



National Portrait Gallery

Learning resource

A selection of portraits
and landscapes from
Elegance in Exile:
Portrait drawing from
colonial Australia

National Portrait Gallery

Canberra

1 June -

26 August 2012

Tasmanian Museum

and Art Gallery

Hobart

15 September -

4 November 2012

The artists Richard Read senior, Charles Rodius, Thomas Bock and Thomas Griffiths Wainewright are recognised today for the portraits they created in the first half of the nineteenth century. Exiled to Australia as convicts, they produced some of the most elegant and significant Australian portraits of the period. Richard Read senior and Charles Rodius were based in Sydney and Thomas Bock and Thomas Griffiths Wainewright worked in Hobart. The drawings, watercolours, sketches, prints and miniatures examined in *Elegance in Exile* encompass the stories of Indigenous leaders, governors, administrators and gentry, as well as colonists of less illustrious or ex-convict stock.

A fine and vivid record of Australian colonial life, society and identity, *Elegance in Exile* examines the conditions under which these artists practised, exploring patronage of the arts in colonial Sydney and Hobart, and profiles the pre-eminence of drawing and printmaking in the early years of the visual arts in Australia.

The learning resource aims to introduce the lives of subjects and artists, provide an insight into colonial times in Australia, encourage close examination of portraits and explore how portraits can be used as primary historical documents.

Written for educators the resource suggests activities to engage students before, during and after visiting the exhibition. Designed for primary students, the activities can be adapted to suit a range of student learning needs. Please note that the exhibition content differs slightly in the two venues and not all portraits in this resource will be at both venues.

New South Wales

The rapid progress thus made in the arts, the luxuries, the comforts, and, we may add, the follies of civilised life, in the short space of thirty-eight years and at the distance of twelve thousand miles from the country out of which the whole concern emanated, certainly has no parallel.

The Quarterly Review, 1828

Portraiture was being practiced by Europeans in New South Wales from the time the settlement was established at Sydney in 1788. For much of the early decades, however, portraiture was in the same category as landscape and natural history painting: produced primarily for reasons of science, curiosity or documentation and to satisfy the demands of audiences in Europe. Prior to the 1820s, artists adapted, producing work in different genres in order to make a living in a limited market. But by the end of the Macquarie period, the colony was beginning to progress beyond its function as a gaol and artistic production correspondingly started to move beyond its role as information and propaganda. By the early 1830s, New South Wales had a population of over 44,000 non-Aboriginal people and Sydney was an opportunistic, confident and increasingly cosmopolitan place peopled by a mix of rich and poor; convict and free; civilian and official. The expansion of settlement and development of agriculture, business and industry generated significant wealth; and all classes of colonist contributed to the robust trade in property and consumer goods. Artists profited from this, with portraits in particular becoming sought after as a means by which settlers celebrated themselves and their achievements, or staked out and reinforced their status in a fluid and complex social world.



North view of Sydney, New South Wales 1825
Joseph Lycett, artist and engraver
aquatint, hand coloured
The Beat Knoblauch Collection



Sydney Cove, Port Jackson 1838
Charles Rodius (artist);
Sidney Gwynne Hughes (engraver)
aquatint, hand coloured
The Beat Knoblauch Collection

Richard Read senior

(c. 1765 – 1827)

R Read, Portrait and Historical Painter, 87 Pitt-street, begs leave to inform the Ladies and Gentlemen of Sydney, and its Vicinity, that he has opened a Drawing School, where he teaches the polite and elegant Art of Drawing in its most elevated Branches
The Sydney Gazette
26 November 1814

