

ESSENTIAL SASHIKO

A Dictionary of the 92 Most Popular Patterns

Includes

11

Easy
Projects

BOUTIQUE-SHA



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ESSENTIAL SASHIKO

A Dictionary of the 92 Most Popular Patterns

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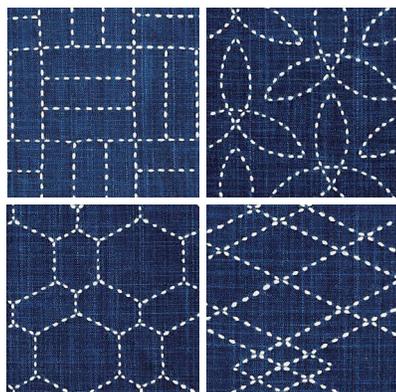
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The Art of Sashiko

Sashiko is a time-honored craft of creating beautiful motifs from simple running stitches. The sashiko tradition began when fabric was extremely precious, and in order to extend the durability and to add warmth, several layers of fabric would be hand sewn together, one stitch at a time. Sustainability is at the heart of this craft.

Over time, variations of sashiko patterns and designs emerged. Although indigo fabric with white stitching is the quintessential representation of sashiko, nowadays colorful combinations of fabrics and threads can be seen. From its utilitarian beginnings this old stitching method has shifted to a beloved form of decorative embroidery.

A few rules exist for sashiko, but don't take them too seriously. As you add sashiko stitches, you will be enchanted by the lovely designs that form, and the goal is to enjoy the process. If you are more experienced with sashiko, have fun challenging yourself with patterns and designs that you've never tried.

This book is an expanded edition of the popular *Sashiko Traditional Designs from our Lady Boutique Series (2424)*. We hope you will enjoy the new projects and designs.

Things You Can Make With Sashiko

Once you begin an acquaintance with sashiko patterns and stitching, you'll find that sashiko can be applied to items of any shape and size. In this section we'll show you some accessories you can make with the designs on pages 12–55. Each of the project numbers you see here corresponds to an actual-size pattern template included with the instructions on pages 70–92, to make your intro to sashiko that much easier.



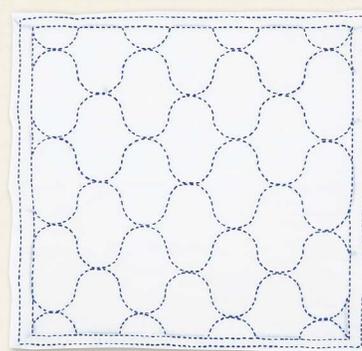
1 • Kamon (page 38)

2 • Amime (page 48)

Fukin Cloths

Often used as dishcloths, a Fukin is a common sampler for sashiko patterns. Make a joyful spring-like fukin with bright contrasting thread colors or keep it sophisticated with navy blue thread. Although fukins are very functional and simple to stitch up, you can have fun by varying the size of the designs, the thread colors, etc.

Instructions ■ page 70
Production ■ Akiko Nishimura
Thread ■ Sashiko thread / Olympus brand



Pocket Tissue Cases

Three “Mitsuba” motifs for 3, and elegant curved lines of the “Tatewaku” adorn 4. For the Tatewaku tissue case, the aqua stitches that are parallel to the navy blue stitches add subtle dimension.

Instructions ■ page 74

Production ■ Akiko Nishimura

Fabric ■ Azumino Momen /
Olympus brand

Thread ■ Sashiko thread /
Olympus brand



3 • Mitsuba (page 55)



4 • Tatewaku (page 51)



Add sashiko stitches to the back as well for 4

Drawstring Purses

Embellish a handy, quintessentially Japanese purse with the dynamic curved stitches of the “Matsunami” pattern or with the beautifully alternating lines of “Dan Kikkō.” Even though the bag shape is the same, the impact will be very different depending on the sashiko embroidery.

Instructions ■ page 76

Production ■ Akiko Nishimura

Fabric ■ Azumino Momen /
Olympus brand

Thread ■ Sashiko thread /
Olympus brand



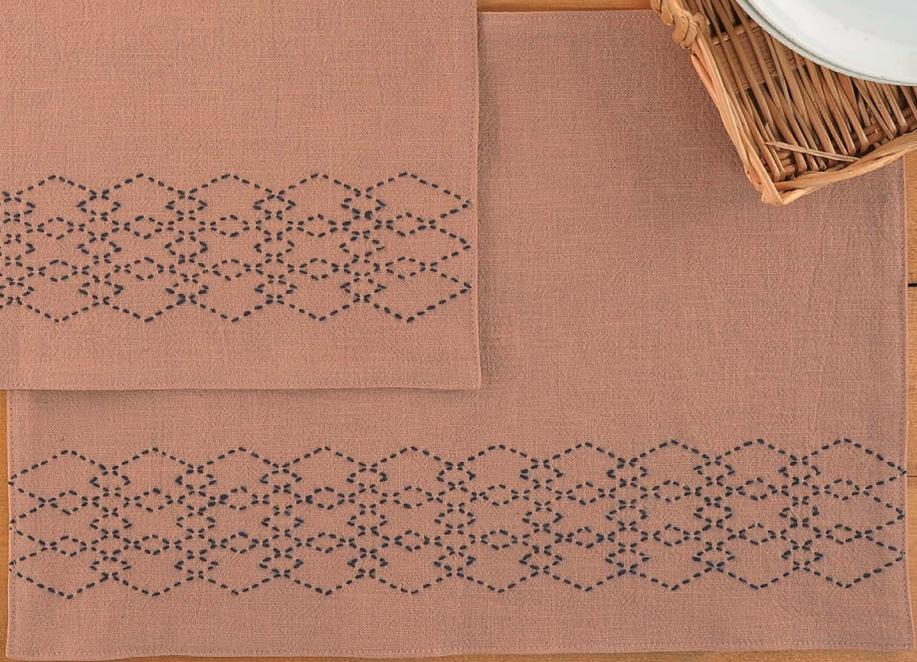
5 • Matsunami (page 55)

6 • Dan Kikkō (page 17)





7 • Yotsukumi Hishi (page 32)



Placemats

Simple overlapping diamonds of the “Yotsukumi Hishi” pattern decorates this elegant placemat. Take your time to stitch crisp corners, of which there are many.

- Instructions ■ page 80
- Production ■ Akiko Nishimura
- Fabric ■ Azumino Momen / Olympus brand
- Thread ■ Sashiko thread / Olympus brand



Easy Flat Bags

The same bag can look entirely different by changing up the sashiko design. The charming design of “Sugi Aya” for 8 is made up of simple straight and diagonal lines. For 9, the “Maru Shippō” circular motifs shine.

Instructions ■ page 77

Production ■ Akiko Nishimura

Fabric ■ Azumino Momen / Olympus brand

Thread ■ Sashiko thread / Olympus brand

8 • Sugi Aya (page 43)

9 • Maru Shippō (page 49)



10 • Ishi Guruma (page 39)



Furoshiki Wrapper

The rotating and overlapping squares of the “Ishi Guruma” pattern looks like a windmill. Stitch a large version in the center and add smaller ones in the corners. A gift feels extra special when wrapped in a homemade furoshiki.

Instructions ■ page 81

Production ■ Akiko Nishimura

Fabric ■ Azumino Momen / Olympus brand

Thread ■ Sashiko thread / Olympus brand



11 • Asanoha (page 13)

Decorative Cloth

The “Asanoha” motif dominates the center of the cloth. The blue and aqua thread colors create a stylish combination. This versatile piece of stitched fabric could be used in so many ways.

Instructions ■ page 71

Design·Production ■ Mizue Yoshizawa

Fabric ■ Azumino Momen / Olympus brand

Thread ■ Sashiko thread / Olympus brand



Pouches

12 sweetly showcases “Hanasashi” stitched in red on a blue gingham check fabric. For 13, the variety of sashiko motifs on a plain linen fabric looks almost like an appliqué

Instructions ■ page 84

Design·Production ■ Akiko Nishimura

Thread ■ Sashiko thread / Olympus brand.

12 • Hanasashi (page 60)



13 • Kaki no Hana • Hanasashi • Juuji Hanasashi (pages 57, 60, 59)

14 • Seigaiha (page 50)

Wave Purse

The “Seigaiha” pattern has long been interpreted to mean living a lasting happy life like the continuity of waves. The blend of colored thread creates the beautiful effect of waves.

Instructions ■ page 86

Production ■ Asako Morioka

Fabric ■ Azumino Momen / Olympus brand

Thread ■ Sashiko thread / Olympus brand



17 • Sugi Aya (page 43)

Tote Bag

The “Sugi Aya” pattern expresses cedar leaves and this easy design is a perennial favorite. We added tiny flowers at the top for a dash of personality. You’ll want to grab this stylishly embroidered bag for all of your special outings.

Instructions ■ page 90

Production ■ Akiko Nishimura

Thread ■ Sashiko thread /
Olympus brand



Book Covers

The “Dan Tsunagi” stepped design adds a decidedly modern flair to 15, and the “Hishi Moyō” for 16 is a simple repetition of uniformly sized diamonds. The bookmark with the small door is extra charming.

Instructions ■ page 88

Design • Production ■ Yukie Shinya (Kofuzaiku Atarashiya)

Fabric ■ Sakizomemomen/ Olympus brand

Thread... Sashiko thread / Olympus brand

15 • Dan Tsunagi (page 42)

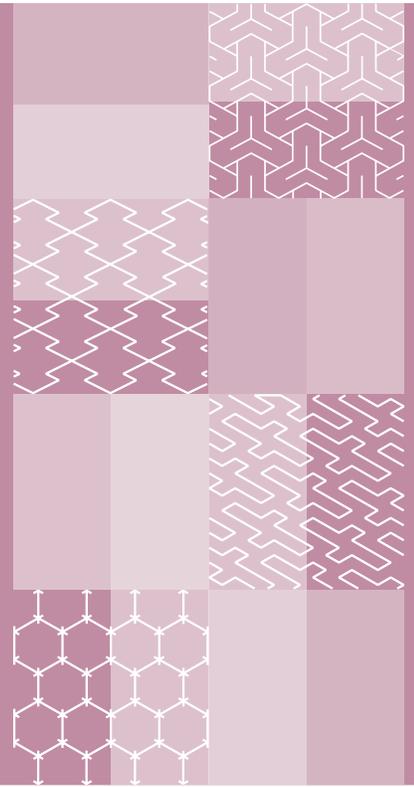


16 • Hishi Moyō (page 30)

Patterns with Straight Lines

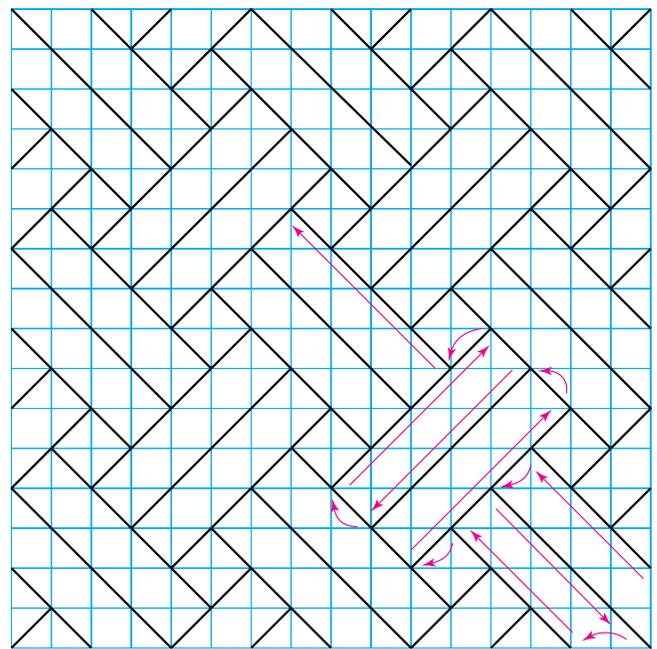
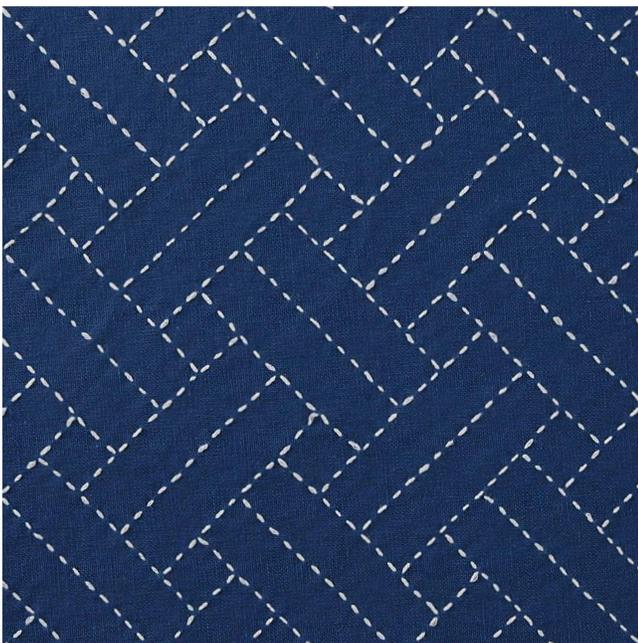
Vertical, horizontal and diagonal lines can create a rich array of patterns. Make sure to form sharp corners with the stitches. The key is to keep the lines as straight as possible.

※ The numbers and arrows in the illustrations indicate the stitching sequence and direction.



Ajiro [Wickerwork]

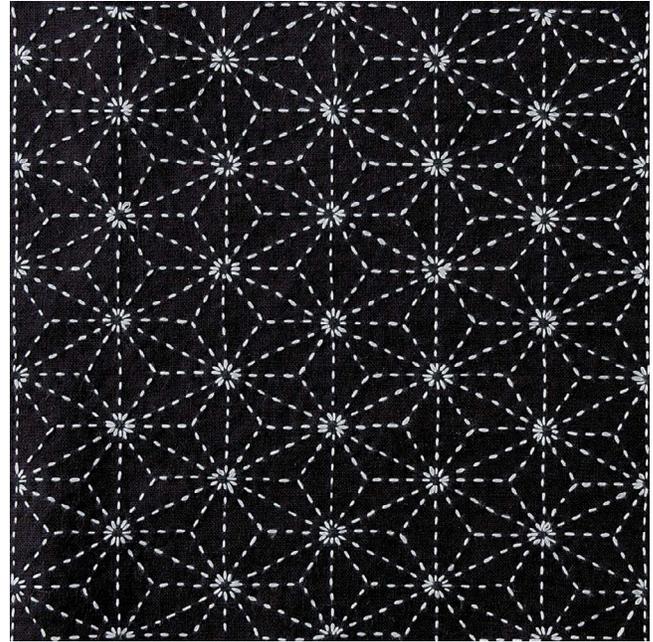
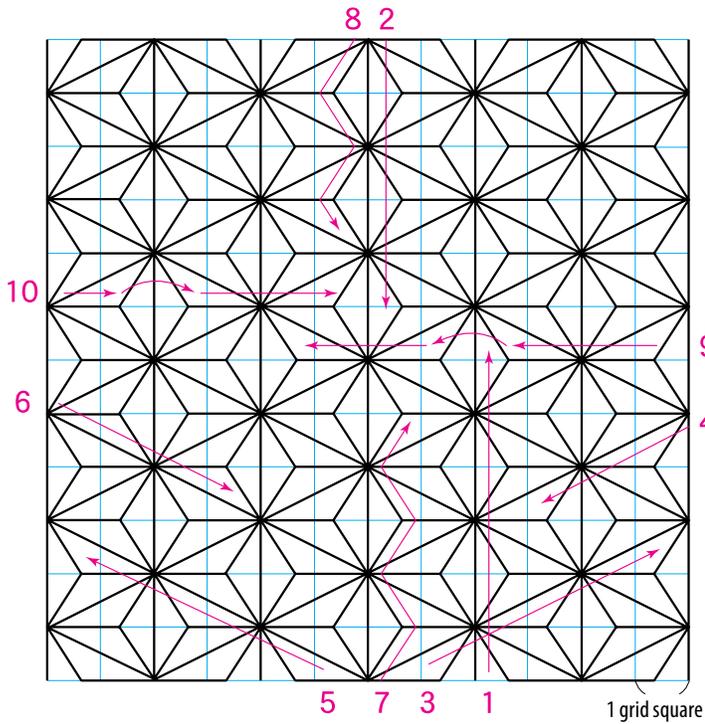
This pattern appears like an interlacing network of bamboo or wood pieces, which is formed by stitching pairs of rectangular strips. Be careful not to sew into the stitches on the wrong side of the fabric.



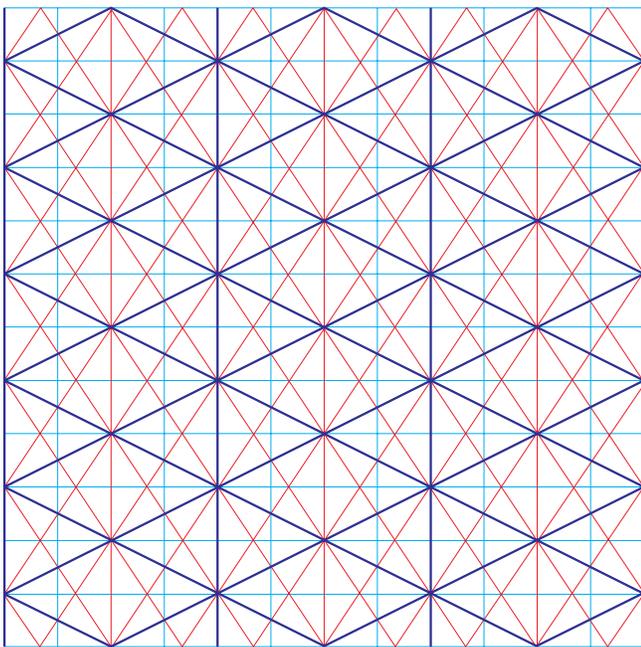
1 grid square

The most representative sashiko pattern. The center and conjoining sections of the Asanoha motifs have open circles. The vertical and diagonal lines are stitched first, followed by zigzag lines. The horizontal lines are added last.

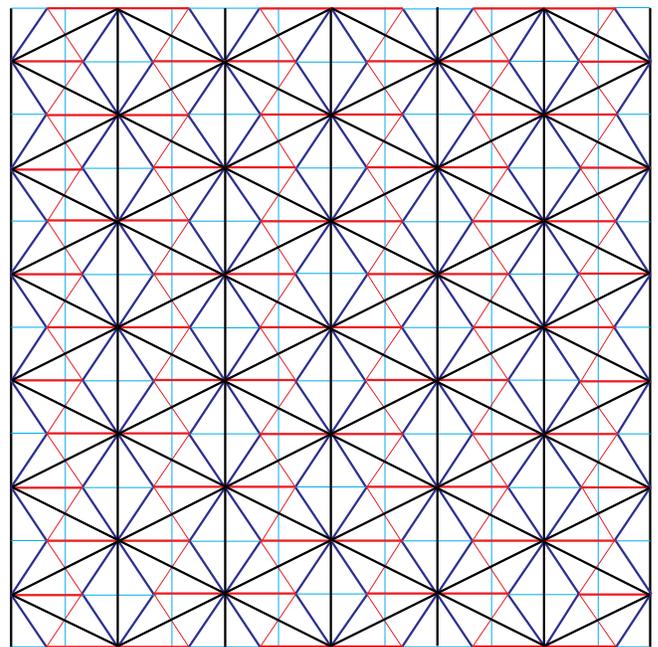
Asanoha [Hemp Leaf]



Stitching Sequence



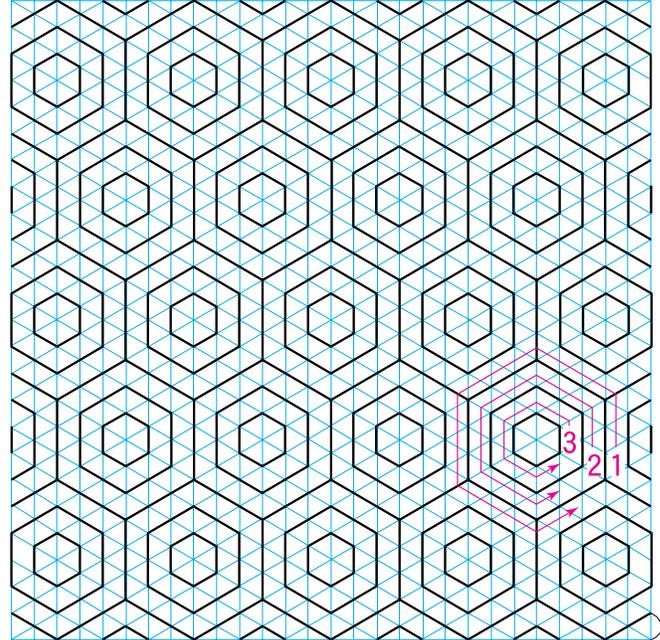
After stitching the foundational vertical lines, create diagonal lines from left to right. The angle of the diagonal will be 1 vertical grid square side by 2 horizontal grid square sides (refer to thick navy lines in illustration). From left to right and based on the foundational vertical lines, stitch diagonal lines with an angle of 3 vertical grid square sides and 2 horizontal grid square sides (thin red lines).



Add the zigzag lines for the leaves (thick navy lines). Then stitch the border, and the pattern is complete (thick red lines).

Kikkō [Tortoise Shell]

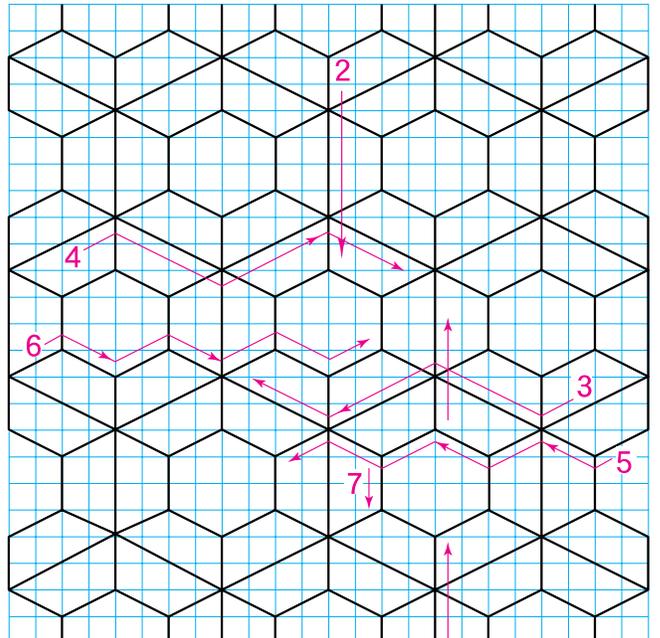
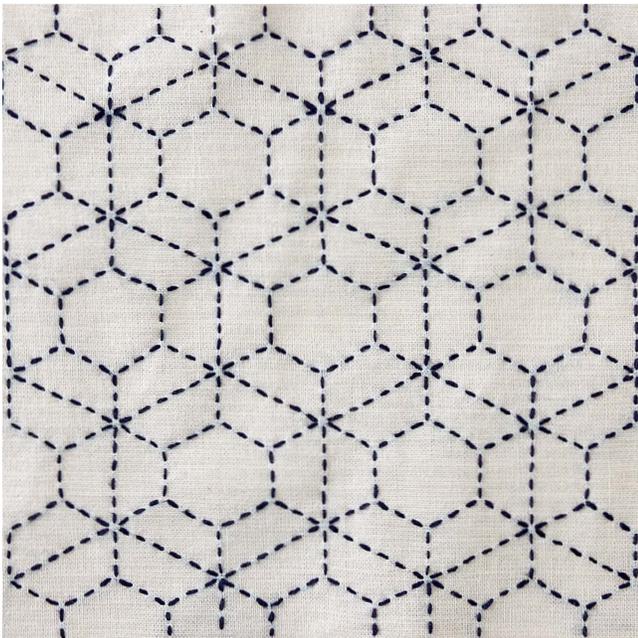
The nested hexagonal shapes evoke a tortoise shell. Draft the pattern using graph paper, and stitch each motif one at a time.



1 grid square

Arare Kikkō [Hailstone Tortoise Shell]

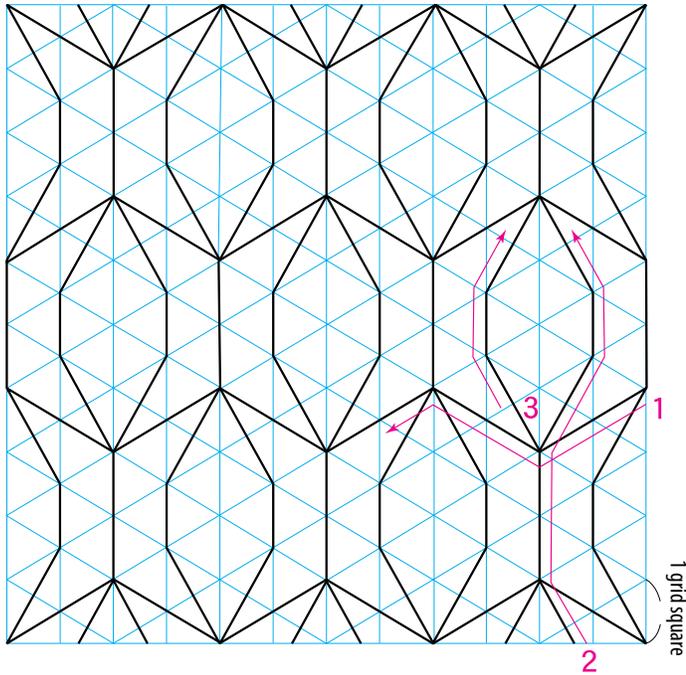
A variation of the Kikkō pattern is created with elongated hexagons. Stitch lines 1, 2 then stitch the horizontal zigzag lines 3~6. Complete the open edge with a vertical line.



1 grid square

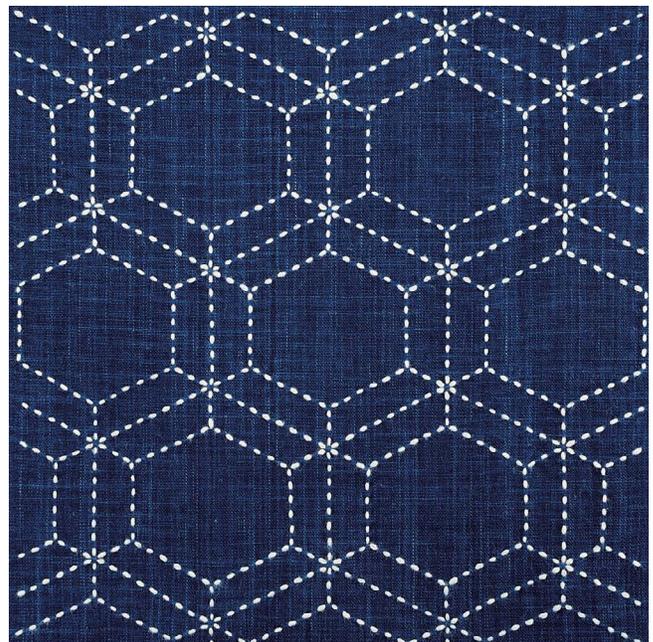
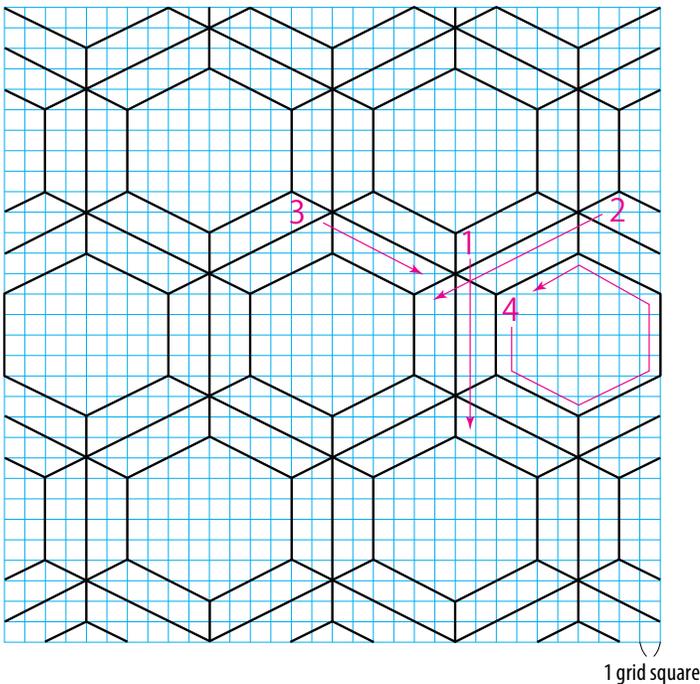
Tall skinny hexagons combine with regular hexagons. Stitch the horizontal zigzag lines, then stitch the vertical lines and tall skinny hexagonal sides. Complete the remaining side; you will need to knot and cut the thread as you stitch the side. Utilize the diagonal grid.

Nijuu Kikkō [Double Tortoise shell]



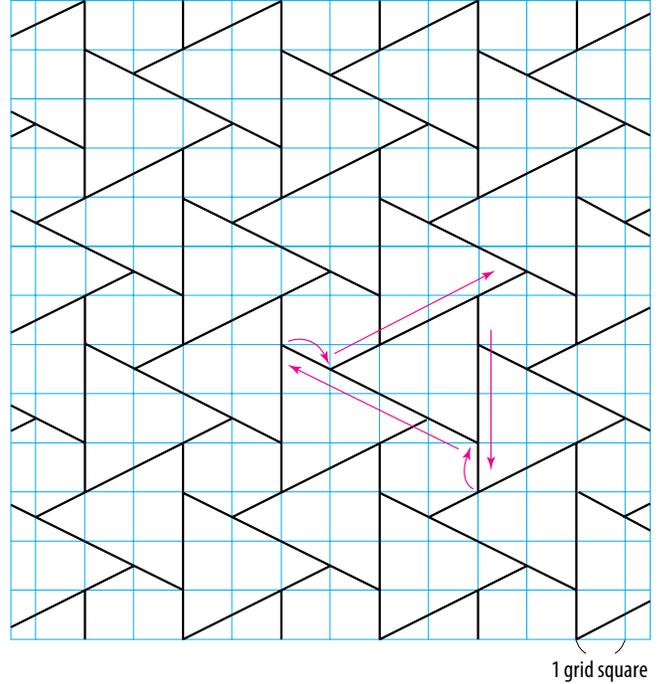
This pattern is similar to Arare Kikkō, but the divided parts are horizontally longer. Rather than skipping over the vertical and diagonal lines, knot and cut the thread as you stitch. The inner Kikkō designs will be stitched continuously.

Sanjuu Kikkō [Triple Tortoise Shell]



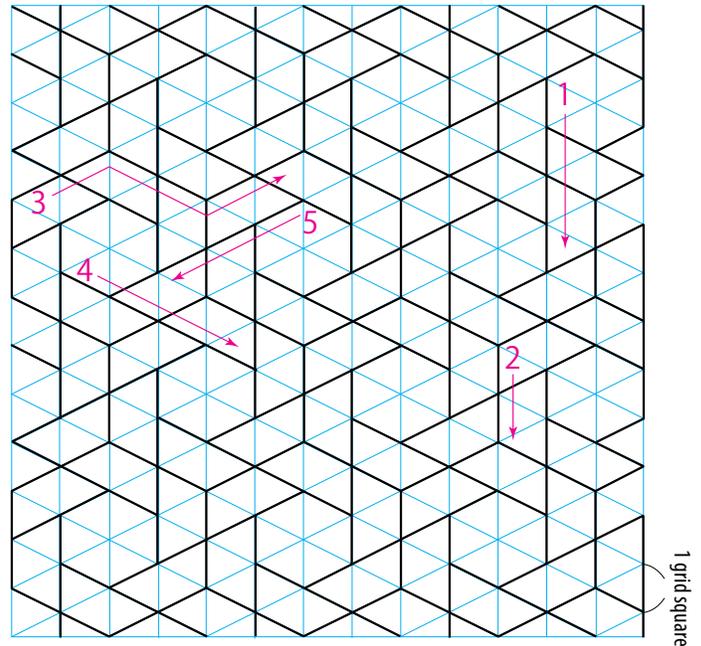
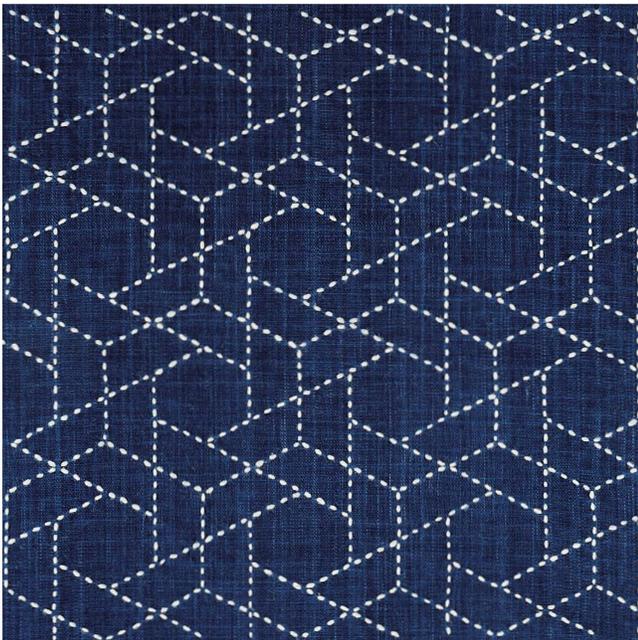
Musubi Kikkō [Knotted Tortoise Shell]

Extending one side of a hexagon forms a series of overlapping triangular shapes. The extended part will connect to the upper, lower, left and right hexagonal shapes. The triangular shape is stitched after extending the hexagon side.



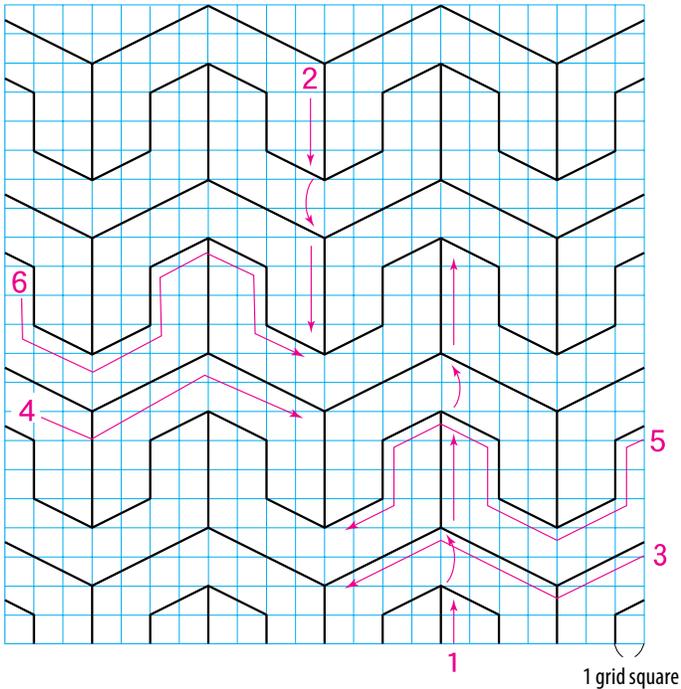
Musubi Kasane Kikkō [Knotted and Overlapping Tortoise Shell]

The triangular shapes from the Musubi Kikkō pattern is further divided into a more complex design. The stitching sequence differs as well: [stitch the vertical line and horizontal zigzags, then stitch diagonally by knotting and cutting the thread]. Utilize the diagonal grid.



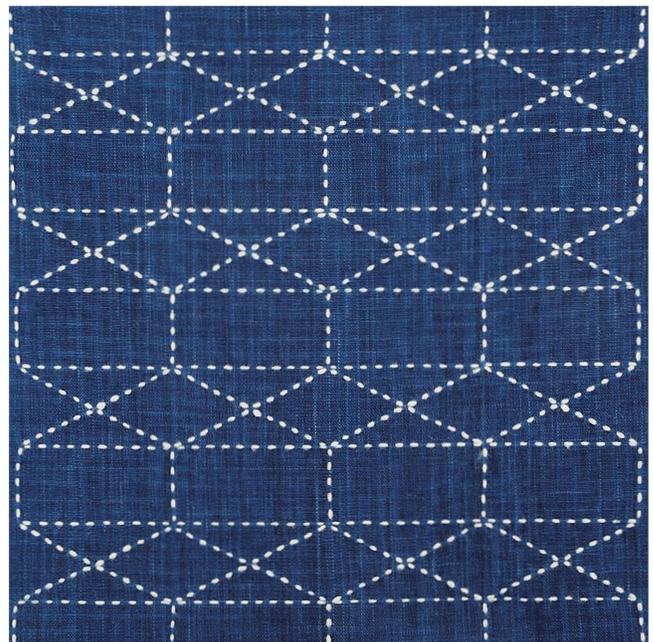
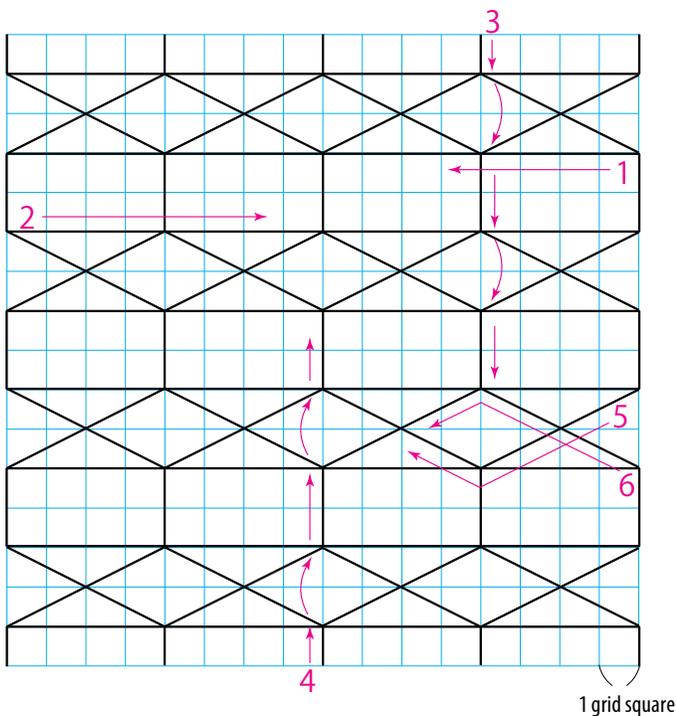
“Mukai Kikkō” means “facing tortoise shells” which perfectly describes this pattern. Stitch the vertical lines 1, 2, then stitch the horizontal zigzags 3, 4, then complete the shape with lines 5, 6.

Mukai Kikkō [Facing Tortoise Shell]



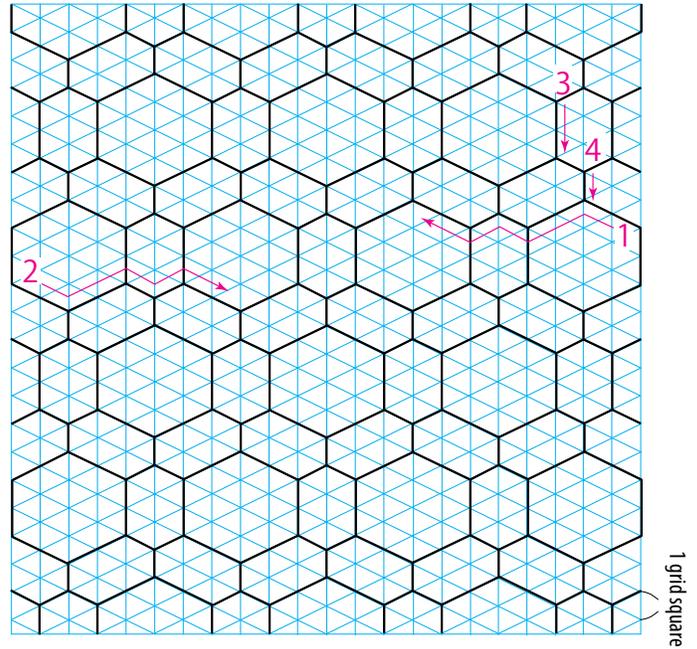
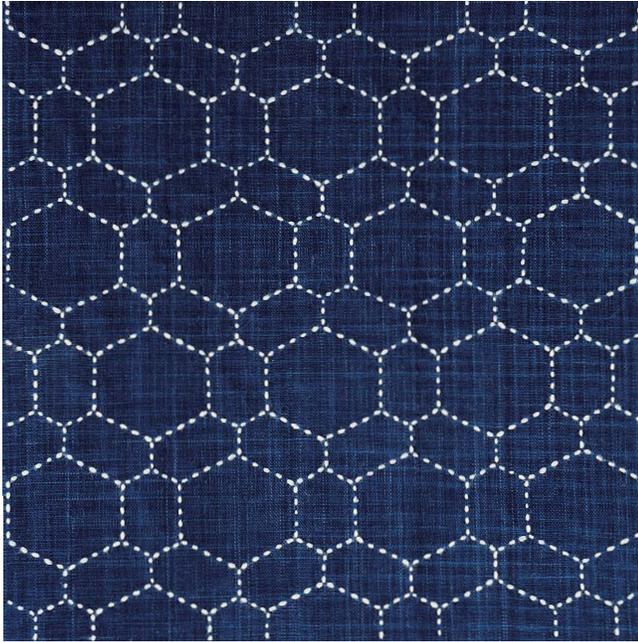
The tortoise shell motifs overlap to form rectangles and diamonds. Stitch horizontal and vertical lines, then stitch 5, 6 for the horizontal zigzags.

Dan Kikkō [Stepped Tortoise Shell]



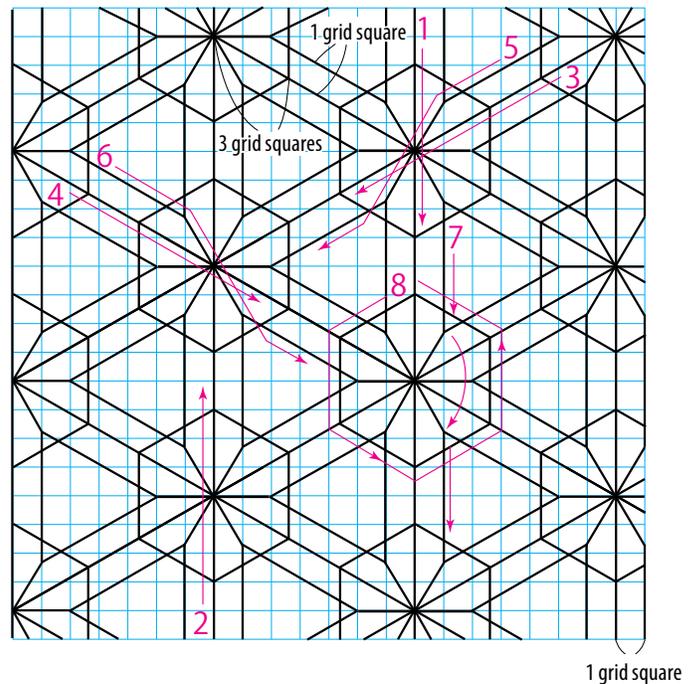
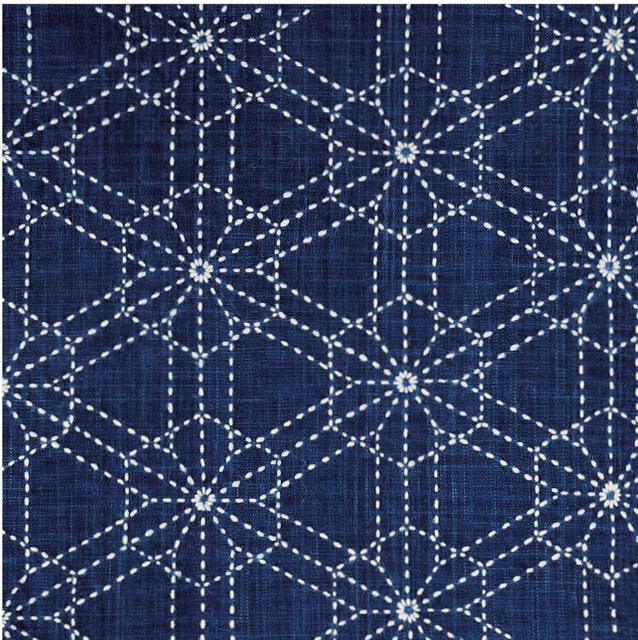
Tawara Kikkō [Straw Bale Tortoise Shell]

For this pattern, hexagons are surrounded by smaller hexagons that look like straw bales (“tawara” means straw bale in Japanese). Start with the horizontal zigzag stitches, then add vertical lines to form the hexagons. Utilize a diagonal grid.



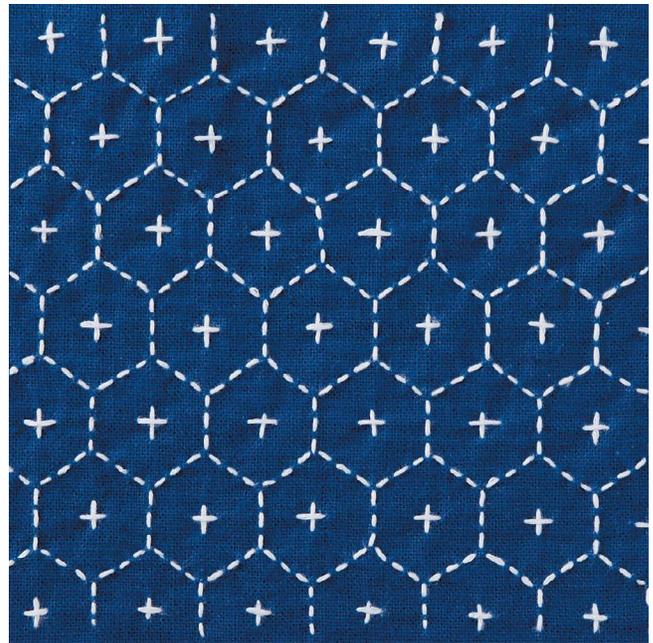
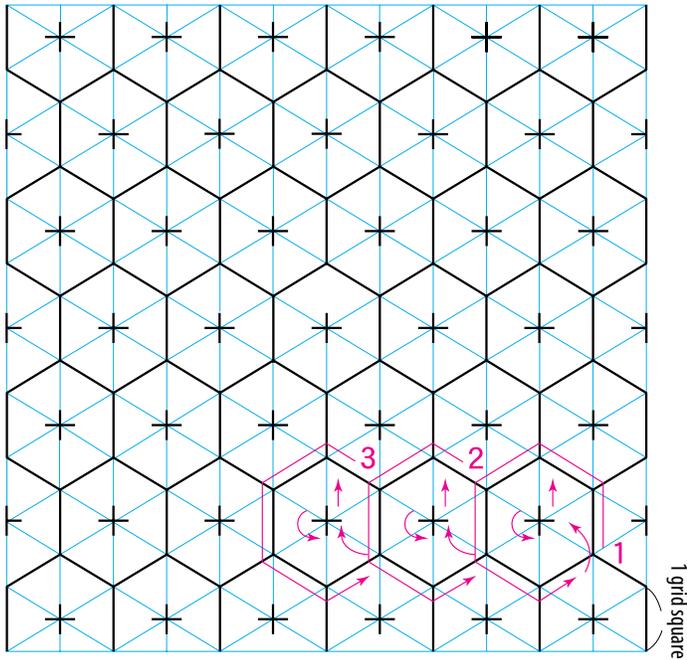
Yukigata Kikkō [Snowflake-shaped Tortoise Shell]

Connecting hexagons create a flurry of snowflakes for this vibrant and complex design. Stitch the vertical and diagonal lines, then stitch the zigzags. Finally, stitch the hexagons.



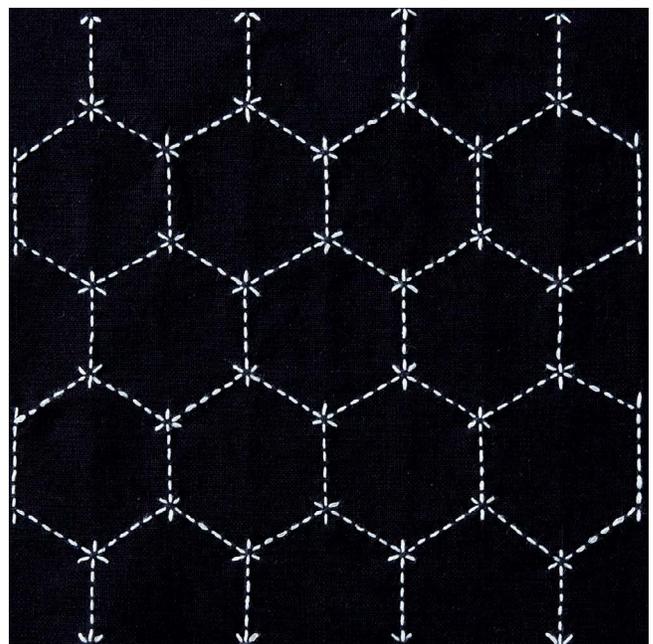
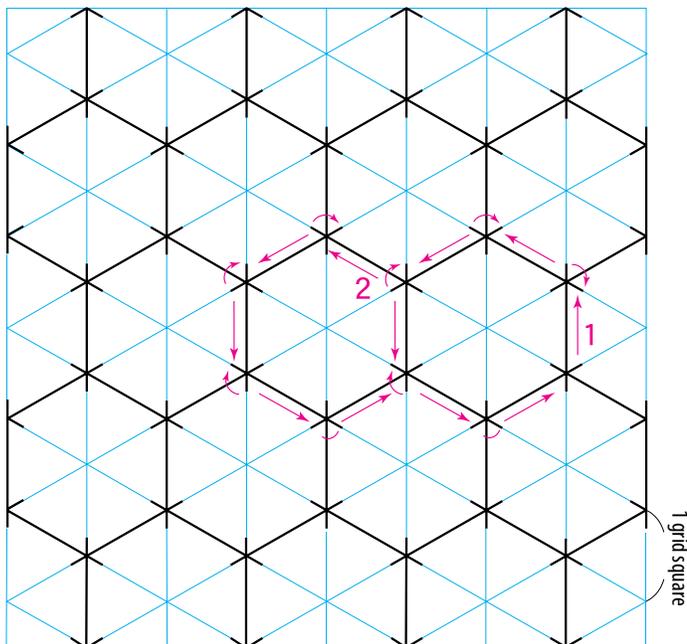
A striking pattern of kikkō with crosses. Start with one hexagon with a cross in the center, then follow 2, 3 to proceed. Utilize a diagonal grid.

