



MAIWA SCHOOL OF TEXTILES

FALL SYMPOSIUM • 2016 • FALL WORKSHOPS
SEPTEMBER • OCTOBER • NOVEMBER

REGISTRATION OPENS JUNE 20, 2016





MAIWA

SCHOOL OF TEXTILES

Fall Symposium 2016

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

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

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

The Maiwa Foundation is a registered charity.

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

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

This philosophy has led to Maiwa actively promoting exceptional artisans on the world stage. In addition to its three physical stores, Maiwa promotes artisan work through exhibitions, symposia, podcasts, and an ambitious program of documentary video production.



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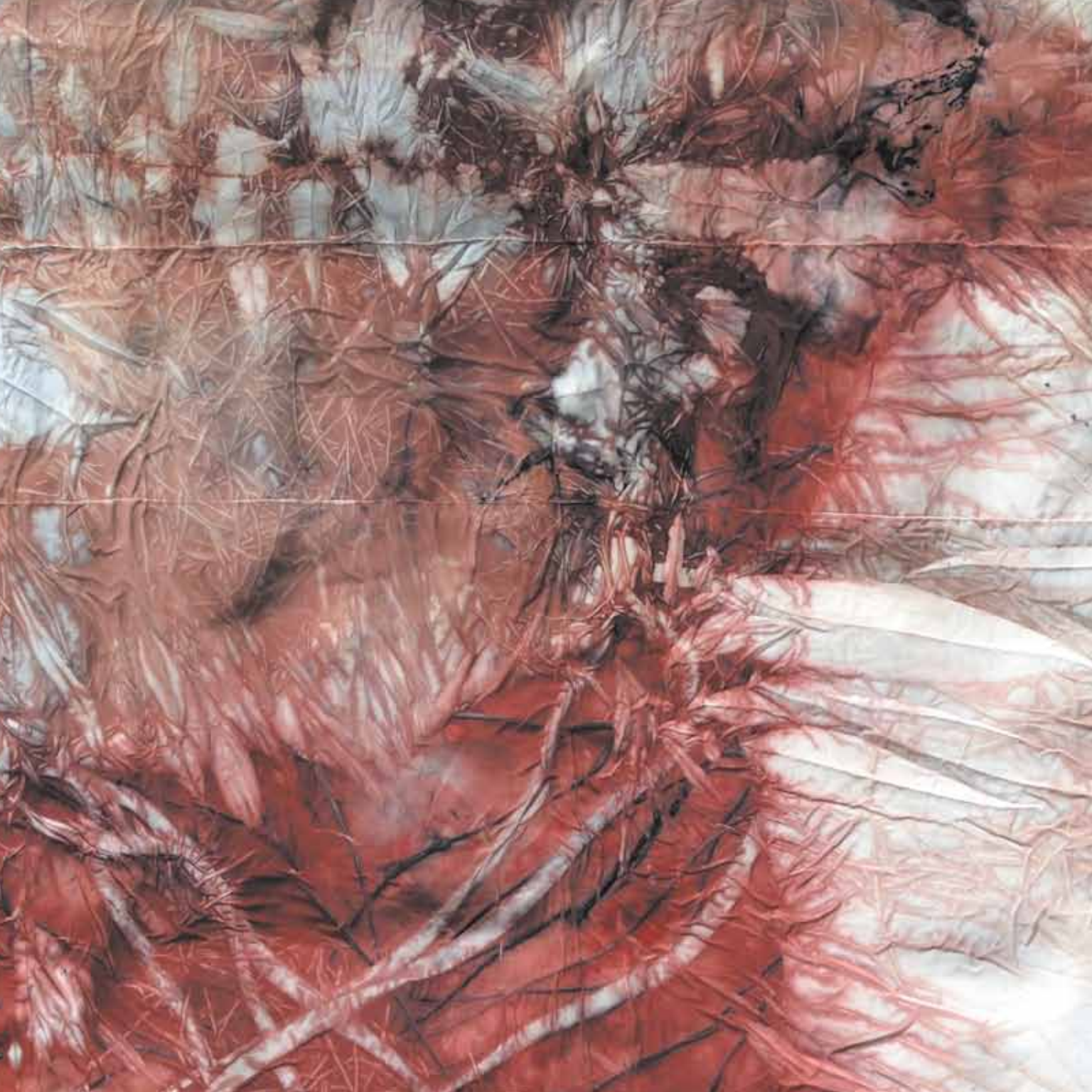
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being (t)here

India Flint

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

tuesday september 13th

India Flint's lectures are one of the most popular events of our Symposium. Composing with the mind of a poet, India speaks to a love of texture and colour. She is a champion of the art of making with minimal equipment but with a deep knowledge of plant and place.

This year India returns and has teasingly offered the following lines to describe her lecture:

being (t)here

*wandering and wondering: entranced by the whirled
anecdotes and images about the experience or place*

The themes of this lecture are also the themes of a site-specific masterclass that India has taught for many years. Her description of the class gives a sense how place might be experienced:

"Walking was an essential component of our work. There was music. There were rich silences. Times of deep listening, experiential drawing and the gathering of 'gorgeous nothings'... spontaneous poetry noted while wandering as well as performances of aleatory poetry created by reading together."

India joins us from Australia.

India will also teach a workshop (pg 28).



A STITCH IN TIME

Christine Mauersberger

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

wednesday september 14th

“I’m trying to take the humble, ubiquitous stitch and create a three-dimensional space. A space where you can walk through and explore — so that the beauty of the stitch comes out.”

Christine uses stitch the way some would use marks on paper—to create textures, meditative spaces, and maps that reflect an inner landscape. She also stitches on natural objects such as leaves, and these sit poignantly at the intersection of the human and natural worlds.

The deceptively simple stitch becomes a mechanism for constructive exploration. Christine has used it on cloth, on natural objects, and in 2015 in a two room-sized installation in an abandoned house in Cleveland, Ohio.

“When I was young, the sound of my mom at the sewing machine was the sound of comfort in the evening; it was the sound of home and that all was well. It is not surprising that the act of sewing is deeply rooted in my work and that it draws on the memory of earlier times.”

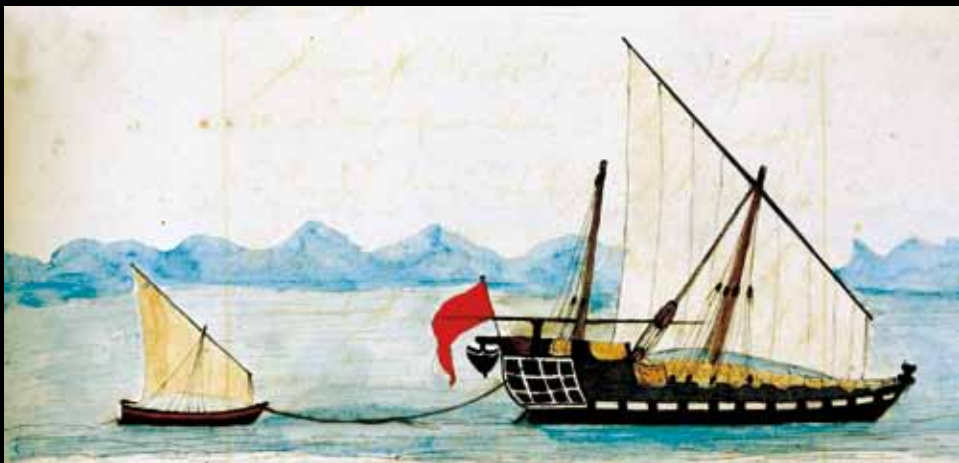
Join Christine as she talks about her creative process, the evolution of her work, and the personal sources of inspiration such as a note given to her by her mother in the last year of her life.

The process of doing something (or nothing) becomes, like a carefully placed stitch, the balance point for the creation of meaning and depth.

Christine will also teach two workshops (pg 24 & 25).







December 1847

December 30th 1847 On Board the Bogaleh
Fotel Khair Captain Mahomed ben Ahmed
Casim. Bound from Linga in the Persian
Gulf to Jeddah in the Red Sea.

I came on board last night accompanied by
my friend Rajamoa for mate of the Kanoo
for whom I have a very sincere regard and so
great was my sorrow at parting with my dusky
friend that I was obliged to look over the stern
of the vessel as if seeking for fish for some
time before I could regain my composure
when I looked round me I must say I little
relished the appearance of either my strange
ship or of its dangerous shipmates. !

DEEPER THAN INDIGO

Jenny Balfour Paul

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

monday september 19th

Jenny Balfour Paul is recognized internationally as a leading authority on indigo.

She is also a woman who not only read the journals of Thomas Machell (written between 1840 and 1862) but who retraced his journeys, visited his childhood home, located his grave, connected with his descendants, and imagined the details of his life with clarity and great sympathy. No, indeed, went further than this: fell in love with him, defended him, championed him...and in a strange way almost became him.

Voraciously curious and a natural storyteller, Jenny Balfour Paul joins us to tell the tale of Thomas Machell: seafarer, indigo planter, eyewitness to the first Opium War, adventurer, lover of the daughter of a cannibal chief, writer, painter, and journal-keeper.

Jenny's book *Deeper than Indigo* was released to critical acclaim in 2015. Jenny and Thomas are kindred souls who share a deep relationship with indigo and with India. This evening will give the audience a rare opportunity to meet both of these remarkable individuals.

Jenny Balfour Paul is the author of *Indigo:*

From Mummies to Blue Jeans published by the British Museum Press. Her doctoral thesis was published as *Indigo in the Arab World*.

Copies of *Deeper than Indigo* will be on hand for purchase and signing.

Jenny will also lead a salon (pg 36).



CURATING THE FABRIC OF INDIA

Rosemary Crill

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

tuesday september 20th

In 2015 *Vogue* called *The Fabric of India* (then installed at the Victoria and Albert Museum) “the most stunning exhibition you will see in London...” Indeed. The V&A holds the greatest collection of Indian textiles in existence. Many of the items were removed from storage for the first time for the show. The exhibition made waves throughout the textile world with wide coverage in the press and special features in magazines like *Hali* and *Selvedge*.

The Fabric of India is also a large jewel in the crown of curator Rosemary Crill who (together with Divia Patel) brought the exhibition to life. In this lecture Rosemary Crill will introduce the audience to her role as curator. She will touch on the highlights of the exhibition, explain the importance of the V&A's collection to our understanding of cultural production, and give a rare behind-the-scenes look at the challenges involved in bringing *The Fabric of India* to the public.

Rosemary will also conduct a salon (pg 34).





INVITATION TO THE DIVINE

Amy Putansu

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

tuesday october 4th

Throughout history and across cultures, textiles have served important spiritual roles. Belief in the protective or auspicious nature of cloth can be found in societies on all continents. The idea that embellishment and pattern may add not only beauty but also a link to the spiritual realm and protection from evil is indeed a potent one.

In this lecture Amy Putansu will discuss how notions of spirituality have influenced her own hand-woven artwork. Inspired by Buddhism, Zen design precepts, and the minimalist art movement, Amy presents a powerful way to re-imagine textiles as an invitation to the divine.

Amy's current practice focuses on an unusual weaving technique called *ondulé*, which produces ever-present waves of threads throughout the cloth. These fabrics are specially constructed for resist dyeing and other alternative techniques. The resulting textile panels are contemplative fields that reference the undulating nature of light, the sea, and expressions of transcendent experience.

Amy joins us from North Carolina, USA.

Amy will also conduct two workshops (pg 46, 47).







THE MAKING OF *TEXTILES OF THE BANJARA*

Threads Lecture: Charllotte Kwon & Tim McLaughlin

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

wednesday october 19th

Over the past fifteen years, as Maiwa collected information on Banjara embroidery, research was conducted not only with camera and field notes but also with video cameras. The result is a highly colourful archive that records interactions with the powerful Banjara throughout India.

In this multimedia presentation Charllotte and Tim will take the audience behind the scenes to show this footage and to tell the stories of the making of their new hardcover book, *Textiles of the Banjara: Cloth and Culture of a Wandering Tribe*.

During the evening Charllotte and Tim will also present highlights of the book centring on the fascinating history of the Banjara. This presentation takes place shortly before Charllotte and Tim return to India to distribute copies of *Textiles of the Banjara* to the embroiderers and women featured in the book. This project is supported by the Maiwa Foundation.

