



m a i w a
textile symposium
2012

SEPTEMBER, OCTOBER, NOVEMBER 2012

Registration opens Monday June 25 at 10 am.





Maiwa Textile Symposium 2012

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Maiwa Handprints Ltd. supports traditional craft through an ethical business model. Working mainly with India, but also with several other areas, Maiwa is involved in the trade of embroidered, blockprinted, handwoven, and naturally dyed textiles. A large portion of our success is due to the dedicated team of staff who ensures that the purchasing public knows about the cultures, the co-operatives, and the lives of the artisans.

Maiwa encourages the highest quality from craftspeople, knowing that the rare beauty of a skillfully produced piece will command higher prices in the open market. Higher quality gives the artisan a measure of trade protection as the work cannot be cheaply copied. Fair compensation for such work elevates the craftspeople from the realm of unskilled labourer to that of artisan.

This philosophy has led to Maiwa's actively promoting exceptional artisans on the world stage. In addition to exhibitions, symposia, and podcasts, Maiwa has undertaken an ambitious program of documentary video production.

The Maiwa Foundation was established in 1997 by Maiwa Handprints Ltd. It was registered as a private trust in 2001 to help fund practising and re-emerging artisans in the craft sector. The fund supports work that develops higher-level skills or sustains existing skills. The Maiwa Foundation has carried out numerous charitable activities for the benefit of artisans and craftspeople in developing nations and has sponsored ongoing artisan training in natural dyes in many parts of the world. Recent workshops include India (Nagaland, Assam, Kerala, Bengal), Morocco, and Ethiopia.

Though Maiwa Handprints Ltd. and the Maiwa Foundation share similar views, they are separate organizations. The first is a commercial enterprise while the second is a non-profit organization dedicated to education and the relief of poverty.

Though some of the highest profile work done by the foundation has aided artisans in disastrous situations (the 2001 Kutch earthquake and the 2004 tsunami), the foundation is primarily concerned with aid to artisans on the village level and with the education and engagement of western audiences that represent their markets.

The Maiwa Foundation is a registered charity.



Maiwa
Handprints
&
The
Maiwa
Foundation

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Indigofera
Vern. Lajwardi
Aligarh

7-8

Wednesday September 12

7:30 pm NET LOFT GRANVILLE ISLAND - \$15

Following a Narrative Thread

Janet Bolton's lectures have a profound effect on people—be they seasoned makers or those who have never held a needle. Her impact is in part due to the strong connection between her life and imagery. Deceptively simple, Janet's patchwork illustrations have led to an international reputation and a teaching schedule that criss-crosses the globe.

Join Janet as she presents a series of slides to illustrate her influences and development. She will show examples of works inspired by memory, visual experience, and imagination.

Looking back over her life, she will trace a thread that runs through her country childhood and the enthusiasms which still remain relevant to her working practice today.

Janet will also teach 2 two-day workshops (pg 40) and a one-day workshop (pg 42).





Janet will also explore how, quite often, a particular piece of fabric has itself suggested a whole new theme of work and how some themes can be revisited time and time again in different ways.

Only working to please herself, Janet was delighted to discover that others were interested in her pieces. That interest is now large enough to allow her to work professionally full-time.

Janet Bolton composes textile pictures using the simplest of hand-sewing techniques. The placement of each element within the composition and the feeling this evokes are crucial to the success of each piece of work.

Janet has been on the Crafts Council Selected Index of Makers since 1985. Her work is in the British Council Collection, the Crafts Council Permanent Collection, the Embroiderers Guild Museum Collection, and many private collections.

Thursday September 13

7:30 pm NET LOFT GRANVILLE ISLAND - \$15

Over the Threshold: The Noren Project



The entrance to the Hinoki Gallery.

Right: the back of the gallery opens directly onto the Shinjo river.

Yoko and Kazuho will also teach a noren workshop (pg 44) and a dye workshop (pg 43). There will be a noren exhibition in September (pg 26).

On the bank of the Shinjo river in the historic town of Katsuyama is the Hinoki gallery. Behind the cloth “noren” that hangs in the doorway, Yoko Kano runs a textile studio that has transformed this tiny Japanese town.



The noren in Katsuyama (Okayama Prefecture) are a collaboration between the local residents and Yoko Kano. Each individually crafted design contains a personal meaning for the people who work in the shop it decorates. “My work is to express their personalities as faithfully as I can in the cloth. It’s great to have a relationship with people I see every day where they can tell me exactly what they expect to see in their noren.”

On the shores of a small island, situated in the inland sea of Seto, sits the town of Naoshima (Kagawa Prefecture). It was here, in 2001, that Yoko Kano was invited to make noren for 14 private homes. The project sparked a revival in noren use and highlighted the relationship of textiles to the expression of an architectural and personal individuality. The noren also bring the art of dyeing and design into the mind of each person who walks through the town.

Join us for an illustrated walk as Yoko Kano and her daughter Kazuho explain the origins of the noren project, what it has meant for Katsuyama, and how the noren are made.

Yoko entered the University of Art and Design Joshibi in 1966 and graduated from the design courses in textiles. An accomplished dyer and weaver, Yoko made noren for commercial clients before beginning the noren project in Katsuyama and Nashima. She owns and operates the Hinoki Gallery.



Misao Iwamura

with Chisako Hisamatsu

Tuesday September 18

7:30 pm NET LOFT GRANVILLE ISLAND - \$15

A Life in Weaving

Join master weaver and contemporary textile designer Misao Iwamura as she takes the audience on an illustrated tour of the weaving life.

Misao was brought up in Kyoto, Japan, a major centre for traditional textiles, and learned textile and graphic design at Kyoto Art and Craft School. She now lives just outside Kyoto, and from her studio she can see Mt. Hiei, which both inspires and delights her.

Misao worked for a textile manufacturer for many years designing fabrics and yarns. As a designer she had many ideas for weaving but no actual experience of hand-weaving technique. She wanted to understand the whole creative process from a spool of yarn to the finished fabric. Eventually she decided to leave the company and start weaving for herself in order to master the entire process.

In 1988 she built her own studio. Since then she has been able to freely design and create her own textiles. She has held a number of exhibitions in Japan, Bulgaria, Sweden, and the United States. Her textiles have been featured in various weaving textile magazines and on the Japanese television program Oshare Kobo.

From 1998 to 2010, Misao was a regular guest lecturer at the Kawashima Textile School in Kyoto, and she has been a member of the Japan Craft Design Association for ten years. Her book, *Plain Weaving*, was published by Bunka Shuppan Press in 2001.

Misao will be joined by her protégé, Chisako Hisamatsu. A gifted and exhibited artisan in her own right, Chisako is an associate at the Silk Weaving Studio on Granville Island. She presently lives in Japan. (See pg 98 for a full biography.)

Misao will also teach a four-day workshop (pg 48). Her works will be exhibited in September (pg 28).



Carol Shinn

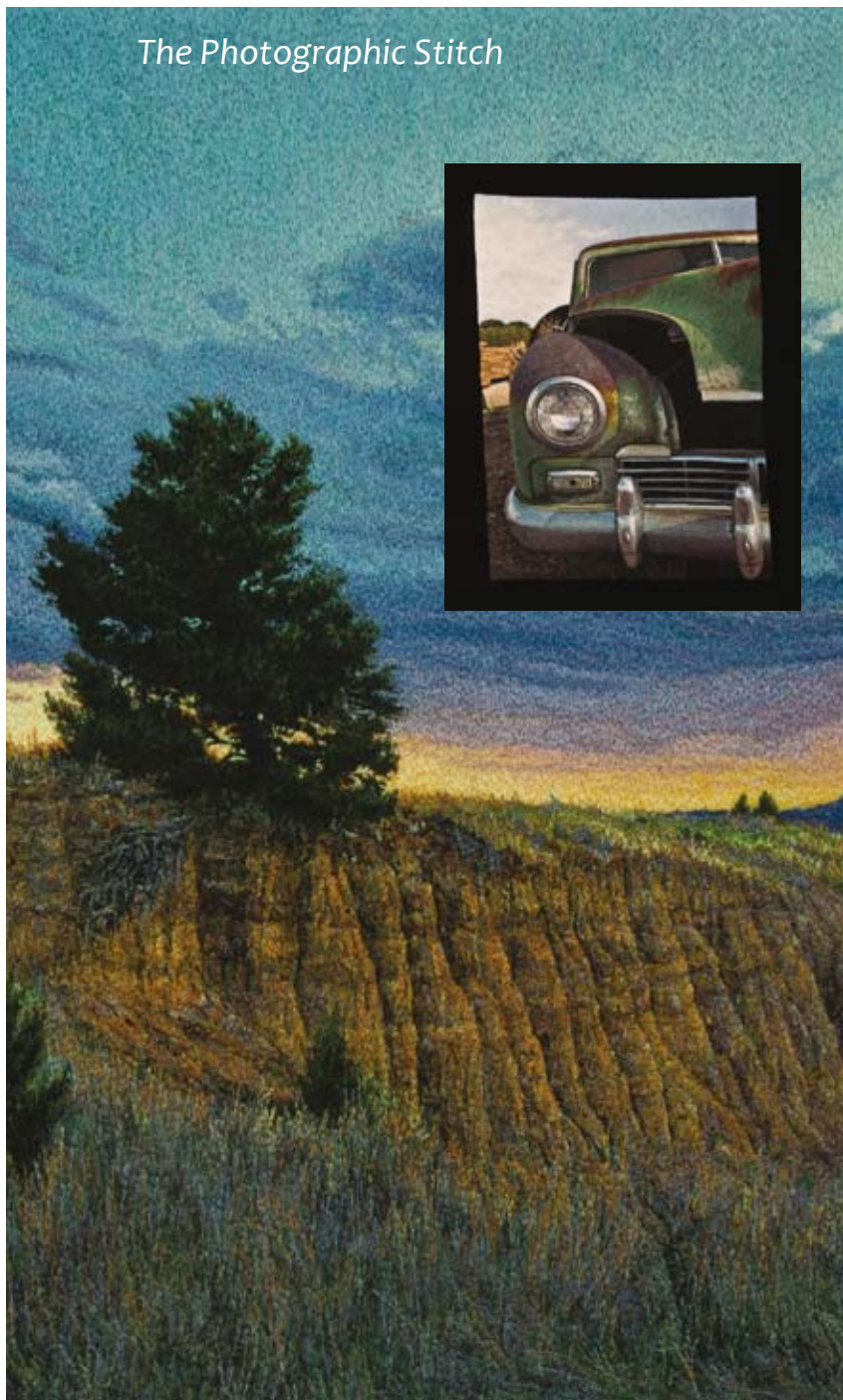
Thursday September 20

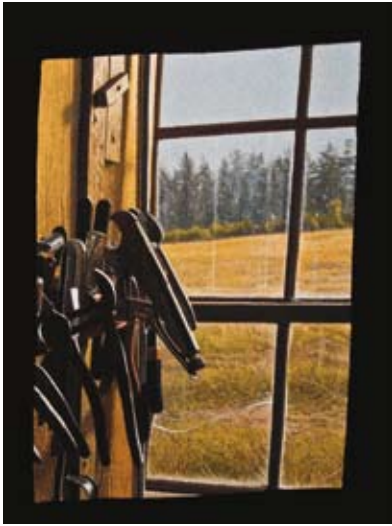
7:30 pm NET LOFT GRANVILLE ISLAND - \$15

The Photographic Stitch



Carol will also teach a four-day workshop (pg 50).





At the age of eight, Carol Shinn knew she wanted to become an artist. Now she is the internationally recognized master of her own unique technique of using freestyle machine-stitching to create photo-realistic images. Her work does not use computer-assisted sewing to achieve its incredible effect.

Join Carol for an illustrated journey through her work. She will share her thoughts on how to develop ideas in a single medium and explain the process whereby her artwork gradually shifted to become an expression of her own world view. Carol will also talk about design considerations, colour, and the content implied by subject matter.

Carol Shinn is from Fort Collins, USA. Her BFA is from the University of Colorado and her MFA from Arizona State University. She has taught many workshops across the United States and held teaching positions at Arizona State University and Mesa Community College, Arizona. Her work has been in numerous books and magazines and is in many public and private collections including the Museum of Art and Design, NY, NY, and the Denver Art Museum. She was a prize-winner in the 2009 International Pfaff Embroidery Challenge. Carol is the author of *Freestyle Machine Embroidery: Techniques and Inspiration of Fiber Art*. www.carolshinn.com.

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Daniella Woolf

Thursday September 27

7:30 pm NET LOFT GRANVILLE ISLAND - \$15

Crossing a Line: The Encaustic Studio

Daniella will also teach a three-day workshop (pg 56).



Join mixed-media artist Daniella Woolf as she speaks about her life and the evolution of her artwork.

Daniella's journey starts in 1918 with a photo of her Russian immigrant grandparents outside their storefront in the Lower East Side of New York City. Her family migrated to LA where everyone found employment in the film industry. In her own words, she “swung like Tarzan from one medium to the next: from ceramics to jewellery, textiles, fiber, collage, furniture design, and finally encaustic.”

In 1971, she was in the right place at the right time to start graduate school, studying Textile Structures at UCLA. It was the time of the pivotal exhibition *Deliberate Entanglements* that brought together fibre artists from all over the world. Her career was set and for the next forty years she would create challenging and innovative works that explore the creative potential of different media.

Daniella Woolf holds an MA in Design with a specialty in Textile Structures from UCLA. Over her career she has worked in a variety of media, including fibre, collage, jewellery, installation, and most recently encaustic. She is a principal of Wax Works West, a school for the encaustic arts, in California. She teaches in the western states for R&F Handmade Paints and globally for Wax Works West. She is a 2007 recipient of the Gail Rich Award for excellence in the arts in Santa Cruz and the 2008 Rydell Visual Arts Fellowship.

Her current work is exhibited nationally and internationally. She has a very popular teaching DVD, *Encaustic with a Textile Sensibility*, and a book which is a “gallery between pages” under the same title. Her newest publication, *The Encaustic Studio: A Wax Workshop in Mixed-Media Art*, will be published in May 2012 by Interweave Press. She blogs at Encausticopolis under the name Dotty Stripes.



Barbara Shapiro

Monday October 15

7:30 pm NET LOFT GRANVILLE ISLAND - \$15

Change Is Good



Barbara will also teach a one-day workshop (pg 69) and a three-day workshop (pg 70).



Join practising textile artist Barbara Shapiro for an engaging lecture on the connection between artistic challenge and progress. In her own words:

“Life does not sit still. And artists cannot sit still either. No matter how comfortable we become in our chosen medium, we must continually challenge ourselves to look deeper or farther or wider if we are to keep our vision fresh. As my good friend the acclaimed designer John Wheatman says, ‘A good house is never done.’ It is never static, and neither is the work of an artist. Through this presentation you will see how one San Francisco-based textile artist has taken artistic risks and embraced change.”

