

Posta Stamps

Faroe Islands

No. **42**

November 2019



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- Mikkjal á Ryggi
- Volleyball 125 Years
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Test proof



The Heartshaped Lake

The Heart that Beats

Valentine's Day – the day of lovers and romance. The Day of the Hearts, in which tender love puts out its feelers for reciprocation - while true and stalwart love is affirmed and demonstrated verbally or in writing and by small affectionate gifts.

Faroese Romance

Much can be said about the topography of the Faroe Islands, but romance is not exactly what comes first to mind. Our rugged mountainous islands, shaped by the ravages of millions of years - violent volcanic eruptions, tectonic activity, fluctuating ice ages and perpetual erosion by surf, rain and Atlantic storms – all this may seem a bit ... shall we say ... unromantic to the unwary guest.

But we Faroese know better. Under the rugged exterior, we are actually a loving people with an abundance of romantic stories, legends and ballads. It goes without saying that a culture that has produced proverbs such as: *"No one knows in the morning*

where he will spend the night," has need for security and affection. It has given rise to stories such as the one about the young man who regularly swam from one island to another to meet his beloved – or the pastor who went mad with love for his beautiful but somewhat frivolous wife.

It would probably also amaze the uninitiated if he or she understood the abiding love with which our national romantic poets have portrayed the rugged mountains, the roaring sea and man's wearisome daily life.

The Heart of a Nation

Indeed, the Faroe Islands are a loving and cordial country. In fact, to such an extent that this is inscribed into its very landscape.

On the island of Vágur, up in the mountain valley above the village of Bøur, you will find the heart of the Faroe Islands. It is a mountain lake by the name of Vátnaldalsvatn, perfectly shaped like a heart - and in case you doubt it, enter the coordinates:



Vatndalsvatn - The Heartshaped Lake. Photo: Charles Martinez.

62 ° 5'32 "N 7 ° 20'29" W on Google Maps and feast your eyes on this splendid view.

Wicked tongues will probably say that it is the flow of the river *Breiðá* that has shaped the heart's cleft while the drainage that has created the tip of the heart, but this we can brush these comments aside. Lake Vatndalsvatn is a heart, forged into the indurate basalt, basta! Nature's reminder to all of us that love conquers all.

So, if you want to do something special for your heart's beloved, dispense with the chocolate and buy a ticket to the Faroe Islands. Take her/him on a short but steep hike along *Breiðá* in Bøur, up to Lake Vatndalsvatn and have a picnic on the shore of the heart of the Faroe Islands.

Well, maybe not exactly on February 14, during the dark and dangerous winter. A summer day would also be superb – going far into the bright romantic summer night.

Reportedly, Lake Vatndalsvatn is also a good place to catch mountain trout if you would get a bit tired of romance.

The Innermost Heart

Contemplating the especially palpable heart of the nation graphic artist Suffia Nón was inspired to design the second stamp, featuring the innermost heart-landscape of every Faroese mind. The childlike and unrestrained heart of an unyielding landscape and an ancient culture.

It is with this in mind that we point out that you, whoever and wherever you may be, are "right here" in our heart.

Valentine's Day

Valentine's Day, February 14, is a Catholic custom that has spread to other cultures in recent times. On this day, it is customary to send small romantic greetings to the one you love, be it an affectionately worded Valentine card, flowers or gifts such as jewellery or confectionery. To be perfectly honest, commercial motives may probably lurk

behind the revitalization of the Valentine tradition, but it is surely a beautiful and harmless gesture in our otherwise prevalent rational age.

The name is mainly attributed to a Christian saint Valentinus who lived in Rome under Emperor Claudius II.

According to tradition, the emperor had difficulties recruiting soldiers into his army and therefore imposed a ban on engagements and marriages in Rome.

But St. Valentine, the patron saint of lovers, ignored this ban and secretly married lovers who were so inclined. This, of course, was discovered and the good St. Valentine was arrested and executed on February 14, 269 AD.

During captivity, St. Valentinus became friendly with his jailer's daughter and exchanged small letters with her, signed, "Your Valentine."

The story is a legend, with no historical sources - but of course we contemplate it in the name of love.

With sincere affection,
Your Valentine.

Anker Eli Petersen



Sheet

This is a se-tenant stamp issue - it is unique because both stamps are printed with ten stamps in each sheet - five of each design. See illustration above.

If you need to send a letter abroad then you will need both stamps $8 + 12 = 20$ DKK. If, on the other hand, you want to send a letter to a recipient in the Faroe Islands, you only spend the DKK 12 stamp*.*

* According to the expected postage increase per 01.01.2020 DKK, the price of small letters in the Faroe Islands and abroad is, respectively 12.00 and DKK 20.00.



