PS Form 10-900
Rev. 8-86)
United States Department of the Interior
National Park Service
NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

1. Name of Property

historic name: Southwest Museum
other name/site number: NA

2. Location

street & number: 234 Museum Drive

not for publication: NA

city/town: Los Angeles

state: CA  county: Los Angeles

code: CA  zip code: 90042

3. Classification

Ownership of Property: private

Category of Property: building

Number of Resources within Property:

Contributing  Noncontributing

2  1 buildings
    sites
    structures
    objects
    1 Total

Number of contributing resources previously listed in the National Register: 0

Name of related multiple property listing: NA
4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this _X_ nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ___ meets ___ does not meet the National Register Criteria. ___ See continuation sheet.

Signature of certifying official

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria. ___ See continuation sheet.

Signature of commenting or other official

State or Federal agency and bureau

5. National Park Service Certification

I, hereby certify that this property is:

___ entered in the National Register ___ See continuation sheet.

___ determined eligible for the National Register ___ See continuation sheet.

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain): ____________________________

__________________________________________
Signature of Keeper

Data of Action
Function or Use

Historic: Recreation and Culture  Sub: Museum
Current: Recreation and Culture  Sub: Museum

Description

Architectural Classification:

Spanish Colonial Revival

Other Description: Mayan Revival

Materials: foundation - Concrete  roof - Terra Cotta Tile
          walls - Concrete  other - NA

Describe present and historic physical appearance. _X_ See continuation sheet.

Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: _STATE LEVEL_.

Applicable National Register Criteria: B & C

Criteria Considerations (Exceptions): NA

Areas of Significance: Architecture
          Conservation
          Archeology

Period(s) of Significance: 1912-28

Significant Dates:  1912 Construction of Southwest Museum
                   1920 Construction of Tunnel Portal
                   1928 Lummis’ Death

Significant Person(s): Lummis, Charles Fletcher

Cultural Affiliation: NA

Architect/Builder: Hunt, Sumner

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above. _X_ See continuation sheet.
Major Bibliographical References

Previous documentation on file (NPS):
- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary Location of Additional Data:
- State historic preservation office
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository: __________________________

Geographical Data

Acreage of Property: 12 acres

UTM References: Zone Easting Northing    Zone Easting Northing

A  11  388805  3773920     B  11  388820  3773690
C  11  388660  3773805     D       ______  ______

See continuation sheet.

Verbal Boundary Description: __ See continuation sheet.

Lot A of Tract 2845

Boundary Justification: The boundary includes the entire city lot that has historically been associated with the property.

Form Prepared By

Name/Title: Charlie Fisher, Teresa Grimes, Barbara Hoff, Sandy Levis, and Jennifer Schroder

Organization: Los Angeles Conservancy

Date: May 23, 1992 (2nd Draft)

Street & Number: 727 West Seventh Street

Telephone: (213) 623-2489

City or Town: Los Angeles

State: CA ZIP: 90017
The Southwest Museum is located in northeast Los Angeles, perched atop a hill overlooking the Arroyo Seco and Pasadena Freeway. Covering the hillside are native plants. The Museum is Spanish Colonial Revival in style, constructed of reinforced concrete covered with off-white stucco, with a red tile roof. Irregularly massed, the Museum has a prominent tower at the easterly corner and a squat tower on the westerly side. The grounds consist of the original 1912 building which was added to in 1940-41, a tunnel with a Mayan Revival entrance portal dating from 1920 and a completely separate library which dates from 1977. The main building and tunnel portal are contributors. The library is a noncontributor. The grounds also include contemporary sculpture, mature landscaping and a large parking lot north of the original main building.

The appearance of the Southwest Museum today is almost identical to the original design. Modifications include a red tile canopy over the projecting entrance at the center of the southeast elevation (date unknown); windows filled in on the northwest elevation facing the library; installation of an arcade connecting the main building, 1940-41 wing and library. The in-filled windows and arcade probably date from 1977 when the library was constructed. The integrity of the main building, however, was not compromised by the alterations. They are all compatible with the original building in scale, materials and color, while clearly being identifiable as additions.

The Southwest Museum draws upon the Spanish Colonial Revival style. Characteristic of the style, the two-story reinforced concrete building is simple in form and detail and irregularly massed. The main volume is covered by a gabled barrel-tile roof and accented at both ends by towers. A hip square tower with heavy corbelled balconies and a stepped parapet dominates the east end of the structure. The west end is marked by a shorter tower capped by a hipped roof. The narrowly proportioned fenestration is deeply recessed into the thick wall construction. The rounded arch is a recurring design motif. It appears in principal doors and windows throughout the structure including the main entrance and the east tower.

The primary organizing feature of the floor plan is the two-story entry hall located near the center of the southeast facade. A wide concrete stairway with broad landings fills this space; a tall arched window is the focal point of the southeast wall. On the ground floor, wide doorways lead to galleries, a shop, office and a terrace which extends the length of the southeast facade. Also from the ground floor of the entry hall, an elevator descends to a tunnel through which one may enter from Museum Drive. (This entrance is no longer in service reportedly due to budget cuts.) Set into the walls of this dim passage are little dioramas that illustrate various Indian ways of...
life. From the second floor landing of the entry hall, doors open to other rooms and to a vestibule which gives access to a covered walkway. Primary access to the towers is located on this level.

For many years after its opening, the only visitor approach was up a pathway from Museum Drive. In 1920, the tunnel and elevator, mentioned above, were added. Designed by the architectural firm of Allison and Allison with Marguerite Tew, the tunnel portal is an excellent example of Mayan Revival architecture. Two stout rectangular pilasters carry an entablature incised with six small square panels representing Mayan deities. Double doors surrounded by relief-work are located in the center of the portal.

Other additions have been made throughout the years to accommodate the growing collection. In 1940-41, a new wing of similar materials and scale was added. The wing projects from the northwest elevation of the main building and is covered by a gabled roof of terra cotta tile. The Library, completed in 1978, is a separate structure, located across a landscaped area from the south wing.
The Southwest Museum is significant to Los Angeles under National Register Criteria B in that it is associated with the important local figure Charles Fletcher Lummis. As a prime representation of the Spanish Colonial Revival style as developed by the prominent local architect Sumner Hunt, the building is also significant according to Criteria C. The Southwest Museum represents the life-long work of Lummis to preserve Southern California's native cultural heritage through conservation and archeology. Constructed in the Spanish Colonial Revival style between 1912 and 1914, the building is a notable example of Hunt's attempts to address the region's heritage in his development of modern Los Angeles architecture. The Southwest Museum is the result of Hunt's architectural ideology and style which was developed through his close association with Lummis between 1890 an 1914 and their shared interest in local native American and Spanish cultural and architectural history.

