

FIELD NOTES.

A collection of apparel and designs,
from sketch to production. Built for
the environments that inspire them.

- Curtis Sweet

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ROUTE SETTING PANT.

Double Knee . Straight Fit

Developed in collaboration with **Cody Grodzki** of Syndacite Route Setting, this project began with a simple goal. To create a military-inspired double-knee pant that is durable, comfortable, and capable of meeting the demands of professional route setting. Designed for long days of climbing, lifting, and constant movement, the pant balances rugged construction with all-day comfort and mobility.



Open Project Front:

Measurements:

- (1)Waist:34in (17in flat)
- (1A)Waistband:1 3/4in thick



- (2)Inseam:31in
- (3)Cuff:8in
- (4)Cuff Height:1in
- (5)Pocket Height:6.5in
- (6)Pocket Width Bottom:6in
- (7)Pocket Corner:2in
- (8)Pocket Height:10in
- (9)Pocket Cut&Sew
6in wide 3in Height

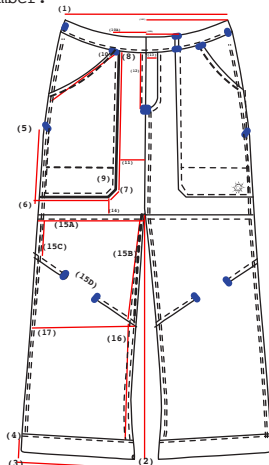


- (10)Pocket Opening width 6in
- (10A)Pocket to Opening: 6in
- (10B)Opening to end of loop:4.5in
- (10C)Opening waist adjuster:9in
- (11)Pocket to crotch:2.5in
- (12)Fly Length:6.5in
- (13)Fly Width:1 3/4in
- (14)Pocket to double knee:2in
- (15)Double Knee Dimensions



- (16) Bottom of double knee to cuff seam: 18in

*Red lines represent the measurement with the number.



Front Pocket Reference



Waist Band Reference



Opening of Fly / Hidden button

Stitching Specifications:
 ● = Bar tack
 --- Double Stitch
 --- Triple Stitch (For inseam & outer leg main seam)

Front



Back



OUVERT

A French military inspired double-knee pant developed in collaboration with Cody Grodzki of Syndacite Route Setting.

During my travels in Paris, I learned that route setters are often referred to as ouvriers ("openers"). Inspired by the functionality of French military and workwear garments, along with the demands of route setting, I began exploring how these influences could be combined into a purpose-built pant.

When Cody expressed interest in collaborating, it became an opportunity to refine the concept. We reinforced high-abrasion areas for durability, widened the seat for greater freedom of movement, added ankle adjusters and angled pockets for improved function, and finished the garment with custom embroidery and branded buttons to create a distinctive identity.

*This pant was also sampled & went into production as a non collab

Style
Double Knee Pant

Fit & Length
Straight, Unisex
34 x 31 (sample)

Colorways
Camo
Black*



YOUTH NATIONAL JERSEY .

Screen Printed . Oversized

Responsible for the full development process including design, sourcing, and screen printing. The jersey was engineered to stand out visually in a minimal way while maintaining unrestricted mobility for performance.



Metro Rock

Drawing inspiration from Metro Rock's roots, I developed a custom type font that reduces the identity down to a graffiti like "tag". The result is bold and intentional, directly referencing the culture the business was founded on.

For the front graphic, I drew from climbing movement and the concept of "routes" both on natural rock and indoor holds. Which translated the idea into a visual system that reflects how climbers interact with terrain and form routes through it.

All of the shirts were sourced through a wholesaler, and I did all of the screen printing in house.



Style
Jersey

Fit
Oversized

Colorway
Black / White Piping

BLUE WING PANT. ●

Custom Dyed . Straight Fit

This pant was created as an homage to some of my biggest inspirations in 1990s climbing apparel. It also marks the first cut-and-sew garment I developed and launched independently under the label.





