

DUPLICATION PROHIBITED  
by copyright holder

# FISHERMEN'S KNITS

FROM THE COAST OF NORWAY



Line Iversen  
and  
Margareth  
Sandvik

A History of a Life at Sea and Over 20 New Designs Inspired  
by Traditional Scandinavian Patterns

© Line Iversen & Margareth Sandvik and Trafalgar Square Books  
[www.trafalgarbooks.com](http://www.trafalgarbooks.com)

First published in the United States of America  
in 2022 by  
Trafalgar Square Books  
North Pomfret, Vermont

Originally published in Norwegian as *Rett i Garnet: Historien om fiskerens ullklær med nye strikkeoppskrifter*.

Copyright © Line Iversen & Margareth Sandvik, MUSEUMSFORLAGET (Trondheim 2021)  
English translation © 2022 Trafalgar Square Books

All rights reserved. No part of this book may be reproduced, by any means, without written permission of the publisher, except by a reviewer quoting brief excerpts for a review in a magazine, newspaper or website.

The instructions and material lists in this book were carefully reviewed by the author and editor; however, accuracy cannot be guaranteed. The author and publisher cannot be held liable for errors.

ISBN: 978-1-64601-165-0  
Library of Congress Control Number: 2022936923

**Interior graphic design** Type-it AS  
**Cover design** RM Didier  
**Photo editor** Line Iversen  
**Photography** Marius Beck Dahle and Kristin Støylen  
**Publisher's editor** Laila.andreassen@museumsforlaget.no  
**Translation into English** Carol Huebscher Rhoades

Printed in China  
10 9 8 7 6 5 4 3 2 1

## TABLE OF CONTENTS

Preface	7
Sources	9
There's a Large Pantry, But Just as Large a Cemetery	11
The Sources Reveal: Clothing and Equipment for Surviving as a Fisherman	19
Elements of the Garments, from Innermost to Outermost	33
Producing the Garments—A Family's Work	47

### Knitting Patterns

Reconstruction vs. Inspiration	62	Spitsbergen Bank	133
Viking Bank	67	Dogger Bank	139
Frøya Bank	73	Røst Bank	143
Sklinna Bank	79	Fladen	147
Halten Bank	83	Newfoundland Banks	153
Shetland Banks	89	Jyske Reef	157
Træna Bank	93	Fugløy Bank	159
West-Tampen	99	Utsira North	163
Storegga	105	Orkney Islands	167
Vesterål Banks	111	Cross Stitch Alphabet	168
North Cape Bank	115	Notes	170
Rockall	121	Yarn Information	171
Tromsø Flow	127	Sources	172







## PREFACE



**H**umans have always needed to cover themselves with clothing, for cultural reasons or as protection against the natural elements. Along with food and shelter, clothing is one of our primary necessities; therefore, people have constantly sought cheaper and more effective ways to produce it. This book is concerned with Norwegian fishermen's clothing from the 1700s up to the 1900s, when fishermen went to sea in open boats. These fishermen were completely dependent on clothing to protect the body from weather and wind, from the innermost to the outermost garments. We'll discuss the materials, production, and use of this clothing, with particular emphasis on knitted wool garments. What did these clothes consist of? Were they conservative, or were there trends that followed fashion and economics? Who were the makers, and who were the users? Be inspired—perhaps you'll find some garments you'd like to knit.

This book is divided into two parts; the first part delves into the history behind traditional fishermen's knits, and the second contains knitting patterns and instructions for designs based on the garments Norwegian fishermen wore. We would like to continue a tradition of knitting garments especially suited for fishermen, so our patterns are adapted to today's needs for protection against weather and wind—we haven't reproduced the old garments that we describe, but rather have used them as inspiration. In relating the history behind the garments, we hope readers will reflect on the love and care that went into these pieces. There's a beautiful symbiosis between the women who worked to make warm clothing that would keep their men alive at sea, and the men who fished to keep their families alive with food.

All the patterns in this book are named for fishing banks on the Norwegian coast. Like other rock formations, each fishing bank lying under our waters has its own name, even if we can't see them with the naked eye. These banks are

hidden, and today represent little-used knowledge, but by naming the garments in this book after them, we hope to commemorate the meaning they once had for fishermen and the local environment. Thank you to Erik Bolstad, head editor for *Store norske leksikon* [The Big Norwegian Encyclopedia], for his detailed overview of Norwegian fishing banks. We recommend a deep dive into the full list: <https://www.erikbolstad.no/geo/noreg/fiskebankar>.

The patterns in this book come in four sizes, and can be worn by either women or men. We hope that both old and young, men and women, will want to wear these garments inspired by our fishing traditions. At the same time, we encourage readers to build on these traditions and play with the patterns by substituting colors, combining different pattern panels in new ways, and paying attention to their own imaginations and powers of creativity.

Every successful adventure takes some help along the way—including this one. A big thank you to the models who lined up for us on the bank boat Storeggen of Aalesund one lovely June day in Hjørundfjorden: Egil Skarbø, Lars Leine, Theodor Iversen, Aurora Iversen, Felix Iversen, and the ship's dog, Attila Iversen. Photographer Marius Beck Dahle took the photos on the Storeggen.

In a busy rush, we had great assistants with our knitting, too. Many, many thanks to Tove Bjørkavåg, Ragnhild Flem, Inger Elisabeth Haugerud, Anne-Katrine Lindmann, Ferruh Özalp, and Berit Krogstad.

