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## Project Blue Boy Activity Guide

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### School Programs and Partnerships



THE HUNTINGTON  
Library, Art Museum, and Botanical Gardens

## What is conservation?

## Why are there so many blues?

## What is Project Blue Boy?

Explore the intersections of art, primary sources, and science. The resources in this Activity Guide packet provide teachers and students with an understanding of the technical examination and conservation treatment of Thomas Gainsborough's *The Blue Boy* at The Huntington Library, Art Museum, and Botanical Gardens. Christina O'Connell, senior paintings conservator, is using a medical microscope used for eye surgery, the Haag-Streit Hi-R NEO 900 surgical microscope, in addition to other conservation tools such as optivisors, silicone-tipped tools, cotton swabs, brushes, and a palette.

During this two-year project, there are four main steps:

- 1) surface cleaning and removal of non-original varnish (finished)
- 2) structural work on the canvas (off view)
- 3) the in-painting process (in the gallery)
- 4) preparing *The Blue Boy* for re-installation

The following resources highlight aspects of conservation through activities such as: examining color through chromatography, exploring tint, tone, and shade, studying the impact of sunlight with sun paper, and sculpture assessment. While the activities are designed for elementary students, they can be adapted for middle and high school students.

### All activities align with...

#### The Huntington Framework

- Observe & Describe – *What do you see?*
- Explain & Interpret – *What does it mean to you?*
- Reason with Evidence – *What makes you think that?*
- Wonder & Question – *What questions do you still have?*

#### Science & Arts Standards

- NGSS: 3-ESS3-1 *Science affects everyday life*
- NCAS:VA: Cr 3.1.3a Elaborate visual information by adding details in an artwork to enhance emerging meaning.
- NCAS: VA: Pr6.1.3a Identify and explain how and where different cultures record and illustrate stories of history through life and art.

This Activity Guide was created at The Huntington by Amanda Hernandez, school partnership manager, and Kristin Brisbois, school partnership and programs assistant, at The Huntington.



*The Blue Boy*, (ca. 1770), Thomas Gainsborough (British, 1727–1788), oil on canvas, 70 5/8 x 48 3/4 in. The Huntington Library, Art Museum, and Botanical Gardens.

## Some Background on *The Blue Boy*

Spend 1–2 minutes quietly looking at the painting.

- What do you see?
- Have students share what they see (either with the group or to a partner).
- What else do you notice? What does this tell you about the boy in the painting or about the artist?

### The Costume

Thomas Gainsborough's *The Blue Boy* shows a young boy posed in a bright blue costume. What do you notice about his clothes? Would you wear them today? How do they differ from your clothes? How do you think the fabric would feel? This outfit was a prop that Gainsborough had in his studio and can be seen in other paintings by Gainsborough such as *Edward Richard Gardiner*, at Tate (<https://www.tate.org.uk/art/artworks/gainsborough-edward-richard-gardiner-too727>) Interestingly, the costume was not from Gainsborough's time, but from 100 years earlier.

### The Portrait Style

This painting is a Grand Manner portrait, a style from the 17th century pioneered by Anthony van Dyck. During the 18th century, artists such as Gainsborough adopted this style. Characteristics include a full-length painting (from head to toe), figures in costume, and an outdoor environment.

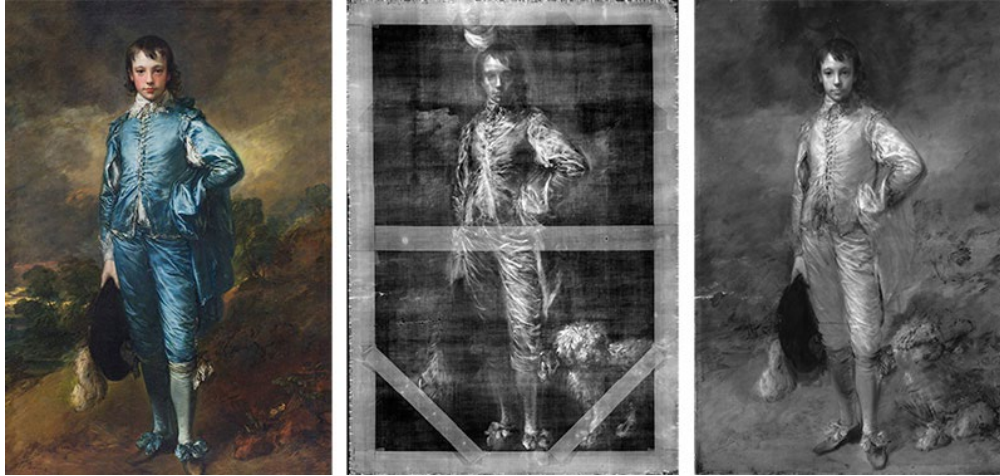
Now look at the blue costume Blue Boy is wearing. How many different blues do you think Gainsborough used in this painting? If you guessed at least four you are correct! The four identified pigments are azurite, Prussian Blue, ultramarine, and smalt. Let's take a closer look at one of the blues, ultramarine. How do you think this color was made? First, the stone it comes from had to be mined. The stone is called lapis lazuli and is found in Afghanistan. Once the rock is obtained, it is ground into a fine powder, or a pigment. To turn a pigment into a paint, a binding element such as water or oil is added.





