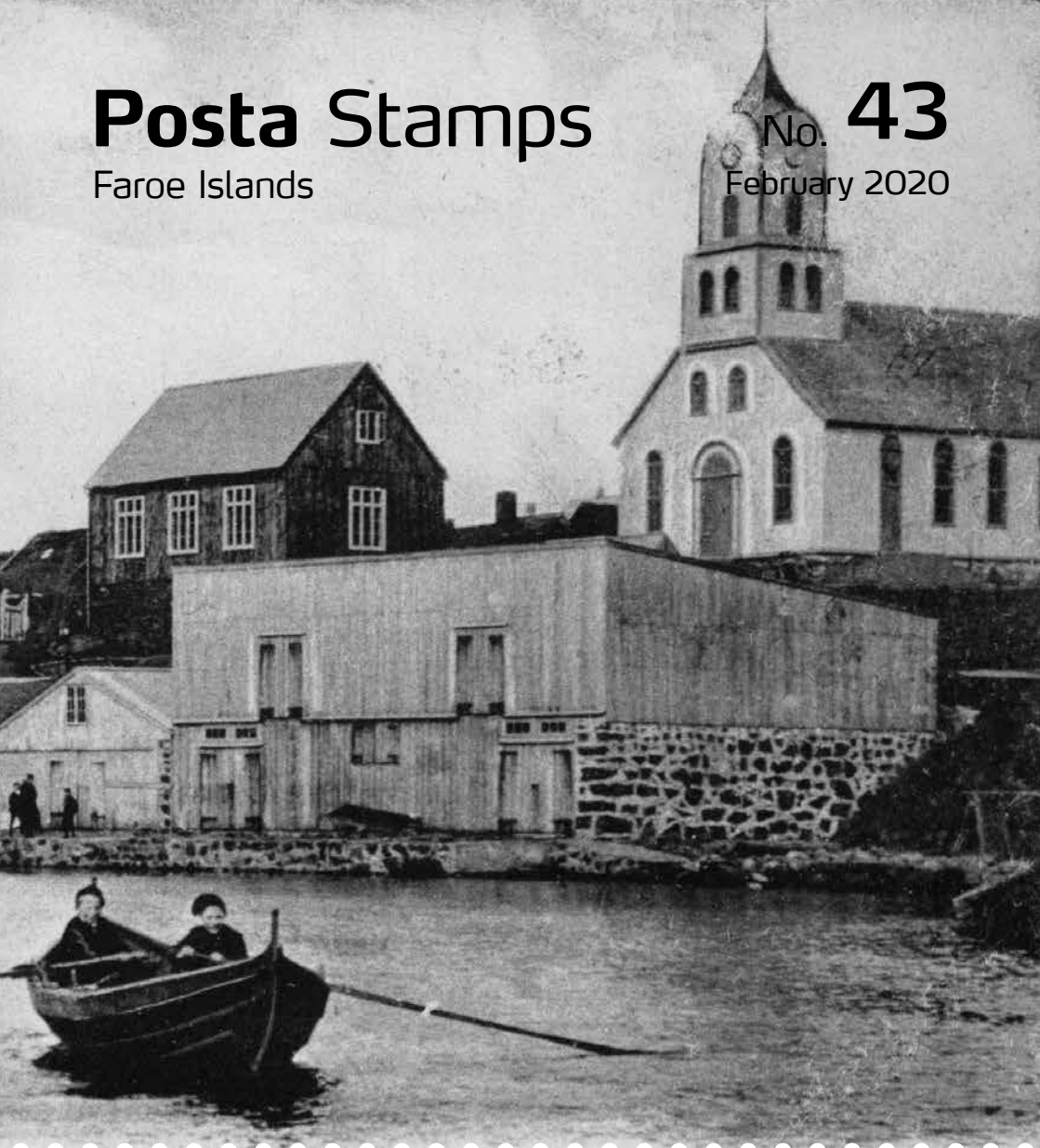


Posta Stamps

Faroe Islands

No. 43

February 2020



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- Europa 2020: Ancient Postal Routes
- Field Post Offices during WW2
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Test proof



H.M. Queen Margrethe II - 80th Anniversary

On April 16, 2020, Her Majesty the Queen Margrethe II of Denmark celebrates her 80th anniversary. H.M. Queen Margrethe II was born on April 16, 1940, at Amalienborg. She was the daughter of King Frederick IX and Queen Ingrid, born Princess of Sweden.

Margrethe Alexandrine Þórhildur Ingrid, which is her full name, became Queen of Denmark on January 14, 1972 and has now reigned for 48 years.

Celebrating the Queen's anniversary Posta is issuing a souvenir sheet featuring the Queen. The motif is the Faroe Islands' official present to the Queen on the occasion of her 40th regent anniversary in 2012. The present was a painting of the Queen by artist Edward Fuglø.

"Bird Song And Animal Language She Was Able To Understand"

It bears a keen resemblance to an adventure, a legend from days of old. And to

some extent, it is also an adventure superbly expressed in Edward Fuglø's painting.

Shown in regal profile, the Queen sprouts up from the Faroese coast, surrounded by a large number of animals, preferably birds. One comes to think of adventures in which wild animals come to the aid of a hero or heroine in distress. This is actually the case here, as evidenced by the title which the artist has given to his painting.

The title consists of a slightly altered quote from a well-known Faroese folk ballad, *Sjúrðarkvæði*, more specifically the first part of the ballad *Regin Smiður* (Regin the Smith): "*She was well acquainted with birds and beasts of wild*". Strictly speaking, it's *Sjúrður*, the hero of the ballad, who suddenly understands bird language after having killed the dragon *Frænir* and tasted its blood. However, thanks to the change of "he" to "she" in the title, it is the Queen who understands messages conveyed by the animals - an elegant compliment indeed.



