

Posta Stamps

Faroe Islands No. 51

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Posta 
FAROE ISLANDS

Martin Mörck
stamp designer

Northern lights

Organic art

A Nordic stamp designer and engraver

Martin Mörck



Martin Mörck at the shores of his home island in Sweden.

Photo: Armagan Ozdinc



Mörck's favourite stamp is the cod fish skin stamp from 2016

Martin Mörck, a Norwegian-Swedish artist, is the most productive living stamp designer and engraver in the world today. Since 1977, he has designed and/or engraved more than 900 different stamp motifs issued by 28 postal administrations including the Faroe Islands Post.

Mörck's designs and engravings appeared on 46 different Faroese postage stamps and franking labels. In addition, he designed and/or illustrated the backgrounds of nine Faroese souvenir sheets.

Mörck is known as a true lover of the Faroe Islands. His first exposure to the Faroese land and culture came during his six-week adventurous motorbike tour of the islands at age 19. "My girlfriend and I packed a tent and rode on my motorcycle to Denmark to take a ferry to the Faroes. It was our plan to visit every island in the Faroes where we could drive our bike and we did so. As the Faroese roads in 1974 were nowhere near as good as they are today, it was a challenge to ride through long and winding roads. At many points, we had to take ferries to cross from one island to another as none of the tunnels connecting the islands were built at that time. In the end, it was an awesome trip that made me attached to the Faroe Islands with a great passion until this day. After this trip, I visited the Faroe Islands many times," Mörck says.

When I asked Mörck what he likes most about the Faroe Islands, his answer was: "The nature is wild and unspoiled. The rugged landscape is unique and gorgeous. The climate is absolutely perfect for me. The people are very friendly and extremely grounded. The food is fantastic with great choices of my favorites: mutton, potatoes, fish, whale meat and sea birds."

Mörck's engagement with the Post started after he met Svanbjørg Manai at one of the stamp shows in early 1990s. His genuine love for the Faroe Islands made him very interested in designing and engraving Faroese stamps. His first commission was for the design of a set of seabird fowling stamps. However, the drawings for these stamp were left in a drawer and collected dust until 2018 when they were finally printed. The first issued Faroese stamp by Mörck was about Saint Olaf in 1995.

Over the years, Mörck designed and engraved many beautiful stamps for the Faroe Islands. My favorite Faroese stamp by Mörck is the 2002 souvenir sheet depicting the Viking voyages on North Atlantic waters. I consider this souvenir sheet as one of Mörck's masterpieces.

What is Mörck's own favorite Faroese stamp?

"This is a hard choice. The 2017 Faroese knife stamp is a favorite for me. The main

Mörck's designs and engravings appeared on 46 different Faroese postage stamps and franking labels.

reason for this is because I collect knives, but also the uniqueness of the Faroese knife design. I spent quite a bit of time in the Faroe Islands for this project. I looked around to find an ornamental knife to use for the stamp motif and eventually found one owned by Nólsoyar Páll in a private knife museum. However, I think my absolute favorite Faroese stamp is the 2016 cod fish skin stamp. This is the first stamp ever made with real fish skin. The whole concept of this stamp was totally developed and proposed by me," Mörck tells.

Mörck's most recent Faroese stamp is the one issued to commemorate the 50th year of Danish Queen Margrethe II's ascension to the throne. Queen Margrethe II is one royal figure greatly

Combined black prints of four separate Mörck engravings for the 2002 Faroese souvenir sheet featuring the Viking voyages on North Atlantic waters.



admired and respected by Mörck. For this reason, he put an extra special effort for this important historical issue. "After it was decided by the Post that this stamp was going to be printed on a souvenir sheet, we had to determine what the background motif was going to be. I wanted a scene that reflects the history of the Faroe Islands, surrounded with grass, stone and sea. After an extended discussion, we chose the St. Magnus Cathedral ruin in Kirkjubøur as the background and decided that the Queen was going to sit on the stone wall surrounding the ruin," Mörck explains.

"The next step was taking the photo of the Queen to be used for the illustration of her image on the stamp. For this purpose, photographer Steen Brogaard and I had to go to Fredensborg Palace and conduct the photo session. During the session, I wanted the Queen to sit in a lower posture in a way that would make her look like sitting on a stone. I made a pencil sketch of the souvenir sheet motif ahead of my trip and shared it with the Queen to explain what I was trying to

achieve. The Queen is a very intelligent person on top of being an artist. For this reason, it has always been my experience in the past that it was easy to communicate with her and explain what I want to do in artistic terms. After the session was completed to my satisfaction, I took the photos of the cathedral ruin scene and the Queen, and merged them to form the basis of my drawing. The end result was a motif that depicts the scene where the Queen is sitting on the stone wall and enjoying sunshine on a nice summer day in the Faroe Islands. I hand engraved only the portrait of the Queen. The engraved part was printed in intaglio while the rest of the souvenir sheet motif was printed in offset."

Martin Mörck states that he has always enjoyed working on the Faroese stamps and appreciated very much all the artistic freedom provided to him by Svanbjörg Manai. He is looking forward to designing and engraving many more stamps for the Faroe Islands in the future.

Armagan Ozdinc

The mini-sheet with the Faroese knife from 2017



Aurora borealis

Northern lights



**Northern lights above
Tindhólmur**

Photo: Thomas Vikre



Northern lights in Hoyvík

Photo: Árni Øregaard

Sometimes in the late sixties, perhaps very early in the seventies, one of my classmates asked if we had seen the colourful lights in the sky the night before. "They signify the end of the world," he continued, somewhat annoyed that his gloomy message was met with a shrug.

"Such nonsense," he was told, "you saw the northern lights. Is this the first time you see the northern lights?"

