



Posta Stamps
Faroe Islands

No. **12**
April 2012

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Four new Stamp Issues
Franking labels 2012
Stamp of the year 2011



Regin the blacksmith



*Grani brought gold from the moor
Sigurd hews his sword in anger.
Sigurd slayed the serpent
Grani brought gold from the moor.*



FO 739-44

Test proof

All cultures contain echoes of mythical cultural events - some kind of archetypal reflection of our ancestors' imagination - their culture, ideals, beliefs and attempts to explain the coherence of the Universe, both the spiritual and the tangible level.

One of these recurring cultural events in European culture is the vision of the mythical dragon slayer. He appears in many shapes and under different names, but the essence of the stories is the cultural hero who, despite poor odds, kills the great dragon or serpent in the mythical landscape.

In Faroese culture, we find the dragon slayer in the large and ancient ballad known as the "Sjúrðarkvæði". The strain in the song actually consists of three poems, called "tættir": the first and oldest is "Regin Smiður" (Regin the Blacksmith), the next is called "Brynhildar tåttur" (Brynhild's ballad), which was issued on four stamps some years ago - and third is "Høgna tåttur" (Høgna's ballad).

The plot of Regin Smiður is, briefly told: Sigmund Vølsungson sets out with others to war against "Hunding's sons" (the Huns). In a major battle on the shores of an unknown lake, Sigmund and his companions are beaten and none of them comes back alive.

Hjördis, Sigmund's young wife, is surprised that he does not return and goes out to look for him. She finds him on the battlefield, deadly wounded,

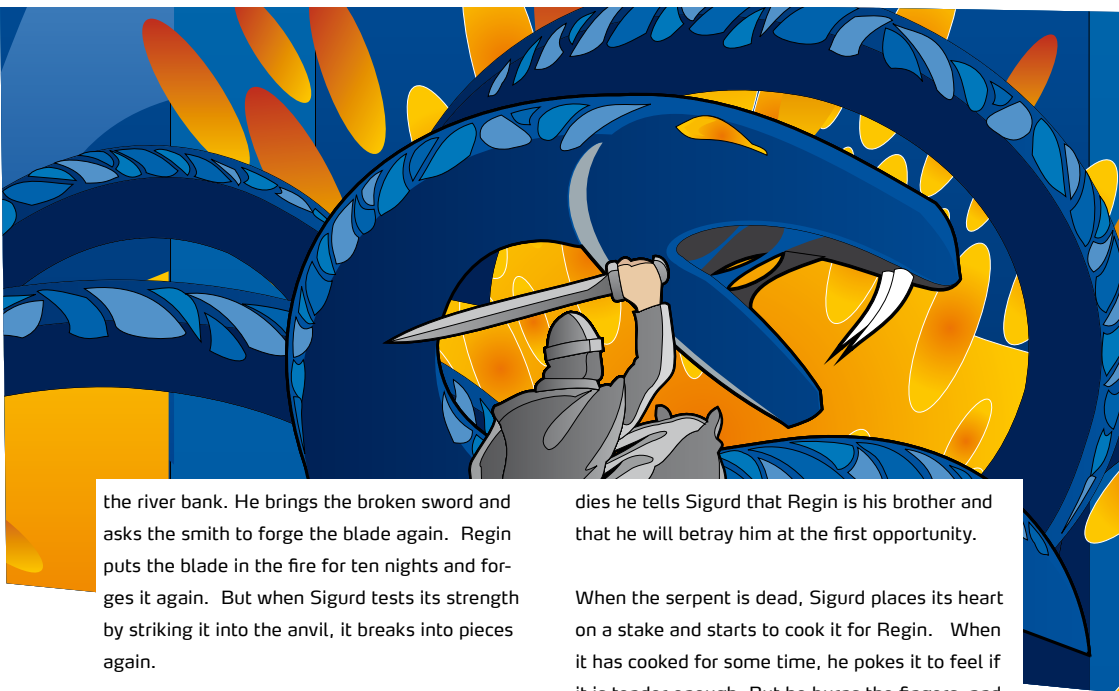
but before he dies, he tells Hjördis that she carries a boy-child under her belt, who shall avenge his death. He gives Hjördis his broken sword and tells her about Regin the Smith, who can repair it, and about the great serpent Frænir, who resides out on Glitra-heath.

