

MAIWA SCHOOL OF TEXTILES

2019 SPRING WORKSHOPS







MAIWA SCHOOL OF TEXTILES

WELCOME TO THE SPRING WORKSHOPS

Registration opens on Monday, December 10, 2018, at 10AM.



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 craftsperson from the realm of unskilled labourer to that of artisan.

This philosophy has led Maiwa to actively promote 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 workshop locations 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 at 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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Excerpts from the lecture

Woven Symbols, Global Patterns

Mary Zicafoose

It is my belief that the activity of working with fibre, the processes of spinning, weaving, dyeing, knitting, quilting, sewing, joining, wrapping – the simple yet complex act of making cloth itself – are activities that can trigger both spiritual and cultural memory.

It is my experience and my belief that inherent in the humm and whir of the wheel, and in the rhythmical bang, bang, banging of the beater, in the silence and the singularity and focus of the fibre processes comes a letting go as well as an experience of expansion. It is my belief that over the centuries and ages, as women and men have stooped

It is said that there are certain substances on this planet that carry, store and record memory. One is stone. One is bone. One is natural fiber. I don't know if our ancestral sisters really gave much thought to their cosmic and cultural legacy as they squinted by firelight with spindle and needle and backstrap loom. But as they worked, literally, the electro-

“As weavers, spinners, dyers, braiders, basket makers, knitters, quilters, surface designers, manipulators of fabric, and makers of the extraordinary, our relationship with fibre defines us.”

and bent over their handwork, their simple cloth, as well as the fine brocades of kings and queens, a greater collective translucent, emotional, energetic, and etheric fabric was being remembered and woven. Herein has existed a portal for great inspiration, guidance, information, and revelation. And here, at the very least, have we found time and space and peace to quietly reflect, meditate, and renew.

In the wee hours of dawn and the deep twilight of winter, as centuries of fingers have worked and backs have ached, the human has instinctively looked within. Something has always rung true for them as men and women worked their cloth, informing them that life not only had meaning, but that their very handwork was the manuscript that carried both the message and the memory of the ages through their intuitive use of symbol, color and technique – through their personal icons made in cloth.

magnetic vibration of the planet at that particular time and space, as well as their own vibration or frequency was being absorbed and stored into the very fibre they manipulated. Textiles are similar to holograms, in that they both are very dimensional coded sources of information.

As weavers, spinners, dyers, braiders, basket makers, knitters, quilters, surface designers, manipulators of fabric, and makers of the extraordinary, our relationship with fibre defines us. It is our personal and unique thumbprint, our singular voice, the still note sounding in the darkness. Cloth is our medium of storytelling. It will continue to tell our story long after the sound of our looms and the click of our needles are hushed to echoes and memories.

We in this room today carry the torch as the contemporary makers and custodians of cloth. The baton was passed to us years ago. We are the present tense

of the ritual and sacred/mundane practice of making, adorning, and marketing cloth. Collectively we throw our shuttles into the future, forming a bridge between what has already been spun, dyed, woven, and sewn and what is yet to be dreamed and created.

But herein lies the catch. How do we, as contemporary cloth makers, not only preserve and continue but evolve the story of cloth on this planet? For this to happen, continuation of the many processes cannot be the ultimate goal. They are simply the tools, the means, the route to getting there. How do we move beyond our devotion to technique and the preciousness of our materials to tell the timeless tale? To create cloth of such an energetic frequency that mankind experiences some degree of expansion of consciousness in its presence? How do we weave the magic carpet? How do we raise the bar one notch higher for all mankind?

In our field, there is a mighty lust over materials, a love affair with the very sculptural form of our equipment, fierce battles fought over the political correctness of scale and definition of self in relationship to technique. We must remember that the over-and-under manipulation of individual fibres into cloth is neither a heroic nor a precious activity. It is a simple, repetitive process, which when plied with intention, artistic vision, and inspired craftsmanship becomes the agent for textile objects of legend.

In closing tonight I must emphasize that creative work, your creative work, is not a selfish act or a bid for attention. It is a vitally important gift to the world and every being in it. Your unique personal voice exists to inspire and nudge the human race one millimetre farther along on its path. Don't undermine your gifts. Don't hold back your vision. Don't cheat the world of your contribution. Create the body of work you and only you were born to make, unabashedly, with no apologies, excuses, or conformity. The clock is ticking. Just do it.

Co-presented with Sara Goodman at the Maiwa School of Textiles, September 6, 2017.

CREATIVE STUDIO

NATALIE GRAMBOW

\$395 INCLUDES \$85 LAB FEE
Class limit 14

JANUARY 31-FEBRUARY 3 (THURS-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.



THE ART OF FELFS

CAT BORDHI

\$250 INCLUDES \$25 LAB FEE
Class limit 18

FEBRUARY 6-7 (WED-THURS) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

An old European tradition inspired Cat to develop “Felfs,” a word she invented to describe these felted elfin shoes which keep feet cozy and enchant knitters and recipients alike.

Felfs are so simple that they would be a great first project for a child, yet they have the creative potential to keep an advanced knitter engaged. Cat’s students have made small Felfs as baby gifts, single Felfs as art objects, and custom-fitted Felfs for themselves and their loved ones: there is no foot they will not fit, no matter how tiny or how huge.

Knitted flat in garter stitch using configurations from utterly simple to slightly complex, Felfs can be made with any yarn that will felt: wool, alpaca, llama, or mohair.

Students will explore all 15 Felfs from Cat’s book *The Art of Felfs*, and explore additional possibilities. Students may bring photos of shoes they particularly love (any flat shoes, moccasins, or boots) to see if they could be made as Felfs (most can be).

Students should be able to confidently cast on and bind off, knit two stitches together, pick up and restore a dropped stitch, and work a mattress stitch seam.



FINGERLESS MITTS & CUFFS

CAT BORDHI

\$350 INCLUDES \$25 LAB FEE
Class limit 18

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

These garter-stitch-based fingerless mitts are a marvel of flowing textures, colour-work, and edge treatments.

It is easy to fit these mitts to the hands of any child or adult. Students often comment that this is the first fingerless mitt that really fits. They are knit flat in garter stitch, with designs around the wrist and a nearly invisible side seam that is knit, not sewn. Any mitt can become cuffs by eliminating the thumb and shortening the hand and arm; these cuffs can even become sweater cuffs. Less than one skein of DK or light worsted weight yarn will make a pair of mitts, or several pairs of shorter cuffs.

Working on these friendly projects will keep you in that space of knitterly peace. Students will learn thumb shaping (the result can become a fox finger puppet).