Edward Fuglø (1965): *Bird Song And Animal Language She Was Able To Understand*. 2012 Acrylic, Aluminium and gold leaf on wood, 177 x 122 cm.



Crown Princess Margrethe visits Tvøroyri in the Faroe Islands in June 1959 - only 19 years old. Photo: Ritzau Scanpix.

The birds are as follows: Oystercatcher, the shag, the great skua, the razorbill, the fulmar, the common eider, black-backed gull, the guillemot, the puffin, the arctic tern, the gannet, the common murre, the hooded crow, the raven, the starling and the whimbrel – all Faroese birds. In addition we have the ram and the hare, the only four-legged creatures found in Faroese nature. Along with the birds they form group of eighteen – corresponding to the number of islands in the Faroese archipelago.

The Queen's profile has been stylized and gilded as on a minted coin. Thus, she is transformed into an icon vis-à-vis the naturalistically painted animals. She is not merely a person, but an institution as well. It is also in this regal role that most Faroese get to meet Queen in a direct way, namely through the coins bearing her likeness.

The Queen is depicted in her green dress with a cloak, which at the same time hints at the verdant landscape of the Faroe Islands. Here we find small flowers belonging

to the native Faroese flora - also eighteen in number corresponding to the number of islands. The stylized flowers are patterned into the Queen's attire indicating that she has become draped, most becomingly, in the Faroe Islands.

But the adventure doesn't end here. Thanks to the numerous birds and the Queen's iconic profile, the painting also contains a reference to Nólsoyar-Páll's national romantic "*Fuglákvæði*" (Ballad of the Birds) from ca. 1800. Here a conflict which arises between the native Faroese population and the Danish authorities is depicted in the guise of an allegory - a battle between small birds and ferocious birds of prey - with the king in the shape of an eagle protecting and watching over his people.

However, everything is not pure idyll in Edward Fuglø's painting. There is also room for humorous commentary. To be sure, the Queen has become an integral part of the Faroese landscape and is accompanied by her faithful companions representing the islands' wildlife. However, the sturdy ram, being the Faroe Islands' symbol in the Coat of Arms, looks a bit menacing with its lowered head, seemingly ready to give her a push over the edge. Thus, the Faroese independence movement also gets a slight hint in the artwork!

Although the Queen's profile is at the centre, Edward Fuglø's work is far from being a portrait in the conventional sense. It is an allegory, i.e. a mental depiction reading somewhat like a challenging tale of the relationship between the Queen and the Faroe Islands. In this way, the picture is typical of Edward Fuglø's art which always features rich content, as evidenced by the title of the painting which in this case plays a central role in decoding the content.



Queen Margrethe visiting the village Hvalba on Suðuroy island, June 2016. Photo: Liselotte Sabroe/Ritzau Scanpix.

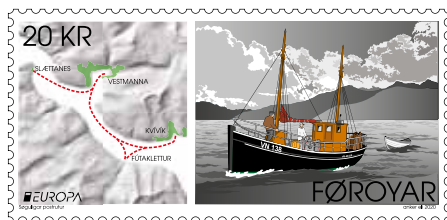
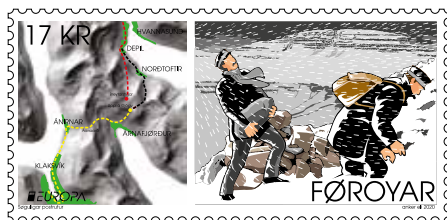
The style is figurative pop art inspired by photography and advertising, with surreal leaps between different levels of reality. Of these, the most striking breach of reality is the portrayal of the Queen's profile as minted on Danish coins. In the painting, the artist achieves this with a gilded aluminium relief attached to the artwork's wooden plate. Thus, the painting gives the impression of a collage composed of various materials.

The past and present meet in Edward Fuglø's painting, fairy tales and allegories on one hand, humour and modern art expressions on the other. Both formally and substantively, this is a work of abundance which in an ingenious, loving and humorous way, pays tribute to the Queen as the Regent of the Faroe Islands.



A black print of the mini-sheet has been produced in a limited edition! It is included in the 2020 Yearbook at no additional cost, but is also available separately.

The black print is numbered and printed in 1.500 prints of which only 400 will be sold separately. Size: 10 x 7 cm. Price: 150,- DKK.



Test proof

Europa 2020: Ancient Postal Routes



Postal routes in the Faroe Islands have always been difficult and challenging. Formidable mountains had to be climbed and deceptive straits crossed to deliver the mail - and sometimes things went very wrong.

The Route: Klaksvík - Viðareiði

One of the most challenging postal routes on land was Klaksvík - Viðareiði, requiring hardy mail carriers to vanquish one of the most inaccessible mountain areas in the Faroe Islands.

Postman Jákup's Demise

On November 24, 1887, the very first postman in the Northern Islands, Jacob Elias-sen (1836 - 1887), embarked on the route Klaksvík - Viðareiði. Although the weather was reasonably good, mountains were covered with snow and ice. Postman Jákup, or *Jakke í Vági*, as he also was called, was never seen alive again. A search and rescue party was quickly assembled and the following day Jákup's body was found on the precipitous hillside north of Árnafjørður. It became clear that he had chopped tracks in the steep path up to the passage at Gjógv but lost his footing and fallen down approx. 350 meters, plunging headlong over a

vertical cliff of approx. 19 meters. On the map depicted on the stamp, postman Jákup's route is marked in yellow.

The Postmen on the Mountain

The 17KR stamp motif depicts another dramatic event on the same route. A few decades after Jákup suffered his fatal accident, two postmen were heading in the other direction - from Viðareiði to Klaksvík. One of them, Jacob Vitalis, *Jakke í Krotugrøvnini* as he was called, recounted the experience in an interview recorded in 1971.