When Sigmund is dead and buried, Hjördis marries King Hjalprek - and nine months later she gives birth to a healthy boy whom she calls Sjúrður (Sigurd). Sigurd grows up in Hjalprek's realm and becomes a strong and healthy young man, but has troubles controlling his immense strength and anger. One day when he accidentally injures and kills some of his mates at weapons training, the warriors blame him for his violence and say that he should rather avenge his father than harming them.

Sigurd goes to his mother and asks her who killed his father. She gives him Sigmund's broken sword and tells him about Hunding's sons - about Regin the Blacksmith and Frænir the serpent.

On his mother's advice Sigurd goes to a river where horses graze along the bank. He throws a stone into the water to scare them, and then chooses the horse that doesn't run. This was Grani (the grey one), a great and powerful horse, who becomes Sigurd's riding horse.

An early morning Sigurd rides out to find Regin at



the river bank. He brings the broken sword and asks the smith to forge the blade again. Regin puts the blade in the fire for ten nights and forges it again. But when Sigurd tests its strength by striking it into the anvil, it breaks into pieces again.

Sigurd becomes furious and threatens to beat Regin to death if the sword is not forged so well that it goes through steel and stone. But Regin makes the condition that he shall have the heart of the serpent when Sigurd has killed it. Then Regin puts the blade into the fire for 30 days, and when Sigurd then tests it again, it goes through both anvil and foundation without any problems. Then Sigurd is satisfied and calls the sword Gram.

Sigurd then rides out to avenge his father's death. He kills all Hunding's sons and then prepares to ride out on the Glitra-heath and fight the great serpent. On the way out on the heath, Sigurd and Regin meet an old one-eyed man, Odin, who warns Sigurd against Regin's intentions. Regin will betray Sigurd, he says, but Sigurd is not inclined to listen.

Out on the Glitra-heath the serpent is leaving its golden lair. It is enormous, but that does not deter young Sigurd. He sits on Grani's back and charges Frænir - and in a violent blow with Gram, he cuts the serpent in two pieces. Before Frænir

dies he tells Sigurd that Regin is his brother and that he will betray him at the first opportunity.

When the serpent is dead, Sigurd places its heart on a stake and starts to cook it for Regin. When it has cooked for some time, he pokes it to feel if it is tender enough. But he burns the fingers, and when he sticks them in his mouth to cool them off, he accidentally swallows some of the juice from the roast. Then he suddenly becomes alwise, and understands the language of birds and other animals. The birds repeat the warning against Regin and say that Sigurd should kill him and eat the roast himself.

Then Sigurd realizes the truth - that the real treasure is the serpent's blood and heart. He goes to Regin, who is on his knees licking the serpent's blood, and beheads the deceitful blacksmith. Then he loads the serpent's gold Grani's back, and together they ride home to King Hjálprek's realm.

And that was the story of Sigurd's slaying of the great serpent. There is obviously a lot to say about the deeper meaning of the tale, but there is unfortunately no room for that here. Instead there will be some articles on the website www.tjatsi.fi with different interpretations of the peculiar history - and a full English translation of the poem.

Anker Eli Petersen



FO 745-746



Test proof



Edward Fuglø: Favorite camping spot

Nordic contemporary art - paraphrases

A double paraphrase

The idea for the two Faroese stamps comes from Niels Halm, director of the Nordic House in Tórshavn, and gives Posta Stamps an opportunity to play a part in the exciting world of contemporary Nordic art. Normally, only stamps by Faroese artists are released in the Faroe Islands. This time, however, the two new stamps feature a Swede's paraphrase of a Faroese artist's work and vice versa, making this a groundbreaking joint Nordic project.

