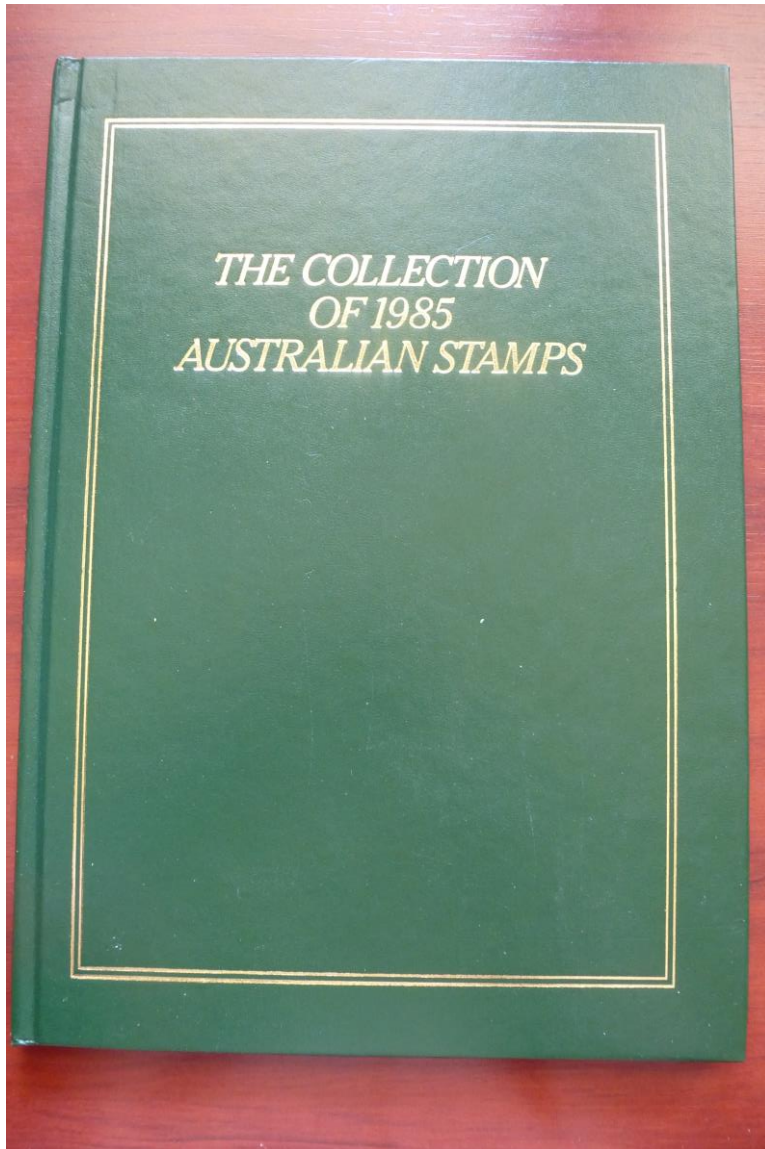




# STAMP PLANET

LOT: 322112

Yearset Australia 1985: Price \$ 19



interest was in  
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publication in  
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egan appearing

in more prestigious journals, such as the American glossy magazine *Harpers's* and the London *Spectator* and Sydney *Bulletin*. "My Country" was written when Dorothea was just nineteen and its quality of youthful exuberance is perhaps one of the reasons for its continuing popularity. It is unfortunate that ill health put an early end to her literary career.

The stamps themselves reproduce two paintings which complement the most famous lines of the poem:

*I love a sunburnt country,  
A land of sweeping plains,  
Of ragged mountain ranges,  
Of droughts and flooding rains.*

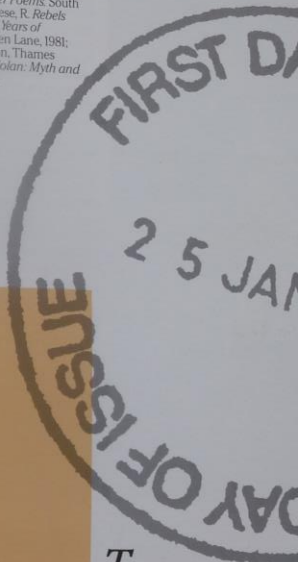
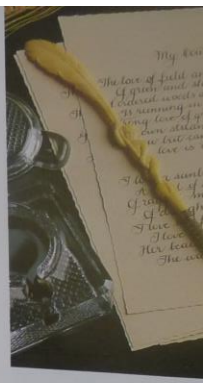
Sir Sidney Nolan's *Musgrave Ranges* captures the sense of space evoked by the first lines. Produced after a visit to central Australia in 1949, this painting forms part of Nolan's outback series. Following on from the success of his Ned Kelly paintings, the series consolidated his position in the contemporary art world. He has since been described by leading art critics as one of the outstanding painters of our time and in 1981 received a knighthood.

