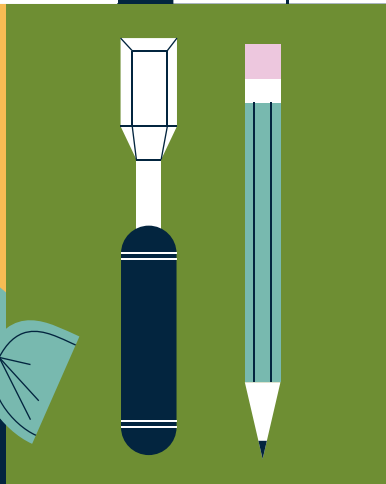
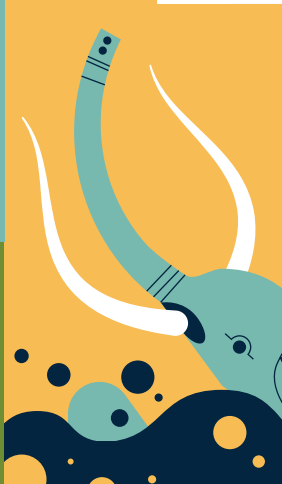
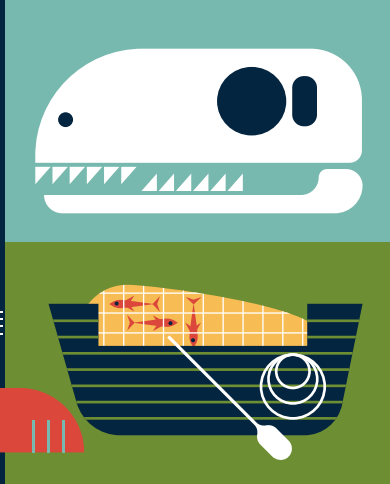




# ART INSIDE & OUT

Introductory Drawing Lessons Inspired  
by NHMLAC Collections

Suggested for artists of all ages





# ART INSIDE & OUT

Introductory Drawing Lessons Inspired by NHMLAC Collections



ALL AGES

## INTRODUCTION

Inspiration is everything. In becoming a better artist, the choice of what to draw is just as important as how to draw it. With keen observational drawing skills and the amazing collections of the Natural History Museums of Los Angeles County to explore, your journey will be a scientific, cultural, and artistic one. The Natural History Museum has an infinite variety of artifacts and evidence of visual culture to inspire artists of all skill levels and ages. The lessons here are from a larger work in progress which will include activities focused on every part of the museum. Some of the lessons will take you “behind the scenes” into parts of the collection not always on display. This book is designed for those who would like to explore the museum in-person, with printed pages or a PDF version on a tablet. The included images and QR codes make the entire collection and artwork examples available to anyone, anywhere.

**MATERIALS**

- Any drawing or writing tools (may include pencil, ink, markers, colored pencils, pastels, watercolors, etc.)

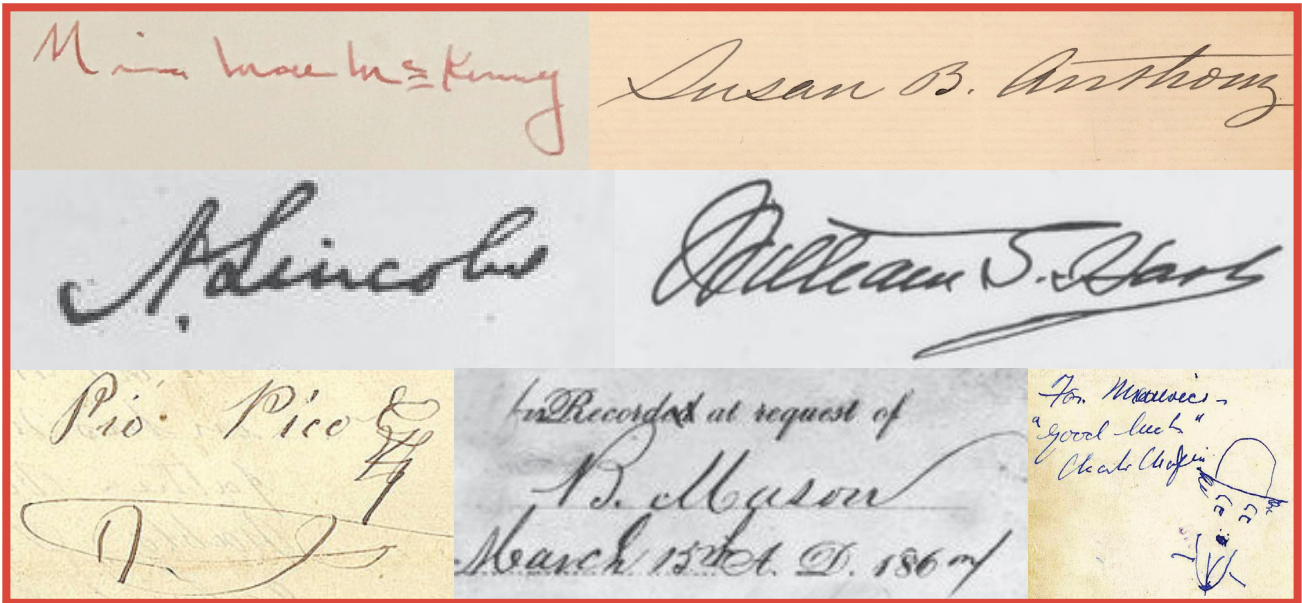
### TABLE OF CONTENTS

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▶ Drawing Upside Down: Extinct California Animals .....	4
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### ACTIVITY

# 1

## YOUR NAME SAYS A LOT ABOUT YOU



In order of appearance (from left to right, top to bottom)

**Nina Mae McKinney**, African-American early film and television star

**Susan B. Anthony**, social reformer, and women's rights activist

**Abraham Lincoln**, 16th president of the United States

**William S. Hart**, silent film actor, screenwriter, director, and producer

**Pio Pico** signature, NHMLA archives

**Biddy Mason**, African-American nurse and a Californian real estate entrepreneur and philanthropist

**Charlie Chaplin**, English comic actor, filmmaker, and composer

## FAMOUS ANGELENOS

Los Angeles has brought many in search of creative freedom and outlets for their creative endeavors. Silent era actor Mary Pickford, from New Jersey, was selected by author J. M. Barrie to play Peter Pan; Betty Bronson sought autonomy and started her own film studio with other actors; Charles Lummis walked across the United States from Chicago and became the first City Editor of the Los Angeles Times; artist Barbara Carrasco, from Texas, adopted L.A. as her home and source for inspiration; and G. Allan Hancock, originally from San Francisco, discovered oil and later donated his tar pits at Rancho La Brea to the city.