This workshop is suitable for those with basic skills as well as advanced knitters. Students must know how to slip a stitch purl-wise or knit-wise, pick up and restore a dropped stitch as a knit or a purl, and wrap and turn for a short row. All mitts begin with Judy Becker's marvelous Magic Cast-On (JMCO), if you can learn it ahead of time you will have a head start.



WORKS ON CANVAS

NATALIE GRAMBOW

\$295 INCLUDES \$95 LAB FEE
Class limit 14

FEBRUARY 8-10 (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.



MAPPA: CARTOGRAPHY ON CLOTH

BETTINA MATZKUHN

\$295 INCLUDES \$60 LAB FEE
Class limit 14

FEBRUARY 15-17 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

“Mappa” is Latin for a square of cloth. And maps are the perfect vehicle for describing any kind of voyage.

In this workshop, each student will produce three small samplers that address aspects of both cartography and textile techniques. The samplers are preparation for beginning a larger personal map that may continue to evolve after the workshop. Looking at historical and contemporary artists’ maps, especially those on textiles, students will discuss their forms and meanings. From global data visualization to a trip around the kitchen, maps are about narrative: what to include, what to leave out.

This workshop will encourage an increased awareness of our personal pathways (remembered, imagined, or projected) and develop a personal textile language to express them. Beginning with small, hand-drawn maps, we will expand them into lively stories. Using simple surface design, hand embroidery, and appliqué techniques, our journeys can unfold through the cloth. All levels are welcome.

BETWEEN THE COLOURS: CREATIVE RESIST

NATALIE GRAMBOW

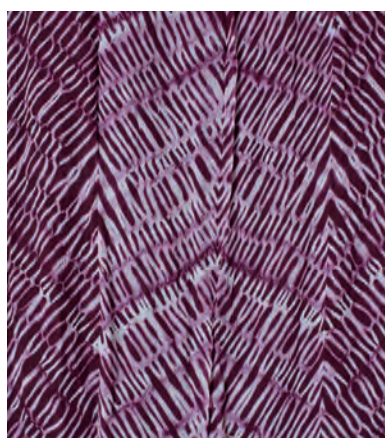
\$325 INCLUDES \$100 LAB FEE
Class limit 16

FEBRUARY 15-17 (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, and corn dextrin). Students will also study a variety of pre-made resists such as wax emulsion, Sabra-silk, gutta, glue, and gels.

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. Resist techniques will be used to create layers of texture and colour. An array of samples created in class will inspire the final project—a scarf, where resist patterning and colours will come to life.





PATTERN-DRAFTING: MAKE YOUR OWN BLOCKS

SHEILA WONG

\$750 INCLUDES \$60 LAB FEE

Class limit 8

FEBRUARY 20-24 (WED-SUN) 10AM-4:30PM

MAIWA LOFT - GRANVILLE ISLAND

Create a set of basic pattern blocks to fit your measurements perfectly. This detailed course will work step by step through 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 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 and learning how to fit and make necessary adjustments

This is an intermediate-level workshop. Students must be competent in the operation of their sewing machines and possess basic sewing skills. 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 supplies. A supply list will be provided at registration.

MAIWA

WISDOM OF THE SENSUAL WORLD

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BASKETS: WORKING WITH FLAT MATERIALS

JOAN CARRIGAN

\$450 INCLUDES \$95 LAB FEE
Class limit 12

FEBRUARY 21-24 (THURS-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

TANNIN, OXIDES & INDIGO

NATALIE GRAMBOW

\$295 INCLUDES \$75 LAB FEE
Class limit 16

MARCH 1-3 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Basket weaving is an ancient skill found in all cultures in a wide variety of forms. This workshop will explore weaving techniques and variations associated with flat materials such as tree barks, wood/reed splints, and paper.

Participants will learn a variety of techniques, including plaiting, twill, diagonal plaiting, and single-sheet free-form construction.

These techniques offer a broad exposure to weaving with flat material, and participants will finish several projects using diverse approaches and materials. Demonstration and discussion will cover how to harvest and prepare accessible plant materials for use in basketry as well as potentials for recycled materials.



Discover the power of rusts—oxides of copper and iron—to transform fabric with incredibly textured patterns. Sometimes as gentle as a watercolour wash, sometimes as strong and saturated as pure burst of pigment.

Rust can be both a process and a pigment. Ochres derive their colour from oxides, and the process of oxidization (rusting) can be manipulated as a patterning technique. Oxidization can create unexpected and delightful details, textures, and landscapes. When combined with tannins and the blue potential of indigo, a new creative world opens up.

This groundbreaking workshop will lead students through a number of projects on silks, cottons, wool knit, and paper. Using contact printing, immersion dyeing, tannin, oxides, and indigo, students will explore new uncharted territory with materials and cloth.



REVERSE PATTERN-DRAFTING

SHEILA WONG

\$295 INCLUDES \$25 LAB FEE
Class limit 8

MARCH 2-3 (SAT-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

In this two-day workshop, students will work in reverse: from garment to pattern. Often we have a favorite article of clothing and would like to re-create it in another colour or fibre. Students will bring in an article of clothing from their closet and learn how to create a pattern. Suitable starting points include tops, skirts, dresses, jackets, and pants (basically, not complicated or lined garments). The garment may 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 drafting supplies. A supply list will be provided at registration.

COUTURE HAND-SEWING

SHEILA WONG

\$595 INCLUDES \$45 LAB FEE
Class limit 10

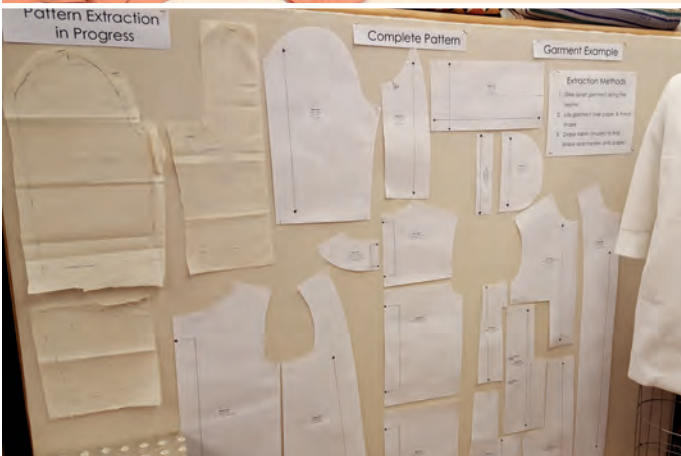
MARCH 6-10 (WED-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

In this workshop students 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 garments towards detail-oriented items with a focus on hard-to-handle fabrics such as silk, organza, chiffon, satin, lace, wool, and velvet.

Students will learn a variety of couture finishes specific to their projects. Couture techniques covered include essential hand stitches, seams, seam finishes, hems, darts, pressing, fasteners, lacework, and decorative details.

