

# MAIWA SCHOOL OF TEXTILES

2020 SPRING WORKSHOPS







# MAIWA

## SCHOOL OF TEXTILES

### WELCOME TO THE SPRING WORKSHOPS

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Registration opens on Monday, December 9, 2019, at 10AM (PST).

**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, block-printed, handwoven, and naturally dyed textiles. A large portion of our success is due to the dedicated team of staff who ensures that the purchasing public knows about the cultures, the co-operatives, and the lives of the artisans.

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

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

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



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# WHY DO WE MAKE?

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WHY DO YOU MAKE, WHEN IT TAKES TIME,  
AND EFFORT, AND EXPENSE?

Because all acts are creative acts. We make and we tune our making as we go along, like tuning a violin string, tightening it so much, maybe a little more ... and if our judgment is off and the string should snap, we restring the instrument and start again. We make because instead of tuning an instrument, we begin to dream of creating one: shearing hardwoods, mixing varnish, designing the smooth lines that will let the music out. We make because it is what hands have always done, because life is a creative act, and because the only meaning that truly exists is the one we make for ourselves.



# MAIWA SUPPLY

EVERYTHING FOR THE TEXTILE ARTS

YOU SUPPLY THE CREATIVITY

*We Supply the Rest*

MAIWA.COM



## CAPS, CAPS, CAPS

EDIE ORENSTEIN

\$395 INCLUDES \$75 LAB FEE  
*Class limit 12*

JANUARY 31-FEBRUARY 2 (FRI-SUN) 10AM-4PM  
MAIWA LOFT - GRANVILLE ISLAND

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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, taping, lining, bill construction, and inserting sweatbands.





## ARASHI SHIBORI & SILK PAINTING

IZABELA SAUER

\$395 INCLUDES \$75 LAB FEE  
Class limit 14

JANUARY 31-FEBRUARY 2 (FRI-SUN) 10AM-4PM  
MAIWA EAST - 1310 ODLUM DRIVE

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

In this workshop Izabela will teach a range of silk-painting techniques (watercolour, gutta resist lines, thickened dyes) and how to deploy these techniques on a variety of silks.

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

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

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



## DRAWING FROM THE MODEL ON THE SEWING MACHINE

ELEANOR HANNAN

\$395 INCLUDES \$100 LAB FEE  
Class limit 12

FEBRUARY 7-9 (FRI-SUN) 10AM-4PM  
MAIWA LOFT - GRANVILLE ISLAND

The sewing machine is a tool for expressive free-form drawing. Why not use it to draw directly from the model?

Imagine: your machine is set up and loaded with your favourite coloured threads, your chosen cloth is ready, and the elegantly costumed model is posing in front of you.

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

This short course is intended to introduce students to the art of machine embroidery as an expressive drawing tool for quick studies from the live model. The subject will be both costumed and nude. We will also be creating gestural studies from floral bouquets.

Students will be working on linen, cotton, and canvas as well as pre-dyed fabrics. We will consider cloth texture and will work both with and without stabilizers to encourage natural cloth puckering.

No previous drawing experience is necessary.

*Sewing machine required.*



# THE INKMAKER'S PEN

TIM McLAUGHLIN

\$350 INCLUDES \$85 LAB FEE

*Class limit 16*

FEBRUARY 7-9 (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.

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 hand-written scripts. The class will also touch on writing papers, brushwork, and ink washes.



## MAPPA: CARTOGRAPHY ON CLOTH

BETTINA MATZKUHN

\$350 INCLUDES \$60 LAB FEE  
Class limit 14

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

“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.



## PATTERN-DRAFTING: MAKE YOUR OWN BLOCKS

SHEILA WONG

\$750 INCLUDES \$60 LAB FEE  
Class limit 8

FEBRUARY 19-23 (WED-SUN) 10AM-4:30PM  
MAIWA LOFT - GRANVILLE ISLAND

Create a set of basic pattern blocks to fit your measurements perfectly. This detailed course will work step by step through how to pattern-draft a bodice, skirt, and sleeve block to make up the basic dress foundation. Students will also test out their blocks by sewing a toile for fitting.

At the end of the course, students will have drafted their own basic dress foundation which they can alter, fit, and design to their desired style. Creating blocks with professional guidance makes this course exceptionally rewarding.

Techniques covered include:

- Body measurements and figure analysis
- Introduction to pattern-drafting by drafting a basic pattern set for personal use
- Understanding elements of patterns and marking them appropriately
- Creating a toile (fit sample) for each block and learning how to fit and make necessary adjustments

*This is an intermediate-level workshop. Students must be competent in the operation of their sewing machines and possess basic sewing skills. It is expected that students will have sewn with industry and/or commercial patterns prior to the workshop or have knowledge of garment construction. Students will be required to bring some basic supplies. A supply list will be provided at registration.*



## THE MASTER HATTER: A STUDY IN HAT MAKING

EDIE ORENSTEIN

\$695 INCLUDES \$250 LAB FEE

*Class limit 14*

FEBRUARY 19-23 (WED-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

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.



**MAIWA**  
**BLANK TEXTILES**

*Ready for your designs*

**CREATE SOMETHING NEW!**

SCARVES • SHAWLS • SILK NUNO SCARVES • NAPKINS • TOTE BAGS • APRONS

*Including fine handwoven cotton, silk, and linen.*



IN STORE AND ONLINE AT [MAIWA.COM](http://MAIWA.COM)

## BASKETS: WORKING WITH FLAT MATERIALS

JOAN CARRIGAN

\$495 INCLUDES \$120 LAB FEE  
*Class limit 12*

FEBRUARY 27-MARCH 1 (THU-SUN) 10AM-4PM  
MAIWA EAST - 1310 ODLUM DRIVE

Basket weaving is an ancient skill found in all cultures in a wide variety of forms. In this course students will explore weaving techniques associated with flat materials, such as plaiting twill, flat and three-dimensional diagonal plaiting, and single sheet free-form construction. These techniques offer a broad exposure to basketry construction.

Participants will finish five projects using diverse approaches and materials. Students will work with materials such as willow bark, wood/reed splints, and watercolour paper. Demonstrations and discussions will cover how to harvest accessible plant materials and prepare them for use in basketry. The class will also look at the potential of recycled materials.

Joan joins us from BC's Salt Spring Island.



## THE ART OF EMBROIDERY

BONNIE ADIE

\$325 INCLUDES \$85 LAB FEE  
*Class limit 14*

FEBRUARY 28-MAR 1 (FRI-SUN) 10AM-4PM  
MAIWA LOFT - GRANVILLE ISLAND

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.



## SCULPTURAL CLOTH & SILK PAINTING

IZABELA SAUER

\$395 INCLUDES \$75 LAB FEE  
Class limit 14

MARCH 6-8 (FRI-SUN) 10AM-4PM  
MAIWA EAST - 1310 ODLUM DRIVE

This version of Izabela's popular silk painting workshop emphasizes a range of creative sculptural effects through pleating.

Izabela's innovations in surface design emerge from a passion for texture and colour. Her methods of hand-painting silk and applying multiple arashi shibori techniques produces finished cloth with unique three-dimensional forms.

Working with regular and organza silks, Izabela will demonstrate the application of pleating techniques as well as ways to manipulate cloth so that it retains a memory of form. This workshop will provide a good opportunity to work closely with a successful working artisan. Guided by Izabela throughout the workshop, students will have time to produce their own pieces. Izabela will give an overview of the art with both visuals and finished textiles.

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



## CREATIVE RUG HOOKING

NADINE FLAGEL

\$350 INCLUDES \$110 LAB FEE  
Class limit 15

MARCH 6-8 (FRI-SUN) 10AM-4PM  
MAIWA LOFT - GRANVILLE ISLAND

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.



## KATAZOME

CHERYL LAWRENCE

\$595 INCLUDES \$100 LAB FEE

*Class limit 14*

MARCH 11-15 (WED-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

Katazome is a Japanese textile art form that incorporates elements of printmaking and painting. It relies on simple natural materials: paper, pigments, rice paste, and soymilk.

Join Cheryl Lawrence in this intensive five-day course as you go through all the steps involved in creating traditional and contemporary katazome designs on silk, cotton, and linen.

In this technique-focused class, you will explore different approaches to stencil design before creating your own stencils from traditional Japanese stencil paper. You will learn to prepare cloth for dyeing, make soymilk, and make a rice paste resist. Using stencils you yourself have created (in addition to those brought by the instructor), the class will apply paste to cloth. We will work with earth pigments and natural dye extracts using a soy milk binder to selectively put colour on cloth. On the final day, you will have an opportunity to dip pasted cloth into indigo.

This class is an opportunity to dive deep into the entire katazome process with a master. The five-day format provides the time necessary to learn, study, and build your technique.

Cheryl joins us from Freeland, USA.





## CREATIVE BLOCKPRINTING

NATALIE GRAMBOW

\$350 INCLUDES \$75 LAB FEE

FIRST OFFERING MARCH 13-15 (FRI-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND *Class limit 12*

SECOND OFFERING APRIL 7-9 (TUE-THU) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE *Class limit 16*

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.



