

153

2014
MAIWA
TEXTILE
SYMPOSIUM



SEPTEMBER, OCTOBER, NOVEMBER

Registration opens June 23 at 10 am

10

CELEBRATING

YEARS OF

The

MAIWA

TEXTILE

SYMPOSIUM

2004 - 2014

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

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

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

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

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.





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The Maiwa Foundation

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LECTURE

The LEGENDARY NUNO CORPORATION

Reiko Sudo

Reiko Sudo

When it comes to reinventing fabric, it would be difficult to surpass the influence of Nuno Corporation. Founded in 1984 as a specialist textile shop in Tokyo, the company took innovation to dramatic extremes using both high-tech and low-tech methods. Under the leadership of Reiko Sudo (Nuno's Design Director from 1987 onward), the company created fabrics with an emphasis on the tactile and sensory nature of cloth.

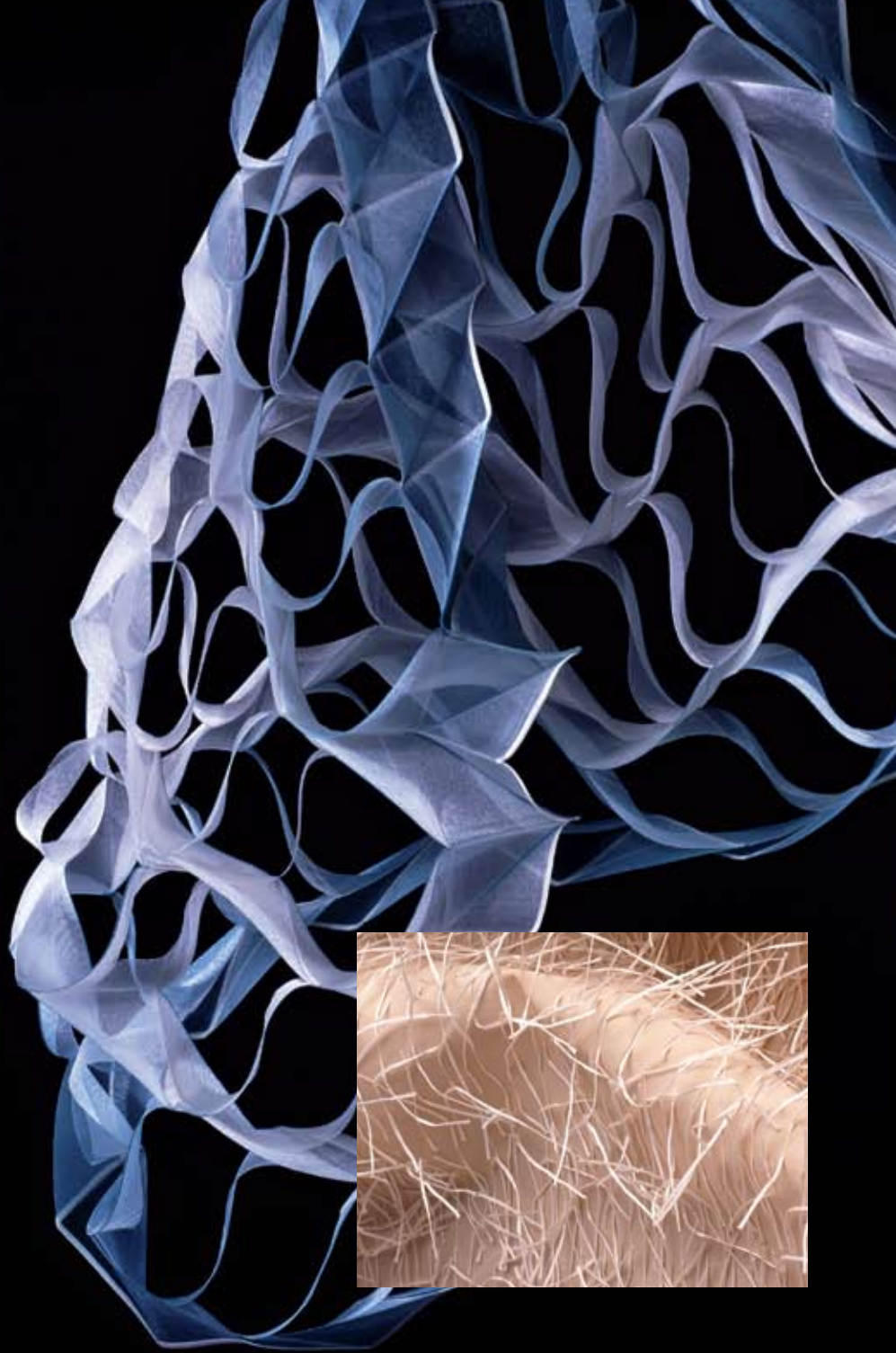
The Nuno corporation specializes in such techniques as warp-printing, overstitching (sashiko), flocked, heat-shrunk, and salt-shrunk fabrics. The textural innovations continue to influence design aesthetics in everything from runway collections to home furnishings.

Maiwa and the Silk Weaving Studio are very proud to bring Reiko Sudo to Vancouver for this lecture, exhibition, and series of workshops.

Reiko Sudo will also teach three workshops (p. 42–47) and exhibit her work (p. 32).

Wednesday September 3

NET LOFT GRANVILLE ISLAND - \$15
7:45 pm (doors open at 7:30)



LECTURE
BEYOND TRADITION

Prof. Masayoshi Ohashi

We received a detailed lecture outline from Professor Masayoshi Ohashi translated by Alfred Birnbaum (among his translations are the novels of Haruki Murakami). We elected to include the entire text.

When I was teenager, I wanted to study traditional Japanese textile design and I enrolled in Tokyo Zokei University of Art and Design, where I learned to weave and dye. The students in the programme basically had workshops to weave and print their own designs.

Besides weaving and printing, we also touched upon dyeing methods. You see, we were studying senshoku, which literally means “dyeing and weaving,” or rather “textiles” or “fabric” in general. My mentor at university was the very well known textile artist Prof. Takashi Yotsumoto, an apprentice of Keisuke Serizawa. In 1956, Serizawa was designated a Living National Treasure for his katazome stencil dyeing technique. Serizawa was also a leading member of mingei folkcraft movement founded by Soetsu Yanagi. I learned screen printing, shibori tie-dyeing, and other techniques from Prof. Yotsumoto.

I was particularly interested in an early modern dyeing technique called nasen from before screen printing in Japan, when textile mills blended traditional katazome rice paste together with synthetic dyes to make coloured resists. Prof. Yotsumoto used these coloured nasen rice paste resists to create a whole new range of expression all his own. I was surprised to learn how versatile the method could be.

After graduation, I did work mostly with geometric designs and exhibited them in group shows from 1977. I also went on to explore the qualities of staining, applying liquid dyes directly to fabric, which I exhibited in a group show in 1982 and a solo show in 1984. From ob-

Thursday September 4

NET LOFT GRANVILLE ISLAND - \$15

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servicing how stains reveal the shape of water, I then began making works based on the idea of “water-forms,” which I exhibited in a solo show in 1987. Then to further this expression more directly, I drew lines with nasen coloured resists directly on fabric, a style I’ve continued to exhibit since 1988. Most recently, I’ve been experimenting with using thin sticks and combs to incise lines in coloured resists. I really enjoy the directness of dyeing one-of-a-kind original designs by hand.

Now, to change directions a bit, let me say a few words about itajime, literally “board-binding,” a technique that dates from the Edo Period. The itajime technique sandwiched fabric between boards carved with identical designs, then bound it up tightly and immersed it in a dye bath to create repeating patterns. There was “red” beni-itajime and “indigo” ai-itajime; both died out with the Edo Period.

In the 1980s, a large number of old ai-itajime boards came to light from

the Itakura household in Izumo, formerly a family of indigo dyers. I visited the Itakura family in 1985 to look over their materials and became fascinated with the beauty of ai-itajime. I’ve been studying ai-itajime ever since, for nearly thirty years now. In 1999, the Itakura family donated its collection of materials to the Shimane Prefectural Museum, where they continue to inspire research. For three years from 2004, I worked together with the Museum to revive ai-itajime, and in 2006 we succeeded in recreating both dye-boards and indigo dyeing using those boards. We presented our findings in 2008 at the Shimane Museum of Ancient Izumo in an exhibition titled “A Lost Art Reborn: Izumo Ai-itajime Indigo Dyeing.”

Lastly, let me take you time-traveling and show you some of the new “ancient” textiles we recreated at Izumo. No one has made textiles like this in over a century, but I trust you will find the results have been worth all the time and effort of rediscovery.

Prof. Obashi will also teach two workshops (p. 44–47) and exhibit his work (p. 32).

LECTURE
ART QUILT MAPS
Composing a Sense of Place

Valerie Goodwin

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

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

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

Join Valerie for an illustrated discussion of her artistic development, her approach to composition, and her method of working for commissions. Her challenge of trying to rethink the graphic sensibility of architecture through the fibre arts makes for an engaging and thought-provoking talk.

Valerie Goodwin will also teach a workshop (p. 48).

Monday September 8

NET LOFT GRANVILLE ISLAND - \$15
7:45 pm (doors open at 7:30)



RETURN to the ILLUSTRATED STITCH

The Clothwork of Janet Bolton

Janet Bolton

In 2012 Janet Bolton's lecture sold out early and we were forced to turn many people away. We are pleased to announce a return engagement. Janet is a delightful speaker who speaks from the heart: each presentation is unique.

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

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

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

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

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

Janet Bolton will also teach three workshops (p. 52–55).

Friday September 12
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 7:45 pm (doors open at 7:30)

LECTURE

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



LECTURE
PRETTY DEADLY

Michael Brennand-Wood

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

In this new lecture, *Pretty Deadly*, Michael will consider the mechanisms by which individuals process images and how choices of colour or material can make something more palatable and initially less disturbing.

Increasingly Michael Brennand-Wood's works are a form of Trojan horse: from a distance they are familiar and attractive—but their real meaning is embedded within their construction. *Pretty Deadly* will focus on selected key themes mapping the development of his work, including exhibition, commission, residences, and public art projects.

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

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

Wednesday September 17

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7:45 pm (doors open at 7:30)

LECTURE

In 2012 a major retrospective of his work was staged at the Ruthin Craft Centre, curated by June Hill.

He is currently completing two new works for the Yorkshire Cancer Centre in Leeds and developing an interdisciplinary arts programme for Colston Hall in Bristol.

Michael Brennard-Wood will also teach three workshops (p. 58–63).



LECTURE
ANIMATING PATTERN
New Paths to Creativity

Jane Callender

Even though shibori techniques are hundreds of years old, Jane Callender is one of the few individuals who can claim to have made a fundamental contribution to the art. Jane's work in pattern development is original and unique and has led to an advanced, highly distinctive style.

In Jane's own words: "Shibori is a test of faith—one invests hours of stitching, blind as it were, before the 'thought' is revealed at the end of the process. I enjoy cloth, for with shibori one is so utterly and completely involved in the activity of managing and organizing it. I also enjoy sewing, for there is a challenge in the seemingly endless and prohibitive sea of fabric to conquer. I find completeness in symmetry—no matter how intricate, how complex—it conveys an order, a calm, which greatly appeals."

Join master shibori artist Jane Callender as she describes her development and artistic influences—from her grandfather's Egyptian garments to her work on pattern development for her recent book, *2000 Patterns*.

She will talk about the importance of pattern and how creating it is a distinctive discipline with a set of rules and innovations. She will also share some of the secrets of her shibori technique and indigo dyeing practice.