Thanks also to the yarn companies Hillesvåg Ullvarefabrikk, Rauma Ullvarefabrikk, and Sandnes Garn, for many of the yarns for *Fishermen's Knits from the Coast of Norway*.

Greetings from  
Line Iversen and Margareth Sandvik  
Ålesund

DUPLICATION PROHIBITED  
by copyright holder





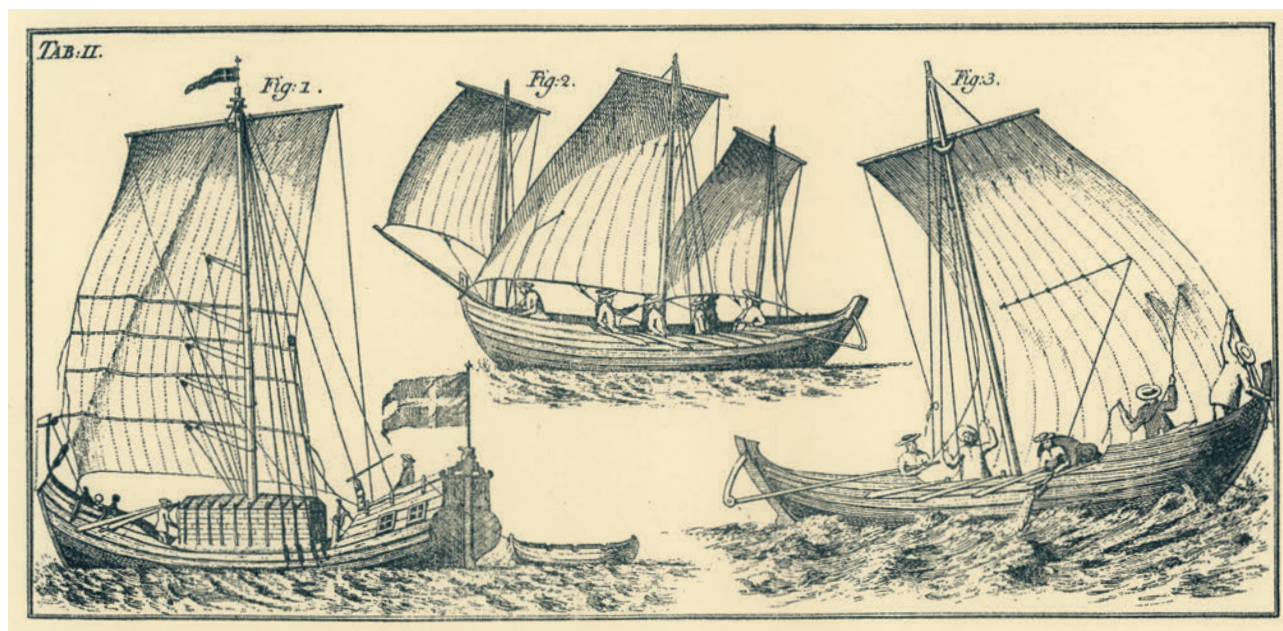


Table II, figs. 1-3, from Hans Strøm, *Beskrivelse over Søndmør* [Description of Sunnmøre], 1762. Figure 1 shows a *jekt* (a small cargo boat with half deck and sails), figure 2 an *åttring*, and figure 3 a *fjorefar*. Photo: Sunnmøre Museum.

now, fishermen had to sail to wherever the fish were, and that meant that they had to travel anywhere from a couple of days to several weeks in open boats to reach the fishing grounds. The actual fishing also lasted for several weeks, and by the time that was finished, the fisher-farmer had been away from home for two to three months.<sup>2</sup>

## Out Fishing

In 1762, Hans Strøm wrote about the various types of boats used for fishing. The boats were called *sexring*, *ottring*, *tendring*, *fjoringfar*, *færing*, and *kiempe-færing*. *Sexring*, *ottring*, and *tendring* are terms with their origins in old Norwegian names, rooted in the verb “to row.” These older names describe how many oars each type of boat had; a *sexring* (*sexring*) had six oars, an *åttring* (*ottring*) had eight oars, and a *tiroing* (*tendring*) had ten oars. Strøm wrote that the *åttring* is a name that dates all the way back to 1240, where it was used in Hagen Hagenson’s history in Snorre Sturlason’s chronicles, but he could not confirm that it meant the same type of boat as the term *åttring* when used in the eighteenth century, as shown in Table II (fig 2).<sup>3</sup> Strøm

wrote the following in 1788 about the spring fishing in Sunnmøre:

For the Fishing Expedition, one needed a complete Boat with Sails and Rigging, a so-called *Fjorefar* (or *Fjeringfar*) with four pairs of Oars manned by six men [...] It has been stated that there were 500 such Boats costing a total of 20,291 riksdaler<sup>4</sup> and 4 marks<sup>5</sup>. Such a boat can well be used for 10 Years or even 12 Years.<sup>6</sup>

Strøm’s estimate here—that fishing required a good sea-faring boat, a *fjorefar*, crewed by six men, and that there were 500 such boats employed during this expedition in Sunnmøre—means that 3,000 men were out on the spring fishing in the 1780s, all of whom would have needed clothing and equipment.

