

# Posta Stamps

Faroe Islands

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- For the Fatherless
- Pigfarming in the Faroe Islands
- Elinborg Lützen 100th Anniversary
- Jóhanna TG 326 & Westward Ho TN 54
- Christmas Stamps: Chasubles

**Posta**   
FAROE ISLANDS



Test proof

# For the Fatherless

## The Children's Fund "Fyri Faðirleys" "Merkið" and "Mother and Child"

### The Second World War and the Faroe Islands

When German forces invaded Denmark on April 9, 1940, the connection between the Danish kingdom and its two autonomous constituent countries, the Faroe Islands and Greenland, was interrupted. A few days later, on April 13, 1940, the United Kingdom occupied the strategically important Faroe Islands pre-empting a German invasion. Britain promised that the islands would be handed back to Denmark after its liberation from German aggression with no changes in the islands' political situation.

During the war, the Faroes with their 27,000 inhabitants, were jointly managed by the Danish governor Aage Hilbert and Lagting, the Faroese Parliament. A temporary constitution was introduced in 1940 and remained in force until 1948. The challenges were enormous in all respects - political, economic

and cultural - with approx. 8,000 British soldiers stationed in the Faroe Islands when their number was highest.

### The Ships Had to Sail

Then as now, fishing was the main occupation in the Faroe Islands - and soon the Faroese had to face the truth in the old saying "Keeping a storehouse on the sea invites trouble." Although some fishing was done during the war, the greatest emphasis was on buying and transporting loads of iced fish from Iceland to markets in the UK. This did not require much manpower which was an advantage in terms of the dangers posed to the vessels on the ocean.

With the war approaching the islands, the Faroese also had their share of serious accidents. The ships were sailing in dangerous waters among naval minefields, subjected to frequent air strikes from German aircraft, torpedoes from sneaking submarines and, not least, unlit lighthouses. One misfortune on top of another. Nonetheless, during the

# BÚGVIN

1. ÁRG.

1. OKTOBER 1941

NR. 19



Þetta litla merkið ið omanfyri stendur

## Skaldskapur og politikkur.

Hér í blaðnum var á sinni til ummælis ein bók, Nordens stámma, sum felagið Nordens Frihed hevur fyrircikað, og sum kom út í Stockholmi seinasta vetur.

Bókin er eitt felagssavn, eitt úrval av bestu yrkingum úr øllum norðanlondunum, líka frá fornari tíð til okkara dagar, har fæðilandskerleiki, tjóðskaparandi og felags norróna rørslan verða sett í hásetið. Í

The newspaper *Búgvín*, which gathered and published news related to the Faroe Islands for Faroese in Denmark

war Faroese ships made a total of 2354 trips to Britain carrying 151,973 tonnes of iced fish. Around 4000 seamen took part in these dangerous voyages on 187 vessels.

## The Flag Issue – “Dannebrog” Replaced with “Merkið”

Obviously, Faroese ships needed to sail under a different flag than the old Dannebrog – the Danish national flag – on their route to Britain due to the German occupation of Denmark. The solution came when Great Britain approved “Merkið” – The Banner – for use on Faroese vessels, thus recognising Merkið as the Faroese national flag. Merkið was recognized on April 25, 1940, although the Danish governor had fought against Faroese symbols, among them Faroese stamps - referring to the British “status quo” in the flag issue.

## Ships Go Down with Men and Mice

The first Faroese vessel, the smack “Aldan”, went down in late July 1940 on its way to Aberdeen. It was the first of 16 vessels that perished with everyone on board. A total of 22 other vessels sank while the crew was

rescued. To mention but one example, a small town such as Vestmanna lost 5 out of its 7 vessels during these years.

The loss of human life during these years, 1939 – 1945 was staggering. A total of 210 men lost their lives - 150 aboard Faroese vessels, some on foreign vessels and a few on land.

At a time when there was no public social security net in the Faroes, the surviving heroes were the widows of these seamen with their 239 fatherless children. These are the women remembered and honoured by the Faroese. Statistically, the Faroe Islands are among the countries that lost most people per capita during the war. It has been said that only Poland and New Zealand lost more people during these years. Since 1949, November 1 (All Saints’ Day) has been the official day of remembrance for the men that perished at sea, the Faroe Islands’ Parliament having designated this day as a public Memorial Day.

