

Posta Stamps

Faroe Islands

No. 39

February 2019



- The Faroese Provisionals of 1919
- V.U. Hammershaimb 200 years
- The Moon Landing 1969
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- Faroese Watermills



Test proof



The Faroese Provisionals of 1919

The Chair Leg Overprints

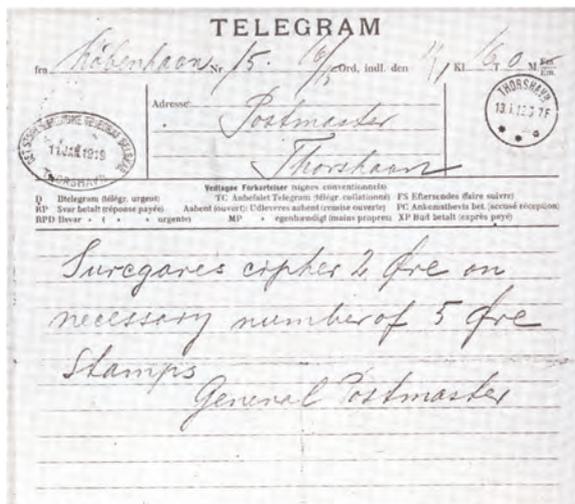
The provisional stamps from 1919, where lack of stamps made it necessary to overprint stamps to meet demand, are highly sought after among stamp collectors.

It is perhaps an irony of fate that the postal impact of the Faroe Islands (in philatelic context) - apart from the English censorship - was not felt until after World War I. This may be why the situation was underestimated and not given timely consideration by the Danish postal authorities when they decided to raise postal rates as of January 1, 1919. The new rates were published in *Dimmalætting* (the largest Faroese newspaper at the time) on December 14, 1918. The rate for ordinary letters up to 250 grams went from 5-øre to 7-øre. Domestic rates for postcards up to 250 gm also increased - from 4-øre to 7-øre (domestic rates also apply to letter cards sent from the Faroes to Denmark). This was crucial for the future provisional stamps as especially the 2-øre stamps were rapidly running out of stock. In the following we will take a closer look at

the overprinted 2/5 øre stamps, the so-called "chair leg" overprints.

The most important functionaries of the Tórshavn post office were Postmaster Rasmus Kristensen Pilgaard (1st June 1917 – 31st October 1922), postal clerk Andreas Ejnar Emil Godskesen Andersen (6th June 1917 – 30th April 1920) and postal assistant Laurits Diderik Hansen (1st November 1918 – 30th April 1925), later inspector (1st July 1931 – 31st December 1946). Thus, all those responsible for the functioning of the Tórshavn post office at the time were Danish.

Already in December 1918, Postmaster Pilgaard had become aware of the precarious situation. He sent a telegram requesting 7-øre stamps from Denmark. It had, in other words, become clear to him that a shortage of stamps was looming. Pilgaard was requested to use 1 and 2-øre stamps for franking since the 7-øre stamps would not be arriving in the islands until after January 1, 1919. On December 30, Pilgaard telegraphed Denmark again - the situation had become untenable - the stamp stock had



The telegram with the instructions to overprint the 2-øre stamps arrived Saturday January 11, 1919 - therefore this date was used when Posta issued a mini-sheet celebrating the 100th Anniversary of the chair leg overprint.

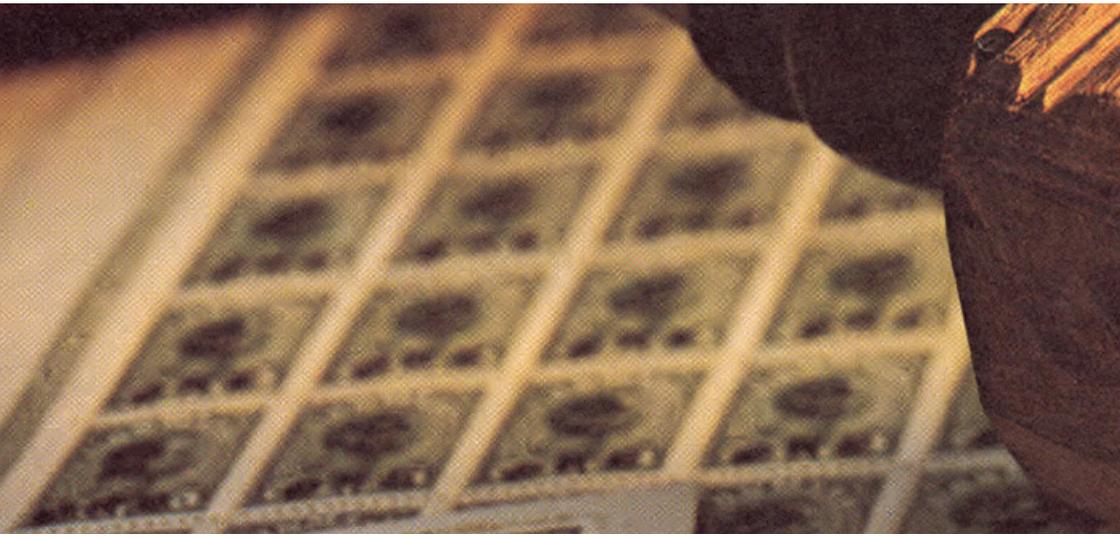
become depleted. On January 1, the Danish General-Directorate sent a reply to the effect that the post office could bisect the 4-øre stamps and later also the 4-øre wrappers when there were no more stamps in stock. Nothing was said about how the stamps were to be bisected, which posed a new predicament for the postal staff. However, L. D. Hansen, being himself a philatelist, was aware that the West Indies had managed in a similar situation in 1903 by bisecting the stamps diagonally. The same decision was now made and carried out in the Faroes.