Having crossed the mountain ridge facing Árnafjørður, the two postmen were taken aback when hit with a heavy snowstorm. At a place called "*Breytarstígar*" they realized that they would not be able to climb down because of darkness and heavy snowdrifts. They managed to reach a rocky hill close by where they built a shelter of stones for their own protection. The night was cold and the wind blew fiercely. In order not freeze to death, they started tearing down the stone shelter and piling the stones up again. Thus, the night passed - they stacked the stones, tore them down again and sometimes fought each other in jest to keep warm. At daybreak



The place where the two postmen spent the night. The recess between the mountain ridges on the upper right is "Breytar-skarð" which they had passed through. The rocks below are part of the landslide where they stacked up a stone wall for shelter to stay alive. From there they walked down the steep hillside towards the bottom of the fjord. Photo: Pól Sundskarð.

they were able to see their surroundings and started digging themselves down through the snowdrifts with the shovels they had brought with them, hauling each other down in ropes over the steepest cliffs until finally reaching safety in Árnafjørður.

The red line on the map indicates the route travelled by these two postmen.

The Route: Vestmanna - Vágar

At the turn of the last century mail was delivered to Kvívík, Vestmanna and Vágar island by postman Ólavur Olsen (1855 - 1947). Ólavur went from Vestmanna to Tórshavn to get the mail. Back in Vestmanna, he rowed across the strait with mail bound for Vágar. The strait of Vestmanna is notorious among sailors for its exceptionally strong currents. It is especially difficult to traverse when the wind and the currents are moving in opposite directions.

A Mailboat Goes Down

Friday, October 1, 1920, was just such a day. It was very windy – strong gusts and ocean currents coming from opposite directions.

The mailboat was a traditional open Faroese boat, a so-called "six-oared boat", equipped with an outboard motor. It was heading to "Sunnaru gjógv" at Kvívík by Streymoy island to collect the postman, Hans David Niclasen (50), a well-known trade unionist at the time. He was to be ferried to the landing site "Fútaklettur" on Vágar island. The crew consisted of two men, Johannes Jacobsen (32) and Karl Alfred Olsen (19) from Vestmanna.

Also boarding the boat at Kvívík was a female passenger, Sofie Nattestad (27) from Miðvágur. Mrs. Nattestad's brother-in-law had accompanied her from Kvívík to "Sunnaru gjógv" and stood ashore watching while the boat crossed the strait. Approximately



The top right of the picture the two mountain peaks, Krúnuffjall on the right and Toftaknúkur on the left. The usual route was through Toftaskarð, the low way between the two peaks. The two postmen had, however, passed through Breytar-skarð, the low point to the left of Toftaknúkur. This was a shorter but more difficult route, normally only used during the summer. Further down approximately in the centre of the picture you can see a wide black rocky projection. It was down this mountainside, beyond the rocky promontory, that Postman Jákup plunged in 1887. Photo: Pól Sundskarð.

halfway across the strait the boat suddenly vanished from sight, probably capsizing in the rough weather. The brother-in-law sounded alarm and people from Kvívik and Vestmanna rushed out on the strait in boats to search for survivors. The only thing they found was some debris. All four boat occupants lost their lives in this tragic accident.

Mailboat "Ólavur"

Following the accident in 1920, a ban was imposed on mail deliveries in open boats across the strait of Vestmanna. Ólavur Olsen's sons, Samuel Jacob (Sam) and Johan Olsen assumed the responsibility of transporting mail across the strait after the death of their father. They had a decked boat, named *Helgi*, which was now put on the route. *Helgi*, however, was primarily a fishing vessel. In 1930 the brothers built a new decked boat to be used especially for mail, passengers and other freight. They named the new boat "Ólavur" after their father.

In 1945, Sam Olsen's son, Alfred, started sailing with "Ólavur", and when Sam died

in 1947, he and his uncle Johan continued transporting mail, goods and passengers across the strait of Vestmanna. Later, Alfred's brothers, Karmal and Torkil, were enlisted as crew members on the mailboat.

This happened before any regular road connections existed between Tórshavn and Vestmanna. When the mountains were snowbound, "Ólavur" often sailed to Tórshavn to collect mail. On its way back to Vestmanna the boat docked in Leynær, Kvívik and Fútaklettur. Otherwise, its regular route was Vestmanna, Fútaklettur, Kvívik, Fútaklettur and Vestmanna as the red line on the 20kr stamp shows. "Ólavur" also sailed to the tiny village of Slættanes on Vágar island until 1964 when the village was finally abandoned by its inhabitants. Ólavur was also deployed elsewhere in the Faroe Islands when one of the other mailboats were unable to sail.

The Accident at Fútaklettur

On December 29, 1958, "Ólavur" was delivering mail and passengers to Vágar as usual.



The mail boat Ólavur on site at Vágur island sometimes in the forties or fifties. Notice that the boat has a small shed at the rear where the toilet was located.

The landing site at Fútaklettur was primitive and so shallow that "Ólavur" was unable to dock in bad weather due to risk of grounding. Therefore, a smaller boat was had in tow and used to move people and goods from the decked boat to the quay.

The sea was rough that fateful day, so Alfred and Karmal manned the small boat and started rowing with goods and mail. Four passengers were waiting at Fútaklettur and one of them went with the small boat back to "Ólavur" while three remained waiting on the quay. When the brothers rowed back to the quay, two of these passengers jumped aboard the boat but the third one hesitated, not daring to jump. He then changed his mind and the brothers turned back to get him. At that point, a big wave came crashing in, lifting the boat's stern over the quay and capsizing it, resulting in everyone falling overboard. The three passengers were able to swim towards "Ólavur" and were saved, but neither Karmal and Alfred knew how to swim and were at the mercy of the surf. The third brother, Torkil was aboard "Ólavur" and wanted to jump overboard to help them but was held back by the first passenger who

came aboard. He persuaded Torkil to tie himself to a rope before jumping. Having done so Torkil jumped overboard and was able to save Alfred. Karmal was drowned and later his dead body was found in a nearby ravine. He was 29 years old.