"No," he insisted, "it was much worse than that. The northern lights are green, but these lights came in all kinds of colours!"

We looked at each other and shrugged. There was nothing to be done when our classmate was in this mood. We went away and left him with his doomsday musings. Outside the school-yard, however, we talked about the breathtaking northern lights that we obviously all had witnessed. They were an awesome and extraordinary spectacle.

Dancing lights

This same evening the northern lights appeared again, this time even more beautiful and violent. There was something awe-inspiring about them in their grandeur - and as we stood there in a group, gazing at this overwhelming spectacle, we could well understand our pious and terrified classmate. But ten wild horses would not have been able to drag such a concession out of us.

Long filaments of multi-coloured light danced, twirled and gyrated across the sky - the colours alternating from almost yellow-greenish to luxuriant green, blue and red. In the starry night, it was as if you could feel lights sparkling and crackling - almost like static electricity when you pull a nylon T-shirt too quickly over your head.

Solar storms and suchlike

This happened either in the late sixties or early seventies, when children were interested in everything having to do with space. So even though we were not entirely clear about the actual processes, we knew that the northern lights occurred when solar winds grow in energy, especially during powerful eruptions emitting the so-called solar flares.

The solar wind is a stream of charged particles and when these particles hit the earth's magnetic field, northern or southern lights appear at the poles, *aurora borealis* and *aurora australis*.

The fiercer the solar wind, the more powerful the northern lights. They occur at altitudes of 90 to 300 kilometres, when the intensity of the solar winds in the form of charged particles is deflected into the Earth's magnetosphere, forming a belt around the earth's magnetic poles. During strong solar activity, fierce solar storms for instance, the northern belt widens and the northern lights can be seen further south.

The process

The process itself consists of energy-rich protons and electrons in the solar storms smash into atmospheric molecules, increasing their energy states for a moment. The molecules and atoms then release excess energy or recapture displaced electrons which decay to their ground state. It is this emission process that creates the aurora borealis - and different wavelengths create the different colours. The colours of the aurora depend on which gas is being excited by the electrons and on how much energy is being exchanged. Oxygen emits either a greenish-yellow light (the most

familiar colour of the aurora) or a red light; nitrogen generally gives off a blue or purple light. Blue, red and purple are also colours that are seen less frequently and tend to appear when solar activity is high. In all cases, the colours are caused by particles colliding with our atmosphere.

Ymer's eyebrows – Middle-Earth's fortress

Yes, I know these actual processes can seem boring in print - but I can guarantee that for us boys and girls standing in the dark and watching the northern lights dancing in the sky, there was nothing dull or trite about this sight. I've often seen northern lights, both before and since, but nothing comes close to the cosmic spectacle that unfolded over our heads that night in the sixties.

It truly riveted our imagination - and we were not the first to feel certain awe and humility at the heavenly display. Our ancestors, the Vikings, had their own explanation for the aurora phenomenon:

When Odin and his brothers had killed the enormous giant Ymir, they created the visible universe out of his dead body. In the midst, they built Middle-Earth, the world of men, and around it they built a bulwark to protect against giants and other monstrosities. The fortifications were made by Ymir's eyebrows and occasionally you can see the eyelashes flickering like light in the distance - this is what some termed the northern lights.

Greenlanders, our neighbours to the west, have inherited legends from their ancestors that are no less colourful. The ancient Inuit knew that the northern lights were actually the souls of the dead playing ball in the sky.

And yet - the end of the world?

"It's a sign of the end of the world," said our nervous classmate that memorable night. Neither he nor the rest of us had the slightest idea that his words were about to come true.

On May 23, 1967, panic took hold of the U.S. Army Command. The Cold War between the Eastern and Western powers was at its height when American radar systems suddenly lost power. The Americans believed that the Soviet military was jamming their radars and were convinced that a Soviet nuclear attack on the United States was underway. All alarm bells started ringing and a massive retaliatory attack with nuclear weapons was being prepared when some bright head got the brilliant idea of consulting scientists on atmospheric disturbances. Astronomers who had recently taken interest in solar activity. They stated that a huge solar eruption had just begun and the earth had

The fiercer the solar wind, the more powerful the northern lights.

become the target of a violent solar storm severely affecting electronic equipment across the globe, including the American Early Warning systems.

The retaliatory attack was cancelled and the impending nuclear Ragnarök averted - but only at the very last minute.

As far as I can remember, the violent solar storm and the consequent spectacular northern lights that struck us with awe and wonder that evening came later than 1967 - but I'm not sure. At least I'm happy our classmate did not end up as a prophet that unforgettable night.

Anker Eli Petersen

200 years since the publication of the First Faroese book



The first book in the Faroese Language was printed in 1822 when H.C. Lyngbye published "Faroese Heroic Ballads of Sigurd, the Slayer of the Dragon Fafnir and His Kindred".

The text was a transcript of a ballad derived from the extensive Faroese oral tradition, where songs are performed by a lead singer in a closed chain of dancers chanting along to the chorus. This Faroese chain dance is a combination of narratives, melodies and bodily expressions, where the lead singer through dramatic interaction with the dancers chants the main lyrics.

The early 1800s saw a growing antiquarian interest among the scholarly elite in the traditions of the common people. Songs and folktales were written down, edited, published and often became the basis for stringent academic studies that were far removed from the colourful folk traditions. Nevertheless, these texts later became crucial to Faroese identity and the main reason for the ancient Faroese chain dance tradition being alive today.

Lyngbye's sensational discovery

H.C. Lyngbye, who came from Østthimmerland in Denmark, was a newly trained priest from Copenhagen and also a classicist and natural scientist with an interest in botany. This led him on a scientific journey to the Faroe Islands in 1817, where he mainly studied seaweed, but also collected a lot of other Faroese material.