"Merkið". Artist: Janus Kamban. Printer: J. Jørgensen Book printing, Copenhagen. The first edition in September 1941 totalled 2171 sheets of 25 labels. A new edition arrived in October 1943, a total of 2125 sheets of 25 labels each. J. Jørgensen & Co. logo is only seen on the 2nd edition. It also differs by the adhesive on the reverse side being dark and clearly visible on the first edition. On the 2nd edition, the adhesive "Dextrin" was used, which is not as visible.



### **Faroese Men and Women in Exile - in Denmark**

There were about 3,000 Faroese in Denmark at the time of the occupation on April 9, 1940. Now, they were unable to return home. "Føringafelagið" (The Faroese Society) in Copenhagen soon became their gathering place and the energetic Sigurð Joensen was among those who took the initiative to launch the newspaper "Búgvín" (Búgvín is a rock formation just north of Eysturoy). The purpose was to gather and publish all the news related to the Faroe Islands. This news usually came with mail via Sweden, which kept its neutral status throughout the war. This was usually "old" news, but this is how the exiled Faroese learned about the tragic incidents at sea, including the number of men aboard each ship and often their identities. During these years, Búgvín published information about almost all Faroese vessels that went down.

### **The Children's Fund "For the Fatherless" is Established**

On October 1, 1941, Búgvín carried the following news on the front page:

"Mother and child". Artist: Janus Kamban. Printer: J. Jørgensen & Co. Copenhagen, March 1945. Edition: more than 4,000 approved sheets of 25 banner labels. They were sold for the first time during Easter 1945 in the Faroese Society at 2 øre per label. The adhesive "Dextrin" was used. This label became widely used in the Faroe Islands as it was also sold in the Faroe Islands by the "Children's Aid Foundation".



"This small label, seen above, features Merkið and is intended to help Faroese children left fatherless by the war. We read in the latest issue of "Búgvín" how many lost their lives last year and it is to be feared that the number of those who lost their lives this year is even higher. When we put Merkið on letters that we send to each other, and especially on letters to the Faroe Islands, we are demonstrating our willingness to support and gladden our countrymen, young and old, who are suffering hardships.

Those of us residing outside the Faroe Islands are such a large part of the Faroese population that it requires us to work for our people to the best of our ability. The children are the future of the Faroe Islands. - Janus Kamban has designed the above label. Merkið is our national flag and we know that everyone loves it and will happily attach it to the letters we send. - We, the undersigned, pledge that all the income from its sale will go to the children and there will be no administrative costs. Malla Samuelsen, Sigríð Mouritsen, Margit Øssurson, Astríð á Rógvi, Astríð Klein and Hanna Vang.





Letter from Denmark to the Faroes, opened by the German censorship and letter cuts of the labels "For the Fatherless

The Merkið label will be sold wherever Faroese people gather and is also available from the women mentioned above. We hope that Merkið will be well received. Now is the time to think of the Christmas letters to the Faroe Islands, so please do not forget to affix labels to the letters. The first edition totals 50,000 pieces. They should be all be sold this year. The price is 2 øre. For 50 øre you will get a sheet with 25 labels".

Hanna Vang, agent, Venedigvej 8,2

The next issue of "Búgvín" gave notice of places and people in Denmark from which labels could be bought, including the women who signed the letter. It bears mention that all these women were in charge of the Faroese Sunday school in Copenhagen.

### The Children's Aid Foundation in the Faroes Takes Over

The "Children's Aid Foundation" (Barnahjálpargrunnurin) was established in the Faroe Islands on April 4, 1942. Petur Háberg got the idea for the fund when he heard about "For the fatherless" in a greeting broadcasted by Danish radio.

In July 1944, "Búgvín" writes that also the "Children's Aid Foundation" in the Faroe Islands were issuing their own label for use on letters. Both funds were committed to the same purpose: The surplus of the sales of banner labels and other income (gifts) was to be used for needy children in the Faroe Islands.

When the Second World War came to an end, the founders of the Children's Fund "For the Fatherless" thought of the Faroese Children's Aid Foundation. Hanna at Høgdalsá (formerly Vang) told the present writer in an interview in 2002: "We kept the books and the ledgers - but we were not able to take charge of the distribution in the Faroes of funds collected in Denmark".

