# MAIWA SCHOOL OF TEXTILES

FALL SYMPOSIUM • 2017 • FALL WORKSHOPS SEPTEMBER • OCTOBER • NOVEMBER

**REGISTRATION OPENS JUNE 19, 2017** 



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

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

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

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

The Maiwa Foundation is a registered charity.



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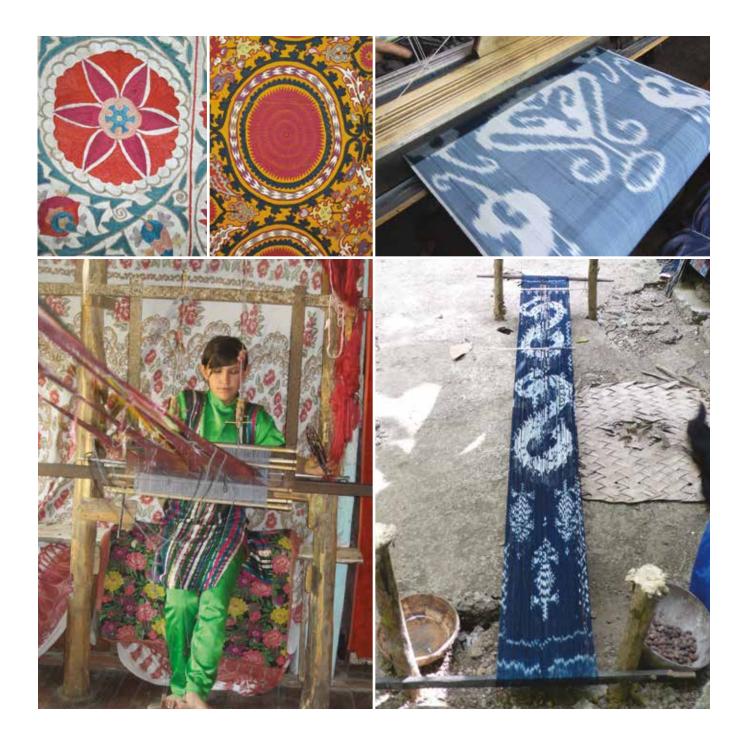
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## WOVEN SYMBOLS, GLOBAL PATTERNS

#### SARA GOODMAN & MARY ZICAFOOSE

\$15 - Netloft Granville Island - 7:45pm (doors open at 7:30) Wednesday September 6th

Join textile artists Sara Goodman and Mary Zicafoose for a joint lecture exploring weaving, pattern, long-distance collaboration, and ethical production.

Even though Sara and Mary live hundreds of miles apart, they often come together to collaborate on both artistic projects and organizational ones, such as the Goodweave Foundation (an NGO whose mission is to stop child labour in the carpet industry).

Mary will open with a discussion of symbols, colour, and the power of cloth. With particular emphasis on woven motifs and their cultural importance, Mary will detail her own weft ikat production in which she seeks to unravel and evolve visual codes of archetypal symbols through the creation of transformative textiles.

Sara Goodman will be familiar to the Maiwa audience for her work with the plant mordant, Symplocos. The Bebali Foundation of Indonesia seeks not only to offer symplocos as an organic mordant but to do so in a way that provides sustainable livelihoods for indigenous peoples. In this lecture Sara will talk about how her own artistic practice led to travel and involvement in Indonesia, Nepal, Mexico, Guatemala, and India.

In the final portion of the lecture, Mary and Sara will take the stage together to explain their unique collaborative partnership. Join us for an inspiring lecture, presented by two groundbreaking artists who have had a profound impact on the textile traditions and practices of artisans worldwide.

Sara and Mary will also teach a workshop (pg. 30).



# A TENUOUS BALANCE: SCULPTURAL TEXTILES

#### MO KELMAN

\$15 - Netloft Granville Island - 7:45pm (doors open at 7:30) Thursday September 7th

"I've always had a hard time with two dimensions. If I can't bend it, tie it, or break it, I don't know where to start."

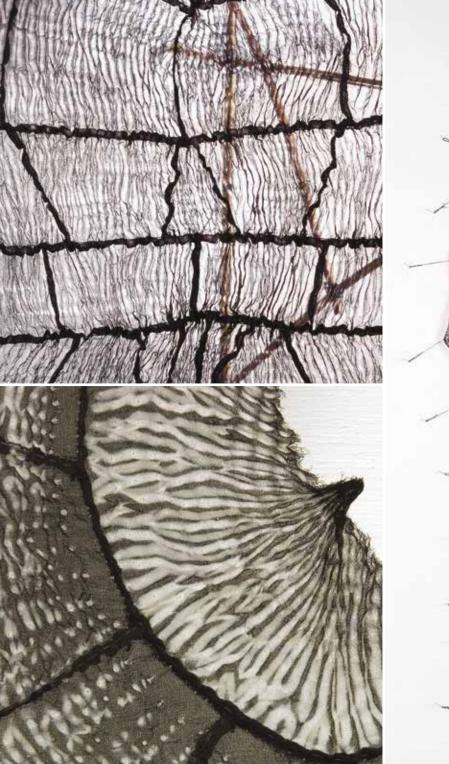
Mo Kelman's work sits at the juncture of architecture and engineering: in a place where sculpture and textiles meet. Lashing together frameworks with wire and fibre, Mo creates skeletons that she covers with skins of handmade paper, shibori patterned cloth, or mesh.

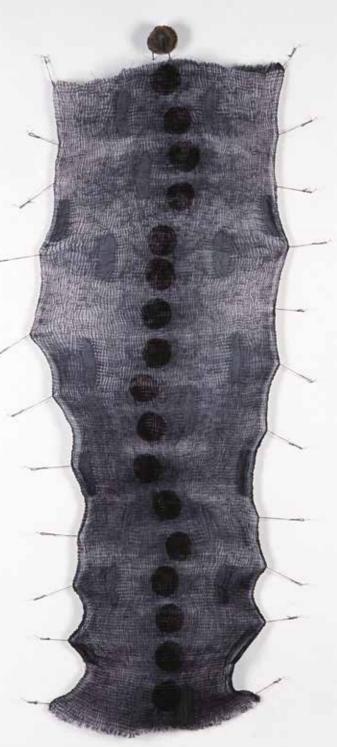
"I find freedom in working with a small range of materials and techniques. This limitation allows me to contrive a world of forms made by tying knots, lashing corners, stitching and stretching fabric skins. I leave trails of needle holes that tell of rows of sewing. A season of rhythmic work is made tangible."

Join Mo Kelman as she talks about how her textile work grew out of family tradition mediated by a childhood spent visiting construction sites with her father. Mo will explain the evolution of her sculptural approach and the wealth of influences that have motivated her. Mo Kelman is a professor at the Community College of Rhode Island, where she has taught textiles, sculpture, and three-dimensional design for 35 years. She has received a National Endowment for the Arts Fellowship and an Artist's Fellowship from the Rhode Island State Council on the Arts.

Mo will also teach a workshop (pg. 33).









## INSPIRED BY OUR STRANGE SOCIETY

#### THE QUIRKY EMBROIDERY OF TILLEKE SCHWARZ

\$15 - Netloft Granville Island - 7:45pm (doors open at 7:30) Tuesday September 12th

Tilleke Schwarz hails from The Netherlands where she stitches visually poetic "maps of modern life." In its engagement with contemporary life, her work is reminiscent of graffiti. But unlike graffiti, her work is hand-embroidered with very fine stitches and striking colours.

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

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

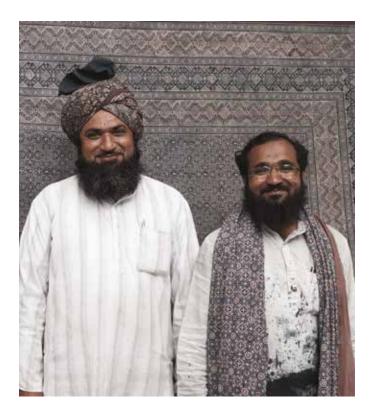
Tilleke will also teach two workshops (pg. 36 & 37).



# THE ART OF AJRAKH

JABBAR & ADAM KHATRI

\$15 - Netloft Granville Island - 7:45pm (doors open at 7:30) Thursday September 14th



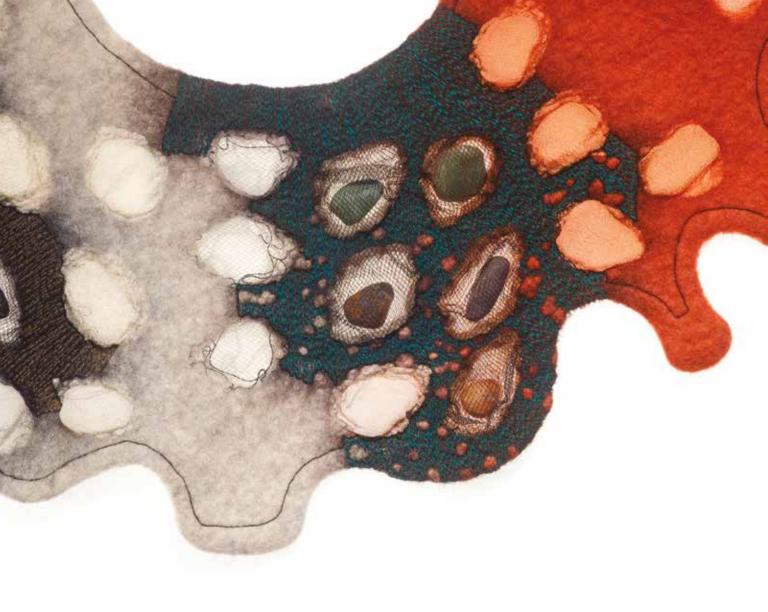
Traditional ajrakh block-printing is one of the most iconic crafts to survive into the twenty-first century. But ajrakh, as practiced by the Khatris of the Kutch Desert, has done much more than just survive; it has flourished and expanded to become a craft with a keen sense of tradition and a vision for how this tradition can be taken into the future by a new generation of ajrakh artisans.