Juuji Kikkō [Cross Tortoise Shell]



The gathering of the single stitch at the tip of each hexagon "horn" or corner looks like a small flower. Start with one hexagon, then proceed to 2 to stitch the other sides. Utilize a diagonal grid.

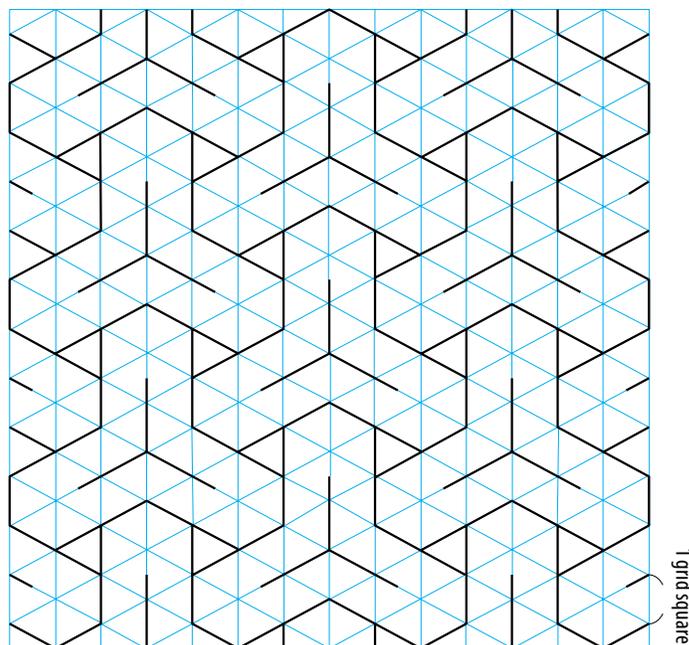
Tsuno Kikkō [Horn Tortoise Shell]



Bishamon Kikkō [Bishamon Tortoise Shell]

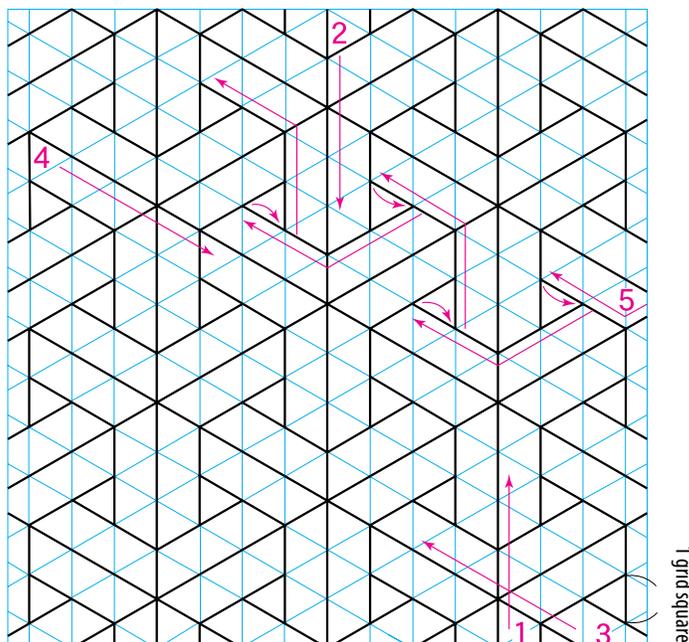
Note: Bishamon is a deity of good fortune. This motif was taken from his armor.

A pattern that connects three Kikkō motifs on two sides. It is difficult to stitch this design continuously so get creative with your stitching sequence. Utilize a diagonal grid.

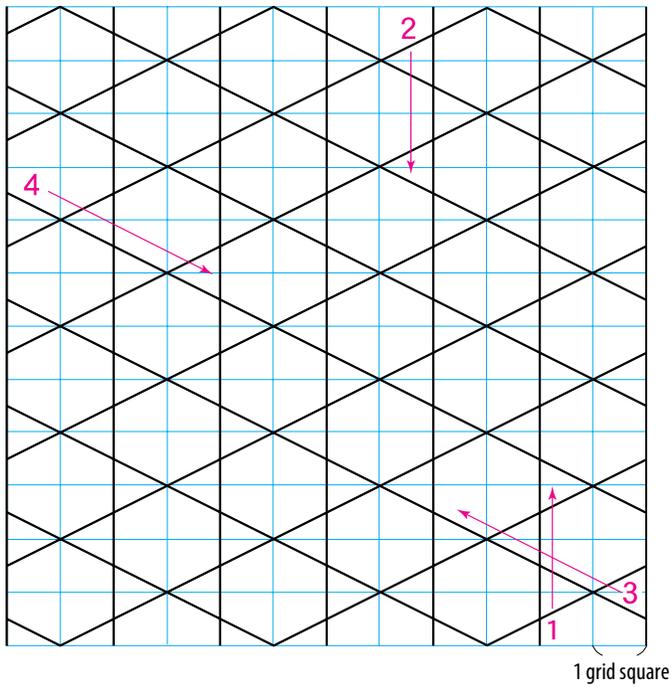


Kawari Bishamon Kikkō [Linked Bishamon Tortoise Shell]

This is an alternative arrangement of the basic Bishamon pattern. Stitch the vertical and diagonal lines first, then add the two sides of the Kikkō while passing the thread on the wrong side of the fabric. Utilize a diagonal grid.



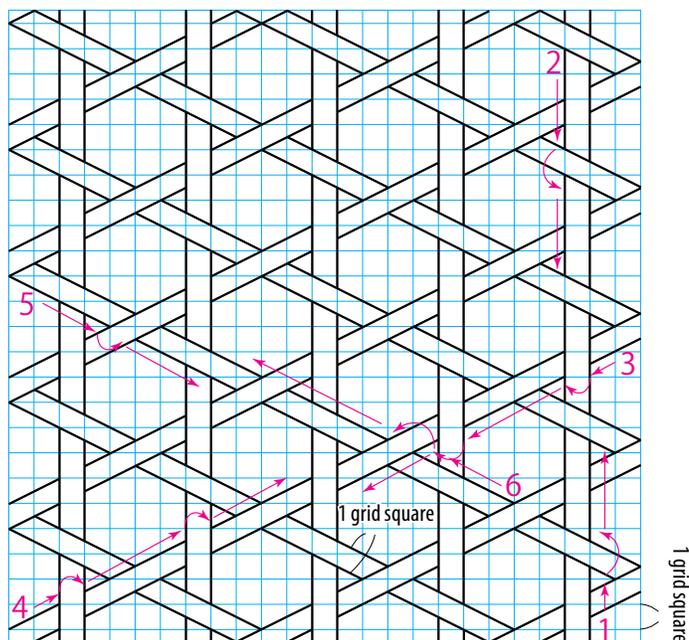
The crossing vertical and diagonal lines are reminiscent of woven bamboo. Start with the vertical lines, then add the diagonal lines.



Kagome [Woven Bamboo]



Doubling the vertical and diagonal lines of the Kagome pattern creates a more involved and realistic woven pattern. Stitch the vertical and diagonal lines, skipping over the intersecting stitches.

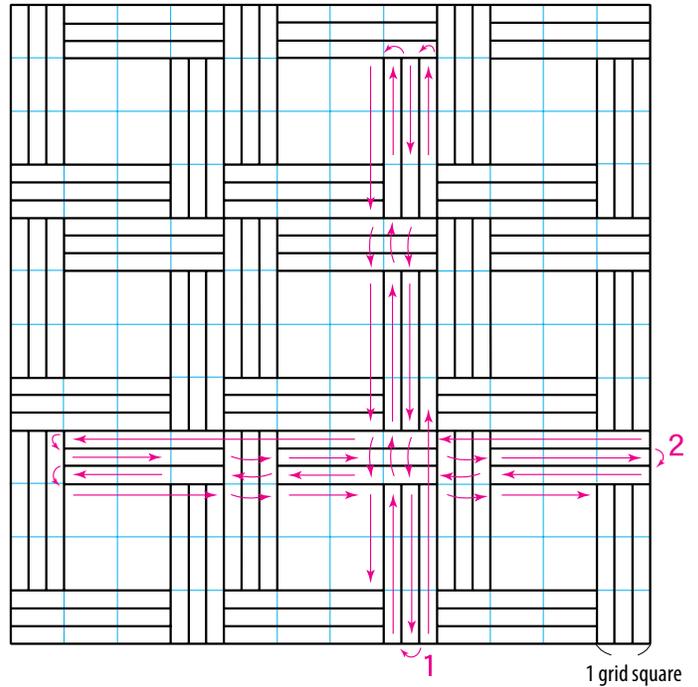
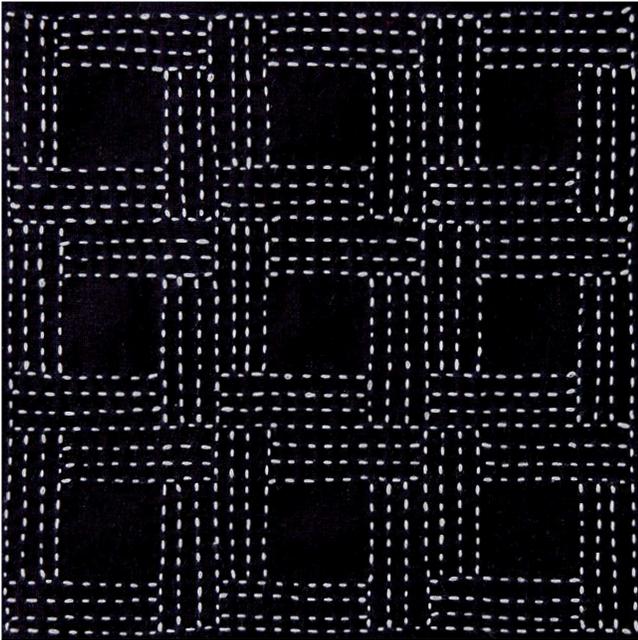


Nijuu Kagome [Double Woven Bamboo]



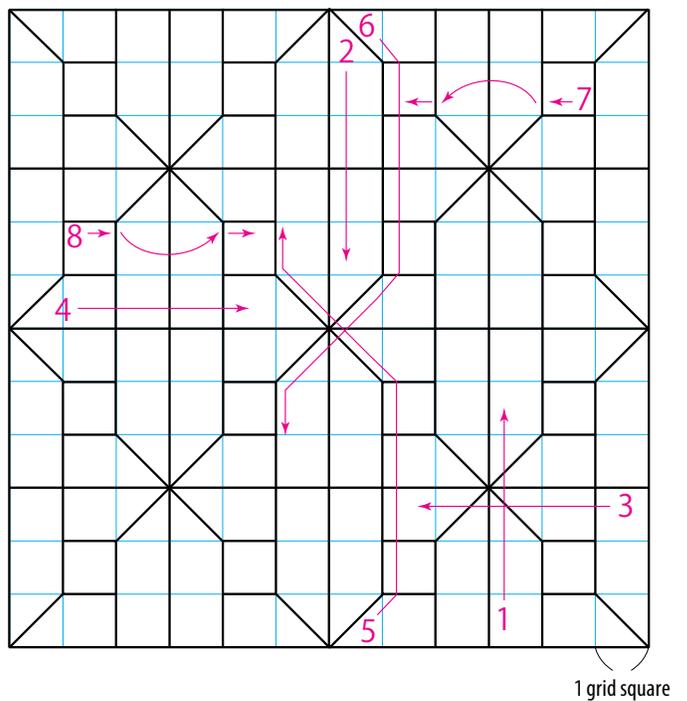
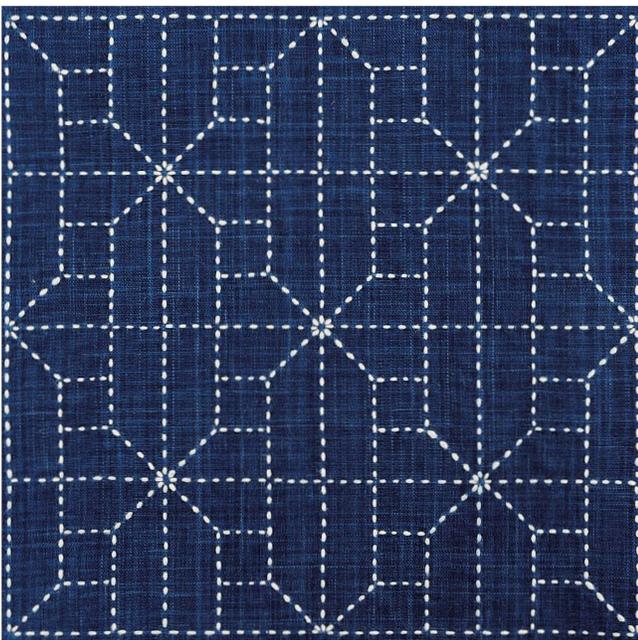
Igeta Kōshi [Well Framework]

This design is inspired by the view of looking down a Japanese wooden well's framework. Stitch the vertical and horizontal lines continuously by passing the thread underneath. Try not to cut the thread.

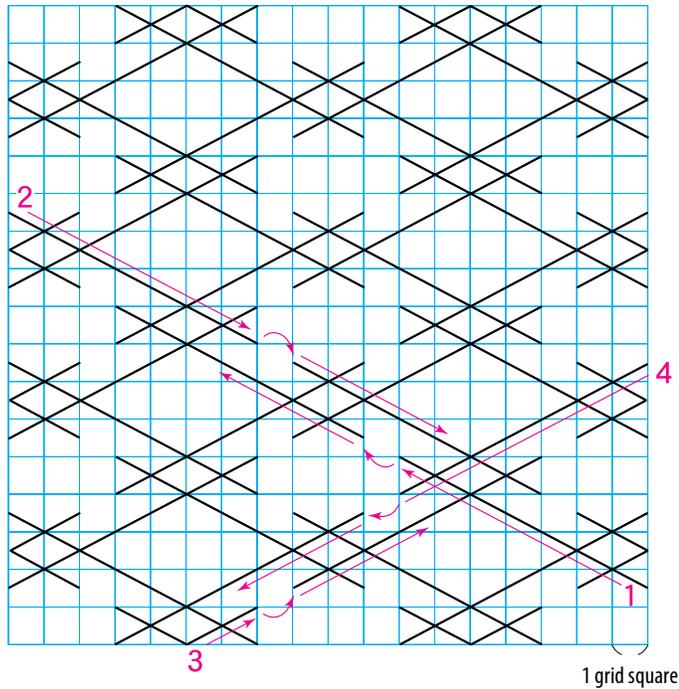


Igeta ni Kengata Kakutsunagi [Linked Well Framework]

A sharp, knife-like shape is added to the Igeta pattern. A large lattice is initially created with vertical and horizontal lines. Continue with lines 5, 6, then add horizontal stitches for the small square shapes.



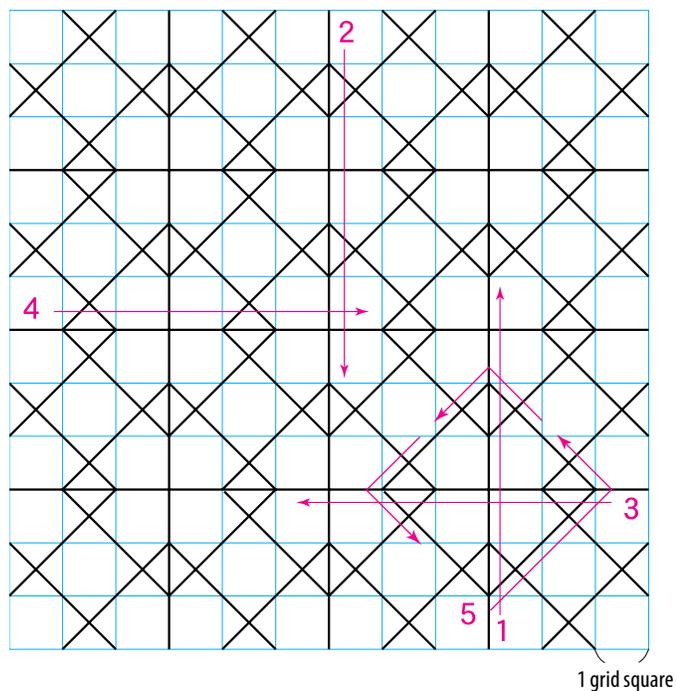
Overlapping lines extend from the corners of diamond shapes in this design. Since there are many overlapping parts, gauge the stitch length to ensure that the stitches don't touch each other when intersecting.



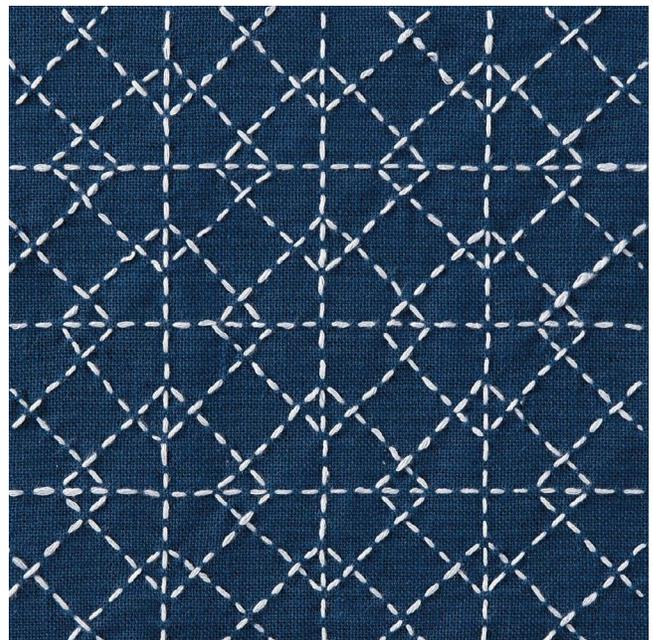
Hishi Igeta [Rhombus Well Framework]



The square corners overlap with intersecting vertical and horizontal lines. Stitch the vertical and horizontal lines first to create a grid. Then stitch the overlapping square corners one at a time.

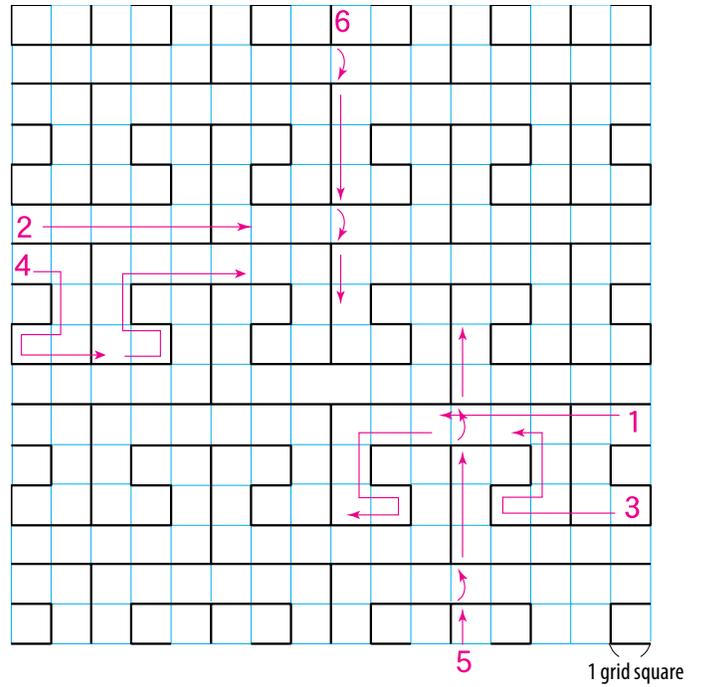
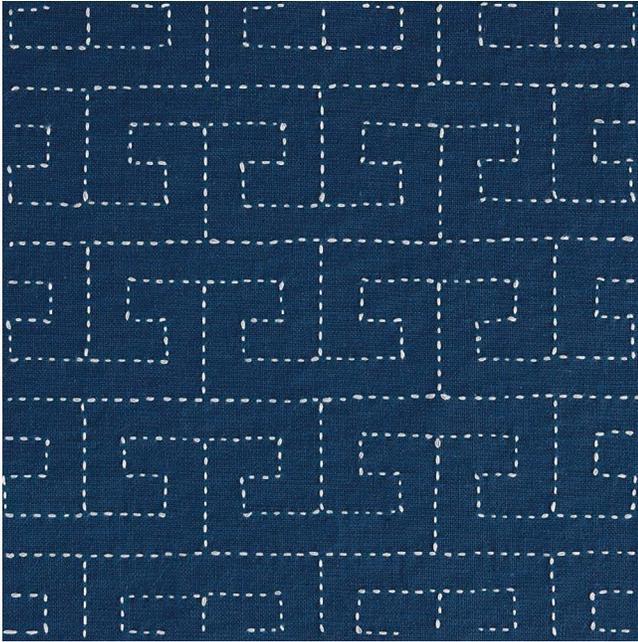


Hiyoku Igeta [Double Well Curb]



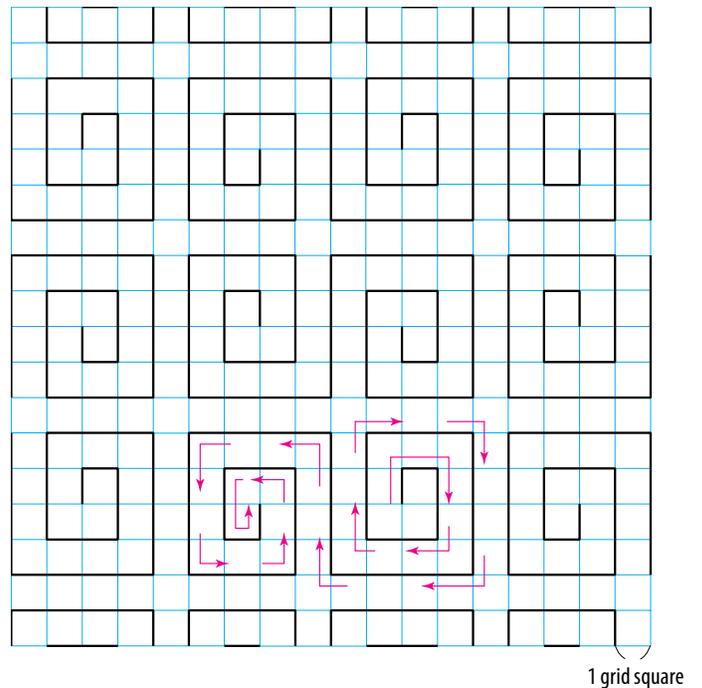
Raimon [Thunderbolt]

To stitch this bold pattern, start with horizontal lines, then proceed with lines 3, 4. Follow with the vertical lines of 5, 6, passing the thread on the wrong side of the fabric.



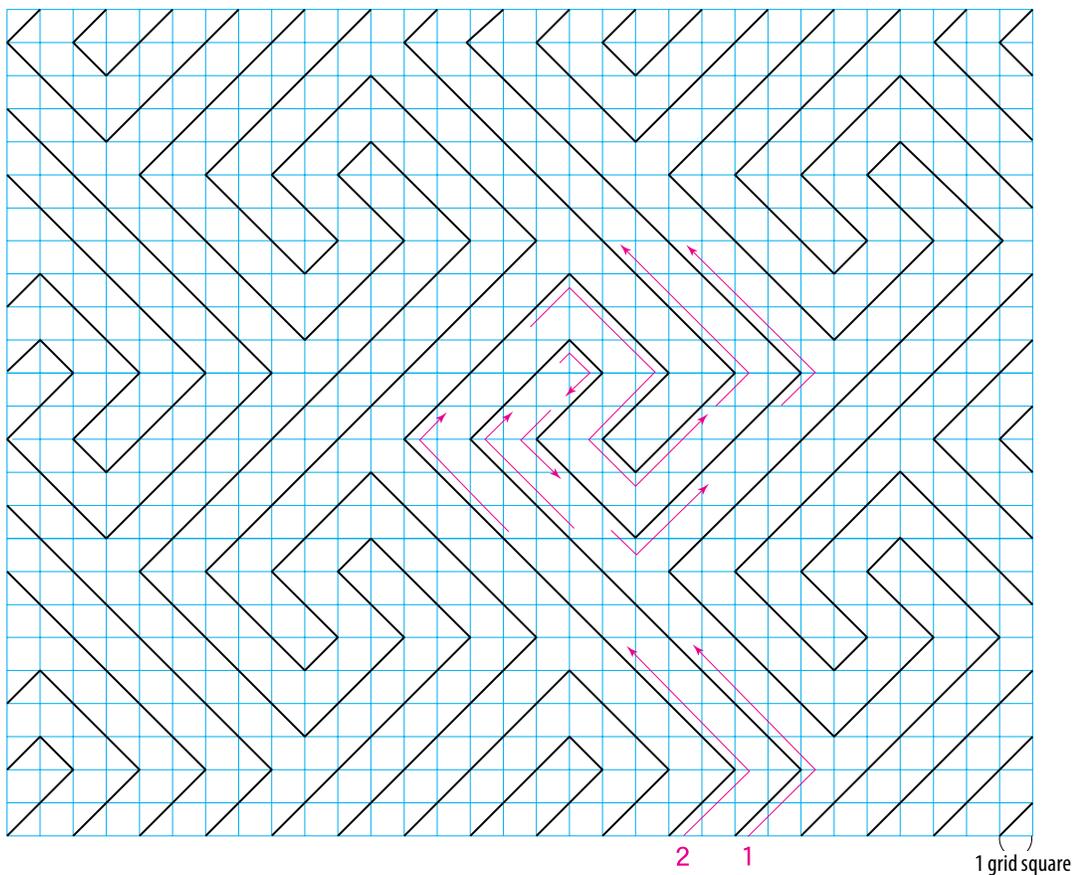
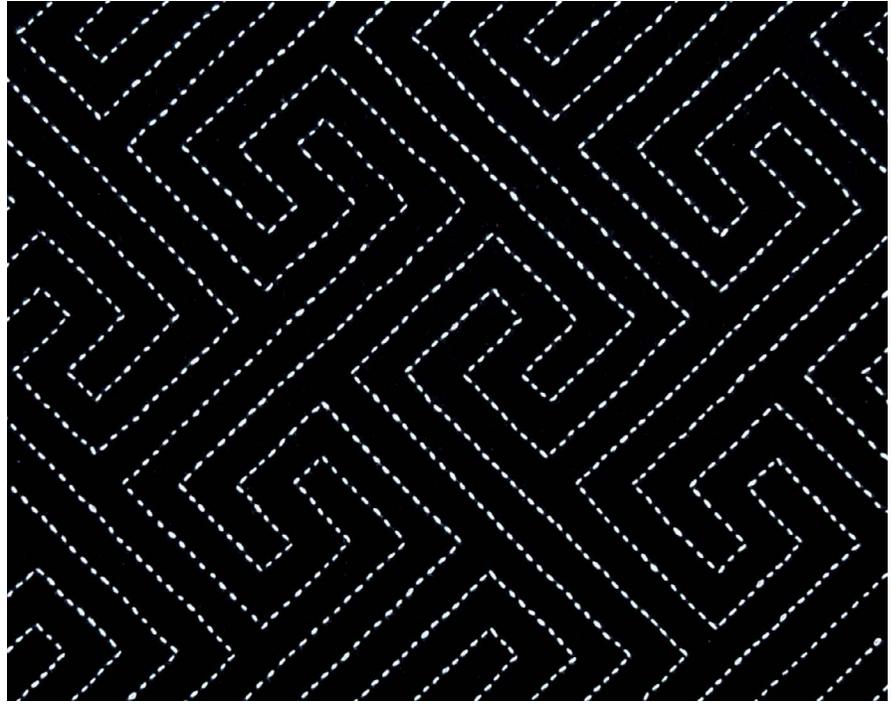
Tsunagi Raimon [Linked Thunderbolt]

A repetition of connected angular swirls. Stitch one motif at a time. Make sure to stitch the corners into sharp right angles.

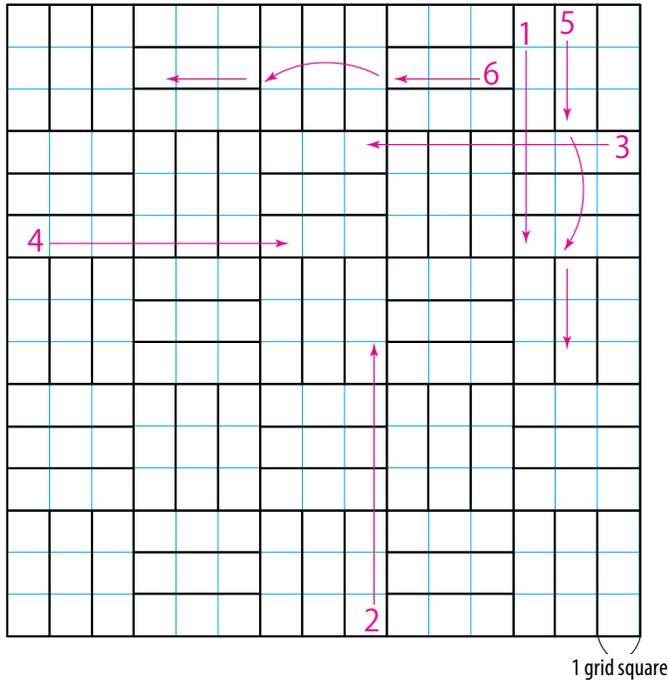


By stitching the thunderbolt motif at an angle, the pattern has a sense of movement. Keep stitching 1, 2 along the designated lines. Each line is long, which makes it easy to get off track, so take care to keep the line straight.

Kawari Raimon [Angled Thunderbolt]



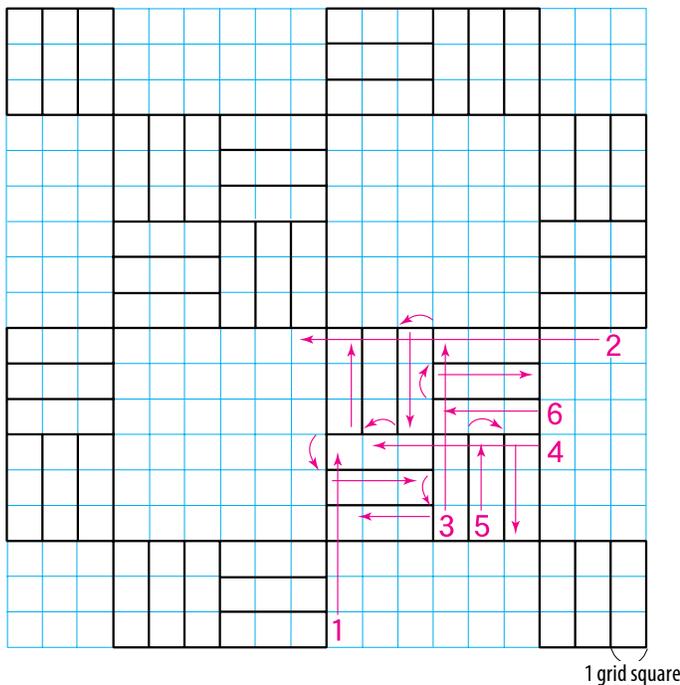
Just like Nikuzushimon, three adjoining rectangles are stitched in alternating directions. Consider exploring different colored threads and fabrics for added fun.



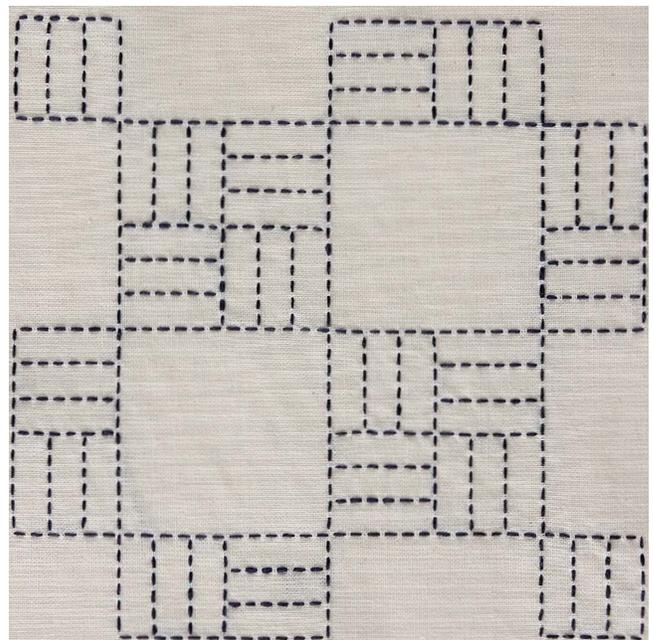
Sankuzushimon [Sets of Three]



A square comprising four Sankuzushimon motifs alternate with a plain square for this checkered pattern. Start with the plain box, then stitch to quarter the box, and further divide each quarter into thirds.

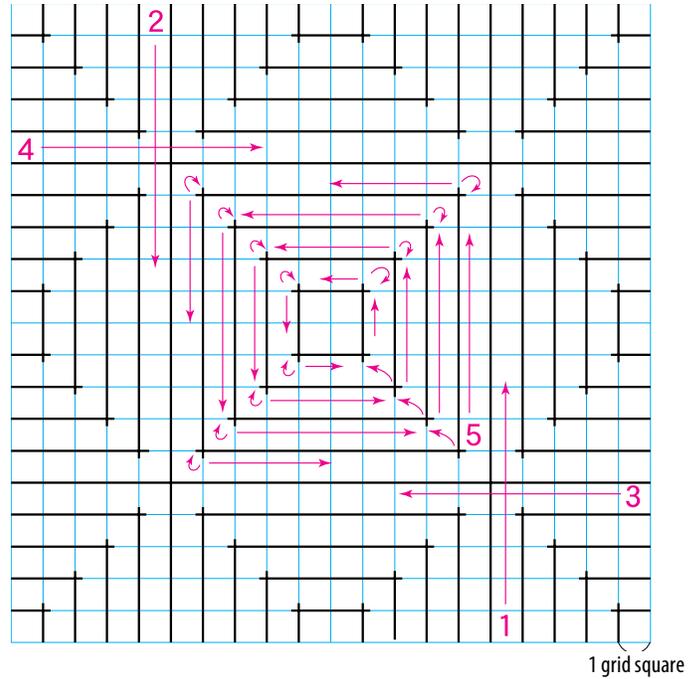
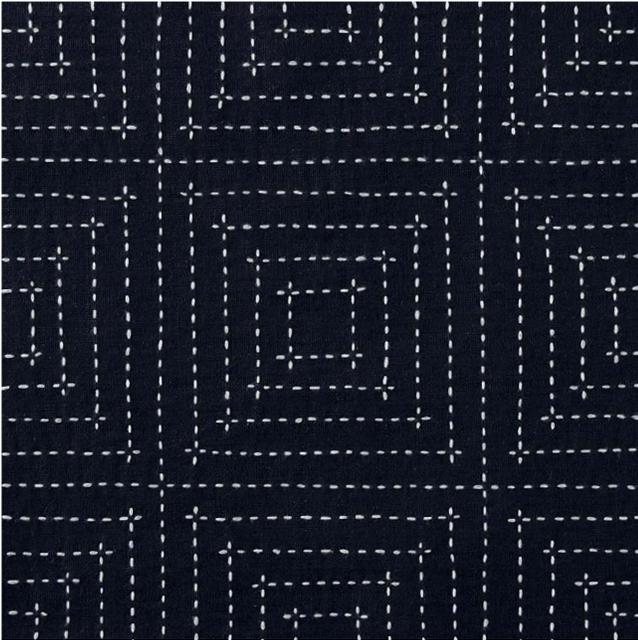


Hirasan Kuzushi [Checked Sankuzushi]



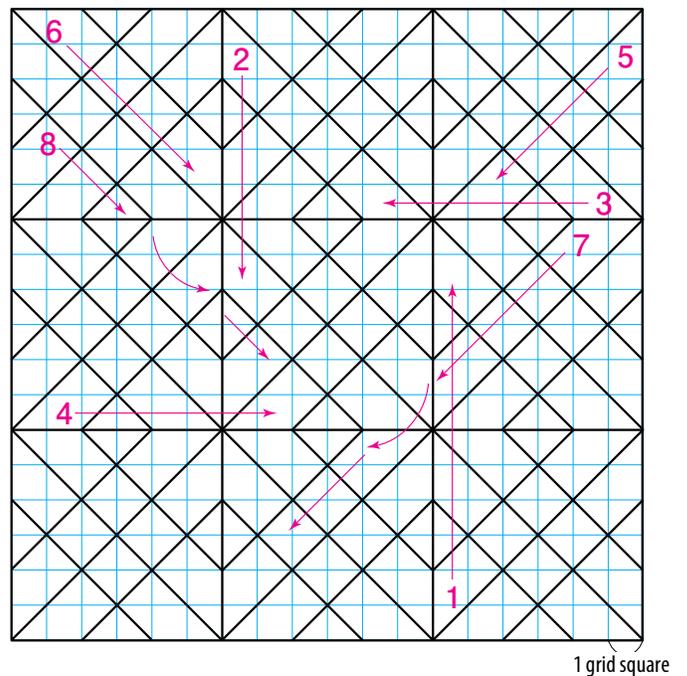
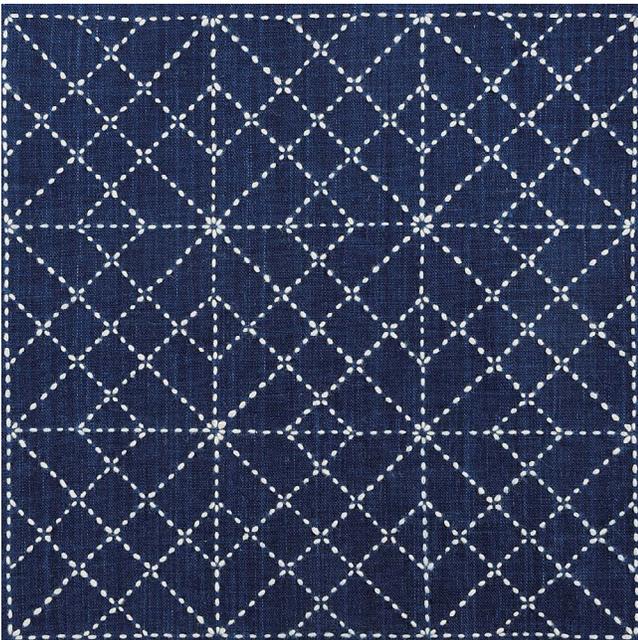
Masusashi [Square Measures Stitch]

A design featuring four nested boxes. A stitch is added to each square corner. Create a grid with vertical and horizontal lines. Begin stitching the outermost box and work inward. Pass the thread under the wrong side of the fabric for the corners.

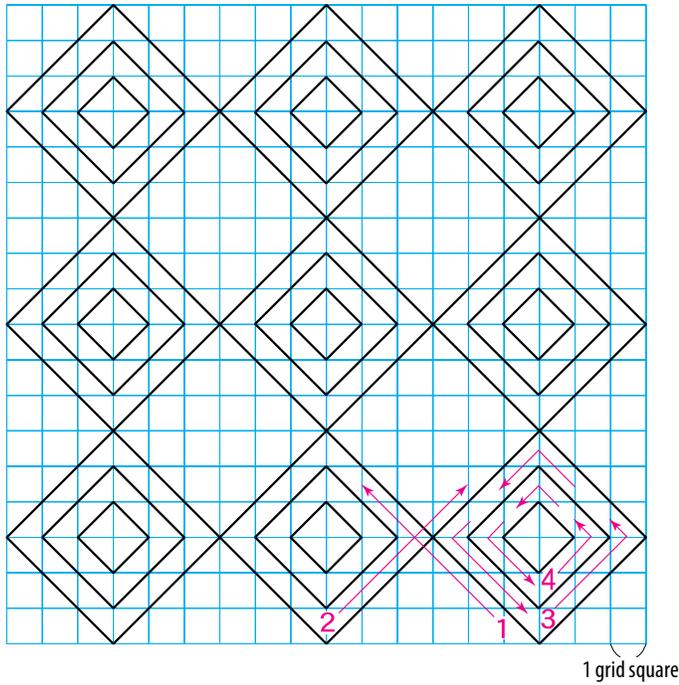


Kasane Masu Tsunagi [Layered Linked Boxes]

Small and large boxes are stitched at an angle and layered for this pattern. Stitch the vertical lines, horizontal lines, then the diagonal lines of 5, 6. For the diagonal lines 7, 8 pass the thread on the wrong side of the fabric.



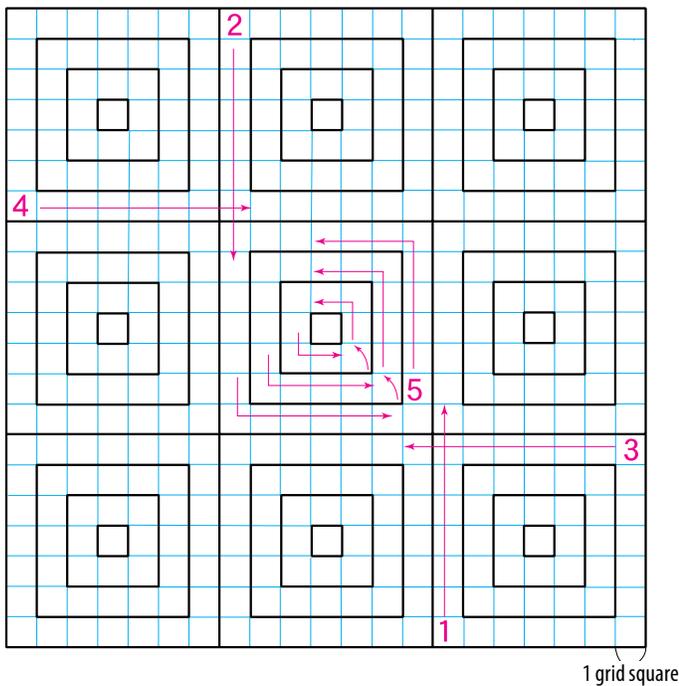
A layering of small, medium and large boxes. Start with the diagonal lines of 1, 2 for the large box. Proceed with 3, 4 for the inner square shapes, working on one motif at a time.



Tatemimasu

[Three Upright Squares]

A pattern of three nested squares lined up side by side. Follow 1 ~ 4 to stitch a large lattice formation then create the nesting boxes from the outer to inner.

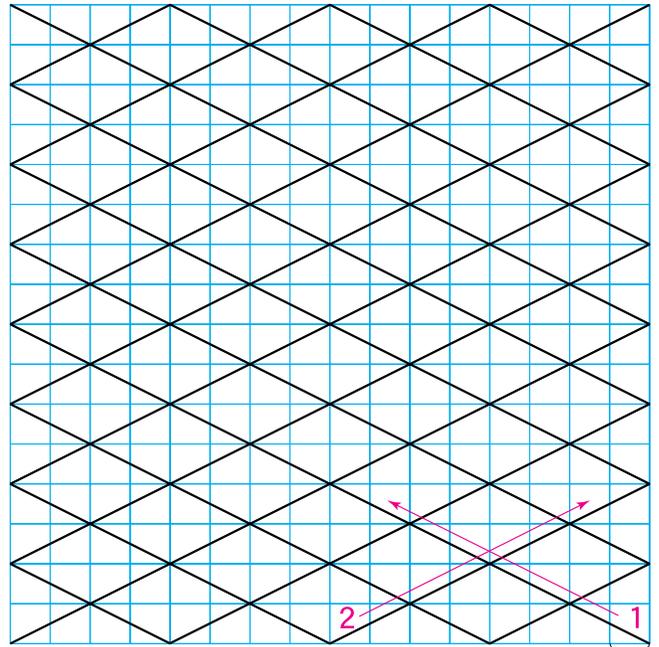
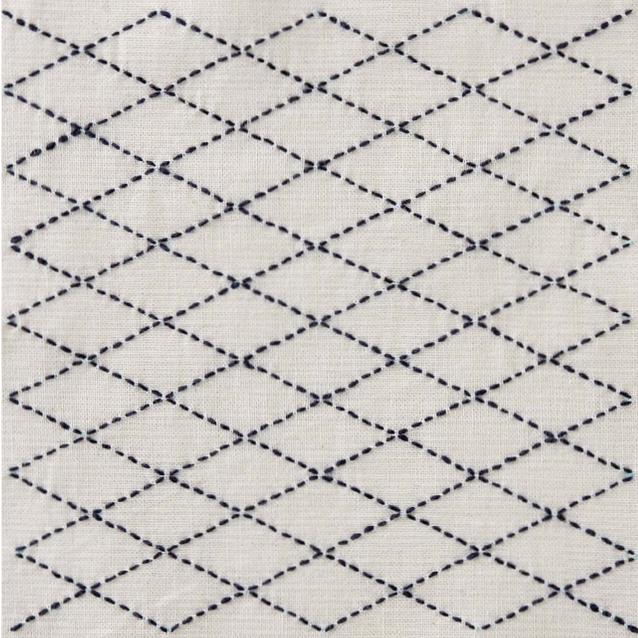


Hiratsume Mimasu

[Tiled Nesting Squares]

Hishi Moyō [Diamond Pattern]

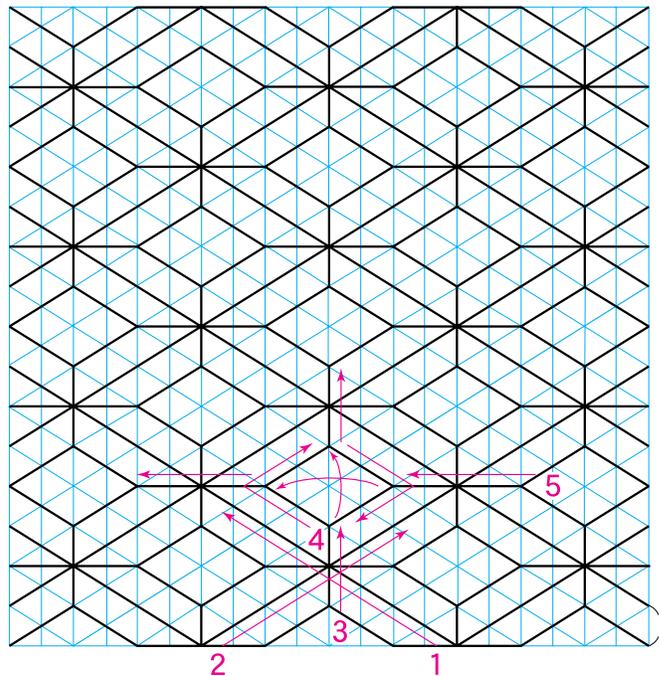
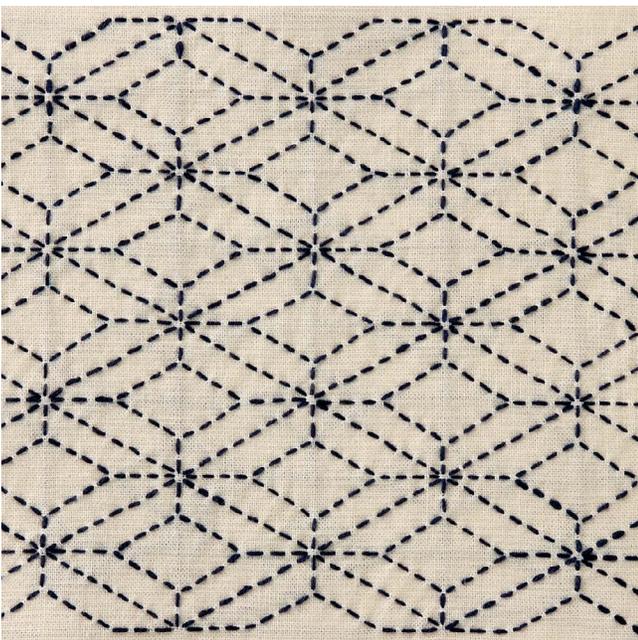
This foundational pattern is a repetition of the same simple diamond shape. Because you will be stitching diagonally, take care not to stretch out the fabric and regularly smooth out the stitches as you go.



