

MAIWA

SCHOOL *of* TEXTILES

FALL LECTURES **2019** FALL WORKSHOPS
SEPTEMBER • OCTOBER • NOVEMBER

REGISTRATION OPENS JUNE 17, 2019





MAIWA

SCHOOL OF TEXTILES

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

The foundation is primarily concerned with aid to artisans at the village level and with the education and engagement of western audiences that represent their markets.

The Maiwa Foundation is a registered charity.

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

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 through exhibitions, symposia, podcasts, and an ambitious program of documentary video production.



WORKSHOPS

Ajrakh Masterclass

Jabbar & Adam Khatri — 23

The Stitches of India — Bonnie Adie — 24

Dyeing & Weaving from the Kachchh Desert
Shamji Vishram Vankar — 26

The Creative Studio — Natalie Grambow — 28

Traditional Bandhani Workshop
Jabbar & Abdullah Khatri — 30

Tactile Notebooks & the Written Word
Sandra Brownlee — 32

World of Dyes: Methods & Applications
Natalie Grambow — 34

Caps, Caps, Caps — Edie Orenstein — 37

The Fedora Then & Now — Edie Orenstein — 38

The Master Hatter — Edie Orenstein — 39

The Nine-Patch Field Coat — India Flint — 40

Motif, Design, Block Print & Dye
Arouna Khounnoraj — 44

The Colour Workshop — Natalie Grambow — 46

Journey Into Indigo
Danielle Bush & Sophena Kwon — 47

Mycopigments — Alissa Allen — 51

Map Haiku — Valerie Goodwin — 52

The Natural Dye Studio — Charlotte & Sophena Kwon — 54

Mappa: Cartography on Cloth — Bettina Matzkuhn — 57

Master the Screen Print — Natalie Grambow — 58

The Art of Embroidery — Bonnie Adie — 60

The Inkmaker's Pen — Tim McLaughlin — 62

Adventures in World Textiles — John Gillow — 64–67

Binding Time — Christine Mauersberger — 68

Bookbinding: Ancient to Modern — Gaye Hansen — 70

Bookbinding: The Artist's Book — Gaye Hansen — 71

Japanese Noren with Natural Dyes
Yoko & Kazuho Kano — 72

Creative Blockprinting — Natalie Grambow — 74

Elements of Design — Eleanor Hannan — 75

Sapo Tinctoria: Soapmaking with Botanical Colours
Natalie Grambow — 76

Portrait in Cloth — NaomiBelle Rozell — 77

Creative Rug Hooking — Nadine Flagel — 79

LECTURES

Shamji Vishram Vankar
Bhujodi Weaving Talk & Trunk Show — 5

Jabbar & Abdullah Khatri
Pattern Recognition — 6

Tim McLaughlin
Artisan Ink & the New Calligraphers — 9

Meghann O'Brien
Threads That Do Not Break — 10

Anna Heywood-Jones
Metamorphosis — 13

Charllotte Kwon & Tim McLaughlin
The Future of Making — 14

EVENTS

Jabbar & Adam Khatri
Shamji Vishram Vankar
Jabbar & Abdullah Khatri
5 Artisans Exhibition — 17

India Flint
Wonderlust Evening — 18

Yoko Kano & Kazuho Kano
Noren Exhibition — 21





BHUJODI WEAVING TALK & TRUNK SHOW

SHAMJI VISHRAM VANKAR

\$15 - Net Loft Granville Island - 7:45pm (doors open at 7:30)

Tuesday, September 10

Shamji Vankar is the heir to a wealth of traditional weaving and dyeing techniques practised in the desert region of western India. The small village of Bhujodi is renowned for its distinctive weaves. Motifs may be worked with a supplement in the local wool—providing an effective herder’s shawl to keep men and women warm during the desert night. These same techniques are also worked in naturally dyed cottons and silks—providing a showcase of exceptional beauty and skill.

Join master dyer and weaver Shamji Vankar as he unfurls many examples of the work of his family, speaks to the history of his community, and explains the inspiration for his craft.

Shamji joins us from Bhuj, India.

Shamji will also teach a workshop (pg. 26) and exhibit his work (pg. 17).



PATTERN RECOGNITION

THE BANDHANI ART OF JABBAR & ABDULLAH KHATRI

\$15 - Net Loft Granville Island - 7:45pm (doors open at 7:30)

Wednesday, September 11

Bandhani has a long and illustrious history in western India. The technique of wrapped thread resist evolved into a powerful expression of identity for cultural groups as well as a simple and quick pattern technique that could be applied to trade textiles. Bandhani gave us the “bandana,” a trade textile in its most popular form.

Within India dense fields of pointillist dots became a mark of prestige—the closer and smaller the dots, the more difficult and time-consuming the textiles were to make. Fine patterns were prized above all others. Multiple colours and complex patterns flourished.

Join brothers Jabbar and Abdullah Khatri as they explain how they work to maintain bandhani traditions. Their story is an unusual tale of a family returning to craft after skipping a generation. The brothers will explain the history of the technique as well as its modern development and the challenges facing artisans today.

Jabbar and Abdullah join us from Bhuj, India.

Jabbar and Abdullah will also teach a workshop (pg. 30) and exhibit their work (pg. 17).







ARTISAN INK & THE NEW CALLIGRAPHERS

HANDMADE INK AND THE RETURN OF PENWORK

TIM MCLAUGHLIN

\$15 - Net Loft Granville Island - 7:45pm (doors open at 7:30)
Tuesday, September 17

The study of natural dyes leads directly to the creation of handmade pigments and inks. Join ink-maker Tim McLaughlin as he leads the audience through this colourful new territory and sets the stage both historically and culturally for the rise of handmade ink. Tim will introduce the new calligraphers—those who have dedicated themselves to return to handwritten scripts and who are making ink central to their practice. In addition, Tim will introduce artists who are using ink in new ways, as well as those who are using the ink-making process itself as a creative act.

Tim will also teach a workshop (pg. 62) and co-present a second lecture (pg. 14).



THREADS THAT DO NOT BREAK

MEGHANN O'BRIEN (JAAD KUUJUS)

\$15 - Net Loft Granville Island - 7:45pm (doors open at 7:30)
Thursday, September 19

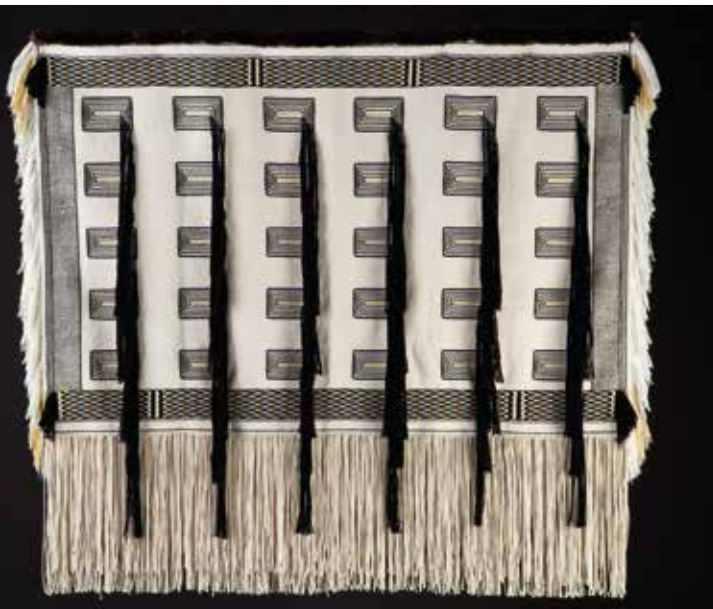
After a decade following the strict ceremonial weaving protocols of the Haida and Kwakwaka'wakw people, Meghann O'Brien is excited to share a point of change in understanding as her practice stretches to transform and occupy twenty-first-century space.

Drawing from her personal immersion in the concept of the "deep local," Meghann presents her reinterpretation of a living body of knowledge that has been built through time spent on the land and study with traditional teachers.

This lecture is one part recognition and reverence for ancestors and the survival of Indigenous teachings, and one part excitement and enthusiasm for the potential of the future. Join Meghann as she pulls forward strands of the past into tangible pieces that can be reworked and made relevant and whole for today's global world.

Robe photo: Spirit Wrestler Gallery, photographer Kenji Nagai.
Sky Blanket photo: Haida Heritage Centre, photographer Rolf Bettner.
Other photos: photographer David Koppe







METAMORPHOSIS

ANNA HEYWOOD-JONES

\$15 - Net Loft Granville Island - 7:45pm (doors open at 7:30)

Thursday, September 26

Anna Heywood-Jones is a Canadian artist based in Vancouver. Her practice intersects the disciplines of visual art, craft, language, and the natural sciences. Through her work, Heywood-Jones strives to convey notions of slow loss and transformation, examining the metamorphic nature of human, vegetal, and geological expressions of existence. She uses methods of structure found within weaving and natural dyeing practices to make sense of the world, to give form to chaos, to create wordless poetry.

Much of Heywood-Jones' practice is focused on building regional lexicons of colour and explor-

ing the complex relationship between human and botanical spheres. She is interested in the ways in which the vegetal landscape describes and reflects the world back to us—in how plants occupy space, how they move alongside human migration, and how in their patterns of growth they express the social, political, and environmental forces of a moment. She is also concerned by the conceptual division between nature and culture in our current society and how this philosophical fracture impacts the ways in which we behave towards the plant kingdom, and more widely the non-human world.



THE FUTURE OF MAKING

DESIGNERS, ARTISANS & TRADITIONS

CHARLOTTE KWON & TIM MCLAUGHLIN

\$15 - Net Loft Granville Island - 7:45pm (doors open at 7:30)
Saturday, September 28

We tend to view artisan work in very particular ways. Traditional craft is executed by individuals, but the way an artifact looks—its form, its very identity as a “thing”—belongs to a community. Where do designers fit into this relationship?

