

MAIWA SCHOOL OF TEXTILES

2017 SPRING WORKSHOPS







MAIWA

SCHOOL OF TEXTILES

Spring Workshops 2017

WELCOME TO THE SPRING WORKSHOPS

REGISTRATION OPENS 10AM DECEMBER 12, 2016

MAIWA HANDPRINTS LTD. supports traditional craft through an ethical business model. Working mainly in India, but also in 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 craftsman 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 and online presence, Maiwa promotes artisan work through exhibitions, symposia, podcasts, and an ambitious program of documentary video production.

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



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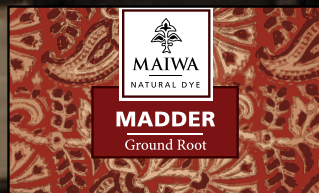
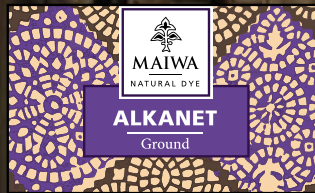
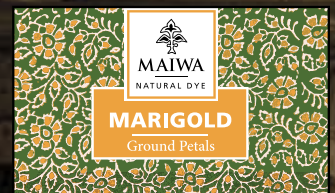
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THE WORLD'S FINEST
NATURAL DYES

AVAILABLE AT
MAIWA SUPPLY AND MAIWA.COM



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NATURAL DYE
6-1666 JOHNSTON ST.
GRANVILLE ISLAND
VANCOUVER CANADA
604.669.3939 MAIWA.COM

LEARN TO KNIT

NAOMIBELLE ROZELL

\$60 INCLUDES \$20 LAB FEE
Class limit 15

JANUARY 17 (TUES) 6:30PM-9:30PM
MAIWA LOFT - GRANVILLE ISLAND

KNITTING: BASICS & BEYOND

NAOMIBELLE ROZELL

\$295 INCLUDES \$85 LAB FEE
Class limit 15

JANUARY 24, 31, FEBRUARY 7, 14, 21, 28
(TUES) 6:30PM-9:30PM
MAIWA LOFT - GRANVILLE ISLAND

This three-hour evening workshop is perfect for beginning knitters. Anyone who is brand new to knitting, who has forgotten how, or who never quite grasped the concept of casting stitches onto a needle will find themselves in the right place.

The very basic elements of knitting will be explored: casting stitches onto a needle, executing knit and purl stitches, and binding stitches off. Instruction will be given for the two most common knitting styles, English and Continental, with the emphasis on practice to see which method works best for the individual.

On completion of this workshop, students are encouraged to continue to practise knitting. To facilitate practice, the instructor will supply a cowl pattern that incorporates everything learned in the class: casting on, binding off, garter stitch, stockinette stitch, and reverse stockinette stitch.

Students interested in learning more are encouraged to register for Knitting: Basics & Beyond.

Join NaomiBelle for six consecutive Tuesday evenings to explore the craft of knitting. Anyone able to execute basic knitting elements such as casting on, creating knit and purl stitches, and binding off will find this workshop to be a skill-building stepping stone to knitting proficiency.

Each week will introduce techniques such as cast on, bind off, increase and decrease stitches, lace, and cable stitch patterns. Students will learn how to read written knitting patterns, charts, and, most important of all, the knitted stitch. The ability to read knitted stitches empowers a knitter to create without restrictions. Weaving in yarn ends and blocking the final knitted pieces will round out the list of skills introduced.

Students are encouraged to practise what has been learned between classes. To facilitate this, each person will cast on a sampler scarf in the first evening. This scarf will serve as a canvas for creative exploration as students repeat and combine techniques. The sampler scarf will be bound off on the last evening and everyone will go home with a finished item.



PURE SUBSTANCE: UNPREDICTABLE PATTERN

NATALIE GRAMBOW

\$295 INCLUDES \$75 LAB FEE
Class limit 14

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

The transitional space between order and chaos is fruitful territory for artistic exploration. A pure substance is one that is uniform throughout—one that lacks impurities. Such substances are, surprisingly, the starting point to create unexpected patterns.

In this workshop students will discover how pure substances can come together in unexpected ways. The delight in the unexpected is a big part of this workshop, and students will gain much from a series of “aha” moments.

The class will work with a special selection of natural dyes: tannins, indigo, and rust (oxides of metals such as iron and copper). Using both contact printing and immersion dyeing, students will explore ways to drive the print process in different directions or to limit its intensity. Once mastered, these techniques may be used as a starting point for further surface design or as an embellishment that adds character and depth to finished work. The unpredictable element is the key to these techniques: creation of a new print is always an adventure.



GARMENT CONSTRUCTION FOR THE TEXTILE DESIGNER

SHEILA WONG

\$495 INCLUDES \$40 LAB FEE
Class limit 10

JANUARY 26-29 (THURS-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

Textile artists are increasingly claiming new territory in the world of fashion, clothing, and wearable art.

This four-day intensive workshop will guide the textile designer through the sequence of construction steps used to transform two-dimensional fabric into three-dimensional garments. Students will learn a variety of detailed machine- and hand-sewing techniques.

Choose from a variety of shirt and skirt designs that best fit your wardrobe. Techniques covered include invisible zipper installation, buttons, hooks and eyes, inset sleeves, darts, interfacing attachment, garment facings, and a variety of hand-sewn finishes to the hem and closures. As well, we will cover how to read patterns for apparel; how to best place pattern pieces onto fabric and pin, cut, and mark fabric accordingly; and, finally, how to sequence steps in garment construction.

This is an intermediate-level workshop. Students must be competent in the operation of a sewing machine and possess basic sewing skills. Students will be required to purchase materials (patterns, fabric, zipper, buttons, and matching thread) for the two projects. Supply lists will be given at registration, with fabric recommendations. Students are encouraged to bring and learn on their own machines (a working zipper foot is required for this workshop). In situations where this is not possible, Maiwa has a limited number of machines that can be reserved prior to the workshop.



WORKS ON CANVAS

NATALIE GRAMBOW

\$295 INCLUDES \$75 LAB FEE
Class limit 14

FEBRUARY 3-5 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Canvas is for artists, and an unstretched canvas is an open invitation for the surface designer to begin exploration. Using combinations of mixed-media, fabric paints, and succulent colour palettes, students will engage the canvas surface through altered art techniques, image transfer, collage, and deconstruction.

In this highly creative workshop suitable for both the novice and the experienced artist, participants will be guided through the steps of making an art cloth. The workshop will explore a number of pattern-making techniques, including block-printing, mono-printing, hand-painting, stencilling, screen-printing, and mark-making. In addition, collage and piecing with image transfers, antiquing, washes, and finishing will be covered. Students will complete several inspiring projects, including a finished art cloth.

The finished works can be used as floor coverings (floorcloth), wall mounted in traditional frames, used as table runners, hung as posters, or combined into other projects.



ELEMENTS OF DESIGN

ELEANOR HANNAN

\$295 INCLUDES \$30 LAB FEE
Class limit 14

FEBRUARY 3-5 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

Everything begins with design.

From a simple mitten to the most complex work of art, all objects may be understood in terms of elements such as line, shape, space, texture, and colour.

This course will delve into design elements as they relate to the visual arts and specifically to textiles. Theory will be combined with examples illustrating how artists deliberately use elements to give structure to creative ideas.

