

MAKE GOOD: CRAFTS + LIFE

embroidered wild flowers



Patterns
Inspired by
Field and
Forest

KAZUKO
AOKI

— Japanese craft style —

embroidered wild flowers

Patterns Inspired by Field and Forest



ROOST BOOKS
Boulder 2020

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カラマツのイボウ
林の草地
裾路のわき



赤い葉

葉のしやう
いさる

2963 3363

黒く熟した果が
名前の由来
葉のつやが
蜜の味アリを引
ドマンがカリニ
アリを引
さう
ねて種が

木乃又17971

青紫色の花
花びら



川のイサは野草の宝庫
つくし、ひれあざみ
菜の花



3803 3803

17971

when the dandelions bloom



Warmed by the sunshine, the dandelions grow taller and their yellow flowers open. In a matter of time, the dandelions' fluff takes flight, steadily expanding their domain.

See page 54

walking along the embankment



Fertile stem

Field horsetail

Walking along the sunny embankment,
the tiny flowers of early spring are
everywhere—field horsetails and their
fertile stems, along with rapeseed
blossoms and Persian speedwell.

See page 56



Rapeseed

Persian speedwell

long-headed poppies



Although the poppy is an exotic plant species,
somewhere along the line these flowers have
become a staple of the spring landscape.

See page 58



violets



Creeping Korean violet



Dwarf Japanese violet



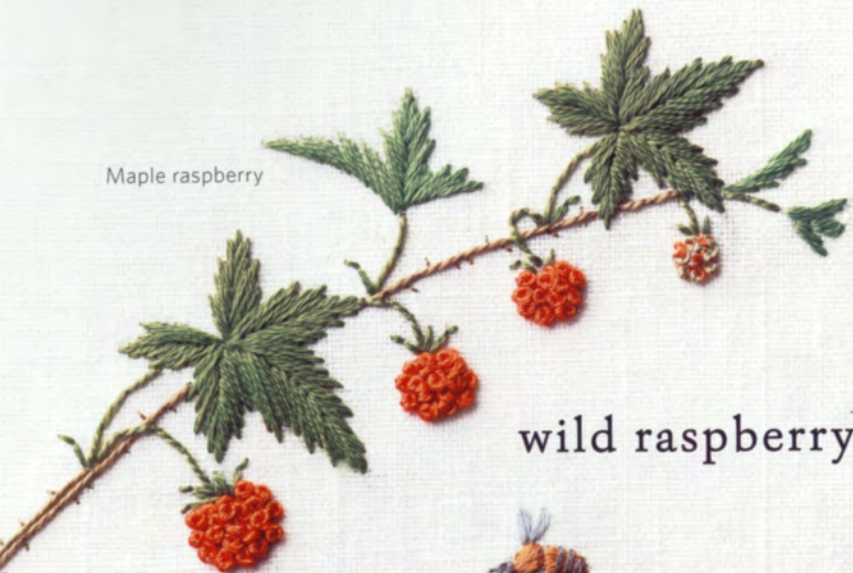
spring paths



These are some of my favorite places
where spring flowers bloom.
See page 62



Maple raspberry



wild raspberry & mock strawberry

Mock strawberry



Wild raspberry



Various kinds of wild Japanese berries grow on the edges of the woods. I even find Japanese brambles at the sides of railroad crossings, and every year I look forward to seeing them on my travels.
See page 64

Japanese bramble



rainy days

One of the pleasures of the rainy season is the blooming of the hydrangeas. One of the many varieties is the Tea of Heaven hydrangea, which has diminutive petals. See page 66

Tea of Heaven
hydrangea



sunflowers in array

The sunflowers that thrive along the paths between rice paddies can grow so tall you have to look up at them. Sometimes their heads droop in the heat of the afternoon sun.

See page 68



flowering grasses

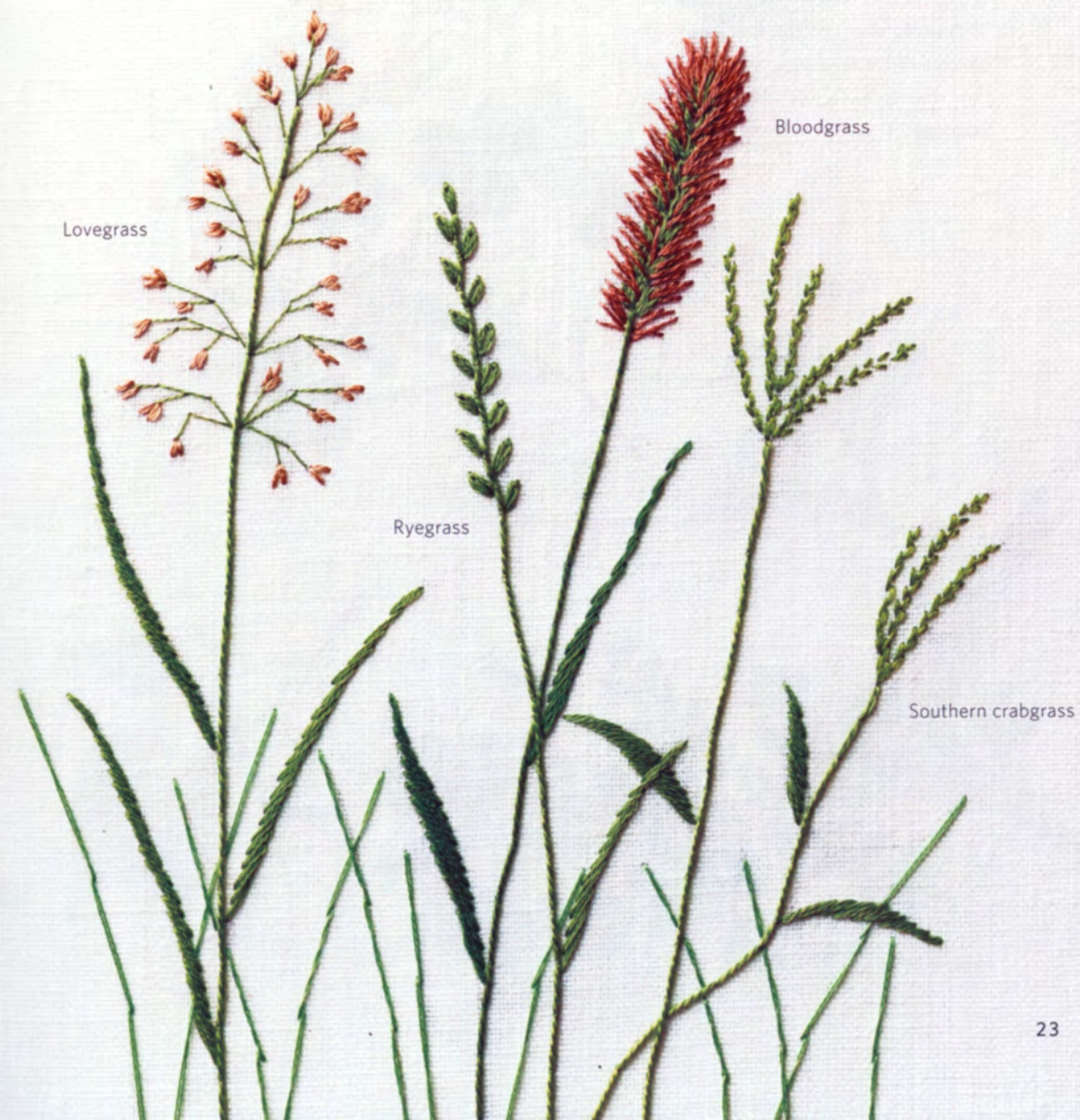
Many kinds of grasses grow along the fences of parking lots. They might seem plain and simple, but each of them has its own flower, with seeds attached. See page 70



Wild oat

Green foxtail

Asian flatsedge



Lovegrass

Ryegrass

Bloodgrass

Southern crabgrass

in the corners of the garden

The garden corners where the cicadas sing
are an oasis of wild flowers and grasses.

They creep over the grounds, growing in
clumps and spreading their tendrils. And
then insects take up residence there too.

See page 24

Creeping woodsorrel



Prostrate spurge



Skunkvine



Asiatic dayflower



Chameleon plant

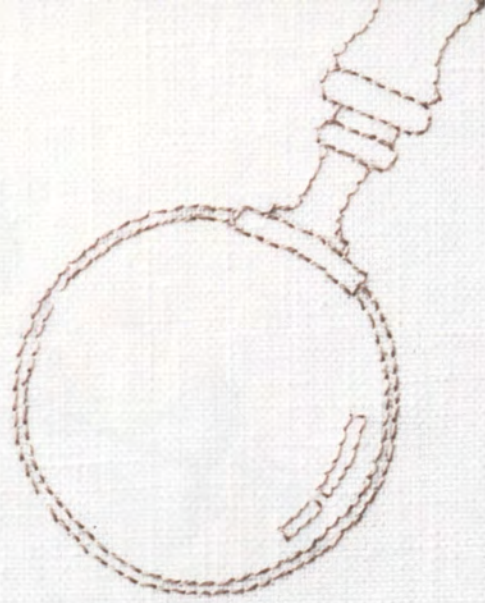


summer's butterflies



Old world swallowtail

On days of blazing sunshine,
swallowtails flit back and
forth in the shade.
See page 74



Pea blue



Small copper



Eastern pale
clouded yellow



Asian comma

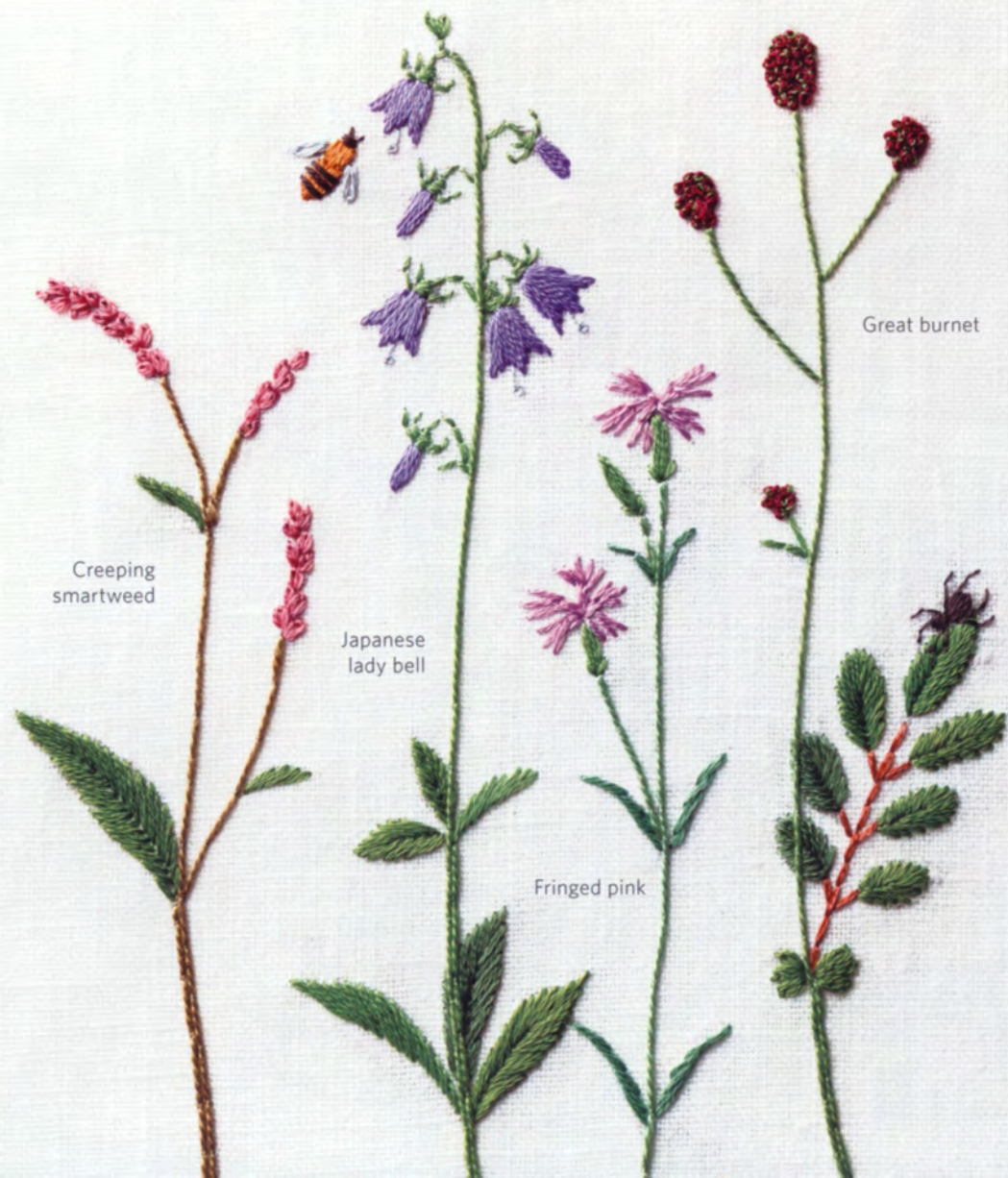


Small cabbage
white



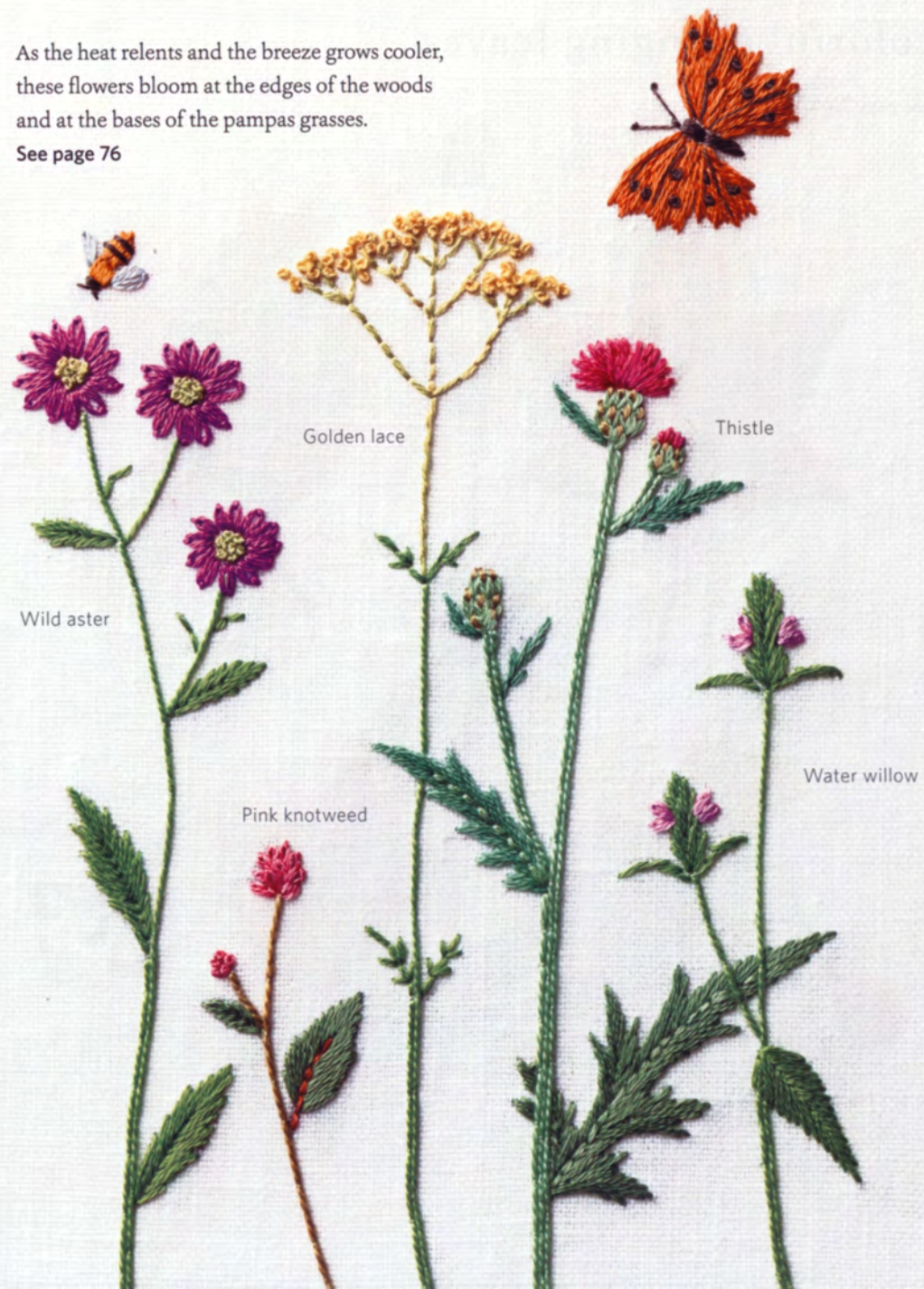


autumn paths



As the heat relents and the breeze grows cooler, these flowers bloom at the edges of the woods and at the bases of the pampas grasses.

See page 76



colorful changing leaves

See page 78



Sweetgum



Mountain cherry



Ginkgo



Chinese tallow



Konara oak



Trident maple



American sycamore

forest combing

Whether in nearby woods
or distant forests, these are
the mushrooms I always
hope to encounter.
See page 80



Leopard slug



Common funnel



Sulfur tuft



Fly agaric



White dunce cap



Panther cap



Cauliflower coral



Wood blewit



Moonlight mushroom



the opposite bank of the canal



Although I've never been
to the Netherlands, this
is what I imagine the late
autumn landscape looks
like along the canals.
See page 88

bird watching

See page 84

Sparrow



Pygmy woodpecker



Daurian redstart



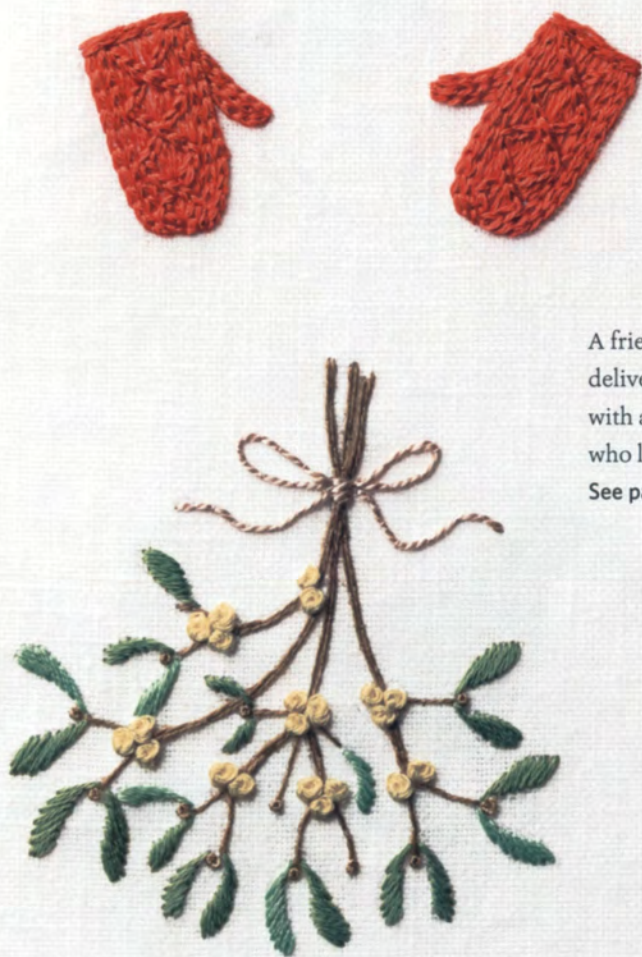
Red-flanked bluetail



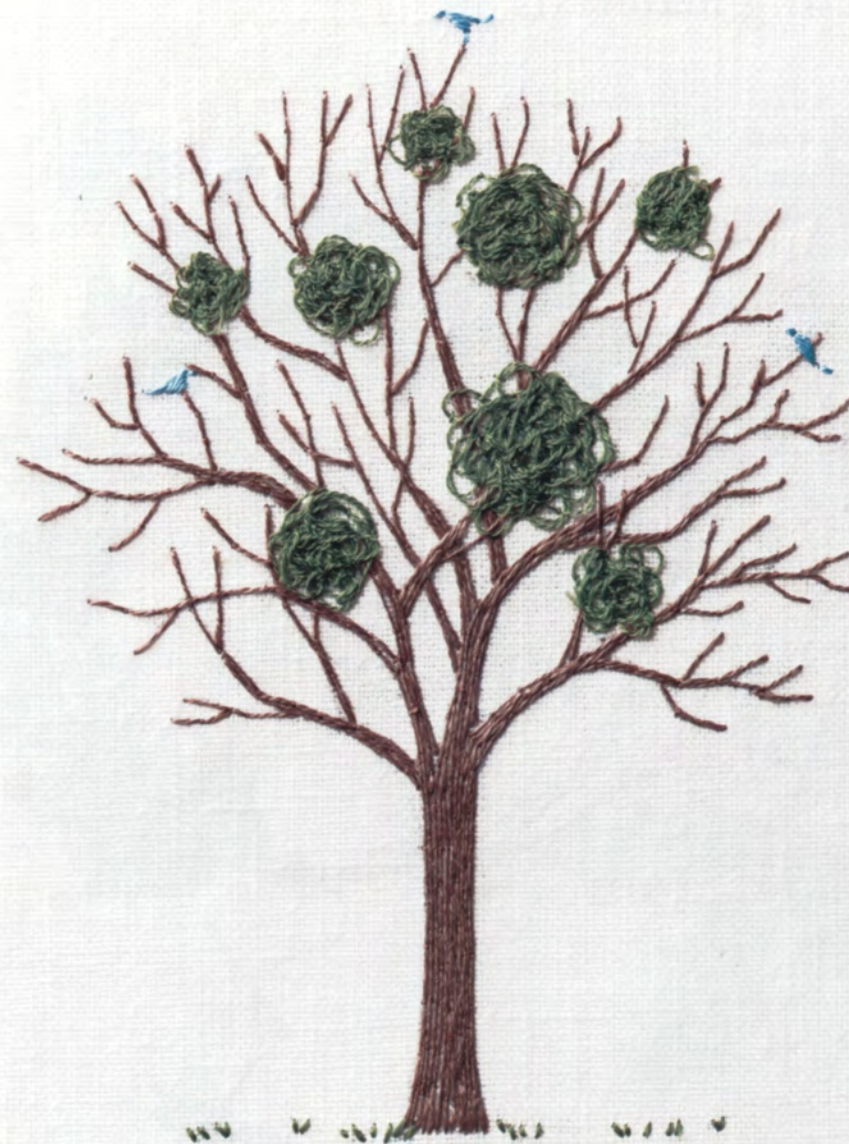
Brown-eared bulbul



mistletoe



A friend who lives nearby
delivered some mistletoe along
with a gift from another friend
who lives in Yatsugatake.
See page 86



collecting materials

I like to make a wreath with wisteria vines and attach materials I've gathered. Bring a basket with you on your walks. See page 88