Jane Callender will also teach two workshops (p. 68, 69).

Tuesday September 23

NET LOFT GRANVILLE ISLAND - \$15
7:45 pm (doors open at 7:30)



MAKING SENSE of NONSENSE

The Embroidery of Tilleke Schwarz

Tilleke Schwarz

Tilleke Schwarz hails from the Netherlands where she stitches visually poetic “maps of modern life.” In her engagement with contemporary life, her work is reminiscent of graffiti. But unlike graffiti her work is hand-embroidered with the finest of stitches.

Tilleke includes anything that amazes, moves, or intrigues her. Daily life, mass media, traditional stitch samplers, and cats are major sources of inspiration. The result is a humorous reflection on modern society in textile form. Her work is a mixture of her singular personality, a fine graphic sensibility, and a bit of fooling around.

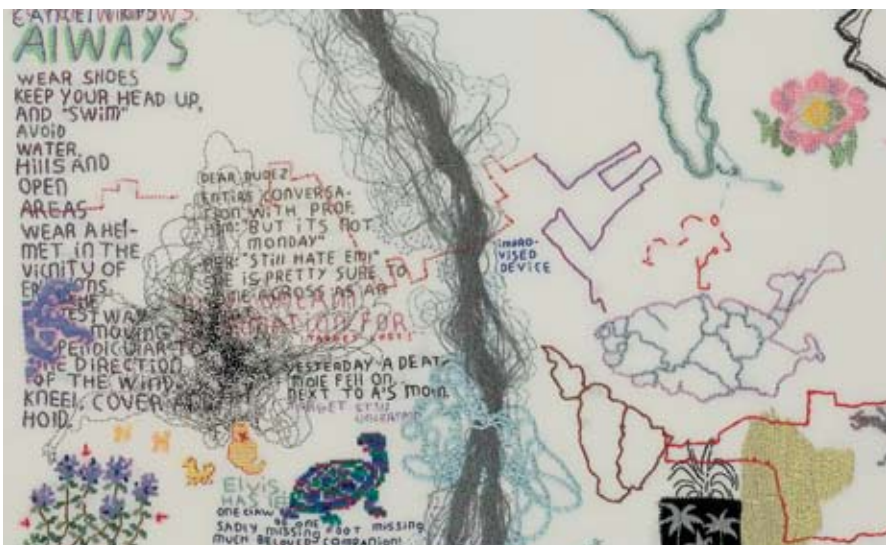
In this lecture Tilleke will focus on her life and art. Sources of inspiration and favoured techniques (including couching, cross stitch, and appliqué) will come together as this renowned artist interprets the world through stitch and thread.

Tilleke Schwarz will also teach two workshops (p. 74, 75).

Tuesday September 30

NET LOFT GRANVILLE ISLAND - \$15

7:45 pm (doors open at 7:30)



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LECTURE
SERENE SENSIBILITY
Threads of Light

Noriko Narahira

The textile works of Noriko Narahira could have come directly from the spirit world. They have a lightness and depth that calls into being an emotion or thought. In their carefully detailed surfaces, they seem to have grown rather than to have been made. It is this organic quality that brings an ethereal sense of the otherworldly.

Join Noriko Narahira for a celebration of her creative spirit and her life in art. Noriko draws her creative inspiration from traditional Japanese architecture. Built without solid interior walls, a Japanese house is partitioned through the addition of paper screens. It is this sense of dividing space with insubstantial, often translucent materials that forms the core of her sensibility.

Noriko Narahira is professor emerita at Kyoto Saga University of Arts. She has taught and exhibited internationally for many years. Her work forms part of collections in Switzerland, Hungary, and Belgium. Every other year she has a solo show in Kyoto, Japan.

Noriko Narahira will also teach a workshop (p. 84) and exhibit her work (p. 36).

Tuesday October 14
NET LOFT GRANVILLE ISLAND - \$15
7:45 pm (doors open at 7:30)





LECTURE

LAYERS of LIFE

The Textile Art of Kyoko Ueda

Kyoko Ueda

Kyoto textile artist, Kyoko Ueda, has made extensive use of kinusha—a stiff, loosely woven, silk gauze historically used in Japan as a reinforcement on mulberry paper stencils. Working through an inspired layering technique, Kyoko Ueda has made three-dimensional forms that are sometimes geometric, sometimes anatomical, sometimes about garments and clothing, and sometimes just about whimsy.

Her distinctive blends of colours are produced from traditional natural dyes such as persimmon tannin, onion, indigo, and various mineral dyes.

Join Kyoko Ueda as she explains her technique, her artistic motivation, and her unique approach to creating textile objects for gallery installations and found environments.

A gifted textile artist, Kyoko Ueda studied textile arts in Osaka before working as a Tsuzure weaver (traditional Japanese tapestry). She exhibits regularly and her work is held in collections worldwide.



Kyoko Ueda will also teach two workshops (p. 86, 87) and exhibit her work (p.36).

Wednesday October 15

NET LOFT GRANVILLE ISLAND - \$15

7:45 pm (doors open at 7:30)



LECTURE
AFRICAN BLUES
My Life in Indigo

Gasali Adeyemo

For the Yoruba of Nigeria, blue is the colour of celebration. Indigo-dyed textiles are worn at naming ceremonies and weddings. Indigo itself is considered a medicine with a potent power to heal.

Adire textiles are some of the most famous cloths in the world. Patterned with stitch resist, wax resist, and a paste made from pounded cassava, Adire textiles are remarkable vehicles for expression.

The *adire eleko* (starch resist) textiles are immediately recognized by their hand-drawn patterning and unique symbolism. The cloths communicate a wealth of proverbial wisdom. Traditionally the patterns are drawn with a chicken feather.

The *adire oniko* (tied resist) is often used as a woman's wrap. Small wraps are first folded and then tie-dyed to create the signature spiral designs. One special variation, known as the *etu* (guinea-fowl pattern), is so prized that when untied it is neither washed nor ironed.

Gasali Adeyemo will take the audience on a journey through his artistic development and the pivotal role indigo has played. Starting in Nigeria at the Nike Centre for Arts and Culture, Gasali worked first as a student and then as a teacher. In 1995 he exhibited in Bayruth, Germany, and his international reputation was born. Since then he has taught and exhibited internationally, including several years at the Santa Fe Craft Market.

Gasali is a warm and open speaker whose presentations bring African indigo traditions to life. He joins us from the USA.

Gasali Adeyemo will also teach two workshops (p. 90, 91).

Tuesday October 21
NET LOFT GRANVILLE ISLAND - \$15
7:45 pm (doors open at 7:30)



MY FOREST IS a GARDEN

The Felted Artwork of Rutsuko Sakata

Rutsuko Sakata

Japanese textile artist Rutsuko Sakata first discovered felted textiles while studying weaving in Finland. Upon her return to Japan she encountered a 1200-year-old felted carpet at Shosoin, the Emperor's treasury. Since then she has dedicated her life to felt.

Join Rutsuko Sakata as she describes her unique artistic journey—lived equally in the Fiskars community of Finland and her home studio in Kyoto, Japan. She will describe her inspiration and how her passion for felt has grown over the years to the point where she is now innovating with colour and silk-felt combinations.

Through her long career she has consistently found nature and natural imagery to be a grounding theme. “My main theme is always nature and particularly the forest with its many kinds of trees and flowers. Forests absolutely charm me.”

Rutsuko Sakata's work has been exhibited internationally. She teaches workshops at centres around the world.

Rutsuko Sakata will also teach a workshop (p. 94) and exhibit her work (p. 40).



Thursday October 23

NET LOFT GRANVILLE ISLAND - \$15

7:45 pm (doors open at 7:30)



EXPRESSING IMPOSSIBILITY

Uncovering a Muse in the World's Textile Collections

Joan Morris

Collections provide first-hand access to pieces. But what is the advantage of seeing a textile in person rather than in a photo or online? For Joan Morris the first-hand experience brings her into direct contact with her muse.

In her own words: “As a lifetime museum visitor, I’ve collected memories and photos of fine textiles that have had profound, life-changing effects on me. But as an adult, travels to the Metropolitan Museum of Art, the Louvre, the Calico Museum, the Museum of Art at RISD and other collections began to raise questions about why and how I need museums to feed my work.”

She came to experience these institutions much in the same way that an author might experience a library: as the location of inspiration, teacher of history, and potential provider of guidance in problem-solving.

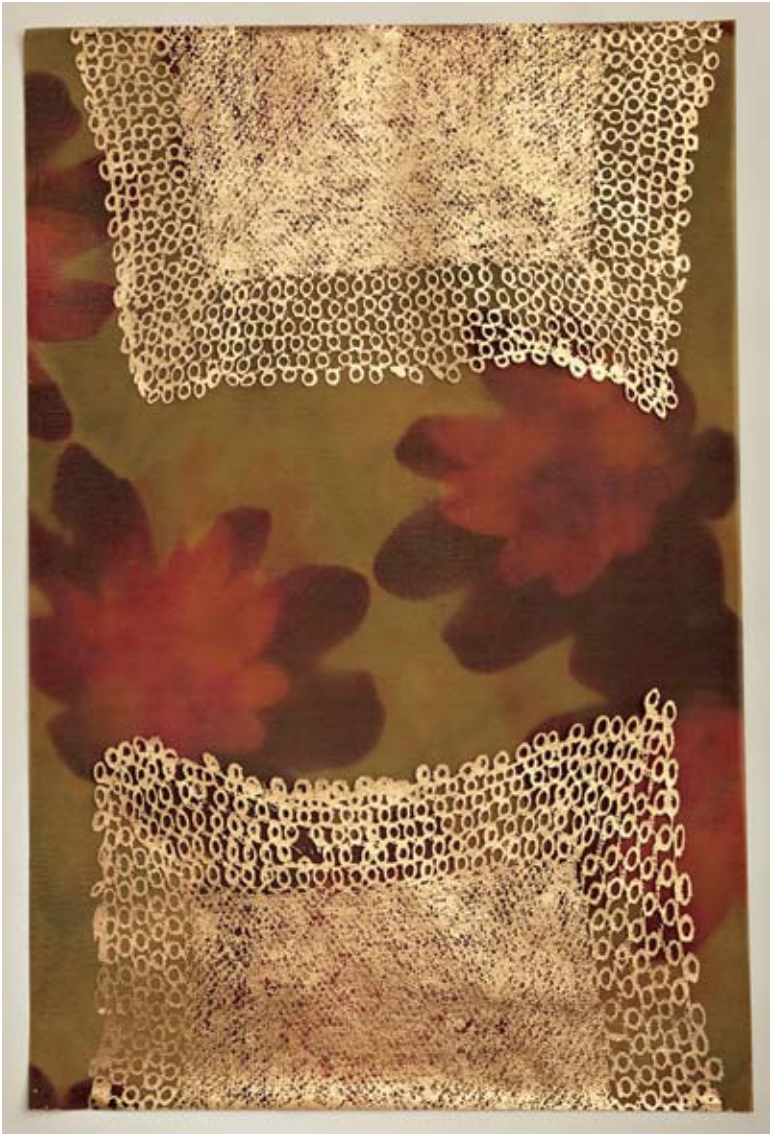
“But my experience was so profound that I began to question, ‘What is a Muse?’ and how is it that I have felt such motivation when standing before the world’s textile collections?”

Join internationally renowned textile artist Joan Morris as she shows her own work and describes its development in the context of visits to museums in the USA, France, and India.

