

Semiotic and Symbolic Significance of Pakistan's Postage Stamp Designs

PhD Thesis

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Abstract

Postage stamps serve as miniature yet impactful ambassadors of a nation, embodying historical milestones and showcasing the art of graphic design. Not just monetary receipts for delivering messages, they also become emblems of communication through their design. This research explores the significance of postage stamps as cultural artifacts and vehicles of visual communication. By employing visual semiotics as an analytical tool, the study examines the design of postage stamps, categorizing them into thematic dimensions and analyzing their various elements, such as color, imagery, and typography. The formal procedural methodology for the official process and the specialized printing technique involved in printing postage stamps are also studied. By employing visual semiotic analysis, this innovative research aims to unravel the deeper meanings and messages embedded within the stamp designs, shedding light on the cultural, historical, and social references they convey. Over the years, these stamps have been designed by the renowned artists of Pakistan for decades. Serving as political markups of the illustrious history of Pakistan, the designs of Pakistan postage stamps are appreciated for being designed by numerous senior artists of Pakistan in different time periods. Unearthing the unique and rich art form of Pakistan postage stamps, this research also considers the stamps' role as enduring historical records and iconic representations.

Introducing Pakistan postage stamps as a unique art form, this dissertation further discusses how these visual elements on Pakistan postage stamps convey specific meaning while portraying historical events. It reveals that postage stamp designs reflect the cultural and political environment of the time. The study affirms how postage stamps are used as tools for political propaganda, nation-building, and promoting diplomatic relations and international communication.

Table of Contents

Abstract.....	i
Acknowledgements.....	
List of Images.....	vi
1. Chapter 1: Introduction.....	1
1.1 Scope of the Study.....	2
1.2 Thesis Statement.....	4
1.3 Research Questions.....	4
1.4 Significance of study.....	4
1.5 Aims & Objectives.....	6
2. Chapter 2 : Research Methodology.....	7
2.1 Research Sample and Tools.....	10
2.2 Interviews of authentic sources based on qualitative questionnaires.....	11
2.3 Theoretical Framework.....	12
3. Chapter 3: Literature Review.....	20
3.1 Postage Stamps: Functions.....	22
3.2 Postage Stamps as the Communicative Tools.....	28
3.3 Postage Stamps in Pakistan: Features, Design, Icons and Semiotics.....	33
3.4 Interviews.....	53
3.5 Catalogues and Archives.....	54
4. Chapter 4: Background and History.....	55
4.1 History of Visual Communication.....	55
4.2 Visual communication and Semiotics.....	58
4.3 The Postal Services and Pre-Stamp Period up to 1837.....	58
4.4 Hand-struck Stamps.....	63

4.5 Adhesive Stamps.....	64
4.6 Stamps of Indian Sub-Continent: Pre-Independence Classics.....	68
4.7 Background of the Postage Stamps in Pakistan.....	73
4.8 The Stamps of Jammu and Kashmir.....	74
4.9 The Stamps of Bahawalpur.....	77
4.10 Over Prints of British Indian Stamps (The Nasik Overprints).....	82
4.11 PAKISTAN Local Overprint Postage Stamps in Pakistan.....	87
5. Chapter 5: The Design Process & Printing of Postage Stamps	90
5.1 Theme Selection.....	91
5.2 Design Process & Designers.....	92
5.3 Approvals.....	102
5.4 Printing.....	105
5.6 Intaglio Printing.....	108
5.7 Line-engraved Intaglio Printing Technique.....	110
5.8 Photogravure Intaglio Printing Technique.....	114
5.8.1 Master Negative.....	120
5.8.II The Diapositive and Multipositive Production.....	121
5.8.III The Carbon Tissue Print.....	122
5.8.IV Application of the Screen or the Grain.....	123
5.8.V Transferring and Etching the Design.....	124
5.9 Planographic Printing Process.....	124
5.9 I Categories in the Planographic Printing Technique.....	125
5.9.II Principles of Lithography.....	126
5.9.III Step-by-Step Process: Planographic Printing Technique.....	128
5.10 Embossing Postage Stamps Printing Technique.....	131
5.10.I The Steps and Process of Producing Embossed Postage Stamps.....	132
5.10.II The Master Die.....	133
5.10.III The Hub Die.....	134
5.10.IV The Sub-Master Die.....	135
5.10.V The working die.....	136

5.10.VI The force or the counterpart.....	136
5.11 The 9 Stages in Printing Postage Stamps with Embossing Techniques.....	137
5.12 Relief Printing.....	139
5.12.I Principle and Process of Relief Printing.....	141
5.13 Printing Paper.....	144
5.14 Water Marks.....	144
5.15 Perforation.....	145
 6. Chapter 6: Philately and its importance in understanding Postage Stamps.....	 146
6.1 Philately and Graphic Design.....	155
 7. Chapter 7: Design Analysis of Pakistan's Postage Stamps.....	 158
7.1 Pakistan's first 'Independence Commemorative Stamps'.....	160
7.2 Official First Commemorative Stamp.....	166
7.3 Pakistan's First Independence Regular Series Stamps.....	177
7.4 Quaid's Death anniversary commemoratives 1929 & 2023.....	182
7.5 Chughtayi's Art Set 1951	185
7.6 Socio-Political Influences on Postage Stamp Designs of Pakistan.....	190
7.6.i 1956 - The Constitution proclaims Pakistan an Islamic republic.....	193
7.6.ii The Military Rulers 1958 to 1971	194
7.6 iii Zulfiqar Ali Bhutto Era 1972 to 1977.....	196
7.6 iv General Zia's Era 1977 to 1988.....	199
7.6 v PPP & PML(N) 's Era 1988 to 1999 & 2008 to 2018.....	205
7.6 vi Musharraf's Era 1999 to 2008.....	206
7.6 vii Imran Khan's era 2018 to 2022.....	209
7.7 Thematic Analysis Postage Stamps of Pakistan.....	217
7.7.i Portraits	218
7.7 ii Muhammad Ali Jinnah's Portrait on Pakistan's stamps.....	221
7.7 iii Portraits of Prominent Personalities	228
7.7.v War Stamps or Defense stamps.....	242

7.7 vi Architecture on Postage Stamps of Pakistan.....	245
7.7 vii Education Institutions on Postage Stamp.....	254
7.7 viii Industries on Postage Stamps.....	255
7.7 viii Flora & Fauna on Postage stamps of Pakistan.....	258
7.7 viii National and International Events on Postage stamps.....	265
7.7 x Craft and culture on Pakistan's Postage stamps.....	269
 8. Chapter 8: Conclusion.....	 271
 9. Bibliography.....	 280

List of Images

Figure 4.1 December 31, 1984, Pakistan Postage stamps with Mohenjo-Daro seals, (picture taken from Lahore Museum collection).....	56
Figure 4.2 Cuneiform (wedge-shaped) writing on a Sumerian clay tablet. (Picture source: The Guinness Book of Stamps by James Mackay).....	59
Figure 4.3 An early foot post in the region of Charles 1, about 1613 (picture from Guinness book of stamps by James Mackay).....	61
Figure 4.4 A horse-drawn mail cart in India, 1867(picture from The Guinness Book of Stamps by James Mackay).....	62
Figure 4.5 Black Penny Post, first adhesive printed stamp. Image source The ULTIMATE Penny Black stamp guide (value, history, rarity & legacy) (warwickandwarwick.com).....	66
Figure 4.6 1952 Pakistan postage stamp, celebrating 100 years of Scinde Dawk and the historical journey of the postal system in this region. Image source Pakistan Post office Islamabad Archives.....	69
Figure 4.7 Scinde Dawk stamp 1852 (Sindh) Image source, State Bank of Pakistan Museum gallery & art gallery.....	70
Figure 4.8 The 1853 Lion and palm tree design was the first attempt for the India postage stamps by Col. Forbes of Calcutta Mint (image source brochure of the 1977 INPEX - 77 exhibition)...	72
Figure 4.9 The Jammu circulars (image source: Jammu & Kashmir; The postage stamps and Postal History1887 to 1898 by Iqbal H. Nanjee 2014).....	75
Figure 4.10 (Probably 1860s) Special express stamp of Jammu and Kashmir (image source: Jammu & Kashmir; The postage stamps and Postal History1887 to 1898 by Iqbal H. Nanjee 2014).....	75
Figure 1.11 An Imperial Half <i>Anna</i> envelope, with multiple cancellations and postage stamps of Jammu and Kashmir. Image source from D.P.Masson Collection. (Published in the book 'Jammu and Kashmir, the postage stamps and postage history by Iqbal H. Nanjee.....	76
Figure 4.12 Half <i>Anna</i> Bahawalpur stamp, picture from the private collection of Phelatalist U.G. Issani.....	78
Figure 4.13 October 3, 1947, Bahawalpur stamp (image source Bahawalpur Museum).....	79
Figure 4.14, One and a half <i>anna</i> Bahawalpur postage stamp, image Bahawalpur Museum.....	80

Figure 4.15, 1.5 <i>anna</i> service stamp of Bahawalpur, picture taken from the private collection of U. G. Issani.....	80
Figure 4.16, Stamp of Bahawalpur bearing the logo of the International Postal Union. 1949, Oct 10, 75th anniversary of the Universal Postal Union, engraved. (Image source. collection of W. Michael Adkins).....	81
Figure 4.17, The letter's envelope was sent to London with both Bahawalpur's stamp and Pakistan's print stamp. (Image source; The Amirate of Bahawalpur by U.A.G. Isani & Syed Abid Hussain).....	81
Figure 4.18, An envelope used to send letter depicting stamps of Bahawalpur. (Image source; The Amirate of Bahawalpur by U.A.G. Isani & Syed Abid Hussain).....	82
Figure 4.19, Nasik over print nine pessa postage stamps from Pakistan. Image source Lahore Museum.....	83
Figure 4.20 an envelope sent to Ireland, with two stamps, one of Pakistan Overprint and the other India Postage. Image source Usman Ali Isani's private collection).....	84
Figure 4.21 Set of British India postage stamp overprints for Pakistan Postal Services 1947. Image source, Private collection & Lahore Museum.....	85
Figure 4.22. (PAKISTAN 1947, ½ <i>Anna</i> Postage stamp; to be photographed from Lahore Museum).....	86
Figure 5.1 Interview picture of Dr. Usman Ali Isani, photo by the researcher.....	92
Figure 5.2 Invoice receipt sent by Thomas De La Rue & Co. to Bahawalpur State. Showing the number of stamp Sheets printed. 1940. Image source 'the Amirate of Bahawalpur by Usman Ali Isani.....	93
Figure 5.3 Inner page from file (catalog) from Pakistan Postage Archives, picture by the researcher.....	94
Figure 5.4 Pakistan postage stamp issued in 1952 'scale of justice' Image source Lahore Museum.....	95
Figure 5.5 Graph chart showing names of Designers and number of commemorative stamps designed by them from 1948 till 2018. (Data and graph by researcher).....	96
Figure 5.6 Adil Slahuddin, Designed more than 1500 stamps of Pakistan and other countries as well. Photo by researcher.....	97
Fig 5.7 Stamp designer's original Sketchbook pages displayed at State Bank of Pakistan Museum.....	99

Fig 5.8 Stamp designer's original Sketchbook pages displayed at State Bank of Pakistan Museum.....	99
Fig 5.9 Nighet Sher Muhammad, Designer at Preliminaries department at Pakistan Security Printing Corporation from 1968 till 1972, photo by researcher in 2022 during interview.....	100
Figure 5.10 a,b,c, and d. Original stamp designs, pictures taken through a magnifying glass, photos by researchers from PSPSC's archives.....	101
Figure 5.11 Manually made stamps, returned after the Head of states approval (a page from the file sent to General Zia-ul-Haq (1982) for approval) photo. (file in the archives of PSPC)...	103
Figure 5.12 a,b, Photo by researcher, folder containing manually made stamp designs. Photo by researcher.....	104
Figure 5.13 7th Independence Anniversary Issue stamps 1954 (Lahore Museum).....	110
Figure 5.14 Section of the line engraving, progressive print portion. Photo by researcher.....	112
Figure 5.15 Progressive dyes of the same stamp, Adil Slahuddin's personal collection. Photo by Researcher.....	113
Figure 5.16 Leaf from Hand typed data file page, recording the details of 1958 issued Stamp on Iqbal.....	115
Figure 5.17 October 1960 Revolution day stamp printed through photogravure method.(photo Lahore Museum).....	116
Figure 5.18 1960 stamp printed through photogravure method. (Photo Lahore Museum).....	116
Figure 5.19 1963 stamp printed through photogravure method. (Photo Lahore Museum).....	117
Figure 5.20 Multiplying of design by Planographic Method. Image source Fundamentals of Philately by L.N. Williams 1990.....	130
Figure 5.21 Hub die mechanism, Image source Fundamentals of Philately by L.N. Williams 1990.....	135
Figure 5.22 Chart showing the stages of Embossing, Image source Fundamentals of Philately by L.N. Williams 1990.....	138
Figure 5.23 Water marks used in Pakistan's Postage stamps over the years. (Image source 2022 Pakistan's postage stamps catalogue by Abdul Latif Rashid).....	145
Figure 7.1 a,b,c A set of Pakistan's Postage stamps 1948, image source Lahore Museum..	161-62

- Figure 7.2 Turkish stamp 1913 “Selimiye Mosque in Edirne” Image source: Stamp: Mosque of Selim, Adrianople (Edirne) (Türkiye (Turkey)(1913 Recovery of Adrianople (Edirne) by the Turks) Mi:TR 226,Sn:TR 251,Yt:TR 174,Sg:TR 353.....163
- Figure 7.3 Pakistan Postage stamp designed by AR Rehman Chughtayi, July 1948, Image source Lahore Museum.....167
- Figure 7.4 a, b Five-pointed star symbol- Flag of the Islamic Republic of Pakistan.....168
- Figure 7.5 1923-25 Scott 613a 5pi violet, Type II "Crescent and Star" image source Turkish Stamps 1923 Issues • Ottoman Stamps - Turkish Stamps, Turkish Postal History, Stamps Sale, Scott, Yvert, SG, Stanley Gibbons, Michel, Pulhan, Isfila, Pulko (sariucak.com).....170
- Figure 7.6, 1923 Definitive postage stamp Turkey. image source Turkish Stamps 1923 Issues • Ottoman Stamps - Turkish Stamps, Turkish Postal History, Stamps Sale, Scott, Yvert, SG, Stanley Gibbons, Michel, Pulhan, Isfila, Pulko (sariucak.com).....170
- Figure 7.7 1923 Definitive postage stamp Turkey. image source Turkish Stamps 1923 Issues • Ottoman Stamps - Turkish Stamps, Turkish Postal History, Stamps Sale, Scott, Yvert, SG, Stanley Gibbons, Michel, Pulhan, Isfila, Pulko (sariucak.com).....171
- Figure 7.8 Dissection of the first stamp with the slogan "Pakistan Zindabad. Image source Lahore Museum, photo by researcher.....172
- Figure 7.9 First day Cover designed by Abdur Rehman Chughtayi, 1948. Image source: Pakistan Post Office archives, Islamabad.....175
- Figure 7.10 Indian Postage stamp October 1947, image source [The Indian Postage Stamps Homepage](#).....176
- Figure 7.11 Pakistan Post first regular series stamps 1948. Image source Jalal H.B's private collection. Postage stamps of Pakistan - 1948 and my stamp album ~ Hobby Shobbys.....177
- Figure 7.12 Pakistani postage stamp, crescent, and star facing North-East) 1948. Image source Pakistan Post office catalogue.....179
- Figure 7.13 1-anna stamp of Pakistan, 1948 (Crescent and star facing North West). Image source Pakistan Post office catalogue.....181
- Figure 7.14 1949 stamp 'Quaid-i-Azam memorial issue' Image Lahore Museum.....183
- Figure 7.15 First day cover of Pakistan's postage stamp 2023. Image Pakistan Post Office Official website.....184
- Figure 7.16, 1951 Pakistan Postage stamp set designed by Chughtayi. Image Lahore Museum..185

Figure 7.17 Vase and Plate postage stamp overprinted Bangladesh, designed by Chughtayi, Image Lahore Museum.....	186
Figure 7.18 2 <i>Anna</i> Pakistan postage stamp designed by Chughtayi. Image Lahore Museum....	187
Figure 7.19, 12 <i>Anna</i> Pakistan Postage stamp designed by Chughtayi Image Lahore Museum.....	188
Figure 7.20 Page of the Pakistan postage stamp record book, recording the details about Chughtayi's hourglass stamp. Photographed by the author (source Adil Slahauddin's private collection, from the PSPC).....	190
Figure 7.21 1st day cover, September 11, 1949, image source: (philatelyandquaid.blogspot.com).....	191
Figure 7.22, 1955 First day Cover Pakistan, image source Image Pakistan Post Office Islamabad Archives.....	192
Figure 7.23, Pakistan's postage stamp 1956 showing West Pakistan Image; Lahore museum.....	193
Figure 7.24 Pakistan Postage stamp 1956. Image Private Collection.....	194
Figure 7.25 Pakistan Postage stamp 1961 designed by Max Thoma. Image Lahore Museum.....	195
Figure 7.26 Pakistan Postage stamp 1973. Designed by Mukhtar Ahmed. Image Pakistan Post Office Islamabad Archives.....	197
Figure 7.27 Pakistan Postage stamp issued on 14th August 1973. Designed By Mukhtar Ahmed. Image Pakistan Post Office Islamabad Archives.....	198
Figure 7.28 Pakistan's Postage stamp, 1975, designed by Adil Salahuddin. Image Pakistan Post Office Islamabad Archives.....	198
Figure 7.29, Pakistan Postage stamp 1979 , designed by Adil Salahuddin, Photo by researcher from Designer's private collection.....	200
Figure 7.30 Adil Slahuddin in the interview with the researcher telling about the stamps designed during Zia Era. Photo by researcher.....	201
Figure 7.31 Pakistan Postage stamp 1980, designed by Adil Salahuddin, Photo by researcher from Designer's private collection.....	202
Figure 7.32 Pakistan postage stamp issued in 198, designed by Zahoor ul Akhlaq. Image Researcher's private collection.....	203

- Figure 7.33 Pakistan Postage stamp issued in March 1985 , designed by Adil Salahuddin, Photo by researcher from Designer’s private collection.....204
- Figure 7.34 Pakistan Postage stamps designed in 1985 to commemorate the South Asia Association for Regional Cooperation, Designed by Adil Slahiuddin, Image from designer’s personal collection.....205
- Figure 7.35, Pakistan Postage stamps issued on 4th April 1989, Designed by Adil Slahiuddin, Image from designer’s personal collection.....206
- Figure 7.36, Pakistan Postage stamp sheet issued in 27th October 2005, Designed by Adil Slahuddin, Image source: Designer’s personal collection, photo by researcher.....207
- Figure 7.37, A set of Pakistan Postage stamps issued on 30th December 2006, Designed by Adil Slahuddin, Image source: Designer’s personal collection, photo by researcher.....208
- Figure 7.38, A set of Pakistan Postage stamps issued in 2008, Designed by Adil Slahuddin, Image source: Designer’s personal collection, photo by researcher.....209
- Figure 7.39 Pakistan Postage stamp issues on 13th February 2018. Designed by Adil Slahudin (*Image [Pakistan Post/Stamps-2018 \(pakpost.gov.pk\)](http://pakpost.gov.pk)*)210
- Figure 7.40 Pakistan Postage stamp sheet issued on 13 July, 2018 to commemorate Kahsmir Myrtrs day. Designed by Masud-ur-Rehman and Mughees Khan. Image *[Pakistan Post/Stamps-2018 \(pakpost.gov.pk\)](http://pakpost.gov.pk)*.....211
- Figure 7.41, Kashmir Solidarity Day Commemorative Postage Stamp issued on 5th February, 2020. Designed by Khalid Nawaz. Image *[Pakistan Post/Stamps-2020 \(pakpost.gov.pk\)](http://pakpost.gov.pk)*.....212
- Figure 7.42, One Year of Indian Occupied Jammu & Kashmir under Siege Special Postage Stamp issued on August 05 2020. (Image source Pakistan post office).....212
- Figure 7.43, "New Political Map of Pakistan-2020" Special Postage Stamp December 25, 2020. (image source Pakistan Post Office).....213
- Figure 7.44 graph chart showing number of stamps issued during various Political Eras’. Data collected by researcher.¹.....213
- Figure 7.45 The Martin Luther King Jr. stamp was issued on January 13, 1979, as the second stamp in the Black Heritage Series.....219
- Figure 7.46 Pakistan Postage stamps issued on 29th November 1966, designed by Ashfaq Ghani. Image: Author’s private collection.....220

¹ Detailed data chart collected by the researcher is also attached at the end of the dissertation.

Figure 7.47 Pakistan Postage stamp 1996, featuring Muhammad Ali Jinnah. (Photo by a researcher from Pakistan Post Archives).....	222
Figure 7.48, Pakistan Postage Stamp issued on 14th August 1972, designed by Mukhtar Ahmed. Image Directorate general Pakistan Post Islamabad.....	223
Figure 7.49, Pakistan Postage Stamp issued on 11th September 1973, designed by Yousaf Butt. Image Directorate general Pakistan Post Islamabad.....	224
Figure 7.50, Pakistan Postage Stamp issued on 11th September 1994, designed by Adil Slahudin. Image Directorate general Pakistan Post Islamabad.....	224
Figure 7.51, Pakistan Postage Stamp issued on 25th December 1976, designed by Adil Slahudin. Image Directorate general Pakistan Post Islamabad.....	225
Figure 7.52, Pakistan Postage Stamp issued on 11th September 1998, designed by Saeed Akhtar. Image Directorate general Pakistan Post Islamabad.....	227
Figure 7.53, Pakistan Postage Stamp issued on 9 th November 1974, designed by Munawar Ahmed. Image Directorate general Pakistan Post Islamabad.....	229
Figure 7.54, Pakistan Postage Stamp issued on 9 th November 1975, designed by Adil Slahuddin. Image Directorate general Pakistan Post Islamabad.....	230
Figure 7.55, A set of 5 Postage Stamps were issued on 9 th November 1977, designed by Akhlaq Ahmed. Image Directorate general Pakistan Post Islamabad.....	231
Figure 7.56, Pakistan Postage Stamp issued on October 1998, designed by Faizi Ameer. Image Directorate general Pakistan Post Islamabad.....	232
Figure 7.57, Pakistan Postage Stamp issued on 1 st October 1995, designed by Adil Slahuddin. Image Directorate general Pakistan Post Islamabad.....	234
Figure 7.58, two stamps bearing the image of Pakistan's first female Prime Minister Benazir Bhutto were issued in 1995 and the other after her assassination in 2008. Image Directorate General Pakistan Post Islamabad.....	235
Figure 7.59, Pakistan Postage Stamp issued on 31 st July 2003 designed by Adil Slahuddin. Image Directorate general Pakistan Post Islamabad.....	236
Figure 7.60, Series of "Freedom Fighter commemorative stamps 1991, Sketches drawn by Saeed Akhtar. Image Directorate General Pakistan Post Islamabad.....	238
Figure 7.61, Pakistan Postage Stamp issued on 14 th August 2016 designed by Adil Slahuddin and painting by Saeed Akhtar. Image Directorate general Pakistan Post Islamabad.....	239

Figure 7.62, Pakistan Postage Stamp issued a series on Pakistani artists on 20 th July 2006 designed by Adil Slahuddin. Image Directorate general Pakistan Post Islamabad.....	241
Figure 7.63, Set of three stamps 'Salute to Army,' 1965, (Lahore Museum).....	242
Figure 7.64 Egypt 1952 King Farouk Air Overprint S.G.....	243
Figure 7.65, Pakistan Postage stamp June 1960, (Lahore Museum).....	244
Figure 7.66, Seven <i>Paisa</i> Pakistan Postage (Image Source Lahore Museum).....	248
Figure 7.67, Pakistan Postage stamp issued 16 th September 1963, (Image Source Lahore Museum).....	250
Figure 7.68, Pakistan Postage stamp June 1960, (Image Source Lahore Museum).....	250
Figure 7.69, Pakistan Postage stamp June 1960, (Image Source Lahore Museum).....	251
Figure 7.70, Pakistan Postage stamp June 1960, (Image Source Lahore Museum).....	252
Figure 7.71, Pakistan Postage stamps showing historical Mughal Architecture, (Image Source Lahore Museum).....	252
Figure 7.72, Pakistan Postage stamp carrying image of Minar-e-Pakistan, (Image Source Lahore Museum).....	253
Figure 7.73, Pakistan Postage stamp showing Educational Institutions, (Image Source, Lahore Museum).....	254
Figure 7.74, 60 <i>paisa</i> Pakistan's Postage stamp commemorating Decade of development, 1968, (Image Source Lahore Museum).....	257
Figure 7.75, Pakistan Postage stamp October 27, 1959, (Image Source Lahore Museum).....	257
Figure 7.76, Pakistan Postage stamp on Industries, (Image Source Lahore Museum).....	258
Figure 7.77, Data of Flora & Fion on Pakistan Postage stamps.....	259
Figure 7.78, Set of Pakistan Postage stamps on Snakes, (Image Source Lahore Museum).....	260
Figure 7.79, Pakistan Postage stamp on the Protection of Wildlife, (Image Source Lahore Museum).....	261
Figure 7.80, Set of Pakistan Postage stamps on Indus River Dolphins, (Image Source Lahore Museum).....	262

Figure 7.81, Pakistan Postage stamp on The National Animal of Pakistan- Markhor, (Image Source Lahore Museum).....263

Figure 7.82, A page from the file of Pakistan post dectoriat general Islamabad's archival collection. Showing different stamps issued. Photo by researcher.....266

Figure 7.83, A page from the file of Pakistan Post Office Islamabad's archival collection. Showing different stamps issued. Photo by researcher.....

Chapter 1: Introduction

In the contemporary digital era, where communication predominantly relies on virtual platforms, postage stamps continue to symbolize a tangible connection, preserving the art of graphic design and the power of semiotics. By critically analyzing the diverse visual elements, typographic choices, and cultural references in Pakistan's postage stamp designs, this dissertation seeks to unveil the intricate semiotic web that underlies these deceptively small and significant works of art.

Holding a unique position in the graphical representation of any nation, Postage stamps help bridge the realms of Graphic design and semiotics, where these intricate designs convey the practical function of postage and encapsulate the socio-cultural fabric of said nation.

Before delving into the detailed analysis of postage stamps, it is necessary to understand and specify postage stamps in the actual category of the field of art and design. Moving forward, this research sheds light on how postage stamps belong to the field of visual communication with a specific reference to the domain of graphic design. Examining the intersection of postage stamps and graphic design, analyses of various design elements and principles employed in stamp creation confirm that stamp design is part of graphic design. Graphic design is creating or selecting markings and placing them strategically on a surface to communicate a message. These are signals whose placement can give them a new value and whose context lends them a particular meaning.²

Investigating the interconnectivity between visual communication and semiotics, the importance of semiotics in decoding and interpreting the symbolic language embedded within

² Richard Hollis, *Graphic Design: A Concise History* (London: Thames & Hudson, 2002).

visual compositions is of great importance. Semiotics is the fundamental theory of meaning to comprehend and produce visual elements and signs, which are the ultimate products of graphic design applications.³ In addition to this, semiotics is a tool that can help improve the design process.⁴ Combined with graphic design, postage stamps are semiotic elements or symbols. These are the physical entities or the visual signs communicating messages. Designers employ visual elements to communicate and prompt a response or message, and semioticians study how things can influence people.⁵ So, the relationship between graphic design and its semiotic value has been introduced previously.

1.1 Scope of the Study

The research scope for studying the symbols, signs, and meanings of Pakistan's postage stamps is extensive and multidimensional. It involves delving into various aspects of stamp design, historical context, cultural semiotics, political semiotics, audience interpretation, and socio-political significance.

1. **Analysis of Design Elements:** This aspect involves a detailed examination of the graphic elements, visual composition, color choices, typography, and other design techniques employed in stamp design. Understanding how the combination of these elements

³ Thomas Ockerse and Hans van Dijk, *Semiotics and Graphic Design Education*. Visible Language (1979).

⁴ De La Cruz, L. Arturo and G. Mauricio Mejía. "Reflective didactic strategy to integrate semiotic theory and creative practice in graphic design education." *Art, Design & Communication in Higher Education* 16.1 (2017), 83-97.

⁵ Steven Skaggs, *Fire Signs: A Semiotic Theory for Graphic Design* (Cambridge: The MIT Press, 2017).

mentioned above, employed strategically in representing cultural values, conveying specific messages, and communicating the essence of Pakistan's identity, is pertinent.

2. **Historical Perspective:** Studying the predominance of particular people, occasions, or symbols on commemorative stamps across time can shed light on Pakistan's historical narrative and the significance of particular turning points. It aids in tracing the development of stamp themes and their relationship to national history.
3. **Cultural Semiotics:** In Pakistan, common cultural heritage, values, beliefs, and rituals are reflected in stamp designs through a process known as cultural semiotics. In order to preserve and promote cultural heritage, it looks at how traditional arts, festivals, clothing, architecture, and other elements are included in stamp designs.
4. **Political Semiotics:** In order to analyze the historical, social, and diplomatic importance of political personalities, symbols, and events that appear on stamps, political semiotics are used. It looks at stamp designs' themes about Pakistan's political battles, significant events, global connections, and diplomatic accomplishments.
5. **Socio-Political Significance:** This aspect examines the broader socio-political implications of stamp designs in Pakistan. It focuses on investigating how stamp designs reflect and, at times, influence cultural and political ideologies, aspirations, and values within the country. It explores how stamps contribute to national identity formation and shape public discourse.

A comprehensive yet enlightening understanding of the semiotic significance of Pakistan's postage stamp designs can be achieved by conducting research that encompasses the above-mentioned multifarious aspects. Corresponding insights not only shed light on the

country's cultural richness and historical development but also contribute to preserving cultural heritage and fostering cultural awareness among the public.

1.2 Thesis Statement

“Postage Stamps are recorded history of any country. Postage stamps act as enduring historical artifacts that tell the story of Pakistan and the design of postage stamps plays a significant role in portraying a nation's identity and serves as an iconic representation of the country for both national and international audiences.”

1.3 Research Questions

- What importance do postage stamp designs hold in National branding?
- What is the role of postage stamps as medium of communication design?
- How Postage stamps evolved into moments of socio-political history of a country?

1.4 Significance of study

Although historians, writers, and philatelists worldwide have achieved and contributed much remarkable work regarding the preservation of the historical features and data on postage stamps in Pakistan, the work in this field still needs to be improved and improved in terms of critical research. The significance of this study is to join the dots and fill in the missing pieces of historical value in the field of postage stamp design in Pakistan. Moreover, the dissertation will also focus on the evolution of techniques from the designing stage to the printing stage of these stamps. It will highlight the importance of postage stamp designing in formulating a logical chain between the authority and the designers to produce future art pieces in the form of postage stamps. This study will also help us identify Pakistan's position in national branding through

stamp design and its impact on a country's outlook. The primary aim of this study is to establish this as a part of the national design curriculum, highlighting the role of the South Asian region in the evolution and development of graphic design. Therefore, this research is an extensive yet comprehensive effort to help restore the importance of postage stamps, acknowledging it as a form of art as a significant part of graphic design and national iconography that preserves the twists and turns of socio-political events of a country's history.

In a comparative context, sociologists scrutinize various aspects of a society to understand its culture better and establish opinions about its different patterns and trends. A ubiquitous tool for them is the “cultural artifacts.” These cultural artifacts could be aesthetically created visuals, objects, and pieces that are purposefully designed and created for art. However, many times, these tend to be mundane objects that are regularly used by the public or are part of their day-to-day existence. Researching and analyzing the unique, the exotic, or the extreme, created especially for the domain of arts, provides an insight into the artist's mind where exploration of the objects that are part of everyday life helps unveil an average person's life, serving as a window in interpreting life in its rawest form. In its natural form, this raw picture provides a bigger picture that allows the interpretation of cultural and other influences of a specific period. Now, postage stamps are dual and can be grouped under both categories. First, from a designer's perspective, these are objects of art and aesthetic value. Secondly, sociocultural and political background, along with their existence being a testimony of patterns and trends of evolving nations, are the most natural and raw interpretation of the past and the present times. Postage stamps, therefore, are social objects of immense value and power as they reveal a great deal about the patterns of the past, the influences of the present, and the trends of

the future. The patrons of civilizations, namely postage stamps, serve as the connectors between humanity and keep the universal element of art alive.

1.5 Aims & Objectives

- 1- To articulate a complete historical data of postage stamps of Pakistan, with detailed dissection of design and influences of different factors on these designs.
- 2- To highlight the importance of postage design and establish it as significant area of Pakistan's national branding, and also a part of graphic design.
- 3- An effort to revive and pen, the art and process of printed postage stamp designs.

Chapter 2: Research Methodology

Discussion of postage stamps and philately in Pakistan is incomplete without a comprehensive research and exploration of the designs, the images, the symbols and the icons used on the postage stamps. Thorough discussion in the literature review and further consolidation of this discussion by application of theoretical framework necessitates an in depth qualitative analysis of the postage stamps in Pakistan. Detailed description of research design and methodology is discussed comprehensively.

In order to analyze, assess, and interpret the postage stamps through the eyes of graphic design and semiotics, the study uses a mix-methodology⁶ that leans heavily towards qualitative analysis but also focuses on quantitative analysis in specific areas. This integrated method enables a thorough analysis of both the visual components and the underlying symbolic meanings the stamps are intended to convey.

The visual elements of stamp design, such as composition, color, font, images, and overall aesthetics, are the main emphasis of the graphic design study. It entails looking closely at stamp design's technical elements and assessing how these design affect the stamps' aesthetic impact and ability to effectively express their intended meanings. This research offers insights into the technical and aesthetic features of the stamps and aids in comprehending their artistic and communicative qualities.

⁶ A mixed methodology approach to research combines several data kinds, methodologies, and viewpoints to address a specific research topic. It can improve the validity and trustworthiness of your findings as well as provide you a deeper and more comprehensive understanding of a subject.

The study of signs, symbols, and their meanings within a specific cultural environment is known as semiotics. Understanding the symbolic features and signs incorporated into the stamp designs is necessary for applying semiotic analysis to postal stamps. It investigates how certain cultural, historical, or political values are represented and communicated through the use of images, iconography, colors, and other stamp-related components. This research explores the symbolic and cultural dimensions as well as the deeper layers of symbolism.⁷ The new study analyses the stamps from both a visual and interpretive standpoint by merging these two techniques. In order to provide a thorough knowledge of the visual communication, cultural relevance, and historical context of the stamps, the results from both approaches can be combined. The mixed-methodology approach allows for investigation of the stamps' design decisions and how they affect their overall impact and ability to effectively deliver messages. It also enables the examination of the stamps' semiotic meanings and the cultural narratives they represent. The combination of graphic design analysis and semiotic analysis provides a more nuanced and comprehensive understanding of the postage stamps, enriching the study's findings and interpretations.

Qualitatively, the study focuses on structuralism, exploring the intrinsic and extrinsic methods of analysis and discourse. Quantitatively, this research studies the stamps from 1947 till 2022. It answers multidimensional questions such as: How many commemorative stamps have been produced during the reigns of different heads of state? What is the average number of

⁷ Symbolism is a literary device that refers to the use of symbols in a piece of writing. Symbols are objects or ideas that denote or suggest something else; they stand for or communicate ideas or notions that go beyond their literal meaning. For instance, a rose may signify love, beauty, or even death depending on the circumstance and the coloring.

stamps per theme? How many designers have been involved in designing postage stamps, and what is the typical number of postage stamps designed per designer?

The research involves inquisitive scrutinizing of the colors and the images on the design printed on the postage stamps. This step is followed up by analyzing the selected sample of postage stamps and eventually establishing the interpretations and the findings with authentic interviews of the printers and the designers involved in making of postage stamps in Pakistan in the respective decades. Raento (2006) employs similar research method to analyze and interpret the postage stamps of specific time frame in Finland. Raento & Brunn (2005, 2008) discusses how imagery on the postage stamps adds on to the literature contributing to the development of narratives at national forums, the international image of a particular nation and establishing a collective memory of their citizens. This is done through a thorough qualitative examination of approximately fifteen hundred stamps of Pakistan.

At present, the study utilizes the visual lens of semiotic analysis and deconstructs a selected sample of postage stamps in Pakistan. Furthermore, the application of Saussure's theory and structuralism as the theoretical framework is an integral part. It is argued and discusses how each and every figure and color on the postage stamps have a unique identity. They stand alone as a discourse on their own essence. On the other end, all the figures, elements or patterns are part of the design of a stamp and these work together to represent a collective ideology and vision or a unified perception of a personality, event, era, or even eras, with socio-political, cultural and economic tradition and backdrop. Employing this particular research methodology, establishes the currency and value of postage stamps as story-tellers of their own, the sources of scholarly data and finally hints at the scope of the study of postage stamps in relation to both

graphic design and semiotics. Furthermore, this underscores the significance of the processes engaged in the creation of postage stamps and their interconnectedness with other fields.

2.1 Research Sample and Tools

A crucial element and the first step of the research process involves identification of the research sample and tools. In this dissertation, the research sample consists of a set of postage stamps spanning over 75 years, published from the Independence Day of Pakistan since 1947 up until the year 2022. The sampling method for selecting the postage stamps research sample is non-probability purposive sampling method.⁸ Accordingly, of all the population of postage stamps issued in Pakistan from the year 1947 till present, samples are selected after dividing the stamps into various thematic groups. Furthermore, the second sampling method is taking stamps issued during the governance of different heads of Pakistan to determine the political climate of the country in different time periods.

The selection of the postage stamp in the sample is dependent upon the purposive method. According to this method, selection of the sample is based on “the inclusion or the exclusion criteria” for the research sample.⁹ The inclusion criteria for the present research sample is that each selected postage stamp represents key events, personalities or movements of the specific decades. Showcasing the transition of the decade as per social, political and economic trends of the subsequent. Any postage stamp that does not stand true to the above mentioned inclusion criteria is exempted from the research sample.

⁸ Ritchie, Jane, Jane Lewis, and Gillian Elam. "Designing and selecting samples." *Qualitative research methods* (2003): 77-108.

⁹ Ritchie, Jane, Jane Lewis, and Gillian Elam. "Designing and selecting samples." *Qualitative research methods* (2003): 77-108.

As research tools, interviews of different people helpful in this study are conducted along with accessing and utilizing the official archives of the government of Pakistan. An overview of the research sample and the research tools is given below:

- Archives at Pakistan Post Master General's Office (Islamabad)
- Archives at Pakistan Security Printing Corporation (Karachi)
- Archives and display Material at State Bank of Pakistan Museum
- Punjab archives at Civil Secretariat Lahore
- Archives at Bahawalpur Museum

Interviews are extremely important to this study. In qualitative research, interviews can be thought of as a type of consultation where the researcher aims to understand more about an issue as perceived by the person being questioned. Semi-structured interviews have been done as part of this study. Any interview in a qualitative research “attempts to understand the world from the subject point of view, to unfold the meaning of people's experiences. Moreover, qualitative interview is center of data collection”¹⁰ The use of interviews in qualitative research does not have a longer history. Qualitative interviews have their roots in the “in the anthropology and sociology of the early decades of the twentieth century.”¹¹

Eckerdal and Hagstorm¹² propose the utilization of qualitative questionnaires, initially an ethno-logical technique for documenting and gathering information about day to day life of

¹⁰ Gill, Paul, et al. "Methods of data collection in qualitative research: interviews and focus groups." *British dental journal* 204.6 (2008): 291-295.

¹¹ Rosalind Edwards and Janet Holland, *What is Qualitative Interviewing?* (London: Sage Publications, 2013).

¹² Eckerdal, Johanna Rivano, and Charlotte Hagstrom, “Qualitative questionnaires as a method for information studies research.” *Information Research*, 22.1 (2017).

individuals, as an effective approach for information studies. Semi-structured interviews aren't strictly adhered to, and how they're carried out depends on how the interviewee reacts to the questions or topics that the researcher presents. Although the researcher has prepared a set of questions depending on the study and topic, the subject's response allows the researcher flexibility to pose more elaborate inquiries than the ones that were first created. Researchers who claim that semi-structured interviews and in-depth interviews are the only sources of information for qualitative researchers support this idea as well.¹³ In conclusion, qualitative questionnaires yield abundant and valuable data that can benefit researchers across various disciplines. The respondents' contributions offer highly informative insights into diverse facets of both past and present everyday life, deserving greater attention from scholars. The interviewers for this study comprise of notable personalities related to this field of study directly in some way. They range from the postage stamp designers, to multiple bureaucrats working closely with these designers, from governing heads to the machine man, and from printers and renowned philatelists.

2.3 Theoretical Framework

In this dissertation, the theoretical framework applied for the examination of the postage stamps is based on visual methodologies. The postage stamps were interpreted as pictorial texts which explore and explain multi-layered socio-political markers relevant to their specific context, space and time. The language of visual and graphic design effectively conveys meaning through a network of images and signs. Visual communication is crucial in human interaction. Moreover, it profoundly influences our understanding of the world. Visual designers construct

¹³ DiCicco-Bloom, Barbara & Benjamin F Crabtree, "The qualitative research interview." *Medical Education*, 40.4 (2006).

narratives that influence cultural values and lifestyles through the use of components like color, typography, and layout. It is crucial to recognize the critical role that visual design plays in influencing good change and forming people's perceptions.

The cultural, social, and historical settings in which visual and graphic design is produced have a significant impact on it. Visual signs and symbols do not have intrinsic meanings; rather, these meanings are created within particular cultures and are shaped by social values, beliefs, and experiences. As a result, the same image or symbol might have varied connotations depending on the cultural or contextual context.

Structuralism is a literary theory, applied here as the theoretical framework, aims to understand the underlying processes and structures that control language and culture. The use of structuralism in visual and graphic design helps us understand how images and signals are arranged and structured to convey meaning. A structuralist approach can help us comprehend how Pakistani postage stamps convey concepts about the country's culture, history, geography, and the influence of any style or traditions across time by looking at the visual aspects such as color, composition, and images. Our comprehension of the underlying processes and structures that influence language, culture, society, and the visual communication communicated by postage stamps is deepened by this approach.

Structuralism sheds light on how signals and images are created and arranged to express meaning in the context of visual communication. Examining the interrelationships between visual components like color, composition, and symbolism as well as the cultural and historical context in which these components are used are all part of this.

The influence of social, political, cultural, and other constructs on visual texts is acknowledged by structuralism. This suggests that the cultural and historical context in which visual signs and symbols are used, rather than having a set meaning, determines their meaning. Structuralism aids in our understanding of how these constructions shape the meanings and associations ascribed to visual texts by examining the underlying systems and structures that control visual communication.

As a theoretical framework, structuralism emphasizes the underlying systems and structures that control language, culture, and society. Structuralism's branch of study known as semiotics specializes on the investigation of signs and symbols and how they convey meaning.

Understanding how visual signals and symbols develop meaning within their socio-cultural and political environments is aided by semiotics in the context of visual communication. As you noted, these signs and symbols can be interpreted in a variety of ways based on their usage context and cultural connotations.

According to structuralism, meaning is created via the use of signs and symbols within a wider socially built system rather than only coming from personal experiences or perceptions. In other words, meaning is not something that a person has by nature; rather, it is shaped and controlled by the systems and structures of language and society. This viewpoint emphasizes how important the larger social and cultural context is in determining how we understand the world and contends that meaning is produced by the social systems and structures that control language and culture rather than being the sole result of personal agency or experience.

The primary query that arose was: How can we examine the "units of cultural practice" that are not easily visible, like speech, ritual, myth, or custom? In areas where empirical comprehension, assessment, and analysis are impossible, such as myths, languages, and histories, this question also applies. The answer lies in interpreting signs and visualizing the unobservable relationships within the context of the societal structure. This approach forms the framework of structuralism for thinking and analysis.

To delve into the process of interpreting signs and data through a structuralist approach, Campolo¹⁴ (2020) refers to Bertin who promotes a functional and communicative theory of meaning that is informed by the way information theory was viewed in France. He emphasises that graphics are unambiguous "monosemic" sign systems, just like mathematics. Bertin creates a "image theory" to evaluate visuals according to how effectively they communicate information. He challenges reductionist inclinations to fix or universalize meaning by arguing that graphics are "living images" where fresh linkages created from data take the role of straightforward information transfer through representation. Bertin's theory of graphics is reminiscent of Ferdinand de Saussure's vitalist approach to semiotics, the study of how signs function in society.

These indications in Bertin's work include the lines, shapes, shadows, and colours that actualize possible linkages within the variable cultural data. During the structuralist era, Bertin's

¹⁴ Campolo, Alexander, "Signs and Sight: Jacques Bertin and the Visual Language of Structuralism." *Grey Room*, 78 (2020): 34-65.

diagrams and maps were disseminated across French institutions and print culture, appearing in esteemed publications like *Annales* and widely read publications like *Paris Match*.

The use of nonverbal communication to transmit messages is included in visual communication design. Visual communication can be made into a cutting-edge discipline by graphic designers by using pertinent linguistic or semiotic theories. Visual creativity and communication abilities must be developed since visual communication conveys information in a nonlinguistic way.¹⁵ According to Catterall and Peppler (2007), the ability to express ideas creatively through the visual arts is intimately related to modern social activities and depends on the ability to connect with the audience through the use of shared life experiences. Additionally, social consensus affects how value is created visually, and design education fosters visual creativity by drawing inspiration from cultural and personal experiences.¹⁶

When we look at the sign as a whole, we recognize the symbol's positive nature within its own domain, according to Saussure. Although the signified and signifier are essentially differentiated and negative when they are separated, when they are together, they produce a positive entity. The word "differences" is no longer acceptable or applicable after we compare one sign to another as a positive combination. This phrase should only be used to contrast similar sound patterns or concepts, such as written and vocal forms. While signals are only distinct from one another and do not differ from one another, each of the two signs contains significance. The

¹⁵ Manesh Agrawala, Wilmot Li, and Floraine Berthouzoz. "Design Principles for Visual Communication." *Communications of the ACM*, 54.4 (April 2011): 60-69.

¹⁶ Csikszentmihalyi, M, *Flow: The Psychology of Optimal Experience: Steps toward Enhancing the Quality of Life* (New York: Harper Collins Publishers, 1991).

signified, or "concept," according to Saussure, reveals that the signifier (or sound pattern) has already been psychologically processed as the listener's psychological perception of a sound.¹⁷

Since the 15th century, design has been seen as a subset of fine art, but it is truly a separate discipline.¹⁸ It differs from fine art in terms of technique and integrates cognitive and perceptual processes. Design can also evolve into a scientific and systematic discipline by employing appropriate principles and theories. The study in question applies narrative theory¹⁹ to visual design.

Although French researcher Tzvetan Todorov first introduced narratology²⁰ in 1966, it wasn't until 1985 that it really started to receive notice.²¹ A story, a discourse, and a narration make up a narrative. The narrative framework and dramatic tension are both present in the story, which alludes to the description given by a narrative. Narration includes the entire storytelling process, whereas narrative discourse is the technique for describing a sequence of events.²² In recent years, theories of narratology have always influenced the field of art and design,

¹⁷ Ferdinand de Saussure, Charles Bally and Albert Sechehaye, *Course in General Linguistics*, trans. Wade Baskin, (New York: Columbia University Press, 2011).

¹⁸ Jorge Frascara, "Graphic design: Fine art or social science?" *Design issues*, 5.1 (1988): 18-29.

¹⁹ Like structuralism and semiotics, from which it derived, narratology is based on the idea of a common literary language, or a universal pattern of codes that operates within the text of a work.

²⁰ The literary theory or critique that examines how narrative works, including its themes, cliches, and symbols.

²¹ Bal, M., & van Boheemen, C, *Narratology: Introduction to the Theory of Narrative*, (Toronto: University of Toronto Press, 2009).

²² Onega, S., & Landa, J. A. G, "Introduction." *Narratology: An Introduction*, 1 (2014): 1-35.

particularly in the form of iconology, which represents the narrative design of visual communication.²³

Narratology is a revolutionary design idea that has been embraced by both design professionals and academics in the context of design applications. In Taiwan, a lengthy time of monitoring of design exhibitions and student design contests demonstrates a significant drop in the inventiveness of design students. The abundance of design application programs brought on by technology developments can be partly blamed for this reduction. A larger emphasis is being placed on the visual effect of design rather than its core as a result of these programs, which have steadily reduced students' design uniqueness.

Along with the application of Structuralism, this dissertation also focuses on the application of narratology, a theory of narrative, as an innovative instructional model for visual communication design education. Narratives have been used since prehistoric times to describe events and convey messages, and they serve as a fundamental pathway for understanding societies and reflecting the world or personal life.²⁴ The advent of Narratological research is linked with French structuralism, which emphasizes the internal structure of texts and combinations of multiple elements in a narrative. Structuralism itself originated from Ferdinand

²³ Yang, Chao-Ming and Tzu-Fan Hsu. "New Perspective on Visual Communication Design Education: An Empirical Study of Applying Narrative Theory to Graphic Design Courses." *The International Journal of Higher Education*, 6 (2017): 188-198.

²⁴ Bal, M., & van Boheemen, C, *Narratology: Introduction to the Theory of Narrative*, (Toronto: University of Toronto Press, 2009).

de Saussure's theory of the linguistic sign, highlighting the connection between language and narrative and interplay of different signs and structures.²⁵

The development of postal systems around the world, the thematic representation of political, social, and cultural influences and trends at the time that particular stamps were issued, and, most importantly, a structuralist discussion of the icons and symbols engraved and carved on postage stamps, are all topics that must be covered in order for a study to be considered complete. Thus this research on Pakistan's postage stamp design, encompasses different modules and sub branches of semiotics and qualitative and quantitative research methods to analyses the official postage stamps issued since 1947 till date.

²⁵ Herman, David, "Towards a 'natural' narratology By Monika Fludernik (review)" *Language*, 76.1 (2000): 199-200.

Chapter 3: Literature Review

This chapter systematically reviews the literature related to postage stamps and numerous studies on the stamps. It will first explore literary review literature on what a postage stamp is. Secondly, it will discuss the structure and function of postage stamps, and thirdly study the connection between postage stamps, graphic design, and semiotics. A review of studies reveals that in Pakistan, there exists a research gap in Philately, which is filled with a more holistic approach towards studying stamps (in Pakistan). This study aims to deconstruct the visual elements on stamps in Pakistan in chronological order using Saussure's deconstructive theory for semiotics.

The postage stamps are pieces of paper usually cut in rectangular, square, and circular shapes. They come in many colors and designs. The colors and designs on the stamps work as icons, giving identity to the vision of a community, state, or nation. The images, colors, and patterns then narrate stories, retell histories, and applaud heroes.

Postage stamps are an essential and highly underrated part of visual studies and culture. These readily available paper-made tokens of varying colors and almost negligible size hold power to represent nations, define histories, interpret and voice trends and opinions, and, at the same time, generate revenue for the state.²⁶

Stamps are like other non-book or authentic materials such as coins, posters, banknotes, and maps. However, they are differentiated from these by using illustrations as a minute canvas

²⁶ Raento, Pauliina, and Stanley D. Brunn. "Visualizing Finland: Postage Stamps as Political Messengers." *Geografiska Annaler. Series B, Human Geography* 87, no. 2 (2005): 145–63. <http://www.jstor.org/stable/3554307>.

to communicate their content. They become the resources that record information about a nation, its culture, its development, and its progression. The postage stamps illustrate a society's commercial, social, historical, cultural, and economic aspects, interpreting it in its unique style. The tools that help postage stamps communicate messages are the images, the illustrations, the icons, and the text. In some places, such as Turkey, Anameriç, the philatelic material is only regarded as a collectible and a souvenir to cherish, whereas in others, these become agents of change.²⁷

Postage stamps, for centuries, have been important messengers of human interaction. However, in the present world, their usage is reducing gradually yet exponentially because of the trends of tweets and conversational threads. However, their importance must be supported as they still are perpetrators of arts and imagery. Initially, the stamps were functionally designed and used to mark payments and transport a letter. Symbolically, these stamps carry in-depth meaning and express the sentiments of many, ranging from nations to individuals and eras. Producers and creators of stamps can use the stamps to represent and promote national emotions, values, and identities. These can work as visual statements on government issues to solidify public opinion. These can also be the political and social voices promoting a certain agenda for the state. The visual canvas of the stamps can also be used to represent social and domestic arts, crafts, guilds, events, and even people.