As is customary during the night of the Threads Lecture, everything in the main Maiwa store will be discounted by 20% with 100% of all sales going directly to the Maiwa Foundation.



THE BANJARA

Exhibition Opening & Book Launch

MONTE CLARK GALLERY – #105-525 GREAT NORTHERN WAY, VANCOUVER BC

thursday september 22nd 6–9pm

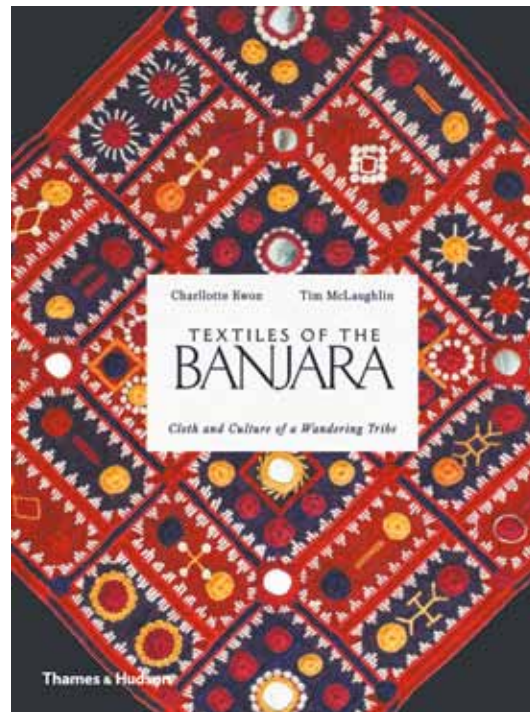
exhibition runs until October 1st

The Banjara is a landmark collaboration between the Monte Clark Gallery and Maiwa. The exhibition features contemporary and historic embroidery and sets them beside photographic portraits of the Banjara community.

For the Banjara, embroidery is inscribed within a set of oppositions: the communal and the individual, the historic and the contemporary, the traditional and the modern. Materials, motifs, colours, and execution are combined to create utilitarian artifacts that have both talismanic and auspicious powers: works are made to act as highly visible displays of skill and belonging.

The Banjara, as an ethnic group, were the site of conflict between colonial and tribal powers during the reign of the British Raj in India. Medieval merchants operating on a grand scale, the Banjara controlled most inland transport routes through the deployment of pack trains of up to one hundred thousand laden oxen. Construction of railways and paved roads ended Banjara autonomy, and the group was criminalized by the British in 1871. The Indian subcontinent, however, is far from homogenous, and many Banjara continue to live untouched by modern influences.

The Banjara is also the occasion for the North American release of the hardcover book *Textiles of the Banjara: Cloth and Culture of a Wandering Tribe* by Charlotte Kwon and Tim McLaughlin, Thames and Hudson, 2016.







POP-UP SHOP

Banjara Embroidery

MONTE CLARK GALLERY – #105-525 GREAT NORTHERN WAY, VANCOUVER BC

thursday september 22nd 6–9pm

fri, sat september 23rd, 24th 10am–5:30pm

tue–sat september 27th–october 1st 10am–5:30pm

During the run of the Banjara exhibition at the Monte Clark Gallery, Maiwa will stock a “pop-up shop” with Banjara embroidery for purchase. The shop is a refurbished shipping container located right beside the gallery.

The pop-up shop will be stocked with embroideries from the Surya’s Garden project, embroidery/leather combinations featuring a collaboration with the Jawaja leatherworkers co-operative, innovative works from traditional quilted pieces, and some new surprises created especially for the show.



SHIMA: WEAVING AND DYEING

Contemporary Silks by Amy Putansu

FREE ADMISSION - SILK WEAVING STUDIO GRANVILLE ISLAND - 6–8 pm

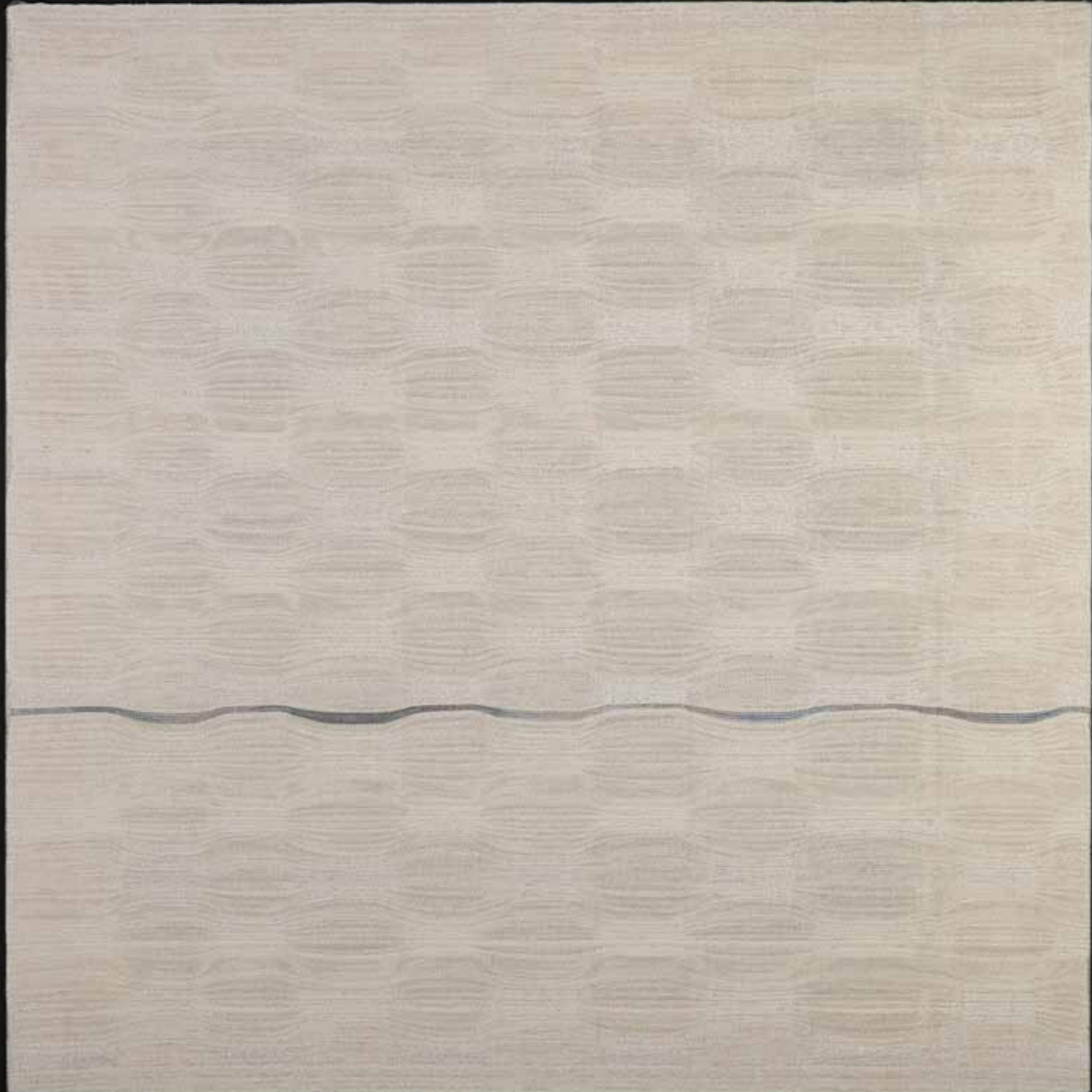
thursday october 6th

exhibition runs until wednesday october 19th



Silk is the material choice for Amy Putansu: the strongest of the natural fibres, yet capable of such delicacy and beauty. These qualities are critical to the hand-weaving and hand-dyeing methods Amy uses to create her expressive textiles. Inspired by the research of Ann Sutton in the 1990s, Putansu has dedicated her hand-weaving practice to a rare and distinctive technique called *ondulé*. Manipulating the surface of a silk textile (*degumming*) is unique to this fibre, and Putansu explores this in her work on both hand-woven and commercial cloth.

The elegant simplicity of a stripe (*shima*) is inherent in weaving. In Japan, woven cotton striped fabrics were considered folk textiles. Patterns became representative of families and were passed along through generations. The textiles in this exhibit are inspired by striped cottons from Japan, and Amy reinterprets these patterns in silk, using her signature textile techniques to create one-of-a-kind scarves and shawls. Stripes now emerge as waves within woven interlacement or as textural and visual elements in *organza*.





ZOOM ON KNIT TEXTURE

The Knit-Work of Setsuko Torii

FREE ADMISSION - SILK WEAVING STUDIO GRANVILLE ISLAND - 6–8 pm

thursday october 20th

exhibition runs until thursday november 3rd

Internationally renowned for her design of yarns, garments, and knit structures, Setsuko Torii has brought a new creativity to every level of the knitting world.

Setsuko has designed garments using some of the world's most avant-garde yarns: linen paper, stainless steel, and combinations of wools and cottons. Her designs can be found in such cutting-edge collections as Habu Textiles, and they stretch the very idea of what yarn can be.

The exhibition will feature these yarns knitted into exquisite garments. It is a rare chance to see these ingenious constructions in all their three-dimensional beauty.



THE INTUITIVE STITCH

Christine Mauersberger

This workshop is based on Christine's studio practice in which she uses drawing as a tool that informs an intuitive style of hand stitching. The workshop has been designed with the textile artist in mind.

The class begins by focusing on how we can use free-form drawing to open our minds to our creative selves. The exercises help us to see in new ways and free us from restrictive thoughts. The exercises will flow from drawing to the creation of individual, small, hand-stitched works.

Christine will present ideas and methods through samples, books, and music. This

session is intended for those seeking a more mindful stitching practice.

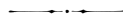
Students are encouraged to bring a small sampling (1 to 3) of their own stitched items to share with the group to help each of us gain a sense of community, sharing, and mutual respect. We draw in the form of intuitive doodling on paper and translate those marks in stitch.

The workshop will also include examples of hand-stitching techniques in powerpoint presentations, books, and samples. We will discuss hand-sewing tools and how to find the materials that feel best in your own hands.

Christine will also give a lecture (pg 6).

\$ 395 [INCLUDES \$40 LAB FEE]

CLASS LIMIT 14



SEPTEMBER 9-11 (FRI-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

SPONTANEOUS HAND-STITCHING

Christine Mauersberger

There is something enchanting about hand-stitching. Something that draws us in to the point where we can almost feel the vitality of the person who created the sewn marks.

This workshop will connect students with the vitality of their own hand-stitch.

In this two-day workshop Christine will guide students through exercises for spontaneous hand-stitched work. Students will rely on their own intuition to work freely, learning to trace relationships between what they see and think and the marks they make on paper—and in stitch.

Christine will introduce inspirational exercises for creating new ideas in stitch. Students are encouraged to bring a small sampling (1 to 3) of

their own stitched items to share with the group.

The workshop will also include examples of hand-stitching techniques in powerpoint presentation, books, and samples. We will discuss hand-sewing tools and how to find the materials that feel best in your own hands.

Christine joins us from Ohio, USA.

Christine will also give a lecture (pg 6).

\$ 295 [INCLUDES \$30 LAB FEE]

CLASS LIMIT 14

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SEPTEMBER 12, 13 (MON, TUE) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND



WISDOM

OF THE SENSUAL WORLD



6-1666 JOHNSTON ST.
VANCOUVER CANADA V6H 3S2
604.669.3939
MAIWA.COM MAIWA@MAIWA.COM

JOURNEY INTO INDIGO

Danielle Bush & Sophena Kwon

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

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

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

\$ 395 [INCLUDES \$95 LAB FEE]

CLASS LIMIT 14

SEPTEMBER 9-11 (FRI-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

THE AMULETIC APRON

India Flint

Join India Flint to begin building your personal amuletic apron, the garment that will keep you safe from stains and splashes while also becoming the repository for trinkets and treasures.