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

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7:45 pm (doors open at 7:30)



Joan Morris will also teach a workshop (p. 98).



EVENT

WATER CARRIES COLOUR, WATER WAVES AIR

Reiko Sudo & Prof. Masayoshi Ohashi

EXHIBITION OPENING with food and refreshments

Masayoshi Ohashi studied under the direct lineage of Japan's first Living National Treasure, Keisuke Serizawa, and has since gone on to research and transmit traditional Japanese dyeing techniques to new generations. His recent works based on his intimate knowledge of water processes have secured him a place of honour in the world of Japanese dyeing.

Reiko Sudo works with endangered weaving traditions throughout Japan, actively seeking to preserve and further engage artisan skills toward contemporary designs.

Presented here is a selection of fascinating textiles created by these two educators, both known for their intense interest in craft, their in-depth research, and their dedication to education.

Masayoshi Ohashi and Reiko Sudo will co-teach two workshops (p. 44–47) and give independent lectures (p. 8, 10). Reiko Sudo will also conduct a workshop (p. 42).

Friday September 5

SILK WEAVING STUDIO

6–8 pm (no charge)

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

Exhibition runs September 5–26



EVENT

THREADS:
THE ART and LIFE of SURAYIA RAHMAN
with Director Cathy Stevulak

FILM

She transformed the *nakshi kantha* quiltwork of Bangladesh into an elaborate form of tapestry that could rival any in the world.

She began to train and employ destitute women to help her stitch these kantha tapestry masterworks. She drew stories from history, poetry, and daily life, and a company of highly skilled women brought her visions to perfection. She worked constantly, tirelessly. She worked until she could no longer draw and even then she made plans to provide a future for the hundreds of artisans who stitched these magnificent works.

This is Surayia Rahman's story: a complex tale of how she came to be an artist, of how she lost control of her designs, and of how ultimately fate decided that the work needed to come back to her.

It is also the story of how one woman's art can empower hundreds—and transform their lives.

Cathy Stevulak first experienced Surayia's art when she lived and worked in Bangladesh. *Threads* is the result of over four years of research, filming, and still photography in locations around the world.

Cathy will provide a behind-the-scenes talk after the film and answer questions. She will also have some of Surayia's work on hand for the audience to examine.

Surayia Rahman's work has been gifted to world leaders including Queen Elizabeth II to Kim Il-Sung and is held in museums and private collections around the world.

Thursday September 25

NET LOFT GRANVILLE ISLAND

7:45 pm \$15



EVENT

SOUND of NATURE

Kyoko Ueda & Noriko Narahira

EXHIBITION OPENING

with food and refreshments

Kyoko Ueda works through layering silk gauze. Her expressions, created through multiple layers of thin fabrics, create a profoundness that causes one to fixate on the fabric. It can be said that these are the traces of her days—layered over each other.

Noriko Narahira sensitively constructs fabrics that have an ethereal, otherworldly presence. The emotional impact of these works connects directly with viewers, many of whom have a profound reaction in the presence of the work.

Join us for a joint exhibition of these two remarkable artists at the Silk Weaving Studio.

Kyoko Ueda will also give a lecture (p. 24) and teach two workshops (p. 86, 87). Noriko Narahira will also give a lecture (p. 22) and teach a workshop (p. 84).

Friday October 17

SILK WEAVING STUDIO

6–8 pm (no charge)

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

Exhibition runs October 17–26

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EVENT
THREADS EVENT
Charlotte Kwon

THE ORISSA FILE
Slide Show & Sale

Over a decade has passed since Maiwa's last major research trip to Orissa. During that time many things have changed and a new generation of weavers and artisans have taken over the work of creating Orissa's cultural future.

Join us as we take you through some of the most beautiful villages in India. You will see streets with stretched warps, bolts of brilliant fabric freshly cut from the looms, wild silks, tribal potters, and even a prince in his family palace.

During the THREADS EVENT it is customary to sell everything in the Maiwa store at 20% off. All proceeds from this evening go directly to the Maiwa Foundation.

Charlotte is also teaching a workshop (p. 50)

Saturday October 25

NET LOFT GRANVILLE ISLAND

7:45 pm \$15



EVENT

WHAT I FELT

The Textile Work of Rutsuko Sakata

EXHIBITION OPENING

with food and refreshments

Rutsuko Sakata creates textile artworks that are a synergy of felted wool, silk, and the profound iconography of the forest. Sakata's work is thematically bold with a strength of character that demands to be seen.

Join us for an exhibition of her unique works at the
Silk Weaving Studio.

*Rutsuko Sakata will also give a lecture (p. 28)
and teach a workshop (p. 94).*

Wednesday October 29

SILK WEAVING STUDIO

6–8 pm (no charge)

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

Exhibition runs October 29–November 15

WORKSHOP

The SUDO SALON

Reiko Sudo

\$100

includes \$20 lab fee

class limit 18

September 3
(Wed)

10am–4pm

Maiwa Loft
Granville Island

Under the directorship of Reiko Sudo since 1987, the Nuno Corporation has been responsible for making some of the most innovative textiles the world has ever seen. Rethinking both high- and low-tech approaches to cloth, Nuno took apart the very idea of fabric. When it was reassembled, Nuno had created unheard of textures, patterns, and forms.

The Sudo Salon is an opportunity to spend an intimate day with Reiko Sudo as she explains the conditions that enabled the Nuno Corporation to come into being and the philosophy that inspired them to master a range of experimental approaches.

Reiko Sudo will speak about the range of disciplines that come together in fabric design and some of the strategies that have been successful. In addition Reiko Sudo will have samples from her textile collection on hand.

Reiko Sudo will also give a lecture (p. 8), co-teach two workshops (p. 44–47), and exhibit her work (p. 32).



Maiwa Supply

inspiring the revival

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



INGENIOUS PATTERN: RUST and ITAJIME

Reiko Sudo & Prof. Masayoshi Ohashi

\$295

includes \$60 lab fee

class limit 16

September 4, 5
(Thu, Fri)
10am–4pmMaiwa East
1310 Odlum

This workshop teaches two separate techniques: rust dyeing and itajime clamp resist.

Rust Dyeing: rust comes from within. So says a Japanese proverb. But there is a sublime, extraordinary potential in the colours made as iron oxidizes.

When the process of rust is creatively combined with textiles, a beautiful world of texture and possibility is created. This world has been thoroughly explored by master textile designer Reiko Sudo. In this workshop Reiko will take students through the process that she herself has used to create her fantastic exhibition work “Scrapyard.”

Itajime Clamp Resist: Archaeologists have found scraps of tie-dyed cloth at ancient sites the world over. The basic idea is so simple. Shibori techniques seem to have occurred quite naturally to people at independent places and times (perhaps from observing how tightly twisted or knotted items stayed dry even when soaked). Methods gradually diversified as they spread. Equally widespread, methods of extracting colour from plants and other natural materials to dye yarns and cloth have been around since ancient times.

The two notions were easy to connect: water could carry beautiful colours almost anywhere, but how to stop it from staining certain places so as to make patterns? Constricting kept fibres dry where pressed tight, so why not tie threads and fabric selectively to resist dyeing?

In Japan, shibori dyeing traces back to the 6th or 7th century. From the Edo period (1600s) into the early modern Meiji era, a boom in indigo dyeing also encouraged the development of many different indigo

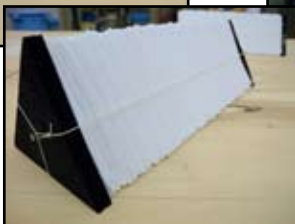
shibori techniques. One of them is itajime-shibori “board-clamped dyeing” whereby cloth is folded up and pressed between squared or triangular boards, then dipped in dye baths to yield beautiful geometric patterns.



From Japan, the country of origami paper folding, we bring you an original way to dye fabric. This is a rare opportunity to connect

with the lineage of Japanese master artisans. The course is co-taught by Reiko Sudo, of the famous Nuno Corporation, an innovator in fabric design, and Professor Masayoshi Ohashi, who studied under the direct lineage of Japan’s first Living National Treasure, Keisuke Serizawa.

Reiko Sudo and Masayoshi Ohashi are each giving a lecture (p. 8, 10), exhibiting their work (p. 32), and teaching additional workshops.



WORKSHOP
KATAZOME

Prof. Masayoshi Ohashi & Reiko Sudo

\$295

includes \$80 lab fee

class limit 16

September 6, 7
(Sat, Sun)

10am–4pm

Maiwa East
1310 Odlum

Professor Masayoshi Ohashi studied under the direct tutelage of Japan's first Living National Treasure, Keisuke Serizawa, and has since gone on to research and transmit traditional Japanese dyeing techniques to new generations.

Students will learn Keisuke Serizawa's stencil-dyeing techniques using pigments on washi paper and natural indigo on fabric. First they will learn how to prepare sheets of mulberry paper for use as a stencil. They will then be taught the variety of techniques to create a successful stencil: cutting, the use of punches, and proper placement and design of imagery.

The class will proceed to reinforcing the stencil with fine silk netting. This is an art in itself, but a carefully made stencil, if treated properly, will last the artisan for many years. The workshop will conclude with paste resist and printing with the stencils.

This is a rare opportunity to connect with the lineage of Japanese master artisans. The course is co-taught by Reiko Sudo, of the famous Nuno Corporation, an innovator in fabric design and fashion.

Reiko Sudo and Masayoshi Ohashi are each giving a lecture (p. 8, 10), exhibiting their work (p. 32), and teaching additional workshops.



CREATIVE MAP MAKING

Valerie Goodwin

\$495

includes \$65 lab fee

class limit 14

September 8–12

(Mon–Fri)

10am–4pm

Maiwa Loft
Granville Island

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

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

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

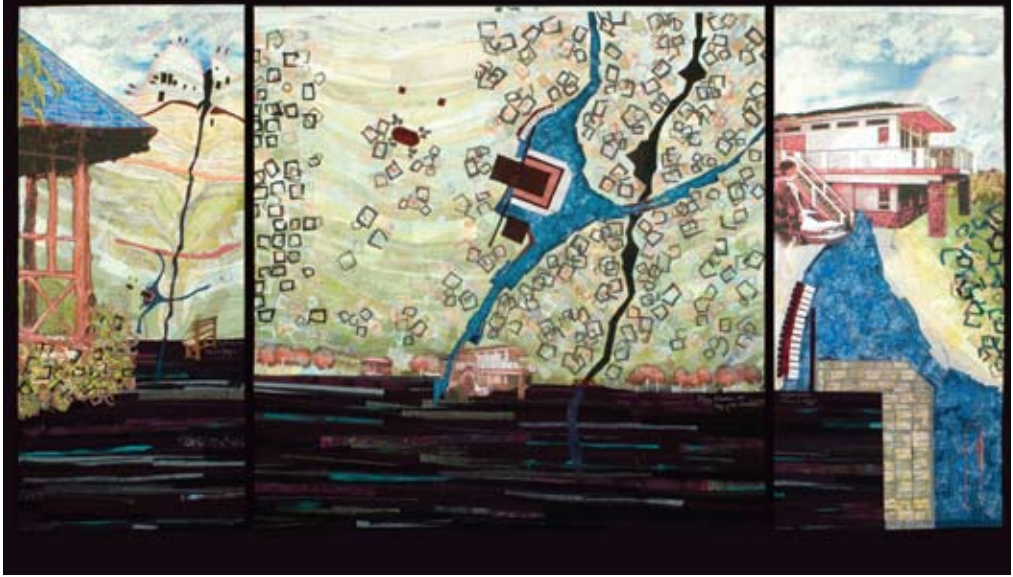
Building on these creative foundations, students will tap into the right and left sides of the brain to design a thoughtful and imaginative composition from a distinctive perspective. Each student will create a cartographic art quilt that tells the story of a particular place.