"Mr. Walker on the Faroe Island"

This is the title of the 13 kr. stamp which was created by the Swedish artist, Jan Hafström (b. 1937). The motif is a man turned half away from the viewer, disguised with a hat and a pair of dark sunglasses. He does not particularly look like a countryside Rambler, but rather a comic figure – perhaps a detective who arrived in the Faroe Islands from the big city, wearing a chequered trench coat. He faces a typical Faroese landscape, which in fact is a section of "Favorite Campingspot", a 2008 painting by Faroese colleague Edward Fuglø, which is owned by Tórshavn Municipality. This is a so-called paraphrase, i.e. a free interpretation of another artist's work. Is the man frozen in an attempt to understand the grandeur of nature? Is he viewing the painting by Fuglø in a museum? Or perhaps he is honing in on one of the small houses that was the site of

a recent murder he has come to the Faroe Islands to solve? We don't know and the question will never be resolved, but it is clear that he is a stranger to the Faroe Islands, giving this ambiguous motif an eerie tension.

The small, light-green houses are located between a road and a waterfall that flows milky-white over the edge of a cliff. The fell stops abruptly at a characteristic vertical cliff, as seen so often in the Faroe Islands. We cannot see the sea, because the man is blocking our view, but everyone who has experienced the Faroe Islands can envision it outside of the picture frame. When you fly to the Faroe Islands, the beautiful green, grass-covered islands suddenly appear in the middle of the giant North Atlantic. Everyone who is familiar with these fantastic islands knows how important it is to be careful not to fall over the edge of the many cliffs.

The mystical man is "Mr. Walker", Jan Håfström's alter ego, who also shares a resemblance to his father, a travelling salesman who was often absent in his childhood. Hafström mostly saw his father from behind, as he ventured out into the world. In the summer of 2011, this "Walker" made it to the Faroe Islands during the "Cosmic Sleepwalker" exhibition at the Nordic House. Here, Hafström exhibited with Knud Odde and he created a



Jan Håfström: cowed persons
with childrens coffins

lithograph with the motif in Jan Andersson's graphic workshop in Tórshavn.

Jan Hafström has received numerous awards and has represented his country four times at the prestigious Venice Biennale. He is considered Sweden's greatest living artist.

Edward Fuglø: Egg Procession

Edward Fuglø was born in the Faroe Islands in 1965. He is an imaginative, surrealistic artist who has renewed Faroese art with his original works, which are driven by equal parts subtle humour and social criticism. He lives and works in Klaksvík and is well represented at the Faroe Islands Art Museum, Listasavn Føroya.

His motif for the 21 kr. stamp is a bird egg – a recurring motif in his artistic work, which includes a range of media and sometimes also comes to expression in three dimensions. It is a giant bird egg that can be seen partly as a national symbol of bird hunting, which is so prevalent in the Faroe Islands, and partly as a symbol of fertility, nature and hope for the future. The large egg is carried by a monk in a cowl, who leads a procession of three other monks in cowls. Two of the monks are hol-

ding a burning torch so close to the egg that it has become red hot – perhaps to speed up the hatching? The last monk is holding a long stick in his hand. The monks' faces are completely covered and they seem mysterious and somehow uncanny.

Edward Fuglø's stamp motif is also a paraphrase of a work by his Swedish colleague Jan Hafström, who in the above mentioned exhibition at the Nordic House depicted these monks and also had a procession of dancers in cowls perform a dance choreographed by performance artist Lotta Melin. The cowl-clad dancers began by dancing around the Nordic House and then continued indoors. But whereas the figures in the performance carried a child's coffin, referring to the most tragic death of all, Fuglø's figures are life-affirming and humorous because of the oversized and unwieldy giant egg, which could hold a myriad of young birds. Thus, Edward Fuglø's motif is a visually appealing cross-pollination of both artists' works and a tribute to his Swedish colleague, who also paid similar tribute to Fuglø in the stamp featuring the Faroese landscape.

