

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

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received JAN 15 1987

date entered

FEB 26 1987

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic None

and/or common Antelope Valley Indian Museum

2. Location

street & number 15701 East Avenue

N/A not for publication

city, town Lancaster

N/A vicinity of

state California

code 06

county Los Angeles

code 037

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<input checked="" type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name State of California, Department of Parks & Recreation

street & number P.O. Box 2390

city, town Sacramento

N/A vicinity of

state CA 95811

5. Location of Legal Description

courthouse, registry of deeds, etc. Los Angeles County Recorder

street & number 227 North Broadway

city, town Los Angeles

state CA 90012

6. Representation in Existing Surveys

Antelope Valley Indian Museum

title Task Force Survey

has this property been determined eligible? yes no

date November 1981

federal state county local

depository for survey records State Dept. of Parks & Recreation, Cultural Heritage Section

city, town Sacramento

state CA 95811

7. Description

Condition		Check one	Check one	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date <u>n/a</u>
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

The Angelope Valley Indian Museum (A.V.I.M.) is located in the Antelope Valley in Southern California's high desert area. The museum is geographically located approximately 50 miles northeast of Los Angeles and 18 miles southeast of the City of Lancaster. The structures are on a sloping piece of land at the southern base of Piute Butte at an elevation of approximately 2,700 feet. (1) The A.V.I.M. area is covered by sparse high desert vegetation, with *Yucca brevifolia* the most noticeable plant species. The complex consists of the main 1920s museum building and a number of cottages and outbuildings dating from the early 1940s. The cottages were designed in keeping with the character of the museum building but are not included as contributors because they are less than 50 years of age.

1. Indian Museum Building (Contributing) Date: 1928-29
Additions 1930
Constructed by H. Arden Edwards

This structure consists of the museum building constructed by H. Arden Edwards starting in 1928. Approximate dimensions of the museum building are 75' x 107', and it contains over 4,500 square feet of space. The museum is divided into more than ten separate rooms, some used for exhibit purposes, others for office and storage areas. Each separate exhibit room displays a particular collection of artifacts from a certain geographic area. The California Room maintains a collection on California Indians, the African Room contains African artifacts, and the Alaskan Room contains exhibits and artifacts from Native Americans of the north coast. The largest of the exhibit rooms is the California Room, measuring 57' x 24'. The Interpretive Collections Unit of the Department of Parks and Recreation has a complete artifact inventory on file.

Architecturally, the museum has been described as a Swiss chalet. It is a wood framed structure covered with stucco constructed around natural boulders. These boulders comprise part of the structure's western wall, form the steps from the main museum hall to the upper level of the California Room, and also form the floor of the California Room. Windows of the museum are wood framed and protrude outward approximately one foot, forming window seats in some of the rooms. The major interior spaces are Kachina Hall and California Hall.

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Kachina Hall was built to be H. Arden Edwards' living room; it measures 40' x 24' with a maximum ceiling height of 38'. Existing granite boulders form the north wall and a portion of the west wall. The boulders also serve as a waterfall and as the fireplace. The ceiling panels are covered with giant paintings of various Kachina dolls. The walls are covered with shelves holding Kachinas, basketry, and pottery of the Indians of the southwest. Between the shelves are paintings and murals by H. Arden Edwards and his contemporaries. The rafters, batten boards, and supports are covered with a facade of Joshua tree wood. The uniqueness of the room sets the tone for the tour of the building. California Hall is the largest room in the building, measuring 57' x 24'. It contains museum cases filled with artifacts that mostly deal with the Indians of California, including the Chumash, Canalino, Piute, and Miwok. The floor is the uneven surface of the granite boulder the room is built upon. The rafters and exposed woodwork are painted in designs and colors representing Indians of the southwest. The Joshua tree has been used to cover some support beams and is made into benches and railings. The floor is covered with manos, metates, mortars, and pestles everywhere except the walkways. This room, like the other, gives the visitor a feeling of stepping back in time to a museum of the 1920s and 30s.

Non-contributing buildings on the property

2. Gift Shop

Date: 1943
Constructed by
Grace Oliver

This structure consists of a wood-framed, stucco-covered building approximately 20' x 23' in size. The foundation, a concrete slab, and window frames are wood. The structure has a covered porch across the front entrance.

