

MAIWA TEXTILE SYMPOSIUM

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SEPTEMBER, OCTOBER, NOVEMBER

Registration opens June 24 at 10 am



Maiwa Textile Symposium 2013
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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.

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

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

The Maiwa Foundation is a registered charity.

Maiwa Handprints & The Maiwa Foundation



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Thursday September 12

NET LOFT GRANVILLE ISLAND - \$15

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

There's a Plant I'd Like You to Meet *New Organic Dye Methods*

In 2013, Michel Garcia returns from France to report on new discoveries in the world of natural dyes and techniques.

Michel has spent recent years travelling the world and attempting to unravel the secrets of indigenous dye knowledge. Many strange practices produce unusual colours. He will share stories and the fruits of his research in this lecture. Among the highlights are biomordants: plants which accumulate alum in their leaves. This development is one of the most exciting to hit the world of natural dyes.

Well versed in both botany and chemistry, a curious investigator of dyestuff and dye procedures, Mr. Garcia has been asked to troubleshoot and fine-tune natural dye works all over the world.

A French national born in Morocco, Michel Garcia 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.

This talk will be fascinating for both experts and those who are new to natural dyes.

Michel will also teach *Secrets of the Dye Garden* (p. 38) and *Indigo: The Organic Vat* (p. 39).



Tuesday September 17

NET LOFT GRANVILLE ISLAND - \$15

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

Unravelling Political Knitting

From the famous tricoteuse Mme. Defarge (in *A Tale of Two Cities*) to contemporary yarn bombers, knitters have long been incorporating the political into their stitches.

As artists, sculptural knitters are offering a visceral response to such contemporary issues as war, climate change, and species preservation. At the same time these makers are bringing knitting back into the public sphere.

This presentation will begin with a look at the historic origins of political knitting and move through the varied responses to wartime in America. Adrienne will include an overview of current trends with particular attention to recent youth-driven knit activism: yarn bombing or yarn graffiti. These politically motivated installations attempt to beautify public spaces while adding a touch of the handmade to industrialized environments.

Adrienne will also present a survey of her own imagery and explain the challenge and success of using sculptural knitting to speak to political issues.

Adrienne Sloane, a Boston-based artist, has exhibited nationally for over 20 years. Her work has been published in *Fiberarts Magazine*, *American Craft*, the *Surface Design Journal*, the *Crafts Report*, and *Fiberarts Design Book Six*. With a degree in anthropology, she has married her passion for textiles with one for travel by consulting on knitting projects in Peru and Bolivia. Knitting both by hand and by machine, she is mindful of the historical context of her medium. www.adriennesloane.com

Adrienne will also teach *Sculptural Knitting* (p. 48) and *Wire Knitting* (p. 49).



India will also teach Wayfarer's Wanderbook and Windfall Cloth (p. 50).

Thursday September 19

NET LOFT GRANVILLE ISLAND - \$15

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

The Peripatetic Alchemist: Travels with a Dyepot

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

While India Flint's practice is focussed firmly on the use of plant dyes, it embraces cloth, paper, and felt and is expressed in works for the wall as well as pieces for the body including costume for contemporary dance theatre. She is known for the highly distinctive ecoprint and has made a commitment to using bio-regional colour—meaning that dyes are extracted from windfall plants wherever she happens to be. Join India Flint for an hour of storytelling and slides. India has also hinted that at the end of the lecture she may have something of a surprise up her eucalyptus-patterned sleeve.

India joins us from Australia.





Tuesday September 24

NET LOFT GRANVILLE ISLAND - \$15

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

Song of the Cloth

This lecture is a joyful dance through the world of fibre art and surface design: a deep dive into sources of inspiration that have motivated artists and designers through the ages.

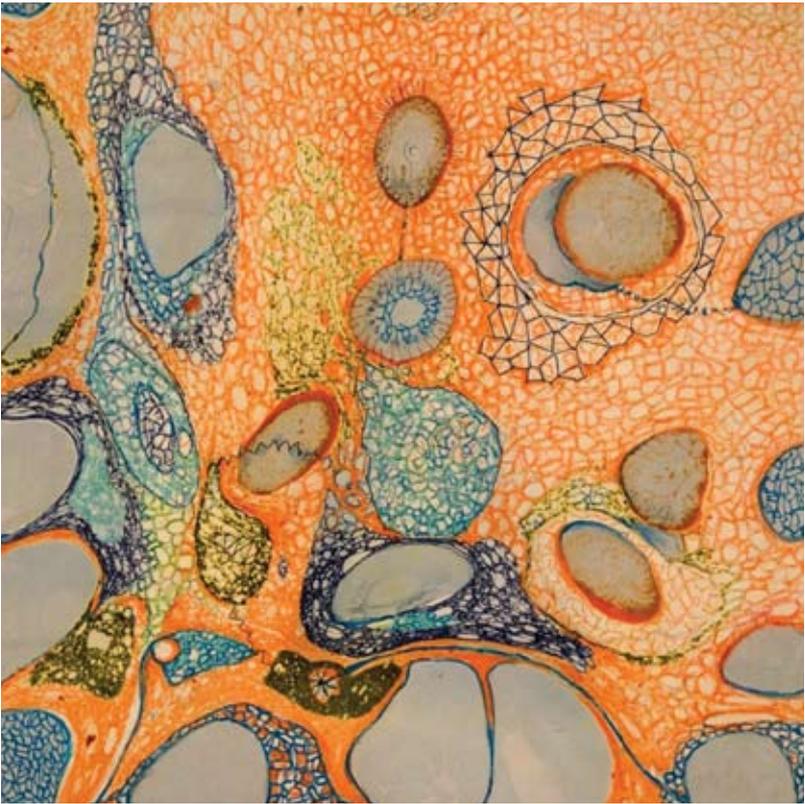
Join Jason Pollen and discover the musicality inherent in the visual language of textiles. Sequences and rhythm are the fundamentals; the mark, colour, and thread are the unique components. Listen to the pulse and flow, the harmony and cacophony of fibre-focused work.

Jason exhibits his fabric constructions internationally. He has designed textiles for dozens of fashion and home furnishings firms and regularly collaborates as scenic designer for the Kansas City Ballet. He was named Fellow by the American Crafts Council in 2006 and is President Emeritus of the Surface Design Association.

Jason will also teach *Visual Music* (p. 54) and *Breaking the Rules* (p. 55).

Jason received his undergraduate and graduate degrees in painting at the City College of New York. He was on the faculties of the Royal College of Art in London, Parsons School of Design, and Pratt Institute before serving as chair of the fibre department at Kansas City Art Institute. Jason now lives in Kansas City.





Wednesday October 2

NET LOFT GRANVILLE ISLAND - \$15

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

Down the Mountain

Indigo and Silk Farming in a Japanese Village

Originally from Vancouver, Bryan Whitehead now lives in a small mountain village in Japan. On the shady side of the slope in a house perched on a ledge reached only by a narrow twisting road, Bryan has a small silk and indigo farm. With traditional tools he reels the silk before spinning and weaving on an antique loom.

In his lecture, Bryan will explain how he comes to lead this quiet, magical life.

His story begins with his arrival in 1989, just in time to witness the last years of the traditional silk farming in the area. As an amateur cultural anthropologist, he spent the better part of twenty years learning from local Japanese farmers. They taught him the skills of silk farming, cocoon thread reeling, kimono weaving, natural dyeing, and the various indigo processes. Now he is the last silk farmer in the area.

“I try to look around my surroundings very closely, and I attempt to recreate sort of an emotional landscape of the colours, lighting, and textures in the silk I produce myself.”

Bryan is now sharing the cultural knowledge he so carefully collected. His ancient farmhouse is well known in Japan as a centre for the workshops he gives on these subjects. Some of Bryan Whitehead’s recent work will be available for sale at his lecture.

Bryan will also teach Japanese Indigo (p. 62), Beyond Blue (p. 63), and The Silk Way (p. 64). His textiles will be exhibited at the Silk Weaving Studio (p. 30).



Hiroshi Saito

Hiroshi will also teach Nozome (p. 68). His textiles will be exhibited at the Silk Weaving Studio (p. 32).

Wednesday October 9

NET LOFT GRANVILLE ISLAND - \$15

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

Life Is Cloth

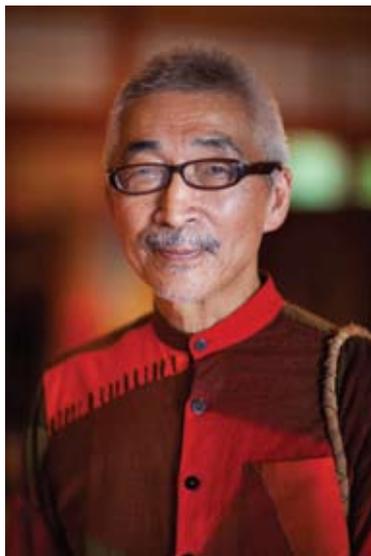
Join internationally renowned textile artist Hiroshi Saito for a walk through his life in cloth.

Hiroshi was born in 1947 in Yokohama (near Tokyo). For many years he was a silk dyer, colouring cloth to be used in traditional kimonos. Each day he would dye up to 10 bolts of fabric exactly the same colour. At age 35 he decided that there was more to life and he began experimenting with handwoven cottons. The cotton from Thailand, Peru, Mali, India, and China appealed to him because of its warm, human quality. His extensive knowledge of traditional dyeing techniques is now used in the production of materials and clothing for contemporary Japanese dance and music companies.

Hiroshi Saito also works on large installations, including one he performed in the renowned Cathedral of St. John the Divine in New York. He is also well known for “Nozome,” an outdoor activity in which he supervises groups of up to 100 people dyeing 20 m lengths of cloth.

Hiroshi says he loves to travel and to leave his mark. “Most people take photos when they travel,” he says, “but when I find a place I really like, I’m going to commemorate it by dyeing cloth there.”

Hiroshi joins us from Japan.





Tuesday October 15

NET LOFT GRANVILLE ISLAND - \$15

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

Journeys and Traces *Art and Life Through Katagami*

At first there were shoji. The white, rice-paper room dividers. Akemi recalls growing up in a traditional Japanese family in Yokohama, Japan, where images were formed on the shoji as trees and birds cast their shadows on the white paper.

It was the beginning of her life in art.

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

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

Like completing a circle, her art work has returned to the traditional Japanese Katazome that she learned in her early career. She is returning to her origins, but with a richer, more mature vision.

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

Akemi will also teach Katazome with Natural Dyes (p. 66) and Indigo Shibori (p. 67).



Wednesday October 16

NET LOFT GRANVILLE ISLAND - \$15

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

The Plainweave Thread

Rachel Meginnes believes that even the most simple methods offer infinite possibilities.

