



Pipestone National Monument

e·d|x

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DDII

DESIGN DEVELOPMENT 2

Exhibit Planning & Design

June 15, 2018

Contents

Introduction	02
Scheme Overview	03
Scheme Floor Plan	04
Scene 1: Introduction	05
Scene 2: Life Sustaining Prairie	14
Scene 3: Quarrying and Carving	22
Scene 4: Making Prayers	29
Scene 5: History and Preservation	34
Scene 6: Prairie Ecology and Orientation	40
Typefaces	48
Graphic Element	49

Introduction

The Park

Established by Congress in 1937, Pipestone National Monument manages active and historic pipestone quarries as well as tallgrass prairie.

The primary purpose of this project is to provide new exhibits for approximately 1400 square feet of exhibits within the Pipestone Visitor Center at Pipestone National Monument. This includes 840 square feet in the original core museum space, with original exhibits from 1958 (installed as part of the Mission 66 era). The Monument will remove the existing Mission 66 exhibits.

In addition to being over 50 years old, a deficiency of the existing exhibits is their focus on the physical nature of the resource instead of its cultural significance to all American Indians. Spaces associated with the information/orientation and hallway areas are also within this project scope.

Project Goals

The following project goals were the basis for a Value Analysis workshop, March 8-9, 2016.

Content & Flow

- Exhibits at Pipestone National Monument will:
- Provide visitors with an immersive experience, support the Exhibit Main Message, and provide the opportunity for a more meaningful and respectful visit to the Monument.
 - Support the ongoing spiritual beliefs and practices of modern-day American Indians who follow the pipe traditions.
 - Connect to audiences—particularly American Indian youth—and use universal themes related to the nature of sacred places, materials, and practices.
 - Orient visitors to Pipestone National Monument.
 - Reach a variety of age groups and encourage interaction, exploration, and self-directed learning.
 - Communicate from the perspectives of American Indians, and appropriately and respectfully display any artifacts and images.

- Flow from the movie to exhibits to demonstration area, through the south door, and to quarries and falls.

Building & Materials

- Exhibits at Pipestone National Monument will:
- Respect the historic Mission 66 architecture represented by the original building design, with the understanding that the compliance for the building is incomplete, as a product of the park’s General Management Plan.
 - Attach to new gypsum board, or mortar of brick work, and/or ceiling and floor.
 - Incorporate sustainability into the design, including energy-efficient lighting and the use of green materials in the exhibit fabrication. *
 - Be designed with maintenance operational requirements and staffing constraints in mind.
 - Take into consideration the pipestone dust generated by the demonstration area. *
 - Include some exhibit components that are updatable.

** See details on page c-3 & c-4 of the contract.*

Accessibility

- The preferred scheme fully complies with physical and programmatic accessibility strategies. These strategies include but are not limited to:
- Universal design of the physical environment including adherence to ADA/ABA requirements.
 - Incorporation of meaningful tactile elements to bring the story alive for visitors with low vision and blindness.
 - Open captioning of audio content will be available for visitors with hearing impairments and audio description will be available upon request. It will be done via a Durateq system, under separate contract.

Audiences

National Park Service interpretive media is created for the widest range of visitors. In addition, a key goal of this

project is that the exhibits serve American Indian visitors, especially tribal youth. Many who come to the site are in search of a connection to their cultural identity.

Annual visitation at Pipestone National Monument has ranged between 61,000 to 80,000 from 2004 to 2014. Visitors at the monument represent all ages and include local residents, regional travelers, and international visitors. The new exhibits will also be designed to serve the many school children that visit the monument each year.

Current Phase

This Design Development II document will be presented by EDX and Pacific Studio via an online meeting. At this point, Pacific Studios will take over production of the exhibit components in preparation for exhibit fabrication and installation. The park should plan to carefully review all components included in this DDII deliverable:

- Database Reports
- Comprehensive Exhibit Plan
 - Individual Schedule for: Images, Graphic Layouts, Artifacts, Custom Elements, Electronic Programs, and Electronic Equipment

Reference Packages for all Custom Elements

AV Interactive Multimedia Report

- Graphic Layout Package
- Including all draft text (Text Level II)

- Word Documents for all Exhibit Text
- Note that the Word documents include all citations for sources of quotes and text (please check these documents before changing text because much past comments prescribe many parts of the exhibit text.

Exhibit Design Drawings

Affiliated Tribes with Pipestone National Monument

Twenty-three tribes are affiliated with Pipestone National Monument. The affiliated tribes list is from the Pipestone Long-Range Interpretive Plan (2008) and updated by the Park May 17, 2018:

- Cheyenne River Sioux Tribe
- Crow Creek Sioux Tribe
- Flandreau Santee Sioux Tribe
- Fort Peck Assiniboine & Sioux Tribes
- Iowa Tribe of Kansas & Nebraska
- Iowa Tribe of Oklahoma
- Lower Brule Sioux Tribe
- Lower Sioux Indian Community
- Mandan Hidatsa Arikara Nation
- Oglala Sioux Tribe*
 - ◊ Note that in park comments to Pacific and EDX in May 2018, the park asked that “Oglala Lakota” be used instead of “Oglala Sioux”; EDX has done this.
- Omaha Tribe of Nebraska
- Otoe-Missouria Tribe
- Ponca Tribe of Nebraska
- Ponca Tribe of Oklahoma
- Prairie Island Dakota Indian Community
- Rosebud Sioux Tribe
- Santee Sioux Nation
- Shakopee Mdewakanton Dakota Tribe
- Sisseton Wahpeton Oyate of the Lake Traverse Reservation
- Spirit Lake Dakota Tribe
- Standing Rock Sioux Tribe
- Upper Sioux Community
- Yankton Sioux Tribe

Exhibit Text Style Guide

Italics: Do not italicize words in native languages

Example: inȝaŋ ša (“red rock” in Dakota) on panel GL-01.02-400

Oceti Šakowin: use this name with this description when referring to the Seven Council Fires of the Dakota, Nakota, and Lakota.

Example: From 1700 to the early 1900s the Oceti Šakowin (also known as the Seven Council Fires of the Dakota, Nakota, and Lakota) people maintained active control over the quarries. (GL-05.01-100)

Tribal Names: refer to list of affiliated tribes, use Oglala Lakota instead of Oglala Sioux

Names with Tribal Affiliation: Give person’s name and put any other names in parenthesis, then bracket tribal affiliation by commas.

Example: Chuck Derby (Running Elk), Sisseton Wahpeton Oyate, was a third-generation pipemaker and quarrier. He began quarrying at Pipestone as a little boy with his father. Members of federally recognized tribes are the only people who may quarry today. (GL-05.01-100)

Exhibit Main Messages

The contractual Scope of Work states that the “predominant interpretive themes of all new exhibits shall be:”

Why pipestone, the pipestone quarries, the surrounding remnant tall grass prairie, and the pipestone pipe are sacred and significant.

How to have a respectful visit that protects this spiritual site and inspires visitors to become stewards of the site and all it represents.

Interpretive Themes

The 2008 General Management Plan and 2008 Long Range Interpretive Plan identify four interpretive themes for Pipestone National Monument which are grouped into two broader themes below:

Pipes and Quarrying

(most prominent theme)

1. “In many traditional and contemporary American Indian cultures, pipes represent both a symbolic and tangible connection to their spiritual and everyday life.”
2. “The perpetuation of the ancient practice of quarrying pipestone by hand at Pipestone National Monument illustrates the vitality and continuity of American Indian cultures in the 21st century.”

Landscape and Prairie

(supporting theme)

3. “Many American Indians regard the landscape protected at Pipestone National Monument with reverence and respect as a sacred and spiritual place of great importance and significance – a place to honor ancestors, traditional ways, and celebrate living cultures.”
4. “The unique components of the remnant prairie ecosystem thus far have demonstrated resilience to past patterns of land use in and around Pipestone National Monument. The survival of this fragile prairie through conservation offers proof that persistence can overcome adversity.”

Scheme Overview

Spiritual Place

This scheme presents the spiritual aspects of pipestone—from the physical place to quarrying, carving, and praying—for American Indians across North America. Natural materials (like peeled log poles, canvas, and rockwork) integrate with audiovisual and interactive features to create an evocative sense of the spiritual journey that occurs at pipestone for many American Indians.

The gallery has four main content areas: the tallgrass prairie, the journey to quarry pipestone, the tools for carving it, and the practice of making prayers with pipestone. Large photomurals integrate with shaped graphics, touchable elements, simple interactives, and audiovisual experiences. The exhibits create a respectful space to listen, absorb, learn, and explore.