Valerie Goodwin joins us from the USA.



Valerie Goodwin is also giving a lecture (p. 12).

WORKSHOP



WORKSHOP
NATURAL DYES

Charlotte Kwon

\$495

includes \$120 lab fee
class limit 16

September 9–12
(Tue–Fri)
10am–4pm

Maiwa East
1310 Odlum



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

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

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

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

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

Charlotte Kwon is also presenting a slide show (p. 38).

Below, Charllotte teaching natural dye use in Morocco, Ethiopia, Assam, Bengal, Peru, and the Penland School of Crafts



WORKSHOP
NARRATIVE TEXTILES

Janet Bolton

\$195

includes \$35 lab fee

class limit 15

September 13

(Sat)

10am–4pm

Maiwa Loft
Granville Island

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

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

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

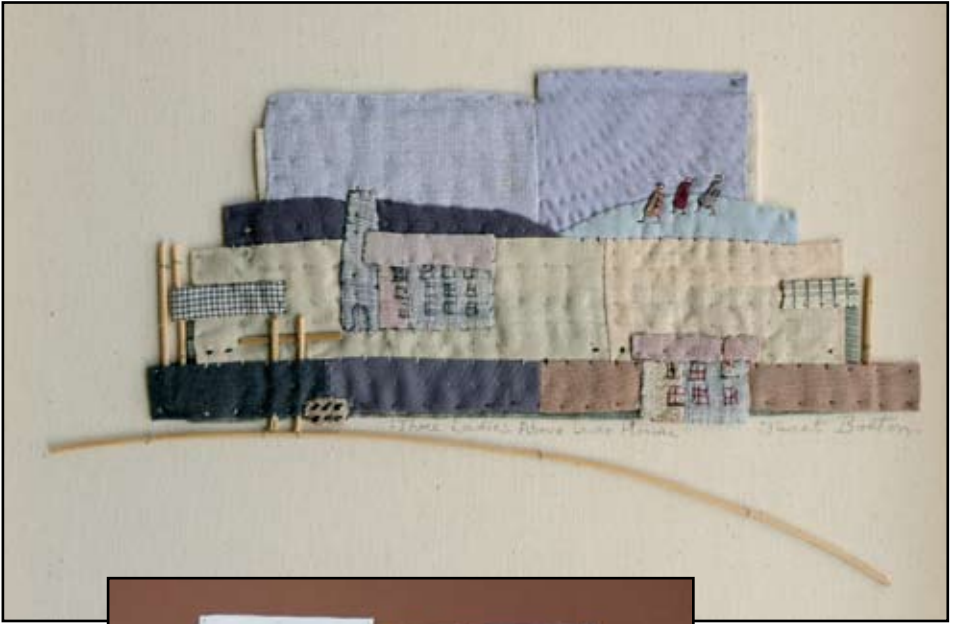
Practical demonstrations of constructional methods, simple cutting of shapes, placing, and "needle turning" techniques augment the workshop.

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

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

Janet Bolton is also giving a lecture (p. 14).





Janet Bolton is also giving a lecture (p. 14).



The STITCH THAT TELLS a STORY

Janet Bolton

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

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

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

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

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

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

\$295**includes \$50 lab fee**

class limit 15

First offering
September 14–15
(Sun–Mon)
10am–4pm

Second offering
September 16–17
(Tue–Wed)
10am–4pm

Maiwa Loft
Granville Island

ONE POT PALETTE: ANIMAL FIBRES

Danielle Bush & Sophena Kwon

\$250

includes \$85 lab fee
class limit 14

September 13, 14
(Sat, Sun)
10am–4pm

Maiwa East
1310 Odium Drive

These two workshops may be taken separately or together to give a well-rounded knowledge of fibre-appropriate techniques. Great for beginning or intermediate dyers.

Are you an apartment dyer? Working with natural dyes in a tiny studio? Or are you looking for a way to conserve water, dye matter, and mordants? The One Pot Palette is for any of these, and for anyone who wants to lay down natural colour on yarns.

In this workshop, students will work with an assortment of silks as well as wools from different sheep breeds. There are a variety of clever techniques (both additive and subtractive) to get a range of very different colours out of a single dyepot. Students will learn the fundamental principals of natural dyes as well as the tools and techniques to intuitively work through their own one pot palette.

Students will leave the workshop with a generous stash of yarns in different animal fibres that can be used to complete a future project.

ONE POT PALETTE: PLANT FIBRES

Danielle Bush & Sophena Kwon

No palette can match the harmony and subtle beauty of natural dyes. In this workshop we will explore that potential using the One Pot Palette, a technique that conserves water, dye material, and space.

Students will work with cotton, hemp, and linen yarns. With plant fibres, we will learn the magical potential of using mordants and tannins before dyeing. We will also look at the different effects that can be achieved by adding mordants and tannins after dyeing. While working through a palette, students will also learn how to achieve tone on tone and colour gradations.

The class will cover the fundamental principals of natural dye use as well as the tools and techniques to intuitively work through their own one pot palette.

Students will leave the workshop with a generous stash of yarns in different plant fibres that can be used toward a future project.

\$250

includes \$85 lab fee
class limit 14

September 15, 16
(Mon, Tue)
10am-4pm

Maiwa East
1310 Odlum Drive

These two workshops may be taken separately or together to give a well-rounded knowledge of fibre-appropriate techniques. Great for beginning or intermediate dyers.

WORKSHOP
OVERLAYS

Michael Brennand-Wood

\$295

includes \$45 lab fee

class limit 14

September 18, 19

(Thu, Fri)

10am–4pm

Maiwa Loft
Granville Island

*Michael Brennand-
Wood is also giving
a lecture (p. 16).*

Layering is an important aspect of both history and archeology. We build and we erase, we add and subtract, continually evolving new meanings and insights. By moving these ideas of accretion and removal into the textile world, students will gain new strategies to create and modify their work.

Each participant will create a personal two-dimensional laminate of imagery, incorporating tensioned layers of cloth with collage, stitch, paint, and other mixed media. Once assembled each layer will be selectively cut back to reveal layers of information and meaning.

Frames will be provided along with opaque and translucent fabrics in differing weights.

Participants will bring objects or found elements that can be inserted within layers of suspended cloth. Objects may be stones, toys, natural or mechanized parts, books, pages, photos, tools, new or old components, anything that might be creatively veiled and covered with fabric.

Imagery might be obscured, erased, overlaid, cut, veiled, or removed through techniques of cut work, appliqué, shadow quilting, darning, mending, or gathering.

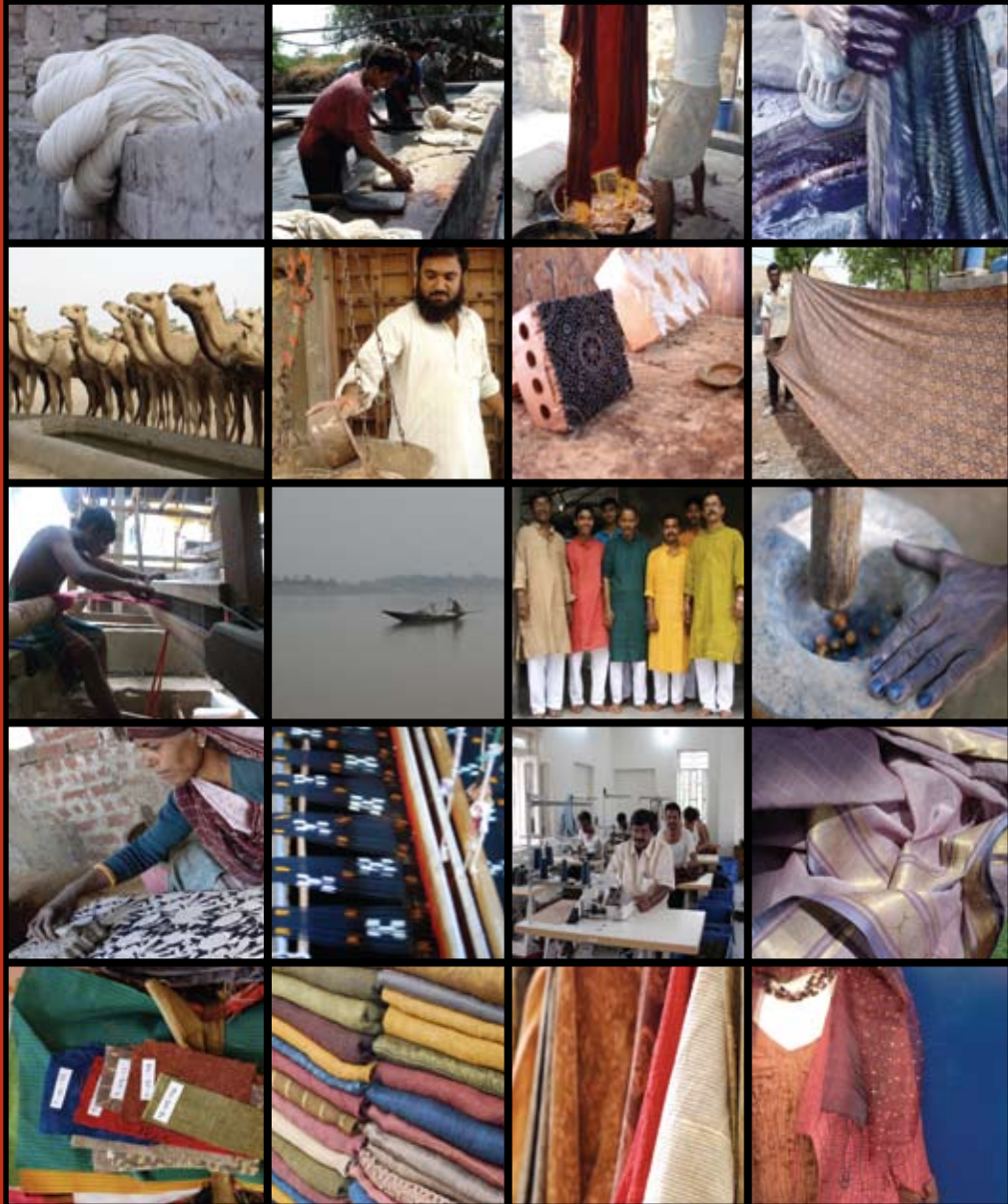
Critique and group discussion will be an important component of this course. Participants need to be open-minded and willing to experiment with concepts and media. They will be encouraged to develop original solutions in relation to the core aims of the workshop; this is not a technical or prescriptive course.

Emphasis will be placed on the investigation and research of personal imagery and the development of related technical innovation, ideas that can be developed at a later stage.



Teaching will largely be on a one-to-one basis. At the close of the workshop, Michael would like to have a group evaluation to discuss what has been achieved. The purpose of this final session is to share outcomes and to set a personal agenda to be continued and developed back in your home studios.

This workshop is a special opportunity to work directly with Michael Brennand-Wood, an internationally acclaimed artist, curator, and speaker from the UK.



SLOW CLOTHES

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

Clothing with soul.

Maiwa Handprints

The ARCHITECTURE of IDEAS

Michael Brennand-Wood

How do we build an idea? What is the foundation? What do we build with? And how do we know when the process is unstable ... or complete?

As makers (in textiles or any other media), we construct with materials, but equally we can build a concept. The Architecture of Ideas is a stand-alone workshop with a specific focus on how to build on an idea.

