

## PREFACE: REFITTING THE *ADB*<sup>1</sup>

This volume of the *Australian Dictionary of Biography (ADB)*, the largest and most successful cooperative research enterprise in the humanities and social sciences in Australia, represents the project's continuing revision process. In 2013, Christine Fernon and I edited a history of the dictionary, *The ADB's Story*, which covered its first six decades.<sup>2</sup> The *ADB* going online in 2006 then seemed to be the major turning point. At the time, it was the book reproduced online with a search function. The pace of change has quickened, however, since Volume 18 was published in 2012. Above all, the *ADB Online* now leads the process, with the hardcopy volume being published in its wake, rather than the other way around. Consideration of the implications this is having for the *ADB* hardcopy volumes brings to mind the thought experiment about the ship of Theseus. Gradually a ship's wooden parts need to be replaced by new ones. Over time every part might be replaced. At that point, is it the same ship or does it have a new identity? Let me review here the ways that the *ADB* hardcopy is being refitted.

The cover of this volume presents a new face, quite literally, as well as being soft rather than hard cover. The *ADB* has a new publisher, The Australian National University's ANU Press. Melbourne University Press (MUP) was the publisher by contract from 1964. It published 18 volumes, two volumes of the biographical register of notes of subjects, a supplementary volume of 'missing persons', an index to the first 12 volumes, a series of biographical registers on parliamentarians and some 'spin-off' collective biographies on 'diggers' and sportsmen. It produced all of these past volumes to an impressively high standard of design. The publishing agreement between the *ADB* and MUP, however, ended in 2012. When MUP indicated that it was not in a position to renew the contract, the *ADB* signed a Memorandum of Agreement with ANU Press to publish five future volumes, starting with this volume. This change is disguised somewhat because the volume appears similar in many regards to its predecessors. We owe this to Dr Nathan Hollier who recently took up the position of MUP Publisher and Chief Executive Officer; generously he has allowed the ANU Press to use elements from the original design developed by MUP for the *ADB* titles without payment for or acknowledgement of any MUP ownership. In this way, the *ADB*'s long-standing visual identity, MUP's foundational design, lingers on thankfully by being incorporated in the new one. Our new publisher, ANU Press, has done a fine job, although the 'rare nine-point Juliana typeface' of earlier MUP volumes simply could not be replicated.

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1 My thanks to Malcolm Allbrook, Christine Fernon, Karen Fox, Sam Furphy, Rani Kerin, Nicole McLennan and Stephen Wilks for their good advice and comments on an earlier draft. This is, as are so many *ADB* tasks, a collaboration.

2 Melanie Nolan and Christine Fernon (eds), *The ADB's Story* (Canberra: ANU Press, 2013).

The title of this volume—Volume 19: 1991–1995, A–Z—also hints at change. We are now prioritising online publishing, in which context alphabetical arrangement is far less a defining factor; we are also publishing more slowly and date of death works better; and we are getting closer to the present, and date of death publishing compensates for this. Alphabetised ordering made sense for the book but less so for online given our work process. Back in the glory days of comparatively generous funding before 2002, a volume of the *ADB* was able to be published every two to three years. While funding for the *ADB*—from the Australian Government’s National Institutes Grant to the ANU, which supports research projects of national significance—has remained static, expenditure, especially employment costs, has increased. Our resources have been effectively cut and we have had to rejig roles; for example, we had to sacrifice research editor positions to enable us to employ an online manager and a programmer. We are publishing more slowly moreover because the establishment of the National Centre of Biography (NCB) was designed to convert the *ADB* unit into a research centre for biography and we have competing commitments. Research editors are now also academics who teach, supervise doctoral students and have independent research agendas as well as bearing responsibility for research editing articles. The NCB/*ADB* hosts conferences, visiting fellows, and the Editorial Board of the ANU Press series in biography, *ANU.Lives*, and produces the journal, *The Australian Journal of Biography and History*. Volumes 17 and 18 took five years each to produce, and it is a tribute to the *ADB* staff’s diligence that Volume 19 only took eight years. Furthermore, we are getting closer to the present—and doing the ‘oldest’ entries first helps to avoid the pitfalls associated with being too ‘perilously close’ to a subject’s life. For these three reasons, in 2012 the *ADB*’s Editorial Board made the decision to transition from an alphabetical organisation to one presented by the year of the death of the subject. We aimed to complete research editing one year annually: commission one year, receive the articles and research-edit them and publish them online in annual batches the next year, with a hardcopy volume following sometime later. Volume 19 consists of about 670 biographical entries of individuals who died between 1991 and 1995, most of which have been published online already.