## NATURAL DYES: PRINT & PAINT

DANIELLE BUSH & SOPHENA KWON

\$495 INCLUDES \$100 LAB FEE

*Class limit 16*

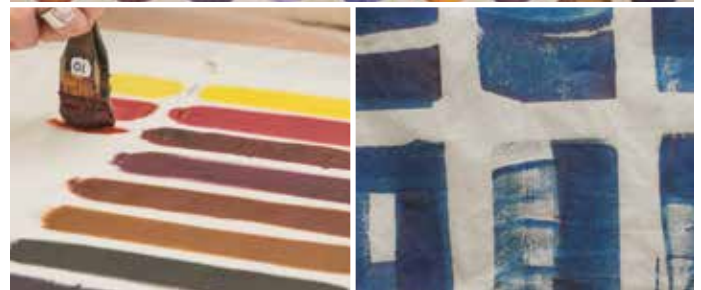
MARCH 19-22 (THU-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

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.

In this workshop participants will study the techniques of preparing natural dyes and mordants so that they can be used for direct application. The workshop will combine hand-painting 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.



**REVERSE PATTERN-DRAFTING**

SHEILA WONG

\$295 INCLUDES \$25 LAB FEE

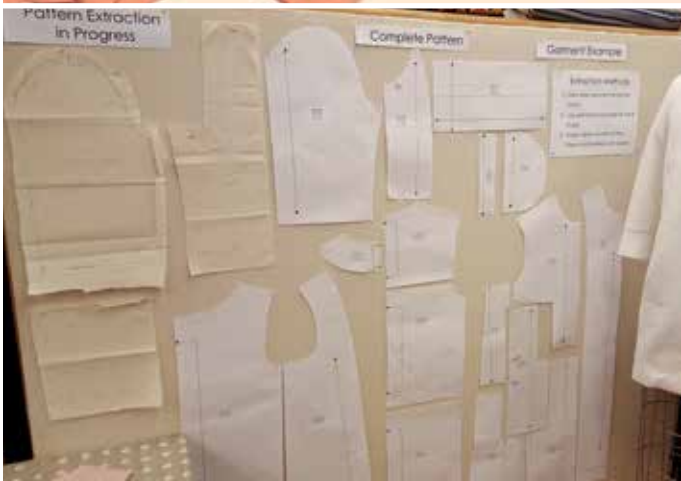
*Class limit 8*

MARCH 21-22 (SAT-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

In this two-day workshop, students will work in reverse: from garment to pattern. Often we have a favourite article of clothing and would like to re-create it in another colour or fibre. Students will bring in an article of clothing from their closet and learn how to create a pattern. Suitable starting points include tops, skirts, dresses, jackets, and pants (basically, not complicated or lined garments). The garment may be taken apart—please keep this in mind when choosing. Students will finish the course with a completed pattern to sew at home. This workshop does not involve sewing—it is pure pattern-drafting.

*This is an intermediate-level workshop. It is expected that students will have sewn with industry and/or commercial patterns prior to the workshop or have knowledge of garment construction. Students will be required to bring some basic drafting supplies. A supply list will be provided at registration.*

**BASKETS:  
WORKING WITH ROUND MATERIALS**

JOAN CARRIGAN

\$495 INCLUDES \$120 LAB FEE

*Class limit 12*

MARCH 26-29 (THU-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

Basket weaving is an ancient skill found in all cultures in a wide variety of forms. In this course students will explore weaving techniques associated with round materials, such as open weave twining, wicker/wailing variations, rib construction, and random weave. These four techniques offer a broad-based exposure to basketry and permit experimentation with shaping and design. The class will be provided a large selection of dyed round reeds as the primary material. Demonstrations and discussions will cover how to harvest and prepare round materials found in nature, such as willow, vines, and roots.

Joan joins us from BC's Salt Spring Island.



## OBSESSIVE CHAIN STITCH

BETTINA MATZKUHN

\$250 INCLUDES \$40 LAB FEE

*Class limit 14*

MARCH 28-29 (SAT-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

Chain stitch is often used to embroider a line, but when it is packed together it becomes opulent, almost iridescent. Varying the thickness, direction, and shading of threads permits the embroiderer to achieve a sense of motion and depth. Working in solid chain stitch is an elementary process requiring only some simple drawing and planning skills.

The way the stitches “travel” and overlap is important. Through exploring various thicknesses of thread and colour gradations, students will undertake a credit-card-sized piece. We will discuss which images are most suitable for this technique and how best to plan the work. Students will see a variety of images and original work, including ways of finishing and presenting their pieces. This workshop is open to beginners and more experienced embroiderers looking to add skills to their repertoire.



MAIWA'S

HONEST YARN

## *Naturally Dyed / Organic*

LINEN

MULBERRY SILK

FINE MERINO WOOL & MULBERRY SILK

## *Undyed*

BLUEFACED LEICESTER

ALPACA

LINEN

MULBERRY SILK

YAK

CASHMERE

MOHAIR

MERINO WOOL

BABY CAMEL

ANGORA

PIMA COTTON

SILK



IN STORE AND ONLINE  
AT MAIWA.COM

## FROM MARK MAKING TO STITCH

EKTA KAUL

\$350 INCLUDES \$50 LAB FEE

*Class limit 14*

APRIL 1-2 (WED-THU) 10AM-4PM

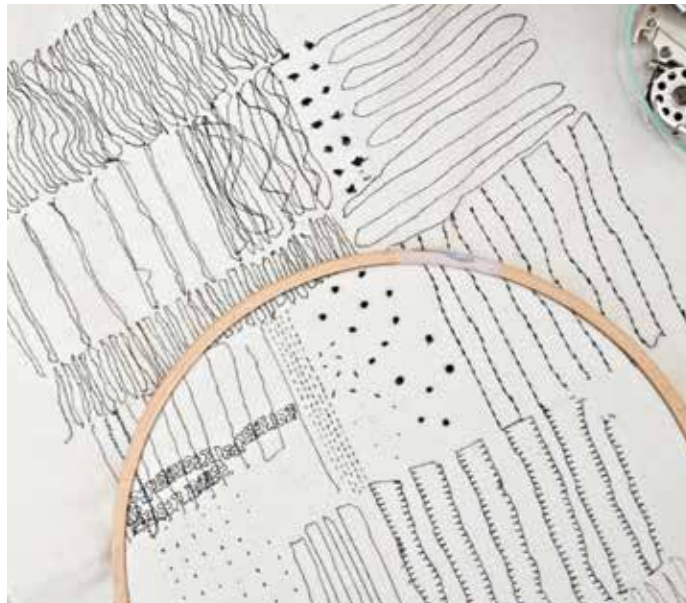
MAIWA LOFT - GRANVILLE ISLAND

Develop your creativity with UK-based textile artist Ekta Kaul.

Students will discover the transformative power of moving between media as they create a repertoire of stitched surfaces in response to mark making.

Students will learn to explore drawing, layering, collage, and playing with scale to produce exciting visual compositions.

Guided by Ekta Kaul, they will then learn strategies to translate their individual compositions into texture, motifs, and patterns by using a variety of hand embroidery stitches to create their surfaces. The interplay of media strengthens both finished compositions and the fluid way that students can access creativity and approaches to making.



## MAPPING MEMORY

EKTA KAUL

\$450 INCLUDES \$75 LAB FEE

*Class limit 14*

APRIL 3-5 (FRI-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

This course will focus on how to use the stitch to make commemorative maps expressing memories related to place. Inspiration will be drawn from personal photographs, maps, objects or souvenirs that can act as prompts for exploring memories. Students will learn to create visual compositions and then translate them into stitched patterns and textures evoking memories of land, location and people.

The course is for those who wish to develop their creativity further. Demonstrations of stitch techniques will be given to the group. Each student will receive individual feedback and help in developing their ideas. The course is invaluable for anyone looking for ways to translate personal experience into stitched textile art.





## THE NATURAL DYE STUDIO

CHARLOTTE & SOPHENA KWON

\$695 INCLUDES \$150 LAB FEE  
*Class limit 16*

APRIL 1-5 (WED-SUN) 10AM-4PM  
MAIWA EAST - 1310 ODLUM DRIVE

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, yel-

lows, 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 dyepots. As we like to put it: if you can get your suitcase on an international flight, you should be fine.*

# MAIWA'S NATURAL DYES

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CREATING COLOUR NATURALLY

*For over 30 years*

MAIWA.COM



## LEARN TO KNIT

NAOMIBELLE ROZELL

\$75 INCLUDES \$25 LAB FEE  
*Class limit 15*

APRIL 7 (TUES) 6:30PM–9:30PM  
MAIWA LOFT - GRANVILLE ISLAND

This three-hour evening workshop is perfect for beginning knitters. Anyone new to knitting, who has forgotten how, or who never quite grasped the concept of casting stitches onto a needle will find themselves in the right place.

The very basic elements of knitting will be explored: casting stitches onto a needle, executing knit and purl stitches, and binding stitches off. Instruction will be given primarily in the English style of knitting; however, the Continental style will also be explained and demonstrated.

Practice is the only way to become proficient and aids greatly in the overall enjoyment of the craft. To facilitate this, a cowl pattern that incorporates everything learned in the class will be provided.

Students interested in progressing further are encouraged to register for Knitting: Basics and Beyond.