Fir



Japanese privet



Acorns



Rose hips



Holly olive
(False holly)

the world of mosses



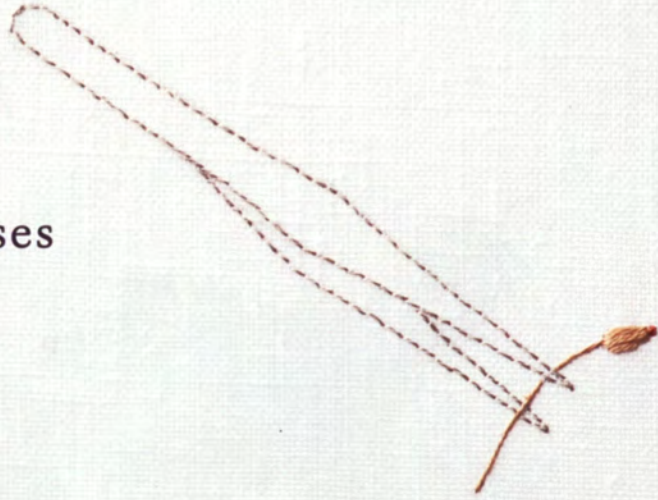
Silvergreen bryum moss



Leucobryum bowringii



Juniper haircap moss



Common liverwort



Common apple-moss

Once you start looking for it, you'll find that moss is everywhere. At the edge of the road or at the foot of a tree, and mosses have flowers that bloom too.

See page 90



objects that are rather
ordinary but still special



These objects are perfectly
ordinary, but that's exactly
what makes them special. Pick
them up and hold them in your
hand, and you'll understand.
See page 92

How to make



when working in embroidery

EMBROIDERY FLOSS AND THREAD In this book, I mainly use DMC embroidery floss. For DMC No. 5 and for linen thread, I embroider with a single strand. DMC No. 25 is sold loosely plied in 6 strands, so first I cut it to the length I will use—I find that about 50 to 60 cm is easiest to work with—and then I pull out the necessary number of strands, one by one, and reassemble them. I embroider with 3 strands, unless noted otherwise.

For instructions that use the term “variegated,” I embroider with 2 or more colors threaded on the same needle. Blending colors is an effective way to add intensity and depth.

For projects in this book that call for a couching stitch, I use 1, 2, or 3 strands of No. 25 unless specified otherwise; sometimes I call for No. 5 or linen thread. So as not to call attention to the No. 5 laid thread, I use a single strand of No. 25 in the same color to fasten it in place. When using linen thread for the laid thread, I use a single strand of No. 25 in a similar color to fasten it in place.

EMBROIDERY NEEDLES The correlation between embroidery thread and needle is very important. Choose an appropriate needle according to the weight of the thread, and always use sharp needles.

DMC No. 5, single strand
French embroidery needle No. 3 or 4

DMC No. 25, 2 or 3 strands
French embroidery needle No. 7

DMC No. 25, single strand
Thin sewing needle

Linen embroidery thread, single strand
French embroidery needle No. 7

EMBROIDERY FABRIC For projects in this book, I worked in the center of a 35 cm x 30 cm piece of 100% linen, on a Bunka Embroidery #1 frame (24 cm x 19 cm).

Always apply single-sided fusible interfacing (midweight) to the reverse side of the fabric before embroidering. This application reduces the amount the fabric stretches, prevents the stitches on the reverse side from pulling on the front, and dramatically improves the look of the finished product.

EMBROIDERY PATTERNS Patterns are printed actual size. To transfer the pattern to your fabric, first copy it to tracing paper. Then, layer water-soluble Chaco paper (I recommend using gray), the tracing paper with the pattern, and cellophane on the right side of the fabric. Use a craft stylus to transfer the pattern to the fabric.

EMBROIDERY FRAMES When working embroidery, stretching fabric on a frame is a beautiful way to finish a project. For smaller projects, use a circular hoop; for larger projects, use a rectangular frame in a size that corresponds to the project.

TIPS AND TRICKS

- When embroidering, transfer the pattern to the fabric, as described above. Depending upon the fabric you use, sometimes all of the details don't transfer—in that case, add them in with a ballpoint pen (make sure the ink can be erased with heat later). Properly transferring your pattern is the key to creating beautiful embroidery.
- When finishing your project, first spray it with water, erase the lines from the Chaco paper, then apply heat to the reverse side of the fabric with an iron or a hairdryer to remove the pen lines.
- Embroider in this order for plants: stem > leaf > flower. Adding the veins of the leaves at the end will give your stitches a pleasantly fluffy appearance.
- For leaves and flowers, work the embroidery from the outside toward the center.
- I did my best to make these patterns and instructions easy to follow, but before you begin embroidering, I recommend taking a look at the real thing—whether in photographs in a field guide or on the Internet—in order to reinforce your image of what it should look like. This will make it easier to express yourself in your work, and you won't ever doubt your stitches.
- The many varieties of plants and birds each have their own characteristics, and no two are alike. Embroider more flowers, or make the birds even softer and fuller—have fun with it!

stitch catalog

NOTE: In the embroidery patterns, the stitch names are shortened to just their main name. For example, if a running stitch is indicated, it will be noted simply as "Running."



RUNNING STITCH Use a running stitch when you want to add a stitch but you want it to be inconspicuous.



BACK STITCH A back stitch produces neat and cleanly finished line of stitching. When working along a curve, make fine stitches. I use this stitch for leaf designs and the tips of stems.



OUTLINE STITCH An outline stitch creates line stitching that has volume and texture. You can also use this stitch to create a surface of stitches next to each other, such as those used to create stems and roots.



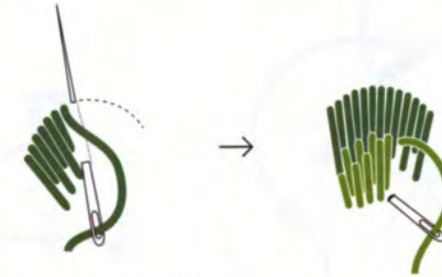
STRAIGHT STITCH A straight stitch is a simple stitch, but it can make your embroidery come alive. Use it to work fine petals or the details on a plant.



COUCHING STITCH A couching stitch is a good choice for embroidering fine lettering because you can freestyle your own lines. Or use this stitch to create a vigorous stem with No. 5 floss. Work compact laid stitches for a beautiful finish.



SPLIT STITCH I often use a split stitch to work a surface of stitches next to each other. Even on broad leaves, where the stitches overlap, this stitch is not bulky. Use a slightly longer needle for a flat finish.

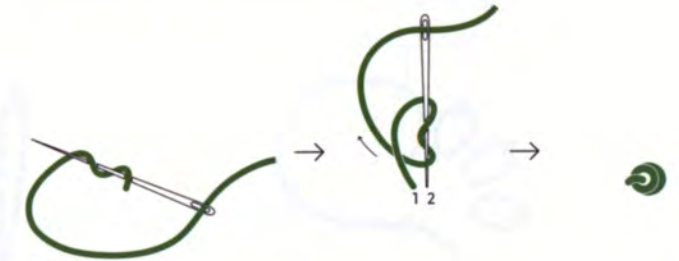


LONG AND SHORT STITCH I often use this stitch for broad areas. Be sure to work stitches by bringing the needle up from somewhere outside the pattern line and then coming back down inside the line.

When working a second row of stitches, bring the needle up between the threads from the first row to prevent any gaps in your stitches.



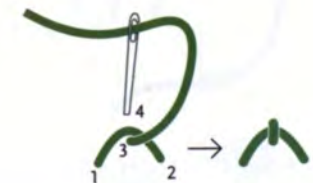
SATIN STITCH A satin stitch is a perfect stitch for the flat and shiny aspect of flower petals. You can also use it for leaves. Create a nice finish by pulling all the stitches at the same tension.



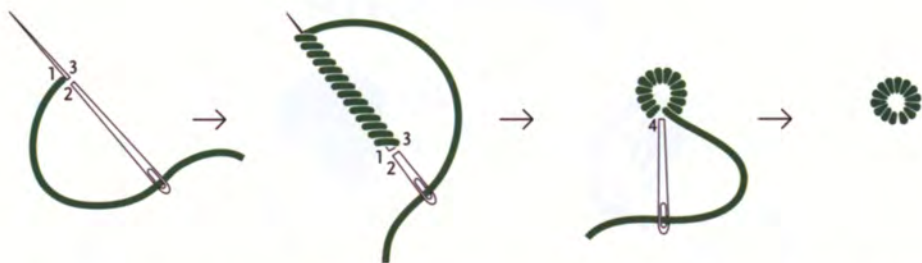
FRENCH KNOT STITCH (shown with 2 wraps) Use French knots for flower centers, small buds, or seeds. Knots can appear stiff or soft, depending on the tension of the thread. In this book, work with 2 wraps unless specified otherwise.



CHAIN STITCH Use a chain stitch to create line stitching that has volume by working a thin chain of tightly pulled stitches.



FLY STITCH Use a fly stitch for the wings of birds or butterflies. You can create a different effect depending on the anchor stitch.



BULLION STITCH (COIL) Use a bullion stitch for a coiled finished shape. Bring the needle up a short distance between 2 and 3 in the fabric, and wrap the thread around the needle enough times to cover the circumference of the circle, then pull the needle through the coil, wrap the coil into a circle, and bring the needle back down through the fabric.

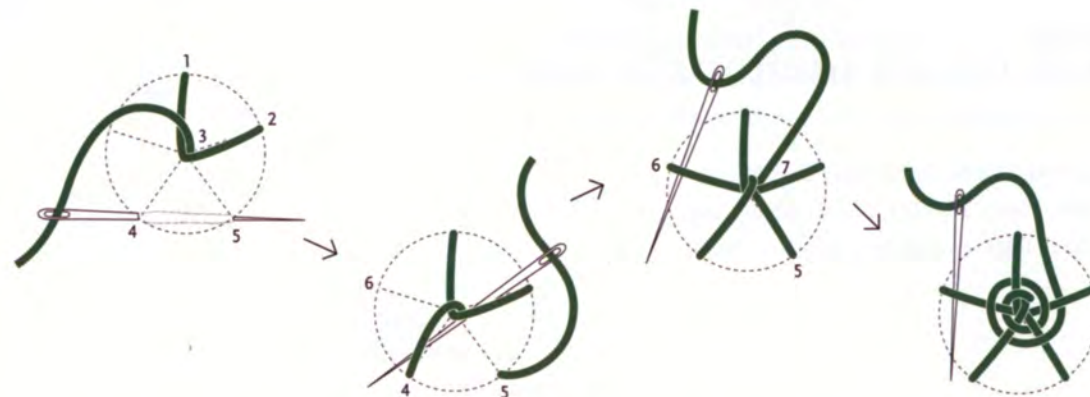


LAZY DAISY STITCH Use a lazy daisy stitch for small petals or calyxes. You can also combine it with a straight stitch or satin stitch to fill in the middle of a shape. Adjust the shape by shifting the tension of the thread.



BLANKET STITCH A blanket stitch is often used for appliques or edging. Adjust the space between or the length of the stitches to suit the pattern. This stitch is also called a buttonhole stitch.

Work a row of chain stitches, then insert the needle into each chain stitch below as you work the blanket stitches above it. For additional rows, stagger the stitches.



SPIDER WEB STITCH (shown with 5 spokes) Make 5 straight stitches, radiating from the center of a circular shape. Then bring the thread up at the center and coil it around, alternating over and under the radial stitches.

HOW TO MAKE THE LEAVES ON THE PROSTRATE SPURGE page 72



Work the inner lazy daisy stitch, then work the outer double stitch, and fill in with a straight stitch. If you make the anchor stitches small, it creates a rounded leaf tip.



HOW TO MAKE THE BIRDS' EYES page 84

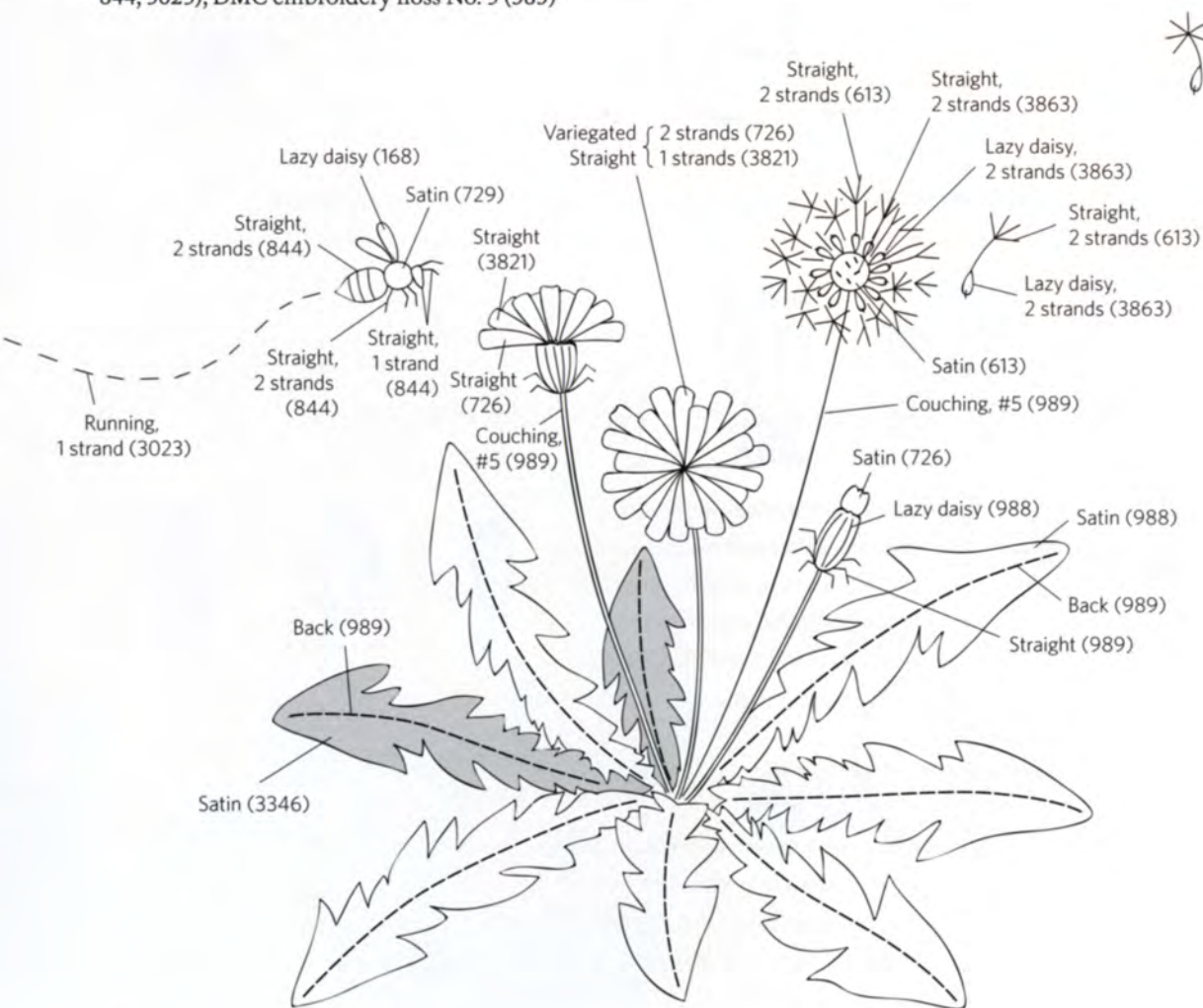


First work a French knot stitch, then enclose it with a fine white line by working a 1-strand lazy daisy stitch. Create a different effect with the inner and outer corners of the eyes, depending upon which side you place the anchor stitches and how much space you leave for the lazy daisy stitch.