## X-Ray

One of the jobs of a conservator is looking at paintings using X-Rays. Have you broken a bone and needed an X-ray? The doctor uses an X-ray machine to look at different bones in your body. Blue Boy didn't break a bone, but he did go under an X-Ray. Can you guess what the conservator saw with the X-Ray? She saw the top of a head (above Blue Boy's head) and a dog! The head shows that Gainsborough reused his canvas. Instead of throwing away a used canvas, he drew on top of it and saved his material. He also painted a dog, but then covered it up with rocks. Why do you think he did this?



## Some Background on Conservation

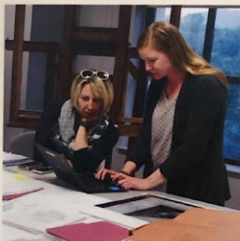
Video on Project Blue Boy – <https://www.youtube.com/watch?v=WHPiJqoiwCo&feature=youtu.be>

Below are some wall labels from the Project Blue Boy exhibit that explain the role of a conservator and why *The Blue Boy* needs conservation treatment.

### *What is conservation?*



As defined by the American Institute for Conservation of Historic and Artistic Works (AIC), conservation encompasses actions taken toward the long-term preservation of cultural property. Conservation work includes examination, documentation, treatment, and preventive care, supported by research and education. Conservators are highly trained professionals with skills in art history, studio art, and science who work closely with curators to understand and care for collections.



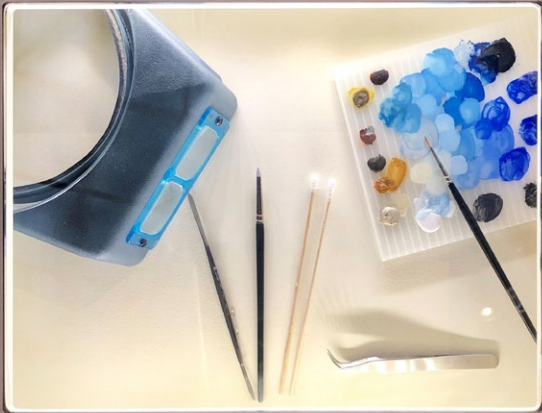
In addition to a rigorous educational background, paintings conservators need hand skills such as manual dexterity, steadiness, and artistic ability. These are all used to carefully preserve the original materials of a painting and to reintegrate damage so that the original brushwork of the artist can be seen and understood.

**The conservator will be on hand to answer questions periodically in the gallery.**

Top: The conservator examines *The Blue Boy* with a Haag-Streit surgical microscope.

Bottom: The curator and conservator review data concerning the painting's materials and condition.

### Tools of the trade



**OPTIVISOR**  
A headband magnifier with binocular lenses

**SILICONE-TIPPED TOOL**  
A small, flexible tip helps to stabilize paint

**COTTON SWABS**  
Swabs are gently rolled to remove non-original materials from the surface of the paint

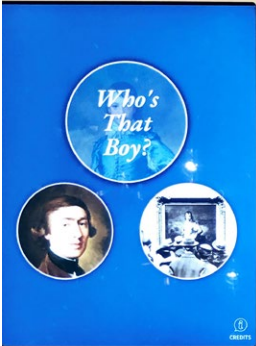
**PALETTE**  
Stable and reversible conservation paints reintegrate damaged areas

**BRUSHES**  
Tiny brushes are used to apply conservation paints

### Why treat *The Blue Boy* now?

## PROJECT BLUE BOY

# Then and Now



**Who's That Boy?**

Tap to learn more about *Blue Boy's* history

### Why treat him now?

All paintings need care to keep them in good condition and looking their best. Gainsborough's *Blue Boy* is almost 250 years old, so its original materials have aged considerably. Since 1921, the painting has been treated at least six times to address such issues as flaking paint, structural deterioration, and discolored varnishes. During these cleanings, some of the previous restorations, such as old overpaint and varnish, were left in place. These degraded layers now affect the way the painting looks.


Because of *The Blue Boy's* iconic status, the painting has been on nearly continuous public view since the gallery opened in 1928. With the addition of a full-time paintings conservator to The Huntington's staff and the ability to treat the painting while keeping it mostly on view, now is the time to undertake a thorough technical study and conservation project.



