



T.C.

ÇANKIRI KARATEKİN UNIVERSITY

INSTITUTE OF FINE ARTS

DEPARTMENT OF ART AND DESIGN

**THE IMPACT OF THE GRAPHIC DESIGN OF IRAQI
STAMPS ON IDENTITY AND HERITAGE FROM THE
SECOND HALF OF THE 20TH CENTURY**

Israa Abdulkareem Fayyadh AL-AGELE

MASTER'S THESIS

Supervisor

Asst. Prof. Dr. Tuğba ÇAĞLAK EKER

Çankırı - 2023

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SCIENTIFIC ETHICS STATEMENT

I have carefully adhered to scientific ethics and academic rules in the process from the stage of the proposal to the end of the study entitled, *The Impact of the Graphic Design of Iraqi Stamps on Identity and Heritage from the Second Half of the 20th Century*, which I have prepared as Master Thesis. I certify that I have obtained within the framework of ethics and tradition, and that I have directly or indirectly cited every quote I have provided in this study, which I have prepared according to the rules of writing the thesis , I have fully cited and referenced all material and results that are not original to this work and that the works I have benefited from are those shown in the list of references.

20/01/2023

Israa Abdulkareem Fayyadh AL-AGELE

TEZ KABUL VE ONAY

ÇANKIRI KARATEKİN ÜNİVERSİTESİ GÜZEL SANATLAR ENSTİTÜSÜ

Israa Abdulkareem Fayyadh AL-AGELE tarafından hazırlanan *The Impact of the Graphic Design of Iraqi Stamps on Identity and Heritage from the Second Half of the 20th Century* başlıklı bu çalışma, 20/01/2023 tarihinde yapılan Tez Savunma Sınavı sonucunda oybirliğiyle başarılı bulunarak jürimiz tarafından Sanat ve Tasarım Anabilim Dalı Sanat ve Tasarım-İngilizce Programında Yüksek Lisans Tezi olarak kabul edilmiştir.

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ONAY

Bu tez, Çankırı Karatekin Üniversitesi Güzel Sanatlar Enstitüsü Yönetim Kurulunun 11/01/2023 tarih ve 2/4 sayılı oturumunda belirlenen jüri tarafından kabul edilmiştir.

Prof. Dr. Ersoy YILMAZ
Enstitü Müdürü

FOREWORD

I would like to extend my sincere thanks and appreciation to the supervisor who gives continuous advice and assistance to me and dozens of students. I also extend my thanks to all the professors for their contribution to the completion of my studies. Thanks also to my friends who encouraged me to complete this study.

20/01/2023

Israa Abdulkareem Fayyadh AL-AGELE



ABSTRACT

Thesis Title: The Impact of the Graphic Design of Iraqi Stamps on Identity and Heritage from the Second Half of the 20th Century

Author: Israa Abdulkareem Fayyadh AL-AGELE

Supervisor: Asst. Prof. Dr. Tuğba ÇAĞLAK EKER

Thesis Type: Master's

The study examines the importance of reviving the identity and heritage of Iraq through the graphic design of Iraqi stamps and the vital role of these stamps in recording, documenting, and introducing the world to cultural and civilizational heritage. The research was divided into a group of chapters and topics. The first chapter dealt with the research problem, its importance, objectives, questions, and hypotheses, and the approach followed in the research. The second chapter was devoted to the theoretical framework, which is based on references and scientific sources, with a set of indicators that are in the interest of the results and conclusions of the research. The descriptive analytical approach was relied upon to ensure accuracy and objectivity, consistent with the objectives of the study. The third chapter examines the research procedures by selecting the research community and its samples and the tools used in the analytical study, ensuring its validity and reliability, and analyzing the selected research samples according to the analysis form. The fourth chapter reviewed the results of the research and its conclusions, the most important of which was: that there was a development in the selection of topics and design ideas, which was certainly reflected in the design of the Iraqi character in form and content. The Iraqi postal stamp could give an accurate picture of Iraq's history, heritage, and identity through its design.

Keywords: Stamp, Iraq, design, art, postage

ÖZET

Tezin Başlığı : 20. Yüzyılın İkinci Yarısından İtibaren Irak Pullarının Grafik Tasarımının Kimlik ve Miras Üzerindeki Etkisi

Tezin Yazarı : Israa Abdulkareem Fayyadh AL-AGELE

Danışman : Dr. Öğr. Üyesi Tuğba ÇAĞLAK EKER

Tezin Türü : Yüksek Lisans

Çalışma, Irak pullarının grafik tasarımı üzerinden Irak kimliğinin ve mirasının yeniden canlandırılmasının önemini ve bu pulların kültür ve medeniyet mirasının kaydedilmesi, belgelenmesi ve dünyaya tanıtılmasındaki hayati rolünü ele almaktadır. Araştırma, bir grup bölüm ve konuya ayrılmıştır. Birinci bölümde araştırma problemi, önemi, hedefleri, soruları, hipotezleri ve araştırmada izlenen yaklaşım ele alınmıştır. İkinci bölüm, araştırmanın bulgu ve sonuçlarına yönelik bir dizi gösterge ortaya koyması nedeniyle, referanslara ve bilimsel kaynaklara dayanan teorik çerçeveye ayrılmıştır. Araştırmada, çalışmanın hedefleriyle tutarlı, doğruluğu ve nesnelliği garanti edecek şekilde tanımlayıcı analitik yaklaşım kullanılmıştır. Üçüncü bölümde, araştırma topluluğu ve örneklemi ile analitik çalışmada kullanılan araçların seçimi, geçerlik ve güvenilirliğinin sağlanması ve seçilen araştırma örneklemelerinin analiz formuna göre analiz edilmesi yoluyla araştırma prosedürleri ele alınmıştır. Dördüncü bölümde, araştırmanın bulguları ve en önemli sonuçları değerlendirilmiş; pul tasarımı konu seçiminde ve tasarım fikirlerinde bir gelişme olduğu ve bu gelişimin kesinlikle biçim ve içerik olarak Irak karakterinin tasarımına yansıtılmış olduğu görülmüştür. Irak posta pulunun, tasarımı aracılığıyla Irak'ın tarihi, mirası ve kimliğinin doğru bir resmini yansıttığı söylenebilir.

Anahtar Kelimeler: Pul, Irak, tasarım, sanat, posta ücreti

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CHAPTER ONE

1. INTRODUCTION

The arts of all kinds are only components of the basic human civilization, and they are the mainstay of the development and growth of human consciousness, which helped man to understand the environment in which he lives through the elucidation of the vocabulary that he created in the form of images and a communicative language between the surrounding environment and the members of society (Al-Bayati & Kitan, 2016, p. 13). Also, each art has its characteristics and distinctive characteristics, which distinguish its standard features and characteristics from the characteristics of arts synonymous with other countries. These characteristics may inevitably derive from multiple references imposed by the environment and the societal culture of the structure that motivates it for that country or people. Any country's cultural and civilizational heritage is also a clear expression of its national and human identity in different chronological and historical stages, including the material and intangible heritage. The heritage's culture is like the tree's roots; the more the tree sank into the ground, and the roots branched, the more potent, more stable, and more capable the tree would be in facing the vicissitudes of time.

From this standpoint, it can be said that art in all its forms was and still is a part of human history, culture, and heritage. It has been proven that studying any of the arts of the peoples of the world leads to a clear idea of its level of civilization and the extent of its expertise and experience in its various aspects. From a scientific point of view, heritage is a stand-alone cultural science specializing in a specific sector of traditional or popular culture and sheds light on it from different historical, geographical, social, and psychological angles.

The Iraqi cultural heritage is among the spaces that contain various intellectual, creative, and expressive stimuli, starting with the natural environment, which is the first catalyst and the basis for rooting cognitive essences, passing through the cultural heritage and its rich cultural vocabulary with its intellectual, expressive and aesthetic depth, and ending with the approaches of modernity with its global tributary. The art of graphic design is an integral part of this art, such as the design arts are considered an interpreter of the experimental and existential for the individual and the group, as

an aesthetic tool for expressing the foundations of the collective civilizational paths and the emotional awareness of the artist.

Therefore, the graphic design art approach is a line-shaped approach to progress and development, where the Iraqi heritage environment of all kinds took advantage of art in general, including the graphic design of postage stamps with intellectual, expressive, and aesthetic ranges that confirm the privacy and authenticity of the Iraqi identity in the manner in which these knowledge formats are organized. Postage stamps are not just something made for a specific purpose but rather an end that must be preserved and highlighted. They play the role of ambassadors among the world's peoples as they transmit their civilizational, political, popular, cultural, and other symbols in images with suggestive connotations. In addition, it will preserve essential aspects of the history of countries and peoples (Benziani, 2018, p. 7).

Iraq is one of the countries in which postage stamps, through their graphic design, played a key and influential role in highlighting the culture of its people through the embodiment of events and situations in artistic design elements with different expressive connotations that reflect customs and traditions related to the daily life of man. The process of influencing and being affected by the art of graphic design is manifested in several visual and communicative fields, and among these areas is the postal stamp., which is a communicative and interactive tool between people and has a utilitarian value for the state on the one hand and the individual on the other hand.

The features and manifestations of identity and heritage became evident in the graphic design of postage stamps in Iraq, whether at the level of cultural heritage or the level of folklore and evoking the natural environment. It can be emphasized that the inspiration and manifestation of heritage in the design of postage stamps came through mythological and folk themes in a manner sometimes approaching symbolism. At other times, in the form of icons, their goal lies in crystallizing the identity and the local character of the form and content of the contemporary Iraqi postal stamp.

1.1. PROBLEMS OF THE RESEARCH

Through the current research, tried to set a path to define the impact of the graphic design of Iraqi stamps on the Iraqi identity and heritage during the second half of the twentieth century in order to highlight the local cultural heritage of Iraq, mainly if the heritage elements from the various civilizational periods that Iraq went through were employed. The current research deals with the importance of reviving the identity and heritage of Iraq through the graphic design of Iraqi stamps. Postage stamps are one of the essential means of communication in societies in general and Iraqi society in particular, due to their level of artistic and intellectual value, as well as being a means of visual design discourse due to its multiple functions. Among the most important of these functions are the documentation of a specific stage and event, the official circulation of local and international correspondence, as well as the advertising function as it gives an impression of the stages of social, civil, and political development.

Based on the preceding, the research problem identified the process of paying attention to stamps in general and their designs in particular, as a publication with intellectual contents that serve the subject of the study, especially concerning the impact of the graphic design of Iraqi stamps on the neighborhoods of identity and heritage. Therefore, this study sets a path to identify this effect through the graphic design of the Iraqi postage stamps within a specific period during the second half of the twentieth century, and that is based on the products of designers specialized in stamp designs in Iraq.

1.1.1. Objectives of the Research

The current research aims to:

- 1- Knowing the Iraqi identity and local heritage, postage history, postage stamps, and their components.
- 2- Clarifying the effect of graphic design in raising awareness of the importance of postage stamps in the local Iraqi community.

3- Conducting a descriptive and analytical study of samples of Iraqi postage stamps during the second half of the twentieth century to know the extent of development in the selection of topics and design ideas.

4- Submitting proposals to develop the graphic design of postage stamps by using modern techniques in graphic design that help raise the efficiency of printed design methods as the primary tool, its mission is to familiarize the community with the importance of designing postage stamps in reviving the Iraqi identity and cultural heritage.

Within the framework of these primary objectives, a set of questions have been identified that need to be answered through the study, namely:

1- What are the implications of local identity and heritage on the development of postage stamp design throughout history?

2- What is the impact of the graphic design of the Iraqi postage stamps as the primary tool in achieving a more robust and deeper understanding of the identity and the local civilizational cultural heritage?

3- What are the most important graphic design elements employed in designing Iraqi postage stamps?

4- What is the contribution of Iraqi postage stamp designs in reviving the identity and cultural heritage of the local civilization?

1.1.2. Importance of the Research

The importance of the research stems from the necessity of reviving the Iraqi local cultural identity and heritage through the graphic design of Iraqi stamps. It also clarifies the role and impact of these stamps in recording, documenting, and introducing the world to cultural and civilizational heritage. Because of the importance of this topic, it was decided to study several local experiences represented in designing Iraqi postage stamps that were designed during the second half of the twentieth century. The analysis of these experiences will be in terms of the graphic design of the form, content, design, and technical elements that they contain, as well as their idea and subject matter, the visual and intellectual impact of

these stamps, and the extent of their contribution to reviving the Iraqi identity and cultural heritage.

1.1.3. Methodology of the Research

This study, relied on the descriptive-analytical method, consistent with the study's objectives and ensuring accuracy and objectivity.

1.1.4. Limitation of the Research

The current research determined a set of limits, including the objective limit, which was represented in the form and content of the graphic design of the Iraqi postage stamps, and the spatial limit, which represented a group of samples of Iraqi postage stamps for several Iraqi designers and artists, and the temporal limit is the postage stamps that were designed and produced from Before the Iraqi postal institutions during the second half of the twentieth century.

1.1.5. Research Assumptions

By choosing the subject of this study, it was assumed a set of hypotheses and hopes that these hypotheses will be answered through the research results, which are as follows:

- 1- There is an effect of the shape and content of the Iraqi postage stamps design on reviving heritage and local identity.
- 2- A set of elements employed in the design of Iraqi commemorative postage stamps had a clear impact on distinguishing their graphic designs.
- 3- The Iraqi designer, through his postage stamp designs, contributed to the dissemination of culture and national heritage and the revival of identity and the local civilizational cultural heritage.

1.1.6. Definitions of Research Terms

It was found necessary to define some of the basic terms that came in the research as follows:

Design: It is defined as the planning that lays the foundation for making every composition, formation, or artistic product. The meaning of “design” refers to creating and developing a plan for a specific technical product and its system or organizational structure, or a plan for any component that has a purpose and benefit to the human being. In the end, the implementation of this plan is in the form or composition of the final product from the design process (Al-Bayati & Fayyad, 2019, p. 369). Therefore, design is defined as the planning process of forming something and creating it purposefully and satisfactorily that satisfies the human need, both utilitarian and aesthetically, at the same time (Al-Bayati, 2012, p. 13).

Graphic art: Is defined as a written, drawn, or engraved form where it is lively and lively, or it is in a pictorial form specific to the graphic arts, or as an inscription related to the art of printing (Mohamed, 2018, p. 324).

Stamp: A postage stamp is a distinctive mark placed on the envelopes and envelopes of letters or packets intended for mailing, indicating that postage has been prepaid. The stamp can be affixed to a document to show that the fees have been paid and that the document is authentic and approved. Countries issue postal stamps on various occasions to commemorate that occasion, and these stamps are sold for use in the mail, in addition to stamp collectors and hobbyists looking for precious, old, and rare stamps (Marzouk, 2004, p. 27).

Identity: It is the sum of the standard features and characteristics that distinguish a particular nation, community, or homeland from others, as these features and characteristics constitute the essence of existence and distinction (Al-Bayati & Kitan, 2016, p. 10).

Heritage: It is the inheritance, the origin, and the old matter, where the other inherits from the first, and the word may mean the rest of everything. Therefore, it can be said that heritage is what is transmitted from customs, traditions, sciences, literature, arts, and the like from one generation to the next. It is said that the human heritage, the literary heritage, and the folklore include all arts and folk traditions such as poetry, singing, music, popular beliefs, stories, tales, and proverbs that are carried out on the tongues of the ordinary people, and the customs of marriage and various occasions, including the inherited methods of performance, forms, dance colors,

games, and skills. These values are passed on from one country to another according to circumstances (Ghazwan, 2010, p. 15).

