



QUEER HOCKEY RAVER
LONDON CARLETTI



QUEER HOCKEY RAVER
LANDON GARLETTI

SHERIDAN COLLEGE

Faculty of Animation, Arts and Design

Final Year Project (FYP) submitted to the Faculty of Animation, Arts and Design, Sheridan College in partial fulfillment of the requirements for a Bachelor of Craft and Design in Textiles.

Academic Year 2022/2023

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TRAINING CAMP

INTRODUCTION

ARTIST'S BIO

Landon Carletti is a Canadian textile maker and designer with a focus on using scraps of collected fabric and stitch methods to work sustainably. His work centers on the idea of fusion, specifically of materials and concepts and aesthetics.

Born to parents who immigrated from El Salvador, he is the youngest of 3 and the first generation of his family to be born Canadian. He grew up in Mississauga and is currently based there. With a Diploma in Theatre Production from Humber College he found his passion working with costumes and garment construction and went on to specialize in textiles at Sheridan College. His identity has evolved over the course of his life and continues to be shaped by his explorations in life.

Landon Carletti

*Right-wing Defenceman
b. Dec 1st, 1995
5.2" 150lbs
Shoots right
Afraid of worms*



CAPSTONE PROJECT STATEMENT

There's something magical to me about approaching art through fusing concepts and aesthetics. My life is full of vastly different experiences all coming together in one place: me.

My capstone project is the ultimate representation of who I am today. I am a trans, non-binary passionate hockey fan and vivacious raver of colour. I have a patchwork of unlikely and seemingly opposing identities My journey began as a cameraman for provincial league hockey games, then as a young adult experiencing the pulse and euphoria of the Toronto rave scene and doing all of that as a young trans person trying to make sense of identity and community.. Growing up, it was the worlds of hockey, raving and being queer that shaped who I am today.

It is my patchwork identity that has fueled my curiosity of what role clothing plays in each aspect of who I am. I think about the legacy of

the hockey jersey to fans and players alike. I think about the statement of rave fashions and how clothing is a gateway for genderbending and for rule breaking. My queer visibility, my shiny and sparkly rave outfits and my precious official NHL Toronto Maple Leafs jersey are combined to form the inspiration for what I call the "Hockey Rave Jersey".

My Hockey Rave Jersey is a celebration. It celebrates others who are like me. It celebrates the love and joy for life I've learned through rave. It celebrates hockey. It celebrates these in magical fusion through me. This expression of myself also brings to light the queer existence in sports and undermines the toxic masculinity and trans/homophobia within locker rooms and fan bases. This jersey is a rebellion against the status quo of hockey and the silencing of voices borne from queer-phobia.

The work that sparked the idea for my thesis came in my second year of textiles in a class called Sustainable Practices class. We were taught various mending methods and how to work with scraps otherwise destined for the landfill. The things I learned in this class really resonated with me and opened my eyes to the responsibility of working in a sustainable way as a textile artist since the textile industry is one of the planet's top polluting industries. I learned about the historical traditions of using scraps in different cultures and the enormous possibilities for texture and creativity in general through these methods. I've been working with scraps ever since.

The assignment that I made the OG Hockey Rave Jerseys for, was to create a collection of objects or samples for an object using sustainable materials and methods. By this point in the program I knew I had developed a knack for using a fusion of concepts to start projects. In starting a project, I'd always think "What would happen if I put A and B together?", so I thought, what would happen if I mixed hockey ... with rave? It ignited my heart like no other project had. It was then that I knew I wanted to make the full size things for my fourth year capstone project.



THE OG HOCKEY RAVE JERSEYS 09



*Inspired by Classic
Hockey Colours*



*Inspired by Daytime Music
Festival Raves*



*Inspired by Night-time
Raves*



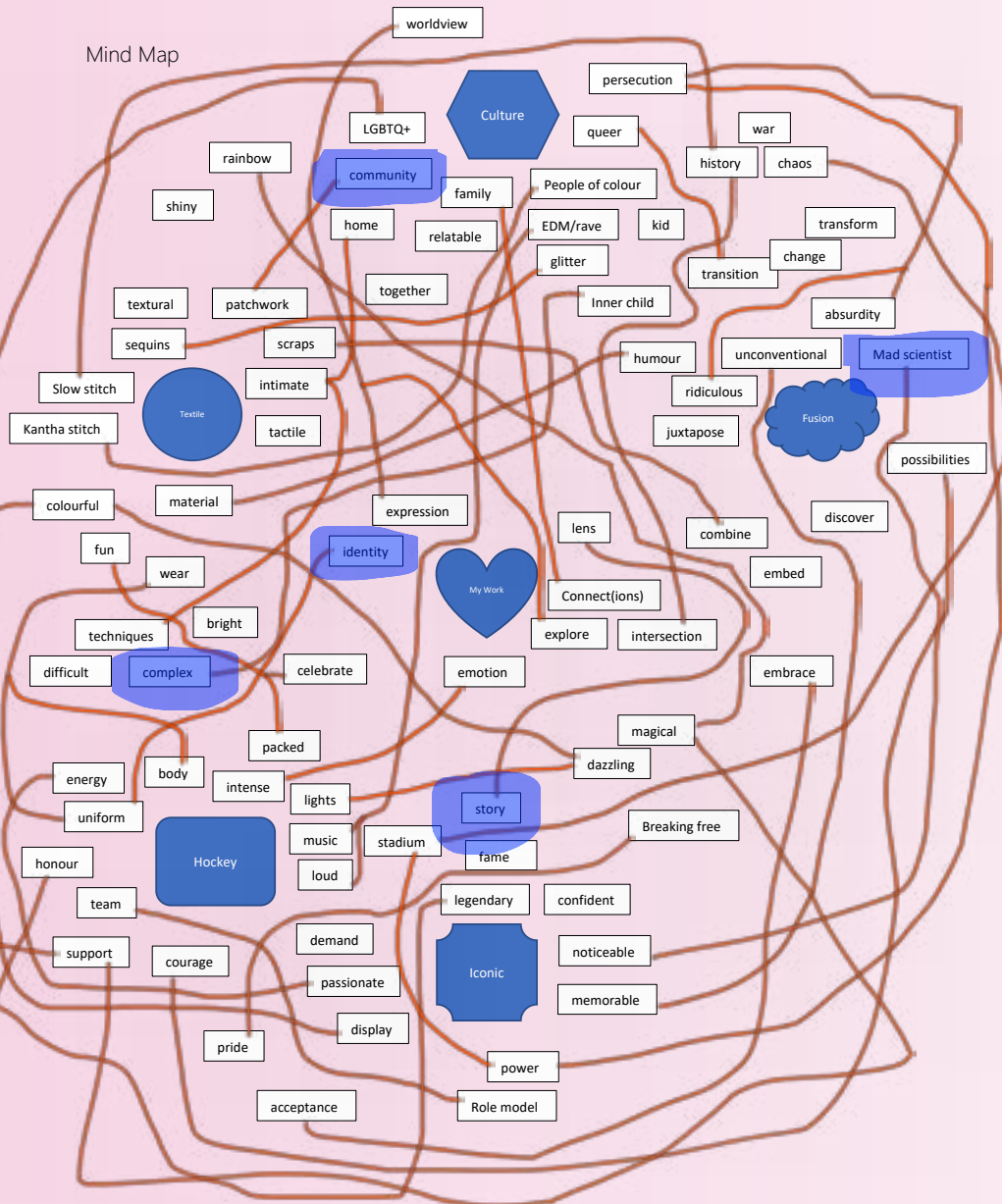


PRE-SEASON

CONCEPT & CONTEXT

12 MIND MAP

Mind Map



Coming into this year I knew I was one of the lucky few who had a clear idea of what to do for capstone. The first week of fourth year was spent embracing “not knowing” and yet there I sat with a fully formed idea in my head. One important lesson that I’ve learned during my time here at Sheridan is that great artists never settle on their first idea, so I proceeded knowing that I’d still do what my heart was set on but with an open mind to let it grow into whatever it may over the course of the year.

While creating my mind map, I was happy to learn that my work does reflect the things I love, am interested in and value after all. I love the things I’ve come to identify with over the past 10 years and further still into my past. My work comes from my lived experiences. I love bright colours, I love glitter and shiny things, I love loud music, crazy dancing and making laughter. I love celebrations, I love my family and our culture, our hardships and traumas (well maybe not love but acknowledge and honour).

Right now, I wouldn’t be complete without my love of hockey. Hockey means so much to me and I love digging into it like an archeologist and uncovering new ways that connects the sport to me and other things that are important to me. Like finding other trans friends who love the sport. I love the fluidity of my gender.



Ponder the range of emotions felt across the worlds of hockey, rave and queer. we all celebrate, we all lament. there are more connections between this trio than you first thought.

What world will my work be joining? Who are the artists in Canada working with the themes I am addressing?

Liz Pead is a Canadian artist based in Toronto. She uses old hockey gear to recycle and turn into large scale landscapes of rural settings inspired by the places she grew up as well as iconic art of Canadian landscapes such as by the Group of Seven. Liz Pead is interested in how the act of recycling the old hockey gear can address ideas of environmentalism, collective identity and hierarchies between high and low brow art cultures (Bate & Rudman).

Her colour palettes are distinctive as she is constrained to whatever colours are present in the hockey gear she finds. She can cut them up, expose the foams, mesh and netting inside but ultimately, her materials inform her colour palette and textures. The texture of her work as well as the fact that she is using recycled materials is the main thing that inspires me about her work. The fact that her works speaks about hockey is an extra surge of excitement for me.



Liz Pead, Asquith, Saskatchewan, 2018, recycled hockey gear on board with painted staples, 16.5 x 20.5 inches



Liz Pead, *Georgian Bay*, 2013, recycled hockey equipment on board, 30 x 36 inches



Liz Pead, *I am conversant in Red Pine*, 2013, recycled hockey equipment on board, 16 x 20 inches

I felt it was important to research Canadian artists and to see how other artists are addressing hockey in their work.