In keeping with his antiquarian and linguistic interest, he noted down parts of the extensive oral Faroese ballad tradition, among them 164 quatrains chanted by an old man in Thorshavn. On his return to Copenhagen, Lyngbye showed these quatrains to the theologian and ballad researcher P.E. Müller, who was surprised and excited to find that motifs in

the poems had its origins in the famous Nibelungenlied, Edda poetry and Völsungasaga, the Saga of the Volsungs.

It became quite a sensation that parts of this renowned circle of legends had been handed down orally through the ages in the Faroe Islands. In order to collect the bulk of the ballad of Sigurd the Dragon Slayer, Müller and Lyngbye approached the Faroese pastor J.H. Schrøter in Hvalba, whom Lyngbye had visited on his earlier trips to the islands.

First edition in Faroese

In the following year, Schrøter collected the bulk of the poem and in 1819 he sent all the quatrains to Lyngbye, who prepared and arranged all the material in the years that followed.

At this time, there was no standard for the orthography of written Faroese, so H.C. Lyngbye in his manuscript used the orthography adapted by the great Faroese scholar J. Chr. Svabo during his stay in the Faroe Islands in 1817. The Faroese quatrains were accompanied by Lyngbye's Danish translation throughout the 592-page book with a preface by Lyngbye and

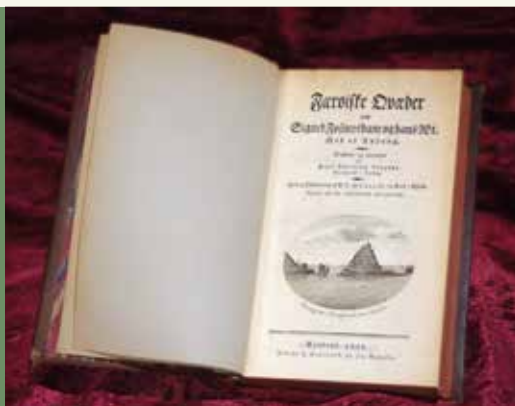
It was quite a sensation that parts of the legends had been handed down orally in the Faroes.

an introduction by P.E. Müller. Towards the back of the book there is a sheet of music with notes of the original melody. The publication was supported by the Danish king's "Fonden ad usus publicos" – Fund for Public Use.

The beginnings of Faroese nation building

At this time, nationalistic ideas were spreading in intellectual and scholarly circles in Europe. These ideas emphasized tradition, national language and character as the basis of national identity, national borders and ultimately political power. Therefore, it was essential to find and write down songs and ballads, legends and other folklore that had been orally handed down to the common folks from generation to generation.

H.C. Lyngbye's title page of the first 1822 Faroese 592-page publication.
Photo: Ole Wich.



The Faroese book of ballads was reviewed in 1824 by the famous philologist and folklorist Wilhelm Grimm. He was known throughout Europe as a central figure in anthropology and peasant folklore research, which was deemed essential to nation-building in Germany. Grimm's review had the effect that in the following years Nordic and European schoolchildren became more interested in the Faroese cultural expressions. The publication of the book also popularized the idea of collecting hymns and ballads locally in the Faroe Islands.

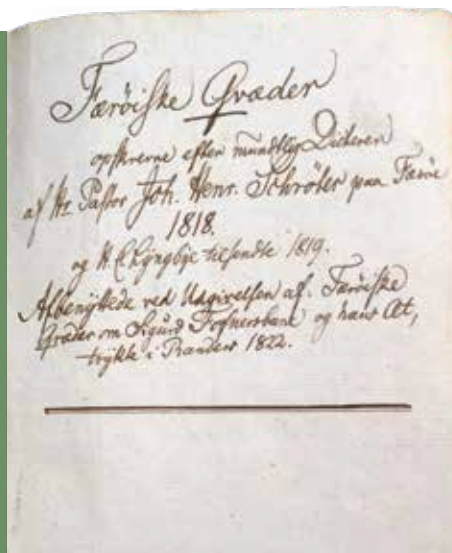
By writing down the oral traditions, publishing it in Faroese and thus reaching larger audiences, attention was drawn to the texts of the Faroese ballad tradition. It also raised an incipient understanding that Faroese could be considered an independent language.

The beginnings of Faroese literature

H.C. Lyngbye's publication in 1822 therefore marks a milestone in the steady progress of the Faroese nation by attracting increased domestic and inter-European interest in Faroese culture and by emphasizing the need to construct a Faroese written language. This was done in 1846, becoming the first criterion for the extensive Faroese literature that has since been published. Thus, Lyngbye's publication had fundamental significance for the present perception of Faroese national identity where the Faroese language constitutes an essential foundation of Faroese culture and society.

Ole Wich

Pastor J.H. Schrøter collected the bulk of the ballad of Sigurd the Slayer of the Dragon Fafnir. This is his original manuscript, preserved at the Royal Library in Copenhagen.



The souvenir sheet

The stamp issue celebrating the 200th anniversary of the first Faroese publication consists of a souvenir sheet with two stamps. The KR29 stamp on the left is based on the ballad of Sigurd and depicts a chain of dancers swaying to the dramatic dragon ballad with the sheet music in the background.

On the second stamp KR43, the chain dancers chant the chorus next to the title page of the original publication. This illus-

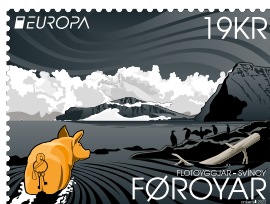
The Faroese book was reviewed in 1824 by the famous philologist Wilhelm Grimm.

trates the dramatic ballad tradition which is being simplified as a text in a book. J.H. Schrøter's original manuscript for the book is seen in the background. The stamp issue was designed and arranged by visual artist and historian Ole Wich.



