ARCHITECTURE IN THE POST: COMMUNICATION AND PROPAGANDA OF THE STATE VIA ARCHITECTURAL-THEMED POSTAGE STAMPS OF 1950S’ TURKEY

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ABSTRACT

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The curiosity and study of postage stamps can be traced back to the 19th century. As the state’s official valuable papers, postage stamps had a broader reach than any other media before the advent of electronic communications, especially during the 20th century. Postage stamps are exclusive as visual sources because they provide a complete and chronological database. Architectural images presented in postage stamps are powerful miniature media that engage the central issues of architectural history, such as periods, styles, and meanings, as well as the history of ideologies and social changes. Postage stamps can narrate an image-based architectural history that transcends literacy and language limitations. When architectural-themed postage stamps from a specific period are analyzed together with their multi-contexts, they present a deep, layered, and comprehensive visual atlas of the architectural memory that is desired, produced, and intended to be remembered by the state.

Despite the increasing interest in visual culture and the development of related methodologies in historiography, architectural-themed postage stamps as carriers of visual information about architectural productions and the built environment have yet to be comprehensively studied in the context of architectural history in Turkey. This noteworthy
gap in scholarship calls for a closer examination of postage stamps as a valuable source for understanding the intersection of architecture and visual culture in Turkey.

This study examines how and which architectural productions and built environments in Turkey were presented in postage stamps in the 1950s. Accordingly, the study evaluates the state represented and commemorated architecture as captured in postage stamps issued during the Democrat Party era.

**Keywords:** Postage Stamps, State Propaganda, Representation, Commemoration, 1950s’ Turkey
ÖZ

POSTADAKİ MİMARLIK: 1950’LER TÜRKİYE’SİNİN
MİMARİ TEMALI POSTA PULLARI ARACILIĞIyle
DEVLETTİN İLETİŞİMİ VE PROPAGANDASI

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Tarih yazımında görsel kültüre olan ilginin artmasına ve bununla ilgili metodolojilerin gelişmesine rağmen, mimari üretimler ve yapıları çevre hakkında görsel bilgi taşıyıcı olarak mimari temalı posta pulları, Türkiye’de mimarlık tarihi bağlamında henüz kapsamlı bir şekilde incelenmemiştir. Akademik alandaki bu kayda değer boşluk, Türkiye’de mimarlık ve
görsel kültürün kesişimini anlamak için değerli bir kaynak olan posta pullarının daha yakından incelenmesini gerektirmektedir.

Bu çalışma, 1950’li yıllarda Türkiye'deki mimari üretimlerin ve yapılcı çevrelerin posta pullarında nasıl ve hangi şekilde sunulduğunu incelemektedir. Bu doğrultuda çalışma, Demokrat Parti döneminde basılan posta pullarında devletin temsil ettiği ve andığı mimarisiyi değerlendirilmektedir.

**Anahtar Kelimeler:** Posta Pulları, Devlet Propagandası, Temsil, Anma, 1950’ler Türkiye’si
To Atlas, with love
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I dedicate this dissertation to my son, Engin Atlas Kocaili, who has inspired me. I hope he will follow his dreams in the future, just as I have.
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<tr>
<td>DP</td>
<td>Demokrat Parti [Democrat Party]</td>
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<tr>
<td>CHP</td>
<td>Cumhuriyet Halk Partisi [Republican People’s Party]</td>
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<tr>
<td>PTT</td>
<td>Posta, Telgraf ve Telefon Genel Müdürlüğü [General Directorate of Postal Services]</td>
</tr>
<tr>
<td>İSFİLA</td>
<td>İstanbul Filateli ve Kültür Merkezi A.Ş. [İstanbul Philatelic and Cultural Center Co.]</td>
</tr>
<tr>
<td>VEKAM</td>
<td>Koç Üniversitesi Vehbi Koç Ankara Araştırmaları Uygulama ve Araştırma Merkezi [Koç University Vehbi Koç Ankara Studies Research Center]</td>
</tr>
<tr>
<td>SuAVE</td>
<td>Survey Analysis via Visual Exploration</td>
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<tr>
<td>WWI</td>
<td>World War I</td>
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<td>WWII</td>
<td>World War II</td>
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<tr>
<td>UPU</td>
<td>Universal Postal Union</td>
</tr>
<tr>
<td>FCD</td>
<td>First Day Cover</td>
</tr>
<tr>
<td>KBW</td>
<td>Kulturwissenschaftliche Bibliothek Warburg [Warburg Cultural Studies Library]</td>
</tr>
<tr>
<td>IDEA</td>
<td>Idea Vincit [the idea wins]</td>
</tr>
<tr>
<td>TPO</td>
<td>Travelling Post Offices</td>
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<tr>
<td>UN</td>
<td>United Nations</td>
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<table>
<thead>
<tr>
<th>Acronym</th>
<th>Name / Description</th>
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<tr>
<td>KİT</td>
<td>Kamu İktisadi Teşebbüsü [Public Economic Enterprise]</td>
</tr>
<tr>
<td>BCG</td>
<td><em>Bacillus Calmette-Guerin</em> (tuberculosis) vaccine</td>
</tr>
<tr>
<td>ICAO</td>
<td>International Civil Aviation Organization</td>
</tr>
<tr>
<td>FAO</td>
<td>Food and Agriculture Organization of the United Nations</td>
</tr>
<tr>
<td>NATO</td>
<td>North Atlantic Treaty Organization</td>
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CHAPTER 1

INTRODUCTION

1.1. Aim and Scope

...history, in its traditional form, undertook to “memorize” the monuments of the past, transform them into documents, and lend speech to those traces which, in themselves, are often not verbal, or which say in silence something other than what they actually say; in our time, history is that which transforms documents into monuments.

Michel Foucault, (1972, p.7)

In the introduction of his book The Archeology of Knowledge and the Discourse on Language (published in French as L’archeologie du Savoir in 1969), Michel Foucault argued that the document was no longer a passive material for history. According to him, history was now trying to define within the documentary material itself unities, totalities, series, and relations (1972, p.7). In parallel, architectural historiography has undergone a transformation as an academic field, with an expanded set of frameworks, topics, themes, and methods. Unlike conventional architectural historiography, this transformation has led to fertile interaction with different disciplines and theories, which has provided new perspectives and conceptual grounding (Altan Ergut & Turan Özkaya, 2006, p.2). Accordingly, this study considers postage stamps as a primary source in architectural historiography.

Like a time capsule, every postage stamp is similarly a permanent record from the issue date through the generations, preserving messages that may vary in different contexts. Kolchinsky (2013) reminds us that postage stamps had a broader reach than any other media before the advent of electronic communications, especially during the 20th century (p.5). Postage stamps kept their importance in communication until telephone usage pervaded. He states that stamps carry messages that the sender, postal employees, the recipient, and numerous collectors view, and this communication is all the more efficient because of its relatively unobtrusive nature (Kolchinsky, 2013, p.5). With all their characteristics, as Raento (2006) defends, postage stamps are worthy of scholarly research because they can support new ways of thinking and contribute to expanding the understanding of visual methodologies, culture, and data (p.601).
Regardless of the field, most studies on postage stamps start with similar complaints. “The postage stamps are often taken for granted,” “We see and use them frequently but rarely stop to think of their imagery and multiple messages,” “They rarely warrant a second thought or are dismissed as nothing more,” and so on (Ketelle, 2014; Raento & Bruun, 2005; Deans & Dobson, 2005; Hoyo, 2010). Postage stamps are small, colorful pieces of paper and everyday objects that are often ignored. Consequently, postage stamps were not considered worthy of in-depth academic research for many. As Hoyo (2010) states, “Most scholars see stamps just as little pieces of paper occasionally glued to the wrapping paper of those journals to which they are subscribed” (p.67). However, Child (2008) argues that philately being commonly regarded as a hobby does not preclude study. Nonetheless, he believes that most sciences and humanities began as hobbies, and the importance of academic pursuits often varies as society changes. He also points out that postage stamps have been included in recent academic work dealing with popular culture, concentrating on their contributions to the period’s history, politics, and the field being considered (Child, 2008, p.11). Like many other scholars who explore these “miniatures,” Deans and Dobson (2005) argue that neglecting postage stamps as historical sources represents a failure of intellectual imagination (p.3).

Despite all the prejudices against postage stamps, there are early studies signifying their value. In 1953, Carlos Stoetzer was the first to emphasize the significance of postage stamps and other mail-related materials as propaganda media. He analyzed the Soviet propaganda in West Berlin, which was conveyed through postage stamps posted from East Berlin, and identified various elements that influenced the propaganda’s effectiveness. Charles Ekker argued in 1969 that stamps, being government documents with significant content, should be regarded as legitimate primary source materials for research purposes (Ekker, 1969, p.40). In 1975, Harlan J. Strauss conducted a study on the psychological concepts employed in the propaganda use of postage stamps. He posited that stamps work at the subliminal level in conveying messages, with reinforcement each time the stamp is encountered.

First of all, postage stamps are sovereignty symbols of a nation-state, as the national flag and the anthem (Anamerić & Rukanci, 2011, p.10). Only independent countries have the right to publish their postage stamps. As an information-recording medium, they are official “mini-scale” state documents, and their communication power comes from their institutional status. Since the postage stamps are products of the state, the imagery on them contributes to the construction of national narratives, collective memory, and a nation’s self-image (Raento & Brunn, 2008, p.49). Raento (2006) points out that “the omnipresence of postage stamps in

quotidian life offers the national elite of a state a direct, mundane contact with its citizens, while the elite-steered imagery celebrates the nation’s achievements and erases controversial episodes of history from its collective memory” (p.602). The state presents (or mispresents consciously) its history, culture, society, and place in the world through postage stamps (Raento & Bruun, 2005).

Elvan Altan Ergut (1999) indicates that nationalism is a process through which the nation is created, imagined, and constructed. As she states, “the desire to have a ‘national identity’ itself is something that is related to ‘nation’-state formation as a ‘modern’ phenomenon with its specific aim of ‘progress’” (p.32). In his seminal work Imagined Communities: Reflections on the Origin and Spread of Nationalism, Benedict Anderson (1983) posits that the formation of national identities is not solely based on objective facts, but rather on shared experiences and collective imagination. Anderson argued that the convergence of capitalism and print media was behind the rise of nationalism. He believes that the development of mass vernacular newspapers, an everyday object similar to postage stamps, played a significant role in creating a nation. Anderson explains that the readership of these newspapers could imagine sharing a collective news experience, regardless of their geographical distance and social hierarchies (pp.61-62).

As Jonathan Walz (2016) describes, “Postage stamps collapse of multiple symbols into proximity motivates metonymy and the exchanges and contests among bundled ideas rooted in the negotiated political landscape of the public and nation-state. Postage stamp images serve as mnemonics for past and present events and social conditions.” (p.1) They are miniature multi-symbol carriers and everyday objects at the same time. Their power comes from their commonness and size. As Alfred Gell (1999) explains, “By miniaturizing, the state wields technology to promote idealized pasts and futures. A stamp’s content is validated by the state while simultaneously validating the state in a pictorial fabrication of an ideal social world” (p.167). Thus, the stamp becomes “thicker” to represent this ideal world on a thick visual. In the case of architectural-themed postage stamps, landmark buildings/structures/monuments of cities or cities themselves, which are the tangible proofs of the past, borders, culture, and continuity of a country, become shortcuts or signifiers that fit well with the scale of the stamp.

One of the most popular themes on postage stamps is architectural productions and the built environment. Architectural images presented in postage stamps are powerful miniature media that engage the central issues of architectural history, such as periods, styles, and meanings, as well as the history of ideologies and social changes. As stamps are fully
expressive and capable of representing the time of their production, they present complex questions of representation, conventions, medium, production, interpretation, and reception of and about the architectural productions and the built environment of a specific period.

In visual history studies, albums, postcards, stamps, photographs, cartoons, maps, and plans are considered two-dimensional visual data. On the other hand, historical places, buildings, statues, and even period objects are considered three-dimensional visual data (Acun, 2004, p.100). From one perspective, according to their content, architectural-themed postage stamps are three-dimensional visual data that collapse into two-dimensional visual data. From another perspective, a postage stamp is not only a two-dimensional representation medium; it is already a three-dimensional object that is designed, produced, printed, posted, collected, or exhibited as a part of a network of actors, structures, institutions, and systems. So, in this dissertation, the postage stamp is analyzed as both an object and a subject of architectural history.

In the case of Turkey, starting from the War of Independence period, the government used postage stamps effectively. They announced their political powers, victories, and the proclamation of the new Republic at home and abroad through postage stamps. During the 1940s, due to the ongoing WWII, only a few postage stamp series were issued, and almost half of them were charity stamps. Following the political power shift in 1950, Turkey underwent significant administrative, economic, and ideological changes during the Democrat Party (DP) period. The party’s politics focused on modernization, with architecture and urbanism taking center stage to construct the “new” country. Bozdoğan (2016) summarizes the period as “…marked by architecture and urbanism as a form of visible politics” (p.9). From the beginning of 1950 to the end of 1960, Turkey issued 548 postage stamps, with 320 presenting architectural themes. The tremendous number of architectural-themed postage stamps is directly related to the period’s politics.

The 1950s saw a massive rise in the quantity and number of series put in circulation compared with previous and the following decades. PTT experienced a high “inflation period” between 1956 and 1962, leading to the printing of postage stamps in extremely high quantities. The stamp trade peaked between 1957 and 1958, with stamps even being purchased on the gold exchange, resulting in PTT releasing more stamp series to increase profit from sales. Due to its political, economic, social, and cultural significance in the case of postage stamps, this dissertation focused on the 1950s, specifically the Democrat Party's period.
Architecture is one of the most concrete forms of representation of ideologies. Neşe Gurallar Yeşilkaya (2003) states that space (the object of the field of architecture) is the stage where ideological transfer takes place. Space is a tool that conveys the existence of power to the subjects, legitimizes and naturalizes power (p.19). The re-representation and distribution of this embodied ideology on postage stamps excessively amplifies the impact of images. Additionally, the presence or absence of images on postage stamps and is indicative of architectural and urban policies, their contradictions, and associated productions of their own time. In this dissertation, the focus of analysis is the production of postage stamps in Turkey during the eleven-year period from the beginning of 1950 to the end of 1960. In order to understand the continuity and change of the forms, contents and contexts of postage stamps, the analysis extends the examination as necessary beyond these eleven years into the preceding and subsequent periods.

Postage stamps are exclusive as visual sources because they provide a complete and chronological database. In particular, architectural-themed postage stamps are capable of narrating an image-based architectural history that transcends both literacy and language limitations. When architectural-themed stamps from a specific period are analyzed together with their multi-contexts, they present a deep, layered, and comprehensive visual atlas of the architectural memory that is desired, produced, and intended to be remembered by the state from that period. This study examines how and which architectural productions and built environments in Turkey were presented in postage stamps in the 1950s. Accordingly, the study focuses on the forms and the contents of the postage stamps of the period, the related contexts that put forward the medium’s power as a communication tool, in order to evaluate the state represented and commemorated architecture as documented by the postage stamps issued during the Democrat Party period of the 1950s.

1.2. Methodology and Literature Review

The study utilizes data ensured from archival research, conversations with stamp collectors, visual and textual analysis, and relevant literature. Postage stamps are state valuable paper, collection items, and exhibition objects. For this reason, it is possible to access images of postage stamps through official websites, catalogs, collections, and exhibitions.

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2 My grandfather, İsmail Hakkı Ergun, collected Turkish postage stamps issued between 1956 and 1979. The collection was later passed down to my father, Muzaffer Ergun. I examined the collection many times during my childhood.
At the beginning of the archival research, the PTT\textsuperscript{3} Stamp Museum in Ankara was visited in 2019 and revisited several times in the following years.\textsuperscript{4} \textit{Emlak ve Eytam Bankası} building, which was designed in 1933-34 by Austrian architect Clemens Holzmeister in the early Republic period, was restored by PTT and has been serving as a stamp museum since 2013 (Figure 1.1). The museum exhibits Turkish postage stamps from the first postage stamp in the Ottoman period to our day, as well as some sketches of postage stamps and other countries' selected postage stamps. The Turkish postage stamps are exhibited in seven themes curated by the museum: Cultural Heritage, Atatürk, Vehicle, Sports, Nature, History, and Tourism. Although architecture is a popular theme for postage stamps, the museum does not have a specific collection of architectural-themed stamps.

![Figure 1.1: The PTT Stamp Museum in Ankara (Photograph by the author, 2023)](image)

![Figure 1.2: The stamp issuing machine at the PTT Museum (Photograph by the author, 2023)](image)

The museum also exhibits the development of the postal system, the printing machines and post office equipment, and the actors of the postal system, which provides valuable insights into the postal network (Figure 1.2).

At the beginning of the study, I also contacted Mehmet Akan, the president of \textit{The Academy of Turkish Philately}. Through Mehmet Akan, I joined a communication group of philatelists who organize exhibitions on postage stamps and publish academic articles and sourcebooks. The philatelists not only provided insightful information about postage stamps but also shared images of artist sketches and rare postage stamps in their collections.

\textsuperscript{3} The acronym PTT refers to "Posta, Telgraf ve Telefon Genel Müdürlüğü,” General Directorate of Postal Services in Turkey.

\textsuperscript{4} The other PTT stamp museum in Turkey was opened in İstanbul in 2000 in the Sirkeci Grand Post Office building designed in 1905 by architect Vedat Tek in the late Ottoman period.
İSFİLA (İstanbul Filateli ve Kültür Merkezi A.Ş.) 2018 catalog prepared by M. Ziya Ağaoğulları and M. Bülent Pabuçcuoğlu, which shows all Turkish stamps printed since the Ottoman period in order, together with their printing dates, printing quantities, and printing houses, has been used as the primary source for Turkish postage stamp visuals. The other countries’ postage stamp visuals were collected from various websites, primarily stampworld.com, which is one of the most comprehensive digital catalogs. Since it is crucial for the stamps to be perceived in their actual sizes within the point of view of this study, the postage stamp visuals were put in the dissertation in their actual sizes.

The primary sources (sketches of postage stamps, official decrees, catalogs, philatelic journals, architectural drawings and photographs of postal buildings and postal maps, reports, statistics) were obtained from the PTT Stamp Museum Archive, Republic of Turkey State Archives, the National Library, the Ministry of Environment, Urbanization and Climate Change Archive, the Turkish History Association Library, the METU Library, the VEKAM Archive, İstanbul University Digital Archive, the Warburg Institute Digital Archive, newspapers digital archives, and Selçuk Akar’s collection.

For the collectors, a postage stamp is mainly a memory object. Regardless of its content, a postage stamp is also always an indexical sign of the origin country; thus as a medium of national remembrance, it is a site of collective memory. Furthermore, when a postage stamp is architectural-themed, it usually depicts architectural productions or built environments that are perceived and accepted as sites of memory. So, in that case, a postage stamp, as a site of memory, presents sites of memory.

One of the most important features that distinguish postage stamps from other visual sources is that stamps can be analyzed solely, in series, or as a set. Each postage stamp is a site of memory; in series or as a set, they provide a comprehensive site of memory, in other words, a visual-based “thought space,” an atlas of memory.

Postage stamps are arranged chronologically in catalogs and thematically in collections and exhibitions. In the scope of visual and textual analysis, to decide the focused period, firstly, the chronologically arranged Turkish postage stamp catalogs were examined to understand the breaks, continuities, and turbulences, or preferences and prominences in architectural-themed postage stamps from the Ottoman to the Republican period. Afterwards, the thematically arranged collections and exhibitions were examined to understand how different postage stamps were perceived in various arrangements and contexts. Lastly, after deciding
the period of analysis to be the 1950s, an online platform, SuAVE, was used to examine the architectural-themed postage stamps as a whole and in comparative analysis. The visuals are tagged with the categories: title, series, year, genre, period, location, interval, print house, printing process, and printed quantity. Each category gives statistical data, and comparing postage stamps under various categories is possible. While the catalogs or collections provided a linear narrative, the online platform ensured multiple paths, a non-linear narrative, which provided a “thought space” (Figure 1.3).

![Figure 1.3: Screenshots from the 1950s architectural-themed postage stamps visual analysis, created by the author in SuAVE, 2022](https://suave.net.sdsc.edu/main/file=joyketARCHITECTURAL_THEMED_POSTAGE_STAMPS_OF_1950STURKEY.csv&view=grid) (last accessed: 21.02.2024)

At first glance, postage stamps are miniature artworks and philatelic objects. Philately is a popular hobby that emerged in the 19th century. It has a rich literature, with most

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5 SuAVE (Survey Analysis via Visual Exploration) is an online platform for visual exploratory analysis and image collections. It integrates visual, statistical, and cartographic analyses and lets users annotate and share images and distribution patterns (https://suave.sdsc.edu/). The platform was designed by Prof. Ilya Zaslavsky from the University of California San Diego, whom I contacted by email in my process of creating the postage stamp visual database.
publications providing information about stamps or examining their intended use. The catalogs or philatelic journals are primary examples of that literature. Besides, postage stamps are also context-dependent “visual texts” (Raento & Brunn, 2005, p.146). “Each stamp issue is a mirror of a particular society, its characteristics, and international situations in a given moment” (Raento, 2009, p.126). Therefore, many researchers from different academic disciplines have examined postage stamps in various contexts.

The literature about postage stamps mainly concentrates on the messages they convey. Following Carlos Stoetzer’s 1953 work on East Berlin postage stamps propagating Soviet power, Altman (1991), Scott (1995), and Child (2008) studied the messages of Australian, European, and South American postage stamps in their seminal books, respectively.

Dennis Altman’s 1991 book Paper Ambassadors: The Politics of Stamps, delves into the political, financial, and military significance of stamps. According to Altman, every postage stamp has a political message, even if it seems unremarkable, such as a design featuring roses or domestic animals. Governments always issue stamps to convey a particular message. These messages can be either blatant or disguised, but they are always present.

David Scott's book European Stamp Design: A Semiotic Approach to Designing Messages, published in 1995, investigates the significance of stamps of five European countries in shaping and representing national identity and how they reflect the fundamental design developments within their period. The book reveals how national icons evolve, and commemorative issues reflect the fundamental design and creative concerns. Moreover, it highlights the crucial role of stamp designers and their contributions to the development of stamp design.

In his 2008 book Miniature Messages: The Semiotics and Politics of Latin American Postage Stamps, Jack Child examines Latin American postage stamps, uncovering the historical, cultural, and political messages embedded in their designs distributed worldwide. Although postage stamps are official products of government agencies, Child argues that they also carry significant cultural value and gain new meanings as they circulate in the public sphere. Through a combination of historical and political analysis with philatelic research, Child provides an insight into the political history of modern Latin America as portrayed in postage stamps.

Postage stamps provide an intriguing form of political iconography (Deans & Dobson, 2005, p.3). They were even described as Hitler’s “powerful weapons” in his propaganda arsenal, as Moore (2003) explored in his book Postal Propaganda of the Third Reich. As a matter of
course, the political messages that postage stamps carry out are one of the most exciting subjects for scholars (Reid, 1984; Lauritzen, 1988; Altman, 1991; Scott, 1995; Brunn, 2000; Dobson, 2002; Frewer, 2002; Moore, 2003; Cusack, 2005; Raento & Brunn, 2005; Child, 2008). Some studies are mainly devoted to countries or special topics (Stamp, 1966; Evans, 1992; Jones, 2001; Frewer, 2002; Cusack, 2005; Raento & Brunn, 2005; Raento, 2006; Kolchinsky, 2013). Comparison studies of postage stamps are a method of understanding countries’ historical, cultural, and political connections (Altman, 1991; Schwarzenbach, 1999; Adedze, 2004; Posnansky, 2004; Child, 2005; Kevane, 2008). For example, Jack Child (2008) examines almost 40,000 Latin American stamps. He focuses on Argentina and the Southern Cone and highlights stamps that represent the consolidation of the Argentine Republic and those produced under its Peronist regime. Child compares Chilean stamps issued by the leftist government of Salvador Allende and by Augusto Pinochet’s dictatorship. He also examines stamps from other dictatorial regimes, such as the Dominican Republic, Guatemala, Nicaragua, and Paraguay, and studies how international conflicts have been depicted on the stamps of Argentina, Chile, and Peru.

Donald M. Reid (1984) highlighted the symbolism of postage stamps in the Middle East in his article, “The Symbolism of Postage Stamps: A Source for the Historian.” In this article, Reid explained the Ottoman and Turkish postage stamps, starting from the Tanzimat to the Early Republican Period, with their historical contexts. He used the communications theory developed by Lasswell, Lemer, and Speier to analyze their meanings. Harold D. Lasswell, Daniel Lerner, and Hans Speier are editors of the three-volume Propaganda and Communication in World History, published in 1979-1980. Reid summarized the crucial questions as: who is saying what to whom and why? He claimed that “stamps resemble monuments, coins, paper money, flags, national anthems, nationalized newspapers and ambassadors as conveyors of official viewpoints” (p.224). Reid aimed to show historians how to use postage stamp designs as primary sources of government messages. He stated, “Around the world, stamps are a form of propaganda through which governments project selected images, and they are too illuminating a source to be left only to the philatelist” (Reid, 1993, p.77).

In Turkey, one of the earliest academic studies in the field, which concentrates on the political value of postage stamps in parallel to foreign academic studies, is Tanju Demir’s 1998 article: “Kurtuluş Savaşıımızın Mektup Zarflarındaki Sesi: Anadolu Posta Pulları” [The Voice of Our War of Independence on Envelopes: Anatolian Postage Stamps]. Demir explains the propaganda feature of the postage stamps as the Turkish Grand National Assembly postage stamps circulated before the Republic’s proclamation. Bahadır Elal (2018)
focused on a particular period to understand the changes and continuities in Turkey through the propagandist postage stamps in the scope of his dissertation: “1945-1961 Dönemi Posta Pullarında Propaganda ve Ulusal Kimlik: Değişimler, Süreklilikler” [Propaganda and National Identity in 1945-1961 Period Postage Stamps: Changes, Continuities]. In her article, “The Semantic Analysis of Urban and Architectural Images in the Context of State Ideology on Early Republican Postage Stamps,” Selin Karaibrahimoğlu (2023) examines the city, urban space, and architectural figures on the postage stamps of the Early Republican Period over the ideological background of the period and the perception of modernism, and to uncover the symbolic meanings behind the figures.

There are two source books describing the postage stamps depicting Turkey’s two major cities. Hakan Anameriç and Fatih Rukancı published their book Posta Pullarında Başkent Ankara: Seçmeler (1922-2008) [Capital Ankara on Postage Stamps: Selection] in 2011. The study is more than just a stamp catalog, in which the authors explain the multiple data that postage stamps carry as messages both nationally and internationally. In the same year, Karakaş, Anameriç, and Rukancı published another book; İstanbull on Stamps [Pullarda İstanbul], in which they explain the selected postage stamps (issued between 1913 and 2010) for the promotion of the city with a semiotic approach.

There are many theme-focused studies as folk culture (Toygar, 1984), promotion of tourism (Girgin & Giritlioğlu, 2009), promotion of children’s literature (Anameriç & Rukancı, 2015), and Turkish culture (Yazıcı, 2016). There are also studies analyzing postage stamps for educational purposes (Anameriç, 2006; Yazıcı, 2010, 2014). While Anameriç (2006) defends that postage stamps are archival material and information sources more than collection items, Yazıcı (2010, 2014) defines them as educational media and suggests their use in social sciences.

Turkish postage stamps have been the subject of master theses in different disciplines, such as graphic design, art, communication, politics, geography, history, and culture (Soylu Koyuncu, 1988; Düzenli, 1998; Kahraman, 1998; Toker, 2013; Aydoğmuş, 2015; İnce, 2017; Akün, 2021; Pektaş, 2023; Alpay, 2023). Until 2024, there is only one Ph.D. dissertation in Turkey, in the field of communication sciences, which takes postage stamps as the main subject (Elal, 2018).

Despite the growing interest in visual culture, the development of related methodologies in historiography, and the existence of apparent visual information about the architectural productions and the built environment on postage stamps, no comprehensive studies have
focused on postage stamps in architectural history in Turkey yet. So, one of the primary goals of this study is to contribute to the knowledge and discussion in the field.

1.3. Structure of the Thesis

The dissertation consists of five chapters, including the introduction and the conclusion. Chapter 2 explores the features of the “object” postage stamp with its forms, contents and contexts to evaluate it as a medium of documents for architectural history. The chapter begins by explaining the specific features of the medium as its miniaturality and ephemerality, explored by elucidating the historical background of the miniatures and ephemera as objects of communication and sources of information, with their distinctive characteristics which passed to postage stamps. Afterwards, the production and reception stages of postage stamps are explained to understand a variety of related actors and their networks, such as individuals, institutions, and systems. The last part of Chapter 2 delves into the uses of postage stamps for official communication and propaganda. It analyses postage stamps both as a representation medium of a postal tool and a messenger, and commemoration medium of a collection item and a site of memory.

Chapter 3 provides the historical background by exploring the development of the postal system as a communication network and the introduction of postage stamps as a milestone. The chapter then examines the advancements of the postal system and the postage stamps from the Ottoman to the Republican period, until the 1950s.

Chapter 4 starts by presenting the significant contexts of the 1950s postage stamp production and reception, whereby postage stamps both increase in number and they transformed from a mere postal tool to a collection item. Then the focus is on the architectural-themed postage stamps of the Democrat Party period. Following the introductory analysis of the period, the chapter evaluates the representation and commemoration of architecture in postage stamps by analyzing how the past was remembered, the present was constructed, and the future was planned by the Menderes government. The change of power in 1960 is also evaluated as reflected in postage stamps.

Chapter 5 concludes the dissertation with a comparative discussion of the architectural-themed postage stamps of 1950s’ Turkey, along with the outcomes, interpretations, and suggestions for further research.
CHAPTER 2

THE MEDIUM:
FORM, CONTENT AND CONTEXT OF THE POSTAGE STAMP

In the first half of the 20th century, the world was shaken by two major wars that sparked enormous transformations in social, cultural, economic, technological, and ideological realms, as well as geographical boundaries and governing structures. These wars inflicted significant damage and loss of life, but they also spurred groundbreaking developments in communication, and transportation during and after the conflicts. Moreover, the two world wars and the post-war period profoundly impacted the theorists of the time.

Harold Adams Innis (1894-1952) was a historian of economics, politics, and communication. He examined how media shapes the culture and development of civilizations. Besides his other studies in economics and politics, he published two major books on communication theory.6 Before he released the books, in his 1949 article, Innis wrote:

*A medium of communication has an important influence on the dissemination of knowledge over space and over time and it becomes necessary to study its characteristics in order to appraise its influence in its cultural setting. According to its characteristics it may be better suited to the dissemination of knowledge over time than over space, particularly if the medium is heavy and durable and not suited to transportation; or to the dissemination of knowledge over space than over time, particularly if the medium is light and easily transported. The relative emphasis on time or space will imply a bias of significance to the culture in which it is imbedded (p.457).*

The following year, in his 1950 book *Empire and Communications*, Innis conducted an extensive historical analysis of the influence of communication media on the ascent and descent of empires. He traced the impact of various media such as stone, clay, parchment, papyrus, and paper from ancient to modern times. As he wrote, for example, the pyramid era of Egypt was ended by the beginning of the use of papyrus; or the conquest of Egypt by

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6 Innis published *Empire and Communications* in 1950 and *The Bias of Communication* in 1951. One year later, in 1952, he died at 58 years old. McLuhan was in his early career years that year. One year before, in 1951, he had published his first book.
Rome, gave access to supplies of papyrus, which became the basis of a large administrative empire.

Innis theorized that every communication medium has a preference for either time or space control, and categorized communication into two types: time-biased and space-biased (Innis, 2022, p.7). Communication with a time-biased medium is characterized by its persistence and longevity. Time-biased media are foregrounded in societies where literacy is not widespread, so verbal communication is the primary mode of exchanging information. These civilizations place a high priority on maintaining ties to the past and mainly rely on oral traditions to transmit knowledge. The durable materials that are not easily transported, such as parchment, clay, and stone, are time-biased media and are suited to the development of architecture and sculpture, but they do not offer control over the space (Innis, 2022, p.7).

On the other hand, space-biased media, which are lightweight and perishable materials, such as papyrus and paper, have been favored for written communication and are well-suited to disseminating information over long distances. The space-biased media have limitations in terms of durability; they are ephemeral, but they exceed the space. With the space-biased mediums, abstract thinking, science, and philosophy flourished, and as a result, societies became more reliant on written language. However, Innis warned that this shift also has some drawbacks, including the risk of reducing knowledge to a mechanized and superficial form (Innis, 2008, p.82).

According to Innis, media that favor stability, community, tradition, and religion are known as time-biased, while those that facilitate rapid change, materialism, secularism, and empire are known as space-biased. As he wrote: “Materials that emphasize time, favor decentralization and hierarchical types of institutions, while those that emphasize space, favor centralization and systems of government less hierarchical in character.” Innis pointed out that, to endure over time and exist in space, large-scale political organizations need a balance of time-biased and space-biased media (Innis, 2022, p.7).

Herbert Marshall McLuhan (1911-1980), a prominent social theorist of the era in the field of communication, owner of the far-famed phrase “Medium is the message,” was known for his noteworthy ideas. Harold Innis had a significant impact on the development of McLuhan’s intellectual framework (Altay, 2003, pp.6-7, Watson, 2008, xvii, Oruç, 2021, p.2). McLuhan continued Innis’ idea that, in studying the effects of communications media, the technological form mattered more than the content. Innis’ concept of the “bias” of a particular medium was reborn as McLuhan’s renowned “phrase.” To showcase Innis’
influences on his works, in introduction to the first reprinting of Innis’ *The Bias of Communication*, McLuhan (1964) noted: “I am pleased to think of my own book *The Gutenberg Galaxy* as a footnote to the observations of Innis on the subject of the psychic and social consequences, first of writing then of printing.” They were both Canadians who worked at the same university, University of Toronto, but never had the chance to collaborate due to the passing away of Innis in 1952.

One of McLuhan’s most exciting visions was that he predicted the emergence of the World Wide Web, the information-sharing system through the Internet, almost three decades before it was invented. In the aftermath of WWII, it was imperative to maintain an optimistic outlook in all aspects. In a prescience of the future in which communication between people can be achieved worldwide, it may have been hoped that nations would be integrated.

McLuhan’s first book *The Mechanical Bride: Folklore of Industrial Man* was published in 1951. The book comprises several succinct essays that deconstruct and critique various forms of persuasion in popular culture during that era. McLuhan’s unique writing style, known as the “mosaic approach,” allows readers to consume each essay independently, in any order they prefer. The book is structured around magazine and newspaper articles, with McLuhan’s analysis focused on the text and imagery utilized. McLuhan deliberately picked these advertisements and articles to underscore their cultural symbolism and the potential influence the corporations behind them wielded (Figure 2.1). By dissecting these materials, McLuhan encouraged readers to ponder the societal implications of such advertising.

![Figure 2.1: Examples from McLuhan’s selections for analyze, The Mechanical Bride: Folklore of Industrial Man, 1951](image)

The invention of the printing press and the widespread use of books as a communication medium profoundly impacted human cognition. The linear nature of communication in books forced people to think linearly, as ideas and stories were conveyed line by line. This
externalized thought into a visible and organized structure, ordered by grammatical rules and
customations, leading to more objective and logical thinking. However, this emphasis on the
visual and calculable led to devaluing cognition’s sensuous and emotional aspects, which
were seen as subjective and unreliable. Thus, human cognition became more mechanical and
and less intuitive. As a result, McLuhan argued, the print technology homogenized the visual
experience and changed the perceptual habits, which contributed to the Western streams
spread, such as individualism, democracy, capitalism and nationalism (McLuhan, 1962,
p.175). He exemplified this unconsciousness through nationalism. In the age of printing,
nationalism spread Europe, and according to McLuhan, as a result of unconsciousness of
societies, the ideology found support potently, which created distance between nations and
eventually led to wars. In his later book, McLuhan explained in detail, the medium “The
Printed Word” as the architect of nationalism (McLuhan & Lapham, 1994, pp.170-178).

McLuhan put forward that the telegraph, invented in 1837, marked the beginning of the
electronic age. The same year, in 1837, Rowland Hill submitted his pamphlet entitled Post
Office Reform: Its Importance and Practicability, and in 1840 the first postage stamp was
introduced. Between 1830 and 1845, over 35 lines sprung up all over Britain in a period
known as “Railway Mania.” 7 It was an era in which not only new communication media was
introduced but also witnessed the developments in railways, so in transportation. 8

In the electronic age, image-based visual communication, an international language, had
evolved, eliminating the language barrier in verbal and written communication. McLuhan
believed that people in the electronic age are and would be more conscious than those in the
manuscript and print ages. According to McLuhan’s (1962) predictions, advancing
communication technologies would enable societies to transcend nationalistic boundaries

7 The Liverpool and Manchester railway was the first public railway to use steam locomotives. Built
in 1830, it boosted trade and industry by facilitating faster transportation of passengers and goods
between the two cities. The railway brought about significant improvements in communication as
trains transported newspapers and mail filled with information and new ideas. It expanded people’s
horizons and increased opportunities. Its success inspired railway developers worldwide, and
Liverpool and Manchester became the blueprint for hundreds of new railways worldwide.
(https://www.scienceandindustrymuseum.org.uk/objects-and-stories/making-the-liverpool-and-
manchester-railway) (last accessed: 12.12.2023)

8 The establishment of an organized and efficient postal service in 1840, complete with stamps, is an
important indicator and facilitator of modernization, according to Donald M. Reid. However, this
achievement is often overlooked in general histories of the nineteenth century. Reid points out that
even in the chapter entitled “The World Unified” in Hobsbawm’s Age of Capital, there is no mention
of postal services or stamps, despite their ubiquitous, democratic, and heavily-used nature compared
to the electric telegraph. For example, in 1875, over one billion letters and 366 million other postal
items were sent in the United Kingdom, while only 21 million telegrams were sent during the same
period (Jeffery, 2006, pp. 46-47).
and establish global connections. This significant transformation would culminate in a world that resembled a “global village,” where individuals would gain greater awareness of diverse cultures and create new communities based on shared interests and values.

In his 1964 book *Understanding Media: Extensions of Man*, Marshall McLuhan introduced the term “the medium is the message.” He argued that media theory should prioritize the medium over its content, as the content of any medium is always another medium. For instance, the content of writing is speech, the written word is the content of print, and print is the content of the telegraph. McLuhan believed that focusing only on the content of a medium would lead to missing the non-obvious changes or effects that are enabled, enhanced, accelerated, or extended by the new medium.

To McLuhan, a medium is “any extension of ourselves.” As Federman (2004) has noted, McLuhan likened “medium” to fertile soil in which a seed is sown. Essentially, any expansion of our body, senses, or mind that leads to change is considered a medium. By this definition, all inventions, innovations, ideas, and ideals are McLuhan media, as they each bring about some form of transformation (p.2). So, in other words, the medium does not act only as the transporter of the message; it has the power to shape and transform human perception.

Media not only reflect social change but also have the power to shape it. McLuhan’s (1994) concept of a “message” pertains to the transformative impact that a novel invention or innovation can introduce into the fabric of human affairs. Specifically, this impact is often manifested through changes in scale, pace, or patterns of human interaction and behavior (p.2). McLuhan uses the railway as an example to clarify his explanation:

*The railway did not introduce movement or transportation or wheel or road into human society, but it accelerated and enlarged the scale of previous human functions, creating totally new kinds of cities and new kinds of work and leisure. This happened whether the railway functioned in a tropical or a northern environment, and is quite independent of the freight or content of the railway medium (1994, p.8).*

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9 It is worth noting that, many presume the traditional definition of “medium” typically refers to mass communication channels like radio, television, and the press. Additionally, when discussing the “message,” many assume it is solely the information conveyed through these channels, but that assumption is also incorrect. It is misguided to prioritize the medium over the content or to assume that McLuhan believed the information conveyed was unimportant (Federman, 2004, p.1).
In the book’s second part, McLuhan conducted a detailed analysis of each medium to reveal its structural characteristics or form rather than its mere content. Although, according to McLuhan, the electronic age started in 1840, the same year postage stamps were introduced, he did not delve into postage stamps as a medium. However, he did explore other comparable forms of printed media such as comics, money, advertisements, and photographs.

As a medium, the postage stamp is a messenger and the message itself. Innis argued that media shapes the culture and development of civilizations; even the communication medium is tiny, ephemeral, and “biased.” According to Harold Innis’ communication theory, a postage stamp is a space-biased medium. Miniature, paper-made, and light postage stamps are well-suited to disseminating information over long distances. In other words, they are mobile media. The postage stamp, like the railway example above, did not introduce the postal system, but it accelerated and enlarged the scale of previous human functions, introducing new technologies, creating new kinds of routes, transportation systems, professions, hobbies, and documentation. McLuhan underlines that in his theory of “the medium is the message,” he is not arguing that the “message” has no importance. However, he emphasizes how valuable it is to understand the “medium” to understand and analyze the effects of technology on humans.

2.1. Features of the Postage Stamp

Postage stamp is small and made of paper, one of the most disposable materials. Its primary function is to prove the prepayment of postage service. After completing its purpose, once the mailed item reaches its intended destination, it should be destroyed so as not to be used again. Thus, temporality is the main requirement of its primary function. On the other hand, the collectors’ interest gives extreme endurance to this object. The content of a postage stamp adds value to its existence.

This sub-chapter delves into the postage stamp, a tiny temporary object that possesses notable material characteristics. Two specific features found together in postage stamps distinguish them from other printed mass media: Miniaturality and ephemerality.

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10 A wide range of media was analyzed by McLuhan, including “the spoken word, the written word, roads and paper routes, number, clothing, housing, money, clocks, the print, comics, the printed word, wheel-bicycle-airplane, the photograph, press, motorcar, ads, games, telegraph, the typewriter, the telephone, the phonograph, movies, radio, television, weapons, and automation” (1994, pp.77-359).
2.1.1. Miniaturality

Numerous studies label postage stamps with epithets that reflect their most prominent physical characteristic: postage stamps are defined as “small pieces of paper” or “tiny posters,” among other examples.\(^{11}\) But the most expressive adjective that scholars use for postage stamps is “miniature.”\(^{12}\) The definition of the adjective “miniature” is: “being or represented on a small scale,” and the noun “miniature” refers to tiny paintings.\(^{13}\) So, the postage stamp is a “miniature” as a small object, and what it represents visually is a “miniature.” Long before the invention of postage stamps in the 19th century, miniatures were created in various forms as visual representations and material artifacts across different civilizations.

Since ancient times, size is undeniably a significant feature of objects for our perception. In an illusion of scale, miniatures make us feel like giants. Our bodies serve as the primary tool for perceiving size, so the definition of what qualifies as a miniature is also based on our physical proportions (Stewart, 1993, p.110). Stewart (1993) reminds us that “there are no miniatures in nature” and describes a miniature as “a cultural product” that is the consequence of the eye manipulating the physical world (p.55). On that psychological, physical, and perceptual ground, as early as the dawn of creative cultures, humankind had an “intrinsic desire to play with these tiny objects, to manipulate and rearrange them and to imagine ourselves, impossibly, inside or alongside them” (Davy & Dixon, 2019, p.1). Therefore, archaeological investigations of civilizations dating back to the earliest human artistic cultures and ethnographic assemblages worldwide have uncovered various miniature

\(^{11}\) In English, the term “postage stamp-sized” describes tiny objects. This term is used in daily conversation and in academic fields such as sciences, medicine, and space technology. The size of a postage stamp is a commonly recognized scale to describe the size of other small objects, making it a helpful measurement value. (https://www.merriam-webster.com/dictionary/postage-stamp) (last accessed: 12.12.2023)

\(^{12}\) For example, in the field, two noteworthy books highlight the “miniature” aspect in their titles; David Gentleman’s 1972 book Design in Miniature and Jack Child’s 2008 book Miniature Messages.

\(^{13}\) In the era before the invention of the printing press, anything printed was printed by hand: someone pressed a pigmented point to a surface and left marks. People used black pigment mostly, but sometimes they used red, especially for titles, large initial letters, and decorative drawings. The Latin name for the red coloring—either cinnabar or red lead—was minium, and the corresponding verb meaning “to color with minium” was miniare. In early Italian, the association of decorative drawings with miniare was so strong that the meaning of miniare was broadened until it simply meant “to decorate a manuscript.” A noun form of the word, miniatura, was used to refer to the art of illuminating—that is, of adding illustrations to—a manuscript, regardless of the colors used. Since the illuminations in manuscripts (as the illustrations themselves are called) were small by comparison with most other paintings, miniatura came to refer not only to a manuscript illumination but to any small portrait or painting and eventually to anything very small. English speakers had adopted the word as miniature by the 16th century. (https://www.merriam-webster.com/dictionary/miniature) (last accessed:12.12.2023)
items. These tiny objects have been created and dispersed by societies across almost every corner of the world.

In archeology, miniature objects are typically considered ritual objects, substitutes for larger items, or signifiers of abstract concepts. Miniatures are often disregarded or underestimated as archaeologically meaningful artifacts (Pilz, 2011). On the other hand, intriguing recent studies value ancient miniature objects as representations and a source of ancient day-to-day objects, or realia (Kiernan, 2015), or as agents of communication and propagation (Davy, 2017; Pilz, 2011) (Figure 2.2), like as postage stamps. As Kiernan (2015) notes, ancient miniatures can vary in their level of realism. Some miniatures provide precise and realistic depictions of real-life objects, while others are more abstract and symbolic. According to him, although the abstract and symbolic depictions may not offer direct evidence of the appearance of ancient objects, they can still provide insight into how these objects were perceived at the time (Kiernan, 2015, p.1) (Figures 2.3).

Figure 2.2: The Sumerians produced the earliest miniature books in recorded history from 2000 BC, the tiny cuneiform clay tablets were used to keep government and administrative records. 

Figure 2.3: Miniature skyphoi found at Kirrha, ca. 500, Photo École Française d'Athènes (https://journals.openedition.org/pallas/2096#tocto2n2) (last accessed: 12.12.2023)

For example, in the case of the level of realism, the image depicted on a postage stamp can be symbolic, realistic, or abstract according to its design context. The image would showcase a miniature depiction of the content in all alternatives (Figure 2.4).

Figure 2.4: The postage stamps featuring cats (https://www.postalmuseum.org/blog/cats-on-stamps/) (last accessed: 12.12.2023)
According to Davy (2017), for societies, miniaturization is an “imaginative agent of communication in human social relations, which uses combinations of affordances and semiotics to distribute ideological information to knowledgeable audiences,” it is an “effective method of communicating threatened cultural information across long distances and time spans” (Davy, 2017, p.1). In his 2011 article, Pilz examines Greek miniature objects and suggests that they function as social communication devices in the larger framework of a complex sign system. Parallel to Davy, Pilz (2011) argues, “miniature objects frequently play important roles in propagating and reinforcing ideologies, particularly in cases where their connotative meanings refer to social role models” (p.24). In other words, the meaning, function, and perception of ancient miniature objects are directly related to the phenomena of signification and communication, which makes them potent message mediums.

One of the milestones in communication history is the spread of the printing press in Europe, and in parallel, the 15th century witnessed the rise of miniature book printing. The first printed miniature book was the *Diurnale Moguntinum*, printed by Peter Schoeffer, assistant and successor to Johann Gutenberg, in Mainz in 1468 (Dinneen, 2014, p.31). Compared to the manuscript, the new technology “printing” was human error-free but lacked uniqueness and authenticity. In her book *On Longing*, Susan Stewart explains the task of miniatures as “linking to nostalgic versions of childhood and history, presents a diminutive, and thereby manipulate-able, version of the experience, a version which is domesticated and protected from contamination” (Stewart, 1993, p.69). So, according to Stewart (1993), printing in tiny dimensions provided a “nostalgic creation endowed with the significance the manuscript formerly possessed” (p.39). Miniature books were highly valued as daily life accessories.
Wearing a girdle book displays that person’s literacy and piety to the world. They were often adorned with gold and worn suspended from the belt by a charm or rings (Stewart, 1993, p.39) (Figures 2.5 & 2.6). More importantly, miniature books were advantageous due to their lightweight and portable nature, making knowledge dissemination faster and easier.

