

Posta Stamps
Faroe Islands

No. **3**
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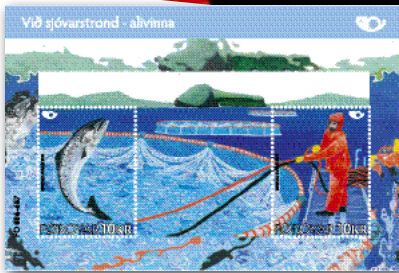
Nordic Issue: Life at the Coast - Aquaculture
Europa 2010: Children's Books
The Faroese Colours



photo by imagea.org



Photo: Marine Harvest



FO 686-687

Test proof

New series of Nordic stamps

The first joint stamp issue of the new Nordic series "The North by the Sea". The theme is: "Life at the coast - Aquaculture".

Life at the coast - Aquaculture

Aquaculture is "farming", fishing is "hunting". Each of these two lifestyles represents its own social system and basic culture. We can recognise them even in the oldest known cultures. Societies that live by farming want to control nature by sowing, cultivating and reaping crops, whereas societies that live by hunting are unable to control nature and are obliged to adapt to it: people must follow the animals they hunt. But people are likely to be healthiest when they eat both meat and plants, so each type of society kept an eye on the other's way of life. The primitive societies that were based on hunting got their vegetable diet from plants that were collected where they were found by chance. Small animals were also hunted in the ancient agricul-

tural societies, but their social systems were not organised around hunting.

Faroese society combined farming and fishing from the earliest times up to the second half of the 19th century. The people of the Faroes lived by farming and by catching fish, birds and whales. Then hunting developed to a greater extent than did farming, which almost disappeared. This development continued until about 40 years ago when a completely new type of farming arose: aquaculture.

Aqua culturists are the farmers of the sea. They do not catch fish as hunters do. Aquaculture has become the second-biggest business in the Faroes and will have superseded



The clean, warm seas around the Faroes are ideal for farming salmon. Initially, in the 1970s, rainbow trout were farmed but since then the industry has concentrated on farming salmon. Today there are about 25 fish farms in the fjords and straits around the islands and salmon farming accounts for almost one-third of total exports from the Faroes.

traditional fishing in a few years – depending on whether this is calculated by volume or turnover.

Aquaculture depends on modern technology and up-to-date research to a considerable extent and has therefore never before been possible. But the social system is the same as we are familiar with from ancient times: people want to control nature and adapt it to enable them to create permanent settlements. And even though modern fishing is also dependent on the latest technology and research, in principle it follows the time-honoured pattern of the hunter-gatherer society in that it follows the animals it hunts.

At times, fishing approaches its ultimate limits where quotas are concerned and aquaculture has also had a number of dramatic reverses when nature imposed its own limits through disease and mortality, for instance. Nevertheless, both occupations have flourished in recent years so that the combination of social systems than can be observed in the Faroes at present is rather reminiscent of the ancient social system, with the difference that we now “cultivate” fish rather than plants.

Eyðun Andreassen



FO 688-689



Test proof



Self-adhesive stamp booklet

Children's Books

A good children's book is not merely a children's book, it is just as soon a book for everybody to enjoy, both to look at and to read. Each person gets something out of it, the adult as well as the young reader. There must be room for all age groups. The same goes for all true works of art – they are timeless and not confined within certain limits, neither time- nor age group-limits. If the work is of good quality, everybody ought to be able to enjoy it.

It is good to broaden your mind by reading about foreign countries and strange worlds. But there can be no doubt about the facts that at the same time it is of vital importance that all nations have their own books with narratives that will resound in each individual. We must be well acquainted with our own if we are to be able to soundly get the most out of all that comes from the outside. We will lose our foothold if we do not have a foothold of our own to stand on. Therefore it is good that even the smallest nations create

their own works of art, that they write their own literature.

In the Faroes the teacher *Hans Andrias Djurhuus* (1883-1951) was the first to write poems, fairy-tales and stories for children. The animals that the children knew from their everyday life started talking, and their different characters were revealed through their deeds. Simple up-to-the minute accounts from the first half of the twentieth century are still as clear as if they have been preserved on photographic glass plates, only they are even more vivid as they emerge out of his naive texts. Still his songs are sung and his stories are read with great pleasure in kindergartens as well as in schools and homes. The amusing, sometimes sinister pictures that *William Heinesen* (1900-1991) drew to the numerous schoolbooks have certainly also become part of our children's literature.

Somewhat later *Sofia Petersen* (1884-1960) collected nursery rhymes and fairy-tales which were published in 1947 in the book "At



Nightfall". The artist Elinborg Lützen (1919-1995) ornamented the work with homely, enthralling pictures both in black and white and in colour. Here we have the outfield with all its animals and plants, and here is the same witch that children in many other countries know too, only this one is clad in Faroese everyday clothes, she lives in a Faroese turf shed of a house and has all the old Faroese domestic utensils which we now see at the museum.

Two more recent Faroese children's books "*A dog, a cat and a mouse*" and "*Moss Mollis' journey*" are shown on this issue of new Faroese stamps.

In 2004 the book "*A dog, a cat and a mouse*" was published which Bárður Oskarsson (born 1972) both wrote and illustrated. The entire story takes place in a house that could be anywhere in the world. All the illustrations are in tawny water colours on which has been drawn with pencil and black ink. This is a classic dog's-, cat's- and mouse-story. No won-

der that some of the salient characteristics of the modern comic strip-literature has stolen its way into the picture book. The impact from international inspiration is at work.