Exhibit Features:

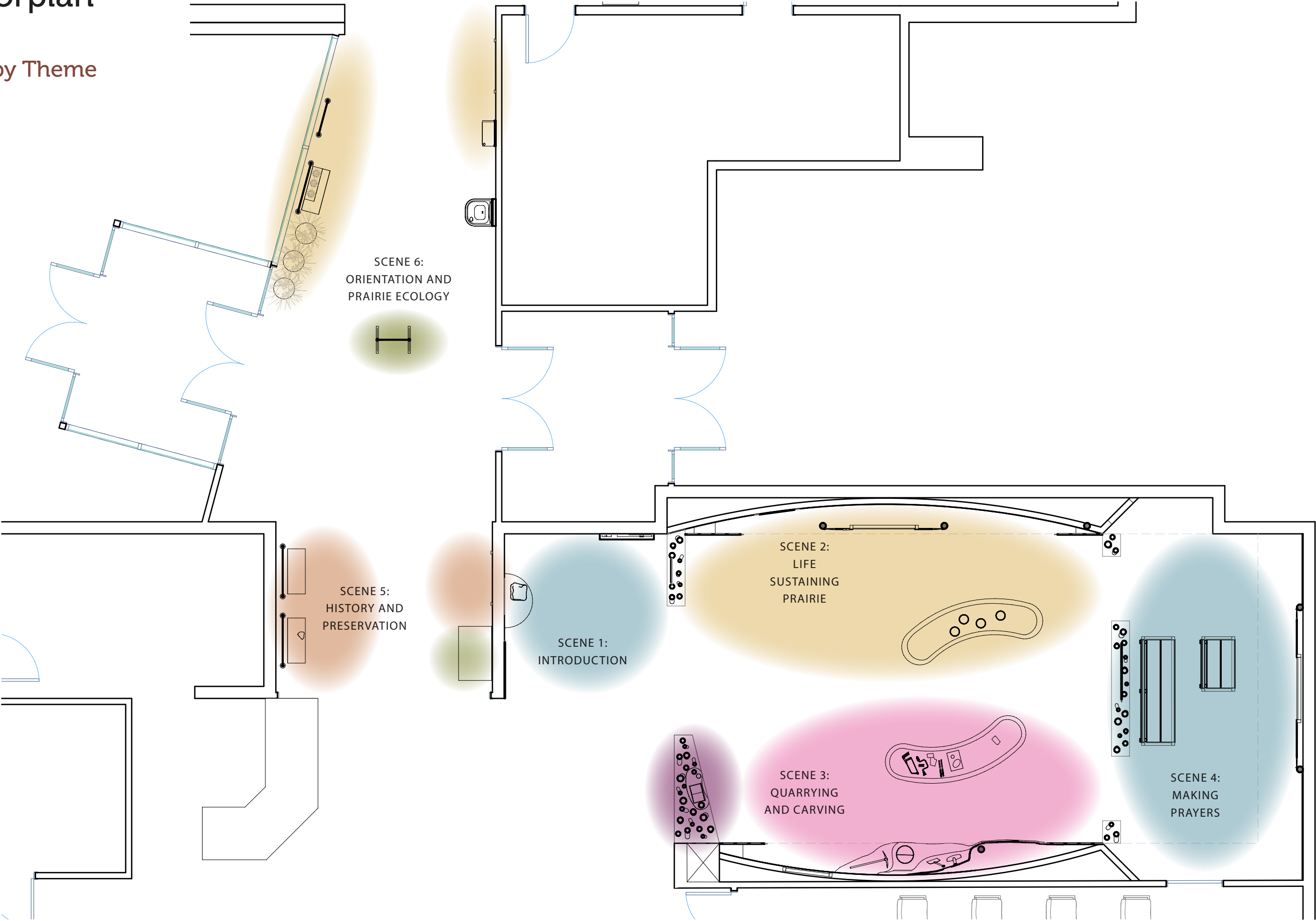
- Create a sense of the spiritual through the use of natural materials, curved elements, ambient sound and light effects.
- Use audiovisual programs as a venue for American Indians to speak directly about their spiritual connections to pipestone.
- Incorporates visitor inquiry and response opportunities.
- Engage visitors with mixed techniques: touchable objects, simple mechanical interactives, and smell.
- Uses evocative exhibits in the main exhibit gallery and more didactic exhibits in the hallway.

Scheme Floorplan

Bubble Diagram by Theme

- Pipes and Prayers
- Quarrying
- Orientation
- Landscape and Prairie
- Visitor Response
- Preservation

Scale 3/16" = 1'-0"



Scene 1: Introduction

Scene purpose:

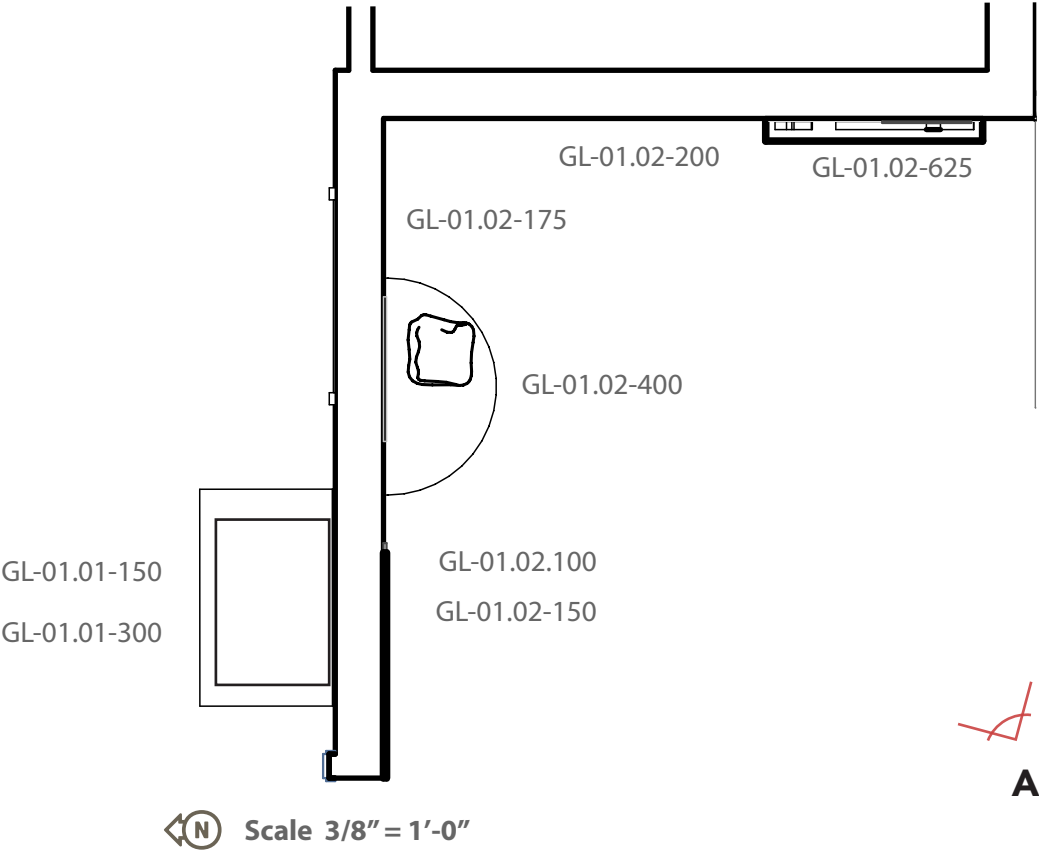
- Welcome and orient visitors to the site overall.
- Draw visitors to the interpretive sections of the visitor center.
- Introduce pipestone as a spiritual place.

Content Group 1

- GL-01.01-150 Tactile plan
- GL-01.01-300 Accessibility Graphic

Content Group 2

- GL-01.02.100 Wall mural (three maidens)
- GL-01.02-150 Graphic Panel: Welcome
- GL-01.02-175 Quote Panel
- GL-01.02-200 Title Graphic, wall mural
- GL-01.02-400 Reading rail with catlinite sample
- GL-01.02-625 Graphic label for pipe



What's this?
A viewing angle on the plan shows where you would be standing when looking at Perspective view A.

