

The Nordafar Fishery Operation in Føroyingahavn Art by Olivur við Neyst The Christmas Gospel 1 Faroese Cuisine on the World Market





The Nordafar Fishery Operation at Føroyingahavn

During the 1950ies and 1960ies the Greenlandic fishery and supply station at Føroyingahavn, the Faroese name for the Faroese Harbour, was of considerable size and importance.

The station was the result of a co-operation between Danish, Norwegian and Faroese interests starting in 1953. The operations at Nordafar at Føroyingahavn carried on for two successful decades until big changes in the nature took place causing the dramatic dwindling and the almost disappearance of cod stocks. This had a disastrous effect on Nordafar and for the future of the company.

For the sake of understanding it has to be mentioned that Greenland was and still is a part of the Danish Kingdom and thus under the jurisdiction of Denmark. In order to protect and safeguard the Greenland people and its interests and to avoid too much contact with the outside world all foreign companies, including Faroese although the Faroe Islands is a part of the Danish Kingdom, had to apply for a licence and a location in Greenland to carry out operations. This very strict policy was adhered to until after the Second World War when it was reformed. The legalisation was subject to criticism and looked upon as an obstacle for developing business in Greenland

Føroyingahavn was a result of this policy. The

area in West Greenland was early allocated suitable for Faroese fishing vessels to seek shelter and emergency harbour during fishery in Greenlandic waters. Later Faroese were allowed to establish themselves on shore and the activity started. Faroese interests gradually improved Føroyingahavn to become a harbour with facilities such as a small hospital, a seamen's home, mechanical work shop, black smith, chandlers etc. In 1937 Føroyingahavn was declared an open harbour where vessels of all nationalities could call and use.

When the closing of Second World War both Norwegian and Faroese interests again paid attention to Greenland and the new possibilities arising with abuncing cod stocks and good market outlets.

The Danish Asgrico company together with the Norwegian A/L Udrustning established during 1949 a new supply and trans-shipment harbour south of Nuuk in the Kangerluarsoruseq fjord primarily to serve Norwegian interests.

Simultaneously Faroese fishing interests decided to establish and construct their own large station in the original Føroyingahavn at the entrance to the same fjord. Norwegian interests joined the company and the A/S NORDAFAR was established.



The filleting plant was opened in 1959. It was supplied with fresh fish from Nordafars own fishing fleet as well as the many Faroese who went to Greenland with their own open boats to join in the abundant cod fishing. Nordafar was running very successfully and profitable during the 1960ies receiving daily catches from over 1000 fishermen when running at full speed. Nordafar had over 200 employees at the plants and operations on shore. There were long working days with a good profit and high satisfaction for all involved.

sels as well.

In the early 1960 Nordafar also started to take on Greenlanders in their on shore operations, these were mainly from the Umananq and the Upernavik areas. Greenlanders also joined in the inshore fishery discharging their catches to Nordafar. Clearly Nordafar had a significant important and effect for the development of the modern Greenland. Nordafar also had the largest salt store in Greenland coming in very handy as salt was much used by the Greenlanders themselves.

When A/S Agrisco, which had become a part-

The Nordafar had peaked and the decline came quickly. The cod was rapidly disappearing and the company was running with a loss and little activity. The owners hoping for better times and improved catches decided to keep the company afloat. The Faroese Government several times financially supported the company realising the paramount importance of Nordafar for the Faroese economy.

With the disappearing of the cod the prawn stocks grew rapidly and a large trawler fleet, mainly manned with Faroese officers started. This gave some activity at Nordafar for some years with prawn peeling, but in the long run it was not sufficient and not economic viable and then stopped.

During the 1980 the Governments of Greenland and Faroes had talks of a joint operation of Nordafar but nothing materialised and in 1990 Nordafar was put into liquidation and the assets sold at a forced auction.

A most glorious period for Faroese industry and innovation in the 20th century had reached its final chapter.

Jógvan Arge







FO 772-773

Test proof

Art by Olivur við Neyst

The moment in a kaleidoscopic glimpse of the artist's third eye. The magical pulse of the sun, ever changing, always in motion - an eternal circle of moments that never come again. The magical universe of the seabirds, where the thought flies like a shamanic helping spirit into the unknown - on wings, on the water or in the child's absorption of the grown up's story.

Is the flight of the thought black or white? What do the men really do in the small vessel? Is it a short fishing excursion in the sunset - or are they mythical cultural heroes in the sun-boat at dawn, heading towards great adventures?