The goal will be to work with a new confidence in the conceptual realm. Participants will be empowered to evolve personal, creative strategies for the origination and development of ideas.

Students will select from an extensive series of visual and conceptual references. They will then be encouraged to configure, to contextualize, and to add or subtract imagery. Threads and patterns of thought will be presented, discussed, and critiqued via a rolling program of dialogue and critique.

This workshop will provide a rare opportunity to work closely with accomplished UK artist and curator, Michael Brennand-Wood in an intimate classroom environment.

\$150

includes \$20 lab fee

class limit 14

September 20

(Sat)

10am–5pm

Maiwa Loft
Granville Island

Michael Brennand-Wood is also giving a lecture (p. 16).



RESTORED and REMIXED

Michael Brennand-Wood

\$295

includes \$45 lab fee

class limit 14

September 21, 22

(Sun, Mon)

10am–4pm

Maiwa Loft
Granville Island*Michael Brennand-
Wood is also giving
a lecture (p. 16).*

Restoration, recycling, and remaking are the cornerstones of any textile practice. The trade of textiles inevitably resulted in the assimilation of motifs, patterns, and imagery—at times re-configured and re-imagined into the most unusual of contexts.

For this workshop participants will elect to bring, choose, or be given an existing textile artifact. They will then begin the process of remaking the original object or image so that it evolves into something different and unexpected.

Decisions may well be shaped by the artist's desire to work from a transgressive or loving perspective. One must decide whether to destroy, alter, or substantiate the original intention and meaning of a work.

Participants may present a sequence of experimentation that articulates their thinking and thought processes. Michael is interested in the strategies and critical analysis students employ over the two days. Additional processes may encompass photography, text, drawing, or collage.

Critique and group discussion are an important component of the course. Participants need to be open-minded and willing to experiment with concept and media. They will be encouraged to develop original solutions in relation to the core aims of the workshop; this is not a technical or prescriptive course.

Teaching will largely be on a one-to-one basis. The workshop will close with a group discussion to share results and set a personal agenda for the student's home studio.

This workshop is a special opportunity to work directly with Michael Brennand-Wood, an internationally acclaimed artist, curator, and speaker from the UK.



WORKSHOP
FELTMAKING

Rene Evans

\$250

includes \$85 lab fee

class limit 14

September 17, 18
(Wed, Thu)
10am–4pm

Maiwa East
1310 Odium Drive



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

In this two-day, project-oriented workshop, students will explore the many aspects of felt, from three-dimensional hats, boots, and bags to warm felt coats and lightweight, gossamer “nuno” felts. Students will learn basic felting techniques by creating a sample binder of felts of different weights

and felts from different wool fibres. They will select a final project which can be a three-dimensional project (such as a hat, bag, boots), flat felt yardage, or “nuno” yardage (such as scarf or vest fronts). The techniques learned in the workshop can be applied to all felted projects.

WORKSHOP

FELTMAKING: BEYOND the BASICS

Rene Evans

Feltmaking is growing in popularity. As felting methods advance, they are often combined with other textile techniques.

In this workshop students will learn how felt can be pleated and resist-dyed like fine silk using shibori techniques, how gossamer felts can be made lighter and lighter, how felt is sculptured into three-dimensional forms that incorporate multiple layers, and how the boundaries of felt are being challenged.

Students will also have a hands-on opportunity to explore the many new aspects of feltmaking. Emphasis will be placed on creating images and colour on the felted surface and creating textures in the finished felt.

Students will use rovings and pre-felts, as well learn how to incorporate other textile structures such as weaving, knitting, or crochet into their feltmaking. Several of the pieces will be dyed during the workshop. The use of multiple resists to create sculptural or wearable pieces will be discussed. Each day as students learn new techniques, they will complete two or more small projects.

Some previous feltmaking experience or a prior basic felt workshop is required.

\$250

includes \$85 lab fee

class limit 14

September 22, 23
(Mon, Tue)
10am–4pm

Maiwa East
1310 Odlum Drive



INTRODUCTION to DYES

Natalie Grambow



\$295

includes \$85 lab fee
class limit 14

September 19–21
(Fri - Sun)
10am–4pm

Maiwa East
1310 Odium

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

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

WORKSHOP

The ART of EMBROIDERY

Bonnie Adie

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

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

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

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

\$250

includes \$55 lab fee

class limit 14

September 23–25

(Tue–Thu)

10am–4pm

Maiwa Loft
Granville Island



SHIBORI: VARIATION and ECHO

Jane Callender

\$395

includes \$75 lab fee
class limit 15

September 24–26
(Wed–Fri)
10am–4pm

Maiwa East
1310 Odium Drive

Shibori is like music. Variations and echoes can be used to build a theme that has power and beauty.

In this workshop, traditional indigo shibori resists are manipulated and combined to echo patterns and create sculptural and textural effects in the cloth itself.

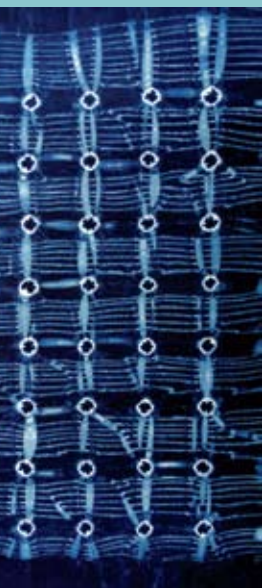
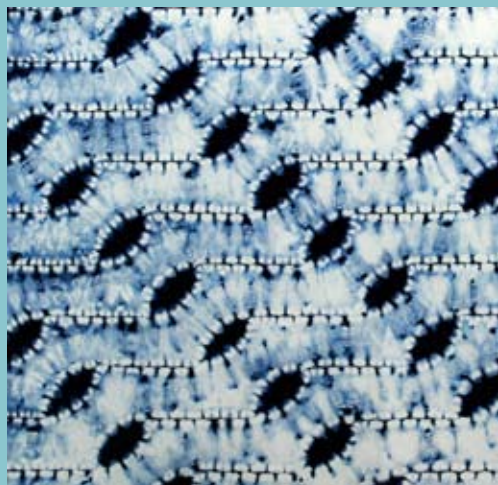
One of our approaches will be to work shibori on surfaces we have created. Traditional stitched formats will be re-defined, motifs developed, and the complete range of resist techniques explored—stitching, binding, itajime, and bo maki (pole-wound). These techniques will be used in isolation, in combination, and with selective dyeing processes.

Participants can expect to produce innovative samples that explore the special relationship between indigo and the complimentary dyes through selective dyeing processes. They will also control the tonal variation of indigo and bring changes to established shibori stitch techniques.

We will be working with natural fabrics such as silk, cotton, linen, and polyester. Some sewing prep work will be needed before the class begins. Shibori experience is advantageous.

Jane Callender joins us from the UK.

Jane Callender is also giving a lecture (p. 18).



SHIBORI: SPLASH COLOUR

Jane Callender

The aim of the workshop is to create an exciting range of indigo “splash colour” shibori fabrics which when combined through appliqué and quilting will create multi-layered surfaces for decorative purses, bags, and pouches.

Designing within the constraints of a flat cloth destined for a three-dimensional form (such as a bag) poses unique design challenges. We will be working shibori specifically to suit shape and refine shibori skills.

Students will explore bound, reserved, cylinder wrap, itajime, and stitched indigo resist. Participants will use cotton and silk of different weights and textures and employ plain and dip-dyeing of jacquards and brocades.

The focus of the workshop will be shibori. Appliqué and quilting techniques will be demonstrated for completion of the bag at home.

Jane Callender joins us from the UK.

Jane Callender is also giving a lecture (p. 18).

\$295

includes \$50 lab fee

class limit 15

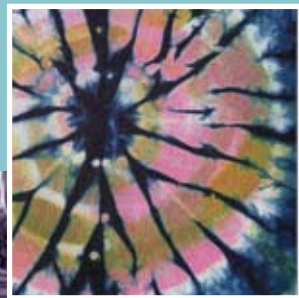
September 27, 28

(Sat, Sun)

10am–4pm

Maiwa East

1310 Odlum Drive



THE CREATIVE STUDIO

Natalie Grambow

\$295

includes \$65 lab fee
class limit 14

(First Offering)
September 26–28
(Fri–Sun)
10am–4pm

(Second Offering)
November 21–23
(Fri–Sun)
10am–4pm

Maiwa Loft
Granville Island

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

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.



WORKSHOP
HAND HOOKED RUGS

Michelle Sirois-Silver

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

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

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

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

\$195

includes \$65 lab fee

class limit 15

September 29, 30
(Mon, Tue)
10am–4pm

Maiwa Loft
Granville Island

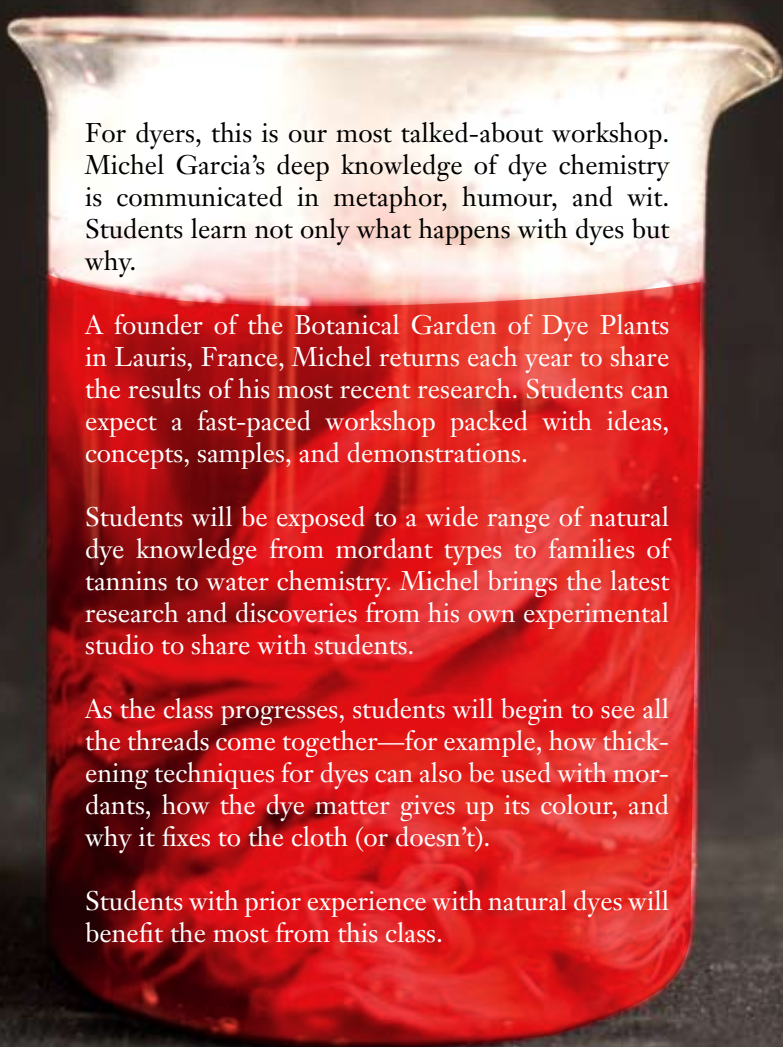


SECRETS of the DYE GARDEN

Michel Garcia

\$395 includes \$75 lab fee
class limit 16

September 29, 30 & October 1 (Mon.–Wed) 10am–4pm
Maiwa East I310 Odlum Drive



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

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.