1.2. LITERATURE REVIEW

In reviewing the scientific heritage of the subject of the research, tried to trace previous studies on the impact of the graphic design of Iraqi stamps in the second half of the twentieth century. To locate the current research from other research and scientific studies, it was found several local, Arab, and foreign studies that can be considered a research approach to the current research topic, but they did not address the issue of the impact of graphic design on Iraqi stamps on identity and heritage. The following are the previous studies obtained, which depended on their presentation on the chronological sequence from the oldest to the most recent:

1- Suleiman, the postage stamp technique and its relation to its artistic and cultural value (2006). The study aimed to clarify the processes of issuing postage stamps in general and the administrative, technical, and technical stages that precede the process of printing postage stamps, and everything related to it. The study also dealt with the printing processes, choosing the type of paper, the types of inks used in printing stamps, and the various printing techniques used in printing them from their first inception in 1840 until the present time.

2 - Jassem, Intellectual Contents in Iraqi Stamps Design (2009): this study aimed to reveal the intellectual contents of the Iraqi postage stamps, which consist of two dimensions: The subject 'the idea of the postage stamp' and the meaning that reflects the event, occasion, time, or place to communicate an idea to the recipient. The study also dealt with the weaknesses in its technical and intellectual design.

3- Toker, Prediction of the postage stamp design (2013): Postage Stamp has an essential mission in Communication Design, both functional and artistic points. In terms of communication, design attention is drawn to the necessity of visual expression on the limited surface of the stamp. This work refers to analyzing a postage stamp and stamp design, prediction, and the consumption economy within the historical period. According to the current topic, several examples of local and foreign stamp design were examined.

4- Nilgün Aydoğmuş, the examination of the historical development of the postage stamp design as a visual communication tool in turkey and the world, as a graphic design product (2015): The postage stamp has an important role both as functional and aesthetic in communication design. Postage stamps have become a cultural heritage viii and a tool for propaganda exhibiting a country's cultural items and sources of pride like art, music, literature, dance, and sport. Postage is a part of the visual culture and is a form of visual communication with the meaning layers included. Stamp design has always been a visual communication tool for thinking of aesthetic apprehensions. The way the visual items used in the postage stamp design express the function of the stamp has been examined. Effectively delivering postage stamps messages includes the elements to pay attention to having been investigated. „Soma Mine Disaster, which occurred in 2014 with the loss of 301 miners, has been handled as the subject of the practice. It deserves to be constituted in a series of stamps to increase social awareness. In line with the current topic of communication design, the necessity of a profound visual expression and a limited impression has been pointed out.

5- Benziani Abdallah, Amer Mustafa, the symbolism of artistic formation in Algerian postage stamps in the historical era extending from 1962 to 1972 (2018): The study aimed to identify the use of the artistic plastic symbol in the Algerian postage stamps. The Algerian postal stamp has become an indirect ambassador for Algeria among the various sects of the people internally and to show that Algeria is full of customs, traditions, an ancient history full of achievements, beautiful landscapes, historical monuments, and other evidence of the greatness of Algeria. The Algerian artist has succeeded in reconciling highlighting the plastic artistic symbol with the goal or occasion to be celebrated, all of which is important in preserving the Algerian historical identity and memory. As for the similarities and differences between the current research and previous studies and the extent of the benefit of these studies by the researcher, the previous studies reviewed by the researcher in the current research differed in the problems she studied, as not all of them examined the problematic impact of the graphic design of Iraqi stamps on identity and heritage from the second half of the Twentieth Century. Some of the studies mentioned above were similar to the research method used and the data collection tools. The researcher's degree of

benefit from reviewing previous studies was embodied in identifying the theoretical framework for the research variables, forming a vision of the methodological procedures, and assisting the researcher in preparing the analysis and scale form.



CHAPTER TWO

2. IDENTITY AND HERITAGE

Heritage is a common Arabic word that means what the heir leaves to his heirs after his death, and it also denotes everything that the predecessors left for those who came after them, such as science, arts, buildings, and architecture. The most important thing that the successor inherits from the predecessor is the civilizational achievements and cultural and artistic innovations, and from here, it is possible to distinguish between two types of heritage: Heritage is not limited to one type, but different types of heritage have been found throughout the ages and have remained immortalized to the present day to witness the splendor of heritage.

The first: is inheritance, which means what one inherits of land, real estate, and money. Moreover, the earth is the first thing that man inherited.

The second type: is usually called heritage; it includes myths, beliefs, philosophies, sciences, arts, literature, tools, and techniques, as well as languages, texts, sculpture, architecture, artwork, music, and other types of symbolic cultural production. There is no separation between the two types because man, with his emergence, development, and civilization, is the fruit of the interaction between matter and thought, between machine and knowledge, meaning and power (Harb, 2018, p. 15).

2.1. HERITAGE VALUES

The heritage values that have been concluded in the charters and recommendations issued by specialized forums are:

Historical value: It expresses a direct expression of the heritage significance.

Aesthetic value: It expresses creative, artistic, and design capabilities.

Practical value: It expresses the social and economic structure.

From the preceding, heritage can be defined as, “the inheritance of tangible and intangible holdings that belong to a group or a community that has legacies from previous generations and has remained until the present time and have been donated to future generations” (Wally, 2018, p. 30). Furthermore, the understanding of

heritage in general as a reciprocal relationship between man and his surroundings and that its intangible elements, varying and different in quantity and quality, have passed through time and place in various phases that cannot be limited and placed in specific time frames as is the case in the material heritage, where this gave it new colors and characteristics according to the phases it went through and the places where it was known.

UNESCO has taken severe and vigorous steps to recognize that heritage is an acquired right of the individual related to his dignity, honor, and identity and deepens his integration into the society to which he belongs. In the past few decades, states and societies have attached utmost importance to the revival of this heritage, both tangible and intangible. They have developed a series of national charters, instruments, and constitutions that include social and behavioral conditions and policies on managing the reciprocal relationship between man and heritage. Those international covenants and charters ensured its protection and preservation, the latest of which was the UNESCO Convention on the Protection of the Intangible Cultural Heritage, which was launched in 2003 to be a beacon of guidance and an effective tool aimed at reviving and preserving this heritage from loss (Trugler, 2013, p. 9).

2.1.1. Types of Heritage

Religious heritage: Islamic civilization is a clear example of the splendor of the Islamic heritage found in the east and west of the earth, to have a significant influence on all civilizations. The Islamic heritage is one of the most extended types of heritage that has survived until now (Fahmy & Mahmoud, 2014, p. 56). Examples of Islamic heritage include the science, literature, and arts that appeared in Baghdad and the Levant that fascinated the onlookers with the splendor of the Arab-Islamic heritage, and we should not forget the Ottoman Empire, which is the best example of the splendor of Islamic architecture and its spread everywhere. It has palaces and mosques that represent the splendor of Islamic art and decoration (see Figure 2.1). The Islamic heritage in Andalusia is miraculously embodied. The Islamic Caliphate lasted for nearly eight centuries, leaving many mosques and palaces in Granada, Cordoba, and Seville, such as the Alhambra Palace and the Lions Fountain (Taha, 2016, p. 10).



Figure 2.1. Islamic manuscript (*Early Islamic illustrations*, 2019)

Natural Heritage: It means natural features and geological formations. This heritage is the most prominent globally and is included in the UNESCO World Heritage List. An example of the natural heritage is the marshes of southern Iraq, which were included by UNESCO in 2016 on the World Heritage List as an international nature reserve, and the archaeological cities of Ur, Eridu, and Warka located near them (Mahmoud, 2017, p. 6). The marshes are located in southern Iraq, and they are natural areas for several types of migratory birds in the winter seasons and several types of resident and migratory fish that come for breeding purposes in the summer especially, see Figure 2.2 (Hussein, 2013, p. 33).



Figure 2.82. The Marshes, Southern Iraq (*Mesopotamian marshes*, 2022).

Cultural heritage: It is considered a broad heritage because it includes the cultures of many peoples of all kinds, in terms of sciences, literature, arts, customs, traditions, intellectual and religious beliefs, and behavioral patterns related to life and marriage. Countries seek to preserve their cultural heritage by holding popular and national parties to preserve their heritage from disappearance. Cultural heritage has been included in the World Heritage List due to its importance among people, and a

committee has been established to protect the cultural heritage of all kinds (Al-Zahrani, 2017, p. 29). Forms of tangible cultural heritage include cultural heritage sites, historical cities and heritage landscapes, museums, movable cultural heritage, documentary heritage, and tangible underwater heritage. The Al-Mustansiriya School is one of the types of material cultural heritage remaining from the Abbasid period (see Figure 2.3). It is an old Islamic school that represents the first university in Islam. It was founded in the time of the Abbasid state in Baghdad in 1233 by the Abbasid Caliph Al-Mustansir Billah, and it was an important scientific and cultural center located on the Rusafa side of Baghdad (Al-Taif & Montaser, 2017, p. 254).



Figure 2.163. Al-Mustansiriya School in Abbasid period, 1233, Baghdad (Durgham, 2018)

Linguistic heritage: Language is the foundation and pillar of societies and is the origin of communication. Civilizations and societies are not formed without them. The Arabic language prevailed in the Arab society despite the cultural and ethnic pluralities that exist in it. Most of the population, including Africans and Circassians, speak Arabic fluently because the Arabic language is closely related to the Noble Qur'an, which was revealed in the language of the Arabs (see Figure 2.4).

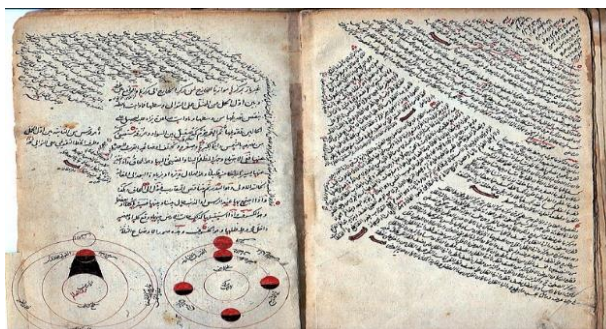


Figure 2.244. Manuscript of an Arabic scientific book on engineering, 18th century (Physics, 2022).

Scientific Heritage: The twentieth century witnessed great interest in the sciences of Arab and Western civilization from every side, whether Arabs, Muslims, or Western orientalist, due to the importance of preserving science and its continuity and returning the works of great scholars throughout the ages. This responsibility rests with all countries to revive the ancient scientific heritage and address issues of the history of science (see Figure 2.5). Academic departments have been established in universities specializing in the history of science; for example, as a result of the development of science in Islamic civilization, there were many inventions, including what was invented by the scientist Al-Jazari, a mechanical engineer from the twelfth century, if he invented the machine to raise water powered by water (Al-Jazari, 2012, p. 46).

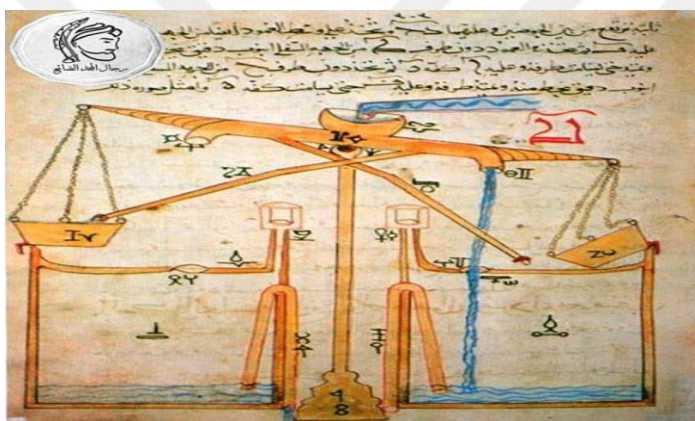


Figure 2.325. Manuscript from the book *Al-Jami' Between Science and Beneficial Work in the Industry of Tricks*, 1273 (Al-Razzaz, 1273).

Literary Heritage: The Arab and Western literary heritage is receiving the attention of critics and thinkers, as it is a window from which it overlooks different civilizations and draws from its inexhaustible river. The Arab literary heritage left by Muslims before the Renaissance received significant attention from Arabs, Muslims, and Western historians, due to its vast diversity and breadth. The Arabic language contains valuable treasures in its folds and great treasures that made everyone strive to illuminate his knowledge with its light, and among the Iraqi literary heritage are the stories of Kalila and Dimna and a Thousand and One Nights (Abu Bakr, 2018, p.4).

The importance of heritage is embodied in the embodiment of the local, national identity, and this identity does not come randomly; instead, it is traditions and concepts rooted in the past in its time and place and extending to the present. Identity

is linked to privacy to contribute to distinguishing the heritage of a people from others, as there are elements that distinguish that privacy and identity, as it is based on the cultural origins and references that are called folklore and the achievements produced by ancient human energies that still exist to this day (Ghazwan, 2010, p.17).

2.2.1. Reviving the Heritage and Civilizational Identity of Nations and Peoples

The concept of identity in the Arabic language is taken from 'he', meaning the essence and reality of a thing. It is like a fingerprint for a person distinguished from others; the meaning of uniqueness is also defined by identity (Fahmy & Mahmoud, 2014, p. 50). The civilizational identity of nations and peoples means cultural uniqueness, with all that the meaning of culture includes in terms of customs, patterns, behavior, inclinations, values, and outlook on the universe and life. National identity is also defined as the national form of life that an individual lives in his community involuntarily or chosen by him. National identity is governed by features such as language, morals, and societal customs that exist in the environment and are linked to nationalism. Personal identity distinguishes an individual from others through personal characteristics, culture, and inclinations, it is by his choice. Personal identity controls the emergence of voluntary affiliation in the individual, reinforcing the national identity (Belhoul, 2019, p. 20).

The importance of the community's national identity is its reflection of its benefit, as the national identity has great importance in achieving stability within the community. It works to unite all the different groups in religion, race, or language under fixed laws and regulations that follow the homeland in which the different groups live. It also achieves stability by unifying all individuals in one nation and building a bond between all members of society.

The national identity in every nation or people is the characteristics and features that distinguish it, translate the spirit of belonging to its people, and have its importance in raising the status of nations, progress, and prosperity, and without it, nations lose all the meanings of their existence and stability, even their existence or not. There are elements of national identity that must be present, and some of them may differ from one nation to another; among these elements are (Belhoul, 2019, pp. 40-42):

1- Geographical location, as one of the elements of national identity, is geographical location, as those who subscribe to it are included in a specific geographical location.

2- History: It is the common element that binds those who share a single national identity, and it is the events that passed through their fathers, grandfathers, and great-grandfathers in their collective capacity on this earth.

3- Economy: It is also one of the elements that bind the people of one people, as they are linked by one economic bond and one financial system, such as the unified currency system and the unified pricing system for some consumer goods. It is believed here that postage stamps are also elements that bind the people, and they are also economic ties due to their material value.

4- The one flag: The moral symbol unites all the people of one people and one cause. It is a tangible material thing, with a specific drawing and shape in specific colors, but it symbolizes a moral value: the national identity and belonging to the homeland.