1 grid square

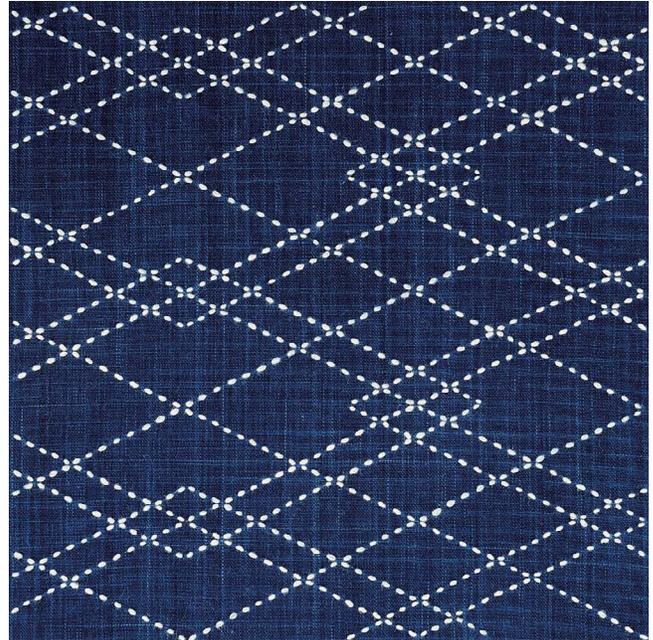
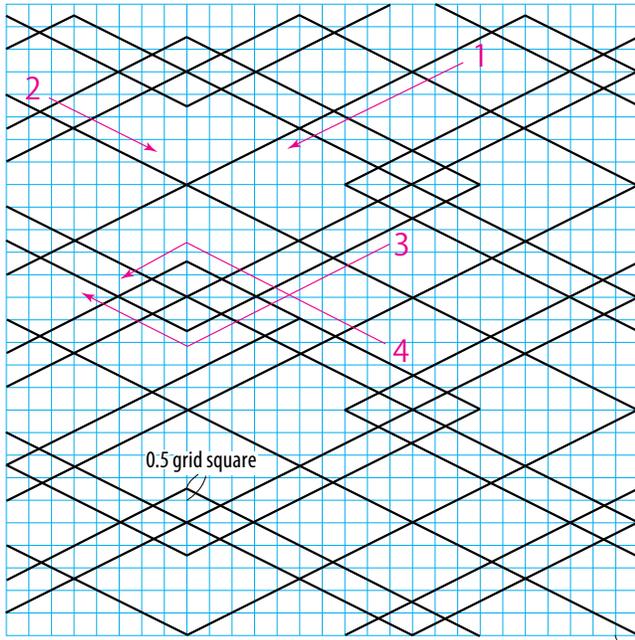
Sanjuu Hishitsunagi [Triple Linked Diamonds]

Nested, layered diamonds with intersecting lines. Start by stitching the diagonal lines 1, 2 to form a large diamond. Next, stitch the vertical lines, then form the smaller diamond shape. Finish off with the horizontal line. Utilize a diagonal grid.



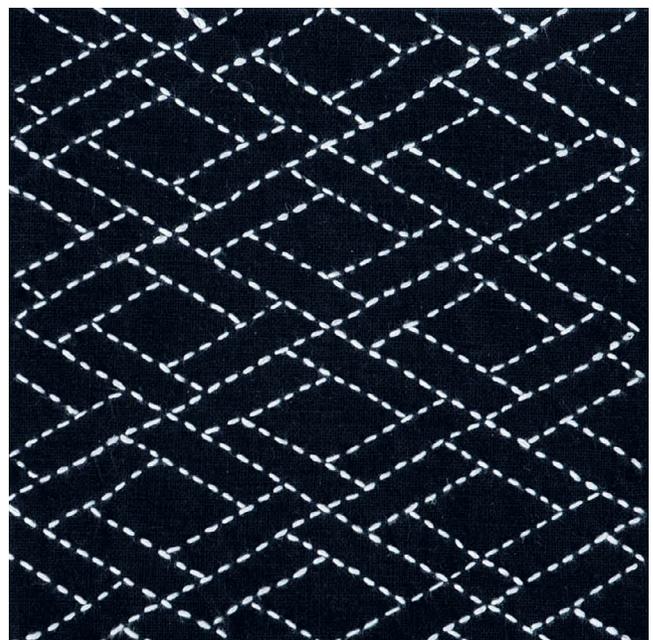
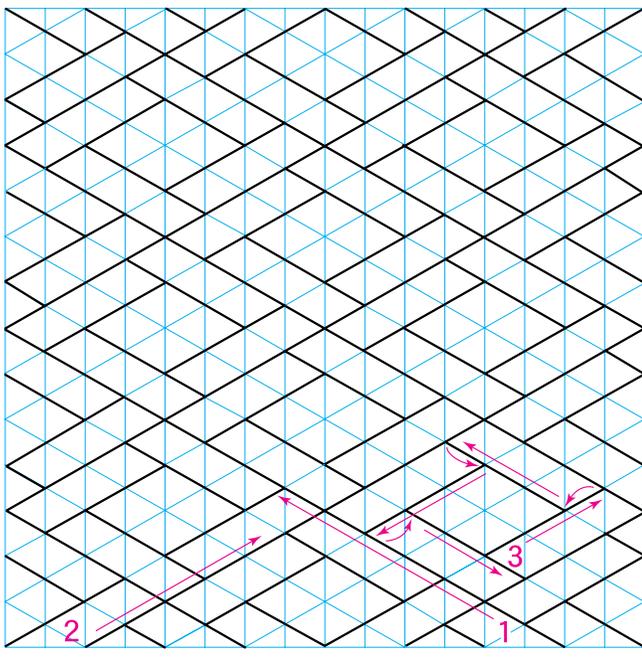
1 grid square

This overlapping diamond pattern is suitable for projects of a larger scale. Since this pattern is stitched entirely with diagonal lines, make sure not to stretch out the fabric.



Nari Hirawari Bishi

A design of slanted rectangles surrounding a diamond motif. The intersecting points create a shape similar to a manji. First, stitch a large diamond with the diagonal lines 1, 2, then stitch the inner diamond while passing the thread on the wrong side of the fabric. Utilize a diagonal grid.

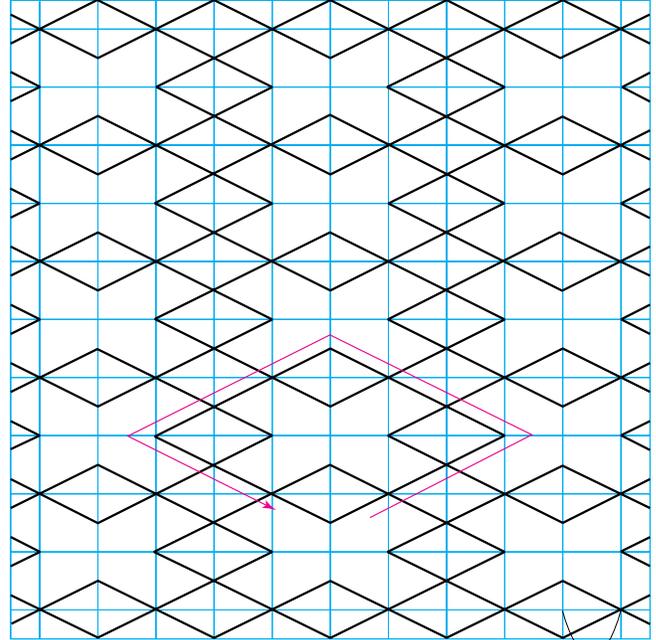
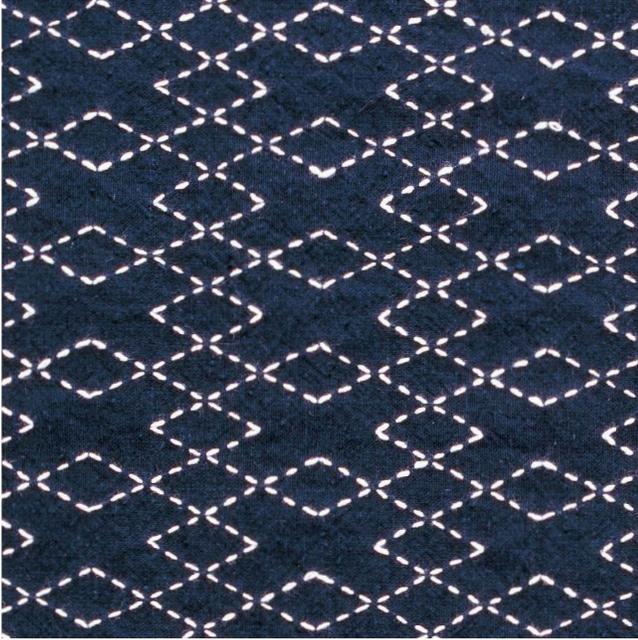


Hishi Manji [Diamond Manji]

Yotsukumi Hishi

[Four Linked Diamonds]

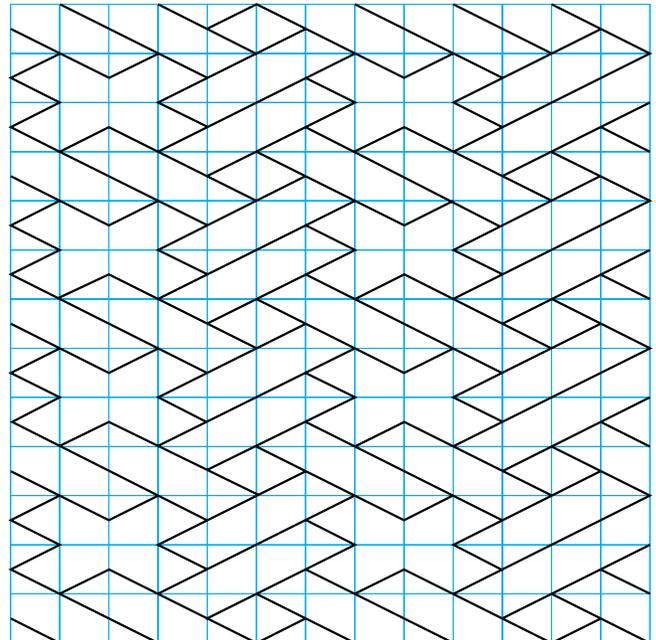
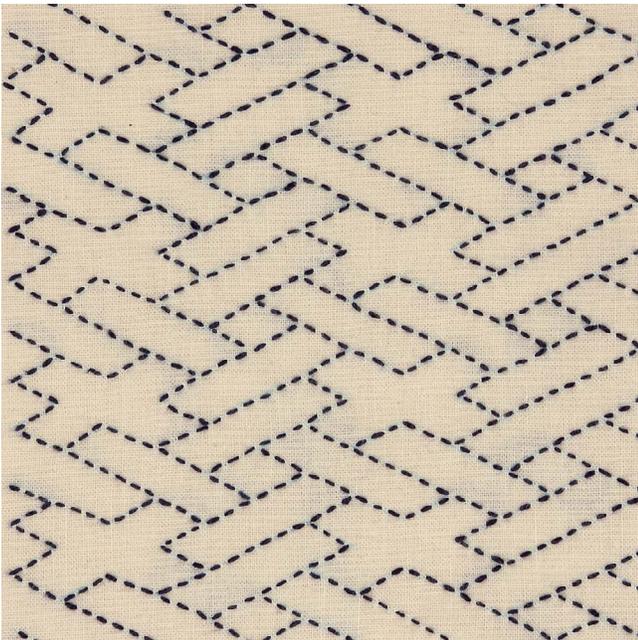
This pattern features diamonds that overlap on all four corners. Stitch each diamond one at a time. Since the spotlight is on the corners, adjust the stitch length as you sew to make sure you can insert the needle right at the corners.



1 grid square

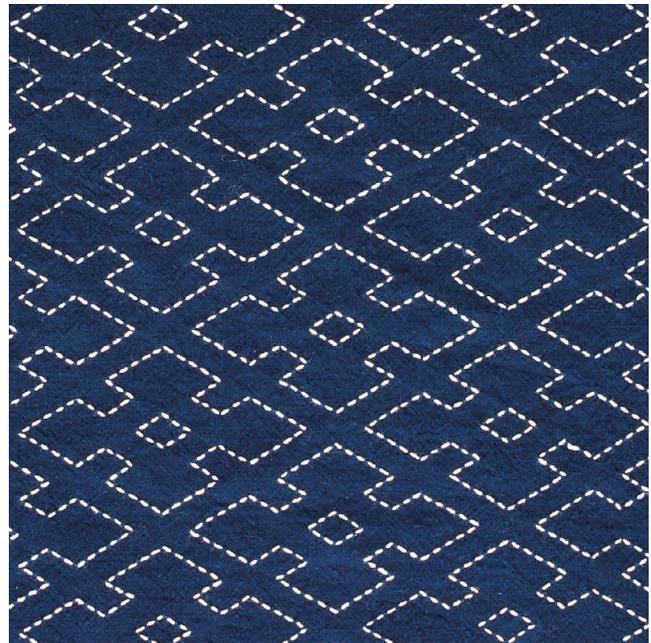
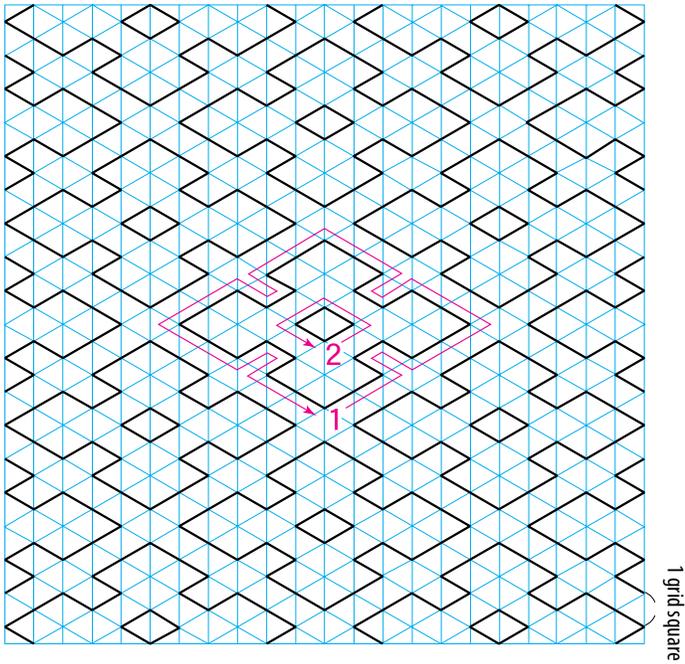
Kumihishi [Linked Diamonds]

A combination of rectangular, cross and diamond shapes. Since there seems to be no way of continuously stitching the shapes, get creative with the stitching sequence.

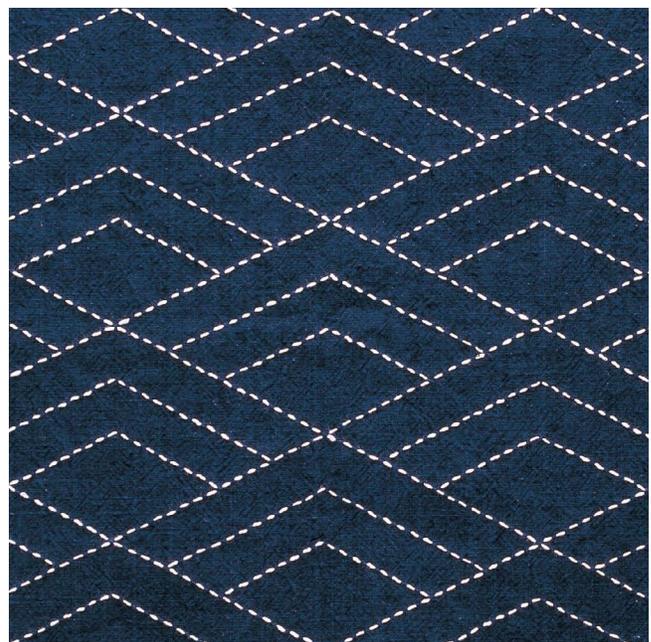
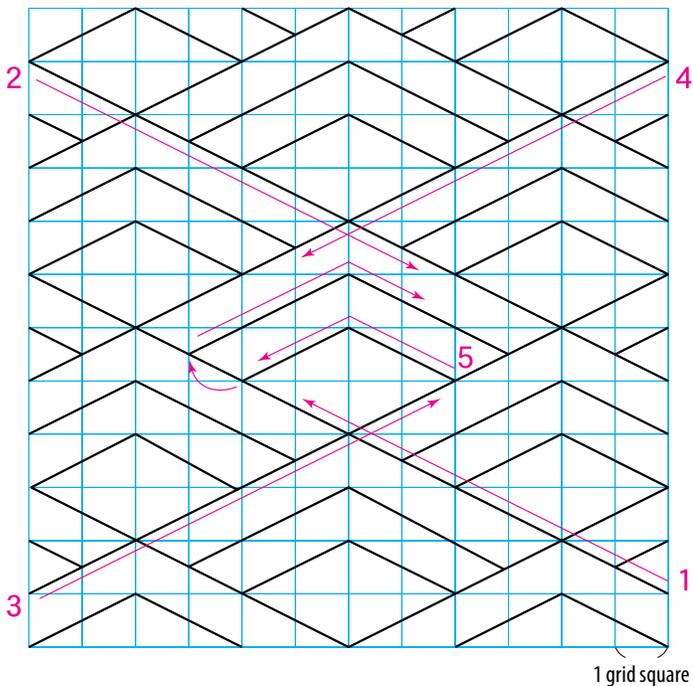


1 grid square

The main motif looks like an angled version of the kanji “ido” (井), which means “well” in Japanese. Stitch each outer motif first, then stitch the smaller diamond shape inside. The aim is to create sharp, clean corners. Utilize a diagonal grid.



This is a variation of the “Seigaiha” pattern on page 50, rendered with diamonds instead. Stitch the larger diamond first, then fill in with the two inner mountain peak shapes.

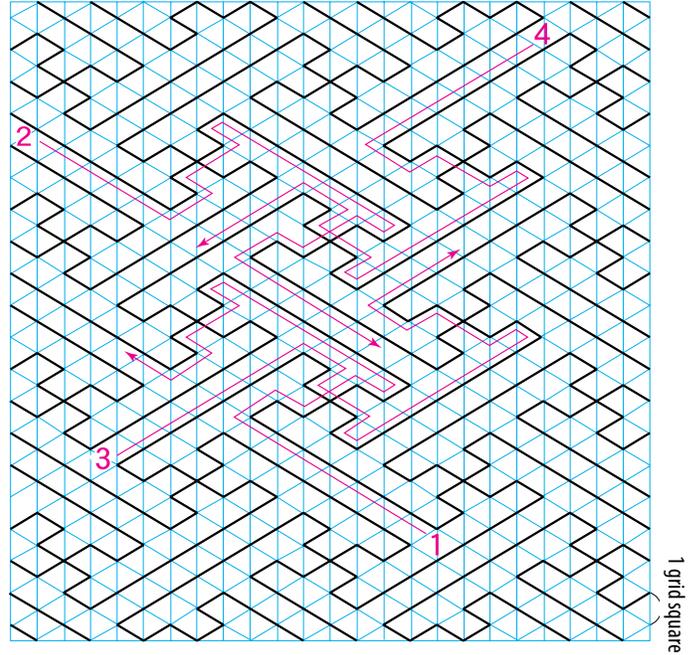
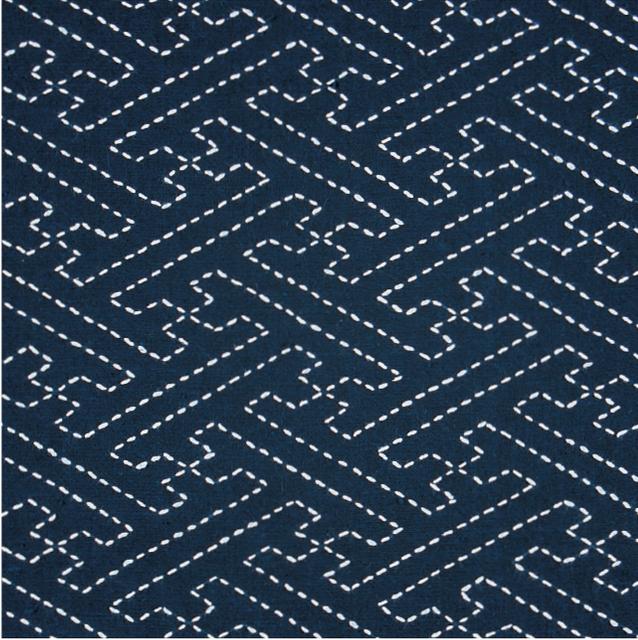


Idowaku [Wooden Well Frame]

Hishi Seigaiha [Diamond Waves]

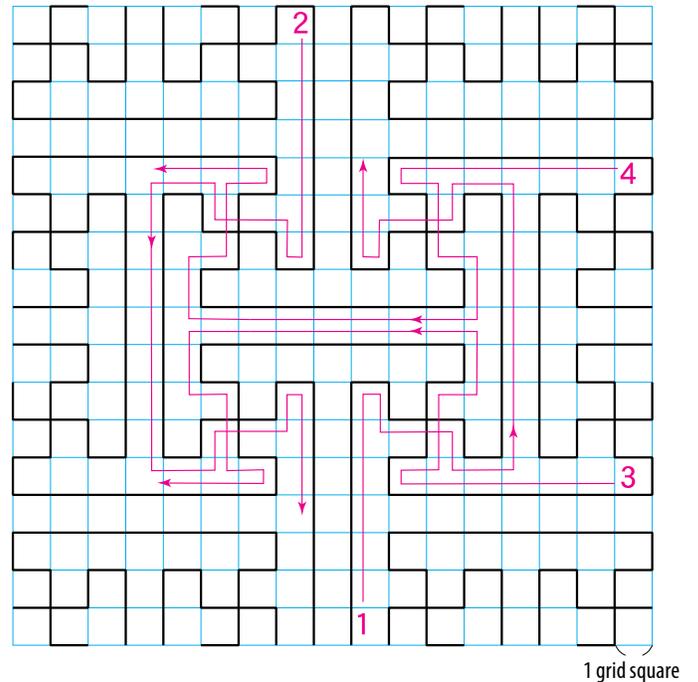
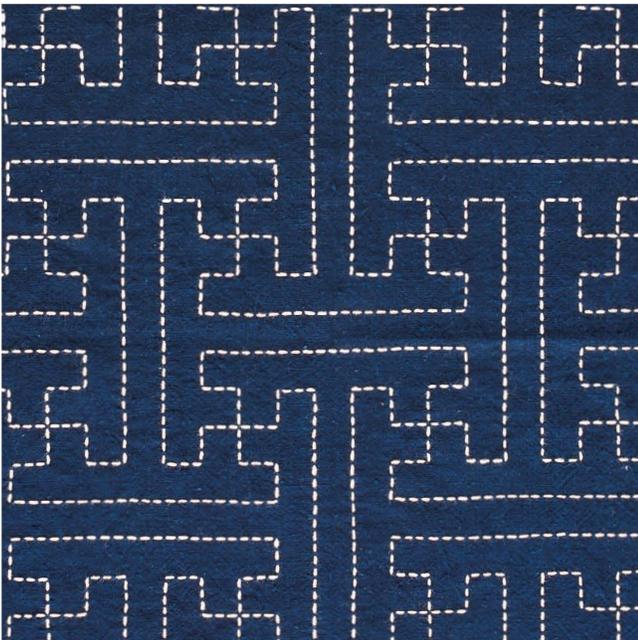
Sayagata [Simple Key Fret]

The manji-like shape is modified for this pattern. Stitch along the bias of a flat weave fabric. Try to stitch in a fluid, continuous way for each line. Utilize a diagonal grid.

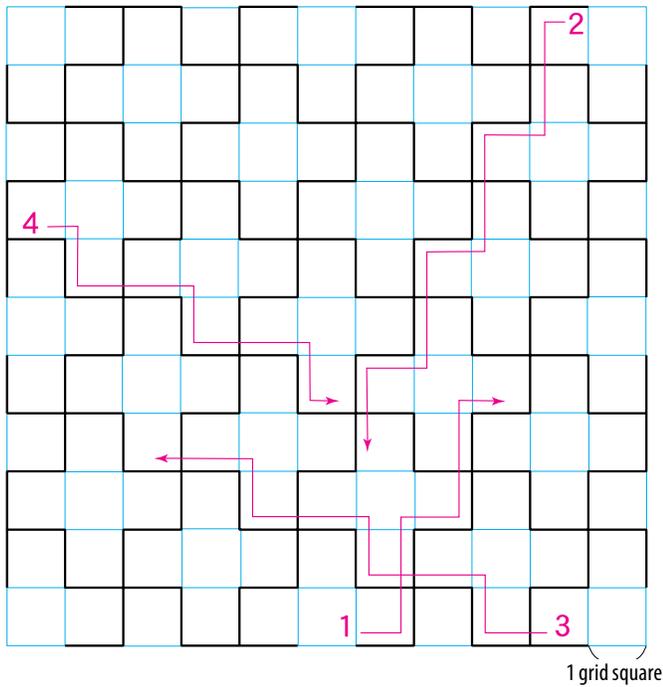


Sayagata Sankuzushi [Key Fret Variation]

The key fret shape from the previous pattern is straightened here. Like the Sayagata pattern, stitch the lines continuously and fluidly as much as possible.



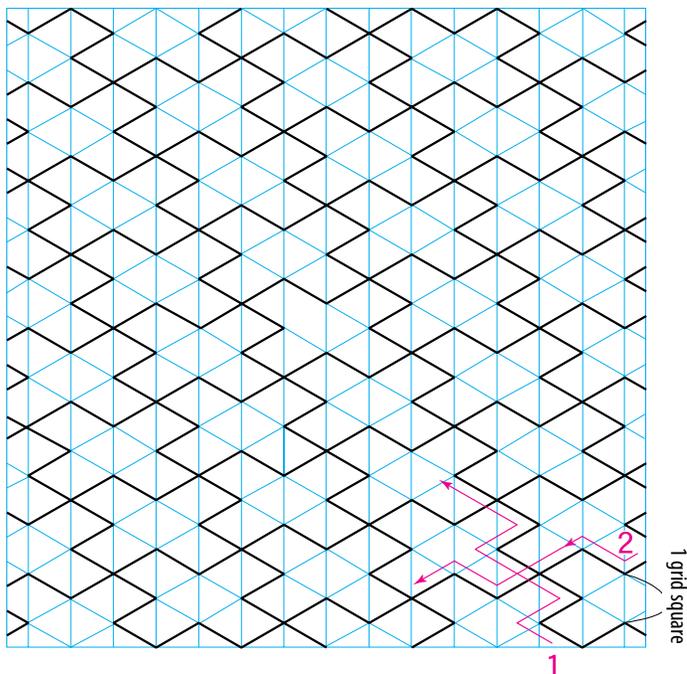
A pattern of adjoining crosses. Stitch the vertical and horizontal lines in a stepped sequence.



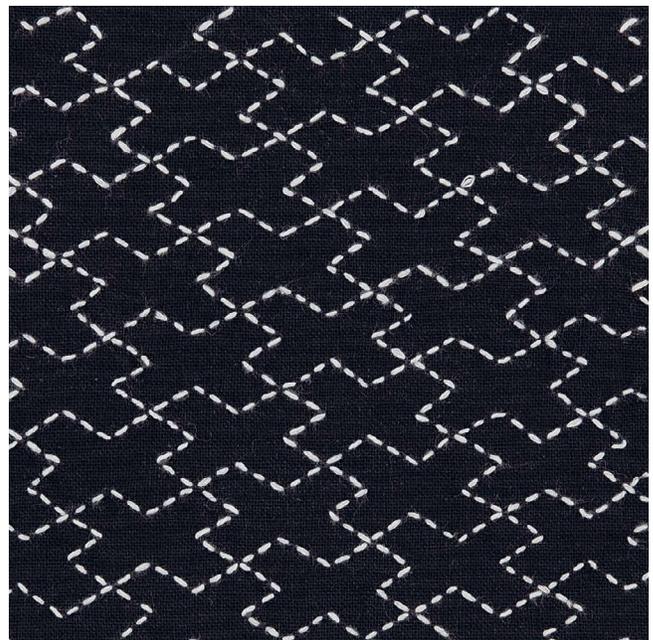
Juuji Tsunagi [Linked Crosses]



The angled version of the Juuji Tsunagi. The stitching methods and sequence is the same as Juuji Tsunagi, but the motifs are formed along a zigzag.

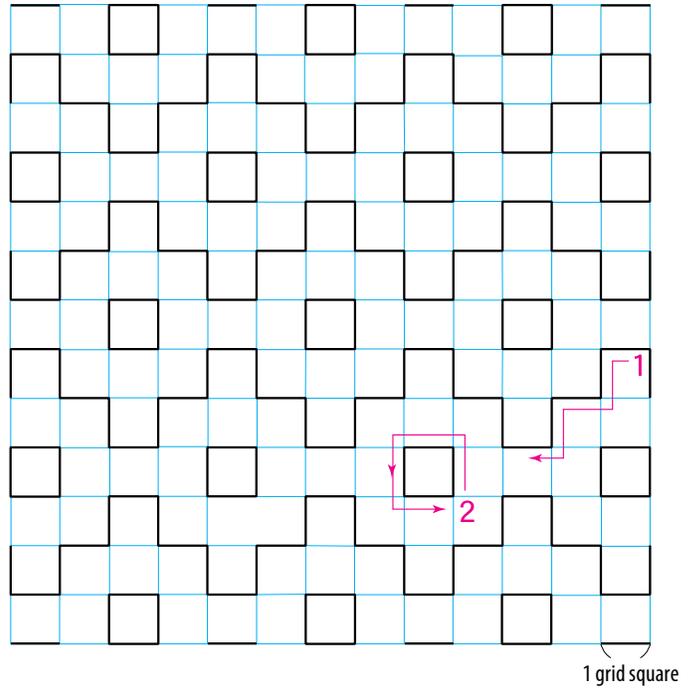
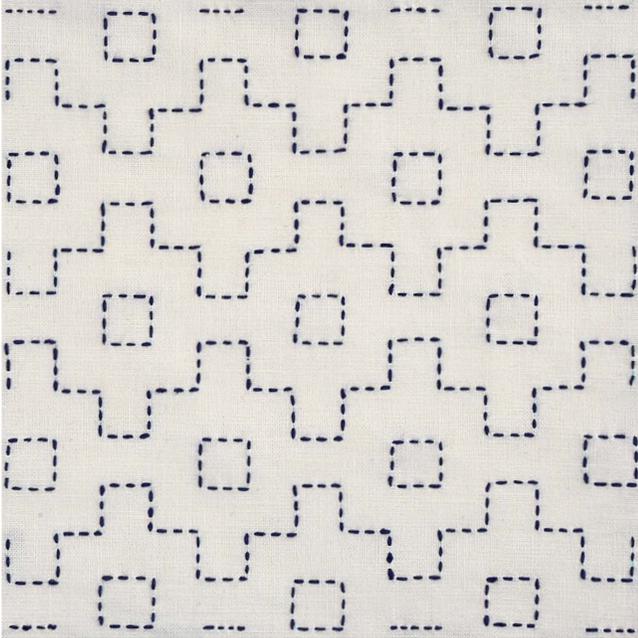


Naname Hōgan Tsunagi [Slanted Linked Crosses]



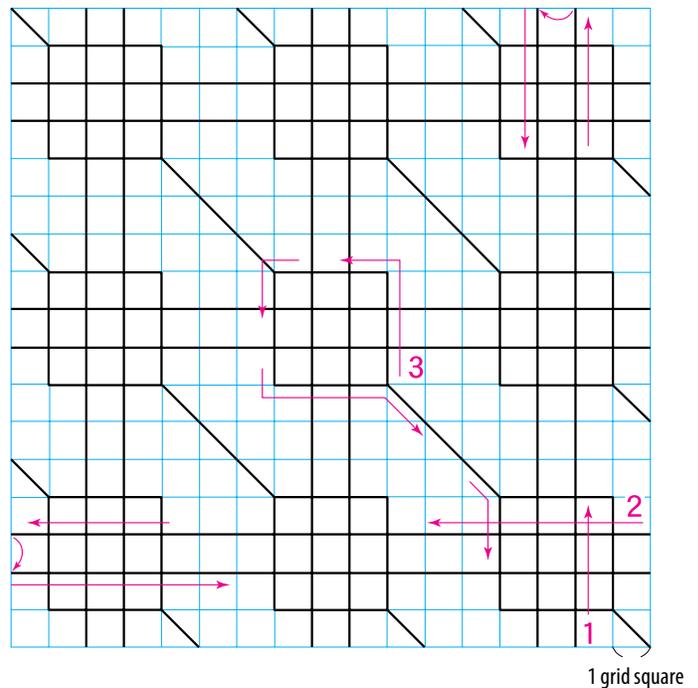
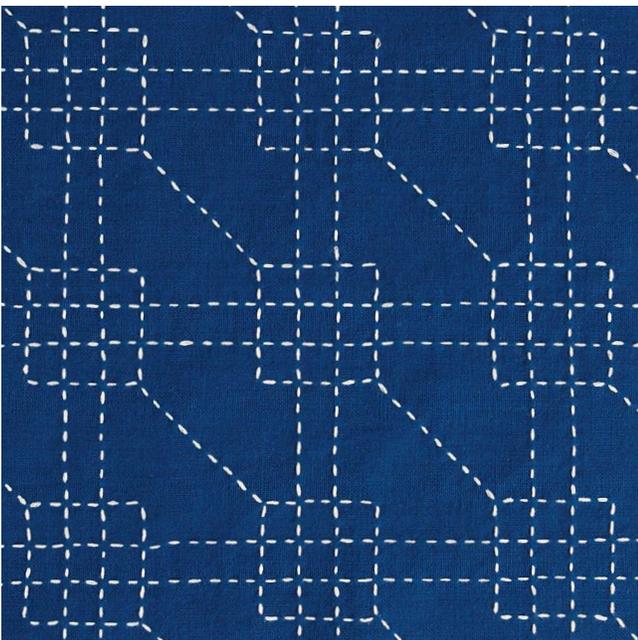
Kaku Juu Tsunagi [Connected Angles]

Stitch the initial motifs in a stepped formation, then add smaller squares. Try to make the spaces between the stitches even and adjust the stitch length to form a right angle for each corner.

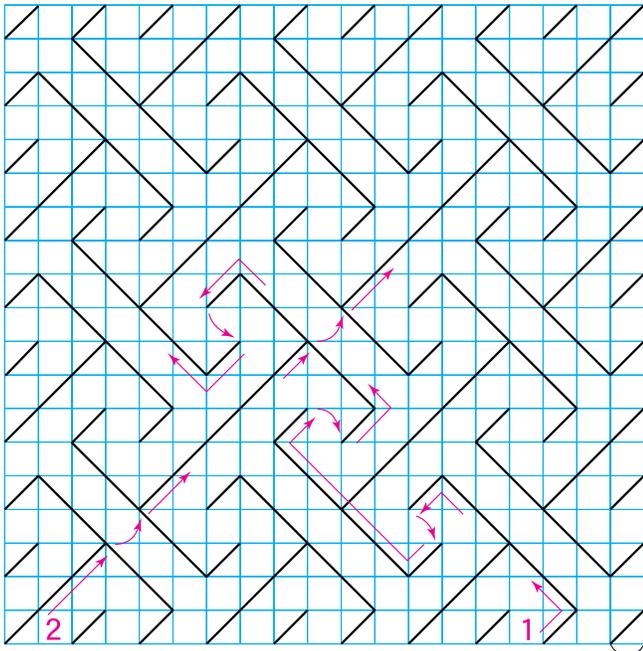


Kōshi Tsunagi [Linked Lattice]

For this pattern, a square shape is intersected by vertical and horizontal lines, then linked with diagonal lines. Start with the vertical and horizontal lines, then proceed with the squares and diagonal lines.

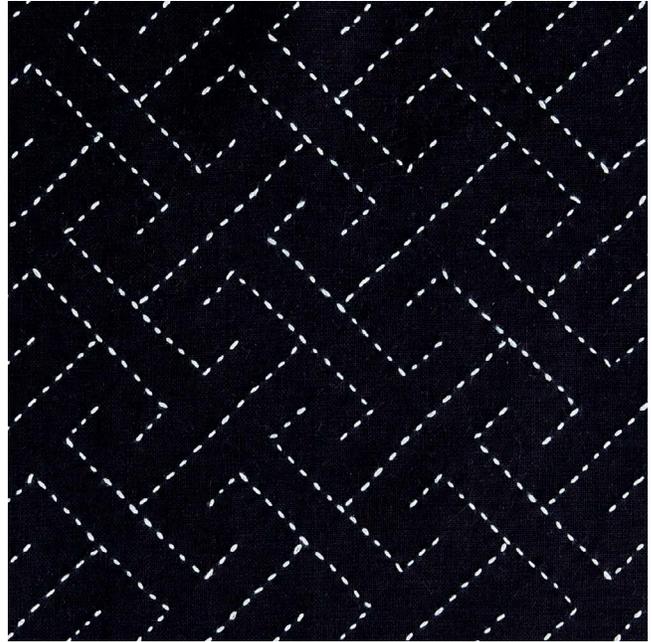


The slanted stitching of the Japanese character Kō, which is “工”. “Kōi” means the “letter Kō”. As shown with 1, stitch the angled short line at the endpoints of the horizontal lines of the 工 character. Continue stitching the longer diagonal line and repeat.

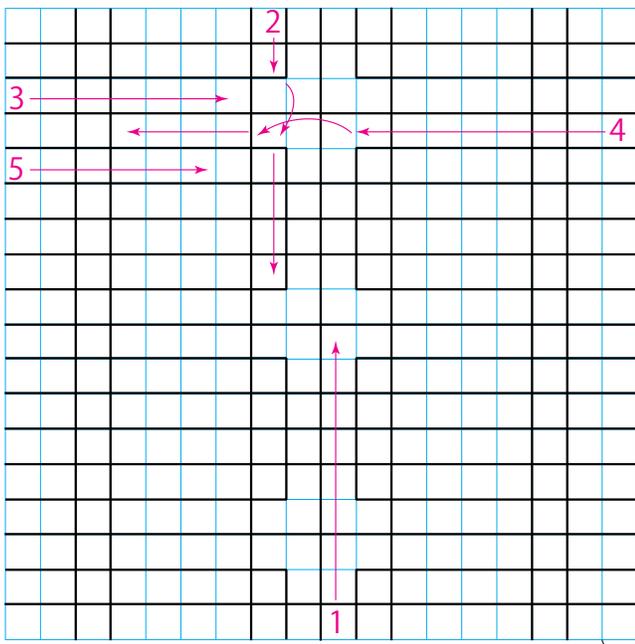


1 grid square

Kōji Kuzushi [Slanted Kōji]

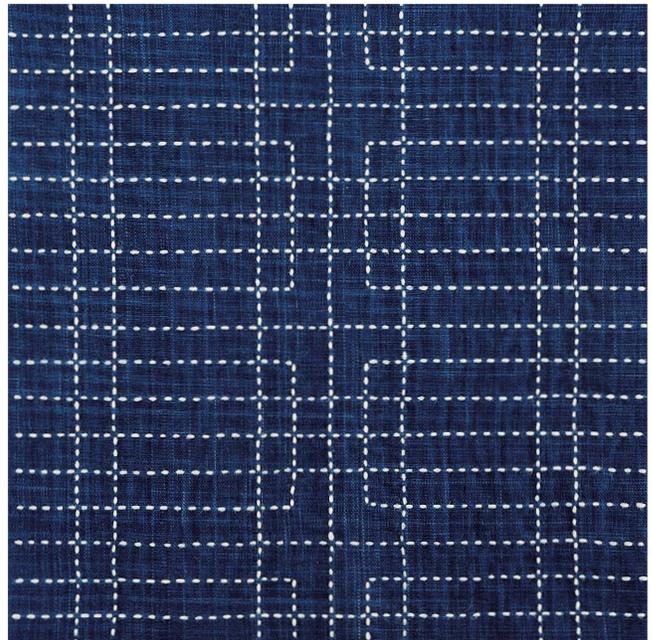


A sophisticated design composed of perpendicular lines. Start stitching the vertical lines, then stitch the horizontal lines. Make sure to keep the parallel lines aligned.



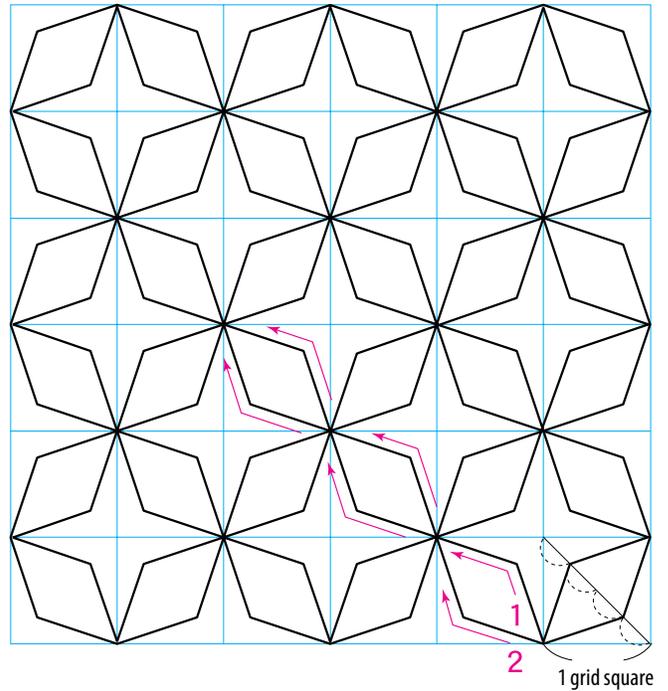
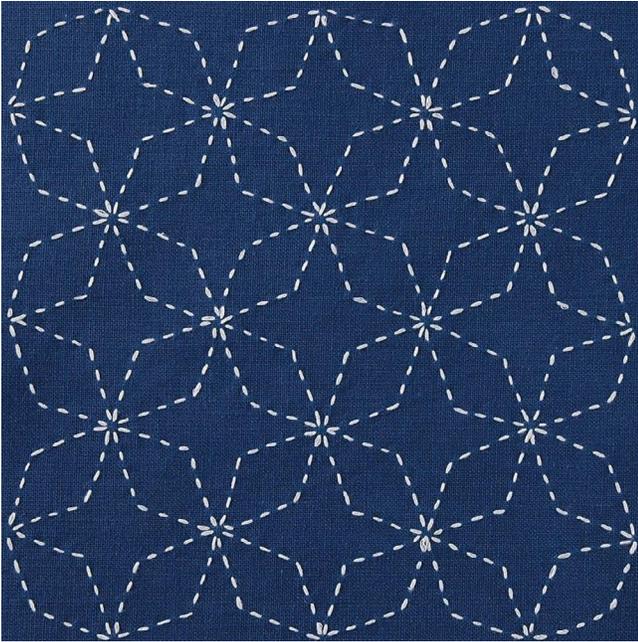
1 grid square

Kōzu [Incense]



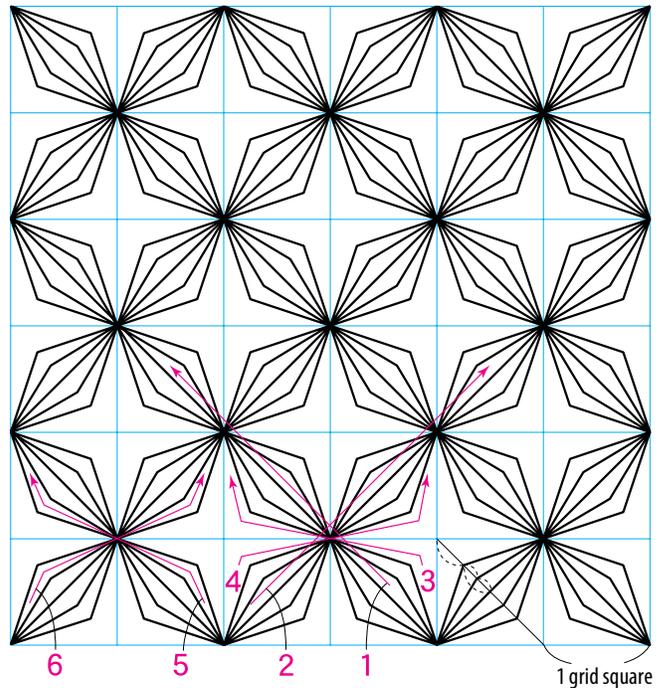
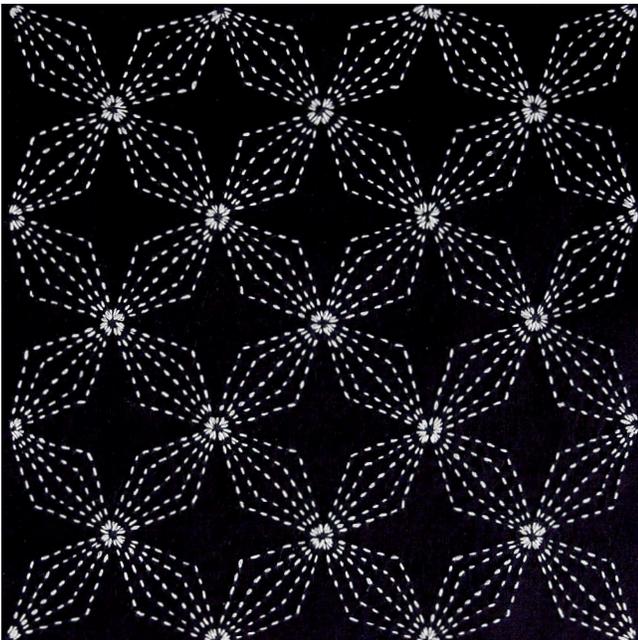
Kaku Shippō [Shippō Tsunagi Variation]

An alternate version of the Shippō on page 49. A square is diagonally divided into quarters to create diamonds and the size of the diamonds can be adjusted for different effects.

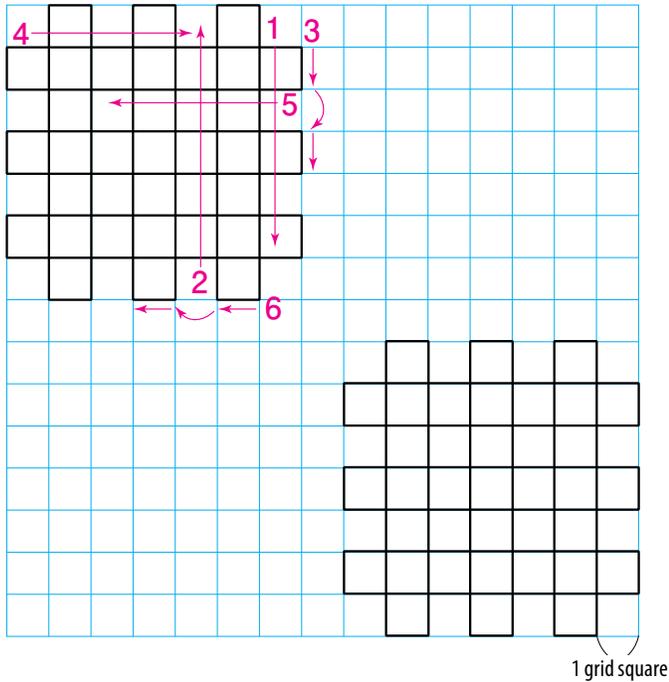


Kamon [Family Crest]

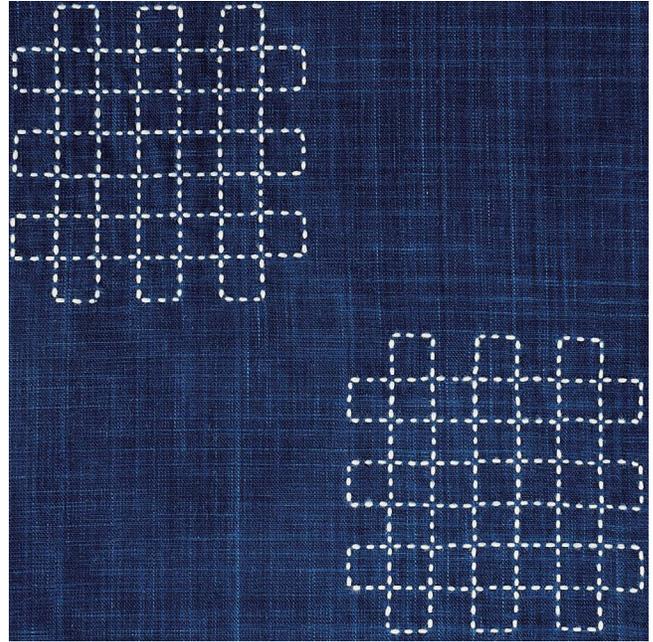
A festive pattern that looks like blooming flowers. Take care not to overlap the threads at the center where five lines meet. Start with the diagonal lines of 1, 2, then stitch the angles of the outer diamonds following 3, 4. Next, stitch 5, 6 for the inner diamonds



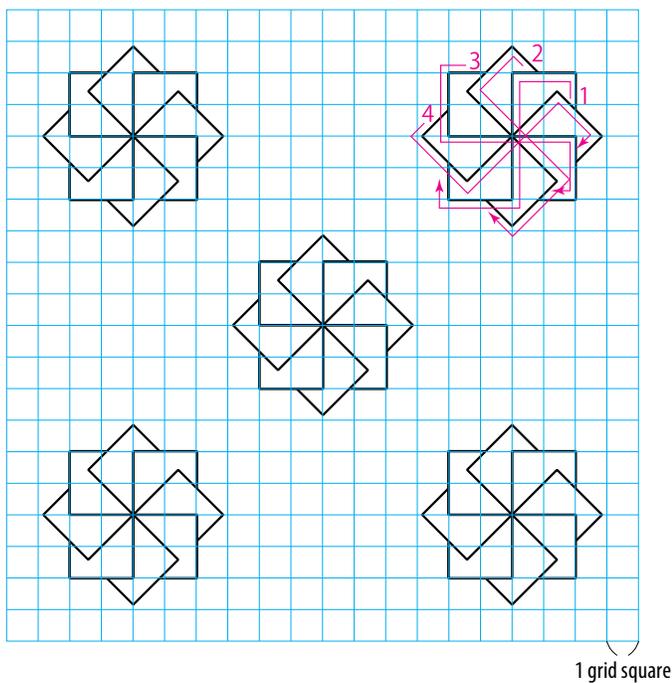
This pattern of latticed thin rectangles is commonly found on Japanese fabrics. Stitch the vertical lines first, then stitch the horizontal lines.



