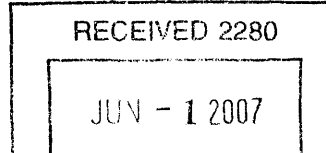


United States Department of the Interior
National Park Service



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 16A). 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street & number 234 Museum Drive N/A not for publication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 1986, 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

7/13/2007

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

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

N/A _____

Number of contributing resources previously listed in the National Register

1 _____

6. Function or Use

Historic Functions
(Enter categories from instructions)

Recreation and Culture - Museum _____

Current Functions
(Enter categories from instructions)

Recreation and Culture - Museum _____

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.

Areas of Significance

(Enter categories from instructions)

Education _____

Archaeology _____

Period of Significance

1912-1955 _____

Significant Dates

1941 _____

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Kaufmann, Gordon B. _____

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.)

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:

Southwest Museum (Amendment)
Name of Property

Los Angeles, CA
County and State

10. Geographical Data

Acreage of Property

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	—	—	—	3	—	—	—
2	—	—	—	4	—	—	—

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

organization Autry National Center date January 19, 2007

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.)

Name David Burton, Director of Government Affairs, Autry National Center

street & number 4700 Western Heritage Way telephone 323-667-2000

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

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
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National Register of Historic Places
Continuation Sheet

Section number 3 Page 1 Southwest Museum Amendment, Los Angeles, California

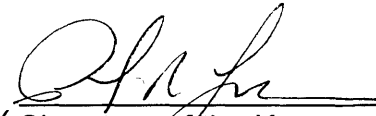
As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this Amendment meets the National Register Criteria. I recommend that this property be considered as nationally significant under Criterion A in the areas of education and archaeology.


Milford Wayne Donaldson, FAIA
State Historic Preservation Officer
28 MAY 2007
Date

California Office of Historic Preservation
State and Federal agency and bureau

Southwest Museum (Additional Documentation)
Los Angeles County, CA
04000185

Accept Additional Documentation


Signature of the Keeper
7/18/2007
Date

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Southwest Museum, Los Angeles, California

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 on 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 complimented 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.

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Section number 7 Page 2

Southwest Museum, Los Angeles, California

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.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 3 Southwest Museum Amendment, Los Angeles, California

Presented here is supplemental information for the Southwest Museum National Register Form to support its listing at the National Level of Significance under Criterion A.

Expanded Period of Significance: 1912-1955

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 of the study of archeology throughout the United States, and specifically in California and the Southwestern United States. The Museum meets the National Register Criterion A in the areas of significance for 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 distinguished work of various professionals associated with the Southwest Museum is important to the development in the academic fields of 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.

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 archeology 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.

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Section number 8 Page 4

Southwest Museum Amendment, Los Angeles, California

The Smithsonian Institution, established in 1846, began to collect ethnological specimens in its early years. When Spenser 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 anthropological 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 already accomplished, 22 year old curator of the ethnological department of the Museum, Frank Hamilton Cushing (1857-1900) was a member of this expedition team, and the Southwest Museum houses his papers that relate to his work. 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.

Throughout the early to mid-twentieth century the BAE funded research and field expeditions about Native American tribes. Numerous archaeological expeditions by cultural anthropologists collected anthropological and ethnographic material. One of the last large projects they conducted was known as the River Basin Surveys (1946-1969), which were archaeological surveys in the Missouri Basin, West Coast states, southeastern states, and Texas. In 1965, the BAE merged with the Smithsonian's Department of Anthropology to form the Smithsonian Office of Anthropology (SOA) within the United States National Museum (now the National Museum of Natural History). In 1968, the SOA archives became the National Anthropological Archives.

The American Museum of Natural History (AMNH) 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 looking for acquisition and collections to promote scholarship. Franz Boas undertook to document and preserve the record of human cultural variations. Several well known anthropologists worked for AMNH. Clark Wissler as the curator of ethnology at the Museum from 1902-1942, and studied Native North America. George C. Vaillant, worked at AMNH from 1930-1945, and was an archaeologist who specialized in ancient Mexico and Mayan Ceramics. Other curators on staff during the mid-1920s to the 1950s were Harry Shapiro, physical anthropologist and Margaret Mead who studied people of the Pacific. The AMNH Department of Anthropology continues to actively conduct research today.

