

# **CULTURE \* CARRIERS STAMP \* OUT \* ART**

*Stamps, Original Signed Artworks and Other  
Related Material Produced in Support of the  
Postal Workers Union during the  
1971 Postal Strike*

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**Allen Jones  
Eduardo Paolozzi  
Ralph Steadman  
Derek Boshier  
Joe Tilson  
David Hockney  
Ivor Abrahams, et al.**

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**London: Edizioni O, 1971**

*Sims Reed Ltd.  
August 2021*



**A fascinating collection of the published stamps and additional original and archival material for the 'CULTURE\*CARRIERS STAMP\*OUT\*ART' project and action issued in support of P. W. U. (Postal Worker's Union) during their strike in 1971.**

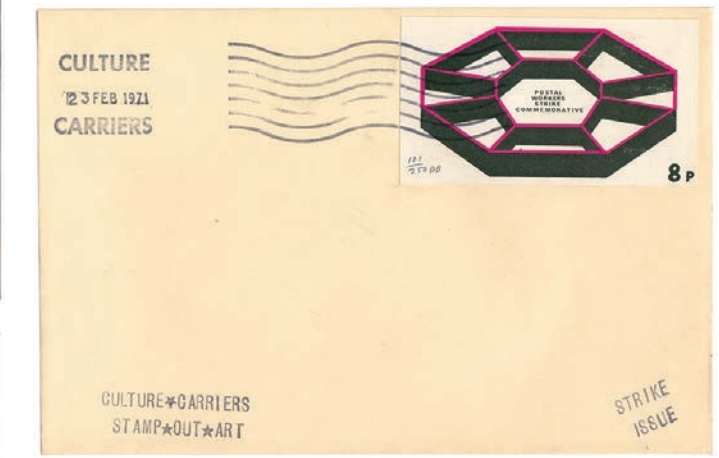
£12,500

*Various sizes. Various formats. Cream first day cover envelopes (and an air mail envelope) with stamps, franked and with additional stamping in black (see below) together with many of the original works and maquettes for the same (see also below). Loose as issued.*

Much of this material is for stamps - or anti-stamps - that were published and issued and are familiar, however several of the items were not issued and the present material represents a valuable record of the wide scope of the original project. The material by Derek Boshier, for example, indicates that it had been planned to issue stamps with a variety of values (his designs for stamps valued '3p', '4p', '6p', '8p' which was issued, and '10p' are all here) while the Ivor Abrahams material suggests in its meticulous production that time constraints curtailed his contribution; we can trace no record of the work by Australian artist Philippe Mora (he signs himself simply 'Mora') while the 'J G' of the 'O NP' stamp remains untraced.

During the 1971 postal strike, emergency measures were brought in to allow the licensing by the G. P. O. of those wishing to operate a temporary postal service. Several artists and poets, organised by Anthony Haden-Guest, started 'Culture Carriers' an ad hoc postal service cum art project, which intended to raise money for the strikers through the sale of artistic work with a postal theme, namely stamps. The publisher 'Edizioni O' agreed enthusiastically to act as a conduit for the ideas of the artists and the Mayfair Gallery agreed to market the works. The strike actually lasted three weeks, but the related art seems to have caused a longer lasting stir, eventually moving to Milan and Paris as an exhibition. The sales of the stamps were greatly enhanced by the artists' signatures and initials on the stamps themselves and several thousand pounds were raised for the union.

The stamps produced are generally characteristic, the two Allen Jones designs are strikingly familiar as are those by Paolozzi, Tilson and Steadman, but the presence of the original artwork for many of the stamps marks this as an important document and resource relating to the near-forgotten consequence of a remote political scenario, a snapshot of a very different time. One of Allen Jones' stamps ('Stamp Out Art') had widespread artistic and political consequences and inspired the exhibitions in Milan and Paris, giving them their title, as well as a number of militant Italian artists to issue their own political postcards along similar lines.





The present collection includes the following:

CULTURE

23 FEB 1971

CARRIERS

ALLEN JONES

- Cream first day cover envelope (152 x 228 mm) with Jones' unpriced shoes stamp with the text 'STAMP' at upper right, initialled 'AJ' in black ink at lower left, the envelope stamped and franked 'CULTURE / 23 FEB 1971 / CARRIERS' and 'CULTURE\*CARRIERS / STAMP\*OUT\*ART' and 'STRIKE ISSUE'.

- Cream first day cover envelope (152 x 228 mm) with Jones' unpriced 'MAIL / ORDER' stamp printed in magenta and black at upper right, initialled 'AJ' in blue ink at lower left, the envelope stamped and franked 'CULTURE / 23 FEB 1971 / CARRIERS' and 'CULTURE\*CARRIERS / STAMP\*OUT\*ART' and 'STRIKE ISSUE'.

- Original collage by Jones (306 x 246 mm) mounted under passepartout with additional collage by Jones, the whole forming the original work for Jones' 'MAIL / ORDER' stamp, the collage formed from the March 1967 issue of 'Studio, International Journal of Modern Art' with applied sections from US lingerie catalogues and suppliers of fetish material with applied label with title 'LUXURIOUS, SHOCKINGLY NEW, / LINGERIE', further label with 'SECRET' in magenta, the images showing thigh high boots, leather trousers, pants with mesh panels, '#604 EXPOSE', boots with 'almost 5" heels' and so on, all printed in magenta and black as per Jones stamp, the passepartout with applied sections with black frame and 'MAIL' above and 'ORDER' below the central image, also with extensive annotation in pencil and crayon as to printing and size.