Hanna at Høgdalsá (1917-2004) was a treasurer. She and her family boarded the first ship to the Faroe Islands, namely the ferry SS Aarhus, which docked in Tórshavn on August 4, 1945. She brought everything with her in a large envelope, both funds and labels. She went directly to Petur Háberg who represented the Children's Aid Founda-



Photo: Jens Kristian Vang

*Janus Kamban (1913-2009)*

*– a renowned Faroese artist and sculptor –  
designed both labels pro bono.*

*In an interview with Álvur Danielsen in 2006, Kamban made the following comment about the Merkið label. “Yes, we heard the news from the Faroe Islands and followed them closely. Merkið – our national flag - had its baptism when Iceland commemorated the thousand-year anniversary of its Parliament -the Althing - in 1930 and Stauning (the prime minister of Denmark at the time) said, “Take that rag down” pointing to the Faroese flag. Thus, it was the joy of having Merkið that inspired Janus Kamban.*

tion. Documents from the Children’s Aid Foundation show that the funds from “For the Fatherless” amounted to DKK 5205 and 74 øre (corresponding roughly to a worker’s annual income in 1945). Thus, it fell to the Faroese Children’s Aid Foundation to divide the amount to the fatherless children in the Faroe Islands.

The minisheet depicts the two labels “Merkið” and “Mother and child” issued by the fund “For the Fatherless” . The smack “Aldan” from Vágur which perished with 6 seamen is depicted on the background of the minisheet.

Sources:

- Víkingasynir (Sons of Vikings), Jákup Joensen, 1947
- Kissa - við áir og vøtn (At rivers and lakes), Sprotin, 1996
- FF magazine No. 353, on 27.10.2005.
- Documents from the “Children’s Aid Foundation” in the National Archives in the Faroe Islands,
- Interview with Ásla Poulsen, Tórshavn, 2003.

## Merkið 100th Anniversary

This stamp issue also celebrates Merkið (the National Flag of the Faroe Islands). One hundred years ago Merkið was raised publicly for the first time. This happened in Nordmandsdalen in the park of Fredensborg Palace north of Copenhagen. Merkið was designed by Jens Olivur Lisberg, in cooperation with Janus Øssurson and Pauli Dahl.

Early in the 1920s, the Faroese started using their own flag. After 1930, it was used more frequently, but this was an illegal act which gave rise to a prolonged flag dispute in the Faroese parliament and between Faroese and Danish authorities. Already on April 9, 1940, the very same day German military forces occupied Denmark, the smack Eysturoyggin hoisted the Faroese flag. This was occasioned by the fact that Faroese vessels were not able to sail under Dannebrog, the Danish



*Merkið. Photo: Faroephoto*

National Flag, Denmark being occupied by Germany.

On April 25, 1940, British occupation forces officially recognized Merkið as the Faroese National Flag. Since 1947, April 25 has been celebrated as the official Faroese Flag Day.

### **Flagsailing 2019**

Seven old wooden ships, including Jóhanna TG326 and Westward Ho TN54, will be celebrating Merkið with an initiative called "Flag Sailing 2019". The ships will be departing the Faroe Islands on May 16, 2019, to Odense, where the Faroese flag fleet will participate in the Odense Harbor Culture Festival. From Odense the fleets will sail to Aarhus on May 27-28, visit Helsingør on May 29 and then sail on to Copenhagen.

They will dock at the North Atlantic Pier on May 30, 2019.

June 2, 2019, will see a celebration of the 100th anniversary of Merkið. At first the crews, along with the Faroese residing in Copenhagen will go in procession from the North Atlantic Pier to Regensen, where Merkið was raised for the first time in May, 1919. This reportedly happened at a window in room No. 16, corridor 6, in Regensen. Regensen is an old dormitory for students, dating back to 1623. Regensen is located by the Round Tower in Copenhagen.

After a short memorial service a worship ceremony will then be held at Holmen's Church. After the service, the procession will make its way to Nordmandsdalen, where Kjartan Mohr on June 2, 1919, took the lead in a procession carrying Merkið, displaying it publicly for the first time.

More information is available at <https://www.facebook.com/flaggsigling2019>



Franking labels issued in connection with the stamp exhibition in Wuhan, China 11.-17. June 2019

## Pigfarming in the Faroe Islands

I distinctly remember the day when I first saw a living pig. This was in the late sixties. I and a few friends were heading over the outfield between my home and Tórshavn's old outdoor swimming facility. As we passed the town's only fully functioning farmhouse, called "Mexico" for some unaccounted reason, we saw a strange animal standing outside the stables. Approaching the animal, we discovered to our amazement that this was a pig - white with black spots - quite reminiscent of the piggy bank on the shelf in my home. All of us boys, 8-9 years old, were captivated by the sight of this strange animal alive in front of us, and we were not able to resist making some inappropriate remarks about its appearance. No wonder still that we were taken aback by the sight of the pig at Mexico's stable - live pigs are uncommonly rare in the Faroe Islands.