Test proof



Mikkjal Dánjalsson á Ryggi

The story goes that during hay harvest in 1909, the farmer's son in the farm of "í Beiti" went down to the river *Hýsisá*, which had probably dried up during the summer - and carved the following poem into the hard rock. Here loosely translated:

*Water conquers hard rocks,
Wears down mountains.
The scythe swings, grass falls over,
So also we must fall.*

*Blood stiffens, the heart stops,
When man expires,
His soul in God's fair heaven
Will live free and rich.*

There were probably many who shook their heads at the zany young man, who spent several days inscribing a poem in a river bed - but over a century later the poem is still there and neither water nor time have managed to wear down Mikkjal's words.

The Book or the Spade

Mikkjal Dánjalsson á Ryggi was born in the village of Miðvágur on Vágur, October 17,

1879. His father, Dánjal Pauli Mikkelsen, was a well read man, an accomplished historian and active in local community life. In his childhood home "í Beiti", young Mikkjal was provided with propitious settings to become acquainted with traditional Faroese culture - ballads, legends and myths, the social debate and whatever else was afoot at that time. This period in his life also laid the foundation for his firm belief in God which became his steady companion throughout life. There is no doubt that the knowledge and appreciation of Kingo's hymns was a solid foundation for Mikkjal's own contribution to Faroese hymn poetry.

Like all boys at the time, Mikkjal engaged in all kinds of work, on land, at sea and in the mountains. Here he acquired the knowledge of everyday labour and the metamorphoses of nature, which later appeared in his poetry. Wicked tongues claim that he was more disposed to reading books than working with the spade, which is what would be expected of young men in a society where hard physical work was held in higher esteem than that of the spirit. After elementary school in



A part of the poem that Mikkjal á Ryggi carved into the rock in 1909. Photo: Jógvan Helgi Hansen

his hometown, Mikkjal á Ryggi attended the Realskolen – the secondary school - in Tórshavn. At the age of 21 he went to Denmark and attended folk schools in Askov and Frederiksborg from 1900 to 1902 he attended. Back home in the Faroe Islands, Mikkjal, like most other young men, held various odd jobs, on land and at sea.

The poet

The time around the turn of the twentieth century was marked by political turbulence. The Faroese nationalist movement, seeking cultural identity and starting at the Christmas Meeting in 1888, had begun to manifest itself as a political movement. In 1906 it led to the formation of the first political parties in the Faroe Islands. These were respectively the Unionist Party – Sambandsflokkurin - which did not want any changes in the relations with Denmark, and the Self-Government party – *Sjálvstýrisflokkurin* - which wanted more autonomy. Mikkjal's father, Dánjal Pauli Mikkelsen, was active in the fight for autonomy - and the son also became engaged, albeit more on the cultural

front. That same year Mikkjal's first printed poem was published in the self-governing party's newspaper, *Tingakrossur*, signed with the pseudonym "Gunleygur". The name of the poem was "Onwards Free Men". In the following period, "Gunleygur" wrote regularly in *Tingakrossur*. His first poems were political and slightly bombastic.

However, it was not long before direct political messages slipped into the background and the poems tended towards more descriptive and picturesque themes. Although Mikkjal á Ryggi was a phenomenal naturalist, he was not a poet of nature. He was more engaged with the lives and activities of human beings in their natural environment, their work on land and at sea, culture, history and existence in general. These are the main themes of his poetry - and he is regarded as the foremost portrayalist of traditional Faroese working life in the early twentieth century. The motif on the lower left hand side of the stamp sheet, is based on two of Mikkjal's well-known poems: "Áttamannafarið" (Boat rown by eight) and

"Smálombini Spæla" (Little lambs playing). Mikkjal á Ryggi's only collection of poems, quite appropriately themed around the seasons, was published in 1954.

Mikkjal himself, remained politically active as a supporter of autonomy. He served as mayor in his hometown Miðvágur from 1915 to 1919 and was elected a member of the Lagting, serving from 1924 to 28. He also served on the board of the Faroese Teachers' Union from 1927 to 1934, the last 5 years as chairman.

The Textbook Author

In 1920, Mikkjal á Ryggi worked as a teacher in the villages of Bøur and Gásadalur, a position he held for 25 years. Here he met Bina Joensen, the woman he married - and they settled in Gásadalur.

Mikkjal á Ryggi was one of the proponents of using Faroese textbooks and teaching students in Faroese. However, textbooks in the mother tongue were scarce and he therefore undertook the task of writing textbooks for school children. In 1926, his book of geography *"Landalæra I"* was published, co-written with A. Thomsen. 1935 saw the publication of his first biology book, *"Zoology I, Mammals"*.

In 1940, Mikkjal á Ryggi published the local historical work, *"Miðvínga Saga"*, dealing with the history of his hometown dating back to the Middle Ages. He remained an active writer, and besides poems, he wrote short stories and translated a few Icelandic sagas into Faroese. In 1951, Mikkjal's second biology book - *"Zoology II, Birds"*, was published. This time the subject turned to bird life in the Faroe Islands. Mikkjal had for a long time been collecting the material, painting colorful illustrations and describing

individual birds in an almost anecdotal style, which made it easy for children and adults to get acquainted with Faroese birds. However, the publication was a big disappointment for Mikkjal, since for the sake of reducing printing cost most of the illustrations were in black and white and so small that some details were lost.