When used as messengers for communication on letters, stamps can provide considerable insights into the sender's location, culture, and other values to the receivers. The images, the colors, and the patterns all have voices on a stamp, and each aspect of the art had a different

²⁷ Anameriç, H, "FİLATELİK MATERYALİN NİTELENMESİ." *Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi*, 58.1 (2018): 595-622.

story to tell. The present study aims to explore this aspect of stamps. It will analyze the stamps in Pakistan through graphic design and semiotics and interpret the symbols, images, and icons on the stamps produced in Pakistan.

Moving on, the "Penny Black" was a groundbreaking mark in the design and printing industries and a significant postal reform. On May 6, 1840, Great Britain produced the world's first prepaid adhesive postage stamp. It was such an original and successful concept that, within a decade, nearly every major country with a postal system had enthusiastically adopted this new device. To think of a postage stamp as anything other than a tiny sticker that is used as a prepayment for sending letters and packages, losing all significance after the intended recipient receives it and having no significance to anyone other than philatelists—those who collect and study postage stamps and related items—took at least a century or more. Even after such a long period of time had passed, some experts in this subject who were connoisseurs also continued to have the same views as the general population.

3.1 Postage Stamps: Functions

The state machinery produces postage stamps in any country, and the appointed authorities, the bureaucrats, and other political and social factions involved take the decisions. All these factions are of authority or part of the state mechanism. The views or opinions of the general public might or might not be considered. The resulting product is an assemblage of images, sceneries, signs, symbols, and views that tell stories of their own. Each color, icon, and theme has a story associated with it. Some stories can be traced back to historical and socio-cultural influences, whereas others can be traced to gender interpretation and identity formation.

Originally, the postage stamps were designed and created to help generate revenue for the state. The stamps also helped the less literate and less fortunate factions of the society send

letters to the correct address. The stamps, therefore, had pictorial and visual symbols associated with and connected with the destination address. The two observations that can be made are that, firstly, right from the beginning, graphics and visual imagery were an integral part of the postage stamps. Secondly, the symbols, imagery, and visuals on the postage stamps were not randomly selected but were put together with careful observation, analysis, and choice to make the stamps flag-bearers of nations, states, communities, and even ideas, concepts, and personalities.

The images and symbols on the stamps indeed tell stories and show vivid pictures depicting histories. A single postage stamp from a specific time and context communicates immense information about a country including the socio-political influences, economic trends, religious beliefs, and cultural hues.²⁸

Reid²⁹ reviews the importance and usefulness of postage stamps. The study considers stamps an imperative source and tool for historians, placing the art form in discussion at a pivotal place when discussing its functions. The combined lens of history and design categorizes the parts of postage stamps into three basic but distinct categories. The first function of the postage stamps is to consider these as entities or physical objects collected for leisure, passion, and taste. Secondly, the postage stamps serve as the evidence and record of postal services over ages and are readily available sources for official use. Thirdly, postage stamps are symbol-bearers for countries, states, nations, communities, and ideologies communicating messages and continuously contributing to arts and design.

²⁸ McQueen, H. "The Australian Stamp Image: Design and Ideology." *Arena*, 84(1988): 78-96.

²⁹ Reid, Donald M. "The symbolism of postage stamps: a source for the historian." *Journal of Contemporary History* 19.2 (1984): 223-249.

Kirman and Jackson³⁰ call postage stamps useful additions to and resources for history textbooks and curricula. Nussel & Cicogna³¹ discusses the use of postage stamps as authentic objects used in the classroom for learning purposes. Referring to postage stamps as the “pedagogical instruments in the curriculum,” the study focuses on the importance of symbols and visuals as the sources of creative and artistic inspiration. Furthermore, Jung³², in a similar study, discusses the case of using stamps in the German context. All these studies affirm that postage stamps bridge the gaps between different nations and communities and provide information on and knowledge of the target community or the state to the learners.

Postage stamps provide other functions besides letter deliverers; they showcase the cycle of change and voice the propaganda in any nation at any given time. These have been used in the history by both the leftists and rightists. Lauritzen³³ discusses using postage stamps to strengthen the rule of Hitler further and spread his propaganda in German.³⁴ They were produced over the period of twelve years and represented and utilized propaganda art.

Ogletree et al.³⁵ studied the stamps printed in the United States for their female and male representation, the ratio, and the portrayal of the roles, respectively, for each gender. The study was based on the hypothesis that stamps are objects of household use and can leave an impact on

³⁰ Kirman, Joseph & Jackson, Chris. “The Use of Postage Stamps to Teach Social Studies Topics.” *The Social Studies*. 91(2000): 187-190. 10.1080/00377990009602464.

³¹ Nussel, F. and Cicagna, C. (1997) “Postage Stamps as Pedagogical Instruments in the Italian Curriculum.” *Italica*, 69(1997): 210-227. <https://doi.org/10.2307/479527>

³² Jung, “Germany Through Stamps.” *Unterrichtspraxis*, 14(1981): 246-59.

³³ Lauritzen, Frederick. “Propaganda Art in the Postage Stamps of the Third Reich.” *The Journal of Decorative and Propaganda Arts* 10 (1988): 62–79. <https://doi.org/10.2307/1504019>.

³⁴ Third Reich stamps were a series of postage stamps issued by the German government from 1933 to 1945. These stamps featured various designs and themes, including portraits of prominent figures, historical events, and symbols associated with the Nazi regime.

³⁵ Ogletree, S., Merritt, S., and Roberts, J. “Female/male portrayals on U.S. postage stamps of the twentieth century.” *Communication Research Reports*, 11.1 (1994): 77–85. Retrieved from <http://tinyurl.com/ottpj92>

children and adults, hence forming opinions, creating biases, and developing trends and agendas. It, therefore, becomes imperative to study gender-relevant context and representation on the twentieth-century stamps printed in the United States. The investigations found that the representation of males outnumbered that of the females clearly when it came to the ratio. The number of stamps representing females, however, had shown a considerable increase in the later years. The portrayal of the roles of males and females also showed remarkable differences. The portrayal of women was more traditional as compared to the men.

Jones³⁶ further expands the horizon as he includes the usefulness of postage stamps for science and scientists in his discussion when talking about the functions of the stamps. The study is concerned with the identification function of the stamps; symbols, images, and icons on the stamps represent personalities and provide them with identities. The study describes the service of the postage stamps in studying the attitude towards science and scientists in a nation. The study hypothesizes about the underrepresentation of scientists on postage stamps in Britain compared to France and West Germany. It consequently evaluates and examines the representation of the scientists on the stamps from the period 1951 – 90. Findings negated the supposed underrepresentation of scientists on the British stamps and showed the influence of policies of postal authorities instead of public attitude on identity formation through postage stamps.

Hakan³⁷ emphasizes the need to consider visual elements such as design, colors, pictorial, text, denomination, and even the country when analyzing stamps. He argues that stamps are more than just adhesive papers on envelopes indicating official services and finances. His

³⁶ Jones, P. "Posting the Future: British Stamp Design and the 'White Heat' of a Technological Revolution." *Journal of Design History*, 17.2(2004): 163-76.

³⁷ Hakan, A. "Stamps as an information source in the National Library of Turkey." *Library Collections, Acquisitions & Technical Services*, 30(2006): 117– 127

collection of stamps revolves around Turkish philatelic history and resources. Hakan refers to the Turkish collection of stamps as informers of history with meanings, symbols, and interpretations. This dissertation attempts to do something similar with Pakistan postage stamps printed over time using Saussure's deconstruction framework.

Brunn et al.,³⁸ investigate stamps by viewing them as essential parts of visual culture. Brunn's research focused on examining music themes and topics on postage stamps of Brazil, Senegal, and Hungary. In each case, the variety of editions or issues were counted and examined, the instruments and the composers were discussed, and the events marked on the stamps were recognized.

Kevane (2008)³⁹ studies postage stamps from Sudan and Burkina Faso as "official representations of the nations," respectively. His study, however, focuses on comparison and on the number of postage stamps printed over time. He also talks about the monetary value of postage and stamps and the important part they play in generating revenue for a country. The power of stamps, on the other hand, extends beyond these. Postage stamps get this power from the visuals printed on them, the messages they communicate, and the images they form. The research by Spaenjers et al.⁴⁰ also focuses on British postage stamps in different periods. They agree that the early stamp collection began for various reasons: aesthetic appeal and value; design, visuals, and motives; theme or subject; and the reproduction and production process and method. The study amalgamates and reduces the postage stamps to financial tools only. A similar

³⁸ Brunn, Stanley D. "STAMPS AS MESSENGERS OF CULTURAL TRANSITION". *Geographical Review*, Vol. 101, No. 1, January 2011, pp 19-36.

³⁹ Kevane, Michael, "Official Representations of the Nation: Comparing the Postage Stamps of Sudan and Burkina Faso." *African Studies Quarterly*, 10.1 (2008).

⁴⁰ Spaenjers et al. "Ex post: The investment performance of collectible stamps." *Journal of Financial Economics*, 100.2(2011): 443-458

pattern is observed in the study by Gerber⁴¹ where he observes the evolution of British postage stamps to be a "microcosmic performance of the system that created them." The angle shifts to stamp collectors and their vital role in the philatelic history over time. In conclusion, ignorance of design and visuals over the period of time is a considerably colossal understatement, as stamps carry meaning more than just being financial tokens.⁴²

The study by Hirwade and Nawlakhe⁴³ discusses the visual aspects of philately in detail. This discussion and analysis revolves around the themes, the flora and fauna used in images, the colors, and the number of stamps issued. The study is limited to the Indian context and a comparative analysis with the world. The present dissertation focuses on visuals and semiotic interpretations with specific reference to postage stamps of Pakistan.

Pop et al.⁴⁴ discuss postage stamps' semiotic and symbolic importance. The study again, like other research, highlights the importance of visuals and symbols for inclusion in ecological education systems and streams. The sources of the postage stamps are varied and do not particularly align with one country. Including postage stamps in an ecological study is important, but this dissertation looks at it from semiotic and graphic design lenses. It also aligns the selection of stamps with one country, Pakistan.

Andreou et al., (2017)⁴⁵ address the representation of gender roles and the associated stereotypes on the postage stamps. Methodologically, the study analyzes the postage stamps from

⁴¹ Gelber. "Free Market Metaphor: The Historical Dynamics of Stamp Collecting." *Comparative Studies in Society and History*, 34.4(1992): 742-769

⁴²Shaughnessy, Adrian, *Graphic Stamps: The miniature beauty of postage stamps*, (2016).

⁴³ Hirwade, Mangala Anil. & Nawlakhe, Ujwala Anil, "Postage stamps and digital philately: Worldwide and Indian Scenario." *The International Information & Library Review*, 44.1 (2013): 28-39.

⁴⁴ Pop, Leonard & Cioruța, Bogdan-Vasile & Coman, Mirela. "Considerations regarding the implications of philately in ecological education." 1(2017): 57 - 62. 10.37193/SBSD.2017.1.07.

⁴⁵ Andreou, Sonia & Stylianou, Stephanie & Zantides, Evripides. "Gendering the nation: A case study on the postage stamps of Cyprus." *Semiotica*, (2017).

1960 - 2013 produced by The Republic of Cyprus. The images, the signs, and the pictures were interpreted to tell more about the social construct and the stereotypes relating to gender roles. In Cyprus, the non-verbal signs revealed that women's representation on postage stamps was described more to and connected with emotional qualities. In contrast, the more practical and vital aspects were associated with male stamp representation. Even the number of stamps varied; there were more stamps for men than women. Stamps, therefore, present a holistic and complete picture of the society, community, or state that produces it. In this case, the stamps clearly showed the gender distribution, the roles and responsibilities associated with the genders, and the dominance of one gender over the other in Cyprus.

Gee & Das⁴⁶ (2018) discuss in detail the process of printing stamps, the technologies, and the innovations. The research overlooks the need to highlight the influence of design in the process. It also does not consider the semiotic interpretations of the semiotic theoretical framework – a requisite for understanding the evolution of the postage stamps process worldwide.

3.2 Postage Stamps as the Communicative Tools

Studies on stamps or philately are replete with rigorous approaches to socio-political interpretations, investigations of movements' eras and developing trends, and technological advancements and their influences. Icons and images on postage stamps construct national narratives, build a country's image, and become cultural and socio-political ambassadors within and outside of the state (Burn et al).⁴⁷ These are, therefore, more than mere images imprinted and

⁴⁶ Gee, Genevieve V. A. and Das, Indraneil, "Creative innovations and advanced printing technologies in contemporary postage stamps from Malaysia." *Journal of the Philatelic Society of Kuching, Sarawak*, 13.2. (2021): 49-76.

⁴⁷ Pauliina Raento & Stanley D. Brunn, "Picturing a nation: Finland on postage stamps, 1917–2000," *National Identities*, 10.1(2008): 49-75, DOI: 10.1080/14608940701819777.

carved on the stamps and hold immense semiotic meaning and significance. The postage stamps with their icons, on being viewed through the lens of semiotics, are translated or interpreted as multilayered texts existing in the context of specific time and space and open to varying identities.

The presence and use of graphics, icons, and design in stamps are taken for granted and interpreted into generalization, resulting in a relatively fewer number of studies on icons and semiotics. From the graphic design perspective, the stamps display connotations and denote meanings through images. Considering or analyzing stamps under one specific lens would be a massive underrepresentation of the functions of the postage stamps. In fact, representatives of art, culture, society, and the nation have more critical functions than being a payment token for sending documents across.

The symbols, the colors, and the themes on the stamps are fluid. These symbols communicate, and fluidity makes it difficult to segregate one aspect from the other; instead, all these themes and elements merge to present a postage stamp. The function is not restricted to numbers and alphabets but also connects with the visuals, and the stamp has different purposes.⁴⁸

Brunn⁴⁹ focuses on a postage stamp's different functions. His study brings into the limelight the postage stamps as communicators and promoters of objectives of the state as well as of the national identity. Arguing that the postage stamps fluidly trace the transitioning of political and economic issues, the other researchers of the times lack a perspective and discussion on this aspect. Brunn's research focuses on the states of Russia and Ukraine. Russia's

⁴⁸ Brennan, Sheila A. *Stamping American Memory, Collectors, Citizens and the Post*. University of Michigan Press. 2018

⁴⁹ Brunn, Stanley D. "STAMPS AS MESSENGERS OF POLITICAL TRANSITION." *Geographical Review* 101, no. 1 (2011): 19–36. <http://www.jstor.org/stable/41303605>.

state refers to these states' political and economic transitions in specific times and eras. The present research aims to do the same for the postage stamps of the State of Pakistan. The thematic exploration, however, will not be limited to political and economic transitions in specific times but will interpret the symbols and icons on the postage stamps and their relevance to specific themes, designs, and Pakistani culture and society.

Gary Osmond⁵⁰ researched the postage stamps by the USA in 2002 to commemorate Hawaiian athlete and cultural icon Duke Kahanamoku. The Kahanamoku stamp worked to preserve social memory, an area widely ignored by literature reviewers and researchers. Gary (2008) explores “Postage stamps as an under-explored form of social memory and historical evidence and questions the weight and importance of stamps relative to other types of social memory. Intuitively, postage stamps might appear to be a relatively insignificant form of evidence; certainly, they have not been widely utilized by historians, including Pacific historians. Through an examination of the origins, semiotics, and impact of the Kahanamoku stamp, this paper argues that stamps have the potential to reveal broad, underlying cultural forces and meanings and re-evaluate their commemorative and interpretive effectiveness alongside other complementary forms of social memory.”

Kearns et al.⁵¹ studied the use and effectiveness of postage stamps in health promotion. The postage stamps from New Zealand were checked. These postage stamps thematically contributed to awareness and understanding of children's health and well-being. These were produced and sold as part of fundraisers to raise money for the exact cause every year since 1929. It was found that the postage stamps promoted awareness of children's health. Secondly,

⁵⁰ Gary Osmond. “Modest Monuments?” *The Journal of Pacific History*, 43.3(2008): 313-329, DOI: 10.1080/00223340802281585

⁵¹ Kearns, RA., Coleman, T., Edmeades, J., “New Zealand children’s health stamps: ideological artefacts linking health and place.” *Social Science and Medicine*, (2019): 38-46.

the imagery on the stamps helped in creating awareness about different aspects related to children's health and well-being. These images, such as butterflies and birds on the 2016 stamp, made it easier to connect to the idea that children are vulnerable beings and need protection. Kearns et al.,⁵² argue that postage stamps have financially supported the building of health camps in New Zealand, resulting in the agencies coming together and promoting healthcare and the benefits. The methodology of the research took the stamps as a case study. It worked on employing critically interpretive means to identify prevalent signs, both visual and textual, on the postage stamps.

It is argued that postage stamps are specific moveable objects that influence the perceptions of many who come across them. These, as carriers of messages, when moved from the sender to the receiver, also convey meanings and express intentions. Hence, based on the assemblage thinking process, the postage stamps can be regarded as micro-billboards advertising different causes, increasing funds through the price paid for their use, and finally creating awareness of what constitutes children's healthcare and well-being. The elements of a stamp, such as its use, design, content, ideology behind it, colors, and mobility, all constitute a coherent collection of elements that work together to reflect the influence of and on the individuals, the groups, the community or a nation on the whole. The placement of specific messages within postage stamp designs indicates the numerous co-existences of power recognized as a common aspect of assemblage.⁵³

⁵² Kearns, RA., Coleman, T., Edmeades, J., "New Zealand children's health stamps: ideological artefacts linking health and place." *Social Science and Medicine*, (2019): 38-46.

⁵³ McFarlane, Colin & Ben Anderson. "Thinking with Assemblage." *Area*, 43.2(2011): 162-164.

According to Li⁵⁴, assemblage in the context of thinking refers to the gathering of diverse elements that consistently come together to form a recognizable terrain of action and debate. Anderson and McFarlane⁵⁵ note that proponents of this concept often highlight several key processes, including collection, coherence, and dissemination, in the assembly and reassembly of socio-material practices. These collective workings of elements have been explored and discussed in various disciplines, such as social policy, political mobilization, and economic production. This study aims to analyze postage stamps in Pakistan using a deconstructive semiotics approach while also incorporating assemblage thinking to consider all the interconnected elements within a stamp. Baker and McGuirk⁵⁶ argue that common features of assemblage thinking encompass a focus on diverse elements, processes, as well as products, forms of labor, and associated outcomes. The icons, graphics, colors, stamp production techniques, laborers involved, and general procedures that all contribute to the idea of assemblage thinking must all be taken into account when using this perspective to analyze postal stamps.

The designers of postage stamps frequently include artwork and visuals like portraits, symbols, or landscapes because there isn't much room for text on them. These graphics are distinguished by vivid hues, instantly recognizable symbols, slogans, and patterns representing notable people and significant events.⁵⁷ According to academics, comprehending the “persuasive

⁵⁴ Li, T. “Practices of assemblage and community forest management,” *Economy and Society*, 36.2(2007): 263–293.

⁵⁵ McFarlane, Colin & Ben Anderson. “Thinking with Assemblage.” *Area*, 43.2(2011): 162-164.

⁵⁶ Baker, Tom. & Pauline M. McGuirk, “Assemblage thinking as methodology: commitments and practices for critical policy research.” *Territory, Politics, Governance*, 5.4, (2017): 425-442.

⁵⁷ Lefrere, Jean-Jacques & Bruno Danic, “Transfusion, blood donation, and postage stamps: A worldview review.” *Transfusion*, 50.8 (2010): 1838-48.

cartography”⁵⁸ of stamps is necessary to interpret them as visual images. Postage stamps convey meaningful visual messages about a nation's legacy, heritage, and worldview. They are official products observed by both residents within the country's borders and individuals elsewhere.

Furthermore, postage stamps are seen as representations of imagined communities that celebrate festivals, and holidays and commemorate heroes and conflicts.⁵⁹ This study seeks to interpret postage stamps in Pakistan by focusing on their icons. Additionally, it aims to explain and provide examples of how assemblage thinking contributes to the stamps' overall composition, effectively influencing the socio-cultural, political, and economic environment of Pakistan.

3.3 Postage Stamps in Pakistan: Features, Design, Icons and Semiotics

The United India post-British rule was divided into two separate states in 1947, i.e., Pakistan and India. The successive independent states and regimes of Pakistan and India since then have been producing significant visual text in the form of postage stamps. These were circulated throughout the world with the postal services and consequently helped in forming an image of Pakistan and India as sovereign states.⁶⁰ In Pakistan, the freedom movement post-independence garnered a lot of attention with the right to designs with exclusive printing of subjective postage stamps representing Pakistan and the newly born state's vision.

Postage stamps in Pakistan since then have been miniature visual narratives on national discourse, identity, policy, and development. Similarly, postage stamps are the primary sources

⁵⁸ Zeigler, D.J. “Post-communist Eastern Europe and the cartography of independence,” *Political Geography* (2002): 21, 671–686.

⁵⁹ BRUNN, STANLEY D. “STAMPS AS MESSENGERS OF POLITICAL TRANSITION.” *Geographical Review* 101, no. 1 (2011): 19–36. <http://www.jstor.org/stable/41303605>.

⁶⁰ Sharma, Manu. "Postage stamps as sites of public history in South Asia: an intervention." *India Review* 20.5 (2021): 540-564.

that can help explore the public history of Pakistan and understand the contours of history based on visual archives postage stamps have built over time.⁶¹

The history of postage stamps of Pakistan over the past seventy-four years is replete with different modes of illustration, printing methods, icons, and their significance and graphic trends.

After gaining independence in 1947, Pakistan initially adopted the British Indian monetary system. The Rupee, marked with the letter *Rs.* and abbreviated as *PKR*, was the main unit of money. It was divisible into 16 *Annas* or 64 pieces, with each *Anna* consisting of four pieces. The Rupee was decimalized on January 1, 1961, and divided into 100 *pence*, changing its name to *paise* (*sing. paisa*). Before 1961, postage stamps had varied denominations of *Pie*, *Anna*, and Rupee printed on them; beginning in 1961, the values were written in *Paisa* and *Rupee*. The nation's name was also written in Arabic and Latin scripts in Urdu and English, but from 1956 to 1972, Bengali was also introduced as a third language for the nation's name on postage stamps. The visual design of postage stamps, which includes ornamental motifs or frames, national emblems and insignia, portraits of rulers or important figures (especially on commemorative issues), and pictures with the broadest variety and endless range of themes, is the third essential component of postage stamps. The text, the fourth element, elaborates on the concept and subject of postage stamps in addition to the pictorials. Information about the plate number, designer, printer, and other philatelic data lie outside the sheet's lower margin. In a historical study, Data and Methodology are typically used. Collecting is exhausting, but cataloging postal stamps takes much time and effort. In general, there seems to be less consistent when releasing a comprehensive list of postal stamps. The authoritative data source for scholarly research is a

⁶¹ Sharma, Manu. "Postage stamps as sites of public history in South Asia: an intervention." *India Review* 20.5 (2021): 540-564.

significant problem in such circumstances, especially when a long period of time is being studied. The first Pakistan Post publications debuted in 1960, and up until 1970, the record remained steady. The recording of postage stamps appears to have slowed down after 1970 (the missing chains can be seen from 1971 to 1974 and again from 1977 to 1990).

Fortunately, this shortcoming was fixed because of Akhtar ul Islam Siddiqui's regular cataloging. It has been noted that the first and earlier service stamps are only for the mail service of governmental departments. In the future, additional stamp categories will include Airmail, Railway, Submarine, Official, Military, Newspaper, etc. It was first published in 1975, and later editions from 1976 to 1980's records were included. *Collect Pakistan Postage Stamps regularly from 1982 to 2000* was the title used when it was reissued. The majority of the time, private publishers or individuals released similar catalogs, sometimes with a broader range of themes and focuses.

In addition, the academic writings of Usman Ali Isani⁶² are essential sources on this issue. Since 2008, A. I. Siddiqui has devotedly maintained the Pakistan Philately online catalog, which is helpful for a first approach towards fundamental information but less suitable for focused study due to sporadic remarks and low-resolution photos. The Pakistan Post, which offered a variety of comparable materials available on its official website, was better than the Siddiqui Online Catalogue.

Moving on, Khan⁶³ categorizes the graphic trends in the postage stamps of Pakistan in three distinct phases. First, Era-1 is termed as 'Line Art.' It spans from 1948-64. This era

⁶² Ron Doubleday & Usman Ali Isani. *Pakistan Overprints on Indian Stamps 1948-49*, (Lahore: Pakistan Philatelic Association, 1974)

⁶³ Khan, Muhammad Sher Ali. "Chronicling Graphic Design Trends of Pakistan Postage Stamps." *Humanities and Social Science*, 27.2 (2020): 95-119.

is further split into monochromatic (1948-54) and polychromatic (1955-64) stages. Almost all the postage stamps from 1948 – 1957 were printed using the intaglio process along with other techniques including gravure, emboss, and serigraphy. All stamps were created and produced in a single color during the initial phase. However, in the second phase, drawings were still mostly drawn in their distinctive line art but were now colored to complement the designs. Second, Era II covers the years 1965 through 1970. The significant features of this era include the use of clipart and halftone.⁶⁴ This is significant since before the invention of contemporary clipart, graphics other than human figures were symbolic and reproduced on postage stamps in halftone. Thirdly, the next era, Era-III, spans from 1971 to 2018 and is termed the photographic era. The majority of stamps from the 1970s and onwards were printed using the offset lithography technique. Postage stamps were reprinted in this period using either authentic photographs or full-color painted illustrations printed using offset lithography.

The three most frequent printing processes for postal stamps are relief, recess, and lithography. While offset lithography is an advanced technique that can quickly reproduce multi-color printing and sophisticated images, relief printing is better suited for overprinting, and recess printing is better for spot color printing or line drawing illustrations. The older printing technique and drawing mode occasionally reemerged in succeeding phases, thereby overlapping the style. Still, it stayed prevalent for a specific amount of time, and this period is designated as a period of graphic trends.

Pakistan had many difficulties in 1947 as a newly formed nation, but the country's mail system was never neglected. The fact that Pakistan became the 89th member of the Universal Postal Union on October 10, 1947 and that the Office of Postmaster General was operationalized

⁶⁴ Halftone is a technique used for printing images or pictures into a dotted gradient. They are done by using halftone screens, and now they are done through digital filters.

in Lahore on August 15, 1947, both speak to the importance of the mail service. It was a time when, on the one hand, the institutions and structures of colonialism were being dismantled as Pakistan entered the post-colonial era, and on the other hand, both India and Pakistan were fighting to create and manifest themselves as contemporary nationalist nations on the international scene.⁶⁵

The country's unstable sociopolitical structure and weak economic situation were detrimental to the growth of any industry. It took about a year to create exclusively Pakistani postal stationery and stamps in this case since there was an initial barrier to creating more personalized postage designs caused by insufficient security printing equipment. Pakistan had to use the modern definitive British Indian series mandated by an agreement among the three nations, including Britain, India, and Pakistan, from launching the postal service until the release of the new postage stamps. The agreement stated that Pakistan would use Indian postage, both definitive and service, without any additional fees starting on October 1 and lasting through November 1, 1947. In reality, Pakistan had to use up the entire stock of Indian Postage before creating its own representative postage. By overprinting the term "Pakistan," a set of 19 British India stamps with a portrait of King George VI (KGVII) was kept in circulation.

Nasik overprints are offset lithographs used to overprint the KGVII stamps at Nasik Security Press in Mumbai. However, seeing the British monarch on stamps and postcards was probably upsetting Pakistani citizens' feelings. As a result, a postmark reading "Pakistan Zindabad" (long live Pakistan) written in Urdu and English (in figure 1.4) was introduced, which sufficiently obscured the monarch's image to appease the public.⁶⁶

⁶⁵ Tarar, N. O. "Aesthetic Modernism in the Post-Colony: The Making of a National College of Art in Pakistan (1950 – 60s)", *JADE*, 27.3(2008): 232-245.

⁶⁶ Wahid, *9 Pie Chughtai Postcards: A Study of Printing and Plates*. (2010) Retrieved from <http://www.pakistanphilately.com>.

Despite the fact that indigenous stamps had been released in 1948, these interim Indian stamps had been in use until the end of 1949. They were widely used to declare both political dominance and cultural identity. Early Pakistani stamps were consequently inspired by a sense of patriotism and the pride of an independent Muslim nation on the soil of God (Allah Almighty), regardless of the topics or representational strategy. Postage stamps from the first printing (1948–1954) were primarily employed as a propaganda tool to promote the state's official image and to spread knowledge among the native population and outside its borders. Not only were definitive stamps used for state-sponsored propaganda, but also commemorative stamps. Every year, a new series of stamps was released to honor the anniversary of the country's independence. In contrast, ongoing stamp issues featured people and locations related to political setup and progress. These first concerns accurately mirrored the visual expression of national identity and sovereignty while adhering to this ideological tenet. Consequently, only well-known Muslims created stamps. Due to India's long history as a center for printing and publishing that dates back to the early 19th century, this was probably not a problem in the private sector. Lahore rose to prominence as a major administrative hub during the Mughal era. The printing business, which had its roots in Madras, Lucknow, Calcutta, and Delhi, eventually made its way there, particularly from Delhi in the 1850s. In 1881, there were 32 vernacular printing presses, according to an official journal of Colonial Punjab; in addition to Muslims, Hindus, and Sikhs, the government-owned four of these.⁶⁷

The overprint stamps had an October 31, 1949 expiration date. The remaining stock of overprint stamps was to be written off and burned under the direction of the Board of Officers,

⁶⁷ Sunaga, Emiko, "A Study of the Urdu Print Culture of South Asia since the Late Eighteenth Century." *Kyoto Bulletin of Islamic Area Studies*, 6 (2013): 136-144.

which was made up of the Deputy Commissioner, Treasury Officers, and the Head Postmaster, according to an Official Order issued by the government in the early 1950s.

One hundred two designers and artists developed their professional careers as artists during a time when nationalism and orientalism were the main concerns of intellectuals across various areas, and they always focused on the artistic and cultural traditions of the glorious past. According to Peter Jones, "stamps are seen as synonymous with the country issuing them."⁶⁸ Pakistani postage followed suit and effectively portrayed the period's social, political, and technological changes.

Similar to this, Zulqarnain et al.⁶⁹ looked into the elements of postal stamp design that contribute to improving Pakistan's reputation abroad. The study's findings, which are quantitative in nature and based on aesthetic design theory, show that if balance, symmetry, colors, aesthetics, breathing room, harmony, and eye movement are properly and aesthetically incorporated in postal designs, it can help to improve Pakistan's reputation abroad. The results of this study can be used by the relevant authorities to implement practical actions for enhancing stamp design to improve Pakistan's reputation internationally.

Furthermore, Ashraf⁷⁰ studied that Pakistan is the most misinterpreted country in the world, and the phenomenon of terrorism and religious extremism, arguably, is a foremost factor in distorting its image in the international world. Pakistan, as a front-line country in the war on terror, has compromised its image a lot.

⁶⁸ Peter, J. "Designing logos", Folio, 18 (2004): 163.

⁶⁹ Zulqarnain et al. "Design and Aesthetic Analysis of Pakistani stamps for the Positive Image of Pakistan in World." *Global Media Journal – Pakistan Edition*, 11.1 (2018).

⁷⁰ Ashraf, M. M. "Most misunderstood country in the world." (2013)
<https://www.pakistantoday.com.pk/2013/08/31/most-misunderstoodcountry-in-the-world/>

Doubleday and Isani⁷¹ emphasized as well that postage stamps are moving the identity of a country, territorially grounded but mostly its visual representation is not rendered aesthetically in Pakistan. The use of stamps and their rotation to different parts of the world gives them significant nation-building power.

Moreover, Raento and Brunn⁷² agreed that by focusing on the socially constructed visual qualities of stamps, it is discussed that the significance and importance of postal stamps as political, socio-cultural, and territorially specific texts offer valuable visions into the evolution and representation of the publishing country.

In addition, Zahedi⁷³ stated that postage stamps of Pakistan are those issued since Pakistan's independence in 1947. Pakistan Post has published more than 600 series, which makes more than 1300 stamps. They further added that the postage stamp, first issued in England in 1840, has changed over time and also served another function, which is the use of the postage stamp as an advertising element and propaganda both locally and internationally, having themes ranging from nationalism, history, politics, economics, art, culture, heritage, and many others. The Pakistani stamps depict a wide range of themes and layouts having different design characteristics. Postage stamps have to be within a set of reasonably strict design constraints. Almost all of the stamps have the name of the issuing country in their layout, with an image or illustration, year, and monetary value of the stamp printed on it. There are no official limitations

⁷¹ Ron Doubleday and Usman Ali Isani, *Pakistan Overprints on Indian Stamps and Postal Stationery 1947–1949*, (Karachi, 1993).

⁷² Raento, P., & Brunn, S. D, “Visualizing Finland: Postage stamps as political messengers.” *Geografiska Annaler: Series B, Human Geography*, 87.2 (2005): 145-164.

⁷³ Mahbub Jamal Zahedi, *Fifty Years of Pakistan Stamps*, (Karachi: Sanaa Publications, 1997).

on shape or size; most stamps are rectangular, and the measurements are no more than 1¼ inches in width.

In his research, Andersen⁷⁴ reported that after Pakistan came into being, the new government overprinted British Indian stamps to continue the postal system in Pakistan. The usage of postage stamps in Asia dates back to 1852. Postage stamps in Pakistan have different themes. Postage stamp graphic design generally falls into one of four types: Firstly, portraiture is the postage stamp, which features a portrait of either a ruler or statesman as a significant part of the design layout. This is one of the most common types in Pakistan and has a crucial role in stamp design. It has been expanded to include cultural figures and other notable individuals. Secondly, pictorials are the ones that include a wide range of themes, from important events in the country's history to some of its remarkable innate flora and wildlife. This is also why these types of stamps have the widest range of design possibilities. Many philatelic catalogs show that the most appealing designs fall into this category of stamps. Thirdly, emblems are the type that includes a country's official symbols, flag, and other iconography. Fourthly, numerical is the least common type of stamp is a stamp with the denomination as the main design element. As there is no picture or illustration involved so can be challenging for designers to make it more appealing with just typography.

⁷⁴ Andersen, Jesper. "Scinde, India." First Issues Collectors Club of stamps and philatelic material. http://www.firstissues.org/ficc/details/scinde_1.shtml.

The design agency, Apfelbauminc⁷⁵ in their research, studied that every country has its own set of guidelines for stamp graphic designing. These decisions are mostly practical according to stamps, like the use of different colors to signify different money values on stamps. Also, changes are the result of historical and political developments over time. Pakistan Post's website states that it is one of the oldest departments in Pakistan as right after independence, it began operating as a postal and telecommunications department. In 1962, it started working independently. The Department of Pakistan Post has approximately 13,000 post offices providing postal services throughout the country. Twenty million houses and businesses are getting delivery services from Pakistan Post at the lowest prices. In addition to its traditional role, Pakistan Post is also performing services like savings banks, postal life insurance, tax, and utility bills. The Advanced Postal Regulatory Commission was established through the 2002 Regulations of the Pakistan Postal Administration Board, which refers to the administration of postal services and related services, divided into three levels: circle level, regional level, and district level. Each division is headed by a postmaster and extends its territorial authority to one region. In performing his duties, the postmaster General is assisted by the district-level postal chief and unit officer at the operational level.

Furthermore, Zulqarnain et al.⁷⁶ studied that Pakistan issues postage stamps representing that variety of themes designed to honor a number of personalities, national and international societies and events, Pakistan's flora and wildlife, its development, and cultural and ancient

⁷⁵ “What Makes a Stamp Beautiful?” Beautiful Stamps of the World | Beautiful Postage Stamps. Accessed October 1, 2023. <https://www.apfelbauminc.com/beautiful-stamps>.

⁷⁶ Zulqarnain et al. “Design and Aesthetic Analysis of Pakistani stamps for the Positive Image of Pakistan in World.” *Global Media Journal – Pakistan Edition*, 11.1 (2018).

legacy. The other common themes representative of the Pakistani postal stamps are education, defense, religion, and sports.

According to the findings of Zahedi⁷⁷, the picture of Quaid Azam was first used on a stamp in 1966 on his 90th birth anniversary; before that his quotes and his mausoleum were used on stamps. After that, a number of stamps were published carrying his picture, like his 50th death anniversary in 1998 and in 2001 on his 125th birthday. Many local and international personalities like Abdus Salam, Mirza Ghalib, Allama Iqbal, Shah of Iran, Kemal Atatürk, Maria Montessori, Nusrat Fateh Ali Khan, Hakim Saeed, Liaquat Ali Khan, Tipu Sultan have been illustrated on stamps after 1960. The series of stamps, which is the largest ever in Pakistan, consisted of 27 stamps having Pakistan's freedom movement pioneers. Numerous series have been intermittently published over the years. The release of stamps is at the authorities' discretion; there is no predetermined foundation for this. Stamps' famous series include themes like Fruits of Pakistan, Handicrafts, Mohenjo-Daro, Poets of Pakistan, and Wildlife. Siddiqui Stamps Catalogue⁷⁸ stated that over 60 years, Pakistan has issued over 600 issues and 1,100 stamps. There are two types of stamps: regular stamps or distinctive stamps, and commemorative stamps, which are designed especially for some event or occasion at the national level. Regarding the aesthetics of stamp design, the term "aesthetics" has changed through time, has been researched from many angles, and has diverse connotations for various schools of thought. As a context to our investigation, we shall talk about a few aesthetics-related topics in this study. Specific design principles are used to determine whether the design is aesthetically better. These

⁷⁷ Mahbub Jamal Zahedi, *Fifty Years of Pakistan Stamps*, (Karachi: Sanaa Publications, 1997).

⁷⁸ "Siddiqui Stamps Catalogue." *Pakistan philately*, (2011)
<https://www.pakistanphilately.com/cataloge.htm>.

characteristics include types of pictures, photography, breathing space, color contrast, legibility and readability of design, alignments, balance, harmony, eye movement, and illustration. In this study, the stamps designed in Pakistan are aesthetically analyzed according to these principles to determine whether a stamp design is of that quality that attracts viewers' eyes and can contribute to creating a positive image internationally. Problem Statement Postage stamps are the face of a country; these are small documents with illustrations representing what a country possesses. Therefore, the phenomenon must be addressed carefully so that Pakistani postal design is appropriate and attracts its audience. It is also essential to study the design characteristics needed to make postal stamps more effective visually to contribute to a positive representation of Pakistan in the world.

The number of different designs and visual images cited by Altman⁷⁹ is phenomenal. Approximately 600 other stamps are issued in the world "entities" or "authorities," estimated at 250,000 different designs in the past century and a half. Moreover, the pace of new designs seems to be getting faster and faster, with around 10,000 other stamps issued worldwide in the recent year. Almost every captivating theme and image appears on stamps, as well as various open forms, styles, and themes. Due to the range of printing methods and layouts, the number of different varieties has increased. Some technical problems have been solved, and developed countries have also improved their stamp designs in recent years, though errors, mistakes, and aesthetic disasters are there.

Moreover, Brunn⁸⁰ explained that well-designed stamps are means for circulating the symbols which are, most importantly, symbols of national identity and unity. Because they are

⁷⁹ Altman Dennis. *Paper Ambassadors: The Politics of Stamps*. (North Ryde NSW Australia: Angus & Robertson, 1991).

⁸⁰ Brunn, Stanley D. "STAMPS AS MESSENGERS OF POLITICAL TRANSITION." *Geographical Review* 101, no. 1 (2011): 19–36. <http://www.jstor.org/stable/41303605>.

everywhere, the average person deals with stamps more than any other government tool.

However, the signature characteristics of stamps often change as compared to the design of coins and banknotes, which allows for various images and information. The most straightforward symbol of national identity is the national flag, which appears on many stamps in almost all countries. Occasionally, the appearance is so minimalist and straightforward that instead of using the image of a flag, it just has the national colors of the country. For example, at the time of the transition from the Brazilian Empire to the Republic, the significance of the national flag on the stamp became evident. With the departure of Dom Pedro II, the last emperor of 1889, the stamps of the New Republic devised new symbols of the national identity associated with the past rather than the emblems of the Empire. Brazil's green and yellow ethnic colors did indeed bring about the victory and achievements of the army and navy. In defending the motherland, these colors, independent of the government, represent the permanent status of Brazil in other countries. Similarly, the Republic of New Zealand stamps carry the green and yellow national flags, with the slogan "*Ordem e Progresso*" and twenty-one stars representing the twenty states and unique cities of the Republic Star of Rio de Janeiro. Officials set out guidelines for these designs, providing that stamps that do not meet these specifications are illegal and cannot be used for postage. Child⁸¹ in 2005 was called "Philately" as a significant tourism category involving major sporting events such as the Olympic Games and World Cup football. Before that date, the host country of any such occasion will focus on philately to publicize both the event and the government to arouse national and international attention. Teams or individuals who win medals

⁸¹ Child, Jack. "The Politics and Semiotics of the Smallest Icons of Popular Culture: Latin American Postage Stamps." *Latin American Research Review* 40, no. 1 (2005): 108–37. <http://www.jstor.org/stable/1555367>.

usually are honored as they appear on stamps. Over time, even those countries that are not even associated with the event produce stamps for the interests of philatelists.

A similar research by Jack Child⁸² refers to the survey conducted by Novedades in 2002 showing that the U.S. government uses stamps as a means of promoting a good image of its own country. Sometimes this supports valuable organizations such as the Red Cross, Scouts, Lions Clubs, Rotary Clubs, hospitals, and more. These stamps are occasionally issued with additional fees and may be passed on to the organization. There are several stamps that have been given to persuade people to adopt healthy lifestyles through exercise. The Argentine stamp warns about AIDS, shocking many conservatives and traditionalists. A campaign was launched on postal stamps by the new administration of Vicente Fox in 2002 against corruption by officials, including officials from the police station to the highest levels of government. The messages on the stamps were for more honest management, no more bribes, and an anti-corruption narrative. These stamps also announce the "Code of Federal Public Service Ethics."

Bloch⁸³ studied that good stamp design ideas can lead to likeness; they can evoke a more intense aesthetic response. Aesthetic reactions are formed in response to the basics of stimuli, involving a strong focus and involvement. While a solid aesthetic reaction may be more associated with art, especially resonant design can have a strong emotional response among consumers.

⁸² Child, Jack. "The Politics and Semiotics of the Smallest Icons of Popular Culture: Latin American Postage Stamps." *Latin American Research Review* 40, no. 1 (2005): 108–37. <http://www.jstor.org/stable/1555367>.

⁸³ Bloch, P.H. (1995), "Seeking the ideal form: product design and consumer response", *Journal of Marketing*, 59, (1995): 16-29.

Schmitt and Simonson⁸⁴ further elaborate that as aesthetics evolves as a vital part of corporate marketing, it is crucial to determine the extent to which design elements have a positive impact.

In addition, both Henderson et al.⁸⁵ discussed in their study the importance of the visual interest and likeability of stamps. The concept of visual transferability has been supported by the cultural consistency of design responses.

Collett et al. (2002) also argue that the visual features of design can be well-transnational.⁸⁶ For example, Schmitt and Simonson⁸⁷ suggested that some cultures have a more pronounced preference for certain manifestations. The angular shapes that may be associated with conflicts may be a poor choice in a culture where harmony has great value. Old studies also show that attraction and beauty are essential to attract the eye of the viewer. Koffka⁸⁸ quoted Gestalt psychology as saying that good design is dictated by cultural beliefs such as rhythm, symmetry, unity, and harmony between elements, and beauty is part of culture, not individual. Malhotra and Mangrulkar⁸⁹ confirm the impact of national culture on organizational marketing through a detailed study. Hofstede's⁹⁰ model helps to explain the values and aesthetic

⁸⁴ Schmitt, Bernd H., and Alex Simonson. *Marketing aesthetics: The strategic management of brands, identity, and image*. (New York: Free Press, 1997).

⁸⁵ Henderson, P.W., Cote, J.A., Leong, S.M. and Schmitt, B. (2003), "Building strong brands in Asia: selecting the visual components of image to maximize brand strength." *International Journal of Research in Marketing*, 20 (2003): 297-313.

⁸⁶ Plaisant, C., Grosjean, J., & Bederson, B. B. "Spacetree: Supporting exploration in large node link tree, design evolution and empirical evaluation." *Information Visualization*, (2002): 57-64.

⁸⁷ Schmitt, Bernd H., and Alex Simonson. *Marketing aesthetics: The strategic management of brands, identity, and image*. (New York: Free Press, 1997).

⁸⁸ Koffka, K. *Principles of Gestalt psychology* (London: Routledge & Kegan Paul Ltd 1962).

⁸⁹ Malhotra, S. and Mangrulkar, S. "Branding in the last of the unsaturated markets." *Design Management Journal*, 12.4 (2001): 53-8.

⁹⁰ Hofstede, G. (1994), "Management scientists are human." *Management Science*, 40 (1994): 4-13.

preferences of marketing in different cultural contexts. For example, perspectives are related to conflict, vitality, and masculinity. Roundness is associated with harmony, softness, and femininity. Henderson et al.⁹¹ explain that symmetry is most emphasized in collectivist societies, whereas individualist societies tend to have more anti-traditional, creative expressions.

Lewicki⁹² states that some preferences appear to be natural or at least early in life in contrast to the design preferences held by literary-based literature. The balance between natural design preferences is essential. Theologian Mayall⁹³ argue that humans strongly prefer the forms that embody nature and organic principles. Whatever their point of view, evidence supports the cross-cultural aesthetic preferences of artificially constructed.⁹⁴ Gestalt theory⁹⁵ is not a set of visual principles that all designers apply uniformly. Specific laws identified in Gestalt theory can test the design's visually appealing capacity. These laws deal with balance/symmetry, continuity, closure, persona, focus, homogeneity correspondence, proximity, similarity, simplicity, and unity/harmony.

Fisher et al.⁹⁶ study that if the visual object is unbalanced or not symmetrical, the visual object will appear incomplete. When the visual "weight" is evenly placed on both sides of the shaft, a psychological balance or balance can usually be achieved. Fultz⁹⁷ quotes eye movement as the instinctive behavior of the eye to follow directions derived from visual design. Each visual

⁹¹ Henderson, P.W., Cote, J.A., Leong, S.M. and Schmitt, B. (2003), "Building strong brands in Asia: selecting the visual components of image to maximize brand strength." *International Journal of Research in Marketing*, 20 (2003): 297-313.

⁹² Zdzislaw M. Lewalski. *Product Esthetics: An interpretation for Designers, Design & Development* (Design & Development Engineering pr, 1988).

⁹³ William H. Mayall. *Machines and Perception in Industrial Design* (London: Studio Vista, 1986).

⁹⁴ Christopher G. Williams. *The Origins of Form* (New York: Architectural Book Publishing, 1981).

⁹⁵ Koffka, K. *Principles of Gestalt psychology* (London: Routledge & Kegan Paul Ltd 1962).

⁹⁶ FISHER, M., and SMITH-GRATTO, K. "Gestalt theory: a foundation for instructional screen design." *Journal of Educational Technology Systems*, 27.4 (1989-99): 361-371

⁹⁷ FULTZ, J. *Theory of Gestalt psychology* (1999).

presentation needs to be focused by the eye movement in the design, known as a focal point or focus. Chang and Nesbitt⁹⁸ explained that the focal point draws the audience's attention and convinces the audience to track the visual information further and reach the most important part, the design's message. They further discuss that harmony in design means that there is consistency or combination among the design elements; they look as if they are together, and there is a visual connection bringing them together. If the related objects appear in a different form, the observer may think that the visual design of the subject that is irrelevant to the major may be confused. The items on the layout can be adjusted to achieve a visual balance and harmony.

The Survey method was employed and a close-ended questionnaire instrument was used. By using a purposive sampling technique, three departments of design were selected from three private universities based in Rawalpindi and Islamabad. One hundred questionnaires were equally distributed among the students of design at the three universities. The design students were asked to rate a series of postal stamps. The series was issued on January 1, 2017, at the event of the International Year of Sustainable Tourism for Development – 2017. This series is a Commemorative Postage Stamps series. The questionnaire was prepared by using some of the Gestalt design principles, which are color contrast, harmony, balance, breathing space, alignments, and focal points in text and typography.

According to Tondreau⁹⁹, the use of breathing space is a conscious design decision to give the viewer's eye pause and help them absorb the design well. According to many design

⁹⁸ Chang, D., & Nesbitt, K. V. (2006, April). "Developing Gestalt-based design guidelines for multisensory displays." *In Proceedings of the 2005 NICTA-HCS Net Multimodal User Interaction Workshop* 57 (2006): 9-16.

⁹⁹ Beth Tondreau. *Layout essentials: 100 design principles for using grids*. (Massachusetts: Rockport Publishers, 2009).

researches, breathing space or negative space has been given importance when it comes to successful and composed design. Wong¹⁰⁰ said that breathing space is actually "the lungs of a good design." That is the reason breathing space is an essential part of a good design, which needs to be improved in these stamp designs. Then, they asked if they think the contrast of colors used in given stamps is attractive to the eye. The result shows that 94% of design students think that in the given stamp design, the color contrast could be more appealing to the eye. Color contrast appeals to any design; it makes the design more vibrant and attractive. If contrasting and complementary colors are used in a design, the elements needed to give emphasis (on the message) can stand out.¹⁰¹

Similarly, Graham¹⁰² also explored that contrast is an essential design value that should be a part of every practical layout, as good color contrast helps organize design, hence grabbing the viewer's attention. About the layout of the design, it was asked if they think the layout is noticeable and easy to read. The result shows that, according to 92% of our respondents, the information on the stamp needs to be clarified, and the readability of the text could be much higher. Hill and Scharff¹⁰³ explained that legibility and readability in any design layout are crucial for efficient communication. A study by Plaisant, Grosjean, and Bederson¹⁰⁴ stated that good design provides content in such a way that is legible and readable.

¹⁰⁰ Wong, B. "Negative space." *Nature Methods*, 8.1 (2011): 5-5.

¹⁰¹ Schenker, M. "Designing With Color Contrast for Improved Usability." *The awards of design, creativity and innovation* (2005).

¹⁰² Lisa Graham, *Basics of design: layout & typography for beginners* (Massachusetts: Cengage Learning, 2012).

¹⁰³ Hill, A., & Scharff, L. V. "Readability of websites with various foreground/background color combinations, font types and word styles." In *Proceedings of 11th National Conference in Undergraduate Research 2* (1997): 742-746.

¹⁰⁴ Plaisant, C., Grosjean, J., & Bederson, B. B. "Spacetre: Supporting exploration in large node link tree, design evolution and empirical evaluation." *Information Visualization*, (2002): 57-64.

Regarding alignments of the design, it was questioned whether alignments used in given stamps are composed and neatly grouped. 88% of the design students agreed that the alignments used in the given stamps were not aligned and composed. Martin¹⁰⁵ quoted that alignments in design help to create a visual connection between elements of one design, hence making a unified and composed design. Hortin¹⁰⁶ explained that alignments are used to compose the design, to reduce the clutter and messy effect of too many elements in a design. Alignments are a very crucial principle of design. It brings order and organization in design. Szabo and Kanuka¹⁰⁷ also stated that elements are not necessary to be equal. Balance can be achieved by placing heavy elements in one area of the layout and other light elements in another area of the design. So, for balanced design, it was inquired from a sample whether the design of the stamps created a balanced layout or not. The result shows that 90% of design students agreed that the designs of the stamps are not balanced.

Hortin¹⁰⁸ explained that balance brings constancy and structure to the layout. After emphasizing the importance of design by placing elements for harmony between colors and other elements of stamp design, 94% of the respondents think there is no harmony between colors and other elements of stamp designs. Tokumaru, Muranaka, and Imanishi¹⁰⁹ studied the significant need for harmony in design and explained that design is about creating harmony among the elements by composing them together in an explicitly appealing final design. According to

¹⁰⁵ Martin, F. "Instructional design and the importance of instructional alignment." *Community College Journal of Research and Practice*, 35.12 (2011): 955-972.

¹⁰⁶ Anthony Hortin. *The 5 Basic Principles of Design* (Maddison Design, 2009).

¹⁰⁷ Szabo, M., & Kanuka, H. "Effects of violating screen design principles of balance, unity, and focus on recall learning, study time, and completion rates." *Journal of educational multimedia and hypermedia*, 8(1999): 23-42.

¹⁰⁸ Anthony Hortin. *The 5 Basic Principles of Design* (Maddison Design, 2009).