And what is the adult actually telling the child? The names of the men in the boat? The history of the boat? Or is the boat in fact a manifestation of the grown up's story?

Well, who knows? It is the artist's privilege to mix the visual impression with the mood at the moment and leave it to us to mull over.

To provide an almost mythical representation of reality, which leads us back to this very moment - where we were not present, but slightly recognize. An exercise of the senses which never provides a definitive answer. A picture that tells different stories to different people at different times.

And then, without further notice, the scene changes. From the golden moment between nothing and everything, to the noisy shapes of Tórshavn's Western Harbour. The smell of seaweed and diesel, giant metal vessels that rub against the rubber tires of the quay. A familiar scene for us who grew up in this Klondike-like environment.

And yet. Did we ever notice reflections of distant fishing grounds in the trawlers open sterns? The rust-red forms in the vast shimmering blue? The waters of the West Harbour act as mirror images of man's diverse activities and peculiar creations?



Hardly. What our eyes see is a sensation mediated by the artist's analytical view. He makes us look in the direction he wants, and few master the discipline better than the painter Olivur við Neyst. His sense of the immediate is phenomenal as well as his ability to reproduce the multi-faceted in asymmetric strokes and colours, which elevate the mundane into an almost mythical universe. House-gables, ship parts, the bustle of the harbour and human movement give life in a fragmented whole - at times almost cubistic expression.

Olivur við Neyst was born in Klaksvík in 1953. Already as a youngster he began to paint and exhibit – and his talent soon became clear to anyone. He was admitted to the Academy of Art in Copenhagen in 1975, where he was taught by artists like Richard Winther and Wilhelm Freddie - and 1979-81 he attended the art educational line with Helge Bertram.

In the eighties Olivur við Neyst returned to the Faroe Islands and established himself in Torshavn with other aspiring young artists, such as Torbjørn Olsen and Amariel Norðoy etc. This generation moved the boundaries in Faroese art from the sometimes bleak and stodgy to the colourful and multifaceted.

Olivur við Neyst's motifs are especially city landscapes. But human behaviour and landscape variations are also part of his expression. In addition to oil painting Olivur also works with watercolour, and has created a wide selection of book illustrations from the Faroese universe

This year's art stamps gives two examples of Olivur við Neysts pictorial universe, respectively "Sólskin" (sunshine) from 1987 and "Vestaravág" (The West Harbour) from 1989.

Anker Eli Petersen







774-775

Test proof

Christmas Gospel 1

Is There Room for the Message of Joy?

"And she gave birth to her firstborn son and wrapped him in swaddling clothes and laid him in a manger, because there was no place for them in the inn. "

Thus ends the physician Luke's account of Mary and Joseph's fateful journey from Nazareth in Galilee to Bethlehem in Judea, to be registered in the census which was commanded by the Emperor Augustus.

The Christmas Stamps, with Edward Fuglø's symbolic motifs of the birth of Jesus, depict, together with the text, a deep human and existential reality - the longing for justice, peace and happiness in the journey of life, through an unjust, quarrelsome and unsafe world.

Luke stresses in the text that something new is about to happen, which there is no room for in human history, but which will change the history of the World. The room is not just the tangible shelter, but also the residence of the soul and spirit in the human mind.

What was the new thing, which the human mind had such difficulties to grasp?

It was the fact, that now the impossible would happen! Now the Almighty creator of Heaven and Earth would emerge as a man, under the same conditions as the suffering and searching human race, to lead the individual towards righteousness, peace and joy in the Kingdom of God. This was consistent with the deep yearning for meaning and harmony in life - for just as the new-born thirst for milk and contact, mankind yearns for meaning and harmony. Genesis also tells us that man was created for the four harmonies - harmony with the neighbour, harmony with oneself, harmony with nature and harmony with God the Creator. These harmonies mankind was set to tend and protect.

And yet history of mankind is characterized by the fact that harmony has turned into disharmonies, which are perceived as meaning-





lessness, emptiness, injustice and suffering.

When a ship is in distress, it is the captain's duty, first and foremost, to attempt to rescue the passengers, then the crew, and finally himself. If necessary, he may even have to sacrifice his life in order to save others.

It is this kind of solidarity we see depicted in the new Christmas stamps: that the Almighty Creator does not hesitate to settle among the poorest - the only shelter was in a stable because there was no room for them in the inn. Eventually he died on the cross, because there was no room for him, neither in society nor in the hearts of men - all in order to save others by sacrificing himself.