The road connection between Tórshavn and Vestmanna was not completed until in the mid-sixties. This resulted in changed regulations for transport across the strait of Vestmanna. In 1965 "Ólavur" was replaced with a larger passenger ferry, named "Bragd", which also could carry cars. Later, larger ferries were brought in and when the long subsea road tunnel between Streymoy and Vágur was completed in 2002, the times of the ferries was finally over.

In the meantime the small proud mailboat "Ólavur" is still at anchor in Vestmanna, well maintained and fully functional despite its 90th anniversary this year. A worthy reminder of bygone times and challenging postal routes.

Anker Eli Petersen



Test proof



British Field Post Offices in the Faroe Islands

After German forces invaded and occupied Denmark on 9th April 1940 Britain acted quickly to secure Denmark's territories in the North Atlantic by sending forces to Iceland and the Faroe Islands. On the 10th April Winston Churchill had addressed the British Parliament on the need to undertake this military action, describing the Faroe Islands as *"a strategical point of great importance"*. At this time Churchill was yet to become Britain's wartime leader but was First Lord of the Admiralty, the Government minister responsible for the direction of the Royal Navy (RN). As well as denying the enemy the use of the Faroes the RN had plans to use the deep anchorages such as *Skálafjørður* for its own major battleships (although this ambition was never to be realised). In these circumstances it is no surprise that the first British forces on the Faroes were a unit of Royal Marines – the infantry arm of the RN. This initial force was small, less than 200 lightly armed Marines were landed in Tórshavn on 13th April.

By the end of May the Marines had returned to Britain having been replaced by a more substantial Army unit, some 500 Lovat Scouts, a Territorial Army regiment from the Highlands and Islands region of Scotland. Pretty soon afterwards other Army units were also being deployed to the islands. These included significant numbers of Royal Engineers (RE) and Pioneer Corps units to oversee and effect necessary construction tasks and Royal Artillery (RA) to install and operate gun batteries protecting key locations from attack by sea or air (after June 1940 the Faroes came within range of the Luftwaffe operating from airbases in Norway). The entrance to *Skálafjørður* the Royal Navy's deep water anchorage, was protected by batteries of coastal guns at Fort Skansin, Strendur and Nes and the remains of those can still be seen to this day at all three locations.

So even just a few weeks into the establishment of the British Garrison on the Faroes,



Test proof

The mini-sheet illustrates a photo of the military post office in Miðvágur and a pencil drawing of the military post office in Tórshavn made by well-known Faroese artist Ingálvur av Reyni. The three FPO cancellations (611, 695 and 219) which were used by the British on the Faroe Islands during WW2 are also illustrated on the mini-sheet.

On the left of the sheet, you see the Lovat Scouts who served on the Faroes as an infantry unit from 25 May 1940 until 10 June 42. Below the Lovat Scouts you see unidentified Royal Air Force (RAF) Personnel from the RDF (Radar) station at Eiðiskollur. Eiðiskollur was one of the five radar stations manned by the RAF on the Faroes in WW2.

An Unidentified Soldier of the Lovat Scouts is pictured on the right side. The bag on his chest held his respirator ('gas mask'). And below you see the photo of Captain NMF Corbett, Royal Navy. He was the Naval Officer in Charge and Fortress Commander Faroe Islands from November 1941 until March 1945. He was also the senior British officer on the Faroes.

which included a small Royal Naval detachment of approximately 175 men, there were a significant number of troops there and it was necessary to ensure the smooth and timely transmission of mail to and from them. The RE's duties included some activities that might not immediately be associated with engineering skills and one of these is the fact that they were responsible for the Army's mail services. Records reveal that on 3rd May 1940 Field Post Office (FPO)

number 219 was allocated to Army Post Office (APO) number 400 for use in the Faroes. Maybe the canceller was brought to the islands with the Lovat Scouts in May but, as no known usage of it has been seen before late June, it is more likely that it was not received there until a few weeks afterwards.

At its peak the British Garrison in the Faroes totalled some 7,000 personnel. The most



A troop of Lovat Scouts led by their regimental pipe band marching through Tórshavn. Photo: National Museum, Denmark.

significant increase in numbers occurred when the decision was made to go ahead with the construction of an airfield and a flying boat base. From their initial occupation of the islands the British had carried out surveys seeking a potential location. Eventually the island of Vágur was chosen as “the least impossible site to build an airfield”. Construction work began in 1942 and whilst it was underway the Royal Air Force (RAF) operated flying boats on *Sørvágsvatn*. At its peak, there were over 3,500 military personnel on just this one island – far outnumbering its then civilian population. Of this total some 1,200 were from specialist construction units of the Royal Engineers alongside over 2,000 members of the Pioneer Corps and with additional RA batteries from August 1942 onwards. Consequently a further FPO, number 611, came into operation at Miðvágur, on Vágur, being formally allocated to that location on 21st May 1942, although it may have been several weeks after that date before it came into operational

use there. Its final known use was in March 1944. Only one of the three runways originally planned was ever completed. By then the Battle of the North Atlantic was essentially won and improvements to the operational ranges of the aircraft available to the Allies also meant that more patrols could be carried out from airfields in Scotland or Iceland. RAF Vágur ceased operations in October 1944 and, on 15th December 1944, the airfield was transferred from the British to the Faroese authorities (although British records at that time recorded the opinion that “*it was unlikely ever to be safe for civilian operations*”). Fortunately that prediction proved to be inaccurate although it was some time before it was proved to be so. There were to be some commercial flights in 1946 but that service was short-lived and it was not until the 1960s that regular commercial services became operational. However, with the benefit of hindsight, it can be argued that the construction of the airfield

FPO 611 with R.A.F. censorship and letter to Eire (present day Republic of Ireland)



Left: Envelope endorsed "On Active Service" and cancelled with Field Post Office 611 dated 21 September 1943. The letter is censored with "RAF Censor 163". This censorship is rare. Right: Envelope endorsed "O.A.S." (On Active Service) and cancelled with Field Post Office 611 (type 2) dated 20 October 1942. Envelopes owned by Steen Jack Petersen.

has proved perhaps to be the most enduring and useful legacy of the British occupation.

