

# MAIWA

SCHOOL *of* TEXTILES

FALL LECTURES **2018** FALL WORKSHOPS  
SEPTEMBER • OCTOBER • NOVEMBER



REGISTRATION OPENS JUNE 18, 2018





# 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.

Though some of the highest profile work done by the foundation has aided artisans in disastrous situations (the 2001 Kutch earthquake and the 2004 tsunami), the foundation is primarily concerned with aid to artisans 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.

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

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- The Natural Dye Studio  
Charllotte Kwon & Sophena Kwon — 22
- The Colour Workshop — Natalie Grambow — 24
- Do I Know You? A Focus on Faces — Sue Stone — 26
- Every Picture Tells a Story — Sue Stone — 27
- Natural Dye: Observation & Understanding  
Catharine Ellis & Joy Boutrup — 28
- Indigo Printing & Discharge  
Catharine Ellis & Joy Boutrup — 29
- Making Waves in Woven Cloth  
Amy Putansu — 30
- Complex Silk: Selective Degumming  
Amy Putansu — 31
- The Creative Studio — Natalie Grambow — 32
- Adventures in World Textiles — John Gillow — 34–37
- Stitch-Resist Masterclass — Jane Callendar — 39
- Banjara Stitches — Bonnie Adie — 40
- Master the Screen Print — Natalie Grambow — 42
- Entwined Lines: Exploratory Tapestry  
Lucy Poskitt — 44
- being (t)here - India Flint — 46
- Marlinespike Ropework: Essentials  
Tim Whitten — 48–49
- Marlinespike Ropework: The Bell Rope  
Tim Whitten — 48–49
- Material & Process in Perfect Union — Joan Morris — 51
- Creative Blockprinting — Natalie Grambow — 52
- Creative Rug Hooking — Nadine Flagel — 53
- The Inkmaker's Pen — Tim McLaughlin — 56–57
- Boro & Indigo — Shunji Ohashi — 59
- Artistic Pursuit — Rachel Meginnes — 60
- Soapmaking with Natural Dyes — Vennie Chou — 62
- Mappa: Cartography on Cloth — Bettina Matzkuhn — 63
- World of Dyes: Methods & Applications — Natalie Grambow — 64
- Elements of Design — Eleanor Hannan — 66
- The Art of Embroidery — Bonnie Adie — 67
- Skins & Skeletons: 3D Textile Constructions — Mo Kelman — 69
- Bookbinding: Ancient to Modern — Gaye Hansen — 70
- Bookbinding: The Artist's Book — Gaye Hansen — 71
- Encaustic Minimalist — Daniella Woolf — 72
- RusTEA Encaustic — Daniella Woolf — 73
- Portrait in Cloth — NaomiBelle Rozell — 74



## LECTURES

Catherine Ellis & Joy Boutrup  
Between Science & Art — 5

Sue Stone  
Woman with a Fish — 6

John Gillow  
The Silk Route — 9

Tim McLaughlin  
The Poetics of Textiles — 10

Rachel Meginness  
Stripped Bare — 13

Shunji Ohashi  
On the Mend — 14

Charlotte Kwon & Tim McLaughlin  
Kinds of Blue — 17

## EVENTS

Amy Putansu  
Breaking Waves — 18

India Flint  
Wonderlust Evening — 21



# BETWEEN SCIENCE & ART

## COLLABORATION IN TEXTILES

CATHARINE ELLIS & JOY BOUTRUP

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

Tuesday, September 11

Joy Boutrup is a textile engineer, chemist, and historian from Denmark. Catharine Ellis is a textile artist from North Carolina who specializes in combining weaving and dyeing. They first met at Penland School of Crafts in North Carolina and, despite living on different continents, they have worked and taught collaboratively for many years.

Joy's science-based knowledge of textile dyeing and finishing has informed and expanded Catharine's approach to textile design and practice. As a result, Catharine has developed a unique body of woven and dyed textiles. Many of her fabrics can be directly attributed to the lessons she learned from Joy. Currently, they are working collaboratively on a book about the science and the art of natural dyes. Join them as they speak of the scientific principles and the textile applications that have resulted from their work together.

Catharine and Joy will also teach two workshops (pgs. 28 & 29).



# WOMAN WITH A FISH

SUE STONE

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

Thursday, September 13

Sue Stone is a British artist who is best known for her figurative compositions that are both constructed textiles and poignant illustrations. Her work often features a fish, a symbol of her heritage (she is the daughter of a Grimsby fish merchant and a seamstress/tailor). Sue is a storyteller whose compositions combine multiple images of people, places, and times, alluding to a journey through life.

Join Sue Stone as she talks about her life, art, and creative journey. Her most recent work emphasizes hand embroidery, often combined with machine-stitch and painting to create a personal examination of memory, self, and identity.

Sue returned to embroidery after a long career in clothing design and manufacture. Since 2006 her work has appeared worldwide in many magazines and books and has also been widely exhibited throughout the UK, Europe, USA, Pakistan, and Japan. Sue is the current Chair and an exhibiting member of the internationally renowned 62 Group of Textile Artists and a Fellow of the UK Society of Designer Craftsmen.

Sue will also teach two workshops (pgs. 26 & 27).





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# THE SILK ROUTE

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JOHN GILLOW

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\$15 - Net Loft Granville Island - 7:45pm (doors open at 7:30)  
Tuesday, September 25

It was in China that Mulberry silk was first reeled and woven into fabulous brocades. Silk became one of China's most important export goods, valuable both for trade and diplomatic interchange. Eventually the secret of rearing the silk moth got out and travelled to Central Asia, Persia, and Byzantium. Culturally distinct silk textiles flourished in all these places and beyond.

Join inveterate textile collector, traveller, and author John Gillow as he recounts this fascinating story. John will trace the paths over land and across the sea (collectively known as the Silk Route) whereby silk was brought to the West. He will also take us eastward, following silks to Japan and Korea.

The range and scope of John Gillow's textile knowledge is unmatched. He is the author of numerous books on textiles, including *World Textiles*, *Textiles of the Islamic World*, *Indian Textiles*, and *African Textiles*, among others. He arrives at Maiwa freshly returned from a series of travels to Southeast Asia. John lives in Cambridge, UK.

John will also teach three workshops (pgs. 34-37).



## THE POETICS OF TEXTILES

TIM MCLAUGHLIN

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\$15 - Net Loft Granville Island - 7:45pm (doors open at 7:30)  
Tuesday, October 16

Like all great arts, textiles recreate our vision of the world. We hold them up as exemplars of skill, ingenuity, creativity, and ambition. Textiles are poetic metaphors woven from ideas just as much as they are physical items woven from fibres.

For more than 15 years, Tim McLaughlin has been working to help tell the story of textiles — in video documentaries, publications, photos, exhibitions, and media. This work has been collaborative and far-reaching. In many ways it can also be seen as an extension of Tim's background in the arts and sciences and his personal projects.

Tim will draw on these projects, as well as his research, writing, and considerable experience with Maiwa, to argue for textiles as carriers of meaning that are more important today than ever before.

Tim will also teach a workshop (pg. 56).







# STRIPPED BARE

## DECONSTRUCTING TEXTILES & THE ARTISTIC PROCESS

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RACHEL MEGINNES

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

Tuesday, October 23

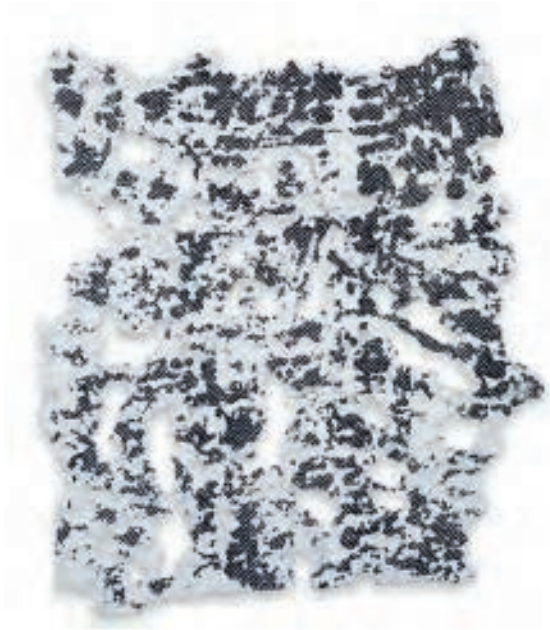
“Cloth stains, tears, fades, and wears out, absorbing and recording our use over time. Layered into the folds are our own life experiences.”

*Rachel Meginnes*

Join Rachel Meginnes as she chronicles the making of her work and the development of her career from weaver to artist. Having recently completed a series of work which repurposes the inside cotton battings of vintage quilts into contemporary paintings for the wall, Rachel shares with us her deconstructive, mixed media processes while discussing her beliefs in artistic growth and vulnerability.

Working with discarded textiles, Rachel questions our collective understanding of function and suggests alternative ways of defining the term *craft*. Alongside these more provocative topics, Rachel will share tips on overcoming fear and failure and maintaining momentum in the studio. Follow along as she peels the layers back, revealing her inner motivations for making work and for helping others discover how to do the same.

Rachel will also teach a workshop (pg. 60).



# ON THE MEND

## TRADITIONAL & MODERN JAPANESE BORO

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SHUNJI OHASHI

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\$15 - Net Loft Granville Island - 7:45pm (doors open at 7:30)  
Thursday, October 25

The lecture will explain the spirit of boro — making the most of what one has in a resource-strapped world — and show creative examples of how to incorporate it into modern life using fabric waste. Recognizing the independent soul and spirit that resides in every individual garment and piece of fabric, Shunji will explain how to apply a humorous, tongue-in-cheek approach to up-cycling. He will also show how remaking, repairing, and augmenting clothes to increase their beauty and value is a far more sustainable strategy than recycling fibres.