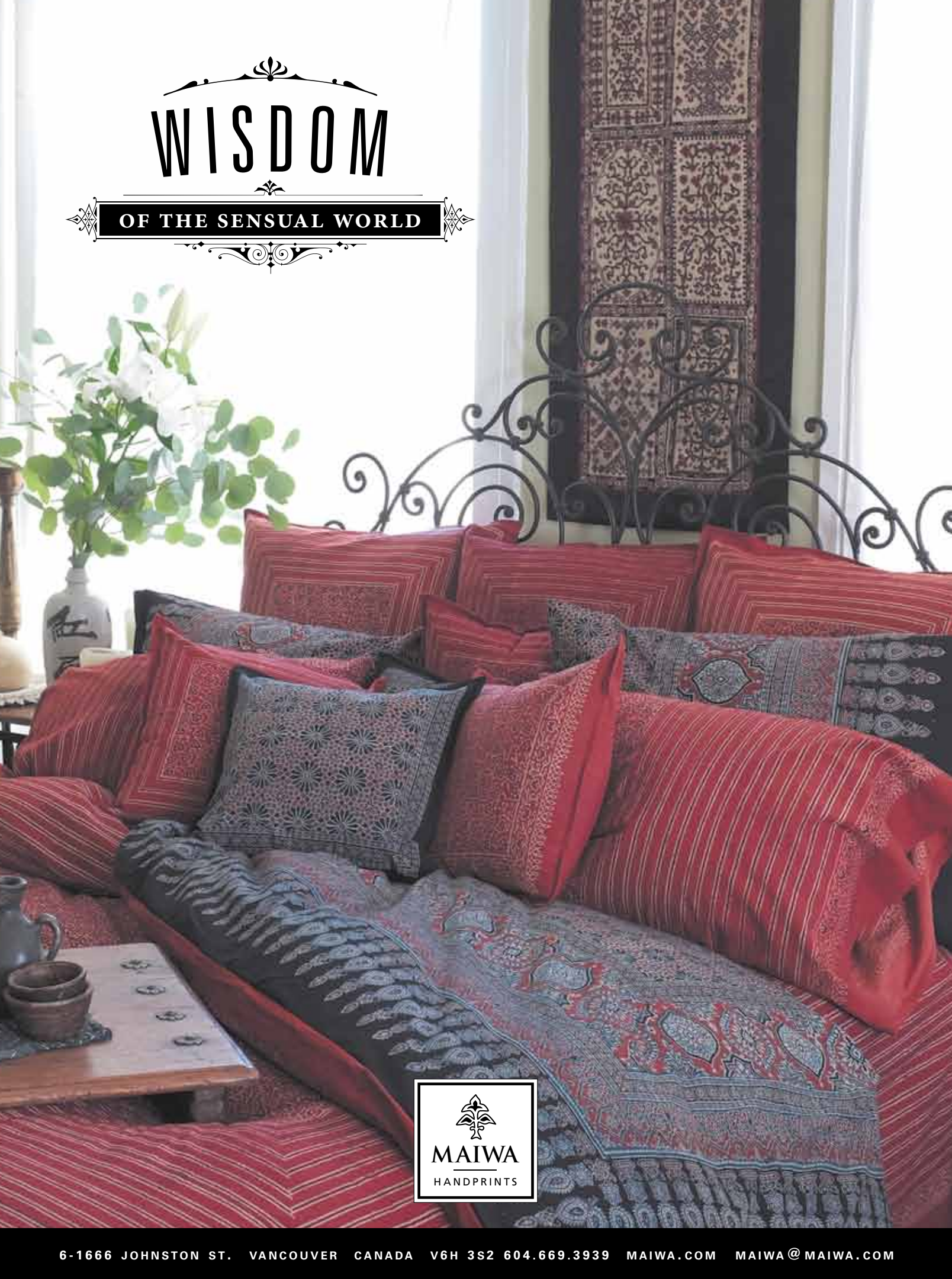
Participants will create experimental pieces for a sample book of design elements that will serve their own practice. Working with paper, paint, fabrics, and related materials, participants will explore a single element at a time. This is hands-on play; this is mind/heart opening experimentation in which design is both a place and a practice to give form to dreams and imagination. Participants will also learn some wonderful fallback ideas for those times of creative stuckness.

Studying the elements of design can not only improve and deepen the complexity of your own work but also build an appreciation of the work of other artists and give meaning to the experience of art viewing—and this in turn brings new enjoyment to looking at the world in general. Elements of Design is for everyone, whether artist, designer, or art appreciator.



WISDOM

OF THE SENSUAL WORLD



COUTURE HAND-SEWING

SHEILA WONG

\$495 INCLUDES \$45 LAB FEE
Class limit 10

FEBRUARY 8-12 (WED-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

This course will explore the world of couture sewing by fully constructing a garment using hand-sewing techniques. No machines are involved here: you will develop an appreciation for the skill of the human hand and its role in quality constructed garments. These are skills that anyone can learn.

Students will gear their garment towards evening wear, lingerie, and/or detailed items with a focus on hard-to-handle fabrics such as silk, organza, chiffon, satin, lace, and velvet.

Students will learn a variety of couture finishes specific to their projects.

Couture techniques covered include basic hand stitches, darts, pressing, seams, hems, seam finishes, decorative edging, button holes, fastenings, lacework, and decorative details.

This is an advanced workshop. Students must have a strong understanding of garment construction. Students will be required to purchase a commercial pattern of their choice with corresponding materials. A detailed supply list with guidelines will be given at registration. Pre-course consultation with the instructor will assist you in selecting a suitable pattern and fabric.



SILKSCREEN PRINTING

NATALIE GRAMBOW

\$295 INCLUDES \$75 LAB FEE
Class limit 14

FEBRUARY 10-12 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

This invaluable three-day workshop is essential for anyone starting a silkscreen business or for those using the technique as a design element in textile projects. Participants will learn to print on a variety of cloth surfaces from t-shirts to yardage. You will learn to master a range of single-pull printing methods (repeating patterns, rainbow prints, registration, etc.). All projects are done on 100% natural fibres using high-quality, water-soluble fabric paint.

The photographic process of putting an image on a screen will be covered in depth. Each student will learn how to prepare the screen and expose the image. We will work with high-quality, 18" x 20" wood-frame silkscreens. At the end of the workshop, students will take home the screens and the many samples they have created.

Feel free to bring a small project from home to print on.



SOAPMAKING WITH NATURAL DYES

VENNIE CHOU

\$350 INCLUDES \$90 LAB FEE
Class limit 14

FEBRUARY 17-19 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Soapmaking is a blend of basic chemistry, medicine, aromatherapy, and art. One of the most exciting aspects of this craft is the incorporation of natural dye plants—both as colourants and as medicinals.

In this three-day workshop, students will be led through the basic chemistry behind the traditional soapmaking process. This area is rich with insights, as students understand why and how soapmaking works. We then move on to a consideration of natural dyes: the modern research and facts about their medicinal properties, and how best to use their colouring agents.

This is an intensive, hands-on workshop, where students make solid bar soap, liquid soap, and foam soap. Students will also learn different soap-design techniques, such as layering, marbling, and hand-milling. We will focus these techniques on using natural dyes. Additional soap recipes will be given for students to experiment with at home.

Students will be presented with several approaches to eco-wraps for soaps. These creative flourishes can be what transforms the hand-made soap into a complete and finished package.



CREATIVE RUG HOOKING

NADINE FLAGEL

\$295 INCLUDES \$80 LAB FEE
Class limit 14

FEBRUARY 17-19 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

Some of the world's most impressive folk artistry comes from repurposing textiles. In this class students will learn how to hook rugs as most early practitioners did, with reused fabrics and yarns. Reclaimed wool is both ethical and sustainable, and it results in unexpected yet felicitous juxtapositions of texture and colour. In this class we will work in the style of modern primitive rug hookers, with large (1/4" wide) strips of fabric.

Rug hooking involves the use of a hook to pull strips of fabric through an open-weave linen foundation cloth. Through imaginative exercises students will design and realize their own geometric pattern for a small rug.

Students will have many opportunities for hands-on practice and will learn through both group and individual instruction. Each participant will leave with a small piece in progress, as well as the tools, knowledge, and resources to finish that piece and start the next one. The potential of rug hooking is unlimited, often leading to many future projects.



CREATIVE STUDIO

NATALIE GRAMBOW

\$295 INCLUDES \$65 LAB FEE
Class limit 14

FEBRUARY 24-26 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

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.



PATTERN-DRAFTING: MAKE YOUR OWN BLOCKS

SHEILA WONG

\$595 INCLUDES \$50 LAB FEE
Class limit 8

MARCH 8-12 (WED-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

Create a set of basic pattern blocks to fit your measurements perfectly. This detailed course will work step by step on how to pattern-draft a bodice, skirt, and sleeve block to make up the basic dress foundation. Students will also test out their blocks by sewing a toile for fitting.

At the end of the course, students will have drafted their own basic dress foundation which they can alter, fit, and design to their desired style. Creating your blocks with professional guidance makes this course exceptionally rewarding.