## What needs to be treated?


*What needs treatment?*

**ABRADED PAINT**



Through past cleanings, thinly painted areas have been worn away. For instance, the thinly painted sky is abraded and now reveals the thickly painted neckcloth (above left) of an abandoned portrait. Old overpaint covering the abrasion is visible under ultraviolet (UV) light (above right).


**FLAKING PAINT**



Conservators use light angled across the painting to observe the texture of the surface. As the light rakes across, details of the artist's brushstrokes and issues like flaking paint become more distinct. This raking light detail shows areas where paint is flaking and lifting from the surface. Repairing this type of damage is always a high priority for conservators.




**DISCOLORED OVERPAINT**



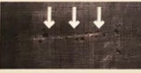
Overpaint added during previous restorations has discolored and no longer matches the surrounding original paint.

**UNEVEN VARNISH**




During past treatments, not all of the old varnish was removed. UV light helps conservators look at varnishes and old overpaint. This detail shows the unevenness of the layers.

**TEAR AND LOSSES**



A tear in the original canvas was revealed in an x-ray. Darker areas show where the original paint is missing along the tear. It is important for conservators to understand past damage such as this before beginning treatment.

**DETERIORATING SUPPORT**



The painting was glued to a second canvas more than a century ago. Both the original and lining canvases have aged, and the lining is separating. This problem needs to be addressed so that the painting will have proper and stable support.

## The treatment of *The Blue Boy*

📍 IN GALLERY   📍 IN LABORATORY

### *Treatment phases*

📍 PHASE 1

Estimated Duration  
3-4 MONTHS




**STABILIZE FLAKING PAINT AND REMOVE DISCOLORED VARNISHES AND OVERPAINT**

Conservation adhesives will be added to cracked and lifted areas of the paint so that they can be set back in place. Gray surface dirt and degraded and discolored varnishes and overpaints that were added to *The Blue Boy* during prior restorations will be carefully removed in layers to reveal the brighter colors of the original palette.

📍 PHASE 2

Estimated Duration  
3-5 MONTHS





**STABILIZE CANVAS**

Before the painting entered The Huntington's collection, its original canvas was glued to a lining canvas to give the painting additional stability. This was a common practice, especially for a torn painting. The lining is now separating from the original canvas and is torn at the edges. Stabilization of the support will take place in the conservation lab.

📍 PHASE 3

Estimated Duration  
3-4 MONTHS




**INPAINTING**

Stable conservation colors will be applied to fill in areas of loss and damage to reintegrate the composition. In accordance with AIC guidelines and ethics, inpainting materials are distinguishable from original materials and are reversible. An isolating layer of varnish, applied before inpainting, keeps the conservation colors separate from the original ones.

## PROJECT BLUE BOY

# Material Evidence

### Anatomy of a painting



**1 VARNISH**  
Varnish, a protective layer applied over the paint, heightens the contrast and makes the colors appear more vivid. This painting's multiple layers of varnish are made mostly of natural resins, with some layers of twentieth-century synthetic resins on top.

**2 PAINT LAYERS**  
Paint layers include multiple pigments to create the various colors in the composition. To learn more about the pigments, see the display to the right.

**3 GROUND LAYERS**  
The ground is a layer applied to the canvas as a base for the paint. The ground fills some of the texture of the canvas and offers a smoother surface for the artist to apply the paint. Gainsborough used a double ground, in which two layers of an oil-containing medium are separated by a thin layer of glue.

**4 SIZING LAYER**  
A size layer, often a glue, is applied to the canvas before the ground layer to reduce the absorbency of the canvas.

**5 ORIGINAL CANVAS**  
A canvas is a woven fabric that serves as the main support for the painting.

**6 LINING GLUE**  
Glue was used to attach the lining canvas to the back of the original canvas.

**7 LINING CANVAS**  
A second canvas was glued to the back of the original canvas during a prior conservation treatment.

**8 STRETCHER**  
A stretcher is a wooden frame onto which the canvas is mounted. It has adjustable corners to keep the canvas taut.

**9 TACK**  
Metal tacks are used to mount the canvas to the stretcher.

**200X magnification**

**Sample size**  
A minuscule sample like the one to the left was taken from the top of the painting, where the abandoned portrait is located. Its layered structure was viewed through a microscope at a magnification of 200 times its original size.



## Wall Label

Link to Huntington E-Museum

<http://emuseum.huntington.org/objects/244/the-blue-boy?ctx=6bo77ae8-booD-47ec-a7fe-3919c49c765e&idx=0>

### *The Blue Boy*

Maker: Thomas Gainsborough

Sitter: Jonathan Buttall

Date: 1770

Dimensions: 70 5/8 x 48 3/4 x 1 in., frame: 85 x 63 x 6 in.