## KNITTING: BASICS & BEYOND

NAOMIBELLE ROZELL

\$295 INCLUDES \$85 LAB FEE  
*Class limit 15*

APRIL 21, 28, MAY 5, 12, 19 (TUES) 6:30PM–9:30PM  
MAIWA LOFT - GRANVILLE ISLAND

Join NaomiBelle for five consecutive Tuesday evenings to explore the craft of knitting. Anyone able to execute the basic elements of knitting, such as casting on, creating knit and purl stitches, and binding off, will find this workshop to be a skill-building stepping stone to knitting proficiency.

Here is a great opportunity to take knitting to the next level—read and understand not only a pattern but the knitting itself. Students will learn ways to cast on, bind off, increase and decrease stitches, and knit lace and cable stitch. The class will read written knitting patterns, charts, and most important of all, the knitted stitch. Weaving in yarn ends and blocking the final knitted pieces will round out the list of many skills being introduced.

Students are encouraged to practise between classes. Patterns and ideas for small projects will serve as a canvas for creative exploration. The goal of this five-week course is to provide knitters with the skills they need to follow a pattern and to create work on their own. Several types of yarn will be supplied for each knitter to work with in the class.



## INDIGO DYE NIGHTS

DANIELLE BUSH & SOPHENA KWON

\$195 INCLUDES \$75 LAB FEE

*Class limit 16*

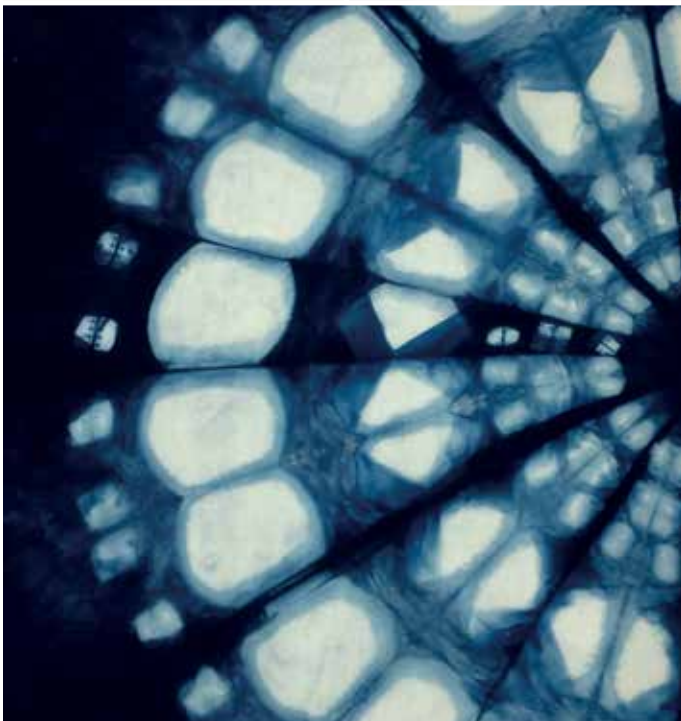
APRIL 14-15 (TUE-WED) 6:00PM-9:30PM

MAIWA EAST - 1310 ODLUM DRIVE

This two-evening project-based workshop will introduce students to shibori and indigo blue. When these two techniques are combined, the results are some of the most immediate and creative textiles imaginable.

Working with organic cotton and linen, students will learn shaped-resist pattern techniques such as stitched shibori and itajimi shibori (clamp resist). Students will be guided through the procedure for making an indigo vat (using natural indigo) before dyeing the prepared cloths.

The excitement of removing an item from the indigo dye-bath is matched only by the revelation of the final pattern. Students will leave the workshop with their completed projects and a knowledge of how to prepare their own indigo vats for future projects.



## THE GARDEN DYEPOT

NATALIE GRAMBOW

\$350 INCLUDES \$80 LAB FEE

*Class limit 16*

APRIL 17-19 (FRI-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

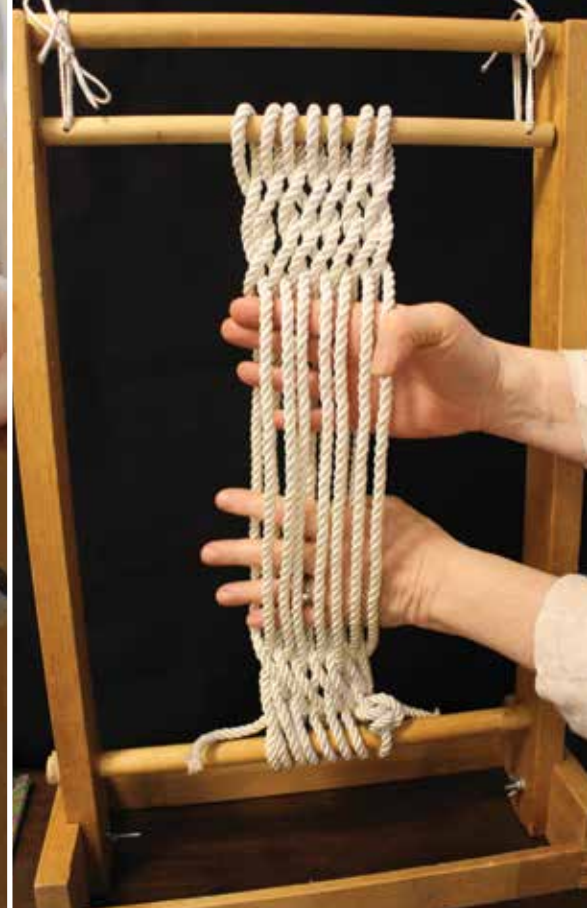
Autumn leaves lifted from the rain-spattered sidewalk often leave a print behind. When collecting produce from the garden, one often encounters a range of colours held within flowers, leaves, roots, and stalks. The chromatic potential of what lies just beyond our front door provides a jumping-off point to consider options for contact printing, pressing, steaming, and immersion dyeing.

In this three-day exploratory workshop, students will learn techniques that can be used to investigate the colourful world hidden in the plants around them. Techniques such as direct printing and steaming will be combined with the fundamentals of natural dye chemistry so that students gain an understanding of how colour is held in plant matter and under what conditions it may be transferred to fabric. Students will learn about mordants and tannins and substantive dyes (dyes which do not require a mordant). The workshop will conclude with indigo over dyeing and some special tricks that can be used to add focus to contact prints.

The emphasis will be on guiding student intuition and providing a range of methods that can be used to investigate any environment for colouring matter.







Sash photo: Chris Black Photography

Neither knitting nor weaving, “sprang” is a versatile technique that dates all the way back to Bronze Age Scandinavia and ancient Persia. It has been found in Egyptian mummy cloth, European lace, and military sashes. It seems to have fallen out of favour about the time of the industrial revolution, yet it is a clever form of construction which can be adapted and shaped, and used to create bags, bonnets, socks, mittens, scarves, leggings, vests, and more.

## INTRODUCTION TO SPRANG

CAROL JAMES

\$325 INCLUDES \$70 LAB FEE  
*Class limit 10*

APRIL 15-16 (WED-THU) 10AM-4PM  
MAIWA LOFT - GRANVILLE ISLAND

We begin on a pre-warped frame with the basic stitch and learn to create a very elastic cloth. The focus is on the “stitch,” how to use your fingers to manipulate the threads, how to identify and correct “irregularities,” how to avoid mistakes, and how to deliberately introduce irregularities as design elements. Explore some finishing methods as you transform the first piece into a small bag or hat. Once you have completed the first piece, learn to set up a new “sprang” from scratch. Discover ways to make coloured stripes and vertical and diagonal lines, and make a pair of fingerless gloves.

All you need is clear eyesight and good use of your fingers.

*Lab fee includes a sprang frame.*

Carol joins us from Winnipeg, Manitoba.

## INTERMEDIATE SPRANG

CAROL JAMES

\$395 INCLUDES \$25 LAB FEE  
*Class limit 10*

APRIL 17-19 (FRI-SUN) 10AM-4PM  
MAIWA LOFT - GRANVILLE ISLAND

For those who want to take sprang to the next level—explore with an expert. Learn to set up and work a circular warp. Find out the easy way to make holes on purpose, and how to place them to form designs and lace patterns. Use the lean of the stitch and coloured thread to create patterns. Discover shaping methods to form garments such as mittens, vests, and socks. You will learn how to read and write patterns and gain a better understanding of sprang structure. In this workshop students will receive guidance to create their own designs.

This is a chance to work closely with a seasoned expert who has studied museum collections and ancient pieces. Carol can provide the inspiration and technical assistance to give your sprang pizzazz!

Students need to have prior experience or have taken the introductory class, and will need to bring a sprang frame (included in the introductory class) or order one after registration (approximately \$45).

## THE NATURE OF COLOUR

MICHEL GARCIA

\$695 INCLUDES \$95 LAB FEE  
*Class limit 16*

APRIL 21-25 (TUE-SAT) 10AM-4PM  
MAIWA EAST - 1310 ODLUM DRIVE

For dyers, this is our most talked-about workshop. Michel Garcia's deep knowledge of dye chemistry is communicated in metaphor, humour, and wit. Students learn not only what happens with dyes but why. This year we have included an indigo component (previously a stand-alone workshop titled The Organic Vat).