Shunji will detail the history of Japanese boro as it originated in the frigid and snowy region of Aomori. The expense and desirability of cotton helps to explain why a tradition of mending, patching, and remaking cloth developed. Shunji will introduce the techniques of sakiori (rag weaving) and sashiko (stitching) along with how these techniques featured in specific garments such as hanten, donja, monpe, and noragi.

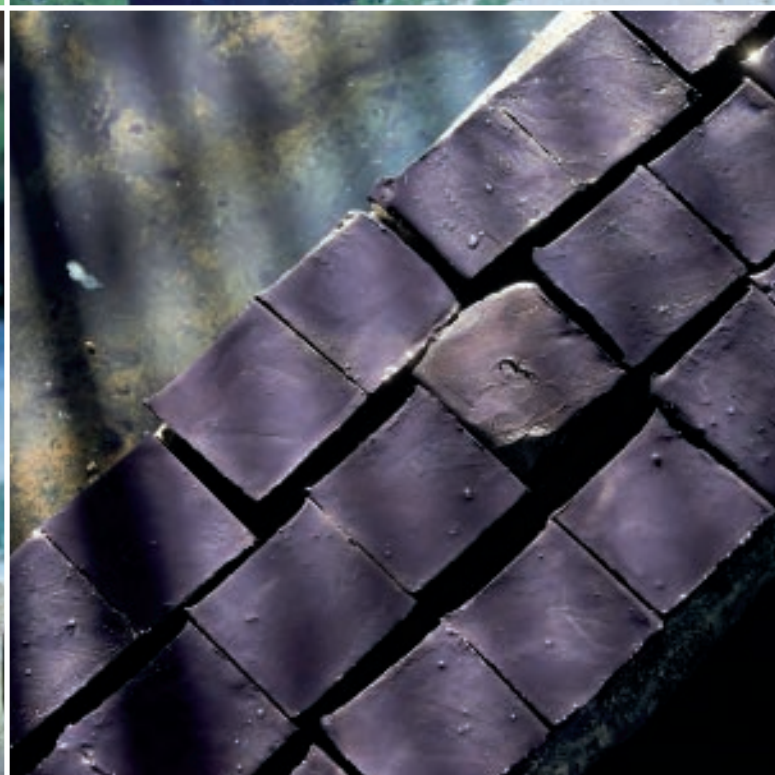
Shunji was born into a textile family in Fukushima and after graduating from University of the Arts London spent seven years working for the Japanese denim brand Kapital. He now lives in Amsterdam, where he works for G-Star RAW creating concepts and customized clothing, while also running his own company, StudioOHA. He lectures on boro internationally.

Shunji will also teach a workshop (pg. 59).









# KINDS OF BLUE

## THE NATURAL INDIGO REVIVAL

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CHARLOTTE KWON & TIM MCLAUGHLIN

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\$15 - Net Loft Granville Island - 7:45pm (doors open at 7:30)  
Saturday, October 27

Indigo Sutra took place in Kolkata, India, in November 2017. Maiwa participated with the key goal of encouraging artisan dyers to use natural rather than synthetic indigo and, where possible, to switch to an eco-friendly organic vat.

In this lecture Charlotte and Tim will outline the history of indigo cultivation in India and explain the forces that are working to de-skill artisans who work with this legendary blue dye. They will also tell of Maiwa's work to turn this around and empower indigo dyers and farmers.

Part travel, part history, part farming, part dyeing, this lecture presents new, exquisitely shot footage of the indigo extraction process as well as indigo growing, harvesting, and final use in the dyeing of yarns and cloth. It is not to be missed by anyone with an interest in indigo, natural dyes, India, or textiles.

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

Charlotte will also teach a workshop with Sophe-na Kwon (pg. 22) and Tim will teach a workshop (pg. 56). Tim will also give a lecture (pg. 10).



# BREAKING WAVES

## THE INNOVATIVE WEAVES OF AMY PUTANSU

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AMY PUTANSU

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Free Admission - Maiwa East - 1310 Odlum Drive - 7:00–10:00pm  
Thursday, September 20

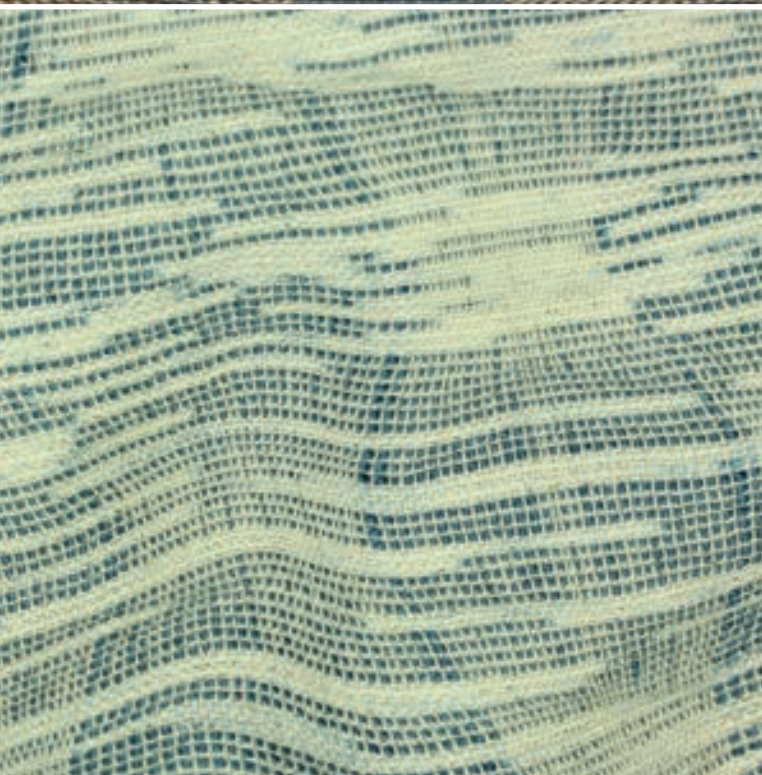
Exhibition runs until Sunday, September 23

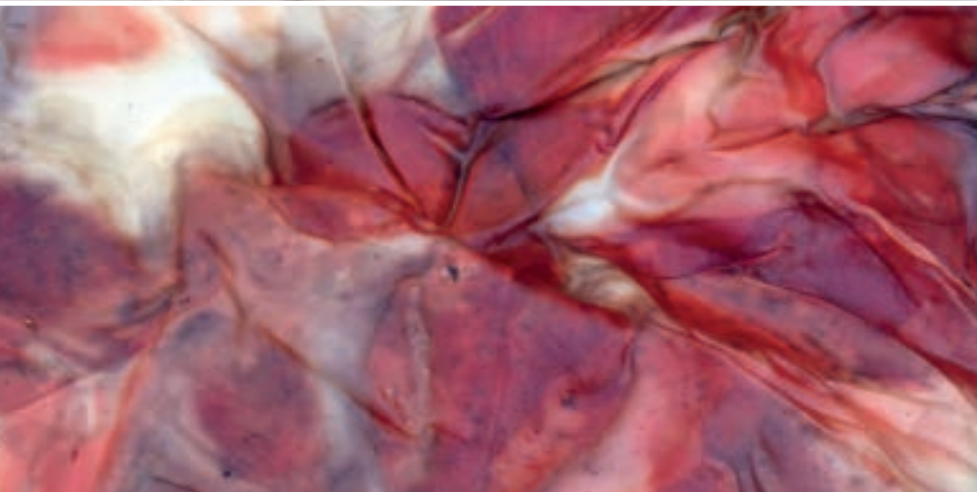
Using a rare hand-weaving technique called ondulé, Amy Putansu maneuvers threads out of the strict grid and into wave-like patterns and lines. Inspired by the raw beauty of the northern Atlantic coast where she was born and raised, Amy's

work revolves around ocean and nautical themes. Subtle textures, lines, and fibres give Amy's work a nuanced depth. In her skilled hands the quiet materials of simplicity and minimalism find a new and eloquent voice.

Amy will also teach two workshops (pgs. 30 & 31).







# WONDERLUST EVENING

INDIA FLINT

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\$95 - Maiwa East - 1310 Odlum Drive - 7:00–10:00pm

Tuesday, October 9

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, bundling, eco-printing, storytelling, and socializing. Inspired by Sophena Kwon's Indigo Socials, this event will be an evening of dyeing to remember.

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

"Join me and the Maiwa team as we gather around a collection of cauldrons. You'll receive a bag with a 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."



## THE NATURAL DYE STUDIO

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CHARLOTTE KWON & 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 new 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. 17).

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

September 5-9 (Wed-Sun) 10am-4pm

MAIWA EAST - 1310 ODLUM DRIVE





# 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

September 7-9 (Fri-Sun) 10am-4pm

MAIWA LOFT - GRANVILLE ISLAND

**MAIWA SUPPLY**  
EVERYTHING FOR THE TEXTILE ARTS

**YOU SUPPLY THE CREATIVITY**  
*We supply the rest*

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## DO I KNOW YOU? A FOCUS ON FACES

SUE STONE

In this workshop Sue will introduce students to working with faces and explain how to choose suitable images. The workshop will include a short digital presentation looking at the way diverse artists have represented the face.

Students will begin a hand-stitched figurative study using simple techniques such as appliqué and a small hand-stitch vocabulary. Sue will guide students through quick and easy ways to get started and also share the simple processes she uses herself.

The aim of the workshop is to gain the confidence to stamp your own personality onto your figurative work and have fun doing it. There will be

opportunities to use your own drawings or photographs as a starting point if you wish. For those who are worried about their drawing ability, Sue will provide some simple images as a guide from which to work. Sue will advise and guide participants individually on working with their imagery for future projects. This is a hand-stitch workshop suitable for all abilities.