Following miniature books, the paintings became portable in the 16th century. Portrait miniatures emerged in England at the courts of Henry VIII and in France at the courts of Francis I during the 1520s. The miniature painting developed from the older medieval art of “illuminating” hand-written books with colorful illustrations and decorative borders. The portraits and book illustrations were painted with watercolor, then called “limning,” a word derived from the Latin “luminare,” meaning to give light. Large-scale portraits were created to showcase one's power and importance, while miniatures held a different significance. They were often given as personal gifts to loved ones or awarded to loyal supporters as a token of appreciation. They portrait miniatures meant to be kept close and cherished as a reminder of love, faith, or fealty. Their small nature and mobility made them perfect for commemorating highly emotional occasions like births, marriages, and deaths while generating a particular bond between wearer and object. The modes of wearing, regarding, or presenting the miniature portraits acted like a communication process that could trigger feelings of sympathy, love or grief (Schrader, 2019, p.1).

The existence or the position of a miniature object on the wearer, as exemplified in miniature books and portraits, delivers a secret message independent of its content. Similarly, during the Victorian era, a secret message, independent of the postage stamps content, could be conveyed through postage stamps positioned on a postcard or an envelope at different locations and angles. This complex semiotic language, known as the “Language of Stamps,” was developed in England and spread around the world (Figure 2.7). Many envelopes and postcards in the late 19th and early 20th centuries had postage stamps affixed at odd angles. In addition to the four corners and sides of the envelope's front, stamps can be placed at any angle from right side up to fully upside down (Child, 2008, p.14). However, the postal administrations faced difficulties in postmarking these stamps that were placed in different parts of the envelope. As a result, regulations were introduced mandating the sender of mail to affix stamps in the upright corner of the envelope.

https://www.vam.ac.uk/articles/portrait-miniatures-at-the-va (last accessed: 12.12.2023)

The portrait miniatures played also a crucial role in early modern dynastic representation. They were often given as gifts in courtly and diplomatic settings, particularly during important events like courtship, engagements, and marriages. They were used to showcase personal and political connections, including alliances and interdependencies (Schrader, 2019, p.1). For example, the portrait miniature of Anne of Cleves was commissioned by Henry VIII before he married her (Figure 2.8). The King’s portraitist, Hans Holbein, traveled to the Continent to paint this miniature, allowing Henry VIII to judge the face of the woman
he planned to marry. Famously, Henry was less pleased with the reality than the portrait and divorced Anne after six months. The portrait miniatures were created with incredible detail; on the other hand, as works of art, they reflected both the artist's interpretation and the client's demands. They were representations of actual people but were also open to idealization and manipulation. The introduction of photography in the 19th century, often seen as a medium that portrays an objective reality, significantly diminished the popularity of miniature art.

Figure 2.8: Anne of Cleves, portrait miniature, by Hans Holbein the Younger, 1539, Victoria and Albert Museum, London (https://www.vam.ac.uk/articles/portrait-miniatures-at-the-va) (last accessed: 12.12.2023)

Beginning with the first adhesive postage stamp, as a symbol of sovereignty, most of the earliest examples of postage stamps issued by countries depicted the portrait of their ruler or founder. For example, the world’s first postage stamp (1840) depicted the portrait of Queen Victoria of England (Figure 2.9), and the first postage stamps of the United States (1847) depicted portraits of two of the founding fathers, Benjamin Franklin and George Washington (Figure 2.10). Different countries feature each other’s founders on their postage stamps, as a sign of respect and alliance. For example, the founder of the Turkish Republic, Mustafa Kemal Atatürk, was featured on postage stamps issued by multiple countries (Figures 2.11).

Miniatures also serve as souvenirs, essentially small mementos or keepsakes that travelers bring back home to preserve memories of their journeys. In the 19th century, city landmarks were scaled down to mini-models as voyage reminders (Figure 2.12). Although these artifacts reduce cities to one or a few landmarks, they were potent icons of the buildings they represented and shreds of evidence of the travel to that city. As Pietrobruno (2017) states, souvenirs, with their small size, allow us to feel connected to the real world as we can hold them in our hands (p.3). So, these miniature objects were also collected and exhibited as substitutes for actual travel experiences for those who could not travel and were curious.

Similarly, postage stamps frequently showcase miniature depictions of landmark buildings. The 1980-issued “International Stamp Exhibition” commemorative postage stamp is a spectacular example (Figure 2.13). It has an unusually large size, 43 mm x 59 mm, which has never been used again. The postage stamp showcases a montage of London landmarks: rising above the Thames (from left to right) Westminster Abbey, Nelson’s Column, the
Shaftesbury Memorial fountain (statue of Eros) at Piccadilly Circus, the Post Office Tower, the Houses of Parliament’s Big Ben clock tower, St Paul’s Cathedral, Tower Bridge, and the Tower of London are engraved in detail (Dugdale, 2021). The postage stamp introduces the landmarks of the capital and offers a mini London tour.

The postage stamps have similar features to miniatures in history, as shown in the examples above. Firstly, miniatures are significantly reduced representations, always tiny depictions of something. Throughout ancient times, miniatures have been a part of the communication system, just like postage stamps, serving as representations and “telling” objects. Secondly, they are portable and designed to be mobile, kept, worn, or sent as the perfect message medium. They easily and quickly disseminate knowledge or message. Lastly, the details of miniatures are a two-sided issue. While it is captivating to appreciate a finely crafted small object, it is optional for a miniature to depict every detail of the original subject to be considered a miniature. In fact, miniatures may be under-detailed, distorted, idealized, or manipulated to convey the message better.

As Stewart (1993) states; “A reduction in dimensions does not produce a corresponding reduction in significance” (p.43). As tiny mediums, postage stamps may have been overlooked in any era. However, the history of communications technology is partly a history of miniaturization (Pietrobruno, 2017, p.1). In essence, all forms of communication media create representations that depict the world on a smaller scale. A postage stamp is a tiny object that measures only a few square centimeters at most. It is usually rectangular with a frame, like a tiny painting or a photograph. Not only the graphical layer but also the texts are small and shorten on a postage stamp. It is important to note that the miniaturization process and its success affect the expeditious recognition of postage stamps, which plays a vital role in determining the speed and efficiency of the postal service and in delivering the message.

2.1.2. Ephemerality

Postage stamps were originally designed to be slim, perishable paper products that were intended for single use; they were invented as ephemera. The temporality is one of the

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16 The word *ephemera*, which is the plural form of *ephemeron*, is derived from the Greek word *ephemeros* (epi: about, around, through + hemera: a day), which refers to something short-lived, meaning “lasting only one day” (Rickards, 1998, p.13, Raine, 2020, p.633). The word acquired the symbolic meaning of anything short-lived. For instance, the original meaning of *ephemeron* was an insect, which in its winged state, lives but for a day, according to the *Oxford English Dictionary*. Moreover, the word was long used in medicine to describe a fever lasting a day and plants that either arose and lived for only one day or were so poisonous that they caused death in one day.
main necessities of postage stamps for its primary function. On the other hand, the degree and the power of the reception of the postage stamp are directly related to its ephemerality. According to recent media research conducted by Campbell et al. (2021), viewers are more likely to remember content when they know it won't be available later compared to when they believe they can access it at any time. The study further found that the increase in recall is directly linked to the mental effort invested by the viewers. Thus, the research suggests that the ephemerality of media content can positively impact its memorability (p.96). In parallel with this, the current definition of ephemera is influenced by the plural words *memorabilia* (things worth remembering) and *trivia* (insignificant things), which is explained as; “things that exist or are used or liked/used only for a short time” or “collectible materials that are initially expected to be useful or popular for only a short period” (Somer & Keskin, 2012, p.442).

The mid-15th century has been identified as the origin of ephemera following the *Printing Revolution* (Russell, 2014). The first mass-produced printed ephemera are presumed to be a variant of religious indulgences (Pettegree, 2017, p.81). From the beginning, ephemera have functioned as a substantial means of disseminating information, so; as media of communication. The categories of printed ephemera is a long list. It includes advertisements, air transport labels, art prints, ballots, bank checks, baseball cards, bingo cards, birthday cards, bond certificates, book labels, bookmarks, box labels, broadsides, business cards, bus tickets, calendars, catalogs, cardstock, certificates, comic books, envelopes, flyers, greeting cards, guidebooks, holiday cards, invitations, layering items, leaflets, ledgers, letterhead stationery, letters, library book cards, lottery tickets, magazines, maps, menus, newspaper, pamphlets, paper dolls, paper money, passes, photographs, playing cards, postage stamps, postcards, posters for events, racing bibs, receipts, scrapbooks, sheet music, stock certificates, tarot cards, theater programs, ticket stubs, trade cards, valentine cards, and more.

Interest in collecting printed ephemera dates back to John Selden (1584-1654) who was a renowned polymath, jurist, historian, and antiquary. By his death in 1654, Selden had (Raine, 2020, p. 633). Samuel Johnson is frequently cited as the originator of the word ephemerae in our present sense. In 1751, he described his time’s minor journals and gazettes, “the papers of the day,” as “the ephemerae of learning.” Johnson commended them for their contribution to history, albeit that “their productions are seldom intended to remain in the world longer than a week” (Garner, 2021, p.245; Rickards, 1998, p.13).

accumulated a library of several thousand manuscripts and printed books. Later on, ephemera studies owe much of their present momentum to two twentieth-century collectors, John Johnson, who was the founder of the “John Johnson Collection of Printed Ephemera” collection, and John Lewis, whose book Printed Ephemera rekindled interest in the early 1960s (Rickards, 1998, p.7).

John Johnson (1882-1956), a papyrologist, printer, and collector, founded what has become one of the most historically significant ephemera collections, now housed at the Bodleian Library of Oxford University since 1968. The collection contains thousands of examples of non-book printed material, including bus tickets, calling cards, cigar bands, broadsides, and campaign pamphlets. Johnson defined ephemera as “everything which would normally go into the wastepaper basket after use, everything printed which is not a book” (Rickards, 1998, p.14). Johnson’s definition was somewhat problematic in that “Everything printed which is not a book” encompasses some categories of materials that have long ceased to be considered ephemeral, such as newspapers, periodicals, pamphlets, prints, and maps (Raine, 2020, p.633). In other words, the documents which are intended to be “read” as opposed to “glanced at” are not usually included in ephemera (King, 2003, p.37). Indeed, to pursue their primary functions, ephemeral objects have very short reception durations, just as a glance. For this main reason, the design of these temporary objects must be highly effective; through their design, the indications must be easily and quickly perceptible and decipherable.

From the mid-19th century, the adjective “ephemeral” appeared in historical works with a generic noun about printed items but described an inconsistent and extensive body of printed material (Garner, 2021, p.260). By the 20th century, the “ephemera” word had been begun to use generally by collection stewards and historians to describe a wide range of non-book printed materials (principally of paper) that are not meant to be retained or preserved (Raine, 2020, p.633).

By the late 19th and early 20th century, the art movements, Secession Stil of Austria and Jugendstil of Germany, realized the ideological power of the printed ephemeral products that transform society (Niyazioğlu, 2020, p.39) (Figures 2.14 & 2.15). The artists of the movements designed vivid, creative, innovative, and ornate, paper-printed, various forms of

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18 https://www.bodleian.ox.ac.uk/collections-and-resources/special-collections/catalogues/johnson (last accessed: 12.12.2023)

19 Although, in earlier contexts, the term also included handwritten scraps of material such as lists and receipts besides printed items; as a matter of course, most scholarship on ephemera focuses on printed material, and for handwritten ephemera, there is no coherent historiographic scholarship (Raine, 2020, p.633).
artwork, and spread their perspectives widely (McAleer & MacKenzie 2015, p.145; Eliot & Rose 2019, p.636). As a result, printed ephemera spread due to the industrialization of print, highlighting connection between multiplication and disposability. Simultaneously, many institutions of memory—from national archives to local museums and galleries—were founded during this period (Mussell, 2012, p.79), such as the Victoria and Albert Museum in London (1852), which also encouraged and increased the collecting and exhibiting activities of ephemera.

The collectors have made outstanding contributions to the preservation and survival of ephemera and promoted follow-up academic research. One of the crucial reasons that ephemera have a continuous allure for both collectors and scholars is; (unlike books, which begin as “carriers of text” and remain “carriers of text”) ephemera are produced for one reason and saved for another. In other words, the purpose of ephemera is subject to transformation (Garner 2021, p. 255, Raine, 2020, p.643). What is also so attractive for historians who study “ephemera” is that arranging these materials in an infinite variety to learn about something else is possible. As Garner has pointed out, “the questions they have asked and the interpretations they have posited have varied greatly, even for the same formats of materials within the broader category” (2021, p.246).

In later years, Maurice Rickards defined ephemera as “the minor transient documents of everyday life” (1998, p.7). It is essential that Rickards’s definition includes the word
“minor,” which introduces the useful notion of a hierarchy of documents, from the most trivial to the more important, and “everyday life,” which evokes the origin of such documents and suggests that they have a lifespan (Raine, 2020, p.633-634). Rickards (1919-1998) had significant contributions to developing ephemera studies as an academic discipline during the 20th century through his research, collecting, exhibiting, and publishing efforts as a scholar. Rickards founded the Ephemera Society (1975) in Britain and wrote extensively on ephemera. He was the author of the bible for Ephemerists, The Encyclopedia of Ephemera (1988). His exemplary collection, amounting to some 20,000 items, is now part of the Centre for Ephemera Studies research collections in the Department of Typography & Graphic Communication at the University of Reading. After the Ephemera Society in Britain, the Ephemera Society of America was founded in 1980. These pioneer societies, founded by collectors, contributed to ephemera’s visibility and influenced historical scholarship (Garner, 2021, p.246).

Ephemera enthusiasts were aware of its distinctive specificities. Back in the 17th century, the pioneer of these enthusiasts, John Selden, pointed out the essence of ephemera in comparison to “more solid things” like books:

*Though some may make slight of Libells, yet you may see by them how the wind sitts; as, take a straw, and throw it upp in the aire, you shall see by that w[hich] way the wind is. W[hich] you shall not doe by casting upp a stone – More solid things do not show the complexion of the times so well as Ballads and libels* (quoted in Rickards 1988, p.42).

This passage has become the touchstone of the ephemerist’s philosophy and is enshrined in The Ephemera Society’s motto; *E stipula ventum:* From the straw, the wind (Rickards, 1988, p.42). Nearly four centuries later, parallel to Selden, in 2021, an American scholar of art history, Anne Garner, authored a journal article on the historiography of ephemera in which she likened ephemeral artifacts to satellite objects that are “orbiting around the more momentous planet of the codex” (2021, p.253). Ephemera may not be “heavy” like book material, both literary and “literally;” however, they are orbiting, circulating, and moving; so in other words, they are active and effective information sources that both balance and fill the gaps in “the knowledge.” Periodic and seasonal products such as posters, postcards, advertisements, magazines, and postage stamps speak through researchers and historians, gain visibility through publications and exhibitions, revive the past, and embody history. They convey the attitudes of past generations towards political and socio-cultural changes regarding material cultural history, daily life practices, or the milestones of history (Niyazioğlu, 2020, p.42). As libraries acquired, described, and promoted access to temporary materials, the work of historians on non-book printed material has grown exponentially. At
the beginning of the 21st century, ephemeral materials have been more fully integrated into social, cultural, and political histories (Garner, 2021, p.245). In fact, in the last decades, as Henry Raine appraises in his essay in *A Companion To the History of the Book*, scholars assert that ephemera are independent kinds of evidence that are not less important to the historian than the book itself (Raine, 2020). Not meant to be saved but saved by the collectors, ephemera eventually became worthy for historians as primary sources. Indeed, in 1971, the former librarian of the *Bodleian Library*, Robert Shackleton, wrote; ephemera “were now accepted as valuable evidence for the historian.” The same year, in Turkey, collector Herman Boyacıoğlu presented his extensive archive in the first postcard exhibition *Old Turkish Life in Postcards, 1895-1920* (Gürsel, 2020, p.11). As Gürsel pointed out, despite their transient nature, in Turkey as elsewhere in the world, especially in the 20th century, ephemera began attracting researchers’ attention from various fields (Gürsel, 2020, p.11). They realized “what was thrown away is at least as useful as what was deliberately preserved.” From that forth, ephemera gained gradually increasing importance for collectors and researchers, scholars, libraries, and museums. Ephemeral artifacts, which particularly document the details of everyday life, have strong characteristics as one of the primary sources of information mostly in cultural history research (Somer& Keskin, 2012, p.437). Linda King (2003) calls them “fragments of print culture.” In her research, King concentrated on one type of temporary object; she surveyed bus and train tickets in Ireland through the 20th century. She traced social patterns and everyday experiences at the most basic level through these ephemeral artifacts. According to her, this is particularly evident concerning transactions linked to consumption and travel, which generate many printed items. Therefore, the analysis of some ephemeral items – including postage stamps, posters, and paper currency – in other words, “the most disposable fragments of material culture” provide “valuable insights into aspects of social history” (King, 2003, p.33). As King explains, “…tickets exist to provide tangible records of commercial transactions; aesthetically, they employ a distinct, colloquial visual language easily recognizable for a given target audience; while culturally they chart movement and migration patterns.” Tickets inform about the mode of transformation, price, company, and the journey stage. They reflect the print technology of their period and the design language in progress. To show all these data, however, tickets have limited surfaces, just like miniature postage stamps, so, as King explains, “the information contained in a ticket format

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20 The John Johnson Collection exhibition catalog, foreword, 1971

21 Asa Briggs (foreword to Rickards, 1988, p.9)
is the product of a distillation process, the result of the paring down of a complexity of information into a visual form that has an immediate and effective impact” (2003, p.35).

Another approach is to use different types of temporary objects together, which can be read variously under different contexts to explain a subject. For example, in his article, İsmail Yaşayanlar (2020) described how the old tickets, postcards, leaflets, advertisements, and invoices were utilized to study the urban history of Bursa. Yaşayanlar pointed out the significance of the ephemera in revealing the uncertain points about the documents or works classified as primary sources in classic historiography, particularly in the writings on urban history. As Yaşayanlar explains, “…the image of a craftsman on a postcard, a hotel receipt, restaurant menu, store or insurance company advertisements published in newspapers, a train or ship ticket, a cinema or theatre poster, a doctor’s prescription, postage stamp or the label on a medicine bottle can provide rare information about the socio-economic and cultural structure, urbanization and daily life in the writings about urban history” (2020, p.171). So, in his article, Yaşayanlar not only evaluates how various types of ephemera can be utilized as sources but also demonstrates on which points ephemera can shed light while writing about the history of Bursa.

Following Innis and McLuhan’s theories, printed ephemera are space-biased media. The excessive production and distribution of ephemera caused not only the spread of art movements, religions, or national propaganda but also the rapid development of printing technology and the related economy. As exemplified through recent studies, it is also possible to make analyses by utilizing ephemera as primary sources.

Postage stamps are an exclusive type of ephemera, not only because they are official primary sources kept in the state archives but also because they are attractive collection items collected by enthusiasts since the first postage stamp. While their primary function necessitates vanishing, postage stamps exist continuously through repetition and as respected collection items. The endurance of ephemera is also directly related to their excessive mass production, so their repetition of reception during the circulation period. Indeed, ephemeral objects have very short reception durations, like a glance, to pursue their primary functions. Therefore, the design of a postage stamp must be quickly perceptible and decipherable. So, a postage stamp is a medium reflecting “a complexity of information into a visual form that has an immediate and effective impact,” as in King’s terms. In order to reveal how privileged and powerful a means of communication the postage stamp is, the next sub-chapter deals with the production and reception of the postage stamp, together with all its associated actors and networks.
2.2. The Production and Reception of the Postage Stamp

During the 19th century, there were significant advancements in both inventions and discoveries. These breakthroughs laid the foundation for the technological innovations that would rapidly develop in the 20th century. The industrial revolution, which began in the 18th century, continued to rise in the 19th century, leading to urbanization and increased productivity, profits, and prosperity. Transportation improvements resulted in faster trade, communication, and travel, transforming how people perceived space and spatial ties. New postal systems, steamships, railway lines, and the telegraph made distances shorter, less time-consuming, and more affordable. These innovations allowed more people to travel, migrate, and send messages over longer distances (Segal, 2019, p.76). The illustration from circa 1840 mirrors the acceleration of communication and the rising importance of the postal network during the period (Figure 2.16). In fact, the caption under the image refers to the system as an era by writing “post-age” instead of “postage.”

![Image of postal system](Photo by SSPL/Getty Images)

Figure 2.16: The effect of a Post Age- An Oliver for a Rowland, c. 1840

The postage stamp is made of paper. The creation of paper is considered one of humankind’s most impressive accomplishments in advancing civilization. Paper has served as the primary material for communication, currency, and information storage for more than two millennia. Over time, paper production methods have become increasingly streamlined and cost-effective. By the 19th century, the Industrial Revolution had dramatically reduced the cost of manufacturing paper, making it the most frequently utilized material for everyday objects.
Before the 19th century, the postal system was reserved for the wealthy, educated, and noble members of society. The inequality created a distinction between social classes. However, advancements in politics, technology, economics, and culture during the 19th century made the postal system more accessible to everyone (Segal, 2019, p. 76). In 1839, one year before the invention of postage stamp, approximately 76 million letters were sent. With the introduction of prepaid postage, this number increased to around 350 million in 1850 and continued to rise significantly over time. By the end of the 20th century, more modern postage methods had reduced the use of traditional postage stamps and delivery systems. On the other hand, postage stamps have continued to be popular message mediums and cultural documents as valuable collection items.

Before the invention of postage stamps, sending mail was expensive and confusing. Postal fees were calculated based on distance and weight (Figure 2.17). To make things worse, recipients were responsible for paying postage fees, and some letters were delivered for free if the recipient refused to pay. An English inventor and social reformer, Rowland Hill, later known as the “father of modern postal service,” devised a solution: the adhesive postage stamp.

Figure 2.17: “Tabula Poliometrica Germaniae Ac Praecipuorum,” a complex mileage scale to calculate the postal fee according to distance and weight from 1731 (https://artsandculture.google.com/asset/_/JgH8MqV-PPOuVw) (last accessed: 12.12.2023)

The statistics are taken from the world’s most comprehensive online postage stamp catalog (https://www.stampworld.com/en/articles/postage-stamps-history/) (last accessed: 12.12.2023)
Rowland Hill was a former schoolmaster who had a negative experience with the Post Office in the 1830s. Hill’s wide-ranging interests included printing, railways, and mathematics. Despite not being asked, he conducted a research in his free time and developed detailed proposals for a complete system overhaul. He sent his analysis to the exchequer chancellor, believing that his plan would be adopted due to its merits, but his proposal was ignored by those who relied on the current system despite its inadequacy. After being ignored by the chancellor, Hill decided to take a different approach.

He printed and distributed his proposal as a pamphlet, claiming that his lack of experience made him the perfect candidate for the job. Many people who read his manifesto agreed that it made complete sense. *The Spectator Magazine* and *The Society for the Diffusion of Useful Knowledge* supported Hill’s reforms. Within three years, the government finally gave in to public pressure. The postal reform was enacted into law in 1839, and Hill was hired as an adviser to the Treasury (Harford, 2019).

In his pamphlet, titled *Post Office Reform; Its Importance and Practicality*, published in February 1837, Hill introduced the postage stamp as a small piece of paper with adhesive on the back that served as proof of prepaid postage. In a two-step reform, Hill proposed that senders pay for postage instead of recipients, and the cost would be only one penny, no matter the distance, for letters weighing up to 14g. Hill argued strongly that even if the postal service lost money at first, profits would increase because cheaper postage would encourage people to send more letters.

![Figure 2.18: Queen Victoria and visit to the Guildhall bronze medal, William Wyon, 1837](https://www.royalmint.com/shop/medals/1837-Queen-Victoria-Visit-to-the-Guildhall-Bronze-Medal) (last accessed: 12.12.2023)

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In 1839, as an adviser to the Treasury, Hill organized a competition to create all the necessary items for postal services. William Wyon won the competition with his postage stamp design, which featured a profile of the young Queen Victoria. He based the design on a medal he had created to celebrate her first visit to London in 1837 (Muir, 1990) (Figure 2.18). While the front of the medal presents the Queen, the back side records her visit by depicting the Guildhall Building, with the caption “In honor of her majesty’s visit to the corporation of London” and the date, 9th Nov. 1837. It is essential to point out that, in accordance with Innis’ theory, according to its size and function, the medal is a space-biased medium; therewithal, according to its content, by depicting a specific time and architectural structure, the medal has also time-biased medium features.

Figure 2.19: Watercolor sketch created in February 1840 to show how the first stamps would look in their chosen colors. Hill presented it to Francis Baring, Chancellor of the Exchequer, who headed the Treasury (https://postalmuseum.si.edu/exhibition/the-queen%E2%80%99s-own/postal-reforms-that-transformed-the-mail) (last accessed: 12.12.2023)

Figure 2.20: Penny Black die proofs, January 1840 and Penny Black die proof, March 1840, The development of the Penny Black, compiled from the Smithsonian National Postal Museum (https://postalmuseum.si.edu/exhibition/the-queen%E2%80%99s-own-postal-reforms-that-transformed-the-mail-the-worlds-first-postage-1) (last accessed: 12.12.2023)
Hill collaborated with artist Henry Corbould to refine the portrait and create the background pattern. The design was prepared for printing by engravers George Rushall and Charles and Frederick Heath using line engraving (Frank, 1970, p.13; Gentleman, 1974, p.433; Stamp, 2013) (Figures 2.19 & 2.20).

After the approval of Queen Victoria, in May 1840, the United Kingdom issued the first adhesive postage stamp, known as the *Penny Black*. They were valid for use on 6 May 1840. The design was so well received that it remained on stamps for the entirety of the Queen’s reign. David Gentleman (1974), a renowned British postage stamp designer, explains that designing a stamp is an exclusive procedure because it involves translating a complicated and verbal subject into a visually appealing and informative design. It must satisfy both the printing stages and the Post Office's operational needs. According to Gentleman, “The Penny Black,” was created perfectly that satisfy all these demands (pp.432-433).

The *Penny Black* was a clear-cut rectangular (1.9 x 2.22 cm), black in color, and had a value of one penny (Figure 2.21). “Two Pence Blue” was the world's second official postage stamp issued just after the Penny Black. Through the color distinction, postal clerks quickly and easily perceived the value instead of reading (Figure 2.22). The practice of denomination differentiation by color generally continued.


The color is a crucial feature for postage stamps. The first stamp was black, providing a solid contrast on the white surface of the envelope, but the black ink cancellation mark was not considered. A year later, in 1841, the “Penny Black” postage stamp changed to red because of the difficulty in perceiving the black cancelation mark on the black surface.24 “Penny Red” continued to be printed until 1879. Around 21 billion Penny Reds were produced by Perkins, Bacon& Co. printing house in 38 years (Figures 2.23, 2.24 & 2.25).

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24 The information about Penny Red is compiled from the *Smithsonian National Postal Museum* and a collectors’ website (https://postalmuseum.si.edu/exhibition/the-queen%E2%80%99s-own-postal-reforms-that-transformed-the-mail/introducing-the-penny-red) and (http://www.pennyreds.co.uk/) (last accessed: 12.12.2023)
After a decade the perforated edges were introduced (Figure 2.26). The trials conducted in late 1849 and early 1850 proved the viability of perforating stamps, resulting in the first officially perforated stamp in 1854.²⁵ Perforations are small holes punched between individual postage stamps on a sheet of stamps to make them easy to separate. With the start of the perforation, the serrated-edged frame began to define a characteristic meme for the appearance of a postage stamp. Its small size and perforation made them “immediately recognizable as stamps” (Scott, 1995, p.6).

The “4-annas stamp,” presenting Queen Victoria, was the first bi-color postage stamp, issued in the British Empire (in one of her colonies, India) in 1854 (Figure 2.27). The “4-annas stamp” was produced in Calcutta under technical insufficiencies. They did not change Queen Victoria’s image when they needed a new denomination value. They solved the differentiation of denomination problem with the cheaper and local lithography technique.

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using two colors. The re-representation of “Penny” postage stamps with Queen Victoria’s portrait continued to circulate in the colonies of the British Empire.

After the introduction of postage stamps by the British Empire, many other countries followed by creating and using their own unique designs. Postage stamps primarily featured portraits of kings, queens, and presidents (or tughra of the sultan in the Islamic case). During the 19th century, as empires expanded across vast lands and overseas territories, stamps with portraits or coat of arms became a symbol of sovereignty and national borders.

Since the first postage stamp, British postage stamps don’t bear the country’s name, unlike other countries. Instead, on every stamp issued, the head of the monarch symbolizes the country, paying homage to Penny Black’s legacy. For example, in the series issued by the United Kingdom in 1979, “Death Centenary of Sir Rowland Hill,” on the upper corners of the postage stamps the silhouette of the head of the monarch was placed. The first postage stamp depicts “Sir Rowland Hill,” and the following stamps of the series delineate “General Post,” “London Post,” and “Uniform Postage” respectively. It is worth noting here that the postage stamp is such a self-reflective medium that it not only subjects former postage stamps or postal buildings but also narrates its own development phases leading up to the invention of the first postage stamp (Figure 2.28).

The production of postage stamps eventually became an international trade between countries. Governments commissioned domestic or foreign print houses and mints to produce the stamps. In fact, some postage stamps began to include the print house’s or the designer’s name. In a way, the print houses or the designers also used postage stamps to advertise their brand.

Throughout the 20th century, artists who were experts in postage stamp design had designed not only for their own countries but also for many others. For example, Karl Seizinger, an
artist born in Germany in 1889, gained worldwide recognition. His hometown, Hildburghausen, had a rich book printing and engraving history. Although his career started in Berlin, WWI forced him to move and work in different European countries. Seizinger designed postage stamps for countries such as Germany, Finland, Czechoslovakia, Bohemia and Moravia, Yugoslavia, Croatia, Poland, Netherlands, Portugal, and the United Nations. In 1935, he submitted a request to the Turkish government to work as a designer of postage stamps. He had also attached samples of his work to the petition (Figure 2.29), but unfortunately, he did not get the job. Nonetheless, his work remained in the archives, showcasing his international “mobility.”

As postage stamps became widespread, it increased the mobility of the production actors. The production process of postage stamps, from decision-making to design and printing formed a global market that led to greater mobility.

As part of this high-speed mobile global network, postage stamps were received by many different recipients in different environments, channels, and contexts in a pattern that repeats over and over again. As expressed at the beginning of Chapter 2, McLuhan put forward his renowned term “the medium is the message” that analyzing the medium itself and its contexts would lead to understanding the non-obvious changes or effects that are enabled, enhanced, accelerated, or extended by it. Following McLuhan, this study accepts that, in the reception of postage stamps, the context is as much as essential as the content.

The postage stamp, a medium, is an indicator and a messenger, so it has content. Its content is what it indicates or conveys, so what it presents to the receiver. The context answers the question “How?” How the “content” of a postage stamp is received is essential to understand the type, form, and degree of the communication achieved. So, the reception of the postage stamp has two aspects: the contentual reception and the contextual reception.

The content of a postage stamp is related to its design and the message it depicts. The message itself has various contexts and can be received in various contexts. As an individual object, a postage stamp is a postal item first of all. So what it indicates as a necessity of its primary function is its primary content: the denomination, the country name, and the image. Humphry McQueen (1988) once wrote that postage stamps do not require any imagery or decoration to serve their purpose. Indeed, contemporary post offices produce unassuming

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adhesive receipts, but postage stamps have a greater significance beyond merely indicating payment of delivery fees. By integrating imagery, postage stamps acquire an aesthetic value and become works of art that can be admired beyond their intended use (p.81). In contentual reception, at first glance, a postage stamp is received as a mini poster, a miniature drawing, or a tiny graphic design, so as an art piece.

The postage stamp is also an official document. What the postage stamp depicts as an art piece is contextually bound to the state’s preferences. The government not only decides and confirms the theme, design, and designer of a postage stamp but also the quantity, quality, print house, and circulation period; which are all related to how and how long a postage stamp is received. Especially in the second half of the 19th century and in the 20th century, postage stamps were a part of daily routine, so the postage stamps were received multiple times by the receivers in the phase of circulation, which made them potent government instruments that carry messages not only directly but also subconsciously and subtly through repeated encounters (Child, 2008, p.4).

As a complementary item, an affixed postage stamp is received both in contentual and contextual reception. A postage stamp itself has content, and when it is affixed to an envelope, it becomes one of the contents of the envelope. A medium becomes the content of another medium. The primary contents of an envelope are the addresses, cancellation marks, and postage stamps. While the cancellation marks document the point of departure, the address directs to the destination, so, together, they indicate the route of the envelope. The cancellation marks can also indicate the stops with their destination dates on the route, or specially designed airmail postage stamps or cancellation marks indicate the vehicle of postal transfer. So, the postage stamp becomes one of the contents of the route and the journey, which is a context. On its way to the destination, a posted item and the postage stamps affixed to it encounter multiple receivers.

For example, the following envelope was posted from İzmir to Catania (Italy) via Trieste on the 3rd of June in 1926 (Figure 2.30). İzmir was the city of departure, Trieste was the stop, and Catania was the destination of the post. The three cities are port cities, so it can be assumed that the post was delivered through the seaway. Seven postage stamps from the first series of postage stamps of the Turkish Republic were affixed on the envelope, for a total of 20 kuruş, which was the correct rate for registered international letter on June 1926. Because it was an international post, the bilingual “İzmir 3- Smyrne 3” cancellation mark was used (Pabuççoğlu, 2004, p.109). For example, in one of the contextual receptions, the colorful,
attractive, beautifully designed, and high-prestigious postage stamps were received abroad as the representatives of the Turkish Republic.

Figure 2.30: An envelope posted from İzmir to Catania, 1926, from the collection of Bülent Pabuççuoğlu (Pabuççuoğlu, 2004, p.109)

When it is affixed on an envelope, a postcard, or a parcel, most of the used postage stamps go to the trash. The ones that are trashed have a short reception time frame. On the other hand, a postage stamp can also become a collector’s item, which changes its value and endurance radically, so how and how long it is received. A postage stamp can become a collection item both individually and as a complementary.

As an object, a postage stamp can become a collection item in different phases of its life cycle. It can be an unused, overprinted, or used (with cancelation marked) postage stamp (Figure 2.31). The value of postage stamps as collection items is not determined by their added layers but rather by their rarity. The collection item postage stamp is received both in the contentual and contextual reception. The added layers provide other or extra contents that change the context of the postage stamp. For example, the first “Ankara Castle” postage stamp is unused and directly depicts its primary content. The second “Ankara Castle” postage stamp has a layer of overprint that announces the opening of Sivas Railway. The primary content of the postage stamp becomes a ground image, and the overprinted layer is received with the underlying context. In this example, the “Ankara Castle” postage stamp represents the capital city, so it represents the government. The ground image, the content, becomes a context, and the overprint can be interpreted as new content announcing the
accomplishment of the government. The third “Ankara Castle” postage stamp is a used one, with a cancelation mark as a layer. Again the primary content of the postage stamp does not change, but it gains extra contents, like the posted date, the post-office or the city it posted from, which all leads to various contextual receptions.

Figure 2.31: “Ankara Castle” postage stamps as unused, overprinted, or used, respectively (Ağaoğulları & Pabuçcuoğlu, 2018, pp.156, 163)

An interesting approach which occasionally used in postage stamp designs is placing a former postage stamp image as content in a new one (Figure 2.32). So, the content of the medium is another medium. In this particular example, the content of the images is the same, “Ankara Castle.” By depicting the same contents on one medium, in the contextual reception, first of all, “repetition” and “continuity” notions are received. According to Innis’ theory, the postage stamp is a space-biased medium. Depicting a time-biased medium, a stone-made hundreds of years old landmark, on a postage stamp and locating it in time, with two images from two different eras, supports the context of endurance.

Figure 2.32: A postage stamp from the “İstanbul 63” International Stamp Exhibition series, 1963 (Ağaoğulları & Pabuçcuoğlu, 2018, p.249)

The postage stamps are also contents of exhibitions, and exhibitions have themes as contexts. The postage stamps are typically categorized by thematic contents and mostly showcased on sheets, which collectors curate with postage stamps and related materials within various contexts.

Postage stamp exhibitions provide time and space for the receivers. Usually, while the reception time of a postage stamp is limited by its circulation period, the reception area of a postage stamp is mostly limited by its posted field. When a postage stamp turns into a collection and exhibition item, its’ reception time and space dramatically changes. So, postage stamp exhibitions offer a unique opportunity for enthusiasts to explore a diverse
range of past and foreign postage stamps, independent from their circulation period or field, in other words, their time and space limitations. In accordance with Innis’ theory, the reception of postage stamps at an exhibition or collection is both time-biased and space-biased.

In 1963, an international stamp exhibition honored the centennial anniversary of the first Turkish postage stamp at Istanbul Sports and Exhibition Palace (Figure 2.33). The exhibition showcased postage stamps from 67 different countries, including Turkish stamps. Moreover, personal collections of Queen Elizabeth II and Prince Rainier III were also exhibited. As an essential international and cultural event, the exhibition made headlines in newspapers, and specially designed first-day covers were available for sale. The Sports and Exhibition Palace, the venue for the event, was even featured on one of the postage stamps in the series. The image of the building was used as the background, and the first Turkish stamp printed a century ago was placed on it. The first-day cover, which was specially designed and franked, reused the image of the stamp that featured the Sports and Exhibition Palace and added the text "Stamp Exhibition" to the entrance arch of the building (Figure 2.34). So, in this example, the exhibition building, a time-biased medium, became the content of the postage stamp, which is a space-biased medium. The content of the postage stamp became the indicator of context, which is the “exhibition.”

Mail art is a specific case in the contextual reception. The primary purpose of mail art is to exchange posts, objects, and ideas, in a form of art. Mail art originated with Marcel Duchamp, Kurt Schwitters, and the Italian Futurists, but it gained international recognition in the 1960s thanks to the efforts of Fluxus, Neo-Realism and the Gutai Group, and particularly Ray Johnson. Johnson is credited with establishing the New York Correspondence School of Art through his mail network. He often sent letters intended to be passed on or returned, resulting in a chain of artistic correspondence. Mail art was showcased in exhibitions such as Correspondence Art (1970) at the Whitney Museum, the mail art exhibit at the 1971 Paris Biennale, and Omaha Flow Systems (1972), which were considered influential to the development of the genre (Held Jr., 1996, p. 895).

Mail art can take various forms, including letters, postcards, parcels, and other forms (Figure 2.35). It has only one pre-request: to be sent by mail. So all the mail art works must have postage stamps affixed to prove the service had been paid and the postage stamps become one of the contents of those artworks. A postage stamp is considered an art piece, and with mail art, it becomes a fragment of another art piece. The medium becomes a fragment of another medium. While the postage stamp is ephemeral, an art work is expected to endure. In this contextual reception, the postage stamp may also be perceived as a representation of something else. As in the astronaut-shaped parcel, for example, two postage stamps stand for the control panel of the suit.
Hahn and Weiss argue that mobile objects have shifts that cause a change in their roles and meanings (2013, p.1). A postage stamp is a mobile object, either solo or as affixed on an envelope. The reception of a postage stamp is not limited to its primary purposes; as a postal fee signifier or state’s messenger. In contentual and contextual receptions, as a collection or exhibition item, or as a fragment of an art piece, the postage stamp continues its circulation with its new roles and meanings. The following sub-chapter delves into postage stamps’ roles, in other words, their various functions to put forward how they represent and commemorate ideas and ideals as potent communication and propaganda mass media.

2.3. The Postage Stamp for Official Communication and Propaganda

The primary function of a postage stamp is to denote the cost of postage and the name of the country of origin, which is called the definitive or indicative function. The standard type of stamps that serves these functions is called definitive postage stamps. They are available over an extended period and reissued on an ongoing basis. On the other hand, postage stamps also serve two other functions: representative and commemorative (Oltra, 2020, p.170). The representative function of a stamp is an elaboration of the definitive function. Its purpose is to display a recognizable and evocative image of the country of origin rather than just stating the name of the country, which is usually achieved through identifying icons like a monarch's head, coat of arms, or geographical and architectural features. Commemorative postage stamps are typically larger and can accommodate both commemorative and representative messages (Scott, 1995, pp.6-7).
So, while the representative function offers a “symbolic representation of the country in traditionally recognizable terms,” the commemorative function is described as “any aspect of the issuing country is represented” (Scott, 1995, p.8). The commemorative postage stamps usually propose the remembrance of an event or the commemoration of the anniversary of a theme (Oltra, 2009, p.341). Therefore the postage stamps are also considered as a lieu de mémoire, a site of memory (Scott, 2002; Oltra, 2020), a site in which characters and events of social, cultural, and historical importance are shown graphically (Oltra, 2009, p.341).

Postage stamps have meanings and combinations of meanings derived from the things they stand for and how they are presented. Design features such as color, typography, layout, and representational drawings, such as engravings, photographs, or graphics, carry messages via postage stamps. These messages convey cultural, historical, political, or economic meanings at deeper levels of semiotic interpretation. Semiotics, the study of sign processes, is a common tool used by scholars in visual culture to analyze the various contexts in which postage stamps function. In the 20th century, Charles Sanders Peirce classified signs into three main types: symbols, indices, and icons. He defined “sign” as something that stands for something to somebody (Peirce, 1931-1958, CP: 2.228, p.363).

Symbols are connected to their objects based on agreed conventions, such as the word “horse” representing the animal. On the other hand, an index is directly linked to its object, such as hoof prints in the snow indicating the presence of a horse. Lastly, icons are signs that resemble the item they represent, such as a photograph or a classical painting of a horse (Peirce, 1931-1958, CP: 2.249, 1.372, 2.281, 2.299). Signs that blended all three features are possible; in fact, Peirce claimed that the majority of signs were intricate fusions of these three kinds (Child, 2008, p.15).

When it comes to the semiotics of postage stamps, Scott (1997) put forward the iconic and indexical tensions (p.191). Peirce (1931-1958) conceded that it is challenging to instance a pure index or to find any sign devoid of indexical quality: symbols commonly involve “a sort of index” while indices involve “a sort of icon” (CP: 2.247). A postage stamp functions as an indicative sign by signaling the country of origin, and it is also an object that combines iconic and symbolic elements, such as images, letters, and numbers. So, postage stamps are often analyzed using semiotic tools, but direct categorizations are not possible. From another point of view, the miniature objects are considered iconic signs of their normal-sized counterparts (Pilz, 2011, p.19). So, independent from its content, a postage stamp is a miniature representative, and what it represents is miniaturized content. In other words, a postage stamp itself is an iconic sign, in the first place. The postage stamp’s primary purpose
is to identify a country and the postal cost; in both instances, it acts as an index. The images on postage stamps, like portraits, monuments, buildings, or landscapes, can be classified as icons, and images may also function as indicators, such as maps or diagrams.

As official and historical memory objects, analyzing postage stamps is related to political, social, and cultural research fields and memory studies. Each postage stamp is multifunctional, depending on the context or contexts in which it is evaluated. Through the lens of architectural history, in addition to its primary function, which is “a postal tool,” it is essential to analyze postage stamps under its three further functions: a messenger, a collection item, and a site of memory.

2.3.1. Representation: A Postal Tool and a Messenger

Figure 2.36: Components of a postage stamp (compiled by the author)

The postage stamp is an official postal tool produced and sold by the state to cover the postal fee first. As an official and international medium, it has to be recognized rapidly as a “postage stamp” to convey its main purpose effectively. Child (2008) states that, “The first semiotic message a postage stamp delivers is self-referential: it must identify itself as a postage stamp. The conventional way to verify a postage stamp is by its size and perforations. If it is affixed to an envelope in its accustomed place in the upper right-hand corner we further confirm its identity. And if it arrives as part of a mail delivery and has been canceled with a date/time/city black-ink mark, then the message is clear and firm” (p.14).

The inventor of the postage stamp, Rowland Hill, was seeking for the most practical and economical solution. The most common sizes of a postage stamp are about 10 mm to 30 mm, as these dimensions have proven to be the best and easiest size to handle. The most common shape is a rectangle, because it is the most practical form to put postage stamps in a stamp sheet to print, and then cut out. The perforated edge was introduced to ease the cut-out, which immediately became a characteristic meme of postage stamps.

The frame is an optional component of the postage stamp. The image on a postage stamp can be framed as a finished composition (Figure 2.36). On the other hand, the perforations along

a postage stamp’s borders reveal the possibility of unfinished space in a perpetual junction (Wagner and Bozzo-Rey, 2013, p.314). So, the image can continue beyond the boundaries of a postage stamp with no frame (Figure 2.37). From another point of view, when the postage stamp has a frame the content of it is limited in boundaries, and when it has no frame, the reception continues beyond the content and through the context (Figure 2.38).

Figure 2.37: The 150th Anniversary of the Liverpool-Manchester Railroad, 1980
Designed by David Gentleman

Figure 2.38: Postage stamp depicting third class carriage and sheep truck crossing Chat Moss, from the 150th Anniversary of the Liverpool-Manchester Railroad set, 1980

One of the main components of a postage stamp is the “denomination,” which indicates the monetary value. It is usually located at the corner of the stamp and shown in figures. In 1874, the General Postal Union (later Universal Postal Union) agreed to use Arabic numbers to organize the complicated international postal system. Denominations can be analyzed in various contexts. For example, the changing values of denominations on postage stamps indicate the changing economic conditions of the issuing country in time, so it is also possible to make comparative analyses between countries or periods.

The country name is the postage stamp’s crucial component, identifying its origin as a semiotic message. Initially, the postage stamps did not include country names, which led to complications. The Universal Postal Union required countries to include their name on postage stamps, except for the United Kingdom, which was the inventor. So, not with text but with a specific icon, the United Kingdom uses its sovereign’s portrait (if it is not the central theme, sometimes as a silhouette) in every issued postage stamp to indicate the country.

29 https://avalon.law.yale.edu/19th_century/usmu010.asp#back1 (last accessed: 12.12.2023)
The graphical and textual layers together compose the designed surface of a postage stamp. Considering images have a substantial impact that cannot be created by text alone, postage stamps are exclusive examples that combine images and textual elements in one visual. Wagner and Bozzo-Rey (2013) considered postage stamps as intermedial texts (i.e., texts combining words and images) and suggested that multiple layers within the postage stamp in which textual and visual elements are combined and even overlap (pp.308-314). Oltra (2009) explained this combination as a link between text and image to ensure the receiver understands the message (p.342). All these components constitute the visual appearance of a postage stamp, which also leads to more profound analyses of meaning construction.

The denomination and the country’s name are the compulsory parts of the textual layer. Some textual elements have functional purposes, such as the type of the stamp (official or airmail, etc.), or booklet serial. Other textual elements can be the featured person's/institution’s/organization's name, the year/place/print house, when and where the stamp was issued, the designers’ name, the commemorated event, and national mottoes. Postage stamps may have bilingual texts in transition periods, like before and after the Turkish Alphabet Revolution in 1928, or in countries with multiple scripts and languages, or just because of international concerns. A postage stamp can utilize text as its main design element, such as numeral designs emphasizing the denomination, or a slogan without any accompanying image, or tughra of the sultan (which can be considered both as text and graphic) in the early Ottoman postage stamps.

A wide variety of designs are possible as the graphic layer of postage stamps. The earliest examples included portraits of sovereigns, national symbols like flags and coats of arms, and the framing of denominations. Following this, not only themes were multiplied, but also art movements and developing technology affected the variations of graphic designs. A postage stamp’s graphical layer can feature various images, such as renowned people, animals, plants, landscapes, cityscapes, historical figures, events, sites, original artwork, or landmark buildings. These images can be interpreted as abstract designs, allegories, or real-world objects.