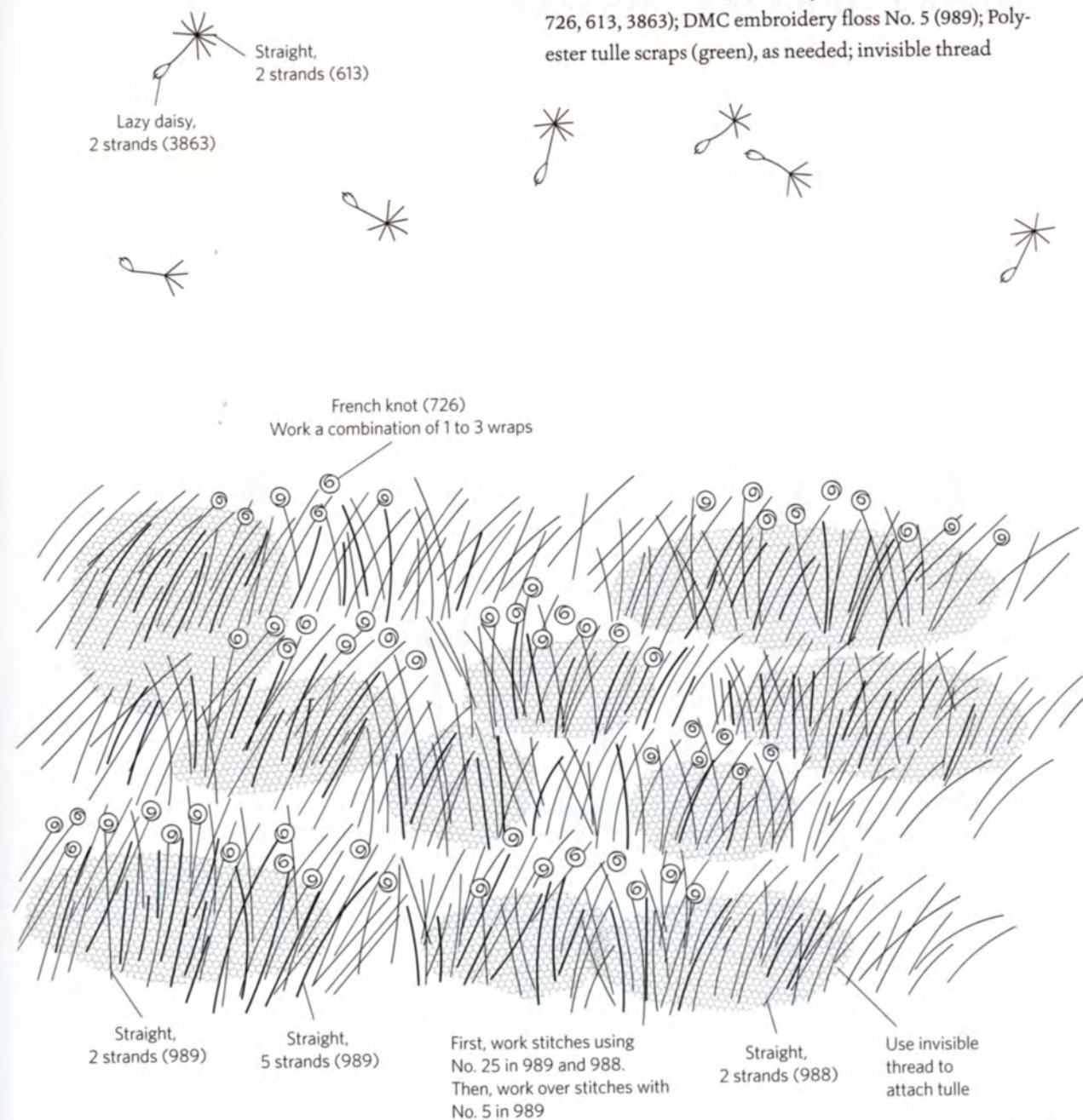


when the dandelions bloom page 6

MATERIALS DMC embroidery floss No. 25 (989, 988, 3346, 726, 3821, 729, 613, 3863, 168, 844, 3023); DMC embroidery floss No. 5 (989)



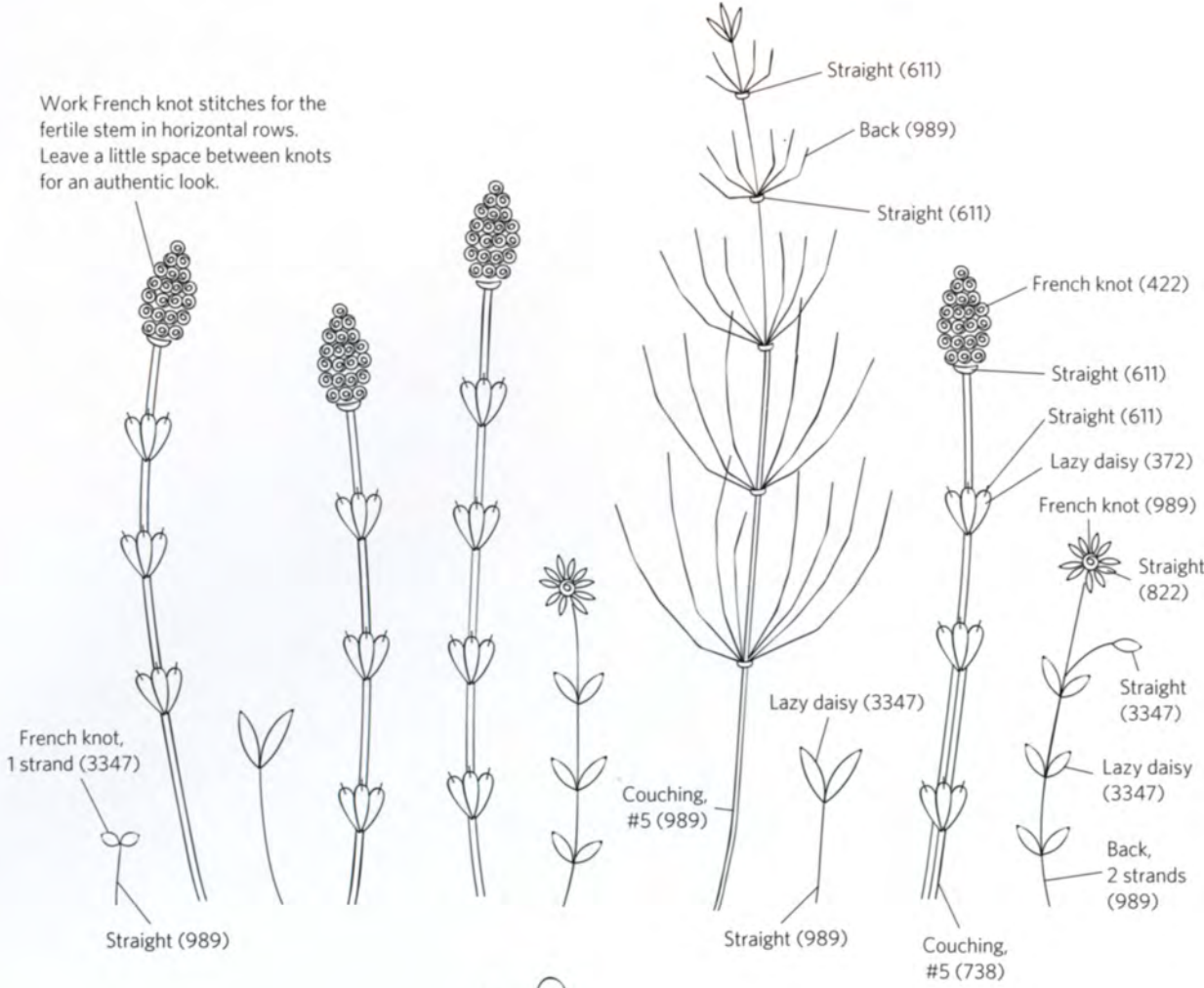
MATERIALS DMC embroidery floss No. 25 (989, 988, 726, 613, 3863); DMC embroidery floss No. 5 (989); Polyester tulle scraps (green), as needed; invisible thread



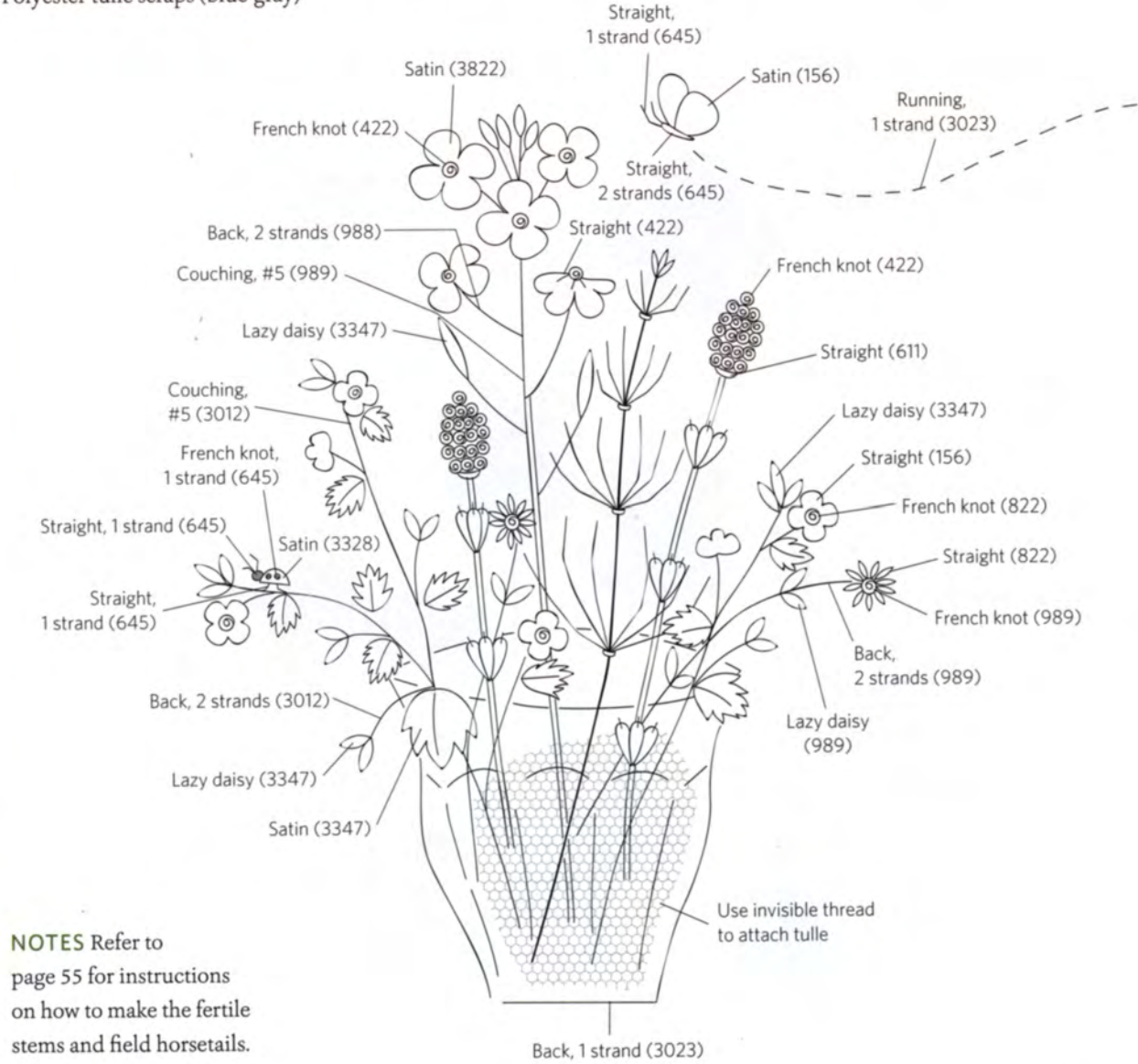
walking along the embankment page 8

MATERIALS DMC embroidery floss No. 25 (989, 3347, 372, 611, 422, 822, 3023);
DMC embroidery floss No. 5 (738, 989)

Work French knot stitches for the fertile stem in horizontal rows. Leave a little space between knots for an authentic look.



MATERIALS DMC embroidery floss No. 25 (989, 988, 3347, 372, 3012, 611, 422, 3822, 3328, 156, 822, 3023, 645); DMC embroidery floss No. 5 (738, 989, 3012); Polyester tulle scraps (blue-gray)



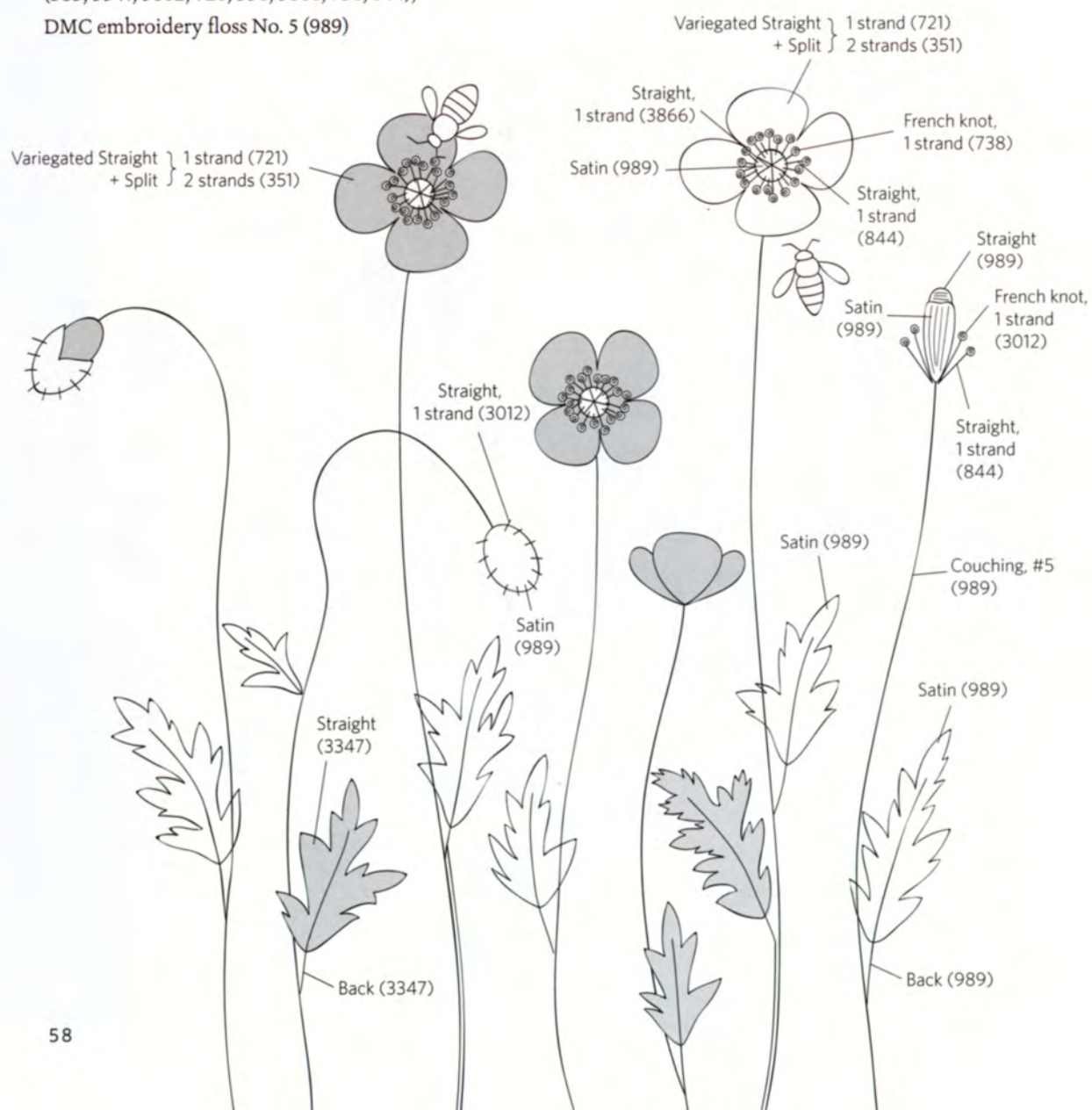
NOTES Refer to page 55 for instructions on how to make the fertile stems and field horsetails.

long-headed poppies page 10

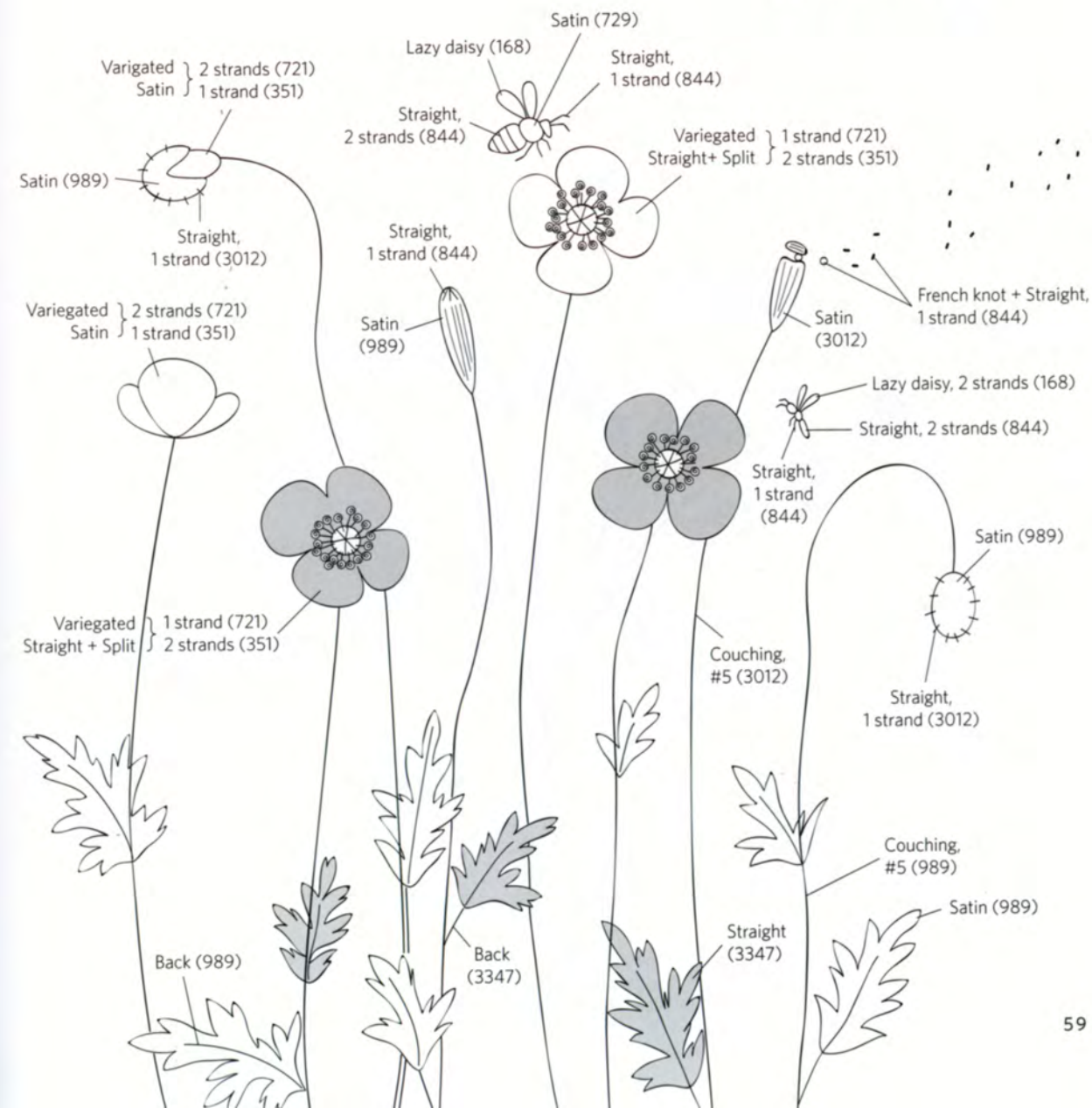
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(989, 3347, 3012, 721, 351, 3866, 738, 844);

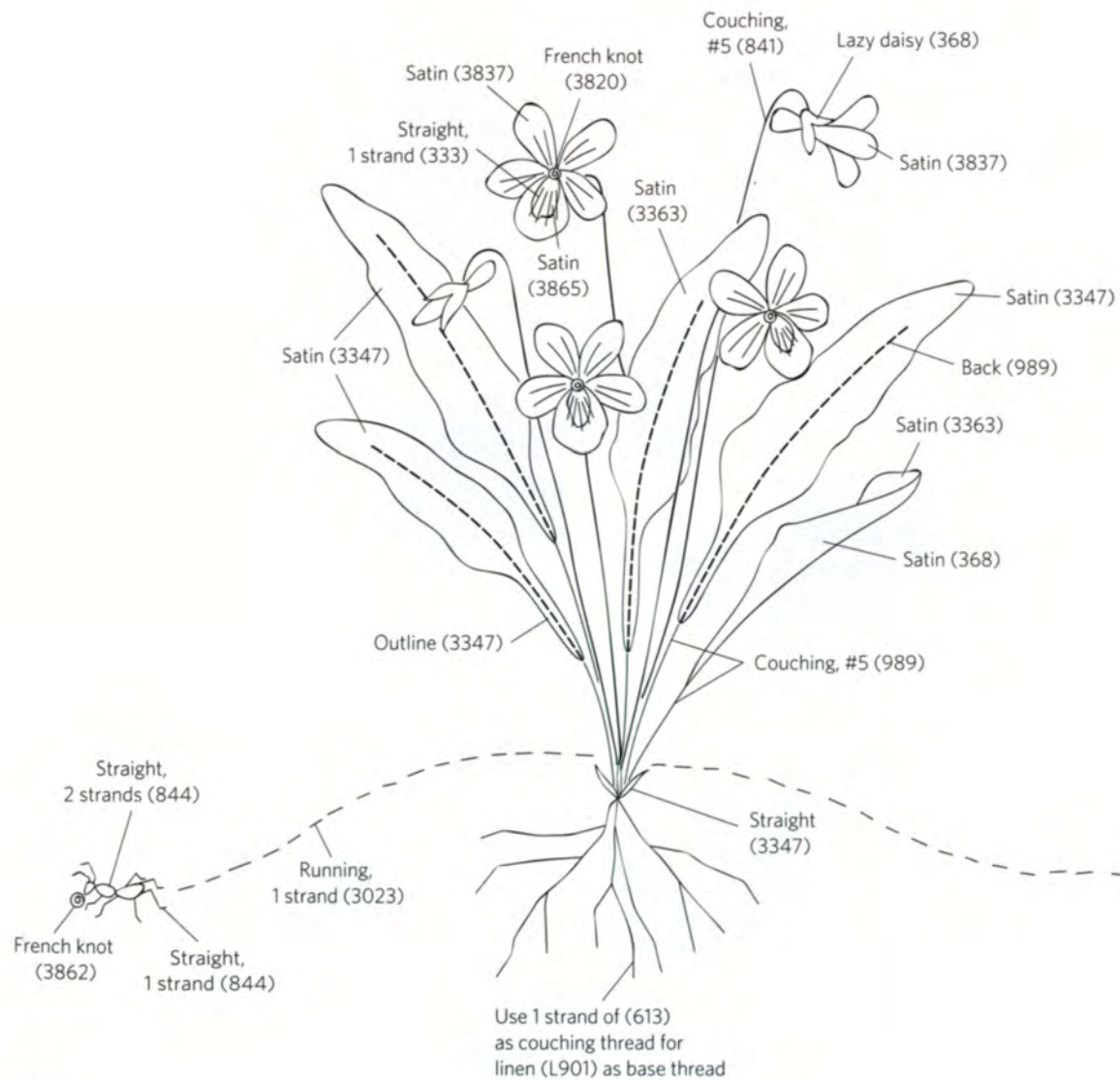
DMC embroidery floss No. 5 (989)



