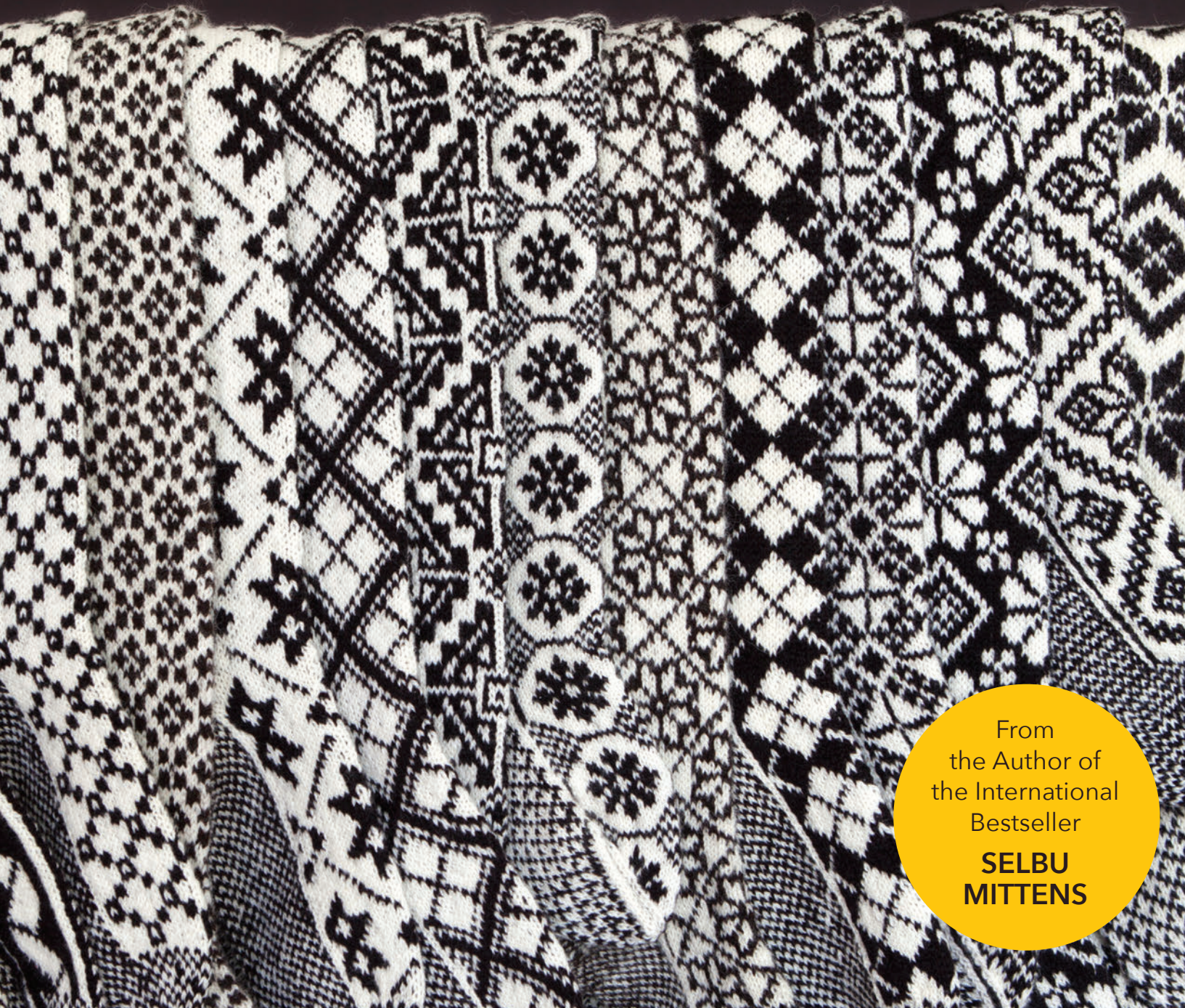


Anne Bårdsgård

SELBU PATTERNS

Discover the Rich History of a Norwegian Knitting Tradition with Over **400** Charts and **Classic Designs** for Socks, Hats, and Sweaters



From
the Author of
the International
Bestseller

**SELBU
MITTENS**



Her gjenstår det nærste, løsningsforsøket
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Agentur

Brannforsikringsvilkår
TOBAKSØRNING
forbydes.

ELLIN
ELLIN

SELBUVOTTER
Anne Bårdsgård

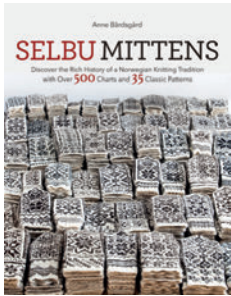
SELBU MITTENS
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From the book launch of *Selbu Mittens*. Some of the book's contributors. Most are the knitters; others are not named.

Back row, from left to right: Sonja Alise Borseth, Liv Ranum, Jorun Skrødal, Joril Solli, Måfrid Tangen, Gerd Oline Uthus, Ingeborg Grønseth.

Middle row, from left to right: museum conservator Birgitta Odén, Solveig Borseth, Solveig Evjemo, Ann-Mari Aas, Marit Renå, bank manager at Selbu Savings Bank (Sparebank), Svein Ove Sandvik, book designer Bodil Mostad Olsen.

Front row, from left to right: daily leader Selbu Spinning Mill Ingvild Svorkmo Espelien, previously employed at Selbu Husflid; the museum manager Annepett Sandvik, Reidun Sesseng, Anne Bårdsgård, Grete Hjelmeland.

PREFACE

In connection with the preparatory work for the book *Selbu Mittens*, I began registering Selbu knitting in collaboration with the Selbu Bygdemuseum. The material we collected, in addition to mittens, represented charted patterns for Selbu knitting, photographs of people in pattern-knitted clothing, and more than one hundred garments—stockings, hats, and cardigans. To keep the focus of that book firmly on mittens, a large and encompassing part of the material we had collected was left out. The omissions included the largest motifs, which could not easily find their places on mittens, and a variety of endless patterns—sometimes used on mittens to a minor degree, but much more common on other, larger garments. Registration of the items we collected showed that Selbu motifs had many related shapes. The same rose could be found as individual motifs on mittens and in panels or as elements in endless patterns on other garments. *Selbu Patterns* fills in the rest of the picture of knitting tradition in Selbu, and connects directly to the town's knitting history. This book presents registered patterns used on garments that have been produced in Selbu, or under the trademark *Selbustrikk*.

For much of its history, Selbu Husflid exported 120,000 knitted garments annually. Think about how many knitted garments that is—and think about all the patterns! In order to knit so many, knitters must have had some variety in their work. It was an enormous home industry, which today only employs a few dozen older knitters. I've probably only scratched the surface of the knitting richness in those days. But I have set my sights on the traditions and on photo documentation borrowed from people in the town. Almost regardless of the occasion, big or small, in the assemblies photographed in Selbu, one or another person came in wearing knitted garments.

Unlike Selbu mittens, garments knitted with Selbu patterns do not have an unbroken tradition of motifs used since pattern knitting began in the middle of the nineteenth century. However, Selbu Husflid AS has produced machine-knitted garments in this pattern tradition, and so the town has preserved historical motifs and design under the logo "Original Selbu." Therefore, the materials we were able to collect are also part of the story of the now-discontinued production lines of Selbu Husflid.

Interest in traditional handwork comes and goes in waves. When I began this registration work in 2010-2013, there was little handknitting, and I was afraid that much would be forgotten if it weren't documented in a book. As it turned out, a number of people thought the same things I did, and interest in knitting exploded in a way we hadn't seen since the 1970s. Today, knitting is once again popular, and it's possible to find almost anything you're interested in—patterns in lovely books and on the internet. It might seem as if the market is full of knitting books. In the meantime, I've also been encouraged to summarize a systematic collection of patterns besides those used on the mittens, and now I am well on the way there. This encouragement has come from Selbu Husflid (now Selbu Husflidsentral, Selbu Bygdemuseum, Selbu Municipality), and from the knitters who helped me to collect material in the previous round.

I can do nothing other than offer thanks for their trust.

TRANSLATOR'S NOTES

For ease in looking up information about associations and museums, Norwegian names are used throughout unless the English translation is also easily searchable. For example, the Selbu Bygdemuseum ["Selbu District Museum"] has a Norwegian-only website, under its Norwegian name. *Husflid* translates as "the Norwegian Home Arts and Crafts Organization," but is almost universally referred to as simply "Husflid," so that is the term used in this book.

Titles of sources appear in Norwegian, with a translation within brackets for notes and footnotes in the text. In the Resources section at the back of the book, titles are listed in the original language only unless an English edition has been published.

The primary motifs in Selbu knitting are stars and roses, both called *sjennros* in Norwegian. The choice of which term to use in translation was determined by the shape of the motif under discussion.



Silk "night sweater," National Museum of Decorative Arts and Design
[Nordenfjeldske Kunstinstrimuseum] (NK 1953-059)

THE OLDEST KNITTED GARMENT IN TRØNDELAG

The oldest knitted garment found in Trøndelag resides in the Erkebispegården (Archbishop's palace) in Trondheim, Norway.

A knitted item was found. It is the oldest knitted fabric found in Norway and looks like it was knitted with wool or cotton on needles 2-2.5 mm [U. S. size 0-1.5]. It is worked in stockinette stitch and the item or part of the item seems almost complete. Given that, it appears to constitute the lower part of one sleeve, a type of *bråt* (the lowest end of a sleeve) with different lengths above and below the *bråt*, possibly with a decorative panel along the edge. The garment needs closer analysis of both the material and the technique.¹

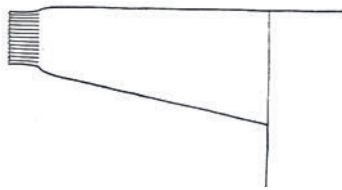
We don't know whether the garment was knitted here in Norway or imported, but the context of the discovery dates it to the period between 1350 and 1450, making it the oldest knitted fragment we have in our country.