Techniques covered include:

- Body measurements and figure analysis.
- Introduction to pattern-drafting by drafting a basic pattern set for personal use.
- Understanding elements of patterns and marking them appropriately.
- Creating a toile (fit sample) for each block. Learn how to fit and make necessary adjustments.

This is an intermediate-level workshop. Students must be competent in the operation of a sewing machine and possess basic sewing skills. It is expected that students will have sewn with industry/or commercial patterns prior to the workshop or have knowledge of garment construction. Students will be required to bring some basic supplies. A supply list will be provided at registration.



INTRODUCTION TO DYES

NATALIE GRAMBOW

\$395 INCLUDES \$100 LAB FEE
Class limit 14

MARCH 9-12 (THURS-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

This intensive four-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. You 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.

ARASHI SHIBORI & SILK PAINTING

IZABELA SAUER

\$295 INCLUDES \$75 LAB FEE
Class limit 14

FIRST OFFERING MARCH 17-19 (FRI-SUN) 10AM-4PM
SECOND OFFERING MARCH 27-29 (MON-WED) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Izabela Sauer's innovations in surface design emerge from a passion for texture and colour. Her method of first hand-painting silk and then applying the arashi shibori technique produces a finished cloth with an unusual sculptural life.

In this workshop Izabela will teach a range of silk-painting techniques (watercolour, gutta resist lines, thickened dyes) and how to deploy these techniques on different silks such as chiffon, satin, and silk velvet.

With painted fabric in hand, the second part of the workshop will demonstrate the application of arashi shibori pleating techniques. This workshop will provide a good opportunity to work closely with a successful working artisan in an intimate environment.

Students will have time to produce their own pieces. Izabela will give an overview of the art with both visuals and finished textiles.

This workshop is suitable for both beginners and students with previous experience.



REVERSE PATTERN-DRAFTING TWO-DAY

SHEILA WONG

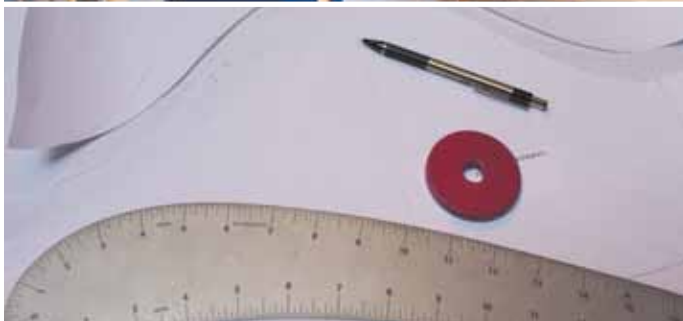
\$295 INCLUDES \$20 LAB FEE
Class limit 8

MARCH 18, 19 (SAT, SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

(There is a four-day version of this class on page 19)

In this two-day workshop, students will work in reverse—from garment to pattern. Often we have a favourite article of clothing and would like to re-create it in another colour or fibre. Students will bring a completed garment and learn how to create a pattern. Suitable starting points include tops, shorts, pants, dresses, and skirts (basically not complicated or lined garments). The garment will be taken apart—please keep this in mind when choosing. Students will finish the course with a completed pattern to sew at home. This workshop does not involve sewing—it is pure pattern-drafting.

This is an intermediate-level workshop. It is expected that students will have sewn with industry and/or commercial patterns prior to the workshop or have knowledge of garment construction. Students will be required to bring some basic pattern drafting supplies. A supply list will be provided at registration.



SILK · LINEN · COTTON · WOOL

100% NATURAL FIBRES
UNDYED YARNS
ORGANIC FIBRE BY THE METRE
EUROPEAN LINEN
ORGANZA SILK FOR NUNO TECHNIQUES





THE NATURAL DYE STUDIO

CHARLOTTE KWON & SOPHENA KWON

\$595 INCLUDES \$100 LAB FEE
Class limit 16

MARCH 22-26 (WED-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Charlotte Kwon's passionate study of natural dyeing techniques has led her to visit and work with traditional artisan cultures around the world. In this new expanded version of her popular workshop, she and her daughter Sophena Kwon will teach a full study of natural dyes and then take this knowledge even further with direct application and patterning techniques.

In this five-day workshop, students will be introduced to natural dyes and the cultures that use them. The class will gain an in-depth understanding of mordants and tannins and work with some of the most famous colourants in the world: from madder reds to cochineal and lac insect dyes to the intense browns, yellows, and golds obtained from petals, barks, leaves, and roots.

A complete day is given over to indigo, perhaps the most magical and singular dyestuff. Students work with a variety of vats and explore the potential of shaped-resist techniques.

The direct application component gives students the opportunity to print with mordants and experiment with the interplay of dyes, mordants, and tannins in a way that is not possible with straight immersion dyeing.

The goal of this workshop is accomplished dyeing at a professional level. The workshop will move through the creation of more than 80 colour samples on a variety of fibres using both cloth and yarns and conclude with a directed period of personal study.

This is a practical workshop which requires lifting dyepots. As we like to put it: if you can get your suitcase on an international flight, you should be fine.

THE ART OF EMBROIDERY

BONNIE ADIE

\$295 INCLUDES \$75 LAB FEE
Class limit 14

MARCH 24-26 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

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.



DYEING FOR KNITTERS

NATALIE GRAMBOW

\$325 INCLUDES \$85 LAB FEE
Class limit 14

MARCH 31, APRIL 1, 2 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Knitters are always looking for the perfect colour—or that elusive colour in between the two they have in their stash. Wouldn't it be wonderful if you could colour your own yarns using natural dyes?

In this workshop students will learn ways to naturally dye wool yarns. They will also learn how to overdye wool yarns so that they can coordinate their stash. Students will learn how to create a palette that is vat-efficient and conserves water.

The class will work through a progressive series of natural dye exercises to develop the skills and knowledge necessary to dye wool for their own knitting projects. Students will learn to dye so that colours are as lightfast and colourfast as possible. When the three days are complete, participants will have produced a sample book of colours on wool, with recipes to guide future work, in addition to having dyed their own projects.

Fibres are provided for this workshop; however, students are welcome to bring up to 200gms of wool from their own stash. Hand-spun wool yarns are also welcome.



INDIGO DYE NIGHTS

DANIELLE BUSH & SOPHENA KWON

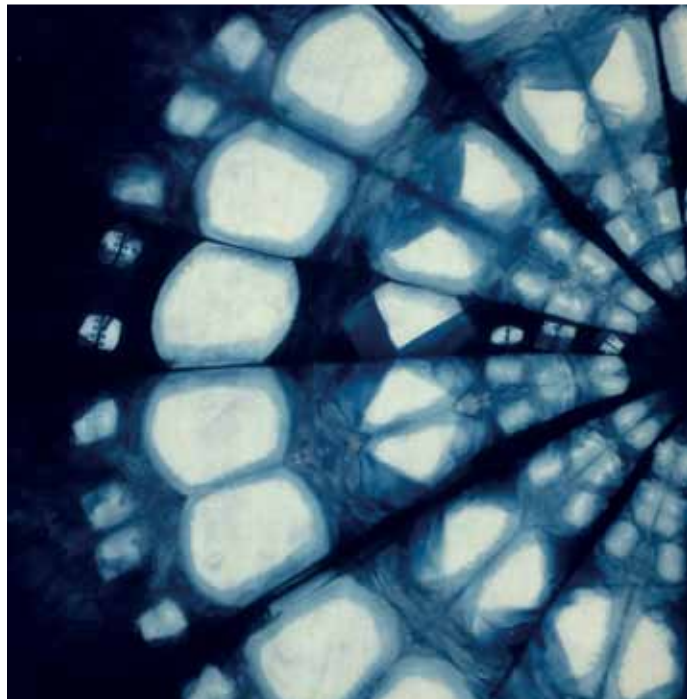
\$195 INCLUDES \$75 LAB FEE
Class limit 16

FIRST OFFERING APRIL 4, 5 (TUES, WED) 6:30PM-9:30PM
SECOND OFFERING MAY 3, 4 (WED, THURS) 6:30PM-9:30PM
MAIWA EAST - 1310 ODLUM DRIVE

This two-day project-based workshop will introduce students to shibori and indigo blue. When these two techniques are combined, the results are some of the most immediate and creative textiles imaginable.