Medium: oil on canvas

The Huntington Library, Art Museum, and Botanical Gardens

*The Blue Boy* was Gainsborough's first attempt at full length Van Dyck dress – knee breeches and a slashed doublet with a lace collar – which is based on the work of Anthony van Dyck, the 17th-century Flemish painter who had revolutionized British art. For Gainsborough, it was a way to show that he could match the elegance of the earlier court portraitist, who was as much a gentleman as his clients. Rather than a commission, it was painted for his own pleasure and as a demonstration of his abilities.

Though clearly indebted to Van Dyck, Gainsborough's painting technique was entirely his own. Whereas Van Dyck applied color in discrete patches composed of short consecutive strokes, Gainsborough presents a chaos of erratic color and brushstrokes. The shimmering blue satin is rendered in a spectrum of minutely calibrated tints – indigo, lapis, cobalt, slate, turquoise, charcoal, and cream – that have been applied in extremely complex layers of vigorous slashes and fine strokes. At the proper distance, the diverse pigments crystallize into an illusion of solidity. *The Blue Boy* did not seduce its first viewers with an image of a celebrity or with philosophical allusions, but with Gainsborough's command of paint and the sheer mastery of his brushwork.

## Art Vocabulary

### From The Huntington and New York's Museum of Modern Art

[https://www.moma.org/learn/moma\\_learning/glossary#c](https://www.moma.org/learn/moma_learning/glossary#c)

<b>Canvas</b>	A closely woven, sturdy cloth of hemp, cotton, linen, or a similar fiber, frequently stretched over a frame and used as a surface for painting.
<b>Oil Paint</b>	A paint in which pigment is suspended in oil, which dries on exposure to air.
<b>Paint</b>	A combination of pigment, binder, and solvent; the act of producing a picture using paint.
<b>Pigment</b>	A substance, usually finely powdered, that produces the color of any medium. When mixed with oil, water, or another fluid, it becomes paint.
<b>Solvent</b>	A substance capable of dissolving another material. In painting, the solvent is a liquid that thins the paint.
<b>Thomas Gainsborough</b>	British artist who painted <i>The Blue Boy</i> in the 18th century.
<b>Varnish</b>	A transparent (clear) top coat to protect the work of art.

## Conservation Vocabulary

### From the American Institute for Conservation of Historic and Artistic Works

<https://www.culturalheritage.org/about-conservation/what-is-conservation/definitions>

<b>Conservation</b>	The profession devoted to the preservation of cultural property for the future. Conservation activities include examination, documentation, treatment, and preventive care, supported by research and education.
<b>Conservator</b>	A professional whose primary occupation is the practice of conservation, and who, through specialized education, knowledge, training, and experience, formulates and implements all the activities of conservation.
<b>Restoration</b>	Treatment procedures intended to return cultural property (the work of art) to a known or assumed state, often through the addition of nonoriginal material.
<b>Preservation</b>	The protection of cultural property (the work of art) through activities that minimize chemical and physical deterioration and damage and that prevent loss of informational content. The primary goal of preservation is to prolong the existence of cultural property.

### Chromatography

#### Materials

- Coffee filters
- Markers
- Clear cups
- Water
- Timers
- Handout

#### Steps

- 1 Pour about 1/4" to 1/2" of water in the cup.
- 2 Open one coffee filter and lay it flat on the table.
- 3 Using a marker, draw a thick circle about 1" from the center of the coffee filter.
- 4 Fold the coffee filter in half once (like a taco).
- 5 Fold the coffee filter in half again (like a slice of pizza).
- 6 Fold the coffee filter in half one more time (like Doritos).

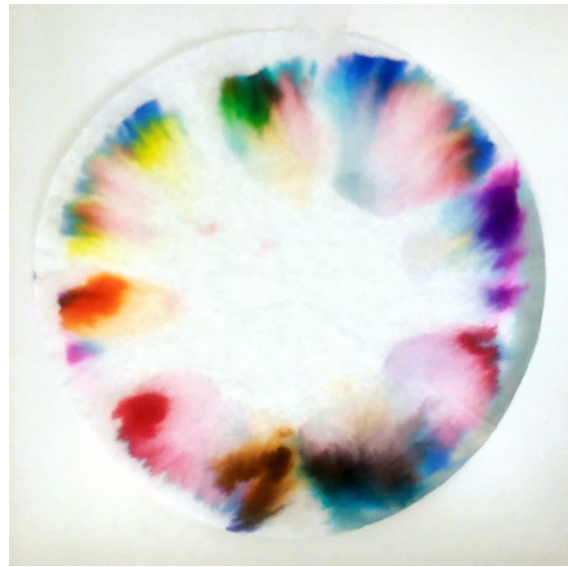


- 7 Place the coffee filter in the cup (tip down, being careful not to get the ink link in the water).
- 8 Start the timer.
- 9 Watch the coffee filter absorb the water.





- 10 Once the color has separated, stop the timer and remove the coffee filter from the water.
- 11 Unfold the coffee filter and lay it flat.