EIGHTEENTH CENTURY

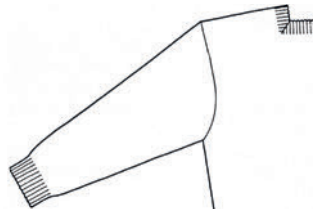
Following costume history forward in time, the next knitted garments were silk "night sweaters" from the 1700s.

Several silk night sweaters from various places in Norway have been preserved from this period, and the National Museum of Decorative Arts and Design has four such garments. These sweaters were not worn for sleeping in, but simply when at home. Because of their expensive materials, they were worn only by the wealthy, who had the means to obtain these comfortable, exclusive sweaters.

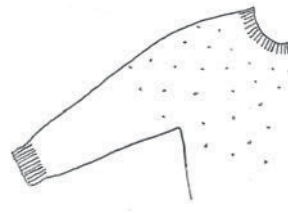
¹ Sæbjørg Walaker Noreide: Erkebispegården, beste tomta i by'n [The Archbishop's estate, the best place in town].



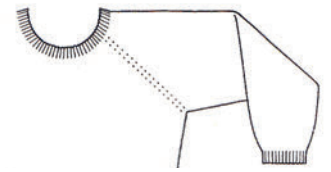
Straight set-in sleeve



Shaped set-in sleeve



Rounded yoke shaping

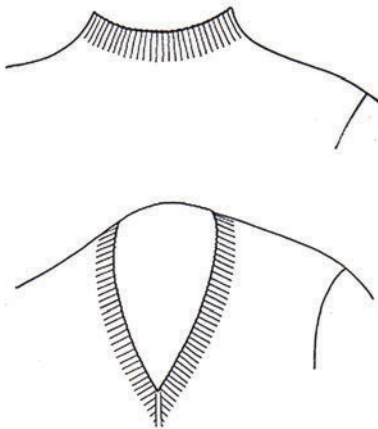


Raglan shaping

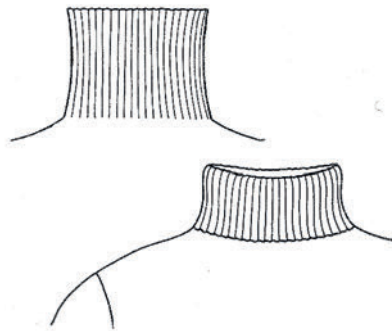
long zipper down the front of a jacket.

Zippers are easy to draw open or closed, and are not as thick as button bands. They also allow for the option of unzipping at the neck on a warm day, or zipping up fully when it's cold. A zipper is likely to give a garment a stylish and more modern look than, for example, traditional pewter buttons. Both sweaters and jackets may have collars, as on a shirt, and jackets might have a firm and typically pattern-knitted edging at the top.

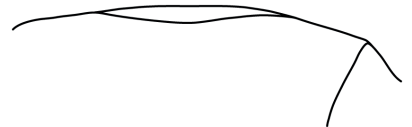
The oldest women's sweaters from Selbu were knitted in a style similar to older folk costume traditions in Selbu. Jackets were fitted to the body and cropped at the waist, and often had wide sleeves, with puffed sleeves on some. This is an ideal silhouette to wear over bunad skirts, or a high-waisted or waisted skirt more generally, but it was also a silhouette taken from the period's fashion pictures. This shaping on women's jackets remained knitted well into the 1950s.



Round neck with ribbed edging.
V-neck with simple ribbing.



High neck in ribbing.



Boatneck with edging folded and
sewn down.



National ski jumping team, 1966: Hans Olav Sørensen, Bjørn Wirkola, Torgeir Brandtzæg, and Toralf Engan.

In Ester Bondesen's book *Den nye strikkeboken* [The New Knitting Book], published in 1946, you'll find patterns for typically appealing "lice sweaters." These sweaters are worked in five pattern pieces, and all are knitted back and forth. The sleeve caps are shaped as for a folk costume jacket. This is a method that saves yarn, because nothing is trimmed away. However, it's not a technique designed for new knitters. It's also time-consuming, because working stranded colorwork on the wrong side is different than working it on the right side; it takes training and practice to get smooth results.

During the 1950s, a different silhouette was considered modern, with shaped sleeves and a wider transition between the body and sleeves. Raglan shaping and round yoke sweaters became popular, but knitted garments with straight armholes and straight sleeve tops, originally cut, were also common.

That was a common method for knitting sweaters and jackets, up until the present day. If you're wearing an outer garment over such a knitted garment, it can be "tight under

Basic Patterns

WENCHE ROALD

ABBREVIATIONS

| | |
|--------|--|
| BO | bind off (= UK cast off) |
| CC | contrast (pattern) color |
| cm | centimeter(s) |
| CO | cast on |
| dpn | double-pointed needles |
| k | knit |
| k2tog | knit 2 sts together = 1 stitch decreased; right-leaning decrease |
| in | inch(es) |
| m | meter(s) |
| MC | main (background) color |
| p | purl |
| p2tog | purl 2 sts together = 1 stitch decreased |
| pssso | pass slipped st over |
| rem | remain(s)(ing) |
| rep | repeat(s) |
| rnd(s) | round(s) |
| RS | right side |
| sl | slip |
| ssk | (sl 1 knitwise) 2 times, place sts back on left needle and knit the stitches together through back loops = 1 stitch decreased; left-leaning decrease |
| st(s) | stitch(es) |
| tbl | through back loop |
| tog | together |
| WS | wrong side |
| wyb | with yarn held in back |
| wyf | with yarn held in front |
| yd | yard(s) |

WHAT DO RIGHT AND LEFT MEAN IN A PATTERN?

When a pattern refers to right or left front/sleeve/button band, etc., it means the right or left side of the garment from the perspective of the person wearing it.

Neckband or Collar

When you cut open the neck steek, there will be raw edges. To hide the raw edges, a doubled band or facing will provide the neatest and most durable coverage. Below, we describe three options: two variations of a neckband and a collar. All three variations begin the same way.

Use U. S. 0 / 2 mm needles and MC. Begin at right button band. Slip sts of right band, front and back neck, and left band to needle. Beginning at right side, sl the 11 sts of right band to right needle without knitting them (so you won't begin with a yarn end at outer edge). Work front neck sts, pick up and knit sts along side of neck, work back neck sts, pick up and knit same number of sts on other side of neck, work front neck sts, and then work the 11 sts of left band in ribbing. There should be a total of approx. 141 (151, 161, 165, 171, 175) sts (you'll need an odd number of sts). Work back and forth; the first row is on WS. Continue with chosen neckband or collar.

Doubled Neckband in Ribbing

Work in ribbing as before, with sl 1 at beginning of every row. After $\frac{3}{8}$ - $\frac{5}{8}$ in / 1-1.5 cm, make a buttonhole aligned with buttonholes on buttonhole band. Work another $1\frac{1}{2}$ in / 3.5 cm in ribbing and then make another buttonhole to correspond to the hole on front of band. Continue until neckband, when folded double with buttonholes matching, is the same length on both sides. Making sure neither bind-off nor sewing down is too tight, BO in ribbing and sew bound-off edge to WS; seam ends. Join backs and fronts of buttonholes with a few fine stitches.

Stockinette, Doubled Neckband, With or Without Patterning

Change to U. S. 1.5 / 2.5 mm needles.

NOTE: If you plan a pattern on the neckband, make sure the stitch count is adjusted to equal a multiple of the pattern repeat + 1 st.

Work either single-color stockinette or pattern back and forth. After $\frac{5}{8}$ in / 1.5 cm, or to center of pattern, make a buttonhole aligned with buttonholes on buttonhole band. Work another $1\frac{1}{2}$ in / 3.5 cm as est or until pattern is complete (cut CC). If you want a doubled band, make a foldline: either knit on WS or purl on RS. If you have worked in a pattern, you should work 2 rows in stockinette before the foldline. Change to U. S. 0 / 2 mm needles and continue in single-color stockinette; make another buttonhole to correspond to the hole on front of band. Continue until neckband, when folded down with buttonholes matching, is the same length on both sides. Making sure neither bind-off nor sewing down is too tight, BO in ribbing and sew bound-off edge to WS; seam ends. Join backs and fronts of buttonholes with a few fine stitches.

Ribbed Collar

The collar uses two circular needles U. S. 0 / 2 mm and one circular U. S. 1.5 / 2.5 mm. Continue with smaller circular and ribbing: Work 1 row. On next two rows, make a buttonhole aligned with buttonholes on buttonhole band. Work 3 more rows after buttonhole = 6 rows total (enough to cover raw edges after cutting steek). Put aside sts, but do not cut yarn.

Now you'll work the facing beginning on WS, but only between button bands. Using the second U. S. 0 / 2 mm circular, pick up and knit 1 st in each loop on the back side of sts picked up and knitted for the facing on the RS. Work 6 rows back and forth in stockinette (the RS faces the inside); cut yarn. Knit the two pieces together: Take the



STOCKINGS AND SOCKS

General Information About Stockings and Socks with All-Over Selbu Patterns

Selbu stockings were worked in an endless variety of patterns. They were usually completely covered in patterning, with a center panel (a band or *stolpe/stæ/pe*) all the way up the back of the leg and down to the heel. Sometimes that center panel also continued down the heel and sole. We also see variations with one pattern on the front of the leg and another on the back. It was common for this kind of pattern to be composed of differing lengthwise pattern sections, or to have a panel centered on the back. The number of stitches in the panel varied, which offered an opportunity to make adjustments for a smaller or larger leg without disturbing the larger pattern. The main pattern should be centered at center front. It's important not to pull the yarn in or have long floats (floating strands shouldn't cross over more than 4 stitches), or the stocking can quickly become both too tight and inelastic.

As a general rule, decreases (and, where applicable, increases) on the leg are made on each side of the center panel. It's also possible to decrease at the sides or evenly spaced through a pattern section, or to make "gussets" with a contrasting pattern. For a good fit, placement of shaping is important, and careful consideration must be given to both the leg length and leg circumference of the person who will wear the stockings.