However, the stock decreased rapidly and already on January 10, Pilgaard realized that although most towns and villages had their own stamp stock, the "cash register" in Tórshavn was almost empty. That same day a telegram was sent to Denmark highlighting this dire situation - only five sheets of 4-øre marks were left in stock. Due to English censorship in the aftermath of War, the General Directorate replied with a telegram in English (misspelling the word surcharges) on Saturday, January 11, 1919 at 16.00:

"Surcgares cipher 2 ore on necessary number of 5 ore Stamps - General Postmaster". (The telegram was in English because of the English censorship. In this case, a spelling mistake has occurred in the telegram. There should be "Surcharges" not "Surcgares", but this is the original wording). Thus, permission had been granted to overprint 5-øre stamps with a 2-øre inscription.

The telegram was marked as received by the post office on Monday, the inscription reading 13.1.19. 5-7 F. However, this has no significance for the actual time of delivery. My conclusion is that a Danish official in Torshavn received the telegram on the day it arrived, i.e. Saturday afternoon, January 11, at 18 pm. There is no doubt that the telegram was delivered to Pilgaard's private residence on Landavegin Road – if indeed Pilgaard did not give any other instructions to the Great Nordic Telegraph Company, since he must have been expecting to receive an important telegram.

Pilgaard may have given the deputy postmaster special instructions for the delivery



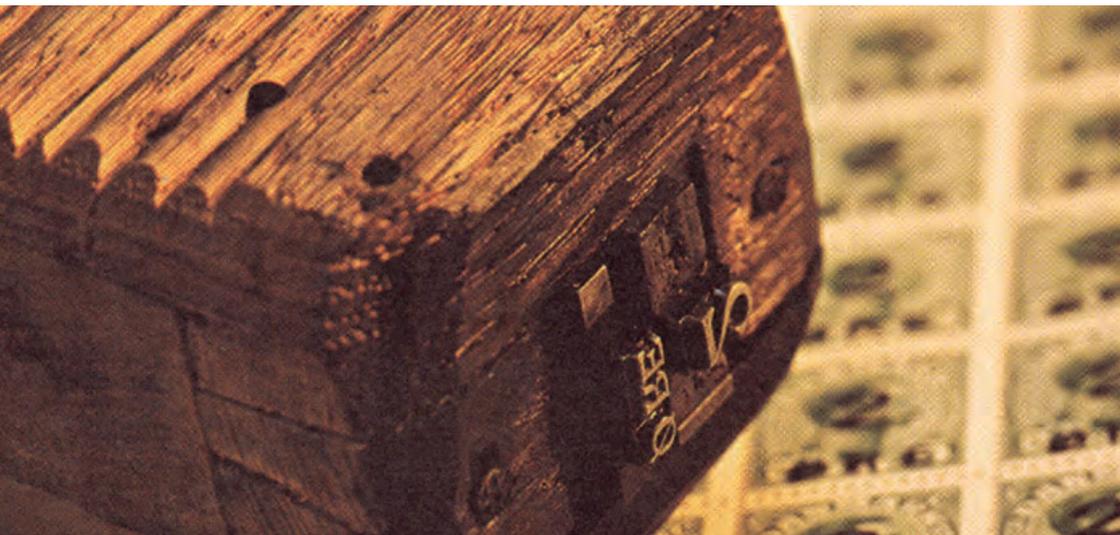
of the telegram, since Pilgaard himself was at that time on official business in Tvøroyri, where Mortensen was preparing to sell Smiril to the Faroese Parliament. Such a deal would have had significant consequences for postal communications between the islands.