Europa 2022

Myths and legends



Svínoy island



Mykines island

Date of issue: 16.05.2022

Design: Anker Eli Petersen

In many island cultures we find legends of so-called floating islands - islands that have mysteriously drifted in from the sea, disappeared again, or run aground and conjoined with other islands, often as a result of witchcraft or similar phantasmic happenings.

The Faroe Islands are no exception in this regard. Most of our smallest islands have some form of floating island legends. In his work from 1673 "*FAROÆ ET FÆROA RESERATA*" the priest Lucas Debes describes this phenomenon and attributes it to icebergs drifting past the islands, or a Satanic veiling of the superstitious population. A century later, in 1781-82, Jens Christian Svabo, a man of the Enlightenment, rejected Debes' theories and attributes the phenomenon to rocklike clouds drifting on the horizon or even "*pollamjörki*", the Faroese term for heavy drifting sea-mist.

And there is little doubt that Svabo's assumption was correct. Anyone who has seen dense sea fogs drift over and alongside these tiny islands, cannot help feeling that the island itself had begun floating over the sea and through the fog. But reality is usually less interesting than a good story, so let us stick to the legendary world's colourful explanation of nature's visual illusions - and look at a few examples of islands that have come floating with their mountains and valleys - and even with pigs and giants following in their wake.

Svínoy – Island of pigs

Just as many other islands Svínoy is said to have originally been a floating island. It often appeared in the north, but it was rarely seen because it was usually shrouded in fog. Now we need to tell you the story of how it came to be one of the permanent inhabited islands in the Faroes.

In the village of Viðareiði on Viðoy, a farmer kept a sow but had no boar, a mature male swine. Despite this, the sow became pregnant and had piglets every year. People were astounded and one could explain how this could have happened. It was well known that the sow occasionally disappeared from the village, but it was never gone for a long time.

One day the sow was seen running eastwards through the village - over the isthmus - and down towards a small bay called Eiðsvík. One of the women in the village got a hold of it and hastily tied a bundle of keys to its tail. The sow then ran into the sea and swam away from land.

A moment later an island was seen drifting from the south. The villagers quickly manned a boat and rowed to the island. This time it did not disappear from sight and they were able to go ashore. Since the sow had iron keys attached to its tail, it

*Floating islands, 1673:
Either icebergs or a
Satanic velling of the
superstitious population.*

fastened to the seabed and the surrounding fog disappeared like dewdrops in the sun. And there the island has stayed ever since.

Ever since the island has been called Svínøi (Pig Island) because of its multitude of pigs - and it was there that the sow from Viðareiði found its mate.

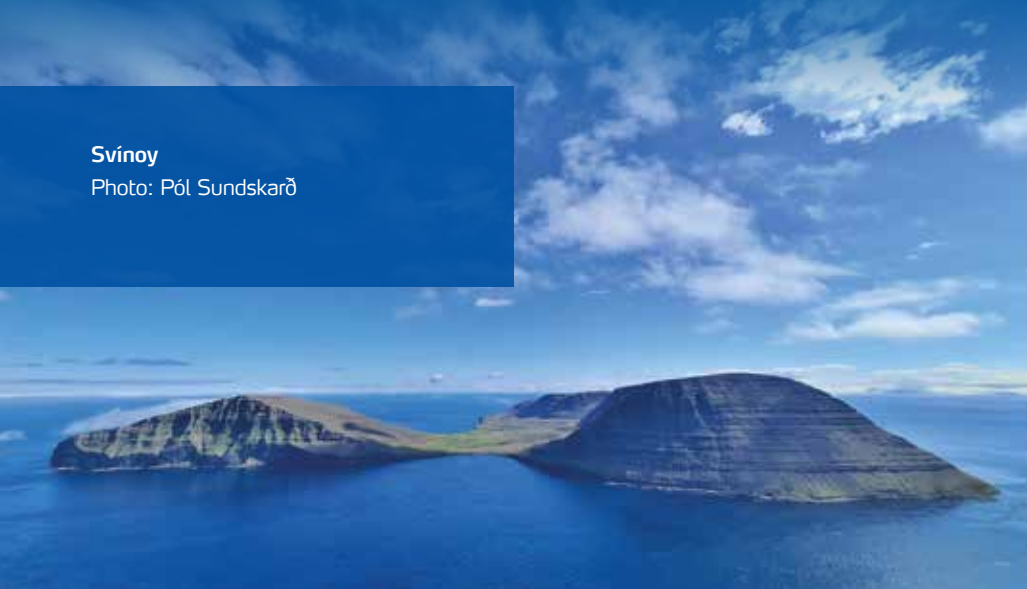
(From Faroese Anthology by V. U. Hammershaimb, Copenhagen 1891)

Mykines island

Another legend deals with "rísi", a kind of prehistoric giant or colossus who wanted to live in the Faroe Islands. But

Svínøi

Photo: Pól Sundskarð



the islands he really liked were much too small for him. He therefore decided to join some of the smaller islands together in order to create some wiggle room for himself. First, he found the small island of Koltur and placed it where it is today. Then he headed down to Skúvoy and was about to move it up to Koltur. But people on Skúvoy did not like the idea and asked the giant if he really wanted to live on an island that used to belong to "Kálvur lítli" (Little Calf). Kálvur lítli was a medieval priest, notorious for his evil and wicked ways. The giant did not quite know - he thought that the island had once belonged to a baby calf - and it would probably be beneath his dignity to live in such a place.