An appropriate length for the ribbing on stockings (drawings 1-3) is approx. 2-2¾ in / 5-7 cm, while for a sock (drawing 4), it's common for the ribbing to be considerably shorter. Here are some variations:

1 a. Long men's stockings that go over the knees: After the ribbing, usually a few stitches are increased before knitting down in pattern about 9¾-10¼ in / 25-26 cm below the ribbing. The decreases to shape leg then begin; decreases should be evenly spaced down to the given/desired number of stitches.

1 b. Long women's stockings that go over the knees: To prevent long stockings from sliding down, decrease a few stitches at the beginning of the patterned section after the ribbing to make the stockings somewhat narrower over the knees. Continue straight down without decreasing and then gradually decrease as the leg narrows.

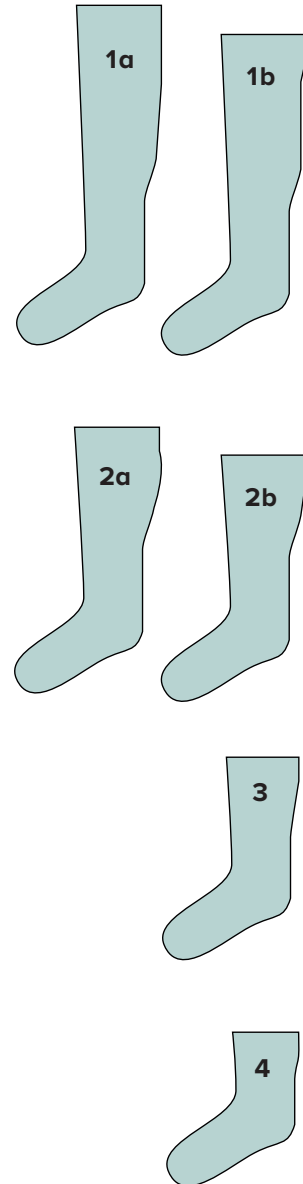
2 a and 2 b. Knee stockings for men and women that begin at or just below the knee: Cast on somewhat fewer stitches for the ribbing (as for longer stockings) and then increase a few stitches directly after finishing the ribbing, before beginning the pattern. Continue straight down without decreasing, and then gradually decrease as the leg narrows. Particularly on men's stockings of this type (and sometimes women's), some stitches are increased at first, on each side of the center panel on the top part of the leg, to follow the shape of the leg. This extra width can also be added by increasing evenly spaced around on the first knit round after the ribbing, but this doesn't follow the precise shaping of the leg as well as increasing down the center panel.

3. Stockings halfway up legs: Cast on about the same number of stitches as for shorter knee stockings, but do not increase after the ribbing. The decreases begin after a few rounds of pattern and should be spaced evenly down to the ankle.

4. Socks with a straight leg: It's most common to have a short ribbing section, only about 1½-2 in / 4-5 cm long. The leg, often about 6-8 in / 15-20 cm long for adult sizes, is worked without increases or decreases. If the pattern repeat works evenly into the stitch count, there's no need for a center panel, but a panel can also be a decorative element. If a pattern doesn't work evenly into the stitch count, a good solution is to break up the pattern with a center panel.

When it comes to heel types, there are several variations, both with and without patterning. A heel flap and gusset form a straight heel that fits well. This is the type of heel described in the basic pattern.

The pattern on the leg most often continues on the top of the foot and sometimes un-



Heel Gusset

The heel is shaped with decreases and short rows and worked back and forth in pattern. Decrease stitches with the color that works most naturally with the rest of the pattern. Work as follows:

Row 1 (RS): K20, k2tog tbl, k1.

Row 2 (WS): Sl 1 wyf, p6, p2tog, p1.

Row 3 (RS): Sl 1 wyb, knit until 1 st before the gap (at turn on previous row), k2tog tbl (joining 1 st on each side of gap), k1.

Row 4 (WS): Sl 1 wyf, purl until 1 st before the gap, p2tog, p1.

Rep Rows 3-4 until all side sts on heel have been eliminated. End with WS row = 21 heel sts remain. Cut yarns.

Foot

The heel is now finished and it's time to pick up and knit sts along each side of heel flap and return to knitting in the round in pattern. The pattern (37 sts) on instep continues as est, and the sole can be worked in your choice of "foot pattern."

There will be more sts around here than on the leg. These extra sts give more room for the ankle, but they need to be gradually decreased away to make a gusset at each side. After completing gusset decreases, the sock foot should have the same number of sts as on the leg = 72 sts.

The rnd now begins on sole, between ankle sts and heel. On first rnd, pick up and knit sts along each side of heel flap (inside the outermost st) as follows: Pick up and knit 11-13 sts along one side of heel flap, work 21 heel sts, pick up and knit the same number of sts along other side of flap as for first side, knit to end of rnd.

NOTE: If it looks like it will be a bit loose/holey in the space between ankle and heel sts, pick up a strand between two sts, twist it, and knit it together with the st next to it. Divide the sts on Ndl 4 so sole sts are on Ndls 1 and 2 and instep sts are on Ndls 3 and 4.

Gusset Rnd 1: Work in pattern around.

Gusset Rnd 2 (decrease rnd): K1, k2tog, continue in pattern until 3 sts rem on sole, k2tog tbl, knit to end of rnd = 2 sts decreased. Decrease stitches with the color that works most naturally with the rest of the pattern.

Rep the two gusset rnds until 35 sts rem on sole and 72 sts rem total. Continue in pattern until foot is approx. 2-2¼ in / 5-5.5 cm shorter than desired full length.

Toe Shaping

There are several ways to shape the toe. We've described both a "round toe," which works best with small block patterns (1 st in MC / 1 st in CC), and a "flat toe," which can be used for patterning. Begin by dividing the sts with 18 sts on each of 4 needles.

Round Toe Shaping

End instep pattern, and, on last rnd, work these 37 sts in MC (leave CC on WS). Knit 3 rnds in "foot pattern" all around.

Decrease Rnd: Decrease 4 sts evenly spaced around (in the same place on all 4 dpn).

Decrease stitches with the color that works most naturally with the rest of the pattern.

Knit 1 rnd without decreasing. Rep these two rnds until 12 sts rem. Move the decreases so they don't "stack" in the same place on next rnd. Cut yarn and draw ends through rem sts; tighten.

Flat Toe Shaping

The instep pattern can continue as est or end as for the round toe shaping. Knit 2 rnds in pattern.

Decrease Rnd: Ndls 1 and 3: K1, k2tog tbl, knit to end of needle. Ndls 2 and 4: Knit until 3 sts rem on needle, k2tog, k1 = 4 sts decreased.

Decrease stitches with the color that works most naturally with the rest of the pattern or knit in stripes.

Rep decreases on every other rnd 2 times and then on every rnd until 12 sts rem. Cut yarn and draw ends through rem sts; tighten.



HATS

General Information about Hats

Hats can be made using several methods, with several different ways to decrease for the crown shaping. If you're knitting a hat with horizontal panels, it's easiest to work the crown with one color and make 4-6 decrease lines evenly spaced over the last 2-2½ in / 5-6 cm. This type of crown shaping is especially good if you want to top your hat with a tassel or pompom. Sometimes the decreases occur over only 1-2 rounds; about half or one third of the stitches remain, and are gathered together. This finishing is a bit pulled in at the top, and it's a simple method of decreasing that's good for less experienced knitters.

Another common way to knit hats is to use patterns with repeats that are similar to cake slices and can be repeated a given number of times around. We describe this type of hat in the instructions for the Stocking Cap, and also give general instructions that can be used for making your own variations. The motif is repeated several times around, usually with a band between each repeat. The band might be striped or have another small pattern. These bands are similar to those on Selbu mittens, and you can use the same kinds of motifs on the hat bands. Patterns for Selbu mittens can usually be easily transferred to hats, although, as a rule, the pattern repeats on hats are a bit shorter. Decrease shaping is also a little different on hats, a little more rounded.

Anatomy of a Selbu Hat

Brim

Traditionally, Selbu knitted hats have a doubled brim. A doubled brim is warmer and sits more closely and snugly on the head and ears. It's common to have a pattern panel on the folded-up brim that's different from the pattern on the main part of the hat. Sometimes, a simple doubled brim is worked, usually in a single color, and then folded to the inside and sewn down on the wrong side. In that case, you begin by knitting a facing and making a foldline, and then continue to the rest of the hat.

Children's hats might have a ribbed brim instead of a pattern panel edging.

Folded Brim

The folded brim can be made in several ways:

- **No special edge:** It continues with a single-color stockinette or pattern panel. Basically, this isn't a true folded brim, but you can fold it up if you want. If the brim is worked in ribbing, you don't need a defined foldline.
- **Foldline:** One round of purl stitches to make a clear delineation between the patterns and where to fold up the brim.
- **Picot edging:** One round of (yo, k2tog) around. This makes a decorative edging that looks like small "teeth" or picots. It makes an obvious, nice-looking foldline, which is especially pretty on hats for women and children. It requires a multiple of 2 sts.

The various types of folded brims each have their own advantages, but if you're unsure how long the hat will be, or if it might "grow" a little, the choices above are the best options because you can make a brim as you prefer.

Facing

You can make a facing to go under the pattern section of your hat by knitting a single-color or stockinette section; start with the stockinette side out, and then after an inch / a couple of cm, turn the piece inside out and continue in stockinette (what is now the right side).

Dividing the Hat for Crown Shaping

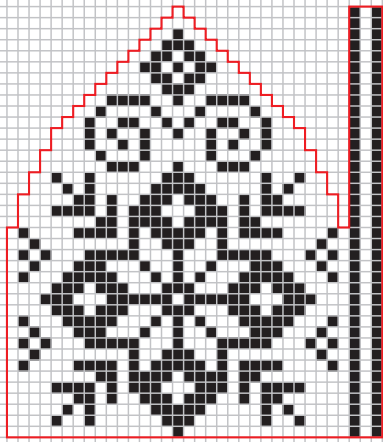
Work each hat section in pattern and work the pattern repeat around. Make sure the floats don't draw in, or else the hat will be inelastic and too tight.