Postage stamps gain additional layers, which are cancellation marks and overprints, in the circulation or reproduction stages of the postal system. When a postage stamp is used, it is marked with an inked cancellation mark to prevent it from being reused. This mark is also referred to as a “postal marking.” Sometimes, the cancellation mark includes extra details, like the post office it was sent from or the exact date the stamp was used (Figure 2.39).
In the following years, special cancellation marks were created that featured pictures and designs to promote or celebrate certain events or organizations. For example, one type of mark, “first flight cancellation marks,” was begun to be used to announce the launch of new flight routes or aircraft models. Turkey’s first-ever flight cancellation mark was used on July 1, 1933, on the flight from Istanbul to Rome (Figure 2.40).

An overprint is an extra layer of text or graphics added to a postage stamp’s front after it has been printed. Overprints can have various purposes, including revaluing, commemorating, propagating, or refunctioning (Figure 2.41). The overprint, which restates the postage stamps’ denomination, can be an increase or decrease, and is described as a surcharge. In Turkish, only the word "sürşarj" is used for all kinds of overprint applied on a stamp. However, in English, the word "surcharge" is used for an overprint applied to change the denomination of the stamp value (Ağaoğulları & Papuçcuoğlu, 2018, p. Explanations).
surplus stocks, or when converting to a new national monetary system. Overprints have often been used as commemoratives and to propagate, which provide a faster and lower-cost alternative to designing and issuing new stamps or postmarks. Especially in war periods, countries usually prefer to overprint in-stock postage stamps because of economic reasons. For example, during the War of Independence in 1920, the Turkish Grand National Assembly Government surcharged Ottoman postage stamps (Figure 2.42). They overprinted the name of the new headquarters “Ankara” on Istanbul-themed Ottoman postage stamps while revaluing them as “3 Guruş.”

While postal marks usually cover a portion of postage stamps’ surface as a layer, the overprints are specially aligned on the surface as a new layer. In both types, the percentage of the surface it covers, or any errors (inverted or like as) affects the perception of the visual and its value as a collection item with its rarity (Figure 2.43).

These added layers increase the visual complexity of postage stamps. Therefore, cancellations and overprints are as much attractive as postage stamps not only for collectors but also for researchers. The cancellation marks could narrate parallel histories, as exemplified in the first flight marks. They document not only the critical dates but also the airway routes. In particular, the overprint layers, once applied, they create a new series of postage stamps. For example, when the Edirne Mosque series from 1922 was overprinted
with “Adana,” they became a new postage stamp series (Figure 2.49). The layers support the primary function while providing postage stamps a multi-dimensional, multi-contextual, and multi-geographical character with the extra data and images they bring. With all these distinctive features, postage stamps became mighty messengers for states.

The postage stamps carry overt and covert government messages designed to propagate the country's desired image outwards and inwardly. The importance of postage stamps and other mail-related materials as media for propaganda was first outlined by Carlos Stoetzer (1953). In his words:

*The stamp itself is ideal propaganda. It goes from hand to hand and town to town; it reaches the farthest corners and provinces of a country and even the farthest countries of the world. It is a symbol of the nation from which the stamp is mailed, a vivid expression of that country’s culture and civilization and of its ideas and ideals. By the use of symbols, slogans, pictures, even loaded words, it conveys its message far and wide (p.1).*

In his 1953 book, Stoetzer defined the period in philately from 1840 until WWI as the classical, non-propagandistic era. He believed that the designs on stamps during this time were purely decorative and did not serve any secondary purpose. Monarchies usually displayed the head of the dynasty or the coat of arms, while republics depicted the coat of arms, symbolic allegories, or the founding fathers. Against Stoetzer’s opinion, although the postage stamps of the pre-WWI era did not contain any slogan, the use of portraits points to a propaganda activity on its own. For example, the United Kingdom and her colonies always presented the head of the monarch as the symbol of power and loyalty.

On the contrary, a postage stamp can symbolize rebellion. In 1851, the United Kingdom permitted her colonial, Canada, to design and circulate their postage stamp. The first Canadian postage stamp featured a beaver, an important animal for the country’s economy, instead of a portrait of the monarch (Figure 2.44). The issuance of the postage stamp in 1851 marked the beginning of a journey that eventually led to Canada's independence in 1931.

![Figure 2.44: The first postage stamp of British Canada, 1851](https://www.stampworld.com/tr/stamps/British-Canada/) (last accessed: 12.12.2023)
The propaganda value of stamps was particularly evident during and after WWII (1939-1945), when it became clear that they were the cheapest and most effective medium for reaching the masses. WWII had a widespread impact on all participating and non-participating countries, both directly and indirectly. A single postage stamp affixed to a piece of mail could travel almost anywhere at a low cost, reaching a broad audience.

In his book, *Postage Stamps as Propaganda*, Stoetzer (1953) examined the types of propaganda in postage stamps under seven headings: touristic, cultural, economic, religious, communist, nationalist, and miscellaneous political propaganda.

![Figure 2.45: Lake Taupo postage stamp, the largest lake in New Zealand, 1898 (https://www.stampworld.com/tr/stamps/New-Zealand/)](https://www.stampworld.com/tr/stamps/New-Zealand/)

![Figure 2.46: Acropolis postage stamp from the first Olympic Games in Athens series, Greece, 1896, (https://www.stampworld.com/tr/stamps/Greece/)](https://www.stampworld.com/tr/stamps/Greece/)

![Figure 2.47: The Pyramids and the Sphinx postage stamp, Egypt, 1867 (https://www.stampworld.com/tr/stamps/Egypt/) (last accessed: 12.12.2023)](https://www.stampworld.com/tr/stamps/Egypt/)

Stoetzer (1953) defended that postage stamps that showcase the scenic attractions of a country can be very useful for promoting tourism (p.4). These postage stamps are a way to advertise travel destinations to local and foreign tourists, while also instilling a sense of national pride among residents. Additionally, such stamps can influence the perception of foreign countries among individuals who cannot travel, as they are positively impacted by the beautiful imagery depicted on the stamp. New Zealand was among the first to feature natural beauty on postage stamps in 1898. The series was the first pictorial definitive series from a major British colony.31 In the beginning, countries that used tourist propaganda displayed the most significant landmarks and symbols that were widely known. For example, Greece pictured the Acropolis, and Egypt, the Pyramids (Figures 2.45, 2.46 & 2.47).

As travel became popular, some countries started printing pictures of their less popular tourist destinations on postage stamps to direct people and promote tourism. For example, the United States issued the National Park series in 1934, which inspired millions of Americans to visit the nation's great parks. Before the issuance of the series, the citizens were unaware of the parks. The set not only introduced the national parks like a travel guide but also recommended a touristic route across the country (Figure 2.48). During his

administration, President Franklin D. Roosevelt personally oversaw the selection of stamp subjects and designs as a stamp collector. This set caused an enormous tourist circulation across the country, so tourism uplifted the economy.

Figure 2.48: The National Park postage stamp series, USA, 1934

The development of airlines during WWII improved travel speed and convenience, resulting in a boost in tourism. In parallel, the touristic propaganda on postage stamps increased worldwide after WWII.

![Figure 2.49: She-wolf feeding the twins Romulus and Remus, the most famous image associated with the founding of Rome, Ceasar, and Augustus, postage stamps from the “Serie Imperiale,” Italy, 1929](https://www.stampworld.com/tr/stamps/Italy/)(last accessed: 12.12.2023)

Another category of Stoetzer (1953) is cultural propaganda (p.5). Countries often use postage stamps to showcase their culture and promote it to the rest of the world. These stamps express cultural nationalism by portraying renowned people, and tangible and intangible cultural assets. Archeological sites and museums, historical artifacts, buildings and cities, regional costumes, flora or food, historical events, or outstanding national achievements were depicted on postage stamps. They serve as a means to demonstrate the high standards that a country has reached and highlight its unique heritage and achievements. Countries also used postage stamps to take ownership of cultural heritages. For example, Italy issued postage stamps featuring ancient Roman figures to connect with and own their rich history (Figure 2.49).

![Figure 2.50: Postage stamps featuring cigar, Cuba, 1939](https://www.stampworld.com/tr/stamps/Cuba/)(last accessed: 12.12.2023)

Every country depends on certain primary agricultural and manufactured products they export to maintain economic stability. Therefore, as Stoetzer (1953) explained, countries used postage stamps to promote their economy and announce their products on postage stamps (p.7). During the 20th century, on postage stamps, Latin American countries and the overseas colonies of European powers mainly emphasized their products. For example, Cuba mostly depicted cigar images on postage stamps as its unique, renowned product (Figure 2.50). In contrast, potent countries tended to promote their industry fairs and exhibitions. For example, the World Expo 1958, held in Brussels, was the first major world’s fair after WWII.
and the host country, Belgium, and two superpowers of the era, the US and the USSR, had issued commemorative postage stamps (Figure 2.51). Belgium depicted the “Atomium” on its postage stamp, a landmark modernist building constructed as the centerpiece of Expo 58, inspired by the post-war debates about atomic power. The US and USSR both depicted their enormous and impressive pavilion buildings on postage stamps as symbols of prestige.

Figure 2.51: Postage stamps of World Expo 1958, Belgium, United States, and USSR, respectively
(https://www.stampworld.com/stamps/Belgium/Postage-stamps/g1094/)
(https://www.stampworld.com/stamps/United-States/Postage-stamps/g0908/)
(https://www.stampworld.com/stamps/USSR/Postage-stamps/g1856/)
(last accessed: 12.12.2023)

As Stoetzer (1953) elucidated, postage stamps have often been used as a medium to promote religious propaganda in different ways (p.8). As a matter of course, the Vatican utilized the postage stamps to spread the Catholic faith. The Vatican postage stamps depicted the Papal coat of arms, the portrait of Popes, or essential religious events (Figure 2.52).

Figure 2.52: Pope Pius XI postage stamp, the Vatican, 1929,
Tribonian Presenting Pandects to Justinian I postage stamp, the Vatican, 1935,
The promulgation of Decretals, the Vatican, 1935

Figure 2.53: Jesus postage stamp, the Vatican, 1944
During WWII, in 1942, 1944, and 1945, the Vatican issued a special-purpose series of postage stamps conveying peace and compassion. In the design, a group of people is standing before the image of Jesus Christ (Figure 2.53). The inscription on the stamp means, “During hostilities, have compassion for the multitude,” referring to the importance of treating prisoners of war and refugees with humanity.

Besides the postage stamps depicting religious people or events, there are many examples of postage stamps subjecting religious buildings, cities, sites, or routes. There has always been a strong relationship between religion and politics, and governments utilized this relationship, which could also be tracked through postage stamps.

Figure 2.54: The worker, the peasant, and the Red Soldier postage stamp, Russia, 1930
Commemorative postage stamp of the 25th anniversary of the October Revolution, Russia, 1942

Another category of Stoetzer (1953) is communist propaganda (p.9). According to him, the Soviet Union was the leader of ideological, political, and nationalist communist propaganda also proved by stamps issued after 1917, the October Revolution, when the communist party ended the Romanov dynasty. Most of the definitive postage stamps depicted the three types of communist Russians: the worker, the peasant, and the Red soldier. Besides, the revolution scenes were depicted on international postage stamps to influence other countries (Figure 2.54).

Figure 2.55: Postage stamps from the series “Architectural Designs for a New Moscow,” Theatre at the Maykovsky Square, Palace of the Soviets, and Moscow Hotel, designer N. Bobrov, 1937

Interestingly, the Russian postage stamps even pictured “not yet erected” prestigious buildings to showcase their successful regime to the rest of the world. For example, the Palace of the Soviets, which was depicted in the “Architectural Designs for a New Moscow,”
series would have become the world's tallest structure; the construction was started but never finished because of the difficulties during WWII (Figure 2.55).


Following WWII, other countries began to release postage stamps featuring communist propaganda to announce their side. For example, Hungary, Czechoslovakia, and Romania released postage stamps depicting Stalin, Lenin, and Bolshevist events (Figure 2.56).

Figure 2.57: Signing of Sino-Soviet Treaty of Friendship postage stamp, China, 1950 (https://www.stampworld.com/tr/stamps/China-Peoples-Rep.) (last accessed: 12.12.2023)

In 1950, China issued a postage stamp showing the Sino-Soviet Treaty of Friendship, with the image of Joseph Stalin and Mao Zedong shaking hands (Figure 2.57). In the background, a map depicted that includes both countries and the periphery territories, and the Presidential residences were placed behind the rulers. The buildings symbolize sovereignty and showcase the two countries' architectural and cultural uniqueness and differences.

Figure 2.58: Mussolini leader postage stamp, Italy, 1932 (https://www.stampworld.com/tr/stamps/Italy/) (last accessed: 12.12.2023)

As Stoetzer (1953) explained, during the National Socialist government, Germany used postage stamps for nationalist propaganda while Italy used postage stamps to distribute the Fascist idea (p.15). The national propagandist postage stamps of the WWII period usually
bore potent slogans besides images. For example, the 1932 postage stamp depicted a statue of Mussolini on his horse bearing the slogan: “If I advance, follow me” (Figure 2.58).

Figure 2.59: The “Overrun Countries” Series, the USA, 1943

In the WWII era, through postage stamps, nations displayed and spread their ideals of democracy and freedom. One of the most notable series was the “Overrun Countries” series, honoring the flags of thirteen countries (Poland, Czechoslovakia, Norway, Luxemburg, the Netherlands, Belgium, France, Greece, Yugoslavia, Albania, Austria, Denmark, and Korea) that had been overrun by the Tripartite Powers, issued by the United States in 1943. Each stamp featured a phoenix statue on the left, symbolizing eternal rebirth, and a female statue breaking the bonds of oppression on the right. As proof of equality, the foundation of democracy, all postage stamps had the same denomination: 5 cents. The design of the series was suggested by the President of the era, Roosevelt (Figure 2.59).

As David Scott explains, despite its miniature size, the area of a postage stamp “has a more concentrated ideological density per square centimeter than any other cultural form” (1995, p.13). The concentrated design of postage stamps conveys the messages mostly
subconsciously, which makes the postage stamp one of the most ubiquitous forms of propaganda with its unconscious or subliminal effect (Strauss, 1975, p.157). For example, during WWI, postage stamps were largely used as mass propaganda tools of motivation, manipulation, or agitation. It is important to note that as a state-controlled product, postage stamps, directly present the political perspectives of the governments of their period. After WWI, during the 1920 and 1930s, postage stamps were utilized to spread the idea of a solid and secure future by constructing nation-states. Afterward, during WWII, they were used as practical tools to encourage mobilization and defense (Niyazioğlu, 2020, p.39-40).

Postage stamps have played a significant role in serving as a potent tool for governments to rally public support and convey messages during times of crisis, which has been particularly evident during periods of war, economic hardship, political transformation, and other pivotal moments when radical decisions were made. Consequently, using postage stamps as a medium for conveying the state’s messages was a highly effective means of mobilizing public sentiment and promoting a sense of national unity during challenging times. Besides their primary functions as postal tools, postage stamps were intended to represent their countries, and they also worked as the spokespersons of the governments. In addition to these official duties, postage stamps are accepted as cultural documents also, that serve as collection items and sites of memory.

2.3.2. Commemoration: A Collection Item and a Site of Memory

Consider the nature of a typical collection, say a stamp collection. Postage stamps are, in structuralist terms, like man-made flowers: they are divide into "species," of which the distinctive feature is the country of origin, while within each species there exists tantalizing variation. The stamp-collector sets to work to classify them. He arranges his stamp in an album, a page for the species of each country. The stamps on each page "rhyme" with each other, and contrast with those on other pages.

Nicholas Humphrey, (1973)

Figure 2.60: “The “Kirkcudbright Cover,” mailed on 6th May 1840
(https://postalmuseum.si.edu/exhibition/the-queen%E2%80%99s-own-postal-reforms-that-transformed-the-mail-the-worlds-first-postage-stamps) (last accessed: 12.12.2023)
Postage stamp collecting began simultaneously with the release of the world’s first stamp. The “Kirkcudbright Cover,” preserved to this day, is considered the world’s first "First Day Cover," which was mailed on the world’s first postage stamp’s first day of issue (Figure 2.60).

The interest in collecting and philatelyrose in the second half of the 19th century and through the 20th century (Figure 2.61). Postage stamp collecting was so popular and precious that it was widely known as “The King of Hobbies and The Hobby of Kings.” In the beginning, the collectors were more interested in the completeness of the collection rather than the themes or the content of the messages that the postage stamps carried. In the 1860s, a modest collection of 3,000 stamps could contain every variety of stamps issued at that time. Because of their rarity and historical value, postage stamps published between 1840 and 1875 are now among the most valuable in the world. From the early 1880s, collectors started to customize their collections due to the growing variety of issued postage stamps.

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33 Philately is the study of postage stamps and postal history. It also refers to the collection, appreciation, and research activities on stamps and other philatelic products. So, philately involves more than stamp collecting or the study of postage; it is possible to be a philatelist without owning any stamps. “Philately” term was coined in 1865 by Georges Herpin who very well may have been the first stamp collector, from the Ancient Greek φιλο (Phiło), meaning “love of” and ἀτέλεια (atelía), meaning “without tax” (Stamp, 2013).

34 https://blog.library.si.edu/blog/2011/01/29/stamp-collecting-the-king-of-hobbies/#.YGBsCK8zaUk (last accessed: 12.12.2023)


In 1862, the first monthly entirely dedicated to philately, *The Monthly Advertiser*, which was edited by Edward L. Pemberton, was published in Liverpool (Frank, 1970, p.14) (Figure 2.62). In 1897, Mehmed Ekrem Bey published the first philatelic monthly of the Ottoman Empire in Istanbul. *Pul Mecmuası* was the first and only magazine of its period with content on postage stamps and stamp collecting, which gave historical and technical information, besides current developments and images of the postage stamps (Yaygın, 2019, p.v) (Figure 2.63). These periodicals introduced postage stamp collecting as a culture and served as a communication channel between collectors.

Figure 2.62: The cover of the first issue of *The Monthly Advertiser*, 1862
(https://ia600606.us.archive.org/1/items/stampcollectorsr12pemb/stampcollectorsr12pemb.pdf)
(last accessed: 12.12.2023)

Figure 2.63: The cover of *Poul Journal*, 1911, Turkish History Association Library

Besides individual collectors, an interesting correspondence from the *Science and Art Museum* of Dublin in Ireland proves that the institutions were also aware of the collection value of the postage stamps. In correspondence dated June 1898, the museum kindly requested a set of proofs or specimen copies of the Ottoman postage stamps from the postmaster.37 The museum's request was answered a few months later, in October 1898, that they did not have a complete set of Ottoman postage stamp specimens.38 Eight years later, in correspondence dated May 1906, it is understood that the museum finally added the Ottoman postage stamps to its collection.39 The museum correspondence also lists the other countries

37 State Archives, Reference Info: 473-48, Document Date: M-28.06.1898
38 State Archives, Reference Info: 473-48, Document Date: M-28.06.1898
39 State Archives, Reference Info: 570-5, Document Date: M-02.02.1906
who have acceded to send their postage stamps, France, Germany, Italy, Greece, Austria, Russia, Holland, Switzerland, Denmark, Servia, Roumania, and Finland, which proves the rising international interest of institutions as well as governments in postage stamp collecting.

Considering the profit to be gained from the sale of postage stamps, which turned into a collection item, governments began to issue commemorative postage stamps with high artistic quality that would appeal to collectors. The Ottoman Empire issued its first specially designed commemorative postage stamp in 1913, after the liberation of Edirne in the Second Balkan War, picturing the Selimiye Mosque (Figure 2.64). The postage stamps were the first of the Ottoman Empire printed abroad. They were printed at Bradbury, Wilkinson & Co. printing house in London with the most prestigious technique of the period, gravure. The postage stamps were bilingual and compensated the international color code standards of the Universal Postal Union.

![Figure 2.64: “Postage stamps for the Commemoration of Andrinople” series, 23.10.1913 (Ağaoğulları & Pabuçcuoğlu, 2018, p.45)](image)

Postage stamp collections began to exhibit as cultural artifacts. For example, the decrees dated 1893 and 1894 prove that the Ottoman Empire exhibited a postage stamp collection at the Chicago World’s Fair. Postage stamps were an important part of this international exhibition, which aimed to introduce Ottoman culture and products to the world. The Ottoman Empire participated in an international postage stamp exhibition in Brussels in 1914, as evidenced by the decrees of that year. The decree specifically points out that the Ottoman Empire decided to participate in the exhibition with the old and new series of postage stamps. At the beginning of that year, two months before the decree, the Ottoman Empire issued its first pictorial and the first İstanbul-themed postage stamps, consisting of seventeen pieces (Figure 2.65). While sixteen of them showcased beautiful city views and

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40 State Archives, Reference Info: 232-10, Document Date: H-26.10.1311
State Archives, Reference Info: 3-30, Document Date: H-27.12.1311
State Archives, Reference Info: 261-76, Document Date: H-13.01.1312

41 State Archives, Reference Info: 185-17, Document Date: H-15.03.1332
prominent architectural assets, one presented Sultan Reşad, to demonstrate his imperial authority, just before WWI (Yazıcı, 2014, p.183).

Strategically, governments limit both the printing quantities of the commemorative postage stamp series they issued and the time they remained on sale. When the sale period expires, they destroy the remaining stamps. In this way, they provide rarity for postage stamps to foster interest in collecting and support the market for postage stamps. Since postage stamps were issued and sold in limited numbers, the first day they went on sale gained importance for collectors. The postal administrations, institutions, and postage stamp dealers began to issue specially designed covers, postcards, or stamped envelopes, called First Day Cover (FCD), which feature a new stamp or series of stamps with a postmark indicating the first day of sale.
During organizations like meetings, exhibitions, or congresses, the postal administrations used to establish a temporary post office at the organizations’ headquarters. For example, for the İzmir Economic Congress, a special envelope was released for collectors along with the commemorative postage stamps of the congress (Figure 2.66). The revenue from the sale was to support Turkey’s development drive (Akan & Kuran, 2019, p.441). The Congress was one of the most essential steps in establishing the new country. As the messenger of the Ankara Government of the period, the commemorative postage stamps and the envelope not only announced the organization at home and abroad but also documented it. So, in an other perspective, to collect and preserve postage stamps is to preserve governmental records.

![Figure 2.67: Pul Meşheri journal exhibition news, 15.07.1931, Year 1, Issue 7, pp.103-104, National Library Archive](https://www.agos.com.tr/tr/yazi/28636/kamer-pul-evi-nin-hikyesi-pulun-kanadinda-istanbul-dan-dunyaya)

The rising value of postage stamps as collection items spurred various developments in the field. Countries saw the selling of stamps as a new source of income, they diversified stamp subjects to create series that would attract collectors, and in parallel that led to an increase of artists who worked in this field. Over time, printing techniques for stamps also advanced. International stamp exhibitions and competitions further increased the interest and curiosity in stamps, contributing to their continued popularity and becoming a source of prestige for countries (Figure 2.67). Other philatelic products have also gained value as collectibles. Collectors established associations and magazines to serve this growing market, and catalogs and books were published for enthusiasts. Stamp dealers and shops emerged (Figure 2.68), stamp sales channels were established (Figure 2.69), and stamp auctions became increasingly common (Figure 2.70). Tools and techniques were developed to store and display these small, easily damaged items properly. Parallel to all developments, museums and research institutions dedicated to postage stamps have been established. As a collection item, the postage stamp created an extensive network.

Figure 2.69: Pul Meşheri journal advertisements, 15.07.1931, Year 1, Issue 7, p.161, National Library Archive
Figure 2.70: Article about a postage stamp auction, Hürriyet newspaper, 1985 (https://www.nadirkitap.com/ysar-temiz-roportaj-bolg45.html) (last accessed: 12.12.2023)

According to Innis’ theory, although its material qualities are ephemeral and light-weight, the collection item postage stamp also bore time-biased medium features characterized by its persistence and longevity. While a postal tool is considered temporary and valueless, a collection item is desired, preserved, and exhibited. In other words, the medium remains the same; what makes the difference is the context. Contextually, the postage stamp stabilizes its
place when it becomes a part of a collection, contentually, it records and preserves knowledge, so it maintains ties to the past, and it serves as a site of memory.

According to Pierre Nora’s notion of *lieux de mémoire*, which dates back to the 1980s, there are specific objects, places, and traditions that serve as catalysts for the collective memory that is a crucial component of every national identity. So, Nora’s “ideologist” *lieux de mémoire*, which is one of the most important notions of the interdisciplinary new cultural memory studies that emerged in the late 20th century, is a concept that revolves around memory, history and nation.

Nora argued that the modern world has become more cosmopolitan, multiracial, and mobile due to globalization, mass tourism and the development of information technology on a global scale. As a result, the identities of societies and nations were rapidly disappearing. Therefore, Nora conducted a comprehensive analysis highlighting the importance of memory in connecting any society with its past by taking France as the case. He made an inventory and analysis of the sites where remnants could still be found of the national memory. Nora’s *lieux de mémoire* are ideological and nationalist mnemotechnical devices which can include geographical locations, buildings, monuments and works of art as well as historical persons, memorial days, philosophical and scientific texts, or symbolic actions (Erll, 2011a, p.23). Most *lieux de mémoire* were created, invented, or reworked to serve the nation-state; which means, most *lieux de mémoire* serve the construction of history.

According to Nora, “There are *lieux de mémoire*, sites of memory, because there are no longer *milieu de mémoire*, real environments of memory” (1989, p.7). In other words, oblivion of the past is resisted by the construction of *lieu de mémoire* that maintains and facilitates remembering after *milieu de mémoire* no longer exists (Takagi & Mori, 2018, p.150). He illustrates the spatial constitution of collective memories through his distinction between *les lieux* and *milieux de mémoire*. Nora believed that society is in a transitional stage, during which there is a breakdown of the connection to a lived, group- and nation-specific, identity-forming past, so *lieux de mémoire* function as a sort of artificial placeholder for the no longer-existent natural collective memory (Erll, 2011a, p.23).

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42 Nora’s *lieux de mémoire* project started in 1977 with his inaugural seminar at the École des Hautes Études en Sciences Sociales (Den Boer, 2008, p.21). In following years, between 1984 and 1992, Nora published his masterpiece, a seven-volume collection: *Les lieux de mémoire*. The term *lieux de mémoire* has been extended to many different texts, from legends, to stories, to concepts, in this seven-volume (Winter, 2008, p.61). Nora’s *lieux de mémoire* was a groundbreaking approach for national memory studies, which was quickly adopted virtually across the globe. Cultural memory was reincarnated as, and became synonymous with, “national remembrance.” Since then, the approach was used as a tool to reconstruct national memory (Erll, 2011b, p.6-7).
Nora’s elaboration on *lieux* and *mileux* of memory, forge the connection between memory and place. Nora argued that, “milieu de memoire” or “environment of memory” was characteristic of European societies before 19th century when monument building was an effort assigned to the aristocracy, the church and the state. As the process of industrialization introduced profound societal changes, these environments of memory were gradually replaced by *lieux de memoire* or sites of memory, for example archives and monuments. In Nora’s view these sites constitute outward signs of memory that are no longer present as a strong inward experience (Nora, 1989). Nora was conceived by the perspective of a future European integration; so, he put forward the necessity of inventorying the French *lieux de mémoire* in stating: “The rapid disappearance of our national memory seemed to me to call for an inventory of the sites where it [the national memory] was selectively incarnated. Through human willpower and the work of centuries, these sites have become striking symbols: celebrations, emblems, monuments, and commemorations, but also speeches, archives, dictionaries, and museums” (Den Boer, 2008, p.21).

Our understanding of space is based on memory. As Aguirre, Zarahn & D’Esposito (1998) states, topographic memory is the encoding of mental maps and haptic information concerned with movement through space. On the other hand, spatial memory in its allocentric and egocentric forms is neurologically specialized and it is an essential part of human spatial and social navigation (Shore, 2014). In parallel, Nora’s (1989) concept of public places or ritualized occasions links the evocative power of memory sites with the venerable notion of “locus of memory,” the cognitive connection between memory and place. As Shore & Kauko (2018) states, from a cognitive perspective, memory spaces are not forms of memory but, rather, act as memory affordances, occasions, and places deliberately constructed to evoke shared memory, so, *lieux de mémoire* are a kind of spatial memory object. Memory places, like all memory objects, serve to afford and cultivate memories, and they function as an objectified memory reservoir or catalyst (pp.86-87). Going to such places can trigger a plethora of sensory- based recollections that quickly cohere into more intelligible remembrances. The intimate relationship between memory and place is not only a function of ordinary lived experience. It has also been harnessed in the form of commemorative sites, memorials, and other physical places with the explicit aim of imparting and eliciting elements, images, and experiences from the past (Shore & Kauko, 2018, p.105).

Nora explains the criteria that an object or an event must meet to be considered a site of memory. He states, “They are *lieux* in three senses of the word- material, symbolic, and
functional” (1989, pp. 18-19). These three dimensions always co-exist. Nora exemplifies that an archive, which is a material site, can become a lieu de mémoire if the imagination invests it with a symbolic aura, or a classroom manual, which is a functional site, is also the object of a ritual (Nora, 1989, p.19).

As David Scott (2020) explained, although a specific essay on the postage stamp was envisaged by Pierre Nora (Nora and Scott corresponded about postage stamps), a chapter on it never featured in the volumes that constitute Les Lieux de mémoire (1984–92) (p.351). Following Nora, David Scott (2002), put out the theory that postage stamps are effective memory spaces in the article titled: The Semiotics of the lieu de mémoire: The postage stamp as a site of cultural memory.

Scott draws a connection between Nora’s theory of lieu de mémoire, which signifies sites in all three senses - material, symbolic, and functional, and Peirce’s concept of a “triadic semiotic structure,” wherein the “representamen” connects the “object” to the “interpreter,” leading to the possibility of semiosis or the creation of meaning. Lieux de mémoire are sites in the material sense because they are objects, places, or events occurring in the real world that can be experienced with the senses. They are also symbolic sites because they represent or symbolize elements of cultural, social, political, or historical significance. Lastly, they are functional as they affect their audience’s mental conceptions, such as memory, association, and experience.

Nora’s concept of lieu de mémoire has a triadic structure, which has indexical, iconic, and symbolic potential, similar to Peirce’s sign. According to Nora, the lieu de mémoire is indexical because it points towards a closely related historical event, concept, or object. It is iconic because it resembles what it represents, and it is symbolic because it becomes the conventional sign recognized by the community whose history it represents.

Following the relationship between Peirce and Nora’s theories Scott developed his theory on postage stamps. Scott claims that the postage stamp is a site of memory because, as a sign, it serves two distinct purposes. It acts as an icon by recording or commemorating historical events and it is also in itself a sign of history. The postal stamp functions as an index, indicating the items depicted on its surface as well as the package’s origin. It functions as a symbol of the postal service. Furthermore, postage stamp is a means of commemoration. According to Scott, as a site of cultural memory, the postage stamps record the national by celebrating, commemorating and documenting monuments, places, events and anniversaries.
Scott further asserts that a postage stamp is not solely an icon or an image but functions as a signifier of the country as a singular entity despite its depiction of a particular national or cultural reality. This is why a postage stamp is considered an indexical sign, even when it incorporates pictorial or iconic elements on multiple semiotic levels, as it continues to signify the country as a whole (Scott, 1995, p.6). In essence, regardless of its content, the postage stamp is always an indexical sign of the origin country, so as a medium of national remembrance, it is a site of memory.

Everything as worthy of remembrance is the simplest definition of a site of memory. In other words; any cultural phenomenon, whether material, social or mental, which a society associates with its past and with national identity can become a site of memory (Erll, 2011a, p. 25). From the historians’ point of position, Nora (1989) describes the *lieux de mémoire* as an art of implementation:

> Reflecting on *lieux de mémoire* transforms historical criticism into critical history—and not only in its methods; it allows history a secondary, purely transférential existence, even a kind of reawakening. Like war, the history of *lieux de mémoire* is an art of implementation, practiced in the fragile happiness derived from relating to rehabilitated objects and from the involvement of the historian in his or her subject (p. 24).

Following Peirce and Nora’s theories, from a broad perspective, a postage stamp itself, an affixed postage stamp on an envelope and the route of that postage stamp, printing houses, post offices, and postal vehicles, a postage stamp collection, an album of postage stamp collection, a postage stamp archive, a postage stamp catalog-journal-book, a postage stamp exhibition sheet-panel-hall and the exhibition itself, a postage stamp museum-institution-society, and even a postage stamp shop are sites of memory.

In his 2002 article, Scott explored French postage stamps with various contents and categorized them according to Nora’s theory of *lieux de mémoire*. There are four postage stamp sheets in the article, which were not organized thematically, but it is undeniable that the postage stamps were placed in a symmetrical graphical design. It was essential to demonstrate the postage stamps beautifully for the author because they were also considered pieces of artwork or valuable collection and exhibition items. There are no captures, titles, or explanations on sheets; there are only numbers that refer to the categories explored in the article. In placing postage stamps on sheets, their dimensions and forms, not their categories, were considered. On the other hand, the four postage stamp sheets, as a whole, composed a site of memory that contains France’s national heritage (Figure 2.71).
The postage stamp sheets became a medium that demonstrates a visual narrative. Each postage stamp is a fragment in this visual history narration with its own content. As McLuhan (1964) stated, the content of any medium is always another medium. So, in this case, the content of the sheets is the postage stamps, which is another medium. Conversely, the sheets became a context for the symmetrically placed postage stamps. In the article, Scott refers to postage stamps from different sheets and collects them under categories. The reader
wanders around one sheet and then another, like wandering around in one site and then another, to see the image and then gather and connect the explanations of the postage stamps about the categories. The image-based narrative is not linear like a word-based narrative. For different contexts and in different contexts, the postage stamp sheets can be detected far differently by different receivers. In other words, each postage stamp individually and the sheets as a whole provide a “thought space” for the receivers as in Aby Warburg’s terms.

Figure 2.72: Façade of the KBW in Hamburg, designed by Gerhard Langmaack, 1926, Reading Room of the KBW, photographed with panels of the so-called Ovid-exhibition of books and images, part of the Mnemosyne Atlas project, February 1927, Warburg Institute Archive, London, Warburg, A.M., Johnson, C.D., & Wedepohl, C. (2012)

Figure 2.73: The entrance door of the library (https://www.warburg-haus.de/kulturwissenschaftliche-bibliothek-warburg/) (last accessed: 12.12.2023)

Aby Warburg (1866-1929), who considered himself as an image or picture historian, is one of the most important scholars of the early 20th century who laid the basis for theories of cultural memory. He founded the Warburg Cultural Studies Library (Kulturwissenschaftliche Bibliothek Warburg- KBW) in Hamburg, Germany, which was imagined, designed, and built as a site of memory, dedicated to memory studies and the goddess of memory (Figure 2.72).
The library building was named after the Greek goddess of memory, and her name “ΜΝΗΜΟΣΥΝΗ” was carved in Greek letters above the entrance door (Figure 2.73).

The fundamental notion that a mental concept or an “idea” is the primary element and that its visual representation, or image, is the outcome, making the idea victorious, had been promoted by Warburg and reflected in the organization of his library’s books. Instead of classical alphabetical order, Warburg created four main categories in which books were shelved, ascending from Orientation to Image, from there to Word, and finally to Action (McEwan, 2023, p.18). The idea’s victory was based on the concept of transcending to the mental space, which was the ultimate goal. To Warburg, the “idea” was not abstract but a living entity, a thought that stimulates other thoughts and leads to actions (McEwan, 2023, p.18).

Before his sudden death in 1929, in his last five years, Warburg studied the life of symbols in both ancient and modern images, gathering archetypal motifs and deducing meaning even in far later settings (Gombrich, 1986, p.260-282). Warburg worked on three main projects during that time which related to each other both contentually and contextually.

The first project was the Mnemosyne Atlas, his unfinished magnum opus, also called Bilderatlas (picture atlas) Mnemosyne, which is a visual map of cultural memory. Warburg treated images as cultural objectivations and as carriers of memory. He used photographs of paintings, medals, sculpture, and architecture, all assembled on movable screens (panels), which worked as an ideal lecturing medium because he could vary the composition of screens simultaneously to demonstrate the movement of images, so the flow of memory (McEwan, 2023, p.18).

Warburg developed the Atlas in the aftermath of the calamity of WWI, which shook Europe. From his early career years to his death, as a Jewish researcher, Warburg traced pieces of evidence of the migration of symbols, in other words, humankind’s border-free and non-national cultural memory. The Atlas illustrates the transcultural memory of images that crosses the chronological and spatial borders of epochs and countries.

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43 Warburg’s core collection was made up of 60,000 books, which were for Warburg more than instruments of research. Warburg was a believer in what he called “the law of the good neighbor.” He believed that the way books were arranged on shelves could suggest related books to the reader, who might be drawn into a new line of thought, lending additional interest to their original topic of interest. So, he organized the library (‘laboratory’ as he called it) with a unique interdisciplinary classification system that encourages readers to explore the collections, make new connections, and ask further questions. (https://warburg.sas.ac.uk/library/about-library)
In the Atlas, Warburg created a history of art without text tracing the connections between images from the most diverse sites and ages. According to him, works of art were the main medium of cultural memory rather than oral speech because they could potentially survive for long periods of time and traverse spaces (Erll, 2011a, p.21). So, the works of art (like sculptures or architecture) are time-biased media as in Innis’ theory; on the other hand, by using their printed representations on the Atlas, Warburg turned them to space-biased media, which presents time-biased media. Besides art reproductions, Warburg placed space-biased media on the Atlas, such as maps, personal snapshots, newspaper clippings, advertisements, and postage stamps. While the reproductions were the evidence of the past, the contemporary media were the evidence of the present and the basis of the future. The Atlas thus revealed the paths that cultural memory has followed throughout history.

In his second project, which was the only completed project as his “image series,” Warburg curated the permanent exhibition *Collection of Images on the History of Astronomy and Astrology* in connection with the establishment of the Planetarium in Hamburg (Fleckner, 2022, p.1) (Figures 2.74 & 2.75).

![Figure 2.74: Aby Warburg: Human parable in the sky, Hamburg, KBW, 1927.](image1)

![Figure 2.75: The exhibition, Hamburg, Planetarium, 1930 (Fleckner, 2022, p.8)](image2)

Following the passing of Warburg in 1929, the exhibition was unveiled in 1930, showcasing an eclectic assortment of artwork reproducing stars, constellations, and celestial imagery steeped in both superstition and science from a range of cultural backgrounds. From primitive societies to the time of Dürer, Luther, and Kepler, Warburg’s vision aimed to create a thought space (*Denkraum*) between human beings and the threatening phenomena experienced while looking into the sky (Fleckner, 2022, p.1).

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44 The renowned art historian Ernst Gombrich, who spent his entire professional life at the Warburg Institute, defined *Mnemosyne Atlas* as “an art history without words” and explained its aim; “Warburg certainly hoped that the beholder would respond with the same intensity to the images of passion or of suffering, of mental confusion or of serenity, as he had done in his work” (1986, pp.287-288).
The third project emerged from his lifelong passion for postage stamps. He was not only a collector, he researched and delivered lectures about postage stamps. The postage stamp was a new channel at the beginning of the 20th century to express symbolic traditions, and Warburg's research was based on his interest in the psychological makeup of various cultures and their self-image through this medium (McEwan, 2023, p.18). According to Warburg, the image on a postage stamp was the mirror of the culture of a country; and by representing heads of state or artists, inventors, or memorable events in the life of a country or landscapes and buildings, postage stamps were revealing the “psychology of a state” (McEwan, 2023, p.18). Warburg, who attempted to interpret art by looking at symbols, declared postage stamps as the most important object in the history of art.45

In December 1926 Warburg gave a lecture on postage stamps to a small audience in the KBW. In 13 August 1927 Warburg gave a dual lecture with art historian Edwin Redslob, titled “The postage stamp as a cultural document,” which was later published in a philatelic journal. While Redslob’s lecture was roughly about the importance of commercial art, the images on postage stamps, so the content, Warburg more concentrated on his method, what he called “From a History of Art to a Science of the Image.”46 In his lecture, he demonstrated the route of artistic developments of images and symbols by pointing to pictures on the Mnemosyne Atlas (Figure 2.76).

Warburg utilized sixteen postage stamp plates and various other materials to illustrate his lecture. Within the scope of the lecture, he did his most detailed speech on the topics of flying, aviation, and airmail stamps (Zöllner, 2020, p.250) (Figure 2.77). As exemplified in his planetarium exhibition, Warburg had a particular interest in the sky and flying and their visual representations and symbolic expressions. At the beginning of the 20th century, during WWI, with the advancement of military aviation and approximately at the same period with the introduction of regular passenger and mail flights, flying developed as the most exciting statement of technological progress (Zöllner, 2020, p.242). As a researcher who studied the ancient desire of humankind to fly, Warburg took the 20th-century technologies of aviation as a symbol of triumph.

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45 The Warburg Institute Archive, Ref no: WIA GC/18661, Warburg’s letter to Franz Fuchs, the administrator of the Deutsche Museum in Munich. In his letter, Warburg was trying to convince him to set up a section on postage stamps in the museum, 10.2.1927

46 The Warburg Institute Archive, Ref no: WIA GC/16165 Warburg’s letter to W. Jaeger, 17.11.1925
Figure 2.76: One of the 13.08.1927 lecture panels, retrieved from the article, “Im Geistesverkehr der Welt. ” Aby Warburg und die Philatelie, by Frank Zöllner, 2016 (https://www.researchgate.net/publication/308993938_Im_Geistesverkehr_der_Welt_Aby_Warburg_und_die_Philatelie) (last accessed: 12.12.2023)
Besides his research, lectures, and visual panels on postage stamps, Warburg designed an airmail postage stamp. As a medium, the postage stamp was well-suited for his aim of symbol creation.

In 1926, Warburg sketched designs for a new *Deutsches Reich* airmail postage stamp. Warburg commissioned two artists separately and almost simultaneously, *Alexander Liebemann* and *Otto Heinrich Strohmeyer*, to realize his new airmail postage stamp design.
by suggesting specific features on his mind: “An airplane with the caption ‘idea victrix (a winning idea),’ below it the sea, behind the airplane against the colorful sky at dawn”**47** (Figure 2.78). Liebmann designed six alternatives and sent them to Warburg, and Warburg selected one for further development**48** (Figures 2.79 & 2.80).

![Image](https://example.com/image1)

**Figure 2.79:** A. Liebmann, “Idea Victrix,” postage stamp design, The Warburg Institute archives, 1926 (Michels & Schoell-Glass, 2002, p.88)

![Image](https://example.com/image2)

**Figure 2.80:** A. Liebmann, “Idea Victrix,” postage stamp design, The Warburg Institute archives, 1926 (Michels & Schoell-Glass, 2002, p.88)

Warburg aimed to convey Germany’s willingness to engage in peaceful collaboration through a visual medium (McEwan, 2023, p.25). It was a perfect coincidence that one of the three 1926 Nobel Peace Prize winners, the German Foreign Minister Gustav Stresemann was visiting Hamburg and the KBW on 20 December 1926. He, along with French Foreign Minister Aristide Briand and English Foreign Secretary Joseph Austen Chamberlain, was awarded for negotiating the Treaty of Locarno which was hoped to bring peace to Europe after the devastating war (Michels & Schoell-Glass, 2002, p.88).

Liebmann’s old-fashioned proposals did not, in Warburg’s eyes, live up to the importance of the Locarno: the victorious idea had to show itself immediately under a modern form

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**47** The Warburg Institute Archive, Ref no: WIA GC/17724 Warburg’s letter to Liebmann, 04.12.1926

**48** The Warburg Institute Archive, Ref no: WIA GC/17725 Warburg’s letter to Liebmann, 10.12.1926
oriented towards the future (Michels & Schoell-Glass, 2002, p.89) Warburg met with the other artist, Otto Heinrich Strohmeyer, on 15 December 1926. Strohmeyer had an architectural background and a futuristic and expressive style with clean lines (Figure 2.81).

Figure 2.81: Examples of works of art by O.H. Strohmeyer from the same period, Hochbahn (Elevated railway), and Stapellauf (Launching), 1925-1926 (https://galeriehochdruck.com/mappenwerke_beschreibungen/mappenwerke_strohmeyer_hamburgische_abstraktionen.html) (last accessed: 12.12.2023)

During the meeting, Warburg sketched his postage stamp ideas to summarize the development (Figures 2.82 & 2.83). The three names “Briand, Chamberlain, Stresemann” were added in all last versions and sketches of postage stamps, but neither of them was produced and put in circulation.

Figure 2.82: Postage stamp sketch by A. Warburg, The Warburg Institute archives, 15.12.1926 (https://www.academia.edu/45027803/Aby_Warburg_and_Flying) (last accessed: 12.12.2023)
Instead of a postage stamp, Strohmeyer proposed a linocut print work of art, and on 19 December, he delivered it to Warburg to be used as a present to Stresemann. The linocut earned its name from the beginning; they called it “IDEA VINCIT” (the idea wins) and sometimes shortly “IDEA” (Figures 2.84 & 2.85). Stresemann was very impressed with the present.49 Later, Warburg ordered several copies of IDEA VINCIT to send to his family members and friends.50


50 The Warburg Institute Archive, Ref no: WIA GC/ 19700 Warburg’s letter to Strohmeyer, 17.12.1926; Ref no: WIA GC/19697 Warburg’s letter to Strohmeyer, 07.01.1927; Ref no: WIA GC/19697 Warburg’s letter to Bertha Wendt, 07.10.1929
The IDEA VINCIT linocut was a perfect demonstration of an “idea” taking off since Warburg believed that an idea comes first and its image is its result, word, and action are the followers, making the idea victorious, just as even exemplified in the organization of his library. Keeping in mind, Warburg was researching the cultural continuity in human history, and that can be considered as the opposite of nationalism; he believed that national soulfulness had to fall for the rise of the United States of Europe, and for him, the air was the perfect international field for the countries of Europe to unite in peace.\textsuperscript{51}

As a translingual\textsuperscript{52} visual mass media, a postage stamp was a superb medium to spread his “idea.” Not only is “image” an international language but so is “technology.” Modern airplane was one of the most exciting statements of technological progress in world of that time. Additionally, Warburg wrote captions on the plane in Latin, the common language of science and religion for European nations. Perhaps due to time constraints or the fact that the production of postage stamps is under state control, the outcome ended up as a linocut. The design was free from boundaries and embracing unity for future. Warburg died before the war began, so he did not witness WWII.

\textsuperscript{51} The Warburg Institute Archive, Ref no: WIA GC/15827, Warburg’s letter to Felix von Eckardt, 10.09.1925

\textsuperscript{52} Translingual means “existing in multiple languages” or “having the same meaning in many languages;” and sometimes “containing words of multiple languages” or “operating between different languages” (https://www.artandpopularculture.com/Translingualism) (last accessed: 12.12.2023)
While Warburg described the postage stamp as a cultural document, he stated it had strong expressions about the countries’ past and psychology. Along with many other images in the *Mnemosyne Atlas*, postage stamps took their place on the panels. More importantly, since Warburg believed that the postage stamp was a potent message carrier, he designed a non-nationalist postage stamp that would unite all of Europe with the theory of unity and cultural continuity that he was trying to prove in the Atlas. The postage stamp he envisioned was the ultimate symbol of communication, not only as a postal tool but also as a messenger and a uniter. The period was the era of speed and transportation, and Warburg incorporated these elements in the postage stamp he designed. Following Warburg’s footsteps, in order to comprehend postage stamps, it is necessary to survey the communication network. The following chapter provides a historical basis by exploring the development of the postal system and the introduction of postage stamps as a milestone, expressing the advancements until the post-war period.
CHAPTER 3

HISTORICAL BACKGROUND: THE POSTAL SYSTEM

The “mobilities turn,” or new mobilities paradigm is a comprehensive approach to studying the movement of people, ideas, and things at all levels (Cresswell, 2006; Bissell & Fuller, 2011; Conradson, 2011). This concept was introduced by John Urry (2000, 2007), who identified five interdependent mobilities that shape social life. These include corporeal (physical movement of people), imaginative (movement of images through media), communicative (movement of messages through various forms of communication), virtual (movement that transcends geographical and social distances), and the mobility of objects. These mobilities are intertwinned and supported by technology and made possible by various immobile systems and platforms (Andriotis & Mavric, 2013, p.21).