After more than 30 years of working with communities of makers, Maiwa is seeing the basic understanding of artisan and community shift. Roles are being challenged by new conceptions of making. Online economies, intellectual property, branded content, and social media have reconfigured the fundamental relationships of craft. This is a strange and exciting time to consider who makes and who gets credit for making.

This lecture will bring together insights from Maiwa’s intimate, hand-in-hand relationship with artisans and artisan communities. Join us as we trace the landscape of craft, describe how the territory is changing, and map the hopeful future.

Charlotte and Tim will also each teach a workshop (pg. 54 and pg. 62). Tim will also give another lecture (pg. 9).







FIVE ARTISANS EXHIBITION

JABBAR & ADAM KHATRI, JABBAR & ABDULLAH KHATRI, SHAMJI VISHRAM VANKAR

Free Admission - Maiwa East - 1310 Odlum Drive - 7-10pm
Friday, September 13

Weaving. Block printing. Bandhani. An exhibition of exceptional work being done by some of India's most accomplished contemporary artisans. All five artisans have secured an international reputation through a focus on detail and a dedication to taking traditional techniques to new levels. On hand will be Jabbar and Adam Khatri (ajrakh block printers), Jabbar and Abdullah Khatri (dyers and bandhani tiers), and Shamji Vishram Vankar (dyer and weaver). This is a rare opportunity to see this work close up. The artisans will speak about their work and pieces will be for sale.



WONDERLUST EVENING

INDIA FLINT

\$120 (Includes \$50 lab fee) - Maiwa East - 1310 Odlum Drive - 7-10pm
Tuesday, September 24

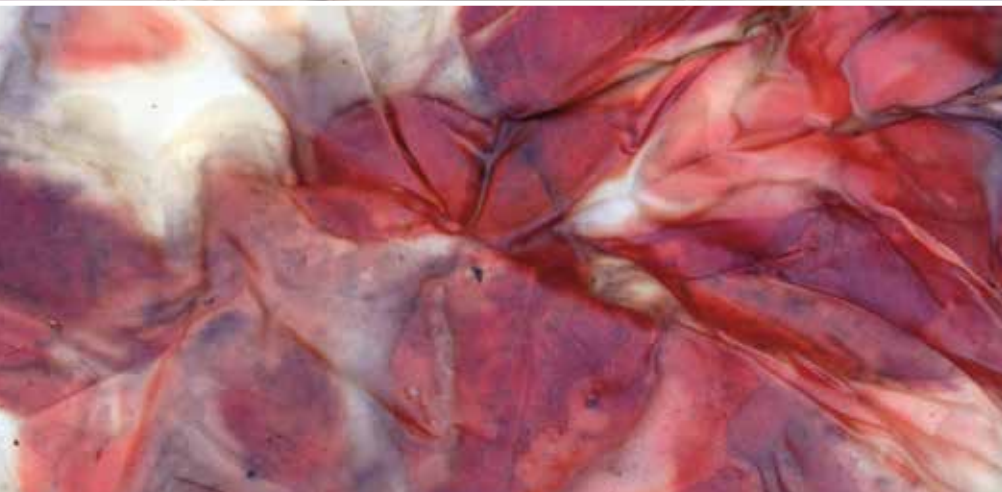
As you unwrap a dye bundle, the feeling of wonder is unlike anything else. Join India Flint and Maiwa for a hands-on evening of cloth-wrapping, bundle-tying, eco-printing, storytelling, and socializing. Inspired by Sophena Kwon's Indigo Socials, this event will be an evening of dyeing to remember.

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 unravelling 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 pashmina 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 dye-pots, 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 leaf-printed Pashmina wool scarf."







NOREN EXHIBITION

YOKO & KAZUHO KANO

Free Admission - Silk Weaving Studio Granville Island - 7-10pm
Thursday, November 7

Exhibition runs until Sunday, November 24

“Noren” is the name given to traditional Japanese cloth dividers that hang in doorways and windows.

Using a variety of traditional techniques including stitch resist and immersion dyeing, master noren artist Yoko Kano is best known for two large-scale projects—a complete set of noren for each of the historic Japanese towns of Katsuyama and Naoshima.

The works in this exhibit will feature both traditional and contemporary designs. Yoko is assisted by her daughter Kazuho Kano (who will also be present at the opening).

Yoko and Kazuho join us from Japan.





AJRAKH MASTERCLASS

JABBAR & ADAM KHATRI

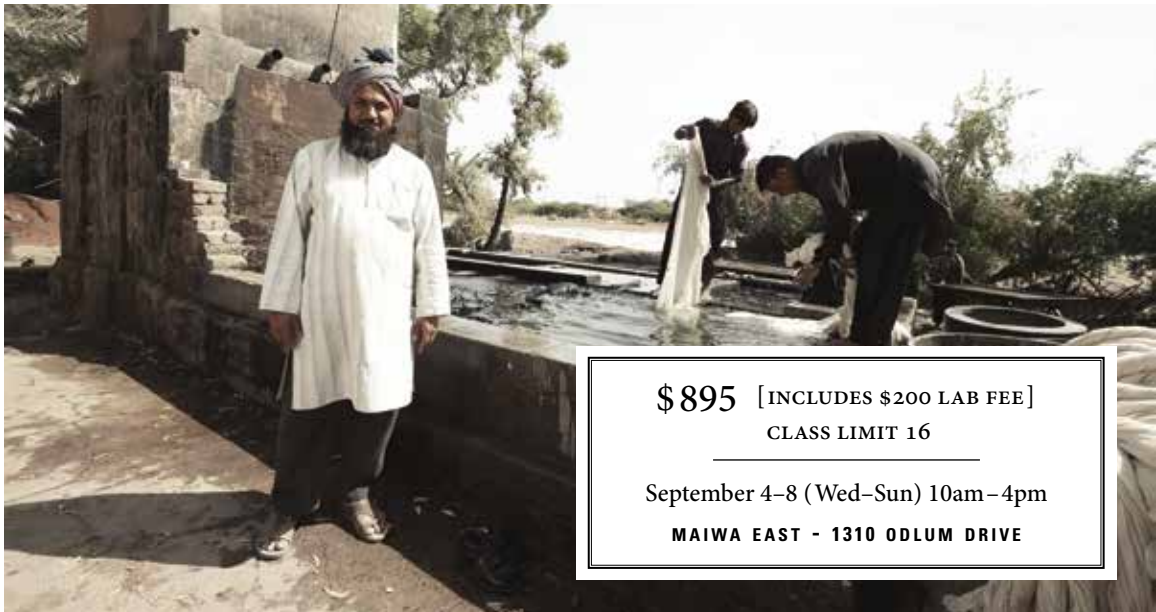
This workshop has been specially designed by master artisans Jabbar and Adam Khatri to complete the traditional process of ajrakh block-printing in five full days.

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 organic cotton. Each student will receive a set of traditional ajrakh hand-carved hardwood printing blocks.

But this workshop is about far more than technique—it is a rare opportunity to learn from a father-and-son team who are members of one of India’s most famous families of craftspeople. The Khatriks will augment their teaching with slide-shows and discussions of the role of ajrakh both in the past and into the future.

Jabbar and Adam join us from the Kachchh Desert, India.

Jabbar and Adam will also exhibit their work (pg. 17).



\$895 [INCLUDES \$200 LAB FEE]

CLASS LIMIT 16

September 4–8 (Wed–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE

THE STITCHES OF INDIA

BONNIE ADIE

Few countries can lay claim to the wealth of stitch traditions that exist in India. Centuries of royal patronage, cross-fertilization from multiple migrating communities, and influence from parallel textile techniques such as weaving and bandhani have resulted in some of the most vital needlework being done today.

Join Bonnie Adie as she teaches the embroidery of India and explains new ways to work with pattern, colour, and stitch. Bonnie will draw on techniques practised by groups such as the Banjara (showcasing a surprisingly modern aesthetic, deliberately creating and breaking symmetries while keeping alive a remarkable vocabulary of distinct stitches) and the Rabari (the great nomadic herders of the Kachchh Desert, working with stylized motifs and geometries). In addition, Bonnie will cover techniques such as mirror work and chain stitch, which are found across traditions.

This workshop is an extraordinary opportunity to take the art of needle and thread one level deeper, learn how something as simple as a stitch can define a culture, and realize the incredible power that exists in India's living stitch traditions.

\$295 [INCLUDES \$75 LAB FEE]

CLASS LIMIT 14

September 6–8 (Fri–Sun) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND





DYEING & WEAVING FROM THE KACHCHH DESERT

SHAMJI VISHRAM VANKAR

This is a rare opportunity to study traditional techniques with a leading member of one of the most accomplished dyeing and weaving families of India. For generations, the Vankar family has created the woven shawls (in distinct styles for men and women) that are used by nomadic herding communities. In addition to their formidable skills as weavers and dyers, the Vankars work directly with Rabari women who spin yarn from the local wool and a separate Rabari group who embellish the shawls with embroidery.

Following in his father's footsteps, Shamji Vankar committed his family to the use of natural fibres and dyes. As a result he has recovered and perfected traditional methods. Join Shamji for an in-depth dyeing workshop augmented by demonstrations of Bhujodi weaving technique and explanations of motif and weave structure.

This workshop represents more than just an opportunity to learn technique—it is a chance to immerse yourself in the stories and culture of the Kachchh Desert and gain insight from an artisan working in one of the most vibrant textile centres in the world.

Shamji joins us from Kachchh, India.