Charles Fletcher Lummis is among the most prominent figures in Los Angeles history. The New England native embodied all the virtues characteristic of his adopted region, and contributed to its cultural life in a variety of ways. Lummis was a collector, a restorer and an ardent preservationist, who strove to preserve both the artifacts and traditions of the American Southwest.

An invitation to serve as city editor of the Los Angeles Times brought Lummis west from Ohio in early 1885. Travelling on foot, he discovered and embraced the beauty and spirit of the American West. Once in California, he devoted the rest of his life to promoting popular awareness and appreciation of the Hispanic and Native American cultures that defined the region. Lummis became editor-in-chief of the popular magazine Land of Sunshine, later known as Out West. He authored numerous articles and books on the Southwest. With his second wife, Eva, he translated documents essential to the history of Spanish America, for which he was awarded a Spanish knighthood. As City Librarian he encouraged development of the Western History Collection and created the important Mexican collection containing the earliest examples of printing in North America.

Lummis founded the Arroyo Seco Foundation for preservation of the regional ecology and the Sequoia League to improve government policies towards Native Americans. In addition, he was a folklorist, a Doctor of Literature, a published poet, and founder of Southern California's first museum, the Southwest Museum.

Among his many distinctions, Lummis is perhaps best known as one of the Founding Fathers of historic preservation. As turn-of-the-century Los Angeles
developed at tremendous speed, Lummis reminded Southern Californians that the greatest gift to the future is an awareness of the past.

In 1895, Lummis founded the Landmarks Club of Southern California for the purpose of preserving the state's historic missions. He regarded the missions as "the most imposing, the most important, and the most romantic landmarks in the United States, architecturally and historically." The Club also focused on an educational campaign which Lummis considered as important as material repairs and preservation. The Club provided the springboard for many other conservation and historical societies. Lummis was able to secure the support of several local architects and businessmen to contribute to his efforts.

At that time, the only missions kept in repair were those still in use as Catholic churches. Other missions had fallen into ruins and were in danger of complete disintegration. Furthermore, the influx of Protestants from the Midwest to California in the 1880s had produced a wave of anti-Catholic bias that obstructed popular support of restoration efforts. Be de-emphasizing the religious significance of the structures and stressing instead their value as historical monuments for all Californians, Lummis succeeded in raising funds sufficient to repair several missions and was highly influential in increasing public awareness of historic architecture. The missions that benefitted the most from the Landmarks Club's efforts were San Juan Capistrano, San Fernando, and the Asistencia of Pala (a branch of the Mission San Luis Rey).

But architecture was only one part of Lummis's greater preservation philosophy, which embraced all aspects of historiography, including art, archaeology, ethnology, and musicology. Lummis believed that civilization depends upon a sense of association with the past and derives inspiration from the past. Manyana Flor de Sus Ayeres --"Tomorrow, the Flower of its Yesterdays" -- became the motto for his greatest preservation effort, the Southwest Museum.

Lummis was one of the early few to recognize the importance of Native American cultures. He concentrated on recording regional history and collecting native artifacts. At a time when these cultures were being exploited, compromised, and in some cases utterly destroyed, Lummis moved to preserve a record of them; collecting artifacts, photographing tribal rituals and recording folk songs. These materials form the core of the Southwest Museum's collections, and provide vital information that would otherwise have vanished forever.
By the end of the first decade of the 20th century, Lummis had amassed a large collection of Native American artifacts and his ever-increasing interest in the culture led him to the idea of establishing the Southwest Museum. Lummis had first proposed a cultural history museum in the 1890's. In 1903, Lummis founded the Institute of the Southwest, a branch of the Archaeological Institute of America and began to formulate the idea for a museum which would be devoted to Native American culture. The museum received the donation of several private collections and was located in two temporary sites before the museum building was finished in 1914. Through Lummis' intense involvement with native American and Hispanic ethnic, cultural, and architectural history, a large portion of Los Angeles' past was preserved. A past which was constantly threatened due to the area's unbridled growth and would likely have been destroyed and forgotten.

Lummis' vision of a local architecture which would reflect Los Angeles' unique history and climate was brought to full realization through his shared ideology and close association with several local architects. In planning for his museum, Lummis commissioned the well-known local firm of Hunt and Burns. Hunt, a close friend of Lummis, is credited with being primarily responsible for the building's design. Lummis' diary indicates that Burns had little involvement in the project and that Lummis himself had some design input.

Lummis injected himself strongly into the design process by insisting upon the massive caracole (spiral) tower that would house his personal library.

Lummis also selected the dramatic site, within sight of his home on the banks of the arroyo. Here he envisioned the eventual development of a cultural acropolis dedicated to the civilizations of all the Americas, and culminating in a Mayan temple at the very top of the hill. The Mayan design element portal entrance was only part of this exotic extended plan to be implemented. Although this grandiose plan was never fully realized, the museum collections and research facilities have grown to represent the tremendous diversity of Native American cultures from Alaska to South America.

Sumner Hunt came to California in 1889 after being trained as an architect in New York. He opened his own practice in 1895, at various points in his career working in partnership with three other architects, Theodore Eisen, A.W. Eager, and Silas Burns. Hunt was extremely active in the architectural community and belonged to several professional clubs, serving as the President of the Southern California Chapter of the AIA. Hunt and his partners were responsible for the design of many residences and a variety of institutional buildings including social clubs and schools. Hunt's work,
representing several styles including Shingle, Tudor, Mediterranean, and Spanish, was viewed as quite modern in comparison to the Victorian styles of the previous decades. In 1894 Hunt designed the Casa de Rosas, one of the first modern buildings to use the Spanish courtyard arrangement and architectural traditions of Southern California. Lummis viewed this building as the "fittest and most attractive in Los Angeles." The building was recently rehabilitated as a shelter for the homeless and is designated as a Los Angeles Historic-Cultural Monument.