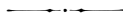
We will shape the apron from a pre-loved shirt, building length with extra fabric, adding pockets harvested from other pre-loved garments, stitching a peplum to hold the trinket line, and imbuing it all with colour from locally gathered plant dyes. We will use drawing, writing, and mark-making to develop designs for stitched embellishments of personal significance, and India will share her own raised satin stitch that is such a satisfying means of “writing” on cloth.

India will also give a lecture (pg 5).



\$ 895 [INCLUDES \$50 LAB FEE]

CLASS LIMIT 46



SEPTEMBER 14-18 (WED-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE



TRANSCENDING THE MOEBIUS MEMBRANE

Cat Bordhi

The Moebius is as graceful a form as one can find. Looking at it, you could swear it has two sides and two edges, but there is only one of each; thus its appearance of polarity and opposites is revealed to be an illusion—the reality is a continuous flow of unity.

You could play with Moebius knitting for a lifetime and never use up the possibilities. I consider it the ultimate playmate: bright-spirited, more intelligent than I, mischievous, and always, always beautiful.

In this class we will explore how to distort the surface of the Moebius to create mysteri-

ous containers (like my Moebius version of the Navajo wedding vase), how to knit a Moebius that intersects another Moebius, and how to design with this enchanting creature. You will learn how to syncopate lace or textured pattern repeats so they land where you want them to and how to undulate a Moebius surface to create anything from an infinite game board to the centrepiece of a sweater or vest.

We shall transcend the Moebius Membrane (my name for what I once thought were its limits) in more than one way, as you shall see.

Skill level: You must have successfully completed at least one Moebius as taught in my YouTube video, in my books (A Treasury of Magical Knitting or A Second Treasury of Magical Knitting), or in my Anemone Hat pattern (all available at CatBordhi.com). Students must already know the basics, so that we can journey deep into the mysteries of Moebius-land.



\$ 225 [INCLUDES \$45 LAB FEE]
CLASS LIMIT 20

SEPTEMBER 14, 15 (WED, THU) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

THE ART OF FELFS

Cat Bordhi

Inspired by an old European tradition, “felfs” is my invented word for this diverse family of felted footwear.

Felfs are mysteriously compelling. My Island Knitting Retreat students (who always get to preview my designs before public release) have made small felfs as baby gifts, single felfs as art objects, and custom-fitted felfs for themselves and their loved ones—for 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, you can make felfs with any yarn that will felt: wool, alpaca, llama, or mohair. You can make them in any weight—for instance, if you’d like to make

very tiny felfs for a doll house, you can use lace weight. We will explore all fifteen felfs in my book (*The Art of Felfs*), and I will share some of the as-yet-unpublished variations that raise the question: what else is possible?

Students may bring photos of shoes they particularly love (any flat shoes, moccasins, or boots), and we shall see if we can translate the designs as a felf, as most can be.

Skill level: Must be able to do the following without supervision: cast on and bind off, knit two stitches together, pick up and restore a dropped stitch, and be curious and eager to learn new things!



\$100 [INCLUDES \$40 LAB FEE]
 CLASS LIMIT 20

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SEPTEMBER 16 (FRI) 10AM-4PM
 MAIWA LOFT - GRANVILLE ISLAND



VERSATILDES: AN INFINITELY FRESH LANDSCAPE FOR KNITTERS

Cat Bordhi



Cat's most recent book, *Versatildes: a New Landscape for Knitters*, has opened a new world for anyone who would cherish an intuitive and carefree knitting pathway that is reborn afresh everytime it is traveled.

Cat's rendition of the Tilde form (that curvy dash in the upper left corner of your keyboard) is inately elegant and soothing to knit. The wraps, scarves, and vests have a chameleon-like shape-shifting ability to mimic anything from a leaping whale to an orchid via a flow of ribbing that undulates, vanishes, and reappears like a living ecosystem. Fins and Fields intersect a River that is fierce on one side and tranquil on the other. You'll learn the basics of shaping the Tilde and the fierce and tranquil River technique. You'll also learn how to generate unique cables, how to "Let the River Carry You," and how to Branch a River for a vest. We'll brainstorm together to design a Tilde that mimics flora or fauna or an amalgam of beautiful forms, and in the process you will learn how to trust the metamorphosis of the basic Tilde shape as you add Wings, Feathers, Fins, and more, and design your own. And finally, you'll learn the child-like secret for following the knitting pathway through any Tilde, no matter how complex.

Skill level: Must be able to do the following without supervision: knit ribbing, k2tog (right-leaning decrease), SSK (left-leaning decrease), pick up and restore a dropped stitch, slip a stitch purlwise, any long-tail cast-on...and be curious and eager to learn new things!

\$ 225 [INCLUDES \$45 LAB FEE]
CLASS LIMIT 20

SEPTEMBER 17, 18 (SAT, SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

INTRODUCTION TO DYES

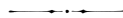
Natalie Grambow

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. They will also learn the advantages and strengths of the different dye types such as fibre-reactive, acid, and natural dyes. A key component of this workshop will survey the different types of fabrics, and special consideration will be given to the understanding of natural fibres.

\$ 395 [INCLUDES \$400 LAB FEE]

CLASS LIMIT 14



SEPTEMBER 19-22 (MON-THU) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

ROSEMARY CRILL SALON

Rosemary Crill

Rosemary Crill is the Senior Curator in the Asian Department at the Victoria and Albert Museum, London. Under her guidance major exhibitions such as *The Fabric of India*, co-curated with Divia Singh, and *The Indian Portrait*, co-curated with Kapil Jariwala, have been staged. Rosemary is also the author of several volumes on Indian textiles including *Indian Embroidery*, *Indian Ikat Textiles*, and *Chintz: Indian Textiles for the West*.

Her knowledge of textiles and culture indeed runs deep, and yet Rosemary is disarmingly approachable and engaging. In this salon-style

workshop she will give an overview of her career path and comment on the curatorial process with reference to her specific interests in Indian Textiles and Rajasthani painting. Collection pieces will be on hand to enliven the conversation.

This is a singular opportunity to gather insight and spend time with one of the world's most knowledgeable textile specialists. The salon takes place in the intimate setting of the Maiwa Loft and is limited to twenty participants.

Rosemary will also give a lecture (pg 10).



\$ 150 [INCLUDES \$45 LAB FEE]
CLASS LIMIT 20

SEPTEMBER 19 (MON) 10AM-3PM
MAIWA LOFT - GRANVILLE ISLAND

CREATE SOMETHING NEW

BLANK TEXTILES READY FOR YOUR DESIGNS

SILK : **HANDWOVEN** : **SHAWLS**
NUNO : COTTON • SILK • LINEN : **APRONS**
SCARVES : **SCARVES** : **NAPKINS** | **TOTE BAGS**

JENNY BALFOUR PAUL SALON

Jenny Balfour Paul



Jenny Balfour Paul is recognized internationally as a leading authority on indigo. Her doctoral thesis, *Indigo in the Arab World*, recorded traditions that had almost completely vanished. She popularized this famous blue dyestuff with her second book, *Indigo* (first published by the British Museum in 1998), a work that set the benchmark not only for craft research but also for engaging writing. The book is complemented by excellent photography, much of it taken by Balfour Paul herself on location throughout the world.

Jenny is also an adventurer, following in the shoes of Thomas Machell (1824-1862) including travelling alone by freighter and writing *Deeper than Indigo*—a narrative that records the intersection of her own life with that of Thomas.

In this intimate salon, Jenny will guide discussion and investigation along the primary threads of indigo dye, indigo textiles, India, Arabia, Thomas, history, biography, and life.

This salon-style workshop is limited to twenty participants.

Jenny will also give a lecture (pg 9).




\$ 150 [INCLUDES \$15 LAB FEE]
CLASS LIMIT 20

SEPTEMBER 20 (TUE) 10AM-3PM
MAIWA LOFT - GRANVILLE ISLAND

RUG HOOKING

Michelle Sirois-Silver




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

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

Each student receives one-on-one attention from the instructor. Students may select from

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

This two-day workshop is ideal for those who are beginners as well as those who have not hooked in a while and want to refresh their skills.



\$ 250 [INCLUDES \$75 LAB FEE]

CLASS LIMIT 15

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SEPTEMBER 21, 22 (WED, THU) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

STITCH-RESIST MASTERCLASS

Jane Callender

This workshop thoroughly explores stitch-resist shibori.

Jane Callender is internationally recognized as one of the most innovative artisans working in stitch-resist today. An accomplished instructor and author, Jane returns this year to teach this comprehensive masterclass.

Students will refine skills in stitching, itajime, cylinder-wrapping, pleating, and binding. We will then move on to lesser known techniques such as hotaru shibori and shirokage shibori. The class will experiment with cores (what the fabric is wrapped around) for additional variations.

The importance of stitch to these techniques will lead to a consideration of motif design with the goal of pattern-planning for a complete piece. A look at the geometric principles of repeat patterns will give students the power to move on to more complicated arrangements.

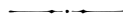
Taking the timeless indigo traditions as our starting point, students will become familiar with different vats (organic, natural, and synthetic) and learn how to maintain and revive the vats. From blues we will expand our technique to embrace other colours: natural dyes, iron rust, tannins, and fibre-reactive dyes.

Jane offers a structured beginning to the masterclass with opportunity for adventurous excursions. Be prepared for a fully focused and intensive week, for every process in this genre takes time. Callishibori stencils will be available for use.

Experience with stitch-resist is necessary for this workshop.

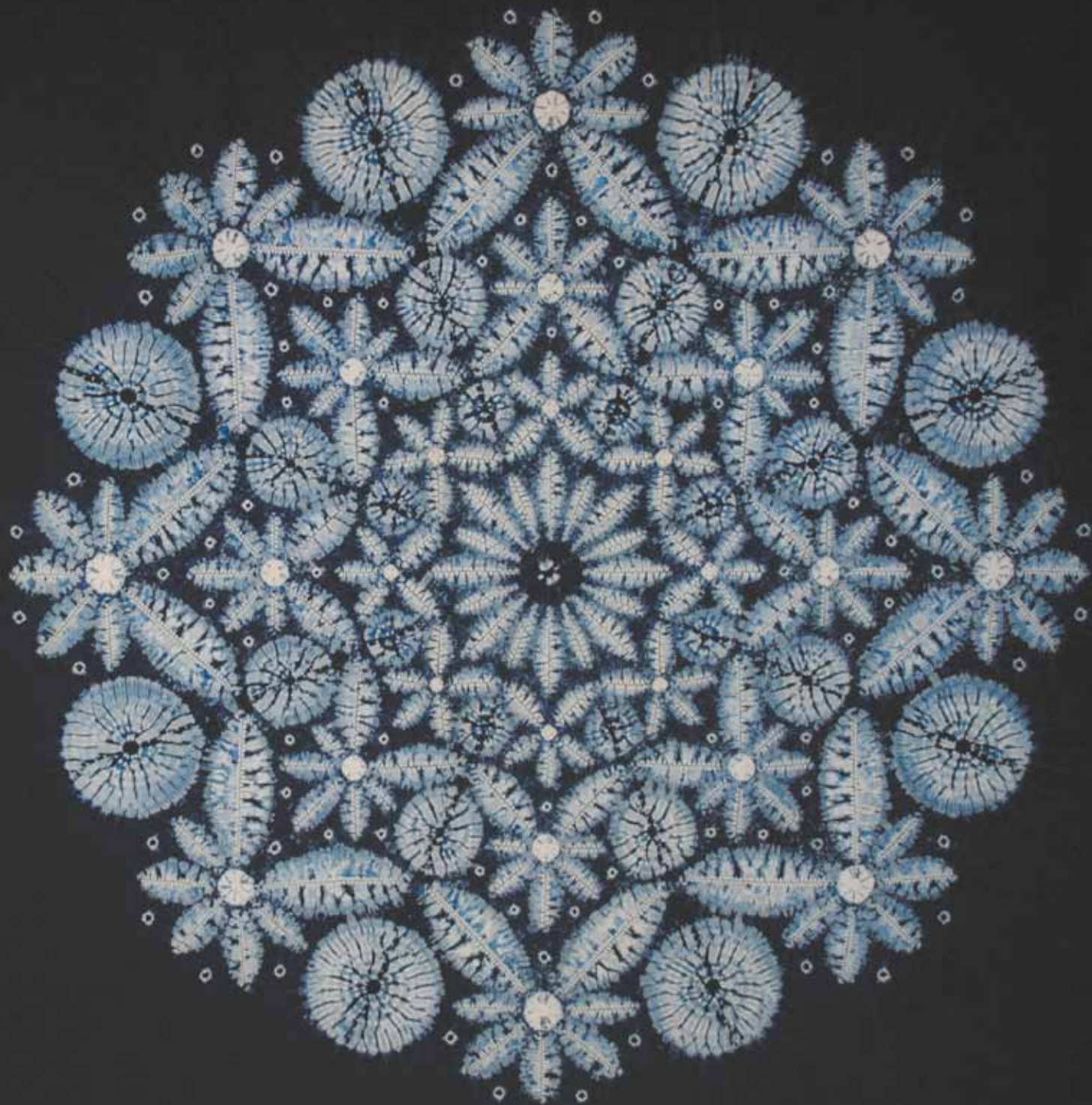
\$ 695 [INCLUDES \$400 LAB FEE]

CLASS LIMIT 46



SEPTEMBER 23-27 (FRI-TUE) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE



MAPPA: CARTOGRAPHY IN CLOTH

Bettina Matzkuhn

“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, we 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.