The picture to the right of the stamp sheet was taken when Mikkjal was illustrating his book on Faroese birds.

The Hymn Composer

In 1945, Mikkjal á Ryggi retired as a teacher in Bøur and Gásadalur. His retirement was marked with tragedy since during that same year he became infected with tuberculosis and had to spend the rest of his life at the Tuberculosis Sanatorium in *Hoydalar*, outside Tórshavn. It was during this long illness that Mikkjal á Ryggi composed most of his hymns. In all, 75 original hymns were composed while 40 hymns were translated from other languages. Although one would think that this tragic fate would lead to depression and a gloomier outlook on life, this was not the case. Mikkjal's hymns are consistently bright and confident, reflecting deep traditional religious beliefs - often spiced with Faroese motifs in their imagery.

On October 20, 1956, Mikkjal á Ryggi died after 11 years of illness. His legacy is a veritable gem-studded string of insights into Faroese culture, nature and working life, and the history of the Faroese Golden Age up until the middle of the twentieth century.

Anker Eli Petersen



Test proof



The History of Volleyball

In 1895, William G. Morgan (1870-1942) created a new game called “Mintonette”, known later as volleyball. Morgan attended Springfield College in the United States where he met James Naismith, who created the game of basketball in 1891. Naismith’s idea gave Morgan inspiration for the new game of Mintonette. William G. Morgan was affiliated with the YMCA (Young Men’s Christian Association). Young YMCA members were the first to play Mintonette and the new game gained rapid popularity around the country.

Mintonette was different from all other games. Originally, a tennis net was used, the ball being a regular basketball, but this did not work well at all. The low net was raised to 1.98 m, which at that time corresponded to the height of the tallest men. At the same time, William commissioned a company to produce a lighter and softer leather ball, which could be thrown with greater speed than a basketball. This innovation proved to be a great success.

At a congress organized by William G. Morgan in 1896, a decision was taken to change the name of the game from Mintonette to Volleyball, the noun volley indicating a projectile, which has not hit the ground but is returned by being smacked back. This marked the birth of “*flogbóltur*” (flying ball) as the game is called in Faroese.

A lot has happened since then. From being a game for young men in the YMCA in the States, the game has become one of the most popular games in the world and is now being played all around the globe, indoors, outdoors, on sandy beaches in the tropics and now also as snow-volleyball which is expected to become an Olympic discipline at some time in the future. It is estimated that around 800 million people worldwide play volleyball at least once a week.

Volleyball in the Faroe Islands

Volleyball is not an old sport in the Faroe Islands. Martin Holm was a teacher at the Faroe Islands Teachers’ College and a true pioneer in Faroese sports. He once brought a strange ball and a net to one of his sport



A game of volleyball. Photo: Flogbóltssamband Føroya.

classes. This happened in the Fifties and at that time, no one had ever heard about volleyball in the Faroes. Martin was an excellent teacher and when newly graduated educators were employed in schools around the country, they brought this new game with them. Thus, volleyball entered Faroese schools and education centres and evolved from there. Thanks to these young educators, volleyball has become a hugely popular sport in the Faroe Islands. A new initiative has now been launched called “*Flogbørn*” (Flying children), indicating a special version of a volleyball game intended for the very young and being played in schools as well as in sports clubs.

Flogbóltssamband Føroya (Faroe Islands Volleyball Association) was founded in 1980. Until then it had been a division of the Faroe Islands Sports Federation. Since then the development has been rapid and volleyball is now being played all over the Faroe Islands, having become a game of choice by girls and women. Country tournaments as well as trophy tournaments are held for all ages.

Teams from the Faroe Islands have reached excellent results in international volleyball, not least in the International Island Games, which are held every two years. Both male and female participants have won medals several times in the Island Games. Younger teams participate in international tournaments every year, competing with the other Nordic countries. International volleyball matches have also been played on Faroese home ground. In recent years, several international tournaments have been held in the Faroe Islands and hopefully it will not be long until the Island Games will once again be on the programme.

The two stamps drawn by Suffia Nón show two different situations in volleyball. One shows a libero throwing himself after a ball. A libero plays in receiving and defense at the back of the field. Libero always plays with a different color on the blouse than his team players. On the second stamp, a player hangs in the air ready to smash. The body is like a tense feather, to put so much force into the smash as possible.

Magnus Tausen, Flogbóltssamband Føroya



Test proof

Art: Sigrun Gunnarsdóttir

The artist Sigrun Gunnarsdóttir was born in 1950 in the village of Eiði in the Faroe Islands. This is where she grew up and where her interest in the visual arts began in childhood. In Eiði, she has also developed her own highly distinctive artistic universe as a professional artist.