5- Shared rights: where people of a single national identity enjoy the same rights, such as the right to education, expression of opinion, life with dignity, property, building on their land, work, and other rights that embody the meanings of national identity. In the relationship between identity and heritage, the heritage of nations and peoples is the central pillar of their cultural identity and the title of their pride in their civilizational identity in their history and present; The cultural heritage of nations and peoples has always been a source of inspiration and a vital source of contemporary creativity from which its artists, writers, and poets draw, as well as its thinkers and philosophers, so that new creations take their place in the cultural heritage map, and transform themselves into a heritage that links the nation's present with its past, and enhances its presence in the global cultural arena.

Cultural heritage is not only monuments, but it is also everything that affects a nation in terms of intangible expressions, such as folklore, songs, popular music, tales, and traditional knowledge that the nation has passed down through generations. As well as those multiple and different architectural edifices and that material remain of utensils, ornaments, clothes, documents, wall inscriptions, and others; they all express her spirit, the pulse of her life, and his culture (Al-Zahrani, 2017, p. 104). Heritage, in general, is the social concept of cultural systems and social norms passed

down from one generation to another, which took their place in society and became part of its entity. It also represents the living memory of the individual and society and thus represents the identity of that society.

Heritage, as mentioned, is the cultural and civilizational identity of any society or people, and any civil society depends on two aspects in its development process, the spiritual and cultural aspect heritage and the economic aspect physical. It is necessary to maintain a balance between these two aspects to ensure the development of society. In general, society loses its qualified elements for creativity by losing the rational and logical context of history without the dialectical link between identity and heritage. Conscious dealing with ancient civilizational creativity in the contemporary spirit is a rational temporal communication.

Heritage qualifies contemporary society to look to the future through inherited elements that assume objective insight through anthropological studies of society. It is an attempt to preserve the identity and civilization of the ancient nation to form support and the basis for what its sons build upon, and thus the practical construction of society proceeds from generation to generation. From this point of view, the need to revive identity and heritage is one of the necessities of preserving it, and it is a legitimate demand for all the sons of authentic nations.

2.1.3. Identity and Local Iraqi Heritage

Civilizational and Cultural Heritage is the property and treasures left by the ancients, as they are the material and immaterial bond of nations and peoples. It derives its roots and originality from adding to its other building blocks in its civilizational path to preserve its identity and originality. As mentioned in the previous paragraph, heritage means every concept related to the history of man in the experiences of his past, his living in his present, and his view of his future. People deal in different ways with their heritage; they deal with their heritage according to their knowledge structures and based on their rulings and concepts, so they are dealt with in different ways.

Iraq is among the countries with a diverse cultural and civilizational heritage that impacts the global cultural scene. Iraq is a place called in the past Mesopotamia. It is the birthplace of ancient civilizations, which left a clear impact on world civilizations

in the invention of cuneiform writing, city planning, and the development of law, mathematics, and astronomy in the ancient world. The history of Iraq extends for more than 10,000 years, and therefore Iraq was a crucial part of what is known as the clash of civilizations. The Greeks called ancient Iraq 'Mesopotamia' concerning its two rivers 'Tigris and Euphrates', which means the land of Mesopotamia.

Ancient civilizations arose in Iraq dating back to before the third millennium BC. The Sumerian civilization (3000-2370 BC) has highlighted many social, cultural, and urban meanings and witnessed significant development, as writing, cylinder seals, sculpture, and architecture were invented (See figure 2.6). It also witnessed development and progress within the centers of that civilization and the establishment of cities bearing a remarkable history, such as Lagash, Eridu, Ur, Warka, Nefer, and other centers of Sumerian civilization (Ghazwan, 2010, p. 80).



Figure 2.406. Cylinder seal of the Uruk, 3100 BC., Louvre Museum, (Crawford, 2016, p. 662).

Several empires have succeeded in the land of Iraq, which played an essential role in the ages of history due to its central geographical location between the East and the West, the abundance of fertile lands and the abundance of water, as well as the presence of essential minerals in its lands. Among the most important are the Sumerian, Akkadian, Babylonian, Assyrian and Chaldean empires. Therefore, Iraq possesses a massive cultural heritage of archaeological, intellectual, and social. Many of them and more than 90% are still under research and discovery if it is assumed that the land of Iraq contains 12,000 archaeological sites that need research and excavations to discover their contents (Ahmed, 2020, p. 6).

Iraq was the cradle of an ancient civilization. One of the earliest human attempts at agriculture and animal domestication began in the seventh millennium BC, and cities

and cultural centers arose on the shores of the two great rivers, the Tigris and Euphrates. It was one of the oldest human attempts at writing and codification, which led to the flourishing of education, laws, and codification of medicine, chemistry, mathematics, astronomy, art, literature, trade, industry, and others. These early attempts became the solid foundation upon which the ancient Iraqi civilization was built later. Among the examples of discovered antiquities in the Iraqi civilization is the Obelisk of Hammurabi, or the Code of Hammurabi, or the laws of Hammurabi, which represent the codification of the first laws in the world (Al-Zayyat, 2014, p. 20). It is a Babylonian set of laws numbering 282 legal articles recorded by King Hammurabi, the sixth king of Babylon (1792 BC - 1750 BC) (Marzouk, 2004). A cylindrical obelisk illustrates laws, legislation, and punishments for those who break the law. It focused on theft, farming or shepherding, property damage, women's rights, children's rights, animal rights, slave rights, murder, and death (see Figure 2.7).



Figure 2.487. Hammurabi's Obelisk, (1750-1792 BC.), Louvre Museum, (Code of Hammurabi, 2022)

In the Middle Ages, Iraq was conquered by the Achaemenid and Seleucid empires and the Parthian and Sassanid empires during the Iron Age and Classical Antiquity. The Muslims also conquered Iraq in the era of the Rightly Guided Caliphs in the seventh century AD; after they removed the Sassanid state, Iraq became the center of the Islamic state in the caliphate of Ali bin Abi Talib. Then the golden age of Iraq was during the Abbasid Caliphate in the Middle Ages, and after a series of invasions

and conquests, Iraq became under the rule of the Buyids, and the Seljuk Turks fell to the Mongols in 1258. After that, Iraq became under the control of the Ottoman Empire in the sixteenth century AD, and the rule of the Ottomans continued over Iraq until the First World War. The rule of the Ottoman Empire ended with the First World War, and Britain occupied Iraq and came under its direct administration the British Mandate; then, the Iraqi Kingdom was established in 1921, when Iraq gained official independence in 1932. Iraq became a kingdom until the establishment of the Iraqi Republic in 1958, which ended the monarchy and began the republican era.

From the preceding, it can be said that Iraq has a wealthy heritage in various cultural fields material and intangible heritage, and it is known that Iraq has an extensive heritage store. From this standpoint, Iraq celebrates its past achievements in the Babylonian, Assyrian, Sumerian, and Akkadian eras, where the discovered antiquities confirm an ancient civilization that prevailed and then perished in Mesopotamia.

Many monuments of the Assyrians and Sumerians have been found in Iraq, and among the existing monuments are huge buildings called ziggurats; ziggurats are one of the most prominent features of those ancient civilizations, and about 35 ziggurats have been discovered from them so far, distributed in the various governorates of Iraq. The sources indicate that it is older than the pyramids of Egypt, Peru, and the Mexican Incas, and among the most famous ziggurats in the world are the ziggurat of Ur in Iraq near the city of Nasiriyah and the ziggurat Aqarquf near the capital Baghdad (see Figure 2.8).



Figure 2.568. Ziggurat of Ur, 2100 BC., southern Iraq (Klein, 1981).

Iraq also reached the peak of its glory in the eighth and ninth centuries AD during the era of Islamic civilization during the Abbasid Caliphate, when Baghdad headed the most prosperous civilizations in the world. As Iraq reached the golden age in the Islamic era, Islamic schools and universities spread, and Baghdad became a destination for the world in scientific and cultural development, the flourishing of science, and various discoveries at all levels. Architecture in Iraq, especially in the capital, Baghdad, is a mixture of contemporary and heritage, as most of the buildings are of contemporary style in construction, with some beautiful old buildings and other places in thousands of ancient and modern sites across Iraq. Some areas of Iraq are also distinguished by a folk heritage such as the production of beautiful hand tools, including traditional rugs and carpets.

Iraq abounds with many influential names in the fields of art and literature. On the level of poetry, we mention one of the greatest Arab poets, namely Abu al-Tayyib al-Mutanabbi in the Abbasid era, as well as al-Farazdaq. In the modern era, such as Abd al-Wahhab al-Bayati, Muhammad Mahdi al-Jawahiri, Nazik al-Malaika, Ahmad Matar, Badr Shakir al-Sayyab, Jamil Sidqi al-Zahawi, Ma`ruf al-Rasafi and others. Also, it is necessary to mention a group of designers and architects on the architectural level, including Rifaat Chadirji, Zaha Hadid, and Muhammad Makiya. Among the pioneers of plastic art, we mention Faeq Hassan, Ismail Fattah Al-Turk, Khaled Abdel Aziz Al-Qassab, Laila Al-Attar, Mahmoud Sabry, Jawad Selim, Shaker Hassan Al Said, Nuha Al-Radi, Faisal Laibi, Ghassan Faydi, Abbas Al-Kadhim, and Naziha Selim.

Iraqi football has many football achievements at the local, Arab and international levels. Football is the most popular sport in Iraq, as the Iraqi Football Association was established in 1948, and Iraq joined FIFA in 1950. Many music, poetry, and religious festivals are held in Iraq, including the Babel International Festival, the Al-Mirbad Poetry Festival, and the Spring Festival in Mosul. Given Iraq's cultural, historical, and natural richness, it contains many ancient museums rich in their content. Each Iraqi city contains several historical and natural museums, including Al-Baghdadi Museum, Iraqi Museum, Natural History Museum, and Mosul Museum.

2.2. THE HISTORY OF STAMPS AND POSTAL SERVICE IN THE WORLD

Stamps have been necessary throughout history and have documented historical eras with different knowledge content. It constitutes a historical document that clarifies the history and civilization of nations and their political, economic, and social conditions, and through which the titles of kings, princes, and rulers and the history of each ruling period are revealed. It also shows new data that researchers may have neglected or disagreed about. It is a complex document to challenge, and it is a window into the past, reflecting the culture of nations and clarifying their religion, language, customs, and traditions.

Postal stamps for any country indicate power, control, and influence, and it has relations outside its borders. Stamps have formed throughout the ages as mobile embassies for the issuing authorities, and they have always carried messages with definite meanings and indicators of the level of the state's advancement in all fields (Al-Huwaidi, 2017, p. 273-274). Also, postage stamps have played, and still are, decisive roles in determining the civilized direction of the man. From the practical side, stamps were a means of advance payment or coverage of postal tariffs placed on the envelopes of letters or packages prepared for mailing, or they could be affixed to a document showing that the fees had been paid and that the document was universal.

Moreover, the primary function of the postage stamp 170 years ago was no more than being a currency in which he pays for the expenses of the letters, but those with experience in this field quickly realized that these stamps scattered in the billions around the world are of great benefit, as they are valid for identifying the country (Suleiman, 2006, p. 295). Postage stamps transmit images and symbols from history, civilization, politics, sports, and technology, and all of this is enough to raise the nation's mention and spread its reputation.

Thus, a stamp can be defined as a small piece of paper on which a drawing appropriate to the country that issued it is printed. The purpose of the postage stamp is to show the amount of material value that one must pay, for the postage stamp does not represent only a financial value affixed to the face of the letters. However, it is an advertising means or a manifestation of the celebration of certain occasions or

events to highlight their importance or document their history. In addition, he achieves a decent financial return by acquiring it from stamp collectors. The postage stamp must be distinguished by its quality in its design, production, or final form (Suleiman, 2006, p. 401).

Throughout the history that postal stamps have gone through in the world since their appearance in several stages, the form and content of the stamp evolved, as the postal messages in their early era did not bear any sign indicating the payment of the fee by the sender or the addressee. Perhaps the first sign known was the Docra sign in England in the fourteenth century, then it was known after that Bishop in England as well (Marzouk, 2004, p.23).

The history of stamps tells us that the emergence of the postage stamp dates back to the nineteenth century; during the first centuries of the postal service in Europe, the Englishman Roland Hill, the British Postmaster, noticed in the year 1837 a group of problems that undermined the importance and prestige of the Postal Service, as the recipients refused to pay the priceshe parcels they receive, by protesting once that they did not have the financial means to pay the fees for parcels and postal letters, or again that they did not ask to receive the mail (Marzouk, 2004, p. 25).

Therefore, Roland Hill suggested that postal fees should be paid in advance by the sender of mail or parcels in order to avoid loss and also not to reduce the turnout of senders to these letters or parcels (Suleiman, 2006, p. 210). Thanks to Roland Hill's proposal, the poor could bear the cost of sending letters, and it was the sender paid for sending the letter by purchasing the stamp, not the recipient, as was the case before. So, the first postage stamp was issued in 1840, which bore a portrait of Queen Victoria's head drawn by artist Henry Corbould, commissioned by the printing company chosen to print the postage stamp, Perkins, Bacon & Petch. Two editions of this stamp were issued, one in black and the other in blue. It is noteworthy that the postage fee was set to be one penny, equivalent to \$0.01, for letters weighing no more than 14 grams; two editions of this stamp were issued, one in black and the other in blue (see Figure 2.9) (Benziani, 2018, p. 30).



Figure 2.649. The first postage stamp, portrait of Queen Victoria-Queen of England, 1840 (*Penny Black*, 2022).

It is noticeable that when the first postage stamp was issued in 1840, there was a general form of postal service, then it appeared after that that some people did not put enough stamps on their letters. Hence, the stamp decides the required fee, parcel mail, airmail, and other special services. Stamps were issued to suit all needs, and these stamps were all of one size. Switzerland was the second country to issue its postage stamp, followed by Brazil in 1843, which preferred to choose an abstract drawing instead of a portrait of Emperor Pedro II so that the postage stamp would not distort his image (see Figure 2.10) (Marzouk, 2004, p. 26).



Figure 2.730. The first Swiss 4 and 6 cent postage stamps, 1843, Zurich, Museum für Kommunikation (*Swiss Stamps*, 2010).

Then came the United States, which issued official stamps in 1847, where the value of the stamps was 5 and 10 cents, which is the equivalent of much less than a dollar, and these stamps also bore the image of Benjamin Franklin and George Washington (see Figure 2.11) (Marzouk, 2004, p. 41).



Figure 2.811. American Stamps bearing the portraits of Presidents Abraham Lincoln and Benjamin Franklin, 1867, US. (Barinoff, n.d.).

On January 1, 1849, France issued a stamp bearing the symbolic figure denoting freedom, and in 1852 it was replaced by a portrait of Prince Louis Napoleon Bonaparte. Ceres was the first series of postage stamps in France, issued in six different denominations from 1849 to 1850 to represent the French Republic. Then several countries followed, issuing postage stamps, including Germany and Belgium in 1849 (see Figures 2.12 & 2.13) (Benziani, 2018, p. 36).

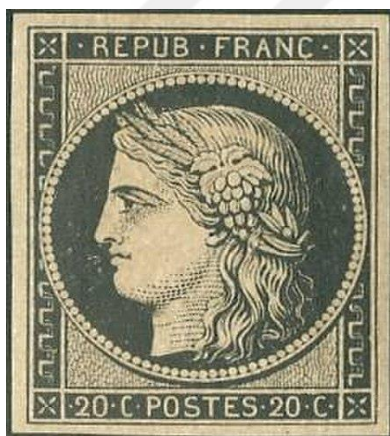


Figure 2.892. A French stamp from the Ceres series, valued at 20 black cents, 1849-1850 (Ceres, n.d.).