For example, Andriotis and Mavric studied postcards from the late 19th and early 20th century İzmir. They used the new mobilities paradigm to analyze postcards’ mobility, including the senders’ physical mobility and the production and reception stages (2013, p.19). Their article argues that postcards offer more than images and texts, as they represent a complex system of communication and circulation. In addition to discussing the messages and images on postcards, they examined the various people and images involved in the distribution process during this period.

From the 19th century, postage stamps became widely used across the world. During the 20th century, correspondence was the most common communication system. The most important catalysts of the developments in science, technology, industrialization, and urbanization in that period were the spread and acceleration of transportation and communication. As a highly mobile object, the postage stamp truly embodied the spirit of the era at every stage of its lifecycle.

On November 3, 1964, on the 125th anniversary of the Imperial Edict of Reorganization, PTT issued a commemorative postage stamp series (Figure 3.1). As a tribute to their efforts in modernizing the postal system, the three main actors of the edict, Reşit Pasha, Fuat Pasha, and Ali Pasha, were depicted on the postage stamp.
The development of the postal system is related to the institutions established. However, it is also associated with the structures and mediums produced and used in this process, such as roads, buildings, routes, maps, and postage stamps. For this reason, this chapter examines the evolution of the international postal system and its development, then delves into the Ottoman Empire period and pre-1950s periods of Turkey.

3.1. The Emergence of the Postal System as a Communication Network

The postal systems were established centuries before postage stamps were introduced. The earliest references to postal systems can be traced back to Egypt around 2000 BC and China about a millennium later. It is believed that the posthouse relay system was first developed in China (Brix, 2017).

Figure 3.2: The map of *Cursus Publicus*. The map is 34 cm x 675 cm in size. From a later copy, only a fragment that includes the city of Constantinapolis (indicated by an arrow) and partial Anatolia region is put here. Today the 13th century manuscript belongs to the Austrian National Library (Österreichische Nationalbibliothek) in Vienna.

(last accessed: 12.12.2023)
In the centuries that followed, the growth of Rome from a small city-state to a vast empire brought with it the need for reliable and fast communication with governors of distant provinces. Roman Empire ruled most of the known world owing to the *Cursus Publicus*, the most highly developed postal system of the ancient world (Brix, 2017). A Roman general and architect, *Marcus Vipsanius Agrippa*, employed a large group of engineers and cartographers over a long period to prepare the map of *Cursus Publicus* during the reign of the emperor Augustus (27 BC–AD 14). It is a detailed map of the world known at that time. Along with mountains, seas, rivers, and forests, it marks the names and locations of 555 Roman cities and more than 3500 geographical locations on three continents. The map not only shows the routes between all these Roman cities but also indicates the distances and travel times between them (Figure 3.2). The antique road systems built by the empire survived as a base for the following ages.

Institutional postal networks developed in the late Middle Ages to transport letters between a small number of private individuals. Postal communication was limited during that era due to low literacy rates. In the 15th century, Johannes Gutenberg introduced the mechanical movable-type printing press to Europe. Before the end of the 15th century, there were more than one thousand printing presses in Europe. With the advent of the printing press, printed materials became much more portable due to their reduced size. Gutenberg’s printing press was a history-changing invention that made books widely accessible and ushered in an “information revolution.”

The widespread use of books and book reading helped the birth of free thinking, the development of scientific studies, and the spread of knowledge to a broader audience. The structure of society permanently altered with the start of the era of mass communication. The postal system, as the primary communication system of the period, was used for the circulation of information and ideas, which relatedly accelerated the development of scientific research and the implementation of reforms later.

By 1635, postal services in Britain started to be run by the state, and the first postal ministry was established (Reid, 1984). Nearly two centuries later, the invention of the postage stamp was one of the most essential milestones in postal progress. The introduction of the adhesive postage stamp in 1840 revolutionized communications worldwide. Until the 19th century, the infrastructure of postal circulation had already been developed with worldwide transportation networks and institutions. With the start of the use of postage stamps, postal fees decreased, and the interest in postal communication increased exponentially among all classes of people.
The mid-19th century was the golden age of the railway and the steamship. The postal systems benefited from these technological advances in transport, which permitted a faster, more regular, and more reliable mail service (Brix, 2017). Railways, in particular, had a marked effect on the organization of postal work. Postal administrations soon introduced the practice of sorting the letters in transit using specially adapted railway cars which were called traveling post offices – TPO in short. This greatly multiplied the advantages of railway conveyance. The first traveling post offices ran in 1838 between Birmingham - Liverpool and London - Preston (Brix, 2017). The post offices as a space gained mobility in circulation 53 (Figure 3.3).

By the end of the century, Britain, many continental European countries, North and South America, Egypt, Iran, and the Ottoman Empire have built complex networks. They started to issue state-owned postage stamps (Frewer, 2002). As the transportation speeded up, the demand for international postal services had risen. On October 9, 1874, in Bern, with the signing of the Treaty for the formation of a General Postal Union, 21 states from 4 continents formed a single postal area 54 for all contracting countries, creating one of the oldest international organizations worldwide 55 (Figure 3.4). The treaty concerning the formation of a General Postal Union concluded between Germany, Austria-Hungary, Belgium, Denmark, Egypt, Spain, The United States of America, France, Great Britain, Greece, Italy, Luxemburg, Norway, The Netherlands, Portugal, Romania, Russia, Serbia, Sweden,

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53 Most bags of mail were transferred on and off the TPOs at station platforms but some TPOs additionally exchanged mails without halting. Large nets hung from the side of these trains would snatch pouches of mail suspended from trackside apparatus, at the same time depositing bags of mail into trackside nets. (https://www.postalmuseum.org/blog/travelling-post-offices/) (last accessed: 12.12.2023)

54 The first article of the treaty accepted the formation of a single postal territory for the reciprocal exchange of correspondence between the countries’ post-offices (https://avalon.law.yale.edu/19th_century/usmu010.asp) (last accessed: 12.12.2023)

55 https://artsandculture.google.com/asset/_/RgHV8IzpvS5hUg (last accessed: 12.12.2023)
Switzerland, and the Ottoman Empire. The treaty was signed by Yanco Makridi, an Ottoman bureaucrat of the period, on behalf of the Ottoman Empire.

Figure 3.4: Universal Postal Union Treaty document for the founding of the Universal Postal Union in Bern with the signatures of the representatives of the contracting countries, 09.10.1874, Museum for Communication, Berlin (https://artsandculture.google.com/asset/_/RgHV8IzpyS5hUg) (last accessed: 12.12.2023)

The commemorative poster of “Congress Postal International 1874 Berne” displays the representatives of countries and the postal circulation systems in the background in the corners. Like a route, a line connects the postal system as a frame, and the portraits of the representatives of the countries, so the countries, catch that frame on a united territory (Figure 3.5).

Figure 3.5: Poster of “Congress Postal International 1874 Berne” displaying the representatives of countries and the postal circulation systems at the background (https://www.upu.int/en/Universal-Postal-Union/About-UPU/History) (last accessed: 12.12.2023)
In 1878, at the second congress, the union’s name changed to Universal Postal Union (UPU). The map from 1879, titled “Extent of the Universal Postal Union with the execution of the Paris Treaty of June 1878,” demonstrates not only the area of the union but also shows the colonial domains at that time, which were the British, Danish, French, Dutch, Portuguese, and Spanish territories (Figure 3.6).

Figure 3.6: “Extent of the Universal Postal Union” map, 01.04.1879, with the execution of the Paris Treaty of June 1878, Museum for Communication, Berlin (https://artsandculture.google.com/asset/_/7QEXOvpFF1NixQ) (last accessed: 12.12.2023)

Communication played a vital role in managing distant colonies, just like in the Roman Empire. Considering that the postage stamps are symbols of sovereignty for the independent countries, on the contrary, during the 19th century, they were also symbols of dominancy in the colonies. For example, the British Empire was the most powerful country in that era with its worldwide colonies, so the portrait of Queen Victoria was the central theme on the postage stamps across the colonial countries (Figure 3.7).

Figure 3.7: British colonial postage stamps from the 19th century for internal mail (green color) (https://colonialstamps.com/) (last accessed: 12.12.2023)
The UPU agreed to postage stamp design rules at the end of the 19th century to ensure maximum productivity in handling international mail. One rule specified that stamp values be given in numerals. Another rule required member nations to use the same colors on their stamps issued for postcards (green), regular letters (red), and international mail (blue); a system that remained in use for several decades. In 1909, the UPU monument was unveiled in the Kleine Schanze Park in Berne, Switzerland (Figure 3.8). The memorial depicted five messengers representing the five continents the union reached then, passing letters around the globe in circulation.

Figure 3.8: The UPU memorial “Around the World” by French Sculptor René de St-Marceaux, 1909 (https://www.artonstamps.org/Countries/UPU/upu-art-1.htm) (last accessed: 12.12.2023)

In 1911, the airways joined in this vast postal system circulation, and in 1919, the first overseas postal service flight had been accomplished over the Atlantic. The circulation of postage stamps broke both the diplomatic borders and geographical boundaries56 (Figures 3.9 & 3.10).

Figure 3.9: Coronation Aerial Post, Bleriot XI at Windsor, 1911; Figure 3.10: Captain Hordern, leader of the first aerial mail trip from Folkstone to Cologne, 1919 (https://www.postalmuseum.org/collections/airmail/) (last accessed: 12.12.2023)

In 1948, the Universal Postal Union (UPU) was designated as a specialized agency of the United Nations. Since then, it has been actively contributing towards the development of UN policies and activities that align with its mandate and mission to promote social and economic growth.  

Aby Warburg envisioned a united Europe in the aftermath of WWI in the linocut *Idea Vincit*, or Marshall McLuhan defined the *global village* in the aftermath of WWII that humankind would unite under advanced communication technologies. In any era, it is evident that international communication has been trusted to ensure and preserve peace.

### 3.2. The Establishment of the Postal System in the Ottoman Empire

The roads and the communication network played an important role in the Ottoman Empire’s existence on three continents for six centuries. In this system, Anatolia is a critical junction point for trade between Asia, Europe, north of the Black Sea, and the southern Arabic countries. The military and the civilian postal routes under Ottoman rule, taking Istanbul as the center, were laid out in three main branches in Anatolia and Rumelia, which also connected with side roads.

The Ottoman Empire was using the “ulak-menzilhane” [messenger-post station] postal system (Bezaz, 2006, p.46). The menzil system was a continuation of Anatolia’s old communication systems from the Byzantine, Mongol, and Seljuk periods (Alemdar, 1981, pp. 53-56). The messengers were classified according to their mission. In addition to tatars, there were also *ulaks*, *çavuşs* and *peyks* (Alemdar, 1981, pp.61-67). In the Seljuk period, caravanserais were built on the Silk Road to meet all kinds of needs of the passengers to ensure and protect trade and communication (Halaçoğlu, 2014, p.10).

Approximately every 35 kilometers, which was the distance one could travel in a day, there were buildings called “derbend,” which was later called “menzil” or “menzilhane”

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58 The right route of Anatolia was passing through the Üsküdar- Gebze- Eskişehir- Akşehir- Konya- Adana- Antakya route to Aleppo and Damascus later to Al-Hejaz. The middle route was Üsküdar- Gebze- İzmit- Bolu- Tosya- Merzifon- Tokat- Sivas- Hasan Çelebi- Malatya- Harput-Diyarbakır- Nusaybin- Kirkuk- Baghdad- Basra route. The left route followed the same path as the middle route until Merzifon and reached Kars and Tabriz through Ladik- Niksar- Şebinkarahisar- Kelkit- Aşkale- Erzurum. The right route of Rumelia was passing through Istanbul- Vize- Kırklareli- Prevadi- Karasu- Babadagi- Isakçı- Akkirman and reaches Özü and Crimea. The middle route was Istanbul-Silivri- Edirne- Plovdiv- Sofia- Nis- Yadogina- Belgrade. The left route reaches Temi and Drac through Istanbul- Tekirdag- Malkara- Komotini- Kavala- Thessaloniki- Larissa. Other than these three main routes, the Western Anatolia route was passing through Hendek- Gemlik- Mudanya- Ulubat- Susurluk- Ayazment- Bergama- Manisa- Urla- Çeşme and reaches İzmir (Atilla, 2001, p.17).
[destination, accommodation, or post station]. The state's accommodation facilities, the menzilhanes served three different purposes: official communication of the state, military, and transport. Communication menzils operating under the messenger's command were established in town centers, and military menzils serving food and drink for the army were established outside the residential areas. Transport menzils, specially built as caravanserais and inns, and were established to transport trade goods and stops for pilgrimage convoys. These yards, surrounded by walls, housed a hostelry, barn, market, bath, and diner. Travelers were given free accommodation at the complex and could buy, bath, and feed their animals before continuing their travels the next day. State-registered and paid officials served the guests at the complex. Menzils eventually evolved into bazars where locals sold their wares. After that, villages and towns began to spring up around them (Halaçoğlu, 2014, p.17).

Figure 3.11: Ulukışla Öküz Mehmet Paşa Menzilhanesi, Niğde, 1900s, from II. Abdülhamid Han’s “Yıldız Albums,” retrieved from the digital archive of Istanbul University (http://nek.istanbul.edu.tr:4444/ekos/FOTOGRAF/90567---0147.jpg) (last accessed: 12.12.2023)


The Ulukışla Öküz Mehmet Paşa Menzilhanesi is a good example that survived today (Figures 3.11 & 3.12). By the 17th century, the Ottoman Empire was struggling with the Celali Revolts in the east. After his Iran campaign, as he recognized its absence and

59 Architect Eser Gültekin describes the menzilhane as follows:
“The külliye is on a site that slopes from north to south. The focal structure of the complex is an arasta that extends in the east-west direction, and has an approximately rectangular plan. The northern façade of the arasta adjoins the courtyard of the inn. The eastern and western cloisters of the courtyard are perpendicular to this side of the arasta. The connection of the arasta with the courtyard is provided by the door in the middle of the northern façade. There are arcades (arasta) on the south side of the rectangular courtyard, porticoes (revak) on the east and west, and special overnight spaces (tabhane) consisting of cells and iwans (eyvan) on the north. These spaces are adjacent to the North Stable, which is horizontal to the courtyard. The North Stable, on the other hand, is a transverse rectangular planned space that covers the northern edge of the courtyard. The hamam is adjacent to the northern side, and the arasta and the mosque are located at the southeast end of the menzilhane.” (Gültekin, 2001, pp. 37- 44)
necessity, Sadrazam Öküz Mehmet Paşa decided to build a complex in his hometown, Ulukışla. At the time the menzilhane was built (1610-1622), it was the destination of important caravan routes, one of which passed through Konya-Karapınar-Ereğli, Ankara-Aksaray and the other over Kayseri-Niğde, before the Taurus Mountains (Geçmişten Günümüze Posta, 2007, p.124). All the buildings in the complex are masonry and covered with lead roofs. With its magnificence and importance through the centuries, the complex also became an inspiration for one of the well-known poems of Turkish literature; Faruk Nafız Çamlıbel’s “Han Duvarları” [Inn Walls] poem, which was written in 1925.

During the 550 years of the Ottoman Empire, the menzil system had been one of the most perfectly functioning institutions, both in communication and the supply of the army. However, over time, the menzil system started to put a significant burden on the finances, especially due to abuses. During the reign of Mahmud II, one-third of the state expenditures consisted of travel expenses. Additionally, civil correspondence was not a part of the menzil system because it was forbidden to ordinary people. So, instead, civilians used caravans, pilgrims, and private couriers (Alemdar, 1981, pp.74-76). It was a loss of income for the Treasury since the majority could not benefit from the communication system. On the other hand, in Western countries, there had been a regular public postal system for years.

In 1832, Mahmud II expressed his views and wishes to establish the modern postal organization to Sadrazam Reşid Pasha by a hatt-i hûmayun [imperial decree]. He defined four objectives of the postal service: “to ensure the regular exchange of correspondence between İstanbul and the provinces, and to bring order to the service; to generate new sources of revenue; to prevent conspiracy through correspondence; to give Muslims, non-Muslims, and foreign subjects the same rights regarding the exchange of correspondence” (Yazıcı, 1981, p.20).

Following, there had been various attempts to establish the postal organization (Yazıcı, 1981, p.21). However, the fundamental radical transformation could have been only possible after Mahmut II’s death. Finally, the menzil system was abolished during the reign of his son, Sultan Abdülmecid, and the postal organization was established on 23rd October 1840 (Yazıcı, 1985, p.1638). From that date on, the menzilhanes were transformed into post offices, and the messengers were appointed as postmen. Thus, one of the most important systems that enabled the Ottoman Empire to dominate three continents for centuries disappeared into history and transformed into a modern version of itself.

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On the 3rd of November in 1839, Tanzimat Fermanı [the Imperial Edict of Reorganization] was proclaimed in Gülhane Park, which is commonly accepted as the first step of the modernization efforts of the Ottoman Empire, both militarily and socially, to compete with the Western countries in the 19th century.

The Imperial Edict, written by the leading reformer and foreign minister, Reşit Pasha, and promulgated in the name of Sultan Abdülmecid, was read outside the palace gates to an assembly of Ottoman dignitaries and foreign diplomats. It was a declaration of the Ottoman government's intention to implement four key reforms: “The establishment of guarantees for the life, honor, and property of the sultan's subjects; an orderly system of taxation to replace the system of tax farming; a system of conscription for the army; and equality before the law of all subjects, whatever their religion” (Van Zürcher, 2004, p. 51).

The Imperial Edict of Reorganization was a starting point to achieve equality among the people of the Ottoman Empire. The “subjects” of the sultan became “citizens” with rights. Consequently, the effects of this new order were reflected in various social practices, including law, education, and public works. The reorganization movement was a series of reforms for the benefit of the public as a starting point of the modernization efforts. Communication is the backbone of societies, so the reformers prioritized the modernization of the postal system.

In July 1840, a special commission was set up immediately to carry out the establishment works of the postal organization headed by Mustafa Sami Efendi, who had knowledge about the postal systems in Europe. According to the committee’s memorandum, the state needed a modern postal service; post offices and roads throughout the empire. Until September 1840, Mustafa Sami Efendi had carried out the establishment of the postal service under the Ministry of Commerce. After him, Ahmed Şükrü Bey was appointed as the head of the

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organization, and he completed the further establishment works. Finally, the Posta Nezareti [Postal Ministry] was officially established on October 23, 1840 (Yazıcı, 2006, p.61).

The Postal Ministry had the crucial objective of centralizing and regulating the postal service under state insurance. In a short time, they reached success in securely transporting both official and civilian letters and money packages within the Ottoman borders. The first postal convoys were dispatched from İstanbul to Edirne on October 28, 1840, and to Anatolia on November 2, 1840 (Yazıcı, 1985, p.1640). Trabzon was the first city to have a sea postal service. In 1859, two steamboats were purchased to be used in postal services. These ferries have been named Sür'at and Gemlik. Later, coastal postal was established in July 1963 (Yazıcı, 1985, p.1644).

After the establishment of the Posta Nezareti, post offices started to open in town centers and the province. In 1840, the former Evkaf Nezareti building in Eminönü turned into the Postane-i Amire building which served as the administrative center in the capital. The building was located at the city's center, close to the commercial centers, Sirkeci Train Station, and the shore. The first floor of the building was used for administrative offices, and the entrance floor was arranged as the İstanbul post headquarters. In 1890, the former wooden building was demolished for a new reinforced concrete building, which opened in 1893 (Bezaz, 2006, p.60) (Figure 3.13).

![Figure 3.13: The second Postane-i Amire building, a picture published in Servet-i Fünun journal, 1900 (http://www.servetifunundergisi.com/postane-i-amire-altta/) (last accessed: 12.12.2023)](image)

The early post offices were small converted buildings after they were purchased or rented (Yazıcı, 1985, p.1641). According to the postal regulation dated 16th November 1840, the post offices were generally designed as branches that provided service in city centers, consisting of a room with cabinets and shelves. It was necessary for the post offices to write
“post office” on the entrance door and hang the lists showing working hours and postal fees. The tools and equipment used for postal transactions were scales, a chest for the money collected, transaction books, and seals (Yazıcı, 1985, p.1641) (Figures 3.14 & 3.15).

After the Imperial Edict of Reorganization in 1839 and the establishment of the Postal Ministry in 1840, in the following six years, thirty eight Ottoman post offices were opened. The quick establishment of post offices ensured the advance of postal services (Figure 3.16).

After İstanbul, the first post office opened in a province in the center of Edirne in 1840. The same year, Plovdiv (Bulgaria) and Yanya (Greece) post offices in Europe and the Bursa post office in Anatolia opened, respectively. Eleven more post offices opened the following year: Kalas, Nis (Serbia), Siruz, Thessaloniki (Greece), Varna (Romania) post offices in Europe and Adana, Ankara, Beirut (Lebanon), Aleppo (Syria), Damascus (Syria), and Kayseri post offices in Anatolia. In 1842, nine more post offices opened: Konya, Diyarbakır, Erzurum, İzmir, Kütahya, Sivas, Trabzon, Baghdad (Iraq), Mosul (Iraq) post offices. In following three years, between 1843-1846, thirteen more post offices opened in Europe and Anatolia; Manastir (Macedonia), Sofia (Bulgaria), Vidin (Bulgaria), Samsun, Şunnu (Bulgaria), Kastamonu, Harput (Elazığ), Turnova (Bulgaria), Yenişehir (Bursa), Alanya (Antalya), Egin (Erzincan), Isparta, and Tosya post offices (Demir, 2005, p.16).
To document the postal network, in 1865, the Tatar Postal Map of Memalik-i Osmaniye was drawn. The routes, the destinations, and the sea routes were marked on the map. The map covers the Balkans, the Black Sea, the Azov Sea, Anatolia, Syria, Iraq, Egypt, and Libya (Figure 3.17).

![Figure 3.17: The Tatar Postal Map of Memalik-i Osmaniye, 1865](image)

In 1871, the Ministry of Post and the Telegraph Directorate were united under the name of “The Ministry of Post and Telegraph” and were attached to the Ministry of Internal Affairs (Yazıcı, 1985, p.1651). The telegraph, one of the most important discoveries of the 19th century, was invented by American Samuel F.B. Mors in 1837 and began to be used worldwide in 1843. It was brought to the Ottoman Empire during the Crimean War in 1854.

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63 There is no exact information about who drew the map. However, under the leadership of European experts and Turkish officers educated in Europe, the Ottomans began to publish translated maps and atlases in the early nineteenth century. While the publication of translated or copied maps continued, in 1860, the Ottoman Empire’s first official cartographical organization, the General Staff, drew some territorial maps. As a result, the General Staff may have drawn these maps.

In 1880, the fifth department of Erkan-i harb was assigned to deal with cartography matters. Finally, in 1895, a cartographic commission was established. Cartography became an official profession in the last years of the nineteenth century, and the Ottoman Chamber of Cartography was founded in 1909 (Agoston et al., Encyclopedia of the Ottoman Empire, 2009, p.123-124).

64 A telegraph commission affiliated with the Ministry of Internal Affairs was established for the Edirne-Şumnu-Istanbul and Edirne-Plovdiv-Sofia-Niš lines, which were thought to provide convenience in the Crimean War (Başaran, 2000, p.64). Using this line, on September 10, 1855, from Şumnu to Edirne, and from there to Istanbul, the first telegram was sent with the phrase, “The allied soldiers had entered Sivastopol” (Başaran, 2000, p.65). After five days, on September 15, 1855, the Ottoman Telegraph Office officially opened (Çadircı, 1991, p.298). Between 1855 and 1861, telegraph lines were built from Üsküdar to Ankara, Baghdad and Basra, Edirne to Aleksinaç and other vital centers such as Bursa and Kars (Gümrükçü, 2002, p.2773). By 1864, the number of telegraph
The 1902 maps, “Avrupa-yi Osmani Postal Map” and “Asya-i Osmani Postal Map,” not only show in more detail the routes and the centers but also prove the improvement of the Ottoman postal organization. The “Avrupa-yi Osmani Postal Map” covers the Balkan lands of the Ottoman Empire in 1902 and the Marmara and Aegean regions of Anatolia. The Tripoli region has also been added to the bottom of the map. The “Asya-i Osmani Postal Map” shows the Anatolia, Syria, Iraq, and Egypt regions (Figures 3.18 & 3.19). It was vital centers in the country increased to 267, and the construction of 76 telegraph centers began (Lewis, 2000, p.184). As of 1870, 153 telegraph centers had been put in service in Anatolia (Tanrıkut, 1984, p.546).
to be cognizant of the geography completely and control the routes and the centers for an accomplished postal service.

At the beginning of the 20th century, the developments in telegraph communication brought the need for a new and single building in Istanbul. The Telgrafhane-i Amire and Postane-i Amire were servicing separately, which was causing disruption and trouble. Additionally, the construction of a new and large post office was considered a matter of prestige against foreign postal companies within the country’s borders.

Although the construction of the new post building was on the agenda in 1900, the start of it took longer due to financial problems. The weekly *Musavver Malumat* newspaper, dated April 11, 1901, published an article that gave information about the building and its drawings prepared by the architect Vedat Bey (Demirel, 2011, p. 223) (Figure 3.20). This iconic first image, showing the façade, would be featured on postage stamps in the following years.

The groundbreaking ceremony for the new structure was held on September 1, 1903, on the anniversary of Abdülhamid II’s accession to the throne. It was decided to use iron beams for durability once construction began. This prestige building aimed to be robust and permanent. The construction of the building was finished in four years, and it opened on July 23, 1909 (Batur, 2003, p.79) (Figure 3.21).

The building was situated in Eminönü and was within walking distance from the Grand Bazaar. It was surrounded by the Golden Horn in the north, the Bosphorus in the east, the Marmara Sea in the south, and the Zeytinburnu and Fatih districts in the west. It was aimed that the post office, together with the nearby Sirkeci Train Station, would connect İstanbul with the distant regions of Anatolia, Europe, and the rest of the world.
The building is one of the first and most important examples of the First National Architecture Movement. The style was developed to create a novel architecture through a revivalist synthesis of Turkish and Western patterns. The design of the new post office building was a manifestation of the new national identity of the Ottoman Empire. The Grand Post Office was opened as the “Postal and Telegraph Ministry” in 1909. The first telephone central was established in this new building in 1909 with a 50-line power plant imported from France (Gümüşküt, 2002, p.2774). The building was the symbol of the modern communication efforts of the Ottoman era, and one of the most important facilities during peace or war (Figure 3.22).

Figure 3.22: The Grand Post Office during WWI (İstiklal Harbi’imizde PTT, 2009, p.13)

At the beginning of the 20th century, the Ottoman Empire made significant breakthroughs in postal services. A cartoon published in Karagöz journal in 1908 talked about a competition held for the design of postage stamps and showed examples containing images by asking, “Would these make better stamps?” Until then, Ottoman postage stamps only bore the sultan’s signature (Figure 3.23).

Figure 3.23: A cartoon announcing the competition of the postage stamp design, Karagöz Journal, 1908 (Demir, 2005, p.250)
The postage stamp picturing the Grand Post Office New Building was put in circulation on 14 March 1913. It was the first Ottoman postage stamp that used an image of a building as its main theme (Figure 3.24). The Ottoman Empire announced its modernization accomplishments in communication through the postage stamp while also propagating the new building as one of the symbols of the capital. This postage stamp, the first of its kind, was surcharged and put back into circulation in 1913, 1916, 1919, and 1921 (Ağaoğulları & Pabuçcuoğlu, 2018, pp.72-96). The number of printed quantities of the postage stamp with the image of the Grand Post Office is unknown, but they continued to spread the message for eight consecutive years.

Figure 3.24: Postage stamp with the General Post Office New Building Picture, 1913 (Ağaoğulları & Pabuçcuoğlu, 2018, p.44)

According to Innis' theory, while postage stamps are space-biased mediums of the system, postal buildings are time-biased mediums of the postal system. The endurance of the postage stamp increases contentually when it represents the more endured medium, the postal building of the system (Figures 3.25, 3.26 & 3.27).

Figures 3.25, 3.26 & 3.27: The first “Postane-i Amire” building on the commemorative postage stamp for the 50th anniversary of the city post, 1916, the Grand Post Office building on “The 100th Anniversary of the Post,” 1940, and “Atatürk-İnönü Issue” postage stamps, 1943 (Ağaoğulları & Papuçcuoğlu, 2018, pp.74, 186, 190)

Following the opening of the Grand Post Office in 1914, the Ministry of Mail and Telegram and Telephone prepared a mail network map to update the developments. In that year WWI began so effective communication was crucial.

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65 Mail Network of the Ottoman Empire map (Prepared by the directory of mail in the Ministry of Mail and Telegram and Telephone), 06.12.1914, Item no: 4, Inventory no: 233, İstanbul PTT Museum Collections Map Catalog
Despite all the developments in the postal system, postage stamps were only introduced in the Ottoman Empire in 1863, 23 years after the *Penny Black*.

The Ottoman Empire's postage stamp history began with Agâh Efendi, one of the most influential Tanzimat intellectuals (Figure 3.28). He published the first private newspaper, *Tercüman-ı Ahval*, together with Şinasi in 1860, and in 1861 he was appointed as the postal minister. He was an important actor, a milestone, in the evolution of the Ottoman postal system. With his efforts, postage stamps began to be used in the Ottoman Empire.

Figure 3.28: Agâh Efendi was commemorated with a postage stamp on the 100th anniversary of the release of the first newspaper, “Centenary of Turkish Journalism,” 1960 (Ağaoğulları & Pabuççuoğlu, 2018, p.243)

Agâh Efendi, installed mailboxes in several locations across İstanbul to facilitate letter-sending (Yazıcı, 1999, p.153). Before the introduction of postage stamps, senders had to personally deliver mail to post offices.

The period before 1863, known as the “pre-philatelic period” (Bezaz, 2006, p.259), is the era of seals in the history of Turkish postage stamps. Before the use of postage stamps, postal seals in black or blue were used to indicate whether the fee had been received or would be charged later (Bezaz, 2006, p.259). The postal seals did not indicate the day, month, or year of postage and often only included the name of the post office and the Rumi year. The city name was rarely included in the seals.

The period from the introduction of the first postage stamp (1863) to the present day is called the “philatelic period.” The first postage stamp of the Ottoman Empire issued during the Sultan Abdulaziz reign and put it in circulation on 13th January 1863 upon the suggestion of the Postal Minister Agâh Efendi.

The chief sealant of the Mint, Abdülfettah Efendi, and Eksercioğlu Agop Efendi designed and produced the first postage stamps of the Ottoman Empire. They designed the tugras and patterns and produced the stamps using black lithography on white paper. The stamps were then painted with a sponge and colored with aniline paint. Instead of using portraits, fine motifs with the monogram representing the signature of Sultan Abdulaziz were used. These stamps are called *Tuğralı Pul* [Stamp with Tughra]. The inscription *Devlet-i Aliyeyi*
Osmaniye [The Great Ottoman State] was placed under the tughra in a crescent (Akoba, 1963, p.33) (Figure 3.29). A commemorative series was issued on the 100th anniversary of the first postage stamps in 1963, consisting of four pieces of the series presenting the images of the first Ottoman postage stamps (Figure 3.30). These postage stamps refer to their predecessors.

Figure 3.29: “Tughra Second Printing Postage Stamps,” 1863 (Ağaoğulları & Pabuçcuoğlu, 2018, p.1)

Figure 3.30: “Centenary of First Turkish Postage Stamps” 1963 (Ağaoğulları & Pabuçcuoğlu, 2018, p.247)

Postage stamps with crescent and star motifs, the second designed series of the Ottoman Empire, were issued between 1865 and 1882, incessantly seventeen years. These stamps are also called Duloz stamps because a French mold maker, Monsieur Duloz prepared the molds. The star and crescent, which present the flag and the state, were on the postage stamp for the first time (Figure 3.31). The inscription on the postage stamp was changed into Posta-i Devlet-i Osmaniye [Ottoman State Post].

Figure 3.31: Star & Crescent (Duloz) postage Stamps, 1865 (Ağaoğulları & Pabuçcuoğlu, 2018, p.6)

On August 31, 1876, Abdulhamid II ascended the throne. New serial postage stamps were designed and put into circulation in the same year. A year earlier, in 1875, the Universal Postal Union was established, and the Ottoman Empire was one of the founding members. On these imperial postage stamps, “Emp. Ottoman” was written in Latin letters next to the Arabic letters. Because of the “Emp.” word on it, the postage stamps are called the “Ampir” series (Bezaz, 2006, s.298) (Figure 3.32). In 1892, a new series was put in circulation with the Tughra and Empire coat of arms, called the “Armalı Ampir” series. This design continued to be used until 1901 (Figure 3.33).

![Figure 3.32: Crescent postage stamps (Empire Ottoman), 1876](Ağaoğulları & Pabuçcuoğlu, 2018, p.16)

![Figure 3.33: Postage Stamps with tughra and empire coat of arms, 1892](Ağaoğulları & Pabuçcuoğlu, 2018, p.23)

The commemorative postage stamps issued by the Ottoman Empire in memory of the Thessaly Victory in 1898 are the world’s first octagonal-shaped postage stamps. Another important detail is that it was the first Ottoman postage stamp with an image. The image represented a structure, the Yenişehir Bridge, as a symbol of dominance and victory on the lands. The postage stamp was put into circulation in 13 cities that had survived the occupation 67 (Figure 3.34).

![Figure 3.34: The Thessaly Victory postage stamp, 1898](Ağaoğulları & Pabuçcuoğlu, 2018, p.25)

In 1911, Sultan Reşad journeyed to Macedonia for three weeks to reclaim the authority of the Ottoman Empire in the Balkans. The commemorative stamps of the trip, whose main purpose was to give a message to the region’s people, were put into circulation six days after the sultan’s departure, on 11th June 1911. The names of the four cities on the itinerary

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(Salonique, Uskub, Pristina, Monastır) were overprinted in Arabic and Latin characters on postage stamps so, Sultan Reşad’s travel route and the cities he visited could be followed via postage stamps (Figure 3.35).

![Figure 3.35: Overprinted Stamps Commemorating Sultan Reşad Journey to Macedonia, 1911](Ağaoğulları & Papuçcuoğlu, 2018, p.35)

As previously stated, the new Grand Post Office postage stamp was issued and put into circulation in 1913, marking the first building-themed Ottoman Empire postage stamp (Figure 3.24). Constructing the new building was a significant achievement for the empire during the Balkan Wars when the economy was in shambles. The Ottoman Empire lost lands, and Bulgaria occupied Edirne during the Balkan Wars, which began in 1912 (Örenç, 2012). Edirne was the capital city of the Ottoman Empire for 88 years until the conquest of İstanbul, and the Selimiye Mosque is one of the most important masterpieces of Mimar Sinan. The postage stamps were issued as commemoratives of the successful and bloodless recapture of the city by the Ottoman army (Figure 3.36). The people were informed of the victory with a spectacular view of the mosque, proving that it had not been devastated and still standing. The postage stamp was designed by Lieutenant Mehmed Hulusi, who graduated from İmalat-ı Harbiye Sanayi (Figure 3.37), and the postage stamp series was the first Ottoman postage stamp series printed abroad, in Bradbury, Wilkinson & Co., in London (Ağaoğulları & Papuçcuoğlu, 2018, p.45).

![Figure 3.36: Commemoration of Andrinople postage stamp, 1913](Ağaoğulları & Papuçcuoğlu, 2018, p.45)

![Figure 3.37: The original drawing for the postage stamp (47x70 cm), 1913](https://www.istanbulmuzayede.com/urun/1773848/edirne-pulu-orialnal-cizim-edirne-nin-kurtulusu-hatirasi-olarak-tanzim-olunan-pu) (last accessed: 12.12.2023)
Due to the Ottoman Empire's Islamic identity, it was impossible to come across pictorial postage stamps at the beginning, especially the portraits of rulers. On January 14, 1914, the Ottoman Empire issued the first pictorial series of postage stamps, consisting of seventeen pieces. The postage stamps presented beautiful city views with prominent architectural assets. On one of the postage stamps, Sultan Reşad’s portrait was printed to propagate the
imperial authority just before WWI began (Yazıcı, 2014, p.183). It was the first time a portrait of a ruler was printed on an Ottoman postage stamp (Figure 3.38).

During WWI, in 1914, some postage stamps from previous years had been surcharged and put into circulation. Because the star used in the surcharge was six-pointed, this wartime series was called the “Altı Köşeli Yıldız Serisi” [Six-Pointed Star Series] (Figure 3.39). In 1915, all old stamps were reviewed, and the ones that could be used were separated and surcharged again. These stamps were called “Sürşarjlı Harp Emisyonu Pulları” [Surcharged War Issues Stamps] (Figure 3.40). In 1917, a figure was created by taking the first letters of the words “Post, Telegraph, and Telephone” for a surcharge. As the letter P (٤) in the Ottoman Turkish language reminds a crescent, the letter was put to the top, and a star was put on it. The letters double T (٢) were used by being rotated. The year “1332” was printed between the letter P and the star, and new postages of “10-paras” stamps were printed under this new shape. The circulation of this series was 1110 stamps, known as the “P.T.T.” series. As the shape with P and double T reminds the head of an ox, it is used as a “Series of Head of Ox” in European catalogs\(^\text{68}\) (Figure 3.41).

During the war period, due to the challenging economic conditions, overprinted postage stamps were used for a long time. Two new postage stamp series were issued in 1916 and

1917 after the victory at Çanakkale. While the first postage stamp series, which was put in circulation in November 1916, features the Dolmabahçe Palace and Sultan Reşad's portrait together, the second postage stamp series, which was put in circulation in February 1917, only had the Sultan’s portrait (Figures 3.42 & 3.43). Sultan Reşad’s power was conveyed with the image of his palace on the first postage stamp. Sultan Reşad, who died in 1918, was the first and the last ruler whose portrait was printed on an Ottoman postage stamp.

Despite all these developments in the postal organization, the foreign postal services within the Empire were a matter of struggle for an extended period. Before the establishment of the modern postal organization, the lack of permanent and regular postal services in the Ottoman Empire, the inadequacy of the distribution of mail, and the lack of development of communication technologies resulted in the opening of foreign postal companies in the country. Post offices of states such as Austria, Germany, France, England, and Russia were in service in various centers of the Ottoman lands due to the agreements (Eyyuboğlu, 2002). Foreign postal companies in the Ottoman Empire played an active role for more than 300 years in ensuring the communication of the people and merchants within and abroad (Yazıcı, 1985, p.1646). They continued their activities after the establishment of the Postal Ministry.

Figure 3.44: The Ottoman Post Office under the Grand Hotel in İzmir, 1912
(Istiklal Harbi’missão PTT, 2009, p.16)

After the establishment of the Postal Ministry, the Ottoman Empire sought to end foreign postal companies to guarantee the income from postal services and maintain internal security. However, the legal basis of foreign posts, known as capitulations, made it difficult to achieve this goal.69 Foreign postal companies in the Ottoman Empire started their activities with the privileges given after the Treaty of Pasarofça, signed in 1718. The 18th

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69 Two decrees about the shutting down the foreign postal offices.
State Archives, Reference Info: 10-87, Document Date: H-24-02-1319 (1901)
State Archives, Reference Info: 22-90, Document Date: H-29-12-1320 (1902)
article of the treaty stipulated that the security and the needs of the diplomatic couriers who would work between Istanbul and Vienna would be provided. Although only diplomatic couriers were mentioned in this article and no postal organization was mentioned, Austrian ferry companies started to provide postal services quickly. After Austria, France in 1812, England in 1832, and Greece in 1834 gained the right to provide postal services in the Ottoman lands. These states were followed by Italy, Romania, Russia, Egypt, and Germany (Pamir, 2002, p.96) (Figure 3.44).

Finally, in 1914, the Ottoman Empire ceased the existence of foreign posts and declared it to the foreign states by putting overprinted postage stamps in circulation with the phrase “İmtiyazatı Ecnebiyenin Lağıvi 1330” [Abolition of the foreign concessions 1330] (Eyyuboğlu, 2002, pp.12-14) (Figure 3.45).

![Figure 3.45](image)

Figure 3.45: Overprinted postage stamp declaring “İmtiyazatı Ecnebiyenin Lağıvi 1330” [Abolition of the foreign concessions 1330], 1914 (Ağaoğulları & Pabuçcuoğlu, 2018, p. 48)

After all efforts and although their activities in the country were interrupted and sometimes banned, the existence of these companies did not come to an end immediately. The abolition of the capitulations by the Ottoman Empire at the beginning of WWI caused a reaction of foreign states which benefited from the advantages. After The Armistice of Mondros, the Ottoman Empire made new attempts to reclaim the postal services. However, the armistice was legal and political destruction for the Ottoman Empire (Demir, 1998, p.165). Even so, the Ottoman Empire issued a surcharged postage stamp series of 13 pieces to celebrate this “so-called” treaty (Figure 3.46).

![Figure 3.46](image)

Figure 3.46: “Commemorative Postage Stamps for the Armistice of Mondros,” 1919 (Ağaoğulları & Pabuçcuoğlu, 2018, p.95)

The foreign postal companies, which were completely closed on October 1, 1914, started to operate again after the Armistice of Mondros (1918). In addition to the British, French, and
Italians, which had no branches in the Ottoman lands, Romania and Poland also opened post offices (Pamir, 2002, p.76). Definite success against foreign posts in the country was gained with the Lausanne Peace Treaty (1923), which ended the capitulations.\(^7\)

The Ottoman Empire issued postage stamps for 57 years, from 1863 to 1920. Except for the “Thessaly Victory” postage stamp, which circulated only in the conquered lands after the war in 1908, the postage stamps printed until 1913 did not include images. When stamps with images started to be issued in 1913, the architectural theme became a prominent subject.

The last series of Ottoman postage stamps was issued in 1920. Eight of the postage stamps from the “İstanbul Pictorial London Printing Postage Stamps Series,” which was put into circulation in 1914, and the “Commemoration of Andrinople” postage stamp from 1913 were reissued for this series (Figure 3.47). The last series of Ottoman postage stamps presents gorgeous city views.

Figure 3.47: The last postage stamp series of the Ottoman Empire, 1920 (Ağaoğulları & Papaçuoğlu, 2018, p.99)

3.3. The Beginning of the Postal System in the Republic of Turkey

After the collapse of the Ottoman Empire, a new era began in the postal system. The postal system played a vital role during the War of Independence and when the Republic was

\(^7\) State Archives, Reference Info: 7-34-4, Document Date: 19.09.1923, the decree about, allocating funds to expand the PTT organization due to the closure of foreign post offices in Istanbul.
established, postage stamps became a mirror of progress. This sub-chapter explores, in the War of Independence and the Early Republican period, how postage stamps were utilized to present the state's idealized past, present, and future, in parallel with the development of the postal system.

3.3.1. War of Independence Period

On July 5, 1911, the Post and Telegraph Organization was arranged as a tripartite organization and was named Posta, Telifgaf ve Telefon Nezareti [Post, Telegraph and Telephone Ministry]. Talat Pasha, the deputy of Edirne in 1908 and one of the leading names of the “İttihat ve Terakki Cemiyeti” [Community of Union and Progress], became the minister of the new organization (Kabacalı, 2007, p.1). The Committee of Union and Progress was organized in Rumelia and then in the Ottoman lands owing to their complete domination of the postal and telegraph organization. Many officers from the post and telegraph organization were members of the community, which was officially established in Thessaloniki in 1906 (Geçmişten Günümüze Posta, 2007, p. 208).

During the War of Independence, the need for communication had increased considerably, and the telegraph became the most effective tool to organize the national struggle. After the occupation of İstanbul, the Ankara Post and Telegraph Office became the center of communication. The building was renovated as a post office by former Ankara governor Abidin Pasha in the last decade of the 19th century, which would later become the Ankara Law School in 1925 (Tanrıku, 1984, p.672) (Figure 3.48).

![Figure 3.48: Post and Telegraph Office in Ankara, İstanbul University digital archive](http://nek.istanbul.edu.tr:4444/ekos/FOTOGRAF/90431-0020.jpg) (last accessed: 12.12.2023)

Postage stamps were collected from official institutions to meet the shortage during the war period, and then seventy-two types of surcharged postage stamps were produced and put in
circulation. The first series of this period consists of four surcharged Ottoman postage stamps; three were originally printed in 1914 in London, and the fourth was printed in 1917 in Vienna as one of the commemorative stamps of Çanakkale Battle. The Obelisk, the Burnt Column (Çemberlitaş), and the Rumeli Fortress figured prominently in these stamps. Remarkably, the first series carrying the new capital’s name had three Istanbul landmarks on them. On the fourth stamp, there was no architectural image, but the name “Ankara” was overprinted on a military-imaged stamp to herald the oncoming victory under the command of the new headquarters.

Instead of printing new postage stamps, it was a more effective way to propagate the new headquarters by overprinting the Ottoman postage stamps. Showcasing the former capital city—so the former power—on the same stamp with overprinting the new headquarters gave a direct, potent message to the receivers that Ankara is superior to Istanbul. The Turkish Grand National Assembly government legalized its governmental power by conquering the Ottoman Empire’s rights to print and circulate postage stamps as the regnant (Figure 3.49).

![Figure 3.49: Ottoman postage stamps overprinted by Turkish Grand National Assembly Government, 1920, “Ankara 3 Guruş” Surcharged, the first stamp doubled in size to make the overprint readable ( Ağaoğulları & Papuçcuoğlu, 2018, p.119) ](image)

The “Lighthouse” postage stamp from the Vienna Postage Stamps series, which was first printed and released in 1917, is an interesting example of overprinted postage stamps. The structure on the postage stamp is the Ahırkapi Lighthouse, one of the landmarks of the Ottoman capital, located on the Historical Peninsula. As a structure, the function of the lighthouse is guidance; it is light in darkness, even hope in difficult times. This postage stamp was put into circulation in different periods with different overprints (Figure 3.50).
The stamp was first printed and put in circulation during the Ottoman Empire, then witnessed the Independence War, and lastly, the foundation period of the Republic of Turkey. In 1921, the stamp had been overprinted in Adana to declare the liberation of Adana from the French occupation. Two years later, shortly after the end of the war, delegates gathered in İzmir to articulate the early Turkish economic policy. This time, the “Lighthouse” had been overprinted to publicize the İzmir Economics Congress in 1923. As the circulation periods of the stamps followed one after another, the receivers likely remembered the Adana version. This appropriation might have created an illusion of relocating, even re-contextualizing in a linear and seemingly continuous manner (Figures 3.51, 3.52 & 3.53). The most apparent message of the postage stamps is the Ottoman period İstanbul structure remains in the background to symbolize the past (the old rulership), and the overprint layers announce the victories and developments achieved, as the indicator of that day and future.

As Pulhan (1978) wrote, the Lighthouse postage stamp was also overprinted to commemorate the first airmail (Pulhan, 1978, p.78) (Figure 3.54). While the postal system
was developing in transportation, it also created new actors. In 1922, during the War of Independence, the military plane flown by pilot Vecihi (Hürkus) Bey carried the first airmail from Antalya to Akhisar (Figures 3.55 & 3.56). Considering Aby Warburg took the 20th-century technologies of aviation as a symbol of triumph, the beginning of airmail was a significant success in the acceleration of communication during the war.

Figure 3.54: “Antalya Tayyare Postası” overprinted postage stamp, 1922 (Pulhan, 1978, p.78)


In McLuhan’s theory, the medium is the message, so for the Turkish War of Independence period, the overprinted and surcharged postage stamps themselves were the main message. Overprinting was used extensively during the war due to economic conditions, and the multi-meanings provided by overprinting. In this interim period, it is possible to read the processes, the course of the war, and the transition through postage stamps.