Witnessing the breaking of a drought while at her parents' country property inspired Miss Mackellar to write "My Country". The selection of one of Sir Russell Drysdale's drought series, *The Walls of China*, therefore seemed most appropriate to illustrate the second couplet of the verse. The idea for this series originated

from a set of line and wash drawings commissioned by the *Sydney Morning Herald* to depict the tragic drought in New South Wales in 1944. The series, dominated by scenes of erosion, decay and deserted farms, marked a turning point in Drysdale's career, and along with Nolan's outback paintings, set the pattern for a new era in Australian regional art.

**FURTHER READING**

Mackellar, D. *My Country and Other Poems*. South Yarra (Vic), Currey O'Neil, 1982; Haese, R. *Rebels and Precursors: The Revolutionary Years of Australian Art*. Ringwood (Vic), Allen Lane, 1981; Dutton, G. *Russell Drysdale*. London, Thames & Hudson, 1964; Lynn, E. *Sidney Nolan: Myth and Imagery*. London, Macmillan, 1967.



**TECHNICAL DETAILS**

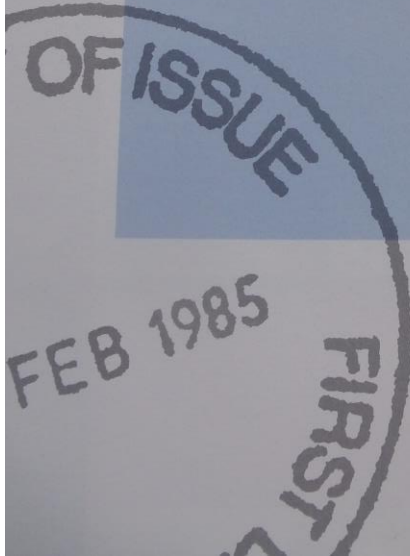
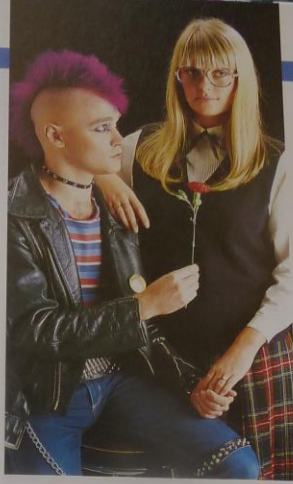
Issue date: 25 January 1986  
 Denominations: 2 x 30c (se-tena)  
 Stamp size: 37.5 mm x 26 mm  
 Perforations: 14½  
 Designer: Sue Titcher, Australian Graphic Design  
 Printer: Leigh-Mardon, Melbourne  
 Printing process: Photoithograph

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Australia Post decided that the most effective way it could contribute to International Youth Year was to offer young art students the opportunity to design the commemorative stamp. Derryn's was selected from twenty-four submissions received from students in four art colleges. As well as conjuring up "notions of youthfulness", Ms Vogelnest explained that the overhead sun, with its radiating, connecting lines, expresses unity and participation, "which in turn suggests integration, communication, peace and happiness". As such, her design deftly captures the ideals of International Youth Year.



## TECHNICAL DETAILS

Issue date: 13 February 1985  
Denomination: 30c  
Stamp size: 26 mm x 37.5 mm  
Perforations: 13¼ x 13¼  
Designer: Derryn Vogelnest, Sydney  
Typographer: Keryn Christos,  
Australia Post  
Graphic Design Studio  
Printer: Cambec Press, Melbourne  
Printing process: Photolithography

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helmets proved to be for the journey only. Modern fighting tactics and the climate in the Sudan had forced the British to adopt khaki for the battlefield. New uniforms were sent from London to await the arrival of the contingent, while the helmets were stained a matching colour with tea or tobacco juice!