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. Paul S. Martin, a respected southwestern archaeologist began his career at the Field in 1929 and worked there until his death in 1974. Martin's archaeological fieldwork focused on the American Southwest, where he conducted excavations at more than 69 sites. During his long career at the Field, Martin was the chief curator of the Department of Anthropology from 1935-1964. He had tremendous influence on the Museum's research and collection focus in the American Southwest.

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Section number 8 Page 5

Southwest Museum Amendment, Los Angeles, California

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, and the only institution of its kind 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. The California Academy of Sciences did not conduct much field work after Kroeber died. The Department of Anthropology at the Academy continued to collect through donations, and purchased Native North American material culture throughout the twentieth century.

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. Harvard continued to conduct archaeological and ethnographic field work through out the early to mid-twentieth century. 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 archaeology excavations in the United States conducted by the University of Pennsylvania was the Pepper-Hearst Expedition of 1895-1896 on the Florida Gulf Coast at Key San Marco. Led by a pioneer in the field of archaeology and anthropology, Frank Hamilton Cushing, the expedition discovered more than 1,000 wooden artifacts at this underwater site, the largest number of wooden artifacts from any prehistoric archaeological site in the eastern United States. The University of Pennsylvania Museum continued work in the southwest and expanded their archaeological work into Meso -America. Today both institutions actively conduct fieldwork in the Southwest United States as well as in Meso-America.

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 on 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 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

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Section number 8 Page 6

Southwest Museum Amendment, Los Angeles, California

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 provision 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. Heye continued to purchase collections, especially immediately following the 1929 Stock Market crash. The collection he amassed is now in the National Museum of the American Indian, Smithsonian Institution.

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Section number 8 Page 7

Southwest Museum Amendment, Los Angeles, California

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. Scherer argued there were other museums in the Los Angeles area collecting natural history specimens, so he wanted the Museum to refocus on Lummis' original vision. "The Modern American museum is first of all an educational institution. It supplements our general educational system at two points: sharing honors with the university in increasing knowledge through scientific research, and assisting 'the grades' by bringing large numbers of pupils into direct contact with typical and inspiring examples of nature or art, scientifically exhibited and sympathetically interpreted." After review of the collection, the Southwest Museum staff 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.

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. Amsden left the Museum in the early 1930s to work at the Carnegie Institution. 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 during 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 hypothesis 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

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Southwest Museum Amendment, Los Angeles, California

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. He worked at the Southwest Museum until he retired in 1968.

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 is Gypsum Cave, 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.

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Southwest Museum Amendment, Los Angeles, California

A Harvard graduate of 1922, Charles Avery Amsden (1899-1941) came to the Museum in the mid-1920s and he worked there until his untimely death in 1941. 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, a position he held until 1955. 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 Anniversary Series* (vol. I-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 Arctic 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 field notes, illustrations and manuscripts in the Frank Hamilton Cushing Manuscript Collection document the early beginnings of anthropology in the United States, and help document the Hemenway Expedition, 1886-1890 which excavated several sites in New Mexico, including the Zuni Pueblo. Hodge was a member of the Hemenway team. In his methods and thinking, Cushing was a pioneering ethnologist and a forerunner of anthropologists in our own century. He was considered ahead of his time as the first participant observer who entered into and participated in another culture rather than studying and commenting on it as an outside observer. The artifacts recovered during the Hemenway Expedition are held by the Peabody Museum of Ethnology and Archaeology at Harvard University.