I'd like to highlight a piece from him that was featured in 'Power Play: Hockey in Canadian Contemporary Art' an exhibition curated by Jaclyn Meloche. It's a digital embroidered patch of the Chicago Blackhawks team logo but with lipstick and eye-shadow, a reference to the artist's Drag persona, Miss Chief. I think it's interesting how he uses the established logo of the hockey team (one that is argued they shouldn't be using at all) and uses it perfectly to represent his Drag likeness. The piece is called "Team Miss Chief Patch". I also like how he is approaching this with humour and in doing so, turns this hockey team's identifying logo into something that challenges it entirely. This made me think of the digital embroidery machine at my disposal here in the textile studio and how I can create something professional looking that delivers the specific message I need my logo to say.

"Laughter and humour is a good way to seduce people into the work," Monkman said. "Then you can address other, more serious issues. I want to have a balance, and an element of play." Feb 14, 2019

ARTIST RESEARCH - KENT MONKMAN 17



Kent Monkman in front of Seeing Red, 2014

Kent Monkman is a prominent indigenous Cree artist whose work focuses on the oppression and genocide of indigenous people and culture at the hands of white colonizers and how humour and queer expression can disrupt and challenge that. His work can be seen at the Art Gallery of Ontario and through the years has been featured at galleries across Canada, the U.S. and Europe. He mostly does large scale paintings but also explores his focus themes through video, installations, performance art, photography and objects (kentmonkman.com).

18 ARTIST RESEARCH - ADRIEN CROSSMAN



Adrien Crossman, *No Future*, 2018, hockey jersey, mirrored plexiglass and felt, PAMA gallery, 2020.

This next artist is actually one I came across while searching the CBC arts archives but coincidentally was also featured in Meloche's curated exhibition. This trans non-binary Canadian artist approaches hockey in a very similar way that I am in my project. Their art spans a lot of activist issues but this particular work that I will write about and share an image of is one that seeks to disrupt the typical straight, white, cisgender male perspective of hockey by raising their own voice and perspective (Isador). They pair their unapologetic queer identity with the background of being raised on an identity of hockey, and I really relate to that!

“There is a very obvious exclusion of the voices of anyone other than straight white men in the mainstream narrative around hockey.”

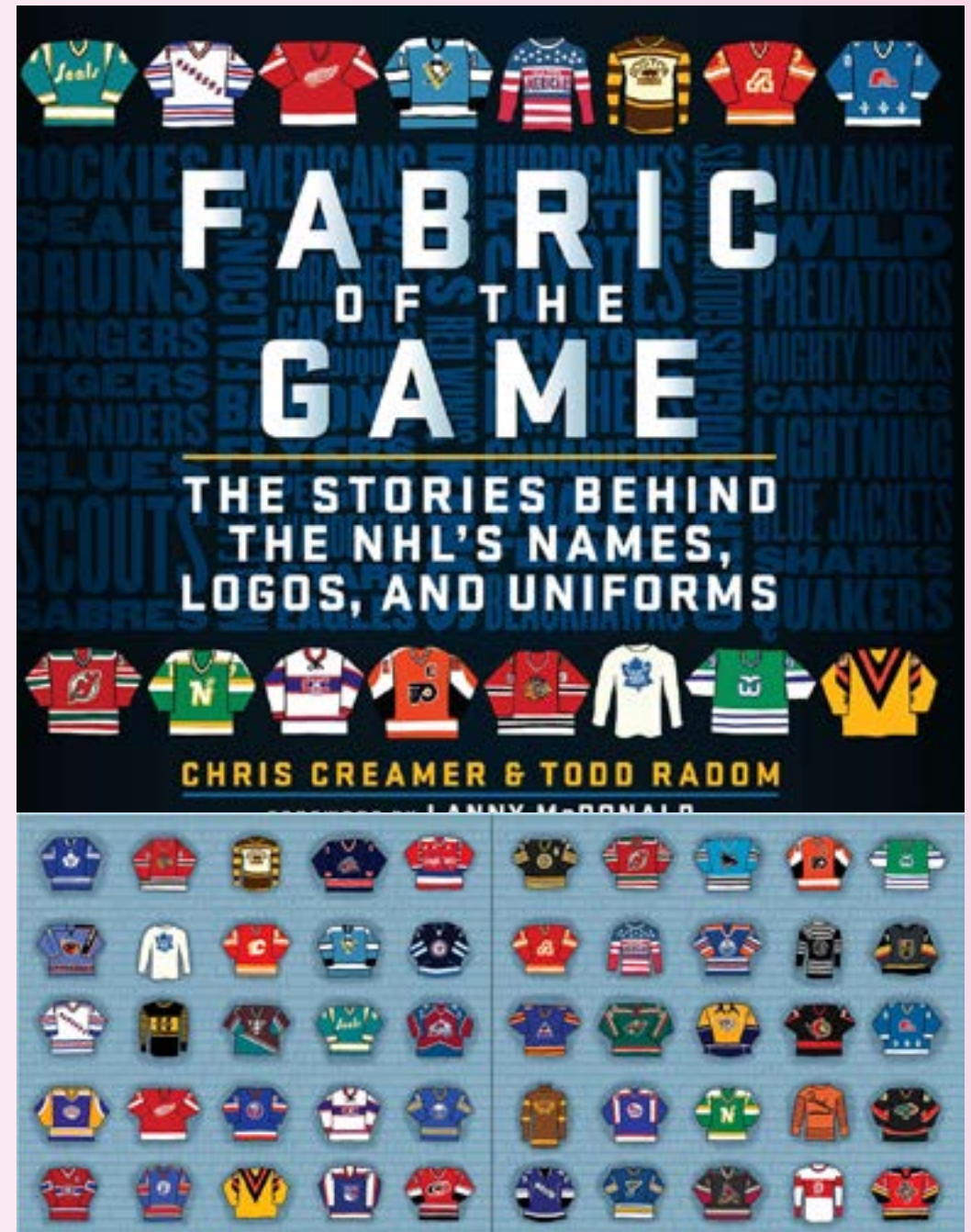
- Adrien Crossman

RESEARCH - HISTORY OF THE HOCKEY JERSEY 19

In the third year of the textiles program, in the Capstone preparation course, I found a book called Fabric of the Game; The Stories Behind the NHL's Names, Logos, and Uniforms by Chris Creamer and Todd Radom. This is an incredible find because not only is it a 2020 publication, it is an entire book on the object I wanted to make. Chris Creamer is a historian, writer and an expert on sports logos and uniforms. Todd Radom is also a writer as well as a graphic designer and sports branding expert whose work has been used in the Big Leagues.

From there, I did more research on the authors and found that Chris Creamer owns an online database of logos from around the world of sports, aptly named sportslogos.net. I was so excited to begin my discovery of just how well the history of sports uniforms is documented. I spent a good 4 days traversing deeper into the website and the book itself (found conveniently at my local library!)

Think about a hockey jersey. It is the most iconic piece of hockey gear. It represents the teams identity.



After a little bit of further digging, I found another online resource, the database of every NHL uniform in its entire history by the name of nhluniforms.com. Started in 2001, author Andrew Greenstein has organized the website by year and by team, showing every jersey (home, away and alternate jerseys). Like Creamer's logo database, I dove right into this one and took in with delight all the nuances and design trends snaking through the history of the hockey jersey. I learned that the presence of stripes on the hockey jersey came from the very beginnings of the league when teams would simply go to the store and buy out the sweaters on sale there. Varying designs in stripes would then differentiate the teams on ice.

Of course, I paid particular attention to the evolution of the Toronto Maple Leafs jersey. I was on the hunt for the point in time where the recognizable shape of today's hockey jersey first appeared and for the iteration of what I felt to be the most iconic Maple Leafs jersey.

It's interesting to note that when speaking to patrons at my local pub about my thesis and the iconic nature of the jersey, different people had different answers for which iteration of the Leafs jersey they thought to be the most iconic. An honourable mention: the one we won the 1967 Cup in.



RESEARCH - HISTORY OF THE HOCKEY JERSEY 21

1958-59 season



The season before this one, the boys were still wearing sweaters. This was the season ('58-'59) where the six teams in the league at the time (Toronto, Boston, Chicago, Detroit, New York, and Montreal) all made the switch to a wider sleeve and lace up necklines. For the Leafs, this is when the blue shoulder yokes on the white away jersey makes its first appearance.

1992-93 season



This is the form I used as a template for my own jersey designs. I felt that the shape of the jersey was just right. I felt it was the shape I think of when I think "hockey jersey". This jersey design was used by the Leafs until the 1997 season. These were Golden Years for the Leafs with our heavy hitter Doug Gilmour, whose jersey number is now retired and hanging proud up in the rafters of what we now call ScotiaBank Arena (ugh). This design had every piece of the iconic Leafs jersey: the right amount of stripes (harkening back to the original striped sweater), the 90's era 11-pointed Maple Leafs logo, the shoulder crests, the players names and numbers and the right fit.



RESEARCH - LEGACY OF QUEER & RAVE 23



Digital Dreams, 2014, Toronto, ON

When I was 18 years old, I started raving. I had never even been to a concert before. I was introduced to a world of music, freedom, passion, creativity, joy, discovery, the list goes on. I never knew life could be so beautiful. I learned the joy and freedom of fashion, what it feels like to “dress up”. I learned what it feels like to get lost in a song, getting lost in letting your body just “move” (I’m sure hockey players can relate to a dancer). I attended Digital Dreams and Veld both in Toronto for 4 years straight. I discovered clubs in Toronto, some of which are not around anymore (R.I.P. Guv) and built a side of myself that not only talks to strangers but dances with them and makes friends with them.



Electric Forest, 2019, Rothsbury, MI

I grew up playing Dance Dance Revolution (DDR) on PS2 and listening to Z103.5fm in the early-mid 2000’s when it was still a trance and house music radio station. Me and my cousin would make “DJ mixes” for each other using early Microsoft programs. I was always around electronic music. I never knew JUST how much it would mean to me and just how much energy I had until I started raving. I can dance for hours and hours on end. I can literally feel the refilling of my soul’s energy when I go out to a dark and sweaty little box of a club to dance, or a huge festival or an unlisted locals-only free rave under a bridge somewhere.