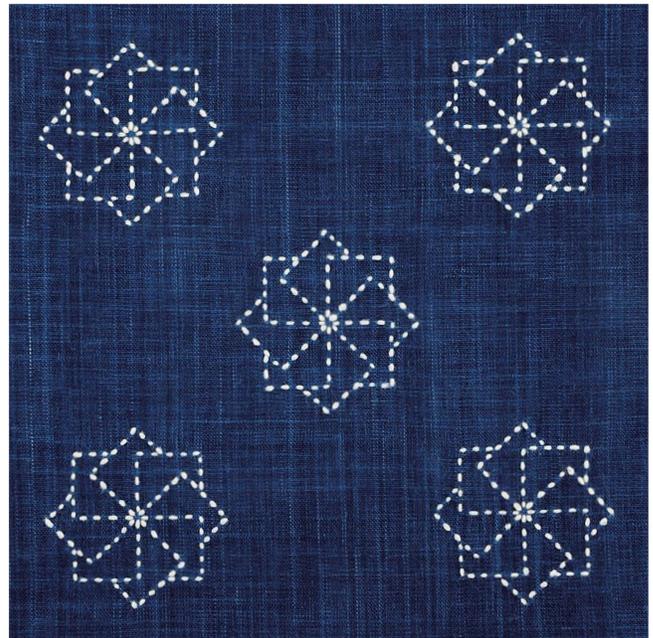
Koshi Kasuri [Lattice Kasuri]



Each overlapping square is stitched at a 45-degree angle from the previous square, which gives this pattern a sense of movement. Follow the numbered sequence to form the squared "S" shape.

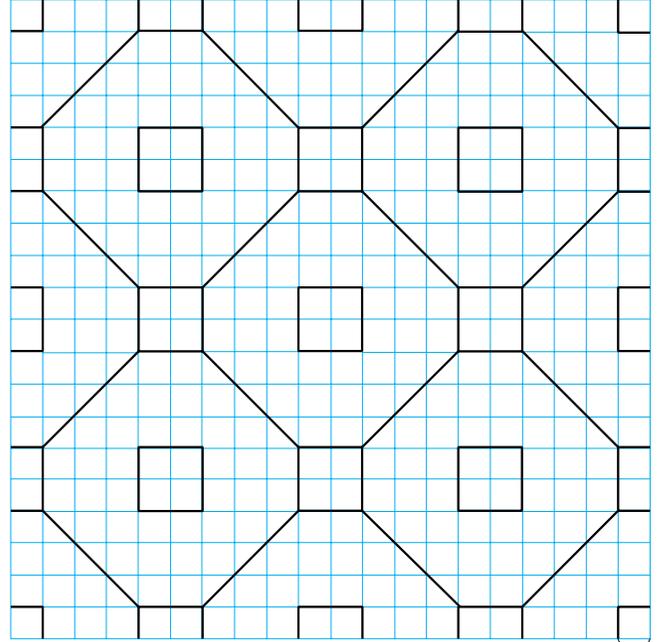
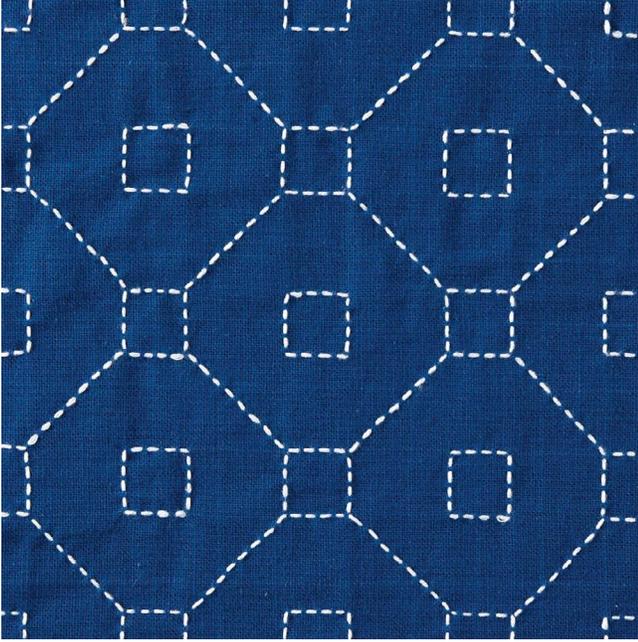


Ishi Guruma [Stone Wheel]



Shokko

*Shokko is an old name for Chang Jiang River of China
A combination of squares and modified hexagons. Since it is difficult to stitch this design continuously, get creative with the stitching sequence.

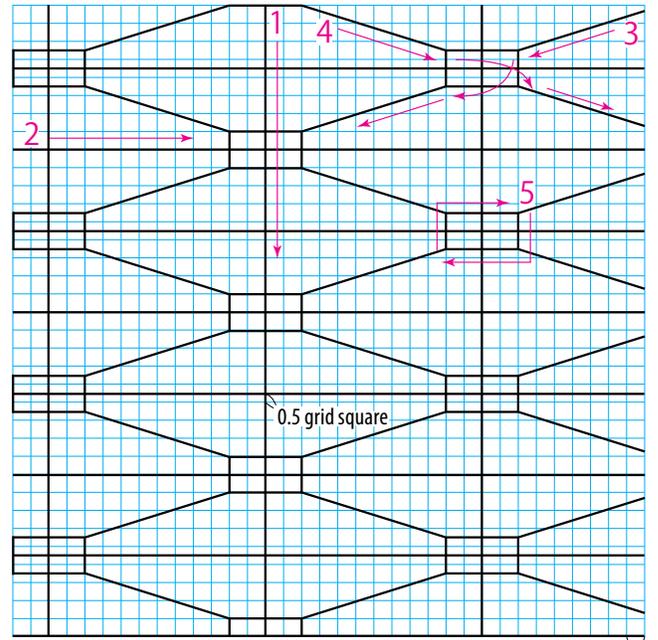
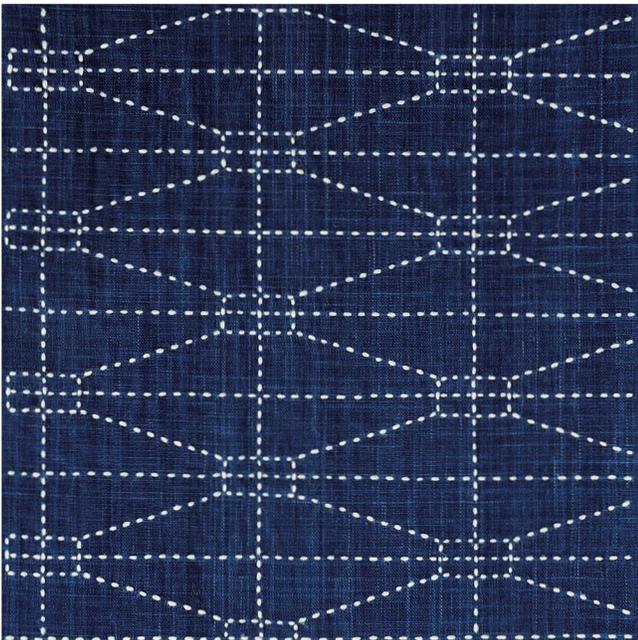


1 grid square

Yokoshige Shokko

[This is a widened, flattened version of Shokko]

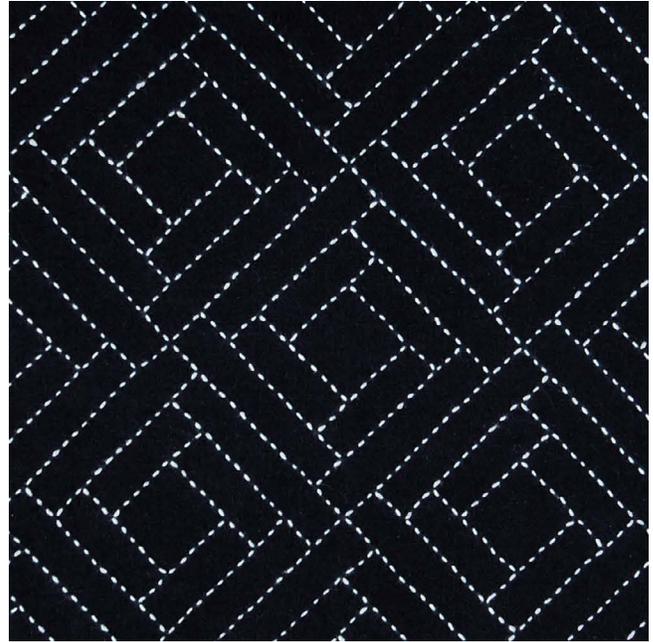
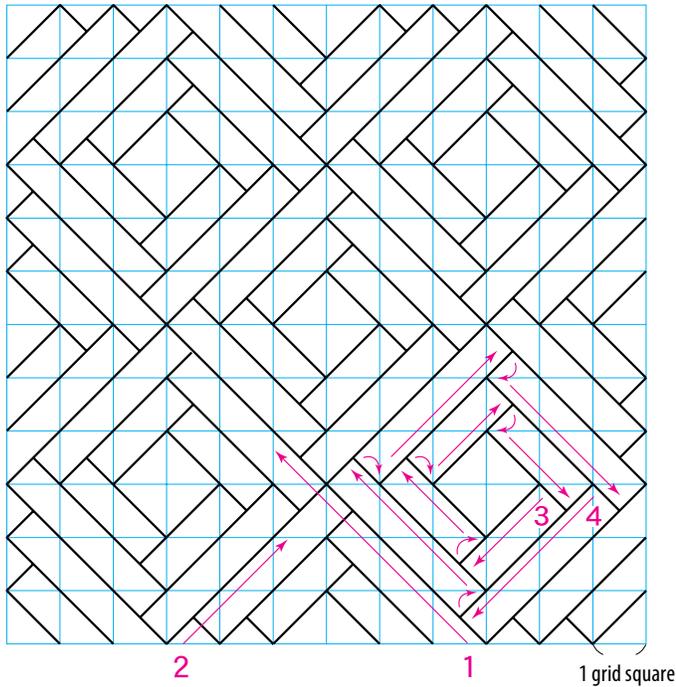
The hexagonal shapes are flattened horizontally for this variation of Shokko. Compared to other patterns, each motif requires larger stitches so this pattern works better for bigger projects.



1 grid square

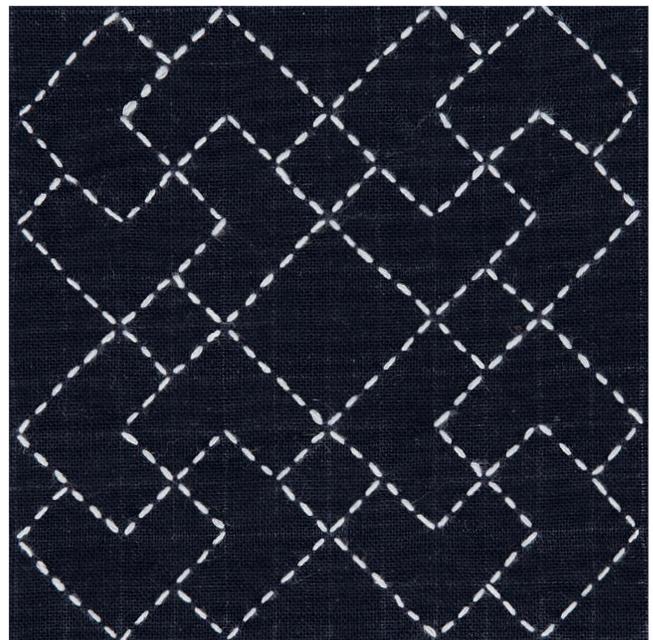
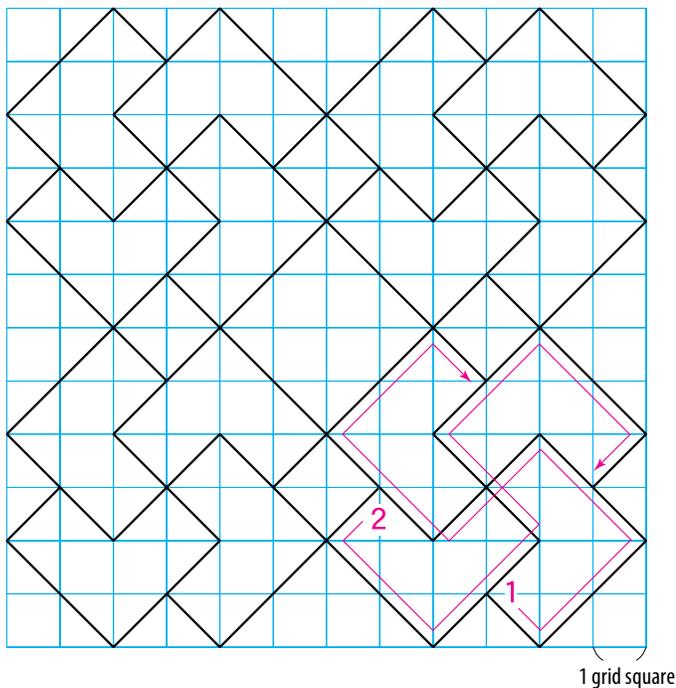
A center square is surrounded by rectangles. Stitch the outermost diagonal lines 1, 2 first, then fill in with the rectangles following lines 3, 4.

Kumiko [Lattice]



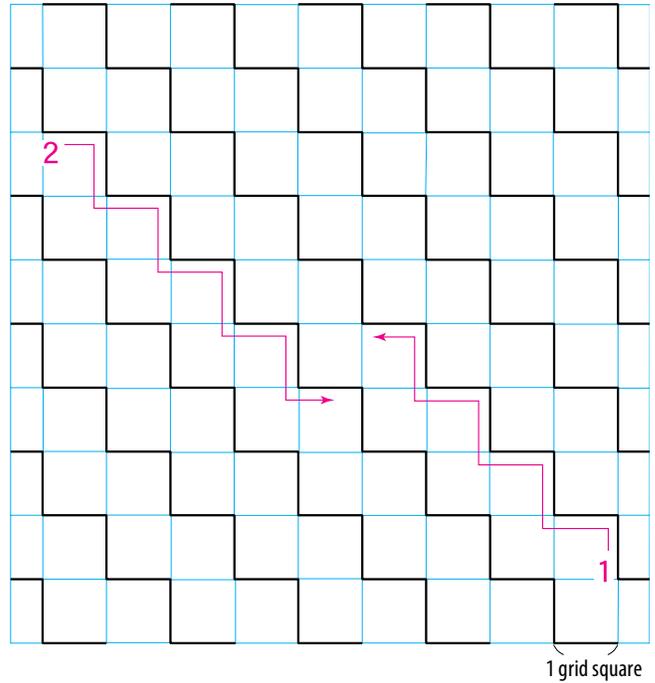
For this pattern, a center square is surrounded by four sets of overlapping squares, accented by smaller squares. Start by stitching the overlapping squares in one corner, then repeat the sequence for the other sets of overlapping squares.

Hirakumi Manji Tsunagi [Flat Linked Manji]



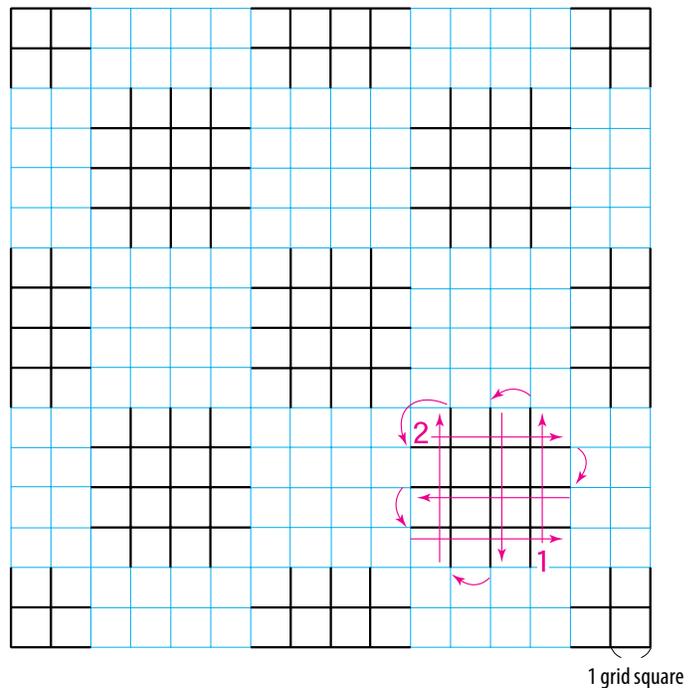
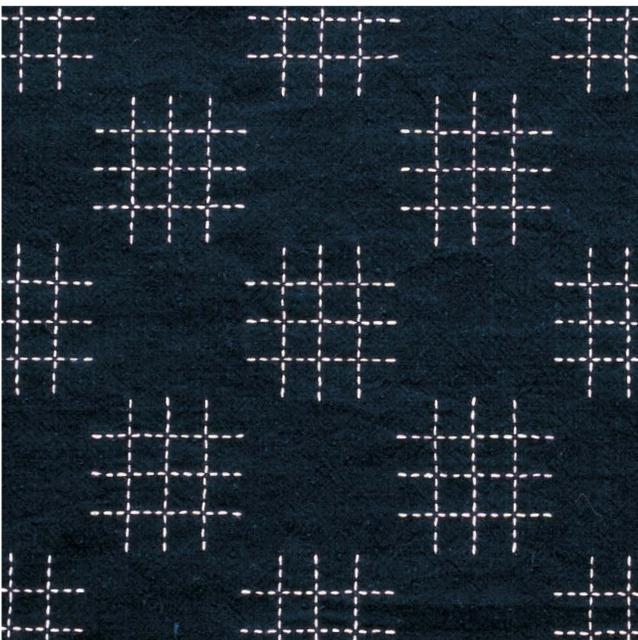
Dan Tsunagi [Linked Steps]

A simple design of diagonal zigzags that look like stair steps. Adjust the stitch length as you sew to ensure that the needle is inserted at each corner. Although an easy pattern, pay attention to keep the lines straight.

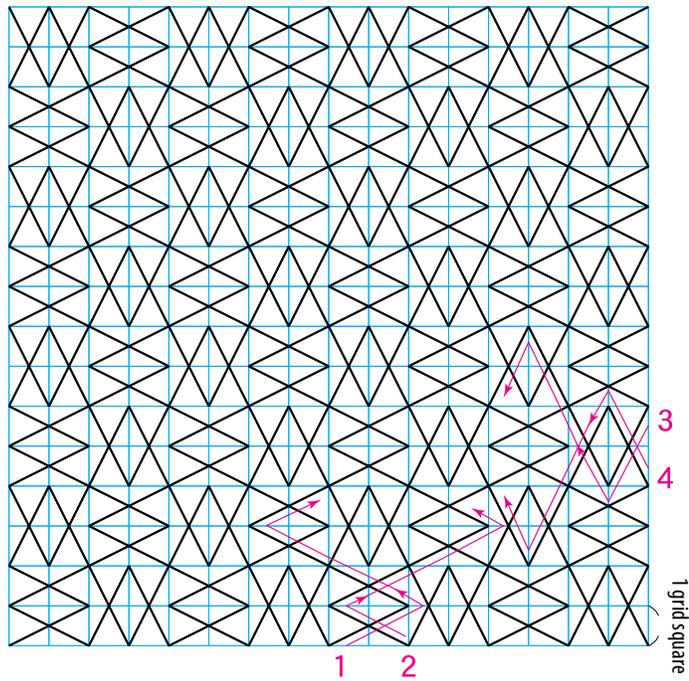


Hirai Juumon [Triple Line Cross]

Stitch each motif one at a time. Stitch the three vertical lines first, then stitch the horizontal lines. Adjust the stitch length to make sure that the threads don't cross where the vertical and horizontal lines meet.

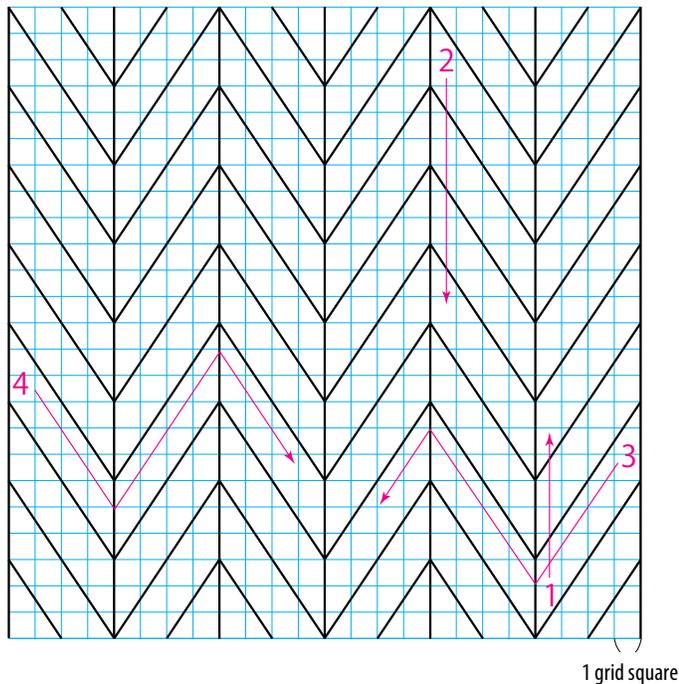


Varying mountain ranges seem to overlap and flow from top to bottom and left to right in this pattern. Create the mountain peaks with crisp, sharp angles.



Tsuzuki Yamagata

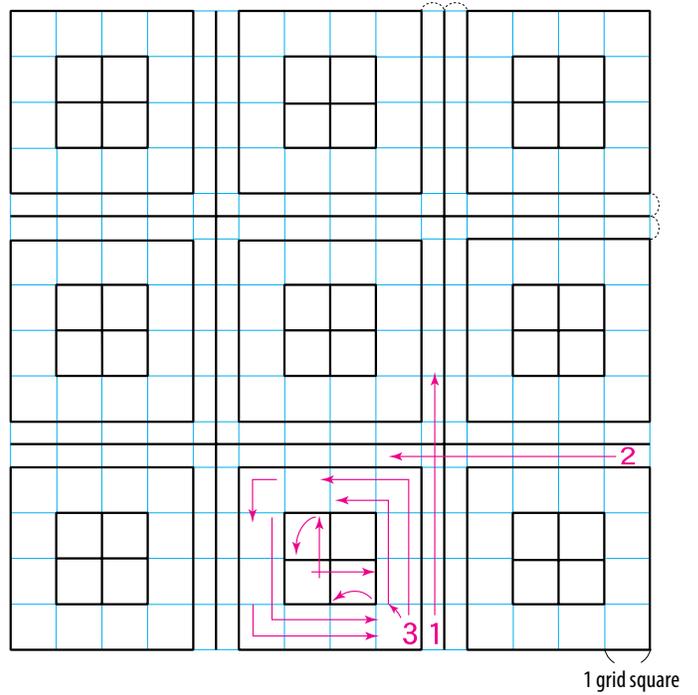
A series of “V”-shaped stitches create a herringbone pattern that evokes cedar leaves. This pattern is often seen on woolen fabrics. Stitch the vertical line first, then add the “V” shape by horizontally adding continuous zigzags.



Sugi Aya [Herringbone]

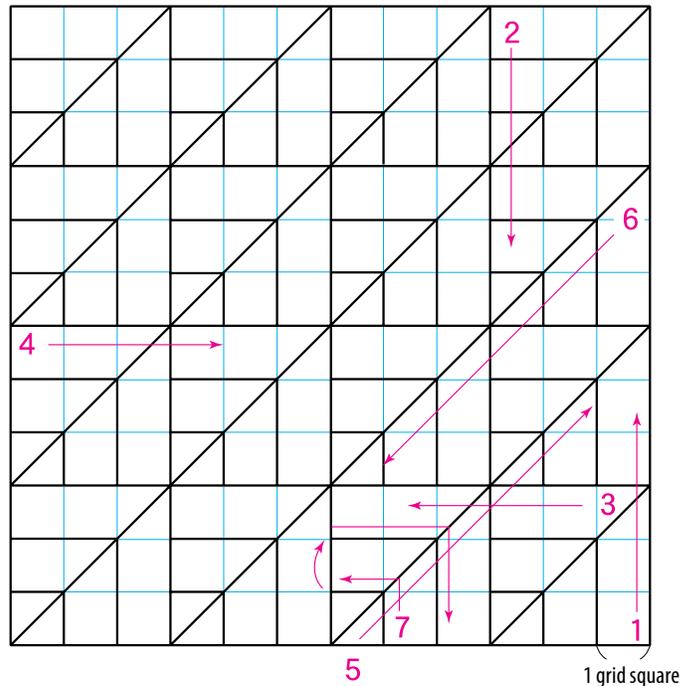
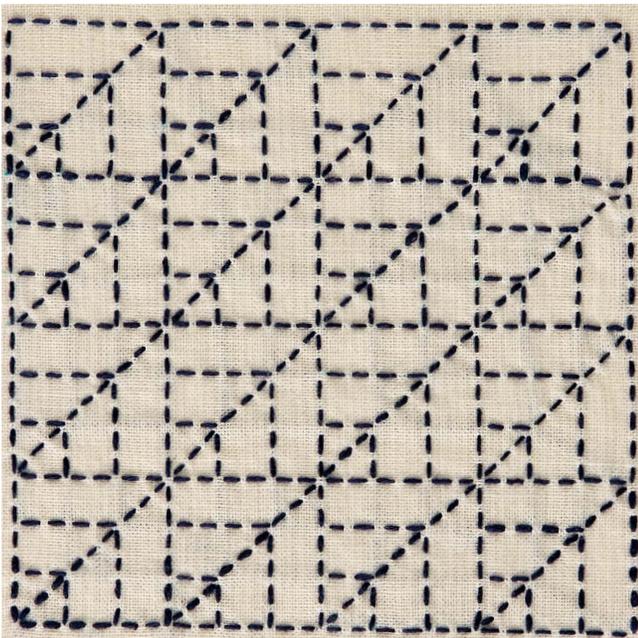
Tsumeta [Boxed Rice Fields]

The kanji for rice fields is “田”, which is stitched in the center of a larger box. Start by forming the larger square, then stitch the inner square and add the horizontal and vertical lines inside the smaller square.

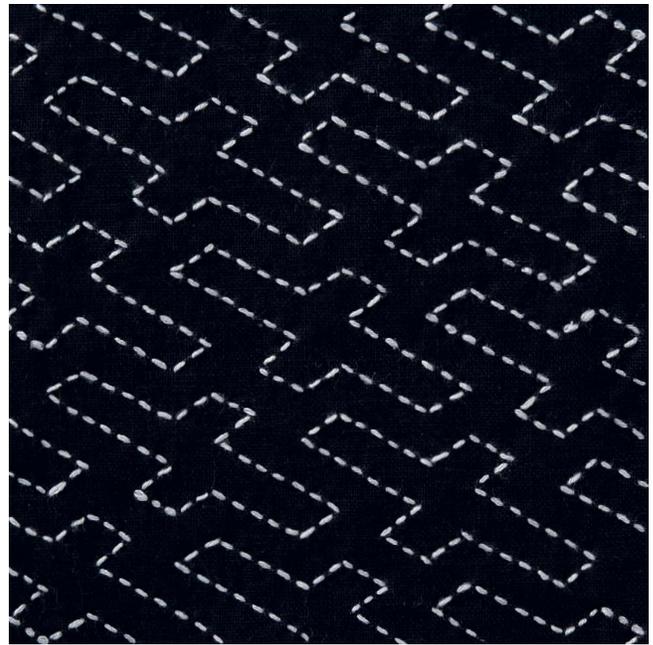
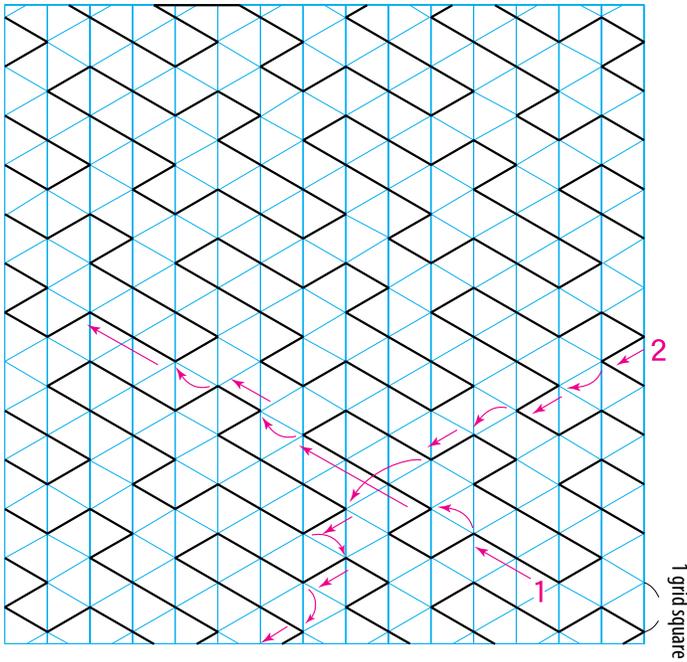


Tsumiki [Building Blocks]

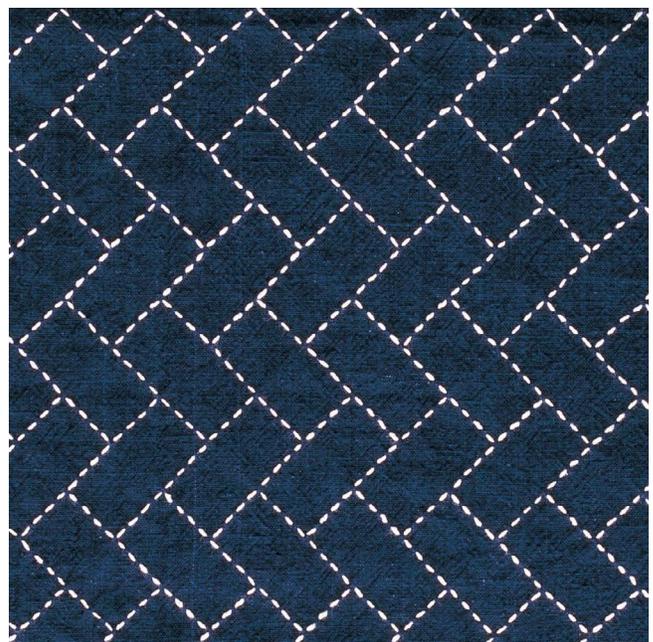
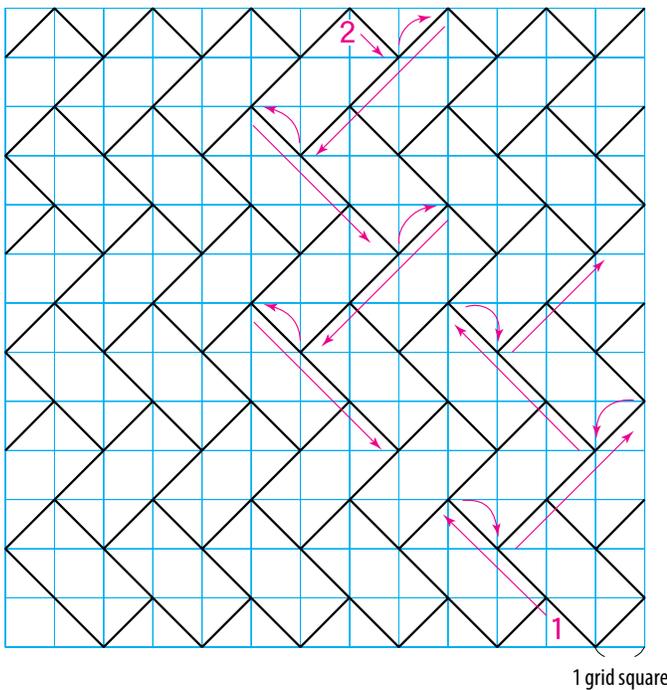
An assemblage of uniformly-sized squares with intersecting diagonal lines. Take care not to stretch the fabric when stitching the diagonal lines.



A pattern of thinner, stretched out cross motifs. Although the crosses look like they are stitched one at a time, multiples are formed with continuous stitches along the longer and shorter sides. Utilize a diagonal grid.



This pattern is similar to Ajiro and mimics a latticed arrangement of cedar planks. Stitch the zigzags diagonally.



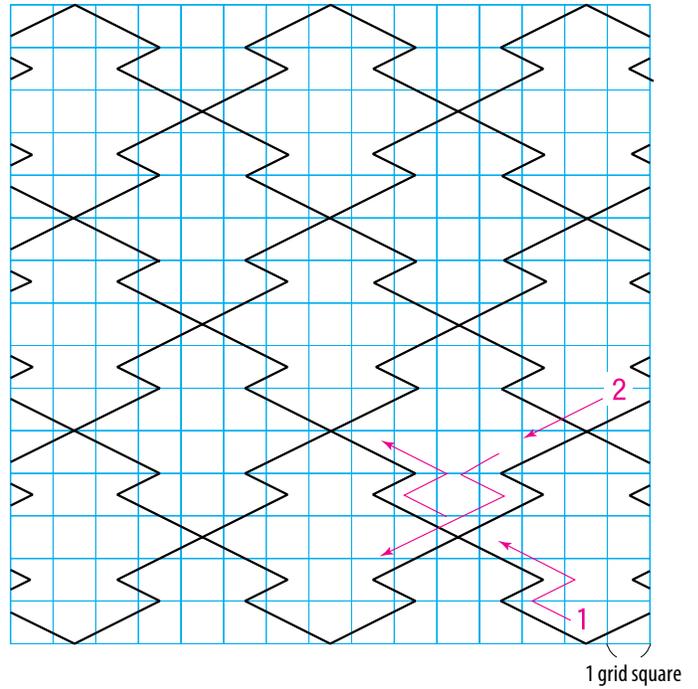
Nagashi Juuji

[Cross or Flowing Cross]

Higaki [Lattice Variation]

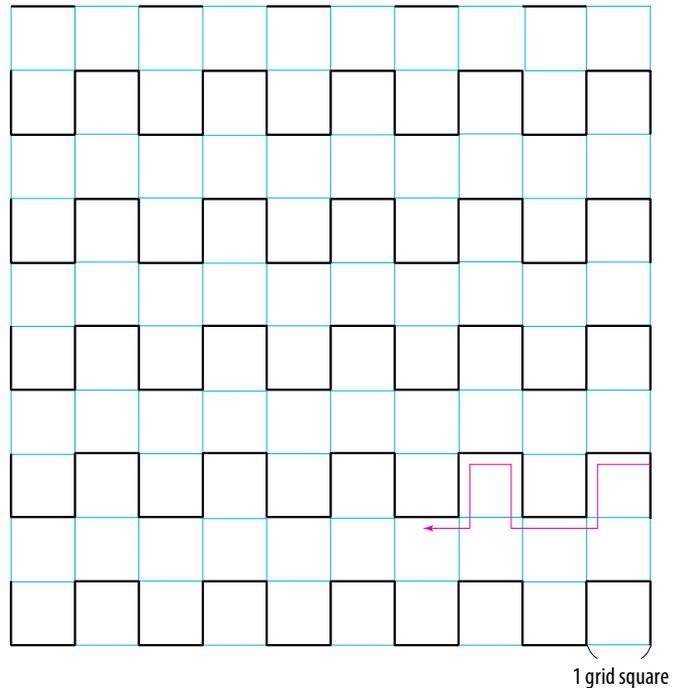
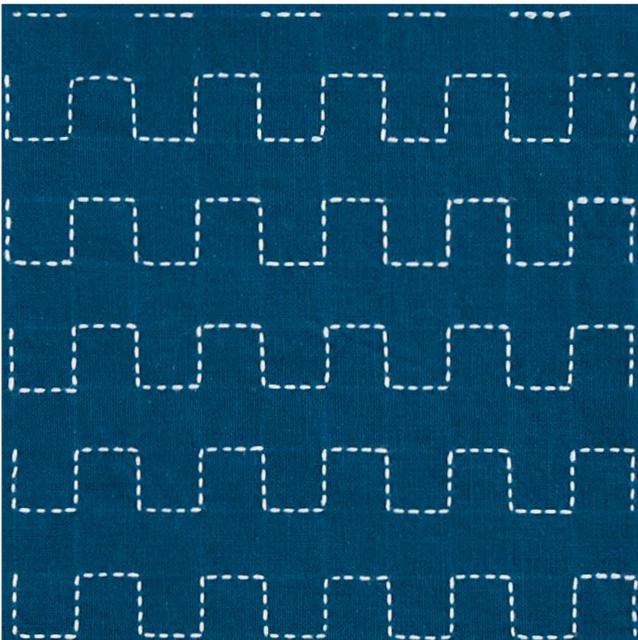
Matsukawa Hishi [Pinecone]

A smaller diamond is added on top of a larger diamond to create this symmetrical pinecone shape.

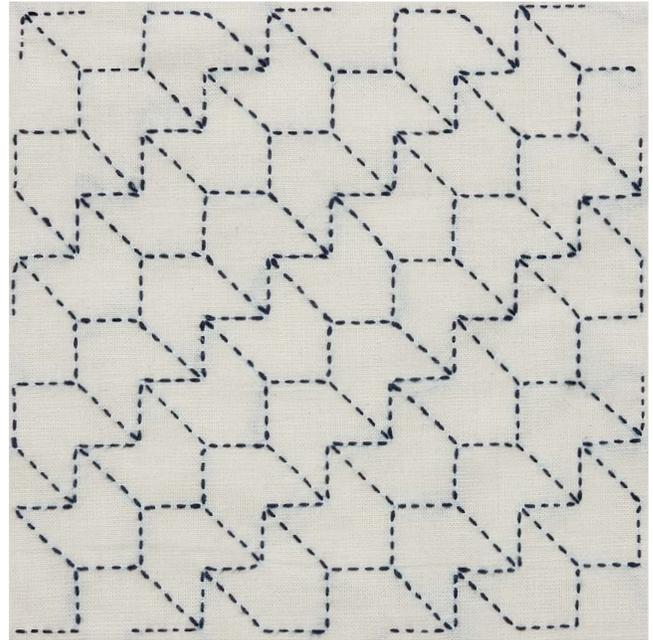
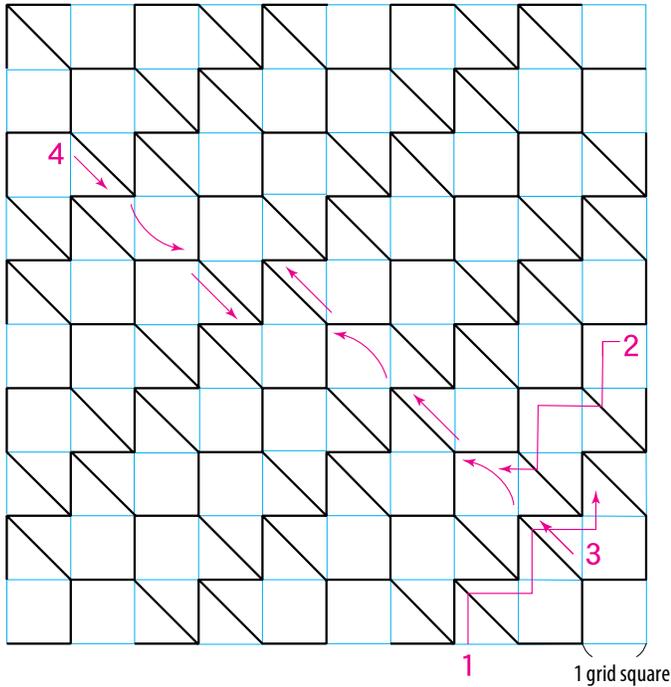


Hirayama Michi [Mountain Passes]

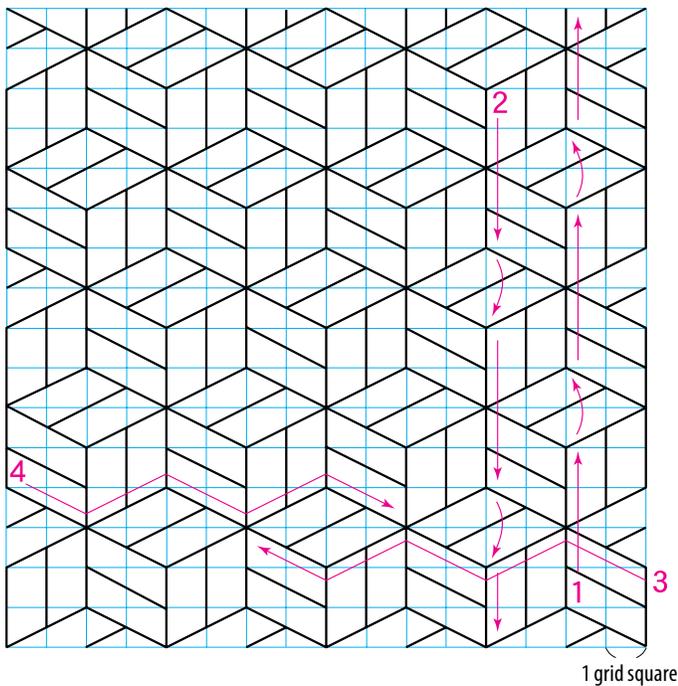
A simple design made up of rows of short lines going up and down. Pay attention and adjust the stitch length to form right angles at the corners.



The shape of the kanji (“矢”) for arrow is incorporated into this pattern. In olden times, female students wore kimonos adorned with this design. Extending the diagonal line along two grid squares [“masu”=grid square] will create an elongated arrow motif. Stitch in a stepped formation and pass the thread on the wrong side of the fabric for the diagonal lines.



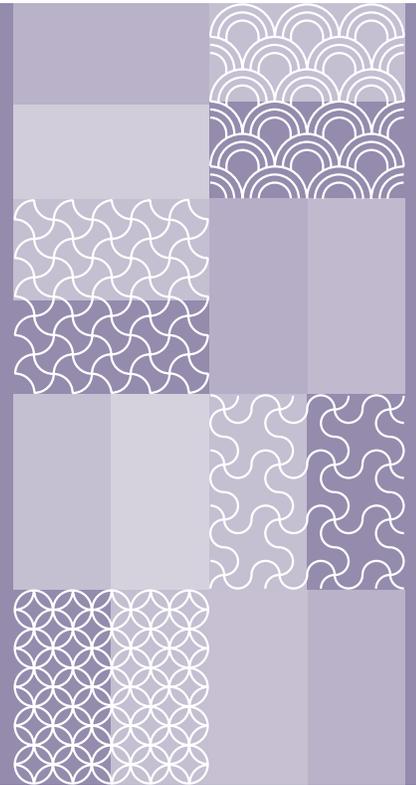
Like a parquet construction, the slanted rectangles are positioned vertically, horizontally and diagonally. Since many parts intersect, take care to avoid stitches that overlap and touch each other.



Patterns with Curved Lines

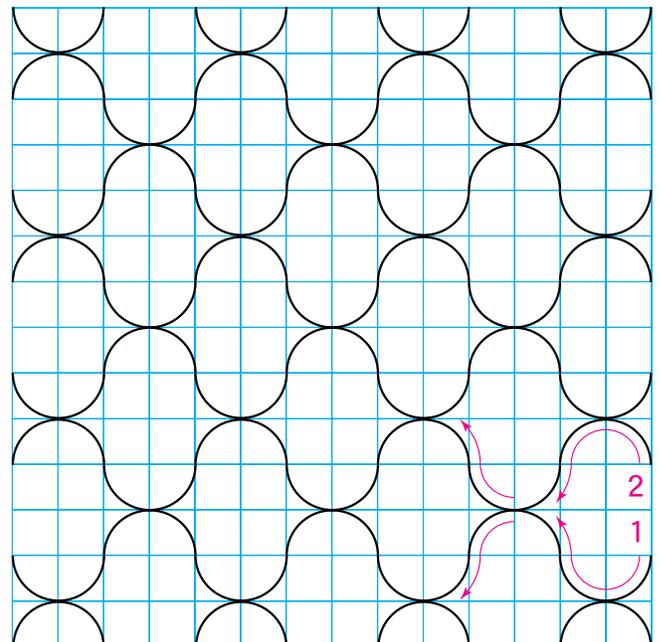
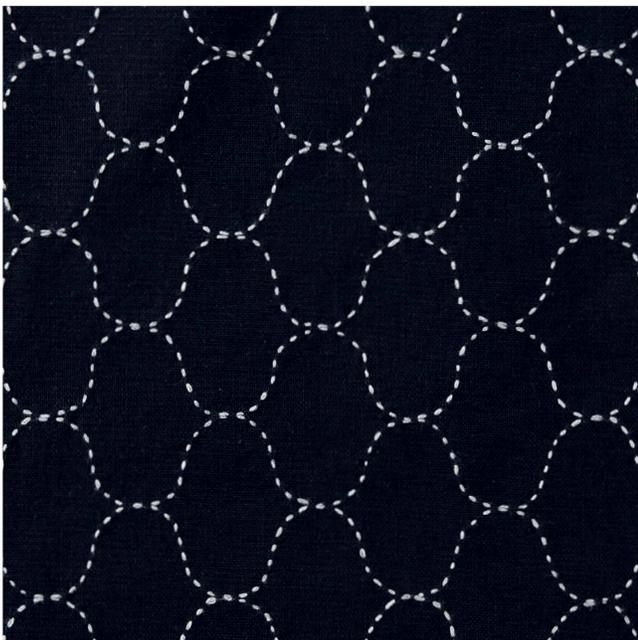
Patterns with curved lines are dynamic and fluid. Take your time to create smooth curves and be careful not to stretch out the fabric during the stitching process.

※ The numbers and arrows in the illustrations indicate the stitching sequence and direction.



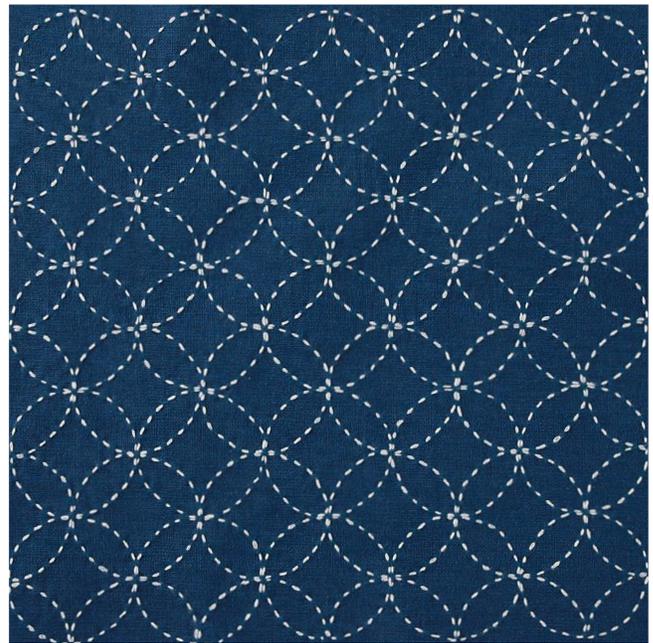
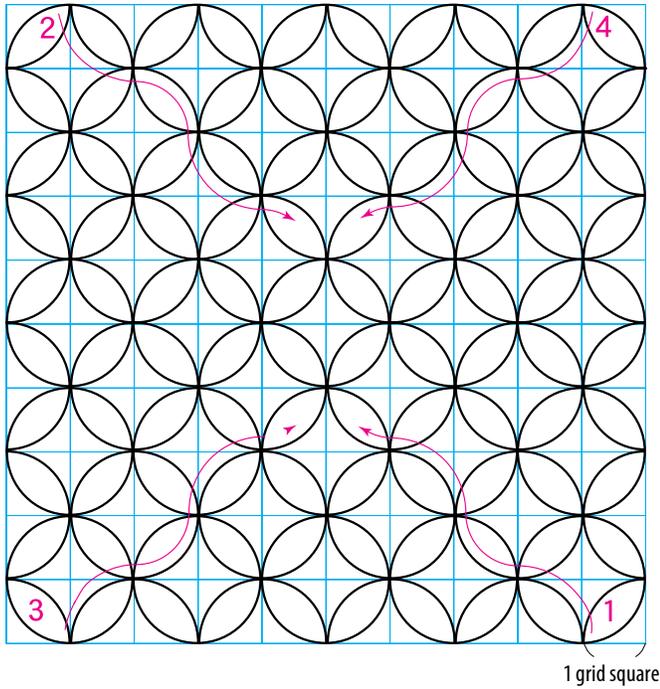
Amime [Fishing Net]

The rhythmic undulation of the curved lines represents the mesh of fishing nets. Stitch horizontally.