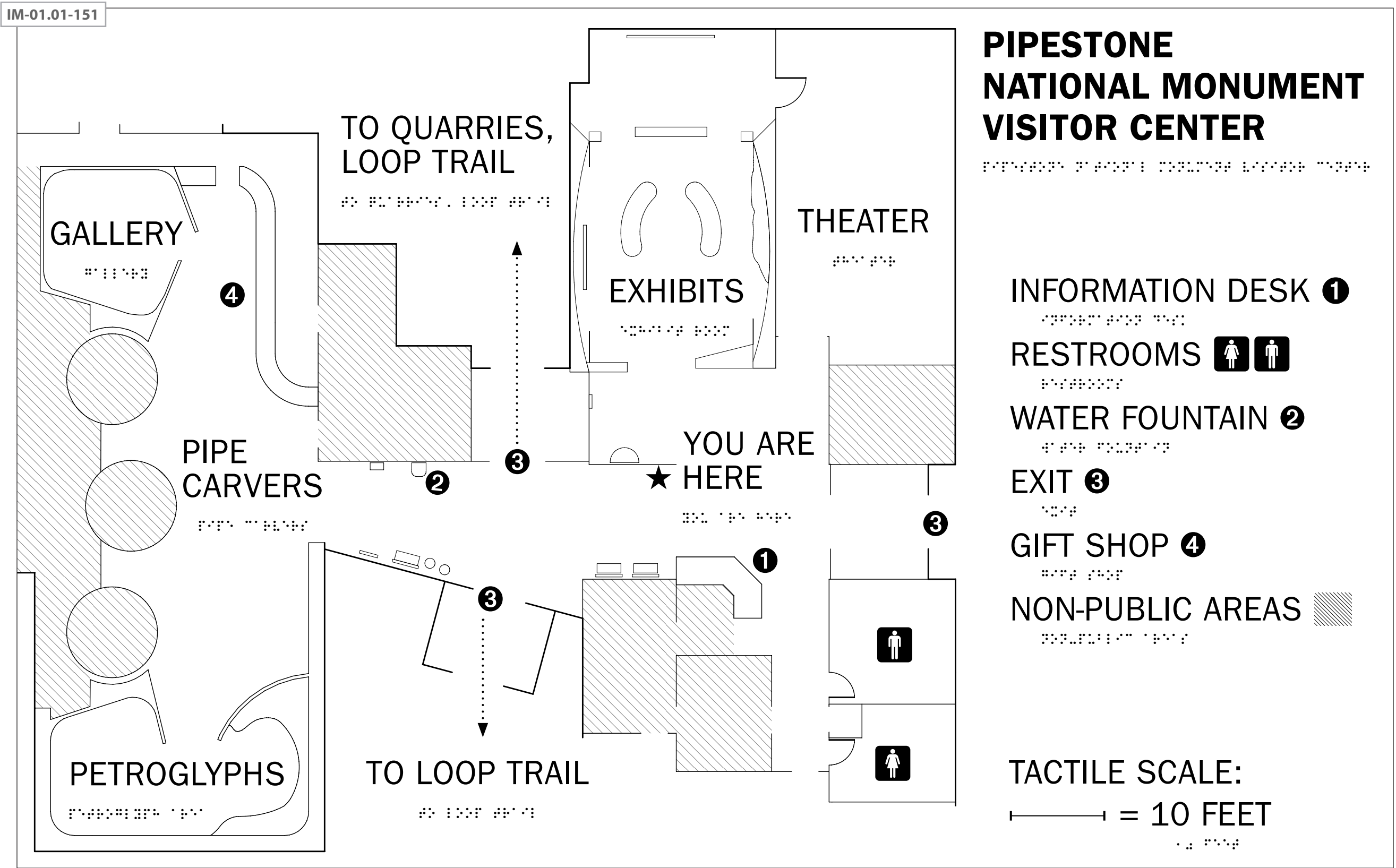
Scene 1: Introduction

Perspective view A



Scene 1: Introduction

GL-01.01-150
Key to tactile plan
Scale: 37.5%
Size: 36" w x 22.5" h



Scene 1: Introduction

GL-01.01-300 Accessibility Graphic
Scale: 25%
15”w x 15”h

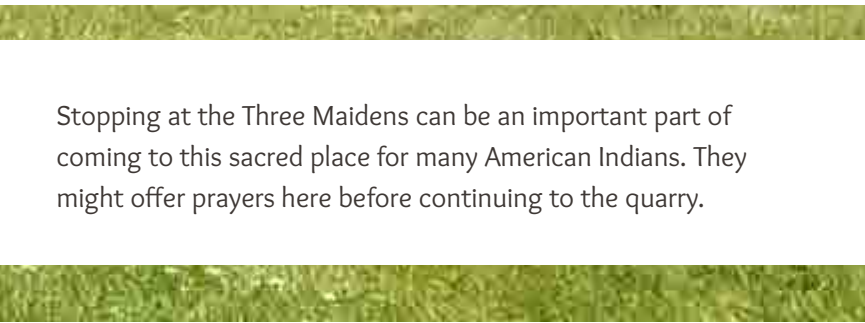


Scene 1: Introduction

GL-01.02.100 Wall mural (three maidens)
Scale: 9.375%
Size: 108”W X 91”H

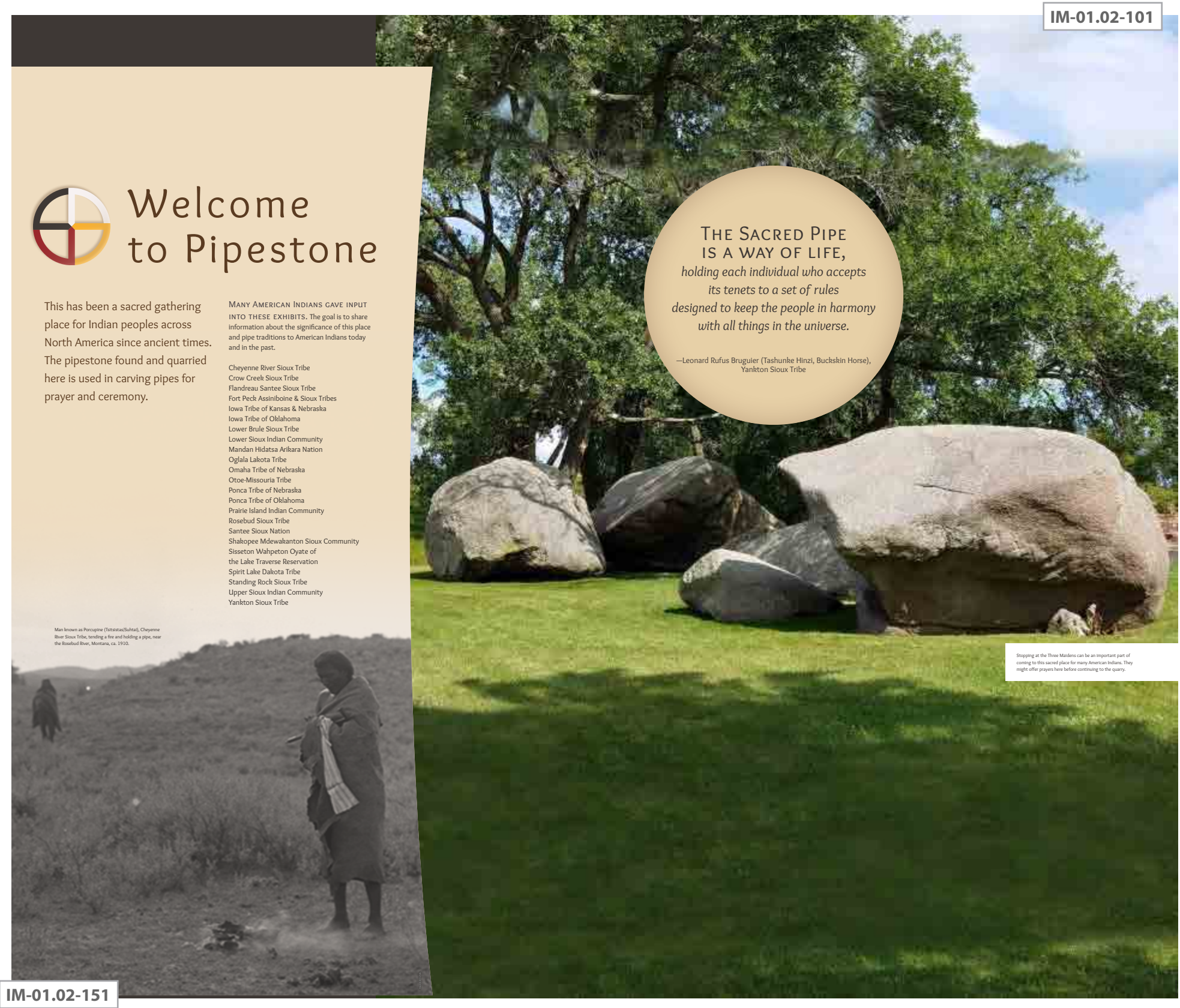
GL-01.02-150 Graphic Panel: Welcome to Pipestone
Scale: 9.375%
Size: 39”w x 86”h

GL-01.02-175 Quote Circle Panel
Scale: 9.375%
Size: 24” x 24”



Stopping at the Three Maidens can be an important part of coming to this sacred place for many American Indians. They might offer prayers here before continuing to the quarry.