Archaeological excavations conducted, for instance at "Junkarinsflótti" in Sandoy, have discovered an abundance of pig bone

remnants in ancient food waste dumps which means that it is quite likely that pig farming was practised in the Faroe Islands in times of old. This is evident in the oldest archaeological layers, dating back to early medieval time, the 800's and 900's, all the way up to the top layers dating from the 1300's, when the number slowly decreases.

This indicates an adaptation of agriculture to intrinsic resources provided by the natural environment. Also, judging by place names on the islands it is conceivable that pig farming being practised to a certain degree, especially in the southern and western islands.

In the time around the Reformation, the practice of pig farming seems to have been more or less abandoned. In his description of the Faroe Islands dating back to 1592, Peder Claussøn Friis, a Norwegian pastor and historian, reports that pigs were not being reared to any great extent in the Faroe Islands.





*Drawing: Martin Mörck*

A humorous story, dating from 1844, describes the visit of a Danish Crown Prince, later King Frederik VII, to the Faroe Islands. The Crown Prince arrived on the frigate "Gefion" which also brought along some pigs under the label of "live provisions". In the village of Eiði, the Crown Prince gave the remaining pigs on the frigate to farmer Poul Joensen. The farmer naturally welcomed this gift and brought the pigs up to the top of the Eiðiskollur, a mountain with a flat top and steep hillsides. Joensen intended to fatten the pigs up for Christmas but unfortunately, he did not take into account the fact that pigs are not as nimble and alert as the Faroese sheep. The pigs simply fell to their death in rapid succession - and the farmer's family was not able to enjoy any ham at Christmas.

Pig farming was not conducted to any great degree in the Faroes until World War II. British forces occupied the Faroe Islands on April 12, 1940, as a consequence of Germany's

occupation of Denmark just three days earlier.

Due to persistent German submarine and aircraft attacks on cargo ships and convoys in the North Atlantic, British military authorities decided to build an airport on the island of Vágur in the Faroes. This meant that a large number of army engineers and other military staff were stationed on the island. Generally, the British are loath to enjoy their breakfast without bacon, sausages and other pork products - so they built a sizeable pig farm in the village of Midvágur. Around 100 pigs were kept on the farm at all times, reared for consumption by the British.

In the eighties an attempt was made to establish a pig farm in the village of Froðba on Suðuroy. This attempt failed, however, due to competition from cheaper imports of pork.

*Anker Eli Petersen*



Test proof



## Elinborg Lützen 100th Anniversary

The renowned Faroese graphic and visual artist Elinborg Lützen was born in Klaksvík in the Faroe Islands on July 26, 1919. Klaksvík is the largest fishing town and the capital of the Northern Islands. It is a busy and lively town, surrounded by high and magnificent mountains. Elinborg Lützen has received great recognition for her artistic work, all of which is of particularly high quality. In 1978 she became the first Faroese woman to receive the Faroese Award of Honour handed out annually by the Faroese Parliament. In 1980 she received Children's Book Honorary Award awarded by Tórshavn City Council for her outstanding children's book illustrations, consisting of black-and-white marker drawings and linocuts.

Lützen's 100th anniversary will be celebrated on several fronts. In Klaksvík, her birthplace, a statue of Elinborg Lützen will be inaugurated on September 24, 2019, and an exhibition of her works will open that very same day in Klaksvík. The statue was

sculpted by the Faroese artist Hans Pauli Olsen and is the first of its kind in the Faroe Islands of a known historical woman.

Posta will be celebrating the anniversary of this remarkable artist with a special stamp issue. The motif is Elinborg Lützen's portrait designed in clay. (Details from the new statue.) The stamp will be issued on September 23, 2019, the day before the statue's inauguration.

### About Elinborg Lützen (July 26, 1919 - November 22, 1995)

Elinborg belongs to the first generation of professional Faroese visual artists. In 1937, she moved to Copenhagen to study at the Institute of Art and Drawing for Women. When World War II broke out, she was left stranded in Denmark as travels between Denmark and the Faroes were no longer possible. This involuntary exile from the Faroe Islands proved to be crucial for Elinborg's artistic development and that of other



*Linocut by Elinborg Lützen*

Faroese artists who were also left stranded in Denmark at the time. For it was in Copenhagen during World War II that an environment for Faroese visual arts was created for the first time. As soon as the war was over, all these artists travelled back home to the Faroes in one group on the same ship along with other Faroese men and women who had taken interest in artistic endeavours during the war and founded the Faroe Islands' Art Association in Copenhagen.