\$ 295 [INCLUDES \$60 LAB FEE]
CLASS LIMIT 14

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

OCD! OBSESSIVE CHAIN-STITCH DISORDER

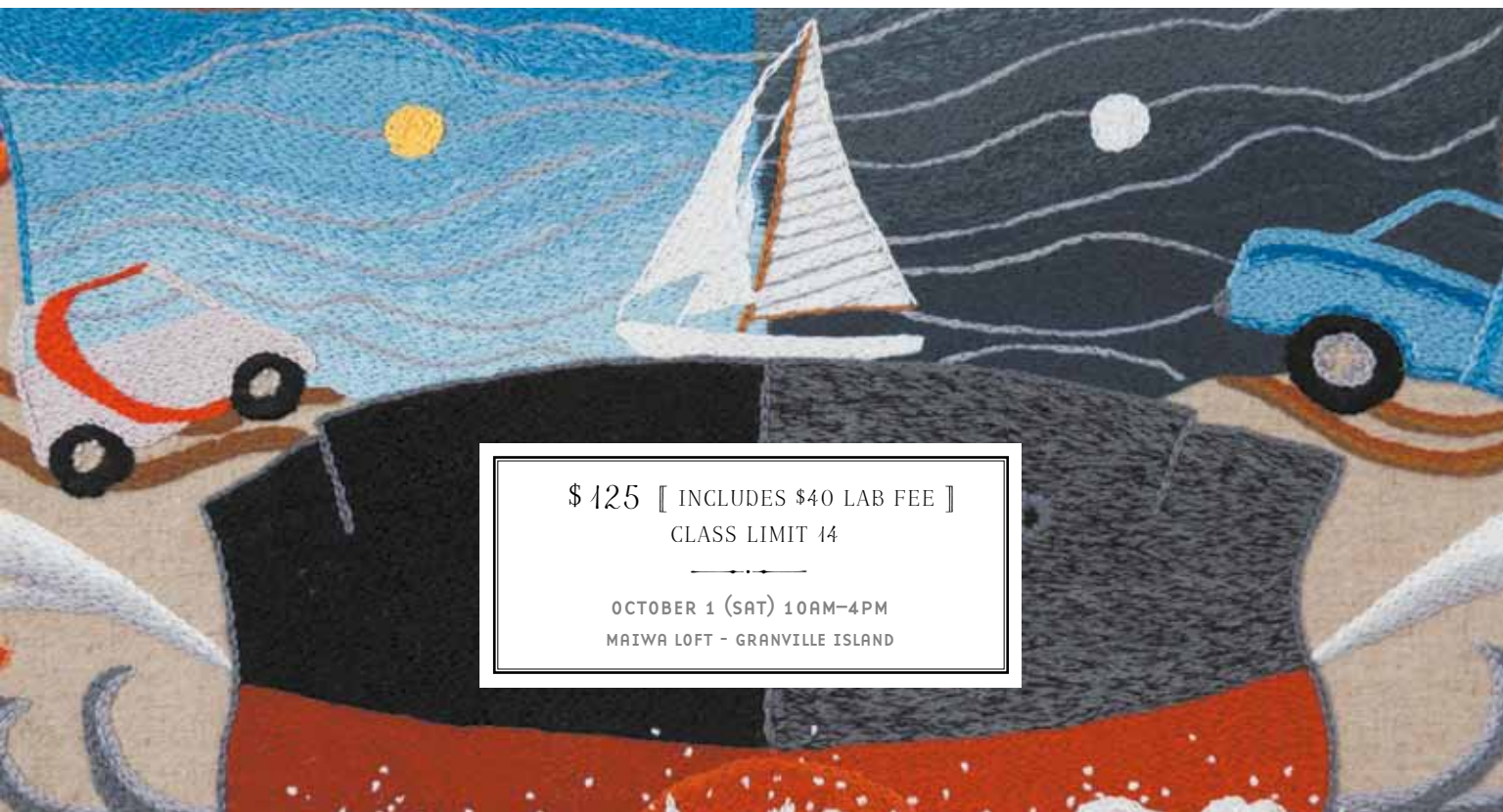
Bettina Matzkuhn

Chain stitch is often used to embroider a line, but when it is packed together to form a continuous surface, it creates a sheen of great opulence. Varying the thickness, direction, and shading of threads permits the embroiderer to achieve painterly effects as well as convey a sense of motion and depth.

Embroidering in solid chain stitch is an elementary process requiring only some simple drawing, some planning around colour, and a little

faith. The way the stitches “travel” and overlap is important. In this workshop students will first make a sampler and then undertake a 7x7cm piece.

The class will explore which images are suitable for this technique and how to plot the piece and plan the work. Students will see a variety of images and original work including ways of finishing and presenting their pieces.



\$ 125 [INCLUDES \$40 LAB FEE]
CLASS LIMIT 14

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OCTOBER 1 (SAT) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

BANJARA STITCHES

Bonnie Adie

The Banjara are known throughout India for their powerful embroidery. In both stitch and pattern, the work of this group showcases a surprisingly modern aesthetic, deliberately creating and breaking symmetries.

The collection of stitches used by the Banjara is large, reflecting the traditions of groups that have settled in different areas throughout India.

This workshop presents the embroiderer with a chance to learn the stitches of the Banjara and to gain an understanding of the Banjara

approach to constructing geometric pattern on a field of cloth. Bonnie will teach with reference to both contemporary and historic pieces from the Maiwa Collection.

Bonnie was one of the stitch consultants for the newly released hardcover book *Textiles of the Banjara*. Her workshop will also showcase some of the stitch research that went into the first book-length study of Banjara costume and embroidery.

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

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SEPTEMBER 26-28 (MON-WED) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

YOU SUPPLY THE

CREATIVITY

WE SUPPLY

The Rest



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VANCOUVER CANADA



604.669.3939 MAIWA.COM
MAIWA@MAIWA.COM

INDIGO: THE ORGANIC VAT

Michel Garcia

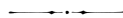
Dyers can spend years mastering the quirks and personality of a specific indigo dye vat. Indigo has a reputation for being the master of the dyer, and sometimes it keeps its magic to itself.

Michel Garcia comes to the vat with a fresh perspective. A background in botany and chemistry and an intense knowledge of colourants combine with his eagerness to share information. During this workshop, some new possibilities for making a natural vat will be presented using henna, dates, figs, pears, or grapes as reagents. Students will be able to easily establish a fast natural vat that can be used to dye any natural fibre. The natural or organic vat can be fed and maintained with many things. The vat can also be maintained and revitalized through natural ingredients. Students will gain an appreciation of the mechanics of the vat and move beyond any single recipe. They will leave with a thorough knowledge of the indigo process and will be able to select the appropriate vat to match their technique.

Michel arrives from France to teach this workshop.

\$ 295 [INCLUDES \$75 LAB FEE]

CLASS LIMIT 16



SEPTEMBER 28, 29 (WED, THU) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

THE NATURE OF COLOUR

Michel Garcia

For dyers, this is our most talked-about workshop. Michel Garcia's deep knowledge of dye chemistry is communicated in metaphor, humour, and wit. Students learn not only what happens with dyes but why.

A founder of the Botanical Garden of Dye Plants in Lauris, France, Michel returns each year to share the results of his most recent research. Students can expect a fast-paced workshop packed with ideas, concepts, samples, and demonstrations.

Students will be exposed to a wide range of natural dye knowledge from mordant types to families of tannins to water chemistry. Michel brings

the latest research and discoveries from his own experimental studio to share with students.

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

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

This popular workshop has been expanded to four full days.



\$ 495 [INCLUDES \$95 LAB FEE]
CLASS LIMIT 16

— — — — —
SEPTEMBER 30-OCTOBER 4 (FRI-TUE)

10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

BREAKING THE GRID: SEMINAR ON ONDULÉ WEAVING

Amy Putansu

Ondulé is a rare and unique weaving style that requires a specially designed tool (fan reed) and a modification to the loom to effectively manoeuvre the reed.

Ondulé weaving breaks the grid of typical woven cloth and allows for threads that undulate and curve throughout the interlacement. It produces unusual cloth with soft waves, transparency, and opacity. Historically cloth of this nature is rare, and a number of factors contribute to the difficulty of production. Yet there is a growing population of hand weavers around the world who are exploring the possibilities of ondulé.

This one-day seminar will investigate ondulé weaving from several perspectives. Amy Putansu has been designing and producing ondulé cloth for over a decade. In this seminar she will share her process and how it has influenced her art. She will demonstrate her ondulé technique and guide participants in hands-on experiments.

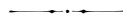
The seminar will also take a closer look at a variety of ondulé fabrics being produced in Europe and Japan. Considering the “how” and “why,” Amy will lead participants in a discussion about the relevance of ondulé to weaving traditions and the future of the art.

Amy will also give a lecture (pg 12).



\$ 120 [INCLUDES \$15 LAB FEE]

CLASS LIMIT 18



OCTOBER 3 (MON) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

COMPLEX SILK: SELECTIVE DEGUMMING

Amy Putansu

Degumming is a simple process of removing one of the natural proteins (sericin, or the “gum”) from raw silk fibre. When this process is done in combination with shibori resist techniques, one can achieve silk fabrics with patterning of both visual and textural interest. The resisted areas will retain the crispness of raw silk while the areas left exposed will dissolve into a fine sheet of silk. Selectively degummed silks are then dyed to achieve the pronounced distinction between raw and degummed areas, as a contrast in shade emerges.

Contemporary fibre artists have been incorporating degummed silks into beautiful wearables and installation artwork, the technique made accessible by researchers such as Yoshiko Wada. In this workshop, students will prepare several types of raw silk with a variety of shibori resists.

As the nuances of what makes this technique successful are shared through instruction and practice, students will degum their fabrics and reapply new shibori resists for dyeing in natural dyes. Shibori and dyeing processes can be repeated for greater complexity in design. The result will be original silk textiles with complex layers of texture and colour that emphasize elements of design and colour mixing.

In addition to making samples in this workshop, Amy will also provide explanation about silk fibre and the role of sericin, as well as dyeing silk with natural dyes.

Previous natural dye experience will be useful.

Amy joins us from North Carolina, USA.

Amy will also give a lecture (pg 12).



NOTAN: DESIGN WITH LIGHT AND DARK

Jean Cacicedo

Notan is a design study of dark and light principles. With Notan, both the positive and negative spaces of a design are considered important. Working with Notan is a wonderful practice and a tool for understanding design dynamics, theory, and composition.

We will create a series of collages, first with black and white papers and then with fabrics, completing a sewn, accordion-style book as our final project (or a variation of your choice). The projects we create will lead us to a better understanding of how good design uses the design principles of rhythm, balance, colour harmony, and hue.

Focus will be on the study of dark and light, its value and intensity, as seen through pattern and shape in composition.

The workshop begins with exercises to guide the imagination and develop a theme for our projects. Discussions throughout the day provide information on how we can better define, develop, and sustain our art-making.

This workshop is ideal for those who love design and want to further their artistic expression in any medium.

Jean joins us from California, USA.

