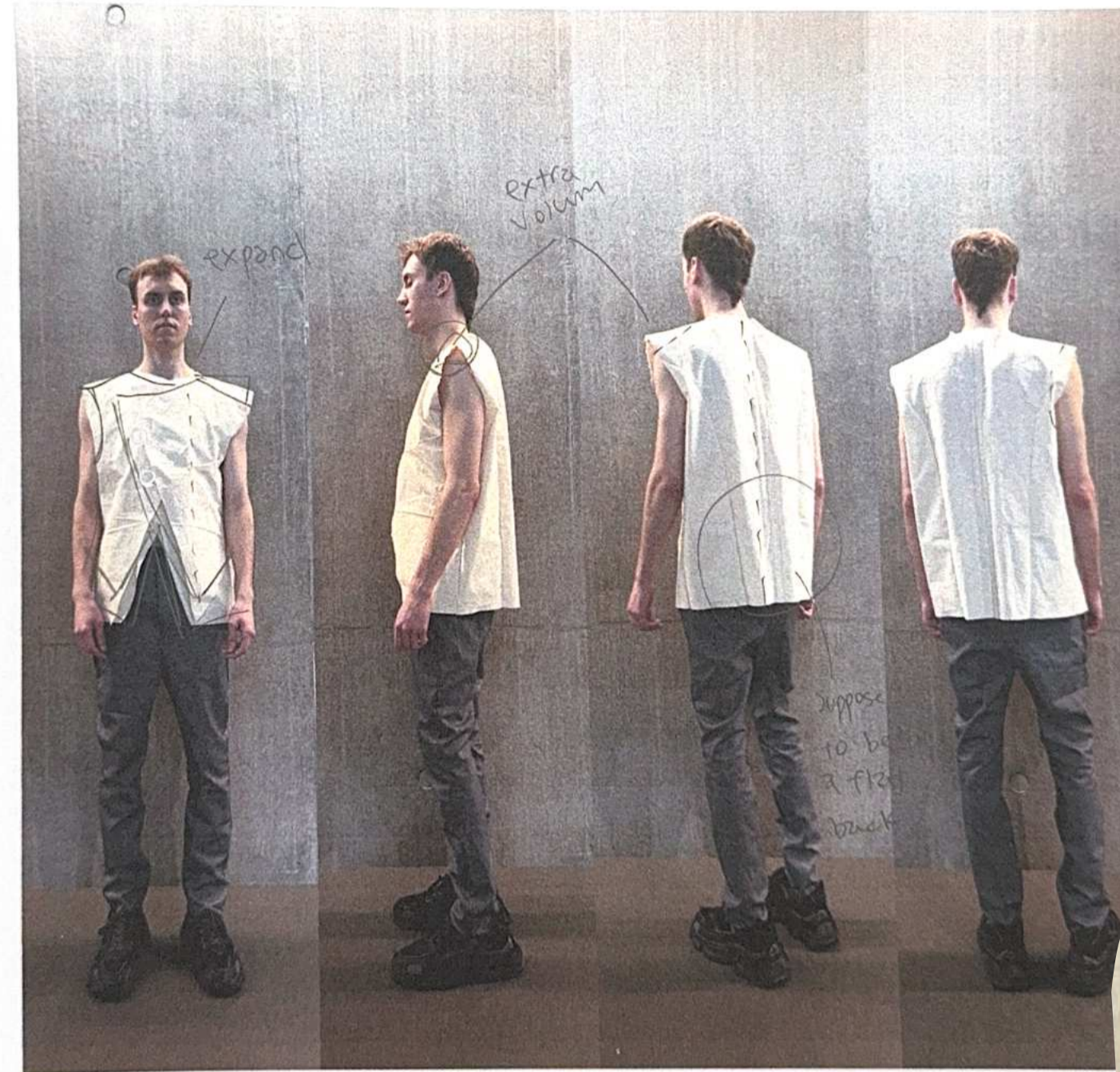
Two piece shorts

No side seams

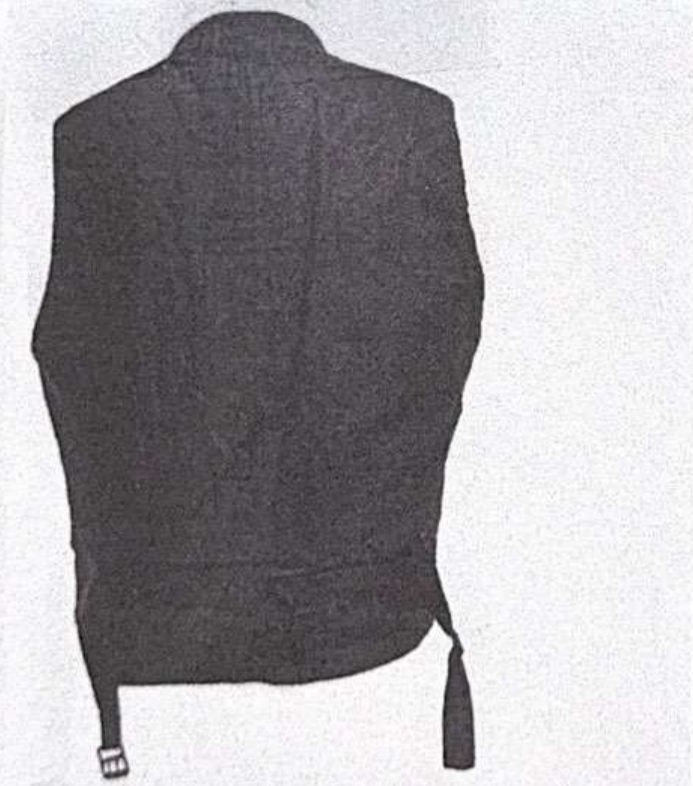
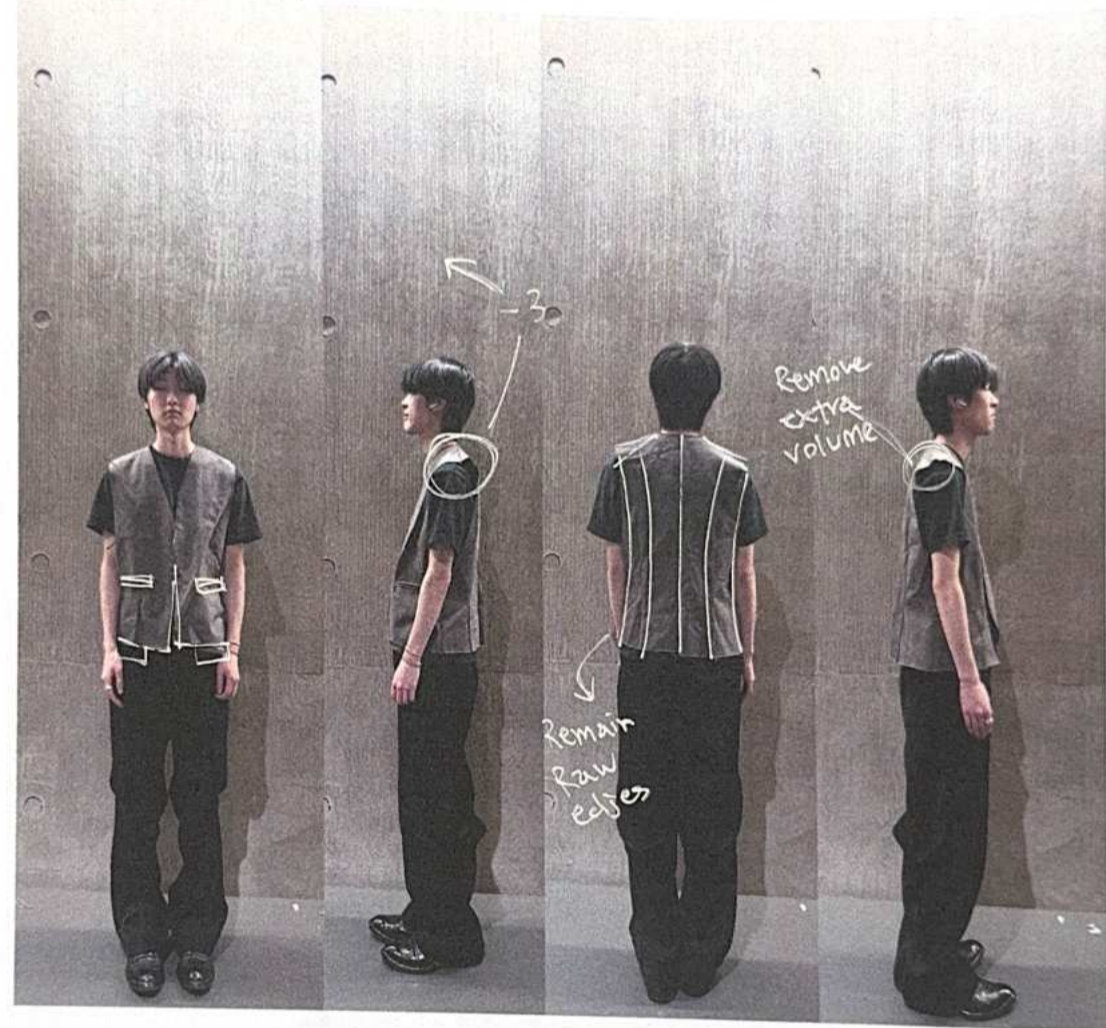
look 4 Fitting 1. (vest).