Figure 2.13. First German Stamp, Bavaria Scott No. 1, 1849 (*Postage stamps and postal history of Germany*, 2022).

Also, in 1953, the British Cape Colony issued its first stamp, which had an advantage in its form, and since then, Latin America and some Francophone African countries have issued local stamps that take different shapes and contain images and symbols of those countries. By the 1860s, most countries issued their postage stamps. It is also noted in the history of the emergence of postal stamps in the world that the first issues of the stamps did not bear the name of the country that issued them because all stamps at that time were British, and until this moment, Britain does not print its name on its stamps but instead puts the image of the current king to indicate that she is British.

As for the Arab countries, the first stamp was issued in the Arab countries in Egypt in 1866. The first set of seven ordinary stamps bearing Ottoman inscriptions was issued, and their denominations were 10, 20 Para, 2 Kuruş, and 5 Kuruş. The Egyptian government postage stamps appeared in 1893, and the word Amiri was written inside it, but in 1907 it turned into the word Amireb, and commemorative postage stamps or occasions stamps appeared in Egypt in 1925 during the reign of King Fouad (see Figure 2.14).



Figure 2.1053. The first Egyptian stamps (*Postage stamps and postal history of Egypt*, 2022).

In other Arab countries, in Saudi Arabia, the Ottomans established post offices in several Saudi cities such as Abha, Al-Ula, Tabuk, Yanbu, and others, and an Egyptian Post office in Jeddah. However, the first Hejaz postage stamps were not issued until 1916 and continued until 1925 (see Figure 2.15) (Al-Husseini, 2009, p. 15).



Figure 2.1134. The first Saudi stamp (*Commons:Stamps*, 2005).

In the Sultanate of Oman, the postal service began in its official form in 1856, when the first post office was opened in Muscat. The stamps used were the Indian stamps and continued to be used until 1947. In 1948, after Britain took over the postal administration, the British stamps were used until 1966, when the postal service in Oman was transferred to the Omani administration, and thus the first set of stamps was issued in the name of Muscat and Oman with pictures of castles and the state emblem (see Figure 2.16) (Al-Husseini, 2009, p. 16).



Figure 2.1215. Indian stamps that were used in Oman, 1943(Al-Husseini, 2009)

As for Lebanon, after its occupation by the Allied armies, the stamps of “Khalis Al-Ujra” were used, then, later, French stamps with embossed were used. In 1925, the Lebanese Postal Authority issued the first set of stamps, and in 1928 the text “Republique Libanaise” was added to it, after which the regular and commemorative issues of the Lebanese state followed (see Figure 2.17) (Al-Huwaidi, 2007, p.10).



Figure 2.1296. Lebanon postage stamp (Al-Huwaidi, 2007)

As for the stamps issued by some international organizations, the first international organization to issue stamps in its name was the League of Nations, based in Geneva and started in 1922. Using the same Swiss stamps with the addition of the League of Nations to it, the Swiss Post Office also printed stamps for use in the International Labor Office in 1923, the International Bureau of Education in 1944, the World Health Organization in 1948, the International Organization for Refugees in 1950 and the World Meteorological Organization in 1956, and the Universal Postal Union in 1957 (Marzouk, 2004, p. 30).

Because UN postage reflects the work of the world organization, it goes beyond directive to call attention to global problems and serves as a reminder of the UN's commitment to its goals. Among the recent postage stamps, it has issued a stamp for preserving wild animals of endangered species, the environment, world peace, the fight against AIDS, and the promise of a better world (see Figure 2.18) (Marzouk, 2004, pp. 21-22).



Figure 2.1377. First United Nations postage stamp, 1951 (*Postal history Icao*, 2022).

2.2.1. History of Stamps and Postal Service in Iraq

Historians believe that the post arose with the emergence of writing. After man learned to write, he began to think about how to transfer it to other places, and from here, the idea of the post was born. History books have reported that the postal service existed 3000 years BC, but with different methods and methods that suit the capabilities and circumstances of that era. The oldest postal service known in Iraq and documented through archaeological finds is what was administered by the Assyrians.

As archaeologists found during archaeological excavations in several cultural and archaeological sites, including Nineveh sites, many commercial letters were written in cuneiform writing on clay tablets and preserved in labeled clay envelopes, which may be the oldest known postal service in Iraq. Archaeological excavations indicate that the Assyrians and Babylonians used engraved bricks in their correspondence and correspondence, and they used caravans to transport mail from one city to another (see Figure 2.19) (Al-Saadi, 1962, p. 105).



Figure 2.1458. A letter from clay from the civilization of Iraq written in cuneiform script (Al-Saadi, 1962, p. 105).

These letters were sealed by cylinder seals, as the ancient inhabitants of Iraq were the first to invent flat cylinder seals, and they moved to neighbor regions until they reached Egypt and Greece in the west and India in the east. The seal was a means of identifying the person sent to the addressee, and each ruler had his seal (Al-Nujaidi, 1996, p. 2). As for the mail in its organized form, it dates back to after the expansion of the borders of the Islamic state. The Arabs set up postal stations on desert roads as means of comfort, and when the Muslims arrived in Iraq, they developed a little in the postal methods (Hussein, 1999, p. 8).

Historical evidence shows that letters were written 1400 years ago and were sealed by the sender. They appeared in the era of the Prophet Muhammad (PBUH) during his call to Islam and the expansion of the Islamic state. After the post became an essential means of communication, many attempts were made to find a way to facilitate the use of postal services.

Thus, as was indicated, the letters became stamped with the seal of the company or the party that transmits the messages to citizens, but their fees were expensive, and they failed until 1840, when the first international stamp was used (Hussein, 1999, pp. 16, 9). Countries began to derive postage stamps from their letters, and stamp stickers on letter covers became common (Al-Saadi, 1962, p. 105). With the development and emergence of civilizations that passed through Iraq up to the nineteenth century, the first stage in which the postal stamp developed in Iraq was under the rule of the Ottoman Empire. The establishment of postal services in the Ottoman Empire began in 1840, and the first Ottoman postage stamp was issued in 1863; there were only four post offices in Iraq in those years, spread in the governorates of Iraq, which were called states such as Baghdad, Basra, Mosul, and Kirkuk. No unique stamps were issued for it, but each of these four cities' names was added in Arabic letters and black ink above the stamps issued in Istanbul (see Figure 2.20) (Al-Jassem, 2009, p. 170).



Figure 2.1539. Ottoman postage stamp used in Iraq, 1863 (*The Postage Stamps of Iraq*, 2022).

During the First World War, the Indian units that entered Iraq with British forces used extra-print stamps imprinted with the symbols 'I.E. F' in military mail. During that period, post offices increased to 55 at the beginning of the First World War. In

1868, these services joined the Indian Civil Postal Service and used British India government stamps (see Figure 2.21) (Darwish, 2014, p. 12).



Figure 2.1619. A postage stamp representing the British India government, (1868), Baghdad (*The Postage Stamps of Iraq, 1917-1958*, 2022).

British post offices continued to provide their services until the outbreak of World War I in 1914 when the Ottomans closed them. However, when the British occupied Basra in 1914, the British brought British India stamps and re-entered them, whereas the Ottoman stamps continued to be used alongside them. After their occupation of Iraq, the British used, in addition to the stamps of the British Government of India, the Ottoman stamps that they found in the post offices after adding to them in black ink 'IRAQ, IN BRITISH OCCUPATION', provided that the price of the stamp is paid in rupees (see Figure 2.22) (Darwish, 2014, p.12).



Figure 2.1691. An Ottoman postage stamp with English text added in black ink, 1920,

The British also used extra-printed stamps for various Turkish stamps during the occupation, a set traditionally known as the "Mesopotamian" edition. The postal service in Iraq began in its proper form with the entry into the British Mandate, which was granted to Britain by the League of Nations in 1920. Postal matters in Iraq

proceeded during this period under the administration of the British Mandate and according to some regulations and statements that they issued from time to time until Iraq gained its independence in 1921. During this year, a draft postage stamp was issued for the new country bearing the name of Iraq. These stamps were designed by two English designers: Florence Edith Cheesman, who signed her name on the design of the stamps on and drew the letters (EC), and Marjorie Josephine Maynard, who signed the stamps designed by MJM in 1921 (see Figures 2.23& 2.24).



Figure 2.23. Fragment of a postage stamp featuring the name of the English designer Florence Edith Cheesman, 1921 (Al-Nassery, 2021).



Figure 2.1739. Fragment of a postage stamp showing the name of the English designer Marjorie Josephine Maynard, 1921 (Al-Nassery, 2021).

The Bradbury Wilkinson & Co company began engraving stamp plates and printed them in London. The drawings of all the group's stamps were engraved on metal graphic plates, except for the stamp with a value of one rupee, which represents the symbol palm, which used lithography technology. It took a long time to complete the designs of these stamps from 1923 until 1927, and the final series of designs for these stamps consisted of 12 postage stamps, which included eight different designs depicting scenes and images from ancient history to the period of their issuance. The physical value of the stamp in the currency ana and rupee was surrounded by the words 'Iraq' and 'Postage & Revenue' (see Figures 2.25, 2.26, 2.27, 2.28, 2.29, and 2.30).



Figure 2.25. Postage stamp depicting an Assyrian sculpture, designed by Marjorie Menard (Al-Nassery, 2021).



Figure 2.26. A postage stamp depicting Taq Kasra, with a value of 3 annas (Stamp Iraq 1923, 2005)



Figure 2.27. Postage stamp depicting a Babylonian sculpture valued at 2 anat, designed by Marjorie Maynard (Al-Nassery, 2021).



Figure 2.28 A postage stamp depicting the city of Kadhimiya, valued at 6 anat, Designed by Florence Edith Cheesman (Al-Nassery, 2021).



Figure 2. 1755. Postage stamp depicting a palm tree, designed by Florence Edith Cheesman (Al-Nassery, 2021).



Figure 2.30. postage stamp depicting Camel of Al-Dulaim' worth 4 Annas, designed by Marjorie Menard, (Al-Nassery, 2021).

It is noticeable that the first thing that attracts attention to the stamps of this collection is their diversity. They were in different colors, and then other copies were printed on which a text was added in black ink in the English language "On State Service." As the first Iraqi stamp depicting a symbol or an Iraqi political figure, it was the stamp that bore the image of the King of Iraq, Faisal I, and its value was one rupee and was issued in 1921, followed by the issuance of a series of postage stamps with 13 material values in 1931 (see Figure 2.31).



Figure 2.31. A postage stamp bearing the image of the King of Iraq, Faisal I, at a value of one ounce, (1927), Iraq (Pinterest, 2019).

After the independence of Iraq from the British Mandate, a new national currency appeared: the fils and the dinar, and accordingly, Iraqi postage stamps were printed with additional editions bearing the image of King Faisal. They were issued on 1 April 1932. Moreover, shortly after that after 9 May, these postage stamps were replaced by new designs in which the value of the Iraqi currency was introduced through their design and became valued in the new currency. After King Ghazi of Iraq assumed the throne, he required the Iraqi postal departments to design new stamps, so in 1934, postage stamps were printed that had the same design as King Faisal stamps but sideways to King Ghazi in the middle (see Figure 2.32).



Figure 2.32. A postage stamp bearing the image of the King of Iraq Ghazi, a 50-fils stamp, 1934, the Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

A new series was also issued in the year 1941, and it is evident through the graphic design of this series that the features of the Iraqi identity began to appear in the designs by giving the shape of the stamp a local inscription, as well as new colors and values that were issued in the following year, and the series of postage stamps includes 23 stamps. In 1942, the first stamp was issued showing King Faisal II as a

child and then appearing as a teenager in the subsequent series issued in 1948 (see Figure 2.33).



Figure 2.33. A postage stamp bearing the image of King Faisal II of Iraq, with a value of 50 fils, 1941-1948, Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

As for the second stage of the history of postal stamps in Iraq, which dates to the second half of the twentieth century, the first Iraqi commemorative stamp was issued in 1949 to record the seventy-fifth anniversary of the Universal Postal Union. King Faisal was crowned in 1953, and he was also registered by issuing a collection of 3 stamps, With a postcard. It is also noticeable during that period that the issuance of stamps was issued under the Iraqi Postal Law, but without regulations and details, and its collections were distinguished by drawing the image of King Faisal I and Faisal II the coronation, which is the last of King Faisal's stamps, which appeared partially before the 1958 revolution, and that all the stamps that were issued and not issued were printed a different edition (see Figure 2.34).



Figure 2.34. An Iraqi stamp worth 5 fils, 1958, Iraq, The Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

After the establishment of the Iraqi Republic on July 14, 1958, and the proclamation of the republican system in Iraq, a statement was issued by the Ministry of Communications stamping the usual postage stamps with the phrase Iraqi Republic, after which the postage stamps began bearing this stamp (see Figure 2.35).



Figure 2.35. An Iraqi postage stamp depicting the leader Abdul Karim Qasim during founding day of the Iraqi army, 1960 (*Stamp IQ 1960 30f Army Day*, 2022). The Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required

The period during which the Iraqi leader Abdul Karim Qasim ruled was known to issue commemorative stamps, including many stamps depicting the leader as a leader, and later Iraqi postage stamps were issued depicting other presidents who appeared after Abdul Karim Qasim's rule, though not frequently, and stamps were issued documenting various Iraqi occasions. Including national and official holidays (see Figure 2.36).



Figure 2.36. An Iraqi postage stamp issued on the Iraqi Army Day, 1967, The Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

In the seventies, interest began in postal departments and the issuance of postage stamps from a technical, intellectual, and documentary point of view in new designs to choose distinctive stamps that confirm the political and media orientation of the Iraqi state (see Figure 2.37).



Figure 2.37. An Iraqi postage stamp issued on Nowruz, 1971, The Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

The eighties also included issuing a set of commemorative stamps documenting the Iraqi Iranian war and, in the nineties, a set of stamps documenting the period of the economic siege imposed on Iraq (see Figure 2.38).

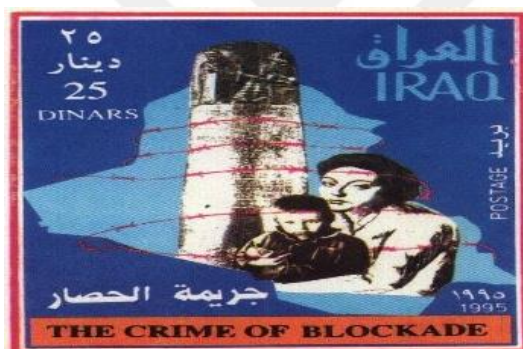


Figure 2.38. A postage stamp documenting the economic blockade period, 1995, The Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

Iraq owns a Postal Museum, a museum located in the city of Baghdad. The museum was officially opened in 1989. It contains most of the Iraqi Postal Service's publications, stamps, and postcards. It also contains the equipment used in the transport and preservation of mail from the era of the Ottoman Empire in 1912 until the end of the twentieth century. Iraq also has a special postal law, as after the issuance of Law No. 83 for the year 1963, postage stamps are designed and issued by a decision of its board of directors and revenues, as it constitutes an integral part of its budget.