Barbara Shapiro has been creating textile art for decades. She combines a rich knowledge of historical and ethnic textiles with broad technical experience in weaving, dyeing, and basketry. After being involved in the San Francisco Art to Wear movement in the '70s and '80s, Barbara shifted her focus to textile art. She teaches frequent workshops and classes at San Francisco



State University.

A board member of the Textile Society of America, she also serves on the Textile Arts Council of the Fine Arts Museums of San Francisco and is a docent at the Museum of Craft and Folk Art. For many years she has specialized in indigo dyeing and has taught many students the “Greener Indigo” formula that is safer and more ecological than common chemical formulas. She is a frequent contributor to textile publications, and her wall pieces and baskets have been widely exhibited throughout the USA and in Canada, France, England, Ireland, Japan, and Israel.



Wednesday October 17

7:30 pm NET LOFT GRANVILLE ISLAND - \$15

Still Life with Stylist



Photos Chris Court

Join internationally renowned stylist, designer, and author Sibella Court for her Canadian debut. In this lecture Sibella will talk about the tradition of still life and how it has deeply influenced her ideas, her work, and ultimately her career.

The experience of still life in such artists as Caravaggio, Anne Vallayer-Coster, and Giorgio Morandi runs through art and culture to surface again in modern photography. Much more than a collection of things, for Sibella still life works within the symbolism of objects to generate feelings of place or atmosphere or to evoke the mood of an era.

Sibella will also teach a one-day workshop (pg 71).

Sibella will discuss her work with photographers and her process: source, arrange, and edit. She will describe her love of the “perfect” still life and explain how her work with objects—from a tabletop collection of scissors to a complete interior—is all, ultimately, expression of the same desires and intentions.



Sibella Court is an interior stylist and creative director: from vision and concept through to direction and creation. Her most recent spaces include El Loco, 30 Knots, Upstairs at the Beresford, MsG's, York 75, Bistrotrode CBD, and Private Dining at Ivy.

After 10 years living and working in New York, she returned home to Sydney, Australia, to launch her brand and shop: The Society Inc. Her store is home to hardware, haberdashery, and treasures collected while adventuring into terrains less trodden.

In New York she has styled for Bergdorf Goodman, Bloomingdale's, Saks on Fifth Ave, Pottery Barn, Target, Anthropologie, and West Elm. Publications showing her work include *Gourmet*, *Marie Claire*, and *Vogue Living*. Her other projects include a nail polish line, hardware design, and a 110-colour paint range.

She has accumulated over twenty years of global inspiration from frequent trips to South East Asia, India, Europe, the Middle East, the United States, Central America, and Australia. She travels alone and with the Anthropologie inspiration team.

Sibella is also a best-selling author. Her award-winning titles include: *Etcetera: Creating Beautiful Interiors with the Things You Love*, *The Stylist's Guide to NYC* and *Nomad: A Global Approach to Interior Style*. She has written extensively for publications such as *CountryStyle*, *Grazia*, *Harper's Bazaar*, and *Vogue Living*.



Joan Morris

Thursday October 25

7:30 pm NET LOFT GRANVILLE ISLAND - \$15

New Hybrids from Ancient Tools

Joan will also
teach a five-
day workshop
(pg 80).



Joan Morris is one of the most innovative hands in the textile arts today. A master dyer at Dartmouth College's theatre department, Morris is also co-inventor of a patented process for putting precious metals on cloth. Since 1983 she has been working in the ancient technique of shaped-resist. It is both time- and labour-intensive, but Morris has found it to have many qualities that can be played against printing, photography, photo-resist, metal work, and other forms of resist such as wax.

Join Joan Morris as she presents a three-decade-long journey through the frontiers of textile manipulation. This richly illustrated talk will explore theatric, cartographic, and painterly "canvases." Joan will show some of the altered forms that result from merging personal and historical sources of inspiration with shaping and dyeing.



LIVING BLUE



Presentation 7:30 pm –Tuesday, September 11, 2012

NET LOFT, GRANVILLE ISLAND

LIVING BLUE

EXHIBIT AND LECTURE



Bangladesh is one of the most suitable regions for growing indigo. However, due to the colonial history of the crop and the subsequent rise of synthetic indigo, its potential has remained dormant. Now Living Blue, a project of the Nijera Cottage and Village Industries, has revived the famous crop. They are using it to add this distinctive blue to a range of exquisite textiles.

Village artisans combine a variety of traditional stitches with nui shibori on handspun, handwoven (khadi) cloth. The results are a range of quilts, shawls, and scarves that convey the feeling of well-loved cloth.

Join Anowarul Haq and Apurba Deb Roy from the Living Blue project as they take the audience on a guided tour of some of the most exciting textiles to come out of South Asia. There will be a discussion of the cooperative and how the Living Blue project is changing lives in Bangladesh.

\$15

**Exhibition and Lecture
with food and refreshments**

Living Blue will also teach a two-day workshop (pg 38).

THE ART OF NOREN



Artist's Reception 6–8 pm – Friday, September 14, 2012

SILK WEAVING STUDIO

THE ART OF NOREN



EXHIBIT

Noren are the traditional Japanese cloth dividers that hang in doorways and windows.

Working with stitch resist and immersion dyeing, master noren artist Yoko Kano has worked on two major projects creating noren for the towns of Katsuyama and Naoshima, Japan. On display will be pieces showing both traditional and contemporary designs.

**Artists' reception with Yoko and Kazuho Kano
6–8 pm – Friday September 14**

No Charge

Please RSVP to Maiwa (604) 669-3939
or Silk Weaving Studio (604) 687-7455

(Exhibition runs September 8–19, 2012)

Yoko and Kazuho Kano will also give a lecture (pg 10) and teach a noren workshop (pg 44) and a dye workshop (pg 43).



結 MUSUBU: THE TIES THAT BIND

Exhibition Opening 6–8 pm – Friday, September 21, 2012

SILK WEAVING STUDIO



EXHIBIT

A leading textile artist of Japan, Misao Iwamura has also been a mentor to weaver Chisako Hisamatsu. This exhibition will feature exquisite and innovative works from both artists.

Exhibition opening
with Misao Iwamura and Chisako Hisamatsu
6–8 pm – Friday September 21

No Charge

Please RSVP to Maiwa (604) 669-3939
or Silk Weaving Studio (604) 687-7455

(Exhibition runs September 21–October 5, 2012)

Misao Iwamura and Chisako Hisamatsu will also give a lecture (pg 12)
and teach a four-day workshop (pg 48).

BLUE ALCHEMY



Screening 7:30 pm – Wednesday, October 10, 2012

THE RIDGE THEATRE

BLUE ALCHEMY



SCREENING with the DIRECTOR at **THE RIDGE THEATRE** 3131 Arbutus Street, Vancouver

Join award-winning documentary filmmaker Mary Lance for the British Columbia Premiere of her latest work:

Blue Alchemy: Stories of Indigo

A feature-length documentary that explores the history, beauty, and importance of indigo, *Blue Alchemy* weaves together stories about textiles and culture with interviews from artists, artisans, and historians.

Mary Lance will give a short introduction to the film and lead a question and answer after the screening.

\$15
Screening with Director Q&A

Mary Lance will also teach a workshop (pg 64).

BANJARA EMBROIDERY



Presentation 7:30 pm – Saturday, October 20, 2012

NET LOFT, GRANVILLE ISLAND

BANJARA EMBROIDERY

EXHIBIT AND LECTURE

Join Jan Duclos, a French national who has lived most of his life in India, and Laxmi Duclos, a member of the Banjara community and traditional embroiderer, as they guide us through an exhibition of Banjara embroidery.

Jan and Laxmi together run the Surya's Lambhani Women Welfare Trust (Surya's Garden) in Hampi, India. It is one of the most vital co-operatives working with Banjara embroidery today. The group works with local craftspeople to preserve traditional needlework skills and designs.

Well known for bold colours and a forceful design sense, the Banjaras (sometimes called Lambhani or Lambada) are thought to be descended from the Roma who migrated through the mountains of Afghanistan and settled in the deserts of Rajasthan.

Since the 14th century, the Banjaras have gradually traveled down to the south. They worked for the Moghuls transporting provisions and trading goods, traveling with large herds of thousands of bullocks and carts, buying and selling sugar, salt, grain, and perfumes. Their habit of living in isolated groups away from others, which was a characteristic of their nomadic days, still persists.



\$15

**Exhibition and Lecture
with food and refreshments**

Laxmi and Jan will also teach 2 two-day workshops (pg 74).

WRAP PARTY & AUCTION



7:30 pm – Friday, October 26, 2012

NET LOFT, GRANVILLE ISLAND

WRAP PARTY & AUCTION



The Maiwa Wrap Party is a night to remember. We put on a spread, bring in a live band, and let loose.

The highlight of the evening is the Maiwa Auction—it's entertaining to watch and exhilarating to participate. On the block are complete outfits, carpets, furniture, and carefully assembled lots containing books, objects, and textiles. All proceeds go directly to the Maiwa Foundation.

\$10

Live music and dance,
food, refreshments, and auction

Stitching as Markmaking

Ilze Aviks

\$225

includes \$30 lab fee

class limit 14

September 8, 9

(Sat, Sun)

10am–4pm

Maiwa Loft
Granville Island

Ilze Aviks returns from Durango, Colorado, to teach this two-day exploration of stitching. From poetic calligraphic lines to fields of vivid marks, stitching can be as personal and expressive as your own handwriting.

In this workshop students will use crayon transfer, fabric collage, and simple stitches to create a series of small studies examining the powerful relationship of stitched mark and cloth.

Stitch without hesitation as we explore repetition, layering, density, and attaching as pathways to discovering a new visual language. Each day students will be guided through several exercises to help them focus on exploration and technique. Studies will emphasize intuition and spontaneity.



Monoprinted Cloth and the Stitched Mark

Ilze Aviks



Monoprinting is a method used in printmaking as well as in textiles. It simply means a process whereby a one-of-a-kind print is produced. Pigment is painted onto glass, then fabric or paper is laid onto the glass, and a one-of-a-kind print is made. Using this delightful and spontane-

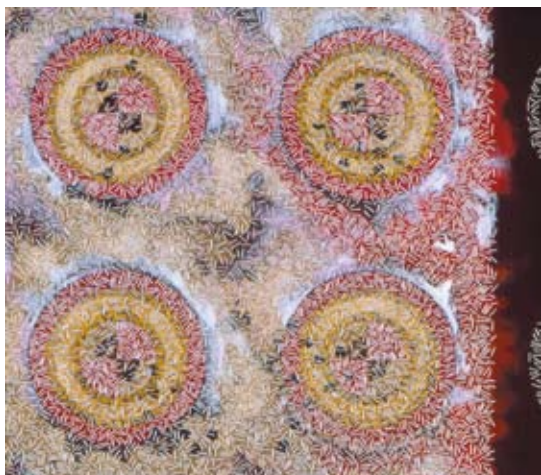
ous method, participants will create unique cloth for stitching and collaging.

Then, using basic hand-stitching, students will create a series of studies investigating the potent interaction of the stitched mark and painted cloth. Together the class will examine how stitching can transform cloth by enhancing colour, deepening space, and creating surprising textures.

Students should come ready to explore, experiment, and surprise themselves! Monoprinting is a great way to get past a creative roadblock. It is also a method that presents many happy “accidents,” such as new visual textures and colour combinations.

Ilze Aviks returns from Colorado to teach this popular workshop.

*This workshop can be taken after *Stitching as Markmaking* but that workshop is not a prerequisite. Non-textile artists are welcome—no previous stitching experience required.*



\$295

includes \$50 lab fee

class limit 14

September 10–12

(Mon–Wed)

10am–4pm

Maiwa Loft

Granville Island

Living Blue Indigo

Anowarul Haq and Apurba Deb Roy

\$225

includes \$75 lab fee
class limit 16

September 12, 13
(Wed, Thu)
10am–4pm

Maiwa East
1310 Odium

The quilts of rural Bengal and Bangladesh are known as *khetas*. Made for one's own use, they are both simple and robust. They are used daily, cycled and recycled, become frail with age, are mended and repaired, get thinner and thicker with time, and gradually take on the history of the users and their families. They not only have a life—they are life.

In this workshop students will explore some of the design, dye, and stitch techniques that are traditionally used to make *khetas*. Students will learn the *jod* and *be-jod khetas* stitch techniques that, when applied to layers of *khadi* (hand-spun, handwoven cotton) create the *dheu* or “wave.” The stitch makes the surface of the textile undulate like flowing water.

Students will prepare pieces for dyeing with *nui shibori* and folding. A vat will be prepared using natural indigo harvested and extracted by the Living Blue project. Recipes for the Living Blue natural vat will be given and explained.

Living Blue will also present an exhibition and lecture (pg 24).

This workshop is a very limited opportunity to work with Anowarul Haq and Apurba Deb Roy who join us from Bangladesh. They will explain how simple techniques, when worked on cloth with personality and combined with indigo blue, can create exceptional works.





The Stitch That Tells a Story

Janet Bolton

\$250

includes \$45 lab fee
class limit 16

FIRST TIME

September 13, 14
(Thu, Fri)
10am–4pm

SECOND TIME

September 15, 16
(Sat, Sun)
10am–4pm

Maiwa Loft
Granville Island

Janet will also give a
one-day workshop
(pg 42) and a
lecture (pg 8).

Cloth and stitch combine with a deceptive simplicity in this workshop taught by UK textile artist Janet Bolton.

Famous for her evocative textile pictures that convey the feeling of storybook illustrations, Janet aims to give each student the confidence to work directly with the fabrics at hand. That is, with an idea in mind, the student will select textures and colour combinations from available fabrics rather than working out a composition in another medium (painting or drawing) and then attempting to transpose that concept into fabric.

The class will discuss compositional ideas, subject matter, and the choice of suitable materials both old and new. Students will explore the idea of allowing the composition to develop and change as the work progresses, emphasizing the wonderful freedom and directness this way of working allows for—right to the very last stitch. Janet will demonstrate “needle turning” techniques used to finalize the shape of the different components, the placing of those components, and the use of thread as a drawn line.

Janet will bring originals of her own work and a selection of pieces at different stages of development. She will also have various pieces that in her opinion have not been successful; these have led to many an interesting discussion!





The actual techniques are very simple: hand sewing at all stages. Each student will be given as much individual help as they need, particularly at the early compositional stage. After the general introduction, the whole emphasis will be on individual tuition.

The workshop will include advice on presentation of work, including framing, and will end with a group discussion on the works produced.



Narrative Textiles

Janet Bolton

\$175

includes \$30 lab fee

class limit 16

September 17

(Mon)

10am–4pm

Maiwa Loft
Granville Island

This workshop is a comprehensive introduction to UK textile artist Janet Bolton's direct way of working. The freedom that characterizes this technique permits students to explore their own likes and dislikes and find their own voices.

Although there will not be time to completely finish a piece, all necessary aspects, including presenting and framing the work, will be covered.