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

**\$295** [INCLUDES \$45 LAB FEE]

CLASS LIMIT 14

September 12-13 (Wed-Thu) 10am-4pm

MAIWA LOFT - GRANVILLE ISLAND



# EVERY PICTURE TELLS A STORY: HAND & MACHINE STITCH

SUE STONE

This workshop will focus on storytelling and will look at the different ways of working figuratively — from the substantial and serious to the light-hearted and whimsical. During the workshop students will create some characters, add text and narrative elements, make experimental machine stitch studies, and start a piece of work using drawings or photographs as inspiration. The aim of the workshop is to encourage exploration and experimentation in storytelling using images and anecdotes to convey ideas, thoughts, and memories. By the end of the workshop participants will have the necessary skills to develop their own figurative work and will have laid the groundwork for a project to work on at home.

This is a hand and machine stitch workshop but there will be the option to focus on either technique. Sue will advise and guide participants individually on working with imagery for their projects. This workshop is suitable for all abilities.

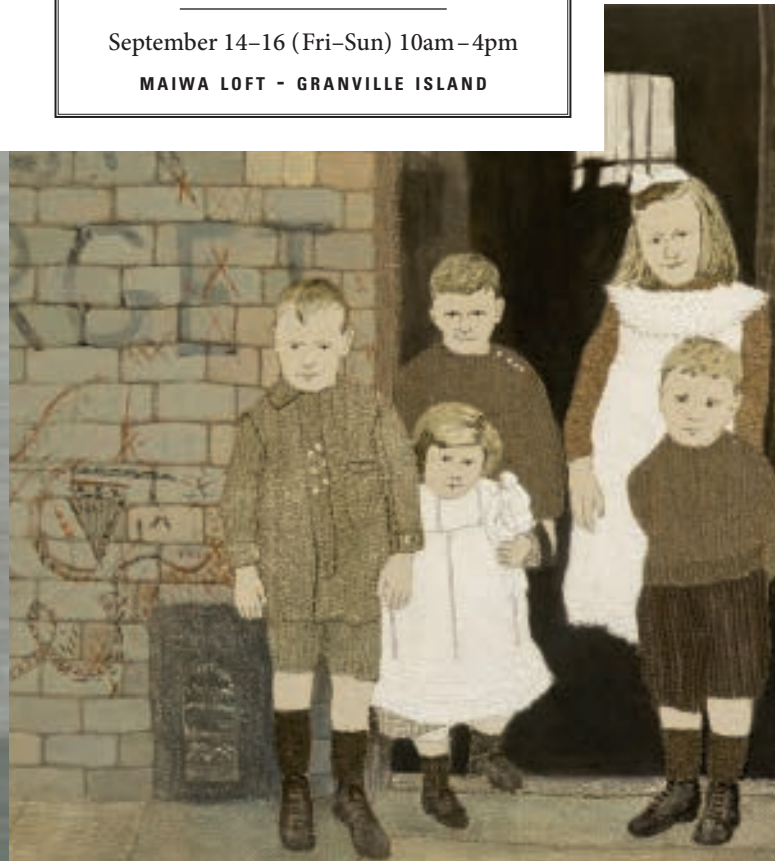
Sue joins us from the UK.

**\$395** [INCLUDES \$65 LAB FEE]

CLASS LIMIT 14

September 14–16 (Fri–Sun) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND



## NATURAL DYE: OBSERVATION & UNDERSTANDING

CATHARINE ELLIS & JOY BOUTRUP



This workshop will bring together two complementary perspectives to develop a better understanding of the natural dye process.

It is often said that knowledge is power—but for the natural dyer, knowledge opens doors to freedom and creativity.

Join Joy Boutrup (a scientist) and Catharine Ellis (artisan weaver and dyer) as they bring new clarity to the natural dye process. Beginning with fibre types, the class will proceed experimentally, looking at mordanting, colour mixing, dye sequencing, cross dyeing, and finishing. Also included will be immersion dyeing, printing, and indigo vat dyeing. The experimental modules permit questions and clarifications after each experiment: a wonderful structure for learning. The class will also touch on dye standards, colour fastness, and choice of dyes.

The focus will be on “why” specific approaches work and have been used in both traditional cultures and industry.

Catharine and Joy will also give a lecture (pg. 5).

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

September 12–14 (Wed–Fri) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE

# INDIGO PRINTING & DISCHARGE

CATHARINE ELLIS & JOY BOUTRUP

Indigo is most commonly used as an immersion dye — but it can also be used for direct printing on cotton fabrics. Permanent shades from pale to deep blue are possible.

In this two-day workshop students will be led through the process of making an alkaline indigo paste and preparing fabrics for printing and discharge. Students will learn how to print with indigo on cellulose fabrics using silk screens or wooden blocks. With this process, reduction takes place in the textile, resulting in a true indigo dye.

Indigo printing can be combined with other printing techniques to achieve a full palette of colour. In addition, indigo printing can discharge other mordant dyes or itself be discharged using a mineral immersion. When treated with reducing sugars, distinct mineral brown colours will result. Shibori and paste resists will be used to create fabrics of blue/white and blue/brown combinations.

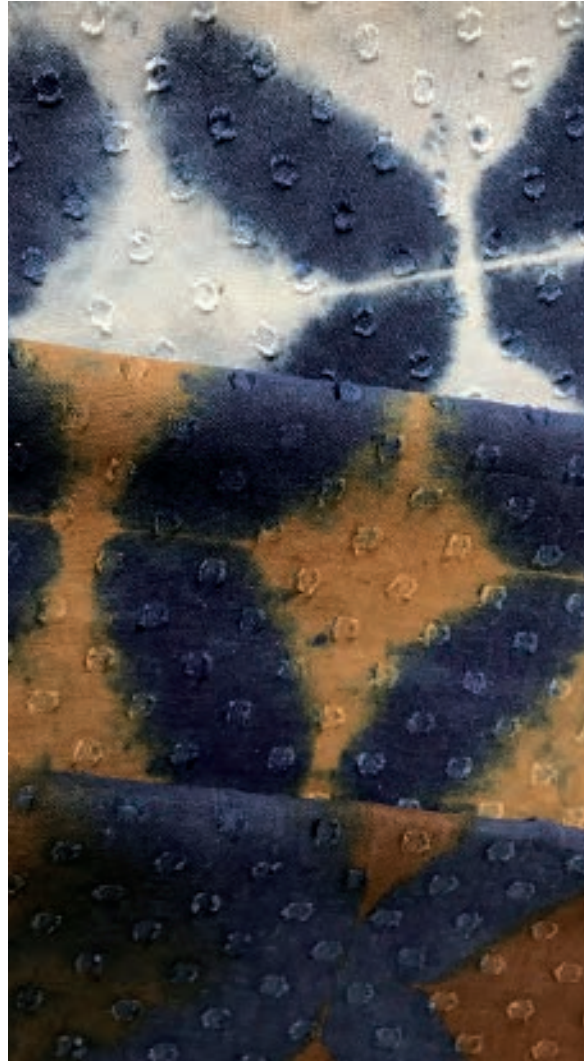
Catharine joins us from North Carolina, USA.

Joy joins us from Denmark .

**\$295** [INCLUDES \$75 LAB FEE]  
CLASS LIMIT 16

September 15–16 (Sat–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE



# MAKING WAVES IN WOVEN CLOTH

AMY PUTANSU

Every weaver dreams of producing curves in the grid-based geometry of the woven structure.

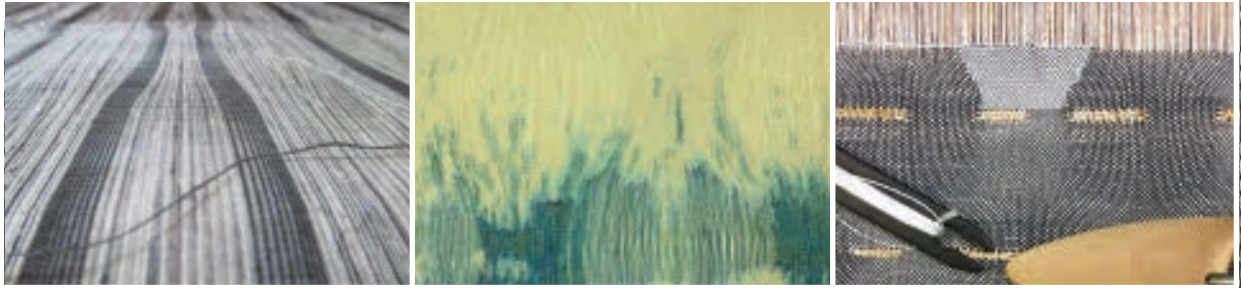
The technique of ondulé is a rare and distinctive method for achieving such curves. Requiring a specialized tool and modification to the floor loom, ondulé weaving manipulates threads into undulating waves across the length of a cloth. Few weavers have dedicated the resources to master this technique, and Amy Putansu has focused on this style of weaving using her traditional floor loom for many years.

This day-long seminar will consist of lecture and demonstration, and the sharing of many examples

and strategies for accomplishing ondulé in the home studio. Students will have the opportunity to experiment on the demo loom, getting a feel for what is required to make waves in woven cloth.

The seminar will also take a closer look at a variety of ondulé fabrics being produced in Europe and Japan. Considering the “how” and “why,” Amy will lead participants in a discussion about the relevance of ondulé to weaving traditions and the future of the art.

Amy will also exhibit her work (pg. 18).



**\$ 120** [INCLUDES \$15 LAB FEE]

CLASS LIMIT 18

September 19 (Wed) 10am–4pm

**MAIWA EAST - 1310 ODLUM DRIVE**



## COMPLEX SILK: SELECTIVE DEGUMMING

AMY PUTANSU

The unique beauty of silk in its natural state (raw silk) has a crisp feel and incredible fibre strength. The protective protein layer is sometimes called “gum.” Removing this protein using controlled methods is a simple process that creates subtle patterning of white-on-white and textural contrast. Areas of fine and supple silk are revealed, distinct from the opacity of the protected raw silk patterns.