The departure of the New South Wales Contingent to the Sudan was celebrated with a parade through the streets of Sydney. Making its first public appearance on this exciting occasion was the recently-formed Sydney Light Horse. Upon his return from the Sudan, however, Major General Richardson decided to convert this regiment into Lancers, so impressed had he been with the 5th Royal Irish Lancers overseas. Until the lancers actually arrived from England, the unit had to improvise with bamboo poles and fishing rods! Despite this somewhat inauspicious beginning, the New South Wales Lancers went on to distinguish themselves in Queen Victoria's Diamond Jubilee celebrations in 1897. The Regiment bears the distinction of being the first Australian contingent to serve in the Boer War and proudly celebrated its centenary in 1985.

The Victorian Mounted Rifles also won acclaim in England at the Jubilee celebrations and served in the Boer War. Raised in 1885 from members of rifle clubs throughout country Victoria, their uniform introduced the now famous Australian "slouch hat". Colonel Tom Price, the commanding officer, favoured

the hat because it "enabled the troops to look the inspecting officer straight in the eye when marching past." Other regiments adopted the hat, looping up whichever side suited their rifle drill. After Federation the hat became universally looped up on the left side.

**FURTHER READING**

Wedd, M. *Australian Military Uniforms 1800-1982*. Kenilhurst (NSW), Kangaroo Press, 1982.

**TECHNICAL DETAILS**

Issue date: 25 February 1985  
 Denominations: 5x33c (se-tenant format)  
 Stamp size: 26mmx37.5mm  
 Perforations: 14½  
 Designer: Pam Andrews, Melbourne  
 Typographer: Sue Titcher, Australia Post  
 Printer: Graphical Design Studio  
 Leigh-Mardon Pty Limited,  
 Melbourne  
 Printing process: Photolithography



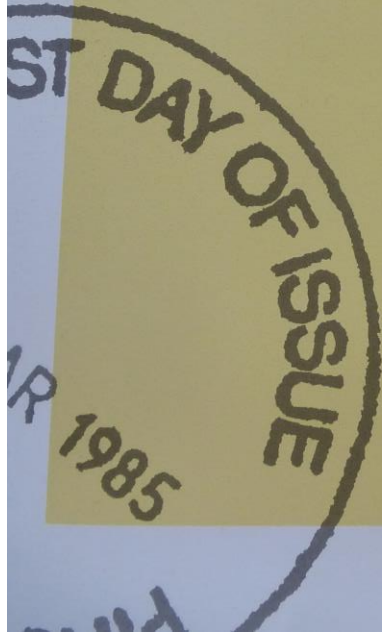
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### TECHNICAL DETAILS

Issue date: 13 March 1985  
Denominations: 3x33c, 1x1c  
(Folder value: \$1.00)  
Stamp size: 44.2 mm x 26.15 mm  
Perforations: 14½ x imperf (1 x 33c stamp in  
each folder is imperforate  
on three sides)  
Designer: Russell Bevers, Melbourne  
Printer: Leigh-Mardon Pty Limited,  
Melbourne  
Printing process: Photolithography



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effective home nursing. Over the past century the Service has grown from one nurse employed in Melbourne in 1885 to a staff of nearly 2,000 district nurses throughout Australia. While undoubtedly less spectacular than open-heart surgery or kidney transplants, their invaluable work continues to alleviate the distress of many thousands of ill and elderly people throughout Australia.

**FURTHER READING:**

Rosenthal, N. *People - Not Cases. The Royal District Nursing Service.* Melbourne, Nelson, 1974.



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OF ISSUE

R 1985

FIRS

**T**ECHNICAL DETAILS

Issue date: 13 March 1985  
Denomination: 33c  
Stamp size: 26 mm x 37.5 mm  
Perforations: 14½  
Designer: Wendy Tamlyn, Sydney  
Typographer: Sophie Howland, Sydney  
Printer: Leigh-Mardon Pty Limited, Melbourne

Hendrik Brouwer. He suggested that if the ships continued east after rounding the Cape, thereby taking advantage of the prevailing winds, the time taken for the trip would be dramatically shortened. He in fact succeeded in halving it.

The Dutch East India Company's decision to adopt the route virtually guaranteed the European discovery of Australia's western coast. The Company's ships were ordered to travel due east from the Cape of Good Hope for 1,000 Dutch miles before heading north. However, navigational methods of the time could not measure distance accurately or calculate longitude. It would be only a matter of time before the mark was overshot and Dutch ships encountered the Southland.

The miniature sheet stamps are set on a portion of an early map of the Pacific. Drawn by Hessel Gerritsz in 1622, this is generally considered to be the earliest map to feature part of Australia (Cape York Peninsula). The photographs are illustrative of navigational equipment of the period.

