

THE 2015

MAIWA TEXTILE SYMPOSIUM



SEPTEMBER · OCTOBER · NOVEMBER

REGISTRATION OPENS JUNE 22 AT 10AM

The
MAIWA
TEXTILE
SYMPOSIUM

{ now part of the Maiwa School of Textiles }

2015 is the Year of Craft

craft **2015**
YEAR

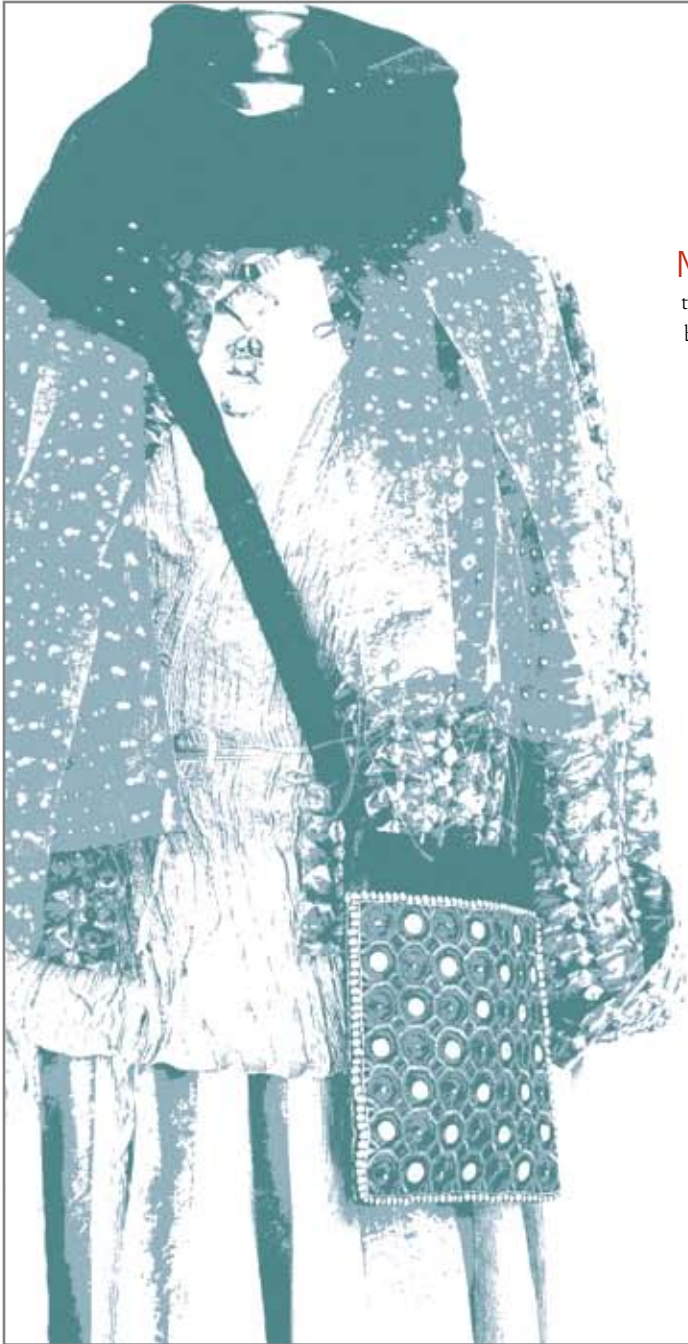
The Maiwa Foundation was established in 1997 by Maiwa Handprints Ltd. It was registered as a private trust in 2001 to help fund practising and re-emerging artisans in the craft sector. The fund supports work that develops higher-level skills or sustains existing skills. The Maiwa Foundation has carried 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.

Although 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 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 craftsperson 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 its three physical stores, Maiwa promotes artisan work through exhibitions, symposia, podcasts, and an ambitious program of documentary video production.

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NUNO TRUNK SHOW at the SILK WEAVING STUDIO

ADMISSION FREE - SILK WEAVER'S STUDIO GRANVILLE ISLAND - 6-9 pm

tuesday september 8th

Nuno is the Japanese word for "cloth" or "fabric."

Junichi Arai started NUNO in 1984 and in 1987 Reiko Sudo took over as design director. She has continued to push boundaries with contemporary textiles. Reiko is involved in many projects creating small runs of textiles in collaboration with mills and factories in Japan in an effort to keep alive the strong textile skills and traditions in the country and make them available around the world.

Nuno textiles are at the forefront of contemporary textile design. They represent a con-

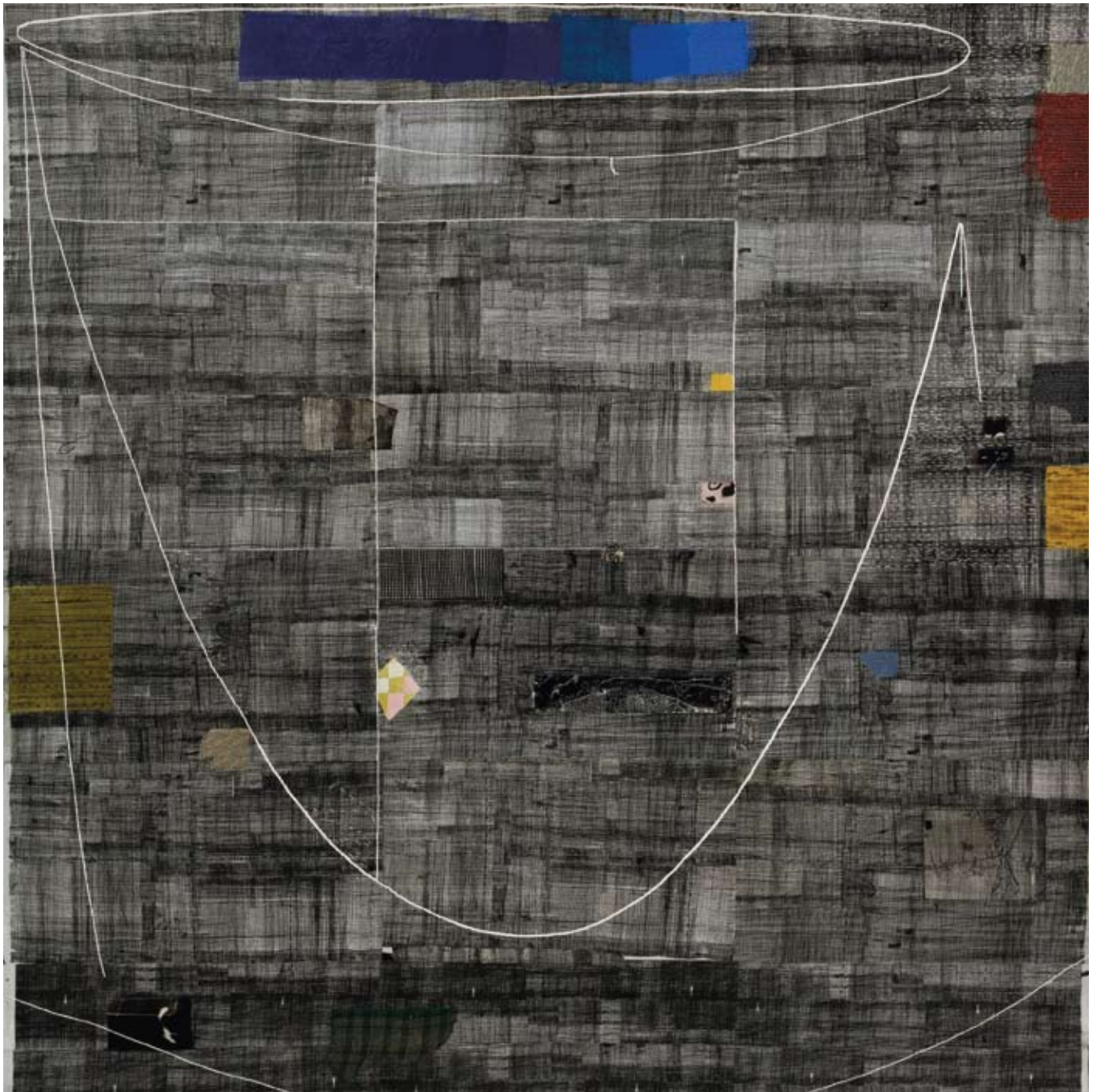
vergence of centuries-old traditions with advanced technologies ultimately transforming how we think about textiles today. Materials such as feathers, nails, paper, and copper become key components in their textile-making.

Nuno contemporary textiles are timeless and durable. This is a wonderful opportunity to view and purchase a selection of Nuno creations: scarves, shawls, garments, and fabrics.

There will also be an exhibition of related textiles (pg 12) and a workshop (pg 50).







In PLACE

Dorothy Caldwell

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

thursday september 10th

Dorothy Caldwell's textile art is an ongoing exploration of a sense of place. In this lecture she will illustrate how the marks humans make on the landscape (patterns of settlement, agricultural practices, and built heritage) are translated onto cloth through dyeing, printing, and stitching. Her current practice involves collecting earth pigments, plant matter, and objects in remote landscapes to incorporate into her work. This direction enables her to make a deeper connection between her home in Hastings, Ontario, and the places where she travels. Dorothy will tell the stories of her fieldwork in the Canadian Arctic, the Australian outback, rural Japan, and India. By using materials collected in the field—whether far away or close to home—the pieced, layered, and stitched surfaces tangibly absorb and reflect her artistic journey.



Dorothy Caldwell is a graduate of Tyler School of Art in Philadelphia and maintains an active international exhibition and teaching schedule from her studio in Hastings, Ontario. She has carried out research projects in Japan and India and is currently doing on-site work in the Australian outback and the Canadian Arctic. She is the recipient of grants and awards including the prestigious Bronfman Award given to one Canadian craftsperson each year. Her work is included in private and permanent collections including the American Museum of Art and Design, the Museum of Fine Arts, Boston, the International Quilt Museum and Study Center University of Nebraska, the Canadian Consulate Bangkok Thailand, and the Canadian Museum of Civilization.

Dorothy will also teach a workshop (pg 49).

SELECTED INNOVATIONS

The Inspiring Legacy of Junichi Arai and Nuno pieces from the Ann Sutton Collection

ADMISSION FREE - SILK WEAVER'S STUDIO GRANVILLE ISLAND - 6–8 pm
friday september 11th

For 30 years Ann Sutton admired and collaborated with Junichi Ari. During that time she acquired an impressive collection of innovative textiles. This exhibition will show some of the best and most unusual pieces.

Diana Sanderson of the Silk Weaving Studio acquired the Ann Sutton collection in 2013 with the promise to make the collection available to textile artists and the general public. Ann's wish is that the collection be available for study and inspiration.

Many techniques textile artists use today find their roots in the creations of Arai and Nuno.

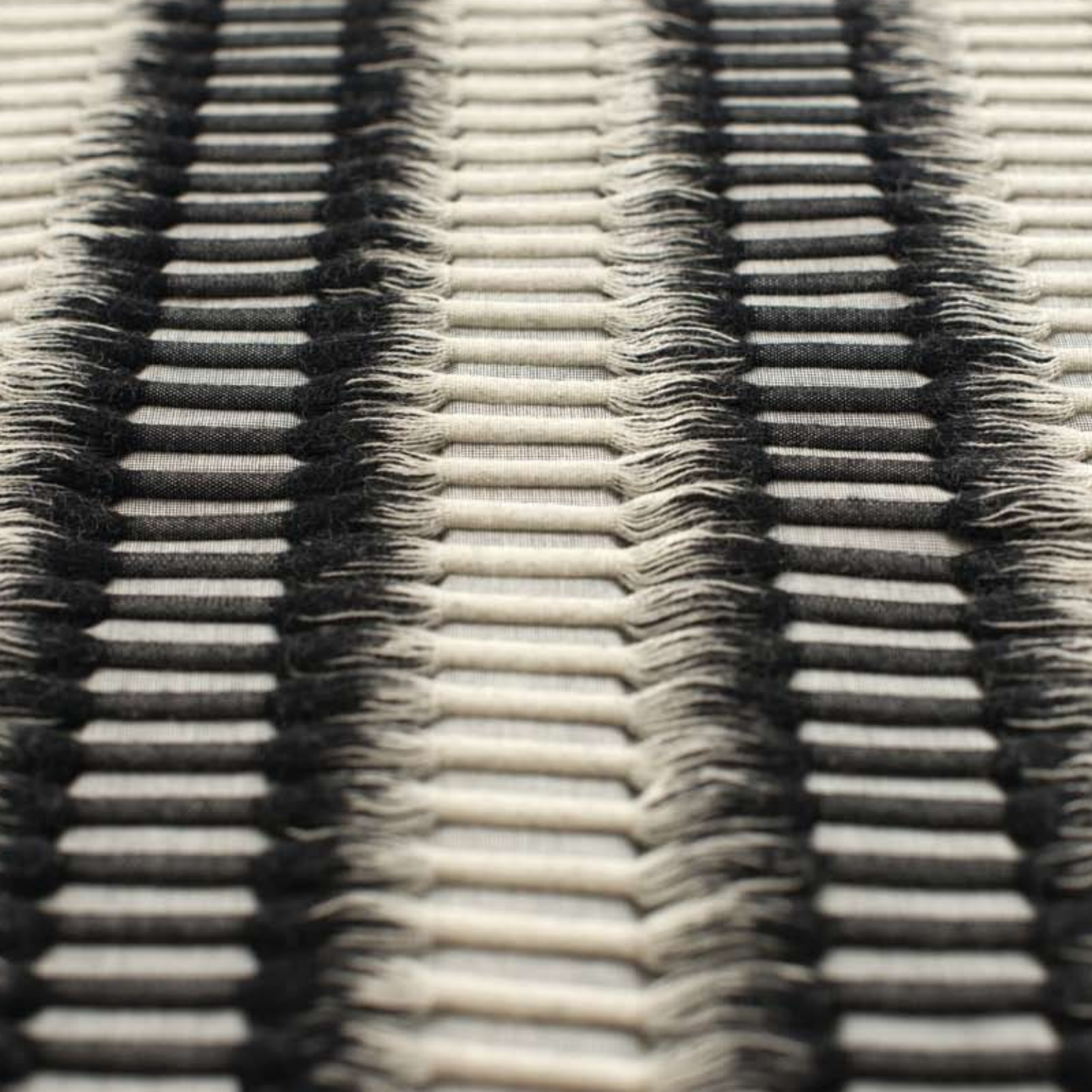
The textiles on display will show the breadth of innovation possible by pushing the boundaries of textile production.

In conjunction with the exhibition, a select group of textile artists will exhibit work inspired by the collection.

Exhibition runs until September 24th.

There will also be a trunk show of related textiles (pg 8) and a workshop (pg 50).

The Ann Sutton Collection Team is Diana Sanderson, Darlene Ochotta, Carly Hulse, and Amanda Wood. *"We are excited to launch the collection at the 2015 Maiva Textile Symposium and look forward to sharing it through other institutions and venues."*



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DEPARTURES and RETURNS

Sandra Brownlee

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

monday september 14th

Intimate and intuitive, Sandra Brownlee's works are tactile records of her inner journey. In her own words: "Make a mark and see where it goes."

For over 40 years she has been "drawing" and "writing" her thoughts and ideas using stitches, a loom, simple materials, and tools. Her medium is decidedly low-tech; her creative process a ritual. She finds focus in the act of weaving—grounded by touch and guided by improvisation. The result: rows of stitching, layers of textures, progressively building up to become exquisite textiles and notebook works that offer a powerful connection to the maker.

Join Sandra as she talks about her life and work as a weaver, notebook keeper, and teacher.

Sandra Brownlee has exhibited her work extensively throughout North America in both solo and group exhibitions since the late 1970s. Recent exhibitions include a solo exhibition at the David Kaye Gallery in Toronto, GGVMA Award exhibition at the National Gallery of Canada, and *Innovators and Legends: Generations in Textiles and Fibers* organized by the Muskegon Museum of Art.

Sandra Brownlee has earned her MFA in Fibers from Cranbrook Academy of Art, Bloomfield Hills, Michigan, and her BFA from the NSCAD University, Halifax, Nova Scotia. She has received numerous awards including the 2014 Governor General Visual and Media Arts Saidye Bronfman Award, a Canada Council B Grant, and a Pew Fellowship in the Arts. Sandra joins us from Nova Scotia.