The third and final FPO that operated in the Faroes was number 695. This was allocated for use on 13th March 1943 and employed in Tórshavn until September 1945 when the last of the regular Garrison left the islands. (A small detachment of Royal Navy and then RAF personnel continued to man the LORAN station that had been erected at Skúvanes on Suðuroy until the end of 1946 when Danish naval personnel fully took over its operation). FPO 695 was clearly a replacement for FPO 219 but the reason behind this change is unclear and there was a period of several months when use of their cancellers overlapped.

Recent research in the Faroes has led not only to the identification of where the FPOs were located but also the discovery of some near contemporary photographs

of the buildings they occupied. The one in Tórshavn was in the basement *Tinghúsvegur* 45 (nowadays renumbered to be 49). This was the home of Hans Joensen (*Hansemann*) and family and they continued to live in the upper storeys of the house. The 35KR stamp shows a pencil drawing of this house made by the well-known Faroese artist Ingálvur av Reyni.



In the garden of *Tinghúsvegur* 45. A British soldier together with Hansemann and his daughters. Photo: Anita Joensen.



Three servicemen who all worked in the Garrison Adjutant's office in Torshavn. Sgt. Kenneth Williamson in the centre. On the left Sgt. Evans and on the right Cpl. Skarn. Williamson was in the Royal Engineers, Evans and Skarn were both in the Royal Army Service Corps. Photo: Brian Hague.

The building occupied by the Miðvágur FPO had been built in the 1930s and its present day address is *Bótalsvegur 11*. The Hansen family who had lived there, moved to Leirvík after the property was requisitioned by the British military. An image of the property has formed the basis of the design of the 20KR stamp.

What about the personnel who worked in the FPOs? Surprisingly we can identify one of those who wielded the FPO 219 canceller on military mail leaving the islands. He was an NCO in the Royal Engineers, Sergeant Kenneth Williamson who, in correspondence after the war with a leading early collector of Faroese philately and postal history, confirmed that this was amongst his duties from his arrival in the Faroes in September 1941 until sometime the following year.

However much Williamson appreciated that duty he certainly enjoyed his posting to the islands, researching their natural history and culture in his spare time and also meeting his future wife there, becoming one of the several British servicemen who married local girls. Williamson's wedding to Esther Rein, the youngest daughter of Niels and Hansina Rein of Landavegur, Tórshavn, took place in the Havnar Kirkja on 14th March 1944.

On his return to Britain after the war, Williamson wrote *"The Atlantic Islands: The Faeroe Life and Scene"*, which was published by Collins in 1948 and which was for many years the definitive English text on the islands.

Brian Hague



Sepac Stamp Issue 2020: National Gallery Art

Diðrikur á Skarvanesi (1802-65): *Maan-ens Duur* (Moon Pigeons). Approx. 1840. Gouache on paper, 38 x 24 cm. Acquired in 1954 by Listasavn Føroya (The National Gallery of the Faroe Islands).

A brightly coloured row of birds meets the eye, all in profile, slightly shifted to the rear of each other, each on its own small elevation. Strong yellow, blue, green and red fields light up in between the brown and black surfaces of the birds' plumages. Even if the patterned colour surfaces lend the arrangement a decorative touch, we clearly note that the subject matter is pigeons. And should you have any doubt, the stamp sheet carries the inscription: "Moon Pigeons", a title indicating the fantasy world to which these pigeons belong.

The fragile images on paper is one of four having survived time by something of a miracle. These images were created during the

first part of the 19th century. They were originally mounted in a glass frame and hung up in the living room of a family at Sandoy. However, due to stove heating the frame fell apart and the sheets were preserved in an old Bible. They were then totally forgotten until they finally reappeared and were sold to the Faroese Art Society in 1954. A fifth and final picture later found its way to the Museum's collection as a donation from another branch of the family.

Thanks to the family at Sandoy we know the name of the artist. He was one of the family's ancestors, known as Diðrikur á Skarvanesi. Due to the pictures' age and artistic quality, Diðrikur must be considered first Faroese artist, creating his works some hundred years before "Faroese art" became a recognized concept starting with the renowned painter Samuel Joensen-Mikines and his successors.



Diðrikur á Skarvanesi (1802-65): Moon Pigeons. Approx. 1840. Gouache on paper, 38 x 24 cm. Listasavn Føroya (The National Gallery of the Faroe Islands).

Diðrikur á Skarvanesi (1802-65) was a farmer from the island of Stóra Dímun. He concluded his life in the village of Skarvanes in Sandoy, from which he has his nickname. However, Diðrikur í Kárastovu, which was his actual name, was hardly any ordinary peasant. We know that in 1828 he was living in Copenhagen and may have returned to the Faroes in the spring of 1829 at the earliest. The Copenhagen stay has given rise to the suggestion that he was studying at the Royal Academy of Arts.