**Mary Pickford** signature,  
NHMLA archives

**Betty Bronson** signature

**George A Hancock** signature

**Barbara Carrasco** signature

**Charles Lummis** signature

## YOUR SIGNATURE IS A WORK OF ART

For most people, our names are given to us, but how we each write our name is our choice. The way we sign our name reflects our time, our culture, and our family traditions. The Spanish *rúbrica* or “flourish” of Pio Pico, the last Mexican governor of California, is reminiscent of a time when a signature had to vouch for many things, and forgery was a real concern. The fancy *rúbrica* of the Spanish and English guaranteed the sanctity of their written communicate, which often traveled great distances. In modern times, a handwritten signature may only be asked for on an official document, yet it is still regarded as one of the ways we authenticate identity.

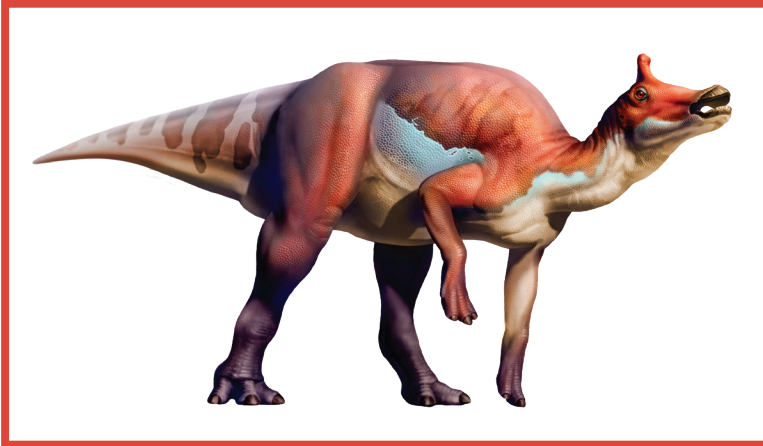
Take a moment to look at the signatures on these pages...is there anything you can infer about the characters based on the way they sign their names? Do you see any similarities in your own writing style? What can people guess about your personality based on your signature?

**In the space below, sign your name, declaring this journey as your own, and forever appreciate your signature as the first work of art you ever created, one which you will continue to perfect and master for the rest of your life.**



### ACTIVITY 2

## DRAWING UPSIDE DOWN: EXTINCT CALIFORNIA ANIMALS



**AUGUSTYNOLOPHUS MORRISI** was an herbivorous dinosaur of the hadrosaur type. It was discovered in the Moreno Formation in the San Joaquin Valley of California. This dinosaur dates to just before the Cretaceous extinction event, 65 million years ago, which annihilated three-quarters of the plant and animal species on Earth. There are only two known specimens, both from California.

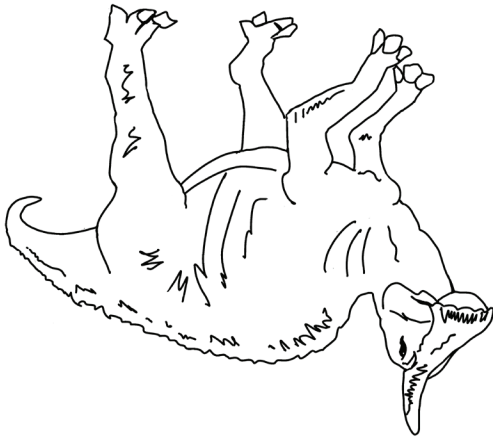


**THE BEAR REPUBLIC**, and its flag, was a brief attempt at independence by American settlers in 1846. The rebellion centered in what is now Sonoma County, and lasted for 25 days. When California earned statehood in 1911, the bear flag was again chosen to represent the independent spirit of the state.

### UPSIDE-DOWN DRAWING MAKES EVERYTHING UNFAMILIAR

Although it may seem like a preposterous proposition, drawing things upside down, or inverted, will make them unfamiliar, and it will actually be easier to draw them. Your brain will give up on trying to make sense of what it sees and simply allow you to draw without distraction. With no expectations, you should feel less pressure to “get it right,” and in that, you will draw the image more faithfully.

Starting from the top of each line drawing (the feet), try to accurately redraw these extinct California animals in the drawing spaces below. Go slowly, appreciating the lines as they are. Avoid “naming” the parts as you draw, try not to erase too much, and only turn the image right side up when you are finished. You may be very surprised with your results!



**A MOST WORTHY STATE DINOSAUR,**  
“Auggie” was added to our list of state symbols in  
2017. She is named after paleontologist William J.  
Morris and NHMLA patron Gretchen Augustyn.

*AUGUSTYNOLOPHUS* Line drawing  
by E. Dominic Black 2021

**GRIZZLY BEARS**, once numbering in the thousands, no longer exist in California. As human populations grew in the 1830's, early rancheros feared the animals, hunting them into extinction through the sport of capture and the popular "bear-and-bull" fight.