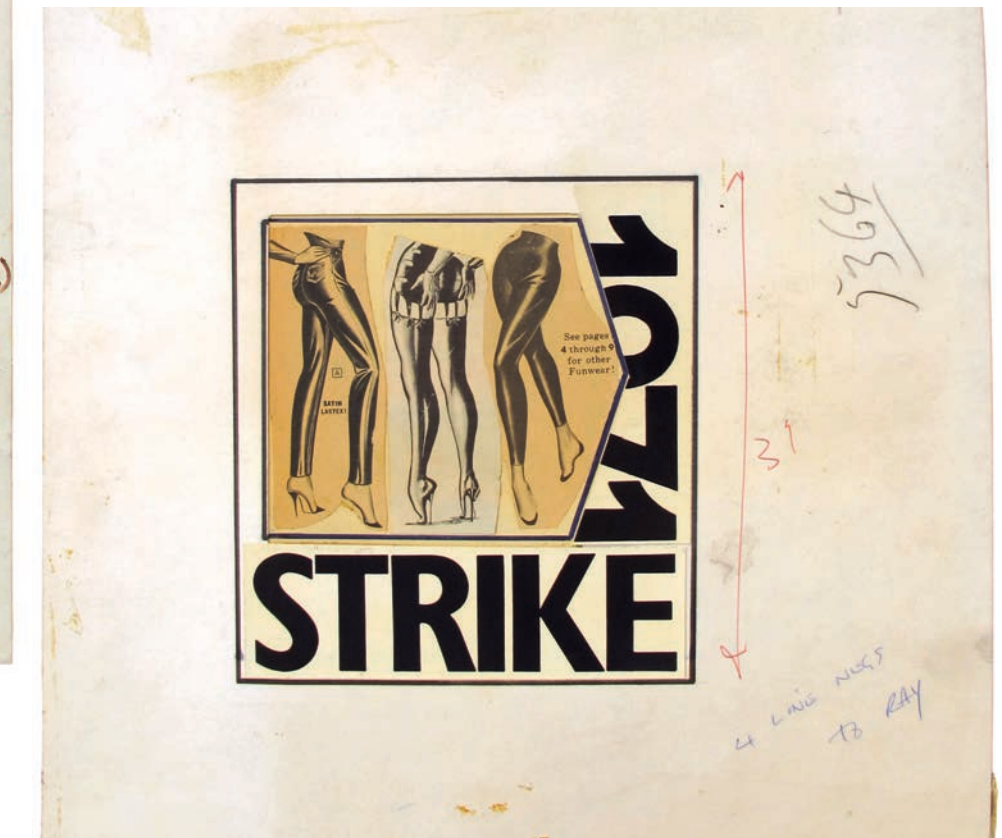
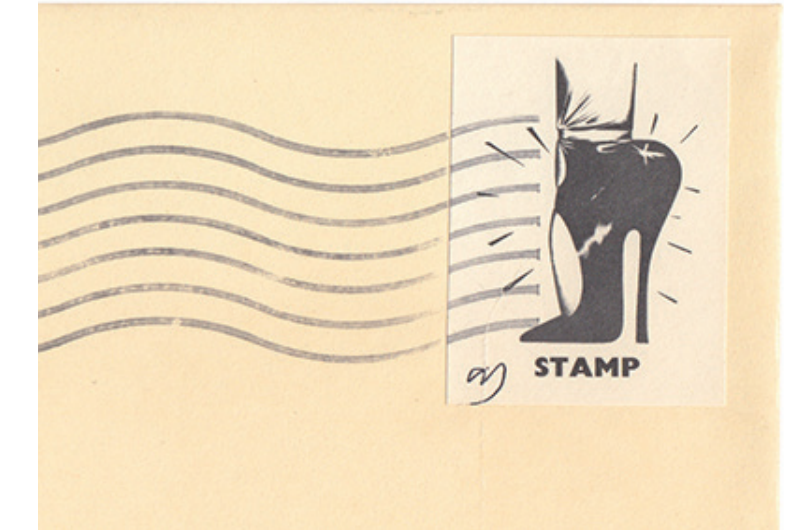
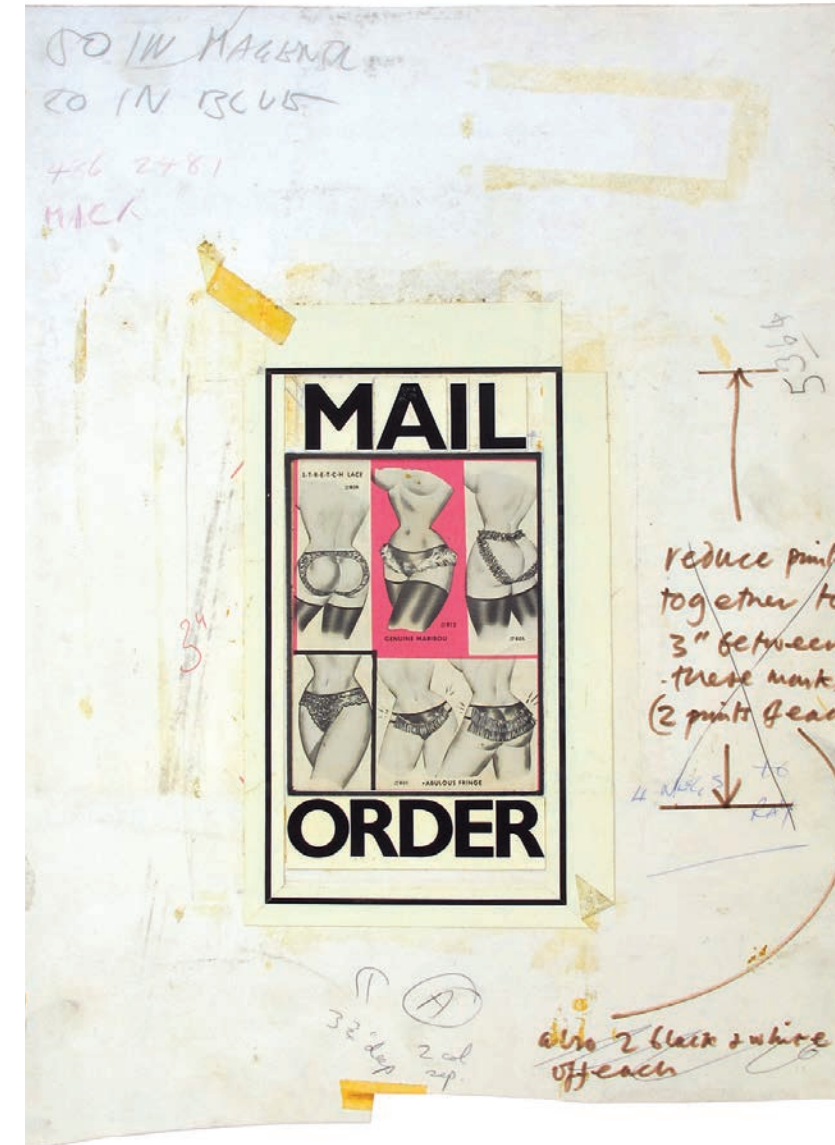
- Original collage by Jones (310 x 244 mm) mounted under passepartout with additional collage by Jones, the whole likely for an unused stamp (?), the collage formed from a Richard Hamilton catalogue, the cover for the April 1967 issue of 'Studio, International Journal of Modern Art' with applied sections from an envelope mailed to Jones in Los Angeles, various mail order catalogues for trousers of 'SATIN / LASTEX' and as for the previous collage, the passepartout with applied sections with black frame and 'STRIKE' beneath with '1971' with excision at right, also with extensive annotation in pencil and red and blue inks as to printing and size.