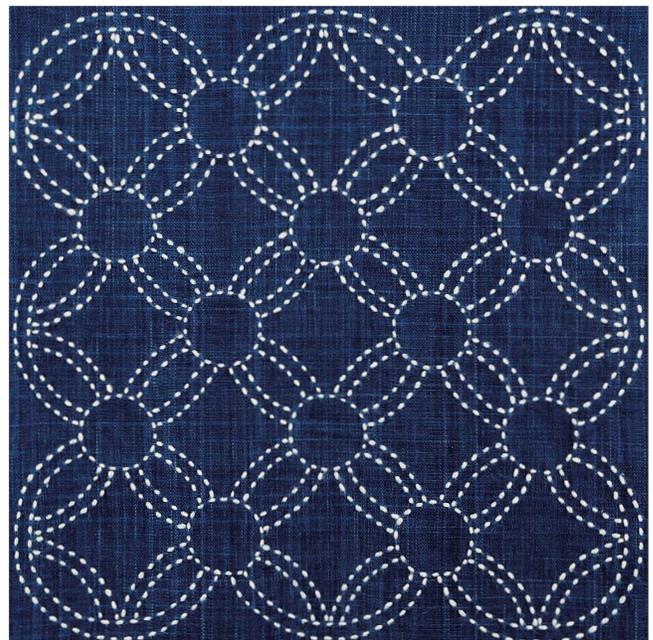
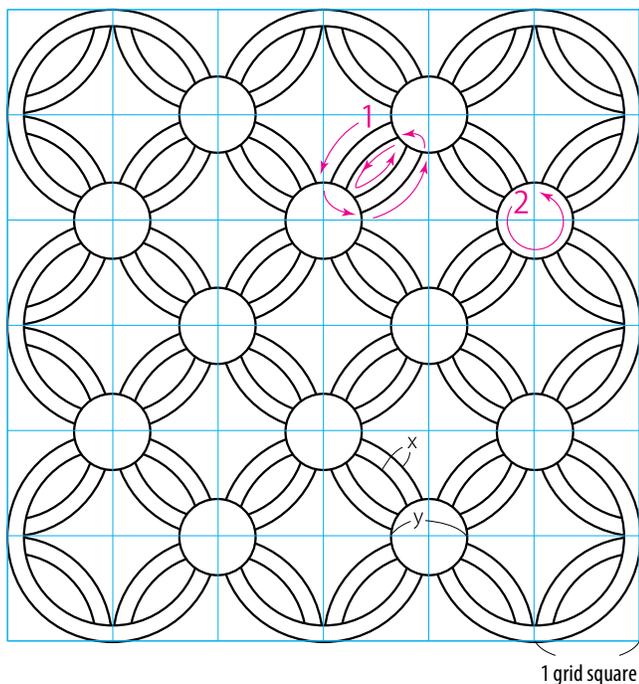
1 grid square

Along with the Asanoha design, Shippō is one of the most iconic sashiko patterns. It is formed by overlapping circles of the same size. Instead of stitching each circle individually, stitch the wavy lines diagonally.



Shippō [Seven Treasures]

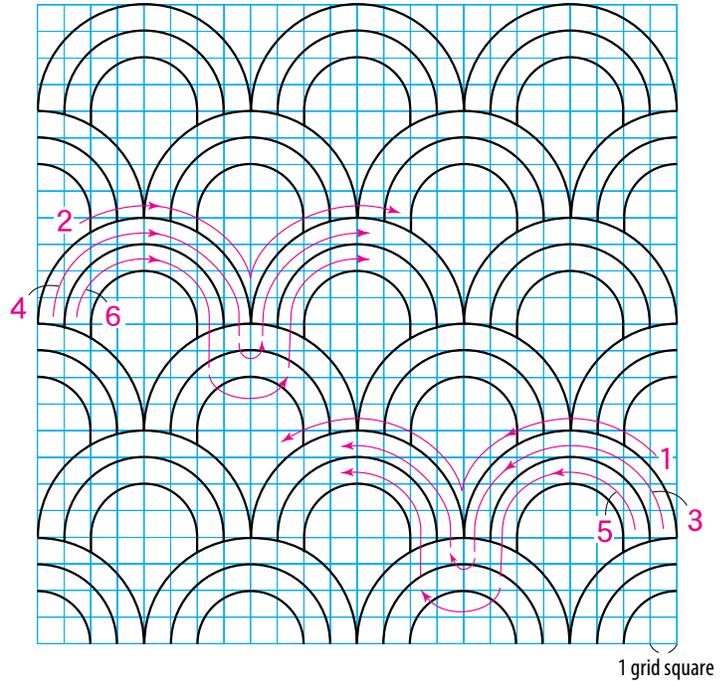
A smaller circle anchors the section where multiple larger circles intersect. Continuously stitch the double lines within each grid square, then add the small circle. By changing the dimensions of x and y, a very different look can be achieved.



Maru Shippō [Linked Seven Treasures or Shippō Variation]

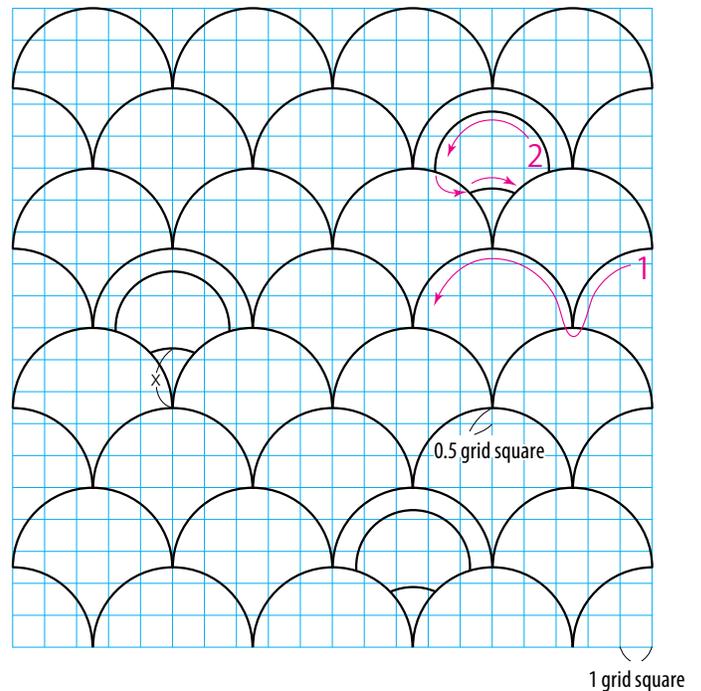
Seigaiha [Ocean Waves]

This is another ubiquitous sashiko pattern featuring waves formed with overlapping arcs. Consider varying the effect by modifying the grid lengths for taller or wider waves. Stitch from largest to smallest arcs.



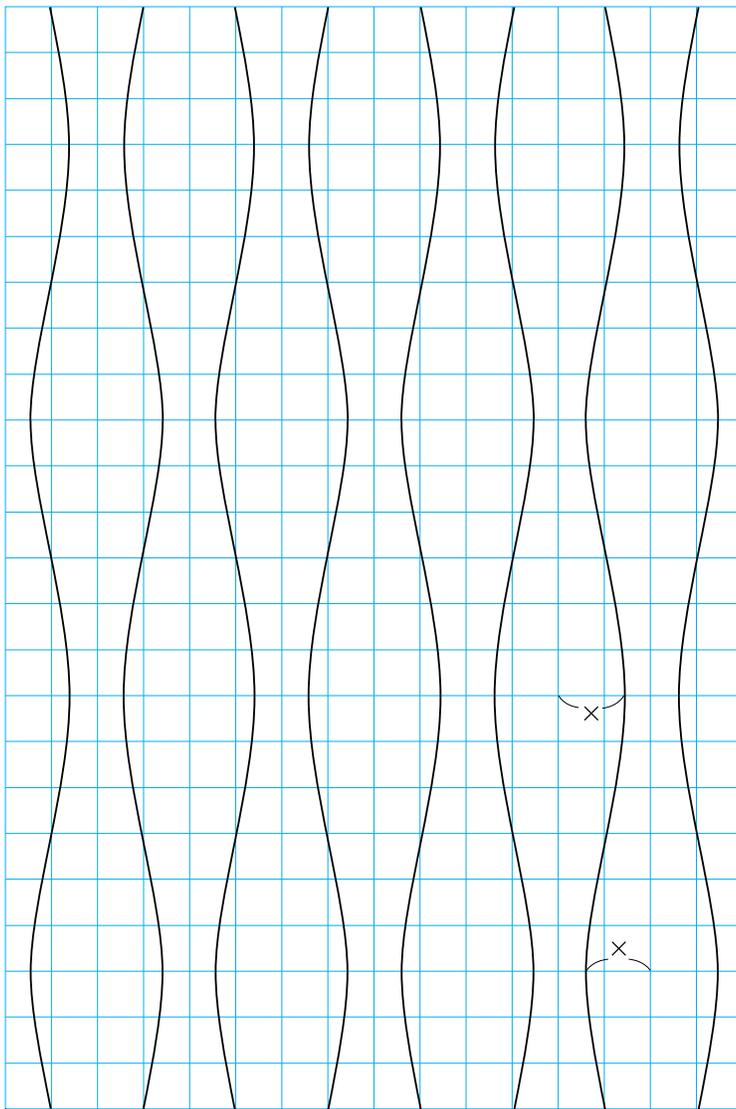
Kawari Seigaiha [Seigaiha Variation]

An alternate arrangement of the Seigaiha pattern. The wider waves and scattered smaller arcs create an airy, lighter feel. Play around with the width of the large arcs and number of smaller arcs.

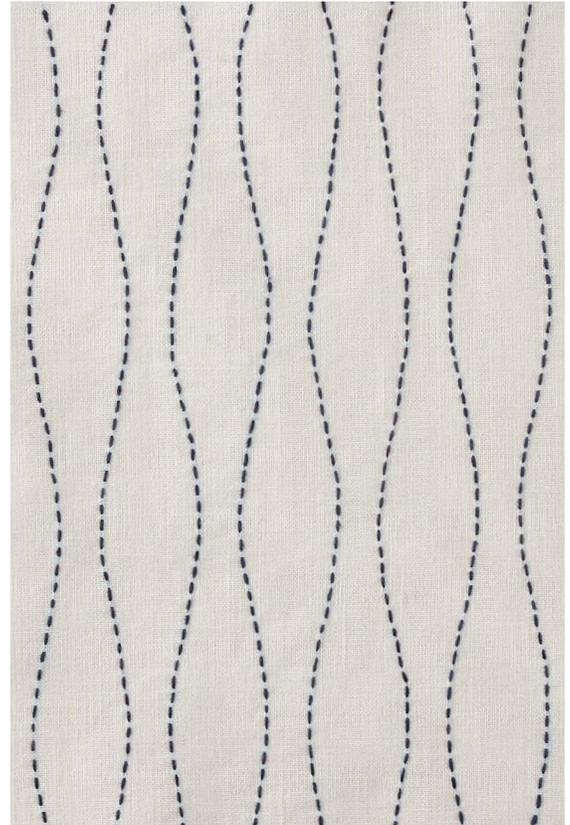


A soothing and simple design of gently expanding and contracting curves. The variation possibilities are infinite by modifying the grid size or by adding two or three parallel curving lines.

Tatewaku [Rising Steam]

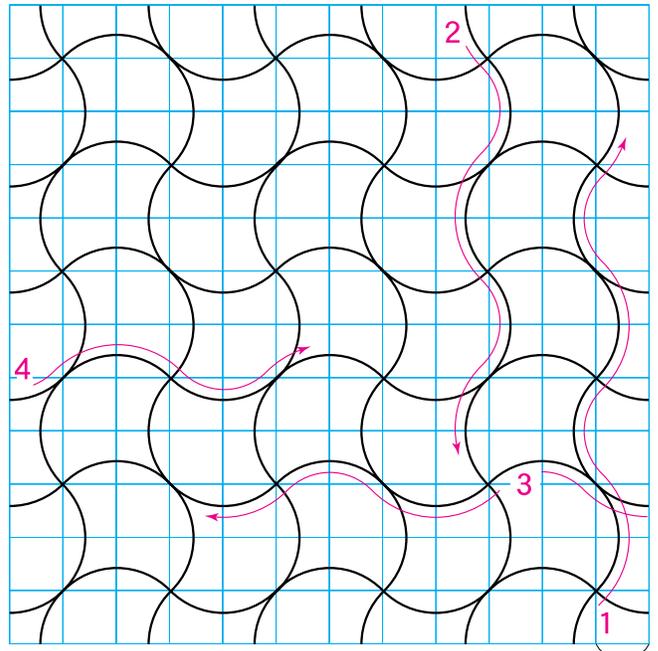
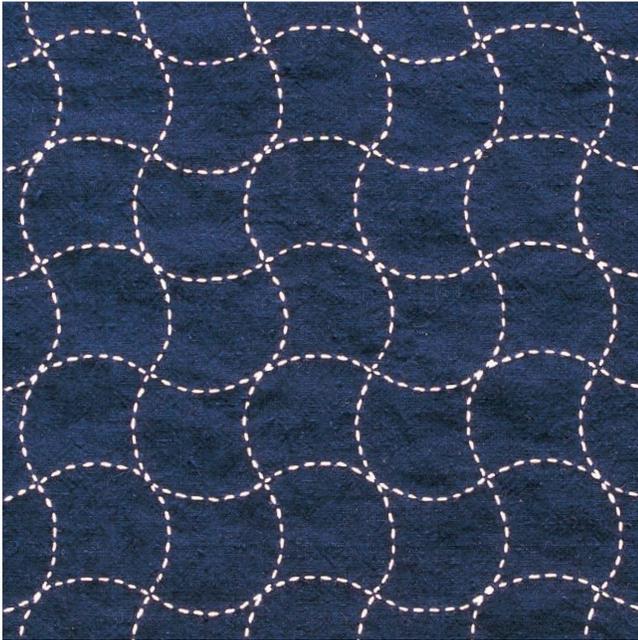


1 grid square



Toridasuki [Crossed Birds]

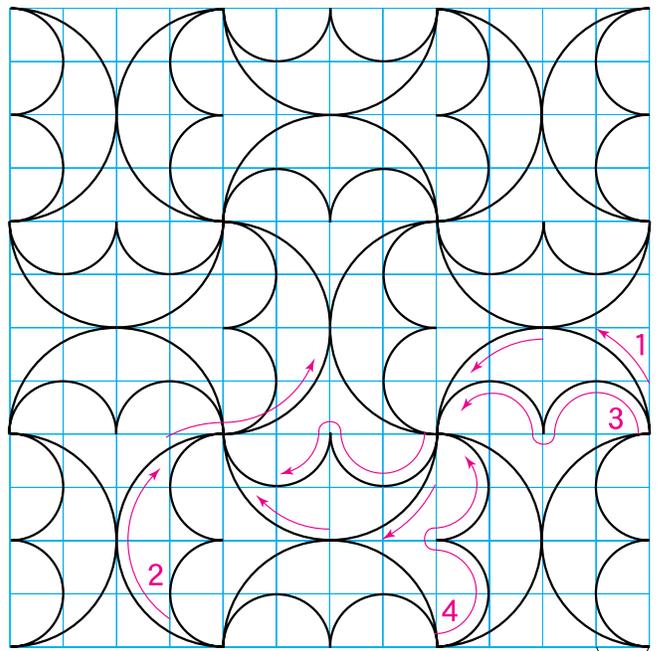
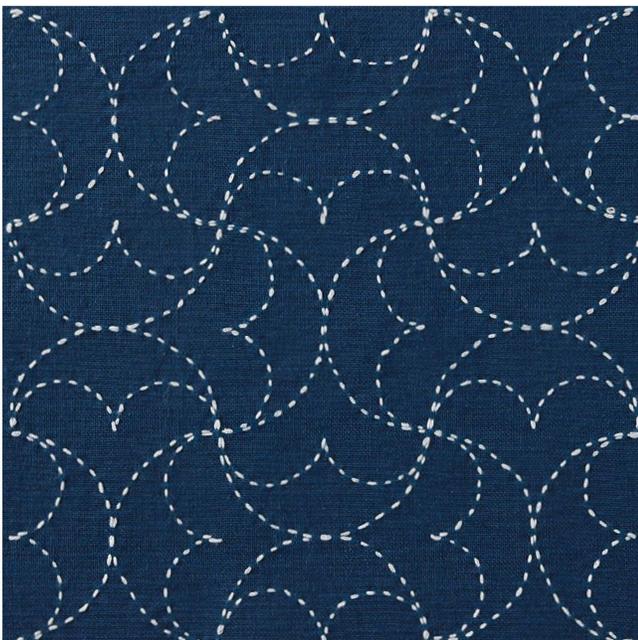
Bird-like shapes intersect diagonally. Stitch the wavy lines vertically and horizontally.



1 grid square

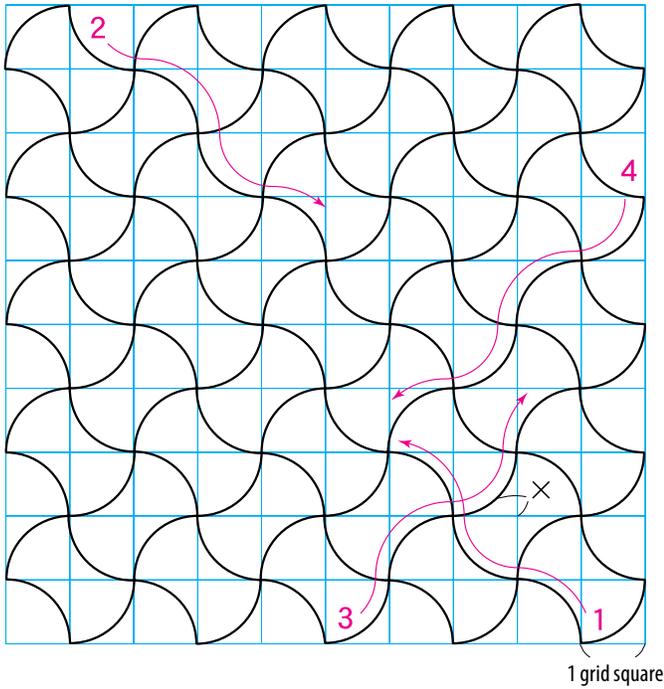
Hanmaru Tsunagi [Linked Half Circles]

A pair of smaller half circles within a larger half circle are stitched together for each motif. Start with the larger half circle and continue with the two smaller half circles.



1 grid square

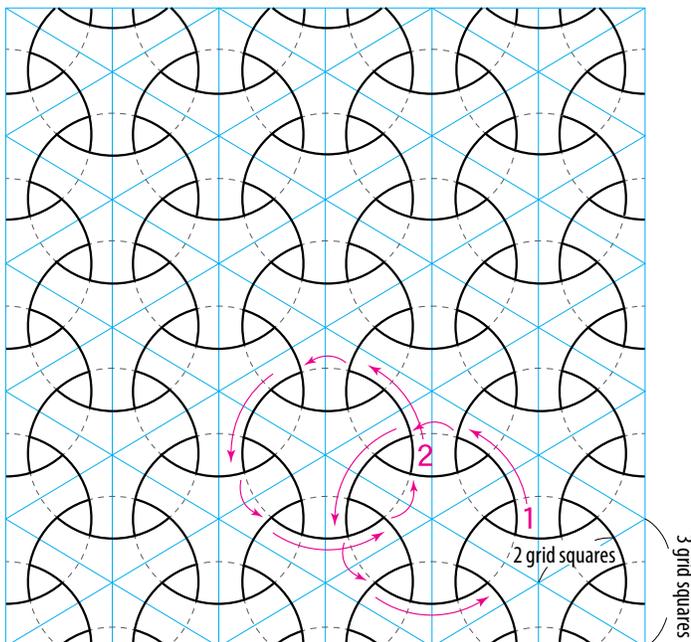
This pattern expresses the curved shape of counterweights. Stitch from left to right and consider modifying the grid dimensions for variation.



Fundō [Scale Weights]



A curved variation of the Bishamon-Kikkō on page 20. Pass the thread on the wrong side of the fabric for each circle as you stitch. Bishamonten is a Buddhist deity of good fortune. The curved lines in this motif are thought to be make this stitch pattern even more auspicious.

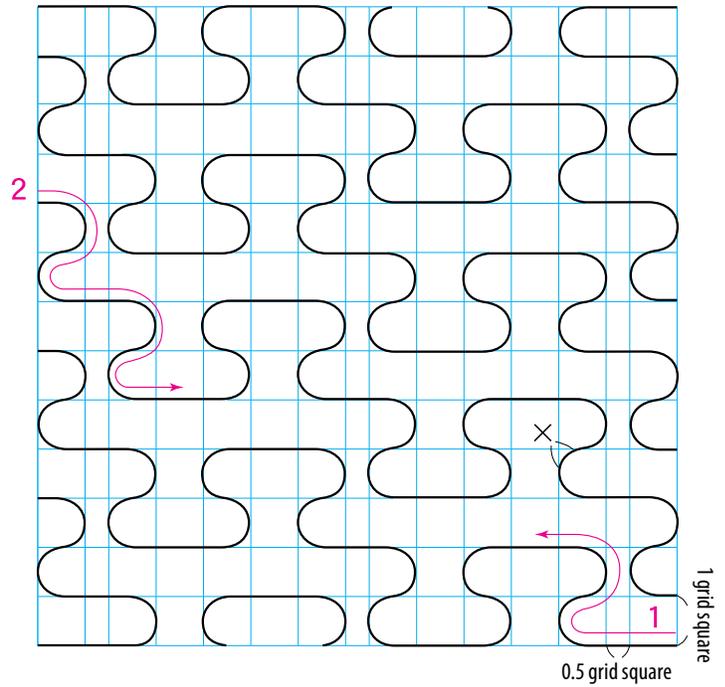


Maru Bishamon [Circular Bishamon]



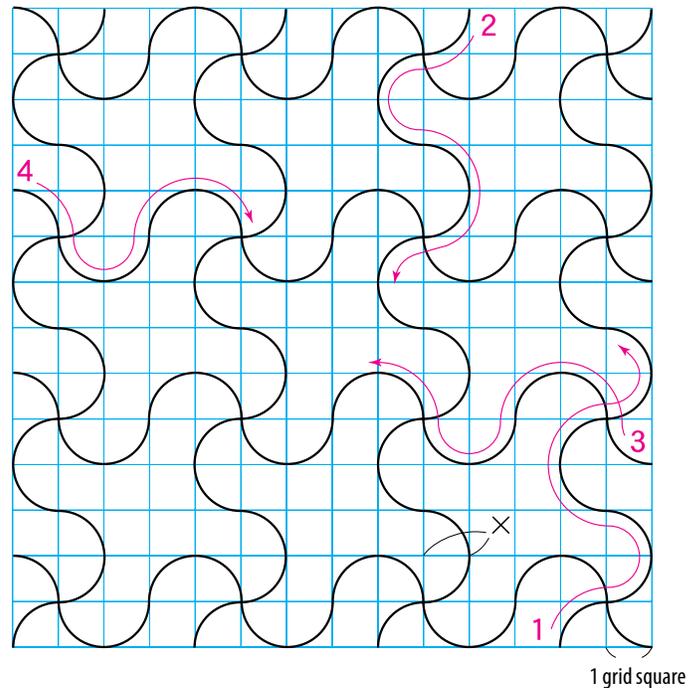
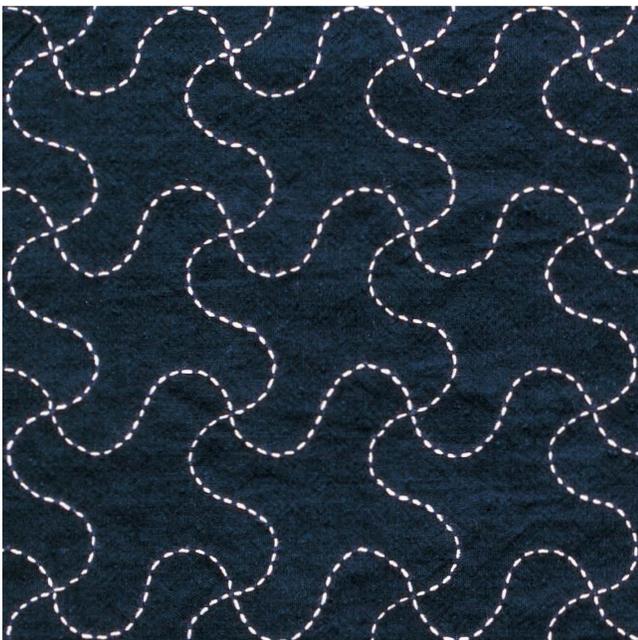
Kasumi Tsunagi [Linked Mist]

Composed of horizontally flowing lines. For some of the vertical connecting lines, the width is half of the grid square. Try experimenting with different curve depths.

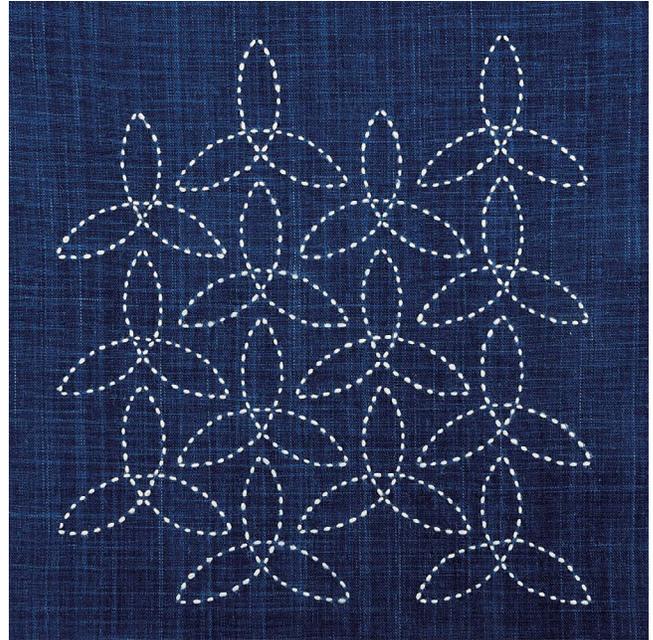
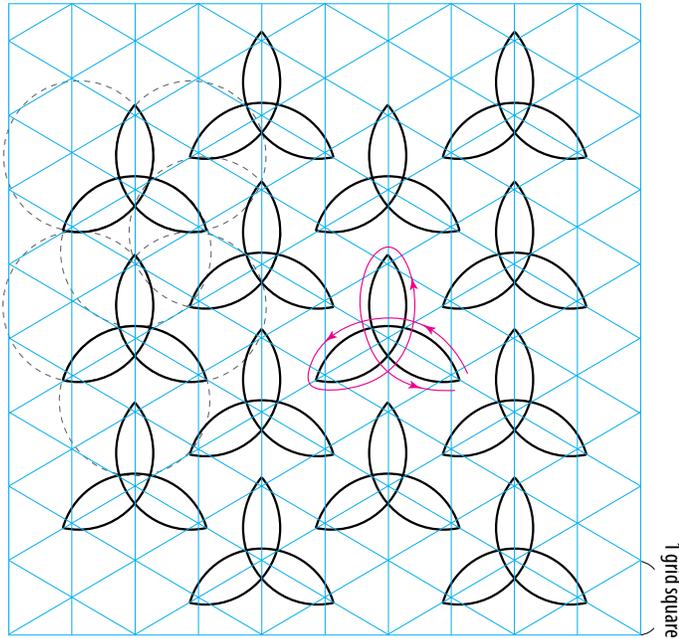


Chidori Tsunagi [Linked Birds]

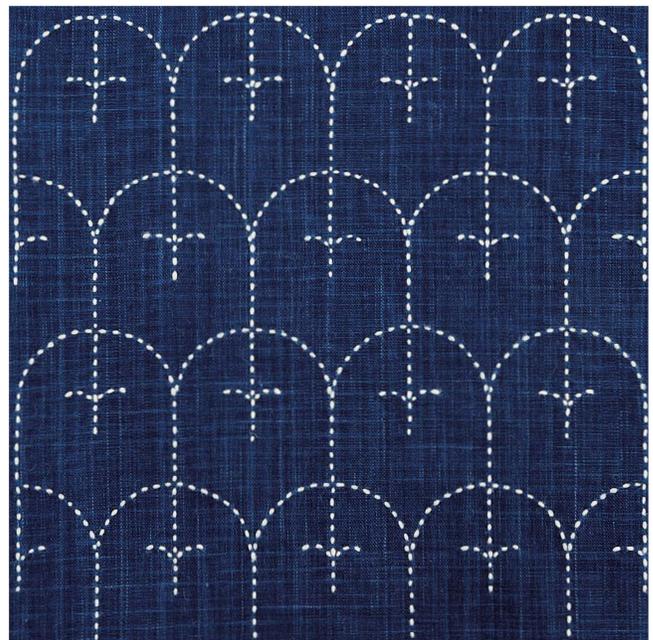
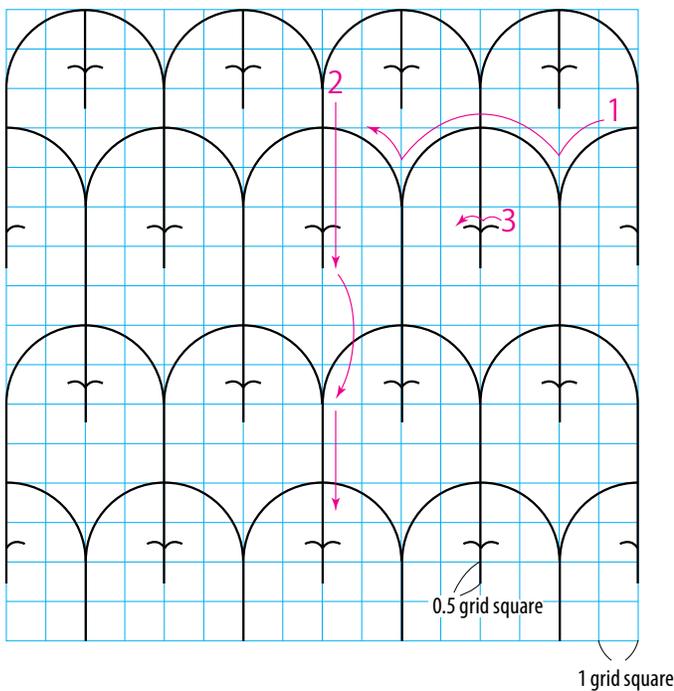
Conveys a flock of birds flying in the big sky. Made of vertical and horizontal wavy lines. Changing the grid dimensions will alter the look of the pattern.



A stylized three-leaved motif that can stand on its own. Based on circles, the leaf shapes are formed by the intersecting arcs. Stitch each motif one at a time. Utilize a diagonal grid.



Like the Seigaiha pattern on page 50, this pattern expresses ocean waves. Start by stitching a row of half circles, then stitch the vertical lines. Finally, stitch the small waves.



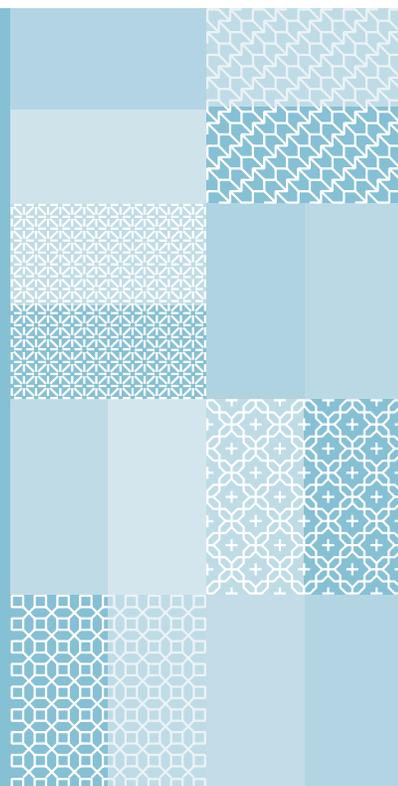
Mitsuba [Trefoil]

Matsunami [Pine Waves]

One Stitch Sashiko [Hitomezashi]

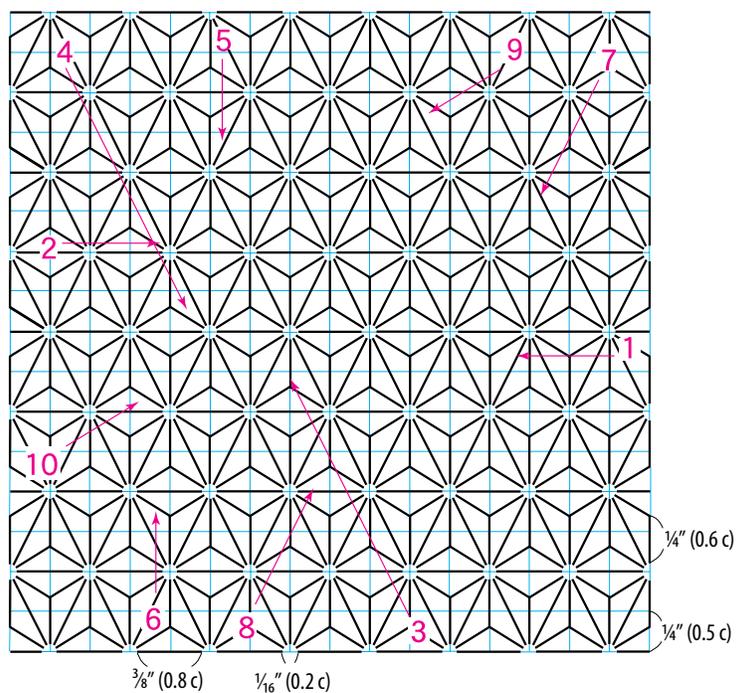
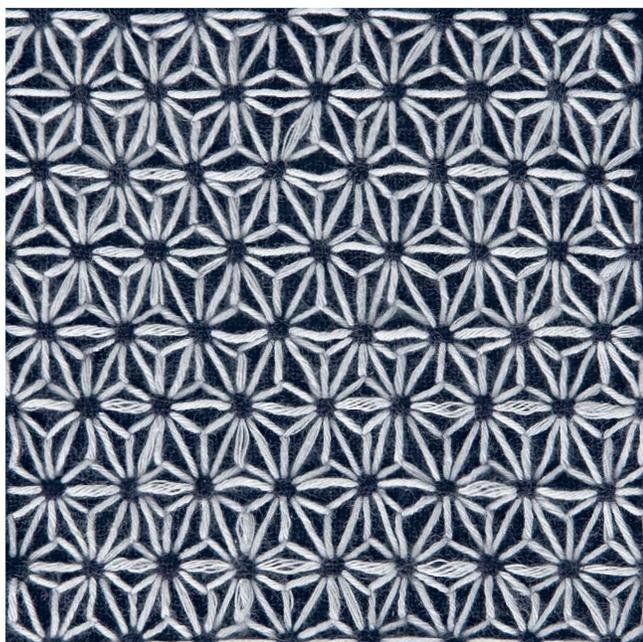
A sashiko technique that involves one stitch for each segment of a motif. If the grid square is too large, the thread may get tangled, so the ideal grid square size is about $\frac{1}{4}$ " (0.5 cm).

※ The numbers and arrows in the illustrations indicate the stitching sequence and direction.

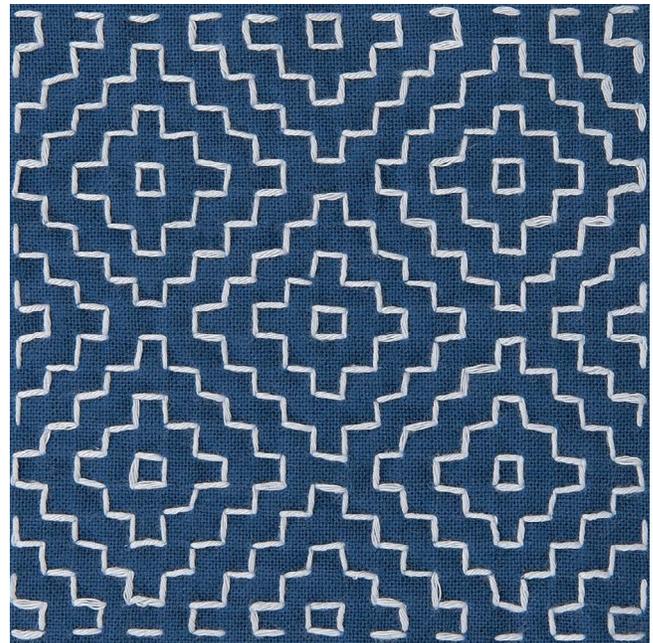
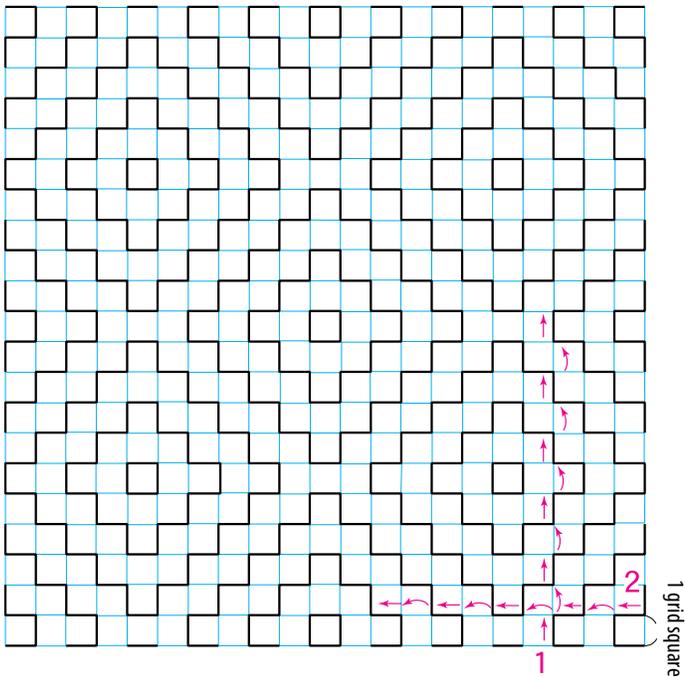


Asanoha [Hemp Leaf]

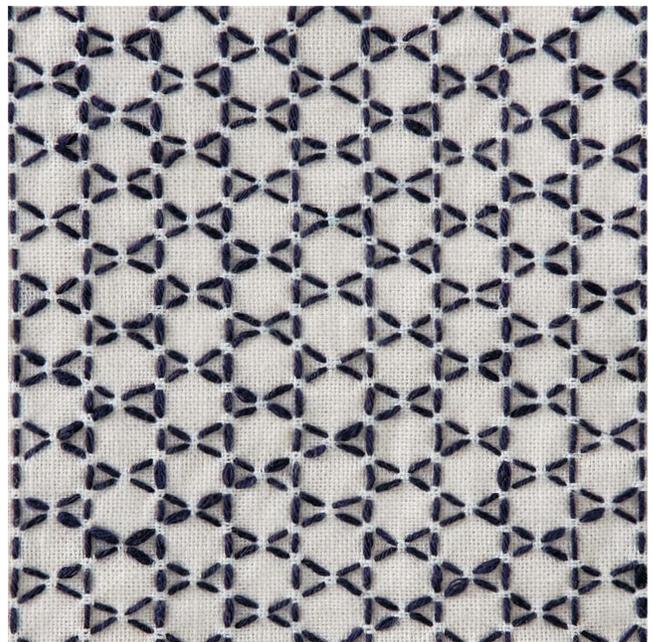
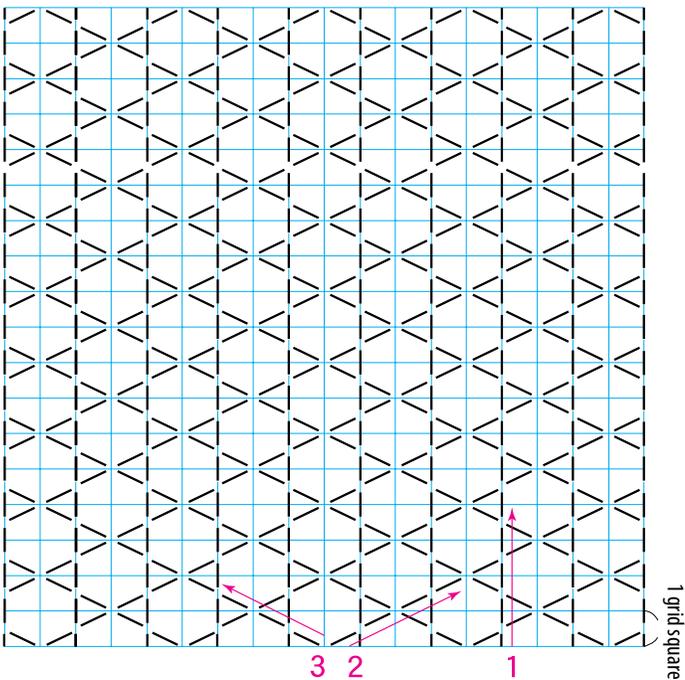
Using a $\frac{1}{4}$ " (0.5 cm) square grid, the longer stitches will be about $\frac{3}{8}$ " (0.8 cm), and the shorter stitches will be about $\frac{1}{4}$ " (0.6 cm). The center of each hemp leaf will be about $\frac{1}{16}$ " (0.2 cm).



Stitch along one grid square at a time around a center square. The motifs will spread out like blooming persimmon flowers.



A one-stitch version of the Kagome pattern from page 21. This method creates stitches that appear like realistic woven bamboo.

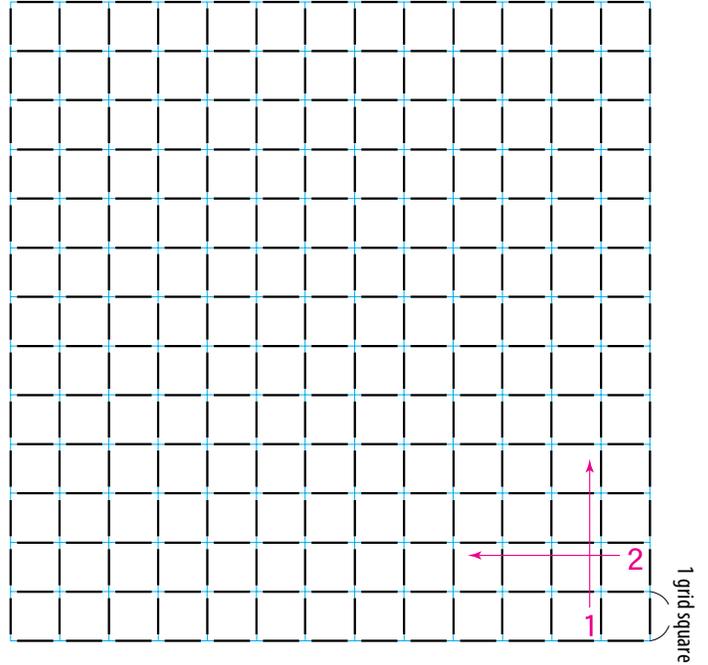
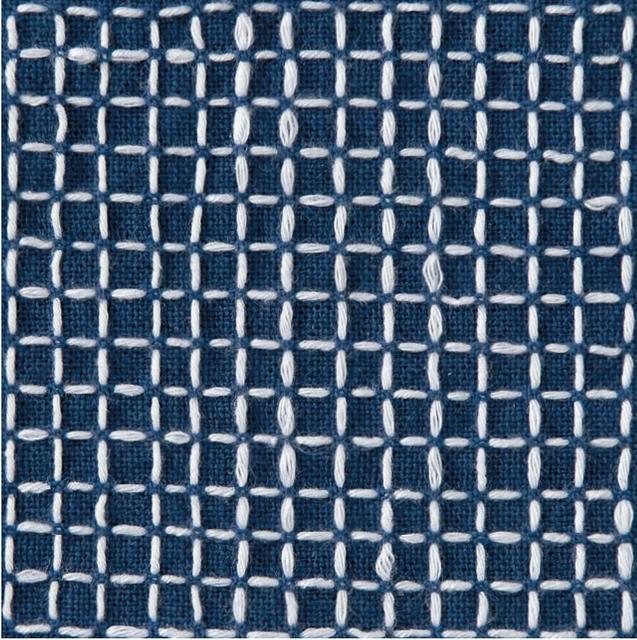


Kaki no Hana [Persimmon Flower]

Kagome [Woven Bamboo]

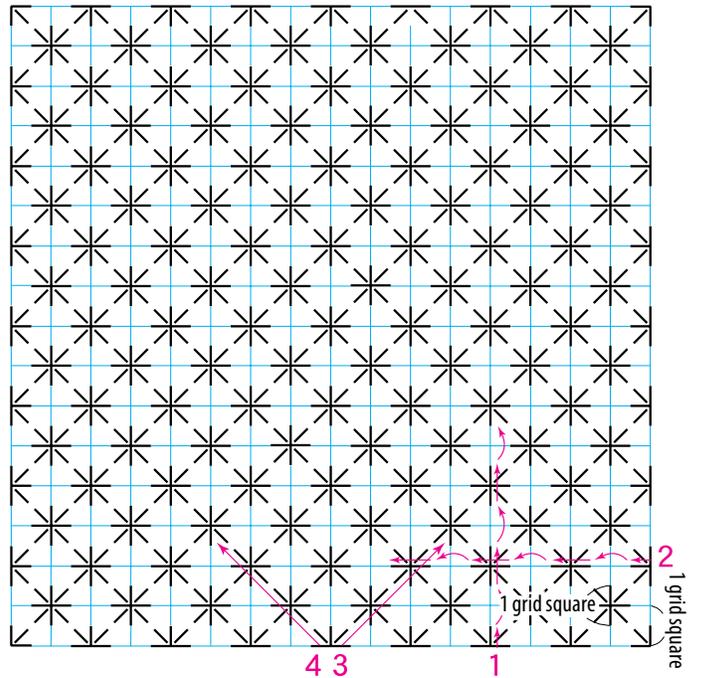
Kōshi [Lattice]

Considered one of the most basic Hitomezashi patterns. Although it appears simple, the streamlined design can make errors all the more obvious so take your time to create evenly spaced stitches.

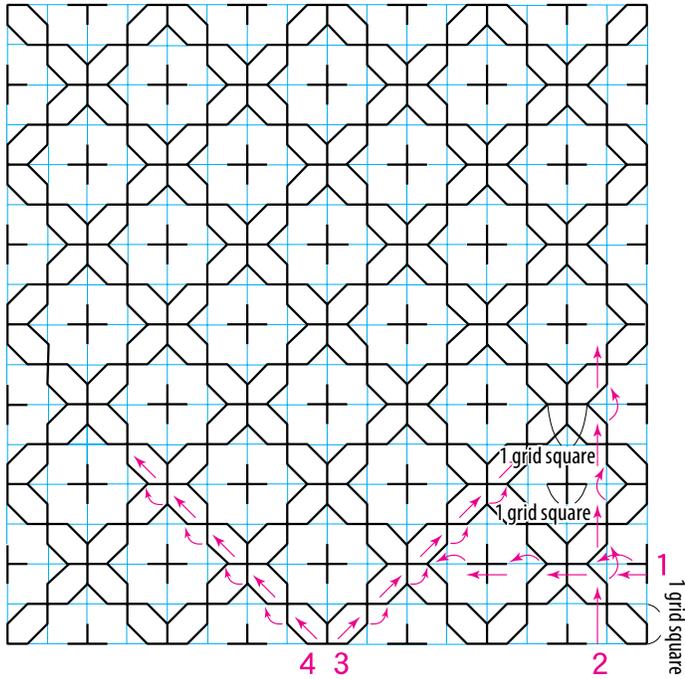


Komesashi [Rice Stitch]

The kanji character for rice, “米”, is stitched into the pattern with vertical, horizontal and diagonal lines. This is a classic Japanese pattern.

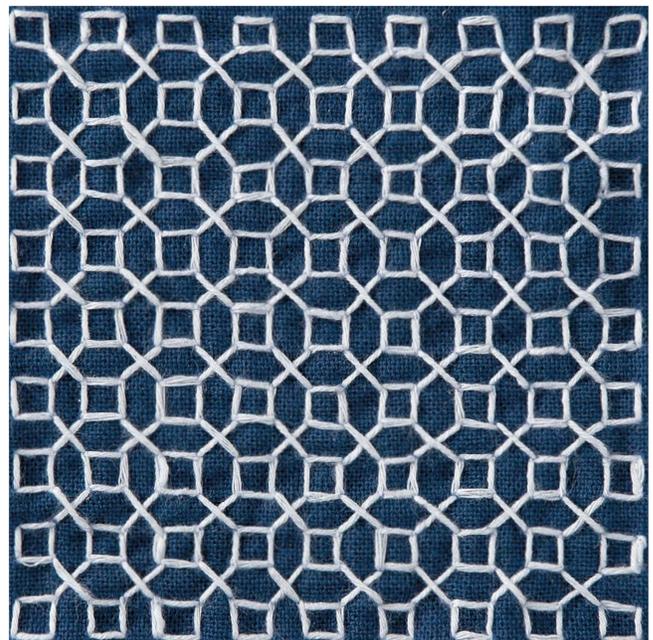
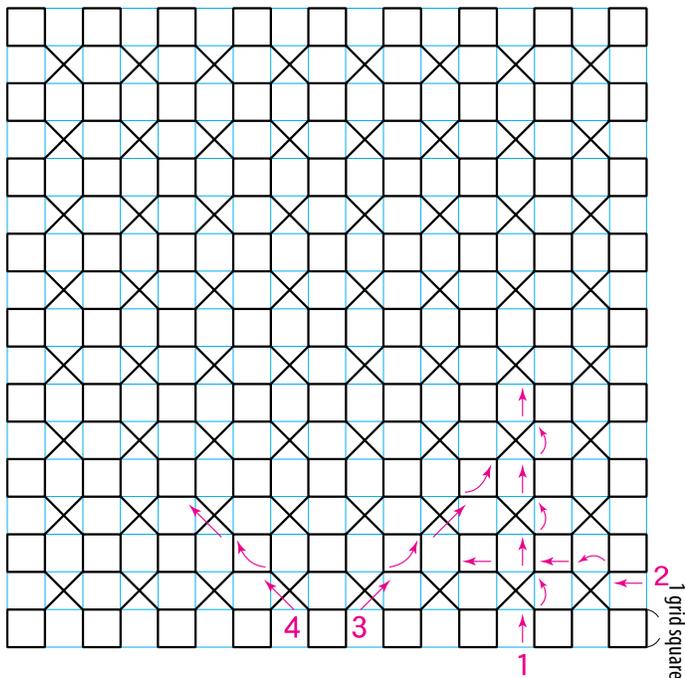


Elongated hexagons with crosses in the middle link together for this fun pattern. The overlapping hexagon segments form a cross shape as well.



