

## Chronicling Graphic Design Trends of Pakistan Postage Stamps (1948 – 2018)

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### Abstract

*The paper aims to investigate and chronicle the graphic design trends of Pakistan postage stamps by examining the stamps issued during the past seventy years (1948-2018). The study mainly focuses on the modes of illustration and printing methods; however, other design fades and significant features are also interpreted. The study reveals that Pakistan postage stamps offer three obvious graphic trends; divided into era-defining periods. Era-I (1948-64) is termed as line art, further split into monochromatic (1948-54) and polychromatic (1955-64). Era-II (1965-70) is characterized by clipart and halftone, whereas Era-III (1971-2018) is coined as photographic. Furthermore, almost all stamps from 1948 to 1957 were printed in intaglio process while gravure, serigraphy and emboss techniques were also used for stamp printing. Majority of stamps, particularly from 1970s, were printed in offset lithography.*

**Keywords:** Postage stamps, stamp designing and printing, graphic trends, Pakistan postage stamps, philately

The ‘Penny Black’ was not merely a great reform in the postal history but also a revolutionary mark in the design and printing industry. This first prepaid adhesive postage stamp of the world issued by Great Britain was validated on 6<sup>th</sup> May 1840, and it was such an innovative and effective idea that within a decade almost every major nation who had a postal system adopted this new postal device with full satisfaction. However, it took a century or more to consider postage stamp something other than a tiny sticker exploited as a token of prepayment for sending letters and parcels, and after its target delivery it loses its life; and importance for everyone but philatelists; those who collect and study postage stamps and related items. With the lapse of such a long time, a conservative thought still existed not only in the minds of general public, but some connoisseurs in the field also had held alike opinion. For instance, responding to Guy Harrison’s paper on *The Postage Stamp* read in the 20<sup>th</sup> Ordinary Meeting of the Royal Society of Arts, London on the first centenary of adhesive stamps in May 1940, Eric Gill<sup>2</sup> considered any additional feature of postage

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<sup>2</sup> Arthur Eric Rowton Gill (February 1882–November 1940) was an English sculptor, typeface designer and printmaker. He was associated with the Arts and Crafts movement. In his early life, he was trained as an architect but was frustrated with his training and with his keen interest in typeface, he took evening classes in Westminster Technical School and learned calligraphy. He

stamp other than its actual use *an exaggerated importance*, and further remarked that “[a] postage stamp is no more than a receipt for such and such a sum of money paid” (Harrison 1940:661). But the well-illustrated face of postage stamps with a wide range of themes, colourful imagery, and lavish designs refute Gill’s this judgement. Humphrey McQueen (1988) argues that ‘the inclusion of images has meant that the postage stamp was supposed to do more than to prove that the charges of delivery have been met’. As postage stamps are partly numerical and textual but these are dominantly graphical, and apart from representing its denomination and the issuing authority, these little pieces of artwork, in a general sense, demonstrate prominent features of a country by depicting its people, heroes, the arts, heritage, places, biodiversity, historical events, national days, achievements, political policies and strategies, etc. Designers and art historians; though it appeared late and scantily under scholarly discussions, appreciate postage stamps with distinct features and a different level of details; such as, typography, colour scheme, shape, layout, printing process, and other tactile material or visual contents.

Over the years, scholars advocated the view that postage stamps have secondary functions, too, and deserve concentrated studies from a variety of aspects (Child 2005). In fact, as a physical object and its subject, postage stamps quickly grasp the attention of hobbyists, collectors, and historians (Gee & Das 2018). Sheila A. Brennan in her *Stamping American Memory* has noted that ‘since the late 19<sup>th</sup> century through the third decade of the 20<sup>th</sup> century, in America commodity stamps appeared as valuable consumer collectibles that rewarded customers to buy one with the gift of another. Using this approach, stamp dealers and publishers promoted their business on stamps and cards in a similar way as handbills do in modern times’ (Brennan 2018). But this was not the sole drive behind this activity. Different groups of people used to collect stamps for different reasons; the subject-matter, aesthetic values, designs, and reproduction methods were some appealing motives. Stamp-collecting, thus, has reflected a consumer culture, aestheticism, nationalism, and propaganda. Resultantly, “an intense market-based subculture rose”, and professional dealers who had already set their business published periodicals and stamp catalogues (Gelber 1992; Dimson & Spaenjers 2011). In the face of recognizing as an academic discipline in 1880s,<sup>3</sup> the affluent people thrived to venture the market by spending a

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then gave up his architectural training and became a calligrapher, letter-cutter and monumental mason. Beyond his sculptures and prints, he created and developed a font style named after him as Gill San Serif in 1927. He also produced the Perpetua and Joanna fonts. Eric Gill could not attend the Meeting of Royal Society of Arts due to his illness but wrote his remarks to the society.

<sup>3</sup> Arthur J. Palethorpe, contributor to *The Study of Philately* (1886), declares that “philately now ranks as a science” which means that the practice of collecting and studying stamps is serious academic discipline. However, philately as a science and discipline was not fully accepted until 1907 when King Edward VII elevated the London Philately Society (founded as London Philatelic Group in 1869) to status of “Royal” who officially declared stamp-collecting as a ‘disciplined

huge amount on their hobby, regular auctions were held, and a major part of the philatelic literature was comprised of catalogues that focused on prices and mode of delivery whereas a variety of auxiliary functions were somewhat forgotten.

Nussel & Cicogna (1992), citing Udo O. H. Jung (1981), assert that ‘postage stamps have at least four functions: primarily, these are receipts of the postal service officially rendered by a government or a government authorized agency; stamp-collecting is one of the most popular hobbies of the world; these are potent icons that propagate cultural identity of the country in which these are issued, and finally, these have been suggested as pedagogical tools in education. Navarro Oltra (2009) counted functions of postage stamps into three types: definitive, representative and commemorative. Likewise, Donald M. Reid (1984) opines that ‘stamps are excellent primary sources for historians that can provide them evidence on at least three levels; first, these are physical objects; secondly, it supplement written records in providing evidence of a postal service in the issuing countries, and at the third level, these are bearers of symbol and part of a system of communication which in some way resembles that of coins’.

Archaeologists and historians have always been prioritized numismatics for their primary sources as compared to postage stamps. One of the understandable reasons is that coins provide information of a period where no or occasional written record had existed. In contrast, the history of postage stamps is quite short and during this period, history has already become an academic discipline and has been well-supported by written records. However, as a source of information and history, numismatics and philately share many features with each other. Both coins and postage stamps are monetary tokens and an official representation of a country that illustrate strategies and ideologies of regimes (Kavene 2008). They are equally among the world’s most popular hobbies. But either mint or print, the coins and stamps are a special branch of art and graphic design. Whether approaches to create a design or the mechanical procedures of reproducing a work of art, a major part of executing these devices tends to the disciplines visual arts and design industry. Each country has its own distinct postal history that underwent through some radical phases of graphic trends. This article aims to explore and chronicle the graphic trends of Pakistan postage stamps<sup>4</sup> issued between 1948 and 2018.