*GRIZZLY BEAR Line drawing by E. Dominic Black 2021*

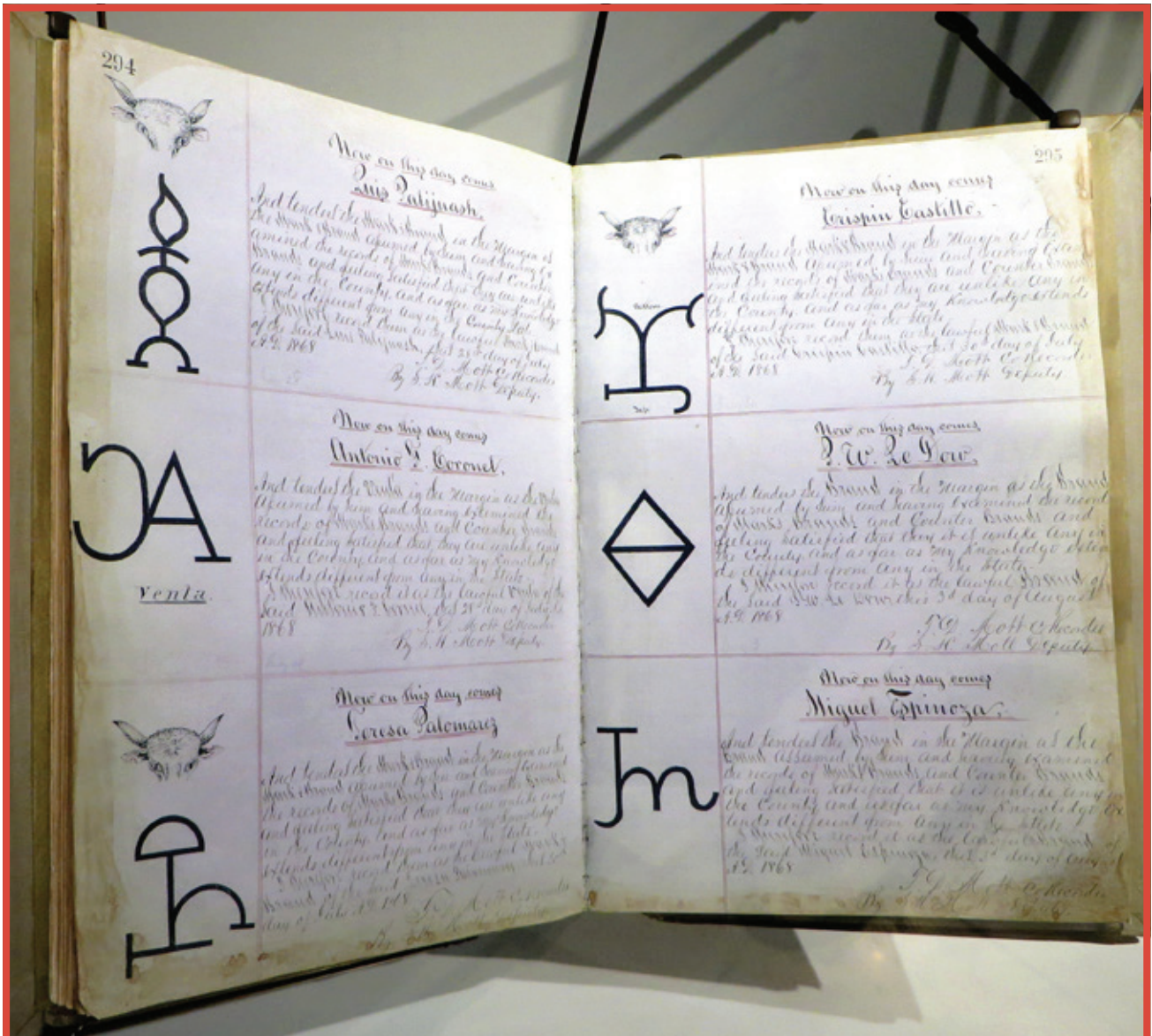




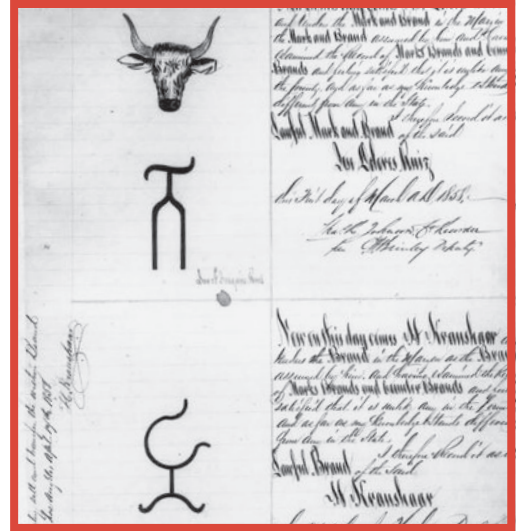
ACTIVITY  
3

DIAGRAM DRAWING: HISTORY CALIFORNIA CATTLE BRANDS

**FROM THE RANCHO TO THE PUEBLO TO LA CIUDAD** California cattle ranch brands were unique designs used to identify an owner's herd. Branding permits included original drawings of these brands and often illustrated the "ear mark" as well, which was a small cut of flesh on the animal's ear.

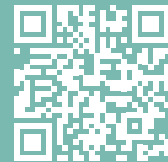


Open branding insignia ledger book on display, photo by E. Dominic Black 2021



“AC” (Antonio F. Coronel) branding iron  
Branding insignia ledger page photo, NHMLA archives