3. Yucca Cottage

Date: 1943
Constructed by
Grace Oliver

This structure consists of a four-room cottage (kitchen, sitting room, bedroom, and bath) constructed in 1943. A concrete slab serves as the foundation, covered with asbestos tile for interior flooring. The kitchen has an open beam ceiling; all other ceilings are covered with pressboard. Interior walls are covered with wallboard and wood trim molding. Windows are wood frame and protrude three inches from exterior cottage walls. The cottage has a protruding header (four feet) from the cottage peak. Cottage dimensions are approximately 27' x 16'. Covered patios are located at the front and side entrances to the cottage.

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4. Rock Cottage

Date: 1943
Constructed by
Grace Oliver

This cottage is a four-room structure (front room, kitchen, bedroom, and bath) built in 1943. The cottage derives its name from a group of large boulders located at the southwest corner of the structure. Exterior dimensions are approximately 22' x 24'. The foundation is a concrete slab with asbestos tile for an interior floor. The cottage is framed with wood and has a stucco exterior siding. The front room has an open beam ceiling, while other rooms have a painted pressboard covering. Window frames are wood and protrude three inches from the cottage. This cottage, as with the "Yucca Cottage", has protruding headers. What has been called "Indian motifs" (flowers) are on the bargeboards. The cottage has a covered patio (approximately 10' x 10' in size) immediately off the front entrance.

5. Butterfly Cottage

Date: 1943
Constructed by
Grace Oliver

This cottage is a four-room structure (front room, kitchen, bath, and bedroom) built in 1943. The foundation consists of a concrete slab with asbestos tile, covered by a rug for interior flooring. The front room has an open beam ceiling; other rooms have pressboard ceilings. Exterior framing is wood covered by a stucco siding. Overall cottage dimensions are 26' x 22'. Window frames are wood and protrude three inches from the cottage. Interior walls are covered with wallboard and have wood trim moldings. This cottage has an interesting Spanish Colonial Revival projecting wall off its front (approximately four feet in length) roofed with Spanish tile. The header beams for the patio cover (off front entrance) are carved in an abstract form. The bargeboards have a repetition of painted butterfly motifs from which the cottage derived its name.

6. Lizard Cottage

Date: 1943
Constructed by
Grace Oliver

This is a four-room cottage (living room, kitchen, bedroom, and bath) built in 1943. Exterior dimensions of the cottage are approximately 22' x 22'. The structure is wood framed and covered with stucco. The foundation is concrete slab with asbestos tile for interior floors. The front room has an open beam ceiling; all others are painted pressboard. Window frames are wood and protrude three inches from the exterior cottage wall. Bargeboards have lizard motifs painted on them. The cottage has a covered front patio and open side concrete patio off the side door.

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7. Bluebird Cottage

Date: 1943
Constructed by
Grace Oliver

This is a five-room structure (front room, bedroom, bath, dining room, and kitchen) that might have been built prior to 1943. Exterior cottage dimensions are approximately 27' x 22'. The 9' x 10' kitchen was added after construction of the cottage. The foundation consists of a concrete slab covered with asbestos tile. The cottage is wood framed covered with stucco. Windows are wood and, as with other cottages, the window frames protrude three inches from the cottage wall. Both the front room and kitchen have open beam ceilings; other rooms have painted wallboard. Bluebird Cottage has a projecting Spanish Colonial Revival wall (approximately four feet in length) off its front, roofed with Spanish tile. Cross-beam supports for the front covered patio are carved in an abstract form. The exterior of the cottage is painted blue with a red trim. Bargeboards have wooden bluebirds (13 inches in length) attached, from which the cottage is named. This cottage was used as the residence for Grace Oliver.

8. Joshua Cottage

Date: 1943
Constructed by
Grace Oliver

This is a five-room structure (front room, bedroom, bath, kitchen, and storeroom) with a full front porch. Exterior dimensions are approximately 36' x 29'. The foundation is concrete slab. The cottage is wood framed covered with stucco. Joshua Cottage is constructed in a Spanish U-shape with a courtyard at the rear of the structure. Flower motifs are painted on the bargeboards.

9. Barn and Corral

Date: 1942
Constructed by
Grace Oliver

The barn's overall dimensions are 29' x 18', and it is divided into three interior stalls. Foundation materials consist of skids and cement building blocks. Framing consists of wood with a mixture of board-and-batten and plain 12-inch boards for exterior siding. The roof consists of corrugated metal. Although constructed in the manner of a horse barn, this structure appears too small (constructed in miniature) to have been used extensively for horses. Supposedly, the barn was first constructed for a movie set and has been in many westerns.

The posts that form the horse corral (located next to the barn) are composed of rough 4" x 6" boards extending five feet above ground. Cross-boards are 4" x 1-1/2", with Indian designs painted on them.

