

# Using portraits IN YOUR history classroom



## INTRODUCTION

Portraits are representations of people. They may be paintings, sketches, sculptures, photographs, moving images or installations.

Portraits can be created for different purposes — to record a person or an achievement, to glorify an individual, to capture a moment in time and place.

Portraits can be rich and engaging. They can be a confluence of art, biography, cultural beliefs and practices, the environment, ideas and values.

Whatever the nature of the portrait and the reason for its creation, a portrait is an historical document — it can help us explore people in the past and the way they were part of, and sometimes tried to change, their society.

**Portraits can be an easily accessible and stimulating resource for use in the history curriculum. Having students respond to and critically analyse or ‘interrogate’ a portrait can be an effective and productive strategy in the history classroom.**

This unit brings some of the rich resources of the National Portrait Gallery in Canberra into the classroom in a practical and accessible way.

It will be particularly useful for:

- The ‘discovery’ of Australia
- Colonial settlement
- Relations between Indigenous people and colonists
- Studies of individuals: James Cook, Trukanini (Truganini), Cathy Freeman
- Skills in critically analysing evidence
- Museum and gallery site studies.

## NATIONAL PORTRAIT GALLERY

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PARKES ACT 2600  
T 02 6102 7070  
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[www.portrait.gov.au](http://www.portrait.gov.au)

To arrange and book your National Portrait Gallery student program telephone 02 6102 7070 or email [bookings@npg.gov.au](mailto:bookings@npg.gov.au)

This unit provides suggestions for classroom-based historical inquiries using four portraits from the National Portrait Gallery in Canberra:

- the portrait of James Cook by John Webber
- the portrait of William Kinghorne by Thomas Lempriere
- the photograph of four Aboriginal Tasmanians, including Trukanini and William Lanne, by Henry Frith
- the photograph of Cathy Freeman by David Caird.

The learning outcomes that may be achieved from the unit include:

- developing skills in responding to and analysing portraits as a source of historical evidence
- identifying starting points for investigating a particular theme or period in history
- selecting possible research tasks within a topic or period
- developing hypotheses about some 'big ideas' in Australian history
- developing a set of tools for identifying portraits as multi-disciplinary objects — involving biography, art, culture, history and society.

## SUGGESTED APPROACHES:

**STEP 1** Introduce **Activity 1** by having students think about what a portrait of them would be like. In this way students will be able to tap into the concept of portraiture through their own experience.

Copy and distribute the activity page in class for this. Students can create their own portrait or a portrait of another person. This can be done through:

- a simple sketch in the space provided
- a written description of the portrait (dot points are all that is needed)
- mobile phone technology
- digital camera.

Teachers may even want to have the students produce a painting. They produce two portraits — the first of which is immediate and spontaneous, while the second one is much more planned and thought-out.

Have students discuss and reflect on the difference between the two portraits they have created — the informal one of themselves as a student in that place and time, and the more formal and 'staged' one where they are asked to include various symbolic elements.

**STEP 2** Introduce students to the set of four portraits from the National Portrait Gallery (**Activity 2**). This can be done by duplicating the page with the four portraits, or by projecting it in class if the technology is available. Students may work individually, in groups, or as a class for this brainstorm-type activity.

**STEP 3** Have the students work in groups. Give each group member their personal copy of one of the four individual portraits (**Activity 3.1 – 3.4**). The students in each group should work through the questions for their individual portrait. These students become experts on that particular portrait.

**STEP 4** Now re-arrange the groups so that each group now contains at least one expert on each of the four portraits in the new group. Make sure each person has a copy of the three portraits that they have not yet studied. The role of the expert is to explain their portrait to the others, who will annotate them. In this way all students now have their own annotated copy of all four portraits.

**STEP 5** Distribute the additional information on all four portraits to all students (**Activity 4.1 – 4.4**). They can work on this individually or in groups. Students will revise some of their original ideas in the light of this new information as well as answering the new questions asked.

**STEP 6** Have students try **Activity 5**, the linking or connections exercise. This will again stimulate new ideas that students can apply in their final step.

**STEP 7** Students will now be interested to look at some comments about each of the portraits by experts from the National Portrait Gallery. They can see this at [www.npg.gov.au](http://www.npg.gov.au) and go to Programs.

**STEP 8** Students are now ready to start the next step that individual teachers want to take. It may be a research exercise about one of the individuals they have now explored; or it may be to start learning more about the period from which the portrait came, and to test the hypotheses they have developed; or it may be to explore further one of the big ideas or themes that they have come up with through their link or connections activity. Or it may be that teachers finalise the activity by telling students that they now expect them to continue to use the inquiry skills they have developed in examining portraits as evidence in future classes.