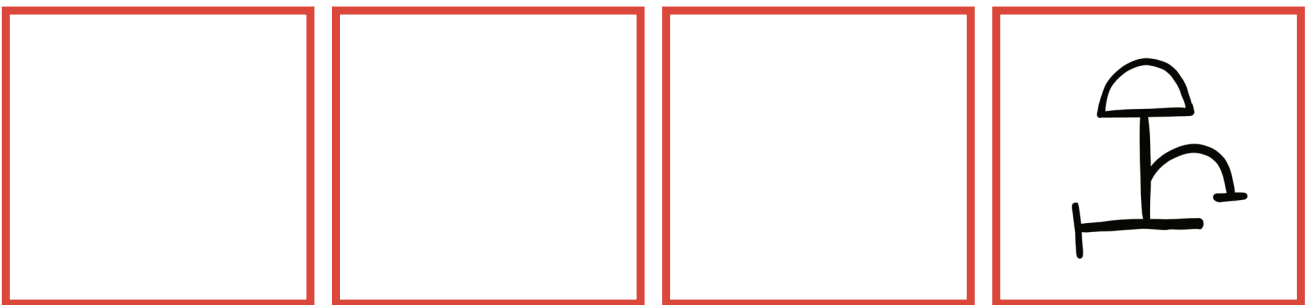
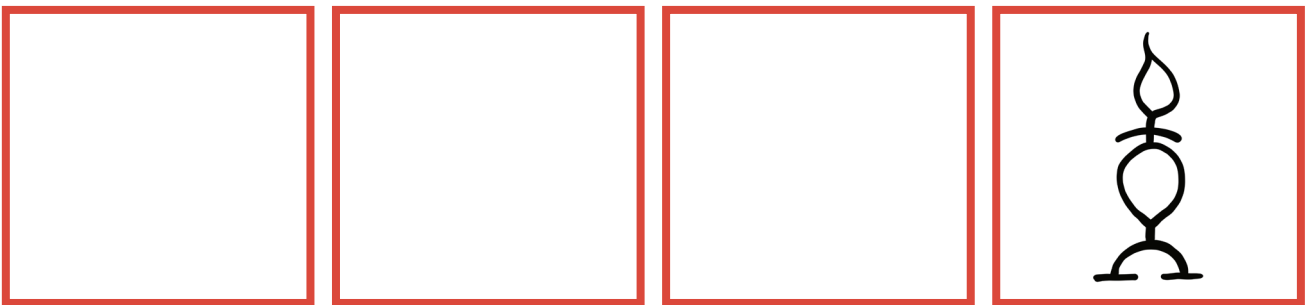
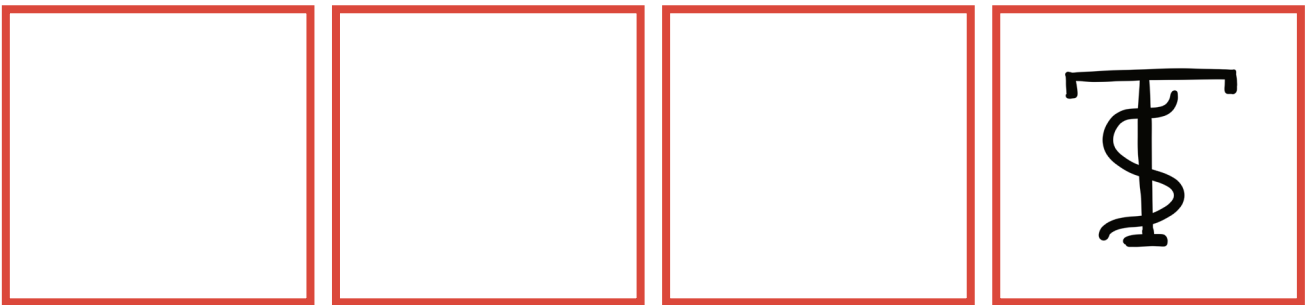
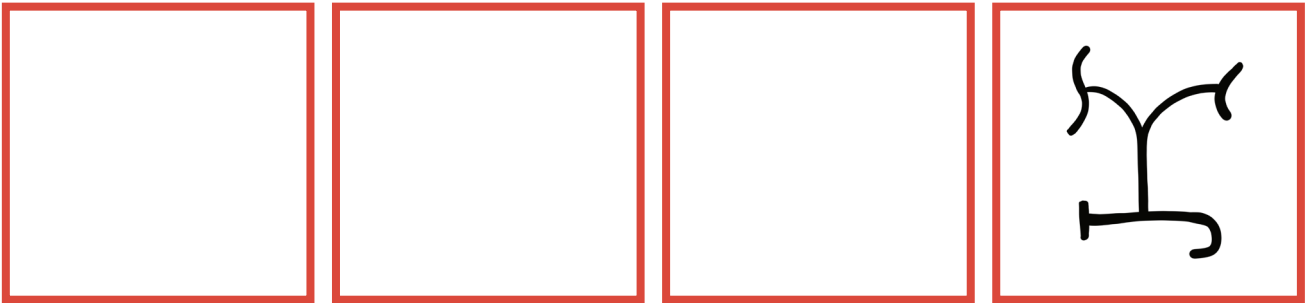
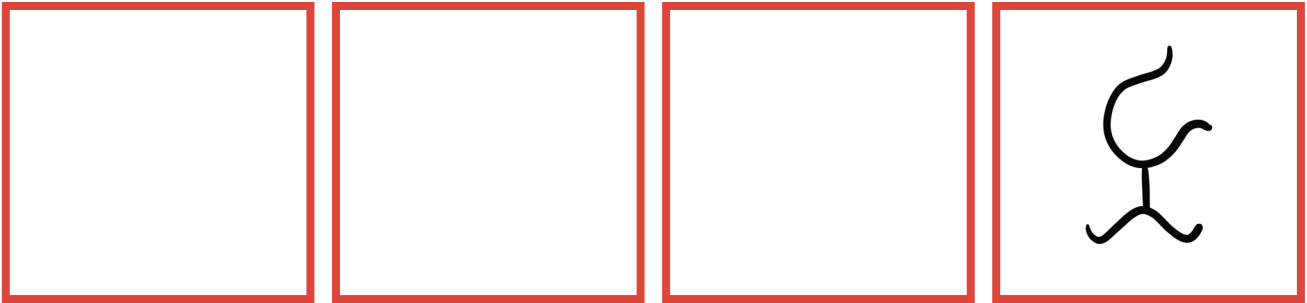
Scan this code to see more artifacts and archival photographs about the early California cattle industry in the NHMLA collections.



## BRANDING INSIGNIA WITH DETAILS TO BE SEEN

All cattle owners must have a way to identify their animals, especially during drives and the roundup, when herds are moved great distances or allowed to graze. By the early 1800’s, there were thousands of brands, and cattle ranching had become the largest business in California. When supply outweighed demand, cowhides, then known as “leather dollars” became the dominant export industry. Californians exchanged hides for Yankee-made textiles and hardware from the east coast, considered luxury items at the time.