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Non-Contributing Structures

- A. Restrooms Date: 1943
- This consists of a Spanish Colonial Revival restroom. Framing is wood with stucco exterior siding. Windows are wooden double sash. The foundation is a concrete slab. The structure is roofed with red Spanish clay tiles.
- B. Garage/Workshop Date: ?
- This structure is located to the rear of the "Yucca Cottage" and the "Rock Cottage". Exterior siding is board-and-batten; framing is wood. Date of construction is not known.
- C. Paint Shed Date: 1940
- This structure is approximately 10' x 8' in size, with a covered front patio approximately 6' x 10'. The foundation consists of wooden skids, while the front patio is a cement slab. The frame is wood with exterior plywood for siding. The roof is flat, covered by rolled asbestos.
- D. Storage Shed Date: 1940
- This shed, located approximately 50 feet behind Joshua Cottage, is constructed of vertical tongue-and-groove boards 3-1/2 inches in width. The shed rests partly on wood skids at one end and cement pier blocks at the other. Structure size is approximately 8' x 15'.
- E. Swimming Pool Area Date: 1949
- This includes a swimming pool, ramada, and pumphouse. The pool is approximately 20' x 35' in size and is currently empty. The pumphouse contains filters and pumps for the operation of the pool. The ramada area consists of what was once a covered retreat for pool users.
- F. Entry Arch Date: 1942
- This arch, located between the southeast corner of the museum and pool ramada area, serves as an entry to the cottages, picnic area, and gift shop. The arch consists of four panels approximately 3' x 7' framed by 4 x 4 boards. The panels are placed back-to-back, forming two panel groups, and each has a wooden cover approximately 4' x 2'. Panel groups are placed about 12 feet apart and are connected by a beam, thereby forming the entry arch.

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Resource Count: One contributing building
Eight non-contributing buildings
Six non-contributing structures

TOTAL: One contributing feature

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input checked="" type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1928–1935 **Builder/Architect** H. Arden Edwards and Grace Oliver

Statement of Significance (in one paragraph)

The Antelope Valley Indian Museum was designed and constructed by H. Arden Edwards, in 1928–30. Edwards was an artist, architect, and school teacher in the 1920s and 30s. (1) The museum building was built into, on, and around the granite boulders of Piute Butte. Architecturally, the building resembles a Swiss chalet capped by a steep roof and peaked gables. (2) The different roof elevations, two towers, half-timbered exterior walls, and bargeboards accentuate the chalet appearance. The gingerbread atmosphere is further enhanced by multicolored murals of unusual symbols and primitive figures that cover a number of exterior walls. (3) In addition, the Antelope Valley Indian Museum has retained its integrity as both a museum and as an anachronism of the 1920s and 30s private roadside museums, still standing in the space age which is so apparent throughout the Antelope Valley area. The period of significance (1928–1935) encompasses the building of the museum and extends through the period during which Edwards produced his annual pageants on Native American life.

There are four factors that have combined to make the Antelope Valley Indian Museum District a unique part of the Antelope Valley.

- I. The Museum building was planned and constructed in 1928 specifically to house a growing collection of Indian artifacts by the owner, H. Arden Edwards. It is difficult to imagine the structure at any other location since the environment is such an integral part of the building. Constructed in 1928 during the so-called romantic period of eclectic architecture, an era which spawned similar structures such as Vikingsholm in Tahoe's Emerald Bay State Park. (4) The final result of the museum's design is a remarkable (5) blending of the natural environment and a hand-crafted structure.
- II. The original owner, H. Arden Edwards, was primarily an artist. The museum building became the gallery for this extensive Indian artifact collection and his own murals and Kachina panels. (5) Beginning early in 1940 and continuing through 1947, the museum area became the scene of weekend visits by students of Southern California's various art schools and colleges. During the 1950s, it became a showplace for the work of local artists. Even today, local artists use the museum as a backdrop for their creative projects.
- III. Between 1932 and 1935, H. Arden Edwards produced four annual pageants depicting the life of the local Indians. The productions were presented in a natural rock amphitheater at the foot of Piute Butte, and provided local high school students with the opportunity to sing and act in an original production. People came from as far away as Los Angeles to view the "Flaming Arrow," but after four years the project was stopped due to the remoteness of the area. (6) This did not mean an end to all theatrical activity, as the District has been used in many motion pictures and television productions since the 1950s. (7)

9. Major Bibliographical References

See attachment.