CULTURE\*CARRIERS

STAMP\*OUT\*ART



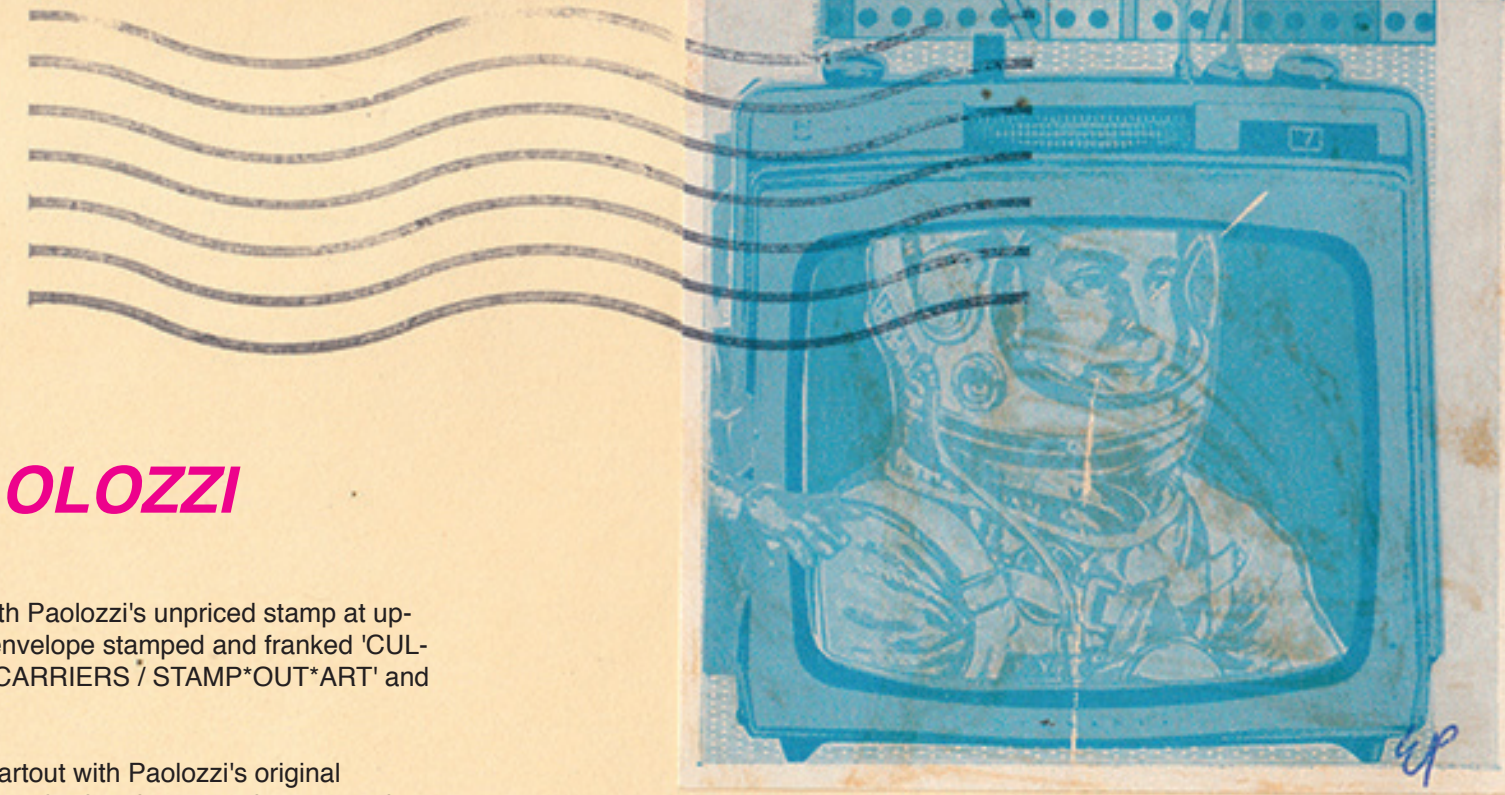
STRIKE  
ISSUE





CULTURE  
23 FEB 1971  
CARRIERS

**EDUARDO PAOLOZZI**



- Cream first day cover envelope (152 x 228 mm) with Paolozzi's unpriced stamp at upper right, initialled 'EP' in blue ink at lower right, the envelope stamped and franked 'CULTURE / 23 FEB 1971 / CARRIERS' and 'CULTURE\*CARRIERS / STAMP\*OUT\*ART' and 'STRIKE ISSUE'.

- Sheet of cream card (262 x 206 mm) under passepartout with Paolozzi's original collage for his stamp, various applied excised sections of colour images - the eventual stamp was produced in monochrome in blue - from various sources showing a smiling astronaut within a television set, the sheet with various annotations as to size and reproduction (e.g. '4 NEGS TO RAY / 100 #').

CULTURE \* CARRIERS  
STAMP \* OUT \* ART

STRIKE  
ISSUE



4x4 2Em space

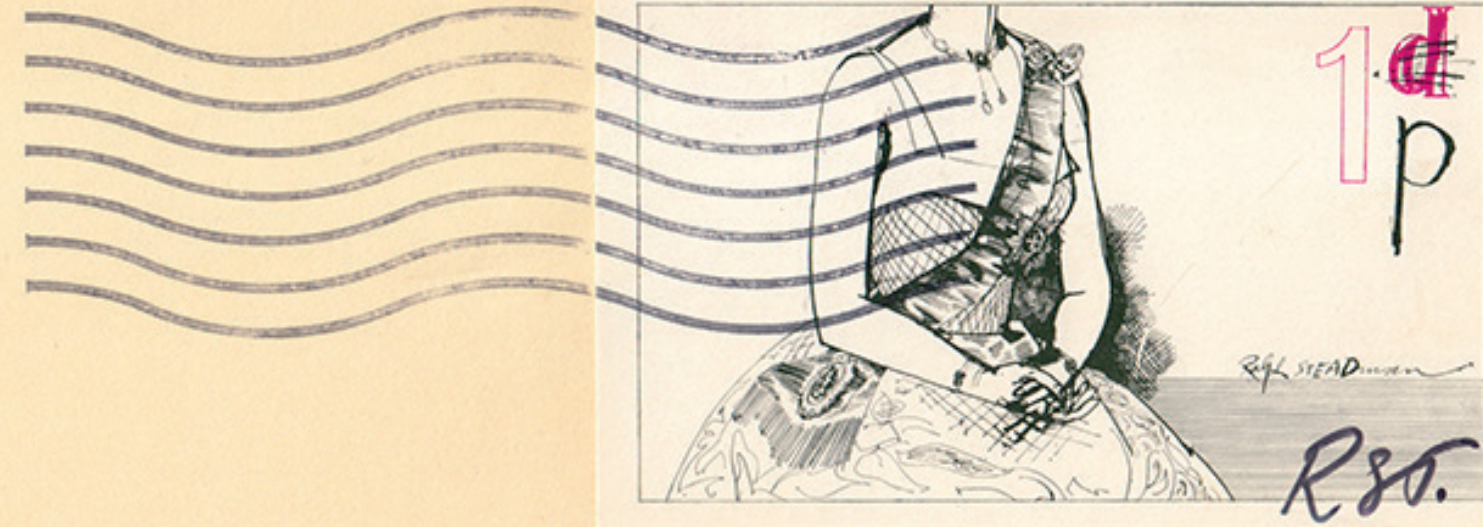
4 NEGS TO RAY  
100 #



CULTURE

23 FEB 1971

CARRIERS



## RALPH STEADMAN

- Cream first day cover envelope (152 x 228 mm) with Steadman's '1p' stamp at upper right, initialled 'R ST.' in black ink at lower right, the envelope stamped and franked 'CULTURE / 23 FEB 1971 / CARRIERS' and 'CULTURE\*CARRIERS / STAMP\*OUT\*ART' and 'STRIKE ISSUE'.

- Large sheet of cream paper (380 x 544 mm) ruled in black ink and with Steadman's original drawing also in black and red inks for his '1p' stamp, signed also in black ink within the image at middle right, the image showing a seated Royal female figure with clasped hands bearing a sash with regalia with the insignia of the Order of the Garter, her head and lower legs excised by the frame the '1d' in red with the 'd' crossed out in black ink and replaced with 'p' beneath, the image also with corrections in white.