When the angel Gabriel made Mary and Joseph aware that she would give birth to the one who was to be called Jesus, so that he might save humanity from injustice, they were afraid. And since he would also be called Immanuel, which meant that he was going to live and stay with every poor and

distressed man, this message was too complex to comprehend. But when Mary was told, that for God nothing is impossible, she said obediently, "I am the Lord's servant" and gave space to the good news: "For unto you is born this day in the city of David a Savior, who is Christ the Lord."

It is no wonder that this message was difficult to comprehend. The Apostle John tells us that this was also the news that the "Word", which in the beginning was with God and was God, now would shine as a light in the darkness. This was the Logos-Word, the creative, intelligent power, in which everything had been created and which continuously held the Universe together.

Was there room for the creating Word?

We read: "He came to His own, but His own did not receive him. But to those who received him, he gave power to be God's children - they who believe in His name."





Mary said, however: "... my spirit rejoices in God my Savior, for he has looked on the humble estate of his servant." She gave room for the new groundbreaking Savior.

Edward Fuglø manages in a masterly way, in pictures and step by step, to provide space for the Message of Joy - both in the house and the heart. At the same time he illuminates the tension in the action, since the power of God comes down from on high with its innovative message. In the first picture, it appears that there is only room for the Message of Joy in a small barn among livestock. In the space above, the star continues to shine, also through the small window of the shed, and announces the new and divine reality. The rod and ladder stand on each side of the barn and symbolize the hope for a new way onward and up.

In the next picture, Joseph holds the rod in his hand, and stands with his arm around Mary's shoulder, ready to lead his family through life - in harmony with his wife and his creator - for still the star shines from the high and leads the way. Mary and Joseph are surprised that the Almighty has settled among humans.

This is the admirable message of Christmas: that God's giving and sacrificial love can be accommodated in the heart of every single human being.

Róland í Skorini



Stamp of the Year 2012

Stamp collectors worldwide have been participating in the voting for the most beautiful Faroese stamp of the year 2012.

Here are the results:

No. 1 was one of the Europa stamps, FO 734 picturing a beautiful landscape photograpy of Trøllanes on the island of Kalsoy. Photographer: Eyðbjørn Jacobsen.

No. 2 was the stamp illustrating the extinct great auk, FO 729, designed by Astrid Andreasen.

No. 3 was the sheetlet "Regin smiður" - Regin the Blacksmith, FO 739-744, designed by Anker Eli Petersen.

The lucky winners are:

- A trip to the Faroe Islands in the summer 2013:
 Arne R. Hansen, Denmark
- Yearbooks 2012:
 Kjeld Rasmussen, Denmark
- 3) Year Packs 2011:
 Wilhelm Kunis, Germany
 Edith Delobel, France
 Dietmar Sixt, Germany
 Uwe Schumacher, Germany
 Alberto G. Pifferi, Italy

We congratulate the winners and thank you for your vote.



Leif Sørensen. Chef of restaurant KOKS



The book "KOKS"

Faroese Cuisine on the World Market

Faroese cuisine was not always this creative; for a long time it was just about satisfying hunger rather than anything else. However, this is about to change as Chef Leif Sørensen lifts Faroese cuisine to new heights with his artistic talents.

The Faroe Islands have clean nature, a hunter culture and world-class natural resources. This is what Johannes Jensen, CEO of Hotel Føroyar, and Leif Sørensen, head chef of restaurant KOKS, are telling the world in a recently published book. The book – which is 270 pages long – is adorned with exceptionally beautiful images of food, nature, hunters, animals and chefs.

Famous Danish food critic Bent Christensen wrote most of the book, and food photographer Claes Bech-Poulsen took most of the pictures. The foreword is written by René Redzepi, owner of the world's best restaurant Noma in Copenhagen. He and Leif Sørensen are old friends.

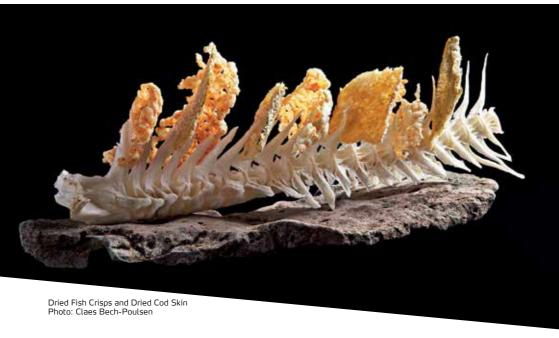
"I first met Leif back in the 90s. We were both apprentices and I asked him why he didn't finish his term at home. He turned slowly towards me and, with a serious look in his eyes, answered that restaurants that valued taste and craftsmanship over large meals at a cheap price did not exist on the Faroe Islands," says René Redzepi.