As part of the Pepper-Hearst Expedition for the University of Pennsylvania Museum, the 1895-96 Cushing led archaeological field work at Key Marco in Florida discovered artifacts that are described as some of the finest prehistoric Native American art in North America. Hodge facilitated the Southwest's Braun Research Library obtaining the manuscripts, field notes and illustrations for the Key Marco excavations; the University of Pennsylvania Museum houses the archaeological collections. Hodge also encouraged contemporary American Indian artists, and acquired their works for the Southwest. Most of this collection is works of art on paper and represents a substantial body of work from the period of 1930-1950.

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Southwest Museum, Los Angeles, California

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.

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"The Lost City Museum"

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Southwest Museum, Los Angeles, California

Morley, Sylvanus G. "Southhouse, Puye." *Sixth Bulletin*, The Southwest Society. Los Angeles, 1910.

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

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Snead, James E. *Ruins and Rivals: The Making of Southwest Archaeology*. Tucson: University of Arizona Press. 2001.

Thompson, Mark. *An: American Character: The Curious Life of Charles Fletcher Lummis and the Rediscovery of the Southwest*. New York: Arcade Publishing, 2001.

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**National Register of Historic Places
Continuation Sheet**

Photographs

Page 1

Southwest Museum (Amendment), Los Angeles, California

The following photographs are additional detail shots of the Poole House section of the Museum. This section of the building was part of the original boundaries when the property was listed in 2004.

This same information is true for all eight photographs.

1. Southwest Museum (Amendment)
2. Los Angeles County, California
3. Carly Caryn
4. March 22, 2007
5. Southwest Museum, 234 Museum Drive, Los Angeles, CA 90065

Photo #1: South elevation of Poole House, View: Northwest

Photo #2: Four reliefs, south elevation of Poole House, View: Northeast

Photo #3: Detail of relief #1, South elevation, View: Northwest

Photo #4: Detail of relief #2, South Elevation, View Northwest

Photo #5: Detail of relief #3, South Elevation, View Northwest

Photo #6: Detail of relief #4, South Elevation, View: Northwest

Photo #7: West and South elevations, View: Northeast

Photo #8: Detail of relief on west elevation, View: Northeast

NPS Form 10-900
(Rev. 8-86)

JUL 02 1992

OMB No. 1024-0018

OHP

JUL 02 1992

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

NATIONAL
REGISTER

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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

vicinity: NA

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
2	1	Total

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

Name of related multiple property listing: NA

=====

=====
6. Function or Use
=====

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

=====
7. 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.

=====
8. 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.

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 X meets does not meet the National Register Criteria. See continuation sheet.

Shadi R. Chapp August 19, 1992
 Signature of certifying official 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.

 Signature of commenting or other official Date

 State or Federal agency and bureau

5. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register Edson R. Beall 3/11/04
See continuation sheet. Determined Eligible
- determined eligible for the Autumneth Allee 9/29/92
 National Register
- See continuation sheet.
 determined not eligible for the _____
- removed from the National Register _____

other (explain): _____

Entered in the
National Register
 for Signature of Keeper Date
 of Action

=====

9. Major Bibliographical References

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See continuation sheet.

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: _____

=====

10. Geographical Data

=====

Acreage of Property: 12 acres

UTM References: Zone Easting Northing Zone Easting Northing

A	<u>11</u>	<u>388805</u>	<u>3773920</u>	B	<u>11</u>	<u>388820</u>	<u>3773680</u>
C	<u>11</u>	<u>388660</u>	<u>3773805</u>	D	<u> </u>	<u> </u>	<u> </u>

___ 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.

=====

11. Form Prepared By

=====

Name/Title: Charlie Fisher, Teresa Grimes, Barabara 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

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Section number 7

Southwest Museum Page # 5

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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 high 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

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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.

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Southwest Museum Page # 7

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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 and 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

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Southwest Museum Page # 8

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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. By 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.

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Southwest Museum Page # 9

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 elevator 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,

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Southwest Museum Page # 10

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

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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.