Working with organic cotton napkins, a large organic cotton gauze shawl, and a Japanese cotton table runner, students will learn shaped-resist pattern techniques such as stitched shibori and itajimi shibori (clamp resist). Students will be guided through the procedure for making an indigo vat (using natural indigo) before dyeing the prepared cloths.

The excitement of removing an item from the indigo dye-bath is matched only by the revelation of the final pattern. Students will leave the workshop with their completed projects and a knowledge of how to prepare their own indigo vats for future projects.



PATTERN-DRAFTING: WORKING FROM THE BLOCK

SHEILA WONG

\$695 INCLUDES \$40 LAB FEE
Class limit 8

APRIL 5-9 (WED-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

In architectural terms, pattern blocks are the foundation for all garment construction. In this advanced five-day class, students will learn how to manipulate and alter a basic set of dress blocks (bodice, skirt, and sleeve) through flat-pattern drafting techniques. Students will learn dart manipulation, sleeve variations, skirt variations, neckline and collar variations, and techniques to create style lines and add fullness.

This workshop provides a level of advancement for both the clothing designer and the artisan working in garment construction.

This is an advanced workshop. Students must have taken the Pattern-Drafting: Make Your Own Blocks workshop or have experience sewing a number of completed garments on their own. Students will be required to bring some basic supplies. A supply list will be provided at registration.



IMAGE & MARKMAKING

NATALIE GRAMBOW

\$295 INCLUDES \$75 LAB FEE
Class limit 14

APRIL 7-9 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Fundamental to the fine arts (oil on canvas, pencil on paper), mark-making enjoys a new vitality when it is considered as a surface design technique in the textile arts. Painterly, graphic, or illustrative effects can be achieved on cloth in a variety of ways, and the transition from traditional "fine arts" to the fibre arts opens up new fields of exploration for the artisan.

In contrast to markmaking, where the trace of the human hand gives the mark its vitality, bringing imagery onto the surface can provide a counterpoint, a foundation, or a map. The tension between imagery (in particular photo-based imagery) and markmaking can be exploited for full creative effect.

In this workshop students will explore both image and mark-making as complementary approaches to surface design. Photo transfer techniques will be used, and methods for using inkjet-printed images on cloth will be surveyed. Students will work on both cloth and paper with a variety of materials including fabric paints and inks. Emphasis will be on exploring effects with a consideration of which combinations of techniques are most effective to achieve student aims.



DYEING TO SEW

SHEILA WONG & SOPHENA KWON

\$250 INCLUDES \$75 LAB FEE
Class limit 12

APRIL 11, 12 & 18, 19 (2 TUES, 2 WED) 6:30PM-9:30PM
MAIWA LOFT - GRANVILLE ISLAND AND
MAIWA EAST - 1310 ODLUM DRIVE

Two creative acts—dyeing and construction—come together in one great workshop. Beginning with cotton and linen cloth, Sophena Kwon will lead students through the application of a variety of itajimi-shaped resist techniques. The class will then make two different indigo vats and use them to dye the prepared cloth.

Fabric dyed by your own hand will be the source material as Sheila Wong leads students through essential construction and sewing techniques. Students will learn zipper installation, over-lock seam finish (professional seam finishing), and button closures as they complete a linen project bag with cotton lining and interior divider and two 24" square linen cushion covers (two feather pillow inserts are included in the course fee).

This is an empowering workshop for the textile artist, bringing together the joy of dyeing with the construction of finished pieces. When you are in control of the entire process from dye to stitch, you will find new potential for creative expression.

Students should have a basic understanding of operating a sewing machine.



ENTWINED LINES: EXPLORATORY TAPESTRY

LUCY POSKITT

\$295 INCLUDES \$135 LAB FEE
Class limit 14

APRIL 21-23 (FRI-SUN) 10AM-4PM
MAIWA LOFT - 1310 GRANVILLE ISLAND

INTRODUCTION TO SHIBORI & INDIGO DYEING

NATALIE GRAMBOW

\$295 INCLUDES \$75 LAB FEE
Class limit 14

APRIL 21-23 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Rethink textiles and think tapestry.

Historic tapestries are some of the largest artworks ever made, yet the essence of this technique can fit on your kitchen table and requires only a small portable frame and some imagination.

This workshop will ground students in proper technique so they can confidently create and explore individual styles of weaving. With the basics in hand, we will expand the fundamentals of tapestry weaving into more exploratory and contemporary weaving practices.

Working on individual frame looms, students will learn how to set up a loom for tapestry weaving; classic weaving techniques that create shape, texture, and colour variations; and how to finish and remove a woven piece from the loom. We will then move on to experimental weaving techniques, using intuition and alternative materials to create unusual textures and pattern, permitting students to develop their own stylistic approach with confidence.

At the end of the class, students will have several samplers of their in-class work—a great reference tool for future projects. Students keep their frame loom.



The magnificence of indigo blues has thrilled artisans of almost all cultures and times. The transformation of cloth dipped in indigo suggests a potency recognized by craftspeople all over the world. When combined with the many variations of shibori resist techniques, the result is blue and white patterning that ranges from simple motifs to elegant three-dimensional pleating.

This highly focused three-day workshop presents the opportunity to connect with traditional artisans through making and maintaining an indigo vat and applying a beautiful array of resist patterns on cotton and silk. Students will work through a variety of shibori methods and will complete the workshop with a finished project on silk. They will work on all-natural fibres using natural indigo.



NATURAL DYES: PRINT & PAINT

DANIELLE BUSH & SOPHENA KWON

\$395 INCLUDES \$100 LAB FEE
Class limit 14

APRIL 27-30 (THURS-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

REVERSE PATTERN-DRAFTING FOUR-DAY

SHEILA WONG

\$495 INCLUDES \$20 LAB FEE
Class limit 8

APRIL 27-30 (THURS-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

(There is a two-day version of this class on page 13)

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 four-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 apply the colour for longevity.



In this four-day workshop, students will dive deep into the reverse pattern drafting process. Dissect a garment from the inside out with an in-depth analysis of pattern extraction from complex garments. Extraction through fabric draping will also be introduced. Any garments are welcome in this workshop! Ideal complex garments for this workshop include items that have darts, lining, pockets, zippers, waistbands, facings, and inter-linings. The garment will be taken apart—please keep this in mind when choosing.

Students will bring a completed garment and learn how to create a pattern. Students will finish the course with a completed pattern to sew at home. This workshop does not involve sewing—it is pure pattern-drafting.

This is an intermediate-level workshop. It is expected that students will have sewn with industry and/or commercial patterns prior to the workshop or have knowledge of garment construction. Students will be required to bring some basic pattern drafting supplies. A supply list will be provided at registration.



YOU SUPPLY THE CREATIVITY

We Supply the Rest

MAIWA SUPPLY



CREATIVE BLOCKPRINTING

NATALIE GRAMBOW

\$295 INCLUDES \$60 LAB FEE
Class limit 12

MAY 2-4 (TUES-THURS) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

Some of the most famous textiles in the world were created by stamping fabric with wooden blocks. Maiwa works with artisans of three distinct blockprinting traditions: the intense geometric complexity of ajrakh, the folk-art patterns of dabu, and the intricate line-work of kalamkari.

In this workshop students will learn how to create their own blockprints working with fabric paints and a versatile medium known as "speedy-cut." The class will design and cut their own blocks, learn the techniques to create and register complex patterns with sets of blocks, and experiment with the combination of repeat pattern and embellishment. A selection of Maiwa's wooden blocks from India will be made available to students (both to use and for inspiration).

In addition to creating their own blocks, students will complete a project and a comprehensive and informative reference book filled with creative ideas and samples. All materials and supplies for blockprinting will be provided. In addition, participants are invited to bring their own fabrics from home to experiment with.



THE INDIGO APRON

SHEILA WONG & SOPHENA KWON

\$195 INCLUDES \$65 LAB FEE
Class limit 12

MAY 6, 7 (SAT, SUN) 10AM-4:30PM
MAIWA LOFT - GRANVILLE ISLAND
AND MAIWA EAST - 1310 ODLUM DRIVE

While it may not be true that the apron makes the artisan, in this workshop it certainly is true that the artisan makes the apron.