The workshop will start with a short slide show of Janet Bolton's work. From there the class will discuss inspiration from the choice of suitable subject matter to the idea of allowing the work to change throughout its construction. The result is a way of working that is exciting to the last stitch.

Practical demonstrations of constructional methods, simple cutting of shapes, placing, and "needle turning" techniques augment the workshop.

All work is sewn by hand. Students will receive personal help throughout the workshop; this individual help is most important as there are no rules, no "correct" way of working. There is no right or wrong.

The class will finish with a group discussion of the pieces. Students will leave the class with an exciting work in progress, confident that they can complete the piece.

Janet will also give 2 two-day workshops (pg 40) and a lecture (pg 8).





Two Japanese Natural Dyes

Yoko Kano with Kazuho Kano

This workshop introduces students to two natural dyes from the Far East: kakishibu, made from fermented persimmon juice, gives a rusty brown; bengara, a mineral earth pigment obtained through a specialized process of baking oxide-rich soil, gives a range of reds that have been used in paints, lacquers, and dyes. Bengara was used to protect wood in much the same way that the French used woad. Both kakishibu and bengara are regional dyes that may be found within a short distance of Katsuyama.

In this workshop students will work with natural fibres, immersion dyeing, and a post-mordant. Students will learn the history and personality of the dyes and explore traditional designs.

Top: kakishibu on cotton.

Right: bengara on textiles.

Below: bengara baking.

\$275

includes \$80 lab fee

class limit 14

September 14, 15

(Fri, Sat)

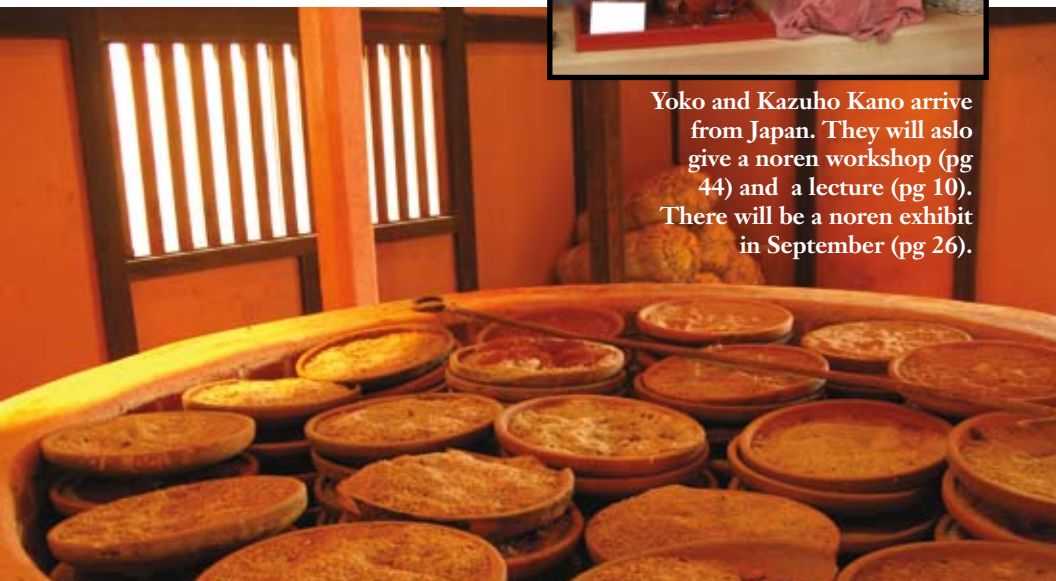
10am–4pm

Maiwa East

1310 Odlum



Yoko and Kazuho Kano arrive from Japan. They will also give a noren workshop (pg 44) and a lecture (pg 10). There will be a noren exhibit in September (pg 26).



The Noren Workshop

Yoko Kano with Kazuho Kano

\$350

includes \$80 lab fee
class limit 14

September 16–18
(Sun–Tue)
10am–4pm

Maiwa East
1310 Odlum

Noren are traditional cloth dividers that hang in doorways or windows. They appear in the front entrance to bath houses and shops to signify that the establishment is open for business. They usually have one or more vertical slits in the cloth that run almost to the top.

The designs on the noren of Katsuyama are made entirely through stitch resist and immersion dyeing. In this workshop students will have an opportunity to study with master noren artist Yoko Kano and her daughter Kazuho. Students will learn how Yoko approaches the collaboration with a client and be introduced to the aesthetic of noren design. The class will then embark on the production of their own individual noren using stitch resist and immersion dyes.

Yoko and Kazuho Kano will also give a dye workshop (pg 43) and a lecture (pg 10). There will be a noren exhibit in September (pg 26).





The Art of Embroidery

Bonnie Adie

\$250

includes \$55 lab fee

class limit 15

September 18–20

(Tue–Thu)

10am–4pm

Maiwa Loft

Granville Island

This very popular workshop has been expanded to three full days.

Are you a textile enthusiast wanting to add stitch for embellishment? If so, this is the workshop you won't want to miss. The stitches you'll learn are those known across Europe, the Americas, and Asia. They have passed between families and persisted for generations.

This fast-paced workshop will introduce a long list of traditional embroidery stitches. As the class progresses, emphasis will shift to variations and combinations of these stitches with experimentation leading to a means of personal expression. For those interested in shisha mirrors, we will study the art of attaching mirrors to fabric with thread.

Threads will be available in a variety of weights and textures. A variety of background materials will also be available to try. The class will make small samples that can be placed in a book along with documentation for future reference. Students will leave the workshop with the confidence to add embellishment to their work and to create textures and patterns allowing for self-expression in thread.



Maiwa Supply

inspiring the revival



everything for the contemporary artisan
located in the Net Loft on Granville Island, open 10–7 every day

Weaving: From Thought to Fabric

Misao Iwamura with Chisako Hisamatsu

\$450

includes \$70 lab fee
class limit 14

September 19–22
(Wed–Sat)
10am–4pm

Maiwa East
1310 Odlum

In this four-day workshop participants will learn different methods for designing unique fabrics. On the first day students are given an initial image to use as inspiration. Through experimentation with painting, drawing, and other creative techniques, students will acquire the knowledge and skills to be able to translate ideas into distinctive textile designs.

An experienced weaver who spent many years designing fabrics and yarns for industry, Misao prizes creativity and originality. Rather than imparting new weaving techniques or copying existing patterns, Misao will teach students to master the creative process itself. Participants will complete the workshop with the confidence to develop an initial design image into a woven sample. Misao is joined by fellow weaver and teacher Chisako Hisamatsu for this workshop.

Misao Iwamura and Chisako Hisamatsu arrive from Japan for this workshop. They will also give a lecture (pg 12) and exhibit their work (pg 28).

Misao hopes this workshop will be an inspiration for beginners as well as experts and is confident that participants will discover unlimited possibilities for creating original work.

Note: the comprehensive presentation of Misao's development and work takes place in her lecture A Life in Weaving (Sept. 18, see pg 12). Misao has asked that the lecture form a prerequisite for this course. Students must bring their own rigid beddle or multi-harness table loom and a warping board.





Painting with Machine Embroidery

Carol Shinn

\$495

includes \$65 lab fee
class limit 12

September 21–24
(Fri–Mon)
10am–4pm

Maiwa Loft
Granville Island

Students of all levels can explore imagery and surface design using freestyle machine embroidery. Emphasis will be on creating a surface saturated with layers of thread. Individual styles of “markmaking” through shading, hatching, and visually mixing thread colours will be stressed. This course does not use computerized sewing machines.

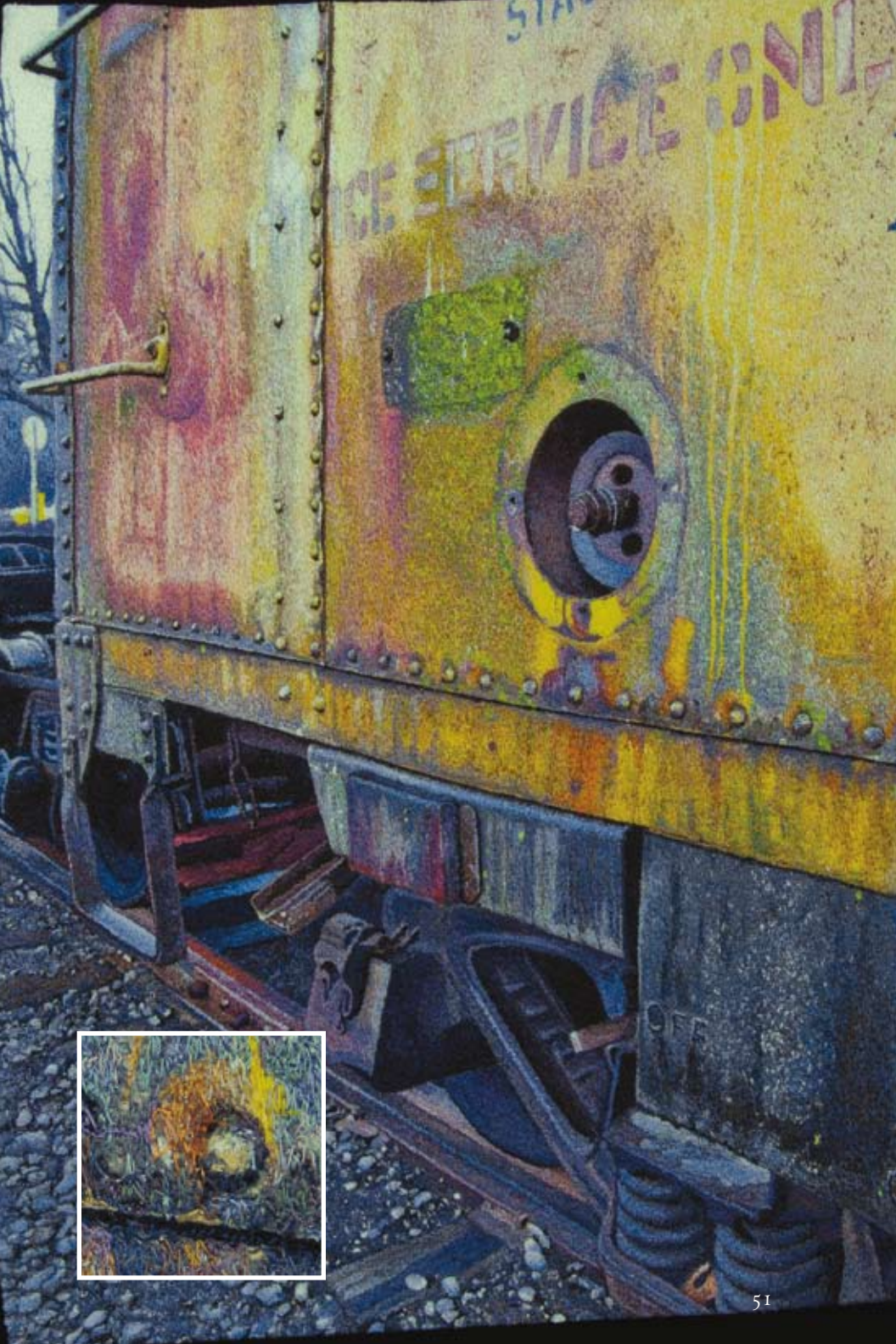
After a few exercises designed to help understand the process, the class will begin work on individual projects. Students will create a design, sketch their design on cotton canvas with acrylic paint, then proceed to develop their idea with thread. No painting skills are necessary as the paint only serves as a guide for stitching. Students may work with fabric collage and/or dissolvable stabilizers and may use other materials if they wish.

Carol will teach her technique for applying a heat-transfer image to fabric for the purpose of freestyle machine embroidery and will bring a selection of images already printed.

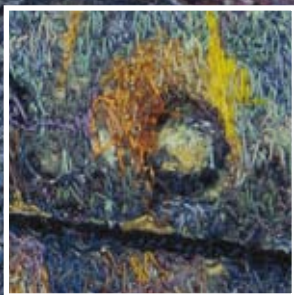
Carol will also give
a lecture (pg 14).

Techniques for accommodating large pieces, tips for troubleshooting, and options for finishing and mounting will be discussed. There will be informal discussions about developing ideas and evaluating work. Students may work either three-dimensionally or two-dimensionally.

Students need a sewing machine in good working order. The machine should be able to lower its feed dogs and needs a darning or a freestyle embroidery foot.



STAN
SERVICE ONLY



Felting Vision

Jorie Johnson

\$495

includes \$90 lab fee
class limit 14

September 24–27
(Mon–Thu)
10am–4pm

Maiwa East
1310 Odlum

This four-day intensive workshop will cover exciting felting techniques with the goal of producing lightweight and durable shoulder wraps.

Jorie Johnson (who has spent twenty years living in Kyoto, Japan, authored a series of books on felting, participated in international gallery exhibitions, and been featured in numerous fibre and art magazines) returns this year to lead students through the incredible potential of the felted world.

Participants will learn flat braiding and repeat patterning methods as well as washing and brushing techniques. They will also learn how to integrate auxiliary fibres such as lace and fabric strips. The process of combining fabrics through fulling will be taught. Students will learn edge-finishing techniques, consider one- and two-sided designs, and experiment with dye methods to add colour and achieve colour effects.

The class will work with substrates of different materials that permit felting to achieve new structural forms.

Beginning with techniques, studies, and samples, participants will move at their own pace into a unique independent project.

Jorie joins us from Japan to teach this workshop.





Bookbinding Basics

Gaye Hansen

\$195

includes \$50 lab fee

class limit 12

September 25, 26

(Tue, Wed)

10am–4pm

Maiwa Loft
Granville Island

This class is a good foundation and a wonderful introduction to the world of handmade books. Students will encounter a wide breadth of bookbinding techniques not found in our other class.

Bookbinding Basics is a must for anyone interested in keeping a paper record or a bound journal. A wide variety of materials will be incorporated into the book projects: decorative papers, mounting film, book cloth, fabrics, book boards, text pages, linen threads, and more.

This two-day class introduces the participants to basic bookbinding terms and techniques. The class includes corner treatments and the use of book cloth and end papers. Participants will also learn how to create and sew signatures in different ways. Students will learn about accordion books, simple journals, and the open-spine book.

Enter a new paper-bound world of creativity.



The Art of Bookbinding

Gaye Hansen

One of our most popular classes—the demand for professional bookbinding instruction has been overwhelming. As more people have seen the exquisite books created in these classes, interest has grown considerably.

On the first day students will practice fundamental binding techniques, including Japanese stab binding, corner treatments, the pamphlet stitch, the use of book cloth, and single signature procedures.

As the workshop progresses, students will be taken through the steps of making a 6" x 7" hardcover book using more advanced techniques: cloth covers, sewing signatures, interleaf pages, hinges, linen tapes, and headbands. The books become personalized through add-in techniques such as sewn-in envelopes, specialty papers, block printing, insertions, and pockets. A wide variety of handmade and commercial papers will be used for the final project.

