

My working practice has been shaped by twenty-five years of open collaboration and exploration across many domains.

Every five years, I like to refocus into a new chapter. It keeps me fluent in the unknown, evolves my way of thinking, and expands my Range.

Taking projects from ideation to install, my process is connected and informed. I believe in a calm, kind working environment and lateral collaboration with a curated team.

As a creative director with a deep understanding of making ideas material, I have found myself working in the following capacities;

**CREATIVE DIRECTOR**

Acting as lead creative on a multitude of projects over the last 25 years, I am comfortable directing projects across a plethora of domains.

From content, live events, show direction, installations or shoots.

**EXPERIENCE ARCHITECT**

With a wide understanding of the creative, technical, architectural and production requirements of projects. I have masterplanned experiences from an elevated point of view and worked with and directed partners to deliver a connected and holistically considered project

This approach offers installations that not only work but offer a genuine and connected sensory experience.

**VENTURE CREATIVE STRATEGIST**

Working on a series of startups and ventures, I have an understanding of creating the software and hardware blueprints that allow for a modular rollout of experience franchises.

With rise of the ticketed experience and experience based venues, I am in an ideal position to help move these concepts to reality

**PRODUCTION DESIGNER**

As designer with the ability to create high end 3D previsualization as well as interact natively in CAD.

I use my knowledge of event production, lighting and video creation to design solutions within the financial and physical constraints of a brief.

**THE EXPERIENCE MACHINE**

As an ongoing Partner at TEM, I run independent projects alongside larger productions.

When a project requires more than my independent services I transition to TEM director to assist the project partner with delivery.

## JOURNEY

### 2025 - 2030

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Working as an independent Creative Director, and partner at TEM and ONE. I am in search of new challenges, roles and collaborations in both the familiar and the unknown.

TEM's latest project with White Rabbit, delivered the 2025 FTA awards show in Doha.

### 2020 - 2025

#### TEM + WIDER PROJECTS

In 2020 the world pivoted, as did TEM. We partnered with experience franchises that fused show production, ticketed events, and brand collaboration. Acting as experience architects, we developed long-form projects with Empirical Wax and State of Play.

TEM created the Lightprinter and Screenprinter for Broadwick Live for the final two seasons of Printworks.

Becoming part of ONE, we collectively collaborated with Nike and Jean Paul Gaultier.

Independently, and as part of Sub, I worked on projects for Kanye - Ye and Travis Scott.

Working with Bild, I created an immersive documentary, Nighthawks, production design for Our Story with David Attenborough and a virtual show for the 2020 EMAs.

Buying a new home, designing and constructing the interior, lighting and garden, became an extension of my work.

A chapter of exploration, adaptation, insight and parenthood.

### 2015 - 2020

#### THE EXPERIENCE MACHINE

TEM offered an artistic and commercial platform that allowed us to push the boundaries of what Installation, performance and experience could achieve.

These years allowed us to explore the format of live shows with Beyonce, Jay Z, Lady Gaga and Skepta

We expanded the scope of brand experience with installations and interventions for Gucci, Rag & Bone, Cartier, Hijingo, Selfridges and Google

Cultural institutions recognised us as experience architects and commissioned our favourite projects for LACMA, London Design Festival and Manchester International Festival

The Experience Machine work continues.

### 2010 - 2015

#### EXPERIENTIAL + WALLPAPER

Wanting to understand the commercial application of digital installations, I worked at Imagination, developing large scale instals for Land Rover, Lincoln, Ford and Jaguar.

I joined the 2012 Olympics ceremonies team to develop stadium visuals alongside projects for MTV, Diesel and Pernod Ricard.

I released a signature range of wallpapers for Osborne & Little.

While working at United Visual Artists, I co-founded The Experience Machine in 2015.

### 2005 - 2010

#### DIGITAL INSTALLATION ARTIST

On graduating, I was represented by Artwise, along with RCA graduates Troika and Random International.

A documentary by Channel 4 followed my installation at Sketch.

Exhibiting internationally at Art Basel Miami, Maison & Objet, Salone Milan, Dundee Contemporary Arts and London Design Museum.

Permanent installations at Heathrow's Terminal 5 and Museum of Fine Arts, Houston.

### 2000 - 2005

#### ALEXANDER MCQUEEN + RCA

Working as Alexander McQueen's graphic designer and textiles designer, I formed the internal fashion print department.

This led to me co-designing the iconic Skull scarf, feather prints for Irene SS03 and AW03 and establishing digitally engineered prints as part of the McQueen brand.

Completed a Masters degree at the Royal College of Art.

## FASHION TRUST ARABIA '25

As Fashion Trust Arabia has become an essential fixture in Qatar's annual cultural calendar, the FTA team elected to elevate the 2025 edition into a more theatrical and

## SHOW DIRECTION

internationally visible awards event. White Rabbit was appointed as lead agency, with The Experience Machine and long standing collaborators Bild engaged as core

## 2025

creative partners to deliver the show. The Experience Machine was responsible for overall show direction and the creative through line of the live experience. Working in close

collaboration with creative director Fai Kaida and architect Zhodi Telfa, the studio led and directed all show direction, audio and visual components for the ceremony.

## DETAILS

Creative Director - Fai Khadra  
Executive Producer - Lara Elenale  
Snr Producers - Christine Fazzino / Paitu  
Lead Architectural Designer - Zhodi Tesfa  
Show Direction and Creative - TEM  
Technical Production - Bild Studios



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THE EXPERINCE MACHINE

WHITE RABBIT



FTA



BILD

## EMPIRICAL WAX

In 2022, we were appointed as a lead partner in the development of Empirical Wax, a sonic cinema and social experience dedicated to landmark albums and genre defining artists. Our remit was to define and

## CONCEPT + EXPERIENCE DESIGN

to deliver a venue that enables guests to experience the music of an artist, through a reshaped narrative and immersive systems that would allow them to hear it in a new way. Drawing on our established

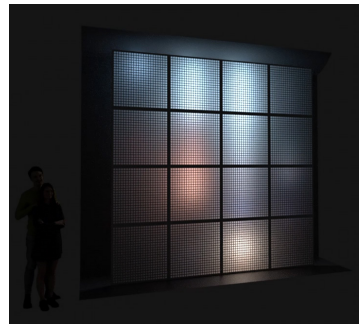
## 2023 - 2026

track record in social experience franchises and immersive live music platforms, TEM was engaged as experience architect for the project. The studio led the development of the overarching concept,

## DETAILS

Cient - Empirical Wax  
Experinece Design + Concept - TEM

core technologies and spatial configuration that underpin concept. Currently in development pending further investment rounds, establishing partnerships exist with



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THE EXPERINCE MACHINE

## THE ARC

Off the back of our work with social gaming pioneer **State of play** we developed a social gaming concept around the game and culture of basketball. As experience architects we formed the core concept and developed a physical structure and game design to work as one.

## CONCEPT + DESIGN

Working with Artist and engineers, Made workshop and software developers, we created a blueprint of modular pieces that can be rolled out to franchise venues. Using architecture BIM pipeline we were able streamline costing projections and financial modelling data to allow for systematic deployment.