While in many ways following the format honoured since Volume 1 was published in 1966, there are some subtle modifications between the covers of this volume. For example, the length of the articles is, on average, longer. *ADB* articles in the past have been between 500 and 6,000 words, with an average length of about 650 words. In order to cover as many subjects as possible now, working parties rarely allocate those maximum word limits, so as to be able to include more subjects. For candidates who might have attracted the longest word allocations, there is usually a great deal of information freely available. In that case *ADB* users are keen for a concise reference article. Going online has meant, however, we were not as constrained as when the work process was dominated by the printed word, and we are able to allocate more words to the shortest entries. The online version is now dictating the book and we can afford to have on average longer articles. Indeed, the average length of articles is now 850 words, with a similar median. At the same time, we understand and value the succinct format that has always characterised the *ADB*. Articles are authoritative but maintain the discipline of a short article. Margaret Thatcher’s recent article

in the *Oxford Dictionary of National Biography (ODNB)*, was 33,000 words long, more than Queen Victoria, Winston Churchill and Henry VIII's articles, although shorter than entries on Shakespeare and Elizabeth I. It is a short book within the *ODNB*.<sup>3</sup> Unlike some other national dictionary projects, the *ADB* is open access, is widely accessible, and has extraordinary reach. The popularity of the *ADB Online* since 2006 shows that there is a growing interest in concise *ADB* articles.<sup>4</sup>

*ADB* articles used to give short lists of references that were highly abbreviated. There are now in-text citations for direct quotations and more lengthy lists of references. Given our reduced resources, we now ask authors to provide us with footnotes for all documented evidence, even to send us their copies of documents, if possible, for our research files. The *ADB* research files, which are held at the ANU Archives, contain full and comprehensive footnotes. Indeed, those working files on subjects in the dictionary from the earliest to later volumes—44 metal filing cabinets full of them—were transferred to the ANU Archives in 2009. The files for articles in Volume 19 will be transferred to the ANU Archives in due course. They are research documents in themselves and include decisions regarding editorial changes and the documentation supporting the *ADB* articles. We are now digitising research files for Volume 20.

The work process that is the back story to this volume is similar to the time-honoured process, although it too has been remodelled. We continue to divide the labour but we have increased the amount of collaboration. The *ADB*'s work process is reminiscent of Adam Smith's 1767 description of a pin factory. One worker:

Draws out the wire, another straightens it, a third cuts it, a fourth points it, a fifth grinds it at the top for receiving the head; to make the head requires two or three distinct operations; to put it on, is a peculiar business, to whiten the pins is another; it is even a trade by itself to put them into the paper; and the important business of making a pin is, in this manner, divided into about eighteen distinct operations, which, in some manufactories, are all performed by distinct hands.<sup>5</sup>

Indeed, there are about 18 points at which an *ADB* article is read in the editorial process. Working parties select the authors to write *ADB* articles on the basis of their expertise. Once an author submits a commissioned article, it is read and reviewed by an editor from the working party that selected the subject for inclusion and by the *ADB*'s General Editor. They give advice on matters of length, house style and content. Layers of editors within the *ADB* then work on the articles from that point, implementing the working party editor's and the General Editor's advice. The research editors verify every fact (where possible) against the archival and documentary record and edit the article. Sometimes they need to add additional material. The research editors review each other's work at several points in the

3 David Cannadine, *Margaret Thatcher: A Life and Legacy* (Oxford University Press: Oxford, 2017).

4 *ADB* user statistics for 2017 were: 67 million hits across the websites (52 million for *ADB*; 7 million hits for *People Australia*; 8 million for *Obituaries Australia*); and 72 million for 2018 (53 million for *ADB*; 10 million for *Obituaries Australia*; 9 million for *People Australia*).