**TECHNICAL DETAILS**

Issue date: 10 April 1985  
 Denominations: 3x33c, 1x90c  
 Miniature sheet size: 150 mm x 115 mm  
 Designer: Garry Emery, Melbourne  
 Printer: Cambec Press, Melbourne  
 Printing process: Photolithography



FIRST

10 APR 1985

FIRS

headed a second expedition  
er Van Diemen's Land  
Southland. On this voyage  
parting the northern coast  
peninsula to Port Hedland.  
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None of their explorations  
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omised by the Southland  
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efore they ventured into

pp features a detail from  
ait of *Abel Tasman* held  
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landed successfully  
His record of his  
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ander of the first  
plore the area. With  
headed off in the  
Western Australian  
departed a month  
fresh water. The  
scension Island,  
crew to make their  
other ships.  
mpier" stamp is  
William Dampier,  
ait Gallery, London.  
4 *Voyage to New*  
roduced.

**FURTHER READING**

Schilder, G. *Australia Unveiled. The Share of the Dutch Navigators in the Discovery of Australia.* Amsterdam, Theatrum Orbis Terrarum, 1975;  
Lamprell, B. *Sea Explorers of Australia.* Adelaide, Rigby, 1978.

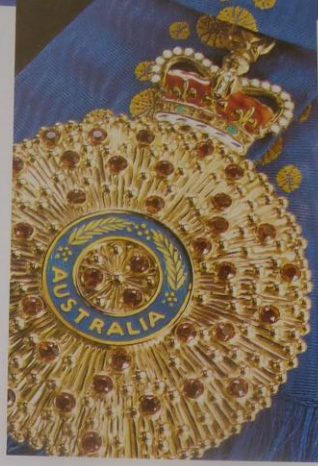
**TECHNICAL DETAILS**

Issue date: 10 April 1985  
Denominations: 3 x 33c, 1 x 90c  
Stamp size: 35 mm x 35 mm  
Perforations: 13 1/4  
Designer: Garry Emery, Melbourne  
Printer: Cambec Press, Melbourne  
Printing process: Photolithography





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ISSUE  
R 1985  
FIRST

### TECHNICAL DETAILS

Issue date: 22 April 1985  
Denomination: 33c  
Stamp size: 26 mm x 37.5 mm  
Perforations: 13¼ x 13¼  
Designer: Elizabeth Innes, Australia  
Post Graphic Design Studio  
Printer: Cambec Press, Melbourne  
Printing process: Photolithography

attempting to make energy conservation an integral part of the Australian lifestyle.

The stamps portray these concerns with a series of intriguing graphic images and clearly-stated messages. The designers hoped that this approach would not only produce attractive stamps, but would stimulate discussion, thereby contributing to the growing public awareness of the importance of conservation.

*Conserve Our Soil* is the theme of the first stamp, for soils constitute the basic physical resource for terrestrial ecosystems. The quality of our soil depends on the conservation of forests and other vegetation, which in turn affects the purity of the water supply. The designers explained that this image "shows soil in an enclosed and finite environment and lends urgency to the appeal for conservation of nature's balance". No time can be spared as top soil lost through over-clearing, over-grazing and over-cropping may possibly never be replaced.

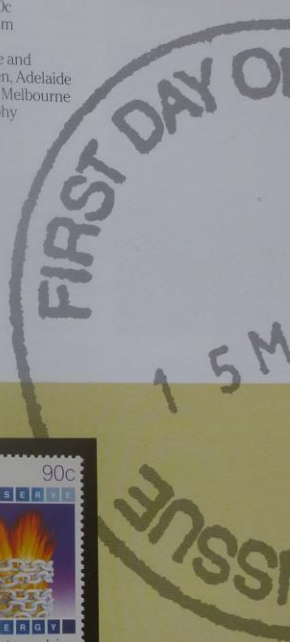
The striking image of the *Precious Pure Air* stamp, by paraphrasing something as routine as washing, reminds us all of our individual responsibility in keeping our own "patch of sky" clean.

Australians are all aware that *Water is Precious*, and most of us have probably experienced periods of water restrictions during droughts. In the stamp design, life, growth and development are symbolised by the flower, while the tap represents water. Combined in this way, the design suggests that "water is life".

The message to *Conserve Energy* is portrayed by the harnessing of a column of flame. The flame has been used to symbolise all forms of energy, the chain representing the control of its usage and the prevention of waste.