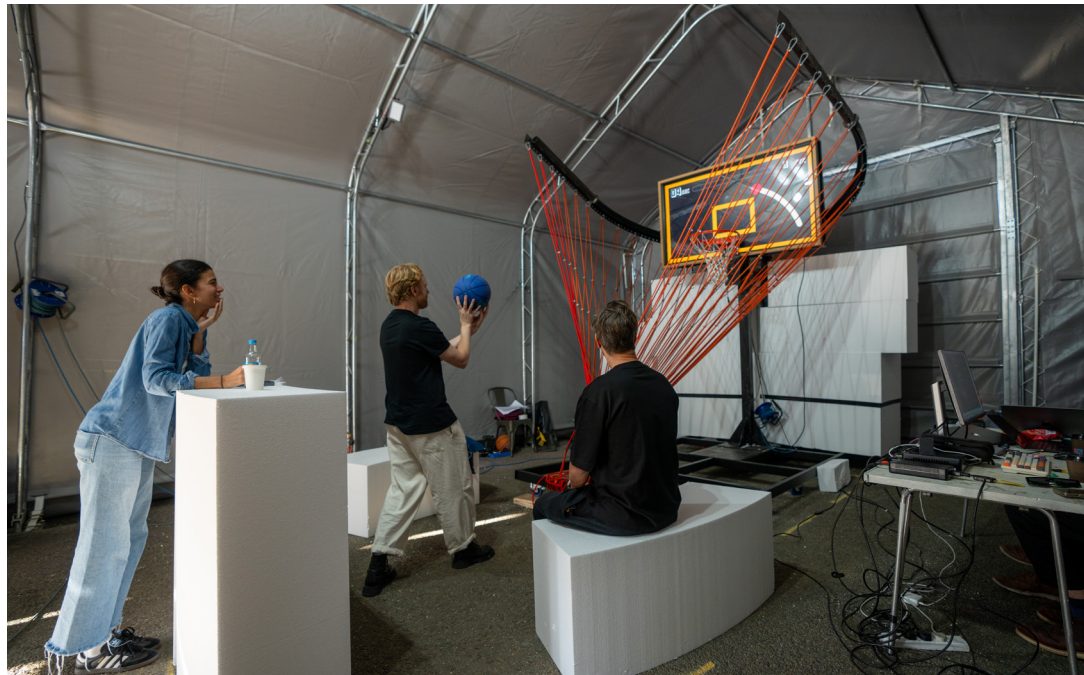
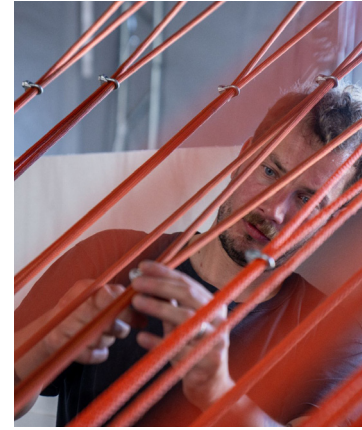
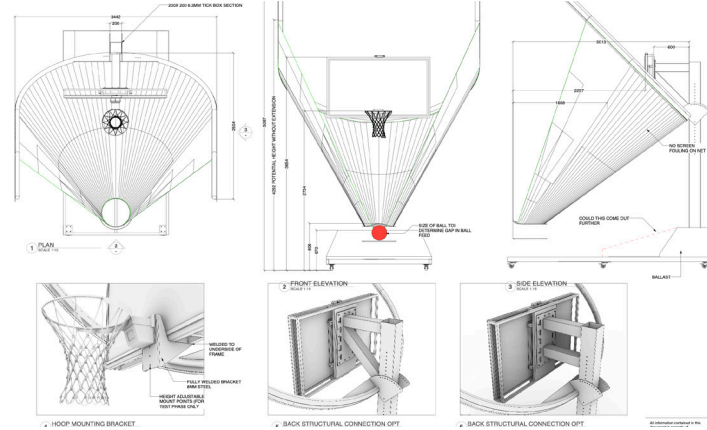
## 2024 - 2026

The Project has been a process of distilling basketball and its surrounding culture into a collective social arcade experience whilst retaining the physicality of a genuine NBA game.

## DETAILS

Client - State of Play  
Concept + Design - The Experience Machine  
Technical Design - Artists & Engineers  
Fabrication Partner - Made Studios  
Game Mechanics -

The Project has been a process of distilling basketball and its surrounding culture into a collective social arcade experience whilst retaining the physicality of a genuine NBA game.



## KANYE

Working as part of the Sub team, I was brought into support Creative Director Niklas Bildstein Zaar with the build and show for Ye's launch of the Vultures album in Haiku, China.

## CREATIVE

Sub's team maintained creative overview of the install, shows development and local integration.

2025

## DETAILS

Project: Sub Studio  
Creative Director - Niklas Bildstein Zaar  
Creative - Christopher Pearson

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## TRAVIS SCOTT

In 2024, Travis launched his Utopia album and tour. A series of unique global events rolled out in quick succession across the campaign all masterplanned by Sub. To manage these projects, Sub assembled a series of independent teams, with me taking creative lead of the Pyramids performance, under

## CREATIVE LEAD

the direction of Niklas Bildstein Zaar, Creative Director of Sub. The creative ambition used six long wheelbase trucks, each structured with iconic speakers units to create dynamic stage typology. Over the show the trucks and stage moved in real time to create an array of stage formats, and using stage theatrics

## 2024

the Trucks would burn out their tyres over the movement. With the stage, pyramids and audience shrouded in smoke, lighting transform the sky above the pyramids into a cinematic and post apocalyptic scene. Given Egypt's political context, Travis's provocative performance style, and the overall scale and

ambition of the show, the Egyptian authorities ultimately reversed on their approval at the last minute, and the performance was cancelled.

Scheduled as the highlight show of 2024, the completed staging was archived.

## DETAILS

Project: Sub Studio  
Creative Director - Niklas Bildstein Zaar  
Creative Lead - Christopher Pearson

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## SCREEN PRINTER

After the success of the Light Printer, Broadwick Live invited us back to develop a visual identity that runs across the entire 2024–25 Printworks season. Previous seasons relied on bespoke content woven into visiting artists' sets, which often felt too corporate for the venue's raw, live

## CREATIVE + PRODUCTION

character. In response, we created the Screen Printer, a downstream server that transforms artist-fed footage into generative real-time visuals, controlled via a touchscreen interface that can build shows from images or logos with live colour correction and overlays. For Amelie