CHAPTER THREE

3. THE FORM AND CONTENT OF POSTAGE STAMPS

The postage stamp has artistic artistry that has undergone essential developments in design, printing, and production and is still in continuous progress worldwide according to the developments of the times. In addition to the purpose of the functional financial character, and considering the character has a function that authorizes the movement of movement and travel for messages, it also constitutes an open message for his country's history, geography, culture, and economy that is, it is a civilized message. Character worldwide expresses aesthetic symbols related to the creative thought of peoples and is closely linked to local and international fine arts. Because of its small size compared to the usual paintings, its creation is considered a handicraft and artistic work that needs the highest levels of accuracy and perfection (Suleiman, 2006, pp. 399-340). To be able to describe and analyze the form and content of any postage stamp in terms of its graphic design, we must understand well the parts that make up the postage stamp and the components of the stamp design and production mechanism itself. Among the things included in the postal stamp are occasion, color, paper, gluing, edge of the stamp, printing inks, and methods of printing stamps.

3.1. OCCASION

The occasion, as it is known, can be created and its date determined, and the countries that have famous occasions are keen to select the events and occasions that deserve to be issued their stamps; these occasions may become an essential factor in spreading the culture of that country. It can be said that the postage stamp can express the memory of a people, whether it is good or bad, their happiness, their misery, their success, their failure. All political, cultural, military, and other events can be read in the context of the country's postage stamps that produced them, as they are identity and heritage that we must know and preserve. Postage stamps also have cultural benefits through they contain various national, Arab, and international topics and occasions and may contain archaeological and cultural landmarks and pictures of kings, presidents, and prominent scholars (see Figure 3.1).



Figure 3.1. Iraqi postage stamp issued on May 1 International Labor Day, 1971, The Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

As well as economic, social, political, scientific, and sporting occasions, in addition to the images contained in the stamp of historical, geographical, and cultural manifestations that represent the identity and heritage of any of the countries that issue those postage stamps.

3.2. COLORS

At the beginning of the design of postage stamps in the world, there were color specifiers based on the instructions of the Universal Postal Union, which established a table of colors to be used in printing the postage stamp so that each class of the postage stamp had a specific color in it such as green, red and yellow. Stamps are designed in several colors, some of which depend on the shape of the original image, especially the famous works of art. However, a large number of publications and their different categories and a large number of colors in the stamp give impressive artistic results. For example, stamps that contain paintings preserved in international museums, so the countries of the world, including Iraq, relied on submitting pictures of some paintings or art collections taken from museums to the artists of their countries, or scenes from nature such as flowers and animals, or histories, such as groups of great men or famous scholars. Moreover, all this is done in innovative and attractive colors. All these factors led to the lack of dependence on these tables, and thus the design of the stamp became chromatic based on the principles of modern graphic design (see Figure 3.2) (Suleiman, 2006, p. 413).



Figure 3.2. Iraqi postage stamps containing various paintings, The Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

Colors are also of great importance in producing and designing postage stamps, and the ink used is also essential in printing stamps, as it must have unique features that make its shape last for long periods without fading its colors. Therefore, special ink is used in some printing presses of countries that print stamps. In general, the great competition between the countries of the world is observed today to issue beautiful and attractive stamps that are satisfied with the owners of stamps or those who deal with them because the bright colors and attractive themes are free advertising for these countries from the tourist and historical destinations, except for being a significant material resource (Marjorie, 1963, p. 85).

3.3. STAMP PAPER

No specific type of paper is required regarding the quality of paper used for printing postage stamps. Throughout the history of stamps, they have been printed with paper of two main types, textured paper, or coated paper similar to watermarked paper. Also, some stamped paper contains a silky texture, which is used to prevent attempts to remove the post office stamp and resell it as a new stamp. Stamps were issued on paper coated with a film to prevent postage stamps from being removed, including Austria 1899-1906, which put varnish on the stamp, and Russia, which in 1909 placed intersecting lines over the stamp, which are removed when trying to remove the stamp.

In general, postage stamp presses take special care of the paper that should be used in printing. So, it is known that it must have a high ability to absorb the precise

characteristics of the typographical registration and its stability, in addition to focusing on the dimensions of the design lines and the durability and accuracy of the fibers for the possibility of making precise holes that determine the sizes and shapes required for stamps. The paper should also be distinguished by securing the stamp against forgery and forgery and should contain the watermark (Suleiman, 2006, pp. 415-416).

3.4. GLUING

As it is known, postage stamps are glued from the back with a layer of glue that is characterized by strong adhesion and not rapid decomposition by moisture, heat, or storage, considering that it does not cause health damage to the user. The purpose of this process is to stick the stamp on the envelope and to perform this process, the background of the stamp is touched with adhesive materials, most of which is gum Arabic, which Britain used until 1968. Dextrine, a starch derivative, was also used. At the beginning of the history of stamps, the adhesive material was placed by hand, but now it is done quickly and mastery using special machines.

3.5. PERFORATION

When postage stamps were used in the first half of the last century, the stamps were not serrated or perforated from the sides, and scissors were used to separate one from the other. The teething process was not known until Irishman Henry Arthur invented the machine in 1847; where this machine makes holes between Stamps so that they could be separated from each other quickly and easily (see Figure 3.3) (Marzouk, 2004, pp. 419-421).



Figure 3.3. Showing the serrated or serrated edges of the postage stamp, 1847.(Marzouk, 2004)

3.6. PRINTING POSTAL STAMPS

Typography plays a major role, which is that of communicating and it does it by titles, paragraphs, columns and is based on how these are integrated with the other elements of the post stamp, thus defining the style (sober and functional, fun and flashy, etc.). Typeface is used on three basic levels: texts (arranged in columns, paragraphs around images), headlines (in words or phrases) or in small sections (such as subtitles or captions) or even others that are more discreet (number, section titles) (Laura, 2010, p. 3)

Throughout the history of the postal stamp industry, there were four main methods of stamp printing known to printers a lithograph linear etching, zincograph, typography, and lithograph (Mohammed, 2018, p. 325).

The printing technique of postage stamps did not arise out of thin air, but rather emerged as a result of using old typographical traditions that had been used in the preparation of securities. Full metal engraving technique (on iron or copper plates). Four basic printing methods are used in the production of postage stamps:

3.6.1. The Prominent Printing

In this process, the designer engraves on a small piece of soft steel known as the seal, and this method was commonly used, but today modern methods are used in printing.

3.6.2. Flat Intaglio Printing

It is a copper surface that contains a hand-engraved model, and this method has been used for a long time in the printing production of postage stamps. The advantage of engraving with a chisel on metal is limited to the importance of clarity of drawing lines drawn on a printing plate and their accuracy by the artist.

3.6.3. Rotary Intaglio

The printing surface is produced in this method using a photographic method using chemical compounds that are sensitive to light. Therefore, the prints taken from the printing cylinders are identical to a large extent. This softness is characterized by its great richness in shades in the case of regular photographs. This method is modern. Relatively in the production of postage stamps compared to other stamps.

3.6.3. Printing From a Flat, Indirect Surface (Offset)

This is the most common method for producing multi-colored postage stamps, along with the rotogravure method. (Al-Bahnasi, 2010, p. 373).

3.7. THE GRAPHIC DESIGN OF POSTAGE STAMPS

Based on the urgent human necessities in meeting personal and public needs, the importance of graphic design arises in its various disciplines, as it is a human system and is considered one of the technical foundations affecting our contemporary life (Al-Bayati, 2012, p. 14). The meaning of 'to design' as a verb refers to the process of creating and developing a plan for a specific technical product and its system or organizational structure. Design means forming a plan for any component that has a purpose and benefit to the human being, and in the end, the implementation of that plan in the form and composition of the final product from the design process (Al-Bayati, 2012, p. 13). In general, the graphic design depends on the designer's ability to innovate and design a new idea based on originality and contemporary presenting ideas (Ghazwan, 2010, p. 43).

A person can invent his fantasies as he wants according to his functional needs in life and the pursuit of innovation and innovation for his living and his life, so design becomes a necessity for him.

To achieve its purpose and reach its goal, every design must employ the new on both the formal and functional sides. The innovative thing is an innovative addition to revitalize life and manage the affairs of our lives and comfort (Fleih & Abdel Aziz, 2011, p. 21).

The science of design is based on observation, study, change, and development, and it is the product of acquired knowledge that a person obtains according to a deep vision from experience (Al-Nujaidi, 1996, p. 68)

The design has been defined as the planning process of forming something and creating it purposefully and satisfactorily that satisfies the human need, both utilitarian and aesthetically (Al-Bayati, 1996, p. 13). It can be said that the design has two interfaces: the mental appearance and the implementation stage.

The design idea 'concept' is one aspect of the design process and is considered the most crucial element in showing the graphic designer's ideas and directions, and its concept can be identified as follows: It is the general plan through which solutions can be found for graphic design. They are also the primary bases for developing and preparing the general objective of the graphic or print design project.

Pablo Picasso says as Al-Bayati mentioned in his treatise, "Different topics require different methods, and this is necessarily a development or progress, but with the necessity of agreement between the idea that one wants to express and the means of expressing this idea" (Al-Bayati, 1996, p. 21- 22).

Graphic design is achieved in three stages: the imaginative stage, the design stage, and the applied stage. Each stage has visuals and imaginary circumstances emotional, innovative, and executive (Al-Nujaidi, 1996, p. 70).

The graphic design in the world went through several stages, including the stage that chosed to conduct this study, which is the period of the second half of the twentieth century, that was noticed in the middle of the 20th century the Second World War covered all of Europe. When it ended graphic design became the new trend. Because of the developing entertainment industry and opening new firms, designers became more valuable. Great examples are the developments of the automobile industry and the film industry. The manufacturers had the need for promoting their products through posters and advertising in newspapers or magazines. The music industry also was developing, and musicians were needed in covers for their albums. Graphic designers became full-time employees just like other people. One of the important moments was the rise of pop art. It was founded in London by Richard Hamilton and Eduardo Paolozzy (Lyallya, 2016, p. 13).

3.7.1. The Most Important Artistic Movements

3.7.1.1. Bauhaus

The Bauhaus School was established to teach modern graphic art and art design Furniture and architecture in Germany in 1919, and it was a real revolution in Germany History of design in the world, this act is played Modern tastes and art

education through fine arts with the arts applied in one curriculum (Ghaith, 2011, p. 163)

The teachers and students in this school were influenced by the movements of modernity appeared in Europe such as expressionism, constructivism, and Dadaism, and in general the content of this school is based on the geometrical employment of shapes instead mainly from clinging to visual relationships; they went out the usual, and the decoration of the elements was limited to heavy elements, circles, And squares, and they replaced photographs with drawn ones very realistically.

3.7.1.2. Swiss Design International Typographic

This movement was launched in the fifties from Germany and Switzerland, and the essence This movement spread widely around the world and remained a strong movement for two decades period of time, and its influence continued in the nineties.

The optical properties in this method were based on the unity of design resulting from The difference in the elements on the one hand, which is built on a grid computed mathematically, on the other hand (Ghaith , 2011, p. 163).

The images in this movement appeared thematically as expressed Realism and not exaggerating the allegations that usually abound in advertisements commercial, and the uses of the typography (Serif Sans) expresses the spirit of temporal continuity, and those mathematical grids are from. The most powerful means of organizing information in a balanced and harmonious manner.

3.7.1.3. New York School

The New York School that appeared in the history of graphic design which was based on European modernity, then became a dominant factor and very influential in graphic design in the forties and fifties. This movement expanded to keep pace with economic and technological developments different.

3.7.1.4. A New Language of Form

During the postwar years, when Kauffer and Cassandre were applying synthetic cubism's planes to the poster in England and France, a formal typographic approach to graphic design emerged in Holland and Russia, where artists saw clearly the

implications of cubism. Visual art could move beyond the threshold of pictorial imagery into the invention of pure form. Ideas about form and composing space from the new painting and sculpture were quickly applied to problems of design. It would be a mistake, however, to say that modern design is a stepchild of the fine arts.. A spirit of innovation was present in art and design, and new ideas were in abundance. By the end of World War I, graphic designers, architects, and product designers were energetically challenging prevailing notions about form and function (Philip & Alston, 2006, p. 217).

Graphic design became even more closely tied to marketing during the late 1960s and the 1970s with many companies commissioning new logos- the universal language of corporate capitalism - in an effort to compete more effectively in an increasingly global and image-based world. As a reaction against the ascendancy of the banal uniformity of corporate visual language, the Age of Aquarius saw the lurid kaleidoscopic dawn of the psychedelic poster, which was the very antithesis of the Swiss School. In response to growing disenchantment with Modernism and its perceived complicity with big business, many other designers began seeking alternative approaches to graphic design. In the late 1970s, the Punk movement acted as a catalyst for the birth of a new approach to graphics in Britain, which was exemplified by the Sex Pistols' God Save the Queen record sleeve (1977) designed by Jamie Reid (b.1940). This brash rough-and ready-made anarchic style not only captured the energy and frustrated anger of contemporary youth-culture, but also intentionally mocked the staid aesthetic refinement of Modernism (Fiell & Fiell, 2005, p. 28).

There is no doubt that every design has foundations that control it, including postage stamp designs, and these foundations organize the mechanism of the elements to add an expressive value and a goal related to the function first and then the aesthetic second. Also, every design structure has foundations on which it is based, which is the reason for its durability and strength because the graphic design and the design of postage stamps are an interconnected system of relationships based on foundations that support the strength and cohesion of the elements (Ghazwan, 2010, p. 43). From this standpoint, Graves defined the foundations of design as "the law of relationships

or a plan for organizing elements to accomplish a practical work" (Craves, 1951, p. 428).

The foundations of design also contribute to the process of organizing the design work and its artistic output in an aesthetic way, and this is what the philosophy of arts is based on, including the art of designing postage stamps as a discipline of graphic design (Ali, 2011, p. 63). The process of innovation in the design of postage stamps should be based on a general approach and a fixed base from which the imagination of the designer and artist begins to realize what is private and general and to enable his designs to achieve their desired purpose. The applications of knowledge and skill design foundations in graphic design, especially the design of postage stamps, are not possible without the elements, and design, in the end, is a set of relationships that link the design elements with each other. The design relations are the principles and laws 'constructive relations' in constructing the artwork and the organization plan that decides how the elements must be combined to produce a specific effect (Ghazwan, 2010, p. 43).

Beschastnov identified the design elements with seven elements: "line, direction, shape, size, texture, value, color" (Beschastnov, 2010, p.12). The researcher believes that each element of the design work has its capabilities in communicating concepts; the most important is that it has a significant impact in creating a unified composition of its structural characteristics, as it creates an integrated unit. Therefore, all these elements and the way they have formed from the artwork move in us a sense of the way of design and the visual response by the recipient, and thus access to the process of creation and creativity. In this regard, the artwork 'postal stamp' as a composite form and body includes a group of 'elements and units' formulated according to the artist's vision. The designer also performs design processes and techniques through the use of imaginative print arts supported by modern technology capable of forming and building more efficiently in order for the plastic process to occur 'analysis, deconstruction, recombination, abstraction, destruction, alteration, reduction, exaggeration, and flattening' to give a pure expression to his work.

Accordingly, the methods of each artist's treatment of his elements differ and vary to reach the appropriate formulations that express him and to form plastic methods characterized by richness and plurality (Al-Bayati, 1996, p. 42). The nature of

design, including the design of postage stamps, does not depend only on the nature of the shapes and their effect on the spatial space. However, their visual appearance is related to how these shapes are organized and the modalities of building formal relationships through performance operations included in the design process.