Faroese artists returning home in a single group was a very special and historic event which proved to be of crucial importance for the artistic environment which developed in the post-war period in the Faroe Islands, especially with respect to the visual arts. It was this community of artists that took the initiative to the construction of the Faroese Art Museum, which opened in 1970.

For many years Elinborg was married to the painter Sámal-Joensen Mikines, the first recognised painter of the Faroe Islands and one

of the islands' most important artists, generally acknowledged as the father of Faroese painting. Elinborg Lützen was the first - and for a long time the only - graphic artist in the Faroes. Her illustrations of a great number of Faroese children's books attest to her stature as being probably the first Faroese artist to leave an indelible imprint on the eyes of younger generations. In her distinctive black and white linocuts, she portrays everything from idyllic urban scenes and mundane life to sinister giants and witches, and the hideous ogress with her 40 tails, descending from the mountain with a stick in her hand and a sack on her back to slice out children's stomachs if they cried for meat during Lent. Elinborg's sombre scenes are filled with unfathomable content which is even more frightening than skulls, giants and old hags, clearly visible despite the darkish surroundings with pronounced delineation of the subjects. Elinborg's black colour does not just show black planes but sombre shadows filled with the imagination's monsters and

foetuses. The old adventures and rhymes create strong and poignant scenarios, sometimes harrowing but at other times beautiful and poetic. Elinborg's illustrations lend an extra dimension to the rich Faroese folk culture. The great contrasts between life and death, good and evil, wisdom and folly are sharply emphasized, throwing into relief the essence of the narratives which are composed in a distinctive Faroese style, even though the content, form and moral of the adventures are universally human. These features characterize much of Elinborg's works: nature and rural environments create an unmistakable Faroese atmosphere, which may seem exotic while at the same time reflecting universal experiences and conveying shared European traditions.

Elinborg's works are not only accessible to children and adults in and outside the Faroe Islands. They also constitute, in and of themselves, very original, strange and fascinating adventures. Strangely magical, scary and beautiful figures are shown in naturalistic surroundings, as if these settings were quite normal in the Faroe Islands - which also is the case to a great extent. Nature is the obvious framework around our daily life, and stories, imagination and poetry are a natural part of Faroese mentality and identity.

By nature, Lützen was a very modest person. She participated in exhibitions in the Faroe Islands and abroad while never agreeing to hold separate exhibitions in her own name. She has often been called "master of black-and-white", her linocuts being a startlingly original and deeply interesting contribution to art both in and outside the Faroe Islands.



*Part of a linocut by Elinborg Lützen*



*Elinborg Lützen at work*



Test proof



# Jóhanna TG 326 and Westward HO TN 54

## The Smack Period

The smack period is a term denoting the time from 1872 up to the Second World War, when the Faroe Islands evolved from a medieval feudal peasant society to a modern fishing nation.

## The Monopoly Trade and Abolition of the Boat Bond

Subsequent to the Danish Royal trade monopoly being abolished in 1856 and after the so-called “boat bond” was terminated in 1865, it became possible for the Faroese to buy and build ships for sea-fishing. The trade monopoly prevented the Faroese from operating independent export enterprises and was in general a serious obstacle to development and innovation. The boat bond was a medieval system that obliged farmers to keep large boats manned by the male gendered peasantry. This feudal scheme of the nineteenth century gave rise to much dissatisfaction. Disagreements often arose since the men had no choice whether to obey or refuse the coastal fishing duties imposed on

them. When the trade monopoly was abolished and the boat bond terminated, the Faroese were left free to decide if they wanted to run land-based businesses or become full-time fishermen.

## FOX - Mother of the Smack Period

From 1855-1865 fishermen in the Shetland Islands, not being constrained by the same administrative hurdles as the Faroese, operated large-scale fisheries in Faroese waters, with so-called “Faroe smacks” – small vessels often rigged as sloops. Many Faroese sailed with the Shetland smacks, acquiring skills and knowledge in fishing.