10. Geographical Data

Acree of nominated property 9 acres

Quadrangle name Hi Vista, CA

Quadrangle scale 1:24000

UTM References

A

1	1	4	2	2	2	0	0	3	8	3	4	4	0	0
Zone		Easting				Northing								

B

Zone		Easting				Northing								

C

Zone		Easting				Northing								

D

Zone		Easting				Northing								

E

Zone		Easting				Northing								

F

Zone		Easting				Northing								

G

Zone		Easting				Northing								

H

Zone		Easting				Northing								

Verbal boundary description and justification Real property in the County of Los Angeles, located in the southeast 1/4 of Section 32 of Township 7 North, Range 9 West, San Bernardino Base Meridian. Boundaries define a 9 acre rectangle which encompasses the historic resource, as shown on enclosed topo map; boundaries are drawn on historic property lines.

List all states and counties for properties overlapping state or county boundaries

state	N/A	code	county	N/A	code

state	code	county	code

11. Form Prepared By

name/title Judith A. Cole and Wes Spicher, Committee Members

organization Antelope Valley Indian Museum
Advisory Committee - P.O. Box 1171

date February 1983

street & number 42946 North 48th St. West

telephone (805) 943-5061

city or town Lancaster

state California

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

Kathryn Gualteri

title State Historic Preservation Officer

date 1/5/87

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I hereby certify that this property is included in the National Register

William B. Bushong
for Keeper of the National Register

date 2/26/87

Attest:

[Signature]

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IV. The era of Grace Wilcox Oliver, Anthropologist, inventor, teacher, lecturer, and businesswoman, spans the years 1938 to 1979. Mrs. Oliver fulfilled her childhood dream with purchase of the museum in 1939. She then continued to expand the museum with artifacts from her own extensive private collection. During her ownership, the concept of school tours and teaching young people about their Native American heritage was begun. She also was responsible for the construction of the majority of other buildings for use by visitors, scholars, and artists.⁽⁸⁾

In summary, the Antelope Valley Indian Museum has been a High Desert Area landmark for over 50 years. To school children of all ages, it has become their first exposure to understanding the desert environment and the study of the Native American culture. Today, as part of the California State Park System, it has become something for all people for all times.

-
- (1) Spicher, Wes., "Interview with Catherine Brewer", 1981.
 - (2) Hartwick, Nanci, "A Remarkable Museum, A Remarkable Woman", 1979.
 - (3) Ibid.
 - (4) Department of Parks and Recreation, "Antelope Valley Indian Museum Task Force Report", 1981.
 - (5) Spicher, Wes., "Interview with Adelaide Kinnamon-Ladd", 1981.
 - (6) Ibid.
 - (7) Hartwick, Nanci, "A Remarkable Museum, A Remarkable Woman", 1979.
 - (8) Ibid.

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DETAILED HISTORY

Built into, on, and around the boulders of Piute Butte is a time capsule of 1920s through mid-1940s architecture and ethnic anthropological collections. The design of the main building is so unusual, it defies description in simple terms. The building was conceived and constructed by Howard Arden Edwards, assisted by family and friends. Later additions to the complex were made by anthropologist and collector, Grace Wilcox Oliver.

Edwards was a poet, an artist, a collector, and a school teacher. He taught at Lincoln Heights High School in Los Angeles, beginning his search for a desert home in the mid-1920s. For years, he dreamed of a place away from his students and their demands where he, his wife Rose, and their son could find solitude. Edwards discovered the site for his home while visiting the adjacent homestead of his sister-in-law and brother-in-law, the John Brewers. The Brewers homesteaded 160 acres in the Antelope Valley's east side near Piute Butte. John Brewer acquired an additional 80 acres for Edwards and eventually deeded 80 of his own acres to Edwards for a 160-acre total. The Edwards enjoyed visiting the place and while picnicking sat on the rocks that would encompass the fireplace of their home. An adjacent crevice would be utilized as the stairway to the upper room.

Edwards was an artist with unlimited imagination. He will be remembered for his conscientious attempt to leave the natural habitat of the butte intact; for example, the large room with a boulder wall and the patio area around growing Joshua trees. Beginning in 1928, with the 24 foot by 40 foot Kachina Hall, the building progressed, and in 1930 the dining hall, kitchen, and several smaller rooms were added. The museum building is irregular in shape and resembles the number 4. There are seven different roof elevations, and two small tower rooms with high, steeply pitched roofs. The building is a wood frame structure covered with building paper, meshed wire, cement, and stucco. The architecture cannot in any way be considered American Indian. Actually, the edifice resembles a Swiss chalet, capped with a steep roof and peaked gables. The gingerbread atmosphere is further enhanced by multi-colored paintings of unusual symbols and primitive figures that cover the exterior.¹ In spite of the incongruous design, the end result is a remarkable blend between the natural rock formations and the handmade structure.