The association between Hunt and Lummis began in the 1890s when Hunt was instrumental in the Landmarks Club's preservation of the missions. At this time Hunt and Lummis collaborated on a series of articles in praise of adobe construction and the Spanish Mission style. Hunt continued to work in the Mission style and to develop its representation in Los Angeles. An article by Hunt which appeared in 1908 noted how modern architecture was beautifying Los Angeles and stated how this was due in large part to the realization by architects that "any attempts to transplant bodily the styles of the East to the climate of Southern California must fail." Other architects in Los Angeles during this time were also beginning to work extensively in variations of the Spanish Colonial/Mission Revival style. These included architects such as Myron Hunt, Irving Gill, and Bertram Goodhue. The style, along with the residential bungalow, became the preferred architecture for Los Angeles. Vast numbers of buildings in the style were constructed and many remain. The Southwest Museum is unique in that the building's architectural style significantly corresponds to the Native American and Spanish ethnic history exhibits which it was built to contain.

When the time had come for the Southwest Museum, Lummis again turned to his old friend who again took Lummis' ideas for the difficult hilltop site and created the "Acropolis" that Lummis had envisioned for his great museum. The unusual site required a great deal of engineering and the building has demonstrated the care and precision of Hunt's design by withstanding numerous earthquakes that have shook the Los Angeles area since its construction.

In 1912 Hunt began work on the Southwest Museum. Constructed between 1912 and 1914 the building represents Hunt's fully developed Spanish Colonial Revival style. Modeled after the adobe churches of Mexico and Southern California missions with its simple rectilinear masses, thick walls, and deep windows, the building is constructed of reinforced concrete covered with off-white stucco and with a red tiled roof. The building has several unique features which include a concrete spiral stairway within a square tower which was the first of its kind in the United States and modeled after a Cathedral in Mexico City. The Museum is perched on the edge of a bluff overlooking the
Arroyo, a former campsite of local Native Americans. Together the museum building's architectural style and complete collection serve to illustrate Los Angeles' ethnic and cultural heritage. The museum serves as a unique monument to the intense concern of Lummis in preserving Los Angeles' local heritage and his association with Hunt in finding an architectural form which was both appropriate and representative of the areas uniqueness.

The entry portal is significant to the history of architecture in Los Angeles in that it epitomizes the popularity of exotic revival styles during the twenties. Such styles were based on Egyptian and pre-Columbian sources. The popularity of these styles was due, in part, to archeological finds and the influence of the burgeoning film industry. Besides the Mayan Theater on South Hill Street in downtown Los Angeles and the Egyptian Theater on Hollywood Boulevard, very few examples of exotic revival styles remain. The relationship of Sumner Hunt and Charles Fletcher Lummis had begun in the mid-1890s when Lummis chose Hunt as the architect in charge of the restoration of several of the original California missions that he was conducting under the auspices of his Landmarks Club. In 1900, Hunt, along with then partner, Theodore Eisen, was used by Lummis for the final design of his home, "El Alisal". The idiosyncratic design, inspired by Spanish Colonial missions, Native American pueblos and the Craftsman aesthetic, was Lummis' own but the stone house required someone of skill to put the concept on paper so that Lummis would have specific plans to build with.

In many respects, the Southwest Museum can be considered the high-point of Sumner Hunt's long and illustrious career especially showing the highest points of the Spanish Colonial style, amalgamated with the design of the Native Americas who the museum is intended to honor.


Architect and Engineer. "Burns joins Hunt and Eager." (December 1907) p. 84.

Architect and Engineer. (October 1918) p. 70.


Historical Society of Southern California Quarterly. (1958) 40:244.


Los Angeles County Pioneer Society. p. 119-121.


Men of the Pacific Coast. p. 425.


*Outwest.* (September 1907) 27:268-271.


*Six Collegiate Decades.* p. 69-72.

*Southwest Builder and Contractor.* "Museum Building." (June 1, 1921) p. 15.

*Southwest Builder and Contractor.* "Obituary." (November 25, 1938) p. 16.

*Southwest Contractor and Manufacturer.* "Plans for Building by Hunt and Burns Architects."(October 26, 1912) p. 12.

*Southwest Contractor and Manufacturer.* "Construction Features of Southwest Museum." (August 30, 1913) p. 8-9.

*Southwest Contractor and Manufacturer.* "Southwest Museum reinforced concrete caracole." (November 1, 1913) p.8-10.


*Who's Who in the Pacific Southwest.* p. 188


NAT.REG.HIST.PLACES LOG  11/24/92  CO.: LOS ANGELES

Serial Number: 19-68  Date last changed: 11/24/92  Assigned to: CH
Appl. Name: SOUTHWEST MUSEUM
Category:

**************  Info from HIST.PROP.INV.  **************
There is 1 computerized Hist.Prop. record for this application.
Property Number: 24694  Inventory Number: 0053-2162-0000

SOUTHWEST MUSEUM
Address: 234 MUSEUM DR
LOS ANGELES 90065
Category: B
Owner Type: P
Other Recognition:
Dates of Construction: 1912-
Architect: HHUNT & BURNS

Historic Attributes: EDUCATIONAL BLDG; OTHER:

Previous Determinations on this Property:

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**************  Application Prepared By:  **************
Name/Title: JENNIFER SCHRODER
Organization: LOS ANGELES CONSERVANCY
Street & Number: 727 W 7 STE 955
City or Town: LOS ANGELES

**Activity Log**

Application Received: 10/28/91 Comment: SNTCR
Status: COMPLETED

Date of Last Request: 03/02/91
Date Info Received: 07/08/92
SHRC Action (A,D,P,T): A
Date Signed by State: 08/19/92
Date last sent to NPS: 11/24/92
Date: 09/29/92

**Owners**

Owner:
Organization: SAVE OUR SOUTHWEST MUSEUM
Street & number: 234 MUSEUM DR
City, town: LOS ANGELES

Phone: 213-225-8961
State: CA zip: 90042
March 19, 2007

Mr. David Burton  
Director of Government Affairs  
Avery National Center  
4700 Western Heritage Way  
Los Angeles, California 90027-1462

RE: National Register of Historic Places Nomination for  
Southwest Museum (Amendment)

Dear Mr. Burton:

I am pleased to inform you that the State Historical Resources Commission (SHRC) intends to consider and take action on the nomination of the above named property to the National Register of Historic Places (National Register). Details regarding the meeting are enclosed. The National Register is the United States' official list of historical properties worthy of preservation. Listing in the National Register provides recognition and assists in preserving California's heritage. Listing in the National Register assures review of federal projects that might adversely affect the character of the historic property. In addition, as of January 1, 1993, all National Register properties are now automatically included in the California Register of Historical Resources (California Register) and afforded consideration during the State (CEQA) environmental review process. This includes properties formally determined eligible for the National Register. Listing in the National Register does not mean that the federal or state government will attach restrictive covenants to the property or try to acquire it. Public visitation rights are not required of owners. National Register listed properties may qualify for state and federal benefits. Additional information may be found at our website at www.ohp.parks.ca.gov.