RESEARCH - LEGACY OF QUEER & RAVE 25

Alongside my discovery of the rave scene in Toronto, I was transitioning from female to male, though that journey would end up taking me to unexpected places as my identity evolved to different places. I started checking out more nightlife places that were within Toronto's LGBT community. This fusion of two worlds I was already a part of felt like coming home. I saw queer people expressing themselves around me and on stage. I saw them dancing and enjoying the night life. I discovered what it meant to find a safe space because in all other places I had experienced before then, I felt like I had to be brave to display the rebellion that is my gender expression. But at queer raves, I felt like I could just be myself joyously and the community would simply affirm my identity.

In thinking about this connection and how it relates to my thesis, I realized it helped me confirm my choices on colour and material. It's the fun and joy I experience when dressing up for raves AND queer spaces that I want to represent through those colour and material choices. I started looking through my own wardrobe as a starting point for inspiration however, from the inception of the idea from the OG Hockey Rave Jerseys, I knew I wanted to use bright colours and a variety of textures and sparkles.



Rave Textures Moodboard

“But at queer raves, I felt like I could just be myself joyously and the community would simply affirm my identity.” - Landon C.



Let me make one thing clear: the LGBTQ+ community built rave. More specifically, queer people of colour built rave, they built house music. The late 70's and early 80's were not an easy time for people in the rainbow community. The genre of disco music was flourishing in America and safe spaces mostly consisted of bars and nightclubs, which still were not safe from frequent police raids. But these spaces were very popu-

lar and frequented by gay men of mostly Black and Hispanic descent. And so, thanks to the innovative work of disc jockey trail blazers like Frankie Knuckles and Steve "Silk" Hurley, house and techno music in Chicago and Detroit began to spread across the subculture scene in America and into Europe (Aghanoury, 2019). From there it evolved further and continues to change shape to this day; just like me!

RESEARCH - LEGACY OF QUEER & RAVE 27



My research of the history of the music I love so much led me to discover the works of photographers documenting the queer rave spaces in Toronto & Montreal and across the pond in Europe through the years. On the left page is the work of

Toronto based photographer Jet, whose work is characterized by archival and nostalgic sepia and B&W tones. The photo in the center above is by Ewen Spencer (UK) shot in 2000 and the image on the right is by Montreal's Boris Halas.



REGULAR SEASON

IDEATION

DESIGNING A HOCKEY JERSEY 29



In addition to researching the evolution of the Maple Leafs jersey, I researched the general design trends across the league. I was intrigued to find that starting from the mid 90's and continuing into the 2000's, the designs of jersey elements like shapes, stripes, fonts and logos take a turn for the bold, creative and at times weird, absurd and sometimes a bit ugly. I took my inspiration for jersey elements from these crazy times! If NHL jersey designers can get crazy, why can't I?

The Mighty Ducks of Anaheim (bottom left) was a team that literally entered the league after their MOVIE debut. Disney movie debut, that is. Just in case you didn't get just how crazy the NHL was in the 90s.

The New York Islanders (bottom right) make their debut into the NHL in 1995 with a very bold jersey. Anything goes. Numbers can now be distorted; player names can be wavy. It's a free for all!

The Arizona Coyotes (top right) make their 1998 debut, further pushing the possibilities of what jerseys can look like. Here, they opt for imagery inside the shape elements on the sleeves and body of the jersey rather than just a solid colour. They also went with a geometric patterned stripe instead of a solid colour stripe. Their logo and colour palette is also quite interesting.

Now it's Landon's turn to design a hockey jersey! Prepare for blast-off!!



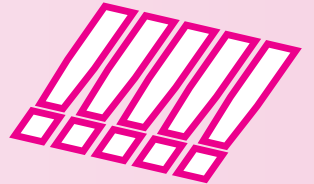
Through my design sketch blitz I was working out colour decisions like if I wanted to use "classic" hockey colours or go totally the other way. I quickly decided orange was NOT it, no matter how I tried. Same with dark green.

Those two designs on the right are based off my "Day Rave" and "Night Rave" jerseys from the OG collection.

The Day Rave on the top is such a sick design. I'll make it in the future for sure.

!! = FAVEMETER







As I was sketching my initial designs for jerseys and logos, I was thinking about what a team logo does for a team's image; it proclaims identity and intimidates the opposing team with the power of their success and accomplishments. My design ideation led me to think more about how I use contrast throughout my project. If my jersey design is all about intimidation and power through the imagery of lightning and sharp angles, then I wanted to take the opportunity here again to use contrast with my logo design.



That is why I ultimately chose a logo that represents the point in life that I have reached so far. From the fury and might that is a wide reaching bolt of lightning, I rejoice and celebrate all that I have become. In this logo, I see triumph being represented in all 3 of my sources of inspiration: Hockey, Rave and Queer life.



THE HOCKEY RAVE JERSEY BY LANDON CARLETTI

Arm span: 63.5"
Sleeve length: 25"
Sleeve width at wrist: 6"
Sleeve width at shoulder: 11"
Shoulder to shoulder: 19.5"
Armpit to armpit: 20.5"
Front shoulder to neck opening: 6.5"
Front shoulder to hemline: 29.5"
Neck opening across: 7"
Bottom point of neck opening to hemline: 26.5"
Front hemline across: 24"
Top of centre back neck opening to hemline: 34 3/4"



Width of thin stripes (Sleeve, body and neck hem, centre stripe in arm band): 1"
Arm band total width: 7"
Black arm stripes: 2"
White arm stripes: 3"
Captain's 'C':
Arm numbers:
Back numbers:
Player name:

**Please note that logo is to be determined and hockey jersey elements such as player name and number are subject to change.*

MATERIAL & TECHNIQUE SAMPLING - KANTHA STITCH 35

Kantha stitch is a centuries-old technique originating from the rural villages of South Asia, in and around modern-day Bangladesh and Eastern India. Like many other places around the globe, stitching was a woman's task, and the women using this technique were from poor communities, as this stitch was developed to repurpose scraps, old saris and other home/garment textiles into new, useful textiles. The technique itself is made up of repeating rows and areas of running stitch, traditionally in white-on-white for the background. Areas with shapes and imagery would be outlined in chain stitch in black and then filled in with another colour (Gillow & Sentence).

When I learned the stitch in my Sustainable Practices class, I fell in love with it for its textures, its simplicity, its transformative ability to turn old scraps into new things. That transformation is relevant to my three worlds that inspire this project by the way that teams transform individuals into a whole, the way that clothes transform people, the way that music transform into feelings, and the list goes on.

With this technique, I am conscious of the stories of each fabric that was given to me by classmates, purchased with intention or found in the scrap bin in the textile studio at school. I feel that with each stitch, I make space for each scrap; no one is left behind.





In the first semester of my Capstone year, we were treated to a buffet of materials that had been donated to the studio. I picked out what caught my eye and added them to my existing inventory of fabrics that I had collected over the years. To do my technique of kantha stitch collage, I start by cutting up the fabrics into strips, shards and shapes. Then in a patient and thoughtful way, I compose my sample layout by pinning the scraps to the base layer I am sewing to. I do it carefully so that the various materials look evenly spread out. I also like to layer with sheer fabrics on top of

others. This process is a very tactile and visual experience for me. I enjoy the slow and methodical aspect as it takes me into a world free from digital distractions. Then, when the whole base layer is filled, I start stitching parallel rows of running stitch until every scrap is sewn down. I experimented with directionality in my yellow kantha stitch sample but decided I like the contrast between organized rows of stitches and the chaos of fabric held beneath it. This of course is a very time consuming process, with each sample taking me about 3 hours on average to prep and sew completely.

MATERIAL & TECHNIQUE SAMPLING - KANTHA STITCH 37



These are the 4 samples I made for mid-term critique. My goal was to have 2 of each colour but as I mentioned, they take a very long time and I had many other things to do, so I decided to leave it at this.

At this point in my project, I was dreaming of adding a BOAT LOAD of beads and sequins to my samples to make them super sparkly, but I knew that also was going to be very time consuming, so I put that dream on the back burner knowing I'd solve that problem later down the line.

Looking at these, I was happy with the texture and visual diversity I was achieving but the dream jersey in my head was shining and sparkling bright like a diamond. I strongly felt that something was missing. The sparkle was missing! I wanted these fabrics to dazzle me with glitter, but the materials that I had in my existing collection were not hitting that mark.

In semester 2 I purchased materials I was sure would amp up the sparkle in my samples.



Sparkle plays a huge role in this work since it communicates the aesthetic connection to raves, light shows of hockey games and to the celebratory and unapologetic expression of queer identity. To me, these materials are feminine, they are flashy. They conjure up images of glam divas, rock, and pop stars. They are loud and dazzling. They don't whisper, they SHOUT! But, if you ponder these materials

quietly, they will also tell you beautiful things about experiences big and small. Like the intimacy of getting ready; transforming through dress up. My materials contrast the traditional materiality of hockey jersey. They contrast the traditional colours of a hockey jersey. Sparkly materials help me highlight the contrast between light and dark.