A founder of the Botanical Garden of Dye Plants in Lauris, France, Michel returns each year to share the results of his most recent research. Students can expect a fast-paced workshop packed with ideas, concepts, samples, and demonstrations. Students will be exposed to a wide range of natural dye knowledge from mordant types to families of tannins to water chem-

istry. Michel brings the latest research and discoveries from his own experimental studio to share with students. As the class progresses, students will begin to see all the threads come together—for example, how thickening techniques for dyes can also be used with mordants, how the dye matter gives up its colour, and why it fixes to the cloth (or doesn't). This popular workshop has been expanded to five full days.

*This is an advanced class. Students must have some experience with mordants and natural dyes.*

Michel joins us from France.



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## PATTERN-DRAFTING: WORKING FROM THE BLOCK

SHEILA WONG

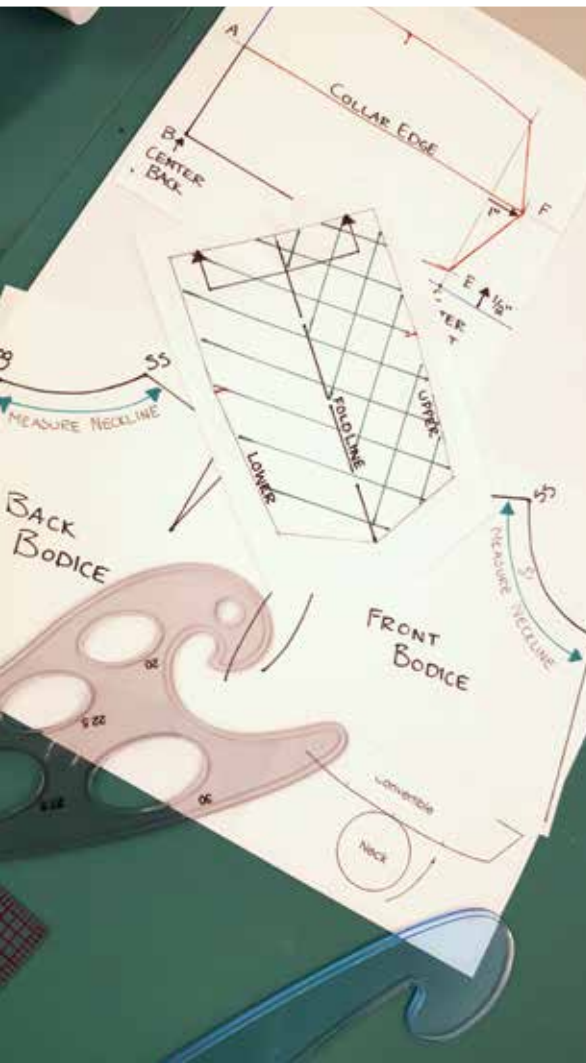
\$695 INCLUDES \$40 LAB FEE  
*Class limit 10*

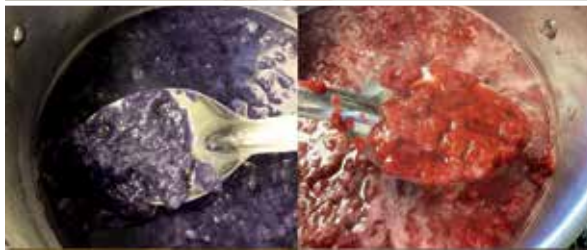
APRIL 22-26 (WED-SUN) 10AM-4PM  
MAIWA LOFT - GRANVILLE ISLAND

In architectural terms, pattern blocks are the foundation for all garment construction. In this advanced five-day workshop, students will learn how to manipulate and alter a basic set of dress blocks (bodice, skirt, and sleeve) through flat-pattern drafting techniques. Students will learn dart manipulation, sleeve variations, skirt variations, neckline and collar variations, and techniques to create style lines and add fullness.

This workshop provides a level of advancement for both the clothing designer and the artisan working in garment construction.

*For this workshop students must have a strong understanding of garment construction. Students must have taken the Pattern-Drafting: Make Your Own Blocks workshop or have experience sewing a number of completed garments on their own. Students will be required to bring some basic supplies. A supply list will be provided at registration.*





## PAPERMAKING WITH NATURAL DYES

RADHA PANDEY

\$750 INCLUDES \$150 LAB FEE

*Class limit 12*

APRIL 27-30 (MON-THU) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

Radha Pandey combines traditional papermaking with the art of natural dyeing to create some of the most beautiful sheets of paper imaginable.

In this four-day workshop, students will learn the history and technique of a style of papermaking that has remained largely unchanged since the 8th century CE. This method, practised in the Islamicate lands, links papermaking traditions of the East with those of the West.

Students will learn how traditional fibres used in Indo-Islamic papermaking are prepared, and how materials and tools were adapted through time.

Students will work in pairs mordanting cotton, abaca, and fermented hemp fibres before dyeing them with a variety of natural dyes. The fibres will be formed into sheets of paper using traditional techniques. Finished papers will be further dyed, sized, and burnished by hand to a high shine. Everyone will leave with a gorgeous sampling of papers displaying the wide range of possibilities of this ancient technique. No prior papermaking experience is necessary.

Radha joins us from Norway.

## CREATIVE STUDIO

NATALIE GRAMBOW

\$395 INCLUDES \$85 LAB FEE  
*Class limit 14*

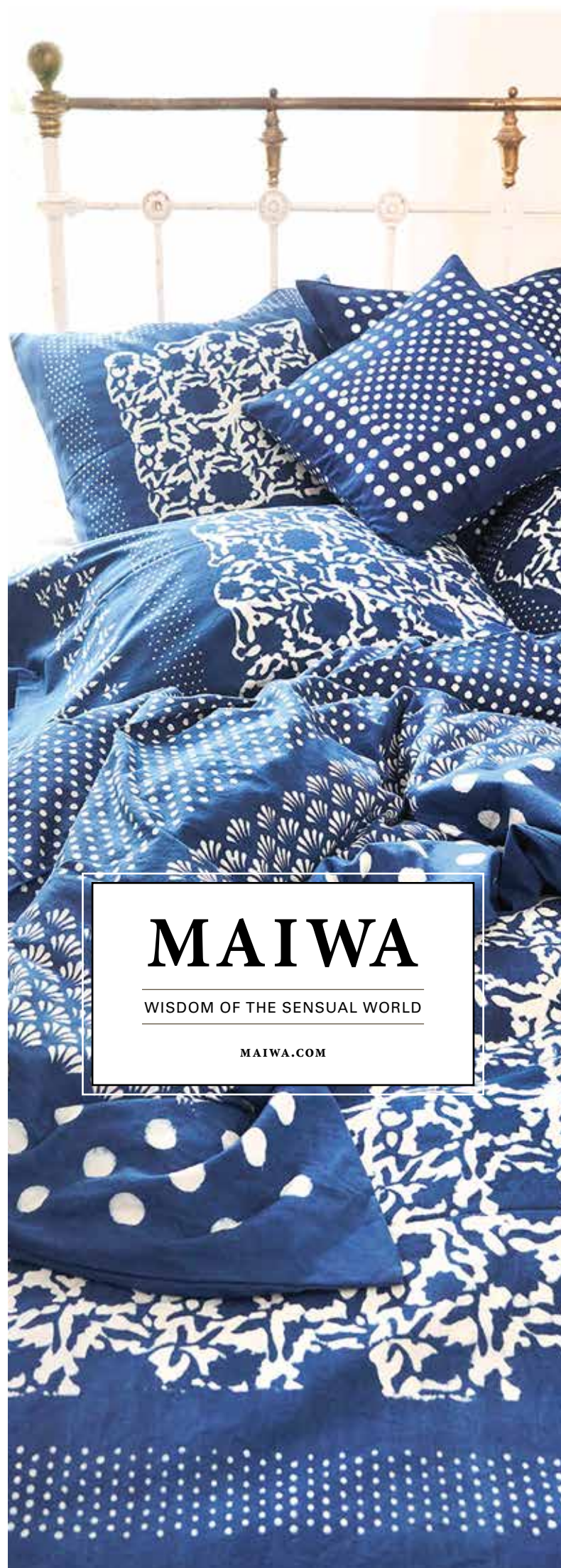
APRIL 30-MAY 3 (THU-SUN) 10AM-4PM  
MAIWA LOFT - GRANVILLE ISLAND

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.