look 2 - fitting - vest & trouser



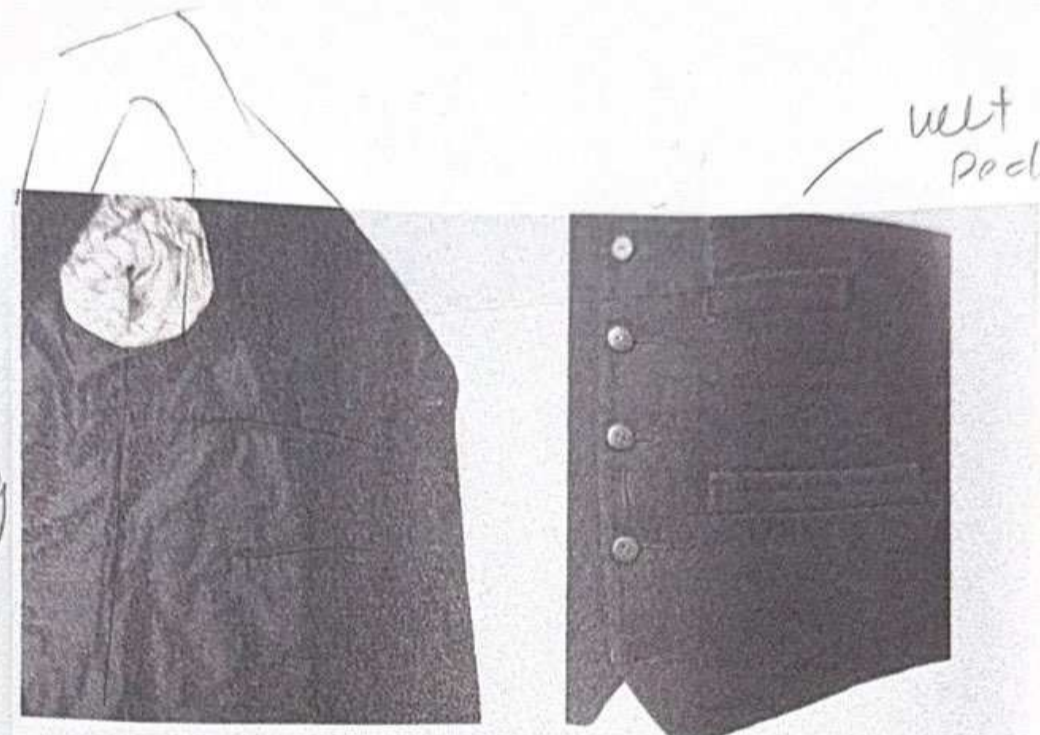
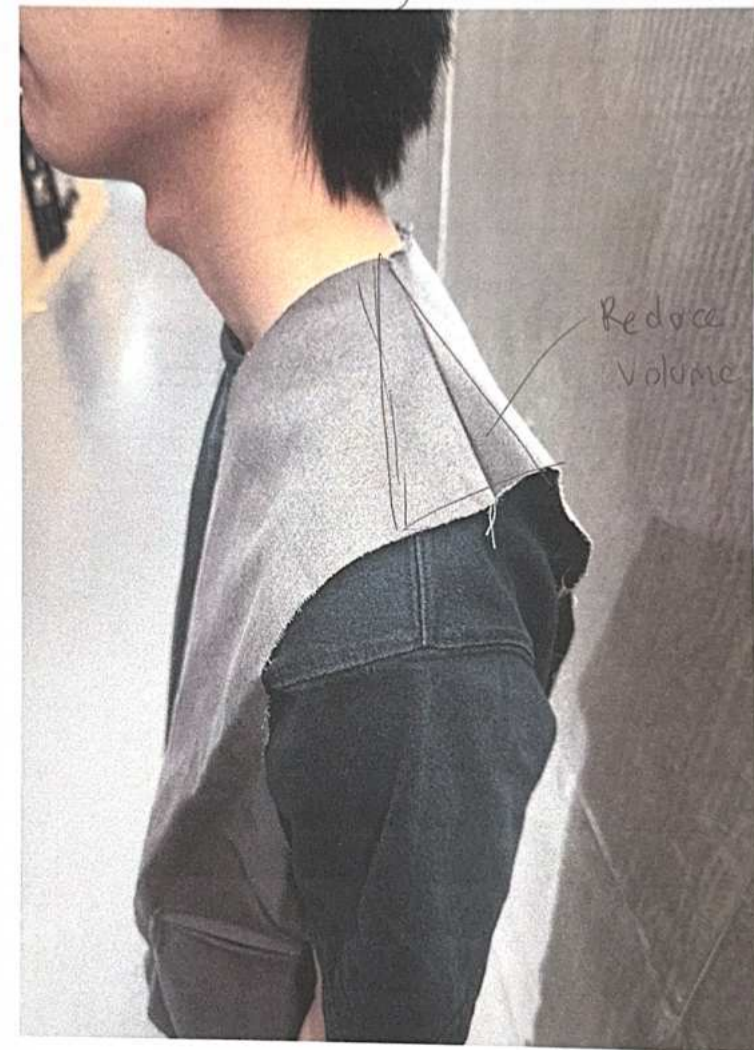
look 1 vest



PHOTOGRAPH 11.4.11 c1870 DB 3pc dress coat suit waistcoat back
Worship Museum & Art Gallery, Ref: 1962/1905

waist coat belt.