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pursuit’ and collectors as ‘scientists’. See Sheila A. Brennan’s *Stamping American Memory*, 2018:18).

<sup>4</sup> There are four major types of adhesive postage stamps: *definitive stamps*; aka *regular*, are issued for ordinary use for unlimited period; *commemorative stamps* are designed and issued to mark and celebrate important national and international events and are put on sale for a limited period; *special stamps* are those issued on particular subjects and are also called *thematic stamps*; and

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### Visual Schemata of Postage Stamps

Postage stamp is a small adhesive paper stuck on an envelope or package as an official indication that the amount of mail service has been paid. All postage stamps bear several visual elements to perform its inherent purpose. These integral components include denomination, country name, graphic design, and the textual elements (Hakan 2006). Essentially, the postage stamp is to fulfill the demand of mail charges and accordingly stamps are issued with different monetary values for determining various charges and kinds of material. Though each country mentions denomination in its official language, the Universal Postal Union (UPU) member countries are required to put Arabic numbers with the currency symbol. Secondly, stamps also required, at least for international mails, to carry the country name; the only exemption is the UK which still does not put the country name on its stamps.

Pakistan initially used the British Indian currency system after independence in 1947. The basic unit of currency was Rupee (denoted with Rs and abbreviated as PKR) which was divided into 16 Annas or 64 pice (each Anna of 4 pice). Since 1<sup>st</sup> January 1961, the Rupee was decimalized, divided into 100 pice; renamed as *paise* (sing. *paisa*). The postage stamps issued before 1961 bear the currency in different denominations of Pie, Anna and Rupee, and from 1961, the values are mentioned in Paisa and Rupee. Likewise, the country name was written in Urdu and English in Arabic and Latin scripts, however, from 1956 until 1972, Bengali was also added as a third language for the country name on postage stamps.

The third core feature of postage stamps is the graphic design that includes the ornamental motifs or frame, national emblem and insignia, portrait of ruler or significant persons (esp. on commemorative issues), and illustrations that have the greatest variety and unlimited range of themes. Along with pictorials, the text, yet a fourth element, expounds the theme and subject of postage stamps. Outside the lower margin of sheet are information of plate number, designer, printer, and other philatelic data.

### Data and Methodology

Collecting and cataloging postage stamps is rather a long-term and painstaking process, generally, there seems less consistency in publishing a systematic record of postage stamps. In such situations, a major issue is the authoritative data source for scholarly research; particularly when a lengthy period of time comes under study. The publications of Pakistan Post first appeared in 1960 and the record remained somewhat consistent until 1970 but after this, the flow seems disrupted (the missing chains can be viewed from 1971 to 1974 and then 1977 to 1990). Fortunately, this deficiency was overcome by the regular catalogue of Akhtar ul Islam Siddiqui; first

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*service stamps* are only for government departments mail service. Other types of stamps are Airmail, Railway, Submarine, Official, Military, Newspaper, etc.

published in 1975 with subsequent editions that contained record from 1976 to 1980. Then, it was republished with a modified title as *Collect Pakistan Postage Stamps* on regular basis from 1982 to 2000. Similar catalogues were published but most often these were either by private publishers or individuals; sometimes with more assorted focus and themes. The scholarly studies of Usman Ali Isani are valuable literature on the subject. Since 2008, A. I. Siddiqui devotedly maintains an online catalogue; the Pakistan Philately, which is somewhat useful to have an initial approach towards basic information but less convenient for concentrated study because of occasional notes and low-resolution images. Not much better than the Siddiqui Online Catalogue, the Pakistan Post made available comparable material on its official website. The data provided here is commencing only from 2006 to date; however, the latest issues were catalogued systematically with some philatelic information on the themes and visuals.

A chronological list of Pakistan postage stamps is also available on Wikipedia; the relevant data was crosschecked with the available resources for authenticity. It mentions themes, the date of issue, and denominations. Another authoritative data source; though, initially focused on prices, is the *Stanley Gibson Stamp Catalogue* (U.K.) that provides standard reference number for almost every country's postage stamps; listed with an initial as SG followed by serial number. It has documented almost all issues of Pakistan postage stamps. Likewise, the Universal Postal Union (UPU) has introduced an internationally recognized tool of identification of postage stamps around the world; known as the World Association for the Development of Philately (WADP) Numbering System (WNS). The coding system of the WNS is comprised of ISO 3166 Alpha-2; a 2-letter country code followed by 3-digit serial number and year of issue after a dot (e.g. PK001.02 denotes PK = Pakistan, 001 = Serial Number and .02 = 2002 Year). This website not only helps the philatelic market but also ensures 'the legitimacy and authenticity of postage stamps along with concise descriptions with thumbnail preview and enlarged images of stamps (Hirwade & Nawlakhe 2012). The site also has some indexes and is useful for sorting information through its menu-driven user interface which has filters by region, date, and theme (cf. WNS website). The deficiency one may feel in the source is that WNS provides information on stamps only registered from 2002 onward.

However, most comprehensible material for this study was the author's personal collection which, though, was never completed (only data from 1948 to 1994) nor it is a professional philatelic album but contains several original stamps while some are colour prints or xerox copies. Original stamps are more sophisticated and expedient for an empirical study. Several aspects of stamps; including colour, artistic renderings, size, and material can be observed satisfactorily.

This study, primarily, concentrates on different era-defining trends in graphic design of Pakistan postage stamps; precisely a focus on the modes of illustration and

methods of printing. Observations are based on personal collection besides the data available; either the online databases retrieved freely (mainly accessed during 2017-18) or the philatelic literature in print and online documents. The study is an empirical research; the analysis and results are presented in qualitative method.

The postage stamps studied so far are categorized into different modes of graphics that the artists and designers have adopted for rendering the visuals in one of the three mediums including the Line Art, Clipart, and Photography. These basic techniques are, further, linked with a specific printing process because when postage stamps are printed in a large quantity, a certain type of printing method is more appropriate; sometimes becomes necessary, than the other for different kinds of stamps. Commonly used technologies for printing postage stamps are Relief, Recess and Lithography. Relief printing process is more suitable for overprint; the recess printing is good for spot colour printing or line drawing illustrations; whereas the offset lithography is an advance method that can reproduce multicolour printing and complex imagery in a short time. The earlier mode of illustration and printing method sometimes reappeared in later phase, thus, overlapping the style but it remained dominant in a certain time of period, and here are marked as an era of graphic trends.

The first era (1948-64) is characterized by line drawing; further split into two phases: Phase-I is labeled as Monochromatic (1948-54), and Phase-II as Polychromatic (1955-64). In the first phase, all stamps were designed and printed in single colour. In the second phase, illustrations were dominantly rendered in line art as usual but now multicolour stamps were designed. The second era (1965-70) is the period when clipart graphics and halftone photogravure printing began. This is also significant because human figures first appeared on postage stamps; reproduced in halftone, while illustrations other than human figures were emblematic and similar to the modern clipart. The third era (1971-2018) is coined as photographic for visuals on stamps were now reproduced either using original photographs or full-colour painted illustrations and were printed in the offset lithography.