\$295

includes \$70 lab fee

class limit 12

September 27–29

(Thu–Sat)

10am–4pm

Maiwa Loft

Granville Island



Encaustic with a Textile Sensibility

Daniella Woolf

\$395

includes \$100 lab fee
class limit 12

September 28–30
(Fri–Sun)
10am–4pm

Maiwa East
1310 Odlum

Encaustic—the use of heated beeswax mixed with pigments—opens up a vast new territory for exploration when combined with textiles.

In this mixed-media encaustic workshop students will gain a thorough knowledge of the encaustic technique. Participants will learn the basic materials and formulas used in encaustic, proper safety procedures, and the preparation of appropriate supports and grounds.

Techniques will be taught sequentially and build upon one another. Demonstrations include: image transfers, metallic leafing, collage, line, edge, and three-dimensional work. This workshop is an exciting opportunity to expand your visual vocabulary with wax.

Encaustic has texture and translucency beyond your wildest dreams! It is an amazingly versatile art medium and is truly the glue that will allow you to use all the materials you've been collecting for years.

Daniella will also give a lecture (pg 16).

All skill levels are welcome.

Daniella arrives from California where she is a principal of Wax Works West, a school for the encaustic arts. See her complete bio on page 17.





Colour Institute

Michele Wipplinger

\$595

includes \$150 lab fee
class limit 16

October 1–5
(Mon–Fri)
10am–4pm

Maiwa Loft
Granville Island

A full five days devoted to the in-depth study of colour will release your creative genius. The Colour Institute will cover colour perception, aesthetics, dynamics, theory, and use. Working from diverse historic and cultural sources, this class moves through classical concepts of colour to ideas of contemporary artistic and designer practice. The workshop will conclude with insight into the world of colour forecasting and the development of colour trends.

Michele joins us from Seattle to explain how methodologies such as colour bridging, composition, and creation may be learned and mastered. Colour systems such as NCS and Pantone will be presented. Theories developed by Johannes Itten, Josef Albers, and Albert Munsell will provide the tools to understand the chromatic realm with specific reference to textiles. Students will learn how colour functions in various environments and how it interacts both with other colours and with components such as texture and lighting. The Colour Institute will include exercises performed on yarns, cloth, colour chips, paintings, and drawings. Students will learn how to problem-solve colour mistakes and develop a deep understanding of value and saturation and how these affect finished work. As sessions progress, the focus will shift to student design problems and challenges. Students will apply the concepts of the class to their own work.

This inspired class is a must for designers, artists, or anyone interested in the complex world of perception, meaning, and interpretation behind the use of colour.



Andone
te

Alizarin
Violet Lake

Sap

Natural Dyes

Charlotte Kwon

\$395

includes \$100 lab fee
class limit 16

October 1–4
(Mon–Thu)
10am–4pm

Maiwa East
1310 Odlum

What magic does the dyer use to coax colour from nature? Throughout the world this knowledge was guarded carefully, and learning the art often involved elaborate ceremonies and traditions. To this day, natural dyeing retains the same air of mystery and exotic intrigue that has compelled artists and craftspeople for centuries.

Charlotte Kwon's passionate study of natural dyeing techniques has led her to visit and work with cultures around the world. In this workshop she shares her vast knowledge of natural dye history and use. In addition Charlotte offers insight into her own in-studio processes and demonstrates how to get the most from a range of dyes and fabrics. The student will obtain a good technical understanding of the mordanting processes and the varied uses of such dyes as indigo, cochineal, madder, fustic, and many others. Gorgeous Turkey reds, indigo blues, and Indian yellows are just a few of the colours achieved as students work on cotton, silks, wools, and linen.

The full spectrum of more than 80 rich colours dyed in class will form a source book for each student. These books are a great inspiration and reference for years to come. Students will also complete several natural-dye projects. A variety of shibori techniques will be used and then dyed with natural indigo.

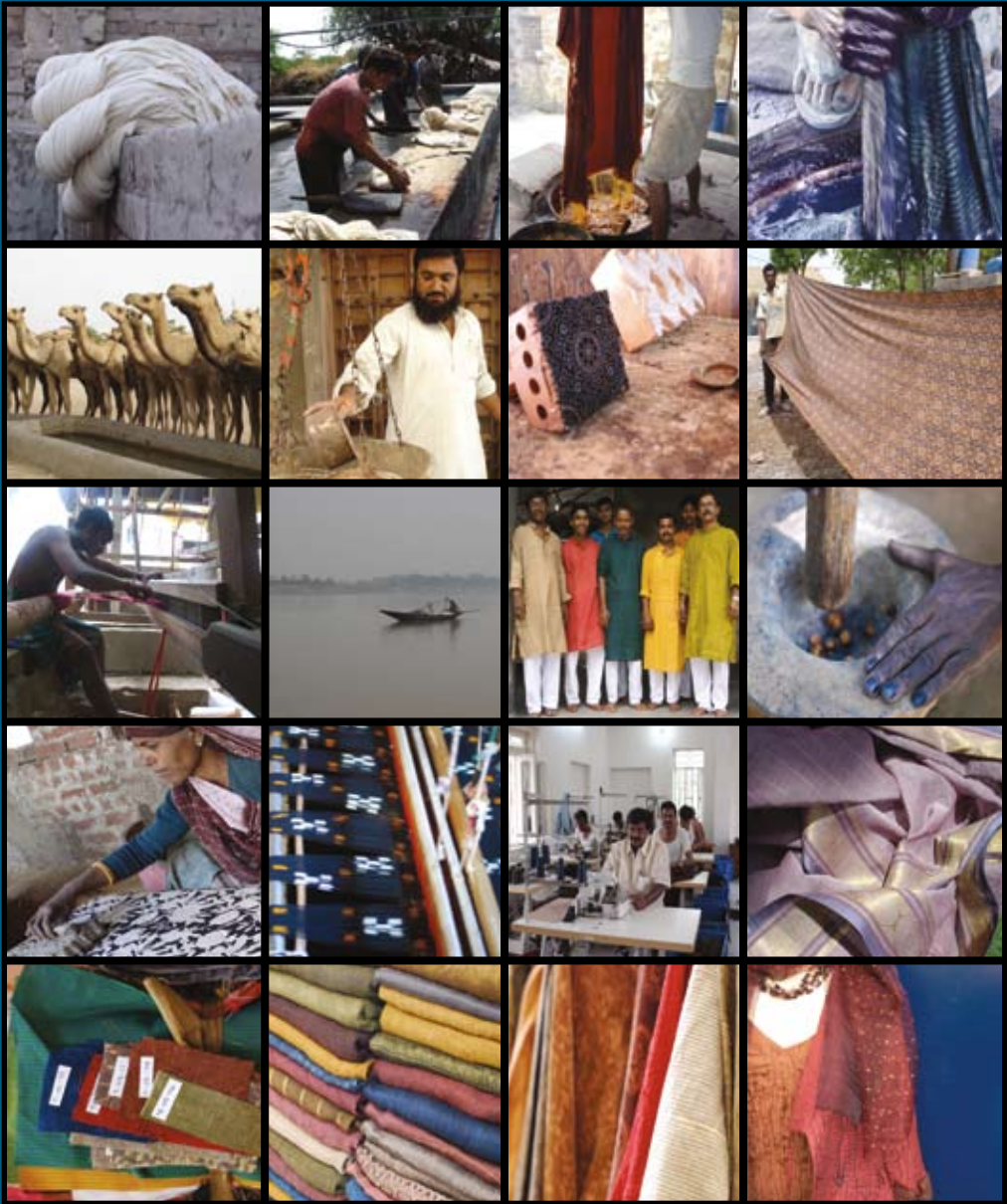
This popular class has now been expanded to four full days.

This is a practical workshop with many vats and some lifting. As we like to put it: if you can get your suitcase on an international flight—you should be fine.



Above L-R, Charllotte teaching natural dye use in Morocco, Ethiopia, Assam, Bengal, and Peru





SLOW CLOTHES

Originally a reaction against fast food, the slow movement is an attempt to restore value to work. We agree with slow clothes—we've been making them for over twenty years. We see it as a way of to make garments with ethical and social significance, a way to make cloth with subtle hand-crafted details that can speak about where it came from and who made it.

Clothing with soul.

Maiwa Handprints

Blockprinting

Anne Babchuk

Blockprinting is an efficient and artistic means of applying repeat elements to both fabric and paper. The process introduces slight variations that add character with each impression. The fluid and easy placement of imagery allows the personality of the artisan to shine through.

Join us in this fascinating workshop as we explore the design potential of blockprinting with Setacolor fabric paints. The exploration of positive and negative space and complex repeat patterning is a strong focus. For inspiration we will bring in Maiwa's large collection of blocks and blockprinted textiles.

Students will have the opportunity to print with exquisite hand-carved wooden blocks from India. Experience the intricacies of their complicated repeats and learn about overlaying blocks. Enjoy this opportunity to connect with craftspeople and traditions that have existed for centuries.



Students will also design, carve, and print with a versatile material called “Speedy Cut” as well as create blocks out of found items. Students will complete a project and a comprehensive reference book filled with creative ideas and samples. Anne will discuss the difference in approach between printing with natural dyes and synthetic dyes.

\$195

includes \$50 lab fee

class limit 16

October 9, 10

(Tue, Wed)

10am–4pm

Maiwa East

1310 Odlum



Filming the World

Mary Lance

\$75

class limit 18

October 11
(Thu)

MORNING

10am–1pm
or

AFTERNOON

2am–5pm

Maiwa Loft
Granville Island

Blue Alchemy
will be shown at the
Ridge Theatre
(pg 30).

In this workshop, American filmmaker Mary Lance will show excerpts from three of her documentaries, *Blue Alchemy: Stories of Indigo*, *Agnes Martin: With My Back to the World*, and *Diego Rivera: I Paint What I See*. With location photographs and some outtake footage, she will explore three main ideas:

- 1) How a documentary project begins: Knowing the difference between a subject that interests you and one that you will spend years exploring.
- 2) How the project moves from inspiration to production: Development, research, finding people and locations, shooting.
- 3) How the story develops and comes to life in editing.

Images from her work in Mexico, Japan, India, Bangladesh, Nigeria, El Salvador, and other countries will be used throughout.



The Creative Studio

Natalie Grambow

Due to intense demand the Creative Studio has been expanded to a three-day workshop.

This is one of our most inspiring and creative workshops. So much so that we have students who have taken it more than once. Students come to answer the question: How can creativity be tapped, mined, or made to flow when we need it most? In this original workshop, students will travel on an exploratory adventure, discovering techniques and letting go of assumptions that may hold them back.

The class will provide a wealth of images, sounds, and sensory inspirations. These will be combined with a variety of studies exploring the elements and principles of creative design. Such ideas as balance, symmetry, harmony, contrast, unity will provide a toolbox that may be opened to understand both what we like about an artwork and what we want to work toward in our own work.

Using collage, image deconstruction, mono-printing, writing, and drawing, students will learn to narrate their stories incorporating personal references and applying design principles. Students will leave the workshop with a creative journal, the beginning of their ongoing artistic journey, as well as a series of small textile art pieces.

\$250

includes \$65 lab fee
class limit 14

October 12–14
(Fri–Sun)
10am–4pm

Maiwa Loft
Granville Island



One Day Q&A with Michel Garcia

Michel Garcia

\$50

class limit 25

October 11
(Thu)

10am–4pm

Maiwa East
1310 Odlum

Michel Garcia's workshops and lectures generate many questions—both for seasoned dyers and for the non-specialist. And so this year, by popular demand, we have introduced a special one-day question and answer workshop.

Michel Garcia arrives from France to explore a wide range of topics all related to natural dye botany and chemistry. Looking for more information on the role of tannins and mordants? Wondering why intense and brightly coloured things like beet-juice and flower petals can't be used as dyes? Curious about the role that dye molecules play in the life of the plant? Or do you need more information on a topic that Michel has touched on in a previous workshop? This is the time and place to get answers from one of the sharpest minds working with natural colourants today.

Prerequisite: Students must have attended one of Michel Garcia's workshops.



Secrets of the Dye Garden

Michel Garcia

This class was the most talked-about workshop of 2011. Michel Garcia's deep knowledge of dye chemistry is communicated in metaphor, humour, and wit. Students learn not only what happens with dyes but why. A founder of the Botanical Garden of Dye Plants in Lauris, France, Michel returns to share some special techniques for dyeing and printing with extracts.

The difficulties of using powdered dyestuff (such as a high concentration of madder root) can be avoided altogether if the dyer makes an extract. An extract also presents a wealth of opportunities as it can be applied directly to a piece. In this workshop students will make different soluble extracts and use them to immersion-dye natural fibres both as a primary colour and as the basis for a second over-dyed colour. The class will use extracts to print directly onto cotton using blocks and paintbrush.

Printing with extracts can be expanded to mordants and mordant/dye combinations. Thickening techniques will be covered so that the student learns to make the dye the right consistency for the technique.

\$395

includes \$75 lab fee
class limit 18

October 12–14
(Fri–Sun)
10am–4pm

Maiwa East
1310 Odlum

Indigo: The Organic Vat

Michel Garcia

\$250

includes \$50 lab fee
class limit 18

October 15, 16
(Mon, Tue)
10am–4pm

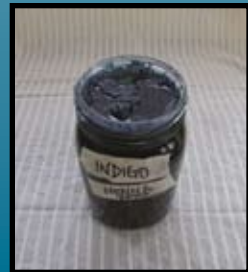
Maiwa East
1310 Odlum

Dyers can spend years mastering the quirks and personality of a specific indigo dye vat. Indigo has a reputation for being the master of the dyer and sometimes it keeps its magic to itself.

Michel Garcia comes to the vat with a fresh perspective. A background in botany and chemistry and an intense knowledge of colourants combine with his eagerness to share information. During this workshop, some new possibilities for making a natural vat will be presented using henna, dates, figs, pears, or grapes as reagents. Students will be able to easily establish a fast natural vat that can be used to dye any natural fibre.

The natural or organic vat can be fed and maintained with many things. The vat can also be maintained and revitalized through natural ingredients. Students will gain an appreciation of the mechanics of the vat and move beyond any single recipe. Students will leave with a thorough knowledge of the indigo process and will be able to select the appropriate vat to match their technique.

Michel arrives from France to teach this workshop.



Sources of Inspiration

Barbara Shapiro

\$150 includes \$30 lab fee class limit 14

October 16 (Tue) 10am–4pm Maiwa Loft Granville Island
Barbara will also give a lecture (pg 18) and workshop (pg 70)

“Do you want to understand the creative process better or learn to see your work in a new way? Through a slide lecture of my own creative process and development, three creative hands-on projects, and class discussions, we will explore what moves us, what we are attracted to, and how that influences the work we do. Our aim is greater and more personal artistic creativity. Each of us works intuitively in a different way, and when we learn to better know our likes and strengths, our artwork blossoms. Inspiration can come from materials, techniques, or concepts. We will explore each of these in turn and share what we learn about the artist within us. The class will include one exercise in plaiting, but no previous experience is necessary.”