Sandra will also teach a workshop (pg 51).

STRING THEORY

How a Piece of String Stretched from Hope Springs to Hollywood

India Flint

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

tuesday september 15th

India Flint owes not only her ecoprint bundle dyeing technique to her Latvian family heritage but also many of her dressmaking techniques. Watching her maternal grandmother freehand-cut dresses from remnant bargains acquired at markets as well as pre-loved garments from her own wardrobe set the foundation for a lifelong passion. Bumbling over bound button-holes under her mother's guidance determined her to recycle such tricky details wherever possible. India recalls her early sewing lessons and tells the story of how designing with a piece of string eventually led to her hand-sewn, bundle-dyed dresses (made in an old cottage at the end of a dirt road in rural South Australia) being worn in Hollywood.

In 2008, with the publication of her first book, *Eco Colour: Botanical Dyes for Beautiful Textiles*, India Flint brought a radical new perspective to an ancient practice. She rethought the entire dye process. Her book forcefully and eloquently champions ecologically sustainable plant-based printing processes to give colour to cloth. When it first arrived on the scene, *Eco Colour* was both an eye-opener and a game-changer. India joins us from Australia.

India will also teach a workshop (pg 52).







The FABRIC of OUR LIVES

Why Textiles Matter

Beverly Gordon

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

monday september 21st

In her lecture, Beverly Gordon will illuminate the importance of cloth in human life. Helping us to take a fresh look at a part of our lives that is often taken for granted, Beverly will demonstrate how thread and fabrics have affected everything from the mythic realms to physical, emotional, or economic survival to aesthetic, social, and spiritual experiences.

The talk is closely related to her seminal 2011 book, *Textiles: The Whole Story—Uses, Meanings, Significance*. As one of its reviewers noted, “The author bridges past and present, from the Stone Age—when humans first learned to make cordage and thread—to twenty-first-century ‘smart fabrics.’ Her discussion integrates craft, art, science,

history, and anthropology, and she draws on examples from around the globe and throughout history.”



“The Fabric of Our Lives” presentation includes stunning illustrations taken from a wide range of cultures and historic eras. It is designed to draw everyone, whatever their interests, into the topic but is particularly suitable and inspirational for an audience of fibre enthusiasts.

Beverly Gordon retired in 2011 from 30 years as a professor in the Design Studies Department at the University of Wisconsin-Madison. She has also worked as a curator and fibre artist. She writes and publishes extensively on textiles.

Beverly will also teach two workshops (pg 54, 55).

FIELD NOTES in the COLOUR GARDEN

Michel Garcia

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

tuesday september 22nd

When leading natural dye expert Michel Garcia goes into a garden, what does he see? He sees botanical strategies for survival that often give new insights into dye procedures and methods.

A tireless investigator of the plant kingdom with a chemist's insight, Michel returns this year to give what has become one of the hottest tickets of the symposium—his biennial lecture. This year he shares recent discoveries from his natural dye studies, delivered with his trademark wit and humour.

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. He joins us from France.

Michel will also teach two workshops (pg 56, 57).





THE COMPASS and THE WORLD

Islamic Geometric Design

Eric Broug

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

thursday september 24th

Geometric compositions do not easily reveal how they are made: the outcome is visible but not the creative process that led to it. Patterns that appear in buildings, blockprinted cloth, ceramic tiles, and gardens all have a story to tell. In this lecture, Eric Broug will examine the creative process of Islamic geometric design from a craftsman's point of view.

Eric Broug is the author of the popular book *Islamic Geometric Patterns*, which is also available in Farsi, Turkish, and Dutch. His most recent book, *Islamic Geometric Design* (Thames & Hudson, 2013), is a large-format art book with over 800 illustrations.

Eric is an independent author and educator. He also manages a dynamic social media commu-

nity dedicated to Islamic art and teaches courses on the principles and execution of Islamic geometric design. Largely self-taught in this subject, he obtained his MA in the History of Art and Archaeology at the School of Oriental and African Studies (SOAS) in London. He is widely sought after as a consultant and is involved in several collaborative design projects. Eric joins us from the UK.

Eric will also teach three workshops (pg 58, 59).



TASTY COLOURS

Aya Matsunaga Exhibition

FREE ADMISION - SILK WEAVER'S STUDIO GRANVILLE ISLAND - 6:00 pm

friday september 25th

Aya Matsunaga's Japanese sensibility was dramatically reconfigured by her formal studies in Nottingham, England, and the influence of the UK fibre art scene of the 1990s.

Her work is a synergy of knit and felted techniques. Aya Matsunaga knits with multiple dyed fine wool yarns and completes by fulling the fabric. The result is a very complex colour mixture that gives the work a distinctive artis-

tic flavour. Despite the characteristic form and novel colour mixture, her shawls and accessories fit amazingly with one's outfit without being eccentric.

Aya will exhibit recent work. Many of the pieces will be available for purchase.

Exhibition runs until October 24th.

Aya will also teach a workshop (pg 60) and give a lecture (pg 28).





The ART of STORY PAINTING

Susan Shie

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

wednesday september 30th

For over thirty years Susan Shie has been producing art on cloth that mixes the personal and the political. Her distinct method of working combines narrative, drawing, and writing into large-format, highly graphic art quilts. Her imagery combines the immediacy of street-art with the depth of personal journal keeping.

In this lecture Susan will talk about how her work has developed over her lifetime. Beginning with narrative interests in art-making from childhood, she incorporated new techniques during college and grad school and has refined her approach throughout her professional art career. Her



processes have shifted as she added sewing to her painting as a feminist choice. In the end, her life's work is a body of stories of the life around her—an ongoing series of illustrations of how art and life can be one.

Susan Shie participates in a number of exhibitions each year that take her work all over the world. She has received awards for her work including the Quilt Surface Design International Award for Excellence in Fiber (2009, 2007, and 2004). In addition she has twice been the recipient of a fellowship from the National Endowment for the Arts. Susan joins us from Ohio, USA.

Susan will also teach a workshop (pg 61).

KNITTED FELT WORKS

Aya Matsunaga

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

thursday october 1st

Aya Matsunaga is a Japanese textile artist who tempered her formal studies by moving to Nottingham, England, and embracing the UK fibre art scene of the 1990s.

In this lecture Aya will share her artistic journey—how, like white yarn in a dyebath, she absorbed influences and inspiration from her time in Japan, England, and Italy.

Her work is a synergy of knit and felted techniques. Aya Matsunaga knits with multiple dyed fine wool yarns—both by hand and also using a hand-cranked knitting machine. She

completes the construction by fulling the fabric. The result is a very complex colour mixture that gives the work a distinctive artistic flavour. She has adapted this process to make unusual sculpted works and garments.

Aya will showcase her work and relate it back to her journey—the challenges and successes of an independent working artist. She joins us from Japan.

Aya will also teach a workshop (pg 60). Her work will be featured in an exhibition (pg 24).







STONE DRAWINGS and QUILTED LINES

One Day Tells Its Tale to Another

Barbara Todd

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

monday october 5th

Is it possible to be passionate about pattern and colour and texture and complexity, and yet make simple, even austere, quilts? Barbara Todd's lecture will follow the evolution of her practice, showing how she has transformed her many and disparate sources of inspiration into coherent bodies of work. Her sources range from a child's drawing to a stone carving from 2,500 B.C.; from a poem by Nelly Sachs to yesterday's phone conversation; from a meticulously detailed 18th century marriage quilt to casual snap-shots. Her media are also wide ranging—from woolen fabric to cut wood, steel, and glass.

Barbara's "Security Blankets" use dark woolen suiting fabric to create appliqués of bombs and missiles. Her pieced "Coffin Quilts" transform the traditional medallion pattern and overlay it with spirals and vines of a Sytho-Siberian funeral carpet. "Adam's Boat" makes a tiny child's drawing huge and overlays it with a stormy sea and the "Dream of the Wisemen."



Her "Stone Quilts" use wools in black and white and every shade of grey to create the rounded, irregular shapes of seaside stones. Her wood and translucent mylar wall reliefs, using the same irregular shapes, echo the reliefs of the surrealist Hans Arp.

"One Day Tells Its Tale to Another" pairs richly coloured wools with colours drawn from the landscapes of her travels, allowing the warp and weft of the fabrics to dictate their rectangular shapes.

Nancy Tousley wrote in *Canadian Art*, "Todd's inspirations seem to flow in alternating cycles, from the intimacies of domestic life to the rituals of art, from the rituals of domestic life to art's most intimate revelations. Her vision integrates life and art."

On a good day, this is what it feels like to be Barbara Todd. She joins us from New York.

Barbara will also teach a workshop (pg 64).

The WORKING PATH

Sue Benner

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

Tuesday October 13th

While pursuing a degree in molecular biology and master's in biomedical communications, Sue Benner transformed her vision of the microscopic universe into batiked quilts, soft sculpture, and paintings. These early efforts drew her to a new path, and by 1980 Sue was working full time as a studio artist in Dallas, Texas. She still lives there today.

"The Working Path" explores the connection between concept and process. The working path is also a creative one, and in her lecture Sue will share how she develops her ideas and techniques. The construction methods of several quilt series are covered with step-by-step images, revealing the experimentation in composition and content.

Starting with her first academic encounters with art and textile dyeing at the University of Wisconsin-Madison, Sue will share photos of her studio, her working mess, and her stories of creating quilts in the midst of life with boys.

Sue Benner is a recognized innovator in her field, having developed new techniques in fused quilt construction to further the expression of her ideas. She creates her richly layered



quilt canvases by collaging her dye-painted and printed silks with found fabrics that she rescues from the obscurity of attics and thrift stores.

Sue is also well known as an educator, lecturing and teaching workshops internationally in the areas of surface design, textile collage, fused quilt construction, and artistic inspiration. Her work is represented by galleries and dealers around the country; most recently she completed three commissioned works for Mayo Clinic in Rochester, Minnesota. Exhibiting widely for thirty years, her work has been juried into Quilt National seven times. Sue's artwork is in many private, corporate, and institutional collections including the National Quilt Museum and the International Quilt Study Center. Recently she curated the exhibition *Quilts: The New Geometry* for the MADI Museum in Dallas, Texas. She has served as a juror for both Quilt National and Quilt Visions.

"The act of creating is a fascinating process of choice and discovery. The work has taught me to respect intuition, persistence, and the happy accident."

Sue will also teach a workshop (pg 69).





Gee's BEND LECTURE

Gee's Bend Quilters

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

monday october 19th

"Few other places can boast the density of Gee's Bend's artistic achievement, which is the result of both geographical isolation and an unusual degree of cultural continuity."

– Alivia Wardlaw from the introduction to *The Quilts of Gee's Bend*

For generations the women of Gee's Bend have been producing quilts of unique and exceptional beauty. The bold patterning and geometric designs are unlike anything found in the quilting world.

Descendents of African slaves who worked cotton plantations on an isolated bend of the Alabama River, the women of Gee's Bend have survived some of the hardest economic and social times of the twentieth century, from the Great Depression, when their stores of food and possessions were repossessed by white creditors, to the civil rights upheavals of the 1960s. Each night the women of Gee's Bend have quilted when the day's work was completed. In 1937 the federal government commissioned photographic documentation of Gee's Bend. These photos have become some of the most famous images of Depression-era life in America.

In 2003 the quilts of Gee's Bend came to world-wide attention with the publication of two large-format books and a travelling exhibition. This success was soon followed by a documentary that aired on American and Canadian television.

In 2005 the quilters of Gee's Bend arrived in Vancouver for the first time as part of the Maiwa Textile Symposium. The lecture and workshops were a huge success, leaving audiences clamouring for more.

The women consider the process of piecing the quilt top to be highly personal. In Gee's Bend, the top (the side that faces up on the bed) is always pieced by a quilter working alone and reflects a singular artistic vision. The subsequent process of "quilting" the quilt, sewing together the completed top together with the batting and the back, is then done communally.

Join publisher Matt Arnett and members of the Gee's Bend quilters as they present their history, stories, challenges, and accomplishments.

Gee's Bend will also teach two workshops (pg 72).

LONNIE HOLLEY and GUESTS

with the Gee's Bend Quilters

\$25 - ST. JAMES HALL (3214 West 10th Avenue) 7:30–11:00pm

friday october 23rd

A raw voice plucked from a lost world, evoking the visceral authenticity of a crackling acetate disk ... for my money, one of the best records of 2013.— Mark Binelli, New York Times.

Lonnie Holley sings with an intense, emotional voice and unleashes lyrics without consistent meter or rhyme over gossamer keyboard lines that hang in the ether. His music is a blues nebula, splotched with riffy word jazz that shares in some rappers' collagist aesthetics as well as the runaway passion of a gospel preacher enlivened by the Spirit. — A. Spoto, Aquarium Drunkard.

Matt Arnett of Tinwood Media introduces a contemporary blend of art and music from the Deep South. Lonnie Holley (whose music, like his sculpture, is an unrepeatable event) is joined by the voices, words, and stories of Gee's Bend.

All his life Lonnie has sung, commented, whispered, and sermonized while he worked. Then in 2012, at age 62, Holley first entered the recording studio. He had been making home recordings of himself for over thirty years but had never done anything with them.

That's when Holley came to the attention of Lance Ledbetter, the 37-year-old founder of Dust-to-Digital, a boutique record label based in Atlanta. The label, which specializes in moving rare gospel records from vinyl to CD, had never worked with a living artist before Holley

As Binelli reported in the *New York Times*, "I was hearing Krautrock, R&B, all of these genres hitting each other and pouring out of this 60-year-old person who had never made a record before," Ledbetter recalls. "I couldn't digest it, it was so intense."

This will be Holley's Vancouver debut. He joins us from Alabama, USA.

[Lonnie Holley will also teach two workshops \(pg 74\).](#)



Lonnie Holley in the recording studio. Photo by Gillian Laub www.gillianlaub.com.



KUSHUTARA: A WEAVER'S JOURNEY in BHUTAN

Wendy Garrity

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

monday october 26th

In 2011 Wendy Garrity found herself presented with an unexpected and unique opportunity during a year teaching music in Bhutan: a back-strap loom in a workshop of Bhutanese weavers with a master weaver assigned to teach her kushutara, or Bhutanese brocading.

“For 8 months, I wove next to master weavers before and after school, learning without common language. These women became my Bhutanese family as we wove and sang together, drank butter tea, snacked on popped rice, and laughed and cried and joked using mime and the few words of English and Sharchop we had in common.”

Wendy will take us on a journey through the Kingdom of the Thunder Dragon, focussing on the unique Bhutanese woven textiles. She will share stories of learning from weavers in tiny



villages in Lhuentse as well as master weavers in the capital of Thimphu. She reveals details that are not found in the handful of books published on Bhutanese textiles: how the intricate brocaded kushutara stitches are executed.

Wendy has a lifelong involvement with crafts and textiles and a fascination with the traditional textiles of Asia. From 2010–2013 she took a career break to pursue her interest in textiles, women's empowerment, and grassroots development. She combined volunteering with travel in Asia and South and Central America. Returning to Australia, she adapted the kushutara techniques to western looms in order to share them with western weavers. She documents traditional textile techniques at textiletrails.com and promotes the sustainability of textile traditions at every opportunity.

Wendy will also teach two workshop (pg 78, 79).

A BOOKMAKER'S STORY

The Perils and Pearls of Mid-Career Angst

Chad Alice Hagen

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

wednesday october 28th

Chad Alice Hagen, a woman of a certain age, has had textiles in her life since she was popped into a hand-knit sweater featuring green squirrels at the impressionable age of two. She taught herself to knit with old string and blunt pencils when she was about four and continued to be pretty contrary as she searched out and explored textile techniques over the next 60 plus years.

One needs to be pretty contrary to choose a course of study in hand felt-making in the mid-'70s and to continue that exploration through three college degree programs, a Fulbright stint in New Zealand, writing books on feltmaking, getting work published on the covers of textile magazines, and 40-some years of teaching.

But then, what happens once one is established in a certain field and then wants to start all over again in a totally different field, maybe

one of say ... bookbinding? Or wants to become a writer without knowing how to type? Or live on a sailboat without knowing how to swim? How are you defined as an artist? How do you define yourself? Artist or feltmaker? Career path or has-been? Adventurer or safety net?