### **Era – I: Line Art (1948-64)**

Although, there were several challenges as a nascent state to face but the importance of mail service in Pakistan can easily be deduced from the events ensued soon after the independence, that the Office of Postmaster General was operationalized at Lahore on 15<sup>th</sup> August 1947, and Pakistan also joined the Universal Postal Union as its 89<sup>th</sup> member on 10<sup>th</sup> October 1947. It was a period when, on one side, the colonial structure and institutions were dismantling and, on the other, both India and Pakistan were struggling to forge as modern nationalist countries on the world's map (Tarar 2008). But the weak economic status and disrupted sociopolitical setup in the country were unfavourable for any industrial development. In this situation, an initial obstruction in developing more personalized postage designs was due to the

inadequate facilities for security printing,<sup>5</sup> and consequently it took about a year to bring forth a purely Pakistani postal stationery and stamps. Since activating the postal department until issuance of the new postage stamps, Pakistan had to use the contemporary definitive British Indian series decreed by an agreement among the three governments including Britain, India and Pakistan. According to the agreement, Pakistan would use Indian postage, both definitive and service, without any surcharge with effect from 1<sup>st</sup> October to 1<sup>st</sup> November 1947.

In fact, before moving ahead in designing its representative postage, Pakistan had to consume all the existing stock of Indian Postage. A set of 19 stamps of British India bearing portrait of King George VI (KGVI) was continued to be used 'by overprinting them with the word "Pakistan" (Figs. 1.1-3). The KGVI stamps were overprinted by offset lithography at Nasik Security Press, Mumbai, therefore, these are also known as Nasik overprints. However, looking at the British monarch on stamps and postcards was likely agonizing the feelings of Pakistanis, hence, a postmark reading as "*Pakistan Zindabad*" (long live Pakistan) scribed in Urdu and English (Fig. 1.4) was brought to use that obscured the monarch's picture enough to placate the public' (Wahid 2010). These interim Indian stamps had continued in use till the end of 1949,<sup>6</sup> even though indigenous stamps were issued in 1948; broadly proclaiming the political supremacy as well as the cultural identity.

Whether it was the themes or representation approach, early Pakistani stamps were; therefore, stirred by the sense of patriotism and the pride of an independent Muslim land. For all intents and purpose, postage stamps issued in the first phase (1948-54) were essentially used as a propaganda tool to build an official outlook of the state and to educate native populations and beyond the borders. Not only commemoratives but definitive stamps were also seemed in the service of state's official propaganda. The independence anniversary was regularly commemorated each year with a new series whereas persons and places associated with political setup and development were recurrently demonstrated in stamps. Keeping this ideological precept, these initial issues fairly reflected the visual representation that heralded the national identity and sovereignty. Consequently, stamps were also designed only by famous Muslim

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<sup>5</sup> This was not likely an issue in the private sector because India has been the hub of printing and publishing since early decades of the 19<sup>th</sup> century. During the Mughal time, Lahore became an important administrative center, and the printing industry which was set in Madras, Lucknow, Calcutta and Delhi, found way; particularly from Delhi, to Lahore in 1850s. According to an official journal of the Colonial Punjab, there had been 32 vernacular printing presses in 1881. Four of these belonged to the government, others were of Muslims, Hindu and Sikhs (Emiko 2013).

<sup>6</sup> The overprint stamps were valid until 31<sup>st</sup> October 1949. In the Early 1950, the government through an Official Order, declared all the overprint stamps invalid, and that the remaining stock would be written off and destroyed by burning them in the supervision of the Board of Officers that included the Deputy Commissioner, Treasury Officers and the Head Postmaster (Isani 1993)

designers and artists whose professional career as artists was matured in a period when nationalism and Orientalism was the prime concern of intellectuals in various fields, and they always concentrated on the cultural and artistic traditions of the glorious past.

Looking through the lens of Peter Jones (2004:163) statement that “stamps are seen as synonymous with the country issuing them”, Pakistan postage went along the social, political and technological shifts over the time. The second phase; from 1955 to 1964, is significant in many ways in the postal history of Pakistan. Nonetheless, Pakistan has been declared as an Islamic Republic earlier, but the first constitution was produced and enacted in March 1956 that provided an equal representation in the unicameral National Assembly of East and West Pakistan. These historical events were presented on postage; such as, the Unification of Pakistan (as One Unit) was represented with the Map of West Pakistan (1955); the Republic Day was commemorated on a stamps issued on 23<sup>rd</sup> March, and the first session of National Assembly in Decca (1956) with the map of East Pakistan. Similarly, the design of postage stamps became trilingual in 1956 when Bengali was also added within the existing standard as name of the country was put in Urdu and English. Trilingual stamps remained in vogue until 1972 though East Pakistan was separated and became a new country, Bangladesh, in 1971. Although, the line art visuals prevailed, the design underwent through new experiments. Policy changed and multicolour postage stamps were printed as early as in 1955.

### ***Phase - I: Monochromatic Line Art (1948-54)***

Since the first issue in 1948 down to 1954; except 1950 and 1953 when no stamp appeared to release, Pakistan issued 54 stamps; all these stamps were reproduced in single colour. Celebrating its first anniversary of independence, Pakistan issued its early commemorative series on 9<sup>th</sup> July 1948. A set of four stamps was designed illustrating the National Assembly building (now Sindh Assembly), Karachi, entrance to the Karachi Airport, Gateway of Lahore Fort, and crescent and star; as a national emblem, with leaf pattern (Figs. 2.1-4). These were printed in ultramarine, green, brown, and scarlet with face value as 1½, 2½, 3 annas and Rs.1, respectively. In the next month, on 14<sup>th</sup> August, another yet the first definitive series was issued that contained twenty postage stamps. This series was divided into seven thematic categories illustrating the Scale of Justice, the Crescent and Star (the crescent facing Northeast), Lloyd (now Sukkur) Barrage, Karachi Airport, Karachi Port Trust, Samiullah Hostel of the Decca University, and the Khyber Pass (Figs. 2.5-11). Except the Karachi Airport category which have two stamps in green and scarlet colours, all other stamps were printed in a set of three shades for different denominations. It would be interesting to explore that designers of these stamps had most likely experienced the imagery of postage stamps as fine art. Excluding only three out of 24 stamps which are emblematic, the tiny space provided artists an opportunity to create elegant artworks of landscape and cityscape in line drawing.



Another similar set which shows the built heritage and natural beauty was issued in 1954. On the 7<sup>th</sup> anniversary of independence, a set of seven stamps was released. These, in addition to another stamp issued on 25<sup>th</sup> December, can be viewed as miniature drawings depicting the scenic views of Kaghan and Gilgit, the historical monuments of Badshahi Masjid and Jahangir's mausoleum, the bloomed fields of tea, cotton and jute, while the later stamp shows a view of K2 to commemorate conquest of this peak (Figs. 2.18-21). These stamps were engraved by Thomas De La Rue & Co. Ltd, London and printed at Pakistan Security Printing Corporation, Karachi (henceforth DLR and PSPC). The themes in these stamps fairly reveals the fact that though the rendering and techniques of mechanical reproduction were dictated by the existing technology, but designers and authorities were enough successful in taking a step forward in regulating a characteristic design and format.