Barbaro Shapiro arrives from San Francisco to lead this workshop.

Bring a small object with a shape you like—not precious. It can be a rock or stick, a kitchen tool, or something else you like to hold.



The Greener Indigo

Barbara Shapiro

\$295

includes \$75 lab fee
class limit 16

October 17–19
(Wed–Fri)
10am–4pm

Maiwa East
1310 Odlum

Barbara will also
give a lecture (pg
18) and a three-day
workshop (pg 69).

This workshop presents an ecologically sound, non-toxic way to work with indigo. It is not about how to get the famous blue dye to yield the colour green!

Discover the magic and delve into the mystery of indigo, one of the oldest and most influential dyes. Participants will set up an indigo dye bath using a simple ecological formula suitable for studio use. Barbara will introduce basic indigo dyeing procedures and resist techniques. Students will prepare cloth for dyeing and experiment in resist dyeing and printing (or painting) with thickened indigo. By the end of the workshop, students will have a set of dyed and printed indigo samples, several sustainable-indigo-dyed objects, and the knowledge to use this magic dye with a “green” formula suitable for the home studio. Alternate recipes will be discussed.

The class will introduce students to the historical, economic, and cultural significance of indigo’s long history, from its beginnings in India and the ancient world to the role it played in the spice trade and on the Silk Road.

Suitable for all levels of experience.

In Conversation with Sibella Court

Join international stylist, designer, and author Sibella Court for a full day of intimate conversation. Sibella returned to her native Australia after a 10-year stint in New York where she opened a new store, The Society Inc., and began work on her bestselling books. She has most recently published her third title.

Sibella will introduce herself, her work, and her projects. She will outline and discuss her process of imagining and designing a space—including the editing process of addition and subtraction. Sibella will also teach her 10-colour palette.

Sibella will show you how to create your own palette using your own inspiration and your travels. Through demonstrations and discussion she will show how to display the things you love—but are not sure what to do with! Sibella will introduce and explain how to create a story board or story box and translate a colour palette into interiors, product lines, or other areas.

\$175 includes \$10 lab fee
class limit 18

October 18 (Thu) 10am–4pm
Maiwa Loft Granville Island

Sibella will also give a lecture (pg 20).

Introduction to Dyes

Natalie Grambow



\$225

includes \$80 lab fee

class limit 14

October 19–21

(Fri)

7pm–10pm

(Sat, Sun)

10am–4pm

Maiwa East

1310 Odium

This intensive three-day workshop is the perfect entry into the fascinating art of achieving colour on fabric. It is designed to be a clear and thorough introduction to the (sometimes intimidating) world of dye types and procedures.

Through a series of complete hands-on projects, students will be guided through the dye process and will gain an understanding of scouring, assists, and resists. They will also learn the advantages and strengths of the different dye types such as fibre-reactive, acid, and natural dyes. A key component of this workshop will survey the different types of fabrics, and special consideration will be given to the understanding of natural fibres.



the Maiwa Store
located on Granville Island,
the Artisan Heart of Vancouver

open 10–7
seven days a week

Banjara Embroidery

Jan and Laxmi Duclos

\$195

includes \$40 lab fee

class limit 16

FIRST TIME

October 19, 20

(Fri, Sat)

10am–4pm

SECOND TIME

October 21, 22

(Sun, Mon)

10am–4pm

Maiwa Loft
Granville Island

Jan and Laxmi Duclos arrive from Hampi, India, to teach this workshop in the traditional embroidery technique of the Banjara. Known for bold colours, forceful designs, large mirrors, and the incorporation of lead, silver, and cowrie shell ornaments, Banjara stitchwork is easily identified. It is powerful work that reflects the strength of the culture that makes it.

In this two-day workshop students will learn mirror binding (fixing the mirror to the cloth), decorative stitches, border stitches, and running stitches. Participants will also be guided through geometric motifs, layout, and colour choices. Laxmi, a member of the Banjara community, will explain the significance of these elements and the part they play in the fabric of Banjara culture.

Jan and Laxmi run the Surya's Lambhani Women Welfare Trust (Surya's Garden) in Hampi, India. This may be the only opportunity in North America to work directly with a member of the Banjara community.

Jan and Laxmi will also give a lecture and present an exhibition of Banjara embroidery (pg 32).







Natural Dyes: Print and Pattern

Anne Babchuk and Danielle Bush

\$395

includes \$80 lab fee
class limit 16

October 22–25
(Mon–Thu)
10am–4pm

Maiwa East
1310 Granville

In this new and groundbreaking class, students will study the art of preparing natural dyes, tannins, and mordants so that they can be used for direct application.

The ability to mix and thicken natural dyes opens up many possibilities for creating designs on fabric that are simply not possible with immersion dyeing.

This class will unlock the power of ancient methods that have given traditional craftspeople the capability of delivering pattern and colour on fabric. A wide array of variations are also possible through the combinations of different mordants, tannins, dyes, overdyes, and dyebaths. Students will learn how these variations can shift the final colour. These useful techniques are like dye magic: making one dyestuff yield an impressive range of shades.

The workshop will combine direct application with appropriate patterning techniques such as block printing, stencilling, screen printing, shibori, and wax resist. The wonder of natural dyes will be enhanced by our choice of print material: natural fibres such as silks and cotton.



Weaving: Inspiration from the Sari

Jane Stafford

In January of 2011 Jane Stafford travelled to India with the Maiwa Foundation and had the great privilege of observing some of India's finest Sari weavers. This workshop has been created based on the extraordinary pieces that Jane brought back.

Jane writes: "While there we ate delicious food, but the greatest feast was for the eyes. Everywhere I looked I saw magnificent coloured and textured saris. These magnificent pieces have inspired the menu of fabrics in this workshop.

"The main course will be supplementary warps used to create patterned borders on a bed of plain weave. The stripe is the side dish combined with double weave, and the whole meal is garnished with sequins."

Come spend four days discovering one of India's greatest delicacies ... the sari.



Indian sweets will be served daily, mmmm good!

Students in this workshop need to have solid weaving technique and an eight-shaft table loom. During the workshop students will migrate from loom to loom creating samples of six different fabrics. Students will receive their warps, weft materials, and detailed supply list one month prior to the workshop and must arrive with their looms fully dressed and ready to go.

\$395

includes \$90 lab fee

class limit 12

October 23–26

(Tue–Fri)

10am–4pm

Maiwa Loft
Granville Island

Designing Knitted Lace with Beads

Sivia Harding

\$175

includes \$40 lab fee
class limit 16

October 27, 28
(Sat, Sun)
10am–4pm

Maiwa Loft
Granville Island



In this workshop knitting mentor Sivia Harding returns from Portland to give students the tools they need to access their inner designer. Under her gentle and supportive guidance, students will learn to design their own top-down triangle shawl.

The class will examine the structure of the basic top-down triangle shawl and insert their choice of lace patterns to create an original design, with an eye to shaping, esthetics, and flow. Charting patterns, shaping lace in pattern, modulating from one pattern to another, and choosing types of edgings will be discussed.

This is a wonderful opportunity to work directly with an instructor who has years of experience in designing innovative lace shawls and exceptional beaded lace. Sivia will share her perspective on lace knitting, working with beads, and finessing the lace. This workshop is the perfect blend of lace design skills, inspiration, and discovery.

Prerequisite: students need to know how to knit and purl, make basic increases and decreases, slip a stitch and do the basic lace stitches, including yarn-overs and right- and left-leaning decreases (k2tog and ssk).

Hand-Hooked Rugs

Michelle Sirois-Silver

The original hooked rugs were a matter of thrift. Yet they left a legacy rich in personal history and storytelling.

In this two-day workshop students learn the basic rug-hooking and finishing techniques needed to make their own hand-hooked rugs and accessories. The class will hand hook fabric strips onto a linen backing.

Each student receives one-on-one attention from the instructor. Students may select from one of three designs provided by the instructor or are welcome to create their own design. They will leave the workshop with a completed, hand-hooked, 20 cm x 20 cm sampler. Topics covered in the workshop include fabric selection, backing, the sourcing of supplies, and the history of hand-hooked rugs in Canada.

This two-day workshop is ideal for those who are beginners as well as those who are relatively new to the craft and may want to refresh their skills.

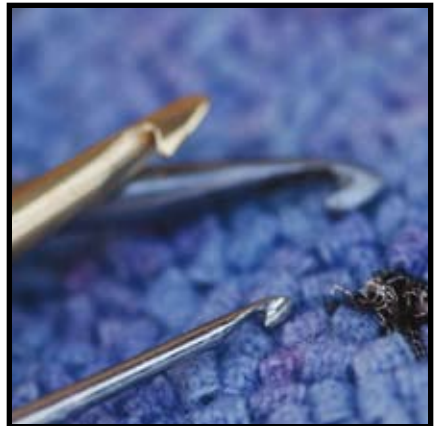
\$195

includes \$65 lab fee

class limit 16

October 29, 30
(Mon, Tue)
10am–4pm

Maiwa Loft
Granville Island



Shaped Resist with Natural Dye Extracts

Joan Morris

\$495

includes \$100 lab fee
class limit 16

October 26–30
(Fri–Tue)
10am–4pm

Maiwa East
1310 Odlum

Natural dye extracts are a versatile and sustainable way of dyeing and are convenient and safe to use. They produce a wide range of deep and subtle colours and work brilliantly with shibori.

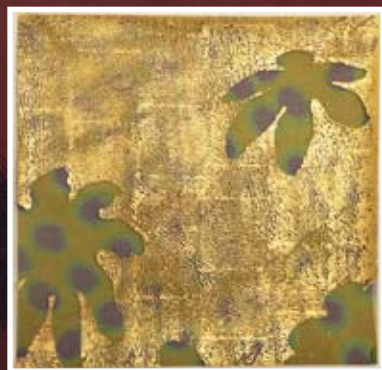
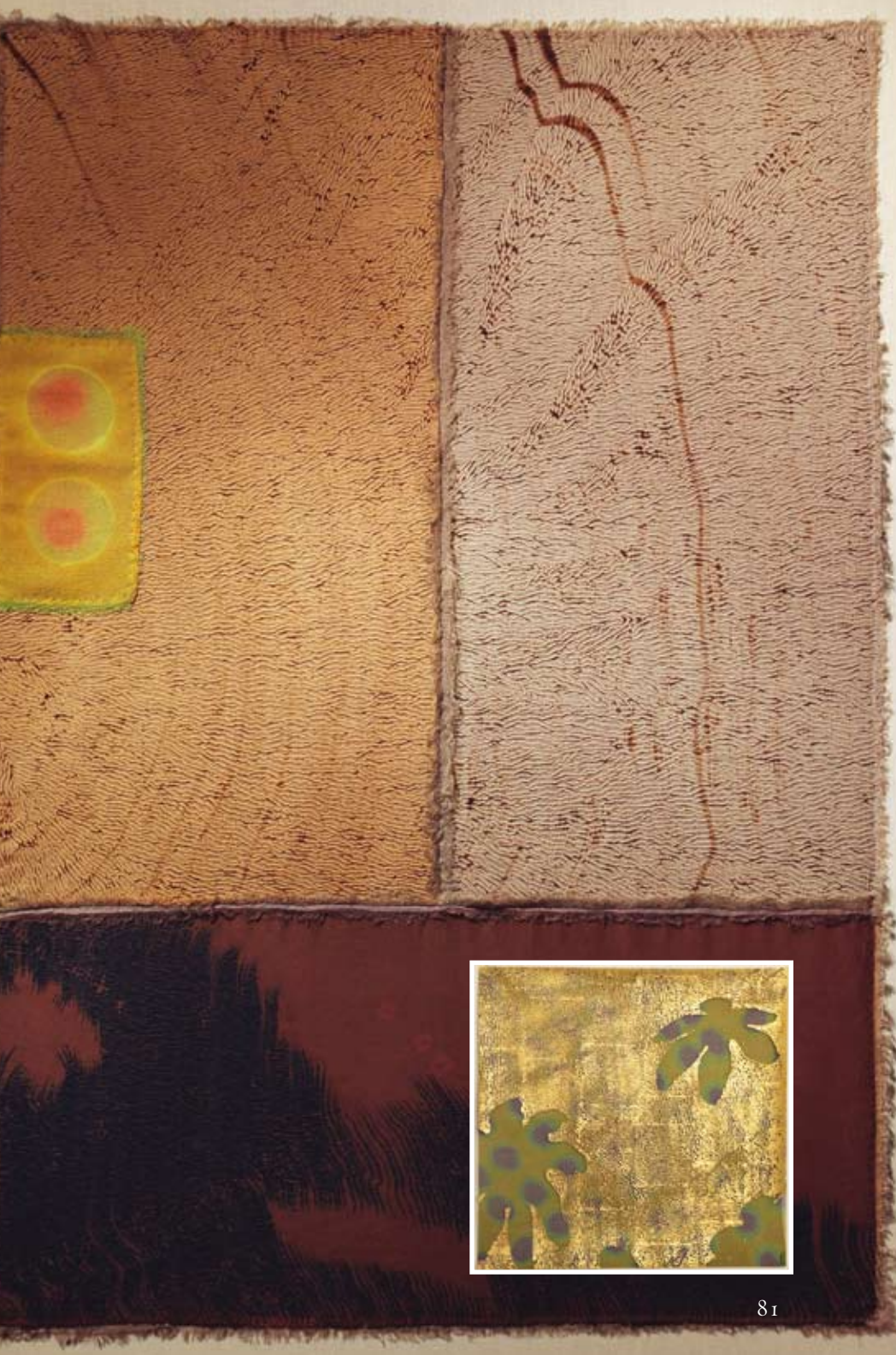
The focus of this class is on creating wonderful, subtle colour using only natural dyes. By stitching, pleating, wrapping, binding, and then dyeing, exquisite patterns emerge. The patterns are the fabric's memory of the shaping process.

Students will begin by preparing shibori with cottons and linens. These will be immersed in a natural indigo vat. Indigo has a rich and mysterious history—for thousands of years it has been an inspiration to artisans all over the world. Two indigo preparations will be taught: a cold synthetic vat and a natural vat used at higher temperatures.

Several different dye extracts (all inter-mixable) will be used to dye silk, wool, cotton, linen, and hemp. These include: madder, an extract from the madder root used for red, peach, and rust shades; osage, fustic, and cutch, extracts derived from hardwoods, which give yellows, ochres, and browns; and cochineal, an insect-based extract which produces fantastic magentas, pinks, and reds. The mordanting process will also be covered. Using only alum as our mordant, the class will shift colour with iron sulfate and vinegar. Students will learn safe ways of handling dyes and mordants.

This is a rare opportunity to work directly with textile artist Joan Morris. The instructor's extensive collection of shaped-resist dyed textiles from around the world will be on hand as a resource.

Joan will also give
a lecture (pg 22).