\$ 250 [INCLUDES \$50 LAB FEE]
CLASS LIMIT 14

OCTOBER 4, 5 (TUE, WED) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND



ALTERED SURFACES, PERSONAL MYTHOLOGY PIERCED, CUT, PIECED, AND STITCHED

Jean Cacicedo



Each of us has an interior landscape: a personal mythology that can give depth and meaning to even the most abstract of shapes and patterns.

This workshop emphasizes the manipulation and transformative potential of paper and fabric. Exploring design through pattern and texture, we begin the workshop by creating a “tool box” of samples from a series of techniques that will include piercing, cutting, stitching, folding, piecing, layering, and fusing various types of paper and fabric.

We will draw our ideas, literally and metaphorically, from observations, dreams, and stories. As we alter the surface, we also work with everything that lies below it. A consideration of this dynamic leads us to more potent and powerful art.

Each one of us is heir to a personal mythology that can be represented through image, texture, colour, and pattern. It is in this story of images that we will create a collaged tapestry project for the wall.

\$ 350 [INCLUDES \$65 LAB FEE]
CLASS LIMIT 14

OCTOBER 6-8 (THU-SAT) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

NATURAL DYES

Charlotte Kwon

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

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

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

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

Charlotte also presents the Threads lecture (pg 15).

\$ 495 [INCLUDES \$120 LAB FEE]

CLASS LIMIT 16

OCTOBER 11-14 (TUE-FRI) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE





THE CREATIVE STUDIO

Natalie Grambow (*offered twice*)

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

The class will provide a wealth of images, sounds, and sensory inspirations. These will be combined with a variety of studies exploring the elements and principles of creative design. Such ideas as balance, symmetry, harmony, contrast,

and unity will provide a toolbox that may be opened to understand both what we like about an artwork and what we want to work toward in our own work.

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

Natalie joins us from BC's Sunshine Coast.

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

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OCTOBER 14-16 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

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

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NOVEMBER 7-9 (MON-WED) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

MAIWA'S FABRICS

READY FOR
YOUR PROJECTS

SILK • LINEN • COTTON • WOOL

100% NATURAL FIBRES

UNDYED YARNS

EUROPEAN LINEN

ORGANIC FIBRE BY THE METRE

ORGANZA SILK FOR NUNO TECHNIQUES

NATURAL
100% COTTON

NATURAL
100% LINEN
LIGHTWEIGHT





MATERIAL + PROCESS IN PERFECT UNION

Joan Morris

Shaped-resist dyeing (also referred to as Shibori, a Japanese word meaning to compress or to squeeze) is one of the oldest ways of patterning cloth, a practice known by dyers worldwide for thousands of years.

By stitching, pinching, pleating, wrapping, and folding silk or wool and then securing those shaped bundles before dyeing, we can create textiles that are subtle, evocative visual and textural memories of the shaping process.

Infinite variation and invention continue to be possible with this process. Economical, simple-to-use, wash-fast acid dyes give saturated, transparent, vibrant hues to silk and wool, and they work perfectly with shaped-resist processes. Discharging (colour removal) allows for more complex colour combinations otherwise impossible to achieve through conventional over-dyeing.

With this combination of process and materials, we can think and compose as painters, floating light patterned areas on dark ground using any colour combinations you can imagine.

This class is open to students at various levels of experience from beginner to those with prior experience and a desire to experiment, expand visual vocabulary, sharpen skills, and gain greater control of the medium.

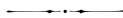
We'll concentrate on making samples of hand-stitched resist (though other shaped-resist processes, such as folding-and-clamping and arashi shibori, will be discussed in depth and demonstrated).

Feel free to bring your sewing machine (it isn't a replacement for hand-sewing, but you can get some wonderful effects with a machine).



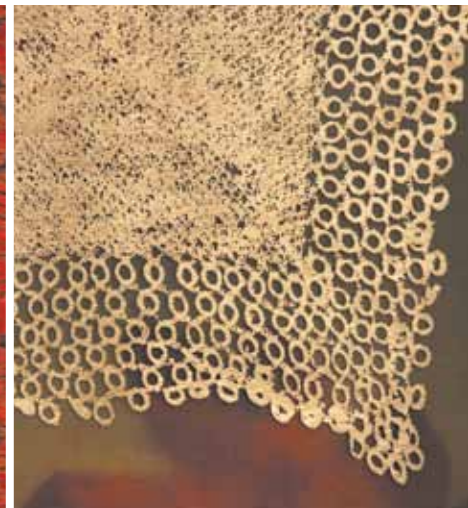
\$ 695 [INCLUDES \$400 LAB FEE]

CLASS LIMIT 46



OCTOBER 15-19 (SAT-WED) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE



THE ART OF EMBROIDERY

Bonnie Adie

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

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

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

\$ 295 [INCLUDES \$75 LAB FEE]

CLASS LIMIT 14

OCTOBER 17-19 (MON-WED) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

BASKETS: PROCESS AND MATERIAL EXPLORATIONS

Joan Carrigan

Basket weaving is an ancient skill found in all cultures in a wide variety of forms. We will be exploring weaving techniques and variations associated with twining and wicker construction. These techniques offer a solid framework allowing us to focus on shaping and pattern design.

A variety of weaving techniques will be covered including randing, variations of twining, twill and open weaves. We will look at symmetrical

and asymmetrical shaping with an emphasis on the sculptural potentials of three-dimensional weaving. Our base material will be dyed reed or vine rattan with a wide selection of natural materials for incorporation, such as barks, rush, vines, and roots. Demonstration and discussion will cover how to harvest and prepare local natural materials for use in basketry.



\$ 395 [INCLUDES \$80 LAB FEE]
 CLASS LIMIT 42

← →

OCTOBER 20-23 (THU-SUN) 10AM-4PM
 MAIWA EAST - 1310 ODLUM DRIVE

Maiwa School of Textiles

the poetics of learning

FALL SYMPOSIUM • FALL WORKSHOPS • SPRING WORKSHOPS

YARN AESTHETIC

Setsuko Torii

Setsuko Torii has designed garments using some of the world's most avant-garde yarns: linen paper, stainless steel, and combinations of wools and cottons. Setsuko's designs can be found in such cutting-edge collectons as Habu Textiles.

In this workshop Setsuko will teach students how to confidently work with these materials.

Every yarn has its own aesthetic. Starting from a consideration of the yarn itself, Setsuko will explore techniques and design principles that can be used to bring out the unique qualities of each yarn.

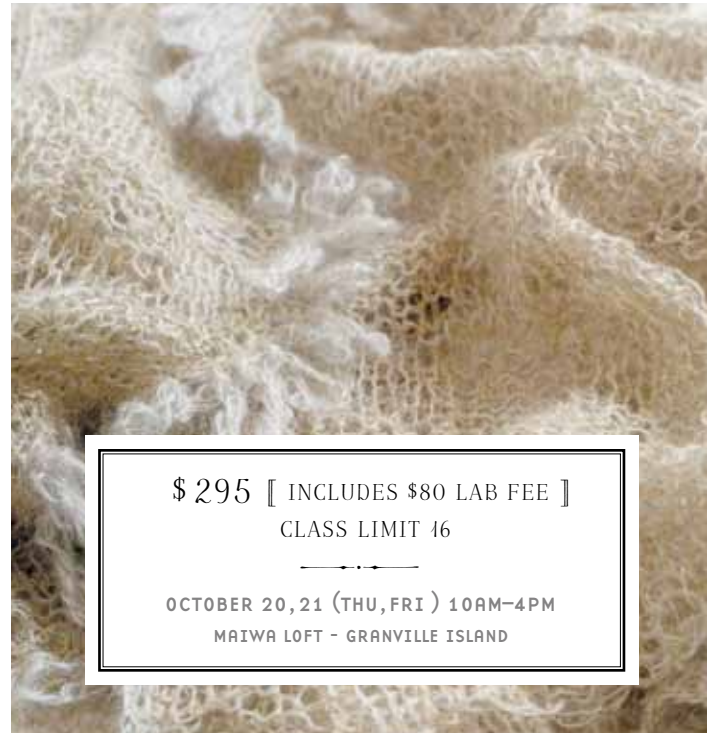
There is no right or wrong here. Rather students discover new freedom as they work with diverse materials. The relationship between needle size, knit structure, pattern, and texture all becomes clear.

New worlds of texture open up for the creative knitter as we consider a selection of very different yarns and begin to work with ply, bias, flexibility, softness, and colour.

This workshop is a great chance to find out what you really like by trying different materials and needles.

Setsuko Torii's workshops are designed to be taken individually or as a pair.

Setsuko joins us from Japan.



\$ 295 [INCLUDES \$80 LAB FEE]
CLASS LIMIT 16

OCTOBER 20, 21 (THU, FRI) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

HAND-KNIT WORKS: JAPANESE DRAFT KNITTING

Setsuko Torii

Setsuko Torii would love to spread Japanese draft knitting all over the world, a real possibility because the charts are universal—you don't need to know Japanese in order to follow Japanese charts.

This workshop is for people who would like to learn how to read Japanese drafts, how to adjust them to suit themselves, and how to knit a unique garment following the Japanese chart. Once students learn these skills, they can extend their knitting experience to some great Japanese projects.

Students will also be guided to an understanding of colour and materials and how to best match them to a pattern. We will work with swatches and learn to move from the swatch to the larger piece.

It is surprising how colour and material combinations can create very different impressions. Even simple knits can look intricate depending on the combinations used.

Students should not expect to finish a garment during class time. However, they can expect to leave the class with all the skills necessary to complete their projects.

This is a rare opportunity to join internationally recognized designer Setsuko Torii for three full days of detailed instruction.

Setsuko Torii's workshops are designed to be taken individually or as a pair.

Setsuko joins us from Japan.



\$ 395 [INCLUDES \$100 LAB FEE]
 CLASS LIMIT 16

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OCTOBER 22-24 (SAT-MON) 10AM-4PM
 MAIWA LOFT - GRANVILLE ISLAND



DYEING TO FELT

Jessica de Haas

As an artist, one of the most important aspects of your work is a personal palette.

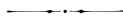
In this active and inspiring workshop, students will work at the intersection of two creative worlds: dyeing and felting. The class will learn to manipulate colour with the goal of achieving remarkable results on felted projects.

Participants will start by learning how to create their own palette using acid dyes on wool. The dyed wool will be used to create felt of various weights, including nuno felt (which opens up a whole world of creative possibilities). Students will learn different methods of creating pattern and texture through the use of partial felts, resists, overdyeing, and free-motion embroidery.

Students will obtain a good technical understanding for the felting and dyeing process and be confident in their ability to dye wool and silk using acid dyes.

\$ 495 [INCLUDES \$110 LAB FEE]

CLASS LIMIT 14



OCTOBER 24-27 (MON-THU) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

THE COLOUR WORKSHOP

Natalie Grambow

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

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

Students will be led through various exercises to help them observe the effects that colours have on each other, their relativity to the human eye, and the way they respond to different

surfaces such as paper and cloth. Students will use various materials such as fabric paints, watercolours, colour crayons, pre-dyed fabric and fleece, and paint chips.

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

Natalie joins us from BC's Sunshine Coast.

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

OCTOBER 25-27 (TUE-THU) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

EMBROIDERY AND THE FACE

Eleanor Hannan



The embroidered stitch has as much creative potential as any mark on paper. In this workshop students will tap that creative potential as they use embroidery to explore stitched portraiture.

Students will work with stitches that outline, describe, and fill. We will be inventing stitches that texture and tone and create depth. Colour mixing will be accomplished with threads to effectively capture gesture, shape, and shadow.

Through the study of facial details, students will develop a feeling for the evocative power of stitches to render expressions.

The class will experiment with different approaches, both spontaneous stitching on cloth and more premeditated techniques for translating existing imagery into thread.

You don't have to be good at drawing portraits to take this course. We will explore both expressive and realistic approaches.

\$ 295 [INCLUDES \$30 LAB FEE]

CLASS LIMIT 14

OCTOBER 28-30 (FRI-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

DRAWING FROM THE MODEL ON THE SEWING MACHINE

Eleanor Hannan

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.