Her fascination with textiles began in high school and she trained as a weaver. Although no longer working directly at the loom, Rachel has kept many of her weaving processes alive in her current studio practice. As a dedicated maker, she accepts and encourages a need to work hands-on with her materials and

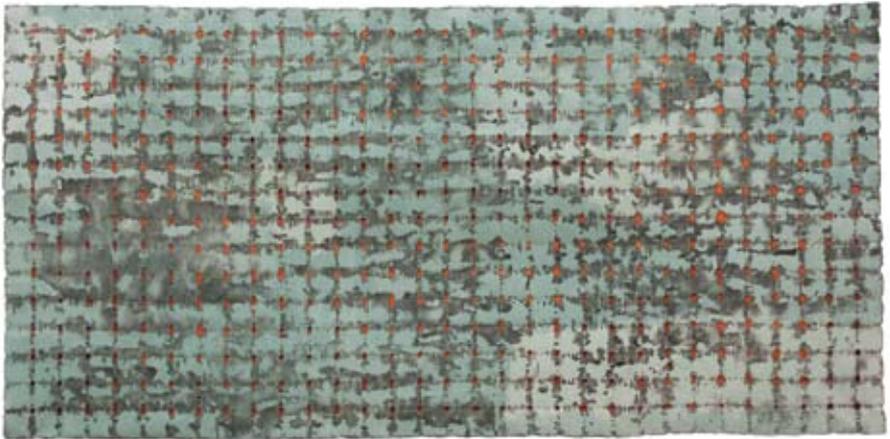
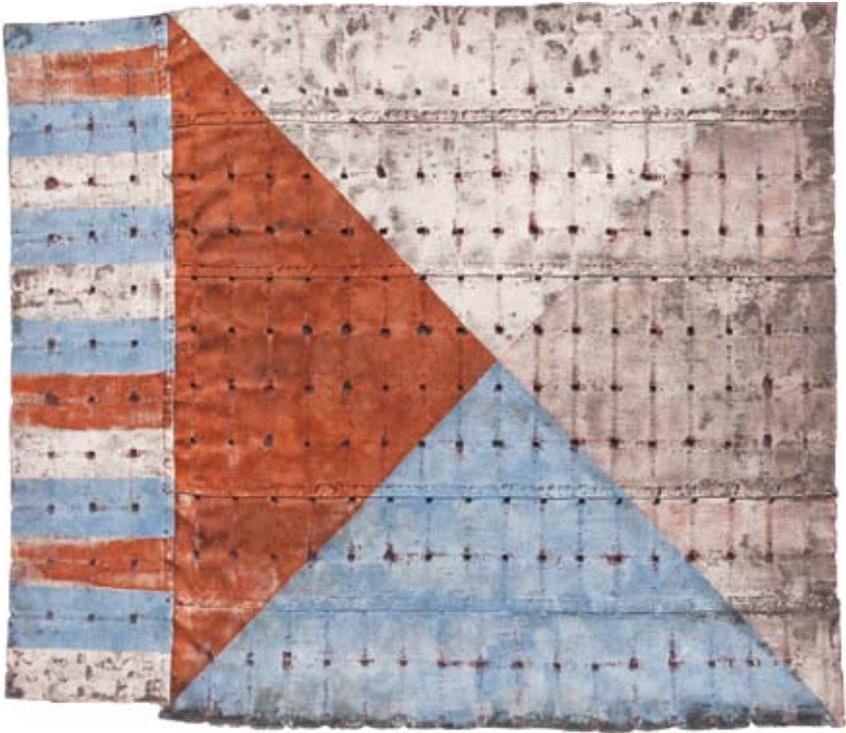
enjoys the solitude that comes from producing such methodical work. Her original love for the plainweave structure has never ceased. Indeed, ideas inspired by the pure simplicity of plainweave have become something of a philosophy that runs throughout her work.

Join artist Rachel Meginnes in a thorough investigation of artistic process and her own personal growth as a maker in the world of fibre arts.

As a traditionally trained artist who has moved towards non-traditional processes and materials, Rachel will discuss her path from craftsperson to designer to artist. See her process evolve through a series of slides illustrating the history of her work.

Rachel is currently a resident artist at Penland School of Crafts in North Carolina. She has traveled throughout the world studying textiles. Rachel earned her Master of Fine Arts degree in Fibers at the University of Washington in 2005.

Rachel will also teach Creative Fabrication (p. 74).



Lorraine Roy

Tuesday October 22

NET LOFT GRANVILLE ISLAND - \$15

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

The Sylvan Spirit

Sometimes a tree is so much more than just a tree.

Join Lorraine Roy for a figurative walk in the woods: a survey of the ways that trees offer inspiration in both life and art. Her years of research into cultural, symbolic, and spiritual aspects will show how different cultures, present and past, have created a rich mythology around this arboreal object.

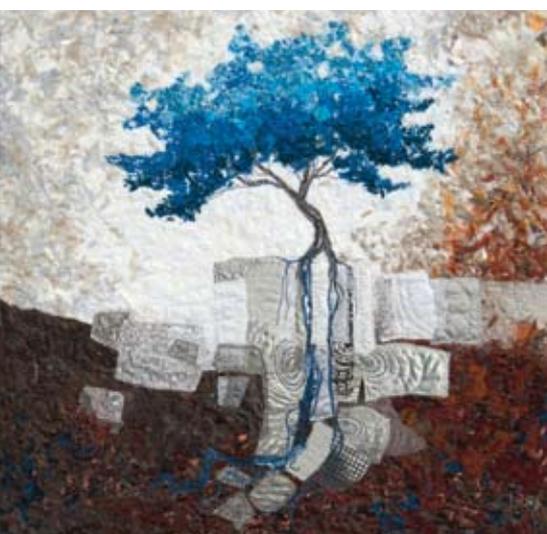
This living image is also fundamental to Lorraine's own practice of layered fabric collage. From the beginning of her career, trees have provided both motif and motivation. Formally trained in agriculture and horticulture, Lorraine draws from a number of sources in her designing: biology, botany, environmental research, mythology, early and modern culture, literature, and spiritual writings.

This lecture will be illustrated with images from her own extensive body of work. Lorraine will also explain her artistic process whereby she is able to collage fabrics and threads in a painterly way.

Lorraine joins us from Ontario.

Lorraine will also teach *Tree of Life* (p. 80) and *The Living Landscape* (p. 81).





AFRICAN TEXTILES

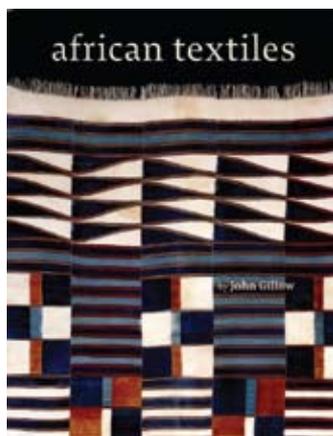


Event 7:45pm (Doors Open 7:30 pm) – Thursday, September 26, 2013

NET LOFT, GRANVILLE ISLAND

AFRICAN TEXTILES

John Gillow TRUNK SHOW & LECTURE



Every year John travels to different parts of Africa to collect and research traditional textiles. In the west, in Nigeria and the Francophone countries, are the superlative indigo dyed textiles, made with stitched and paste resist. Nearby are the stunning stripweaves of Ghana and its neighbours. In Central Africa, he finds Ndop indigo cloth, beadwork, and the fantastic head-wear of Cameroon as well as the classically abstract Kuba raffia weavings and embroidery. In the north are fine weavings in wool and silk, exquisite costumes, and intricate metal-thread work.

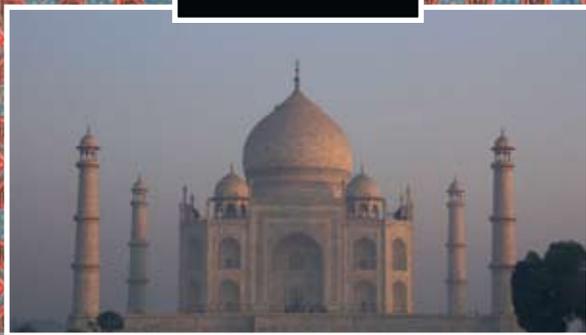
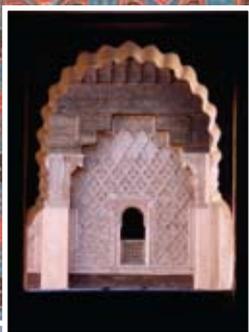
His vast collection and knowledge appear in the book *African Textiles: Colour and Creativity Across a Continent* published by Thames and Hudson. John joins us from his home in Cambridge, UK.

\$15

**Trunk Show and Lecture
with food and refreshments**

John Gillow will also present Islamic Textiles (p. 28).

ISLAMIC TEXTILES

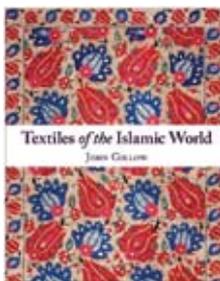


Event 7:45pm (Doors Open 7:30 pm) – Saturday September 28, 2013

NET LOFT, GRANVILLE ISLAND

ISLAMIC TEXTILES

John Gillow TRUNK SHOW & LECTURE



John Gillow, author, lecturer, traveller, and collector, has spent more than 40 years in the Islamic world. The fruits of his research are well displayed in his latest book, *Textiles of the Islamic World*, published by Thames and Hudson. John joins us from his home in Cambridge, UK.

John will give a broad survey of the textiles produced throughout history, putting them in their social and geographic context. In this wide-ranging lecture he will cover not only what are considered to be the classic textiles of Turkey, Persia, Central Asia, and India but also those of the lesser known outposts of the Muslim world: North Africa (Morocco, Tunisia, and Egypt), the Balkans (particularly Albania), and Syria. He will also touch on Palestine, Iraq, south Arabia, Afghanistan, Indonesia and the Philippines, and sub-Saharan Africa.

\$15

**Trunk Show and Lecture
with food and refreshments**

John Gillow will also present African Textiles (p. 26).

WHITEHEAD EXHIBIT



Artist's Reception 6–8 pm – Friday, September 27, 2013

SILK WEAVING STUDIO

WHITEHEAD EXHIBIT



EXHIBIT

While working on his own silk farm in the isolated mountains of Japan, Bryan Whitehead also mastered indigo dyeing and traditional forms of weaving. He has brought a selection of his evocative works, woven using antique tools, to Vancouver for this exhibit.

**Exhibition opening
with Bryan Whitehead
6–8 pm – Friday September 27**

No Charge

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

(Exhibition runs September 27–October 8, 2013)

Bryan Whitehead will also give a lecture (p. 16)
and teach three workshops (pp. 62-64).

SAITO EXHIBIT



Artist's Reception 6–8 pm –Thursday October 10, 2013

SILK WEAVING STUDIO

SAITO EXHIBIT



風の布

Kaze no Nuno (Fabric of the Breeze)

EXHIBIT

Beautifully dyed and handcrafted garments, scarves, and wall hangings reflect Hiroshi Saito's background in the world of traditional Kyoto kimono dyeing. Hiroshi creates contemporary works that are a delightful expression of colour and texture.

**Exhibition opening
with Hiroshi Saito**

6–8 pm – Thursday October 10

No Charge

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

(Exhibition runs October 10–October 24, 2013)

Hiroshi Saito will also give a lecture (p. 18)
and teach two workshops (p. 68).

THREADS



Presentation 7:30 pm –Thursday, October 24, 2013

NET LOFT, GRANVILLE ISLAND

THREADS

Off the Map in Bangladesh



Inspired by the 2012 visit of Living Blue to Vancouver, in 2013 the Maiwa Foundation was on the road again. Charllotte Kwon and a group of Maiwa staff landed in Dhaka, the capital of Bangladesh, and from there embarked on an epic journey through the tropical delta. What they saw astounded them: Bangladesh is one of the poorest nations on earth and yet there is an open optimism that the future will be better.