You are invited to attend the SHRC meeting at which the nomination will be considered and acted upon by the SHRC. Written comments regarding the nomination may be submitted to Milford Wayne Donaldson, FAIA, State Historic Preservation Officer at the above listed address. So that the SHRC may have adequate time to consider the comments, it is requested, but not required, that written comments be received by the Office of Historic Preservation fifteen (15) days in advance of the SHRC's meeting. Should you have any questions about this nomination, please contact the Registration Unit at (916) 653-6624.

Sincerely,

[Signature]

Milford Wayne Donaldson, FAIA  
State Historic Preservation Officer

Enclosure: Meeting Notice, Nomination, NR Brochure, Fact Sheet, How to Object/Support, TAS #3: CR Q & A
MEETING NOTICE

STATE HISTORICAL RESOURCES COMMISSION MEETING

Date: May 3, 2007
Time: 9:00 a.m.
Place: Women's Club of Hollywood
       1749 North La Brea
       Hollywood, California 90046

The conference room is accessible to people with disabilities. Questions regarding the meeting should be directed to the Registration Unit at (916) 653-6624.
United States Department of the Interior  
National Park Service  

National Register of Historic Places  
Registration Form  

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 18A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Southwest Museum (Amendment)

other names/site number

2. Location

street & number 234 Museum Drive

N/A □ not for publication

city or town Los Angeles

N/A □ vicinity

state California code CA county Los Angeles code 037 zip code 90065

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this □ nomination □ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property □ meets □ does not meet the National Register Criteria. I recommend that this property be considered significant □ nationally □ statewide □ locally. ( □ See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

California Office of Historic Preservation

State or Federal agency and bureau

In my opinion, the property □ meets □ does not meet the National Register criteria. ( □ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

□ entered in the National Register

□ See continuation sheet.

□ determined eligible for the National Register

□ See continuation sheet.

□ determined not eligible for the National Register

□ removed from the National Register

□ other (explain):

Signature of the Keeper

Date of Action
5. Classification

**Ownership of Property**
(Check as many boxes as apply)
- private
- public-local
- public-State
- public-Federal

**Category of Property**
(Allow only one box)
- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**
(Do not include previously listed resources in the count.)

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**Name of related multiple property listing**
(Enter "N/A" if property is not part of a multiple property listing.)
N/A

6. Function or Use

**Historic Functions**
(Enter categories from instructions)

---

**Current Functions**
(Enter categories from instructions)

---

7. Description

**Architectural Classification**
(Enter categories from instructions)

---

**Materials**
(Enter categories from instructions)
- foundation
- roof
- walls
- other

**Narrative Description**
(Describe the historic and current condition of the property on one or more continuation sheets.)
8. Statement of Significance

Applicable National Register Criteria
(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing)

☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ B Property is associated with the lives of persons significant in our past.

☐ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations
(Mark "X" in all the boxes that apply)

Property is:

☐ A owned by a religious institution or used for religious purposes.

☐ B removed from its original location.

☐ C a birthplace or a grave.

☐ D a cemetery.

☐ E a reconstructed building, object, or structure.

☐ F a commemorative property.

☐ G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance
(Enter categories from instructions)

Education

Archaeology

Period of Significance
1912-1957

Significant Dates

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder
Kaufmann, Gordon B.

9. Major Bibliographical References
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested.

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

☐ designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey #________

☐ recorded by Historic American Engineering Record #________

Primary Location of Additional Data

☐ State Historic Preservation Office

☐ Other State agency

☐ Federal agency

☐ Local government

☐ University

☐ Other

Name of repository:
10. Geographical Data

Acreage of Property

UTM References
(Place additional UTM references on a continuation sheet)

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☐ See continuation sheet.

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title: David Burton, Director of Government Affairs
date: January 19, 2007
organization: Autry National Center
street & number: 4700 Western Heritage Way
telephone: 323-667-2000

city or town: Los Angeles
state: CA
zip code: 90027-1462

Additional Documentation
Submit the following items with the completed form:

Continuation Sheets

Maps
A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs
Representative black and white photographs of the property.

Additional items
(Check with the SHPO or FPO for any additional items)

Property Owner
(Complete this item at the request of the SHPO or FPO.)

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Presented here is information for the Southwest Museum National Register Form to supplement the existing description and expand the period of significance.

A recent review of the Southwest Museum archives and a survey conducted of the Southwest Museum’s spaces and character-defining features indicates that the Poole Wing is a significant aspect of the Southwest Museum’s architecture.

After Lummis’ death a second architectural vision evolved that allowed the first new building to be constructed since 1914. This was the Caroline Boeing Poole Wing of Basketry, designed in 1940 - 1941 by architect Gordon B. Kaufmann, a contemporary of Hunt and Burns. The project was spurred by the leadership of Museum Director Frederick Webb Hodge and supported by Colonel Poole and his second wife, Mrs. John Hudson Poole. The Pooles shared their interest in growing the Museum’s Southwest collection by financing the wing’s construction as well as donating their extensive basketry collection to be housed there. Colonel Poole had earlier commissioned Johnson, Coate and Kaufmann for the design of his residence and chose Kaufmann to be the architect of the wing. Mrs. Poole was also influential in the wing’s design, sharing her vision for the its basketry-inspired exterior elements as well as for its interior color scheme.

The Poole Wing also evokes the original architectural vision for the Museum proposed by Hunt and Burns in their 1910 - 1912 Scheme II design, which consisted of a U-shaped plan that was to be bilaterally symmetrical with a central building, two lateral wings, and terracing that embraced an interior courtyard. Its location is reminiscent of an east wing proposed in the Scheme II plans.