# MAIWA

WISDOM OF THE SENSUAL WORLD

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## 9<sup>TH</sup> CENTURY ISLAMIC BOX BINDING

JOHAN SOLBERG

\$495 INCLUDES \$110 LAB FEE

*Class limit 14*

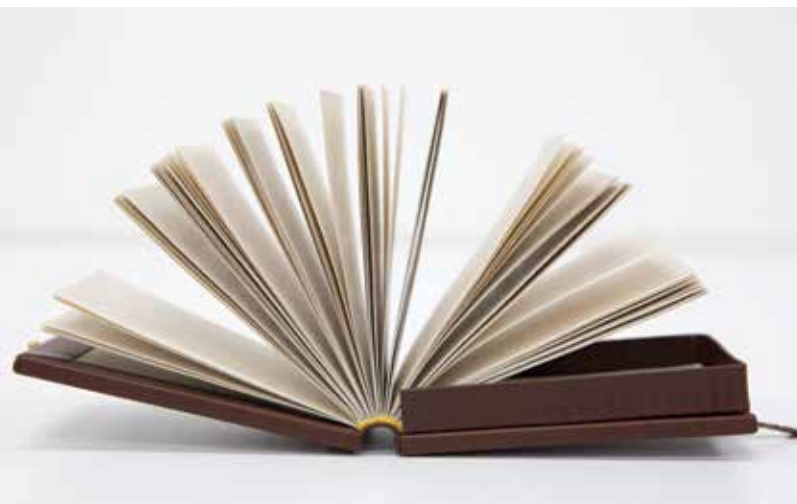
MAY 2-4 (SAT-MON) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

In the 9th century, a very unique binding structure developed in the Middle East. Greatly influenced by Coptic and Ethiopian binding methods of the time, it incorporated the unique feature of a walled protective enclosure. Dubbed the box binding, this structure was used to house and protect a portable copy of the Quran. It is the precursor to the more common bindings of Islamicate manuscripts.

In this intensive three-day workshop, students will be introduced to the history of early Islamicate bookbinding by making their own leatherbound box binding. Starting with handmade paper from Sanganer, India, students will prepare sections and wooden cover boards for sewing. As the class progresses, students will be introduced to sewn headbands, simple leather work and clasp making. On the third day students will make and attach the leather wall, along with simple tooling and decoration.

Johan joins us from Norway.



## COUTURE HAND-SEWING

SHEILA WONG

\$595 INCLUDES \$45 LAB FEE  
*Class limit 10*

MAY 6-10 (WED-SUN) 10AM-4PM  
MAIWA LOFT - GRANVILLE ISLAND

In this workshop students will explore the world of couture sewing by fully constructing a garment using hand sewing techniques. No machines are involved here. You will develop an appreciation for the skill of the human hand and its role in quality constructed garments. These are skills that anyone can learn.

Students will gear their garments towards detail-oriented items with a focus on hard-to-handle fabrics such as silk, organza, chiffon, satin, lace, wool, and velvet.

Students will learn a variety of couture finishes specific to their projects. Couture techniques covered include essential hand

stitches, seams, seam finishes, hems, darts, pressing, fasteners, lacework, and decorative details.

*For this workshop students must have a strong understanding of garment construction. Students will be required to provide a self-drafted or commercially purchased pattern of their choice with corresponding materials. A detailed supply list with project guidelines will be given at registration. Pre-course consultation with the instructor will assist students in selecting a suitable pattern and fabric.*





## THE BOOK OF NORTH COUNTRY SHIFU

VELMA BOLYARD

\$695 INCLUDES \$150 LAB FEE

*Class limit 16*

MAY 6-10 (WED-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

Shifu is the Japanese art of spinning and weaving handmade paper into a cloth that is surprisingly lightweight, yet warm to the touch. It originally provided rural Japanese people with an inexpensive, locally made cloth. “North Country” refers to Velma Bolyard’s textile studio, located in the North Country of New York State.

North Country Shifu is Velma’s take on traditional technique, directed toward textile, paper, and book objects that demand haptic exploration and enjoyment. The class will make, spin, weave, and write on paper with stitch and colour.

You will learn to evaluate and prepare a sheet of fine, long-fibred kozo or lokta paper to spin into kami-ito. The kami-ito is the thread that we will weave into shifu. Students will work with drop spindles and then weave on “stump looms” that we build ourselves.

The class will also work with raw flax pulp and ochre pigments to create a substrate paper for your bookish explorations. You will bind your papers into a commonplace book, housed in a strong stationer’s binding, the medieval version of a three-ring binder. This book will provide an expandable housing for your paper explorations from class and beyond.



## TANNIN, OXIDES & INDIGO

NATALIE GRAMBOW

\$350 INCLUDES \$75 LAB FEE  
*Class limit 16*

MAY 13-15 (WED-FRI) 10AM-4PM  
MAIWA EAST - 1310 ODLUM DRIVE

Discover the power of rusts—oxides of copper and iron—to transform fabric with incredibly textured patterns. Sometimes it's as gentle as a watercolour wash, sometimes as strong and saturated as pure burst of pigment.

Rust can be both a process and a pigment. Ochres derive their colour from oxides, and the process of oxidization (rusting) can be manipulated as a patterning technique. Oxidization can create unexpected and delightful details, textures, and landscapes. When combined with tannins and the blue potential of indigo, a new creative world opens up.

This groundbreaking workshop will lead students through a number of projects on silks, cottons, wool knit, and paper. Using contact printing, immersion dyeing, tannin, oxides, and indigo, students will explore new uncharted territory with materials and cloth.



## THE NATURAL YARN DYER

NATALIE GRAMBOW

\$375 INCLUDES \$100 LAB FEE  
*Class limit 16*

MAY 21-23 (THU-SAT) 10AM-4PM  
MAIWA EAST - 1310 ODLUM DRIVE

Is there anything better than beautifully dyed yarn? Yes, there is: yarns beautifully dyed by your own hand using natural dyes.

Weavers, knitters, and fibre artists will learn ways to naturally dye (and overdye) wool yarns so that they can coordinate their stash or weaving project. Students will also learn how to create a palette that is vat-efficient and conserves water.

The class will work through a progressive series of natural dye exercises to develop the skills and knowledge necessary to dye wool for their own projects. Students will learn to dye so that colours are as lightfast and colourfast as possible. When the three days are complete, participants will have produced a sample book of colours on wool, with recipes to guide future work, in addition to having worked on direct application techniques.

Fibres are provided for this workshop. It has been described as “packed with projects”—students can expect to leave the class with a complement of dyed yarns suitable for future projects.

Students are also welcome to bring up to 200g of wool from their own stash to dye or overdye. Hand-spun wool yarns are also welcome.





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## CLOTHING THE JOURNEYWOMAN: A MASTERCLASS WITH INDIA FLINT

INDIA FLINT

\$1800 INCLUDES \$150 LAB FEE

*Class limit 16*

MAY 25-29, JUNE 1-5 (2X MON-FRI) 10AM-4PM 10-DAY WORKSHOP

MAIWA EAST - 1310 ODLUM DRIVE

We all know the rule of dressing for far-away. “Wear something your grandmother would approve of.”

It is a surprisingly good rule—regardless of whether you are going to the continent, the subcontinent, the old world or the new one.

India says, “In the years since Charlotte Kwon and I first encountered each other at a natural dye conference in Hyderabad, India, we have discovered a multitude of shared passions. Besides an ongoing interest in good food, peonies and natural dyes, we both choose to wear timeless and comfortable natural fibre clothing that can traverse cultures.

“You’ll find us wearing beautiful loose coats over dresses over skirts, our feet encased in boots, comfy flats, or sandals, and a shawl of some kind draped around our shoulders along with our favourite trinkets. We can blend into landscapes wherever we go, in a look that can take us from Malta to Mysore, Edinburgh to Essaouira, New Orleans to Novgorod.

“For this masterclass Charlotte and I have put our heads together and collaborated to design the journeywoman’s dress. It’s a timeless design that will suit you whether you’re an earth goddess or wood sprite, that will become not just your travel essential but an everyday favourite. Lovingly produced in a range of fabrics including stalwart linen and luxurious handwoven silk, the dress is ready to be embellished with stitch, appliqué, and overdye.

“We will complement it by stitching and dyeing a simple underdress and shape a pre-loved single sheet into a shape-shifting wayfarer’s comforter.

“Join me, India Flint, for two glorious weeks at Maiwa East, where we will begin by dyeing with leaves gathered from the abundant street trees surrounding the studio. Then we will begin to build a wayfinder’s comforter: a soft, layered shawl constructed from a fortnight’s worth of bundled fragments...embellished with stitching and with pockets of all kinds. We may harvest pieces from pre-loved garments and include favourite pieces from your collection of travelling dye samples. It will be a garment inspired by the ralli quilts of India, the shibusa philosophy of Japan, the thriftiness of my Latvian ancestors, and the countless experiences we have all gathered on the long and winding road.”

An integral part of this workshop will be the consideration of the written word and the stitching of text into this marvellous composite cloth. Poetry will be read at intervals and occasionally also written. This masterclass has been devised as an adventure in cloth, stitch, and text as well as an exploration of the seasonal colour offered by locally gathered flora.

India joins us from Australia.



## DESIGN STUDIO

ELEANOR HANNAN

\$495 INCLUDES \$100 LAB FEE

*Class limit 14*

MAY 27-31 (WED-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

Spend five full days immersed in design.

Design is everything. It is the reason an art piece works or fails. Design often functions just below the conscious surface, influencing the audience and guiding them toward a more profound engagement with the work.

The Design Studio will include a thorough exploration of “colour in relationship.” The elements of value (transitions of black, white, grey), proportions, harmonies, and discords—all while referencing and harnessing familiar elements of design: line, shape, space, texture. This is an original approach especially created for the Maiwa School of Textiles.