Open Project

Number: OP01	Style Name: Bluewing Pant
Fit: Pants	Gender: Unisex
Size: Small, Medium, Large	Colourway:
Fit: Loose	Fit: Loose
Size: Small, Medium	Length: Small 29in, Medium 31in, Large, 33in
Description: Loose casual climbing pant	COG:
Length: 10 Samples	Sketch
Fabric Example:	
Fit: Cotton 3% Spandex	



Open Project

Front:

OP01 - Bluewing Pant

Measurements:

Hip to Hip - 16in
Waist band - 1 1/2
Cuff opening - 8in
Pant cuff to waist top 42 1/2
Fly outline 6in
Pocket opening length 6in
Pocket opening height 2 1/2 in
Height from crotch to top of
double knee 6in
Height from bottom of
knee to cuff 6in



Specifications:

Waist band, Pockets, Fly
all double needle stitched.
Fly on top and bottom of pockets
Fabric Opening on waist band above
pockets
Sew reinforcement for pockets of stitching,
and make mentioned above

Measurements:

Back Pocket Opening - 6in
Length of middle fabric opening
for 16in 6in



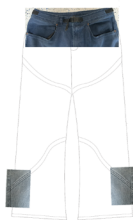
See bag
5 1/2in high

Specifications:

Back Pocket Crotch use reference,
with 1/2in detail reference,
pocket with embroidery reference
Crotch bag, pocket, waistband,
crotch, across all double needle

Open Project

OP01 - Bluewing Pant



Open Project

OP01 - Bluewing Pant

Reference Photos



Stitching for Pockets, Fly, and all
flyholes on the pant



Inner leg stitching



Front of pants with half bag, front
bag, to the side, front pockets,
and more



Back waist band



Waist of pants, length of pants,
length of pants



Back of pants, length of pants,
length of pants

Open Project

OP01 - Bluewing Pant

Fixtures:

Zipper size 8x5



Zipper size 8x5



custom hardware



Embroidery:

4in by 4in centered in the rear
back pocket

Sample Production Tech pack



Blue Wing

I first envisioned this pant while traveling in Aruba a few years ago. The goal was to create a cut and sew pant with paneling inspired by the shape of a butterfly's wings. Every stage of the process was hands on, from designing the custom hardware, and selecting the preferred dye treatment to coordinating manufacturing. The result is a versatile, comfortable, cotton-based pant that balances design with everyday functionality.

Style
Pant

Fit & Length
Straight
29,31,33

Colorway
Custom dye



DARK HORSE 16.

Posters . T-Shirts . Hoodies

created a complete design package including four graphic T-shirts, five event posters, hoodies, and custom staff merchandise, creating a cohesive visual identity across apparel and promotional materials.

Dark Horse

Dark Horse has been a fixture of the local climbing community for years, and designing for the series felt like a full-circle moment. The challenge was making something long running feel special, and refreshing to the core audience.



The direction I chose took inspiration from vintage Chinese fireworks which background I was able to use to create a bitmap. This was paired across the posters with the nostalgia of early video-game box art. Each event location got its own colorway, printed by overlaying color over a white base – yellow, for example, for the Everett stop.

Style
T-Shirt
Hoodie
Crop Top

Fit & Length
Cropped

Colorway
Black with accents



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The face of Tutankhamun. This carved head of Tutankhamun, from the Identity section of the Tutankhamun Galleries, portrays the king not only reborn as Nefertem—the youthful god of the lotus blossom—but also as the sun god Re, who emerged from the lotus at the dawn of creation. Opening at dawn and closing at dusk, the lotus symbolised continuous rebirth and became a powerful emblem for a king seeking eternal life.

We have many sculptures and images of Tutankhamun. Although they weren't created as portraits as such, his face is given recognisable features so that the gods might know him. Howard Carter described the face of the mummified king:

"The face was refined and cultured, the features well formed, especially the clearly marked lips."

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NILE #41 | DECEMBER 2025

NILE MAGAZINE.

NILE #41 . NILE #42

Documented the opening of the Grand Egyptian Museum in Cairo alongside NILE contributor Eric Vasallo. Interviews included with museum conservators and Egyptologist Zahi Hawass.



The second of Khufu's solar boats was found in a badly deteriorated state due to water seepage into its pit, and is currently being restored. A metal framework (left) is in place to support the boat when it is ready.

The boat museum's design allows visitors to move easily around the boats. It is easy to feel as if you are witnessing an exceptional journey that marries the history and innovation of the Egyptians from thousands of years ago.

wooden parts, carefully laid on top of each other, along with ropes, textiles and matting. It took 13 years to restore the over 1,200 Lebanese cedar wood pieces to the boat's complete reconstructed condition, over 40 metres long. The similarly dismantled second boat was revealed in 1987 after a small hole was drilled into one of its cover stones. This pit, unfortunately, hadn't been so well sealed, and its pieces have been damaged by water incursion. To prevent further damage, the second boat has been excavated and transported to the GEM, where visitors will be able to witness its real-time conservation and reconstruction (see above).