Teachers may also decide that a visit to the National Portrait Gallery in Canberra may be a worthwhile activity that complements any Civics and Citizenship or other curriculum-based excursion to the National Capital (such as a PACER-subsidised excursion — see [www.ncetp.org.au](http://www.ncetp.org.au) for details of this program to subsidise Civics and Citizenship study trips to Canberra).

This activity is all about portraits. A portrait can be a painting or a photograph of a person. You've all seen them. But now you can actually create some!

1 Portrait 1 is about you. We want you to imagine that you are the subject of a portrait, exactly as you are right now, and exactly where you are right now. In fact, you might even be able to take a photograph of yourself if you have a digital camera or a mobile phone. Or you might sketch or paint the portrait — using the space below, or a separate sheet of art paper. If you do not want to do any of these, then write a few dot points to describe what will appear in this portrait. For example, you might write:

- 15-year-old schoolgirl
- in school uniform
- sitting in a history classroom.

Create your first portrait, Portrait 1. If you do not want to create a portrait of yourself, then create one of a friend in class.

2 Now let's do it a bit differently — you will still photograph, paint, sketch or describe the subject (yourself or another person), but this time take some care about what is in the portrait. Ask yourself the questions: **What do you want a viewer to see? How do you want the viewer to respond to the portrait?**

For example, are there certain characteristics that you want a viewer to see in your portrait of yourself (or your friend), such as your friendliness, or intelligence, or loyalty? If so, how do you show these abstract things in a physical way?

Are there certain objects that you can include that tell the viewer something about you — such as a badge that reflects your beliefs, or an MP3 player that tells us about your interests?

What medium would you choose — paint, pencil, charcoal, photograph? Will different media create different impressions or reactions?

Will your portrait be in colour, or black and white? Again, what difference might this make?

Is there a certain composition of the photograph that will convey some particular image or feeling — such as you beside a tree, reflecting something about your values?

Is there some background detail that you could include that would help the viewer learn more about you — such as a whiteboard showing chemical equations that will suggest what your favourite subject is?

Will you wear certain clothes, or certain colours, that express something of your personality?

Will you put your subject in a certain place, or a certain time?

There are many choices that you can make, and each choice will affect the nature of the portrait, and the way viewers might respond to it.

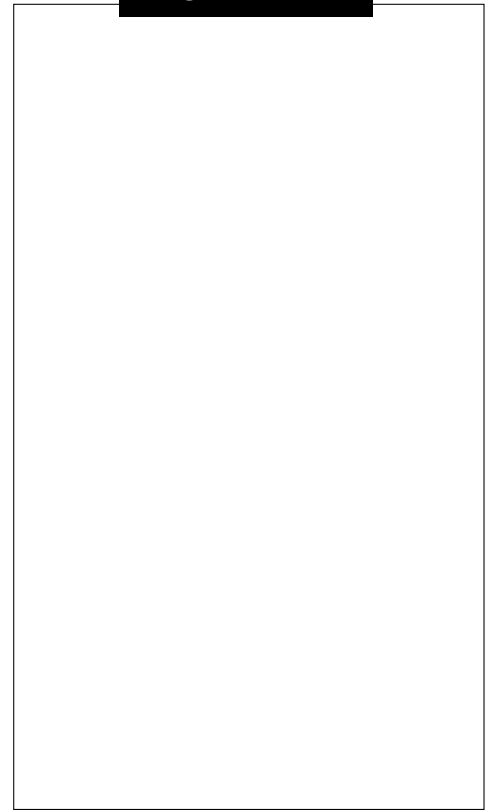
In Portrait 1 you were recording a moment in time and place; in Portrait 2 you are deliberately constructing messages about the subject. The subject in Portrait 1 and Portrait 2 is the same person, but in one of the portraits we, the viewer, are invited to react to visual clues. Which do you think would be the more interesting portrait, 1 or 2? Which do you think would be the more informative?

People have been creating interesting and revealing portraits for hundreds, even thousands of years.