Enlarged to show text



Scene 1: Introduction

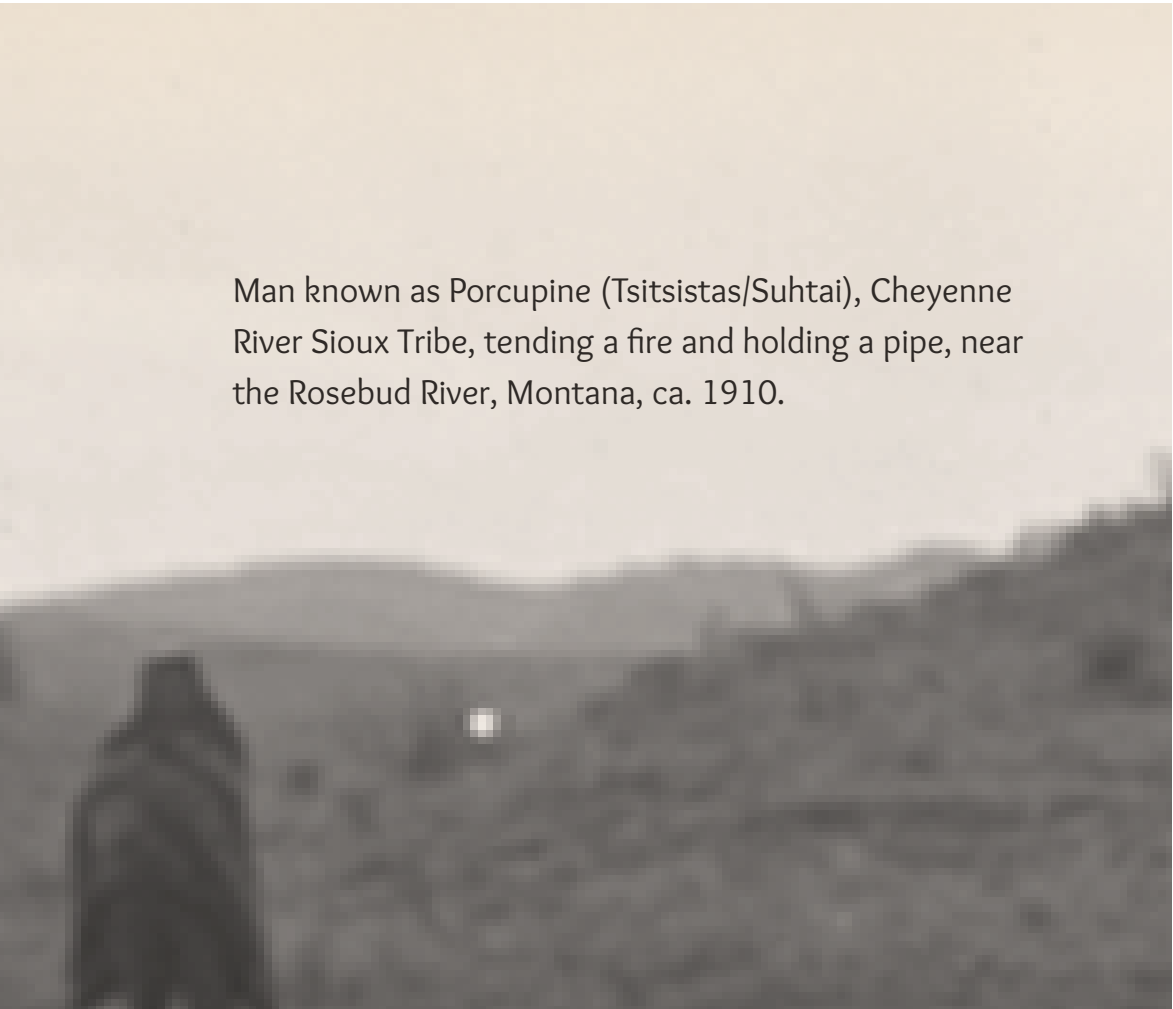


Welcome to Pipestone

This has been a sacred gathering place for Indian peoples across North America since ancient times. The pipestone found and quarried here is used in carving pipes for prayer and ceremony.

MANY AMERICAN INDIANS GAVE INPUT INTO THESE EXHIBITS. The goal is to share information about the significance of this place and pipe traditions to American Indians today and in the past.

- Cheyenne River Sioux Tribe
- Crow Creek Sioux Tribe
- Flandreau Santee Sioux Tribe
- Fort Peck Assiniboiné & Sioux Tribes
- Iowa Tribe of Kansas & Nebraska
- Iowa Tribe of Oklahoma
- Lower Brule Sioux Tribe
- Lower Sioux Indian Community
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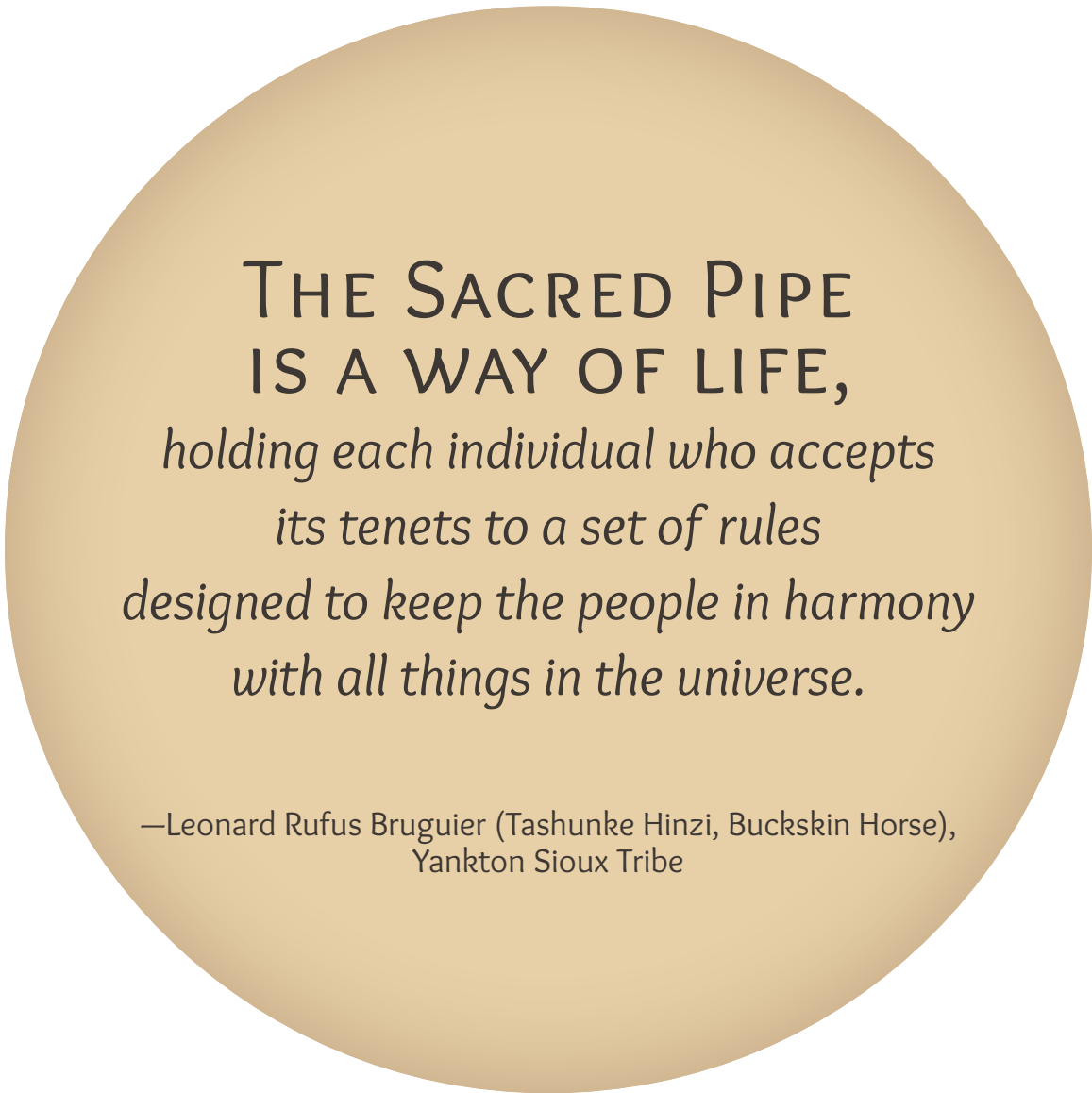


Man known as Porcupine (Tsitsistas/Suhtai), Cheyenne River Sioux Tribe, tending a fire and holding a pipe, near the Rosebud River, Montana, ca. 1910.

Enlarged to show text

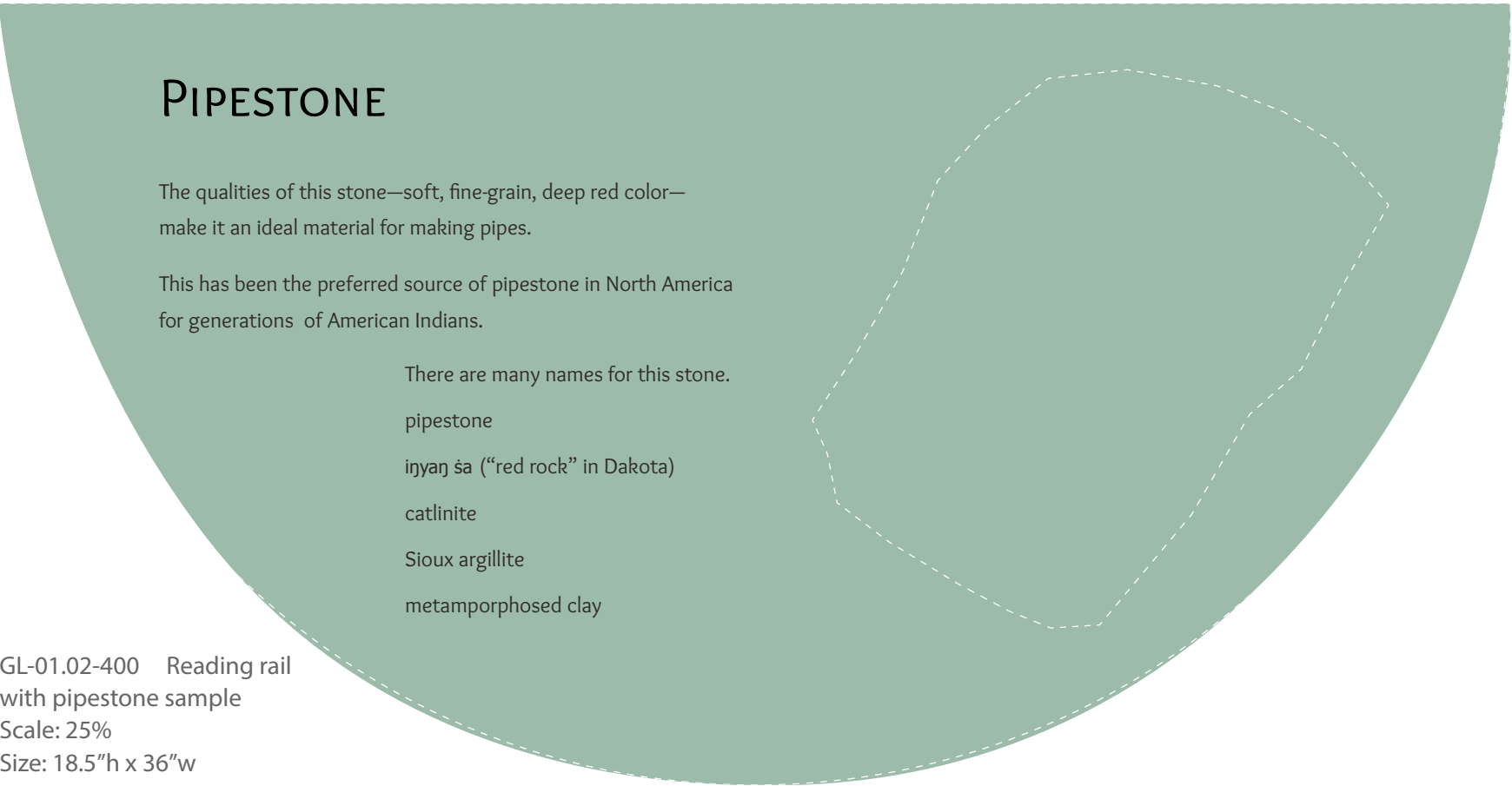
**PLEASE SEE WORD DOCUMENT
FOR DOCUMENTATION OF EDITING
HISTORY FOR THIS PANEL.**