Decreases

Continue in pattern but with decreases. When each pattern repeat is separated by a band, decrease with the two stitches on each side of band, before and after it. When decreasing on every round, if you need to twist the strands around each other on the wrong side, twist right before the decrease on the right side of the band and after the decrease on the left

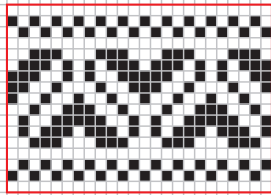


HAT, CHILDREN'S



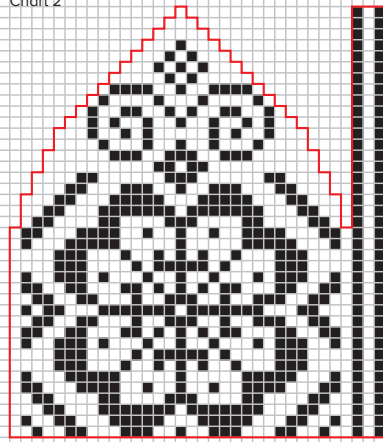
1 repeat (34 sts)

Chart 1



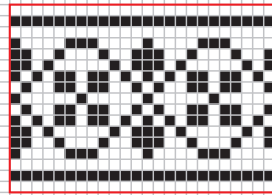
1 repeat (12 sts)

Chart 2



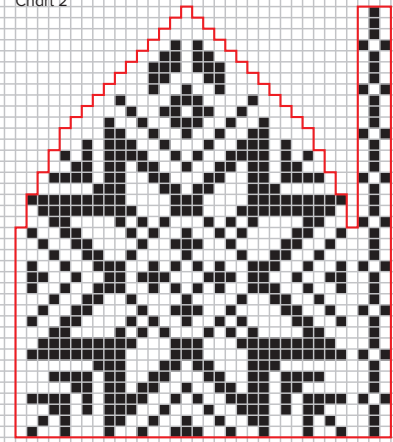
1 repeat (34 sts)

Chart 1



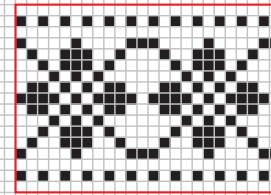
1 repeat (12 sts)

Chart 2



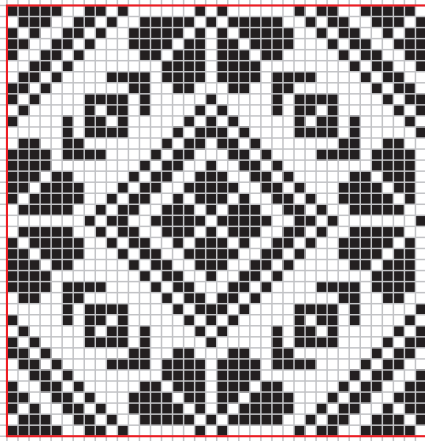
1 repeat (34 sts)

Chart 1



1 repeat (12 sts)

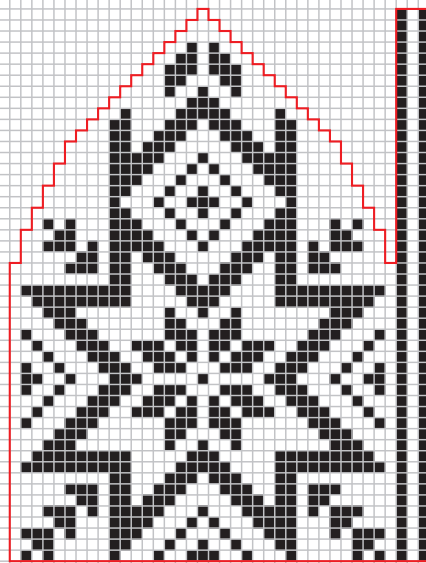
CHILDREN'S HAT WITH DOUBLED BRIM IN RIBBING AND LARGE POMPOM



1 repeat (38 sts)

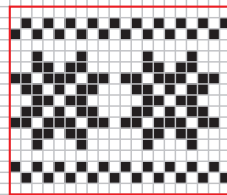
HAT, ADULT 1

Chart 2



1 repeat (38 sts)

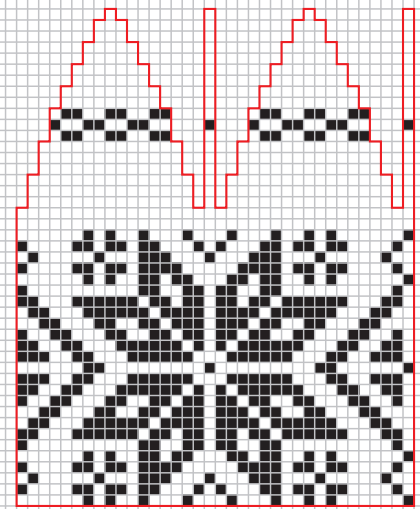
Chart 1



1 repeat (10 sts)

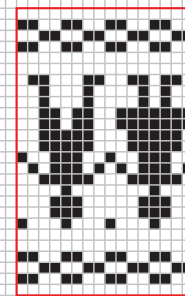
HAT, ADULT 2

Chart 2



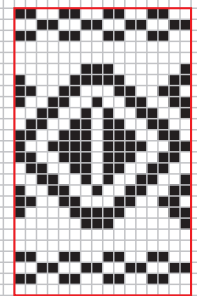
1 repeat (36 sts)

Chart 1



1 repeat (16 sts)

Chart 1



1 repeat (16 sts)

NORWEGIAN WOOL

There are many good reasons to use Norwegian wool in knitted fabrics:

- Norwegian wool is absolutely top quality. It has unique strength, suppleness, and loft, and makes long-lasting, warm clothing that maintains its shape over time.
- A wide choice of both types of yarn and colors is available.
- For Norwegians, the yarn doesn't travel far, and by purchasing local products, we support neighbors in their work.
- By buying Norwegian wool, you contribute to supporting Norway's sheep holdings and thus help to maintain the cultivated landscapes where the sheep graze. Pastures are very important for maintaining species-diverse vegetation, and that many plant species die out if a grazing area grows over.

CROSSBREEDS AND SPELSAU

There are two main types of Norwegian sheep's wool that are used for knitting yarn—crossbreed wool from long-tail breeds, and spelsau wool from short-tail breeds. Crossbreed wool is crimping and soft, and the sheep only have this type of fiber. Spelsau sheep have both an outercoat and an undercoat. The undercoat is as crimping and woolly as crossbreed wool, but, in addition, spelsau has long, coarse, smoother, and stronger outercoat hair.

SHEEP BREEDS THAT YIELD CROSSBREED QUALITY WOOL:¹⁵

- Blæset from Rogaland. Black/brown sheep with white socks and white blazes.
- Dala—large white sheep with thick, long wool.
- Fuglestadbrogete sheep from Rogaland. White sheep with black flecks on their legs and head, which may also have gray/black flecks all over the body.
- Gray trønder sheep—gray, as the name implies, with a dark head and white flecks under their ears. Their wool is especially soft, and more fine-fibered than common crossbreed wool. That suggests that these sheep are a cross between the old Norwegian gray sheep and Merino sheep that monks brought to the monastery on Tautra in Trondheim Fjord.
- Merino—a large white sheep with soft, very fine, and much sought-after high quality wool. These sheep are not well-suited to the Norwegian environment, and are seldom seen.
- Norwegian white sheep—a cross of various Norwegian and imported sheep breeds. The Norwegian white sheep is not all that similar to other Norwegian breeds, and is primarily a slender-limbed, quick-growing, fertile and meaty breed. In 2006, Norwegian white sheep constituted 69% of the sheep in Norway.
- Rygja from Rogaland—a small, white sheep with soft and kemp-free wool.
- Steigar from Steigen in Nordland—white sheep with good wool. Their wool is a little shorter than Dala wool.

SPEL-TYPE SHEEP BREEDS

- The Old Norwegian spelsau is a small sheep with a long history. Its wool can be black, blue (pure, cold gray tones), brown, and white. The outercoat and undercoat are often different colors.
- Old Norwegian sheep, also called villsau or wild sheep/stone-age sheep/ur-sheep/outdoor sheep. The sheep have short undercoat wool, coarser animal hair/kemp, and only slightly longer, often coarse-fibered outercoat.



Crossbreeds; shown here, Norwegian white sheep.



Spelsau, Norwegian Spelsau shown here.

¹⁵ Norsk sau og geit, <http://www.nsg.no/>

CONTRAST AND COLOR USE IN PATTERNS

TRANSFERRING BLACK/WHITE PATTERNS TO COLORS

Perhaps there's a pattern you already want to use, and perhaps there are some colors in it. How to get the desired result is something you might consider, and something you should think about with an awareness of your potential choice of materials, in terms of:

- the degree of light/dark contrast
- the shapes and formatting of motifs
- tone-on-tone colors (color tones)
- color contrast (color tone contrast)

DEGREE OF LIGHT/DARK CONTRAST

How much patterning do you want your garments to have?

If you choose two colors without (much) light/dark contrast, any stranded knitting will look more like it's single-color. Patterns in black and white provide the most contrast, and thus the most distinctive pattern. However, with wool the word "white" can be relative, and can cover everything from completely bleached chalk white to yellow- and gray-toned white—take your pick, depending on how you think each looks alongside black, and your personal preferences. The blackest wool yarn is dyed, but there's also black sheep's wool with brown tones, heather charcoal gray, and other very dark colors that can look like or serve as black when set against a very light or white color. To determine the darkness/lightness of a color, you can compare it to a gray-tone scale. Lay the scale on the yarn and see where it's most similar (see gray-tone scale, page 296).



Small or large goat's horn roses?



Children's cardigan, "Trees" [Trær], designed by Ann Myhre.



Rowan ZB238 New Nordic by ARNE & CARLOS. By subduing their color choices, ARNE & CARLOS have clearly made a modern knitted sweater, which is both similar and not similar to those we have seen before.

BELL PULLS

The patterns on old bridegroom's mittens were copied in the 1970s and 80s with heavier yarn and hung on the wall as bell pulls. Most of the bell pulls I've seen have had freely arranged patterns as motifs, often with a little text, such as "In Remembrance," "Tradition," "Souvenir," etc.