For this workshop students must have a strong understanding of garment construction. Students will be required to provide a self-drafted or commercially purchased pattern of their choice with corresponding materials. A detailed supply list with project guidelines will be given at registration. Pre-course consultation with the instructor will assist students in selecting a suitable pattern and fabric.



ARASHI SHIBORI & SILK PAINTING

IZABELA SAUER

\$350 INCLUDES \$75 LAB FEE
Class limit 14

MARCH 8-10 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

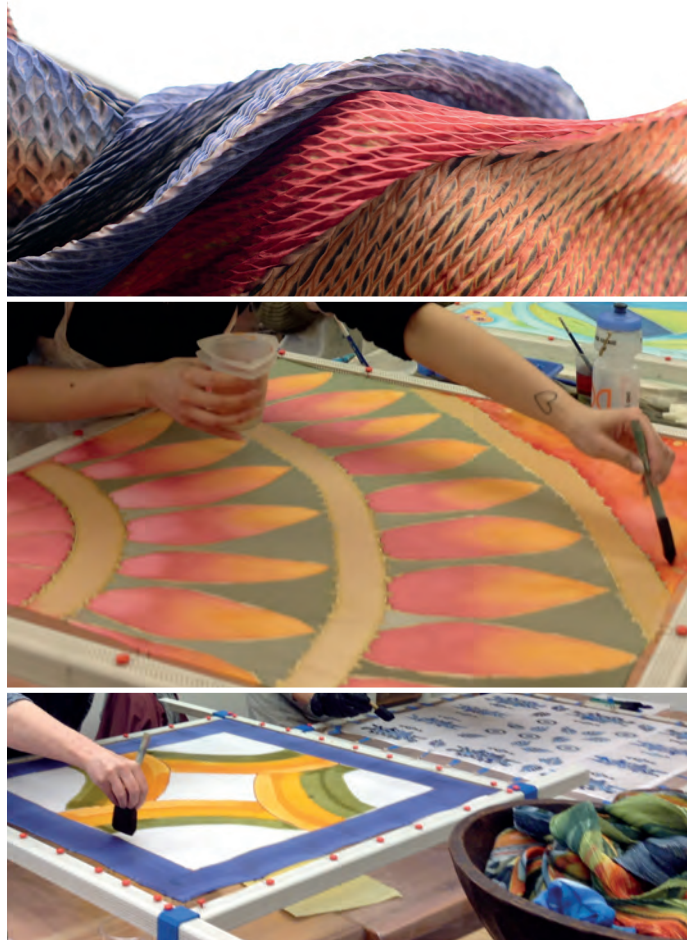
Izabela Sauer's innovations in surface design emerge from a passion for texture and colour. Her method of first hand-painting silk and then applying the arashi shibori technique produces a finished cloth with an unusual sculptural life.

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 a variety of silks.

With painted fabric in hand, Izabela 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.



STORYBOUND: LIFE WRITING & BOOKBINDING

WENDY BANCROFT & GAYE HANSEN

\$350 INCLUDES \$60 LAB FEE
Class limit 12

MARCH 12, 19, 26 (TUES) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

Form and content come together in this innovative book-arts workshop. To give participants a framework for constructing a personal narrative, Wendy Bancroft (a certified guided autobiography instructor with a background in journalism and research) will guide participants through the authorship of a personal legacy story. Ideas will begin to flow as participants learn the techniques that transform ideas and memories into words and paragraphs.

Gaye Hansen will then teach students how to bind the ideal vehicle for their work: a simple hard-covered book with a sewn signature, end papers, and a hinge system within the spine. Students will be able to fine-tune their construction to match the ideas and tone of their narrative.

Ideas and techniques are presented to incorporate finished text and supporting visuals into the hand-bound book. The workshop is spread over three consecutive Tuesdays to permit completion in the final session. Students will be expected to complete assignments in-between classes.

StoryBound has the potential to be a life-changing workshop as students recast memory and experience into new forms and present them in a well-constructed book of their own making.



MAIWA SUPPLY

EVERYTHING FOR THE TEXTILE ARTS

YOU SUPPLY THE CREATIVITY

We Supply the Rest

MAIWA.COM



WORLD OF DYES: METHODS & APPLICATIONS

NATALIE GRAMBOW

\$395 INCLUDES \$140 LAB FEE
Class limit 16

MARCH 14-17 (THURS-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

This intensive four-day workshop delivers a comprehensive understanding of the fascinating art of achieving colour on fabric. It is designed to be a clear and thorough study of 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 be to survey the different types of fabrics, and special consideration will be given to the understanding of natural fibres. Students will work on direct application and explore shibori, handpainting with thickened dyes, and low-immersion direct dyeing. This workshop will enable confidence in all aspects of colour exploration through dyes.



THE ART OF EMBROIDERY

BONNIE ADIE

\$295 INCLUDES \$85 LAB FEE
Class limit 14

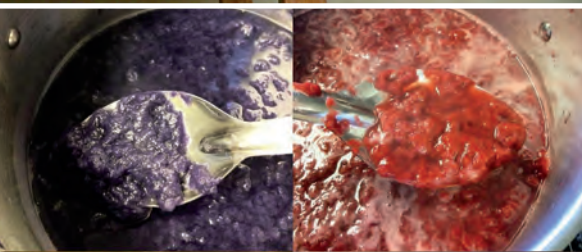
MARCH 15-17 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

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.





PAPERMAKING WITH NATURAL DYES

RADHA PANDEY

\$750 INCLUDES \$150 LAB FEE

Class limit 12

MARCH 21-24 (THURS-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

Radha Pandey combines traditional papermaking with the art of natural dyeing to create some of the most beautiful sheets of paper imaginable.

In this four-day workshop, students will learn the history and technique of a style of papermaking that has remained largely unchanged since the 8th century CE. This method, practised in the Islamicate lands, links papermaking traditions of the East with those of the West.

Students will learn how traditional fibres used in Indo-Islamic papermaking are prepared, and how materials and tools were adapted through time.

Students will work in pairs mordanting cotton, abaca, and flax fibres before dyeing them with a variety of natural dyes. The fibres will be formed into sheets of paper using traditional techniques. Finished papers will be further dyed, sized, and burnished by hand to a high shine. Everyone will leave with a gorgeous sampling of papers displaying the wide range of possibilities of this ancient technique. No prior papermaking experience is necessary.

Radha joins us from Iowa City.

DRAWING FROM THE MODEL ON THE SEWING MACHINE

ELEANOR HANNAN

\$395 INCLUDES \$100 LAB FEE
Class limit 12

MARCH 22-24 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

The sewing machine is a tool for expressive free-form drawing. Why not use it to draw directly from the model?