Due to Pilgaard's absence, it devolved on Godskesen Andersen, the deputy commander of the post office, to come up with a solution. He made a draft of how an overprint could be implemented. (One of these "essays" is the theme of the mini-sheet, which will be issued on January 11, 2019). The printers at Dimmalætting rejected the task - probably due to time constraints, but they gave Andersen the single character types 2, Ø, R and E which could be used in the overprint. Having secured these types, Godskesen Andersen instructed master carpenter Peter Poulsen to embed them in a chair leg. This is how we got the chair leg overprint. It was first used on Monday, January 13, 1919, according to Godskesen Andersen's own account several years later. One sheet of 100 stamps was overprinted

at a time. They were, however, never sold without being cancelled by the post office! In total 155 sheets of 15,500 stamps, were overprinted in this way.

As far as I know, no documents exist that can confirm Godskesen Andersen's later statement that January 13, 1919, was the first day of use of this 2>5-øre stamp. In fact, there exists at least one envelope cancelled on Sunday, January 12, 1919. I am not able to say if this is a genuine item, but we know that the post office staff were at work on Sunday, January 5, 1919. It is therefore quite possible that the staff was also working on Sunday, January 12. We know that a number of envelopes franked with other stamps were cancelled this very Sunday. This question must therefore be left open.

On January 23, 1919, S / S Botnia docked in Tórshavn with the stamps that Pilgaard had ordered. At the same time, Denmark ordered a halt in the sale of provisional stamps - an instruction promptly obeyed by the Tórshavn post office. It was wintertime



The Chair Leg Overprint

so transporting the new stamps to each nook and cranny in the islands took several days – which is why we will find these stamps also being cancelled at a much later date. According to Ingvar Jacobsen, a philatelist and columnist for Nordatlantex-76, these stamps were valid for franking until December 31, 1926, although this was of no practical significance.

Looking at the newspapers from these days, we find several items of interest:

The newspaper *Dimmalætting* No. 5, notes already on January 15, 1919, that there is very great interest in these stamps. On the front page, we find a large advertisement:

“Buying Stamps!

Buying 5-øre stamps at highest prices, overprinted with 2 Ø. In Thorshavn.

The Stamp Fair, Copenhagen. “

And on page 3 in the same newspaper we find another request for these stamps signed by Johs. Olaus Joensen, Tórshavn

Tingakrossur nr. 3 (the Faroe Islands' second largest newspaper at the time) features a humorous column on January 22, 1919:

Stamp “Epidemic”

“Our postmen has recently been busy dealing with stamp collectors speculating in 2-øre - overprinted 5-øre stamps - as the stock of 2-øre stamps has long since been exhausted. Earlier, mostly boys were occupied in this strange business (of stamp collecting), but now grown-ups - a newspaper editor being one of the most eager! – are joining the game, sending piles of self-addressed letters to the post office. They expect a big win: it is reported that a 2-øre stamp can suddenly rise to the value of 50 kr.! An amusing example of this “stamp epidemic” is the “prize-puzzle” used as bait by Dimmalætting. It’s so easy that any child can solve it, and that is exactly why the editor can expect to receive solutions by the dozens - with 2-øre overprinted stamps! Which is what this is all about. But sometimes these “speculators” get cheated. A serious man - according to the story - came one of these days into the post office with a



Godskesen Andersen, the deputy commander of the post office,



4-øre wrapper. Photo: Peter Sondhelm

pile of letters, all of which were addressed to himself! The postman wrapped a band around the pile, franked it with a 50-øre stamp and returned the pile to the man. The man both cursed and swore! "

Yes, stamp speculators abounded and today many collectors do not attach any great value to envelopes with the inscription "P S Johannesen, Vaktarhusgøta".

Everyone knows that Petur Sofus Johannesen was a great collector, but I'm told that he never came to the post office asking for a special cancellation. He always put the letters in the mailbox, leaving the rest to the postal service. If you look closely, you will see that the quality of cancellations on his envelopes varies greatly. Besides, not that many of these envelopes exist so they hardly do any damage; the contrary is rather the case.

Álvur Danielsen

Sources:

- "The Faroe Islands Interim Probably 1919" by Kristian Hopballe and Steffen Riis. 1986.
- Ingvard Jacobsen, columnist for Nord atlantex - 76. (Booklet published in connection with a stamp exhibition in Tórshavn 1976)
- Aage Tholl and Rowland King-Farlow Documents / Communications 1950 -1970.
- Thanks to Poul Erik Malmbæk for proofreading.