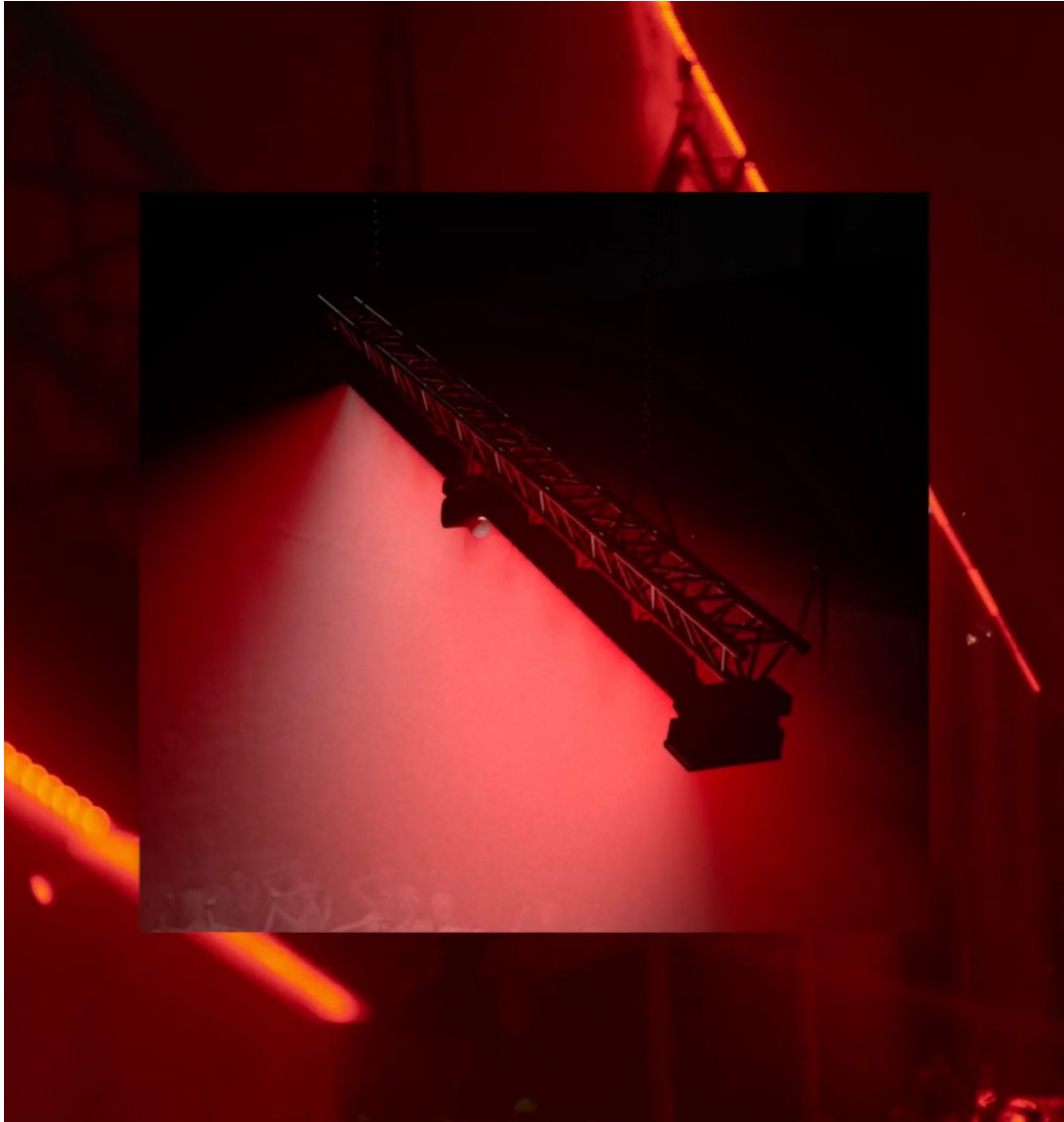
## 2023

Lens, we added an articulated lighting and camera structure flown above the crowd, designed to capture and remix audience imagery across the venue's monolithic screen. Drawing on the mechanics of print, repetition and reinterpretation, the Screen Printer acts as both a

## DETAILS

Creative and Production - The Experience Machine  
Technical Direction - Artists & Engineers  
Visual Programming - David Li  
Touch Designer System Design - Modeon  
Resolume Op - Lewis Bailey

[Project Link](#)



CHRISTOPHER PEARSON

THE EXPERINCE MACHINE

PRINTWORKS



BROADWICK LIVE

AMELIE LENS

## LIGHTPRINTER

For their final season in its current guise, Printworks London invited us to create a series of interventions to celebrate the space and announce their final programme.

## CREATIVE + PRODUCTION

The first of these was to create a content generation engine, in the form of a physical light printer, that was able to produce imagery for long exposure photography, and film. We've been interested in persistence

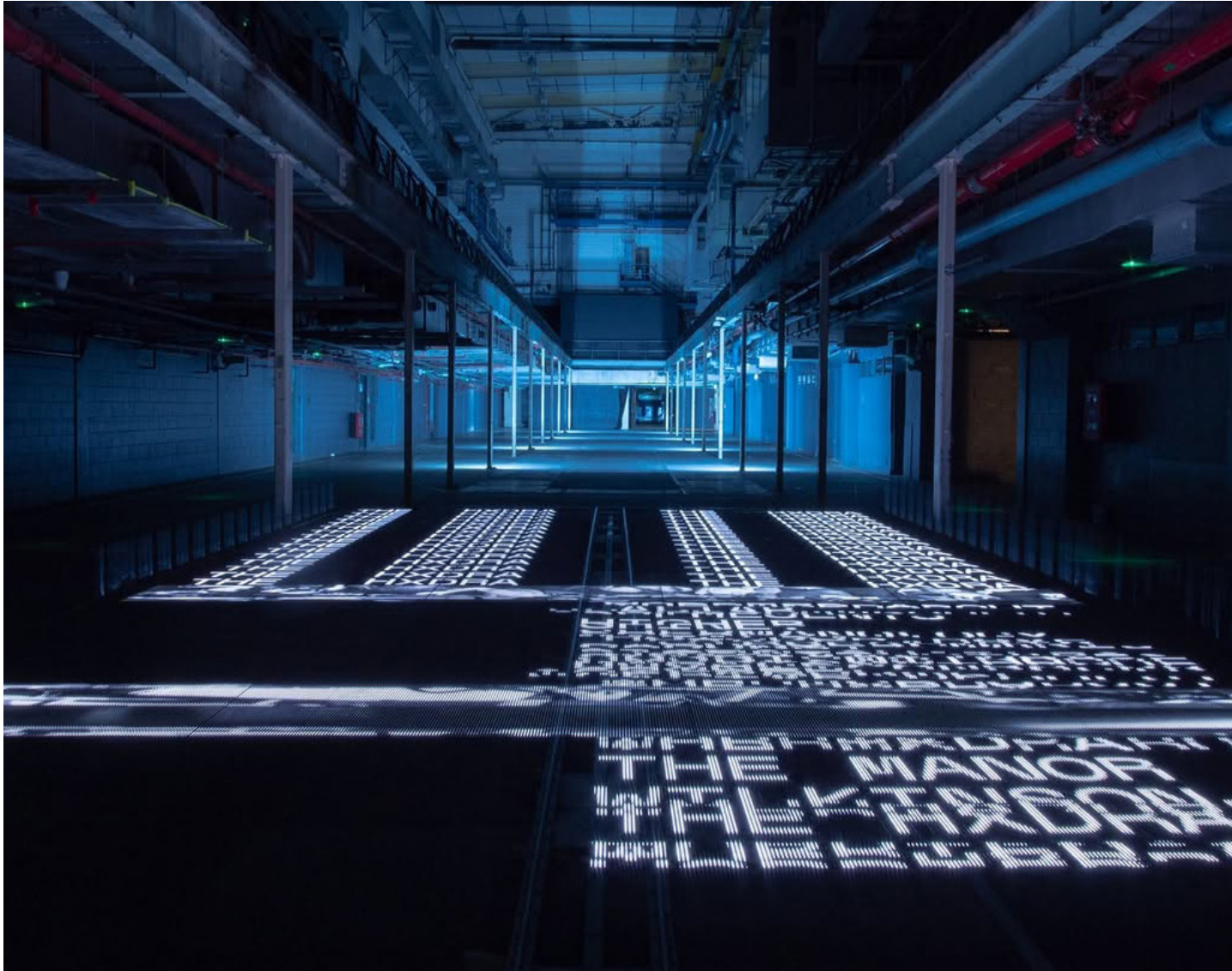
## 2022

of vision, time slicing and esoteric light exposure effects for a while. This installation exposes thin slices of light in precise repeated motions, the sum of which create the full image. The process of creating imagery

this way speaks to the building's history of mechanised image making as a former printworks, and the impermanence of experience and memory.

## DETAILS

Creative Direction and Production - TEM  
Client - Broadwick Live  
Technical Integration - Artists & Engineers  
Motion Control - Portable Motion Control  
Filming Direction - Tim Brown  
DOP - Anthony Dickenson



CHRISTOPHER PEARSON

THE EXPERINCE MACHINE

PRINTWORKS

BROADWICK LIVE

## 5 PAINTERS LANE

Our new home has become a platform for transitioning my commercial production design practice into a residential space for living. The development of the interior and garden has been considered from functional, lighting and sightline perspectives, and is influenced by

## INTERIOR ARCHITECTURE

geometric and industrial design. The design approach consciously embraces the language of a modern build, while introducing a considered geometry that makes use of sightlines, natural balance and repetitive linear gestures to create a coherent spatial rhythm.