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.

\$250

includes \$50 lab fee
class limit 16

October 2, 3
(Thu, Fri)
10am–4pm

Maiwa East
1310 Odium



TELLING YOUR OWN STORY

Tilleke Schwarz

\$295

includes \$40 lab fee
class limit 14

October 1–3
(Wed.–Fri)
10am–4pm

Maiwa Loft
Granville Island

The focus of this workshop is design, allowing students to design a new work in their own style in which they can express themselves and tell their own story.

The workshop will open with exercises in mixed media and collage. These fast techniques on paper allow students to experiment and to try out new ideas—even without accomplished drawing skills. Students will enjoy the adventure of designing while working, resulting in inspiration for a new work.

Demonstrations will include Tilleke's favourite embroidery techniques. While students will focus on hand embroidery, it is perfectly all right to incorporate any other (textile) technique or bring your own sewing machine.

Hand-stitching is fun but time-consuming; students should not expect to finish a new work in the workshop. The aim is to leave with plenty of new ideas and a start for a new work on cloth.

Tilleke joins us from the Netherlands.

Tilleke Schwarz is also giving a lecture (p. 20).



WORKSHOP
TEXTS and FLOWERS

Tilleke Schwarz

Marking linen with initials (monograms) has a long tradition. In order to practice, girls used to stitch a sampler with different sizes of alphabets. In contemporary art (graffiti, folk art, collage) texts still play an important role. In this workshop we will practice letters and texts in different techniques (traditional and free-style) to make a contemporary sampler.

Tilleke will demonstrate her favorite technique (couching) and show the different ways it can be used.

We will also practice counted thread stitches (cross stitch). Tilleke will bring some traditional patterns for lettering as samples.

The second day we will add some flowers. Flowers can be formed completely in stitch but appliqué gives great results too and is much faster. The class will cover both techniques.

The workshop will have an emphasis on hand embroidery, but it is perfectly all right to incorporate any other (textile) technique or bring your own sewing machine.



\$225
includes \$30 lab fee
class limit 14

October 4, 5
(Sat, Sun)
10am–4pm

Maiwa Loft
Granville Island

*Tilleke Schwarz
is also giving
a lecture (p. 20).*

Wisdom of the Sensual world



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

open 10–7
seven days a week

ARASHI SHIBORI and SILK PAINTING

Izabela Sauer

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

In this workshop Izabela will teach a range of silk-painting techniques from watercolour to gutta resist lines and thickened dyes. Students will work on different kinds of silk such as chiffon and satin as well as silk velvet to make their samples.

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

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

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

\$295 includes \$70 lab fee class limit 14

October 4–6 (Sat–Mon) 10am–4pm

Maiwa East, 1310 Odium Drive



NEEDLE FELTING: A NEW ADVENTURE

Briony Jean Foy

\$295includes \$50 lab fee
class limit 14October 6–8
(Mon–Wed)
10am–4pmMaiwa Loft
Granville Island

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

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

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

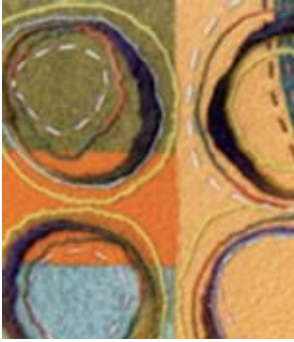


Participants also discuss ways of adding this process to their existing work: painting, jewellery, ceramics, woodworking, quilting, collage, or any other medium. This workshop is designed for everyone from professional artists to novices who just want to explore their creative side.

Needle felting does not require expensive equipment or facilities. The process is portable, and the cost is entirely up to the artisan. Materials are readily accessible, and needle felting is a great way to use found and recycled materials. It is also a great way to experiment with small amounts of more expensive fabrics. Whether you are interested in form or function, concept or aesthetic, process or result, needle felting is addictive.

NEEDLE FELTING as an ART MEDIUM

Briony Jean Foy



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

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

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

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

**\$195**

includes \$30 lab fee

class limit 14

October 9, 10

(Thu, Fri)

10am–4pm

Maiwa Loft
Granville Island

WORKSHOP

FUNK SHUI FELT

Jessica de Haas



\$295

includes \$100 lab fee

class limit 14

October 7–9

(Tue–Thu)

10am–4pm

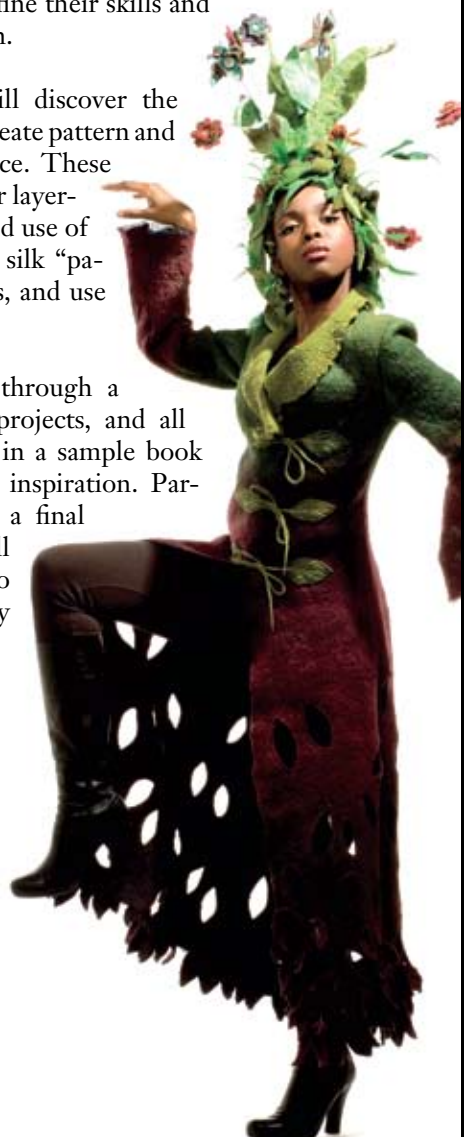
Maiwa East

1310 Odium Drive

In this exploratory three-day workshop, students dive into the exciting and magical world of felt. The workshop will use both ancient and contemporary techniques and is suitable for both beginning and experienced felters looking to refine their skills and expand their creative vision.

Workshop participants will discover the many fascinating ways to create pattern and design on the felted surface. These include fabric inlays, colour layering and cutout, creation and use of partial felts and wool and silk “papers” to achieve crisp lines, and use of a dyebath.

Students will be guided through a series of sample-making projects, and all projects will be mounted in a sample book for future reference and inspiration. Participants will also select a final project, such as a wall hanging or yardage, to further explore what they have learned.



KNITTED MÖBIUS

Sivia Harding

After many enthusiastic requests, Sivia has combined her two short classes into a single course. Here she describes it in her own words:

\$250

includes \$50 lab fee

class limit 15

October 14, 15

(Tue, Wed)

10am–4pm

Maiwa Loft
Granville Island

Möbius knitting has had a special place in my heart ever since I learned the basic technique from Cat Bordhi several years ago. Now (with her blessing), I teach Cat's cast-on along with my particular enhancements of this simple yet endlessly fascinating form.

On day one of this class, we start by casting on for my Harmonia's Rings Cowl. As I guide you through the twists and turns of the cowl, you experience firsthand how the mysterious and fascinating shape evolves. My cowl design goes a little further as we create shaping within the Möbius form to create a beautiful garment that is modifiable for a wide range of body types. A tunic and a sweater based on the cowl pattern are also shown.

On day two, we begin to explore what really makes the knitted Möbius tick. I share all of my tricks of designing for this half-twisted, one-edged shape that truly has no inside or outside. We learn what stitches best interact with the structure, in which, amazingly, patterns are displayed in both mirror-imaged and upside down fashion on either side of the cast-on. Which stitches will produce symmetry? There are some guidelines but also ways to bend the rules and produce stitch patterns, not all symmetrical, that are interesting and beautiful. As we work a sampler in worsted weight yarn, I guarantee that students will have many "aha" moments as we see stitch patterns develop in amazing and sometimes unpredictable ways. Many Möbius garments are shown as inspiration.

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



CREATIVITY, SERENITY, SENSIBILITY

Noriko Narahira

\$495

includes \$75 lab fee

class limit 14

October 15–18

(Wed–Sat)

10am–4pm

Maiwa East

1310 Odium Drive

Noriko Narahira has spent most of her life thinking about textiles. A working artist with over twenty years experience, she often goes to a place where an idea, thought, or emotion can begin to grow into a profound artwork.

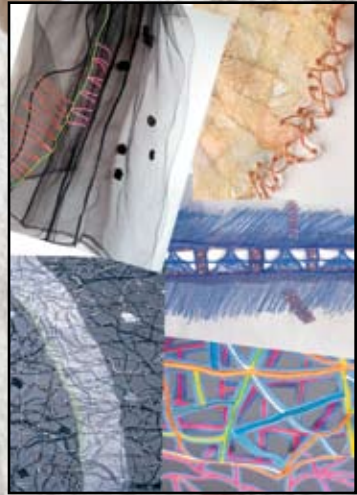
This meditative state is also a process. It can be taught and practiced to build awareness and develop a deeper sensibility toward the aspects of the textile world that fascinate, excite, and inspire us.

In this workshop Noriko will take students through a series of exercises and techniques that build their expressive potential. In her own words: “The stitches themselves create texture and transparency; in fact they can bond to create the cloth itself, but they can also be used as a way of drawing, of adding colour and tone, or of creating shadow. As the resulting work develops and takes form, it takes on the qualities of an object, with everything this implies in contemporary art language.”

Students will work with a sewing machine using a free-style embroidery foot and will try out basic hand-stitching techniques. They will actively work on translating ideas into textiles. The results will be gathered into a sketchbook to form an invaluable guide and wellspring for future work.

Noriko joins us from Japan.

Noriko Narahira is also giving a lecture (p. 22) and exhibiting her work (p. 36).



WORKSHOP
Sculpted Air
Kyoko Ueda

\$250
includes \$65 lab fee
class limit 14

October 16, 17
(Thu, Fri)
10am–4pm

Maiwa Loft
Granville Island

Both Kyoko Ueda workshops teach the same technique of machine-stitching gauze materials. In this workshop students will work with nylon tulle to learn techniques that can be used for wall hangings, mobiles, standing sculptures, or other forms.



Through an unusual technique of layering hexagonal mesh tulle, students will discover a new world of sculptural possibility.

Sculptural forms are augmented through choice of mesh colours and the embellishment of the surface with stitch work or small pieces of fabric. Students will appreciate the skill of pre-visualizing three-dimensional effects. Volume, colour, movement, and surface are all elements that the textile artist can use to dictate a new language of expression.

Students will progress through a series of geometric and human forms as they learn techniques and experiment with embellishments. On the second day students will progress toward a final original piece.

Kyoko joins us from Japan.

*Kyoko Ueda is also giving a lecture (p. 24)
and exhibiting her work (p. 36).*



Air Shawl

Kyoko Ueda



Both Kyoko Ueda workshops teach the same technique of machine-stitching gauze materials. In this workshop students will work with silk gauze to learn techniques that can be used to structure a unique and ethereal “air shawl.”

Silk gauze is more transparent than silk organza, and when layered it provides a textile mem-

ory. It retains its shape when scrunched or expanded.

The diaphanous nature of the gauze permits stitching and embellishment to hang on the air. This gives the creative personality unlimited potential to write or draw in space. Additional fabrics and other elements can also be placed between layers. When the silk gauze is coloured, the work can be pushed in new chromatic directions.