The Turkish Grand National Assembly government issued a new postage stamp series in January 1922 for the victory of the War of Independence (Figure 3.57). Issuing a new series of postage stamps was another powerful message of the period. First of all, it was an
announcement that the war was ending. More importantly, the new series of postage stamps represented cities from all over the country, dictating the national boundaries. The series gave a direct message to the receivers at home and abroad. “The Genova Printing Postage Stamps” series consisted of twelve pieces which present, two soldiers holding hands, İzmir dock, Edirne Selimiye Mosque, Konya Sultan Selim Mosque, the guard soldier and the verses of the İstiklal März (Independence Anthem) on both sides, a gray wolf on snow, Yılıkale and Seyhan River in Adana, Sivas High School where Sivas Congress was held, Urfa İbrahim Mosque, the Anatolia map showing the national borders, and Turkish calligraphy examples. Contentually, the postage stamp series summarizes Turkish identity and the War of Independence while announcing Turkey's sovereignty. Contextually, printing a new series was proof that the new system started to work both economically and institutionally.

Figure 3.57: “The Genova Printing Postage Stamps” series, 1922
(Ağaoğulları & Pabuçuoğlu, 2018, p. 139)

The postage stamp, which was the proof that the new government system was functioning, was put into circulation in the same year. “The Turkish Grand Assembly” issue was published in January 1922, carrying the image of the first assembly building in Ankara (Figure 3.58). The building was designed by Architect Salim Bey. The construction began in 1915 and was not finished yet when the assembly decided to gather for the first time on April
23, 1920. The construction was completed shortly after, and the building continued to be used as the Assembly building until 1924.

Figure 3.58: Turkish Grand National Assembly Issue, 1922
(Ağaoğulları & Papuçcuoğlu, 2018, p.140)

The right and left borders of the stamp were covered by an Islamic geometric pattern in Seljuk style taken from the stone ornamentations of Hacı Bayram-ı Veli Mosque in Ankara (Anameriç & Rukancı, 2011, p.25). Additionally, the decoration underneath was taken from the Roman works on the corner foundation stones of the mosque (Pulhan, 1978, p.83). The mosque was only one km away from the new assembly building, and the postage stamp then bore the traces of other icons from the capital Ankara, built before the Ottoman period. In this case, the postage stamp revealed almost a miniature narrative of city history. The assembly building and the new administration were in Ankara in 1922 when the stamp was put in circulation. But the city was not declared as the capital until October 13, 1924. During this interim period, as an acceptance and approval strategy, through this stamp, the city’s pre-Ottoman history was documented and published to the public as proof of the significance of Ankara.

Figure 3.59: İzmir Economics Congress Overprinted Commemorative Issue, 15.02.1923
(Ağaoğulları & Papuçcuoğlu, 2018, p.141)

The Turkish Grand National Assembly government abolished the 623-year-old Ottoman sultanate on November 1, 1922. The last series that was overprinted and put into circulation
on February 15, 1923, before the proclamation of the Republic, was the İzmir Economic Congress series (Figure 3.59). This series of 6 stamps includes one Ottoman stamp and five assembly government period stamps. The “Lighthouse” postage stamp was the last example of an Ottoman stamp being overprinted and put into circulation in a series. As an İstanbul-themed postage stamp, it heralded that the occupation of İstanbul would end. After the Treaty of Lausanne on July 24, 1923, the Allied forces began to leave İstanbul on August 23, 1923. On October 6, 1923, the occupation was officially ended.

In order to support the economic growth of the newly established country, transportation and communication developments were necessary. Documenting the postal communication infrastructure for the upcoming new era was vital to utilize it most effectively. As a preliminary preparation, the map of Turkey’s postal network was prepared four months before the declaration of the republic (Figure 3.60).

![Figure 3.60: Map of Postal Network of Turkey (prepared by Directory of Mail and Telegram and Telephone), Item no: 15, Inventory no: 218, Date: 30.06.1923, İstanbul PTT Museum Collections Map Catalog](image)

The printing of the Crescent-Star series, the last postage stamp series of this interim period, started in 1923, just before the proclamation of the Republic, and it continued to be printed until 1924. The stamps, designed by the painter Ahmet Nazmi Bey and printed for the first time in his printing house, were the first stamp series printed in Turkey during the Republic period. As in McLuhan’s theory, “The content of a medium is always another medium.” The design directly symbolizes sovereignty by depicting another symbol of sovereignty: the Turkish flag. As a definitive stamp series, the Star & Crescent series consisted of 22 pieces in the same design but in different colors and denominations (Figure 3.61). This series was
constantly printed in vast quantities at that time (Pulhan, 1978, p.84), so they were perceived frequently in the widespread daily communication of that period as repetitive representations of sovereignty. As a result, the Committee of Union and Progress and the Turkish Grand National Assembly government, which used the postal communication system effectively during the War of Independence, emerged victorious from the national struggle.

Figure 3.61: Star & Crescent series, 1923
(Ağaoğulları & Papuçcuoğlu, 2018, p.142)

3.3.2. Early Republican Period

On January 1, 1924, the Turkish Republic issued its first commemorative postage stamp series. The series for the Lausanne Treaty of Peace portrayed Mustafa Kemal in his military
uniform placed in a medallion surrounded by a laurel wreath, symbolizing him as victorious. Behind the portrait, the Justinian Bridge over the Sakarya River was depicted and the sun rising over Sakarya, symbolizing the Sakarya Victory (Figure 3.62). This stamp series introduced Mustafa Kemal to those who had never seen his face before.

Figure 3.62: Commemorative stamps for Lausanne Treaty of Peace, 01.01.1924 (Ağaoğulları & Papuçcuoğlu, 2018, p.154)

With the victory of the War of Independence, the sultanate was abolished, and the Lausanne Peace Treaty was signed. The Republic was declared on October 29, 1923, and a new chapter in the field of communication began. Especially in the Republic’s first years, the Lausanne Peace Treaty and the decisions taken at the İzmir Economic Congress were of great importance in determining the economic breakthroughs of the country and the economic paths to be followed (Sayım, 2020). In this direction, with the Telegraph Telephone Law71 dated February 4, 1924, the authority to operate telephones all over the country was gathered under the government to prevent the significant losses caused to the state by the postal and telephone enterprises given to foreign companies during the Ottoman Period. After this law, telephone networks in the country were systemized72 (Geçmişten Günümüze Posta, 2007, p.254).

There have been essential advancements in the field of postal transportation. For example, in 1923, the postal route was 2,500 kilometers long, but it was doubled a year later to 5,350 kilometers, and in 1928, it was expanded to 20,259 kilometers (Aşlan, 1990, p.401). Postal transportation made significant progress with increased railway usage. Airmail service was inaugurated in 1926 to deliver mail overseas. Agreements were also signed with Air France and Aero Espresso Italiana in the same year (Geçmişten Günümüze Posta, 2007, p.237).


72 Another significant development in the field of communication was the start of the construction of wireless telegraph and telephone facilities in Ankara and İstanbul in 1925, which allowed international communication. Two stations in Ankara and İstanbul were completed and put into operation in 1927. Thus, the first automatic telephone exchange between the Balkan and Middle Eastern countries was established in Ankara. As a result of these investments, a significant increase in domestic telegraph traffic was achieved in 1928 (Aşlan, 1990, p.391).
Since Ankara was the newly founded republic’s capital, the institution’s headquarters were relocated to Ankara, and the “Büyük Postane” [Grand Post Office] building was completed and put into service in Ulus in 1925 (Figures 3.63). Like the Sirkeci Grand Post Office, the building was another remarkable example of the First National Architecture Movement. The building was demolished in 1974 and replaced by today's PTT Regional Directorate building.

Figure 3.63: “Büyük Postane” [Grand Post Office] building, Ankara, 1925
(Cengizkan & Cengizkan, 2019, p.254)

The first series of postage stamps of the newly established Turkish Republic was put in circulation in 1926 after a long production period. The production of a highly prestigious series of postage stamps was deemed of utmost importance by the government in order to promote the new country’s power both domestically and internationally. Due to its importance, a considerable amount of attention was given to this issue. A competition was held; and renowned painter Ali Sami Bey’s (later Ali Sami Boyar) design won; then he was sent to London by the government to oversee the printing process. The processes of printing and production of the first series of postage stamps of the Turkish Republic can be followed in the State Archives and period newspapers.

The issuance of postage stamps was significant for the wartime government. During the Turkish Grand National Assembly Government period, in June 1920, a motion was made to print postage stamps, similar to other countries, to commemorate significant historical events. The ongoing war made it very challenging to print new postage stamps. So, six

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73 There are different information about the architect of the building as Vedat Tek, Ali Rasim Bey or German Sodet Company.

74 State Archives, Reference Info: 159-114-1, Document Date: 09.06.1920
months later, on November 30, 1920, the famous “Ankara 3 Guruş” overprinted Ottoman postage stamps were put in circulation. This overprinting of existing Ottoman stamps, which depicted Istanbul landmarks, with the word “Ankara” conveyed a much stronger message. Nevertheless, the government was aware of the need for new postage stamps. The decree dated August 1920 stated that the Ministry of Finance should be notified that a budget should be allocated for the printing of 100 million stamps in Europe.75

In the decree dated May 22, 1921, it was decided to pay a fee to the painter Vahideddin Bey for the illustrations of the postage stamps to be re-printed.76 Two new series of postage stamps were introduced in January 1922, printed in Genoa, as per the decision made in 1920. The first set of postage stamps comprised 12 stamps, and although they were printed in a modern printing house, they had lace and color errors, as described in detail by Ali Nusret Pulhan (1978) in his catalog (p.81). The second series, known as the “Turkish Grand National Assembly” series, featured the first parliament building, which was yet to be completed at the time. Pulhan (1978) also noted that the lace of these stamps was irregular (p.83). The Assembly Government was dissatisfied with both the Genoa printings and the Star & Crescent series printed in Istanbul during that period.

Following the proclamation of the republic, discussions regarding postage stamps continued. On December 20, 1923, a decree was issued to determine the accepted form of the coat of arms for future stamp printing, as the stamps printed in Italy and Istanbul did not meet expectations.77 On January 31, 1924, Rize Deputy Ekrem Bey proposed that postage stamps should not contain French text.78 A year later, in January 1925, offers were received for printing postage stamps. Eventually, it was decided that it would be commissioned through bargaining instead of bidding.79 In the motion submitted by Rize Deputy Ali Bey on February 7, 1925, it was requested that the Ottoman postage stamps, which were still in circulation then, be removed from circulation and new postage stamps printed.80 As he explained, the Ottoman postage stamps continued propagating the Ottoman Empire by depicting the sultan's tughra.

75 State Archives, Reference Info: 1-10-4, Document Date: 19.08.1920
76 State Archives, Reference Info: 3-21-10, Document Date: 22.05.1921
77 State Archives, Reference Info: 159-114-5, Document Date: 20.12.1923
78 State Archives, Reference Info: 6-36-5, Document Date: 31.01.1924
79 State Archives, Reference Info: 12-71-12, Document Date: 22.01.1925
80 State Archives, Reference Info: 7-41-27, Document Date: 16.02.1925
The decision was made to take the Ottoman postage stamps out of circulation and issue new ones. To this end, the Postal Directorate held a competition, offering a prize of five hundred liras for the winning postage stamp design. Approximately twenty artists submitted their entries for consideration. The Deputy Committee carefully evaluated the submissions and ultimately selected the portrait of Gazi Pasha, created by Ali Sami Bey. Ali Sami Bey was subsequently invited to Ankara to undertake the task of designing the new stamps. He created three stamp samples there - Gazi Pasha, Bozkurt, and Ankara Castle. Additionally, he painted the frames for the Kızılırmak and Sakarya stamps, which were created by Ali Hami Bey from the İmalat-ı Harbiye factory and Lieutenant Münir Bey from the General Gendarmerie Command (Mutlu, 2021, p.292).

The process was featured in the headline of the Cumhuriyet newspaper on August 15, 1925. The article elucidated the competition's details, presented the image of the triumphant design, and introduced the designer (Figure 3.64). Stupendously, the postage stamp, a powerful propaganda tool, fulfilled its function through another medium even before it was printed and put in circulation, which clearly indicates the significance of postage stamps as a medium.

Figure 3.64: The headline of Cumhuriyet newspaper announcing the new postage stamps, 15.08.1925 (https://dijital-kutuphane.mkutup.gov.tr/tr/periodicals/catalog/details/1477?AdvancedSearch=1) (last accessed: 12.12.2023)
The competition winner, Ali Sami Boyar (1880-1967), was a prominent painter during the Second Constitutional and Republican periods. He received his education in painting from Sanayi-i Nefise Mektebi. He later studied with the 1914 Generation group in the workshop of Fernand Cormon at Ecole des Beaux-Arts in Paris between 1910 and 1914. The first painting exhibition opened by Turkish painters in Europe in 1918 included seventeen works by Ali Sami Bey (Karabay, 2003, p. 58). He was consistently at the top of his class, and later, he held administrative positions at Sanayi-i Nefise Mektebi, Bahriye Museum, Evkaf Museum, and Hagia Sophia Museum. 

Figure 3.65: Ali Sami Bey, supervising the production process of the first series of the Turkish Republic postage stamps, London, 1925 (Karabay, 2003, p. 58)

The Bradbury Wilkinson Company was chosen to print the postage stamps due to its reputation as one of the best printing houses of that era. On July 1, 1925, Ali Sami Bey was appointed to supervise the production process, with an initial plan to stay in London for a

81 The 1914 Generation group, who all went to study in Paris with state and private scholarships between 1910 and 1914, consisted of İbrahim Çalli, Ali Sami Boyar, Mehmet Ruhi, Namık İsmail, Feyhaman Duran, Nazmi Ziya, Sami Yetik, Hikmet Onat, Hüseyin Avni Liflj.


83 The company, Bradbury, Wilkinson & Co Ltd. in London was established in the 1850s and specialized in printing banknotes, postage stamps, and share certificates (http://www.bbc.co.uk/education/beyond/factsheets/makhist/printable/makhist6_print12d.html) (last accessed: 12.12.2023)
month\textsuperscript{84} (Figure 3.65). The government took great care to flawlessly issue the first postage stamp set of the Turkish Republic. However, according to the subsequent decrees, the process took longer than expected. Ali Sami Bey’s residency was extended twice, as stated in the decrees dated October 11, 1925\textsuperscript{85}, and November 18, 1925.\textsuperscript{86} Therewithal, the decree dated November 4, 1925\textsuperscript{87}, documents the extension of the delivery date of the stamps by the Bradbury Wilkinson Company.

During his time in London, Ali Sami Bey had the opportunity to exhibit his paintings at Macrae Gallery, one of the city’s well-known galleries. His works were praised in foreign newspapers and magazines.\textsuperscript{88} His international recognition increased even more, especially as the painter of the new postage stamps of the Turkish Republic (Mutlu, 2021, pp. 292-293).

\textsuperscript{84} State Archives, Reference Info: 14-43-6, Document Date: 01.07.1925
There is also a document of issuance of a passport to Ali Sami Bey for the stamps to be printed in London dated 3 August 1925. State Archives, Reference Info: 37679-151480-79, Document Date: 03.08.1925

\textsuperscript{85} State Archives, Reference Info: 16-65-9, Document Date: 11.10.1925

\textsuperscript{86} State Archives, Reference Info: 16-73-15, Document Date: 18.11.1925

\textsuperscript{87} State Archives, Reference Info: 16-70-8, Document Date: 04.11.1925

\textsuperscript{88} Ali Sami Boyar was in \textit{The Times} (14 October 1925), \textit{The Philatelic Magazine} (19 September 1925), \textit{The Near East and India} (18 March 1926), and \textit{Daily Telegraph} (4 March 1926) (Mutlu, 2021, pp.292, 293).
At the end of December 1925, Ali Sami Bey finished his mission and returned to the country. He made a press statement which was published on the front page of the Cumhuriyet newspaper (Figure 3.66). In the statement, Ali Sami Bey mentioned that the fine art and beauty of the postage stamp designs had generated great interest in the factory. He
further added that the stamp, the one featuring the gray wolf, was especially highly appreciated in London (Mutlu, 2021, p.293).

New postage stamps finally went into circulation in May 1926 (Ağaoğulları & Papuçcuoğlu 2018, p.156). Two of the postage stamps presented the railways, the Sakarya Gate and the Kızılırmak Bridge, which facilitated transportation, so communication and connection. One of the images in the set depicted the gray wolf and its sovereign, symbolizing victory and power and referencing the history of Turks’ origin. Other images on postage stamps were the portrait of Atatürk and the view of the new capital Ankara; which reflected the new leader and the governance of the Republic (Figure 3.67).

Other than the content of the images, as a medium, the series had a very high-quality, prestigious, and attractive outlook with perfectly engraved details and vivid colors, which make it both easily perceivable for the recipients and desirable for the collectors. The new postage stamps were also the harbingers of the upcoming Alphabet Revolution in 1928. The phrase “Turk Postaları” is written in Latin letters and in Turkish at the bottom of the stamps.

Considering the drawing stage of the designs was finished in 1925, as an interesting detail, while the postage-due stamps depict the Kızılırmak Railway Bridge as completed, in reality, it was still under construction in March 1926 (Figure 3.68). As a political strategy, it was frequently practiced to depict unfinished buildings as finished on postage stamps, for example, the First Parliament Building stamp printed in 1922 (Anameriç & Rukanç, 2011, p.25).

![Figure 3.68: The unfinished Kızılırmak Railway Bridge, 08.03.1926](https://koleksiyonodasi.com/1926-yili-turk-pullari/) (last accessed: 12.12.2023)

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99 Postage-due stamps were last printed in 1936 by the Turkish postal administration. Many of these stamps remained in the possession of the administration and were surcharged in 1959 and put in circulation as regular postage stamps (Ağaoğulları & Papuçcuoğlu 2018, pp.174 & 237). According to Merriam Webster dictionary “postage-due stamps” is a special adhesive stamp that is applied by a post office to mail bearing insufficient postage (https://www.merriam-webster.com/dictionary/postage-due%20stamp) (last accessed: 12.12.2023)
The postage stamps were printed in steel-engraving technique, which was only available in the United States and the United Kingdom in that period. Like many other countries, Turkey was unfamiliar with the technique. On the other hand, considering the unsatisfying earlier attempts, like the Genoa Printing stamps, the London Printing stamps’ design process and production outcome were pretty successful. This success was mainly the result of Ali Sami Bey’s efforts.

While the production phase of the postage stamp was ongoing, studies on the new banknotes of the Turkish Republic began in December 1925, and the law for printing new banknotes came into force in January 1926. The commission decided to print the new banknotes in steel-engraving technique, like the postage stamps. This time, no competition was organized, Ali Sami Bey, who had experience, was assigned to design the new banknotes and oversee the printing phase afterward (Mutlu, 2021, p.295).

The production process of the banknotes can be followed from the archives. On 11 May 1926, additional funds were accepted for the banknotes to be printed by a decree. As understood from the decree dated January 23, 1927, a committee was appointed to control the printing of banknotes. In an interview, Ali Sami Bey explained how he and others kept watch over the banknotes and what a huge and stressful responsibility it was. The process was completed successfully, and in the decree dated August 12, it was accepted to pay bonuses to those who served in the process.

The banknotes of the first emission group were released on 5 December 1927. The 1,000 Turkish liras banknote depicts the railway to Sakarya, the same image which was used in the postage stamp series (Figure 3.69). On the 5 lira banknote, there is a gray wolf with the Ankara Castle in the background (Figure 3.70). The 1 lira banknote features Ankara Castle, the House of Parliament, and a farmer in a composition representing the capital city. All the

90 Law No. 701 on “Replacing Existing Banknotes with New Ones” was accepted on 30 December 1925 and entered into force on 12 January 1926 (https://ataturkansiklopedisi.gov.tr/bilgi/turk-parasinin-kiymetini-koruma-hakkinda-kanun/) (last accessed: 12.12.2023)

91 State Archives, Reference Info: 19-32-14, Document Date: 11.05.1926

92 State Archives, Reference Info: 22-84-3, Document Date: 23.01.1927


94 State Archives, Reference Info: 30-51-5, Document Date: 12.08.1928
other banknotes in the first emission present a city view, a building, or a landmark directly related to the Republic\(^{95}\) (Figure 3.71).

The banknotes are among the most commonly used everyday objects made of paper, which serve as media of exchange produced by the state. The first postage stamps and banknotes of the Turkish Republic shared the same themes and even used the same drawings that Ali Sami Bey designed. By repeating the same designs on the banknotes, which were both in circulation at that time, the message conveyed by the postage stamps was further reinforced.

![Figure 3.69: “One Thousand Turkish lira,” 05.12.1927, Front: A Portrait of Atatürk, Back: A view from the railroad to Sakarya (https://www.tcmb.gov.tr/) (last accessed: 12.12.2023)](image)

\(^{95}\) The First Emission Group Turkish lira banknotes were printed by an English printing firm, Thomas De La Rue. The denominations of the banknotes were 1, 5, 10, 50, 100, 500, and 1,000 Turkish liras. Since these banknotes were printed before the Alphabet Revolution was introduced on 1 November 1928, the main text was in Ottoman script, while the denominations were in French. The architectural images on the first images are: Former Building of Prime Ministry, House of Parliament, Citadel of Ankara, Akköprü Bridge, Afyon city view, a view of a village, Gökmedrese in Sivas, Sivas city view, and railway to Sakarya (https://www.tcmb.gov.tr/) (last accessed: 12.12.2023)


Ali Sami Bey gained notable recognition as the designer of the first series of postage stamps for the Turkish Republic. During his tenure in London, he opened an exhibition that bolstered his reputation as an artist on the international stage. His success in designing
postage stamps led to his responsibility for designing and overseeing the production of the first banknotes of the Turkish Republic. As a result of his experiences, Ali Sami Bey authored an article on the steel-engraving printing technique, previously unknown, which contributed to the development of printing technologies in the country (Mutlu, 2021, p.301). Before their printing, the first series of postage stamps was introduced through another mass medium, in the newspaper's headline. Once printed, their subjects and even their imagery were subsequently featured on banknotes, which had a more extended circulation period and more common use, so the medium’s message remained in circulation for a longer time. Drawing on Innis and McLuhan’s theories, the production phase of the first postage stamp series of the Turkish Republic served as a compelling exemplar of how a medium, the postage stamp, can lead to developments in diverse fields.

The early Republican period put Ankara as the main theme on postage stamps. Until 1931, there were no postage stamps representing İstanbul (Ağaoğulları & Papuçcuoğlu, 2018, p.165). As the city’s most significant landmark, the Ankara Castle was depicted as one of the themes in the first set of postage stamps of the Turkish Republic, designed by Ali Sami Boyar and put in circulation in 1926. The Ankara Castle not only indicates the new capital but also underlines the city’s history. The Ankara Castle-themed postage stamps were reprinted, overprinted, and surcharged multiple times in a nine-year period until 1934. The postage stamp was overprinted for the İzmir Exhibitions and İzmir Fair in 1927, 1928, and 1934, and for the opening of the Ankara-Sivas railway in 1930 (Figure 3.72).

Figure 3.72: The Ankara Castle themed postage stamps, 1926-1934, compiled by the author from the Isfila Turkish Stamps Catalog (Ağaoğulları & Papuçcuoğlu, 2018, pp.156-171)
With Atatürk's Reforms, the New Turkish Alphabet was introduced in 1928, so the Arabic alphabet on stamps was replaced with the Latin characters. The transition can be followed through the postage stamps. The 1929 postage stamps continued to be printed in Arabic characters but also surcharged in Latin characters. The same year, in 1929, postage stamps began to be printed in Latin characters only. Due to enhanced literacy, the country’s postal and telegraph communication increased naturally. Hence, the use of postage stamps by the government as a medium of mass communication became more effective.

No new series of stamps were issued until 1931. In 1930, the “London Printing Postage Stamps” series of 1926 was reprinted as a new set. The stamps in the set were overprinted or surcharged and released under different series (Ağaoğulları & Papuçcuoğlu, 2018, pp.156-171).

As previously pointed out, the early Republican period did not release any postage stamps representing İstanbul until 1931. The second Balkan conference was held in İstanbul between 20-26 October 1931. The commemorative postage stamps of the conference, printed in the Bradbury, Wilkinson Co. printing house in London, using the steel engraving technique, were put into circulation on 20 October 1931 (Pulhan, 1978, p.93).

The stamp features an olive tree, the symbol of peace, rising on the Balkan map. The six roots of the tree extend towards the capitals of the six countries participating in the conference. The conference’s host city, İstanbul, was explicitly indicated on the map by its name (Figure 3.73).

Figure 3.73: “Commemorative Stamps for the 2nd Balkan Conference” series, 20.10.1931 (Ağaoğulları & Papuçcuoğlu, 2018, p.165)

96 State Archives, Reference Info: 9-11-10, Document Date: 12.03.1930

97 The conference program was published on 24 September 1931 in Cumhuriyet newspaper. It was decided to not to charge the delegates for mail and telegraph during the conference (http://nek.istanbul.edu.tr:4444/ekos/GAZETE/cumhuriyet//cumhuriyet_1931/cumhuriyet_1931_eylul_/cumhuriyet_1931_eylul_24_.pdf) (last accessed: 12.12.2023)
Within the scope of the conference, the Transport Commission expressed its opinion on establishing a Postal Union among the Balkan countries. It was decided to offer a 20-30% discount on postage fees between the Balkan countries and issue a common postage stamp that would be valid in all Balkan countries (Akandere, 2004, p.279). The Balkan Pact, signed between 4 countries in 1934, including Turkey, lost its validity after the WWII.

Figure 3.74: Announcement of new postage stamps, Nafia İşleri Mecmuası, Year:1, Issue:7, 1934, Ministry of Environment, Urbanization and Climate Change Archive

From the first years of the Republic until 1933, PTT operated as a general directorate under the Ministry of Internal Affairs. The country was divided into thirteen regions during this time, and each region had a chief directorate attached to the general directorate. These were located in Ankara, Adana, Bursa, Diyarbakır, Edirne, Erzurum, İstanbul, İzmir, Kastamonu, Konya, Sivas, Trabzon and Van (Aşan, 1990, pp.393-394). In 1933, the institution was transformed into a Katma Bütçeli İdare [Annexed Budget Administration] and bonded to the Bayındırılık Bakanlığı [Ministry of Public Works]. Added budget administrations must cover their expenses with revenues from their primary resources. The postal service and the sale of postage stamps as collection items were PTT’s primary sources of high income. The Nafia İşleri Mecmuası [Journal of Public Works] not only documented the budget, income, and other statistical information about PTT but also announced and showed new postage stamps.

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98 State Archives, Reference Info: 60-93-7, Document Date: 03.12.1935
99 Later, the name of the journal changed into “Bayındırılık İşleri Dergisi.”
the opening of new offices or the building of new postal centers with its technical drawings and photographs, besides other developments, such as improvements in postal service and institutionalization. For example, the December 1934 edition of the Journal of Public Works featured the commemorative postage stamps to be put in circulation on its first page (Figure 3.74).

The 12\textsuperscript{th} International Women’s Congress was held in Turkey because Turkish women were granted the right to vote and be elected, a significant achievement for women’s movements worldwide. Women’s political rights were limited in many Western countries at the time. This was the first time the Congress was held in a Muslim country and the first time that a country’s government provided financial support. The Turkish government placed great importance on the Congress to introduce the revolutions made during the Atatürk era.\footnote{https://ataturkansiklopedisi.gov.tr/bilgi/xii-uluslararasi-kadinlar-birligi-kongresi/ (last accessed: 12.12.2023)}
In preparation for the Congress, a draft law was prepared on February 28 regarding postage stamps to be issued.\textsuperscript{101} Parliament determined that the International Women’s Union would issue the stamps on behalf of the Government of the Republic of Turkey, with the stamps being valid until the end of 1935. The postage stamps were printed in Switzerland and released on April 18 to commemorate the Congress (Figure 3.75).

The postage stamps featured the phrase “XII$^{\text{th}}$ Suffragist International Congress İstanbul, 1935” in French. The stamps were issued in denominations ranging from 20 paras to 100 kurus, with the latter being the most valuable and featuring a profile picture of Mustafa Kemal Atatürk in a frock coat. During the Congress, a Suffragette flag with the word “Justice” between two long Turkish flags was displayed behind the grand dais, and the first stamp in the series depicted the same theme. Additionally, the Yıldız Palace, where the Congress was held, was featured as a site of memory on one of the stamps in the series. Nobel Prize winners and pioneers of the women’s movement were featured for the first time in a stamp series, and European newspapers praised the originality of these stamps.\textsuperscript{102}

The stamps went on sale on April 18, 1935, and were valid in the post until December 31, 1935. The lowest denomination stamp was issued 1,000,000, and the highest was issued 100,000, but only 6,880 of the series were sold. The rest of the stamps were destroyed on June 26, 1936, and the collection value of the stamps increased significantly. The stamps that were postmarked with the special congress seal in the postal branch, which was established in Yıldız Palace during the congress, are even more valuable for collectors (Pulhan, 1978, p.98).

\textbf{Figure 3.76:} Reports of new post office buildings, \textit{Bayındırlık İşleri Dergisi}, Year:1, Issue:8, 1935 and Year:2, Issue:7, 1935, Ministry of Environment, Urbanization and Climate Change Archive

\textsuperscript{101} State Archives, Reference Info: 52-14-6, Document Date: 28.02.1935

The Journal of Public Works included news about the post offices being built in the new capital (Figure 3.76). A type plan was designed for these buildings to be constructed in Ankara, and the first example was built in Orman Çiftliği [Forest Farm] (Figure 3.77). A woman architect, Latife Hanım, designed this first plan type. One of the most important features of the building was, that it was also designated as a lodging house due to a housing shortage for civil servants at the time. In the same year, the Çankaya PTT center building was also designed in line with this plan type and was implemented with minor modifications (Figure 3.78). The building boasted a grand double-winged door at the front with a prominent "PTT" signboard above it. Upon entry, visitors were met with a counter located in the entrance hall and an office space just behind it. The ground floor housed the director's office and bedrooms for employees, while the first floor was reserved for the director's living quarters.

Figure 3.77: Technical drawings of “Orman Çiftliği PTT Merkezi,” Bayındırlık İşleri Dergisi, Year: 1, Issue: 8, 1935, Ministry of Environment, Urbanization and Climate Change Archive
Figure 3.78: Technical drawings of “Çankaya PTT Merkezi,” Bayındırılık İşleri Dergisi, Year:2, Issue:7, 1935, Ministry of Environment, Urbanization and Climate Change Archive

Figure 3.79: Announcement of the new post offices, Bayındırılık İşleri Dergisi, Year:2, Issue:6, 1935, Ministry of Environment, Urbanization and Climate Change Archive
The new post offices in İstanbul had a distinct difference. In the old capital, where there were enough buildings, the new post offices had been located on the ground floors of existing buildings. The Journal of Public Works announced the newly opened post offices in the Pangaltı, Beşiktaş, Fatih, and Beyazıt regions. The announcement was accompanied by crowded interior photographs showing the public’s intense interest (Figure 3.79).

Figure 3.80: The technical drawings of the PTT building in the State District, Bayındırlık İşleri Dergisi, Year:3, Issue:9, 1937, Ministry of Environment, Urbanization and Climate Change Archive
In 1937, the news of the Devlet Mahallesi [State District] PTT building construction in Yenişehir appeared in the Journal of Public Works. The news stated that the building project, designed by the Ministry of Public Works General Directorate of Construction Affairs, was
made in a style that would suit the harmony of the State District buildings (Figure 3.80). The completion and opening ceremony of the new PTT building was also announced in the journal in 1938 (Figures 3.81 & 3.82).

In addition to structural investments, the journal also included developments in postal transportation services and the corporate field (Figure 3.83).

Turkey did not enter WWII (1939-1945) but experienced the devastating economic effects of the war intensely. PTT bonded to the Ministry of Transportation during this period, and its investments decreased. For example, only two new postage stamp series were issued in 1945 (Ağaoğulları & Papuçcuoğlu, 2018, pp.193-194). Following the war, governments, including Turkey, made new investments to more efficiently utilize the communication technology.
established during the war years in official and civilian life (Ari, 2013, p.168). The mid-20th century was a new turning point for the world.

3.3.3. Towards the 1950s

At the end of WWII, the European countries struggled to adjust their postwar economy while the USA excelled in power. So, in this new period, as Bozdoğan & Akcan (2012) points out, “the initial Western-oriented cultural politics of the nation which was established by Atatürk in the 1930s did not change, but the meaning of Western in the nation’s collective consciousness shifted considerably from European to American” (p.105). The “150th Anniversary of the USA’s Independence” postage stamp, issued in 1939 (Figure 3.84), effectively communicated a central message of victory and allyship by incorporating country maps, portraits of founding leaders, and the inclusion of significant issue dates. The postage stamp series had a circulation 250,000 and was printed by Staatsdruckerei (State Printing Office) in Berlin using the engraving printing technique (Pulhan, 1978, p.104).

Figure 3.84: A stamp from the “150th Anniversary of the USA’s Independence” series, 15.07.1939 (Ağaoğulları & Papuçcuoğlu, 2018, p.183)

The personal rapprochement of Atatürk and Franklin Delano Roosevelt, 32nd President of the USA, occurred after an American producer was invited to Turkey by Atatürk to shoot the documentary Turkey Reborn103 in 1936. President Roosevelt watched the movie at the White House and wrote a letter to Atatürk.104 In his letter, he thanked Atatürk for the Turkish postage stamps collection he sent and stated that he hopes to see the landscapes depicted by the postage stamps with his own eyes someday (Figure 3.85). Roosevelt was elected President in 1933 as the Democrat Party’s candidate, winning fifty-seven percent of the vote. He implemented the “New Deal” economic and social program promised during the election campaign105. Roosevelt was a devoted postage stamp collector.106


104 State Archives, Reference Info: 268-804-4, Document Date: 14.05.1937

Depression, he used stamps to communicate with Americans. As a stamp collector, Roosevelt understood the power of visual imagery (Figure 3.86 & 3.87). He utilized postage stamps to convey messages of hope, optimism, and the solidity of the federal government. Roosevelt also sketched numerous ideas for postage stamp designs.

Figure 3.85: Ulus newspaper, the correspondence between Roosevelt and Atatürk, 10.07.1937 (https://www.gastearsivi.com/gazete/ulus/1937-07-10/1) (last accessed: 12.12.2023)

Figures 3.86 & 3.87: Roosevelt with his stamp collection, 1930s, Courtesy of the Franklin D. Roosevelt Presidential Library and Museum
Monaco postage stamp of Roosevelt examining his stamps, 1947 (https://postalmuseum.si.edu/fdr-stamp-collecting-president) (last accessed: 12.12.2023)

106 https://postalmuseum.si.edu/fdr-stamp-collecting-president (last accessed: 12.12.2023)
107 https://postalmuseum.si.edu/delivering-hope (last accessed: 12.12.2023)
In October 1938, before his death, the visionary leader Atatürk signed the decree of the postage stamp series, which would be put in circulation to commemorate the 150th Independence Anniversary of the USA in July 1939. The upcoming WWII had begun that year on the 1st of September, and the series declared Turkey’s impartiality like the U.S.A. by presenting the two countries’ alliance. Other than country maps and portraits of leaders indicated on four stamps of the series, the flags of the United States of America and the Republic of Turkey were depicted side by side under a torch on the 2½ and six kuruş stamps of the series to reinforce the message further (Figure 3.88). On the other hand, considering the flag is the primary symbol of a country’s independence, the postage stamp depicted a commitment and a dependency by uniting the flags.

Figure 3.88: Stamps from the “150th Anniversary of the U.S.A.’s Independence” series, 15.07.1939 (Ağaoğulları & Papuçcuoğlu, 2018, p.183)

After the death of Atatürk, President İnönü’s portraits took part in four official postage stamp series and various commemorative postage stamps during the İnönü period. The initial instance was the series that marked the “The 150th Anniversary of the USA’s Independence,” released on July 15th, 1939 (Figure 3.89). The postage stamp presented two contemporary presidents on both sides of the USA map: İsmet İnönü and Franklin Roosevelt.

Figure 3.89: A stamp from the “150th Anniversary of the USA’s Independence” series, 15.07.1939 (Ağaoğulları & Papuçcuoğlu, 2018, p.183)

There was a remarkable decrease in Atatürk imaged postage stamps in the İnönü period between the years 1939 and 1950 (Ağaoğulları & Papuçcuoğlu, 2018, pp.183-201). When the Democrat Party took power, they declared all postage stamps with İnönü portrait invalid.

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The government overprinted and put in circulation the İnönü portrait official postage stamps, which were left in stocks in large numbers in 1951 (Pulhan, 1978, p.119; Ağaoğulları & Papuçcuoğlu, 2018, p.204). This overprint was unprecedented. When a postage stamp is surcharged, typically, only the denomination part is surcharged. Instead, they obscured İnönü's portrait entirely and left the denomination unchanged (Figure 3.90), which was a direct message that the İnönü period was over. Until 1957, İnönü portrait postage stamps continued to be overprinted and put into circulation every year.

![Figure 3.90: Overprinted Official Stamps, 01.03.1951](image)

The main reason the Democrat Party founders broke up with the Republican People’s Party was a law. The “Law on giving land to the farmer,” enacted on June 11, 1945, was one of the measures to prevent migration from rural to urban areas. On the first anniversary of the Law, in June 1946, a commemorative postage stamp series was released (Figure 3.91). The day the Law was adopted was especially indicated on the postage stamp by the Republican People's Party government. It is exceptional to commemorate the anniversary of a “law” on a postage stamp. The issue date of the series is June 16. The Toprak Bayramı [Earth Day] was declared and celebrated annually since 1945 on the first Sunday after June 11. So, the postage stamp seemed to commemorate the Earth Day, but more directly, it announced and supported the Law. The circulation of the postage stamp series was 5,500,000 (Pulhan, 1978, p.117), which was a high number for a commemorative series at that time. Güzel Sanatlar Matbaası printed the series in İstanbul by typography printing technique (Ağaoğulları & Papuçcuoğlu, 2018, p.196).

![Figure 3.91: “Law on giving land to the farmer” series, 16.06.1946](image)

This Law is vital in the history of the Turkish Republic in terms of its political consequences. This last bill, which President İnönü strongly supported, played a crucial part in the
emergence of political opposition in postwar Turkey (Van Zürcher, 2004, p.208). It caused deep cracks inside and outside the Republican People’s Party, and finally, these cracks provided an essential impetus to the transition to the multi-party system (Tezel, 1986, p.330). The deputies who led the opposition were either themselves or the relatives of landowners, and Aydın Deputy Adnan Menderes was the spokesperson of this group. Menderes initially opposed the law on economic grounds arguing that it undermines property security, hinders investments, and results in inefficient agriculture. However, this soon turned into more general political opposition to the authoritarian and anti-democratic nature of the government. As a reaction to the law, the process of establishing the Democrat Party started with the declaration called Dörtlü Takrir [Memorandum of the Four], signed by Fuat Köprülü, Celal Bayar, Adnan Menderes, and Refik Koraltan on 7th June 1945 (Aydın, 2018, p.360). As Van Zürcher (2004) points out, “The DP saw itself as the new political wave that would finish what Atatürk had begun. He had brought national independence and reformed Turkish society; they would now complete his reforms by introducing democracy” (p.214).

In addition to establishing the Democrat Party, the law played an important role in defeating the Republican People’s Party in the General Elections of 14th May 1950. The enactment of this law by the Republican People’s Party and the Agricultural Products Tax made the landowners unhappy, and it caused them to take a stand against the government. From then on, the landowners became a critical element of the Democrat Party voter base. In the 1950 elections, the landowners controlled the vote in the less-developed regions, so the Democrat Party won with devastating success (Van Zürcher, 2004, p.217).

One of the main goals of this law was to keep farmers in their villages (Karaömerlioğlu, 1998). However, the law did not provide any relief to the farmers who were already struggling due to the economic measures taken during WWII (Aydın, 2018, p.360). Meanwhile, the advancement of agriculture and transportation resulted in a reduced need for human labor in villages. As a result, the rural population began migrating to large cities, especially during the 1950s, in pursuit of better living conditions. This later led to significant urban transformations.

Between 1940 and 1965, census series postage stamps were issued (Table 1). The series commemorated the census and the importance of tracking population growth. Due to the impact of the world wars on the population, supporting population growth became a critical post-war policy. The 1945, 1950, 1955, and 1965 series were released on the day of the census or the day before, while the 1940 series was released 20 days before the census as an announcement. The 1960 series was released one month before the census, possibly because
of the 1960 coup d'état. Although the census continued every five years after 1965, no further census postage stamp series were published. In the census series, most postage stamps featured a map of Turkey as the background image. The increasing population was displayed on these stamps via numerical values or graphical human figures, representing stable growth.

Table 1: Census postage stamp series, 1940-1965 (compiled by the author)
In these twenty five years, the population of Turkey has grown from 17,820,950 to 31,391,421. During this time, the population of Ankara and İstanbul has more than doubled (Table 2). However, it is worth noting that İstanbul has always had a higher population, and most of its residents were living in the city. Meanwhile, the rural-urban ratio of Ankara’s population was only equalized in 1955 (Table 3).


<table>
<thead>
<tr>
<th></th>
<th>1940</th>
<th>1945</th>
<th>1950</th>
<th>1955</th>
<th>1960</th>
<th>1965</th>
</tr>
</thead>
<tbody>
<tr>
<td>İstanbul</td>
<td>991,237</td>
<td>1,078,399</td>
<td>1,166,477</td>
<td>1,533,822</td>
<td>1,882,092</td>
<td>2,293,823</td>
</tr>
<tr>
<td>Ankara</td>
<td>602,965</td>
<td>695,526</td>
<td>819,693</td>
<td>1,120,864</td>
<td>1,321,380</td>
<td>1,644,302</td>
</tr>
</tbody>
</table>

Table 3: Urban and rural population distribution of İstanbul and Ankara, 1955, compiled from the Devlet İstatistik Enstitüsü, [State Institute of Statistics] database.

<table>
<thead>
<tr>
<th></th>
<th>total</th>
<th>urban</th>
<th>rural</th>
</tr>
</thead>
<tbody>
<tr>
<td>İstanbul</td>
<td>1,533,822</td>
<td>1,297,372</td>
<td>236,450</td>
</tr>
<tr>
<td>Ankara</td>
<td>1,120,864</td>
<td>551,364</td>
<td>569,500</td>
</tr>
</tbody>
</table>

The policies adopted in the years following the war had a significant impact on the population growth of İstanbul. The government’s population policy, which had been followed since the early years of the Republic, began to waver after that (Gül, 2019). In the early years of the Republic, Turkey was a country where 80% of the population lived in rural areas. However, after 1945, the modernization of agriculture and transportation led to a reduction of human resources in villages. As a result, large crowds of unemployed people began to migrate to big cities, particularly İstanbul (Gül, 2019). As Şahin (2019) also points out, the main reason for İstanbul’s need for urban transformation after 1950 was due to increased industrialization and migration.

İstanbul was caught off guard by the influx of immigrants. The city was not prepared for the sudden spike in population. No housing plan was in place to accommodate the rapidly growing population after WWII. Between 1945 and 1955, İstanbul’s population grew by 47% in just ten years. Henri Prost, a French planner who was invited to İstanbul in 1936 to create a city plan, remained in office for 14 years until 1950; however he failed to anticipate such a significant population increase. The Democrat Party won a majority in the general elections held on May 14, 1950, taking 560 out of 600 municipalities in the local government elections held on September 3, 1950, and won all the seats in the İstanbul Municipal Council (Gül, 2019, p.539). The first step taken by the council was to terminate Henri Prost’s commission and start planning for İstanbul’s urban reconstruction.
The Democrat Party’s victory on May 14, 1950, marked the end of Turkey’s early Republican period and the Republican People’s Party era, which was a significant turning point in Turkish political history. Three months later, on August 30, Victory Day, commemorative postage stamps were issued to celebrate the election. The stamp featured the map of Turkey in the background, with a shining portrait of Atatürk in front of it, emphasizing the country’s unity (Figure 3.92). The stamp was printed using the offset printing technique by Klişecilik ve Matbaacılık T.A.Ş. printing house in Istanbul, with a circulation of 120,000. The government decided to issue the stamp only one month before it was put in circulation, which left limited time for design and print. For that reason, unlike many other commemorative postage stamps, it was not printed abroad.

“The General Elections” series indicated the victory of the Democrat Party in the election. This series of postage stamps was the first series printed to commemorate an election held in Turkey. The stamp bore the title 14 Mayıs 1950 Hatırası [Memory of May 14, 1950]. With this stamp, on which the image of Atatürk shines strongly on the map of Turkey like a sun, an official message was tried to be given that the Democrat Party would bring back Atatürk’s perspective, which kept back during the İnönü period (Yazıcı, 2014, s.193). According to Brunn (2011), postage stamps serve as tools for constructing and disseminating governmental identities and mechanisms for legitimizing country regimes. The postage stamp was perfectly designed with all the direct and indirect messages it bore with its graphical design, issue date, and theme. It symbolized a new era in Turkey marked by the change of power, worldviews, and ideals.
CHAPTER 4

POSTAGE STAMPS OF 1950S’ TURKEY: AN ARCHITECTURAL ATLAS

By the end of World War II, the United States and the Soviet Union emerged as superpowers supporting a bipolar world order of capitalism and communism.\textsuperscript{110} As the communist parties gained power in central Europe, Turkey was included in the Western bloc. Turkey became a member of the United Nations in 1945 and was included in the USA’s Marshall Plan of 1947 to secure the political balance in the region. In 1952 Turkey became a member of NATO and participated in the Korean War in 1950-1953. Turkish foreign policy’s strong alliance with the USA hastened the adoption of a multi-party system in 1946 and paved the way for a liberal parliamentary democracy (Gürel, 2016, p.2).

The Marshall aid provided funds for the modernization of the military, industry, agriculture, and transportation network\textsuperscript{111} (Gürel, 2016, p.2). Especially the developments in agriculture led to profound shifts in the economy, which then led to a change in political power.

In post-war Turkey, large landowners began to control the supply, which increased inflation and the cost of living. One of the first measures implemented by the government was the Wealth Tax, and the other was the Farmers’ Landing Law. These two practices caused the urban bourgeoisie to turn against the government and led to the establishment and strengthening of the Democrat Party. The opposition wing, evident in the Republican People’s Party, broke from the party and founded the Democrat Party in 1946. The Democrat Party could not win the election in the same year, but it appeared to be a promising future political force. The Democrat Party ended the 27-year single-party period with the elections

\textsuperscript{110} It should be noted that before 1950, when the Democrat Party came to power, fascism and authoritarian governments were gaining strength in the world due to the Great Depression and WWII. The examples of propagandist postage stamps of those administrations are included in the previous chapters of the thesis.

\textsuperscript{111} The modernization of agriculture led to the need to update the archaic transportation system in the country. In 1948, Turkey hosted a technical delegation from the American Highways Administration, and they signed an agreement between the two countries to enhance the highway infrastructure. The establishment of the General Directorate of Highways on 1\textsuperscript{st} March 1950 was a consequential outcome of these developments. It is noteworthy in Turkish architectural history as the directorate was called the “Trojan Horse” due to its role in the Menderes’ city planning program (Gül, 2019, p.3).
held in 1950. Afterwards, the party won the 1954 and 1957 elections and remained in power for ten years.

After the 1950 elections, the country experienced economic relief with the Marshall Aid and the industry also began to be privatized. In the 1954 elections, the Democrat Party won by a large margin (Van Zürcher, 2004, p.223). However, following the cessation of Marshall Plan aid, government policies caused a significant rise in inflationary pressures within the economy. From 1955 on, the support for the Democrat Party began to decline due to the worsening economy and increasing conservative policies. To retain power, the Democrat Party government began to display an authoritarian streak. In 1957, the Democrat Party prevented opposition parties from forming electoral alliances, which led to their victory. It maintained its authoritarian policies until the country’s political situation rapidly deteriorated in 1960. Democrat party rule came to an end with the military intervention of May 27, 1960 (Van Zürcher, 2004, p.241).

One of the primary actions of the Democrat Party government during its 10-year rule was construction. During the Democrat Party period, highways, dams, airports and ports were built. The construction of Anıtkabir and the Turkish Grand National Assembly was completed. Priority was given to the development of big cities, especially İstanbul.