5 Adam Smith, *The Wealth of Nations* (1776), [www.marxists.org/reference/archive/smith-adam/works/wealth-of-nations/](http://www.marxists.org/reference/archive/smith-adam/works/wealth-of-nations/), accessed 20 August 2020.

process. The Managing Editor supervises the research editors' work at a number of other points. The article is then independently refereed 'blind' a second time by three or four editorial fellows. The Online Manager reviews the article for indexing. The General Editor reviews this whole process overall near the end. The author considers and approves the edited piece, or makes further suggestions. The article is then copyedited. The research editor completes the final edit in consultation with the Managing Editor. While high-quality journals are subjected to a process of independent refereeing, *ADB* articles are refereed independently twice. Few journals have such a thorough editing and refereeing process.<sup>6</sup>

The hardcopy no longer stands alone. In the late 1950s, at the time of its establishment, three outputs were planned for the *ADB*: a series of volumes of *ADB* articles of significant and representative Australians chosen by State and thematic working parties; the Biographical Register; and indexes.<sup>7</sup> We now have functional equivalents to these productions as online websites. There are two companions to the *ADB Online* articles: *Obituaries Australia*, which consists of mostly published obituaries and eulogies that were the first records we used to place in our research files; and *People Australia*, which is the 'umbrella' to all our databases and is the equivalent of our Biographical Register, which was once on cards. In the past, any manipulation of *ADB* articles, registers and indexes was manual; our three outputs are now published online and using a unified database that facilitates indexing and digital links between related entries. Where once we thought of the *ADB* as a book online, in the past decade, like most dictionary projects worldwide, the *ADB* has made the cultural journey from a print to digital resource.<sup>8</sup> Though the obituaries do not contain the same high levels of scholarship evident in *ADB* entries, their sheer number and more overall representativeness, together with our various research projects, such as the 110,000 subjects gradually being added to the First Three Fleets and their families website, is allowing us to create a mega-database that will enable us (and other researchers) to undertake new and exciting biographical inquiries such as prosopography, the study of common characteristics of historical groups, akin to the social history of biography, and the analysis of the associational life of Australians over time. Individual entries are also being increasingly curated, with overview essays bringing groups of articles on individuals together, such as those considering colonial women, convicts, foresters and public servants.<sup>9</sup> Readers can now develop collective biographies themselves. They can follow up on the related essays indexed online. For example, Barrett Reid in this volume was associated with a number of subjects who appeared in earlier volumes, including Laurence Collinson, Stephen Murray-Smith, Max Harris, Sidney Nolan, Joy Hester, John Reed, and Sunday Reed, all of whom are all listed as friends or collaborators in the

6 Karen Fox, 'The art and graft of the Australian Dictionary of Biography', *The Conversation* (5 December 2014), [theconversation.com/the-art-and-graft-of-the-australian-dictionary-of-biography-30417](http://theconversation.com/the-art-and-graft-of-the-australian-dictionary-of-biography-30417), accessed 20 August 2020.

7 Melanie Nolan, 'From Book to Digital Culture: Redesigning the ADB', in Nolan and Fernon (eds), *The ADB's Story*, pp. 373–393.

8 Karen Fox (ed.), *'True Biographies of Nations?' The Cultural Journey of Dictionaries of National Biography* (Canberra: ANU Press, 2019),

9 [adb.anu.edu.au/essays/browse/](http://adb.anu.edu.au/essays/browse/).

related entries field on the *ADB Online* page for Reid. Or one might be interested in the ‘Ern Malley hoax’, the famous literary deception in 1943 when conservatives made up poetry to goad modernists to ‘discover’ a fictitious modernist poet. Alister Kershaw is included in Volume 19 and can be put in conversation with the other articles by searching ‘Ern Malley hoax’: earlier volumes include another hoaxer, the publisher of the fictitious poetry in the *Angry Penguins* journal and the journalist who outed the hoax. Or one might be interested in finding all the journalists or indexers in the *ADB* as a group by using the Faceted Browse function or by gender, or era or from the state they came from using the Advanced Search function. In fact, we can use any variable that is indexed, such as school, country of birth or occupation, to form biographical collectives. These research tools are open access on the *ADB* website, which facilitates prosopographical and collective biographical research.

So, the *ADB* hardcopy is now the companion to the *ADB Online*; while it is possible to view all the articles in a particular volume online, we continue to publish in print too for there is still a demand for a book about a period. Volumes curate articles by an era, retaining a little of the *ADB*’s earlier *floruit* principle—that is, to organise lives according to the period of a subject’s main contribution to Australian life. A volume of a ‘generation’ enables a reader to closely attend to one particular slab of history at a time and gives the flavour of a remarkable cohort of individuals flourishing in a single period.