The giant then waded northwards and in the north of the Faroe Islands he finally found a reasonably large island that seemed to fit his fancy. He started pushing it southwards, in the direction of Koltur - and everything went reasonably well. But when he came to the shallow fish banks just west of Vágur, the island ran aground and got stuck. For a whole week he struggled to get the island free from the

sandy banks, but it would not move an inch. Eventually, the giant became furious and shouted:

"My life! My death! If I only could dislodge this island, I would sink it into the sea!"

When he finally realized that he would not be able to have the island for himself, he certainly did not want anyone else to settle there. This is how the island of Mykines found its location in the Faroese archipelago - so now we know what happened.

Occasionally, people from Sørvgur can see another island floating in the north. It has high mountains, deep valleys and white foaming waterfalls. When people from Mykines hear this story, it raises their concern. Who knows, perhaps the giant is still roaming around and might want to sink Mykines into the ocean to make room for his own new island?

(Loosely retold: Faroese Anthology by V. U. Hammershaimb, Copenhagen 1891)

Anker Eli Petersen

Selfadhesive stamp booklet
with 3x2 stamps



*Who knows, perhaps
the giant is still roaming
around and might want
to sink Mykines.*

Mykines

Photo: Ólavur Frederiksen

Three artists

Organic art



Issue date: 16.05.2022

Babyboom, 1997

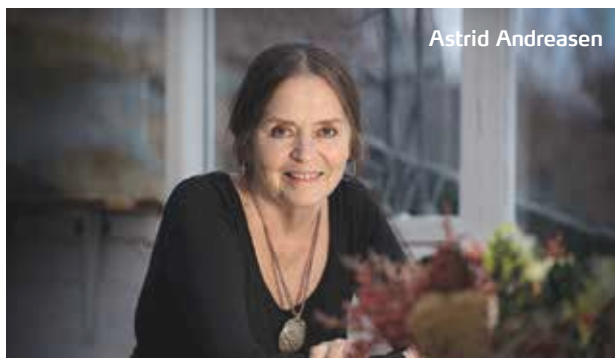


A Year's Work, 2010

The present stamp series features artwork by three artists, each - in her own way with her own technique and material - creating significant art-work, attached to Faroese nature and Faroese material.

We are so used to presentations of nature and of villages in Faroese art. But in these works, nature herself is the material, and the viewer experiences the works, smelling flowers, wool and seaweed. The soft and the slippery, the strong and sharp, the scarlet and the bottle green.

Weaving, knitting, sewing and embroidering are artforms dating thousands of years back, most often underestimated and overlooked. But perhaps we are seeing change in that respect. Last autumn there was an exhibition in Klaksvík with woven art, and all our three women artists were represented. In our time it is trendy that you should use local materials, you should recycle and protect nature – also in art. Jórunn, Astrid and Tita all represent such a trend.



Astrid Andreassen (b. 1948)

In her work life as a scientific assistant Astrid was closely connected to nature. She is exceptional among her peers in her very precise attention to detail, as can be seen in her drawings of insects, fish and plants. Many public institutions are adorned with Astrid's work, as is the church in Vestmanna where Astrid has created the altar piece.

Astrid is also eminent at embroidery and knitting, which is one of the techniques used in the two sculptural works featured here. There is also a social angle to Astrid's work – toil on sea and land and people. The sweaters (*Babyboom* 1997) is a very symbolic piece of art, representative of the people, future generations, Faroese handicraft and Faroese material. And the sweaters are all knitted together into one giant garment, the way we are all interconnected. The other piece *A Year's Work* (*Ársverk* 2010) – an old oar with a long, knitted rope, which is one year – 365 metres – long, and a spindle full of spun yarn. The oar was made in

Weaving, knitting, sewing and embroidering are artforms dating thousands of years back

Vestmanna in the 1940s and is now part of a work of art. The oar, the rope and the yarn, an account of the life-saving work of the Faroese. The piece is a celebration and recognition of the resilience and the toil at sea and on land in the Faroes. (The title *Ársverk* offers wordplay in Faroese, lost in translation).

There is an epic quality to both works, offering details and stories for the viewer.

Jórunn D. Poulsen (b.1949)

Jórunn Dáníalsdóttir Poulsen has undergone consistent development since she began working with art in the seventies, and the development and change goes on, shifting from figura-





Hand-embroidered picture



Sewn picture



Roots



Sea Anemones

tive to non-figurative and back to figurative. From patchwork to sewn pictures via applied art and recycling, the latter excellently performed in the cushions preserving old embroidery, which women have spent hundreds of hours on. As a teacher Jórunn has created a basis under the works of several artistic people in the Faroes.

The works shown here are: one embroidered picture (2021) featuring red flowers on brightly green stalks and one sewn picture (2011) featuring pale red flowers on yellow stalks. Incentive red and calming green on one and on the other dramatic colour splendour and heat.

The hand-embroidered picture with the common sorrels (or are they lupins?) with its plump French knots forming the relief of the flowers acquires depth by the reflection below the flowers, making the picture come alive, and the black background draws out the motif.

Although the sewn picture is 10 years old, it is very relevant. The fiery yellow and red waves almost overwhelming the blue sky, and the roses stretching out from deep water into the fire lend lots of motion and atmosphere. The particular technique makes the background vibrant with its small wrinkles, crossed by machine stitching. You can hear the fire crackling and roaring, a disturbing piece of imagery – or is it an exceptionally beautiful summer's night?

There is a sensuous poetic quality to both pictures.

Tita Vinther (1941-2019)

Tita was awarded a national prize (*Mentanarvirðisløn land-sins*) in 2005, and she was posthumously honoured when one of the machines in the Atlantic Airways fleet was named Tita in her memory. Certainly, an honour well deserved because Tita was a pioneer.