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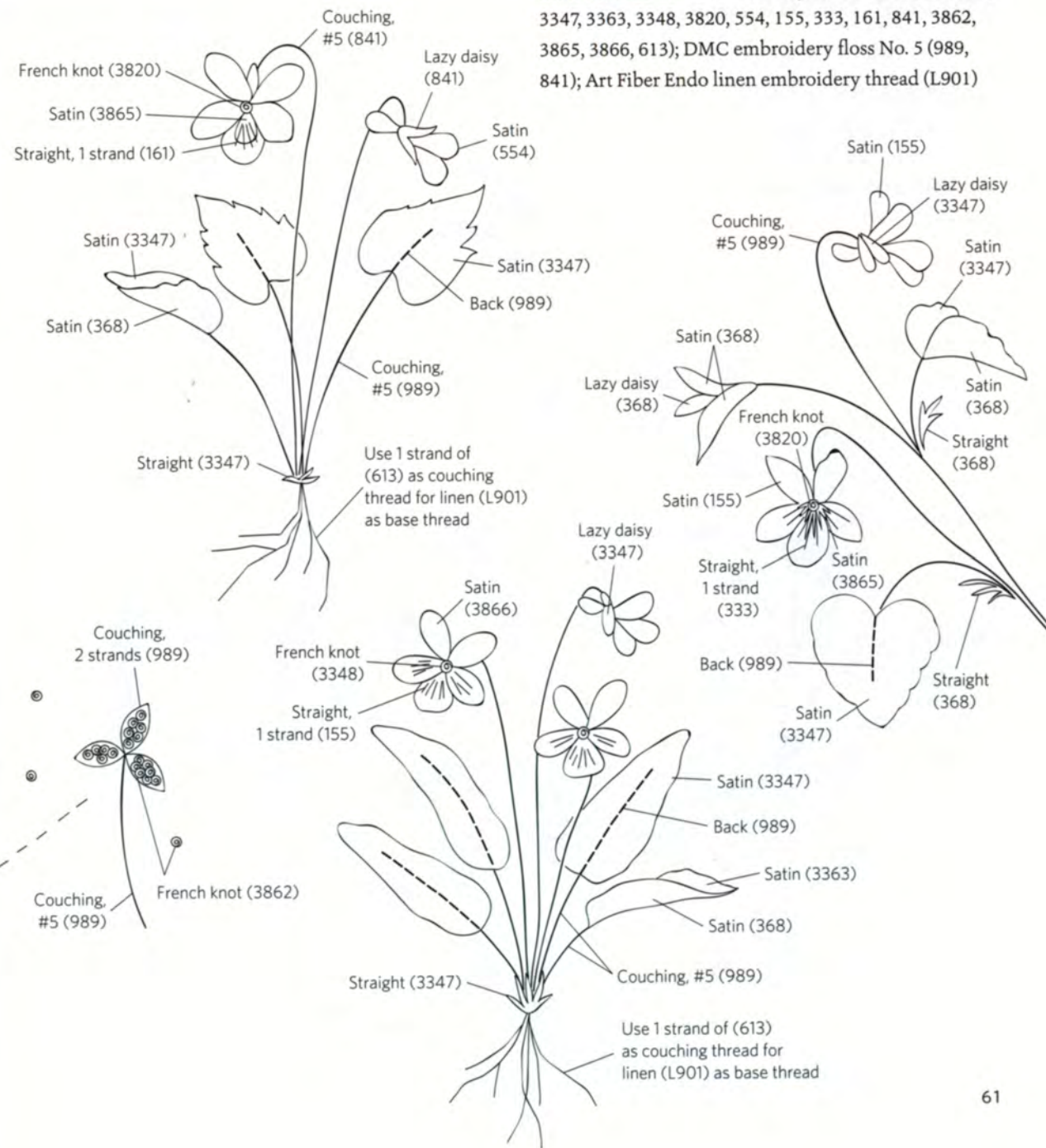


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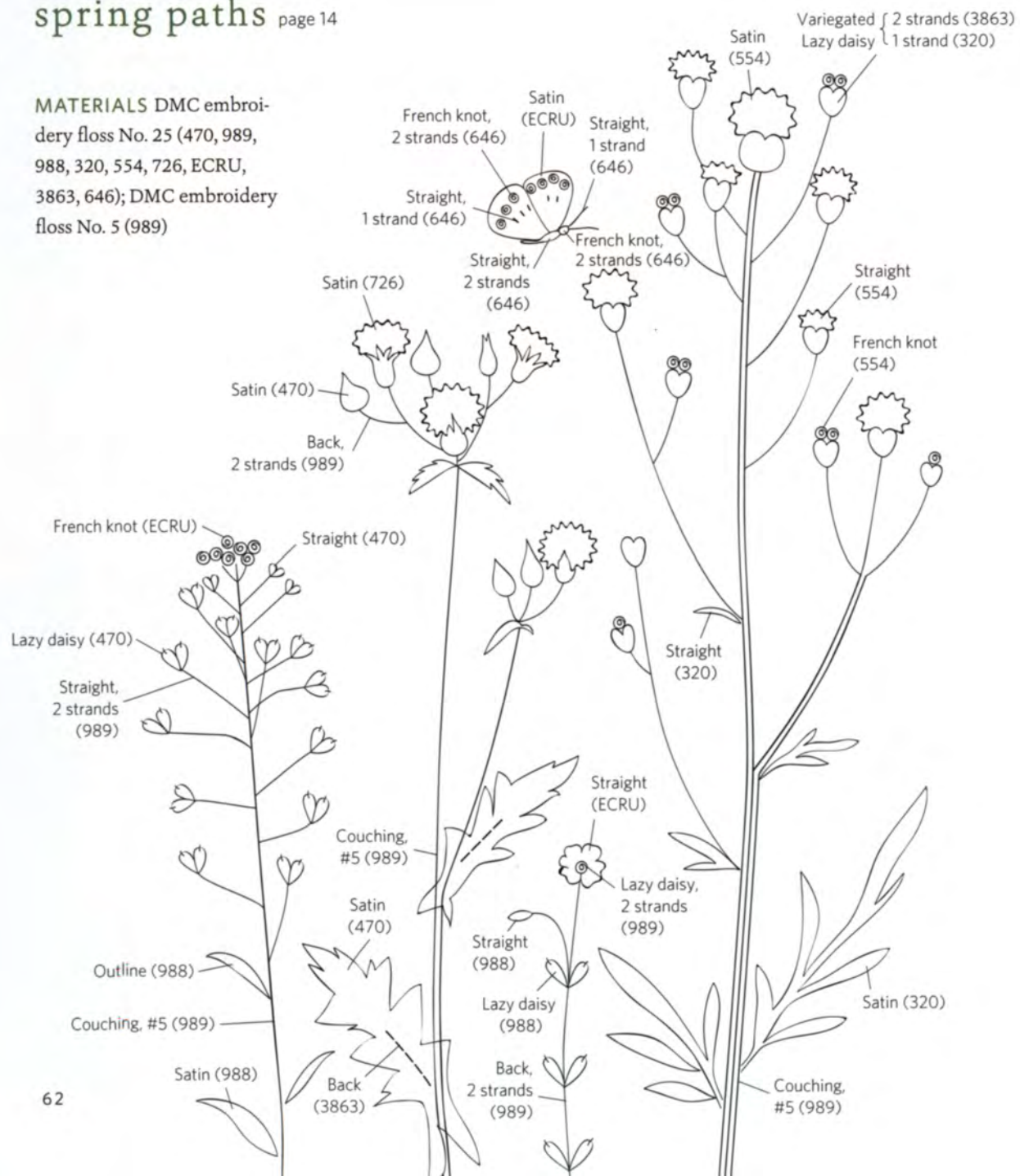
60

MATERIALS DMC embroidery floss No. 25 (368, 989, 3347, 3363, 3348, 3820, 554, 155, 333, 161, 841, 3862, 3865, 3866, 613); DMC embroidery floss No. 5 (989, 841); Art Fiber Endo linen embroidery thread (L901)

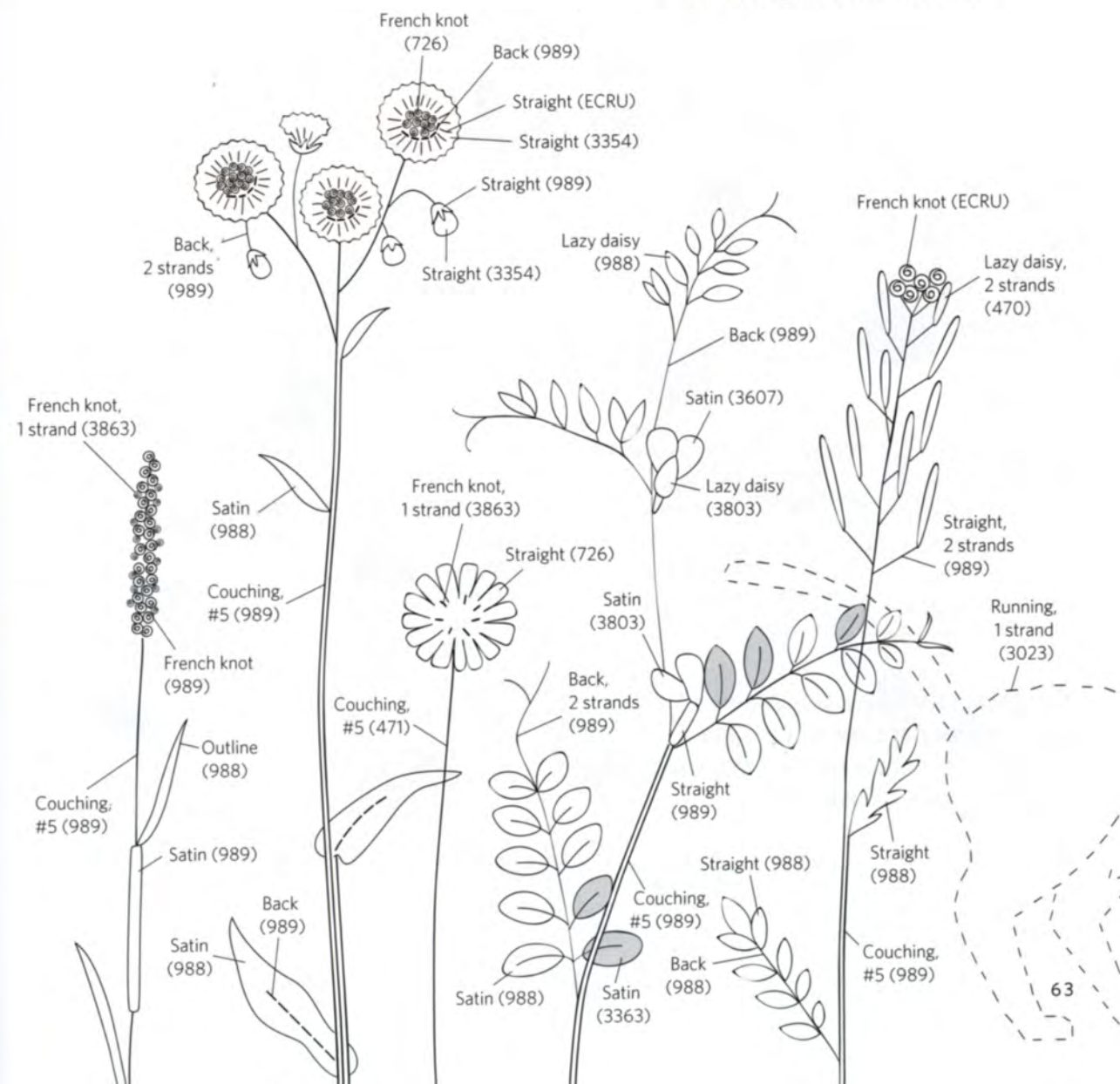


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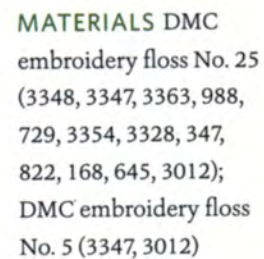
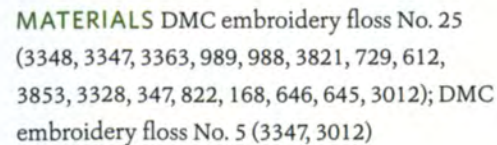
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MATERIALS DMC embroidery floss No. 25 (470, 989, 988, 3363, 3354, 3607, 3803, 726, ECRU, 3863, 3023); DMC embroidery floss No. 5 (989, 471)



page 16



rainy days

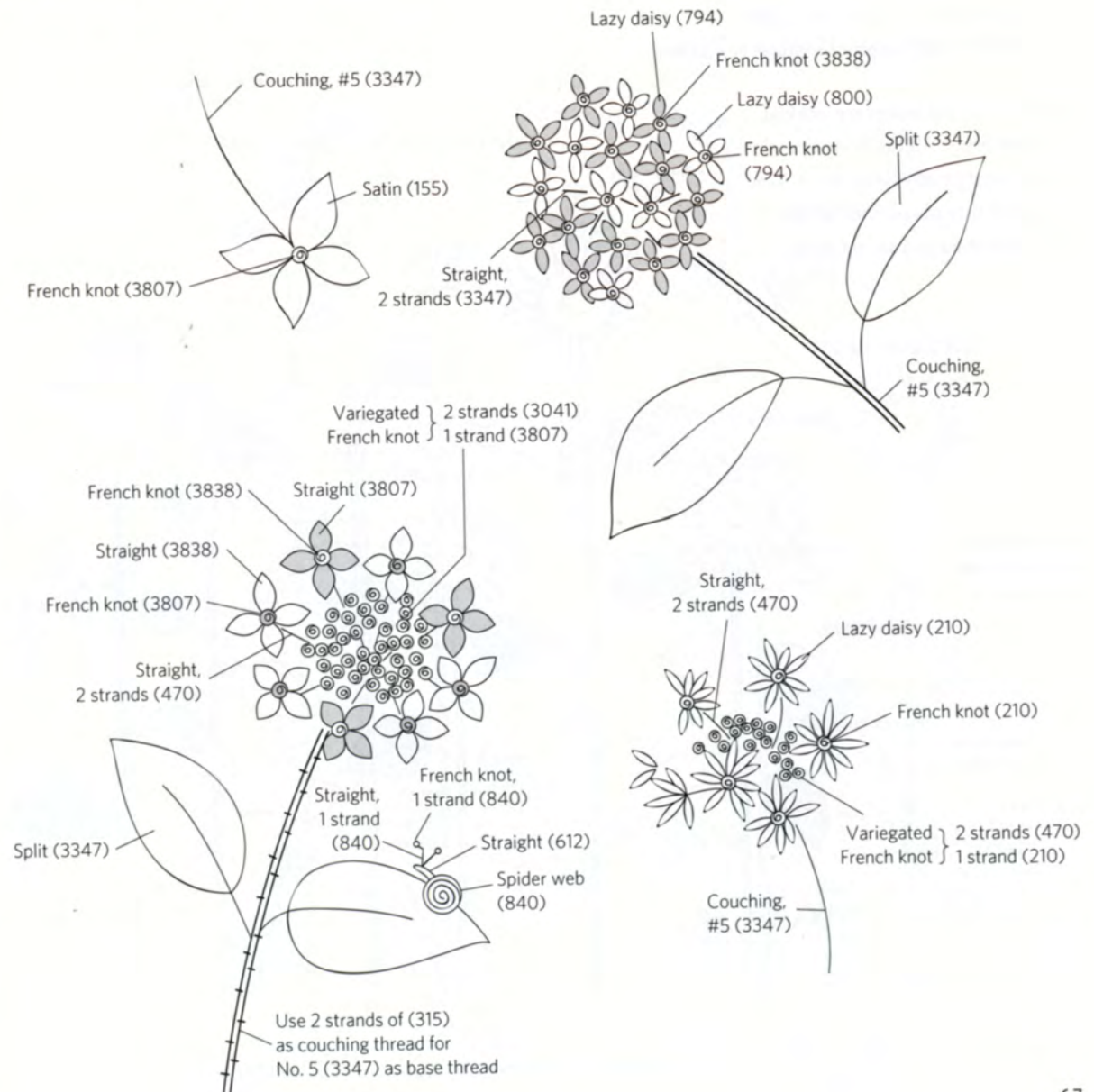
page 18

Satin (794)

Satin (800)

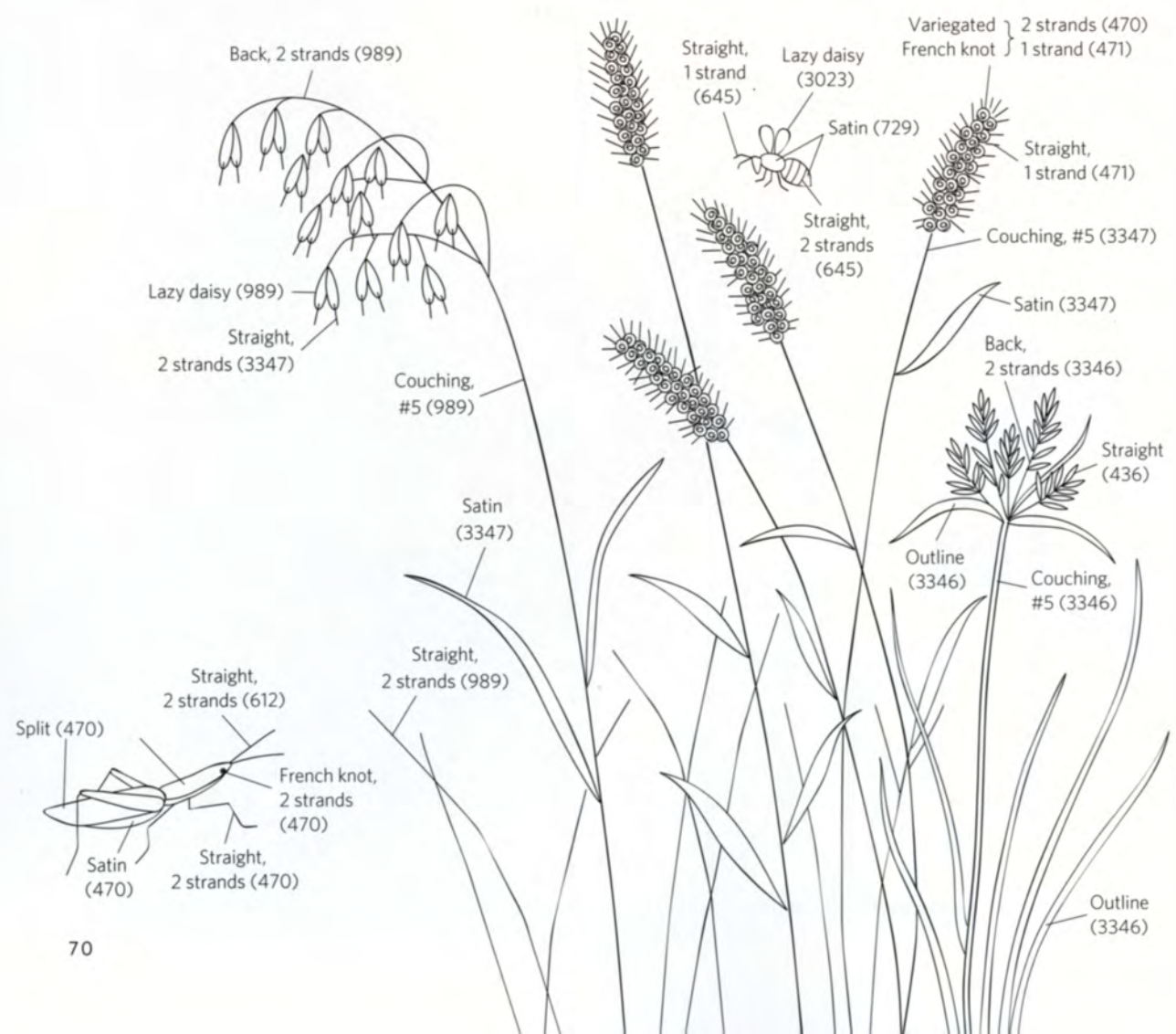
MATERIALS DMC embroidery floss No. 25 (800, 794)