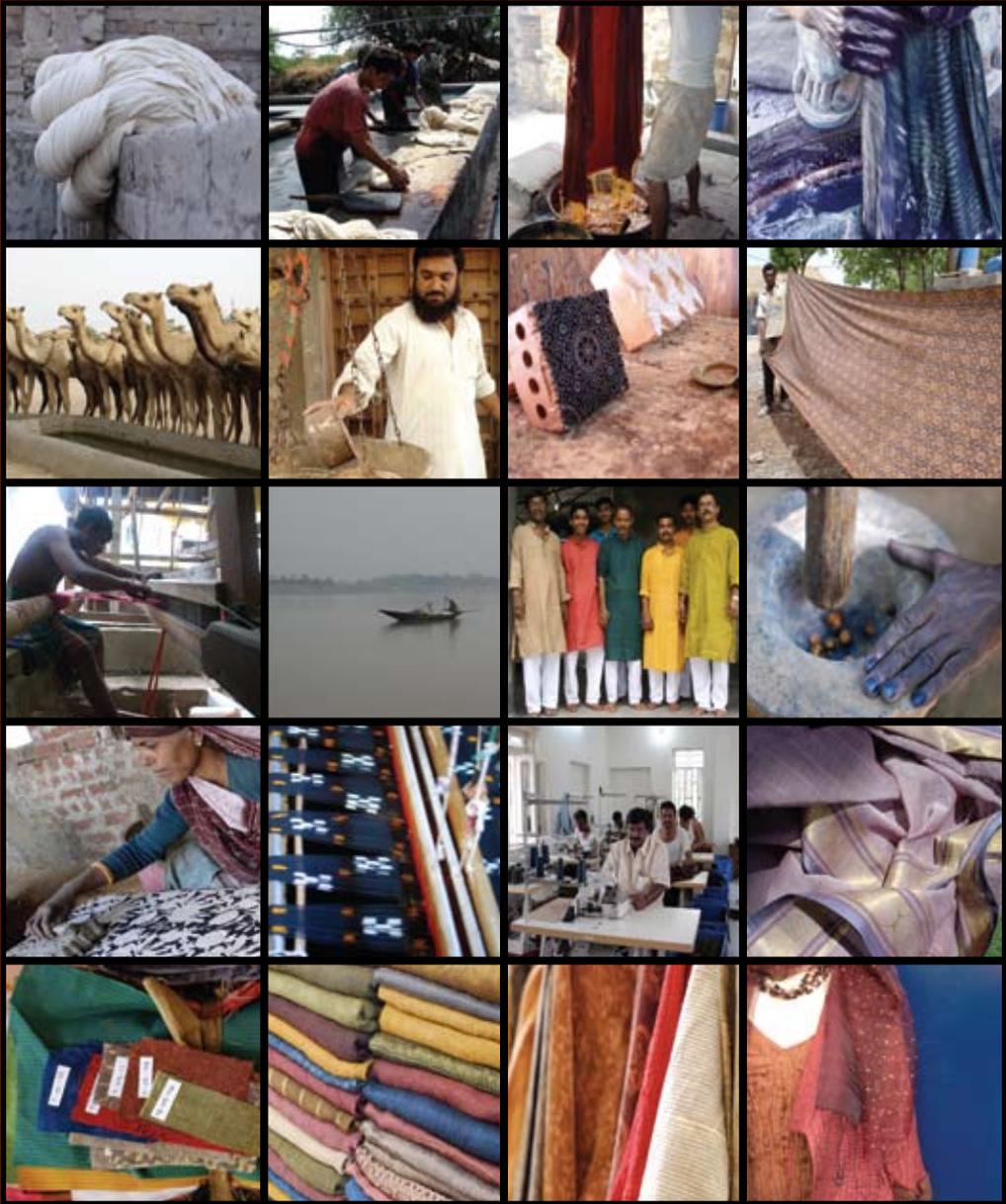
Join Charllotte as she retells the story of her 2013 visit. Inspired by Muhammad Yunus and his call to rethink the capitalist system in terms of social enterprise, Charllotte outlines the situation in Bangladesh and Maiwa's reason for being there. Expect adventure, indigo, artistry, and textiles. The talk will be richly illustrated with still photographs and video clips.

An exhibition of textiles will be staged in the Net Loft.

To support the work of the foundation, the store will be open after the talk. Take advantage of a special 20% off everything in the store. All sales during this night go directly to the Maiwa Foundation.

\$10

**Exhibition and Lecture
with food, refreshments, and sale**



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



Blockprinting

Anne Babchuk



Blockprinting is an artistic and efficient means of applying design and repeat elements to both fabric and paper. The process introduces slight variations that add character with each impression. The fluid and easy placement of imagery allows the personality of the artisan to shine through.

Join us in this fascinating workshop as we explore the design potential of blockprinting with Setacolor fabric paints. The exploration of positive and negative space and complex repeat patterning is a strong focus. For inspiration we will bring in Maiwa's large collection of blocks, printed textiles, and resource material.

Students will have the opportunity to print with exquisite hand-carved wooden blocks from India, experience the intricacies of their complicated repeats, and use overlaying blocks for overlaying colours. Enjoy this opportunity to connect with craftspeople and traditions that have existed for centuries.

Students will also design, carve, and print with a versatile material called "Safety Cut" as well as create blocks out of found items. Students will complete a project and a comprehensive reference book filled with creative ideas and samples. Anne will also discuss the processes of printing with natural and synthetic dyes for those students interested in taking blockprinting in that direction.



\$250

includes \$75 lab fee
class limit 16

September 4–6
(Wed–Fri)
10am–4pm

Maiwa East
1310 Odlum



Secrets of the Dye Garden

Michel Garcia

\$395

includes \$75 lab fee
class limit 16

September 7–9
(Sat–Mon)
10am–4pm

Maiwa East
1310 Odlum

Michel will also
give a lecture on
Sep. 12 (p. 8) and
teach Indigo: The
Organic Vat (p. 39).

This class was the most talked-about workshop of recent years. 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 to share some special techniques for dyeing and printing with extracts.

The difficulties of using powdered dyestuff (such as a high concentration of madder root) can be avoided altogether if the dyer makes an extract. An extract also presents a wealth of opportunities as it can be applied directly to a piece. In this workshop students will make different soluble extracts and use them to immersion-dye natural fibres both as a primary colour and as the basis for a second over-dyed colour. The class will use extracts to print directly onto cotton using blocks and brushes.

Printing with extracts can be expanded to mordants and mordant/dye combinations. Thickening techniques will be covered so that the student learns to make the dye the right consistency for the technique.

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. Students 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

September 10, 11
(Tue, Wed)
10am–4pm

Maiwa East
1310 Odium

Michel will also give
a lecture on Sep.
12 (p. 8) and teach
Secrets of the Dye
Garden (p. 38).



The Art of Embroidery

Bonnie Adie

\$250

includes \$55 lab fee

class limit 15

September 9–11

(Mon–Wed)

10am–4pm

Maiwa Loft

Granville Island

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.



Maiwa Supply

inspiring the revival

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



Painting with Machine Embroidery

Carol Shinn

\$495

includes \$65 lab fee
class limit 12

September 12–15
(Thu–Sun)
10am–4pm

Maiwa Loft
Granville Island

Students of all levels can explore imagery and surface design using freestyle machine embroidery. Emphasis will be on creating a surface saturated with layers of thread. Individual styles of “markmaking” through shading, hatching, and visually mixing thread colours will be stressed. This course does not use computerized sewing machines.

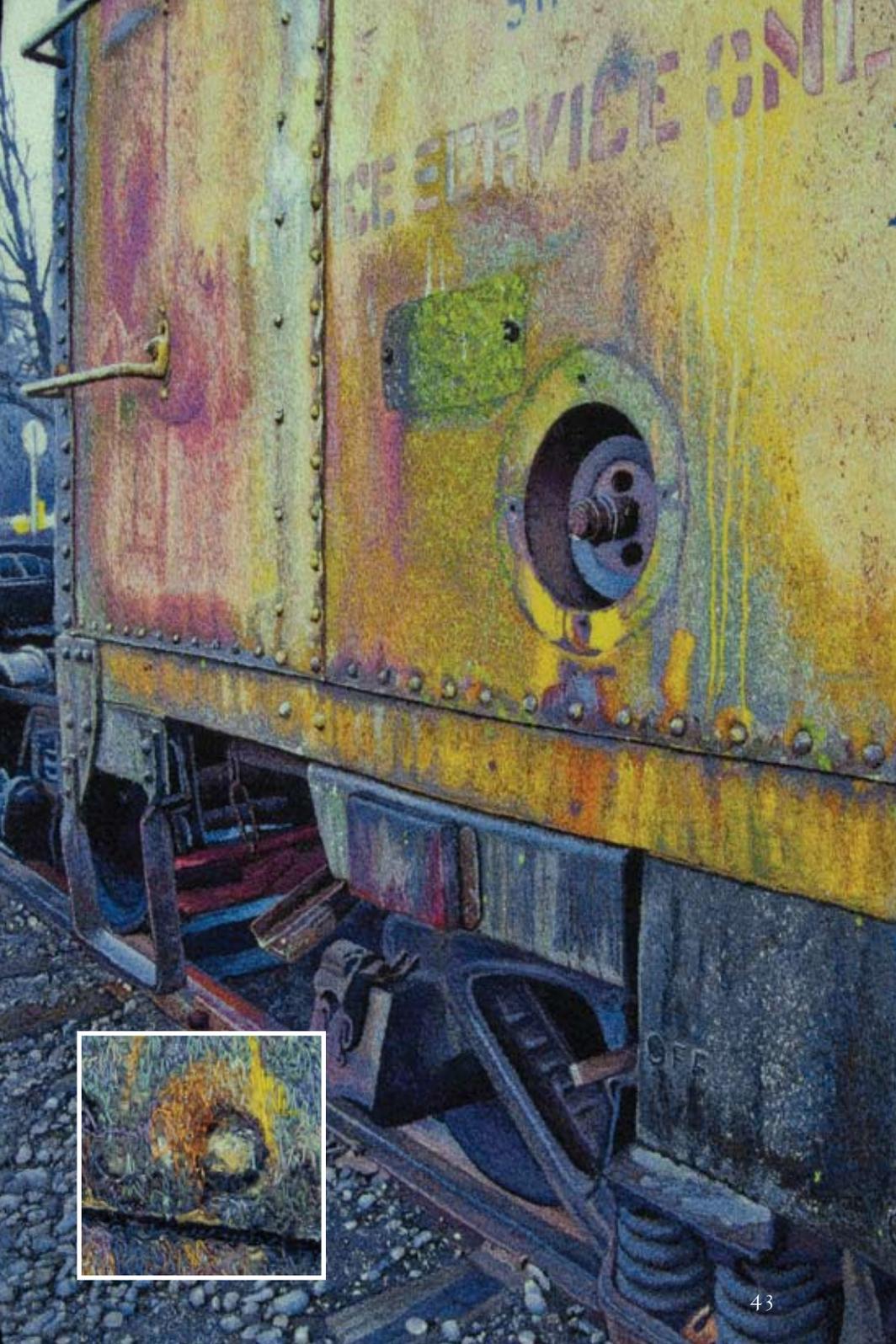
After a few exercises designed to help students understand the process, the class will begin work on individual projects. Students will create a design, sketch their design on cotton canvas with acrylic paint, then proceed to develop their idea with thread. No painting skills are necessary as the paint only serves as a guide for stitching. Students may work with fabric collage and/or dissolvable stabilizers and may use other materials if they wish.

Carol will teach her technique for applying a heat-transfer image to fabric for the purpose of freestyle machine embroidery and will bring a selection of images already printed.

Techniques for accommodating large pieces, tips for troubleshooting, and options for finishing and mounting will be discussed. Informal discussions about developing ideas and evaluating work will be encouraged. Students may work either three-dimensionally or two-dimensionally.

Students need a sewing machine in good working order. The machine should be able to lower its feed dogs and needs a darning or a freestyle embroidery foot.





The Photo Emulsion Screenprint

Anne Babchuk

\$250
includes \$80 lab fee
(and screen)
class limit 14

September 12, 13
(Thu, Fri)
10am–4pm

Maiwa East
1310 Odlum



Screenprinting is an invaluable process for textile artists. It is also the perfect technique for doing multiples on cloth. The photo emulsion allows the artist to “expose” a screen just like a photographic negative, giving great versatility in the types of images that can be used.

This two-day class takes the mystery out of the photo emulsion process. It provides a solid foundation for those considering a screenprinting business or for those using the screenprint as a design element in textile projects.

Each student will understand the steps necessary to prepare an image, adhere it to a high quality screen, and use that screen to print on fabric.

All printing will be done on 100% natural fibres using Setacolor fabric paint. Participants will learn to print materials such as T-shirts and yardage on a variety of textile weights (cotton, silk, linen). Using a variety of single-pull techniques, students will explore solid one-colour printing, repeating patterns, rainbow printing, and registration. Participants will also learn how to reclaim screens for a change of imagery.

Anne will explain the different approaches needed to use screen printing for natural dyes and synthetic dyes.



Introduction to Dyes

Natalie Grambow



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

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

\$225

includes \$80 lab fee

class limit 14

September 13–15

(Fri)

7pm–10pm

(Sat, Sun)

10am–4pm

Maiwa East

1310 Odlum

Natural Dyes

Charlotte Kwon

\$450

includes \$100 lab fee
class limit 16

September 16–19
(Mon–Thu)
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.