Richard Read was convicted in London in July 1812 of ‘feloniously, knowingly and wittingly’ being in possession of forged £5 notes. He was sentenced to transportation to New South Wales for fourteen years, arriving in Sydney in October 1813. By November of the following year, having been awarded a ticket of leave, Read was advertising his services as an art teacher and provider of ‘Miniatures and Portraits taken in the finest style of elegance.’ Along with John Lewin, Read was the first to offer art tuition in the colony and has also been described as its first professional portrait painter. Throughout the next decade, Read was commissioned to create portraits for a number of elite citizens, despite the taint of his ex-convict status. As was so for all of Australia’s earliest artists, Read adapted his practice so as to make a living in a limited art market, producing ‘very superior Views of various Parts of New Holland, together with Drawings of Birds, Flowers, Native Figures & c.’ in addition to portraits and interior decorations. Read received a conditional pardon in 1819, the same year that his artist son, Richard Read junior, began practicing in Sydney. Read was granted an absolute pardon in July 1826 and may thereafter have returned to England, leaving behind him in his portraiture a survey of Sydney society in the Macquarie era.

Charles Rodius

(1802–1860)

The prisoner, in broken English, said he was a German, and had been about 18 months in this country; he taught music, painting, drawing and languages in families of the first distinction, and also architecture. ...

[The magistrate] Mr Marriott said it was a melancholy case to see a person in the prisoner’s situation in life placed in such a degraded situation, but the case was clearly made out, and he must commit him for trial.

The Times, London

19 February 1829

Charles Rodius (or Rhodius) was born in Cologne in 1802. After several years in Paris, Rodius came to London. In February 1829, he was arrested at the Royal Opera House in possession of a stolen reticule containing smelling salts, opera glasses and tickets. Found guilty of theft, Rodius was sentenced to seven years transportation to New South Wales, arriving in Sydney aboard the Sarah in December 1829. He was assigned soon afterwards to the Department of Public Works and was employed as a tutor to several colonial officials and their families. By 1830, Rodius was producing lithographs; and on being exempted from government service in 1832 established a successful practice that encompassed printmaking, landscape painting and portraiture in pastel, charcoal, pencil and watercolour. Rodius’s portraits, created throughout the 1830s and 1840s, captured a cross section of the Sydney community, depicting government officials, Indigenous leaders, business people, ex-convicts, clergymen and criminals. In his fifties, Rodius suffered a ‘severe attack of paralysis’ which left him unable to work. He died a pauper in April 1860, at the age of fifty-eight.



Governor Lachlan Macquarie 1819
Richard Read senior
watercolour on ivory
Tasmanian Museum and Art Gallery
Presented by Dr W Giblin 1898

Lachlan Macquarie (1761–1824) was a farmer’s son from the island of Ulva, in the Scottish Inner Hebrides. He joined the British army in 1776, serving for the next three decades in places such as Canada, the United States, India and Sri Lanka. As fifth governor of New South Wales from 1810 to 1821, Macquarie oversaw and instigated substantial development and expansion, encouraging trade, agriculture, public works, exploration, education and social welfare schemes. Despite his achievements, some of his policies and reforms earned him formidable political enemies. Macquarie’s advocacy of opportunities for ex-convicts and belief that those of good character should be accepted into society, for example, grated very much with the influential colonists referred to as ‘exclusives’, many of whom were parvenus themselves grown rich with the help of convict labour. The perception that Macquarie’s support for emancipists had helped render transportation toothless as a system of punishment, as well as the expense of running the colony, led to the instigation of a commission of enquiry into Macquarie’s administration. The official findings of the commission, conducted by John Bigge, were highly critical of Macquarie, who tendered his resignation in 1820. Macquarie left New South Wales in February 1822 and returned to his estate on the Isle of Mull. He died in London in July 1824, having unsuccessfully sought a knighthood.



Elizabeth Henrietta Macquarie 1819
Richard Read senior
watercolour on ivory
Tasmanian Museum and Art Gallery
Presented by Dr W Giblin 1898