Beginning with a sewing class led by Sheila Wong, students will spend the first day creating a linen apron. Consideration is given to the fibre types used in the garment for effective dyeing. On the second day the class is led by Sophena Kwon, who will instruct students on how to apply shaped-resist patterning techniques to their completed apron. Students will then make an indigo vat and immersion-dye the prepared apron with indigo.

The Indigo Apron is a great opportunity to complete a project-based workshop with two of our most dynamic and energetic instructors.

Students will require a sewing machine for the first day of this workshop. Students should have basic understanding of operating a sewing machine and are encouraged to bring and learn on their own machines. In situations where this is not possible, Maiwa has a limited number of machines that can be reserved prior to the workshop.





THE SHIBUSA WAY: A MASTERCLASS WITH INDIA FLINT

INDIA FLINT

\$1500 INCLUDES \$75 LAB FEE

Class limit 16

MAY 8-12 & 15-19 (2 MON-FRI) 10AM-4PM - 10 DAY WORKSHOP

MAIWA EAST - 1310 ODLUM DRIVE

India Flint returns this year for a special 10-day workshop designed especially for Maiwa. In her own words...

Shibusa is a quality of making, a philosophy of being that is ingrained in traditional Japanese culture. The seven elements of shibusa are simplicity, implicitness, modesty, silence, naturalness, everydayness, and imperfection.

The elements of shibusa are embodied in the slow hand-making of clothes that I have practised for most of my life. Shibusa also represents what I cherish from my Latvian heritage (except that the Latvians never thought to devise a name for it; or if they have, I have not been told it). We will apply the shibusa approach as we begin our journey toward a sustainably made, richly textured, sumptuous felted coat.

We begin with felt, created firstly as small prefelts and then pieced together using stitch before the final fulling. This type of construction permits us to use up all the tiny shreds of cloth left over from cutting other clothes—a way of saving morsels

of beloved items we have become emotionally attached to, especially the cloth gathered as souvenirs over years of ecoprint bundle dyeing.

During our two weeks together, we will devise a paper pattern for the coat (based in the use of string as measuring tool), cut a fine silk lining from that pattern, and gradually stitch the prefelts to it. We will practise leaf printing on felt and learn additional techniques to pattern the coat. The class will make good progress and learn much; however, students should not expect to entirely complete their shibusa coat during the workshop.

From time to time we shall be taking walks to gather leaves and thoughts, and to harvest local textures and marks from which we shall develop stitches and surface treatments for our coats. There will be the occasional writing of poetry, and each day will begin with a creative notebook exercise to help us step out of the world of the studio and into the realm of shibusa.

India joins us from Australia.

THE COLOUR WORKSHOP

NATALIE GRAMBOW

\$295 INCLUDES \$75 LAB FEE
Class limit 14

MAY 12-14 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

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.



THE CARTOGRAPHIC QUILT: COMPLEX COMPOSITION

VALERIE GOODWIN

\$595 INCLUDES \$75 LAB FEE
Class limit 12

MAY 15-18 (MON-THURS) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

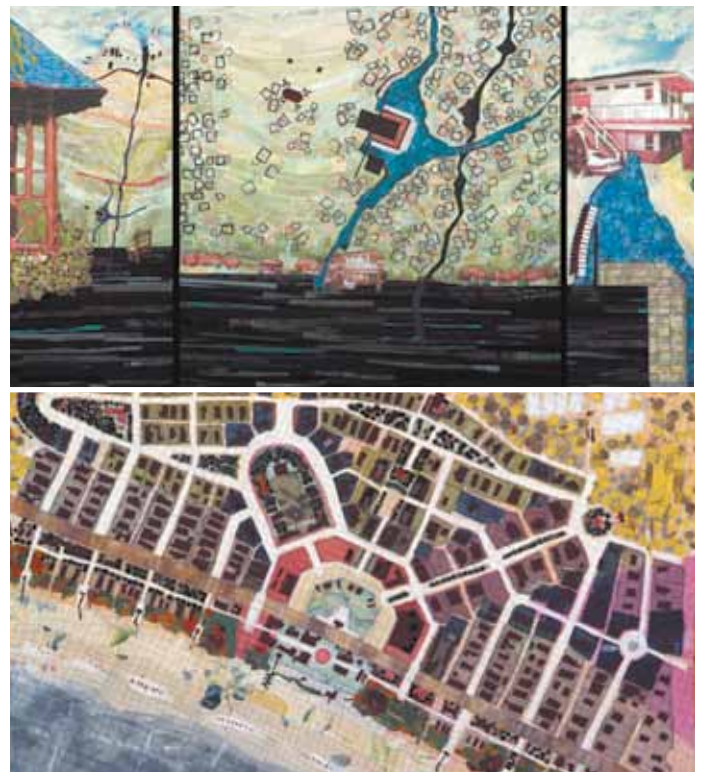
Cross-fertilization between disciplines can enrich how an artist approaches her work. This workshop will focus on the basic principles of graphic composition used by many architects. Students will learn to create rich and complex arrangements using principles of scale, merging, layering/overlapping, ranking, and framing.

Beginning with a series of quick exercises, students will gain a grounding in the fundamentals of composition and begin employing the elements and principles of design.

Valerie Goodwin will work closely with students, guiding them to more advanced explorations that afford opportunities to experiment and invent. Valerie is well known for creating a flexible environment of encouragement, order, and inspiration.

Building on these creative foundations, students will tap into the right and left sides of the brain to design a thoughtful and imaginative composition from a distinctive perspective. Each student will create a cartographic art quilt that tells the story of a particular place.

Valerie Goodwin joins us from the USA.



THE BRENNAND-WOOD WORKSHOPS

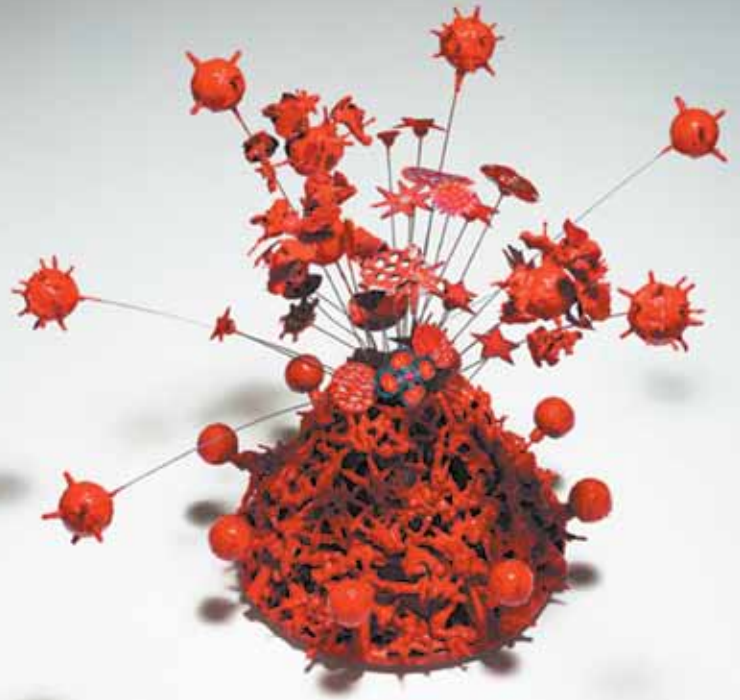
INVESTIGATING THREE PRIME ASPECTS OF TEXTILES:

THE GROUND OR BASE INTO WHICH WE WORK,
THE THREADS THAT WE USE, AND
THE STRATEGIES EMPLOYED TO CREATE IMAGERY.

These workshops contain a strongly experimental dimension. Participants are encouraged to consider alternative approaches to notions of ground, thread, and strategy.

Each workshop will begin with a presentation outlining the territory to be explored; this includes references to artists, sources for ideas, and a sharing of samples and techniques. Collectively we will travel, exchange experiences, embrace the unpredictable, and work towards a series of unknown destinations.

Michael joins us from the U.K.