**The diagrams may appear to be abstract designs, however each one represents a real California cattle brand. Try to copy each one exactly the same three times, using one blank square for each drawing, always noticing the small details and changes. Be sure to reference the original drawing each time you draw one...it is important to focus your view on the original image, to avoid “making up” the details from memory. This exercise will help you notice more clearly the subtleties of anything you are trying to draw.**



ACTIVITY  
4

# SYNTHESIS: CELEBRATING IDENTITY WITH ARTIST BARBARA CARRASCO

## YOUR PERSONAL JOURNEY IS A REFLECTION OF WHO YOU ARE

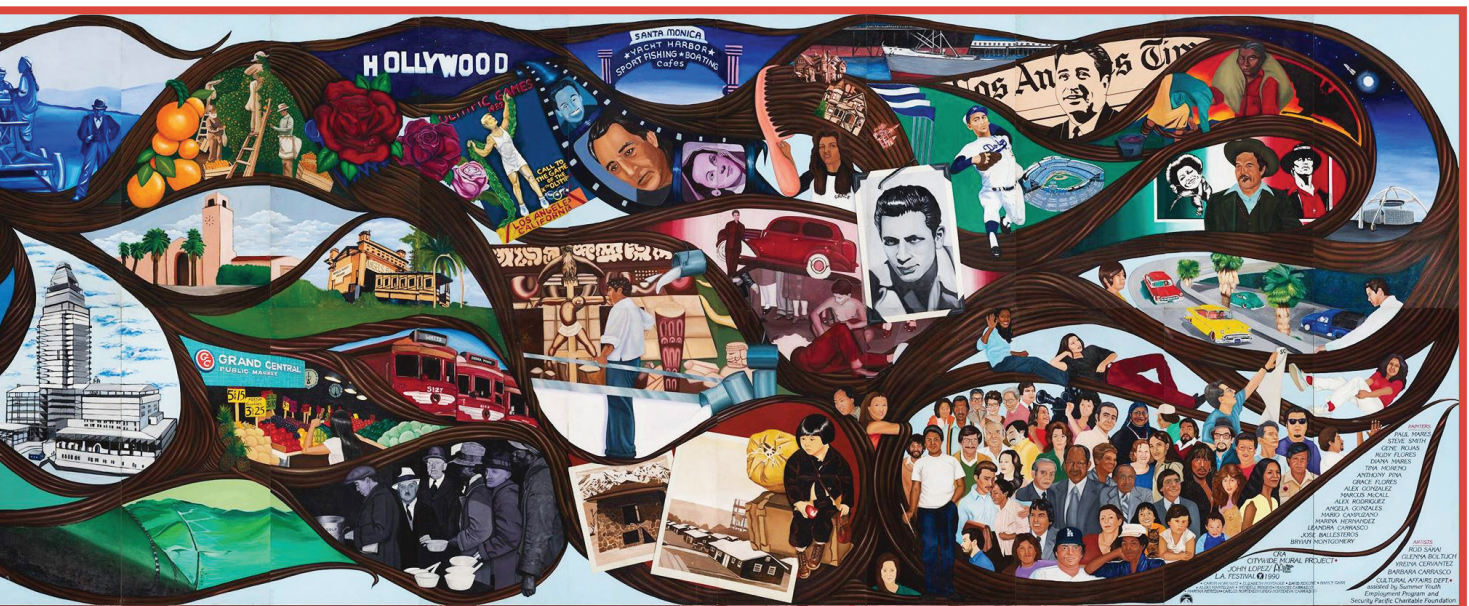
In art, the self-portrait is often the image of an artist, drawn using a mirror or a photograph. But this is only one way to show who we are. How we identify ourselves celebrates our uniqueness among all the beings of Earth. When we appreciate our own cultural journey, we are that much more likely to understand the paths of others. A portrait has the power to go beyond recreating a likeness to tell a much deeper story.



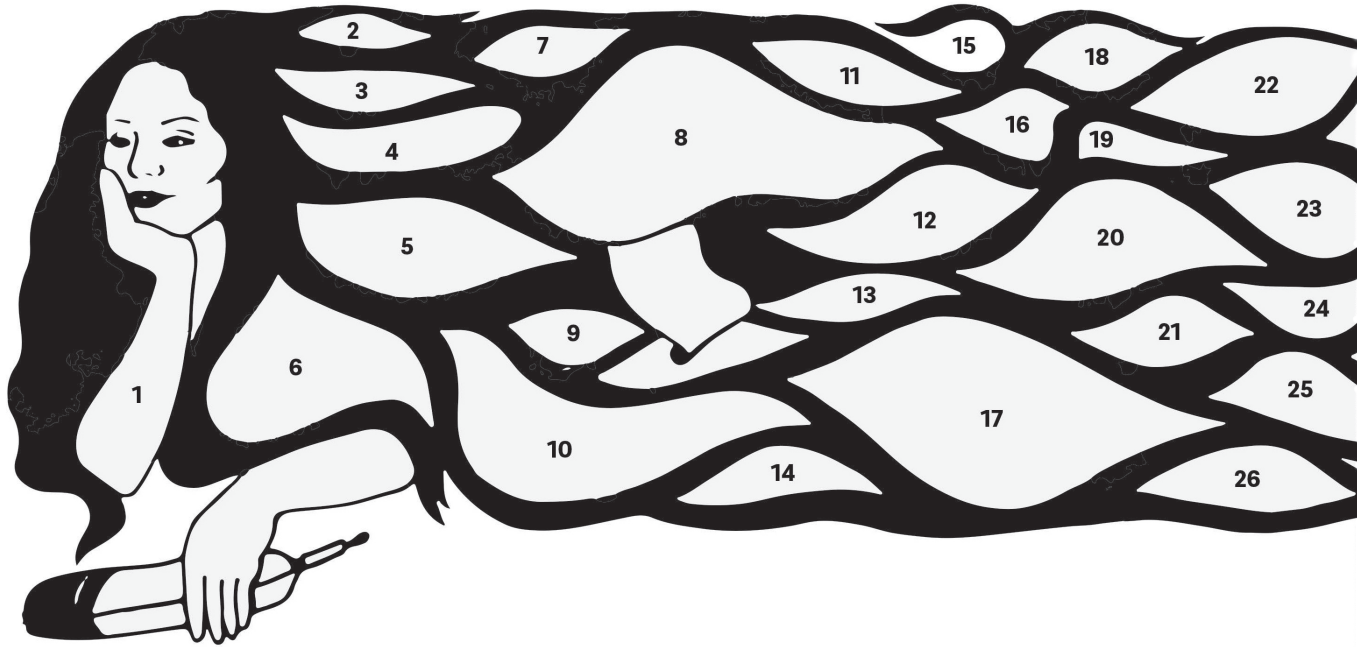
Barbara Carrasco's mural, *L.A. History: A Mexican Perspective*, is a powerful reflection of a Chicana's life in Los Angeles, and all the history and culture that come with that. In her eighty-foot mural, many scenes from our history are woven into the hair of the woman in profile. In telling a story of Los Angeles, Carrasco retells her own story; for what we choose to include, even in a history, reflects our journey as well.