¹⁰⁹ Tokumaru, M., Muranaka, N., & Imanishi, S. "Color design support system considering color harmony." *Proceedings of the 2002 IEEE International Conference on*, 1(2002): 378-383.

Hutcheson¹¹⁰, the viewer can be more attracted to design if the proper combination and harmony are used between colors, typography, tones, and visual elements.

Another question was if the eye movement is from a more emphasized part to a less emphasized part of the design of stamps or if there is any focal point in the design. The result shows that 96% of design students believe that there is no sensible eye movement from a highly emphasized area to a less emphasized area in given stamp designs. A study by Bradley¹¹¹ shows that eye movement in a design determines a focal point and gives the idea of where the viewer should start and finish viewing the design. A good design is visually connected to move the eye from a more critical part of the design to a less important one. It actually helps the viewer's eye move from one point to the next at a glance and is an important principle of practical design. Then, on the basis of aesthetics of design and innovation, the audience thinks these designs need improvement or not. 98% of the design students responded that the designs of the stamps should be improved aesthetically; this will help create a positive image of our country in the right way. It is also explained by a study¹¹² that aesthetically pleasing design creates a good effect on the senses of the viewer. Raento and Brunn¹¹³ studied that postal stamps contain considerable nation-building power and are classic tools of what Michael Billig says is '*banal nationalism*', and if they are designed with good aesthetics, one can imagine the power they can bring to create a positive image of our country. In conclusion, stamps are icons for promoting a country's image internationally, and well-balanced elements and well-designed stamps are crucial.

¹¹⁰ Hutcheson, F., & Kivy, P. *An inquiry concerning beauty, order, harmony, design*, (1973).

¹¹¹ Steven Bradley, *How to Direct a Viewer's Eye through Your Design*, (Vanseo Design, 2014).

¹¹² Hekkert, P. (2006). "Design aesthetics: principles of pleasure in design." *Psychology science*, 48.2 (2006): 157.

¹¹³ Raento, Pauliina, and Stanley D. Brunn. "Visualizing Finland: Postage stamps as political messengers." *Geografiska Annaler: Series B, Human Geography* 87.2 (2005): 145-164.

3.4 Interviews

Interviews from the notable artists and designers who designed postage stamps in Pakistan, including Adil Salahuddin, who was chief designer for Pakistan Post for more than 20 years and designed several postage stamps. Adil disclosed many aspects of the designing and approval process of postage stamps, plus the selection of themes that are not mentioned in different books. Also, Adil's collection of stamps and the discussions held before approval of a few specific stamps, handwritten comments by the higher authorities, and the handmade first sample designs helped in the research process of understanding this study.

Dr. Capt. Usman Ali Isani, a distinguished figure in Pakistan, has had a multifaceted career as a senior bureaucrat, educationist, and philatelist. Throughout his illustrious career, Isani held several high-profile positions, including Principal Secretary to the Governor of West Pakistan in 1968, Principal Secretary to Prime Minister (PSPM) Muhammad Khan Junejo in the 1980s, and Principal Secretary to Prime Minister Benazir Bhutto during her first government. He also served as the Establishment Division's Secretary General and Khyber Pakhtunkhwa's Chief Secretary. Currently, he remains an active member of the Philatelic Federation of Pakistan, continuing to contribute to the Philatelic community.

Nighat Sher Muhammad was a graphic designer who worked at the Pakistan Post for a few years, and she described the relationship between East and West Pakistan designers working together at Karachi Printing Press. Also, the atmosphere and the challenges faced during and after the 1971 war and later separation of then West Pakistan, now Bangladesh.

Dr. Kanwal Khalid, Talat Dabir, Saeed Akhtar, Usman Saeed, Khalid Nawaz, and Rukhsana David were the other artists and designers who narrated the procedure and the thought behind the stamps' design and how the system changed over the years.

3.5 Catalogues and Archives

Catalogs printed by Pakistan Posts over the years and some personal private catalogs of stamps by renowned Philatelists like Saddique¹¹⁴, UG Isani, and Abdul Rashid Latif had information on stamp publishing and designer names along with printing methods used helped in quantitative research.

Conclusively and holistically, the literature is expansive and exponential as it includes books, catalogs, research papers, official state archives, and semi-structured interviews, all of which help in analyzing the gaps that still exist in the study of the Postage stamp of Pakistan.

¹¹⁴ “Siddiqui Stamps Catalogue.” *Pakistan Philately*. <http://www.pakistanphilately.com/>

Chapter 4: Background and History

This chapter aims to understand the symbolic significance of postage stamps, which cannot be understood or generated until all the aspects involved in the origination and creation of the stamps and the postal system are not carefully studied. The historical journey these present-day stamps go through helps in understanding the symbolic standing of postage stamps. For intensely studying these designs, it is essential to understand the parallel histories and subjects under which these were examined. Postage stamps come under the umbrella of visual communication design or, precisely, graphic design, so it is essential to study the existence and history of visual communication design briefly. Furthermore, these Postage stamps are examined through visual semiotics and their subcategories, so a brief historical connection between graphic communication design and semiotics is discussed in this chapter as well.

4.1 History of Visual Communication

The history of visual communication and graphic design can be traced back to when man used cave paintings to communicate and record.¹¹⁵ Since ancient times communicating and delivering messages was in human beings' nature and their need. Visual communication started when the man drew a sign or symbol to deliver his message. Geographically, one can say that one of the earliest pieces of evidence of visual communication existed in the region that is now Pakistan since the birth of the ancient Indus civilization that we can see from the seals of Mohenjo-Daro, seen on one of the postage stamps of Pakistan issued to commemorate the efforts for the preservation of Mohenjo-Daro.

¹¹⁵ Philip B. Meggs and Alston W. Purvis. *Meggs' History of Graphic Design*, (Wiley, 2016)



Figure 4.1 December 31, 1984, Pakistan Postage stamps with Mohenjo-Daro seals, (picture taken from Lahore Museum collection)

The first efforts to collate all that was known about graphic design can be dated back to "The First Symposium on the History of Graphic Design: Coming of Age" in 1983. The symposium brought attention to the fact that there are remnants of graphic design history in art, painting, photography, and advertising.¹¹⁶ Further, a deeper study and a reflection of the research history necessitates acknowledging the forces that shaped graphic design's past and future: the events, the movements, and the individuals.¹¹⁷ Graphic design connects to other disciplines, arts, and sciences, such as sociology, aesthetics, anthropology, topography, and,

¹¹⁶ Triggs, Teal. "Graphic Design History: Past, Present and Future" *Design Issues*, 27.1 (2011): 3-6 <https://www.jstor.org/stable/40983239>

¹¹⁷ R. Roger Remington and Barbara J. Hodik. *Nine Pioneers of American Graphic Design*, (MIT Pr., 1989).

quite recently, semiotics.¹¹⁸ Understanding this connection and exploring the practical or applied dimensions and ideas is indispensable to understanding graphic design as a holistic discipline.¹¹⁹ Throughout history, graphic design has gradually developed from a form that did not have an identity and merged with others into a discipline that now fosters research and theory.¹²⁰ It has a long history, dating from the first imprint recognized by humans to the present mainstream product that constitutes a language with uncertain grammar and continuously evolving vocabulary. The shift from a text-based medium to a design-based medium was made, and it continues to grow with time¹²¹. In his essay "The Dimensions of Graphic Design and Its Sphere of Influence," Robert Harland argues that "the diagrammatic representation of graphic design will help us better understand the subject's plural domains." Developing Harland's argument further, Triggs evaluates the positioning of graphic design history and theory in relationship to new ways of thinking about graphic design more generally and its history understood not necessarily as solely the domain of studying objects of graphic design".¹²²

¹¹⁸ Harland, R. "Graphic design studies: what can it be? Following in Victor Margolin's footsteps for possible answers," *Synergy - DRS International Conference (2020)*: 11-14, <https://doi.org/10.21606/drs.2020.372>

¹¹⁹ R. Roger Remington and Barbara J. Hodik. *Nine Pioneers of American Graphic Design*, (MIT Pr., 1989).

¹²⁰ WALKER, JOHN A., and JUDY ATTFIELD. *Design History and the History of Design*. (Pluto Press, 1989). <https://doi.org/10.2307/j.ctt18mvngc>.

¹²¹ Ida Engholm, "Digital style history: the development of graphic design on the Internet," *Digital Creativity*, 13:4(2002): 193-211, DOI: 10.1076/digc.13.4.193.8672

¹²² Triggs, Teal. "Graphic Design History: Past, Present and Future" *Design Issues*, 27.1 (2011): 3-6 <https://www.jstor.org/stable/40983239>

4.2 Visual communication and Semiotics

Design, a field of creativity, has a liquid form that changes itself as per the vision and aesthetics of the artist and the scientist and medium of the art or science. According to Nadine, “People in typography, printing/printmaking, jewelry, architecture, textile, heraldry, ceramics, fashion, and the arts, started identifying themselves as designers. Design is a general concept, reflected in the underlying quality of objects, actions, and representations which various people make possible in a given culture and within a value framework. To design means, among other things, to plan, to anticipate according to a devised course of events because of a goal and under the influence of environment.”¹²³

Designers employ visual elements to communicate, a phenomenon known as graphic communication. These visual elements are signs and images, connecting graphic design and semiotics. Semiotics have been part of graphic design for almost a century now. It provides the much-needed 'critical base for social theory, deconstruction, and the interpretive turn,' the concepts help deconstruct and analyze the coded communication channeled through different media.¹²⁴

4.3 The Postal Services and Pre-Stamp Period up to 1837

The history of postage stamps and the post office dates back to when structured postal systems or adhesive paper stamps were invented. The oldest postal service in the world was established in China about 4000 BC and in Egypt and Assyria in 3000 BC. Like the Chinese, the

¹²³ “Blog.” Nadine Jalapeno, January 30, 2018.
<https://nadineholopainendesigns.wordpress.com/blog-2/>.

¹²⁴ Storkerson, Peter. “Antinomies of Semiotics in Graphic Design.” *Visible Language* (2010).

Egyptian service, organized during the Third Dynasty, was mainly by court officials, while that in Assyria was open to merchant classes and state officers. Strong evidence suggests that a well-regulated service existed between Egypt and Syria and between the rulers of Assyria and Babylon. Correspondence has been preserved between the King of Mitanni in upper Syria and Amenophis IV, King of Egypt, containing condolences on the death of the Pharaoh's fathers.¹²⁵

Around 3800 B.C., clay or soapstone tablets were used for messaging purposes in Babylon. During the time of the Pharaohs, runners or enslaved people were employed to carry such letters, as depicted in the tomb of Amen-Hotep II around 1500 B.C.¹²⁶



Figure 4.2 Cuneiform (wedge-shaped) writing on a Sumerian clay tablet. (Picture source: The Guinness Book of Stamps by James Mackay)

¹²⁵ James Mackay. *The Guinness Book of Stamps; Facts & Feats*, (Guinness Superlatives, 1982).

¹²⁶ Poe, Marshall T. *A History of Communications: Media and Society from the Evolution of Speech to the Internet*, (Cambridge University Press, 2011).

In ancient times, communication primarily relied on foot or horse messengers to provide continuous information to the rulers. The Latin term 'positus,' meaning 'to place,' is associated with the Roman word 'post,' which now relates to anything related to letters and their movement.¹²⁷

The postal system originated in India as a state institution and dates back to the thirteenth century.¹²⁸ Which could trace its origins back to an unbroken line to the Roman relay system of relay runners. The *dak* (mail) runner carried letters in a cleft stick and was accompanied by a *mashalchi* (torch-bearer) to guide him through the night.¹²⁹

Biblical references mention messengers running to meet one another to convey news, such as informing the King of Babylon about the capture of a city. Similarly, letters were dispatched by posts from the King and his princes throughout Israel and Judah, as commanded.¹³⁰

India, with its ancient civilization, inherited elements of the Persian Monarch Cyrus the Great's postal runners system, which involved carrying orders and instructions. Chandragupta, the founder of the Mauryan Dynasty in 322 B.C., also had rudimentary postal systems in place.

¹²⁷ Hugh F. Cline. *Information Communication Technology and Social Transformation, A Social and Historical Perspective*, (Routledge, 2014).

¹²⁸ John Geddes. *The Indian Postal Service: A History*, (Cambridge University Press, 2019).

¹²⁹ James Mackay. *The Guinness Book of Stamps; Facts & Feats*, (Guinness Superlatives, 1982).

¹³⁰ Harry R. McLaughlin. *The History of Communication*, (Cambridge University Press, 2010).

Kautilya, an advisor to Chandragupta, mentioned various spies who facilitated communication and provided reports for the guidance of Hindu rulers and princes.¹³¹

Historical records indicate that the dak-chalky (postal service) existed in India as early as 1296 A.D. during the reign of Allauddin Khilji, a Pathan ruler. He established a horse-and-foot postal organization to receive regular news from his army in the field. In 1341 A.D., an Oriental traveler documented that the Monarch Mohammad Bin Toughlaq had an organized postal service similar to the Roman Empire. Official communications took only five days by the postal service, while ordinary journeys from Sind to Delhi took 50 days.¹³²



Figure 4.3 An early foot post in the region of Charles 1, about 1613 (picture from Guinness book of stamps by James Mackay)

¹³¹ Dr Mazhar Abbas & Dr Muhammad Abrar Zahoor. “Espionage in Ancient India: Political Economy.” *thenews*, May 16, 2021. <https://www.thenews.com.pk/tns/detail/834352-espionage-in-ancient-india>.

¹³² John Geddes. *The Indian Postal Service: A History*, (Cambridge University Press, 2019).

The postal system included two types of couriers: horse riders stationed every four miles and foot couriers stationed in tents in inhabited villages. Relays of foot runners enabled letters to be sent efficiently. Each runner carried a rod with small bells attached, producing a jingling sound as they delivered their dispatches.¹³³



Figure 4.4 A horse-drawn mail cart in India, 1867 (picture from The Guinness Book of Stamps by James Mackay)

Between 1488 and 1518 A.D., Sikander Lodhi established small posts and sent messages to his armies during campaigns. Emperor Babur developed a horse courier system from Agra to Kabul, which was further extended by Emperor Sher Shah from 1541 to 1545 A.D. He constructed *sarais* (rest houses) along the road from Bengal to Sind, ensuring smooth postal services.

¹³³ James Mackay. *The Guinness Book of Stamps; Facts & Feats*, (Guinness Superlatives, 1982).

Emperor Akbar played a significant role by building posthouses every ten miles and deploying swift Turki horses. From 1556 to 1605, camels were introduced for expedited communication over desert routes. Mysore, Travancore, and Cochin also had their own postal systems. In 1672, Raja Chikka Devaraj Wadayar organized the local post in Anche, with headquarters in Mysore. This efficient system not only delivered letters but also maintained a spy network.¹³⁴

Hyder Ali further developed the postal system, extensively utilizing it against the East India Company for military purposes. As the Mughal authority declined in Bengal, local *zamindars* (landlords) maintained foot runners for letter conveyance and reporting. However, the Mughal system continued to prevail in the Deccan during the 13th to 16th centuries.¹³⁵ From 1724, regions like Aurangabad, Berar, Bidar, Bijapur, Hyderabad, and Khandesh continued to follow the Mughal postal system. These primitive yet effective arrangements persisted until the mid-19th century.¹³⁶

4.4 Hand-struck Stamps

Before the introduction of postage stamps, the payment of charges for mailing an article was indicated by Handstruck Stamps. In Britain, they were known as Bishop Marks, named after Henry Bishop, the Postmaster General of Great Britain, who was the first one to use the Bishop

¹³⁴ John Geddes. *The Indian Postal Service: A History*, (Cambridge University Press, 2019).

¹³⁵ Henry Miers Elliot. John Dowson. *The History of India, as Told by Its Historians: The Muhammadan Period*, (Nabu Press, 1867).

¹³⁶ Habib, Irfan. "POSTAL COMMUNICATIONS IN MUGHAL INDIA." *Proceedings of the Indian History Congress* 46 (1985): 236–52. <http://www.jstor.org/stable/44141356>.

marks in 1661 at the London General Post Office.¹³⁷ Similarly, in the Indian sub-continent and many other countries, the origin of postage stamps can be traced back to these hand stamps. They were implemented in India after 1774 A.D. to record the payment of charges. It is essential to distinguish these hand-struck postage stamps from other types, as not all hand-struck stamps function as postmarks. Stamps related to trade or business, silver or gold marks, monograms, trademarks, and date stamps should be excluded from the category of hand-struck postage stamps. In Afghanistan hand struck emblems continued to be in use from 1882 to 1890 and in Jammu and Kashmir they from 1866 to 1877.¹³⁸

The hand-struck postage stamps held the same status as the adhesive postage stamps used today. They came in various forms, including hand-struck, embossed, printed, typed, typographed, or even produced with automatic machines. All these variations represent postage stamps authorized by the appropriate authorities. These were gradually followed up by the tradition of marking and/or sealing the letters and messages and then eventually hand-printing or postmarking the letters with dates, names, or seals and signatures.

4.5 Adhesive Stamps

The credit for inventing the adhesive paper stamps goes to Sir Rowland Hill (1795- 1879) from England in 1837. He was a schoolmaster who was later knighted for his efforts. Due to his

¹³⁷ Reid, Donald M. "The symbolism of postage stamps: a source for the historian." *Journal of Contemporary History* 19.2 (1984): 223-249.

¹³⁸ D. Hammond Giles. *The Handstruck Postage Stamps of India*. (E. Franklin DeSouza-Philatelic Society of India, 1946)

efforts, the first ever printed paper adhesive postage stamp originated in the world on May 6, 1840. Hill, in his letter to the Chancellor, Commission for Post Office Enquiry, February 1837, writes, "...by using a bit of paper just large enough to bear the stamp and covered at the back with a glutinous wash..."¹³⁹ He describes the technique, the material, and the process used in stamp making.

The first postage stamp issued on May 6, 1840, was the Penny Black. The Penny Black was a headshot of the then-British Monarch Queen Victoria, printed in black and white using the Intaglio printing technique (Keith, 2006). The image of the 15-year-old Queen, Queen Victoria that graced the first ever adhesive paper postage stamp in the world was inspired by the work of William Wyon on the suggestion of William Rowland. Wyon had created a portrait of the Queen wearing "a diadem on the medal to commemorate her visit to the City of London in November 1837".¹⁴⁰

¹³⁹ John B. Sharkey. "Chemistry of Postage Stamps: Dyes, Phosphors, Adhesives." *Journal of Chemical Education* 64.3(1987): 195.

¹⁴⁰ Reid, D.M. "The Symbols of a Postage Stamps: A Source for the Historian." *Journal of Contemporary History*, 19(1984): 223-249. <https://doi.org/10.1177/002200948401900204>



Figure 4.5 Black Penny Post, first adhesive printed stamp. Image source The ULTIMATE Penny Black stamp guide (value, history, rarity & legacy) (warwickandwarwick.com)

Penny Black was charged according to the sheets of paper used for the letter and the distance covered. Before the postal reforms 1840, the payment method differed from the one primarily used nowadays. The dispatcher would bear the cost when sending a mail or a parcel. All the mail or parcels that weighed under one pound were delivered for one penny. In 1680, William Dockwra and Robert Murray formed the "London Penny Post." It was a mail system operating in London and delivered letters and parcels across the city for the sum of one penny. The prepaid plan required directly applying the stamp onto the parcel or the letter by hand.¹⁴¹ The first postage stamp laid a precedent for the rest of the postage stamps in the world, and the use of postage stamps spread rapidly due to the convenience postage stamps brought to the mailing system. Instantly after two days of issuing the Penny Black, the Penny Blue was

¹⁴¹ Golden, Catherine J., *Posting It: The Victorian Revolution in Letter Writing* (Gainesville, FL, 2009); <https://doi.org/10.5744/florida/9780813033792.001.0001>, accessed 29 Sept. 2023.

issued.¹⁴² It merely took a few years for postage stamps to take over the postage system of the world and become an integral part of the system itself. Followed by Britain, Switzerland was the first European country to issue postage stamps in two of its cantons in 1843. These were followed by the stamps from the United States in 1847, France, Canada, and Bavaria in 1849.¹⁴³

Helmut (1996), in his study on Thai postage stamps and their history, states, "From the ten years since their inception in 1840, only 154 stamps had been issued worldwide. By 1860, the number had increased to only 913. By 1880, there were 4,848 in issue; by 1900-15,428; by 1920-38,000; and by 1950, the world was awash with more than one hundred thousand different postage stamps. By 1972, the number had increased to more than 150,000".¹⁴⁴

Lovrenc Kosir, an Austrian bureaucrat, in December 1835 sent a letter to the higher authorities informing them of the "gepresstte papieroblate" method or the "pressed over wafers" method. He proposed using the methods in the Austrian bookkeeping office, his work office. However, the higher officials vetoed the proposal, and an official letter stating the decision was mailed on May 11, 1936, via an official letter on May 11, 1936. Similarly, Sir Rowland Hill, an Englishman, contributed to the postal reforms in the year 1835 and contributed to the invention of postage stamps of the modern-day postage stamp.¹⁴⁵

¹⁴² Moens, Jean Baptiste., VINER, C. W. Postage Stamps illustrated. A general nomenclature of every postage stamp and facsimiles of all types issued up to ... 1864 ... Translated by Dr. C. W. Viner ... Illustrations, etc. N.p.: London [Brussels printed], 1864.

¹⁴³ Firby, Charles G., and George B. Arfken. "The Twelve-Penny Black covers." *T pics*: 8. (2009).

¹⁴⁴ Gros, Helmut. "Thai Stamps from 1883." *JOURNAL-SIAM SOCIETY*, 84 (1996): 117-138.

¹⁴⁵ Kosniowski, Jan. "Lovrenc Košir." Stamps and Postal History - Lovrenc Košir. Accessed September 15, 2023. https://www.stampdomain.com/stamp_invention/kosir.htm.

In the beginning, Stamps were issued to cut down the government expenditure cost and generate revenue. Gradually, it was observed and noted by the administration of the postal services that the public also showed interest in collecting stamps. This, hence, started a movement to produce visually more attractive and thematically more connected stamps. This brought more diversity to the postage stamps' designs, format, and structures.¹⁴⁶

4.6 Stamps of Indian Sub-Continent: Pre-Independence Classics

In geographical context, Indo-Pak Sub-continent issued postage stamps from the year 1852 and is one of the countries having the most comprehensive range and varieties to cater to every class of collectors, whether it be simplified stamp collection, classics, research collection, or thematic.

The tradition of printing postage stamps in the region began before the partition of India and Pakistan in the year 1947. The first Indo-Pak stamp of the Subcontinent was called the Scinde Dawk Stamp.¹⁴⁷ Structurally, these postage stamps were circular in shape. As per material, the postage stamps were embossed on red, blue, and white adhesive paper. The Scinde District Dawk circulated the final inscribed stamps in the subcontinent belt under the control of the East India Company. The value of the stamp was half (1/2) *Anna*.¹⁴⁸ Pakistan Post Office celebrated hundred years of Scinde Dawk through a commemorative postage stamp issued in 1852; the iconic stamp is shown on the top left corner of Pakistan's stamp. This stamp also shows the historical journey of the postal system in this very region, starting from camels to

¹⁴⁶ Lera, Thomas M. "The Winton M. Blount Postal History Symposia: Select Papers, 2006 2009." *Smithsonian Contributions to History and Technology* (2010).

¹⁴⁷ *The American Philatelist*. United States: American Philatelic Association, (1970).

¹⁴⁸ Geoffrey Clarke. *The Post Office of India and Its Story* (Classic Reprint, 2015).

airmail. This postage stamp is more evidence that postage stamps of a country are a nation's history recorders, too.



Figure 4.6 1952 Pakistan postage stamp, celebrating 100 years of Scinde Dawk and the historical journey of the postal system in this region. Image source Pakistan Post office Islamabad Archives.

The Scinde Dawk stamps were used in the Province until October 1854. After that, in April 1954, these were superseded by the first stamp issued by British India.¹⁴⁹ Scinde Dawk was also the first-ever round stamp to be seen worldwide.

¹⁴⁹ Gazetteer of the Province of Sindh, *India: Government at the "Mercantile"* (Steam Press, 1907).



Figure 4.7 Scinde Dawk stamp 1852 (Sindh) Image source, State Bank of Pakistan Museum gallery & art gallery.

The Scinde Dawks issued in 1852 for use in the then Province of Sindh and the lithographs for the values of half anna, one Anna, two annas, and four annas are the Indian classics and hold a place of pride in all advanced collections of stamps.¹⁵⁰

The Scinde Dawks were half-anna stamps issued under the authority of the Provincial Commissioner of Sindh, Sir Bartle Free, when the Bombay Government, because the postal services connecting Karachi to Bombay were running into a loss, requested the Commissioner to undertake the upkeep of the postal services of the Province and to popularize the postal system among the public of Sind. He was very happy to undertake the responsibility. Sir Bartle Free was a great admirer of Sir Roland Hill's scheme of penny postage and took the opportunity as God-sent to introduce cheap postal rates in the Province. With the help of Mr. Edward Lees Coffey, the Post Master of Karachi, the first postage stamp was issued on July 1, 1852. The stamps were embossed pieces of paper with a circular design in red, white, and blue. The routes on which these stamps were used from Karachi to Shikarpur in the North, Karachi to Bombay in the South,

¹⁵⁰ Ronald Cohn & Jesse Russel. *Scinde Dawk*, (2012).

and also to Hyderabad and Umarkot in the East. On the Karachi-Bombay route, there were six stations Thatha, Lakhpat, Bhuj, Ahmedabad, and Bombay. On the route to Shikarpur, the stations were Meerpur, Jerruck, Cotri, Sehwan, Mehur, Lar-Khana and Shikarpur. From Kotri, the route went to Hyderabad, Jam-ka-Tanda, Allvar-ka-Tanda, Mirpurkkas, and Umarkot in the East. From Hyderabad, there was a subsidiary route to Daulatpur in the North with intermediate stations of Malla and Sakrand and to Mugalbhim in the South with intermediate stations of Meerpur-Battoram and Seejawal. Most of these stations used postal runners by successive relays of 7 or 8 miles each. All over these areas, dawk stamps were used. The Scinde Dawk stamps were first issued in route embossed on brittle vermillion wafers and not a single cut square copy of red Scinde Dawk is known to exist. The red stamps being too brittle for postal use, a new supply embossed on white or bluish wove paper of varying thickness was made.¹⁵¹

The number of stamps per sheet is still being determined, and each sheet probably contained rows of 8 stamps or 64 stamps for two *rupees*, or it can even be that each sheet included 32 stamps for one rupee. It was soon found that these white stamps were most unsuitable for postal use as they were undistinguishable from a white cover when affixed, particularly during nighttime. Therefore, a fresh order was placed in London to emboss them in blue and, at the same time, add a ring to the design engraved on the master die. Soon after they arrived, however, the Scinde Dawk stamps were ordered to be destroyed by the Government of India and hence there is a relative scarcity of blue stamps as the jurisdiction of the post office was transferred to the P.M.G., Bombay in 1885.¹⁵²

¹⁵¹ Ronald Cohn & Jesse Russel. *Scinde Dawk*, (2012).

¹⁵² Jal Cooper. *Stamps of India*, (1968).

Though Sir Bartle Free issued the order to recall the stamps to the Postmaster in Sindh in September 1854, the order was carried out in June 1866. Therefore, late use of these stamps is known, and since October 1854, as many as 21,501 such stamps have been used in the Province, and the balance of 30,488 stamps were asked to be destroyed.¹⁵³



Figure 4.8 The 1853 Lion and palm tree design was the first attempt for the India postage stamps by Col. Forbes of Calcutta Mint (image source brochure of the 1977 INPEX - 77 exhibition)

It was not until 13 years after the first introduction in London of the postage stamps that the Government decided on their extension to India. 1853, the first design was prepared in the Calcutta Mint, and the series issued in 1854 were neither gummed nor perforated. The first stamp design was the half-*anna* oblong stamp with a lion tripping under a palm tree on a plain color (black) oblong disc, open lace-work border, value below in words. This stamp never came into use because of a delay in cutting the steel die. The Governor-General, Lord Dalhousie, became impatient and asked the Surveyor-General if postage stamps could not be prepared in his office more speedily, and as a result, rough and hurried engravings were accordingly made on copper

¹⁵³ Ibid

plates and from these stamps were eventually struck off and issued, the expensive and highly artistic hand-cut die prepared in the Mint being subsequently broken up and destroyed in 1867.¹⁵⁴

Proof specimen of a one-*anna* stamp in black has also been found in the Mint, rectangular, profile head of the Queen, with Crown, looking to left on a plain colored ground, with interlaced border and Maltese Cross in four corners. This stamp appears to have yet to be printed or issued.¹⁵⁵

In 1854, a half-*anna* rectangular stamp in black, red, and blue, in that order, was designed. The stamp design consisted of the profile head of the Queen, with a diadem, looking to the left, on a plain colored background, in line order, with eight arches on either side, a Maltese Cross in the upper corner, "India" above, value below, and printed on watermark paper.¹⁵⁶

4.7 Background of the Postage Stamps in Pakistan

Postage stamps in Pakistan have a fascinating history that reflects the country's journey from its formation in 1947 to the present day. This journey includes witnessing an eventful course of history, culminating in the formation of two independent states and the end of British rule in 1947. Then known as British India, the Subcontinent was divided into two sovereign states, and one of these states was Pakistan, which appeared on the world map on August 14, 1947. The succeeding regime was free to present and deliver an image of the nation through designs, icons, symbols, and art.¹⁵⁷ In spite of the challenges faced by a newly formed state, the

¹⁵⁴ Mohini Lal Majumdar. *Early History and Growth of Postal System in India*. (India: Rddhi-India, 1995).

¹⁵⁵ S P Chatterjee. *Romance of Postage Stamp*. (India: National Book Trust, Thomson Press, 1973).

¹⁵⁶ Ibid

¹⁵⁷ Sharma, Manu. "Postage stamps as sites of public history in South Asia: an intervention." *India Review* 20.5 (2021): 540-564.

importance of the mail service in Pakistan was highlighted by the establishment of the Office of Postmaster General in Lahore on August 15, 1947.

Furthermore, Pakistan became the 89th member of the Universal Postal Union on October 10, 1947, signifying its commitment to international postal cooperation.¹⁵⁸ The transition of power and authority could have been smoother, and compromises were made initially to run the state business. One of the most important tasks was to continue a smooth communication system; postal services were the backbone of communication at that time. Some areas that became Pakistan had their local postal system, which later merged with Pakistan, but understanding the background of that area is significant to understanding the transition overall. The most prominent Muslim-majority states include Bahawalpur and Jammu and Kashmir.

4.8 The Stamps of Jammu and Kashmir

Among many princely states of India, Jammu and Kashmir are considered the jewel in the Crown. In 1947, it was decided that Muslim-majority areas of the Indo-Pak sub-continent would combine and form a separate country. Still, the Raja of Jammu and Kashmir opted to stay with India instead of Pakistan, and the majority of the people of Kashmir and the Government of Pakistan criticized this decision. The Kashmir conflict was the reason behind the wars between India and Pakistan, yet it is unsolved. Though the territorial dispute is still the main reason for the rivalry between the two nations, the historical facts of the postal history of Kashmir are mainly indebted to the cities of Sialkot, Murree, and Kahuta, which presently are the cities of Pakistan.¹⁵⁹

¹⁵⁸ Mahbub Jamal Zahedi. *Fifty years of Pakistan stamps*, (Karachi, Sanaa Publications 1997).

¹⁵⁹ Iqbal H. Nanjee. *Jammu & Kashmir; The postage stamps and Postal History 1887 to 1898*, (2014).



Figure 4.9 The Jammu circulars (image source: Jammu & Kashmir; The postage stamps and Postal History 1887 to 1898 by Iqbal H. Nanjee 2014)



Figure 4.10 (Probably 1860s) Special express stamp of Jammu and Kashmir (image source: Jammu & Kashmir; The postage stamps and Postal History 1887 to 1898 by Iqbal H. Nanjee 2014)

In 1866, Maharaja Ranbir Singh introduced the postal system in Jammu and Kashmir, and it became the main source of communication between western Asia and central Asia, including China and Tibet. The postage stamps of Kashmir were of bold and exotic design, and

the circular and rectangular shapes were mostly in use. The circular stamp was famously known as 'the Jammu Circulars.'¹⁶⁰



Figure 4.11 An Imperial Half Anna envelope, with multiple cancellations and postage stamps of Jammu and Kashmir. Image source from D.P.Masson Collection. (Published in the book 'Jammu and Kashmir, the postage stamps and postage history by Iqbal H. Nanjee.

¹⁶⁰ Iqbal H. Nanjee. *Jammu & Kashmir; The postage stamps and Postal History 1887 to 1898*, (2014).

The East India Company established an alliance with nearly 700 princely states, including Kashmir, but they encouraged the local authorities to continue the postal services under the British Imperial posts.

4.9 The Stamps of Bahawalpur

The princely states of India were part of British India and were directly under the administration of the British Imperial Government. The local Government of the states was left to the hereditary prince, *Nawaab's* or *Maharajas* of the States, answerable to the British Raj. Some states had the authority or permission to use the local currency within the state boundaries, while some were even allowed to use their own local postal system and issued their own stamps. However, this was allowed only with the state, and if the mail had to be sent outside the state, then the appropriate denomination of British India stamps was to be used. In 1866, the British set up a state Postal system, which worked till January 1, 1870. It came under the Imperial Post Department, and this arrangement continued until 1947.¹⁶¹

Bahawalpur was among the wealthiest and most prominent states then; even now, it consists of three administrative districts of Punjab. The state presented a number of anomalies. In 1947, with the emergence of two new countries, India and Pakistan, these princely states of the Subcontinent were also released and were allowed to choose between two countries. The state of Bahawalpur opted to merge with Pakistan on October 3, 1947. This means that from August 14, 1947, till October 3, 1947, Bahawalpur was independent, and the stamps issued during this period had a distinct legal status.

¹⁶¹ Syed Abid Hussain & U.A.G Issani. *The Amirate of Bahawalpur; Postal History and stamps*. (Karachi: Islamabad, Pakistan Post Office Foundation Press, 2006).

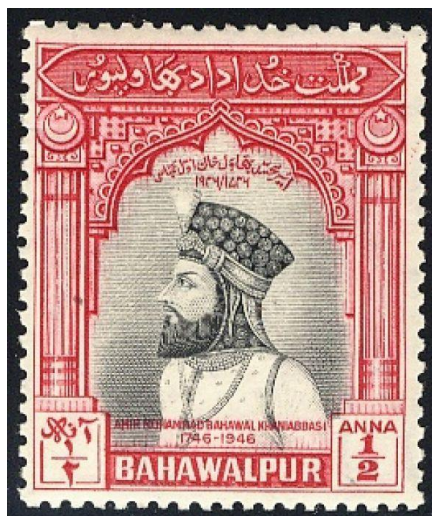


Figure 4.12 Half Anna Bahawalpur stamp, picture from the private collection of Phelatalist U.G.

Issani

Bahawalpur stamps are used to carry the portraits of the Maharaja's of Bahawalpur on their stamps with the name-bearing state of Bahawalpur, mainly in English and Urdu. The state of Bahawalpur continued to issue its own stamps till 1952, but these were only allowed with the state of Bahawalpur. If the mail was outbound, other arrangements were to be made, and Pakistan's postage stamps were also incorporated along with its own. On December 1, 1947, the State of Bahawalpur issued its first regular stamp, a commemorative stamp for the 200th anniversary of the ruling family of the Abbassids, in honor of Nawab Mohammad Bahawal Khan I, and inscribed "BAHAWALPUR." Secondly, 14 pictorials appeared on April 1, 1948, depicting various Nawabs and their buildings.

On October 3, 1947, a stamp was issued by Bahawalpur to commemorate the alliance of Bahawalpur and Pakistan with the postage stamp of portraits of the King of Bahawalpur and Muhammad Ali Jinnah, along with the flags of Pakistan and the state of Bahawalpur. The

monetary value was one and a half Anna. Crescent and star can be seen on this stamp along with traditional ornamentation.¹⁶²



Figure 4.13 October 3, 1947, Bahawalpur stamp (image source Bahawalpur Museum)

¹⁶² Syed Abid Hussain & U.A.G Issani. *The Amirate of Bahawalpur; Postal History and stamps*. (Karachi: Islamabad, Pakistan Post Office Foundation Press, 2006)



Figure 4.14, one and a half anna Bahawalpur postage stamp, image Bahawalpur Museum



Figure 4.15, 1.5 anna service stamp of Bahawalpur, picture taken from the private collection of

U. G. Issani



Figure 4.16, Stamp of Bahawalpur bearing the logo of the International Postal Union. 1949, Oct 10, 75th anniversary of the Universal Postal Union, engraved. (Image source. collection of W. Michael Adkins)



Figure 4.17, The letter's envelope was sent to London with both Bahawalpur's stamp and Pakistan's print stamp. (Image source; *The Amirate of Bahawalpur* by U.A.G. Isani & Syed Abid Hussain)

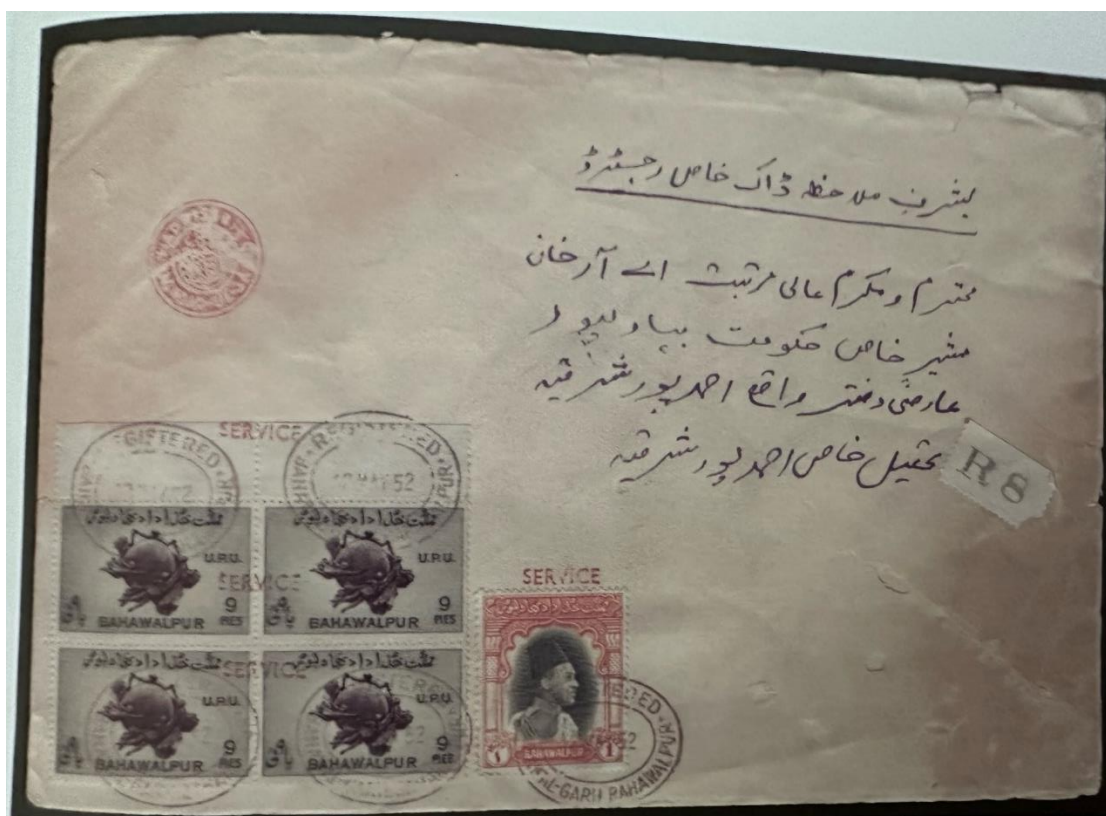


Figure 4.18, An envelope used to send letter depicting stamps of Bahawalpur. (Image source; *The Amirate of Bahawalpur by U.A.G. Isani & Syed Abid Hussain*)

4.10 Over Prints of British Indian Stamps (The Nasik Overprints)

During this period, both India and Pakistan were grappling with issues of identity and modernization following the end of colonial rule. However, Pakistan's economic instability and political unrest posed obstacles to industrial progress, including developing personalized postage designs due to insufficient security printing facilities. Consequently, it took nearly a year for Pakistan to produce its postal stationery and stamps, initially relying on the existing British Indian definitive series. As part of an agreement among the governments, Pakistan used Indian postage without additional fees from October 1, 1947, until it could introduce

representative postage. This involved depleting the existing stocks of Indian postage, including a set of 19 stamps featuring King George VI.¹⁶³



Figure 4.19, Nasik over print nine pessa postage stamps from Pakistan. Image source Lahore Museum.

Before the partition, only one security press was located in Nasik, Maharashtra State, which had supplied the printing needs for all of united India. Pakistan, or the area that would become Pakistan, did not possess any facilities within its territories for security printing. Since the entity named ‘Pakistan’ existed in 1947, there were naturally no security-printing materials such as stamps, coins, or banknotes circulating under that name.

After the formation of Pakistan, Indian stamps continued to be used in the newly established state. Initially, Pakistani authorities believed they could use these stamps without a surcharge, but this assumption proved incorrect. Negotiations involving the British Government

¹⁶³ Ron Doubleday & Usman Ali Isani. *Pakistan Overprints on Indian Stamps 1948–49*, (Lahore: Pakistan Philatelic Association, 1974)

were conducted between India and Pakistan. India was requested to overprint existing stamps, while Pakistan was asked to accept the overprinted Indian stamps from a specified date.



Figure 4.20 an envelope sent to Ireland, with two stamps, one of Pakistan Overprint and the other India Postage. Image source Usman Ali Isani's private collection)

Indian stamps with the word 'Pakistan' overprinted on them were introduced on October 1, 1947, with the overprinting process carried out by the Security Printing Press in Nasik. Initially, the Pakistani Government had intended to recall all Indian stamps from their national post offices and send them to Nasik for overprinting. However, after some initial work, Nasik refused to continue the overprinting process. Additionally, in November 1947, a mob at Delhi railway station destroyed a significant shipment of stamps bound for Pakistan. These two factors

led to a severe shortage of stamps in Pakistan, forcing the Government to overprint the Indian stamps held in local treasuries.¹⁶⁴



Figure 4.21 Set of British India postage stamp overprints for Pakistan Postal Services

1947. Image source, Private collection & Lahore Museum.

¹⁶⁴ Ron Doubleday & Usman Ali Isani. *Pakistan Overprints on Indian Stamps 1948–49*, (Lahore: Pakistan Philatelic Association, 1974)

A shipment of these stamps was delayed due to difficulties in the country's transitional period, so officials authorized the local hand-stamping and machine overprinting of available postal stationery, regardless of the quality of the result. According to Siddiqui, the initial stamps used by independent Pakistan are of particular historical and symbolic importance since they feature a blend of three distinct national identities: Britain, India, and the newly formed Pakistan. The lithographic stamps display an image of King George with a decorative monotone frame, representing Britain's rule over the region. The words "India Postage" appear under the King's image, and the stamp's denomination is also present.¹⁶⁵



Figure 4.22 PAKISTAN 1947, ½ Anna Postage stamp; Image: photo from Lahore Museum

These first few stamp designs and sheets used in official independent Pakistan hold unique symbolic and historical elements as they hold a collage of three different individual nation's identities: Britain, India, and the newly formed Pakistan. These lithographic stamps carry the image of King George, with a decorative frame in monotone. The head of the British

¹⁶⁵ Siddiqui, Jafar H. "Indian Postal Stationery Overprinted for Use in Pakistan." *American Philatelist*, 129.7 (2015): 627-630.

King on this stamp is the symbol of the sovereignty of Great Britain and its rule over this part of the world. 'India Postage' was written under the King's image, and the stamp's denomination is half Anna. Moreover, on top of this, the name of Pakistan is printed in black ink.

4.11 PAKISTAN Local Overprint Postage Stamps in Pakistan

The newly formed Islamic Republic of Pakistan was destitute regarding infrastructure and a functioning government upon its independence. Consequently, there was no operational postal system or functional printing press in the beginning years. After independence, the possibility of issuing an official postage stamp on Independence Day was explored by the Government of Pakistan. However, issuing an official postage stamp was impossible due to time constraints, unavailability of infrastructure, limited resources, and other factors. Consequently, the sovereign state of Pakistan used the stamps issued and used during the Subcontinent rule, and thus, the Nasik overprints were adopted and adapted.¹⁶⁶

The overprint "PAKISTAN" on the postage stamps was printed by the "Security Printing Press Nasik" and the Government presses in the country. Rubber stamping and hand printing of these overprinted stamps were not allowed. Therefore, these were unauthorized and had no official value, although these were in circulation.

¹⁶⁶ Martin, Denys R. *Pakistan Overprints on Indian Stamps, 1948-49*. (Pakistan: National Book Foundation, 1974).

Two months after gaining independence, on October 1, 1947, the postage stamps printed "PAKISTAN" were officially circulated by the Government of Pakistan in the postal market of the newly formed state. These stamps were the forerunners of all postage stamps, which were to be added to the postal collection of Pakistan in the later years.

The Nasik overprints stamps, a set of nineteen postage stamps,¹⁶⁷ were of different denominations that were of monetary value and were in different colors. First, the Nasik stamps were printed during the British reign of the Subcontinent at the beginning of the 1940s and had a profile of the then-reigning Monarch, King George VI, as the central design. Generally, these stamps can be categorized into two broad categories: the "Type 1" and the "Type 2".

The Type 1 Nasik Overprint stamps had the profile of the Monarch in the ceremonial robes and the Crown as the central image against a white background. The denomination of the postage stamps was printed in the top right and left corners of the postage stamp in Arabic numerals. The profile of the Monarch was enclosed in a zigzag border on a few stamps, whereas on the other, the borders were either oval or rectangular. Initially, these postage stamps had "INDIA POSTAGE" printed at the center top. The overprint "PAKISTAN" was printed in black color over the "INDIA POSTAGE." ¹⁶⁸

The Type 2 Nasik overprint stamps were printed with the centralized etched profile of the Monarch enclosed in a solid-colored oval further encompassed by the rectangular arch on the outer edges that formed a semi-circle on the top of the postage stamp. Overprint "PAKISTAN"

¹⁶⁷ Ron Doubleday & Usman Ali Isani. *Pakistan Overprints on Indian Stamps 1948–49*, (Lahore: Pakistan Philatelic Association, 1974)

¹⁶⁸ Ibid

was printed on top of the arch of the semi-circle. To further enhance the design and to depict power over the Subcontinent, the ride of the royal, two mounted elephants, was printed on both sides of the oval. These showed and manifested the power of the ruling.¹⁶⁹

All the Indian Stamps overprinted "PAKISTAN" were demonetized and discontinued in the Islamic Republic of Pakistan on October 31, 1949. As per orders of the then Government, all Indian stamps used in the government offices were to be written off and burned as per department protocols and procedures and under departmental administration.¹⁷⁰

Despite the challenges faced by a newly-formed state, the significance of the mail service in Pakistan was demonstrated by the establishment of the Office of Postmaster General in Lahore on August 15, 1947, and Pakistan's subsequent membership as the 89th member of the Universal Postal Union on October 10, 1947.¹⁷¹

¹⁶⁹ Mohammad Arif Balgamwala, *"Pakistan" Overprints 1947-1949: The Most Comprehensive Catalogue of "Pakistan."* (Pakistan: M.A. Balgamwala, 2000).

¹⁷⁰ Jafar H. Siddiqui. "Indian Postal Stationery Overprinted for Use in Pakistan; Varieties of the King George VI Issues: Handstamps and Overprints." *American Philatelist* (2015).

¹⁷¹ Mohini Lal Majumdar. *Early History and Growth of Postal System in India.* (India: Rddhi-India, 1995).

Chapter 5: The Design Process & Printing of Postage Stamps

The design process of postage stamps may vary across different countries but typically involves several stages, ranging from selecting a theme to the final product. Generally, countries that produce stamps follow guidelines that apply for approval from the authorities and pre-press implementation. Apfelbauminc¹⁷² Design agency studied that every country has its own set of guidelines for stamp graphic designing.¹⁷³ These decisions are primarily practical according to stamps, like using different colors to signify additional money value on stamps. Also, changes are the result of historical and political developments over time. Understanding the designing process of Pakistan's postage stamp, which includes the approval, designing, pre-press, printing, and the formalities involved before the stamp issuance, plays a vital role in what is being issued on the stamps. However, the designer knows the stamp design. Like all communication design items, like billboards, posters, etc., the stamps were designed under the command and likes and dislikes of certain people in authority. Thus, these stamps are not solely the expression of an artist like in other art forms, but the stamps hold the purpose of expressing a whole nation designed by an artist following the commands of a specific set of people, mostly government officials.

The whole process of designing and printing postage stamps will be discussed in this chapter, and this will help in understanding the various technical and official factors that influence the design of the final printed stamp. The primary source of information shared and discussed in this chapter is collected from interviews with authoritative individuals, including

¹⁷² A Philatelic company for Buying and selling quality stamps.

¹⁷³ What Makes a Stamp Beautiful?" Beautiful Stamps of the World | Beautiful Postage Stamps. Accessed October 1, 2023. <https://www.apfelbauminc.com/beautiful-stamps>.

government officials, stamp designers, and machine men currently working in Pakistan Post and the record books or archives of Pakistan Security Printing Press.

5.1 Theme Selection

The design process for stamps, especially commemorative stamps, typically begins with selecting a theme. Some themes were fixed, like Nations' Independence Day and birth and death anniversaries of founders or essential personalities, while other commemoratives may not be issued every year. Dr. Usman Ali Isani¹⁷⁴ said that some themes, especially related to educational institutes, were proposed by the institute itself, and they asked for approval months before the intended issue date. Such themes were approved mainly by the government happily. The depiction of educational institutions or anything related to education shows a positive image of the country. The different ministries, like health, sports, and human rights related, proposed some themes. Some themes are directly ordered by the head of the state to communicate different occasions or events in the pipeline, and some themes are the personal choices of the head of the state.

¹⁷⁴ Dr. Usman Ali Isani is a prominent member of the Philatelic Federation of Pakistan and a former top official in the Pakistani bureaucracy. He has earned prizes for his traditional and literary displays in international fairs, making him Pakistan's top philatelist. He served as the Philatelic Federation of Pakistan's previous president and as Pakistan's representative on the FIP Commission for Philatelic Literature. Isani held prominent positions such as principal secretary to the governor of West Pakistan in 1968, prime minister of Pakistan (PSPM) Muhammad Khan Junejo in the 1980s, secretary-general of the establishment division, and chief secretary of Khyber Pakhtunkhwa under PM Benazir Bhutto's first government.



Figure 5.1 Interview picture of Dr. Usman Ali Isani, photo by the researcher.

5.2 Design Process & Designers

Initially, most stamps were printed at Thomas De La Rue.¹⁷⁵ The designs were sent to London for printing. Abdul Rehman Chughtayi was the first artist after independence who Designed stamps for Pakistan commissioned by Quaid-e-Azam and later by the others in charge. The relationship with Thomas De La Rue continued for several years, providing the plates that produced stamps until 1970. Pakistan Security Printing Corporation, Karachi, was established in 1949 in collaboration with Thomas De La Rue & Company of London, and 40% of the capital share of the Corporation belonged to Thomas De La Rue, which was also involved in the

¹⁷⁵ Thomas de la Rue established the Printing and Publishing Company in 1821 and started it as a printer and stationer. It creates secure physical and digital products to safeguard identities, trade, and goods across 140 nations.

printing of British India stamps and stamps of Bahawalpur before independence (figure 5.2). The Corporation produced all kinds of security documents for the government of Pakistan, finance houses, and banks.¹⁷⁶

TELEGRAMS DELIVERED THROUGH LONDON

110, Bunhill Row,
London,
E.C.1.

26th January, 1940.

The Minister for War Purposes,
Treasury & Accounts Dept.,
Bahawalpur Government,
Bahawalpur.