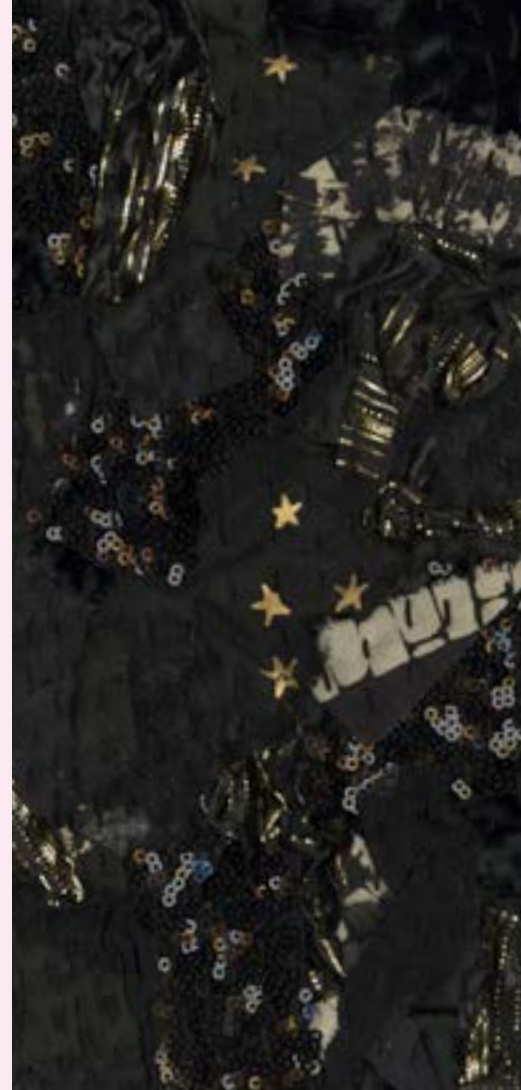
Sparkles, I love you.





Semester One Kantha Stitch Samples

MATERIAL & TECHNIQUE SAMPLING - KANTHA STITCH 41



Semester Two Kantha Stitch Samples

The story of patchwork quilts and other textiles is steeped in a history of poverty, much like the kantha stitch. Patching holes with other pieces of fabric is a basic in mending and at the same time offer a great entry point to the decorative potential of this simple but effective technique (Gillow & Sentence).

Throughout history, quilts have been used as surfaces to not only recycle and save scraps of valuable cloth but to also save and pass on the sentimental value of those cloths, all while exploring artistic creativity. In my research I looked at examples of patchwork and came across the technique of “crazy quilting”. It is a way of sewing irregularly shaped fabric scraps together to form a new, usable whole. I was drawn to the erratic angles and variety of materials in examples of this technique.

At the suggestion of my supporting faculty, I pushed this forward by cutting up regular grid-like patchwork and using those as the scraps to piece together using the crazy quilt method. I also experimented with foundational patchwork which is simply sewing patches on top of the patchwork. Like my kantha samples, they also evolved in semester 2 with the purchase of new materials.



MATERIAL & TECHNIQUE SAMPLING - PATCHWORK 43



Patchwork Sample with only squares.



Patchwork Sample using squares and triangles



Foundational Patchwork Sample using squares and triangles



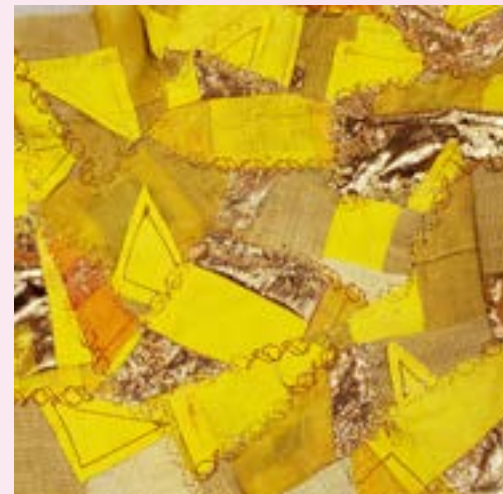
"Crazy Quilt" patchwork sample



Patchwork sample with squares and rectangles



Foundational patchwork on squares and rectangles sample



"Crazy Quilt" technique sample



Foundational patchwork on top of Crazy Quilt sample



MATERIAL & TECHNIQUE SAMPLE - PATCHWORK 45

Patchwork is like a hockey team, a rave, a queer community, like my own identity.

I am interested in this method for its ability to breathe new life into end-of-life textiles. This method also feeds into the image I have in my head of being a mad scientist, like Dr. Frankenstein; taking pieces and parts of separate entities and fusing them together to become something new, something with new life. I approach sustainability with this mad-eyed, absurd and electrified way of working. That embodies my mad scientist mentality perfectly.

At the same time, it also brings to mind the idea of community. It's never a perfect thing as people from different experiences come together. But that's what a team is, what a rave is, what a queer community is. As humans we have our differences but that's what makes union so special.

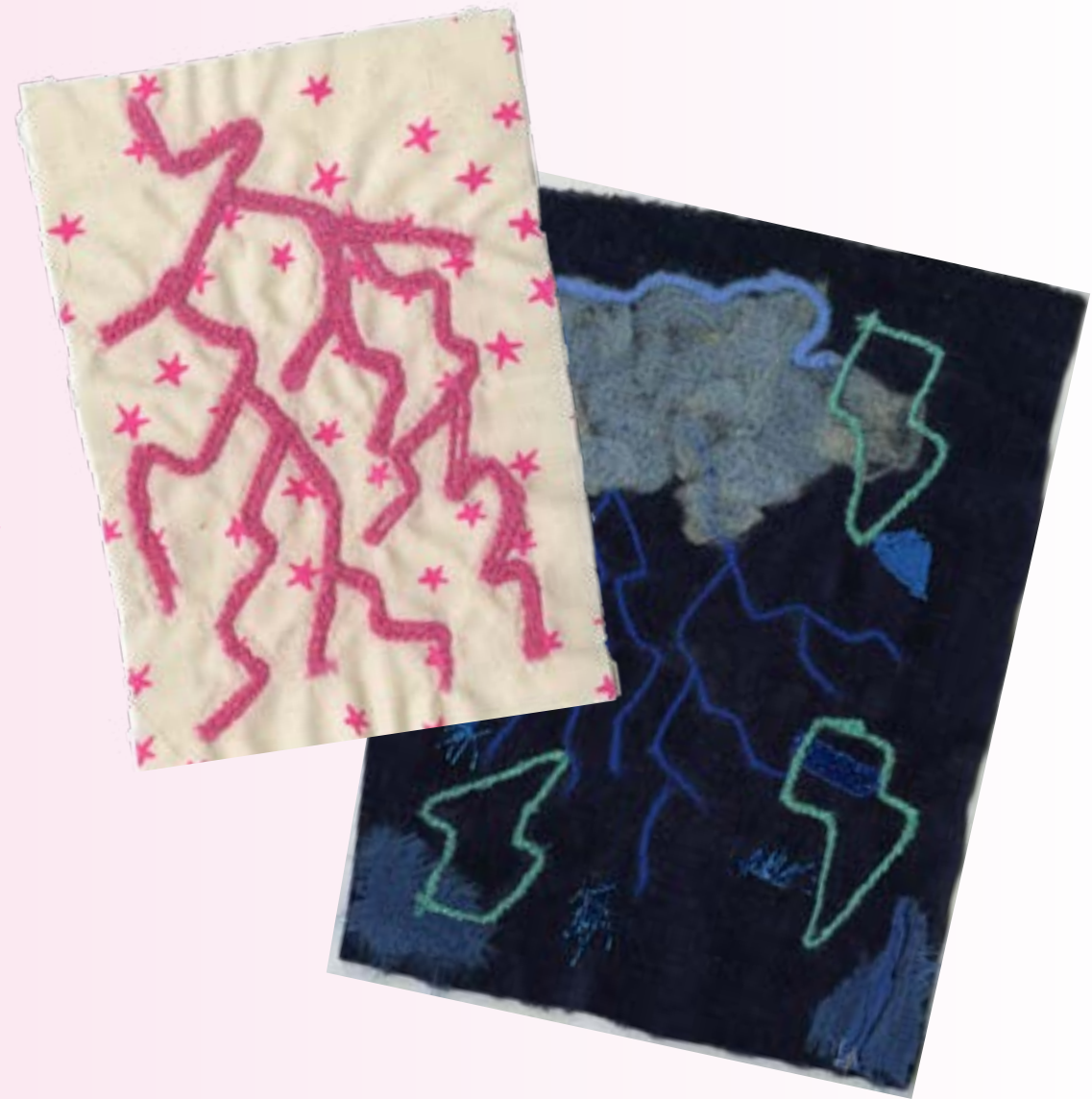


Machine felting allowed me to explore imagery in a more direct approach like sketching on fabric. My first attempt was at making lightning which first looked like veins or roots. After receiving feedback from a classmate, I added sharp corners which then allowed me to achieve the look of lightning I was going for.

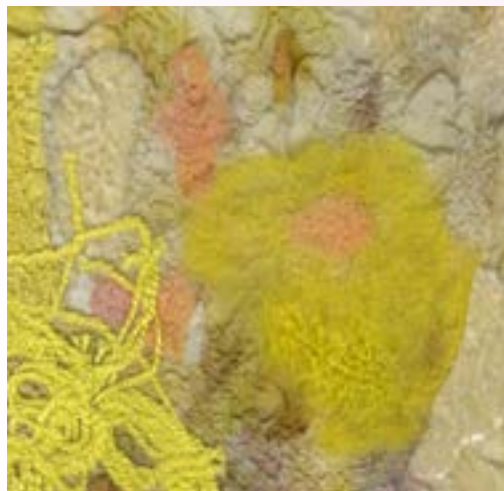
I want to use the imagery of lightning to emphasize the idea of power, energy, terrific storms, flashes of lights, spontaneity all of which I can draw connections to my three worlds of raves, hockey and being queer.

In my yellow felting samples, I felt that my colours were not successful. Being limited in colours by my materials is one of the challenges of the way I work because I am working with scraps that I have in my inventory. In this case, I was using old natural dye samples and felt that I needed a synthetic yellow instead of a muted, natural yellow.

In the end, I didn't move forward with this technique. In considering my time constraints as I balanced this project with 2 jobs and 2 other classes, I decided to keep it to only 2 techniques and simplify the processes being included in the jersey. This was, however, a fun experiment in creating texture and line with scraps and yet another repetitive process.



MATERIAL & TECHNIQUE SAMPLING - MACHINE FELTING 47





1. Trace

The first big step towards the actual construction of the jersey started with my own official NHL Toronto Maple Leafs jersey. I found it difficult to jump into making the mockup because I was intimidated by it, so the decision to trace an existing garment is what helped ease me into this process. I used this as a starting point for the shape of the jersey by tracing around it with the intention of editing the shape later to something more like that of the boxy 90's shape I was so inspired by. I turned the jersey inside out so that it would lay as flat as possible and allow me to trace it as accurate to the garment's pieces as possible.