Juuji Hanasashi [Cross Flower Stitch]

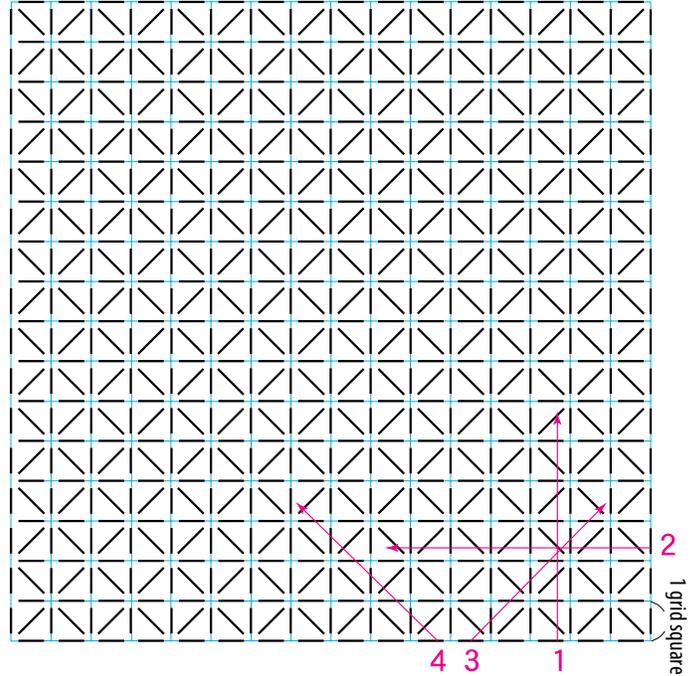
The square shape is reminiscent of currency from olden times. Stitch the vertical and horizontal lines to create the squares, then add single stitches from the corners to connect the squares.



Zenigatasashi [Money or Currency Shape Stitch]

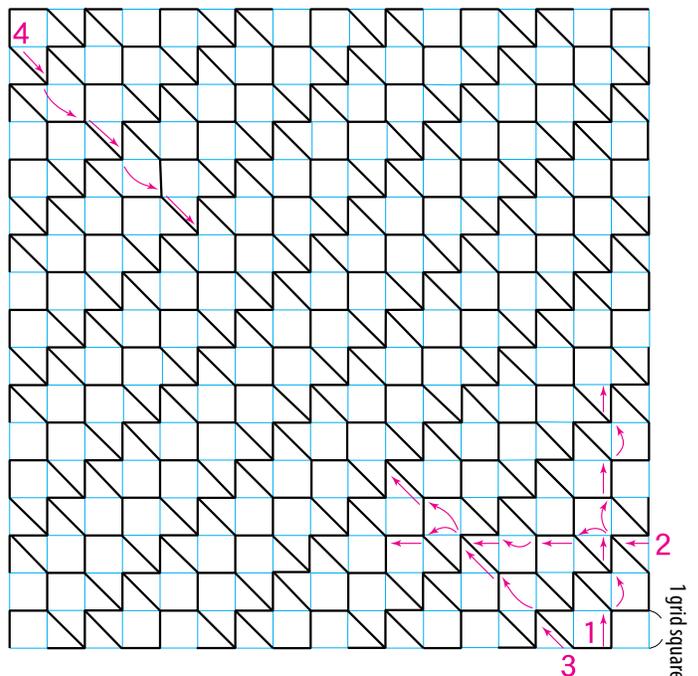
Hanasashi [Flower Stitch]

A pattern similar to Komesashi; however, for Hanasashi there is less space between the motifs and the fabric is almost entirely covered with tiny blossoms.



Yabane [Arrow Feather]

The Hitomezashi version of the Yabane pattern on page 47. Start with the vertical line first, then stitch the horizontal lines in stepped formation. Then stitch the diagonal lines.



Let's Get Started



Fabrics and Threads

Fabrics

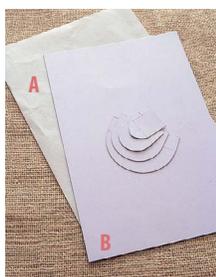
The ideal fabric for sashiko has a tight, flat weave. The tighter the weave of the fabric, the crisper the stitches and patterns will appear. However, for beginners we recommend a slightly looser weave for ease of stitching. Explore different types of fabrics and colors to express your sashiko vision.

Threads

We highly recommend sashiko-specific thread. Depending on the weight of the fabric and design, the number of strands used may vary from 1 to 3. Regular cotton embroidery floss or Kogin thread may be used instead of sashiko thread. Although the typical sashiko thread color is white or natural, a wide selection of other colors is available. Thread / Olympus brand

Tools and Supplies

P-Q / Olympus brand



A Tracing paper
Used to trace motifs, designs and patterns. A thin or sheer piece of paper will work too.
B Cardstock or cardboard
To make paper templates of curved designs



C Pencil • D Eraser
Utensils for drawing and erasing the designs/patterns
E Mechanical pencil
Mechanical pencil lead produces thinner lines that are helpful for the more intricate designs and grids.



F Ruler
Used for drawing straight lines. It's useful to have at least one longer and one shorter ruler on hand.



G Compass
Used to draw curves lines.



H Cellophane
Used to transfer designs onto fabric
I Transfer paper
Designs can be traced by sandwiching the transfer between the design sheet and fabric. Look for a water soluble, single-sided type of transfer paper.



J Weights
Used to secure the paper design and fabric while tracing designs.



K • L Tracing tools
(Craft stylus)
Used on cellophane to trace designs. A ballpoint pen without any ink can be used as well.



M Iron
N Ironing surface
Used for preparing and pressing fabric.



O Pin cushion
P Sashiko needle
Needles specifically meant for sashiko. Use longer needles to create more stitches at once.



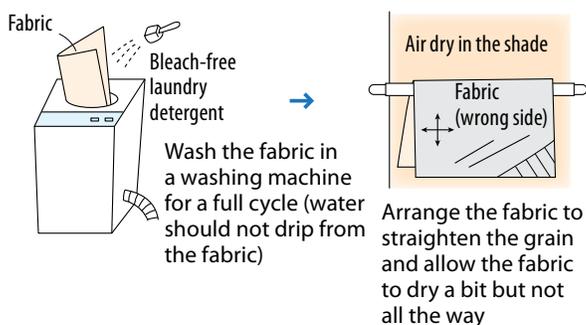
Q Thimble for longer needles
R Thimble
To use, place the needle head (the end with the eye or opening) against the thimble ridge.



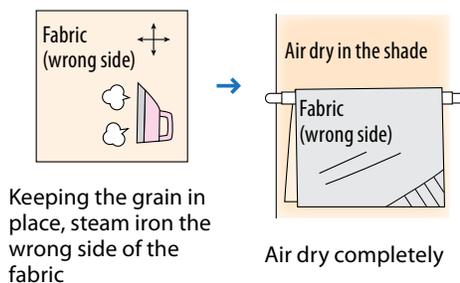
S Fabric shears
Use a sharp pair of scissors exclusively for fabrics.
T Thread snips
Any type of scissors can be used to cut threads, but a smaller one that fits your hand well is particularly desirable since you'll be using the snips frequently.

Fabric Preparation

Prepare the fabric to prevent color shifts and shrinkage.



Arrange the fabric to straighten the grain and allow the fabric to dry a bit but not all the way



Thread Preparation

When you take the sashiko thread out of the packaging, it will be in a skein (wound in a circle). Carefully unwind the skein and wrap the thread around a piece of cardboard or similar. Cut the thread lengths as needed.

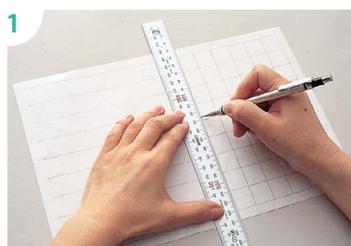


How to Draw the Designs

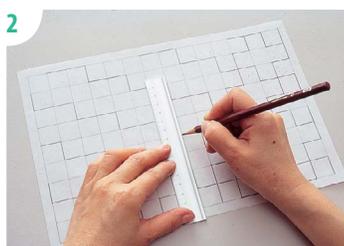
Use grid paper (square or diagonal)

Refer to pages 93–94 for recommended grid sheets. You may want to enlarge or reduce the grid size by using the adjustment feature on a copy machine.

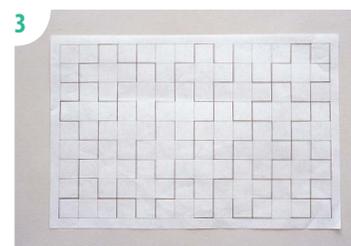
Patterns with straight lines



Draw guides on the grid paper. Since you will darken the motifs later, start off with a light sketch.

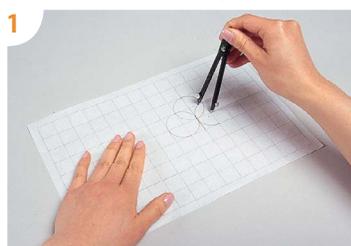


Using a ruler, draw thick, dark lines. To avoid confusion, draw lines according to the designated order.

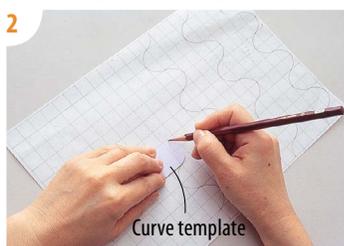


Juuji Tsunagi pattern is complete.

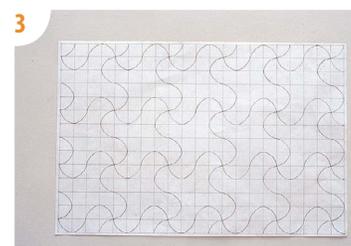
Patterns with curved lines



Start with a light sketch of the guidelines. For arcs and circles, a compass is helpful. At this stage, keep the sketch lines light.



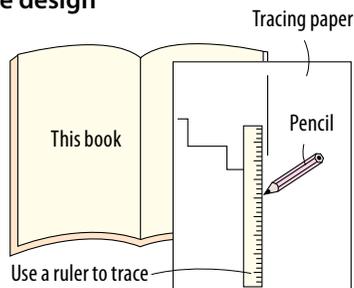
Make a template of the curved shape to make tracing easier.



Chidori Tsunagi is complete.

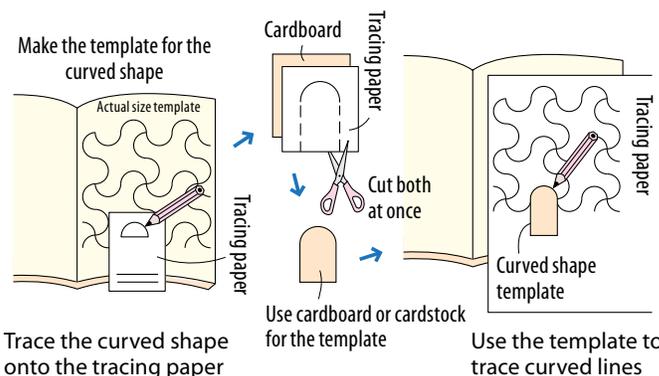
Trace actual size design

Patterns with straight lines



☆ If only a single motif or segment is printed, trace the motif or segment, then shift the position to trace additional motifs or segments to complete the pattern.

Patterns with curved lines



Trace the curved shape onto the tracing paper

Use cardboard or cardstock for the template

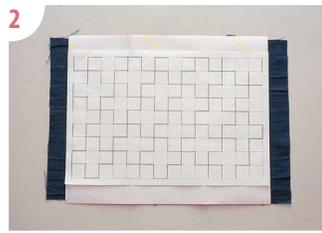
Use the template to trace curved lines

How to Trace the Designs

To prevent the traced lines from showing up after the stitching is completed, use transfer paper that is either water-soluble or is a similar color to the fabric but still visible. Alternatively, you can draw the design directly onto the fabric with an erasable marking tool.



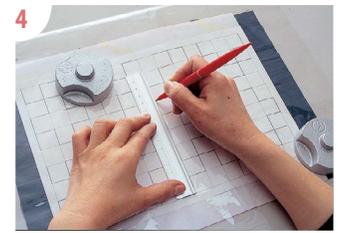
1 Position the transfer paper's colored surface on the right side of the fabric where the sashiko design will be stitched.



2 Place the sketched design on top of 1.



3 To prevent the design sheet from tearing, place cellophane on top and secure the layers with weights.

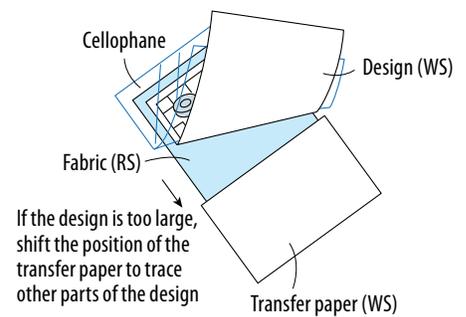


4 Use a tracing tool (craft stylus) to transfer the design onto the fabric. A ruler is helpful to keep lines straight.



5 The design has been traced. Check to make sure there are no missing parts, then remove the tracing sheets.

If the design is larger than the transfer paper



About Needles and Stitches

Needle



Sashiko needles have larger eyes to accommodate sashiko thread.

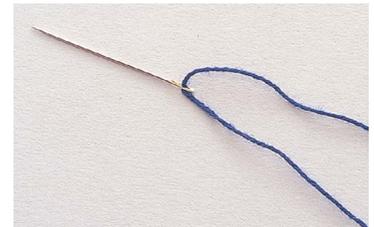
Thread strands



Left: stitched with 1 strand
Right: stitched with 4 strands
For thinner fabrics, use thinner needles with less thread strands. Thicker needles will cause the fabric to ripple.

Lighter weight fabric

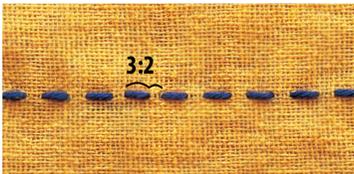
Needle thickness



Since the eye of a thinner needle is smaller, stitch with a single strand. Ideal for delicate or soft fabrics.

Thinner needles

Stitch length



The goal is to maintain a ratio of 3:2 in terms of stitch length on the right side of the fabric vs the wrong side. This means the stitch on the right side will be longer than the stitch on the wrong side. Depending on the design, fabric type and thread weight, you may want to adjust the stitch lengths.

Heavier weight fabric



The left shows stitches with 1 strand of sashiko thread and the right shows stitches with 4 strands. The thickness of the thread is a matter of preferences. Lengthen stitches for thicker threads.

Thicker needles



The larger eye of the needle accommodates multiple strands for thicker stitches. Use for heavier weight/coarser fabrics.

Needle and Thread Handling

We will introduce the basic techniques for needle and thread handling, which involves stitching and smoothing out the stitches.



1 You will stitch with the right side of the fabric facing up. Insert the needle from the right side and scoop the fabric for the first stitch.



2 Stabilize the needle head in one of the thimble ridges.



3 Hold the fabric and needle between your thumb and index finger.



4 Push the needle down with your thumb while moving the fabric up and down with the other hand (the fabric and needle will be at a right angle to each other).



5 Continue pushing the needle upward with your thumb and move your other hand down (fabric and needle are at a right angle).



6 Repeat steps 4 and 5 to form stitches. Keep the stitch lengths equal.



7 When you reach the end of the stitch line, slowly pull out the needle.



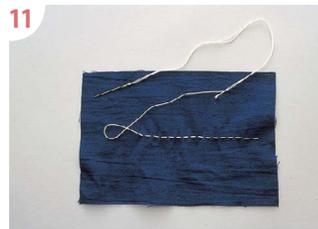
8 Once the entire needle is pulled out, keep tugging gently to pull out the thread.



9 Smooth out the stitches. Starting at the first stitch, use your fingers to sandwich the fabric and stitches, then slide your fingers across toward the end of the line to smooth out the fabric and stitches.



10 Repeat smoothing out the stitches and fabric 2 or 3 times.



11 You've completed your first stitch line! Uniform stitches will produce the best results.

Your stitching hand and how to use the thimble

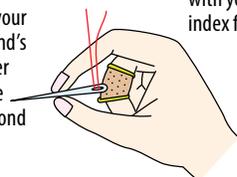
Standard thimble

The back of the hand



Place the thimble on your stitching hand's middle finger between the first and second joints

Maneuver the needle with your thumb and index finger



Thimble for long needles

The back of the hand

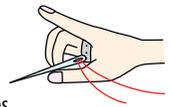


Place on stitching hand's middle finger



Stabilize the needle head in one of the ridges

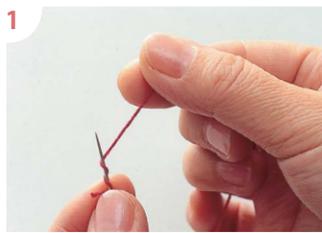
Maneuver the needle with your thumb and middle finger



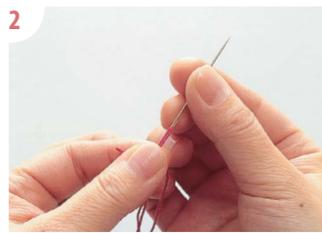
Starting and Ending a Stitch Line

Knotting the thread and how to secure the knotted end

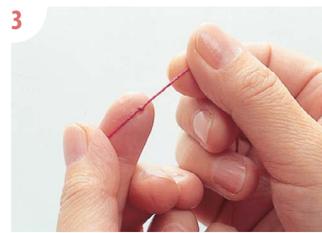
Since the knot will be visible, this method is not recommended when the wrong side of the project can be easily seen. Attach a lining or backing fabric for this method.



1 Holding the needle between the thumb and index finger, wrap the end of the thread around the needle tip twice.



2 Hold the wrapped thread with your fingers and pull the needle out. Pause once when the wrapped section reaches the needle head, then continue to pull the needle all the way through.



3 A knot should have formed. Trim the end of the thread close to the knot.



4 Start stitching by inserting the needle from the wrong side of the fabric and pull all the way out to secure the knot.



5 Refer to page 64 for the stitching technique. The needle and fabric will be at a right angle to each other at all times.



6 When you reach the end of the stitch line, insert and pull out the needle toward the wrong side of the fabric. Smooth out the stitches 2 to 3 times.



7 Place the needle at the last stitch, hold the needle between your index finger and thumb and wrap the thread around the needle twice.



8 Repeat step 2 to form a knot. Pull out the needle and trim the thread.

How to secure the thread with layered stitches

This securing method provides a clean finish that looks great on both the right and wrong sides of the fabric.



1 Insert the needle from the wrong side of the fabric, then form 3 stitches toward the opposite direction of the stitch line. Insert the needle and pull out from the wrong side of the fabric.



2 Stitch over the 3 existing stitches in the opposite direction, leaving a length of about 3/8" (1.5 cm) at the first stitch.



3 For the 4th stitch, pull the needle out to the right side of the fabric. Proceed regularly for the 4th stitch and beyond.



4 When you reach the end of the stitch line, insert the needle toward the wrong side of the fabric and smooth out the stitches.

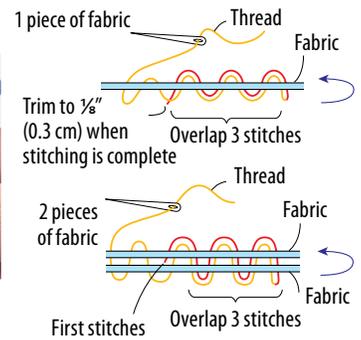


5 Stitch over the existing stitches to secure the end.

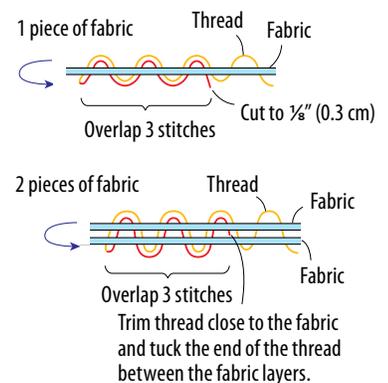


6 Clip to leave a thread tail of about 3/8" (1.5 cm). Once the entire design has been completely stitched, trim the tails to about 1/8" (0.3 cm).

Start of stitch line



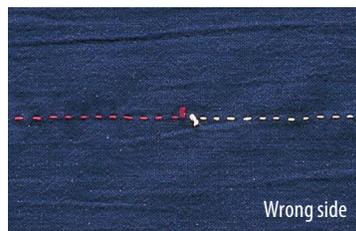
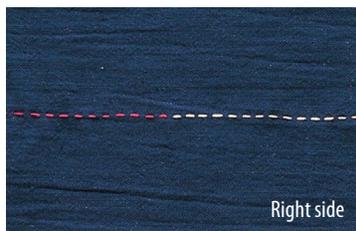
Start of stitch line



How to Connect Threads

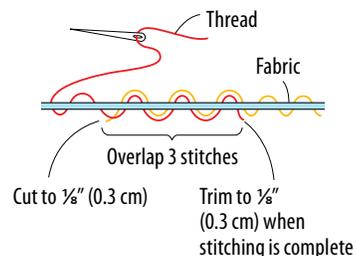
Knotting the thread and how to secure the knotted end

If you run out of thread in the middle of stitching a design, simply tie and knot another piece of thread and continue stitching.



Overlap stitches

Overlap stitches to secure the thread for a clean, invisible finish.



On the wrong side of the fabric count 3 stitches from the end of the line. Then form new stitches underneath the existing stitches so that the new stitches are not visible.

Insert the needle toward the wrong side, then continue stitching until the end of the stitch line. Pull the needle all the way out on the wrong side and smooth out the stitches.

We have created about $\frac{1}{2}$ – $\frac{3}{8}$ " (1.5 cm) worth of overlapping stitches. On wrong side trim thread to $\frac{1}{8}$ " (0.3 cm).

Stitching Order

Stitch each line separately. Instead of repeatedly stitching in the same direction for every line, switch the direction of the stitch lines back and forth. This prevents the fabric from stretching out.

Patterns with straight lines

Example: Juji Tsunagi



Stitch the vertical line in a stepped formation.



Stitch the horizontal line in a stepped formation.

Patterns with curved lines

Example: Chidori Tsunagi



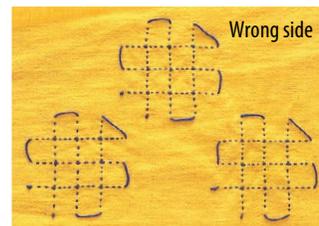
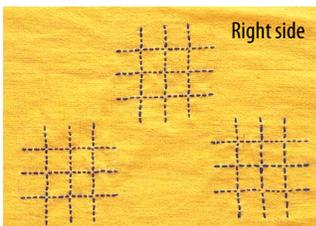
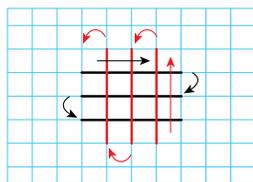
Stitch wavy vertical lines first. When you reach the top, reverse the direction for the next line.



Stitch the horizontal wavy lines to finish the pattern. Stitch the lines in alternating directions.

Free-standing Motifs

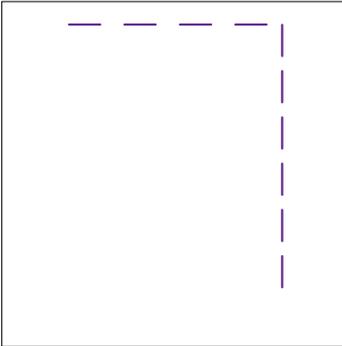
Stitch the motifs continuously without cutting the thread. When passing the thread on the wrong side of the fabric, make sure that it doesn't pull and has a bit of slack. Since the thread on the underside will be visible, consider adding a lining or backing fabric.



Stitching Tips

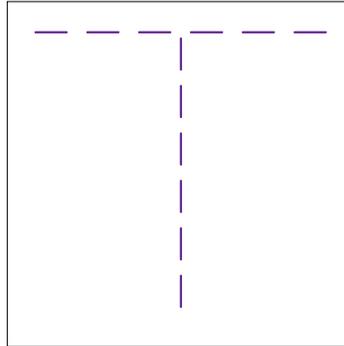
There are a few rules when it comes to sections where lines intersect or overlap. However, these are not hard and fast rules. Any stitch can be a design element so enjoy the process without worrying too much about adhering to the rules.

How to stitch corners



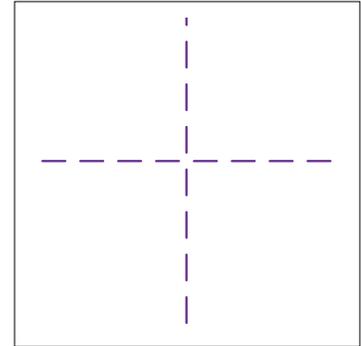
Insert the needle in the corner, then pull the needle out right next to the stitch to form the next stitch. This creates a crisp corner without extra spaces.

How to stitch a "T" shape



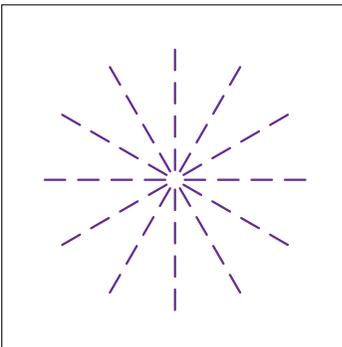
For lines that meet at a perpendicular angle, make sure that there is space at the right angles.

How to stitch a cross shape



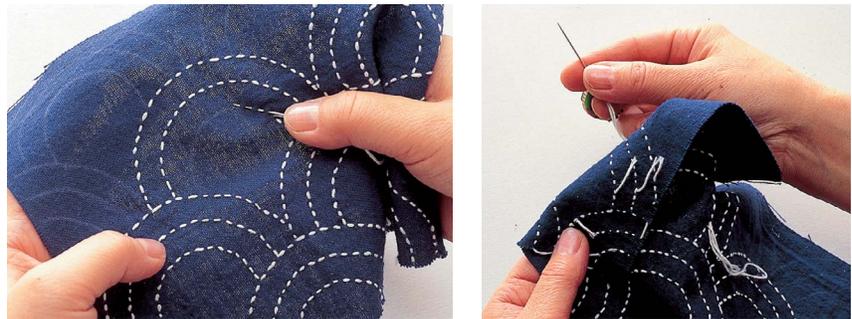
Like the "T" shape, leave space in the center of the cross.

How to stitch radiating lines



Leave a circular space at the center where the lines converge. Check to make sure that the overlapping stitches on the wrong side are not forming a mound as that tends to throw off the balance of the lines.

How to stitch curved lines

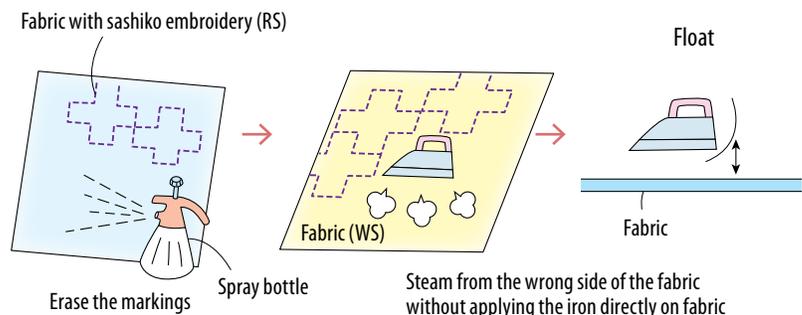


For loose, wide curves, continue stitching all the way until the end of the stitch line as you would with a straight line. At the end, pull the needle out from the wrong side. Slowly and gently smooth out the stitches several times to prevent stretching out the fabric. For best results, make the stitches for curved lines slightly smaller. For tighter and smaller curves, gently and slowly smooth out the stitches every 2 to 3 stitches.

Finishing

Pressing with an iron

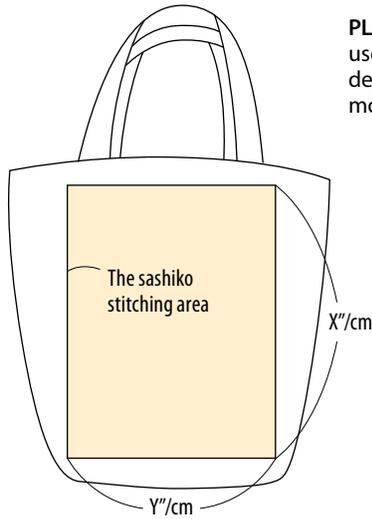
If you used transfer paper for the design, erase the marking on the right side of the fabric with a spray bottle filled with water. Once the embroidery is complete, give the fabric a good press. Since you do not want to flatten the stitches, gently steam with the iron floating above the fabric to smooth out the fabric and stitches.



Placement of Motifs

Once you have selected a sashiko design from pages 12–60 to use for a project, you will want to determine the size and positioning of the motifs. You can customize any motif to fit your stitching area. Any of the templates in this book can be enlarged, reduced, or used to scale and replicated to suit your needs. But there is a more hands-on method of customizing as well. This process of customizing the motifs to fit an allocated space is called “Zuan-Wari” (design splitting.)

PLEASE NOTE: Measurements are given in both inches and centimeters. Centimeters were used in the planning of these templates and projects. Because simple calculations are used to determine the size of the motif and the number of grid squares needed, centimeters are the more accurate and straightforward option. All inch measurements are approximate.



- 1 Determine the motifs and stitching area based on the finished size of the project. The stitching area will affect the grid size you'll be using, so the actual area dimensions may change slightly later. Measure the vertical X''/cm length and the horizontal Y''/cm width of the stitching area.



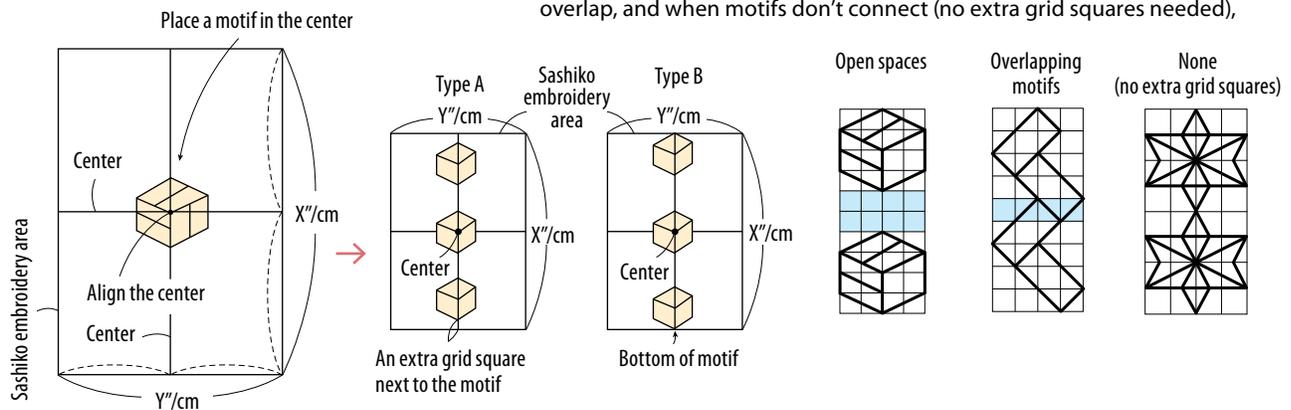
We will use Yosegi as an example

- 2 Calculate how many motifs will fit in the vertical axis within the stitching area at right of drawing:

As shown in the diagram, place 1 motif in the center. This will be the center of the design. Motifs will be placed above, below, to the left and to the right of the center motif.

Place the same number of motifs above and below the center motif. There are two types of positioning methods.

Choose type A or B based on your preference. Once you determine the vertical placements of the motifs, calculate how many vertical grid squares will be necessary. Keep in mind that you will need additional grid squares to connect the motifs. The number of additional connecting grid squares will depend on the motifs. Generally, there are three situations in terms of additional grid squares: when spaces will be left open, when motifs overlap, and when motifs don't connect (no extra grid squares needed),



To calculate the number of grid squares needed for the vertical X''/cm dimension, we will use the Type B method

The number of vertical grid squares per motif (4 grid squares for the Yosegi motif) x number of motifs (3 Yosegi motifs) + necessary extra grid squares (2 sections, which means 4 grid squares) = 16 grid squares (16 grid squares for Yosegi. [Note that each grid square (or masu) is made up of 4 smaller squares])

3 Calculate the grid square size for both the standard and diagonal grid.

1 Divide the number of vertical dimension X''/cm that you determined in step 1, by the number of grid squares calculated in step 2.
 $X''/\text{cm} \div \blacktriangle \text{ grid squares} = 1 \text{ grid square size for both the square and diagonal grids } (\star''/\text{cm})$
 Oftentimes, the grid square size is not easily divisible, so simply round up to the first decimal point digit.

4 Draw the square and diagonal grid within the sashiko embroidery area based on the calculated grid square size (\star''/cm).

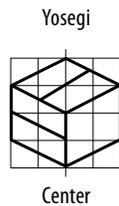
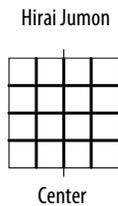
Let's calculate the number of grid squares in a row.

$Y''/\text{cm} \div \star''/\text{cm} = \text{number of grid squares in a row}$

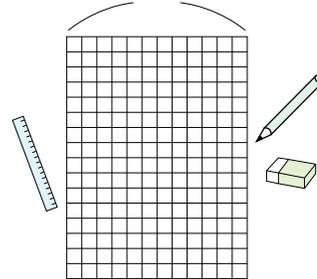
Round up the decimals to whole numbers. Depending on the motif, the center may be a "line" or a "surface." This will affect whether the number of horizontal grid squares will be even or odd.

Diagonal grid lines can be difficult to draw, so we recommend utilizing commercially available grid paper. Alternatively, after calculating the number of grid squares in a column in step 3, adjust the template on page 94 with a copier.

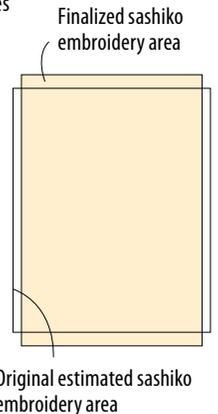
Even # of grid squares = if the center of the motif is a "line"



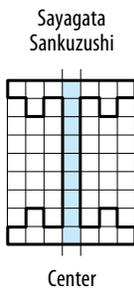
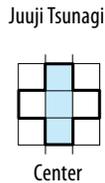
Center is a "line" → even number of grid squares
 "surface" → odd number of grid squares



Once you have determined the grid size, as well as the number of vertical and horizontal grid squares, you're ready to start drawing the actual grid!



Odd # of grid squares = if the center of the motif is a "surface"



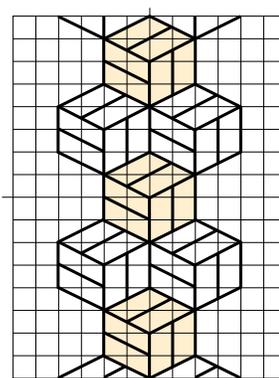
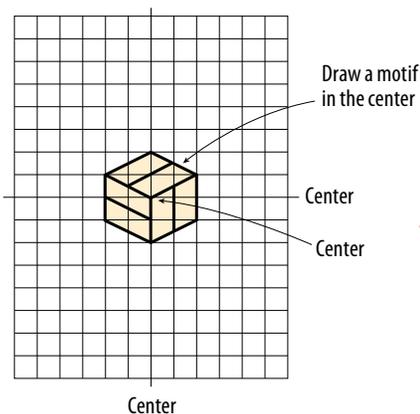
When the stitching area does not match the design-splitting Zuan-Wari.

Adjust the number of grid squares in a row to even or odd. As you draw the grid based on the calculations from step 3, the initial sashiko embroidery area may not fit with the grid. Modify the grid to align with the design.

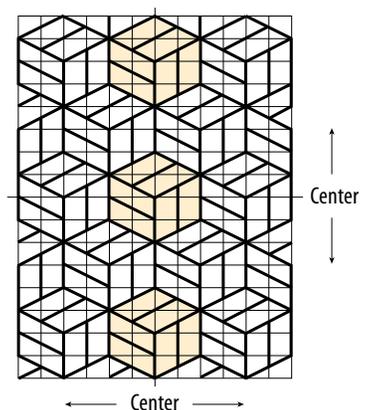
5 Draw the motifs following the grid lines. Check that the motifs are flowing uniformly from top to bottom and left to right.

Draw the motif in the center to create the overall center of the design. Fill in the rest with more motifs. If the motifs are flowing nicely in all directions from the center, you have completed a successful Zuan-Wari.

Draw the motifs above and below the center motif



The number of motifs above and below the center motif should match; left and right of the center motif should also match



Fukin Cloths

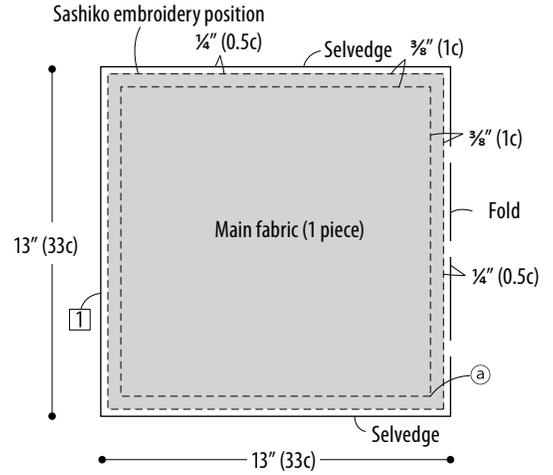
Photos on page 4 no. 1 & 2

Materials

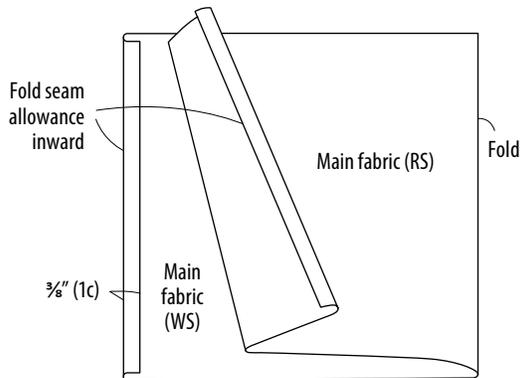
- Main fabric (Sashikimomen) 13" (33 cm) wide x 27½" (70 cm)
- Sashiko thread 1 skein each ①
- 1=Yellow (6) Pink (13)
- 2=Navy blue (11)
- * ① =Olympus brand
- * Actual size design for 1 is on page 73, 2 is on page 72

Diagram

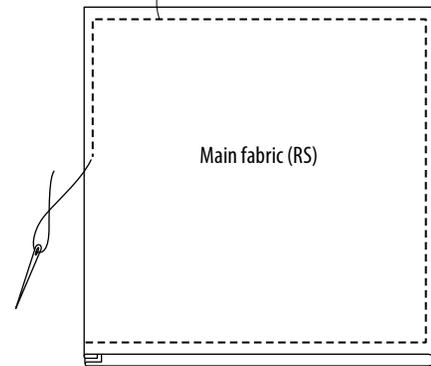
※ Add seam allowance as indicated in the small squares before cutting



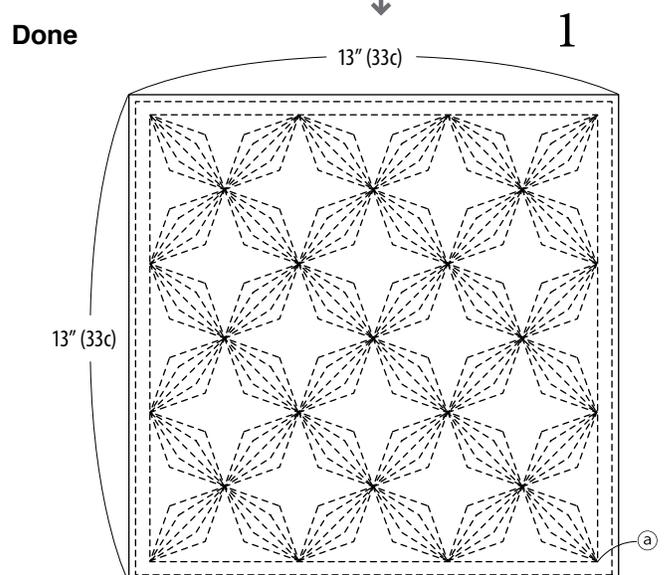
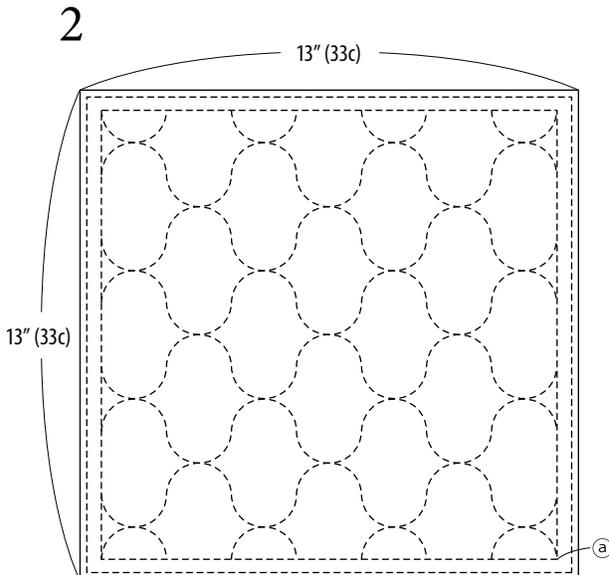
Instructions



Sew through both layers at once along the perimeter with sashiko stitches.



※ Stitch the outer perimeter first, then stitch the interior sashiko design.



Decorative Cloth

Photo on page 8 no. 11

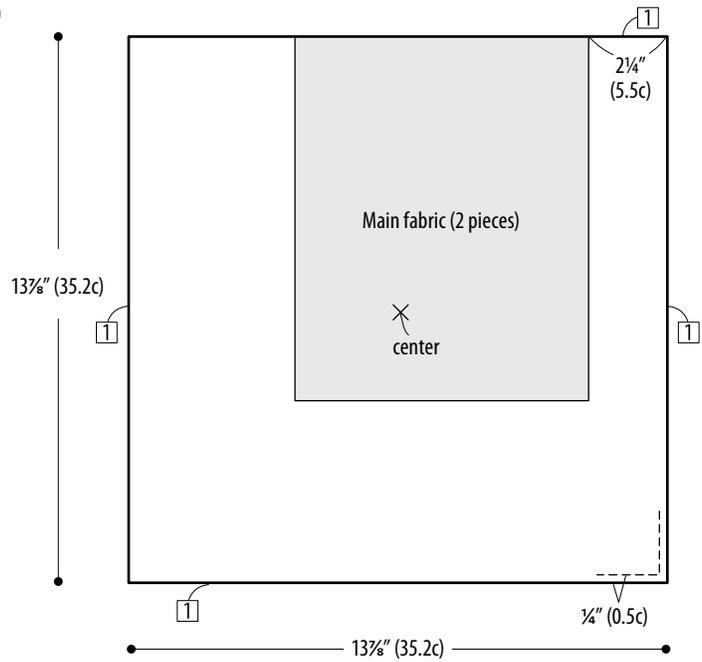
Materials

- Main fabric (Kofu Tsumugi by Olympus • scrap fabric)
30½" (80 cm) wide x 15¾" (40 cm) ⊕
- Navy blue (2008)
- Sashiko thread 1 skein each ⊕
- Aqua (8)
- Blue (9)
- * ⊕ =Olympus brand
- * Actual size design on page 92

Diagram

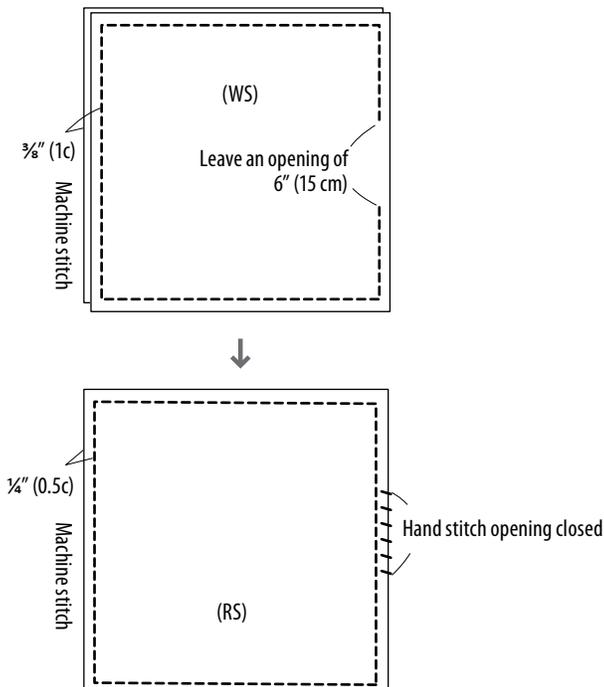
※ Add seam allowance as indicated in the small squares before cutting

□ = Actual size design placement area

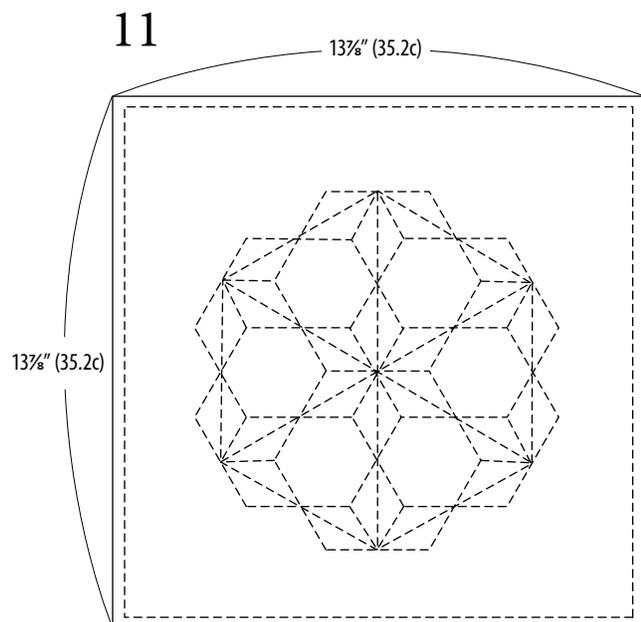


Instructions

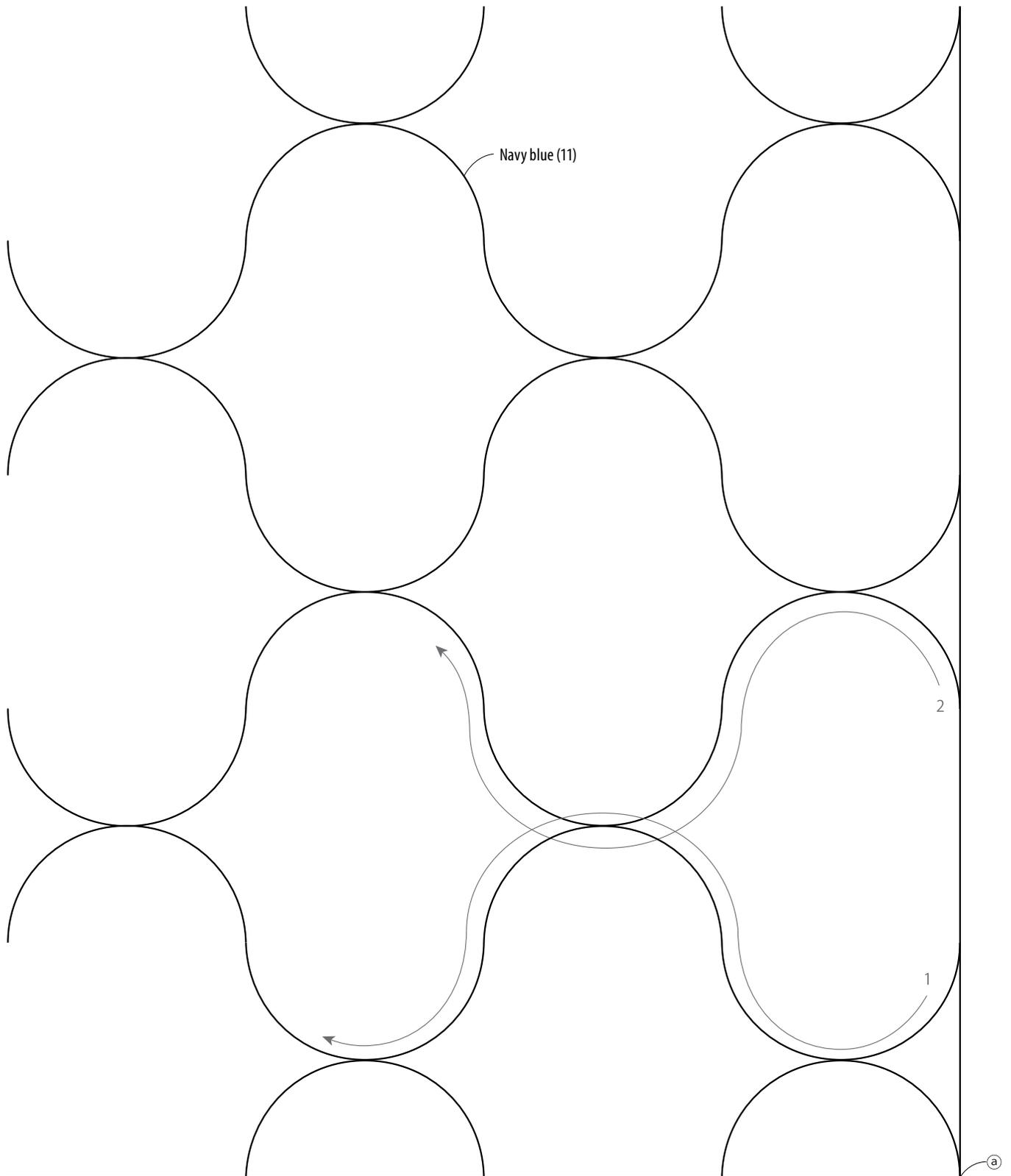
Add sashiko stitching and sew both layers together