look 1 vest. fitting

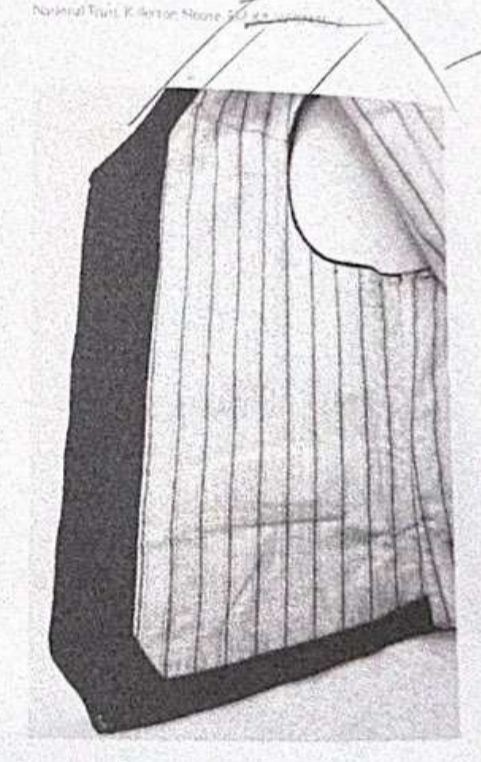


PHOTOGRAPH 11.12.8 c1910-1920 SB 3pc suit made from of jacket
National Trust, Kildare House, Ref: KS, W 07436-1

PHOTOGRAPH 11.12.10 c1910-1920 SB 3pc suit waistcoat
National Trust, Kildare House, Ref: KS, W 07436-1



PHOTOGRAPH 11.12.9 c1910-1920 SB 3pc suit waistcoat front
National Trust, Kildare House, Ref: KS, W 07436-2



PHOTOGRAPH 11.12.11 c1910-1920 SB 3pc suit waistcoat
National Trust, Kildare House, Ref: KS, W 07436-1

Final collection



100 % linen

100 % Poly

100 % cotton

100 % rayon

100 % Poly

100 % Cotton

100 % silk

100 % Cotton

85 % Cotton 15% poly

100 % Poly

100 % wool

100 % Cotton

100 % Poly

100 % satin

100 % Poly

01

02

03

04

05

06

07

08

09

10

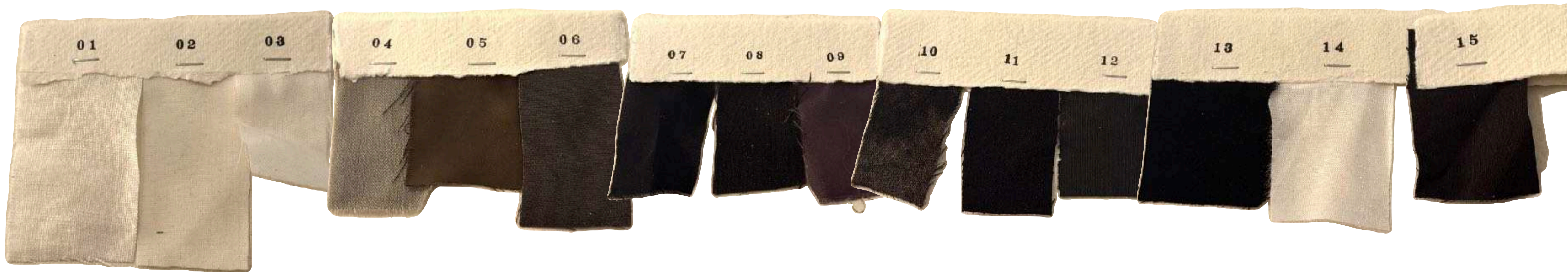
11

12

13

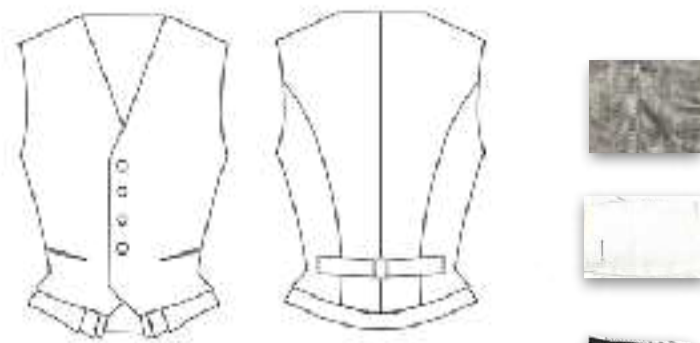
14

15

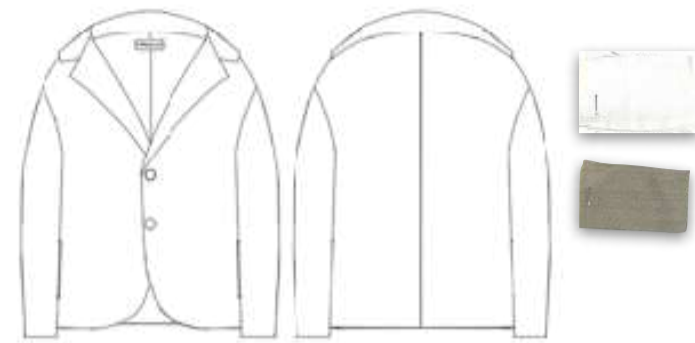




DESCRIPTION: JERSEY TOP
 CODE: M25FW_201_02
 COLOUR: BLACK / BLUE
 SIZE: S/M/L
 FABRIC:02



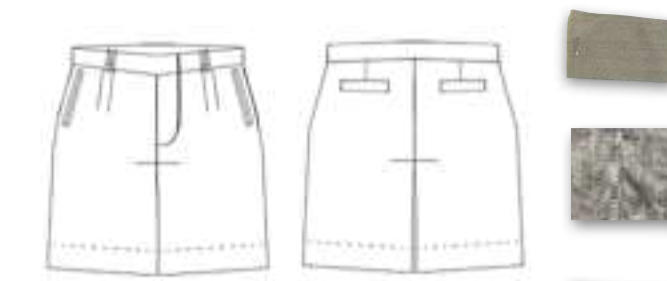
DESCRIPTION: VEST WITH RAW HEM
 CODE: M25FW_304_12
 COLOUR: BLACK / BLUE
 SIZE: S/M/L
 FABRIC:12



DESCRIPTION: WIDE COLLAR JACKET
 CODE: M25FW_401_01
 COLOUR: BLACK / WHITE
 SIZE: S/M/L
 FABRIC:07



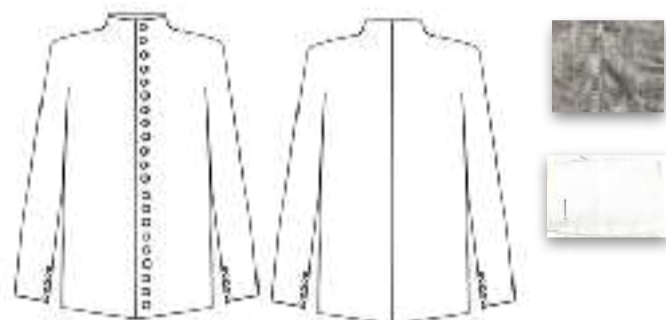
DESCRIPTION : COAT
 CODE: M25FW_404_15
 COLOUR: BLACK / BROWN
 SIZE: S/M/L
 FABRIC:06