Both her choice of material and her motifs are ground-breaking. Tita became known for weaving horsehair and human hair together with wool, and many people were staggered to learn that human hair was part of her works. But somehow the material becomes the message, people are included into the piece as a part of the great whole.

The works by Tita included in this series are sculptural. Indeed, many of her works are just that, standing or hanging in mid-air in order to make use of space and light. Her technique is primarily weaving, but she also used binding and knotting. The piece *Roots (Røtur 1982)* consist of brown rope, wound with homespun yarn. Very lifelike roots writhing hither and thither and downwards, they even seek to get out of the picture. The background is woven stripes in yellow and brown nuances, just like the basis of all of us displays different colours yielding different outcome.

The other piece is *Sea anemones (Sjónot-ur)*, the trunk is woven, and the beard consists of horsehair. They differ in height and colour, nuances of brown, red, yellow, and the beard is dark or light or both dark and light. The sea anemone is growing at

Tita became known for weaving horsehair and human hair together with wool.

the bottom of the sea, one of many wonders of creation.

Both works depict things which are usually hidden, on the bottom of the sea or below in the soil, a reminder that the environment which is out of sight is part of our lives as well.

Bergljót av Skarði

Sources:

Trine Rytter Andersen: Fiskadukkur og tussafiskar

Inger Smærup Sørensen: Livandi list

Anne-Kari Skarðhamar: Tita Vinther



Jórunn D. Poulsen



Tita Vinther

Sepac 2022

Local beverages



2022 Sepac

Date of issue: 16.05.2022

Artist: Anker Eli Petersen

The theme of this year's SEPAC stamp issue is "Local Beverages" - and in the Faroe Islands there is no mistaking the fact that the leading company in the field is the old brewery Føroya Bjór.

Føroya Bjór has for almost a century and a half supplied the Faroese with beverages, be it beer or soft drinks of various kinds, - and in recent years, more hard hitting drinks.

1888 – Símun í Vági

In 1883, 20-year-old Simon Frederik Hansen, "Símun í Vági" in colloquial speech, travelled to Denmark to learn to be a baker. In addition to learning professional baking, Símun also learned how to brew beer during his stay in Denmark.

Back in the Faroe Islands in 1888, Símun í Vági started his own bakery - and already that same year he started making beer in the basement of his home in Vági, now Klaksvík. Nothing in his story indicates exactly what kind of beer he brewed was or how it tasted, but it undoubtedly tasted great and the strength must have been reasonable because this is how "Føroya Bjór" started, a brewery which over time developed into the Faroe Islands' largest brewery and a leader in the field.

Símun in Vági was an enterprising and creative person. In addition to being a baker and brewer, he was also a farmer and a shipowner. He also designed Føroya Bjór's iconic logo, the Faroese Ram, which is featured on the stamp issue.

A devastating event

Due to growing problems with alcoholism in the wake of free trade, the abstention movement grew mightily in the Faroe Islands around the turn of the last century. After a referendum in 1907, beer with stronger alcohol content than 2.7 percent was banned in the islands. This meant that Føroya Bjór and other Faroese breweries were only able to produce light lager

beer as well as white beer. Paradoxically, the Faroese were allowed to import stronger beer from Denmark - they were just not allowed to brew it themselves - and the same was true of wine and spirits.

As if this was not enough, times changed for the worse. World War I brought harsh conditions to the Faroe Islands as well as to the rest of the world. In 1929, the stock markets crashed on Wall Street, triggering yet another worldwide financial crisis that lasted well into the thirties. Of course, the misfortunes of these times also affected the small brewery in Klaksvík, but Símun managed to cope with the recession and keep the company running fairly well.

Einar the Elder

In 1935, Símun í Vági died. He and his wife Karin had 8 children and their fourth child, Einar Fróvin Waag, took over the management of the brewery. Einar had inherited his father's visionary and enterprising mind and already the following year, at the age of 36, he bought a soft drink machinery from a company called "Smæran" in Tórshavn.

In 1907, beer with stronger alcohol content than 2.7 percent was banned in the islands.

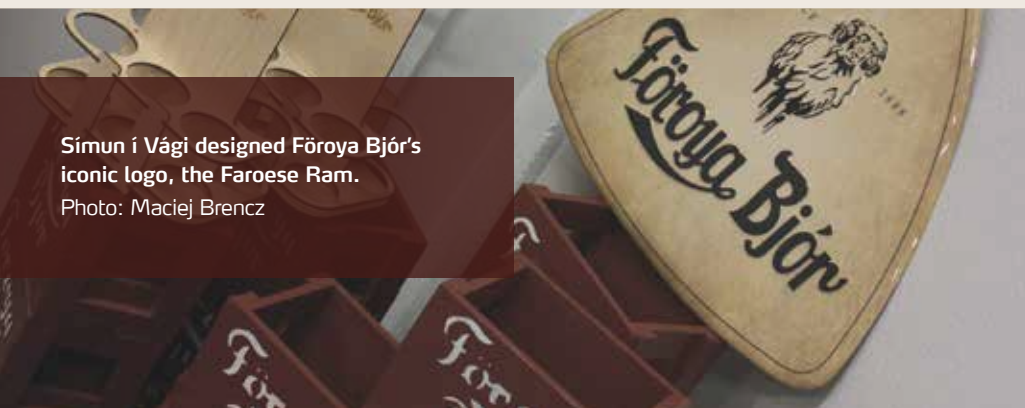
The soft drink production gave the necessary kick to Föroya Bjór, which under Einar's leadership developed from being a small company to a large and modern industrial establishment. In 1952, Einar built a new and larger factory close to the old brewery - the factory being expanded several times during the fifties and sixties.