In 1872, when the obstacles to regular Faroese sea fishing had been removed, three brothers from Tórshavn bought the English smack “FOX” for fishing purposes. This event is regarded as the inception of the smack period. Soon others followed suit, but only around the turn of the century can effective fishing industry be said to have started in the Faroe Islands.





*Jóhanna TG 326. Photo: Eileen Sandá*

The smacks fished in Faroese waters, all the way south towards Rock All - and later, to a large extent, in Icelandic waters. In general, the smacks were anchored in winter. In February / March, they went on their first fishing trips, most often in coastal waters south of Iceland. The ships usually returned home in May, at which time the crews were able to spend a couple of weeks together with their families. Then they went back to sea, usually not returning until late September. During these later trips the smacks frequently fished in waters east and north of Iceland.

### **Cramped Conditions**

Life aboard the smacks was fraught with difficulties. The crew fished with handlines and the individual's profit depended on the number of fish he caught. This type of fishing required a fairly large crew and the conditions on board were quite cramped. There is even talk of smacks having more crew members than berths, which meant that men working different shifts had to share the same berth. There is no doubt that

the tuberculosis epidemic, which ravaged the Faroe Islands around and after the turn of the century, was largely caused by the cramped conditions aboard the smacks.

### **Deadsailers and Motorized Ships**

The first Faroese smacks were so-called "deadsailers", i.e. sailing ships without an engine. On the high seas these ships presented obvious perils. Many shipwrecks occurred in the smack period and ships frequently lost their way over long distances due to weather and wind. After approx. 1925, engines and wheelhouses were installed on many of the smacks. This proved of great benefit as regards operation and safety, but the engines were often ineffective and even defective - and had to be supplemented with sails.

### **Sailing in Times of War**

During World War II, most Faroese smacks performed the functions of cargo vessels. Fish was being transported from Iceland to Great Britain which at the time was suffering from serious food shortages. These were



*Jóhanna TG 326. Photo: Ingi Sørensen*

extremely perilous journeys. Many Faroese ships were sunk by German submarines, bombers or mines - and compared to the population of the Faroes, so many seamen lost their lives that statistically the Faroe Islands are among the countries that lost most people per capita during the war. After the Second World War, the heydays of the smacks were over. As they gradually slipped out of the fishing fleet, most of the old ones were sunk - and today only a handful of them remain.

The two smacks featured on the stamp are Jóhanna TG 326 in the foreground, and Westward Ho TN 54. Both of these smacks are celebrating their 135 anniversaries this year.

### **Jóhanna - TG 326**

Jóhanna was built in 1884 at Collin Hoads shipyard in Rye, Sussex. The owner was John William Haylock in Surrey and the ship's original name was "Oxfordshire". In 1894, Oxfordshire was sold to George Edward James Moody, a shipowner in Grimsby.

That same year Moody sold the smack to Jákup Dahl, a Faroese businessman running commercial activities in Vágur in Suðuroy. Jóhanna was Dahl's first ship. He gradually expanded his fishing fleet and eventually had 20 smacks and schooners. A/S J. Dahl became one of the Faroe Islands' largest companies involved in trading, shipping and fish production.

During World War II, Jóhanna transported fish from Iceland to Britain and managed to escape unscathed from the ravages of war. The smack was engaged in active fishing until 1972. Jóhanna lay at quay in Vágur until 1980 when the decision was made to sink the vessel - but due to a last-minute effort it was rescued by an interested local group which bought it for 1 Danish crown. Jóhanna was moved ashore and restored extensively, most of the work being+ done by volunteers in the town of Vágur. Eventually the proud ship was brought back to its original condition. Today, the smack Jóhanna is the pride of the town of Vágur.



*Westward HO TN54. Photo: Faroephoto*

### **Westward Ho - TN 54**

Westward Ho was built in Grimsby in 1884 by Leaver & Co. - the same year as Jóhanna. In 1895 the smack was bought by Hans Georg Thomsen of the Trade and Shipping Company T. F. Thomsen in Tvøroyri, Suðuroy. When the trade monopoly was abolished, T. F. Thomsen had established his business in Tvøroyri, owning approx. 20 smacks, schooners and smaller boats. On arrival in the Faroe Islands, the smack was renamed "Viking", but got back its old name in 1908.

As other smacks of this period, Westward Ho was a deadsailer. However, in 1925 it was equipped with an engine and a wheelhouse. As a fishing vessel, Westward Ho went far and wide, fishing in Faroese and Icelandic waters, at Rock All, Greenland and Bear Island. Just like most other Faroese smacks, Westward Ho was used to transport fish products from Iceland to Britain during World War II - and did not suffer any damages throughout the war.