Apart from some minor variations, the standard design, layout and contents remained harmonious in this phase. The central part of design was occupied by thematic illustration in delicate line drawing, the face value was put both in Urdu and English on lower right and left corner; respectively, and the 'Pakistan Postage' was written in Urdu and English. The stamps designed in 1948 were much appraised by the public and high authorities; including Quaid-e-Azam and Liaqat Ali Khan; the first Governor General and Prime Minister of Pakistan. These stamps were designed by Rashid ud Din, Muhammad Latif, and Abdur Rahman Chughtai (1898-1975), and were engraved and printed by DLR. On 10<sup>th</sup> March 1949, Pakistan signed an agreement with the same firm to establish the Security Printing Press (PSPC); however, due to limited equipment, PSPC was partially entrusted with the job to fulfill the official demands of printing. Some plates, dies, and transfer rolls were then handover to PSPC for subsequent printing. Philatelists recognize printing of both presses from the ink, perforation and imprint of press. They study stamps with microscopic details and love such varieties which are sold at a premium price to collectors.

From philatelist's perspective, stamps issued in 1948 have some interesting features. Though these have the prestige as the earliest stamps but are equally significant for the mistakes in reproduction. In the commemorative set, due to a prevailing confusion, the date was put 15<sup>th</sup> August as Independence Day on all stamps while in the definitive series, the crescent was supposed to face the Northwest instead the Northeast. The Crescent and Star stamp was designed by Mian Muhammad Aslam and was approved by the Governor General. Two mistakes occurred were promptly rectified in 1949, as the date was finally set as 14<sup>th</sup> August, and the Crescent and Star stamp was redesigned (Fig. 1.11) while stamps; where this sign appeared on either corners at the top, were corrected and reissued with the crescent facing Northwest (left). Another mistake that happened in the issue of 9 pies postcard with a preprinted symbolic stamp. A. R. Chughtai designed the Rs. 1 postage stamp and the same had to be used for the 9-pie postcard. In fact, the One Rupee adhesive was intended for

foreign postage showing the word ‘Pakistan Postage’ in English while the postcard was meant to be used locally and would have to bear ‘*Pakistan Zindabad*’ in Urdu. But the printing went against the proposed usage; ‘Pakistan Postage’ was printed on postcard and ‘*Pakistan Zindababd*’ on the stamp (Wahid 2010).

In addition to the rectified eight stamps of 1948, the first typographic stamps appeared in 1949. A set of three stamps was issued on 11<sup>th</sup> September 1949 on the first death anniversary of Quaid-e-Azam (Figs. 2.12-13). The design had only textual contents in an ornate inscriptional format; two were in Urdu and one in English. These bear the word ‘Quaid-e-Azam’ along with his dates of birth and death, and his maxim the ‘Unity, Faith and Discipline’. Designed by Muhammad Latif, the stamps were printed by DLR in offset lithography. These stamps kept the spirit of Islamic tradition where calligraphy not only transmits meanings but also maintains the crux of formal aesthetics. The beauty of calligraphy, in Islamic art, is enhanced using elaborate floral motifs and geometric patterns, and calligraphers and miniature artists have special skill in the field. A. R. Chughtai; who had his prime inspiration from the Oriental traditions and miniature painting, elegantly used patterned motifs for postage designs. First, it appeared in the symbolic stamp of 1948 (Fig. 1.4) and another set was designed and issued on 14<sup>th</sup> August 1951. The later consisted of four designs that were used for eight denominations.<sup>7</sup> A vase, aeroplane & hourglass, leaf pattern, and archway & lamp (Fig. 1.4) were composed along intricate floral and arabesque motifs. These stamps show Chughtai’s dexterity in executing sharp and delicate line drawings and are known as ‘Chughtai Art Set’.

The stamp issued on 14<sup>th</sup> August 1952 was significant as it commemorated the fifth anniversary of independence as well as the centenary celebration of Sindh Dawk; ‘the first postage stamp in Asia, issued in present-day Sindh in 1852 by East India Company’ (Pakistan Affairs 1954:4). Moreover, it is considered as the first stamp that portrays animate figures of camels; before it, no animate figure (animal or human) was depicted on postage stamps. The design was used for two denominations that featured the original symbol of ‘Sindh Dawk’ in emboss, and crescent & star on top-left and right. In the lower part a row of five camels; intentionally avoided the camel-driver, and three aeroplanes flying above the camels (Fig. 2.17). It represents the progress of postal services in the region.

### ***Phase - II: Polychromatic Line Art (1955-64)***

The second phase of line drawing (1955-64) is distinguished from the previous monochromatic phase in terms of colours because the artistic and design style was continued but now multicolour stamps emerged. This new epoch in stamp designing

<sup>7</sup> These are nine stamps where with face values as 2½a, 3a, 3½a (Die I), 3½a (Die II), 4a, 6a, 8a, 10a, 12a. 3½a has two types: Type-I shows the simple fraction in Urdu to the left (٣ ½ / ٢) while Type-II has it to the right (٣ ½ / ٢).

and printing was observed when the Department issued its first multicolour stamps in 1955; even though monochromatic stamps were not totally disappeared but majority of stamps during this period were in two colours, some were in three while occasionally exceeded to three colours. With multicolour printing, Pakistan postage evolved from a pretentious style to a more lively representation but still mainstream of dynamism; because of self-sufficiency in improving the printing industry. The agreement signed with DLR in 1949 for setting up the PSPC was over in 1954. However, the Corporation not only then had a limited capacity of printing, but it also remained at the mercy of DLR in prepress processes. PSPC had yet to install the engraving, photogravure and siderography departments at the Security Press (Pakistan Affairs 1956 Jan 9; 1970 Jun 10). As earlier, stamps continued to engrave by DLR, but printing was not yet the sole domain of PSPC. DLR was still authorized to print stamps during this phase (1954-1964) while occasionally at PSPC. Stamps; particularly to be print in photogravure process, were carried out at DLR (e.g. Figs. 2.17, 3.6, 3.16, 3.19, 3.21,); Harrison Ltd., London (Fig. 3.4); and Courvoisier SA, Switzerland (e.g. Figs. 2.17, 3.24, 3.22). The only set totally printed at PSPC were stamps issued in 1955 but still these were engraved at DLR.

It is true that multicolour stamps appeared along with the development of printing technology, it should be remembered, however, that monochromatic stamps were dominant in the postal history due to reasons other than the printing industry. Multicolour printing technology was always available; and some countries used the choice, such as, Switzerland that not only produced the first multicolour stamps but also its early stamps were greatly colourful. In fact, stamp printing was generally carried out in *spot colour*; a solid colour either pure or generated by mixing different inks, that required a separate plate or die for each colour, shade, or tone of a single design. If the colour has prepared by mixing, it would become difficult to make and match the same hue again. Therefore, the process was slow and more expensive. Stamp with single design but different denominations were printed with distinct but a limited color range only for quick recognition; mono or bicolour printing have great advantage. Yet, in contrast to the *process* printing–aka four-colour or full-colour printing using the CMYK model–spot colour printing produces more vibrant, pure and consistent prints. Moreover, the spot colour technique is best for line art especially produced by relief and recess printing methods.