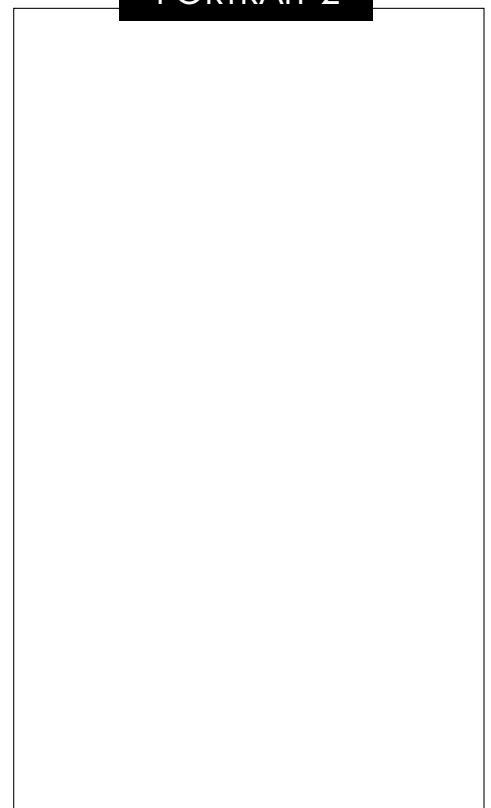
In this unit you will look at four portraits from Australian history, and learn how to see the elements that the artist (whether painter or photographer) has deliberately included, and how they might influence your reactions to and interpretations of the portraits.

*Good luck!*

### PORTRAIT 1



### PORTRAIT 2



Imagine that you are at the new National Portrait Gallery in Canberra.

You are looking at these four portraits on the wall opposite you.

- 1 As a part of a brainstorm activity, in the space below, write down 10 responses, feelings, ideas or questions that you have about this collection of portraits. For example, you might write: three of the portraits are of individuals, one is of a group; or, the painters/photographers seem to like and respect the people in the portraits. You may comment on the portraits individually, or on them as a group, or both.
- 2 Discuss these in class, and decide on 10 insights that lead you to understand more about the portraits.



**10 STATEMENTS:**

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

6 \_\_\_\_\_

7 \_\_\_\_\_

8 \_\_\_\_\_

9 \_\_\_\_\_

10 \_\_\_\_\_

It's now time to look at the portraits in more detail.

You might look at and comment on all four yourself, or your teacher might ask you to investigate one of them, become an 'expert' in that portrait, and then help others in the class to understand that portrait. They, in turn, will do the same to help you understand the other three portraits.

Here are some questions to help you look into and analyse the portrait.

There are three key stages that these questions will help you work through:

- Observing and describing the portrait
- Responding to the portrait
- Interpreting the portrait.

For all questions try to include some specific detail from the portrait that supports your answer. For example, you might decide that this is an important person or has a particular job or role because of the clothes he is wearing.



## Observing

- What does the person look like?
- What is the person wearing?
- How is the person standing?
- Are there any significant objects or symbols in the portrait?
- What does the background show?
- What is the main focus of the portrait?

## Responding

- What is your impression of this person? Why?
- In what period of time do you think this portrait was created? Why?
- Is there any part of this portrait that you do not understand?
- What is your overall impression of the portrait?

## Interpreting

- Is this an important person? Why?
- What did this person do? Why do you think that?
- What personal qualities does this person have? Why do you think that?
- What did this person's society value or think was important? Why?
- Did this person have power and status? Why?
- Why would this portrait have been created?
- What is the main message of this portrait?
- Does the artist like the person? Why?
- What does this portrait help you understand about that society?

**Portrait of Captain James Cook RN 1782**

by John Webber (c. 1752-1793)

oil on canvas

Collection: National Portrait Gallery

Purchased by the Commonwealth Government with the generous assistance of Robert Oatley and John Schaeffer AO 2000

Here are some questions to help you look into and analyse the portrait.

There are three key stages that these questions will help you work through:

- Observing and describing the portrait
- Responding to the portrait
- Interpreting the portrait.

For all questions try to include some specific detail from the portrait that supports your answer. For example, you might decide that this is an important person or has a particular job or role because of the clothes he is wearing.



**Captain W Kinghorne 1834**

by Thomas Lemprière (1796-1852)

oil on canvas

Collection: National Portrait Gallery

Purchased with funds provided by the Ian Potter Foundation 2007

## Observing

- What does the person look like?
- What is the person wearing?
- How is the person standing?
- Are there any significant objects or symbols in the portrait?
- What does the background show?
- What is the main focus of the portrait?

## Responding

- What is your impression of this person? Why?
- In what period of time do you think this portrait was created? Why?
- Is there any part of this portrait that you do not understand?
- What is your overall impression of the portrait?

## Interpreting

- Is this an important person? Why?
- What did this person do? Why do you think that?
- What personal qualities does this person have? Why do you think that?
- What did this person's society value or think was important? Why?
- Did this person have power and status? Why?
- Why would this portrait have been created?
- What is the main message of this portrait?
- Does the artist like the person? Why?
- What does this portrait help you understand about that society?

Here are some questions to help you look into and analyse the portrait. In this case the main persons to focus on are the woman who is on the far right, and the man.

There are three key stages that these questions will help you work through:

- Observing and describing the portrait
- Responding to the portrait
- Interpreting the portrait.