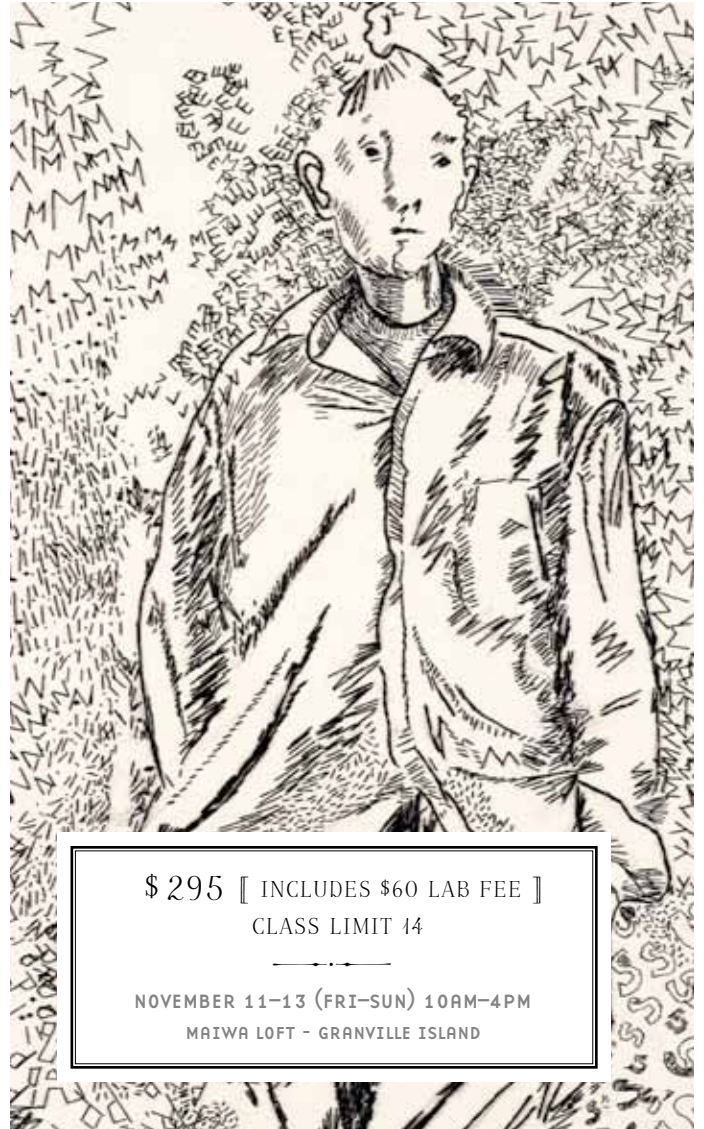
For the textile artist, no greater thrill exists: the challenge of it, the freedom of letting go (you just cannot always control what will happen), and the potential for discovery. Unexpected and miraculous things happen!

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.



\$ 295 [INCLUDES \$60 LAB FEE]
CLASS LIMIT 14

NOVEMBER 11-13 (FRI-SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

BOOKBINDING: ANCIENT TO MODERN

Gaye Hansen

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

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

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

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

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



\$ 295 [INCLUDES \$70 LAB FEE]
CLASS LIMIT 42

OCTOBER 31, NOVEMBER 1, 2 (MON-WED)
10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

BOOKBINDING: THE ARTIST'S BOOK

Gaye Hansen

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

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

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



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

NOVEMBER 3-5 (THU-SAT) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND

KATAZOME

Akemi Nakano Cohn



The most spellbinding kimonos derive their beauty from representing the intricate imagery of the natural world.

Many popular images are portrayed through Katazome, a traditional Japanese rice-paste resist technique that is applied to fabric through hand-cut mulberry paper stencils (katagami). In this workshop, a variety of mineral pigments will be applied to create the detailed designs.

Students will learn all the processes of Katazome, from making rice paste and soymilk recipes to stencil cutting and painting (with traditional Japanese brushes) to the final setting of colours. Use of natural indigo pigment will also be demonstrated. We will observe plants and other objects in nature to get a sense of the Japanese aesthetic.

\$ 395 [INCLUDES \$75 LAB FEE]

CLASS LIMIT 14

OCTOBER 31, NOVEMBER 1, 2 (MON-WED)

10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

WORKSHOPS

NUI SHIBORI WITH NATURAL DYES

Akemi Nakano Cohn

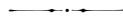
This class will focus on creating harmonious colours and beautiful imagery through the application of natural dyes and Nui (stitched) Shibori. Students will stitch the fabric to create a resist before dyeing the cloth with natural dyes.

Exquisite patterns appear that belie the simplicity of the stitches. Whether you are new to dyes or want to expand your range of fibre techniques, you will achieve rich painterly shades on your fabric. The class will include over-dyeing techniques, and the entire dyeing process will be presented.

Nui Shibori makes especially intricate designs when combined with other Shibori-resist techniques. It works on all natural fibres; however silks are especially detailed. Projects range from simple to advanced, and all skill-levels are welcome.

\$ 295 [INCLUDES \$70 LAB FEE]

CLASS LIMIT 14



NOVEMBER 3, 4 (THU, FRI) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

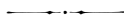
MUSHROOMS: COLOURS FROM THE FOREST

Ann Harmer



\$ 295 [INCLUDES \$50 LAB FEE]

CLASS LIMIT 14



NOVEMBER 5, 6 (SAT, SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

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

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

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

At the end of the first day, the class will have results direct from the dyepots. On day two we will complete the dyeing, obtaining more colours with the use of mordant afterbaths and pH adjustments. Students will leave the class with samples of every colour obtained during the workshop, along with a silk scarf dyed with *Phaeolus schweinitzii*, or Dyer's Polypore, a mushroom that is most generous with its pigment.

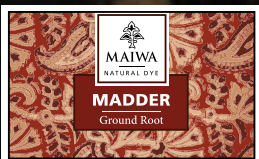
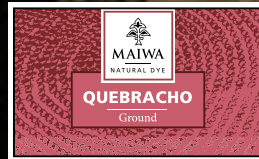
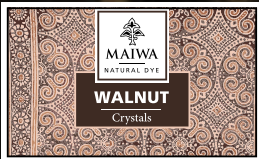
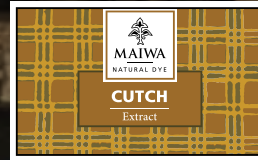
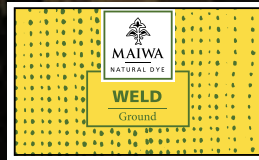
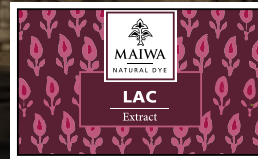
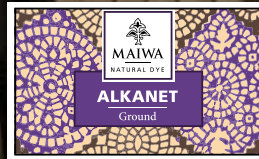
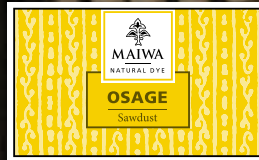
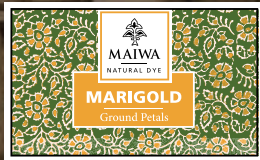
Ann's combined interest in mushrooms and fibre arts has led her to investigate the colour potential of these spore-bearing, fruiting bodies. She will share the results of her own dyeing practice and direct students to the growing community of fungi and fibre enthusiasts.

Ann joins us from BC's Sunshine Coast.

THE WORLD'S FINEST

NATURAL DYES

AVAILABLE AT
MAIWA SUPPLY AND MAIWA.COM



NEUTRAL TERRITORY: 50 SHADES OF GREY

Carol Soderlund

Have you been frustrated when the dye houses discontinue one of your favourite black dyes? Do you sigh in frustration because all the samples you have developed with these dyes go out the window?

Learn about making your own black mixes from the pure primary dyes. We will create the ever elusive neutral blacks that graduate to neutral grays, warm blacks that graduate to pinky lavender, cool blacks that graduate to steely blue, and greenish blacks that graduate to greenish hues.

In addition, the class will cover creation of many neutral studies—tans, browns, grey-blues, grey-reds, and other chromatic greys. Think of the palest alabaster to inky night sky—all values ranges will be examined. Taupes and tans can be fascinating as well—ecru, heath, titanium, putty, and driftwood. Sharing our results, we will compile a large reference book. Our own 50 Shades of Grey will just be the beginning of our explorations in Neutral Territory, as we cross into 50 Shades of Brown as well.

From shibori to low-water immersion, neutrals

pose their own unique dye challenges and opportunities. We will examine the particular tricks and tips for dyeing neutrals when using immersion, low-water immersion, and thickened dye applications.

As time allows, interested students may also pursue discharge studies. When the subtleties and colour shifts of discharge are added to the mix, possibilities explode!

We will consider the evocative nature of neutral colour, and ideas of combining neutrals with punchy colours will be discussed. From subtle atmosphere to dramatic moodiness, the range of expressiveness with neutrals is limitless.



\$ 595 [INCLUDES \$400 LAB FEE]
CLASS LIMIT 46

NOVEMBER 9-13 (WED-SUN) 10AM-5PM

MAIWA EAST - 1310 ODLUM DRIVE

COLLAGE, MOTIF, AND MATERIAL

Shannon Wardroper

In this workshop students will be introduced to a fascinating and multi-layered technique. Centuries-old Japanese kimono wax-resist dyeing (roketsuzome) will be combined with contemporary screenprinting and embellishing techniques. The results can yield a stunning mixture of image and tone.

Here, layers of dye are applied in a painterly way, alternately with wax to lock in the desired effects and create a piece that has a unique air of mystery and intrigue. Strip-piecing and embellishment serve to semi-abstract the composition and as a meditative design exercise.

Using combinations of technique and imagery, participants will create a range of fabric reference pieces as a future resource. Students will be well on their way to a finished piece by day three.

This class is a rare opportunity to work beside Shannon Wardroper, who travels from Salt Spring Island. Shannon is a master craftsperson who is also the force behind a successful artisan business.



\$ 395 [INCLUDES \$75 LAB FEE]
CLASS LIMIT 14

NOVEMBER 14-16 (MON-WED) 10AM-4PM
MAIWA EAST - 1310 ODLUM DRIVE

ENCAUSTIC MINIMALIST

Daniella Woolf

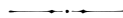
A three-day workshop that uses very little equipment with big results. Students will work mostly on paper and fabric and some wood panels. The primary tool we will use is a hot stylus pen with six tips designed specifically for encaustic. Participants will explore the following techniques: collage, wax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

Daniella joins us from Santa Cruz, USA.



\$ 395 [INCLUDES \$85 LAB FEE]

CLASS LIMIT 14



NOVEMBER 18-20 (FRI-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

RusTEA ENCAUSTIC

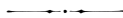
Daniella Woolf

This innovative two-day workshop addresses the techniques of rusting on paper, on fabric, and directly onto the encaustic surface. Rusting works beautifully on encaustic medium and encaustic paint. We will also experiment with rusted paper and fabric as collage elements. You will complete a sample book of all your experiments.

We will approach tea bags with artists' eyes, manipulating them in all possible ways. We will rust, weave, burn, sew, paint, stuff, stamp, print, collage, draw, and transfer on them, string together, attach, dangle, drape, and sculpt them, all while drinking the exotic tea of your choice. Two days of fun, innovation, and wild and waxy experimentation.

\$ 295 [INCLUDES \$60 LAB FEE]

CLASS LIMIT 14



NOVEMBER 21, 22 (MON, TUE) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

A STUDY IN SOCKS

NaomiBelle Rozell

Sock, Chaussette, Calcetín, Socken, or Calzino.

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

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

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

Using two circular needles and springy wool yarn (spun specifically with socks in mind), we will begin to knit from the tip of the toe mov-

ing upwards through each element of the foot to the lower leg. The end of the first day will yield a completed baby-sized sock that will serve as a template for future sock-knitting. On day two we will examine our own feet closely, taking careful measurements.

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

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

\$ 495 [INCLUDES \$50 LAB FEE]
CLASS LIMIT 45

NOVEMBER 19, 20 (SAT, SUN) 10AM-4PM
MAIWA LOFT - GRANVILLE ISLAND





A 30-YEAR WANDER THROUGH THE MAIWA JOURNALS.

REVISITING...