D. to **Thomas De La Rue & Co. Limited.**

Shipped per _____

LETTER DATED 8/10/39.											
PICTORIAL STAMPS. (2nd Parcel.)											
25 sheets	x 100 Set $\frac{1}{2}$ Anna = 2,500 Stamps.										
25 "	x 100 " 1 Anna = 2,500 "										
25 "	x 100 " 2 Annas = 2,500 "										
25 "	x 100 " 4 Annas = 2,500 "										
25 "	x 100 " 8 Annas = 2,500 "										
25 "	x 100 " 1 Rupee = 2,500 "										
150 sheets	15,000 Stamps	per M									
		6/10/39				5	2	10			
Air Freight & Packing.						1	14	11			
						26	17	9			

Figure 5.2 Invoice receipt sent by Thomas De La Rue & Co. to Bahawalpur State. Showing the number of stamp Sheets printed. 1940. Image source 'the Amirate of Bahawalpur by Usman Ali Isani.

¹⁷⁶ Archives Pakistan Security Printing Corporation, Karachi, Pakistan.

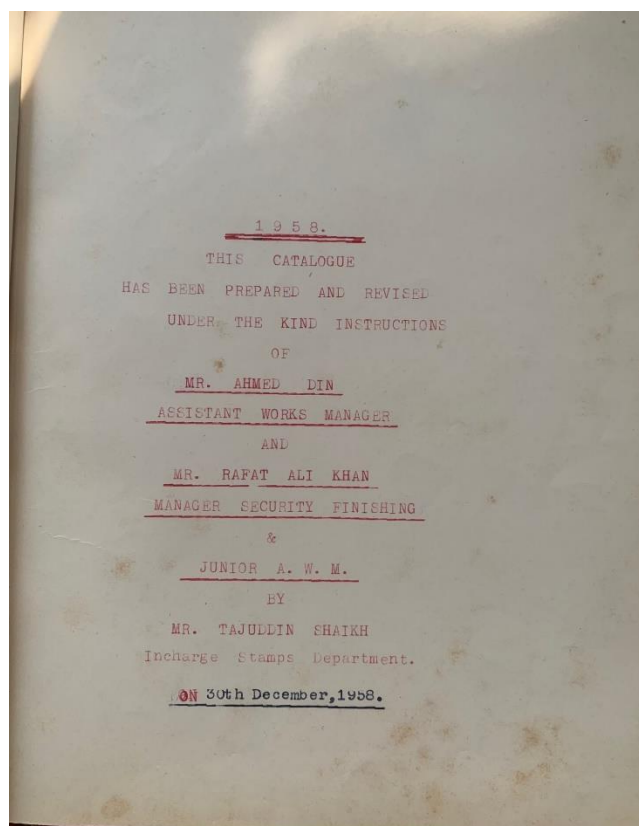


Figure 5.3 Inner page from file (catalog) from Pakistan Postage Archives, picture by the researcher.

In 1958, Mr. Tajuddin Shaikh, in charge of the stamp department at Pakistan Security Printing Press, compiled a hand-typed catalog of the stamps printed (figure 5.2) or issued from 1952 to 1958, which states that Pakistan's security press opened its official design department in 1952, headed by the British Designers. On 11th January 1952, Pakistan Security Printing Corporation started printing its postage stamps. They hired designers, artists, and engravers from East and West Pakistan. These artists were not freelancers but were full-time employed by the Corporation. The first official printed stamp from PSP was a set of stamps showing the scale of justice' (figure 5.3)



Figure 5.4 Pakistan postage stamp issued in 1952 "scale of justice" Image source Lahore Museum

Pakistan issued almost fifteen hundred postage stamps, including commemorative, definitive, and service stamps, since its independence, and almost sixty-five designers designed stamps of Pakistan from 1947 till the year 2022¹⁷⁷. In this study, the data of almost all the designers and the number of stamps they designed were verified and calculated. Some stamps Pakistan issued, but the designer's name was not found due to no verified data found for those, and some were sent to Pakistan Printing Press already designed without mentioning the designer's name. (figure 5.4)

¹⁷⁷. The researcher collected data from the Pakistan Post Office, Islamabad, and Pakistan Security Printing Corporation, Karachi archives.

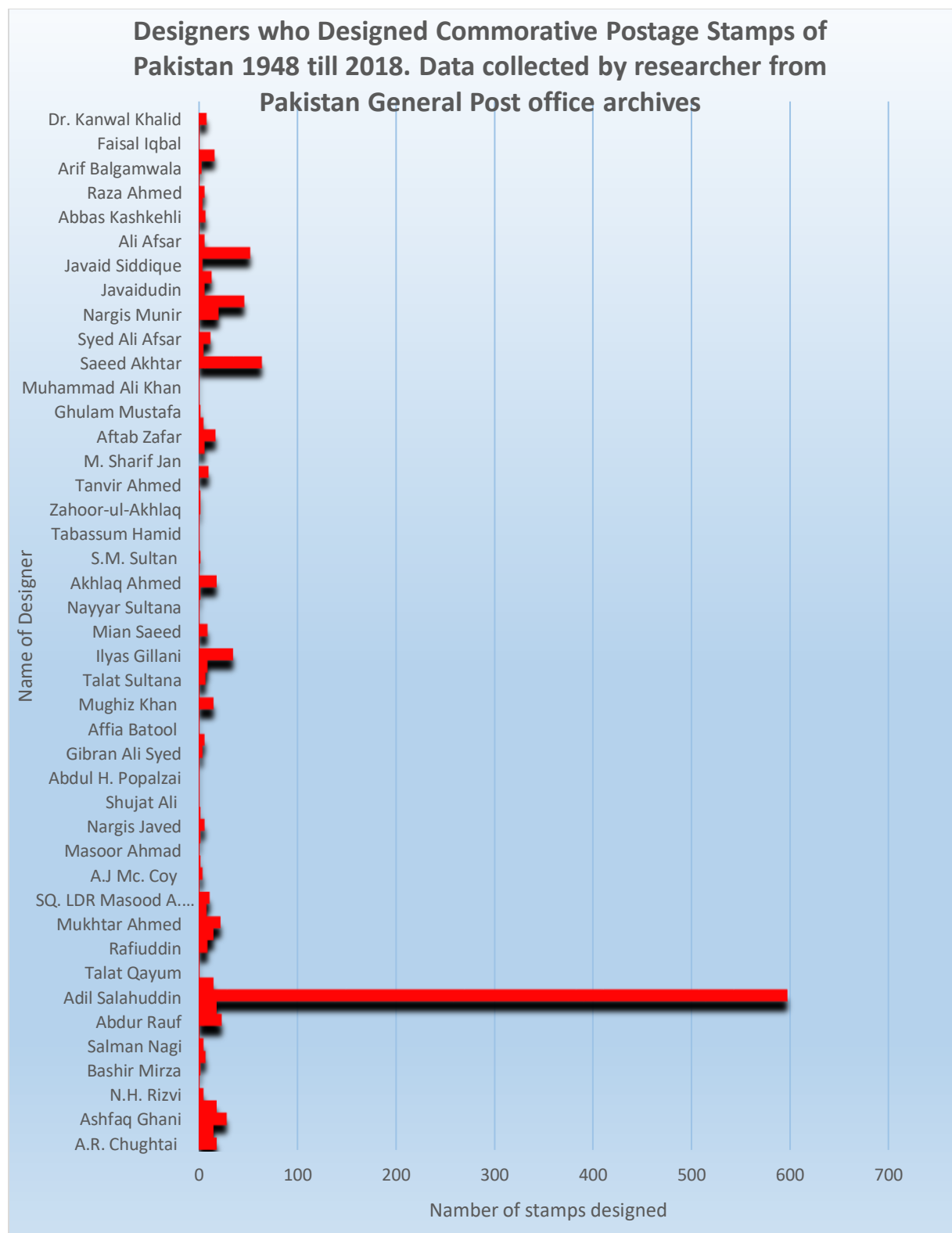


Figure 5.5 Graph chart showing names of Designers and number of commemorative stamps designed by them from 1948 till 2018. (Data and graph by researcher)¹⁷⁸

Usually, fifteen to sixteen designers were working for PSPC throughout the year. Sometimes, the same, and other times, different themes were assigned to the designers. There used to be great competition between the artists. East Pakistan's artists excelled in watercolors, while most of West Pakistan's artists were better at oil paints.¹⁷⁹

In his interview, Adil Salahuddin said that, initially, three tutors from Thomas De La Rue, E. Meronti, Keen, and Max Thoma, guided and further trained the Design and engraving team. They stayed here in Pakistan for one year. Max Thoma also designed many of Pakistan's stamps issued in 1960, 61, and 62.

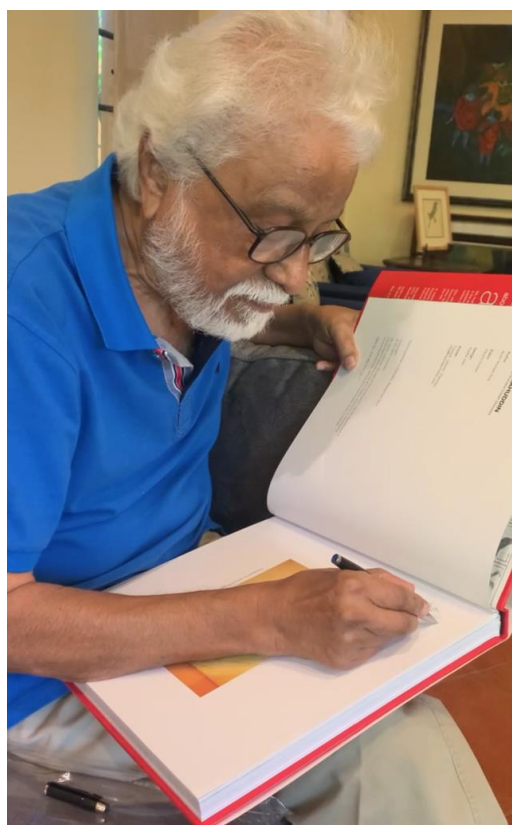


Figure 5.6 Adil Salahuddin, Designed more than 1500 stamps of Pakistan and other countries as well. Photo by researcher.

¹⁷⁸ The Data was collected from Pakistan Security Printing Press Corporation Karachi, Pakistan Post Office Archives, Islamabad by the researcher. The table of information is also attached at the end of this dissertation.

¹⁷⁹ Arshi Ahmed Aziz. *Message Sent; Life and works of Adil Salahuddin*, (Topical, 2017).

The local team learned a great deal from their highly skilled British colleagues, basking in the experience of having foreign mentors at their very doorstep. Interestingly, the techniques used in Pakistan differed from those practiced in the U.K. The Thomas De La Rue team and the Pakistani designers could exchange knowledge and approaches, each learning from the other, resulting in the cross-fertilization of ideas and techniques that blended the knowledge of the East and the West.

Traditionally, watercolors prevailed in Pakistan, and artists used hand-made paper, known as Wasli, for miniature paintings. In the U.K., regular paper (available at art stores) was used, with poster colors as the medium. PSPC, at that time, ran like a family, notwithstanding a well-ordered family. The Thomas De La Rue team stayed in Pakistan till 1971, and PSPC became wholly owned by the Government of Pakistan.

The De La Rue experts taught the local designers methods of color separation in gray tones and other printing techniques essential for stamp design that had yet to be taught at Pakistani art colleges. The skill of focusing all that is needed in one square inch, ensuring that the message is still clear and that the image can nevertheless be appreciated, was a revelation, a real learning experience.

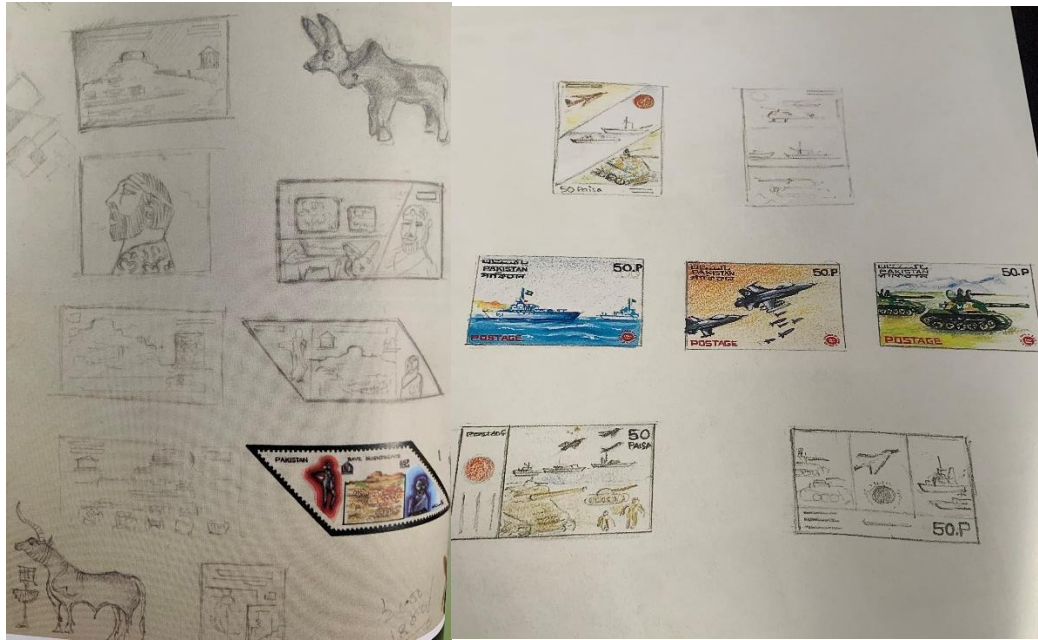


Fig 5.7 Stamp designer's original Sketchbook pages displayed at State Bank of Pakistan Museum



Fig 5.8 Stamp designer's original Sketchbook pages displayed at State Bank of Pakistan Museum

All designs at that time were made manually in their original size, without the advantage of computer-aided graphics and editing, which we are so familiar with today. Even the lettering on the stamp was done by hand. All these required immense focus and concentration skills, exceptional hand-eye coordination, and a steady hand. For the same reason, we see that many designers of the stamps were also excellent miniature painters. Primarily, local artists were from the National College of Arts, Lahore, Fine Arts Department, University of the Punjab, and Dhaka Art Colleges. Using a watchmaker's magnifying glass and 00 (double zero) number sable hair brushes was essential for all stamp designers.

Mistakes meant complete redesigning - back to the drawing board in its literal sense. For example, if the background color needed changing, they had to start from scratch again - redoing the whole artwork for the sake of this one change. It generally took a month to complete the finished artwork to print a stamp, compared with the few hours it can take in today's 21st-century world.



Fig 5.9 Nighet Sher Muhammad, Designer at Preliminaries department at Pakistan Security Printing Corporation from 1968 till 1972, photo by researcher in 2022 during interview.



Figure 5.10 a,b,c, and d. Original stamp designs, pictures taken through a magnifying glass, photos by researchers from PSPSC's archives.

All the rough Sketches and even the stamps that were not approved for printing were the property of the Security Printing press. Furthermore, the designers could not take any paper, even a sketch, back home. These sketchbooks and Rough designs are now part of PSPC's archives. Some original sketchbook pages are displayed at the State Bank of Pakistan Museum.

5.3 Approvals

Followed by creating sketches and final designs; the next most important stage was approval. The artwork is then reviewed by an advisory committee, which reviews the design and suggests improvements. Once the Committee has approved the design, it is sent to the relevant authority for final approval. In some countries, this authority may be a minister, a postal administration board, or a selection committee. The design selection was never tackled by the lone artist or just the head of the art team but by the members of the Philately Approval Committee, which consisted of the director General Post, High court judges, some senior bureaucrats, some senior philatelists, and senior post officials.¹⁸⁰

¹⁸⁰ Arshi Ahmed Aziz. *Message Sent; Life and works of Adil Slahuddin*, (Topical, 2017).



Figure 5.11 Manually made stamps, returned after the Head of states approval (a page from the file sent to General Zia-ul-Haq (1982) for approval) photo. (File in the archives of PSPC)

Any government service, including working within a bureaucracy, has its unique set of challenges that must be faced. Understandably, the approval process for stamp designs is relatively prolonged, and this is an essential test for all stamp artists.

During stamp conceptualization (between 1960 and the early 1980s), designing was only undertaken by an individual artist rather than as a team effort. Several designs were developed for every concept, sometimes three to eight from different artists, and a committee evaluated these before any final decisions were made.

The Philately Approval Committee membership consisted of various critical individuals in the government, including senior bureaucrats, Director General Post, senior postal officials, high court judges, and keen stamp collectors. The Committee would then review each design submitted and agree to give authorization. The approval process was entirely confidential, with no one outside the Committee knowing who had endorsed or rejected each project submitted.

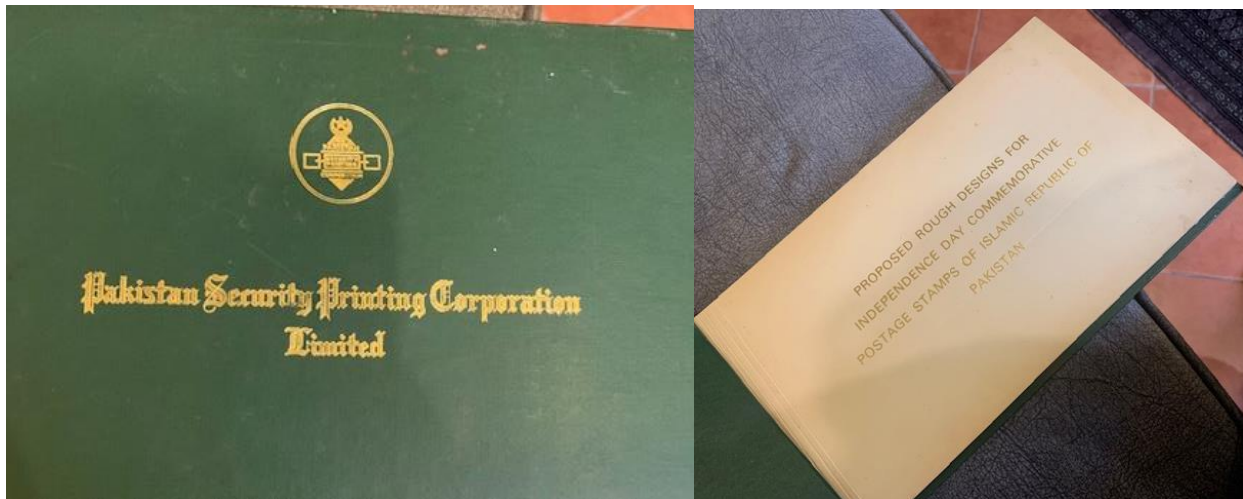


Figure 5.12 a,b, Photo by researcher, folder containing manually made stamp designs. Photo by researcher.

This process created a sense of competition among the designers, so they strived to have their designs approved. If approved, they felt a sense of pride in themselves. However, any endorsement made as a result of the process was viewed as beneficial to the community at large and not biased due to the system's transparency.

Every published stamp is listed in the world's three critical stamp catalogs, namely Stanley Gibbons in the UK, Scott in the USA, and Yvert and Tellier in France. Every stamp designer seeks global recognition, and endorsement provides the enabling environment for achieving it. Sometimes, despite the designers' best efforts, the plans submitted must be approved, necessitating a return to the drawing board for new conceptions. Sometimes, despite the best efforts of all the participating artists, none of the designs submitted are endorsed, requiring them to go back to their drawing boards to develop new designs.¹⁸¹

There was an example of the endorsement process that dates back to 1968, with stamps commemorating 'The Decade of Development.' The Committee liked some parts of several

¹⁸¹ Information shared by Adil Slahuddin in interview to the researcher.

artists' stamp designs but still needed to approve any singular design fully. Therefore, the Committee decided to combine various aspects of each artist's work, creating a patchwork effect, and all artists involved were credited as co-designers.¹⁸²

During the '90s, the Director General of the Post Office gained the sole authority to endorse any stamp design. However, a decision was usually made after consultation with others in the department. These additional collaborators might have been affiliated with institutions or companies represented in specific stamps.¹⁸³

In 2008, establishing the Minister of Postal Services necessitated the official's endorsement, becoming a requirement for stamp design approval. However, the convention soon emerged of seeking authorization from the Prime Minister before issuing a stamp, thus making the Prime Minister's approval a crucial pre-requisite for stamp issuance.¹⁸⁴

The Pakistan Security Printing Corporation (PSPC) is part of the more extensive government bureaucracy, and like all bureaucracies, it is subject to the intricacies and nuances of the system. One of these complexities includes the reality that the people responsible for endorsing a stamp design may sometimes be knowledgeable about the design processes.

5.4 Printing

After receiving approval from the relevant authority, the stamp design is sent to a pre-press producer. The pre-press phase involves the creation of the printing plates and testing them for quality. Modern printing technologies usually create stamps through a printing process called offset lithography, although some countries still utilize engraving and embossing technologies.

¹⁸² Ibid

¹⁸³ Information shared by Usman Ali Isani in interview to the researcher.

¹⁸⁴ Ibid

In the pre-press stage, adjustments may be made by the printer to the artwork to improve the final print quality. Before the final production, a proof sheet is created and circulated for quality checking to ensure the final stamp looks precisely as intended. Stamp production is a multi-stage process that requires cooperation between various stakeholders involved in the production, approval, and printing stages. Despite the process's complexities, stamps remain an enduring form of art that serves as a tangible and affordable reminder of an era or culture. Printing postage stamps can be termed one of the most significant and essential technological advancements in the developmental stages of human history because, with its invention and creation came numerous opportunities to share ideas, record art, design, and history, and pass these on to the coming generations. Technically, the process involved in printing postage stamps on adhesive paper consists of four basic printing methods and techniques: Intaglio, planography, relief, and embossing.

All of the techniques mentioned above for printing postage stamps are in use. The choice or differentiation of techniques for printing purposes depends on factors such as the need for the design, the requirements of the postage stamp, the number of copies to be produced, the speed and accuracy of the technique being used, the choice of the paper and the materials of the dies to be used and most importantly the outcome on the printing paper which translates to be the postage stamp later on which is interpreted aesthetically and used practically in a variety of ways. A specific technique can sometimes be used, whereas, at others, a blend of the techniques can achieve the desired results. Similarly, stamp makers use different printing techniques to produce monochrome stamps in one color, bi-chrome in two colors, or multicolor, involving an array of colors. The difference in producing stamps of varying colors usually lies in using a printing base. For producing monochrome stamps, only one printing base is required. In contrast,

for bi and multi-colored postage stamps, the number of printing bases required is directly proportional to the number of colors to be visible on the stamp.

When designing, producing, and printing postage stamps, multiplication of the stamps is the basic need due to the demand and the use. Traditionally, multiplying the number of postage stamps meant multiplying the design on the printing base and repeating the process. The process traditionally was either manual or mechanical. This required producing the die mechanically to repeat the whole process. Recently, the multiplication of design and stamp process has extensively used photography as the technique. Photography requires making a photographic negative when multiplying the design. The photographic negative equals the traditional die.¹⁸⁵

An overview of the general printing process, along with an in-depth study of each technique, is included in this research. This would help envisage the process that is involved when copying an image or a design from the die onto the paper when printing postage stamps. Consequently, it would bring to the limelight various factors and aspects of postage stamp making, which may or may not affect the design and, later on, its interpretation, which is the main focus of this dissertation.

Pakistan and the De La Rue Printing Corporation entered into an agreement on March 10th, 1949, to establish the Security Printing Press (PSPC); but, due to inadequate equipment, PSPC was only given partial responsibility for meeting the needs of the government in terms of printing.¹⁸⁶

¹⁸⁵ Information gathered by the researcher during the visit to Pakistan Printing Foundation, Karachi by taking interviews from the technical staff working there.

¹⁸⁶ Pakistan Security Printing Corporation Archives.

Transfer rolls were given to PSPC for use in further printing after certain plates failed. The Corporation can undertake and prepare proposals and schemes for any security jobs. The Pakistan Security Printing Corporation has a large capacity to produce Bank Notes, postal and non-postal stamps and stationery, and security documents for banks, including cheques, passports, bonds, etc. It is also equipped to produce computer stationery and computer cards on highly specialized machines. The quality of banknotes and postal stamps has always been of a high standard. The products of the Corporation have always been favorably commented upon, and some of the stamps produced by the Corporation and its employees won appreciation and prizes in Philatelic Exhibitions. The products are printed in the PSPC one or a combination of the following processes:

Intaglio, Letterpress, Litho Offset and Photogravure. Availability of these processes, operational facilities extended to the PSPC by the Government of Pakistan, reasonable labor cost, and proximity of Paper Mill are unique features that enable the Corporation to produce quality goods economically and maintain security. It can also bring out urgent issues to meet pressing demands quickly.¹⁸⁷

5.6 Intaglio Printing

Intaglio printing was the most commonly used process for printing postage stamps before the 1970s. Most British and Commonwealth postage stamps were printed using this process. The Intaglio printing technique involves using metal plates, usually copper or steel. The area of the image to be printed is recessed into the surface of the metal plates. Next, the recessed area is

¹⁸⁷ The Pakistan security Printing Corporation printed Brochure from the archives. Date of publication unknown.

filled with ink and applied high pressure and temperature to transfer the ink onto the adhesive postage stamp paper. The ridges created by the intaglio process are seen and felt once the stamp is printed and finalized. These ridges are formed because applying high pressure and temperature pushes the paper into the recesses of the metal plates.¹⁸⁸

In the Intaglio method, the ink is held in the incised and recessed areas of the printing base. From there, the ink is transferred onto the paper. It is then transferred onto the paper. The printing base, in actuality, is the design that is to be printed repeated in a pattern and represented by grooves and or cells. The grooves or the cells are the printing areas of the printing base. The surface on which these grooves or cells are carved is the non-printing area of the printing base. In the intaglio process, the ink is applied to the printing areas of the printing base, which are the grooves and/or the cells, whereas the non-printing area, which is the surface, is kept clean. Paper is then pressed onto the printing base with pressure applied to the back of the paper. As a result of this pressure, the ink in the grooves and the cells transfer to the paper, and hence, a stamp using the intaglio printing technique is printed.¹⁸⁹

The metal plate, a copper plate, is cut into recesses by forming channels and holes. The second step is to stain or dab the recesses with ink. The plate or the non-printing area's outer surface is kept clean. Pressure is applied, and the paper is sucked into the recesses. As the paper is removed, the print is left on the paper. The channels and holes on the plate form humps and ridges on the adhesive stamp paper. The corresponding structures are directly proportional in their sizes. For example, if a channel or a hole on the plate is large, the corresponding ridge or hump on the paper would be high and prominent, holding true for the depth of the holes and

¹⁸⁸ M. A. Nayeem. *Hyderabad, Philatelic History*, (India: Philatelic Congress of India, 1980).

¹⁸⁹ L.N. Williams. *Fundamentals of Philately*, (American Philatelic Society, 1990): 179.

channels. The depths of the holes and channels on the copper plates result in the intensity of the color on the stamp paper. These, too, have a directly proportional relation; therefore, the deeper the hole, the higher the intensity of the color would have on the stamp paper. Thus, in a line engraved design, the width, intensity, and height of the print on the paper depends on the marks on the plates or the die being used.

In 1954, on the 7th Anniversary of Independence, seven stamps were issued by the Security Printing Press of Pakistan; these were the first set of stamps printed using the intaglio method.



Figure 5.13 7th Independence Anniversary Issue stamps 1954 (Lahore Museum)

5.7 Line-engraved Intaglio Printing Technique

The Intaglio postage stamp printing process has two basic types: the line engraved and the photogravure process. The first type or sub-category of the intaglio process is the line-engrave intaglios. These are the earliest forms of the printed postage stamps. In this process, the

design is carved by hand. Once the carving is complete, it is firmly impressed onto the metal printing plates. This is followed up by applying the ink and printing of the stamps onto the adhesive postage stamp paper. The Penny Black, Britain's first postage stamp, as well as the Penny Red and Two-penny Blue are examples of well-known line-engraved stamps. Most Queen Victoria stamps employed line engraving until 1855, when surface printing became more popular.¹⁹⁰

The postage stamp produced with the line engraving method is said to have been "engraved." The copper plate printing and engraving include printing from the recessed parts of the printing base. As a result, the intensity and imprint of the design printed on the adhesive stamp paper are directly proportional to the depth of the recesses of the plates being used. There is also other terminology associated with the process, such as steel engraving, hand engraving, direct plate printing, and recess and line engraving and print, to name a few.¹⁹¹

The direct hand line engraving method for producing postage stamps is the simplest and the crudest form of line engraving technique and has been termed "Chalcography." The process involves using metal copper plates. The metal is gouged out of the plates by hand using a graver or a bruin. The plates are gouged as per the design and value of the respective postage stamp. The copper plates, once finalized, become the printing base, and then the intaglio process is carried out. When using the direct hand engraving method for the line engraving technique for printing the postage stamps, one plate is printed simultaneously using the printing base. This

¹⁹⁰ Khan, Muhammad Sher Ali. "Chronicling Graphic Design Trends of Pakistan Postage Stamps." *Humanities and Social Science*, 27.2 (2020): 95-119.

¹⁹¹ L.N. Williams. *Fundamentals of Philately*, (American Philatelic Society, 1990): 179.

requires more time and labor. Furthermore, to multiply a hand-engraved stamp, the processes involved are multiplication by hand, mechanical multiplication, galvanic multiplication, and photographic multiplication.¹⁹²



Figure 5.14 Section of the line engraving, progressive print portion. Photo by researcher

¹⁹² Ibid



Figure 5.15 Progressive dyes of the same stamp, Adil Slahuddin's personal collection. Photo by Researcher.

Although the line art visuals prevailed, the design underwent new experiments. Policy changed, and multicolor postage stamps were printed as early as 1955. In 1966, the stamp containing Quaid's portrait was engraved and used in currency notes. Mater Munir, the Dhaka engraver of PSPC, engraved the stamp image.¹⁹³

Multiplicating the design by hand for the printing process involves a series of steps, the most important being cutting repetitions of the design or the subject as often as the print is required. This is either achieved by hand engraving or by etching. Different copper plates can have different numbers of subjects engraved depending on the value of the stamp. Assistance of the pantographs is required for this method. However, it is challenging to produce identical designs by hand engraving even if the help of the pantographs is required. The differences arise

¹⁹³ Pakistan Security Printing Corporation Archives.

because each subject, when hand engraved, differs from the other subject that is also engraved by hand and, therefore, will always be prone to human error and variations. Resulting postage stamps visually exhibit the differences. These differences can be received and perceived with interest by the philatelist due to their uniqueness but are usually not favored by the issuing authorities. One of the prime concerns with the issuing authorities requires the comparative identity of the subjects. The other objection from the issuing authorities relates to increased labor and efforts when producing these.¹⁹⁴

5.8 Photogravure Intaglio Printing Technique

The second sub-category of the intaglio printing process is known as the photogravure. This was adopted in Britain in 1934, during the end of George V's reign, and is still used today. Through the use of photochemical etching, this procedure makes depressions in the metal plate. The stamp's image is typically made up of dots rather than lines: 'Screened' dots are the same size but have varied depths, but 'Unscreened' dots vary in size and depth, giving the image a grainier appearance.¹⁹⁵

¹⁹⁴ Ibid

¹⁹⁵ Arif Ozcan. "An investigation on printability of different solvent based inks by gravure printing onto various substrates." *Journal of Graphic Engineering and Design*, 11.10(2020).

2 Annas. 37

PUBLIC POSTAGE STAMPS

20th Death Anniversary of Poet Iqbal Issue.

Issue : 1958 - Issued on 21st April, 1958
i.e. on 20th Death Anniversary of
Allama Iqbal who lived from 1873 -
1938.

Type : Photogravure. The 1st Pakistani Stamp
to be printed in photogravure type.

Colour : Light brown.
Black - O'printed letters.

Design : Muslim Arch - Free hand design work -
O'printed
1873 - 1938

معمارِ حرم باز بہ تعمیرِ چہاں خمیز
عزت اقبال 21st April, 1958
(20th Death Anniversary)

Size of Print : 37.5 x 22.5 m.m.

Size of Stamp : 40.5 x 24.5 m.m.

Printed : On Gummed Papers by Thomas De La Rue
& Co. London.

Perforation Gauge: 14½ x 14 (C)

Official Stamps : N o n e.

Figure 5.16, Leaf from Hand typed data file page, recording the details of 1958 issued Stamp on Iqbal.



Figure 5.17 October 1960 Revolution day stamp printed through photogravure method.(photo Lahore Museum)



Figure 5.18 1960 stamp printed through photogravure method. (Photo Lahore Museum)

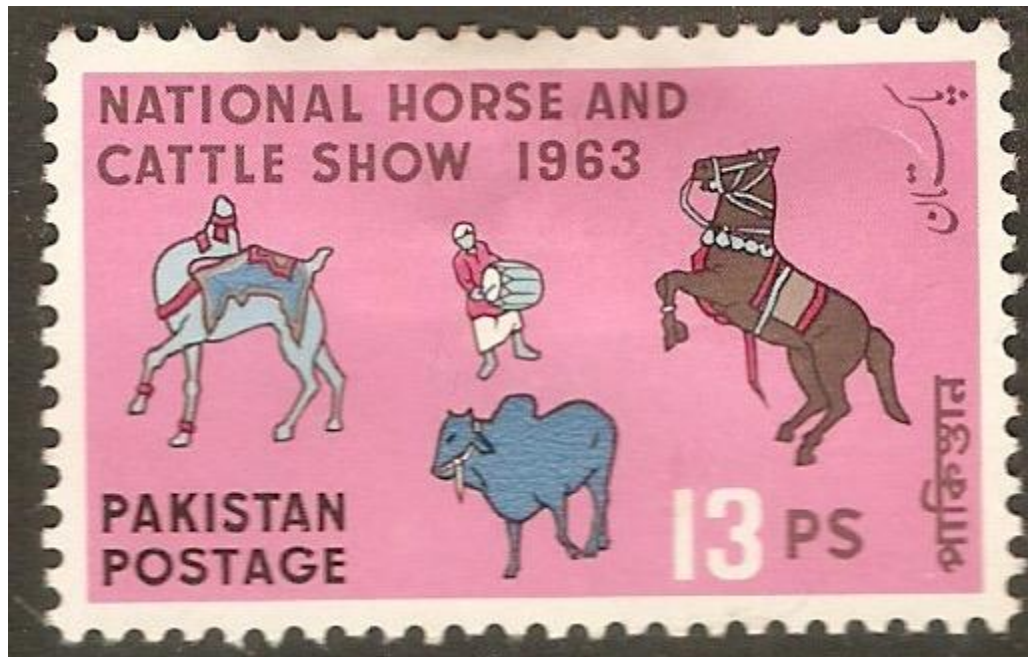


Figure 5.19, 1963 stamp printed through photogravure method. (Photo Lahore Museum)

The second method used to multiply the design on the postage stamps is the mechanical one. The mechanical multiplication method involves preparing a flat die hammered with the design in all required positions. The flat copper plate becomes the die, which is then used to multiply the design mechanically. Although the process appears to be simple, it is not. The complexity of the process comes from the variations involved in the process. To include the universality of the process and achieve its completeness, the present study will discuss the steps involved in the Perkin Die and Mill Process.¹⁹⁶

The Perkins Die and Mill Process is named after its originators. Jacob Perkins from Massachusetts, United States of America, was its patentee, whereas Joshua Butters Bacon was

¹⁹⁶ Robert Adam & Carol Robertson. *Intaglio: The Complete Safety-First System for Creative Printmaking Paperback*, (London: Thames & Hudson Ltd, 2010).

the user. The process took force when it was discovered that the metal plate could be hardened or softened. The process is also known as siderography¹⁹⁷, and the artists employed are called siderographers.

The process begins by creating a die. The die is created as a small block or plate of steel is softened. Next, the design is engraved in the recesses of the steel plate or the die created previously. This is then hardened to solidify the design engraved in the recesses of the die. This is followed by softening the roll or the steel mill, a small steel cylinder. The softened cylinder is pressed onto the recesses of the hardened die to create a relief on the roll. This is also termed as taking the design. The design is taken up on the periphery of the mill or the roller through a rocking motion applied with pressure. The mill or the roll is then hardened. Finally, the design is copied onto the softened steel plate as the hardened roll is pressed with pressure, creating corresponding recesses of the roller and the die on the steel plate. The final plate is then used to print the postage stamps.¹⁹⁸

The other type of intaglio printing, gravure printing, for printing postage stamps can be discussed in two distinct types. The terminology for the gravure process ranges from rotogravure and rotary photogravure to being wrongly abbreviated as photo only. The most common terminology within circles of philately is photogravure. The preferred abbreviation, consequently, is gravure.

¹⁹⁷ Siderography is a mechanical process developed by Jacob Perkins in the early 1800s enabling the unlimited reproduction of engraved steel plates. The process enables the transfer of an impression from a steel plate to a steel cylinder in a rolling press.

¹⁹⁸ Robson Lowe. *The Engraved Stamps of the British Empire/Commonwealth*, (1969).

The types of photogravure printing of postage stamps are based on the type of plates used- flat or curved. Curved plates are also referred to as cylinders. The photogravure machines are unique in that these do not only print on cells or cylinders but have also been known to print postage stamps on paper sheets.¹⁹⁹

The process is the same as line engraving in that the intensity of the color is proportional to the depth of the engraved cell. Therefore, the deeper the cell, the darker and more robust the color, and vice versa. Another similarity is that the color is deposited onto the stamp paper from the recesses of the die or the plates created.²⁰⁰

The photogravure printing process is relatively new, whereas its conception and application date back to 1858. The process was commercialized in England in 1907, but the details of the process or how it works were kept confidential. The first official use of the photogravure process recorded in history was in 1914 by the then Government of Bavaria.²⁰¹

The generic photogravure process of printing postage stamps involves printing several required subjects on such a medium that would enable the transfer of subjects onto the printing base. The base eventually acts as a resist, allowing etching of the subject images, hence making a printing base with printing and non-printing areas and having room or space enough for a wiper to be used on it. The carbon tissue is the medium for transferring the subject onto the printing base. Carbon tissue is like a negative. It is a light-sensitive gelatin; it becomes insoluble in water when exposed to bright light. It, therefore, captures a carbon image of the subject. The image's

¹⁹⁹ L.N. Williams. *Fundamentals of Philately*, (American Philatelic Society, 1990): 179.

²⁰⁰ Ibid

²⁰¹ Ibid

intensity or brightness depends upon how much light the carbon tissue is exposed to in water.²⁰²

The printing base in the gravure process comprises copper plates, whereas the etching fluid that prepares the etching resist comprises ferric chloride.

The process of gravure printing, when divided into steps, can be described as follows:

5.8.1 Master Negative

The first step is to produce a finished or a complete master negative that is complete. To prepare a master negative, an original image like a painting, a lithograph, a photograph, or a drawing is used. This image is called the model, the original design, or the design. The model is usually relatively more prominent than the master negative being prepared. Moreover, the model is usually a series of thin, transparent film images. The images of the same subject in varying color compositions are then consolidated or combined to form a superimposed composite model.

The next step in preparing the master negative involves photographing the model precisely and clearly. This version is referred to as the first negative. The size of the first negative or the master negative and the number of subjects on the image is dependent upon the person or the designer who is working on the first negative. The first negative, or the master negative, only reverses tonal values. The design is read from left to right. Before the master negative goes into the final production or use stage, it is usually edited or retouched. Retouching

²⁰² Robson Lowe. *The Engraved Stamps of the British Empire/Commonwealth*, (1969).

is a normal process that removes any photographic flaws, scratches, dust particles, or any other substance that can lower the quality of the first or the master negative.

The master negatives with a single subject image are used as a die for printing subsequent stamps. Therefore, any flaw in the master negative would also come onto the subsequently printed design. This flaw is referred to as the master negative flaw or the die flaw. The master negatives with multiple subjects serve as the intermediate image-transferring mediums or tools.

For printing a postage stamp in more than one color, the master negative is prepared in as many colors as the postage stamps are to be printed in.

5.8.II The Dia-positive and Multipositive Production

Production of the master negative leads to the next step, which involves the production of the diapositive. An alternative name for the diapositive is the multipositive. It consists of multiple repetitions of the design. The repeated design has tonal values of the model positively represented, but the legend is reversed.

Materialistically, the diapositive is a large glass sheet that is photographic in nature and has a thickness of around a quarter-inch. It is larger compared to the postage stamp to be printed. The images on the diapositive are created photographically using the step-repeat camera.

Although several variations of the step-repeat camera are available in the market and used by photographers, the primary camera has a standard process. The process involves projecting an image of the design onto the glass sheet, in this case, the diapositive, in as many

angles or projections as required with maximum accuracy. The image used is of the master negative illuminated from the back.

The master negative is used to make the diapositive. As is the case with the master negative, in order to opt to make different colored diapositives for differently colored postage stamps, separate diapositives are prepared for each differently colored variation of the master negative.

Once the diapositive is ready and developed photographically, fixed, and then washed and dried, it is retouched as is done with the master negative. Retouching here has the same purpose as with the master negative. It helps remove any flaws due to dust particles, scratches, pinholes, or air bubbles.

1.8.III The Carbon Tissue Print

The carbon tissue print is a gelatin print of the images or the design on the diapositive. The diapositive images are transferred onto the gelatin medium by exposing the images to a strong, bright light. Before development and production, the carbon tissue is simply a representation of the design that is multiple and has a negative tonal value with a legend that is positively read from left to right.

The gelatin surface of the carbon tissue print is generally red in color. It is referred to as the carbon print due to the historical association of carbon with the process when the color of the gelatin was black. The carbon tissue print is also retouched after its production to remove or reduce any flaws during its development.

5.8. IV Application of the Screen or the Grain

The next step in the photogravure postage stamp printing process is the application of the grain or the screen as per the requirements of the type of postage stamp being printed.

The grain or screen splits up the design into recessed cells of varying depth. The deeper recesses have more ink compared to the lighter areas. Consequently, the intensity corresponds to the depth of the recess and the amount of ink being used. The recess cells serve as the barriers that hold the liquid ink, which otherwise would overflow the edger and spill across from the deeper portions of the design to the lighter ones.

Technically, countless tiny particles of bitumen or resin are termed as grain. These grains are attached to the printing base. The printing base, in return, is a flat metal base that is altered and turned into a curved metal plate on a cylinder. The grain is applied mechanically with a solution of shellac in alcohol or photographically employing an exceptionally equipped grain plate. Grains on the resulting postage stamps appear as blobs of colors corresponding to the design.

The screen is also referred to as the "grid," "the mesh," or the "cross-line screen." Unlike the grain, which has cells of irregular shape and size, the screen has cells of regular shape and size. The screen of the photogravure printing process is a glass plate with innumerable rectangles with rows and columns that are vertically and horizontally aligned. These aligned lines cross each other at right angles. The size of the screen plate varies as per the process it is being used in or for. If the screen plate is to be used directly on the master negative, it must be the size of the

master negative. If the screen plate is to be used on the carbon print, it is larger than the master negative.

When the screen is applied to the master negative, the design is reduced to the original size using the glass plate precision. The master negative bears the formation of the screen as part of the design development process. The screen is therefore automatically produced for every subject on the diapositive. When the screen is applied directly onto the carbon tissue, a carbon tissue print of the screen is prepared by revealing the carbon tissue to the bright light through the screen plate for a judiciously premeditated period of time. As a result, the gelatin under the lines of clear glass hardens, whereas the gelatin under the dark rectangles remains unaffected.

5.8. V Transferring and Etching the Design

The next step in the photogravure postage stamp printing process is transferring the image, or the design, from the carbon tissue onto the printing base. The subjects are etched using the etching fluid. The etched printing base is cleaned and prepped up for the actual printing to begin. The printing base is finally printed.

5.9 Planographic Printing Process

The planographic postage stamp printing technique used stone plates and, eventually, metal plates. The metal plates used in the Planographic printing process for postage stamps, unlike the ones used in Intaglio or Relief printing techniques, are flat. The root word “plano” in the nomenclature of the printing technique literally means flat surfaced. The process translates to transferring ink from a uniform surface to the paper utilizing manual and mechanical processes, combined involvement, and transference of chemical and photographic processes to achieve the

ultimate purpose of printing postage stamps. The process is also at times referred to as "Stenciling."

The functioning idea in the Planographic printing technique is that instead of applying on the created recesses of Intaglio or reliefs of the Relief process, the ink is directly applied to the flat planographic plate. The areas to be printed are covered with ink, whereas the areas not to be printed on the postage stamp are covered with water. The ink used in the process is oil-based; therefore, it is assumed that oil and water do not mix and are insoluble.

In the Planographic printing process, the strength of the design on the paper is directly proportional to the magnitude of each area of color because the depth of different areas of colors or the ink film does not vary. This element and the effect of intensity of design are common to both planographic and relief postage printing processes.

5.9 I Categories in the Planographic Printing Technique

The Planographic printing technique for the postage stamps can be divided into three categories. The first category is the lithograph planographic postage stamps. These postage stamps have much sharper and cleaner edges compared to the Photogravure postage stamp technique. These, however, do not have the three-dimensional quality primarily associated with the rest of the relief postage stamp printing techniques.

The second sub-category of the Planographic postage stamp printing technique is the Offset Planographic stamp printing technique. Most of the modern stamps are printed using this printing technique. The technique involves copying the design on stone or metal plates and printing it on an intermediary or a transitional medium. Mostly, this transitional or intermediary

medium used in the process is rubber. The rubber die is then used to print the postage stamps on the paper.

The third sub-category of the Planographic Postage stamp printing process is called Photo-lithography. This is the latest technique of all the printing techniques and is often used contemporarily. The process comprises "light to transfer the design from a photomask to a light-sensitive photoresist, which is then photo-mechanically etched to the paper."

5.9.II Principles of Lithography

Lithography translates from Greek into English as "stone writing"; stone comes from the Greek word "lithos," and writing translates for the word "graphene," which means to write. The primary or foundation principle on which the planographic or lithographic printing process depends is that all limestone materials have a specific value or level of permeability and a natural attraction to grease. These qualities combine to form insoluble lime, which is considerably strong, durable, and friction-resistant.

The second founding principle of the lithographic postage stamp process is that grease, oil, and water repel each other. Therefore, porous limestone plates can be treated with oil-based ink, color, and water. The areas that are part of the design and are printing areas will be coated with oil-based ink or paint, and the areas that are not part of the design or are non-printing areas will be covered with a water film.

The third and fourth principles concern creating water-insoluble film and treating the stone to create greased and non-greased materials. The treatment with dilute nitric acid makes the rubber surface receptive to the Arabic gum solution. The fourth principle is based on the fact

that the Arabic gum solution is absorbed into the stone's pores and eventually forms a film that repels grease or ink/paint on the surface of the stone or the metal plates.

Based on these principles, the process ensures that once the stone or metal plates are prepared with the design, the rest of the surface is converted into a stone-repellent surface and is ready for planographic printing. The reaction of the stone or the metal base with different materials, such as water, ink, and paper, will be different after it has been prepared on the abovementioned principles. When the stone or metal is dipped in water, the areas with the grease film would repel water, and the rest would absorb water. When the stone is dipped in ink, the areas with grease film will attract the ink, and the rest of the area that has absorbed water will repel the ink. Finally, when the die or the prepared stone is pressed onto the paper with the help of a scraper for the printing process, the greased area or the design that has absorbed the ink will leave an impact and print on the paper. In contrast, the damp area where the water has been absorbed and is technically non-greased will only leave the paper slightly wet or moist.

At the end of the eighteenth century, Aloys Senefelder discovered, developed, and applied the principles of the planographic stamp printing process. He is also credited with the discovery that is using these principles of printing; the design could be drawn on the stone base, could be printed from it, and could also be transferred from stone to stone using a special kind of paper that he made. Senefelder's discovery of the process and its development and variation hinted at the possibility of multiplying the design. The design, in this case, is referred to as the "original," and various copies of it are made both on the stone and on the paper. By the end of the end of the nineteenth and early twentieth centuries, heavier and bulkier stones were replaced

with lighter, thinner, and more convenient metal plates. These metal plates were specially treated and were usually made of aluminum, iron, zinc, or were bi-metallic in composition.

Like every other postage stamp printing process, the planographic printing technique is also not free of flaws. It has some shared and some distinct flaws. The flaws usually occur when the transfer from the stone to the paper happens. With every transfer, flaws occur at every stage, gradually becoming a part of the design. If distinctly categorized, then two sets of flaws can be seen in the planographic printing of the postage stamps. The first ones are the flaws that appeared during the first transfer. These become part of the design inevitably. The second set of flaws is the re-aggregation of the flaws at the time of the subsequent transfer every time. These flaws and the first set of flaws become part of the design at each step. The first set of flaws is the shared set of flaws, whereas the second set is distinct and specific to the specific stamp, stamp set, or transfer batch.

5.9.III Step-by-Step Process: Planographic Printing Technique

As mentioned earlier, printing postage stamps with the planographic technique has no standard series of steps; it indeed is a process with many variations. In order to understand the process in a better way, the study outlines the generic and most frequently used series of steps involved in printing postage stamps with the planographic printing technique.

Traditionally, the first step is to transfer the design onto the stone. This is followed up by "touching up" the stone. As the term indicates, this step involved improving the quality of the stone die by working on the lines or design areas on the stone. These lines are usually added upon, filled in, completed, or sometimes removed. The stone after this is gummed, and the design is inked. This leads to creating the first etch and then gradually cleaning the design for more visual accuracy and aesthetic appeal and to remove flaws. The stone, after this, is re-inked and etched again, followed up by gumming. Stones I washed, and the process is repeated until the greased and non-greased areas are separated; a film of grease is formed over the design so that the design repels water and the non-greased areas are ready to absorb water.

In order to multiply the design using the planographic technique, the original is formed, followed by the formation of the primary secondary and the printing stone. The process remains the same as mentioned above.

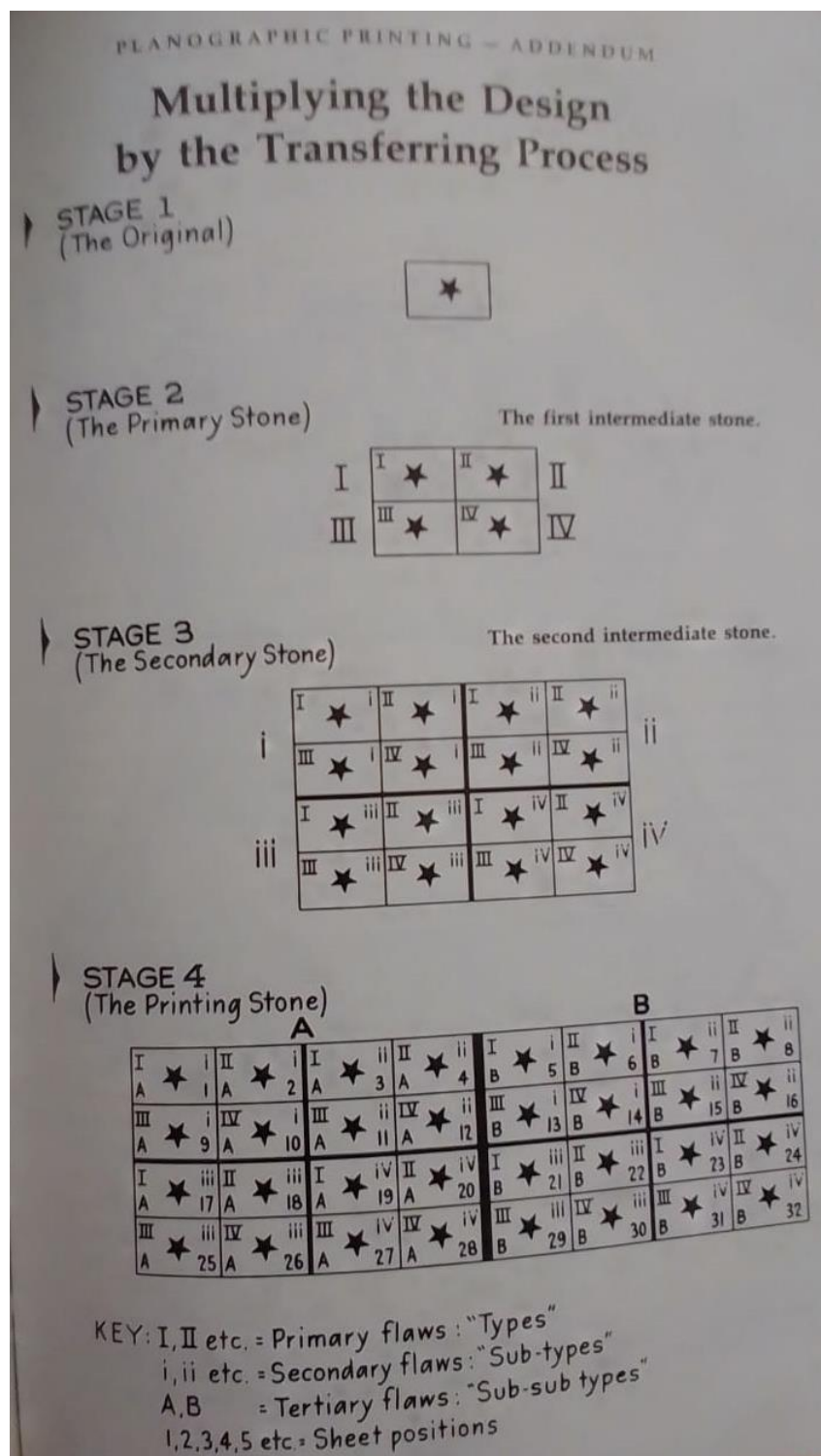


Figure 5.20 Multiplying of design by Planographic Method. Image source *Fundamentals of Philately* by L.N. Williams 1990

5.10 Embossing Postage Stamps Printing Technique

The embossing printing technique for printing and producing postage stamps is much less common compared to other printing techniques used for the process. The postage stamps produced through the embossing printing technique are produced by pressing the paper for the stamps between the recess die and the relief. The subsequent postage stamps consequently have a three-dimensional shape and protrude outwards and inwards from different sides.