Perhaps the greatest change to the *ADB* is in the subjects selected. This is partly a matter of reflecting the changing fabric of Australian society and recent historiographical developments. Significantly, however, the people making the decisions about the choice of subjects, authors, and content have changed of late, too. The *ADB* is a long-running national collaboration that has evolved under a model of decentralisation with its working party system made up of volunteers: over 100 members in eight or nine working parties at any one time have nominated collectively over 4,000 authors, many of whom have not been academic historians. While the State working parties have been seamless in the work they do, above all selecting subjects and authors for *ADB* articles, there are several new working parties. The 2015 Editorial Board meeting decided to establish two additional working parties, an all-Indigenous working party and an Oceania working party that built on an earlier Papua New Guinea working party. In 2015 the then ANU vice chancellor, Professor Ian Young, appointed the first Indigenous members to the Editorial Board as part of the university’s commitment to its Reconciliation Action Plan. Furthermore, while there were five women out of 22 board members a decade ago, the current 24-member editorial board is now gender-balanced. The kind of people recruited to the *ADB* at the ANU is also changing. The *ADB* has appointed its first Indigenous research editor in 2020. It is not just a case of refitting and staying the same.<sup>10</sup> The *ADB*’s working parties, Editorial Board and staff reflect broader social changes, and are making different selections of Australians for inclusion than previous generations. The National Library’s Trove website and other

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10 Frank Bongiorno, ‘Reframing Australian Portraits’, *Meanjin Quarterly*, Winter, 2019, [meanjin.com.au/essays/reframing-australian-portraits/](http://meanjin.com.au/essays/reframing-australian-portraits/), accessed 24 August 2020.

similar research tools and infrastructure means that we are able to include subjects for which there was little evidence in the past. The questions historians are asking are changing as well.<sup>11</sup> In particular, we are concerned with decolonising the *ADB* by addressing the ingrained ideas and frameworks that to be colonised by race was to be inferior and lesser in the national story. Similar reform of the dictionary is necessary to counter ingrained perceptions of gender and class.<sup>12</sup>

The Indigenous historian Shino Konishi of the University of Western Australia leads an Australian Research Council–funded project to commission and publish new entries on Aboriginal and Torres Strait Islander people with the aim of almost doubling their representation in the *ADB*. This commitment is flowing through the whole collaboration. Independently, Indigenous Australian subjects are appearing in increased proportions in this volume too. This is facilitated by a number of the Aboriginal and Torres Strait Islander scholars from the Indigenous working party joining State working parties. Preparedness to enter a partnership with Indigenous Australians has obliged the whole national collaboration to re-examine a *modus operandi* entrenched by 60 years of largely successful production. Not only has this involved reconsideration of the parameters of ‘national significance’ to encompass Aboriginal meanings and to respect Indigenous intellectual property, but also how the succinct style of the *ADB* biography can be adapted cross-culturally. This volume includes the Torres Strait Island community leader and land rights campaigner Eddie Mabo; a co-authored article by Alison Holland and Eleanor Williams–Gilbert on the First Nations human rights defender, poet, playwright, and artist Kevin Gilbert; black rights activist, poet, environmentalist, and educator Oodgeroo Noonuccal; and author, poet, and community leader Daisy Gawoon Utemorrah in which the authors have worked with family. These subjects were significant Australians. For instance, when Mabo learnt that he and other Murray Islanders were not the legal owners of land inherited under custom and tradition, he was spurred into action to begin a campaign that culminated in the landmark High Court Mabo judgments. The second ruling, handed down a few months after Mabo’s death in 1992, overturned the doctrine known as terra nullius (land belonging to no one), and paved the way for the *Commonwealth Native Title Act 1993*.