...A QUIET MANIFESTO

MAIWA TURNS 30 IN 2016. LOOK FOR EVENTS AND A SPECIAL PUBLICATION TO COME.



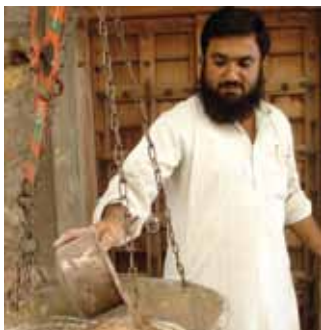
The Origin of...

INDIA 2014



WELCOME
BOMBAY DIVISION
CENTRAL RAILWAY
Happy Jambh...





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

Maiwa — Creating clothing with soul.

Bonnie Adie is inspired by the dialogue between traditional and contemporary embroidery techniques. She is also captivated by the 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. In 2015 she was stitch consultant to the authors of *Textiles of the Banjara*.

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, the Vancouver Guild of Fibre Arts, and she is a founding member of Arrowsmith Needle Arts. Bonnie is also a past member and treasurer of fibreEssence.

Jenny Balfour Baul see her lecture on page 9.



Cat Bordhi is a passionate teacher who leads workshops all over the world. She is best known for her pioneering work in sock architecture and techniques, Moebius knitting, and Versatildes. Her Youtube knitting tutorials have million of views, and her innovative books, *Socks Soar on Two Circular Needles*, *A Treasury of Magical Knitting*, *A Second Treasury of Magical Knitting*, *New Pathways for Sock Knitters*, *Personal Footprints for Insouciant Sock Knitters*, *Cat's Sweet Tomato Heel Socks*, *The Art of Felfs*, *Versatildes*:

a New Landscape for Knitters, have reached hundreds of thousands of readers. CatBordhi.com.

Danielle Bush is the manager of Maiwa Supply. Her career in textiles began with sewing and fashion studies at the University of the Fraser Valley. Upon completing courses in design, drawing, drafting, and construction, she was accepted to Maiwa for a week-long practicum in the textiles collection. In her words, "It changed my life."

Since 2011 Danielle has developed and taught workshops for the Maiwa Textile Symposium. In 2009 Danielle represented Maiwa at the International 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 and aptitude for dye techniques and creative process. Together with Sophena Kwon, Danielle travels to India each year where she helps manage the Maiwa studio.

Jean Cacicedo received a BFA in Sculpture from the Pratt Institute, New York, in 1970. Based in Berkeley, California, Jean has been teacher, curator, lecturer, and visiting artist in many schools including California College of the Arts, Oakland; Penland School North Carolina; and internationally in France, The Netherlands, and Australia.

Working in both paper and cloth, Jean was a prime innovator in the Wearable Art Movement of the '70s. Known for her "signature coats," her pieced and sewn, slashed, felted, and dyed constructions have been exhibited throughout Western Europe, Japan, and the United States. In 2000, a thirty-year retrospective of her work was featured at the Museum of Craft and Folk Art, San Francisco; California . Her work can be found in the permanent collections of the de Young Museum, San Francisco; Oakland Museum of California; Museum of Art and Design, NYC; Museum of Fine Arts, Boston, Mass.; and the Tassenmuseum Hendrikje, Amsterdam, Netherlands. Jean received an NEA Fellowship Grant in 1976.

She is currently a board member of the Textile Arts Council of the de Young Museum, San Francisco.

Jane Callender has committed herself to the art of shibori resist dyeing for over three decades. She is now internationally recognized as a leader in the art of shibori.

Her distinctive stitched style is grounded in the truth of geometry. Her work demonstrates a passion for pattern, exceptional control, and a master's understanding of the genre. Her larger compositions—*Indigo Spring*, *Kaleidoscope*, and award-winning *Indigo Squared*—not only demonstrate technical accomplishment but show a uniquely personal connection with cloth.

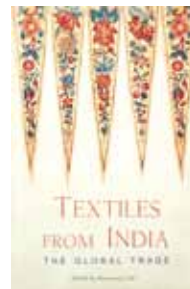
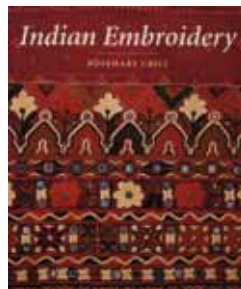
"Pattern can be as expressive as music, as transient as breeze, or as stern as granite; it can lift the spirit or take it to a more somber place." Her book *2000 Pattern Combinations* (which guides the reader through the geometry of pattern-making) was also published in Japan in Japanese script. She is currently working on her second book, *Stitched Shibori Techniques*, due in November 2016.

Jane was born in Penang, Malaya, and studied textiles at the University of Creative Arts, Farnham, UK. She is based in Norfolk in the UK where her home and garden are her studio.

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

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

Rosemary Crill see her lecture on page 10.



India Flint see her lecture on page 5.



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

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

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

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

Natalie has exhibited her textile art installations in the Lower Mainland, in Vancouver, on 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.

Jessica de Haas has had a life-long fascination with fibre arts. It may have started when she received a Fisher-Price loom for her eighth birthday and wove her first piece.

Growing up rurally in the interior of British Columbia gave her a great appreciation for the beauty of the natural world and nurtured her creativity and imagination. When she was a teenager, she discovered batik and started her first clothing company. At 18 years of age, she went to Indonesia to study with a family of batik artists. This was the beginning of a series of travels involving grassroots study and involvement in the local communities she visited. Formally, she studied fibre arts at Kootenay School of the Arts in Nelson, BC. In 2003 she started her felt clothing line, Funk Shui, and she has been creating and selling out of her Granville Island atelier since 2006.

Eleanor Hannan 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. Eleanor and Elizabeth are creating stories based on the history and mythologies of the skirt. Look for their next exhibition in November 2016.

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

Vancouver Weavers and Spinners Guild and is author of five best-selling Canadian cookbooks.

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

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

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

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

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

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

teaching with Charlotte Kwon. Sophena has delivered workshops at the Penland School of Craft, Canandai-gua, and Shakerag.

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

Christine Mauersberger see her lecture on page 6.

Joan Morris began working with shaped resist in 1983 after many years of working with paint, dyes, and fabric. That year also marked the beginning of her work as master-dyer for the Theater Department at Dartmouth College, where she has dyed, painted, and printed textiles for more than eighty productions. Her resist-dyed textiles have been exhibited and awarded prizes nationally and internationally, and she has received grants for her work from the Asian Cultural Council, the Vermont Arts Council, the Vermont Community Foundation, the Puffin Foundation, Dartmouth College, and private foundations.

Joan's work is in the permanent collections of the Cooper-Hewitt National Design Museum (Smithsonian Institution) in New York, the Museum of Art at RISD, Takeda Kahei Shoten in Arimatsu, Japan, and the Wadsworth Atheneum Museum of Art in Hartford, Connecticut. Barney's New York featured her one-of-a-kind shaped resist-dyed shawls in the fall and winter collections of 1990 and 1991.

Bettina Matzkuhn has worked in fibre with an emphasis on embroidery and fabric collage for over 30 years. She holds a BFA in Visual Arts and an MA in Liberal Studies from Simon Fraser University. In the 1980s she animated and directed three award-winning textile-based films for the National Film Board of Canada. An interest in narrative continues to inform her work. She explores personal and social narratives of 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, and teaches.

Akemi Nakano Cohn studied Katazome—a traditional rice paste resist printing technique—for ten years under Master Haru Izumi. Then, in 1985, she emigrated to the United States. The cultural shift inspired new work and new ways of working.

Always thoughtful and contemplative, Akemi has said, “When using katagami cut-out stencil paper, I remark on the empty shape left behind after cutting. This ‘negative space’ indicates the trace of its existence. Negative space is evidence of a memory. My work is an attempt to understand memory through this process and inner observation. I am interested in observing a condition of adaptation and memory among plants, animals, and humans in their environment.”

Akemi has pursued an extensive series of international exhibitions and commissions. She is a master of the Nasen technique, which adds a dye to rice paste to create both colour and resist simultaneously. She joins us from her home in Chicago.

Amy Putansu see her lecture on page 12.

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. You can find her most Saturdays in Maiwa’s Supply Store in the Netloft on Granville Island.

She dedicates her work to her mother, who knitted her father’s dress socks for much of their married life. As NaomiBelle writes, “Although I did not learn to knit from my mother, she is my inspiration for sock knitting. I well remember her putting aside her coffee cup and

novel (yes, she read while she 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 coming in contact with each other creating stitch after stitch after stitch.”

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

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

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

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

Carol Soderlund’s works have been exhibited nationally and internationally since 1985 in such venues as Visions and American Quilting Society shows and have received numerous awards, including Best of Show at the 1989 International Quilt Festival and Best Use of Color at the Pennsylvania National Quilt Exhibition 2000. She has

taught colour, fabric dyeing, colour-mixing techniques, and quilting throughout North America and is currently working on a book on these subjects.

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

www.carolsoderlund.com

Setsuko Torii founded AVRIL with Masami Fukui in 1992. For over thirty years AVRIL has been a leading centre for yarn and knit innovation. Torii launched her own brand "SETSUKO TORII" in 2012. Over the years Setsuko has received international recognition as one of the leading designers of both yarns and garments for Habu Textiles. The Habu aesthetic is deeply tied to the notion of slow clothes: "We carry 'slow' materials, not flashy, not necessarily pretty, not cheap, not easy, but those that will give a soul to the fabrics." Setsuko Torii has dedicated her life to making such materials sing.

Shannon Wardroper of Geernaerts Textile Arts is an artisan for whom the blending of both motif and material gathered is a natural way to record a journey through multiple cultures. She has a background in textile design and art history from Alberta College of Art, Calgary, and Emily Carr College of Art, Vancouver. She has both studied and taught the last 10 years in Japan and Thailand with sojourns throughout Southeast Asia for study and research. In 2013 she completed her Masters degree in Arts Education at Simon Fraser University, Vancouver.

Living and working for seven years in Kyoto, Japan, where she studied traditional kimono surface design techniques and kimono dressing, she was immersed in a

completely different aesthetic. She continued her study in Asia, moving to Thailand and focusing on ikat, supplementary weaving, and natural dyeing with Patricia Cheesman Naenna at Studio Naenna and Chiang Mai University.