During its last years as a fishing vessel, Westward Ho was used for line fishing in spring and herring fisheries in autumn. The smack has always had a special significance for the present writer, his father being the skipper of Westward Ho's in the late 50's.

In 1964, Westward Ho saw its last days as a fishing vessel. It was moved ashore in Tvøroyri and restored back to its original form. In 1967, an interested society, "Sluppgrunnurin" in Tórshavn, purchased the smack and it was re-registered as TN 54. It was used for some years and maintained by volunteers. Gradually, the enthusiasm declined and the ship lay at quay in neglect for some years. Finally, the Tórshavn municipality took over the ship and sent it to Fraiserburgh in Scotland for a thorough restoration and engine replacement. In 2005, Westward Ho returned to Tórshavn and has since then served as the representative ship of the city. This beautiful sailing ship is now used for excursions around the islands and to the neighbouring countries.

*Anker Eli Petersen*



Test proof



# Chasubles

## Faroese Church Textiles on Stamps

Posta has decided to issue three stamp series, extending over the next three years, dedicated to church textiles used in the Church of the Faroe Islands. These issues will be covering the liturgical colours as well as presenting the craftsmanship of the textiles while observing a fairly even geographical distribution of churches in the Faroes.

The first two stamps will be issued on September 23, 2019, featuring respectively a red chasuble from the church in Sandvík in Suðuroy (consecrated in 1908) and a green chasuble from the church of Funning in Eysturoy (consecrated in 1847). The red chasuble is made of velvet, decorated with vestment trims and a cross design on the back. The green chasuble is made of Norwegian wool and cotton. It is handwoven and inspired by the hymn "Eg skar mítt navn í grein ta hvítu" (I inscribed my name on the white branch) by Jóannes Patursson in 1901. The chasuble is a gift from the family of Knút Højsted. It was presented to the church in 1990. Karin

Brattaberg has designed and produced the chasuble and the associated stole.

## Chasubles

After the Reformation, the Lutheran church continued using chasubles, which originally were an old Catholic custom. In the 18th and 19th centuries, the form and styles of the chasubles were greatly debated. There were substantial differences in designs and sizes, and the same is true today. The chasubles are used for the Eucharist and if baptism is to be performed on the same day, many ministers also wear the chasuble during the baptism. Otherwise, the use of the chasuble differs somewhat, but in churches using chasubles in the four liturgical colours, many ministers wear the chasuble during the first part of the service before the sermon, and take it off when they enter the pulpit. Other ministers keep the chasuble on throughout the service.

## The Colours of the Liturgic Year

Chasubles and stoles adhere to the colours associated with the holy days of the Church



*The church of Funningur. Photo: Shutterstock*

Year, the so-called liturgical colours. However, several churches do not have ecclesiastical vestments in all these colours.

The liturgical colours are white, red, violet, green and black. These are the specific hues used for vestments within the context of Christian liturgy and associated with the ecclesiastical festivals and holy days. The colours signify the following conditions:

- The white colour signifies purity, joy, holiness and innocence. It is the church's celebratory colour. The white colour is used on Christmas Eve, Christmas Day, Sunday between Christmas and the New Year, New Year's Day, Sunday after the New Year, the Epiphany, the 6th Sunday after the Epiphany, the Annunciation, Maundy Thursday, Easter Day and the second in Easter, the 1st-6th Sundays after Easter, the Ascension of Christ, Trinity Sunday, All Saint's Day and the 27th Sunday after Trinity Sunday.
- The red colour signifies fire, blood and love and is the colour of the Holy Ghost. The red colour is used on the second day of

Christmas, the Day of Pentecost and the second Day of Pentecost.

- The violet colour signifies repentance and conversion, thoughtfulness and fasting. It is used during the 1st- 4th Sunday in Advent, Septuagesima, Sexagesima, during Lent, on Shrovetide Sunday, during 1st-3rd Sunday in Lent and Mid-Lent as well as on Palm Sunday and General Prayer Day.
- The green colour signifies growth and vitality, maturity and hope. The green colour is used for the most of the liturgical year, during Epiphany, 1st-5th Sunday after Epiphany, Trinity Sunday and 1st-26th Sunday after Trinity.
- The black colour signifies grief and death and is only used on Good Friday.