On 8<sup>th</sup> anniversary of independence, 14<sup>th</sup> August 1955, a set of four designs was issued intended to show industrial progress of Pakistan by portraying Karnaphuli Paper Mill and Jute Mill (E. Pakistan), Textile Mill and the Sui Gas complex; discovered in 1952 (W. Pakistan). The stamp illustrating the Sui Gas Plant was the first postage stamp reproduced in two colours (Fig. 3.1). The main design is in carmine while the flames with reflections in surroundings are in yellow. A similar printing was carried out in stamps issued in 1957 and 1958 (Figs. 3.2-3) where in the former, an orange tree was printed in green and orange; the plate with ripe fruits was

printed twice; in red and orange inks (Siddiqui), whereas the later has a coconut tree in purple and red. Although these stamps were in a harmonious colour scheme but since 1959, an alternative scheme also came into fashion. Stamps illustrated the Centenary of Red Cross (Fig. 3.5); first stamp in combination printing (intaglio and offset), and Armed Force Day (Fig. 3.6) have a contrast colour scheme in green and blue background with red in their logos. This approach was then used in stamps depicted the Punjab Agriculture College, Faisalabad (Figs. 3.11-12) and various issues of 1964 were designed and printed so that the visual or logo was prominently reproduced in two but rather unrelated colour combinations (Figs. 3.13-15). Illustrated part in these designs were silhouetted against a frame of different colour.

Conversely, some stamps mark another distinct style where the dark colour of design was overprinted on light colour instead of silhouetting it for another colour. A set of three stamps was issued to mark the 20<sup>th</sup> death anniversary of Allama Muhammad Iqbal (21<sup>st</sup> April 1958) wherein the textual matter of design was overprinted in black on the olive, orange brown, and turquoise blue background (Fig. 3.4). It was the first stamp reproduced in photogravure process and printed in Switzerland. Another set of four stamps to highlight Pakistan sports, and two commemorative stamps depicting the 16<sup>th</sup> Anniversary of UNICEF, issued in 1960 (Figs. 3.17-19), are more obvious examples of this category. In the first example, games including football, hockey, squash and cricket were primary subjects. The background of each stamp has three vertical strips; the central part portrays diagrams of football and hockey fields, the squash court and the cricket pitch; respectively printed in blue, green, purple, and orange brown, while equipment of these games are overprinted in black in the intaglio printing process. In the second example, the word UNICEF is written in two lines in light blue (13 Paisa) and yellow (40 Paisa) on tinted background, while some symbolic objects; including the hypodermic syringe, a milk bottle, an open book, and a camel-cart toy, are overprinted in black.

With similar design approach, tricolour postage stamps were printed in 1960. Commemorate stamps representing the Revolution Day (27<sup>th</sup> October), the Centenary of the King Edward Medical College, Lahore (16<sup>th</sup> November), and 3<sup>rd</sup> Pakistan Boy Scout National Jamboree, Lahore (24<sup>th</sup> December) were printed in three colours (Figs. 2.7-9). Though the first two stamps were printed in photogravure and the third in intaglio processes, the colour schemes were likely impractical. The odd and contrast colours in Boy Scout stamp was aimed merely to distinguish it. The stamp shows a Kim's Gun (aka *Zamzama*) on a dark green background but the cannon is illogically spotted in red and yellow colours so that they do not define different parts of the object but to accentuate it visually. One wheel of the cannon is in red while the other wheel and rest of the body is in yellow set against the dark green.

Despite the mode of illustration in line drawing remained consistent, another notable feature of the designs was infographic or the descriptive imageries. It was introduced

in commemorative stamps representing industrial development during the first decade (1947-57) by depicting the Sui Gas Plant, Adamji Jute Mills, Karnaphuli Paper Mill, and Zealpak Cement Factory along with two plants in the lower part; 1947 is presented with a single stem and 1957 with a bloomed plant. An aeroplane is shown in the upper portion of layout (Fig. 3.21). These outlined visuals are labeled in English. Similar design also appeared in 1963 in a stamp showing the National Horse & Cattle Show (Fig. 3.22). It bears images of dancing camel, horse, and bull along with a drummer in the Punjabi attire. However, at this time the figures; composed on cerise background, have filled with different colours in blue, sepia and pink. This rudimentary style which resembles to clipart graphics would ultimately account for one of the major design trends during the subsequent era.

### **Era – II: Clipart and Halftone (1965-70)**

The second era; spanned from 1965 to 1970, was an obvious sequel of polychromatic phase since the spirit of innovation had already instigated to enliven stamp design from the second half of the 1950s. Whether it was a novelty in design, style of illustration, color scheme, or printing method, the postage stamps evolved to such an extent that fairly encouraged new tendencies. The use of imagery similar to clipart, depiction of human figures, and the halftone reproduction process were salient features of this period. Designers were engaged in creating stamps in such a way that these were rarely in the typical printmaking techniques rather the principles of contemporary graphic design and mechanical printing technology were efficiently used. Except for a few issues which were reproduced in the intaglio and photogravure, stamps were frequently printed in offset lithography. As compared to earlier practice when postage stamps were apparently treated as ‘miniature artworks’, the stamps of this period may be considered as ‘miniature posters’ with regard to their forms and contents. More appositely, this era was essentially a *‘transitional period’ from fine arts to graphic design*.

It must be stressed; however, that this transitory movement was not merely appeared in Pakistan but also can be observed internationally. Stamp design around the world entered into a new phase where designers applied optimistic and bright colours, bold graphic shapes, and persuasive compositions. In philatelic studies, the period between the late 1960s to early 1980s is so inventive that it is referred to as the ‘golden period’ of stamp designing (Brook & Shaughnessy 2016). With such an approach, illustrations became stylized which were equally iconic and symbolic—the technique is known as *‘graphic translation’*; a mode of visual rendering in which the subject is depicted in a literal way, as an icon, but altogether it is simplified to an abstract form that also bears symbolic qualities. Current digital stock images of clipart best exemplify this style.

Resultantly, stamp design now moved over from line art to clipart illustration. Though the boundary between the two is very blurred, line art is executed using assorted lines without marking gradation of shades, texture, and hues but it stresses on the form and outline. Yet, in line art, lines of different colours can be used, but it is usually monochromatic, and the light and dark areas of an object are marked with the width and placement of lines. Conversely; still a kind of line art, clipart stresses more on shapes rather than lines. Here, a single solid colour can be used but generally, it uses a full-colour spectrum; even often brought to the quality of a photographic appearance. Designers at PSPC promptly drifted to current design propensity that first appeared in the stamps issued in 1965. This new attitude is observable in the works of those artists and designers who have been creating stamps previously in the traditional line art but now designed stamps in clipart style.