#### TECHNICAL DETAILS

Issue date: 15 May 1985  
Denominations: 33c, 50c, 80c, 90c  
Stamp size: 26 mm x 37.5 mm  
Perforations: 13 1/4 x 13 1/4  
Designers: Lyndon Whaithe and Grant Jorgensen, Adelaide  
Printer: Cambec Press, Melbourne  
Printing process: Photolithography



the fish (*Cleidopus gloriamaris*)  
 larval species. It is remarkable  
 for its resemblance to the fruit,  
 and its feeding system as well. Bacteria,  
 which are attracted to the  
 gill system of each fish, are  
 attracted to a patch of skin each  
 day, emit a quite powerful  
 glow, and search for prey. It is not  
 until the bacteria are attracted to  
 the smallest juveniles ever  
 in body length, already had  
 the pineapple fish feeds on  
 the floor and is found in  
 coastal waters and along  
 the coast of Western Australia.  
 The goby (*Siganogobius biocellatus*)  
 of the Barrier Reef and is one of  
 the species of goby found  
 on the coast, chiefly in tropical  
 waters, averaging only 5cm  
 and in male-female pairs,  
 defend solid objects in the  
 water for their hatching eggs.  
 To hide for the tiny crusta-  
 ceans in their diet, working in  
 pairs on watch. This makes  
 them very shy, but should they be  
 taken by a predator,  
 they store. A sudden display  
 of their fins above the body  
 makes them look like  
 crabs in appearance and  
 gives the little creatures  
 a chance to escape.  
 They do so by  
 making themselves  
 look like crabs, adopting  
 sideways movement.

**FURTHER READING**

Edgar, G.J. et al. *Coastal Fishes of Tasmania and Bass Strait*. Hobart, Cat and Fiddle Press, 1982.  
 Marshall, T.C. *Fishes of the Great Barrier Reef and Coastal Waters of Queensland*. Sydney, Angus & Robertson, 1964.

**TECHNICAL DETAILS**

**Issue dates:** 20 March 1985 (33c)  
 12 June 1985 (others)  
**Denominations:** 5c, 20c, 33c, 40c, 80c, 90c  
**Stamp size:** 30 mm x 25 mm  
**Perforations:** 14 x 14 1/4 (33c)  
 13 1/4 x 13 3/4 (others)  
**Designer:** Gavin Ryan, Sydney  
**Typography:** Australia Post  
 Graphic Design Studio  
**Printers:** Leigh-Mardon Pty Limited,  
 Melbourne (33c)  
 Cambec Press,  
 Melbourne (others)  
**Printing process:** Photolithography



FIRST DAY OF ISSUE  
 12 JUN 1985



FIRST DAY OF ISSUE  
 20 MAR 1985

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 Ginger  
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for a special children's supplement in the *Sunday Sun*. As the character developed, so did his popularity, extending beyond Australia to Europe, Canada, the United States and South America. He has also inspired plays, books, a film—and now a stamp. The stamp design is adapted from frame 3 of the sketch titled "The Present", printed in *Ginger Meggs Annual* No. 22 (1945).

Another mischievous character of universal appeal is Blinky Bill. Dorothy Wall's cheeky little koala. Animal stories were enjoying a period of popularity with young children when Blinky Bill first appeared in 1933. People were particularly sympathetic to koalas as a wave of publicity had exposed how extensively the demand of the fur trade had depleted their numbers. Dorothy Wall created many other successful characters in the 1930s, all of them outstandingly illustrated. The drawing selected for the stamp is "I'm grown up now", from *Blinky Bill Grows Up* (1934).

And who can resist Snugglepot and Cuddlepie, the gumnut babies whose adventures continue to enthrall Australian children? The inspiration of May Gibbs, the gumnut characters began appearing as part of a series of humorous postcards produced during the patriotic atmosphere surrounding Australia's involvement in the First World War. Their popularity resulted in the production of gumnut bookmarks shaped like gumleaves, numerous calendars and a comic strip that ran for more than forty years. May Gibbs' first

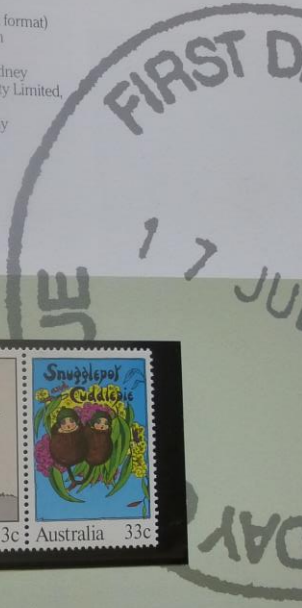
booklets were published for Christmas in 1916, with the *Tales of Snugglepot and Cuddlepie* following in 1918. Incorporating these and two further publications was *The Complete Adventures of Snugglepot and Cuddlepie*, first issued in 1940 and never out of print since. The stamp reproduces the original cover of this volume.