An *åttring* was a common boat used for fishing in the nineteenth century, usually with a crew of seven men. Up until 1840, it was common for two to four fisher-farmers to jointly own an *åttring*, although by 1850–1860, increasing numbers

## THE SOURCES REVEAL: CLOTHING AND EQUIPMENT FOR SURVIVING AS A FISHERMAN



### Written Sources

19

Much as for farming, fishing equipment and boats changed very slowly over time. This equipment consisted of what was needed to survive and perform hard labor both on the open sea, and when fishing along the coast and in the fjords. Survival revolved around warming the body and keeping hunger away from the stomach. On a season's fishing trip, the fisherman had to take everything he needed with him:

food, clothing, and bedding to last for the duration of the journey—though, of course, they had a ready supply of fresh fish along the way. Various sources relate that leather outer clothing and wool inner- and under-garments were common all around the country for fishing in open boats. In addition, men took bedding in the form of sheepskins or handwoven coverings, rya coverlets, and pillows.

---

The Norwegian word *hyre* signifies the outer garments fishermen and seafarers wore when they worked at sea. Language researcher and poet Ivar Aasen (1813-1896) wrote that the verb *hyre* meant "to supply or equip oneself," particularly with clothing. When the word *hyre* refers to a complete outfit, it means "equipment." The concept of leather outfits encompasses all the leather garments used for fishing, but not the clothing worn under them. In Troms, South Trøndelag, Hordaland, and North Hordaland, people also used the word *våsklede* instead of *hyre*. According to Aasen, this word signifies difficult travel in bad weather and storms. We can also find the term in Norwegian and Icelandic tales and on deeds from the Middle Ages. Leather equipment was smooth, indicating that the hair had been removed.<sup>17</sup>

---

Since fishing was an important part of life and the economy along the coast, there are numerous secondary sources about this work. Hans Strøm described the standard fisherman's outfit in detail in 1762, with the accompanying drawing in *Table IV*.

Strøm tells us that the farmers' clothing was quite similar overall, but there were differences between those who lived on the coast and islands, and those who lived along the fjords. One of those differences is the *vadmal* garments called "wool shirts," which were short out on the islands and only went down just below the belt, but were longer and longer the

further you went into the fjords. The longest reached below the knees, and hid both the vest and other undershirts, which were shorter and worn underneath. Strøm inferred from this that farmers who also fished often were more comfortable working in wool shirts that were shorter. Fisher-farmers had several other garments that suited their work specifically, such as sailcloth trousers (called canvas), and leather treated with cod-liver oil. Fisher-farmers also wore leather hats, similar to regular hats in shape except that they didn't fold up, lined with *vadmal*. For outer garments, fishermen wore leather sleeves, or short sleeves made of leather and a *skinnstakk*, a "leather





Boat rya in the Sunnmøre Museum. Photo: Kristin Støylen.

dating to the end of the nineteenth century. It was woven in three-shaft point twill, with two-ply wool warp thread and three-ply hemp weft. The striped pattern is worked in natural white, red, green, and violet. The width of the weaving is sewn together with hemp thread and hemmed with hemp thread on the top short side. The long sides have selvages, and the lower short side is hemmed with hemp thread and reinforced with a row of stab stitch in red two-ply wool thread, embellished with a vine in green two-ply wool thread below. The wool pile is a combination of light-colored wool yarn and dark shoddy yarn. The edge has cotton pile, with purchased fabric in natural, white, red, brown, blue, pink, and gray. The rug has the monogram “I M K D” and a checkerboard panel.

Length: 61 in / 155 cm

Width: 58¼ in / 148 cm

Length of pile: 2 in / 5 cm

Weight: 12.3 lbs / 5.6 kg

### Fishermen's Garments in the Sunnmøre Museum

In the Sunnmøre Museum collection, we have several original garments that were used by fishermen that correspond to those described in source materials. The collection contains more preserved leather than knitted

### WHITE MONOGRAMMED STOCKINGS



Photo: Kristin Støylen.

Handknitted stockings in natural white two-ply wool yarn. Stockinette with knit one, purl one—knit two, purl one ribbing. The legs are shaped at center back, and the feet end with round toes. The heels are reinforced with natural white, twill-woven wool fabric sewn on with natural white cotton thread, one piece over the other. The monogram “L H” is embroidered in cross stitch with two-ply red wool thread, on the right side of both stockings. The monogram is upside down.

Length from heel and up: 22¾ in / 58 cm

Width: 6¾ in / 17 cm

Width of ribbing: 1 in / 2.5 cm

Length, foot: 10¾ in / 27 cm

Shoe size: U. S. women's 12 or men's 9½ / Euro 43

Extra heel, inner piece: 3½ x 6¼ in / 9 x 16 cm and  
3¾ x 6¼ in / 9.5 x 16 cm

Extra heel, outer piece: 4¾ x 4 in / 12 x 10 cm and 5¼  
x 4¼ in / 13 x 11 cm

Length of monogram: 1 in / 2.7 cm

### SEA MITTEN WITH MONOGRAM



Photo: Sunnmøre Museum.

Handknitted, felted left-hand mitten from Leinøy. Stockinette without ribbing in gray-brown natural sheep's color, two-ply wool yarn. A braid is sewn securely into an opening so the mitten could be hung up. Embroidered monogram “A” in cross stitch with two-ply blue wool thread.

Length: 10¼ in / 26 cm

Width: 4¾ in / 12 cm

### UNUSED SEA MITTENS



Photo: Kristin Støylen.