## 2023 - 2025

Influences and works by utilitarian, but disruptive designers such as Jean Prouvé, Sabine Marcelis, Charlotte Perriand and Dieter Rams drive the design and populate the space.

At the centre of the design is the use of light and form working collaboratively to dynamically define space. As with much of what I do, this remains a continuous work in progress.

## DETAILS

Interior Architecture + CAD - Christopher Pearson  
Garden Design - Christopher Pearson + Francis Redman  
Builder - Gregos  
Metalwork - MJ Steel



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FRANCIS REDMAN



GREGOS

## NIGHTHAWKS

Considering Nighthawks as a narrative environment, TEM worked closely with Dr James Fox and Bild to reimagine this iconic artwork. Using xR technologies and Unreal Engine our documentary meshes virtual and physical worlds within a single lens based journey

## CONCEPT + DIRECTION

Using optical analysis to inform the digital reconstruction, we have uncovered new and unknown aspects of the paintings geometry. Working with paint simulation software and AI generated brushwork we have been able to extend Hoppers' iconic style far

## 2022

beyond the 2D canvas By allowing Dr Fox to step into this virtual environment, his narrative journey can be crafted from an entirely new perspective; the inside of an artwork. Inspired by the framing of Hopper's unique compositions we consider the idea

## DETAILS

Concept and Direction - TEM  
Presenter - Dr James Fox  
Director of Photography - James Medcraft  
Technical Producer - Rowan Pitts  
Technical Producer - David Bajt

[Project Link](#)  
[Film Link](#)



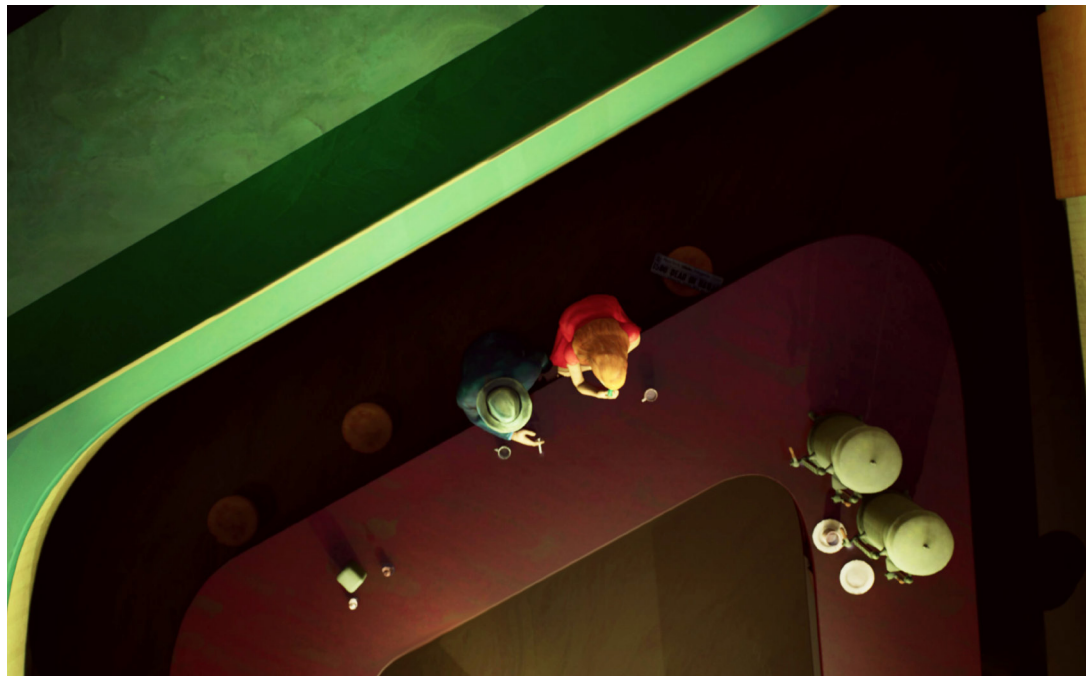
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THE EXPERINCE MACHINE

JAMES FOX



BILD



MARS

## HIJINGO

A permanent, immersive gaming environment. An intensely high energy presentation, clashing pan-asian and tech noir aesthetics with a distinctly meta take on Bingo. Developed as the first of a new IP with State Of Play.

## CREATIVE DIRECTON + PRODUCTION

Tasked with re-imagining Bingo, we created a responsive, interconnected environment immersing the audience in fully integrated lighting, LED and video surfaces, controllable from a single touch interface by the show controller.

## 2020

The concept seamlessly fuses live game play with an immersive and responsive environment, making every second feel purposeful and driven, maintaining a frenetic atmosphere throughout.

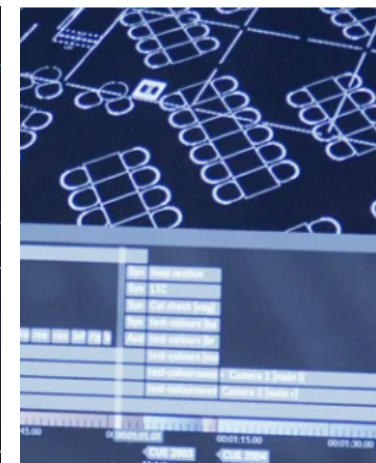
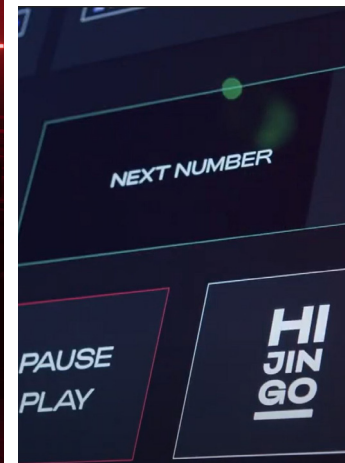
Our team and partners designed

the experience, physical show infrastructure and software systems, directing the content, lighting and sound design for the initial launch.

Planned as the first iteration, significant time was invested in developing the control infrastructure

## DETAILS

Creative Direction and Production - TEM  
Technical Direction - Artists & Engineers  
Creative Lead - Emile Frederick  
Executive Producer - Michelle Stanhope  
System Development / Disguise Integration - Quander / Daniel Bond  
Motion / Sound Design - Chris Vincze / Chris Green  
Hardware Supply - Whitelight  
[Project Link](#)



## VOID

London Design Festival presents VOID, a collaboration between The Experience Machine and Dan Tobin Smith, an exploration into the phenomena of light and time through the lens of included gemstones.

## DIRECTION AND DESIGN

Each stone's unique microscopic fingerprint is a snapshot of its own history, a dynamic moment frozen in time. The installation explores these ancient forms, contrasted by fleetingly transient light captured momentarily in specially constructed vitrines.