Lisbeth Bonde
Art critic and author



FO 747

Test proof

The old pharmacy in Klaksvík

The old pharmacy - The Trade Buildings
"Úti í Klaksvík"

Although there are remains of settlements dating back to the Viking Age, the town Klaksvík as we know it today, is a relatively new phenomenon. Around the large cove there were originally four large farms, which gradually developed into separate neighbourhoods: Gerðar, Myrkjanoyri, Vágur and Uppsaliir. The population was scarce, in 1802 the census showed that 88 people lived in the four districts.

At that time the Faroe Islands were subject to a royal trade monopoly by the Danish throne. It goes without saying that this was not very conducive to the islands' development - and with the political and social changes, which took place in Denmark and other Nordic countries in the first half of the 19th century, the requirement grew for free trade in the Faroe Islands.

Branches

In the 1830s it was decided to strengthen the Trade Monopoly, and prepare the population in the Faroe Islands for a future free trade. As part of these initiatives branches were set up outside Tórshavn. The first branch opened in 1836 in Tvøroyri

Suðuroy, two years later the branch in Klaksvík opened to cover the Northern Islands - and finally, in 1839 a branch opened in Vestmanna to service the Western Isles.

Establishment Klaksvík

As mentioned before, the Northern branch of the Trade Monopoly opened in 1838. It was built just north of the settlement Vágur, and was referred to as "Establishment Klaksvík," as it was situated by a bay at the foot of the mountain "Klakkur". This location was later the reason that the village Vágur was renamed Klaksvík - a name which eventually came to include all the settlements around the bay.

The original trading house is the northernmost of the adjoining buildings we know today, and is normally referred to as "Gamla pakkhús" (The Old Warehouse). Besides this, there was also built a dwelling house, various outbuildings and a jetty on the beach. From 1839 the manager of the branch was the renowned Johan Mortensen, who, after the introduction of free trade, established the powerful Mortensen's trade company in Tvøroyri, Suðuroy.



The Trade Buildings "Úti í Klaksvík"
Photo: A.E. Petersen

Nýggja pakkhús

Eventually the company grew and in 1847 a two-storied building was built south of the original warehouse. This is the house that today is called "Nýggja pakkhús" - The New Warehouse. So originally there were two freestanding buildings, and it is only later, around 1896, that the houses were built together. Inside the new building you can still see the Royal Trade Monopoly logo, a winged Hermes helmet, cut into one of the door frames. This logo is only preserved in the Faroes. Hermes was the merchants' god in Greek mythology.

The abolition of the Trade Monopoly
By an Act of March 21st 1855, the Danish authorities decided to liquidate the Faroese Trade Monopoly. The liquidation should take place by January 1856, but there would be some time before anything happened. But on May 15th 1856 an auction was held of the properties of the Trade Monopoly in Klaksvík. In tough competition with other stakeholders, a representative of the Danish merchant and tobacco manufacturer Jørgen Bech bought the entire property for 6,210 rix-dollars.

A new era

The Trade Monopoly was now a thing of the past on the Faroe Islands, and this was the beginning of a rapid economic and social development. Several new trading companies were established and began their development of the Faroese trade and shipping business as well as the growing fishing industry.

E. E. Meijer, who on behalf of Jørgen Bech & Son, had bought the Monopoly's properties in Klaksvík, continued for the next four years as its representative in the Faroes. The old manager, Johan Mortensen continued for a year and a half after the acquisition, until he moved to Tvøroyri, bought trading rights and established Mortensen's trade, which for long was the leading trade and shipping company on the Faroes.