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



Sculptural Knitting

Adrienne Sloane

\$250

includes \$40 lab fee
class limit 15

September 18–20
(Wed–Fri)
10am–4pm

Maiwa Loft
Granville Island

Adrienne will also
give a lecture on
Sep. 17 (p. 10)
and teach *Wire
Knitting* (p. 49).

Knit Anything.

Develop a personal language of forms by experimenting with knitting fundamentals to uncover the enormous possibilities of a three-dimensional knit. By manipulating stitches and solving knitting geometry, participants will learn to “think knit.” The class will explore the use of non-traditional materials and cover a range of techniques to help create shape and stability when working

in three dimensions. Your new knitting vocabulary can be applied to sculptural or wearable creations. This is a process-oriented workshop, with time devoted to making samples and experiments as you learn each technique or concept. Participants must be proficient in basic knitting techniques; knowledge of crochet is also helpful.



Wire Knitting

Adrienne Sloane

Knitting on the Rocks. Expand your knit horizons and get wired! An introduction to small-scale work, this workshop presents alternative approaches to successful jewelry knitting with wire. Learn new ways to create knit stitches while exploring tubular structures, including how to encapsulate objects within knitting. Using basic stitches and copper wire in a beautiful range of colours, students will have the opportunity to design and execute unique pieces. We also cover resources, materials, and further design ideas. Previous wire or jewellery experience not required but basic knit skills necessary. Suitable for knit fanatics who want to knit everything they see.

Bring your own rocks.

\$195

includes \$65 lab fee

class limit 15

September 21–22

(Sat, Sun)

10am–4pm

Maiwa Loft

Granville Island

Adrienne will also give a lecture on Sep. 17 (p. 10) and teach *Sculptural Knitting* (p. 48).



Wayfarer's Wanderbook and Windfall Cloth

India Flint

\$750

includes \$25 lab fee
class limit 14

September 20–24
(Fri–Tue)
10am–4pm

Maiwa East
1310 Odlum

India will also
give a lecture on
Sep 19 (p. 12).

Join India Flint as she teaches the techniques made famous by her book *Eco Colour*. This is a rare opportunity to spend five days working directly with the author.

In this class students will colour cloth, paper, and thread, using leaves, water, and heat. Working with bio-regional dye sources, windfall bundle dyeing techniques, and gentle meditative stitching, students will embark on an explorative journey, a journey that will be recorded in stitch and colour on cloth and paper.

In India's own words:

“We will take mindful windfall-leaf-collecting walks to gather material and create beautiful dye samplers, gradually piecing them together to construct the foundation of an exquisite composite textile that may be used as a practical plant-dye reference as well as being the wrapping cloth for the small but exquisite journal we will be building along the way.”





Colour Institute

Michele Wipplinger

\$595

includes \$150 lab fee
class limit 16

September 23–27
(Mon–Fri)
10am–4pm

Maiwa Loft
Granville Island

A full five days devoted to the in-depth study of colour will release your creative genius. The Colour Institute will cover colour perception, aesthetics, dynamics, theory, and use. Working from diverse historic and cultural sources, this class moves through classical concepts of colour to ideas of contemporary artistic and designer practice. The workshop will conclude with insight into the world of colour forecasting and the development of colour trends.

Michele joins us from Seattle to explain how methodologies such as colour bridging, composition, and creation may be learned and mastered. Colour systems such as NCS and Pantone will be presented. Theories developed by Johannes Itten, Josef Albers, and Albert Munsell will provide the tools to understand the chromatic realm with specific reference to textiles. Students will learn how colour functions in various environments and how it interacts both with other colours and with components such as texture and lighting. The Colour Institute will include exercises performed on yarns, cloth, colour chips, paintings, and drawings. Students will learn how to problem-solve colour mistakes and develop a deep understanding of value and saturation and how these affect finished work. As sessions progress, the focus will shift to student design problems and challenges. Students will apply the concepts of the class to their own work.

This inspired class is a must for designers, artists, or anyone interested in the complex world of perception, meaning, and interpretation behind the use of colour.



andone
te

Alizarin
Violet Lake

Sap

Visual Music: Composing a Surface

Jason Pollen

\$250

includes \$60 lab fee
class limit 14

September 25, 26
(Wed, Thu)
10am–4pm

Maiwa East
1310 Odium Drive

Jason will also
give a lecture on
Sep. 24 (p. 14) and
teach *Breaking the
Rules: Beyond the
Mark* (p. 55).

A playful and innovative approach to communicative mark-making and collage. Students will work with fabric and paper to create an emphasis on rhythm, harmony, and dissonance. The workshop will focus on drawing, painting, and adhering as well as both hand and machine stitching.

Students will experiment and explore with pigments, cloth, and thread to create dynamic, communicative artwork. Students will work with the aim of expanding their visual vocabulary. The pieces will be considered finished when they have a voice of their own and they start to sing.

Jason joins us from Kansas City.

Students are required to bring a sewing machine with a free motion foot.



Breaking the Rules: Beyond the Mark

Jason Pollen



The starting point of this workshop is the deconstruction and reconstruction of your collected fabric samples. These will be combined with canvas, silk, cotton, linen, and paper on which you will draw, paint, stitch, and make your marks.

This adventure in spontaneous mark-making on fabric will be augmented through the addition of printed imagery, thus giving focus to your works-in-progress.

Breaking away from an overly familiar and cautious approach and breaking the rules will lead you into unknown territory, the place where innovative and remarkable new work will be born.

Jason joins us from Kansas City.

Students are required to bring a sewing machine with a free motion foot.

\$395

includes \$90 lab fee
class limit 14

September 27–29
(Fri–Sun)
10am–4pm

Maiwa East
1310 Odlum Drive

Jason will also
give a lecture on
Sep. 24 (p. 14)
and teach Visual
Music: Composing
a Surface (p. 54).



Encaustic with a Textile Sensibility

Daniella Woolf

\$425

includes \$115 lab fee
class limit 14

September 30,
October 1, 2
(Mon–Wed)
10am–4pm

Maiwa East
1310 Odium

Encaustic—the use of heated beeswax mixed with pigments—opens up a vast new territory for exploration when combined with textiles.

In this mixed-media encaustic workshop, students will gain a thorough knowledge of the encaustic technique. Participants will learn the basic materials and formulas used in encaustic, proper safety procedures, and the preparation of appropriate supports and grounds.

Techniques will be taught sequentially and build upon one another. Demonstrations include: image transfers, metallic leafing, collage, line, edge, and three-dimensional work. This workshop is an exciting opportunity to expand your visual vocabulary with wax.

Encaustic has texture and translucency beyond your wildest dreams! It is an amazingly versatile art medium and is truly the glue that will allow you to use all the materials you've been collecting for years.

All skill levels are welcome.

Daniella arrives from California where she is a principal of Wax Works West, a school for the encaustic arts.



Encaustic and Paper

Daniella Woolf

In this popular two-day class (based on the DVD of the same title), students will be introduced to the exciting possibilities of encaustic on (and with) paper.

Participants will warm up by making large sumi ink paintings. Then follow demos on numerous techniques for working with paper, including collage directly on the heated palette, transfers, drawing directly on the encausticated paper with india ink, and rusting on paper and fabric. We address a number of ways in which you can mount works on paper. You will leave class with a completed sample book of your work.

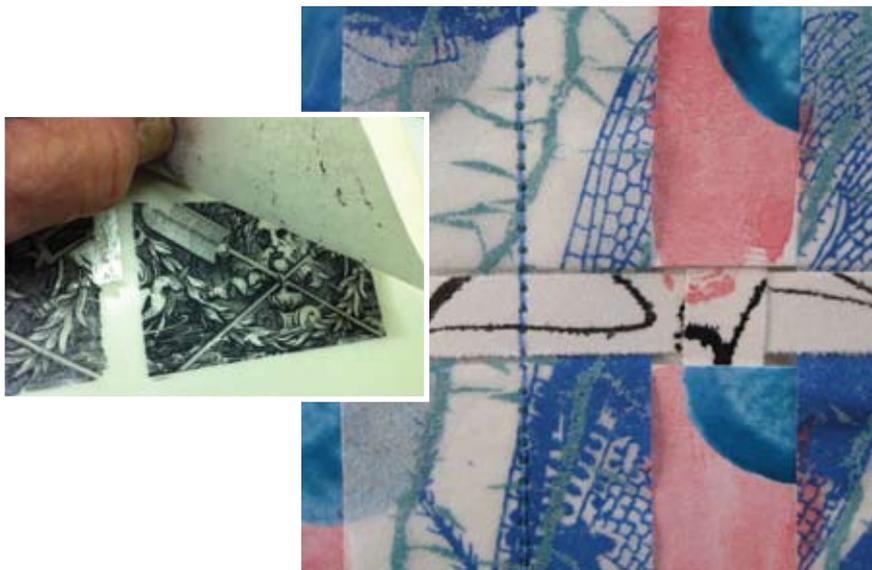
Daniella arrives from California where she is a principal of Wax Works West, a school for the encaustic arts.

\$250

includes \$75 lab fee
class limit 14

October 3, 4
(Thu, Fri)
10am–4pm

Maiwa East
1310 Odium Drive



Harmonia's Rings: Möbius and More

Sivia Harding

\$130

includes \$30 lab fee

class limit 14

September 28

(Sat)

10am–4pm

Maiwa Loft

Granville Island

In Sivia's own words: "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."

The Harmonia's Rings family of patterns uses Cat Bordhi's Möbius cast-on to achieve the mysterious spiral neck shape; they also feature a stitch pattern that creates concentric rings reminiscent of ancient architecture. This cowl sits cape-like over the shoulders and suits a wide range of body types.

This class introduces many techniques: the Möbius cast-on, shaping within the Möbius structure, and the charming beaded picot bind-off, among others. We discuss customizing the shape to fit any body type.

Skills required: knitting in the round, knitting and purling, basic increasing in knit and purl.



Knitted Möbius and the Mysterious Stitch Mirror

Sivia Harding

The knitted Möbius has beauty and grace. When worn and handled, its unusual form provokes an endless fascination.

Möbius knitting is easy, accessible, and soothing, just like knitting in the round. The real fun is in seeing what happens to various stitch patterns when worked in this half-twisted, one-edged form.

In this class, students learn what stitches do as they interact with the Möbius structure. Amazingly, patterns appear to be mirrored and reversed on either side of the cast-on round. What stitches will reliably produce symmetry? The class will provide some guidelines but will also show ways to bend the rules and make many stitch patterns work once you understand the structure. Not all will result in symmetry, but all are interesting and beautiful.

In this workshop students will cast on and work a sampler cowl in worsted-weight yarn. Sivia guarantees that students will have many “aha” moments as they see simple stitch patterns develop in amazing and sometimes unpredictable ways! Many Möbius garments will be on hand to examine and use as inspiration.

Skills needed: Basic knitting and purling, basic increasing and decreasing, experience knitting in the round on a circular needle.

\$130

includes \$30 lab fee

class limit 14

September 29

(Sun)

10am–4pm

Maiwa Loft
Granville Island



The Art of the Headdress

Jessica de Haas



This workshop is the perfect opportunity to make a highly fashionable headdress for a costume party or special event.

In this fun, creative, three-day workshop, participants will learn construction and millinery techniques to make a comfortable and durable mixed-media headdress. Different types of bases and attachments will be covered, and students will learn the process of fulling sheets of merino pre-felt to shape, sculpt, manipulate, twist, and braid for adornment. The class will explore many embellishing techniques such as needle felting, making three-dimensional flowers, embroidery, and appliqué. A variety of materials such as raw wool, felted wool, buckram, fabrics, feathers, lace, and beads will be used.

Jessica will encourage a well thought-out and meticulously crafted sculptural headdress.

\$350

includes \$150 lab fee
class limit 14

October 1–3
(Tue–Thu)
10am–4pm

Maiwa Loft
Granville Island



The Creative Studio

Natalie Grambow

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.