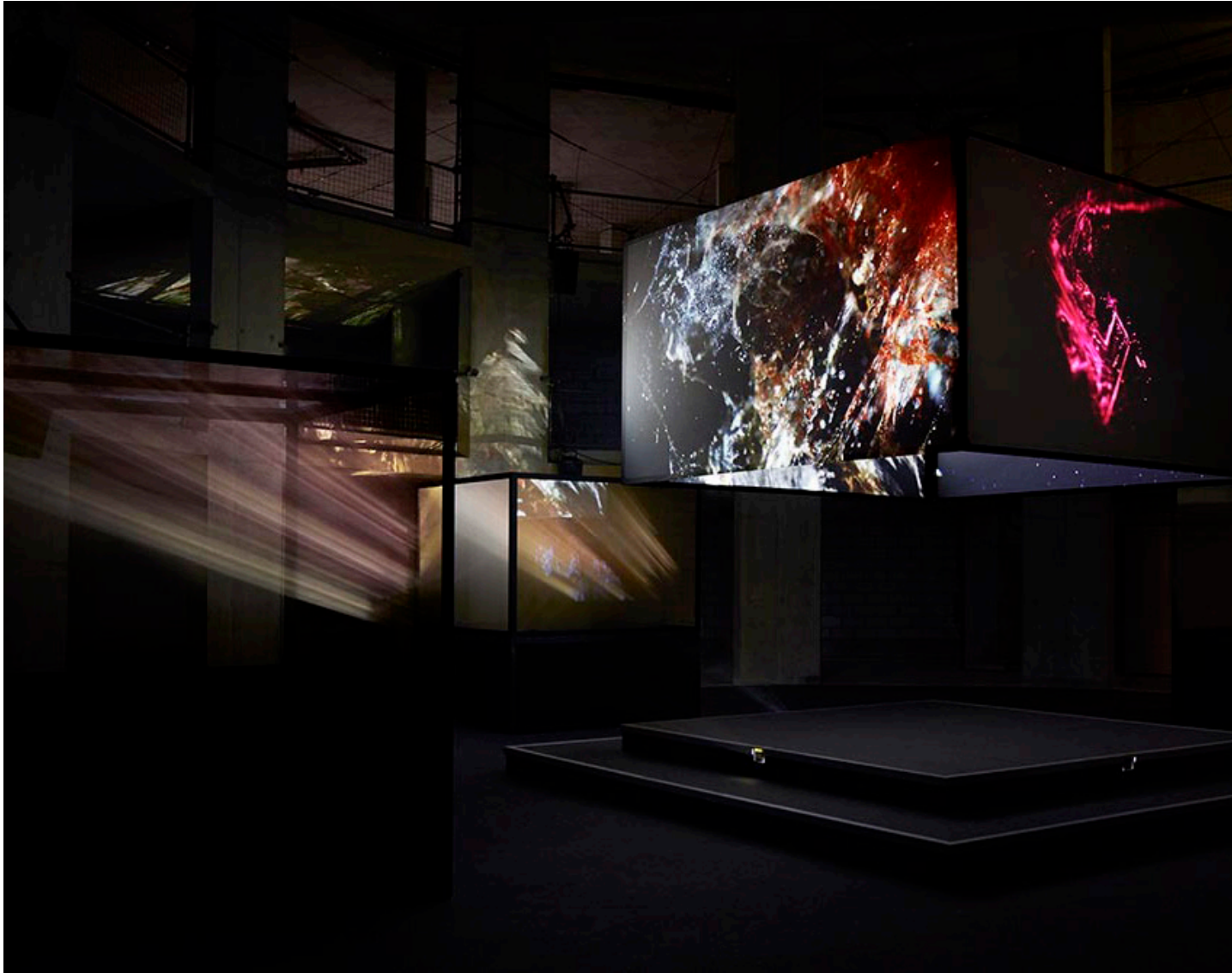
## 2019

Void explores these ancient forms, contrasting them with the fleetingly transient light captured momentarily. Immersive sonic systems driven by the human voice usher us to think about the nature of time, form and process.

## DETAILS

Creative Direction and Physical Design - TEM  
Creative Direction and Photography - Dan Tobin Smith  
Sound Direction - Sonjay Prabhakar  
Original Composition and Performance - NYX  
Executive Production - Danielle Edwards

[Project link](#)



## DYSTOPIA 987

Manchester International Festival invited us to collaborate with Skepta and writer Dawn King to create an immersive live event exploring how audiences of the future might experience music. Set in a near-future world, the narrative followed an off-grid Artificial Intelligence named "Dambrin," who provided a safe haven from a capitalist, AI-driven

## CREATIVE+ PRODUCTION

society where love and connection had become illegal. The event took place across railway tunnels 9, 8 and 7 and formed an immersive, music-led theatre space. A vertical 360-degree stage was revealed at its centre, allowing guests to walk beneath it. Transparent LED screens and the tunnels' forced perspective created

## 2019

holographic effects, while a vertical lighting core anchored the room. Rail9 served as a precursor to the main stage, featuring a 30-metre suspended track along which an automated robot moved over the audience, capturing imagery that fed into generative projections and a wall of lasers.

## DETAILS

Creative Direction, Production, Staging and Lighting - TEM  
Executive Producer - Valtteri Laihanen  
Visual Software Development - David Li  
Technical Direction and Control System Design - Artists & Engineers  
Laser Systems / AV Supply - AC Lasers / AtoV  
Motion Control - Alan Wells Camera Services  
Trussing and Installation - No Nonsense  
Show Photography - Priti Shikotra  
Show Photography - Louis Reynolds  
Project Link - [Stage 10](#) [Rail 9](#)

10 : Stage



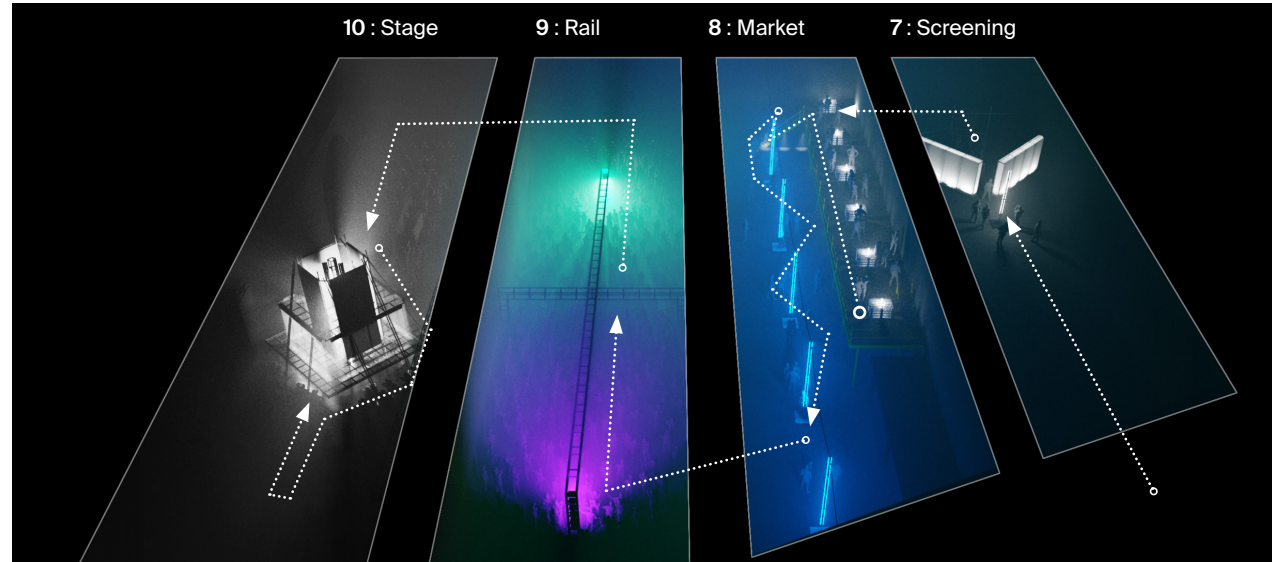
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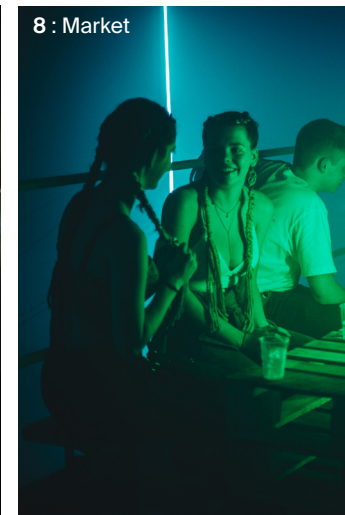
MANCHESTER INTERNATIONAL FESTIVAL

SKIPTA

DAWN KING



CHRISTOPHER PEARSON



DAWN KING



## LACMA SUNSET

For The LACMA Art+Film Gala 2018 we were approached to create a lighting environment that responded to the subtle and naturalistic colours of the Californian

## DIRECTION AND DESIGN

sunset. The installation had to act as a large spatial gesture and also functionally illuminate the space.