"In art, truth and reality start at the point when you no longer understand what you are doing or what you know." Matisse

GROUNDS FOR EXPRESSION: BESPOKE SURFACES

MICHAEL BRENNAND-WOOD

\$350 INCLUDES \$75 LAB FEE
Class limit 12

MAY 24, 25 (WED, THURS) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

As a rule we build from the ground upwards. Ground may be territory, foundation, surface, battle area, subject, image, or, of course, a fabric base on which to begin. Ground is the essential area where something happens.

The purpose of this two-day workshop is to create bespoke personal grounds that have, within their construction, qualities that aid and stimulate creativity. If it's flexible, go flexible. Surfaces are imbued with personal meaning that feels part of an idea from the onset: a visual landscape to explore.



Participants will experiment with technical and conceptual approaches: how to structure, layer, distort, articulate, and shape fabric in a largely non-traditional form. Fabrics and threads will be utilized alongside non-textile media: wood, metal, paint, resins, and plastic. Participants will be shown samples and experiment with riveting, moulding, wiring, and other methods of construction. Additional content will focus on the use of grounds within the arts and the natural world as sites for inspiration.



LINES OF THOUGHT: THREE-DIMENSIONAL THREADS

MICHAEL BRENNAND-WOOD

\$225 INCLUDES \$50 LAB FEE

Class limit 12 - MAIWA LOFT - GRANVILLE ISLAND

MAY 26 (FRI) 10AM-4PM

Threads have practical and descriptive dimensions; they unite materials and create surfaces, enable narratives, and allude to pathways, conversations, and fates. Threads facilitate the combination of ideas and themes in the same way they facilitate the combination of layers of cloth.

The majority of threads used in textiles are still largely sourced from shops and suppliers. A personal or adapted thread gives a more expressive constructional starting point at the onset of a textile process.

This one-day workshop will focus on the creation of a hand-made collection of three-dimensional lines and threads. Participants will create a personal vocabulary of expressive linear elements to be used in future works. Technically we will look at twisting, binding, joining, collage, elasticity, knotting, and tension. Conceptual sources will include references to selected artists whose work has a distinctive linear approach, object writing, calligraphy, ideograms, graphic scores, and rhythmic imagery derived from the musical and natural worlds.

BETWEEN THOUGHT & EXPRESSION: SURREALIST TECHNIQUES FOR TEXTILES

MICHAEL BRENNAND-WOOD

\$350 INCLUDES \$75 LAB FEE

Class limit 12 - MAIWA LOFT - GRANVILLE ISLAND

MAY 27, 28 (SAT, SUN) 10AM-4PM

Surrealism mined the particularly fertile ground of the unconscious to artistic ends. Techniques that freed the imagination and games that allowed the artist to bring the logic of dreams to the surface were part of a revolution in imagery and expression.

A large part of contemporary textile culture is focused on getting something right. Artists working in almost any style can find detailed instructions stating how a work should look. In this workshop participants experiment with the idea of doing things wrong, exploring the familiar in unfamiliar form, and using techniques and approaches that don't belong together. The intention is not to make a mess, but rather to harness the spark that comes from unpredictable combinations.

The work of selected Surrealists, such as Max Ernst, will be referenced. We will use collage, decalcomania, frottage, cut-up, drizzling, and automatism to open up a dialogue between cause and effect. The workshop should be fun, stimulating, and exploratory.



THE GARDEN DYEPOT

NATALIE GRAMBOW

\$295 INCLUDES \$75 LAB FEE
Class limit 14

MAY 26-28 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Autumn leaves lifted from the rain-spattered sidewalk often leave a print behind. When collecting produce from the garden, one often encounters a range of colours held within flowers, leaves, roots, and stalks. The chromatic potential of what lies just beyond our front door provides a jumping-off point to consider options for contact printing, pressing, steaming, and immersion dyeing.

In this three-day exploratory workshop, students will learn techniques that can be used to investigate the colourful world hidden in the plants around them. Techniques such as direct printing, hammering, and steaming will be combined with the fundamentals of natural dye chemistry so that students gain an understanding of how colour is held in plant matter and under what conditions it may be transferred to fabric. Students will learn about mordants and tannins and substantive dyes (dyes which do not require a mordant). The workshop will conclude with indigo over dyeing and some special tricks that can be used to add focus to contact prints.

The emphasis will be on guiding student intuition and providing a range of methods that can be used to investigate any environment for colouring matter.



VINTAGE HAND-SEWING TECHNIQUES

SHEILA WONG

\$495 INCLUDES \$35 LAB FEE
Class limit 10

MAY 31, JUNE 1-4 (WED-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

Ever wonder why vintage garments always look impeccable? How are they constructed with such accuracy, yet still able to communicate the personality of the maker? Students will find out as they learn essential temporary and permanent stitches, suitable seam finishes, thoughtful pressing techniques, and a variety of design element details related to their garment choice.

This workshop is ideal for individuals who are intrigued by the world of hand-sewing, but are hesitant to take the jump on their own. Students will enter into a rewarding and intricate world of vintage hand stitches and techniques that are relevant to both vintage and modern garments.

Students are encouraged to bring in vintage patterns to work with during the workshop. Armed with the vintage hand-sewing techniques, discover how much is possible with hand-sewing.

This is an advanced workshop. Students must have a strong understanding of garment construction. Students will be required to purchase a commercial pattern of their choice with corresponding materials. A detailed supply list with guidelines will be given at registration. Pre-course consultation with the instructor will assist you in selecting a suitable pattern and fabric.



BETWEEN THE COLOURS: CREATIVE RESIST

NATALIE GRAMBOW

\$295 INCLUDES \$75 LAB FEE
Class limit 14

JUNE 2-4 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

This class will provide a comprehensive understanding of resist as a vital element of surface design. Students will learn the proper methods for manipulating colour and fabric, the advantages each resist has, and what effects may be achieved.

Students will work with fibre-reactive dyes, fabric paints, discharge agents, and water-based paste resists (including flour paste, potato starch, corn dextrin, and devoré). Students will also study a variety of pre-made resists such as wax emulsion, Presist, Sabra-silk, gutta, glue gels, and puff pigments (used to create puckered effects).

Time will also be spent on crackling effects and the creative potential of such techniques as stenciling, direct hand-painting, block printing, silk screening, and tjanting. Finally, students will study a range of bound-resist techniques including pole wrapping, clamped resist, and stitch resist.



MAIWA SCHOOL OF TEXTILES

schooloftextiles.com

SPRING WORKSHOPS

FALL SYMPOSIUM

FALL WORKSHOPS



INSTRUCTORS

BONNIE ADIE

Bonnie 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.

DANIELLE BUSH

Danielle 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 do a week-long practicum in the textile collection at Maiwa Hanprints. 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 Shibori 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 of and aptitude for dye techniques and the creative process. Together with Sophena Kwon, Danielle travels to India each year where she helps manage the Maiwa studio.

VENNIE CHOU

Vennie Chou has always been fascinated by the medicinal properties of natural dyes. She started making her own soap and natural skin care products when her first son developed eczema at a very young age. She has been making natural skin care products for 20 years.

Vennie has worked as a histo-technologist (the study of human tissue using dyes) for 28 years. She currently works at the BC Cancer Agency and BC Cancer Research Centre in Vancouver. Vennie is also one of the scientific board members of the International Perfume Foundation in Paris, France.

As she says, "I have always been fascinated with the fact that dyes are more than just a colouring agent and that they are diagnostic tools in the labs. The more I study the medicinal properties of natural dyes, the more I apply them to my products, and the more I like to share my findings with others."

In addition to her work as a technologist, Vennie works as textile designer at home and at the studio of To Dye For Designs in Vancouver.

NADINE FLAGEL

Nadine Flagel is an emerging textile artist and rug hooking instructor who lives in Vancouver, British Columbia. Her work has been included in several juried group exhibitions, and her articles on textile art have been published by Rug Hooking Magazine. Nadine has also received grants to make textile art with youth. She is a member of the Vancouver Guild of Fibre Artists and the Craft Council of British Columbia. In 2015 she founded Pretext Studio: pretextstudio.com.

Nadine completed her formal studies with a Ph.D. in English literature and taught English for many years. In 2003 she began

to teach herself rug hooking and quilting skills. Studies with advanced practitioners of textile art such as Michelle Sirois-Silver have led to a greater commitment to Nadine's artistic practice, to sharing skills, and to sustainable, ethical textile use, all regularly documented through social media.