Edwards expressed thoughts that a collection of Indian artifacts had no value as an exhibit unless it told a story that visitors could understand. He felt that each relic of Indian culture must disclose something of the habits and the character of the people who made it. The Edwards' collection was assembled over a twelve-year period.

1. Hartwick, Nanci. "A Remarkable Museum, A Remarkable Woman." Graduate Woman. January/February, 1979, pg. 22.

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In a natural rock amphitheater near the museum, Edwards produced four annual pageants pertaining to the early Indians in the buttes area between 1932 and 1935.

Edwards used students from Lincoln Heights High School to perform in the productions. There are still many local residents who recall traveling the dirt roads to watch the spectacular presentation as Edwards' actors performed their pageant amongst the boulders and desert shrubbery, with the concluding flaming arrow flashing across the sky.

Edwards loved the desert, but his wife, Rose, did not like the isolation of the area and despaired of being alone. The Edwards' continued to return to the retreat on weekends, on holidays, and during summer vacations to complete the interior of the building. In 1938, the museum and surrounding acreage were sold to Grace and Joe Oliver.

Grace Wilcox Oliver, anthropologist, inventor, teacher, lecturer, and businesswoman, turned a childhood dream about the past into a gift for tomorrow's generations. She is the only woman to own a museum belonging to the American Association of Museums. Edwards gladly accepted Mrs. Oliver's offer to purchase the museum because he knew that she had the desire to turn his dream home into a reality: a house of Indian lore where, as he once wrote, "the romance of the American of yesterday may be preserved". Mrs. Oliver added her own collection of pieces to those acquired by Edwards. It now occupies 4,500 square feet, divided into six colorful rooms: Kachina Hall, Southwest Room, Latin American Room, African Room, Alaskan Room, and California Hall. After Mrs. Oliver bought the building and its surrounding acreage, the entire building had to be reinforced and refurbished. The exterior walls were a particular problem for Mrs. Oliver, "If a tree was in the way of building the walls, as the giant joshua at the front door was, Edwards thought nothing of cutting a hole through the plasterboard, so that his wall could go up where he wanted it, while at the same time the tree's limbs grow into the living room and back out again". Oliver searched until she found someone willing to incorporate the original structure, preserving its doors, windows, beams, and boulders. The work was satisfactorily completed, rendering the structure both safe and habitable.

Throughout the years, further construction took place including six cottages where researchers could live while investigating the surrounding area. Construction of the cottages began in 1942, using industrial metal lath covered with stucco for the exterior finish.

From the early 1940s through 1947, the museum site and the cottages were the scene of weekend visits from University of Southern California and Chapman College art students. Local artists used the museum grounds as the location for student art projects.

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The Olivers sold the property in 1948. The collection was removed and stored. The property became known as the Golden Mesa Dude Ranch owned and operated by Mr. and Mrs. Bernard J. Feurer. The museum building and the six cottages were used for housing guests of the ranch. A swimming pool was constructed in 1949, and a picnic area was established near the pool. Mrs. Oliver repurchased the museum in late 1950. The collection was returned to the museum starting in 1953, with a special re-opening and dedication in April 1955. Public demand kept the museum open until it became necessary for Mrs. Oliver to announce that the museum would be closed forever in 1977.

Over the years, many motion pictures were filmed using the site as a setting. In recent years, television has utilized the grounds for staging their productions. Some of the filming done at the museum included: The Stone Killers with Charles Bronson, Logan's Run, Wagon Train episodes, Bonanza, and The Quest, to name a few.

This museum and its additional buildings has been a much-visited landmark for over 40 years. To many school children, it has been their first exposure to the Indian heritage that underlies our country. It has been "home" to archeologists and the site of theatrical productions. Visitors enjoy its select location in our wide expanse of desert panorama. It is a site in our changing environment that we should preserve.