Shamji will also give a lecture (pg. 5) and exhibit his work (pg. 17).



\$495 [INCLUDES \$100 LAB FEE]

CLASS LIMIT 16

September 9–11 (Mon–Wed) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE



THE CREATIVE STUDIO

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.

\$395 [INCLUDES \$85 LAB FEE]

CLASS LIMIT 14

September 12-15 (Thu-Sun) 10am-4pm

MAIWA LOFT - GRANVILLE ISLAND



MAIWA

WISDOM OF THE SENSUAL WORLD

MAIWA.COM

TRADITIONAL BANDHANI WORKSHOP

JABBAR & ABDULLAH KHATRI

Join brothers Jabbar and Abdullah Khatri as they teach the traditional bandhani techniques of resist tying cloth and the secrets of colouring the prepared cloth using natural dyes.

Bandhani tying is a process whereby a small portion of cloth is gathered and then wrapped tightly with threads to form a resist. In the Kachchh area of western Gujarat this technique has evolved to incorporate multiple colours. Pride is taken in forming patterns from the smallest dots imaginable. Students will learn the traditional methods as well as contemporary variations. In addition students will learn how patterns are designed, the aesthetic and repertoire of motifs, and how patterns are transferred onto cloth in such a way that the designs can be accurately realized over and over again. Students will also learn the dye techniques used to achieve gradations (ombre). Finally, the bandhani technique will be augmented by including some clamp resist methods.

This is an opportunity to learn from two master craftsmen who have not only dedicated their lives to maintaining the traditional bandhani heritage of western India but brought the craft to worldwide acclaim.

Jabbar and Abdullah join us from the Kachchh Desert, India.

Jabbar and Abdullah will also give a lecture (pg. 6) and exhibit their work (pg. 17).

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

September 12–15 (Thu–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE



TACTILE NOTEBOOKS & THE WRITTEN WORD

SANDRA BROWNLEE

This workshop will help students find their own living language through the creation of a vibrant notebook practice.

Join renowned textile artist Sandra Brownlee as she guides you in establishing a dynamic, tactile notebook practice that is meaningful and rewarding. Notebooks will be used as a reflective space and mobile studio—they will become a space to document and give expression to daily experiences.

Motivated by haptic considerations, you will use all of your senses to stimulate and awaken perception, guide the making process, and enhance the way you communicate both visually and verbally. Throughout the workshop, we will create tactile pages and play with materials, techniques, and words to make concrete the vital elements of our sensory experience.

Each day there will be an introduction to the day's topic, hands-on notebook work, time for writing, and a notebook sharing.

Sandra Brownlee joins us from Nova Scotia.

\$695 [INCLUDES \$75 LAB FEE]

CLASS LIMIT 14

September 18–22 (Wed–Sun) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND





WORLD OF DYES: METHODS & APPLICATIONS

NATALIE GRAMBOW

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

Through a series of complete hands-on projects, students will be guided through the dye process and will gain an understanding of scouring, assists, and resists. They will also learn the advantages and strengths of the different dye types, such as fibre-reactive, acid, and natural dyes. A key component of this workshop will be to survey the different types of fabrics, and special consideration will be given to the understanding of natural fibres. Students will work on direct application and explore shibori, handpainting with thickened dyes, and low-immersion direct dyeing. This workshop will enable confidence in all aspects of colour exploration through dyes.

\$395 [INCLUDES \$140 LAB FEE]

CLASS LIMIT 16

September 19–22 (Thu–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE

A top-down view of various craft supplies arranged on a light-colored surface. The items include spools of thread in various colors (blue, green, red, grey), buttons of different shapes and colors, jars of natural dyes (one labeled 'COCHINEAL'), tubes of fabric paint (Gulita), brushes, a pair of scissors, and several books or cards from 'MERCHANT & MILLS'. There are also some finished fabric pieces with patterns and a wooden brush.

MAIWA SUPPLY

YOU SUPPLY THE CREATIVITY

We Supply the Rest

NATURAL DYES

ORGANIC FIBRE BY THE METRE

KITS

FABRIC PAINTS

MERCHANT & MILLS

BOOKS

and so much more...

IN STORE AND ONLINE AT MAIWA.COM

HAT MAKING WITH EDIE ORENSTEIN

EDIE ORENSTEIN

Maiwa is pleased to announce a series of workshops by legendary milliner and hat maker Edie Orenstein. With experience as a costumer in both the theatre and film industries and a history as the entrepreneur behind “Edie’s Hats” on Granville Island, Edie is one of North America’s most knowledgeable hatters. She brings not only her deep knowledge of technique, conforming, construction and finishing, but a rare set of hat blocks, specialist tools, and vintage materials. This is your opportunity to learn from a master.



CAPS, CAPS, CAPS

EDIE ORENSTEIN

This three-day introduction will lead you through the design and construction of a traditional European-style cloth cap. You may choose from two popular styles: the “newsboy” or “poor boy” style and the “flat cap” often identified as a driving hat. Although these hats appear deceptively simple, you will learn the special tailoring skills needed to enhance their fit and complete the desired look. All materials are supplied. Students will learn such skills as pattern grading, sweatbands, taping, lining, and bill construction.



\$395 [INCLUDES \$75 LAB FEE]
CLASS LIMIT 12

September 24–26 (Tue–Thu) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND

THE FEDORA THEN & NOW

EDIE ORENSTEIN

In this three-day class, Edie will guide you through the use of a unique collection of traditional men's and ladies' fashion blocks to create a felted fur fedora. You will have the opportunity to learn the skills and techniques of steaming, blocking, pouncing, wiring, sizing, finishing, lining, trimming, and embellishing using machine and hand stitching.

Discover how this European hat became an American icon, setting a trend and creating a powerful (sometimes controversial) symbol for both men and women that lasted over 150 years. Fedoras wield power—come find yours.

\$495 [INCLUDES \$200 LAB FEE]
CLASS LIMIT 12

September 27–29 (Fri–Sun) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND



THE MASTER HATTER: A STUDY IN HAT MAKING

EDIE ORENSTEIN

Dive deep into the hatter's art. In this five-day workshop you will work from creative conception to finished hat. Mentored by Edie every step of the way, you will be guided through inspiration, design, styling, felt selection, fitting considerations, selection, and use of blocks (from Edie's own unique collection of traditional and contemporary blocks). Throughout the course you will learn construction techniques and skills such as steaming,

shaping, pouncing, wiring, sizing, finishing, and embellishment using machine and hand stitching.

Perfect for those who want to learn the details of hat making, costume designers, fashion designers, dress historians, and more. This class is open to all levels, but sewing skills are an asset. You will be provided all the materials needed to create your hat.



\$695 [INCLUDES \$250 LAB FEE]

CLASS LIMIT 14

November 20–24 (Wed–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE

THE NINE-PATCH FIELD COAT

INDIA FLINT

Join India Flint for five days of stitching and dyeing and a bit of rather clever cutting to make a short one-size coat with a sweet twist. Why short? Field coats need to be hip-length so they don't get damp or catch seeds when the wearer is walking through fields.

Inspired by the exquisitely stitched ralli quilts of the subcontinent, the field coat will be dyed piece by piece using windfall leaves gathered around Maiwa East as well as eucalyptus leaves from commercial sources. Each student will receive a length of beautiful wool yardage. You'll harvest pieces from pre-loved shirts to make pockets and closures, and maybe add plain undyed detail.

We'll write a little poetry, talk about cloth and dyes and mordants, dye some threads, and share stories. This class is as much about the delights of the sisterly sewing circle as it is about making a unique and beautiful garment.

India joins us from Australia.

India will also guide an event (pg. 18).







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MOTIF, DESIGN, BLOCK PRINT & DYE

AROUNNA KHOUNNORAJ

Join Toronto-based textile designer Arounna Khounnoraj for four full days of design, block carving, printing, and over-dyeing.

In this workshop students will begin with an exploration of form and motif, element, and pattern. Your ideas will be used to plan compositions and repeat patterns that develop your own block prints into a format that works on a field of cloth. You will then transfer your designs onto soft linoleum and carve your own blocks. Using setacolor we will print on fabric and register a repeat pattern. Once we finish printing you will learn the art of indigo dyeing and overdye your fabric in natural indigo. Each student will leave with two pieces of completed yardage fabric that can be used for various

items, such as a scarf, pillow cover, napkin, or wall hanging. More than just a block printing class, this workshop gives students the confidence to take a textile design from conception to production in a few days using the block print as a medium.

Arounna Khounnoraj is a textile artist and founder of the groundbreaking Bookhou, a multidisciplinary studio that emphasizes natural handmade materials and small production pieces.

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

Sept. 30–Oct. 3 (Mon–Thu) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE





WORKSHOPS

THE COLOUR WORKSHOP

NATALIE GRAMBOW

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

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

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

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

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

Natalie joins us from BC's Sunshine Coast.

\$295 [INCLUDES \$75 LAB FEE]

CLASS LIMIT 14

October 4-6 (Fri-Sun) 10am-4pm

MAIWA LOFT - GRANVILLE ISLAND

JOURNEY INTO INDIGO

DANIELLE BUSH & SOPHENA KWON

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

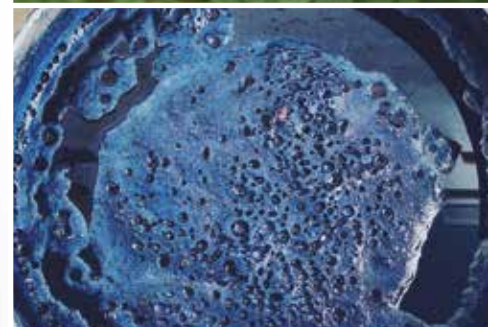
This workshop will take students through a number of recipes for creating a healthy working indigo vat—including the thiourea, ferrous, fruit, and henna vats. Students will explore the benefits of each vat and learn how to choose the right recipe for a particular project or environment.