A bell pull designed by Mette Handberg, "Welcome," was one of a series of bell pulls produced by the knitting factory at Selbu Hufliid AS. The forerunners of this bell pull were bell pulls produced by hand knitters around the village. They included Sofie Marsstad, who made several designs and knitted them to sell.



Knitted swatch with a motif, made for Selbu Husfildscentral.

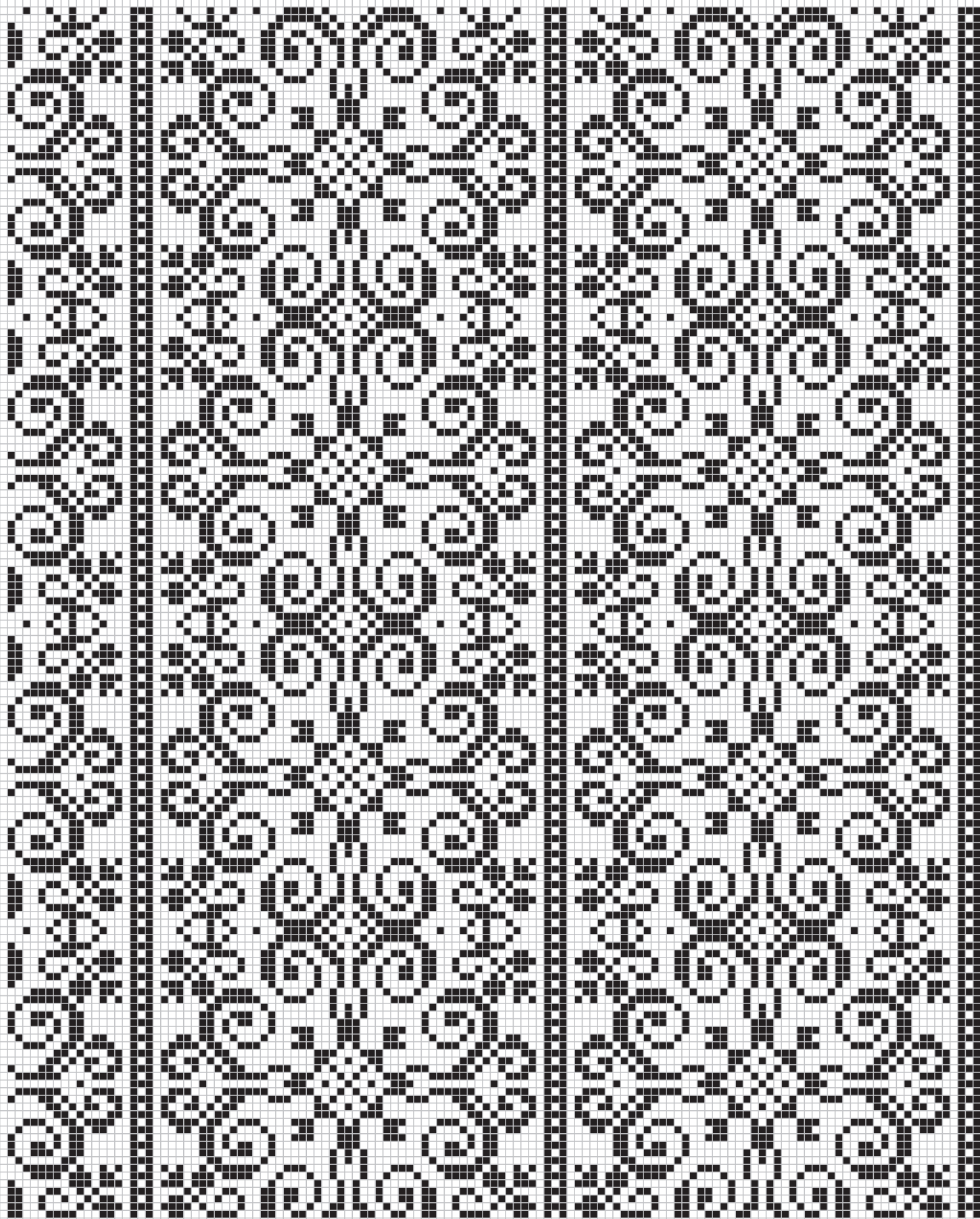


Stockings with randomly arranged patterns. Selbu Bygdemuseum (SE-2977A and SE-3053A).

LONGITUDINAL ROUNDED ROSES



Sofie Marstad (1919-2012) in her cardigan with ram's horn roses (*verhånnros*) and grape leaves (*vinløv*) motifs on the sleeves.



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ENDLESS PATTERNS WITH WOODLOUSE AND SPIDER MOTIFS

The first four charts in the chapter show longitudinal patterns with woodlouse motifs. The next eleven shown here have endless patterns, first with woodlouse and lattice blocks, then variations with other figures in the pattern, and finally similar woodlouse variations. To develop your own variations, chart the patterns and draw in other variations from the charts for WOODLOUSE/SPIDER, pages 163 and 165 in the book *Selbu Mittens*.



A Selbu pullover for children, 8 years old, designed by Edith Nilsen in 1941. Husfliden in Trondheim, pattern no. 130.

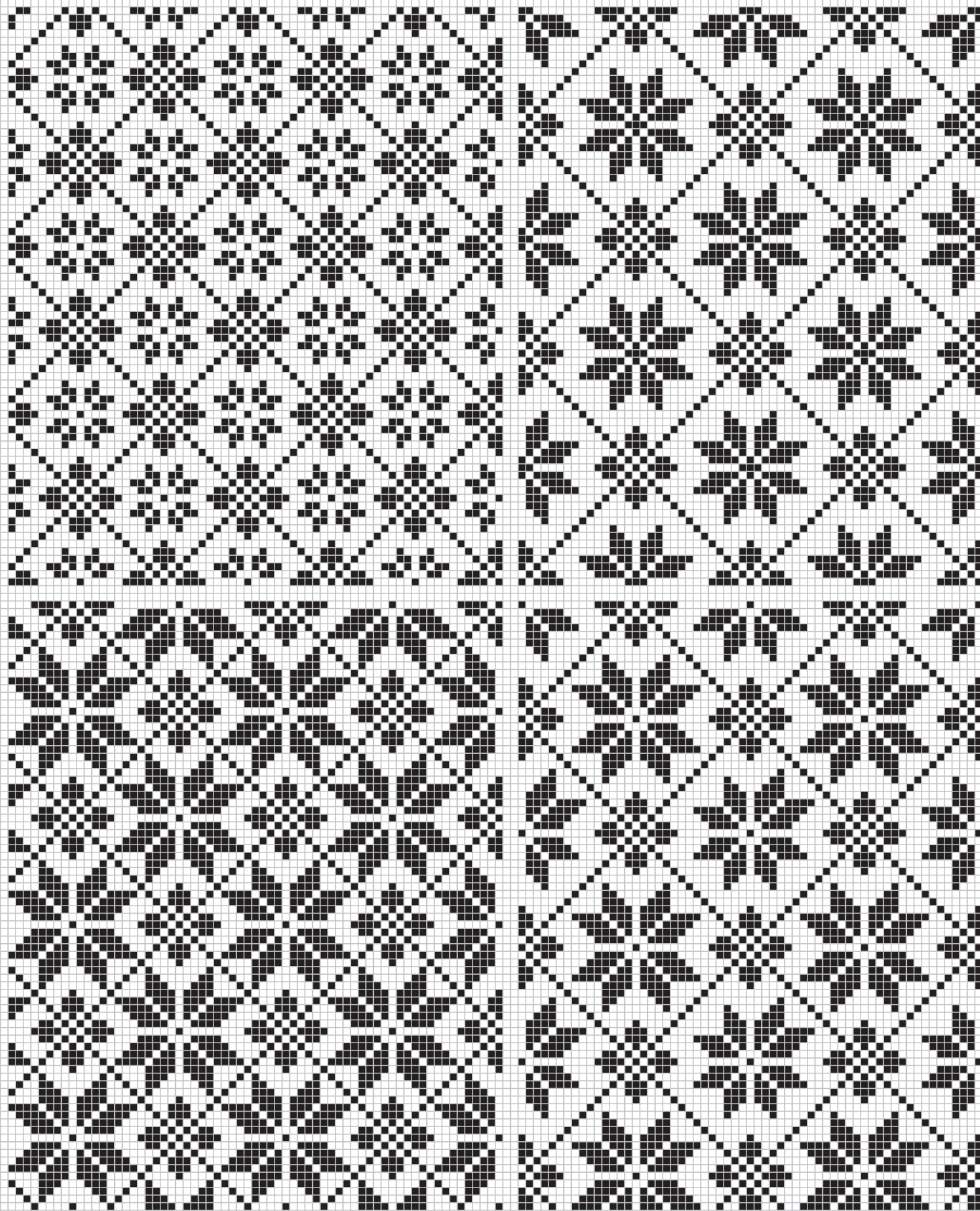
Arvid and Ingrid Renå in long knitted stockings.

ENDLESS PATTERNS WITH STARS AND WOODLOUSE MOTIFS

This section begins by showing simple patterns with stars in diagonal blocks, separated by single-stitch lines with woodlouse motifs at the intersections of the blocks. The size of the stars and woodlice in relation to the blocks determines how dark or light the overall impression will be, and how subtle or active the pattern will look.



Men's cardigan from Selbu Bygdemuseum (SE-2961).



Often, the size of the motifs is in proportion to the size of the garment: small stars on small stockings, large on large.



Child's stockings knitted by Ingrid Aftret Påls.
Selbu Bygdemuseum (SE-3403).



Stockings from the Sverresborg Trøndelag Folk Museum
(FTT.53280).