Einar Junior

In 1968, Einar's son, Einar Waag Jr. went to Munich in Germany where he underwent training as a brewmaster. Two years later, in 1970, he took over the management of Föroya Bjór. He was only 23 years old. He owned the brewery together with his brother Heini, but in 2008 Einar bought Heini's share and is now the sole owner of the company. Now a fourth generation

Símun í Vági designed Föroya Bjór's iconic logo, the Faroese Ram.

Photo: Maciej Brencz



descendant, Annika Waag – Einar's daughter – works as an operations and development manager in the old family brewery.

A desert journey of 74 years finally ends

In 1980, changes were finally made to the bizarre and baffling Faroese alcohol legislation. Breweries were again granted permission to make beer with more than 2.7 percent alcohol content. Föroya Bjór and the competitor *Restorffs Bryggjari* (brewery) in Tórshavn did not hesitate. Both breweries soon started marketing real lagers and strong beers and a 74 years' desert journey with diluted lagers finally came to an end.

Soon the supply of beers became more varied. Both breweries experimented with different beer types and strengths, but while Restorff's brewery gradually ran into financial difficulties and eventually closed down in 2007, Föroya Bjór continued with product- and production development, offering varied selections of beer and soda.

And the development continues. Today, Föroya Bjór is responsible for 65% of Faroese beer sales and 45% of soft drink sales on the islands.

Export

Föroya Bjór has for some years exported beer to Iceland, gaining excellent market share. The Danish market is growing steadily and Föroya Bjór has just entered the Norwegian market with selected products.

The steady progress at home and abroad is not unfounded. Föroya Bjór's beer is world class beverage and has won several international awards. This is due to high craftsmanship standards, as well as the unique quality of Faroese water.

Environmental considerations

In 2013, the company started manufacturing its own plastic bottles for soft drink production, instead of importing empty bottles from abroad and sending used bottles back for recycling. As of December 2021, Föroya Bjór

Föroya Bjór brewery before 1936



commissioned a recently invented plant system which enables the company to capture most of the CO2 emission associated with the beer production, recycling it in soft drink production.

Einar's Distillery

In recent years, production of distilled alcohol products has also begun under the manufacturer's name "Einar's Distillery". In 2016, a new pot still was installed at the brewery with the aim of producing Faroese hard liquors such as aquavit, vodka, gin, cask aquavit, bitter and rhubarb liqueur. These products enjoy great success in the domestic market.

In addition, Föroya Bjór also embarked upon whiskey production but according to EU legislation whiskey must be stored for at least 3 years in oak barrels.

In November 2020, the first Single Malt Whiskey was launched. It was a huge success and sold out in less than an hour.

In November 2020, the first Single Malt Whiskey was launched.

During 2021, 5 issues were added, between 500 and 1000 bottles each time and selling out instantaneously. Both local and international experts have given the whiskey extraordinarily high grades - between 87 and 94 out of 100 possible. To meet the high demand, a new Washstill is in the works.

Old Símun í Vági would undoubtedly raise an astonished eyebrow in appreciation if he would be able to see how his small operation in his basement in Klaksvík has evolved.

Anker Eli Petersen





New issue: **Northern lights
– Aurora borealis**

Issue date: 28.02.2022

Value: 19,00 and 43,00 DKK

Number: FO 975-976

Size, stamp: 40 x 30 mm

Size, mini-sheet:

Photos / artist: Thomas Vikre and
Árni Øregaard

Printing method: Offset

Printer: Cartor Security Printing,
France

Postal use: Inland letters and large
inland letters, 0-100 g.

Other products:

**The first Faroese book
200 years**

16.05.2022

29,00 and 43,00 DKK

FO 977-978

35,00 x 44,96 mm

100 x 70 mm

Ole Wich

Offset

bpost, Belgium

Letters abroad and large
inland letters, 0-100 g.

**Sepac 2022:
Local beverages**

16.05.2022

29,00 DKK

FO 987

26,66 x 40,00 mm

Anker Eli Petersen

Offset

bpost, Belgium

Inland letters and letters
abroad, 0-250 g.

1 postcard



New issue: **Europa 2022:
Myths and legends**

Issue date: 16.05.2022

Value: 19,00 and 29,00 DKK

Number: FO 979-980

Size, stamp: 40 x 30 mm

Artist: Anker Eli Petersen

Printing method: Offset

Printer: bpost, Belgium

Postal use: Inland letters and letters
abroad, 0-100 g.

Other products: Selfadhesive booklet
with 3x2 stamps

**Organic art
– 3 artists**

16.05.2022

3 x 19,00 and 3 x 29,00 DKK

FO 981-986

26,18 x 40,00 mm

Astrid Andreassen, Jórunn D. Poulsen and Tita Vinther

Offset

Cartor Security Printing,
France

Inland letters and letters
abroad, 0-100 g.

The stamps are
only proofs and
not necessarily
the final version

Layout: Posta Stamps

Cover: Martin Mörck

Photo: Armagan Ozdinc

Printer: TrykTeam, Denmark

ISSN 1603-0036

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News

Golden Jubilee Folder – Queen for 50 years

In connection with the Queen's Golden Jubilee, we have produced a beautiful and elegant souvenir folder. The folder contains the mini-sheet, the blackprint, and the first day cover.

Price: 195,00 DKK



New International Reply Coupon (IRC)

Price: 30,00 DKK



Stamp of the year 2021



FO 958

Europa 2021

The Atlantic puffin



FO 957

Europa 2021

The Atlantic puffin



FO 964

Cz. Slania 100 years

The lucky winners are Chris Anderson from USA, Nils Aune from Norway and Rainer Dettmar from Germany. We thank you all for your participation and congratulate the winners.