Students will learn to plain stitch on single and double cloths, experiment with serging, folding, tucking, patchwork, and embroidery. On the second day students will progress toward a completed shawl.



Kyoko joins us from Japan.

Kyoko Ueda is also giving a lecture (p. 24) and exhibiting her work (p. 36).



\$250

includes \$65 lab fee

class limit 14

October 18, 19

(Sat, Sun)

10am–4pm

Maiwa Loft

Granville Island

COLLAGE, MOTIF, and MATERIAL

Shannon Wardroper

\$350

includes \$75 lab fee
class limit 14

October 19–21
(Sun–Tue)
10am–4pm

Maiwa East
1310 Odum Drive

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.

WORKSHOP

WEAVING through INDIA

Jane Stafford

In January of 2011 Jane Stafford travelled to India with the Maiwa Foundation and had the great privilege of observing some of India's finest weavers. She visited again with Maiwa in early 2014. This workshop has been created based on the extraordinary pieces that Jane observed and brought back.

Jane writes: "India's tradition of clothing itself with un-cut cloth has created a weaver's paradise. Everywhere I looked I saw magnificent coloured and textured cloths. Often the simplicity of the handloom techniques led to the most sensual and ingenious of fabrics."

Join master weaver Jane Stafford as she shares her weaver's insights into Indian technique. Students will learn about supplementary warps used to create patterned borders over a plain weave structure, stripes, and double weaves. In addition there will be unusual embellishment techniques such as the use of sequined yarns.

Jane will set the stage by contrasting India's handloom techniques with the craft-loom approach taken in the west. She will also present a slide show: a weaver's perspective on an incredible tradition.

\$450

includes \$80 lab fee

class limit 12

October 20–23

(Mon–Thu)

10am–4pm

Maiwa Loft

Granville Island



Jane Stafford working with Indian weavers in Bengal (left) and in Rajasthan (above).

ADIRE TIE and DYE

Gasali Adeyemo

\$350

includes \$75 lab fee

class limit 14

October 22–24

(Wed–Fri)

10am–4pm

Maiwa East
1310 Odium Drive

Join Gasali Adeyemo as he teaches the traditional Yoruba techniques of *adire oniko* (tied resist). In this class he will focus on folding, patterning, and the techniques used to create a tied resist with raffia. The resisted piece will be dyed with indigo using traditional methods.

There are a few different raffia tie-dye techniques. One is a stitch resist where the design is made using a needle to stitch the raffia into the fabric. Another is tied by hand using raffia to create designs. Gasali will teach the students both tie-dye techniques as well as how to dye the fabric and remove the raffia.

Gasali will also explain the importance of indigo and tie-dye to both himself and his culture. Learn the meanings behind the designs of this distinctive African cloth.

Gasali Adeyemo is also giving a lecture (p. 26).

AFRICAN INDIGO and BATIK

Gasali Adeyemo

Incomplete

In this class Gasali Adeyemo will take students through the steps of making the famous *adire eleko* (starch resist) cloth.

Adire eleko is the process of creating designs using cassava paste, a small broom, and a chicken feather. Imagery can be added either freehand or through the use of a stencil. Gasali will show the students how to prepare the paste, how to draw designs, how to dye the resisted cloth in indigo and finally, how to remove the cassava from the finished work.

Gasali will teach the meanings of traditional symbols and patterns as well as some of the fascinating traditional indigo lore.

Gasali joins us from the USA.

Gasali Adeyemo is also giving a lecture (p. 26).

\$250

includes \$65 lab fee

class limit 14

October 25, 26

(Sat, Sun)

10am–4pm

Maiwa East

1310 Odlum Drive

THE COLOUR WORKSHOP

Natalie Grambow

\$295

includes \$75 lab fee

class limit 14

October 24–26

(Fri–Sun)

10am–4pm

Maiwa Loft
Granville Island

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










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

Students will be led through various exercises to help them observe the effects that colours have on each other, their relativity to the human eye, and the way they respond to different surfaces such as paper and cloth. Students will use various materials such as fabric paints, watercolours, colour crayons, pre-dyed fabric and fleece, and paint chips.

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



RED.

No.	Names.	Colours.	ANIMAL.	VEGETABLE.	MINERAL.
91	<i>Garnine Red.</i>			<i>Raspberry, Gosh Cob, Carnation Pink.</i>	<i>Oriental Ruby.</i>
92	<i>Lake Red.</i>			<i>Red Tulip, Rose Altamare.</i>	<i>Spinel.</i>
93	<i>Crimson Red.</i>				<i>Precious Garnet.</i>
94	<i>Purplish Red.</i>		<i>Outside of Quills of Turin.</i>	<i>Bark Crimson Official, Garden Esce.</i>	<i>Precious Garnet.</i>
95	<i>Cochineal Red.</i>			<i>Under Disk of decayed Leaves of Nona-so-pretty.</i>	<i>Dark Cassiaher.</i>
96	<i>Vinous Blood Red.</i>		<i>Vinous Blood.</i>	<i>Mask Flower, or dark Purple Scabious.</i>	<i>Pyrope.</i>
97	<i>Brownish Purple Red.</i>			<i>Flower of deadly Nightshade.</i>	<i>Red Antimony Ore.</i>
98	<i>Chocolate Red.</i>		<i>Bronet of Bird of Paradise.</i>	<i>Brown Disk of common Marigold.</i>	
99	<i>Brownish Red.</i>		<i>Mark on Throat of Red-throated Diver.</i>		<i>Iron Flint.</i>



WORKSHOP

FELTED ART COAT

Rutsuko Sakata



\$450

includes \$75 lab fee
class limit 14

October 27–30
(Mon–Thu)
10am–4pm

Maiwa East
1310 Odium Drive



Rutsuko Sakata has spent the past twenty years working with silk and wool developing felting techniques. She has travelled around the world, exhibiting and teaching workshops. Sakata has taken the art to new heights both in terms of her exceptional designs and her mastery of technique.

Rutsuko Sakata lives across cultures, dividing her time between her Kyoto workshop in Japan and Finland, where she is a member of the Artisans, Designers and Artists of Fiskars Cooperative.

In this workshop students will work alongside Sakata to make a unique jacket that combines individuality, design, and comfort.

The jacket will be made of merino wool and a suitable thin fabric (silk organza, chiffon, or cotton organza). The garment will be felted and constructed entirely without seams.

The finished coat will be wearable on both sides. It is cleverly designed to be warm in winter and cool in summer.

Sakata Rutsuko joins us from Japan.

Rutsuko Sakata will also give a lecture (p. 28) and exhibit her work (p. 40).





BOOKBINDING: ANCIENT to MODERN

Gaye Hansen

\$295

includes \$70 lab fee
class limit 12

October 27–29
(Mon–Wed)
10am–4pm

Maiwa Loft
Granville Island

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

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

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

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

Throughout the three days students are exposed to a wide range of materials, equipment, and techniques including the use of decorative papers, mounting film, text pages, book cloth, etc. Time is set aside for learning through visual examples, demonstrations, personal instruction, text books, and

web resources to maximize exposure to the ancient but reviving creative field of hand bookbinding.



WORKSHOP

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, interleaf pages, hinges, linen tapes, and headbands. The books become personalized through add-in techniques such as sewn-in envelopes, specialty papers, blockprinting, insertions, and pockets. A wide variety of handmade and commercial papers will be used for the final project.

\$295

includes \$70 lab fee

class limit 12

October 30, 31
& November 1
(Thu–Sat)
10am–4pm

Maiwa Loft
Granville Island



SHAPED RESIST

Joan Morris

\$495

includes \$80 lab fee
class limit 16

October 31–
November 4
(Fri–Tue)

Maiwa East
1310 Odium Drive

This workshop will introduce students to shaped resist dyeing with acid dyes and discharge dyeing. With this technique it is possible to float defined areas of shaped-resist patterns on solid-coloured grounds using vibrant colour schemes.

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

This process readily lends itself to infinite variation and invention. Economical, simple-to-use wash-fast acid dyes give saturated, transparent, vibrant hues to silk and wool, and they work perfectly with the shaped resist processes.

This class, open to beginners and beyond, will explore shaped resist dyeing using wash-fast acid dyes and the discharge (colour removal) process. Discharging is a colour-removing process allowing for complex colour combinations otherwise impossible to achieve through conventional over-dyeing. We'll concentrate on making samples of hand-stitched resist (though other ways of making shaped resist will be discussed 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.)

Joan Morris joins us from USA.

Joan Morris is also giving a lecture (p. 30).



DOWN the SILK ROAD

Carol Soderlund

\$595

includes \$150 lab fee
class limit 16

November 5–9
(Wed–Sun)
10am–5pm

Maiwa East
1310 Odium Drive

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

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

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

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

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



WORKSHOP

ADVANCED RUG HOOKING

Michelle Sirois-Silver

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

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

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

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

\$295

includes \$75 lab fee

class limit 12

November 7–9

(Fri–Sun)

10am–4pm

Maiwa Loft
Granville Island



BETWEEN the COLOURS: CREATIVE RESIST

Natalie Grambow

\$295

includes \$75 lab fee

class limit 14

November 28–30

(Fri–Sun)

10am–4pm

Maiwa East

1310 Odium Drive

This very popular workshop has returned. This course is an ideal introduction to resist as a vital element of surface design. Here students will obtain a comprehensive understanding of resists: what advantage each might have, what effects can be obtained, and what the proper techniques are for manipulating fabric, colour, and resist.

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

Finally, students will study hot wax resist and a range of shibori resists including pole-wrapping clamped resist and stitch-bound resist. Students will leave the workshop with many samples showing a variety of techniques and effects. A final project will also be completed.



DREAM
BIG
DREAMS

ma i wa



THROUGH THE EYE OF A NEEDLE

STORIES FROM AN INDIAN DESERT

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

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

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

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

MAIWA PRODUCTIONS



INDIGO

A WORLD OF BLUE



There is only one natural dye for blue – indigo.

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

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

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



MAIWA PRODUCTIONS

TANA BANA WISDOM OF THE LOOM



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

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

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



MAIWA PRODUCTIONS

IN SEARCH OF LOST COLOUR

THE STORY OF NATURAL DYES



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

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

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



MAIWA PRODUCTIONS

Instructors

Gasali Adeyemo see his lecture on page 26.

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

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

Janet Bolton see her lecture on page 14.

Michael Brennand-Wood see his lecture on page 16.

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

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

Jane Callender see her lecture on page 18.

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

MAIWA

ON-LINE
www.maiwa.com



The best of Maiwa
leather, shawls, bags,
bedding, embroidery



The complete stock
of Maiwa Supply



The world's largest
on-line selection of
natural dyes
and extracts



Large sizes, priced
at wholesale rates

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

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

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

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

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

Michel teaches and advises internationally on natural colours and dyes.

Natalie Grambow has an extensive background in design, teaching, and textile arts. An accredited Interior Designer, she spent many years in Ottawa working within the architectural design field and teaching Design Theory. Natalie's first deep exploration of tex-

tiles began during her Visual Arts/Photography studies at the University of Ottawa when she experimented with non-silver techniques of transferring photographic imagery onto cloth. She subsequently studied at the École d'Impression Textile à Montréal and later travelled to Asia and Latin America where she spent six months learning to weave with local Mayan weavers in Guatemala. Shortly after completing the Textile Arts program at Capilano College in 2001, she was awarded the BC Craft Association's Award of Excellence.

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

Valerie Goodwin see her lecture on page 12.