Test proof

V.U. Hammershaimb 200 years

V. U. Hammershaimb (1819-1909)

In every nation on earth we will find people of such preeminent importance that summarizing their lives and their stupendous work presents us with difficulties, not to mention the changes they effected for their native country and its people.

Such a man was Venceslaus Ulricus Hammershaimb (1819-1909), called V. U. Hammershaimb or just Hammershaimb in common parlance.

By virtue of his numerous linguistic, literary and cultural activities, Hammershaimb became by far the most important person in 19th century's cultural life in the Faroes.

As a man of literature and linguistics, an official and a dean, he helped create and establish the Faroese written language. Hammershaimb collected and published Faroese folk tales, the country's heroic ballads and its literary cultural heritage.

Hammershaimb, the Theologian

Young Hammershaimb graduated from college in 1839 in Copenhagen whereupon he studied theology at the University of Copenhagen, becoming a Lutheran minister. His true calling, however, was Nordic philology.

He was born in the village of Sandavágur on the island of Vágar in the Faroe Islands. After years of study, Hammershaimb was appointed parish minister, first in North Streymoy in the Faroe Islands, then in Eysturoy and later as the rural dean in the Faroes.

Up until his departure from the Faroe Islands in 1878, having then been appointed to an office in Denmark, Hammershaimb also served as a royally elected member of the Faroese Parliament.

Hammershaimb, the publisher and collector

In his earliest writings, Hammershaimb outlined his great goals and ambitions, which



Painting of V.U. Hammershaimb. R. Kjellerup, 1899

consisted in saving cultural traditions found in relics preserved by the language, ballads and folklore still being kept alive in oral transmission in the Faroes. This is how he entered upon the work which would bring him great renown and proved to be his life's actual enterprise.

From the mid-1840s he published articles on the orally-transmitted literature that he had collected on his numerous travels in the Faroe Islands. These, among others, were published in Danish journals.

The Giant and the Hag

The 17-krónur postage stamp depicts the oldest known photographic portrait of Hammershaimb. In the background of the stamp we see the rock formations "Risín og Kellingin" (the Giant and the Hag) seen from the village Tjørnuvík on Streymoy. The stamp's background also features text from the legend of the Giant and the Hag collected by Hammershaimb and printed in the Danish



This memorial was erected in 1919 in Sandavágur.
Photo: Ole Wich

journal *Annaler for Nordisk Oldkyndighed og Historie* in 1846, published by The Royal Nordic Society of Antiquaries.

Hammershaimb, the Creator of Written Faroese

Hammershaimb is especially remembered for having established the final form of Faroese orthography.

The 19-KR stamp depicts The Native Tongue, a work by the Faroese sculptor Janus Kamban commemorating Hammershaimb's work on the written standard of Faroese.

Hammershaimb's version of Faroese orthography incorporating, for example, the letter "ð" was prepared with encouragement from contemporary linguists, all of whom were engaged in Icelandic language and literature.

In this erudite environment the young Hammershaimb also wrote his first articles,



Faroese Anthology 1891. Photo: Ole Wich.

encouraged by several Danish scholars, among others.

The Grand Finale - Faroese Anthology 1891

Hammershaimb's publishing activities culminated in 1891 with his principal work Faroese Anthology, depicted on the 11-KR stamp.

This formidable work consists of a historical and a grammatical introduction, phrase collections and register, as well as all the most significant heroic ballads and popular verses, legends, adages and puzzles found in the Faroes, most of which originate from Hammershaimb's own collections.

In this vast work, Hammershaimb described folk customs, their cultural wealth and the people's relationship with the land and its nature. These images of common life have influenced Faroese prose and verse right up to our times, making the anthology a milestone in the nation's identity.

The background of Posta's miniature sheet portrays the original manuscript of the

preface in the Faroese Anthology, where Hammershaimb in his opening lines unfolds the goals and dreams of his youth, the self-same programmatic statement.

Hammershaimb's Cultural Significance

In 1893 Hammershaimb visited the Faroe Islands for the last time and received a most cordial reception. Hammershaimb is still widely commemorated in the Faroe Islands. Most Faroese writers around the turn of the last century have written poems in his honour.

In 1919, the first memorial was erected in his hometown, Sandavágur; another one followed in 1948 in Tórshavn and it was not to become the last. In 1980, Posta issued a stamp commemorating V. U. Hammershaimb. His image was featured on the Faroese hundred kroner bill for many decades.

Kim Simonsen, Ph.D and Mag. Art.