Needle Felting: A New Adventure

Briony Jean Foy

\$250

includes \$50 lab fee
class limit 14

October 31,
November 1, 2
(Wed–Fri)
10am–4pm

Maiwa Loft
Granville Island

Learn a needle-felting process that is as simple and spontaneous as fingerpainting or drawing with a pencil. It's even erasable until "set" by washing. Anyone who usually works with technical or material constraints will love the freedom and playfulness of this process.

Through hands-on exercises and illustrated lectures, students will learn about basic design elements, colour theory, and the nature and properties of fibres as they relate to needle-felting techniques.

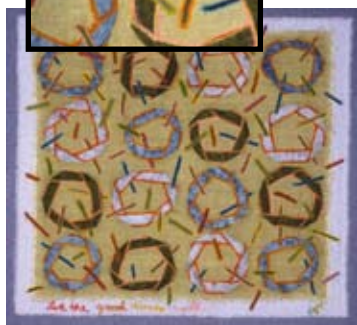
Students will combine yarns and roving with handwoven, wet-felting, or purchased cloth. They will learn how to choose and combine materials to create complex fibre works with colour, depth, and texture. The class will not only experiment with techniques and materials to create samples, they will complete finished independent work as well.



Participants also discuss ways of adding this process to their existing work: painting, jewellery, ceramics, woodworking, quilting, collage, or any other medium. This workshop is designed for everyone from professional artists to novices who just want to explore their creative side.

Needle felting does not require expensive equipment or facilities. The process is portable, and the cost is entirely up to the artisan. Materials are readily accessible, and needle felting is a great way to use found and recycled materials. It is also a great way to experiment with small amounts of more

expensive fabrics. Whether you are interested in form or function, concept or aesthetic, process or result, needle felting is addictive.



Needle Felting as an Art Medium

Briony Jean Foy

Needle felting is a popular craft form, but the process can also result in expressive and sophisticated works of art. In this workshop students will create an original landscape, portrait, or abstract composition suitable for framing or presentation.

Students will be introduced to the basics of the needle-felting technique and elements of design theory. Whether you work entirely from your imagination or start out with inspirational images or photographs, you'll learn how to break down the design in terms of composition, colour blending, perspective, and transparency.

The instructor will work with students individually to bring their compositions to life. As in painting or collage, students will build layers of colour, depth, and texture with yarns, rovings, and bits of handmade or commercial fabrics. The class will end with a discussion of finishing and presentation methods.

No experience necessary. This workshop is designed for students of all levels from beginners to more experienced artisans. It may be taken as an extension of Needle Felting: A New Adventure, but students should feel free to take either or both workshops.

\$195

includes \$30 lab fee

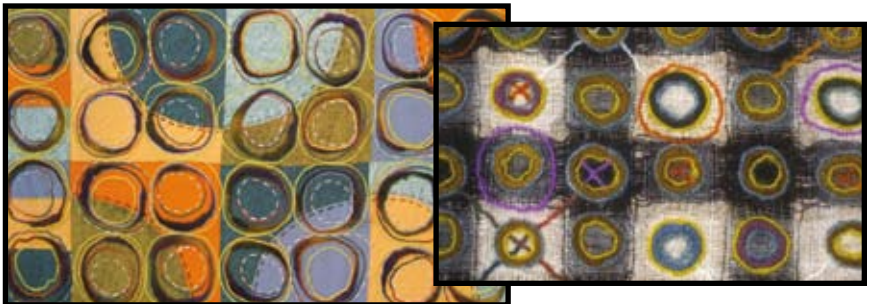
class limit 14

November 3, 4

(Sat, Sun)

10am–4pm

Maiwa Loft
Granville Island





MAIWA EAST

INSPIRE YOUR ECLECTIC HEART

1310 Odium Drive Vancouver



Open
Thu-Sat 10-5
Sun 11-5

The Photo Emulsion Screenprint

Anne Babchuk

Screenprinting is an invaluable process for textile artists. The photo emulsion allows the artist to “expose” a screen, just like a photographic negative, giving great versatility in the types of images that can be used. It is also the perfect technique for doing multiples on cloth.

This two-day class takes the mystery out of the photo emulsion process. It provides a solid foundation for those considering a screen-printing business or for those using the screenprint as a design element in textile projects.

Each student will understand the steps necessary to prepare an image, adhere it to a high quality screen, and use that screen to print on fabric.

All printing will be done on 100% natural fibres using Setacolor fabric paint. Participants will learn to print materials such as T-shirts and yardage on a variety of textile weights (cotton, silk, linen). Using a variety of single-pull techniques, students will explore solid one-colour printing, repeating patterns, rainbow printing, and registration. Participants will also learn how to reclaim screens for a change of imagery.

Anne will explain the different approaches needed to use screen printing for natural dyes and synthetic dyes.

\$250
includes \$80 lab fee
(and screen)
class limit 14

November 1, 2
(Thu, Fri)
10am–4pm

Maiwa East
1310 Odlum



Phototransfer for Textiles

Natalie Grambow

\$195

includes \$60 lab fee
class limit 14

November 3, 4
(Sat, Sun)
10am–4pm

Maiwa East
1310 Odlum

This two-day workshop will focus on a number of transfer processes that allow students to incorporate photo imagery into their work.

Students will learn methods for the transfer of both black-and-white and colour imagery onto cloth. These include transparent marker, iron-on, solvent, and gel-medium transfers. Students will also learn how to layer, collage, and transfer photocopied images of drawings, text, and photos onto cloth. The final piece will be embellished by hand embroidering, stencilling, and/or blockprinting to create a unique work that exhibits a layered complexity.

Students are encouraged to bring a folder of personal imagery or text that they would like to incorporate into their work. Photocopies brought by the student should be fresh (one day old) and from a toner-based machine. An array of inspirational source material will also be on hand.





Maiwa On-line

The best of Maiwa: leather, shawls, bedding, ironwork, and embroidery.

The complete stock of Maiwa Supply
including the world's largest on-line selection of natural dyes and extracts.

www.maiwa.com



True Colours: Developing a Personal Palette

Carol Soderlund

\$325

includes \$75 lab fee
class limit 16

November 6–8
(Tue–Thu)
10am–5pm

Maiwa East
1310 Odlum

For the dyer, the many choices of available colours can lead to confusion and disappointment in colour outcomes. This class will help students choose the pure colour that is suitable for developing a personal palette. Carol has dyed over 80 individual palettes which she will share with you through slide presentations, discussions, and hands-on dyeing. Brilliant yellows, passionate purples, rich reds, astounding blues, and soothing greens as well as the many necessary neutrals will be achieved through mixing using Procion MX dyes.

This class will focus on developing skill in intuitive colour-mixing based primarily on training the eye and understanding the relationship between colours. Students will come to an understanding of warm and cool contrasts and will learn how to choose a personal palette of pure reds, yellows, and blues from which all hues can be mixed. In addition the class will learn not only how to dye saturated, brilliant colours and avoid mud, but also how to create interesting complex neutrals (Bring on the mud puddles!). And they will learn how to shade from value to value and hue to hue.

Students will dye from 8 to 10 yards of cotton using low-water immersion techniques. On the first day, we will develop concepts through lecture and discussion and do some exercises to get familiar with the pure hues. On the days following, we will dye yardage using low-water immersion techniques, resulting in both solid-coloured and multi-coloured cloth, and explore the possibilities of layering colour to enrich the palette.

This class is suitable for all levels of experience, for both those who have had Carol's class Colour Mixing for Dyers and those who have not.

Waxing Eloquent: Soy Wax Resist

Carol Soderlund

Carol Soderlund is our most requested instructor. Students emerge from her courses with a depth of understanding that is solid and true. We're proud to include this second course offering from Carol.

Environmentally friendly soy wax brings a modern twist to the ancient art of batik. Explore markmaking in free-flowing wax with simple tools such as inexpensive brushes, wood, or metal stamps, found objects, or blank silkscreens. Create depth in the cloth while layering colour on colour on cottons, silks, and sheer organza using Procion MX dyes.

The ease and fun of wax will encourage your playful side as you create fabulous visual textures and colour on cloth.

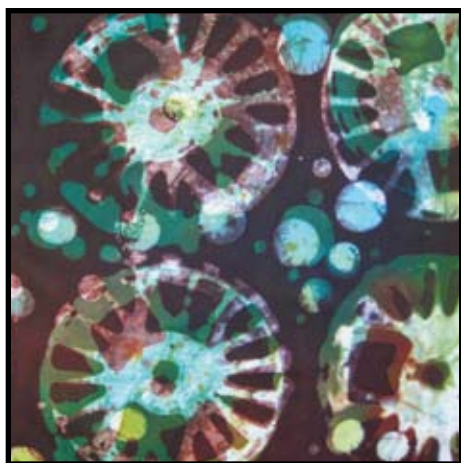
Carol joins us from New York.

\$250

includes \$60 lab fee
class limit 16

November 9, 10
(Fri, Sat)
10am–4pm

Maiwa East
1310 Odlum



THROUGH THE EYE OF A NEEDLE

STORIES FROM AN INDIAN DESERT

This is the story of a unique group of craftswomen. Follow their journey as they return to creating the world-class embroidery that made their ancestors famous. The incredible stories of the women from the Kutch Mahila Vikas Sangathan co-operative (KMVS) are recorded here through video, song, laughter, and stitch.

History here is worn as generations of knowledge are passed down through embroidered designs. Long a valuable item of trade, the embroideries also provide a common ground for women to meet and bring their stories to the world. Experience the amazing landscape of the Kutch desert on India's western border, the remarkable diversity of the communities who live here, and the breathtaking colours of their textiles.

DVD Documentary: 30 minutes
ISBN 978-0-9686459-5-X
21.95 cdn

BOOK Full colour, 96 pages.
ISBN 978 0-9686459-1-7
24.95 cdn

MAIWA PRODUCTIONS



INDIGO

A WORLD OF BLUE



There is only one natural dye for blue – indigo.

Welcome to the world of natural indigo. Follow the production of the dye from the fields of Sindh, Pakistan, through Laos, Indonesia, and Turkey to the famous Pitchi Reddy farm in India. Renowned natural dye experts Noorjehan Bilgrami, Jenny Balfour-Paul, and Harald Böhmer outline the importance of indigo from its manufacture to the pivotal role it has played in the history of textiles and trade.

This documentary also presents rare footage of the dye process in several unique village contexts: the mountains of Nagaland where direct dyeing is still practiced, the island of Sumba where elaborate ikats are dyed and woven, and in Yogyakarta where exquisite batik is made with indigo blue.

DVD Documentary: 60 minutes
In English with French and
Spanish subtitles
ISBN 978-0-9686459-2-5
21.95 cdn



MAIWA PRODUCTIONS

TANA BANA WISDOM OF THE LOOM



There is a village just outside Calcutta, India, where every family has a hand loom. As you pass the houses, the air is pierced by the “clack-clack-clack” of flying shuttles. In the family courtyards, threads are starched, warps are prepared, and bolts of finished cloth are evaluated with discerning eyes. In an age when cloth manufacture is dominated by computer-driven industrial mills, what are the virtues of handweaving? What is the magic of the hand-loomed cloth?

This is our third documentary on craft. Here you will find works of great beauty and skill, ingenious variations, and delicate figures. Shot in rural locations in Africa, Laos, Indonesia, India, and Pakistan, this documentary will explore the world of looms, weaves, and artisans.

DVD Documentary: 60 minutes
ISBN 978-0-9686459-3-3
21.95 cdn



MAIWA PRODUCTIONS

IN SEARCH OF LOST COLOUR

THE STORY OF NATURAL DYES



In Search of Lost Colour travels the world to document the growing, harvesting, extraction, and use of natural dyes. From the Bogolanfini mudprinting of Mali to the madder root of Turkey, from cochineal insects to the rare shellfish purple, this documentary provides a look at some of the most exotic colours in existence.

In many areas the use of natural dyes is perilously close to extinction, and yet traditional techniques and cultures often use processes which are environmentally sound and economically beneficial. Join us for an unforgettable exploration into the history of colour and its use.

DVD Documentary: 90 minutes
In English with French and
Spanish subtitles
ISBN 978-0-9686459-6-3
21.95 cdn



MAIWA PRODUCTIONS

Instructor Bios



Bonnie Adie is inspired by the dialogue between traditional and contemporary embroidery techniques. She is also captivated by the potential dynamics of thread textures and backgrounds. Bonnie has completed the City and Guilds of London Creative Embroidery and Design course presented by Julia Caprara and the Opus School of Textiles as well as several courses with national and international tutors.

Her work has been exhibited in various galleries in British Columbia, England, and the United States. She is involved with the North Shore Needle Arts Guild and the Vancouver Guild of Fibre Arts and assisted in forming Arrowsmith Needle Arts. Bonnie was also a member and treasurer of fibreEssence.

Ilze Aviks has maintained a studio in Durango, Colorado, for over 30 years. During the last 15 years she has taught Studio and Art Theory courses at Fort Lewis College and has been a Visiting Artist at many universities. She has conducted workshops in the USA, Canada, and Australia.

Ilze has contributed essays and reviews to *Fibrearts*, *Surface Design Journal*, and *Telos Publications*.

Articles featuring Ilze Aviks' work can be found in *Fibrearts Design*, *Fibrearts*, *SDA Gallery Issue*, *Contemporary Quilt Art* by Kate Lenkowsky, *Shuttle Spindle Dyepot*, *Australian Threads*, *American Craft*, and *Surface Design Journal*.

ilzeaviks.com

Anne Babchuk has been a resident instructor for the Maiwa Textile Workshops for the past 17 years. She has taught classes in a wide range of traditional and contemporary surface design processes. Some specialties are: natural dyeing and printing, indigo dyeing, shibori, block printing, and precision dyeing.

Anne studied fine art at Okanagan University. To fund her education she started her own home-based textile business. She feels her greatest education has come through working for Maiwa Handprints, taking workshops from world-class instructors, and traveling.

Currently she archives and maintains the Maiwa Textile Collection and Library. She is also a trustee of the Maiwa Foundation and coordinator for the Maiwa Textile Symposium.

Janet Bolton see her lecture on page 8.

Danielle Bush is on staff at Maiwa Supply and one of our newest instructors. Her career in textiles began with sewing and fashion studies at the University of the Fraser Valley. Upon completing courses in design, drawing, drafting, and construction, she was accepted to Maiwa Handprints to do a week-long practicum in the textile collection. In her words: “It changed my life.”

A veteran assistant for numerous workshops, Danielle is also the Maiwa sample dyer. In 2009 Danielle represented Maiwa at the ISS (shibori conference) held in France, and in 2011 she was a facilitator for the Maiwa Natural Dye Masterclass taught by Michel Garcia in Bengal, India. Showing a natural understanding and aptitude for dye techniques, Danielle is a welcome addition to our roster of instructors.

Sibella Court see her lecture on page 20.

Jan and Laxmi Duclos see their exhibit/lecture on page 33.