### STOCKING CAP

Knitted red stocking caps, like the one in Sunnmøre Museum's collections, have a long history in Norway. These caps were common headgear for fishermen along the whole coast in the nineteenth century, and were also very often worn by inlanders. Today, these caps are often part of Norwegian national and folk costumes. Oral tradition relates that, for the most part, people in Nordland and Troms preferred red stocking caps to caps of other colors. They called the red caps *rolue* in these regions, and in Sunnmøre, *raudelue*. Other sources indicate that such caps were worn earlier than the 1800s. A glass painting from Bergen in 1700 shows a farmer wearing a red stocking cap while

he plays a clarinet. The artist, Jørgen Christensen Garnaas (1723–1798), carved a wooden statue of a fisherman from Borgund on Sunnmøre in about 1750; this wooden fisherman is wearing a leather outfit and red stocking cap with a blue pile edging. In Nordmannsdalen, in the castle park of Fredensborg Palace in Denmark, there is a statue from the 1760s showing a man from Akershus with a stocking cap. These red caps typically had a dyed brim at the lower edge in blue, green, or yellow, or striped in several colors. The lower edge could also be covered in pile—short strands of yarn knotted under the knitting. The strands were cut to the desired length first by wrapping the yarn around a small dowel, so all the strands could be cut to the same



This is Ellend Ellingsen Hole (born in 1814) with his wife, Gunhild, and their three daughters, photographed in Geiranger in 1869. Hole had moved to Geiranger from Sunnlyven, and is wearing a striped knitted sweater, long white knitted stockings, and a red cap. The English photographer was very much taken with Hole's stocking cap, and Hole told him that he had had the cap for 33 years, and that means he got the cap when he was 22 years old. Photo: Edward Backhouse Mounsey (1840–1911). Owner: National Library.

---

In Nordland and Troms, fishermen wore leather headgear similar to a southwester (sou'wester). This was called a *sjyhætta* ("sea hood") or *sjyhatt* ("sea hat"). The oldest leather sea hoods reached into the leather skirt and hung like a straight shirrtail down the back.<sup>52</sup>

---

#### WOOL SCARF

We haven't found any old sources that specifically mention what knitted wool scarves looked like, or whether they were made here in Norway. In Iceland and the Faroe Islands, it was common to choose soft, natural sheep's colors for scarf wool. Fine wool was considered the warmest, and undyed wool warmer than dyed wool. Although scarves are not specially mentioned in our sources, we think they were worn in Norway, and there was probably nothing in particular that would have set them apart from Icelandic or Faroese scarves in their technique or look.

#### SEA JACKET

Sea jackets made with *vadmal* were common travel and fishing garments, often worn for local fishing but not on the high sea. For local fishing, fishermen preferred sea jackets rather than leather skirts. These jackets closed at the front and were pulled on over the head like sweaters. Men all along the coast wore sea jackets, which had the same general style, although there were local variations in shaping. The silhouette was primarily straight, with curved side seams but not gussets, as for wool shirts. The farmer's daily sweater and *vamp* had gussets. Sea jackets were worn from 1750 until the 1830s and, in some areas, up until 1900.<sup>53</sup>

#### VAMP

A *vamp* is an overgarment, a type of jacket made with *vadmal*, with an open front that reaches down to the middle of the thighs. It's unclear whether this garment was worn under the leather skirt or only as a single garment when fishing locally.<sup>54</sup>

#### LEATHER SKIRT

Wearing a leather skirt was a necessity when fishing on the high seas. The garment was time-consuming to make and expensive to buy, and those who didn't have the means for a leather skirt had to use *vadmal*. The importance of



Leather outfit in the Sunnmøre Museum. Photo: Norsk Folkemuseum.

the leather skirt meant greater demands on the garment. Everything was well-planned, from how to cut the skin to where the seams should be placed. This was important for the entire leather outfit. Skins were cut so the strongest parts were placed where the garment was most likely to be exposed to wear, tear, and water. Seams were stitched as tightly as possible so water couldn't penetrate them. Three









Fishermen from the Faroe Islands photographed in 1898, with red stocking caps, white stockings, vadmål jackets, striped over-shirts, and knitted sweaters striped in gray and white with “lice” spots. Photo: Johannes Klein. Coloring: Julius Jääskeläinen.

caps home from Bergen. In addition to imports from France, Shetland women knitted red hats and mittens that were sold to foreign fishermen, including Norwegians and Dutchmen. Hats with pattern knitting were also a style that came from abroad. Fishermen along the Jutland coast, the North Frisian islands, and Schleswig and Rügen in Germany and Maren in Holland, had similar stocking caps. In the county of Veile in Jutland, multi-colored night caps or stocking caps were common up until the end of the 1700s, when red hats took over. In Norway, the traditional red hats date back further than patterned ones.<sup>94</sup>

It wasn't only wool clothing that was imported for fishermen's outfits. In the 1880s–1890s, large amounts of chamois leather from Switzerland were used for leather outfits.

Chamois was softer and tighter than Norwegian goatskin, but it was tanned the same way. This foreign leather could be purchased from traders in Kvaløy at Torghatten. As far as undergarments went, after 1850, Norwegian fishermen wore work blouses (*busserull*), a common European work garment. Finally, it's also said that Norway exported knitted garments. In 1628, hundreds of Norwegian stockings were sent to Holland and Friesland with lumber that the Dutch picked up in Norway every year.<sup>95</sup> A lively trade between fishermen and traders of various countries circulated knitted garments across borders, and fishermen's wives could examine foreign designs and find new inspiration for exciting motifs and color use in the garments they themselves knitted.