Join Jabbar Khatri and his son Adam Khatri as they explain what it is to practice a craft that goes back over ten generations. Jabbar's father could sell his block prints in the local market, but Jabbar and Adam now deal with corporate clients and international exhibitions — new challenges in a fastchanging world.

The Khatris will also explore the technical innovation necessary to move the natural-dye block-print technique onto other fibres (such as silk and wool) and talk about the execution of masterworks: exquisite double-sided, large-format ajrakhs.

Jabbar and Adam will also teach two workshops (pg. 25 & 35) and exhibit their work (pg. 24).





## INSPIRED DISPLACEMENT: TRANSLATING TRAVEL INTO TEXTILES

#### LISA KLAKULAK

\$15 - Netloft Granville Island - 7:45pm (doors open at 7:30) Tuesday October 10th

Curiosity. Serendipity. Intent. Chance. These are the elements of life, artistic practice, and travel. A journey, with its goals, challenges, and epiphanies, can often stand as the central analogy for what an artisan is seeking in their daily studio work. Travel itself can be the experience that drives our artistic motion.

Join Lisa Klakulak, founder of STRONGFELT, as she retraces marked encounters from India to Morocco, Russia, Mali, Norway, Australia, and Chile. Lisa will talk about the places, cultures, objects, and phenomena that have shifted her perception, instigated technical experimentation, and resulted in unique concepts and ways of working felt.

The insights from Lisa's approach to travel go far beyond any single textile technique to embrace the larger ideas of home, journeys, perception, and inspiration.

Lisa Klakulak is a studio artist living in Asheville, North Carolina, working primarily with wet-felting and free-motion embroidery. Lisa teaches technique-driven workshops worldwide. Her body adornment, accessories, and figurative sculpture have been featured in *Fiber Arts, Surface Design Journal, Shuttle, Spindle, Dyepot, Fiber Art Now,* and *American Craft.* She has received three Awards of Excellence through the American Craft Council including a James Renwick Alliance Award for Innovation in Craft.

Lisa will also teach two workshops (pg. 52 & 53).



# THE MARLINESPIKE: ROPED INTO ART

#### TIM WHITTEN

\$15 - Netloft Granville Island - 7:45pm (doors open at 7:30) Wednesday October 18th

"I don't think of myself as a patient person, but this isn't something that requires patience for me—it's something I like doing and it's something I'm good at. If those two things apply, then patience isn't the right word for what it entails."

The arts of the sail-maker, rigger, and fisherman traditionally involved considerable skill in manipulating corded lines. Necessity and practicality were the origin, but form, ingenuity, and beauty were often showcased in the result.

Tim Whitten practices a fibre art known as Marlinespike Ropework: a collection of techniques with origins based on the use of a marlinespike—a pointed and tapered iron tool anywhere from six to thirty inches in length.

Join Tim as he speaks about the art of rope production, fancy knotwork, and the culture of maritime seafaring that gave birth to these arts and then provided the conditions under which they flourished.

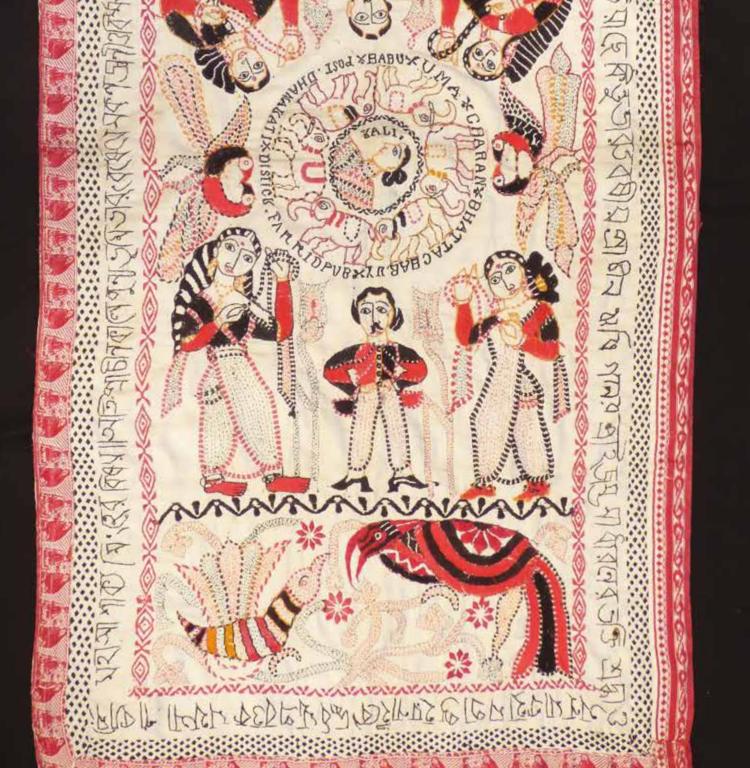
Tim will cover a little of the history of worldwide fibre manufacturing and how qualities of the different plant-based cordage led to different applications. He will then move on to the inspiration for his own craft and the founding of his own chandlery.

This lecture is a must for anyone with an interest in the fibre arts or for those who believe in the importance and future of handwork.

Tim will also teach two workshops (pg. 54 & 55).







# KANTHA QUILTS OF BENGAL

JOHN GILLOW

\$15 - Netloft Granville Island - 7:45pm (doors open at 7:30) Thursday October 19th

The kantha quilts of Bengal are fascinating textiles valued for their beauty, their fine stitchery, and their vivacity of design. Made from worn-out muslin saris and dhotis, each one, bestowed for a marriage or the birth of a child, is a unique gift of love.

Embroidered on the recycled surface of the quilts are motifs depicting household and farm goods, means of transport, places of worship, colonial figures, and literary, local, or political heroes. The whole of life in late 19th-century and early 20thcentury rural and urban Bengal can be found illustrated in fine stitches in kantha quilt after kantha quilt.

Above all, it is the individuality and often the humour of each piece that appeals. Kantha quilts reflect the sometimes quirky outlook of a Bengali housewife and mother as she looks out in wry amusement at the society that surrounds her.

John Gillow has recently written the catalogue for the forthcoming kantha exhibition at the Mingei International Museum, San Diego. For more than forty years John has travelled the world and collected, exhibited, and sold textiles. He is recognized internationally as a leading lecturer and author. The list of publications to his credit is longer than most running stitches.

John will also teach three workshops (pg. 56–59).



# MARVELS & WONDERS

## GEOMETRIC DESIGN IN CAIRO DURING THE MAMLUK SULTANATE

### ERIC BROUG

\$15 - Netloft Granville Island - 7:45pm (doors open at 7:30) Thursday October 26th

Medieval chronicler Ibn Khaldun described Cairo as "the centre of the universe and the garden of the world." Its majestic domes, soaring minarets, and open courtyards were the legacy of the Mamluk Sultanate (1250–1517). Zealous patronage of the arts led to the creation of exquisite masterpieces and some of the most exceptional Islamic architecture and geometric designs ever constructed.

Join author Eric Broug as he leads us through the extraordinary microcosm of Medieval Cairo. Eric will explore some of the basic principles that underlay this design heritage before moving on to demonstrate what was unique and exceptional about geometric design during the Mamluk Sultanate. Eric is an open and engaging speaker. This talk will be of interest to those with an interest in architecture, pattern, history, and design.

Eric joins us from the U.K. and will also teach two workshops (pg. 64 & 65).







## THE CRAFT OF TRAVEL: MAIWA ON THE ROAD

#### CHARLLOTTE KWON & TIM MCLAUGHLIN

\$15 - Netloft Granville Island - 7:45pm (doors open at 7:30) Saturday October 28th

In 2016 Maiwa turned thirty. During those thirty years, owner Charllotte Kwon has made more than one hundred journeys to meet craftspeople and trade directly with artisans. Sometimes she has travelled alone and sometimes she has travelled with journalists, authors, fellow craftspeople, or Maiwa staff.

Join us for this highly visual edition of the Threads Lecture. Charllotte will recount the early challenges of working on the road, how artisan life has changed in the thirty years she has been travelling, and what motivates her to continue to seek out remote villages and craftspeople.

This lecture will feature some of our most recent video footage, shot in HD during the last months of 2016. Highlights of that trip include the Maiwa Foundation's goal of distributing copies of *Textiles of the Banjara* to the women who participated in the book.

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

Charllotte will also teach a workshop with Sophena Kwon (pg.48).



# PENDANT

## THE SCULPTURAL TEXTILES OF MO KELMAN

## Free Admission - Silk Weaving Studio Granville Island - 6:00–8:00pm Friday September 8th

Exhibition runs until Friday September 22nd

Mo Kelman will transform the Silk Weaving Studio with wall-suspended sculptures. These works combine skeletal frameworks of wire and bamboo with skins made of shibori-dyed and shaped silk, handmade paper, gut, and knotted networks.