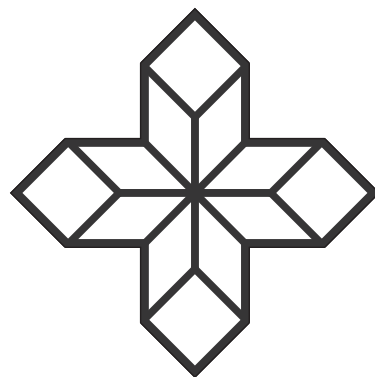
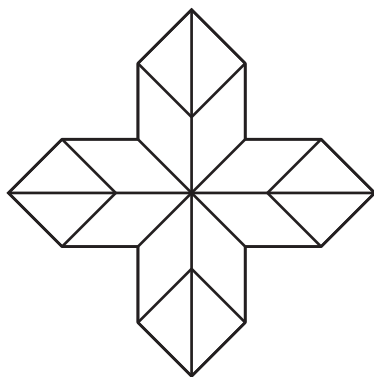
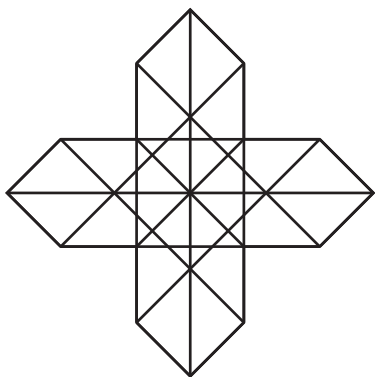
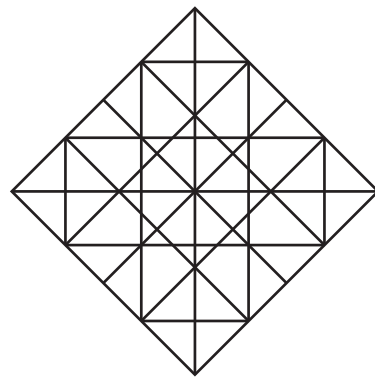
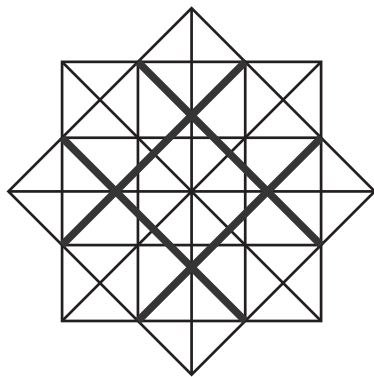
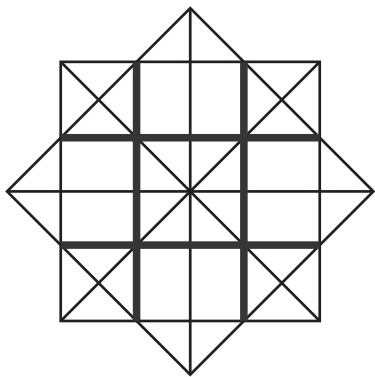
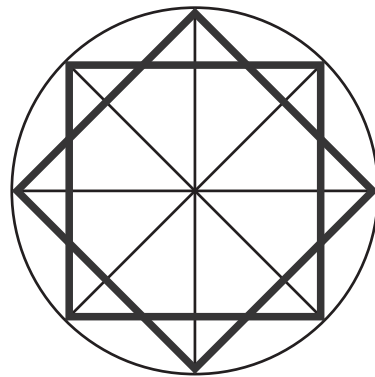
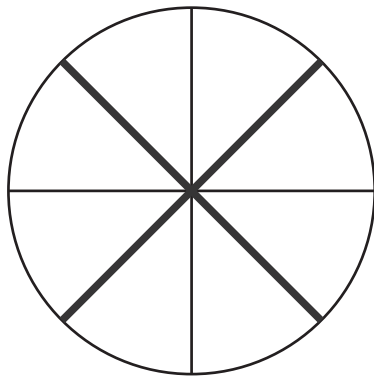
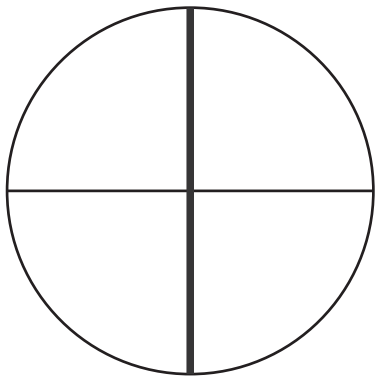
Men's stockings knitted by Mali Eidem.



Stockings from Selbu Bygdemuseum (SE-3029).

ENDLESS PATTERNS WITH STARS / LARGE WOODLOUSE / ROUNDED RHOMBOID
SHAPES

Stars inside a large woodlouse are not common motifs. On mittens, they are seldom included in the large rounded mitten roses/stars.

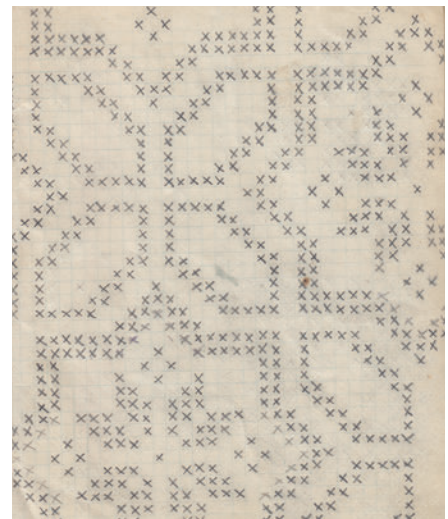
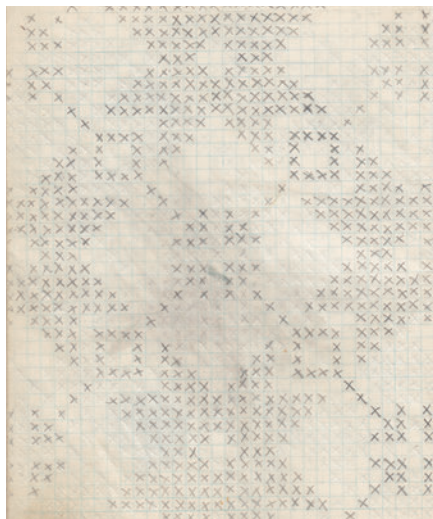
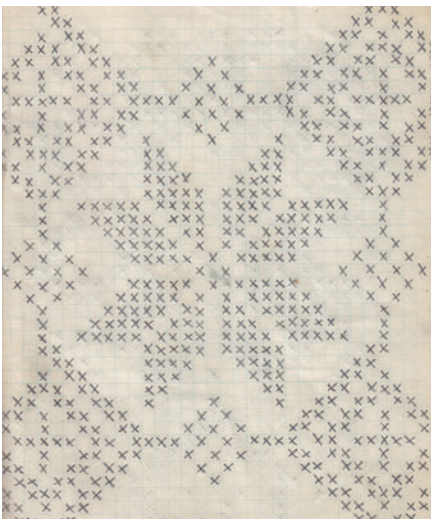
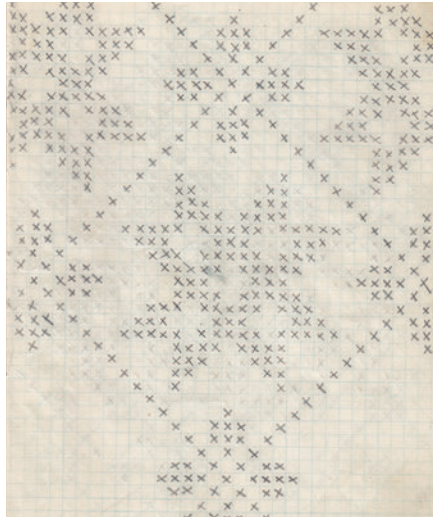
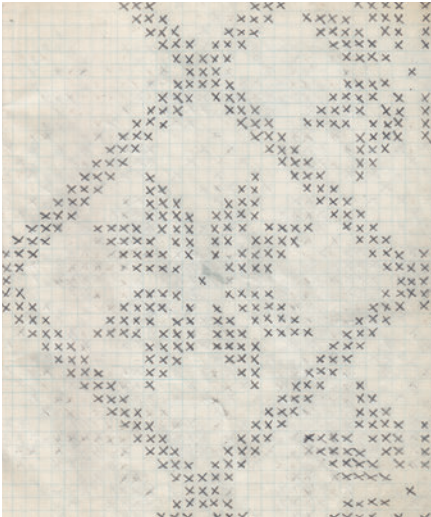
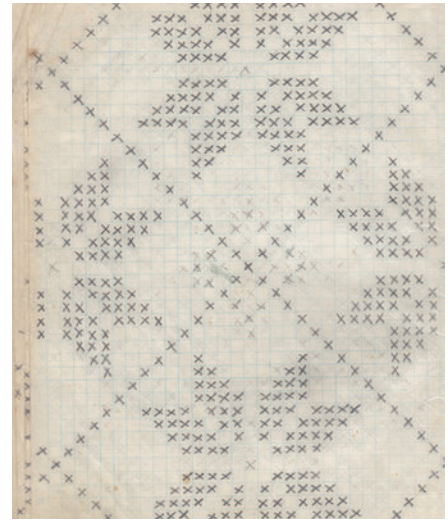
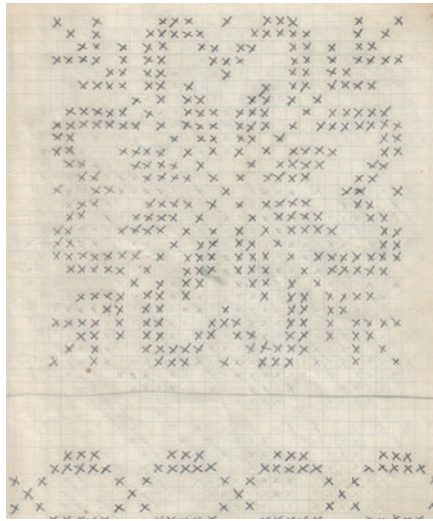




Birgit Hallbauer and Ragnhild Gurine Sesseng in knitted sweaters and Bjarne Alseth on accordion.



Blue and red child's stockings knitted by Brynhild Emstad.



Looking through old pattern books makes it clear that they were useful work tools for collecting patterns and drafting new variations. Here are some of Oline Kulseth's (1908-2004) sought-after motif arrangements.