Sigrun Gunnarsdóttir's paintings are simple yet complex at the same time. They interact with us in hushed tones, prompting us reflect. She works with themes that occupy the lives of ordinary people, asking a plethora of existential questions. Sigrun's motifs have their origins, among other things, in adventures and legends, in intergenerational communication, in Greenland and in familiar, personal stories.

Her first works show clearly that she fully masters a naturalistic painting style, but in the mid-90s she diverged into an artistic universe of symbols with a more straightforward expression which may also have surrealistic undertones. Ever since that time, she has

been developing a distinctive pictographic universe. She turns aside from the subject in front of her and the painting evolves from her own thought processes.

Since childhood Sigrun Gunnarsdóttir has been interested in drawing. Growing up to witness the work and hear accounts of her grandfather, Niels Kruse (1871-1953), the first landscape artist in the Faroe Islands, was of great importance in her life. Sigrun always knew that she wanted to become an artist, and in her artistic endeavours she enjoyed support from home. In 1971, at the age of 21, she moved to Copenhagen to attend the Glyptoteket Drawing School (1971-73) with Robert Askou Jensen as her teacher. He encouraged his pupil to apply to the Royal Danish Academy of Fine Arts. She was admitted and studied at the Academy in the period 1973-1980. Her professors were, among others, Wilhelm Freddie and Sven Dalsgaard. In 1980 Sigrun settled in Eiði, where her studio is now based.



Sigrun Gunnarsdóttir, artist. Photo: Beinta á Torkilsheyggi.

In her career, Sigrun Gunnarsdóttir has had a wide variety of solo and group art exhibitions. Her pictures have been widely exhibited, and in addition to art exhibitions in the Nordic countries, she has for instance exhibited in the T.A.G. Gallery in New York, Sunshine International Museum in Beijing and the JARFO Art Gallery in Kyoto. In 2018 she had her first backward-looking exhibition in the Art Museum of the Faroe Islands. In addition, she has created decorative objects for churches and public buildings in the Faroe Islands.

Two Portraits of Mothers

The first stamp motif features Mother Teresa at Eiði (2019). We see an old woman seated with her knitwear. She is wearing everyday clothes, and on the table in front of her we see two "drýlar" - loaves of newly baked unleavened Faroese bread - and a Bible. You can almost smell the freshly baked bread, hear the knitting needles rattle and the soft whispering of the knitted woolen footwear across the floor. A lovable dog lies at her

feet; on the wall we see a picture of Mother Teresa and the kitchen window offers a wonderful scenic view. This is a time- and place-specific painting from a certain kitchen at Yviri í Gjógv in Eiði, distinctly showing the view of *Risin* and *Kellingin* (the Giant and the Hag, two sea stacks close to Eiði). This is actually a portrait of a real woman known by everyone in the village.

The second stamp motif invites us into an old woman's comfy kitchen. The woman seems assured, she has big and strong arms and hands. She is wearing an apron and is in the process of giving her grandchild a piece of bread. We look at the grandmother's cheek as she turns towards the grandchild. At the centre is the strong bond between the two. A black Bible rests prominently on the bright yellow table in the foreground, and on the far right behind the woman we see contours of an open door visibly framing the painting, just as happens in the first painting. In spite of the wealth of various items in the paintings, everything seems remarkably

balanced. The composition and the large color surfaces are serenely poised, and the muted blue color in different shades blends foreground and background, collecting the images. Everything tends to underscore a calm, safe atmosphere.

Old women constitute the main theme in Sigrun Gunnarsdóttir's art. She has painted several different versions of them for almost two decades. Here, Sigrun has painted her mother and grandmother, but the precise and simple expression indicates that the motif is also of general human significance - a portrayal of an archetype which resonates all over the world. The wise and caring mother, steeled by the struggles of life, is confident in her belief of a greater meaning and context in life. A veritable counter-image of today's self-centered individualism.

The motif of the artist's mother is well known. In Faroese art history we have examples such as *Painting of my Mother* by Sámal Joensen-Mikines 1934, *Portrait of my Mother*, ca. 1955 by Ruth Smith, *My Mother*, by Ingálvur av Reyni 1971, and *The Artist's Mother*, by Zacharias Heinesen 1992.

All of these paintings have in common heartfelt, expressive and naturalistic observations while intently exploring form and color. Sigrun Gunnarsdóttir makes a rather different contribution to Faroese art history, and her style is simple - naivistic if you will - and symbolic.

Sigrun Gunnarsdóttir's paintings tell stories. In addition to the motifs, she builds images of symbols, quotes and other edifying everyday things. One of Sigrun's hallmarks is her penchant of starting with Christianity. We recognize her symbols because they migrate

from one painting to the next, and whether the symbols originate from Christianity or are of a more general nature, the context lends them its meaning - in close interaction with the viewer, as a matter of course. As an example, we may note the door pointing to the transition from mortal life to an unseen world on the other side of the door, reminding us that these old women nearing the end of their earthly life.