Briony Jean Foy designs and creates one-of-a-kind woven and felted pieces in her studio in Madison, WI. She teaches weaving and gives workshops and private lessons across the USA and Canada. She has exhibited nationally and internationally and is the recipient of a Wisconsin Arts Board Fellowship Award in recognition of her work in the visual arts. www.brionyfoy.com

Michel Garcia is a French national born in Morocco. He was nineteen when he first discovered natural dyes. Since then he has followed his love of both plants and pigments. In 1998 he formed the association Couleur Garance (Madder Colour). The association hoped to connect young ecologically sensitive artisans with the substantial expertise of an older generation of dyers. Under his direction, Couleur Garance produced over twenty monographs on natural dyes and dye plants.

In 2002 Michel founded the Botanical Garden of Dye Plants at the Château de Lauris. In 2003 an international forum and market for natural dyes was added. A year later a resource centre was established.

In 2006 Michel handed over leadership of Couleur Garance so that he could further pursue his interest in colour and dye techniques. He has published three titles on natural dyes showing the range of shades available and how to obtain them.

Michel teaches and advises internationally on natural colours and dyes.

Natalie Grambow has an extensive background in design, teaching, and textile arts. An accredited Interior Designer, she spent many years in Ottawa working within the architectural design field and teaching Design Theory. Natalie's first deep exploration of textiles began during her Visual Arts/Photography studies at the University of Ottawa when she experimented with non-silver techniques of transferring photographic imagery onto cloth. She subsequently studied at the École d'Impression Textile à Montréal and later travelled to Asia and Latin America where she spent six months learning to weave with local Mayan weavers in Guatemala. Shortly after completing the Textile Arts program at Capilano College in 2001, she was awarded the BC Craft Association's Award of Excellence. Natalie has developed a line of naturally dyed and printed fabrics and has been commissioned by such clients as the city of North Vancouver (to present an artist's vision of North Vancouver on fabric).

Gaye Hansen is the maker of books of exceptional beauty that contain intriguing wonders. She has an extensive background in bookbinding and the textile arts and has taught our popular bookbinding courses for the last five years. She is also a master weaver who has taught weaving workshops for over 30 years. In 2002 she was chair of the Convergence Conference of the Hand Weavers Guilds of America. She has also been active with the Vancouver Weavers and Spinners Guild and is author of five best-selling Canadian cookbooks.

Sivia Harding says knitted lace is her first and enduring love. As a teacher, Sivia appeals to the creative spirit, and few can remain untouched by her verve and passion for her subjects. In her classes, technique, though important, is a means to an end, which is always the delight of following the joyful knitting muse wherever it may lead.

Sivia's classes and workshops are often built around making a particular project, but only as a jumping off place for discussions on all sorts of related knitterly things. Students will often find themselves inspired to experiment outside the realm of the

original project, sometimes coming up with highly original designs of their own as a result.

Chisako Hisamatsu grew up in Kochi, in southern Japan, and has always been interested in textiles. Her mother, a seamstress, taught her the love of creating things with her hands. Chisako began studying off-loom weaving in 1998 and soon intensified her study with a month-long weaving and dyeing course at the Kawashima Textile School in Kyoto. Moving to Vancouver in the summer of 2001, she started working as a production weaver at the Silk Weaving Studio on Granville Island—weaving scarves, shawls, and fabrics for Diana Sanderson. Becoming an associate member of the studio the following year allowed her to begin weaving and selling her own work. Chisako held a solo show at the Craffhouse Gallery on Granville Island in 2005 and also participated in a number of group shows and juried shows.

Chisako returned to Japan in 2008 and since then has been showing her work regularly. She settled in Kyoto in 2010 and soon began assisting Misao Iwamura. Chisako is very inspired to have Misao as her mentor—furthering her love for and understanding of textile design.

Using the earthy, clear colours of natural dyes, Chisako's textures and designs embrace the beauty and complexity of the natural world. Her primary interest lies in functional weaving; she would like to see the fabrics she creates actually worn—aging well and taking on more character over the years.

Misao Iwamura see her lecture on page 12.

Jorie Johnson was raised in Boston, in the home of a wool and fibre merchant, and studied textile design at Rhode Island School of Design and in Finland. She opened her design studio, Joi Rae Textiles, in South Boston on the same street that was home to many of New England's fibre brokerage firms.

Jorie was among the artists in the exhibition *Fashioning Felt* at the Cooper-Hewitt National Design Museum, NYC, and in the San Francisco de Young Museum's *Artwear: Fashion & Anti-Fashion* show (accompanying publication by Thames & Hudson, 2005).

Since 1986 she has lead workshops in private studios and has been an invited tutor at many international felt conferences including in Hungary, Finland, Norway, Sweden, Denmark, Holland, Republic of Georgia, Mongolia, and Kazakhstan, and in the USA and Japan.

Her work has been published in *Fibrearts Magazine*, *Surface Design Journal*, *Shuttle*, *Spindle & Dyepot*, *Cover*, *Felt Matters* (UK) as well as in other European and Asian publications. In Japan she is a visiting university lecturer and international ambassador of sheep, wool, and felt. Jorie is the author of *Fabulous Felted Scarves* and *Felt Making and Wool Magic*.

Jorie continues to research, lecture, and teach. Her goal is to encourage creativity in feltmaking while praising sheep and wool fibres. www.joira.com

Yoko and Kazuho Kano see their lecture on page 10.

Charlotte Kwon is the owner of Maiwa Handprints Ltd. and the director of the Maiwa Foundation. Through Maiwa, Charlotte also runs a textile archive and research library located on Granville Island. Under her direction Maiwa has produced four documentary films and a number of print publications. She also guides Maiwa's substantial web presence.

Charlotte travels extensively each year to research handcraft and to supplement her natural-dye research. Always looking to extend natural dye use, she also teaches dyeing workshops with artisans around the world and has planned a series of natural dye masterclasses to bring exceptional practising artisans together.

Mary Lance is an award-winning filmmaker with more than 25 years' experience in documentaries. Her film *Agnes Martin: With My Back to the World* has been shown widely in the USA and abroad. *Diego Rivera: I Paint What I See* was awarded a jury prize at the Biennial of Films on Art at the Centre Georges Pompidou in Paris, a Gold Plaque at the Chicago International Film Festival, and other awards. Her newest release, *Blue Alchemy: Stories of Indigo*, is being screened at the Ridge Theatre on October 10.

Living Blue see the exhibit and lecture on page 24.

Joan Morris see her lecture on page 22.

Barbara Shapiro see her lecture on page 18.

Carol Shinn see her lecture on page 14.

Michelle Sirois-Silver is a McGown-certified instructor and teaches rug-hooking workshops on design and colour planning in Canada and the United States.

Her work has been exhibited at fibreEssence, Contemporary Craft in BC, Surface Design Traveling Exhibition, FibreWorks Gallery, Convergence, Gibsons Fibre Arts Festival, and the Silk Purse Arts Centre. She has a Creative Arts Diploma from Vanier College, a BA Specialization in Communications from Concordia University, and a Public Relations Certificate from the University of Toronto. She studied colour theory with Michele Wiplinger and at BC Open University. Ms. Sirois-Silver first began teaching rug-hooking in 1998 and formed Big Dog Hooked Rug Designs in 2004. www.michellesirois-silver.com

Carol Soderlund's works have been exhibited nationally and internationally since 1985 in such venues as Visions and American Quilting Society shows and have received numerous awards, including Best of Show at the 1989 International Quilt Festival and Best Use of Color at the Pennsylvania National Quilt Exhibition 2000. She has taught colour, fabric dyeing, colour-mixing techniques, and quilting throughout North America and is currently working on a book on these subjects.

“My work is primarily driven by a passion for colour interactions, the illusions they create, the luminosity they can bring to a surface. I love creating my own palette of fabric through painting, dyeing, and other surface design processes including discharge, shibori, stamping, screening, and foiling. My goal in design is to have a piece that intrigues the viewer at first glance and then continues to reveal surprises upon every inspection.” www.carolsoderlund.com

Jane Stafford spent seven years at the Banff School of Fine Arts both studying and teaching textiles. In 1988 she moved to Salt Spring Island and opened her own business, Jane Stafford Textiles.

For many years Jane was a production weaver creating limited lines of mohair blankets and silk damask scarves and a line of chenille prod-

ucts. Jane loves to teach, and it has been her main focus for the last seven years. She regularly teaches and lectures throughout North America, sharing the knowledge she has gained over the past 32 years working as both a weaver and an educator. Her love of colour and her energetic enthusiasm shine through in all her classes and demonstrations. Passing on knowledge is her greatest joy.

Jane is also a consultant to Louet North America and with them co-designed the Jane Table Loom. JST also markets a large inventory of quality yarns, looms, books, and accessories for weavers and spinners. www.janestaffordtextiles.com

Michele Wipplinger is president of Earthues Inc., an international colour and design consulting company specializing in ecology and the artisan. She has over 30 years' experience in the field of natural design and ecological process, with an emphasis on natural dyes. She lectures worldwide and creates an exclusive line of silk shawls hand-painted with natural dyes.

Michele has been a consultant in Nepal for the development of colour and natural-dye processes for the Tibetan hand-woven carpet industry. She has developed products and consulted on colour for Aveda, Origins, Martha Stewart Living, Esprit, Terra Verde, and Nature Conservancy. Michele is on the Executive Board of Directors for Colour Marketing Group and received the United Nations award for her environmental stewardship on the development of an ecological natural-dye process for the American textile industry. www.earthues.com

Daniella Woolf see her lecture on page 16.

Workshop Supply Lists

Maiwa provides supplies needed to execute class projects. Some instructors request that students bring specialized items (looms, sewing machines, or materials) or that students complete pre-workshop assignments. Students may be asked to bring basic household items.

Supply lists will be sent with the registration package and will be available online www.maiwa.com.

Monday

Tuesday

Wednesday

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SEPTEMBER

Maiwa East

Maiwa Loft

OCTOBER

STITCHING as MARKMAKING

NOREN WORKSHOP

Two JAPANESE NATURAL DYES

The STITCH that TELLS a STORY (2)

The STITCH that TELLS a STORY (1)

Noren Exhibit
Artist ReceptionYoko & Kazuho Kano
LectureJanet Bolton
LectureLiving Blue
Lecture/Event

MONOPRINTED CLOTH and the STITCHED MARK

WEAVING: From THOUGHT to FABRIC

The ART of EMBROIDERY

... NOREN WORKSHOP

PAINTING with MACHINE EMBROIDERY ...

Misao Iwamura & Chisako Hisamatsu
Exhibition OpeningCarol Shinn
Lecture

The ART of EMBROIDERY

Misao Iwamura & Chisako
Hisamatsu Lecture

NARRATIVE TEXTILES

ENCAUSTIC with a TEXTILE SENSIBILITY

The ART of BOOKBINDING

Daniella Woolf
Lecture

BOOKBINDING BASICS

FELTING VISION

MACHINE EMB.

NOREN WORKSHOP

The STITCH that TELLS a STORY (2)

Noren Exhibit
Artist ReceptionYoko & Kazuho Kano
LectureJanet Bolton
LectureLiving Blue
Lecture/Event

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NARRATIVE TEXTILES

MACHINE EMB.

MACHINE EMB.

Silk Weaving Studio

Net Loft

The Ridge Theatre

Silk Weaving Studio Net Loft The Ridge Theatre

8	9	10	11	12	13	14
	BLOCKPRINTING		GARCIA Q&A FILMING the WORLD morning / afternoon	SECRETS of the DYE GARDEN The CREATIVE STUDIO		
15	16	17	18	19	20	21
INDIGO: THE ORGANIC VAT SOURCES of INSPIRATION	Blue Alchemy Film Screening	The GREENER INDIGO	SIBELLA COURT	evening	INTRODUCTION to DYES	BANJARA ...
Barbara Shapiro Lecture	Sibella Court Lecture				BANJARA EMBROIDERY (1)	Banjara Embroidery Lecture/Event
22	23	24	25	26	27	28
	NATURAL DYES: PRINT and PATTERN				SHAPED RESIST ...	
EMBROIDERY (2)			WEAVING: INSPIRATION from the SARI			DESIGNING KNITTED LACE with BEADS
29	30	31	1	2	3	4
... with NATURAL DYE EXTRACTS	HAND-HOOKED RUGS	NEEDLE FELTING: A NEW ADVENTURE	Joan Morris Lecture	Wrap Party & Auction	PHOTOTRANSFER for TEXTILES	NEEDLE FELTING as an ART MEDIUM
5	6	7	8	9	10	11
	TRUE COLOURS: DEVELOPING a PERSONAL PALETTE			WAXING ELOQUENT: SOY WAX RESIST		

OCTOBER

Maiwa East

Maiwa Loft

NOVEMBER

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

Sunday

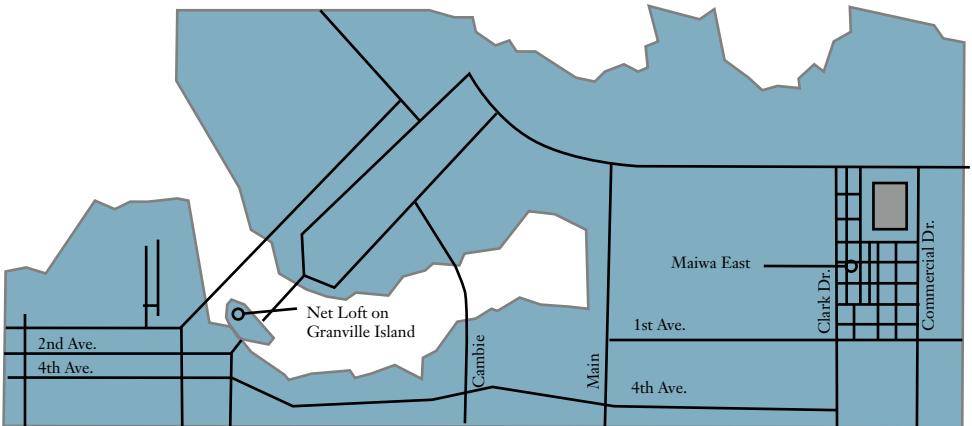
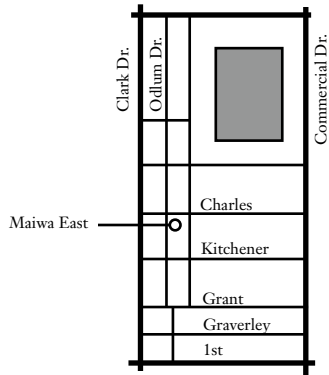
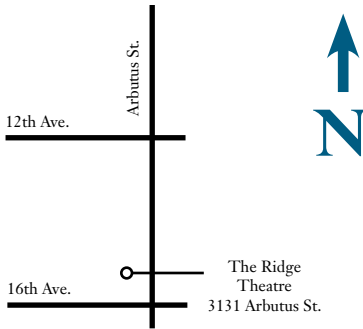
LOCATIONS

Maiwa East is located at 1310 Odium Drive in the heart of East Vancouver. It is a well-appointed space dedicated to all aspects of textile work, with plenty of free parking.