A postage stamp design is composed of many elements that are needed in order for it meet certain criteria and fulfill its function satisfactorily. The most essential part of a postage stamp design is its denomination showing its actual monetary value. As for the postage stamp design in other countries, they must adhere to international agreements and policies; thus, their country name must appear on almost every kind of stamps they release.

A postage stamp design is typically deemed to be almost universal, and postage stamp customers basically assume stamps to bear a design.

3.7.2. The Important Elements in A Postage Stamp Design

3.7.2.1. Denomination

Many people will agree that the central role of a stamp is to show the amount or denomination of the pre-payment of postage. Because various sizes and types of letters/mail naturally pay varied sums of postage, the postage stamps are required to have a specific value or denomination.

The typical appearance of the value or denomination is simply a number, and it can be accompanied by a symbol of the currency which is placed either before or after it. Several postage stamps made in the early times show the denomination in words; however, the Universal Postal Union (UPU; particular agency of the United Nations that coordinates postal policies worldwide) required that postage stamps used for international mail must utilize Arabic numerals (0, 1, 2, 3 and so on). This made any stamp's denomination easily identifiable, especially for people residing in foreign countries.

The postage stamp design of semipostal stamps typically shows 2 values or denominations, with a plus (+) sign in between them. The first denomination stands for the actual amount, and the second one stands for the extra amount that would be given to charity.

3.7.2.2. Country Name

The second most important element of the postage stamp design is the country's name. This part of the postage stamp design is usually for stamps that are intended for international use.

The first ever postage stamps issued in the UK or United Kingdom bear no name of its country. In the year 1874, the UPU had exempted Great Britain regarding the rule in postage stamp design which declared that the name of the country must be written on their stamps. The visage of the king or queen was enough identification for Britain's postage stamps. Up until now, the United Kingdom is the one and only country that has no need to put its country name on its postage stamps. [Click here to view the stamp catalogue of Great Britain](#). As for the other UPU countries, their country name must be written using the Latin alphabet (a, b, c, and so on).

The name selected is usually the name of the country, and because stamps are relatively small, some countries use shorter and simpler forms, or even abbreviations, to fit and look nice on the postage stamp design. For example, the stamps of South Africa have an inscription of "RSA".

Some countries are allowed to have multiple forms, from which the postage stamp designer may select the one he/she thinks is most suitable. The name may appear in its adjectival form, as in *Posta Romana* (Romanian Post) for Romania.

Some dependent territories may or may not include the name of their parent country.

3.7.2.3. Textual Elements

Almost all postage stamps have text placed in their postage stamp design. After the placement of denomination and country's name, the textual elements may contain a simple yet functional purpose (examples are: "official mail", "airmail", "postage", etc.), the featured person's name, plate number (serial number of a printing plate; number printed in the margin of a sheet), the year when the stamp was issued, the event being commemorated, and even national mottoes (*Postage Stamp Design*, 2023).

Sometimes, a postage stamp design utilizes text as its main design element. For instance, some stamps of Iraq use text as their main postage stamp design on their stamps. However, generally in many countries, the use of text as the main design element is sparingly done in the past few years.

It is as noted how to display the style of character design by linking the formal relationship between the basic unit of design represented by the wind carpet with background and color (see Figure 3.4).



Figure 3.4. A postage stamp issued in 1966 symbolizing the story of *The Thousand and One Nights* (Magic carpet, 2022).

There is no doubt that every design has foundations that control it and organize the elements' mechanism to add an expressive value and a goal related to the function first and then the aesthetic second. The design process, especially in the design of postage stamps, depends on several factors (Ghazwan, 2010, p. 43).

- 1- The designer's ability to innovate depends on originality and contemporary presenting ideas.
- 2- The graphic designer has a high culture of everything new and keeps pace with the development taking place in global cultures and the extent to which the development is affected by the world's cultures and civilizations.
- 3- Advanced executive techniques such as computer techniques and digital design programs to produce contemporary graphic publications postal stamps and to suit public and private tastes.

4- Familiarity with the design function and activating the function through design and the extent to which the recipient accepts the publication postal stamp and then tastes it and enjoys its artistic, aesthetic, and expressive components.

The research adds to these points the ability of the designer to design a graphic that has a clear impact on highlighting the identity and local heritage through symbols, texts, and signs employed in character and according to the occasion of the character. Therefore, the structural or formative foundations are the foundations for building a graphic design, and they also determine the relationships that link the elements of the image or design vocabulary and the extent of its impact on the elements surrounding it with the unity of the design and its interdependence (Shawki, 2006, p. 139). This is what will address in the next section.

3.8. TECHNICAL ASPECTS AND BASES IN DESIGNING POSTAGE STAMPS

The nature of design does not depend only on the nature of the shapes and their form and the effect they have on the spatial space, but their visual appearance is related to how these shapes are organized and the modalities of building formal relationships through the set of performance processes included in the design process. The selection of design vocabulary for postage stamps, including the design of Iraqi postage stamps, is based on its relationship to the content and significance of the place. The vitality of the elements and the plastic vocabulary arises between the forms through the method of their organization. The treatment methods for this vocabulary also differ between empirical, expressive, and symbolic, as they are vocabulary that enters the formation of the design and is not a goal as a unit in itself (Shawki, 2006, p. 176). The artist, to be creative, must work in a creative way that involves the names coordination, interpretation, and reformulation of the imagined or inspired elements of reality, as the artist can make of all these data a new, unique, and unique formation, which was not familiar, and no one has preceded him.

The design elements and their relationships in graphic design appear in a state of inseparable cohesion and a unit that brings them together. The recipient of the graphic design work cannot receive the graphic design to consider what he receives as only signs or design elements alone, and if this happens, the work ends and loses

its value (Abdul Amir & Rashid, 2007, p. 231). From this, it concludes that these graphic design elements include limitless patterns of interconnection systems between each other through a set of organizational methods that the designer uses for the provisions of formal relations on the design surface postal stamp design such as shape, change of space or shape and difference of texture (Graves, 1951, p. 17) .This is what we notice, as the designer in this character used a set of methods to organize his design through the relationships between forms, which are represented by human symbols to introduce the story of the return of Sinbad, one of the heritage characters from the story of the Thousand and One Nights, in which the designer used Abstraction of human elements while distributing them on the surface of the design to ensure the coherence of the elements of color, shape, and space (see Figure 3.5).

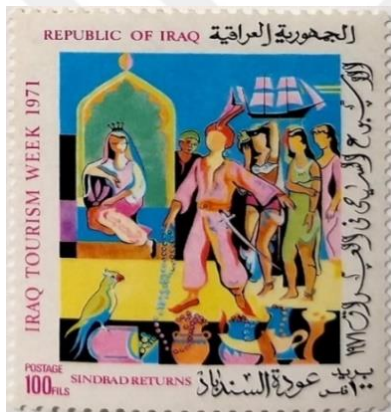


Figure 3.5. A postage stamp issued, symbolizes the return of Sinbad from the heritage of Baghdad, 1971 (*Stamp IQ 1971*, 2020).

There are many elements of the formal unity that can be classified within the formal characteristics of the design work, as the various aspects of the form have been identified, such as the shape, directionality, size, material, texture, light and color, and the manifestations of the formal unity that included Balance, harmony, dominance, and vitality, that is, what can be considered as principles of design in the aspects related to the form Technical. In general, one of the essential things that achieve success in character design is the availability of the design foundations, which are the assets and the laws of the structural relationship in building graphic design, as well as being the organization plan that decides how the elements must be collected to produce a specific effect (Al-Husseini, 2009, p. 13). Hence, graphic design is subject to several critical main foundations: form, content, line, composition, surfaces, color, space, material, and others. Successful design is the one

who plans the principles and achieves them. The design foundations are the structural laws of any design, especially the contemporary printed design, including the postage stamp. The most important of these foundations that must be provided in the design of the postal stamp are known as balance, harmony, contrast, dominance, rhythm, unity, ratio and proportion.

3.8.1. Balance

Balance is the state in which opposing forces are balanced and controlling the opposing processes of attraction through a sense of the Balance of the artwork and its parts (Ghazwan 2010, p. 45). Balance aims to evoke what we call in the visual arts the visual weights that help the eye to find that balanced relationship between the elements within the composition, making the eye a means of visual communication that conveys the sense of the Balance of masses, colors, and shapes to the brain (Ali, 2011, p. 64). Balance provides the recipient's eye with visual satisfaction in perceiving the expressive message. It also means distributing elements and shapes over the design space postal stamp in a balanced and stable manner (Al-Bazzaz & Jassim, 2001, p. 27).

There are several types of balance, including balance in size: the greater the size of an element, the greater the sense of its weight. Form equilibrium includes symmetric equilibrium, asymmetric equilibrium, and illusory equilibrium.

- Balance in texture: for example, a small area with a smooth texture is equal to the area of an area with a rough texture.
- Balance in color: warm colors have less visible weight than cold colors, and the greater the degree of brightness or darkness of the color, the greater the sense of shape (Knobler, 1992, p. 501).

Any design must convey to man a sense of stability and Balance in values and colors, which the artist 'designer' can reach with his deep sense of organizing the elements of graphic design and integrating them into it to achieve Balance, not because it is an artistic basis, but because it is one of the foundations of life. Good design requires a precise degree of stability between its different parts so that they appear balanced against each other and stable and that no element appears inconsistent with the rest of

the elements or inconsistent in terms of its position in the design (Al-Bazzaz & Jassim, 2001, p. 30).

3.8.2. Harmony

In every work of art, there is a process of harmony and a process of the hidden or apparent contradiction of the general theme, but there is a work with the apparent predominance of harmony or vice versa. It depends on the artist's taste and style of construction 'design' and his performance of meaning clearly and aesthetically (Al-Bazzaz & Jassim, 2001, p. 36). The harmony in the form of the design 'postal stamp' means the harmony of the elements in their common characteristics, leading to a visual unity with attractive aesthetic values in the design output. It is the result of organizing the various structural characteristics of the parts to achieve their attractive aesthetic dimensions for the harmony of their characteristics and their harmony and the events of the visual sequence.

As harmony mediates two cases, the first is the complete similarity between the elements, which causes boredom due to the repetition of the same elements that bear those characteristics, and the second case is the dissonance that provokes surprise (Ali, 2011, p. 64).

3.8.3. Contrast

Contrast is one of the pillars that lead the design process, as it plays a role in influencing and alerting the recipient's sensory perceptions towards design, in addition to the diversity and visual pleasure it brings to the expressive and aesthetic values that are influential in the overall construction of the work. Contrast is the state of collecting opposing or contradictory elements in shape, direction, color, or size, where space plays an essential role in arousing pleasure in design (Ghazwan, 2010, p. 46). Contrast is the difference in the presentation of the units involved in the design of the postage stamp and its contents in a way that makes the design eye-catching, and if two colors, hot and cold, are juxtaposed, it produces color contrast. Contrast means diversity; it gives a breath of life to the design process and adds emphasis to selected elements that make the design attractive. Diversity in size, shape, and color are artistic elements that create contrast (Al-Bazzaz & Jassim, 2001, p. 39).

3.8.4. Dominance

Dominance is one of the organizational foundations that complement the character of the unit in the design, as it imposes a state of consistency for any part of the overall body according to an appropriate arrangement for the characteristic and direction of each of the parts of the whole, which confirms the character of the unit in the design output. Each design has a dominant element or a center of strength and weight, and this dominant element takes on objective importance and directly impacts the meaning and composition of the design (Ghazwan, 2010, p. 44).

In the design the sovereignty and focus are through a focal point, also known as the center of attention or the center of sovereignty, as it is the center of attracting attention. For this, the designer considers an idea or a dominant line that gives it all his attention and focuses on it with the help of other lines, attracting attention to it (Ali, 2011, p. 65). In technical designs, including the design of postage stamps, the unity of form requires that lines of a specific nature or a particular direction or areas of a unique shape or a specific texture or a certain size or color prevail (Riyad, 2000, p. 187).

3.8.5. Rhythm

Rhythm is a field for realizing movement. In its many forms, Rhythm is a term for the regular repetition of movement that combines unity and change (Shawki, 2006, p. 224). Rhythm is one of the foundations that add an atmosphere of vitality and diversity to the design of the postage stamp, as it supports the linking relationships between units; it regulates the movement of the wandering eye between the design units within a rhythmic sequence that facilitates the delivery of the desired design message. Rhythm is the repetition of specific units, shapes, or degrees in the design to create a strong connection between the units involved in the design. The rhythm is classified into:

- Organized Rhythm: Both the shape and the ground fit and are entirely similar in size, shape, and place.
- Disorganized Rhythm: The shapes are like each other, and the floors are without the shapes like the floors. It can be said that the units and periods are similar, with a difference in shape and size.

- Free Rhythm: The shape of the units differs from each other with the difference in the shape of the commas.
- Decreasing Rhythm: the stability of the floor with a decrease in the size of the shapes or vice versa. That is, the units are repeated in a decreasing manner.
- Increasing Rhythm: the units are repeated in an increasing manner (Al-Bazzaz & Jassim, 2001, p. 37).

3.8.6. Unity

Achieving unity in the design of postage stamps is one of the main requirements, as unity is one of the essential principles and foundations upon which any design is based. It means the unification of all parts, their compatibility, and cohesion with the overall design system, which represents the relationship of the part to the part and the relationship of the part to the general whole. It is a synthesis of integrated parties in terms of the functional, aesthetic, and expressive aspects, where the foundations and other relations are fused in its bouquet. Moreover, the graphic design of the postage stamp does not acquire its aesthetic value without the unity that links the elements to each other (Ali, 2011, p. 66).

Unity is Cohesion, Consistency, and Integrity. Unity is the assembly of visual elements through a specific rule or several rules to create a sense of unity, and these rules include contact, overlap, overlap, interlacing, sequence, connecting lines, natural framework, and a sense of belonging (Al-Bayati, 1996, pp. 171-173). Also, unity is not limited to the limits of formal assembly but goes beyond it to include unity of idea, unity of form, and unity of style. Furthermore, unity is composition, so there is no composition without unity (Shirzad, 1985, p. 53).

3.8.7. Ratio And Proportion

Proportionality is a term that includes the significance of the use of mathematical numbers and engineering systems in discovering or describing the nature of the relationships between the properties of several things of the same kind, such as the numerical quantities of parts, the dimensions of volumes, areas, lengths, angles, and locations of the main parts constituting an object (Shawki, 1998, p. 234).

The language of proportionality is an analytical language that shows quick, clear, and accurate results about the value of the parts about each other and concerning the whole that they constitute and the realization of that value numerically or geometrically. Ratio relationships are defined as calculating the relationships between length and width, or the relationship between spaces and spaces separating them in two-dimensional surfaces and between volumes in three-dimensional objects and the spaces separating them to find aesthetic rhythms (Al-Bayati, 1996, p. 201). The use of proportionality leads to the consistency of the single element with the overall form, the appropriate arrangement for the direction of each of the partial elements, and the confirmation of the character and unity of the graphic design (Shawki, 1998, p. 234). It also leads to deducing the secrets of compatibility or consistency between the group of elements of shapes. Finally, innovation in the graphic design of postage stamps can only grow and develop through an organized and planned process that helps the student within broad lines grow and develop until he reaches the highest degree of organization and planning, thus creation and creativity. This is not possible if there are no design foundations and rules on which the design process of postage stamps is based, which is the assembly of design elements into an artistic composition with a functional and aesthetic goal at the same time.