Everyone probably comes to this point. Usually the next step involves making a bucket list of everything left to do except follow one's heart. Chad doesn't have a bucket but rather a notebook and a life-long ability to amuse herself while she wonders about the exploration of an artistic life as a course of study. She joins us from North Carolina, USA.

Bring tissues, chocolate, and gin.

Chad Alice will also teach two workshops (pg 80, 81).



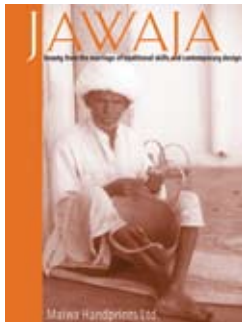


RETURN to JAWAJA

Threads Lecture with Charlotte Kwon

\$15 - NETLOFT GRANVILLE ISLAND - 7:45 (DOORS OPEN AT 7:30)

thursday october 29th



We last featured the Artisans Alliance of JawaJa six years ago at the 2009 Symposium. At that time our Vancouver audience met the artisans live through a tenuous Skype connection.

Much has changed since then, and the leatherworkers and weavers who make up the Alliance have faced new challenges. We are proud to say that, with the assistance of the Maiwa Foundation, the group has met these challenges with creativity, determination, and resolve.

Join director of the Maiwa Foundation, Charlotte Kwon, as she tells the stories of artisan life in India.

Charlotte will also teach a workshop (pg 70).

As with all the Threads lectures, this presentation will be a colourful journey with compelling images and video footage. We will meet familiar faces and see how this group has persevered, meeting challenges in a way that can inspire us all.

As is customary, before and after the Threads lecture the Maiwa store will be open. Everything will be on sale for 20% off. 100% of all sales will go to the Maiwa Foundation.



JOURNEY into INDIGO

Danielle Bush & Sophena Kwon

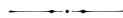
Working with indigo is a journey that connects to people, places, and cultures. Each indigo vat has its own personality and each comes with its own traditions, history, and stories.

This workshop will take students through a number of recipes for creating a healthy working indigo vat—including the thiourea, ferrous, fruit, and henna vats. Students will explore the benefits of each vat and learn how to choose the right recipe for a particular project or environment.

Indigo is a versatile dye that lends itself perfectly to shaped resist, clamp resist, and numerous other traditional techniques used for millennia all around the world. In this three-day workshop, students will work hands-on, manipulating cotton and silk fabric to discover all the depth of shade possible with natural indigo.


\$ 350 [INCLUDES \$85 LAB FEE]

CLASS LIMIT 46



SEPTEMBER 8-10 (TUE-THU) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE



When artisans dream, ...
what do they dream about?

MAIWA

DIAGONAL KNITTING

Alison Ellen

Several hand-knitting stitches produce fabric diagonally or “on the bias,” which has great potential in designing. As well as zigzags and undulating stitches, the course will cover modular or “domino” knitting and “entrelac,” both of which build the knitted fabrics in units without seams. These techniques can be explored at a basic level or taken further to influence the drape of the fabric. Working with these stitch units is a simple way to create effective designs.

After trying different stitches students may work towards their own design project to be completed after the course.

The course is suitable for people with basic as well as more advanced knitting skills. Forget knitting patterns; all that’s needed is to be prepared to experiment . . . with help!

Alison Ellen joins us from the UK.



\$ 225 [INCLUDES \$45 LAB FEE]
CLASS LIMIT 14

SEPTEMBER 9, 10 (WED, THU) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

COLOUR STUDY for KNITTERS

Alison Ellen

\$ 125 [INCLUDES \$40 LAB FEE]

CLASS LIMIT 14

SEPTMBER 11 (FRI) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND



We love colour, but where to begin in designing? First, we will work from source material — objects or images that students find visually exciting. After looking at the proportions of different colours and making a wool winding, we will try different methods of knitting with colours to translate into a design that can be developed further.

Starting from very simple stitches using one colour at a time to produce mixed colours, we will look at other methods such as “fairisle” and “intarsia.” The aim is to become more aware of colour and of the possibilities of using, mixing, and building colour more creatively in knitting, whether using basic stitches or more advanced techniques.

Students will have several swatches by the end of the workshop as well as ideas for designs to be continued on their own time.

The course is suitable for people with basic as well as more advanced knitting skills. Forget knitting patterns; all that’s needed is to be prepared to experiment . . . with help!

Knitting 3-D Shapes

Alison Ellen

Almost any shapes can be built on knitting needles by picking up stitches and knitting in different directions with no seams.

Beginning with instruction in different ways of building simple shapes, students will be encouraged to experiment and gain confidence in this free approach to

knitting. Circles, squares, and 3-D shapes can be made simply on two needles, and some will involve knitting in the round.

Ideas will evolve which can be used for creating practical items such as hats, bags, cushions etc., or for free-form sculpture.



\$ 225 [INCLUDES \$45 LAB FEE]

CLASS LIMIT 14

SEPTEMBER 12, 13 (SAT, SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

WORKSHOP

HUMAN MARKS

Dorothy Caldwell

\$ 595 [INCLUDES \$400 LAB FEE]

CLASS LIMIT 14

SEPTEMBER 11-15 (FRI-TUE) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

The marks we make record time and human energy. Working with paper and cloth, this workshop will examine different kinds of marks including stitching, resist and batik, discharge, drawn and painted marks, and more unconventional marks such as burning, piercing, and mending. Each of these will address a different aspect of physical movement and gesture that, through time and repetition, evolve into richly activated surfaces. Simple bookbinding techniques will be demonstrated for constructing book forms, and participants will be able to expand on workshop experiments applying them to their own materials and imagery. Resource material will include slide talks, examples, and videos. Dorothy Caldwell joins us from Ontario.

Dorothy will also give a lecture (pg 11).

MADE in JAPAN: Transforming Meaning Through Innovation

Diana Sanderson

From WWII until the mid-seventies, “made in Japan” was synonymous with inexpensive mass production. That perception was dramatically shifted by people like Junichi Arai who re-articulated an approach to making that emphasized innovation, hand manipulation, and high quality. The fabrics that emerged from this shift were used by a new generation of designers to catapult Japanese fashion onto the world stage.

Ann Sutton admired and collaborated with Arai for three decades. In the process she collected over two hundred pieces from swatches to scarves, shawls, and garments. Diana Sanderson acquired the collection in 2013 with the promise to make the collection available to textile artists and the broader public. With the endorsement of Junichi Arai and Reiko Sudo, Diana Sanderson, Darlene Ochotta, Carly Hulse, and Amanda Wood have been researching and documenting the textiles, amassing a wealth of technical material and background. During the salon they will share much of what they have learned.

Participants will spend the day immersing themselves in the history and culture of Junichi Arai and the Nuno Corp. Explore this collection with opportunities to touch and examine individual pieces.

There is a related trunk show (pg 8) and exhibition (pg 12).



\$ 75 [INCLUDES \$40 LAB FEE]
CLASS LIMIT 48

SEPTEMBER 14 (MON) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

TACTILE NOTEBOOKS and the WRITTEN WORD

Sandra Brownlee



This workshop will help students find their own living language through the creation of a vibrant notebook practice.

The main objective of this workshop is to support you in establishing a dynamic, tactile notebook practice that is meaningful and rewarding. You will use your notebook as a reflective space and mobile studio in which you document and give expression to your daily experiences.

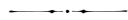
Motivated by haptic considerations, we will use all of our senses to stimulate and awaken perception, guide the making process, and enhance the way you communicate both visually and verbally. Throughout the workshop, we will create tactile pages, playing with materials, techniques, and words to make concrete the vital elements of our sensory experience.

Each day there will be a notebook sharing, a period for writing, an introduction to the day's topic, and a hands-on workshop. Sandra Brownlee joins us from Nova Scotia.

Sandra will also give a lecture (pg 15).

\$ 495 [INCLUDES \$40 LAB FEE]

CLASS LIMIT 14



SEPTEMBER 16-20 (WED-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

THE WAYFARER'S WANDERCOAT WORKSHOP

India Flint

Participants will hand-stitch a beautiful hooded travel garment with pockets for poems and passports, pens and pencils, hipflasks and notebooks, some visible and some hidden from plain sight. There will be places to keep needles and threads because you never know when you might need them [that's why those pointy things are called needles]. It will be comfortable enough to sleep in while on the road or in the air (but not behind the wheel), easily removed for scanning when boarding magic carpets, and broad enough to be spread over an unfamiliar bed for cheer if needed.

The coat (or jacket, if you wish it to be shorter) will be built on a pre-loved garment such as a sturdy long-sleeved T-shirt, cardigan, windbreaker, or linen shirt so that the hard parts (set-in sleeves and so on) are already done.

We shall gather windfalls and weeds, dye threads for stitching, ecoprint samples that



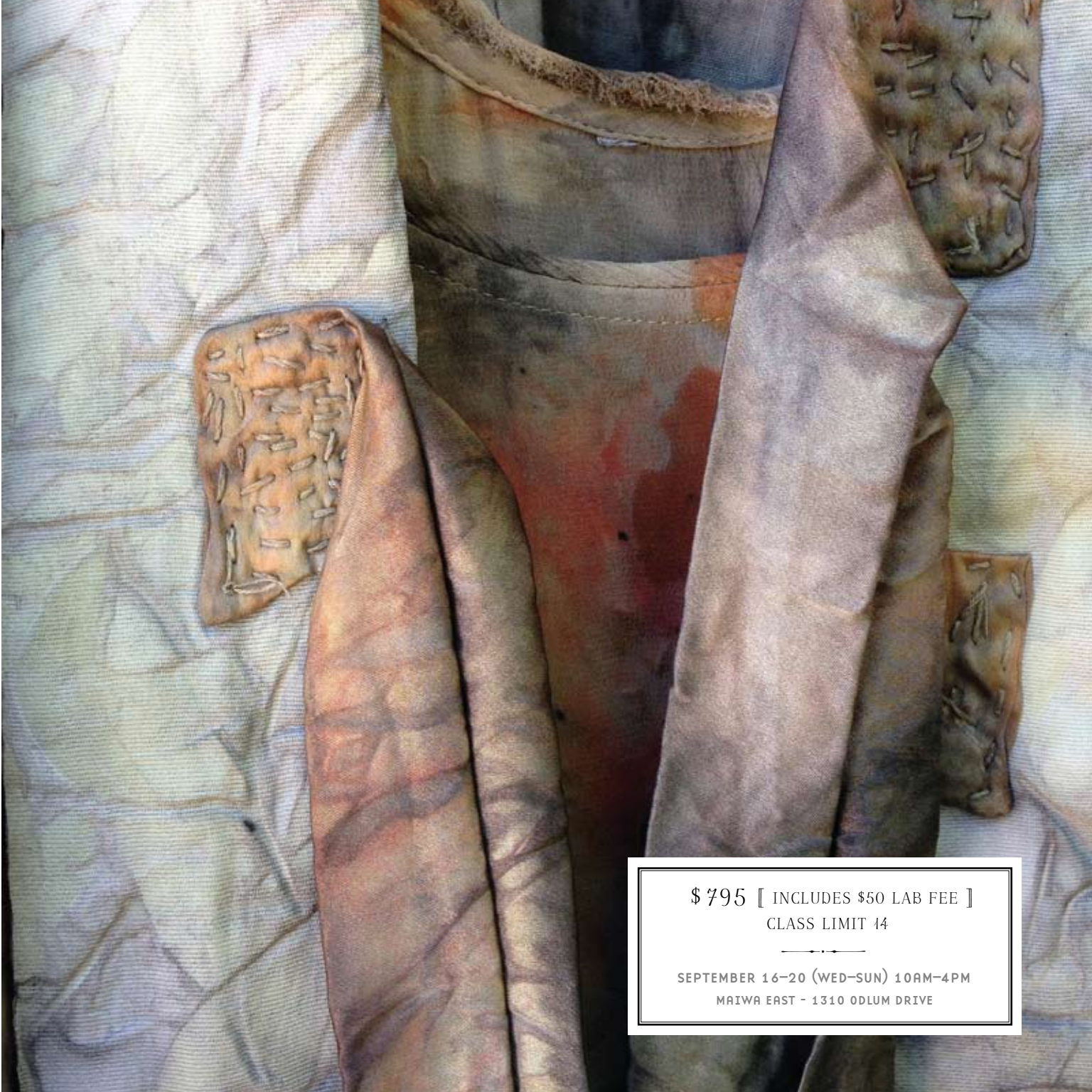
will become pockets, and develop and stitch personal protective signs and perhaps even poetry. During our five days together, we will also create a small notebook to slip into one of the pockets so that we can sally forth into the whirled well prepared.

For those with a leaning toward adventure, an indigo dye vat will be available on the last day. We can bless the garment with a celebratory dip into the protective blue of the heavens [Japanese tradition has it that it not only strengthens cloth but keeps snakes at bay] and watch the subsequent alchemical transformation and development of the colours we have harvested from the gutters.

This class goes beyond stitching and dyeing, embracing design, drawing, storytelling and a little poetry. India joins us from Australia.

India will also give a lecture (pg 16).





\$795 [INCLUDES \$50 LAB FEE]
CLASS LIMIT 14

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SEPTEMBER 16-20 (WED-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

ADVENTURES with WORLD TEXTILES

Beverly Gordon

We will not produce textiles in this seminar-like class but will delve into an eclectic study of world textile traditions with the goal of discovering, appreciating, and exposing ourselves to new techniques and ideas. The instructor will provide slide shows and videos on selected textile traditions (examples: Ugandan barkcloth, Cuna Indian molas, Wounaan baskets, Central Asian felt, American Indian quill and beadwork, and African wax and “fancy” prints), and students are encouraged to bring textiles they may have and to share what they know about these and other topics. Together, we can better understand the creativity and commonalities of people’s relationships with textiles, the full range of materials and approaches that textile-making may entail, and issues that threaten or enhance fibre traditions (including world markets). No experience or knowledge base is required—just interest and a sense of curiosity. It is inspiring and energizing to share this exploration with a group of fellow textile enthusiasts, and we will all come out feeling more connected, both to one another and to textile-makers throughout the world. Beverly joins us from the USA.

Beverly will also give a lecture (pg 19).



\$ 250 [INCLUDES \$45 LAB FEE]
CLASS LIMIT 45

SEPTEMBER 21, 22 (MON, TUE) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

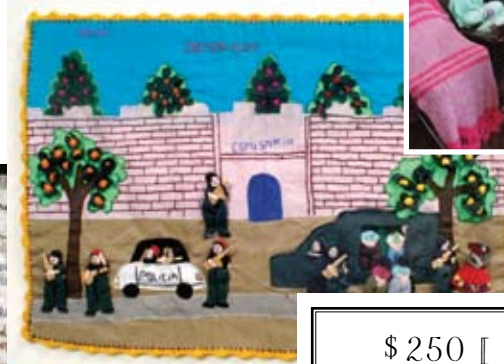
CLOTH and MEMORY: EXPLORING MEMORY CLOTHS

Beverly Gordon

A “memory cloth” is a piece of handwork that, through the meditative processes of stitching and appliqué, allows us to feel good as well as capture memories or ideas. It may help us preserve and/or release the past, get closer to our own stories (and thus learn about ourselves), keep close to loved ones, and embed new ideas in our consciousness. In this workshop, we will explore the concept of memory cloths by looking at expressions from around the world—e.g., Chilean arpilleras, South African embroideries, Afghan war rugs, American album and memorial quilts, teddy bears made from loved ones’ clothes, and contemporary fibre art. We will use easy, exploratory writing exercises to bring out our ideas, and work on our own cloth in ways that feel comfortable and fun.

No special skills or background are needed—this is a workshop to explore, experiment, and discover. You can stitch, embellish, knit, or otherwise work with fibre and fabric, uncovering images and words that help you express your own voice and experience. (Embroidery/embellishment instruction will not be provided, but the instructor and the group itself will provide a resource for getting started, feeling confident, solving problems, and stitching something meaningful.) Beverly joins us from the USA.

Beverly will also give a lecture (pg 19).



\$ 250 [INCLUDES \$45 LAB FEE]
CLASS LIMIT 20

SEPTEMBER 23, 24 (WED, THU) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

INDIGO: The ORGANIC VAT

Michel Garcia

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. They 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.