The transformed silks are then dyed, emphasizing tonal variations when the remaining raw silk areas absorb dye differently than the treated areas. Resist techniques and various dye colors can be layered to build complex and intriguingly original textiles.

This workshop will offer students instruction and hands-on experimentation with a variety of appropriate resist techniques (such as itajime, and arashi shibori). Students will learn the recipes for degumming silks and mordanting for silks in preparation for plant dyeing. Finally, students will apply colour from plant dyes, layering colour upon pattern over the course of four days.

Previous natural dye experience will be useful.

Amy joins us from North Carolina, USA.

**\$495** [INCLUDES \$130 LAB FEE]  
CLASS LIMIT 16

September 20–23 (Thu–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE



## THE CREATIVE STUDIO *(offered twice)*

NATALIE GRAMBOW

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

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

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

Natalie joins us from BC's Sunshine Coast.

**\$395** [INCLUDES \$85 LAB FEE]

CLASS LIMIT 14

September 20–23 (Thu–Sun) 10am–4pm

**MAIWA LOFT - GRANVILLE ISLAND**

**\$395** [INCLUDES \$85 LAB FEE]

CLASS LIMIT 14

November 8–11 (Thu–Sun) 10am–4pm

**MAIWA LOFT - GRANVILLE ISLAND**

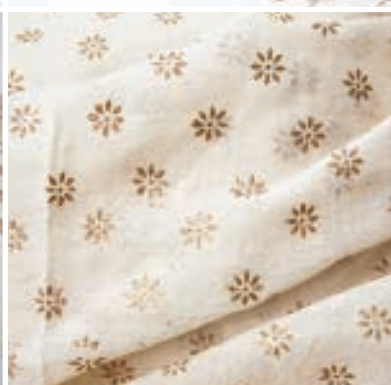
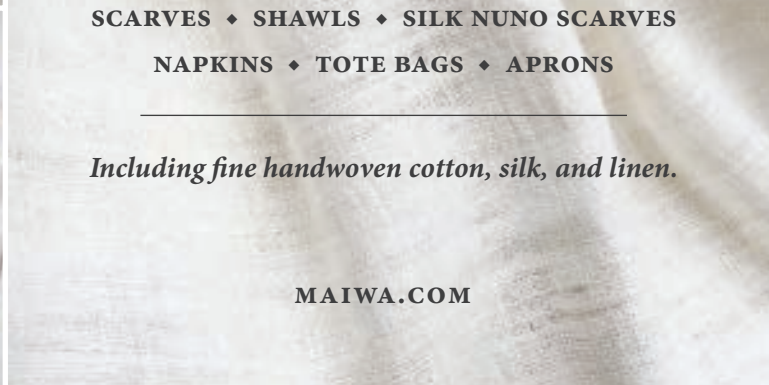
# CREATE SOMETHING NEW

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NAPKINS ♦ TOTE BAGS ♦ APRONS

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

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## ADVENTURES IN WORLD TEXTILES

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JOHN GILLOW

These workshops sold out immediately in 2017, and 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.

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.

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

The workshops will cover:

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### Day 1–Sept 24

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

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### Day 2–Sept 25

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

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### Day 3–Sept 26

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

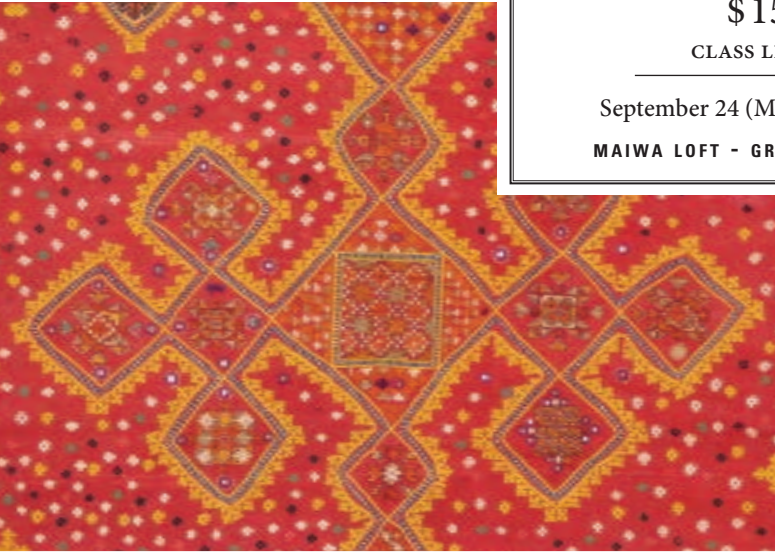
West Asia: Turkey, Syria, Arabia, Iran, Afghanistan,  
Central Asia, and Pakistan

\$ 150

CLASS LIMIT 16

September 24 (Mon) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND



## ADVENTURES IN WORLD TEXTILES — DAY TWO

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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**

CLASS LIMIT 16

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September 25 (Tue) 10am–4pm

**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

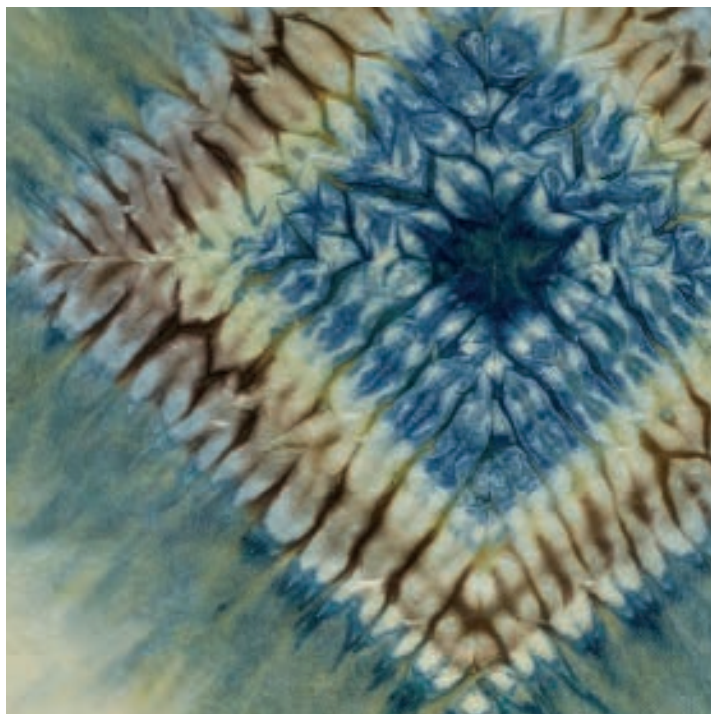
**\$150**

CLASS LIMIT 16

September 26 (Wed) 10am–4pm

**MAIWA LOFT - GRANVILLE ISLAND**







# STITCH-RESIST MASTERCLASS

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JANE CALLENDER

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 dif-

ferent 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, tannins, and fibre-reactive dyes.

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.

**\$695** [INCLUDES \$130 LAB FEE]  
CLASS LIMIT 16

Sept. 26–30 (Wed–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE

WORKSHOPS

## BANJARA STITCHES

BONNIE ADIE

Learn a living stitch tradition.

Among India's tribal communities, the Banjara are one of the most famous. In both stitch and pattern, the work of this group showcases a surprisingly modern aesthetic, deliberately creating and breaking symmetries while keeping alive a remarkable vocabulary of distinct stitches.

This workshop presents the embroiderer with a chance to learn the stitches of the Banjara and to gain an understanding of the Banjara approach to constructing geometric pattern on a field of cloth.

Bonnie will teach with reference to both contemporary and historic pieces from the Maiwa Collection. Bonnie was one of the stitch consultants for the newly released hardcover book *Textiles of the Banjara*. Her workshop will also showcase some of the stitch research that went into the first book-length study of Banjara costume and embroidery.

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

September 28–30 (Fri–Sun) 10am–4pm

**MAIWA LOFT - GRANVILLE ISLAND**

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*Undyed Yarns*

*Organic Fibre by the Metre*

*European Linen*

*Organza silk for nuno techniques*

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## 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 paint.

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 high-quality, 16" x 20" wood-frame silkscreens. At the end of the workshop, students will take home the screens and the many samples they have created.

Feel free to bring a small project from home to print on.

**\$495** [INCLUDES \$100 LAB FEE]

CLASS LIMIT 14

October 1–4 (Mon–Thu) 10am–4pm

**MAIWA EAST - 1310 ODLUM DRIVE**





## ENTWINED LINES: EXPLORATORY TAPESTRY

LUCY POSKITT

Rethink textiles and think tapestry.

Historic tapestries are some of the largest artworks ever made, yet the essence of this technique can fit on your kitchen table and requires only a small portable frame and some imagination.

This workshop will ground students in proper technique so they can confidently create and explore individual styles of weaving. With the basics in hand, we will expand the fundamentals of tapestry weaving into more exploratory and contemporary weaving practices.

Working on individual frame looms, students will learn how to set up a loom for tapestry weaving; classic weaving techniques that create shape, texture, and colour variations; and how to finish and remove a woven piece from the loom. We will then move on to experimental weaving techniques, using intuition and alternative materials to create unusual textures and pattern, permitting students to develop their own stylistic approach with confidence.



At the end of the class, students will have several samplers of their in-class work—a great reference tool for future projects. Students leave with their own wooden tapestry loom.

**\$395** [INCLUDES \$180 LAB FEE]

CLASS LIMIT 14

October 2–4 (Tue–Thu) 10am–4pm

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

INDIA FLINT

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

Using cloth, stitch, paper, and locally gathered plant dyes (from weeds and windfalls) along with drawing, writing, mark-making, and paper-folding techniques (developed especially for the class), we build a series of small and intricate workbooks mapping the journey of our time together. We re-

cord our experiences through dyeing, drawing, and painting as well as through poetry and story, developing a vocabulary of marks from the landscape and gathering a rich resource of words and images to take forward into other work.