3.9. EMPLOYMENT OF HERITAGE SYMBOLS AND LOCAL ELEMENTS IN THE DESIGN OF THE IRAQI POSTAL STAMP

Despite its different types and forms, heritage is a source of pride for nations. There is no doubt that heritage, in its broadest sense, represents the living memory of the individual, and their identity and belonging to a people and civilization of civilizations are recognized. It also relates to the country's character, gives it a distinctive character, expresses its civilization, determines its level of taste and creativity, and the degree of its progress in sciences and arts, including the design of postage stamps. Stamps also represent the link between the past and present of nations and contribute to shaping their future, which is the mainstay in the economy of many countries, as it is the leading resource around which the tourism industry is based. Heritage is considered a fertile material for scientific research and the

development of historical and scientific information, and this has prompted all nations to pay attention to heritage and protect it (Wally, 2018, p. 35).

Monitoring daily life and images of the past and investigating the aspects surrounding the heritage symbol can give us significant dimensions that raise the status of this Heritage to represent an effective economic, social and political return in the present societies. In its general concept, heritage emphasizes the civilizational and cultural identity of every nation in our time and is characterized by carrying human and intellectual legitimacy and cultural creativity in society by being surrounded by all aspects of our lives, our memories, and our souls. Those who follow the design of postage stamps and the manifestations that have occurred to them, especially during the past two centuries, realize that they are facing an art that is constantly evolving for its considerations.

It differs significantly from those behind the development of the rest of the graphic design arts, given that the design of postage stamps is directly linked 'intentional design', which depends on the image with a symbolic significance that cannot be separated from the rest of the design components in the graphic arts. This means that postage stamps carry the significance of the symbolic content of the image and the significance of the textual content, as well as the functional and utilitarian aspects (Al-Huwaiti, 2017, p. 274).

The Iraqi civilizational symbols are human symbols with lofty goals that symbolize goodness, giving, fertility, and construction. In this field, within the concept of employing cultural and heritage elements in the design of the postal stamp, and because of their impact on reviving identity and heritage, the postal stamp is a miniature artistic painting that combines in its space many features that make it achieve many goals. Also, the good character in its design always expresses many meanings that are difficult to achieve if it has not been mastered technically and creatively to attract attention. This is a feature of the Iraqi civilization, and the inspiration of these symbols in the applied arts, including the design of postage stamps, is a work characterized by civilized communication in highlighting it to the world and the recipient and developing the artistic side and national feeling for him, (see Figure 3.6) (Ghazwan, 2010, p. 54).



Figure 3.6. An Iraqi postage stamp in which the elements and symbols of heritage and civilization were employed on the nationalization of oil, 1973 (*Stamp IQ 1974, 2021*).

The artist's effort often takes an intellectual nature as if he is performing a mental activity to express, in the language of colors and shapes, the meaning that he wants to convey to the recipient. In this aspect, the design of postage stamps must adopt several aspects, including:

- The visual side: consists of drawings, decorations, inscriptions, photographs, and calligraphy.
- The physical side: it contains raw materials and inks.
- The technological aspect: it contains printing methods, securing stamps using the necessary guarantees, and others.

The design of the Iraqi postage stamp issued by the Ministry of transport and communications during its issuance, especially in the second half of the twentieth century, witnessed remarkable progress in terms of technical and formality. The postage stamp designer who was hired to design stamps characterized by heritage, cultural and civilizational elements have extensive knowledge and experience of the heritage symbol, methods of using it, and how to employ it in designing the Iraqi postal stamp. Therefore, many postage stamps have employed Iraqi civilization symbols dating back to different periods (see Figure 3.7).



Figure 3.7. A set of Iraqi postage stamps containing cultural and heritage symbols issued on different occasions, The Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

From the preceding, it can be said that the cultural and civilizational heritage is the primary source in building the ideas of each nation and highlighting its creative self through the design of postage stamps. The postage stamp design is one of the primary forms of global cultural development, with that culture being linked to the heritage and civilization symbol of every nation or people in the world (Al-Zahrani, 2017, p. 33). The symbol has communicative aspects as a clear communication language, goals, objectives, and specific and directed functions. The symbol is linked to identity and privacy. There is no symbol without identity or privacy, and there is no symbol without significance with cultural and historical references related to a nation of nations and a people.

It is challenging to have a quantitative determination of the ancient Iraqi symbols that enriched the world with their humanitarian data, but the heritage is embodied in the local and national identity using these symbols in the design of the postage stamp. The postage stamp in its entirety is an indicative symbol and a creative visual expression that follows the path of imagination and translates ideas with meanings derived from the cultural environment in which the postal stamp design discourse moves, and it follows two levels:

- The first is the informative level: it is the communication between the sender and the receiver.
- The second is a symbolic level: it is represented by the level of significance and the precise meaning or figurative meaning of the postage stamp or symbol. In addition, the design of the postage stamp consists of a set of elements that interact with a set of expressive relations.

In this regard, Ghazwan believes that the design of the postage stamp expressed by the symbol is a representation of an expressive, intellectual content or a simplified formal suggestion that is visually or sensory aware and has connotations and goals directed directly or indirectly related to life in its various social, political, economic and other aspects, especially as it is a distinctive characteristic for a specific content (see Figure 3.8) (2010, p. 14).



Figure 3.8. A postage stamp issued on the half-century since the Twentieth Revolution, 1970, The Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

The visual sensory translation of the postage stamp is done through visual means of communication, which have an essential impact on persuasion and guiding minds. The overlap between the signs in the pictures creates semantic harmony, as each sign in the picture the character is known from the cultural stock that differs from one individual to another. In turn, it constitutes the cultural stock and an important tributary in interpreting the symbolic or implicit signs in the picture. This explains that the image has multiple readings that differ according to the knowledge employed in the reading process, which differ according to its different sources (Al-Bayati, 2012, p. 14). The first rule in reading the visual painting lies in the installation and construction of the artistic painting, starting with its form, internal and aesthetic organization, from the elements of its aesthetic values, and finally to the organizational and interpretive aspect.

In the visual arts, shapes and symbols take the place of language, as is the case in other languages, because there is a source of delivery ‘the artist’, and there is a mediator that transmits information derived from the source ‘the artwork’, and there is finally ‘the recipient’, who is the viewer. As is the case in the text reader, the viewer must distinguish and elicit symbols and patterns of symbols before an

understanding occurs between him and the painting or the artistic effect (Knobler, 1992, p. 16). A symbol is an expressive, intellectual content or a simplified formal suggestion that is perceived visually or sensually and has connotations and goals directed directly or indirectly related to life in its various social, political, economic, and other aspects.

The research concludes that the visually educated individual can distinguish and interpret the visual events, elements, and symbols he encounters daily in his environment, whether natural or artificial. The signs and design elements and the relationships that bind them together appear in the artwork in a state of inseparable cohesion within a unit that brings them together. The recipient of the plastic work is not able to consider what he receives as only signs or design elements alone while receiving the artwork. Otherwise, the work ends and loses its aesthetic value (Abdul Amir & Rashid, 2007, pp. 229-231).

Identity and cultural heritage are influenced and affected. Therefore, the visually educated person must be able to extract the meanings of what he sees and communicate the meaning to others through the images he sees. It is noticeable that the world's developed countries have taken a great way of technical development and means of manifestation and implementation, especially in the field of graphic design of postage stamps. Achieving national identity in the arts, in general, is related to the connotations and values generated by the formal systems of symbols and signs. These symbols are generated from collective memory, representing the formal references that the individual possesses within his community, as the encoded form has a specific meaning acquired through the prevailing societal custom of a civilization. The research also concludes that the Iraqi designer was able to link the issue of identity and local heritage through traditional shapes and symbols in designing the Iraqi character. The designer also achieved interdependence and intellectual and artistic communication between the old and the new by deriving the heritage symbol and using it in his designs.

3.9.1. Theoretical Framework Indicators

1- The importance of heritage is the embodiment of the local, national identity. Identity in every nation or people is the characteristics and features that distinguish

it. The graphic design of postage stamps is one of the factors that impact reviving identity and heritage in the world in general and in Iraq in particular.

2- The identity and cultural heritage are influenced and affected. The world's developed countries have taken great strides in using the means of presentation and implementation to show this effect, especially on the recipient of graphic designs, including postage stamp designs.

3- Postage stamps have cultural benefits through they contain various national, Arab, and international topics and occasions, such as economic, social, political, scientific, and sports events. In addition to what, the stamp contains images of historical, geographical, and cultural aspects that represent the identity and heritage of any country that issues those postage stamps.

4- The postal stamp is considered an advertising method or a manifestation of celebration of certain occasions or events to highlight their importance or document their history as it achieves a decent financial return through its acquisition by stamp collectors. The postage stamp must be of good quality in its design, production, or final form to serve all these purposes.

5- The postage stamp in its entirety is an indicative symbol and a creative visual expression that follows the path of imagination and translates ideas with meanings derived from the cultural environment in which the postal stamp design letter moves. Also, the Iraqi civilizational symbols are considered human symbols with lofty goals. The inspiration of these symbols in the design of postage stamps is a work characterized by civilized communication in highlighting the world and the recipient and developing his spirit, artistic taste, and patriotic feeling.

6- Graphic design is subject to several basic principles, including form, content, line, composition, surfaces, color, space, material, and others.

Achieving success in character design depends on the availability of design foundations, which are considered among the laws of the structural relationship in the construction of the graphic design.

7- The selection of design vocabulary for postage stamps is based on their relationship to the content and significance of the place, and the methods of treatment for this vocabulary differ between empirical, expressive, and symbolic.

8- The designer's skill in producing the shape of the postage stamp and delivering his message to the recipient depends on his use of advanced executive techniques such as the use of computer techniques and digital design programs in the production of contemporary graphic print 'postal stamp' and appropriate to public and private taste.

9- Each element of the design work has its capabilities in communicating concepts, the most important of which is to have a significant impact in creating a unified composition of its structural characteristics and an integrated unit. Therefore, all these elements and the way they have formed from the artwork move in us a sense of the way of design and the visual response by the recipient, and thus access to the process of creation and creativity.

3.9.2. Research Procedures

The current research aims to identify the Iraqi local identity and heritage, postage history, postage stamps, and their components, as well as explain the impact of graphic design in raising awareness of the importance of postage stamps in the local Iraqi community. Therefore, the research followed the descriptive analytical approach to achieve its objectives and answer the research questions by conducting an analytical-descriptive study of samples of Iraqi postage stamps during the second half of the twentieth century. The analysis aims to know the extent of development in the selection of topics and design ideas, the forms and contents contained in the designs of these stamps, the occasions on which they were issued, and the design elements and relationships employed in them. Thus, proposals are presented to develop the graphic design of postage stamps by using modern techniques in graphic design. It helps to raise the efficiency of printed design methods as the primary tool for informing the community of the importance of postage stamp design in reviving the Iraqi identity and cultural heritage. Hence, the research conducts a field survey of Iraqi stamps issued by official authorities, as well as references and documents related to them in public libraries, Iraqi universities, and museums specialized in displaying postage stamps. The research also conducted interviews with those

concerned and officials in the field of designing and issuing postage stamps to get acquainted with everything related to the processes of preparing and producing them as a form and cultural content because they represent the research community.

3.9.3. The Research Sample

The research selected an intentional sample of 5 postage stamps for each decade of the second half of the twentieth century, as shown in Table 3.1.

Stamp	Year	Financial Stamp class	Stamp Content
1	1958	10 Fils	Darbandikhan Dam
2	1967	2 Fils	Ziggurat of Ur
3	1972	70 Fils	Asia World Bodybuilding Championship
4	1988	500 Dinars	The Golden Jubilee of OPEC

Table 3.1. Research samples from Iraq postage stamps

3.9.4. Research Tool

In this research, a form was designed to analyze the samples' content, and the models' components were organized based on the elements and foundations of the graphic design of the stamps. The form consisted of 5 paragraphs, as shown in Table 3.2.

No.	Sample
1	The main elements of Stamp design
2	The use of design relationships in postal stamps
3	The main and secondary headings of the Stamp
4	The design impact of the stamp on identity and heritage
5	Typographic elements in postage stamp design

Table 3.2. Axes of analysis of research samples

3.9.5. Suitability of the Tool

To ensure the appropriateness of the analysis tool and to know the extent of its comprehensiveness to the paragraphs of the analysis related to the research topic, samples were presented to a group of arbitrators in several Iraqi and Arab universities with experience in the field of graphic design. Their observations were

marked and approved, and corrections were made until they were ready to analyze the research models after the final agreement on them.

3.9.6. Stability of the Tool

Since the research tool that obtains experts' confidence is reliable, and to ensure its For stability, it was resorted to finding the reliability coefficient by relying on the analysis of samples of postage stamps. The reliability coefficient was calculated for each postage stamp using the holsty equation, as it was found that the agreement coefficient among the accredited analysts equals 0.94, which is a good and acceptable stability coefficient through which the analysis tool can be trusted.

3.9.7. Data and Information Analysis Method

The research relied on the descriptive method in the research methodology, which is the most appropriate research method and the most appropriate to accomplish the research. This method provides a better possibility in the procedures of analysis and inference on the impact of the graphic design of Iraqi stamps on identity and heritage during the second half of the twentieth century.

CHAPTER FOUR

4. SAMPLE ANALYSIS

4.1. IRAQI POSTAGE STAMP, TEN FILS, 1958

The stamp designer used the central unit of design, which was represented by the shape of the Darbandikhan Dam in the city of Sulaymaniyah, as it is placed inside a mountain with a picture of King Faisal II of Iraq, the last king of Iraq in the royal era, with a part of the Darbandikhan Dam Lake (see Figure 4.1). The design of this stamp comes in terms of the total number of colors, as the stamp contains four colors, which are brown in its gradations with the blue color of the sky and the color of the water installed from the top of the dam as well as the green color of the plants and trees around the dam. The blue color came in varying degrees of color, as it occupies the upper space of the stamp design and represents the color of the sky as well as the color of the water. As for the written texts, they were printed in black and white, according to the place and background of the text. The designer deliberately employs design relations to bring out this stamp, including balance through the centrality of form, proportion, and proportion.

These were employed through the distribution of color spaces, the size of the dam, the apparent mountain, and the water installed from the top of the dam, as well as the attraction point, which was represented by the image of King Faisal II, which took a side place in the subject of design. The image of the king occupied the position of supremacy over the other formal elements of stamp design, with the distribution of design elements such as lines and shapes around the overall design space where this method gave information about the title of the stamp and the year of issuance as well as other characteristics required in the design in terms of texts and its general form. The graphic designer for this edition of the Iraq postage stamps chose an English and Arabic text for a special occasion, the Week of Ages.