DESCRIPTION: VEST
 CODE: M25FW_603_04
 COLOUR: BLACK / BLUE
 SIZE: S/M/L
 FABRIC:04



DESCRIPTION: DRAPED DOUBLE LAYER SKIRT
 CODE: M25FW_701_05
 COLOUR: GREEN / BROWN/ORANGE
 SIZE: S/M/L
 FABRIC:05



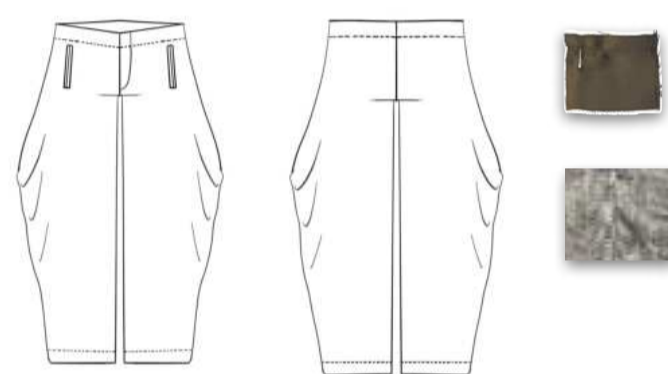
DESCRIPTION: HIGH COLLAR SHIRTS
 CODE: M25FW_301_03/04
 COLOUR: WHITE / BLACK / GREY GREEN
 SIZE: 01/02/03
 FABRIC:03/04



DESCRIPTION: HIGH COLLAR VEST
 CODE: M25FW_305_06
 COLOUR: BLACK / BLUE
 SIZE: S/M/L
 FABRIC:07



DESCRIPTION: EMBROIDERY LAPEL TUXEDO
 CODE: M25FW_402_11
 COLOUR: BLACK / BLUE
 SIZE: S/M/L
 FABRIC:11



DESCRIPTION: DRAPED TROUSER
 CODE: M25FW_601_10
 COLOUR: BROWN / BLACK
 SIZE: 01/02/03
 FABRIC:10



DESCRIPTION: WIDE LEG TROUSER
 CODE: M25FW_604_03
 COLOUR: BLACK / GREY
 SIZE: S/M/L
 FABRIC:06



DESCRIPTION: KNIT VEST
 CODE: M25FW_801_10
 COLOUR: GREEN / BEIGE / BLACK
 SIZE: ONE SIZE ONLY
 FABRIC:04



DESCRIPTION: VEST
 CODE: M25FW_302_13
 COLOUR: BLACK / BLUE
 SIZE: S/M/L
 FABRIC:13



DESCRIPTION: VEST
 CODE: M25FW_306_15
 COLOUR: BLACK / BLUE
 SIZE: S/M/L
 FABRIC:07



DESCRIPTION: VEST
 CODE: M25FW_403_15
 COLOUR: BLACK / BLUE
 SIZE: S/M/L
 FABRIC:15



DESCRIPTION: TROUSER WITHOUT SIDE SEAM
 CODE: M25FW_602_03
 COLOUR: BLACK / BLUE / WHITE
 SIZE: S/M/L
 FABRIC:03



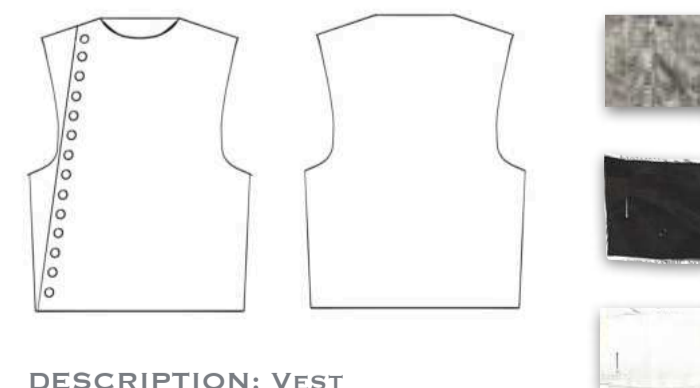
DESCRIPTION: VEST
 CODE: M25FW_605_10
 COLOUR: BLACK / BLUE
 SIZE: S/M/L
 FABRIC:07



DESCRIPTION: GLOVES WITH FLOWER SHELL
 CODE: M25FW_101_12
 COLOUR: BLACK / BLUE
 SIZE: S/M/L
 FABRIC:12



DESCRIPTION: DRAPED SHIRT
 CODE: M25FW_303_05
 COLOUR: BLACK / BLUE
 SIZE: S/M/L
 FABRIC:07



DESCRIPTION: VEST
 CODE: M25FW_307_10
 COLOUR: WHITE/GREY/BLACK
 SIZE: S/M/L
 FABRIC:07

'THE LOST RELICS'

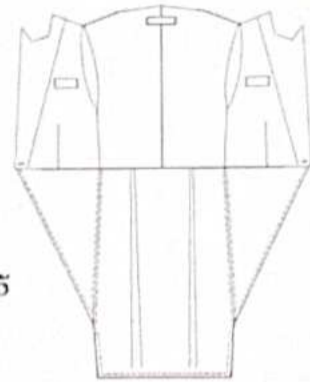
MEIXII.H

MEIXII.H

TECHNICAL DRAWING SHEET

SELF FABRIC NO: 11
COLOUR: BLACK
CONTENTS: 100% WOOL

DATE: 20325
SEASON: 2SSS
LABEL: MEIXII.H
STYLE NO: MEIXII.H-02-11
STYLE INFO: TUXEDO
PRODUCTION SIZE: 02
COLOUR OPTION: BLACK
GARMENT DESCRIPTION: EMBROIDERY LABEL TUXEDO
FACTORY: /
PRODUCTION DUE DATE: 010825



LINING FABRIC NO: 07
COLOUR: BLACK
CONTENTS: 100% SILK



OTHER FABRIC NO: /

COLOUR: /
CONTENTS: /

BUTTONS / ZIPS	FUSING / SHOULDER PADS	THREAD	TRIMS
QUANTITY: 1 COLOUR: BLACK CONTENTS:	COLOUR: WHITE CONTENTS: 100% COTTON	100% COTTON WHITE 100% VISCOSE Gold	



MEIXII.H

TECHNICAL DRAWING SHEET

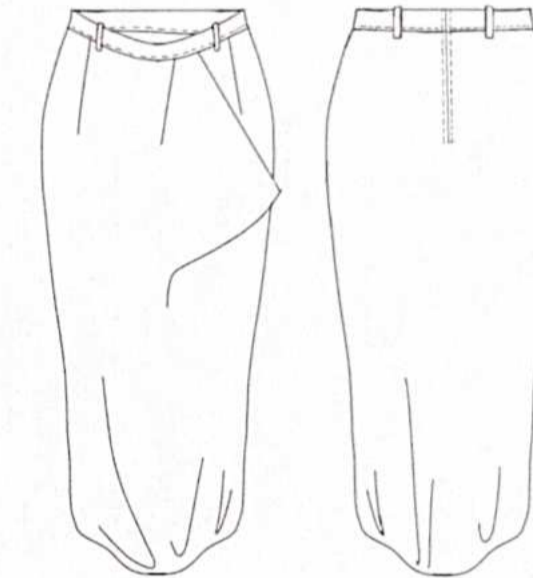
SELF FABRIC NO: 05
COLOUR: BROWN
CONTENTS: 100% POLYESTER

DATE: 20325
SEASON: 2SSS
LABEL: MEIXII.H
STYLE NO: MEIXII.H-701-05
STYLE INFO: SKIRT
PRODUCTION SIZE: 02
COLOUR OPTION: BROWN / ORANGE
GARMENT DESCRIPTION: DRAPED DOUBLE LAYER SKIRT