\$250

includes \$65 lab fee
class limit 14

October 4–6
(Fri–Sun)
10am–4pm

Maiwa Loft
Granville Island



Japanese Indigo

Bryan Whitehead

\$295

includes \$75 lab fee
class limit 16

October 5, 6
(Sat, Sun)
10am–4pm

Maiwa East
1310 Odium Drive

Bryan will also give a lecture Oct. 2 (p. 16) and teach *Beyond Blue* (p. 63) and *The Silk Way* (p. 64). His textiles will be exhibited at the Silk Weaving Studio (p. 30).

In this two-day workshop on Japanese indigo, Bryan will give the details of his entire indigo process from seed, to plant, to fermentation, to dyed cloth. He will open with some fundamental facts about indigo before focusing on the growing, harvest, and culture of indigo as it exists in Japan.

Students will experience sukumo, the fermented indigo compost used in traditional Japanese dyeing. Students will learn important techniques for yarn dyeing, understand the property of indigo adherence through gradient dyeing, and see how indigo binds with linen, silk, wool, and cotton. We will also learn about the complex shibori structures the Japanese have developed and their special suitability to this dye. The class will conclude with a quick peek at katazome stencil dyeing.



Beyond Blue: Taking Indigo Further

Bryan Whitehead

This workshop will explore the rich tones that can be created by using indigo in combination with other dyes.

There are no natural dyes that will give a green. Yet it can be achieved through underdyeing yellow and over-dyeing with indigo.

Indigo is unique in the world of natural dyes. Moreover, the nature of the indigo vat means that techniques for over-dyeing and under-dyeing must be properly sequenced to obtain the desired colour.

In this two-day workshop students will work with a variety of dyes (including gardenia pods, onion skins, madder, lac, and cochineal) in combination with indigo to obtain a range of purples and greens.

\$250

includes \$60 lab fee
class limit 16

October 8, 9
(Tue, Wed)
10am–4pm

Maiwa East
1310 Odlum Drive

Bryan will also give a lecture Oct. 2 (p. 16) and teach Japanese Indigo (p. 62) and The Silk Way (p 64).

His textiles will be exhibited at the Silk Weaving Studio (p. 30).



The Silk Way: Cocoon to Thread

Bryan Whitehead

\$95

includes \$45 lab fee
class limit 16

October 7
(Mon)
10am–4pm

Maiwa East
1310 Odium Drive

Bryan will also give a lecture Oct. 2 (p. 16) and teach Japanese Indigo (p. 62) and Beyond Blue (p. 63). His textiles will be exhibited at the Silk Weaving Studio (p. 30).

For thousands of years the technique of Asian silk production was the most closely guarded secret in history. The powerful trade empires of the orient and the existence of the silk road itself depended on it.

The fact that the secret has been out for almost fifteen hundred years makes the complex processes from moth to textile no less fascinating.

Bryan is a silk farmer who has been raising silkworms for 15 years in the mountains of Japan. He does the entire process from breeding moths to using natural dyes to weaving using old Japanese tools and techniques. Join him for a hands-on demonstration of silk production. Students will experience reeling cocoons, making thread from double cocoons, making silk floss, and spinning the floss into yarns.

Participants will complete the workshop with samples of cocoons, reeled silk, and silk floss.

Throughout the workshop Bryan will provide background information on the Japanese culture of silk farming and how such factors as technology, climate, tradition, cocoons, and moths all came together to influence the silks that were made.



Tapestry Weaving

Elaine Duncan

This course will explore the weave structures and design elements used by cultures throughout the world to create pattern and imagery. Students will learn to build on basic universal techniques to create both geometric and figurative work.

Using portable copper-pipe looms and wool yarns dyed with natural dyes, each student will explore slit and weft interlock techniques to build shapes (squares, triangles, diamonds), to outline, and to shade and mix colours. Short talks and image presentations will inform students of the methods still used for handweaving rugs and dyeing with natural dyes.

Learn to weave tapestry or advance your current skills. Copper-pipe looms will be supplied for use in class, or students may use their own portable tapestry loom. Warp and weft materials as well as loom plans will be supplied.

\$350

includes \$40 lab fee

class limit 12

October 7–10

(Mon–Thu)

10am–4pm

Maiwa Loft
Granville Island



Katazome with Natural Dyes

Akemi Nakano Cohn

\$295

includes \$70 lab fee
class limit 14

October 10–12
(Thu–Sat)
10am–4pm

Maiwa East
1310 Odium Drive

Akemi will also
give a lecture on
Oct. 15 (p. 20)
and teach Indigo
Shibori (p. 67).

Katazome is a traditional Japanese resist-dyeing technique which makes use of hand-cut stencils. The beautiful designs achieved through this procedure are most often found on kimonos.

In this workshop students will learn to make the katazome rice paste resist with historic recipes and to master the use of traditional tools to cut the katagami (mulberry) paper stencils. In addition, students will develop design ideas by observing objects in nature such as leaves, flowers, and branches to get a sense of the Japanese aesthetic.

The katazome technique will be combined with the use of natural dyes and mordants to create compelling works.

Akemi joins us from Chicago to give this workshop.



Indigo Shibori

Akemi Nakano Cohn

Explore pattern on fabric through the magic of the ancient Japanese resist technique known as shibori. Shades of indigo blue have been applied to textiles for hundreds of years, yet the blues and patterns given by indigo and shibori still have a contemporary look which works well for modern clothing and interiors.

In this workshop students will learn to master the various shibori techniques such as stitching, pleating, twisting, clamping, wrapping, folding, and binding. They will apply these techniques and then learn how to prepare their own indigo dye pot and dye each item.

The excitement of removing an item from the dye bath is matched only by the satisfaction of creating stunning patterns through the application of these ancient techniques.

The art of both historic and contemporary textiles will be discussed through slides.

Akemi joins us from Chicago to give this workshop.

\$250

includes \$60 lab fee
class limit 14

October 13, 14
(Sun, Mon)
10am–4pm

Maiwa East
1310 Odium Drive

Akemi will also
give a lecture on
Oct. 15 (p. 20) and
teach Katazome with
Natural Dyes (p. 66).

Nozome: Art, Community, Cloth

Hiroshi Saito



\$90

includes \$30 lab fee
class limit 16

October 11
(Fri)
10am–4pm

Maiwa Loft
Granville Island

Hiroshi Saito is famous for two things: his art, and his ability to orchestrate acts of community-building around a long sheet of white cloth.

Known as “Nozome,” these fantastic events are staged outside with groups of up to 100 people. Using brushes and colourful fabric paints, Hiroshi supervises the collective colouring of 20-meter lengths of cloth. Nozome are about individuals coming together in wonderful acts of group creativity.

\$90

includes \$30 lab fee
class limit 16

October 12
(Sat)
10am–4pm

Maiwa Loft
Granville Island

In 2012, his Nozome projects in the Tohoku district of Japan brought a moment of peace, productivity, and enjoyment into the lives of earthquake and tsunami victims who are still living in temporary shelters.

The first half of the workshop will be an opportunity for participants to learn about Nozome and Hiroshi’s art activism. Hiroshi will explain what makes a successful event and detail the many ways Nozome have been staged in the past. During the second half of the workshop, students will participate in an actual Nozome event conducted outside, right on Granville Island.

Hiroshi will also give a lecture on Oct. 9 (p. 18). His textiles will be exhibited at the Silk Weaving Studio (p. 32).





Diary Paintings on Cloth

Susan Shie

\$450

includes \$85 lab fee
class limit 14

October 15–18
(Tue–Fri)
10am–4pm

Maiwa East
1310 Odlum Drive

In 2011 this workshop left students astounded and so we have worked very hard to get Susan Shie back.

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

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

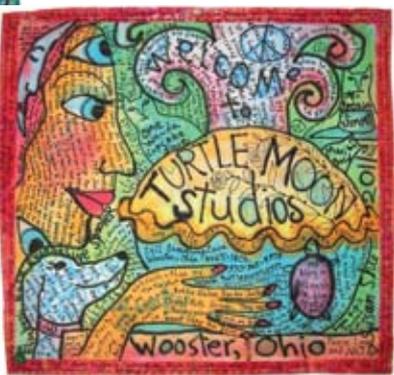
As Susan describes it: “You’ll be drawing like you did as a child, in relaxed wonder over your abilities, and writing off the top of your head, just like when you write a letter. No planning ahead. This spontaneity is what makes naïve art and children’s art so appealing to the viewer and so inspiring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

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

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

Susan is an encouraging instructor whose goal is to bring out the student’s freer inner self and to get the creativity really flowing.

Susan Shie travels from Ohio to teach this workshop.





Hand-Hooked Rugs

Michelle Sirois-Silver

\$195

includes \$65 lab fee
class limit 16

October 15, 16
(Tue, Wed)
10am–4pm

Maiwa Loft
Granville Island

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.



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at wholesale rates.

Creative Fabrication

Rachel Meginnes

\$495

includes \$60 lab fee
class limit 14

October 17–20
(Thu–Sun)
10am–4pm

Maiwa Loft
Granville Island

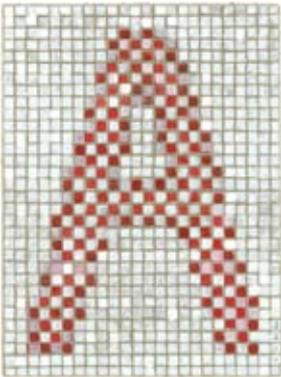
Rachel will also
give a lecture on
Oct. 16 (p. 22).

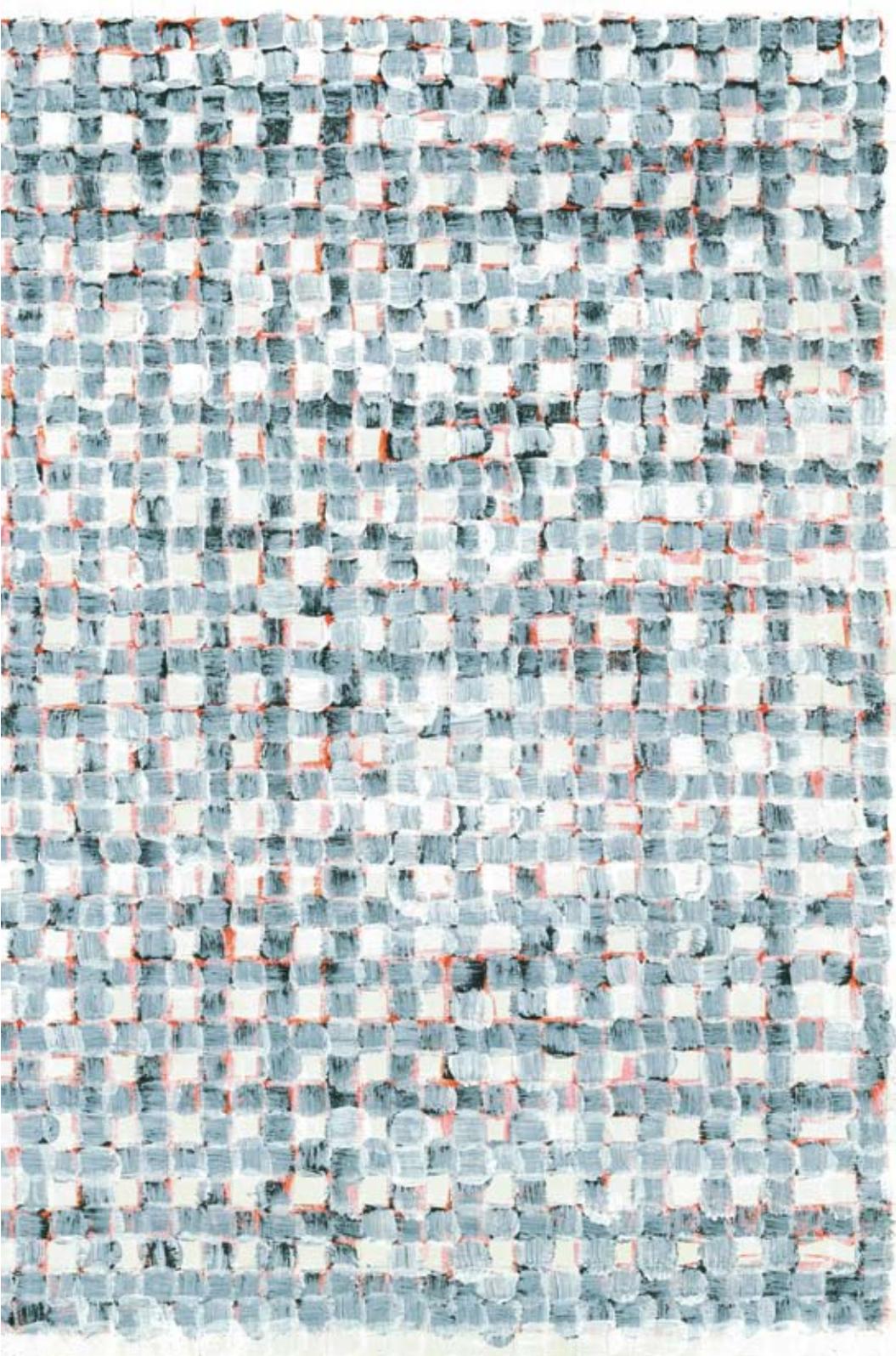
Rachel Meginnes is presently a resident artist at the Penland School of Crafts in North Carolina. We are fortunate to have her here to teach this four-day workshop on the inspiration and exploration of creative process.