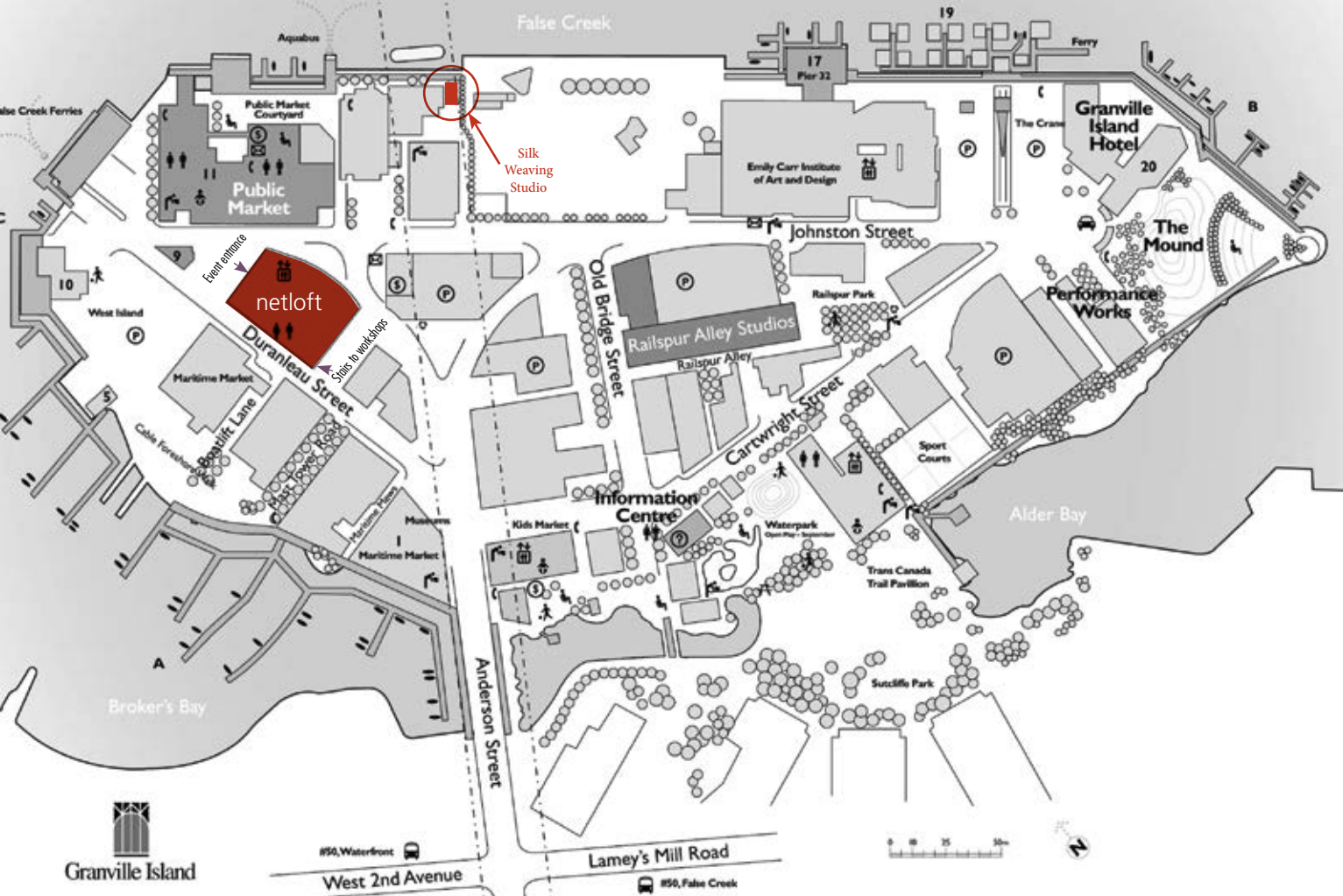
Daniella Woolf holds an MA in Textile Structures from UCLA. She is the author of *Encaustic with a Textile Sensibility*, *The Encaustic Studio*, and several instructional DVDs. She is a founding partner of Wax Works West, a school for the encaustic arts in Santa Cruz. Her work is in many collections,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



MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
			SEPTEMBER 1	2	3	4
5	6	7	8	9	10	11
				Journey into Indigo		
				The Intuitive Stitch		
12	13	14	15	16	17	18
Spontaneous Hand-Stitching		The Amuletic Apron				
		Transcending the Mobius Membrane		The Art of Fels	Versatildes	
	India Flint Lecture	Christine Mauersberger Lecture				
19	20	21	22	23	24	25
Introduction to Dyes			Stitch-Resist Masterclass...			
Rosemary Crill Salon	Jenny Balfour Paul Salon	Rug Hooking		Mappa: Cartography in Cloth		
Jenny Balfour Paul Lecture	Rosemary Crill Lecture		Banjara Exhibition & Book Launch	Pop-up Shop Opening		
26	27	28	29	30	OCTOBER 1	2
...Stitch-Resist Masterclass		Indigo: The Organic Vat		The Nature of Colour...		
Banjara Stitches				OCD!		
3	4	5	6	7	8	9
...The Nature of Colour		Complex Silk: Selective Degumming				
Breaking the Grid	Notan: Design with Light and Dark		Altered Surfaces, Personal Mythology			
	Amy Putansu Lecture		Shima Exhibition Opening			

Maiwa East
Maiwa Loft
Net Loft
Silk Weaving Studio
Monte Clark Gallery

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
10	11	12	13	14	15	16
Natural Dyes				Material + Process in Perfect Union...		
				The Creative Studio - First Offering		
17	18	19	20	21	22	23
...Material + Process in Perfect Union			Baskets: Process and Material Explorations			
The Art of Emboidery			Yarn Aesthetic		Hand-Knit Works...	
		Charlotte Kwon Lecture	Zoom On Knit Texture Exhibition Opening			
24	25	26	27	28	29	30
Dyeing to Felt						
...Hand-Knit Works	The Colour Workshop			Embroidery and the Face		
31	NOVEMBER 1	2	3	4	5	6
Katazome			Nui Shibori with Natural Dyes		Mushrooms: Colours from the Forest	
Bookbinding: Ancient to Modern			Bookbinding: The Artist's Book			
7	8	9	10	11	12	13
		Neutral Territory: 50 Shades of Grey				
The Creative Studio - Second Offering				Drawing from the Model on the Sewing Machine		
14	15	16	17	18	19	20
Collage, Motif, and Material			Encaustic Minimalist			
				A Study in Socks		
21	22					
RusTEA						



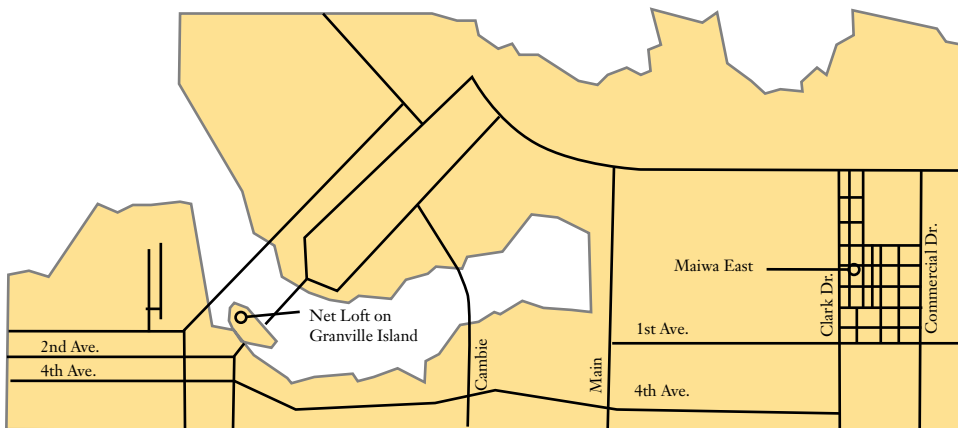
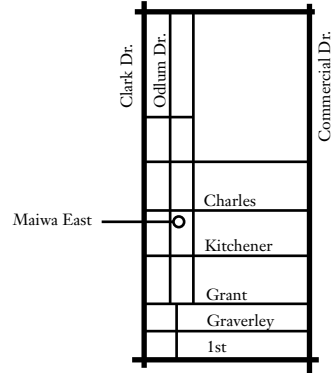
The **Maiwa Loft** is on the second floor of the Net Loft building. Stairs are outside, on the southwest corner of the building. **Maiwa Supply** and the **Maiwa Retail Store** are also located inside on the main floor. The Net Loft is across from the Public Market on Granville Island (www.granvilleisland.com).

The **Silk Weaving Studio** is also on Granville Island and is marked with a red circle.

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

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

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



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

YWCA

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

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

Granville Island Hotel

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

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

Some B&Bs in the Area

Granville House

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

West End Guest House (West End)

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

Ashby House (West End)

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

Corkscrew Inn (5 min. to Granville Is.)

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

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

Lynn Ferguson & Michael McClacherty
1842 Parker Street
Vancouver, BC V5L 2K9
604 669 0715 home or toll-free 1 877 669 7055
www.beeandthistle.ca

Greystone Bed & Breakfast

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

Hycroft Suites

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



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

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

Registration opens Monday, June 20, 2016, at 10 A.M.

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

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

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

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

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

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

Cancellations on or before July 15, 2016, will be charged a \$35 fee.

Cancellations after July 15, 2016, receive a 50% refund.

Cancellations after July 31, 2016, receive no refund.

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

Workshop Supply Lists

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

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

SEPTEMBER WORKSHOPS

- \$395 ○ The Intuitive Stitch Sep 9–11
- \$295 ○ Spontaneous Hand-Stitching Sep 12, 13
- \$395 ○ Journey into Indigo Sep 9–11
- \$895 ○ The Amuletic Apron Sep 14–18
- \$225 ○ Transcending the Moebius Membrane Sep 14, 15
- \$100 ○ The Art of Felfs Sep 16
- \$225 ○ Versatildes Sep 17, 18
- \$395 ○ Introduction to Dyes Sep 19–22
- \$150 ○ Rosemary Crill Salon Sep 19
- \$150 ○ Jenny Balfour Paul Salon Sep 20
- \$250 ○ Rug Hooking Sep 21, 22
- \$695 ○ Stitch-Resist Masterclass Sep 23–27
- \$295 ○ Mappa: Cartography in Cloth Sep 23–25
- \$295 ○ Banjara Stitches Sep 26–28
- \$295 ○ Indigo: The Organic Vat Sep 28, 29
- \$495 ○ The Nature of Colour Sep 30, Oct 1-4

OCTOBER WORKSHOPS

- \$125 ○ OCD! Obsessive Chain-Stitch Oct 1
- \$120 ○ Breaking the Grid Oct 3
- \$495 ○ Complex Silk: Selective Degumming Oct 5–8
- \$250 ○ Notan: Design with Light & Dark Oct 4, 5
- \$350 ○ Altered Surfaces, Personal Mythology Oct 6–8
- \$495 ○ Natural Dyes Oct 11–14
- \$295 ○ Creative Studio - First Offering Oct 14–16
- \$695 ○ Material + Process in Perfect Union Oct 15–19
- \$295 ○ The Art of Embroidery Oct 17–19
- \$395 ○ Baskets: Process and Material Explorations Oct 20–23
- \$295 ○ Yarn Aesthetic Oct 20–21
- \$395 ○ Hand-Knit Works: Japanese Draft Knitting Oct 22-24
- \$495 ○ Dyeing to Felt Oct 24–27
- \$295 ○ The Colour Workshop Oct 25–27
- \$295 ○ Embroidery and the Face Oct 28–30
- \$295 ○ Bookbinding: Ancient to Modern Oct 31, Nov 1, 2
- \$395 ○ Katazome Oct 31, Nov 1, 2

NOVEMBER WORKSHOPS

- \$295 ○ Nui Shibori with Natural Dyes Nov 3, 4
- \$295 ○ Bookbinding: The Artist's Book Nov 3–5
- \$295 ○ Mushrooms: Colours from the Forest Nov 5, 6
- \$295 ○ Creative Studio - Second Offering Nov 7–9
- \$595 ○ Neutral Territory: 50 Shades of Grey Nov 9–13
- \$295 ○ Drawing from the Model Nov 11–13
- \$395 ○ Collage, Motif, and Material Nov 14–16
- \$395 ○ Encaustic Minimalist Nov 18–20
- \$295 ○ RusTEA Nov 21, 22
- \$195 ○ A Study in Socks Nov 19, 20

NETLOFT LECTURES

- \$15 ○ India Flint – Sep 13 – being (t)here
- \$15 ○ Christine Mauersberger – Sep 14 – A Stitch in Time
- \$15 ○ Jenny Balfour Paul – Sep 19 – Deeper Than Indigo
- \$15 ○ Rosemary Crill – Sep 20 – Curating the Fabric of India
- \$15 ○ Amy Putansu – Oct 4 – Invitation to the Divine
- \$15 ○ Charlotte Kwon – Oct 19 – Threads Lecture

SILK WEAVING STUDIO EVENTS

- N/C Oct 6 to 19 – Shima: Weaving and Dyeing
- N/C Oct 20 to Nov 3 – Zoom On Knit Texture

MONTE CLARK GALLERY EVENTS

- N/C Sep 22 – The Banjara: Opening and Book Launch
- N/C Sep 22–Oct 1 – The Banjara: Exhibition
- N/C Sep 22–Oct 1 – Pop-Up Shop: Banjara Embroidery

REGISTRATION

Payment is by:

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

Workshops _____

5 % GST _____

Lectures and Events _____

Total = _____

Card Number _____ (Exp) _____

Cardholder _____

Signature _____ Date _____

Last Name _____ First Name _____

Address _____

City _____ Province/State _____ Postal Code _____

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

You may register by mail, by phone, in person at the store, or through the online secure pages (www.maiwa.com). Confirmation will be sent by mail. Payment is due at the time of registration. Our cancellation policy is as follows: Cancellations on or before July 15, 2016, will be charged a \$35 fee. Cancellations after July 15, 2016, receive a 50% refund. There are no refunds for cancellations after July 31, 2016. 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.