Imagine: your machine is set-up, loaded with your favourite coloured threads, your chosen cloth is ready, and the elegantly costumed model is posing in front of you.

For the textile artist, no greater thrill exists: the challenge of it, the freedom of letting go (you just cannot always control what will happen), and the potential for discovery. Unexpected and miraculous things happen!

This short course is intended to introduce students to the art of machine embroidery as an expressive drawing tool for quick studies from the live model. The subject will be both costumed and nude. We will also be creating gestural studies from floral bouquets.

Students will be working on linen, cotton, and canvas as well as pre-dyed fabrics. We will consider cloth texture and will work both with and without stabilizers to encourage natural cloth puckering.

No previous drawing experience is necessary.

Sewing machine required.



INDIGO DYE NIGHTS

DANIELLE BUSH & SOPHENA KWON

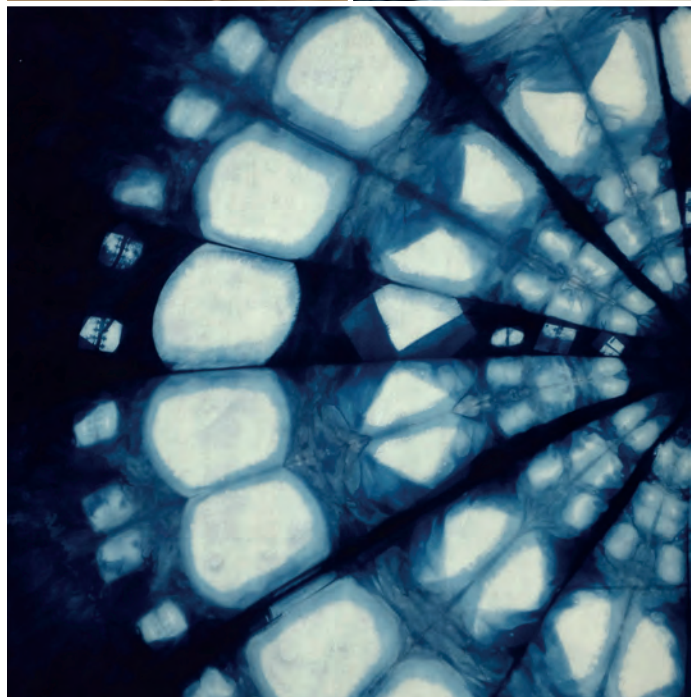
\$195 INCLUDES \$75 LAB FEE
Class limit 16

FIRST OFFERING MARCH 25, 27 (MON, WED) 6:00PM-9:30PM
SECOND OFFERING APRIL 15, 17 (MON, WED) 6:00PM-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.



THE NATURAL YARN DYER

NATALIE GRAMBOW

\$325 INCLUDES \$100 LAB FEE
Class limit 16

MARCH 29-31 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Is there anything better than beautifully dyed yarn? Yes, there is: yarns beautifully dyed by your own hand using natural dyes.

Weavers, knitters, and fibre artists will learn ways to naturally dye (and overdye) wool yarns so that they can coordinate their stash or weaving project. Students will also 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 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 worked on direct application techniques.

Fibres are provided for this workshop. It has been described as “packed with projects”—students can expect to leave the class with a complement of dyed yarns suitable for future projects.

Students are also welcome to bring up to 200g of wool from their own stash to dye or overdye. Hand-spun wool yarns are also welcome.



OBSESSIVE CHAIN STITCH

BETTINA MATZKUHN

\$195 INCLUDES \$40 LAB FEE
Class limit 14

MARCH 30-31 (SAT-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

Chain stitch is often used to embroider a line, but when it is packed together it becomes opulent, almost iridescent. Varying the thickness, direction and shading of threads permits the embroiderer to achieve a sense of motion and depth. Working in solid chain stitch is an elementary process requiring only some simple drawing and planning skills.

The way the stitches “travel” and overlap is important. Through exploring various thicknesses of thread and colour gradations, students will undertake a credit-card sized piece. We will discuss which images are most suitable for this technique, and how to best plan the work. Students will see a variety of images and original work, including ways of finishing and presenting their pieces. This workshop is open to beginners and more experienced embroiderers looking to add skills to their repertoire.



LEARN TO KNIT

NAOMIBELLE ROZELL

\$75 INCLUDES \$25 LAB FEE
Class limit 15

FIRST OFFERING APRIL 2 (TUES) 6:30PM–9:30PM
SECOND OFFERING APRIL 9 (TUES) 6:30PM–9:30PM
MAIWA LOFT - GRANVILLE ISLAND

KNITTING: BASICS & BEYOND

NAOMIBELLE ROZELL

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

APRIL 16, 23, 30, MAY 7, 14, 21
(TUES) 6:30PM–9:30PM
MAIWA LOFT - GRANVILLE ISLAND

This three-hour evening workshop is perfect for beginning knitters. Anyone 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 primarily in the English style of knitting; however, the Continental style will also be explained and demonstrated.

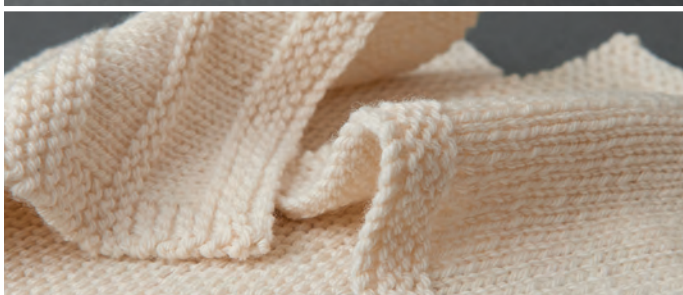
Practice is the only way to become proficient and aids greatly in the overall enjoyment of the craft. To facilitate this, a cowl pattern that incorporates everything learned in the class will be provided.

Students interested in progressing further are encouraged to register for Knitting: Basics and Beyond.

Join NaomiBelle for six consecutive Tuesday evenings to explore the craft of knitting. Anyone able to execute the basic elements of knitting, 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.

Here is a great opportunity to take knitting to the next level — read and understand not only a pattern but the knitting itself. Students will learn ways to cast on, bind off, increase and decrease stitches, and knit lace and cable stitch. The class will read written knitting patterns, charts, and most important of all, the knitted stitch. Weaving in yarn ends and blocking the final knitted pieces will round out the list of many skills being introduced.

Students are encouraged to practise between classes. Patterns and ideas for small projects will serve as a canvas for creative exploration. The goal of this six-week course is to provide knitters with the skills they need to follow a pattern and to create work on their own. Several types of yarn will be supplied for each knitter to work with in the class.



MAIWA'S

FAMOUS

NATURAL DYES

CREATING COLOUR NATURALLY

For almost 30 years

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THE NATURAL DYE STUDIO

CHARLOTTE KWON

\$695 INCLUDES \$150 LAB FEE

Class limit 16

APRIL 3-7 (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, Charlotte 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 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.