Elizabeth Macquarie (née Campbell, 1778–1835) met Lachlan Macquarie, her father’s second cousin, in 1804. Finding her to be the sort of woman who would make ‘an admirable soldier’s wife’, Macquarie proposed to Elizabeth the following year and they married in 1807. Her first child – a daughter, named for Macquarie’s first wife, Jane Jarvis – died in infancy; Elizabeth suffered several miscarriages before the birth of her second child, Lachlan junior, in Sydney in 1814. A strong-willed, intrepid and inquisitive woman, as governor’s wife Elizabeth took an uncommon degree of interest in matters such as architecture, agriculture and planning, as well as in the welfare of convict women and Aboriginal people. Elizabeth brought with her to New South Wales a selection of architectural texts employed by Macquarie and his architect, Francis Greenway, in devising a number of public buildings; and Elizabeth herself has been credited with the design of buildings such the Female Orphan School at Parramatta and a road from Government House through the Domain to the vantage point named after her. Despite ill health, Elizabeth accompanied Macquarie on his major journeys in New South Wales and Van Diemen’s Land. Macquarie deeply valued the practicality and enthusiasm that made Elizabeth an asset to his work. She remained unfailingly devoted to Macquarie’s interests and following his death was a tireless defender of his reputation.



Gooseberry, One Eyed Poll, wife of King Bongarry 1844
 Charles Rodius
 charcoal on paper
 Mitchell Library
 State Library of New South Wales

Cora Gooseberry (c. 1777–1852) was the daughter of Moorooboora, a chief of the Murrore-dial clan of the coastal area south of Port Jackson. Known to the Europeans as ‘Queen Gooseberry’ or ‘Cora Gooseberry’, she was, like her husband, Bungaree (c. 1775–1830), one of the best known Aboriginal people in Sydney from the 1820s until her death in 1852. During the 1840s, she occupied a camp in the Domain, her companions there including Bowen Bungaree and Ricketty Dick. Gooseberry was also typically seen in the streets of Sydney with her trademark clay pipe and headscarf and wearing a breastplate inscribed ‘Cora Goosberry, Freeman Bungaree, Queen of Sydney and Botany’. A vivid storyteller, in 1845 she led the artist George French Angas and the Sydney Police Inspector to see the rock carvings at North Head, receiving flour and tobacco in return. Gooseberry was found dead at the Sydney Arms Hotel in Castlereagh Street in June 1852. The publican, who often allowed Gooseberry to sleep in the hotel kitchen, paid for her burial and headstone in the Sandhills cemetery, now the site of Central Railway Station. Gooseberry and Bungaree were depicted by a number of artists. Their portraits by Charles Rodius were both later issued as lithographs.



Dr Leichhardt 1846
 Charles Rodius (artist and lithographer)
 lithograph
 National Portrait Gallery
 Purchased 2004

Explorer **Friedrich Wilhelm Ludwig Leichhardt** (1813–1848) studied philosophy and languages in Berlin and Göttingen before going to England and developing his interest in science and natural history. He arrived in Australia in early 1842 and spent several months lecturing and studying the geology, flora and fauna of the Sydney area and the Hunter Valley. After journeying overland to Moreton Bay in 1843 and 1844, Leichhardt returned to Sydney and raised money to fund a private expedition to Port Essington, 300 kilometres north of present-day Darwin. He set out with nine others from Moreton Bay in September 1844 and by mid December the following year, seven of the party had journeyed nearly 5,000 kilometres to Port Essington, covering vast areas of unexplored country. In Sydney, it had been assumed that the expeditioners had perished, making their safe return in March 1846 the cause of great jubilation. After a failed attempt in late 1846 to traverse the continent, Leichhardt set out again from Moreton Bay in February 1848, his objective being to journey overland from the Darling Downs to Perth. Leichhardt and the other six members of his expedition vanished some months later. Though various theories have speculated on why and where Leichhardt died, a definitive explanation as to the fate of his expedition has never been established.

Van Diemen's Land

The whole state and appearance of society and of the country shew that we do not deserve the bad character which has so unjustly been given us ... and I can most positively state that the originally free portion of the community can bear a very advantageous comparison with that of any other country of intelligence, industry and moral conduct.