# KNITTING PATTERNS



**Read through the entire pattern before you begin knitting!**  
**Also, make sure your knitting gauge matches the gauge given in the pattern instructions. Work a swatch, measure it, and adjust your needle size as necessary.**

## Abbreviations and Terms

BO	bind off (= UK cast-off)	felting	steek	A section of extra stitches added so you can knit in the round on a sweater body that will later be cut open for the two fronts of a cardigan or for the armholes from underarms to shoulders, or for the neck (for example, a placket). Usually the steek stitches are worked in alternating pattern colors or with one color for single-color rounds. Instructions for reinforcing and cutting a steek are given in individual patterns.
CC	contrast or pattern color	/fulling		
cm	centimeters			
CO	cast on			
est	established			
in	inch(es)			
k	knit			
m	meters			
MC	main or background color			
mm	millimeters			
p	purl			
pm	place marker			
rep	repeat			
rnd(s)	round(s)	Icelander		
st(s)	stitch(es)			
RS	right side			
tbl	through back loop(s)			
tog	together			
WS	wrong side			
yo	yarnover			
			<i>vadmal</i>	A firm wool fabric made from woven cloth (usually tabby or twill) that has been heavily fulled by pounding and/or stomping on the woven piece in warm soapy water.

He looked out on the rough Sea;  
It would be unpleasant to go out there;  
But Fish played down in the deep Waters,  
And that Play he wanted to see.

Ivar Aasen, “Millom bakker og berg” [Between Hills and Mountains], third verse.

DUPLICATION PROHIBITED  
by copyright holder







#### SKILL LEVEL

Intermediate to Experienced

#### SIZES

S (M, L, XL)

The sample shown in the photos is knitted in size L.

#### FINISHED MEASUREMENTS

**Chest:** as measured at underarms, 37 (38¼, 47¼, 48½) in / 94 (97, 120, 123) cm

**Total Length:** 26 (26¾, 27½, 28¼) in / 66 (68, 70, 72) cm

**Sleeve Length:** from wrist to underarm, 20 (21, 21¾, 22½) in / 51 (53, 55, 57) cm

#### MATERIALS

##### Yarn:

CYCA #3 (DK, light worsted) Hillesvåg Tinde Pellsullgarn (100% Norwegian wool, 284 yd/260 m / 100 g)

##### Yarn Colors and Amounts:

Natural White 3: 250 (250, 300, 300) g

Olive Green 2118: 550 (550, 600, 600) g

**Needles:** U. S. sizes 4 and 7 / 3.5 and 4.5 mm: circulars and sets of 5 dpn

**Notions:** 8 buttons of size desired

#### GAUGE

24 sts and 26 rnds in stockinette pattern on larger needles = 4 x 4 in / 10 x 10 cm.

Adjust needle size to obtain correct gauge if necessary.

#### BODY

With smaller circular and Olive Green, CO 255 (263, 271, 279) sts. Work back and forth in k1, p1 ribbing for 2¾ in / 7 cm. Change to larger circular and begin charted pattern; *at the same time*, increase 10 sts evenly spaced across first row = 265 (273, 281, 289) sts. At the end of the row, CO 5 sts for steek (see page 60) at center front. Join and pm

# FROYA BANK



White pullover with patterning  
in black and green



DUPLICATION PROHIBITED  
by copyright holder



© Line Iversen & Margareth Sandvik, and Trafalgar Square Books  
[www.trafalgarbooks.com](http://www.trafalgarbooks.com)

### SKILL LEVEL

Intermediate

### SIZES

M (L, XL)

### FINISHED MEASUREMENTS

**Circumference:** 19¾ (20, 20½) in / 50 (51, 52) cm

**Length:** 9½ (9¾, 10¼) in / 24 (25,26) cm

### MATERIALS

#### Yarn:

CYCA #2 (sport, baby) Rauma Finull PT2 (100% Norwegian wool, 191 yd/175 m / 50 g)

#### Yarn Colors and Amounts:

Black 0410: 100 (100, 100) g

White 0401: 50 (50, 50) g

Green 4018: 50 (50, 50) g

**Needles:** U. S. size 2.5 / 3 mm: 24 in / 60 cm circular and set of 5 dpn

**Notions:** 4 stitch markers

### GAUGE

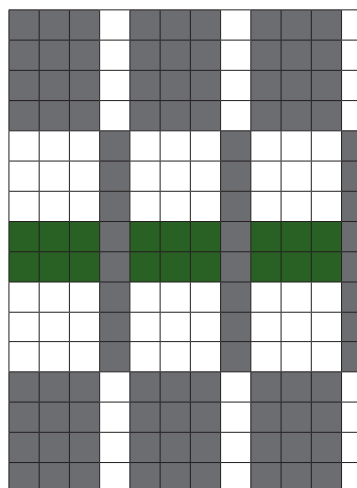
22 sts and 28 rnds in stockinette = 4 x 4 in / 10 x 10 cm.

Adjust needle size to obtain correct gauge if necessary.

With circular and Black, CO 112 (116, 120) sts. Join and pm for beginning of rnd. Work around in k2tbl, p2 ribbing for 1½ in / 4 cm, or desired length of brim. Change to stockinette, increasing 4 sts evenly spaced on first rnd. Knit 5 rnds with Black and then begin charted pattern. When cap is 6¼ (6¾, 7) in / 16 (17, 18) cm long, begin shaping crown with Black. Pm with 29 (30, 31) sts between each marker. Change to dpn when sts no longer fit around circular.