The Museum has many items in its collection that tell stories. The textiles of the Navajo and the hide story of the Araphao Indians reflect the people who made them in their materials, color, construction, and design...all the same choices we make as artists considering a new work.

When you reflect on your journey, ask yourself: "How do I want to be seen by others?" "What is important to me about my life, my city, my culture, my relationships?" When you create your personal story, try to imagine an overall "arc" or theme to the stories and moments you consider...like the flowing hair in Carrasco's mural, your ideas will come together in a form that will seem just right for you.

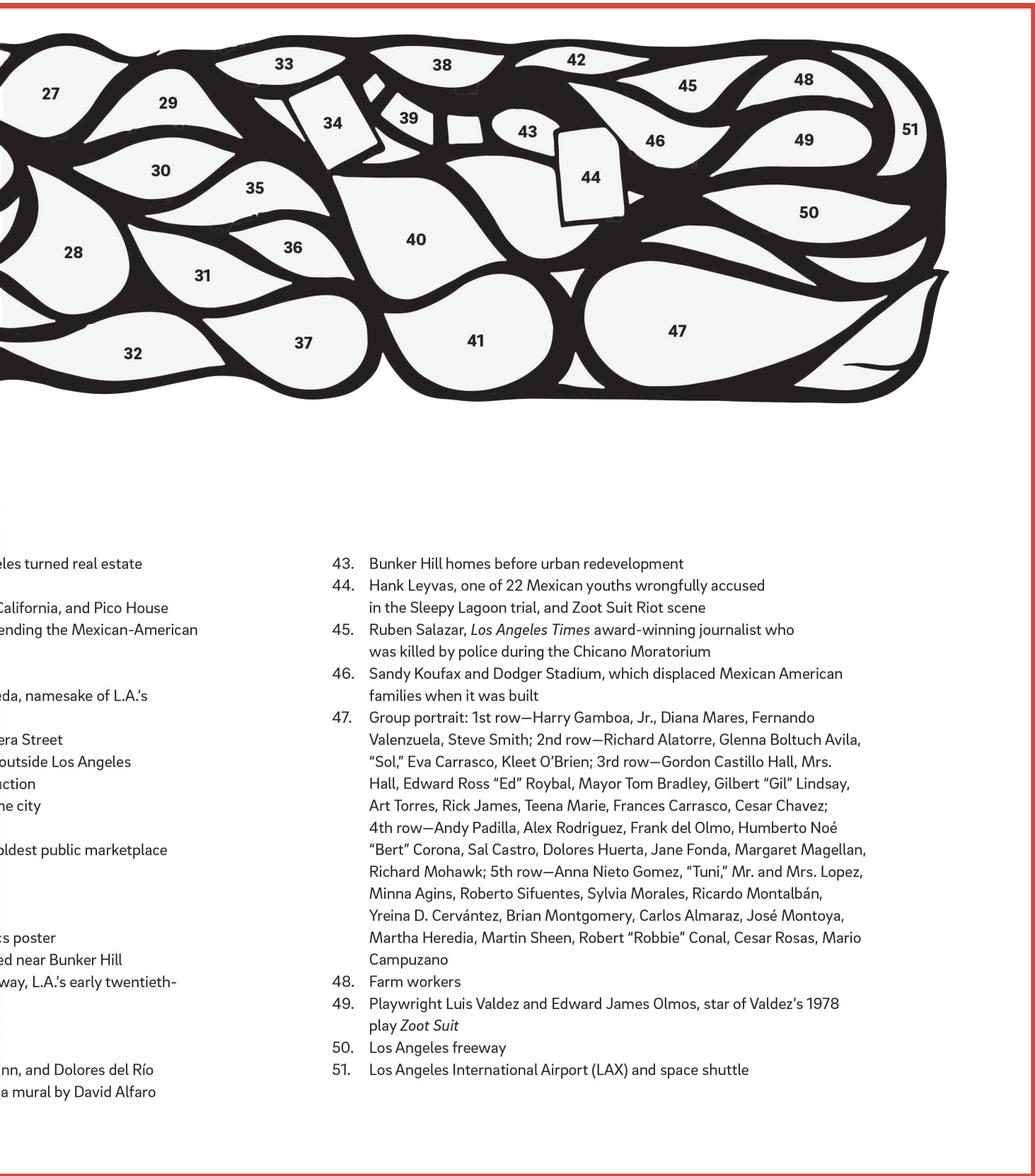


Carrasco Mural color image, NHMLA archives



**LEGEND FOR L.A. HISTORY: A MEXICAN PERSPECTIVE BY BARBARA CARRASCO**

- |   |  |
|---|--|
| <ol style="list-style-type: none"> <li>1. Central figure: Symbolic Queen, referring to one of the first names of Los Angeles, <i>El Pueblo de la Reina de Los Angeles de Porciúncula</i> (Our Lady Queen of the Angels of the Porciúncula River)</li> <li>2. Prehistoric Los Angeles</li> <li>3. Prehistoric La Brea Tar Pits</li> <li>4. A native village</li> <li>5. Domestic family scene</li> <li>6. Native hunting and gathering</li> <li>7. Arrival of Spanish ship</li> <li>8. Building of the San Gabriel Mission under the direction of the city's founder, Felipe de Neve</li> <li>9. A Gabrieliño-Tongva tribe member</li> <li>10. Building native dwellings</li> <li>11. Arrival in 1781 of 44 multiracial settlers selected from Mexico under Spanish rule</li> <li>12. Los Angeles Plaza, the original city center</li> <li>13. Famous cannon used to defend the city in the Battle of Cahuenga during the Mexican-American War</li> <li>14. Mexican folk hero Tiburcio Vásquez and Vásquez Rocks</li> <li>15. Silhouette of Jose Vanegas, L.A.'s first <i>alcalde</i> (magistrate)</li> <li>16. Juan Francisco Reyes, L.A.'s first black <i>alcalde</i></li> <li>17. Last battle between Spanish, Mexicans, and Americans in the Mexican-American War</li> <li>18. Joaquín Murrieta, famous Mexican outlaw and patriot</li> <li>19. The first Jewish temple in Los Angeles, located on Wilshire Boulevard</li> <li>20. Calle de Los Negros, site of the lynching of about 20 Chinese residents of Los Angeles</li> </ol> | <ol style="list-style-type: none"> <li>21. Biddy Mason, last slave in Los Angeles, entrepreneur and philanthropist</li> <li>22. Pío Pico, last Mexican governor of California</li> <li>23. Signing of the Treaty of Cahuenga, ending the Mexican-American war and Spanish rule in California</li> <li>24. The first automobile in Los Angeles</li> <li>25. Wealthy ranch owner Juan Sepúlveda, owner of the city's longest street</li> <li>26. La Placita Church, located near Olvera Street</li> <li>27. Chinese workers building railroads</li> <li>28. Los Angeles City Hall under construction</li> <li>29. Orange groves on the outskirts of the city</li> <li>30. Union Station</li> <li>31. Grand Central Market, largest and oldest market in Los Angeles</li> <li>32. Owens Valley Aqueduct</li> <li>33. Hollywood Sign</li> <li>34. 1932 Los Angeles Summer Olympics</li> <li>35. Angels Flight, a small railway located on the city's downtown</li> <li>36. Red Cars of the Pacific Electric Railway, the city's century mass transit system</li> <li>37. The Great Depression</li> <li>38. Santa Monica Pier</li> <li>39. Film stars Leo Carrillo, Anthony Quinn, and others</li> <li>40. Whitewashing of <i>América Tropical</i>, a mural by Siqueiros, at Olvera Street</li> <li>41. Japanese incarceration scene</li> <li>42. San Pedro Harbor</li> </ol> |