Scene 1: Introduction



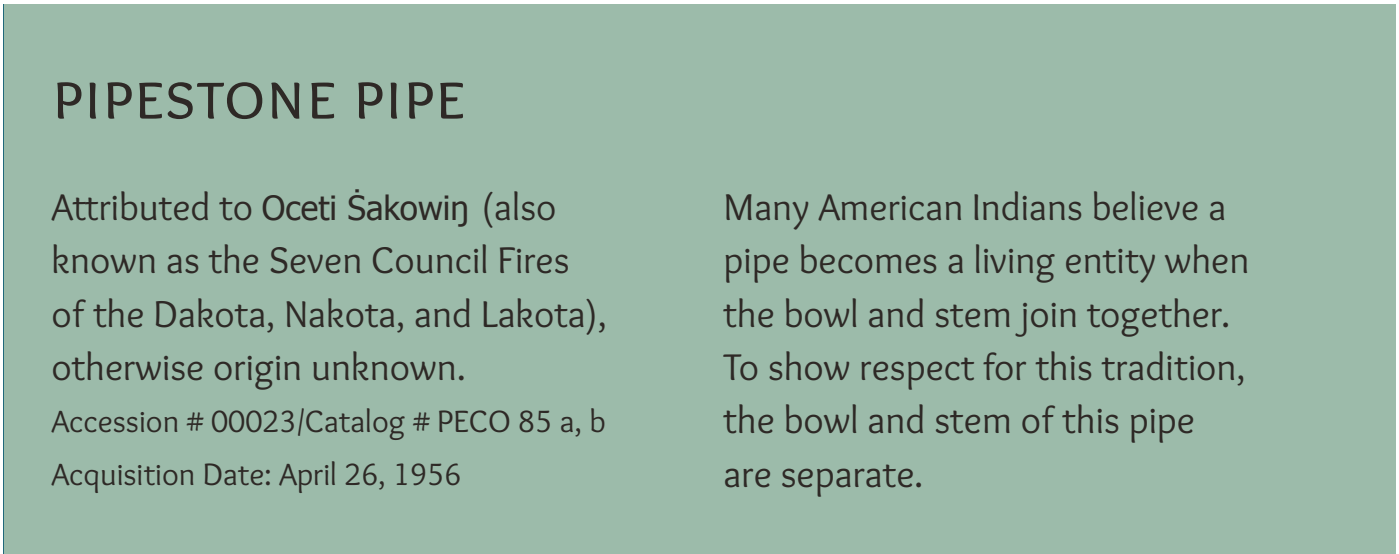
GL-01.02-175 Enlarged to show text

PLEASE SEE WORD DOCUMENT FOR QUOTE ATTRIBUTION.



GL-01.02-400 Reading rail with pipestone sample
Scale: 25%
Size: 18.5”h x 36”w

PLEASE SEE WORD DOCUMENT FOR DOCUMENTATION OF EDITING HISTORY FOR THIS PANEL.

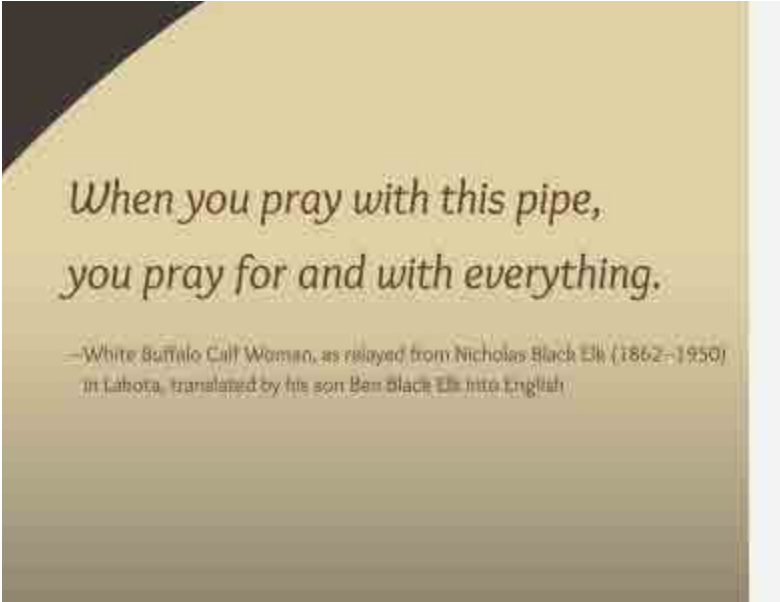


GL-01.02-625 Graphic label for pipe
Scale: 50%
Size: 14.5’w x 5.75”h

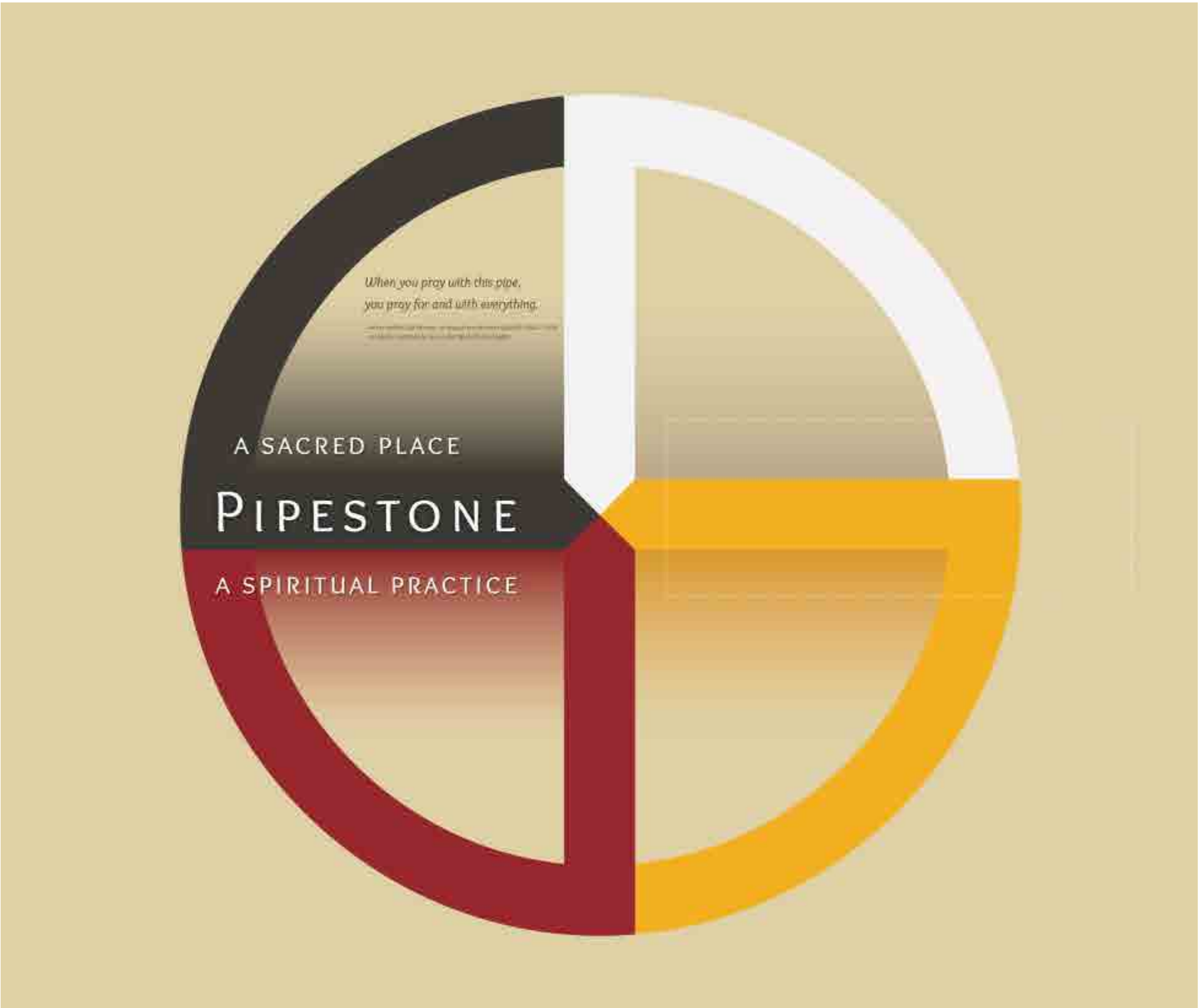
Scene 1: Introduction

GL-01.02-200 Title Graphic, wall mural

Scale: 9.375%
Size: 108"W X 91"H



Enlarged to show text



Scene 2: Life-Sustaining Prairie

Scene Purpose

- Create an evocative setting for people to experience the spiritual importance of the setting of pipestone: the tallgrass prairie.
- Provide a place for American Indians to describe the creation stories of pipestone and the importance of the prairie.