FACTORY: /
PRODUCTION DUE DATE: 010525

CONTENTS: N/A

OPTION 05
OTHER FABRIC NO: N/A
COLOUR: BROWN / ORANGE
CONTENTS: 100% POLYESTER



BUTTONS / ZIPS	FUSING / SHOULDER PADS	THREAD	TRIMS
QUANTITY: 1 COLOUR: BROWN CONTENTS: 100% POLYESTER	FUSING ON WAIST BAND COLOUR: WHITE CONTENTS: COTTON	100% POLYESTER	



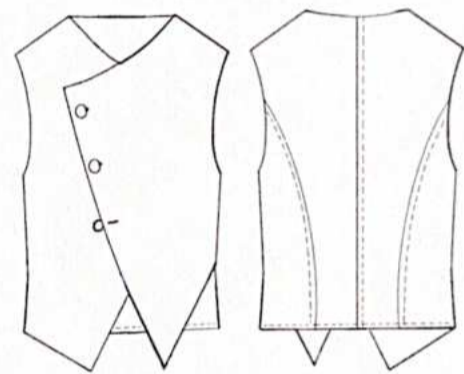
MEIXII.H

TECHNICAL DRAWING SHEET

SELF FABRIC NO: 13 DATE: 20/3/25
 SEASON: 25SS LABEL: MEIXII.H
 COLOUR: BLACK STYLE NO: M25FW-202-13
 CONTENTS: 100% POLY STYLE INFO: VEST
 PRODUCTION SIZE: 02
 COLOUR OPTION: BLACK / BROWN / GRAY
 GARMENT DESCRIPTION: VEST WITH EMBROIDERY
 FACTORY: /
 PRODUCTION DUE DATE: 010825

LINING FABRIC NO: /
 COLOUR: /
 CONTENTS: /

OTHER FABRIC NO: /
 COLOUR: /
 CONTENTS: /



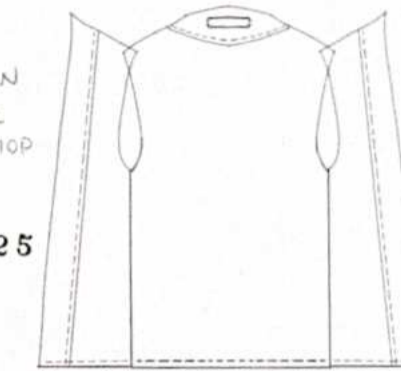
BUTTONS / ZIPS	FUSING / SHOULDER PADS	THREAD	TRIMS
QUANTITY: 3 COLOUR: Gold CONTENTS: 100% 100%	COLOUR: / CONTENTS: /	BLACK 60D/YELLO/WHITE 100% VISCOSE	



MEIXII.H

TECHNICAL DRAWING SHEET

SELF FABRIC NO: 02 DATE: 20/3/25
 SEASON: 25SS LABEL: MEIXII.H
 COLOUR: WHITE STYLE NO: M25FW-201-02
 CONTENTS: 100% POLY STYLE INFO: 100% GREEN
 PRODUCTION SIZE: 02
 COLOUR OPTION: WHITE / BLACK
 GARMENT DESCRIPTION: JERSEY TOP
 FACTORY: /
 PRODUCTION DUE DATE: 010825



LINING FABRIC NO: /
 COLOUR: /
 CONTENTS: /

OTHER FABRIC NO: /
 COLOUR: /
 CONTENTS: /



BUTTONS / ZIPS	FUSING / SHOULDER PADS	THREAD	TRIMS
QUANTITY: / COLOUR: / CONTENTS: /	COLOUR: / CONTENTS: /	WHITE 100% COTTON	



MEIXII.H

TECHNICAL DRAWING SHEET

SELF FABRIC NO: 15
 COLOUR: BROWN
 CONTENTS: 100% POLY

DATE: 20/3/25
 SEASON: 2SSS
 LABEL: MEIXIIH
 STYLE NO: M2FW-403-15
 STYLE INFO: COAT
 PRODUCTION SIZE: 02
 COLOUR OPTION: BLACK / GREEN / BROWN
 GARMENT DESCRIPTION: DOUBLE LAYER COAT
 FACTORY: /
 PRODUCTION DUE DATE: 010525



LINING FABRIC NO: 13
 COLOUR: BLACK
 CONTENTS: 100% POLY



OTHER FABRIC NO: N/A
 COLOUR: N/A
 CONTENTS: N/A

BUTTONS / ZIPS	FUSING	THREAD	TRIMS
QUANTITY: 2 COLOUR: WHITE CONTENTS: BEADS WITH 100% BRONZE WIRE	COLOUR: WHITE CONTENTS: FRONT & FACING 100% COTTON	100% COTTON	
	SHOULDER PADS COLOUR: WHITE CONTENTS: 100% COTTON		



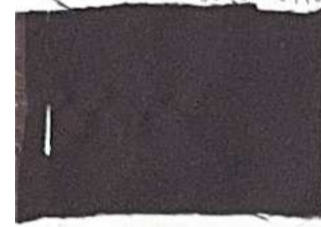
MEIXII.H

TECHNICAL DRAWING SHEET

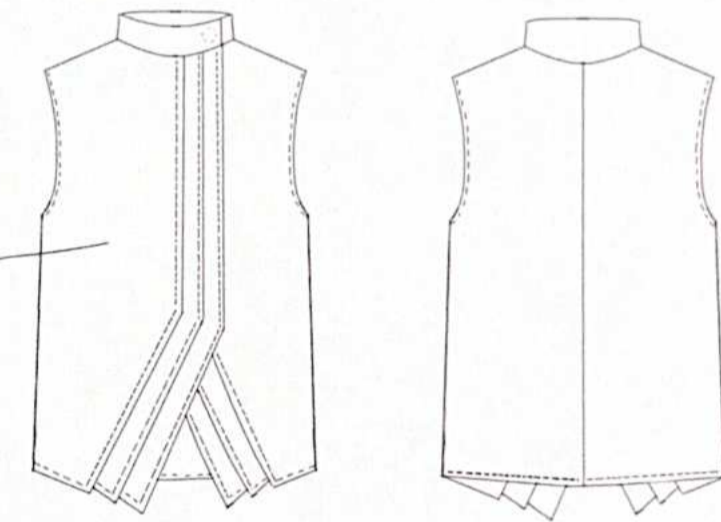
SELF FABRIC NO: 06
 COLOUR: BROWN
 CONTENTS:

DATE: 20/3/25
 SEASON: 2SSS
 LABEL: MEIXIIH
 STYLE NO: M2FW-305-06
 STYLE INFO: VEST
 PRODUCTION SIZE: 02
 COLOUR OPTION: BROWN / BLACK / GRAY
 GARMENT DESCRIPTION: HIGH COLLAR VEST
 FACTORY: /
 PRODUCTION DUE DATE: 010525

LINING FABRIC NO: 09
 COLOUR: BROWN
 CONTENTS: 15% POLY 85% COTTON



OTHER FABRIC NO: N/A
 COLOUR: N/A
 CONTENTS: N/A



BUTTONS / ZIPS	FUSING / SHOULDER PADS	THREAD	TRIMS
PRESS BUTTONS QUANTITY: 2 COLOUR: SILVER CONTENTS: 100% METALS	N/A	100% COTTON BROWN	
	COLOUR: N/A CONTENTS: N/A		