Michel will also give a lecture (pg 20).

\$ 295 [INCLUDES \$60 LAB FEE]
CLASS LIMIT 16

SEPTEMBER 21, 22 (MON, TUE) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

The NATURE of COLOUR

Michel Garcia

For dyers, this is our most talked-about workshop. 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 each year to share the results of his most recent research. Students can expect a fast-paced workshop packed with ideas, concepts, samples, and demonstrations.

Students will be exposed to a wide range of natural dye knowledge from mordant types to families of tannins to water chemistry. Michel brings the latest research and discoveries from his own experimental studio to share with students.

As the class progresses, students will begin to see all the threads come together—for example, how thickening techniques for dyes can also be used with mordants, how the dye matter gives up its colour, and why it fixes to the cloth (or doesn't).

Students with prior experience with natural dyes will benefit the most from this class.

Michel will also give a lecture (pg 20).

\$ 395 [INCLUDES \$75 LAB FEE]
CLASS LIMIT 46

SEPTEMBER 23-25 (WED-FRI) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

TWO DAYS of ISLAMIC GEOMETRIC DESIGN

Eric Broug (*offered twice*)

The beauty of Islamic geometric designs, and the breathtaking skill of the craftspeople who created them, are admired the world over. The intricacy and artistry of the patterns can seem almost beyond the powers of human ingenuity.

In this workshop Eric Broug will introduce students to the process by which these complex designs were achieved. The genius of the art lies in its simplicity. Most designs are created using only a ruler and compass—no mathematical equations are needed.

Eric will showcase inspirational examples from both architecture and the textile world before leading students through a series of designs.

In this two-day class, students will also be guided through a larger project. By playing to their own strengths and preferences, each student can work independently. Through adherence to some basic rules, the individual works may be combined to show how the group result is much more than the sum of its parts.

\$ 250 [INCLUDES \$25 LAB FEE]
CLASS LIMIT 16

SEPTEMBER 26, 27 (SAT, SUN) 10AM-4PM

— OR —

SEPTEMBER 29, 30 (TUE, WED) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

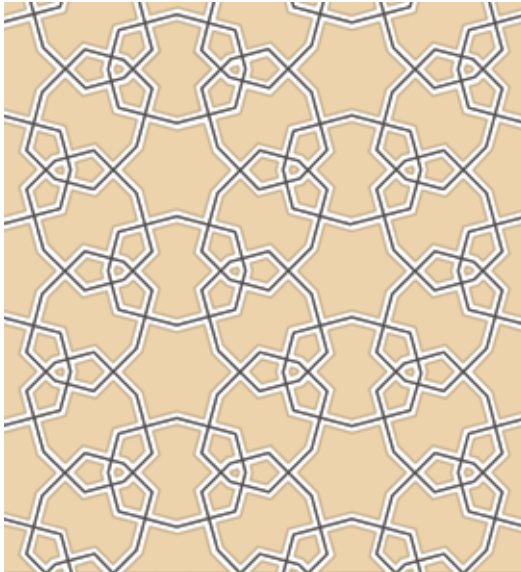


ONE DAY of ISLAMIC GEOMETRIC DESIGN

Eric Broug

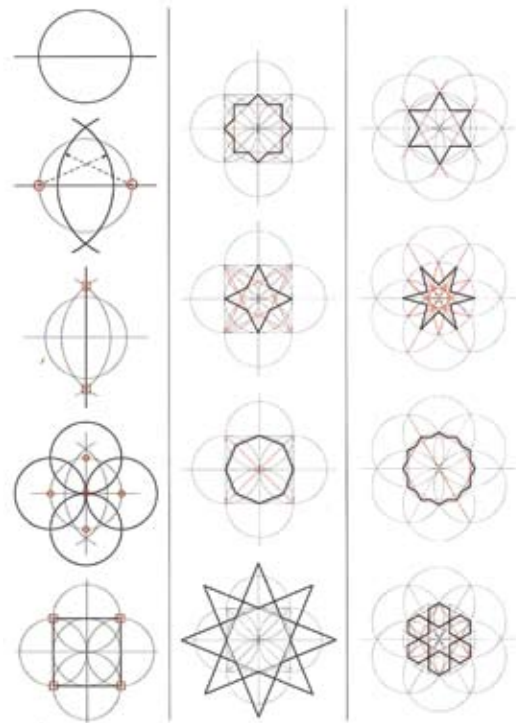
In today's world, with ready access to powerful computers, it may be surprising to learn that complex geometric patterns can be made using only a compass and straight edge.

For Islamic artists and philosophers, such designs showed how the complex universe was in truth a reflection of simplicity.



In this workshop (suited for anyone ages nine to 99), Eric Broug will give a visual introduction and historical background to the essential design principles. Participants will work on their own designs, some of which may be tessellated to make a bigger composition. Eric joins us from the UK.

Eric will also give a lecture (pg 23).



\$150 [INCLUDES \$20 LAB FEE]

CLASS LIMIT 16

SEPTEMBER 28 (MON) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

KNITTING, FULLING, FELTING

Aya Matsunaga

When machine knitting is combined with fulling and felting, exceptional textures with distinctive character are the result. In this five-day workshop, students will gain a full understanding of working with a domestic knitting machine and the short-row knitting technique.

The class will learn how to translate inspiration into sample textiles while working with a range of fibres from lambs' wool, merinos, and silks to stainless steel. Aya will demonstrate how to achieve different patterns and geometric forms. Students will progress to the art of fulling and felting.

Students will design, knit, full, and felt one completed wearable sculpture. They will complete the course with a variety of samples in texture and colour as well as a sketchbook of collected images and ideas. Aya joins us from Japan.

Aya will also give a lecture (pg 28) and have an exhibition (pg 24).

The knitting machines for this class have been graciously lent by the University of the Fraser Valley. Students are welcome to bring their own domestic knitting machines (provided they are in good working order).

\$ 495 [INCLUDES \$85 LAB FEE]

CLASS LIMIT 14

SEPTEMBER 26-30 (SAT-WED) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE



STORY PAINTING on CLOTH

Susan Shie

In this four-day class, students will begin with a “page” of white cotton fabric, then, through a variety of techniques, create story paintings. Each day the class will start by choosing an optional theme together. The theme may then be worked up in a sketchbook to come up with ideas for the day’s work.

Students will draw freehand on cotton with fine-tip black permanent markers, then brush-paint in the colours, and finally use the markers again, as well as airpen (optional), to write freehand on the surface, creating a typographic texture over the images in the story.

As Susan describes it: “You’ll be drawing like you did as a child, in relaxed wonder over your abilities, and writing off the top of your head, just like when you write a letter. No planning ahead. This spontaneity is what makes naïve art and children’s art so appealing to the viewer and so inspiring for the artist.”

Susan will demonstrate each process and spend time with each student, making sure the work progresses smoothly. Special emphasis and instruction will be given with the airpen with ample time for students to discover whether it might be for them.

In addition students will learn how to make a self-bordered quilt sandwich and then do “crazy grid” quilting.

Susan is an encouraging instructor whose goal is to bring out the student’s freer inner self and to get the creativity really flowing. Susan Shie travels from Ohio, USA, to join us.

Susan will also give a lecture (pg 26).



\$ 495 [INCLUDES \$75 LAB FEE]
CLASS LIMIT 14

OCTOBER 1-4 (THU-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

WORKSHOP

THE COLOUR WORKSHOP

Natalie Grambow

Few things can influence us in the way colour does. Working with our conscious desires or subtly playing off our deeper natures, colour can move our emotions and influence our thoughts.

This workshop will give students a theoretical and creative grounding in working with colour. Classical theories of colour put forth by Newton, Goethe, and Itten will be introduced. The language of colour will be covered, giving a grounding in harmony, value, saturation, and hue.

Students will be led through various exercises to help them observe the effects that colours

have on each other, their relativity to the human eye, and the way they respond to different surfaces such as paper and cloth. Students will use various materials such as fabric paints, watercolours, colour crayons, pre-dyed fabric and fleece, and paint chips.

This workshop will provide the tools for students to investigate and analyze the effects of colour, create their own colourways and palettes using inspiration from different directed sources, and develop their senses to better appreciate and work with the chromatic world.

Natalie joins us from BC's Sunshine Coast.

\$ 295 [INCLUDES \$75 LAB FEE]
CLASS LIMIT 14

OCTOBER 2-4 (FRI-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND



\$ 395 [INCLUDES \$70 LAB FEE]
CLASS LIMIT 12

OCTOBER 5-8 (MON-THU) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Basket weaving is an ancient skill found in all cultures in a wide variety of forms. We will be exploring weaving techniques and variations associated with twining and wicker construction. These techniques offer a solid framework allowing us to focus on shaping and pattern design. A variety of weaving techniques will be covered including randing, variations of twining, twill and open weaves. We will look at symmetrical and asymmetrical shaping with an emphasis on the sculptural potentials of three-dimensional weaving. Our base material will be dyed reed or vine rattan with a wide selection of natural materials for incorporation, such as barks, rush, vines, and roots. Demonstration and discussion will cover how to harvest and prepare local natural materials for use in basketry. Joan joins us from Salt Spring Island.

BASKETS: PROCESS and MATERIAL EXPLORATIONS

Joan Carrigan

STUDIES in CONTRAST, COLOUR, and DESIGN through LOG CABIN PIECING

Barbara Todd

Log cabin is one of the most delightful, versatile, and forgiving piecing techniques in all of quilt-making. A log cabin quilt can be bold or subdued, sombre or playful, meticulously organized or haphazard. The technique allows for the mixing of different types and weights of fabrics in the same quilt.

In this workshop traditional log cabin piecing will be our framework. Using both painted paper and sewn fabric, we will develop our instinct and awareness of colour, value, and pattern.

The first day will be spent creating a broad palette of painted paper swatches, from brilliant pure hues to greys barely identifiable as colour. We will then create sample collage squares, exploring degrees of contrast between dark and light, warm and cool, and different levels of saturation.

The paper pieces completed, we will move on to the sewing machine to create fabric squares.

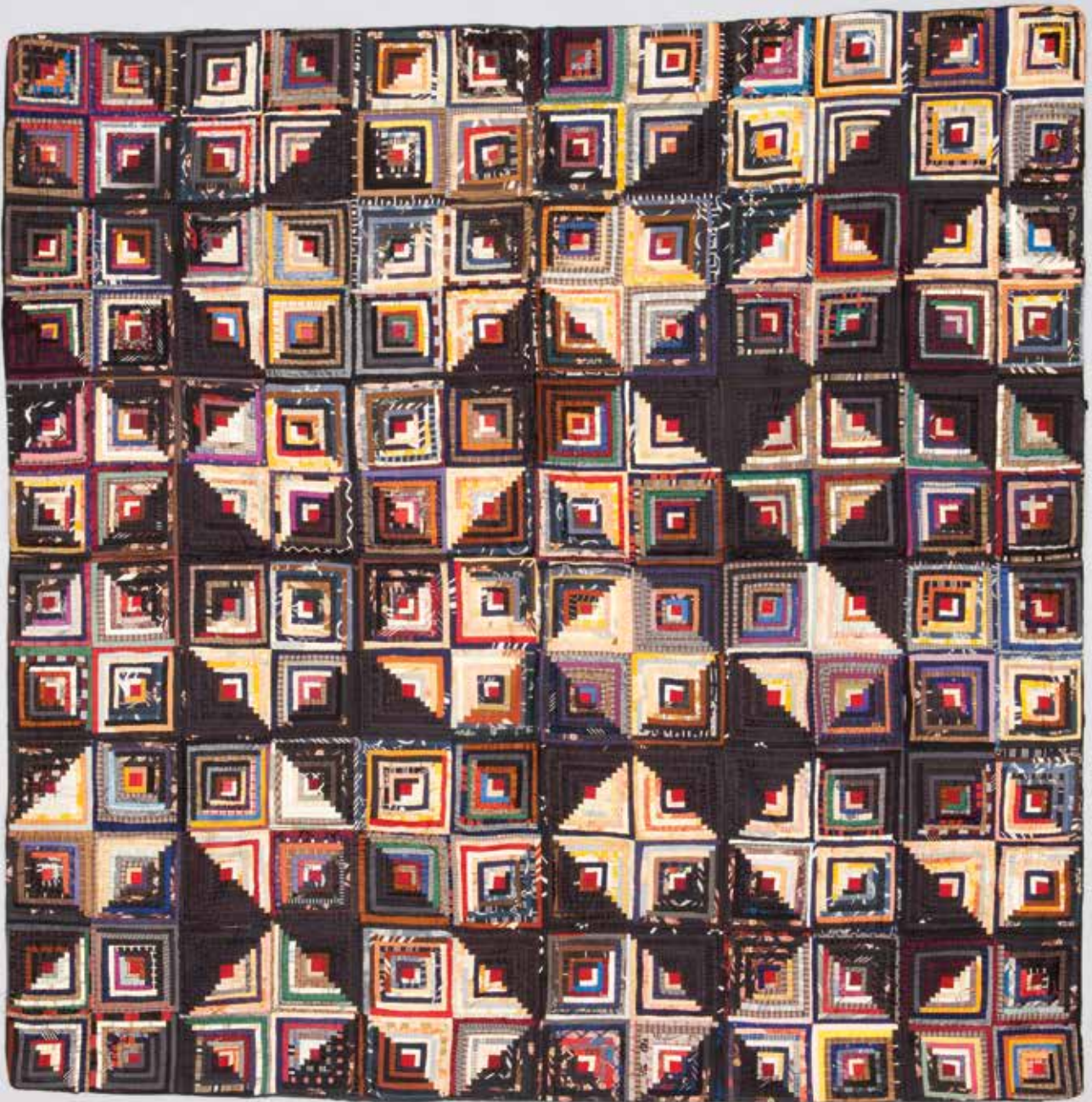
Participants will experience how the type and degree of colour and contrast can create a variety of moods, how scale and viewing distance affect the way the colours work together, and, perhaps most importantly, how individual fabrics and combinations can contribute to and enhance an overall work. Barbara joins us from New York, USA.

Barbara will also give a lecture (pg 31).



\$ 495 [INCLUDES \$85 LAB FEE]
CLASS LIMIT 42

OCTOBER 6-9 (TUE-FRI) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND



Images of quilts courtesy the Textile Museum of Canada.

THREE KNITTING WORKSHOPS

Sivia Harding

Decorative Mending: Celebrating Traditional and Creative Methods (Advanced beginner knitters)

Never thought that mending your knits could be creative? Come and celebrate your worn or damaged knits in a new way. From vintage books on mending to the Japanese Boro Boro techniques that celebrate the beauty in something preciously old and frayed, I introduce and show you the traditional, then take you into the world of decorative mending where texture and colour meet. When knitting is used to mend knits, you can transform damaged areas into beautiful and whimsical design elements. Use your imagination to choose colours and interesting stitches to embellish what was once a sad hole or worn elbow into a new object of pride!

This workshop includes a slide show of historic and modern examples of mended textiles.

\$ 140 [INCLUDES \$40 LAB FEE]
CLASS LIMIT 12

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OCTOBER 13 (TUE) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

Fitted Cowl Design (Intermediate knitters)

Cowls are certainly a simple idea—a covering for the neck. They can be as simple in execution as a circular knitted tube. However, the same neck covering can be a lovely blank canvas on which to project ideas as complex as anything the knitter's imagination can conjure up. Aside from adding stitch patterns found in dictionaries, fitted cowls that are shaped to conform to the body are especially versatile because they can be worn inside or outside of outer garments, or instead of outer garments. You will receive a cowl template based on the shape of round yoke sweaters that works for any size, and we develop ideas for decorating this shape.

\$ 140 [INCLUDES \$40 LAB FEE]
CLASS LIMIT 12

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OCTOBER 14 (WED) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

THREE KNITTING WORKSHOPS

Sivia Harding

Uncommon Cowls: A Draped Approach (Intermediate knitters)

Cowls are certainly a simple idea—a covering for the neck. However, the same neck covering can be a lovely blank canvas on which to project ideas as complex as anything the knitter’s imagination can conjure up. Cowls can be shaped to conform to the body as well as adding the elements of asymmetrical design. We will make creative design wizardry using draping to create your own shape, your own style of cowl. We’ll use some basic templates, T-shirt fabric, and fusible tape to develop a shape for your personal cowl in this experimental, no-holds-barred exercise. Once you have the shape, I show you how to knit it without the need for a pattern, using your gauge swatch as your guide. You will strategically use increases, decreases, and short rows to maintain the structure of the shape.