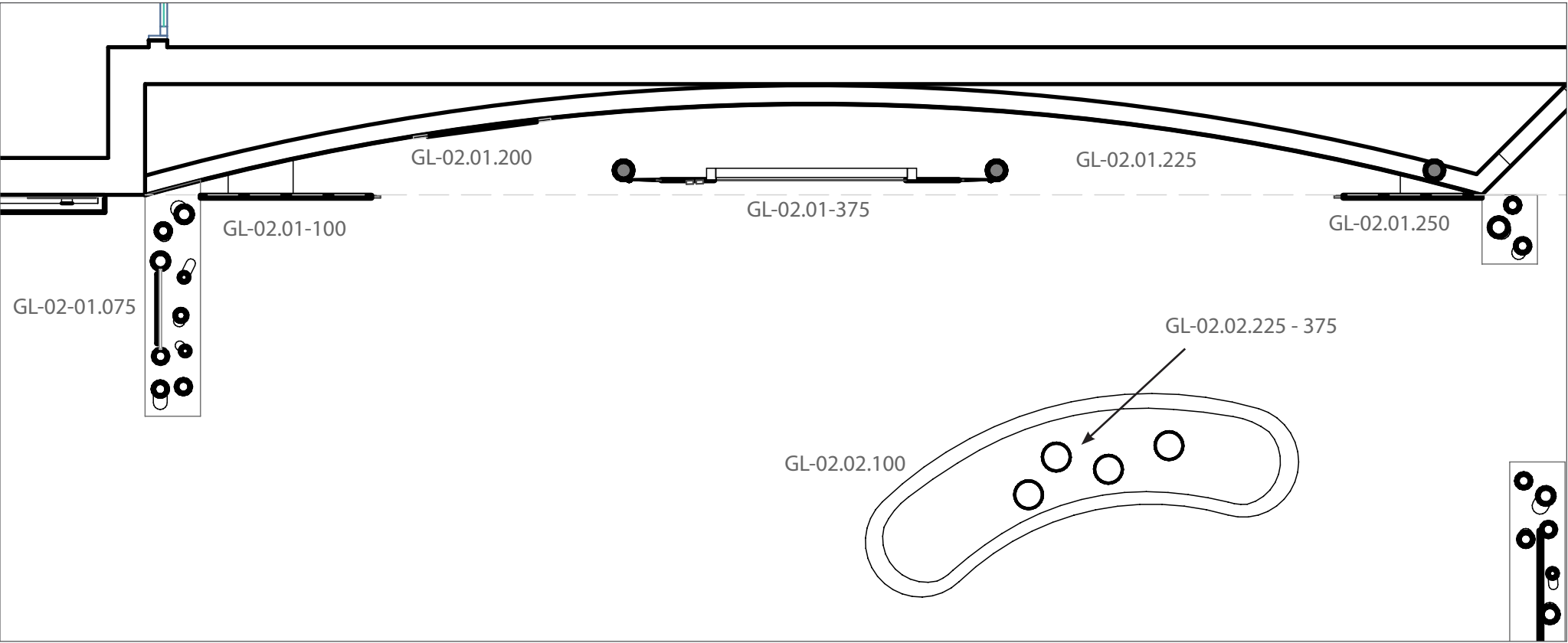
Content Group 1

- GL-02.01-075 Medicine Wheel Graphic
- GL-02.01-100 Intro graphic: Life-Sustaining Prairie
- GL-02.01-200 Wall mural
- GL-02.01-225 Quote circle
- GL-02.01-250 Graphic: Pipestone from Prairie
- GL-02.01-375 Stretched canvas to disguise A/V elements

Content Group 2

- GL-02.02.100 Rail graphic
- GL-02.02-225 Graphic for bowl- Sweetgrass
- GL-02.02-275 Graphic for bowl- Sage
- GL-02.02-325 Graphic for bowl- Tobacco mixture
- GL-02.02-375 Graphic for bowl- Cedar

B



Scale 3/8" = 1'-0"

Scene 2: Life-Sustaining Prairie

Perspective View B



Scene 2: Life-Sustaining Prairie

GL-02.01-075 Medicine Wheel Graphic

Scale: 37.5%
Size: 15”w x30”h

Gwen: What does four times a day mean? Can we list sunrise, midday, sunset, and night (or those that you specify) to make it clearer?

A stylized Medicine Wheel graphic on a light beige background. It consists of a circle divided into four quadrants by a cross. The top quadrant is yellow, the right is dark red, the bottom is dark grey, and the left is white. The cross itself is also divided into four segments: yellow on top, dark red on the right, dark grey on the bottom, and white on the left.

Medicine Wheel

THROUGHOUT the exhibits, you will see the image of a medicine wheel.

Many American Indian cultures use this pattern. The meanings and colors vary. The wheel can represent the circle of life and it can signify the outer boundary of the earth. Many American Indian cultures use this pattern. The meanings and colors vary. The wheel can represent the circle of life and it can signify the outer boundary of the earth. Other associations include the four cardinal directions, the four seasons, the four elements, or the four times of day: sunrise, midday, sunset, midnight.

Scene 2: Life-Sustaining Prairie

GL-02.01.100	Intro graphic: Prairie
GL-02.01-200	Wall mural (left half only)

Scale: 9.375%

Size: 39"w x 86"h / 299.125" x 91"h

GL-02.01-225 Quote Circle Panel

Scale: 9.375%

Size: 30" x 30"



Scene 2: Life-Sustaining Prairie

GL-02.01.250 Graphic: pipestone
GL-02.01-200 Wall mural (right half only)

Scale: 9.375%

Size: 32”w x 86”h / 299.125” x 91”h



IM-02.02-201
FPO. Park to provide image.

Pipestone from the Prairie

THE PRAIRIE AND PIPESTONE have been intertwined for eons. American Indians have valued the thin layers of catlinite rock for their rich, red color.

Many of the tribes that quarry here have stories of how the stone came to be in this place. The stories vary depending on what tribe you come from and where you live.



IM-02.02-251

People continue to pass on important knowledge through music, storytelling, dance, and art. Kelly Looking Horse, Ogala Lakota, teaches children at Pipestone Area Schools, 2018.




IM-02.02-252
FPO. Park to provide image.

Scene 2: Life-Sustaining Prairie


GL-02.01.100 Enlarged to show text

PLEASE SEE WORD DOCUMENT
FOR DOCUMENTATION OF EDITING
HISTORY FOR THIS PANEL.




Life-Sustaining Prairie

The tallgrass prairie has been a source of physical and spiritual sustenance for generations.



Some American Indians collect and braid sweetgrass. It can be burned like incense, made into baskets, or used as a medicine.

PRAIRIE GRASSES SUPPORTED BISON, white-tailed deer, and numerous other species in this area. Those animals and birds also sustained the people who came here to quarry pipestone. Today, American Indians still use prairie plants in the tobacco mixture for making prayers with the pipe.



Buffalo hunt as painted by George Catlin, *An Osage Indian: Lancing a Buffalo*, 1847.

PLEASE SEE WORD DOCUMENT
FOR QUOTE ATTRIBUTION.



THE AREA IS SACRED
*because it's the only place you can find
the stone. When the Creator puts
something like that in a specific place,
you know there's something sacred
about that place and all the animals
and plants in it.*

— Alice Erickson, Sisseton Wahpeton Oyate

PLEASE SEE WORD DOCUMENT
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HISTORY FOR THIS PANEL.