MATERIALS DMC embroidery floss No. 25 (800, 794, 3838, 3807, 155, 210, 3041, 315, 612, 840, 470, 3347); DMC embroidery floss No. 5 (3347)

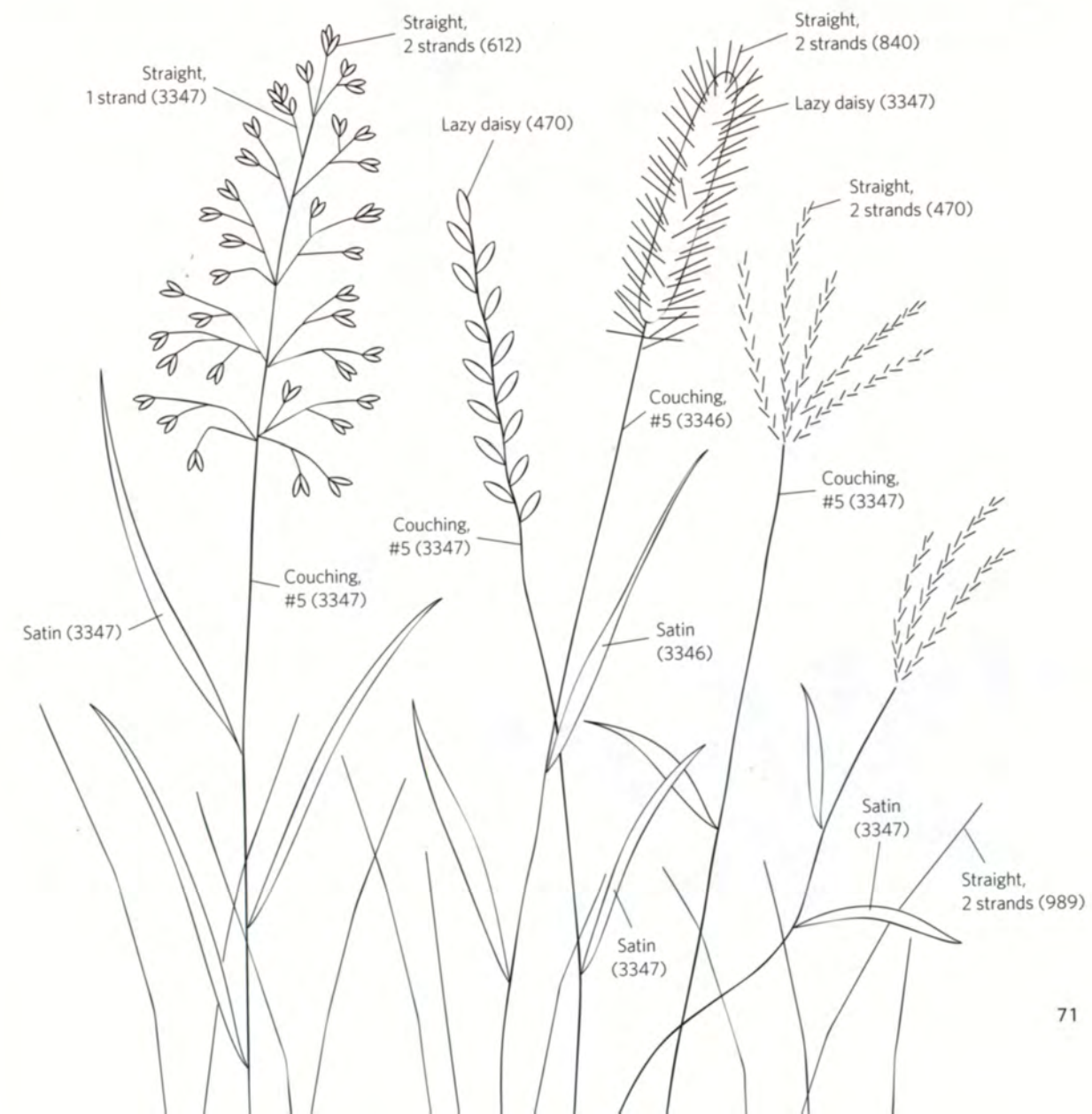


flowering grasses page 22

MATERIALS DMC embroidery floss
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436, 612, 3023, 645); DMC embroidery
floss No. 5 (989, 3347, 3346)

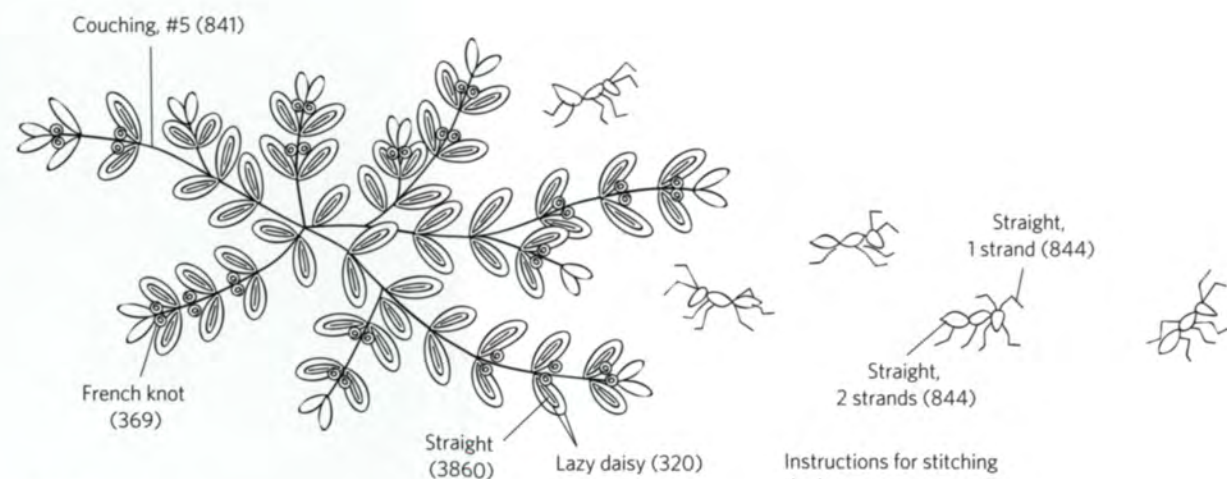
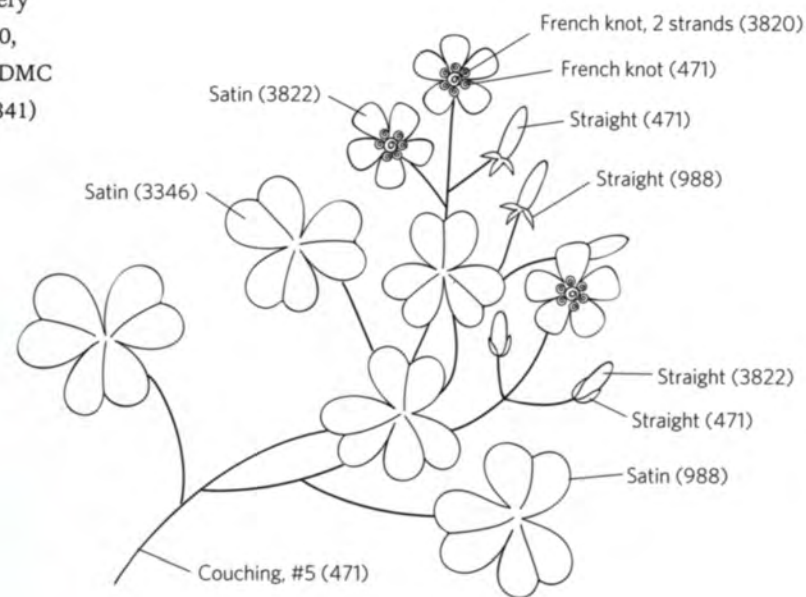


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(989, 3347, 3346, 470, 612, 840, 3023, 646);
DMC embroidery floss No. 5 (3347, 3346)

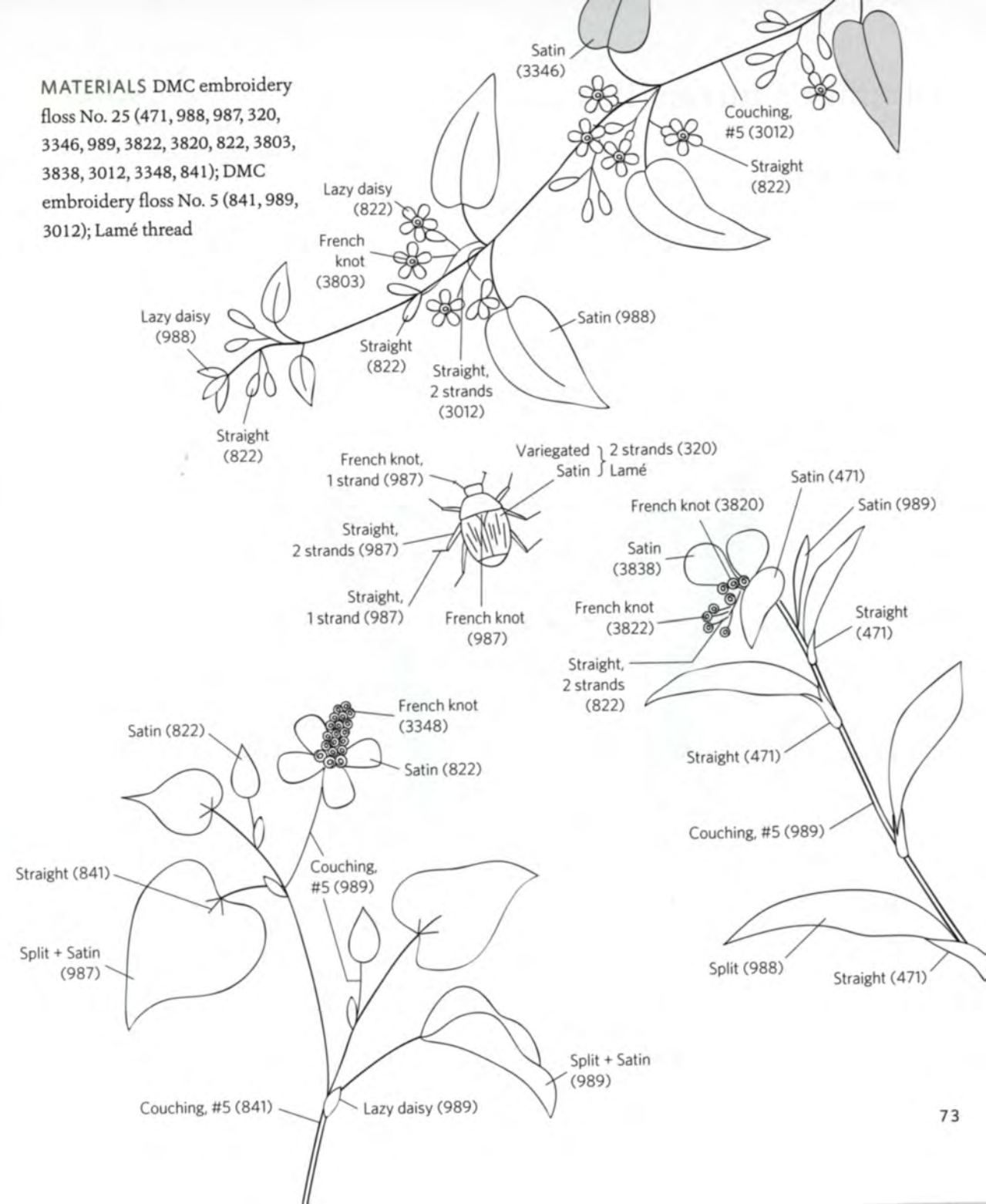


in the corners of the garden page 24

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3346, 3822, 3820, 844, 3860); DMC
embroidery floss No. 5 (471, 841)

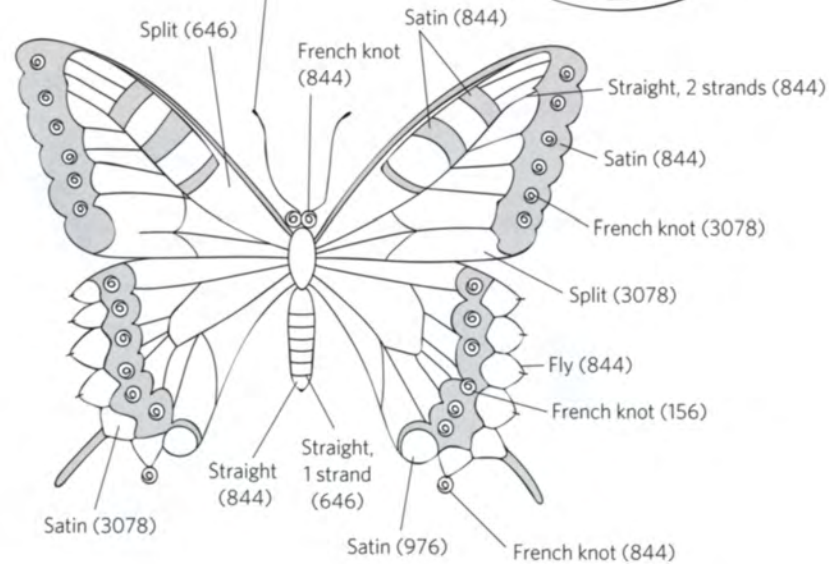


MATERIALS DMC embroidery
floss No. 25 (471, 988, 987, 320,
3346, 989, 3822, 3820, 822, 3803,
3838, 3012, 3348, 841); DMC
embroidery floss No. 5 (841, 989,
3012); Lamé thread

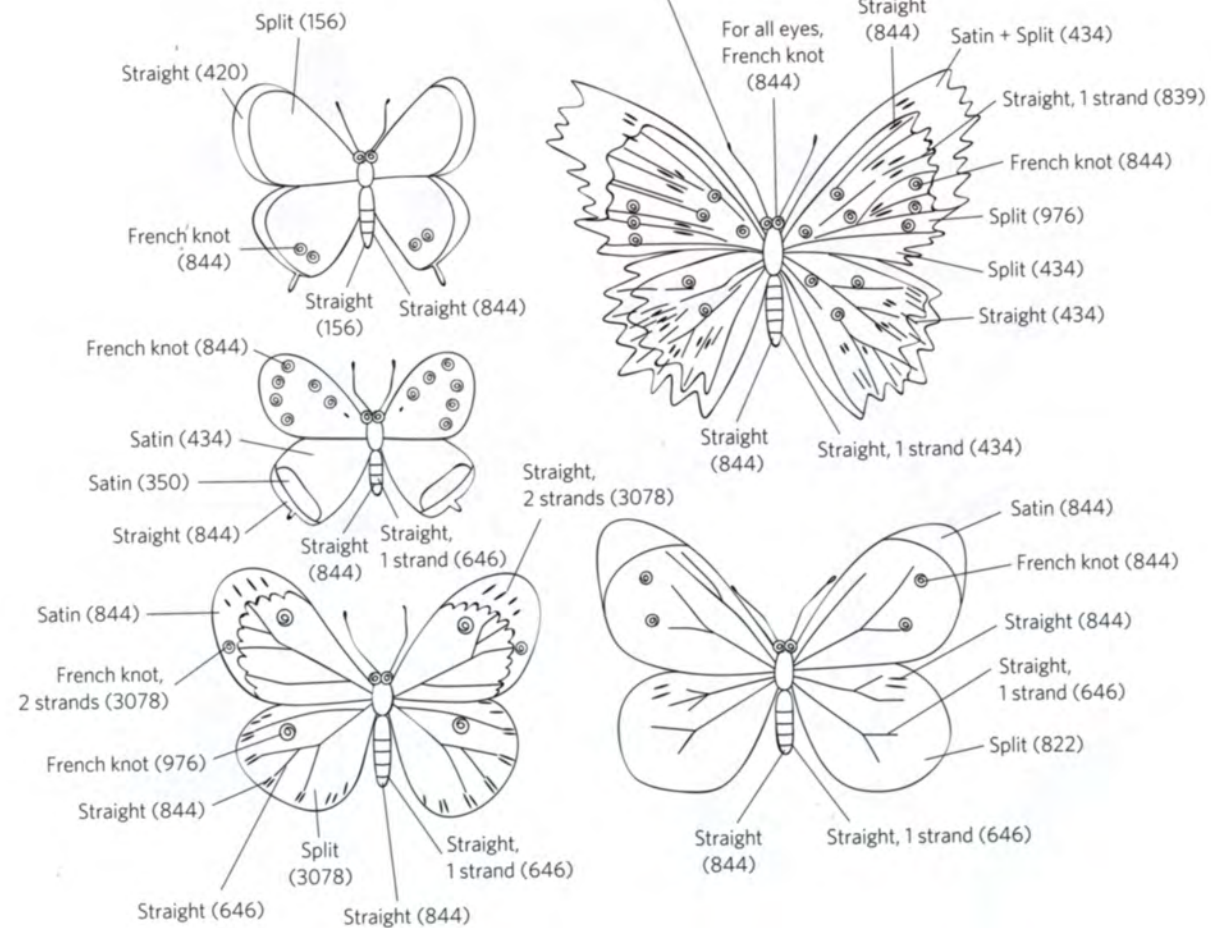


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156); Wire (Bare floral wire, 30 gauge)

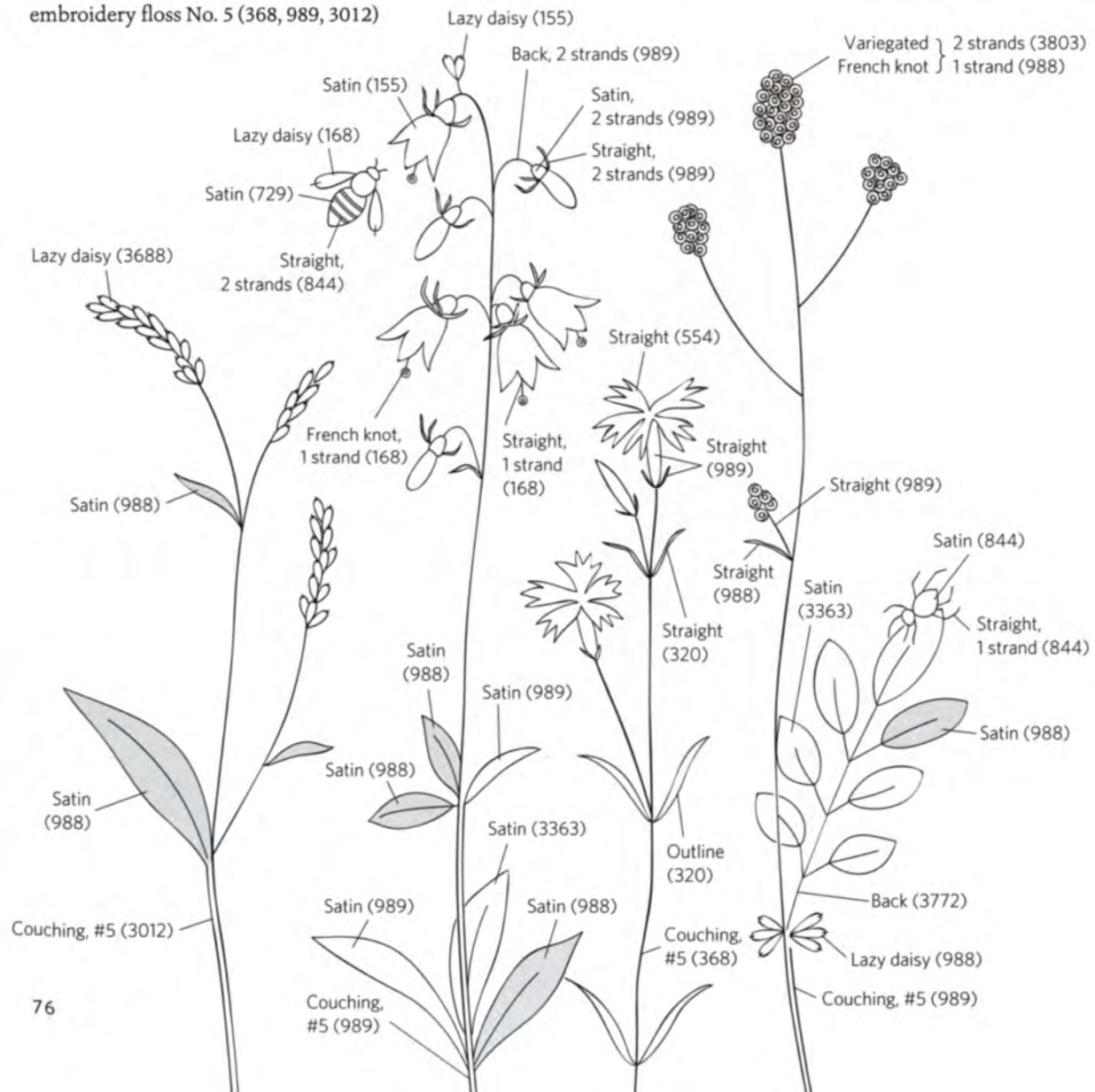
No. 25 (3078, 976, 3023, 646, 844,
156); Wire (Bare floral wire, 30 gauge)