As a primary public space of the Southwest Museum, the Poole Wing, constructed as an addition to the Main Museum Building in 1941 by Gordon B. Kaufmann, exhibits a great amount of detail and high-quality design and materials. In his design for the addition Kaufmann created a new construction that complemented the Main Building without imitating it, quoting similar features such as the exterior stucco finish and red Mission tile-clad, gabled roof. The addition was located in approximately the same location as an “east wing” designed by Hunt and Burns in their Scheme II plans for the Museum that was never built. (See photos HR0036 and HR0037)

The exterior of the Poole Wing remains essentially unchanged, with the exception of the addition of a security door at its southeastern corner and of security tape around each of its windows, which have also been covered from the interior. The east and west elevations of the Poole Wing have similar features that have likewise undergone similar alterations. The windows of the east and west elevations consist of panes of glass divided into three vertical sections by thin steel mullions set into steel sash. Three windows are grouped in a row, with each row separated by decorative cast concrete posts that have a basketry-inspired relief design. The varied basketry designs reflect the artifacts that the Poole Wing was constructed to house. Inside, a false wall has been added above the projecting shelf that covers all of the clerestory windows. The windowless, north elevation of the Poole Wing greets visitors arriving from the parking lot to the north. The character-defining features of this elevation include the large horizontal panel of cast concrete with a relief design similar to the cast concrete posts between the windows on the lateral elevations, the battered (inclined) ends of the wall and the parapet that extends above the tiled roof beyond.

The interior of the Poole Wing consists of a lower and upper level. The lower level includes a basketry storage area, staff bathroom, workroom, and a hallway. A stair leads from the lower level to the upper level, which includes a hallway, storage closet and exhibit hall. Original features found within the lower level of the Poole Wing include original walls, baseboard molding, ceiling, and doorways. Three distinct spaces are within the lower level, and each has both original features as well as those introduced through alterations.

The bathroom of the lower level of the Poole Wing is the most intact of the Museum, and the amount of original features within the bathroom is greater than in any other space on the lower level. These features include a lighting fixture, steel sash window, doorway and door materials, closet door and materials, board-form concrete ceiling, and bathroom fixtures.
The basketry storage area of the lower level has been altered with the addition of a doorway and door materials leading to the storage and conservation work rooms, walls added to divide the space and create displays, and display cases set within the walls. The floor of the space has been carpeted. Original features of this space, however, include its board-form concrete ceiling and original outer walls.

The workroom area of the lower level has undergone alterations including the addition of resilient flooring and plastic laminate countertops. However, the board-form concrete ceiling and concrete walls are original, and the sink was added in the period of significance as part of a film development lab. The doorway into the workroom area is original, but the current door does not appear to be.

An original, steel sash window illuminates the landing of the stairs leading from the lower floor to the upper floor of Poole. The walls of the staircase are curved; a significant design feature followed in the curvature of the ceiling, walls, and baseboard around the stairs. Alterations to the staircase include carpeting of its steps and landing. The applied wood railing resembles that indicated in the Kaufman’s drawings, but may not be original.

The upper level of the Poole Wing includes an exhibit hall, storage closet, and hallway. The exhibit hall contains original, character-defining features including a bull-nosed, concrete ledge above the original display cases, original windows (though since covered from the interior), and its ceiling and original walls. Partition walls added to enhance display areas within the hall are not significant, nor is the fire door added at the southeast corner of the hall. (See photos HR038 and HR039).

Originally, a continuous lighting trough ran north to south, suspended from the peak of the ceiling. It has since been replaced with an exposed HVAC duct with track-lighting mounted below. The acoustic ceiling panels, though indicated on Kaufman’s drawings, may or may not be original, and therefore, significant.

Doorways leading from the exhibit hall to the hallway and from there into the Main Building are original, and retain most of their original hardware, including bronze door pulls. The framing of the doors into the exhibit hall has been replaced on the interior side, while the exterior frame is original.

Whereas decorative baseboards along the staircase of the lower and upper levels of the Poole Wing are original, less decorative baseboards found in the upper level hallway were added in a later alteration and are not significant.

The storage closet in the hallway of the upper level, across from the exhibit hall, has an original wood door with a vent centered on its lower portion. The carpeted flooring of these hallways and stairs is not significant. In the lower hallway, the wall across from the staircase was added to close off an original entrance into the Museum and is not significant.
Presented here is supplemental information for the Southwest Museum National Register Form to support its listing at the National Level of Significance under Criteria A and B.

Expanded Period of Significance: 1912-1941

Expanded Significant Dates: 1941 Construction of the Poole Wing

Expanded Significant Persons: Scherer, James A. B.; Harrington, Mark R.; and Hodge, Frederick Webb

Expanded Architect/Builder: Kaufmann, Gordon B.

The Southwest Museum founded in 1907, is a product of the period in the United States when museums, educational institutions and academic fields of study were being created to acquire archaeological and ethnological material, knowledge of Southwestern and Native America and other cultures throughout the world, and it is an excellent example of this type of institution which focused on acquiring knowledge through systematic study and education dissemination programming. Contextually it relates to the realization of the importance to study archaeology throughout the United States and, specifically in California and the Southwestern United States. The Museum meets the National Register Criteria A in the areas of Education and Archaeology as a contributor of consequence to the broad pattern and trend of acquisition of knowledge relating to Southwestern United States and Native American cultures and its conveyance through their research, exhibit and publication programs in the United States. The Museum also meets the National Register Criteria B in the areas of Education and Archaeology due to the property’s association with several persons important to development of the Southwest Museum, the academic fields archaeology and ethnology and study of American and Southwestern United States cultures, and museums in the United States with education programs related specifically to Southwestern and Native American material.

Criteria A

In the United States during the mid to late nineteenth century the majority of museums which collected archaeological and ethnological materials relating to Native Americans were established. Many of these new institutions were natural history museums. The academic disciplines of anthropology and archaeology were beginning in the United States. In mid-nineteenth century Europe, anthropology as a discipline grew out of natural history, as the study of human beings. The study of language, culture, physiology, and artifacts of European colonies was more or less equivalent to studying the flora and fauna of those places. Anthropology as a professional discipline in the United States was established in the early 1900s with the first Ph.D. program at Columbia University under Franz Boas. This is the cultural and social context in which Charles Lummis founded the Southwest Museum.