Pipestone from the Prairie

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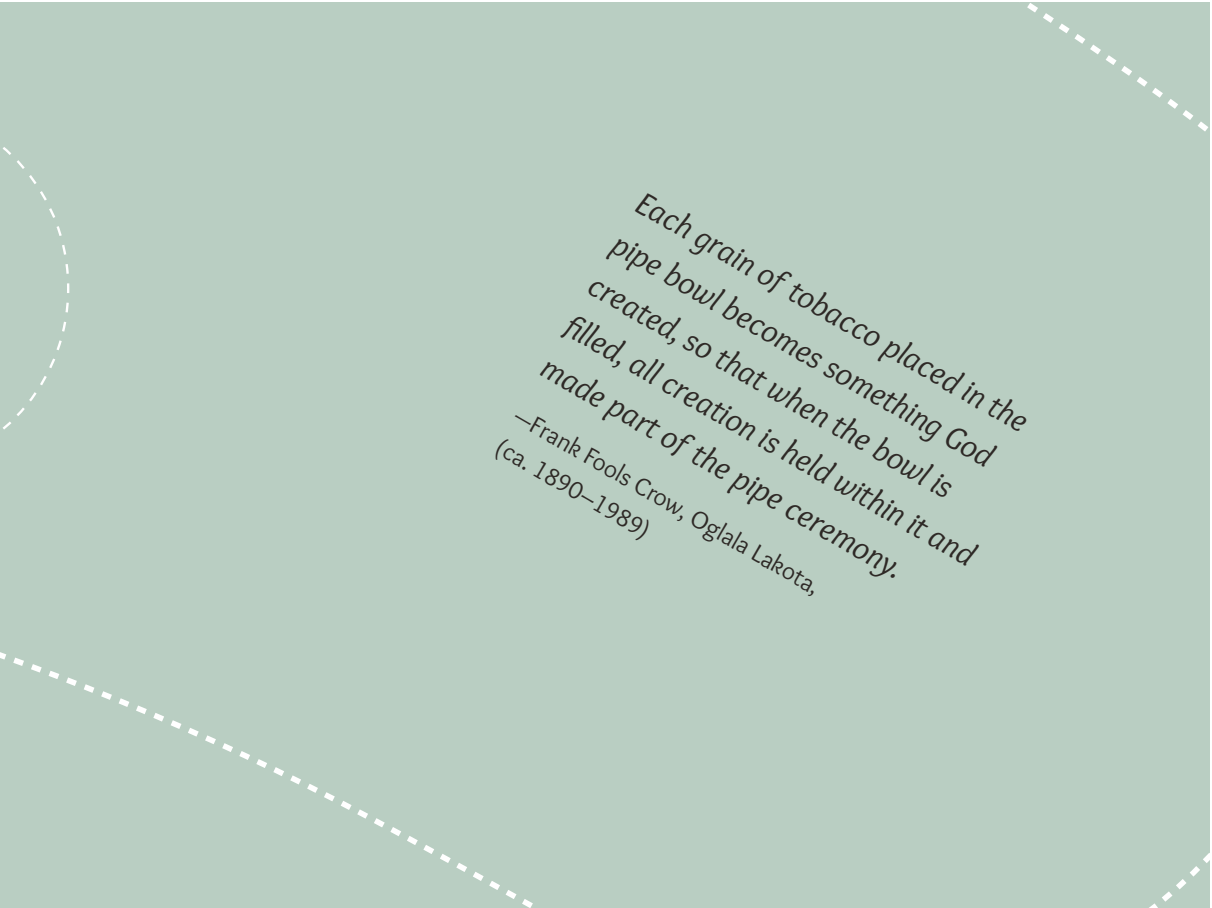
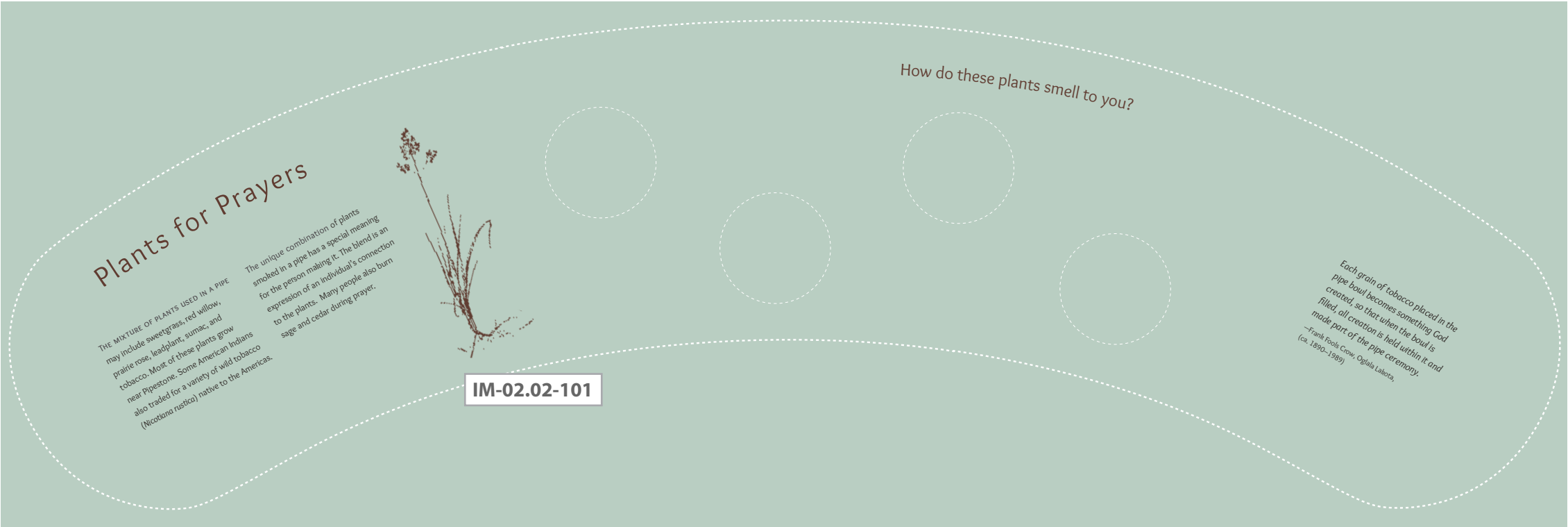
People continue to pass on important knowledge through
music, storytelling, dance, and art. Kelly Looking Horse, Oglala
Lakota, teaches children at Pipestone Area Schools, 2018.

Scene 2: Life-Sustaining Prairie

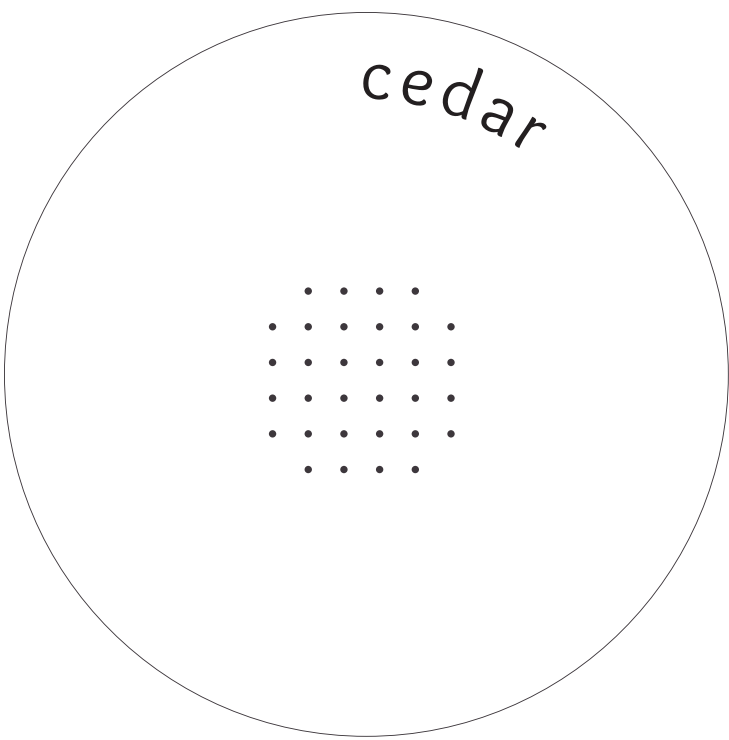
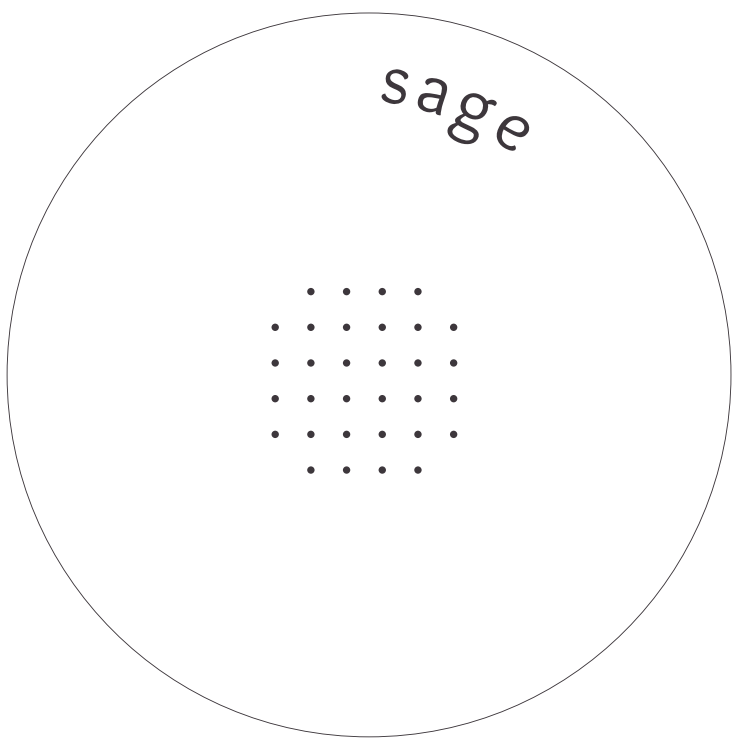
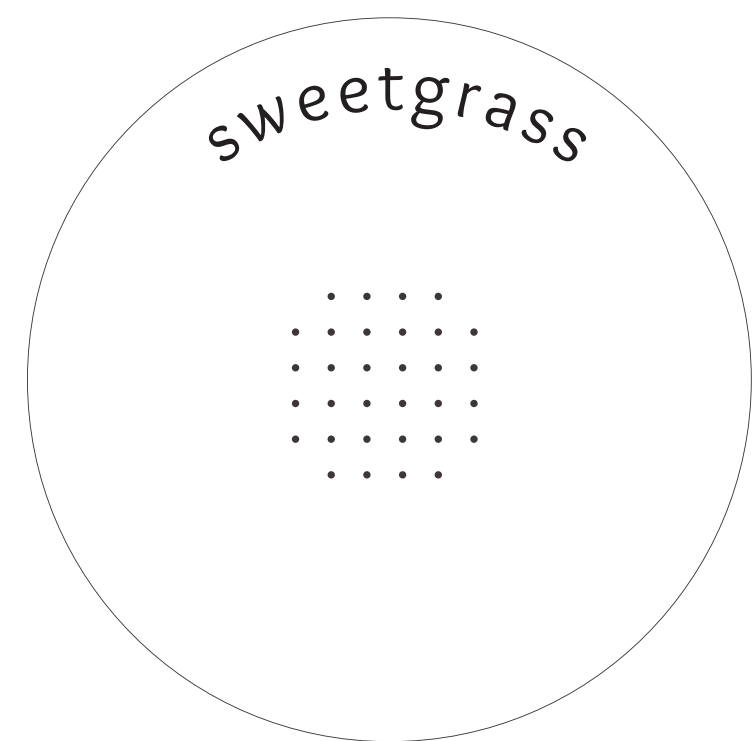
GL-02.02-100 Reading rail graphic
Scale: 12.5%
Size: approx 88”w x 40”h (curved)

PLEASE SEE WORD DOCUMENT
FOR QUOTE ATTRIBUTION.