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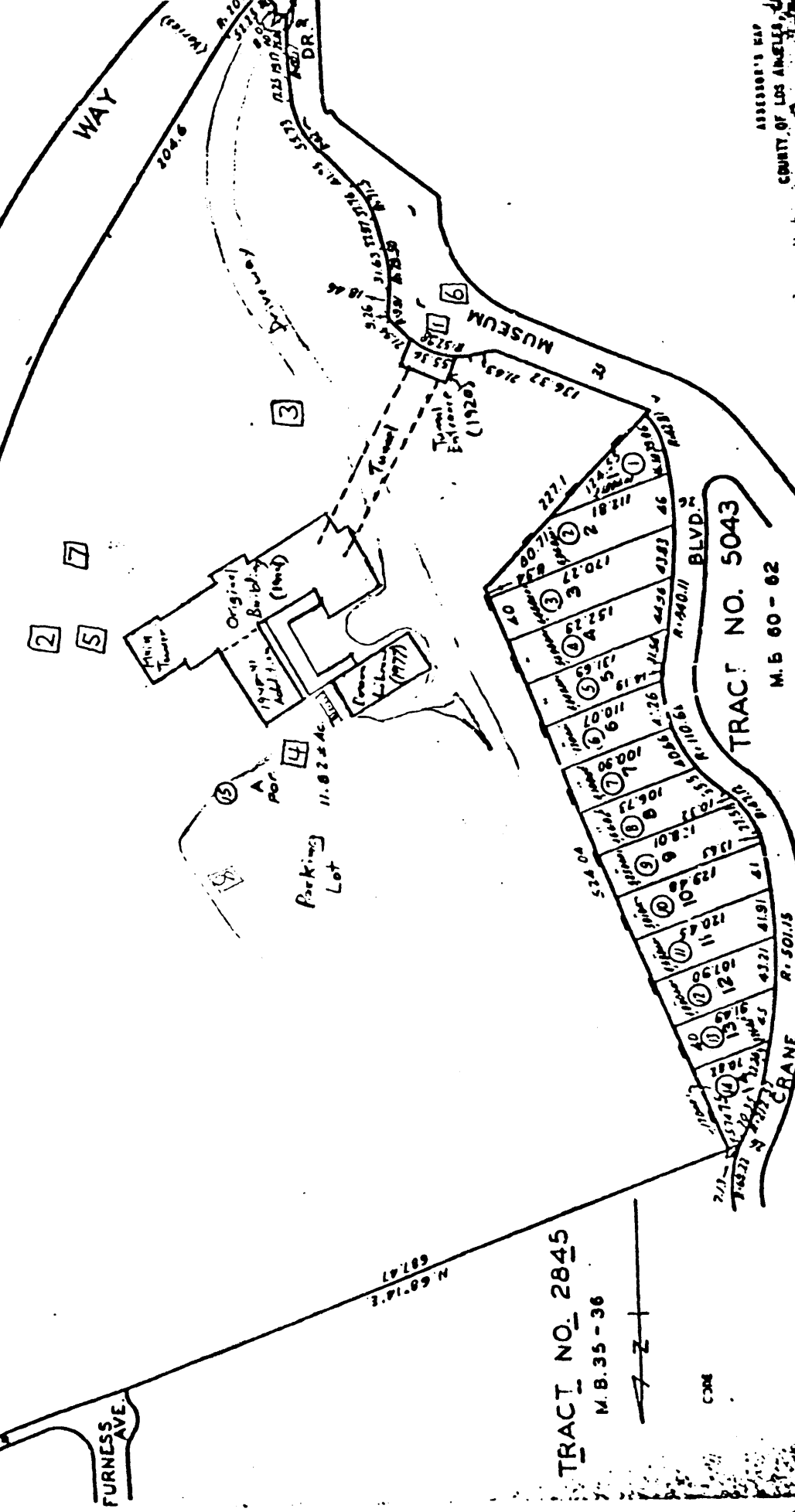
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SOUTH WEST MUSEUM | 234 MUSEUM DR. Los Angeles Co., CA

SCALE 1" = 60'