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

THE COLOUR WORKSHOP

NATALIE GRAMBOW

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

APRIL 5-7 (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.



MAIWA'S
HONEST YARN

Naturally Dyed / Organic

LINEN

MULBERRY SILK

FINE MERINO WOOL & MULBERRY SILK

Undyed

BLUEFACED LEICESTER

ALPACA

MULBERRY SILK

YAK

CASHMERE

MOHAIR

MERINO WOOL

BABY CAMEL

ANGORA

PIMA COTTON

SILK

IN STORE AND ONLINE AT MAIWA.COM

THE INKMAKER'S PEN

TIM McLAUGHLIN

\$350 INCLUDES \$85 LAB FEE
Class limit 16

APRIL 12-14 (FRI-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE



Making ink has much to recommend it. It may be done in small spaces. It does not require specialized equipment or expensive ingredients. The results may be quickly seen and put to use. The process has an element of alchemy about it, where mundane materials are transformed into something extraordinary. It can lead one to appreciate diverse histories, both of civilizations (for what civilization has not had writing at its centre?) and of artists and artistic movements.

This workshop has been expanded to three full days. Students will learn how to prepare a variety of inks from classic ink-making traditions including iron-gall ink, pigmented ink, and a natural dye lake. Students will learn how to prepare a soluble and a waterproof binder and how to best formulate or adjust inks for particular uses.

Working with the inks we have made, students will learn the basics of pointed pen work (flexy writing) using dip pens. We will explore the incredible potential of pointed pens for line variation and look at the fast-growing culture of hand-written scripts. The class will also touch on writing papers, brushwork, and ink washes.



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ENTWINED LINES: EXPLORATORY TAPESTRY

LUCY POSKITT

\$395 INCLUDES \$180 LAB FEE
Class limit 14

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

PATTERN-DRAFTING: WORKING FROM THE BLOCK

SHEILA WONG

\$695 INCLUDES \$40 LAB FEE
Class limit 10

APRIL 24-28 (WED-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

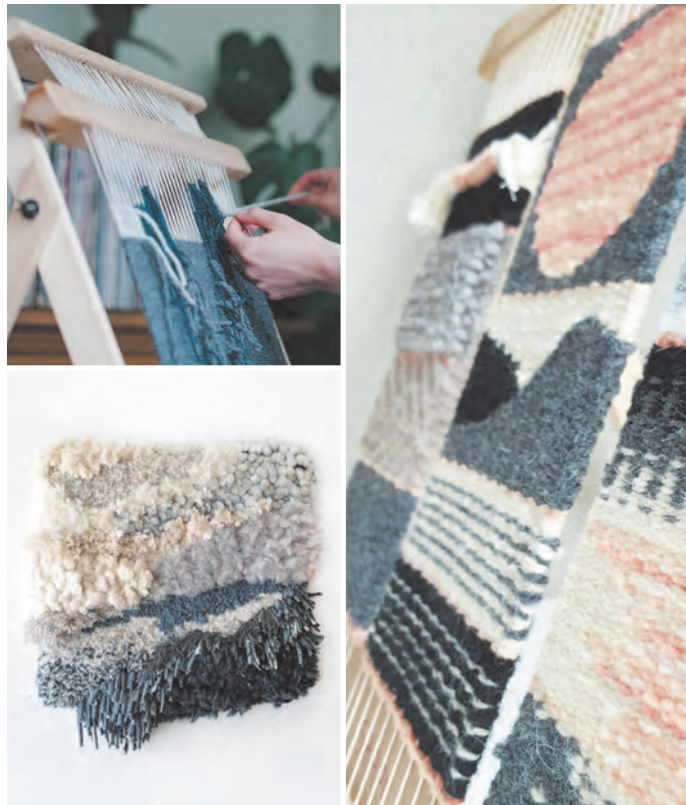
Rethink textiles and think tapestry.

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.

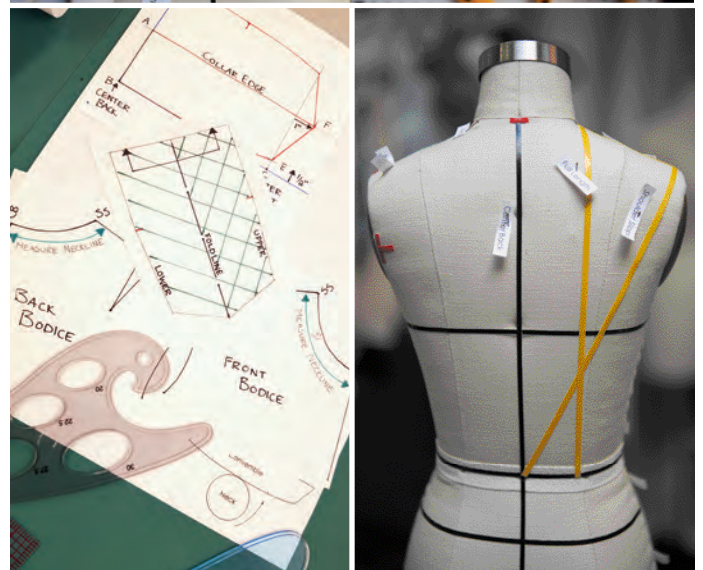
At the end of the class, students will have several samplers of their in-class work—a great reference tool for future projects. Students leave with their own wooden tapestry loom.



In architectural terms, pattern blocks are the foundation for all garment construction. In this advanced five-day workshop, 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.

For this workshop students must have a strong understanding of garment construction. 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.



THE NATURE OF COLOUR

MICHEL GARCIA

\$695 INCLUDES \$95 LAB FEE
Class limit 16

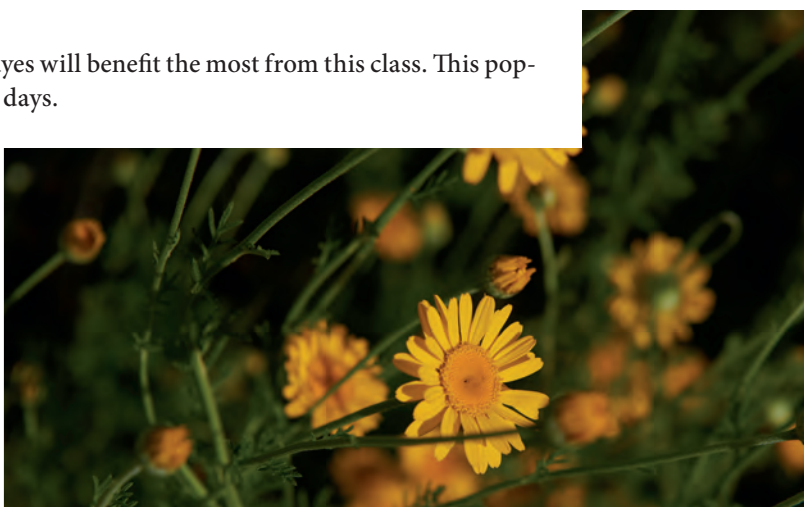
APRIL 24-28 (WED-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

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. This year we have included an indigo component (previously a stand-alone workshop titled The Organic Vat).