Sir John Franklin, April 1839

Van Diemen's Land, as Tasmania was called until 1856, was colonised in 1803 with settlements at Port Dalrymple in the north; and at Risdon on the Derwent River. The Derwent camp moved to Sullivan's Cove in 1804 as Hobart became the island's principal settlement. The colony initially grew slowly – less than 500 convicts arrived in Van Diemen's Land before 1816 – but by 1820, towns, pastoral properties and businesses had been established and substantial buildings had been constructed in Hobart. It was attractive to free settlers and ex-convicts alike for its climate, land and opportunities in trade, farming, wool and whaling. Policies that resulted in the relocation of the Aboriginal population and the availability of cheap labour – over 70,000 convicts were transported there between 1803 and 1853 – also contributed to colonial expansion. Despite its reputation as the harshest, most reviled of penal outposts, the island was also home to those whose wealth enabled the establishment and maintenance of refined, elegant lifestyles. Their prosperity created significant demand for art. By the 1840s, Hobart had hosted Australia's first major art exhibition; and along with Launceston was supporting a substantial number of practitioners who answered the demand for art as proof of status, wealth and social mobility. The island sustained a cultural industry equal to and even outstripping that of Sydney, until the early 1850s.



Hobart Town 1840
George Augustus Robinson
watercolour on paper
Private collection
courtesy Lauraine Diggins Fine Art



Hobart Town in 1817 1817
Charles Jeffreys
watercolour on paper
Private collection
courtesy Lauraine Diggins Fine Art

Thomas Griffiths Wainewright

(1794–1847)

I have much pleasure in recommending the Petitioner to the favourable consideration of His Excellency; I believe if the indulgence which he asks were granted, it would tend much to the improvement of his health, and that he would be able from his superior talents as an Artist to provide for his own wants.

John Frederick Clarke,
April 1844

Thomas Griffiths Wainewright is considered by some the most accomplished of the artists who came to Australia as convicts. Born in Surrey in 1794, Wainewright was introduced to intellectual circles at a young age and had established himself as an artist, collector and essayist by the time he was in his twenties. His man-about-town lifestyle, however, came at a cost and during the 1820s he had taken to forgery and was suspected also of having poisoned three relatives by whose deaths he stood to benefit financially. He was arrested in July 1837, convicted of forgery and sentenced to transportation to Van Diemen's Land for life. In Hobart from November 1837, Wainewright proved to be a model prisoner. By way of good behaviour and sympathetic connections, he was enabled to continue his work as an artist, producing during his early convict years portraits of those with whom his status brought him into contact. Granted a ticket of leave in 1845, he established himself as a portrait painter and was commissioned by a number of prominent families. He died in Hobart in August 1847 having created over fifty portraits now counted among the finest examples of colonial Australian art.

Thomas Bock

(1790–1855)

Gaol report: Former character good; respectably connected & very orderly.

Hulk report: Orderly.

Stated this Offence:

Administering Drugs to a Young Woman named Ann Yates.

Native of Hammerwich near Lichfield, Stafford; resided last in Tower Street, Birmingham, as an engraver.

Alphabetical record book of convicts arriving in Van Diemen's Land, 1803–1830

Thomas Bock arrived in Hobart in January 1824, sentenced to 14 years transportation for his part in attempting to cause the miscarriage of a child conceived as a result of his seducing a young woman. At the time of his conviction, Bock was thirty-two, married and father to five children. As stated in his record, he had 'served an apprenticeship to the Engraving Business' and worked in Birmingham as a 'portrait painter and engraver.' The colonial authorities found immediate use for Bock, some of his earliest Tasmanian works being bank notes engraved for the Bank of Van Diemen's Land and a drawing of executed cannibal, Alexander Pearce, made at the request of the Colonial Surgeon. Bock worked as a printmaker during the 1820s, engraving stationery along with illustrations for publications such as the Hobart Town Almanack while also producing portraits. He received a free pardon in 1833 and thereafter established himself as Hobart's most sought-after portraitist. Bock's practice was diverse, incorporating drawing, watercolour and pastel as well as oil painting and photography. On his death in Hobart in March 1855 he was described as 'an artist of a very high order' whose works 'adorned the homes of a number of our old colonists and citizens.'