2. Edit

The photo at the top shows my very first mockup. I made this back in October of 2022 in the first semester of capstone to have ready for mid-term critique. It was my goal to have something life-size to show scale and general feel for the jersey shape. I edited it to be wider in the sleeves and in the torso. I did this by taking it all apart and using the pieces as a guide to edit from, as you can see in the bottom photo. In keeping with the spirit of sustainability in my project, I used the fabric from my old mockup to create the new one; yes, even the part with the coffee stain.





3. Construct

Making the mockup gave me the opportunity to zone in and put my garment construction skills and previous skills into practice. The sleeves were particularly difficult but on the second version of the mockup, I remembered a certain way of attaching sleeves where you sew the shoulders first, and then add the sleeves to that curve and then sew it down the length of the sleeve and the torso. I tried it this way and had much success. This way was much neater and had way less bunching around the armhole than the traditional way. At this point I was also careful to add consistent seam allowances and crisp lines since I'll be constructing the final from this version.



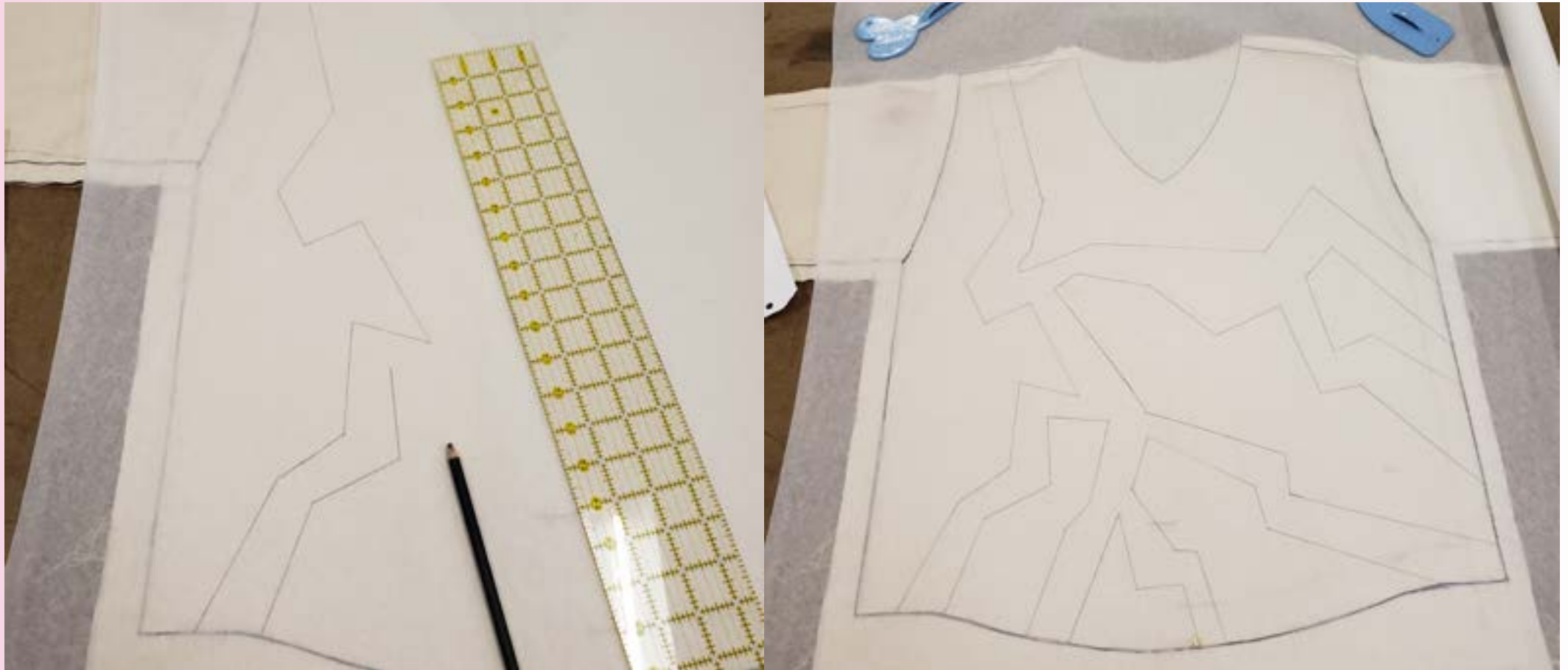
THE PLAYOFFS

PRODUCTION



By this point in my journey, it was second semester. Winter break had come and passed, and the NHL regular season was more than half-way through. The break did not recharge me one bit. I worked at my job through my cottage vacation and had a good old fashioned break down. You know the ones. I felt stuck and stagnant with my project, unsure of what to do next, unsure if starting the final was the right thing to do. However, it was February and the end of the year loomed in the distance. With some encouragement from my peers, I dove in and started the final.

I took a huge step with getting the garment pattern pieces drawn out and cut out on the final fabric. It was scary but invigorating at the same time. I chose to make the jersey out of one fabric that would act as a base layer because I thought about how the backs of my techniques would feel scratchy against the skin. So all my techniques would attach to this base fabric. I took care in this step considering I went to Humber College for Theatre Production, SHOUT OUT TO BARB MARTIN FOR TEACHING ME ALL THAT I KNOW!!



To enlarge this, I just kept my design drawing nearby and eyeballed it to match as closely as possible. Yes! I eyeballed it!

The next thing I needed to do was to draft the design for the white lightning from my drawing to real life. Using tracing paper, my edited mockup and my design drawing for reference, I finally started to draft the white lightning design. I'm not sure why but this task seemed so much bigger and insurmountable in my mind. Thankfully, once I finally got around to it, I realized that the task was very simple and actually quite enjoyable.

Having this drafted onto pattern paper was essential to my game plan. This design is made up of many parts: the white lightning and the space in between the bolts for where the techniques go. Then I laid this design over the garment pieces of the final and pinned it. The next step in this was to cut the lines so that the lightning and the in between sections are now all separate pieces of paper.



I needed to transfer the design to the final jersey fabric so that I knew where everything was going and so that I could use them to cut the section pieces and white lightning pieces out of the materials for those parts. Since each kantha stitch section will be monochromatic, I needed to use a base fabric in the correct colour to then kantha stitch all the scraps down like in my samples. These base fabrics would be cut out in the exact shape laid out here from my pattern. It's crazy to think about how much step-by-step prep work must happen before I can get to the part that I REALLY like, which is the kantha stitch and crazy quilt (but kantha was my first love). Even here, contrast shows up. Contrast shows up in my METHODS. It's these steps of planning and setting up versus the parts where I can work intuitively; we're getting there!



Pin by pin, stitch by stitch.

In March 2023 I began to add the kantha stitch to my final piece!!

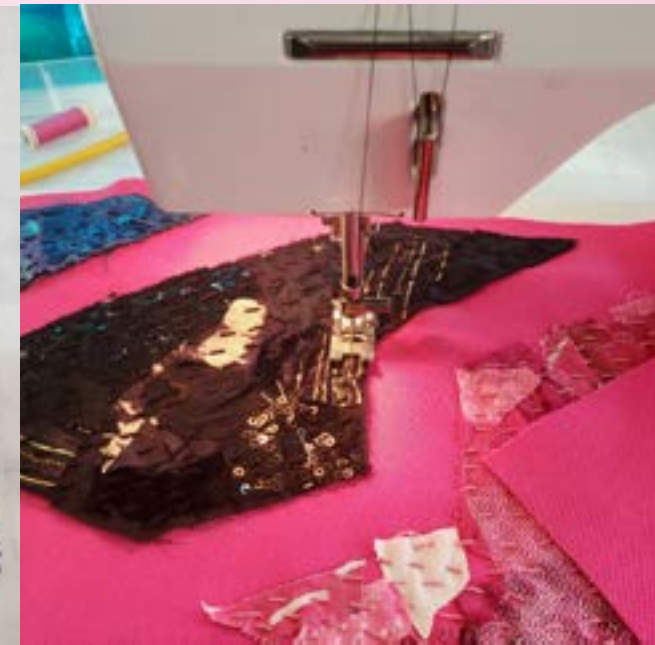
As you can see it really starts from nothing and is put together piece by piece, pin by pin, stitch by stitch. This is where I get to dive into my fun and love with these materials, with this project!

I try to lay out the materials in an evenly dispersed way. I try to avoid having the same type of fabric repeated in one area and instead try to spread out a good pattern that looks good and well thought out. I also like laying out sheer fabrics over top other ones to create more texture and layering. When I compose these things, I am thinking about formal design elements like balance and unity and it's in these moments that I think to myself "oh yeah, I AM an artist".

I go section by section. I'm going to mention contrast again here because it ties in to what I'm trying to say with my concept when I say there is pain and grief in my work. This is HARD. WORK. I often poke myself and sometimes get hurt. It's in that process that I think about the pain that exists in each of the 3 worlds I am tying together. At the same time, I get lost in work like this because I love it so much.

A jersey slowly emerges.

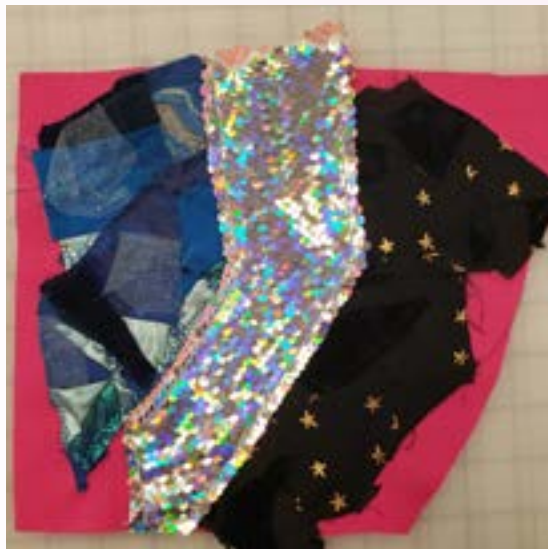
After stitching all the pink kantha sections directly to the base, I moved on to create the sections of kantha in black and blue. I had lost 2 weeks of time just prior to this as I was looking after my house and my cats while my parents were out of the country. Now with them back home, I was able to completely focus my full attention to my capstone project and managed to complete the black and blue kantha stitch sections and attach them to the jersey over the course of 3 days. I was determined to get back on pace after losing so much time.