\$140 [INCLUDES \$40 LAB FEE]
CLASS LIMIT 12

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OCTOBER 15 (THU) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

The CREATIVE STUDIO

Natalie Grambow (*offered twice*)

This workshop is one of our most inspiring and creative, 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, and 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.

Natalie joins us from BC's Sunshine Coast.

\$ 295 [INCLUDES \$65 LAB FEE]
CLASS LIMIT 14

OCTOBER 16-18 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

\$ 295 [INCLUDES \$65 LAB FEE]
CLASS LIMIT 14

OCTOBER 23-25 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

EXPRESSIVE PAINTING and PRINTING with PROCION MX

Sue Benner

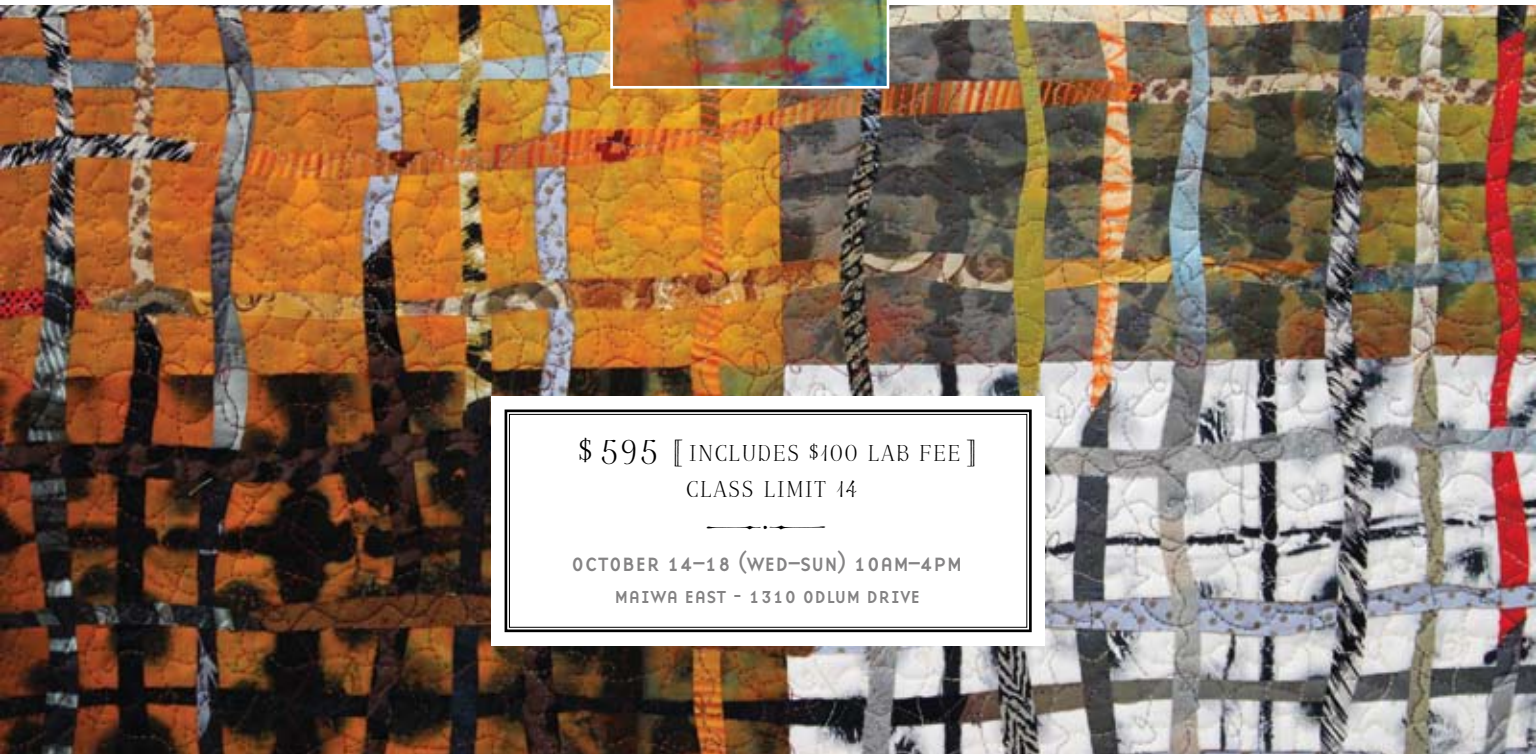
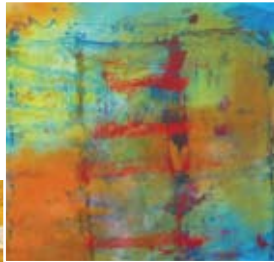
Sue Benner is well known for her large-format textile works which combine a painterly approach with a love of colour and fabric. This year she returns from Dallas, Texas, to give this much anticipated class.

Bold and expressive use of Procion MX dyes is the goal of this workshop. Sue teaches her layered painterly approach to surface design using direct application, monoprinting, and various other techniques on cotton, silk, and other natural fibres. Emphasis is also placed

on developing sophisticated colour combinations using interesting tools, along with adding touches of metallic and opaque fabric paints. There will be an opportunity to explore working on Maiwa's various weaves of scarves and shawls.

Make your marks, brush your strokes, and record it all on fabric.

Sue will also give a lecture (pg 33).



\$ 595 [INCLUDES \$400 LAB FEE]
CLASS LIMIT 14

OCTOBER 14-18 (WED-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

NATURAL DYES

Charllotte Kwon

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.

Charllotte 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 Charllotte 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 mordant-



ing 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 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.

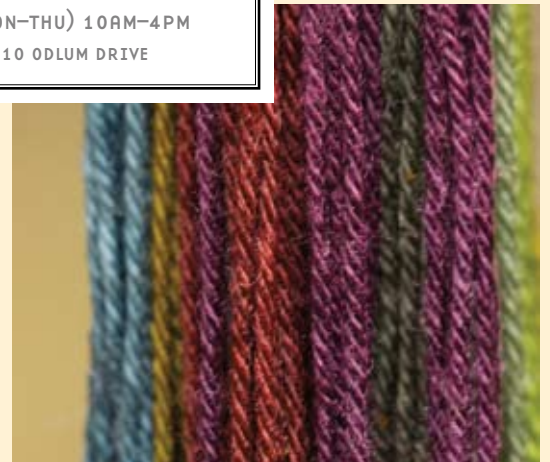
Charllotte also presents the Threads lecture (pg 43).





\$ 495 [INCLUDES \$420 LAB FEE]
CLASS LIMIT 46

OCTOBER 19-22 (MON-THU) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE



GEE'S BEND QUILTING

Gee's Bend Quilters (*offered twice*)



Working beside the quilters of Gee's Bend is an experience not soon forgotten.

For well over a century, quilters living in the isolated community of Gee's Bend, Alabama, have created handmade pieced quilts using available fabrics. The distinctive designs gained national and then international recognition for their bold geometry and creative spirit. Despite world attention, most of the women continue to make their quilts by hand in the same way they always have.

This is an opportunity to thread a needle beside some of the most remarkable artisans working in quilts today. Join in as the quilters of Gee's Bend share stories of their community and their approach to quilting and life.



Gee's Bend will also give a lecture (pg 35).

\$ 295 [INCLUDES \$25 LAB FEE]

CLASS LIMIT 16

OCTOBER 19, 20 (MON, TUE) 10AM-4PM
— OR —

OCTOBER 21, 22 (WED, THU) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

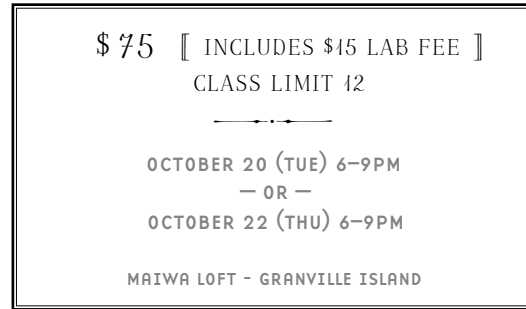




Lonnie Holley in his apartment studio. Photo by Gillian Laub www.gillianlaub.com.

MAKE a JOYFUL NOISE

Lonnie Holley (*offered twice*)



Holley's need to create borders on the compulsive. He sketches faces on napkins in restaurants, pastes together collages in notebooks while riding from one show to the next. — Mark Binelli, New York Times.

Lonnie Holley is a man constantly transforming the world around him. As an artist he sees potential in every object. And as he works he explains the meanings behind what he is doing in a monologue that is part music, part performance art, and part pure inspiration.

This will not be a workshop in the traditional sense with technical instruction and projects. Rather it is an opportunity to spend time working and creating beside one of the most imaginative artists of the twentieth century.

Lonnie Holley's works are in the collections of the Birmingham Museum of Art, the Metropolitan Museum of Art, the Smithsonian, and many others.

Lonnie Holley was born on February 10, 1950, in Birmingham, Alabama. Since 1979, Holley has devoted his life to the practice of improvisational creativity. His art and music, born out of struggle, out of hardship, but perhaps more importantly, out of furious curiosity, has manifested itself in drawing, painting, sculpture, photography, performance, and sound. Holley's sculptures are constructed from found materials in the oldest tradition of African-American sculpture. Objects, already imbued with cultural and artistic metaphor, are combined into narrative sculptures that commemorate places, people, and events.

This workshop is offered twice. Lonnie Holley joins us from Alabama, USA.

Lonnie will also perform (pg 36).

WORKSHOP

RUST and BURN

Daniella Woolf


This innovative two-day workshop addresses the techniques of rusting on paper, on fabric, and directly onto the encaustic surface. We will also burn paper, fabric, and occasionally our substrates with a variety of tools, such as incense, torches, wood burning tools, and

more. Rusting works beautifully on encaustic medium and encaustic paint. We will also experiment with rusted and burned paper and fabric as collage elements. You will complete a sample book of all your experiments. Daniella joins us from Santa Cruz, USA.

\$ 295 [INCLUDES \$50 LAB FEE]
CLASS LIMIT 14

OCTOBER 24, 25 (SAT, SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE





WORKSHOP

ENCAUSTIC MINIMALIST

Daniella Woolf

A three-day workshop that uses very little equipment with big results. Students will work mostly on paper and fabric and some wood panels. The primary tool we will use is a hot stylus pen with six tips designed specifically for encaustic. Participants will explore the following techniques: collage, wax resist, mark-making, transfers, and stencils. Learn how to work with a minimum of supplies: go small and have it all! You will complete a book of all your experiments. Daniella joins us from Santa Cruz, USA.

\$ 395 [INCLUDES \$85 LAB FEE]
CLASS LIMIT 14

OCTOBER 26-28 (MON-WED) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

KUSHUTARA: BHUTANESE WEAVING

Wendy Garrity

In these workshops, Wendy Garrity will introduce students to Kushutara, the sumptuous single-faced brocade used for women's festival dresses in Bhutan. Participants will explore traditional Bhutanese motifs and learn sapma and thrima, the supplementary weft techniques.

Participants will have the opportunity to examine samples of Bhutanese kushutara cloth and will learn to identify how different patterns are created.

Wendy learned by weaving alongside master weavers during a year living in Bhutan. She will share techniques not documented in the few books published on Bhutanese textiles.

Wendy's Bhutanese teachers referred to each weft technique as a "stitch." In these workshops Wendy will teach students to use and combine the five basic stitches to weave these traditional Bhutanese motifs. She will also lead students through ways that they can begin to experiment with their own designs.

In order to share Bhutanese weaving with western artisans, Wendy has adapted back-strap loom technique to the shaft loom.

Although traditional Bhutanese kushutara is woven with a pickup stick and fine silk yarns, participants will learn using more substantial yarn that can be manipulated with the fingers, thus increasing the ground covered during this workshop. Wendy will demonstrate the use of the pickup stick with finer yarns so that students will be able to practise at their leisure after the workshop.

Throughout the workshop Wendy will share her experiences living in Bhutan, attending festivals, teaching in schools, and weaving alongside locals.

This is a rare opportunity to gain an in-depth understanding of weaving while also learning from someone who has made a true cross-cultural journey. Wendy joins us from Australia.

Wendy will also give a lecture (pg 39).

TWO-DAY WORKSHOP

In this two-day workshop, participants can expect to learn two or three of the five basic stitches and may be able to begin combining them into larger designs.

\$ 250 [INCLUDES \$20 LAB FEE]
CLASS LIMIT 12

OCTOBER 27, 28 (TUE, WED) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

THREE-DAY WORKSHOP

In this three-day workshop, participants can expect to learn three to five of the five basic stitches and to begin to combine them into larger designs.

\$ 350 [INCLUDES \$25 LAB FEE]
CLASS LIMIT 12

OCTOBER 29-31 (THU-SAT) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

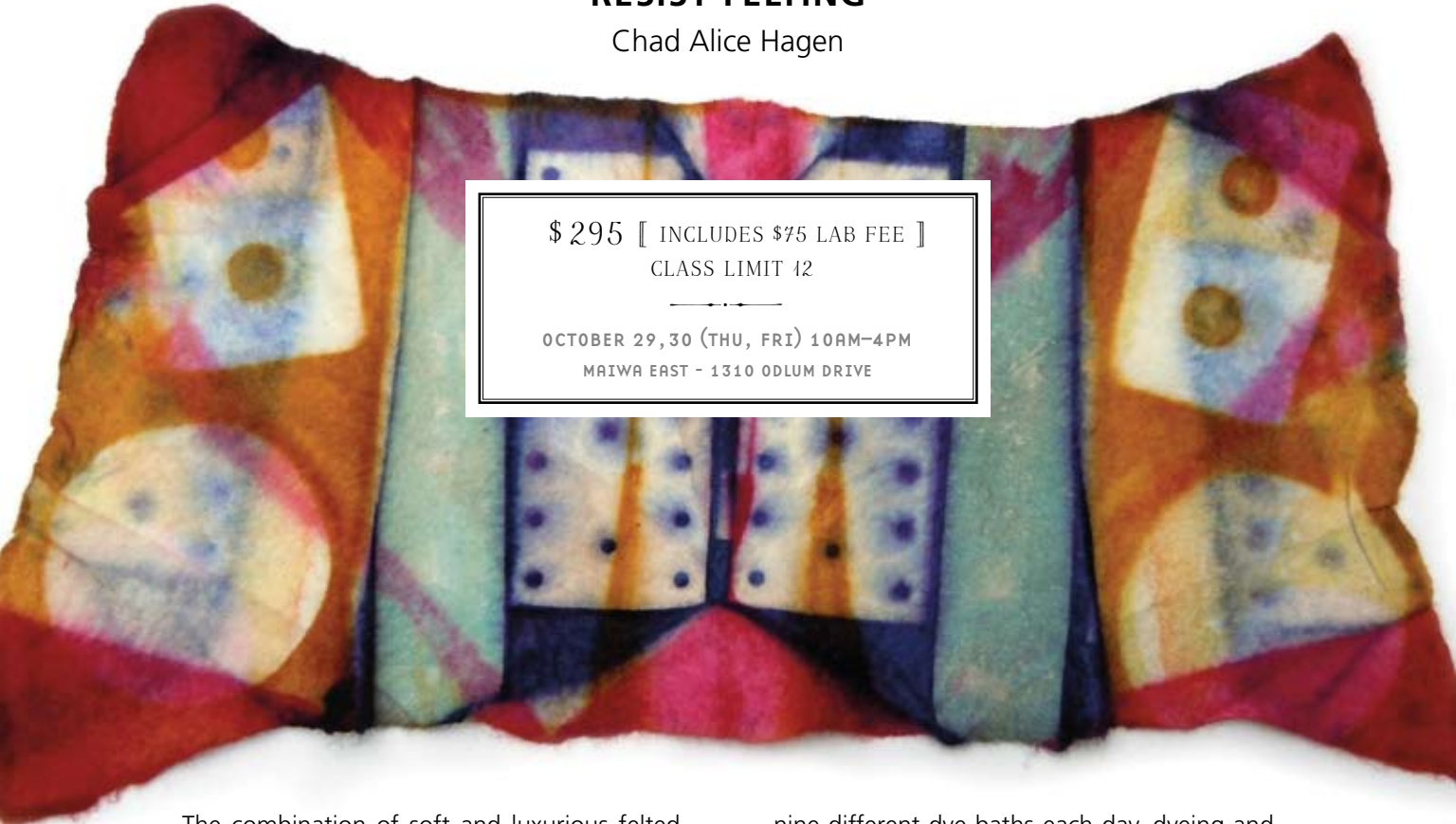
Both workshops provide a thorough grounding in Kushutara such that students will leave the class with confidence to work on their own projects. Those taking both workshops will be able to learn all five stitches and complete several traditional Bhutanese designs combining those stitches. Alternatively they may experiment with their own ideas for contemporary applications of these techniques.