Mo Kelman's works are both engineered and organic, as if she were laying bare the design principles for new forms of life. Architectural tensions resolve in new and remarkable forms, all built with a sensitivity to materials and textures.





## STILL IN PRINT: AJRAKH TEXTILES

JABBAR & ADAM KHATRI

Free Admission - Maiwa East 1310 Odlum Drive - 7:30pm Opening Saturday September 16th

Join us for an exhibition of ajrakh masterworks. Jabbar Khatri and his son Adam are members of the famous Khatri block-printing family, a family that can trace its artisan heritage back over nine generations. See the finest examples of printing and technique worked in natural dyes on cotton—double-sided ajrakh with expansive circular designs. The pieces are truly unique and cannot be seen anywhere else.



# INDIGO SOCIAL

## SOPHENA KWON WITH SPECIAL GUESTS JABBAR & ADAM KHATRI

\$55.00 - Maiwa East 1310 Odlum Drive - 7:00–10:00pm Saturday September 23rd

For the past two years Sophena Kwon has been conducting her groundbreaking Indigo Socials. Combining shaped-resist techniques with the magic of an indigo vat, Sophena has turned a whole new audience on to the power of making.

For this special collaborative event, Sophena is joined by veteran dyers Jabbar and Adam Khatri. East meets West in this unique variation on the Indigo Social theme.

Participants receive two metres of organic cotton to practise shaped resist: tie, clamp, stitch, fold, twist, or wrap. Once prepared, the cloth will be dyed in an indigo vat. Nothing can compare to the feeling when these pieces are unfolded and the patterns are revealed.





# BURGEONING BRAIDS

## THE KUMIHIMO OF MAKIKO TADA

Free Admission - Silk Weaving Studio Granville Island - 6:00–8:00pm Artist informal talk at 6:30pm Thursday October 12th

Exhibition runs until Thursday October 26th

Makiko Tada has been researching and teaching kumihimo braiding for five decades. This distinguished designer combines her engineering expertise and her passion for braiding to create innovative accessories and wearables.

Makiko draws her inspiration from Andean and traditional Japanese braiding techniques, designing complex pieces with a variety of fibres from silk to metal. Employing curves, zigzags, spirals, and free-form shapes, Makiko breathes a modern aesthetic into an ancient craft.

Through her inventions, numerous books, and personal creations, Makiko has inspired many braiders to push the boundaries of braiding.



# WONDERLUST EVENING

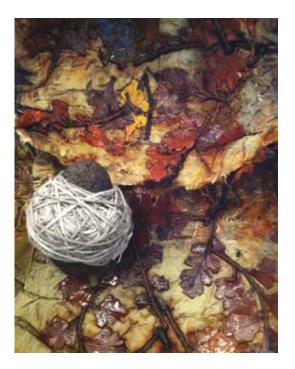
#### INDIA FLINT

\$75.00 - Maiwa East 1310 Odlum - 7:00–10:00pm Tuesday October 24th

As you unwrap a dye bundle, the feeling of wonder is unlike anything else. Join India Flint and Maiwa for a hands-on evening of cloth-wrapping, bundletying, eco-printing, storytelling, and socializing. Inspired by Sophena Kwon's Indigo Socials, this event will be an evening of dyeing to remember.

In India's words: "After all my years of dyeing, I am still excited and thrilled every time I open a bundle. These days I am reasonably good at predicting outcomes, but that meditative practice of carefully unraveling the string...and rolling it up on something so it won't tangle...and then the delicious slow opening of the cloth is a wonderful beginning to most of my days. It still seems miraculous to me that leaves and cloth and hot water can make such magic.

"Join me and the Maiwa team as we gather around a collection of cauldrons. You'll receive a bag with a silk scarf, some string, and something sturdy to tie your bundle around. I'll guide you through the process and then...while our bundles simmer, there will be stories to share, and we will fold the instruction sheet into a tiny book. "We'll smell the wonderful fragrance of the dyepots, enjoy good things to eat and drink, and have a glorious collective unbundling. At the end of the evening, you will take home your very own leafprinted silk scarf."











## NATURAL DYES & IKAT

#### SARA GOODMAN & MARY ZICAFOOSE

Adding colour to threads before weaving can be done in a number of ways. When the threads are resist-dyed it is called ikat, and when the colour is added by direct application, it is call a painted warp (or weft).

In this workshop students will work with both techniques. Ikat tapestry weaver Mary Zicafoose of Nebraska will share techniques from her lifelong ikat studio practice, and natural dyer Sara Goodman of New England will teach warp painting with natural dyes.

Ikat: Students will learn the sequential steps to plan, measure, stretch, wrap, dye, unwrap, and weave wool for weft ikat weaving. They will also learn how to establish and maintain a natural fermentation vat (henna, fructose) and an iron vat (ferrous sulfate). Indigo-dyeing coupled with the intricate ikat process yields dramatic and very beautiful results in cloth. Our ikat-wrapping, indigo-dyeing sessions and weaving applications will encourage and inspire many creative possibilities.

Painted warps and dyed wefts: The complete procedures for warp-painting with natural dyes will be taught including fibre and dye preparation, colour combinations, overdyeing with indigo, and steamfinishing. Students will learn the processes of scouring and mordanting for successful natural dyeing. Stock solutions will be made from concentrated natural dye extracts that can be combined and thickened for warp-painting. The class will also dye either silk or wool wefts in immersion baths using alum, iron, and Symplocos as mordants.

A loom is required for this workshop (tabletop is preferred). Students should be familiar with their loom and know basic weaving techniques.

Sara and Mary will also give a lecture (pg. 5).







## SKINS & SKELETONS: 3D TEXTILE CONSTRUCTIONS

#### MO KELMAN

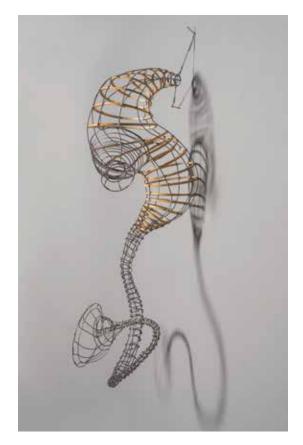
In this experimental workshop students will learn methods for building skeletal structures with rigid and semi-rigid materials such as reed, rattan, bamboo, wood, and wire. The class will also explore the use of found materials and recycled frameworks. Methods will include formal and chaotic plaiting, wire and netting construction, and lashing techniques.

To build skins onto these structures, techniques for working with animal gut, rice papers, elastic fabrics, wax, and stiffeners will be presented. Exercises, brainstorming sessions, and problemsolving challenges will lead to a focused, personal project. All levels welcome.

This workshops represents a rare opportunity to learn directly from Mo Kelman, an internationally established artist and teacher.

Mo will also give a lecture (pg. 6).

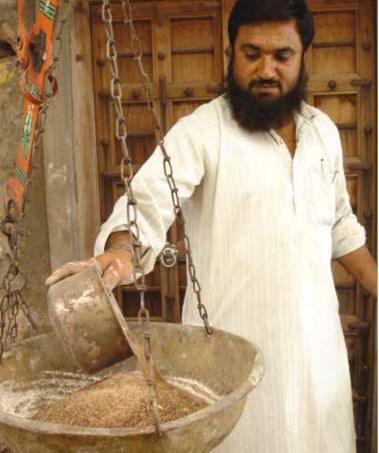




## \$695 [INCLUDES \$100 LAB FEE] CLASS LIMIT 12

September 6–10 (Wed–Sun) 10am–4pm MAIWA LOFT - GRANVILLE ISLAND











### AJRAKH: TECHNIQUE & TRADITION

#### JABBAR & ADAM KHATRI

This workshop has been specially designed by master artisans Jabbar and Adam Khatri to move the traditional process of ajrakh block-printing into five full days.

Students will learn the secrets of ajrakh cloth preparation, scouring, and mordant application before moving on to resist application and full immersion dyeing. All steps will be taught in the traditional manner using authentic materials, natural dyes, and hand-carved wooden printing blocks.

But this workshop is about far more than technique—it is a rare opportunity to learn from two members of one of India's most famous families of craftspeople. The Khatris will augment their teaching with slideshows and discussions of the role of ajrakh both in the past and into the future.

Jabbar & Adam will also give a lecture (pg. 10).



### FROM A SELFIE TO (SELF) PORTRAIT IN TEXTILES

#### TILLEKE SCHWARZ

The focus of this workshop will be designing a portrait (or group of portraits) on textiles. As always I very much like my students to work in their own style.

The workshop will start with a few quick collages on paper in which we explore translating a portrait (photo) to paper and we also see what happens if we design a self-portrait based on what we remember. It will be fun to add to the collage a few personal items that relate to the portrait. These techniques on paper allow students to experiment and to try out new ideas—even without accomplished drawing skills.

During the workshop I'll demonstrate my favourite embroidery technique, which includes couching and appliqué. Couching is a kind of drawing with the needle—very useful for texts. Appliqué is suitable for covering surfaces as is the sewing machine.

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

#### \$295 [INCLUDES \$40 LAB FEE] CLASS LIMIT 14

September 13, 14 (Wed, Thu) 10am-4pm MAIWA LOFT - GRANVILLE ISLAND Hand-stitching is fun and relaxing but time-consuming; students should not expect to finish a new work in the workshop. The aim is to leave with plenty of new ideas and a start for a new portrait on cloth.