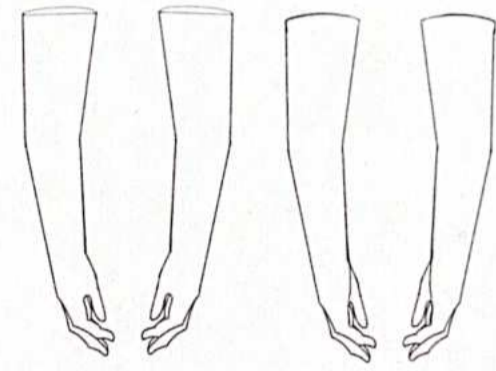
MEIXII.H

TECHNICAL DRAWING SHEET

SELF FABRIC NO: 12 DATE: 20/3/25
SEASON: 25SS
COLOUR: BLACK LABEL: MEIXII.H
CONTENTS: 100% COTTON STYLE NO: M25FW-101-12
PRODUCTION SIZE: 02
COLOUR OPTION: BLACK & WHITE / BLACK & BLUE / WHITE & BLUE
GARMENT DESCRIPTION: GLOVES WITH FLOWER SHELL
FACTORY: /
PRODUCTION DUE DATE: 010525

LINING FABRIC NO: /

COLOUR: /
CONTENTS: /



DECORATION
OTHER FABRIC NO:

COLOUR: WHITE
CONTENTS: 100% SHELL

BUTTONS / ZIPS: N/A	FUSING / SHOULDER PADS: N/A	THREAD	TRIMS
QUANTITY: /	COLOUR: /	BLACK	
COLOUR: /	CONTENTS: /	100% COTTON	



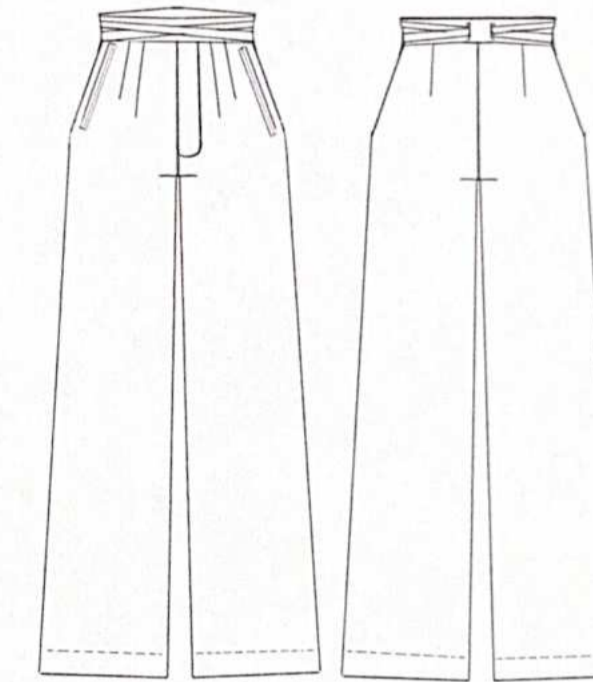
MEIXII.H

TECHNICAL DRAWING SHEET

SELF FABRIC NO: 03 DATE: 20/3/25
SEASON: 25SS
COLOUR: WHITE LABEL: MEIXII.H
CONTENTS: STYLE NO: M25FW-602-02
STYLE INFO: TROUSERS
PRODUCTION SIZE: 02
COLOUR OPTION: WHITE / BLACK / GRAY
GARMENT DESCRIPTION: TROUSERS WITHOUT SIDE SEAM
FACTORY: /
PRODUCTION DUE DATE: 010525

LINING FABRIC NO: N/A

COLOUR: N/A
CONTENTS: N/A



OTHER FABRIC NO: /

COLOUR: /
CONTENTS: /

BUTTONS / ZIPS	FUSING / SHOULDER PADS	THREAD	TRIMS
QUANTITY: 3	COLOUR: /	WHITE	Hook
COLOUR: WHITE	CONTENTS: /	100% COTTON	



MEIXII.H

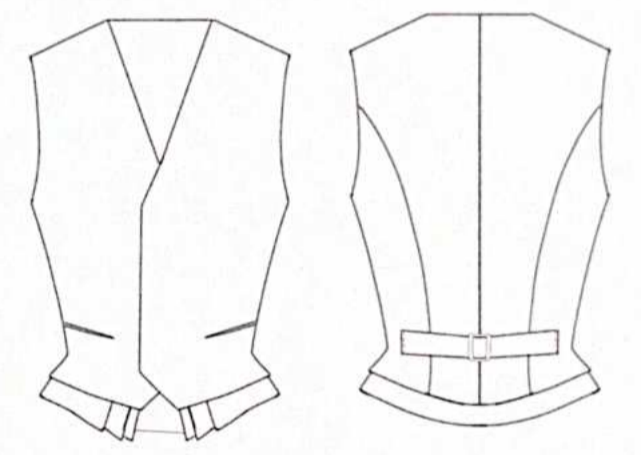
TECHNICAL DRAWING SHEET

SELF FABRIC NO: 12 DATE: 20/3/25
SEASON: 2SSS
COLOUR: BLACK
CONTENTS: 100% COTTON

DATE: 20/3/25
SEASON: 2SSS
LABEL: MEIXIIH
STYLE NO: M25FW-204-12
STYLE INFO: VEST
PRODUCTION SIZE: 02
COLOUR OPTION: BLACK / GREEN / GRAY / WHITE
GARMENT DESCRIPTION: VEST WITH RAW HEM LINE

FACTORY: /
PRODUCTION DUE DATE: 010825

LINING FABRIC NO: 08
COLOUR: BLACK
CONTENTS: 100% COTTON



OTHER FABRIC NO: /
COLOUR: /
CONTENTS: /

BUTTONS / ZIPS	FUSING / SHOULDER PADS	THREAD	TRIMS
QUANTITY: / COLOUR: / CONTENTS: /	COLOUR: BLACK/WHITE CONTENTS: 100% COTTON	BLACK 100% COTTON	



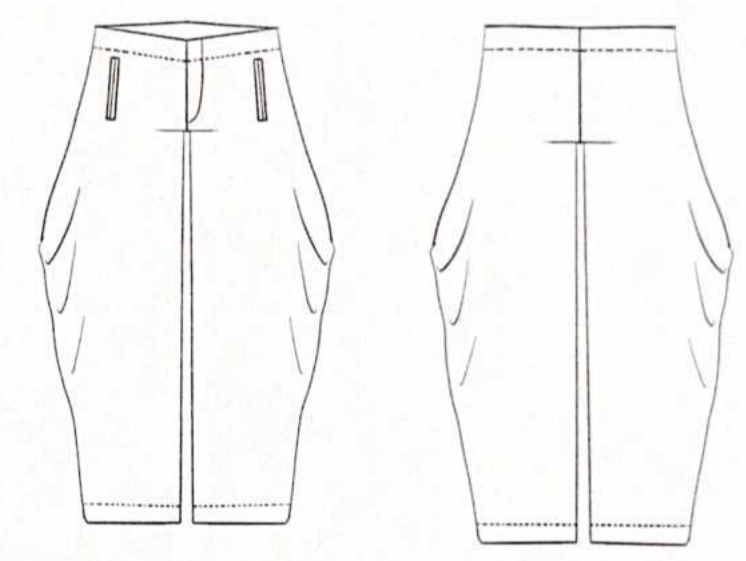
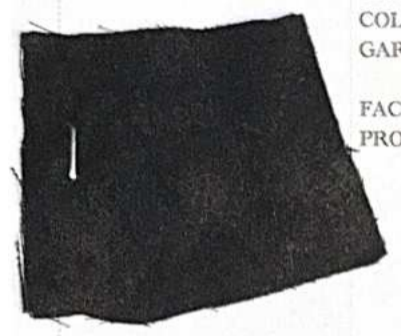
MEIXII.H