|---|--|



les turned real estate  
 California, and Pico House  
 ending the Mexican-American  
 da, namesake of L.A.'s  
 era Street  
 outside Los Angeles  
 ction  
 he city  
 oldest public marketplace  
 s poster  
 ed near Bunker Hill  
 way, L.A.'s early twentieth-  
 nn, and Dolores del Río  
 a mural by David Alfaro

- 43. Bunker Hill homes before urban redevelopment
- 44. Hank Leyvas, one of 22 Mexican youths wrongfully accused in the Sleepy Lagoon trial, and Zoot Suit Riot scene
- 45. Ruben Salazar, *Los Angeles Times* award-winning journalist who was killed by police during the Chicano Moratorium
- 46. Sandy Koufax and Dodger Stadium, which displaced Mexican American families when it was built
- 47. Group portrait: 1st row—Harry Gamboa, Jr., Diana Mares, Fernando Valenzuela, Steve Smith; 2nd row—Richard Alatorre, Glenna Boltuch Avila, “Sol,” Eva Carrasco, Kleet O’Brien; 3rd row—Gordon Castillo Hall, Mrs. Hall, Edward Ross “Ed” Roybal, Mayor Tom Bradley, Gilbert “Gil” Lindsay, Art Torres, Rick James, Teena Marie, Frances Carrasco, Cesar Chavez; 4th row—Andy Padilla, Alex Rodriguez, Frank del Olmo, Humberto Noé “Bert” Corona, Sal Castro, Dolores Huerta, Jane Fonda, Margaret Magellan, Richard Mohawk; 5th row—Anna Nieto Gomez, “Tuni,” Mr. and Mrs. Lopez, Minna Agins, Roberto Sifuentes, Sylvia Morales, Ricardo Montalbán, Yreina D. Cervántez, Brian Montgomery, Carlos Almaraz, José Montoya, Martha Heredia, Martin Sheen, Robert “Robbie” Conal, Cesar Rosas, Mario Campuzano
- 48. Farm workers
- 49. Playwright Luis Valdez and Edward James Olmos, star of Valdez’s 1978 play *Zoot Suit*
- 50. Los Angeles freeway
- 51. Los Angeles International Airport (LAX) and space shuttle

### A Long Journey to a Permanent Home

When Chicana artist Barbara Carrasco unveiled her piece in 1981, L.A. History: A Mexican Perspective, the organization who commissioned it thought it was too controversial and never displayed it. Carrasco was asked to remove some scenes which depicted painful moments in our state's history, and she refused. The 80-foot-long painting remained in storage until recently, when it was purchased by the NHMLAC from the artist. In 2019 NHMLAC became the first museum to show the full length of the mural in a special exhibition. Soon the mural painting will be permanently displayed in the new Museum Welcome Center.



*Mural Welcome Center future location  
image courtesy of architect; NHMLA archives*



*Navajo Blanket, NHMLA archives  
Elk Hide Story, NHMLA archives*

**AN ELK HIDE STORY** depicts three tribes, the Crow, Ponca, Dakota and Arapaho. The period of the incidents, as indicated by the weapons and ornaments, is about 1840–1850.

The **NAVAJO BLANKET** is only one of a handful of nineteenth century textiles depicting the train that brought the outside world to the Navajo reservation.