### MAKING SPACE (IN YOUR HEAD) FOR A NEW WORK

#### TILLEKE SCHWARZ

The focus of this workshop is design. It encourages students to design a new work in which they express themselves and tell their own stories in their own style.

The workshop will open with exercises in mixed media and collage. These techniques on paper allow students to experiment and to try out new ideas—even without accomplished drawing skills. Students will enjoy both the adventure of designing while working and the resulting inspiration for a new work. Demonstrations and lectures will include Tilleke's favourite embroidery techniques and inspiration. While students will focus on hand embroidery, it is perfectly all right to incorporate any other (textile) technique or to bring your own sewing machine.

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

Tilleke joins us from The Netherlands.

Tilleke will also give a lecture (pg.9).



### NATURAL DYES: PRINT & PAINT

#### DANIELLE BUSH & SOPHENA KWON

The ability to thicken natural dyes, tannins, and mordants opens up possibilities for creating designs on fabric that are simply not possible with immersion dyeing. Learning the art of mixing natural dyes extends this potential into new realms.

We will study the techniques of preparing natural dyes and mordants so that they can be used for direct application. The workshop will combine handpainting with printing techniques such as blockprinting, stamping, and stenciling. Thickened dyes will be used to explore design, layout, repetition, and overlaying techniques. Students will complete original works of art on both silk and cotton fabrics.

During this four-day workshop, students will learn how to create concentrated natural colour from raw plant material. In addition, we will explore the diverse palette of prepared dye extracts. We will work through colour mixing, formulating the perfect consistency for painting, printing, or stenciling. Students will learn how to properly apply the colour for longevity.

\$495 [INCLUDES \$100 LAB FEE] CLASS LIMIT 16

September 18–21 (Mon–Thu) 10am–4pm MAIWA EAST - 1310 ODLUM DRIVE

### THE ART OF EMBROIDERY

WORKSHOPS

#### BONNIE ADIE

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

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

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

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

September 18–20 (Mon–Wed) 10am–4pm MAIWA LOFT - GRANVILLE ISLAND

### SPONTANEOUS HAND-STITCHING

#### CHRISTINE MAUERSBERGER

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

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

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

Christine will introduce inspirational exercises for creating new ideas in stitch. Students are encouraged to bring a small sampling (1 to 3) of their own stitched items to share with the group.

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

Christine joins us from Ohio, USA.

\$295 [INCLUDES \$30 LAB FEE] CLASS LIMIT 14

September 21, 22 (Thu, Fri) 10am-4pm MAIWA LOFT - GRANVILLE ISLAND



#### WORKSHOPS

### THE INTUITIVE STITCH

#### CHRISTINE MAUERSBERGER

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

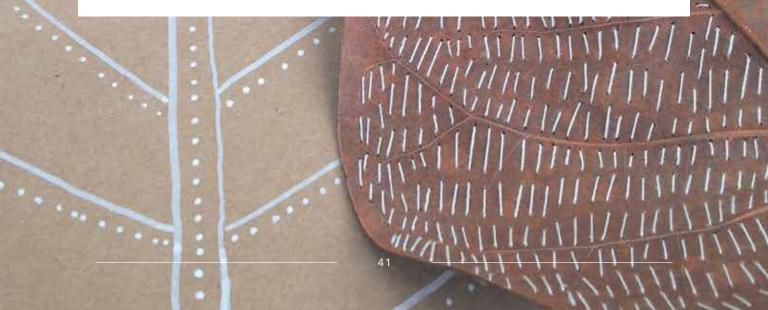
The class begins by focusing on how we can use free-form drawing to open our minds to our creative selves. The exercises help us to see in new ways and free us from restrictive thoughts. The exercises will flow from drawing to the creation of individual, small, hand-stitched works. We draw in the form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

Christine will present ideas and methods through samples, books, and music. This session is intended for those seeking a more mindful stitching practice. Students are encouraged to bring a small sampling (1 to 3) of their own stitched items to share with the group to help each of us gain a sense of community, sharing, and mutual respect.

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

> \$395 [INCLUDES \$40 LAB FEE] CLASS LIMIT 14

September 23-25 (Sat-Mon) 10am-4pm MAIWA LOFT - GRANVILLE ISLAND



### JOURNEY INTO INDIGO

#### DANIELLE BUSH & SOPHENA KWON

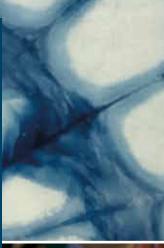
Working with indigo is a journey that connects to people, places, and cultures. Each indigo vat has its own personality, and each comes with its own traditions, history, and stories.

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

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

> \$395 [INCLUDES \$95 LAB FEE] CLASS LIMIT 16

September 25–27 (Mon–Wed) 10am–4pm MAIWA EAST - 1310 ODLUM DRIVE







#### WORKSHOPS

### THE CREATIVE STUDIO (offered twice)

#### NATALIE GRAMBOW

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

The class will provide a wealth of images, sounds, and sensory inspirations. These will be combined with a variety of studies exploring the elements and principles of creative design. Such ideas as balance, symmetry, harmony, contrast, and unity will provide a toolbox that may be opened to understand both what we like about an artwork and what we want to work toward in our own work.

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

Natalie joins us from BC's Sunshine Coast.

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

September 26–28 (Tue–Thu) 10am–4pm MAIWA LOFT - GRANVILLE ISLAND \$295 [INCLUDES \$65 LAB FEE] CLASS LIMIT 14

November 17–19 (Fri–Sun) 10am–4pm MAIWA LOFT - GRANVILLE ISLAND

### MYCOPIGMENTS (offered twice) NATURAL DYEING WITH MUSHROOMS & LICHENS



#### ALISSA ALLEN

In this two-day workshop students will learn the art of dyeing with mushrooms and lichens—from foraging to finished cloth and yarns. Beginning with the principles of collection and identification, students will work toward a full understanding of ecologically sound harvesting. How, when, and what to collect will be covered, as well as identification techniques that will assist the student in finding the right varieties of fungi for the right colours.

For many natural dyers, mycological plants represent a new and exciting territory. Join experienced dyer Alissa Allen as she leads the class through the proper selection of mordant and dye procedures to coax unusual colours from mushrooms and lichens. The class will work with silk cloth and woolen yarns. No prior dyeing experience is necessary.

Alissa joins us from the USA.

\$395 [INCLUDES \$90 LAB FEE] CLASS LIMIT 16

September 28, 29 (Thu, Fri) 10am-4pm MAIWA EAST - 1310 ODLUM DRIVE

\$395 [INCLUDES \$90 LAB FEE] CLASS LIMIT 16

Sept. 30-Oct. 1 (Sat, Sun) 10am-4pm MAIWA EAST - 1310 ODLUM DRIVE

### ELEMENTS OF DESIGN

ELEANOR HANNAN

Everything begins with design.

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

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

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

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



### THE COLOUR WORKSHOP

WORKSHOPS

### NATALIE GRAMBOW

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

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

Students will be led through various exercises to help them observe the effects that colours have on

each other, their relativity to the human eye, and the way they respond to different surfaces such as paper and cloth. Students will use various materials such as fabric paints, watercolours, colour crayons, pre-dyed fabric and fleece, and paint chips.

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

Natalie joins us from BC's Sunshine Coast.

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

October 2-4 (Mon-Wed) 10am-4pm maiwa loft - granville island

## **CREATE SOMETHING NEW**

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### THE NATURAL DYE STUDIO

#### CHARLLOTTE KWON & SOPHENA KWON

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

Charllotte 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 Charllotte offers insight into her own in-studio processes and demonstrates how to get the most from a range of dyes and fabrics. The student will obtain a good technical understanding of the mordanting processes and the varied uses of such dyes as indigo, cochineal, madder, fustic, and many others. Gorgeous Turkey reds, indigo blues, and Indian yellows are just a few of the colours achieved as students work on cotton, silks, wools, and linen.

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

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

Charllotte also co-presents the Threads lecture (pg 21).

Sophena will also co-teach three workshops. Natural Dyes: Print & Paint (pg. 38), Journey into Indigo (pg. 42), and Indigo Social (pg. 25).

\$695 [INCLUDES \$150 LAB FEE] CLASS LIMIT 16

October 2–6 (Mon–Fri) 10am–4pm MAIWA EAST - 1310 ODLUM DRIVE

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### KUMIHIMO

#### MAKIKO TADA

Kumihimo is the ancient Japanese art of braiding. Over many centuries, simple braiding evolved into the wonderfully detailed and accomplished art of kumihimo. Techniques developed to make square, helical, and oval forms as well as dynamic shapes that changed over the length of the cord.

Prestige uses for the kumihimo included works for the imperial court and the distinctive samurai armour known as Yoroi. The elaborately constructed cords also found a place in obijime (a braid used over the obi when wearing a kimono).

Kumihimo is an art that attracts fibre artists from all areas. Kumihimo can be practiced with humble materials, such as string and twine, or exceptional fibres, such as metal threads, and a wide variety of silks. Jewelers find inspiration in the corded patterns, and textile artists discover new possibilities for edging and fringe work.

The two workshops cover similar ground with additional time devoted to technique in the 3-day workshop. Students will be provided with kumihimo disks and plates to use and keep. Maiwa is also providing a selection of special metallic threads and Sanjo silks.