Sir John Franklin c. 1840
Thomas Griffiths Wainewright
pencil, Chinese white and watercolour on paper
The Stuartholme-Behan Collection of Australian Art, The University of Queensland Collection

Sir John Franklin (1786–1847) was lieutenant-governor of Van Diemen’s Land from 1837 to 1843. Franklin arrived in the colony a distinguished naval officer and explorer, having seen action in the Napoleonic wars; served under Matthew Flinders; and made two voyages to the Arctic. He arrived in Hobart in January 1837 with his second wife, Jane, who shared his progressive ideas for the development of education, art, literature and science in the colony. Some of their attitudes, however, set them against the interests of the powerful colonists. Franklin was conscientious though inexperienced as an administrator and during his term contended with a hostile press, economic depression, the reformation of the system of convict management and the perception on the part of his enemies that his wife was improperly influencing him. Franklin was recalled from office in 1843. Anxious to restore his reputation, at age 59 he accepted the command of an expedition tasked with the location of the sea route connecting the Atlantic and Pacific Oceans. The expedition left England in May 1845. In 1847, the first of numerous expeditions to locate it was mounted. It was eventually established that Franklin and all his men had perished during 1847 and 1848 when their ships became trapped in the Arctic ice.



The Cutmear sisters, Jane and Lucy c. 1842
Thomas Griffiths Wainewright
watercolour and pencil on paper
National Gallery of Australia
Purchased 1969

Jane Cutmear (1834–1845) and Lucy Cutmear (1833–1854) were the daughters of James and Lavinia Cutmear, who married in Hobart around 1831. James Cutmear was a colonial official who in 1840 was appointed to the position of gatekeeper at the Prisoners Barracks on Campbell Street, where Thomas Griffiths Wainewright lived between November 1837 and January 1842. On arriving in Hobart, Wainewright was initially assigned to work on a road gang; later – owing to good behaviour, influential friends and a constitution that ill-suited him for hard labour – he was sent to work at the Colonial Hospital as a wardsman. It was during this period that Wainewright produced the first of over fifty Tasmanian portraits. Typically, Wainewright created these early Tasmanian works out of gratitude to those, like James Cutmear, who had been kind to him. Wainewright is believed to have made this drawing of Jane and Lucy as a way of thanking Cutmear for the art materials he kept him supplied with while living at the Barracks.

Jane Cutmear died, aged 11, in 1845. Lucy was the only one the Cutmear’s four daughters to survive to adulthood, although she too died young; she was twenty-one when claimed by tuberculosis in 1854.



*Truggernana, Native of Recherche Bay,
Van Diemen's Land 1837*

Thomas Bock

watercolour on card

Tasmanian Museum and Gallery

Presented by the Tasmanian Government 1889

Truganini (c. 1812–1876) is arguably nineteenth century Australia's most celebrated Indigenous leader. The daughter of Mangana, chief of the Recherche Bay people, Truganini experienced the loss of her mother, sister and intended husband – all as a result of white settler violence – at a young age. Hoping to protect her people from further atrocities, Truganini, with her partner Woureddy, joined George Augustus Robinson in 1829, becoming one of his most important guides and interpreters. Truganini went to Wybalenna, the mission station on Flinders Island, in 1835, but held to her traditional ways despite the expectation that the Aboriginal people there would adopt European customs and religion. When Wybalenna closed in 1847 she was among the remaining residents relocated to Oyster Cove, close to her traditional country. Truganini died in Hobart in May 1876. As she had feared, her skeleton was stolen from her grave and later displayed at the Tasmanian Museum. The Tasmanian Aboriginal community eventually won the fight to reclaim her remains, which were cremated and scattered on the D'Entrecasteaux Channel in April 1976. Truganini was erroneously referred to during her lifetime and beyond as the 'last Tasmanian' – a false notion attested to by the many descendants of her contemporaries still living in Tasmania today.