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. This popular workshop has been expanded to five full days.





UNDER CONSTRUCTION

MICHAEL BRENNAND-WOOD

\$695 INCLUDES \$80 LAB FEE

Class limit 16

MAY 1-5 (WED-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

One of the most sought-after courses for those looking to make a life in art. Students have come out of this workshop wishing it would never end.

When we build an artwork we build it physically, but we also build it conceptually.

Paul Klee used the simile of the tree as a means to explain how influences are processed through the body (trunk) of the artist into a creative canopy that mirrors the root system but is subtly changed through the individuality of each artist.

Every work exists within a halo of interpretations, ideas, histories, personalities, and meanings. Over the years Michael Brennand-Wood has developed a keen talent for mentoring students—a talent which he claims consists in suggesting the conceptual framework of a piece under construction to students, thus enabling them to progress further with their work, while also creating a richer, more meaningful context to work within.

Under Construction is designed to be an immersive experience with a specific focus on a call and response between new ideas, existing lines of thought, and the participant's individuality. The ideal outcome is a series of ideas that can be developed in the student's own studio.

Within this workshop participants will have the opportunity to explore their own practice in a creative, nurturing, and reflective environment. The extended timeline of the workshop permits active engagement on a daily basis. Ideas and constructive methods can be explored, evaluated, and revisited. The group dynamic can be a very powerful additional means of support and criticism, allowing participants to share and exchange areas of artistic interest.

Creating structures in a variety of media and techniques, the class will also provide the opportunity for an in-depth look at the participants' own work through group and individual sessions. Often a creative leap is made when artworks are reimagined as part of a series, a thematic exhibition, or a grander project where individual works exist in a network of connections.

Michael is an explorer of visual territories; his work is inter-disciplinary in nature, using textile, wood, metal, paper, and acrylic as his primary materials.

The workshop will centre on techniques and approaches that relate specifically to Michael's practice. In constructional terms this will include pegging, riveting, bolting, laminating, twisting, warping, layering, wiring, moulding, and splicing in both 2D and 3D form. Collectively we will explore the relationship between the above and related textile techniques including stitching, sewing, patching, quilting, darning, and interlacing. Materials will include wood (both natural and machine cut), metal, wire, paper, plastics, fabric, acrylic paint, and resins.

Additional context will be provided via a visual Wall of Ideas, images, thoughts, and directives selected to inspire, stimulate, and dip into at will.

Michael believes that you have to be as creative with your career as you are with your artwork. Under Construction will include a presentation by Michael on the diversity of his outcomes; exhibitions; competitions; curatorial, private, and public art commissions; education; and research of museum collections.

Additional sessions during the week will provide a forum for participants to discuss and present their own practice, with a view to sharing common concerns, interests, and technical expertise.

CREATIVE BLOCKPRINTING

NATALIE GRAMBOW

\$295 INCLUDES \$75 LAB FEE

FIRST OFFERING MAY 3-5 (FRI-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND *Class limit 12*

SECOND OFFERING MAY 31-JUNE 2 (FRI-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE *Class limit 14*

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.



VINTAGE HAND-SEWING TECHNIQUES

SHEILA WONG

\$595 INCLUDES \$35 LAB FEE

Class limit 10

MAY 8-12 (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 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.

For this workshop students must have a strong understanding of garment construction. Students will be required to provide a vintage pattern or a commercially purchased pattern of their choice with corresponding materials. A detailed supply list with project guidelines will be given at registration. Pre-course consultation with the instructor will assist students in selecting a suitable pattern and fabric.



JOURNEYCLOTH(ED): AN INSPIRED MASTERCLASS WITH INDIA FLINT

INDIA FLINT

\$1500 INCLUDES \$75 LAB FEE

Class limit 16

MAY 6-10, MAY 13-17 (2X MON-FRI) 10AM-4PM 10-DAY WORKSHOP

MAIWA EAST - 1310 ODLUM DRIVE

The more frequently I travel, the more I feel the need to refine the objects I travel with, so that I am less encumbered, but more deeply comforted by what I have with me. A wardrobe comprising a skirt, a pair of trousers, a long sleeveless dress, a shorter sleeved dress, a cardigan, a shawl (that doubles as a sarong), and a coat of some kind comprise the foundation. Throw in a scarf, mittens, wool socks (even in New Orleans), and a wool bag that doubles as a hat and you have a versatile collection that can take you almost anywhere...when worn in various layers. I also pack a pair of soft, well-worn pyjamas that sometimes sneak into the light of day when I need an extra layer.

A recent and slightly luxurious addition to my kit has been the "mieux mieux," my adaptation of a muumuu that fell in love with a huipil. This soft silk garment can be worn out to dinner or as a dressing gown, to bed or to the beach. It is one of the simplest of shapes, given a hint of sophistication by the addition of sleeves harvested from a thrift store blouse. It compresses to the size of a tennis ball for easy packing but can transform the wearer in moments.

As one who detests polyester airline blankets, finds those supplied on trains too small, and is always looking for a way to personalise the beige ghastliness of a hotel room, I began to look again at the possibilities offered by the outermost layer. Though I am fond of a traditional coat with deep pockets in which to bury my hands, I dreamed of something a little more versatile that could be used as a shawl as well as a blanket, with pockets in

which passports, notebooks, and talismans could be held safely (especially when having to send the garment through countless x-ray machines). I also wanted something I could continue to stitch into while having to wait in line for border crossings, or sitting in the plane waiting for take-off, something that was part of my clothing and didn't have to be carried separately. Too many small journeycloths have inadvertently gone on independent wanderings of their own, never to be seen again.

Join me for two glorious weeks at Maiwa East, where we will begin by making a soft silk mieux mieux and dyeing it with leaves gathered from the abundant street trees surrounding the studio. Then we will begin to build a wayfinder's comforter: a soft, layered shawl constructed from a fortnight's worth of bundled fragments...embellished with stitching and with pockets of all kinds. We may harvest pieces from pre-loved garments and include favourite pieces harvested from your collection of travelling dye samples. It will be a garment inspired by the ralli quilts of India, the shibusa philosophy of Japan, the thriftiness of my Latvian ancestors, and the countless experiences we have all gathered on the long and winding road.