March 30, 2023 7:42PM: [WHITE LIGHTNING HAS ENTERED THE CHAT]



The white lightning part of my jersey had been a great mystery up until this point in the semester (March in Semester 2). My dream for it in the beginning was for it to be a 3" wide sequins trim in a white pearlescent hologram colour that would flash baby pink and blue in the light, but I could NOT find that for the life of me! It was a major setback but I went with a suggestion from semester 2 mid-term to try using glitter tulle over fleece.



A sample using sequins material that I used to test out the feel of sewing over sequins. It worked, but it was too bold.

Cutting out all of the white parts for the jersey was a bit of an ahead step but that's never a bad thing! So continuing on, I made the logo for the final. This was also a point of contention over the semesters because originally I had really wanted it to be done in total digital embroidery, but lack of know-how and time left me deciding against that. In the end, I decided I would use premium quality felt and satin stitch to make the design on it.



Crazy Quilt Time

After I finished the kantha sections in each colour and sewed them to the base layer, it was time to create the crazy quilt sections. I had allocated more time for the kantha stitch thinking it would take me the most time but in reality, the crazy quilt technique me the most time because I was essentially doing two techniques to do one.

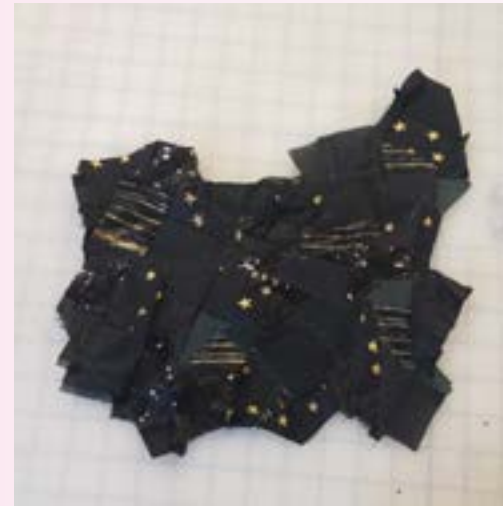
To start, I would cut up each of my fabrics into 2.5x2.5" squares, using the extra half inch on either side to be 1/4" seam allowance all around. Then I made that into a regular ol' grid-like patchwork that I checked periodically with my section



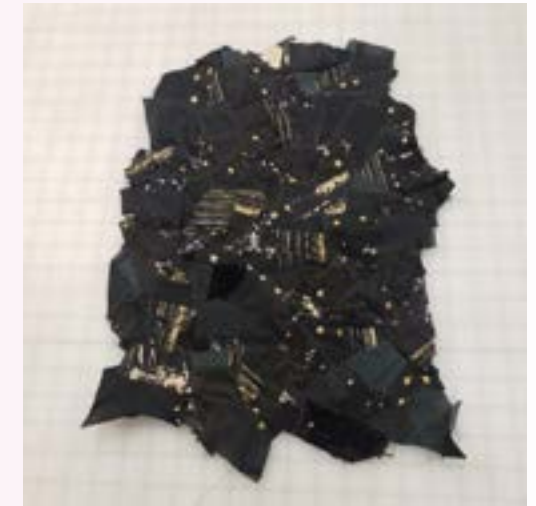
I start by sewing squares of fabric together to form strips. Then I sew those strips together. Then I keep sewing strips together until I form a long roll of patchwork fabric.



Then I cackle in evil laughter as I hack away at my freshly born roll of patchwork fabric, I cut it up into random shapes, shards if you will.



Then, using a decorative stitch that moves side to side, I piece the puzzle back together again. THIS is where the time goes as I have to match angles and pieces together.



After about 8 hours of agony, I end up with a piece big enough to fit my planned out sections of black.

paper patterns to see if I was making roughly the right amount of fabric. During the square patchwork stage, I made extra because the next step includes a significant loss of material during assembly. After the square patchwork comes my FAVOURITE PART. I DESTROY IT!! By cutting it up into shard-like shapes. The part that I lose material on is when I sew them back together; the seam allowance takes up material. That's why I make more than what I think I'll need. Needless to say, crazy quilt takes FOREVER. The blue one took me 2 days of 10 hour sessions (with breaks n' stuff).

Then, the same thing happens in blue and in pink. I'll remind you this happened with about 1 week until it was time to present.



In this blue fabric, I have velvet, polyester, linen with puff paste, vinyl, indigo-dyed silk, cotton & lamay All these fabrics have stories and I consider each of them carefully.



This piece was bigger than the black one because I needed to make this for the left sleeve AND sections of the body.



Continuing with the same technique with the pink fabrics.

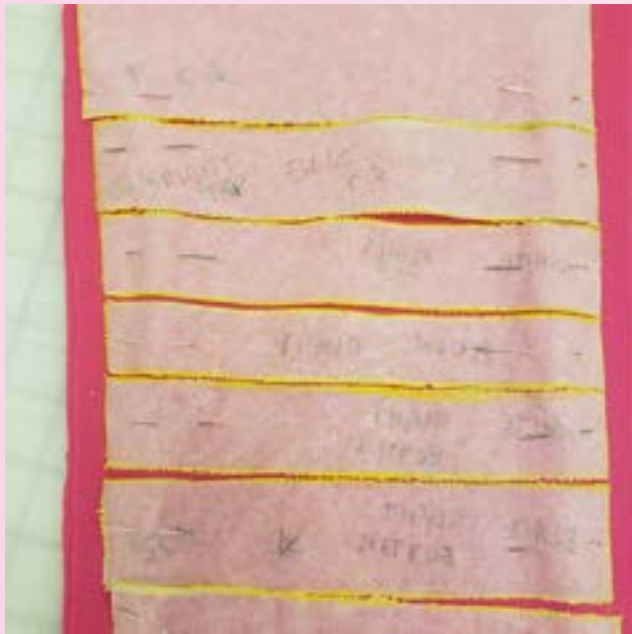


Take it me: lamay is a difficult material to work with because of how badly it frays.

I shall let it be known, that at this point in the semester, I was starting to experience doubt in my ability to finish. I was starting to see the reality that I had a lot to accomplish in just over one week. From March 13-March 27 I lost 2 weeks because my parents were away on vacation, leaving me to take care of the house and our pets. This was a blend of feelings because I got to finally enjoy some time at home but despite having a home studio, I noticed I was unable to focus at home, so I ended up fully relaxing at home. This was really nice because I

had been working very hard and being pulled in different directions up until then between my 2 jobs, my capstone project and my family and friends social life. Though, I knew that as soon as my parents returned, I'd be in the studio everyday and that these 2 weeks at home was my opportunity to recharge the battery for the final push to come.

Sleeves Production



I used my second copy of my sewing pattern to cut up into the pieces I would need to trace onto the fabrics I made out of scraps.



Since the base layer was going to get covered up by technique fabric anyway, I used a black sharpie to remind myself which technique in which colour goes where.



I cut out all the white parts on the same session. This allowed me to get ahead in that one step since I needed to serge all the edges together on those white parts.

So both the front and back of the sleeves are made out of crazy quilt. I made one sleeve be entirely pink and one sleeve entirely blue. This was to represent the gender binary on either side. Within the technique is the symbolism of all types of women forming the fabric that is womanhood and likewise for masculinity. That includes trans women and trans men. These sleeves were put together by sewing the

sections together so that each would have a nice seam to join them. Then I sewed those sleeve sections onto the base fabric sleeve panels. This part of the jersey admittedly could've used more sampling and testing how the techniques would add bulk to the garment and definitely would've benefited from more care in ironing in between each step to mitigate some of that bulk.



Finished pink technique panels ready to get sewn onto the base fabric panels. Then I'd sew the front and back together to form one sleeve panel.



The finished blue technique panel before being sewn onto the base fabric.



Two sleeve panels in pink and blue with silver decorative stitch.

T-MINUS 3 DAYS UNTIL FINAL CRITIQUE. STRESS LEVEL: CRITICAL

*PLAYER NAME AND NUMBER HAS ENTERED THE FREAKIN CHAT!!!!
T-MINUS 2 DAYS TIL FINAL CRITIQUE. STRESS LEVEL: NUMB*



My jersey design has a player name and number on the back. It's my last name and my number to signify that this is my jersey for the team that I play for and am the captain of! I chose the number 27 because every time I was on a sports team, I'd choose my age as my player number. This is actually perfect for this project because I feel like this project is a punctuation of my life so far, with an emphasis on the last 10 years of my life. The number 27 will remind me years from now that this

is where I was in life at this age, this is what I was at this age. At this point in time I was seriously considering not including these elements due to time constraints and a growing amount of self doubt in whether I could complete this project or even graduate this program. But I had been in the studio every single day since March 27, putting in minimum 10 hours everyday, I thought; what's a bit more work to stamp myself on this project.