## 2018

As the sun set on the campus we responded to the ever changing hues in the sky, matching and slowly raising the artificial illumination, and stretching out time as our

artificial sun set over the course of the next 4 hours, ending on an intense monochrome orange as performances by Beck, Annie Clark and Dave Grohl played out the

## DETAILS

Creative Direction - TEM  
Production - Probject  
Lighting Programming - Will Potts  
Project Management - Anchor Street Collective

[Project Link](#)



## GOOGLE ELEMENTS

A great photograph is about optics, the skilful manipulation of light, combined with intelligent software. For Elements, our collaboration with Google Pixel 2 at the Radical Luxury space at Selfridges, we created an installation composed of a series of concentric disks of optically pure

## CREATIVE + PRODUCTION

mirrored glass and projected light, forming an extruded lens. Our real time visual and audio system took inputs from visitors to create a series of mandala-like fingerprints unique to each person's interpretation of luxury, accompanied by bespoke audio compositions.

## 2018

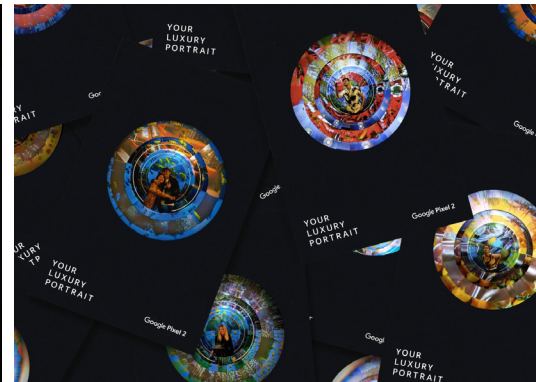
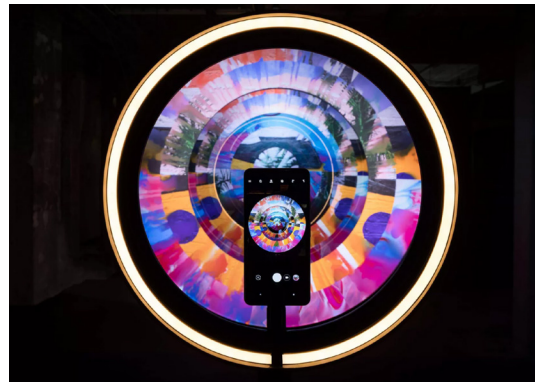
As the mandalas formed, a Pixel 2 captured a series of images at a specific point of view to align the disks around the visitor, creating a unique sharable portrait.

These generated images and video became part of a live campaign that ran for the duration of the exhibition

## DETAILS

Creative Direction and Production - TEM  
Executive Producer - Valtteri Laihanen  
Technical Direction - Artists & Engineers  
Visual Programming - David Li  
System Programming - Bruno Imbrizi  
Sound Composition and Programming - Robert Thomas  
Fabrication - MDM Props

[Project link](#)



CHRISTOPHER PEARSON

THE EXPERIENCE MACHINE

GOOGLE LABS

PIXEL 2

SELFRIDGES

## FRAMES

TEM collaborated with Selfridges to design a modern performance environment inside their Oxford Street store, a controlled space for layering texture, colour and live performance in a 360° presentation.

At its core was real time video

## CREATIVE DIRECTON + PRODUCTION

control. We treated video as a live texture, mixing SDI feeds from roving and robotic cameras to project semi transparent layers, refracted through exotic films fixed to a mechanical superstructure, and broadcast to Facebook Live.

## 2017

Using technology from the touring world including the Disguise GX2 server, NOTCH engine, laser projection, structural LED, fine mesh gauzes and moving luminaires, we merged performance with media. The space also integrated live streaming, social interaction and live

edited recordings to form an evolving media archive.

We thank the FRAMES artists and the Selfridges team for helping realise this vision of a live performance environment for the social age.

## DETAILS

Creative Direction and Production - TEM  
Disguise Integration - Bild Studios  
Audio Visual - Blue i  
Social Streaming - Streaming Tank  
Camera Direction - Family Film

[Project Link](#)



## BEACONS

For Rag and Bone SS17, Marcus Wainwright's first show since the departure of David Neville, Probject asked TEM to create something unique and ambitious.

TEM with Vincent de Belleval and Ulla Winkler invented a method to create a virtual environment around a

## DIRECTION AND DESIGN

catwalk, to tell a story around Thom Yorke's Coloured Candy, using a dynamic content system piped through a room sized inverted zoetrope, created from three 2.5m tall, 0.5 tonne, 60rpm motorised beacons.

The faster the projectors spin, the

## 2016

more the illusion of a complete immersive environment is created by the phenomenon of vision persistence.

This kinetic content system allows us to build environments around the models and guests which the motorised projectors sample as they

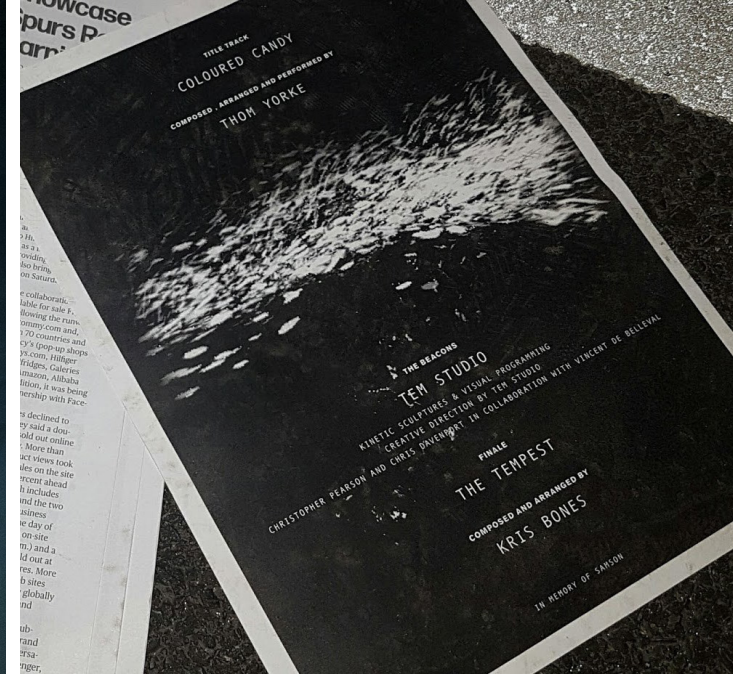
spin, like lighthouses illuminating virtual worlds. It also allows us to use the content infrastructure as a conceptual and sculptural element in the show, instead of hiding it in the shadows.

Bold and ambitious, like the fashion house it supported.

## DETAILS

Creative Direction and Production - TEM  
Executive Production - Probject  
Production - Ulla Winkler  
Technical Direction - Vincent De Belleval  
Fabrication and Electronics - Patten Studio  
Integration - The Hive

[Project Link](#)



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THE EXPERINCE MACHINE

RAG AND BONE

PROBJECT

VINCENT DE BEL ...

## JAY Z - GET OUT THE VOTE

TEM designed and delivered the video system for Jay Z, Get Out The Vote, Hillary Clinton's final event before the 2016 Presidential Election.

The system merged live video feeds into a real-time compositing tool that was sequenced and

## SYSTEM DESIGN

controlled live and in response to the performances.