For all questions try to include some specific detail from the portrait that supports your answer. For example, you might decide that these are important people or have a particular job or role because of the clothes they are wearing.

## Observing

- What do the people look like?
- What are the people wearing?
- How are the people placed?
- What does the background show?
- What is the main focus of the portrait?
- Who else is in the portrait?

## Responding

- What is your impression of these people? Why?
- In what period of time do you think this portrait was created? Why?
- Is there any part of this portrait that you do not understand?
- What is your overall impression of the portrait?

## Interpreting

- Are these important people? Why?
- What did these people do? Why do you think that?
- What personal qualities do these people have? Why do you think that?
- What did these people's society value or think was important? Why?
- Did these people have power and status? Why?
- Why would this portrait have been created?
- What is the main message of this portrait?
- Does the artist like the people? Why?
- What does this portrait help you understand about that society?



**Aborigines, the last of the race,**  
**Tasmania c. 1866**  
 by Henry Frith (fl. 1858-1864)  
 albumen silver photograph  
 Collection: National Portrait Gallery  
 Purchased 2006

Here are some questions to help you look into and analyse the portrait.

There are three key stages that these questions will help you work through:

- Observing and describing the portrait
- Responding to the portrait
- Interpreting the portrait.

For all questions try to include some specific detail from the portrait that supports your answer. For example, you might decide that this is an important person or has a particular job or role because of the clothes she is wearing.

## Observing

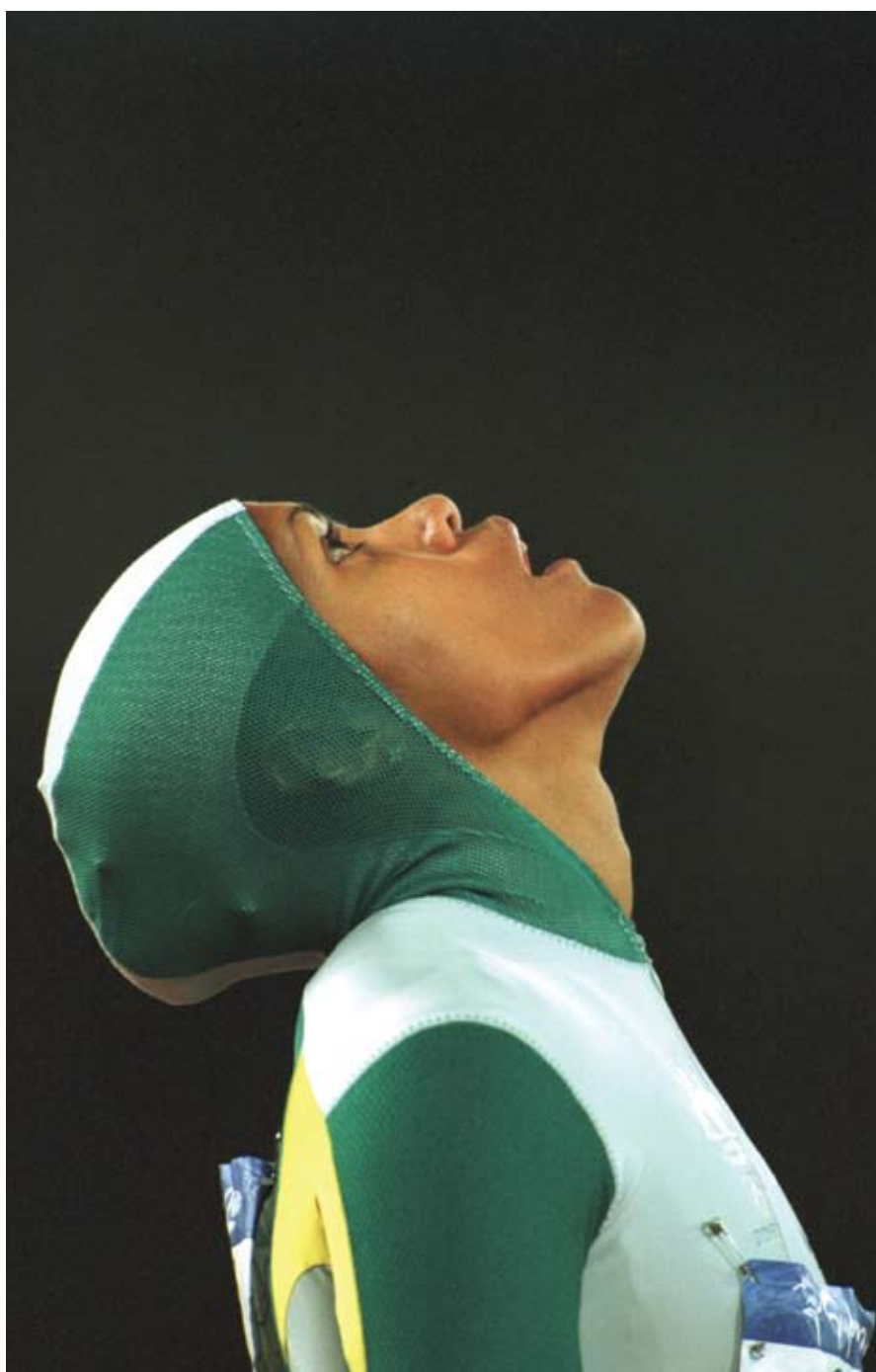
- What does the person look like?
- What is the person wearing?
- How is the person standing?
- What does the background show?
- What is the main focus of the portrait?