On *every other* rnd, decrease on each side of each marker = 8 sts decreased, until 72 (80, 84) sts rem. Now decrease the same way on every rnd until 24 (28, 32) sts rem. Cut yarn and draw end through rem sts; tighten. Weave in all ends neatly on WS.

79





DUPLICATION PROHIBITED  
by copyright holder





DUPLICATION PROHIBITED  
by copyright holder





DUPLICATION PROHIBITED  
by copyright holder





DUPLICATION PROHIBITED  
by copyright holder









#### SKILL LEVEL

Intermediate to Experienced

#### SIZES

S (M, L, XL)

The sample shown in the photos is knitted in size XL.

#### FINISHED MEASUREMENTS

**Chest:** as measured at underarms, 39½ (41¾, 44, 46½) in / 100 (106, 112, 118) cm

**Total Length:** 28¾ (29¾, 30, 30¾) in / 72 (74, 76, 78) cm

**Sleeve Length:** from wrist to underarm, 18¾ (19, 19¾, 20½) in / 46 (48, 50, 52) cm

#### MATERIALS

##### Yarn

CYCA #4 (worsted, afghan, Aran) Hillesvåg Embla (Hifa 3) (100% wool, 230 yd/210 m / 100 g)

##### Yarn Colors and Amounts:

Charcoal Gray 6056: 700 (700, 750, 750) g

Turquoise 6031: 300 (300, 400, 400) g

**Needles:** U. S. size 6 / 4 mm: 16 and 32 in / 40 and 80 cm circulars and set of 5 dpn

#### GAUGE

14 sts and 21 rnds in stockinette pattern = 4 x 4 in / 10 x 10 cm.

Adjust needle size to obtain correct gauge if necessary.



underarms. Place the center 26 sts on a holder and work each side separately. On each side of neck edge, BO 1 st 10 times = 38 (41, 44, 48) sts rem for each shoulder. Place rem sts on a holder.

### SLEEVES

With dpn and Black, CO 62 (64, 68, 72) sts. Divide sts onto 4 dpn and join; pm for beginning of rnd. Work around in k2tbl, p2 ribbing for 2 in / 5 cm. Continue in stockinette, increasing 8 sts evenly spaced around on first rnd. Every  $1\frac{1}{4}$  in / 3 cm, increase 1 st on each side of beginning st (center of underarm) until there are 88 (98, 108, 118) sts. When sleeve is 19 ( $19\frac{3}{4}$ ,  $20\frac{1}{2}$ ,  $21\frac{1}{4}$ ) in / 48 (50, 52, 54) cm long, BO loosely. Make second sleeve the same way.

### NECKBAND

Join shoulders with mattress or Kitchener st. There are approx. 44 sts rem for back neck. With Black, pick up and knit approx. 108 sts around neck, including the 44 + 26 held sts. Make sure you have a multiple of 4 sts. Work around in k2tbl, p2 ribbing for  $1\frac{1}{2}$  in / 4 cm. Fold neckband in half and sew down edge on WS.

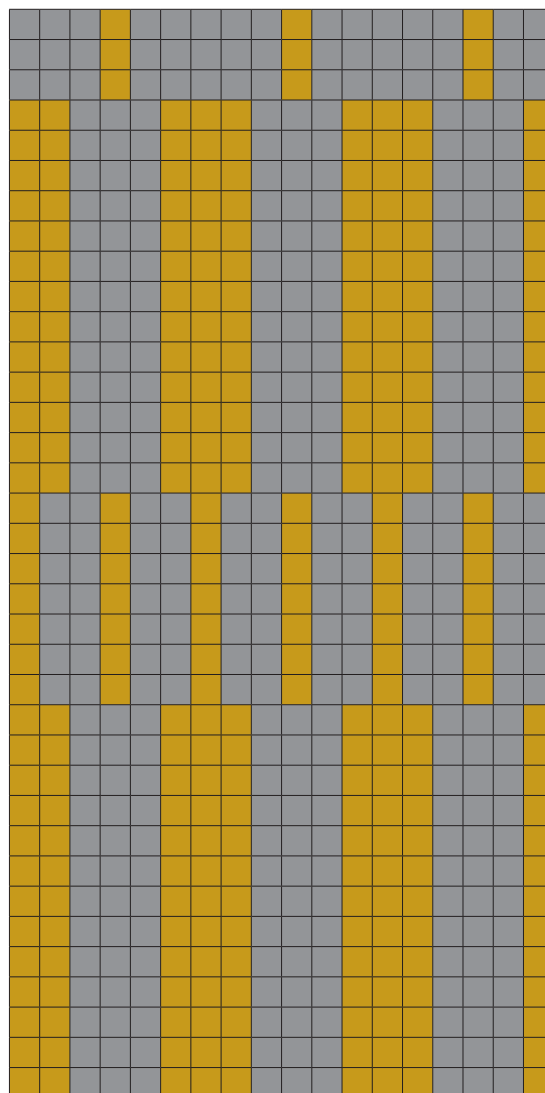
### FINISHING

Measure width of top of sleeve and then measure that length down from shoulder at side of body. Pin at point for base of armhole. Machine-stitch 2-3 zigzag lines on each side of center armhole stitch. Gently steam press sweater before attaching sleeve to make it easier to place pieces edge to edge. Carefully cut armholes open up center st and then attach sleeves by hand.