At the outset of 1965, Abdur Rahman Chughtai designed a stamp on ‘Blind Welfare’. It illustrates an open book and glasses over eyes that have no pupils; indicating to wear by a blind (Fig. 4.1). The stamp was intended to raise funds for the welfare of blinds; as the tagline shows “Help the Blind”, so to provide the relevant educational and skill development material. Similar illustration appeared in a set of two stamps commemorating the 1<sup>st</sup> anniversary of Regional Cooperation for Development (RCD) (Figs. 4.3-4). The first stamp shows an open book held by three simplified hands; one at the bottom and two on either side, the other portrays the RCD countries; Turkey, Iran, and Pakistan, represented by their national flags made on a single band that folded above a globe. To compare Chughtai’s earlier works with the current stamp; as an exemplary instance, it might seem an abrupt change for his designs, but this is how new trends in this period impelled both senior and new stamp designers; either they were commissioned or employed at the Security Press.

During this period, PSPC developed its human resources by hiring designers, printers and other staff associated with the manufacturing of stamps. Besides Chughtai, PSPC acquired the services of local artists and designers; more active among others were N. H. Rizvi, Salim Ghor, Suleman Nagi, Fazal Karim, Gharib Parwar, Abdur Rauf, and Ashfaq Ghani; the latter was a senior designer, working at PSPC since the 1960s, and majority of stamps during this era were attributed to him. In fact, it was an earlier practice that two graduates from the National College of Arts (NCA) and two from Decca School of Arts were selected and trained at DLR. Similarly, PSPC also enhanced its capacity to cope with all issues related to printing at home. For this, in 1965, the Security Papers Limited (SPL) was established to eliminate its dependency on imported security papers. Subsequently, the photogravure machine was also installed; the first 4-colour photogravure stamp was printed and issued in January 1967 (Pakistan Affaire, June 10, 1970) (Figs. 4.15). The PSPC has just started its marvelous journey but it was disrupted when some printing experts and senior

designers relinquished their services for Saudi Arabia. It was in April 1966, His Majesty King Faisal came to Pakistan who on his visit to PSPC was so impressed that he expressed his desire to the President, Field Marshal Muhammad Ayyub Khan, for deputing a team of experts to serve the Security Press at Riyadh. In 1967, a group of 20 experts consisted of designers (viz. Ashfaq Ghani, Salim Ghorri, Gharib Parwar and Abdur Rauf), colour separators, plate-makers, and printers joined the Saudi Security Printing Press (Parwar 2011). Luckily, in the same year Aziz Adil Salahuddin joined the PSPC as Senior Designer. He is a legendary stamp designer who designed over 2000 stamps, about 600 were printed by Pakistan Post and some for foreign countries. He is awarded Pride of Performance (1988) and Sitara-e-Imtiaz (2010) for his immense services at PSPC from 1967 to 2002.<sup>8</sup>

It should be noted here that majority of designers at PSPC have graduated in Fine Arts (miniature art, painting, and printmaking), such as Abdur Rauf, Salim Ghorri, Suleman Nagi, N. H. Rizvi, Adil Salahuddin, etc. from NCA, but at this stage, they were so considerate to cope with the issue of current design trends. Like Chughtai, designers who were creating stamps in the traditional mode now experienced the emerging graphic implications. For example, the works of Ashfaq Ghani; from 1963 to 1965, have purely rendered in line art,<sup>9</sup> whereas stamps depicting the Armed Force Day, Silver Jubilee of HBL, 16<sup>th</sup> Anniversary of UNESCO in 1966, International Tourist Day, TB Eradication Campaign in 1967, were executed in emblematic and clipart styles. However, the charm of stamp design was further boosted by the extensive use of halftone and offset printing during this era. These techniques were particularly applied in printing the human figures on postage stamps.

Even though human figure first appeared on stamps were stereotyped characters<sup>10</sup> representing the Armed Forces, postage design came out from a long dilemma. In 1964, 'M. H. Zubairi, a retired CSP officer, tried to get President's approval for the Quaid-e-Azam portrait on the stamp but the idea was rejected that the public would

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<sup>8</sup> However, he is still the most prolific stamp designer of Pakistan and is creating stamps till date, 2018.

<sup>9</sup> For example, the stamps design illustration the Small Industries (1962); Archaeological Series, Multan Thermal Power Station (1963); New York World Fair, Bicentenary of Shah Abdul Latif Bhatai, and 16<sup>th</sup> Death Anniversary of Quaid-e-Azam (1964) are rendered in line drawing and reproduced in intaglio or offset printing.

<sup>10</sup> In narrative art and drama, stereotype characters are those who have no individual identity but represent a certain behaviour or traits, occupation or profession, and the socio-cultural group. The portraits depicted on these stamps do not portray an identical person but represent the whole division of the army.

not accept it' (Zahedi 1997:212). After the War of 1965, when people honored the victorious Armed Forces, a set of three stamps was designed (Figs. 4.5-7). Each stamp bears portrait in the right and representative visual in the left; a soldier with two tanks marching forward, a naval officer with a marine ship in the ocean, and a pilot with two F-104 Jet Fighters flying. Certainly, it was an ingenious solution to bring the human face to postage stamps, and once the apprehensive situation went off, stamp designers seldom missed a chance to depict portraits on stamps. In 1966, four out of eight series have human figures. Interestingly, each portrait is created in a different mode of illustration (cf. Figs. 4.8, 4.12-14). The Universal Children Day stamp depicts the faces of a boy and girl in clipart mode; Islamabad-the New Capital postage has a halftone photograph of the President, Ayyub Khan (the first ever real and incumbent head of the state portrayed on Pakistan stamp); the imaginary picture of Avicenna on the Foundation of Health and Tibbi Research Institute stamp is painted in gauche; while the portrait of Quaid-e-Azam is rendered in line drawing on his 90<sup>th</sup> Birth Anniversary—this portrait also appeared on some later stamps (1976-11, 1989-9, 1992-2, 1994-8, 1998-8); possibly reproduced from the same die, and also on the banknotes. This stamp is significant because it is the first of its kind to have treated in the *cross-contour* drawing; a method of line art in which lines are drawn across the surface and form of an object in order to execute three-dimensionality. The stamp was printed in combination printing; fusing the intaglio and offset lithography. Among these modes of visualization; only the clipart, photography, and painted illustrations proceeded into the succeeding era, but the line art drawing and intaglio printing method could not keep their journey ahead.

### **Era – III: Photography (1971-2018)**

Any evaluation of distinct graphic trends in the third era is quite difficult. The era that covers a long period, for about five decades (1971-2018), shows a plethora of experiments in stamp design. Except the line art illustrations that now became an obsolete norm, stamp designers and printers attempted to bring innovative changes in the physical appearance of stamp, layout design, visual elements, and the printing process in the mainstream of modern graphic design. But these changes were too pervasive and occasional that they hardly have trend-defining characteristics rather these were 'design fads' that remained for a brief time. Yet, significant features extensively used in this era were the original photographs or painted illustrations and the offset lithography as a major printing method.