Test proof



The Moon Landing 1969

"Houston, Tranquillity Base here. The Eagle has landed."

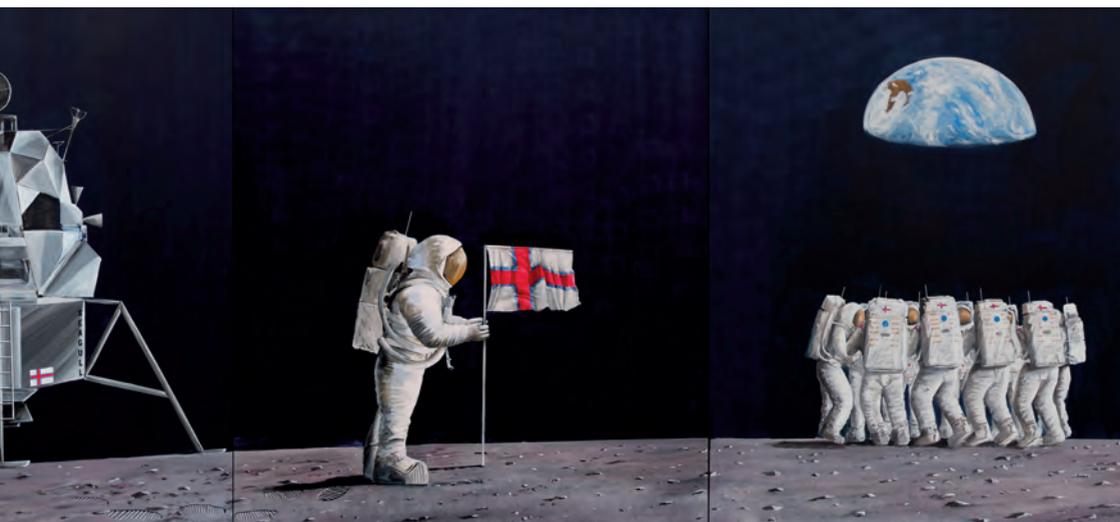
This was the message received by NASA's communication facilities at 20.17 UTC, on Sunday, July 20, 1969. After a nerve-wracking approach, astronauts Neil Armstrong and Buzz Aldrin landed the Eagle, Apollo 11's tiny lunar module, on the surface of the Moon while tens of millions of TV viewers and radio listeners down here on planet Earth heaved a sigh of relief. For the first time in human history mankind had representatives on another celestial body.

"The spaceflight to the moon has ended, they are standing on the Moon. Armstrong is completely calm and confident - and the crew in the control room in Houston has settled down. Now the spaceflight is over, the spacecraft has landed on the Moon"

In those days the Faroese had no access to television. There were no local stations and no possibilities of viewing land-based

antenna signals from neighbouring countries. So here they were, tall and short, old and young, sitting by the radio listening to Jógvan Arge, a young student journalist who was broadcasting directly from one of Denmark Radio studios in Copenhagen to Útvarp Føroya - the Faroese radio station. For about 18 hours Jógvan Arge remained in the studio at Rosenørns Allé following the course of events, right up until 2.56 UTC (the Faroes' official time zone), when Neil Armstrong stepped on the Moon's surface, left foot first, and pronounced the famous one-liner: *"That's one small step for man, one giant leap for mankind!"*

Back in the studio in Tórshavn, Radio Director Niels Juel Arge and journalist Finnboði Ísakson sat and followed the development. Útvarp Føroya made much of the event. Various programme inserts with the Moon as a theme had been prepared, including a short presentation on the Moon's influence on ocean currents in Faroese waters.



Part of the painting "The seagull has landed" by Edward Fuglø

The well-known Danish TV journalist Jacob Nielsen was in the Faroe Islands at the time sending reports in Danish during the course of events to Danish listeners who lived or were stationed in the islands.

Far away from Houston and far below the Moon, in the town of Klaksvík in the Northern Isles, it was bedtime for four-year-old Edward Fuglø. He had noticed the growing excitement of the adults and heard the radio reports throughout the day and evening. Although he did not fully understand what all the fuss preoccupying the grown-ups was about, he knew something big was happening. Suddenly it seemed that the excitement abated and his father, Jens, took the little one in his arms, walked over to a window and pointed up to the sky telling him about the men who at that very moment had landed on the Moon.

This became one of artist Edward Fuglø's first childhood memories - and 50 years

after the event took place, he has illustrated that magic moment on Posta's Anniversary stamp featuring Apollo 11's historic journey to the Moon and Armstrong's and Aldrin's visit to this faithful companion of planet Earth.