Confidence with weaving plainweave and operating your shaft loom are essential. Participants must be able to bring to the workshop a table loom with a minimum four shafts. Students will receive instructions on dressing their loom prior to the workshop. It may be possible to accommodate backstrap weavers who do not use a shaft loom – please enquire.



RESIST FELTING

Chad Alice Hagen



\$ 295 [INCLUDES \$75 LAB FEE]
CLASS LIMIT 12

—————
OCTOBER 29, 30 (THU, FRI) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

The combination of soft and luxurious felted merino wool and the pure colour magic of resist dyeing is a match made in textile heaven.

For two wonderful days our class will learn to felt and full fine Australian merino wool needle batts. Dye Master Chad will show how to set up a safe and workable dye kitchen. Then, using hundreds of weird and fascinating metal and wool tools and clips, students will be guided into the mysterious world of resist dyeing on felt. The class will move through

nine different dye baths each day, dyeing and over-dyeing the felt samples and transforming them into textiles.

Students will make 22 approximately 6" x 10" samples each day which are then ready for beading, stitching, embellishing, books, jewelry making, art pieces... it really boggles the mind! Chad Alice joins us from North Carolina, USA.

Chad Alice will also give a lecture (pg 40).

BOOKS with a TWIST

Chad Alice Hagen

Ever wonder what to do with those beautiful scraps of fabric that are too precious to toss out—those carefully folded samples from surface design classes or those exotic textiles found on your travels?

Then imagine how wonderful it would be to make your own journals filled with blank pages and covered with your textiles!

This class will introduce you to two great book-binding techniques: a concertina Coptic journal and a fabulous sketchbook. You'll learn all the steps of beginning book-making—from folding and tearing your own pages to transforming your own fabric into book covers.

You will never be without a book again!

Chad Alice will also give a lecture (pg 40).



\$ 295 [INCLUDES \$75 LAB FEE]
CLASS LIMIT 42

OCTOBER 31, NOVEMBER 1 (SAT, SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE



The ART of EMBROIDERY

Bonnie Adie

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 mirror work, 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.

\$ 295 [INCLUDES \$75 LAB FEE]

CLASS LIMIT 14

NOVEMBER 2-4 (MON-WED) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND



MUSHROOMS: COLOURS from the FOREST

Ann Harmer

Dyeing with mushrooms is a relatively new technique in the world of natural dyes. While only a small proportion of wild mushrooms yield usable pigments, those that do provide a lovely rainbow of warm, earthy colours.

The workshop will begin with a general discussion about mushrooms, including safety and environmental concerns. Ann will introduce the most common colour-producing mushrooms and will describe how to identify them in their preferred habitat.

Students will then prepare the mushrooms for dyeing and learn the different methods used to successfully extract their pigments.

At the end of the first day, the class will have results direct from the dyepots. On day two we will complete the dyeing, obtaining more colours with the use of mordant afterbaths and pH adjustments. Students will leave the



class with samples of every colour obtained during the workshop, along with a silk scarf dyed with *Phaeolus schweinitzii*, or Dyer's Polypore, a mushroom that is most generous with its pigment.

Ann's combined interest in mushrooms and fibre arts has led her to investigate the colour potential of these spore-bearing, fruiting bodies. She will share the results of her own dyeing practice and direct students to the growing community of fungi and fibre enthusiasts.

Ann joins us from BC's Sunshine Coast.



\$ 250 [INCLUDES \$50 LAB FEE]
CLASS LIMIT 12

NOVEMBER 2, 3 (MON-TUE) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

DOWN the SILK ROAD

Carol Soderlund

This is an opportunity to journey with precision dyer Carol Soderlund Down the Silk Road. In her own words:

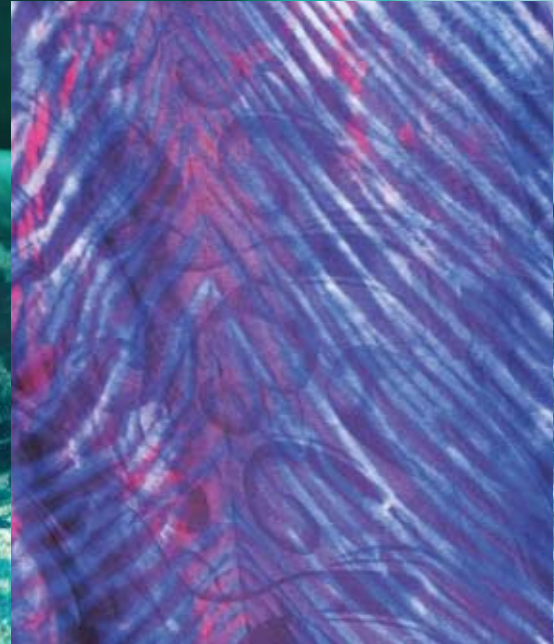
“Let’s adventure together down the Silk Road, learning all about silk, that lovely seductive cloth which intrigues us with its lustre and sensuous drape. On our journey we will use Procion MX dyes as a reactive dye and as an acid dye, increasing the creative opportunities and expanding the possible colour range.”

In this workshop students will sample multiple possibilities/solutions as they compare cold batch methods and steaming methods.

In addition to focused colour studies, students will explore patterning of the silk with a variety of application processes, including low water immersion, pole-wrapped, stitched, and clamped shibori, as well as free-form knotting, crinkling, and shaping.

Discussions will include studio safety, fabric preparation and selection, and simple ways to work from a home studio. Students will use a variety of silk fabrics and scarves to develop a full appreciation of this incredible fibre.

Carol joins us from New York, USA.



\$ 595 [INCLUDES \$150 LAB FEE]

CLASS LIMIT 16

NOVEMBER 4-8 (WED-SUN) 10AM-5PM

MAIWA EAST - 1310 ODLUM DRIVE

RUG HOOKING

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 have not hooked in a while and want to refresh their skills.

\$ 195 [INCLUDES \$65 LAB FEE]
CLASS LIMIT 15

NOVEMBER 5, 6 (THU, FRI) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND



A STUDY in SOCKS

Naomi Rozell

Sock, Chaussette, Calcetín, Socken, or Calzino.

No matter what language is used, a sock is defined as a garment for the foot and lower part of the leg. In modern times, socks are typically knit from wool, cotton, or nylon yarn.

Basic sock-architecture is the same for all socks. What changes is the method of construction: there are many ways to cover this oddly shaped part of the human anatomy.

In this two-day workshop, we will begin with an in-depth study and exploration of the elements that make up the human foot and lower leg—looking closely at how each of these elements relate to each other.

Using two circular needles and springy wool yarn (spun specifically with socks in mind), we will begin to knit from the tip of the toe moving upwards through each element of the foot to the lower leg. The end of the first day will yield a completed baby-sized sock that will

serve as a template for future sock-knitting. On day two we will examine our own feet closely, taking careful measurements.

Using all that was learned in day one and armed with needles, colourful wool yarn, and an abundance of enthusiasm, we will begin to design and knit a pair of socks just for ourselves. Our ultimate goal is to achieve a beautifully fitted garment for our feet that will bring delight each and every time we slip our feet and wiggle our toes into the depths of a custom-fitted sock.

Students need to know how to knit and purl and execute basic increases and decreases. Students will have successfully worked a knitting project in the round.



\$ 195 [INCLUDES \$50 LAB FEE]
CLASS LIMIT 15

NOVEMBER 7, 8 (SAT, SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

The COMPLETE FELTMAKER

Rene Evans

Felt is one of the oldest known forms of manipulated fibre. Felting appears coincidental with animal husbandry and produces a range of items from clothing and toys to sculpture, tents, and even industrial tools. Often an art and tradition of nomadic peoples, felting is making a worldwide resurgence and is gaining recognition.


Today the lines between feltmaking and the other textiles arts are beginning to fade. Felt is being sculptured into three-dimensional forms with multiple layers. It is being pleated and resist-dyed with shibori techniques. Industrial felts are being used to make structural furniture, while gossamer felts are becoming lighter and lighter. The nature of felt, what it is and what it can do, is being continuously challenged.

In this three-day, sample- and project-oriented workshop, students will explore the many aspects of felt. They will learn basic feltmaking techniques by working with a variety of weights and wool fibres. They will work with art felt and three-dimensional felt suitable for hats, boots, and bags or other art objects, and with lightweight and gossamer “nuno” felts. Students will then select a final project to develop one of the felting techniques covered in the workshop.

\$ 325 [INCLUDES \$100 LAB FEE]
CLASS LIMIT 14

NOVEMBER 9-11 (MON-WED) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE





WORKSHOP

ADVANCED RUG HOOKING

Michelle Sirois-Silver

In this workshop hand-hooking artists will expand their repertoire of materials and techniques.

Embracing a bold and expressive approach, participants will explore two- and three-dimensional forms. Students will work with alternative materials to incorporate qualities such as texture, depth, tone, and colour into their hooking. The course will cover the different methods needed to fully integrate these materials.

Advanced rug-hooking will focus on exploration and experimentation. Students will as-

semble a sample book that includes materials, resources, and methods. Each day students will design and make small art pieces (6x6 inches). These art pieces will combine the hand-hooked surface with techniques such as hand stitch, needle felt, and the fixing of metal grommets and wire. Hand-hooking will be done with a range of materials from traditional wool fabrics, synthetics, and cottons to leather.

Michelle has packed the three days as fully as possible. This is an intensive workshop designed to challenge the artist. Rug hooking experience is necessary.

\$295 [INCLUDES \$75 LAB FEE]
CLASS LIMIT 12

NOVEMBER 13-15 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND



MAIWA EAST

INSPIRE YOUR ECLECTIC HEART

Open Thu-Sat 10-5 and Sun 11-5
1310 Odium Drive, Vancouver BC

ONE POT PALETTE

Danielle Bush & Sophena Kwon

This workshop will enable students to confidently explore natural dyes, conserve water and dye material, and make the most out of a small working space. The one pot palette can be done anywhere!

Together we will work with an assortment of silk and wool yarns. There are a variety of clever techniques (additive, subtractive, and exhaustive) to get a range of very different colours

out of a single dyepot. Students will learn the fundamental principals of natural dyes as well as the tools and techniques to intuitively design their own one pot palette.

Discovering how to put down natural colour on natural fibres is an exciting journey that gives you endless possibilities of tone, gradation, and colour.

\$350 [INCLUDES \$95 LAB FEE]

CLASS LIMIT 46

NOVEMBER 13-15 (FRI-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE



NATURAL DYES: PRINT and PAINT

Danielle Bush & Sophena Kwon

The ability to thicken natural dyes, tannins, and mordants opens up possibilities for creating designs on fabric that are simply not possible with immersion dyeing. Learning the art of mixing natural dyes extends this potential into new realms.

We will study the techniques of preparing natural dyes and mordants so that they can be used for direct application. The workshop will combine hand-painting with printing techniques such as blockprinting, stamping, and stenciling. Thickened dyes will be used to explore design,



layout, repetition, and overlaying techniques. Students will complete original works of art on both silk and cotton fabrics.

During this three-day workshop, students will learn how to create concentrated natural colour from raw plant material. In addition, we will explore the diverse palette of prepared dye extracts. We will work through colour mixing, formulating the perfect consistency for painting, printing, or stenciling. Students will learn how to properly set the colour for longevity.



\$ 350 [INCLUDES \$400 LAB FEE]
CLASS LIMIT 14

NOVEMBER 17-19 (TUE-THU) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

BOOKBINDING: ANCIENT to MODERN

Gaye Hansen

This new class is an overview of bookbinding techniques and basic procedures. Students are introduced to the book arts in a casual and practical three-day format.

Both of Gaye's bookbinding courses include fundamental binding techniques such as Japanese stab binding, corner treatments, the pamphlet stitch, the use of book cloth, and signature procedures.

Students will learn how to make an accordion book and simple effective origami books. They will progress to full instruction on a simple hard-covered journal including sewn signatures and the application of end papers and spine cloth.

The main focus of the third day is the technique of Coptic or open-spine bookbinding, the oldest known book format. Students will learn about traditional techniques: hard covers, linen threads, cloth covers, end papers, and variations.

Throughout the three days students are exposed to a wide range of materials, equipment, and techniques including the use of decorative papers, mounting film, text pages, book cloth, etc. Time is set aside for learning through visual examples, demonstrations, personal instruction, text books, and web resources to maximize exposure to the ancient but reviving creative field of hand bookbinding.

\$ 295 [INCLUDES \$70 LAB FEE]
CLASS LIMIT 12

NOVEMBER 16-18 (MON-WED) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND



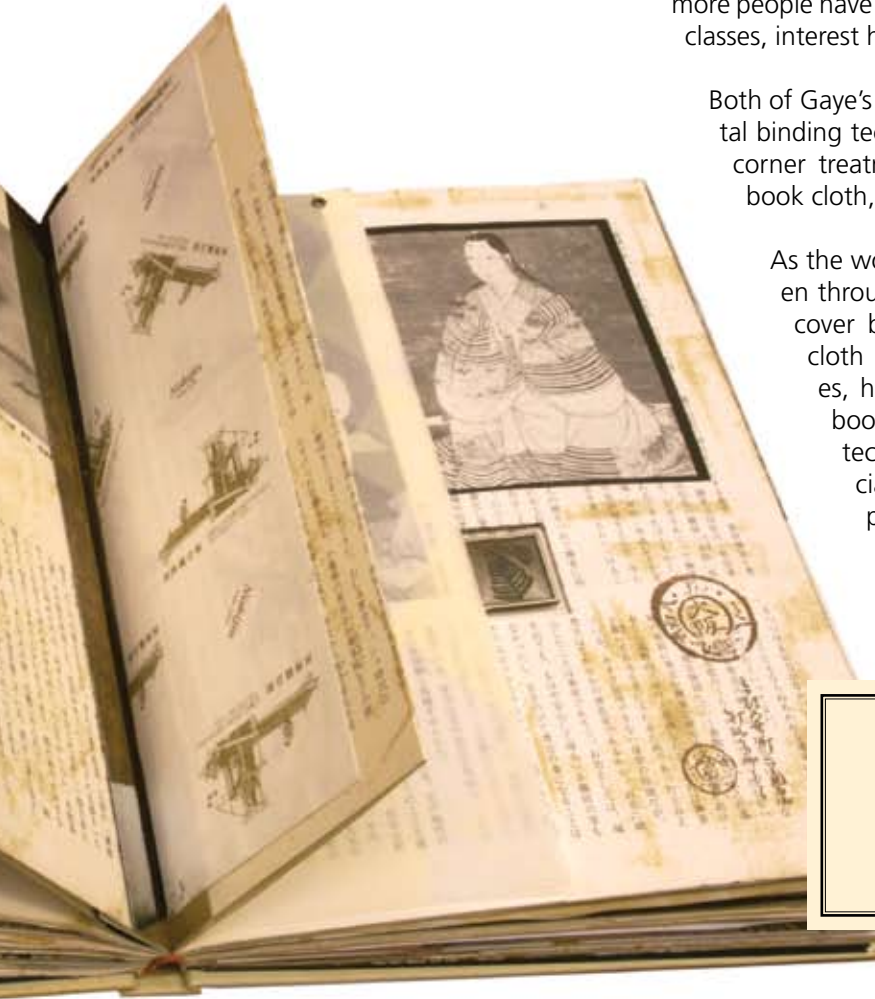
BOOKBINDING: The ARTIST'S BOOK

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.