Some of the other institutions founded at this time concerned with the preservation of the Native American heritage include the Smithsonian Institution, the American Museum of Natural History, the California Academy of Natural Sciences, the Field Museum, University of Pennsylvania and the Burke Museum of Natural History. These institutions were interested in public education, and a reorganization of the scientific community. They realized that the expansion of the middle class created a more sophisticated audience that viewed the collection of material objects as signs of prosperity and status. The museum staff could take advantage of this interest with the expectations that additional private collections would be donated in future years. The larger institutions also began to conduct archaeological research. Although many of them sponsored fieldwork in classical archaeology in Greece and Egypt, most also realized it was important to study the archaeology of the region and/or throughout the United States. Many of the people involved with this research were scientists interested in data and beginning to understand culture.

The Smithsonian Institution, established in 1846, began to collect ethnological specimens in its early years. When Spencer Baird became
involved and established the Bureau of Ethnology in 1879 (later the Bureau of American Ethnology - BAE), he wanted collections to fill the museum's shelves and to organize anthropologic research in America. The first collecting mission in 1879 was to the southwestern United States to collect Native American material, led by James Stevenson and his wife Matilda Coxe Stevenson. These collections are housed and cared for by the staff at the Natural History Museum. The BAE dominated the study of anthropology in the United States. In addition, the BAE was also the official repository of documents concerning American Indians collected by the various US geological surveys, especially the Geographical and Geological Survey of the Rocky Mountain Region and the Geological Survey of the Territories. It developed a world-class manuscript repository, library and illustrations section that included photographic work and the collection of photographs.

The American Museum of Natural History was founded in 1869. Their department of anthropology founded in 1873, is linked to the origins of research anthropology in the United States. They conducted the first professional explorations in southwestern archaeology for acquisition and collections to promote scholarship. Franz Boas undertook to document and preserve the record of human cultural variations. Well known museum anthropologists include Clark Wissler, who studied Native North America, George C. Valliant, an archaeologist who specialized in ancient Mexico, Harry Shapiro, physical anthropologist and Margaret Mead.

The Field Museum of Natural History was incorporated in 1893 (originally the Columbian Museum of Chicago), and was to house the collections assembled by the World Columbian exhibition. Its purpose was the "accumulation and dissemination of knowledge, and the preservation and exhibition of objects illustrating art, archaeology, science and history." In 1905, the Museum's name was changed to Field Museum of Natural History in honor of the Museum's first major benefactor, Marshall Field, and to reflect its focus on the natural sciences. Objects from the formative years of institution are the core of the Museum's collections which have grown through world-wide expeditions, exchange, purchase, and gifts to more than twenty million specimens. The collections form the foundation of the Museum's exhibition, research and education programs, which are further informed by a world-class natural history library of more than 250,000 volumes.

In the state of California, the California Academy of Sciences was established in 1853 to survey and study the vast resources of California. Its collection of ethnographic material has primarily grown through donations. This was the first society of its kind in the western United States. This was the only institution in California at the time that Lummis established the Southwest Museum. When Alfred Kroeber joined the institution at the turn of the twentieth century, he played a role in establishing the department of anthropology. He conducted fieldwork among the northern California Indians, in particular the Pomo. Much of his research was continued at the University of California Berkeley.

Two other institutions of note were established in university settings, both focused on the study of archaeology and ethnology. The first, the Peabody Museum of Archaeology and Ethnology at Harvard University, established in 1866, is one of the oldest museums in the United States devoted to the study of archaeology and anthropology. Scholars and archaeologists began to conduct fieldwork in the Old World and expeditions in the southwestern United States in the 1870s. They continue to conduct fieldwork in the Southwest today. The second institution, the University of Pennsylvania Museum of Archaeology and Ethnology, was established in 1887 to house objects collected from the first American archaeological expedition they conducted in Nippur (Iraq) in the near east. One of the earliest expeditions in the United States is the Pepper-Hearst archaeological expedition that took place in Florida.

The founder of the Southwest Museum, Charles F. Lummis, had many colleagues from these eastern institutions and was concerned about material leaving the Southwest and what this meant to future generations. He transformed his vision into a viable institution with the Museum's incorporation in 1907. He had a life long friendship with Adolph Bandelier. Lummis' experience with Bandelier in Peru and Bolivia an archaeological expedition in 1893 influenced his ideas about archaeology. Lummis also had a close friendship with Frank Hamilton Cushing whose work and collecting for the Smithsonian Institution, the British Museum and a national Museum in Germany.
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further helped to form Lummis' vision for establishing a museum in the Southwest.

When Lummis became the editor of the *Land of Sunshine* magazine in 1895, in his earliest issue he wrote his editorial comments about establishing a museum dedicated to vast and varied interests in Southern California. Lummis wanted the museum's mission to include a range of scientific and aesthetic interests that would highlight the seven counties in Southern California. The collection and study of flora, fauna, ethnology and archaeology were to be paramount to this new institution. In the next three issues he wrote articles dedicated to important private collections of Palmer-Campbell and Yates that focused on materials relating to Southern California. His idea for a museum took tangible form 1903 with the founding of the Southwest Society, the western branch of the Archaeological Institute of America.

When Francis W. Kelsey, general secretary of the Archaeological Institute of America, wanted to expand the influence of the Institute beyond the East through local affiliates, he reached out to fellow Harvard graduates for support. Kelsey trying to get more people to focus on United States archaeology through local affiliates support of the parent organization by way of dues and programs. Once Lummis agreed to establish the Southwest Society, he began to pursue his idea of a museum. Within the year he began to solicit collections and to raise money in order to purchase collections. One of the first was the Palmer-Campbell Collections of Southern California Archaeology and Baskets. He also hired Frank M. Palmer as curator to maintain his collections. In keeping "archaeology alive," Lummis began to record California Spanish folk songs. His vision for the Southwest Museum became a reality on December 31, 1907.