INDIA FLINT

In 2008, with the publication of her first book, *Eco Colour: Botanical Dyes for Beautiful Textiles*, India Flint brought a fresh new perspective to an ancient practice and rethought the entire dye process. Her book 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. Since then India has published *Second Skin: Choosing and Caring for Textiles and Clothing* and five additional titles exploring the connection between dyeing, wandering, cloth, and writing. India's textiles have been exhibited internationally.

VALERIE GOODWIN

Internationally known for pushing art quilts into new cartographic territory, Valerie Goodwin's award winning works are inspired by her love of maps, aerial views, landscapes, and her diagrammatic re-interpretation of cities.

Her unique artistic voice is influenced by her formal training as an architect. In Valerie Goodwin's own words, "The journey I have been on has taken me in many surprising and totally unexpected directions. It has also created interesting results made by my desire to fuse my work as an architect with my work as a fibre artist."

In addition to her success as a professor of architecture, Valerie Goodwin is an accomplished author, writing for a variety of publications. In 2013 she published her most recent title: *Art Quilt Maps: Capture a Sense of Place with Fiber Collage—A Visual Guide*.

NATALIE GRAMBOW

Natalie 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 on 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.

ELEANOR HANNAN

Eleanor is a visual artist and teacher who sees drawing as the core of her art. She is driven by the ancient adage *nulla dies sine linea*, "not a day without a line."

Eleanor has taught design for textiles at Capilano University, textile printing at Emily Carr University of Art and Design, textile design for fashion at Kwantlen Polytechnic University, and surface design in the fashion department at the University of the Fraser Valley.

INSTRUCTORS

She has worked for several years on a collaborative project with the writer Elizabeth Dancoes creating stories based on the history and mythologies of the skirt. The results of this collaboration have been featured in gallery exhibitions and online.

CHARLOTTE KWON

Charlotte 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

Sophena grew up with Maiwa as the family business. She has learned much from the artisans Maiwa collaborates with (including master dyers in India, Africa, Peru, and Mexico) and from experimenting alongside her mom, Charlotte.

In 2009 Sophena studied with Michel Garcia in France. She has taught natural dye workshops with Charlotte (including at the Penland School of Craft and at Shakerag) since 2012, and developed and taught workshops for the Maiwa School of Textiles since 2014. In an effort to bring natural dyeing to a new audience, she founded the immensely successful Indigo Social in 2015. In 2016 Sophena was invited to present at the Mood Indigo Exhibition at the Seattle Art Museum.

In addition to her natural dye work, Sophena is a skilled photographer and clothing designer. Each year she travels to India to direct the Maiwa line of clothing.

LUCY POSKITT

Lucy Poskitt is a contemporary weaver who works in both traditional image-based tapestry and yardage weaving (but with a looser and more experimental hand).

She studied within the Interdisciplinary Program of the Nova Scotia College of Art and Design University and the New York Studio Program, focusing on several disciplines: weaving, art history, printmaking and installation art—all which inform her tapestry work and teaching philosophy today.

Lucy's work has been exhibited and collected internationally. She has taught tapestry workshops across Canada.

lucyposkitt.com

NAOMIBELLE ROZELL

NaomiBelle 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 Net Loft 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 knitting. I well remember her putting aside her coffee cup and novel (yes, she read while she knitted) 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 softly clicking, creating stitch after stitch after stitch."

IZABELA SAUER

Izabela Sauer's one-of-a-kind silk wearables can be found at her studio/gallery on Granville Island in Vancouver. They are also represented by fine craft galleries throughout the United States and Canada. She has won numerous awards for her textiles, including the 2002 and 2007 Niche Award for Excellence, an international competition for professional craft artists working in all media.

MICHAEL BRENNAND-WOOD

Michael Brennand-Wood is internationally regarded as one of the most innovative and inspiring artists working in textiles today.

A defining characteristic of his work is a sustained commitment to the conceptual synthesis of contemporary and historical sources, in particular the exploration of three-dimensional line, structure, and pattern. He has persistently worked within contested areas of visual practice: embroidery, pattern, lace, ornamentation, conflict, and floral imagery. He believes that the most innovative contemporary textiles come from an assured understanding of both textile technique and history.

Michael Brennand-Wood is a visual artist, curator, lecturer, and arts consultant. Since 1979 he has occupied a central position in the research, origination, and advocacy of contemporary international art textiles. He has exhibited in major galleries and museums worldwide, including the Victoria and Albert Museum, the 21st Century Museum of Contemporary Art, Kanazawa, and the National Gallery of Australia, Canberra.

SHEILA WONG

Among the young luminaries of the Vancouver textile scene is Sheila Wong. At the age of 18 she started her first company designing outfits and managing dance performers in her hometown of Calgary. She knew she found her *métier* the first time she saw an energetic audience reacting to her designs.

After completing a Bachelors of Applied Business and Entrepreneurship degree at Mount Royal University, with a focus on international business, she went on to obtain her Fashion Design Diploma from Vancouver's own Blanche Macdonald Fashion Design Center. Seeking real-world experience, Sheila took on positions like Studio Assistant at the Fashion Exchange building, Production Manager at clothing retailer Aritzia, and instructing at Blanche Macdonald Fashion Centre and Vancouver Community College in the Fashion Design programs.

What truly makes Sheila Wong stand out in the industry, however, is her desire to help other artists succeed. Sheila loves collaborating with other designers and artisans, and has this to say to anyone who has ever wanted to see their own name on a piece of clothing:

"Anyone can design and construct a garment; you just need the right amount of guidance and motivation. My goal is to help inspire people to create beautiful things. If you are passionate and driven, there is no reason why you cannot be creative every day."

REGISTRATION INFORMATION

REGISTRATION OPENS MONDAY, DECEMBER 12, 2016, AT 10 AM

The Spring Workshops are designed to provide foundation courses in a wide range of techniques used throughout the textile arts. Registration is—how shall we say?—more relaxed than when registration opens in June for our Fall Workshops.

The phones may be 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 online, 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 online registration 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:

CANCELLATION INFORMATION

Cancellations on or before January 2, 2017, will be charged a \$35 fee.

Cancellations after January 2, 2017, receive a 50% refund.

Cancellations after January 31, 2017, receive no refund.

