

LESSON PLAN

Ways to use this Lesson Plan:

This Lesson Plan can be used as the basis of an Exhibition Tour of *Pattern & Print* by a gallery/museum facilitator, followed by a **Design Challenge** hosted by the gallery/museum.

Alternatively, after a visit to *Pattern & Print*, students can extend their experience with this Lesson Plan and a Design Challenge led by a teacher back at school.

This **Lesson Plan** is supported by an accompanying **PowerPoint presentation**.

Teachers and facilitators are also encouraged to view the **Google Arts & Culture Easton Pearson Archive** online before their excursion.

Please contact Museum of Brisbane at bookings@museumofbrisbane.com.au if you have any questions about this resource.

Year Levels	Year 9-12 students Visual Arts, Design and Fashion students	
Time allocated	Exhibition tour 45-60 mins (recommended) Design Challenge session 60 minutes-2 hours	
Staff	Venue staff to facilitate session (recommended) Alternatively, following an excursion, schools can have a self-facilitated session back in the classroom.	
Resources required	<ul style="list-style-type: none"> Lesson Plan PowerPoint Design Challenge PDF Raffia sample Synthetic material 	Suggested materials for Design Challenge: <ul style="list-style-type: none"> - Fabric offcuts inspired by garments, colour and pattern in exhibition - Plain calico fabric pieces to use as a base - Sewing materials, thread, needles and scissors - Jewellery fastenings such as: brooch backs, earring hooks and necklace clasps - Sequins, large beads and raffia - Hot glue gun (optional)
Other considerations	<ul style="list-style-type: none"> School to be sent itinerary, list of materials required for session, PowerPoint, Google Arts & Culture Easton Pearson Archive link and design brief prior to session (links provided above). Allocate time for staff to prepare for <i>Pattern & Print</i> exhibition tour and Design Challenge 	
Pattern & Print Lesson Plan works in focus	<ol style="list-style-type: none"> Raffia Swatch, Raffia Embroidery, Brooch and <i>Piri Jacket</i> <i>Phoebe Dress</i>, Michael Phillips painting and SS2007 Invitation and photograph <i>Sarata Blouse</i>, <i>Langley Jacket</i>, Bramble Rose Range Plan Page, Bramble Rose Illustration, Bramble Rose Wool Swatch, Gota Braid Swatch 	

TOPIC & SLIDE NUMBERS	EDUCATOR LEAD DETAILS, DISCUSSION & ACTIVITY
<p>Introduction</p> <p><i>PowerPoint slide 2</i></p>	<p>Introduction to <i>Pattern & Print</i> Exhibition</p> <p>Program: Overview, visit exhibition with a focus on key objects and Design Brief activity.</p> <ul style="list-style-type: none"> • Learn about Easton Pearson’s design process. • Investigate range plans and look books. • Design and create an Easton Pearson inspired work based on a design brief (optional).
<p>What and who is Easton Pearson?</p> <p><i>PowerPoint slide 3</i></p>	<p>Brief Introduction to Pamela Easton and Lydia Pearson (see PowerPoint for info)</p> <ul style="list-style-type: none"> • Humble beginning (op shoppers), collaborative design process, still designing/lecturing at QUT, duration of career. • Focus on intricate design process rather than fast fashion. • Considered in terms of their relationships and ethos: <ul style="list-style-type: none"> - Based in Brisbane but collaborated with communities around the world. - Worked with Vietnam/Indian workshops to sew and create these objects using traditional techniques and fabrics. - Created their own textile designs and collaborated with other artists and designers. - Inspired by antique and vintage garments. - Often used recycled or discarded fabrics.
<p>Easton Pearson Archive Overview</p> <p><i>PowerPoint slide 4</i></p>	<p>Easton Pearson Archive Overview</p> <p>The Easton Pearson Archive was donated to Museum of Brisbane in 2017 by Dr Paul Eliadis. It is an unprecedented resource for fashion, crafts, art and design students. Comprising more than 3,300 garments and 5,000 supporting materials donated by Pamela Easton and Lydia Pearson, the Archive tells the colourful stories of Easton Pearson’s creative process and evolving aesthetic.</p> <p>Today we are going to learn more about the processes of the designers, how they were inspired, what steps they took to create a whole season’s worth of designs, their design ethos and challenges faced in a fast-paced fashion market.</p>

INSPIRATION

Inspiration

Discussion and raffia handling activity

PowerPoint slide 5:

- *Image of inspiration piece*

PowerPoint slide 6:

- *Images of Raffia Swatch*
- *Image of Raffia Embroidery*
- *Image of Brooch*
- *Image of Piri Jacket*

Inspiration

Easton Pearson were often inspired by vintage pieces they found at markets or stores on their travels around the world.

For example, a single item found in a market in Paris featuring raffia embellishment has inspired many designs produced by Easton Pearson, across many seasons. There are raffia sample pieces, accessories and finished garments in the exhibition, all inspired by this inspiration piece.

Note: The inspiration piece featured in this presentation is not included in Pattern & Print.

Raffia

Raffia is a natural material; it is produced from a palm native to Madagascar. It has various uses, such as tying up plants that require support, binding together vegetables to be marketed, and weaving baskets, hats and mats. It is also made into a native cloth that is exported as rabanna.