Spaceflights and astronauts constitute one of the many themes present in Edward Fuglø's art. Some years ago, he created a nine-meter-long satirical painting entitled "The Seagull Has Landed", showing an astronaut planting the Faroese national flag on the Moon, while a group of other astronauts engage in the traditional Faroese chain dance on the Moon's surface. We are indeed somewhat introverted and love our traditions, but there is also a bit of a space traveller in most of us.

It is also characteristic of most of our generation growing up during the Space Race, especially the American efforts to send men to the Moon. I myself was ten years



Part of the painting "The seagull has landed" by Edward Fuglø

old when the moon landing took place and remember clearly that evening at home in the kitchen when Jógvan Arge announced that the astronauts had finally landed. It was an adventure which truly captured children's imagination. We knew all about space travels, the names of the astronauts and what they had achieved - and the names of various rockets and crafts associated with them.

DANDY, the Danish chewing gum manufacturer, made Bubble Gum packages with collector cards from the space programs in the 1960's. The chewing gum itself was nothing to cheer for, but each package contained four space travel pictures with information on the backside. We swapped cards during school breaks and talked with expert knowledge of rocket history, from ancient Chinese fireworks to the huge Saturn rockets used in the final Apollo program.

Mercury, Gemini and Apollo - amazing names that encompassed a part of our

childhood universe. Spacewalks, docking and berthing spacecrafts, wild accidents and a few tragedies. We grew up in the shadow of heroes like Yuri Gagarin, Alan Shepard, John Glenn, Valentina Tereshkova, Alexey Leonov, Edward White and, not least, Neil Armstrong and Buzz Aldrin.

Today, the names and achievements of these astronauts still occupy a special place in memory's image gallery - and for many of us the rousing words: "Houston, Tranquillity Base here. The Eagle has landed," is synonymous with the greatest achievements of humanity.

Anker Eli Petersen



Test proof



Europa 2019: Black Guillemot

No thorough investigations on the black guillemot have been conducted in the Faroe Islands, although it is a characteristic bird close to the coast around all the 18 Faroese islands. The black guillemot is a quite unwary bird and is seen very close to the coast - even inside the ports, and often in groups. The oldest known black guillemot was caught in Sweden, aged 29 years and 11 months after it had been ring-marked.

Family

The Faroese auk species (*Alcidae*) include common murre, razor-bill and puffin, all of which are migratory nesting birds in the Faroe Islands - as well as the two species of thick-billed murre and little auk who visit the Faroe Islands. The black guillemot family, *Cepphus*, consists of a total of 3 species, divided into 11 subspecies. The *Cepphus grylle* family, to which the Faroese black guillemot belongs, is divided into 5 subspecies in the North Atlantic and the Baltic Sea. The Faroese subspecies, *Cepphus grylle faeroensis*, only breeds in the Faroe Islands.

Appearance

The black guillemot cannot be confused with any other seabird in the Faroe Islands. It measures 32-38 cm from beak to tail and has a wing span of approx. 55 cm. The beautiful old guillemots are completely black in the summer with a white wingspots and vermillion feet. In autumn they lose their more or less gray plumage, while the belly is white. In winter the guillemot still has the chalky white wingspots. The male with its gray plumage looks like the old black guillemot in winter suit, but differs by having black speckles in the white wingspots. These speckles remain during the first year of its life. There is no exterior difference between males and females, but males are often the most sturdy when the two of them are seen together.

Breeding

At the age of 2 to 4 years the black guillemot begins to breed. The guillemot's nest is found in cliffs, and under small rocks. They often breed individually, but can also be



Black Guillemot. Photo: Jógvan Hansen

seen in small colonies, for instance between the stones in piers, but always in places that are well protected from birds of prey. The brooding can occur close to the sea surface or high up in the cliffs. The two eggs are pale, white-gray with dark and black speckles and they are laid directly on the ground. Both sexes take care of brooding and the hatching of the eggs takes 28-31 days. The black guillemot is the only North Atlantic (*Paleoartic*) auk which has 2 nestlings. The nestlings stay for approx. 37 days in the nest before flying out on the water. Their biggest enemy is the rat which is found on 7 of the 18 Faroese Islands.

Food

The black guillemot catches food close to the coast between seaweeds. Most often, they are seen with rock gunnel in the beak but also other types of fish as well as small crustaceans. They are quite opportunistic in their choice of food, switching quickly between preys. This is also the reason why the Faroese black guillemot stock is in good

shape, unlike the other Faroese seabirds who rely on sand eel.