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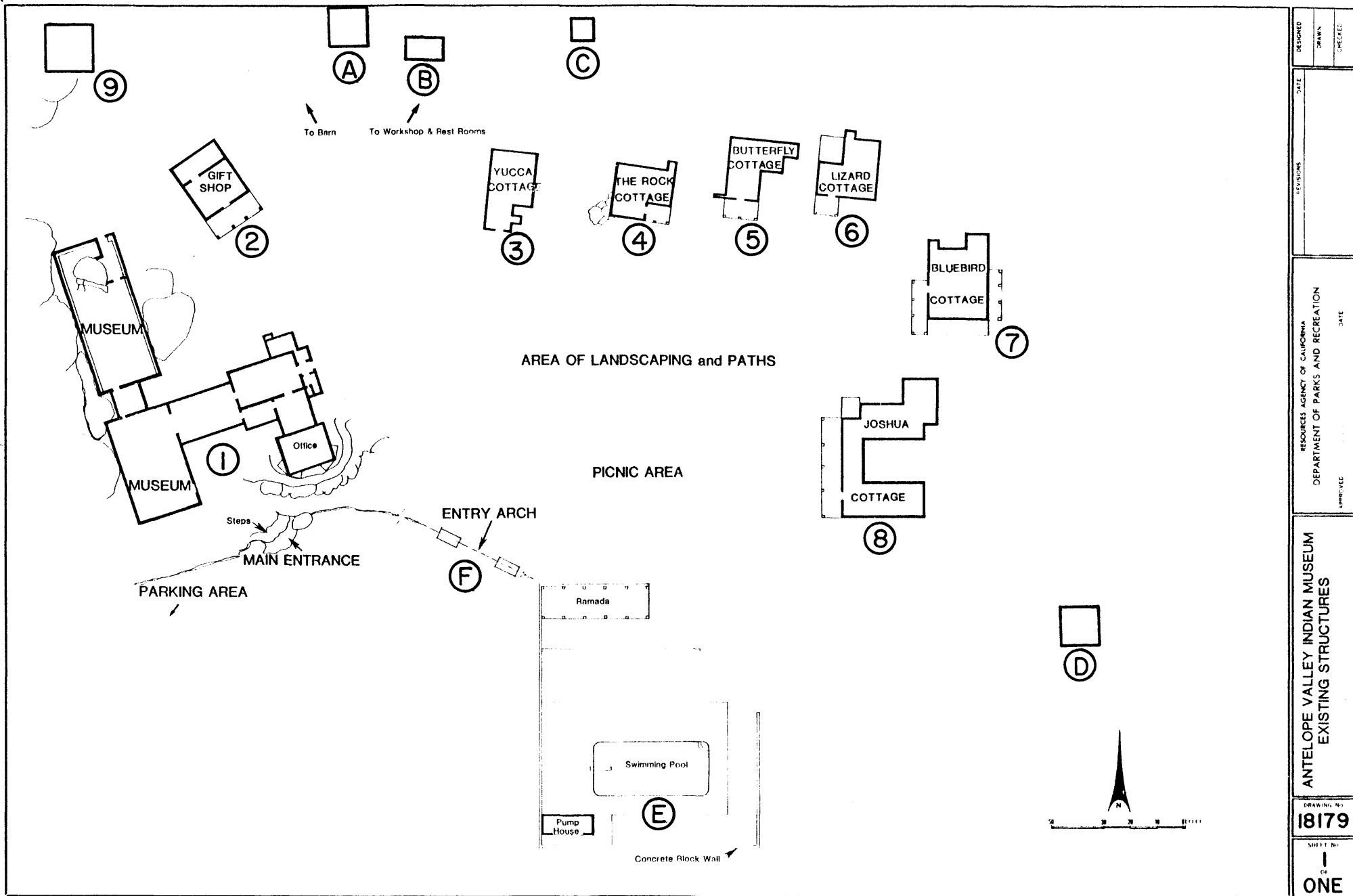
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Roediger, Virginia. More Ceremonial Costumes of the Pueblo Indians, University of California Press, Berkeley, CA, 1941.