Group activity:

- View the Raffia Swatch, Raffia Embroidery, Brooch and *Piri Jacket* in the *Pattern & Print* exhibition (or PowerPoint slide).
- Teacher/facilitator to provide samples of raffia and synthetic materials that can be touched and handled.
- Split the group into two. One group can handle natural raffia and the other to handle synthetic materials. Discuss the material within the groups before swapping.
- Compare and contrast the material feel, appearance and qualities.

COLLABORATION

Collaboration

PowerPoint slide 7:

- *Image of Michael Phillips' painting*

PowerPoint slide 8:

- *Image of SS2007 invitation*

Collaboration

Easton Pearson found inspiration in objects, places and artworks as well as garments. For the Spring Summer 2007 collection, the inspiration was the beach, holidays and memories of care-free, relaxed times.

Brisbane artist and designer Michael Phillips was one of Easton Pearson's long-time collaborators. For the launch of this season Michael was commissioned to produce artworks responding to the story of the season and its garments. Spring Summer 2007 was a celebration of the idea of 'holiday', seen through bright colours, beach umbrellas and wind-swept backdrops in the season's **look book**. Michael's artwork draws heavily on the patterns and colours found in fabrics designed by Easton Pearson specifically for this season. This launch invitation is based on the pattern used in the *Phoebe Dress*. This bespoke approach to celebrating the launch of each season was indicative of the brand's creativity while

<ul style="list-style-type: none"> • <i>Photograph of Pamela Easton and Lydia Pearson</i> • <i>Image of Phoebe Dress</i> 	<p>functioning as a business within the expectations of the global fashion industry.</p> <p>Discuss:</p> <ul style="list-style-type: none"> • If you were creating an item of clothing, what might inspire you? • From where or whom would you draw your inspiration? • How would you collect and share your inspirations and ideas?
RANGE PLANS	
<p>Range Plan Discussion</p> <p><i>PowerPoint slide 9:</i></p> <ul style="list-style-type: none"> • <i>Image of Bramble Rose Range Plan</i> 	<p>Range Plans are an overview of the season including all aspects of the design from materials, names, sizing, and colours.</p> <p>Discuss what a range Plan achieves:</p> <ul style="list-style-type: none"> • Why is it so important to a design process? • What does it include?
<p>Range Plan</p> <p>Discussion:</p> <p><i>PowerPoint slide 10:</i></p> <ul style="list-style-type: none"> • <i>Image of Bramble Rose Illustration</i> • <i>Image of Bramble Rose Wool and Gota Swatch</i> • <i>Image of Langley Jacket</i> 	<p>Range Plans to creation</p> <p>Easton Pearson often created new textile designs, rather than buying fabric with existing patterns. For example, the Bramble Rose print was inspired by a Romanian blouse that Pamela and Lydia found in a Paris market. The Bramble Rose print has been applied to a merino wool on the jacket and silk twill on the top.</p> <p>The designers commissioned Indian artist Misraji to create the Bramble Rose design. He used at least 18 colours on separate screens to produce the image.</p> <p>Screen printing in India is a precise craft and is dependent on the seasons. Prints cannot be hung outside to dry during the monsoon season, so production can be slow and unpredictable.</p> <p><i>“We always called on Misraji for his hand-drawn artwork and expertise in creating separations for silk screen printing. We would sit in the office discussing the designs while drinking copious quantities of cold banana-flavoured milk. His favourite!”</i> – Pamela Easton and Lydia Pearson.</p> <p>You can see the direct connections between the sketches in the range plans, spec sheets* and the final garment.</p> <p>* Spec Sheet - A garment specification sheet is a technical document that contains the construction details of the product, a technical diagram/sketch of the garment, measurements of the product. The initial specification sheet is made for developing a sample or prototype.</p>

	<p>View and discuss:</p> <ul style="list-style-type: none"> • View the <i>Sarata Blouse, Langley Jacket</i>, Bramble Rose Range Plan Page, Bramble Rose Illustration, Bramble Rose Wool Swatch, Gota Braid Swatch in the <i>Pattern & Print</i> exhibition (or PowerPoint slides). • Talk specifically about the design process as shown by the range plan, spec sheets and final garment. • Discuss the additional materials used to embellish the jacket.
CONCLUSION & DISCUSSION	
<p>Conclusion and Discussion</p>	<p>Drawing on the lesson:</p> <ul style="list-style-type: none"> • What have we seen and learnt? • Why do you think Easton Pearson has had a significant influence on the fashion world? • Do you have any new ideas or inspiration from today?

DESIGN CHALLENGE	
<p>Design Challenge</p> <p><i>PowerPoint slide 11</i></p> <p>See:</p> <p>Design Challenge Brief PDF</p>	<p>Easton Pearson Design Challenge (Overview)</p> <p>The challenge is to design an accessory, adornment or wearable art item inspired by the <i>Pattern & Print: Easton Pearson Archive</i> exhibition. The creation could include design elements synonymous with Easton Pearson including pattern, alternative fabrics or heavy embellishment.</p> <p>Materials have been suggested in the Design Challenge Brief to complete this activity.</p> <p>Students are encouraged to consider:</p> <ul style="list-style-type: none"> • Inspiration • Materials • Planning and realising an original design.