In 1858 J.C. Djurhuus took over as manager of Jørgen Bech & Son in Klaksvík, and ran the business for the next 50 years. During this period the company grew rapidly and established branches in many parts of the country.

Jørgen Bech died in 1870 and his son Peter Bech took over the Danish company. At the same time the Danish businessman and politician J. Gustav Hansen bought a part of the company, and by 1907 he owned the entire company.

Free trade was of great importance for the development of Klaksvík. Already in 1865, Jørgen Bech & Son owned several fishing vessels and this had an impact on the population, which in 1907 passed 700 people. Although the development was not as explosive as in Tvøroyri, Klaksvík started its transformation from the old agricultural society into a modern fishing society. With support from the visionary Peter Bech Hansen and J. G. Hansen, schools were built and the first doctor came to town – and at the turn of the century there were four shops in the small village. In 1910 a small motor boat yard was built by the old trade houses, and the foundation was established for a future development of what later became the largest fishing port on the Faroe Islands.

In 1915 the enterprising businessman JF Kjølbro started a trade company in Klaksvík and this was the beginning of a rapid development. Within a few years Kjølbro expanded into the country's largest fishing company with a large fleet of fishing-sloops, later motorized vessels of various types, a fish plant and a shipyard. During the 1920s and 30s people moved from the Northern Isles to Klaksvík to live and work - and only about a century after the Trade Monopoly had opened its branch at the rather deserted cove up in the Northern Isles, Klaksvík had evolved into the second largest city on the Faroes - and the islands' largest fishing port.

The old trade company

But back to the old trade buildings. In 1883 the shop moved from the old building into the new. On the ground floor there was a shop, while the first floor, which then was a large room, among other things was used as a wine and spirits store. This until 1908, when direct sale of liquor was prohibited by law, and government controlled rationing

introduced.

The Draper's Room

The shop of Jørgen Bech & Son was a business with mixed assortment. Among other things, they also sold clothes - and gradually the need for a regular draper's shop emerged. It was therefore decided to build a draper's room and offices on the first floor.

The work on the first floor began in 1918 and craftsmen from Tórshavn were hired to do the job. One of these was the renowned carpenter Magnus Jacobsen (Magnus á Kamarinum) who decorated the cross beams and windows with its beautiful carvings, made desks and carved the shelves.

The paintings

Besides the beautiful wood-carvings, the draper's room was decorated with 17 small paintings, painted directly on the drag bars in the room's sides. These paintings are motifs of landscapes around the Faroe Islands and sceneries from Klaksvík and surroundings - fisheries, vessels at anchor and the commercial buildings. Eleven of these paintings were painted by local artist Eliesar Joensen, four by Jens Christian Guttesen, a painter from Tórshavn, while the rest are unsigned.

Inside the draper's room is a counter shaped like a horseshoe, so that customers could enter a room without being on the wrong side of the counter. Furthermore, there is a large table in the middle of the room where the shop assistants could drop the clothes off for trimming, etc. This table is also equipped with drawers all the way around, for storing small things. Also the counter is internally equipped with shelves and cabinet doors for storage.

Drugstore

In 1931 the company behind the shop went bankrupt and the municipality bought the buildings. At this time a need for a drugstore had arisen, and the pharmacy monopoly



The old pharmacy in Klaksvík
Photo: A.E. Petersen

Tjaldurs Apotek, otherwise only found in Tórshavn, rented the former draper's room where they opened a branch for Klaksvík and surroundings in 1932.

stood there, authentic, untouched - ended up as a cultural historical time warp. Just the feeling of standing in a room that has not changed, while the entire city outside grew up, is staggering.

The room that time forgot

In 1961 the building of a brand new pharmacy was completed, and the old drugstore was abandoned. The offices on the first floor were used for other purposes, but the draper's room stood untouched until Norðoya Fornminnisavni (The Northern Museum) took over the buildings in 1975. In the premises was the complete drugstore, fully equipped with original pharmacy bottles, jars and tools for manufacturing of drugs and pills. In 1983 Norðoya Fornminnisavni opened the drugstore as an exhibition. This, together with the pharmacy in The Old Town in Aarhus, is the only completely authentic old pharmacy in the Danish kingdom.