Husfliden's pattern no. 6, "Oster Jacket."



The knitter Anne Lise Karlsen in the Oster sweater she knitted in her own color choices.

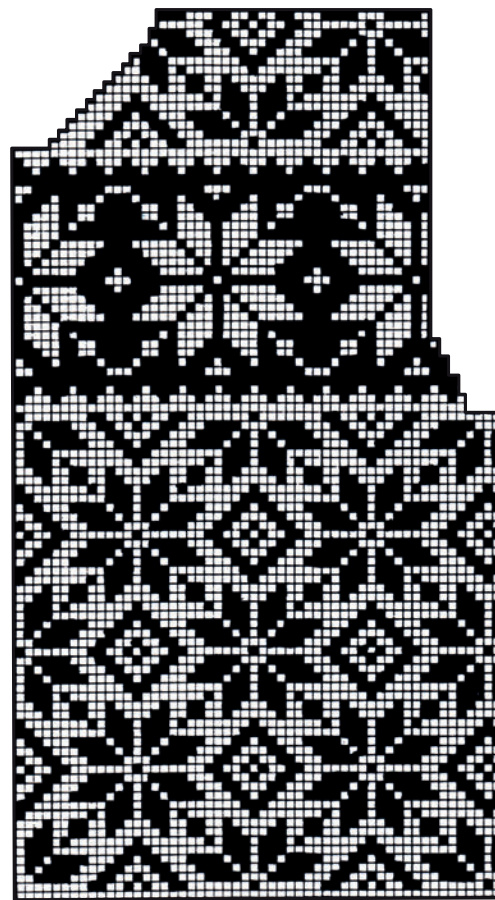
STARS | 30/60 DEGREE PATTERNS

The facing page shows star patterns from Vestland and Tenndalen in Sweden. The related designs have a different basic system than those common in Selbu; they are based on 30/60-degree angles, not 45-degree angles.

ENDLESS PATTERNS WITH STARS, TWIGS, AND POMEGRANATES



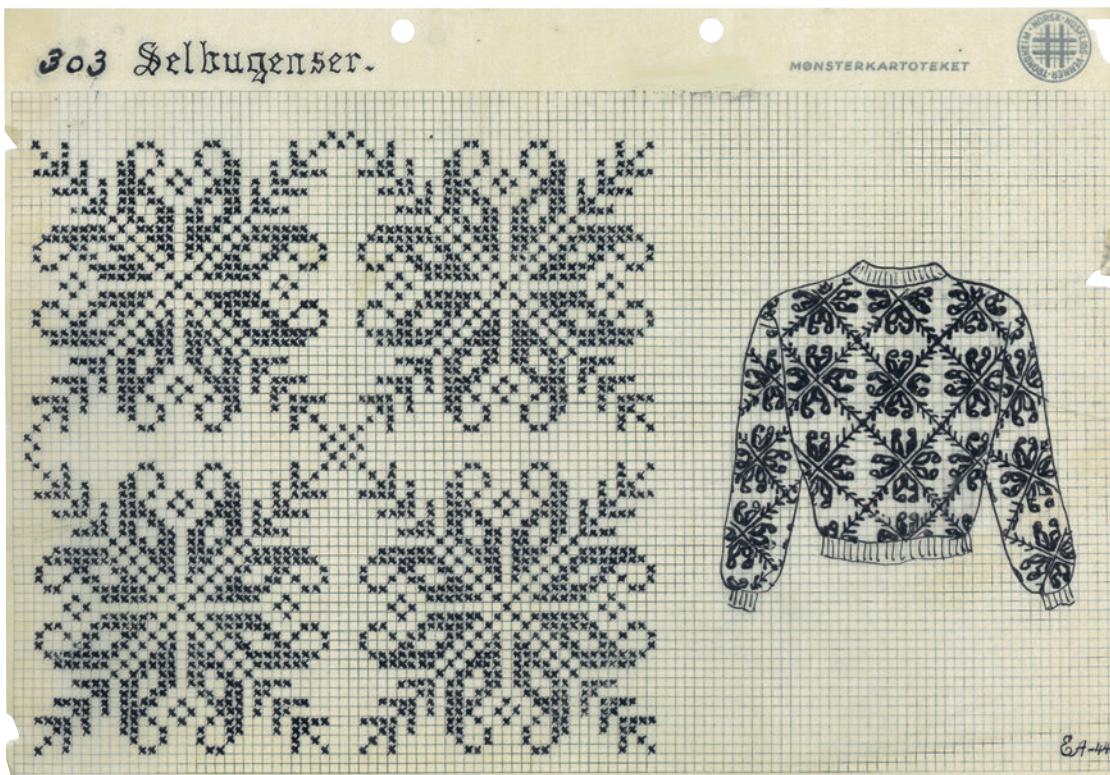
Selbu Husflidscentral, men's sweater pattern, no. 682.



Selbu Husflidscentral, boys'/girls' sweater pattern, no. 630.



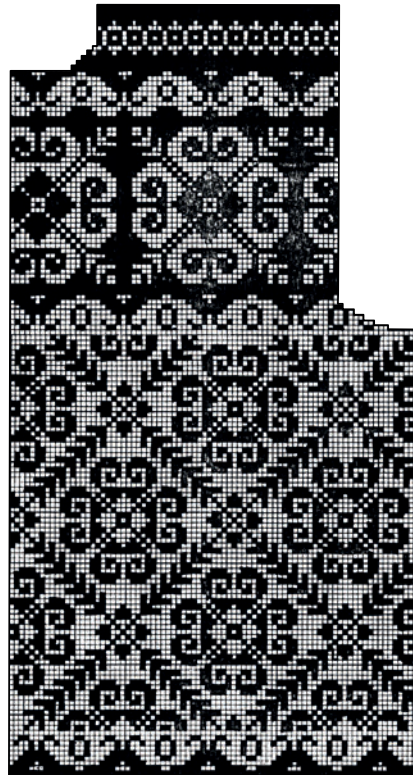
Trondheim Husflid's pattern no. 304, Selbu sweater for women (designer Edith Nilsen-41).



Trondheim Husflid's pattern no. 303, Selbu sweater for women (design EH-44).



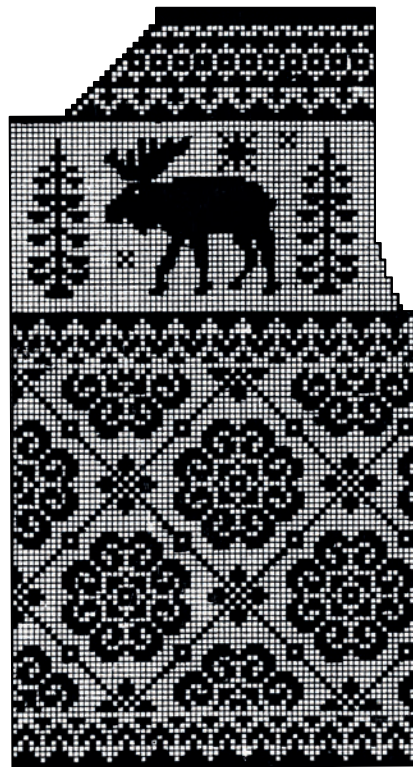
Cardigan from Brumoen knitted following pattern to right.



Selbu Husflidscentral, men's jacket, pattern no. 780b.



Cardigan from Hårstad, private ownership, Selbu.



Selbu Husflidscentral, men's jacket, pattern no. 680.