Black Guillemot Now and Before

In 1863, Governor HC Müller wrote: *“Formerly, it was very numerous, but because of being so unwary its numbers have been greatly decreased in most places, since we do no longer have our former affection for the black guillemot, when killing it was said to be a sin. At the end of July, the young ones came out to the sea and could be killed with an oar. It is eaten with relish and the young bird is considered a delicacy.”*

In the 1920s, the black guillemot was almost wiped out in the Faroese Islands, resulting in the species becoming seasonally protected in 1928. The protection extended through spring and summer from March 1st to the end of August. On September 9th, 1954, the black guillemot became fully protected and today's population numbers 3000-4000 pairs. In Nólsoy there are about 150 pairs of black guillemot. Although only 117 black

guillemot have been ring-marked, there is no indication that they are migrating from the Faroe Islands in winter. Perhaps future studies will show us something completely different!

Jens-Kjeld Jensen



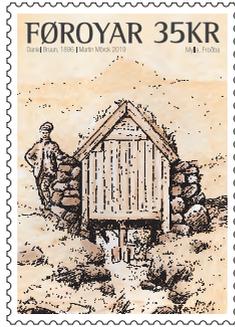
Hearing the sound of the bird depicted on the Faroese 2019 Europa stamp?

It's possible! Curious?



1. DOWNLOAD CEE APP IN APP STORE OR GOOGLE PLAY
2. SCAN STAMP IMAGE
3. ENJOY!





Test proof



The Faroese Watermill

During the 19th century, the small horizontal watermill became an important and distinctive feature in the Faroese cultural landscape, being ubiquitous in Faroese towns and villages. At the end of the century, however, it had served its purpose and faded into oblivion as quickly as it had appeared. It did not leave any notable imprints in Faroese poetry, prose or painting.

Watermills in the Faroe Islands were first described in Jens Christian Svabo's topographical survey of the Faroes in 1781-1782. While Svabo only had knowledge of nine mills, he believed that more should be built with Faroese villagers joining forces on such time-saving measures.

It also appears that more mills were built in the years to come. Jørgen Landt's topographic survey from the year 1800 states that there are now over twenty mills in the Faroes - and "there still ought to be many more".

A proper cultural-historical assessment of the Faroese watermill was first made by topographer and antiquarian Daniel Bruun, a Danish officer who, among other things, left us some fine drawings of watermills dating back to his first visit to the Faroe Islands in 1896. In addition, Bruun was able to disclose that such a watermill could grind "one to two barrels of grain a day" and that the mills often were jointly owned by several persons.

The significant increase in the number of watermills in the Faroe Islands during the 1800's can certainly be seen in the context of the fact that Faroese grain production increased around the time of the Napoleonic wars before declining again around the mid-1800's. The subsequent decades saw an almost explosive increase, climaxing in the 1880's. The Danish ethnologist Bjarne Stoklund is probably right when he correlates the increase in the number of both kiln-barns (Faroese: sornhús) and horizontal mills in



Watermill in Froðba. Artist: Daniel Bruun 1896

the latter half of the 1800s with this strong growth in Faroese grain production.

The abrupt disappearance of the watermill from the Faroese cultural landscape towards the end of the 19th century can probably be explained by declining barley production and increased flour imports made possible by improved transport connections with Denmark.

In general, it is doubtful that the mills were connected to the Crown's tenants in the Faroes; they can rather be seen as collaboration projects involving several users. The construction itself must have been inexpensive since the materials consisted mainly of stones and wooden boards. For the mill itself to function, a T-shaped piece of iron was required to connect the rotating blades to a socket in the underside of the topmost millstone (upper stone). This could be forged locally.

The only objects, which had to be purchased from the outside with ready money, were the millstones themselves since Faroese basalt is not suited for millstones. The numerous millstones which are still being preserved in the Faroese villages appear in most cases to be made of schist which is well suited for grinding. This type of stone does not originate in the Faroe Islands, so the millstones in question must have been produced abroad and then imported.

In Svabo's opinion the horizontal mill was a phenomenon with roots going further back in Faroese history. The mill technology was well-known in the Roman Empire and spread during the following centuries further north on the European mainland but these mills were probably vertical, not horizontal. The horizontal mill has, however, been archaeologically documented in Ireland around 700 AD. In the Orkneys, a mill structure has been excavated dating back to the Viking Age. If the mill technology had already been introduced



A preserved and protected millhouse in the village of Skarvanes on Sandoy. Not without reason, Bjarne Stoklund described the Faroese mill as being "not much bigger than a large wardrobe". Photo: S. Stummann Hansen (2014)

in the Faroes in the Viking Age, it must be assumed that it arrived with settlers from the British Isles and Ireland.