PATTERN

& PRINT

**EASTON
PEARSON
ARCHIVE**



PATTERN & PRINT: EASTON PEARSON ARCHIVE

Brisbane fashion house Easton Pearson was at the avant-garde of international fashion between 1998 and 2016. The label's success hinged on the creative relationship between Pamela Easton and Lydia Pearson, whose unique ways of working fostered inventive designs, lasting collaborations, and supported ethical manufacture.

Pattern and Print: Easton Pearson Archive presents the fantastical world of Easton Pearson, where both simplicity and detail shine, and artistry triumphs. It features a collection of Easton Pearson's most vibrant designs, highlighting the staggering variety of patterns, colours and materials the label employed.

WHO IS EASTON PEARSON?

Pamela Easton and Lydia Pearson's creative partnership began in Brisbane in 1989.

Their meticulously designed collections, opulent embellishments, prints, patterns and exquisitely detailed contemporary textiles became the foundation of Easton Pearson's identity. This identity was also derived from a love of vintage clothing, art, literature and travel.



Image: Designers Lydia Pearson (left) Pamela Easton (right) of Easton Pearson photographed in Museum of Brisbane's *The Designers' Guide: Easton Pearson Archive* exhibition, 2019. Photo: Jono Searle.

EASTON PEARSON ARCHIVE OVERVIEW

Museum of Brisbane's Easton Pearson Archive is the largest textile collection from a single Australian fashion house held by a museum.

The Archive features the complete collection of internationally acclaimed fashion house Easton Pearson and comprises more than 3,300 signature garments, as well as accessories, original sketches, look books, ephemera and runway footage.



Easton Pearson Archive, 2017. Photo: David Kelly.



INSPIRATION PIECE

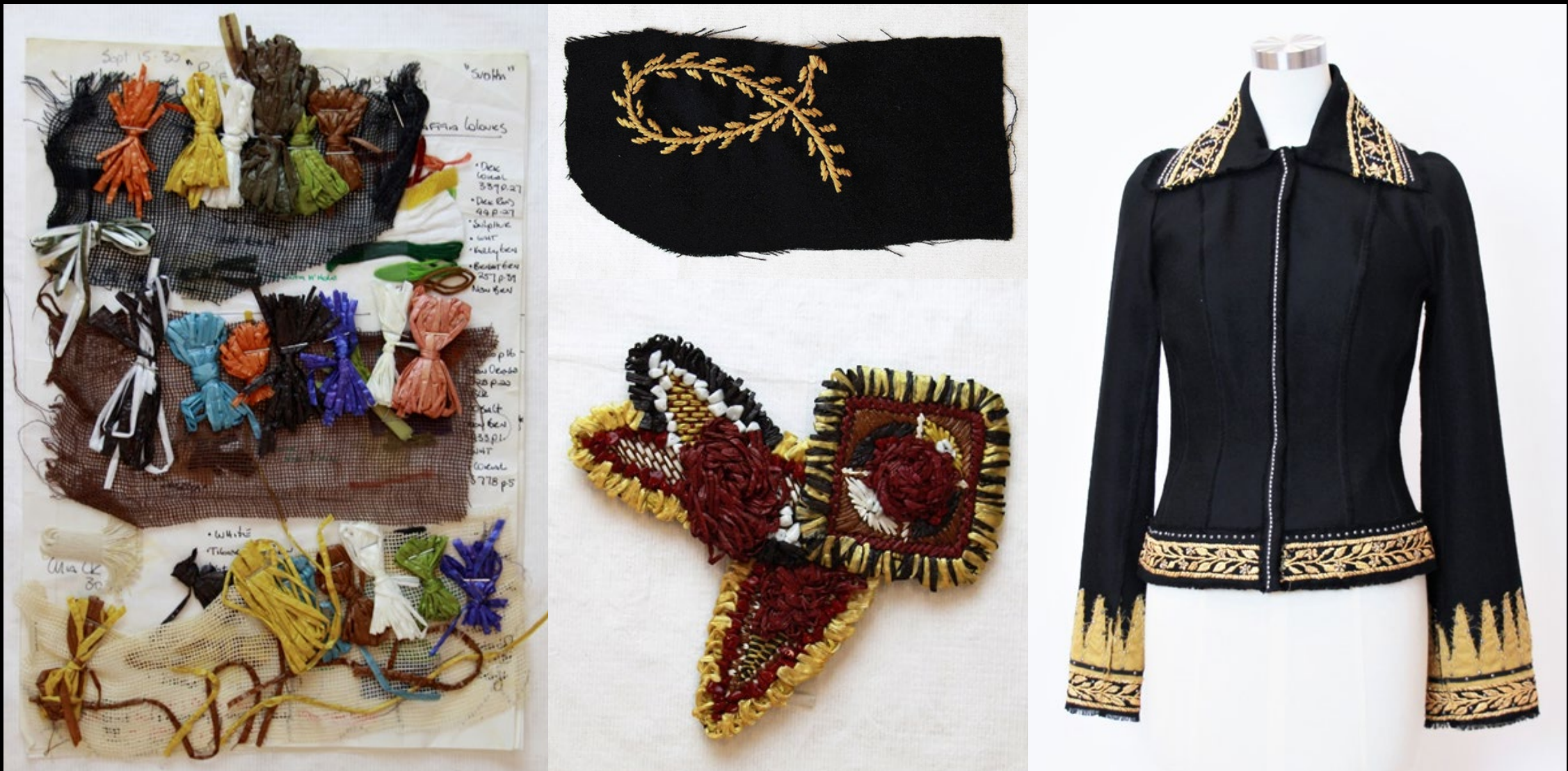
The Easton Pearson Archive contains several historical garments that were collected or purchased by the designers and were used as inspiration pieces. This garment was purchased as an inspirational example of the use of natural raffia embroidery from the Saint-Ouen flea market in Paris.