If one day you get the opportunity to visit Klaksvík, do not miss the experience to visit this strange place and feel its atmosphere.

Anker Eli Petersen

The room that time forgot is now one of the jewels of the Faroese museum world. The old storage room which became a draper's room in an era with great emphasis on decoration and craft - which unchanged became the town's pharmacy and then just



Christmas Carols 3

Hví man tað vera...?

"It is Christmas Eve – ring, bell, ring,
Bing, bang, bing – bing, bang, bing.
Soon the tree is lightened, make a ring,
Dance and hum and sing!"

There is hardly any Faroese who does not immediately recognize the cheerful chorus of the song "Hví man tað vera so hugaligt í kvøld?" (Why is everything so cozy tonight?). For five decades we have heard the two siblings Kári and Elin Mouritsen sing the merry song, accompanied by guitar and banjo, from a Christmas broadcast on Faroese radio in 1957. The two young singers have long since grown up, like the rest of us, but the song about yearning for sun and light in the midst of winter, still creates associations to the mythical Christmas universe.

The song was written by Christian Holm Isaksen (1877-1935), commonly known as Kristin í Geil. Only 23 years old, he became editor of the newly started national-oriented newspaper Tingakrossur. He stayed in this position, with a few years interruption, until the early thirties, where he had to stop because of illness. Kristin í Geil was known for his strong opinions, and deviated from the usual national-romantic track in favor of the naturalistic. He was a socialist and fought as a journalist for both national autonomy as well as for worker rights and poor people's conditions.

As a cultural figure, Kristin í Geil also spread wide. He was one of the pioneers in Faroese painting and there are still many paintings made by him, among other places in the



FO 748-749



Test proof

church of Sandavágur. Kristin was also an active amateur actor and translated and wrote plays for the theater scene in Torshavn. He also translated and wrote songs, and it might give you a glimpse of Kristin í Geil's composite personality to name the three best known - the Danish socialist anthem, "Brátt lýsir í eystri" - "Kom og dansa" one of the most romantic Faroese songs based on the waltz from The Merry Widow - and then our own little Christmas song "Hví man tað vera ..?"

Gleðilig Jól – Silent Night

Gleðilig jól, gleðilig jól,
ljóðar av himli eingtaljóð:
"Armi syndari óttast ei nú,
gleðiðskapin hoyrir tú:
Jesus er føddur í dag,
Jesus er føddur í dag."

On the front page of Føringatiðindi's December edition in 1891 is a little poem entitled Jola-Sálmur (Christmas Carol), signed FP. A rather anonymous presentation of the song which more any other has become synonymous with Christmas - not just in the Faroe Islands, but throughout the entire Christian World.

The song, whose original title is "Stille Nacht", was presented for the first time on December 24th 1818 in Nikolaus-Kirche in Oberndorf, Austria. It was written two years earlier by the priest Joseph Mohr - and for the service in 1818, he had asked the head master and composer Franz Xaver Gruber to compose a melody for the poem. Gruber made an arrangement for guitar (unconfirmed stories claiming that it was

The Christmas tree in the centre of Tórshavn
Photo: Ólavur Frederiksen



because the organ in the church did not work), and the original arrangement was a bit merrier than we know it today, almost a dance tune in 6/8 time.

It did not take long before the song began to conquer the World. In 1850 B.S. Ingemann translated it into Danish and in 1859 the American Bishop John Freeman Young translated the song into English under the title Silent Night - which today is the most familiar version. Exactly how many versions of Stille Nacht exist today is not known with certainty, but we believe that the figure is higher than 150.