According to Innis’s theory, the built environment is time-biased media; on the other hand, state-controlled postage stamps are space-biased media. To endure over time and exist in space, large-scale political organizations must balance of time-biased and space-biased media (Innis, 2022, p.7). So, the architectural-themed postage stamps are potent tools to create and disseminate an architectural memory; in return, as a medium, the postage stamps contribute to shaping the culture and development of civilizations, in Innis’s point of view.

As formulated in Chapter 2, the visual data have become as valid as written texts in history research fields. In their book *Practices of Looking: An Introduction to Visual Culture*, Marita Sturken and Lisa Cartwright (2001) define specific images as “image texts.” The term indicates the meanings that images generate, which the producer places for viewers to find. The meanings of the images are produced through complex negotiations between viewers and image texts; they are shaped by social practices through which images are interpreted, shared, and produced (p.51). In the case of postage stamps, the images read as socially constructed texts that represent particular historical moments in particular places and are in interdependent relationships by other similar texts, with each image in relation to its spatial and temporal settings, purpose of issue, and style (Raento, 2006, p.610).
In this way of thought, the architectural-themed postage stamps are “thick” visuals that can be read as image texts in writing architectural history. As a tool, these stamps were mainly interpreted, created, and disseminated by the state, so they presented and recorded a state-idealized architectural memory. This chapter explores, as memory objects, memory holders, sites of memories, and fragments of the state-idealized architectural memory of the period, how the architectural-themed postage stamps of 1950s Turkey, were utilized to remember the past, construct the present, and plan the future.

4.1. From a Postal Tool to a Collection Item

Postage stamps were used worldwide as a very effective means of communication and propaganda during WWII. As a result of the war, there have been technological developments in communication, as in many other fields. Not only did the printing techniques evolve and increase in quality, but the graphic design field also flourished. The postage stamp had gone far beyond being a postal tool; it had begun to be produced and valued as a work of art and endorsed more strongly as a collection item.

As economies began to recover after the war, postage stamps became an investment tool, especially for Turkey. At that time, a stock exchange had not yet been established in the country, and the postage stamp was a valuable paper printed by the state. For that reason, the number of postage stamp traders increased rapidly. During the 1950s, Istanbul’s Yüksek...
Kaldırım area was bustling with stamp shops that traded postage stamps \(^{112}\) (Figures 4.1 & 4.2). The value of purchased stamps was doubling in the free market. Due to the high demand for stamps, long queues formed at post offices. After all, since the postage stamp series were printed in a particular circulation, there were people who queued up and sold their rows. \(^{113}\)

In 1954, PTT was included in the scope of the Kamu İktisadi Teşebbüsü (KİT) [Public Economic Enterprise] (Aşan, 1990, p.394). This transformation led to a period between 1956 and 1962, known as the “inflation period,” when postage stamps were printed in very high quantities. \(^{114}\) The most active period of the stamp trade was 1957-1958 when postage stamps were even purchased on the gold exchange. The circulation of stamps increased from one hundred thousand to seven million. \(^{115}\) As a result, the interest in stamp collecting increased, and the number of stamp series put in circulation by PTT also rose in order to gain more profit from postage stamp sales.

![Figure 4.3: Stamp Emission 1950-1960, 1960 PTT Statistics, Republic of Turkey Direction of General of PTT, Alkan Matbaası, Ankara, p.33 (METU Library)](image)

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\(^{114}\) Information gathered from a conversation with philatelists Engin Çakmak and others, 26.10.2023.

In the early periods, the interest of minorities in the postage stamp trade was much higher.\textsuperscript{116} The interest in trading and collecting postage stamps began to decline in the 1960s; one reason for this was that minorities began to leave Turkey at that time. The inflation period, during which PTT printed stamps in high quantities, ended in the 1960s (Figure 4.3). In the 1960s, there was a decline not only in circulation but also in the number of serials published, which also affected the number of architectural-themed postage stamps, as put forward in Table 4.

The \textit{Filatelist Kulübü} [Philatelist Club] was established in İstanbul in 1948. Between 1956 and 1958, it represented Turkey in the International Philatelic Federation as the only philatelic association active in Turkey. Six of the Club’s nine founding members\textsuperscript{117} were stamp dealers, and two were from minorities. The Club’s aims were:

\begin{quotation}
\textit{Bringing amateur and professional collectors and postage stamp dealers together to ensure their cooperation; communicating with the PTT administration to announce the demands of collectors and to work and assist in the preparation of postage stamps; to work to increase the value of Turkish stamps and to inform its members for this purpose; to introduce Turkish postage stamps to foreign collectors and to participate in international studies for this purpose; contributing to increasing interest in our stamps by opening exhibitions at home and abroad; to help its members develop their collections by holding stamp auctions; to collect information on issues related to the import and export of stamps and to convey them to its members and to work to change those that are not suitable for the purposes of the association; and to carry out the necessary studies to understand and advance stamp collecting.}\textsuperscript{118}
\end{quotation}

In the period when postage stamps emerged as a significant investment tool in the free market, the Club aimed to increase and safeguard the value of the postage stamps by exerting influence over the design, circulation, and collection value of postage stamps.

In parallel with the increasing interest in stamps, four new philatelic journals started to be published in Turkey during this period: \textit{Aylık Pul Mecmuası}, 1-12 (1958-1959); \textit{Dantel Pul Koleksiyon Dergisi}, 1-12 (1954-1955); \textit{Filateli: Aylık Pul Mecmuası}, 1-9 (1958); and \textit{Filatelist Pul Mecmuası}, 1-41 (1947-1960). \textit{Filatelist Pul Mecmuası}, which had the most extended publication life among these journals, ended in 1960 (Akan & Kuran, 2019, p.751). No new philatelic journals emerged in Turkey until the second half of the 1970s after the

\footnotesize

\textsuperscript{117} The founding members were Halit Tecim, İsmail Agah Akkan, Ali Nusret Pulhan, Rasim Us, Turgut Bayar, Emin Kösemihal, Timofî Matuhin, Vahan Alyanak, and Kamer Arıkan (https://www.istanbulfilateli.com/hakkimizda.html) (last accessed: 12.12.2023)

\textsuperscript{118} https://www.istanbulfilateli.com/hakkimizda.html (last accessed: 12.12.2023)
1960 military intervention (Akan & Kuran, 2019, pp.751-752). The changes in the level of interest in postage stamps from the 1950s to the 1960s can be traced through the content of these journals and their abrupt publication termination.

Figure 4.4: The Filatelist Pul Mecmuası, issue 28, 1957 (The National Library Archive)

The Filatelist Pul Mecmuası was a publication of the İstanbul Philatelist Club, edited and printed by Ali Nusret Pulhan at Pulhan Printing House. The journal served as a platform to introduce newly released postage stamps, as well as educate readers on the structures of the
postal system, administrators, and designers. It also featured articles aimed at popularizing the postage stamp collecting culture. In addition, the journal was publishing announcements and results of various events such as congresses, competitions, and exhibitions (Figure 4.4).

Journals were channels for expressing opinions to decision-makers on postage stamp designs. For example, in the 28th issue of Filatelist Pul Mecmuası, Güneş Pulhan criticized PTT and its designs. He specifically stated what he did not like and described how the new editions should be, the printing quality and quantity. Assuming that the decision-makers were following these publications, it is evident that the design of the valuable paper to be printed by the state decision might be shaped according to the buyers' demands to increase stamp sales.119

The Filatelist Pul Mecmuası served as a comprehensive source of information regarding stamp design competitions and featured the designers behind the award-winning stamps. In Turkey during the 1950s, graphic design was rapidly developing and artists of the time could gain prestige and financial rewards through postage stamp design competitions. For example, in the 29th issue of the magazine, the name of the winning designer, Mesut Manioğlu, was mentioned along with the details of the postage stamp design competition120 (Figure 4.5).

Figure 4.5: “The 10th Year of Turkish-American Collaboration” series, 01.07.1957 (Ağaoğulları & Pabuçcuoğlu, 2018, p.227)

Mesut Manioğlu (1927-2001) studied at the İstanbul Fine Arts Academy during the 1940s and won the first prize for his United Nations Poster in 1946 (Figure 4.6). He was one of the pioneers of graphic design in Turkey. He designed many posters, logos, and illustrations, participated in international exhibitions, and won several awards for his works.121 Manioğlu was such a productive and successful designer of the period that, in 1954, the Democrat Party government even tasked him with creating four posters reflecting Turkey's modernization process (Figure 4.7).


120 The Filatelist Pul Mecmuası, issue 29, 1957, p.829


155
Figure 4.6: United Nations poster, Mesut Manioğlu, 1949
(https://www.linkedin.com/pulse/unutulmayanlar-mesut-manio%C4%9Flu-reha-ersav%C4%B1/?originalSubdomain=tr) (last accessed: 12.12.2023)

Figure 4.7: The modernization process posters, Mesut Manioğlu, 1954
(https://www.linkedin.com/pulse/unutulmayanlar-mesut-manio%C4%9Flu-reha-ersav%C4%B1/?originalSubdomain=tr) (last accessed: 12.12.2023)

Figure 4.8: Some iconic graphic designs of Manioğlu, “Tuberculosis Association, Turkish Airlines, and Eti”
(https://www.linkedin.com/pulse/unutulmayanlar-mesut-manio%C4%9Flu-reha-ersav%C4%B1/?originalSubdomain=tr) (last accessed: 12.12.2023)
Manioğlu voluntarily dedicated 30 years to designing various pieces for the Tuberculosis Association and related health organizations. His iconic poster design for “BCG” was recognized as the best poster of all time at a congress held in France and was later printed as a postage stamp in 1970 (Ünal, 2017, p.65). As an effect enhancer, he even created a poster to promote the sale of charity stamps, which featured his postage stamps (Figures 4.9 & 4.10).

Figure 4.11: Alternative designs for the postage stamp, Manioğlu, 1959 (Selçuk Akar’s collection)
The use of a city landmark on a postage stamp is a direct way to indicate the location of the event it represents. For instance, in 1959, Manioğlu created several designs for the 15th International Conference of Tuberculosis postage stamp (Figure 4.11). The selected design featured an architectural theme, showcasing the Maiden Tower and the silhouette of Istanbul in the background, so it indicated the location of the international conference with the most distinctive visuals of Istanbul (Figure 4.12).

Figure 4.12: “The 15th International Conference of Tuberculosis” postage stamp, 11.09.1959
(Ağaoğulları & Pabuçcuoğlu, 2018, p.238)

In 1958, the government declared the Letter Writing Week in support of the postage stamp “inflation” (Pulhan, 1978, p.168). People were encouraged to write and send letters during this week to increase the sale of stamps. As a part of this initiative, Manioğlu created an interesting postage stamp that featured posted letters, which was similar in design to the poster he had created earlier to boost the sales of Tuberculosis Association stamps (Figure 4.13).

Figure 4.13: “The Letter Writing Week” postage stamp, 05.10.1958
(Ağaoğulları & Pabuçcuoğlu, 2018, p.234)

Figure 4.14: A First Day Cover showing postage stamp on the letter, letter on the postage stamp, and postage stamp on the letter, 1958
Burhan Agah Özak (1908-2003), a photographer, painter, and graphic designer, was another prominent postage stamp designer of the 1950-1960 period. He designed 173 stamps that were printed and put into circulation for PTT between 1950 and 1983. Özak designed a total of 260 stamps, including works for domestic and international competitions. Burhan Özak made his first postage stamp work in 1945 for the Farmers’ Landing Law in 1946; however, his designs were not accepted (Figure 4.15). On the other hand, he received degrees in international postage stamp design competitions organized by the United Nations and Unesco in his early career (Figure 4.16) (Kavas, 2021, pp.73-75).

Among the postage stamp designs made by Burhan Özak between 1950 and 1960, two of his works in the Touristic Propaganda of Ephesus series in 1953, the Souvenir Sheet for the 1st Anniversary of the Law Reorganizing the Department of PTT and the 30th Anniversary of the Death of Ziya Gökalp postage stamps in 1954, the 40th Anniversary of the Victory of the Battle of Çanakkale series in 1955, the Mother’s Day, the Visit of the Shah and Queen of Iran to Turkey, and the 20th Anniversary of the Death of Poet Mehmet Akif Ersoy postage stamps in 1956, the Visit of the King of Afghanistan to Turkey, the 400th Anniversary of the Opening of the Mosque of Süleymaniye and the 750th Anniversary of the Birth of Mevlana series in 1957, the Independence of the Republic Cyprus, Yassıada Lawsuit Hearings, Centenary of Turkish Journalism, and one of his works in the 15th Anniversary of the United Nations series were published by PTT. Özak's series of postage stamps for the 25th Anniversary of the Faculty of Languages, History, and Geography and the 1st Anniversary of the 27 May Revolution, printed in 1961 just after the 1950-1960 period, are also noteworthy. (Kavas, 2021, pp.77-90)
According to Kavas (2021), the 3rd Turkish Cooperative Congress postage stamps circulated in 1950 were most likely designed by Burhan Özak (p.77). Both postage stamps of the series are architectural-themed. The first postage stamp shows the Emniyet Sandığı [Savings Bank] building in Istanbul (Karakış et al., 2011, pp.76-77). The second stamp features the Ziraat Bankası (Agricultural Bank) building, an early republican structure designed by the Italian Architect Giulio Mongeri. Mithat Pasha’s portrait appears on both stamps. The first agricultural credit organization, called “Memleket Sandığı” [Homeland Fund], which was considered the beginning of modern cooperatives, was established by Mithat Pasha in 1863. Although many breakthroughs in cooperatives began with the İzmir Economic Congress during the Republican period, the Ottoman period was preferred to be commemorated on the stamps (Figure 4.17).

![Figure 4.17: “The 3rd Congress of Turkish Cooperative System” series, 21.12.1950 (Ağaoğulları & Pabuçcuoğlu, 2018, p.203)](image)

![Figure 4.18: The third postage stamp of the series from Tanju Demir’s collection](image)

There is an interesting situation in this series. This series was designed and ordered by the İnönü government in February before the May 14, 1950 elections. The third stamp, which was included in the series, was printed in only six copies at the Courvoisier Printing House, and never put into circulation. The stamp was depicting the then president İsmet İnönü on a tractor (Figures 4.18 & 4.19). The newly elected Democrat Party government did not

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123 State Archives, Reference Info: 121-108-18, Document Date: 20.02.1950
circulate this postage stamp that had already passed all design and production stages to avoid propagating the opponent.

Figure 4.19: Print house editions of the series, from Selçuk Akar’s collection

Figure 4.20: The 400th Anniversary of the Opening of the Mosque of Süleymeniye and the 750th Anniversary of the Birth of Mevlana series, 1957, and the photographs from Burhan Özak’s archive (Kavas, 2021, pp.82-83)
Özak used photographs of the buildings while drawing the *400th Anniversary of the Opening of the Mosque of Süleymaniye* and the *750th Anniversary of the Birth of Mevlana* series, which were two architectural-themed series he designed in 1957 (Figure 4.20).

As explained by Kavas (2021), in the 1950s, images for postage stamps were provided in two methods (pp.72-73). In the first method, the document to be printed was usually a photograph. The photographs that needed the quality and competence to be used directly for printing were fit by the artists. The second method was thematic designs, which were made without relying on a ready-made document. The artists were working on the requested theme, preparing original stamp size designs, at least 1-2 and at most 10-12, and presenting them to the administration. These presentations were usually depicted on white cardboard with specially thinned brushes and gouache paint, with marginal text and values indicated, like miniature paintings. The artists used to re-illustrate the approved design at eight times its size, and then the stamp went to printing. The service was provided either by direct orders from known artists or through organized competitions. Burhan Özak both participated in competitions and received direct orders for the stamps he designed (Kavas, 2021, pp.72-73).

![Figure 4.21: Unselected postage stamp designs for the 20th Anniversary of Atatürk’s Death series (Kavas, 2021, p.84)](image)

Postage stamp collectors also consider the unselected postage stamp designs of artists as valuable works of art and collectibles. These unselected postage stamps also contribute to the architectural memory that was represented during the period. For example, Burhan Özak designed a series of 10 stamps for the 20th Anniversary of Atatürk’s Death series. However,
his works were not selected; instead, two stamps by another designer were printed (Kavas, 2021, p.84) (Figures 4.21 & 4.22). The unselected series consisted of seven architecture-themed stamps, including one that depicted Anıtkabir from a bird’s eye view. Additionally, the 60 kuruş stamp showed Atatürk’s spirit rising from Anıtkabir, thereby “literally” portraying Anıtkabir as a site of memory.

Figure 4.22: 20th Anniversary of Atatürk's Death series, 1958
(Ağaoğulları & Pabuçcuoğlu, 2018, p.235)

Burhan Özak was also the designer behind the postage stamp series for the Yassıada Lawsuit Hearings, which conveyed a powerful message during that period. His first design showcased the island from a distance, highlighting the site of the hearings. The stamp also featured a hand holding a sword wrapped in an olive branch on its left side. This particular depiction was also present on the 75 kuruş stamps of the 20th Anniversary of Atatürk's Death series, which was chosen in 1958. The olive branch wrapped around the sword symbolized the willingness to make peace (Figure 4.23)

Figure 4.23: Initial designs of the Yassıada Lawsuit Hearings postage stamp series, 1960
(Kavas, 2021, p.85)

Özak himself canceled the version where the island and sword wrapped in an olive branch appeared and designed two new postage stamps for the series. In the final series, which was approved and put in circulation on the first day of the trial, Özak depicted the goddess of justice as rooted on the island silhouette, with the book of Law at one side, and holding a
sword and a scale (Figure 4.24). The eyes of the goddess of justice depicted on the postage stamp were open, which was a message that the hearings would be unjust. Interestingly, under the same stamp, it was written, “Justice is the Foundation of Property.”

Architectural-themed postage stamps, in particular, turn into time-based mediums as they record specific events in specific places as memories. The idea of the integration of the island and the Goddess of Justice, which was the content of the postage stamp, became a symbol and was carried to later periods as an image, just like in Warburg’s Atlas. The postage stamp has become a powerful cultural document with its suggested image. On the first day of the trials, the statue of justice, which was embodied on the postage stamp and imagined as rooted on the island, was reincarnated as a rising statue from the soil of the island, which was reorganized as a site of memory; but this time with her eyes closed (Figure 4.25).

Figure 4.24: Burhan Özak’s original drawing for the postage stamp, 1960. This photograph was taken by the author from the exhibited collection of the PTT Stamp Museum.

Figure 4.25: New statue on the island. The island renamed as the Island of Democracy and Freedom and opened as a museum in 2020; screenshot from the trailer (https://www.aa.com.tr/tr/turkiye/demokrasi-ve-ozgurlukler-adasi-acilisa-hazir/1854567) (last accessed: 12.12.2023)

Although postage stamps are official papers printed and distributed under state control, not only the stamp dealers and collectors who established associations and published journals but also the artists greatly impacted the postage stamp designs in the 1950-1960 period
especially. During the 1950s, these actors and institutions formed a strong network that supported the design, production, reception, and use of postage stamps for various functions.

4.2. The Architectural-Themed Postage Stamps of the Democrat Party Period

During the 1950s, Turkey underwent significant administrative changes with the aim of restructuring the country in all areas. Postage stamps were used effectively to announce these developments to the public as they were the fastest means of communication. Since the Ottoman period, Turkish postage stamps have extensively used architectural themes. Initially, the reason behind this was religious, but in later periods—because architectural productions are time-biased media—the use of architectural themes on postage stamps symbolized resistance to time, considering one of the primary goals of governments is permanence. Due to the high number of architectural-themed postage stamps, as put forward in the introductory analysis, the 1950s are the most fertile years in Turkish history for exploring the interaction between politics, architecture, and media.

In order to ensure permanence and continuity, it is necessary to remember the past and preserve the memory. The layers of built environments are concrete evidence of the past of a country. At the same time, architectural production is one of the most powerful means to put forward the states’ present accomplishments and future goals, which also serves permanency.

One of the functions of postage stamps is to convey states’ messages, and in what contexts and how architectural-themed stamps were used in these messages provides a visual reading for the architectural history. In line with these purposes, this sub-chapter evaluates the architectural-themed postage stamps of the Democrat Party period.

4.2.1. An Introductory Analysis of Architecture in Postage Stamps of the 1950s

İmamoğlu and Altan (2007) assert that Turkey underwent significant political, economic, and social transformations between 1950 and 1980, which many social scientists widely acknowledge. Therefore, scholars posit that this period also exerts a determining influence on architecture.

An analysis was conducted to examine the changing density of quantities of postage stamps issued between 1940 and 1989 in Turkey. The analysis revealed that out of the 2295 stamps that were issued, 647 featured architectural images (Table 4). During the 1940s, the number of postage stamp series that were issued was low due to the ongoing WWII. Almost half of
the postage stamp series during that decade were charity stamps. However, the number of postage stamps featuring architectural themes increased significantly between 1950 and 1960, with 320 stamps depicting architectural themes accounting for almost half of all architectural-themed postage stamps between 1940 and 1989. The focused interval covers eleven years, from the beginning of 1950 to the end of 1960, as the issuance decrees for the postage stamps were signed either in the current year or the preceding year.

Table 4: Number of postage stamps with architectural images issued in Turkey between 1940-1989 (compiled by the author from İsfila 2018 Turkish Stamp Catalog)

<table>
<thead>
<tr>
<th>Years</th>
<th>1940</th>
<th>1941</th>
<th>1942</th>
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<td>1950s</td>
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<td>1960s</td>
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<td>1970s</td>
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<td>1980s</td>
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Turkish postage stamps issued between 1950 and 1960 have one of the most diverse collections in the world regarding architectural themes. For instance, if we compare the postage stamps issued in the United Kingdom between 1950 and 1960, out of 181 stamps printed in those 11 years, only 12 were architectural-themed. In contrast, Turkey issued 548 postage stamps during that period, with 320 featured on architectural themes, as indicated in Table 5.

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124 The United Kingdom postage stamps were examined from the online catalog (https://www.stampworld.com/tr/stamps/Great-Britain/) (last accessed: 12.12.2023)
The architectural images on postage stamps are mainly buildings, structures, cityscapes, landscapes, maps, and monuments. There are a few examples of featuring interior spaces. The architectural themes are presented in various ways: as the central theme, in the background, or even hidden behind indicators (Figures 4.26, 4.27 & 4.28).

In these 11 years, out of 320 postage stamps, 59 represent İstanbul (the highest number), 27 represent Ankara, and 17 represent İzmir. The follow-up postage stamp themes are “Turkey map” and “the Globe,” 13 pieces and eight pieces, respectively. In this period, the “Great Country Towns” postage stamp series played a significant role in representing the 67 towns of Turkey. It is worth mentioning, the representation on the postage stamps of other cities than İstanbul, Ankara, and İzmir, did not exceed the single-digit numbers.

As noted before, the early Republican period put forward Ankara as the central theme on postage stamps, and until 1931, there were no images representing any other city.
(Ağaoğulları & Papuçcuoğlu, 2018, p.165). On the other hand, in these 11 years, the Istanbul-themed postage stamps issued are nearly twice that of Ankara-themed postage stamps. Twenty-eight postage stamps represent Ankara, while 62 postage stamps represent İstanbul (Table 6).

Table 6: Ankara versus İstanbul architecture-themed postage stamps, from the beginning of 1950 to the end of 1960 (compiled by the author from İsfila 2018 Turkish Stamp Catalog)

According to their genre, most postage stamps representing İstanbul are images of buildings (47 postage stamps out of 62). The number of postage stamps featuring cityscapes and statues was also notable during this period. However, it is worth mentioning that only one architect, Mimar Sinan, is represented on a postage stamp. Additionally, the number of İstanbul architectural-themed postage stamps representing the pre-republic period is nearly twice that of the Republican period. The most frequently used building images of the pre-republic period were: Çinili Kiosk, Dolmabahçe Palace, Hagia Sophia Mosque, İstanbul Archeology Museum, Rumeli City Walls, New Mosque, Sultanahmet Mosque, and the Obelisk. Postage stamps also feature representations of Maiden Tower, Süleymaniye Mosque, and Galata Tower. Multiple postage stamps represent İstanbul University, PTT Sanatorium, and Yeşilköy Airport from the Republican period. There is one postage stamp representing the Hilton Hotel. One postage stamp represents the courtroom of the Yassıada Lawsuit Hearings, issued on 14th October 1960, when the trials began. Both Hilton Hotel and Yassıada Lawsuit Hearings postage stamps represent the end of one era and the beginning of another in their contexts.

Table 7 reveals that the most significant quantity of architectural-themed postage stamp series was issued in 1955 (the highest amount, ten), followed by 1953. The Great Country
the Governors of the International Bank of Reconstruction and Development and the International Monetary Fund” (12.09.1955), “The 10th International Congress of Byzantine Research” (15.09.1955), “The 10th International Transportation Congress” (26.09.1955), “The Census” (22.10.1955), and “Tourist Propaganda of Antalya” (10.12.1955). As a preliminary observation, out of these ten series, four of them are related to military and police forces, four of them are announcing congresses, one of them is announcing the census, and one of them is propagating touristic Antalya (Table 8).

Prima facie, out of these ten series, the “City Planning Congress” postage stamps are particularly attractive because of their unusual square shape: like a milestone related to the congress and what it promises. The postage stamp was designed to be read at a 45-degree angle, emphasizing its distinctiveness. An important detail to highlight is that the first day covers, released specifically for collectors, depicted İstanbul despite the congress taking place in Ankara (Figures 4.29).

As seen in this introductory analysis, the 1950s became prominent in the post-war era concerning many architectural-themed postage stamps. There is a prominent year in these 11 years with the highest number of series released, 1955. Another preliminary observation is the prominence of İstanbul as a theme on postage stamps. So, utilizing the results of the introductory analysis, the study aimed to interpret the form and content of postage stamps, focusing on these eleven years and extending into the preceding and subsequent periods.
This approach sought to elucidate the architectural memory established, portrayed, and perpetuated through these “memory objects” during the 1950s.

4.2.2. Representation and Commemoration of Architecture in Postage Stamps

To endure over time and exist in space, political organizations need a balance of time-biased and space-biased media (Innis, 2022, p.7). As a space-biased medium, the postage stamp was the most potent communication tool in the 1950s, and as time-biased mediums, architectural productions and built environments are the most concrete forms of representation of ideologies. The re-representation and distribution of the embodied ideology on architectural-themed postage stamps excessively amplifies the message's impact.

During their 10-year reign, the Democrat Party tried to make a bond with pre-republican periods; on the other hand, they focused on modernization, with architecture and urbanism taking center stage to construct the “new” country. In line with these purposes, they utilized architectural-themed postage stamps to represent and commemorate the state-idealized past, present, and future images of the country. The following sub-chapters analyze these architectural-themed postage stamps together with their multi-contexts to put forward the architectural memory that is desired, produced, and intended to be remembered by the state from that period.

4.2.2.1. Remembering the Past

The first postage stamp, issued in 1950, was a document of transportation and communication developments. The postage stamp represents the Rumeli Fortress, an Ottoman fortress on the Bosphorus, with an American Super Constellation C-69 / C-121 plane flying over (Karakaş et al., 2011, pp.70-71) (Figure 4.30). According to Karakaş and others, the Pan Am planes probably inspired the postage stamp since they were seen so frequently over the skies of İstanbul in the 1950s. After WWII, the use of airmail became more common due to the regular air services and the rapid growth of international trade. Because of the high cost of airmail charges, postage stamps with a high value were required.

For this reason, the postal administration deviated from the standard and issued a postage stamp worth two and a half liras. This postage stamp is approximately double the size of a typical postage stamp. They were published at the Courvoisier S.A. La Chaux-de-Fonds print house in Switzerland, employing the most advanced printing technique of its time:
The circulation of the postage stamp was 60,000 (Pulhan, 1978, p.123). The issuance of the postage stamp was so important for the government that the news regarding the release of it was featured on the newspaper's front page on April 27, 1950 (Figures 4.31).

Despite its small size, a postage stamp has a more concentrated ideological density per square centimeter than any other cultural form, as noted by Scott (1995). Postage stamps have a high propaganda capacity, effectively conveying ideological thoughts and political messages to their targets domestically and internationally (Deans & Dobson, 2005). First, the postage stamp's issue date holds significance, as it is the anniversary of the landing of Mustafa Kemal at Samsun on May 19, 1919, which is widely recognized as the beginning of the Turkish War of Independence. The postage stamp in international circulation conveyed direct messages to other countries in the post-WWII period. According to Karakaş et al. (2011), the postage stamp highlighted the friendly relations between Turkey and the United States at the time of the stamp's release. The stamp issue date emphasized the country's independence despite receiving the Marshall Aid. The Rumeli Fortress on the stamp represents Turkey's military and defense power since the Ottoman period. So, the postage stamp commemorated the existing fortress, showcased the historical layers of the city, put

State Archives, Reference Info: 121-108-18, Document Date: 20.02.1950
forth the power of the military, and depicted the beauty of the Bosphorus as proof of İstanbul's prominence.

Figure 4.32: “ICAO Regional Congress” postage stamps, 17.10.1950 (Ağaoğulları & Papuçcuoğlu, 2018, p.203)

In the International Civil Aviation Organization (ICAO) Regional Congress postage stamp series, which was put into circulation in the same year, there are two architectural-themed postage stamps. The first stamp depicts Hezârfen Ahmed Çelebi’s historic flight from the Galata Tower to Üsküdar, while the second stamp depicts modern-day İstanbul and a modern airplane in the skies (Figure 4.32). The series aimed to commemorate the past while establishing a connection between the present and the future.


Similarly, the postage stamps put into circulation for the 2nd Council meeting of the World Youth Union in İstanbul in 1950 included the Rumeli Fortress, the historical peninsula with mosque minarets, and the Bosphorus, representing the İstanbul skyline in the background as past, and youth silhouettes as future in the foreground. The stamps produced for the 11th Inter-Parliamentary Conference in İstanbul 1951 depicted the Obelisk and Sultanahmet
Mosque, Dolmabahçe Palace, and Rumeli Fortress as the different types of structures and historical layers of İstanbul (Figures 4.33 & 4.34).

1953 held significant importance for İstanbul, marking the 500th anniversary of the city's conquest. The preparations for the celebrations served as a catalyst for the urban transformation. On the front page of the Cumhuriyet newspaper, June 4, 1942, it was heralded that significant urban developments would be completed over the following eleven years in preparation for the 500th-anniversary celebrations (Figure 4.35).


The preparations for the celebration included the restoration of historical monuments, reconstruction works, research and publication works, works of art, congress and exhibition works, propaganda works, and ceremonial and protocol work. It was decided to make propaganda and cultural films and radio programs and to publish various media such as

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126 The conquest of İstanbul and the fall of the Byzantine Empire define the end of the Middle Ages and the beginning of the Early Modern Period. As an essential turning point in human history, celebrating the 500th anniversary of the conquest was important worldwide. The celebration was even covered in the Argentine press on the other side of the world. According to the 1946 article, the Turkish government had already allocated £50 million for the celebrations, State Archives, “The news in the Argentine press about the preparations for the 500th Anniversary of the conquest of İstanbul and the excavations to be made in Turkey,” ref info: 2544-16489-1, 19.01.1946.
brochures and posters. It was also agreed to launch special cigarettes and design and issue postage stamps under the name of propaganda efforts (Özcan, 2013).

A few months before the 1950 elections, in March of the same year, an association named “Association of the 500th Anniversary and Celebrating the Following Anniversaries of the Conquest of Istanbul” was established127 with the initiative of the Republican People’s Party. The Conquest Association printed a thousand gold coins with the portrait of Fatih Sultan Mehmet on them and erected marble inscriptions and columns in twelve locations (Figures 4.36 & 4.37). Following the 1950 elections, the task and responsibility of planning the celebrations for the conquest of İstanbul passed to the Democrat Party (Tağmat, 2014, p.46).

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127 State Archives, Reference Info: 123-782-6, Document Date: 01.03.1950
As part of the decisions made by the Council of Ministers in February 1950, the movie titled “Conquest of İstanbul,”\(^{128}\) was produced by Atlas Film Company and cigarettes\(^{129}\) were produced by the Tekel General Directorate to commemorate the Anniversary (ÖZCAN, 2013) (Figures 4.38 & 4.39).

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\(^{128}\) The movie was the first high-budget Turkish production. It cost ninety-five thousand liras, which was quite expensive considering that the average cost of a movie in the 1950s ranged from 25-30 thousand liras. [https://www.youtube.com/watch?v=n3wKNeCQPHI](https://www.youtube.com/watch?v=n3wKNeCQPHI) (last accessed: 12.12.2023)

\(^{129}\) The cigarette package has a portrait of Fatih Sultan Mehmet on the front, the date range was written (1453-1953) on the inside cover, and the inscription stated that the Tekel administration prepared it for the 500th anniversary. Fatih's tughra was published on cigarette sheath paper, and the price of the cigarette package was written in a stamp-shaped frame.

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Figure 4.38: The poster of the “Conquest of İstanbul” movie, 1951

Figure 4.39: The cigarette package, designed by Tekel General Directorate
(last accessed: 12.12.2023)
In her article titled “Visual Texts of Cultural Memory: Packages of Ephemera,” Emine Çakır (2020) analyzed cigarette packages of the Republican period and investigated how the textual and visual expressions on cigarette packages printed and authorized by the government for distribution leave a trace in cultural memory. Given that cigarettes were a common everyday consumable among the propaganda mediums of the time, it can be assumed that the message's transmission time and intensity increased. Besides consumption, these cigarette packages were also saved as collectibles, much like postage stamps.

The movie and other printed media, such as posters and cigarette packages, played a significant role in propaganda. Considering, postage stamps are also referred to as miniature posters; for instance, Child (2008) calls postage stamps a sort of miniature version of poster art (p.36); Elliot (2010) refers to postage stamps as impressive miniature propaganda posters (p.60); and Timothy (2001) notes that postage stamps with tourism-related themes serve as miniature travel posters that promote the country; the postage stamp series was the most widespread and influential media of this comprehensive visual propaganda.

On May 29, 1953, the “Commemorative Stamps for the 500th Anniversary of the Conquest of Constantinople” postage stamp series—which included twelve distinctively designed stamps—went into circulation. It is considered one of the most exquisitely designed postage stamp series in 20th-century Turkish postage stamps (Pulhan, 1978, p.136) (Figure 4.40).

The conquest of İstanbul was documented on the first six stamps in chronological sequence, and the following six stamps covered the post-conquest era. The images subject to the postage stamp series, the buildings, the itinerary (Edirne to İstanbul), the battlefield, and the map are potent “sites of memories” of the conquest and the Fatih Sultan Mehmet period. The first postage stamp depicted the city walls that had to be overcome for the conquest. The following three stamps depict the genius tactics determining the war's course. The fifth

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130 The postage stamp series was printed by the heliogravure technique at the Courvoisier printing house in Switzerland. The postage stamps of 2 and 2½ liras that feature the images of Fatih Sultan Mehmet are 30x45 mm; the other stamps of the series are 26x41 mm. The circulation of the postage stamps in the series was 2,000,000 (Pulhan, 1978, p.136). Renowned artist Nurullah Berk made the drawing on the 40 kuruş postage stamp, İsmail İşmen designed the compositions of the other postage stamps, and the texts on them were written by Emin Barın (Pulhan, 1978, p.136). The five kuruş postage stamp depicts the Rumelihisarı, the eight kuruş postage stamp illustrates the transportation of the cannons from Edirne, the ten kuruş postage stamp describes the Ottoman navy, the 12 kuruş postage stamp illustrates the transportation of the boats across the land, the 15 kuruş postage stamp depicts the Topkapı fortification, the 20 kuruş postage stamp illustrates the entry of Fatih Sultan Mehmet from the Topkapı gate, the 30 kuruş postage stamp pictures the Fatih Mosque, the 40 kuruş postage stamp illustrates Fatih Sultan Mehmet bestows the wand on the Orthodox patriarch, the 60 kuruş postage stamp represents the map of 15th-century İstanbul, the 1 lira postage stamp depicts the Fatih Tomb, the 2 lira postage stamp pictures the miniature of Fatih drawn by Nakkaş Sinan, and the 2½ lira postage stamp represents the portrait of Fatih painted by Bellini.
postage stamp shows the walls of Topkapı, and Fatih Sultan Mehmet enters the city from Topkapı gate on the sixth postage stamp. In the sixth postage stamp, the city was conquered.

Figure 4.40: “Commemorative Stamps for the 500th Anniversary of the Conquest of Constantinople” series, 29.05.1953 (Ağaoğulları & Papuçcuoğlu, 2018, p.211)

The original compositions featured on the second, fourth, and sixth postage stamps were first painted by renowned Ottoman period artist Hasan Rıza (1858-1913). Later, Italian painter Fausto Zonaro, who served as the palaces’ decreed artist under Sultan Abdülhamid II, copied the compositions and repainted the drawings at the beginning of the 20th century. As an interesting detail, Fatih Sultan Mehmet is portrayed in the “Entry from the Topkapı Gate” painting wearing a suit of armor atop a grey horse, just like a Western commander would have looked (Karakaş et al., 2011, p.80) (Figure 4.41).
The symbol building of Fatih Sultan Mehmet, the Fatih Mosque, completed in 1469, was depicted on the seventh postage stamp. The mosque was repaired and even rebuilt many times in the following periods, but it maintained its symbol status. For example, in 1932, the Turkish azan was recited from this mosque for the first time, and since 1950, the call to prayer in Arabic has been recited again during the Democrat Party period.

The eighth postage stamp shows the Patriarch and the Sultan under a colonnaded arc in a protected and safe interior space. When Fatih Sultan Mehmet conquered Istanbul, he gave the treaty, Ahitname, to the Galata Genoese. The treaty established social peace and protected fundamental rights and liberties for non-Muslims, including Istanbul's Greek (Rum) Orthodox residents. Byzantine emperors were superior in law to the patriarch and were the guardians of Orthodoxy. Fatih Sultan Mehmet bore both titles (Taşpınar, 2019).
Reminding the excellent relationship with Orthodox Greeks in the past as a part of the conquest postage stamp series directly puts forward the political intentions of the government of the period. The postage stamp was drawn by Nurullah Berk, who was one of the leaders of the movement Group D, which was described as a reaction to established 1914 generation impressionism. In his works, Berk attempted to integrate traditional art forms with Western thought.\(^{131}\) So, it was not a coincidence for this postage stamp series to include a west-east fused artwork to emphasize the west-east political balance again.

![Figure 4.42: “Byzantium nunc Constantinapolis” map, 1574](https://cityofconstantine.com/links) (last accessed: 12.12.2023)

The ninth postage stamp depicts the 16\(^{th}\)-century map called “Byzantium nunc Constantinopolis”\(^{132}\) (Byzantium is now Constantinople), drawn by Georg Braun and Franz Hogenberg in 1574 (Figure 4.42). The Bosphorus, the Golden Horn, the settlements, and the lush fields surrounding the city are all visible on the map as it displays İstanbul in great detail from a bird's eye perspective. The map also shows the most critical sites in the city.


\(^{132}\) The six-volume collection *Civitates Orbis Terraeum* (States of the World), which contains drawings and engravings of the important cities in Europe, including this map of İstanbul, is Braun and Hogenberg's most significant contribution to European cartography. The digitized version of the *Civitates Orbis Terraeum* can be reached from, ([https://www.loc.gov/item/2008627031/](https://www.loc.gov/item/2008627031/)) (last accessed: 12.12.2023)
such as Topkapı Palace, Hagia Sophia, and Dikilitaş (Karakaş et al., 2011, pp.90-91). The portraits of 12 sultans and an image of Sultan Süleyman the Magnificent with his soldiers can be found on the bottom of the engraving, which is not included on the postage stamp. The sultans’ portraits were eliminated from the composition of the postage stamp, but knitted passage borders, frequently found in Roman and Byzantine ground mosaics, were used to decorate its edges. The map’s name, Byzantium is now Constantinople, written on the top of the original engraving, was also not included in the postage stamp composition. Instead, the inscription “Türkiye Cumhuriyeti Postaları” (Republic of Turkey Posts) was positioned above the postage stamp. So, the postage stamp's design evokes the city’s Byzantine past by imaging the map named “Byzantium nunc Constantinopolis,” using the Byzantine decorative borders and even eliminating the portraits of the sultans. The postage stamp refers to the 16th century, when Istanbul was considered a noteworthy European city, and supports not only the westernization attitude of the government policies of the period but also the prominence of Istanbul.

The tenth postage stamp of the series pictures the Tomb of Fatih Sultan Mehmet as an expression of gratitude and respect for the Conqueror. The tomb was originally built in 1482 by Sultan Bayezid II in the courtyard of Fatih Mosque facing in the direction of Mecca. The original tomb was destroyed in an earthquake in 1766 and rebuilt; then destroyed in a fire in 1782. The postage stamp portrays the modern appearance of the tomb after it was rebuilt following this fire. The tomb's interior, domes, and walls were embellished with 19th-century designs in 1953 to celebrate the conquest's 500th anniversary, and the tomb was subsequently opened to the public (Karakaş et al., 2011, pp.92-93). The postage stamp also serves as an announcement for the renovation done and opening to the public that year.

An exquisite knitted tulip pattern surrounds the borders of the postage stamp. Tulips have religious symbolic meanings. In Arabic, the words tulip (lale) and Allah [The God] are written with the same letters, and their abjad values are the same. The primary objective of tomb buildings is to remember the dead; this makes them influential sites of memory. When a tomb is visited, praying for the deceased at that site is a religious ritual. So, the tulip-designed border not only presents the religious context of the building but also symbolizes the prayers for Fatih Sultan Mehmet in the name of Allah.

As put forward in the analysis, the “Commemorative Stamps for the 500th Anniversary of the Conquest of Constantinople” postage stamp series is a meaningful chronological series of

images in which each postage stamp was designed in detail. The buildings and sites, potent memory-bearers, were utilized to remember the conquest and Fatih Sultan Mehmet on the stamps in the series. While the postage stamp series honors the conquest, it also alludes to a peaceful history involving Orthodox Christians, Greeks, and Greece. Even some details on the postage stamps draw attention to the Byzantine era and honor and accept the city’s past.

In 1953, extensive preparations were made for an anniversary celebration, which also laid the foundation for the city’s future development. The sensitivity shown in the design of postage stamps was also reflected in the event. President Celal Bayar and Prime Minister Adnan Menderes did not attend the celebration out of concern for offending Greece. Instead, Menderes traveled to London the following day to attend the queen’s coronation and later met with the Greek Minister of Foreign Affairs in Athens. The press criticized the government's decision to abstain from the celebration. However, it was also interpreted as a move to maintain good relations between Turkey and Greece, which had yet to deteriorate (Tağmat, 2014, p.46).

The anniversary celebrations provided an opportunity to showcase the country and boost tourism. Following the conquest of İstanbul series, a postage stamp series was issued in August 1953 to promote the ancient city of Ephesus. The excavation of this city was initiated by a British archaeologist named John Turtle Wood in 1863. The excavation work was continued until 1936 and was interrupted due to the outbreak of WWII. The excavations restarted in 1954. Swiss and American associations undertook restoration work on Panaya Kapulu during the same period. The restoration work of Panaya Kapulu commenced on June 19, 1951, and was completed in 1953.

Sacred environments, routes, places, and buildings are important sites of memory throughout human history. Jan Assmann (1995) defines sites of memory as places where groups of people engage in public activity through which they express “a collectively shared knowledge... of the past, on which a group's sense of unity and individuality is based.” The group visiting such sites inherits previous meanings associated with the event while adding new meanings. This type of effort is critical for presenting and preserving commemorative places. Additionally, during 1950s, tourism began to emerge as a significant revenue

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resource. In this case, a sacred place, Panaya Kapulu, became a tourist destination, and the government used the most effective communication medium of the period to promote it. Therefore, the government assigned Franz Retzl (his name is written on the bottom right side of the stamps), a renowned postage stamp designer of the period, to draw the series.

Figure 4.43: An envelope marked by first-day stamp and sent to Switzerland from Ephesus, 16.08.1953 (https://www.pingudumuzayede.com/urun/4460469/zarf-16-8-1953-efes-panaya-kapulu-tam-seri-pullu-ilk-gun-ozel-ikinci-gun-havaa) (last accessed: 12.12.2023)

Figure 4.44: “Tourist Propaganda of Ephesus” series, 16.08.1953 (Ağaoğulları & Papuçcuoğlu, 2018, p.212)

Figure 4.45: “Touristic Set (Virgin Mary)” series, designed by Burhan Özak, 08.12.1962 (Ağaoğulları & Papuçcuoğlu, 2018, p.247)
Figure 4.46: Touristic propaganda series, commemorating antique periods of Turkey, 1955-1959 (Ağaoğulları & Papuçcuoğlu, 2018, pp.221-238)
Pulhan (1978) points out that the postage stamp series was postmarked only in İzmir, Efes, and Panaya Kapulu (the House of the Virgin Mary) post offices on the exact day of the pre-planned visit of a crowded tourist group (p.138). Ephesus is not only an archeological site; the nearby Panaya Kapulu is a pilgrimage site for Catholics. Out of six stamps in the series, two depicted Panaya Kapulu, to promote pilgrimage tourism. Due to frequent use in tourist destinations, postage stamps became popular souvenirs. Other than purchasing postage stamps as collection items, the visitors posted them to their homelands, relatives, or friends to inform them about their trip. So, the postage stamp became proof of the visit, and a circulating site of memory, that started its’ journey from the depicted site (Figure 4.43).

The postage stamps of the series are all printed in color to present a real-like image and offer a mini touristic tour with the featured landmarks (Figure 4.44). In December 1962, the 4-pieced postage stamp series was released, picturing the pre-restoration and restored Panaya Kapulu (Figure 4.45). So, the series served as a reminder of the restoration in 1953. The 1962 series used similar “real-like images.” In this sense, the series commemorated the 1953 series to propagate the House of the Virgin Mary.

The Ephesus postage stamp series 1953 is the first tourist propaganda series of Turkish postage stamps. In the following 1950s, Antalya (1955), Troia (1956), Pergamon (1957), Pamukkale (1958), Aspendos (1959), and Göreme (1959) touristic postage stamps series were put into circulation, respectively (Figure 4.46). Landmarks and nature beauties were the subjects of these postage stamps. No tourist series was released in the post-coup years 1960 and 1961. In 1962, the Virgin Mary series was released in December, and then the touristic series continued to be released.

In addition to the touristic postage stamp series of the 1950s, the Vienna Printing Postage Stamp series of 1952 and 1953 also depicted antique ruins and historic buildings (Figure 4.47). The series showcased Bergama, Milas, Konya, Kozak, Ürgüp, Bursa, Tarsus, and İstanbul. It is worth mentioning that, out of twelve, four of the postage stamps pictured İstanbul landmarks, while no postage stamps presented Ankara in the series.

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137 The circulation of the postage stamps in the series was 6,000,000, and they were printed by the Staatsdruckerei printing house in Vienna using the offset printing technique (Pulhan, 1978, p.138). The 12 kuruş postage stamp depicts the Odeon Theatre, the 15 kuruş postage stamp shows the St. Jean Church and the Acropolis, the 20 kuruş postage stamp shows the interior of Panaya Kapulu, the 40 kuruş postage stamp depicts the Church of the Councils, the 60 kuruş postage stamp shows the Cave of Seven Sleepers, and the 1 lira postage stamp depicts the exterior of Panaya Kapulu.
In September of 1955, İstanbul had the honor of hosting three major international events consecutively. The first was “The 10th Meeting of the Governors of the International Bank of Reconstruction and Development and the International Monetary Fund,” between September 12th and 15th. The second was “The 10th International Congress of Byzantine Research,” between September 15th and 21st. Lastly, “The 10th International Transportation Congress” occurred from September 26 to October 1. Postage stamp series were released for each event, which were all architectural-themed (Table 9).

Table 9: Postage stamp series of three international organizations that were held consecutively in September 1955 in Istanbul (compiled by the author from İsfila 2018 Turkish Stamp Catalog)
The series of postage stamps created for “The 10th Meeting of the Governors of the International Bank of Reconstruction and Development and the International Monetary Fund” comprised four stamps, each featuring an image of a different building (Figure 4.48).