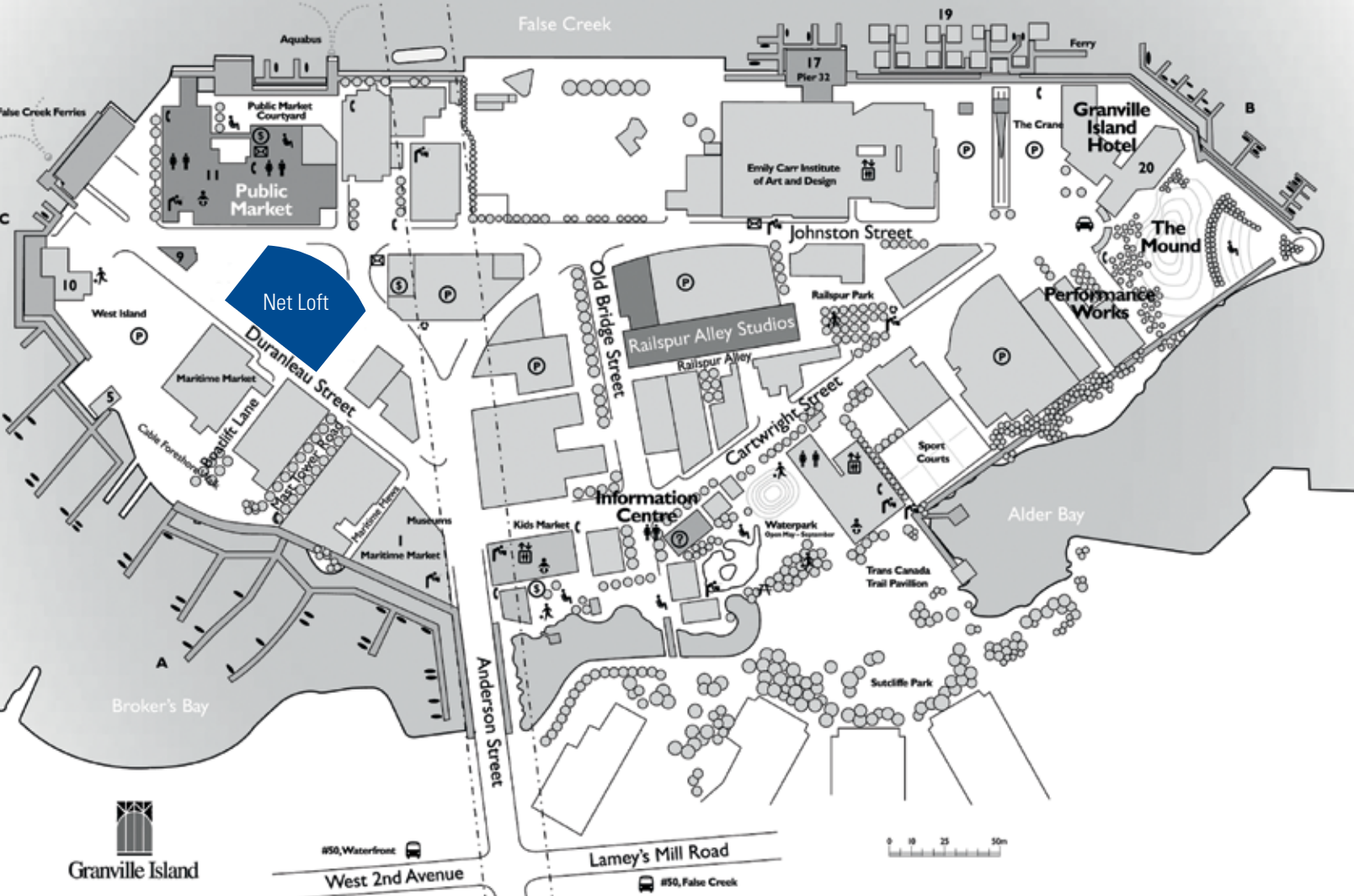
Students who are unable to attend a workshop may elect to send a qualified replacement if they notify Maiwa in advance. Maiwa reserves the right to cancel classes due to instructor illness or unforeseen circumstances. In the unlikely event of a class cancellation, Maiwa's liability shall be limited to 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 notebooks/sketchbooks or basic household items.

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





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 located inside on the main floor. The [Net Loft](#) is across from the Public Market on Granville Island (www.granvilleisland.com). [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 7 km.

SUGGESTED ACCOMMODATIONS:

[YWCA](#)
ywcahotel.com

[GRANVILLE ISLAND HOTEL](#)
granvilleislandhotel.com

[GRANVILLE HOUSE B&B](#)
granvillebb.com

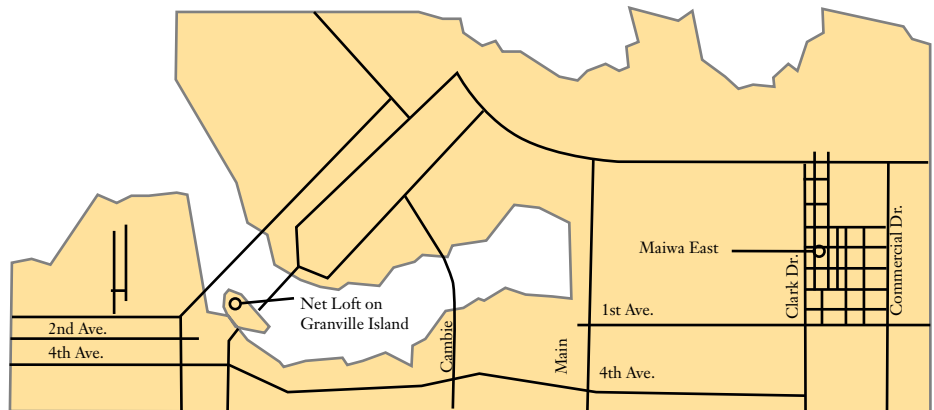
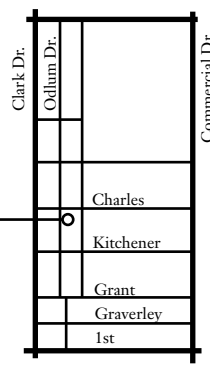
[GREYSTONE B&B](#)
greystonebb.com

[HYCROFT SUITES B&B](#)
hycroft.com

[ASHBY HOUSE B&B](#)
ashbyhousebb.com

[CORKSCREW INN B&B](#)
corkscrewinn.com

[BEE & THISTLE GUEST HOUSE B&B](#)
beeandthistle.ca



2017 SPRING WORKSHOPS REGISTRATION FORM

- \$60 Learn to Knit Jan 17
- \$295 Pure Substance: Unpredictable Pattern Jan 20-22
- \$295 Knitting: Basics & Beyond Jan 24, 31, Feb 7, 14, 21, 28
- \$495 Garment Construction for the Textile Designer Jan 26-29
- \$295 Works on Canvas Feb 3-5
- \$295 Elements of Design Feb 3-5
- \$495 Couture Hand-Sewing Feb 8-12
- \$295 Silkscreen Printing Feb 10-12
- \$350 Soapmaking with Natural Dyes Feb 17-19
- \$295 Creative Rug Hooking Feb 17-19
- \$295 Creative Studio Feb 24-26
- \$595 Pattern-Drafting: Make Your Own Blocks Mar 8-12
- \$395 Introduction to Dyes Mar 9-12
- \$295 Arashi Shibori & Silk Painting (First Offering) Mar 17-19
- \$295 Reverse Pattern-Drafting (2-Day) Mar 18, 19
- \$595 The Natural Dye Studio Mar 22-26
- \$295 The Art of Embroidery Mar 24-26
- \$295 Arashi Shibori & Silk Painting (Second Offering) Mar 27-29
- \$325 Dyeing for Knitters Mar 31-Apr 2
- \$195 Indigo Dye Nights (First Offering) Apr 4, 5

- \$695 Pattern-Drafting: Working from the Block Apr 5-9
- \$295 Image & Markmaking Apr 7-9
- \$250 Dyeing to Sew Apr 11, 12 & 18, 19
- \$295 Entwined Lines: Exploratory Tapestry Apr 21-23
- \$295 Introduction to Shibori & Indigo Dyeing April 21-23
- \$395 Natural Dyes: Print & Paint Apr 27-30
- \$495 Reverse Pattern-Drafting (4-Day) Apr 27-30
- \$295 Creative Blockprinting May 2-4
- \$195 Indigo Dye Nights (Second Offering) May 3, 4
- \$195 The Indigo Apron May 6, 7
- \$1500 The Shibusa Way:
A Masterclass with India Flint May 8-12 & 15-19
- \$295 The Colour Workshop May 12-14
- \$595 The Cartographic Quilt: Complex Composition May 15-18
- \$350 Grounds for Expression: Bespoke Surfaces May 24, 25
- \$225 Lines of Thought: Three-Dimensional Threads May 26
- \$350 Between Thought & Expression:
Surrealist Techniques for Textiles May 27,28
- \$295 The Garden Dyeplot May 26-28
- \$495 Vintage Hand-Sewing Techniques May 31-June 4
- \$295 Between the Colours: Creative Resist June 2-4

WORKSHOPS \$ _____
 5% GST \$ _____
 TOTAL \$ _____

PAYMENT IS BY:
 Cheque (payable to Maiwa Handprints Ltd.)
 Visa Debit
 Mastercard Cash

Card Number _____ (Exp) _____ Cardholder _____

Signature _____ Date _____

First Name _____ Last 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.schooloftextiles.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 January 2, 2017, will be charged a \$35 fee. Cancellations after January 2, 2017, receive

a 50% refund. There are no refunds for cancellations after January 31, 2017. Students who are unable to attend a workshop may elect to send a qualified replacement if they notify Maiwa in advance. Both the Maiwa Loft and Maiwa East are second floor locations accessed by stairs. We regret that they are not wheelchair accessible.





MAIWA.COM 604.669.3939 6-1666 JOHNSTON ST. VANCOUVER CANADA