Lummis was of the opinion the Eastern museums and the national museums of Germany, England and Spain were carrying out expeditions to amass archaeological materials from the southwestern United States, that he felt belonged in the Southwest. At the time Lummis wrote it was time "to save something for Our children." Once the Southwest Society began collecting artifacts, a museum exhibition space was established in the Pacific Electric building in downtown Los Angeles. It was moved in 1908 to the Hamburger Building where it was housed until the Southwest Museum building opened in 1914.

Lummis interests also lay in conducting systematic archaeological surveys in the Southwest as an important means of developing museum collections in order to save them for research. The first project sponsored by the Society was conducted by Frank M. Palmer in 1905 in Redondo Beach, California. During this time Lummis battled with the Department of Interior to be able to carry on archaeological field work in Arizona on Indian Reservations. He finally succeeded and was granted a permit to work on federal land with the permission that the Society report findings to the Bureau of American Ethnology. While Lummis was working on this, he and Edgar L. Hewett were instrumental in getting the 1906 Antiquities Act passed, with the hopes of stalling the excavations of sites in the Southwest. Lummis and the Southwest Society funded the early excavations of the pueblo of Puye in New Mexico by Edgar L. Hewett with the idea that Lummis would get exhibit quality objects that were eventually be featured in the museum's Hamburger Building space.

He also wanted to establish other museums or research centers throughout the Southwest to promote learning and scientific advancements. Lummis was in contact with the corporate headquarters of the Archaeological Institute of America about this idea, while they were in the process of establishing the School of American Research. He tried to get them to bring it to Los Angeles, but they thought it was better in Santa Fe because the staff would be in the region where they were conducting research.

Unlike many of his contemporaries who founded museums, such as George Gustav Heye, Lummis was not wealthy. He did not have a personal systematic collection and was not necessarily careful about recording provenance of objects. Rather, he acquired mementos and souvenirs that had meaning for him because of their age, or their associations with people and events. Other contemporaries of Lummis' such as Heye, Sheldon Jackson, Rudolf F. Haffenreffer, Phoebe Apperson Hearst and Mary Cabbot Wheelwright were amassing Native American material for their personal interests. They too began to take interests in establishing museums.

George Heye was able to use his personal wealth and compulsive behavior to collect any type of material culture he wanted. Heye also
was more interested in the "stuff" than in the provenance. He funded expeditions to gather material which he split with the American Museum of Natural History and then later with the University of Pennsylvania Museum. Always having the first pick of the materials discovered, Heye amassed a large enough collection that he decided to establish his own museum in New York City, the Museum of the American Indian, Heye Foundation in 1916. This collection is now the National Museum of the American Indian, Smithsonian Institution.

The Southwest Museum according to Lummis' early vision as written in 1895 was at first a general museum that represented material culture, the flora and fauna of Southern California. When J. A. B. Scherer took over as director in 1926 the Museum's collection began to be more focused on Native Americans. The staff looked at the Museum's collection and began to exchange the flora and fauna with other local institutions such as The Los Angeles Museum of Art, History and Science (now the Natural History Museum of Los Angeles County) Beginning in 1932, during the tenure of well known anthropologist Frederick Webb Hodge as the Museum's director, the focus on Native American culture was established. A sizable percentage of the present Southwest Museum collections were amassed under Hodge's leadership.

The Southwest Museum Collections relate to Native Americans from Alaska to Terra del Fuego. The Museum garnered its reputation through its publication series and the systematic archaeological surveys and excavations its staff conducted from the mid-1920s through to the early 1960s. The staff worked in Arizona, Mexico, Nevada and California. The Museum research library includes manuscript, photographs and sound recordings collections. Many of the items in the manuscript collections relate to the development of archaeology and anthropology in the United States. Today collections of the Museum are utilized by national and international researchers.

With the founding the Southwest Society and later to the Southwest Museum, Lummis intended to bring a cultural institution to Los Angeles, to make Los Angeles the center of art and culture in California, and to establish ties with fledging national museums, primarily located in the East. In his writings he makes reference to New York, Boston and Chicago as eastern art and cultural centers that Los Angeles should strive to emulate.

**Criteria B**

Beginning in 1926 with a now more focused institutional vision on anthropology and Native American cultures, the Southwest Museum's new director James A. B. Scherer was responsible for hiring professional staff, such as Charles Amsden, Monroe Amsden, Harold Gladwin, and Mark Raymond Harrington. The research efforts and the publication of the findings of these distinguished archaeologists, anthropologists and other professionals were pivotal in the establishment of the Southwest Museum's reputation as an important repository of Native American material. Scherer also started the *Masterkey*, the Southwest Museum membership magazine.

Monroe Amsden (died 1948) was already known for his work in southwestern archaeology, thus he brought a new profile to the Museum through his work. Harold Gladwin (1883-1983) also brought national name recognition to the Southwest Museum, through his archaeological fieldwork. He left in the 1930s to become the director of the Gila Pueblo Foundation in Globe, Arizona. Amsden and Gladwin conducted systematic surveys and archaeological excavations in Arizona at Casa Grande and the Galaz Ruins in New Mexico. They also conducted a series of archaeological surveys in 1927 of Southern Arizona and northern Mexico. As archaeology as a discipline in the United States was in its early stages of development, these early systematic expeditions conducted by the Southwest Museum added to the knowledge base and the understanding of the field of Southwestern archaeology. The reports and findings of these early Southwest Museum projects are still referenced today by archaeologists. Although the field has grown and changed, many of the early hypotheses and findings are still valid today.

Mark R. Harrington (1882-1971) had an M.A. in archaeology from Columbia University; he began his fieldwork under Frederick Ward Putnam of Harvard University. In 1908 he started to work for George G. Heye, later the Heye Foundation, Museum of the American
Indian. Harrington did archaeological field work in the eastern United States, Cuba and in Nevada at Lovelock Cave. The work at Lovelock Cave was conducted under the auspices of University of California Berkeley, and the Heye Foundation. In this dry and excellently preserved cave, were found more than 10,000 artifacts, more than 3,300 of them being organic or perishable. The site is best known for the tule duck decoys, the “hallmark” of the Lovelock Culture. Harrington came to the Southwest Museum in 1928, continued his interest in Nevada archaeology and conducted a series of surveys and excavations through the late 1920s into the 1940s.