The first postage stamp displayed the building of the Faculty of Literature of Istanbul University, which was erected in 1952 and designed by Sedat Hakkı Eldem and Emin Onat. The second postage stamp featured the main entrance of Istanbul University, the venue for the meeting. The third postage stamp showcased the Hilton Hotel, the first five-star hotel in Turkey. It was built in 1955 and designed by the Skidmore-Owings-Merrill architecture firm in conjunction with architect Sedat Hakkı Eldem. Lastly, the final postage stamp in the series depicted the Maiden’s Tower, a significant architectural symbol of the city since the medieval Byzantine era.

Except for the first stamp, the three postage stamps that comprise the series illustrated the meeting program by depicting sites and edifices. As the documentary movie depicted, the

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138 The postage stamps were printed using the rotogravure technique, considered the most prestigious printing technique of the time, at the Staatsdruckerei printing house in Vienna. The series had a circulation of 500,000 postage stamps (Pulhan, 1978, p.148).

139 The Faculty of Literature building of Istanbul University appeared on the first postage stamp, but it was not one of the locations of the organization. The building may have been originally intended as the location of the meeting, but plans may have changed later. It is worth mentioning that the Faculty of Literature did host the “10th International Congress of Byzantine Research” in September 1955, which started on the last day of the meeting. So, even though the building was pictured on the postage stamp series, it hosted the subsequent organization.
meeting commences after the entrance of the participants through the main gate of İstanbul University (Figures 4.49 & 4.50). Following the meeting, a concluding event was hosted by the International Bank and Monetary Fund at the Hilton Hotel (Figures 4.51 & 4.52). Lastly, the attendees embarked on a tour of the Bosphorus (Figures 4.53 & 4.54).

The İstanbul Hilton Hotel is a remarkable instance of the International Style and served as a trailblazer in the Turkish hospitality architecture (Figure 4.55). At that time, the hotel introduced İstanbul and Turkey to the global public. The image on the postage stamp has a distinct perspective that showcases the Hilton Hotel with the Ortaköy Mosque in the background. The Ortaköy Mosque was commissioned by the Ottoman sultan Abdülmecid I
and completed a century before the Hilton Hotel. This image represents a connection between İstanbul's past and present through its buildings. The entire postage stamp series conveys a similar message, with the Maiden’s Tower representing the Byzantine era and two images of İstanbul University; one showcasing the new Literature Faculty building, which opened in 1952, and the other displaying the main gate of İstanbul University, constructed during the Ottoman period.

![Figure 4.55: From the documentary movie “The Story of A City and A Hotel” (https://www.youtube.com/watch?v=gZ6PJtt_aFg) (last accessed: 12.12.2023)](image)

The series of postage stamps issued for the 10th International Congress of Byzantine Research included four stamps, each featuring a different architectural theme\(^{140}\) (Figure 4.56).

![Figure 4.56: “The 10th International Congress of Byzantine Research” series, 15.09.1955 (Ağaoğulları & Papuçcuoğlu, 2018, p.220)](image)

The first postage stamp in the series showcased the İstanbul City Walls. The fortified stone structure has surrounded and safeguarded Constantinople since its establishment as the new capital of the Roman Empire by Constantine the Great. Throughout their history, the walls underwent numerous modifications and additions and were the final fortification system of

\(^{140}\) The series was printed using offset printing at the Ankara Güzell Sanatlar Matbaası printing house. The total circulation of this postage stamp series was 750,000 (Pulhan, 1978, p.149).
antiquity, renowned for their elaborate and intricate design. While the walls were largely maintained intact during the Ottoman period, they began to collapse in the 19th century as the city outgrew its medieval boundaries.

Second postage stamp showcased two iconic structures: the Sultanahmet Mosque and the Obelisk. The Roman emperor Theodosius I brought the Obelisk to Constantinople during the 4th century and re-erected in the Hippodrome and the Sultanahmet Mosque was constructed on the historical peninsula at the beginning of the 17th century. The mosque represents the culmination of a 200-year-old synthesis of Ottoman mosque architecture and Byzantine church architecture and is accepted as the last great mosque of the classical period.

The third postage stamp presented the Hagia Sophia Mosque, initially built as a Greek Orthodox church by the eastern Roman emperor Justinian I between 532 and 537. It remained the largest cathedral in the world for almost 1,000 years until the completion of the Seville Cathedral in 1520. Over time, Hagia Sophia became the model Orthodox church form for subsequent Byzantine architecture, and also Ottoman mosques later emulated its architectural style. Hagia Sophia is considered an iconic structure of Byzantine and Eastern Orthodox civilizations, which holds a unique position in the Christian world.

The fourth and final postage stamp in the series featured the earliest known İstanbul map, drawn by traveler Cristoforo Boundelmonti in 1422, depicting the city during its time as the capital of Byzantium, 31 years before Fatih Sultan Mehmet conquered Constantinople. After the conquest, Fatih Sultan Mehmet took on the title of Kayser-i Rûm or Roman Emperor. The postage stamp series showcased Istanbul as the former capital of Byzantium through its architectural themes and highlighted the Ottoman continuity by depicting the two mosques in a unified context.

According to Kitapçı Bayrı (2019), the choice of Istanbul as the congress city was a logical decision regarding its historical significance as the capital of the Byzantine Empire for almost a millennium. Nevertheless, beyond the locational and historical reasons, the host countries for international congresses are also evaluated according to their scientific and political advancements (Kitapçı Bayrı, 2019, pp. 124-125). Additionally, these extensive interdisciplinary and international congresses, serve as political statements for the host countries (Kitapçı Bayrı, 2019, p.125).

Archeology and history have always been vital in the creation of nation-states. In order to create the new Turkish nation-state, the 1930s witnessed the Turkish History Thesis, which embraced the earlier civilizations of Anatolia, Hittites, Sumerians, and Etruscans to break off
with the Ottoman past (Eldem, 2015, p.83). It was a reaction to the dominant paradigm of Western history, which perceived Greek, Roman, and Judeo-Christian heritage as the exclusive cradle of Western civilization. On the other hand, as Eldem (2015) stated, “Turkish nationalism remained flexible enough to maintain a balance between its Westernist and xenophobic tendencies, cultivating the same admiration as the West for classical wonders of Anatolia” (p.83). The Democrat Party promoted Islam to gain political support in the country; on the other hand, it also led a pro-Western policy from the start of its rule. The Democrat Party regime wanted to present an image of the country as a land of history and a bridge between civilizations (Kitapçı Bayrı, 2019, p.127).

The selection of Istanbul as the host of the tenth conference has significantly boosted the restoration and repair efforts of Byzantine monuments in the city. According to the minutes, the success of the congress was a scientific honor for the Turkish nation, so the assembly decided to allot a significant sum of budget for the restoration, maintenance, and cleaning of Byzantine and other historical monuments in Istanbul and throughout Turkey.141

The Hagia Sophia Museum, Hagia Eirene, Fethiye Mosque, İmrahı Mosque, Fenari İsa Mosque, Bodrum Mosque, Kariye Mosque, Tekfur Palace, the city walls, Yedikule, Golden Gate, Rumeli Castle, and Topkapı Palace, Arcadius Column, Anemas Dungeons, Hippodrome and its surroundings, and Byzantine palaces on the shores of Marmara were cleaned and repaired. (https://www5.tbmm.gov.tr/tutanaklar/TUTANAK/TBMM/d10/c005/tbmm10005042ss0183.pdf) (last accessed: 12.12.2023)

141 The Hagia Sophia Museum, Hagia Eirene, Fethiye Mosque, İmrahı Mosque, Fenari İsa Mosque, Bodrum Mosque, Kariye Mosque, Tekfur Palace, the city walls, Yedikule, Golden Gate, Rumeli Castle, and Topkapı Palace, Arcadius Column, Anemas Dungeons, Hippodrome and its surroundings, and Byzantine palaces on the shores of Marmara were cleaned and repaired. (https://www5.tbmm.gov.tr/tutanaklar/TUTANAK/TBMM/d10/c005/tbmm10005042ss0183.pdf) (last accessed: 12.12.2023)
The 10th International Congress of Byzantine Studies was held at İstanbul University at the Faculty of Letters building (Figure 4.57). In his inauguration speech, the deputy minister of education, Celal Yardımcı, marked that the Turkish nation was the heir and guardian of a one-thousand-year-old Byzantine civilization and its antiquities, and along with Turkish monuments and heritage, embraced them all as the cultural heritage of humanity. The significance of İstanbul as the birthplace of global Byzantine and Turkish cultures was emphasized. Yardımcı concluded by adding that the transformation of Hagia Sophia, a center of prayer for the Turkish nation for five centuries, into a museum was proof of Turkey’s earnest dedication to preserving the cultural legacy of all civilizations (Kitapçı Bayrı, 2019, p.139).

Two receptions were organized for the congress: an opening reception at Taksim Municipality Hall and a closing reception at İstanbul University. Five trips were planned for the delegates. Bosphorus and Islands on September 18; İstanbul tour on September 20; between 22-27 September Ankara, Kayseri, Göreme tour and Bursa, İzmir, and Ephesus tours were made. Three exhibitions were opened within the scope of the congress: Byzantine artifacts and jewelry exhibition at the Archeology Museum, Byzantine manuscripts at Topkapı Palace, and a book exhibition at İstanbul University. As Kitapçı Bayrı (2019) pointed out also, “The program, excursions, and exhibitions give the impression that the organizing committee and the government put a substantial effort into organizing an international congress on Byzantine studies” (p.139).

During the 1950s, ideological and political leanings promoted the Byzantine and Ottoman pasts. Even though the Byzantine past presented difficulties for the new Turkish nation, the congress served as a catalyst for establishing classical departments, translations, visits, and studies by foreign and Turkish researchers, significantly influencing the development of Byzantine studies in Turkey. Therewithal, in the Democrat Party epoch, İstanbul regained its status against the capital, Ankara, as the symbol of ideological and cultural politics, which led to the redevelopment of the city and the preservation of historical monuments (Kitapçı Bayrı, 2019, p.142).

Shortly before the Congress, the September 6-7 Pogrom took place (Figure 4.58). According to the congress program, it had been announced that 220 official delegates would represent twenty-one countries. In fact, Greece would have the most significant representation with 55 academics, but Greek academics withdrew from the Congress in protest. The International Byzantine Congress was held for the first and last time in Turkey in 1955. Following the Pogrom, thousands of Turkish citizens of Greek descent were forced to emigrate.
Despite the pogrom, in the following weeks, the third international congress of the 1955s September, the 10\textsuperscript{th} International Transportation Congress, occurred as planned from September 26\textsuperscript{th} to October 1\textsuperscript{st}. Starting from the 1930s, international transportation congresses were organized to discuss various aspects of transportation systems, including land, sea, and air transportation, airports and air traffic, construction and maintenance of roads, project management, and financing. These congresses were aimed at sharing experiences, discussing best practices, and developing effective strategies for the planning and execution of transportation projects at the national and international levels.\textsuperscript{142}

Following WWII, Turkey’s transportation policies underwent a significant shift. Highways developed rapidly, while railway and maritime transportation were neglected. The US-imposed transportation policy under the Marshall Plan left railways idle, and Turkey adopted a road-centered transportation policy. As the number of motor vehicles increased, dependence on foreign oil sources increased. During the Democrat Party rule, the development of highways has been considered an important necessity in the modernization of Turkey. The General Directorate of Highways was established in 1950 to introduce mechanized highway construction and regional organizations. Between 1950 and 1960, Turkey established a modern transportation system that covered almost all regions except for some small settlements (Çetin et al., 2011, p.124).

The series released to commemorate the congress included three stamps: the first stamp depicted the emblem of the congress, the second pictured Şale Kiosk, and the last one showcased two bridges: one modern and a historic stone-made bridge\textsuperscript{143} (Figure 4.59).

![Figure 4.59: “The 10th International Transportation Congress” series, 26.09.1955
(Ağaoğulları & Papaçuoğlu, 2018, p.220)](image)

In the 1950s, İstanbul came to the fore on postage stamps commemorating the existing buildings and built environments. Both the historical layers of the city, especially the 500\textsuperscript{th} anniversary celebrations coinciding with this period, and the political preferences of the Democrat Party had a great impact on this prominence. Additionally, the 1950s were a period when many international congresses took place in Istanbul. While congresses were announced on architectural-themed postage stamps, historical layers were commemorated, and the modern vision of the country was highlighted. Architectural-themed postage stamps can be used to narrate a specific time period or a sequence of events. For instance, stamps with architectural themes were used to describe the conquest of İstanbul in chronological order. Similarly, “The 10th Meeting of the Governors of the International Bank of Reconstruction and Development and the International Monetary Fund” postage stamp series depicted the locations of the events in the sequence of the program. Such stamps feature time-biased medium specifics, as in Innis’ communication theory.

4.2.2.2. Constructing the Present

In 1953, Turkey celebrated the 500\textsuperscript{th} anniversary of İstanbul’s conquest and the 30\textsuperscript{th} anniversary of its founding as a republic. The country had been issuing postage stamp series commemorating its founding since 1933, with a new series released every five years until 1963. From then on, the series was released every ten years. Each series featured images of buildings that presented the period in which they were released -except 1958 series-which showcased the Republic’s development (Table 10).

\textsuperscript{143} The series was printed using offset printing at Ankara Güzel Sanatlar Matbaası printing house. The total circulation of this postage stamp series was 600,000 (Pulhan, 1978, p.149).
The postage stamps designed for the 10th-anniversary celebrations are packed with symbolic structures. The series was composed of seven stamps that featured two main themes. The first theme showcased an abstract design featuring a numeral “10” that emitted rays, while the second theme depicted Atatürk and economic life. Atatürk's profile was positioned on the right side of the stamp, with a leaf extending from his forehead to the neck. These leaves may appear to be bay leaves, but they were actually tobacco, which was the primary export product of the period. The Roman numeral ten was prominently displayed in the center of the postage stamp, shining like the sun, with plowed fields in front of it. The left side of the stamp depicted crops, fruit trees, and factory buildings. The denomination was written inside an industrial wheel on the left corner of the stamp (Figure 4.60). The stamps represented the
future objectives of the Republic through abstract depictions of industrial buildings and agricultural produce.\textsuperscript{144}

![Stamp Image](image)

Figure 4.60: A stamp from the “Commemorative Stamps for the 10\textsuperscript{th} Anniversary of the Republic” series, 29.10.1933 (Ağaoğulları & Papuçcuoğlu, 2018, p.169)

The 15\textsuperscript{th}-anniversary series of postage stamps, released in 1938, included two architectural-themed postage stamps, one featuring the Kayseri Sümherbank Factory and the other depicting the railroad bridge on the Samsun-Sivas line (Pulhan, 1978, p.103) (Figure 4.61). While the Kayseri Sümerbank Factory, built by the state in 1935, played a crucial role in starting the industrial movement in Turkey, the expansion of railway networks was a significant factor in the development of industry (Semiz & Toplu, 2019).

The 20\textsuperscript{th}-anniversary series of postage stamps, released in 1943, consisted of six stamps, three of which were architecture-themed. The stamps depicted a railroad bridge, the Ankara Castle, and the Faculty of Language and History-Geography (Figure 4.62). The faculty was established to conduct academic research and train modern teachers. The name of the faculty was given by Atatürk, who aimed to achieve his ideal of high civilization. The renowned German architect Bruno Taut designed and constructed the building in 1937–1938, and the building finally opened for teaching in November 1940.\textsuperscript{145}

The 25\textsuperscript{th}-anniversary series of postage stamps, released in 1948, featured the same image in 4 different colors. The theme of Ankara Castle appeared as a supporting background image on the commemorative postage stamps (Figure 4.63). On the castle's highest tower, the Turkish flag was waving, under the sun with the inscription “T.C. 25” in it. The castle symbolized Ankara, and the sun's rays symbolized the light that spread from the capital to the country. The castle also represented the multilayered history, the wars, and especially the victory.

\textsuperscript{144} The artist Münir Bey in Ankara was commissioned by the Republican People's Party to create the drawings for these stamps (Pulhan, 1978, p. 96). The stamps were nearly double the size of typical postage stamps, with a circulation of 300,000, and printed by Damga Matbaası printing house in İstanbul using typography technique (Ağaoğulları & Papuççuoglu, 2018, p.169).

\textsuperscript{145} \url{http://www.dtcf.ankara.edu.tr/kurumsal/tarihce-3/} (last accessed: 12.12.2023)
The Ankara Castle in the background indicated the location of the Victory Monument. Before the relocation of the monument, it was possible to perceive the visual connection between the monument and the castle. Just one year before this series, in 1947, a competition was held for the new plan for Ulus Square, and in the following years, the monument moved to the south, so the monument lost its visual connection with the castle. The 1948 postage stamp announced the relocation of the monument and served as a remembrance of the original location with its visual connection to the castle.\textsuperscript{146}

Two of the six postage stamps released in 1953 as part of the 30\textsuperscript{th}-anniversary series have architectural themes.\textsuperscript{147} Until the 30\textsuperscript{th}-anniversary series, no postage stamp was released featuring any architecture of Istanbul in the scope of the anniversary postage stamp series of

\textsuperscript{146} For further information, see Ergun Kocaili, B., “Endurance of Ephemera: The Ankara Castle Themed Postage Stamps as a Site of Memory” in 2021 European Architectural History Network (EAHN) Architecture and Endurance Thematic Conference on September 30\textsuperscript{th} to October 2\textsuperscript{nd}, 2021.

\textsuperscript{147} The 30\textsuperscript{th} Anniversary of the Republic postage stamp series was created by Franz Retzl, who also designed the “Tourist Propaganda of Ephesus” stamp series in 1953. Retzl’s name appears on the bottom right of the stamps, just like in the Ephesus series. The stamps were printed using the offset technique at the Staatsdruckerei printing house in Vienna. The series had a circulation of 600,000 stamps (Pulhan, 1978, p.140). The ten kuruş stamp features a harvester, the 15 kuruş stamp displays the Berdan Dam, the 20 kuruş stamp shows the starboard parade, the 30 kuruş stamp depicts a motorized train, the 35 kuruş stamp displays the Yeşilköy Airport Terminal Building, and the 55 kuruş stamp features Atatürk (Figure 4.60) (Pulhan, 1978, p.140).
the Republic (Table 10). Before this series, postage stamps mainly depicted Ankara or subjected buildings or structures from Anatolia. The fact that Ankara was the subject of postage stamps until the 1950s proves how strongly the foundation of the Republic was associated with the new capital (Figure 4.64).

One of the architectural-themed postage stamps in the series showcased the Berdan Dam in Tarsus. Tarsus holds symbolic importance as it was where electrical energy was first generated during the Ottoman period in September 1902 (Pişmanlık, 2012, p.14). The Berdan Dam was constructed in the early 1950s and was initially used for irrigation.

The postage stamp featuring the Yeşilköy Airport Terminal Building in İstanbul was the first of its kind to showcase an İstanbul building in the Anniversary of the Republic set. Turkey became a member of the International Civil Aviation Organization (ICAO) after signing the 1944 Chicago Civil Aviation Convention. As part of the International Civil Aviation Agreement, it was determined that Yeşilköy Airport should be internationalized (Karakoç, 2019). In 1947, the project for the airport was developed, and the American company Westinghouse-IG White began constructing the terminal building in 1949 (Figure 4.65). The terminal building was completed and opened on August 1, 1953, with a grand ceremony (Figure 4.66). Yeşilköy airport was an important symbol of Turkish civil aviation and played a significant role in opening the door of İstanbul and Turkey to the world. The airport on the 30th-anniversary stamp of the Republic symbolized the advancements made in realizing the

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vision of Atatürk: to elevate the country to the same level as other modern civilizations (Karakaş et al., 2011, p.95).


Figure 4.66: Cumhuriyet newspaper front page, 02.08.1953 (https://egazete.cumhuriyet.com.tr/oku/192/1953-08-02/0) (last accessed: 12.12.2023)
On November 1, 1954, the “Airmail Stamps” were released for domestic and international airmail use (Figure 4.67). The series consisted of six postage stamps, four depicting Yeşilköy Airport, and the other two depicting the Etimesgut Güvercinlik Airport in Ankara. These stamps also featured American DC-3 planes purchased by Turkish State Airlines after WWII.

The company that constructed Yeşilköy Airport, American Westinghouse-IG White, also built Esenboğa Airport in Ankara (Figures 4.68 & 4.69). Construction of the new airport began in 1951, but the terminal building was not completed until 1958. Etimesgut Airport was utilized and featured in the postage stamp series during that time. Etimesgut Airport holds symbolic significance as the first nationally produced plane, made at the Etimesgut Airplane Factory, took off on June 7, 1942 (Figures 4.70 & 4.71). The postage stamps were not only a way to announce airway developments but also to showcase the advancements in transportation and communication.

Figure 4.67: “Airmail Stamps” series, 01.11.1954 (Ağaoğulları & Papuçcuoğlu, 2018, p.216)


149 The postage stamp series was printed at the prestigious Instituto Poligrafica de la Stato Roma printing house in Rome using the photogravure technique. The circulation of the postage stamps in the series was extensive, with 10,000,000 being printed (Pulhan, 1978, p. 143).
The stamps issued to mark the 30th anniversary of the Republic in 1953 showcased major infrastructure projects such as dams and airports. These buildings were remarkable achievements in energy, source, and transportation. The Berdan Dam is located in the east of the country, while the Yeşilköy Airport is in the west. In this regard, the postage stamp series also depicted the extensive geography of breakthroughs.

The construction of Anıtkabir was the most significant architectural production of the 1950s, and the opening of Anıtkabir on November 10, 1953, was one of the most important events of the decade.
In 1939, a series of postage stamps was designed to commemorate the first anniversary of Atatürk's death. The series included eight stamps, seven of which featured Atatürk's portraits chronologically. Birth and death years were printed at the bottom of each portrait. The first stamp of the series depicted Atatürk's first residence in Ankara, the Direksiyon Binası [Directorate Building], located at Ankara Train Station (Figure 4.72).

The Directorate Building was assigned to Atatürk as the commander-in-chief headquarters and residence for a long time, starting from his arrival in Ankara on December 27, 1919. The building witnessed the most critical internal and external decisions between 1920 and 1922. The plans for the War of Independence were prepared here; the negotiations and signing ceremony of the agreement with the French on October 21, 1921, took place in this building; and the decision for the establishment of the Turkish Grand National Assembly on April 23, 1920, was made in this building. On November 20, 1938, Atatürk's body was transported by train from Istanbul to Ankara (Figures 4.73 & 4.74). The Directorate Building was chosen to be the subject of the first stamp because it was Atatürk's first residence in Ankara and also because it was the starting point of the funeral ceremony. The postage stamp was created to commemorate this momentous occasion by connecting memory and place. Anıtkabir, Atatürk's last residence in Ankara, was decided to be built on Rasattepe on January 17, 1939. The inclusion of his first residence in Ankara in the postage stamp series was also meant to reference his last residence, which was decided to be built during this same period.

Figures 4.73 & 4.74: Atatürk’s last arrival to Ankara and the Direksiyon Binası, 20.11.1938

(https://twitter.com/SunayAkin/status/568748990600257536)

In 1939, it was determined that Rasattepe would be the site for constructing Anıtkabir, and an international project competition was organized in the same year. The competition

150 Notably, Rasattepe was a necropolis dating back to the Phrygian period. In 1945, two Phrygian tumuli were excavated, and the artifacts found were transferred to the Museum of Anatolian Civilizations.
commenced in 1941 and concluded in 1942. The project of Emin Onat and Orhan Arda won the competition. The groundbreaking ceremony for Antıtkabir took place on October 9, 1944. Due to the economic decline caused by WWII from 1940 to 1950, resources were directed towards only critical projects, leading to limitations in the use of reinforced concrete and steel in construction. Only three notable structures were built with reinforced concrete in Turkey during this time: the Atatürk Cultural Center, the Turkish Grand National Assembly Building, and Antıtkabir (Toker et al., 2010).

The construction of Antıtkabir took longer and cost more than initially planned. The Democrat Party government visited the site six days after winning the 1950 elections to plan for cost reduction and project acceleration (Boran, 2011). Antıtkabir was completed in October 1953, 15 years after Atatürk’s pass. Antıtkabir is a symbolic representation of Atatürk's principles, the Republican Revolution, and the modernization of Turkey. The building complex represents a significant milestone in Turkey's architectural history. It is an exemplary counter-concept that emerged in response to foreign architectural influences during the 1940s and 1950s. Turkish architects and sculptors combined modern design elements with historical figures to create a masterpiece that embodies the rich cultural heritage of Anatolia (Toker et al., 2010).

Between 1939 and 1953, no postage stamps were issued to commemorate the passing of Atatürk on November 10. On the 15th anniversary of Atatürk’s death, a commemorative ceremony was convened on November 10, 1953, and his remains were transferred from the Ethnography Museum to the newly built Antıtkabir. A postage stamp series was issued to announce the inauguration of Antıtkabir (Figure 4.75). The postage stamps depicted a portrait of Atatürk on the left and Antıtkabir, his last residence in Ankara, on the right. The

Figure 4.75: “The Opening of the Mausoleum of Atatürk” series, 10.11.1953 (Ağaoğulları & Papuçcuoğlu, 2018, p.213)

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151 Emin Onat, a prominent architect, played a crucial role in the design and construction of Antıtkabir and contributed significantly to Istanbul’s urban development. He was a member of parliament between 1954 and 1957 as Istanbul's deputy of the Democrat Party.

152 Retzl’s name was written on the lower right side of the stamps. The postage stamps were printed by offset technique at the Staatsdruckerei printing house in Vienna, and the circulation of the series was 180,000 (Pulhan, 1978, p.140).
opening ceremony date of “10.XI.1953” was also included. The series was designed by Franz Retzl, who also created the “Tourist Propaganda of Ephesus” and “The 30th Anniversary of the Republic” stamp series in 1953.

Two postage stamps with architectural themes were issued on November 10, 1958 to mark the 20th anniversary of Atatürk's death (Figure 4.76).

The first stamp depicted the eternal flame in front of the Mausoleum, symbolizing continuity and infinity. The second stamp showcased the window behind the sarcophagus inside the Mausoleum as the background, with a bust of Atatürk, a sword, and an olive branch representing victory and peace in the foreground. Every postage stamp is a site of memory. When a very powerful site of memory like Anıtkabir is the subject of a postage stamp, the most idealized construction of this memory place turns into an image.

In 1953, postage stamps were created to announce the opening of Anıtkabir. Those stamps displayed a realistic image of the structure for those who would see Anıtkabir for the first time, which was achieved by using a photographic image. Five years later, in 1958, new stamps were issued that depicted Anıtkabir using two-dimensional graphical fragments. These fragments were sufficient enough to convey the whole of the structure.

There are other postage stamps that announce newly constructed buildings and structures in the 1950s. As an interesting example, the stamps of the UN Mediterranean Economic Training Center (FAO) congress held in 1951 were put into circulation in 1952, and one stamp of the series depicted the United Nations building, which was completed in 1952 (Pulhan, 1978, p.130) (Figure 4.77).

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153 The stamps were printed using the offset technique at the Klışecilik ve Matbaacılık T.A.Ş. printing house in Istanbul. The series had an excessive circulation amount of 10,000,000 (Pulhan, 1978, p.169).
The Istanbul Faculty of Science was completed and opened in 1952. It hosted the 8th International Congress of Theoretical and Applied Mechanics the same year. The building's architectural perspective drawing was featured on stamps (Figure 4.78). The congress and the newly constructed faculty building were announced together with the postage stamps on the first page of the newspaper (Figure 4.79).

Figure 4.78: “The 8th International Congress of Theoretical and Applied Mechanics” series, 20.08.1952 (Ağaoğulları & Papuçcuoğlu, 2018, p.208)

Figure 4.79: Akşam newspaper front page, 21.08.1952 (https://www.gastearsivi.com/gazete/aksam/1952-08-21/1) (last accessed: 12.12.2023)
The Inauguration of Sarıyar Dam postage stamp series, put in circulation in 1956, directly aimed to announce the opening of the structure (Figure 4.80). It was going to be one of the most significant accomplishments of the Democrat Party government that the construction was started in 1951 and completed in six years. Marshall Aid was received for the construction of the dam, and a consortium was formed with German companies for its construction. On the other hand, the inauguration of the dam was announced in the newspapers under the sobriquet “The Second Sakarya Victory” (Figure 4.81). Despite all efforts, only two units of the dam could be put into service in 1956, and the remaining two units were completed in 1966.

This last example is a great illustration of state-idealized architectural history. Although the dam, which was opened in the year the stamp was put into circulation, was not yet fully completed, it was depicted as completed on the postage stamp. The Democrat Party was making propaganda by referring to history and promising that they would experience a second victory in Sakarya. The postage stamp of the dam that depicted its completion was

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both an announcement of the newly constructed and a propagation of the planned version as a promise that it would be completed.

4.2.2.3. Planning the Future

The Democrat Party shaped its program around liberalism and democracy. They won the 1950, 1954, and 1957 elections and were in power for ten years. The neutrality policy successfully implemented during WWII had developed favorable foreign trade relations, and the Marshall Aid brought profound economic relief in this first period. After the 1950 elections, in which they came to power with an overwhelming majority, the level of economic prosperity in the country increased. In fact, the Democrat Party was able to deliver a brief “economic miracle” that offered ample grounds for optimism in the first few years of its rule, insomuch as that leading social scientists heralded Turkey as one of the most successful models of the universally defined process of modernization, better known as “modernization theory” (Bozdoğan, 2016, p.11). On the other hand, the modernization trend was accompanied by a seemingly contradictory renewal of nationalist and religious themes in the official discourse. The Democrat Party lifted many of the early republican restrictions on religious expressions (return to the recitation of the adhan in Arabic, for example) and the government appealed to conservative masses with a populist reclamation of the Islamic/Ottoman heritage of the nation (Bozdoğan, 2016, p.12).

Bozdoğan explains that; in the beginning (by the next decade the theory proved incapable of delivering its promises), modernization theory postulated a linear and universal path of development that all societies would inevitably follow, resembling Western societies along the way. As Bozdoğan summarized, “Its (modernization theory) leading proponents like Daniel Lerner, Cyril Black and Shmuel N. Eisenstadt, among others, argued that as societies became more “modern” by increased literacy, mobility, spirit of enterprise, use of communication technologies, urbanization, and other such indicators, their traditional traits and cultural practices like fatalism, religion and lack of curiosity about the world would give way to new patterns of thoughts and behaviors which were largely derived from the institutions and values of American society” (Bozdoğan, 2016, p.11).

With the economic programs prepared within the framework of the US and World Bank reports, a liberal economic understanding prevailed in all areas. The Democrat Party government applied liberal economic policies that supported the private sector in development instead of the statist economic policies of the previous period (Gürel, 2016, p.2). Besides the economic collaborations, Turkey joined NATO in 1952 after the decision to
send a brigade to the Korean War. On the other hand, in 1951, the Democrat Party government closed all the Halkevleri (People’s Homes) across Turkey and transferred their properties to the treasury. Additionally, the Köy Enstitüleri (Village Institutes), which began to be closed during the CHP period after 1945, were completely closed in 1954 (Van Zürcher, 2004, p.223).

The Democrat Party increased its power in the 1954 elections but the economy began to deteriorate. As of May 13, 1956, the words “Türkiye Cumhuriyeti Postaları” [Posts of the Republic of Turkey] were replaced by “Türkiye” [Turkey] on postage stamps. Denominations were written only as numbers, and value expressions such as kuruş or lira were not included on the postage stamps. This practice continued until 1959 (Ağaoğulları & Papuçcuoğlu, 2018, pp.222-238). Although the Democrat Party won again in the 1957 elections, political turmoil and economic bottleneck continued in the country. In 1958, foreign debts became unpayable. The economic recession brought with it price increases, unemployment, and bankruptcies. Pressure on the opposition increased. Newspapers were being closed, marches were being organized, and opposition leaders were being attacked. Rumors of a “revolution”, a military intervention, began to circulate (Van Zürcher, 2004, pp.229-239).

The Democrat Party had tried to spread its preferences and plans through postage stamps since the first election it won in 1950. When evaluated in this context, the May 14, 1950, commemorative stamp depicts the planning of Turkey's future with the principles of Atatürk (Figure 4.82).

![Figure 4.82: The General Elections of 14th May 1950 postage stamp; 30.08.1950](Ağaoğulları & Papuçcuoğlu, 2018, p.202)

In line with this primary goal, the Democrat Party prioritized rapid urbanization, and modernization in infrastructure areas, and they planned for Turkey to have an increasingly stronger economy with the support of foreign aid received. In other words, the Democrat Party’s modernization politics put architecture and urbanism at center stage. Indeed, Prime Minister Adnan Menderes was personally involved in urban and road network projects (Gürel, 2016, p.2). He worked with the architects and planners to build the ‘new’ country. Bozdoğan summarizes the period as “…marked by architecture and urbanism as a form of...
visible politics” (2016, p.9). In 1954, the Chamber of Architects was founded, and during the 10-year rule of the Democrat Party, many related international conferences were held in Turkey to accelerate these developments.

1955 stood out as a remarkable year that saw the release of the highest number of postage stamps with an architectural theme (Table 4). This increase in postage stamps related to architecture, urban planning, and transportation was directly linked to notable meetings focused on these fields.

The City Planning Congress, held on April 14, 1955, at the Faculty of Language and History-Geography in Ankara, was pivotal for the new government and its reconstruction policies. This congress was considered a significant milestone, so detailed preparations had been underway for several months leading up to it. Four reports were meticulously prepared to be discussed and decided upon at the congress, as stated in the preface of the booklet produced for the event (Figure 4.83).

Figure 4.83: Pages from the booklet of the City Planning Congress 1955, ref info: 19-111-21, State Archives (https://katalog.devletarsivleri.gov.tr/) (last accessed: 12.12.2023)

The Congress was heavily covered in the media. The chief editor of the Cumhuriyet newspaper, Nadir Nadi, composed an article concerning the rising land values in Ankara and the dismal conditions present in İstanbul. Nadi expressed that İstanbul’s recuperation was unfeasible within a brief period. He depicted the development of the country as a “collective case.” He scrutinized the misguided choices and actions that had been made thus far, proposing that this issue should be thoroughly examined (Figures 4.84 & 4.85).
A congress booklet was prepared for the congress, including preliminary reports. More than that, the corporate identity of the congress was carefully crafted, which included the congress poster, signage displayed within the conference hall, badges worn by participants, and commemorative postage stamps produced explicitly for the congress. The aim was to create a consistent and recognizable visual identity that would enhance the overall impact and effectiveness of the conference (Figures 4.86 & 4.87-4.92).

The postage stamps for this congress were created in a square shape, similar to the poster and badge. The stamps featured a city map with a north arrow in the center, designed to be viewed at a 45-degree angle, as indicated by the direction of the arrow. The only noticeable difference between the stamps and the other products was the text featured above and below the arrow. The stamps showcased the name and year of the congress at the top, while the poster and badge featured the name of the hosting ministry, “T.C. Nafia Vekaleti” [Ministry of Public Works]. At the bottom, the stamp displayed the name of the country and the denomination value, while the poster and badge presented the name and date of the congress. This series of postage stamps was unique among 20th-century Turkish postage stamps as it was created as part of the congress’s overall corporate identity strategy.
After the congress in 1955, the first significant move for the reconstruction of Istanbul came with the press conference held by Prime Minister Menderes on September 23, 1956. In the
press conference, he stated that “the country is being rebuilt all over” (Figure 4.93). As Murat Gül (2019) wrote, the reconstruction movement carried out by Menderes in Istanbul is generally seen as a political propaganda tool today. After the mid-1950s, at a time when economic progress had stalled, Menderes attempted to reconstruct a city like Istanbul, which was under the spotlight of all of Turkey, to cover up the unrest in society and demonstrate his political power over the masses.

Other major cities also underwent urban transformation and made infrastructure investments. The foreign and economic policies of the Democrat Party government represented a dramatic shift from a protectionist trading system to a more liberal one. The Democrat Party displayed its economic promises and goals and the planned new Izmir port on the 1956 Izmir Fair postage stamps. The Izmir International Fair became one of the portals through which the flow and exchange of imported goods, ideas, and technologies were negotiated (Gönlügür, 2016, p.88). The commemorative set of postage stamps issued on 20th August 1956 summarizes the economic, urban, and infrastructural development of the city (Figure 4.94). While the first postage stamp presented the fair area at Kültürpark, the second postage stamp heralded the new port at Alsancak, which would be opened in 1958 (Yurtoğlu, 2019, p. 529, 535). The set featured a propaganda slogan: “Kalkınan Türkiye” [Developing Turkey].
Following David Gentleman’s renowned quote from 1974, “…you can always tell when a nation is in decline because it begins to produce beautiful postage stamps,” in 1958, the Democrat Party government released the first set of the most beautiful postage stamp series of their time (Figure 4.95). The series was released as seven sets in a three-year period. The “Büyük Memleket Şehirleri” [Great Country Towns] series showcased the total of 67 cities of Turkey. No other series of Turkish postage stamps had that high of a number of pieces before then, and neither the previous nor subsequent decades issued such comprehensive urban-themed postage stamps as a series (Table 4).
As a twist of fate, the series’ last set was put in circulation on 4th July 1960, the same day as the United State of America’s Independence Day. Thirty-eight days before the series was completed, the decade of Democrat Party rule had been terminated with a military intervention on May 27, 1960.

All cities featured on the stamps were given equal denominations to symbolize unity and solidarity. The idea behind this set was similar to the “Overrun Countries Set” released by the US in 1943 to promote their alliance and support during WWII. The “Great Country Towns” series aimed to demonstrate the progress made in urban and infrastructural development and support the idea of unity for the future.

After World War II, like many other countries in that period, Turkey focused on democracy, human rights, and the welfare state. It shifted to a multi-party system and emphasized modernization. As a result, the economy expanded and cities were transformed to support industrialization. However, unplanned urbanization occurred due to internal migration, social, economic, and political power, and the government's support of apartment buildings and slums. Consequently, cities started losing their unique identities at a rapid pace.

This distorted urbanization was not displayed in the 67 stamp visual. On the contrary, landmarks or natural beauties that highlight city identities were depicted on postage stamps. Each city was depicted in spring/summer season. The sky and sea are calm, the trees and
vegetation are leafy. The postage stamps were each designed in a single color, but when put together; they formed a colorful series of stamps, which made them more attractive for the collectors.

Postage stamps generally include a geographic and natural element that determines the location of the city, such as mountain, bay, sea or riverside. For example, small seaside cities such as Çanakkale, Giresun, İzmit, Ordu, Rize, Trabzon, Zonguldak were depicted from a more distant point of view, highlighting the sea and other geographical features. There are also stamps where a single building was displayed as a focal point, such as İstanbul, Eskişehir, Bitlis, Kırşehir, and Malatya. For example, Mimar Sinan's Süleymaniye Mosque is the main subject on the İstanbul postage stamp, while also picturing the Golden Horn region. There are other postage stamps depicting a historic built region that reflects the identity of the city. For example, the castle area was depicted on the Mardin postage stamp.

While the identities of cities were indicated with historical buildings and urban texture, their modern infrastructure developments were also featured on postage stamps. For example, the Ankara postage stamp offered a perspective from the Youth Park to the Ankara Castle. The postage stamps of Aydın, Balıkesir, Çorum, Edirne, Muğla, and Tekirdağ depicted city squares and boulevards (some with automobiles). Even the Bingöl postage stamp has an idealized image. It showed decent houses on both sides of a well-built road, with electricity and telephone poles.

As individual items, postage stamps showcased the unique characteristics of modern cities, their historical significance, and the natural landscapes that they possess. When viewed as a set, these stamps comprehensively represented the country’s state-idealized urban scenery during that period. In this sense, the Great Country Towns series was a complete database of the country’s urban development and history.

During the same years that the Great Country Towns series was put into circulation, the Democrat Party government issued a series of nineteen postage stamps depicting their various infrastructural investments (Figure 4.96). The series included a port, dock, dam, silo, factories, refinery, bridge, urban transformation, motorways, railways, and airways. Two of the stamps featured Atatürk. The purpose behind issuing these two series of postage stamps was to showcase the government’s efforts toward development and gain public support during economic hardship. Despite all the plans for the future, the demonstration of the accomplishments and the promises, and the support expected from the public, the 10-year rule of the Democrat Party was coming to an end.
4.3. Change in Power on Postage Stamps

In February 1960, a series of postage stamps was issued to celebrate the 125th anniversary of the Turkish Military Academy (Figure 4.97). Although it was a commemorative series, one million copies of these stamps were printed. The stamps marked the return of the “Republic” title on postage stamps. For four years, starting from 1956, the postage stamps mostly bore only the title “Türkiye.” Considering that the postage stamps were issued under the control of the government, it is very significant both the year of the release of this series and the fact that the postage stamps started to bear the title of “Republic” again with this stamp. This series is an indication that the Democrat Party government was trying to reach a compromise with the military.
On the early morning of May 27, 1960, Colonel Alpaslan Türkeş announced on Turkish radio that the Turkish armed forces had taken over control of the country's administration “to prevent fratricide” and to “extricate the parties from the irreconcilable situation into which they had fallen” (Van Zürcher, 2004, p.241). After the intervention, the military announced that the "Milli Birlik Komitesi" [National Unity Committee] led by General Gürsel would be in charge. The following day, it was announced that Cemal Gürsel had been appointed head of state, prime minister and minister of defense, in theory giving him more absolute powers than even Atatürk had ever had (Van Zürcher, 2004, p.242).

On August 31, the Democrat Party was suspended, and on September 29, it was dissolved. (Van Zürcher, 2004, p.242) The former leaders of the Democrat Party had all been arrested in the aftermath of the military intervention (Van Zürcher, 2004, p.247). The hearings took place on Yassıada, a heavily guarded island in the Sea of Marmara, off İstanbul, which was far away from the capital city, Ankara.

The National Unity Committee made intense propaganda through various media in order to legitimize the military intervention. The committee also had an emblem that was repeatedly utilized in these different media. The emblem consists of a star and crescent which scatter light beams on a composition made up of a torch, scales, flag, bayonet, eagle, and anchor. A wreath of laurel and oak leaves with the phrase “Sovereignty belongs to the nation” surrounds the emblem (Figure 4.98). The economic crisis continued after the coup. In order to provide resources for the state treasury, families donated their gold wedding rings to the treasury, and the first commemorative coins of the Republic of Turkey, which featured the National Unity Committee emblem on one side, were minted during this period (Figure 4.99).

The Yassıada Lawsuit Hearings series, designed by artist Burhan Özak, consisted of three postage stamps (Figure 4.100). The series was printed at Güzel Sanatlar Matbaası in İstanbul with a circulation of 750,000 (Ağaoğulları & Papuçcuoğlu, 2018, p.242).
The 40 kuruş postage stamp depicted the first commemorative coin of the Turkish Republic which featured the emblem of National Unity Committee. The law for the printing of coins was adopted on 25 November 1960 and came into force on 30 November. A regulation for the design of commemorative coins was published on the last day of 1960 (Alkan, 2016,
p.129). So, the postage stamp propagated the image of the coin, nearly two months before it was decided to be printed.

The laurel leaf symbolizes victory, as per the myth of Apollo, where victorious commanders would wear it on their heads, along with the olive branch, representing peace. In this context, it signifies the army's victory, liberating the country. The crescent and star are symbols of loyalty to the nation, indicating that it is the army of the nation. The phrase “Sovereignty belongs to the nation” was inscribed behind the lectern of parliaments since the First Assembly opened in 1920. This phrase emphasizes that the parliament represents the nation, and nothing can be above the nation, be it the sultan, the emperor, the invading state, or anyone else. With the 1960 coup, the Turkish Armed Forces put an end to the parliament's legitimacy and took dominion in the name of the nation, the original owner.

The 105 kuruş postage stamp depicted the courtroom where the hearing would be held. The postage stamps were put in circulation on the first day of the trial so the depicted courtroom and the trial scenery were all imaginary. The scales of justice were placed on the left side of the lectern, and an olive branch was placed under the scales on the stamp, on which a crowded courtroom was drawn in all its details. It was implied that the court was conducted on behalf of the Turkish nation in the name of justice and peace. Showing the former executives as defendants indicated that an era has come to an end.

The last postage stamp of the series depicted a statue. In front of the crescent and star background, a woman statue was standing with a scale in one hand and a sword in the other. In mythology, the blindfolded Greek goddess Themis symbolizes the impartiality of justice. Ironically, the goddess was depicted with eyes open specifically on the postage stamp. It was an implicit message that the trial would be iniquitous. Contradictorily, under the stamp, it was written, “Justice is the Foundation of Property.”

The military government carried out a crushing propaganda. The phrase “Trial of the members of the overthrown government” was written under the first-day covers, which were put on sale by the PTT on the same day, along with the stamps (Figure 4.101). All three stamps in the series and the emblem of the Committee featured scales, the symbol of justice. The postage stamps put into circulation by the military government were a tool to present the court as normal and legitimate to the public.

In June 1960, just one month after the military intervention, PTT decided to publish a commemorative series for the “May 27 Revolution” and opened a stamp design competition. The military government's propaganda media referred to the coup as a “Revolution” to
legitimise it, which can also be seen on postage stamps. As a result of the competition, painter Erdoğan Değer came first, and it was decided that the other three winning designs would be used on a stamp each. Other designs belong to Selahaddin Taran, Remzi Türemen, and Vedat Sargın (Alkan, 2016, p.126).

Although the commemorative stamp series was scheduled to be released on August 30, it did not happen as planned (Alkan, 2016, p.126). The issue date was significant for the military government, as ten years prior, the Democrat Party had released commemorative stamps after winning the 1950 elections, specifically on August 30. For the Turkish nation, August 30 holds great importance as it marks the day when the country’s lands were reclaimed; besides, it has been celebrated as Victory Day since 1926. The Revolution of May 27th series was finally put into circulation on December 1, 1960 (Figure 4.102). This series was the last series of 1960. The stamp series was printed using the photogravure technique at the Harrison and Sons Limited printing house in London, with a circulation of 750,000.

![The Revolution of May 27 series](image)

Figure 4.102: “The Revolution of May 27” series, 01.12.1960
(Ağaoğulları & Pabuçuoğlu, 2018, p.243)

The series’ main theme was breaking the chains of captivity and Atatürk leading the way. In a sense, there was a message that the May 27 coup was based on Atatürk and Kemalism. Although a different artist designed each stamp, the stamps narrated the military intervention chronologically. On the first stamp, the carrying of Turan Emeksiz, who died in the events of April 28, 1960, one month before the military intervention, was depicted. Turan Emeksiz, who was shot dead during the protests against the Democrat Party government in Beyazıt Square, in front of İstanbul University, later called the “Özgürlük Şehidi” [Martyr of Freedom]. The Atatürk and Youth Statue in front of İstanbul University was depicted in the upper left corner of the postage stamp to indicate where the event occurred. On the right border of the stamp, it was written in capital letters, “Will it happen like this / Will the brother shoot his brother” [Olur mu böyle olur mu / Kardeş kardeşi vurur mu], which is an adaptation of the anthem known as Plevne or Osman Pasha for those days. The coup declaration stated that the intervention was carried out to “prevent fratricide.” So, the first
postage stamp of the series highlighted the conditions before and the reasons behind the intervention and marked the location of the event as a site of memory.

In the second postage stamp of the series, Atatürk and a hand holding a torch were depicted as guides, peacemakers, and unifiers between two groups standing apart, portrayed as the army on the left and the youth on the right. The army’s power was emphasized as it was shown higher than the youth on the right, and Atatürk’s face was turned towards the army. The arm of the guiding torch extends towards the youth from the army’s side. This stamp showcased the protests before the coup, highlighting the army’s strength and progress in line with Atatürk’s principles.

The third stamp of the series, which was the only vertical composition, depicted the day of the coup. Blood red was used on the stamp’s background, and an iron horse [demir kırat] was depicted rearing up and breaking its black captivity chains. This stamp had a dual meaning. “Demirkırat” was the popular name of the Democrat Party at that time because people who could not pronounce the word democrat caused the party to be referred to as Demirkırat. In December 1960, when the Revolution of May 27 postage stamps were put into circulation, the trials of the Democrat Party leaders were continuing. The stamp, printed with the approval of the military government, symbolized not only the day of the coup but also, interestingly, the freedom of the Democrat Party, the Demirkırat, as symbolized in the break of chains by the horse.