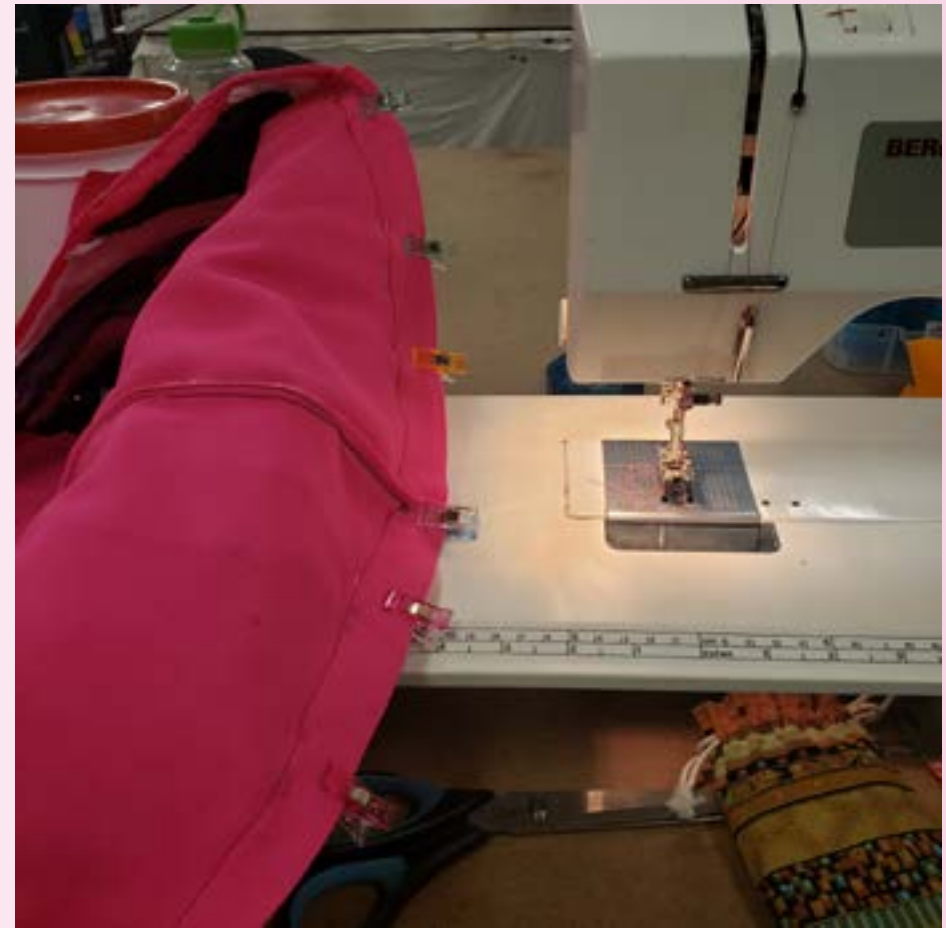


Stress level: See picture.

I'm gonna get a little cheesy about this portion of completing the project. As I had mentioned, I lost 2 weeks because I need to watch over the house and the cats while my folks were gone. During that time I saw my classmates put in major hours to the studio and I felt sad because I wasn't getting to do that. I was craving to get consumed by my project. I wanted to spend every waking hour in the studio. I wanted to pour my heart and soul into creating this thing.

So when I finally got the chance to do so, I really went for it. There was something so fulfilling about coming out to the parking lot after the days end (usually when I got kicked out of the studio by security) and seeing my car be the last one there, loyally waiting for me. It was in those moments that I felt like I was really getting my money's worth. Not just in terms of tuition but in terms of how I was growing as a person, as a student, as someone who loves this craft, as someone who has found their PASSION.

Putting it together.....finally.....



Just like in my mockup, I used the EASY way to put the sleeves on! I'M A CHANGED MAN!!! I'll never go back to the other way of doing it. My garment lined up so nicely, even though a lot of things shifted little by little over time. Also wonder clips were a wonderful tool to have on hand since they are easy to work with and still strong enough to hold what I was working with. When I was finally seeing it come together for the first time, I was getting really excited and some of that self-doubt was starting to slide off as I was beginning to visualize the end of it. The list of things to do to finish it was getting smaller and smaller.



STANLEY CUP SEMI-FINALS

THE COMPLETED HOCKEY RAVE JERSEY

At long last...allow me to present to you...



The Hockey Rave Jersey





CARLETTI





Things I learned

When I first started this project, I thought I knew everything about my idea. I thought I had already figured out what made my concept so strong, but this year-long project taught me otherwise. A variety of research methods taught me that this concept has roots in things much deeper than I originally thought. What started all the way back in Year 2 as just a random, goofy idea of combining aesthetics of Hockey, Rave and Queer; a combination that is just absurd, turned out to be a winding journey of learning how to research, how to take feedback, how to speak and write about my work and ideas, to plan and prioritize actions and strengthen my technical skills in designing, stitching and garment construction and finally displaying and presenting.

The reality of my capstone experience was that I was still balancing several other obligations with this project. I really wanted this project to take me in fully and consume me (in a good way) but reality prevented that from happening and I learned that I needed to be realistic and adaptive with the outcomes I was dreaming of for my capstone. In doing this, I learned to problem solve with materials and methods. When my materials weren't achieving the look I was going for or when something was too time-consuming to fit into my schedule, I relied on my intuition for quick decisions.

I think one of the most surprising and heartwarming things I learned from this journey is that the most valuable research I gathered came from nights spent in community. Pitching my thesis to patrons at my favourite sports bar, people who had no background in textiles or arts, but knew hockey deeply, were some of my favourite people to get feedback from. It was during nights like these that I felt my capstone moved further than any technique sample had.

Still, working in the studio was really the only place I could truly focus on physical work. This project taught me that that is something I need in order to make something that is meaningful to me. My project is built on community, not just in concept but in practice. This project benefited greatly from long days and nights in the studio because I was surrounded by my peers also hard at work. I hope that in the future I can take more time to focus and spend even more time on studio work sessions and get that feeling of total immersion I was looking for.

As a result of this project, I've developed a style of using kantha stitch and crazy quilting that is unique to me and the materials I honour. The two most significant things I have learned is the significance of research; whether that is scholarly or field, and the necessity of pure time and studio space for my art practice.





STANLEY CUP FINALS

CONCLUSION

Cunningham, George B., Erin Buzuvis, and Chris Mosier. "Inclusive Spaces and Locker Rooms for Transgender Athletes". *Kinesiology Review* 7.4 (2018): 365-374. <<https://doi.org/10.1123/kr.2017-0062>>. Web. 11 Nov. 2022.

In this scholarly article featured in the Kinesiology Review, Cunningham, Buzuvis and Mosier define specific barriers, struggles & stigmas faced by transgender people across the United States, particularly within the context of sports, locker rooms and bathrooms. Using examples from court cases and data collected from crisis support services they highlight the impact of this stigma and segregation on transgender people and their overall mental and physical health. Their article voices and justifies the need for inclusive spaces for transgender people in sports & physical activity across the whole rank of competitive and leisure settings. This is a trusted source that demonstrates with clear evidence, the existence of the issues I am raising in my thesis; that of a lack of inclusion and safety for transgender people in sports. My work aims to emphasis and acknowledge the existence of queer people in hockey specifically, which is a sport that has an abundance of cisgender male spotlight.

Gillow, John, and Bryan Sentence. *World Textiles: A Visual Guide to Traditional Techniques*. Thames & Hudson, 2009.

This book is a visual glossary and research guide to inquiries of textile methods & materials. The explanations offer geographical, historical and socio-economic information as context to why these textile methods and materials came to be along with their uses and cultural significance. The book is divided into sections spanning 8 different methods: non-woven, woven, printed, painted, dyed, sewn, embroidered and embellished. This book offers full colour close-ups, full display of objects and textiles and examples of the same technique from different cultures, resulting in an astonishingly detailed and informative collection of references. This guide was used to research examples of kantha stitch, patchwork and quilting and the embellishments of beads and sequins. The inclusion of archeological specimens of coins used as sequins allowed me to learn and understand the history of sequins as a show of wealth and extravagance.

Prain, Leanne, and Jeanie Ow. *Strange Material: Storytelling through Textiles*. Arsenal Pulp Press, 2014.

*Leanne Prain, a visual artist and proud “yarn bomber” features artists telling their stories through textiles in a variety of ways in her second book. Each chapter is focused on a different kind of story, technique or concept and features an artist working in this way. The chapter displays the artist’s work, features their voice as part of an interview and ends off each chapter with a prompt to the reader to try this manner of storytelling. Like the *World Textiles* book, this book features embroidery, batik dyeing, knitting, weaving and painting onto fabric. I used this book for its chapter on humour, which is relevant to my project because I am examining the way textiles can express humour. My concept is an absurd fusion of hockey and queer rave culture and I do believe that humour lies in the surprising connections I am making in my thesis. The chapter on humour concluded with a set of questions to ask myself in what I am saying through humour or what I am challenging through the use of humour.*

Singh, Rhea. “Meet the Archivists: Photographers Capturing Queer Rave Culture.” *Liminul Magazine*, 16 Aug. 2022, <https://liminul.xyz/meet-the-archivists-photographers-capturing-queer-rave-culture/>.

*Writing for Montreal based *Liminul Magazine*, Rhea Singh documents the work of 3 photographers in Montreal and Toronto who are documenting the nightlife of the queer rave scene. The article describes their respective journeys into photography and their signature styles and preferred methods of shooting. Rhea also writes about the photographers’ expressed concerns for the preservation of boundaries while shooting photos at a queer club/rave setting citing “This is their safe space, so you don’t want to make anyone feel unsafe (Singh, 2022).” This article feels relevant for my work because it is about the contained safety within my own local trans night-life community. With it being about Toronto, I see my work directly reflected here and these photographers work capture the feelings I am trying to represent through my textile work.*

Zimmerman, C. "Getting Located: Queer Semiotics in Dress." *Textile Society of America Symposium Proceedings*, 19 Sept. 2018, <https://doi.org/10.32873/unl.dc.tsasp.0066>.

This essay discusses, ponders and elaborates on the meaning of being seen versus not being seen as a queer person as well as the impact the use of clothing and physical accessories has on identity. The essay discusses the links between dress/fashion and societal perceptions (like sexual deviancy) and how the changing state of queer identity as a means of "otherness" has an influence on how that manifests in the visibility of queerness. The essay concludes with the position that queer dress and identity escapes being categorized or contained to a neat definition. This piece of writing sparked joy in my research since it ignited my curiosity into the deeper meaning of what my thesis could say. The idea of willful visibility and invisibility as a queer person was something that led me to make further connections between the worlds of hockey and that of queer rave. All three worlds rely on a sort of costume to signify identity and can be taken off at will.

Creamer, Chris, and Todd Radom. *Fabric of the Game: The Stories Behind the NHL's Names, Logos, and Uniforms*. Sports Publishing, 2020.