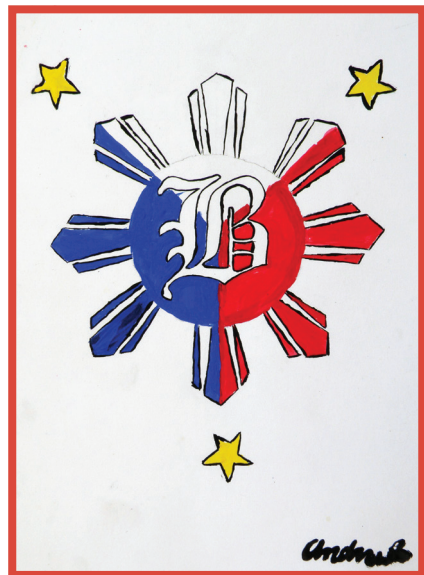
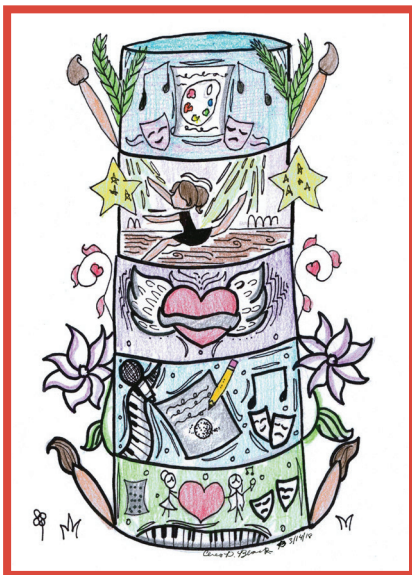
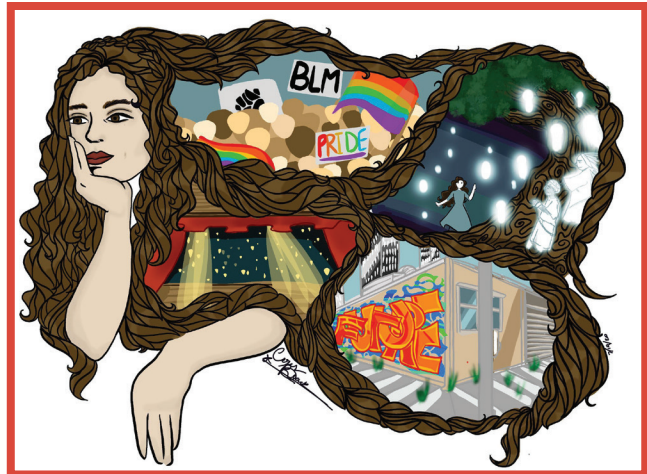
**PERSONAL STORY**

Inspired by Barbara Carrasco's mural, create a cultural self-portrait. You may use the template below, and provided at the link on the next page and fill in areas within the hair, celebrating your own heritage, culture, identity...perhaps your connection to Los Angeles, or a place. What makes Los Angeles special to you? What makes you special to Los Angeles?

Your image is a reflection of you, so the format is entirely up to you...a heraldic shield (coat of arms)? Perhaps a powerful image of a significant moment in your life?

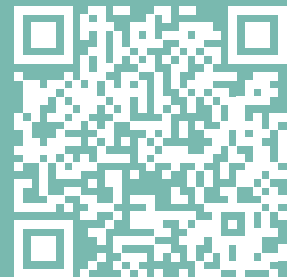
The "Becoming Los Angeles" exhibit is a wonderful place to explore identity.





Student Artwork images, photos by E. Dominic Black 2021  
"Around the Block" by Alissa P.  
"I grow on my own, but I cannot forget my roots." by Ceres B.  
Heritage Tower by Ceres B.  
"All for One" by Layla G.  
"Filipino Pride" by Andrew B.

Scan this code to see Barbara Carrasco's mural  
*L.A. History: A Mexican Perspective* in our virtual  
online gallery.





## Written & Illustrated by E. Dominic Black, MA Ed.

2019–2023 NHMLAC Teacher  
Advisory Council

E. Dominic Black, MA Ed is a Southern California native with a lifelong passion for both art and science. As a member of the Teacher Advisory Council at NHMLAC, he has been able to fuse these interests into the creation of an entire art curriculum inspired by the museum’s collections. This golden opportunity to collaborate with energetic teachers from all over California in a place he has loved since childhood has been a dream come true for Dominic.

Mr. Black is currently the painting and drawing instructor at San Dimas High School, where he has taught basic, advanced, and AP Studio Art for over twenty years. Dominic also serves as a curriculum designer and lead visual arts instructor for the Berridge Programs and an educational travel consultant for Explorica, Inc. He has led field trips with students through Europe and Asia since 2011.

### STANDARDS

- VAPA ANCHOR STANDARD 1:  
Generate and Conceptualize Artistic Ideas and Work
- VAPA ANCHOR STANDARD 2:  
Organize and Develop Artistic Ideas and Work
- VAPA ANCHOR STANDARD 3:  
Refine and Complete Artistic Work
- VAPA ANCHOR STANDARD 6:  
Convey Meaning Through the Presentation  
of Artistic Work
- VAPA ANCHOR STANDARD 8:  
Interpret Intent and Meaning in Artistic Work
- VAPA ANCHOR STANDARD 10:  
Synthesize and Relate Knowledge and Personal  
Experiences to Make Art
- VAPA ANCHOR STANDARD 11:  
Relate Artistic Ideas and Works with  
Societal, Cultural, and Historical Context  
to Deepen Understanding

“ I would like to thank Rachel Fidler for creating the TAC, and the entire education department, for believing in our projects and providing us with all the resources we needed. Thanks also to the individual researchers and artists at the NHMLAC who provided background information, guidance, and great stories: Chris Coleman in Anthropology, Dr. Aaron Celestian in Mineral Sciences, Maureen Walsh and artist Stephanie Abramovicz at the Dinosaur Institute, Marina Gibbons in Conservation, Tim Bovard in Exhibitions, Betty Uyeda and Yolanda Bustos in Archives, and Daniel Feldman in the Nature Gardens. ”

NATURAL  
HISTORY  
MUSEUM  
LOS ANGELES COUNTY

LA BREA  
TAR  
PITS  
& MUSEUM

### SHOW US YOUR WORK!

Show and tell your favorite projects and creations on social media with **#LearnWithNHMLAC**

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