On the fourth and last postage stamp of the series, there were silhouettes of a wounded young man who had broken his chains and a soldier helping him. The background of the postage stamp was divided into two at the line of the silhouettes, and the direction they turned their backs was depicted as dark and the direction they turned their faces was depicted as a bright future. This stamp symbolized the Turkish nation’s coming together after the coup to heal their wounds and move forward towards a better future.

The release of this postage stamp series in December 1960 served as a historical marker for the end of the Democrat Party era.

The architectural-themed postage stamp series, which the military government released on January 9, 1961, as the first series of that year, further strengthened the message. The postage stamp series highlighted Ankara, depicting the Language, History and Geography Faculty building of Ankara University, which had been founded during the early Republican decades, and commemorating the pre-Islamic period of Anatolia by picturing the Hittite statue over the map of Turkey (Figure 4.103).
Figure 4.103: “The 25th Anniversary of Language, History and Geography Faculty” series, 09.01.1961 (Ağaoğulları & Pabuçcuoğlu, 2018, p.243)
CHAPTER 5

CONCLUSION

This dissertation has analyzed the architectural-themed postage stamps of 1950s Turkey, which were utilized by the state to construct, present, and distribute a state-idealized architectural memory. Accordingly, it focused on the forms of the postage stamps, the related contexts that put forward the medium’s power as a communication tool, and the contents that provided a “thought space,” in Aby Warburg’s terms.

Postage stamps are exclusive as visual sources because they provide a complete and chronological database. Additionally, as a mobile/traveling object, architectural-themed postage stamps are capable of narrating an image-based architectural history that transcends language’s limitations. These distinct characteristics of postage stamps make them ideal for visual analysis. A single postage stamp reveals a miniature narrative of city history, like the “Turkish Grand National Assembly” postage stamp of 1922 (Figure 3.58), or a series presents the country’s image at that specific time, like the “Great Country Towns” series of 1958-1960 (Figure 4.95). When architectural-themed postage stamps from a specific period are analyzed together and with their multi-contexts, they present a deep, layered, and comprehensive visual atlas of the architectural memory that is desired, produced, and intended to be remembered by the state from that period.

As state-produced tools, the imagery on postage stamps contributes to constructing national narratives, collective memory, and a nation’s self-image. On the other hand, postage stamps present an idealized imaginary that the state desired and documented. Postage stamps are a unique tool employed by the state to represent its historical, cultural, societal, and global position. Through the imagery and symbolism conveyed on these small pieces of paper, the state presents (or consciously misrepresents) its identity to the broader world. The state uses postage stamps as messengers; every stamp carries a message regardless of its content. By examining postage stamps as a medium that functions as the primary communication tool of the 20th century, the study has attempted to evaluate the architectural-themed messages disseminated by the state via postage stamps for communication and propaganda.
Studying postage stamps in depth offered an inimitable perspective in the realm of architectural history. As a space-biased medium, the postage stamp has unique object features that magnify its potency in communication. First of all, postage stamps are significantly reduced representations as miniatures. From the ancient times, miniatures served as agents of communication and propagation (Figure 2.2). A postage stamp can depict every detail of the original subject, or contrarily, the design can be under-detailed, distorted, idealized, or manipulated to fit into the small surface of the postage stamp and to convey the message better. Furthermore, postage stamps are perishable paper products; they are ephemera. From the beginning, ephemera have functioned as a substantial means of disseminating information, which makes them ideal means for propaganda. Additionally, research has shown that perceivers are more likely to remember content when they know it won’t be available later compared to when they believe they can access it at any time. Hence, the ephemeral nature of postage stamp positively impacts its memorability. So, these two features of the postage stamp, the miniaturality and ephemeral nature, not only distinguish the medium from other printed media, but also redound it with an additional function, which is being a collection item.

Postage stamp is designed to be temporary, but the collectors’ interest gives extreme endurance to this object. The study also examined postage stamp as a collection item which creates a parallel network to the postal system. This network not only included actors like designers, collectors, traders, and publishers, but also created its own institutions and publications such as philatelic clubs and journals. In this study, the network was investigated and utilized as a ground to explore the relationships between actors, institutions, publications, and the government. It is put forward in the study that, postage stamps have created their own unique spaces. In further studies, the development of the “spaces of postage stamps,” such as shops/streets/clubs/printing houses/institutions/museums, can be analyzed in terms of spatial features and architectural histories with a broader point of view.

During the post-World War II period, the graphic design field was flourished rapidly. This study put forward that the postage stamp was excessively valuable as an artwork, collection item, and an investment tool, especially back in 1950s’ Turkey. Although it is a state-controlled tool, the contributions and interpretations of other actors in the production and reception stages of postage stamps cannot be ignored. Upon close examination of postage stamps, interesting details were discovered that might have been overlooked by the authorities. It is a question for further research, of how these anti-government comments took part on officially approved media. Additionally, the dissertation also includes some unselected postage stamps of prominent artists. The comparison between selected and
unselected works with a focus on political, cultural, or social reasons presents a potential topic for future research that will help further evaluate the decision stages of the postage stamps.

Another unique feature of postage stamps as a medium is that, regardless of their content, each postage stamp is always an indexical sign of the origin country. So, as a medium of national remembrance, it is a site of memory. As a multi-contextual medium, postage stamps act as icons by recording or commemorating historical events, and they are also, in themselves, signs of history. The postal stamp functions as an index, indicating the items depicted on its surface as well as the package’s origin. It functions as a symbol of the postal service. Furthermore, the postage stamp is a means of commemoration. As a site of cultural memory, the postage stamps record the ‘national’ by celebrating, commemorating, and documenting monuments, places, events, and anniversaries. In this study, analyses were made by accepting that each postage stamp is a site of memory and that they create a thought space as a whole.

The postage stamps are issued in series, and according to their related contexts, they compose sets. One of the distinct features of this study is that it analyzed postage stamps solely, in series, and in sets to put forward the continuities and interruptions in the contents. Additionally, while a singular postage stamp is a site of memory, analyzing them in series and sets provided big pictures, multi-component sites of memories, and a “thought space” with its multi-connections. This study primarily concentrated on analyzing postage stamps with architectural themes. However, the series and sets were evaluated as a whole to better understand the context; the other stamps in the series and sets, which do not bear architectural images, were analyzed together for a holistic approach. Although the analysis focused on the 1950s, while the series and sets were examined, related previous postage stamp issues were also included to follow up the continuities. Accordingly, to construct the master “thought space,” the related visual documents were integrated in the analysis, such as news articles, sketches, photographs, maps, and visuals of other ephemera or collection items. The analysis revealed the paths that architectural memory followed through the postage stamps of 1950s Turkey.

In communication theories, postage stamps are considered as space-biased media, while architectural products and built environments are considered as time-biased media. One of the most important features of architectural-themed postage stamps is that they present a time-biased medium as content. To endure over time and exist in space, political organizations need a balance of time-biased and space-biased media. The use of architectural
themes on postage stamps symbolized resistance to time, considering one of the primary goals of governments is permanence. Architecture is one of the most tangible products of ideologies. Additionally, as state-produced media, postage stamps are reflections of governments’ ideologies. Architectural-themed postage stamps are a powerful tool for the state to achieve a balanced and effective communication.

One of the most popular themes on postage stamps is architectural productions and the built environment. Architectural images presented in postage stamps are powerful miniature media that engage the central issues of architectural history, such as periods, styles, and meanings, as well as the history of ideologies and social changes. As stamps are fully expressive and capable of representing the time of their production, they present complex questions of representation, conventions, medium, production, interpretation, and reception of and about the architectural productions and the built environment of a specific period.

During the research, it was observed that there were global periods, such as the World Wars, when the governments used postage stamps as the most effective propaganda tool. Especially in the 20th century, countries also used postage stamps effectively during their wars of independence. Postage stamps reveal historical alliances and conflicts between countries. While wars cause destruction, the built environment and architectural productions are symbols of a country’s survival and strength. The cities and buildings featured on postage stamps during and after the war prove the existence and endurance of states and countries. In further studies, the postage stamps can be analyzed as a special agent to demonstrate the course of the wars and their consequences in terms of the “destruction and construction” of built environments.

The focused interval for this study was determined by analyzing the quantity densities of architectural-themed postage stamps starting from the 1940s to the 1980s. The analysis put forward that the 1950s became prominent with the highest number of architectural-themed postage stamps released, which was the Democrat Party’s reign. So, the introductory analysis confirmed the “visible politics” of the government, which focused on modernization, with architecture and urbanism taking center stage to construct the “new” country.

Through analysis, it was verified that the 1950s were one of the most fertile periods in the history of the Turkish Republic exploring the interaction between politics, architecture, and media. Especially during the 1950s in Turkey, postage stamps were issued and distributed in high numbers and were perceived repetitively. These practices affected how architectural
productions or built environments were presented by the state and how they were perceived, recognized, and remembered by the society.

The study undertook a detailed analysis of postage stamps that commemorate architectural productions or built environments belonging to previous eras in remembering the past. According to the analysis, during the 1950s, postage stamps commemorating the landmarks and built environments of İstanbul were at the forefront. The historical layers of the city, especially the 500th-anniversary celebrations coinciding with this period, and the political preferences of the Democrat Party had a great impact on this prominence. Additionally, the 1950s was a period when many international congresses took place in İstanbul. While congresses were announced on architectural-themed postage stamps, historical layers were commemorated. The analysis revealed that the issuance of touristic propaganda postage stamps began in the 1950s. These stamps depicted historical environments, buildings, ruins, and natural beauties, and they were promoting the country's tourism at home and abroad. Following World War II, tourism developed globally alongside economic recovery and transportation advancements. The touristic postage stamps not only served as a medium for illustrating the Democrat Party government's investments and interest in the tourism sector, but also furnished preliminary insights into the touristic destinations that were promoted during the relevant period. Additionally, the set as a whole offers a touristic tour of 1950s Turkey. Tracing the route offered by the postage stamps, so by the state, presents a potential topic for future research that will help further evaluate the developing tourism in post-war years.

The study analyzed postage stamps issued during the Early Republican period until the end of the 1950s, which featured newly constructed buildings or structures. In the early Republican era, factories and bridges were announced as newly built structures, while in the 1950s, larger-scale structures such as dams and airports were announced on postage stamps. An interesting detail emerged from the analysis: the announcement of newly constructed structures or buildings was a crucial piece of political propaganda despite the fact that the construction was not yet finished. This proves, once again, that although postage stamps are official documents, they can be manipulated for political gain by governments.

The study delved into a comprehensive analysis of postage stamps that played a crucial role in propagating future-planned architectural products and built environments in the 1950s. Additionally, from another perspective, the study scrutinized the promises of the government through the lens of architectural-themed postage stamps as a means to secure their own future.
When evaluated over the ten years of power of the Democrat Party, “remembering the past” is intense in the first five-year period. The “planning the future” themed postage stamps correspond to the last five years of the Democrat Party. The “constructing the present” has a more complex periodic evaluation. The Democrat Party received praise for the structures that were started in previous periods and opened during their rule. The best example of this was the Antıkbabir. The Ottoman and Byzantine periods stand out in the commemorated buildings. The main reason for this was the renewed importance of İstanbul, which was once the capital of the Byzantine and Ottoman Empires. Accordingly, this study not only provided a distinct perspective on the 1950s architectural memory, which was represented and commemorated by the government in particular, but also traced its’ political moves concentrated in different periods.

Within the scope of this study, a comprehensive database was created on an online platform, SuAVE, by the author in order to make a comparative visual analysis as a whole. This database functions as an open source. The visuals are tagged with the categories: title, series, year, genre, period, location, interval, print house, printing process, and printed quantity. Each category gives statistical data, and comparing postage stamps under various categories is possible. While the catalogs or collections provided a linear narrative, the online platform ensured multiple paths, a non-linear narrative, which provided a “thought space.”

It is observed that, in previous studies, postage stamps were usually examined as solo or within series. One of the contributions of the study is providing a database for further studies, which can be used as a base for multiple analyses from different points of view. This dissertation focused on a specific interval of Turkey, 1950s, and architectural-themed postage stamps were evaluated in the context of the actions of the Democrat Party. The created database will allow for focused examination by zooming in on the postage stamps. In this way, detailed semiotic analysis can be conducted in future studies on how built environments and architectural productions are represented on postage stamps.

One of the most unique features of postage stamps as a postal tool is that they are postmarked in use. The database created within the scope of this thesis was compiled from unpostmarked stamps. Postmarked postage stamps document the city to which the postage stamp is sent. Other phrases on the posted item indicate the stops of the stamp during its journey, and the address indicates its destination. In further studies, it is possible to read the route of a postage stamp through the postmarks and other indicators.
The world of postage stamps is vast and multifaceted despite their small size. This dissertation has delved into various fields such as communication, media, ephemera, philately, memory, graphic design, and visual culture, demonstrating that postage stamps are more than just official state papers or collection items - they are cultural documents. As such, the study has been based on the argument that, as cultural documents, architectural-themed postage stamps are valuable primary sources for architectural history research. Postage stamps are like little windows, arousing curiosity and prompting further investigation, and providing opportunities for multidisciplinary research.
BIBLIOGRAPHY


APPENDICES

A. ARCHITECTURAL-THEMED STAMPS OF 1950S’ TURKEY
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Table 11. Architectural-themed postage stamps of 1950s’ Turkey

<table>
<thead>
<tr>
<th>#</th>
<th>Year</th>
<th>Series</th>
<th>Architectural-theme</th>
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<td>2½ lira Airmail Stamp</td>
<td>Rumeli Fortress and the Bosphorus</td>
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<td>1950</td>
<td>WAY 2nd Council Meeting</td>
<td>Istanbul City Silhouette</td>
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<tr>
<td>A.3</td>
<td>1950</td>
<td>WAY 2nd Council Meeting</td>
<td>Istanbul City Silhouette</td>
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<td>A.4</td>
<td>1950</td>
<td>The General Elections of 14th May 1950</td>
<td>Turkey Map</td>
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<td>İzmir International Fair</td>
<td>İzmir City Silhouette</td>
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<td>A.6</td>
<td>1950</td>
<td>The Census</td>
<td>Turkey Map</td>
</tr>
<tr>
<td>A.7</td>
<td>1950</td>
<td>The Census</td>
<td>Turkey Map</td>
</tr>
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<td>1950</td>
<td>ICAO Regional Congress</td>
<td>Galata Tower and the Bosphorus</td>
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<td>1950</td>
<td>ICAO Regional Congress</td>
<td>Aerial View of İstanbul</td>
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<td>The Third Congress of Turkish Cooperative System</td>
<td>Savings Bank building in İstanbul</td>
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<td>A.11</td>
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<td>The Third Congress of Turkish Cooperative System</td>
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<td>Overprinted Stamps for the Congress of Industry</td>
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<td>Overprinted Stamps for the Congress of Industry</td>
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<td>The 11th Interparliamentary Conference</td>
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<td>The 11th Interparliamentary Conference</td>
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<td>1952</td>
<td>UN Mediterranean Economic Instruction Center</td>
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<td>A.22</td>
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<td>Language, History and Geography Faculty building in Ankara</td>
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<td>İstanbul Archaeology Museum (interior)</td>
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<td>1952</td>
<td>“0.50 Kuruş” Surcharged Postage Stamp</td>
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<td>1952</td>
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<td>Mihatpaşa (İnönü) Stadium (interior)</td>
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<td>The 1st International Congress of Turkish Art</td>
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<td>1960</td>
<td>The Revolution of May 27th</td>
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B. CURRICULUM VITAE

PERSONAL INFORMATION

Ergun Kocaili, Buket

EDUCATION

<table>
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<tr>
<th>Degree</th>
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<td>Program of Architectural History</td>
<td>2024</td>
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<td>MSc</td>
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<tr>
<td>BFA</td>
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LANGUAGE SKILLS

English (fluent), Ottoman Turkish (beginner), Turkish (native)

CERTIFICATES

KOÇ University, the SARAT Project, “Safeguarding Archaeological Assets of Turkey,” May-July 2021.

AWARDS


ACADEMIC EXPERIENCE

Currently, I am a part-time lecturer at Atılım University (2018- ), and since 2010, the courses I taught are: “Introduction to Interior Architecture,” “Design Culture,” “History of Furniture,” “Technical Drawing 1 & 2,” “Detail Studio,” “Portfolio Design,” “Design Studios: 201,202,301,302,401 and Diploma Project.”

PROFESSIONAL EXPERIENCE

I co-founded three architectural design firms since 2001. I have overseen the design of hundreds of projects, from conceptualization to application, in various sectors such as residential, retail, commercial, and hospitality. Currently, I serve as the chief designer at KCL Project, which has completed significant projects in Turkey and abroad since 2010.
RESEARCH PROJECTS

TÜBİTAK 1001, Researcher, (with Assoc. Prof. Ela Alanyalı Aral), “Re-thinking Ankara Tumuli through the Lens of Nature-Culture-Human Interactions and integrating them to the City”, May 2023-continues.


EXHIBITIONS, CONFERENCES, PUBLICATIONS, and PRESENTATIONS


“Emotions Geography Ankara” workshop and exhibition, workshop coordinator (with Assoc. Prof. Ela Alanyalı Aral and Dr. Gizem Deniz Güneri, Ceren Özcan Tatar), 2022.


Mimarlık tarihi yazımı, genişletilmiş çerçeveler, konular, temalar ve yöntemler ile akademik bir alan olarak dönüşüm geçirmiştir. Bu dönüşüm, geleneksel mimarlık tarihçiliğinden farklı olarak disiplinler ve teorilerle verimli etkileşime yol açmış, bu da yeni bakış açıları ve kavramsal temeller sağlamıştır (Altan Ergut ve Turan Özkaya, 2006, s.2). Bu doğrultuda bu çalışma, posta pullarını mimarlık tarihi yazımında birincil kaynak olarak ele almaktadır.


Mimarlık ideolojilerin en somut temsil biçimlerinden biridir. Bu somutlaştırılmış ideolojinin posta pullarında yeniden temsil edilmesi ve dağıtılması, görüntülerin etkisini aşır derecede

Posta pulları eksiksiz ve kronolojik bir veri tabanı olduğu için görsel kaynak olarak ayrıcalıklıdır. Özellikle mimari temalı posta pulları, hem okuryazarlık hem de dil sınırlamalarını aşan, görsel kaynak olarak ayrıcalık göstermektedir. Özellikle mimari temalı pullar, hem okuryazarlık hem de dil sınırlamalarını aşan, görsel kaynak olarak ayrıcalıklarını göstermektedir.

Bu çalışma, 1950'li yıllarda Türkiye'deki mimari üretimlerin ve yapıları belgelediği posta pullarının belgelidir. Bu çalışma, 1950'li yıllarda Demokrat Parti döneminde basılan posta pullarının belgelediği devletin temsil ettiği ve andığı mimariyi değerlendirmek amacıyla, dönemin posta pullarının biçim ve içeriklerine, ortamın bir iletişim aracı olarakgnu ortaya koyan ilgili bağlamlara odaklanmaktadır.


Koleksiyoncular için posta pulu esas olarak bir anı nesnesidir. İçeriği ne olursa olsun, posta pulu aynı zamanda her zaman menşe ülkenin göstergesidir; dolayısıyla bir ulusal hatırlama aracı olarak kolektif hafızanın bir alanıdır. Dahası, bir posta pulu mimari temalı olduğunda genellikle hafıza mekânları olarak algılanan ve kabul edilen mimari üretimlerleri veya yapıları çevrelere tasvir eder. Yani bu durumda, bir hafıza alanı olarak posta pulu, hafıza mekânlarını sunar.

Posta pullarını diğer görsel kaynaklardan ayıran en önemli özelliklerden biri pulların tek başına, seri halinde veya takım halinde incelenebilmesidir. Her posta pulu bir hafıza
mekanıdır; seri ya da kümeler halinde kapsamlı bir hafıza alanı, diğer bir deyişle görsel temelli bir “düşünce alanı,” bir hafıza atlası sağlarlar.


Son olarak analiz döneminin 1950’li yıllarda çevrimiçi platform olan SuAVE kullanılarak mimari temalı posta pulları bir bütün olarak ve karşılaştırmalı olarak incelenmiştir. Kataloglar ve koleksiyonlar doğrusal bir anlatım sağlarken, çevrimiçi platform birden fazla yolu, doğrusal olmayan bir anlatımı, bir “düşünce alanını” sağlamıştır.


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155 SuAVE (Görsel Keşif Yoluyla Anket Analizi), görsel keşif analizi ve görüntülü koleksiyonları için çevrimiçi bir platformdur. Görsel, istatistiksel ve kartografik analizleri entegre eder ve kullanıcılara resimlere ve dağıtım modellerine açıklama eklemesine ve bunları paylaşmasına olanak tanır (https://suave.sdsc.edu/).


Görsel kültüre olan ilginin artmasına, tarih yazımında buna ilişkin metodolojilerin gelişmesine ve posta pullarında mimari üretimlere ve yazı çevreye ilişkin belirgin görsel verilerin varlığına rağmen, Türkiye'de mimarlık tarihinde posta pulları üzerine kapsamlı bir çalışma henüz yapılmamıştır. Dolayısıyla bu çalışmanın önceliği amaçlarından biri alandaki bilgi ve tartışmalara katkıda bulunmaktadır.


20. yüzyılın ilk yarısında dünya, sosyal, kültürel, ekonomik, teknolojik ve ideolojik alanların yanı sıra coğrafi sınırlar ve yönetim yapılarında da büyük dönüşümlere yol açan iki büyük savaşla sarsıldı. Önemli hasar ve can kayıplarına yol açan bu savaşlar, aynı zamanda çatışmalar sırasında ve sonrasında iletişim ve ulaşımda çığır açıcı gelişmeler e de yol açtı.


Innis’e göre istikrari, toplumu, geleneği ve dini destekleyen medya zaman odaklı olarak bilinirken, hızlı değişimleri, materializmi, laikliği ve imperatorluğu kolaylaştırır medya ise mekan odaklı olarak biliniyor. Kendisini yazdığı gibi: “Zamanı vurgulayan materyaller, ademi merkeziyetçiliği ve hiyerarşik kurum türlerini desteklerken, alani vurgulayan materyaller, merkezileşmeyi ve karakter olarak daha az hiyerarşik olan hükümet sistemlerini destekler.” Innis, büyük ölçekli siyasi örgütlerin zamana bağlı kalabilirleri ve mekanda var olabilmeleri için zaman odaklı ve mekan odaklı medyanın dengesine ihtiyaç duyduguna

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dikkat çekmiştir (Innis, 2022, s.7). Harold Innis'in iletişim teorisine göre posta pulu mekan yalnız bir araçtır. Minyatür, kaçıttan yapılmış ve hafif posta pulları, bilginin uzun mesafelere yayılması için çok uygundur.


Posta pulları tarihteki diğer minyatürlerle benzer özelliklere sahiptir. Birincisi, minyatürler önemli ölçüde azaltılmış temsillerdir, her zaman bir şeyin küçük tasvirleridir. Antik çağlar boyunca minyatürler de gibi posta pulları gibi iletişim sisteminin bir parçası olmuş, temsil ve “anlatma” nesneleri işlevi görmüştür. İkincisi, taşınabilirdir ve saklanabilir, takılabilir veya mükemmel bir mesaj aracı olarak gönderilebilecek şekilde tasarlanmışlardır. Bilgiyi veya mesajı kolayca ve hızlı bir şekilde yayarlar. Minyatürler, mesajı daha iyi iletme için eksik detaylandırılmış, çarpıtılmış, idealize edilmiş veya manipüle edilmiş olabilirler.

İletişim teknolojisinin tarihi kısmen minyatürleştirmeye tarihidir (Pietrobruno, 2017, s.1). Esasında, tüm iletişim araçları, dünyayı daha küçük ölçekte tasvir eden temsiller yaratır. Posta pulu, en fazla birkaç santimetre karelik küçük bir nesnedir. Genellikle küçük bir tablo veya fotoğraf gibi çerçeveleri dikdörtgen biçimindedir. Posta pulu üzerindeki grafik katmanının yanı sıra metinler de küçükür ve kısaltılmıştır. Minyatürleştirmeye sürecinin ve başarısının,
posta hizmetinin hızı ve verimliliğinin belirlenmesinde ve mesajın iletilmesinde hayati bir rol oynayan posta pullarının hızlı tanınamasını etkilediğini belirtmek önemlidir.

Geçicilik, posta pulunun asli işlevi açısından temel gereklere yol açan ve gücü onun geçiciliğiyle doğrudan ilgilidir. Araştırmaya göre, alıcılar, geçici olduğunu bildikleri medyalar daha fazla dikkat ettikleri için geçici olanın hatırlanma olasılığı artmaktadır (Campbell et al., 2021). Buna paralel olarak efemeranın mevcut tanımı da çoğul memóriabília (hatırlanmaya değer şeyler) ve trivia (önemsiz şeyler) sözcüklerinden etkilenerek şu şekilde açıklanmaktadır: “kısa bir süre için var olan, kullanılarak ya da beğenilen şeyler” ya da “başlangıçta kısa bir süre için faydalı ya da popüler olması beklenen koleksiyonluk materyaller” (Somer ve Keskin, 2012, s.442).

Innis ve McLuhan’ın teorilerini takip ederek, basılı efemera mekan yanlısı medyadır. Efemeranın aşırı üretimi ve dağıtımı, yalnızca sanat akımlarının, dinlerin veya ulusal propagandanın yayılmasına değil, aynı zamanda matbaa teknolojisinin ve buna bağlı ekonominin de hızla gelişmesine neden olmuştur. Son yıllarda yapılan çalışmalarda da örneğin memóriabília gibi efemeralardan birincil kaynak olarak yararlanmak analizler yapmak mümkündür.


Bu çalışmada, posta pulunun ne kadar ayrıcalıklı ve güçlü bir iletişim aracı olduğunu ortaya koymak amacıyla posta pulunun üretimi ve alınması, onun ilişkili tüm aktörler ve ağlar ele alınmıştır.

19. yüzyılda hem icatlarda hem de keşiflerde önemli ilerlemeler yaşanmıştır. Bu atılmalar 20. yüzyılda hızlı gelişcek teknolojik yeniliklerin temelini attı. 18. yüzyılda başlayarak sanayi devrimi, 19. yüzyılda da yükselişini sürdürerek kentleşmeye, üretkenliğin, kârın ve refahın artmasına yol açtı. Ulaşmındaki gelişmeler daha hızlı ticaret, iletişim ve seyahatle sonuçlandı,
ve insanların mekani ve mekansal bağları algılama biçimini değiştirdi. Yeni posta sistemleri, buharlı gemiler, demiryolu hatları ve telgraf mesafeleri kısalttı. Bu yenilikler, daha fazla insanın daha uzun mesafelerde seyahat etmesine, göç etmesine ve mesaj göndermesine olanak tanıdı (Segal, 2019, s.76).


Bu yüksek hızlı mobil küresel ağın bir parçası olarak posta pulları, farklı ortamlarda, kanallarda ve bağlamarda birçok farklı alıcı tarafından değerlandırılan bir düzende alındı. İkinci bölümün başında ifade edildiği gibi McLuhan, aracın kendisini ve bağlamlarını analiz etmenin, etkinleştirilen, geliştirilen, hızlandırılan veya açık olmayan değişikliklerin veya etkilerin anlaşımasına yol açacağını söylenen meşhur "araç mesajdır" termini ortaya


Posta pulunun alınması asıl amaçları, posta ücreti göstergesi veya devletin elçisi olarak, sınırlı değildir. İçeriksel ve bağlamsal alınmalardan, bir koleksiyon ya da sergi eseri olarak posta pulu, yeni rollere ve anlamaları sahip olur. Posta pullarının güçlü bir iletişim ve propaganda kitle iletişim aracı olarak fikir ve idealleri nasıl temsil ettikleri ve andıkları ortaya koymak için rolleri, başka bir deyişle çeşitli işlevleri ele alınmıştır.

Posta pulunun temel işlevi, posta ücretinin maliyetini ve menşei ülkenin adını belirtmektir. Bu işlevleri yerine getiren standart pul türüne sürekli posta pulu adı verilmektedir. Uzun bir süre kullanılabılır ve sürekli olarak yeniden yayınlanırlar. Öte yandan posta pulları temsil ve anma olmak üzere iki işleve daha hizmet etmektedir (Oltra, 2020, s.170). Bir posta pulu temsil işlevinde, yalnızca ülkenin adını belirten yerine, menşe ülkenin tanınabilir ve çağrıştırıcı bir görüntüsü sergiler; bu genellikle bir hükümdarın başı, arması veya coğrafı ve mimari özelliklerin posta pullarında yer alması ile elde edilir. Hatıra posta pulları genellikle daha büyük olup hem hatıra hem de temsil mesajları barındırabilir (Scott, 1995, s.6-7). Hatıra posta pulları genellikle bir olaya veya bir temanın yıldönümünü anlarlar (Oltra, 2009, s.341). Bu nedenle posta pulları aynı zamanda bir hafıza mekanı (Scott, 2002; Oltra, 2020), sosyal, kültürel ve tarihsel öneme sahip karakter ve olayların grafiksel olarak gösterildiği bir mekan (Oltra, 2009, s.341) olarak da değerlendirilmektedir.

Posta pullarının temsil ettiğleri şeylerden ve nasıl sunulduğundan kaynaklanan anlamalar ve anlam kombinasyonları vardır. Renk, tipografi, düzen gibi tasarım özellikleri ve gravürler, fotoğraflar veya grafikler gibi temsili çizimler posta pulları aracılığıyla mesajlar taşırlar. Bu mesajlar, göstergebilimsel yorumun daha derin düzeylerinde kültürel, tarihi, politik veya ekonomik anlamaları aktarır.

Posta pulu, içeriğinden bağımsız olarak minyatür bir temsilcidir ve temsil ettiği şey minyatürleştirilmiş içerik tir. Başka bir deyişle, posta pulu her şeyden önce ikonik bir işaretdir. Posta pulunun temel amacı bir ülkeyi ve posta ücretini tanımlamaktır; her iki
durumda da bir dizin görevi görür. Posta pulları üzerindeki portreler, anıtlar, binalar veya manzaralar gibi görseller ikon olarak sınıflandırılabilir ve harita veya diyalogram gibi görseller ise gösterge olarak işlev görlrüler.

Resmi ve tarihsel hafıza nesneleri olarak posta pullarının incelenmesi siyasal, sosyal ve kültürel araştırma alanları ve hafıza çalışmalarını ile ilişkilidir. Her posta pulu, değerlendirildiği bağlama veya bağlamlara bağlı olarak çok işlevlidir. Mimarlık tarihinin merçeğinden bakıldığında, posta pullarını “posta aracı” olan temel işlevine ek olarak üç işlevi daha altında incelemek önemlidir: mesajçi, koleksiyon öğesi ve hafıza mekanı.


Posta pulları, kriz zamanlarında hükümetlerin halkın desteğini toplaması ve mesaj iletmesi için güçlü bir araç olarak hizmet edemek önemli bir rol oynamıştır; bu durum özellikle savaş dönemlerinde, ekonomik zorluklarda, siyasi dönüşümlerde ve radikal kararlar alınışı diğer önemli anlarda belirgin olmuştur. Sonuç olarak, posta pullarının devletin mesajlarını iletmek için bir araç olarak kullanılması, zor zamanlarda kamuoyunun duyarılığı hâriekte geçirmenin ve ulusal birlik dıyugusunu teşvik etmenin son derece etkili bir yolu da. Başka bir deyişle, posta pulları, ülkelerini temsil eder ve aynı zamanda hükümetlerin sözcüsü olarak da görev alırlar.

Koleksiyon nesnesi olarak posta pullarının artan değeri, bu alanda çeşitli gelişmelere yol açtı. Ülkeler pul satışını yeni bir gelir kaynağı olarak görmüş, pul konularını çeşitlendirmişler; bunun paralel olarak bu alanda çalışan sanatçıların da artmasına neden olmuştur. Öncelikle pul basım teknikleri de gelişmiştir. Uluslararası pul sergileri ve yarışmalar pula olan ilgiyi ve merakı daha da artırarak, pulun popülaritesinin devam etmesine ve ülkeler için bir prestij kaynağı haline gelmesine katkıda bulunmuştur. Diğer filatelik ürünler de koleksiyon nesnesi olarak değer kazanmıştır.


Nora’nın hafıza alanı, coğrafi konumları, binaları, anıtları ve sanat eserlerinin yanı sıra tarihi kişileri, anma günlerini, felsefi ve bilimsel metinleri veya simbolik eylemleri de içerebilen ideolojik ve milliyetçi hafıza-teknik arayışlardır (Erl, 2011a, s.23). Hafıza alanları ulusal-devlet hizmet etmek için yaratılır veya yeniden işlenir; bu da çoğu hafıza alanının tarihin inşaına hizmet ettiği anlamına gelir.

Hafıza alanları, tüm hafıza nesneleri gibi, anıları sağlamaya ve geliştirmeye hizmet eder ve nesneleştirilmiş bir bellek deposu veya katalizör olarak işlev görür (Shore & Kauko, 2018, s.86-87). Bu tür yerlerle gitmek, hızla daha anlaşılabilir hâl alarak dönen çok sayıda duysusal temelli anya tetikleyebilir. Hafıza ve mekan arasındaki yakın ilişkide, geçmişten gelen

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unsurları, göruntüleri ve deneyimleri aktarma ve ortaya çıkarma amacıyla, anma alanları, anıtlar ve diğer fiziksel yerler kullanılır (Shore ve Kauko, 2018, s.105).

Nora, bir nesnenin veya olayın bir hafıza alanı olarak kabul edilebilmesi için karşılaması gereken kriterleri açıklamıştır: maddi, sembolik ve işlevsel (1989, s. 18-19). Bu üç kriter her zaman bir arada bulunur. Nora, maddi bir alan olan arşivin, eğer hayal gücü onu sembolik bir aura ile donatırsa, bir hafıza mekanı haline gelebileceğini ya da işlevsel bir alan olan bir sınıf kilavuzunun aynı zamanda bir ritüelin nesnesi olabileceğini öne克莱klendirmektedir (Nora, 1989, s.19).


Scott ayrıca, posta pulunun yalnızca bir simge veya görüntü olmadığını, belirli bir ulusal veya kültürel gerçekliği tasvir etmesine rağmen, ülkenin tekil bir varlık olarak gösterenlik olarak işlev gördüğü ileri sürer. Bu nedenle, bir posta pulu, ülkeyi bir bütün olarak ifade etmeye devam ettiği için, birden fazla semiyotik düzeyde resimsel veya ikonik unsurları bünüyesinde barındırırsa bile, indekssel bir işaret olarak kabul edilir (Scott, 1995, s.6). Özünde, içeriği ne olursa olsun, posta pulu her zaman menşe ülkenin gösterge niteliğindeki bir işaretidir, dolayısıyla ulusal bir anma aracı olarak bir hafıza mekanıdır.

Aby Warburg (1866-1929), 20. yüzyılın başlarının kültürel bellek teorilerinin temellerini atan en önemli bilim insanlarından. Almanya’nın Hamburg şehrinde, hafıza çalışmalarına ve hafıza tanrıcısına adananmış bir hafıza alanı olarak hayal edilen, tasarlanan ve inşa edilen Warburg Kültürel Çalışmalar Kütüphanesi'ni (Kulturwissenschaftliche Bibliothek Warburg-
KBW) kurmuştur. Kütüphane binasına Yunan hafıza tanrıçasının adı verilmiştir ve giriş kapısının üzerine onun Yunanca harflerle “ΜΝΗΜΟΣΥΝΗ” kazılmıştır.


Warburg'un vefatının ardından, sırı 1930’da açıldı ve çeşitli kültürel kökenlerden hem batılı inanç hem de bilimle dolu, yıldızları, takımyıldızları ve göksel görüntüleri yeniden üreten eklektik bir sanat eseri sergiliyor. İlkel toplulardan Dürer, Luther ve Kepler zamanına kadar Warburg’un vizyonu, insan ile gökyüzüne bakarken yaşanan tehdit edici olgular arasında bir düşünce alanı (Denkraum) yaratmayı amaçlamıştır (Fleckner, 2022, s.1).

Warburg’un üçüncü projesi ise ömür boyu süren posta pulu tutkusundan ortaya çıkmıştır. O sadece bir koleksiyoncu değildi, aynı zamanda posta pulları hakkında araştırmalar yaptı ve dersler verdi. Posta pulu, 20. yüzyılın başında sembolik gelenekleri ifade etmek için yeni bir kanalı ve Warburg’un araştırması, çeşitli kültürlerin psikolojik yapısına ve bu araç aracılığıyla onların kendi imajına olan ilgisine dayanıyordu (McEwan, 2023, s.18). Warburg’a göre posta pulu üzerindeki görüntü, bir ülkenin kültürünün aynısı; posta pulları, devlet başkanlarını veya sanatçıları, mucitleri veya bir ülkenin yaşamındaki unutulmaz olayları veya manzaraları ve binaları temsil ederek “bir devletin psikolojisini” ortaya koyuyordu (McEwan, 2023, s.18). Sanatı sembollere bakarak yorumlamaya çalışan Warburg, posta pullarını sanat tarihindeki en önemli nesne olarak ilan etti.

Warburg, posta pulları üzerine yaptığı araştırmaların, verdiği derslerin ve hazırladığı görsel panellerin yanı sıra bir uçak posta pulu da tasarladı. Bir araç olarak posta pulu, Warburg’un sembol yaratma amacına çok uygundu.

Warburg’a göre posta pulu üzerindeki görüntü, bir ülkenin kültürünün aynısı; posta pulları, devlet başkanlarını veya sanatçıları, mucitleri veya bir ülkenin yaşamındaki unutulmaz olayları veya manzaraları ve binaları temsil ederek “bir devletin psikolojisini” ortaya koyuyordu (McEwan, 2023, s.18). Sanatı sembollere bakarak yorumlamaya çalışan Warburg, posta pullarını sanat tarihindeki en önemli nesne olarak ilan etti.


IDEA VINCIT linolyum baskı, bir “fikir’in” yükselişinin mükemmel bir göstergesiydı; çünkü Warburg, bir fikrin önce geldiğine ve imajının onun sonucu olduğunu, sözün ve eylemin takipçilere olduğunu ve fikrin zafer kazandığına inanıyordu. Warburg’un insanlık tarihindeki kültürel sürekliliği araştırıldığini ve bunun milliyetçiliğin tersi olarak değerlendirilirilebileceğini akılda tutarak; Avrupa Birleşik Devletleri’nin yükselişi için milliyetçi duyarlılığın düşmesi gerektiğini inanıyordu ve ona göre hava sahası, Avrupa ülkelerinin barış içinde birleşmesi için mükemmel bir uluslararası alandı.

Dilötesi bir görsel kitle iletişim aracı olarak posta pulu, “kazanan fikri” yaymak için mükemmel bir araçtı. Yalnızca “görsel” ulusalarası bir dil değildir, aynı zamanda


Yeni hareketlilik paradigması, insanların, fikirlerin ve nesnelerin hareketini her seviyede incelemeye yönelik kapsamlı bir yaklaşımdır (Cresswell, 2006; Bissell ve Fuller, 2011; Conrads on, 2011). Bu kavram, sosyal yaşamı şekillendiren birbirine bağlı beş hareketliliği tanımlayan John Urry (2000, 2007) tarafından ortaya atılmıştır. Bunlar bedensel (insanların fiziksel hareketi), yaratıcı (görüntülerin medya aracılığıyla hareketi), iletişimsel (mesajların çeşitli iletişim biçimleri yoluyla hareketi), sanal (coğrafi ve sosyal mesafeleri aşan hareket) ve nesnelerin hareketliliğini içerir. Bu hareketlilikler teknolojiyle iç içe geçerek desteklenmekte ve çeşitli hareketsiz sistem ve platformlar tarafından mümkün kılınmaktadır (Andriotis ve Mavric, 2013, s.21).


19. yüzyıldan itibaren posta pullarını dünya çapında yaygın olarak kullanılmaya başlandı. 20. yüzyılda yaşama en yaygın iletişim sistemi olarak. Bu dönemde bilim, teknoloji, sanayileşme ve
şehirleşme alanlarındaki gelişmelerin en önemli katalizörleri ulaşım ve iletişimin yaygınlaşması ve hızlanması olmuştur. Öldükça hareketli bir nesne olan posta pulu, yaşam döngüsünün her aşamasında gerçekleşten de çağın ruhunu somutlaştırıyordu.


Kitap okumanın yaygınlaşması, özgürg düşününçenin doğuşuna, bilimsel çalışmaların gelişmesine, bilginin daha geniş kitlelere yayılmasına yardımcı oldu. Kitle iletişim çağının başlamasyla birlikte toplumun yapısı kalıcı olarak değişti. Dönemin temel iletişim sistem olan posta sisteminin bilgi ve fikirlerin dolaşımı için kullanılması, bilimsel araştırmaların gelişmesini ve daha sonra reformların uygulanmasını hızlandırmıştır.

1635 yılına gelindiğinde Britanya’da posta hizmetleri devlet tarafından yürütülmeye başlandı ve ilk posta bakanlığı kuruldu (Reid, 1984). Yaklaşık iki yüz yıl sonra posta pulunun icadı, posta servisinin gelişmesindeki en önemli kilometre taşlarından biriydi. 1840 yılında yapışkanlı posta pulunun kullanılmaya başlanması dünyayı çapında iletişimde devrim yarattı. 19. yüzyılda kadar posta dolaşının altyapısı dünyayı çapındaki ulaşım ağları ve kurumlaryla zaten geliştmişti. Posta pullarının kullanılmaya başlanmasyla birlikte posta ücretleri azaldı ve her sınıftan insan arasında posta iletişime olan ilgi katlanarak arttı.

Ulaşım hızlandırıcak uluslararası posta hizmetlerine olan talep de arttı. 9 Ekim 1874’te Bern’de Genel Posta Birliği’nin kurulmasına ilişkin anlaşmanın imzalanmasıyla, Osmanlı İmparatorluğu’nun da dahil olduğu, 4 katadan 21 devlet, tüm sözleşmeyi taraf ülkeler için tek bir posta bölgesi oluşturarak dünyayı çapındaki en eski uluslararası örgütüden birini oluşturdu.
oluşturdu. 1878 yılında yapılan ikinci kongrede birliğin adı Evrensel Posta Birliği (UPU) olarak değiştirildi. 1948'de Evrensel Posta Birliği (UPU), Birleşmiş Milletler'in uzman kuruluşa olarak kabul edildi. O zamandan bu yana, UPU sosyal ve ekonomik büyüme teşvik etme görevi ve misyonuyla uyumlu BM politikalarının ve faaliyetlerinin geliştirilmesine aktif olarak katkida bulunmaktadır.

Aby Warburg, Idea Vincit’te Birinci Dünya Savaşı’nın ardından birleşik bir Avrupa tasavvur etmiş, Marshall McLuhan, İkinci Dünya Savaşı’nın ardından insanlığın ileri iletişim teknolojileri altında birleşeceği küresel köyün tanımıştır. Her çağda barışın sağlanması ve korunması için uluslararası iletişime güvenildiği açıklıdır.


Osmanlı İmparatorluğu, 1863’ten 1920’ye kadar 57 yıl boyunca posta pulu bastı. 1913’e kadar basılan posta pullarında görsel yer almyordu. 1913 yılında resimli pullar basılmaya başlayınca mimari tema ön plana çıktı. Osmanlı posta pullarının son serisi 1920 yılında basılmıştır ve meşhur şehr manzaraları sunmaktadır.

Osmanlı İmparatorluğu’nun yıkılmasının ardından posta sisteminde yeni bir dönem başlamıştır. Kurtuluş Savaşı sırasında posta sistemi hayatta bir rol oynamış ve Cumhuriyet kurulduğunda posta puları ilerlemenin aynası olmuştur.


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Kurtuluş Savaşı’nın kazanılmasıyla saltanat kaldırıldı ve Lozan Barış Antlaşması imzalandı. 29 Ekim 1923’te Cumhuriyet ilan edildi ve iletişim alanında yeni bir dönem başladi.


PTT, Cumhuriyetin ilk yıllarından 1933 yılına kadar İçişleri Bakanlığına bağlı bir genel müdürlük olarak faaliyet göstermiştir. Kurum, 1933 yılında Katma Bütçeli İdare’ye dönüştürülecek Bayındırlık Bakanlığı’na bağlanmıştır. Nafia İşleri Mecmuası (Bayındırlık İşleri Dergisi), PTT’nin bütçe, gelir ve diğer istatistik bilgilerini belgelemenin yanı sıra,
posta hizmetindeki gelişmeler ve kurumsallaşma gibi diğer gelişmeleri anlatıyor; yeni posta pullarını, yeni büroların açılışını veya yeni posta merkezlerinin inşasını teknik çizimleri ve fotoğrafları ile duyuruyordu.


Innis’in teorisine göre yapıtı çevre zamanı başlı bir medyadır; öte yandan devlet kontrolündeki posta pulları mekana dayalı medyadır. Zamana dayanmak ve mekanda var olabilmek için büyük ölçekli siyasi örgütlerin zamanı tanımlanmaz ve mekanı yanlı medyayla dengelenmesi gerekir (Innis, 2022, s.7). Dolayısıyla mimari temalı posta pulları, mimari bir hafıza yaratmak ve yaymak için güçlü araçlardır; Innis’in baskı açısı göre posta pulları da bir araç olarak medeniyetlerin kültürüne ve gelişimin şekillenmesine katkıda bulunurlar.

Bu düşünceye göre mimari temalı posta pulları, mimarlık tarihi yazımında imge metinler olarak okunabilecek “kalın” görsellerdir. Bir araç olarak bu pullar çoğunlukla devlet tarafından yorumlanmıştır, yaratılmış ve dağıtılmıştır, dolayısıyla devletin ideализ ettiği bir mimari hafızayı sunmuş ve kaydetmiştir. Bu çalışmada, 1950’ler Türkiye’innin mimari temalı posta pullarının, hafıza nesneleri, anı taşıyıcıları, anı mekanları ve dönemin devlet idealize edilmiş mimari belleğinin parçaları olarak geçmişi hatırlamak, bugünü inşa etmek ve geleceği planlamak için nasıl kullanıldığı analiz edilmiştir.


Posta pulları, devlet kontrolü altında tasarlanan ve dağıtılan resmi kağıtlar olmasına rağmen, özellikle 1950-1960 döneminde posta pulu tasarımlarını, dernek kuran ve dergi çıkaran pul tüccarları ve koleksiyoncuların yanı sıra sanatçılar da büyük ölçüde etkilemiştir. 1950'li yıllarda bu aktörler ve kurumlar posta pullarının tasarımını, üretimini, alımını ve çeşitli işlevler için kullanımını destekleyen güçlü bir ağ oluşturmuşlardır.


Demokrat Parti, 10 yıllık iktidarı boyunca Cumhuriyet öncesi dönemlerle bağ kurmaya çalışmış; diğer yandan, “yeni” ülkeyi inşa etmek için mimarlık ve şehirciliği merkeze alarak modernleşmeye odaklanmıştır. Bu amaçlar doğrultusunda ülkenin devletin idealize ettiği geçmiş, bugün ve gelecek imajını temsil etmek ve anmak için mimari temalı posta pullarından yararlanmıştır. Bu çalışmada mimari temalı bu posta pulları çoklu bağlamlarıyla birlikte incelenerek o dönemde devletin arzuladığı, ürettiği ve hatırlamayı amaçladığı mimari hafıza ortaya konmuştur.

bir bütün olarak 1950’lerin Türkiye’sında turistik bir tur sunuyor. Posta pullarının, dolayısıyla devletin sunduğu rotanın izini sürmek, savaş sonrası yıllarda gelişen turizmin daha iyi değerlendirilmesine yardımcı olacak gelecekteki araştırmalar için potansiyel bir araştırma konusudur.


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