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

October 4–6 (Fri–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE





Shamji Vishram Vankar

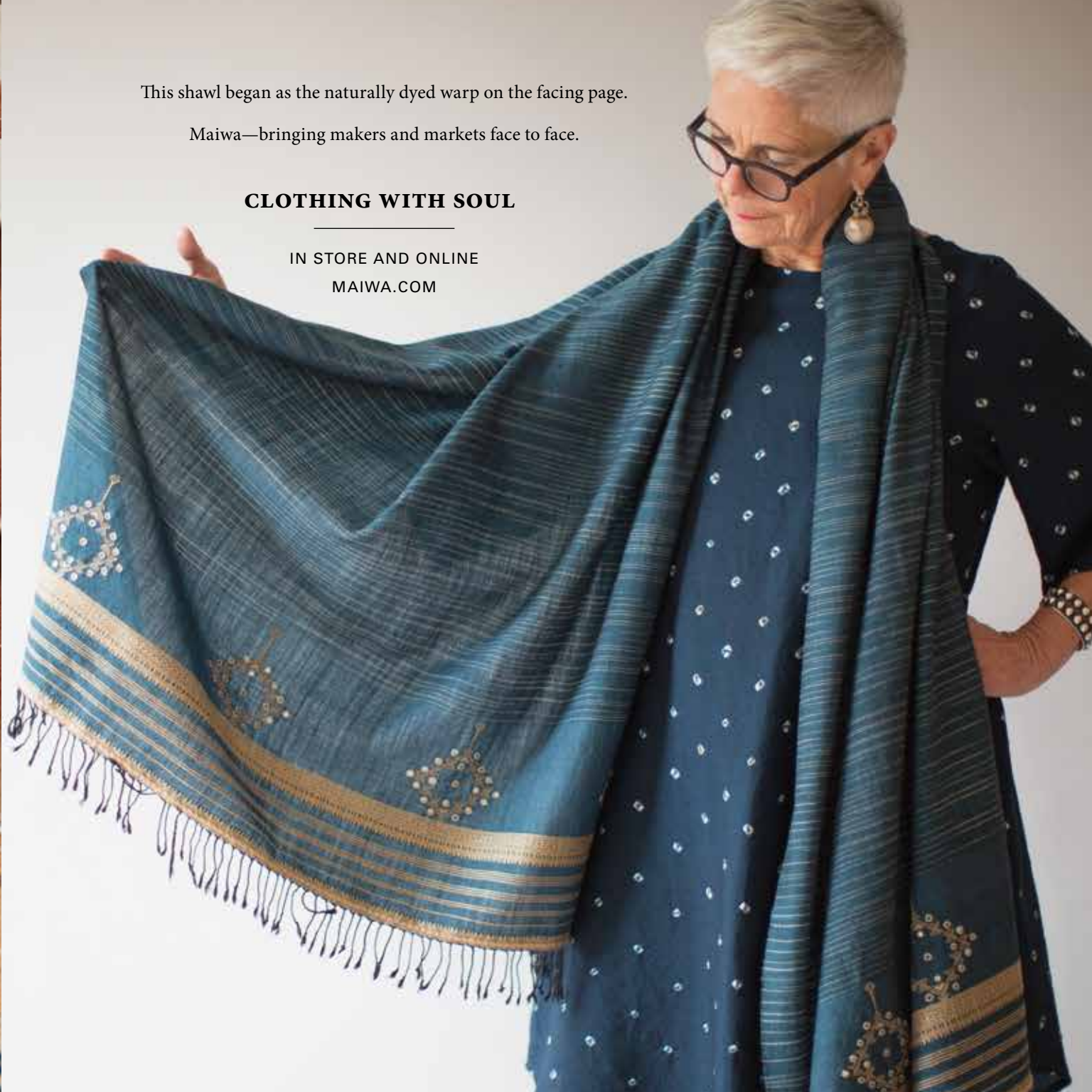
This shawl began as the naturally dyed warp on the facing page.

Maiwa—bringing makers and markets face to face.

CLOTHING WITH SOUL

IN STORE AND ONLINE

MAIWA.COM





MYCOPIGMENTS

NATURAL DYEING WITH MUSHROOMS & LICHENS

ALISSA ALLEN

In this three-day workshop, students will learn the art of dyeing with mushrooms and lichens—from foraging to finished cloth and yarns.

On the first day, students will meet at the UBC Endowment Lands, where Alissa will conduct a field tour outlining the principles of collection and identification. The class 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, mushrooms and lichens 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 woollen yarns. No prior dyeing experience is necessary.

Alissa joins us from the USA.

\$495 [INCLUDES \$120 LAB FEE]
CLASS LIMIT 14

October 8–10 (Tue–Thu) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE



MAP HAIKU

VALERIE GOODWIN



Tap into your innermost creative side. Make a beautiful mixed media map of an imaginary place inspired by haiku—a minimalist form of poetry.

Students taking this workshop will create a series of small, simple, and understated art quilt maps that capture the feeling of haiku written by each student during the course of the class. The instructor will guide the students through a structured yet nurturing series of steps that provides opportunities to grow and learn.

This workshop is like a creative spark—combining the graphic potential of maps with the poetic power of words, all realized through textiles.

Valerie Goodwin joins us from the USA.

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

October 16–20 (Wed–Sun) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND





THE NATURAL DYE STUDIO

CHARLOTTE & SOPHENA KWON

Charlotte Kwon's passionate study of natural dyeing techniques has led her to visit and work with traditional artisan cultures around the world.

In this expanded version of her popular workshop, Charlotte and daughter Sophena will teach a full study of natural dyes and then take this knowledge even further with a directed study component of dye technique.

In this five-day workshop, students will be introduced to natural dyes and the cultures that use them. The class will gain an in-depth understanding of mordants and tannins and work with some of the most famous colourants in the world: from madder reds to cochineal and lac insect dyes to the intense browns, yellows, and golds obtained from petals, barks, leaves, and roots.

A complete day is given over to indigo, perhaps the most magical and singular dyestuff. Students work with a variety of vats and explore the potential of shaped-resist techniques.

The goal of this workshop is accomplished dyeing at a professional level. The workshop will move through the creation of more than 80 colour samples on a variety of fibres using both cloth and yarns.

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

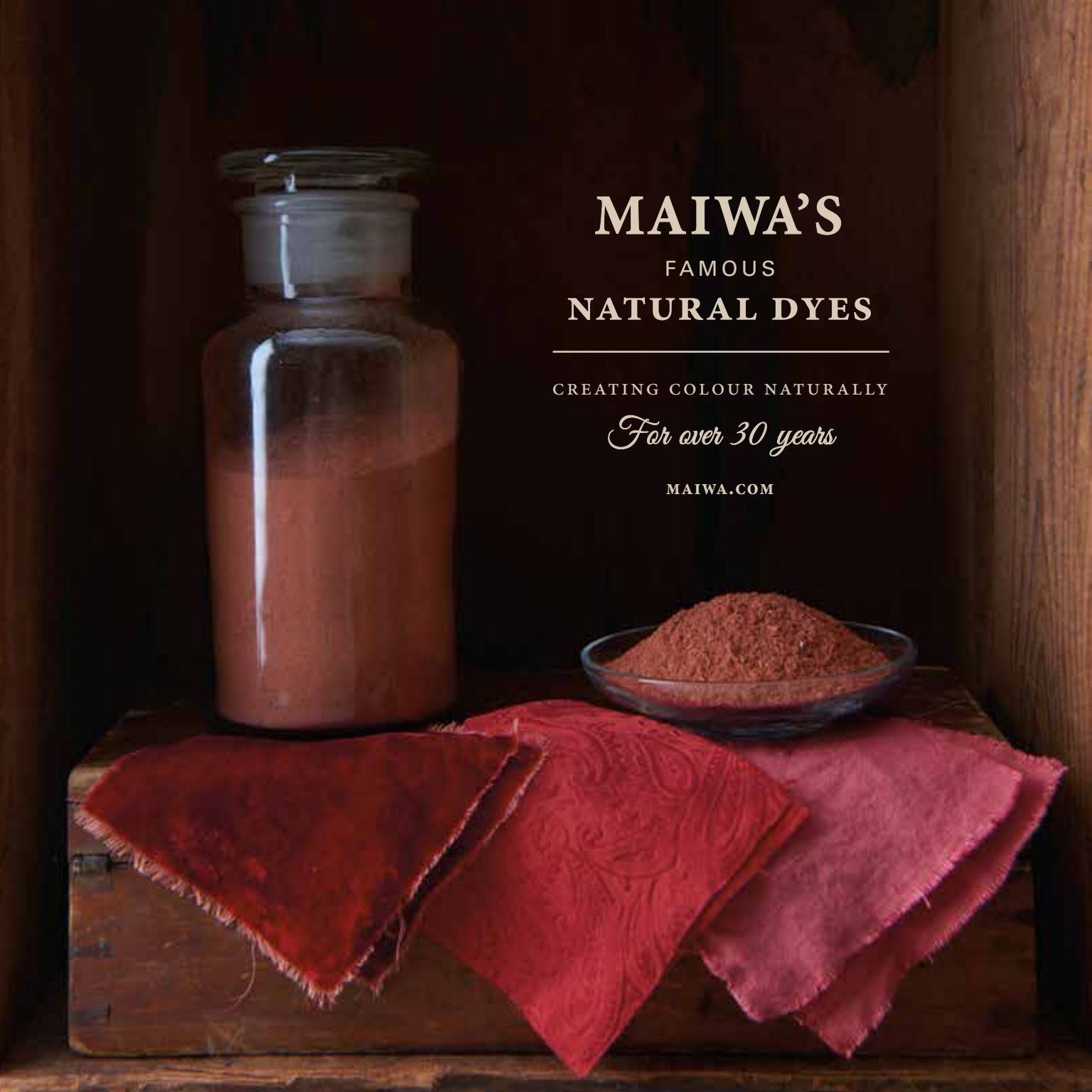
Charlotte also co-presents a lecture (pg. 14).