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N. 2° 36' 50" W. 570



ASSESSOR'S MAP
 COUNTY OF LOS ANGELES, CA

FOR CITY ASSESS. SEE: 909-217

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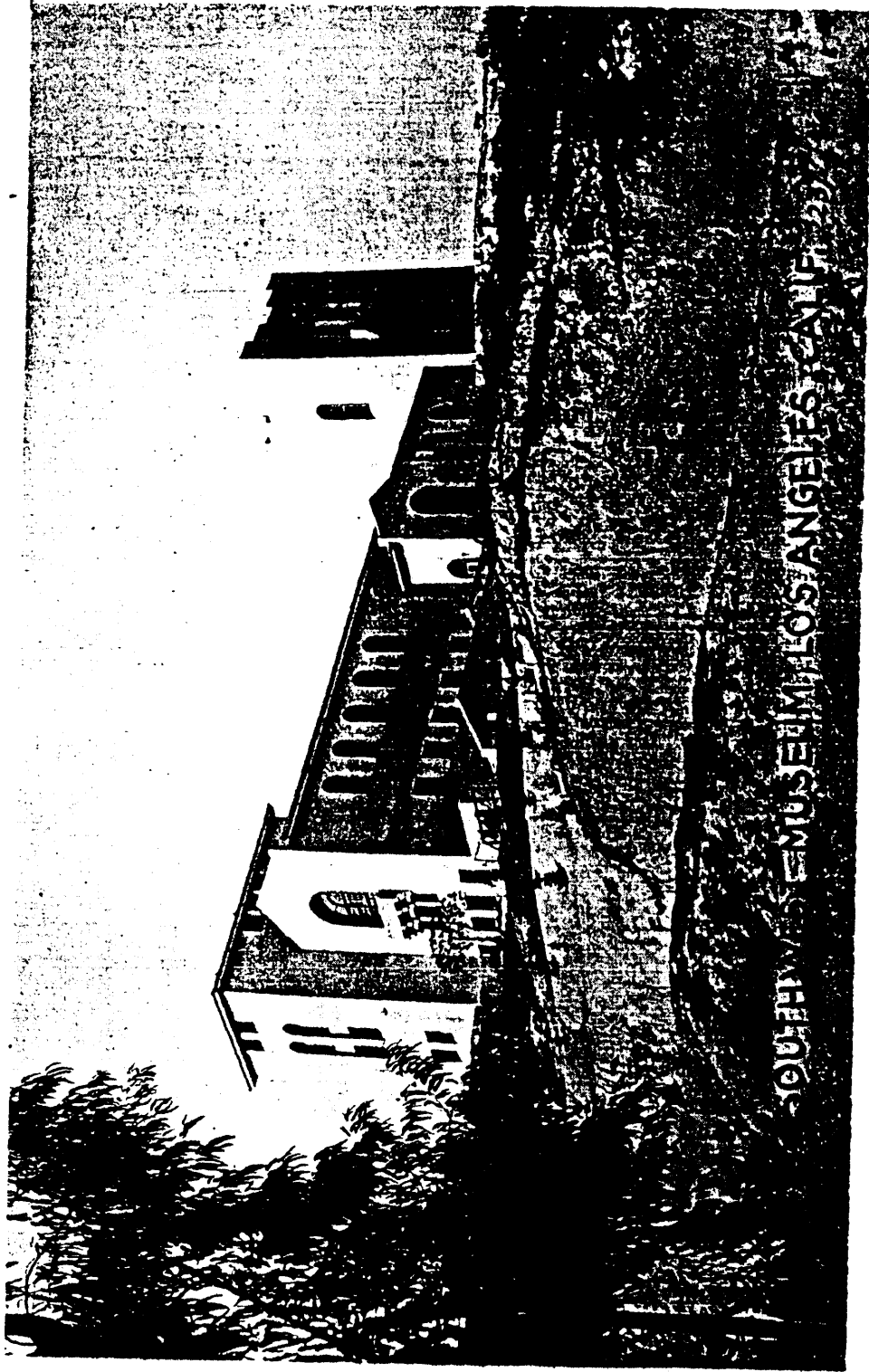
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CAMERA FACING NORTH

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