**FURTHER READING**

Muir, M. *A History of Australian Childrens Book Illustration*. Melbourne, Oxford University Press, 1982.

**TECHNICAL DETAILS**

Issue date: 17 July 1985  
 Denominations: 5 x 33c (se-tenant format)  
 Stamp size: 26 mm x 37.5 mm  
 Perforations: 14½  
 Designer: Peter Leuver, Sydney  
 Printer: Leigh-Mardon Pty Limited, Melbourne  
 Printing process: Photolithography





ISSUE  
1985

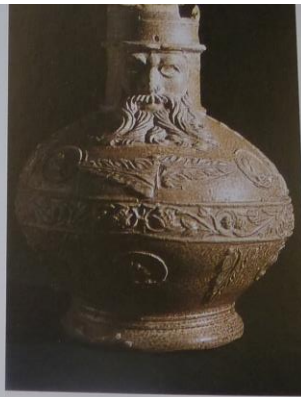
### TECHNICAL DETAILS

Issue date: 18 September 1985  
Denomination: 33c  
Stamp size: 37.5 mm x 26 mm  
Perforations: 14½  
Designer: Stan Ostojka-Kotkowski,  
Adelaide  
Typographer: Russell Bevers, Melbourne  
Printer: Leigh-Mardon Pty Limited,

used as drinking vessels  
liquids. Ceramic  
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ceramics in the world.  
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le on the \$1 stamp  
*wijk*, as were  
e 90c stamp. The  
ad camped has  
ncluding wine  
balls, tobacco



**FURTHER READING**

Henderson, G. *Unfinished Voyages: Western Australian Shipwrecks 1622-1850*. Nedlands, University of Western Australia Press, 1980.

**TECHNICAL DETAILS**

Issue date: 2 October 1985  
Denominations: 33c, 50c, 90c, \$1.00  
Stamp size: 35 mm x 35 mm  
Perforations: 13 1/4  
Designer: Garry Emery, Melbourne  
Printer: Cambec Press, Melbourne  
Printing process: Photolithography





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in the interior, and annually overlain and compressed, to ultimately reach the sea edge. "Pancake ice" is part of the re-freezing cycle and the formation of sea ice. As the ocean cools, fine ice crystals form and float to the surface creating a soupy layer called "grease ice." This coagulates and, with the action of the sea, is broken up into irregular cakes. As the cakes are jostled together thin edges are pushed up to produce the typical "pancake" appearance. The ice pancakes freeze together, break up and freeze together again many times in the gradual process of forming either a solid cover of fast ice fixed to the shore or the large floating floes of the pack ice zone.

Despite the uninviting environment, there is one species of bird that breeds on the Antarctic continent in winter. The Emperor Penguins, pictured on the \$1 stamp, are the largest of the penguin family growing to a height of 1.2m and weighing as much as 30kg. Parent birds arrive at rookeries on the coastal sea ice in March and April and toboggan across the ice on their stomachs, using their flippers and feet for propulsion. To conserve their warmth in the cold winter months, they huddle together in large groups. Each pair produces only one egg, which they keep warm during incubation by carrying on their feet, covered with a flap of skin. The parents take turns to hatch and rear the chick until it reaches maturity the following summer.

**FURTHER READING**

Betts, M. *Australians in Antarctica*. Canberra, AGPS, 1981; Hoesel, J. *Antarctic Australia*. Melbourne, Currey O'Neil, 1981.

**TECHNICAL DETAILS**

Issue date: 7 August 1985  
 Denominations: 15c, 33c, 45c, 90c, \$1.00  
 Stamp size: 26mm x 37.5mm (vertical and horizontal formats) 13 3/4 x 13 1/4  
 Perforations: Garry Emery, Melbourne  
 Designer: Antarctic Division, Department of Science  
 Photography: (John Manning 15c; Neal Young 33c, 45c, 90c; Robert Cechet \$1.00)  
 Cambee Press, Melbourne  
 Printer: Photolithography  
 Printing process: Photolithography