## Responding

- What is your impression of this person? Why?
- In what period of time do you think this portrait was created? Why?
- Is there any part of this portrait that you do not understand?
- What is your overall impression of the portrait?

## Interpreting

- Is this an important person? Why?
- What did this person do? Why do you think that?
- What personal qualities does this person have? Why do you think that?
- What did this person's society value or think was important? Why?
- Did this person have power and status? Why?
- Why would this portrait have been created?
- What is the main message of this portrait?
- Does the artist like the person? Why?
- What does this portrait help you understand about that society?



**Cathy Freeman 2000**

by David Caird (b. 1966)

type C print

Collection: National Portrait Gallery, Canberra

Gift of David Caird and the *Melbourne Herald Sun* 2003

## Additional information for discussion (1)

Here is some more information about the person in the portrait. Use it to answer the questions that follow, and also to look back at some of your earlier answers.

### Portrait of Captain James Cook RN, 1782

James Cook (1728–1779), amongst the greatest of all maritime explorers, closed the yawning gap in the map of New Holland when he sailed up its eastern seaboard between April and August 1770. On the first of his three voyages of discovery in the Pacific he made meticulous charts of the bays, rivers and islands he passed, and a great number of places in eastern Australia are still known by the names he gave them that fateful autumn and winter. Before the *Endeavour* sailed away, he took possession of the entire east coast, which he named New South Wales, in the name of His Majesty, King George the Third. Cook was almost continually at sea between 1768 and 1779, scrutinising vast areas that had previously been only tentatively investigated, and charting them with extraordinary accuracy. Accounts produced from his voyages provided Europeans with their first glimpse of the culture, wildlife and geography of lands as diverse as Tahiti and Alaska, and as a result of measures he took to raise standards of hygiene and nutrition on board his ships, there was an appreciable improvement in the health of future British seamen. Cook was killed at Kealakekua Bay, Hawaii, on 14 February 1779, after having left the area and then returned to make crucial repairs.

This is one of three surviving portraits of Cook by John Webber, who spent three years at sea with him as the artist on the *Resolution*.

- 1 Go back to your information and ideas on the portrait pages and make any changes needed.

### Some themes and ideas for discussion

Looking at a portrait in its context can lead to ideas that can be further explored and tested by further research.

- 2 Here are some examples for this portrait. Look at them as starting points for further exploration. You may agree or disagree with these statements: that is up to you and the research you do.
  - Cook must have had great leadership qualities.
  - Indigenous Australians might not see Cook as a hero.
  - Life on board sailing ships would have been very difficult.
  - A sailing ship was its own closed community.
  - It must have been hard being the wife or child of James Cook.
- 3 Add any further 'big thoughts' of your own.
- 4 Imagine that you could meet James Cook. What questions would you ask him?
- 5 This portrait of Cook was painted after his death. What difference might that make to a portraitist?
- 6 There are other portraits of James Cook. Do a Google search and find some. Compare this portrait with the others you find. Discuss the similarities and differences, and the strengths and weaknesses of each.

## Additional information for discussion (2)

Here is some more information about the person in the portrait. Use it to answer the questions that follow, and also to look back at some of your earlier answers.

### Captain W Kinghorne 1834 by Thomas Lempriere

William Kinghorne (1796–1878), marine captain, landowner and whaling station proprietor, came to the colonies from Scotland . . . just after his twenty-fifth birthday in August 1821. He was in the Colonial Marine in command of the brig *Cyprus*, a government vessel trading between Sydney and Hobart Town . . .

In 1836 Port Officer Moriarty testified that the duties on which Kinghorne was employed 'were of a very arduous nature', but he attested to the Captain's having discharged his duties 'with carefulness and fidelity' and his having displayed 'for the whole period an unvarying character for intelligence and zeal'.