25 (822, 3078, 976, 420, 434, 646, 844, 350, 156, 839); Wire (Bare floral wire, 30 gauge)

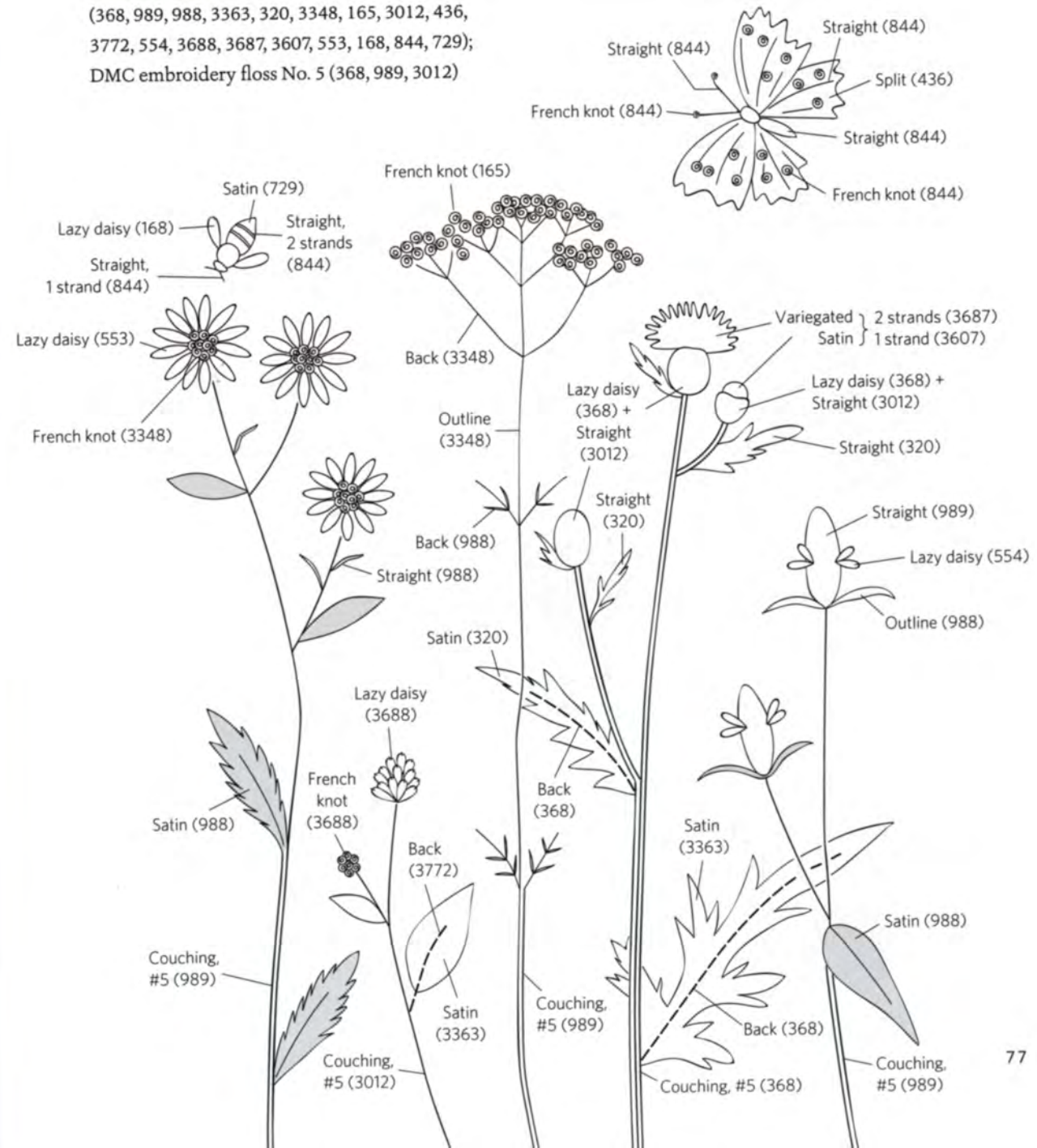


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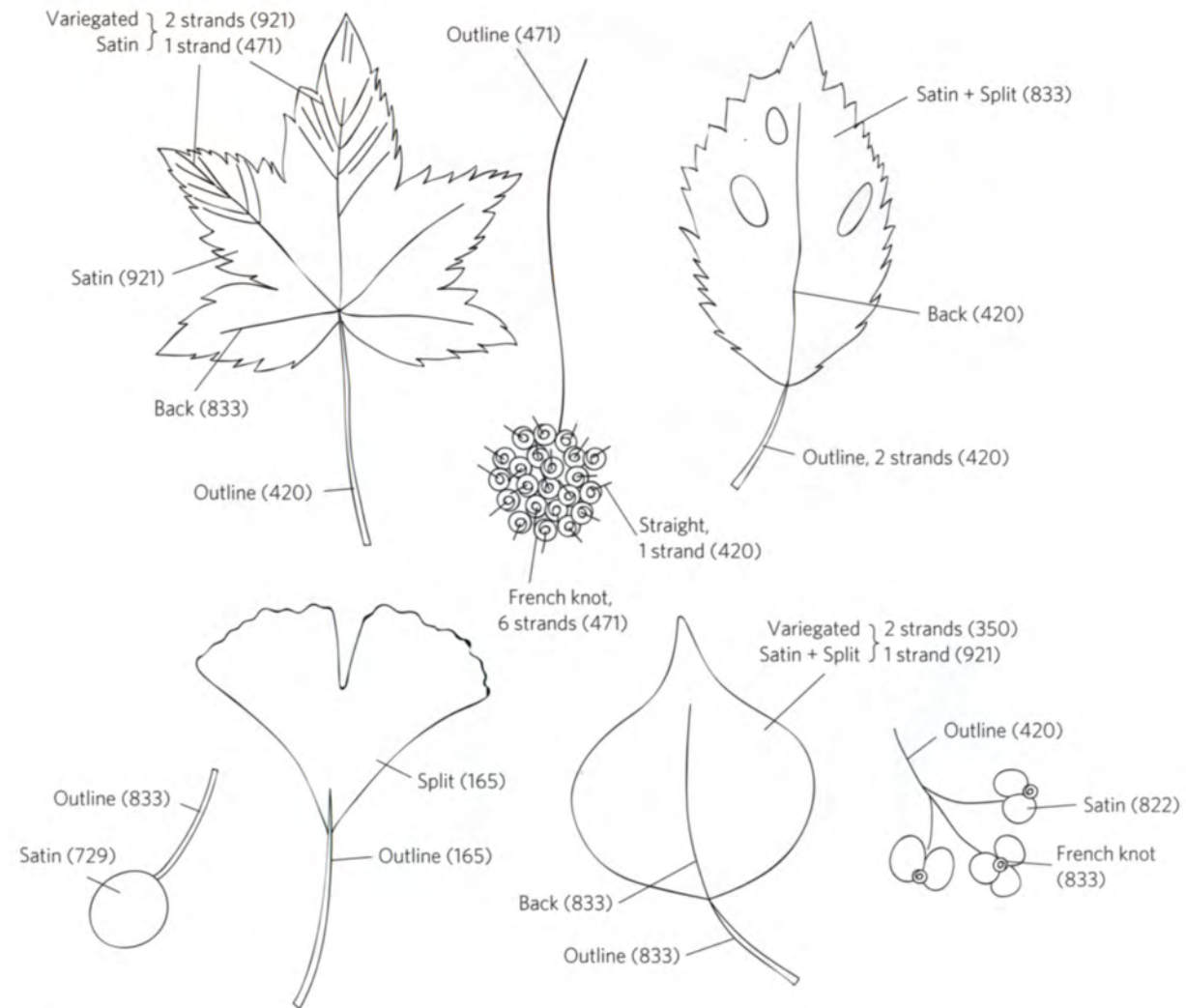
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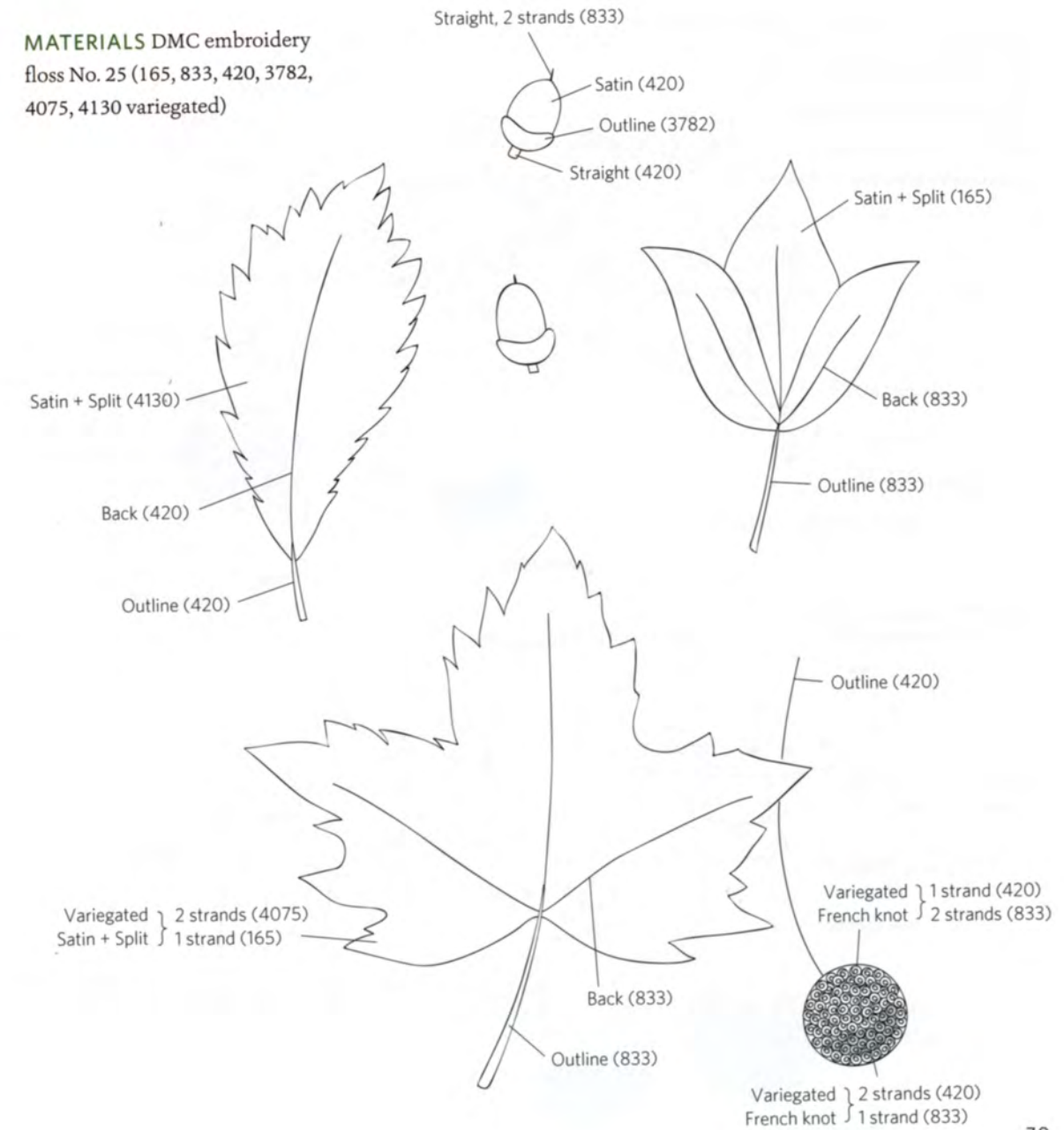
77

colorful changing leaves page 32

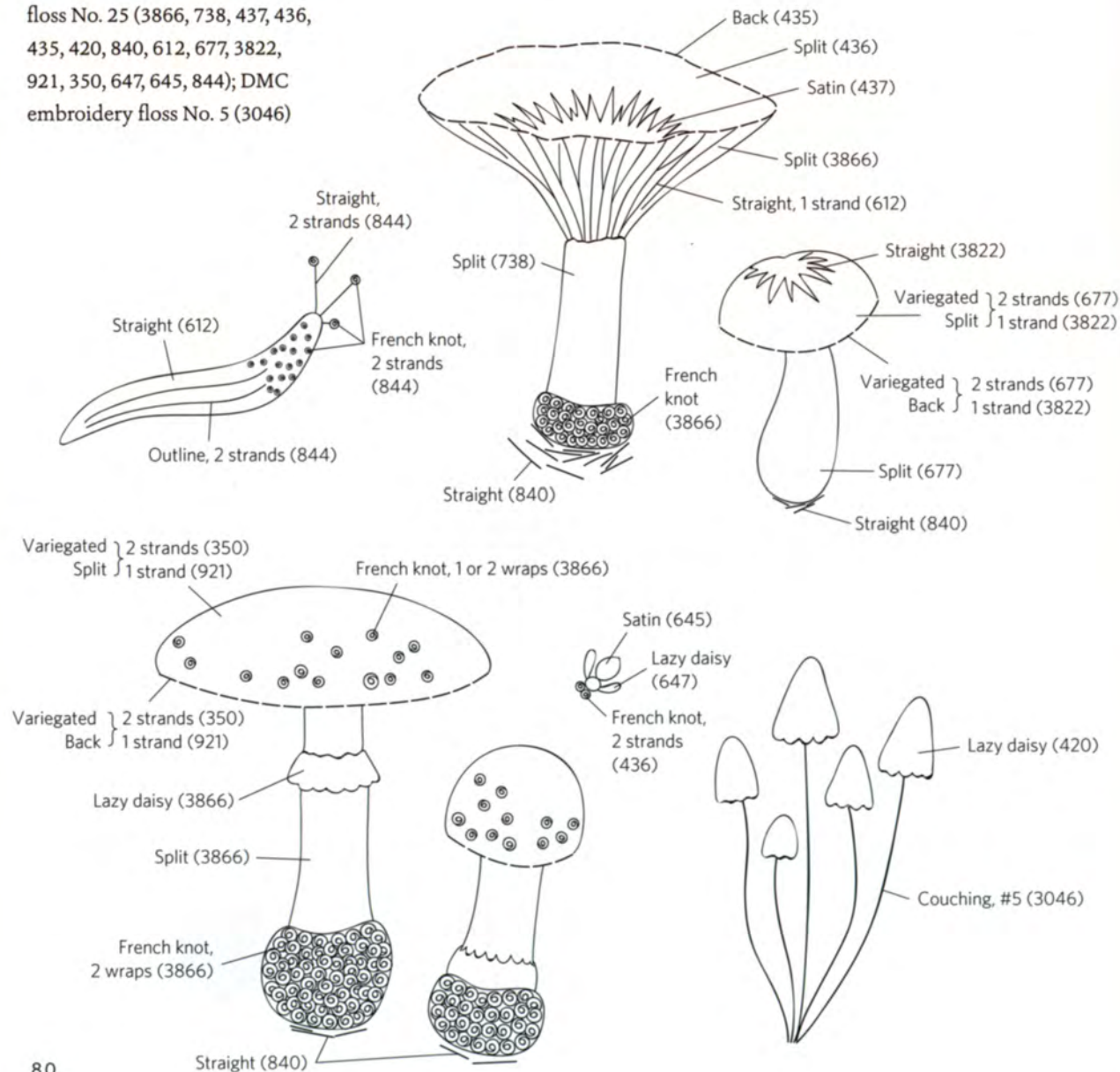
MATERIALS DMC embroidery floss No. 25 (165, 833, 729, 420, 350, 921, 822, 471)



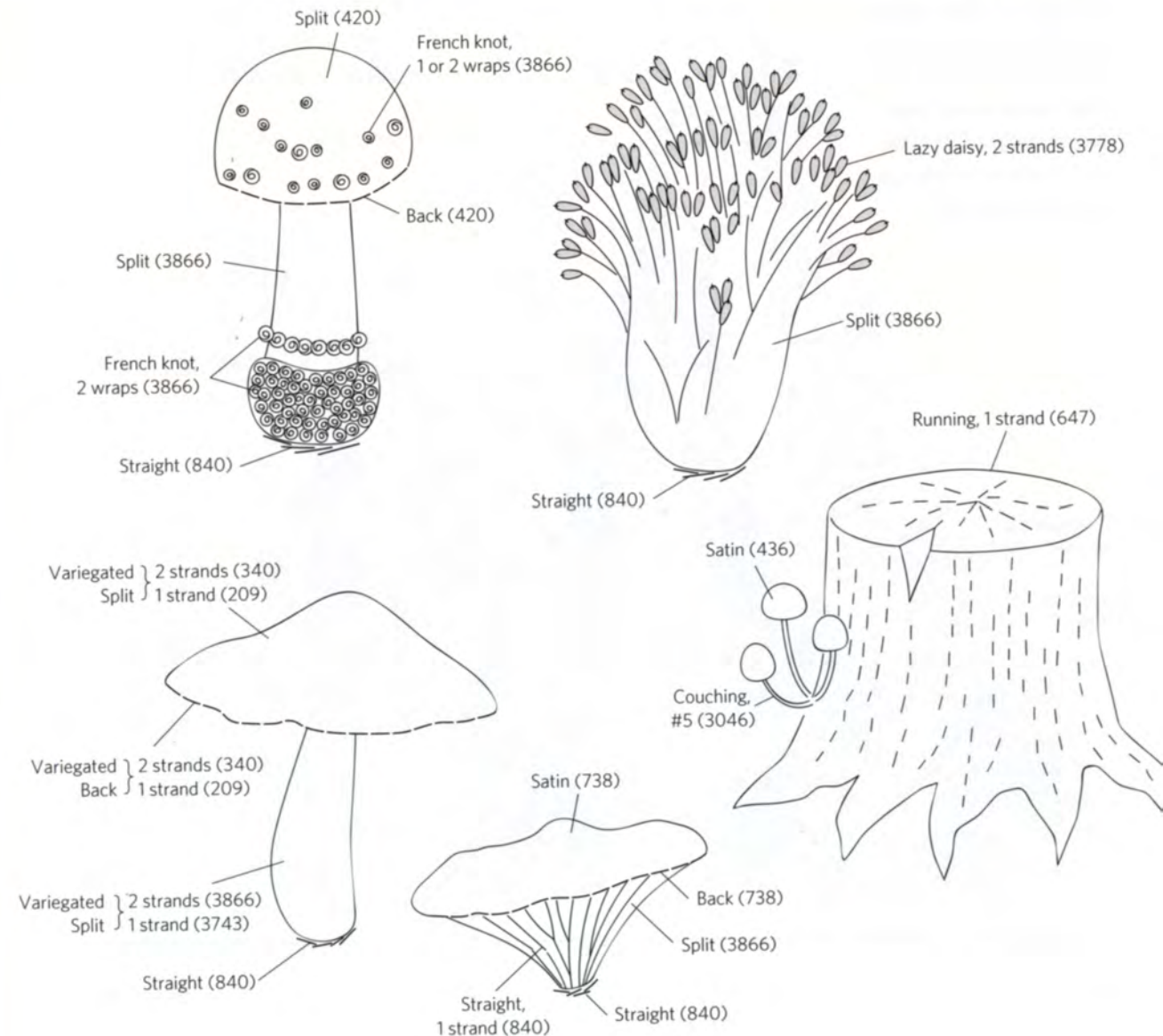
MATERIALS DMC embroidery floss No. 25 (165, 833, 420, 3782, 4075, 4130 variegated)



MATERIALS DMC embroidery floss No. 25 (3866, 738, 437, 436, 435, 420, 840, 612, 677, 3822, 921, 350, 647, 645, 844); DMC embroidery floss No. 5 (3046)