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11 Melanie Nolan, ‘Who deserves to be in the Australian Dictionary of Biography?’, *The Conversation* (7 April 2011), [theconversation.com/who-deserves-to-be-in-the-australian-dictionary-of-biography-233](http://theconversation.com/who-deserves-to-be-in-the-australian-dictionary-of-biography-233); ‘Missing in Action’, *Inside Story*, 16 March 2017, [insidestory.org.au/missing-in-action](http://insidestory.org.au/missing-in-action); and ‘Time to revise entries: Life sentences’, *ANU Reporter*, vol. 49, no. 3, Spring (August 2018), p. 60, [reporter.anu.edu.au/time-revise-entries](http://reporter.anu.edu.au/time-revise-entries), accessed 24 August 2020

12 Paul Daley, ‘Decolonising the dictionary: reclaiming Australian history for the forgotten’, *Guardian*, 17 February 2019, [www.theguardian.com/books/2019/feb/17/decolonising-the-dictionary-reclaiming-history-for-the-forgotten](http://www.theguardian.com/books/2019/feb/17/decolonising-the-dictionary-reclaiming-history-for-the-forgotten). Bongiorno, ‘Reframing Australian Portraits’. Shino Konishi, ‘Redressing the imbalance of representation in the Australian Dictionary of Biography’, [www.uwa.edu.au/projects/indigenous-biography-project](http://www.uwa.edu.au/projects/indigenous-biography-project); and ‘An Indigenous Australian Dictionary of Biography’, in Fox, *True Biographies*, pp. 139–158. Georgina Arnott, ‘Links in the Chain: Legacies of British slavery in Australia’, *Australian Book Review*, no. 423 (August 2020), [www.australianbookreview.com.au/abr-online/archive/2020/august-2020-no-423/831-commentary/6620-links-in-the-chain-legacies-of-british-slavery-in-australia-by-georgina-arnott](http://www.australianbookreview.com.au/abr-online/archive/2020/august-2020-no-423/831-commentary/6620-links-in-the-chain-legacies-of-british-slavery-in-australia-by-georgina-arnott). All links accessed 24 August 2020.

Similarly, while there is a wider revisions project to quadruple the number of women subjects in the colonial period in the dictionary, the number of women in the present volume is at a record high. Women are underrepresented in the *ADB* (together with Indigenous and working-class Australians). Overall women account for 11.7 per cent of *ADB* entries, which is about ‘average’ in national dictionary terms. The Canadian dictionary project, which started at the same time as the *ADB*, has about half the proportion, or 6 per cent. Women account for 10.7 per cent of the entries in the *Oxford Dictionary of National Biography*, 14 per cent of *American National Biography Online*, and 26 per cent of the *Dictionary of New Zealand Biography*; the last is smaller and began much later than the other dictionaries.<sup>13</sup> In this volume of the *ADB*, women make up 18 per cent of the articles. There are those whose occupations are familiar: governor’s wives, charity workers, nurses, midwives, musicians, artists, writers, teachers, and typists. Anthony Bellanto was a part-time truck driver while he pursued legal studies, but Thora (Toots) Holzheimer was a truck driver who loved her job and died doing it. Airman and farmer Horace Knox is joined by two particularly interesting airwomen: Amy (Gwen) ‘Starkie’ Caldwell was a pilot and air force officer, while Maude Rose ‘Lores’ Bonney, aviator, was the first woman to fly from Australia to England and the first person to fly from Australia to South Africa. Winemaker Max Schubert and research biomedical rheologist Leopold Dintenfass can be read together with women industrial chemists: Helen Newton Turner was an internationally recognised experimental scientist and theoretician working on wool research while her fellow chemist, Nellie Fisher, who is also in the volume was the first female scientist to lead an Australian chemical laboratory.

It is sometimes argued that a dictionary of national biography is not a mirror of society but an account of the making of a nation, which is a different matter. Women and Indigenous Australians were constrained by limited opportunities to occupy positions of national significance in national pasts; it is sometimes said that the fact they ‘remain underrepresented ... [in dictionaries of biography] is probably indicative of the social conditions of the period’.<sup>14</sup> Yet these rationales are beginning to be unpicked in so many ways. As Richard White argued in 1981, there is no ‘real’ Australia but there is a ‘continual fracturing, questioning and redefinition of national identity’ and diversity overtime.<sup>15</sup> We are setting out to ensure that the *ADB* is a resource of national significance about, as well as for, all Australians to be able to recognise themselves in its pages. So there are articles on Australians as diverse as the Anglican archbishops Frank Woods, the Catholic lay-leaders including Frank Maher, the Australian Rules footballer Ted Whitten, the banker Jack Gabbedy, the public servant Cecil Gibb, the water conservator Ron East, and the trade unionists Flo Cluff and Bob Hartley. The *ADB* is not static but sets out to

13 Martin Farr, ‘Online Dictionaries of National Biography’, *Reviews in History*, review no. 1259 (2012), [reviews.history.ac.uk/review/1259](https://reviews.history.ac.uk/review/1259), accessed 23 August 2020, citing the male to female ratio in national dictionaries: American, 16,121 male to 2,702 female; Australian, 10,512 to 1,397; British, 51,868 to 6,230; Canadian, 7,934 to 504; Irish 8,913 to 943; and New Zealand 2,260 to 802.