Harrington continued his work on an excavation started in 1924 at the “Lost City” (Pueblo Grande de Nevada) in Overton, Nevada once he came to the Southwest Museum. He found more than 100 sites in the region which yielded significant evidence of the Virgin Branch of the Anasazi, as well as the Basketmaker culture and sites that had been reoccupied by the Paiute. The Civilian Conservation Corps continued to excavate sites between 1933-1938, which Harrington supervised during the building of Lake Mead National Recreation Area. Harrington designed the exhibition and constructed many of the exhibition features that were used in the Boulder Park Museum when it opened in 1935, today called the Lost City Museum.

The best known of his excavations, where Harrington made very significant archaeological and paleontological finds at Gypsum Cave, was located in Clark County, Nevada. This was the first cooperative project between archaeologists and paleontologists in the region, and perhaps in the United States. The Cave site contains six rooms and a mixture of human and animal artifacts were found. The excavation team came across dung, and a skull, backbone, nine to twelve inch claws, and reddish-brown hair of the extinct ground sloth. This bear-sized Shasta ground sloth became extinct around 9000 years ago. The dung was radiocarbon dated to about 8,500 BC. The people that lived here were not thought to have moved into the region until about 3000 BC when the sloths moved out. The Cave is the type site for Gypsum points. Dart shafts, torches, stone points and yucca fiber string were some of the tools found in the Cave. Other bones from prehistoric horses and camels were excavated. The ancient dung from the ground sloths has provided the most valuable information about environment and vegetation of the area.

Harrington’s interest in Great Basin and Nevada archaeology led him to conduct numerous archaeological surveys in the southern Nevada counties. He identified hundreds of sites that make up the corpus for the understanding of the cultures in Nevada. Under the WPA Harrington conducted several archaeological excavations in Nevada.

The original work at Tule Springs, Clark County Nevada was begun by the American Museum of Natural History in New York, and then turned over to Harrington in 1933. Tule Springs was the largest interdisciplinary investigation of a site ever completed in the U.S. at the time. Some of Harrington’s conclusions have since been proven wrong as they relate to the age of the site. Most of the items excavated were Pleistocene flora and fauna. There was no evidence of early man found in association with the faunal remains.

In turning to work in California, Harrington’s most important contribution is at the Stahl Site (Little Lake) in the Mohave Desert, the best known of all Pinto Basin sites. He played an important role in the interpretation of Desert and Great Basin archaeology during the mid-twentieth century, even though later scholarship proved some of his conclusions inaccurate.

Elizabeth Crozer Campbell and her husband William ran the Southwest Museum Desert Branch during the 1930 and 1940s, near Twenty-nine Palms, California. They were the first to identify and describe Pinto Basin Culture (8000 to 4000 BC). They conducted surface surveys in the Mohave Desert region and identified hundreds of sites.

Charles Avery Amsden (1899-1941) came to the Museum in the mid-1920s. He graduated from Harvard in 1922. He conducted archaeological field work for the Museum in the Southwest and California. Amsden continued as curator and worked with University of California on a coastal survey, with Harvard University on the Hopi pueblo of Awatovi and with Gladwin on several sites in Arizona. Amsden is best known for his publication Navajo Weaving: Its Technique and History, originally published in 1934; it continues to be reprinted today as one of the most referenced publications on Navajo weaving. His groundbreaking work considered weaving techniques,
with dyes and fibers at the basis for his work. He studied many textile items from the Museum’s collection and other sources, including items in private collections during this period of time. Many of the textiles he studied in private and other collections were later secured for the Museum.

Frederick Webb Hodge (1864-1956) came to Los Angeles in 1932 to become the Director of the Southwest Museum. Hodge was a preeminent anthropologist of his day. Under Hodge’s leadership the Museum built its collections to what they are today. He put the Museum on the map through its publication series, The Hodge Annivesary Series (vol. 1-X), Southwest Museum Papers (no. 1-24), Southwest Museum Leaflets no. 1-36; and he expanded the Museum’s membership magazine, Masterkey into a national publication covering topics in archaeology, anthropology, and contemporary Native American art. Many articles in Masterkey are still referenced by anthropologists and archaeologists today. In addition he brought influential and important anthropologist to be research associates, and Board of Trustee Members. This includes Alfred L. Kroeber (University of California Berkeley), Alfred V. Kidder (Harvard University) and John C. Merriam, ex-President of Carnegie Institution of Washington, D.C.

Drawing upon connections that he had made prior to coming to the Southwest Museum, Hodge pursued ethnographic collections. He sought materials from the Southwest, California and the Plains as well as Northwest Coast, Plateau and Artic regions. He built a large photograph, manuscript and book collection for the Library. Many of the Library’s collections cross over with Ivy League institutions in the East. The George Bird Grinnell Collection of Plains Indian Manuscript materials relates to the George Bird Grinnell Collection at the Sterling Library at Yale University. The Frank Hamilton Cushing Manuscript Collections helped document the Hemenway Some of the archaeological expedition artifacts he discovered from 1886 to 1890 are held by the Peabody Museum of Ethnology and Archaeology at Harvard University. Also in the Cushing Manuscript Collection is documentation for the expedition that Cushing led to Florida for the University of Pennsylvania Museum. The University houses the archaeological collections and the Southwest Museum’s Braun Library holds the field notes and manuscripts.

Hodge also encouraged contemporary American Indian artists, and acquired their works. Most of this collection is works of art on paper and represent a good body of work between 1930-1950.
Presented here are additional bibliographical sources for the supplemental information for the Southwest Museum National Register Form to support its listing at the National Level of Significance under Criteria A and B.


Harrington, M. R. in cooperation with the Clark County Nevada Archeological and Historical Society, Ancient Tribes of the Boulder Dam Country. Southwest Museum, Highland Park, Los Angeles, California.


Houk, Rose, Anasazi-Prehistoric Cultures of the Southwest, Southwest Parks and Monuments Association, Tucson, Arizona.

Joshua Tree National Park “Pinto Basin Culture” features a discussion on Elizabeth and William Campbell’s contributions to the understanding of the Pinto Basin Culture. http://www.nps.gov/jotr/culture/pinto/pinto.html

“The Lost City Museum”
http://comnett.net/~kolson/LCM2.html


Palmer, F. M. 1905 "First Field Season" Out West or Southwest Society Bulletin


Southwest Museum Archives, 1907-1914, MS.3 Braun Research Library, Autry National Center, Los Angeles.