Raffia embroidery featured prominently in Easton Pearson's summer and winter collections. The flower design motifs seen on this top proved inspirational, with the designers using raffia to embellish the edges of hand drawn elements such as flowers, birds, leaves and branches on many garments.

Both natural and synthetic raffia were used to embellish many garment types, including accessories. This top inspired the use of raffia in the *Piri jacket* and *Stetson skirt* featured in *Pattern & Print*.

Condition: This top is very fragile and unfortunately was unable to be included in the touring exhibition. It is a very important object in the Archive, as it is one of the few inspiration pieces in the collection.

RAFFIA



Images left to right: Spec sheet of raffia swatches, raffia on lino swatch; Raffia embroidery sample on wool; Raffia Brooch; *Piri Jacket*, wool with raffia embroidery, wire work and katori sequins.
Photos: Carl Warner, Easton Pearson Archive, Museum of Brisbane.



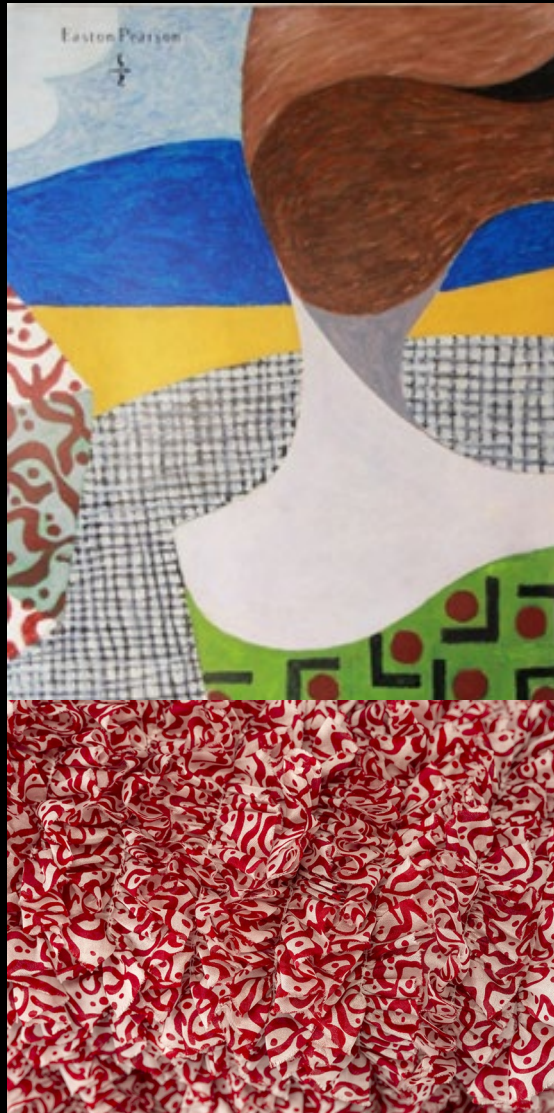
COLLABORATION

Easton Pearson regularly collaborated with other artists and designers.

For the Spring Summer 2007 collection, the inspiration was the beach, holidays and memories of care-free, relaxed times. Brisbane artist and designer Michael Phillips was commissioned to produce artworks responding to the story of the season and its garments as seen in the look books, range plans and the garments themselves.

Michael's artwork draws heavily on the patterns and colours found in fabrics designed by Easton Pearson specifically for this season. This painting draws from the pattern used in the *Phoebe Dress*.

COLLABORATION



Images: (left to right) Invitation folder based of the painting *Untitled* by Michael Phillips; *Phoebe Dress* (detail); *Phoebe Dress*, Spring Summer 2007, Habotai silk, screen printed; Photo of Pamela and Lydia; Spring Summer 2007; Invitation folder shown open with Easton Pearson scarf. Photos: Carl Warner, Easton Pearson Archive, Museum of Brisbane.

BRAMBLE ROSE WOOL (D)

Jan 15-30

• MULTI

(4)

RANGE PLANS

Range plans are an overview of the collection which detail all aspects of the design including materials, names, sizing, colour, and the sale price. From the range plans, these garments are then created.

There are direct connections between the sketches in the range plans to the selected objects in *Pattern & Print*. This range plan page is from the Bramble Rose line.

Easton Pearson often created new textile designs, rather than buying fabric with existing patterns. The Bramble Rose print was inspired by a Romanian blouse that Pamela and Lydia found in a Paris market. The designers commissioned Indian artist Misraji to create the Bramble Rose screen print designs.

The Bramble Rose print has been applied to a merino wool as featured in the *Langley jacket*, and silk twill in the *Sarata top*.