14 See Claudia Orange, ‘Introduction’, *The Dictionary of New Zealand Biography*, vol. 5, 1940–1960, (Wellington: Auckland University Press/Department of Internal Affairs, 2000), p. ix.

15 Richard White, *Inventing Australia: Images and Identity, 1688–1980* (Crows Nest, NSW: Allen & Unwin, 1981).



pick up those affected by historical developments. This volume is still in the shadow of World War II with airmen who enlisted young appearing and the effects of the baby boom in fertility and births, but this effect is dimming. And they are joined by a range of others: increasing numbers of non-white, non-male, non-privileged, non-straight subjects.

The social context has always affected subject selections. By the 1990s, Australian society had become a diverse mix of cultures from all over the world with an estimated 5 million people living in Australia who were born overseas. The postwar liberalising of long-standing restrictions on non-European immigration reverberates in the subject selections in this volume. Australian-born writers such as Frank Hardy, Mary Durack, and Nene Gare; performers such as actress and opera singer Elsa Antoinette Jacoby, and actors Frank Thring and Leonard Teale; and those in support—such as actor, artist, and gallery director Harold (Hal) Missingham and financier and patron of the arts, William Ian Potter—are joined by Australians born elsewhere. Artist Joseph Stanislaw (Stan) Ostojka-Kotkowski was born in Golub, Poland. Eva Bacon, dress designer, political activist, and feminist, was born in Vienna and arrived in Australia in 1939, later becoming active in the Communist Party of Australia and the women's movement. Founders of ethnic clubs are included such as Pilar Moreno de Otaegui, co-founder of the Spanish Club of Sydney, who was one of those migrant women from non-English-speaking backgrounds who worked in her community in Australia. Restaurateur and Chinese community leader Ming Poon (Dick) Low was born in the Taishan region of Canton (Guangdong) Province, Republic of China, in 1931. Jewish and ethnic community leaders include German-born Walter Lippman who married Melbourne-born Lorna Lippman whose parents were Russian-born. Australians have been enthusiastic travellers and sojourners in this period. Decreases in the time and costs of air travel correlated to increases in the numbers of people travelling to and from Australia; arrivals exceeded departures by the late 1980s.<sup>16</sup> This has meant that the *ADB's* research editors are indebted to overseas universities and libraries for records and research.

More tertiary- and university-educated Australians came from a varied cultural background and included increasing numbers of women. A large proportion, 47.5 per cent, of subjects in this volume were tertiary educated—that is, educated above school age, including college, university, and vocational courses.<sup>17</sup> This was above the national average. In 1991, the proportion of people with a post-school qualifications in the Australian population was 39 per cent.<sup>18</sup> Of the 318 subjects in the *ADB* Volume 19 with some form of tertiary education, 52 of them are female (or 16.35 per cent). Universities expanded and the total number of those in higher education rose from just over 30,000 in 1949 to nearly 400,000 by the mid-1990s. The share of the general population with a university degree in Australia

16 Australian Bureau of Statistics, 'Australian Historical Population Statistics, Data for 1925–2005', cat. no. 3105.0.65.001, 2001, [www.abs.gov.au/AUSSTATS/abs@.nsf/allprimarymainfeatures/8C932E7A996A1AA1CA25709E007FB634?opendocument](http://www.abs.gov.au/AUSSTATS/abs@.nsf/allprimarymainfeatures/8C932E7A996A1AA1CA25709E007FB634?opendocument), accessed 1 September 2020.