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

October 16–20 (Wed–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE





MAIWA'S
FAMOUS
NATURAL DYES

CREATING COLOUR NATURALLY

For over 30 years

MAIWA.COM

MAPPA: CARTOGRAPHY ON CLOTH

BETTINA MATZKHUN

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

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

visualization to a trip around the kitchen, maps are about narrative: what to include, what to leave out.

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

\$295 [INCLUDES \$60 LAB FEE]

CLASS LIMIT 14

October 21–23 (Mon–Wed) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND

MASTER THE SCREEN PRINT

NATALIE GRAMBOW

Learning to screen print on cloth is like being given a surface-design superpower. Suddenly the placement of imagery, colour, and pattern is completely within your control—as is the multiple, the working textile artist’s largest asset.

This expanded four-day workshop is essential for anyone starting a silkscreen business or for those using the technique as a design element in textile projects. Participants will learn to print on a variety of cloth surfaces, from T-shirts to yardage. Participants will learn to master a range of single-pull printing methods (repeating patterns, rainbow prints, registration, thickened dyes, etc.).

All projects are done on 100% natural fibres using high-quality, water-soluble fabric paints, and natural dyes.

The photographic process of putting an image on a screen will be covered in depth. Each student will learn how to prepare the screen and expose the image. Designing for the screen print will be covered in depth. We will work with professional quality silkscreens. At the end of the workshop, students will take home the screens and the many samples they have created.

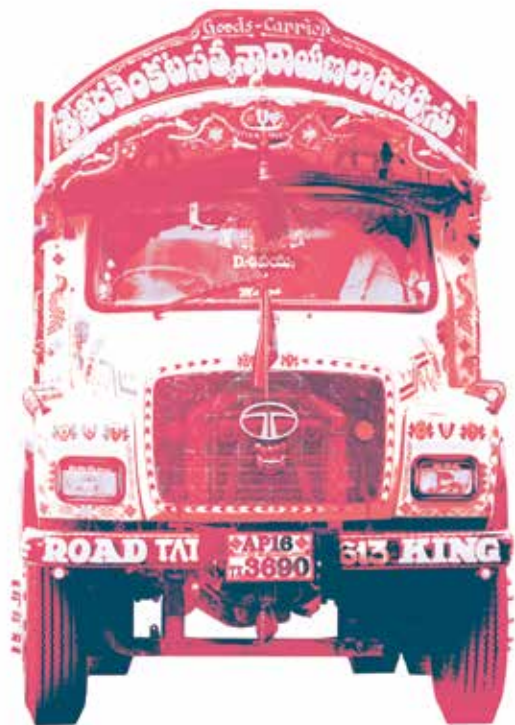
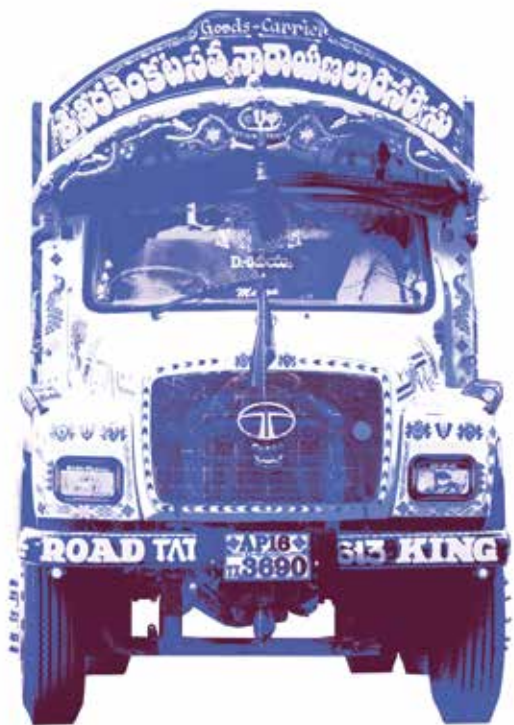
This is an in-depth workshop for students with some silkscreen experience. The instructor will guide students on image and fabric selections before the class begins so that they get the most out of the workshop.



\$495 [INCLUDES \$150 LAB FEE]
CLASS LIMIT 14

October 21–24 (Mon–Thu) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE



THE ART OF EMBROIDERY

BONNIE ADIE

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

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

Threads will be available in a variety of weights and textures. A variety of background materials will also be available to try. Students 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 \$85 LAB FEE]

CLASS LIMIT 14

October 25-27 (Fri-Sun) 10am-4pm

MAIWA LOFT - GRANVILLE ISLAND



MAIWA'S

HONEST YARN

Naturally Dyed / Organic

LINEN

MULBERRY SILK

FINE MERINO WOOL & MULBERRY SILK

Undyed

BLUEFACED LEICESTER

ALPACA

MULBERRY SILK

YAK

CASHMERE

MOHAIR

MERINO WOOL

BABY CAMEL

ANGORA

PIMA COTTON

SILK

IN STORE AND ONLINE AT MAIWA.COM

THE INKMAKER'S PEN

TIM MCLAUGHLIN



\$350 [INCLUDES \$85 LAB FEE]

CLASS LIMIT 16

October 25–27 (Fri–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE

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

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

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

Tim will also give a lecture (pg. 9), and co-present a lecture (pg. 14).



ADVENTURES IN WORLD TEXTILES

JOHN GILLOW

For the past two years these workshops have sold out immediately. John has graciously agreed to offer them again this year.

John Gillow, author and lecturer, has been combing the world for more than 40 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. Many of these textiles will also be for sale.

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 UK.

The workshops will cover:

Day 1–Oct 28

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

Day 2–Oct 29

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 30

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.