- 12 Examine how the color changed as it moved up the filter.
- 13 Did any other colors emerge?
- 14 Try again with a variety of colors or different marker brands.
- 15 Use the handout to track your color times and shades.

\* Have students try with a gray marker. They will be able to see colors that make up gray such as pink and green.

### Questions

- 1 What conclusion can you draw from how quickly the colors moved? Why do you think this? Draw an arrow to the part of the chart on the next page that would be evidence for your thinking.
- 2 What conclusion can you draw from how the colors changed? Which color has the most movement? Which color has the most colors present after the water was introduced to the filter?
- 3 Do you think using different brands or types of markers would change the movement speed and color combinations? Why?
- 4 Why do you think this type of knowledge is important for art conservation?
- 5 What questions do you still have?

Chromatography is a laboratory technique for separating a mixture; It means color writing (chroma = color, graphy = writing).

Color	Sample	Time	Description
Red		0.07	This is where you write what you see

### Project Blue Boy Connections

This activity will reveal to students that different colors travel at different speeds because of the size of the molecules. Students will also notice that some colors are made up of many colors. This relates to what a conservator does because matching the over-paint to the original paint is important. Understanding the types of colors, the paint, and how they will move on the surface are imperative because the new painting needs to match the original as closely as possible.

### Student Connection

What natural event demonstrates a version of chromatography?

### Curriculum Connections

NGSS Standards: 3-PS2-1,2,3,4 *Patterns of change, cause and effect relationships*

This activity builds on the ideas about balanced and unbalanced forces on an object's motion. Students will be measuring the rate of molecular motion using timers. They will compare the different rates of motion for each color and may be able to assess cause and effect relationships between colors and speed of movement.

## Tint, Tone, and Shade

### Materials

- Paint brush
- Paper
- Black acrylic paint
- White acrylic paint
- Blue acrylic paint
- Paper towels
- Cups with water
- Handout

\* Activity can be done with colored pencils, pastels, crayons, or watercolors

### Steps

**TINT** – A tint is any color mixed with white

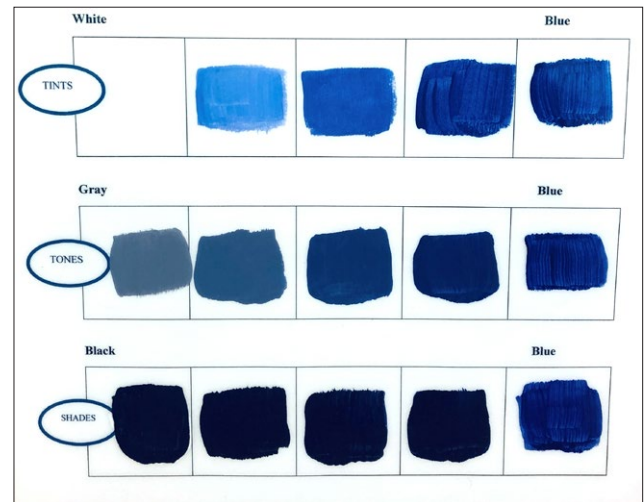
- 1 Paint white in the box labeled “white” (far left).
- 2 Paint blue in the box labeled “blue” (far right).
- 3 On a separate piece of paper (your artist palette), mix white with a small amount of blue and mix together.
- 4 Paint the box next to the white box with the newly created paint.
- 5 Back on your artist palette, add a little more blue to the paint and mix together.
- 6 Use this color to paint the third box.
- 7 On your artist palette, add more blue to the paint and mix together. This blue will be darker than the previous two blues made.
- 8 Paint the final box with this color.

**tone** – A tone is any color mixed with gray

- 1 Make gray by mixing white and black on your artist palette and paint the box labeled “gray” (far left).
- 2 Paint blue in the box labeled “blue” (far right).
- 3 On your artist palette, add a little blue to the gray and paint the second box (next to gray) with this color.
- 4 Then add more blue to your gray (on your artist palette) and paint the third box with this color.
- 5 Finally, add more blue to the gray-blue color on your artist palette and paint the third box with this color.

**shade** – A shade is any color mixed with black

- 1 Paint black in the box labeled “black” (far left).
- 2 Paint blue in the box labeled “blue” (far right).
- 3 On your artist palette, mix a little bit of blue to the black paint and paint the second box with this color (the one next to black).
- 4 Add more blue to the black-blue paint on your artist palette then paint the third box with this color.
- 5 Finally, add more blue to the mixed color on your artist palette, and paint the last box with this color.





### Questions

- 1 What do you notice about the blue color when you add white, gray, and black?
- 2 How would you describe the difference between tints, tones, and shades?
- 3 Based on your experience mixing tints, tones, and shades, why might this knowledge be important for the conservation of *The Blue Boy*?
- 4 What questions do you still have?

### Project Blue Boy Connections

This activity relates to the color wheel because it builds on color blending. It also connects to chromatography in the way that conservators must understand how colors work together – not only by the color we see, but also the molecules beneath the surface.