TECHNICAL DRAWING SHEET

SELF FABRIC NO: 10 DATE: 16/5/25
SEASON: 25FW
COLOUR: BLACK / BRONZE
CONTENTS: 100% POLY

DATE: 16/5/25
SEASON: 25FW
LABEL: MEIXIIH
STYLE NO: M25FW-601-10
STYLE INFO: TROUSER
PRODUCTION SIZE: S/M/L 02
COLOUR OPTION: BLACK 10 / GOLD 05
GARMENT DESCRIPTION: DRAPED TROUSER

FACTORY: /
PRODUCTION DUE DATE: 010825



OTHER FABRIC NO: /
COLOUR: /
CONTENTS: /

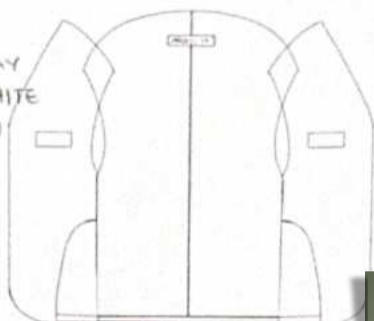
BUTTONS / ZIPS	FUSING / SHOULDER PADS	THREAD	TRIMS
QUANTITY: 1 COLOUR: BLACK CONTENTS: 100% POLY	COLOUR: BLACK CONTENTS: 100% COTTON	- BLACK 100% COTTON	- WHITE 100% POLYESTER (for tags)



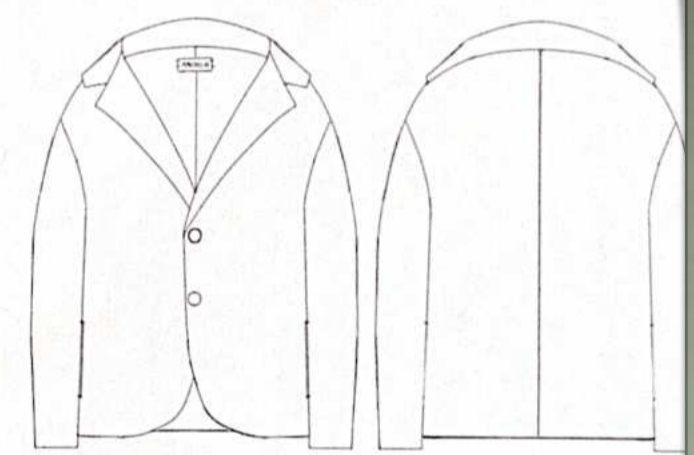
MEIXII.H

TECHNICAL DRAWING SHEET

SELF FABRIC NO: 01 DATE: 20/3/25
SEASON: 25SS LABEL: MEIXII.H
STYLE NO: M25FW_401_01
STYLE INFO: JACKET PINK-GRAY
PRODUCTION SIZE: 02 BLACK-WHITE
COLOUR OPTION: WHITE-GREEN
GARMENT DESCRIPTION:
WIDE COLLA JACKET
FACTORY: /
PRODUCTION DUE DATE:
010825



LINING FABRIC NO: 14
COLOUR: WHITE
CONTENTS: 100% SATIN



OTHER FABRIC NO:
COLOUR: SILVER/GREEN
CONTENTS: 100% BRONZE WIRE
+ BEADS

BUTTONS / ZIPS	FUSING / SHOULDER PADS	THREAD	TRIMS
BEAD BUTTONS QUANTITY: 2 COLOUR: SILVER CONTENTS: 1	N/A	WHITE 100% COTTON	



MEIXII.H

TECHNICAL DRAWING SHEET

SELF FABRIC NO: 05 DATE: 20/3/25
SEASON: 25SS LABEL: MEIXII.H
STYLE NO: M25FW_303_05
STYLE INFO: SHIRT
PRODUCTION SIZE: 02
COLOUR OPTION: GREEN / ORANGE
GARMENT DESCRIPTION: DRAPED SHIRT
FACTORY: N/A
PRODUCTION DUE DATE: **010825**

COLOUR: BRONZE
CONTENTS:
100% POLYESTE



OTHER FABRIC NO: N/A
COLOUR: N/A
CONTENTS: N/A

BUTTONS / ZIPS	FUSING / SHOULDER PADS	THREAD	TRIMS
CUFF BUTTONS QUANTITY: 2 COLOUR: GOLD CONTENTS: BRONZ	N/A		

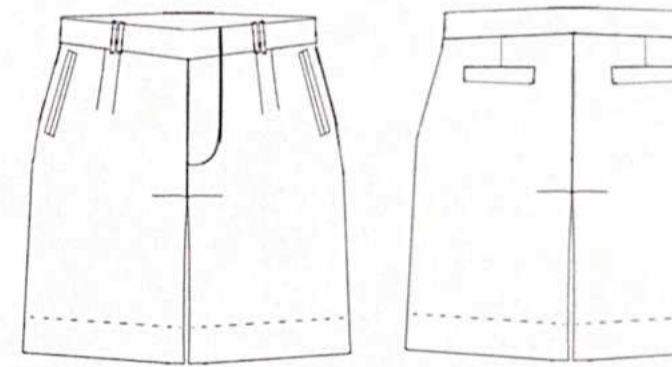


MEIXII.H

TECHNICAL DRAWING SHEET

SELF FABRIC NO: 04 DATE: 20/3/25
SEASON: 25SS
COLOUR: GRAY-GREEN LABEL: MEIXII.H
CONTENTS: 100% RAYON STYLE NO: M25FN-607-04
STYLE INFO: SHORTS
PRODUCTION SIZE: 02
COLOUR OPTION: GRAY/WHITE/BROWN
GARMENT DESCRIPTION: SHORTS WITHOUT SIDE SEAM
FACTORY: /
PRODUCTION DUE DATE: 010825

LINING FABRIC NO: /
COLOUR: /
CONTENTS: /



OTHER FABRIC NO: /
COLOUR: /
CONTENTS: /

BUTTONS / ZIPS	FUSING / SHOULDER PADS	THREAD	TRIMS
QUANTITY: 3 COLOUR: GRAY-GREEN CONTENTS: 100% Resin	COLOUR: WHITE CONTENTS: COTTON	100% COTTON	

- JET POCKET
- WAIST BAND



Auction

MEIXII.H

"THE LOST RELICS"

"遗留在外的文物"



LONDON | twenty twenty-five fall winter

伦敦 | 贰零贰伍 秋冬

SPECIALISTS AND SERVICES FOR THIS AUCTION

Specialists & Liaison

Meixi He
Designer

Ziqing Di
Photographer

Tom Adams
Tutor

Feiling Peng
Photographer Assistant

Monisola Omotoso
Tutor

Honglin Yu
Graphic designer

Junyi Zhu
Assistant

Kiran Mistry
Model

Chong Yin Lau
Assistant

Jiayi Li
Model

Weijia Yang
Assistant

Sheng Jin
Model

Yu Yang
Sponser

Zhoushun Zhang
Model

Yat Ho Lai
Research Support

Mr Xu
Tailor

Hau Lam Lo
Research Support

MEIXII.H

“THE LOST RELICS”
“遗留在外的文物”