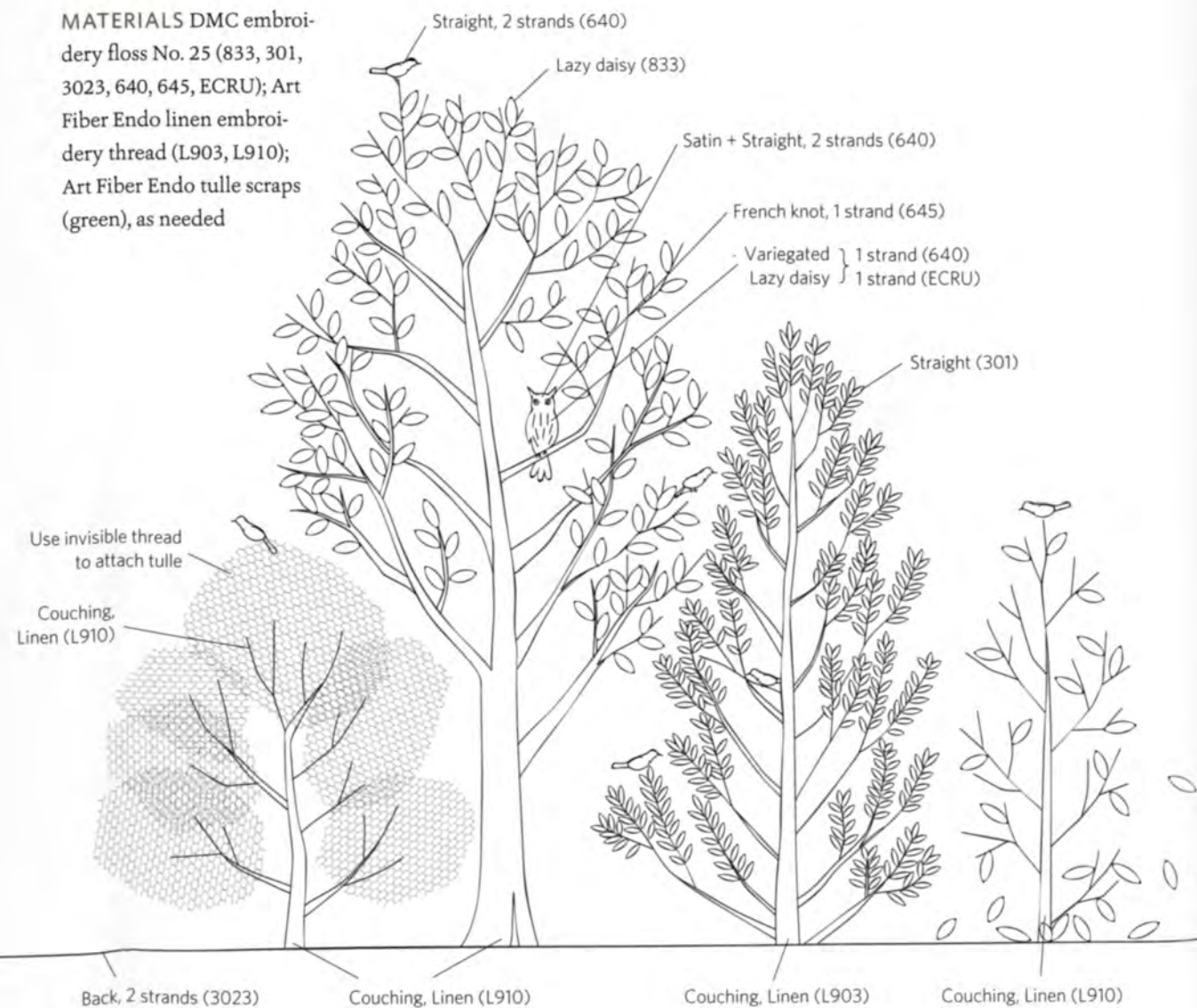


MATERIALS DMC embroidery floss No. 25 (3866, 738, 436, 420, 840, 3743, 209, 340, 647, 3778); DMC embroidery floss No. 5 (3046)

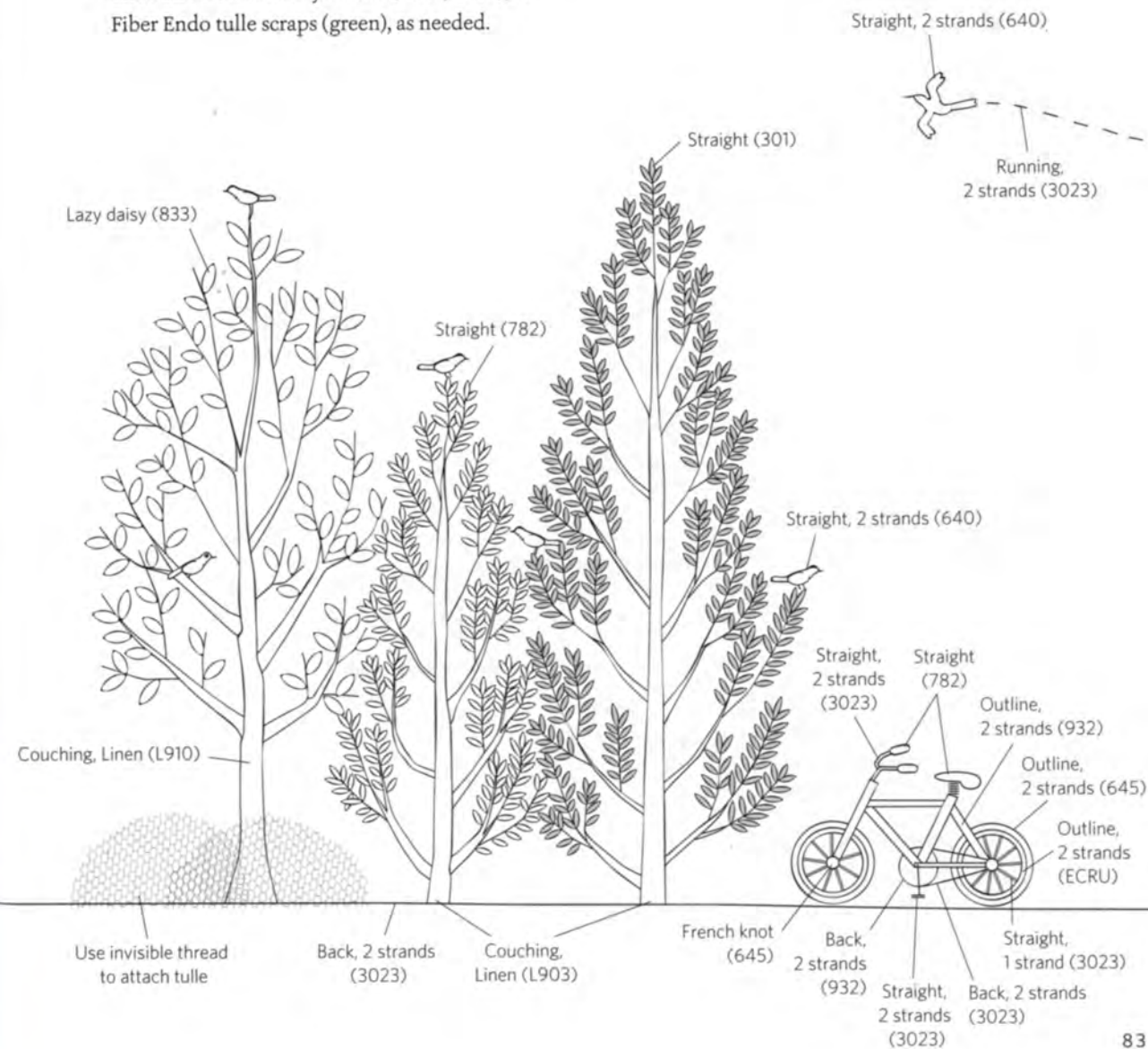


the opposite bank of the canal page 36

MATERIALS DMC embroidery floss No. 25 (833, 301, 3023, 640, 645, ECRU); Art Fiber Endo linen embroidery thread (L903, L910); Art Fiber Endo tulle scraps (green), as needed



MATERIALS DMC embroidery floss No. 25 (833, 782, 301, 932, 3023, 640, 645, ECRU); Art Fiber Endo linen embroidery thread (L903, L910); Art Fiber Endo tulle scraps (green), as needed.



bird watching page 38

MATERIALS DMC
embroidery floss No. 25
(3866, 3072, 3023, 844,
310, 640, 167, 435, 977)

Running,
1 strand (3023)

Straight (640)

Straight,
2 strands (844)

Split (3866)

Straight (3866)

Split (844)

Work long
lazy daisy
stitches (844)

Straight
(640)

Split (435)

Straight,
2 strands (640)

Lazy daisy
(167)

Straight (844)

Straight (167)

Work long lazy
daisy stitches (167)

Straight
(844)

Fly, 2 strands (3866)

Split (3866)

Straight,
2 strands (640)

Variegated } 2 strands (3072)
Split } 1 strand (3023)

Lazy daisy, 1 strand (3866)

French knot
(310)

Split (844)

Split (844)

Instructions for
stitching all the birds'
eyes are on page 53.

Lazy daisy (844)

Work long lazy daisy
stitches (844)

Split
(3866)

Split (977)

Straight
(977)

Straight,
2 strands (640)

MATERIALS DMC embroidery floss
No. 25 (3866, 3072, 3023, 646, 844,
640, 612, 799, 793, 977, 921, 3772)

Split (3866)

Satin (844)

Straight,
2 strands (640)

Split (3866)

Split (977)

Straight,
2 strands
(640)

Variegated } 2 strands (793)
Split } 1 strand (799)

Running, 1 strand (3023)

Work long, variegated } 2 strands (793)
lazy daisy stitches } 1 strand (799)

Back,
2 strands
(612)

Straight,
2 strands
(646)

Bullion (coil)
(921)

Satin
(844)

Split (3772)

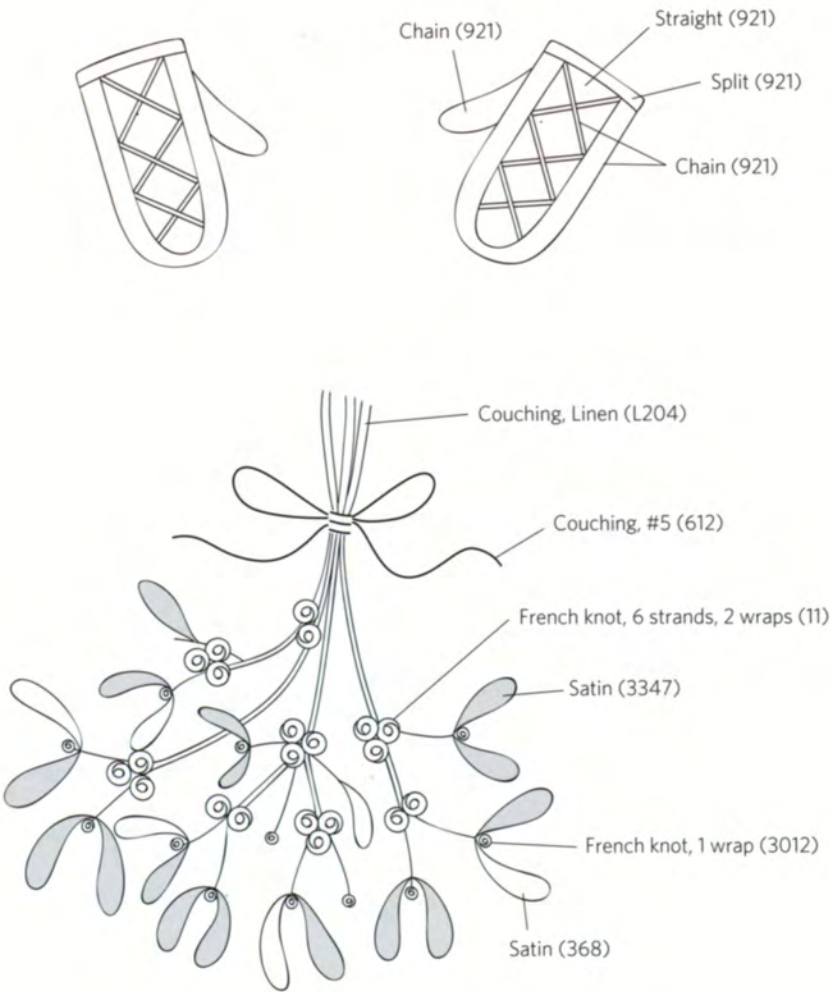
Split (646)

Variegated } 2 strands (3023)
Split } 1 strand (3072)

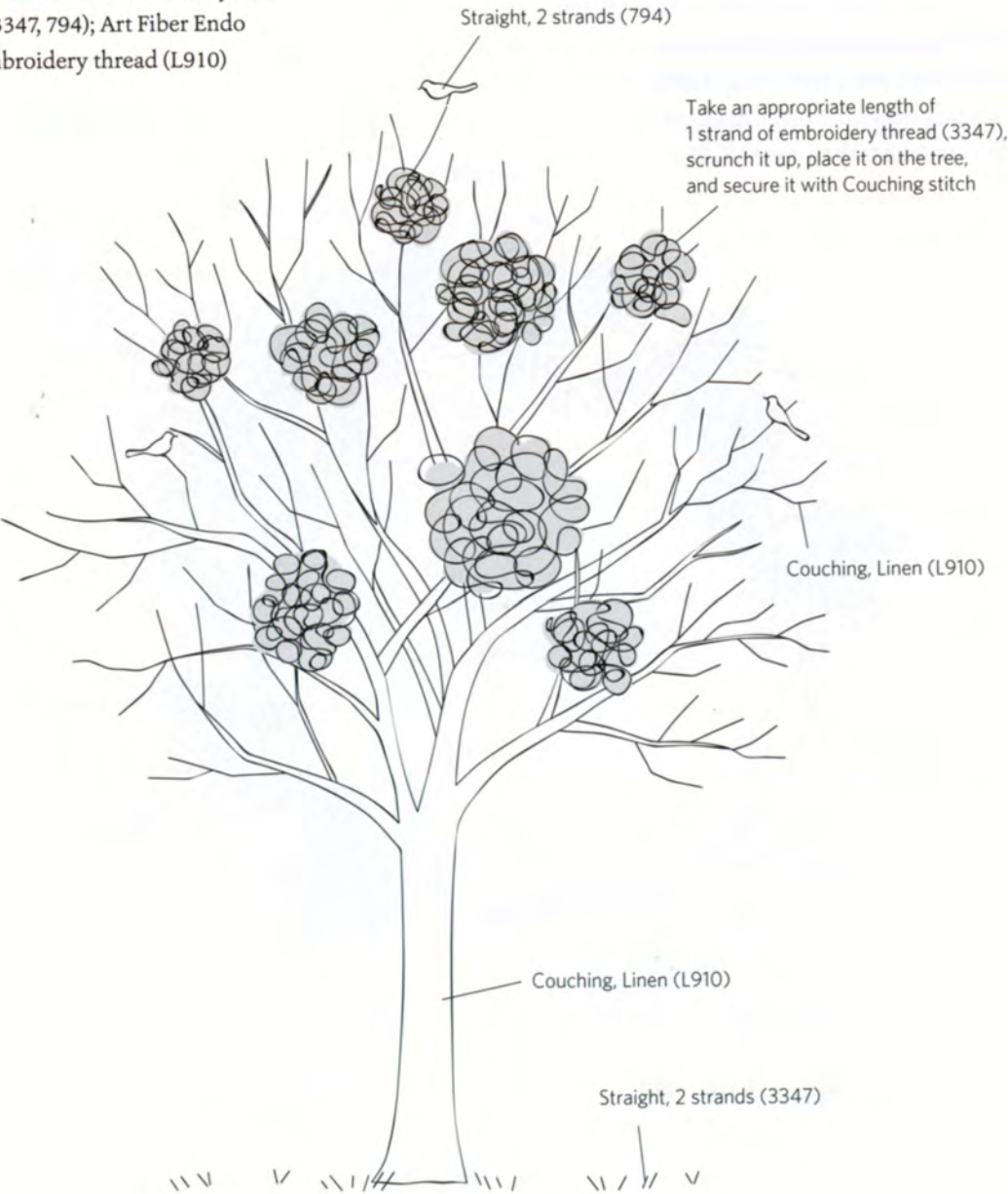
Work long lazy
daisy stitches (646)

Straight, 2 strands (646)

MATERIALS DMC embroidery floss No. 25 (3012, 368, 3347, 11, 921); DMC embroidery floss No. 5 (612); Art Fiber Endo linen embroidery thread (L204)

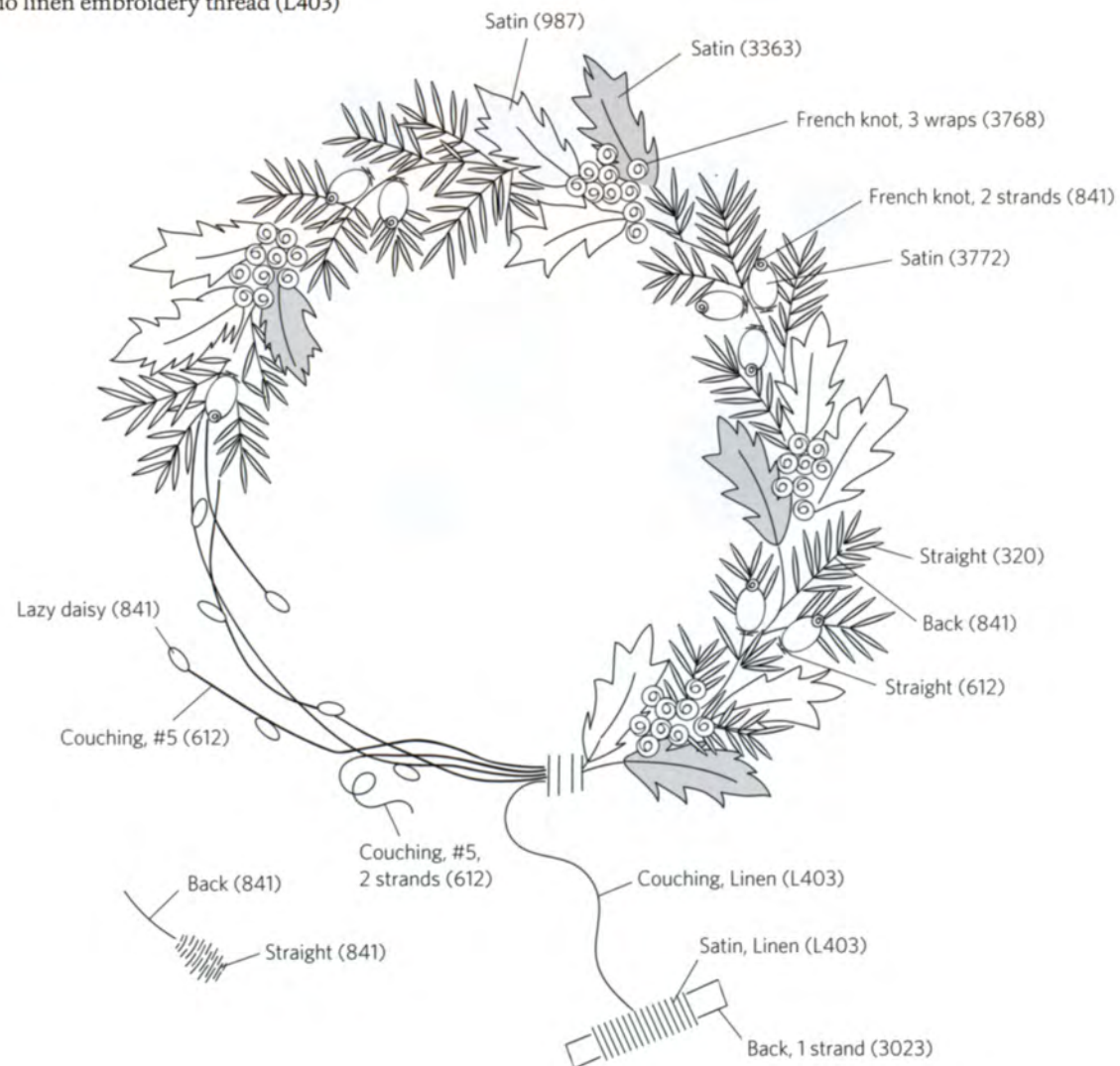


MATERIALS DMC embroidery floss No. 25 (3347, 794); Art Fiber Endo linen embroidery thread (L910)