### Student Connection

When might students need to mix something together to make a different version?

### NCAS

VA: Re.7.1.3a Speculate about processes an artist uses to create a work of art.

White

Blue

Tints

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Gray

Blue

Tones

--	--	--	--

Black

Blue

Shades

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## Microscopes & Optivisors

### Materials

- Microscopes, optivisors, magnifying glasses
- Various materials with texture (canvas, textured paper, ribbon, fabric, paint brush, dried paint, dirt, etc.)
- Writing instrument such as colored pencils, pencils, crayons, markers, etc.
- Handout

### Steps

- 1 Use the magnifying tool to look up close at an object or material.
- 2 With a writing instrument such as a colored pencil, draw what you see on your handout.
- 3 Repeat three more times with three different materials.

### Project Blue Boy Connections

These are tools used by conservators to closely examine a work of art. Students will notice how many more details they can see when using a magnifying tool.

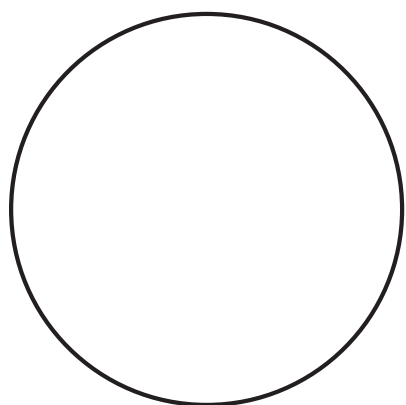
### Student Connection

What do students have to look at closely to better understand?

### Art Standards

VA: Cr2.2.3a Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic purposes.

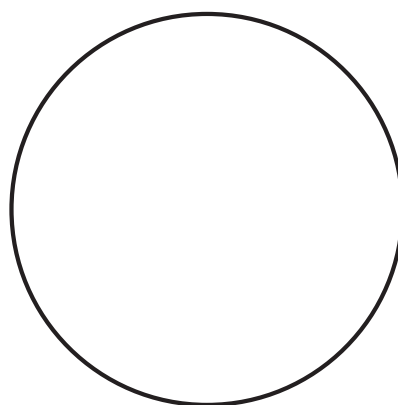
What do you see with the microscope?



1 Material:

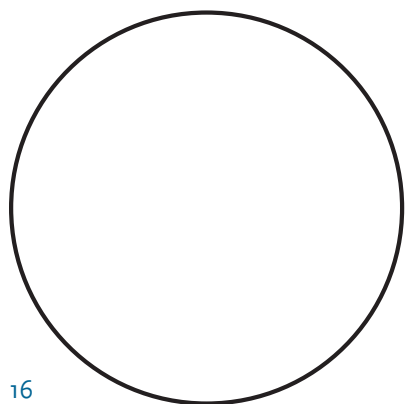
2 Description:

What do you see with the optivisor?



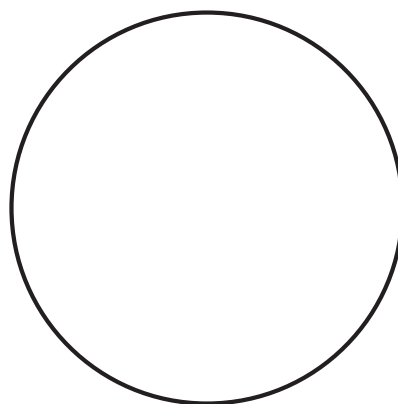
1 Material:

2 Description:



1 Material:

2 Description:



1 Material:

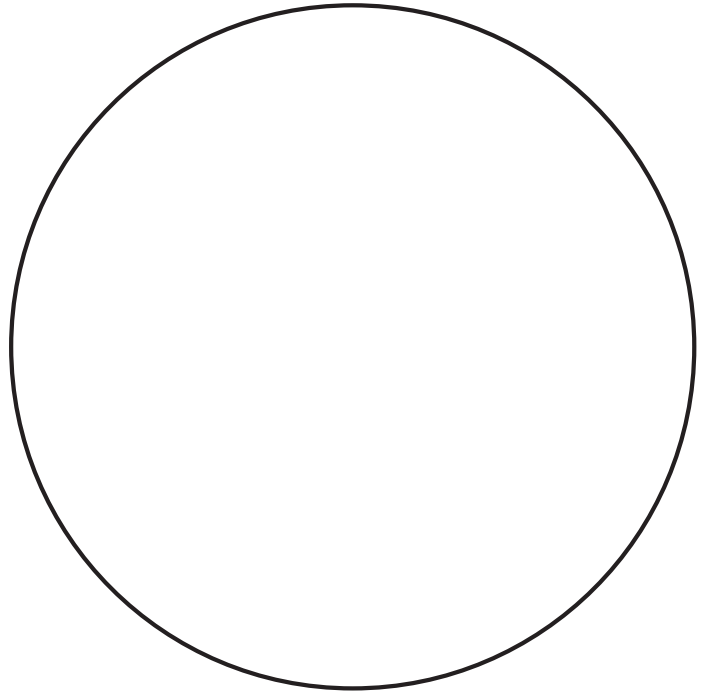
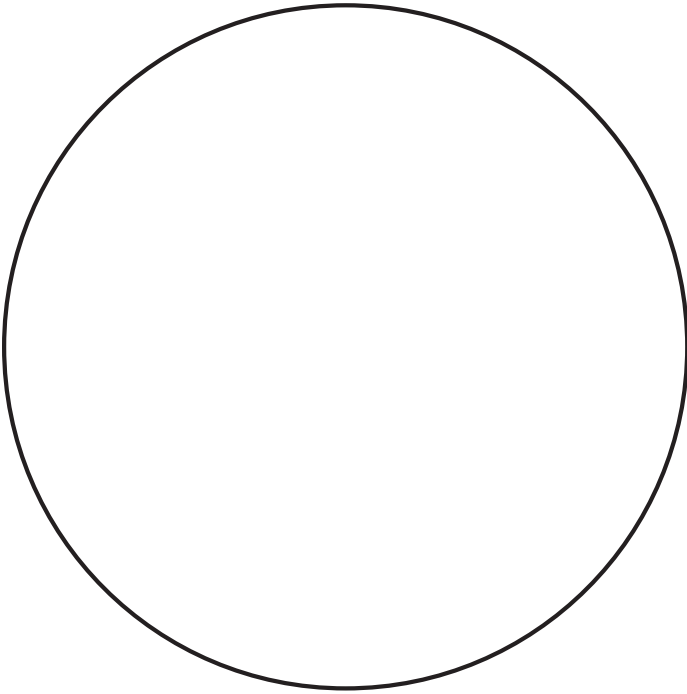
2 Description:

**Questions**

- 1 Look through the microscope and optivisor. Draw images of what you see.
- 2 If you were a conservator, why would a microscope and optivisor be important for your job?
- 3 What can you see with the microscope and optivisor that you cannot see with your eyes alone?
- 4 In the space below, choose one item from the table. Draw what you can see with your eyes in one circle.  
In the other circle, draw what you can see with a microscope or optivisor.
- 5 What questions do you still have?

*What do you see with your eyes?*

*What do you see with the tools?*





## Sculpture Condition Assessment

### Materials

- Handout
- Any object (sculpture, work of art, vase, cup, bowl, etc.)

### Steps

- 1 Have students act like conservators. Choose an object for close looking and have students complete the handout.

### Project Blue Boy Connections

Students will use a magnifying glass to look closely at an object. Like the conservator looking at *The Blue Boy*, students will examine, document, and determine next steps for care. This activity will show students that both paintings and sculpture need to be cared for.

### Student Connection

What collections or items do students have that they must care for?

### NGSS Standards

3-LS3 *Influence of the environment* – While this activity does not align with this standard directly, the activity builds on the idea of environmental impact.

3-ESS3-1 *Merit of a design solution* – At the end of the assessment, students are asked to determine what steps of conservation will be needed. This is an example of asking students to design a solution.

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### Sculpture Condition Assessment

Date: \_\_\_\_\_

Location: \_\_\_\_\_

Inspector: \_\_\_\_\_

Draw a detailed image of the sculpture.



Title of work:

Artist:

Sculpture age:

Sculpture height:

Sculpture material:

ceramic  concrete  glass

metal  plastic  stone  water

wood  other

Describe the condition of the material:

Does there appear to be a coating?  Yes  No  Can't determine

Describe the coating:

Does the coating appear to be in good condition?  Yes  No  Can't determine

Explore the base of the sculpture:

Does the base have any of the following?

- |   |  |
|---|--|
| <input type="checkbox"/> collapsed foundation         | <input type="checkbox"/> exposed armature (frame)      |
| <input type="checkbox"/> leaning or structural damage | <input type="checkbox"/> broken/missing parts          |
| <input type="checkbox"/> foundation damage            | <input type="checkbox"/> cracks, splits, breaks, holes |
| <input type="checkbox"/> standing water               | <input type="checkbox"/> graffiti/vandalism            |

What percent of the sculpture do you estimate is damaged? \_\_\_\_\_ %

What do you recommend for conservation?

- urgent treatment
- temporary structural support
- barricades as needed
- detailed assessment
- none

Draw a picture of the part of the sculpture that needs conservation treatment.