If you look closely at the first painting, you see a tiny bird resting on the floor between the woman, her dog watching the bird silently. It does nothing of itself, calls for no special attention but is just as important as the rest. Like an echo of the quotation in the picture of Mother Teresa on the wall: "*Be faithful in small things because it is in them that your strength lies.*" And last but not least, we notice the loaves of bread. In Christianity the bread represents, among other things, the body of Jesus, both for sharing and for material and spiritual food, just as says in the Lord's prayer "*give us today our daily bread.*"

Sigrun Gunnarsdóttir's work deals with the lives of ordinary human beings, and in this context the bread can simply represent something as basic as the need for spiritual food common to all human beings.

The second painting is called *Bread which satiates hunger* (2014). Here we perceive the proximity of the generations which the painting conveys. The painting questions our reminiscences, what it feel like to be at home and what the soft voice can engender.

Mirjam Joensen
Art historian



Norden 2020: The Seal Pup

The seal pup comes into the world covered in a white fluffy fur. With its big wide-open eyes, the seal pup looks adorable and one's heart fills with tenderness at the sight of this big-eyed, round and fluffy-furred creature. We simply want to take it in our arms and give it a hug.

Throughout times, the seal pup has given rise to thousands of children's toys. For many children the pup becomes their favourite pet, and when it is time for bed the kids hug their soft diminutive teddy seals. Adult hearts also tend to melt at the sight of young children caressing the big-eyed white and furry plaything.

Once again, Astrid Andreassen has worked long and hard with her crayons. Her fertile imagination and nimble hands have yet again created a masterpiece. In her illustration the seal pup looks alive and lovable. Astrid is a master of portraying a wide variety of natural subjects, especially those of the sea and the ocean floor. We can consider ourselves fortunate here in the Faroe Islands to have such a skilled and versatile artist.

Seals, also known as pinnipeds, are marine mammals. Pinnipeds are a widely distributed species in all the oceans of the world and can also be found in some major lakes and rivers. In Faroese, the female seal is called "*opna*" and the male seal "*brimil*" while the offspring is called "*nósi*". Over 30 species of seals are found worldwide. In Faroese waters we know of seven species, including the walrus (*Odobenus Rosmarus*). Gray seal (*Halichoerus grypus*) is the only mammal with flippers that breeds in the Faroe Islands. Up until the middle of the 19th century, the spotted seal (*Phoca largha*) also proliferated in the Faroe Islands.

In September - November the female and male seal make their way into rocky and sandy dens down by the shore, all of them facing the sea where mighty waves hit the rugged coast. In these dens, covered with sand, pebbles and rocks, the female seal gives birth to its young.

The seal is a semiaquatic animal, living both on land and in water. It is actually quite clumsy on land, but being an excellent swimmer it hunts with great skill and dexterity in



Seal pup. Photo: Finn Larsen.

water. The seal goes ashore to rest, shed its fur and mate. It can therefore easily be compared to terrestrial animals since it makes frequent use of its senses of smell and touch - just like other land-based animals.

At birth the baby seal weighs approx. 15 kg. It is born with a thick white coat of fur which protects it from the cold and is shed after a few months. If the baby seal falls into the sea, it can drown because the thick fur absorbs water easily and can become too heavy. It can also die of exposure if the water reaches the skin. From September to November the weather can be cold and windy, causing the death of many a seal pup. Seal pups suckle for about two weeks. The milk is very nutritious, consisting of approx. 60% fat, so the seal pup grows fast and the layer of blubber thickens quickly, providing better insulation against cold temperatures. After three weeks, the pup already weighs about 50 kg. It now begins to shed the fur and has to find its own food.

During the period from September to November, adult seals enter the dens again

to mate and they can also be seen mating on the rocky coast. The female seals are about 5-7 years old when they are sexually mature, while the males are about 7 - 9 years old when they reach maturity. Fish is at the top of the seals' bill of fare, but they also feed on crabs and squid. It is even said that they have been sighted catching birds.

From the time of settlement to the mid-19th century, regular seal hunting was conducted in the Faroe Islands and remained of great importance to the daily lives of the Faroese. Seal hunting started at Michaelmas, which falls on September 29. The hunters launched their boats and headed to the pupping colonies. The men used oil lamps for light and wooden clubs to kill the seal. The meat was used for consumption, the blubber was melted down for oil, and the skin was dried or tanned and used for shoes, bags and other products.

The legend of the seal woman who came ashore in the village of Mikladalur in the Faroe Islands has become known all over the world. In 2007, Posta issued a mini-sheet



Seal. Photo: Jógvan Hansen

featuring episodes from this legend. The ten illustrations were designed by the Faroese artist Edward Fuglø.

Over the last five years tourists have flocked to the Faroes from far and wide, sailing across the fjord to Kalsoy to visit the village of Mikladalur in order to see with their own eyes the beautiful statue of the seal woman, standing on a rocky knoll, called *Stórikneysi*, down by the beach at Mikladalur. The statue is huge, 2.6 meters in height and weighing almost half a ton. It is located in magnificent natural scenery, typical of the Faroe Islands. The sculpture was made by the renowned sculptor Hans Pauli Olsen and is designed to withstand the fierce storms and mighty waves of the Atlantic, both in summer and winter.