The 13th late Jusuke Fukami was the Living National Treasure of Japan, the only one among kumihimo craftsmen to receive this honour, and his kumihimo techniques were passed to Makiko as one of his two grand-students. She continues to teach and make kumihimo. She joins us from Japan.



#### 2-DAY

\$295 [includes \$85 lab fee] class limit 16

October 11, 12 (Wed, Thu) 10am-4pm maiwa loft - granville island

#### 3-DAY

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

October 13–15 (Fri-Sun) 10am–4pm MAIWA LOFT - GRANVILLE ISLAND



### SECURE

#### SOLID FORM TECHNIQUES FOR CLOSURES & CLASPS

#### LISA KLAKULAK

Explore systematic construction techniques for solid felt forms: spheres, discs, barrels, hoops, and cords. Learn graceful connection techniques for wet-felting these basic forms together seamlessly into unique clasps and closures. The class will also cover cross-hatched preparation and needle-felting of forms in preparation for wet-felting. These techniques provide ample air space for shrinkage, resulting in well-integrated surfaces that won't pill! Students will incorporate shapes cut from handmade partial felt to create more defined edges. This technique can be used to make intriguing shapes and achieve colour migration from cut edges.

Our skill set can also be used to build more complex compositions for adornment, hanging devices, surface protuberances, or sculpture elements.



### TEXTURE

### FABRIC, FUSION, OBJECT INCLUSION, & STITCHING INTRUSION

#### LISA KLAKULAK

Fusion refers to the coercing of wool fibres through other pre-structured fabrics. In addition to texturing the fabric by way of differential shrinkage, we will juxtapose the extremely thin, flexible felt with dense partial-felt shapes and trap objects between layers of fabric.

Participants will create high-shrinkage partial felt from which shapes will be cut, leaving negative spaces for the placement of their own objects in well-defined "windows" of silk and tulle fabrics. Strips of partial felt will also be employed to hide fabric edges on the surface and create defined, designer edging. Free-motion embroidery will be applied last, creating a richly embossed surface.

This course focuses on complex layouts and combinations of different techniques. Students will finish the class with a depth of learning and range of techniques that can be used to approach any project.

Lisa will also give a lecture (pg. 13).



### MARLINESPIKE ROPEWORK

#### TIM WHITTEN

A marlinespike is a simple tool used by sailmakers, riggers, mariners, and fishermen. (The marlin fish is named after this tool.) Marlinespike ropework is a traditional skill with a long and colourful history. The basic principles of marlinespike work are common to hand-weaving, braiding, embroidery, stitchery, knitting, basketmaking, and many other fibre arts. What sets marlinespike work apart is the material and scale.

There are a handful of items traditionally made to display marlinespike skills. These include the sailor's ditty bag, sea chest handles ("beckets"), and bell lanyards. Pieces may be simple or elaborate but are usually fancy samplers.



### MARLINESPIKE ROPEWORK: THE BELL ROPE

This three-day class will introduce students to this traditional craft through the construction of a continuous cord bell rope and a covered core bell rope. Some time will be given to basic knots and splices, but the majority of effort will be centred on marlinespike techniques.



#### \$395 [includes \$100 lab fee] class limit 16

October 18–20 (Wed-Fri) 10am-4pm MAIWA LOFT - GRANVILLE ISLAND

#### MARLINESPIKE ROPEWORK: ESSENTIALS

This two-day workshop will focus on small projects such as mats and lanyards. Some time will be given to basic knots and splices, but the majority of effort will be centred on marlinespike techniques.

The workshops may be taken independently or together. Tim Whitten joins us from his chandlery on the eastern seaboard of the USA.

Tim will also give a lecture (pg. 14).



\$295 [INCLUDES \$85 LAB FEE] CLASS LIMIT 16

October 21, 22 (Sat, Sun) 10am-4pm MAIWA LOFT - GRANVILLE ISLAND

### ADVENTURES IN WORLD TEXTILES

WORKSHOPS

#### JOHN GILLOW

John Gillow, author and lecturer, has been combing the world for more than forty years researching and collecting folk textiles. The fruits of his labour will be made available in three sessions, giving the participants a unique opportunity to view, handle, and study textiles from his wide-ranging collection.

Usually such textiles are only to be seen within the context of a museum, where they are kept under glass or held in deep storage. John will talk about the individual textiles, the techniques used in their construction, and their social, cultural, and historical context. In addition, John will elaborate on where and when he collected them, giving insight into the characters of the individuals who led him to each piece or who actually made it. The textiles will serve as tactile markers from which John will weave anecdotes from a lifetime of travel.

These workshops may be taken alone or in combination. John joins us from the U.K. The workshops will cover:

#### Day 1-Oct 20

West Asia: Turkey, Syria, Arabia, Iran, Afghanistan, Central Asia, and Pakistan

#### Day 2-Oct 21

South, South-East, and East Asia: India, Bangladesh, Burma, the hill tribes of Indo-China and China, the Philippines, Japan, and Indonesia

#### Day 3-Oct 22

North Africa: Morocco, Tunisia, and Egypt West Africa: Ghana, Nigeria, Ivory Coast, Burkina Faso, and Mali

Central Africa: Cameroon and the Congo

See the following pages for images of textiles.

John will also give a lecture (pg. 17).

### ADVENTURES IN WORLD TEXTILES - DAY ONE

#### JOHN GILLOW

West Asia: Turkey, Syria, Arabia, Iran, Afghanistan, Central Asia, and Pakistan

### \$150

CLASS LIMIT 16

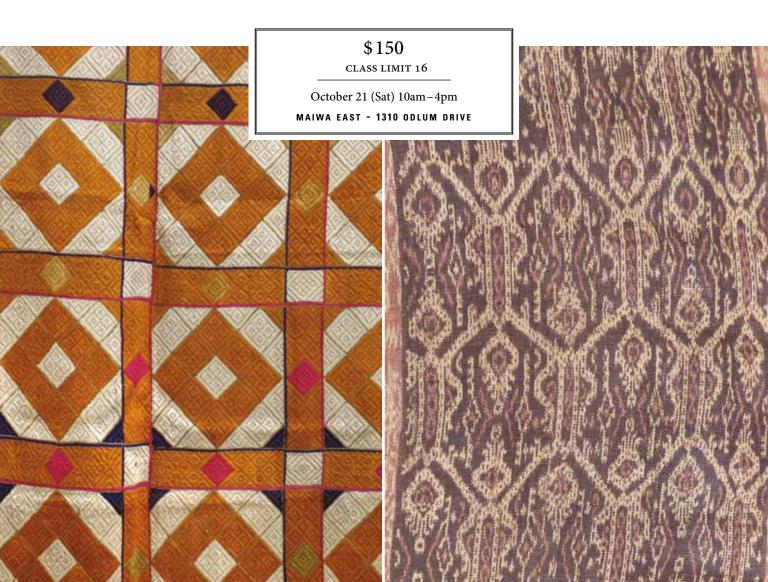
October 20 (Fri) 10am-4pm

MAIWA EAST - 1310 ODLUM DRIVE

### ADVENTURES IN WORLD TEXTILES - DAY TWO

#### JOHN GILLOW

South, South-East, and East Asia: India, Bangladesh, Burma, the hill tribes of Indo-China and China, the Philippines, Japan, and Indonesia



### ADVENTURES IN WORLD TEXTILES - DAY THREE

#### JOHN GILLOW

North Africa: Morocco, Tunisia, and Egypt West Africa : Ghana, Nigeria, Ivory Coast, Burkina Faso, and Mali Central Africa: Cameroon and the Congo



# MAIWA

WISDOM OF THE SENSUAL WORLD







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### CREATIVE BLOCKPRINTING

#### NATALIE GRAMBOW

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

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

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



### being (t)here: in the field, mapping the poetics of place

#### INDIA FLINT

"being (t)here" is an intensive site-specific philosophical practice, sifting the poetics of place through immersion in the local landscape. Each class is tailored to exploring its particular locality but also covers the fundamentals of bundle-dyeing on both textiles and paper. Though we work small, the techniques learned may be applied to larger projects when participants return to their own studios. Weather permitting, we spend time outside making experiential wanderings. Other work will take place indoors.

Using cloth, stitch, paper, and locally gathered plant dyes (from weeds and windfalls) along with drawing, writing, mark-making, and paper-folding techniques (developed especially for the class), we build a series of small and intricate workbooks mapping the journey of our time together. We record our experiences through dyeing, drawing, and painting as well as through poetry and story, developing a vocabulary of marks from the landscape and gathering a rich resource of words and images to take forward into other work.

The practice of "being (t)here" is a way of experiencing the whirled that finds the cracks that let the light get in no matter where you happen to be, offering a pathway for wandering whether you're in a verdant forest, by a river somewhere, or in an urban wasteland.

#### India joins us from Australia.

India will also guide an event (pg. 28).





### **ISLAMIC GEOMETRIC DESIGN 3-DAY**

#### ERIC BROUG

Immerse yourself in a three-day workshop on Islamic geometric design with Eric Broug. In his most comprehensive educational event yet, you will take your knowledge of pattern and design to the next level.

Students will learn how to create more complex patterns and how to apply principles of composition to fill space in a geometrically satisfying way. The use of grids to enhance and speed up your creative output will also be explained. In addition to the practical work of pattern construction, Eric will also look at the geometric design of specific eras: What characterized 13th-century Seljuk geometric design in Anatolia? What made Mamluk design in 15th-century Cairo so unique? Students will learn to recognize the different styles and modes of embellishment before learning the nuanced process of creating in these styles.