As per descriptions in philately, the term embossing refers to the process in which the paper is distorted or changed in shape and raised above the surface of the paper as per the design or a part of the design. The term embossing is generically known by a variety of names among the printers. There are, however, two processes or categories or types common to it. The first one is "die plain". In this type of embossing, the paper is embossed at a time when the reliefs on the design are raised. This type of embossing is done without using the colors. The other type of embossing, known as "relief stamping," is also done at the same time as the die plain, but it involves color. Relief stamping can further be categorized into two categories based on its effect. The type of relief stamping where the raised reliefs are colorless is termed "cameo stamping," whereas it is termed "die stamping" when the reliefs are in color.

Broadly and universally, both types of main embossing processes have been used to print postage stamps. The printed postage stamps were either individual stamps or a series of stamps printed together. It is generally observed that most printed postage stamps when embossed, have the colorless variant in the embossed area, whereas the rest of the area has the ink or the color. Therefore, the actual embossing for stamp production is the colorless variety, and the usually embossed postage stamps can be placed in the colorless relief category. The postage stamps are

often embossed on the previously printed stamps. Moreover, the most significant use of embossing is found on the envelopes, which are part of the postal stationery.

A hugely well-known and generally quoted example of the embossed stamp is the Scinde Dawk stamp. The Scinde Dawk stamp, printed in India in 1852, was embossed in colorless relief or the die plain. One impression at a time was embossed, and round wafers were formed.

In December 1976, Pakistan Post office issued a ten rupees denomination Qauid's stamp that was printed by famous printers De Cartor SA, Paris (France) using the special using the special process called serigraphy. The image was embossed in the middle of the stamp out of real gold powder set against a dark green background.

5.10.1 The Steps and Process of Producing Embossed Postage Stamps

The embossing technique for printing postage stamps involves considering different types of dies. The dies are usually categorized into main types and subsidiary types. The main types of dies are the master die, the sub-master die, and the hub die. The other names for the main types of dies are the supplementary die for the sub-master die, the hob die for the hub die, and the working die for the printing die. For the actual embossing and the printing to take place, the subsidiary die is used, which is usually a force or a counterpart required along with the working die.

As per the rule of the embossing procedures, the different types of dies go through different procedures. The master die, the supplementary master or the sub-master die, and the working die are all recessed. The other two dies, which are the hob die and the force or the

counterpart, are in relief. A brief discussion of all the dies involved in the embossing process can help understand the postage stamp embossing procedures and the technique in a better way.

5.10.II The Master Die

The master die is originally a blank die is a blank die that comprises a soft steel cylinder. One end of the steel cylinder is highly polished. This end accepts the engraving. The engraver, when working on this end, cuts or engraves the design in a fashion similar to that applied during the Intaglio or line printing process. The design, therefore, is cut in the reverse order and deep recesses. The only difference between the two techniques is that the cuts and the recesses in embossing are deeper.

Once the engraving is complete, the master die represents those surfaces of the design that are to be printed and are to be incorporated into the actual working or the printing die. At this stage, the master die is often used to print the proofs. These proofs can either be used to judge the inked areas and their accuracy or to judge the engraving process and its progress. In the first case, the un-recessed areas are applied with ink, and the printing process is done as relief printing. In the latter case, a special die is prepared called the force. The engraver observes the results on the prepared force, which could be plaster of Paris, rubber, leather, wax, or any other substance that can easily be molded. The result of the force shows the progress of engraving.

The master die usually carries one or a couple of original design features. It only carries part of the design itself. Similarly, when a copy of the design is to be made, the master die is hardly used. The supplementary master die called the sub-master is used in its place.

Furthermore, when talking about the design on the master die, it can sometimes be only a feature

and, at times, be the original engraving from which the other dies are made and subsequently used for printing. At other times, a master die is simply a die that contains features of the original design. This feature of the original design is touched upon when it is transferred onto the master die, as all unnecessary areas of the aspects are removed during the transfer process. Such a die is termed a "sub-master die."

5.10.III The Hub Die

Before engraving the design, the hob or the hub die is a blank, large cylinder of soft steel with a shallow depression or impression at one end. This end serves as the attachment place to the hob die. The engraved part of the master die is pressed onto the shallow portion of the hob die to create an impression of the design on the hob die. The recessed portion of the master die creates an embossed and raised surface on the hob die, whereas the flat surfaces on both die remain unaffected. The hob die receives the engraved design, and the structure is altered.

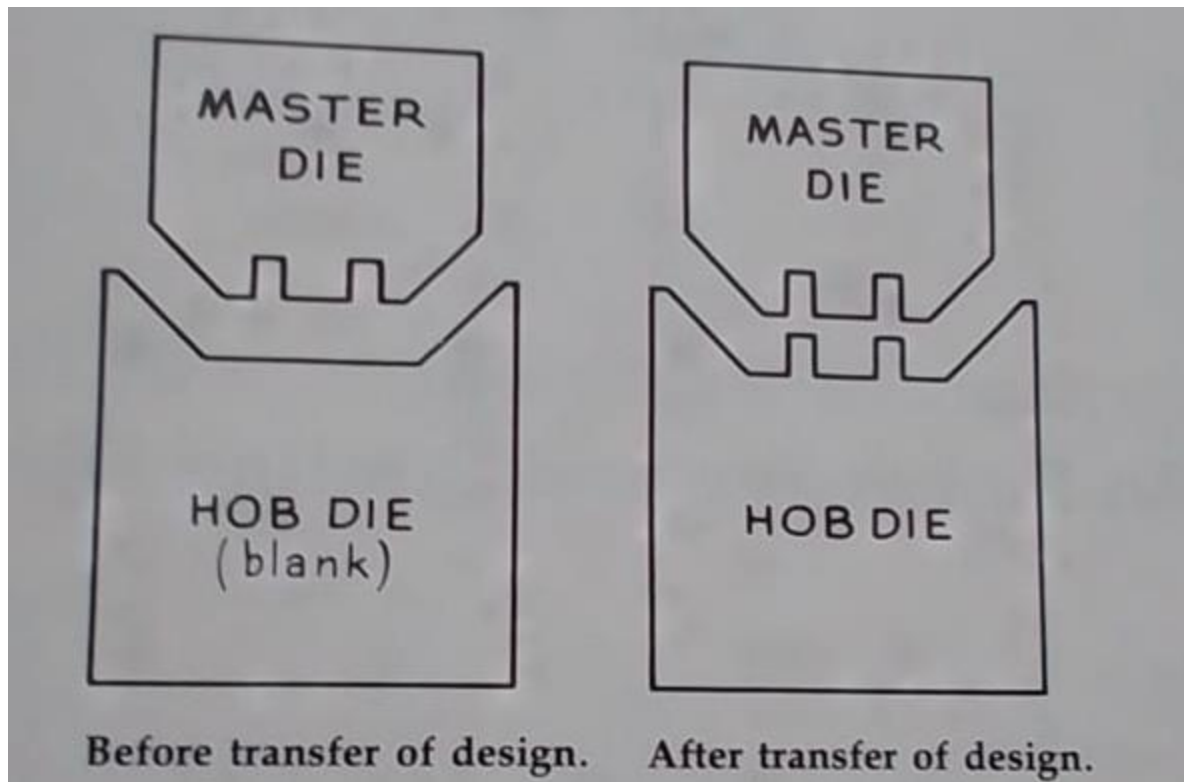


Figure 5.21 Hub die mechanism, Image source *Fundamentals of Philately* by L.N. Williams 1990

The process, however, could be smoother due to a certain number of issues and reasons, mainly the premature hardening of the hob die. The master die and the hob die have to be perfect counterparts of each other or else the engraved design is copied with faults and alterations.

5.10.IV The Sub-Master Die

Like the other dies in this process, the sub-master die is also a soft cylindrical die made of steel. The end of the die is carved to fit into the shallow depression of the hub die. This end is polished and prepared for the transference of the design procedure. The sub die is pressed onto the hob die with pressure. This results in the design being copied from the hob die onto the sub

die. The areas to be colored are raised, whereas the embossed and uncolored parts are recessed. The design on the sub-master die, at this stage, is reversed.

5.10.V The working die

The working and the sub-master die are identical sets of dies as these are similar in shape and properties. Therefore, when processing the working die, the treatment and limitations are similar to those processed on the sub-master die. The design on the working die is reversed. The portions to be kept uncolored and embossed are eventually recessed, and the rest of the portions that are colored are unrecessed. Separate or different engravings are only added to the design on the working die. These additions are usually figures, numbers, icons, etc., and hold great importance and are notable. The addition of these makes the working die a part of a series. The structure of the working die more precisely the shape, the form, and the level, depends on the die and the press. The die can be pretty thick and of the high type, or it can be thin and mounted on a support, or maybe just one of the properties without the other, depending upon the press that it is prepared and intended for.

5.10.VI The force or the counterpart

The force, also usually known as the counterpart, gives the postage stamps an embossed look during the whole embossing process for the printing of postage stamps. It can be made in various materials, the most common being metal. The other materials include rubber, latex, leather, wood, on a pasteboard, or simply a resilient material for the process. As the name indicates, the counterpart is the counterpart die with the design. It is applied with force to create force, hence the origination of the name force. Therefore, recesses on the die are represented by

the reliefs. The dies are called the "male" and the "female" die. A separate force is required for each working die. When the material used for the metal die is copper, then the female die is pressed on with force to create the male die. The pressure or the force is applied by using a drop hammer. When material other than metal, such as leather or rubber, the male die is created by striking the female die onto it with pressure.

5.11 The 9 Stages in Printing Postage Stamps with Embossing Techniques

The usual printing process with embossing techniques can be categorized into nine steps or stages. The figure 5.22 gives a graphic explanation of each of the stages.

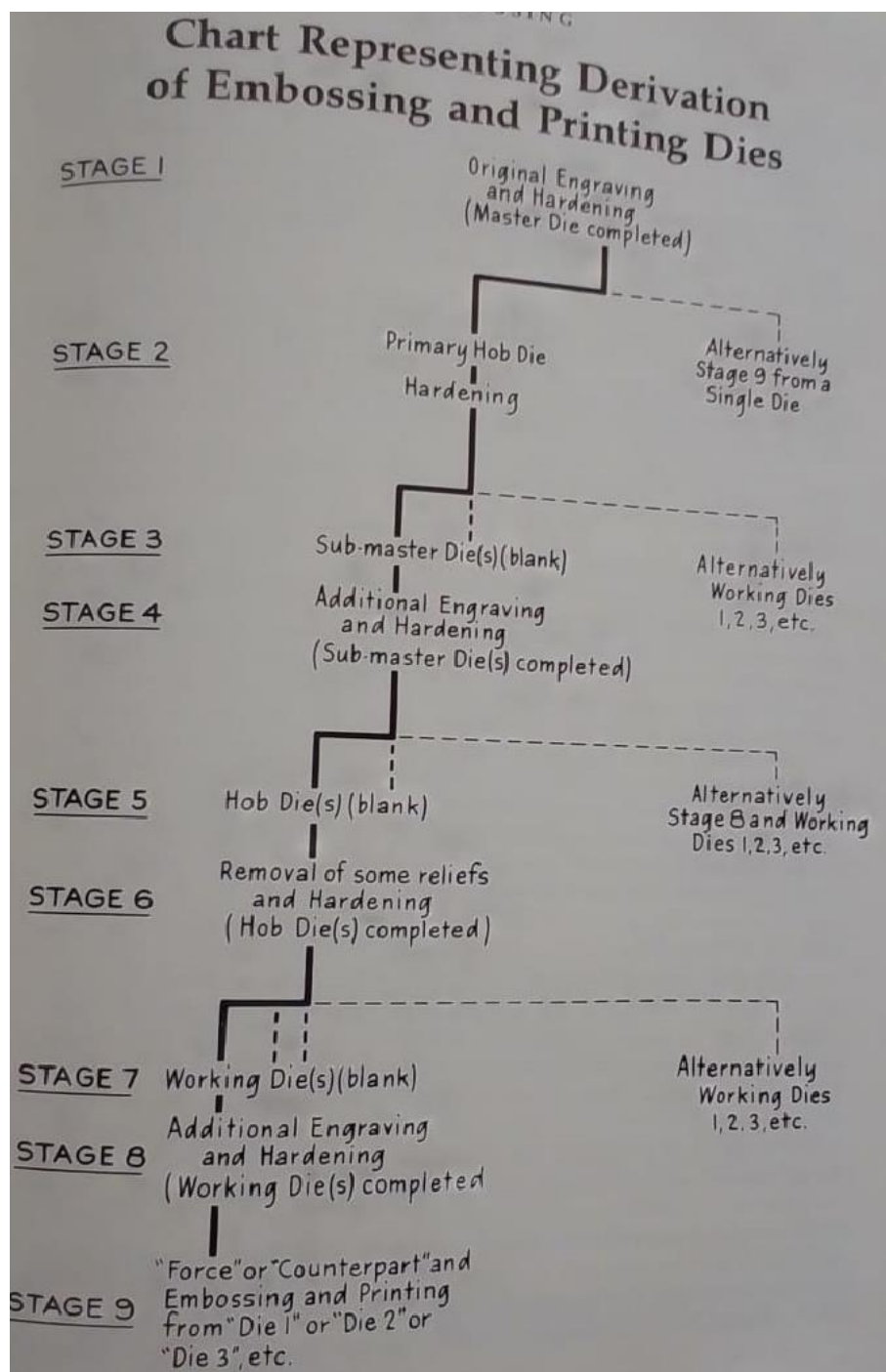


Figure 5.22 Chart showing the stages of Embossing, Image source *Fundamentals of Philately* by L.N. Williams 1990

The stages involved begin with the creation of the master die. Once the master die is created, then the primary hob die is produced. Step three requires the production of a blank

master dies followed by a sub-master die with additional engravings as step four. Consequently, the blank hob dies and the complete hob dies with reliefs removed are produced at stages five and six. Similarly, for the next steps, the blank working dies, and the complete working dies with additional engravings are produced at stages seven and eight. Finally, in step nine, the force or counterpart is applied with pressure depending upon the material of the force or the counterpart. The result is the production of the embossed postage stamp, with the uncolored portion in relief.

5.12 Relief Printing

The earliest form of relief printing, historically, comes from "xylography." Xylography is a Greek term that translates as "Xylo," which means wood, and "graphics," which means to write. Together, the word stands as writing on the wood. The wood-cutter or the engraver would cut through the wood and engrave on it, creating a series of "ups and "downs" unique to relief printing. All the areas that have been cut through form the "downs," whereas the areas that are left untreated and at the same original surface for the "ups." This most primitive form of engraving on wood makes the earliest and simplest examples of printing using the relief printing technique.

For philatelic uses or postage stamps, the earliest record of the relief printing technique was found in 1842. The first ever stamp issued anywhere in the world is the "Philadelphia Dispatch Post (3c.) issued by the U.S. Locals (D.O. Blood and Co.)". It was produced through the hand-stamp method. The hand-stamp method involves pressing the design or the die on the ink pad and printing it onto the adhesive postage stamp paper.

Other earliest records of relief printing techniques employed by a government body to issue government-issued stamps were in France in the year 1849. Relief printing was first used in Britain when the 1855 issue of the Queen Victoria 4d was printed. From 1855 until Queen Victoria's reign ended, almost all of the stamps printed by the British government were surfaced-printed postage stamps. These were printed by the famous De La Rue & Co., a printing agency that still prints passports, tax stamps, and banknotes in Britain. Also known as the letterpress method, this is the least expensive method of printing multitudes of postage stamps. Other names for the relief printed postage stamps of the letterpress stamps are typographed and surfaced-printed postage stamps. The term letterpress has been long preferred by the printers even though it did not find much acceptance in relation to philately. The main reason for this is that letters form only a part of the otherwise highly graphic postage stamps.

In this process, if described precisely and concisely, the image or the design that is to be printed is raised on the printing plate in relief, the ink is moved across the printing plate, and the plate is eventually used to print the design onto the paper. To understand the process more clearly, a thorough discussion with relevant details is required.

Relief printing, in actuality, is the opposite of engraving, where the design is cut into or engraved on the printing surface. The parts where the printing plates receive the ink and are later used to transfer the design are usually high or elevated. Therefore, when a stamp is printed, the elevated areas are slightly sunk into the paper and leave an impression. The process, visually, is simultaneous with a typewriter leaving marks on the paper when typing. Another characteristic unique to relief printing is that, unlike Intaglio and planographic printing techniques, only the inked or the colored portions of the design are pressed onto the paper.

5.12.I Principle and Process of Relief Printing

The principle behind the relief printing technique is simple: any surface that has the capacity to take on ink or the ink stick to it will be pressed onto the adhesive postage stamp paper, and the stamps are thus printed. Different types of presses that are used in the relief printing techniques fall into three main categories: "platen," "cylinder," and "rotary."

The platen press is operated by hand and is vertically moved. The pressure is applied by the plant being used. The form is firmly placed on a bed. It is not fixed, which means it can be moved horizontally in order to apply the ink. The ink is applied by hand by using a roller that has been charged previously. Once the form and the press are made ready, the actual process occurs in two distinct stages. The first stage is described above and is accompanied by margins lined up with or masked by the frisket. The second stage involves taking up the actual print, the design, or the impression when pressed. The amount and intensity applied when pressing the lever. If the pressure is too much, then the design might be blurred, and the paper will be heavily indented. If the pressure is too low, then the print might appear under-inked or light and might look incomplete.

Once complete, the pressman raises the platen, returns the form to its previous position, swings back the tympan, folds the frisket open, removes the sheet or the printing paper, and the process then repeats again.

In cylindrical press, the impression cylinder is often hollow. It actually incorporates the tympan. The tympan, in return, is covered with sheets in a specific arrangement. These sheets are usually the parchment and the paper. Everything is held in place securely by the reel rod, which,

in fact, can be turned, rotated, and/or fixed in place by a ratchet. One end of the sheet is securely attached to the cylinder, whereas the other end of the tympan sheet is slotted through or wound around the reel rod. The paper for printing purposes is held against the impression cylinders. It is held in place by the grippers, which work simultaneously with the printing equipment. The paper is automatically fed and then led away, once it has been printed, towards a table or the delivery board.

There are two main types of cylinder press – the “horizontal-bed” press and the “vertical-bed press”. An example of the horizontal cylinder press is the “Wharfedale type,” and an example of the vertical cylinder press is the “Miehle Vertical.” In the horizontal bed press cylinders, the flat form travels in turn beneath the inking rollers and the impression cylinder. Both the rollers and the impression cylinder rotate in a fixed position. In the vertical-bed press cylinders, all three, the inking rollers, the impression cylinder, and the form, move up and down equally.

The rotary press is the most challenging relief printing press among the three categories. This was initially developed to counter the demand and speed of printing that enhanced once the newspapers were printed and published. The press allowed the printing to be done “on the web” or, in layman's terminology, on large and lengthy reels of printing paper. Rotary presses use the electrodeposition mechanism. The orienting process is entirely automatic. The only requisites are adjusting the printing paper on the thread and the adjustment of the ink to be supplied and applied. The rotary press does not involve a bed. On the contrary, the two cylinders, the impression, and the printing ones, press the opposite sides of the paper at the same point and

axial line simultaneously. The cylinders keep one rotating, providing the paper the space to keep moving, and the process becomes automatic.

This simplest method, based on the most straightforward principle, is accompanied by some generic problems when printing postage stamps using the relief printing technique. A few generic problems are to attain the required printing form, to apply the paint or the ink uniformly to the reliefs or the "ups" only, and to deposit ink in a satisfactory manner and quality determined by quality and thickness of paper.

Instead of the terms recesses and reliefs, in relief printing, the commonly used terms are "ups" and "downs." The "ups" are the areas that make up the base, are referred to as the original surface, and has a series of patches or lines. These lines vary in size. The "downs" are the areas which are away from the original surface, and these are, in actuality, empty spaces of varying sizes. When a relief printing plate is laid down flat on the surface, then all the "ups" will always be on the same level, whereas all the "downs" will be at a lower than the ups.

When the pain or the ink is applied to the surface, the "ups" work as the surface to which the ink adheres, and the "downs" work as the no-ink surfaces. Consequently, "ups" come in contact with the printing paper. When the paper is pressed on the "ups," the series of patches and lines on the "ups" force the ink onto the paper.

Multiple molds or dies have been formed for the relief printing technique over the years. As mentioned earlier, the process started with wooden blocks, and later, the same results were achieved with metals, such as copper and brass, electrode-positioned metal, stone, and rubber.

5.13 Printing Paper

Mostly, the paper was imported for printing when Pakistan started printing its stamps in its security printing press.

Paper used for printing the stamps was imported mainly from De La Rue. In 1990, PSPC issued a stamp commemorating 25 years of security printing paper.

5.14 Water Marks

Watermarks are the vital part of Pakistan postage stamps. They serve as an indicator of the stamp's originality and by examining the watermark, collectors can verify that the stamp is not a counterfeit or a reproduction. Water marks are not visible easily from the front of a postage stamp, as water marks are not easily produced that's why mostly security printing paper includes water marks during paper making. Watermarks can create variations within a stamp series.

Watermarks play an important role in the world of stamp collecting, providing information about authenticity, value, and identification. Mostly Pakistan's stamps have a crescent star water mark.



Figure 5.23 Water marks used in Pakistan's Postage stamps over the years. (Image source 2022 Pakistan's postage stamps catalogue by Abdul Latif Rashid)

5.15 Perforation

Separation, in philatelic terms is the method by which individual stamp could be detached from the other. As discussed in this chapter that stamps are printed in sheets and not individually, so it is a very important part of stamps. Perforations are marked around the stamps so that they can be easily separated. Perforation is a tooth like marks at the end of each stamp. They look more like dots/ holes when together and once separated they make a zig zag border around each stamp. Perforations are done through different dye cuts. Philatelists check perforation of stamps to check if its face or original. When the details of a postage stamps are recorded in Pakistan security printing press data books, perforation gauge is mentioned with each stamp. Some stamps might have different gauge vertically and horizontally.

Chapter 6: Philately and its importance in understanding Postage Stamps

Before Starting a formal analysis of postage stamps, one needs to understand the depths and criteria to evaluate the postage stamps set by philatelists. Philately is the study of postage stamps, so one can only wholly understand or research the significance of postage stamps if considering philately and philatelists' points of view. Philately, a study is dedicated to different aspects of postal systems worldwide. Postage stamps are usually studied as philately as the tokens of paper, which make correspondence through mail possible. The postage stamps are, in fact, nothing but prepaid tickets that hold monetary value and are used to make payments when sending parcels or letters. The government issues a denomination, or a fixed price or value, on each postage stamp. Apart from these, postage stamps are, the majority of the time, put under the lens for graphic purposes. For this purpose, postage stamps have often been referred to as miniature posters with designs, illustrations, paints, and images. These communicate or convey messages printed on the stamps in the form of the dates, the captions, or official statements and announcements. The stamps' images and symbols are interpreted to have a variety of meanings and connections to the existing world. The socio-political, cultural, and economic dimensions of nations, civilizations, and cultures are explored and analyzed using postage stamps as the subjects and tools.

Postal stamps were traditionally seen as a method of pre-payment for mail and, therefore, of little interest to anyone beyond a handful of individuals so inclined. As the public became more interested in postage stamps in the late nineteenth and early twentieth century, such as in the United States and elsewhere, philately has become relevant not only to professionals studying

the intricacies of postal stamps but also to aficionados and the public at large.²⁰³ As this occurred, philatelists also began to widen their interests, understanding stamps as a medium to gauge the broader socio-political environment. Simultaneously, stamps accrued favor with other professions, historians who wanted to explore this particular facet of the past, political scientists who wanted to reflect on postal stamps as signaling political changes, and many other academics. With stamps becoming an area of interdisciplinary study, the role of philately has been widened and become more significant in its own right.

The formalized study of postal stamps, called philately, became a science only after the first postal stamps were issued in 1840. However, philately is more than just what has been described. It also includes collecting stamps and their admiration. Therefore, a philatelist may be a person possessing stamps, or he may study them. Suppose the object of interest is historical stamps, not present-day ones or ones for sale. In that case, a lack of ownership does not impede being considered a philatelist. Philatelist societies such as the American Philatelic Society and similar organizations have existed since the nineteenth century to help Philatelists meet and cooperate. They provide a range of services and can act not only as intermediaries where buying and selling books and other artifacts are concerned, but they also have journals that make publishing possible so people can access each other's work. The work of these societies and organizations has transformed philately into a modern "science."

As mentioned above, philately has taken the form of a science, enabling it to be studied systematically. It is an understated achievement of philatelists. By drawing the contours of their

²⁰³ Brennan, Sheila A. *Stamping American Memory, Collectors, Citizens and the Post*. University of Michigan Press. 2018

focus, such as on postal cards or stamps belonging to a particular country, they have turned philately into a specialized field where each set of stamps can be individually studied and investigated.²⁰⁴ The systematic study of philately has allowed for a greater emphasis on postal stamps than would have otherwise been the case. Even more significantly, this classification of stamps into different forms has, on its own, given a new perspective on how stamps are perceived. Early collectors, for instance, would, without regard for form, put together in their collections all stamps. In the present time, because of philately's evolution as a specialization, entire books are dedicated to postal stamps. These include the Amirate of Bahawalpur, among other local and international works.

Philately has also been crucial in assuring the preservation of stamps for posterity. Previous collections, seen in the first collections of "Justin Lallier," would be considered incomplete by modern standards because the stamps would be altered somewhat.²⁰⁵ The margins have been trimmed to fit the collection's space during printing, and no excess area around the stamps results in the stamps being inaccessible. As philatelists gained awareness of the necessity to preserve the stamp as a whole, not just for aesthetics but for practical purposes, they began to ensure that their collections would be in better condition than their predecessors, partly because of the lack of knowledge on the part of correspondents of the stamps; whatever the reason might have been, philatelists' rectified this error in future issues.

Another contribution of philately that has permeated almost all understanding of postal stamps in particular and generally has to do with distinctions. How would it be best to look at stamps? Is it solely their design, or is it the back and the hues of the stamps in question as well?

²⁰⁴ L.N. Williams. *Fundamentals of Philately*, (American Philatelic Society, 1990): 179.

²⁰⁵ Ibid

The trend began in France, and traveling across the English Channel and reaching across the rest of the world of philately eventually led to the latter being accepted as vital to the study of postage. There is debate as to whether this was purely a change in aesthetics or was something more substantive at work, such as an urge to make philately aligned with more scientific methods. This latter issue has concerned philatelists since the beginning. One recorded instance seeks to highlight when the President of the National Philatelic Society of New York claimed philately should rank as a science.²⁰⁶ However, what is beyond doubt is that this had widespread ramifications for the rest of philatelic history.

Another instance of philately being instrumental in defining the study of postage has been in the rules it has laid down for the transmission of postal stamps. As hinted earlier, collectors' addition of stamps to their works could have been more finely done, proving cumbersome to deal with and giving stamps an unrefined look. In order to satisfactorily reconcile stamp collections with a standard that would not compromise on the stamp's uniqueness, philatelists began to keep the stamps in good condition. What constituted said good condition? Among the requirements for these later philatelists was that margins would not be cut short. Many changes in philatelists' taste also account for more stamp availability from this period onwards. From this moment in time, an imperforate and a perforate design of the same stamp would count as two separate stamps. Previously, only one of them would feature and suffice for the collector. Additionally, the requirements, as mentioned above, meant that stamps could no longer be "huddled" together: there had to be sufficient paper in the neighboring area so that the viewer could ascertain whether

²⁰⁶ L.N. Williams. *Fundamentals of Philately*, (American Philatelic Society, 1990): 179.

the stamp was imperforate. Spacing between stamps can be done as the perforations could have been removed while being part of the original stamp.

Furthermore, while it was standard procedure to look at the front, the back of the stamp needed to be addressed; with time, it changed, and whether a stamp was watermarked or unwatermarked began to be a deciding factor when classifying stamps. The color complex on which the stamp was borne and the form of paper used also became relevant variables. The same stamp could have different varieties printed on dissimilar paper, woven or laid or ribbed, and so forth. After that, the number of stamps increased many-fold, coming to the present day, when a whole collection could be made of what would be labeled a handful of stamps in the 19th century. Thus, many slight improvements to preserve the design were included in this period that allowed philatelists to assess stamps correctly and for people to fully appreciate their beauty. In this remarkable yet elegant way, philatelists also changed the fundamentals of what constituted being a stamp. For lay people, what is a duplicate stamp would differ significantly from a philatelist. Consequently, with its technical accuracy and scientific nature, philately has become indispensable for labeling stamps and realizing what they represent in any given case.

Philately has also better shaped the understanding of stamps by focusing on stamps as the fundamental object of study. Whether a stamp is used gives it no additional privilege as far as philately. The appeal of a stamp comes from its design, so preference was granted to unused stamps. If they were canceled, then those that had been canceled lightly took precedence over those that were coarser. The lack of visibility of cancellations became a focal point for collectors henceforth, enabling collections to contain stamps that would be canceled in ways that might not be identical (the change in color would reveal the stamps to be distinct). It further added to the number of stamps in enthusiasts' collections. All of these adjustments that were made not only

led to a renewed understanding of what being a "stamp" was but also made the collector's job paradoxical: a perfect collection would be one that possessed all the varieties that were known, but the pressure to come up with different varieties made this task near-impossible. An immaculate collection was a philatelist's dream, but discovering new varieties was a "philatelist's gain." This tousel was quite extreme. One example that seeks to illustrate this discrepancy is that a catalog published in 1862 had 1300 varieties in its second edition. However, the following edition, coming out within six months of the former, had over 1700 varieties to its name.²⁰⁷

Why is it significant to the history of postal stamps? Moreover, what relationship does it bear to philately? For one, these classifications of stamps gave philatelic studies the richness that made them appealing to savants and specialists alike. For another, marking any stamp as a separate entity based on perforation, or being watermarked, etc., as mentioned above, leads to stamps being perceived differently and a proper recollection of stamps in their totality. This practice descends to our modern day when postal books contain the specifics of stamps, and many collections also have specifications available. Such care has been taken to ensure that all information about stamps is recorded and has its genesis in the movement within philately towards a broader interest concerning the stamps and related intricacies.

The classification process has been essential for ranking philatelists. A good philatelist's foremost aim is to develop a description encompassing as many stamps as possible within the narrowest limits.²⁰⁸ For example, an amateur philatelist would need a guide such as a stamp finder to ascertain where the stamp should belong accurately. An expert would look at the plating to see where the self-same stamp got printed. Even more, this classification system allows a

²⁰⁷ L.N. Williams. *Fundamentals of Philately*, (American Philatelic Society, 1990): 179.

²⁰⁸ Ibid

diverse range of specialists in the field to sort out the stamps for themselves. An artist, setting the stamps according to design or theme, or a topic list trying to trace back the steps a cover took are helping the philatelist world by simply following their ends.²⁰⁹ This is because different classifications create the possibility of varied understanding that is missed if the stamps are placed under one heading. Furthermore, the cover may yield more knowledge than can be gained solely through the stamp, which means that philatelists' efforts can be mutually reinforcing.

Tied to the above, philately itself, and why it is essential for a proper and holistic assessment of stamps, is considered a science of the production, issue, and the way stamps are used. From its birth, the life of a stamp is evaluated within the confines set forth by philatelists, as seen in the discussion above. Nevertheless, even more, philately accrues praise on another account. Philatelists generally have been open to the stamps themselves in their collections, as hinted above. The inter-war period saw a rise in more aesthetically appealing pictures on stamps and gave rise to what can be described as thematic arrangements. Collectors would have illustrations added to their works, not only for the reader but also for their contentment. This came concurrent with the idea of viewing stamps as an essential part of the wider environment; objects related to stamps and details of the subject that the stamp focused on became an issue of study.

Philatelists have also been among the few who have helped keep unique issue stamps alive. These stamps were not for general purposes per se, though they could be used as such; their purpose was to commemorate a special event or time. In conjunction with the latter, they have also kept stamps for "philatelic exhibitions" or other special events that could not be found

²⁰⁹ L.N. Williams. *Fundamentals of Philately*, (American Philatelic Society, 1990): 179.

in abundant quantities. They were limited in the number of prints, often showcasing inscriptions related to whatever event marked their issue. Certain philatelists kept such rare stamps and indeed limited themselves to them alone, enabling, among other pertinent facts, the preservation of parts of history, not just of philately but also of the countries and locales where they originated. One example is the 1924 British Empire Exhibition commemorative by Harold Nelson, which was issued just for the occasion.

Another example that exemplifies the view better was the 1948 commemoration by the state of Pakistan to celebrate the anniversary of the latter's founding. The history is codified and kept for future generations: the postal stamps being entwined with history, philatelists have played and continue to play a central role in uncovering the historicity and causes behind the issue of such stamps. Further, attention is paid to what role, if any, these stamps played in the causes for which they were issued.

Philatelists have also been at the forefront of political matters. For the most part, state authorities have significantly issued postal stamps that have been politicized over time as their cultural prominence has increased. As philatelists number in the millions, postage stamps can act as a reliable way to shape public opinion aside from being tools of state-making. Creating politically correct opinions relates to the past as much as it does the present. The stamps funnel the correct interpretation of history to the consumer, i.e., the general public.²¹⁰

Furthermore, philatelists have created propaganda in service of the state to further the patriotic, nationalistic, and ideological aims of the leaders. Recognizing the impact of postage on

²¹⁰ Ivan Greenberg. "Postage and Power: U.D Nationalism and the 1970s "Bicentennial" and "Americana" Stamp Series". *Journal of Social History*, 49.1 (Fall 2015): 53-76.

people's worldviews and the effect of design in conveying messages has allowed Philately to better understand the creation of stamps. It has also helped us understand the imaginative impact of ²¹¹stamps, as the illustrations are mythologized and based on accurate accounts of history.

Additionally, philately has allowed for the possibility of combating attempts by the authorities to manipulate people's perceptions. Philatelists, knowledgeable about how governments can use postage stamps, are better positioned to understand how they may be deployed and how a complete account of the stamp can help decode its real meaning.

The utility of stamps as indicative of political and social forces at work is a fascinating case of how postage can illuminate ground realities and changing currents. The gist of the issue is that stamps help create a national mythos. Depicted on stamps may be similar to currency, monuments, images of national leaders, and others of some value to the nation. Effectively, this helps establish and perpetuate a narrative that creates a national identity. ²¹²

This national identity results from the notion of an imagined community. Stamps, in this way, can form a long chain of history or show seismic shifts in the present where the political scene is concerned. An example of the former is the case of Finland. Works such as Raento's help in understanding how the Finnish system went through differing periods of war and peace and transitioned from being conflict-ridden to being cautious and aloof, as well as going from

²¹¹ Ibid

²¹² Brunn, Stanley D. "STAMPS AS MESSENGERS OF POLITICAL TRANSITION". *Geographical Review*, 101.1 (January 2011): pp 19-36.

being perceived as Eastern to an integral part of the European Union, and the West at large. This was made possible by a sustained dive into the country's postage past.²¹³

Russia and the Soviets before them present a different example. Here, especially during the latter half of the 1980s and early 1990s events such as the August 1991 coup, others are immortalized in the stamps featuring them on themselves. In times of rapid transformation, stamps are a greater guarantor of legitimizing said changes. Philatelists have maintained these stamps and admitted them to museums, ensuring that a vital part of history, decipherable only through postage, is passed down the generations.

6.1 Philately and Graphic Design

Graphic design, which is part of the broader category of communication and design, is the art that involves communicating and projecting ideas, experiences, and vision with visual symbols and messages. These symbols that are used can be tangible, that is physically present and can be touched, or these can be virtual, part of the virtual reality, and cannot be touched. Similarly, various symbols are used, such as images, illustrations, icons, drawings, signs, photographs, and words. When used on the postage stamps, these symbols and signs make the connections between philately and graphic design.

The symbols, the signs, and the images on the postage stamps serve as agents of communication. These communicate the experiences nations are living or have lived through various tools such as the shapes in the design, the recurrences of different shapes and figures, the colors, and the color combinations. Furthermore, these experiences, translated through the

²¹³ Ibid

postage stamps, can be instant or immediate or a product of evolutions over a more extended period. It can also be unique and individual experiences presented through the minute but significant influences and changes made to the design by the designer. Finally, these experiences can present events of a vast scale, such as a country's struggle for independence. Similarly, the scale of the work also varies from single postage and its design to the designing and printing of postage stamps for the national postage system.

In conclusion, the monumental effort by philatelists and philatelist societies worldwide to organize the science of philately has positively contributed to the public's understanding and view of stamps. The formalized study of philately seeks not only to appreciate, for aesthetic purposes, the postal system but also to realize a range of societal factors enmeshed in stamp printing. Philatelists have not only provided an in-depth study of stamps that has led to a range of stamps being considered separately where they were not prior but have also led to a focus on the design of stamps so that they can be studied and viewed through a comparative lens. The organizations that have allowed Philately to prosper have also veered Philatelists towards refining their craft and categorizing their work. As demonstrated above, the systems in place and the deregulated and self-correcting mechanism philatelists have used have led to philately showing incremental improvement throughout the generations.

The telling sign that Philately has been a net contributor to the study of postage stamps is that political and social events can be read through postage stamps. This has helped historians and political scientists to revisit stamps from an entirely new point of view. It has opened new possibilities to see postal stamps as more than appealing pieces of paper and even more to ensure they are encapsulated in any disquisition on a country's past and present national events. Finally, philately has reliably established itself among the scientific corpus. It can be viewed objectively under certain conditions, which helps the development of newer perspectives around postage stamps in the future.

Chapter 7: Design Analysis of Pakistan's Postage Stamps

The use of stamps in Pakistan is multi-fold, with straightforward designs, symbols, and images that reflect the cultural heritage of the Country. This includes analyzing the type of imagery, the colors used, and the graphical elements. The next step is to examine the messages these symbols convey, including the historical and cultural context that gives them meaning. Through the Semitic theory of iconography, analysis of stamp designs of Pakistan will help to understand the cultural significance and symbolism behind different visual elements present in stamp designs. Using iconography in stamp designs can be vital to understanding the Nation's historical, social, and political context. It helps us to grasp the deeper meanings behind the different images, symbols, colors, and patterns employed in the design. Therefore, this theory would help analyze the unique stamp designs of Pakistan and their historical and cultural significance.

The designs are unique to each type of stamp, representing the variety of themes and subjects that postage stamps can offer. Stamps of Pakistan are designed and published under state control, and the visual a stamp carries can only be published with the approval of higher government authorities and necessarily from the head of the state. These miniature brand ambassadors are formed by combining different design elements like harmony, balance, symmetry, color, typography, layout, aesthetics, and breathing space. The designer of the postage stamps, while working within the world of pigments, physical and stylistic aesthetics of form, language, and image, conveys an image of the Country he is working for. Postage stamps are analyzed not just on design but the period, the purpose, and the propaganda they convey through that design. This study will examine how the postage stamps of Pakistan carry significant messages through visual semiotics. The interpretation of various themes, images, and styles used

by different designers under the headship of various political figures of Pakistan show the immense diversity of the agendas or focus of the government throughout these past 70 years. Thus, the analysis will equally highlight and analyze the content and context of the postage stamp design in Pakistan.

According to Leclerc and Scott,²¹⁴ postage stamps serve as official products produced by the state, representing a country through the constant visual element of the Country's name or identity. While the primary purpose of postage stamps is to provide fiscal value for delivering mail to specific destinations, including visual elements adds an aesthetic value to the stamp and allows the issuing authority to control the visual message. In their analysis of the political iconology of Indonesian postage stamps between 1950-1970, Leclerc and Scott demonstrate how visual symbols on stamps were used to convey political messages and ideologies.

Mack²¹⁵ notes that postage stamps have been critical in enabling a system that links humans through physical messages for almost two centuries. While their primary function is to signify that appropriate payment has been made for the transportation of a letter or package, the usage and imagery of stamps also carry symbolic messages. Stamps provide a visual canvas for agencies to promote national values through depictions of significant events, people, and achievements. Individuals can choose stamps based on their personal preferences for aesthetics and what they believe the stamp implies to the recipient. Meanwhile, recipients may notice stamps and other marks on mail that convey unintended meaning, such as the class of mail that

²¹⁴ Leclerc, Jacques, and Nora Scott. "The Political Iconology of the Indonesian Postage Stamp (1950-1970)." *Indonesia*, 57 (1993): 15–48. <https://doi.org/10.2307/3351240>.

²¹⁵ Mack, Alexandra. "Postal Poetry: The Significance of Stamps." *Humanities*, 8.3 (2019): 144. DOI: 10.3390/h8030144.

signals a letter's importance or lack thereof. Stamps can also have personal significance as connectors to one's past and objects collected and passed down as heirlooms.

According to Sipira,²¹⁶ despite the significant impact that photography has had on our culture, science, and daily lives, it has been treated as an afterthought by post offices around the world. However, this neglect may have made assembling a collection of photography-related stamps easier. The subject matter provides many options for stamps, allowing collectors to acquire a diverse range of stamps depicting photography, cameras, and famous photographers.

7.1 Pakistan's first 'Independence Commemorative Stamps'

On August 14, 1947, Pakistan emerged as a separate nation from British India. In the wake of this monumental shift, Pakistan needed a national symbol representing its newly acquired Independence and sovereignty. The official components of this visual identity include the flag, currency notes, government seals, official letterheads of government, and postage stamps. Currency notes and stationery are designed once and remain circulated for centuries. However, the design of postage stamps is one official document of a nation that is variable. The governments and the heads of the state use this miniature area to portray the image of the Nation and propagate their achievements, hence celebrating their relationships with other nations.

These miniature official documents hold the Country's positive image and capture the history of the Nation. After Independence, the artists and designers of Pakistan postage stamps faced the challenge of portraying the identity of Pakistan through postage stamps. They had to make sure that it contained no influence of the British era, and this was the time to show its

²¹⁶Sipira, S.F. "Photographica on Postage Stamps." *The Photo Review*, 7.4 (1982): 12-15.

affiliation to the religion Islam because the ideology of Pakistan was a separate homeland for Muslims. The basis of religion was Islam; hence, giving the Islamic influence on the first postage stamps was crucial.

The first set of postage stamps to be officially printed in and by the Islamic Republic of Pakistan was made in West Pakistan by an engraver of Bengali origin. Reflecting on the process, Adil Salahuddin, "Pakistan's foremost stamp designer," records that the stamps were small in size, and the sketches of the first set of postage stamps and the engraved plates were the same size. The designers in the design department of the Pakistan Postage stamps were both locals and foreigners at that time. The engravers, however, were the locals. The two most prominent names recorded among the engravers were that of "Ustad Abdul Munnir Sr." and "Ustad Zulfiqar Ali".²¹⁷



²¹⁷ Sharma, Manu. "Postage stamps as sites of public history in South Asia: an intervention." *India Review* 20.5 (2021): 540-564.



Figure 7.1 a,b,c A set of Pakistan's Postage stamps 1948, image source Lahore Museum

This series of postage stamps was devoted to the commemoration of Independence. The design of the first postage stamp of Pakistan is considered a significant event in the history of Pakistan as it represents the Country's Independence and national identity. These postage stamps were officially circulated after final approval by Quaid-i-Azam Mohammad Ali Jinnah. They were released on July 9, 1948, and comprised four values viz; 1 ½ as, stamp in cobalt blue with bearing an illustration of the building of the constituent Assembly of Pakistan as the central design within an ornamented frame. The second one, 2 1/2, is stamped in natural green, bearing the picture of the entrance of Karachi Airport. The third stamp in this series was three as, stamp, sepia brown in color, bearing the picture of the Lahore Fort gate; the wordmark is flanked by a symmetrical pattern of geometric shapes that appear to be a floral motif. This pattern frames the

message and adds visual interest to the otherwise plain design of these three stamps. Designed by Muhammad Latif and Rasheed-ud-Din, photographed by Aftab Ahmed, and printed under the sponsorship of Musarrat Hussain Zuberi and Sardar Abdur Rab Mishter, these stamps have their unique visual aesthetic appeal and charm.²¹⁸

The layout of these three stamps is in landscape formation and were printed on adhesive stamp paper using the engraving technique. Overall, all three postage stamps closely resemble the layout formation of the Turkish stamp of the "Selimiye Mosque in Edirne" issued in 1913 during the Ottoman Empire. (Figure 7.2)



Figure 7.2 Turkish stamp 1913 "Selimiye Mosque in Edirne" Image source: Stamp: Mosque of Selim, Adrianople (Edirne) (Türkiye (Turkey)(1913 Recovery of Adrianople (Edirne) by the Turks) Mi:TR 226,Sn:TR 251,Yt:TR 174,Sg:TR 353

²¹⁸ Archives Pakistan Post Office Karachi

The outer rectangular edges of all of the stamps are scalloped. The upper left and right corners bear a star and a crescent together, as in the flag of Pakistan. In contrast, the lower corners have the denominations mentioned in English and Arabic numbers. The patterns on the left and right border of these three stamps are arabesque in nature, floral and vegetal, ivy-like patterns repeating themselves. The denomination of the National Assembly postage stamp is written to be 11 *Annas*, that of Karachi International Airport is 2 ½ Rupees and 3 *Annas* for the Lahore Fort. The inner edge of the rectangular frame bears floral patterns for the National Assembly Stamp, geometric patterns for the Karachi Airport postage stamp, and vegetal-floral patterns for the Lahore Fort bearing Lahore Fort. The symbolic significance of the building shown on these commemorations highlights three essential aspects of a newborn nation. Depiction of these buildings on Pakistan's stamps covers all main areas that the government of Pakistan wanted to communicate to the people of Pakistan specifically. The airport on a stamp symbolizes advancing the country's transportation system; the national assembly building symbolizes a democratic and sovereign nation.

In contrast, the Lahore fort's presence symbolizes this very land's heritage and cultural grandeur. Overall, through these three stamps, the designers combined the progress, advancement, and connection to the roots simultaneously. On the top center of all three stamps, the date "August 15, 1947" is printed along with "*Pakistan Zindabad*" in Urdu text, which means "long live Pakistan." As these were the Independence commemorates instead of the date of issue, the date of Independence was written on these. However, the debatable point regarding the date is that Officially, Pakistan gained Independence on August 14 and India on August 15. Was it a typo error or a confusion that got cleared later? Elaborating this exact point, Khusrhseed Kamal Aziz writes in "Murder of History";

"The general impression, confirmed and reinforced by the official celebration of Independence, that Pakistan became free on August 14 is incorrect. The Indian Independence Bill, introduced in the British Parliament on July 4, 1947, and which became law on July 15, 1947, laid down that the two new Dominion of India and Pakistan shall become free at midnight 14-15 August 1947".²¹⁹

Another point that should be considered is that the power had to be transferred to the new countries by the Viceroy, Lord Mountbatten, personally, as he was the sole representative of the Queen of England. So, the same person cannot be present in person in Karachi, the Capital of Pakistan, and New Delhi, the capital of India, at the exact moment. Nor could he transfer power to India on the morning of August 15 and then rush to Karachi because, by that time, he could have become the Governor-General of the new Indian Dominion. So, the only workable scenario was for him to transfer power to Pakistan on August 14 when he was still the Viceroy of India, and the next day, he traveled to Delhi. Nevertheless, another technical point arises, according to the Indian Independence Act, that even transferring the powers to Pakistan's governor general on August 15, 1947, does not mean Pakistan became Independent.²²⁰

Zahedi²²¹ further clarifies in his book "Fifty Years of Pakistani Stamps" that the "stamps were inscribed August 15, 1947, because of the prevailing confusion to which date was Pakistan's actual date of Independence".

²¹⁹ Khursheed Kamal Aziz. *The Murder of History in Pakistan*, (Lahore: Vanguard Books, 1993).

²²⁰ Ibid

²²¹ Mahbub Jamal Zahedi, *Fifty Years of Pakistan Stamps*, (Karachi: Sanaa Publications, 1997).

Further explaining this point of Zahedi, we can quote Quaid-i-Azam Mohammad Ali Jinnah's first address to the Nation broadcasted on radio, referred to August 15 as the birthday of the new Nation stating:

"August 15 is the birthday of Pakistan's independent and sovereign state. It marks the fulfillment of the destiny of the Muslim Nation, which made great sacrifices in the past few years to have its homeland".²²²

In their catalog, Stanley Gibson mentions August 15, 1947, as the date of Independence along these stamps, although with a question mark, as it is thought that we became de jure independent on August 14, 1947. This controversy regarding the date of Independence on stamps remains ongoing.²²³

7.2 Official First Commemorative Stamp

The most popular stamp of this first issue of Pakistan's stamps is also considered the official First commemorative stamp of independent Pakistan (figure 7.3), designed by A. R. Rehman Chughtayi famously known as "*Musawar-i-Mashriq*" meaning "The Artist of the East", Chughtai was an institute in himself. His modified version of the Bengali school led to the creation of his unique style of design. Although the above-discussed set of three rectangular stamps and this fourth one were issued and printed simultaneously, many sources claim that the one designed by Chughtayi is officially the first commemorative stamp. Chughtayi's miniature work took inspiration from Islamic history and Mysticism.²²⁴

²²² Tahir, Pervez. "Development priorities of the founding father of Pakistan." *The Pakistan Development Review* 41.4 (2002): 991-1010.

²²³ Arshi Ahmed Aziz. *Message Sent; Life and works of Adil Slahuddin*, (Topical, 2017).

²²⁴ Aqsa Malik, *Symbolism and Social Change and Spiritual Awareness*, 2017.



Figure 7.3 Pakistan Postage stamp designed by AR Rehman Chughtayi, July 1948, Image source

Lahore Museum

This is also called an "Independence Commemorative," printed on adhesive paper. It has a leafy and floral pattern, an inverted crescent in the center, and two stars in the upper corners as motifs, with the denomination written in the lower corners in English and Urdu (Arabic script) numerals. The outer edges are scalloped in a rectangular pattern, whereas the background of the postage stamp was scarlet, and the print appeared off-white. This stamp was declared one of the four most beautiful postage stamps in the world by Postal Union Berne.²²⁵

²²⁵ Khan, Muhammad Sher Ali. "Chronicling Graphic Design Trends of Pakistan Postage Stamps." *Humanities and Social Science*, 27.2 (2020): 95-119.

Using patterns and motifs on the first postage stamp represented the newborn Country's struggle to create its own unique identity. The symbolic affiliation with an inverted crescent on the stamp is often used as a motif to adorn the minarets of the mosques. On exploring religious, socio-political, and cultural influences, it can be deduced that the use of the crescent established the newly born state's connection to Islam to the Ottoman Empire, which had long been the hope of Muslims around the world before its fall, and to the Mughal influence and roots in the region. Symbolically, Islam is a religion that follows a lunar calendar and a new moon, which is a crescent that represents a new beginning. Therefore, a crescent on the first postage stamp of Pakistan tells the promising tale of its new beginning as a sovereign and independent state.

Along with the same delicate (leaf ornament) inspired by Mughal architecture, the motives can be widely seen on Mughal-era monuments. The five-pointed star is another common motif used in Pakistan's first set of stamps and those of Turkey's 1923 stamp. Symbolically, the use of a five-pointed star is not directly associated with Islam, as historically, we have found evidence of its use in various religions and as part of ancient armor crest motifs. Currently, we see the same star in many flags of countries.