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

India joins us from Australia.

India will also guide an event (pg. 21).



**\$895** [INCLUDES \$75 LAB FEE]  
CLASS LIMIT 16

October 10–14 (Wed–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE





# MARLINESPIKE ROPEWORK

TIM WHITTEN

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

There are a handful of items traditionally made to display marlinespike skills. These include the sailor's ditty bag, sea chest handles ("beckets"), and bell lanyards. Pieces may be simple or elaborate but are usually fancy samplers. Finely rendered marlinespike work on sails, rigging, and bell ropes was evidence of an experienced captain and well-trained crew.

Both workshops introduce basic and advanced techniques used on a core project. Completion time for projects will vary with individual dexterity.

Tim Whitten joins us from his chandlery on the eastern seaboard of the USA.



## MARLINESPIKE ROPEWORK: ESSENTIALS

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The focus of this two-day workshop will be the continuous cord bell rope. Equally challenging as the covered core bell rope, this technique requires fewer tools, but application of the methods learned can be just as wide and as varied as those presented during the three-day session.



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

October 10–11 (Wed–Thu) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND

## MARLINESPIKE ROPEWORK: THE BELL ROPE

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This three-day workshop will focus on the techniques used in creating the more elaborate covered core bell rope. The range of techniques presented during the extended workshop will be greater than that of the two-day workshop. The techniques presented are those common throughout the range of Tim's maritime pieces, jewelry, and abstract sculptural objects.



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

October 12–14 (Fri–Sun) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND



# MATERIAL & PROCESS IN PERFECT UNION

JOAN MORRIS

Shaped-resist dyeing (also referred to as Shibori, a Japanese word meaning to compress or to squeeze) is one of the oldest ways of patterning cloth, a practice known by dyers worldwide for thousands of years.

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

Infinite variation and invention continue to be possible with this process. Economical, simple-to-use, wash-fast acid dyes give saturated, transparent, vibrant hues to silk and wool, and they work perfectly with shaped-resist processes. Discharging (colour removal) allows for more complex colour combinations otherwise impossible to achieve through conventional over-dyeing.

With this combination of process and materials, we can think and compose as painters, floating light patterned areas on dark ground using any colour combinations you can imagine.

This class is open to students at various levels of experience from beginner to those with prior experience and a desire to experiment, expand visual vocabulary, sharpen skills, and gain greater control of the medium.

We'll concentrate on making samples of hand-stitched resist (though other shaped-resist processes, such as folding-and-clamping and arashi shibori, will be discussed in depth and demonstrated).

Feel free to bring your sewing machine (it isn't a replacement for hand-sewing, but you can get some wonderful effects with a machine).

Joan joins us from Vermont, USA.

**\$695** [INCLUDES \$130 LAB FEE]  
CLASS LIMIT 16

October 15–19 (Mon–Fri) 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 \$60 LAB FEE]

CLASS LIMIT 12

October 17–19 (Wed–Fri) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND

## 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.

**\$295** [INCLUDES \$85 LAB FEE]  
CLASS LIMIT 15

October 20–22 (Sat–Mon) 10am–4pm

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# THE INKMAKER'S PEN

TIM MCLAUGHLIN



**\$295** [INCLUDES \$85 LAB FEE]

CLASS LIMIT 14

October 20–21 (Sat–Sun) 10am–4pm

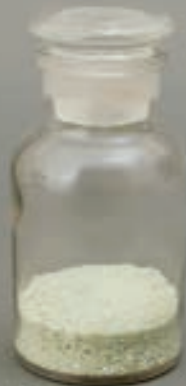
**MAIWA EAST - 1310 ODLUM DRIVE**

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.

On the first day of this two-day class, students will make a variety of inks including iron-gall ink, pigmented ink, and a natural dye lake. On the second day students will learn the basics of pointed pen work, using dip pens to write with the inks we have made. 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 how to best formulate or adjust inks for particular uses.

Tim will also give a lecture (pg. 10).





## BORO & INDIGO

SHUNJI OHASHI

This workshop will teach “boro,” the traditional Japanese techniques used to make and repair clothes. To inspire and instruct, Shunji will present his collection of boro garments and samples. Students will receive instruction in sashiko stitching, patchwork and sakiori, where scraps of fabric and rags are woven together.

The workshop will also focus on indigo dyeing and shibori techniques. Students will learn to apply both these techniques and the spirit of boro (want not waste not) to modern clothing and fabric waste (such as socks, belt loops, offcuts and so on).

Students are encouraged to bring their own worn-out clothing and fabric waste to use. Throughout the workshop, the creativity, spontaneity and humour of boro will be emphasized, with the aim of creating garments that celebrate waste in the most beautiful and creative ways.

Shunji was born into a textile family in Fukushima and after graduating from University of the Arts London spent seven years working for the Japanese denim brand Kapital. He now lives in Amsterdam, where he works for G-Star RAW creating concepts and customized clothing, while also running his own company, StudiOHA. He lectures on boro internationally.

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



**\$695** [INCLUDES \$85 LAB FEE]  
CLASS LIMIT 16

October 22–25 (Mon–Thu) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE

# ARTISTIC PURSUIT

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RACHEL MEGINNES

There is profound beauty in honing skills and finding familiarity with materials. Tacit knowledge, gained through touch and experience, shapes who we are and how we see the world. As makers, we may find ourselves sticking within the confines of our chosen medium. Perhaps we find safety in belonging to a group or mastering a technique. Over time, though, as our identity becomes linked to specific crafts, it becomes more and more challenging to stray afield or to try something new.

This workshop uses your past experiences as a maker as a starting point for artistic exploration. This class will guide you through the process of finding your voice while gaining confidence in your practice and in your work. Students of all levels who are eager to explore their inner motivations and inspirations are invited to take this course.

By working through a series of writing exercises, material challenges, and slide presentations, students will learn how to trust their intentions and intuitions as artists. The class will incorporate group readings, daily discussions, and project

prompts aimed at identifying what makes you excited and able to keep working in the studio. Students will be encouraged to try new techniques and to discern, very specifically, their likes and dislikes while participating in local field trips and one-on-one consultations with the instructor. Goal-setting and future planning will be incorporated into this five-day workshop so that students can leave the class with clear timelines and toolkits to help them achieve their creative dreams. Please bring a willingness to share with others as well as your favourite studio supplies.

Rachel joins us from North Carolina, USA.

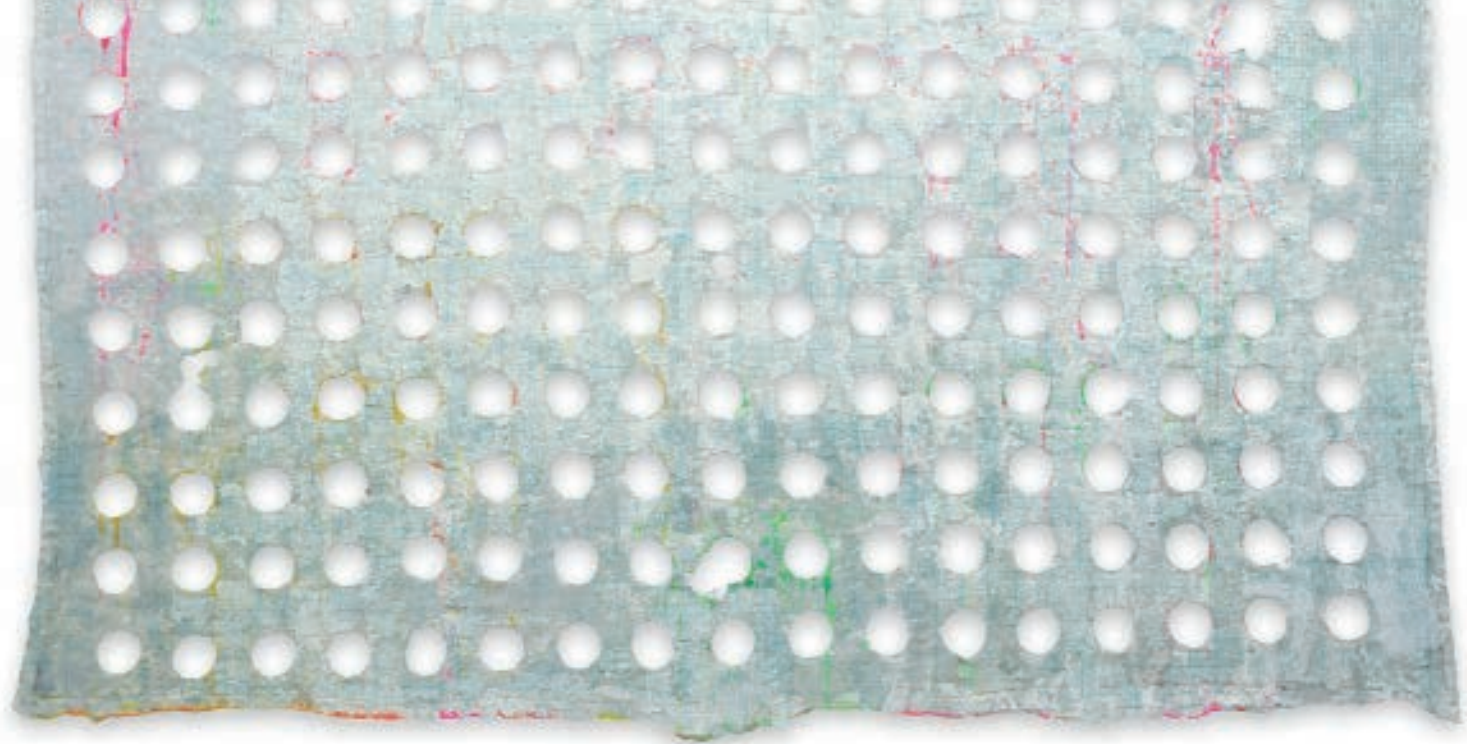
Rachel will also give a lecture (pg. 13).