W6001/0

"LANGLEY JACKET"

≡ MIKROK DETAIL

8-16



W6065/0
"ANTHALIA DRESS"
8-14

W6044/0

"MANGALI SKIRT"

8-16



BRAMBLE ROSE



Images left to right : Colour specifications for the Bramble Rose print; spec sheet and swatch of Bramble Rose print on wool; *Langley Jacket*, Autumn Winter 2006, shawl wool, hand woven and screen printed with brass mirrors, gota work and habotai silk lining.
Photo Carl Warner, Easton Pearson Archive, Museum of Brisbane

DESIGN CHALLENGE

Your challenge is to design an accessory, adornment or wearable art item inspired by the *Pattern & Print: Easton Pearson Archive* exhibition. The creation must include design elements synonymous with Easton Pearson including pattern or heavy embellishment

Inspiration:

Pattern & Print: Easton Pearson Archive exhibition.

Themes:

Deconstructed vintage, heavy surface decoration, innovative materials, drawing inspiration from objects, places and art.

Key Materials and processes:

Raffia, stone, metal, thread, calico, paint, elaborate hand stitching, raw edges, sequins, beads.



Project
Partner



Australian Government

Visions of Australia

Touring
Partner

Easton Pearson Archive
Education Partner

Publication
Sponsor

Easton Pearson Archive
Dress Circle



The Easton Pearson Archive gift to Museum of Brisbane has been made possible by the generous support of Dr Paul Eliadis AM, a Brisbane-based philanthropist and patron of contemporary art and design. Donated through the Australian Government's Cultural Gifts Program. The Archive is complemented by supporting materials gifted by Pamela Easton and Lydia Pearson.



DESIGN CHALLENGE

PATTERN & PRINT

EASTON PEARSON ARCHIVE

BACKGROUND:

Pamela Easton and Lydia Pearson's creative partnership began humbly in Brisbane in 1989. From there, their unique textile-led design aesthetic and practice of defying mainstream trends led them to careers as internationally recognised designers under the label Easton Pearson. Easton Pearson's meticulously designed collections, opulent embellishments, prints, patterns and exquisitely detailed contemporary textiles became the foundation of its identity. This identity was also derived from the vintage clothing, art, literature and travel that inspired much of Easton Pearson's creative process.

DESIGN CHALLENGE:

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Activity: Moki Bands

Inspired by Easton Pearson's bold runway shows, the MoB Kids *Moki Bands* activity encourages crafty hands to design their own headband using templates created by Brisbane-based artist Stephen Mok, designer of the *Pattern & Print* mural and long-time Easton Pearson collaborator. Museum and gallery visitors are encouraged to settle into a craft activity created for all ages to bring Stephen Mok's designs to life with colour. Once coloured in, the designs can be cut out and secured to a headband. *Moki Bands* extend bright colour and fun shapes of the *Pattern & Print* exhibition out to the gallery and streets.

The templates for the *Moki Bands* are available on the MoB website [here](#) to download and print.

The venue will need to supply:

- Printed design templates
- Cut cardboard strips for the headband
- Stapler and staples
- Scissors
- Coloured pencils and/or craft equipment of your choice

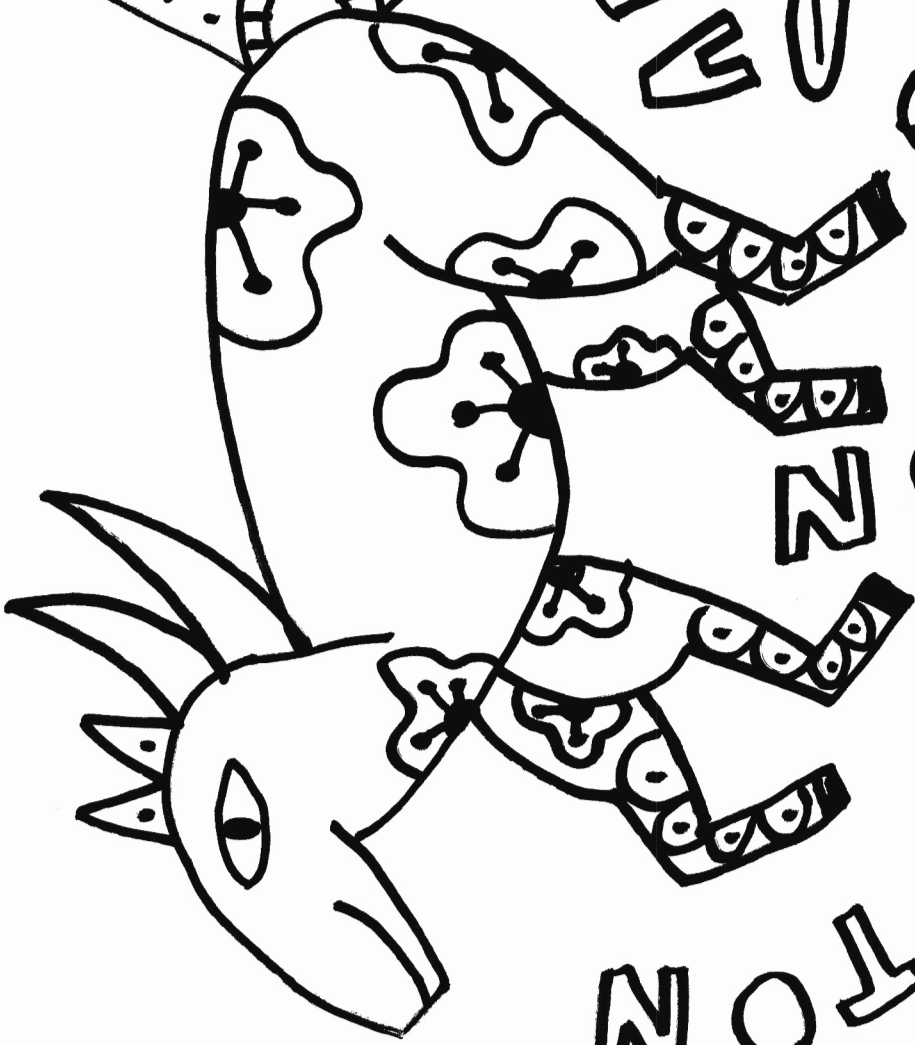
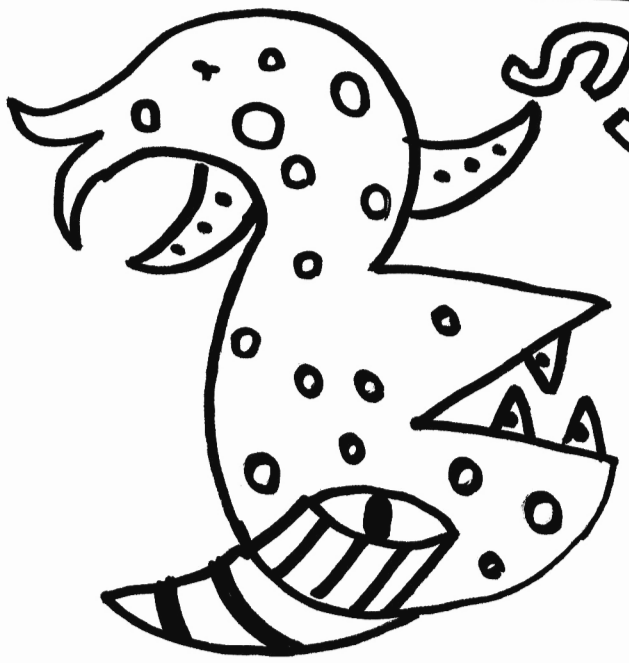