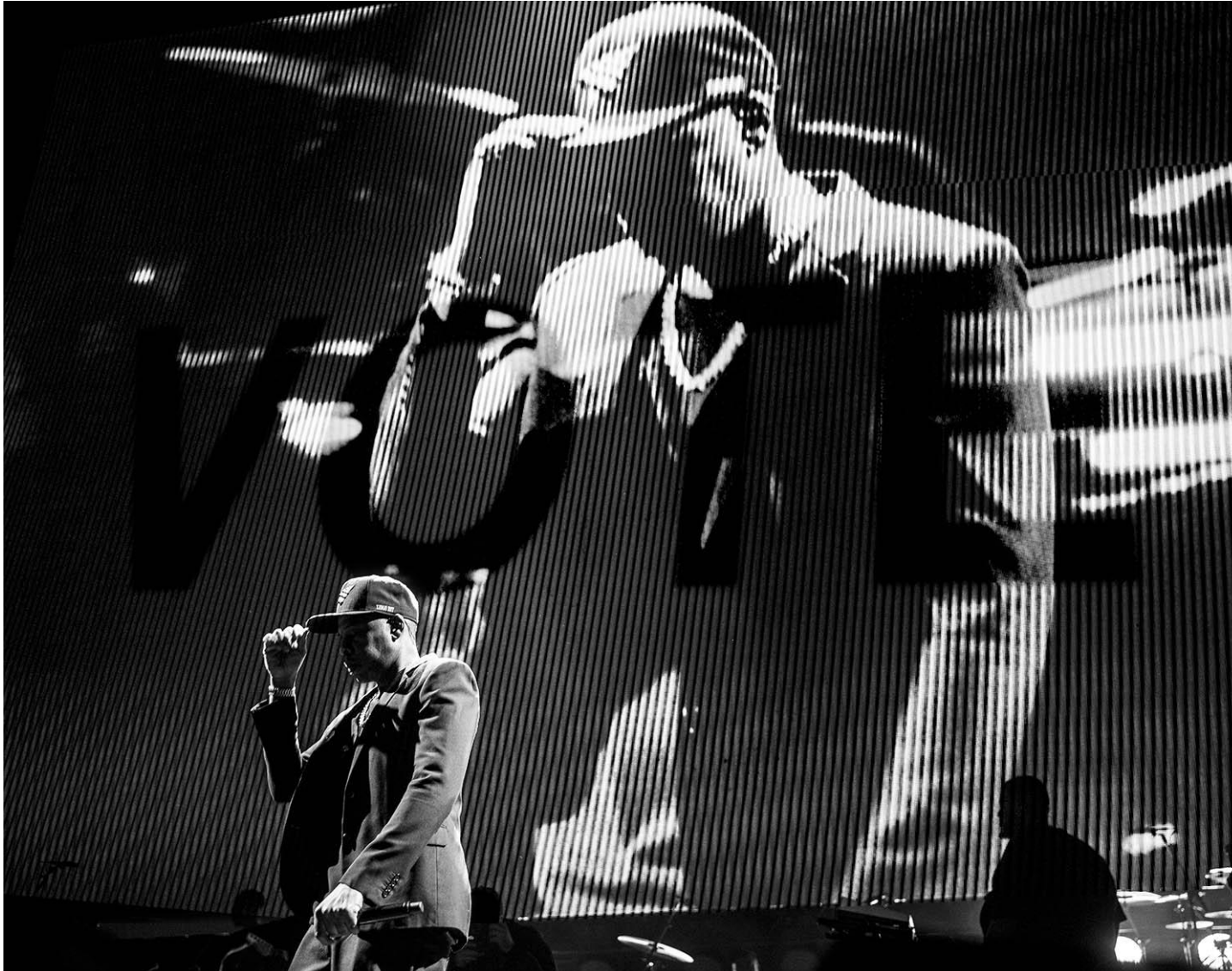
We're currently in development of a more compact system that doesn't require full sized MA hardware, with various multi cam and video arrangements.

2016

## DETAILS

System Design and Delivery - TEM  
Production - Mark Logue  
Integration - Rowan Pitts  
MA Operation - Scott Riley  
Graphic Design - Maxime Quoilin

[Project Link](#)



CHRISTOPHER PEARSON

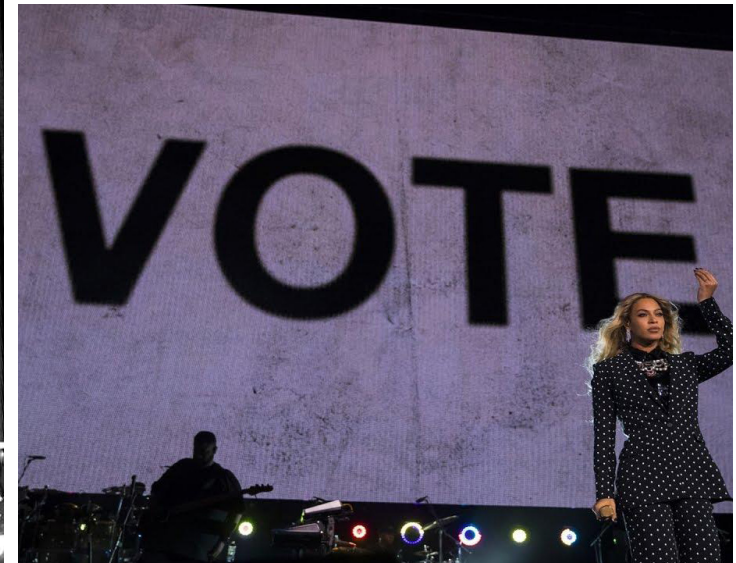
THE EXPERINCE MACHINE

JAY Z

BEYONCE



HIILARY CLINTON



20

## BEYONCE

In dialogue with Beyoncé, the director of photography and her choreography and creative team we developed a show stopping mixed reality choreography to support her performance at Tidal X.

## CREATIVE DIRECTOR + PRODUCTION

We introduced the production to Hologauze, a material we'd used in the past, and along side filming and editing the film, rehearsal days in New Jersey were spent familiarising the stage crew and Beyoncé with this novel stage technique.

## 2016

The effect was effective enough that Beyoncé re-purposed the technique and the gauze for her famous performance at the 2017 Grammy Awards.

## DETAILS

Creative Direction and Production - TEM  
Production for Beyoncé's performance - Mark Logue  
Animation - Aislinn Clifford  
Animation - Lewis White  
Operation - Rowan Pitts  
Programming - Tiemen Rapati

[Project Link](#)



**OSBOURNE AND LITTLE +  
TERMINAL 5**

My exploration into the potential of wallpaper led to Sir Peter Osborne to approach me regarding the creation of a signature range of wallpaper designs for his company Osborne and Little. Interested in the potential of printed wallpaper I developed to range of designs.