These five drawings are the only ones that we know with certainty that were created by Diðrikur á Skarvanesi. They are made in gouache, i.e. water colour with high pigment concentration as well as a white dye which solidifies the colours while dimming them at the same time. Most of the birds in Diðrikur's gouaches are wild Faroese birds. The gouaches must also have been made in the Faroe Islands, because according to

ornithologist Jens-Kjeld Jensen there is a white-speckled raven among the birds in the paintings, a species which was found in the Faroes at that time but is now extinct. The appearance of the fulmar may also indicate at which time the gouaches were made, since this species first started breeding in the Faroe Islands in 1839.

Birds and their eggs were an important nutritional supplement in Diðrikur's time. He would himself have followed the tradition of catching birds and collecting eggs which means that he literally had the motives at hand in close proximity. With the birds arranged in a row, his gouaches are reminiscent of posters in numerous scientific books of ornithology published in Europe and America in the 18th and 19th centuries. Where, and if, Diðrikur has seen such books cannot be ascertained, but we know that sometime between 1835 and 1840 he worked for a pastor who served a parish in



Diðrikur á Skarvanesi (1802-65): 18 Birds. Approx. 1840. Gouache on paper, 39 x 27 cm. Listasavn Føroya (The National Gallery of the Faroe Islands).

the northern part of Streymoy island and was deeply interested in nature.

The style of the gouaches, however, is anything but a realistic and detailed reproduction of scientific bird painting. We know, nevertheless, of decorative stylizations close to Diðrikur's representation from Scandinavian art. In this case the Swedish *Dalhäst* (traditional carved, painted wooden statue of a horse originating in the Swedish province of Dalarna) could be a relevant parallel. In any case, the style of the gouaches clearly indicates that the artist did not frequent the Academy of Fine Arts in Copenhagen with its ideals in classical art. Neither does Diðrikur in Kárastovu appear in the Academy's student records.

As to the "Moon Pigeons", we may wonder about the sizes. Today, the Faroese "*mánadúgva*" designates the common wood pigeon (*columba palumbus*), but according to

Jens-Kjeld Jensen this species was extremely rare in the Faroe Islands in Diðrikur's days when woods and forests were non-existent. Actually, the name refers to the rock pigeon (*columba livia*) which was far more frequent. Unlike the wood pigeon, it lays its eggs once a month from spring to mid-summer. It is in this mundane sense that "moon pigeons" must be understood.

There is some evidence, however, that Diðrikur á Skarvanesi became seduced by the poetic character of the term. On another sheet of paper we find a much more realistic rock pigeon in bluish plumage. In the artist's mind it gave way to the more imaginative and colourful creatures in the Moon's Pigeons artwork.

Nils Ohrt
MA History of Art



1) King's Bridge, Eystaravág around 1903.



2) Fish workers in Tórshavn around 1900.



3) The Royal Visit in Tórshavn 1907.



4) Vestaravág and Vágshotnur, 1930's.

LONDON 2020: Old Postcards

People have always been interested in postcards, especially ones illustrated with photos. These postcards can tell interesting stories better than many words. In the Faroe Islands, postcards became quite common before the turn of the 20th century. There was a post office in Tórshavn already in 1870 and the oldest photos used for postcards are from the 1880's, some perhaps even older. Although the telegraph and the telephone were first introduced in the Faroes in the early 20th century, these means of communication were much more expensive than sending a postcard for Christmas. Birthday greetings and condolences were often sent in a postcard. Thus, postcards came in great diversity and quantities.

1) King's Bridge, Eystaravág, around 1903

When Christian IX, King of Denmark visited the Faroes in 1874, the area called *King's Bridge* was spruced up and a special staircase made for the royal reception. Outside the beautiful stone wall warehouses of Jens Olsen and Jens í Dali, built in 1901, you will see *Skansatangi*. The warehouses have disappeared but a long jetty was made from *Skansatangi* in 1922-1929. Worn anchor chains and ship hulks were not an uncommon sight on the bays of

Tórshavn before the enlargement of the jetty – not to mention wrecked oarboats tossing about in the surf between the houses.

The postcard features Tórshavn around 1890. The old Public School from 1894 had not yet been built. The Church of Tórshavn, built "on the outskirts of the town" in 1788 can be seen here after having been renovated in 1865.

2) Fish workers in Tórshavn around 1900

When the monopoly was abolished in 1856, creativity and desire for work increased around the country. The result was a growth in population with many more settlements and better paid work for the inhabitants. The traditional peasant society became a part of history. Schooners were bought from the Shetlands and Britain. The first profitable fisheries were conducted by the "*Trap-pu-brothers*" with the schooner "*Fox*" in 1872. Pioneering work in fishing operations was done by the Danish merchant and consul A.W. Skibsted in Frederikshavn. The Skibsted-company built a jetty, warehouses and owned the stone-paved ground at *Runding* in Tórshavn where you can see women do piecework washing and spreading fish for drying. This became the Faroe Islands' most significant

export to the south of Europe and was often called the “best dry salted cod in the world”.

The postcard features the stone paved ground “Niðri á Støð” at S.P. Petersen in Fuglafjørður, 1908-09.

3) The Royal Visit 1907, Tórshavn

A great and unique event took place in July 1907 when King Fredrick VIII, Prince Harold and some Danish ministers and members of the Danish Parliament visited the Faroe Islands and its 15.000 inhabitants. Christian Bærentsen, the only Faroese to hold the office of Prefect of the Faroe Islands from 1897-1911, received the distinguished guests at the King’s Bridge in Tórshavn. The town was crammed with people from all over the islands. The ships in the retinue of the King on this visit to the Faroes were “Birma”, the royal yacht, “Atlanta” and “Geysir”. On the bay you will see “Smiril” decked with flags to the left of the royal yacht’s longboat which brought Frederick VIII ashore.