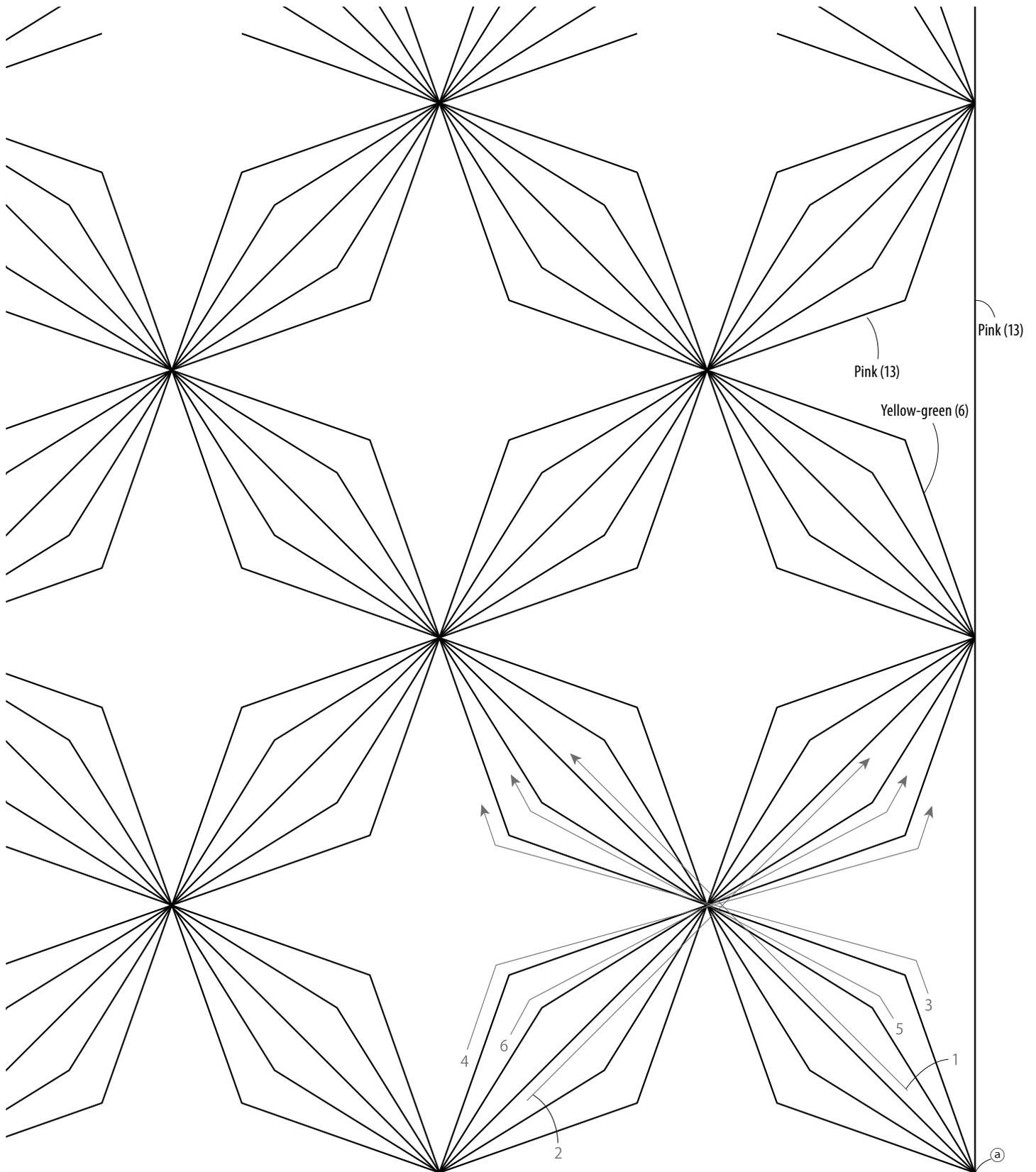
Done



2 Actual size design ※ Shift the design to trace additional parts



1 Actual size design ※ Shift the design to trace additional parts



Pocket Tissue Cases

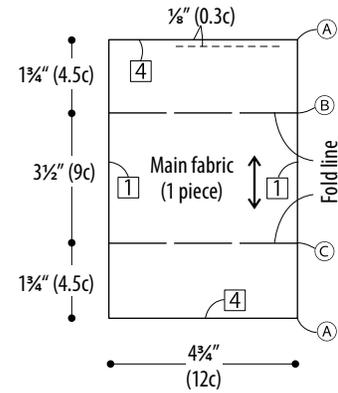
Photos on page 5 no. 3 & 4

Materials

- Main fabric (Azumino Momen) 8" (20 cm) wide x 12" (30 cm) ⊕
- 3=Uguisu color (78) [Uguisu is an olive green color of a Japanese warbler]
- 4=Natural (71)
- Sashiko thread 1 skein each ⊕
- 3=Yamabuki yellow (16) [This is a bright yellow color, though it could also skew orange]
- 4=Aqua (8), Blue (18)
- * ⊕ =Olympus brand
- * Actual size design for 4 is on page 75

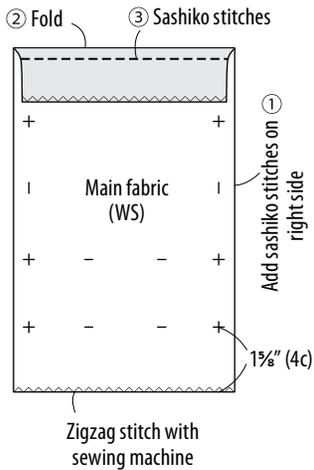
Diagram

※ Add seam allowance as indicated in the small squares before cutting

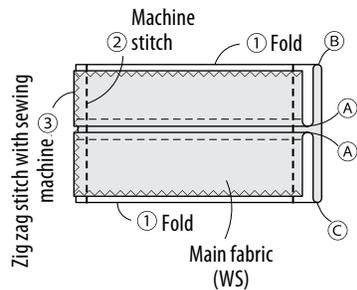


Instructions

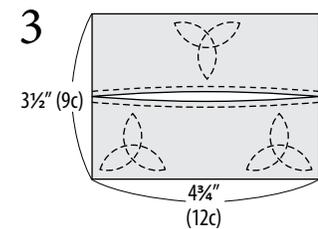
1. Add sashiko stitches



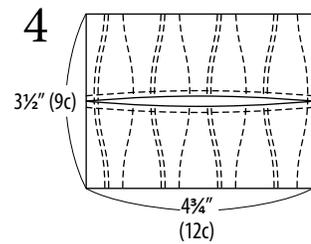
2. Sew both sides



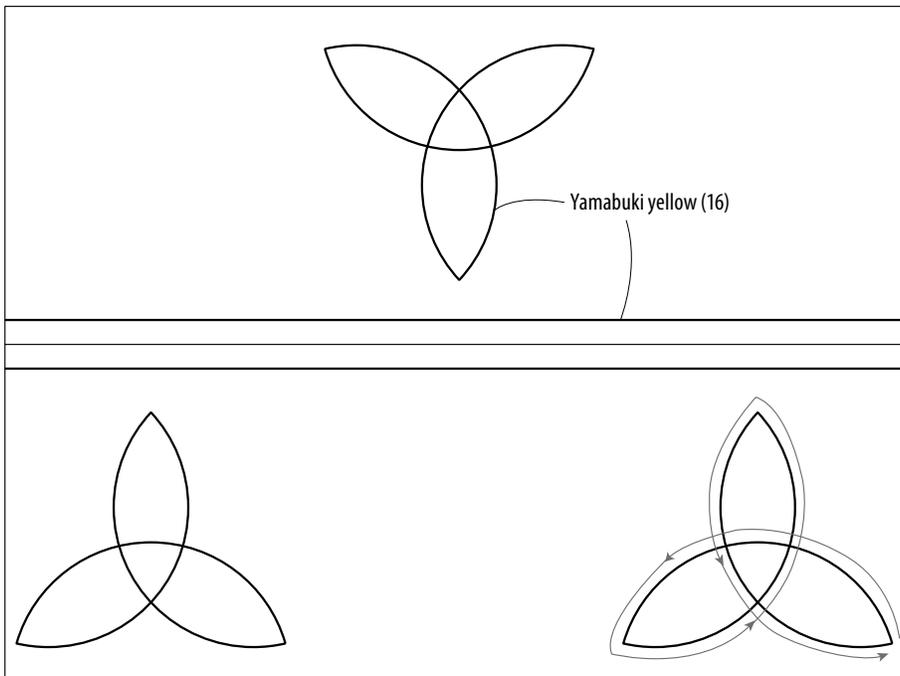
3. Turn right side out



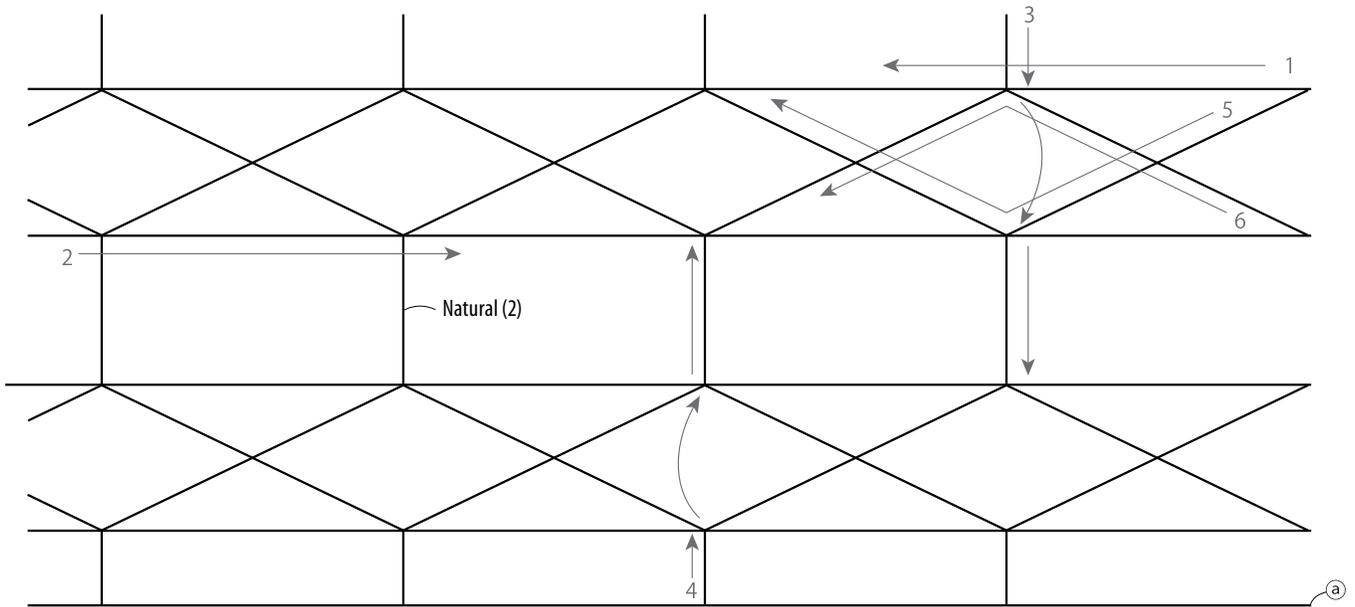
Done



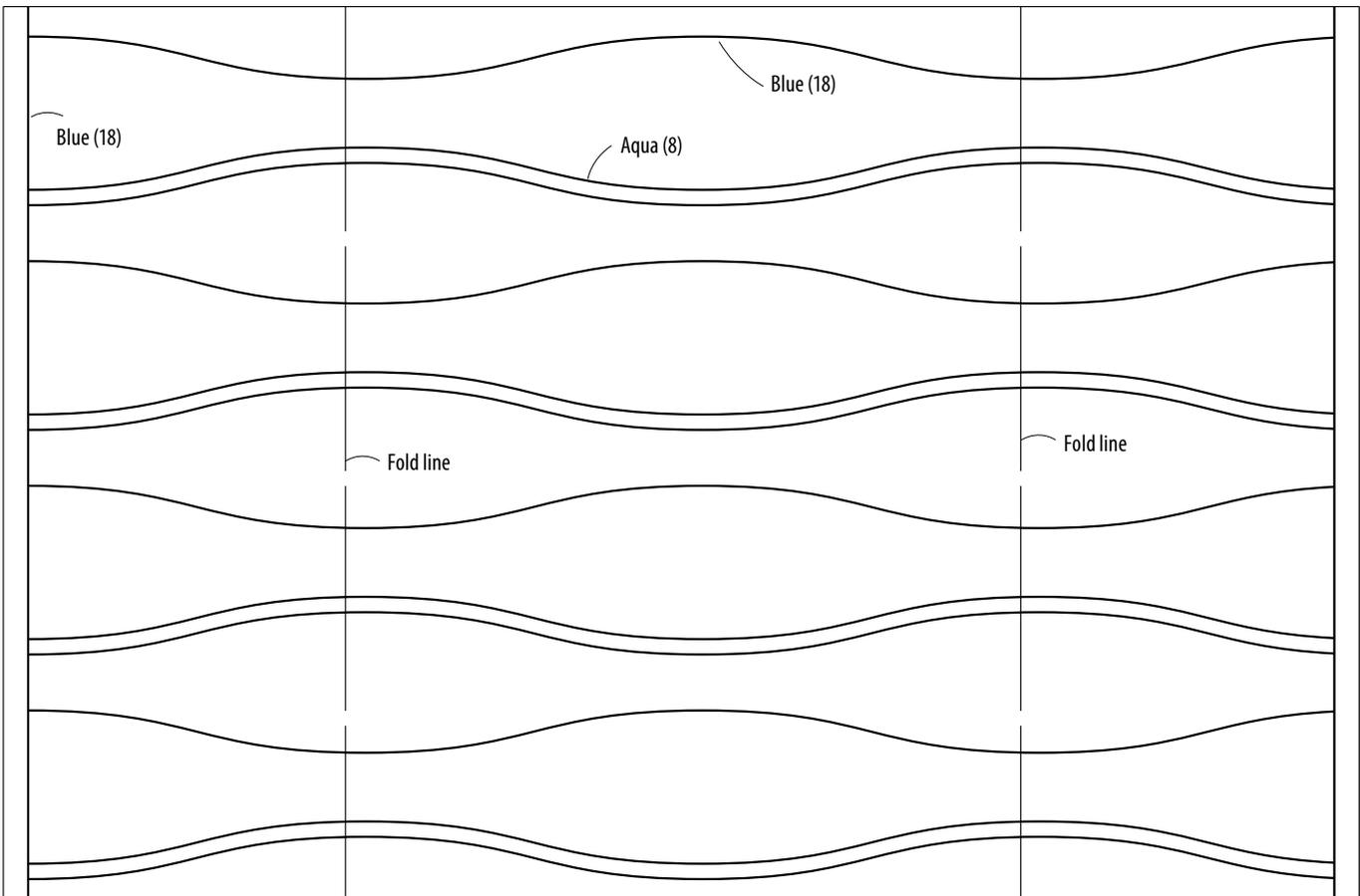
3 Actual size design



6 Actual size design ※ Shift the design to trace additional parts



4 Actual size design



Drawstring Purses

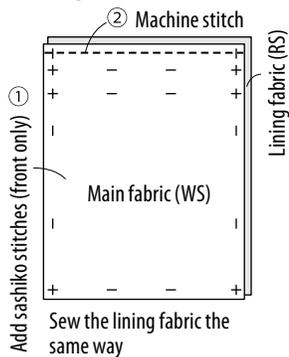
Photos on page 5 no. 5 & 6

Materials

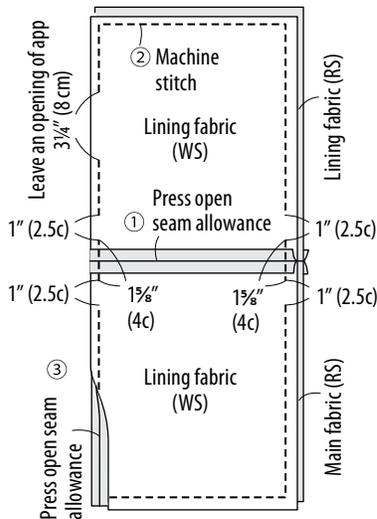
- Main fabric (Azuminomomen) 17 $\frac{3}{4}$ " (45 cm) wide x 12" (30 cm) ⊕
- 5=Navy blue (103)
- 6=Kakitsubata purple (117) [The color of Japanese purple iris]
- Lining fabric (Cotton) 17 $\frac{3}{4}$ " (45 cm) wide x 12" (30 cm)
- Sashiko thread 1 skein each ⊕
- 5=Aqua (8)
- 6=Natural (2)
- Maruhimo cord (3mm) x 47 $\frac{1}{4}$ " (120 cm) [Maruhimo is a type of silk cord]
- * ⊕=Olympus brand
- * Actual size design for 6 is on page 75

Instructions

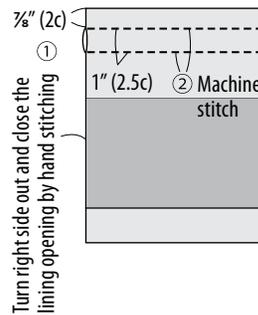
1. Sew the main and lining fabrics



2. Sew along the edges



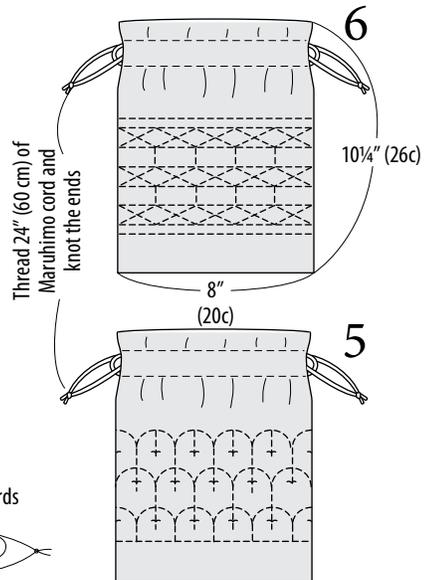
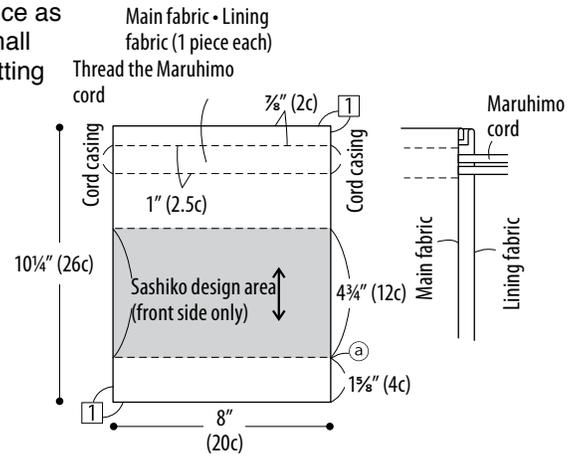
3. Make the casing



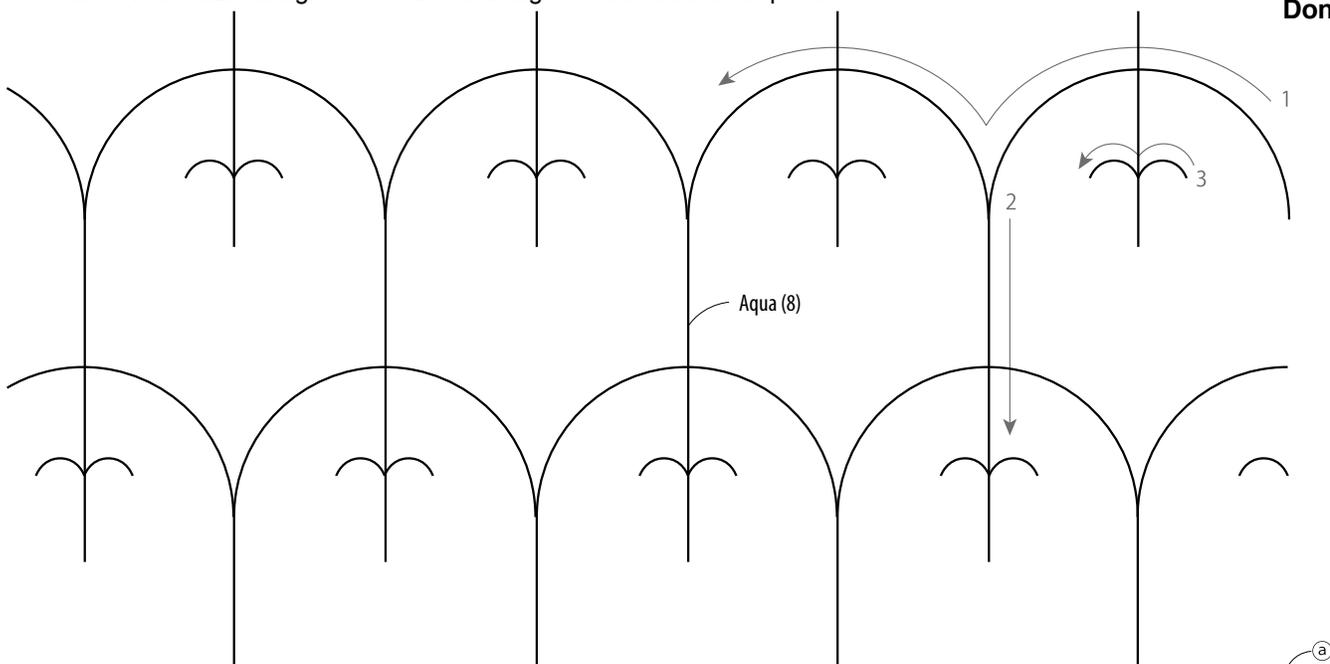
How to thread the cords



4. Thread the cord pieces



5 Actual size design ※ Shift the design to trace additional parts



Easy Flat Bags

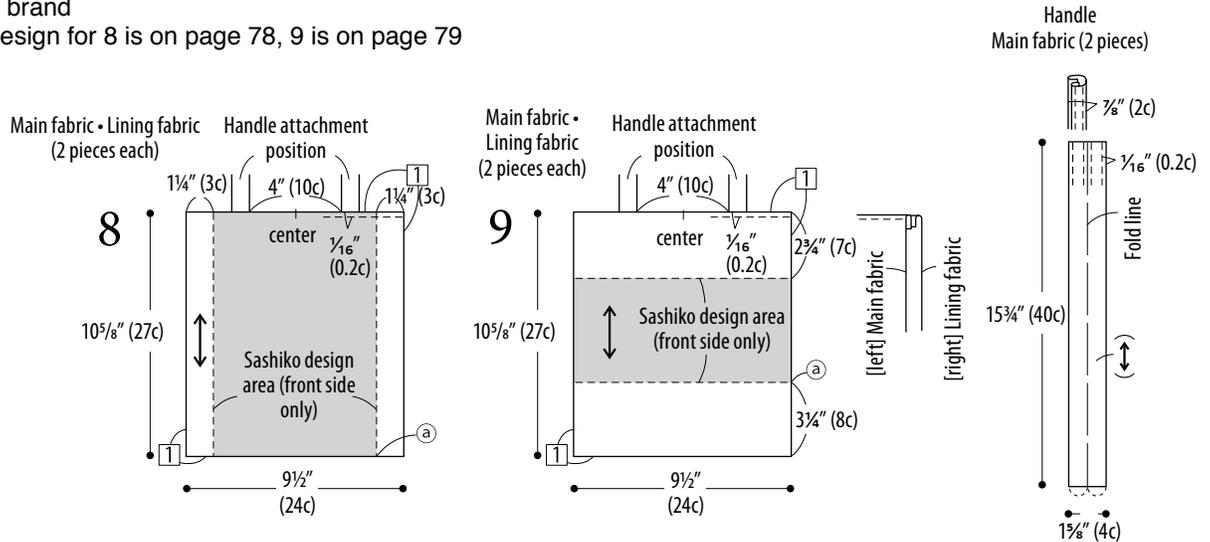
Photos on page 7 no. 8 & 9

Diagram

※ Add seam allowance as indicated in the small squares before cutting

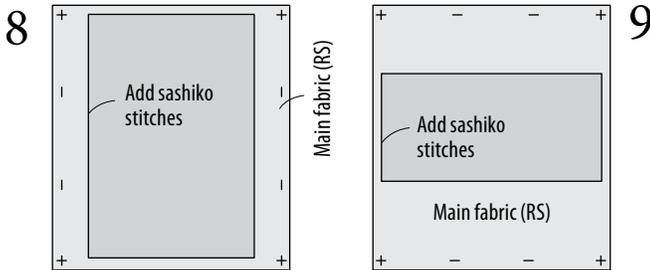
Materials

- Main fabric (Azumino Momen) Navy blue (43) 15 $\frac{3}{4}$ " (40 cm) wide x 23 $\frac{3}{8}$ " (60 cm) ⊕
- Lining fabric (Cotton) 21 $\frac{5}{8}$ " (55 cm) wide x 13 $\frac{3}{4}$ " (35 cm)
- Sashiko thread – Natural (2) 1 skein ⊕
- * ⊕ =Olympus brand
- * Actual size design for 8 is on page 78, 9 is on page 79

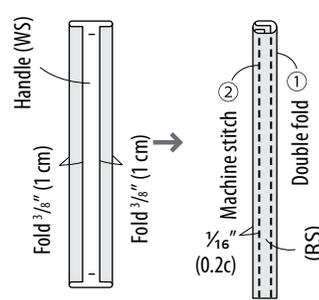


Instructions

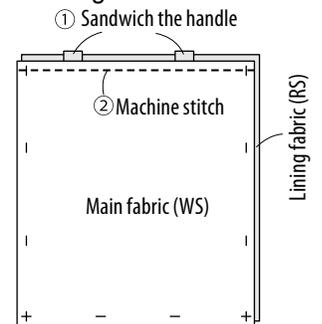
1. Add sashiko stitches



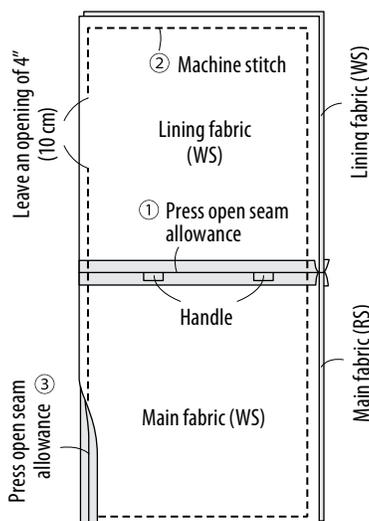
2. Make the handles



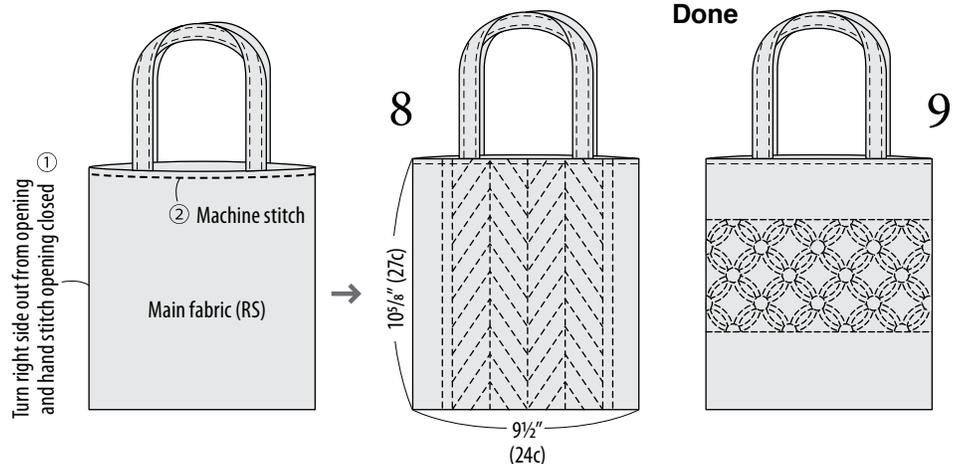
3. Sew the main and lining fabrics together



4. Sew sides and bottom

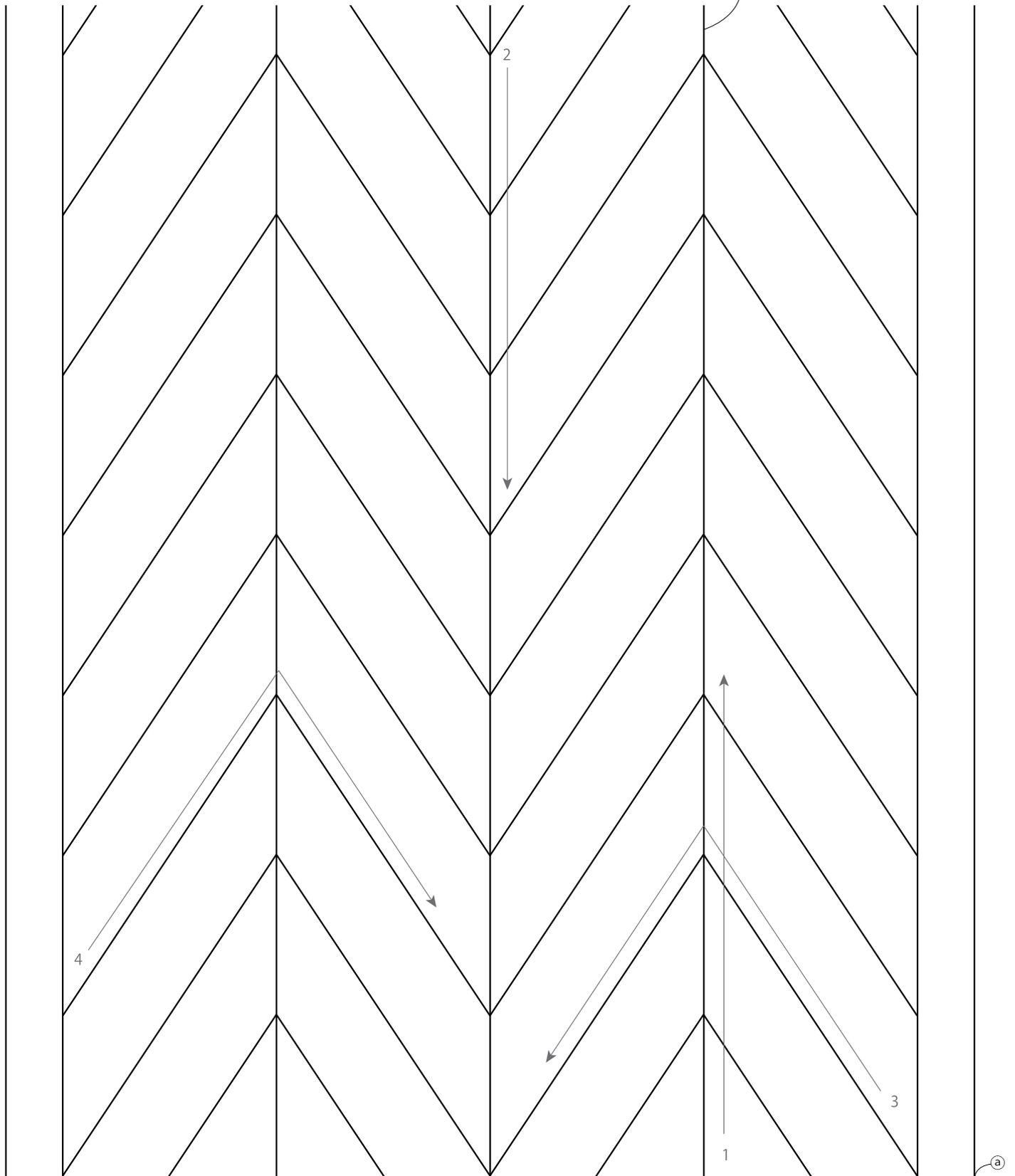


5. Turn right side out, sew bag opening



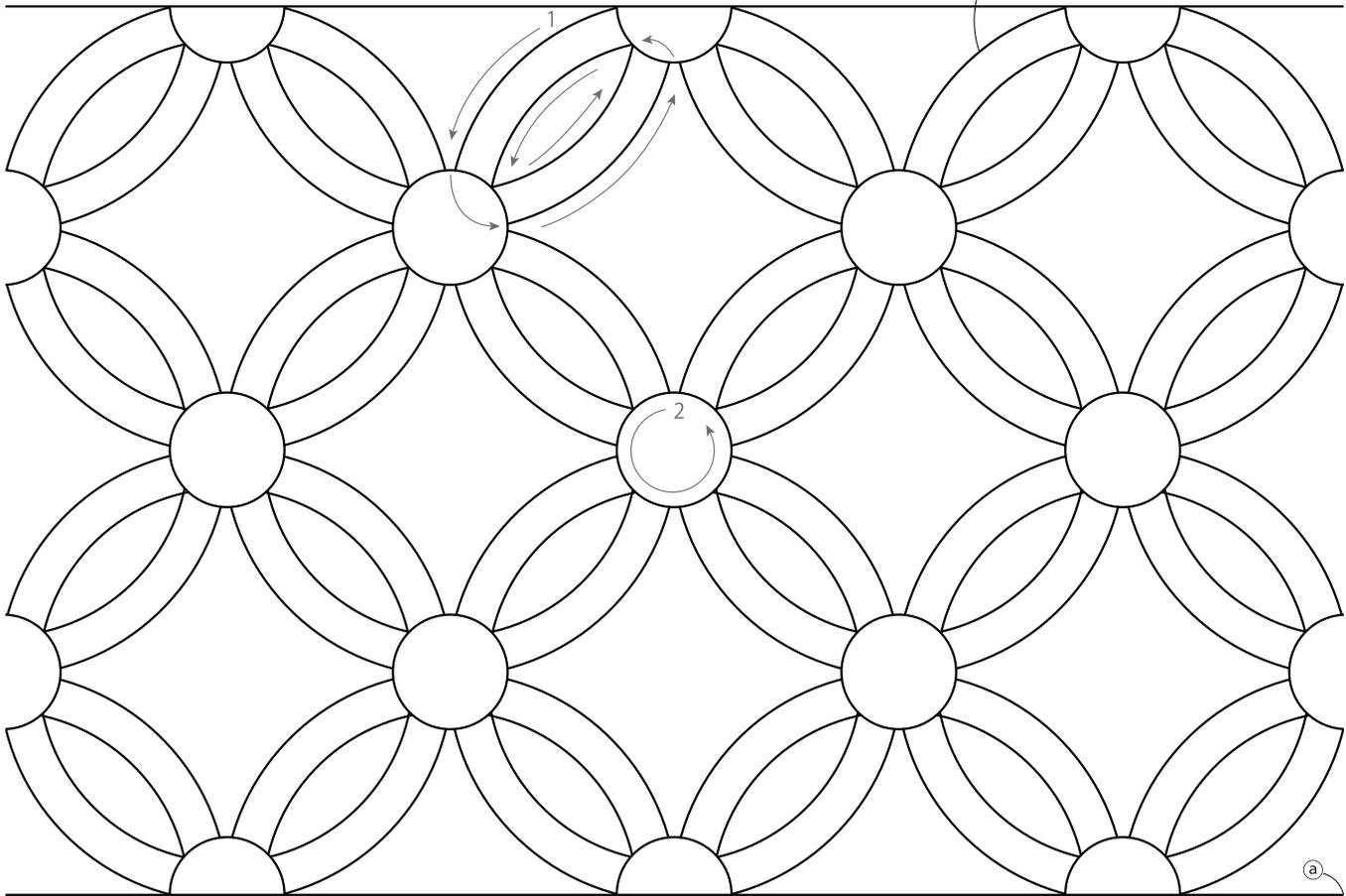
8 Actual size design ※ Shift the design to trace additional parts

Natural (2)



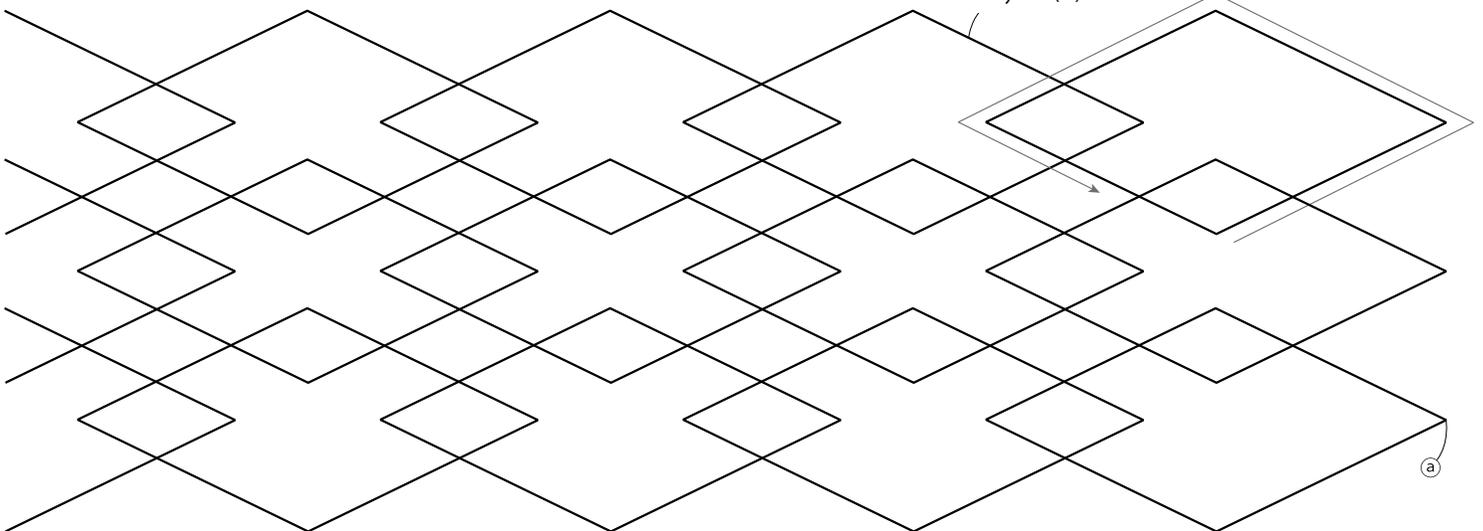
9 Actual size design ※ Shift the design to trace additional parts

Natural (2)



7 Actual size design ※ Shift the design to trace additional parts

Navy blue (11)



Placemats

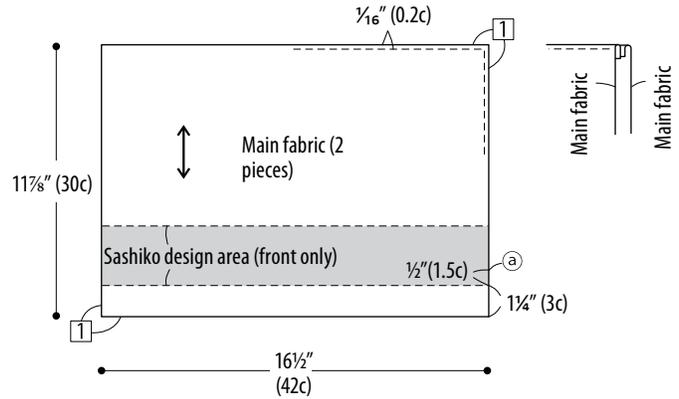
Photo on page 6 no. 7

Materials

- Main fabric (Azumino Momen) Namizakura (35) [Brownish pink] 35½" (90 cm) wide x 13¼" (35 cm) ⊕
- Sashiko thread Navy blue (11) 1 skein ⊕
- * ⊕ =Olympus brand
- * Actual size design is on page 79

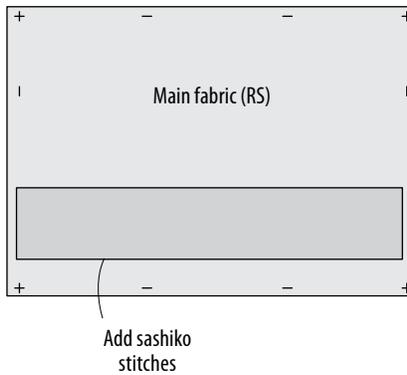
Diagram

※ Add seam allowance as indicated in the small squares before cutting

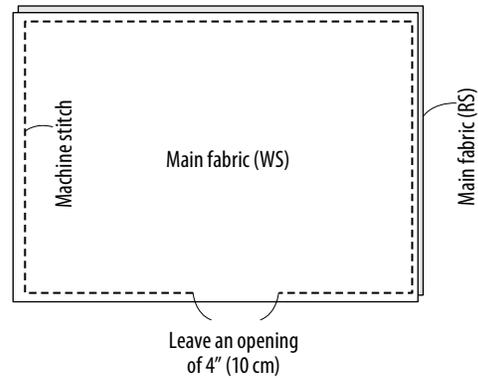


Instructions

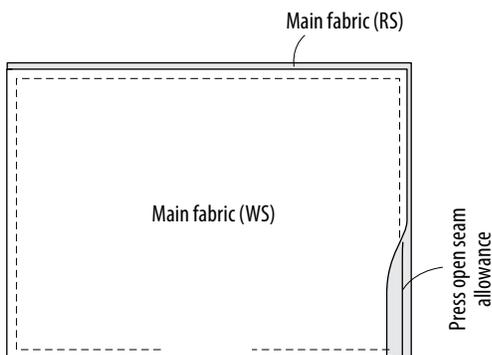
1. Add sashiko stitches



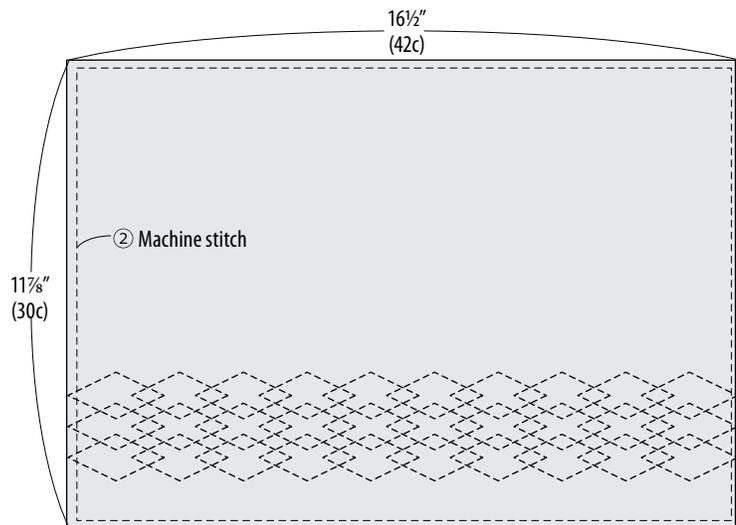
2. Sew main fabrics together



3. Press open seam allowance



4. Turn right side out and sew around the edges



Done

① Turn right side out and tuck in seam allowance

Furoshiki Wrapper

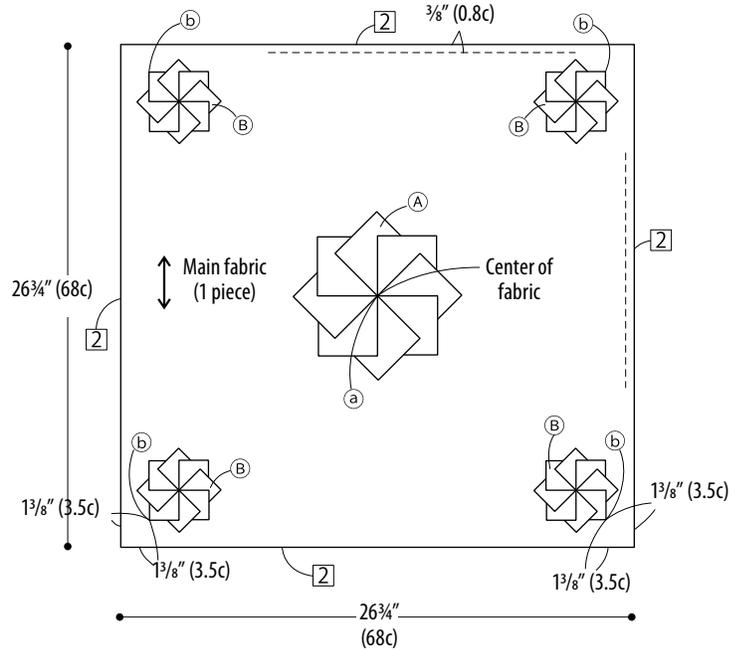
Photo on page 8 no. 10

Materials

- Main fabric (Azumino Momen) Chestnut (55) 29½" (75 cm) wide x 29½" (75 cm) ⊕
- Sashiko thread Orange (4) 1 skein ⊕
- * ⊕ =Olympus brand
- * Actual size design is on page 83

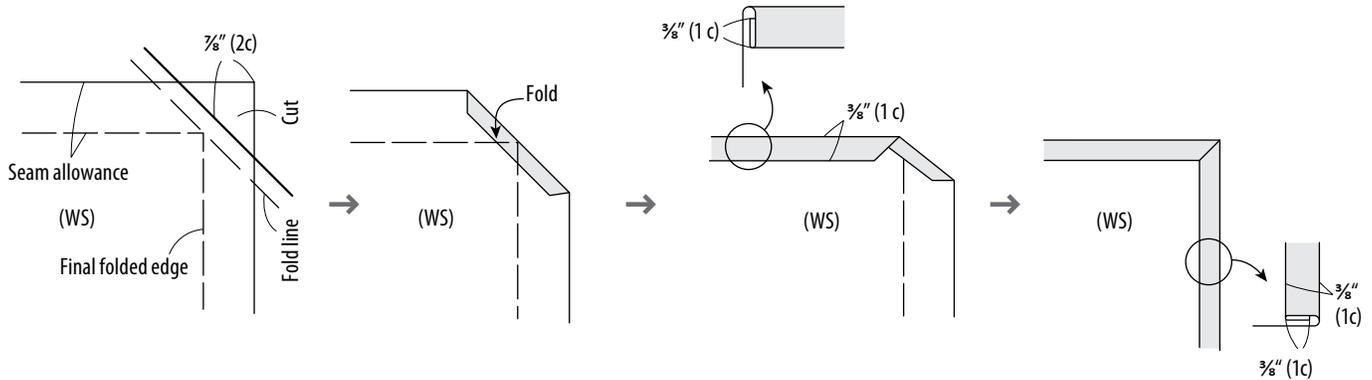
Diagram

※ Add seam allowance as indicated in the small squares before cutting

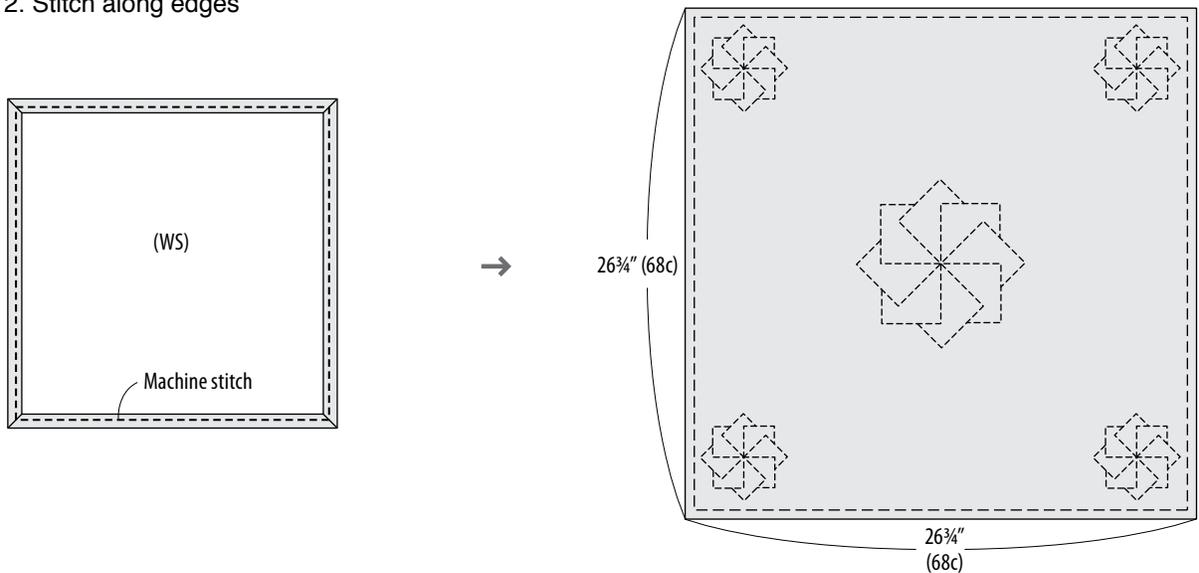


Instructions

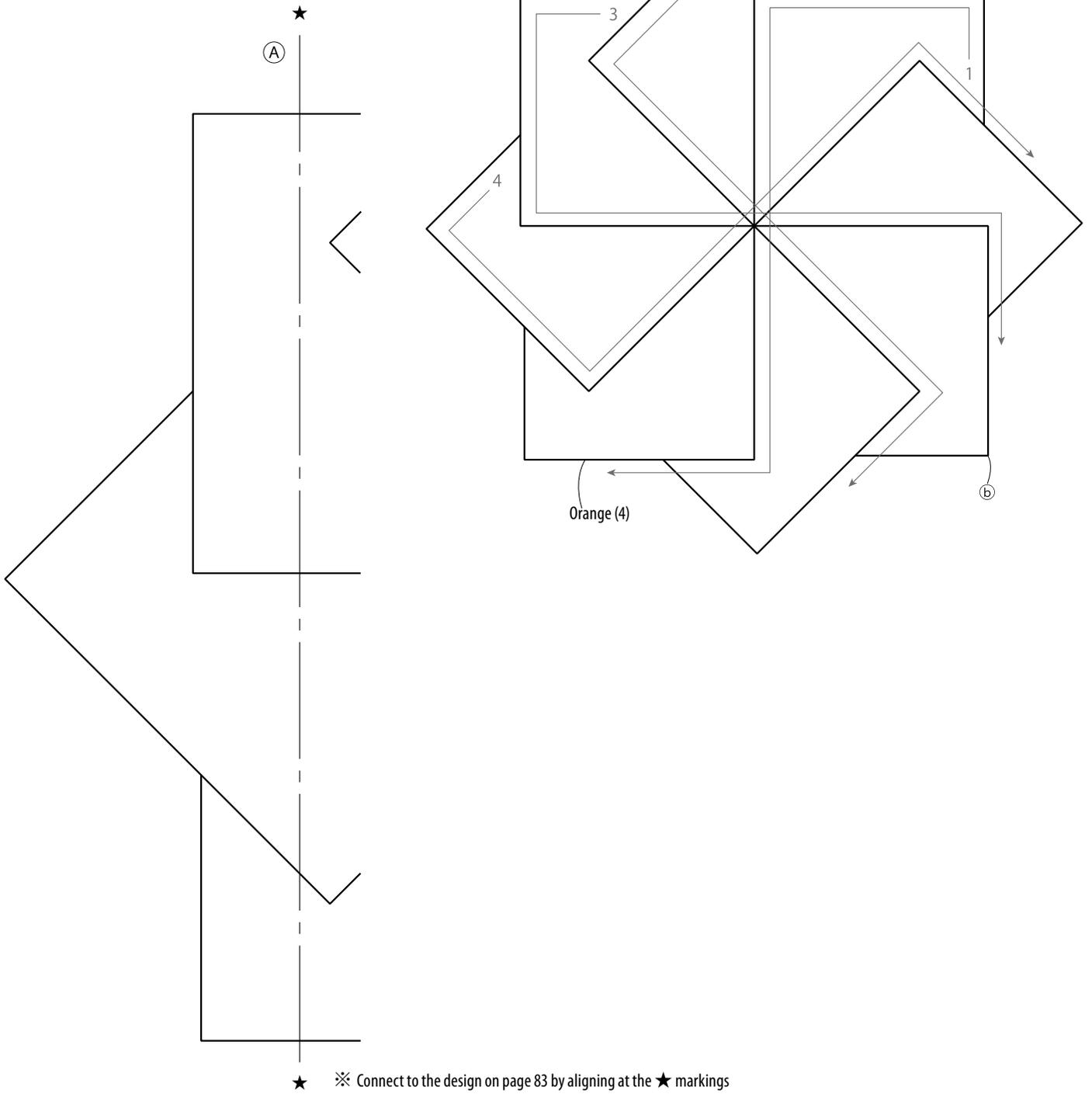
1. Add sashiko stitches and double fold corners