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

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. www.funkshuifelt.com

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

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

Charllotte Kwon is the owner of Maiwa Handprints Ltd. and the director of the Maiwa Foundation. Through Maiwa, Charllotte 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.

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

Sophena Kwon has grown up with Maiwa as a family business. In 2009 she studied with Michel Garcia in France, in 2010 and 2011 she assisted with the natural dye workshops in Peru and India. In 2012 she co-taught with Charllotte Kwon at the Penland School of Crafts and in 2013 she assisted in natural dye troubleshooting at the Living Blue Cooperative in Bangladesh. In addition to her natural dye work she is also a skilled clothing designer and photographer.

Joan Morris see her lecture on page 30.

Noriko Narahira see her lecture on page 22.

Masayoshi Ohashi see his lecture on page 10.

Rutsuko Sakata see her lecture on page 28.

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

Tilleke Schwarz see her lecture on page 20.

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

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

For many years Jane was a production weaver creating limited lines of mohair blankets and silk damask scarves and a line of chenille products. Jane loves to teach, and it has been her main focus for the last seven years. She regularly teaches and lectures throughout North America, sharing the knowledge she has gained over the past 32 years working as both a weaver and an educator. Her love of colour and her energetic enthusiasm shine through in all her classes and demonstrations. Passing on knowledge is her greatest joy.

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

Cathy Stevulak, international project manager and filmmaker, is co-founder of Kantha Productions LLC. In cooperation with filmmakers in Bangladesh, Canada, and the United States, Cathy is leading the Threads project to document the life, textile stories, and social contributions of artist Surayia Rahman of Bangladesh.

Cathy grew up in Alberta, Canada, and had multiple craft projects on the go throughout her early life. She has had a lifelong interest in beauty made by hand. With Nova Scotia College of Art and Design, Cathy co-organized the exhibition and lecture “Traditional Textiles of Bangladesh” (2005). She advised the Textile Museum of Canada in its early development of corporate partnerships. Cathy was Senior Governance Adviser with United Nations Development Programme in Bangladesh and has lived and worked internationally for over 20 years. www.kanthathreads.com

Reiko Sudo see her lecture on page 8.

Kyoko Ueda see her lecture on page 24.

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 SFU.

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.

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.

THE MAIWA FOUNDATION

IMPROVING THE LIVES OF ARTISANS
THREAD BY THREAD



In recent work (November 2013), the foundation helped to bring Meena Raste from the Kutch desert (where she successfully manages several tribal embroidery groups) to the Surya's Garden Banjara embroidery project. Here she talks stitchwork with Gamuben (seated) and Laxmiben (right) from Surya's Garden while Charlotte Kwon, director of the foundation, takes notes.

Although separated by hundreds of miles, the Banjara and the embroiderers of the Kutch desert share very similar challenges. Sourcing materials, designing pieces, fair compensation, tracking and managing work distributed throughout a village are all topics that benefit from experience.

The Maiwa store carries work from many tribes of the Kutch desert as well as the highly distinctive Banjara embroidery.

THE MAIWA FOUNDATION BOOK

It started as a single book we kept in the store to show the work of the Maiwa Foundation. So many people wanted to buy it that we had it professionally printed in a beautiful hardcover edition.

The optimism and courage of artisans from around the world are captured on each page of this full-colour large-format edition.

Available in the Maiwa Store and online at maiwa.com.

\$39.95 All proceeds to the Maiwa Foundation.



THE MAIWA FOUNDATION

The Maiwa Foundation is a registered charity.
Donations are tax deductible.

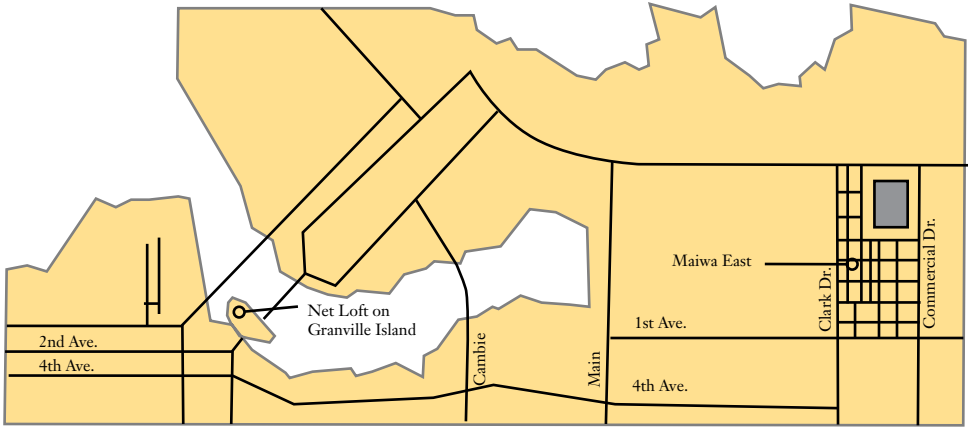
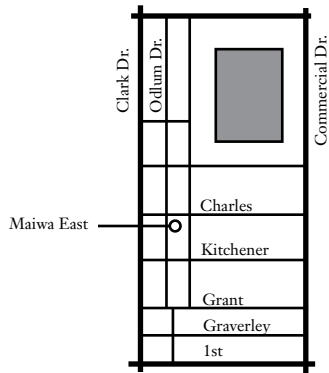
LOCATIONS

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

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

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

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



ACCOMMODATION

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.

Internet: www.ywcahotel.com or toll-free 1 800 663 1424
May 1–October 15: \$64 single
October 16–April 30: \$59 single

Inn at False Creek (Quality Inn)

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

Internet: www.qualityhotelvancouver.com or toll-free 1 800 663 8474
September: \$126.65 single
October: \$84.15 single
November: \$67.15 single

Granville Island Hotel

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

Internet: www.granvilleislandhotel.com 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

The Langtry (5 min. to Granville Is.)

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

Corkscrew Inn (5 min. to Granville Is.)

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

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

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

Registration opens Monday, June 23, 2014, at 10 AM.

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

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

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

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

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

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

Cancellations on or before July 15, 2014, will be charged a \$35 fee.

Cancellations after July 15, 2014, receive a 50% refund.

Cancellations after July 31, 2014, receive no refund.

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

THE MAIWA BLOG

Unwrap a new thread ...



Follow us on Facebook and Instagram.

WORKSHOPS

- \$100 ○ The Sudo Salon – Sep 3
- \$295 ○ Ingenious Pattern: Rust and Itajimi – Sep 4,5
- \$295 ○ Katazome – Sep 6,7
- \$495 ○ Creative Map Making – Sep 8–12
- \$495 ○ Natural Dyes – Sep 9–12
- \$195 ○ Narrative Textiles – Sep 13
- \$295 ○ The Stitch That Tells a Story (1) – Sep 14, 15
- \$295 ○ The Stitch That Tells a Story (2) – Sep 16, 17
- \$250 ○ One Pot Palette: Animal Fibres – Sep 13, 14
- \$250 ○ One Pot Palette: Plant Fibres – Sep 15, 16
- \$295 ○ Overlays – Sep 18, 19
- \$150 ○ The Architecture of Ideas – Sep 20
- \$295 ○ Restored and Remixed – Sep 21, 22
- \$250 ○ Feltmaking – Sep 17, 18
- \$250 ○ Feltmaking: Beyond the Basics – Sep 22, 23
- \$295 ○ Introduction to Dyes – Sep 19–21
- \$250 ○ The Art of Embroidery – Sep 23–25
- \$395 ○ Shibori: Variation and Echo – Sep 24–26
- \$295 ○ Shibori: Splash Colour – Sep 27, 28
- \$295 ○ The Creative Studio (1) – Sep 26–28
- \$195 ○ Hand Hooked Rugs – Sep 29, 30
- \$395 ○ Secrets of the Dye Garden – Sep 29, 30 & Oct 1
- \$250 ○ Indigo: The Organic Vat – Oct 2, 3
- \$295 ○ Telling Your Own Story – Oct 1–3
- \$225 ○ Text and Flowers – Oct 4, 5
- \$295 ○ Arashi Shibori – Oct 4–6
- \$295 ○ Needle Felting: A New Adventure – Oct 6–8
- \$195 ○ Needle Felting as an Art Medium – Oct 9, 10
- \$295 ○ Funk Shui Felt – Oct 7–9
- \$250 ○ Knitted Möbius – Oct 14, 15
- \$495 ○ Creativity, Serenity, Sensibility – Oct 15–18
- \$250 ○ Sculpted Air – Oct 16, 17
- \$250 ○ Air Shawl – Oct 18, 19
- \$350 ○ Collage, Motif, and Material – Oct 19–21
- \$450 ○ Weaving through India – Oct 20–23
- \$350 ○ Adire Tie and Dye – Oct 22–24
- \$250 ○ African Indigo and Batik – Oct 25, 26
- \$295 ○ The Colour Workshop – Oct 24–26
- \$450 ○ Felted Art Coat – Oct 27–30
- \$295 ○ Bookbinding: Ancient to Modern – Oct 27–29
- \$295 ○ Bookbinding: The Artist's Book – Oct 30, 31 & Nov 1
- \$495 ○ Shaped Resist – Oct 31–Nov 4
- \$595 ○ Down the Silk Road – Nov 5–9
- \$295 ○ Advanced Rug Hooking – Nov 7–9
- \$295 ○ The Creative Studio (2) – Nov 21–23
- \$295 ○ Between the Colours: Creative Resist – Nov 28–30

LECTURES

- \$15 ○ *Reiko Sudo* – Sep 3 – The Legedary Nuno Corporation
- \$15 ○ *Masayoshi Ohashi* – Sep 4 – Beyond Tradition
- \$15 ○ *Valerie Goodwin* – Sep 8 – Art Quilt Maps
- \$15 ○ *Janet Bolton* – Sep 12 – Return to the Illustrated Stitch
- \$15 ○ *Michael Brennand-Wood* – Sep 17 – Pretty Deadly
- \$15 ○ *Jane Callender* – Sep 23 – Animating Pattern
- \$15 ○ *Tilleke Schwarz*– Sep 30 – Making Sense of Nonsense
- \$15 ○ *Noriko Narahira* – Oct 14 – Serene Sensibility
- \$15 ○ *Kyoko Ueda* – Oct 15 – Layers of Life
- \$15 ○ *Gasali Adeyemo* – Oct 21 – African Blues
- \$15 ○ *Rutsuko Sakata* – Oct 23 – My Forest Is a Garden
- \$15 ○ *Joan Morris* – Oct 30 – Expressing Impossibility

EVENTS

- \$0 RSVP Water Carries Colour, Water Waves Air
Masayoshi Ohashi & Reiko Sudo Exhibition – Sep 6
- \$15 ○ Threads: The Art and Life of Surayia Rahman
Documentary Film with director Cathy Stevulak – Sep 25
- \$0 RSVP Sound of Nature
Kyoko Ueda & Noriko Narahira – Oct 17
- \$15 ○ The Orissa File
Charlotte Kwon Slide Show and Sale – Oct 25
- \$0 RSVP What I Felt
Rutsuko Sakata Exhibition – Oct 29

Registration Form for the 2014 Textile Symposium

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, 2014, will be charged a \$35 fee. Cancellations after July 15, 2014, receive a 50% refund. There are no refunds for cancellations after July 31, 2014. Students who are unable to attend a workshop may elect to send a qualified replacement if they notify Maiwa in advance. Both the Maiwa Loft and Maiwa East are second floor locations accessed by stairs. We regret that they are not wheelchair accessible.

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