The **Maiwa Loft** on Granville Island will also host workshops. It is located on the second floor of the Net Loft. Stairs are located outside, on the southwest corner of the building (marked with a blue * on Duranleau Street on the map next page). **Maiwa Supply** and the **Maiwa Retail Store** are also located in the **Net Loft** on Granville Island (www.granvilleisland.com).

Both the Maiwa Loft and Maiwa East are second floor locations accessed by stairs. We regret that they are not wheelchair accessible.

Silk Weaving Studio is marked on the Granville Is. map with a blue ■.

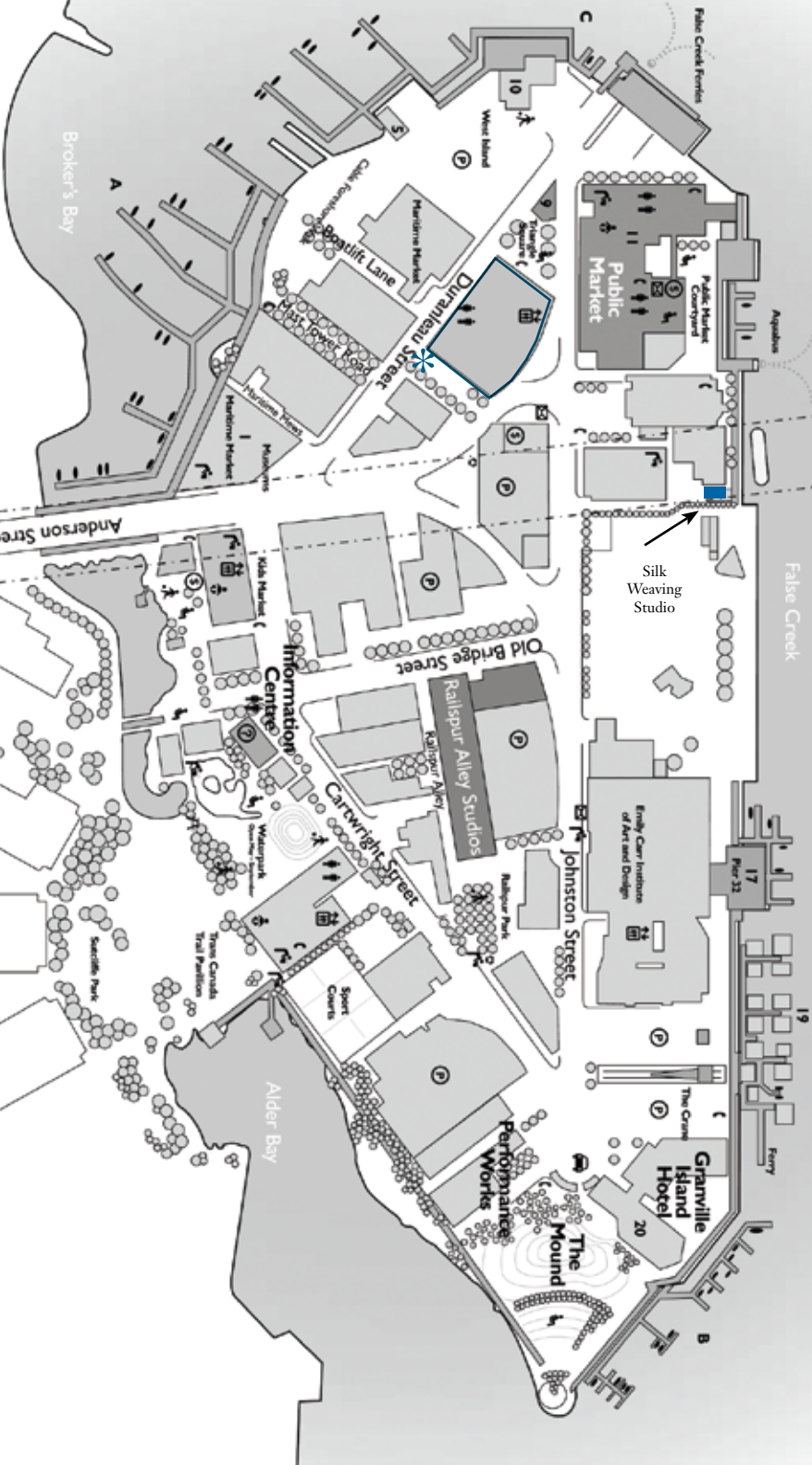
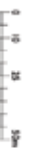


▼ to The Ridge Theatre



West 2nd Avenue

Lamey's Mill Road



Broker's Bay

Boatlift Lane

Duranseau Street

Anderson Street

Old Bridge Street

Carwright Street

Alder Bay

Public Market

Silk Weaving Studio

False Creek

Information Centre

Rails spur Alley Studios

Early Car Interiors of Art and Design

Granville Island Hotel

The Mound

Performances Works

Agnes

False Creek Ferries

Ferry

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ACCOMMODATION

Recommended Accommodation

YWCA

Built in 1995, the YWCA's modern high-rise is located in downtown Vancouver, in the heart of the theatre district and just steps away from the Vancouver Public Library. The YWCA offers single or double accommodation with your choice of hall, shared, or private bathroom. All rooms have a small refrigerator. The building contains three large kitchens and two kitchenettes that are available to guests. The YWCA also features secure parking, air conditioning, and access to the Hornby Street fitness facilities. Guests should identify themselves as attending the Maiwa Workshops to receive discounted rates.

Internet: www.ywcahotel.com or toll-free 1 800 663 1424.

June 1–October 15: \$64 single

October 16–April 30: \$59 single

Inn at False Creek (Quality Inn)

Located at 1335 Howe Street, this Quality Inn is conveniently situated within walking distance of the business district and the attractions of downtown Vancouver. Just steps from the hotel, you can catch a ferry to Granville Island. Guests should identify themselves as attending the Maiwa Workshops to receive special rates.

Internet: www.qualityhotelvancouver.com or toll-free 1 800 663 8474

September: \$126.65 single

October: \$84.15 single

November: \$67.15 single

Granville Island Hotel

Located on Granville Island, the Granville Island Hotel is a short walk from the Maiwa stores and the Maiwa Loft. Guests should identify themselves as attending the Maiwa Workshops to receive these special rates.

Internet: www.granvilleislandhotel.com or toll-free 1 800 663 1840.

Some B&Bs in the Area

Granville House

5050 Granville St.
Vancouver, BC V6M 3B4
604 739 9002 toll-free 1 866 739 9002
www.granvillebb.com

West End Guest House (West End)

1362 Haro Street
Vancouver, BC V6E 1G2
604 681 2889
www.westendguesthouse.com

Ashby House (West End)

989 Bute Street
Vancouver, BC V6E 1Y7
604 669 5209
www.bbcanada.com/744.html

The Langtry (5 min. to Granville Is.)

968 Nicola St., Suite 2
Vancouver, BC V6G 2C8
604 687 7892
www.thelangtry.com

Corkscrew Inn (5 min. to Granville Is.)

2735 West 2nd Ave.
Vancouver, BC V6K 1K2
604 733 7276
www.corkscrewinn.com

Bee & Thistle Guest House (close to the Maiwa East studio)

Lynn Ferguson & Michael McClacherty
1842 Parker Street
Vancouver, BC V5L 2K9
604 669 0715 home 877 669 7055 toll-free
www.beeandthistle.ca

Registration opens Monday, June 25, 2012, at 10 AM.

We've been doing registrations for seven years and ... it's a rush. The lineup forms early. But we have a highly efficient team of Maiwa veterans to guide the process. Here are some tips for successful registration.

LECTURES: are very unlikely to sell out on the first morning, so please don't wait in the lineup if you only want lecture tickets.

WORKSHOPS: Patience pays off. The phones are very busy so expect to redial on the first morning. We fill all spaces on a first-come first-served basis. A certain number of spaces are divided between on-line, phone, and in-store registration. On the first day **WE DO NOT TAKE FAX** registrations. **WE DO NOT TAKE E-MAIL** registrations at any time and discourage individuals from sending credit card information through e-mail. For on-line registration through the website, please set up your customer account ahead of time. See the website for full instructions.

It is a good idea to have a second choice handy when you arrive or call. We maintain a waiting list and encourage people to ask to be added to it, especially in the first week. Registration confirmations will be sent by mail. Please allow 1–2 weeks for us to process your registration and another week for it to arrive through the mail. Payment is due at time of registration.

Both the Maiwa Loft and Maiwa East are second floor locations accessed by stairs. We regret that they are not wheelchair accessible.

Running a workshop series of this scope involves considerable administrative and management time. Therefore our cancellation policy is as follows:

Cancellations on or before July 15, 2012, will be charged a \$35 fee.

Cancellations after July 15, 2012, receive a 50% refund.

Cancellations after July 31, 2012, receive no refund.

Students who are unable to attend a workshop may elect to send a qualified replacement if they notify Maiwa in advance. Maiwa reserves the right to cancel classes due to lack of enrollment, instructor illness, or unforeseen circumstances. In the unlikely event of a class cancellation, Maiwa's liability shall be limited to a refund of class fees. Maiwa shall not be responsible for airline tickets, hotel reservations, travel costs, or other expenses.

THE MAIWA BLOG



Unwrap a new thread ...

EVENTS

- \$15 ○ LIVING BLUE. Anowarul Haq and Artisan (TBA)
(Exhibition and Lecture) – Sep 11
- \$0 RSVP THE ART OF NOREN. Yoko and Kazuho Kano
(Artists' Reception) – Sep 14
- \$0 RSVP 結 MUSUBU: THE TIES THAT BIND. Misao Iwamura
and Chisako Hisamatsu (Exhibition Opening) – Sep 21
- \$15 ○ BLUE ALCHEMY. Mary Lance
(Film Screening) – Oct 10
- \$15 ○ BANJARA EMBROIDERY. Jan and Laxmi Duclos
(Exhibition and Lecture) – Oct 20
- \$10 ○ WRAP PARTY & AUCTION – Oct 26

WORKSHOPS – MAIWA LOFT

- \$225 ○ Stitching as Markmaking – Sep 8, 9
- \$295 ○ Monoprinted Cloth and the Stitched Mark – Sep 10–12
- \$250 ○ The Stitch That Tells a Story – Sep 13, 14
- \$250 ○ The Stitch That Tells a Story – Sep 15, 16
- \$175 ○ Narrative Textiles – Sep 17
- \$250 ○ The Art of Embroidery – Sep 18–20
- \$495 ○ Painting with Machine Embroidery – Sep 21–24
- \$195 ○ Bookbinding Basics – Sep 25, 26
- \$295 ○ The Art of Bookbinding – Sep 27–29
- \$595 ○ Colour Institute – Oct 1–5
- \$75 ○ Filming the World (Morning) – Oct 11
- \$75 ○ Filming the World (Afternoon) – Oct 11
- \$250 ○ The Creative Studio – Oct 12–14
- \$150 ○ Sources of Inspiration – Oct 16
- \$175 ○ In Conversation with Sibella Court – Oct 18
- \$195 ○ Banjara Embroidery (First Offering) – Oct 19, 20
- \$195 ○ Banjara Embroidery (Second Offering) – Oct 21, 22
- \$395 ○ Weaving: Inspiration from the Sari – Oct 23–26
- \$175 ○ Designing Knitted Lace with Beads – Oct 27, 28
- \$195 ○ Hand-Hooked Rugs – Oct 29, 30
- \$250 ○ Needle Felting: A New Adventure – Oct 31, Nov 1, 2
- \$195 ○ Needle Felting as an Art Medium – Nov 3, 4

LECTURES

- \$15 ○ JANET BOLTON – Sep 12
Following a Narrative Thread
- \$15 ○ YOKO and KAZUHO KANO – Sep 13
Over the Threshold: The Noren Project
- \$15 ○ MISAO IWAMURA with CHISAKO HISAMATSU – Sep 18
A Life in Weaving
- \$15 ○ CAROL SHINN – Sep 20
The Photographic Stitch
- \$15 ○ DANIELLA WOOLF – Sep 27
Crossing a Line: The Encaustic Studio
- \$15 ○ BARBARA SHAPIRO – Oct 15
Change Is Good
- \$15 ○ SIBELLA COURT – Oct 17
Still Life with Stylist
- \$15 ○ JOAN MORRIS – Oct 25
New Hybrids from Ancient Tools

WORKSHOPS – MAIWA EAST

- \$225 ○ Living Blue Indigo – Sep 12, 13
- \$275 ○ Two Japanese Natural Dyes – Sep 14, 15
- \$350 ○ Noren Workshop – Sep 16–18
- \$450 ○ Weaving: From Thought to Fabric – Sep 19–22
- \$495 ○ Felting Vision – Sep 24–27
- \$395 ○ Encaustic with a Textile Sensibility – Sep 28–30
- \$395 ○ Natural Dyes – Oct 1–4
- \$195 ○ Blockprinting – Oct 9, 10
- \$50 ○ One Day Q&A with Michel Garcia – Oct 11
- \$395 ○ Secrets of the Dye Garden – Oct 12–14
- \$250 ○ Indigo: The Organic Vat – Oct 15, 16
- \$295 ○ The Greener Indigo – Oct 17–19
- \$225 ○ Introduction to Dyes – Oct 19–21
- \$395 ○ Natural Dyes: Print and Pattern – Oct 22–25
- \$495 ○ Shaped Resist with Natural Dye Extracts – Oct 26–30
- \$250 ○ The Photo Emulsion Screenprint – Nov 1, 2
- \$195 ○ Phototransfer for Textiles – Nov 3, 4
- \$325 ○ True Colours: Developing a Personal Palette – Nov 6–8
- \$250 ○ Waxing Eloquent: Soy Wax Resist – Nov 9, 10

Registration Form for the 2012 Textile Symposium

Payment is by:

- Cheque (payable to Maiwa Handprints Ltd.) _____ Workshops _____
 - Visa _____ 12 % HST _____
 - Mastercard _____ Lectures and Events _____
- Card Number _____ (Exp) _____ Total = _____
Cardholder _____

Signature _____ Date _____

Last Name _____ First Name _____

Address _____

City _____ Province/State _____ Postal Code _____

Phone (____) _____ Fax (____) _____ E-mail _____

You may register by mail, by phone, in person at the store, or through the online secure pages (www.maiwa.com). Confirmation will be sent by mail. Payment is due at the time of registration. Our cancellation policy is as follows: Cancellations on or before July 15, 2012, will be charged a \$35 fee. Cancellations after July 15, 2012, receive a 50% refund. There are no refunds for cancellations after July 31, 2012. Students who are unable to attend a workshop may elect to send a qualified replacement if they notify Maiwa in advance. Both the Maiwa Loft and Maiwa East are second floor locations accessed by stairs. We regret that they are not wheelchair accessible.

*Maiwa Handprints Ltd., #6 -1666 Johnston Street,
Granville Island, Vancouver BC Canada V6H 3S2
phone 604 669 3939 e-mail maiwa@maiwa.com fax 604 669 0609*