Posta Stamps will be attending the following exhibitions:

LONDON 22, Business Design Centre, 19-26 February
(special cancellation)

POST '22, Hornslethallerne, 26-27 March, Hornslet, Denmark

Posta 
FAROE ISLANDS

No.	Item		Price DKK	Price Euro	Qt.	Total
Issue 28.02.2022 – Northern lights – FO 975-976 (2 stamps)						
PPA020222	Northern lights, set mint	*	62,00	8,70		
FFG020222	Northern lights, set fdc.	⊙	62,00	8,70		
DDG020222	Northern lights, set rdc.	⊙	62,00	8,70		
FFK020222	FDC w/set of stamps	⊙	67,00	9,30		
FFL020222	Set of FDCs w/single stamps	⊙	69,00	9,60		
FFM020222	Set of FDCs w/blocks of four	⊙	255,00	35,70		
PPB020222	Set of top plate bloks of four, mint	*	248,00	34,70		
PPC020222	Set of bottom plate bloks of four, mint	*	248,00	34,70		
PPD000975	Northern lights, sheet 19KR (20)	*	380,00	53,20		
PPD000976	Northern lights, sheet 43KR (20)	*	860,00	120,40		
Issue 16.05.2022 – The first Faroese book 200 years – FO 977-978 (2-stamp mini-sheet)						
PPS000522	The first Faroese book, mini-sheet mint	*	72,00	10,00		
FFT000522	The first Faroese book, fdc.	⊙	72,00	10,00		
DDT000522	The first Faroese book, rdc.	⊙	72,00	10,00		
FFU000522	First day cover w/mini-sheet	⊙	77,00	10,80		
Issue 16.05.2022 – Europa 2022: Myths and legends – FO 979-980 (2 stamps + booklet)						
PPA010522	Europa 2022, set mint	*	48,00	6,70		
FFG010522	Europa 2022, set fdc.	⊙	48,00	6,70		
DDG010522	Europa 2022, set rdc.	⊙	48,00	6,70		
PPN000522	Stamp booklet, mint	*	144,00	20,15		
FFO000522	Stamp booklet, fdc.	⊙	144,00	20,15		
DDO000522	Stamp booklet, rdc.	⊙	144,00	20,15		
FFK010522	FDC w/set of stamps	⊙	53,00	7,40		
FFL010522	Set of FDCs w/single stamps	⊙	55,00	7,70		
FFM010522	Set of FDCs w/blocks of four	⊙	199,00	27,80		
FFP000522	First day cover w/booklet	⊙	149,00	20,80		
PPB010522	Set of top plate bloks of four, mint	*	192,00	26,90		
PPC010522	Set of bottom plate bloks of four, mint	*	192,00	26,90		
PPD000979	Europa 2022, sheet 19KR (20)	*	380,00	53,20		
PPD000980	Europa 2022, sheet 29KR (20)	*	580,00	81,20		

No.	Item		Price DKK	Price Euro	Qt.	Total
Issue 16.05.2022 - Organic art - FO 981-986 (6 stamps)						
PPA020522	Organic art, set mint	*	144,00	20,15		
FFG020522	Organic art, set fdc.	⊙	144,00	20,15		
DDG020522	Organic art, set rdc.	⊙	144,00	20,15		
FFK020522	First day cover w/set of stamps	⊙	149,00	20,80		
FFL020522	Set of FDCs w/single stamps	⊙	159,00	22,30		
FFM020522	Set of FDCs w/blocks of four	⊙	591,00	82,70		
PPB020522	Set of top plate bloks of four, mint	*	576,00	80,60		
PPC020522	Set of bottom plate bloks of four, mint	*	576,00	80,60		
PPD000981	Organic art, sheet 19KR (20)	*	380,00	53,20		
PPD000982	Organic art, sheet 29KR (20)	*	580,00	81,20		
PPD000983	Organic art, sheet 19KR (20)	*	380,00	53,20		
PPD000984	Organic art, sheet 29KR(20)	*	580,00	81,20		
PPD000985	Organic art, sheet 19KR (20)	*	380,00	53,20		
PPD000986	Organic art, sheet 29KR (20)	*	580,00	81,20		
Issue 16.05.2022 – Sepac 2022: Local beverages – FO 987 (1 stamp)						
PPA000987	Sepac 2022, set mint	*	29,00	4,00		
FFG000987	Sepac 2022, set fdc.	⊙	29,00	4,00		
DDG000987	Sepac 2022, set rdc.	⊙	29,00	4,00		
PPJ000522	Postcard (1)	*	10,00	1,40		
FFJ000522	Maximumcard (1)	⊙	39,00	5,45		
FFK000987	First day cover w/set of stamps	⊙	34,00	4,80		
FFL000987	Set of FDCs w/single stamps	⊙	34,00	4,80		
FFM000987	Set of FDCs w/blocks of four	⊙	121,00	16,90		
PPB000987	Set of top plate bloks of four, mint	*	116,00	16,20		
PPC000987	Set of bottom plate bloks of four, mint	*	116,00	16,20		
PPD000987	Sepac 2022, sheet 29KR (20)	*	580,00	81,20		
Miscellaneous						
WDROTN50	Folder: Queen for 50 years		195,00	27,30		
WSVARSED4	International Reply Coupon 2022	*	30,00	4,20		
WLONDON22	Special cancellation: LONDON'22	⊙	31,00	4,30		
Handling fee:			25,00	3,50	1	25,00
				Total price:		

Please complete the coupon on the reverse page >

Information regarding credit card payments

Due to security requirements for card payments - the so-called two-factor approval, we are not allowed to handle your credit card information in the same way as before.

Instead we can offer a secure solution where you log on and register your payment cards on our website. This way, you can pay for future subscriptions and individual orders.

Of course, it is still possible to pay by card without registering it, when you order stamps on our website www.stamps.fo.

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

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