Eric joins us from the U.K.

\$395 [INCLUDES \$25 LAB FEE] CLASS LIMIT 16

October 27–29 (Fri–Sun) 10am–4pm maiwa loft - granville island

### ISLAMIC GEOMETRIC DESIGN 2-DAY

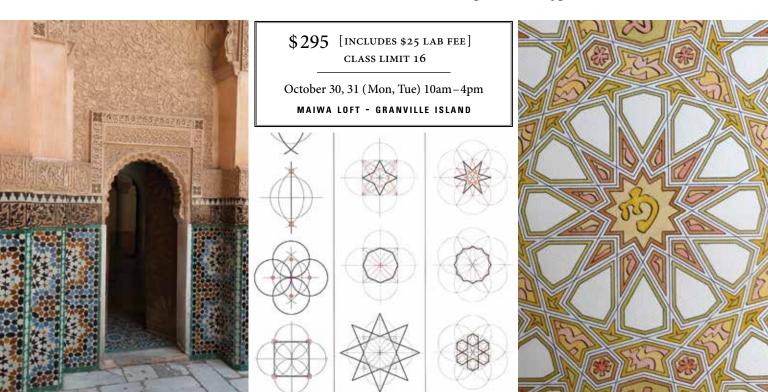
#### ERIC BROUG

The beauty of Islamic geometric designs and the breathtaking skill of the craftspeople who created them are admired the world over. The intricacy and artistry of the patterns can seem almost beyond the powers of human ingenuity.

In this workshop Eric Broug will introduce students to the process by which these complex designs were achieved. The genius of the art lies in its simplicity. Most designs are created using only a ruler and compass—no mathematical equations are needed. Eric will showcase inspirational examples from both architecture and the textile world before leading students through a series of designs.

In this two-day class, students will also be guided through a larger project. By playing to their own strengths and preferences, each student can work independently. Through adherence to some basic rules, the individual works may be combined to show how the group result is much more than the sum of its parts.

Eric will also give a lecture (pg. 18).



### ENCAUSTIC MINIMALIST

#### DANIELLA WOOLF

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

Daniella joins us from Santa Cruz, USA.



#### WORKSHOPS

### **Rustea encaustic**

#### DANIELLA WOOLF

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

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

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

November 2, 3 (Thu, Fri) 10am-4pm MAIWA EAST - 1310 ODLUM DRIVE



EVERYTHING FOR THE FIBRE ARTS

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### CREATIVE RUG HOOKING

#### NADINE FLAGEL

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

Rug hooking involves the use of a hook to pull strips of fabric through an open-weave linen foundation cloth. While our technique, tools, and materials are traditional, our application is contemporary: each student will use modern imaginative exercises to design and realize their own pattern for a small rug.

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

#### \$295 [INCLUDES \$80 LAB FEE] CLASS LIMIT 15

November 3–5 (Fri–Sun) 10am–4pm MAIWA LOFT - GRANVILLE ISLAND



### MUSHROOMS: COLOURS FROM THE FOREST

#### ANN HARMER

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

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

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

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

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

Ann joins us from BC's Sunshine Coast.

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

November 4, 5 (Sat, Sun) 10am-4pm MAIWA EAST - 1310 ODLUM DRIVE



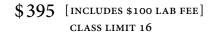
#### WORKSHOPS

### INTRODUCTION TO DYES

#### NATALIE GRAMBOW

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

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



November 6-9 (Mon-Thu) 10am-4pm MAIWA EAST - 1310 ODLUM DRIVE

### **BOOKBINDING: ANCIENT TO MODERN**

#### GAYE HANSEN

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

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

Students will learn how to make an accordion book and simple effective origami books. They will progress to full instruction on a simple hard-covered journal including sewn signatures and the application of end papers and spine cloth. The main focus of the third day is the technique of Coptic or open-spine bookbinding, the oldest known book format. Students will learn about traditional techniques: hard covers, linen threads, cloth covers, end papers, and variations.

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

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

November 6-8 (Mon-Wed) 10am-4pm MAIWA LOFT - GRANVILLE ISLAND

## BOOKBINDING: THE ARTIST'S BOOK

#### GAYE HANSEN

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

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

TO MAN

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

November 9–11 (Thur–Sat) 10am–4pm MAIWA LOFT - GRANVILLE ISLAND

# MAIWA'S FAMOUS NATURAL DYES

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30 NATURAL DYES AND EXTRACTS • 20 EARTH PIGMENTS OFFERED INDIVIDUALLY OR IN KITS







### SOAPMAKING WITH NATURAL DYES

#### VENNIE CHOU

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

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

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

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

\$395 [INCLUDES \$90 LAB FEE] CLASS LIMIT 14

November 10–12 (Fri–Sun) 10am–4pm MAIWA EAST - 1310 ODLUM DRIVE





### **BANJARA STITCHES**

#### BONNIE ADIE

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

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

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

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

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

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

November 13–15 (Mon–Wed) 10am–4pm maiwa loft - granville island

76

### NEUTRAL TERRITORY: 50 SHADES OF GREY

#### CAROL SODERLUND

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

Learn about making your own black mixes using fibre-reactive Procion MX pure primary dyes. We will create the ever elusive neutral blacks that gradate to neutral greys, warm blacks that gradate to pinky lavender, cool blacks that gradate to steely blue, and grunge blacks that gradate to greenish hues.

In addition the class will cover creation of many neutral studies—tans, browns, grey-blues, greyreds, and other chromatic greys. Think of the range from palest alabaster to inky night sky—all value ranges will be examined. Taupes and tans can be fascinating as well—ecru, heath, titanium, putty, and driftwood. Sharing our results, we will compile a large reference book. Our own 50 shades of grey will just be the beginning of our explorations in neutral territory, as we cross into 50 shades of brown as well. From shibori to low-water immersion, neutrals pose their own unique dye challenges and opportunities. We will examine the particular tricks and tips for dyeing neutrals when using immersion, low-water immersion, and thickened dye applications.

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

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



\$695 [INCLUDES \$100 LAB FEE] CLASS LIMIT 16

November 13–17 (Mon–Fri) 10am–5pm MAIWA EAST - 1310 ODLUM DRIVE

77

### **CROCHET IN HYPERBOLIC SPACE**

#### NAOMIBELLE ROZELL



Those who ponder the space-time continuum realize that one possibility (for an expanding universe) is that space-time is hyperbolic. Modeling hyperbolic geometry in three dimensions is surprisingly difficult—unless, that is, you know some simple crochet stitches.

These rippled, crenellated forms occur naturally in nature. Lettuce and kale leaves, marine organisms such as sea slugs, anemones, coral, and kelp as well as various forms of cactuses and succulents all exhibit hyperbolic geometry. As it turns out, all that is needed to bring hyperbolic space into physical reality is a crochet hook and yarn.

In this workshop, students will learn how to create this geometric structure through the medium of crochet using the simplest of crochet stitches. Further exploration will be possible once the basics are learned. These shapes have their own singular beauty and students will be encouraged to make modifications and create new variations on the hyperbolic theme. The possibilities seem to expand in all directions...exponentially!

This form of geometry lends itself well to fashion embellishments, accessories such as scarves, wrist warmers, and adaptations for jewellery. Despite the title, no higher-level math is needed in this course.

> \$195 [INCLUDES \$50 LAB FEE] CLASS LIMIT 15

November 25, 26 (Sat, Sun) 10am-4pm

MAIWA LOFT - GRANVILLE ISLAND



HONEST YARN - Mulberry Silk \_\_ FINGERING

44 A. 5 50 A 10

HONEST YARN

MAIWA'S

HONEST YARN

Maturally Dyed / Organic

MULBERRY SILK FINE MERINO WOOL & MULBERRY SILK LINEN

Undyed

BLUEFACED LEICESTER ALPACA MULBERRY SILK YAK CASHMERE MOHAIR MERINO WOOL BABY CAMEL ANGORA SILK PIMA COTTON

MAIWA.COM

































#### SLOW CLOTHES

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

Maiwa — Creating clothing with soul.

#### **BONNIE ADIE**

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

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

#### ALISSA ALLEN

Alissa Allen is an amateur mycologist and the founder of Mycopigments. As a dye instructor she specializes in presenting regional mushroom and lichen dye palettes to communities all over North America. Her teaching style reaches out to novices while her knowledge keeps experienced mushroom hunters and fibre artists engaged. Alissa has been sharing her passion for mushroom and lichen dyes for more than 12 years. She publishes regularly on her website (mycopigments.com) as well as on Fibershed and in Fungi Magazine. In addition to her educational programs, Alissa also moderates two active discussion groups: Mushroom and Lichen Dyers United and The Mushroom Dyers Trading Post. She is dedicated to encouraging both the art and the science of achieving colour on fibre with mushrooms and lichens.

#### **DANIELLE BUSH**

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

Since 2011 Danielle has developed and taught workshops for the Maiwa Textile Symposium. In 2009 she represented Maiwa at the International Shibori Conference held in France, and in 2011 she was a facilitator for the Maiwa Natural Dye Master Class taught by Michel Garcia in Bengal, India. Danielle has a deep understanding of and aptitude for dye techniques and the creative process. Together with Sophena Kwon, Danielle travels to India each year where she helps manage the Maiwa studio.