Design vogues in novel physical shapes of Pakistan postage stamps can be observed mainly from the 1970s. Though triangular stamp had already appeared in 1961 (Figs. 3.23-24), other formats used are the oblique square, round, rhombus and hexagon<sup>11</sup>

<sup>11</sup> Stamps issued on the Iranian Monarchy (1971-7), Anniversary of RCD (1976-10), Pioneers of Freedom series (1973-3), Birth Centenary of Hafiz Mehmood Sherani (1980-9), 20th Anniversary



(Figs. 5.). The oblique square was a convenient shape where designers changed only the layout from horizontal to angular and, therefore, it reappeared in many subsequent issues. Like the physical format, geometrical shapes were also used as design elements. Multicolour strips were often created to divide layout for textual and visual components of the design. Examples of this can be viewed throughout this era but dominantly they were in the stamps designed from 1970 to 2000. Similar to this, another variety; largely appeared in horizontal designs, was in vogue wherein the visuals were framed in the composition. This synergy; of geometric shapes and framed visuals, promptly introduced a systematic grid layout in stamp design. Indeed, such novelties; both in visuals along with typography, were largely enhanced by the rise of digital graphics; seemingly adopted in the late 1980s, while computer-aided graphics, since 2000, was hardly ignored by designers. With this technology, they created appealing and colourful stamps; mainly in vector graphics. Likewise, but in contrast to the previous era, flat and static backgrounds now became perky and active; using textures, transparent stuffs, and seamless gradients.

Mostly PSPC was responsible to print all stamps until 2003 when the Security Division of Pakistan Post Office Foundation Press printed stamps for a couple of years. However, in 2006, stamp printing was reverted to PSPC. All stamps issued in 2018 were printed by the National Security Printing Company (NSPC) of the State Bank of Pakistan (SBP). Major printing method during this period was offset lithography; however, a few stamps can be seen in the intaglio and photogravure. In the 1970s, serigraphy (aka screen printing) and emboss techniques were also introduced in stamp printing. Commemorative stamp on the Birth Centenary of Quaid-e-Azam, in 1976, was printed in special serigraphy and offset lithography by M/s De Carter SA, France (Fig. 5.11). The portrait of Jinnah with a monocle and text on the border all around are embossed. Until now, it is the only postage stamp that contains 25 mg of 23/24 carat gold. Aside from cultivating this new taste in reproduction, the choice of portrait from the stock of rare pictures was also unique; it was previously used for the commemorative stamp on the 25<sup>th</sup> Death Anniversary of Quaid-e-Azam in 1973 (Fig. 5.5).<sup>12</sup> The Birth Centenary stamps were also issued on 14<sup>th</sup> August 1976 while in the same year the portrait of Quaid-e-Azam also appeared

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of UNCTAD (1984-13), 40th Anniversary of United Nations (1985-12), Shah Abdul Latif Bhatai (1987-8), Maulana Hasrat Mohani (1989-1), and Death Anniversary of Sir Syed Ahmad Khan (1998-3) are oblique square. Besides, the commemorative stamps on Centenary of Kohat Cadet College (2015-5), Directorate General of Tax and Revenue (2016-7) and Dr. Ruth Kathrine (2017-11) are in round; one stamp on Save Mohenjo-Daro (1976-1) is in rhombus and another showing the 125th Anniversary of Islamia College, Lahore (2017-7) is hexagonal.

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<sup>12</sup> The source photograph of these commemorative stamps (1973 and 1976) was the one taken for the Daily Dawn on Quaid-e-Azam consent on 25<sup>th</sup> December 1947. (cf. Ayesha Jalal's *The Legacy of Mr. Jinnah 1876-1948* (Dec. 2017) <<https://www.dawn.com/news/1377353/special-report-the-legacy-of-mr-jinnah-1876-1948>>.

on stamps released on the occasions of 12<sup>th</sup> Anniversary of RCD, and 7<sup>th</sup> National Scout Jamboree (Figs. 5.12); respectively rendered in photographic and clipart styles.

In respect of illustration, again it is a seamless sequel of the previous era. The tenacity between the two is that both had produced photographic and simplified graphic imageries, but the variance lies in the use of pictorial contents as during the current era, designers employed full-colour photographs or painted artworks and adopted the style of emerging digital graphics. Since, one of the great events in the postal history of Pakistan that brought a new change in stamp design were the depiction of human figures and the use of photographs; early began in 1965. However, pictorial stamps could not present a modern look until the deployment of offset printing. But even then, it took some years to properly understand the potentials and limitations of offset printing. There are certain stamps issued in the second era; particularly in 1965, were more suitable for intaglio method rather they were reproduced in offset. For instance, the commemorative stamps on Pakistan Armed Forces (Fig. 4.5-7); bearing adeptly executed human figures in *cross-contour* line drawing, were more probably prepared to be printed in intaglio. In the same way, in multicolour stamps with monochromatic halftone photographs of President Ayyub Khan (Fig. 4.8), Allama Iqbal, and Qazi Nazrul Islam (Fig. 4.-17-18) were aptly to be printed in gravure. Until 1970, full-colour illustrations on stamps were frequently printed with offset lithography but these were entirely hand-painted artworks (cf. Fig. 4.21-25).

A new vitality brought to stamp design was the use of coloured photographs. Three commemorative stamps, issued in 1971 on the 7<sup>th</sup> Anniversary of RCD, marked a turning point in stamp design. These stamps show historic monuments of the RCD countries: the Selimiye Mosque, Badshahi Mosque and Charbagh Madrassa; respectively located in Turkey, Pakistan, and Iran (Figs. 5.1-3). Since then, almost all stamps showing monumental architecture, landmarks, cultural artifacts, and biodiversity (animals, birds, plants) were photographic throughout this era. A great advantage of photography, the designers gained was to use it for those stamps which had portraits and the photographs were readily available to them. A long list of commemorative stamps either eminent personalities or historical events were designed using photographs. One of good examples is the year 2013 where 17 out of 27 commemorative stamps have photographic portraits while other were digitally manipulated. Indeed, the new millennium is regarded as the Age of Photography and Computer-aided Graphics. During the 1980s and 1990s, stamps created in digital graphics were in simplified shapes and often coloured in rainbow spectrum. Yet, bitmap and image manipulation graphics remained unkempt and still needs development. With the overwhelming application of digital graphics limited the use of hand-painted artworks, particularly in the last two decades.