The postcard features the King’s Bridge crammed with people when the King arrived with his retinue in 1907.

4) Vestaravág and Vágsbotnur, 1930’s

Vestaravág is one of two bays in Tórshavn. It became of great importance in 1768, when the Danish merchant Niels Ryberg hit upon the idea of making Tórshavn a kind of free port and a base for smuggling. From Vágsbotnur cargos were brought with smugglers’ ships to Britain, turning a handsome profit for Ryberg. This also created a lot of work for the inhabitants of the town. The well-known row of houses at Bryggjubakki is today an idyllic image of Tórshavn – built in the late 1920’s. Earlier, firms and companies were located here and have now been replaced by coffee houses and restaurants.

The postcard features “Thorshavn’s Furniture Magazine” at Peter Poulsen’s (Petur Snikk)

Maximumcards:



Tinghúsvegur in Tórshavn around 1890.

Postcard owned by Álvur Danielsen



Drying of fish in Fuglafjørður around 1909

Postcard owned by Brian Hauge



King's Bridge, Royal Visit in 1907

Postcard owned by Álvur Danielsen



Thorshavns Furniture Magazine, 1915

Postcard owned by Álvur Danielsen

– probably dating back to 1915. Petur is seen standing at the door. He was the carpenter behind the famed “chairleg cancellation” in 1919.

Álvur Danielsen

New Issues: 16 and 27 April and 2 May 2020



Test proof



Test proof



Test proof



Test proof



Test proof



New stamp issue: **The Queen's 80th Birthday**
 Date of issue: 16.04.2020
 Value: 50,00 DKK
 Numbers: FO 929
 Stamp, size: 40,0 x 60,0 mm
 Mini-sheet, size: 100 x 70 mm
 Artist: Edward Fuglø
 Printing technique: Offset + gold hot foil
 Printer: Cartor Security Printing, France
 Postal use: Rec. letters (+ postal rate)

New stamp issue: **Europa 2020: Ancient Postal Routes**
 Date of issue: 27.04.2020
 Value: 17,00 and 20,00 DKK
 Numbers: FO 930-931
 Stamp, size: 56 x 27 mm
 Artist: Anker Eli Petersen
 Printing technique: Offset
 Printer: Cartor Security Printing, France
 Postal use: Large inland letters, 0-100 g and small letters abroad, 0-50 g

+ selfadhesive booklet with 6 stamps

New stamp issue: **FPO's during WW2**
 Date of issue: 27.04.2020
 Value: 20,00 and 35,00 DKK
 Numbers: FO 932-933
 Stamp, size: 30 x 40 mm
 Mini-sheet, size: 100 x 70 mm
 Design: Kári við Rættará
 Printing technique: Offset
 Printer: Cartor Security Printing, France
 Postal use: Small letters abroad, 0-50 g and small parcels inland, 0-500 g.

New stamp issue: **Sepac 2020: Artwork in National Collection**
 Date of issue: 27.04.2019
 Value: 20,00 DKK
 Numbers: FO 934
 Stamp, size: 40 x 30 mm
 Artist: Diðrikur á Skarvanesi
 Printing technique: Offset
 Printer: Phil@poste, France
 Postal use: Small letters abroad, 0-50 g.

New stamp issue: **Franking Labels LONDON 2020: Old Postcards**
 Date of issue: 02.05.2020
 Value: 4 x 12,00 DKK
 Stamp, size: 55,0 x 22,5 mm
 Photos: Old Postcards - owned by Álvur Danielson and Brian Hague
 Printing technique: Flexoprint
 Printer: Limo Labels, Denmark
 Postal use: Small inland letters, 0-50 g.

Posta Stamps
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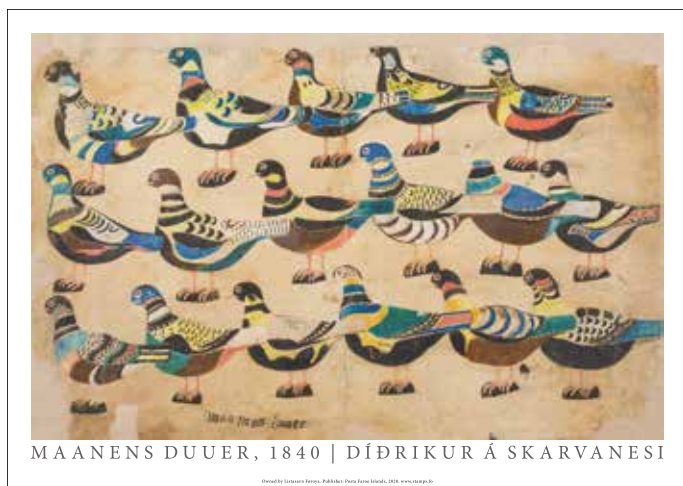


Sepac 2020: Poster and Postcard

In connection with the Sepac 2020 stamp issue we also issue a poster and a postcard.

The poster is printed in quality paper and the size is 420 x 297 mm (A3). It has the motif of the stamp: *Maanens Duuer*. Limited edition as only 100 posters have been printed.

Price: 95,00 DKK



The postcard has the size of 170 x 120 mm and illustrates another artwork by Dídrikur á Skarvanesi from the same period, "*Hani og høna*" (Rooster and Hen).