The thrill of this course is to experience five days of immersion in this vast and life-changing world, opening to design theory and connecting theory to individual creative instinct. Students will dive deep, master design skills, expand on long-held ideas, and work with processes using materials specifically chosen for their history, quality, aesthetic, and design effectiveness.

Students will create handmade sketchbooks in which to keep their work for further development and inspiration.

## THE COLOUR WORKSHOP

NATALIE GRAMBOW

\$350 INCLUDES \$75 LAB FEE

*Class limit 14*

JUNE 5-7 (FRI-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

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

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

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

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



## STITCH-RESIST MASTERCLASS

JANE CALLENDER

\$795 INCLUDES \$130 LAB FEE

*Class limit 16*

JUNE 10-14 (WED-SUN) 10AM-4PM

MAIWA EAST - 1310 ODLUM DRIVE

This workshop thoroughly explores stitch-resist shibori.

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

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

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

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

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

*Experience with stitch-resist is necessary for this workshop.*

Jane joins us from the UK.



## THE FEDORA THEN & NOW

EDIE ORENSTEIN

\$495 INCLUDES \$200 LAB FEE

*Class limit 12*

JUNE 12-14 (FRI-SUN) 10AM-4PM

MAIWA LOFT - GRANVILLE ISLAND

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In this three-day class, Edie will guide you through the use of a unique collection of traditional equipment and 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.





## WORLD OF DYES: METHODS & APPLICATIONS

NATALIE GRAMBOW

\$495 INCLUDES \$140 LAB FEE  
*Class limit 16*

JUNE 17-21 (WED-SUN) 10AM-4PM  
MAIWA EAST - 1310 ODLUM DRIVE

This workshop has been expanded to five full days. The World of Dyes delivers a comprehensive understanding of the fascinating art of achieving colour on fabrics and yarns. 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 methods 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.

## SHIBORI & INDIGO

NATALIE GRAMBOW

\$350 INCLUDES \$75 LAB FEE  
*Class limit 16*

JUNE 26-28 (FRI-SUN) 10AM-4PM  
MAIWA EAST - 1310 ODLUM DRIVE

Shibori and indigo are like inseparable friends who travel the world having remarkable adventures together.

The magnificence of indigo blues has thrilled artisans of almost all cultures and times. The transformation of cloth dipped in indigo suggests a potency recognized by craftspeople all over the world. When combined with the many variations of shibori resist techniques, the result is blue and white patterning that ranges from simple motifs to elegant three-dimensional pleating.

This highly focused three-day workshop presents the opportunity to connect with traditional artisans through making and maintaining an indigo vat and applying resist patterns on cotton and silk. Students will work through such shibori methods as pole wrapping, folding and clamping, stitching, and tying. The workshop will conclude with a finished project on cotton. Students will work on all-natural fibres using natural indigo.



## INSTRUCTORS

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### 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.

### VELMA BOLYARD

Velma Bolyard is a fibre artist, dyer, weaver, spinner, and papermaker. She uses all these skills to make her limited edition and one-of-a-kind artists' books, which are in university collections, museum archives, and private collections in the U.S. and abroad.

Velma teaches shifu, papermaking, and artists' books at St Lawrence University, and at other venues in North America and Australia. She shows her work at CODEX and other book arts venues.

Velma holds university degrees in fibre art and elementary and special education; she also specializes in alternative teaching of emotionally disturbed teens. She has lived in Northern New York State most of her life, raising her two children next to the Adirondack Forest Preserve.

### 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 week-long 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 Danielle represented Maiwa at the International Shibori Conference held in France, and in 2011 she was a facilitator for the Maiwa Natural Dye Master Class taught by Michel Garcia in Bengal, India. Danielle has a deep understanding 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 India.

### JANE CALLENDER

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

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

"Pattern can be as expressive as music, as transient as breeze, or as stern as granite; it can lift the spirit or take it to a more sombre place." Her book *2000 Pattern Combinations* has also been published in Japan in Japanese script and in China in Chinese script. Her second bestselling book, *Stitched Shibori*, is also published in French. Jane is also the inventor of the callishibori stencil.

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

[www.callishibori.co.uk](http://www.callishibori.co.uk)

### JOAN CARRIGAN

Joan Carrigan is a full-time basketmaker and basketry teacher living on Salt Spring Island, BC. Over the past 25 years, her passion for baskets has led her to study, travel, and explore many different techniques and materials. Joan studied fine art and art history at the University of Guelph, and her love of history has fuelled her research in traditional techniques. Her background in fine art has fuelled her enthusiasm for the sculptural and creative potential that the medium offers. Her inspiration comes from the plant materials she respectfully harvests from nature.

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

[www.joancarrigan.com](http://www.joancarrigan.com)

### NADINE FLAGEL

Nadine Flagel is a 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: [www.pretextstudio.com](http://www.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.

## INSTRUCTORS

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### 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.

India joins us from Australia. [indiaflint.net](http://indiaflint.net), [indiaflint.com](http://indiaflint.com).

### MICHEL GARCIA

Michel Garcia is a French national born in Morocco. He was 19 when he first discovered natural dyes. Since then he has followed his love of both plants and pigments. In 1998 he formed the association Couleur Garance (Madder Colour). The association hoped to connect young, ecologically sensitive artisans with the substantial expertise of an older generation of dyers. Under his direction, Couleur Garance produced over 20 monographs on natural dyes and dye plants.

In 2002 Michel founded the Botanical Garden of Dye Plants at the Château de Lauris. In 2003 an international forum and market for natural dyes was added. A year later a resource centre was established. In 2006 Michel handed over leadership of Couleur Garance so that he could further pursue his interest in colour and dye techniques. He has published three titles on natural dyes showing the range of shades available and how to obtain them. Michel teaches and advises internationally on natural colours and dyes.

### NATALIE GRAMBOW

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 Hannan received her Bachelor of Fine Arts from the University of Manitoba in Winnipeg, and has exhibited her art work in group and solo shows across Canada, the United States, and Europe for more than 30 years. Her visual art practice includes fibre arts and mixed media: from hand and machine embroidery to papier mache to traditional fresco painting, costume design for theatre and dance, and workshops for artists in Photoshop. Her experience is extensive, and she imparts her knowledge enthusiastically to her students.

Eleanor has worked with inmates in BC prisons, as well as teaching at Capilano University, Emily Carr University, University of the Fraser Valley, and Kwantlen Polytechnic University: Wilson School of Design. She has collaborated with other artists and writers, had her artwork featured in several publications, and received numerous grants. Currently, Eleanor's work focuses on hand embroidery and the face. Eleanor's motto is *adage nulla dies sine linea* (not a day without line).

### CAROL JAMES

Carol James has been exploring sprang and other low-tech, easily transportable textile methods for the past 30 years. She has examined sprang items in collections across North American and Europe. Collaborating with researchers on experimental archaeology projects, she has written patterns and made samples to better understand items including sprang bonnets, shirts, sashes, and leggings. She has made replicas for clients such as George Washington's Mount Vernon, the German Archaeological Institute, the Canadian History Museum, the Arizona State Museum, and the Norwegian Army Museum.

She has also made modern wearables, which have more than once graced the stage at the Handweavers Guild of America's Convergence Fashion Show. Her students describe her as gentle, patient, extremely knowledgeable, and passionate. She has taught in Canada, the United States, Europe, and New Zealand, including at conferences such as HGA's Convergence; ANWG; Intermountain Weavers in Durango, Colorado; Fibre Week in Olds, Alberta; and The Braid Society Conferences, as well as for diverse local guilds. She is the author of numerous articles and three books: *Fingerweaving Untangled*, *Sprang Unsprung*, and *Sprang Lace Patterns*. Most recently she has created two DVDs.

### EKTA KAUL

Ekta Kaul is an award-winning textile artist, maker, and educator. Ekta's embroidered cartographic quilts—"StoryMaps"—seek to tell personal stories of place through maps. Ekta's creative voice is a combination of her Indian heritage and British training. She began her studies at India's National Institute of Design (NID) before winning the Charles Wallace and British Council scholarships to pursue an MA in Textiles in the UK.

## INSTRUCTORS

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Ekta now maintains a studio practice at Cockpit Arts, Bloomsbury in central London. Her work is held in several private collections and has been shown in galleries in the UK and internationally. Venues include The New Craftsmen, Contemporary Applied Arts, Liberty's, The Devon Guild, Designers Guild, Ruthin Craft Centre, Museum of Art and Design NYC, and Conran Shop Tokyo. She has received awards from the Crafts Council of England and the Arts Council of England, and was a finalist in the Jerwood Maker's Open 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 Charlotte (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.

### CHERYL LAWRENCE

Cheryl Lawrence began her exploration of katazome in an experimental workshop doing katazome on warps with John Marshall in 1990. She fell in love with the process and the tools and has been exploring the possibilities of katazome ever since. In addition to working on fabric, Cheryl has applied the katazome process to a variety of media including copper and stone. She has installations in the United States and Brazil.

Cheryl takes inspiration for her designs from nature, other textile traditions, and mark making. She holds katazome workshops for children and adults dyeing with fresh indigo and homegrown madder. In 2003 Cheryl completed the Seattle Emerging Public Artist Roster Program. She is a member of the Whidbey Island Surface Design Association and the Northwest Artist and Craftsmen Association. Cheryl has had both solo and group exhibitions in Washington State. She is currently working on a large-scale political art project by creating 131 katazome portraits of the women of the 116th United States Congress.