**WALLPAPER DESIGNER**

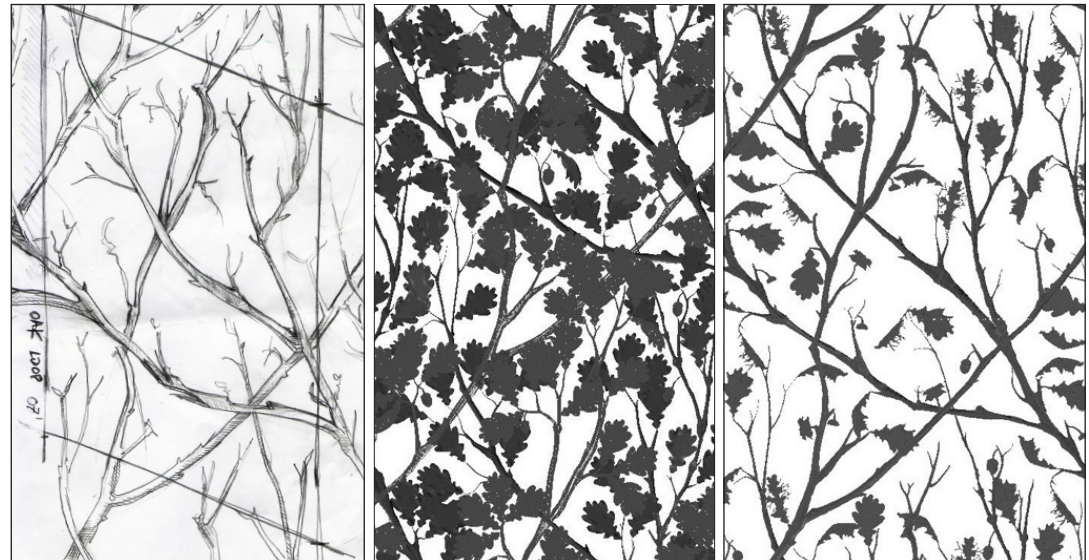
'Oak seasons' was created around using a base structure of looping branches to explore how the same pattern could evolve with the seasons.

**2006 - 2008**

We designed Spring, Summer and Autumn versions, each with a different level of acorns and leaves, allowing a house to shift wallpaper between rooms or walls to create more dense or spacious arrangements

**DETAILS**

Wallpaper+ Installation Design - Christopher Pearson  
Signature Range - Osborne and Little  
Permian Installation - Heathrow Terminal 5



CHRISTOPHER PEARSON

OSBORNE LITTLE

HEATHROW TERMINAL 5

WALLPAPER

## WILLOW BOUGHS

On my MA i explored my pattern work at McQueen, finding William Morris's quest to elevate the purpose of wallpaper. He believed it could democratise art for the masses and in 1877 designed and produced willow boughs and asked the public to pause and 'look at your walls'.

## INSTALLATION ARTIST

In the mid 2000's, fast moving CGI dominated peoples interest, alongside a growing market for digital installation works. Combining Morris's ideas within a digital canvas, I took his iconic design Willow boughs and reimagined it at the turn of the 21st century.

## 2005 - 2010

The body of work i created connected with the Design Art movement and was exhibited internationally at Art Basel Miami, Maison & Objet, Sketch Gallery, Salone Milan, Dundee Contemporary Arts and London Design Museum.

Permanent installations can be found at Heathrow's Terminal 5 and Museum of Fine Arts, Houston.

## DETAILS

Works - Christopher Pearson  
Representation:  
Artwise Curators  
Friedman Benda  
Droog Design



## FEATHER PRINTS

In 2002 I moved from a graphic design role at Alexander McQueen to lead the in house fashion print department. I shifted what had been an analogue setup to a digital workflow and transformed how McQueen developed textiles internally.

## PRINT DESIGNER

At the time, Lee had begun work on a feather print with Jonathan Saunders. After they fell out, textiles designer Alexander Muller and I were tasked with creating a radial Amazonian feather print. Drawing on the geometric construction of Versace foulard prints, I worked

## 2003

with a seamstress to build a circular looping pattern of eight segments, with radial layers that could be recut to fit custom pattern pieces for key gowns. We developed the artwork in colour separations and printed it using ten separate silk screens to preserve the vivid colour range.

This close collaboration between seamstresses and print designers to engineer prints for specific garments became known as engineered prints and would become synonymous with Lee's time at McQueen.

## DETAILS

Creative Director - Lee McQueen  
Textiles Designer - Alexander Muller  
Print Design - Christopher Pearson



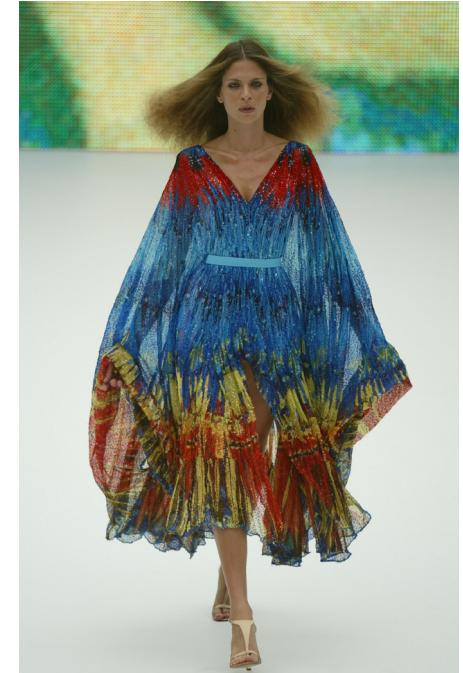
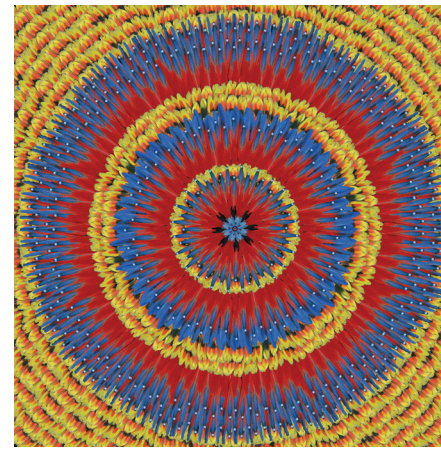
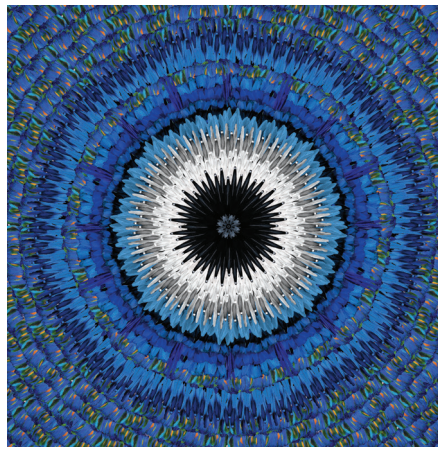
CHRISTOPHER PEARSON



ALEXANDER MCQUEEN



ALEXANDRA MULLER



## MCQUEEN SKULL SCARF

As part of the fashion print team, accessories designer Jennifer “Dude” Osterhoudt and I began work on the skull scarf in 2002. Based on a discharge-print bandana she had

## PRINT DESIGNER

found in Camden Market, we redrew the illustrations and created a new layout for inclusion in the Irene 2003 collection.

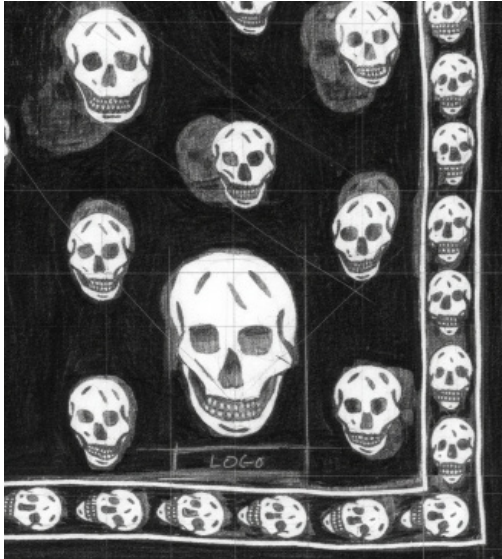
## 2002

The design was rejected several times, but Jennifer kept pushing for it, convinced it would become a staple of the McQueen legacy.

None of us anticipated how iconic the skull scarf would become. Over the following year we released a series of new designs, but none quite matched the impact of that original

## DETAILS

Creative Director - Lee McQueen  
Accessories Designer - Jennifer Osterhoudt  
Print Design - Christopher Pearson



CHRISTOPHER PEARSON

ALEXANDER MCQUEEN

JENNE OSTERHOUDT