Price, postcard: 7,00 DKK

Price, maximumcard: 27,00 DKK



Posta Stamps will be attending the following exhibitions:

Participation with special cancellation:

LONDON 2020, 2-9 May 2020, London, England

Participation without cancellation:

Essen 2020, 14-16 May 2020, Essen, Germany

Order Form - Posta Stamps no. 43

No.	Item		Price DKK	Price Euro	Qt.	Total
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Issue 16.04.2020 - Queen of Denmark 80 Years - FO 929 (minisheet with 1 stamp)

PPS010420	Queen of Denmark, minisheet mint	*	50,00	7,00		
FFT010420	Queen of Denmark, minisheet/fdc.	⊙	50,00	7,00		
DDT010420	Queen of Denmark, minisheet/rdc.	⊙	50,00	7,00		
FFU010420	First day cover w/minisheet	⊙	55,00	7,70		
WPBDR0TNG	Queen of Denmark, Blackprint	*	150,00	21,00		

Issue 27.04.2020 - Europa 2020: Ancient Postal Routes - FO 930-931 (2 stamps + booklet)

PPA010420	Europa 2020, set mint	*	37,00	5,20		
FFG010420	Europa 2020, set/fdc.canc.	⊙	37,00	5,20		
DDG010420	Europa 2020, set/rdc.	⊙	37,00	5,20		
PPN010420	Booklet, mint	*	111,00	15,50		
FFO010420	Booklet, fdc.	⊙	111,00	15,50		
DDO010420	Booklet, rdc.	⊙	111,00	15,50		
FFK010420	First day cover w/set of stamps	⊙	42,00	5,90		
FFL010420	First day cover w/single stamps	⊙	44,00	6,15		
FFM010420	First day cover w/block of four	⊙	155,00	21,70		
FFP010420	First day cover w/booklet	⊙	116,00	16,25		
PPB010420	Set/top plate blocks of four	*	148,00	20,70		
PPC010420	Set/bottom plate blocks of four	*	148,00	20,70		
PPD000930	Europa 2020, sheet 17KR (10)	*	170,00	24,00		
PPD000931	Europa 2020, sheet 20KR (10)	*	200,00	28,00		

Issue 27.04.2020 - Field Post Offices during WW2 - FO 932-933 (minisheet + 2 stamps)

PPS020420	FPO's during WW2, minisheet mint	*	20,00	2,80		
FFT020420	FPO's during WW2, minisheet/fdc.	⊙	20,00	2,80		
DDT020420	FPO's during WW2, minisheet/rdc.	⊙	20,00	2,80		
FFU020420	First day cover w/minisheet	⊙	25,00	3,50		
PPA020420	FPO's during WW2, set mint	*	55,00	7,70		
FFG020420	FPO's during WW2, set/fdc.canc.	⊙	55,00	7,70		
DDG020420	FPO's during WW2, set/rdc.	⊙	55,00	7,70		
FFK020420	First day cover w/set of stamps	⊙	60,00	8,40		
FFL020420	First day cover w/single stamps	⊙	62,00	8,70		
FFM020420	First day cover w/block of four	⊙	227,00	31,80		
PPB020420	Set/top plate blocks of four	*	220,00	30,80		
PPC020420	Set/bottom plate blocks of four	*	220,00	30,80		

* = mint

⊙ = cancelled

No.	Item		Price DKK	Price Euro	Qt.	Total
PPD000932	FPO's during WW2, sheet 20KR (20)	*	400,00	56,00		
PPD000933	FPO's during WW2, sheet 35KR (20)	*	700,00	98,00		

Issue 27.04.2020 - Sepac 2020: Artwork in National Collection - FO 934 (1 stamp)

PPA000934	Sepac 2020, set mint	*	20,00	2,80		
FFG000934	Sepac 2020, set/fdc.canc.	⊙	20,00	2,80		
DDG000934	Sepac 2020, set/rdc.	⊙	20,00	2,80		
FFK000934	First day cover w/set of stamps	⊙	25,00	3,50		
FFL000934	First day cover w/single stamps	⊙	25,00	3,50		
FFM000934	First day cover w/block of four	⊙	85,00	11,90		
PPJ000934	Postcard (1)	*	7,00	1,00		
FFJ000934	Maximumcard (1)	⊙	27,00	3,80		
PPB000934	Set/top plate blocks of four	*	80,00	11,20		
PPC000934	Set/bottom plate blocks of four	*	80,00	11,20		
PPD000934	Sepac 2020, sheet (20)	*	400,00	56,00		

Issue 02.05.2020 Franking Labels, London 2020: Old postcards - 4 different

PMALONDON	London 2020, mint	*	48,00	6,70		
PMALONDCO	London 2020, Collector's Strip*	⊙	75,00	10,50		
FMKLONDON	First Day Cover w/set	⊙	53,00	7,40		
PPJLONDON	Postcards (4)	*	28,00	3,90		
FFJLONDON	Maximumcards (4)	⊙	76,00	10,65		
WLONDON20	Envelope w/special cancellation	⊙	22,00	3,10		

Various

WDUERPLAK	Sepac 2020, Poster		95,00	13,30		
LUS002019	Pages for Lux album 2019		120,00	16,80		
JOS002019	Pages for Christmas 2019		30,00	4,20		
LUA002019	Lux Album with pages 2015-2019		600,00	84,00		
Handling fee:			25,00	3,50	1	25,00
Total price:						

*The values of the Franking Labels *Collector's Strip* are 12,00, 17,00, 20,00 and 26,00 DKK.



Yes, please! I wish to subscribe to the following:

Quant.			Product
	PPA	*	Set(s) of mint stamps
	PPS	*	Set(s) of mint mini-sheet
	PPN	*	Booklet mint
	PPY	*	Year Collection(s)
	PPZ	*	Yearbook
	FFK	⊙	First day cover(s) with series of stamps
	FFU	⊙	First day cover(s) with mini-sheet
	PMA	*	Set(s) of mint franking labels
	FMK	⊙	First day cover(s) with series of franking labels
	JOJ	*	Christmas Cards

Payment (please tick)

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- ☐ In future, I wish that payment for all orders and standing orders shall be made automatically from my credit card below:

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Card No.:

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IBAN: FO15 9870 0004 2712 12
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