### BETTINA MATZKUHN

Bettina Matzkuhn has worked in textiles for over 40 years with an emphasis on embroidery and fabric collage. In the 1980s, her NFB animated films using textiles garnered awards, and an interest in narrative continues to inform her work. She holds a BFA in visual arts and an MA in liberal studies from Simon Fraser University. Bettina explores personal and social stories about history, geography, and the natural world, using a wide variety of textile techniques, materials, and presentations. She exhibits her work across Canada and internationally, writes professionally on the arts, lectures, teaches, and volunteers. [www.bettinamatzkuhn.ca](http://www.bettinamatzkuhn.ca)

### TIM MCLAUGHLIN

Tim has been interested in natural colour since he began working for Maiwa as a graphic designer in 2002. Together with Charlotte 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 Charlotte Kwon. In 2019 his inks and journals were exhibited at the Penland Gallery.

His ink-related interests may be found at [tmcl.ca](http://tmcl.ca) and [@artisan\\_ink](https://www.instagram.com/artisan_ink).

### 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 Orenstein is one of North America's most knowledgeable hatters and a legendary milliner. 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.

## INSTRUCTORS

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### **RADHA PANDEY**

Radha Pandey is a papermaker and letterpress printer. She earned her MFA in book arts from the University of Iowa Center for the Book, where she studied letterpress printing, bookbinding, and papermaking with a focus on Western, Eastern, and Islamic papermaking techniques.

In 2012-14 she travelled to investigate Islamic world papermaking techniques in India, and has since undertaken her own research on the essential tools of Islamic papermaking. Her artist's books are held in numerous public collections in the United States and abroad.

Radha joins us from Norway. [www.radhapandey.com](http://www.radhapandey.com)

### **NAOMIBELLE ROZELL**

NaomiBelle Rozell cannot recall a time when creativity was not part of her daily life. Although she works with many types of crafts, most of her days are taken up with knitting and sewing. NaomiBelle's knitting has evolved over the years. Currently, she is interested in process, spending a good deal of time exploring the knitted stitch and all of its variations. She finds projects such as socks and shawls to be a great canvas for exploration.

Her sewing too has evolved over the years. At this point, the emphasis is on hand-sewing. There is something really lovely and meditative about sitting with a bundle of beautiful cloth in one's lap with needle and thread in hand.

On Saturdays Naomi can often be found in Maiwa's Supply Store on Granville Island.

### **IZABELA SAUER**

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

### **JOHAN SOLBERG**

Johan Solberg is a bookbinder whose work explores the intersection of artistic research and craft, combining both historical and contemporary techniques and materials. Solberg's current work consists of historical research on early bookbinding and paper making in Asia. After earning his MFA in book arts at the University of Iowa's Centre for the Book (2018), along with his partner Radha Pandey he is currently developing a small centre for letterpress printing, bookbinding and paper making in Norway.

### **SHEILA WONG**

Among the young luminaries of the Vancouver textile scene is Sheila Wong. At the age of 18 she started her first company designing outfits and managing dance performers in her hometown of Calgary. She knew she found her *métier* the first time she saw an energetic audience reacting to her designs.

After completing a Bachelors of Applied Business and Entrepreneurship degree and a fashion design diploma, Sheila took on positions as studio assistant at the Fashion Exchange building, production manager at Aritzia, and instructor at Blanche Macdonald Fashion Centre and Vancouver Community College. In 2010, Sheila founded a truly unique boutique sewing studio. From pattern-drafting to final stitch, the studio provides a creative environment for all skill levels to learn fashion design techniques with personalized private instruction. The studio has been very successful and is often booked several months in advance.

What truly makes Sheila Wong stand out in the industry, however, is her desire to help other artists succeed. Sheila loves collaborating with other designers and artisans, and has this to say to anyone who has ever wanted to see their own name on a piece of clothing: "Anyone can design and construct a garment; you just need the right amount of guidance and motivation. My goal is to help inspire people to create beautiful things. If you are passionate and driven, there is no reason why you cannot be creative every day." Sheila Wong Studios can be found at [swfds.com](http://swfds.com) or on Instagram at [@sheilawongstudios](https://www.instagram.com/sheilawongstudios).



MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
JANUARY 27	28	29	30	31	FEBRUARY 1	2
				Caps, Caps, Caps		
				Arashi Shibori & Silk Painting		
3	4	5	6	7	8	9
				Drawing From the Model on the Sewing Machine		
				The Inkmaker's Pen		
10	11	12	13	14	15	16
				Mappa: Cartography on Cloth		
17	18	19	20	21	22	23
	Pattern-Drafting: Make Your Own Blocks					
	The Master Hatter: A Study in Hat Making					
24	25	26	27	28	29	MARCH 1
				The Art of Embroidery		
				Baskets: Working with Flat Materials		
2	3	4	5	6	7	8
				Creative Rug Hooking		
				Sculptural Cloth & Silk Painting		
9	10	11	12	13	14	15
				Creative Blockprinting (First Offering)		
	Katazome					
16	17	18	19	20	21	22
					Reverse Pattern-Drafting	
				Natural Dyes: Print & Paint		
23	24	25	26	27	28	29
					Obsessive Chain Stitch	
				Baskets: Working with Round Materials		
30	31	APRIL 1	2	3	4	5
		From Mark Making to Stitch		Mapping Memory		
	The Natural Dye Studio					
6	7	8	9	10	11	12
	Learn to Knit					
	Creative Block Printing (Second Offering)					

The Maiwa School of Textiles holds its workshops in two different locations.

The Maiwa Loft on Granville Island  [Maiwa Loft](#)  and Maiwa East in East Vancouver.  [Maiwa East](#) 

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
13	14	15	16	17	18	19
		Introduction to Sprang		Intermediate Sprang		
	Indigo Dye Nights			The Garden Dyepot		
20	21	22	23	24	25	26
	Knitting: Basics & Beyond	Pattern-Drafting: Working from the Block				
	The Nature of Colour					
27	28	29	30	MAY 1	2	3
	Knitting: Basics & Beyond	Creative Studio				
Papermaking with Natural Dyes					9 <sup>th</sup> Century Islamic Box Binding	
4	5	6	7	8	9	10
	Knitting: Basics & Beyond	Couture Hand-Sewing				
Islamic Box Binding	The Book of North Country Shifu					
11	12	13	14	15	16	17
	Knitting: Basics & Beyond	Tannin, Oxides & Indigo				
18	19	20	21	22	23	24
	Knitting: Basics & Beyond	The Natural Yarn Dyer				
25	26	27	28	29	30	31
	Design Studio					
Clothing the Journeywoman: A Masterclass with India Flint - continues on June 1						
JUNE 1	2	3	4	5	6	7
				The Colour Workshop		
Clothing the Journeywoman: A Masterclass with India Flint - continued from May 29						
8	9	10	11	12	13	14
				The Fedora Then & Now		
	Stitch-Resist Masterclass					
15	16	17	18	19	20	21
	World of Dyes: Methods & Applications					
22	23	24	25	26	27	28
				Shibori & Indigo		

## REGISTRATION INFORMATION

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### REGISTRATION OPENS MONDAY, DECEMBER 9, 2019, AT 10AM (PST)

The Spring Workshops are designed to provide foundation courses in a wide range of techniques used throughout the textile arts. Registration is—how shall we say?—more relaxed than when registration opens in June for our Fall Workshops.

The phones may be 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 online, 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 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

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Cancellation requests must be sent in writing to:  
[maiwa@schooloftextiles.com](mailto:maiwa@schooloftextiles.com)

Cancellations on or before January 2, 2020, will be charged a \$35 fee.

Cancellations after January 2, 2020, receive a 50% refund.

Cancellations after January 31, 2020, 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

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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](http://schooloftextiles.com).

#### SUGGESTED ACCOMMODATIONS:

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**Check the location of your workshop before booking your accommodation.**

**For more information look for accommodations under the more info tab on our website: [schooloftextiles.com](http://schooloftextiles.com)**

YWCA  
[ywcahotel.com](http://ywcahotel.com)

GRANVILLE ISLAND HOTEL  
[granvilleislandhotel.com](http://granvilleislandhotel.com)

GRANVILLE HOUSE B&B  
[granvillebb.com](http://granvillebb.com)

HYCROFT SUITES B&B  
[hycroft.com](http://hycroft.com)

ASHBY HOUSE B&B  
[ashbyhousebb.com](http://ashbyhousebb.com)

CORKSCREW INN B&B  
[corkscrewinn.com](http://corkscrewinn.com)

BEE & THISTLE GUEST HOUSE B&B  
[beeandthistle.ca](http://beeandthistle.ca)

THE SYLVIA HOTEL  
[sylviahotel.com](http://sylviahotel.com)

EYES ON KNIGHT B&B  
(Airbnb) 604-506-8710



# LOCATIONS

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.