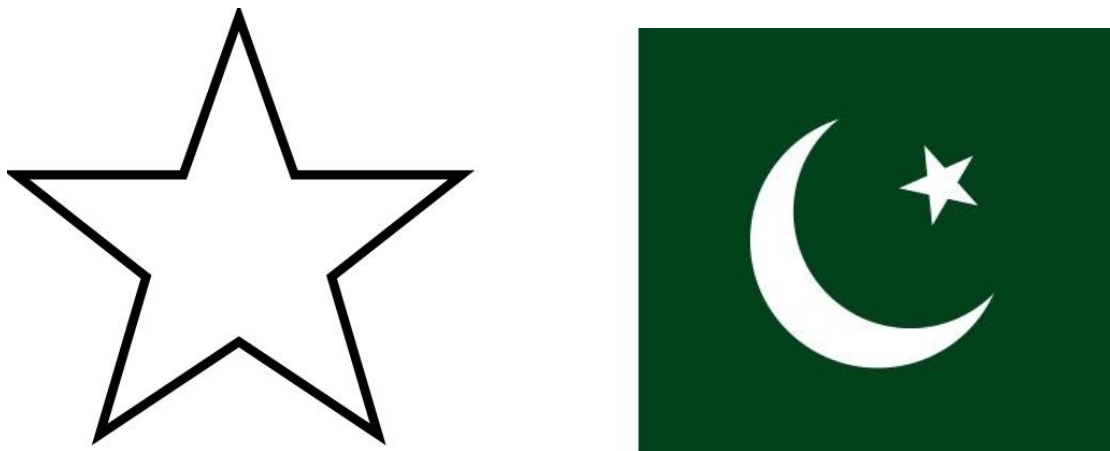


Figure 7.4 a, b Five-pointed star symbol- Flag of the Islamic Republic of Pakistan.

The same five-pointed stars and crescent are also the central motif of Pakistan's flag, designed by Amiruddin Kidwayi and adopted by the constituent Assembly of Pakistan in 1947. The flag was subsequently retained as that of the Islamic Republic of Pakistan in 1956. On Pakistan's flag, the five-pointed star symbolizes and represents light and knowledge, as described by the flag's designer. Thus, on Pakistan postage stamps, the symbolism of the five-pointed star motif is considered light and knowledge. One giant crescent facing north is in the middle of the stamp. It is holding the word Pakistan in its curve center. The symbolic significance of the crescent and star differs in some parts of the world. However, the Islamic symbolic dictionary depicts that in Islamic history, various Islamic empires and dynasties often used the crescent and star as symbols of power and authority. As such, it can represent a country's past or present position of power and symbolize a nation's strength, influence, and Independence. The crescent and star symbol is considered one of the most recognizable symbols of Islam. It represents the Islamic lunar calendar, with the curved crescent symbolizing the moon and the star representing the sun or a shining light. The same style of crescent symbol appeared on the Turkish stamp in 1923, which was the first time it had been used on a Turkish stamp. The "Star and Crescent" design of the first stamp issue of the Republic of Turkey marked the end of the "Tughra," which had been on most stamps from 1863-1922. Turkey was declared a republic on October 28, 1923, under the leadership of President Mustafa Kemal.²²⁶

The artistic influence in the design also connects the postage stamp to the Ottoman Empire. The postage stamp is said to have taken influence from the "Duloz Stamps" issued by

²²⁶ Jim. Turkey.

<http://bigblue18401940.blogspot.com/2016/08/ClassicalStampsofTurkey.html>.

the Ottoman Empire from 1865 to 1882. Duloz Stamps had an inverted crescent and a star in the center to show solidarity with Islamic architecture, art, and design, which was influenced by Persian architecture and designs. (Figure 7.4 & 7.5)



Figure 7.5 1923-25 Scott 613a 5pi violet, Type II "Crescent and Star" image source Turkish Stamps 1923 Issues • Ottoman Stamps - Turkish Stamps, Turkish Postal History, Stamps Sale, Scott, Yvert, SG, Stanley Gibbons, Michel, Pulhan, Isfila, Pulko (sariucak.com)



Figure 7.6, 1923 Definitive postage stamp Turkey. image source Turkish Stamps 1923 Issues • Ottoman Stamps - Turkish Stamps, Turkish Postal History, Stamps Sale, Scott, Yvert, SG, Stanley Gibbons, Michel, Pulhan, Isfila, Pulko (sariucak.com)



Figure 7.7 1923 Definitive postage stamp Turkey. image source Turkish Stamps 1923 Issues • Ottoman Stamps - Turkish Stamps, Turkish Postal History, Stamps Sale, Scott, Yvert, SG, Stanley Gibbons, Michel, Pulhan, Isfila, Pulko (sariucak.com)

The above Turkish stamps were not only the source of design inspiration, but even the choice of red or scarlet color by Chughtayi could be inspired by these. Otherwise, the color green would have been a more logical choice as green is the only color used in Pakistan's flag. Other symbolic references to red color can be taken into account for analysis. For example, in the Islamic context, the generally acceptance symbolism of the color Red is happiness, joy; and some Seljuk and Ottoman flags'.²²⁷

One explanation could be its relation to the red color of the post boxes situated or fixed around the Indian subcontinent during the British Raj, and the color red for post boxes is still a universal color. Although the Pakistan Post office recently introduced green and yellow boxes too, these are only fixed at the post office. In graphic design, red color is used for its vibrancy,

²²⁷ K.K, Aziz. *The Meaning of Islamic Art*, 2.(2004): (639-640).

and it was proven in the 18th century that red color most quickly catches the viewer's eye for its longest wavelength. Thomas Young was the first to measure the wavelengths of different colors of light in 1802.²²⁸

The text that features on this stamp, "*Pakistan Zindabad*," like the other three stamps, is written manually with the free hand. The calligraphic font used for the phrase is stylized and elegant, giving a sense of grandeur and importance to the stamp's message. Another difference that this particular stamp has is that in the other three, the word Pakistan is written in both English and Urdu, while Chughtayi's stamp bears the name Pakistan only in Urdu. The English text on the stamp is the denomination and the date '15 August 1947.' The most unique and distinct feature of the text slogan printed on this stamp is that it contains Urdu/Arabic diacritic signs. (Figure 7.8)



Figure 7.8 Dissection of the first stamp with the slogan "Pakistan Zindabad." Image source

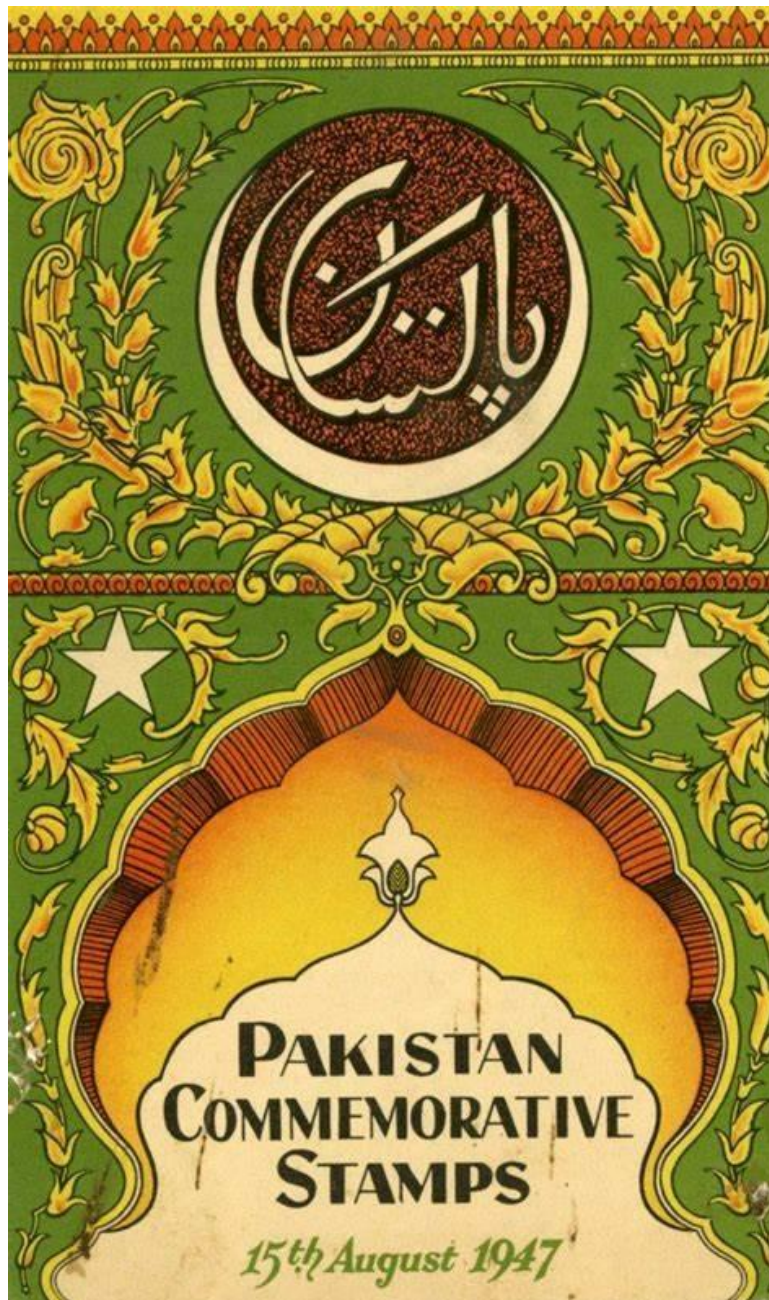
Lahore Museum, photo by researcher

²²⁸ John C. D. Brand. *Lines of light: the sources of dispersive spectroscopy, 1800–1930*. (CRC Press, 1995): 30–32.

The reason for using diacritic marks here is very significant in relation to the time and occasion this stamp was issued. These signs are never used in any other postage stamp of Pakistan. To understand the reason, it's imperative to know the function of the signs used here and what if they were not used. One has to keep in mind that this is also the only stamp where the word Pakistan is not written or repeated in the English language. This was the first stamp issued for sale and distribution. On eight alphabets from the slogan "*Pakistan Zindabad*," the diacritic marks are placed, but the one sign called '*zair*' in the Urdu language written under the alphabet makes "k" sound in the word Pakistan and under the alphabet making "z" sound from the word "*zindabad*" are of most importance. Work Pakistan was new, and thus, it was essential to make sure it was being pronounced correctly. As this stamp did not have the word Pakistan written in English, there would have been higher chances of wrong pronunciation of the word. Without these marks, one has the liberty to pronounce the word *Pakistan* as *Pakastan* or *Pakustan* and the word *Zindabad* as *zandabad* or *zundabad*.

This detailed consideration regarding the pronunciation also reinforces the other fact of printing August 15 instead of 14 as a deliberate move and not a typo error that was earlier discussed in this chapter. The use of Urdu text only for the Country's name and slogan on the first stamp also symbolizes the strong stance given by Chughtayi of preferring our national language over any other language. When comparing this stamp with the other three stamps of the first Independence commemorative issue, one can quickly identify that the other three rectangular stamps were made keeping in mind the international audience, whereas Chughtayi's stamp was basically for the local audience of Pakistan and sub-continent who understand Urdu. Overall, Chughtayi's design for Pakistan's first postage stamp is a powerful and patriotic statement and not only depicts Islamic influence but also an official statement that the country is

here to stay. The use of bold typography and a simple yet effective color scheme creates a strong visual impact. At the same time, the elegant calligraphy adds a touch of sophistication and richness to the design. The stamp's overall simplicity and clarity of message make it a great example of successful stamp design, and it remains an essential symbol of Pakistan's Independence to this day. These Independence commemoratives were withdrawn from sale effective October 1, 1959.



*Figure 7.9 First day Cover designed by Abdur Rehaman Chughtayi, 1948. Image source:
Pakistan Post Office archives, Islamabad.*

The official documentation issued by the Director General, Pakistan Post Office in 1960 also states about "The First Day Cover" for the "Independence Commemorative," also designed by A. R. Chughtayi. It was similar in design to the first postage stamp in that it also had an

inverted crescent and two pentagram stars. The leafy pattern of the stamp was more elaborate and included a more precise representation of the flowers than in the first postage stamp. The motifs also included a variety of Mughal and Persian influences. An undeniable example is the dome-like arch at the bottom of the stamp with "Pakistan Commemorative Stamp" written in it along with the date "August 15, 1947".

Both India and Pakistan got their Independence from the British in 1947; the leading political parties of combined India, Congress, and the Muslim League wanted freedom from the British; however, the Muslim League wanted a separate nation for Muslims. Congress, however, was against the partition of India. These two political parties formed their governments in Pakistan and India. Initially, they used British Indian stamps bearing the face of King George until they came up with their own designed stamps. These stamps represented a totally different symbolic meaning, but one thing that was common in the stamps of India and Pakistan was the slogan. Indian stamps carried 'Jai Hind' in Hindi script, and Pakistan stamps carried the slogan 'Pakistan Zindabad' in Urdu Script.



Figure 7.10 Indian Postage stamp October 1947, image source *The Indian Postage Stamps*

The comparative study between the first two stamps helped understand the aim of independent nations' governments. The slogan used on both their stamps 'Jai Hind & Pak Zindabad,' was that the slogan was directed towards a national audience. These two stamps were showcased in an international exhibition, but the target audience of these stamps was the people of the respective countries.

7.3 Pakistan's First Independence Regular Series Stamps

(Definitive and service stamps)



Figure 7.11 Pakistan Post first regular series stamps 1948. Image source Jalal H.B's private collection.²²⁹

²²⁹ Postage stamps of Pakistan - 1948 and my stamp album ~ Hobby Shobbys

The first regular series of Pakistan postage stamps were issued on the first anniversary of independence (August 14, 1928). These stamps in 20 denominations were printed by Messrs Thomas, De la Rue and Co. Ltd, London, by the "Tallie Douce"²³⁰ Printing process. These stamps were divided into seven categories, each represented by a separate design. One design was the set of three stamps, of denomination 1-*anna*, 1 ½ *anna*, and two *anna*, with the same northeast-facing crescent and star as their motifs, and their color was blue, dark green, and red. As already discussed, the crescent and star are powerful symbolic signs of Islamic affiliation. The presence of a crescent on Islamic country stamps is a powerful and multilayered image, reflecting deep cultural and religious significance and a range of potential meanings depending on the context. The design analysis shows evident efforts to highlight the identity and the new nation; thus, the design needed to be much different from the British India stamps. The Pakistan movement was primarily on giving Muslims of the Indian subcontinent a separate homeland, so the crescent and star on the first stamp symbolize the Islamic affiliation.

²³⁰ Tallie Douce is a printing process by engraved plates.



Figure 7.12 Pakistani postage stamp, crescent, and star facing North-East) 1948. Image source Pakistan Post office catalogue

After issuing these stamps, some religious scholars pointed out that the east-facing crescent represents the end of the lunar month, a less positive depiction of a country's stamps.²³¹

In reaction to the criticism by some scholars, the government of Pakistan decided that the crescent and star should face northwest, which represents the new moon, instead of northeast in all following stamps. The position of the crescent and star appearing in Pakistan's postage in

²³¹ Tahira Bibi. Analysis of Islamic Artistic Design Based on Islamic Geometric Patterns.

1949 was, therefore, suitably altered, and some minor improvements were also carried out, making the stamps better looking. Although not no authentic documented source was found for this change of direction, the primary reason found was that the east-facing crescent symbolizes the ending moon. In contrast, the facing crescent represents the new moon. Analyzing the design of this stamp, one cannot deny the strong influence of Islamic architecture. Although the central motif of this regular series of stamps is a crescent and star, the balance created with all the other complimenting design elements was on point. The pattern-filled Arch encompassing the crescent and star motif symbolizes Mughal architecture, even the very famous character of Islamic architecture, '*the jali*.' Another notable aspect of this stamp is its text. The stamp is equally balanced with the text in Urdu and English. This not only brought balance to the design, but the stamp designer made slight changes to the Urdu text. In all three cases where the English text is well fitted within the rectangular design frame, whereas the opposite side of each word's Urdu translation is free from any bordered restriction, it can be assumed that the artist subconsciously wanted minor nuances to symbolize the dominance of national language and script.



Figure 7.13 1-anna stamp of Pakistan, 1948 (Crescent and star facing North West). Image source Pakistan Post office catalogue.

The change of crescent and star direction on Pakistan postage stamps proves another point that these postage stamps are not just design elements and are not just monetary receipts for sending a message. Still, they carry symbolic meaning and that intentional symbolic message. This also reflects that the government and officials in charge keep in mind that message these stamps, even with simpler designs and without any slogan, produce a symbolic message. Thus, these stamps become the symbolic identity of a nation.

7.4 Quaid's Death anniversary commemoratives 1929 & 2023

The commemorative stamps, issued on September 11, 1949, on the occasion of Quaid-i-Azam's first death anniversary, are vital. These were a set of three postage stamps of one and a half *anna*, three *anna*, and ten *anna* denominations commemorating the sad demise of Father of the Nation, designed by Muhammad Latif. One would expect that these would bear the portrait of the nation's founder, but these stamps, true to Islamic traditions, do not bear a portrait of the nation's founder. Instead, his memorable maxim 'Faith, Discipline, Unity,' along with his name Quaid-i-Azam, his date of birth, and date of demise were arranged. Although the Islamic stance on the prohibition of portraits and figures is still debated, various schools of thought stick to their justifications. The design and composition of all three stamps were the same, but the only difference was the language, as the central text of One and a half *anna* and three *anna* stamps was in Urdu, whereas the third ten *anna* stamp was in English. These were text-based designs where no image is used, and the central focus of the design is also text. The English text is written using serifs, and its hand-drawn and manually engraved stamp. The Urdu font used here could be an exaggerated form of 'Thulus'.²³² The format and composition of the text are the same in all three stamps, and the name Quaid-i-Azam is in all caps in English and is at least three points larger than the text underneath. The colors used in these three stamps were the downcast tones of green, brown, and monochromatic Payne's grey, respectively. The use of such subdued colors could be the subject of the stamps, which is not festive; thus, the colors used here symbolize grief. At the same time, the intricately ornamented borders that make a beautiful

²³² Arabic font

frame around the main central text balance the design, and again, like the first set of stamps, arabesque patterns but in a more decorative and dominant form are used.



Figure 7.14 1949 stamp 'Quaid-i-Azam memorial issue' Image Lahore Museum

The subject matter of a particular postage stamp is also significant for a nation's priorities, and few subjects become almost regular parts of the subjects used. Quaid-i-Azam's death anniversary is one such event, and over the past seventy-five years, many stamps were issued commemorating his death anniversary. This symbolizes the importance of Quaid-i-Azam's contributions to the Pakistani Nation and that Pakistan's government wants to reinforce its significance through postage stamps. The most recent postage stamp commemorated his 75th death anniversary on September 11, 2023. (Figure 7.15) we can see here how technological advancements and design techniques influence the design. The latest stamp is digitally made along with Quaid's typical portrait on the left, and an equal amount of focus is given to the number 75 in golden color. In the background, the Pakistani flag's green color is used with an

overlapping transparency of Quaid's Mausoleum and Crescent and star motif. Under his portrait, 'founder of Pakistan' is written in all caps and serif font. This stamp also proves that besides the symbolic representation, these stamps contain evidence and information about a nation's history. By looking at the 2023 stamp, one can learn that the person on the stamp was the country's founder, and it's been 75 years since his demise. The comparison or parallel reference of the two stamps mentioned above issued on the same occasion but 75 years apart confirms another point of this study that technology and modernization affect the design of stamps when two different artists working on the same subject with the same governmental instruction but years apart, come up with totally different design and compositional ideas. The final visual appearing on Pakistan's Postage stamp is the amalgamation of the artist's expression, keeping in mind the federation parameters.



Figure 7.15 First day cover of Pakistan's postage stamp 2023. Image Pakistan Post Office Official website.

7.5 Chughtayi's Art Set 1951

A new set of eight postage stamps was issued on August 14, 1951, the fourth anniversary of the establishment of Pakistan. Although these stamps were designed by Abdur Rahman Chughtai, the color scheme of the stamps was chosen by the Ministry of Communications. These stamps were famously known as Chughtayi's Art set. The direct involvement of the Ministry of Communication of Pakistan also confirms that postage stamps are part of communication design, and the design and artistic expressions, images, and motifs used on the stamps are not solely the expression of the stamp designer like that of painters. Although Chughtayi was more popular as a painter, he was a diverse artist, designer, engraver, and printer at the same time. The ornamented borders and frames of Chughtayi's stamps brought royalty and grandeur to Islamic art.



Figure 7.16, 1951 Pakistan Postage stamp set designed by Chughtai. Image Lahore Museum



Figure 7.17 Vase and Plate postage stamp overprinted Bangladesh, designed by Chughtayi,

Image Lahore Museum

This set of stamps was printed in one color by Messrs Thomas De La Rue & Co. Ltd, London, by the direct plate process. Four designs have been used in these stamps, one for two different denominations, distinguished by different colors. The size of these stamps is 34x28.6 millimeters. These were manually made designs, and the perfection and skill of the artist are remarkable. The two-and-a-half *anna* and the three-and-a-half *anna* valued stamps depict 'vase' and 'plate' as the central motif or image used by the artist. Surrounded by the leaf decorative design. The symbolic significance of ceramics here is that ceramics has always been patronized by Muslims, and glazed pottery work has been one of the traditional arts of Pakistan. The design represents the Muslim heritage and Pakistan's interest in its revival. The color of these stamps was red with white and blue with white. White is the color of the paper; that's why they are called single-color printing. The layout of this stamp was centric and balanced. In the bottom center, 'Pakistan postage' is written in all caps; the denomination is displayed in Urdu and English numerals on each bottom corner, respectively. On the left top corner, the word '*daak*,'

meaning 'post,' is written in Urdu; on the left top corner, the word 'Pakistan' is written in free-hand calligraphy. The same stamp with minor changes in the text was reissued on March 27, 1957. The use of Bengali language along with Urdu and English was adopted on Pakistan postage stamp design in 1952.



Figure 7.18, 3 Anna Pakistan postage stamp designed by Chughtayi. Image Lahore Museum

The four *anna* Postage stamp holds similarity to Pakistan's first postage stamp designed by Chughtayi with a leafy pattern in Saracenic Style. The composition of this stamp is central, and the word Pakistan is written in free-hand calligraphy, with only two didactic marks used here. Underneath the main design, 'Pakistan Postage' is written in an all-caps serif font. This postage stamp is printed through the Intaglio printing process on Chinese gummed paper. The size of the individual stamp is 26 x 32mm. interestingly, this set of stamps was first printed in 1951 by the De La Ru Printing Corporation, and later, the same plates were imported and reprinted in the Pakistan Security Printing press in 1952. The printing at PSPC was done under

the supervision of Mr. Robert William Cater, and the finishing and Perforation by Mr. Khawaja Mohiuddin. Philatelists can distinguish between the two printing bathes by the perforation gauge difference. The perforation gauge used in PSPC for these stamps was $13 \frac{1}{2} \times 13$.²³³ In this stamp, again, Chughtayi beautifully composed the work Pakistan in Urdu text inside the bowl-shaped crescent, which looks more like a circle and a five-pointed star at the top. The color green here, along with symbolizing the national color of Pakistan due to its use in Pakistan's Flag, also represents the strong link with Islamic symbols and sign language.



Figure 7.19, 12 Anna Pakistan Postage stamp designed by Chughtayi Image Lahore Museum

²³³ Pakistan Security Printing Corporation archives

The 12-*anna* stamp of the same set is unique in many ways. Here, Chughtayi moves away from the traditional layout of the centrally balanced design layout. This stamp is way too modern for its time, even very different from that set's rest. While other designs are symmetrical and well-aligned, this stamp's layout is asymmetrical. Unlike most contemporary postage stamp designs of that time, one can see an extraordinarily creative and bold approach toward arrangement. The country's name, Pakistan, is written in both Urdu and English, but unlike the other stamps, these words are either closely written or written on the exact opposite side of one another on the stamp. The English name 'Pakistan' is written at the top center, along with Urdu and English denomination prices at the top corners. In Urdu text, the artist himself writes Pakistan in a free-hand calligraphic style. Still, instead of putting it at the opposite bottom of the English name, Chughtayi cleverly set it at the left corner. The artist might have wanted the audience's eye to rotate clockwise, starting from the hourglass or from the word Pakistan itself. The silhouette of the airplane could be visually read in many ways; it looks like a bird or a stylized cloud crossing the crescent and star symbol. Most mentions of this stamp design and motifs were recorded or enlisted a few years later than the date of issuance of this stamp, so hardly any artist brief is available on this stamp, but in the record book made in 1960 by an employee at the Pakistan postage stamp, the design of this stamp is referred as 'Airplane and hour glass'. According to this, symbolically, this stamp is meant to depict airmail; the motifs and symbols used on the stamp are connected symbolically. The design shows an airplane and an ancient hourglass, artistically arranged, typifying the saving of time and shortening of space made possible by this modern means of travel and transport. The diagonal lines in the background represent movement, and slight waves in the design of the lines could also be taken as the water body, a sea.

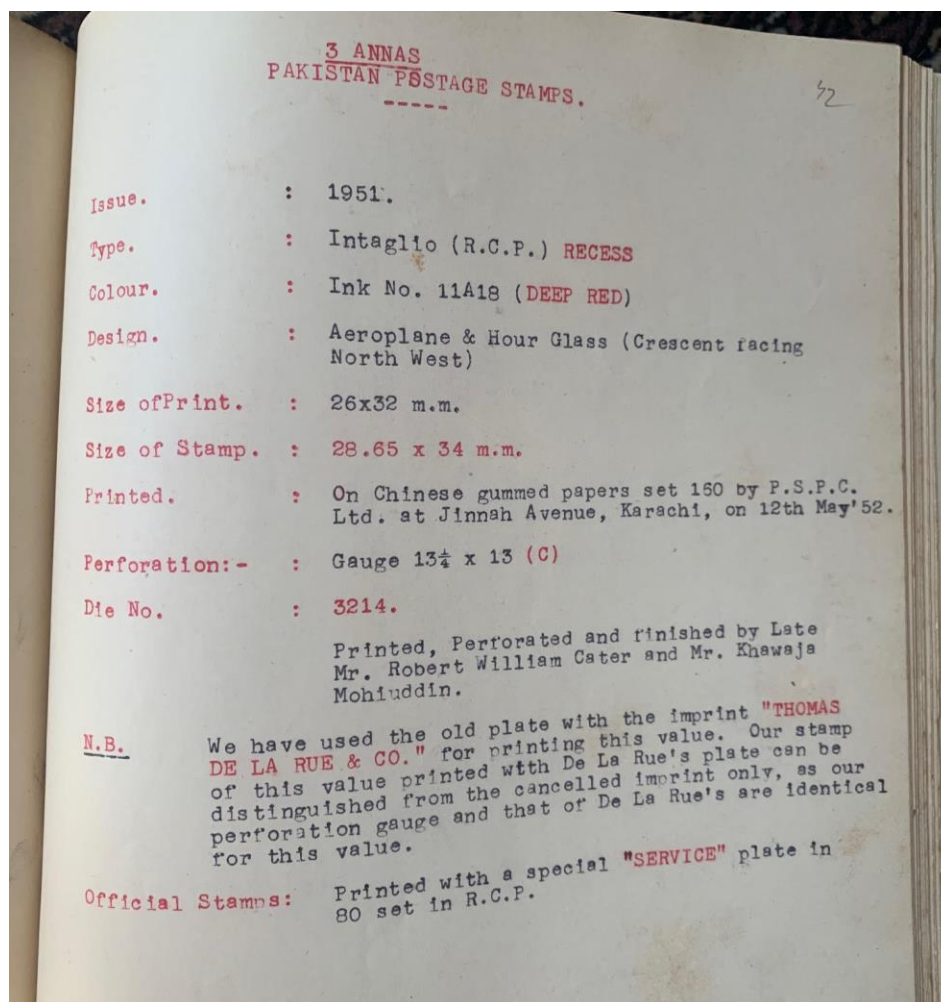


Figure 7.20 Page of the Pakistan postage stamp record book, recording the details about Chughtayi's hourglass stamp. Photographed by the author (source Adil Slahauddin's private collection, from the PSPC)

7.6 Socio-Political Influences on Postage Stamp Designs of Pakistan

Before Pakistan's founding in 1947, and even sometime after, the stamps in use were British, i.e., they were the stamps of the colonial government. The newly created state of Pakistan started printing stamps soon after Independence. The stamps of this era focus primarily on the events and people immediately surrounding it (Independence): Allama Iqbal and Quaid-i-

Azam feature most prominently with a stamp issued on the latter's first death anniversary in his honor. During this period of time, especially owing to the influence of its founder, the state of Pakistan attempted to thwart any challenges to Urdu being the sole national language. So far as stamps were concerned, this meant that the writing done on stamps was exclusively in English and Urdu. Furthermore, this would be in the form of quotations selected by those who favored them, often of the figures mentioned above, as Pakistan was in its formative years, hoping to craft its path based on the guidelines provided by its progenitors. The stamp issued on 11th September 1949, the first anniversary of Quaid-i-Azam's death for instance, relayed his famous motto "Unity-Faith-Discipline,"



Figure 7.21, 1st day cover, September 11, 1949,²³⁴

It was only in 1952 that there were noticeable changes made to this formula. By this point, Pakistan had gone through some political upheavals. It was about to go through others, namely the One Unit scheme, which divided the country into East and West Pakistan, with the

²³⁴ Image source: philatelyandquaid.blogspot.com

latter's provinces combined to form one-half of the country and East Pakistan forming the other. An administrative change that nevertheless had significant ramifications, it also prompted a shift in the policy taken by Pakistan's postal system. As the language spoken by the vast majority of East Pakistan, Bengali could not be relegated to its previously unrecognized status vis-à-vis the stamps. Therefore, it was decided that all stamps issued henceforth would also have Bengali written in addition to the English and Urdu already present. This served to act as recognition of the burgeoning Bengali movement that wanted greater autonomy for the region and whose demands included recognition for Bengali as an official language of the state. The former decision served as rapprochement after years of denying Bengalis this privilege.



Figure 7.22, 1955 First day Cover Pakistan, image source Image Pakistan Post Office

Islamabad Archives.



Figure 7.23, Pakistan's postage stamp 1956 showing West Pakistan Image; Lahore museum

7.6.i. The Constitution Proclaims Pakistan an Islamic Republic

The first constitution of Pakistan made it an Islamic republic, adding the latter to the name of the country. Before this, stamps only had the name Pakistan mentioned on them. The term's addition to the official name does not make it into any of the stamps issued after this point in time. This can be for reasons of brevity: the full name is too long, or because Pakistan at this time needed to emphasize its Islamic identity beyond nomenclature, and the later radicalization under Zia was a departure from the past. The reason that stamps continued to mention Pakistan may also be because it was seen as a continuity of how previous stamps had made mention of the name. This is also shown in 2 Anna stamps issued on March 23, 1956.



Figure 7.24 Pakistan Postage stamp 1956. Image Private Collection

7.6.ii. The Military Rulers 1958 to 1971

The earlier part of Ayub Khan's reign was similar to its predecessor in many ways. Parallel to the above-mentioned changes, we see postal stamps being used to promote cultural and social events such as sporting ones, to take one example. Besides these, the country tried to showcase its success in the economic realm by appraising those of its industries, like handicrafts, that were traditionally its strength. Concurrently, a wave of modernity that was primarily associated with Ayub's presidency meant that new industries and large state enterprises, such as Pakistan Railways, began to be seen as Pakistan's future and looked at with pride. Its centenary was marked in December 1961 with a stamp issued to celebrate the occasion. Consequently, these industries also came to have stamps devoted to them within this period.



Figure 7.2 Pakistan Postage stamp 1961 designed by Max Thoma. Image Lahore Museum.

This changed quite radically in 1965. Pakistan faced its first major war with India. As Pakistan was amid a decade-long military administration, this predicament further exacerbated the military's role in society. This came to be highlighted further in the stamps that succeeded the war of 1965. For the first time, in 1966, stamps bear portraits of each of three branches of the Pakistani Armed Forces: the Navy, the Army, and the Air Force. Accompanying these stamps showed General Ayub Khan, issued in November of 1966, at the time the President of Pakistan as well. This was remarkable because, before this, there had been no stamps that bore a portrait of a person before, not even of any of the nation's founders. This sought to emphasize the more prominent role and significance granted to the military as society's collective psyche dealt with the aftermath of the war. It was also the start of the trend of commemorating military servicemen, especially when there were any altercations with India.

The breakup of the Pakistani state reverberated throughout its society. The impacts on postage were no less severe. Whereas, from 1952-1972, the stamps contained three languages, from the point that Bangladesh seceded, Bengali was removed as a language on the stamps. It resulted in a reversion to the previous system where only English and Urdu were used on them. By 1973, Pakistan lost its west wing, but the loss is never shown on the stamps. This also

reaffirms that although postage stamps are official carriers of events and achievements of a nation's historical journey, they do not record any displeasing event that might show the failure of the government or the people in power. So, in 1973, we see that Bengali vanished from Pakistan's stamps.

7.6.iii. Zulfikar Ali Bhutto Era 1972 to 1977

Bhutto's regime represented a seismic shift for Pakistan during a turbulent decade. It was in 1973 that Pakistan formulated the constitution that would survive more or less intact for the next 50 years. This achievement was immortalized via a stamp issued immediately after. However, what particularly enunciates Bhutto's understanding of politics and shows the use of stamps for political maneuvering is the stamp issued in April 1973 that shows prisoners of war in India. By laying the defeat of 1971 and the consequent loss of a significant portion of its armed forces at his predecessor Yahya Khan's and the military's feet, he presents himself as Pakistan's savior. Framing the return of Pakistani soldiers as a moral question, shifting the onus on India while only really appealing to domestic audiences, was nevertheless a considerable attempt by Bhutto to change the dynamics at play. In contrast to other stamps, this one (figure 7.26) is also different in how it accentuates the plight of the Pakistanis. It shows no optimism but is melancholic in its display of the conditions of the POWs held by India.

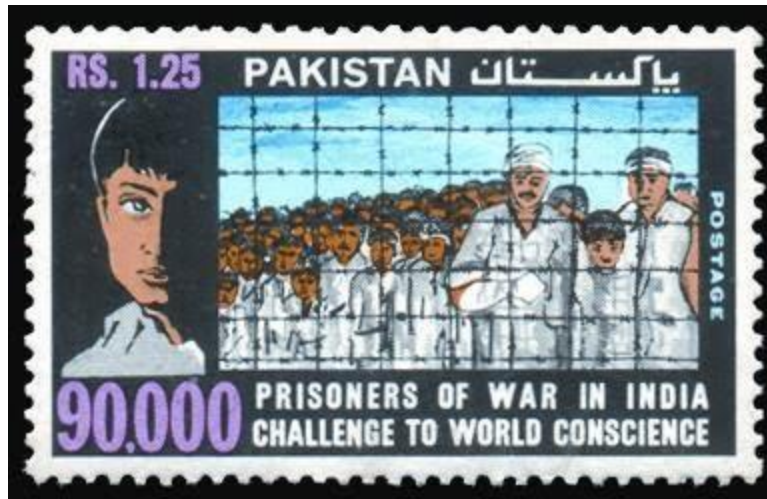


Figure 7.26 Pakistan Postage stamp 1973. Designed by Mukhtar Ahmed. Image Pakistan Post Office Islamabad Archives.

Another stamp issued, where Bhutto highlights the Islamic summit held in Pakistan in February 1975, is distinguishable because it depicts the flags of all Muslim-majority countries. It said in Arabic, "Doubtless, all Muslims are brothers". The use of the Arabian language and the corresponding emphasis on an Islamic identity is telling. It represented a trans-national role that Bhutto seemed to believe he played. His portrait on the stamp resembles the same aspirations, being authoritative and larger than life. It was a significant departure from prior rulers and would mark the beginning of the trend towards the Islamisation of the country.

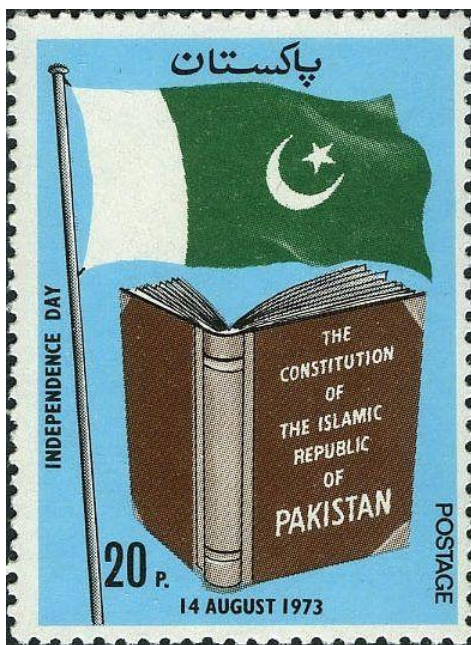


Figure 7.27 Pakistan Postage stamp issued on 14th August 1973. Designed By Mukhtar Ahmed.
Image Pakistan Post Office Islamabad Archives.



Figure 7.28 Pakistan's Postage stamp, 1975, designed by Adil Salahuddin. Image Pakistan Post Office Islamabad Archives.

7.6.iv. General Zia's Era 1977 to 1988

While the execution of Pakistan's first democratically elected leader was significant, it received little coverage because the then Martial Law Administrator Zia-ul-Haq sanctioned it. Neither was a postal stamp issued discussing it. In fact, there were stamps issued to obfuscate the matter under direct orders from the general. One prominent stamp was published in February 1979 and designed by Adil Salahuddin, showing the Quran illuminating the globe. This is shown below. A shift in focus from the nation to religion was a conscious and repeated one that reflected more than the temperament of Zia: it was a change in trajectory. A move towards a more Islamic country, where the nation would be rejuvenated according to religious principles.

The quote suggested by General Zia himself means "say that the truth prevailed and lie eradicated."

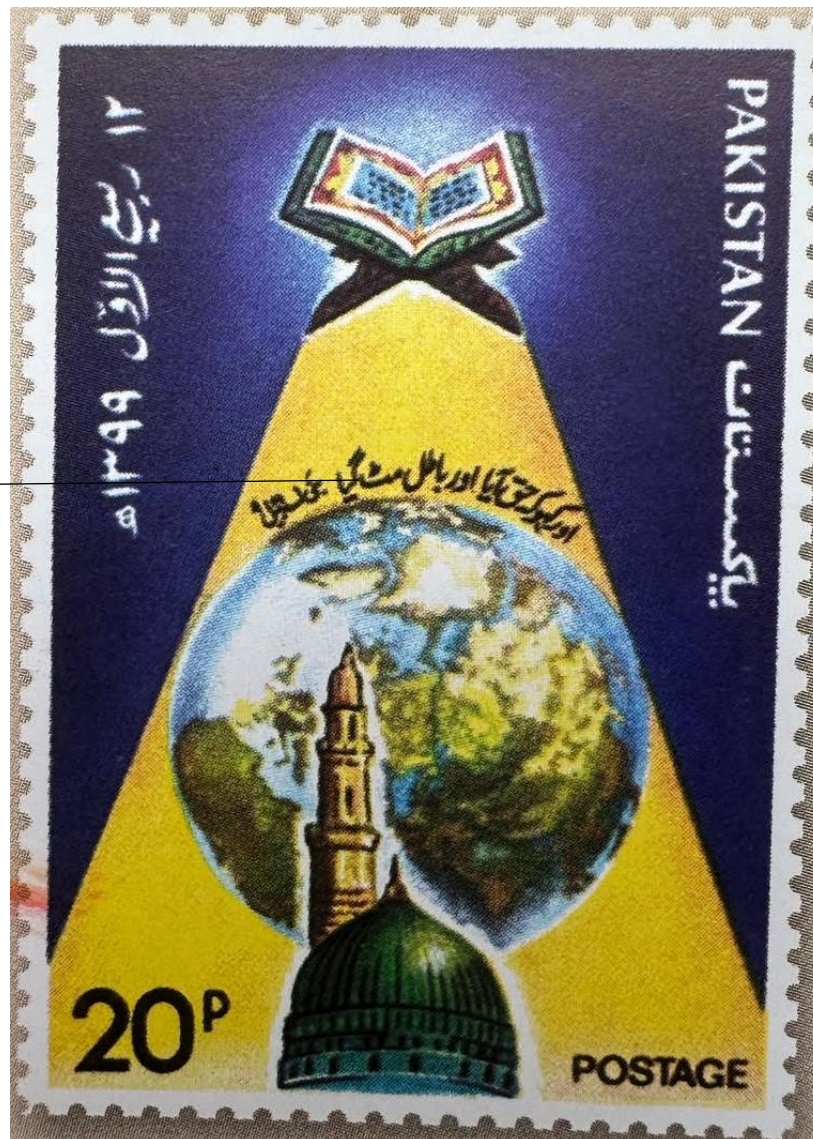


Figure 7.29, Pakistan Postage stamp 1979 , designed by Adil Salahuddin, Photo by researcher from Designer's private collection.

1979, following a rebellion against the Soviet-backed government and growing American involvement, the Soviets invaded Afghanistan. There was an outpouring of American and Western support, along with aid from the Muslim world given to Pakistan to aid the Afghans. It is against this background that Zia's policies and the ramifications on postage during this time are to be considered.



Figure 7.30 Adil Slahuddin in the interview with the researcher telling about the stamps designed during Zia Era. Photo by researcher.

While Zia-ul-Haq was a religious fundamentalist with a disdain for free expression and art, he nevertheless was a shrewd politician who readily used the postage system to his benefit. His Islamisation policies were the basis of many stamps like those mentioned above and the one below from March 1981. The continued reliance on Islamic imagery and Arabic represents the few times that a language other than English or Urdu made its way into the stamps of Pakistan. Further, the depictions of mosques show unison among the stamps and a lack of creativity on the part of the regime.

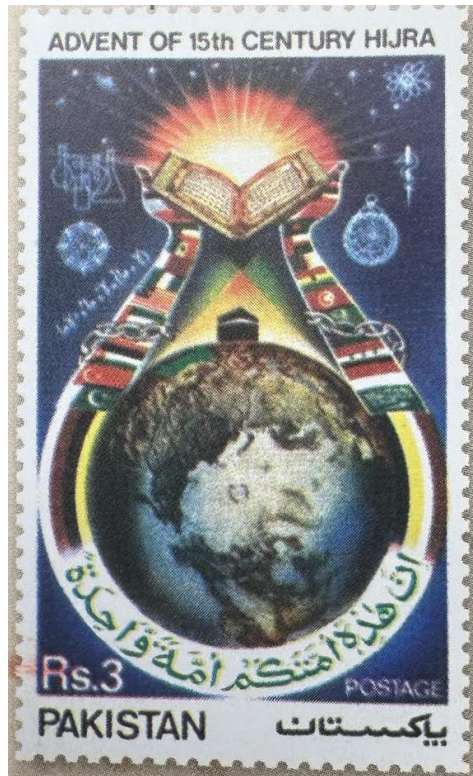
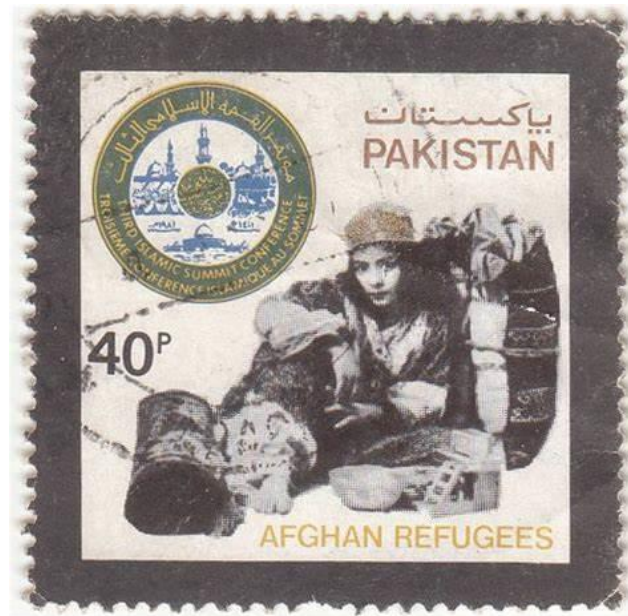


Figure 7.31, Pakistan Postage stamp 1980, designed by Adil Salahuddin, Photo by researcher from Designer's private collection.

When the state diverted from discussing Pakistan's growing fundamentalism, it focused on garnering sympathy for the refugees, as depicted in one stamp from March of 1981. It shows an Afghan girl in distress, aiming to increase local support for the displaced refugees pouring in. Another remarkable feature of the stamp was showing a non-Pakistani with few stamp subjects as foreigners. The policy taken towards the Afghans had a profound impact, especially on Pakistan's western regions bordering Afghanistan, partly because of Pakistan's propaganda campaign to build goodwill among the local populace regarding the Afghans. This was achieved through the work of the postal designers. The stamp in question is visible. (Figure 7.32)



*Figure 7.32 Pakistan postage stamp issued in 1988, designed by Zahoor ul Akhlaq. Image
Researcher's private collection.*

Zia-ul-Haq was under increasing pressure from local leaders and the opposition to hold elections as his time in office as President began to enter its fifth year. In response, he decided to hold elections, albeit with severe restrictions, such as by amending the Political Parties Act of 1962 to limit their viability. Therefore, much of the opposition boycotted the elections, and Zia's supporters won the contested seats easily despite low voter turnout. To present this as a victory for democracy, a stamp showing how the government was elected, given an "overwhelming mandate by the people," as a statement on the postage stamp issued in 1984. This was an attempt to placate the growing opposition but only resulted in the Movement for the Restoration of Democracy being created. It further highlighted the ever-increasing divide between facts on the ground and the state's narrative. In this way, the state could maintain its hold on the population and push social reform amenable to its aims by censoring any views against it and moving forward only a partial view of the events as they unfolded. This stamp holds many direct and

indirect messages for both national and international audiences. The above-discussed tagline is directed to a global audience, and through this statement, Zia wanted to tell the world that the people of Pakistan chose him and his policies. The other three words in the central Urdu text are 'Istehkaam," meaning stability, Pakistan, and "Nizam-e-Islam," which means the Islamic rule of law is clearly directed toward the nation.



Figure 7.33 Pakistan Postage stamp issued in March 1985, designed by Adil Salahuddin, Photo by researcher from Designer's private collection.

One major event that elucidates the political and social realities that underpin the task of the postage system was a row between Zia-ul-Haq and Rajiv Gandhi in 1986. In anticipation of the SAARC conference that year, it was decided that no stamps would be issued that showed the SAARC conference and its member states, which contained Kashmir as part of Pakistan. Appeasement, however, failed, as the depiction of Kashmir as independent of Pakistan and India displeased Rajhiv Gandhi, who voiced his anger to Zia. While Zia, on his return to Pakistan from the conference, asked for the designer, Salahuddin, to be fired, and he got suspended. However,

the Chairman of the Pakistan Post took responsibility for the debacle, authorizing the stamp designer and approving it once finished. Thus once again proving the inviolable relation between stamps and political and social contingencies.



Figure 7.34 Pakistan Postage stamps designed in 1985 to commemorate the South Asia Association for Regional Cooperation, Designed by Adil Slahiuddin, (Image from designer's personal collection.)

7.6.v. Pakistan People's Party & Pakistan Muslim League's (Nawaz's) Era 1988 to 1999 & 2008 to 2018

Since neither the PPP nor the PML-N were able to hold on to power for long in this decade, there were no major propaganda efforts on their part, unlike their predecessors when it came to social issues. The country celebrated some milestones like victory in the World Cup in 1992 or the launching of Pakistan's first satellite in 1990. Still, otherwise, it spent its time reeling from the migrant crisis and the aftermath of the withdrawal of US aid. However, an interesting case is that of Zulfikar Ali Bhutto's rehabilitation in the public mind. Precisely ten years after his death, he was commemorated by a stamp issued on 4th, April 1989 (figure 7.35). This led him to

be a martyr, unjustly killed despite being indicted for the murder of Zahoor Elahi and executed legally. This showed the wariness of the people with Zia's regime and their growing belief that Bhutto was killed under pressure from him. Aptly shown in the stamp, this view became more and more accepted as democracy once again took hold, and the restrictions on free expression were relaxed. It represented a changing social dynamic encapsulated by this stamp below.

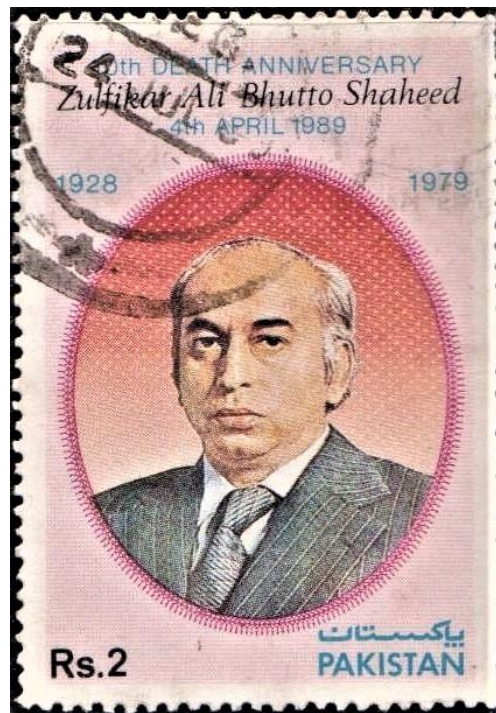


Figure 7.35. Pakistan Postage stamps issued on 4th April 1989,, Designed by Adil Slahiuddin, Image from designer's personal collection.

7.6.vi. Musharraf's Era 1999 to 2008

Musharraf, being a more liberal autocrat than Zia, did not introduce as many limitations on civil society nor push a conservative religious agenda. However, his presidency is notable for a few historical events that were then made the subject of numerous stamps.

One of these events was the disastrous earthquake that hit Pakistan in October 2005. One of the deadliest earthquakes in Pakistan's history led to an immediate response. A stamp was printed the same month asking people to donate money to or otherwise help the refugees. It was also notable that its proceeds would go towards helping the victims. (figure 7.36)



Figure 7.36, Pakistan Postage stamp sheet issued in 27th October 2005, Designed by Adil Slahuddin, Image source: Designer's personal collection, photo by researcher.

Other factors contributed to our understanding of why particular stamps were issued at this time. As there was fierce opposition to the Musharraf regime and its allies like Shaukat Aziz, then Prime Minister, in 2006, there were attempts to recraft the party's image (the party being PML-Q). This was done by issuing stamps that showed, among other things, the letter that would lead to the Quaid joining the Muslim League. This is demonstrated below in a stamp issued on October 30, 2006. By naming the party after the original Muslim League and issuing such

stamps, a commonality was drawn between the founder of the state and the current governing leaders. It was to associate themselves with the Quaid-i-Azam in the public's imagination that these stamps were issued. It is not luck that it coincides with the decline in popularity of Musharraf and the nearing of the elections in 2007. (figure 7.37)



Figure 7.37, A set of Pakistan Postage stamps issued on 30th December 2006, Designed by Adil Salahuddin, Image source: Designer's personal collection, photo by researcher.

As the country faced an election in 2008, Benazir, considered the frontrunner, was assassinated at a political rally at an election campaign rally in Rawalpindi in 2007. It sent shockwaves in the country where she was much respected. Afterward, a stamp venerating her

was issued on her birthday on June 21, 2008. It is shown below. As with her father, she was immortalized in the people's imagination, and this elevation of dead political figures is a key way in which the PPP has drawn sympathy over the years, evidenced by the assassinations' repeated mentions in political rallies and elsewhere. (figure 7.38)



Figure 7.38, A set of Pakistan Postage stamps issued in 2008, Designed by Adil Slahuddin, Image source: Designer's personal collection, photo by researcher.

7.6.vii. Imran Khan's era 2018 to 2022

In 2018 general elections, a new party Pakistan *Tehrek-i-Insaaf* led by Former Cricketer and anthropologist Imran Khan, came to power by winning the majority of seats in General elections. Although Imran Khan had been taking active part in Pakistani politics for almost two decades but this was the first time he formed his government. Khan wanted to portray his vision through the stamps issued during his three and a half year of governance.

Sixty six number of stamps have been issued in this tenure, amongst those stamp 'Million Tree Tsunami' project was in focus. (Figure 7.39) Three stamps commemorating 'Green Pakistan' project were issued while education institution, national personalities and his on philanthropy project of Shaukat Khanum Cancer Hospital were also issued.