Most people know the story of the seal pups, which in this legend received deadly blows from human hands.

Seal-legends exists in all parts of the world, in Greenland, the Shetland Islands, Ireland and Australia. The Greenlandic legend

"Mother of the Sea" is one of compassion and teaches a moral lesson: Nature must be preserved and protected.

Quote from *"Mother of the Sea"*:

"The Mother of the Sea was distressed by the Inuits' evil deeds in the settlement and to punish them she gathered together in her fiery hair at the bottom of the sea all the animals the Inuits used to hunt. When "The Blind One" came down to remedy the situation, he combed her hair, gathered the dirt in a heap and then threw it away. At that same moment everything came alive, and there were bear, fox, hooded seal, bearded seal, ringed seal, harp seal, common seal, walrus, narwhal and all manner of birds."

We now have this adorable, big-eyed and furry animal on a Faroese stamp. The seal pup now embarks on a round-the-world trip together with all the other fine Faroese stamps. Have a good journey.

Mourits Mohr Joensen

Vote for Stamp of the Year 2019

and join the draw to win a woollen blanket



FO 898-899



FO 900-902



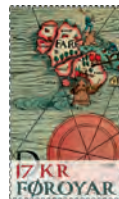
FO 903



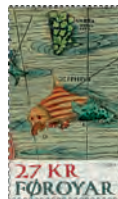
FO 904



FO 900



FO 901



FO 902



FO 909



FO 905



FO 910



FO 911



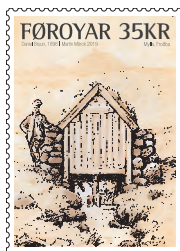
FO 906-908



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FO 912



FO 913



FO 917



FO 916



FO 918



FO 919

1st prize:

A woollen blanket designed
by Faroese VIMA



2nd prize:

The Yearbook 2019



3rd prize:

Cutting boards: Coastal Fishing I



4th prize:

Cutting boards: Coastal Fishing II



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these stamps

Year End Sale

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FO 638



FO 822-823



FO 822-823



FO 824-826



*Old Fire Trucks: 1, 15 and 19 DKK, booklet with six self-adhesive stamps. PPN00216.



FO 827



FO 828-829



FO 828



FO 832-833



*Europa 2016: Think Green, 9 and 17 DKK, booklet with six self-adhesive stamps. PPN000516.



FO 831



FO 830



FO 837 -846



FO 835-836

*National Costumes I: 17 and 20 DKK, booklet with six self-adhesive stamps. PPN00916.



FDC Folder 2015



Booklet folder 2015



Yearbook 2015



Year Pack 2015

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New Issues: 14 and 24 February 2020



Test proof



Test proof



Test proof



Test proof



Test proof

New stamp issue: **Vatndalsvatn - The Heartshaped Lake**
 Date of issue: 14.02.2020
 Value: 8,00 and 12,00 DKK
 Numbers: FO 920-921
 Stamp, size: 30,0 x 26,0 mm
 Photo / Artist: Roy Mosterd / Suffia Nón
 Printing technique: Offset + irridin ink
 Printer: Cartor Security Printing, France
 Postal use: Small letters, inland and abroad, 0-50 g

New stamp issue: **Mikkjal á Ryggi**
 Date of issue: 24.02.2020
 Value: 17,00 and 26,00 DKK
 Numbers: FO 922-923
 Stamp, size: 26 x 40 mm
 Sheet, size: 100 x 70 mm
 Artist: Anker Eli Petersen
 Printing technique: Offset
 Printer: Cartor Security Printing, France
 Postal use: Large inland letters, 0-100 g and large letters abroad, 0-50 g.

New stamp issue: **Volleyball 125 Years**
 Date of issue: 24.02.2020
 Value: 12,00 and 17,00 DKK
 Numbers: FO 924-925
 Stamp, size: 30 x 42 mm
 Artist: Suffia Nón
 Printing technique: Offset
 Printer: Cartor Security Printing, France
 Postal use: Small inland letters, 0-50 g. and large inland letters, 0-100 g.

New stamp issue: **Art: Sigrun Gunnarsdóttir**
 Date of issue: 24.02.2020
 Value: 12,00 and 27,00 DKK
 Numbers: FO 926-927
 Stamp, size: 30 x 42 mm
 Artist: Sigrun Gunnarsdóttir
 Printing technique: Offset and soft touch varnish
 Printer: Cartor Security Printing, France
 Postal use: Small inland letters, 0-50 g. and large inland letters, 101-250 g.