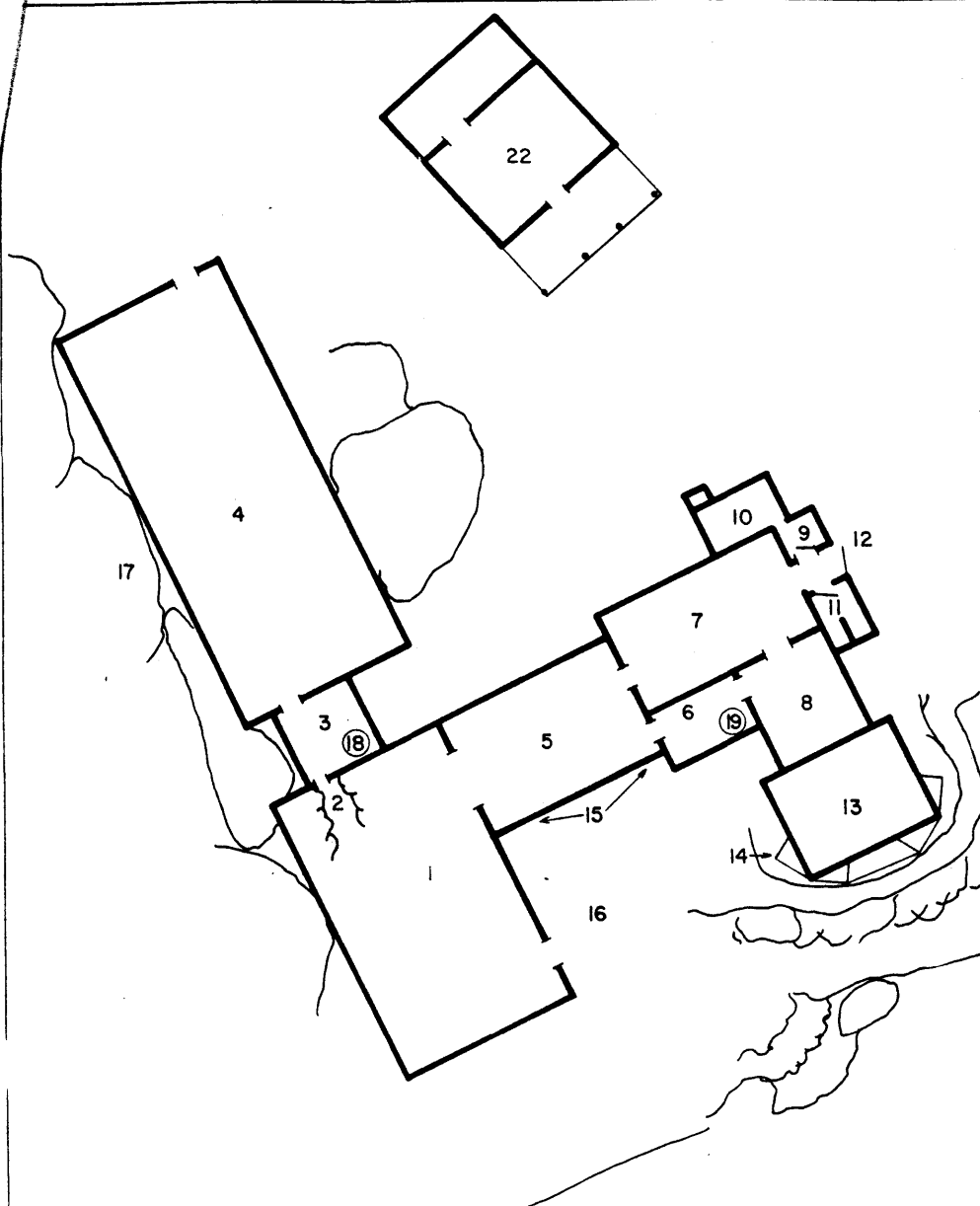
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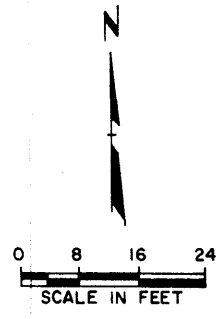
DESIGNED	DATE
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REVISIONS	
RESOURCES AGENCY OF CALIFORNIA	
DEPARTMENT OF PARKS AND RECREATION	
APPROVED	DATE
ANTELOPE VALLEY INDIAN MUSEUM	
EXISTING STRUCTURES	
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Antelope Valley Indian Museum
 15701 E. Avenue M
 Lancaster, Los Angeles County, California