Figure 7.39 Pakistan Postage stamp issues on 13th February 2018. Designed by Adil Slahudin

Image Pakistan Post/Stamps-2018 (pakpost.gov.pk)

The most important fact regarding stamps was the portrayal of Jammu Kashmir in these stamps, it is important to note that in the past the issue of Kashmir has never been highlighted by any government. During his short tenure, Imran's government issued stamps in 2018 to show the tyranny of Indian Forces on the people of Jammu Kashmir. The images were real pictures of common people suffering from the brutalities of Indian forces. Showing real images on stamps is quite odd as the images were very intense because Khan's government wanted to highlight the atrocities of Indian forces to International media. (Figure 7.40)



Figure 7.40 Pakistan Postage stamp sheet issued on 13 July, 2018 to commemorate Kashmir Martyrs' day. Designed by Masud-ur-Rehman and Mughees Khan. Image Pakistan Post/Stamps-2018 (pakpost.gov.pk)

In his next two years, three more stamps were issued on Kashmir of which one stamp showed solidarity with the people of Kashmir, one stamps yet again had the image showing the brutality of the Indian forces. The third stamps however was the 'Map of Pakistan' in retaliation to the map issued by Indian showing Azad Kashmir and Gilgit Baltistan as part of India. This stamp showed that both Azad Kashmir & Gilgit Baltistan as part of Pakistan as in international maps. (Figure 7.41. 7.42 & 7.43)

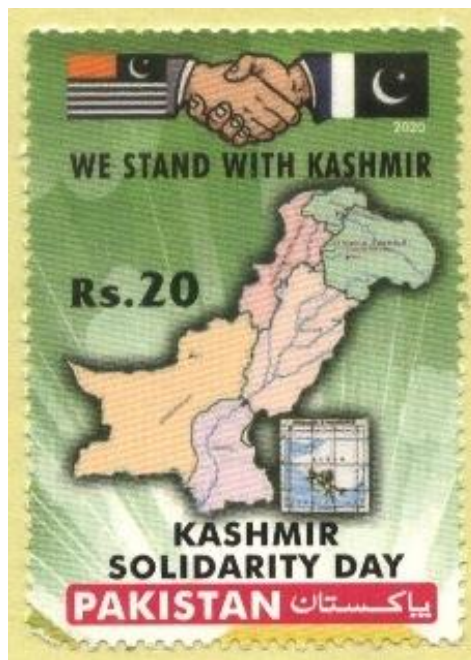


Figure 7.41, Kashmir Solidarity Day Commemorative Postage Stamp issued on 5th February, 2020. Designed by Khalid Nawaz. Image Pakistan Post/Stamps-2020 (pakpost.gov.pk)

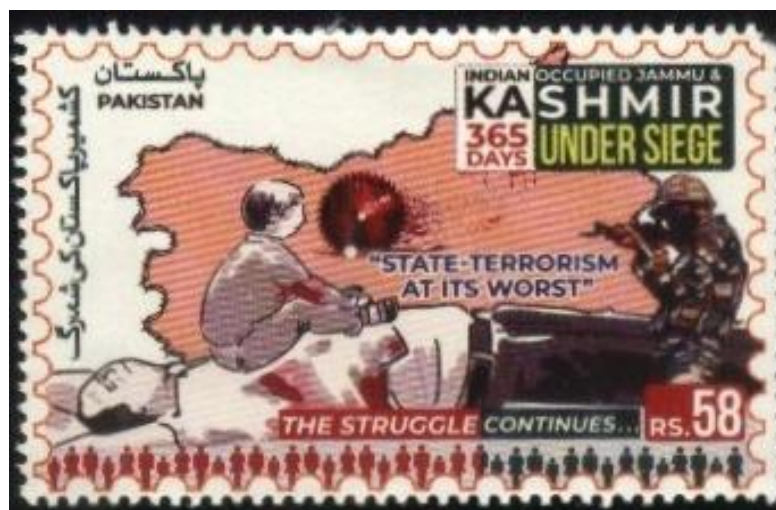


Figure 7.42, One Year of Indian Occupied Jammu & Kashmir under Siege Special Postage Stamp issued on August 05 2020. (Image source Pakistan post office)

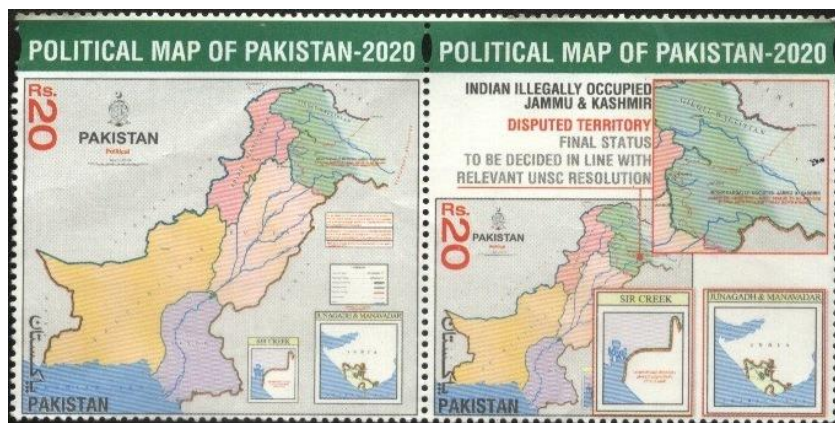


Figure 7.43, "New Political Map of Pakistan-2020" Special Postage Stamp December 25, 2020.
(Image source Pakistan Post Office)

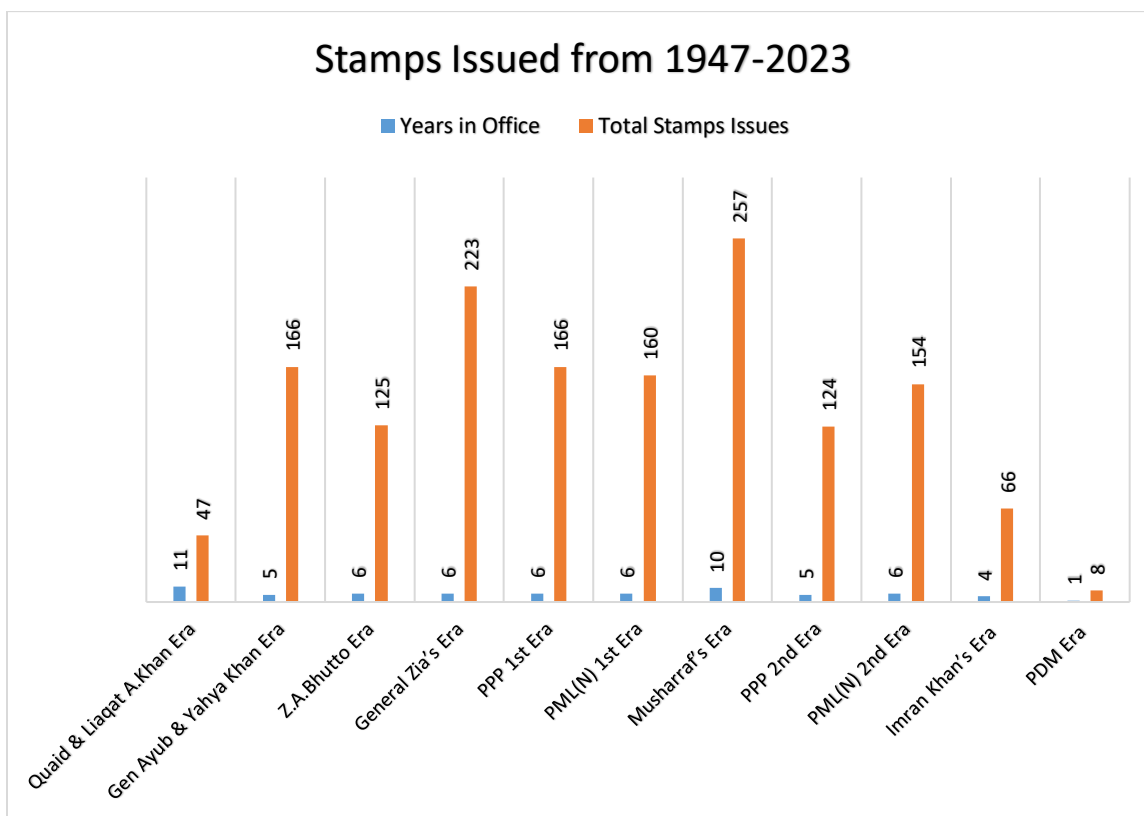


Figure 7.44 graph chart showing number of stamps issued during various Political Eras'. Data collected by researcher.²³⁵

²³⁵ The Data was collected from various sources including, official postage stamp catalogues published Pakistan security Printing press and Punjab archives department)

Table showing the number of commemorative stamps Issues per year in Pakistan under various head of states and Political and Military rulers from 1947 till 1973. (Data Collected by researcher)

Sr.	Year	Number of stamps Issued	Governor General and President	Prime Minister
1	1947	0	Quaid-i-Azam Muhammad Ali Jinnah	Liaquat Ali Khan
2	1948	4	Khawaja Nazimmuddin	Liaquat Ali Khan
3	1949	3	Khawaja Nazimmuddin	Liaquat Ali Khan
4	1950	0	Khawaja Nazimmuddin	Liaquat Ali Khan
5	1951	9	Khawaja Nazimmuddin	Khawaja Nazimuddin
6	1952	2	Ghulam Muhammad	Khawaja Nazimuddin
7	1953	0	Ghulam Muhammad	Muhammad Ali Bogra
8	1954	8	Ghulam Muhammad	Muhammad Ali Bogra
9	1955	8	Major General Iskander Mirza	Muhammad Ali Bogra
10	1956	5	Major General Iskander Mirza	Ch. Muhammad Ali
11	1957	8	Major General Iskander Mirza	Hussain Shaheed Suharwardi and Ibrahim Ismail Chaundigar
12	1958	6	Field Marshal Ayub Khan	Malik Feroz Khan Noon
13	1959	2	Field Marshal Ayub Khan	none
14	1960	16	Field Marshal Ayub Khan	none
15	1961	9	Field Marshal Ayub Khan	none
16	1962	14	Field Marshal Ayub Khan	none
17	1963	11	Field Marshal Ayub Khan	none
18	1964	9	Field Marshal Ayub Khan	none
19	1965	9	Field Marshal Ayub Khan	none
20	1966	10	Field Marshal Ayub Khan	none
21	1967	16	Field Marshal Ayub Khan	none
22	1968	12	Field Marshal Ayub Khan	none
23	1969	18	Field Marshal Ayub Khan	none
24	1970	18	General Agha Muhammad Yahya Khan	none

25	1971	16	General Agha Muhammad Yahya Khan	Noor-ul Amin
26	1972	19	Zulfiqar Ali Bhutto	none
27	1973	24	Fazal Ellahi Chaudhry	Zulfiqar Ali Bhutto
28	1974	16	Fazal Ellahi Chaudhry	Zulfiqar Ali Bhutto
29	1975	19	Fazal Ellahi Chaudhry	Zulfiqar Ali Bhutto
30	1976	32	Fazal Ellahi Chaudhry	Zulfiqar Ali Bhutto
31	1977	15	Fazal Ellahi Chaudhry	Zulfiqar Ali Bhutto
32	1978	18	General Muhammad Zia-ul-Haq	none
33	1979	23	General Muhammad Zia-ul-Haq	none
34	1980	12	General Muhammad Zia-ul-Haq	none
35	1981	29	General Muhammad Zia-ul-Haq	none
36	1982	13	General Muhammad Zia-ul-Haq	none
37	1983	31	General Muhammad Zia-ul-Haq	none
38	1984	29	General Muhammad Zia-ul-Haq	none
39	1985	23	General Muhammad Zia-ul-Haq	Muhammad Khan Junejo
40	1986	15	General Muhammad Zia-ul-Haq	Muhammad Khan Junejo
41	1987	30	General Muhammad Zia-ul-Haq	Muhammad Khan Junejo
42	1988	21	General Muhammad Zia-ul-Haq	Muhammad Khan Junejo and Benazir Bhutto
43	1989	29	Ghulam Ishaq Khan	Benazir Bhutto
44	1990	41	Ghulam Ishaq Khan	Benazir Bhutto and Gulam Mustafa Khan Jatoyi (care taker)
45	1991	24	Ghulam Ishaq Khan	Mian Muhammad Nawaz Sharif
46	1992	37	Ghulam Ishaq Khan	Mian Muhammad Nawaz Sharif
47	1993	18	Ghulam Ishaq Khan	Mian Muhammad Nawaz Sharif and Mr Moin Quraishi (care taker)
48	1994	24	Farooq Ahmed Khan Leghari	Benazir Bhutto
49	1995	41	Farooq Ahmed Khan Leghari	Benazir Bhutto
50	1996	10	Farooq Ahmed Khan Leghari	Benazir Bhutto
51	1997	21	Farooq Ahmed Khan Leghari	Malik Miraj Khalid (care Taker) and Mian Muhammad Nawaz Sharif
52	1998	25	Muhammad Rafiq Tarar	Mian Muhammad Nawaz Sharif

53	1999	35	Muhammad Rafiq Tarar	Mian Muhammad Nawaz Sharif
54	2000	24	Muhammad Rafiq Tarar	None
55	2001	32	General Pervaiz Musharaf	None
56	2002	21	General Pervaiz Musharaf	Mir Zafrullah Khan Jamali
57	2003	50	General Pervaiz Musharaf	Mir Zafrullah Khan Jamali
58	2004	51	General Pervaiz Musharaf	Chaudhry Shujaat Hussain
59	2005	34	General Pervaiz Musharaf	Shaukat Aziz
60	2006	36	General Pervaiz Musharaf	Shaukat Aziz
61	2007	9	General Pervaiz Musharaf	Shaukat Aziz and Muhammad Mian Suoomro (care taker)
62	2008	6	Asif Ali Zardari	Syed Yousaf Raza Gillani
63	2009	18	Asif Ali Zardari	Syed Yousaf Raza Gillani
64	2010	17	Asif Ali Zardari	Syed Yousaf Raza Gillani
65	2011	33	Asif Ali Zardari	Syed Yousaf Raza Gillani
66	2012	50	Asif Ali Zardari	Syed Yousaf Raza Gillani and Raja Pervaiz Ashraf
67	2013	26	Mamnoon Hussain	Raja Pervaiz Ashraf and Mir Hazar Khan Khoso (Care Taker) and Mian Muhammad Nawaz Sharif
68	2014	23	Mamnoon Hussain	Mian Muhammad Nawaz Sharif
69	2015	18	Mamnoon Hussain	Mian Muhammad Nawaz Sharif
70	2016	28	Mamnoon Hussain	Mian Muhammad Nawaz Sharif
71	2017	24	Mamnoon Hussain	Mian Muhammad Nawaz Sharif and Shahid Khaqan Abbasi
72	2018	35	Mamnoon Hussain	Justice Nasir-ul Milk (care taker) and Imran Khan
73	2019	18	Dr. Arif Alvi	Imran Khan
74	2020	22	Dr. Arif Alvi	Imran Khan
75	2021	14	Dr. Arif Alvi	Imran Khan
76	2022	12	Dr. Arif Alvi	Miyan Muhammad Sheehbaz Sharif
77	2023	8	Dr. Arif Alvi	Miyan Muhammad Sheehbaz Sharif
Total commemorative Stamps Issued from 1947-2023		1,496		

7.7 Thematic Analysis Postage Stamps of Pakistan

A semiotic analysis of postage stamp designs incorporating themes will explore how governments use postal imagery for political purposes. This study focuses on analyzing the various themes depicted in postage stamps and how they are used to communicate a nation's characteristics and values. The themes chosen are portraits, flora and fauna, architecture, social issues, national heroes, and calligraphy. Stamp designers frequently use these themes, as they allow for flexibility and variation in postal communications. While also highlighting the unique aspects of a culture.

By exploring the design of postage stamps through the lens of these themes, this thesis aims to analyze the ways in which postal communication design can reflect the culture and sensibility of a nation. The visual analysis of stamps will be based on their themes and the historical, socio-cultural, and political contexts in which they were issued. This thesis will also examine the impact that design choices have on communication and how they affect perceptions of national identity in the global community.

The study of these themes in postage stamps is vital to visual communication and stamps as an art form. Consequently, this thesis aims to evaluate the visual narrative conveyed through stamps and how they contribute to the world of graphic design.

Dividing your analysis into thematic groups will allow you to explore how different types of images on Pakistani postage stamps are used to convey certain messages or symbolic meanings. For example, portraits on stamps could be used to honor national heroes and leaders, while images of flora and fauna could highlight Pakistan's natural beauty and biodiversity. Architecture is also an essential thematic group in Pakistan postage stamp design, as it can represent the country's cultural heritage and identity. Social issues, such as education, healthcare,

and poverty, are another interesting area of exploration in Pakistan stamp design, as they can reveal the country's development challenges and the efforts being made to address them.

National and other sports events are another critical thematic group, demonstrating Pakistan's role in the international community and the country's ability to host and participate in major sporting events. By exploring these different thematic groups, you can identify common motifs and design elements in Pakistani stamp design and understand their symbolic and semiotic significance.

7.7.i. Portraits

Although portraits of heads or founders of the nations have been used on stamps around the world since the circulation of the first postage stamp, this has remained a common practice amongst many countries. Most of the British stamps have had the portrait silhouette of the ruling monarch's head.

According to David Pane-Joyce, the usage of stamps dates back to ancient times when the messages were sealed with clay or wax to indicate the authenticity of the sender. In the 1830s, the introduction of adhesive postage stamps marked the beginning of the modern postal system. The first official portrait on a stamp was that of Queen Victoria on the 1840 Penny Black. Since then, portraits of famous personalities have been used by numerous countries worldwide.²³⁶

²³⁶ “A Brief History of Postage Stamps!” YouTube, June 1, 2020.
<https://www.youtube.com/watch?v=5KJtLOyHTcw>.

The use of portraits on postage stamps serves several purposes. A prominent theme of portraits on stamps is to honor individuals who have contributed to the country's history and culture. For instance, the US Postal Service released a stamp in honor of Martin Luther King Jr., a prominent civil rights activist. The stamp also serves as an educational tool to highlight the contributions of significant individuals.²³⁷



Figure 7.45 The Martin Luther King Jr. stamp was issued on January 13, 1979, as the second stamp in the Black Heritage Series.

In addition, using portraits on stamps can also serve as a political statement. For instance, during the Cold War, countries such as China and Russia issued stamps featuring Communist leaders such as Mao Zedong and Vladimir Lenin to promote the ideology of communism.

Pakistan's stamps started using portraits rather late, the first portrait of a person appeared on Pakistan's postage stamp after seventeen years of independence in 1965, these set of three

²³⁷ Roessler, M. "Portrait stamps--honoring famous Americans." *American Philatelist*, 111.2 (1997): 127-133.

stamps were designed by Salim Ghouri and were dedicated to Pakistan's defense forces. These postage stamps carried an imaginary portrait, meaning it was only representational and did not resemble an actual person.²³⁸

Interestingly, Pakistan's first stamp showing a portrait of a known person or any actual person was not of its founder, Qaid-i-Azam Muhammad Ali Jinnah, but of the then Field Marshal Mohammad Ayub Khan. These were the set of two stamps with the same design and composition but different denominations issued on November 29, 1966. Ashfaq Ghani designed the stamps. (Figure 7.46)



Figure 7.46 Pakistan Postage stamps issued on 29th November 1966, designed by Ashfaq Ghani. Image: Author's private collection.

²³⁸ Pakistan Post Archives department

7.7 ii Muhammad Ali Jinnah's Portrait on Pakistan's stamps

Pakistan Post office issued almost seventy five commemorative stamps on Quaid-i-Azam issued till today.²³⁹ Quaid-i-Azam Muhammad Ali Jinnah, the founder of Pakistan, holds a significant role in Pakistani politics and history. His efforts led to the creation of an independent state for the Muslims of the British Indian Empire. Jinnah's enduring legacy is reflected in how Pakistan has commemorated his contributions, including featuring his portrait on over 160 Pakistan postage stamps. The use of Jinnah's portrait on Pakistani stamps serves as a testament to his status as an iconic figure in the country's political and cultural history.²⁴⁰

In the galaxy of nation builders, Jinnah holds a unique position. While others assumed the leadership of traditionally defined nations and led them to freedom, he created a nation out of a disorganized minority and established a national home for them.²⁴¹

The first postage stamp featuring Muhammad Ali Jinnah was issued in the year 1966, on Quaid's 90th birth anniversary, by designer Ashfaq Ghani, and famous engraver Abdul Munir engraved the portrait of Quaid on both stamps.²⁴² They used mild steel plates of 4 to 6 inches, and it took him two to three months to finish the portrait engraving. This was the set of two stamps with the same portrait but different design elements and text styles. Another distinct fact

²³⁹ Data collected and counted by the researcher, from Pakistan Post Directorate Islamabad's Archives.

²⁴⁰ Ali, S. M. "Pakistan's Postage Stamps as a Historical Narrative." *Pakistan Horizon*, 67.3 (2014): 67-78. DOI:10.2307/24708273.

²⁴¹ Arshi Ahmed Aziz. *Message Sent; Life and works of Adil Slahuddin*, (Topical, 2017).

²⁴² Abdul Munir was from Calcutta and was an engraver by profession; he used to work for the Indian survey department and was assigned to engrave official maps. The prime minister of Pakistan, Khawaja Nazimudin, brought him to Karachi security printing from Dhaka. He was famously known as Ustaad Munir.

linked to these stamps was the use of the Intaglio and Litho printing processes for the first time in Pakistan's postage stamps.²⁴³

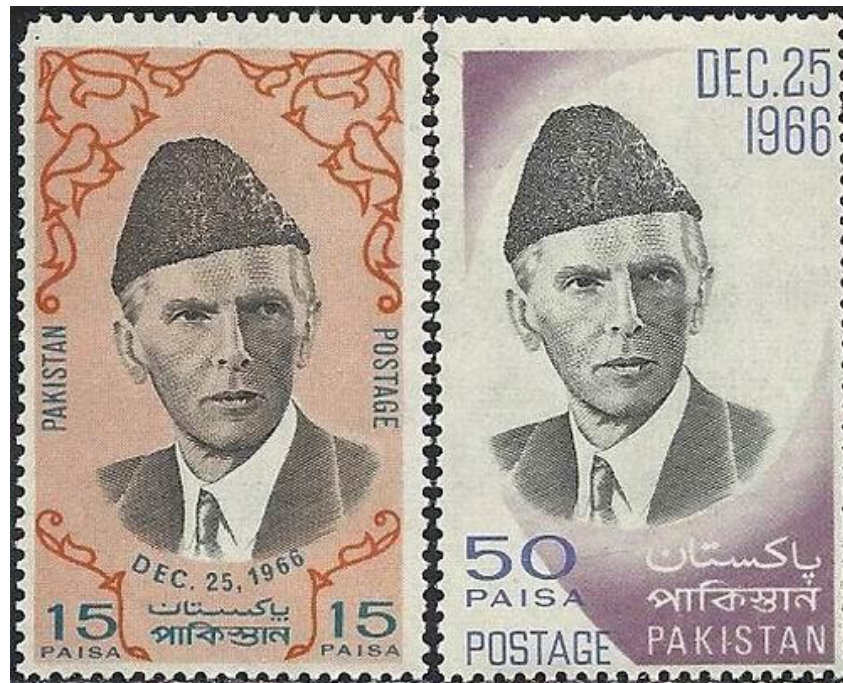


Figure 7.47 Pakistan Postage stamp 1996, featuring Muhammad Ali Jinnah. (Photo by researcher from Pakistan Post Archives)

Mukhtar Ahmed designed the next two commemorative stamps with Jinnah's portrait within a year gap between both. The first one was issued on August 14, 1972, with a denomination of 10 paisa. The size of the stamps is 30.7 X 49.2 mm. One sheet consists of 50 Stamps, and 1.5 Million stamps of each Value were issued. This postage stamp was issued on the twenty-fifth anniversary of independence. Along with the same Quaid portrait that was used in

²⁴³ Complete Postage Stamps Catalogues of Pakistan from 1948 to 2018 compiled by Adil Salahuddin.

the 1966 commemorative stamp, the monument of independence that is *Minar-e-Pakistan* can be seen on the stamp. The word Pakistan is written in three languages and scripts: English, Urdu, and Bengali, along with Quaid's famous words 'unity, faith and discipline'. The colors used were shades of purple, along with a little lime green. The second one was issued on September 11, 1973, a unique stamp commemorating the twenty-fifth death anniversary of Quaid. The portrait of Quaid-i-Azam is in profile facing left to right, wearing *sherwani* and spectacles. The denomination of this stamp was 20 *paisas*. Yellow and green colors were used in this one. The name Pakistan appeared only in two languages: Urdu and English.

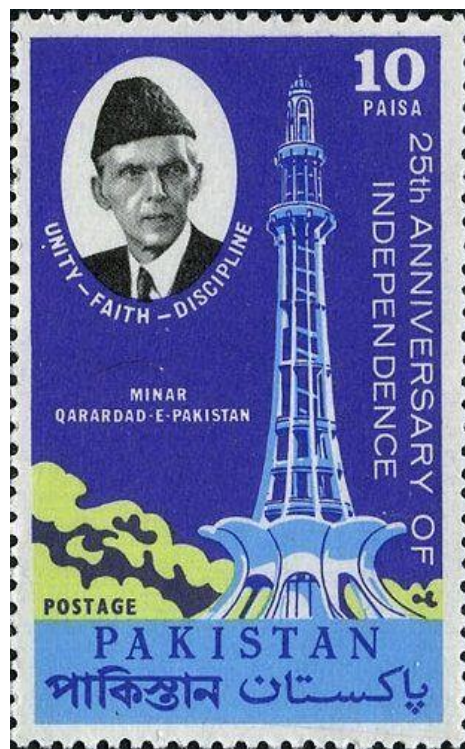


Figure 7.48, Pakistan Postage Stamp issued on 14th August 1972, designed by Mukhtar Ahmed. Image Directorate general Pakistan Post Islamabad.



Figure 7.49, Pakistan Postage Stamp issued on 11th September 1973, designed by Yousaf Butt. Image Directorate general Pakistan Post Islamabad.

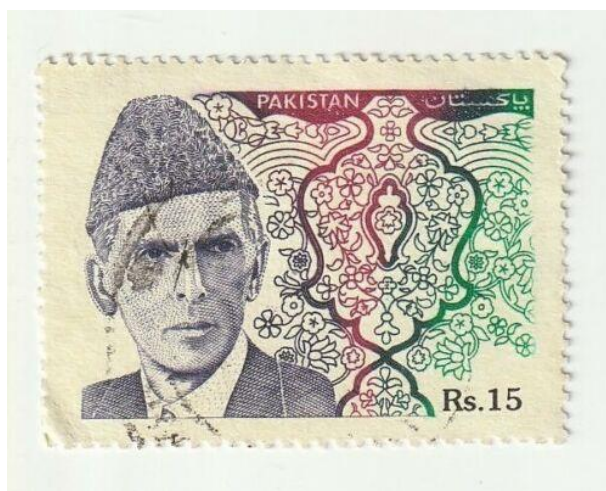


Figure 7.50, Pakistan Postage Stamp issued on 11th September 1994, designed by Adil Slahuddin. Image Directorate general Pakistan Post Islamabad.

Designer and miniature artist Adil Salahuddin designed numerous postage stamps of Pakistan, including many famous stamps bearing Quaid-i-Azam's portrait for both definitive/regular and commemorative stamps. The Independence Day commutative of August 1976 celebrated the 100th birth anniversary of Quaid-i-Azam. On this occasion, a set of eight stamps of different denominations was printed. The lower portion contained four stamps of vertical format, and the upper portion contained four stamps of almost square in shape. The vertical stamps bore a portrait of the Quaid-i-Azam in green, brown, blue, and mauve colors, each representing different monetary values.



Figure 7.51, Pakistan Postage Stamp issued on 25th December 1976, designed by Adil Slahudin. Image Directorate general Pakistan Post Islamabad.

In December of 1976, a ten-*rupee* stamp was issued to mark this occasion. Printed by the famous printers De Cartor SA, Paris (France) using the special silkscreen process called serigraphy, this was the first postage stamp manufactured under this new process. (figure 7.51)

The stamp was vertical in format and depicted the Quaid-i-Azam in profile, wearing a monocle. The image was embossed in the middle of the stamp out of real gold powder set against a dark green background, enclosed by a golden border. Each stamp contained 25 milligrams of 23/24 carat gold. In an interview, Adil Salahuddin shared his challenge for this very stamp. He told the researcher in his interview that;

This was a special assignment from the Director General of Pakistan Post, who tasked me with the challenge of designing a stamp on the prestigious occasion of Quaid's Birth Centenary that would be printed in Gold and the only Security Printers to print stamps with Gold at that time was Messer's De Carter Sa at Paris, France. I designed the stamp quickly, which was sent to the Printer. They printed the stamp very professionally in the following three processes. Green color background printed with Litho Offset Process. Secondly, the effigy of Quaid and the Border is printed in Gold, which contains 25mg, 23/24 carat Gold in the Serigraphy Process. Also known as Fine Silk Screen Printing. Thirdly, the text and effigy are embossed with engraved Steel Die. I also received a Commendation Letter from DG Pakistan Post for the effort. Therefore, this is my best stamp ever. This stamp is considered to be one of the best stamps produced by Pakistan Post.



Figure 7.52, Pakistan Postage Stamp issued on 11th September 1998, designed by Saeed Akhtar. Image Directorate general Pakistan Post Islamabad.

The use of Quaid-i-Azam Muhammad Ali Jinnah's portraits on Pakistani postage stamps signifies his enduring impact on Pakistan's history and political identity. These stamps not only commemorate Jinnah's tireless efforts and contributions to the establishment of an independent Pakistan but also serve as important symbols of national pride and cultural awareness.²⁴⁴

Using the portrait of the founder of a country on its postage stamps can have several symbolic significances. It symbolizes respect for the person's leadership and actions that led to the creation of the country. It reflects that the founder played a significant role in shaping the history and identity of the nation. It can also represent a shared national identity, with the person serving as a unifying figure for the country. The Founding Fathers can be seen as an idealized embodiment of the values and aspirations that inspired the nation's creation.

²⁴⁴ Iqbal H. Nanjee. *Jammu & Kashmir; The postage stamps and Postal History 1887 to 1898*. (2014).

Using the founder of a country's portrait could promote patriotism and national pride among citizens, encourage collective identification with the country, and help foster a sense of shared purpose or destiny.

The symbolic significance of using a founder's portrait on a postage stamp is closely linked with how the founder is regarded in the national consciousness and what values they represent. It often means a prominent and influential figure in a nation's history who embodies the nation's identity, values, and ideals.

7.7 iii Portraits of Prominent Personalities

Postage stamps featuring prominent personalities in Pakistan have been famous for honoring notable figures and promoting cultural heritage. From politicians to artists and scientists, postal stamps have been issued to commemorate the service and contributions made by these figures to society. Using prominent personalities on postage stamps has become a tradition in Pakistan.

Using portraits on Pakistan's postage stamps reflects the country's national identity and political and cultural history. Since Pakistan's independence from Britain in 1947, the country has issued numerous postage stamps featuring portraits of notable personalities, such as politicians, writers, artists, and activists. Portraits on Pakistan's stamps not only commemorate important national figures but also promote and preserve cultural heritage.²⁴⁵

Notable personalities honored on Pakistan's postage stamps include the iconic poet and philosopher Allama Iqbal, whose image has been used several times since Pakistan's

²⁴⁵ Ilmi, Faisal, and Arif Kamran. "Philatelic Exposures of Pakistan's Transition to Statehood." *Pakistan Vision*, 17.2 (2016): 107-112.

inception.²⁴⁶ Dr. Mohammad Iqbal was a visionary, poet-philosopher, educationist, and political thinker; thus, he is known as Allama (one with intelligence and knowledge) Iqbal. His verses in Urdu and Persian have been translated into many languages. Iqbal's poems were nationalistic and patriotic but were also philosophical, encouraging deep reflection.

He was intellectually associated with politics and the fight for the emancipation of the Muslims of India. Allama Iqbal played a notable role in the renaissance of the Muslims of India and is aptly described as the Spiritual Father of Pakistan. Iqbal firmly believed in the freedom of the human ego and its perfection through self-knowledge, self-affirmation, and self-purification based on the love of God and man. His ideas were put forward with great vigor and found ready acceptance.



Figure 7.53, Pakistan Postage Stamp issued on 9th November 1974, designed by Munawar Ahmed. Image Directorate general Pakistan Post Islamabad.

²⁴⁶ Ahmed A. Kadi. *The Visual Language of Islamic Architecture*, (London: Thames & Hudson. 2014).

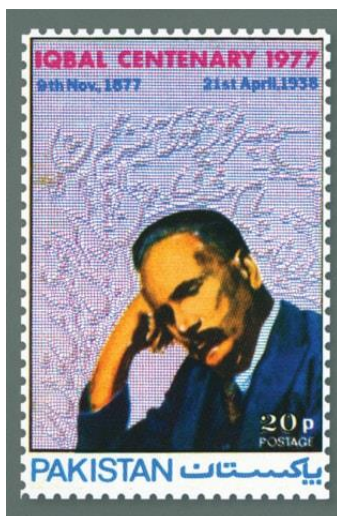


Figure 7.54, Pakistan Postage Stamp issued on 9th November 1975, designed by Adil Slahuddin.

Image Directorate general Pakistan Post Islamabad.

1977 was declared the Iqbal Centenary year; the commemorative stamp was issued in November 1974 and 1975, respectively. Both show Iqbal's portrait and denomination of 20 paisa. The 1975 commemorative stamp showed Allama Iqbal's portrait in a seated posture, the one that has become widely associated with his image as a philosopher. He is shown resting his head on his fist, deep in thought. The titles of his more famous works are shown in the background in relief.



Figure 7.55, A set of 5 Postage Stamps were issued on 9th November 1977, designed by Akhlaq Ahmed. Image Directorate general Pakistan Post Islamabad.

On November 9, 1977, a set of five stamps was issued, designed by Akhlaq Ahmed. The stamps showed Iqbal's portrait in one and two carried Paintings showing Iqbal along with his poetry. This use of colors and geometrically patterned borders gave these stamps a festive and decorative feel. (figure 7.55)

January 2005 saw the issue of two stamps commemorating and showing the similarity between Allama Iqbal and another great poet, Mihai Eminescu of Romania. Both poets were strong nationalists and exceptional thinkers. The stamps depict a monument erected in Islamabad, inaugurated in April 2004, representing Romanian and Pakistani architectural characteristics. It is a symbol of the bond between the two countries. Other prominent artists, such as Abdur Rahman Chughtayi and Sadequain Naqvi, have featured their art on Pakistani stamps throughout the years.²⁴⁷

²⁴⁷ Chughtayi, Abdur Rahman. *Chughtayi: An Artful Life - A Retrospective*. (Karachi: National Art Council Pakistan, 1985).

Mustafa Kemal Atatürk is renowned as a soldier, statesman, reformer, founder, and the first President of the Republic of Turkey. A postage stamp was issued on his birth centenary in May 1981. This stamp honored the achievements of this leader who created modern Turkey, a country with which Pakistan has a long-standing fraternal pact and friendship.



Figure 7.56, Pakistan Postage Stamp issued on October 1998, designed by Faizi Ameer. Image Directorate general Pakistan Post Islamabad.

Moreover, the achievements of Pakistani scientists and doctors have also been commemorated through postage stamps in Pakistan. For instance, in 1998, Pakistan's first Nobel laureate, Dr. Abdus Salam, (figure 7.56) was honored through a commemorative stamp released in his memory designed by Faizi Ameer with a denomination of 2 rupees.²⁴⁸ Another stamp was issued on the theme Scientist of Pakistan a year later, designed by Masood-ur-Rehman. This

²⁴⁸ Salam, Abdus. "Scientific Achievements of Pakistan." *Pakistan Journal of Applied Physics*, 15.2 (1995): 108-118.

stamp honored Dr. Salimuz Zaman Siddiqui. The layout of both stamps was simple, and the general composition used in many of Pakistan's postage stamps.

The Poets of Pakistan series depicts various personalities who have contributed to literature in Pakistan. These include Shabbir Hassan Khan Josh Malihabadi (December 1999) and Abu Al-Asar Hafeez Jalandhri (January 2001)

The 700th anniversary of Hazrat Amir Khusrau (1975), a great poet, was celebrated with the issue of two stamps and a first-day cover. Khusrau was not just a poet but was also renowned as a musician and a master of several instruments. Khusrau was reputedly the greatest composer of music that Muslim India had ever produced. Justice Pir Muhammad Karam Shah Al-Azhari, instrumental in establishing the *Shariat* court with President Zia-ul-Haq (April 2004), was also a stamp subject. Jamshed Nusserwanjee, the first Mayor of Karachi, was famed for transforming the city from a small suburban town into an important metropolis. Karachi was known as the cleanest city in the east during his administrative tenure. To commemorate this great philanthropist and social worker of Karachi, a three-rupee stamp was issued in January 1988.

Another commemoration was the birth anniversary of Mahomedali Habib (May 15, 2000), a philanthropist and an astute businessman. He contributed immensely to Pakistan's economic and social development, legendary for the blank cheque he presented to Quaid-i-Azam to meet the newly established state's financial obligations. Nevertheless, another philanthropist was the subject of another stamp (August 2002). Mohammad Aly Rangoonwala is famed for the community he founded in Karachi.

The birth centenary of Nawabzada Liaquat Ali Khan, the first Prime Minister of Pakistan, was commemorated with a stamp that featured his portrait (October 1995) (figure 7.57).

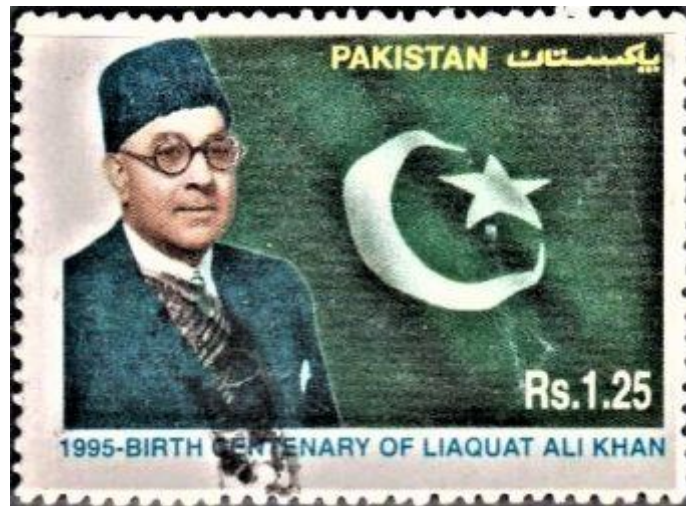


Figure 7.57, Pakistan Postage Stamp issued on 1st October 1995, designed by Adil Slahuddin. Image Directorate general Pakistan Post Islamabad.

Zulfikar Ali Bhutto, one of the prime ministers of Pakistan, was a controversial statesman of the third world. He was the founder-chairman of the Pakistan People's Party (PPP), one of the main political parties in the country. He was an enigmatic leader who was sentenced to death during the martial law regime of General Zia-ul-Haq in April 1979. Bhutto's death anniversaries were commemorated with stamps in April 1989, 1996, and 2008, respectively.

Benazir Bhutto was the world's first elected Muslim woman Prime Minister. The daughter of Zulfikar Ali Bhutto, she became prime minister at 35 years of age in 1988. She was assassinated in December 2007 after returning to Pakistan following eight years in exile. On June 21, 2008, two stamps and a souvenir sheet were issued to commemorate her 55th Birthday. Other commemorations include her receipt of the U.N. Human Rights Prize in December 2008 and the first anniversary of her assassination on December 27, 2008.



Figure 7.58, two stamps bearing the image of Pakistan's first female Prime Minister Benazir Bhutto were issued in 1995 and the other after her assassination in 2008. Image Directorate General Pakistan Post Islamabad.

Sir Syed Ahmed Khan, a freedom fighter and visionary educationist, was remembered with a stamp issued on his 100th death Anniversary in March 1998. Other freedom fighters commemorated with stamps include Mohammad Maulana Muhammad Ali Jauhar (December 1978), Yousaf Khan Khattak, Maulana Muhammed Ismail Zabeeh, Maulana Mohammad Abdul Sattar Khan Niazi (August 2003), Khwaja Sarwar Hasan (November 2005) and Nawab Sadiq Muhammad Khan Abbasi V (May 2013).

Mohtarma Fatima Jinnah, the youngest sister of Quaid-i-Azam, gained much eminence as a freedom fighter and later as someone devoted to the social uplift of the people of Pakistan. 2003 was celebrated as her year, and a stamp commemorated her, depicting a painting by Adil Salahuddin in watercolor in July.

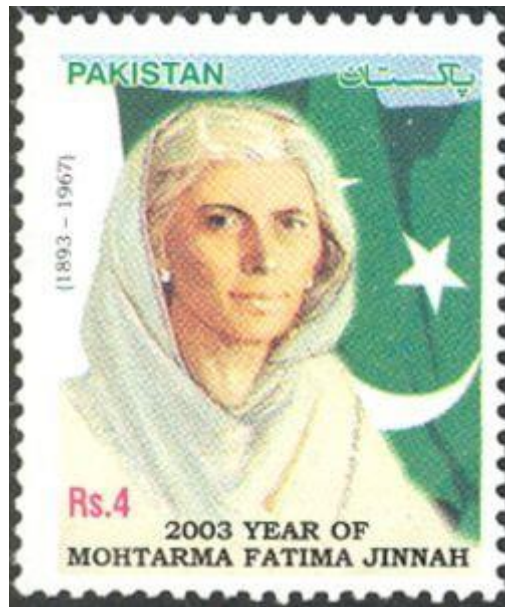


Figure 7.59, Pakistan Postage Stamp issued on 31st July 2003 designed by Adil Slahuddin. Image Directorate general Pakistan Post Islamabad.

Patras Bukhari (Ahmed Shah) - a writer - explored the theme of universal sameness and began publishing in 1927. He was Pakistan's Permanent Representative to the U.N. in 1951 and also served the U.N. as Under-Secretary in charge of Public Information. His birth centenary was commemorated with a stamp in October 1998.

The Men of Letters Series (April 2013) included commemorative stamps relating to Sufi Barkat Ali, Ibn-e-Insha, Mumtaz Mufti, Ishfaq Ahmed, Shafiq-Ur-Rehman, and Syed Zamir Jafri. This series commemorates these well-known intellectual writers for their essays and spiritual interpretations.

Abdul Sattar Edhi (1928 - 2016) was a philanthropist, social welfare icon, and humanitarian. A stamp depicting him was issued in August 2016. Professor Ahmed Ali (1910 -

1994), the renowned writer, was commemorated in January 2005. His works include 'Twilight in Delhi,' and 'Of Rats and Diplomats'. He translated the Quran into English, manifesting his interest in faith and Sufism.

Pir Meher Ali Shah was featured in the Sufi Saint Series in July 2013. Other personalities forming the subjects of stamps include Hafiz Mahmood Shirani (October 1980) and Maulana Hasrat Mohani (January 1989), amongst others.

The stamp designs feature realistic portraits of these iconic figures, captured with stunning attention to detail. Including these freedom fighters on Pakistan postage stamps is a testament to the shared history and cultural links between Pakistan and India.²⁴⁹

²⁴⁹ Qureshi, Munawar. "Art Connecting with Society: Reality, Expression And Intervention." *Journal of Alternative Perspectives in the Social Sciences*, 4.2 (2012): 32-42.



Figure 7.60, Series of “Freedom Fighter commemorative stamps 1991, Sketches drawn by Saeed Akhtar. Image Directorate General Pakistan Post Islamabad.

Saeed Akhtar's postage stamp design featuring the portraits of freedom fighters is an exemplary way to honor the memory and sacrifice of those involved in the Indian War of Independence. The meticulous attention to detail and realistic depictions of each character make these stamps a valuable piece of art for any collector. Moreover, including these freedom fighters on Pakistan stamps reminds us of the shared history and cultural links between Pakistan and

India despite ongoing political tensions. The use of prominent figures on postage stamps has served to recognize their contributions and achievements and promote cultural heritage and national identity.²⁵⁰ These stamps have also become a unique way to encourage Pakistan's cultural legacy by showcasing its diversity and accomplishments to the world. Pakistani postage stamps featuring prominent figures have long been a way to honor notable personalities and promote cultural heritage. The tradition of using postage stamps to commemorate national figures has evolved to include political figures and artists, musicians, scientists, writers, and other notable personalities. Through these stamps, Pakistan has celebrated its cultural diversity and national identity.

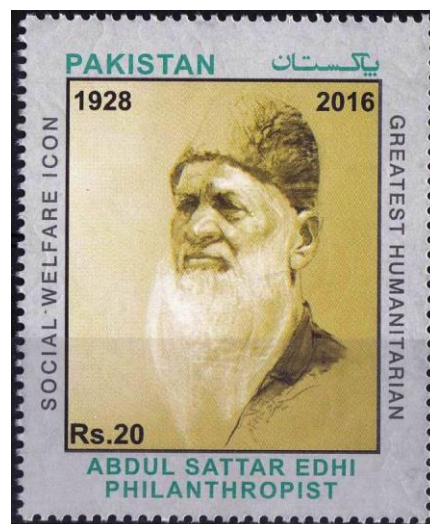


Figure 7.61, Pakistan Postage Stamp issued on 14th August 2016 designed by Adil Slahuddin and painting by Saeed Akhtar. Image Directorate general Pakistan Post Islamabad.

One significant example of using portraits on Pakistani stamps is the 2016 commemoration of the late philanthropist Abdul Sattar Edhi. Edhi dedicated his life to social

²⁵⁰ Aslam, Muhammed. "Saeed Akhtar - An Era of Humanism & Purity of Vision." *World Affairs Journal*, 4.2 (2020): 50-55, www.journal.worldaffairsjournal.org.

welfare and humanitarian aid, becoming a national icon for his work through his Edhi Foundation. In honor of his contribution to Pakistan, the Pakistan Post Office issued a commemorative postage stamp featuring his portrait.²⁵¹ (Figure 7.61)

Similarly, Pakistan has also issued postage stamps featuring the portraits of iconic writers, poets, and artists such as Faiz Ahmed Faiz, Saadat Hasan Manto, and Amjad Islam Amjad. The presence of their portraits on postage stamps helps immortalize their memory, preserve the cultural and literary heritage of Pakistan, and promote their literary and artistic contributions.²⁵²

²⁵¹ Pakistan Post Office. "Commemorative Stamp Issued." Edhi Foundation.org, August 10, 2016, web.archive.org/web/20170426121512/http://edhifoundation.com/2016/comemmorative-stamp-issued/.

²⁵² Ali, S. M. "Pakistan's Postage Stamps as a Historical Narrative." *Pakistan Horizon*, 67.3 (2014): 67-78, DOI: 10.2307/24708273.

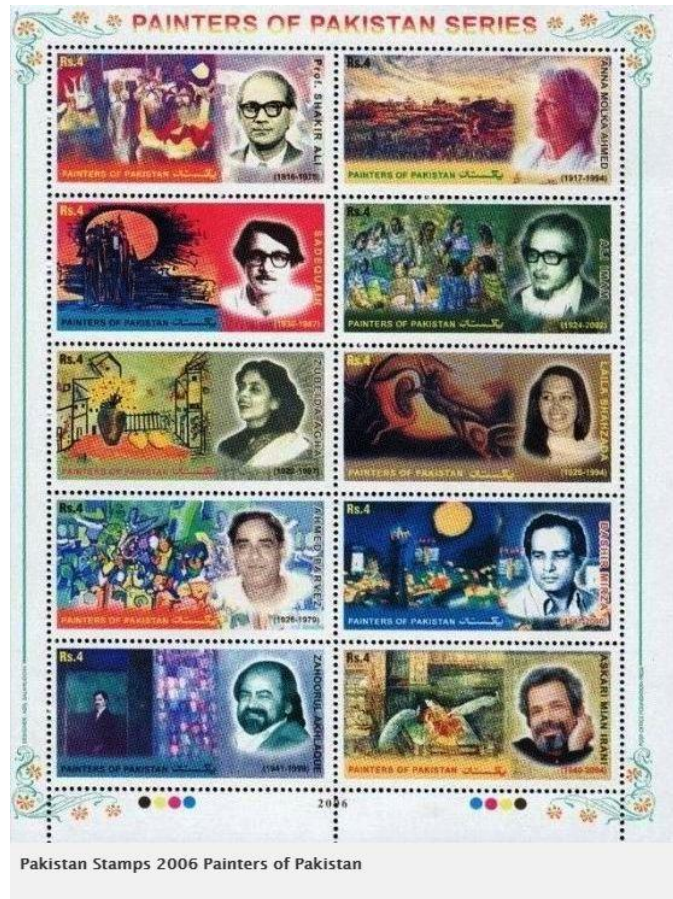


Figure 7.62, Pakistan Postage Stamp issued a series on Pakistani artists on 20th July 2006 designed by Adil Slahuddin. Image Directorate general Pakistan Post Islamabad.

In conclusion, using portraits on Pakistani postage stamps demonstrates the country's recognition of the significance of notable individuals in Pakistan's history and culture. These postage stamps are not only commemorative but also serve as important symbols of Pakistan's national identity and promote cultural awareness.²⁵³

²⁵³ Ilmi and Arif 110

7.7.v. War Stamps or Defense stamps



Figure 7.63, Set of three stamps 'Salute to Army,' 1965, (Image source Lahore Museum)

A set of three postage stamps were printed during the time of war and turmoil. The war between the archrivals India and Pakistan was fought from April 1965 - September 1965. It was the first war after the World War with a heavy arsenal and ammunition.

Each stamp was rectangular in shape, with the specific symbol of the specific armed force in the top left corner. The center of the stamp had the text "Salute to Army," "Salute to Navy," and "Salute to Air Force," respectively. The stamps were issued to support, salute, and praise the efforts of the three armed forces in the war of 1965.

On the right side of the stamp, the profile of the "jawans" wearing the armed forces uniforms was added. The army stamp was brown in color, its denomination was 7 *paisa*, it had army tanks in the background, and Salim Ghorri designed it. The navy stamp was ocean-blue in color, its denomination was 15 *paisas*, had a naval warship in the background, and was designed

by N.H. Rizvi. The Air Force stamp was sky-blue in color, its denomination was 50 *paisas*, had fighter jets in the background, and was designed by Ashfaq Ghani.

The layout and composition used in these stamps were familiar and can be seen on the stamps of a few other nations before 1966. One example is Egypt's official postage stamp issued in 1952, with the portrait of King Farouk on the right and a jet flying in the left of the background.



Figure 7.64, Egypt 1952 King Farouk Air Overprint S.G.²⁵⁴

²⁵⁴ Image source <https://www.hipstamp.com/listing/egypt-1953-k>

Although Portraits started very late in Pakistani stamps, through the years, portraits on stamps dominated the overall themes used on the postage stamps.

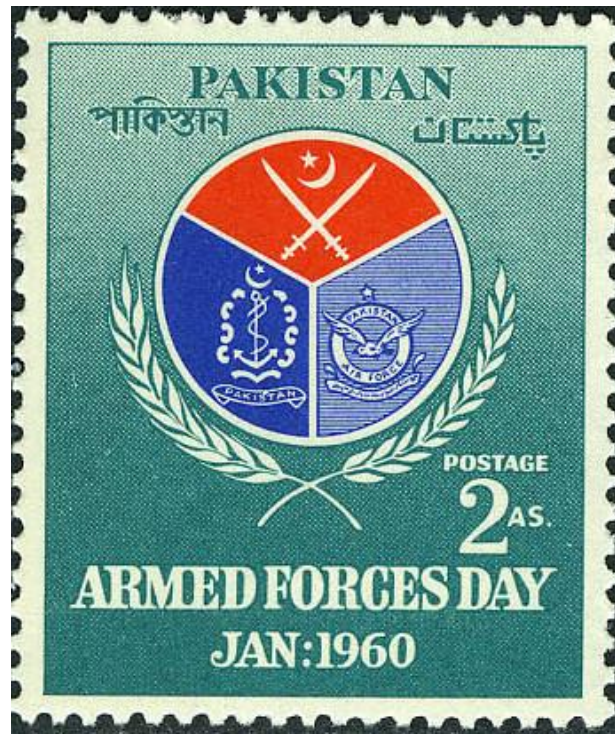


Figure 7.65, Pakistan Postage stamp June 1960, (Lahore Museum)

Two commemorative stamps were brought out to celebrate the first "Armed Forces Day" (2nd Sunday of January 1960). These were much more advanced as compared to the previous postage stamps in terms of design, layout, and colors. (figure 7.65) These were a set of two stamps printed using a lithographic technique by De La Rue (London). The background of the stamps was gradients of blue and green. The denomination of the one with the green gradient is 2 *Annas*, whereas that of the blue one was 4 *Annas*. The gradients are dense at the bottom and get lighter at the top. Both stamps had symbols of all three armed forces enclosed in a circle and separated by red, blue, and grey sections. These are further enclosed by wreath of wheat. In its

original colors, they had Inter Service Shield as their motif, along with the words; 'Armed Forces Day January 1960' at the bottom. The word 'PAKISTAN' in English appeared at the top and in Bengali and Urdu in the left and right-hand top corners, respectively, just above the shield.