New stamp issue: **Norden 2020: The Seal Pup**
 Date of issue: 24.02.2020
 Value: 20,00 DKK
 Numbers: FO 928
 Stamp, size: 40 x 30 mm
 Artist: Astrid Andreassen
 Printing technique: Offset + UV varnish
 Printer: Cartor Security Printing, France
 Postal use: Small letters abroad, 0-50 g
 + Self-adhesive booklet with 6 stamps

Please note that the values shown on the stamp images above might be changed. Updated information will be available on our website www.stamps.fo.

Posta Stamps
 Óðinshædd 2
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Multilingual webshop: www.stamps.fo



ISSN 1603-0036

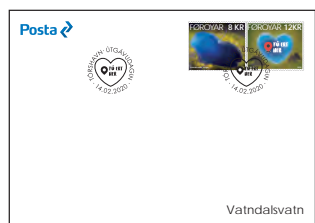


Vatndalsvatn - the Heartshaped Lake

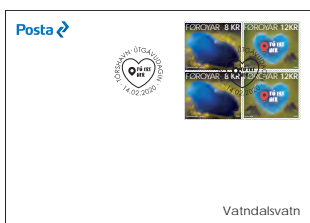
This is the first time Posta Stamps issues se-tenant stamps in complete sheets. You can see the stamp products below. Please note that the images are test proofs and not the final products.

If you need to send a letter abroad then you will need both stamps 8 + 12 = 20 DKK*. If, on the other hand, you want to send a letter to a recipient in the Faroe Islands, you only spend the 12 DKK stamp*.

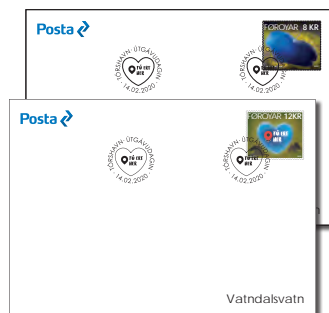
*According to the expected postage increase per 01.01.2020, the price of small letters in the Faroe Islands and abroad will be DKK 12.00 and DKK 20.00, respectively.



FDC with set of stamps



FDC with blocks of four



Set, FDC with single stamps



Set, se-tenant



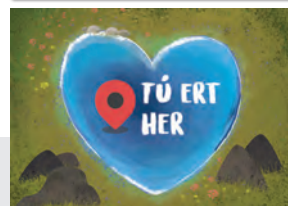
Top plate blocks of four



Bottom plate blocks of four



Sheet, se-tenant



Set, postcards

Order Form - Posta Stamps no. 42

No.	Item		Price DKK	Price Euro	Qt.	Total
Issue 14.02.2020 - Vatndalsvatn - FO 920-921 (2 stamps, se-tenant)						
PPA010220	Vatndalsvatn, set mint	*	20,00	2,80		
FFG010220	Vatndalsvatn, set/fdc.canc.	⊙	20,00	2,80		
DDG010220	Vatndalsvatn, set/rdc.	⊙	20,00	2,80		
FFK010220	First day cover w/set of stamps	⊙	25,00	3,50		
FFL010220	First day cover w/single stamps	⊙	27,00	3,75		
FFM010220	First day cover w/block of four	⊙	45,00	6,30		
PPJ010220	Postcards, Vatndalsvatn (2)	*	14,00	1,95		
FFJ010220	Maxicards, Vatndalsvatn (2)	⊙	34,00	4,75		
PPB010220	Set/top plate blocks of four	*	40,00	5,60		
PPC010220	Set/bottom plate blocks of four	*	40,00	5,60		
PPD920921	Vatndalsvatn, sheet (10)	*	100,00	14,00		

Issue 24.02.2020 - Mikkjal á Ryggi - FO 922-923 (minisheet with 2 stamps)

PPS000220	Mikkjal á Ryggi, minisheet mint	*	43,00	6,00		
FFT000220	Mikkjal á Ryggi, minisheet/fdc.	⊙	43,00	6,00		
DDT000220	Mikkjal á Ryggi, minisheet/rdc.	⊙	43,00	6,00		
FFU000220	First day cover w/minisheet	⊙	48,00	6,70		

Issue 24.02.2020 - Volleyball 125 years - FO 924-925 (2 stamps)

PPA020220	Volleyball, set mint	*	29,00	4,00		
FFG020220	Volleyball, set/fdc.canc.	⊙	29,00	4,00		
DDG020220	Volleyball, set/rdc.	⊙	29,00	4,00		
FFK020220	First day cover w/set of stamps	⊙	34,00	4,75		
FFL020220	First day cover w/single stamps	⊙	36,00	5,00		
FFM020220	First day cover w/block of four	⊙	123,00	17,20		
PPB020220	Set/top plate blocks of four	*	116,00	16,20		
PPC020220	Set/bottom plate blocks of four	*	116,00	16,20		
PPD000924	Volleyball, sheet 12KR (20)	*	240,00	33,50		
PPD000925	Volleyball, sheet 17KR (20)	*	340,00	47,50		

Issue 24.02.2020 - Art: Sigrun Gunnarsdóttir - FO 926-927 (2 stamps)