ADVENTURES IN WORLD TEXTILES — DAY ONE

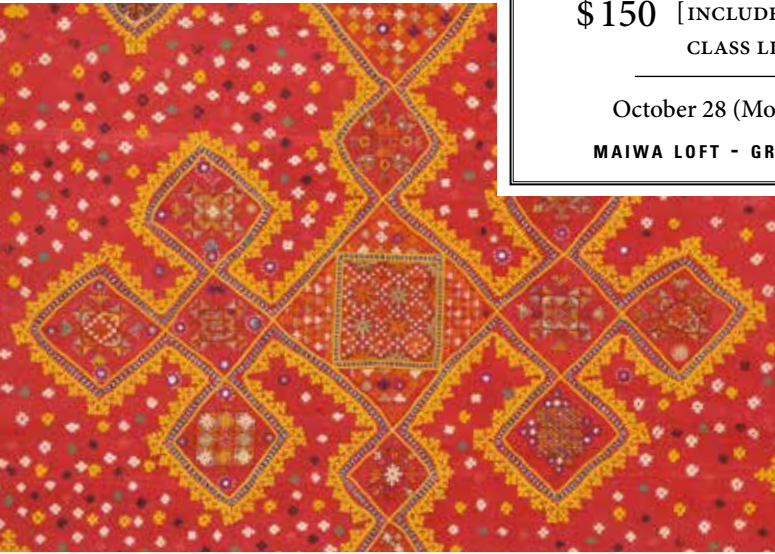
JOHN GILLOW

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

\$150 [INCLUDES \$30 LAB FEE]
CLASS LIMIT 16

October 28 (Mon) 10am–3pm

MAIWA LOFT - GRANVILLE ISLAND



ADVENTURES IN WORLD TEXTILES — DAY TWO

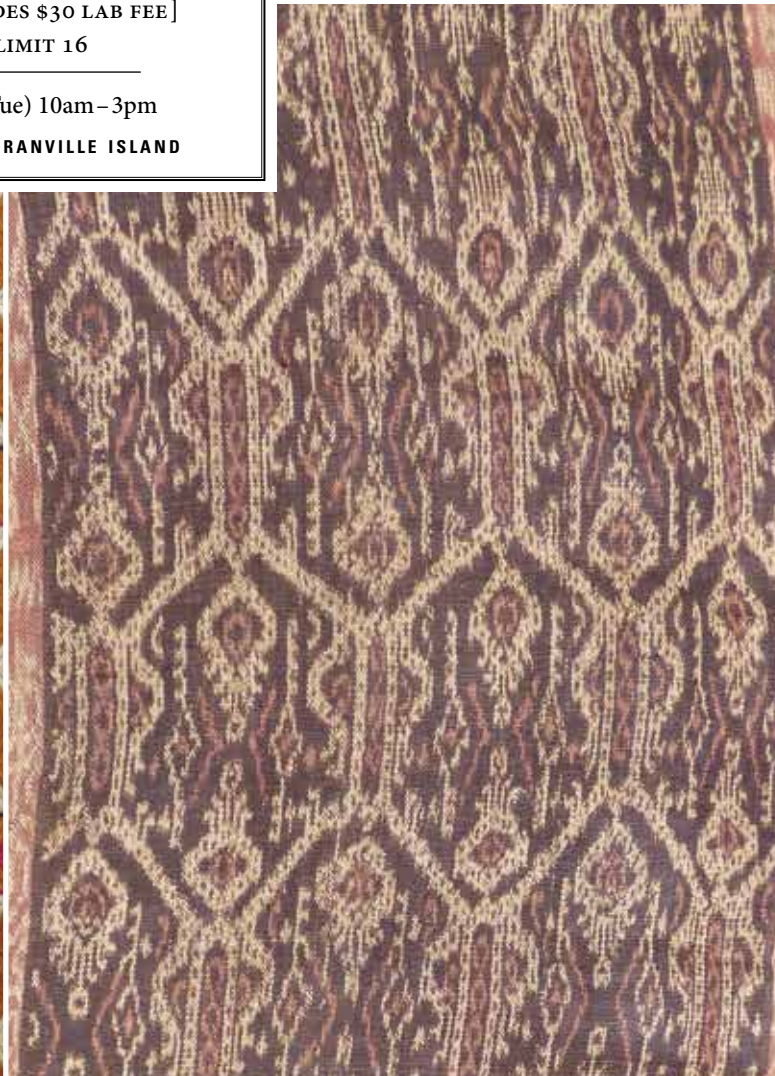
JOHN GILLOW

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

\$150 [INCLUDES \$30 LAB FEE]
CLASS LIMIT 16

October 29 (Tue) 10am–3pm

MAIWA LOFT - GRANVILLE ISLAND



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

\$150 [INCLUDES \$30 LAB FEE]
CLASS LIMIT 16

October 30 (Wed) 10am–3pm

MAIWA LOFT - GRANVILLE ISLAND



BINDING TIME

CHRISTINE MAUERSBERGER

During the Renaissance, people began to keep commonplace books where assemblages of notes, ideas, inspirations, recipes, and quotes were recorded and kept. Individuals were able to create a personal record of life and what gives it meaning.

In this workshop, we will take inspiration from the many forms of personal record-keeping to create hand-bound books using paper, fabric, inks, natural watercolours, indigo, and hand-stitching. Participants will work with both paper and fabric pages. We will dip our pages in an indigo vat, draw on them using inks and watercolours, and embroider upon them using stitched marks invoked by our own breath and bodies.

Finally, we will assemble the pages containing all these elements and use traditional Japanese stab-binding techniques to create the finished book. These books will be a record of our creative journey and an invaluable guide for future work.

Christine Mauersberger joins us from the USA.

\$695 [INCLUDES \$100 LAB FEE]
CLASS LIMIT 14

Oct. 30–Nov. 3 (Wed–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE



Binding time



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, and so on. Time is set aside for learning through visual examples, demonstrations, personal instruction, textbooks, and web resources to maximize exposure to the ancient but reviving creative field of hand bookbinding.



\$350 [INCLUDES \$80 LAB FEE]

CLASS LIMIT 12

Oct. 31–Nov. 2 (Thu–Sat) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND

BOOKBINDING: THE ARTIST'S BOOK

GAYE HANSEN

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

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

As the workshop progresses, students will be taken through the steps of making a 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.

\$350 [INCLUDES \$80 LAB FEE]

CLASS LIMIT 12

November 4–6 (Mon–Wed) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND

JAPANESE NOREN WITH NATURAL DYES

YOKO & KAZUHO KANO

Noren are traditional cloth dividers that hang in doorways. They appear in the front entrance to bath houses and shops to signify that the establishment is open for business. Noren usually have one or more vertical slits in the cloth that run almost to the top. The designs on the historic noren of Katsuyama are made entirely through stitch resist and immersion dyeing. Noren are a uniquely Japanese expression in cloth.

In this workshop students will have an opportunity to study with master noren artist Yoko Kano and her daughter Kazuho. Yoko is well known for completing two large-scale projects: a complete set of noren for each of the historic towns of Katsuyama and Naoshima. Students will learn how Yoko approaches her collaboration with a client and be introduced to the aesthetic and history of noren design. The class will then embark on the production of their own individual noren using stitch resist (Yoko Shibori) and immersion dyes.

Yoko and Kazuho join us from Japan.

Yoko and Kazuho will also exhibit their work (pg. 21).

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

November 6–10 (Wed–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE



CREATIVE BLOCK PRINTING

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.” Students 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. Students will work on both paper and textiles. 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 explore negative and positive imagery, contrast and texture, and repeat patterning to create different design effects and larger imprints. All materials and supplies for blockprinting will be provided. In addition, participants are invited to bring their own fabrics from home to experiment with.

\$295 [INCLUDES \$75 LAB FEE]

CLASS LIMIT 12

November 8–10 (Fri–Sun) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND

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 workshop 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 appreciator.



\$350 [INCLUDES \$85 LAB FEE]
CLASS LIMIT 14

November 15–17 (Fri–Sun) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND

SAPO TINCTORIA: SOAPMAKING WITH BOTANICAL COLOURS

NATALIE GRAMBOW

Herbalists and apothecaries have practised soapmaking for centuries. The use of natural dyes in the soapmaking process is a logical extension of traditional botanical knowledge. Many of the qualities of natural dyes that make cooking with colour so appealing (the scent of dyes like chamomile, marigold, madder, or indigo) find a new expression when used in soaps.

Join Natalie Grambow as she takes students through the principles and practice of hand-crafted soap. Students will learn about scented soap, natural dyes for soaps, layering colours, textural additions, soap molds, hard soaps, and soft soaps.

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

November 15-17 (Fri-Sun) 10am-4pm

MAIWA EAST - 1310 ODLUM DRIVE



PORTRAIT IN CLOTH

NAOMIBELLE ROZELL

Representing the human figure in cloth is at the heart of many folk-art traditions. Evocative, whimsical, or profound, creating a likeness is a creative pathway for exploring ideas of character and self.

Students will form a human figure cut from cloth, lovingly stitched together by hand, stuffed, clothed, and embellished using a variety of materials such as fabric, threads, fabric paints, pens, beads, and buttons. Students will also be provided with a small journal to record thoughts, ideas, sketches, poetry, and prose that relates to the portrait.

This will be a very intimate, hands-on experiential process with an emphasis on creating a portrait that is as unique as your own fingerprint. Completion during class time may not be expected; rather, students will leave with sufficient knowledge and inspiration to complete the portrait at their own pace.

\$195 [INCLUDES \$50 LAB FEE]

CLASS LIMIT 15

November 18–19 (Mon–Tue) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND





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ORGANIC FIBRE BY THE METRE

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CREATIVE RUG HOOKING

NADINE FLAGEL



The world's most impressive folk artistry often 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. The potential for rug hooking is extensive. 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.

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, as well as the tools, knowledge, and resources to start the next one.



\$350 [INCLUDES \$110 LAB FEE]
CLASS LIMIT 15

November 22–24 (Fri–Sun) 10am–4pm

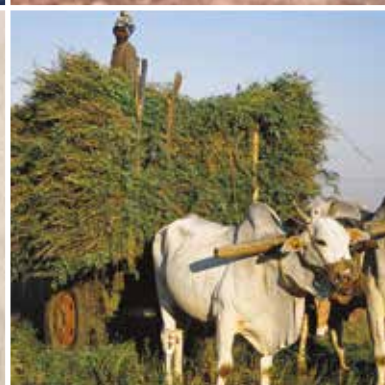
MAIWA LOFT - GRANVILLE ISLAND



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 twenty-five years. We see this work as a way to make garments with ethical and social significance, a way to make cloth with subtle hand-crafted details that show where it came from and who made it. We believe that cloth is like a person: it has a voice, a history, and a future.

Maiwa—Creating clothing with soul.



BONNIE ADIE

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 15 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.

SANDRA BROWNLEE

Sandra Brownlee has exhibited her work extensively throughout North America in both solo and group exhibitions since the late 1970s. Recent exhibitions include a solo exhibition at the David Kaye Gallery in Toronto, GGVMA Award exhibition at the National Gallery of Canada, and Innovators and Legends: Generations in Textiles and Fibers organized by the Muskegon Museum of Art.

Sandra Brownlee has earned her MFA in fibres from Cranbrook Academy of Art, Bloomfield Hills, Michigan, and her BFA from the NSCAD University, Halifax, Nova Scotia. She has received numerous awards including the 2014 Governor General Visual and Media Arts Saidye Bronfman Award, a Canada Council B Grant, and a Pew Fellowship in the Arts. Sandra has taught her Tactile Notebooks & the Written Word workshop widely including in Canada, the USA, the UK, and Australia.

NADINE FLAGEL

Nadine Flagel is an emerging textile artist and rug-hooking instructor who lives in Vancouver. 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 prac-

tioners of textile art, including 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.
indiaflint.com

JOHN GILLOW

See the introduction to his workshops on page 64.

VALERIE GOODWIN

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

Her unique artistic voice is influenced by her formal training as an architect. In Valerie Goodwin's own words, "The journey I have been on has taken me in many surprising and totally unexpected di-

rections. It has also created interesting results made by my desire to fuse my work as an architect with my work as a fibre artist."

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

NATALIE GRAMBOW

Natalie has an extensive background in design, teaching, and textile arts. An accredited interior designer, she spent many years in Ottawa working within the architectural design field and teaching design theory. Natalie's first deep exploration of textiles began during her visual arts/photography studies at the University of Ottawa when she experimented with non-silver techniques of transferring photographic imagery onto cloth. She subsequently studied at the École d'Impression Textile à Montréal and later travelled to Asia and Latin America, where she spent six months learning to weave with local Mayan weavers in Guatemala. Shortly after completing the Textile Arts program at Capilano College in 2001, she was awarded the BC Craft Association's Award of Excellence. Natalie has exhibited her textile art installations in the Lower Mainland, Vancouver, Vancouver Island, and on the Sunshine Coast. She has also developed a line of naturally dyed and printed fabrics and has been commissioned by such clients as the City of North Vancouver. Currently living in Roberts Creek, BC, she continues her art practice and studies from her studio.