GEM TIP

Allow plenty of time. And then double it. Despite all the superlatives, the Grand Egyptian Museum is bigger than you expect. It offers so much to see that for true Egyptophiles, I would recommend allowing two full days to see most of the museum without rushing through. Every piece inside this temple to humanity tells part of the story of Egypt's timeless genius and rich culture.

The museum offers tours every two hours, although these can be crowded. Self-guided audio tours are also available, and for deaf visitors, they offer a tailored program featuring tours supported by sign language.

EGYPTIAN MAGIC

The Egyptians were magicians who saw god in nature. They believed in spiritual alchemy, transmitting knowledge through symbols. They believed in the immortality of the soul, the magic of words and the power of spells to turn a pharaoh into a star in the sky.

"Ten measures of magic have come into the world. Egypt received nine of these, the rest of the world one measure."—The Talmud.

Over Egypt's long history, its belief system grew to include almost 1,500 gods with many overlapping forms and traits. Subtle visual cues, such as what a figure wore, how they posed, or the symbols they carried, helped identify them and their roles. The Grand Egyptian Museum exhibits vivid examples of masterworks of art inspired by their faith, and visitors will be delighted by the detailed labels that explain the artefacts.

"Their belief in the afterlife built ancient Egypt."—Zahi Hawass.

With a large percentage of Egyptian civilization still buried underneath the sands, we can look forward to generations of explorers to help uncover and tell a more complete story of these incredible people. The Grand Egyptian Museum will stand by, ready to receive these artefacts to the wonderment of the entire world.



NOT the face of Tutankhamun. Each of the four compartments in Tutankhamun's canopic chest were fitted with a beautifully-crafted, human-headed stopper, and contained an inlaid gold coffinette containing the king's vital organs.

These stoppers, however, bear the face not of Tutankhamun, but of his step-mother, Nefertiti. It's more evidence that much of the king's burial equipment had originally been intended for the use of Nefertiti as Akhenaten's co-regent.

This is more than just a building filled with hand-crafted works of art. It is a place where Egyptians can explore their identity, and where the world can appreciate all that this enduring culture has given us. The Grand Egyptian Museum is the new spiritual heart of Egypt and the story of human civilization. The story of us.

NILE

Having the opportunity to work in Egypt reminded me a lot of the things I've been passionate about across my life. I had been drawn to history as a child, and in my adult life one of my main pursuits has been photography. Getting this unique opportunity to combine the two in a way that was impactful to the larger community was special.



Interview with Dr. Hawass
Cairo, 2025

Recent Collaborators •

CLIMBING & OUTDOOR

Collaboration	Project	Year
Central Rock	Flamingham	2026
UNH	Climbing team	2026
Rhythm Resole	Commision tee	2026
Niagara Climbing Center	Collab tee	2026
Metro Rock	Youth Nationals	2026
UConn	Climbing tee	2025
Boulder Union	Comp tee	2025

EDITORIAL

NILE Magazine	GEM Coverage	2025
Eric Vasallo	Documentary Support	2025
Public Storage	Photo Contribution	2024



In the shop, 2026

Reflections .

I've come to view my work as a tool, something that is created for people to interact with during the parts of their lives they enjoy the most.

Early on, that was photography and in my closer circles, little sewn gifts. It's evolved into leaving a finger-print on something much larger than myself.

My education has come in the form of hands on experience, researching on my own around the world, and obsessing over the details. I strive to bring that focus and hunger to every project I work on.



Marrakech, Morocco 2025

What 's Next?

My work so far has given me real confidence in designing garments and graphics, and in seeing pieces through from sketch to finished sample.

The next step for me is bringing that same attention to detail in an established design team. Where the reach is bigger than what I can build on my own.

I want to keep making tools for people to interact with during the parts of their lives they enjoy most, and to keep learning from designers and makers who've been doing this longer than I have.



Madrid, Spain 2022

Name
Curtis Sweet

Location
New Hampshire

Email
curtisweet@gmail.com

Services
Design
Photo