Since 1982, Paulina M. K. Eliassen has been registering all liturgical vestments and textiles used in the Faroese churches, prayer houses and schools used for church attendance. Looking at the registration, we can readily see that well-nigh all churches in the Faroes, just as churches in Denmark, have used the red chasuble of velvet with a golden cross on





*The chasuble in Funningur Church. Photo: Ingi Joensen*

the back and with one or two vestment trims around the edges. The oldest chasubles in these churches date back to the 1890s and from approx. 1900 and beyond. Some are still in use and in some churches the age of these vestments is unknown. Dansk Paramenthandel, founded in 1895, has made chasubles for the Faroese churches. These records do not indicate any changes until in the latter half of the 20th century. Christian's Church in Klaksvík, which was consecrated in 1963, got a green chasuble of brocade fabric in the 1970s, made by the Danish Parament Trade. The West Church in Tórshavn, consecrated in 1975, received chasubles in all the liturgical colours of the Church Year. The green and the red chasubles are made in Denmark, and the white and violet in England.

In recent years, many chasubles have been designed and made in the Faroe Islands. They vary greatly in terms of design, fabric and sewing. However, many chasubles are still bought from abroad, especially from Belgium and Denmark. Judging by the material it appears that, in general, church textiles are

undergoing changes, both in terms of colours and design. Many churches today have more than one chasuble, while most churches have several altar cloths. Several churches also have chasubles in all the liturgical colours for use during the Church Year. However, this varies greatly from one church to the next. Some churches have not received new church textiles during this period, while others have received several new textiles. One church has for instance got three new altar cloths. Some churches had only one altar cloth and still have only this one altar cloth. There are many different artistic viewpoints on how to prioritize church textiles – whether they should be purchased from abroad or from artists in the Faroe Islands. Vestments and chasubles that are mostly bought from abroad, while Faroese women have in most cases been making the altar cloths, and the same is true of the carpets, which in many cases are woven in the Faroe Islands.

*Source: "Kirkjuklæði" (Church Vestments), a book by Paulina M. K. Eliassen, to be published later this year.*

# New Issues: 3 June, 11 June and 23 September 2019



New stamp issue: **For the Fatherless**  
 Date of issue: 03.06.2019  
 Value: 11,00, and 35,00 DKK  
 Numbers: FO 914 - 915  
 Stamp, size: 22,5 x 30 mm  
 Sheet, size: 105 x 70 mm  
 Artist: Janus Kamban  
 Layout: Kári við Rættará  
 Printing technique: Offset  
 Printer: Cartor Security Printing, France  
 Postal use: Small letters inland, 0-50 g, and small parcels inland 0-50 g



Test proof

New stamp issue: **Franking Labels Wuhan: Pigfarming**  
 Date of issue: 11.06.2019  
 Value: 4 x 11,00 DKK  
 Stamp, size: 56,0 x 25,0 mm  
 Artist: Martin Mörck and Wang Lei  
 Printing technique: Offset  
 Printer: Walsall Security Printers, France  
 Postal use: Small letters inland, 0-50 g



Test proof

New stamp issue: **Elinborg Lutzen 100th Anniversary**  
 Date of issue: 23.09.2019  
 Value: 55,00 DKK  
 Numbers: FO 916  
 Stamp, size: 40 x 30 mm  
 Artist: Hans Pauli Olsen  
 Printing technique: Offset  
 Printer: La Poste, France  
 Postal use: Small parcels inland 501-1000 g



Test proof

New stamp issue: **Jóhanna TG 326 & Westward Ho TN 54**  
 Date of issue: 23.09.2019  
 Value: 11,00 DKK  
 Numbers: FO 917  
 Stamp, size: 56 x 21 mm  
 Artist: Kári við Rættará  
 Printing technique: Offset  
 Printer: Cartor Security Printing, France  
 Postal use: Small letters inland, 0-50 g.



Test proof

+ Self-adhesive booklet with 6 stamps

New stamp issue: **Chasubles**  
 Date of issue: 23.09.2019  
 Value: 11,00 and 19,00 DKK  
 Numbers: FO 918 - 919  
 Artist: Karin Brattaberg and unknown artist  
 Printing technique: Offset  
 Printer: Cartor Security Printing, France  
 Postal use: Small letters inland and to other countries, 0-50 g.

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 Óðinshædd 2  
 FO-100 Tórshavn  
 Faroe Islands

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

Multilingual webshop: [www.stamps.fo](http://www.stamps.fo)



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