**\$595** [INCLUDES \$85 LAB FEE]

CLASS LIMIT 12

October 24–28 (Wed–Sun) 10am–4pm

MAIWA LOFT - GRANVILLE ISLAND



## SOAPMAKING WITH NATURAL DYES

VENNIE CHOU

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

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

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

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

**\$395** [INCLUDES \$100 LAB FEE]

CLASS LIMIT 14

October 26–28 (Fri–Sun) 10am–4pm

MAIWA EAST - 1310 ODLUM DRIVE





# 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 29–31 (Mon–Wed) 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 \$120 LAB FEE]

CLASS LIMIT 16

November 1-4 (Thu-Sun) 10am-4pm

**MAIWA EAST - 1310 ODLUM DRIVE**

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## 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.



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

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November 2–4 (Fri–Sun) 10am–4pm  
**MAIWA LOFT - GRANVILLE ISLAND**

# 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.

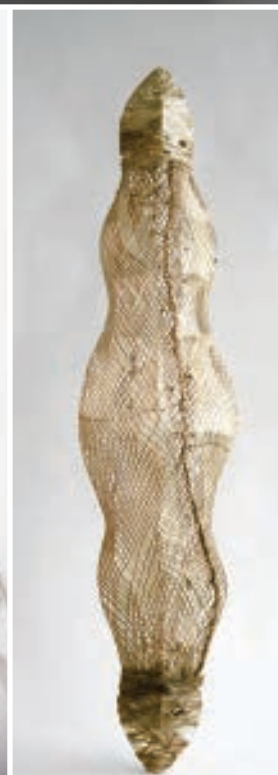
This fast-paced workshop will introduce a long list of traditional embroidery stitches. As the class progresses, emphasis will shift to variations and combinations of these stitches, with experimentation leading to a means of personal expression. For those interested in shisha mirror work, we will study 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 \$75 LAB FEE]  
CLASS LIMIT 14

November 5-7 (Mon-Wed) 10am-4pm

**MAIWA LOFT - GRANVILLE ISLAND**



## SKINS & SKELETONS: 3D TEXTILE CONSTRUCTIONS

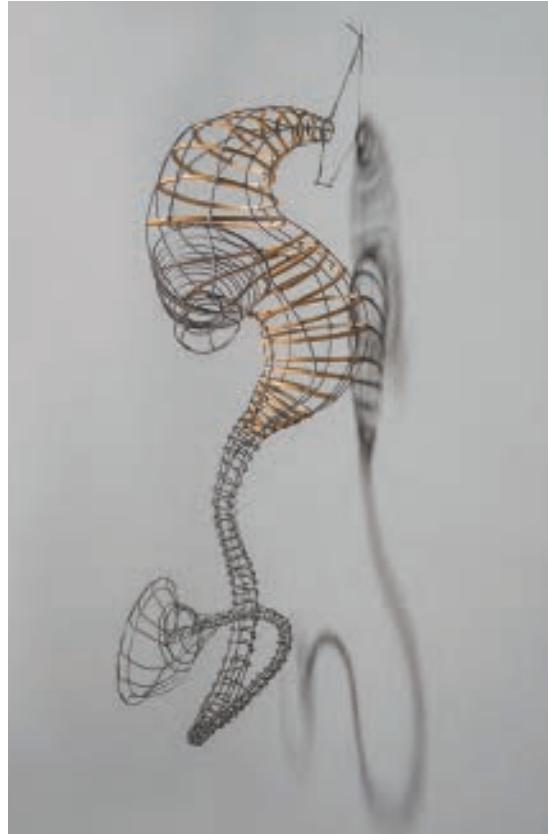
MO KELMAN

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

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

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

Mo joins us from Rhode Island, USA.



**\$695** [INCLUDES \$100 LAB FEE]

CLASS LIMIT 14

November 7-11 (Wed-Sun) 10am-4pm

**MAIWA EAST - 1310 ODLUM DRIVE**

## BOOKBINDING: ANCIENT TO MODERN

GAYE HANSEN

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

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

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

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

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



**\$295** [INCLUDES \$70 LAB FEE]

CLASS LIMIT 12

November 12-14 (Mon-Wed) 10am-4pm

MAIWA LOFT - GRANVILLE ISLAND



## BOOKBINDING: THE ARTIST'S BOOK

GAYE HANSEN

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

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

As the workshop progresses, students will be taken through the steps of making a 6" x 7" hardcover book using more advanced techniques: cloth covers, sewn signatures, interleaf pages, hinges, linen tapes, and headbands. The books become personalized through add-in techniques such as sewn-in envelopes, specialty papers, blockprinting, insertions, and pockets. A wide variety of handmade and commercial papers will be used for the final project.

**\$295** [INCLUDES \$70 LAB FEE]

CLASS LIMIT 12

November 15–17 (Thur–Sat) 10am–4pm


**MAIWA LOFT - GRANVILLE ISLAND**

## ENCAUSTIC MINIMALIST

DANIELLA WOOLF

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

Daniella joins us from Santa Cruz, USA.



**\$395** [INCLUDES \$100 LAB FEE]  
CLASS LIMIT 14

November 14–16 (Wed–Fri) 10am–4pm

**MAIWA EAST - 1310 ODLUM DRIVE**

## RusTEA ENCAUSTIC

DANIELLA WOOLF

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

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

**\$295** [INCLUDES \$80 LAB FEE]

CLASS LIMIT 14

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November 17-18 (Sat-Sun) 10am-4pm

**MAIWA EAST - 1310 ODLUM DRIVE**

## PORTRAIT IN CLOTH

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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 fingerprints. 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

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November 24–25 (Sat–Sun) 10am–4pm

**MAIWA LOFT - GRANVILLE ISLAND**



MAIWA'S  
HONEST YARN



*Naturally Dyed / Organic*

MULBERRY SILK,  
FINE MERINO WOOL & MULBERRY SILK,  
LINEN

*Undyed*

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

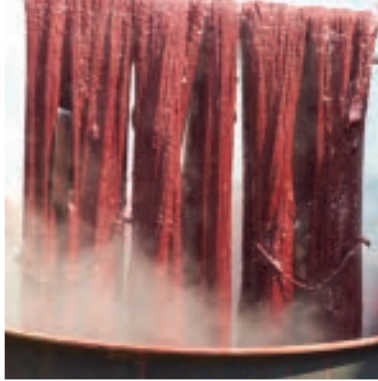


## SLOW CLOTHES

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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.

**JOY BOUTRUP**

Joy Boutrup has a background in textile engineering, specializing in textile chemistry. Her main strength is the ability to analyze structures, develop new methods and techniques, and solve problems in connection with the practical realization of ideas in textile art and conservation. Joy's unique ability to teach in an accessible manner and to convey the deeper structures of fibres and dyes has had a profound influence on textile designers and artists. Joy has taught at design schools in Denmark and at the School of Conservation in Copenhagen. She lives in Sorø, Denmark.

**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 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 somber place.” Her book *2000 Pattern Combinations* was also published in Japan in Japanese script. She has recently published her second book, *Stitched Shibori*, already in its second printing.

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

**VENNIE CHOU**

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

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

As she says, “I have always been fascinated with the fact that dyes are more than just a colouring agent and that they are diagnostic tools in the labs. The more I study the medicinal properties of natural dyes, the more I apply them to my products and the more I like to share my findings with others.”



In addition to her work as a technologist, Vennie works as a textile designer at home and at the studio of To Dye For Designs in Vancouver.

### **CATHARINE ELLIS**

Catharine Ellis is a textile artist and educator. She developed the process of woven shibori in which special threads are added during weaving and then manipulated to create resist patterns during dyeing. Catharine directed the Professional Craft Fiber Program at Haywood Community College for 30 years and has now focused her explorations on the use of natural dyes. She teaches and exhibits internationally and is active in the Textile Society of American and Surface Design Association. Catharine is the author of *Woven Shibori* (Interweave Press, 2005 and 2016). She lives in the mountains of North Carolina. [ellistextiles.com](http://ellistextiles.com)

### **NADINE FLAGEL**

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

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

### **INDIA FLINT**

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

### **JOHN GILLOW**

See his lecture on page 9.

### **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 devel-

oped 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. [eleanorhannan.com](http://eleanorhannan.com)

### **GAYE HANSEN**

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

### **MO KELMAN**

Mo Kelman is a sculptor, fibre artist, and professor of art at the Community College of Rhode Island. Her artwork combines membrane-like materials with lashed skeletal structures to create tensile sculptures which seek a point of balance that is tentative and temporary. A recipient of a U.S. National Endowment for the Arts Fellowship, Mo Kelman has exhibited her work at the Cleveland Museum of Art's May Show; the British Crafts Centre; Korea's Cheongju International Craft Biennale; the International Shibori Symposia in Nagoya, Japan and Hong Kong; Brown University's Bell Gallery in Rhode Island; and the Worcester Center for Crafts in Massachusetts. She is a recipient of a 2012 Artist's Fellowship from the Rhode Island State Council on the Arts. [mokelman.com](http://mokelman.com)

### **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 practicing 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.

### **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.

### **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.

His ink-related interests may be found at [atramentum.org](http://atramentum.org) and [@artisan\\_ink](https://twitter.com/artisan_ink).

### **RACHEL MEGINNES**

Rachel Meginnes is an artist and educator committed to the idea that art creates more fulfilling lives. With 20 years of experience in the studio and classroom, Rachel finds that individual strength develops from the ability to dream, propose, commit, create, and share our work with others. She believes that the artistic process directly reflects our broader search for human success and enables us to generate the tools we need to thrive.