Henry Baynton c. 1845

Thomas Bock

chalk on paper

Mitchell Library, State Library of New South Wales

Henry Baynton (1795–1873) came to Van Diemen's Land in the 1820s and by 1828 was the proprietor of a business on Elizabeth Street. Advertisements for Baynton's business describe him as an agent for the sale of meat and corn and a dealer in general produce. The manifest of a ship called the *Orelia*, which arrived in Hobart in May 1829, describes the variety of goods Baynton acquired for sale: '7 cases cheese, 4 ditto cottons, shoes and hats, 1 cask earthenware, 1 case bonnets, 4 ditto haberdashery and millinery, 8 bales slops and linen.' By the mid 1830s he had acquired a tannery and another Hobart premises in Collins Street, where his business was focussed on trading in meat and livestock. Baynton also appears to have had a significant interest in racehorses, given the number of notices in the Hobart newspapers in which he advertised the 'services' of his thoroughbreds. He died at his residence in Campbell Street, Hobart, in 1873.

Before your visit

1. Explore Visit portrait.gov.au and explore the lives of colonial subjects within the permanent collection. View the *Elegance in Exile* website portrait.gov.au/site/exhibition_subsite_eleganceinexile.php
Select one of the portraits, look closely and create a list of what you see. Use descriptive language to describe it.

2. Discover Find portraits at home of people from the past. How far back do your family portraits go? Arrange a selection of portraits in the order they were created. Do you have a portrait of your immediate family? How are the portraits made? How do the portraits change over time? Consider the technology that is used, the pose and expression, dress, setting, size, where they are stored and displayed. Create a photographic portrait of a family member or someone you care about.

3. Create Create a timeline of colonisation in Australia, beginning in 1788. What were the key dates? Who were the people involved in those key events? Include portraits if possible. Find different versions of this period of history – compare and contrast.
<http://www.aushistorytimeline.com/>
<http://www.shareourpride.org.au/topics/our-shared-history/timeline/colonisation>

4. Map Explorers coming to Australia travelled uncharted waters. How did they make their maps? What instruments did they have? Draw maps of Australia as it was known to Europeans in 1688, 1788, 1888 and now. Identify the changes that have occurred over time.

5. Perform Many folk songs were written about convicts; the conditions in England, Scotland and Ireland that led to their conviction, transportation to Australia and their experiences in the colonies. Some well-known songs are Botany Bay, Convict Maid, Bold Jack Donohue and Moreton Bay. Find a folk song that has relevance to your study and appeals to you, listen to it, learn and perform it.

6. Plan a visit The National Portrait Gallery and the Tasmanian Museum and Art Gallery welcomes school groups, families and individuals to view the exhibition and other related works in their permanent collections.

In the Gallery

7. Play the game *Elegance in Exile* Trumps is a simple card game that gives insight into colonial times, introduces the artist's and subject's lives and encourages close examination of the portraits. Each of the 28 portrait cards includes a portrait, biographical detail and a list of six categories with scores associated with the subject. The aim of the game is to collect all 28 portrait cards and the winner of each round of the game is determined by the highest score for the chosen category of the round. See pack for further details.

8. Pack your bag Travellers to Australia in colonial times, whether convict or free settler, did not have a large luggage allowance. Imagine what you would need to pack for the journey and your life in the colonies. Make a list and then select one object from the list to describe. Why did you choose it? How will you use it? How long will it last? How will you keep it safe?

9. Share the story *Elegance in Exile* shows a wide range of people living in the colonies in Van Diemen's Land and New South Wales. Choose a portrait that you find compelling in some way (within a specific part of the exhibition space). Using the portrait and the information provided in the label and wall texts collect information about the subject you have selected and the artist who created the portrait. Why did you choose that portrait? How does the original artwork compare to the reproductions on the website? Create a personal response stimulated by the following cues; I see, I think, I know, I wonder. Regroup and share.

After the Gallery

10. Design a portrait exhibition Choose a theme, invent a title, select the portraits and organise them so that they tell a story.

CONSIDER one or more of the portraits in *Elegance in Exile* as a starting point **or** one subject and collect as many, varied portraits of them as you can find. Do they tell the same story or do they tell different ones? Write labels including; the title of the portrait, the date it was made, the artist's name and dates (birth and death), medium (e.g. oil on canvas, lithograph, watercolour).