Develop your own artistic voice through the personal discovery of mark-making, collage, and fundamental techniques in fibre. Explore your favourite materials and find your true approach to making art.

Each day will include exercises and demos using basic drawing and fibre techniques that will build into an understanding of one's own innate artistic process.

Learn how to see and understand your inspirations, how to follow your own artistic instinct, and how to feel your natural creative pace as a maker.





MAIWA EAST

INSPIRE YOUR ECLECTIC HEART



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

Between the Colours: Creative Resist

Natalie Grambow

This very popular workshop has returned. 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. This course is an ideal introduction to resist as a vital element of surface design.

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.

\$195

includes \$60 lab fee

class limit 14

October 19, 20

(Sat, Sun)

10am–4pm

Maiwa East

1310 Odium Drive



Expressive Dye Painting and Printing

Sue Benner

\$595

includes \$100 lab fee
class limit 14

October 21–25
(Mon–Fri)
10am–4pm

Maiwa East
1310 Odium Drive

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



Bold and expressive use of Procion MX dyes is the goal of this workshop. Sue teaches her layered painterly approach using direct application, mono-printing, and variations on mark-making techniques. Emphasis is placed on developing sophisticated colour combinations, using interesting tools, and adding touches of metallic and opaque fabric paints. Sue will share helpful hints, technical information, and the variations that have made her own work so successful.

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





Tree of Life: Creativity and Design

Lorraine Roy

\$250

includes \$60 lab fee
class limit 14

October 23, 24
(Wed, Thu)
10am–4pm

Maiwa Loft
Granville Island

Lorraine will also
give a lecture on
Oct. 22 (p. 24) and
teach *The Living
Landscape* (p. 81).

Few life forms have inspired as many stories, mythologies, and legends as our giant companions. As the oldest living creatures, they bring to mind security, shelter, and connections to our past, yet they harbour mysteries as well.

In this workshop students will examine all aspects of the tree, from the scientific to the fanciful, to create designs that reflect a personal symbolism.

The “Tree of Life” theme is very close to Lorraine’s heart. Using collage with nets*, simple machine appliqué, and machine embroidery as our techniques, we will work with all the components of a design that features trees: background, foreground, and main subject.

In order to hit the ground running, participants will be asked to collect information about their favourite tree to prepare for the workshop.

Participants can expect to create a number of samples and one or more finished surfaces that can be completed or mounted at home. Ideas for framing and finishing will be demonstrated.

Participants must have a working knowledge of free-motion stitchery. Each must bring a sewing machine equipped with a darning or embroidery foot.

**Collage with nets — see p. 81.*



The Living Landscape

Lorraine Roy



Whether realistic or invented, natural landscapes offer exciting creative options. Although each landscape design requires a unique approach, a few basic guidelines help simplify the process of moving from drawing or photo to finished textile.

Using collage with nets*, simple machine appliqué, and machine embroidery as our techniques, we will look at ways to lay out a complete landscape design from start to finish, experiment with texture and colour for sky, earth, and water, and discuss ways to incorporate rocks, trees, celestial bodies, and other elements.

Participants are encouraged to bring their own ideas for designs and will receive plenty of individual guidance.

Participants can expect to create a number of samples and one or more finished surfaces that can be completed or mounted at home. Ideas for framing and finishing will be demonstrated.

Participants must have a working knowledge of free-motion stitchery. Each must bring a sewing machine equipped with a darning or embroidery foot.



* Collage with Nets:

I begin with a plain fabric ground. On this surface I drop hundreds of bits of cut fabric and thread until I reach a depth and texture that pleases me. I then pin transparent netting on top (usually nylon tulle) to hold everything in place. The layers are then machine-stitched together. This new fabric is now ready for further surface work.

\$350

includes \$85 lab fee
class limit 14

October 25–27
(Fri–Sun)
10am–4pm

Maiwa Loft
Granville Island

Lorraine will also
give a lecture on Oct.
22 (p. 24) and teach
Tree of Life (p. 80).

African Mudprinting

Michele Wipplinger

\$295

includes \$85 lab fee
class limit 16

October 26–28
(Sat–Mon)
10am–4pm

Maiwa East
1310 Granville

Learn creative mark-making using simple mud slurries. These powerful earth colours come from locations as diverse as Italy, Greece, and your own back yard. After the muds, ochres will be applied as a second layer. These brighten the painted mudcloth and give it a lively sense of light.



The mud colour range used in the workshop will include: bogolan black, bronze green, dark violet grey, rouge de Provence, and Mojave brown. Explore the different depths of shade and hue created using an extensive variety of mud combinations.

Students will also work with a range of coloured tannins. The tannins work in concert with the oxides in the mud to fix the colour on the cloth. Variation of mud and tannin create a field for the artist to explore. As a final step, the technique of discharge will be taught.

During the workshop each participant will have the opportunity to paint their cloth using traditional tools (metal Binye and a twig from nature) and an assortment of brushes and antique Afghan wood blocks.

Michele joins us from Seattle.



Natural Dyes: Print and Pattern

Anne Babchuk and Danielle Bush

This is one of our most popular natural dye classes. Study the art of preparing natural dyes, tannins, and mordants so that they can be used for direct application.

The ability to mix and thicken natural dyes opens up many possibilities for creating designs on fabric that are simply not possible with immersion dyeing.

This class will unlock the power of ancient methods that have given traditional craftspeople the capability of delivering pattern and colour on fabric. A wide array of variations are also possible through the combinations of different mordants, tannins, dyes, overdyes, and dyebaths. Students will learn how these variations can shift the final colour. These useful techniques are like dye magic: one dyestuff yields an impressive range of shades.

The workshop will combine direct application with appropriate patterning techniques such as block printing, stencilling, screen printing, shibori, and wax resist. The wonder of natural dyes will be enhanced by our choice of print material: natural fibres such as silks and cotton.

\$395

includes \$80 lab fee
class limit 16

October 29 -
November 1
(Tue–Fri)
10am–4pm

Maiwa East
1310 Granville



Bookbinding: Ancient to Modern

Gaye Hansen

\$295

includes \$70 lab fee
class limit 12

October 28–30
(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.



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 31,
November 1,2
(Thu–Sat)
10am–4pm

Maiwa Loft
Granville Island



Phototransfer for Textiles

Natalie Grambow

\$195

includes \$60 lab fee
class limit 14

November 2, 3
(Sat, Sun)
10am–4pm

Maiwa East
1310 Odlum

This two-day workshop will focus on a number of transfer processes that allow students to incorporate photo imagery into their work.

Students will learn methods for the transfer of both black-and-white and colour imagery onto cloth. These include transparent marker, iron-on, solvent, and gel-medium transfers. Students will also learn how to layer, collage, and transfer photocopied images of drawings, text, and photos onto cloth. The final piece will be embellished by hand embroidering, stencilling, and/or blockprinting to create a unique work that exhibits a layered complexity.

Students are encouraged to bring a folder of personal imagery or text that they would like to incorporate into their work. Photocopies brought by the student should be fresh (one day old) and from a toner-based machine. An array of inspirational source material will also be on hand.



Wisdom of the Sensual world



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

open 10-7
seven days a week

True Colours: Developing a Personal Palette

Carol Soderlund

\$325

includes \$75 lab fee
class limit 16

November 4–6
(Mon–Wed)
10am–5pm

Maiwa East
1310 Odium

For the dyer, the many choices of available colours can lead to confusion and disappointment in colour outcomes. This class will help students choose the pure colour that is suitable for developing a personal palette. Carol has dyed over 80 individual palettes which she will share with you through slide presentations, discussions, and hands-on dyeing. Brilliant yellows, passionate purples, rich reds, astounding blues, and soothing greens as well as the many necessary neutrals will be achieved through mixing using Procion MX dyes.

This class will focus on developing skill in intuitive colour-mixing based primarily on training the eye and understanding the relationship between colours. Students will come to an understanding of warm and cool contrasts and will learn how to choose a personal palette of pure reds, yellows, and blues from which all hues can be mixed. In addition the class will learn not only how to dye saturated, brilliant colours and avoid mud, but also how to create interesting complex neutrals (Bring on the mud puddles!). And they will learn how to shade from value to value and hue to hue.

Students will dye from 8 to 10 yards of cotton using low-water immersion techniques. On the first day, we will develop concepts through lecture and discussion and do some exercises to get familiar with the pure hues. On the days following, we will dye yardage using low-water immersion techniques, resulting in both solid-coloured and multi-coloured cloth, and explore the possibilities of layering colour to enrich the palette.

This class is suitable for all levels of experience, for both those who have had Carol's class Colour Mixing for Dyers and those who have not.

Pot of Gold: Rainbow Dyeing in a Dyepot

Carol Soderlund

Pot of Gold dyeing refers to the rainbow in a dyepot! If you have shied away from dyeing before because of time or space constraints, this method is for you. Less dye, less water, less mess makes it all so easy. In this two-day class you will dye more than 36 pieces of gorgeous, multi-coloured cotton and some tonal solids. Explore the unlimited possibilities of low-water techniques, including crystalline marking, faux batik with fabric paint, folded and clamped resists, over-dyeing, and mark-making techniques.

Whether you are a beginner with Procion MX dye or an experienced dyer, this class will get your juices flowing. You will leave class with a clear understanding of fibre-reactive dyes and how to build pattern, layer colour, and choose value, all in a small space. Carol will provide you with a multitude of recipes.

The techniques taught are all different from those covered in True Colours: Developing a Personal Palette, so feel free to take both classes if you wish!

Carol joins us from New York.

\$250

includes \$60 lab fee
class limit 16

November 7, 8
(Thu, Fri)
10am–4pm

Maiwa East
1310 Odlum



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.