After more than fourteen years on the water Kinghorne made for dry land, receiving a grant of 500 acres at Bruny Island in November 1836. By that time, the dispossessed Indigenous people of the region were dead or had been herded to Flinders Island from one of the missions that George Robinson set up between 1830 and 1835. By the time Kinghorne's portrait was made, it is estimated that there were fewer than twenty Aboriginal people left alive on the Tasmanian mainland.

The artist Thomas Lempriere and Kinghorne were the same age, and were on friendly terms. When he set sail on the *Isabella* on 8 June 1834, he took with him this portrait, inscribed 'Capt. W. Kinghorne Commanding HM Capt. Brig *Isabella* painted by TJ Lempriere Commissariat Dept & presented by him to his friend Capt. K. as a small token of regard.'

- 1 Go back to your information and ideas on the portrait pages and make any changes needed.

### Some themes and ideas for discussion

Looking at a portrait in its context can lead to ideas that can be further explored and tested by further research.

- 2 Here are some examples for this portrait. Look at them as starting points for further exploration. You may agree or disagree with these statements: that is up to you and the research you do.
  - Kinghorne must have been a valuable immigrant to Tasmania.
  - Kinghorne's good fortune was partly the result of the misfortune of the Tasmanian Aborigines.
  - The convict system provided an important part of the Tasmanian economy.
  - A sailing ship was its own closed community.
  - Sea transportation in the early nineteenth century was slow and dangerous.
- 3 Add any further 'big thoughts' of your own.
- 4 Imagine that you could meet William Kinghorne. What questions would you ask him?
- 5 We do not have any other portraits of William Kinghorne. Why not? Why is this portrait such a valuable document to have?

## Additional information for discussion (3)

Here is some more information about two of the people in the portrait. Use it to answer the questions that follow, and also to look back at some of your earlier answers.

### Aborigines, the last of the race, Tasmania c. 1866 by Henry Frith

Trukanini (c.1812-1876), a Tasmanian, saw many of her family members and close associates killed or enslaved by white settlers. However, she was persuaded to accompany 'conciliator' George Robinson on his expeditions to relocate the Indigenous inhabitants to Flinders Island. Most of the Aboriginal people died soon after arrival. Trukanini spent her last years in Hobart, where she was given the bogus title of 'Queen of the Aborigines'. Her remains were displayed in the Tasmanian Museum. The ashes of her skeleton were finally scattered with due ceremony on the waters of the D'Entrecasteaux Channel in 1976.

William Lanne (c.1835-1869), Trukanini's companion, was captured along with his family in 1842 and taken to the Aboriginal camp on Flinders Island. Regarded as the last surviving male of the Oyster Cove clan, Lanne died in his thirties from a combination of cholera and dysentery. Following his death rival scientific bodies decapitated his corpse and inserted a skull from a white body, removed the skin, and amputated his hands and feet. In this state, William Lanne's body was buried.

Little is known of photographer Henry Frith, except that he worked in Hobart from 1858 to 1864.

- 1 This photographic portrait is titled *Aborigines, the last of the race, Tasmania* (c.1866). Does this influence your interpretation of this portrait?
- 2 Go back to your information and ideas on the portrait pages and make any changes needed.

### Some themes and ideas for discussion

Looking at a portrait in its context can lead to ideas that can be further explored and tested by further research.

- 3 Here are some examples for this portrait. Look at them as starting points for further exploration. You may agree or disagree with these statements: that is up to you and the research you do.
  - Aboriginal Tasmanians resisted the European occupation of their land.
  - Aboriginal Tasmanians were treated with respect.
  - Aboriginal Tasmanians were able to fit comfortably into European society.
  - Aboriginal people were seen as curiosities by European observers.
- 4 Add any further 'big thoughts' of your own.
- 5 Imagine that you could meet Trukanini or William Lanne. What questions would you ask them?
- 6 What do you think the subjects of this portrait might have been thinking when they posed for it? Explain your reasons.
- 7 Would your reaction to the photograph be different if the people were wearing different clothes? Why or why not?
- 8 There are other portraits of Trukanini and William Lanne. Do a Google search (you will also find several other versions of the spelling of their names, including Truganini and Lanney) and find some. Compare this portrait with the others you find. Discuss the similarities and differences, and the strengths and weaknesses of each.

## Additional information for discussion (4)

Here is some more information about the person in the portrait. Use it to answer the questions that follow, and also to look back at some of your earlier answers.