ELEANOR HANNAN

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

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

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

GAYE HANSEN

Gaye Hansen is the maker of books of exceptional beauty that contain intriguing wonders. She has an extensive background in bookbinding and the textile arts and has taught our popular bookbinding courses for over a decade. 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.

ANNA HEYWOOD-JONES

See her lecture on page 13.

YOKO & KAZUHO KANO

Born in 1947 in Katsuyama, Okayama, Japan, Yoko Kano studied weaving and dyeing at Joshibi University of Art and Design in Tokyo (1966-69). After graduating, she worked in Tokyo for eight years.

In 1977, she returned to Katsuyama and set up the Hinoki Dyeing and Weaving Studio in a former sake factory. She continues to work in this beautiful traditional studio set beside a small creek.

Kazuho Kano was born in 1980. She is Yoko’s second daughter. She studied under weaver Kimi Baba at the Joshibi University of Art and Design in Tokyo. Like her mother, she returned to her hometown of Katsuyama after her studies. She continues to weave and dye at Hinoki Dyeing and Weaving Studio with Yoko.

JABBAR & ABDULLAH KHATRI

Jabbar and Abdullah Khatri have been working with traditional bandhani textiles for over 20 years. Bandhani is a family tradition, and although the previous generation abandoned the craft, Jabbar and his brother Abdullah have taken it up again. Bandhani is a centuries-old tradition of micro tie dye that produces exquisite pattern, design and texture on fabric. Today the brothers produce high-quality bandhani that promotes economic independence for village artisans and caters to an international clientele. The pair have received the UNESCO Seal of Excellence for 2006 and 2007, been invited to the Santa Fe International Folk Art Market many times, and been finalists for the International Folk Art Alliance Living Traditions Award.

JABBAR & ADAM KHATRI

Traditional ajrakh block printing is one of the most iconic crafts to survive into the twenty-first century. But ajrakh as practised by the Khatri of the Kachchh 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.

Foremost of those pushing the craft to new levels are the father-son team of Jabbar and Adam Khatri. Jabbar in particular has rethought the production and geometry of ajrakh to elevate it to the level of textile masterpiece. His son Adam shares his skill and has a profound fondness for our favourite natural dye—indigo.

The Khatri live near Bhuj in the Kachchh Desert of Gujarat, India. Today they produce some of the most outstanding textiles being made.

AROUNNA KHOUNNORAJ

Arounna Khounnoraj is a Canadian artist and maker working in Toronto, where she immigrated with her family from Laos at the age of four. While her education includes a master's degree in fine arts in sculpture and ceramics, it was through subsequent residencies that she found her current focus in fibre arts. In 2002 she started Bookhou, a multidisciplinary studio, with her husband, John Booth, where Arounna explores screen printing and a variety of textile techniques such as embroidery and punch needle. She creates objects such as bags, home goods, and textile art.

In addition, Arounna's passion for creating and belief in the importance of the handmade has allowed her to become one of Canada's most sought-after mentors and educators working with colleges, workshops, and social media projects.

Arounna's first book, *Punch Needle Workshop: Master The Art Of Rug Hooking Accessories For Your Home*, will be released by Chronicle Books in 2019.

CHARLOTTE KWON

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

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

SOPHENA KWON

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

In 2009 Sophena studied with Michel Garcia in France. She has taught natural dye workshops with

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.

BETTINA MATZKUHN

Bettina Matzkuhn uses embroidery and fabric collage to explore stories about history, geography, and the natural world. Her work has taken many unusual forms: embroidered sculptural sails, maps of many kinds, interactive pieces, and animation that incorporates textile processes. From imagery about hiking trips, to work developed during residencies including the Banff Centre and Gros Morne National Park in Newfoundland, to collaborations with other disciplines, textile is her language of choice. Bettina holds a BFA in visual arts and an MA in liberal studies from Simon Fraser University. She exhibits her work across Canada and internationally, writes professionally on the arts, lectures, teaches, and volunteers.

CHRISTINE MAUERSBERGER

Christine Mauersberger is an American textile artist who produces complex mark-making narratives: intricately stitched maps of the mind. Her most recent art installation, *The Plastic Holds No Wa-*

ter, was designed to provoke discussion about the harmful effects of mankind's use of plastic on Earth's water. Her multi-layered, indigo-dyed linen artwork was shown in the Biennale du Lin de Portneuf in Quebec, and in the Linen Biennale in Northern Ireland. She has taught intuitive hand-stitching workshops around the world, from throughout the USA, to Switzerland, and here at Maiwa. She has been the recipient of several fellowships and awards; most recently, she received the award for excellence in art from the Ohio Arts Council for the second time.

TIM MCLAUGHLIN

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

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

His ink-related interests may be found on Instagram at @artisan_ink or on tmcl.ca.

MEGHANN O'BRIEN

Meghann O'Brien is a Northwest Coast weaver from the community of Alert Bay, BC. Her innovative ap-

proach to the traditional artforms of basketry, Yeil Koowu (Raven's Tail), and Naaxiin (Chilkat) textiles connects to the rhythms and patterns of the natural world, and creates a continuity between herself and her ancestors. O'Brien, who left the field of professional snowboarding to work full time as a weaver in 2010, employs materials such as hand-spun mountain goat wool and cedar bark in her meticulous weavings and baskets. She has apprenticed with master weavers Kerri Dick, Sherri Dick, and William White. Meghann now lives in Vancouver and is currently exploring the intersection of indigenous materials and techniques with the worlds of fashion and technology. She travels globally to lecture and demonstrate, yet emphasizes the value of contributing to the contemporary ceremonial practices of the Haida and Kwakwaka'wakw people.

EDIE ORENSTEIN

See the introduction to her workshops on page 36.

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."

SHAMJI VISHRAM VANKAR

Shamji Vishram Vankar is a weaver and natural dyer living in the Kachchh Desert. He comes from a deep artisan heritage. His father won a prestigious National Award for his weaving. Shamji and his brothers have all inherited a commitment to craft and a dedication to tradition. Shamji recalls the times when lac cakes were available in the local market for dyers: "The colour makes me feel at home. Our elders dyed shawls for Rabari women in lac. I grew up with this colour around me a lot, so it is woven into memories of my childhood." Lac is now only one of the natural dyes which Shamji uses and weaves into exhibition quality textiles. Shamji is an artisan who has been recognized worldwide, yet who still puts family traditions, technique and slow, careful skill first.



MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
						SEPTEMBER 1
2	3	4	5	6	7	8
		Ajrakh Masterclass				
				The Stitches of India		
9	10	11	12	13	14	15
Dyeing & Weaving From the Kachchh Desert			Traditional Bandhani Workshop			
			The Creative Studio			
	Bhujodi Weaving Talk & Trunk Show	Pattern Recognition		5 Artisans Exhibition		
16	17	18	19	20	21	22
		World of Dyes				
		Tactile Notebooks & the Written Word				
	Artisan Ink & the New Calligraphers		Threads That Do Not Break			
23	24	25	26	27	28	29
		The Nine-Patch Field Coat				
	Caps, Caps, Caps			The Fedora Then and Now		
	India Flint Wonderlust		Metamorphosis		The Future of Making	
30	OCTOBER 1	2	3	4	5	6
Motif, Design, Block Print & Dye				Journey Into Indigo		
				The Colour Workshop		

Maiwa East
Maiwa Loft
Net Loft Lecture
Maiwa East Event
Silk Weaving Studio

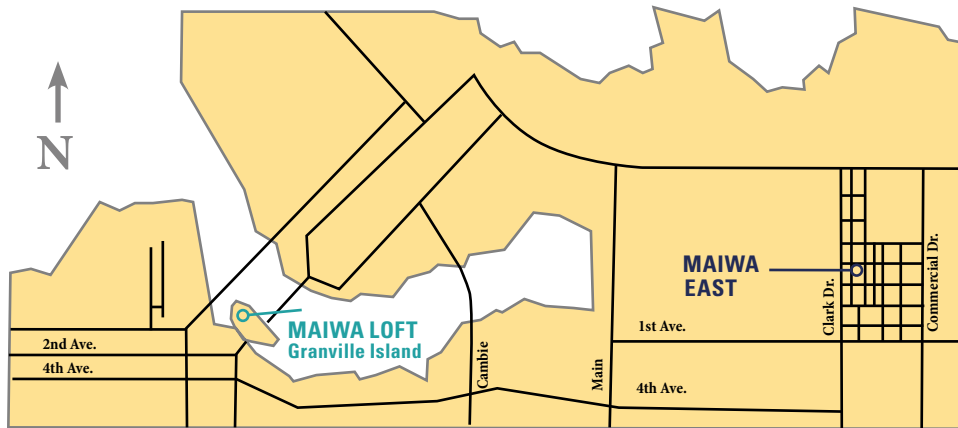
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7	8	9	10	11	12	13
	Mycopigments					
14	15	16	17	18	19	20
	The Natural Dye Studio					
	Map Haiku					
21	22	23	24	25	26	27
Master the Screen Print				The Inkmaker's Pen		
Mappa: Cartography on Cloth			The Art of Embroidery			
28	29	30	31	NOVEMBER 1	2	3
	Binding Time					
Adventures-Day 1	Adventures-Day 2	Adventures-Day 3	Bookbinding: Ancient to Modern			
4	5	6	7	8	9	10
	Japanese Noren with Natural Dyes					
Bookbinding: The Artist's Book			Creative Block Printing			
			Yoko & Kazuko Kano Noren Exhibition			
11	12	13	14	15	16	17
				Sapo Tinctoria: Soapmaking with Botanical Colours		
				Elements of Design		
18	19	20	21	22	23	24
	The Master Hatter					
Portrait in Cloth			Creative Rug Hooking			

THE MAIWA SCHOOL OF TEXTILES HOLDS ITS WORKSHOPS IN TWO DIFFERENT LOCATIONS

The **Maiwa Loft**, which is above the Net Loft on Granville island, and **Maiwa East** in East Vancouver.