LEGEND

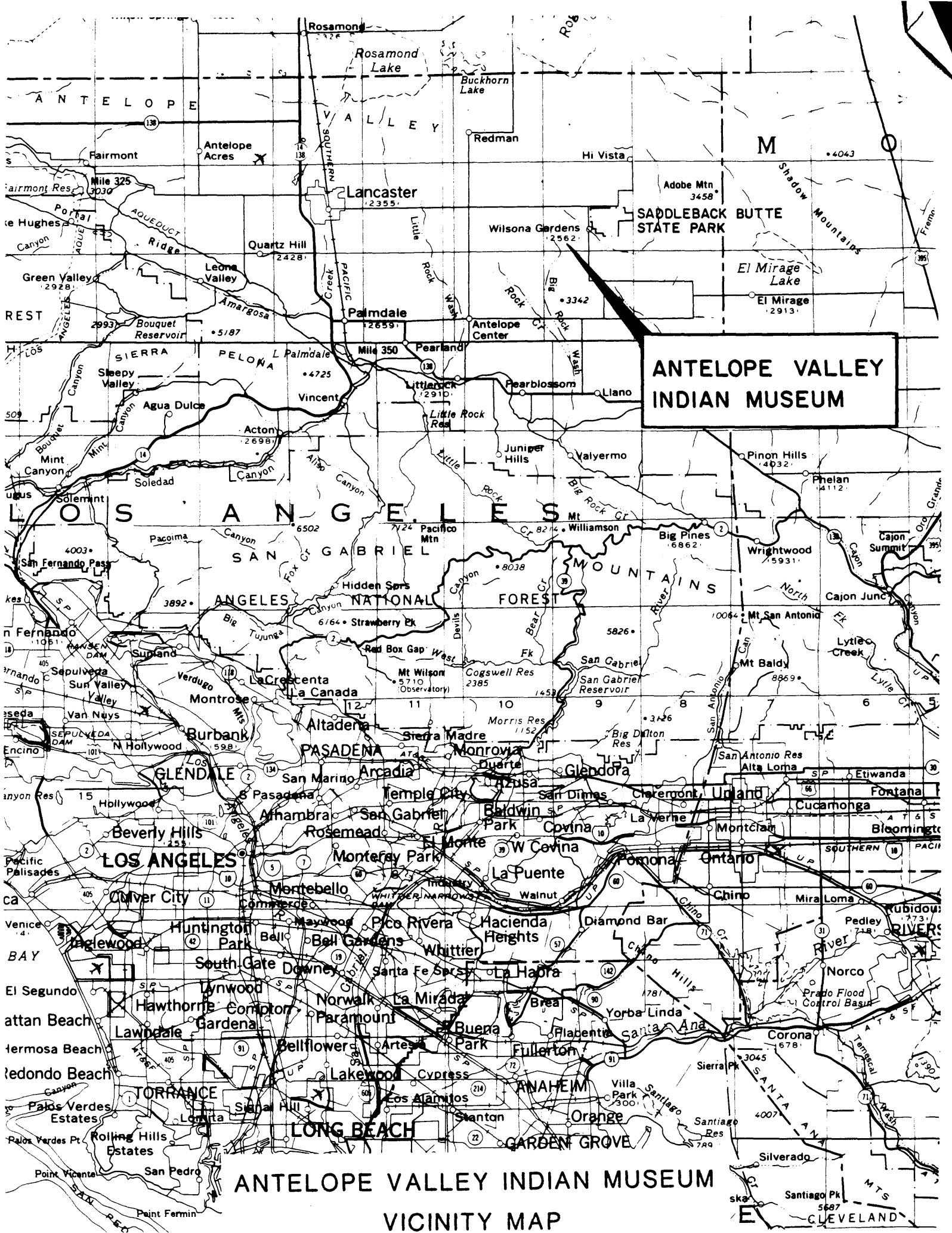
- 1) KACHINA HALL
- 2) BOULDER STAIRCASE
- 3) POTTERY ALCOVE
- 4) CALIFORNIA ROOM
- 5) SOUTHWEST ROOM
- 6) LATIN AMERICAN ROOM
- 7) ALASKAN ROOM
- 8) AFRICAN ROOM
- 9) STORAGE ROOM
- 10) REAR STORAGE
- 11) BATHROOM
- 12) SIDE ENTRANCE, PATIO AREA
- 13) OFFICE
- 14) WINDOW SEATS
- 15) SAND MURAL LOCATION
- 16) FRONT ENTRANCE, PATIO AREA
- 17) BOULDERS, WESTWALL FOUNDATION
- Ⓢ SECOND STORY STUDIO ROOM, VISTA ROOM
- Ⓣ HERMITS RETREAT, SECOND STORY BEDROOM
- 20 VISITOR PARKING
- 21) ENTRY ARCH, KACHINA MURALS
- 22) GIFT SHOP



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APPROVED:		DATE	
ANTELOPE VALLEY INDIAN MUSEUM PROJECT INTERIOR ROOM DIVISIONS			
DRAWING NO. 18243			
SHEET NO. 1 OF 1			



**ANTHELOPE VALLEY
INDIAN MUSEUM**

**ANTHELOPE VALLEY INDIAN MUSEUM
VICINITY MAP**