### Cathy Freeman 2000 by David Caird

Catherine 'Cathy' Freeman (b. 1973), athlete, was born in Mackay, Queensland. At the age of sixteen she became the first Aboriginal runner to win a Commonwealth gold medal. She won two more in 1994, and as the first Aboriginal track and field athlete to represent Australia at the Olympic games, she won a silver medal in the 400m in Atlanta in 1996. She was ranked first in the world in her signature event, the 400m, in which she won back-to-back World Championships in 1997 and 1999 and the Olympic gold medal in 2000. She was the first person to be named both Young Australian of the Year (1990) and Australian of the Year (1998). Freeman retired from running in July 2003, still enjoying the immense popularity she earned during her exceptional career. The Catherine Freeman Foundation was established in 2007 with the aim of enhancing opportunities for individuals living in disadvantaged communities.

David Caird, a press photographer, was assigned to cover the Olympics for Channel Ten. He arrived at midday to establish his position for Freeman's race, which was at 8pm. Jammed between hundreds of photographers, disoriented by the 'chilling' roar of the crowd, he took this shot as she glanced for a fraction of a second through the roof of the stadium to the night sky.

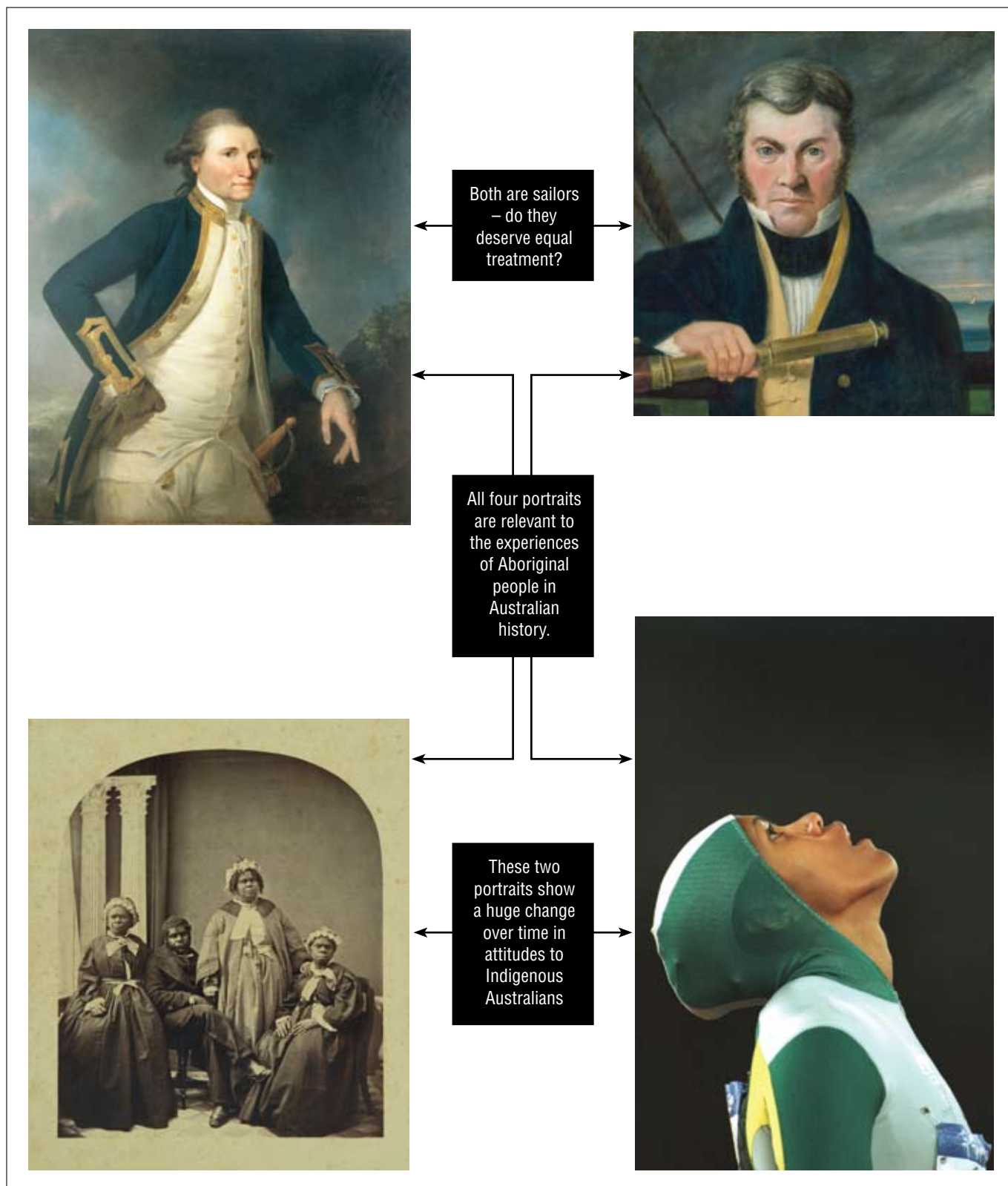
- 1 Go back to your information and ideas on the portrait pages and make any changes needed.