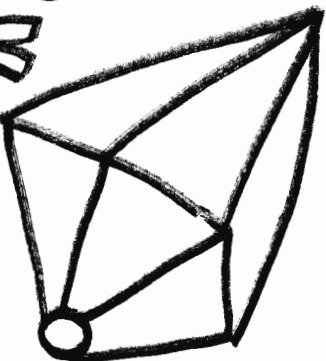
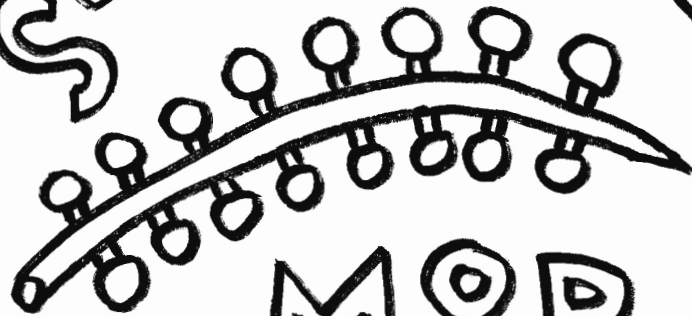
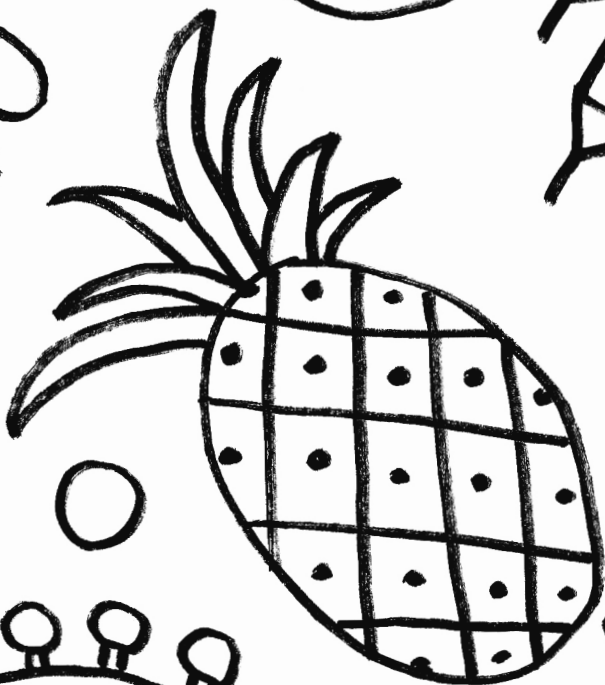
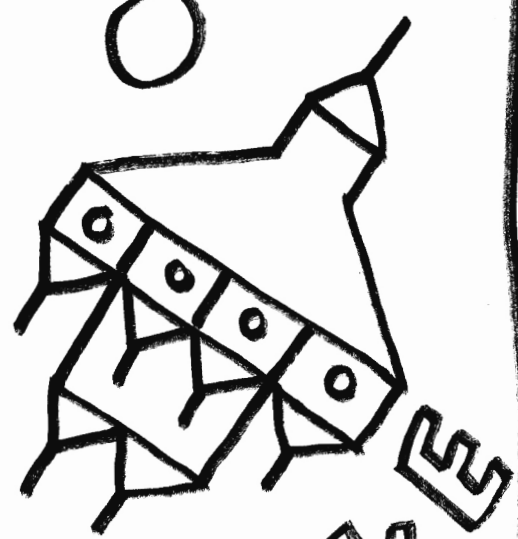
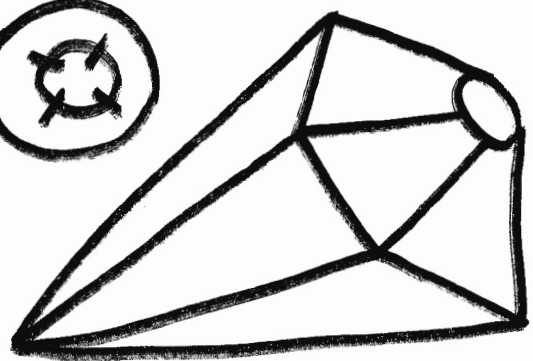
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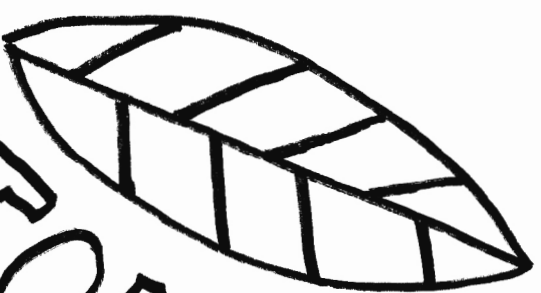
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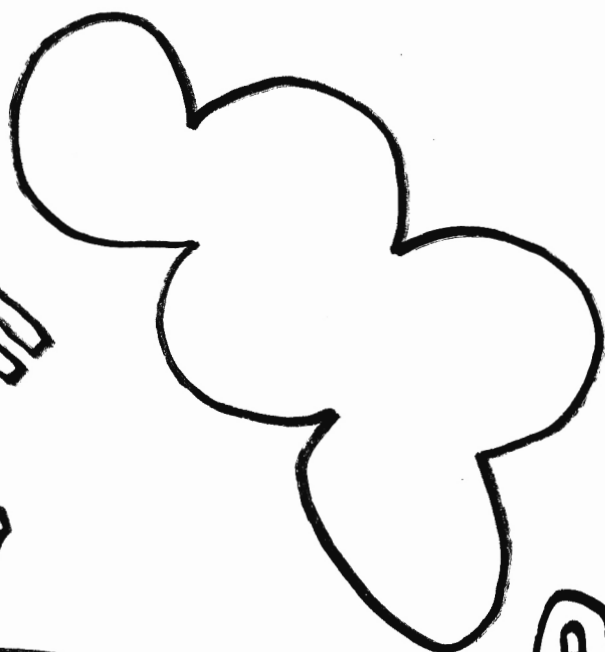
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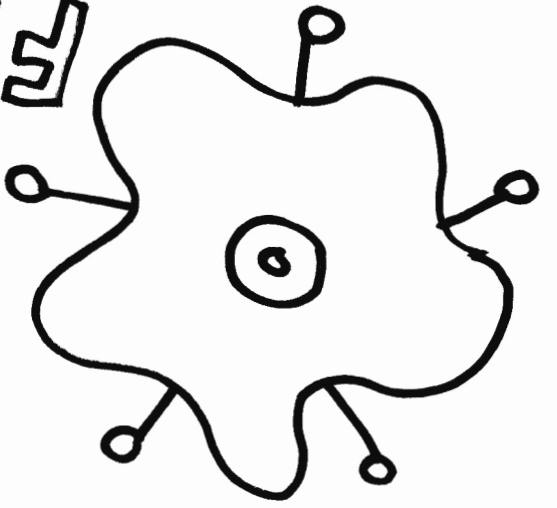
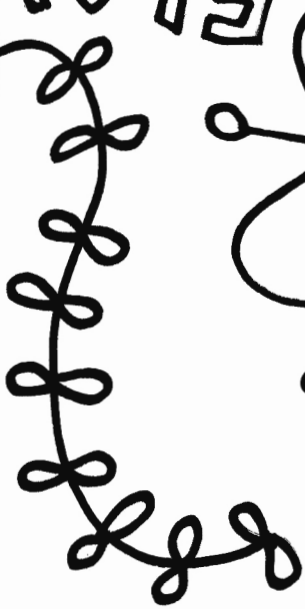
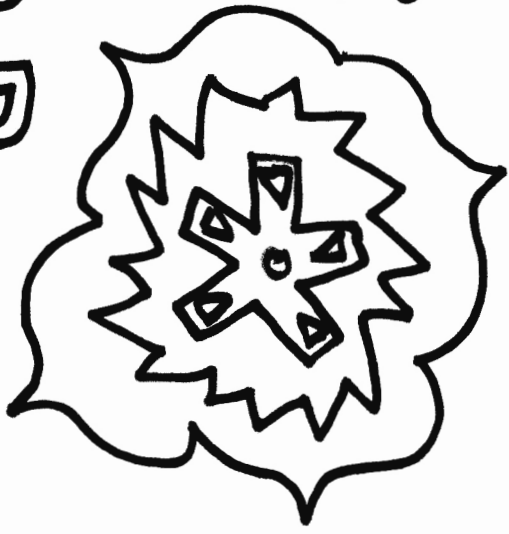