CULTURE \* CARRIERS  
STAMP \* OUT \* ART

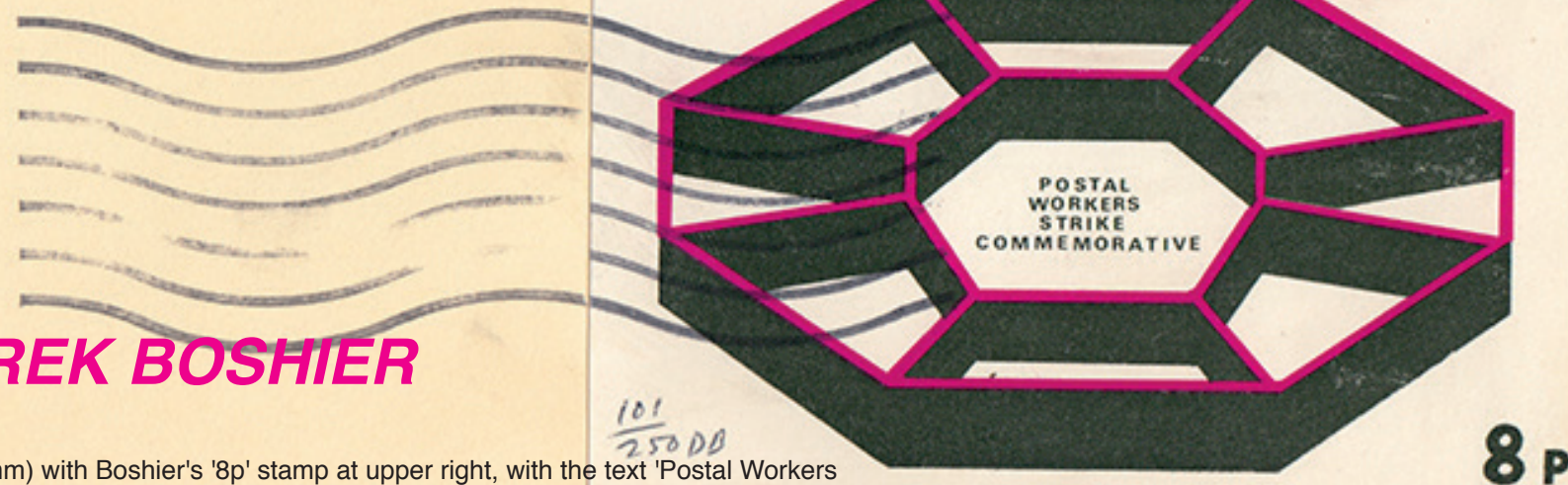
STRIKE  
ISSUE





CULTURE  
23 FEB 1971  
CARRIERS

**DEREK BOSHIER**



- Cream first day cover envelope (152 x 228 mm) with Boshier's '8p' stamp at upper right, with the text 'Postal Workers [sic] Strike Commemorative', initialed 'D B' and numbered from the edition of 250, the envelope stamped and franked 'CULTURE / 23 FEB 1971 / CARRIERS' and 'CULTURE\*CARRIERS / STAMP\*OUT\*ART' and 'STRIKE ISSUE'.

- Sheet of cream green-squared paper (170 x 280 mm) mounted under passepartout with Boshier's original drawing in red and black ink for his '8p' stamp, signed and dated by Boshier at lower right in pencil and inscribed 'stamp - 8'; the verso of the mount is inscribed 'S5 - 8P' in blue ink.

- Sheet of white blue-squared paper (184 x 306 mm) mounted under passepartout with Boshier's original drawing in red and black ink for his '10p' stamp, signed and dated by Boshier at lower right in pencil and inscribed 'rough [?]' for stamp - 10'; the verso of the mount is inscribed 'S1 - 10P' in blue ink.