In this book, Chris Creamer, a sports logo and jersey design expert/historian, along with Todd Radom, a sports world graphic designer team up to dive into the aesthetics, origin stories and lesser-known facts behind each team in the NHL. The stories told in this book reveal why certain elements form the known logos of the National Hockey League. Why do the Maple Leafs call themselves so? Where did the orange of the Edmonton Oilers come from? What are the stories of the teams that are no longer a part of the league? This book served as one of my first sparks of curiosity into the history of the hockey jersey back in 3rd year during the Capstone Preparation course. I never knew just how deep the roots of history and passion ran in this sport, and even less so the role and impact textiles has in it. Of course, everyone knows what a sports jersey is and why people wear them: to cheer for their team of course! However, this book opened my eyes to the true importance and passion that the hockey jersey represents in the world of hockey (and other sports!)

Cover page. top left: Landon Carletti, yellow fabric scraps, 2023

top middle: Landon Carletti, blue kantha stitch sample, 2022

top right: Dmitry Grushin, blue line and hockey puck, AdobeStock

bottom right: elovich, festival crowd, AdobeStock

bottom middle: Smile, Ice hockey rink scratches surface abstract background, AdobeStock

middle right: Landon Carletti, pink ka:1tha stitch sample, 2023

bottom right: Landon Carletti, pink fabric scraps, 2023

Page 2. Smile, Ice hockey rink scratches surface abstract background,

AdobeStock Page 3. Landon Carletti, Zed's Dead show, 2014

Page 4. Ruslan Shevchenko, Ice. Beautiful ice background. Realistic ice and snow on dark background. Winter background, AdobeStock

Page 5. Dan Ta/son, sexy female drag artist dancing, AdobeStock

Page 6. Aleksandra Konoplya, Blurred abstract Modern pastel colored holographic background in 80s style. Crumpled iridescent foil real texture. Synthwave. Vaporwave style. Retrowave, retro futurism, webpunk, AdobeStock

Page 8. top: Landon Carletti, red kantha stitch sample, 2021

bottom: Landon Carletti, hockey player kantha stitch sample, 2021

Page 9. left: Landon Carletti, Classic Hockey Rave Jersey, 2021

middle: Landon Carletti, Daytime Hockey Rave Jersey, 2021

right: Landon Carletti, Night-time Hockey Rave Jersey, 2021

Page 10. Olga, Transgender colors in marble abstract background texture. Graphic pattern with blue, pink, white color to use for backdrop floor ceramic counter tile interior and fabric, AdobeStock

Page 11. Fox_Dsign, rave party, AdobeStock

Page 12. header: LeArchitecto, AdobeStock. Landon Carletti, Mind Map, 2022

Page 13. Landon Carletti, Photoshop Collage Hockey Rave Moodboard, 2022



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Page 13 Moodboard. image 1: Joshua Kruger, retrieved from <https://tinyurl.com/2f96jexz>

image 2: Landon Carletti, Digital Dreams, 2014

image 3: Ewen Spencer, UKG, retrieved from <https://tinyurl.com/lye24ype2>

image 4: Landon Garlett, Electric Forest selfie, 2019

image 5: Claus Andersen. TML Mitch Marner, Getty Images

image 6: author unknown

image 7: Teodore Lazarev. Helpless. hurt, depressed young woman feeling completely crushed, dramatic studio portrait. AdobeStock

image 8: elovich. festival crowd. AdobeStock

image 9: Nick Cotsonika. John Tavares. 2022

image 10: unknown author. retrieved from <https://tinyurl.com/3mm8fb6u>

image 11: author unknown

image 12: Darryl Dyck, The Canadian Press, 2021

image 13: author unknown

image 14: Landon Garlett, KRT meet at Vuur, 2015

image 15: image 13

image 16: Matthew Smith, retrieved from <https://tinyurl.com/28ay5y9h>

image 17: image 13

image 18: author unknown, retrieved from <https://tinyurl.com/37etsuum>

Page 14. Liz Pead, Asquith, Saskatchewan, 2018

Page 15. left: Liz Pead, Georgian Bay, 2013

right: Liz Pead, I am conversant in Red Pine, 2013

Page 16. Kent Monkman, Team Miss Chief Patch, 2016

Page 17. left: Kent Monkman, Dance to Miss Chief (film still), film, 4:49 minutes, colour, English and German with English Subtitles, 2010

right: Valerian Mazataud Le Devoir, Kent Monkman in front of Seeing Red

Page 18. Frank Piccolo, Adrien Crossman 's work for the Power-Play exhibit at PAMA, 2019

Page 19. top: Image of book cover retrieved from <https://tinyurl.com/lyhwn48s7> bottom: Image of inside book retrieved from <https://tinyurl.com/lyhwn48s7>

Page 20. Andrew M. Greenstein, TMLje(seys2021-22 season, retrieved from nhluniforms.com

Page 21. left: Andrew M. Greenstein, TML 1958-59 season right: Andrew M. Greenstein, TML 1992-93 season, both retrieved from nhluniforms.com

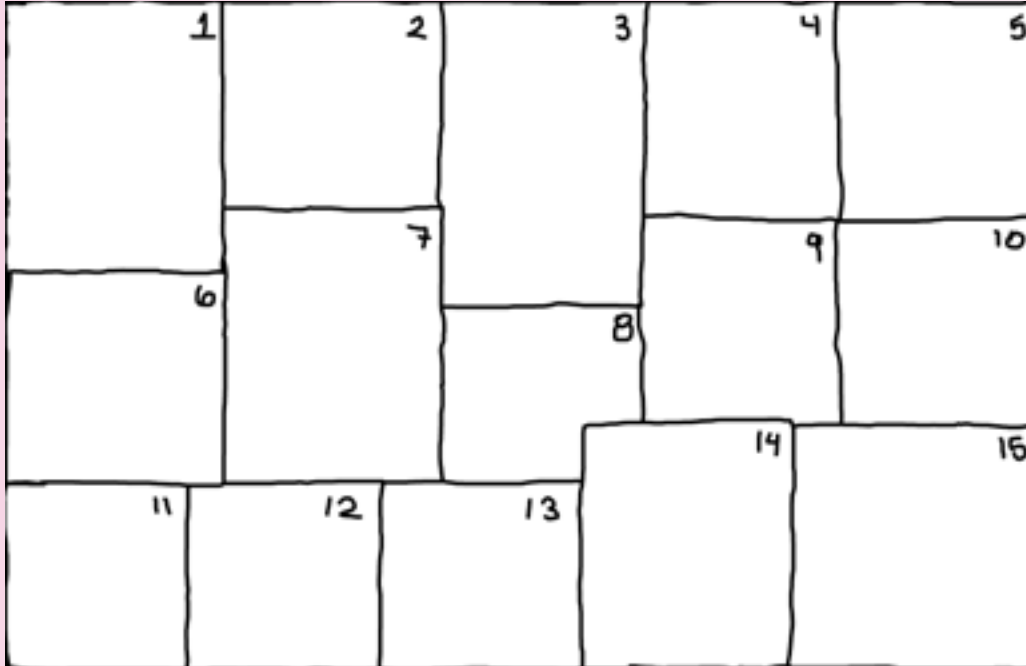
Page 22. top left: unknown author, retrieved from <https://tinyurl.com/3mysmdam> top right: unknown author, retrieved from <https://tinyurl.com/lmryfwjml>

Page 23. left: Landon Carletti, Digital Dreams, 2014

right: Landon Carletti, Electric Forest, 2019

Page 24. Landon Carletti, KRT meet at Vuur, 2015

Page 25. Landon Carletti, Rave texture Moodboard, 2022



Page 25 Moodboard. image 1: unknown author, retrieved from <https://tinyurl.com/h5h9u5y9>

image 2: unknown author retrieved from <https://tinyurl.com/47j4z4bz>

image 3: Loonigans London, retrieved from <https://tinyurl.com/267dnnjf>

image 4: unknown author, retrieved from <https://tinyurl.com/3sdxu5ut>

image 5: retrieved from <https://tinyurl.com/4m7k8ea7>

image 6: Loonigans London, retrieved from <https://tinyurl.com/2s3hvjzw>

image 7: retrieved from <https://tinyurl.com/2k27tz79>

image 8: retrieved from <https://tinyurl.com/2s33rmdjp>

image 9: retrieved from <https://tinyurl.com/2k27tz79>

image 10: retrieved from <https://tinyurl.com/4drce647>

image 11: Loonigans London

image 12: retrieved from <https://tinyurl.com/3ptybM>

image 13: retrieved from <https://tinyurl.com/l2s3rmdjp>

image 14: retrieved from <https://tinyurl.com/2ffhwvdu>

image 15: retrieved from <https://tinyurl.com/lmr3cxt7z>

Page 26. images from left to right: Photographer Jet @jetlag_ on IG

Page 27. left: Ewen Spencer, 2000

right: Boris Halas, @borishalas on Instagram

Page 28. Dmitry Grushin, blue line and hockey puck, AdobeStock

Page 29. all 4 images credited to Andrew M. Greenstein, retrieved from nhluniforms.com

Page 30-31. all 11 images credited to Landon Carletti, scanned jersey design drawings, 2022

Page 32-33. background image: Ruslan Shevchenko, Ice. Beautiful, Realistic ice and snow on dark background. Winter background, AdobeStock

7 logo images: Landon Carletti, digital logo drawings, 2022

Page 34. Landon Carletti, digital rendering, 2022

APPENDIX OF IMAGE SOURCES 81

Page 35. Landon Carletti, kantha stitching selfie, 2022

Page 36. 3 images left to right: Landon Carletti, pink kantha stitch sample process, 2022

Page 37. 4 images left to right, top to bottom: Landon Carletti, completed pink kantha stitch sample, completed blue kantha stitch sample, completed yellow kantha stitch sample, completed black kantha stitch sample, 2022

Page 38. left: Landon Carletti, new material purchase, 2023

right: Landon Carletti, blue materials both purchased and donated, 2023

Page 39. Landon Carletti, closeup purchased pink sequins fabric, 2023

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