*This form was based on the Save Outdoor Sculpture! (SOS!) form for rapid condition assessment used by the Heritage Emergency National Task Force.*

### Sun Prints

#### Materials

- Sun paper
- Water
- Small container or bin (for water)
- Materials to place on sun paper (i.e. leaves, twigs, flowers, rocks, etc.)
- Handout

#### Steps

\* *In order to have optimal experience, make sure it is a sunny day. Gather items to place on the sun paper*

- 1 Gather items to place on your sun paper and on a regular piece of paper, practice where you will arrange your items. (Once the sun paper is exposed to sunlight, you will need to work quickly.)
- 2 Fill up a small bin of water.
- 3 Take out the sun paper and quickly place items on the paper.
- 4 Wait about 2–3 minutes and watch the paper color change.
- 5 Dip the paper in the water and set to dry.

#### Questions

- 1 Notice how the paper changes. What do you think is happening with the paper?  
Why did the sun have an impact on the color of the paper?
- 2 Why is the water bath an important step? What makes you think that?
- 3 Why do you think sun prints are related to conservation?  
(Hints...blue, sun, ultra-violet light, water, oxidation.)
- 4 What questions do you still have?

#### Project Blue Boy Connections

The sun art activity uses sunlight to make an imprint of an object on paper. This is an example of the way light affects paper. Students may notice that the lights are dim in the galleries and the paintings are not in front of windows with bright, direct light.

#### Student Connection

What types of things do students do to stay safe from sunlight?

#### NGSS Standards

3-ESS2 *Earth's systems* – This activity will help students explain environmental phenomena.



### Varnish

#### Materials

- Dish soap
- Acrylic paint
- Popsicle sticks
- Handout (best if printed on thick paper and/or laminated)

#### Steps

- 1 Mix one part paint and one part dish soap together.
- 2 Paint over the image of *The Blue Boy* (below right).
- 3 Have students use a popsicle sticks to gently remove the “varnish” or paint.

#### Project Blue Boy Connections

The varnish activity will show students the role that varnish plays in keeping a piece of art safe from environmental impacts.

\*If you talk about this before the students complete the activity, please do not reveal what is beneath the paint. The activity is designed so the students can “discover” the painting underneath.

#### Student Connection

What types of coverings do we use to protect ourselves from the elements?

#### NGSS Standards

3-LS3 *Influence of the environment* – While this activity does not align with this standard directly, the activity builds on the idea of environmental impact.



## Writing Activities

### Creative Writing

- Look closely at the background, the foreground, the props, and imagine what *The Blue Boy* will do next.
- Write a monologue for “The Blue Boy” or a dialogue between the artist and sitter.
- How would you pose for a Grand Manner Portrait? What props would you include? Where is the setting? Make your portrait with art materials or digitally.

### Exhibit Label Writing

Have students write their own exhibit label. Page 9 has the current wall label for *The Blue Boy*. What could we add now that we have knowledge from the conservation process? Annotate the current label, then write your own. Would you write your wall label in multiple languages? Would you add quotes?

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## Music

Project Blue Boy Playlist on The Huntington's Spotify Page

## Videos

Eye to Eye with Blue Boy

<https://www.youtube.com/watch?v=6obwdlw3l4g&feature=youtu.be>

How a Conservator Works

<https://www.youtube.com/watch?v=AusPa8TdMpo>

Project Blue Boy

<https://www.youtube.com/watch?v=WHPiJqoiwCo>

Bye, Bye, Blue Boy

<https://www.youtube.com/watch?v=dgoq4rVPDVI>

## Web Links

Project Blue Boy

<https://www.huntington.org/blue-boy>

Huntington Frontiers – Examining Blue Boy

[http://www.huntington.org/uploadedFiles/Files/PDFs/Frontiers\\_SS18\\_Examining-The-Blue-Boy.pdf](http://www.huntington.org/uploadedFiles/Files/PDFs/Frontiers_SS18_Examining-The-Blue-Boy.pdf)

Pigments through the Ages

<http://www.webexhibits.org/pigments/>

“Blue Boy’ revisited: The Huntington is saving its 18th-century masterpiece – and you get to watch.” by Deborah Vankin

<https://www.latimes.com/entertainment/arts/la-ca-cm-project-blue-boy-20180914-story.html>

“For a Painting to Survive, So Must Its Canvas.” by Carly Pippin

<https://www.latimes.com/entertainment/arts/la-ca-cm-project-blue-boy-20180914-story.html>

What is Conservation?

[www.conservation-us.org/explore](http://www.conservation-us.org/explore)

## Books

War, Robert R. *Best-Loved Paintings: The Blue Boy & Pinkie*. San Marino: The Huntington Library, 1963.

Bomford, David, Dunkerton, Jill, and Wyld, Martin. *A Closer Look Conservation of Paintings*. London: National Gallery Company, Distributed by Yale University Press, 2009.

St. Clair, Kassia. *The Secret Lives of Color*. New York: Penguin Books, 2016.

Hess, Catherine and McCurdy, Melinda. *Blue Boy & Co.: European Art at The Huntington*. New York: Prestel Publishing, 2015.