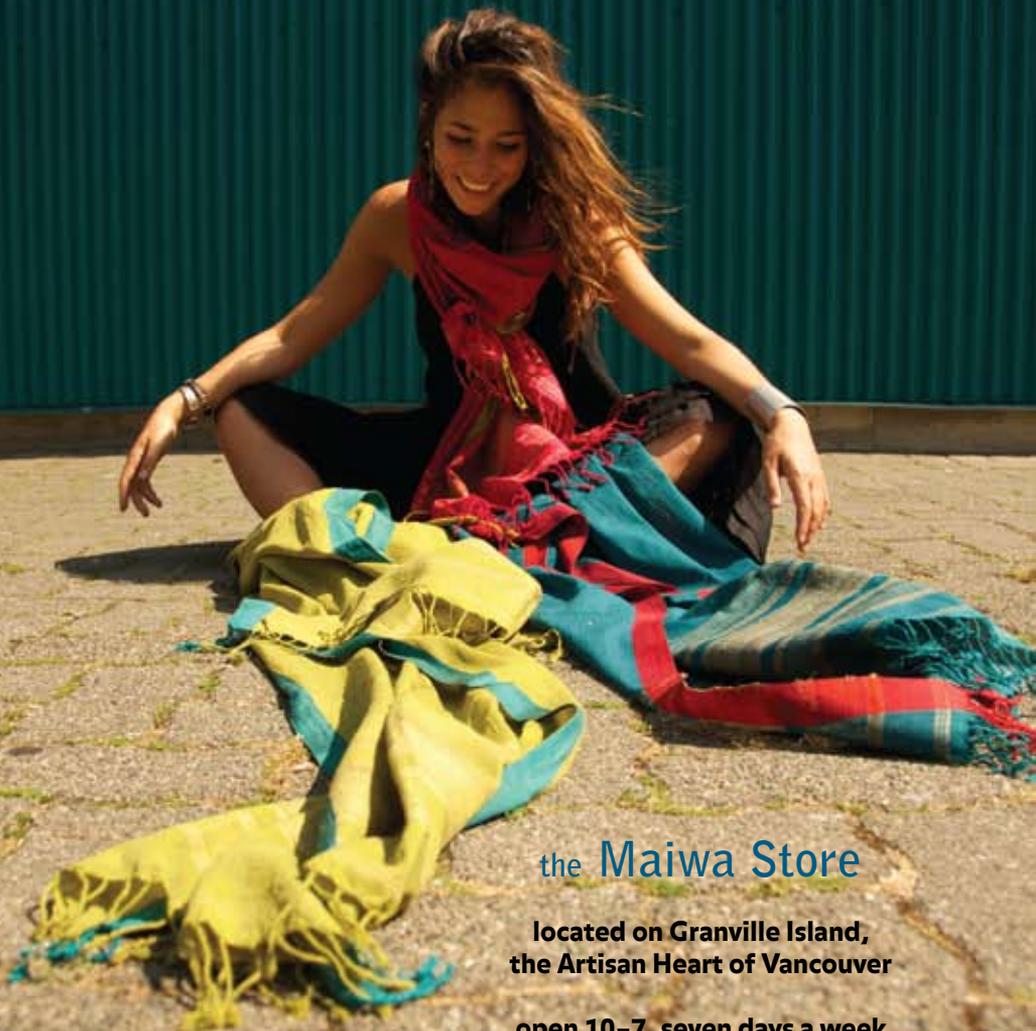
DVD Documentary: 90 minutes
In English with French and
Spanish subtitles
ISBN 978-0-9686459-6-3
21.95 cdn



MAIWA PRODUCTIONS

HAND

women
always a good idea



the **Maiwa Store**

located on Granville Island,
the Artisan Heart of Vancouver

open 10-7, seven days a week

Instructors

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.

Anne Babchuk has been a resident instructor for the Maiwa Textile Workshops for the past 18 years. She has taught classes in a wide range of traditional and contemporary surface design processes. Some specialties are: natural dyeing and printing, indigo dyeing, shibori, blockprinting, and precision dyeing.

Anne studied fine art at Okanagan University. To fund her education she started her own home-based textile business. She feels her greatest education has come through working for Maiwa Handprints, taking workshops from world-class instructors, and traveling.

Currently she archives and maintains the Maiwa Textile Collection and Library. She is also a trustee of the Maiwa Foundation and coordinator for the Maiwa Textile Symposium.

Sue Benner is an innovator in her field, creating original dyed and painted fabrics which she combines with recycled textiles to form fields of structured pattern, vivid beauty, and riotous variation.

Sue's artwork is in many private, corporate, and institutional collections. She also lectures and teaches workshops nationally and internationally in the fields of surface design, textile collage, fused quilt construction, and artistic inspiration. Her work has been juried into Quilt National seven times, and she served as a juror in 2009. www.suebenner.com

Danielle Bush is on staff at Maiwa Supply and one of our newest 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.

Akemi Nakano Cohn see her lecture on page 20.

Elaine Duncan obtained her Master of Science degree in textiles at Oregon State University. Raised in Nanaimo, she moved to Nanoose in 1975 and began the Nanoose Weavers Guild. Elaine has been weaving since 1969 and has been teaching weaving since 1975. For the past 17 years, Elaine has been intrigued with tapestry weaving. She has studied with Jean Pierre Larochette and Yael Lurie in Mexico and the United States as well as with Archie Brennan and Susan Martin Maffei in Canada and the United States. Other teachers have included Barbara Heller, Sarah Swett, James Koehler, and Grete Bodegard.
www.elaineduncan.com

India Flint see her lecture on page 12.

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

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

In 2006 Michel handed over leadership of Couleur Garance so that

he could further pursue his interest in colour and dye techniques. He has published three titles on natural dyes showing the range of shades available and how to obtain them.

Michel teaches and advises internationally on natural colours and dyes.

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

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 grass-roots 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.

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

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

Rachel Meginnes see her lecture on page 22.

Jason Pollen see his lecture on page 14.

Lorraine Roy see her lecture on page 24.

Hiroshi Saito see his lecture on page 18.

Susan Shie has taken quilting into new territory with her interest in

script, text, and narrative. She has combined these interests with an iconic style, a developed line, as well as her socio-political commentary. Working out of her Turtle Moon Studios in Wooster, Ohio, she is in great demand as both a lecturer and a workshop instructor.

Susan's work is widely exhibited and she has garnered several awards for her creative vision. In 2008 Susan was awarded Teacher of the Year from the International Association of Professional Quilters. www.turtlemoon.com

Carol Shinn is from Fort Collins, USA. Her BFA is from the University of Colorado and her MFA from Arizona State University. She has taught many workshops across the United States and held teaching positions at Arizona State University and Mesa Community College, Arizona. Her work has been in numerous books and magazines and is in many public and private collections including the Museum of Art and Design, NY, NY, and the Denver Art Museum. She was a prizewinner in the 2009 International Pfaff Embroidery Challenge. Carol is the author of *Freestyle Machine Embroidery: Techniques and Inspiration of Fiber Art*.

www.carolshinn.com

Michelle Sirois-Silver is a McGown-certified instructor and 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

Adrienne Sloane see her lecture on page 10.

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

Bryan Whitehead see his lecture on page 16.

Michele Wipplinger is president of Earthues Inc., an international colour and design consulting company specializing in ecology and the artisan. She has over 30 years’ experience in the field of natural design and ecological process, with an emphasis on natural dyes. She lectures worldwide and creates an exclusive line of silk shawls hand-painted with natural dyes.

Michele has been a consultant in Nepal for the development of colour and natural-dye processes for the Tibetan hand-woven carpet industry. She has developed products and consulted on colour for Aveda, Origins, Martha Stewart Living, Esprit, Terra Verde, and Nature Conservancy. Michele is on the Executive Board of Directors for Colour Marketing Group and received the United Nations award for her environmental stewardship on the development of an ecological natural-dye process for the American textile industry. www.earthues.com

Daniella Woolf holds an MA in Design with a specialty in Textile Structures from UCLA. Over her career she has worked in a variety of media, including fibre, collage, jewellery, installation, and most recently encaustic. She is a principal of Wax Works West, a school for the encaustic arts, in California. She teaches in the western states for R&F Handmade Paints and globally for Wax Works West. She is a 2007 recipient of the Gail Rich Award for excellence in the arts in Santa Cruz and the 2008 Rydell Visual Arts Fellowship.

Her current work is exhibited nationally and internationally. She has

a very popular teaching DVD, *Encaustic with a Textile Sensibility*, and a book which is a “gallery between pages” under the same title. Her newest publication, *The Encaustic Studio: A Wax Workshop in Mixed-Media Art*, was published in 2012 by Interweave Press. She blogs at Encausticopolis under the name Dotty Stripes.

Workshop Supply Lists

Mairwa 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.mairwa.com.



7	8	9	10	11	12	13
<p>■ The SILK WAY</p> <p>○ TAPASTRY WEAVING: ZAPOTEC TRADITIONS</p>	<p>■ BEYOND BLUE</p> <p>○ HIROSHI SAITO Exhibit Opening</p>	<p>■ KATAZOME with NATURAL DYES</p> <p>○ NOZOME (1)</p>	<p>■ KATAZOME with NATURAL DYES</p> <p>○ NOZOME (2)</p>	<p>■ KATAZOME with NATURAL DYES</p> <p>○ NOZOME (2)</p>	<p>■ KATAZOME with NATURAL DYES</p> <p>○ NOZOME (2)</p>	<p>■ INDIGO SHIBORI</p>
14	15	16	17	18	19	20
<p>■ INDIGO SHIBORI</p>	<p>■ DIARY PAINTINGS on CLOTH</p> <p>○ HAND-HOOKED RUGS</p>	<p>■ DIARY PAINTINGS on CLOTH</p> <p>○ HAND-HOOKED RUGS</p>	<p>■ DIARY PAINTINGS on CLOTH</p> <p>○ HAND-HOOKED RUGS</p>	<p>■ DIARY PAINTINGS on CLOTH</p> <p>○ HAND-HOOKED RUGS</p>	<p>■ BETWEEN the COLOURS</p> <p>○ CREATIVE FABRICATION</p>	<p>■ BETWEEN the COLOURS</p> <p>○ CREATIVE FABRICATION</p>
21	22	23	24	25	26	27
<p>■ AFRICAN MUDPRINTING</p> <p>○ BOOKBINDING: ANCIENT to MODERN</p>	<p>■ AFRICAN MUDPRINTING</p> <p>○ BOOKBINDING: ANCIENT to MODERN</p>	<p>■ EXPRESSIVE DYE PAINTING and PRINTING</p> <p>○ TREE of LIFE</p>	<p>■ EXPRESSIVE DYE PAINTING and PRINTING</p> <p>○ TREE of LIFE</p>	<p>■ EXPRESSIVE DYE PAINTING and PRINTING</p> <p>○ TREE of LIFE</p>	<p>■ EXPRESSIVE DYE PAINTING and PRINTING</p> <p>○ TREE of LIFE</p>	<p>■ AFRICAN MUDPRINTING</p> <p>○ The LIVING LANDSCAPE</p>
28	29	30	31	1	2	3
<p>■ AFRICAN MUDPRINTING</p> <p>○ BOOKBINDING: ANCIENT to MODERN</p>	<p>■ AFRICAN MUDPRINTING</p> <p>○ BOOKBINDING: ANCIENT to MODERN</p>	<p>■ NATURAL DYES: PRINT and PATTERN</p> <p>○ NATURAL DYES: PRINT and PATTERN</p>	<p>■ NATURAL DYES: PRINT and PATTERN</p> <p>○ NATURAL DYES: PRINT and PATTERN</p>	<p>■ NATURAL DYES: PRINT and PATTERN</p> <p>○ NATURAL DYES: PRINT and PATTERN</p>	<p>■ NATURAL DYES: PRINT and PATTERN</p> <p>○ NATURAL DYES: PRINT and PATTERN</p>	<p>■ PHOTOTRANSFER for TEXTILES</p> <p>○ PHOTOTRANSFER for TEXTILES</p>
4	5	6	7	8	9	10
<p>■ TRUE COLOURS: DEVELOPING a PERSONAL PALETTE</p>	<p>■ TRUE COLOURS: DEVELOPING a PERSONAL PALETTE</p>	<p>■ TRUE COLOURS: DEVELOPING a PERSONAL PALETTE</p>	<p>■ TRUE COLOURS: DEVELOPING a PERSONAL PALETTE</p>	<p>■ TRUE COLOURS: DEVELOPING a PERSONAL PALETTE</p>	<p>■ TRUE COLOURS: DEVELOPING a PERSONAL PALETTE</p>	<p>■ TRUE COLOURS: DEVELOPING a PERSONAL PALETTE</p>