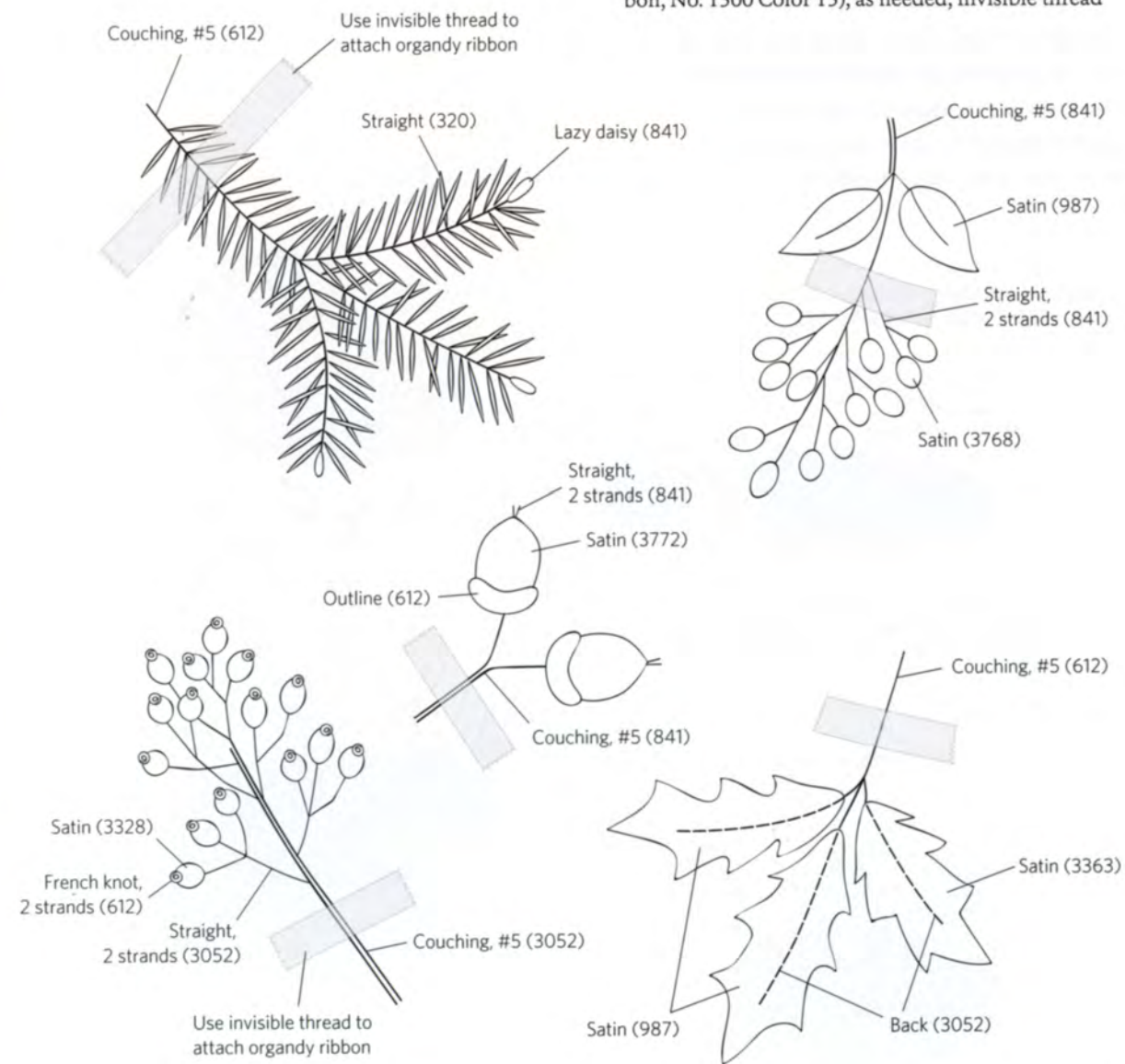


collecting materials page 42

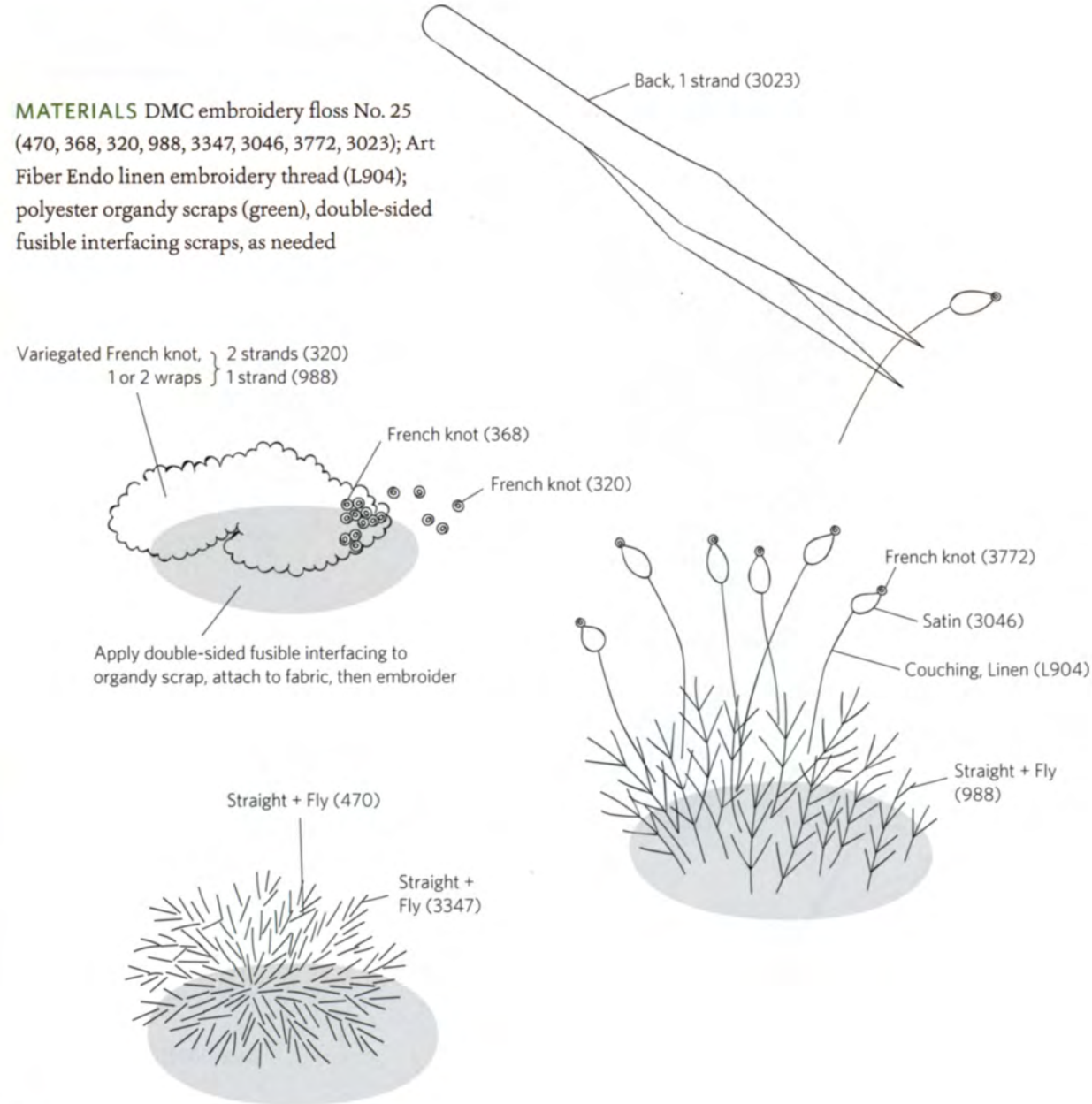
DMC embroidery floss No. 25 (612, 841, 3772, 320, 987, 3363, 3768, 3023); DMC embroidery floss No. 5 (612); Art Fiber Endo linen embroidery thread (L403)



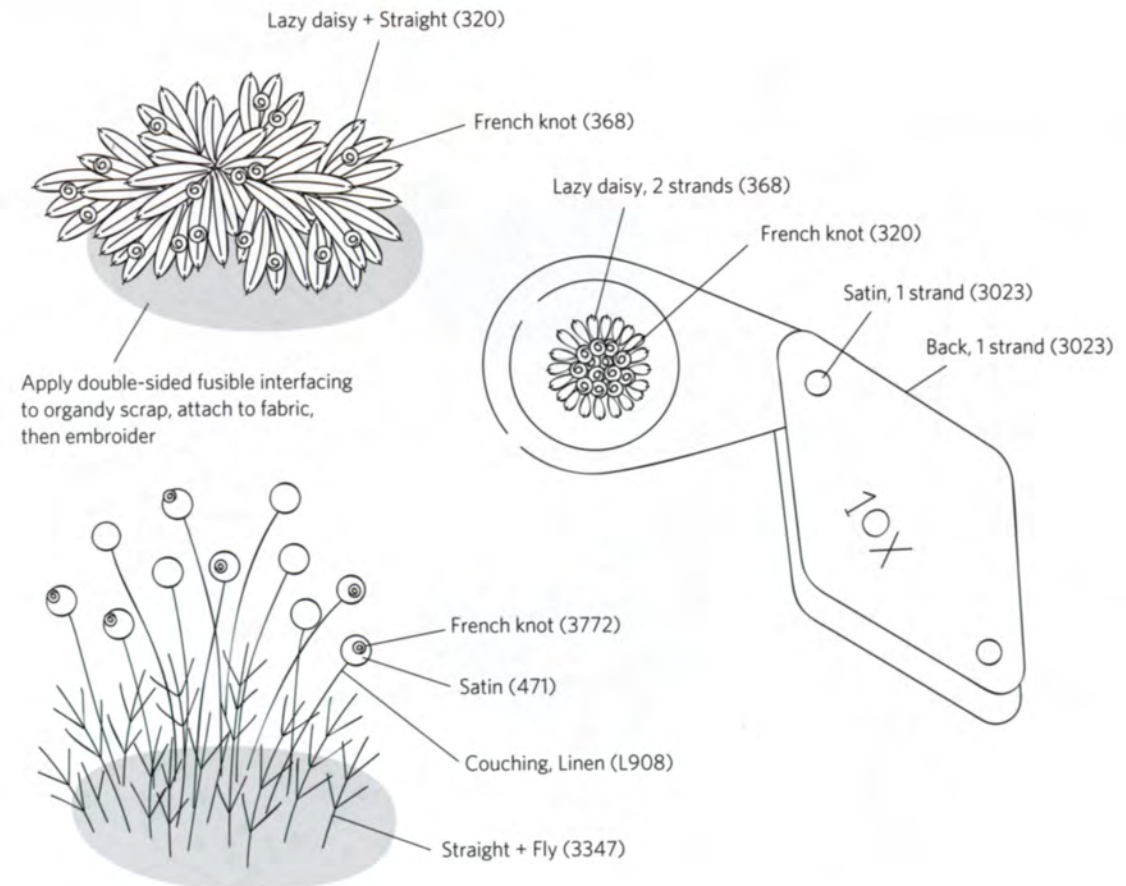
MATERIALS DMC embroidery floss No. 25 (612, 841, 3772, 320, 987, 3052, 3363, 3328, 3768); DMC embroidery floss No. 5 (612, 841, 3052); 5-mm-wide organdy ribbon scraps (MOKUBA embroidery ribbon, No. 1500 Color 15), as needed; invisible thread



MATERIALS DMC embroidery floss No. 25 (470, 368, 320, 988, 3347, 3046, 3772, 3023); Art Fiber Endo linen embroidery thread (L904); polyester organdy scraps (green), double-sided fusible interfacing scraps, as needed

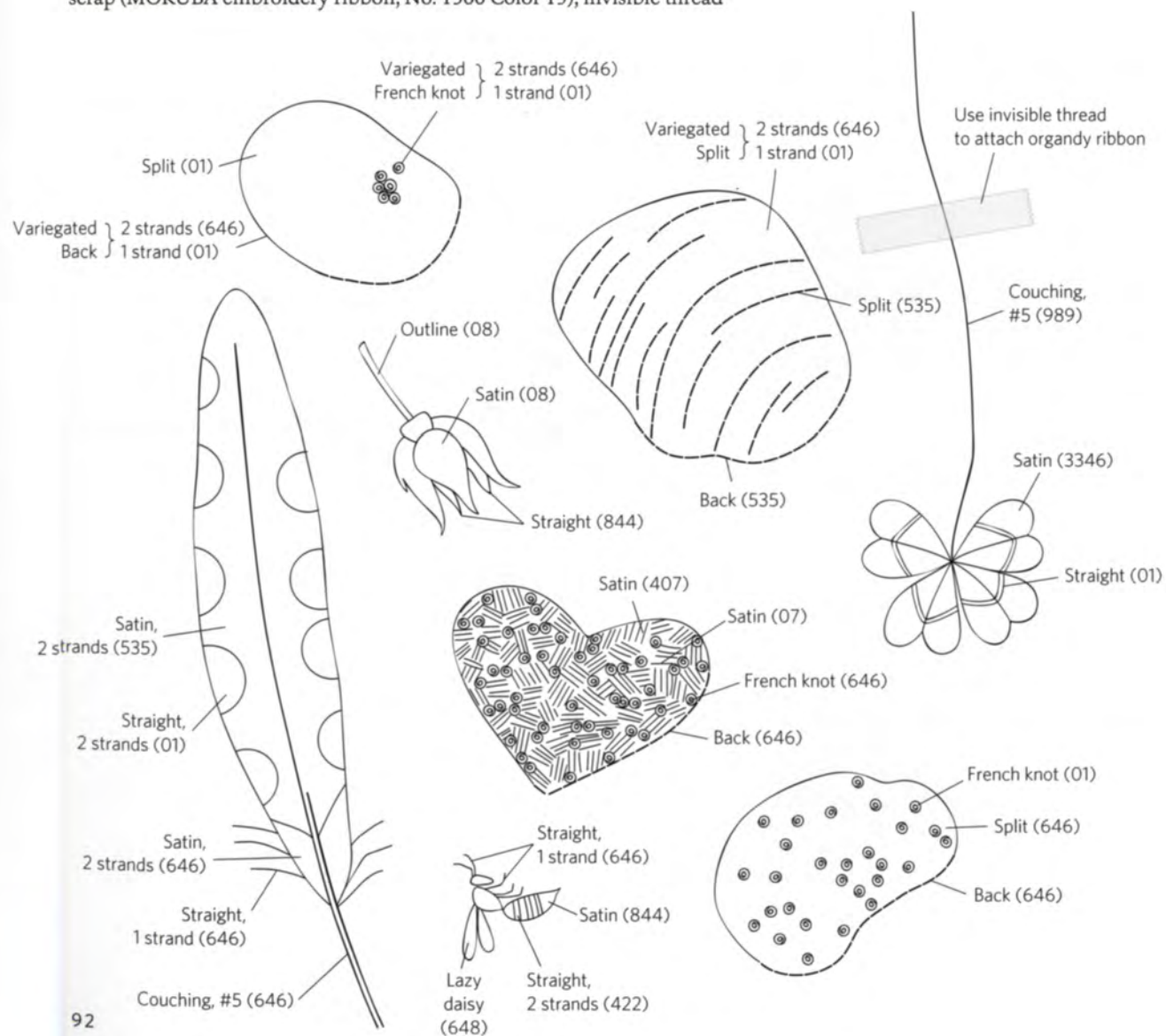


MATERIALS DMC embroidery floss No. 25 (471, 368, 320, 3347, 3772, 3023); Art Fiber Endo linen embroidery thread (L908); polyester organdy scraps (green), double-sided fusible interfacing scraps, as needed

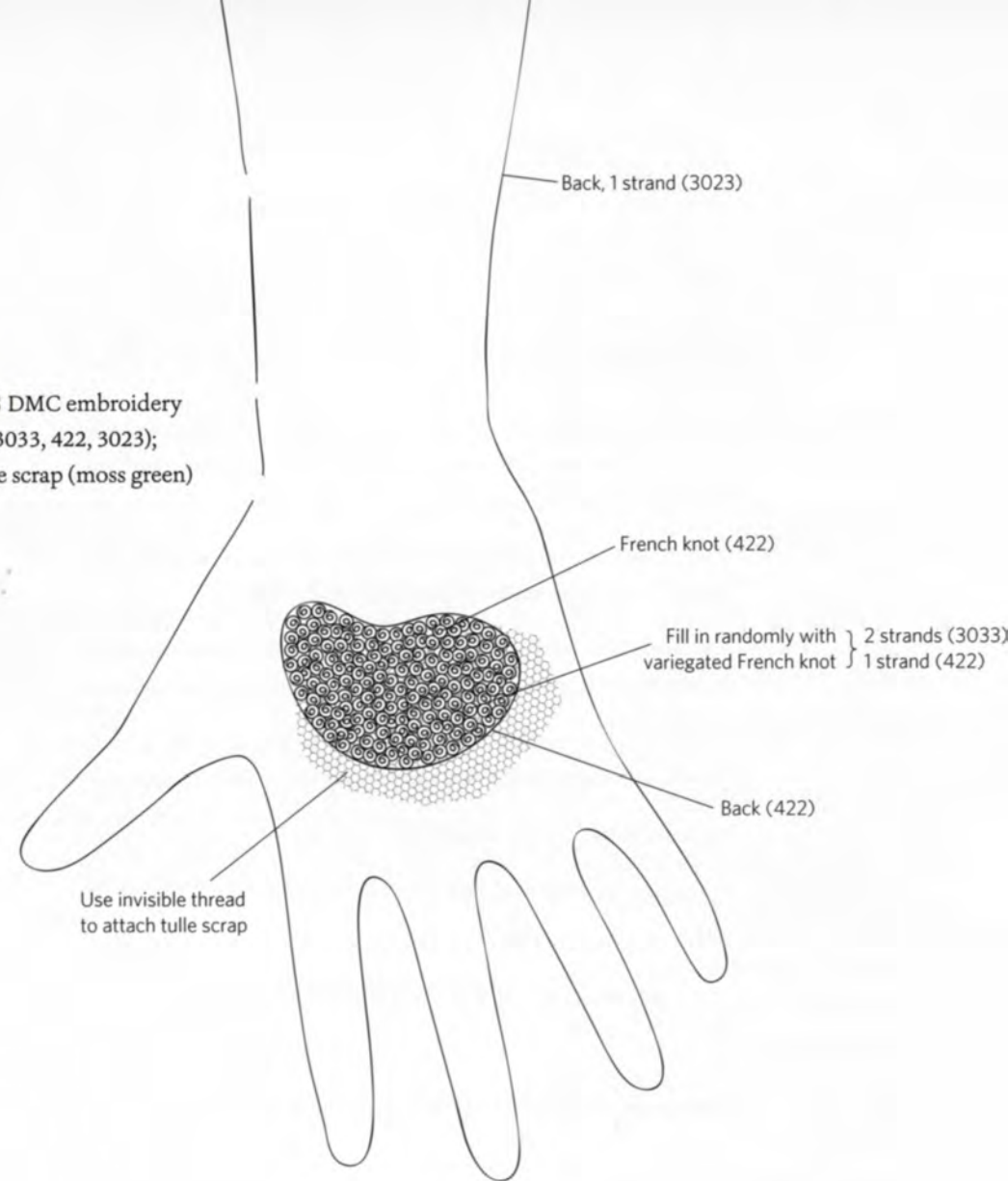



objects that are rather ordinary but still special page 46

MATERIALS DMC embroidery floss No. 25 (01, 648, 646, 535, 844, 422, 407, 07, 08, 3346); DMC embroidery floss No. 5 (646, 989); 5-mm-wide organdy ribbon scrap (MOKUBA embroidery ribbon, No. 1500 Color 15); invisible thread



MATERIALS DMC embroidery floss No. 25 (3033, 422, 3023); Polyester tulle scrap (moss green)





Afterword

When I was a child and would walk around the neighborhood where I lived, I'd find shards of pottery. I'd marvel at the discovery of white shells in the garden soil.

Now it's a leafy and green residential area, but a very long time ago, it was the seashore where the Jomon people lived.

The stones and pebbles that I picked up along my walks were probably there under the feet of those ancient people, all those years ago.

When I imagine them, in this same place, looking up at the same sky, it feels as though I might be swallowed up by the great beyond.

Here is a favorite quote of mine:

Don't hurry, don't worry

We are only here for a short visit

So be sure to stop and smell the flowers.

—Walter Hagen

As we walk along on our way, let's enjoy the flowers in bloom.

KAZUKO AOKI designs embroidery patterns based on her sketches of garden and field flowers that she has encountered in her travels as well as those she finds in her own garden. The endearing natural beauty and delight of her numerous charming projects resonate deeply with many people. More than just a craftsperson, she considers herself a horticulturalist, passionately engaged in her studies. Aoki's books include *The Embroidered Garden*, and *Embroidered Garden Flowers*.

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