### Some themes and ideas for discussion

Looking at a portrait in its context can lead to ideas that can be further explored and tested by further research.

- 2 Here are some examples for this portrait. Look at them as starting points for further exploration. You may agree or disagree with these statements: that is up to you and the research you do.
  - Cathy Freeman must have great personal qualities.
  - Being a leader or a role model has been a great burden.
  - Attitudes to Aboriginal people have changed over time in Australia.
  - Sport is a great social equaliser in Australia.
- 3 Add any further 'big thoughts' of your own.
- 4 What do you think Cathy Freeman is thinking? Explain your reasons.
- 5 Does the meaning of this portrait change if you know that it is taken at the start of the Olympic final? Or if it is taken at the end of the Olympic final? Or if her pose like this only lasted a fraction of a second? Explain your answers.
- 6 Imagine that you could meet Cathy Freeman. What questions would you ask her?
- 7 There are many other photographs of Cathy Freeman during the 2000 Olympics. Do a Google search and find some. Compare them with this one by David Caird, noting the similarities and differences between them. Which do you think is the best one? Why?

Here are the four portraits arranged to show links between them. We have included an example of a link or connection between all four portraits, and a link or connection between two specific ones. See what other links and connections you can make between them.



You have now closely analysed four portraits in Australian history. Discuss your answers to these questions about what you have learned about portraits as historical evidence.

- 1 What is a portrait?
- 2 Do you think portraits are significant sources of historical evidence? Explain your answer.
- 3 What are the main strengths of portraits as evidence of the past?
- 4 What are their main weaknesses or limitations?
- 5 The emphasis of a portrait is on a person or a group of people. Is this an important characteristic in helping you explore history? Explain your reasons.
- 6 Empathy is the ability to understand people's feelings at the time, based on evidence. How might portraits help develop empathy?
- 7 Three of the four portraits you have studied in this unit are of people of social significance and power. Why might most portraits be of 'winners' rather than 'losers'?
- 8 Two of the portraits you have studied are paintings and two are photographs. Discuss how the different medium that the portrait is created in can influence the nature of the portrait.
- 9 One of the differences you might have mentioned is construction. In a painting the artist carefully composes and constructs the portrait. Does a photographer do the same thing?

To help you answer questions 10-15 you should have a look at the National Portrait Gallery website at **[www.npg.gov.au](http://www.npg.gov.au)**.

- 10 There are several places in Australia, mainly art galleries, where you can see portraits. However, the only dedicated source of portraits in Australia is the National Portrait Gallery (NPG) in Canberra. Why do you think a National Portrait Gallery might exist?
- 11 What would the consequences be if such a place did not exist?
- 12 Many of you will be studying Civics and Citizenship. We can define citizenship as the way people behave in relation to others, and which affects the nature of the society they live in. Can the NPG be a place where you can learn about Civics and Citizenship over time? Prepare an argument for or against this idea.
- 13 Many of the portraits that are held in the National Portrait Gallery have been bought for the institution by private individuals, and donated by them. Why might some people be philanthropic in such a way? What are the benefits of such an attitude?
- 14 If the National Portrait Gallery asked you who they should have a portrait of, whom would you recommend? Explain your reasons why.
- 15 Would the National Portrait Gallery want a portrait of you? Argue a case for or against this.

### Further information

To find out more about the **National Portrait Gallery** go to [www.npg.gov.au](http://www.npg.gov.au)

For other information on portraits and portrait galleries go to:

**National Portrait Gallery, London**

[www.npg.org.uk](http://www.npg.org.uk)

**National Portrait Gallery, Washington DC**

[www.npg.si.edu/](http://www.npg.si.edu/)

**National Gallery of Victoria**

[www.npg.vic.gov.au](http://www.npg.vic.gov.au)

**Art Gallery of New South Wales**

[www.artgallery.nsw.gov.au](http://www.artgallery.nsw.gov.au)

**Art Gallery of Western Australia**

[www.artgallery.wa.gov.au/collections/documents/portraits\\_conv.pdf](http://www.artgallery.wa.gov.au/collections/documents/portraits_conv.pdf)

**Create a portrait** by manipulating facial features

[www.mono-1.com/monoface/main.html](http://www.mono-1.com/monoface/main.html)

**Outstanding commentary on** and explanation of various portraits

[www.unknownsitter.com](http://www.unknownsitter.com)