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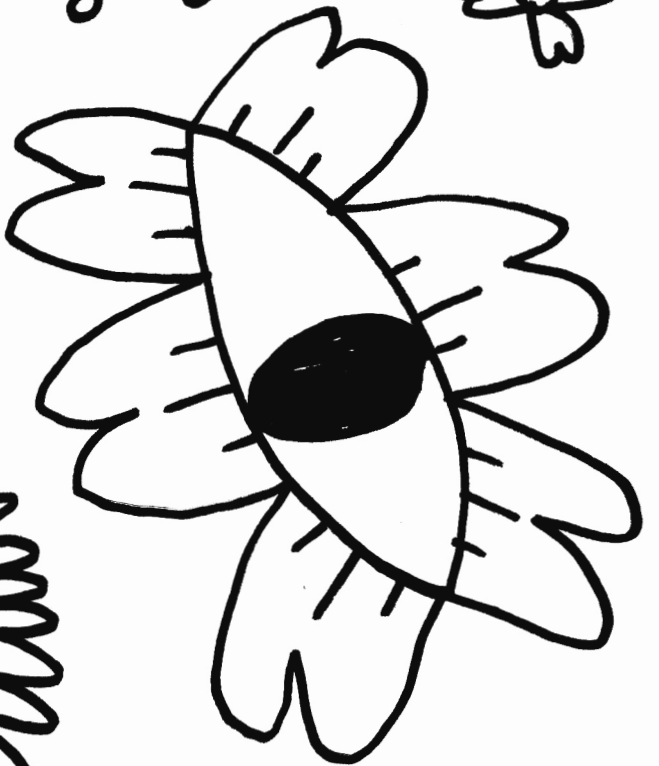
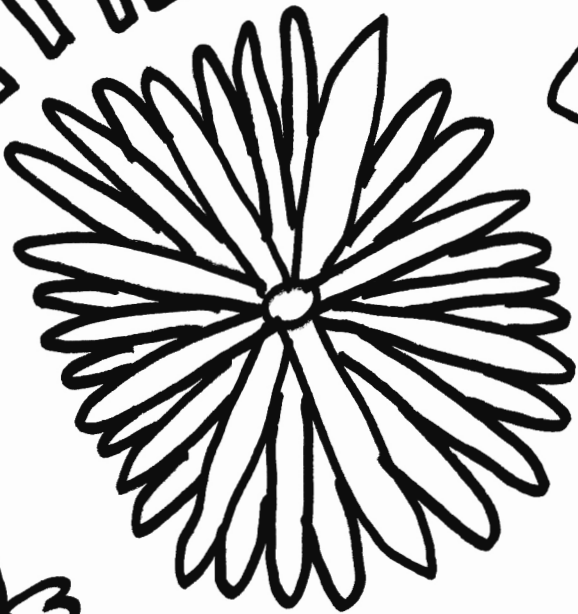
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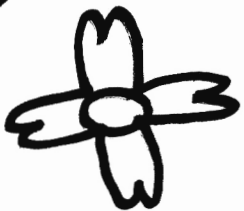
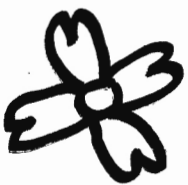