Perhaps include biographical details on each label.
RESOURCE The National Portrait Gallery has many of its portraits online: portrait.gov.au/site/collection.php

11. Improvise Imagine a scenario around the making of the portrait of Jane and Lucy Cutmear by Thomas Griffiths Wainewright.

CHARACTERS Jane and Lucy Cutmear, twin sisters, about 9 years of age; girls' father; girls' mother; convict artist, Thomas Griffiths Wainewright.

BACKGROUND Jane and Lucy's father was gatekeeper of the Prisoners' Barracks in Hobart and became acquainted with the convict artist Thomas Griffiths Wainewright. He supplied art materials to Wainewright, who then created a beautiful portrait of Cutmear's daughters as a token of his gratitude.

Imagine a conversation between the artist and the gatekeeper, how does Cutmear get to know that Wainewright is an artist and would like to draw and paint? Does Wainewright make a bargain with Cutmear promising to make a portrait if he can get some materials? Or does Cutmear provide paper and drawing materials out of kindness and the portrait is Wainewright's way of saying thank you? Think about where the drawing was created – did the girls visit the Barracks or did Wainewright come to their home? What did the barracks look like? What did their home look like? What might the girls think and talk about while they are having their portrait made? Are they frightened by a convict? Are their mother and father nearby? What time of day is it? As a convict, Wainewright had work to do each day, when did he make the portrait?

Design the costumes and set. Where were they? What did everyone wear? How did the girls curl their hair? What are they sitting on?

12. Create a shop Stores in the new colonies carried a wide variety of products. One shop owner, Henry Baynton (1795 – 1873), whose business was on Elizabeth Street in Hobart Town, had a shipment from England that included 7 cases of cheese, 4 cases of cottons, shoes and hats, 1 cask of earthenware, 1 case of bonnets, 4 cases of haberdashery and millinery, 8 bales of slops and linen. Collect items to sell and containers to store them in. How would the goods be wrapped after purchase? How would customers carry their purchases home? Investigate the money of the time and make facsimiles to use in the store. Design the shop sign, a sandwich board, newspaper advertisement and a poster.

13. Contrasting lives The experience of colonisation for Australian Aboriginal people was extremely varied, from place to place and from individual to individual. Examine the lives of Truganini (c.1812 – 1876), her husband Woureddy (b.unknown – 1842) and Cora Gooseberry (c.1777 – 1852) and her husband Bungaree (c.1775 – 1830) to discover how their lives changed after 1788. Compare and contrast their experience.

14. Family connections Richard Read senior was deported to New South Wales in 1813 for producing forged banknotes. He rapidly earned his ticket of leave and was producing portraits within a year of his arrival, becoming the first professional artist in the colony. Governor Lachlan Macquarie and his wife Elizabeth called on the services of Read senior to produce miniature portraits of them. Miniatures were a popular form of portraiture at this time. Why were miniatures popular? How do we use small portraits in today's society? Make your family tree of miniatures or make a miniature of yourself to give to someone – who would it be? Why would you want them to have your portrait?

15. A great plan

Elisabeth Macquarie is credited with the design of buildings such the Female Orphan School at Parramatta, now within the University of Western Sydney. The foundation stone was laid in 1813. Is there a building from the first part of the 19th century in your local area? Can you find an image of it? Can you draw it? Describe a building of this time. How does it compare and contrast with a contemporary Australian building?



COVER IMAGE:

Edward Samuel Pickarā Bedford
c. 1840 (detail)
Thomas Bock
crayon on paper on canvas
Mitchell Library
State Library of New South Wales

BACK COVER IMAGE:

Jane Scott c. 1842 (detail)
Thomas Griffiths Wainewright
watercolour and pencil on paper
National Gallery of Australia
Purchased 2002

NATIONAL PORTRAIT GALLERY

Download the resource

portrait.gov.au/site/education_downloads.php

Share your research and activities

With your class; as an exhibition for family and friends; on YouTube; or on the Portrait blog
portrait.gov.au/blog

We welcome your feedback

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