For the whole world

Leif Sørensen could easily have waved the Faroe Islands goodbye and remained abroad, but instead became determined to change the conservative Faroese food culture. Thus in 2005, he opened the restaurant "Gourmet" in Tórshavn. It has since closed, but he proved that food was not only about satisfying hunger. Food is art and flavour, and the Faroese natural resources are almost unlimited

Leif Sørensen is now head chef at the restaurant "KOKS" at Hotel Føroyar, where he is following the same path as at "Gourmet".

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Together with the ever innovative hotel CEO Johannes Jensen, he has got the right man to tell the story of the unexplored natural resources paradise of the Faroe Islands.

"This new book tells the story of nature, hunter culture and natural resources on the Faroe Islands, and the unique foods that come from this. The food that we prepare at KOKS is based on Faroese tradition, and the dry-aged flavour in particular is a recurring feature," says Johannes Jensen, CEO of Hotel Føroyar.

Danish critics recently voted KOKS one of the 17 best restaurants of the 13,000 in the kingdom. A Nordic association of food critics placed KOKS in the 51th place of the best 66 best Nordic restaurants. Johannes Jensen is confident that KOKS will climb even higher.

"We have the potential to become the best restaurant in the world, because the Faroe Islands have the best natural resources in the world," he says.

"The Faroe Islands are really something quite special. We could call ourselves the Nordic Hawaii if we wanted to. I say this because all those people who visit are completely overwhelmed and taken by the Faroese nature. We should be selling the story of our natural resources and culture to the rest of the world," says Johannes Jensen.

Boost to tourism

Johannes Jensen is certain that the story of natural, delicate resources from the Faroese terrain will attract more tourists to the Faroe Islands. He highlights that Bornhom has 600,000 tourists every year, while the Faroe Islands only have 40,000 tourists. "This is because so few people know how special the Faroe Islands are," he says.

"Of course it's easy to claim that we have the world's best natural ingredients, and repeat it ad nauseum. But it's the truth," underlines



Johannes Jensen. "Best means that we have the best flavours, the best firmness, the best aroma and the best appearance. The natural resources on the Faroe Islands are so good that a chef could only cook bad food if he doesn't know what he is doing." he says.

Leif Sørensen knows all about this. He is the food poet who does everything with meticulous care, and has an awareness of aesthetics like no other. The dishes he prepares are a feast for the eyes as well as the stomach, and everything he prepares is complex. He takes the path least travelled when finding new ideas and new ingredients, scrutinizing his way through gardens and fields.

"He sticks to traditions like no other. He approaches all new ideas with an open mind, and has an unconditional demand for quality. With creative drive he lets his professional craftsmanship develop artistically in a way that few are capable of," writes Bent Christensen about the chef at "KOKS" in the new book.

Uni Arge

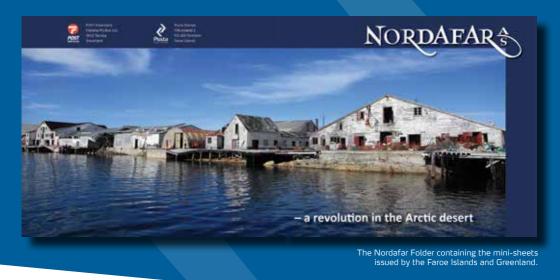
The Restaurant KOKS at Hotel Føroyar has just been prenominated as Restaurant of the Year 2013 in Denmark together with 10 other restaurants amongst others Noma.

In June 2013, five of the restaurants will be chosen and the winner Restaurant of the Year 2013 will be found in October.

*Ræst is the Faroese contribution to the palate of the international culinary scene. This unmistakable flavour is the cornerstone of the Faroese kitchen, the combination of natural phenomena peculiar to the Faroes and the deft skill of many generations.

Ræst is identical with the age-old art of survival. Faroe dry-aging, the process of making meat or fish ræst, is a combination of fermentation and aging. Fermentation is the metamorphosis of organic tissue, a process we know from brewing beer, baking bread, and making yogurt and cheese. The traditional Faroese way of preserving food is hanging meat to dry in storehouses that allow wind to breeze through gaps between the slats of the wooden walls. This method was born out of the agelong battle for survival, but has become a lasting national treasure.

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NEW! AR-code on Faroese Stamps

The Nordafar mini-sheet has a very special feature that has never been seen before on stamps issued by the Faroe Islands.