Both of Gaye's bookbinding courses include fundamental binding techniques such as Japanese stab binding, corner treatments, the pamphlet stitch, the use of book cloth, and signature procedures.

As the workshop progresses, students will be taken through the steps of making a 6" x 7" hard-cover book using more advanced techniques: cloth covers, sewn signatures, interleaf pages, hinges, linen tapes, and headbands. The books become personalized through add-in techniques such as sewn-in envelopes, specialty papers, blockprinting, 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

NOVEMBER 19-21 (THU-SAT) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

INTRODUCTION to DYES

Natalie Grambow

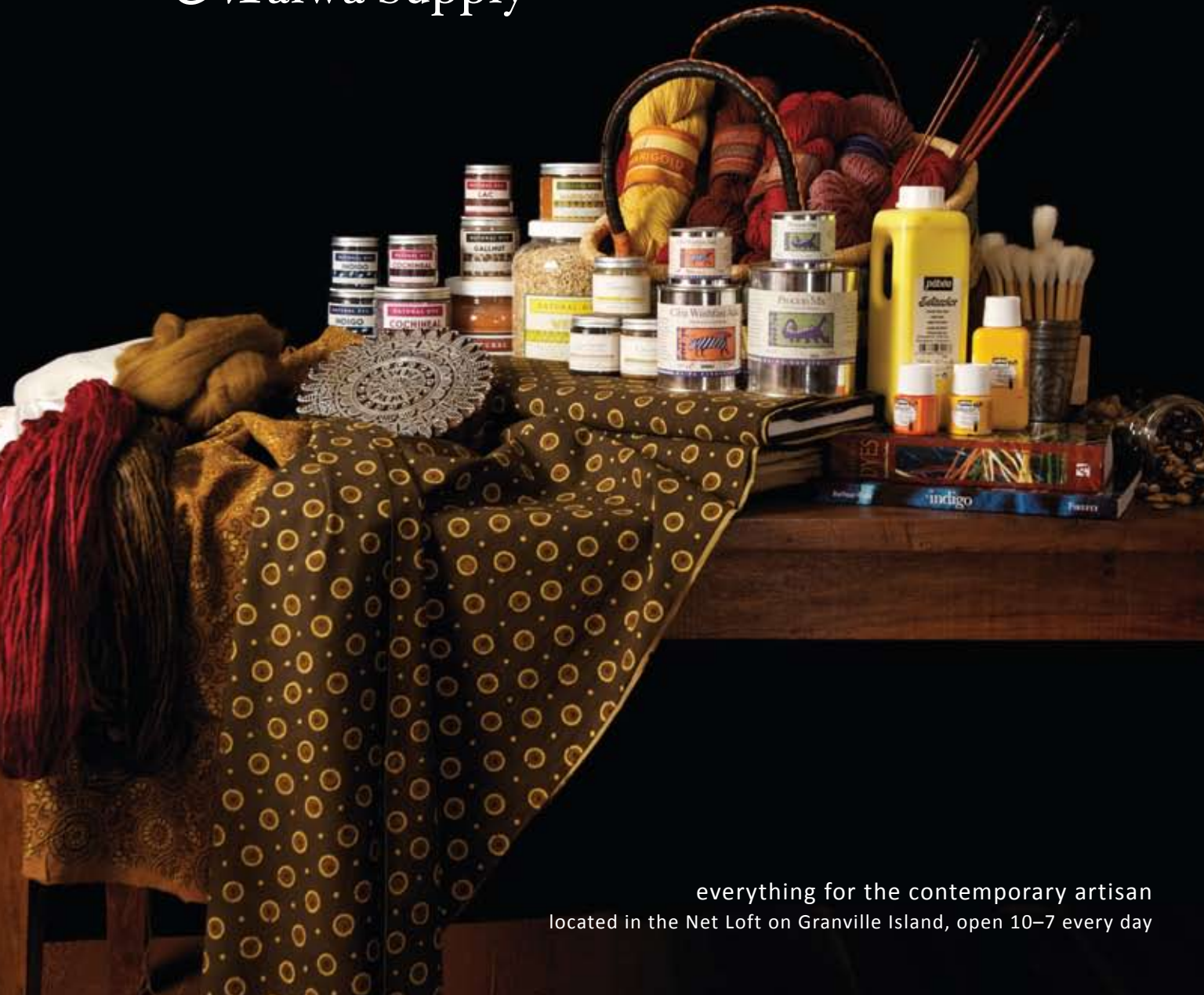
This intensive three-day workshop is the perfect entry into the fascinating art of achieving colour on fabric. It is designed to be a clear and thorough introduction to the (sometimes intimidating) world of dye types and procedures.

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.

\$ 350 [INCLUDES \$100 LAB FEE]
CLASS LIMIT 14

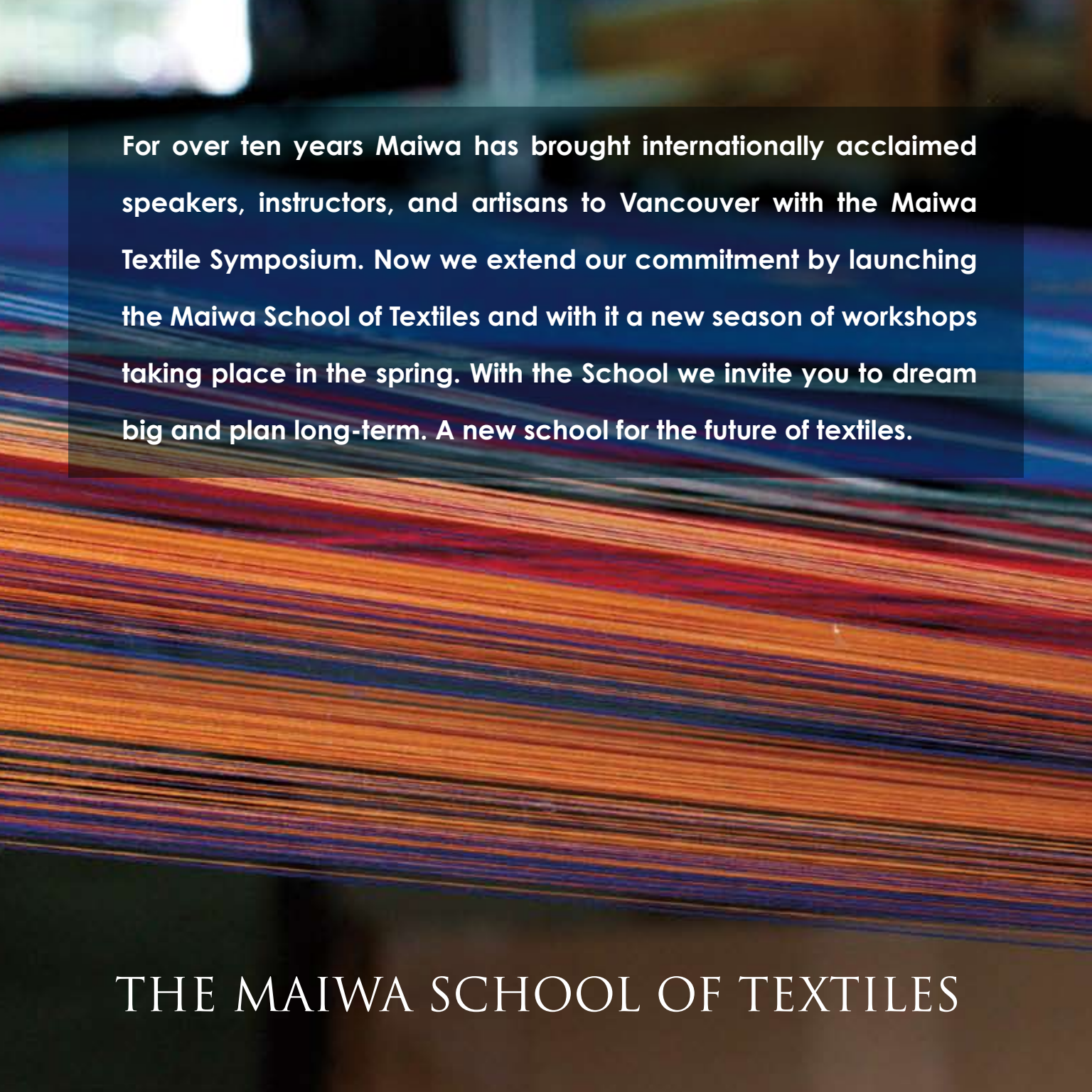
NOVEMBER 20-22 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Maiwa Supply



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





For over ten years Maiwa has brought internationally acclaimed speakers, instructors, and artisans to Vancouver with the Maiwa Textile Symposium. Now we extend our commitment by launching the Maiwa School of Textiles and with it a new season of workshops taking place in the spring. With the School we invite you to dream big and plan long-term. A new school for the future of textiles.

THE MAIWA SCHOOL OF TEXTILES

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 is also a past member and treasurer of fibreEssence.

Sue Benner see her lecture on page 32.

Eric Broug see his lecture on page 23.

Sandra Brownlee see her lecture on page 15.

Danielle Bush is the manager of Maiwa Supply. 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 textiles collection. In her words, "It changed my life."

Since 2011 Danielle has developed and taught workshops for the Maiwa Textile Symposium. In 2009 Danielle represented Maiwa at the International Shiori Conference held in France and in 2011 she was a facilitator for the Maiwa Natural Dye Master Class taught by Michel Garcia in Bengal, India. Danielle has a deep understanding and aptitude for dye techniques and creative process. Together with Sophena Kwon, Danielle travels to India each year where she helps manage the Maiwa studio.

Dorothy Caldwell see her lecture on page 11.

Joan Carrigan is a full-time basketmaker and basketry teacher living on Salt Spring Island, BC. Over the past 24 years, her passion for baskets has led her to study, travel, and explore many different techniques and materials. Joan studied Fine Art and Art History at the University of Guelph, and her love of history has fuelled her research in traditional techniques. Her background in fine art has fuelled her enthusiasm for the sculptural and creative potential that the medium offers. Her inspiration comes from the plant materials she respectfully harvests from nature.

Joan's work has been exhibited nationally and internationally. She has received two Project Grants from the Canada Council of the Arts and is the recipient of two Handweavers Guild of America Awards. Joan teaches extensively both close to home and in Europe and finds this to be a very rewarding aspect of her career.

Alison Ellen designs and makes hand-knitted clothing. Training in woven textiles sparked an interest in constructing textiles and a life-long love of knitting. Since the 1980s, she has lectured and run short courses, leading to the publication of three books on exploring knitting technique and design, with a fourth to be published in 2015.

In 2014 Alison Ellen participated in a group exhibition of *Art Inspired by Gardens* at Bury Court near Farnham. She is presently working toward a 2016 exhibition with textile artists Deirdre Wood and Ann Richards, both weavers with a similar philosophy in creating controlled shaping.

Rene Evans was born and educated in New Zealand. Rene Corder Evans has always had a love for fine wools, but it was not until she returned to weaving in 1995 that she developed a deep love and appreciation for the

art of felt making. In 1996 she was introduced to the Fashion Design Program at the University of the Fraser Valley (UFV), graduating with a Diploma of Fashion Design in 1999. From 2001 to 2012 Rene was a Textile Instructor within the Fashion Design Program at UFV. She divided her time between creating one-of-a-kind wearable art pieces, teaching weaving at the university level, and her career as a business administrator, enjoying the challenges of all three. In 2012 Rene retired and now she spends time in New Zealand and Canada and is finding more time for textile arts.

India Flint see her lecture on page 16.

Michel Garcia see his lecture on page 20.

Wendy Garity see her lecture on page 39.

The **Gee's Bend Quilters** are a group of artisans living in the isolated area of Gee's Bend, Alabama. The quilting tradition in Gee's Bend goes back to the 19th century, when the community was the site of a cotton plantation owned by Joseph Gee. The quilts came to wider attention when they were spotted by **Matt Arnett** as he was documenting African-American art with his father William Arnett. The Arnetts have produced several volumes and a documentary film featuring the quilts and their makers.

The quilts have been exhibited at the Museum of Fine Arts, Houston, the Indianapolis Museum of Art, the Philadelphia Museum of Art, and the Whitney Museum of American Art, among others. The Whitney venue, in particular, brought a great deal of art-world attention to the work, starting with Michael Kimmelman's review in the *New York Times* which called the quilts "some of the most miraculous works of modern art America has produced" and went on to describe them as a version of Matisse and Klee arising in the rural South.

Beverly Gordon see her lecture on page 19.

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 exhibited her textile art installations in the Lower Mainland, Vancouver, Vancouver Island, and the Sunshine Coast. She has also developed a line of naturally dyed and printed fabrics and has been commissioned by such clients as the city of North Vancouver. Currently living in Roberts Creek, BC, she continues her art practice and studies from her studio.

Chad Alice Hagen see her lecture on page 40.

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 eight 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.

Ann Harmer Ann Harmer has always been intrigued by mushrooms. When she decided to move to BC's Sunshine Coast, she knew it was time to learn more about the fungi that grew in such abundance at her doorstep. At the same time, she developed an interest in fibre arts.

When she heard about a Fungi & Fibre Symposium taking place in California in 2008, there was no question—she had to go. So began her ongoing passion for dyeing fibre with mushrooms. Ann has since attended each biennial symposium. The 17th International Fungi & Fibre Symposium will be held on the Sunshine Coast in 2016.

Ann writes about her dyeing experiences on her blog at shroomworks.wordpress.com.

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 master classes to bring exceptional practising artisans together.

Sophena Kwon has grown up with Maiwa as a family business. In 2009 she studied with Michel Garcia in France; in 2010 and 2011 she assisted with natural dye workshops in Peru and India. In 2013 Sophena assisted in natural dye troubleshooting at the Living Blue Cooperative in Bangladesh. Since 2012 she has been co-teaching with Charllotte Kwon. Sophena has delivered workshops at the Penland School of Craft, Canandaigua, and Shakereag.

In addition to her natural dye work, Sophena is a skilled photographer and clothing designer. Sophena travels each year with Maiwa to work with artisans throughout India.

Aya Matsunaga see her lecture on page 28.

Naomi Rozell cannot recall a time when creativity was not part of her daily life. Although she works with many types of crafts, most of her days are taken up with knitting. You can find her most Saturdays in Maiwa's Supply Store in the Netloft on Granville Island.

She dedicates her work to her mother who knit her father's dress socks for much of their married life. As Naomi writes, "Although I did not learn to knit from my mother, she is my inspiration for sock knitting. I well remember her putting aside her coffee cup and novel (yes, she read while she knit) as she focused on 'turning the heel.' Once complete she propped up her book, poured a fresh cup, and resumed her knitting as she read and enjoyed her coffee. I can still hear her needles coming in contact with each other creating stitch after stitch after stitch."

Diana Sanderson has been owner of the Silk Weaving Studio for the last 29 years. She studied weaving with Ann Sutton in the early eighties and has been inspired by Ju-

nichi Arai ever since. Diana spearheads the collaboration between Maiwa and the Silk Weaving Studio. Multiple trips to Japan have deepened her knowledge, fascination, and understanding of contemporary Japanese textiles.

Susan Shie has taken art quilting into new territory with her interest in handwritten text and narrative imagery. She has combined these interests with an iconic style, a developed line, as well as her personal diary and socio-political commentary. She is very interested in healing through art and in using artmaking to help balance everything from our own selves to the Earth. She believes that healing can occur more easily when we are stress-free. So when we are happily creating art, we are in that sweet state of unstress, of joy, and we can do some healing.

With both her BA and MFA degrees in Painting, Susan Shie sees her stitched paintings on cloth as soft paintings more than as art quilts. Working out of her Turtle Moon Studios in Wooster, Ohio, she is in great demand as a lecturer and workshop instructor. Her work is widely exhibited throughout the world and she has received generous acclaim for her creative vision. In 2008 Susan was awarded Teacher of the Year from the International Association of Professional Quilters. www.turtlemoon.com

Michelle Sirois-Silver is a McGown-certified instructor who 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.carol-soderlund.com

Barbara Todd see her lecture on page 31.