#### **ERIC BROUG**

Eric, originally from the Netherlands, received his masters degree in the history of Islamic art and architecture from the School of Oriental and African Studies, London. He runs Broug Ateliers for Islamic Architecture, Arts and Crafts in Yorkshire, which creates contemporary Islamic art. Eric is the author of several books on Islamic geometric design and the host of a TED-ed lesson. He also teaches and lectures internationally. Currently Eric lives in the UK. www.broug.com

#### **VENNIE CHOU**

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

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

As she says, "I have always been fascinated with the fact that dyes are more than just a colouring agent and that they are diagnostic tools in the labs. The more I study the medicinal properties of natural dyes, the more I apply them to my products and the more I like to share my findings with others." In addition to her work as a technologist, Vennie works as a textile designer at home and at the studio of To Dye For Designs in Vancouver.

#### NADINE FLAGEL

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

Nadine completed her formal studies with a Ph.D. in English literature and taught English for many years. In 2003 she began to teach herself rug hooking and quilting skills. Studies with advanced practitioners of textile art such as Michelle Sirois-Silver have led her to a greater commitment to her artistic practice, to the sharing of skills, and to sustainable, ethical textile use, all regularly documented through social media.

#### **INDIA FLINT**

In 2008, with the publication of her first book, *Eco Colour: Botanical Dyes for Beautiful Textiles*, India Flint brought a fresh new perspective to an ancient practice and rethought the entire dye process. Her book eloquently champions ecologically sustainable plant-based printing processes to give colour to cloth. When it first arrived on the scene, *Eco Colour* was both an eye-opener and a game-changer. Since then India has published *Second Skin: Choosing and Caring for Textiles and Clothing* and five additional titles exploring the connection between dyeing, wandering, cloth, and writing. India's textiles have been exhibited internationally. www.indiaflint.com

#### JOHN GILLOW

See his lecture on page 17.

#### SARA GOODMAN

Sara Goodman is a textile artist with a lifelong interest in ikat, shibori, and resist dyeing techniques. She has travelled widely to study artisans and their textiles in such places as Guatemala, Mexico, Japan, Indonesia, Nepal, India, and China.

In October 2015 Sara was a member of the faculty for SDA's (Surface Design Association) conference on natural dyes. Her work has been featured in *Handwoven*, *Shuttle Spindle and Dyepot*, and *Upper Valley Life Magazine* as well as the *Surface Design Journal*. Her wearables have been in the fashion shows at Convergence, the Handweavers Guild of America conference, and at the Surface Design Association conference. In addition to her creative work, Sara is involved in the promotion of Symplocos (a plant-based mordant) through the Bebali Foundation and is a former director of Goodweave (dedicated to eliminating child labour in the carpet industry).

#### **NATALIE GRAMBOW**

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

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

#### **ELEANOR HANNAN**

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

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

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

#### **GAYE HANSEN**

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

#### **ANN HARMER**

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

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

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

#### **MO KELMAN**

See her lecture on page 6.

#### **JABBAR & ADAM KHATRI**

See their lecture on page 10.

#### LISA KLAKULAK

See her lecture on page 13.

#### **CHARLLOTTE KWON**

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

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

#### **SOPHENA KWON**

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

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

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

#### **CHRISTINE MAUERSBERGER**

Christine is an artist who uses textiles, found materials, eco-dyeing, and mark-making (both drawn and stitched) to create pieces that range from small and intimate to room-sized installations. Her work is featured in private and public collections, including Southwest General Hospital and Metrohealth Medical System in Cleveland, Ohio. She has been published in Slow Stitch: Mindful and Contemplative Textile Art, Claire Wellesley Smith, Batsford Press, 2015, and Second Skin: Choosing and Caring for Textiles and Clothing, India Flint, Murdoch Books, 2011, and in the 2016 updated edition of The Encyclopedia of Embroidery Techniques, Quarto Press, as well as various print and online publications. Her installations have been included at the Ohio Arts Council Riffe Gallery in Material Pulses: 8 Viewpoints, Rooms to Let: CLE, among others. She has been the recipient of numerous fellowships and grants, including the Ohio Arts Council Award of Individual Excellence, a \$20,000 Creative Workforce Fellowship, and a Windgate Craft Artist Fellowship from the Vermont Studio Center. She lives and creates in her native Cleveland, Ohio, less than ten miles away from the Slovak civic club where her parents went dancing every Saturday night when she was growing up. www.christinemauersberger.com

#### NAOMIBELLE ROZELL

NaomiBelle cannot recall a time when creativity was not part of her daily life. Although she works with many types of crafts, most of her days are taken up with knitting. You can find her most Saturdays in Maiwa's Supply Store in the Net Loft on Granville Island.

She dedicates her work to her mother, who knitted her father's dress socks for much of their married life. As Naomi writes, "Although I did not learn to knit from my mother, she is my inspiration for knitting. I well remember her putting aside her coffee cup and novel (yes, she read while she knitted) as she focused on 'turning the heel.' Once it was complete, she propped up her book, poured a fresh cup, and resumed her knitting as she read and enjoyed her coffee. I can still hear her needles softly clicking, creating stitch after stitch after stitch."

#### **TILLEKE SCHWARZ**

Tilleke uses a mixture of text, graphics, and humour in her embroidery. The humour is typical for her Jewish background: mixing a laugh and a tear. She finds inspiration in daily life, graffiti, and traditional stitch samplers.

Tilleke was born in the Netherlands. She learned embroidery from her mother. For a long time she

combined an art career with a professional career for the Dutch national government (policy development), but for the last ten years she has worked at her art full time.

Tilleke exhibits her work internationally, including at the Friesian Museum and Museum Rijswijk, Netherlands; Museum of Arts and Design, New York; Textile Triennial, Lodz, Poland; Fiber Art International, Pittsburgh, Pennsylvania; International Textile Triennial, which travels to Poland, Hungary, and the Czech Republic; and the Kaunas Biennial, Lithuania. She has won a few prizes. Pictures of her work have appeared in many books and magazines all over the world. www.tillekeschwarz.com

#### **CAROL SODERLUND**

Carol's works have been exhibited nationally and internationally since 1985 in such venues as Visions and American Quilting Society shows. They 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

#### **MAKIKO TADA**

Makiko Tada has been studying and making Japanese braids (kumihimo) for more than 50 years; she has been studying Andean braids for 35 years. Makiko is a researcher, designer of kumihimo, and lecturer at Kyoto Institute of Technology where she received her doctorate of engineering in 2003. She has published widely on kumihimo and travels internationally to lecture and teach workshops.

The 13th late Jusuke Fukami was the Living National Treasure of Japan, the only one among kumihimo craftsmen to receive this honour. His techniques were passed to the late Yuji Furusawa and the late Kazuko Kinoshita. Makiko was the sole pupil of Kazuko Kinoshita. She continues to teach and make kumihimo.

#### TIM WHITTEN

Tim Whitten is a Connecticut native with a Ph.D. in mechanical engineering. He is a self-taught master of traditional ropework known collectively as "marlinespike." In a 2016 interview with David Roza, Tim explained, "Marlinespike work is really a combination of techniques like knitting, embroidery, tapestry-weaving, and kumihimo (an intricate form of Japanese braiding) that sailors and fishermen borrowed with a nautical focus." Tim is frequently asked about an arts eduction. "I'll explain that I didn't go to art school, I studied engineering...but to be a successful engineer, you have to have an artistic mind so that you can think of problems to solve and creative solutions to solve them."

Tim runs the Marlinespike Chandlery located in Stonington, Maine, a combination studio workshop, antique store, and museum centred around traditional, nautically inspired rope and fibre work. www.marlinespike.com

#### **DANIELLA WOOLF**

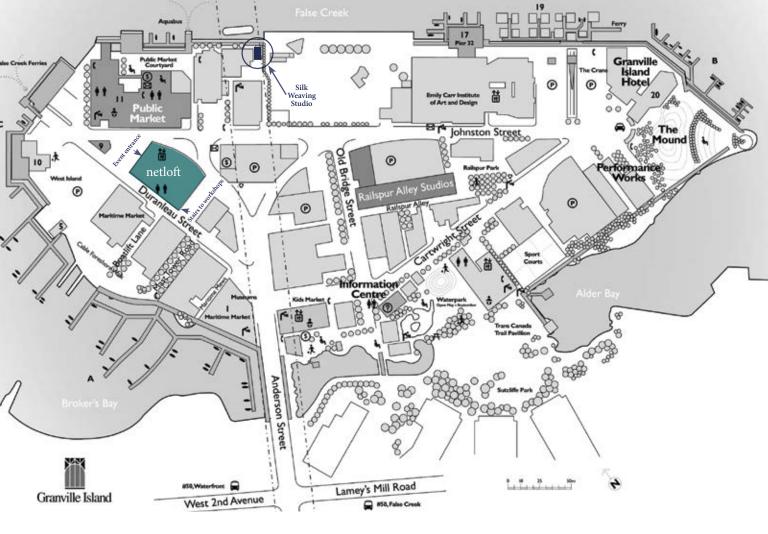
Daniella Woolf holds an MA in Textile Structures from UCLA. She is the author of *Encaustic with a Textile Sensibility, The Encaustic Studio*, and several instructional DVDs. She is a founding partner of Wax Works West, a school for the encaustic arts in Santa Cruz. Her work is in many collections, is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

#### **MARY ZICAFOOSE**

Mary is a master at weft ikat, a complex design dye/ weave process, that has stimulated new directions in the field of contemporary tapestry. Her work has been represented in the International Triennial of Tapestry, Lodz, Poland; Museo de Textil, Oaxaca, Mexico; China National Silk Museum, Hangzhou; and the collections of more than a dozen United States embassies abroad. Her education includes a BFA from St. Mary's College, Notre Dame, Indiana, with graduate studies at the School of the Art Institute of Chicago and the University of Nebraska. A 2016 USA Artist Fellowship nominee, Mary is Co-Director Emeritus of the American Tapestry Alliance and board chair of the Omaha Union for Contemporary Art. Extensive exhibition, teaching, and lecture engagements include the de Young Museum, San Francisco; Penland School of Craft, Penland, NC; Arrowmont School of Arts and Crafts, Gatlinburg, TN; and universities, conferences, and textile programs worldwide. www.maryzicafoose.com

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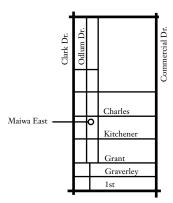
The Maiwa Loft is on the second floor of the Net Loft building. Stairs are outside, on the southwest corner of the building. Maiwa Supply and the Maiwa Retail Store are also located inside on the main floor. The Net Loft is across from the Public Market on Granville Island (www.granvilleisland.com).