贰零贰伍 秋冬
twenty twenty-five fall winter





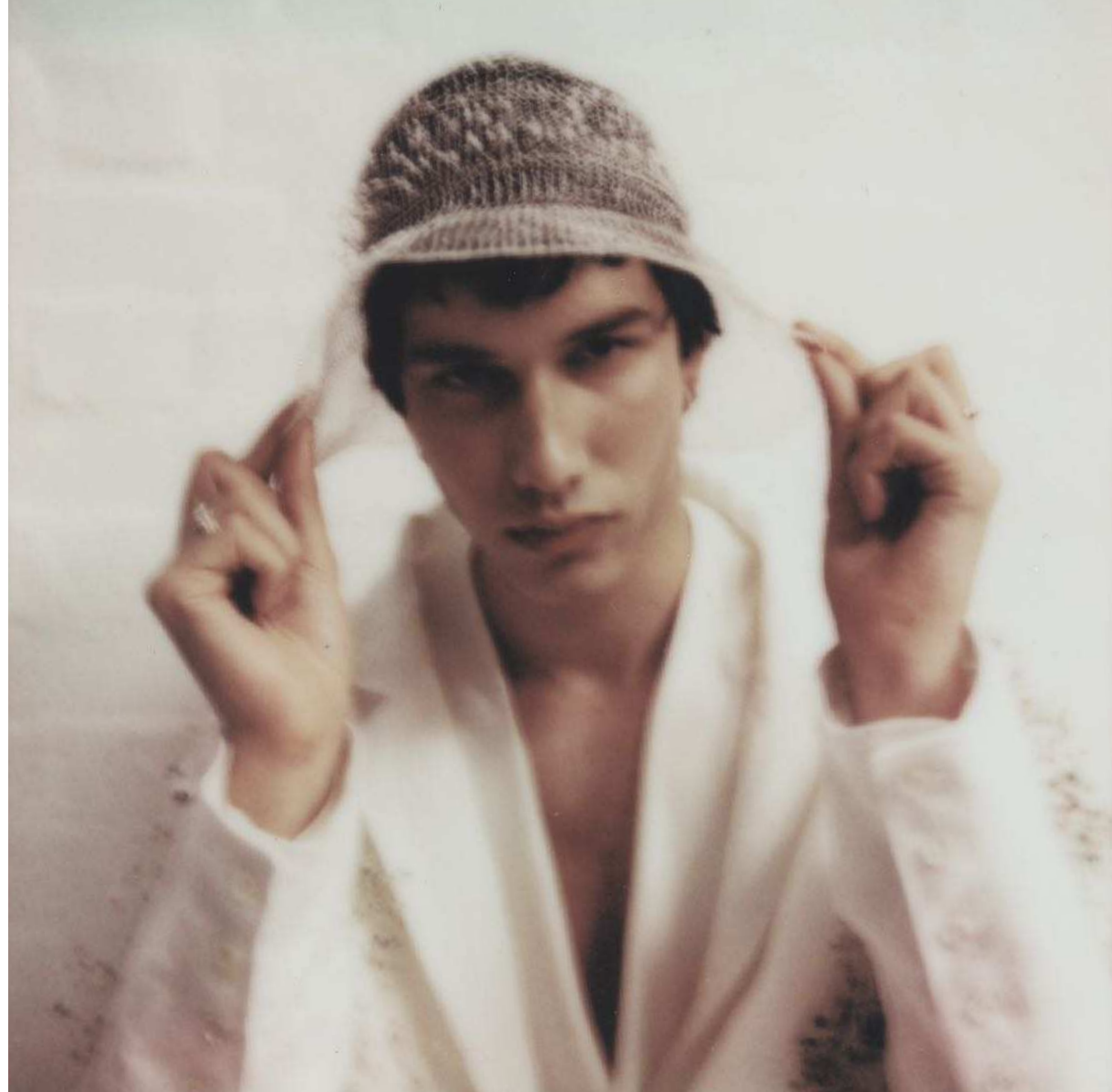
絶位至性 心之觀 可謂鍾岳
流為絕位 至性心之觀 云以而
家就性之 又云云 公心之舞
張鐘甫 抗行 或月 色之 上 法







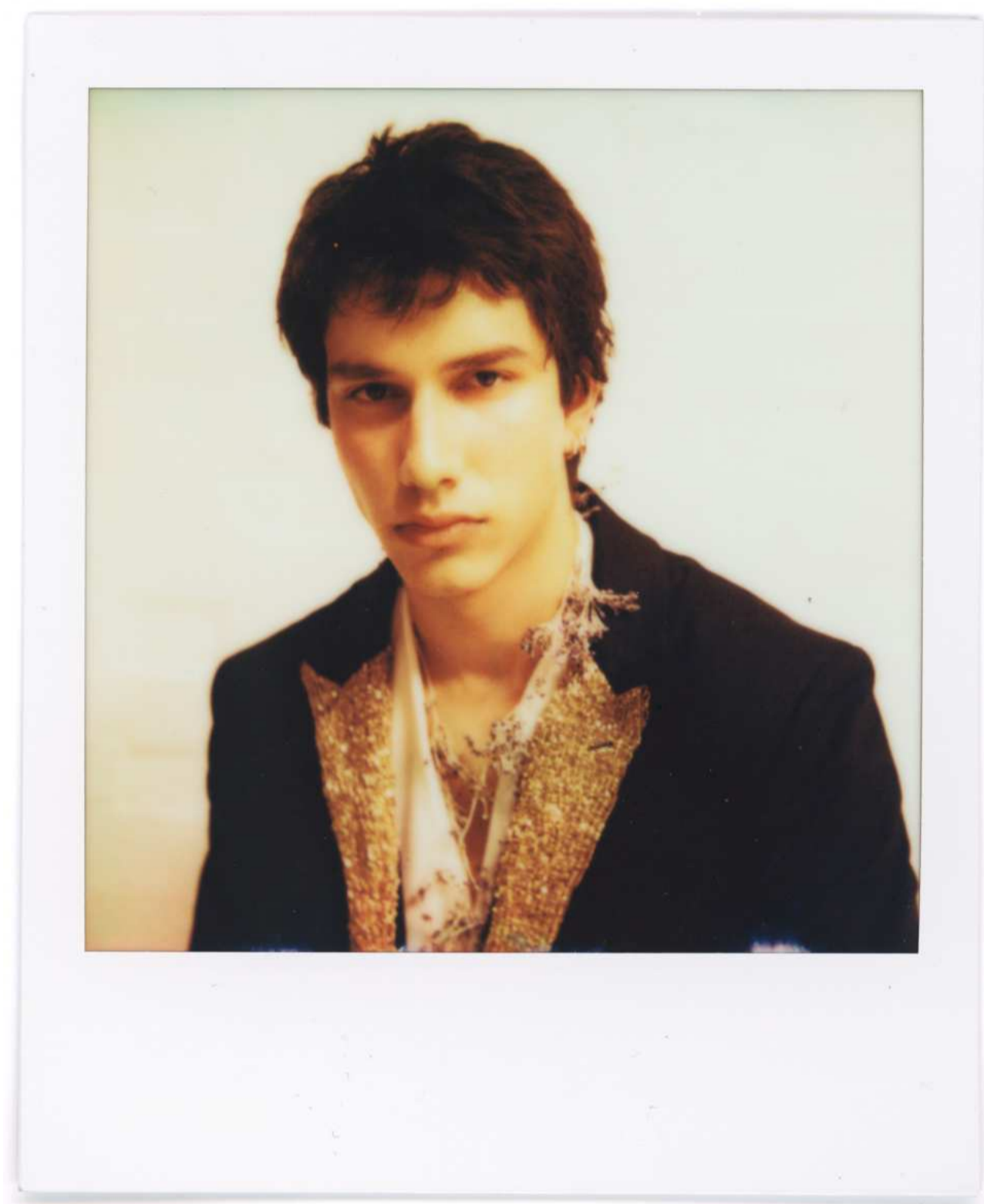






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