However, in the face of photography and computer technologies overruled, the artistic tradition was never underrated. Whether, these were the themes where no photographs were available; such as those personalities who had been in the distant past, descriptive illustrations, or special compositions, stamp designers and artists treated them with great dexterity. For example, the imaginary portraits of Sultan Tipu, Sher Shah Suri, Abul Qasim Firdousi, Khushal Khan Khattak, Ameer Timur, Maulana Rumi, Khwaja Ghulam Farid, Samandar Khan Samandar, and Rahman Baba (Figs. 5.13-16) were delicately painted and sketched. Renowned portrait artist, Saeed Akhtar, also created pencil sketches for the longest series<sup>13</sup> on Pioneers of Freedom (Figs. 5.19-25). Similarly, Adil Salahuddin designed two series of stamps, depicting the panoramic views of Mohenjo-Daro and Lahore city (Figs. 5.26). The first set depicts composite design of Mohenjo-Daro excavations, is divided into five stamps, and the second, designed for National Stamp Exhibition have six stamps. Yet, another series painted by Jimmy Engineer shows ‘immigrants from India entering in Pakistan’ in a similar format and is split into four stamps (Figs. 5.27). Moreover, there would be little doubt that the pretty and elegant stamps ever reproduced were the hand-illustrated pictorials and those printed in intaglio.

## Conclusion

Philately has several avenues of research. Current scholarship has extensively studied the auxiliary functions of postage stamps, its socio-cultural and political significance, and recognized the field as an academic discipline. However, postage stamps have ‘largely overlooked in design histories’ (Jones 2004). Pakistan postage stamps, like elsewhere in the world, underwent through different evolutionary phases. The modes of illustration and formal outlook of design over the past seventy years (1948-2018) offer some radical changes; some are design fades while others are graphic trends. These vogues reflect stamp designers’ tendencies and dexterity but largely influenced by the up-and-coming technology and diverse manifestations of new forms and styles in the design world. Thus, in the beginning, stamps designers were fluent in delicate line art and printmaking, but they turned to simplified graphics to cope with the exigencies of contemporary design. With the rise of photography and computer technologies, stamp designers were unable to evade new tools and graphic trends.

Creative professionals constantly shape our visual culture. Taking philately as a source of historic evidence, future studies would be worthy on the biographies and works of stamp designers, history of the graphic and advertising design in the country, appraising postage stamps as posters, and other intrinsic elements of stamps;

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<sup>13</sup> About 43 drawings were created by Saeed Akhtar (27 stamps in 1990, 3 in 1993, 8 in 1994, 1 in 1996, 2 in 1997, 3 in 1999; other 3 were sketched by Syed Ali Afsar (1992-2), and 2 stamps by Abdullah Siddiqui (1995-9).

such as calligraphy, portraiture etc. in more concentrated studies. In academia, stamp designing can be elevated to the status as significant branch of graphic design.

## Catalogue<sup>13</sup>

### 1. Overprint (1947)



1.1: 1947



1.2: 1947



1.3: 1947



1.4: Early Postal Cachet, 1947

### 2. Monochromatic Line Art (1948-54)



2.1: 1948



2.2: 1948



2.3: 1948



2.4: 1948



2.5: 1948



2.6: 1948



2.7: 1948



2.8: 1948



2.9: 1948



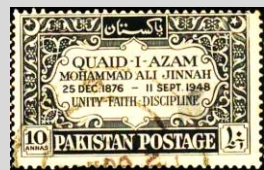
2.10: 1948



2.11: 1949



2.12: 1949



2.13: 1949



2.14: 1951



2.15: 1951



2.16: 1951



2.17: 1952



2.18: 1954



2.19: 1954



2.20: 1954



2.21: 1954

### 3. Polychromatic Line Art (1955-64)



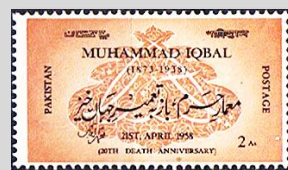
3.1: 1955-1



3.2: 1957-1



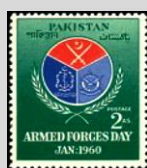
3.3: 1958-1



3.4: 1958-2



3.5: 1959-2



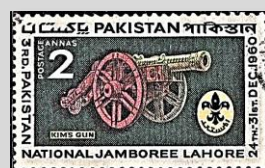
3.6: 1960-1



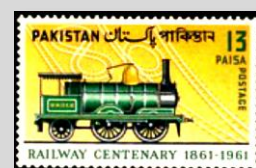
3.7: 1960-5



3.8: 1960-6



3.9: 1960-8



3.10: 1961-9





3.11: 1960-4



3.12: 1960-4



3.13: 1961-7



3.14: 1964-1



3.15: 1964-3



3.16: 1962-2



3.17: 1962-4



3.18: 1962-4



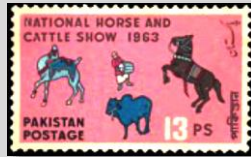
3.19: 1962-6



3.20: 1960-3



3.21: 1957-3



3.22: 1963-2



3.23: 1961-6



3.24: 1962-3

#### 4. Clipart and Halftone Pictures (1965-70)



4.1: 1965-1



4.2: 1965-3



4.3: 1965-4



4.4: 1965-4



4.5: 1965-5



4.6: 1965-5



4.7: 1965-5



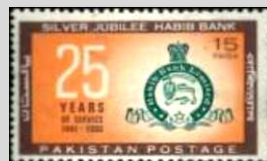
4.8: 1966-6



4.9: 1966-1



4.10: 1966-2



4.11: 1966-3



4.12: 1966-4



4.13: 1966-7



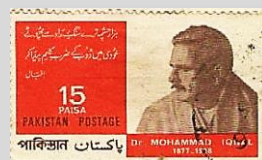
4.14: 1966-8



4.15: 1967-3



4.16: 1967-4



4.17: 1967-5



4.19: 1968-4



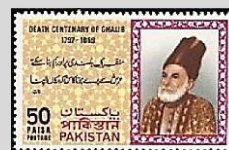
4.20: 1968-6



4.21: 1968-7



4.22: 1968-7



4.23: 1969-4



4.24: 1970-7



4.25: 1970-5



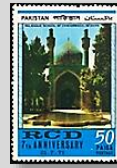
## 5. Photography (1971-2018)



5.1: 1971-4



5.2: 1971-4



5.3: 1971-4



5.4: 1973-2



5.5: 1973-9



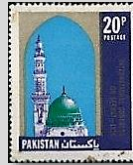
5.6: 1974-10



5.7: 1975-4



5.8: 1975-10



5.9: 1976-2



5.10: 1976-11



5.11: 1976-18



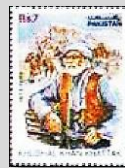
5.12: 1976-18



5.13: 1989-3



5.14: 1994-12



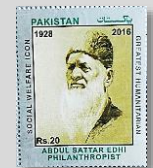
5.15: 1995-3



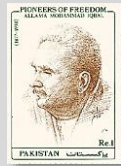
5.16: 1997-4



5.17: 2005-11



5.18: 2016-6



5.19: 1990-9



5.20: 1990-9



5.21: 1990-9



5.22: 1990-9



5.23: 1990-9



5.24: 1990-9



5.25: 1990-9



5.26: 1976-1



5.27: 2000-8



5.28: 1990-3



5.29: 2017-11



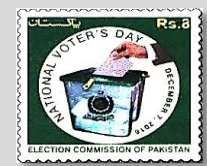
5.30: 1975-2



5.31: 2011-16



5.32: 2014-8



5.33: 2016-13

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