Figure 4.1. A Ten fils stamp, bears the image of Darbandikhan Dam and King Faisal II, The Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

The stamp title *Darbandikhan Dam*, was written in the Arabic text, which is one of the civilizational symbols and the political symbol King of Iraq, which expresses Iraq's national identity. The Darbandikhan Dam is a dam that includes a hydroelectric power plant located near the town of Darbandikhan in the Sulaymaniyah Governorate. King Faisal II bin Ghazi is Iraq's third and last king from the Hashemite family. He ascended the throne in 1939 after his father's death, King Ghazi. He became king under the guardianship of his uncle, Prince Abd al-Ilah, until he reached the legal age to rule and was crowned king on May 2 and continued to rule until his death on July 14, 1958. Issuing an Iraqi postage stamp bears an economic and tourist symbol that expresses the Iraqi national and local identity, especially since this symbol is one of the symbols that has an international dimension because the water dams are internationally documented with the presence of a political symbol in the design of the stamp represented by the image of King Faisal II. This symbol has a significant impact by embodying an honest and realistic picture of the importance of the Iraqi physical edifices that are still standing and therefore have a tourist, economic, social, political, agricultural, and environmental impact and dimension.

As for the typographic elements of this model, the stamp designer tried to collect through the design the largest number of symbols and images to express the theme of the stamp, as he used a picture of the king with a drawing of the mountain and the Darbandikhan dam. Depending on the least number of typographic colors, because the typographic method used in that period is a traditional method based on printing from a metal surface in which the colors are shortened, with Arabic texts for the

main and sub-headings indicating the occasion and subject of the stamp, and an English text referring to the stamp category and to the Iraqi mail.

4.2. IRAQI POSTAGE STAMP, TWO FILS, 1967

The designer used the central design unit, Ur's historical ziggurat, in the middle of the stamp. Violet shades and shadows were also used with the specific lines of the ziggurat shape to show its mass in a way that fills the space of the total void and dominates the rest of the stamp details. In terms of the total number of colors, this stamps model contains four colors: orange, yellow, blue, and violet. Violet has been received in varying shades, with blue and yellow occupying the largest area of the stamp as it represents the background of the central figure. The orange color was assigned to the side writings to clarify the shapes, especially with the text of the main title of the postage stamp. It is noted that the violet color came in overlapping degrees with the white color defined by the lines to clarify the shape of the main element, which represents the historical ziggurat of Ur (see Figure 4.2).



Figure 4.2. Iraqi postage stamp 2 fils, 1967, the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

The designer deliberately employs design relations to bring out this character, including balance through the centrality of form, proportion, and proportionality through the distribution of color spaces and the size of the ziggurat about the stamp space, as well as the dominance of the main form with the distribution of design elements such as lines and shapes around the design, which gives information on the subject of the stamp and the year of issuance, as well as other characteristics required in the design of the stamp in terms of texts and its general form. The graphic designer chose Ur's ziggurat, one of the oldest surviving temples in Iraq, as it is considered evidence of the people's embrace of wide religions.

The shape of Ur's ziggurat is rectangular; its dimensions are "200 x 150 m", and its height is 45 feet. It was initially made of three layers, above which rises a temple dedicated to the worship of the chief goddess of the city. The Ziggurat of Ur is considered one of the Iraqi cultural symbols registered in the World Tangible Heritage, and it expresses Iraq's national and local identity. It also impacts the hearts of Iraqis in addition to its historical, archaeological, and touristic importance. Issuing an Iraqi postage stamp bearing a heritage symbol that expresses the Iraqi national and local identity. It also has a significant impact by embodying an accurate and realistic picture of the depth of the Iraqi heritage. This stamp gave documentation of one of the material archaeological symbols still imprinted and therefore had a religious, political, economic, and social impact and dimension. This is confirmed by Pope Francis' visit to Iraq in 2021. It is the first visit outside the Vatican since the outbreak of the Corona epidemic, as well as the first visit in the history of the Supreme Pontiff.

When analyzing the typographical elements of this model, the Ur ziggurat, we notice that it is not at the required level in terms of printing quality because it relies on the traditional method of printing with limited colors.

4.3. IRAQI POSTAGE STAMP, 70 FILS, 1972

The stamp designer used the central unit of the design, which was depicted in the form of a contemporary Iraqi athlete, and the other half of a Sumerian historical figure from the ancient Iraqi heritage. These two stamps represent the connection between the past and the present in physical strength. The stamp's background was represented by a part of an Assyrian mural representing an Assyrian soldier on a horse while he was shooting an arrow about the sports customs and traditions that were followed in ancient Iraq. Regarding the total number of colors, this model of stamps contains four colors, which are brown in its gradations with the green color of the background. The brown color was received in two tones for the background's middle to distinguish the Iraqi wrestler's shape. The designer employed design relations to bring out this stamp, including balance through the centrality of the main shape and its harmony with other shapes, as well as proportion and proportion through the distribution of color spaces and the wrestler's size on the stamp.

Some elements were distributed around the design, such as lines and shapes, which give information on the stamp subject and the year of issuance. The graphic designer chose for this edition the title of the stamp, "Asian Bodybuilding Conference and Championships" (November 15-23, 1972). This phrase was written in English and Arabic text using heritage elements that express Iraq's cultural and heritage identity. It is the element of the Sumerian stamp from the civilization Eshnuna, which came as a complement to the personality of the contemporary athlete wrestler. The background of the stamp expresses an Assyrian combat soldier shooting an arrow. The Sumerian civilization is considered one of the ancient civilizations known in southern Mesopotamia, and its history was known from the clay tablets recorded in the cuneiform script. The name Sumer appeared at the beginning of the third millennium BC. The Sumerian people settled in southern Iraq and built significant cities such as Ur, Nippur, Larsa, Lagash, Kulab, Kish, Isin, Eridu, and Adab (see Figure 4.3).



Figure 4.3. Iraqi postage stamp, 70 fils, 1972 Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

It is also noted in this sample of stamps that the color printing technique used was not at the required level, and this may be due to the fact that color printing in Iraq at that period did not rely on modern technologies, but rather on traditional printing techniques. The colors are coffee and yellow, with limited printing technology based on the traditional method (the metal surface), and with regard to the elements of the postal stamp, they are the same, both in the main and secondary titles, with a slight change in the quality of Arabic and English calligraphy.

The Assyrian civilization is a civilization that arose in the city of Assyria in northern Mesopotamia and expanded in the second millennium BC. The Assyrian civilization

also has significant urban monuments in the city of Mosul today, as well as many physical monuments scattered in museums around the world. It is considered an important heritage symbol that expresses Iraq's national identity, whose symbols have been documented in a contemporary manner in the design of this stamp. Issuing an Iraqi postage stamp bearing a sports and tourist symbol that expresses the Iraqi national and local identity, especially since this symbol is one of the mixed sports and heritage symbols. It also came on an important sporting event, and therefore it has an international dimension representing Iraq's citizens.

4.4. IRAQI POSTAGE STAMP, 500 DINARS, 1988

The stamp designer used the central unit of design, which a group of cultural heritage symbols represented. The traditional symbols used are the winged bull, the historic Babylon Gate, the Al-Malwiya minaret, and the shrine of Imam Al-Kadhim. The number (50) also rises above these symbols, which reflects the passing of fifty years since the founding of the Organization of the Petroleum Exporting Countries, where the number (0) is in the middle of the OPEC logo. As for the total number of colors, this model contains four colors: brown in its gradations with the green color of the written texts and the stamp frame. The brown color was received in two degrees to half the background to highlight the shape of the Iraqi civilizational symbols and the brown color of the winged bull. The designer employed design relations to bring out this stamp, including balance, through centralizing the primary forms. The designer collected in the stamp several symbols from different Iraqi civilizations, including the winged bull from the Assyrian civilization, the Ishtar Gate from the Babylonian civilization, and finally, the Al-Malwiya minaret and the shrine of Imam Al-Kadhim from the Abbasid civilization (see Figure 4.4).



Figure 4.4. An Iraqi postage stamp of 500 dinars, 1988, Archive of the Iraqi Postal Museum. Note. Photographed by the researcher, no copyright attribution is required.

These shapes also harmonized with the other shapes, which were represented by the symbol of OPEC and the globe with the number (50), as well as proportion and proportion through the distribution of color spaces, the size of the blocks, and the shapes appearing in the foreground. The graphic designer for this version of the Iraqi postage stamps chose the title *OPEC's Golden Jubilee*. This phrase was written in Arabic and English text with the use of historical elements that express Iraq's cultural and heritage identity. How many different civilizations were used, including the Assyrian civilization, previously mentioned, and the Babylonian civilization, which was known in the past as the country of Sumer and was located between the Tigris and Euphrates rivers south of Baghdad today. This civilization appeared between the eighteenth and sixth centuries BC.

In addition to using other religious symbols represented in the architecture of Islamic shrines and mosques from the Abbasid period and other symbols that refer to OPEC, the Organization of Petroleum Exporting Countries. It is a global organization that includes eleven countries that depend heavily on their oil exports for their income, and its name is abbreviated to OPEC. The designer invested in this international occasion to express the historical depth of Iraq by designing the stamp by collecting and documenting several symbols on an international occasion that has a tremendous economic impact on the world level. Thus, this stamp certainly had a clear impact on reviving the Iraqi heritage and highlighting the national identity through a well-known international event. Issuing an Iraqi postage stamp bearing Iraqi heritage and religious and economic symbols expressing the Iraqi national and local identity. Primarily, these symbols represent civilizations that came to Iraq from different periods, Assyrian, Babylonian, and Islamic, and therefore have an international dimension in various international forums.

It is noted in this character that the typographic elements were more developed in terms of the method of employing colors and their gradation and the method of merging images that refer to the civilized elements of Iraq as well as the quality of Arabic and foreign fonts.

4.5. IRAQI POSTAGE STAMP, 150 DINARS, 1998

The stamp designer used the central unit of design, which was the stamp of the Sumerian writer *Dodo* in the form of a statue kept in the Iraqi Museum. The stamp expresses the fifth millennium of the invention of the first writing in Iraq and the world, the cuneiform writing. The colors used in the design of this stamp consist of four colors: black for the text and orange, black and yellow for the background. The designer employed design relations to bring out this stamp, including balance through the centrality of the statue's shape, representing the stamp of the writer Dodo. This symbol expresses the invention of writing in Iraq, as this writer was a minister in the court of the *Ur-Nansheh* dynasty in Lagash, where he was famous for being a writer who wrote down many Sumerian myths. The graphic designer for this version of the Iraqi postage stamps chose the title of the stamp, writer Dodo, and the text is written in Sumerian, Arabic, and English.

The stamp was issued on the fifth millennium of the invention of writing in Iraq, and the designer took advantage of this occasion to show the greatness of the Sumerian civilization through its invention of writing. This occasion was documented in a postage stamp as an ambassador who travels across borders and conveys a message about the extension of Iraq's cultural identity through successive civilizations on the land of this country. This occasion is also essential in expressing the symbolism and significance of writing to the whole world. The issuance of an Iraqi postage stamp bears a historical and civilized symbol with a precise and intended dimension and impact on the revival of Iraqi heritage and identity through international and national events documented by graphic designs on this stamp (see Figure 4.5).

This model is similar to the method of printing in the previous model, and there is a remarkable development in the typographical elements in terms of color, material, and design. Perhaps it is due to the development of design and technological thought at this stage of graphic design in Iraq.



Figure 4.5. Iraqi postage stamp, 150 dinars, Archive of the Iraqi Postal Museum.
Note. Photographed by the researcher, no copyright attribution is required.

CHAPTER FIVE

5. RESULTS

It is noted from the study results that the designer of Iraqi postage stamps has employed design elements such as lines, shapes, directions, color, and measurement. The designer was also committed to the design relations in bringing out the stamp through the distribution of units within the boundaries of the stamp space, including the balance and harmony of the elements, the proportion of spaces, colors, and sizes, and the distribution of texts in a balanced manner. It gave unity to the design and an aesthetic dimension in addition to the graphic design of the stamps.

Through the descriptive analysis of the research samples, the selected models represented half a century of development in the designs of Iraqi postage stamps. It is also noted that there has been a development in the selection of topics and design ideas, which was certainly reflected in the design of the Iraqi stamp in terms of form and content, as in Figures 4 and 5.

The intellectual content of the Iraqi postage stamp samples is based on the employment of internationally known Iraqi heritage elements and symbols. It aims to spread the culture of identity and local heritage by those responsible for designing stamps, as is evident in the ziggurat shape of the winged bull, the Babylon Gate, the Lion of Babylon, and some traditional buildings in the design of the Iraqi postage stamp.

Through their graphic design, the Iraqi postal stamps contributed to identifying the identity, local heritage, and the history of postage and postage stamps in Iraq. It can be seen from the analysis of all research samples (1, 2, 3, 4, and 5) if it is noted that the predominant design of its content is the civilizational, heritage, and cultural forms of Iraq's local identity.

It is also noted that the stamp is of great importance in raising awareness of the importance of stamps in the local Iraqi community. Therefore, the party responsible for issuing Iraqi postal stamps tried to issue stamps with national and local connotations and symbols that express Iraq's identity and heritage on every

international or local occasion. It was confirmed by the designs of the research models that were analyzed.

There is a need to develop the graphic design of Iraqi postage stamps using modern graphic design techniques. Modern technology helps to raise the efficiency of printed design methods as the primary tool for informing society of the importance of postage stamp design in reviving identity and cultural heritage in Iraq.

Modern technologies have facilitated the printing process, and therefore there is the possibility of introducing different colors through photographic images if they are employed in the design of stamps. It helps to overcome the limitations of the colors used four colors used in the past in the design of stamps using traditional graphic methods.

Printing and its techniques have an important and essential role in bringing out the postal stamp. There is a development in graphic design and typographic elements that passed on the history of Iraqi stamps during the second half of the twentieth century, where printing, the method of design, the employment of elements, their distribution and the use of modern technologies became clearer with the end of the twentieth century within the history of graphic design in Iraq, and this is what noticed, for example, in form No. 4, and 5 compared to form No. 1, 2, and 3 of the study models.

5.1. RECOMMENDATIONS

It is recommended conducting a comparative study between the contents of the Iraqi postage stamps and the Turkish postage stamps due to the cultural and heritage affinity of the two countries and shared customs and traditions, as well as the depth of communication and cross-fertilization of civilization, cultural, economic and social common between the two peoples. Also it is recommended conducting a scientific study on the connotations and symbols employed in the design of the Iraqi postal stamp at the beginning of the twenty-first century.

5.2. SUGGESTIONS

- 1- The results and conclusions of the research are circulated to the design departments in the Iraqi and Arab institutes and colleges of fine arts to increase the quality of postage stamps according to modern designs and technologies.
- 2- Translating the thesis into Arabic and adopting it in the Iraqi and Arabic scientific libraries.

5.3. CONCLUSIONS

1. Despite the small size of the stamp in terms of design, employment, and the purpose of its use, it reduces a clear message through the connotations and symbols employed in its design. It gives information about the identity and heritage of Iraq, and it represents the youngest ambassador who carries the nation's culture as it preserves and transmits its heritage in print.
2. The Iraqi postal stamp was able, through its design, to give an accurate picture of Iraq's history, heritage, and identity. The stamp represents the traveling ambassador in all international and Arab stations, as he was able to convey all information about the originality of the Iraqi civilization and the society's customs and traditions that go deep into the roots of history. In addition, it expresses the most important events and cultural activities in which Iraq's heritage abounds.
3. The use of Iraqi heritage symbols in the postage stamp on various national occasions has shown that these symbols have been used in the best use. It represents the political, economic, cultural, social, environmental, tourism, religious and other dimensions that represent the identity and heritage of Iraq. It also impacts the local community and mutually influences other cultures and civilizations in different parts of the world.

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