An integral part of this workshop will be the consideration of the written word and the stitching of text into this marvellous composite cloth. Poetry will be read at intervals and occasionally also written. This masterclass has been devised as an adventure in cloth, stitch, and text as well as an exploration of the seasonal colour offered by locally gathered flora.



DESIGN STUDIO

ELEANOR HANNAN

\$495 INCLUDES \$100 LAB FEE

Class limit 14

MAY 29-JUNE 2 (WED-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

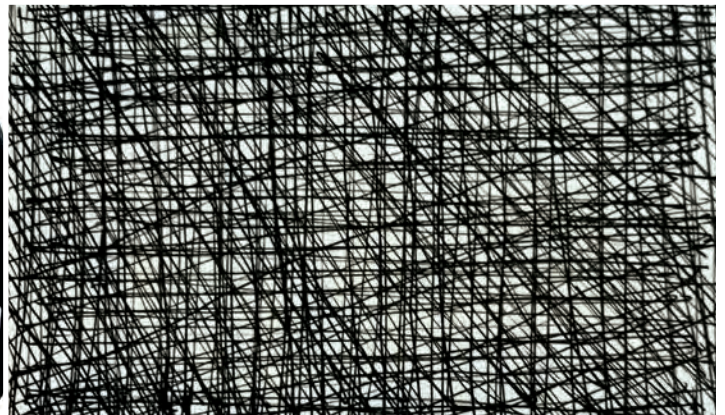
Five full days immersed in design.

Design is everything. It is the reason an art piece works or fails. Design often functions just below the conscious surface, influencing the audience and guiding them toward a more profound engagement with the work.

The Design Studio will include a thorough exploration of “colour in relationship.” The elements of value (transitions of black, white, grey), proportions, harmonies, and discords—all while referencing and harnessing familiar elements of design: line, shape, space, texture. This is an original approach especially created for the Maiwa School of Textiles.

The thrill of this course is to experience five days of immersion in this vast and life-changing world, opening to design theory and connecting theory to individual creative instinct. Students will dive deep, master design skills, expand on long-held ideas, and work with processes using materials specifically chosen for their history, quality, aesthetic, and design effectiveness.

Students will create hand-made sketchbooks in which to keep their work for further development and inspiration.



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THE GARDEN DYEPOD

NATALIE GRAMBOW

\$295 INCLUDES \$80 LAB FEE
Class limit 16

MAY 24-26 (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 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.



SILKSCREEN PRINTING

NATALIE GRAMBOW

\$395 INCLUDES \$130 LAB FEE
Class limit 14

JUNE 7-9 (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 small projects to yardage. Participants 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.



SHIBORI & INDIGO

NATALIE GRAMBOW

\$295 INCLUDES \$75 LAB FEE
Class limit 16

JUNE 14-16 (FRI-SUN) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

Shibori and indigo are like inseparable friends who travel the world having remarkable adventures together.

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 resist patterns on cotton and silk. Students will work through such shibori methods as pole wrapping, folding and clamping, stitching, and tying. The workshop will conclude with a finished project on cotton. Students will work on all-natural fibres using natural indigo.





MAIWA

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SILK LINEN COTTON WOOL

100% NATURAL FIBRES

ORGANIC FIBRE BY THE METRE

EUROPEAN LINEN

ORGANZA SILK FOR NUNO TECHNIQUES

UNDYED YARNS

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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.

WENDY BANCROFT

Wendy has been helping people tell their stories for over 30 years as a story producer and journalist with the Canadian Broadcasting Corporation, a researcher with two national research organizations, and an independent filmmaker. For the past several years, she has been leading workshops to help people write about and share meaningful memories.

Wendy's credits include: lead author of *The First Century*, a book chronicling the 100th anniversary of the Union of BC Municipalities, co-author of the book *Cinemazoo, My Urban Safari*, and structural editor for *In Praise of Strong Women*, a book that went on to win the Independent Publishers Award for Non-fiction.

Wendy is a member of the Institute for Life Review and Reminiscence, and the Canadian Association on Gerontology. She is a certified instructor in Guided Autobiography. www.gabsessions.ca

CAT BORDHI

Cat Bordhi is known for her inventive, playful, and fresh contributions to hand-knitting technique and design. She began sharing her pioneering sock architectures and techniques in a series of books and videos in 2001. Cat introduced Moebius knitting with the 70 mesmerizing designs in her two *Treasuries of Magical Knitting*. Her other books include *Versatildes: A New Landscape for Knitters* and *The Art of Felfs—Felted Footwear for Families* (which has raised over \$72,000 to support cancer research). She also wrote an award-winning novel, *Treasure Forest*. Currently she is working on three books, one on fingerless mitts, another on MoMo Cows (a leap forward in Moebius design), and the third on portable pockets.

Several years ago Cat added the Weaving for Knitters Retreats to the Island Knitting Retreats she holds in Friday Harbor, Washington, to share the wonders of merging knitting and rigid heddle weaving. With her brother Jim, she also co-leads intimate tours of countries with ancient textile traditions, like Iceland, Peru, Scotland, and Ireland. www.catbordhi.com

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.

Michael joins us from the U.K. www.brennand-wood.com

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 Handprints. 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.

JOAN CARRIGAN

Joan Carrigan is a full-time basketmaker and basketry teacher living on Salt Spring Island, BC. Over the past 25 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.

www.joancarrigan.com

INDIA FLINT

In 2008, with the publication of her first book, *Eco Colour: Botanical Dyes for Beautiful Textiles*, India Flint brought a fresh new

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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.

India joins us from Australia. www.indiaflint.com

MICHEL GARCIA

Michel Garcia is a French national born in Morocco. He was 19 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 20 monographs on natural dyes and dye plants.

In 2002 Michel founded the Botanical Garden of Dye Plants at the Château de Lauris. In 2003 an international forum and market for natural dyes was added. A year later a resource centre was established. In 2006 Michel handed over leadership of Couleur Garance so that he could further pursue his interest in colour and dye techniques. He has published three titles on natural dyes showing the range of shades available and how to obtain them. Michel teaches and advises internationally on natural colours and dyes.

NATALIE GRAMBOW

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. 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.

GAYE HANSEN

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 since 2005. 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 Guild of America. She has also been active with the Vancouver Weavers and Spinners Guild and is author of five best-selling Canadian cookbooks.

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.