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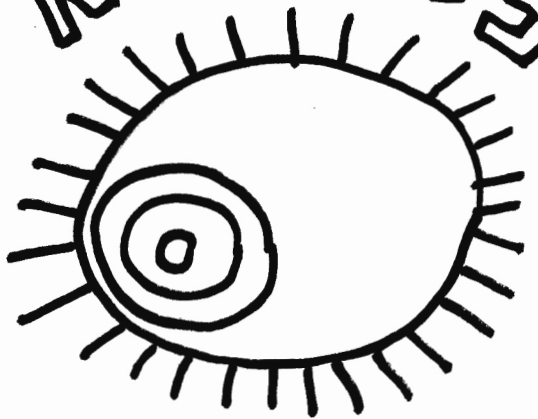


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PATTERN & PRINT

EASTON PEARSON ARCHIVE

OPTIONAL ENGAGEMENT ACTIVITIES

Workshop: *Drawing the Body*

Drawing the Body is designed to bring together still life drawing sessions with local fashion industries (e.g. designers, students, models) with a focus on the subject's practice and story. The workshop encourages organic conversations, led by the host and subject, and allows for questions from participants as they engage in a fun still life drawing activity.

Created with fashion lovers in mind, *Drawing the Body* seeks to bring conversation, creativity and favourite outfits into a space. An engaging host, drinks and nibbles are recommended.

The host is encouraged to lead participants to create short sketches followed by longer detailed images. Although the host can assist participants to improve their drawing skills, their primary role is to facilitate conversation. This can occur in an informal Q&A fashion stimulated by content provided by the subject. The host can ask questions of the subject as well as encourage visitors to share their own questions for the subject.

Visitors can be encouraged to supply their own drawing materials. The venue should offer tables, chairs and drawing boards for visitors to use, as well as a range of pencils, charcoal, erasers, coloured and textured paper. The drawing boards we suggest are large wooden boards with an elastic band around the side and clip at the top.