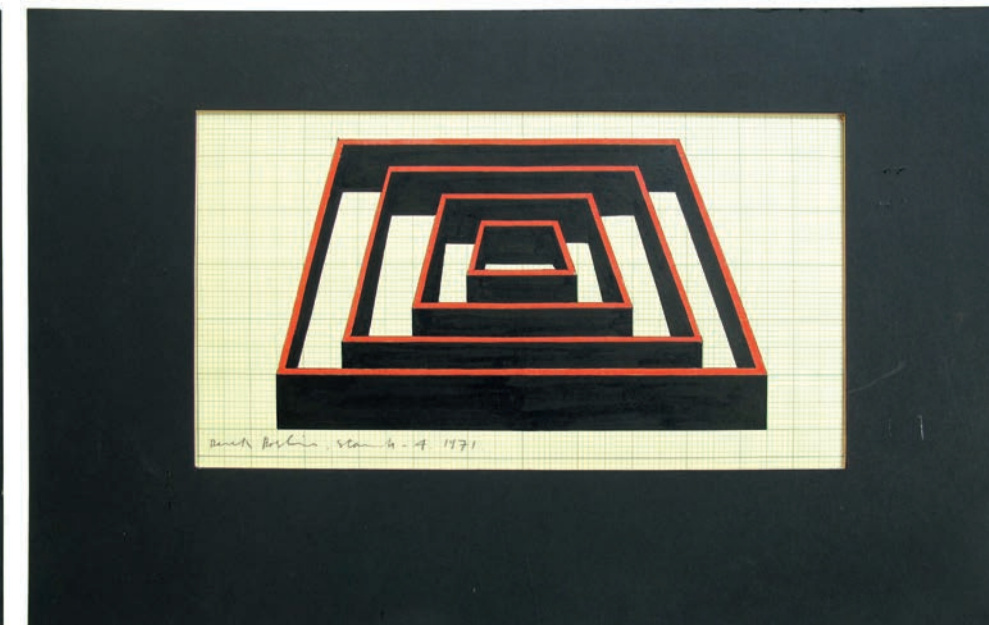
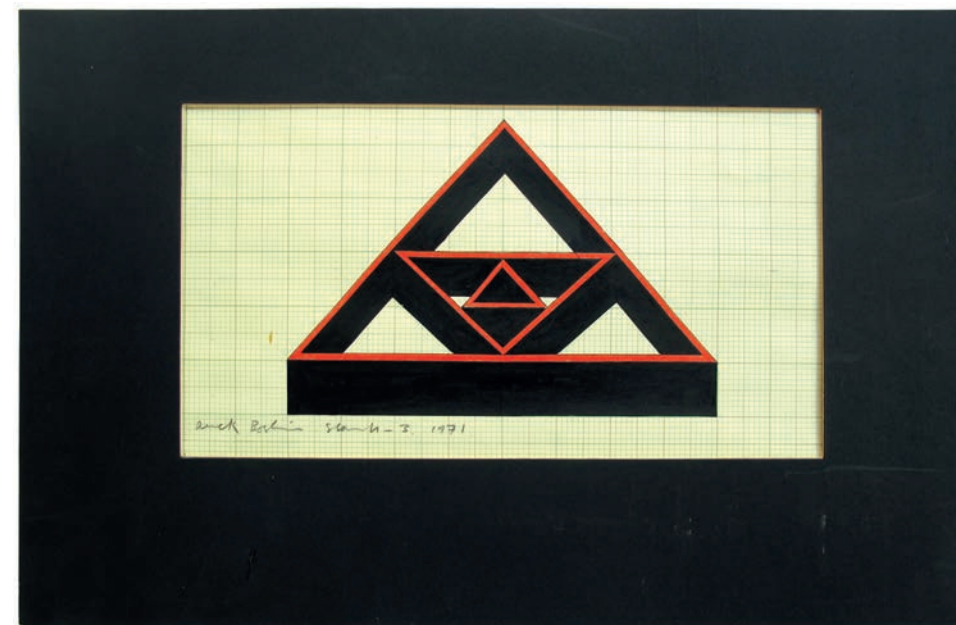
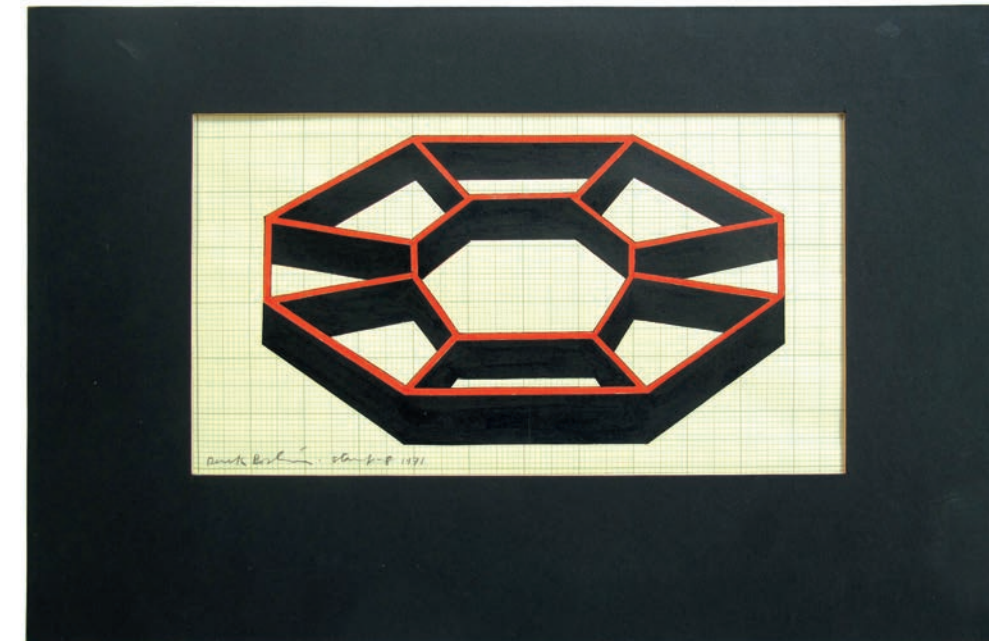
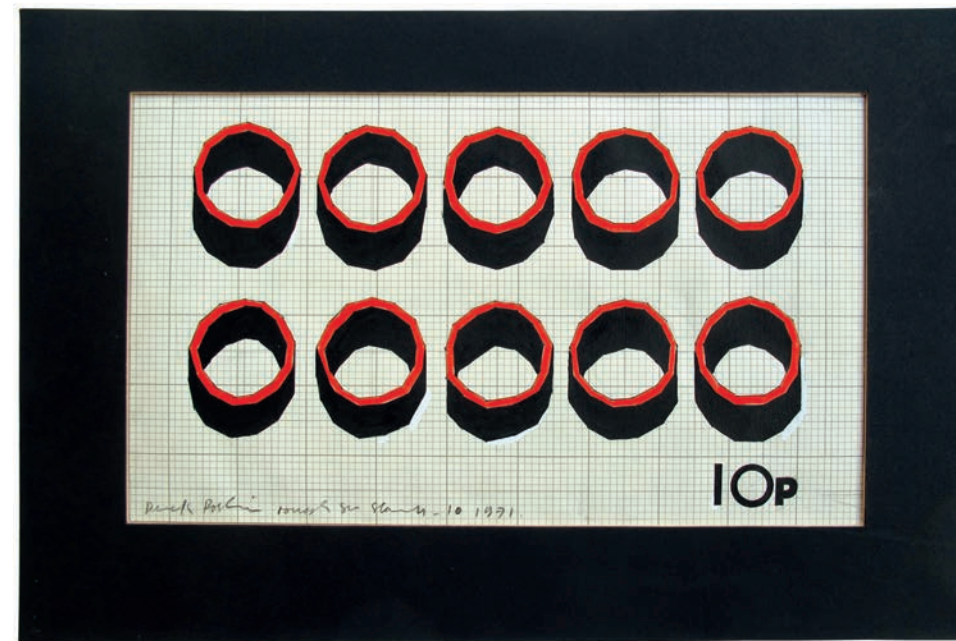
- Sheet of white blue-squared paper (164 x 287 mm) mounted under passepartout with Boshier's original drawing in red and black ink for his '6p' stamp, signed and dated by Boshier at lower right in pencil and inscribed 'stamp - 6'; the verso of the mount is inscribed 'S4 - 6P' in blue ink.