BETTINA MATZKUHN

Bettina Matzkuhn has worked in textiles for over 40 years with an emphasis on embroidery and fabric collage. In the 1980s, her NFB animated films using textiles garnered awards, and an interest in

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narrative continues to inform her work. She holds a BFA in visual arts and an MA in liberal studies from Simon Fraser University. Bettina explores personal and social stories about history, geography, and the natural world, using a wide variety of textile techniques, materials, and presentations. She exhibits her work across Canada and internationally, writes professionally on the arts, lectures, teaches, and volunteers. www.bettinamatzkuhn.ca

TIM MCLAUGHLIN

Tim has been interested in natural colour since he began working for Maiwa as a graphic designer in 2002. Together with Charllotte Kwon he has written and co-directed two documentaries on natural dyes: *Indigo: A World of Blue* and *In Search of Lost Colour: The Story of Natural Dyes*. Recently he has been rethinking the study of natural dyes in a fine-arts context: how to use natural dyes to make inks, paints, and pigments.

Tim has also worked as a writer, graphic designer, and photographer. His portraits of Banjara women can be found in *Textiles of the Banjara: Cloth and Culture of a Wandering Tribe*, published in 2016 by Thames and Hudson and co-authored by Tim with Charllotte Kwon.

His ink-related interests may be found at atramentum.org or @artisan_ink.

RADHA PANDEY

Radha Pandey is a papermaker and letterpress printer. She earned her MFA in book arts from the University of Iowa Center for the Book, where she studied letterpress printing, bookbinding, and papermaking with a focus on Western, Eastern, and Islamic papermaking techniques.

In 2012-14 she travelled to investigate Islamic world papermaking techniques in India, and has since undertaken her own research on the essential tools of Islamic papermaking.

Her artist's books are held in numerous public collections in the United States and abroad. Currently, Radha is working on an artist book that explores the perception of the colour white.

Radha joins us from Iowa City, U.S.A. www.radhapandey.com

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. www.lucyposkitt.com

NAOMIBELLE ROZELL

NaomiBelle 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 and sewing.

NaomiBelle's knitting has evolved over the years. Currently, she is interested in process, spending a good deal of time exploring the knitted stitch and all of its variations. She finds projects such as socks and shawls to be a great canvas for exploration.

Her sewing too has evolved over the years. At this point, the emphasis is on hand-sewing. There is something really lovely and meditative about sitting with a bundle of beautiful cloth in one's lap with needle and thread in hand.

On Saturdays Naomi can often be found in Maiwa's Supply Store on Granville Island.

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. www.alartesilks.com

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 and a fashion design diploma, Sheila took on positions as studio assistant at the Fashion Exchange building, production manager at Aritzia, and instructor at Blanche Macdonald Fashion Centre and Vancouver Community College. In 2010, Sheila founded a truly unique boutique sewing studio. From pattern-drafting to final stitch, the studio provides a creative environment for all skill levels to learn fashion design techniques with personalized private instruction. The studio has been very successful and is often booked several months in advance.

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." Sheila Wong Studios can be found at swfds.com or on Instagram at [@sheilawongstudios](https://www.instagram.com/sheilawongstudios)

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
APRIL 1	2	3	4	5	6	7
	Learn to Knit (First Offering)			The Colour Workshop		
		The Natural Dye Studio				
8	9	10	11	12	13	14
	Learn to Knit (Second Offering)			Entwined Lines: Exploratory Tapestry		
				The Inkmaker's Pen		
15	16	17	18	19	20	21
Indigo Dye Nights (Second Offering)	Knitting: Basics & Beyond	Indigo Dye Nights (Second Offering)				
22	23	24	25	26	27	28
	Knitting: Basics & Beyond	Pattern-Drafting: Working from the Block				
		The Nature of Colour				
29	30	MAY 1	2	3	4	5
	Knitting: Basics & Beyond			Creative Blockprinting (First Offering)		
		Under Construction				
6	7	8	9	10	11	12
	Knitting: Basics & Beyond	Vintage Hand-Sewing Techniques				
	Journeycloth(ed) - continues on May 13					
13	14	15	16	17	18	19
	Knitting: Basics & Beyond					
	Journeycloth(ed) - continued from May 10					
20	21	22	23	24	25	26
	Knitting: Basics & Beyond			The Garden Dyepot		
27	28	29	30	31	JUNE 1	2
		Design Studio				
				Creative Blockprinting (Second Offering)		
3	4	5	6	7	8	9
				Silkscreen Printing		
10	11	12	13	14	15	16
				Shibori & Indigo		

REGISTRATION INFORMATION

REGISTRATION OPENS MONDAY, DECEMBER 10, 2018, AT 10AM

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, 2019, will be charged a \$35 fee.

Cancellations after January 2, 2019, receive a 50% refund.

Cancellations after January 31, 2019, 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 schooloftextiles.com.

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

LOCATIONS

The Maiwa School of Textiles holds its workshops in two different locations—**The Maiwa Loft**, which is above the Net Loft on Granville Island, and **Maiwa East** in East Vancouver.

Please read your registration carefully to determine which location your workshop will be held at.

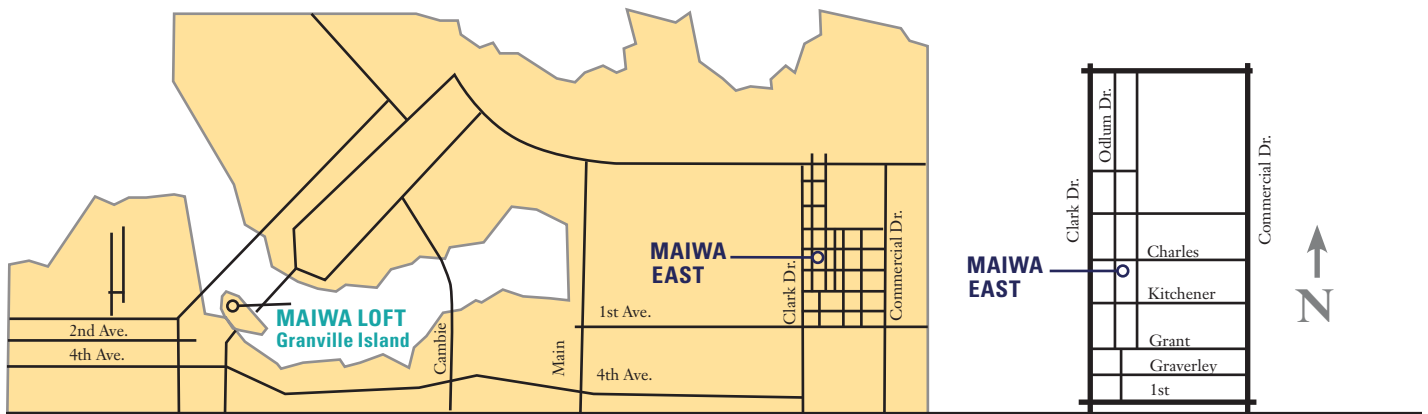
MAIWA LOFT

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).

MAIWA EAST

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.



GRANVILLE ISLAND