In 2008 came the book "*Moss Mollis' journey*". In a short introduction Janus á Húsagarði (born 1975) says the story is about one of the small trolls in the Faroes that can stand the sun, a fact which enables it to travel around the islands at will. In richly water-coloured pictures the small troll Moss Mollis travels around the islands like another Niels Holgarsson, Selma Lagerlöf's Swedish boy, though not sitting on the back of a goose. The journey commences at the bottom of the ocean where Moss Mollis picks up a pearl from an open horse mussel. With this pearl it travels across the country on the back of a gannet, of a horse, of a whale, of a crow and of a ram until it finds its darling troll who gets the pearl and who sits at his side in the moonlight watching the sea.

Marianna Debes Dahl



FO 688-689



Test proof

The history of Faroese pigments

Nature has always occupied a special place in the heart of all-round artist Eli Smith (1955) who began painting with pigments obtained from Faroese localities in 2003. This became a series of pictures painted with pure natural materials such as iron oxide, sand, mussel shells, turf and charcoal. A great deal of experience and inspiration derived from ancient Egyptian tomb paintings and cave paintings in Spain convinced him of the beauty of working in this manner. For more information about Eli Smith and his works please see www.eli.fo.

I taught drawing and painting at the *Faroese Folk High School* from January to June 2003. On one of the rambles we took in Suðuroy, we were walking along a rock wall that had a reddish stripe in it when a teacher asked, "Couldn't you make paint of that?"

We had Danish visitors the same summer and they were naturally interested in seeing something of our wonderful country. We sailed out to the island of *Nólsoy* and close in to the west side of the island where we enjoyed the sight of the cliffs and the birds. Then we sailed south along the coast and passed a place called '*Hósmøl*' where the beach was filled with pebbles when I once again saw the attractive reddish belt in between the layers of basalt. The red shade is called '*royðugrót*' in Faroese and the material is solidified volcanic ash (iron oxide). I was fascinated by the sight of it and thought that it must be possible to use it for painting. It had been there for thousands of years in

all kinds of weather and its colour remained unchanged.

When I had put my visitors on shore at the southern tip of the island and begun to sail back to the village where I would collect them later, the motor broke down just opposite the previously mentioned *Hósmøl*. There I was again in the place with the beautiful colours and, as I couldn't repair the motor on the spot, I grabbed an oar and paddled to the stony beach. I let down the anchor, went ashore and called for help on my mobile phone. I now had an opportunity to look at the red stone more closely and became so filled with physical well-being at standing alone there and enjoying the peace and all the beauty around me that I said to my God in heaven, "A thousand thanks dear God, you are fantastic."

I got hold of some cloths and plastic bags, anything I could put the iron oxide into and



climbed the cliff face up to the red belt. On my way up an eider flew out of its nest in panic, clearly indicating that it was not accustomed to having visitors.

When I saw that it was not only the red shade, but also shades of brown, green and ochre I had to think about which colours I would take home with me. In the end we all got home in good shape.

I gradually began to pulverise the stones and made both oil paint and watercolour paint, painted them on paper and hung the colour samples up so that I could experience them, walk by them and touch them. I took more frequent trips into the country and as time passed I accumulated a small range of pigments, but I still had many unanswered questions.

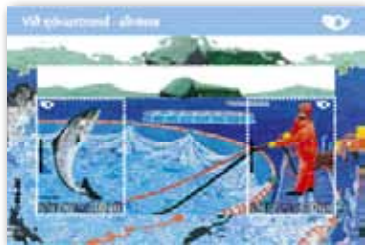
One of my sources of inspiration was my dear mother and she brought me a reproduction of some Egyptian tomb paintings one day

and to my great surprise the colours they had used bore a striking resemblance to the pigments I had found in the Faroese localities. This gave me the confidence to continue with my experiments. I began to paint what can only be seen outside the towns and villages such as mountain landscapes, sheep, birds and stones. In fact, the places where I found my painting materials.

Several years have gone by since I began painting with the Faroes materials and it has been an incredibly exciting time for me. I have no plans to stop painting with these materials as "they keep my feet on the ground". I am forced to use the modest colour range to the optimum and have to think in new ways with regard to colours and style. So I have moved to a different world with the Faroes pigments where colours and the choice of colours is completely different. Herein lies the challenge that opens new paths.

Eli Smith

New Stamp Issues



Test proof

New stamp issue: **Nordic issue: Life at the Coast - Aquaculture**
Date of issue: 24.03.2010
(will be shipped together with the April issue)
Value: 2 x 10,00 DKK
Numbers: FO 686-687
Stamp size: 25,6 x 34,3 mm
Sheet size: 105 x 70 mm
Artist: Edward Fuglø
Printing method: Offset
Printer: Joh. Enschedé, Holland
Postal use: Inland large letters and small letters to Europe, 0-50 g.



Test proof

New stamp issue: **Europa 2010 - Children's Books**
Date of issue: 26.04.2010
Value: 10,00 and 12,00 DKK
Numbers: FO 688-689
Stamp size: 35,0 x 35,0 mm
Design: Bárður Oskarsson og Janus á Húsagarði
Printing method: Offset
Printer: Österreichische Staatsdruckerei, Austria
Postal use: Inland large letters and medium letters to Europe, 0-50 g.



Test proof

New stamp issue: **The Faroese Colours**
Date of issue: 26.04.2010
Value: 18,00 and 24,00 DKK
Numbers: FO 690-691
Stamp size: 33 x 33 mm
Artist: Eli Smith
Printing method: Offset + gloss coating and 30 micron powder
Printer: Southern Colour Print, New Zealand
Postal use: Large letters to Europe and medium letters to other countries, 51-100 g.

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