OCTOBER

■ Maiwa East

○ Maiwa Loft

NOVEMBER

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

Sunday

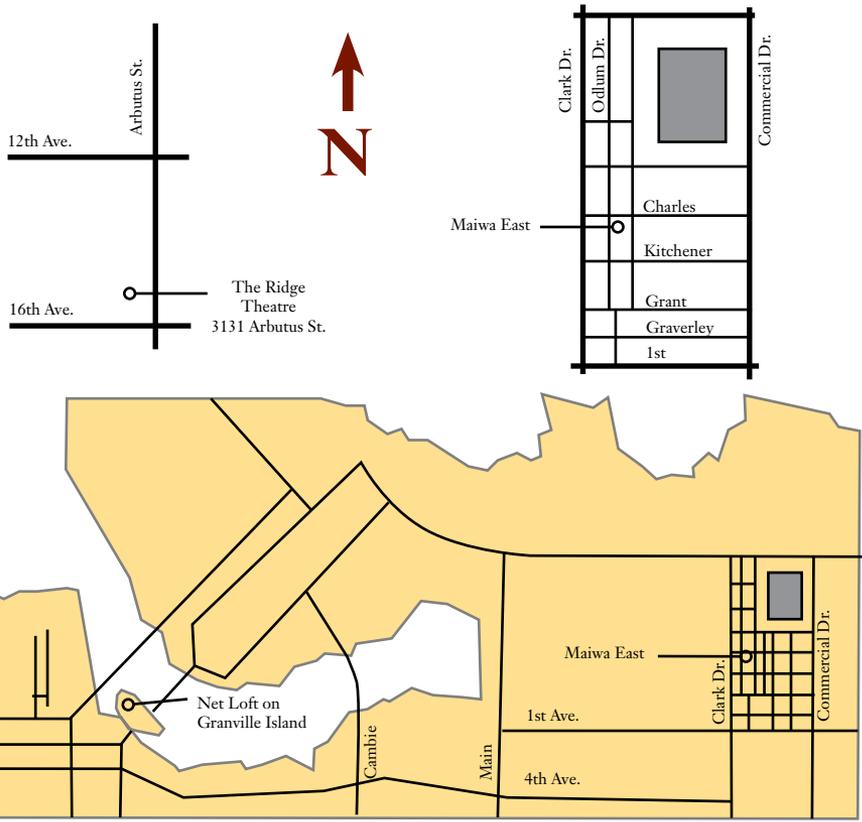
LOCATIONS

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.

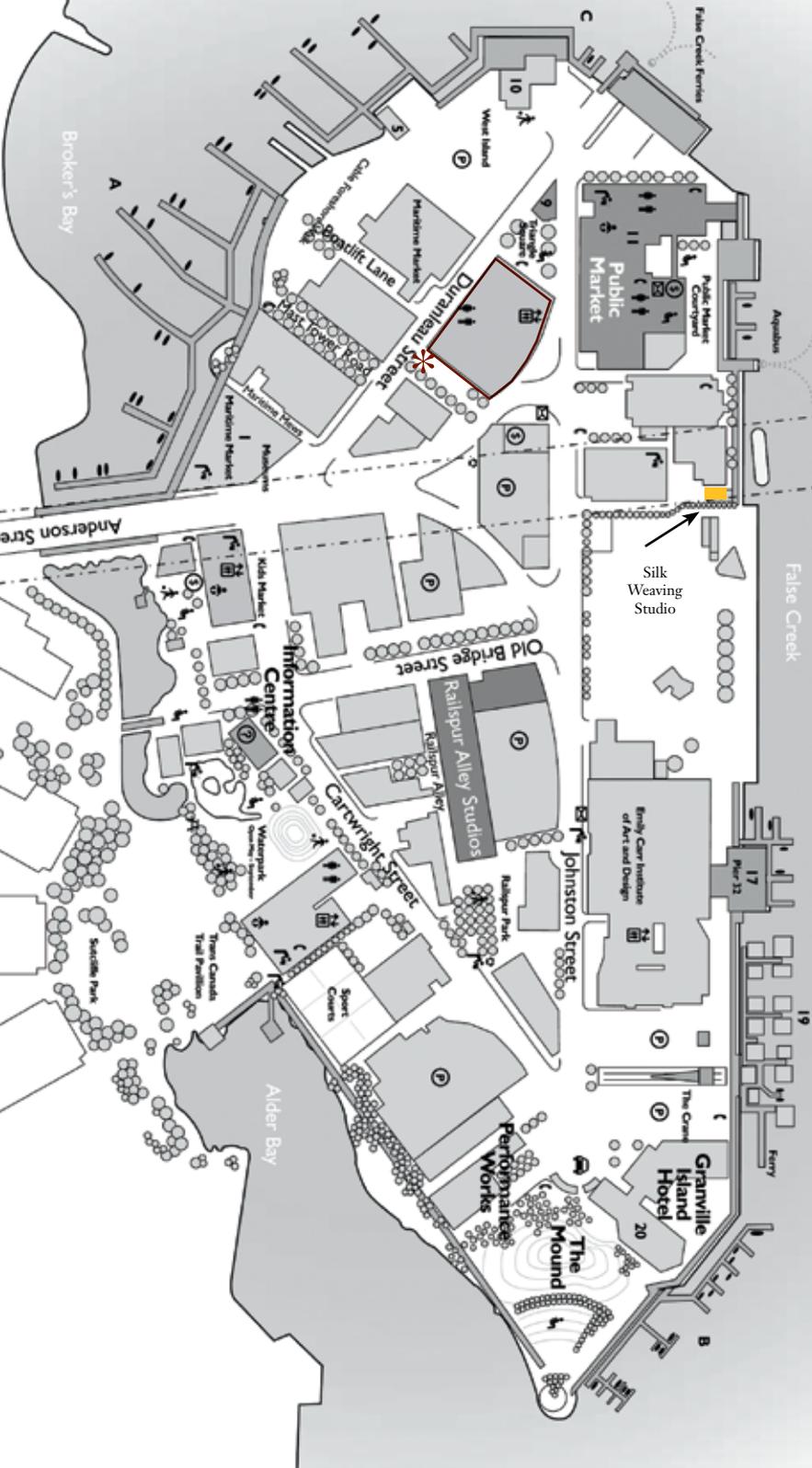
Silk Weaving Studio is marked on the Granville Is. map with a **yellow ■**





1050, Vancouver West 2nd Avenue

1050, False Creek Lamey's Mill Road



Broker's Bay

Stratiff Lane

Duranasa Street

Anderson Street

Old Bridge Street

Informatics Centre

Rails spur Alley Studios

Cartwright Street

Johnson Street

Early Car Institute of Art and Design

Alder Bay

Perforance Works

The Mound

Granville Island Hotel

The Creek

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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 24, 2013, 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, 2013, will be charged a \$35 fee.

Cancellations after July 15, 2013, receive a 50% refund.

Cancellations after July 31, 2013, 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 ...

EVENTS

- \$15 ○ AFRICAN TEXTILES
John Gillow (Trunk Show and Lecture) – Sep 26
- \$0 RSVP BRYAN WHITEHEAD EXHIBIT
(Exhibition Opening with the Artist) – Sep 27
- \$15 ○ ISLAMIC TEXTILES
John Gillow (Trunk Show and Lecture) Sep 28
- \$0 RSVP 風の布 HIROSHI SAITO EXHIBIT
(Exhibition Opening with the Artist) – Oct 10
- \$10 ○ THREADS – Oct 24
(Lecture, Exhibit, and Sale)

LECTURES

- \$15 ○ MICHEL GARCIA – Sep 12
There's a Plant I'd Like You to Meet: New Organic Dye Methods
- \$15 ○ ADRIENNE SLOANE – Sep 17
Unravelling Political Knitting
- \$15 ○ INDIA FLINT – Sep 19
The Peripatetic Alchemist: Travels with a Dyepot
- \$15 ○ JASON POLLEN – Sep 24
Song of the Cloth
- \$15 ○ BRYAN WHITEHEAD – Oct 2
Down the Mountain: Indigo and Silk Farming in a Japanese Village
- \$15 ○ HIROSHI SAITO – Oct 9
Life Is Cloth
- \$15 ○ AKEMI NAKANO COHN – Oct 15
Journeys and Traces: Art and Life Through Katagami
- \$15 ○ RACHEL MEGINNES – Oct 16
The Plainweave Thread
- \$15 ○ LORRAINE ROY – Oct 22
The Sylvan Spirit

WORKSHOPS – MAIWA LOFT

- \$250 ○ The Art of Embroidery – Sep 9–11
- \$495 ○ Painting with Machine Embroidery – Sep 12–15
- \$250 ○ Sculptural Knitting – Sep 18–20
- \$195 ○ Wire Knitting – Sep 21, 22
- \$595 ○ Colour Institute – Sep 23–27

WORKSHOPS – MAIWA LOFT

- \$130 ○ Harmonia's Rings: Möbius and More – Sep 28
- \$130 ○ Knitted Möbius and the Mysterious Stitch Mirror – Sep 29
- \$350 ○ The Art of the Headdress – Oct 1–3
- \$250 ○ The Creative Studio – Oct 4–6
- \$350 ○ Tapestry Weaving – Oct 7–10
- \$90 ○ Nozome 1 – Oct 11
- \$90 ○ Nozome 2 – Oct 12
- \$195 ○ Hand-Hooked Rugs – Oct 15, 16
- \$495 ○ Creative Fabrication – Oct 17–20
- \$250 ○ Tree of Life: Creativity and Design – Oct 23, 24
- \$350 ○ The Living Landscape – Oct 25–27
- \$295 ○ Bookbinding: Ancient to Modern – Oct 28–30
- \$295 ○ Bookbinding: The Artist's Book – Oct 31–Nov 2

WORKSHOPS – MAIWA EAST

- \$250 ○ Blockprinting – Sep 4–6
- \$395 ○ Secrets of the Dye Garden – Sep 7–9
- \$250 ○ Indigo: The Organic Vat – Sep 10, 11
- \$250 ○ The Photo Emulsion Screenprint – Sep 12, 13
- \$225 ○ Introduction to Dyes – Sep 13–15
- \$450 ○ Natural Dyes – Sep 16–19
- \$750 ○ Wayfarer's Wanderbook and Windfall Cloth – Sep 20–24
- \$250 ○ Visual Music: Composing a Surface – Sep 25, 26
- \$395 ○ Breaking the Rules: Beyond the Mark – Sep 27–29
- \$425 ○ Encaustic with a Textile Sensibility – Sep 30–Oct 2
- \$250 ○ Encaustic and Paper – Oct 3, 4
- \$295 ○ Japanese Indigo – Oct 5, 6
- \$95 ○ The Silk Way: Cocoon to Thread – Oct 7
- \$250 ○ Beyond Blue: Taking Indigo Further – Oct 8, 9
- \$295 ○ Katazome with Natural Dyes – Oct 10–12
- \$250 ○ Indigo Shibori – Oct 13, 14
- \$450 ○ Diary Paintings on Cloth – Oct 15–18
- \$195 ○ Between the Colours: Creative Resist – Oct 19, 20
- \$595 ○ Expressive Dye Painting and Printing – Oct 21–25
- \$295 ○ African Mudprinting – Oct 26–28
- \$395 ○ Natural Dyes: Print and Pattern – Oct 29–Nov 1
- \$195 ○ Phototransfer for Textiles – Nov 2, 3
- \$325 ○ True Colours: Developing a Personal Palette – Nov 4–6
- \$250 ○ Pot of Gold: Rainbow Dyeing in a Dyepot – Nov 7, 8

Registration Form for the 2013 Textile Symposium

Payment is by:

- Cheque (payable to Maiwa Handprints Ltd.) _____ Workshops _____
 Visa _____ 12 % HST _____
 Mastercard _____ Lectures and Events _____
Card Number _____ (Exp) _____ Total = _____
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, 2013, will be charged a \$35 fee. Cancellations after July 15, 2013, receive a 50% refund. There are no refunds for cancellations after July 31, 2013. 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*