2. Stitch along edges



10 Actual size design



10 Actual size design

Ⓐ Stitching method and sequence is the same as ★

Orange (4)

a



※ Connect to the design on page 82 by aligning at the ★ markings

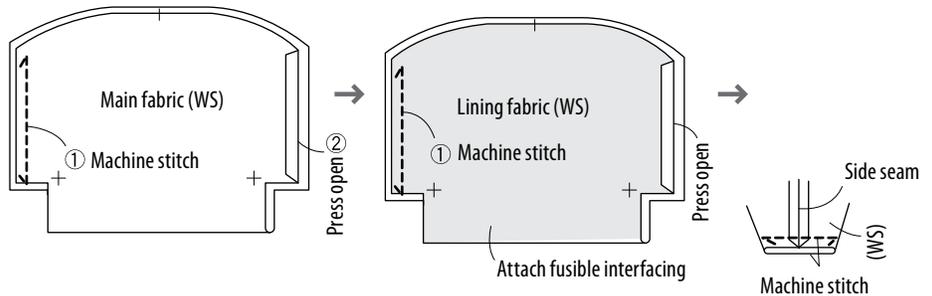
Pouches

Photos on page 9 no. 12 & 13

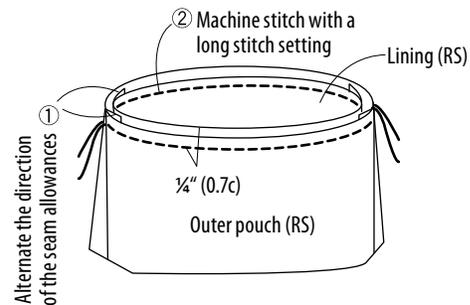
Materials

- Main fabric
- 12=(Gingham check) 10" (25 cm) wide x 15¾" (40 cm)
- 13=(Plain linen or hemp) 10" (25 cm) wide x 15¾" (40 cm)
- Contrasting fabric
- 12=(Stripes) 8" (20 cm) wide x 8" (20 cm)
- 13=(Stripes) 8" (20 cm) wide x 8" (20 cm)
- Lining fabric
- 12=(Printed cotton) 10" (25 cm) wide x 15¾" (40 cm)
- 13=(Printed cotton) 10" (25 cm) wide x 15¾" (40 cm)
- Sashiko Thread ④
- 12=Enji Red (104) [Enji is a kind of bug from which the red color was derived in olden times]
- 13=Ultramarine blue (18) • Enji Red (104) • White (1)
- Additional materials (per project):
- Fusible interfacing 10" (25 cm) wide x 15¾" (40 cm)
- 8" (20 cm) Zipper (one per project)
- * ④ =Olympus brand
- * Actual size designs for 12 and 13 are on pages 82 and 85

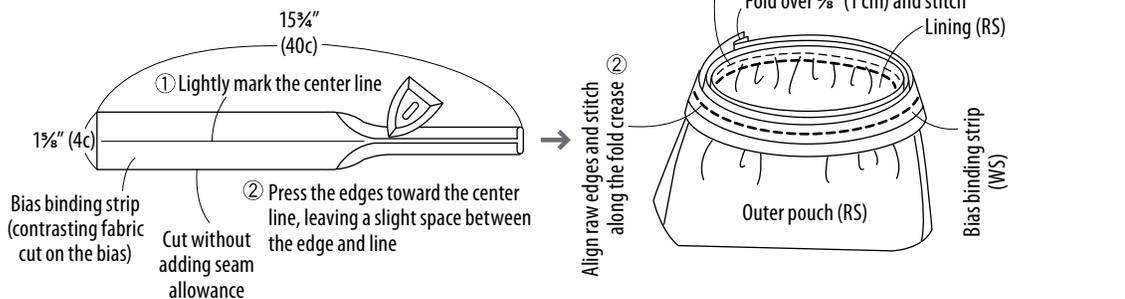
Instructions 1 Add sashiko stitches to the main fabric, iron on fusible interfacing to the lining, sew the sides and boxed corners for main and lining fabrics



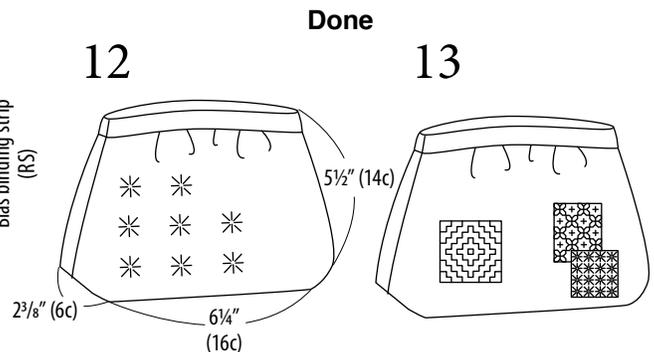
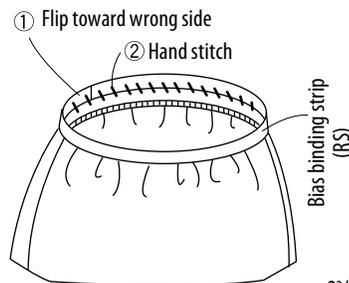
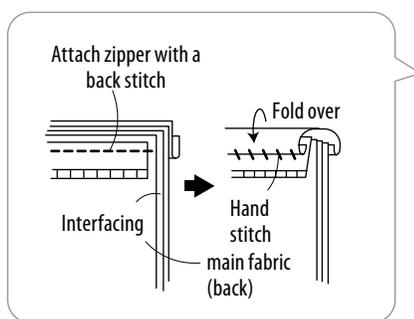
2. Insert the pouch lining into the outer pouch and sew together



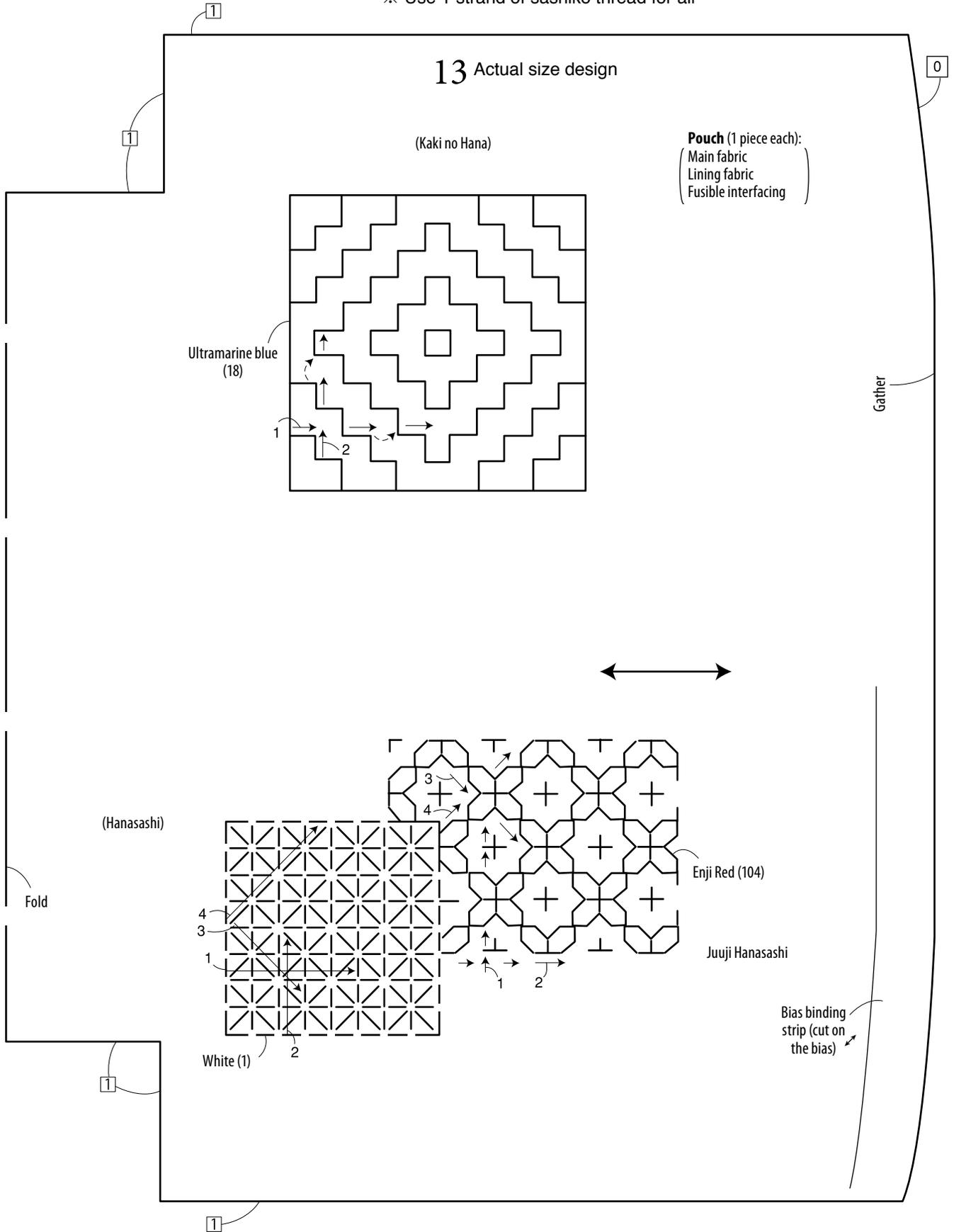
3. Bind the pouch opening



4. Insert zipper



12 • 13 Actual size template ※ Add seam allowance as indicated in the small squares before cutting
 ※ Use 1 strand of sashiko thread for all



Wave Purse

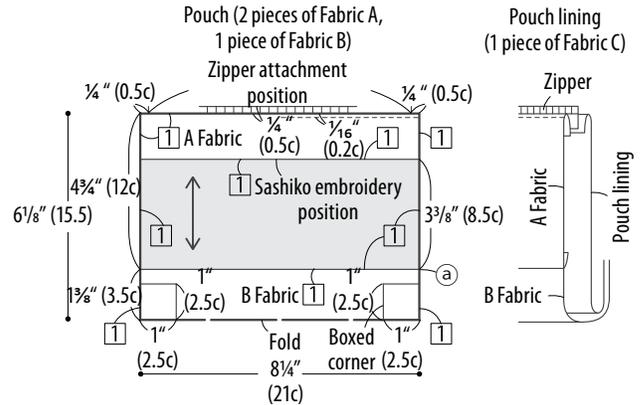
Photo on page 10 no. 14

Materials

- Fabric A (Azumino Momen) Natural (71) 12" (30 cm) wide x 12" (30 cm) ⊕
- Fabric B (Azumino Momen) Indigo (114) 12" (30 cm) wide x 6" (15 cm) ⊕
- Fabric C (Plain suiting) 12" (30 cm) wide x 21¼" (54 cm) ⊕
- Sashiko thread ⊕ 1 skein Mixed blue (72)
- 8" (20 cm) zipper x 1
- * ⊕ Olympus brand
- * Actual size design is on page 87

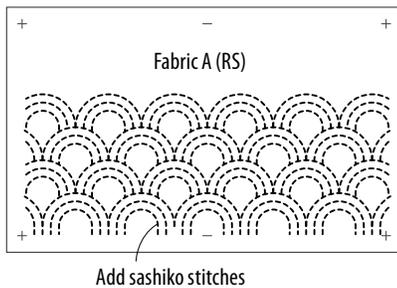
Diagram

※ Add seam allowance as indicated in the small squares before cutting



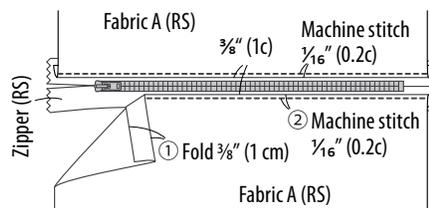
Instructions

1. Add sashiko stitches

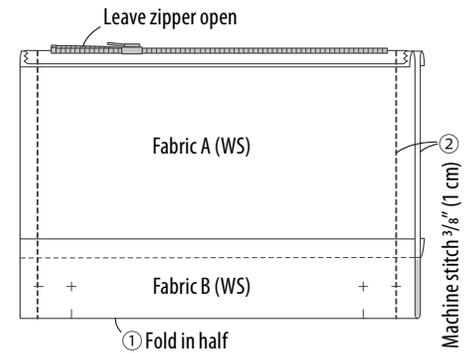


※ Make 2

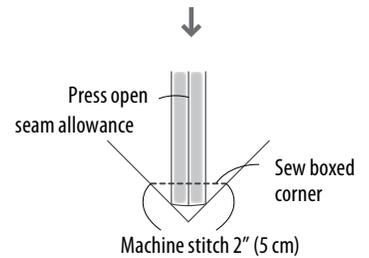
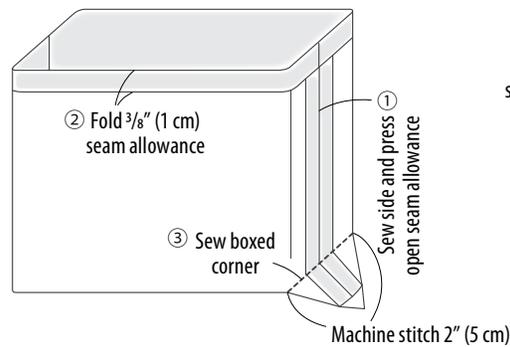
3. Insert zipper



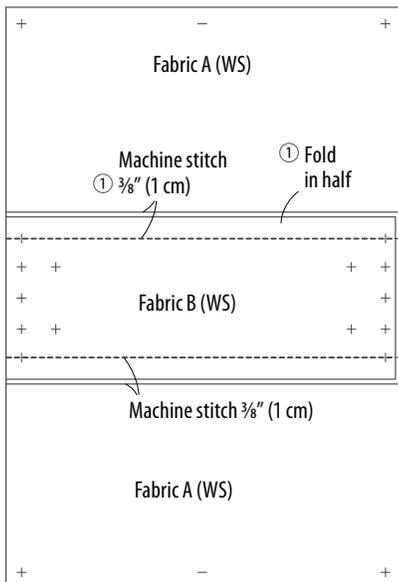
4. Sew sides and boxed corners



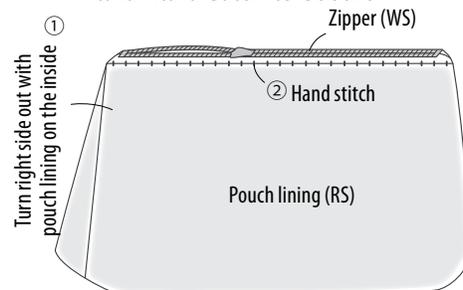
5. Make the pouch lining



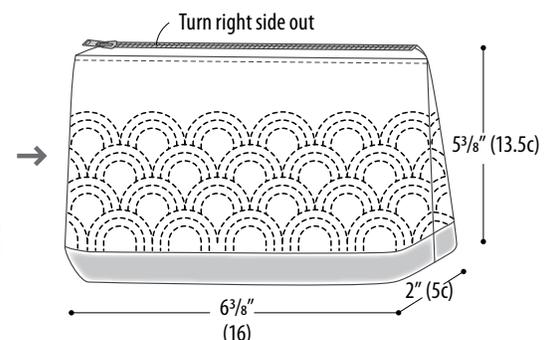
2. Make the pouch



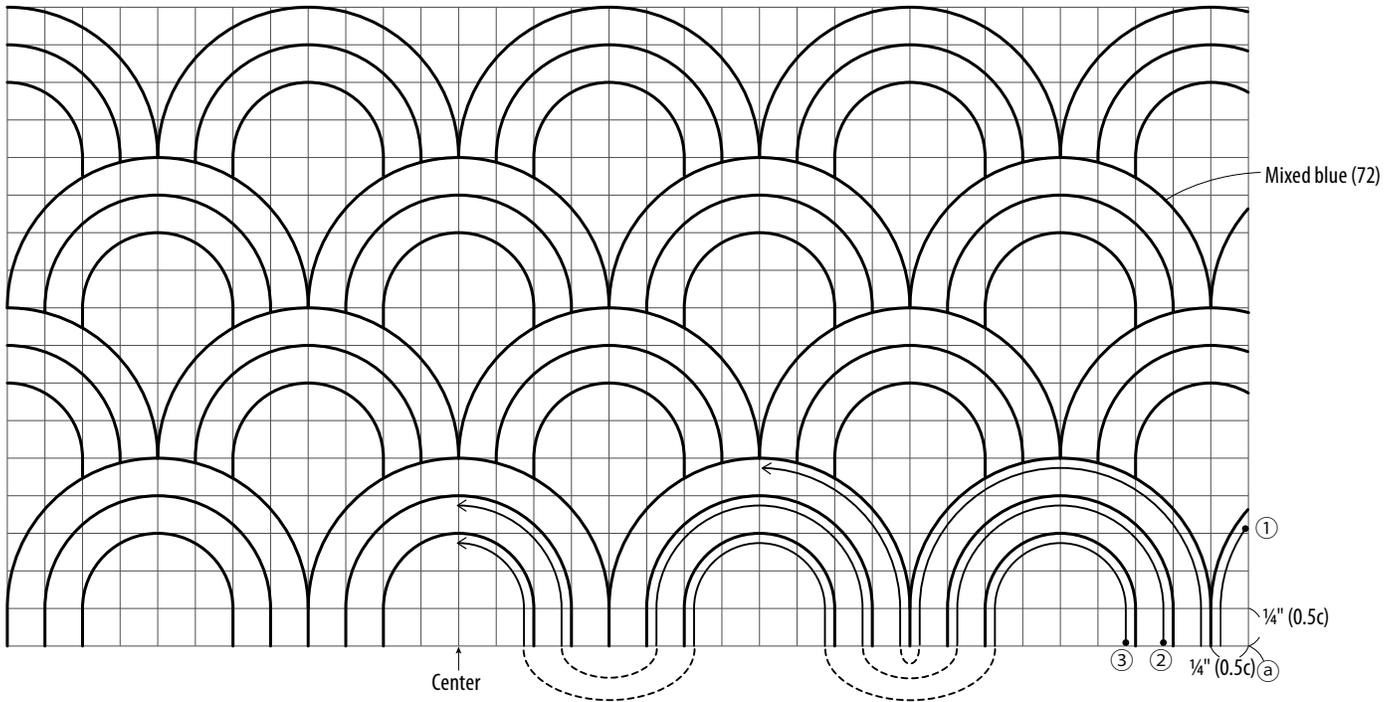
6. Insert pouch into pouch lining and hand stitch to secure



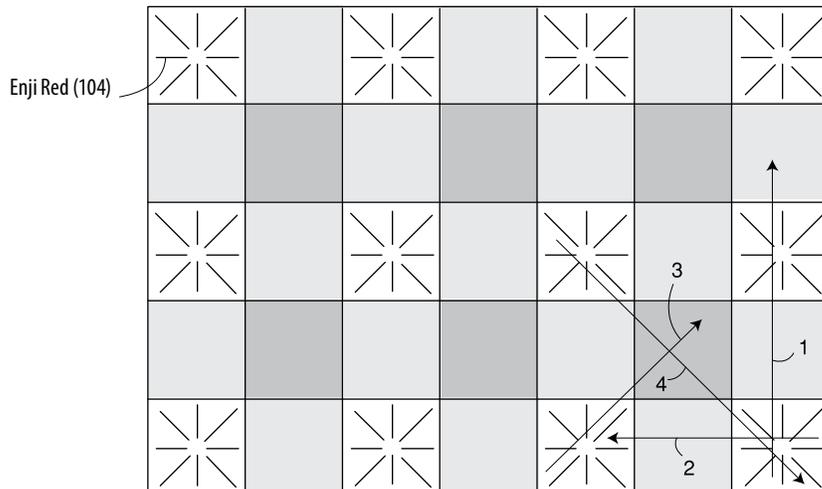
Done



14 Actual size design ※ Repeat the same-sized arcs



12 Actual size design
 ※ Use 1 strand of sashiko thread for all



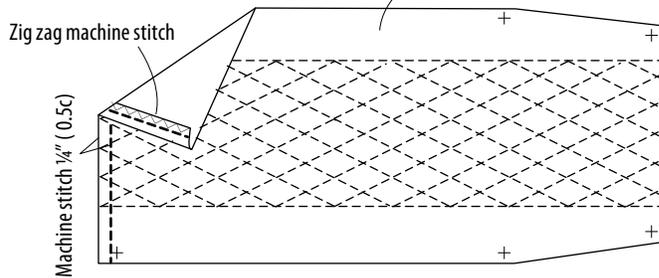
Book Covers Photos on page 11 no. 15 & 16

Materials

- Book Cover ①
- 15=(Sakizomemomen • Precut fabric) Pink SC-001 8" (20 cm) wide x 15¾" (40 cm)
- 16=(Sakizomemomen • Precut fabric) Beige SC-002 8" (20 cm) wide x 15¾" (40 cm)
- Cover lining ①
- 15=(Sakizomemomen • Precut fabric) Blue SC-021 8" (20 cm) wide x 15¾" (40 cm)
- 16=(Sakizomemomen • Precut fabric) Pink SC-019 8" (20 cm) wide x 15¾" (40 cm)
- Sashiko thread ① 1 skein each:
- 15=Blue (10)
- 16=Pink (13)
- Additional materials (per book cover)
- Ribbon ¼" (0.5 cm) wide x 8⅝" (22 cm)
- Elastic ⅜" (0.8 cm) wide x 8" (20 cm)
- * ① =Olympus brand
- * Actual size design is on page 89

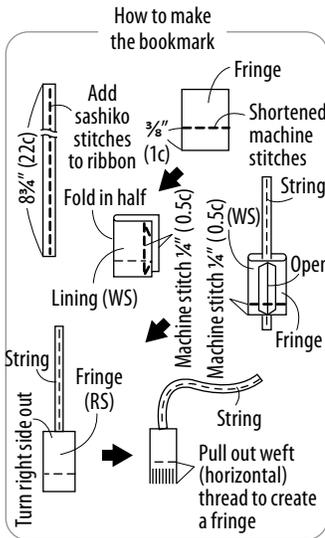
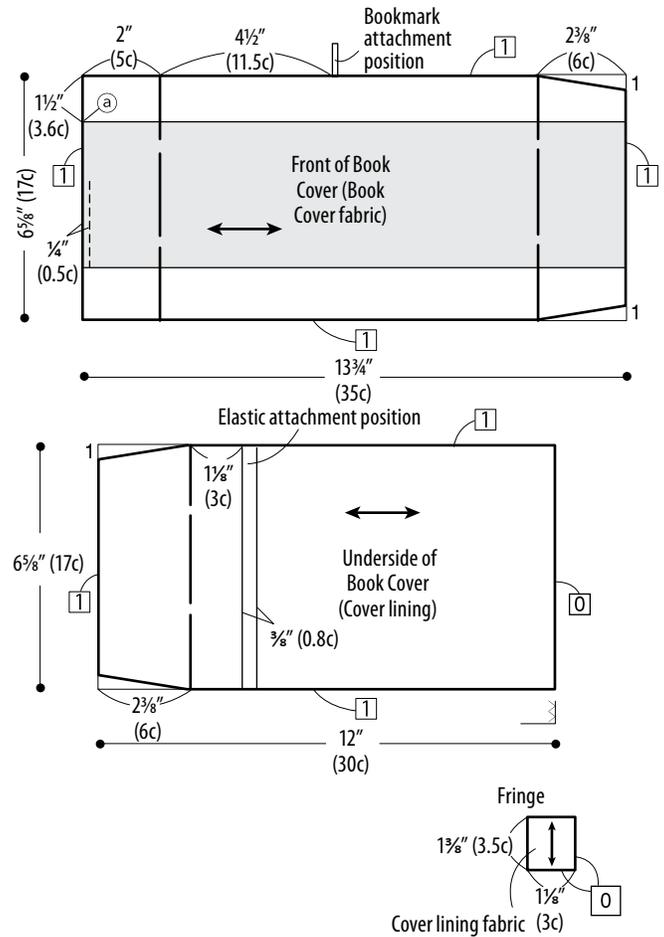
Instructions

1. Add sashiko stitches to the book cover Book cover (RS)

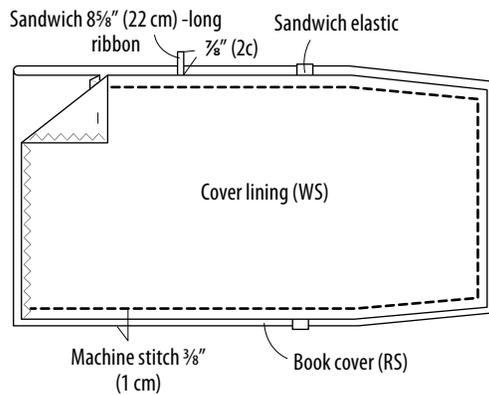


Diagram

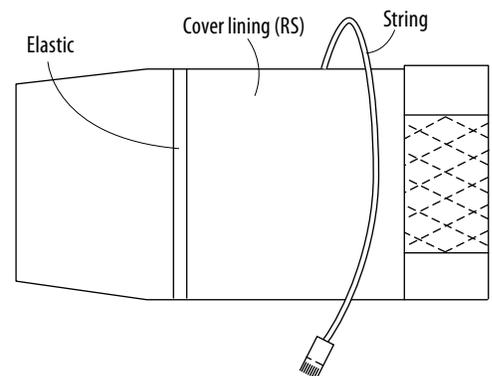
※ Add seam allowance as indicated in the small squares before cutting



2. Sandwich the elastic and string, then sew around the edges

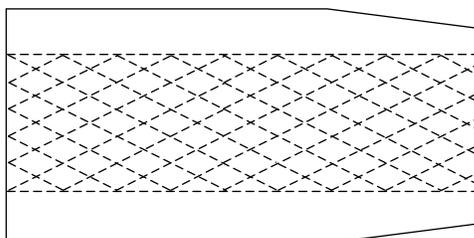


3. Turn right side out from the opening

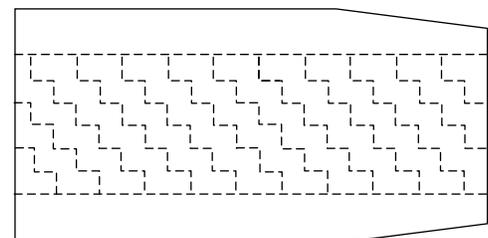


Done

15



16



Tote Bag

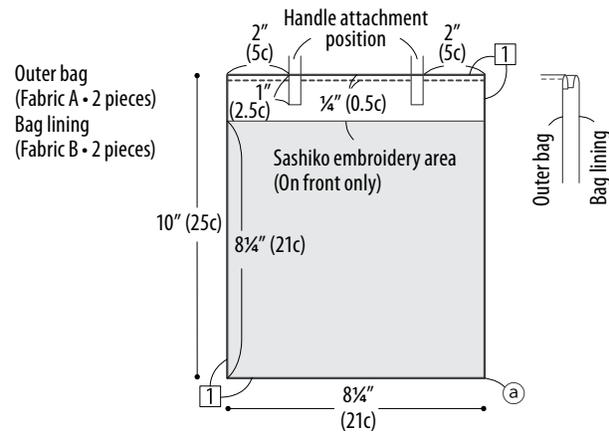
Photo on page 10 no. 17

Materials

- Fabric A (Linen in solid color) 9¾" (50 cm) wide x 12" (30 cm)
- Fabric B (Cotton in solid color) 9¾" (50 cm) wide x 12" (30 cm)
- Sashiko thread 1 skein ⊕
- White (1)
- Leather bag handle: 1 pair ¼" (0.7 cm) wide x 12" (30 cm)
- * ⊕ =Olympus brand
- * Actual size design is on page 91

Diagram

※ Add seam allowance as indicated in the small squares before cutting

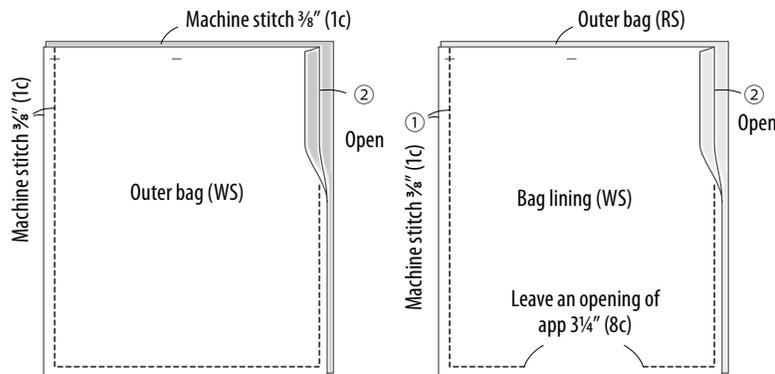


Instructions

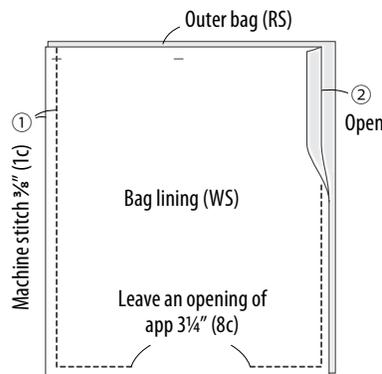
1. Add sashiko stitching



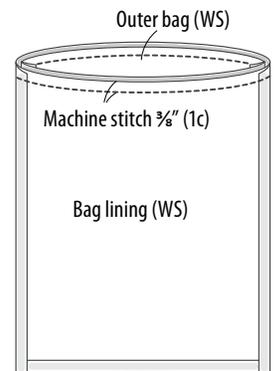
2. Sew outer bag



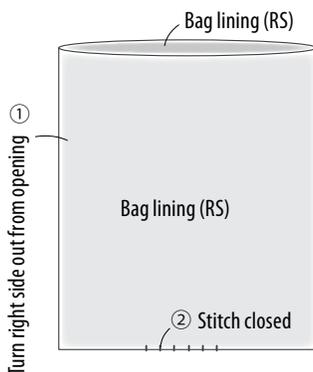
3. Sew bag lining



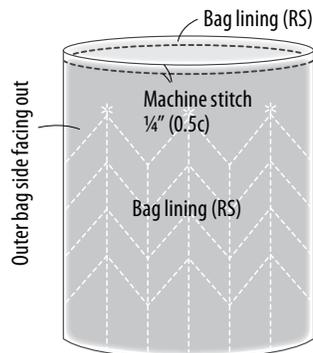
4. Insert outer bag into bag lining and sew opening



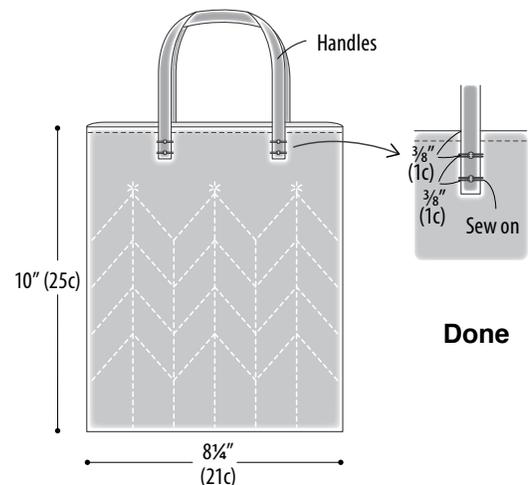
5. Turn right side out and stitch opening closed

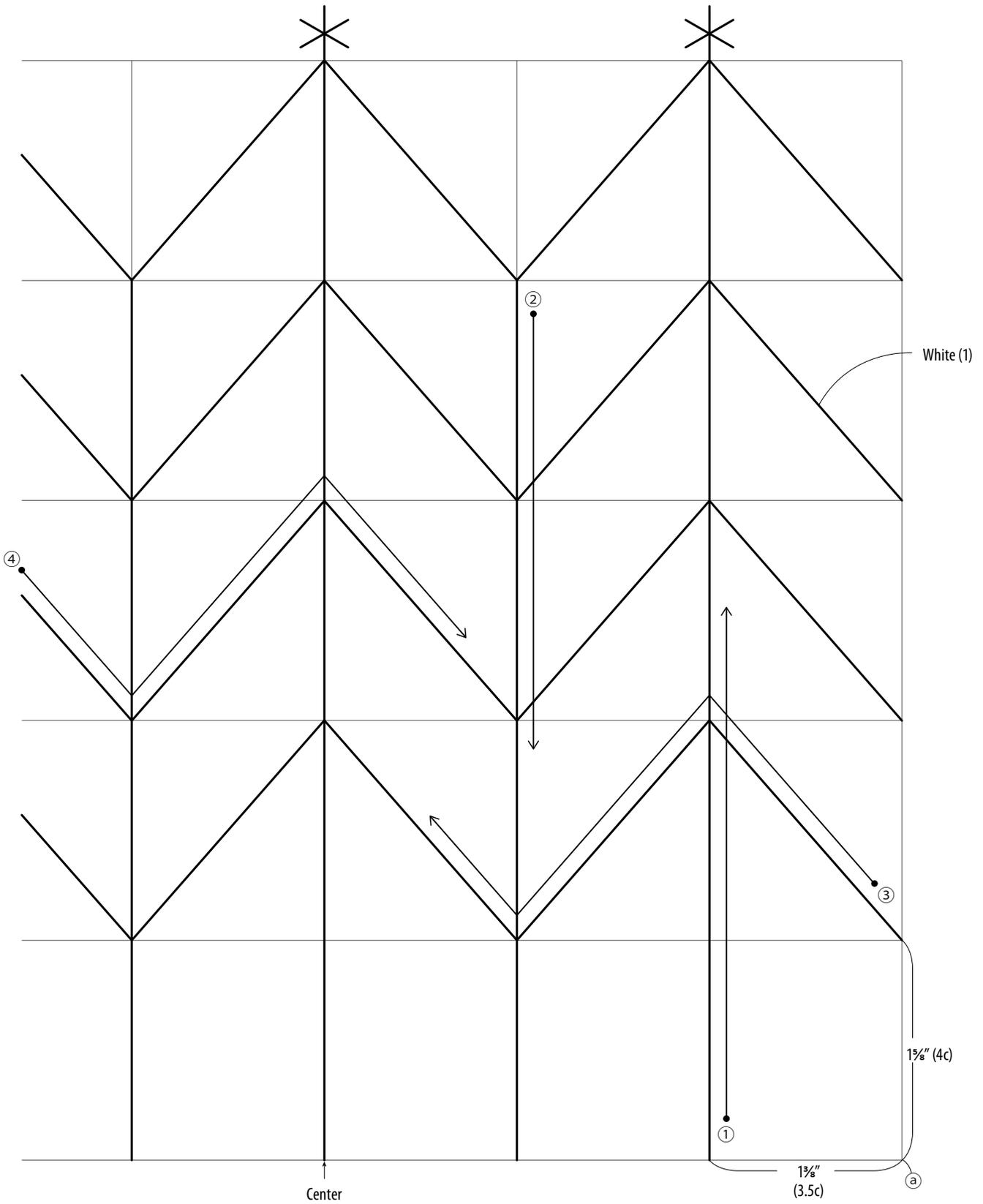


6. Sew bag opening



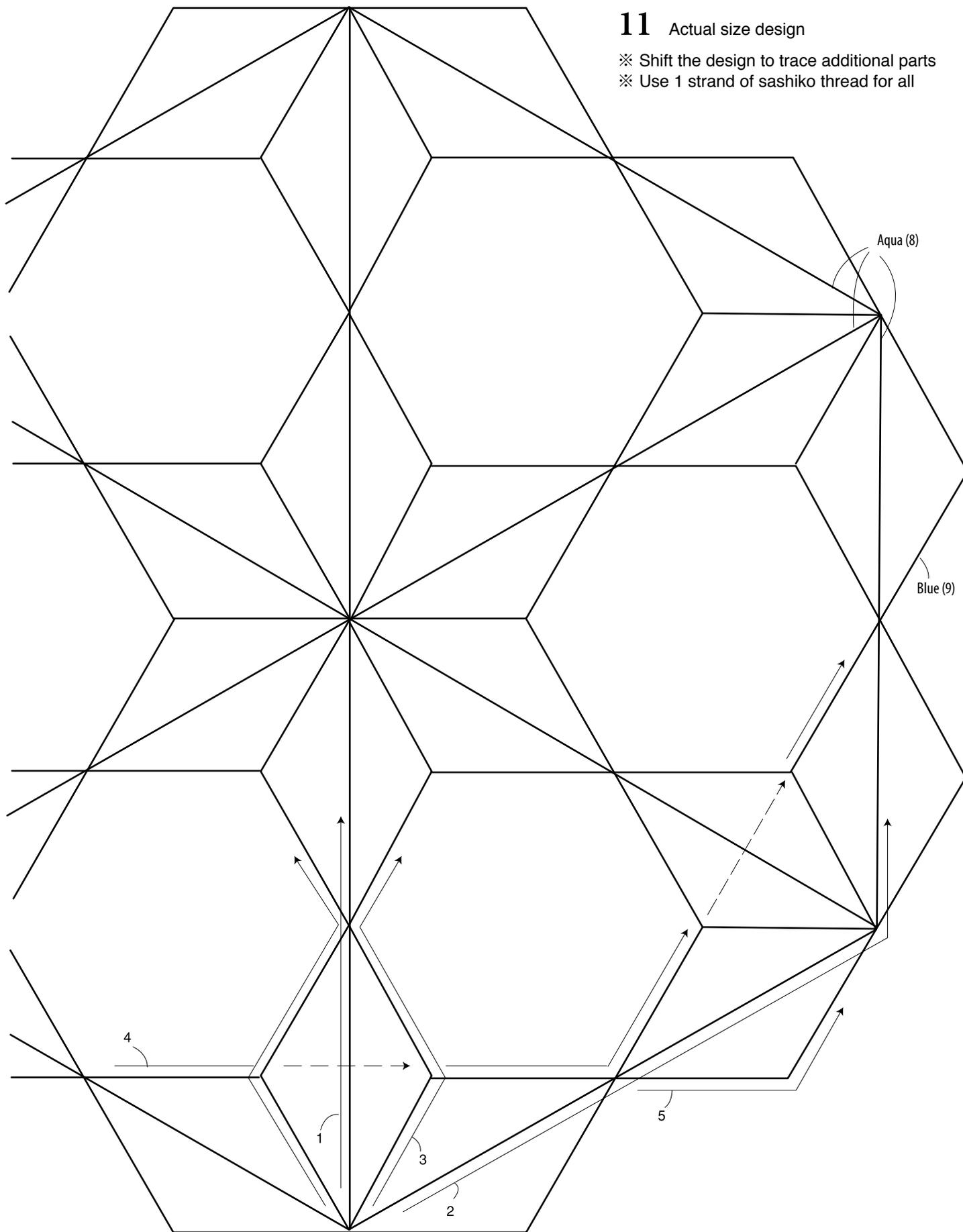
7. Attach handles



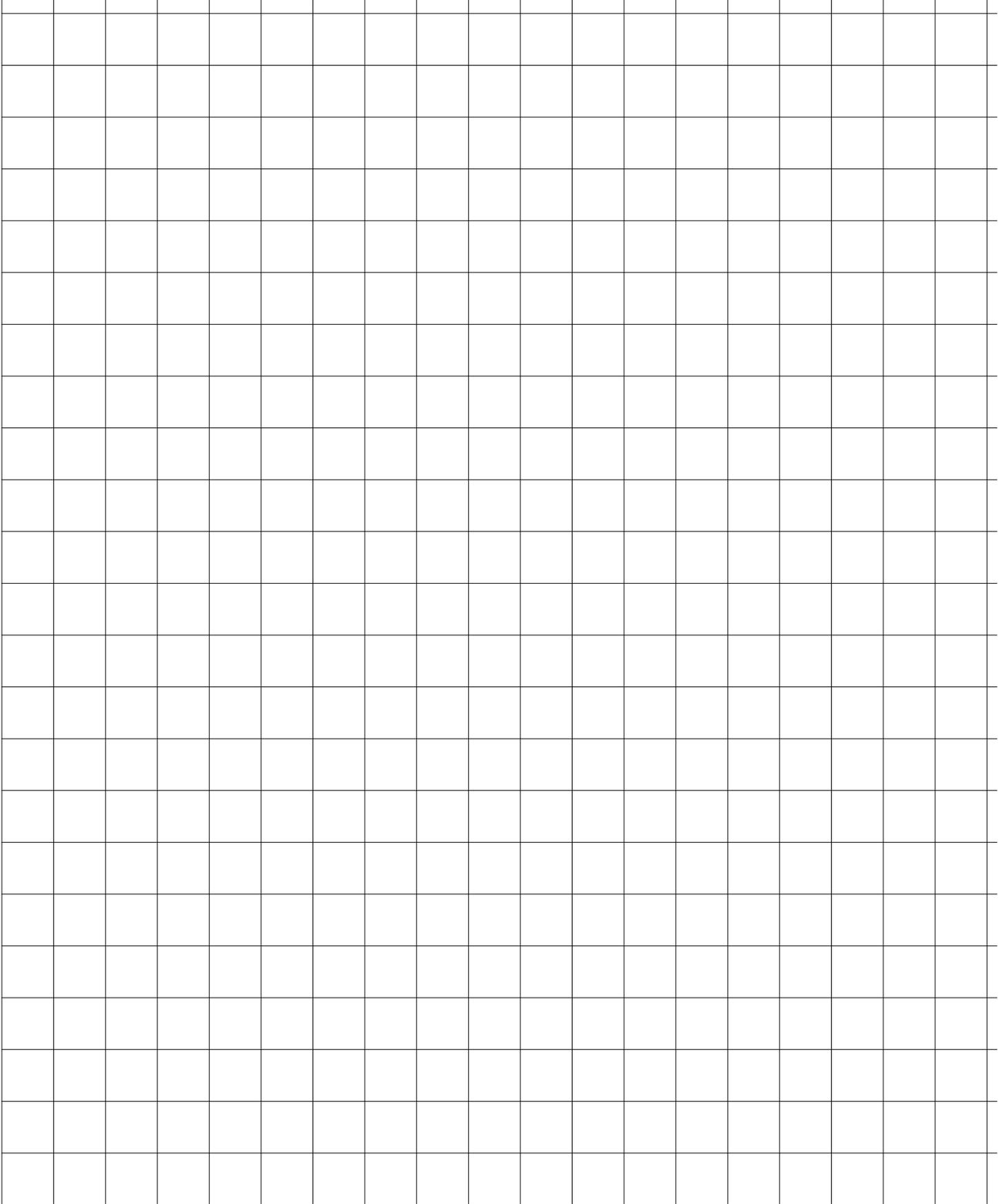


11 Actual size design

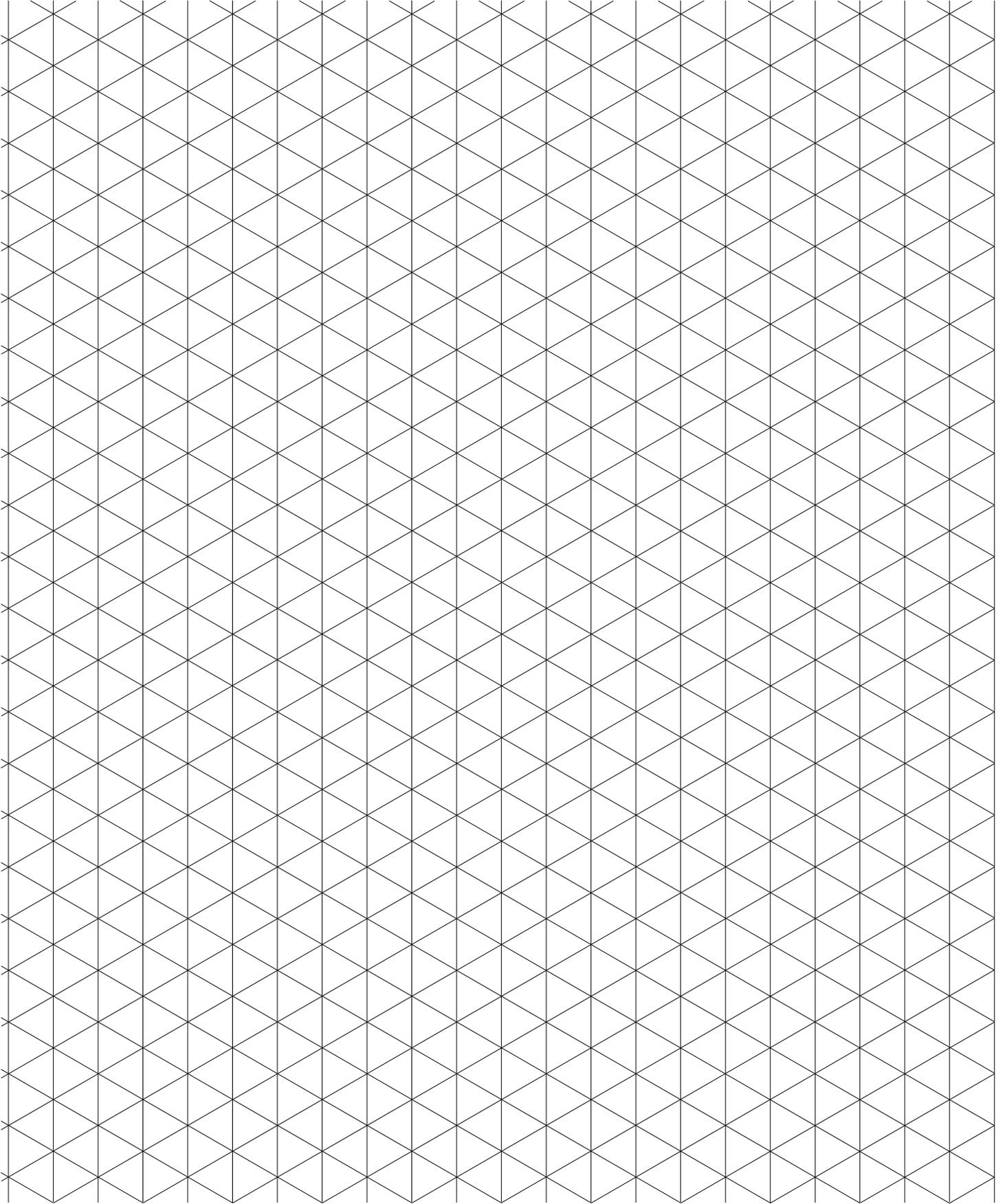
- ※ Shift the design to trace additional parts
- ※ Use 1 strand of sashiko thread for all



Straight Grid Depending on the design, enlarge or reduce using a copy machine.



Diagonal Grid Depending on the design, enlarge or reduce using a copy machine.



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Japan

Tuttle Publishing
Yaekari Building 3rd Floor
5-4-12 Osaki
Shinagawa-ku
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Tel: (81) 3 5437-0171
Fax: (81) 3 5437-0755
sales@tuttle.co.jp
www.tuttle.co.jp

Asia Pacific

Berkeley Books Pte. Ltd.
3 Kallang Sector, #04-01
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Tel: (65) 6741-2178
Fax: (65) 6741-2179
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