Weave in all ends neatly on WS.

Use a contrast color yarn to hand-baste through center front st from the neck down. Machine-stitch 3 lines on each side of center stitch. Carefully cut front open and remove basting. Sew in zipper.

**Important Note:** Double-check to make sure jacket length, including neckband, matches zipper length.





Painting by the Danish artist, Michael Peter Ancher (1849-1927): *Will he round the point?*





#### SKILL LEVEL

Intermediate to Experienced

#### SIZES

S (M, L, XL)

The sample shown in the photo is knitted in size M.

#### FINISHED MEASUREMENTS

**Chest:** as measured at underarms, 38 $\frac{1}{4}$  (41 $\frac{1}{4}$ , 45 $\frac{1}{4}$ , 48 $\frac{3}{4}$ ) in / 97 (106, 115, 124) cm

**Total Length:** 27 $\frac{1}{2}$  in / 70 cm (all sizes)

**Sleeve Length:** from wrist to underarm, 17 $\frac{3}{4}$  (18 $\frac{1}{4}$ , 18 $\frac{1}{2}$ , 19) in / 45 (46, 47, 48) cm

#### MATERIALS

##### Yarn:

CYCA #3 (DK, light worsted) Rauma 3-ply Strikkegarn (100% Norwegian wool, 118 yd/108 m / 50 g)

##### Yarn Colors and Amounts:

Copper Red 127: 300 (300, 350, 350) g

Natural White 101: 200 (200, 250, 250) g

**Needles:** U. S. sizes 4 and 6 / 3.5 and 4 mm: 16 and 32 in / 40 and 80 cm circulars and set of 5 dpn in larger size; 16 in / 40 cm circular in smaller size

#### GAUGE

18 sts and 24 rnds in stockinette pattern on larger needles = 4 x 4 in / 10 x 10 cm.

Adjust needle size to obtain correct gauge if necessary.

#### BODY

With larger circular and White, CO 207 (216, 234, 252) sts. Join, being careful not to twist cast-on row; pm for beginning of rnd. Knit around for 1 $\frac{1}{4}$ -1 $\frac{1}{2}$  in / 3-4 cm (about 8 rnds).

**Eyelet Rnd:** \*Yo, k2tog\*; rep \* to \* around. Knit 2 rnds.



DUPLICATION PROHIBITED  
by copyright holder







#### SKILL LEVEL

Intermediate to Experienced

#### SIZES

S (M, L, XL)

The sample shown in the photos is knitted in size L.

#### FINISHED MEASUREMENTS

**Chest:** as measured at underarms, 45¾ (46½, 47¼, 48) in / 116 (118, 120, 122) cm

**Total Length:** 23¾ (23¾, 23¾, 24½) in / 59 (60, 60, 62) cm

#### MATERIALS

##### Yarn

CYCA #4 (worsted, afghan, Aran) Hillesvåg Embla (Hifa 3) (100% wool, 230 yd/210 m / 100 g)

##### Yarn Colors and Amounts:

Peasant Blue 6082: 350 (350, 400, 400) g

**Needles:** U. S. sizes 6 and 4 (for bands) / 4 and 3.5 mm: 32 in / 80 cm circulars

**Notions:** 6 buttons of size desired

#### GAUGE

16 sts and 19 rnds in brioche pattern on larger needles = 4 x 4 in / 10 x 10 cm.

Adjust needle size to obtain correct gauge if necessary.

DUPLICATION PROHIBITED  
by copyright holder







#### SKILL LEVEL

Intermediate

#### SIZES

Women's (Men's)

The sample shown in the photos is knitted in the women's size.

#### FINISHED MEASUREMENTS

**Total Length:** of foot, 8 $\frac{3}{4}$  (11 $\frac{1}{4}$ ) in / 22 (30) cm

**Circumference:** around ankle, 5 $\frac{1}{4}$  (6) in / 13 (15) cm

#### MATERIALS

##### Yarn:

CYCA #3 (DK, light worsted) Rauma 3-ply Strikkegarn (100% Norwegian wool, 118 yd/108 m / 50 g)

##### Yarn Colors and Amounts:

Blue-Black 1387: 100 (100) g

Blue 167: 50 (50) g

White 101: 50 (50) g

Light Blue 155: 50 (50) g

**Needles:** U. S. size 4 / 3.5 mm: set of 5 dpn

#### GAUGE

22 sts and 25 rnds in stockinette = 4 x 4 in / 10 x 10 cm.

Adjust needle size to obtain correct gauge if necessary.

DUPLICATION PROHIBITED  
by copyright holder

# FUGLØY BANK



Scarf



## UTSIRA NORTH

Black and mustard cowl

163

---

In the painting *A funeral onboard*, by Carl Fredrik Sundt-Hansen (1841-1907), we can see a young man in a blue pullover at the center of the picture. The sweater is a *spunsetrøye*, from the word *spons*, a term for the plug in a fishing boat. The pattern is simple and typical of many Icelanders. We used the motif on a cowl, but it could also be used for many other warm garments that protect against wind and weather.

---





#### SKILL LEVEL

Easy to Intermediate

#### SIZES

Women's (Men's)

The sample shown in the photos is knitted in the men's size.