17 Searching 'Educational Institution (Higher)' and a relationship of 'student' in the *ADB* gives 318 results.

18 Australian Bureau of Statistics, 'Educational Attainment', [www.abs.gov.au/ausstats/abs@.nsf/2f762f95845417aeca25706c00834efa/b061f670b1b80565ca2570ec00786345!OpenDocument](http://www.abs.gov.au/ausstats/abs@.nsf/2f762f95845417aeca25706c00834efa/b061f670b1b80565ca2570ec00786345!OpenDocument), accessed 1 September 2020.



in 1991 was 8 per cent, and again the *ADB* has a slightly higher proportion than the general population.<sup>19</sup> This volume includes the veterinary scientist Harold Caine, the neurologist Syd Sunderland, the librarian Leonard Jolley, the biomedical engineer Vivian Richard Ebsary, as well as philosophers such as Eugene Kamenka and the more conservative David Stove. It also includes the obstetrician and gynaecologist Iza Joan Segal who was named for Iza Coghlan, one of the first women to graduate in medicine from the University of Sydney.

A third characteristic of the selection and discussion of subjects is a lifting of silence on matters to do with sex, from same-sex relationships and diseases associated with sex to sexual abuse and domestic violence. Sexual orientation is more often articulated. Stuart Challender was ‘the first Australian celebrity to go public’ about his human immunodeficiency virus (HIV/AIDS) condition in 1991; Kelvin Coe’s HIV status was exposed by the *Herald Sun* in 1991. After Artist and designer David McDiarmid, a gay community activist, was diagnosed with HIV he returned to Australia in 1987 before his death in 1995, his many activities included being director of the Sydney Gay and Lesbian Mardi Gras from 1988 to 1990. A sign of the times are our HIV/AIDS child activists Troy Lovegrove and Eve Van Grafhorst. Often we have a dearth of information on sexual relationships or domestic violence: politician Olive Zakharov disclosed publicly that she was a survivor of domestic violence in her second marriage at the Victorian launch of the Federal government’s campaign to Stop Violence against Women.

Having said all that, some things change only slowly. Indeed, our patrilineal ways will need to be revised at some point but currently only a few articles state the mother’s occupation before the father’s. While most women worked in paid employment in the second half of the twentieth century, due to past practices of State registrars that information is often not recorded on birth and marriage certificates. The refitting of the *ADB* then has its limits. It seems appropriate that the cover of this volume is Dora Chapman’s self-portrait, a canvas that she painted in about 1940. Chapman was mostly in paid employment all her life. She trained at the South Australian School of Arts and Crafts and served in the Australian Women’s Army Service during World War II. While she adopted her husband’s surname when she married, she continued to exhibit under her maiden name. She travelled overseas and spent five years in London, also visiting France and Italy, supporting the family economy by clerking. She had effectively retired but had a second period as an artist when her husband died. She won the Royal South Australian Society of Arts Portrait Prize in 1941 and the Melrose Prize for portraiture in 1961. In an interview, Chapman said she became ‘much more interested again in subject matter’ or the ‘likeness-as-genre’.<sup>20</sup> While she went on to work in serigraphy or silk screen printing, her prize-winning work was realist portraiture, especially the art of representing aspects

19 Since 1989, the share of the population with a university degree in Australia—at a bachelor level or above—has more than tripled to 27.3 per cent in 2018. Australian Bureau of Statistics, ‘Share of population who hold a bachelor level degree or above in Australia from 1989 to 2018’, [www.statista.com/statistics/612854/australia-population-with-university-degree/](http://www.statista.com/statistics/612854/australia-population-with-university-degree/), accessed 1 September 2020.

20 Dora Chapman interviewed by Hazel de Berg in the Hazel de Berg collection [sound recording] 10 August 1962, National Library of Australia, [nla.gov.au/nla.obj-214240767](http://nla.gov.au/nla.obj-214240767), accessed 24 August 2020.

of human character, an objective to which *ADB* writers also aspire. Like many other major painters, then, Chapman created many self-portraits. She worked through identities folding in her past and present selves. Her power as a realist artist is evident in the cover image, which Art Gallery of South Australia holds and for which she was awarded the 1941 prize. There is no definitive representation amongst her corpus. One self-portrait is entitled 'wearing a brown coat', another is 'self-portrait in a red jacket'. The National Library of Australia holds 'self-portrait in charcoal (on blue paper)'. Like the *ADB*, she continually, and quite literally, refitted her representation.

Melanie Nolan  
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