Today, the presence of the watermill in the history of the Faroes is evidenced by the number of preserved, restored or rebuilt mill structures around the islands, by place names as well as by millstones, which in many places are seen as decorative features in present-day garden architecture.

Daniel Bruun

Daniel Bruun (1856-1931) visited the Faroe Islands a total of six times (1896, 1897, 1898, 1905, 1912 and 1914). He conducted field surveys in the Norse settlements in Greenland in 1894, continued his research in Iceland in 1895 and then came to the Faroe Islands in 1896. As indicated above, he visited the Faroe Islands several times while also paying frequent visits to Iceland. Bruun - who was a trained military officer - had been interested in the Norse settlers in Greenland since his youth. This interest led to a greater

involvement in and study of architectural styles in the North Atlantic. The visit in 1898 was made in collaboration with the National Museum in Copenhagen in order to prepare a special North Atlantic section in the great World Fair held in Paris in 1900. This was accomplished by Bruun and attracted worldwide attention to the cultures in the North Atlantic.

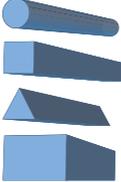
In 1929 Bruun published the impressive classic *From the Faroese Villages* (with shorter preparatory works in 1904 and 1911). The year before he had published a similar book about Iceland.

Bruun's drawings of the two watermills, in Sandágerði on Streymoy and Frøðba on Suðuroy respectively, on which the two stamps are based, are preserved along with other drawings by Bruun in the National Museum of Denmark. The stamps are engraved by the renowned artist and engraver Martin Mörck

Steffen Stummann Hansen, archaeologist

Postal rates 01.01.2019

All rates are in Danish Kroner (DKK)

Letter sizes		
Small letters	Large letters	Small parcels
Maximum: 23 x 17 x 0,5 cm	Maximum : 23 x 33 x 1 cm	Maximum: Length + width + thickness = 90 cm
 <p>Max. 0,5 cm thick</p>	 <p>Max. 1 cm thick</p>	 <p>l + w + t = max. 90 cm</p>

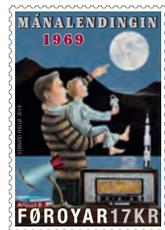
Inland letters			
Weight	Small letter	Large letter	Small parcel
0 - 50 g	11 kr	17 kr	35 kr
51 - 100 g		17 kr	35 kr
101 - 250 g		27 kr	35 kr
251 - 500 g			35 kr
501 - 1000 g			55 kr
1001 - 2000 g			63 kr

International 			
A-letters			
Weight	Small letter	Large letter	Small parcel
0 - 50 g	19 kr	26 kr	71 kr
51 - 100 g		26 kr	71 kr
101 - 250 g		44 kr	71 kr
251 - 500 g			71 kr
501 - 1000 g			108 kr
1001 - 2000 g			208 kr

Registered letter: 50.00 DKK + postal rate.



Test proof



Test proof



Test proof



+ Self-adhesive booklet with 6 stamps



Test proof

New stamp issue: **V.U. Hammershaimb**
Date of issue: 29.04.2019
Value: 11,00, 17,00 and 19,00 DKK
Numbers: FO 906-908
Stamp, size: 30 x 40 mm
Sheet, size: 85 x 122 mm
Artist: Ole Wich
Printing technique: Offset
Printer: Cartor Security Printing, France
Postal use: Small and large inland letters, 0-50 g, and small letters to Europe and other countries 0-50 g

New stamp issue: **The Moon Landing 1969**
Date of issue: 29.04.2019
Value: 17,00 DKK
Numbers: FO 909
Stamp, size: 30,81 x 44 mm
Artist: Edward Fuglø
Printing technique: Offset
Printer: Cartor Security Printing, France
Postal use: Large letters inland, 0-50 g

New stamp issue: **Europa 2019: Black Guillemot**
Date of issue: 29.04.2019
Value: 19,00 and 26,00 DKK
Numbers: FO 910 and 911
Stamp, size: 40 x 30 mm
Artist: Astrid Andreassen
Printing technique: Offset
Printer: Cartor Security Printing, France
Postal use: Small and large letters to Europe and other countries 0-50 g

New stamp issue: **Faroese Watermills**
Date of issue: 29.04.2019
Value: 11 and 35,00 DKK
Numbers: FO 912 and 913
Stamp, size: 43 x 31 mm
Artist: Daniel Bruun
Engraver: Martin Mörck
Printing technique: Offset and intaglio
Printer: La Poste, France
Postal use: Small letters to Europe and other countries, 0-50 g. Small parcels inland 0-500 g

Posta Stamps
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ISSN 1603-0036