Concealed on the stamp in the middle of the mini-sheet is a so-called AR-code. AR stands for Augmented Reality. If you scan the stamp with your smartphone or tablet, the AR-code will be activated and you'll see a film about Nordafar on the device.

This is a short film describing the time when activity on Nordafar was at its highest and what Nordafar is like nowadays.

You need to download a free app to activate the AR code. You can find out more about this interesting project in the next issue and later on our website www.stamps.fo.















Test proof

Franking Labels 2013: Peter Troll

On 1st October 2013, four new Faroese franking labels will be issued. This is the sixth issue of Faroese franking labels

The motifs on this year's franking labels is Peter Troll (*Trølla Pætur* in Faroese) who is wellknown by all Faroese Children.

Everyone knows Peter Troll

Peter Troll descended from the Faroese mountains at the turn of the millennium. And from day one, he has captivated the hearts of children.

The troll with fiery red hair and nine heads loves to sing. Together with the irresistible Grandmother Troll, who can play almost every instrument imaginable, the two have performed and entertained far and wide to the delight of children and the young at heart.

Everyone who lives in the Faroe Islands knows the television characters Peter Troll and his grandmother. This is not very sur-

prising considering that the trolls have given countless concerts and entertained children since 2000. The trolls have also appeared in five films and released three CDs. Most children are well aware that they are not real trolls, but rather adults behind the masks. They may seem a little frightening to small children, but many generations of Faroese nursery children have spent countless hours watching Peter Troll on television. The theme of the films is that Peter Troll and Grandmother Troll try to live a relatively normal life in society but they have difficulty understanding the norms and distinguishing between right and wrong. The frisky and jolly grandmother is especially prone to breaking laws, so the trolls often have the police close on their heels. But no matter what trouble Peter Troll and Grandmother Troll get into, they have the understanding and sympathy of children and are always perceived as friendly trolls.

It is no wonder that all children love Peter



Photos: Eyðbjørn Jacobsen

Troll and his grandmother – they are neither scary nor dangerous. The trolls are good with children and they represent many traits that children see in themselves. Peter Troll can be discouraged and afraid one moment and very excited, dancing and happy the next. Grandmother Troll is not afraid of anything. She is brave - and stubborn as a mule. She can drive big trucks, sail large ships and fly both helicopters and airplanes. Peter Troll did not go to school for very long and he can only read and do arithmetic at a basic level, while Grandmother Troll thinks she knows everything but cannot read or do arithmetic.

Children's eyes light up when the trolls take the stage. And after a rather wild and festive concert, nothing is as exciting as getting the chance to greet a pleasant Peter Troll and the wonderfully child-friendly Grandmother Troll.

This odd, yet enthralling couple have performed, danced and sung for almost all children in the Faroe Islands and they have also visited Denmark, Iceland and Greenland, where they received warm receptions.

Anything can happen when Peter Troll and his grandmother are involved, but it's still good to know that everything usually ends well

Steintór Rasmussen

Visit Peter Troll's website here: www.tp.fo

Mint and cancelled franking labels can be ordered and first day cancellations or ordinary day cancellations are available. First day covers with all four franking labels are also available.

As a customer and stamp collector you can decide the value of the franking labels. However, the face value cannot be lower than DKK 7.00 or higher than DKK 100.00.

This has to be ordered separately and is not part of the subscription.



Printer: Joh. Enschedé. Netherlands Postal use: Medium letters inland, 0-50 g





New stamp issue: Date of issue:

Value: 19.00 & 38.00 DKK Numbers: FO 772-773 Stamp size: 28,8 x 36,8 mm Paintings: Olivur við Nevst Printing method: Offset

Printer: LM Group, Canada

Postal use: Medium inland letters and large letters to

Europe, 101-250 g

Art by Olivur við Neyst 23.09.2013





The Christmas Gospel 1 New stamp issue:

Date of issue: 23.09.2013 Value: 7,00 & 12,50 DKK Numbers: FO 774-775 Stamp size: 26.44 x 42.0 mm Artist: Edward Fuglø Printing method: Offset

Printer: LM-Group, Canada

Postal use: Small letters, inland and to Europe, 0-50 g





7 00



Franking Labels 2013: Peter Troll

New stamp issue: Date of issue: 01.10.2013 Value: 7.00 DKK - 100.00 DKK Stamp size: 22.5 x 55.0 mm Photos: Evðbjørn Jacobsen Printing method: Flexoprent Printer:

Posta Stamps Óðinshædd 2 FO-100 Tórshavn Faroe Islands

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