HUSFLIDEN'S STRIKKEOPPSKRIFTER

Mønsteret komponert av Vestlandske Husflidslag – Bergen



Herregenser
med mønstret bærestykke

Mønster nr. 64 A

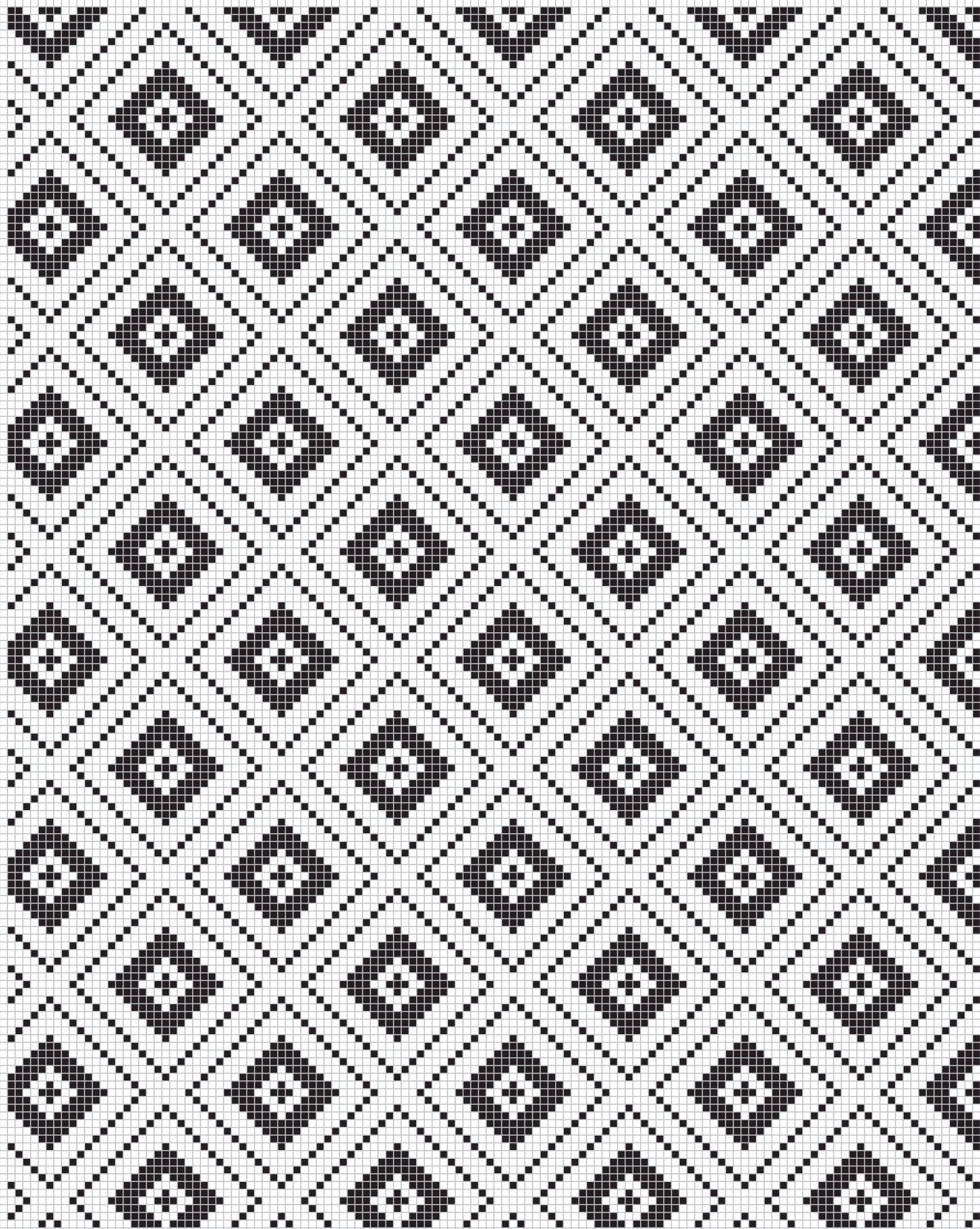


Karoline Nilsen's stockings from 1902 (NF 1903-0339AB). These stockings are identical to Ragnhild Meisterlin's stockings, which hang in Selbu Bygdemuseum (SE-3092). Ragnhild Meisterlin was the daughter of the forest manager Georg H. D. Meisterlin. Ragnhild was an enterprising woman who led the sewing association "Needle." The sewing group did more than sew: they searched for fixtures sold by the Selbu church when it was renovated in 1888, and they collected donations to buy back the fixtures.



Trondheim Husflid's pattern no. 459, women's pullover (design EH).

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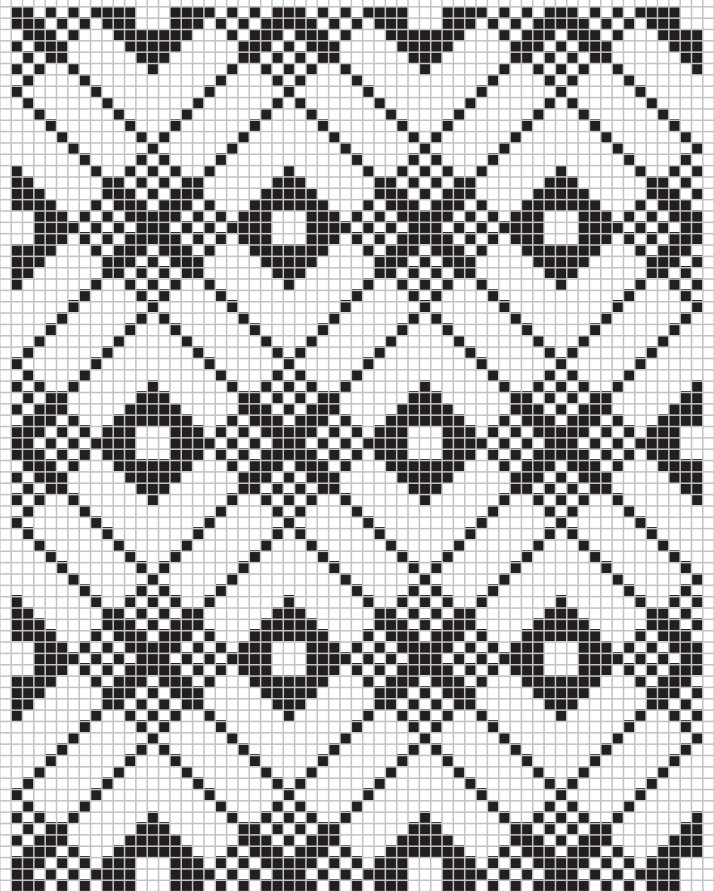
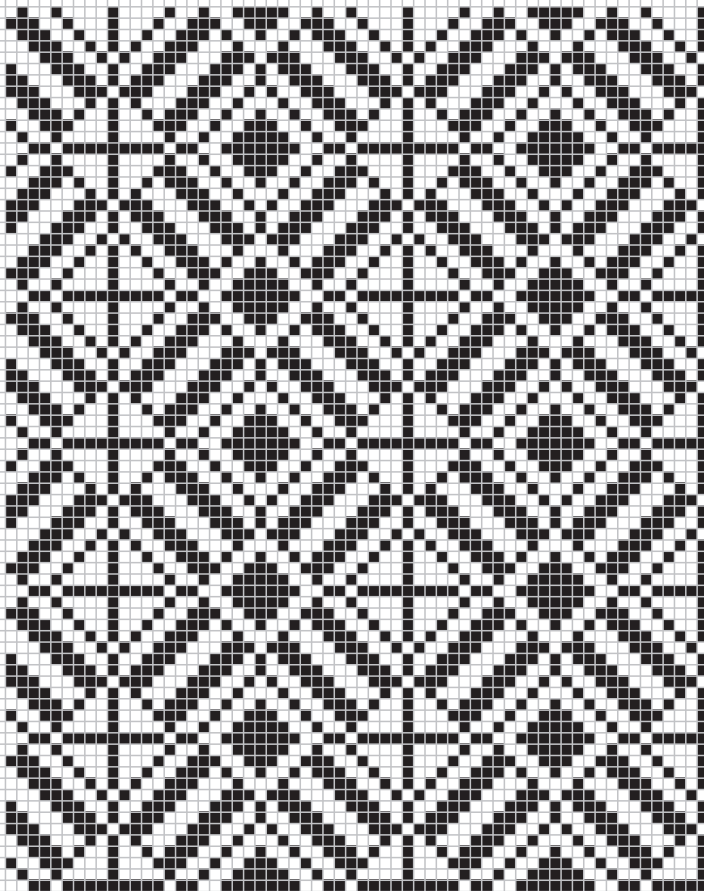
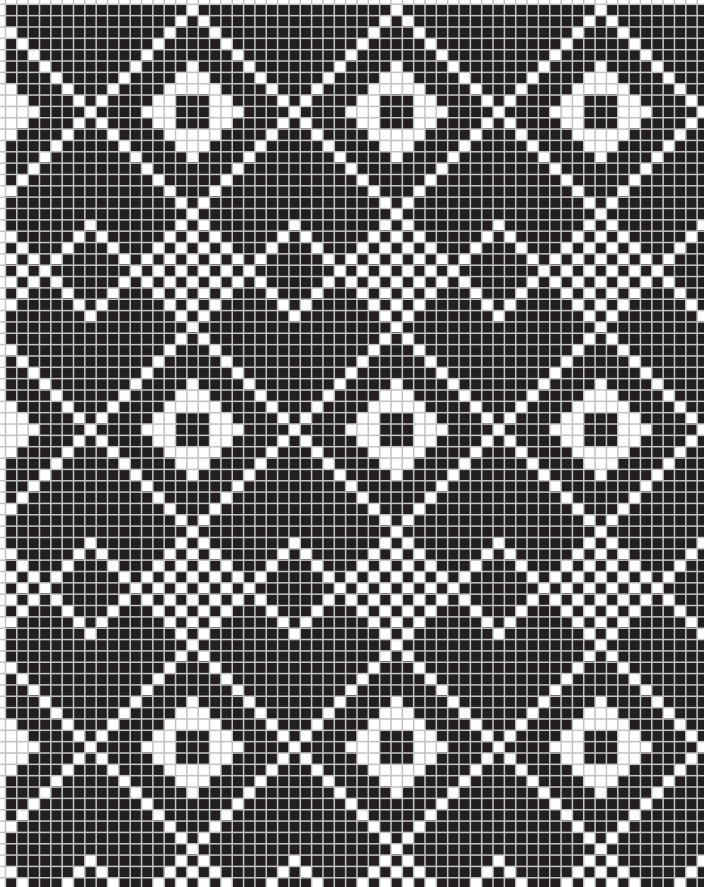




Fasesknippen (mountain in Trøndelag) in 1943.

Haldor Kringhaug, Solveig Kringhaug, and Petter Brandslet, with Klara Brandslet behind the camera.

Modern machine-knitted stockings with related patterns, 1936. Advertisement photo for Falkanger shoes. Sverresborg Trøndelag Folk Museum, Schrøder collection (FTTF-SCH. ALF.F.06.14).





ANNE BÅRD SGÅRD

grew up in the village of Selbu, and has always had a close relationship with her hometown and its wealth of knitting history—her endless fascination with the traditional mittens that made Selbu famous became the groundwork for her first book, the stunning all-in-one historical reference, design compendium, and mitten pattern guide *Selbu Mittens*.

With this companion collection, she's delved into the wider realm of sweaters, cardigans, socks, and hats: foundational patterns create a baseline for adapting and combining over 450 motifs, based on extensive registration of patterns preserved through photographs, drawings, and samples of historical knitted items from Selbu. The result is a unique and unequalled look into the traditional knitting culture of the Selbu region, and an inspiring pattern resource for contemporary garments enriched by the depth of Norwegian textile heritage.

Explore the origins of sweater knitting in Norway, including the history of color, style, and shaping, and a survey of decades of design work based in Selbu by professional knitters. Learn where the striking, high-contrast motifs characteristic of Selbu patterns come from, how they've changed over time, and how to pick the right yarns and colors to make them your own. Includes pictures of designs reconstructed from historical example and one-of-a-kind archival photographs for a knitting reference guide unlike any other.

ANNE BÅRD SGÅRD is a handcrafting expert who studied textiles at the Bergen University College of Art. She has presented several solo exhibitions and participated in multiple public exhibitions as well, both within Norway and abroad. Her works have been featured by Norwegian art museums, Norway's national arts council, and more. She was raised in Selbu and has always loved knitting; preserving the traditional patterns that have made her home famous worldwide has been her mission since 2013. Her first book, *Selbu Mittens*, is also available from Trafalgar Square Books.

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