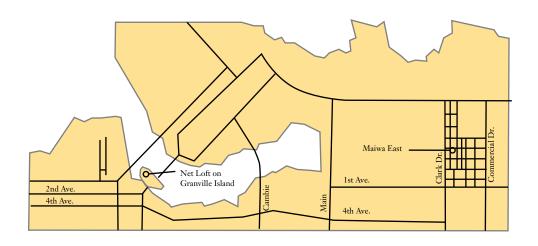
The Silk Weaving Studio is also on Granville Island and is marked with a blue circle.

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

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

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





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

#### YWCA

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

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

#### Granville Island Hotel

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

#### www.granvilleislandhotel.com

604 683 7373 or toll-free 1 800 663 1840

Some B&Bs in the Area

#### Granville House

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

#### Ashby House (West End)

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

#### Corkscrew Inn (5 min. to Granville Is.)

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

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

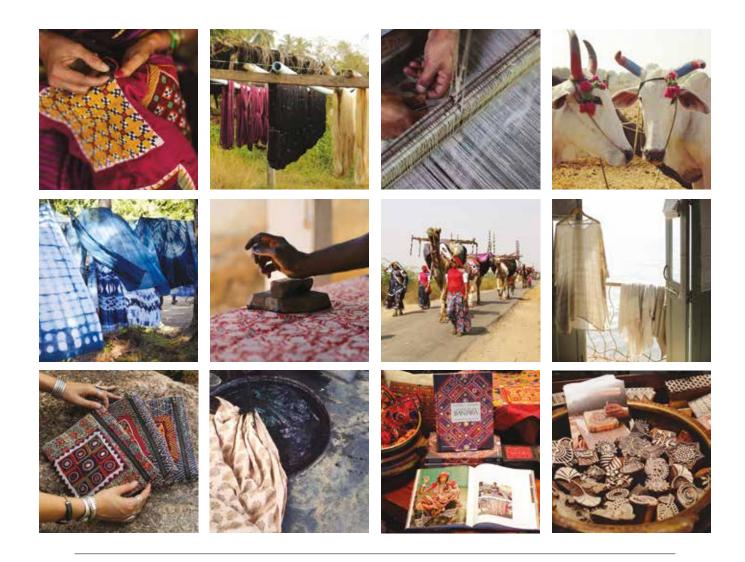
Lynn Ferguson & Michael McClacherty 1842 Parker Street Vancouver, BC V5L 2K9 604 669 0715 home or toll-free 1 877 669 7055 www.beeandthistle.ca

#### Greystone Bed & Breakfast

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

#### Hycroft Suites

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



A thread worth following... maiwa on instagram • follow maiwahandprints visible on the web at • instagram.com/maiwahandprints

> and ... the Maiwa blog maiwa.com

#### REGISTRATION

Registration opens Monday, June 19, 2017, at 10am.

We've been doing registrations for eight 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

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

#### WORKSHOPS

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

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

Both the Maiwa Loft and Maiwa East are second floor locations accessed by stairs. We regret that they are not wheelchair accessible. Running a workshop series of this scope involves considerable administrative and management time. Therefore our cancellation policy is as follows:

# Cancellations on or before July 15, 2017, will be charged a \$35 fee.

Cancellations after July 15, 2017, receive a 50% refund. Cancellations after July 31, 2017, receive no refund.

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

#### WORKSHOP SUPPLY LISTS

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

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

#### SEPTEMBER WORKSHOPS

\$795 □ Natural Dyes & Ikat Sep 6–10
\$695 □ Skins & Skeletons Sep 6–10
\$695 □ Ajrakh: Technique & Tradition Sep 13–17
\$295 □ From Selfie to (Self) Portrait in Textiles Sep 13, 14
\$395 □ Making Space for a New Work Sep 15-17
\$495 □ Natural Dyes: Print & Paint Sep 18–21
\$295 □ The Art of Embroidery Sep 18–20
\$295 □ Spontaneous Hand-Stitching Sep 21, 22
\$395 □ Journey into Indigo Sep 25–27
\$295 □ Creative Studio - first offering Sep 26–28
\$395 □ Mycopigments - first offering Sep 28, 29
\$395 □ Mycopigments - second offering Sep 30, Oct 1
\$295 □ Elements of Design Sep 29–Oct 1

#### **OCTOBER WORKSHOPS**

\$295 □ The Colour Workshop Oct 2–4 \$695 □ The Natural Dye Studio Oct 2–6 \$295 🗆 Kumihimo 2-Day Oct 11, 12 \$395 🗆 Kumihimo 3-Day Oct 13–15 \$395 □ Secure: Solid Form Techniques Oct 11, 12 \$495 🗆 Texture: Fabric, Fusion, Object Inclusion Oct 13–15 \$395 □ Marlinespike Ropework: The Bell Rope Oct 18–20 \$150 Adventures in World Textiles Day 1 Oct 20 \$150 🗆 Adventures in World Textiles Day 2 Oct 21 \$150 Adventures in World Textiles Day 3 Oct 22 \$295 □ Marlinespike Ropework: Essentials Oct 21, 22 \$295 □ Creative Blockprinting Oct 23–25 \$895 🗆 being (t)here Oct 25-29 \$395 🗆 Islamic Geometric Design 3-Day Oct 27–29 \$295 🗆 Islamic Geometric Design 2-Day Oct 30, 31 \$395 □ Encaustic Minimalist Oct 30-Nov 1

#### **NOVEMBER WORKSHOPS**

\$295 
 RusTEA Encaustic Nov 2, 3
\$295 
 Creative Rug Hooking Nov 3–5
\$295 
 Mushrooms: Colours from the Forest Nov 4, 5
\$395 
 Introduction to Dyes Nov 6–9
\$295 
 Bookbinding: Ancient to Modern Nov 6–8
\$295 
 Bookbinding: The Artist's Book Nov 9–11
\$395 
 Soapmaking with Natural Dyes Nov 10–12
\$295 
 Banjara Stitches Nov 13–15
\$695 
 Neutral Territory Nov 13–17
\$295 
 Creative Studio - second offering Nov 17-19
\$195 
 Crochet in Hyperbolic Space Nov 25, 26

#### **NETLOFT LECTURES**

- \$15 □ Sara Goodman & Mary Zicafoose Sep 6 Woven Symbols, Global Patterns
- \$15 🗆 Mo Kelman Sep 7 A Tenuous Balance

\$15 □ Tilleke Schwarz – Sep 12 Inspired by Our Strange Society

- \$15 🗆 Jabbar & Adam Khatri Sep 14 The Art of Ajrakh
- \$15 🗆 Lisa Klakulak Oct 10 Inspired Displacement
- \$15 🗆 Tim Whitten Oct 18 The Marlinespike
- \$15 🗆 John Gillow Oct 19 Kantha Quilts of Bengal
- \$15 🗆 Eric Broug Oct 26 Marvels & Wonders
- \$15 🗆 Charllotte Kwon & Tim McLaughlin Oct 28 The Craft of Travel

#### SILK WEAVING STUDIO EVENTS

N/C □ Sept 8–22 – Pendant N/C □ Oct 12–26 – Burgeoning Braids

#### MAIWA EAST EVENTS

N/C □ Sept 16 – Still in Print \$55 □ Sept 23 – Indigo Social \$75 □ Oct 24 – Wonderlust Evening

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	PAY	MENT IS BY:			WORKSHOPS	\$		
		Cheque (payable to	o Maiwa Handprin	nts Ltd.)	5% GST	\$		
		Visa	🗆 Debit		Lectures & Events	\$		
		Mastercard	□ Cash		Total	\$		
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You may register by mail, by phone, in person at the store, or through the online secure pages (www. schooloftextiles.com). Confirmation will be sent by mail. Payment is due at the time of registration. Our cancellation policy is as follows: Cancellations on or before July 15, 2017, will be charged a \$35 fee. Cancellations after July 15, 2017, receive a 50% refund. There are no refunds for cancellations after July 31, 2017. Students who are unable to attend a workshop may elect to send a qualified replacement if they notify Maiwa in advance. Both the Maiwa Loft and Maiwa East are second floor locations accessed by stairs. We regret that they are not wheelchair accessible.

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