The Pakistan Navy acquired its first submarine in 1964 (PS Ghazi), and realizing its immense potential for deterrence, the Navy decided to build a full-fledged submarine force. To commemorate 25 years of the Pakistan Navy's Submarine Service, a set of three postage stamps was issued in June 1989. Meanwhile, four stamps, entitled 'Breaking the Barriers', depicting the Pakistan Air Force, were issued on March 23, 2005. Till date forty nine Pakistan's postage stamps carry the image of an aircraft or fighter jet.²⁵⁵

7.7.vi. Architecture on Postage Stamps of Pakistan

The symbolic significance of different architectural buildings and monuments featured on these stamps must be supported. This paper aims to study the symbolic importance of using other architectural buildings and monuments on Pakistan's postage stamps. To achieve this objective, the study highlights various architectural buildings and monuments used on Pakistan's postage stamps and their symbolic significance.

Architecture and archaeology go hand in hand as yesteryear's ancient buildings and monuments combine and contrast with more recent constructions. Pakistan is home to the site of one of the earliest civilizations of man, known as the Indus Valley civilization, dating back 5,000 years. This site is situated at Mohenjo-Daro, in the province of Sind, 400 km from the provincial capital of Karachi. The remarkable rediscovery of this city took place in 1922, a result of routine explorations by the Archaeological Survey of British India.

²⁵⁵ Data collected by the researcher.

Over the years, maintaining and preserving the site has become difficult, as salinity, water logging, and rising groundwater levels threaten the total destruction of the site.

As part of the international appeal for assistance to preserve Mohenjo-Daro, the Pakistan Post Office in collaboration with the Authority for the Preservation of Mohenjo-Daro (Pakistan) released a series of commemorative stamps.

Thus, the 'Save Mohenjo-Daro' series was born. UNESCO sponsored the campaign to save the ancient city to preserve this ancient heritage site of Pakistan. The first set of five stamps showed a panoramic view, printed in February 1976, while later stamps in the series depicted the local customs, the arts and crafts, and the social and economic systems of the people who inhabited the city 5000 years ago.

The August 1976 issue of the 'Save Mohenjo-Daro' series had the unique feature of being in the form of a parallelogram. This form of perforation has never been achieved anywhere else in the world and is, therefore, unique to Pakistan.

Mehergarh, located in the province of Balochistan is an archaeological site, thought to be even older than Mohenjo-Daro. Experts say this settlement was a center of high development some 9,900 years ago. A civilized society dating around 7000 B.C., Mehergarh predates both Mohenjo-Daro and Harappa (another ancient site). A series of four stamps (June 1989) depicted pottery from Mehergarh.

In addition to these historic Pakistani sites, Pakistani stamps have also featured prominent buildings outside Pakistan. These have included: The Dome of the Rock in Jerusalem (July 1981), a stamp issued to indicate Pakistan's solidarity with Palestine in their struggle for freedom. Similarly, stamps of eminent buildings have included Masjid-e-Nabvi (in Medina, Saudi Arabia), with a stamp issued in December 1999. Moreover, a stamp issued in December

1992 highlighted Pakistan's Islamic cultural heritage, which showed a picture of Al-Hambra, Spain.

Several stamps issued have sought to depict a variety of places of worship, as well as respected mausoleums. These stamps include Shah Abdul Latif Bhitai's mausoleum (1987 and 1989), Shah Jahan Mosque, Thatta (1984), The tomb of Shah Rukn-i-Alam (1984), and the Jamia Masjid of the Pakistan Security Printing Corporation (1985).

Jamia Mosque is a replica of the Grand Badshahi Mosque of Lahore. President of Pakistan, General Zia-ul-Haq, inaugurated it on September 14, 1985.

Additional stamps featuring places of worship include the St. Patrick Cathedral (Karachi), the Sikh temple, Gurdwara Dera Sahib (Lahore), and a Hindu temple in Taxila; these stamps were issued to celebrate Minorities Week (August 2009). These stamps portray an exciting depiction of the diversity and multiculturalism of Pakistan.

Other examples of places of worship include the Bhong Mosque (2004), for which Sardar Rais Ghazi Mohammad was bestowed the Aga Khan Award for Architecture, and Faisal Mosque (October. 1976)

Relatively modern buildings have also appeared on the faces of stamps. The U.N.O. (United Nations Organization) building in New York (1985) was illustrated to commemorate 40 years of the United Nations. Similarly, stamps have been produced to represent the Agricultural Development Bank of Pakistan (1986 and 2011), the Supreme Court of Pakistan (March 2006), and the New Parliament House (1987).

Two further stamps represent a panoramic view of the historic city of Lahore (1983) and a view of the Shalimar Gardens (1980). These stamps depict the merging of a historic past with modern times.

A stamp to commemorate the Restoration of the National Heritage building depicted Lahore G.O. (General Post Office), newly renovated in 1996. The original building is over 100 years old and was commemorated with a stamp in August.

Another postage stamp issued by Pakistan Post is of the Restoration of Murree G.P.O., one of the most prominent historical landmarks of Pakistan's famous hilly summer town. Under the initiative, the Prime Minister of Pakistan approved a special grant for its reconstruction to its original form.

The Archaeological Heritage of Pakistan was commemorated in July 1999 with two stamps and a souvenir sheet depicting the well-known Gandhara sculpture of the 'Fasting Buddha.' Also celebrated was the occasion of 'China 99', a philatelic exhibition held in Beijing, this stamp depicts the emblem of China.

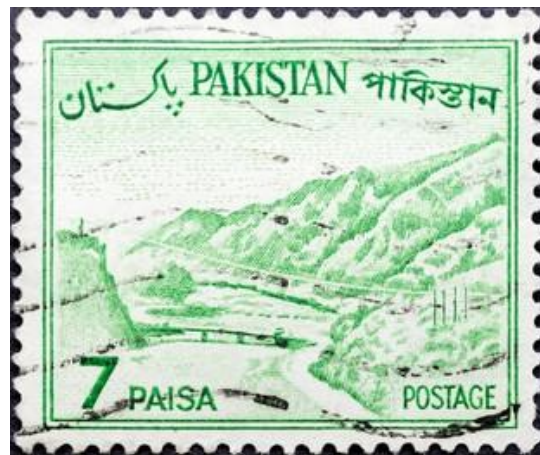


Figure 7.66, Seven Paisa Pakistan Postage (Image Source Lahore Museum)

Using different architectural buildings and monuments on Pakistan's postage stamps became a common practice. The depiction of these symbols was an effort to introduce Pakistan's rich and diverse cultural history to the rest of the world.

One of the most frequently used architectural buildings on Pakistan's postage stamps is the Badshahi Mosque. It is a historical landmark in Lahore, dating back to the Mughal era. The Badshahi Mosque was constructed in the mid-17th century by Emperor Aurangzeb, who added a great deal of historical significance to the monument. The mosque has been depicted on several Pakistani stamps, including the Karachi Commemorative stamp issued in 1948.²⁵⁶

Another landmark frequently used on Pakistan's postage stamp is the Shah Faisal Mosque in Islamabad. The mosque was designed by the famous Turkish architect Vedat Dalokay and was named after King Faisal of Saudi Arabia. The unique design of the mosque, with its white marble exterior and modern lines, signifies Pakistan's progress and modernity. The mosque has been depicted on several Pakistani stamps since its inauguration in 1986.²⁵⁷

Pakistan's cultural heritage is also celebrated through the depiction of historical sites on stamps. The ancient city of Taxila has also been featured on several stamps. The ruins of the city date back to the 6th century B.C. and are a UNESCO World Heritage Site. Pakistan has long been associated with ancient civilizations, and the depiction of the Taxila ruins on a stamp is a reminder of Pakistan's rich cultural history.

²⁵⁶ Khan, A. *Exploring the Symbolism Behind Pakistan's Postal Stamps*. (Global Postage Stamp Magazine, 2002): 45-48.

²⁵⁷ National History Museum of Pakistan. (2018) Pakistan Iconic Structures – Badshahi Masjid. Retrieved from <https://www.nhm.org.pk/blog/pakistan-iconic-structures-badshahi-masjid>



Figure 7.67, Pakistan Postage stamp issued on 16th September 1963, (Image Source Lahore Museum)

Different architectural buildings and monuments on Pakistan's postage stamps carry a symbolic significance. These symbols are a reflection of Pakistan's cultural, political, and social identity. The Badshahi Mosque, the Shah Faisal Mosque, and the Taxila ruins are just a few examples of the rich architectural heritage of Pakistan that have been immortalized on stamps. Stamp collectors from all over the world are drawn to Pakistan's stamps for their unique blend of culture and history, and the depiction of these historic buildings and monuments only adds to their allure.

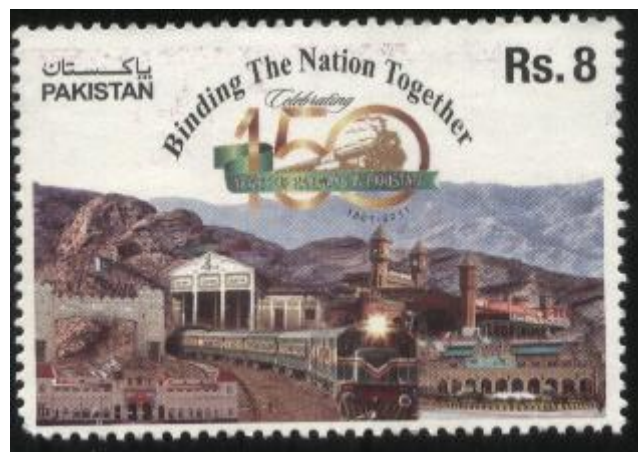


Figure 7.68, Pakistan Postage stamp June 1960, (Image Source Lahore Museum)

Pakistan, being an Islamic republic, has a rich cultural and architectural heritage. The country's postage stamps provide a glimpse of its historical and cultural heritage. Pakistan's postage stamps have featured various architectural buildings and monuments, including forts, palaces, mosques, temples, and tombs. The use of these buildings on postage stamps highlights their symbolic importance.



Figure 7.69, Pakistan Postage stamp June 1960, (Image Source Lahore Museum)

Pakistan's postage stamps have featured various architectural buildings and monuments with significant symbolic and historical importance. For instance, the Badshahi Mosque in Lahore is a prominent representation of Mughal architecture. It was built by Emperor Aurangzeb in 1673 A.D. and has been featured on Pakistan's postage stamps several times. The mosque's architectural features symbolize the zenith of the Mughal Empire's architectural and artistic achievements. The four minarets located at each corner of the mosque symbolize the four pillars of Islam: faith, prayer, fasting, and pilgrimage.



Figure 7.70, Pakistan Postage stamp June 1960, (Image Source Lahore Museum)

Similarly, Pakistan's postage stamps have also featured the Shah Faisal Mosque, which is located in Islamabad. The mosque's architecture is distinct from Mughal architecture and is an example of modern Islamic architecture. The mosque's unique design and structure symbolize the country's progress and modernity.



Figure 7.71, Pakistan Postage stamps showing historical Mughal Architecture, (Image Source Lahore Museum)

The Lahore Fort is another example of Mughal architecture featured on Pakistan's postage stamps. It was built in the 16th century and is an excellent example of Mughal military fortification. The fort's architectural and historical significance is reflected in its use on Pakistan's postage stamps.

The Quaid-i-Azam Mausoleum, also known as Mazar-e-Quaid, is another prominent building featured on Pakistan's postage stamps. It is the mausoleum of the founder of Pakistan, Muhammad Ali Jinnah. The building's architecture reflects the country's identity and ideology, highlighting the importance of Quaid-i-Azam in the country's history and culture.

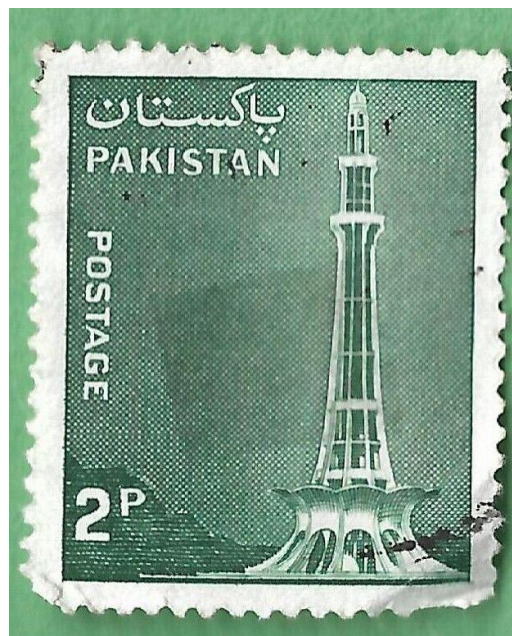


Figure 7.72, Pakistan Postage stamp carrying image of Minar-e-Pakistan, (Image Source Lahore Museum)

Pakistan's postage stamps have also featured the Minar-e-Pakistan, located in Lahore. It is a prominent landmark and symbol of Pakistan's independence, being the site where the Lahore

Resolution was passed in 1940. The tower's architecture represents the country's struggle for independence and symbolizes the power of the people.

7.7.vii. Education Institutions on Postage Stamp

The representation of educational institutions on postage stamps is a way to honor and acknowledge their contribution to Pakistan's education system. It also serves as a reminder of the importance of education and its role in shaping a country's future.



Figure 7.73, Pakistan Postage stamps showing Educational Institutions, (Image Source, Lahore Museum)

One of the most notable examples of a Pakistani education institution represented on a postage stamp is the Government College University Lahore. The postage stamp that features this university highlights its significant role in the country's education system. Founded in 1864, the Government College University Lahore is one of the oldest institutions of higher learning in Pakistan.

Other educational institutions that have been depicted on Pakistani postage stamps include the University of Karachi, Quaid-i-Azam University, and Allama Iqbal Open University. These institutions have played a vital role in educating the nation and have contributed significantly to the country's socio-economic development.

The representation of educational institutions on Pakistani postage stamps signifies the importance of education and its role in shaping a nation's future. It is a way of honoring and acknowledging the contribution of these institutions to the country's education system. By highlighting the significance of education, these stamps inspire the young generation to pursue knowledge and contribute to the nation's development. It is important to continue this practice to ensure that future generations recognize the importance of education and its impact on society.

7.7.viii. Industries on Postage Stamps

The portrayal of industrial architecture on postage stamps speaks to the importance of industry within a country's historical and economic narrative. These stamps, which often showcase iconic industrial structures, exhibit a unique blend of tradition, art, and history to create a glimpse into the nation's proud accomplishments. This form of representation serves as a means of preserving the industrial heritage and as a window into economic progress, technological advancements, and architectural evolution.



Figure 7.74, 60 paisa Pakistan's Postage stamp commemorating Decade of development, 1968²⁵⁸

Industrial architecture on postage stamps reflects a society's fascination with its own technological prowess, evident in the countless examples of factories, mills, and other structures that convey grandeur and progress. As a result, these stamps not only promote national identity but also contribute to fostering a global understanding of the industrial advancements occurring within various nations. These visual representations create a collective memory of great historical events, such as the Industrial Revolution, that helped to shape the world as we know it today.

Moreover, industrial architecture on postage stamps can increase awareness and appreciation for architectural achievements. This can lead to further study and documentation of these structures, which in turn can encourage their preservation. The depiction of industrial

²⁵⁸ Pakistan postage stamp decade of development 1968 - Bing images

landmarks asserts their cultural significance and highlights their impact on the economic and social fabric of a given nation.

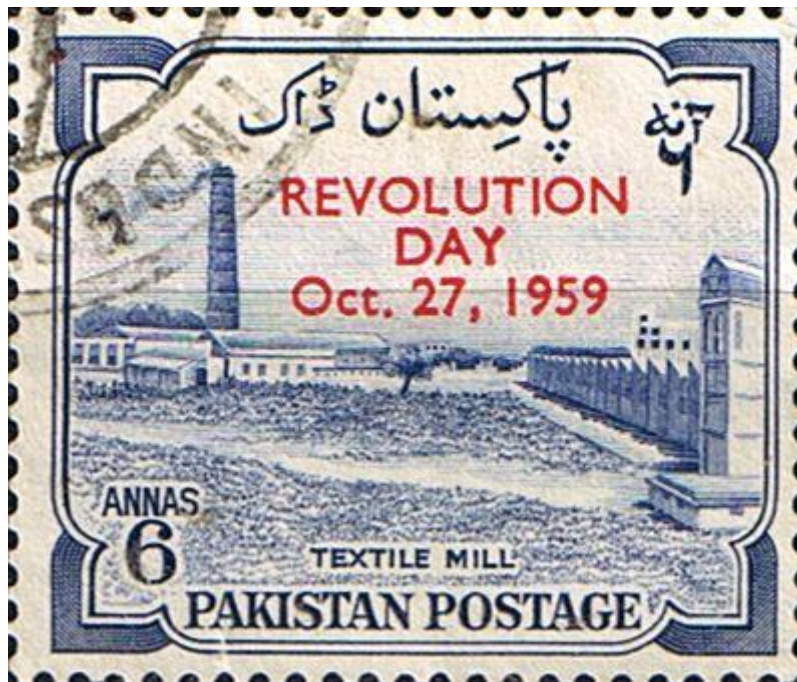


Figure 7.75, Pakistan Postage stamp October 27, 1959, (Image Source Lahore Museum)

In conclusion, the representation of industrial architecture on postage stamps is crucial in underscoring the significance of these structures within a nation's development. Postage stamps serve as important conduits for preserving industrial heritage and fostering a sense of pride in a country's accomplishments by encapsulating historical, economic, and technological milestones.

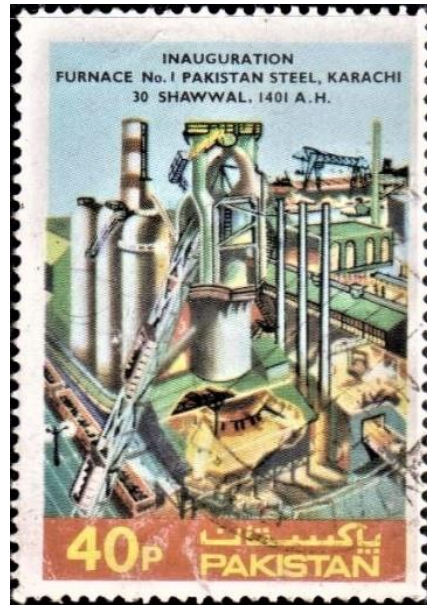


Figure 7.76, Pakistan Postage stamp on Industries denomination 40 Paisa, (Image Source Lahore Museum)

7.7.viii. Flora & Fauna on Postage stamps of Pakistan

The art of postage stamp design is a reflection of a country's heritage, identity, and culture. Every country puts its unique symbols and images on postage stamps to represent its values, traditions, and natural beauty. Postage stamp design in Pakistan, specifically focusing on the use of flora and fauna.

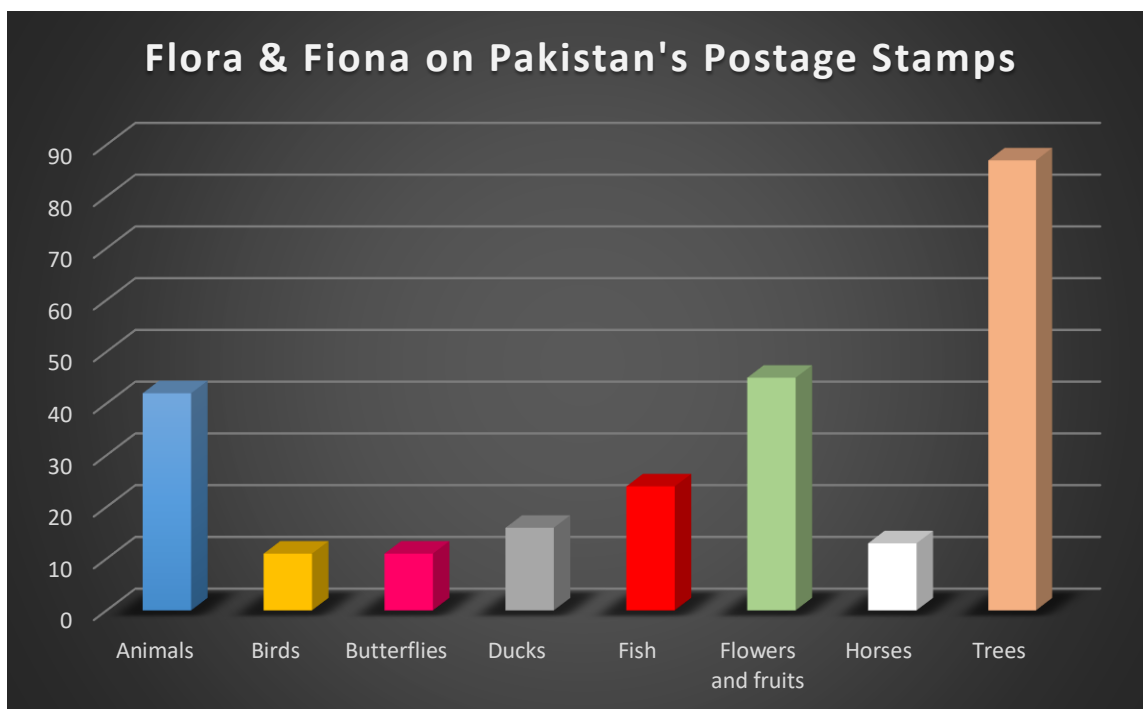


Figure 7.77, Data of Flora & Fiona on Pakistan Postage stamps²⁵⁹

Pakistan has a magnificent flora and fauna diversity reflected in its postage stamp designs. The use of these natural elements not only beautifies the design but also showcases the country's rich biodiversity. This symbolism has a deep sense of pride, and it is not surprising that Pakistan has won several international awards and recognition for its postage stamps. This paper will explore the semiotics of postage stamp design in Pakistan using flora and fauna as our focus.

Flora and fauna are frequently used as a symbol in postage stamp designs. They represent the natural beauty of a country and are often used to symbolize a nation's love for nature and reflect on its priorities regarding other living objects. In Pakistan, the use of flora and fauna dates

²⁵⁹ Data Collected by the researcher from Pakistan Post archives and official website manually, and due to overlapping of themes, some of these are approx. numbers

back to the first postage stamp issued in 1947 after Pakistan gained independence from British India. Pakistan has a diversity of climates, from the frozen ranges of the Himalayas to the deserts of Sindh and Baluchistan and from the coastal areas of Sindh to the lush greenery of Punjab. These different climates and topography have served as a natural habitat for wildlife and vegetation.

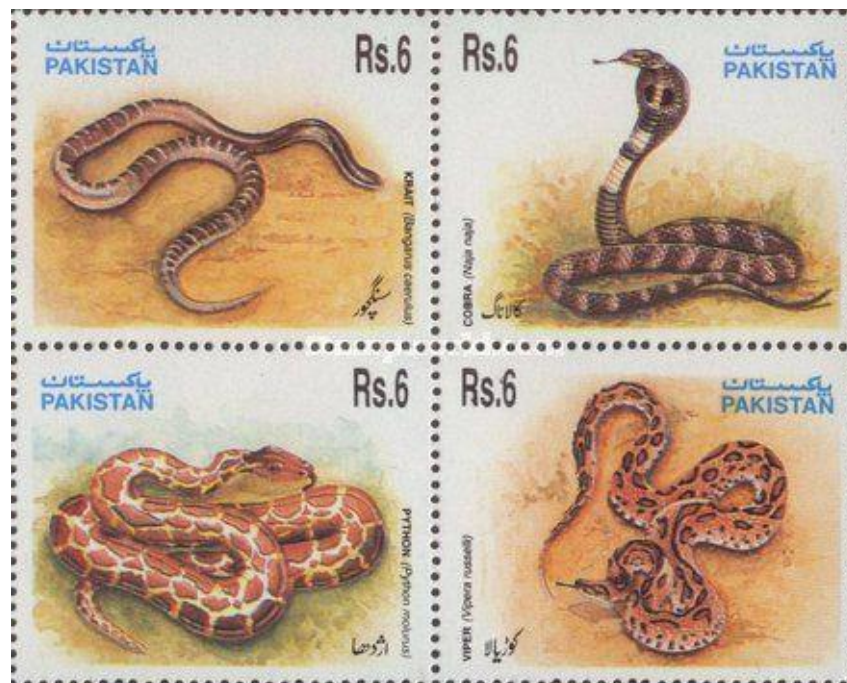


Figure 7.78, Set of Pakistan Postage stamps on Snakes, (Image Source Lahore Museum)

In order to raise awareness of the declining populations of wildlife in Pakistan due to an upsurge in hunting and the clearing of natural habitats for agricultural purposes, the Wildlife Series of stamps was produced. This was done through the collaboration of the Pakistan Post Office with the National Council for Conservation of Wildlife in Pakistan.

The collaboration was facilitated by W.W.F. (World Wildlife Fund) and IUCN. The first stamp in the Wildlife series was released in September 1975, with a stamp depicting a Black

Partridge. This bird is mostly found in the Indus Plains and is known as 'Kala Teetar' in Urdu. This species of bird is under threat of extinction.



Figure 7.79, Pakistan Postage stamp on the Protection of Wildlife, (Image Source Lahore Museum)

The third stamp in the Wildlife series depicted a Peacock (March 1976). Stamps also depicted the Green Turtle (June 1981), the blind Indus Dolphin (April 1982), the Western Tragopan (September 1981), and the Houbara Bustard (November 1991). All of these species of fauna are feared to be approaching extinction. The ninth and twenty-second stamps in the Wildlife Series were dedicated. The first stamp in the Wildlife series was released in September 1975, with a stamp depicting a Black Partridge. This bird is mostly found in the Indus Plains and is known as 'Kala Teetar' in Urdu. This species of bird is under threat of extinction.

The third stamp in the Wildlife series depicted a Peacock (March 1976). Stamps also depicted the Green Turtle (June 1981), the blind Indus Dolphin (April 1982), the Western Tragopan

(September 1981), and the Houbara Bustard (November 1991). All of these species of fauna are feared to be approaching extinction. The ninth and twenty-second stamps in the Wildlife Series were dedicated to the butterfly, with four stamps, each depicting a rare variety of butterflies native to Pakistan. These were released in February 1983 and September 1995 respectively.



Figure 7.80, Set of Pakistan Postage stamps on Indus River Dolphins, (Image Source Lahore Museum)

A set of sixteen stamps featuring wild ducks was also highlighted in the series in December 1992. This set showed four species of ducks. Fish were the subject of five stamps (October 2004) depicting aquatic life varieties. The Himalayan or Monal Pheasant was illustrated on a stamp as part of the wildlife series and was issued in October 1997. (Figure 7.79)

As part of the Birds of Pakistan Series, the Red-Vented Bulbul (nightingale) was featured in July 2013. Fauna are also found on other stamps, not just in the Wildlife Series. Examples are a set of four stamps depicting different varieties of fish (September 1973), a set of four depicting a bird, and an insignia commemorating Savings Bank Week (February 1987).

Several stamps have illustrated Pakistan's flora. The 14th Anniversary of CD (The Regional Co-operation for Development) in July 1978, was commemorated with a set of three stamps, each showing the standard variety of roses from Pakistan, Turkey, and Iran.

Juniper forests are essential sources of lumber and oil for Pakistan. The insect-repellent wood of the red cedar is precious for furniture manufacture. The oil is used in medicine and perfumery.

Wane series. Examples are a set of four stamps depicting different varieties of fish (September 1973), a set of four depicting a bird, and an insignia commemorating Savings Bank Week (February 1987).

The National Year of the Environment (March 2009) depicts a set of four triangular stamps, two featuring flora and two depicting fauna. Each of the stamps represents a national symbol of Pakistan, for instance, the national tree (Deodar), the national flower (Jasmine), the national bird (Chukar), and the national animal (Markhor).

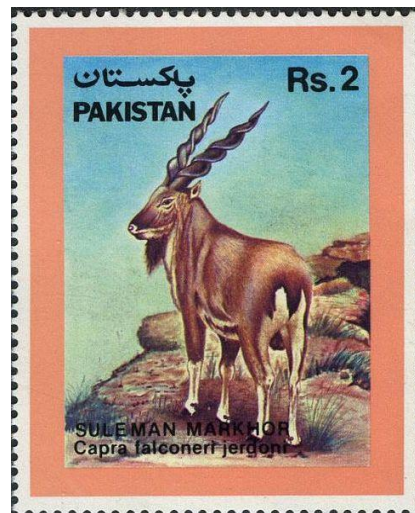


Figure 7.81, Pakistan Postage stamp on The National Animal of Pakistan- Markhor, (Image Source Lahore Museum)

Several stamps have illustrated Pakistan's flora. The 14th Anniversary of CD (The Regional Co-operation for Development) in July 1978 was commemorated with a set of three stamps, each showing the common variety of roses from Pakistan, Turkey, and Iran.

Juniper forests are important sources of lumber and oil for Pakistan. The insect-repellent wood of the red cedar is especially valuable for furniture manufacture. The oil is used in medicine and perfumery.

The Juniper Forests in Ziarat are old, very, very old. In fact, local people from the area claim that some trees are over a thousand years old. Yet poverty, along with bitterly cold winters, compels the local community to fall and burn these trees. The Juniper Forests of Ziarat were the subject of stamps in September 1993 and also in February 1995.

The design of postage stamps featuring flora and fauna has evolved over the years, ranging from simple designs to intricate illustrations with vibrant colors, textures, and patterns. These designs showcase the unique plants and animals that are indigenous to Pakistan. For example, the 1983 Pakistan postage stamp featured the national flower of Pakistan, the *Jasminum officinale*, commonly known as the jasmine flower. The stamp's design details the flower's structure, including its petals, stem, and leaves. The Jasmine flower is a symbol of love, purity, and elegance in Pakistan, making it a perfect representation of the country's values.

Another example is the 2006 Pakistan postage stamp, which showcased the Markhor, the national animal of Pakistan. The stamp's design features an illustration of the Markhor, known for its long spiral-shaped horns. The Markhor symbolizes strength, bravery, and resilience, and its image creates an emotional connection with the audience. (figure 7.81)

In conclusion, a semiotic analysis of postage stamp design in Pakistan using flora and fauna as our focus reveals that postage stamp design is a reflection of a country's identity and

values. Pakistan has used flora and fauna as symbols in its postage stamp design to showcase its rich biodiversity and national pride. Through intricate illustrations and vibrant colors, Pakistan has created a visual language that communicates its culture, heritage, and natural beauty. These semiotic elements reinforce the importance of postage stamps for cultural representation and communication.

7.7.viii. National and International Events on Postage stamps of Pakistan (Miscellaneous)

This category has been selected to include stamps commemorating various events and anniversaries that do not fit into any other categories listed here. Although this section may seem on the surface to be a 'potpourri' of commemorative stamps - the repository of all that is outside the other sections - events do form a major contribution to any country's history.

The stamps depicted in this section, although covering a variety of subjects, all have one thing in common - they commemorate aspects of Pakistan's history, and indeed international events of significance that were perceived as noteworthy at the time of development of the stamp.

There are some events which have been commemorated regularly. One such event is The Islamic Summits.



Figure 7.82, A page from the file of Pakistan Post Office Islamabad's archival collection. Showing different stamps issued. Photo by researcher

The First Islamic Summit was held in Rabat (Morocco) in October 1969, following an arson attack on the holy Al-Aqsa mosque in August 1969. A conference of Foreign Ministers of Islamic States was held annually to promote closer co-operation and mutual assistance in economic, scientific, cultural, and spiritual areas of interest inspired by the teachings of Islam. The first such meeting was held in Jeddah in March 1970. The second Islamic Summit was held in Lahore, Pakistan. A set of two stamps was issued in February 1975.

In May 1980, a stamp commemorating the 11th Islamic Conference of Foreign Ministers in Islamabad was released. A further set of two stamps was released in April 1981, commemorating the Third Islamic Summit. Other matters of interest to the Islamic world that have been commemorated through the development of stamps include the commemoration in February 1979 of 12th Rabi ul Awal; these stamps depicted the Holy Quran and the Raudha-e-Mubarak - the Holy Prophet's (PBUH) mausoleum and Masiid-e-Nabvi.

Matters of International interest have, alas, often been featured in Pakistan's stamps, and many international anniversaries and events have formed the subject matter of commemorative stamps.

SAARC (South Asian Association for Regional Co-operation) was commemorated in December 1985 with two stamps and then again in December 1988 with three stamps issued. The SAARC Year of the Girl Child was commemorated in November 1990. The idea of SAARC was first discussed in 1980. Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, and Sri Lanka are all member states. Their Foreign Ministers met for the first time in April 1981 and signed the charter in December 1988. The Association's primary objective is to promote the welfare of the people of South Asia and to improve their quality of life, accelerating economic growth, social progress, and cultural development in the region. The second Decade of SAARC was commemorated in November 2005.

The 16th Asian Advertising Congress (ADASIA 89) was commemorated in February 1989 with three stamps. An International Conference on 100 Years of the Kingdom of Saudi Arabia, in January 1999 resulted in the issue of two stamps and a souvenir sheet.

At a national level, various events and anniversaries have also found their way to forming the subject matter of commemorative stamps. The Decade of Development (October 1968) is one example of this theme. Others include the Custom Centenary (December 1979), the 7th National Finance Commission award (January 2010), the 'Aaghaz-e-Hagoog-e-Balochistan' to redress the sense of deprivation of people in Balochistan province (January 2010), Radio Pakistan's New Concept of Broadcasting (December 1987), the Silver Jubilee of Pakistan Television Corporation (PTV) in November 1989, and the Convention on Human Rights and Dignity (April 2000). May 1999 witnessed Pakistan's quest for self-reliance (Yaum-e-Takbeer) through the test of nuclear

weapons at Chaghi in Balochistan. All of these are further examples of the commemoration of national events through stamps.

Pakistan has close alliances with many countries, and these alliances have been commemorated through various stamps. Examples include: the 50 years anniversary of Pakistan-Japan Relations (2002), and 60 Years of Diplomatic Relations between Pakistan and Thailand (2011).

Significant national events abroad have also been commemorated through the development of stamps in Pakistan. The American Revolution Bicentennial (July 1976), the bicentennial of the French Revolution (June 1989) as well as 100 years of American Express Travellers Cheques (December 1991) are cases in point.

A celebration of the target of U.S. \$10 Billion in exports (October 2003) was illustrated in a series of twenty colorful stamps in the form of a full sheet. Each stamp represented a different field of trade that contributed to the achievement of this ambitious target. Carpets, cutlery, and sports goods were just three of the products depicted.

Moreover, August 1998 celebrated the Silver Jubilee of the Senate of Pakistan (Parliament's Upper House), established by the 1973 Constitution.

Other events commemorated include the World Summit in the Information Society (December 2003 and July 2005). The first stamp in this series depicted a globe surrounded by satellites, the second a transmitter emitting multicolored waves. 60 Years of All Pakistan Newspaper Society was commemorated in June 2013.

October 8, 2005, was a catastrophic day for Pakistan, as an earthquake devastated northern Pakistan, killing an estimated 40,000 people and destroying property worth millions. According to the U.S. Geological Survey, the quake was centered about 60 miles northeast of the

capital, Islamabad, and was followed by some twenty-two aftershocks, including a 6.2 magnitude trembler.

A stamp was issued on the 27th of that devastating month, comprising a miniature sheet of Rs. 100 and an individual stamp of Rs. 5. The sheet depicts children affected by the quake. All proceeds from the stamp were credited to the President's Relief Fund.

The third anniversary of the earthquake was remembered in October 2008 with a stamp depicting a school that was built in the aftermath, with a message on the roof that reads: "Marching on together building back better."

More than three million people were internally displaced people from Swat as a result of fighting in the area. In order to generate funds, Pakistan Post issued a special miniature stamp sheet (August 2009). The sale proceeds from this set contributed to The Prime Minister's Relief Fund for Swat Refugees.

7.7.x. Craft and culture on Pakistan's Postage stamps

- March 13, 1963, stamp designed by Syed Jahangir, commemorating National Horse and Cattle Show, 13 P.S. stamp
- Set of 5 stamps, issued in 1962, representing Pakistan handicraft, glasswork, traditional metalwork, and cane craft (baskets) designed by A. Ghani and Engraved by Master Munir.
- Set of 3 stamps designed by Nighat Sher Muhammad on October 15, 1971
- Set of 3 stamps designed by Illyas Gillani, July 21, 1974
- Rcd stamps, set of 3 by Adil Salahuddin July 21, 1977
- Set of 3 by Abdur Rauf July 21, 1979, 15th-anniversary RCd

- Set of 4 stamps designed by Adil Salahuddin showing craft basket work, metal work, carpets, etc.

The representation of arts and culture on a nation's postage stamps is a powerful means of showcasing a country's rich and diverse heritage. A nation's stamps offer a window into its history, customs, traditions, and values and can be an excellent medium for promoting national identity to the rest of the world.

This heritage of art and handicraft has also been reflected in the nation's stamp history. The Handicraft Series of Pakistan depicted various aspects of culture in the country. Starting in 1979, with an initial series of four stamps, more stamps with this theme were issued in 1982, 1983, and 1984, with a total of 12 stamps in this series.

To represent the close ties between Pakistan and Indonesia and in recognition of IPECC. (Indonesia-Pakistan Economic and Cultural Co-operation Organization), formed in 1968, a stamp depicting the 'Traditional Male costume of Jakarta Region' was issued by the postal administration of Indonesia, whilst Pakistan issued a stamp depicting Traditional Costume (female) of Rawalpindi- Islamabad region' (February 1978).

The inclusion of arts and culture on postal stamps significantly contributes to preserving and promoting a nation's heritage.



Figure 7.83, A page from the file of Pakistan Post Office Islamabad's archival collection. Showing different stamps issued. Photo by researcher

Chapter 8: Conclusion

Postage stamps act as an apt representation of a nation's artistic expression. The epitome of colors, images, and symbols as vivid illustrations of direct and indirect messages, they represent a broad assortment of concepts and themes. As signifiers of historical events associated with the country whose name they carry, they sometimes also recognize the worldwide achievements of other nations along with acknowledging international friendships and business. Moreover, these miniature artworks are cost-effective mediums of propaganda, having the power and opportunity to reach both national and international audiences. In light of these characteristics, multiple factors are seen to be involved in the designs of Pakistan's postage stamps over the years. The influences on the postage stamps' designs have been discussed in this research, including the economic conditions of Pakistan. The analysis delves into how, from the very beginning, when the state came into being to the avant-garde security printing setup, and from using the old British Indian stamps to issuing its own world-class designed stamps, the postage stamps have evolved in the past 75 years. It is pertinent to understand that this research discusses all the social and economic factors along with the operation limitations and design restrictions due to intense scrutiny of design themes, messages, and approvals in the designing, making, disseminating, and preserving of postage stamps in Pakistan. The subject of study, i.e., the postage stamps, can and should not be considered ordinary messengers. In reality, this discourse proves they act as the official record bearers of a nation's historic and image-building documentation.

In this research, understanding the symbolic significance of postal stamps is made more accessible by considering the historical journey that these historical stamps take. Although visual communication can be traced back to the ancient times of cave paintings, this dissertation

highlights how stamps produced in Pakistan discuss the preservation of Mohenjo-Daro, the oldest civilization of Pakistan. From "The First Symposium on the History of Graphic Design: Coming of Age" in 1983 till 2022, Graphic design connects to other disciplines, arts, and sciences, such as sociology, aesthetics, anthropology, topography, and semiotics. From the pre-stamp period to pre-independence Classics, the background of stamps is discussed in detail, which lays the foundation for the study of the history of postage stamps in Pakistan. My dissertation not only focuses on the factual history that Pakistan became the 89th member of the Universal Postal Union on October 10, 1947, signifying its commitment to international postal cooperation, but also studies stamps of various states of Pakistan both pre-and-post Independence. An important phenomenon understudy in this historical background of Pakistan postage stamps is the Nasik Overprints, i.e., Post-independence, for almost two years, Indian stamps were utilized by over-printing the work Pakistan on them. However, in 1949, these stamps were demonetized and discontinued.

Moreover, the aforementioned analyses allude to the fact that the postage stamps of Pakistan are definitely a political symbol of the government's achievements and preferences. It is evidenced by the fact that in my research, I did not encounter any postage stamp that served as documented proof of the failures and negative aspects of governing bodies except for the ones depicting the rival nations in a negative way. To substantiate this point, one crucial example is the fact that there is no trace of separation of west Pakistan in 1971 depicted on Pakistan's postage stamps, but later, a slogan was printed on a stamp stating, "*Release prisoners of war in India*" which was issued and propagated nation-wide. The mixed, qualitative, and quantitative research discusses many such examples, proving the point that the

postage stamps of Pakistan are political tools glorifying the history of Pakistan in a biased way – only a positive image of the ruling elites, as the government portrays.

In addition to this, the state of Pakistan has occasionally issued joint stamps in collaboration with other countries. These stamps are an emblem of friendly relations, cultural exchanges, and significant historical connections between Pakistan and its international counterparts. Joint stamp issues often depict shared cultural symbols and landmarks or commemorate important events of mutual interest. Therefore, these joint collaborations among different nation proves the contention that postage stamps are part of visual communication design and specifically graphic design, as graphic design is the business of conveying the message given by the client through visual graphics and text, etc.

Historically, the majority of stamps were initially printed at Thomas De La Rue. For printing, the designs were submitted to London. After Pakistan gained its Independence, Quaid-e-Azam and afterward, the other decision-makers first commissioned stamp designs from Abdul Rehman Chughtayi. For many years, Thomas De La Rue was the source of the stamp-producing plates that were used up until 1970. Yet, in studying the technical aspect of postage stamps, the role of advancements in printing technology at Pakistan Security Printing Corporation and its evolution by incorporation of various printing techniques for stamp production are discussed at a great length. Initially, watercolors were used in were used where the techniques were taught by three tutors of De La Rue, but moving ahead, other techniques were established, which revolutionized the Pakistan postage stamps' printing process. Interviews with Dr. Usman Ali Isani, Adil Salahuddin, and Nighet Sher Muhammad delve into the design and printing process

of the stamps. They include lithography, photogravure, and offset printing methods such as embossing, relief printing, and planographic printing techniques.

In lithography, the region of the picture that needs to be printed is recessed into the metal plates' surface. The ink is then transferred onto the sticky postage stamp paper by first filling the recessed area with ink and then applying high pressure and temperature. When the stamp is produced and finished, the intaglio technique's ridges may be seen and felt. Due to the paper being forced into the grooves of the metal plates under high pressure and temperature, these ridges are created. Line engraving and photogravure are the two main varieties of the intaglio postage stamp printing method. The line-engrave intaglio procedure is the first kind or subcategory of it. Famous line-engraved stamps include the Two-penny Blue, Penny Red, and the Penny Black, which was Britain's first postage stamp. The simplest and most basic type of line engraving technique, known as "Chalcography," is the direct hand line engraving process used to create postage stamps. Copper plates made of metal are utilized in the process. The only issue is how difficult it is to multiply designs manually.

The photogravure method is the second subcategory of intaglio printing. During the final year of George V's reign in 1934, this was adopted in Britain and is still used today. This process creates depressions in the metal plate by using photochemical etching. The use of flat or curved plates determines the different photogravure printing processes for postal stamps. Cylinders are another name for curved plates. The photogravure printers are distinctive in that they have been known to print postage stamps on paper sheets in addition to cells or cylinders. The method is the same as line engraving in that the relationship between the color's intensity and the depth of the engraved cell is maintained. Thus, the darker and more robust the color, and vice versa, the

deeper the cell. The fact that the color is applied to the stamp paper from the die or plate-made ridges is another commonality.

The dissertation also focuses on multiple security features, such as watermarks, micro printing, and fluorescent inks, which prevent counterfeiting. In this dissertation, these features are explored, which play an essential role in the development of postage stamps and their system of printing. This research includes a detailed analysis of each printing technique and a summary of the overall printing process. This would make it easier to picture the procedure when printing postal stamps to transfer an image or pattern from the die onto the paper.

Holistically, the initial phase of Pakistani postage stamp designs was greatly inspired by traditional styles of stamps in Muslim states and Islamic motifs, prominent due to the limitations in printing techniques for mono-tone and one-color designs. The traditional setting of the central motif, along with the ornamented frame, was also a dominating factor in their design. The first decade after Independence was more focused on connecting with the roots and historical aspects of this land. The research studies how Chughtayi, who was the artist and designer of the first and most famous stamp of Pakistan, drew inspiration from Islamic History and mysticism. The stamps designed by him show the direct and dominant influence of Mughal and Persian art and motifs. The patterns on the left and right border of these three stamps are arabesque in nature, floral and vegetal, ivy-like patterns repeating themselves. There are interesting parallels that can be drawn between the work of early Pakistan stamp designers and those of the artists of Turkey, Bahawalpur, and other Islamic states. Furthermore, the anti-colonial reaction is also evident in Pakistan's postage stamp design of the first decade after Independence. Another central theme is the priorities of a newborn state, seen expansively in the stamps; state buildings and structures like airports, national assemblies, and libraries are in focus along with symbolic Islamic motifs

like crescent and star. Depiction of these buildings on Pakistan's stamps covers all main areas that the government of Pakistan wanted to communicate to the people of Pakistan specifically. The airport on a stamp symbolizes advancing the country's transportation system; the national assembly building symbolizes a democratic and sovereign nation. It is also noticed that during the initial years, except for the very first stamp, the main objective of the stamp design was to develop an independent identity without directly using slogans or direct propaganda messages. The role of miniature artists and engravers was more vital in the first two decades of Pakistan postage stamp design. Later on, the change of technology in printing and designing opened avenues for artists belonging to different fields other than miniaturists to express Pakistan through postal stamp visuals. So, graphic designers, visual artists, painters, and even sculptors designed Pakistan's postage stamps over the years. More than 65 designers and artists from all parts of Pakistan contributed to making its postage stamp history a vibrant and illustrious one. The motifs and images used on postage stamps symbolized various messages, some direct and some indirect. The study of postage stamps is like looking into a catalog of a nation's memorable events, which officially became part of history through these miniature pieces of evidence.

The land that is now Pakistan has both geographical and historical significance, which is portrayed in Pakistan's stamps in the past 76 years. Pakistan became a distinct country from British India on August 14, 1947. Following this significant change, Pakistan needs a national emblem to signify its freshly won Independence and sovereignty. The flag, banknotes, government seals, official letterheads, and postal stamps are all formal elements of this visual identity. These little government records preserve the nation's history and uphold the nation's good reputation. The challenge of capturing the essence of Pakistan on postage stamps presented itself to Pakistani stamp artists and designers after the country's Independence. From celebrating

the 100 years of Scwind Daawk, the first postage stamp in Asia, to commemorating the silk route, from pleading to save Mohenjo-Daro through stamp designs to showcasing the Mughal architecture, Pakistani postage stamps carried the richness of this land's historical and geographical prospects.

This dissertation categorically and evidentially affirms the postage stamps of Pakistan provide a window into the country's history, culture, socio-political achievements, and national identity. In terms of showcasing the country's national identity, Pakistan's First Independence Regular Series Stamps is an apt example where stamps in 20 denominations divided into seven categories representing separate designs were issued. They intermingle with the religious aspect as the star and crescent design is also a powerful symbol of the Islamic tradition. Moreover, socio-political movements and achievements represented by the stamps include Quaid's Death anniversary commemoratives 1929 (with the "Unity, Faith, and Discipline motto) & 2023 stamps, a set of eight postage stamps issued on the fourth anniversary of the establishment of Pakistan famously known as the Chughtayi art set, and changing 'Pakistan' to 'The Islamic Republic of Pakistan' after the Constitution of 1956. In addition, the economic and social setup during the military rule is eternalized by the stamp issues at that time. For instance, new industries and significant state companies, including Pakistan Railways, started to be considered as Pakistan's future and looked at with pride as a result of a modernization wave that was predominantly linked with Ayub's presidency. Its centenary was commemorated in December 1961 with the release of a special stamp. As a result, during this time, stamps were created specifically for these sectors. However, General Zia's Islamization policies were a polar opposite of Ayub's radical and modern approach to statesmanship. This is also symbolized by the stamps where Zia ul-Huq's time-period

observes the issuance of stamps with images of the Holy Quran, the Masjid-e-Nabv, and the Holy Ka'aba. Subsequently, all political regimes of Sharif, Bhutto(s), i.e., Zulfikar Ali Bhutto and Benazir Bhutto, General Pervez Musharraf, and Imran Khan are thematically and socio-politically recorded as tokens of history through stamps.

In addition to this, the use of portraits on postage stamps serves several purposes. A prominent theme of portraits on stamps is to honor individuals who have contributed to the country's history and culture. Pakistan's stamps started using portraits rather late; the first portrait of a person appeared on Pakistan's postage stamp after seventeen years of Independence in 1965. This set of three stamps was designed by Salim Ghouri and was dedicated to Pakistan's defense forces. Interestingly, Pakistan's first stamp showing a portrait of a known person or any actual person was not of its founder, Qaud-e-Azam Muhammad Ali Jinnah, but of the then Field Marshal Mohammad Ayub Khan. Notable personalities honored on Pakistan's postage stamps include the iconic poet and philosopher Allama Iqbal, Sir Syed Ahmed Khan, Nawabzada Liaquat Ali Khan, Mohtarma Fatima Jinnah, Zulfikar Ali Bhutto, Benazir Bhutto, Mustafa Kemal Ataturk, Mihai Eminescu Dr. Abdus Salam, Dr. Salimuz Zaman Siddiqui, Shabbir Hassan Khan Josh Malihabadi, Abu Al-Asar Hafeez Jalandhri, Hazrat Amir Khusrau, Justice Pir Muhammad Karam Shah Al-Azhari, Jamshed Nusserwanjee, Mahomedali Habib, Mohammad Aly Rangoonwala and many more.

Serving as a form of communication, stamps have also been used in the history of Pakistan to spread messages related to the country's sovereignty and autonomy in times of war. In the midst of the conflict and upheaval, for example, from April 1965 until September 1965, India and Pakistan fought a war of enmity. It was the first post-World War II conflict involving a sizable arsenal and supply of weapons. Each stamp had a rectangular shape, and the top left

corner included the distinctive symbol of the respective military force. "Salute to Army," "Salute to Navy," and "Salute to Air Force," respectively, were written in the stamp's center. The stamps were released to encourage, honor, and commend the three military forces' actions in the 1965 war.

The art of postage stamp design reflects a country's heritage, identity, and culture. Postage stamp design in Pakistan, specifically focusing on the use of flora and fauna. The use of these natural elements not only beautifies the design but also showcases the country's rich biodiversity. Several animals and birds, some of which are endangered species, have been showcased on stamps in the past 75 years, such as the Black Partridge (Kala Teetar), Peacock, the Green Turtle, the blind Indus Dolphin, the Western Tragopan, and the Houbara Bustard, and many more. The flora and fauna depicted on the stamps include Juniper forests, roses from Pakistan, Turkey, and Iran, the national tree (Deodar), the national flower (Jasmine), and a few others designed in intricate illustrations with vibrant colors, textures, and patterns.

To conclude, the stamps serve as tangible pieces of evidence of art, history, and communication, connecting people and preserving important aspects of Pakistan's heritage. These are small yet powerful artifacts that played a vital role in communicating the values, culture, identity, and aspirations of nations and their peoples for a long time. Postage stamps offer a unique canvas for designers and artists to showcase their creativity while also serving as ambassadors of a nation's diverse visual culture. Through the use of symbols, images, colors, and fonts, postal designers can convey a wide range of themes that reflect the social, political, cultural, and historical milieu of a society.

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