PPA030220	Art: Sigrun Gunnarsdóttir, set mint	*	39,00	5,40		
FFG030220	Art: Sigrun Gunnarsdóttir, set/fdc.canc.	⊙	39,00	5,40		
DDG030220	Art: Sigrun Gunnarsdóttir, set/rdc.	⊙	39,00	5,40		
FFK030220	First day cover w/set of stamps	⊙	44,00	6,10		
FFL030220	First day cover w/single stamps	⊙	46,00	6,40		

* = mint

⊙ = cancelled

No.	Item		Price DKK	Price Euro	Qt.	Total
FFM030220	First day cover w/block of four	⊙	163,00	22,80		
PPB030220	Set/top plate blocks of four	*	156,00	21,80		
PPC030220	Set/bottom plate blocks of four	*	156,00	21,80		
PPD000926	Sigrun Gunnarsdóttir, sheet 12KR (20)	*	240,00	33,50		
PPD000927	Sigrun Gunnarsdóttir, sheet 27KR (20)	*	540,00	75,60		

Issue 24.02.2020 - Norden 2020: The Seal Pup - FO 928 (1 stamp)

PPA000928	Norden 2020, set mint	*	20,00	2,80		
FFG000928	Norden 2020, set/fdc.canc.	⊙	20,00	2,80		
DDG000928	Norden 2020, set/rdc.	⊙	20,00	2,80		
PPN000928	Booklet, mint	*	120,00	16,80		
FFO000928	Booklet, fdc.	⊙	120,00	16,80		
DDO000928	Booklet, rdc.	⊙	120,00	16,80		
FFK000928	First day cover w/set of stamps	⊙	25,00	3,50		
FFL000928	First day cover w/single stamps	⊙	25,00	3,50		
FFM000928	First day cover w/block of four	⊙	85,00	11,90		
FFP000928	First day cover w/booklet	⊙	125,00	17,50		
PPB000928	Set/top plate blocks of four	*	80,00	11,20		
PPC000928	Set/bottom plate blocks of four	*	80,00	11,20		
PPD000928	Norden 2020, sheet (20)	*	400,00	56,00		

End Sale of the Year

PPA000638	Mýrisólja, National Flower	*	30,00	4,20		
PPA010216	Westerbeek 1742	*	36,00	5,00		
PPS000216	Westerbeek 1742, minisheet	*	36,00	5,00		
PPA020216	Old Fire Trucks	*	35,00	4,90		
PPN000216	Old Fire Trucks, booklet	*	70,00	9,80		
PPA000827	Sepac 2016: Seasons	*	17,00	2,30		
PPA000828	Postverk Føroya 40 Years	*	9,00	1,25		
PPS000416	Postverk Føroya 40 Years, minisheet	*	26,00	3,60		
PPA000830	Nólsoyar Páll 250 Years	*	24,00	3,30		
PPA000831	Norden 2016: Food Culture	*	9,00	1,25		
PPA000516	Europa 2016: Think Green	*	26,00	3,60		
PPN000516	Europa 2016: Think Green, booklet	*	78,00	10,90		
				I alt:		



No.	Item		Price DKK	Price Euro	Qt.	Total
PPA000916	Faroese National Costumes I	*	37,00	5,10		
PPN000916	Faroese National Costumes I, booklet	*	111,00	15,50		
PPS000916	Jesus from Nazareth	*	90,00	12,60		
PPY002015	Year Pack 2015	*	373,00	52,00		
WPPE02015	Yearbook 2015	*	398,00	55,00		
WFDM02015	FDC Folder 2015	*	433,00	60,00		
WHEM02015	Booklet Folder 2015	*	340,00	47,50		
Handling fee:			25,00	3,50	1	25,00
Total price:						

Payment (please tick)

- ☐ Please deduct from balance on my account
- ☐ Sent by giro or international money order. See details below
- ☐ In future I wish that payment for all orders and standing orders shall be made automatically from my credit card below:

I wish to pay for this order by Credit card:

Card No.:

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Expiry date:

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Amount: _____

Signature: _____

Please be informed that we no longer accepts cheques as payment!

Payment can be made to one of these giro accounts:

- 625-9847 Copenhagen, Denmark
- 243 69 U 020 Paris, France
- 1510 625 Arnhem, Netherlands
- 800012-70845101 Helsinki, Finland
- 353 7110 Merseyside, Great Britain

Or as a bank transfer to:

- IBAN: DK02 3000 0006 2598 47
 - SWIFT-BIC: DABADKKK
- Danske Bank, Frederiksberggade 1,
DK-1459 Copenhagen K, Denmark

Please state your account number whenever you remit funds to Posta Stamps!

Posta Stamps

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FO-100 Tórshavn
Faroe Islands

Tel. +298 346200
Fax +298 346201
stamps@posta.fo
www.stamps.fo

Name: _____

Address: _____

Postal Code/City: _____

Country: _____

Email: _____

Account No.:

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