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

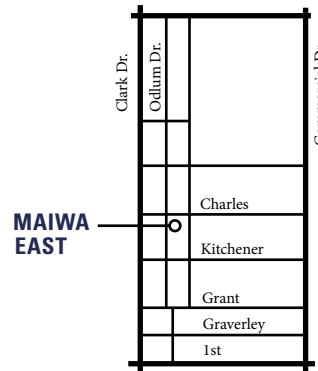
Please read your registration carefully to determine which location your workshop will be held at.



MAIWA EAST

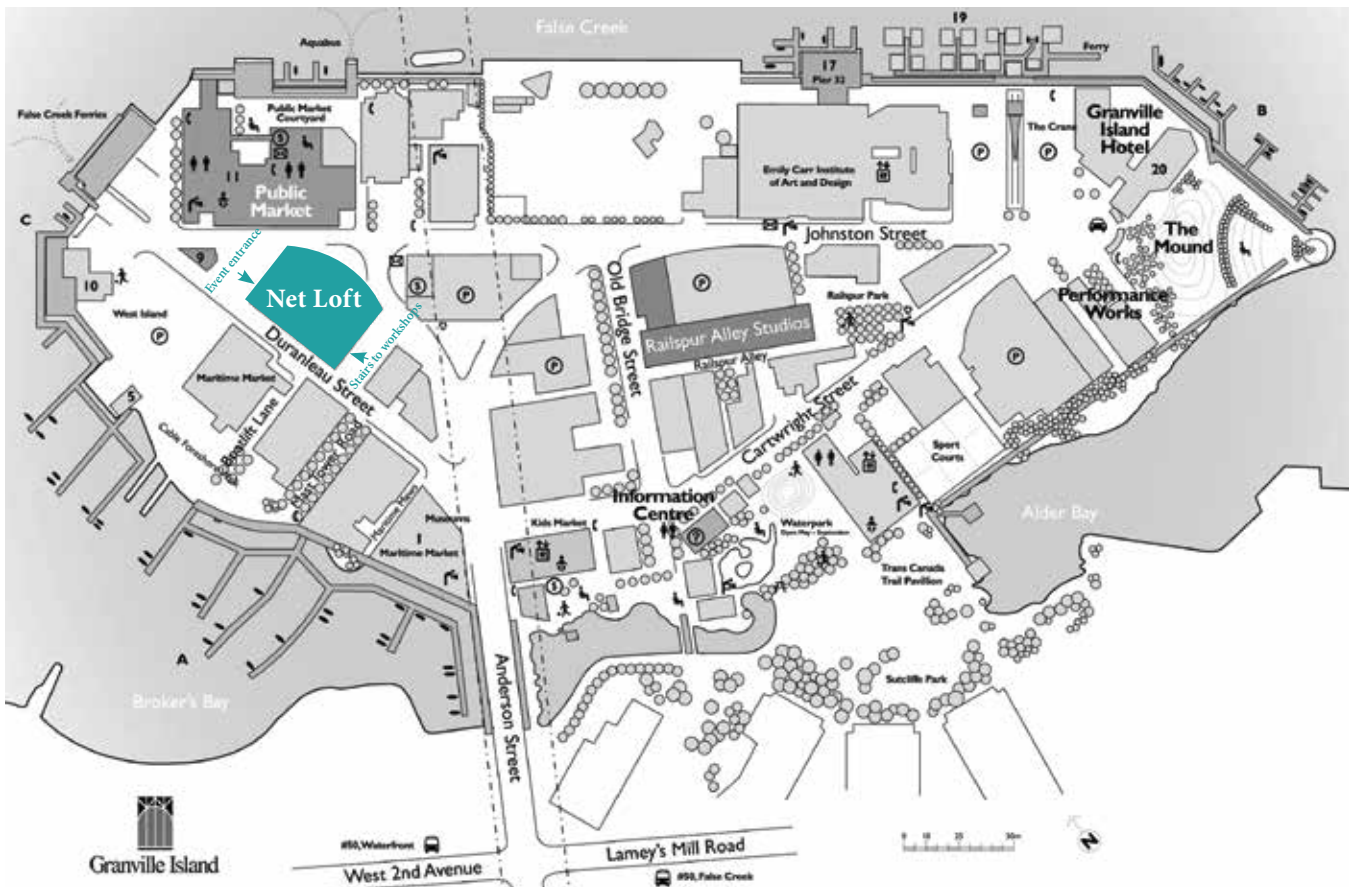
Maiwa East is located at 1310 Odium Drive in the heart of East Vancouver. It is a well-appointed space dedicated to all aspects of textile work, with plenty of free parking.

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



MAIWA LOFT (On Granville Island)

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).



Check the location of your workshop before booking your accommodation.

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

YWCA

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

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 or 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 or toll-free 1 877 669 7055
www.beeandthistle.ca

Hycroft Suites

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

There are also some exceptional Airbnb properties located close to our studios. Check online for listings.



A thread worth following...
Maiwa on Instagram ■ follow maiwahandprints
visible on the web at [instagram.com/maiwahandprints](https://www.instagram.com/maiwahandprints)

and ... the Maiwa blog
maiwa.com

Registration opens Monday, June 17, 2019, at 10am.

We've been doing registrations for many 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 online 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:

CANCELLATION INFORMATION

Cancellations on or before July 15, 2019, will be charged a \$35 fee.

Cancellations after July 15, 2019, receive a 50% refund.

Cancellations after July 31, 2019, receive no refund.

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

WORKSHOP SUPPLY LISTS

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

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

SEPTEMBER WORKSHOPS

- \$895 Ajrakh Masterclass Sep 4–8
- \$295 The Stitches of India Sep 6–8
- \$495 Dyeing & Weaving from the Kachchh Desert Sep 9–11
- \$395 The Creative Studio Sep 12–15
- \$695 Traditional Bandhani Workshop Sep 12–15
- \$695 Tactile Notebooks & the Written Word Sep 18–22
- \$395 World of Dyes Sep 19–22
- \$395 Caps, Caps, Caps Sep 24–26
- \$995 The Nine-Patch Field Coat Sep 25–29
- \$495 The Fedora Then & Now Sep 27–29
- \$495 Motif, Design, Block Print & Dye Sep 30–Oct 3

OCTOBER WORKSHOPS

- \$295 The Colour Workshop Oct 4–6
- \$395 Journey Into Indigo Oct 4–6
- \$495 Mycopigments Oct 8–10
- \$695 Map Haiku Oct 16–20
- \$695 The Natural Dye Studio Oct 16–20
- \$295 Mappa: Cartography on Cloth Oct 21–23
- \$495 Master the Screen Print Oct 21–24
- \$295 The Art of Embroidery Oct 25–27
- \$350 The Inkmaker's Pen Oct 25–27
- \$150 Adventures in World Textiles – Day 1 Oct 28
- \$150 Adventures in World Textiles – Day 2 Oct 29
- \$150 Adventures in World Textiles – Day 3 Oct 30
- \$695 Binding Time Oct 30–Nov 3
- \$350 Bookbinding: Ancient to Modern Oct 31–Nov 2

NOVEMBER WORKSHOPS

- \$350 Bookbinding: The Artist's Book Nov 4–6
- \$695 Japanese Noren with Natural Dyes Nov 6–10
- \$295 Creative Block Printing Nov 8–10
- \$350 Elements of Design Nov 15–17
- \$395 Sapo Tinctoria: Soapmaking with Botanical Colours Nov 15–17
- \$195 Portrait in Cloth Nov 18–19
- \$695 The Master Hatter Nov 20–24
- \$350 Creative Rug Hooking Nov 22–24

NET LOFT LECTURES

- \$15 **Shamji Vishram Vankar** – Sep 10
Bhujodi Weaving Talk & Trunk Show
- \$15 **Jabbar & Abdullah Khatri** – Sep 11
Pattern Recognition
- \$15 **Tim McLaughlin** – Sep 17
Artisan Ink & the New Calligraphers
- \$15 **Meghann O'Brien** – Sep 19
Threads That Do Not Break
- \$15 **Anna Heywood-Jones** – Sep 26
Metamorphosis
- \$15 **Charlotte Kwon & Tim McLaughlin** – Sep 28
The Future of Making

MAIWA EAST EVENTS

- N/C Sep 13 – **Jabbar & Adam Khatri**
Shamji Vishram Vankar
Jabbar & Abdullah Khatri
5 Artisans Exhibition
- \$120 Sep 24 – **India Flint** – Wonderlust Evening

SILK WEAVING STUDIO EVENTS

- N/C Nov 7 – **Yoko & Kazuho Kano**
Noren Exhibition

REGISTRATION

PAYMENT IS BY:

- Cheque (payable to Maiwa Textiles International)
 Visa Debit
 Mastercard Cash

WORKSHOPS

\$ _____
5% GST (workshops only) \$ _____
Lectures & Events \$ _____
Total \$ _____

Card Number _____ (Exp) _____ Cardholder _____

Signature _____ Date _____

First Name _____ Last Name _____

Address _____

City _____ Province/State _____ Postal Code _____

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

You may register by mail, by phone, in person at the store, or through the online secure pages (www.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, 2019, will be charged a \$35 fee. Cancellations after July 15, 2019, receive a 50% refund. There are no refunds for cancellations after July 31, 2019. 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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phone 604.669.3939 fax 604.669.0609 maiwa@schooloftextiles.com schooloftextiles.com