Daniella Woolf holds an MA in Textile Structures from UCLA. She is the author of *Encaustic with a Textile Sensibility*, *The Encaustic Studio*, and several instructional DVDs. She is a founding partner of Wax Works West, a school for the encaustic arts in Santa Cruz. Her work is in many collections, is shown internationally, and is the recipient of the Gail Rich Award and the Rydell Fellowship. She is the co-president of the Lucky Girls Society with her wife, Kim.



SLOW CLOTHES

Originally a reaction against fast food, the slow movement is an attempt to restore value to work and life. We agree with slow clothes—we've been making them for over twenty-five years. We see this work as a way to make garments with ethical and social significance, a way to make cloth with subtle hand-crafted details that show where it came from and who made it. We believe that cloth is like a person: it has a voice, a history, and a future.

Maiwa — Creating clothing with soul.



MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	SEPTEMBER 1	2	3	4	5	6
7	8	9	10	11	12	13
		Diagonal Knitting		Colour Study for Knitters	Knitting 3-D Shapes	
	Journey into Indigo			Human Marks		
	Nuno Trunk Show		Dorothy Caldwell Lecture	Selected Innovations Exhibition Opening		
14	15	16	17	18	19	20
Made in Japan		Tactile Notebooks and the Written Word				
Human Marks		The Wayfarer's Wandercoat Workshop				
Sandra Brownlee Lecture	India Flint Lecture					
21	22	23	24	25	26	27
Adventures with World Textiles		Cloth and Memory			Two Days of Islamic Geometric Design (1)	
Indigo: The Organic Vat		The Nature of Colour			Knitting, Fulling, Felting	
Beverly Gordon Lecture	Michel Garcia Lecture		Eric Broug Lecture	Tasty Colours Exhibition Opening		
28	29	30	OCTOBER 1	2	3	4
One Day of Islamic Geometric Design	Two Days of Islamic Geometric Design (2)			The Colour Workshop		
	Knitting, Fulling, Felting		Story Painting on Cloth			
		Susan Shie Lecture	Aya Matsunaga Lecture			
5	6	7	8	9	10	11
	Studies in Contrast, Colour, and Design					
	Baskets: Process and Material Explorations					
Barbara Todd Lecture						

THE 2015
MAIWA TEXTILE SYMPOSIUM

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
12	13	14	15	16	17	18
	Decorative Mending	Fitted Cowl	Uncommon Cows	The Creative Studio (1)		
	Expressive Painting and Printing with Procion MX					
	Sue Benner Lecture					
19	20	21	22	23	24	25
Gee's Bend Quilting (1)		Gee's Bend Quilting (2)		The Creative Studio (2)		
	Make a Joyful Noise		Make a Joyful Noise			
Natural Dyes					Rust and Burn	
Gee's Bend Lecture				Lonnie Holley Event		
26	27	28	29	30	31	Nov 1
	Kushutara: Bhutanese Weaving (2-Day)		Kushutara: Bhutanese Weaving (3-Day)			
Encaustic Minimalist			Resist Felting		Books with a Twist	
Wendy Garrity Lecture		Chad Alice Hagen Lecture	Threads Lecture & Event			
2	3	4	5	6	7	8
The Art of Embroidery			Rug Hooking		A Study in Socks	
Mushrooms: Colours from the Forest		Down the Silk Road				
9	10	11	12	13	14	15
The Complete Feltmaker				Advanced Rug Hooking		
				One Pot Palette		
16	17	18	19	20	21	22
Bookbinding: Ancient to Modern			Bookbinding: The Artist's Book			
	Natural Dyes: Print and Paint			Introduction to Dyes		

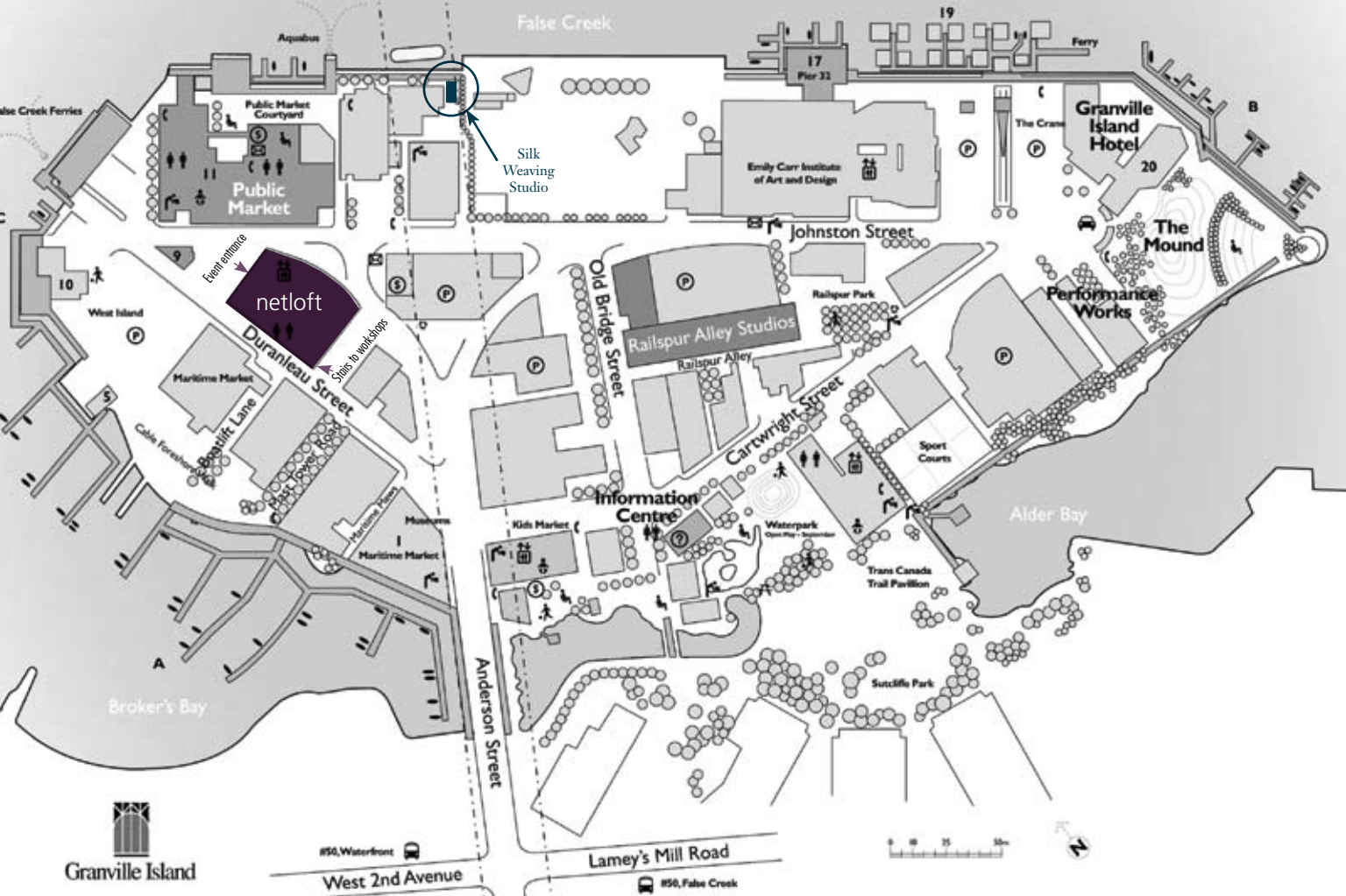
Maiwa East

Maiwa Loft

Net Loft

Silk Weaving Studio

St. James Church



The Maiwa Loft is on the second floor of the Net Loft building. Stairs are outside, on the southwest corner of the building. Maiwa Supply and the Maiwa Retail Store are also located inside on the main floor. The Net Loft is across from the Public Market on Granville Island (www.granvilleisland.com).

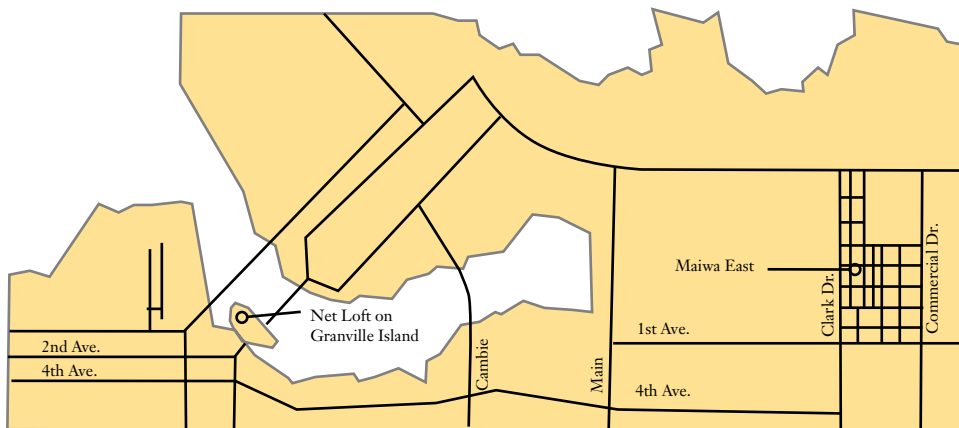
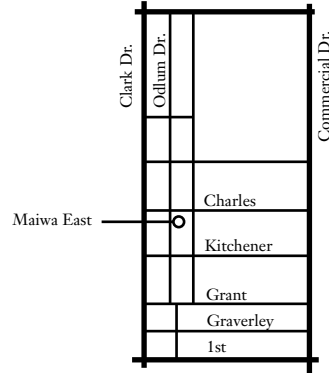
The Silk Weaving Studio is also on Granville Island and is marked with a blue square.

St. James Hall is located at 3214 West 10th Avenue.

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.

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

Distance between the Maiwa Loft and Maiwa East is 7km. Allow 20–25 min to drive.



Recommended Accommodation
(rates subject to change, please confirm when booking)

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.

www.ywcahotel.com
toll-free 1 800 663 1424

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 special rates.

www.granvilleislandhotel.com
604 683 7373 or toll-free 1 800 663 1840
May–September: \$175 single/ \$185 double
October–April: \$139 single/ \$149 double

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

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 or toll-free 1 877 669 7055
www.beeandthistle.ca

Greystone Bed & Breakfast

2006 West 14th Ave.
Vancouver, BC V6J 2K4
604 731 1015 or toll-free 1 866 518 1000
www.greystonebb.com

Hycroft Suites

1248 West 15th Ave.
Vancouver BC V6H 1R8
604 739 9002
www.hycroft.com



A THREAD WORTH FOLLOWING
MAIWA ON INSTAGRAM [FOLLOW MAIWAHANDPRINTS]
VISIBLE ON THE WEB AT [instagram.com/maiwahandprints](https://www.instagram.com/maiwahandprints)

AND ... THE MAIWA BLOG
WWW.MAIWA.COM

Registration opens Monday, June 22, 2015, at 10 A.M.

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, 2015, will be charged a \$35 fee.

Cancellations after July 15, 2015, receive a 50% refund.

Cancellations after July 31, 2015, 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 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.

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.

SEPTEMBER WORKSHOPS

- \$350 ○ Journey into Indigo Sep 8, 9, 10
- \$225 ○ Diagonal Knitting Sep 9, 10
- \$125 ○ Colour Study for Knitters Sep 11
- \$225 ○ Knitting 3-D Shapes Sep 12, 13
- \$595 ○ Human Marks Sep 11–15
- \$75 ○ Made in Japan Sep 14
- \$495 ○ Tactile Notebooks and the Written Word Sep 16–20
- \$795 ○ The Wayfarer's Wandercoat Workshop Sep 16–20
- \$250 ○ Adventures with World Textiles Sep 21, 22
- \$250 ○ Cloth and Memory: Exploring Memory Cloths Sep 23, 24
- \$295 ○ Indigo: The Organic Vat Sep 21, 22
- \$395 ○ The Nature of Colour Sep 23–25
- \$250 ○ Two Days of Islamic Geometric Design - first offering Sep 26, 27
- \$150 ○ One Day of Islamic Geometric Design Sep 28
- \$250 ○ Two Days of Islamic Geometric Design - second offering Sep 29, 30
- \$495 ○ Knitting, Fulling, Felting Sep 26–30

OCTOBER WORKSHOPS

- \$495 ○ Story Painting on Cloth Oct 1–4
- \$295 ○ The Colour Workshop Oct 2–4
- \$395 ○ Baskets: Process and Material Explorations Oct 5–8
- \$495 ○ Studies in Contrast, Colour, and Design Oct 6–9
- \$140 ○ Decorative Mending Oct 13
- \$140 ○ Fitted Cowl Oct 14
- \$140 ○ Uncommon Cowls Oct 15
- \$595 ○ Expressive Painting with Procion Dyes Oct 14–18
- \$295 ○ The Creative Studio - first offering Oct 16–18
- \$495 ○ Natural Dyes Oct 19–22
- \$295 ○ Gee's Bend Quilting - first offering Oct 19, 20
- \$295 ○ Gee's Bend Quilting - second offering Oct 21, 22
- \$75 ○ Make a Joyful Noise - first offering Oct 20
- \$75 ○ Make a Joyful Noise - second offering Oct 22
- \$295 ○ The Creative Studio - second offering Oct 23–25
- \$295 ○ Rust and Burn Oct 24, 25
- \$395 ○ Encaustic Minimalist Oct 26–28
- \$250 ○ Bhutanese Weaving Two-Day Workshop Oct 27, 28
- \$350 ○ Bhutanese Weaving Three-Day Workshop Oct 29–31
- \$295 ○ Resist Felting Oct 29, 30
- \$295 ○ Books with a Twist Oct 31, November 1

NOVEMBER WORKSHOPS

- \$250 ○ Mushrooms: Colours from the Forest Nov 2, 3
- \$295 ○ The Art of Embroidery Nov 2–4
- \$595 ○ Down the Silk Road Nov 4–8
- \$195 ○ Rug Hooking Nov 5, 6
- \$195 ○ A Study in Socks Nov 7, 8
- \$325 ○ The Complete Feltmaker Nov 9–11
- \$295 ○ Advanced Rug Hooking Nov 13–15
- \$350 ○ One Pot Palette Nov 13–15
- \$350 ○ Natural Dyes: Print and Paint Nov 17–19
- \$295 ○ Bookbinding: Ancient to Modern Nov 16–18
- \$295 ○ Bookbinding: The Artist's Book Nov 19–21
- \$350 ○ Introduction to Dyes Nov 20–22

NETLOFT LECTURES

- \$15 ○ Dorothy Caldwell – Sep 10 – In Place
- \$15 ○ Sandra Brownlee – Sep 14 – Departures and Returns
- \$15 ○ India Flint – Sep 15 – String Theory
- \$15 ○ Beverly Gordon – Sep 21 – The Fabric of our Lives
- \$15 ○ Michel Garcia – Sep 22 – Field Notes in the Colour Garden
- \$15 ○ Eric Broug – Sep 24 – The Compass and The World
- \$15 ○ Susan Shie – Sep 30 – The Art of Story Painting
- \$15 ○ Aya Matsunaga – Oct 1 – Knitted Felt Works
- \$15 ○ Barbara Todd – Oct 5 – Stone Drawings and Quilted Lines
- \$15 ○ Sue Benner – Oct 13 – The Working Path
- \$15 ○ Gee's Bend Quilters – Oct 19 – Gee's Bend Lecture
- \$15 ○ Wendy Garrity – Oct 26 – Kushutara: A Weaver's Journey
- \$15 ○ Chad Alice Hagen – Oct 28 – A Bookmaker's Story
- \$15 ○ Charlotte Kwon – Oct 29 – Return to JawaJa

ST. JAMES HALL EVENT

- \$25 ○ Lonnie Holley with the Gee's Bend Quilters – Oct 23 – Lonnie Holley and Guests

SILK WEAVING STUDIO EVENTS

- N/C Sep 8 – Nuno Trunk Show
- N/C Sep 11 – Selected Innovations
- N/C Sep 25 – Tasty Colours

REGISTRATION

Payment is by:

- Cheque (payable to Maiwa Handprints Ltd.)
- Visa
- Mastercard

Workshops _____

5 % GST _____

Lectures and Events _____

Total = _____

Card Number _____ (Exp) _____

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, 2015, will be charged a \$35 fee. Cancellations after July 15, 2015, receive a 50% refund. There are no refunds for cancellations after July 31, 2015. 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.