- Sheet of cream green-squared paper (170 x 280 mm) mounted under passepartout with Boshier's original drawing in red and black ink for his '3p' stamp, signed and dated by Boshier at lower right in pencil and inscribed 'stamp - 3'; the verso of the mount is inscribed 'S2 - 3P' in blue ink.

- Sheet of cream green-squared paper (166 x 280 mm) mounted under passepartout with Boshier's original drawing in red and black ink for his '4p' stamp, signed and dated by Boshier at lower right in pencil and inscribed 'stamp - 4'; the verso of the mount is inscribed 'S3 - 4P' in blue ink.

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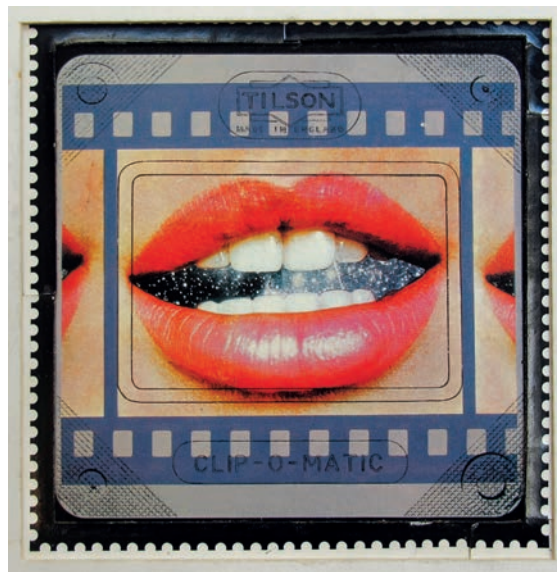




## JOE TILSON

- Air Mail / Par Avion first day cover envelope printed in red and blue (108 x 220 mm) with Tilson's stamp at upper right, initialled 'JT' at lower left, the envelope stamped and franked 'CULTURE / 23 FEB 1971 / CARRIERS' and 'CULTURE\*CARRIERS / STAMP\*OUT\*ART' and 'STRIKE ISSUE'; Tilson's stamp depicts his work 'Diapositive, Clip-o-matic Lips' but with different framing.

- A page from a Tilson catalogue, information sheet or price list from Marlborough Graphics (228 x 210 mm) mounted under a sheet (220 x 212 mm) with excised section with cut edges as for stamp perforation (a frame for Tilson's image), both mounted under passepartout, the frame for Tilson's image with the note 'Add Band of solid red to corner' crossed through in blue crayon and printed details of the publisher of the stamps 'Edizioni O' verso.



## MORA (PHILLIPPE MORA?)

- Large sheet of brown card (488 x 400 mm) with affixed sheet of transparent acetate (340 x 268 mm) with painting in grey, black and white gouache, a portrait of Dick Tracy in hat and trenchcoat in side profile with swastika badge and the text: 'Design for a stamp commemorating 'TRACY JOINS THE NAZI PARTY'', signed on the mount at lower right in black ink and dated '71'.

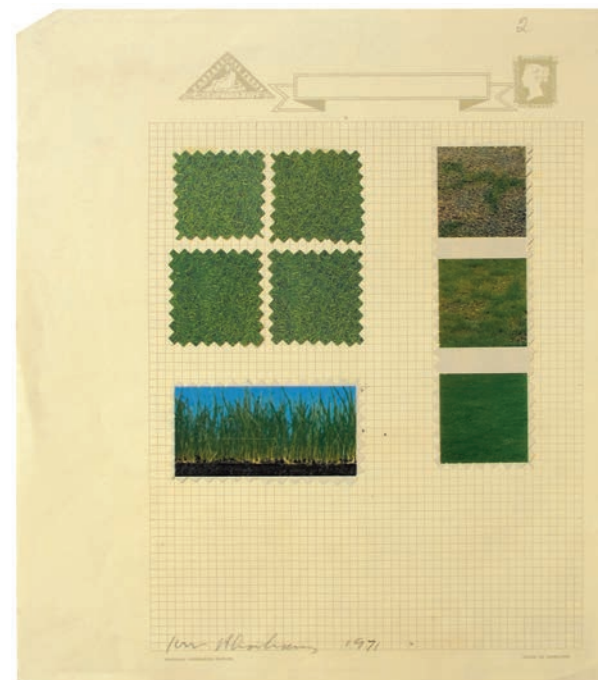


## IVOR ABRAHAMS

- Leaf of blue-squared ledger paper (296 x 278 mm) perforated at left for filing, signed at upper left by Abrahams in pencil and dated '1971' and marked '1' at upper right, the sheet with 5 applied sheets of collage text and image, the images in colour with cut edges as for stamp perforation: label with printed 'IVOR ABRAHAMS', applied sheet with colour images of plant growth over three weeks, label with initial explanatory text beneath: "'The stamps are to be issued each week, recording duration and growth of the strike through the progression of the image.', applied colour image showing a lawn with some decorative features, label with concluding explanatory text beneath: 'Termination of the strike is to be marked with a final celebration issue.'"