The initials FP stood for Fríðrikur Petersen 1853 - 1917, who at that time was vicar in Suðuroy. Fríðrikur Petersen became Bachelor of Divinity in Copenhagen 1880. After graduation he became vicar on the island Sandoy. From 1885 he served in Suðuroy, and from 1900 until his death in 1917 he was dean, based in Eysturoy. Fríðrikur Petersen was also a politician and a member of the Faroese Parliament from 1890 and from 1900 with a fixed seat in his capacity as dean. He was also a member of the Danish Landsting in two periods, from 1894 - 1901 and again from 1906 until his death.

As a politician, Fríðrikur Petersen was conservative. In the great political division

in 1906, which marked the beginning of the first political parties, he was one of the founders of "Sambandsflokkurin" (The Unionist Party) and was its president until he died.

From his early youth, Fríðrikur Petersen was fascinated by the Faroese language. He was known as an eloquent speaker and competent preacher, and wrote some of the most beautiful songs and hymns of the national-romantic era. Among others the patriotic song "Eg oyggjar veit", which for a while was the unofficial national anthem. He translated the Lord's Prayer and the Articles of Faith into Faroese, but in the conflict that arose regarding the church language and whether the Bible should be translated into Faroese, he came to appear as an opponent to the Faroese language in the church. The question is whether he had any choice. As a church official, he had to keep to the standard requirement of an authorized translation from the original languages – a task that there was no capacity to perform in those days.

Kristin í Geil and Fríðrikur Petersen - two very different men - and two very different songs on the same topic. But at least they had one thing in common - they both enriched Faroese culture and language with their talent.

Anker Eli Petersen



Temporary design

Franking labels 2012 - Faroe Islands My Country

"Margarinfabrikin" – Tórshavn Youth Centre was commissioned to design postage stamps for 2012 with the theme "Street Art". The result was these four drawings by the two young girls, Saga Kapna and Laura Edit Tórhalsdóttir, who together call themselves "Nadedita".

The humorous drawings depict four different personality types, which they interpret and illustrate as animals: the Atlantic Puffin, the Oystercatcher, the ram and the pilot whale.

The Atlantic Puffin – Media Whore
Dressed in its Paris Hilton designer sunglasses, the Atlantic Puffin stands on the fell in Mykines and feels very important.

It is photographed by anyone and everyone who passes by and it always poses with a proud countenance, as if it

were a famous international supermodel (which, of course, it is).

It knows that it is the most attractive and smartest bird – maybe not a symbol of the Faroe Islands in history, but essentially, the Atlantic Puffin is the most important bird.

The Oystercatcher – Hipster

The Oystercatcher knows that it is better than the Atlantic Puffin.

The Oystercatcher is the national bird of the Faroe Islands. The original and true symbol of the Faroe Islands – the true nature of the Faroe Islands.

Nobody notices the Oystercatcher; the Atlantic Puffin steals most of the attention. But that doesn't matter, because as long as the Oystercatcher isn't mainstream, it can get into Sirkus (a bar in Tórshavn) and enjoy a cup of tea and listen to indie-rock without feeling



persecuted. And, of course, it listens to the music that nobody else has heard of.

The Oystercatcher loves travelling to exotic countries in the winter and it loves to encounter foreign cultures. This gives the Oystercatcher a higher social status than the other animals in the Faroe Islands, and that is something the Oystercatcher likes – feeling superior.

But, for God's sake, it mustn't look at though it is actually trying.

The Ram – Biker

The ram is the hard-boiled type, who knows exactly what it wants and its place in society – right in the middle of the road.

It doesn't move when you approach it in your car, no matter how much patience you show.

The ram is very popular among the ewes. In fact, it is so popular that there

are twice as many sheep in the Faroe Islands as there are people.

The Pilot Whale – Emo-martyr

"Why are the others always picking on me? Don't they know what a hard time I am having?"

The pilot whale is a sad being. It is completely black and its eyes are deep-set.