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

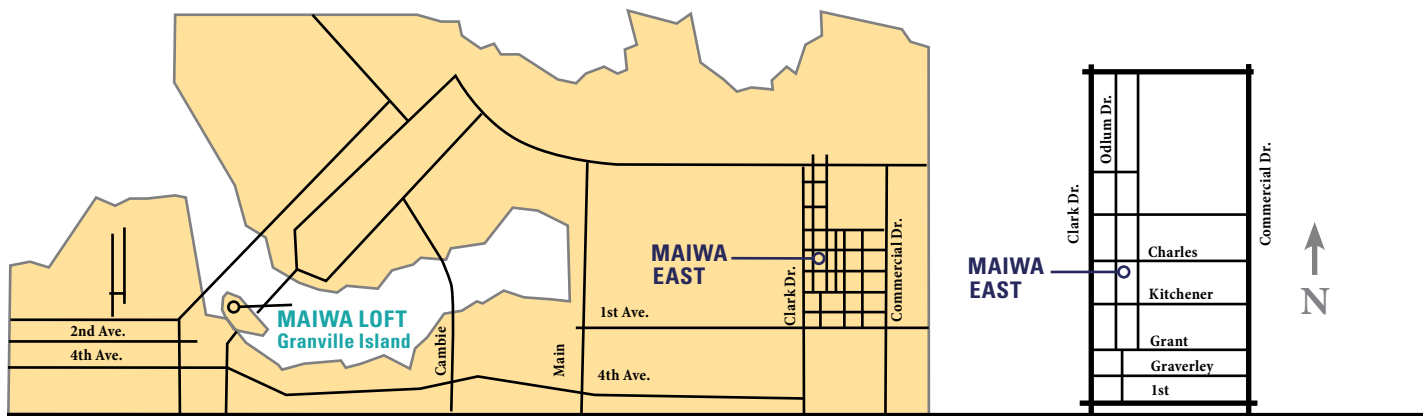
## MAIWA LOFT

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](http://www.granvilleisland.com)).

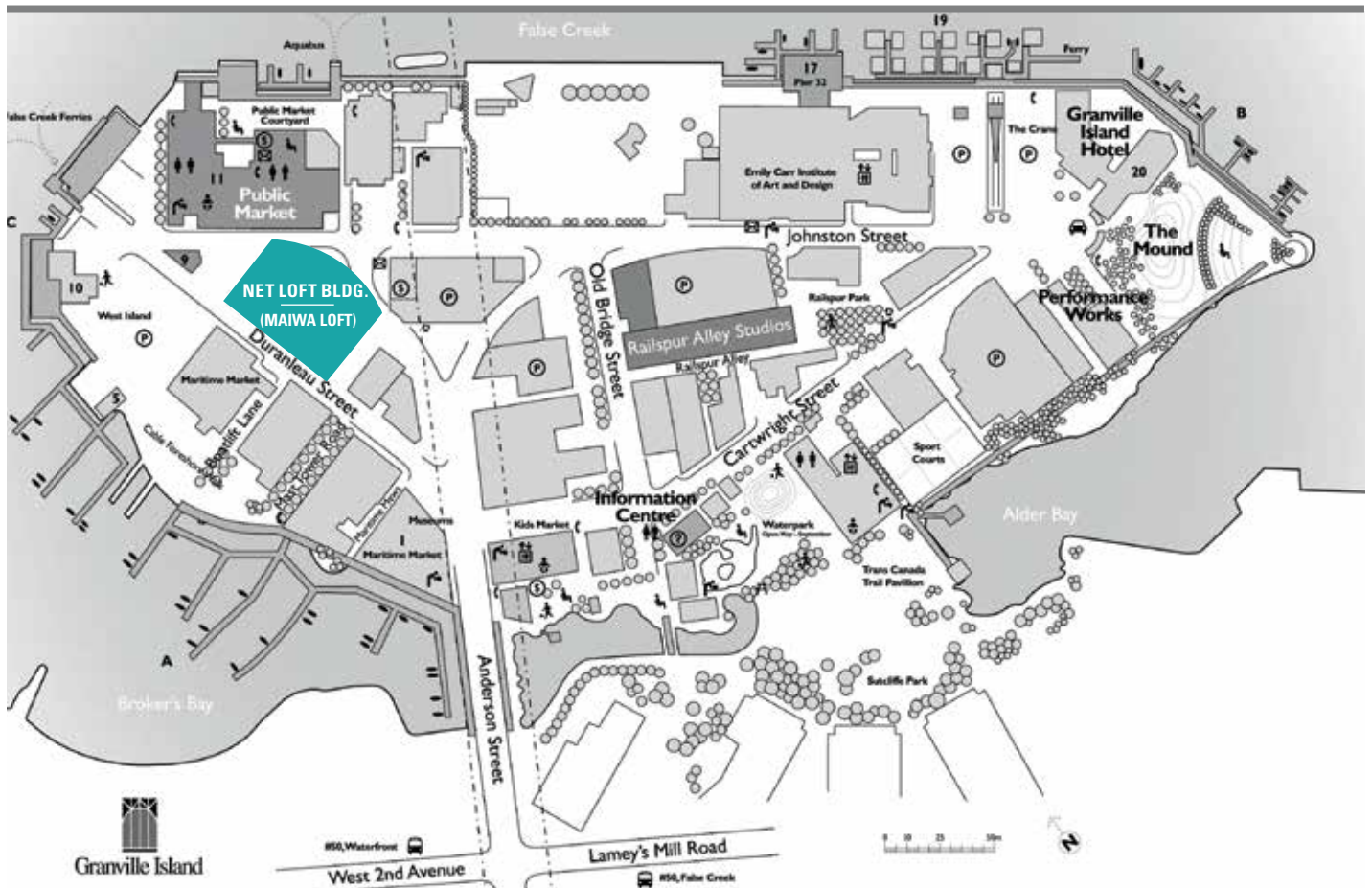
## MAIWA EAST

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. 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.



## GRANVILLE ISLAND



## 2020 SPRING WORKSHOPS REGISTRATION FORM

- \$395  Caps, Caps, Caps Jan 31-Feb 2  
\$395  Arashi Shibori & Silk Painting Jan 31-Feb 2  
\$395  Drawing From the Model on the Sewing Machine Feb 7-9  
\$350  The Inkmaker's Pen Feb 7-9  
\$350  Mappa: Cartography on Cloth Feb 14-16  
\$750  Pattern-Drafting: Make Your Own Blocks Feb 19-23  
\$695  The Master Hatter: A Study in Hat Making Feb 19-23  
\$495  Baskets: Working with Flat Materials Feb 27-Mar 1  
\$325  The Art of Embroidery Feb 28-Mar 1  
\$395  Sculptural Cloth & Silk Painting Mar 6-8  
\$350  Creative Rug Hooking Mar 6-8  
\$595  Katazome Mar 11-15  
\$350  Creative Block Printing (First Offering) Mar 13-15  
\$495  Natural Dyes: Print & Paint Mar 19-22  
\$295  Reverse Pattern-Drafting Mar 21-22  
\$495  Baskets: Working with Round Materials Mar 26-29  
\$250  Obsessive Chain Stitch Mar 28-29  
\$350  From Mark Making to Stitch Apr 1-2  
\$695  The Natural Dye Studio Apr 1-5  
\$450  Mapping Memory Apr 3-5  
\$75  Learn to Knit Apr 7  
\$350  Creative Block Printing (Second Offering) Apr 7-9  
\$195  Indigo Dye Nights Apr 14-15  
\$350  The Garden Dyeplot Apr 17-19  
\$325  Introduction to Sprang Apr 15-16  
\$395  Intermediate Sprang Apr 17-19  
\$295  Knitting: Basics & Beyond April 21, 28, May 5, 12, 19  
\$695  The Nature of Colour Apr 21-25  
\$695  Pattern-Drafting: Working From the Block Apr 22-26  
\$750  Papermaking with Natural Dyes Apr 27-30  
\$395  Creative Studio Apr 30-May 3  
\$495  9<sup>th</sup> Century Islamic Box Binding May 2-4  
\$595  Couture Hand-Sewing May 6-10  
\$695  The Book of North Country Shifu May 6-10  
\$350  Tannin, Oxides, & Indigo May 13-15  
\$375  The Natural Yarn Dyer May 21-23  
\$1800  Clothing the Journeywoman:  
A Masterclass with India Flint May 25-29 & Jun 1-5  
\$495  Design Studio May 27-31  
\$350  The Colour Workshop Jun 5-7  
\$795  Stitch-Resist Masterclass Jun 10-14  
\$495  The Fedora Then & Now Jun 12-14  
\$495  World of Dyes: Methods & Applications Jun 17-21  
\$350  Shibori & Indigo Jun 26-28

**WORKSHOPS** \$ \_\_\_\_\_

5% GST \$ \_\_\_\_\_

TOTAL \$ \_\_\_\_\_

**PAYMENT IS BY:**

Cheque (payable to Maiwa Textiles International)

Visa  Debit

Mastercard  Cash

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 ([schooloftextiles.com](http://schooloftextiles.com)). Confirmation will be sent by mail. Payment is due at the time of registration. Our cancellation policy is as follows: Cancellation requests must be sent in writing to [maiwa@schooloftextiles.com](mailto:maiwa@schooloftextiles.com). Cancellations on or before January 2, 2020, will be charged a \$35 fee.

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