#### FINISHED MEASUREMENTS

**Total Length:** approx. 14¼ in / 36 cm (from ribbing to tip of middle finger)

**Width:** approx. 6 in / 15 cm

#### MATERIALS

**Yarn:**

CYCA #3 (DK, light worsted) Rauma 3-ply Strikkegarn (100% Norwegian wool, 118 yd/108 m / 50 g)

**Yarn Colors and Amounts:**

White 101: 150 g

Blue-Black 1387: 50 g

Dark Red 144: 50 g

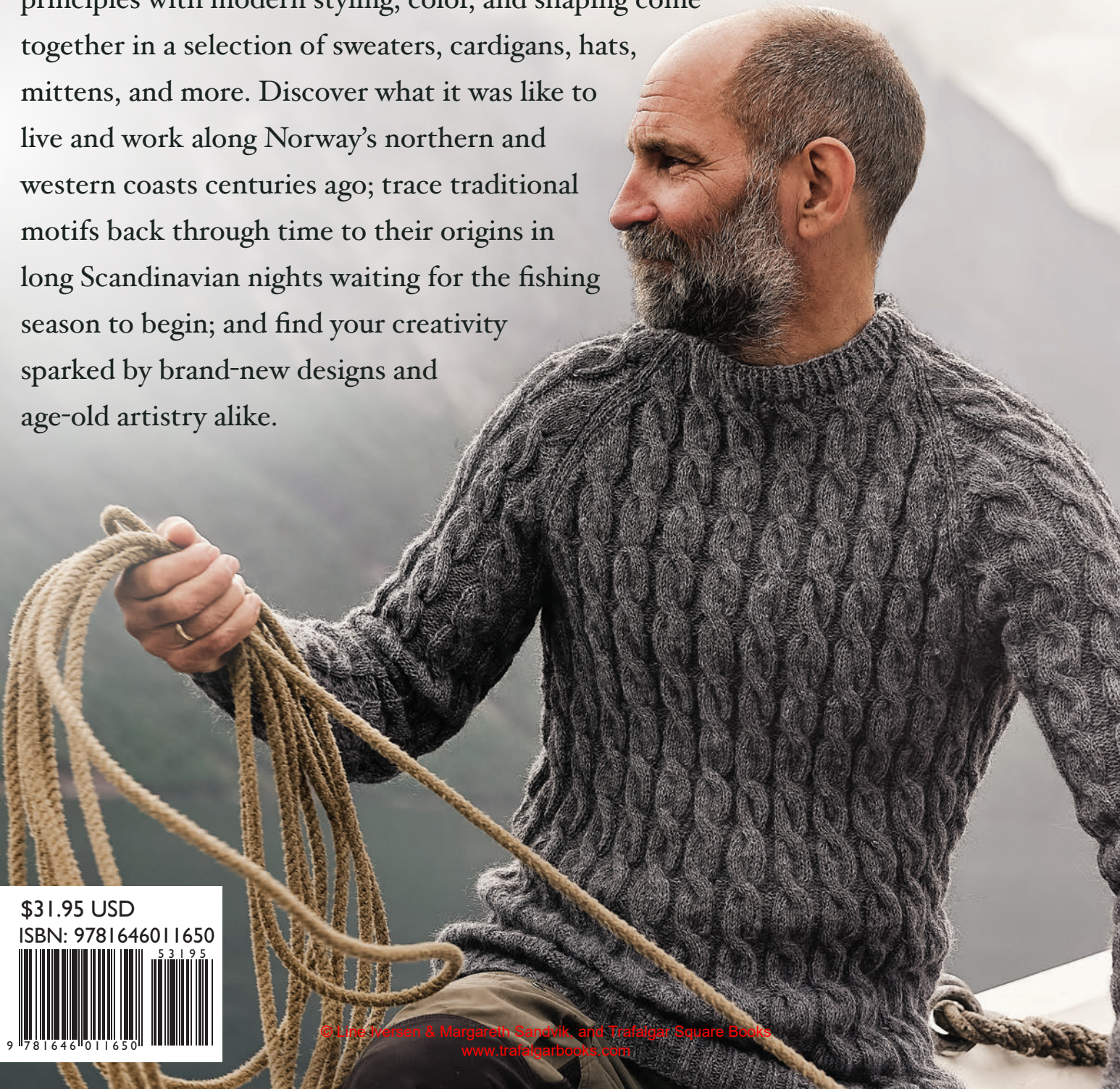
**Needles:** U. S. size 9 / 5.5 mm: set of 5 dpn and short circular

There is no gauge for this project; the degree of felting will determine the final size.

Adjust needle size to obtain correct gauge if necessary.



**300 YEARS AGO**, Norwegian fishermen went to sea no matter the wind or weather—and they needed warm, comfortable, durable knitted clothing to protect them from the cold while they worked. Now, museum curator Line Iversen and professor Margareth Sandvik have gathered historical photographs, written documentation, and surviving examples preserved in Norwegian museums to form the foundation for a striking collection. Timeless traditional patterning and design principles with modern styling, color, and shaping come together in a selection of sweaters, cardigans, hats, mittens, and more. Discover what it was like to live and work along Norway’s northern and western coasts centuries ago; trace traditional motifs back through time to their origins in long Scandinavian nights waiting for the fishing season to begin; and find your creativity sparked by brand-new designs and age-old artistry alike.



\$31.95 USD

ISBN: 9781646011650