Rachel has taught all ages and levels. She has operated her own business for the past 12 years and understands art from the perspective of artist, dealer, and buyer. Her work may be found in corporate, museum, school, and private collections in the USA and around the world. Rachel holds a BA in art from Earlham College and an MFA from the University of Washington. She currently lives and works in western North Carolina.

**JOAN MORRIS**

Joan Morris began working with shaped resist in 1983 after many years of working with paint, dyes, and fabric. That year also marked the beginning of her work as master-dyer for the Theater Department at Dartmouth College, where she has dyed, painted, and printed textiles for more than 80 productions. Her resist-dyed textiles have been exhibited and awarded prizes nationally and internationally, and she has received grants for her work from the Asian Cultural Council, the Vermont Arts Council, the Vermont Community Foundation, the Puffin Foundation, Dartmouth College, and private foundations.

Joan's work is in the permanent collections of the Cooper-Hewitt National Design Museum (Smithsonian Institution) in New York, the Museum of Art at RISD, Takeda Kahei Shoten in Arimatsu, Japan, and the Wadsworth Atheneum Museum of Art in Hartford, Connecticut. Barney's New York featured her one-of-a-kind shaped resist-dyed shawls in the fall and winter collections of 1990 and 1991.

**SHUNJI OHASHI**

Born in Fukushima, Japan, to a family with a history in tailoring, silk, and cotton, Shunji has long been fascinated by the transformative power of clothes. After studying shoe design at the University of the Arts London, Shunji worked at Japanese denim brand Kapital for seven years, spearheading their exclusive and labour-intensive Kountry line. He now lives in Amsterdam and works for G-Star RAW, where he creates concepts and makes customized clothing for Pharrell Williams, while on the side running his own company, StudioOHA, under his artist name OHA. His surname, Ohashi, means "big bridge" in Japanese, and this is pre-

cisely what he tries to be: a bridge between artists, designers, and factories; factories to consumers; consumers to craftsmen; and so on. Shunji Ohashi conducts workshops and lectures internationally.

**LUCY POSKITT**

Lucy Poskitt is a contemporary weaver who works in both traditional image-based tapestry and yardage weaving (but with a looser and more experimental hand).

She studied within the interdisciplinary program of the Nova Scotia College of Art and Design University and the New York Studio Program, focusing on several disciplines: weaving, art history, printmaking, and installation art—all of which inform her tapestry work and teaching philosophy today. Lucy's work has been exhibited and collected internationally. She has taught tapestry workshops across Canada. Her website is [lucyposkitt.com](http://lucyposkitt.com)

**AMY PUTANSU**

Amy has been making cloth since she began her textile education at Rhode Island School of Design in 1991. Her passion and area of expertise is weaving by hand, particularly multiple layer fabrics and ondulé. She has also designed cloth for jacquard that was woven at the Oriole Mill, and designed and woven interiors and garment yardage on AVL dobbie looms. In 2008 Amy became a full-time educator at Haywood Community College in the renowned Professional Crafts Program in the mountains of western North Carolina.

Amy grew up on the rocky shoreline of coastal Maine. The stark, raw nature of the coastal environment has influenced both her aesthetic sensibility and her approach to materials. [putansutextiles.com](http://putansutextiles.com)

**NAOMIBELLE ROZELL**

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

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

**SUE STONE**

See her lecture on page 6.

**TIM WHITTEN**

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

Tim runs the Marlinespike Chandlery located in Stonington, Maine, a combination studio workshop, antique store, and museum centred around traditional, nautically inspired rope and fibre work. [marlinespike.com](http://marlinespike.com)

**DANIELLA WOOLF**

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

| MONDAY           | TUESDAY                               | WEDNESDAY                                | THURSDAY                          | FRIDAY                      | SATURDAY            | SUNDAY |
|------------------|---------------------------------------|--|-----------------------------------|-----------------------------|---------------------|--------|
|                  |                                       |  |                                   |                             | SEPTEMBER 1         | 2      |
| 3                | 4                                     | 5  | 6                                 | 7                           | 8                   | 9      |
|                  |                                       | The Natural Dye Studio                   |                                   |                             | The Colour Workshop |        |
| 10               | 11                                    | 12                                       | 13                                | 14                          | 15                  | 16     |
|                  |                                       | Natural Dye: Observation & Understanding |                                   | Indigo Printing & Discharge |                     |        |
|                  |                                       | Do I Know You? - A Focus on Faces        |                                   | Every Picture Tells a Story |                     |        |
|                  | Catherine Ellis & Joy Boutrup Lecture |  | Sue Stone Lecture                 |                             |                     |        |
| 17               | 18                                    | 19                                       | 20                                | 21                          | 22                  | 23     |
|                  |                                       | Making Waves                             | Complex Silk: Selective Degumming |                             |                     |        |
|                  |                                       |  | Creative Studio (First Offering)  |                             |                     |        |
|                  |                                       |  | Amy Putansu Breaking Waves        |                             |                     |        |
| 24               | 25                                    | 26                                       | 27                                | 28                          | 29                  | 30     |
|                  |                                       | Stitch-Resist Master Class               |                                   |                             |                     |        |
| Adventures-Day 1 | Adventures-Day 2                      | Adventures-Day 3                         |                                   | Banjara Stitches            |                     |        |
|                  | John Gillow Lecture                   |  |                                   |                             |                     |        |
| OCTOBER 1        | 2                                     | 3  | 4                                 | 5                           | 6                   | 7      |
|                  | Master the Screen Print               |  |                                   |                             |                     |        |
|                  | Entwined Lines: Exploratory Tapestry  |  |                                   |                             |                     |        |

■ Maiwa East
 ○ Maiwa Loft
 ■ Net Loft Lecture
 ■ Maiwa East Event

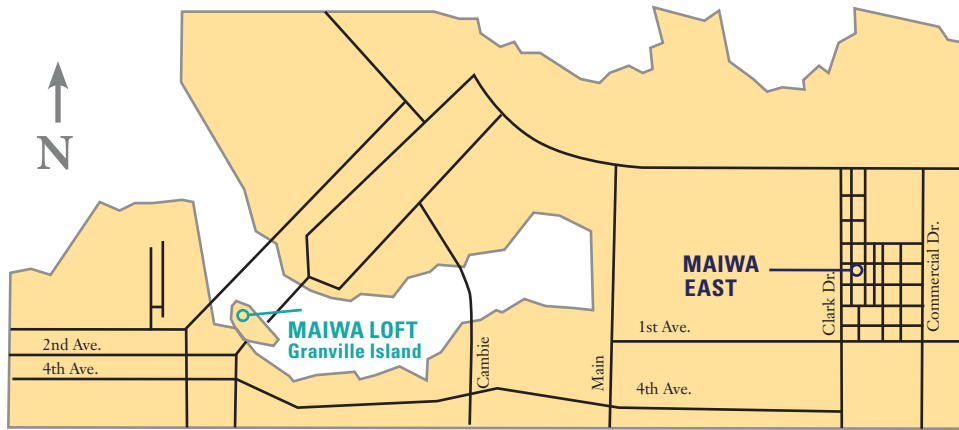
| MONDAY                              | TUESDAY                 | WEDNESDAY   | THURSDAY                             | FRIDAY                       | SATURDAY                                | SUNDAY |
|-------------------------------------|-------------------------|---|--------------------------------------|------------------------------|---|--------|
| 8                                   | 9                       | 10  | 11                                   | 12                           | 13                                      | 14     |
|                                     |                         | being (t)here: in the field, mapping the poetics of place |                                      |                              |   |        |
|                                     |                         | Marlinespike Ropework: Essentials                         | Marlinespike Ropework: The Bell Rope |                              |   |        |
|                                     | India Flint Wonderlust  |   |                                      |                              |   |        |
| 15                                  | 16                      | 17  | 18                                   | 19                           | 20                                      | 21     |
| Material & Process in Perfect Union |                         |   |                                      |                              | The Inkmaker's Pen                      |        |
|                                     |                         | Creative Block Printing                                   |                                      |                              | Creative Rug Hooking                    |        |
|                                     | Tim McLaughlin Lecture  |   |                                      |                              |   |        |
| 22                                  | 23                      | 24  | 25                                   | 26                           | 27                                      | 28     |
| Boro & Indigo                       |                         |   |                                      | Soapmaking with Natural Dyes |   |        |
| Rug Hooking                         |                         | Artistic Pursuit  |                                      |                              |   |        |
|                                     | Rachel Meginnes Lecture |   | Shunji Ohashi Lecture                |                              | Charlotte Kwon & Tim McLaughlin Lecture |        |
| 29                                  | 30                      | 31  | NOVEMBER 1                           | 2                            | 3                                       | 4      |
|                                     |                         | World of Dyes: Methods & Applications                     |                                      |                              |   |        |
| Mappa: Cartography on Cloth         |                         |   |                                      | Elements of Design           |   |        |
| 5                                   | 6                       | 7   | 8                                    | 9                            | 10                                      | 11     |
|                                     |                         | Skins & Skeletons   |                                      |                              |   |        |
| The Art of Embroidery               |                         |   | Creative Studio (Second Offering)    |                              |   |        |
| 12                                  | 13                      | 14  | 15                                   | 16                           | 17                                      | 18     |
|                                     |                         | Encaustic Minimalist                                      |                                      |                              | RusTEA Encaustic                        |        |
| Bookbinding: Ancient to Modern      |                         |   | Bookbinding: The Artist's Book       |                              |   |        |
| 19                                  | 20                      | 21  | 22                                   | 23                           | 24                                      | 25     |
|                                     |                         |   |                                      |                              | Portrait in Cloth                       |        |

**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.

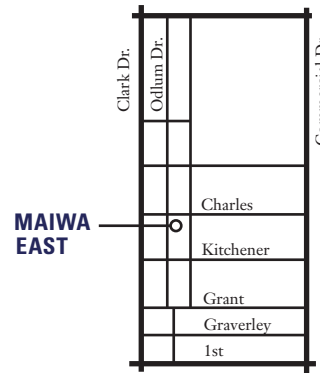
*Please read your registration carefully to determine which location your workshop will be held at.*