Nobody understands it and it swims around with the other pilot whales, all of whom look like each other in their black suits and deeply unhappy souls.

The only thing that makes it happy is to swim around in a sea of sorrow.

*Saga kapna and
Laura Edit Tórhalsdóttir*

Stamp of the year 2011

1



2



3



Stamp collectors worldwide have been participating in the voting for the most beautiful Faroese stamp of the year 2011. Here is the result:

Nr. 1 was the stamp FO 718, Sepac 2011, which shows a beautiful Faroese landscape. Photographer: Johnathan Esper.

Nr. 2 was the minisheet FO 705-707, Annika í Dímun. Artist: Edward Fuglø.

Nr. 3 was the stamp FO 709, from the Europa 2011 issue. Photographer: Svanna Oknadal

The lucky winners are:

1)

A trip to the Faroe Islands in the summer 2012:

Jiayi Wang, Changschu, China

2)

Glass ornament from Mikkalina Glas:

Graeme Bucknell, Pascoe Vale Victoria, Australia

3-7)

Yearbooks 2010:

Yvars Jean pierre, France
Inge-Lise Nielsen, Danmark
Xin Fang, Kina
Rossi Tarja, Finland
Zhang Yongping, China

25th and 40th anniversaries at Posta Stamps



Alma Dalsgarð



Korinta Jarnfoss

In the past six months we at Posta Stamps have had no fewer than two anniversaries among the staff.

1 December 2011 Alma Dalsgarð could celebrate her 25th anniversary and 1 April 2012 Korinta Jarnfoss could celebrate her 40th anniversary.

In the first years Korinta Jarnfoss worked at the Telephone Company, but was in 1977 transferred to the Philatelic Service.

They've both worked in the customer service all the years and have taken part in the technological development from the time when there was only one computer that had to be shared by the staff to the first version of www.stamps.fo in 1995. At this time orders and letters started coming over the

Internet. Today stamps.fo is available in seven languages.

Over the years they have also participated in many exhibitions both in Scandinavia and elsewhere in Europe. They have been very pleased with this opportunity to personally greet so many stamp collectors.

We congratulate Alma and Korinta on their respective anniversaries.

New Stamp Issues 24 September 2012



Test proof

New stamp issue: **Regin the blacksmith - Faroese Song**
 Date of issue: 24.09.2012
 Value: 6 x 11,00 DKK
 Numbers: FO 739-44
 Stamp size: 27 x 40 mm
 Sheet size: 102 x 106 mm
 Artist: Anker Eli Petersen
 Printing method: Offset
 Printer: Beijing Stamp Printing House, China
 Postal use: Medium letters inland, 51-100 g



Test proof

New stamp issue: **Nordic contemporary art - paraphrases**
 Date of issue: 24.09.2012
 Value: 13,00 & 21,00 DKK
 Numbers: FO 745-746
 Stamp size: 38,5 x 34,22 mm
 Artists: Jan Håfstrøm & Edward Fuglø
 Printing method: Offset
 Printer: Cartor Security Printing, France
 Postal use: Small letters outside Europe, 0-50 g and



Test proof

New stamp issue: **The old pharmacy in Klaksvík**
 Date of issue: 24.09.2012
 Value: 8,50 DKK
 Numbers: FO 747
 Stamp size: 64,0 x 23,0 mm
 Artist: Anker Eli Petersen
 Printing method: Offset
 Printer: LM Group, Canada
 Postal use: Medium letters, inland 0-50gr,



Test proof

New stamp issue: **Christmas carols 3**
 Date of issue: 24.09.2012
 Value: 6,50 and 10,50 DKK
 Numbers: FO 748-749
 Stamp size: 27,0 x 40,0 mm
 Artist: Anker Eli Petersen
 Printing method: Offset
 Printer:
 Postal use: Small letters, inland 0-50 gr, small letters to Europe 0 - 50 gr.

Posta Stamps
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