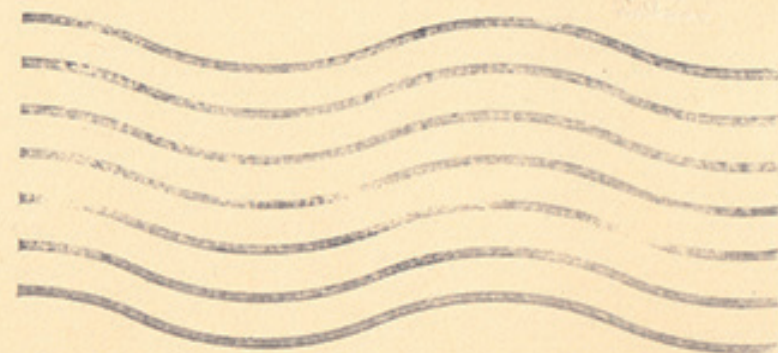
- Leaf of cream paper (282 x 246 mm) squared for stamp collection, numbered '2' at upper right by Abrahams, signed at lower right and dated '1971' in pencil, the sheet with six applied sheets of collage images each with cut edges as for stamp perforation, each depicting grass or a lawn as seen from above or the side.

- Leaf of cream paper (282 x 246 mm) squared for stamp collection, numbered '3' at upper right by Abrahams, signed at lower right and dated '1971' in pencil, the sheet with five applied sheets of collage images each with cut edges as for stamp perforation, the first referencing the first Abrahams sheet described above (i.e. 'recording duration and growth') each depicting grass or a lawn as seen from above or the side, three numbered '4' at upper right, one numbered '5' at upper right.





CULTURE  
23 FEB 1971  
CARRIERS



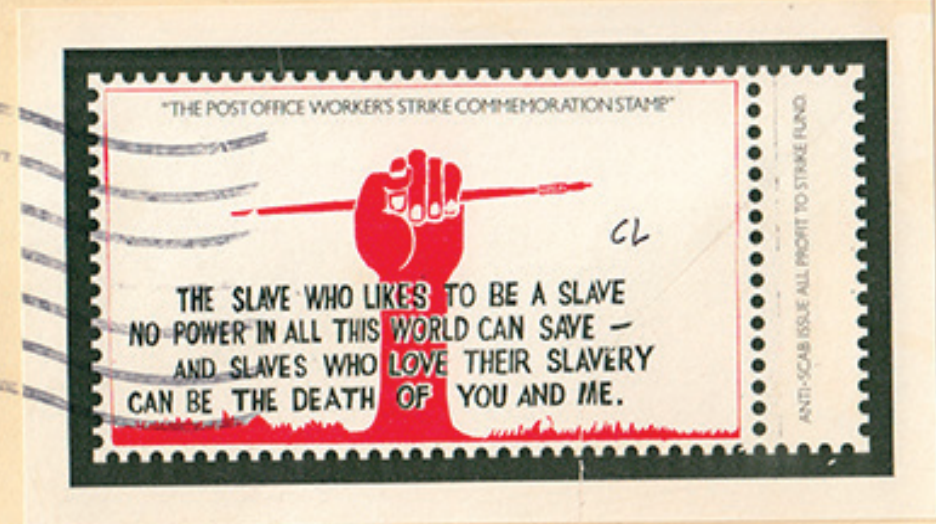
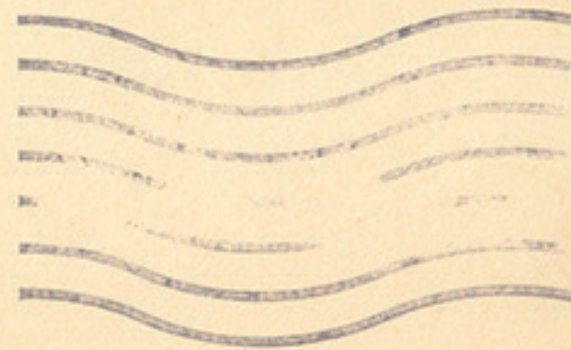
**DAVID HOCKNEY**

- Cream first day cover envelope (152 x 228 mm) with Hockney's unpriced stamp at upper right, initialled 'DH' in black ink at lower left, the envelope stamped and franked 'CULTURE / 23 FEB 1971 / CARRIERS' and 'CULTURE\*CARRIERS / STAMP\*OUT\*ART' and 'STRIKE ISSUE'; the stamp with the printed title and text at lower right: 'Tulips Paris 10th Jan 1971 / DH'.

CULTURE\*CARRIERS  
STAMP\*OUT\*ART

STRIKE  
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CULTURE  
23 FEB 1971  
CARRIERS



**CHRISTOPHER LOGUE**

- Cream first day cover envelope (152 x 228 mm) with Logue's unpriced stamp at upper right, initialled 'CL' in black ink at middle right, the envelope stamped and franked 'CULTURE / 23 FEB 1971 / CARRIERS' and 'CULTURE\*CARRIERS / STAMP\*OUT\*ART' and 'STRIKE ISSUE'; the stamp with Logue's additional text in capitals: 'The slave who likes to be a slave / no power in all this world can save - / and slaves who love their slavery / can be the death of you and me.', headed 'The Post Office Worker's [sic] Commemoration Stamp' and at right: 'Anti-Scab Issue All Profit to Strike Fund'.

CULTURE\*CARRIERS  
STAMP\*OUT\*ART

STRIKE  
ISSUE



## J G (?):

- Sheet of thick black paper (70 x 238 mm) with mounted square of white paper (81 x 77 mm) with painting in black, pink, white and blue depicting the head and shoulders portrait of a man, with the text 'O NP' at lower left and artist's initials 'JG' at right.



Please contact us for further details or images

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