**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.

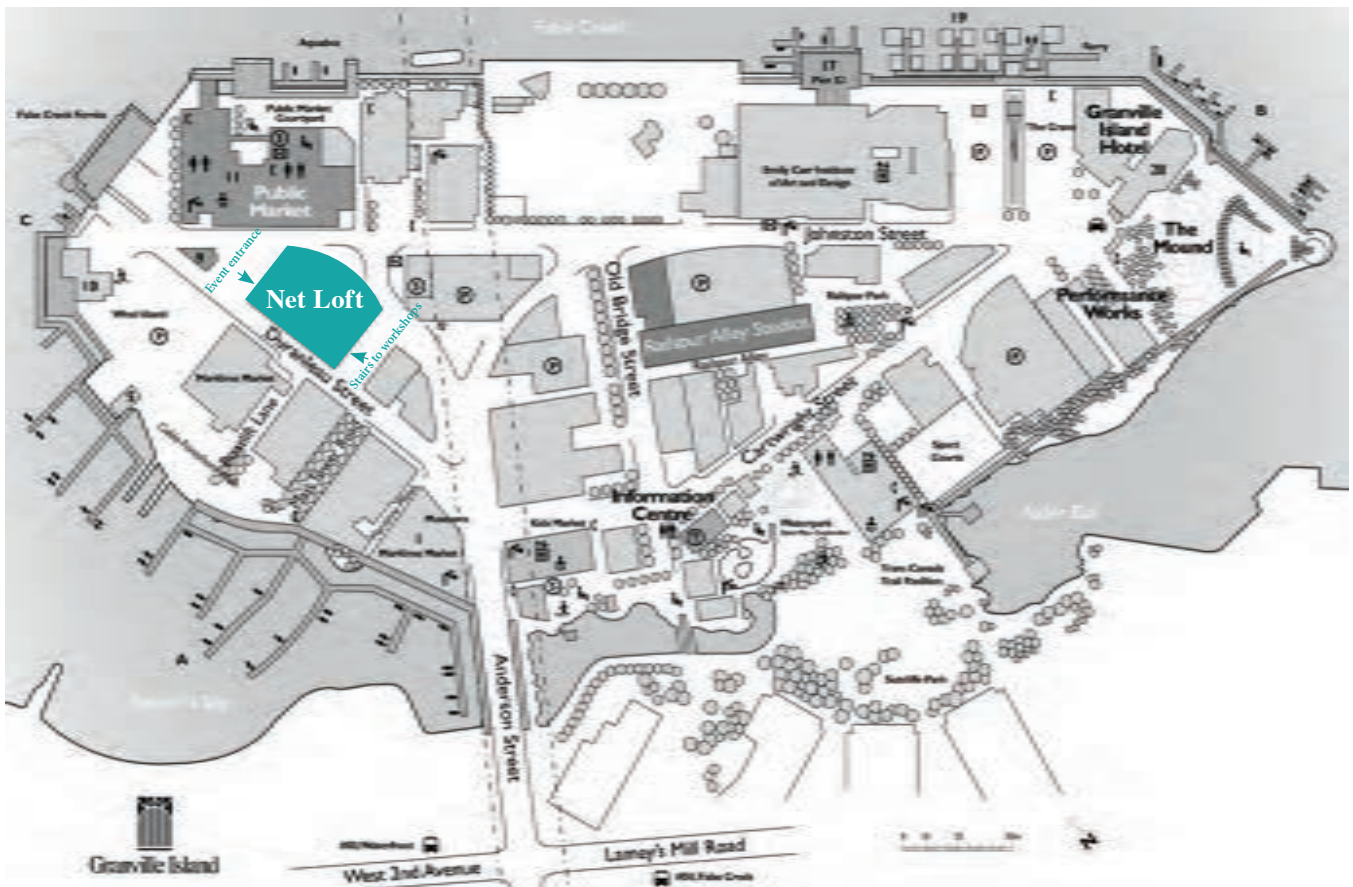
Distance between the Maiwa Loft and Maiwa East is 7 km. Allow 20–25 min to drive.





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



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

### Ashby House (West End)

989 Bute Street  
Vancouver, BC V6E 1Y7  
604 669 5209  
[www.bbcanada.com/744.html](http://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](http://www.corkscrewinn.com)

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

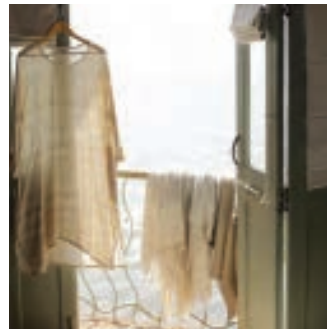
Lynn Ferguson & Michael McClacherty  
1842 Parker Street  
Vancouver, BC V5L 2K9  
604 669 0715 home or toll-free 1 877 669 7055  
[www.beeandthistle.ca](http://www.beeandthistle.ca)

### Greystone Bed & Breakfast

2006 West 14th Avenue  
Vancouver, BC V6J 2K4  
604 731 1015 or toll-free 1 866 518 1000  
[www.greystonebb.com](http://www.greystonebb.com)

### Hycroft Suites

1248 West 15th Avenue  
Vancouver, BC V6H 1R8  
604 739 9002  
[www.hycroft.com](http://www.hycroft.com)



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

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and ... the Maiwa blog  
[maiwa.com](http://maiwa.com)

*Registration opens Monday, June 18, 2018, at 10am.*

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

### **LECTURES**

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

### **WORKSHOPS**

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

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

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

Running a workshop series of this scope involves considerable administrative and management time.

Therefore our cancellation policy is as follows:

### **CANCELLATION INFORMATION**

**Cancellations on or before July 15, 2018, will be charged a \$35 fee.**

**Cancellations after July 15, 2018, receive a 50% refund.**

**Cancellations after July 31, 2018, 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](http://schooloftextiles.com).

## SEPTEMBER WORKSHOPS

- \$695  The Natural Dye Studio Sep 5–9
- \$295  The Colour Workshop Sep 7–9
- \$295  Do I Know You? A Focus on Faces Sep 12–13
- \$495  Natural Dye: Observation & Understanding Sep 12–14
- \$395  Every Picture Tells a Story Sep 14–16
- \$295  Indigo Printing & Discharge Sep 15–16
- \$120  Making Waves in Woven Cloth Sep 19
- \$495  Complex Silk: Selective Degumming Sep 20–23
- \$395  The Creative Studio (First Offering) Sep 20–23
- \$150  Adventures in World Textiles—Day 1 Sep 24
- \$150  Adventures in World Textiles—Day 2 Sep 25
- \$150  Adventures in World Textiles—Day 3 Sep 26
- \$695  Stitch-Resist Masterclass Sep 26–30
- \$295  Banjara Stitches Sep 28–30

## OCTOBER WORKSHOPS

- \$495  Master the Screen Print Oct 1–4
- \$395  Entwined Lines: Exploratory Tapestry Oct 2–4
- \$895  being (t)here Oct 10–14
- \$295  Marlinespike Ropework: Essentials Oct 10–11
- \$395  Marlinespike Ropework: The Bell Rope Oct 12–14
- \$695  Material & Process in Perfect Union Oct 15–19
- \$295  Creative Block Printing Oct 17–19
- \$295  Creative Rug Hooking Oct 20–22
- \$295  The Inkmaker's Pen Oct 20–21
- \$695  Boro & Indigo Oct 22–25
- \$595  Artistic Pursuit Oct 24–28
- \$395  Soapmaking with Natural Dyes Oct 26–28
- \$295  Mappa: Cartography on Cloth Oct 29–31

## NOVEMBER WORKSHOPS

- \$395  World of Dyes: Methods & Applications Nov 1–4
- \$295  Elements of Design Nov 2–4
- \$295  The Art of Embroidery Nov 5–7
- \$695  Skins & Skeletons Nov 7–11
- \$395  The Creative Studio (Second Offering) Nov 8–11
- \$295  Bookbinding: Ancient to Modern Nov 12–14
- \$395  Encaustic Minimalist Nov 14–16
- \$295  Bookbinding: The Artist's Book Nov 15–17
- \$295  RusTEA Encaustic Nov 17–18
- \$195  Portrait in Cloth Nov 24–25

## NET LOFT LECTURES

- \$15  **Catharine Ellis & Joy Boutrup** – Sep 11  
Between Science & Art
- \$15  **Sue Stone** – Sep 13 – Woman with a Fish
- \$15  **John Gillow** – Sep 25 – The Silk Route
- \$15  **Tim McLaughlin** – Oct 16 – The Poetics of Textiles
- \$15  **Rachel Meginnes** – Oct 23 – Stripped Bare
- \$15  **Shunji Ohashi** – Oct 25 – On the Mend
- \$15  **Charlotte Kwon & Tim McLaughlin** – Oct 27  
Kinds of Blue

## MAIWA EAST EVENTS

- N/C  Sep 20 – **Amy Putansu** – Breaking Waves
- \$95  Oct 9 – **India Flint** – Wonderlust Evening

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REGISTRATION

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**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](http://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, 2018, will be charged a \$35 fee. Cancellations after July 15, 2018, receive a 50% refund. There are no refunds for cancellations after July 31, 2018. Students who are unable to attend a workshop may elect to send a qualified replacement if they notify Maiwa in advance. Both the Maiwa Loft and Maiwa East are second floor locations accessed by stairs. We regret that they are not wheelchair accessible.

Maiwa Handprints Ltd., #6 -1666 Johnston Street, Granville Island, Vancouver, BC, Canada V6H 3S2  
phone 604.669.3939 fax 604.669.0609 [maiwa@schooloftextiles.com](mailto:maiwa@schooloftextiles.com) [maiwa.com](http://maiwa.com)



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