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FOR DOCUMENTATION OF EDITING
HISTORY FOR THIS PANEL.



Scene 2: Life-Sustaining Prairie



Bowl interior graphics

Scale: 25%
Panel size: 5.5" circles

Applied to clear acrylic with perforations

- GL-02.02-225 Graphic for bowl
- GL-02.02-275 Graphic for bowl
- GL-02.02-325 Graphic for bowl
- GL-02.02-375 Graphic for bowl

Scene 3: Quarrying and Carving

Scene Purpose

- Show how the processes of hand quarrying and carving are spiritual journeys for many American Indians.
- Provide a place for American Indians to describe how it feels to quarry and carve pipestone.
- Prompt visitors to reflect on the spiritual journey that many American Indians take at Pipestone.

Content Group 1

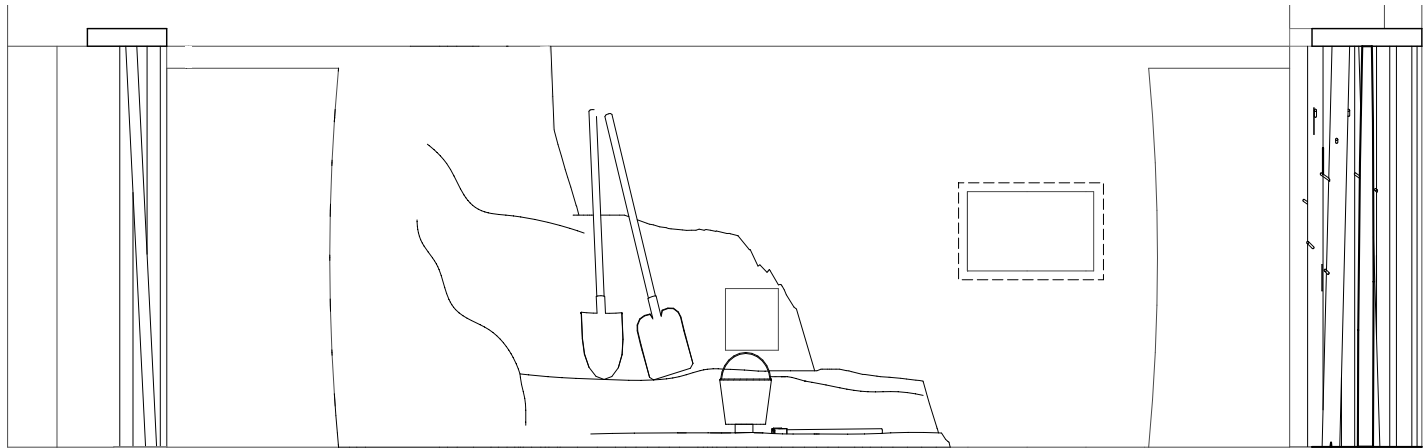
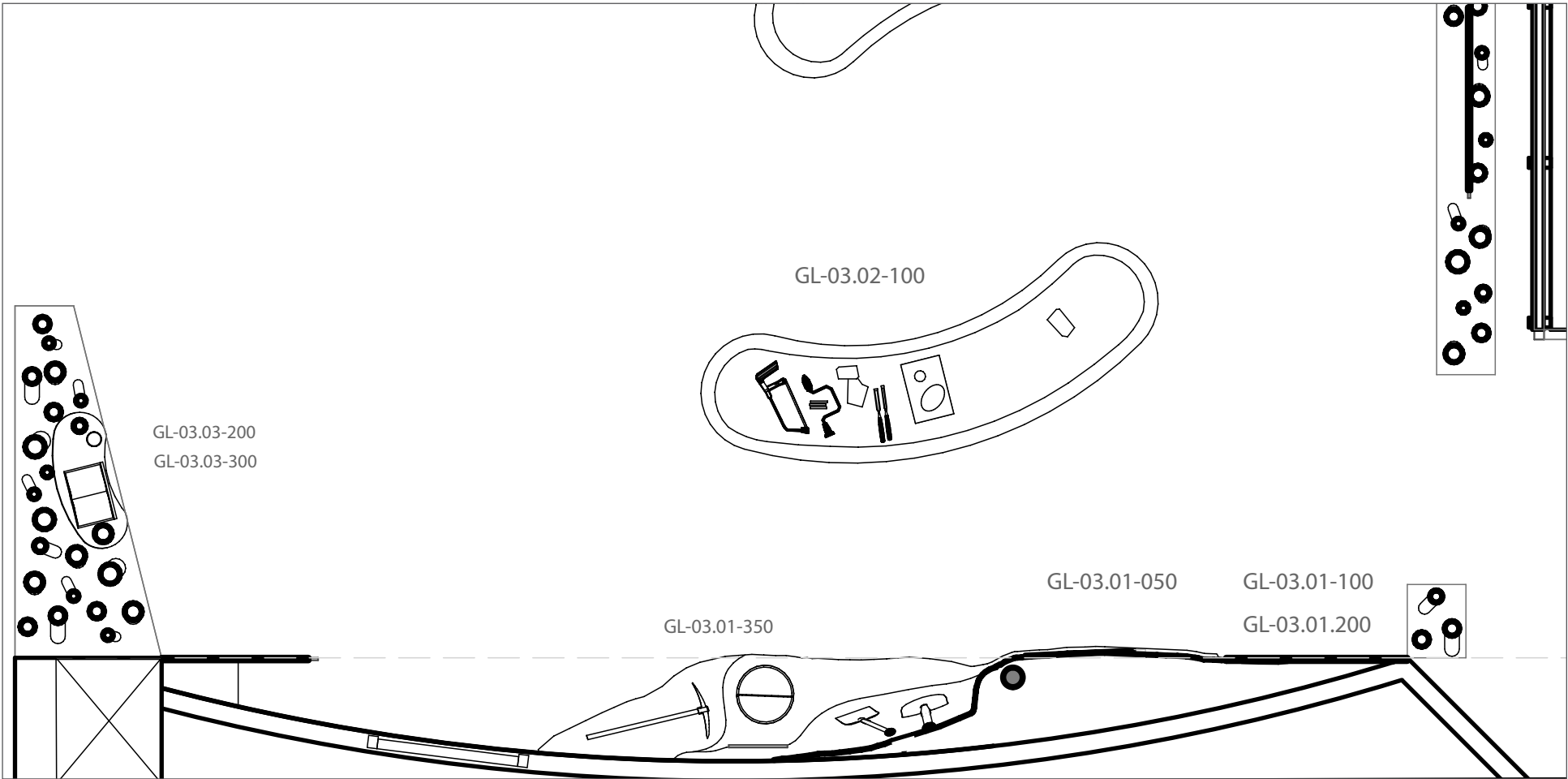
- GL-03.01-050 Quote panel
- GL-03.01-100 Wall mural
- GL-03.01-200 Quarrying graphic
- GL-03.01-350 Inset graphic panel

Content Group 2

- GL-03.02-100 Reading rail graphic

Content Group 3

- GL-03.03-200 Reading rail
- GL-03.03-300 Prompt panel




Elevation showing extent of modeled quarry wall. Not to scale.

Scene 3: Quarrying and Carving

Perspective view C



Scene 3: Quarrying and Carving



Quarrying Stone

The physical effort to extract pipestone requires a commitment of spirit.

IM-03.01.201

AMERICAN INDIANS WHO QUARRY TODAY are part of a continuum that spans thousands of years. The technical expertise and physicality of the work are part of a spiritual journey.

The soft layers of pipestone tilt to the east and go deep underground, sandwiched between Sioux quartzite. To reach the delicate pipestone, you have to first remove the quartzite that lies above it. Everyone quarries by hand at Pipestone.


American Indians persisted in the practice of these cultural traditions despite pressure from encroaching development in the 1800s and 1900s.

IM-03.01.202



Billy Bryan "Big Eagle" was a third-generation quarry and pipe carver. He quarried here at Pipestone for more than 40 years.


Round and square-pointed shovels, sledgehammers, and wedges are the main tools for hand quarrying.



IM-03.01.203

George Catlin painted Pipestone Quarry on the Coteau des Prairies, 1836-1837. He described the quarry: "The principal and most striking feature of the place, is a perpendicular wall of close-grained, compact quartz of twenty five and thirty feet in elevation, running nearly North and South with its face to the West, exhibiting a front of nearly two miles in length..."

IM-03.01.204



IM-03.01.205



GL-03.01-200 Quarrying graphic
Scale: 9.375%
Size: 39" w x 86" h



THE CREATOR PUT THE PIPESTONE VEIN IN LIKE A PUZZLE.

The pipestone deposit is buried under this quartzite rock and the quartzite can vary between eight to 14 feet deep. We have to remove Mother Earth to expose the quartzite rock and then sledgehammers, chisels, and pry bars are used to break through the second-hardest rock in the world. The pipestone deposit is the second-softest rock.

—Chuck Derby, Sisseton Wahpeton Oyate, 1941–2010

GL-03.01-050 quote graphic panel
Scale: 25%
Size: 30" circle

PLEASE SEE WORD DOCUMENT FOR QUOTE ATTRIBUTION.

LIFT THE BUCKET

to feel how much quartzite weighs. Imagine removing 700 buckets of rock to get down to the seam of pipestone.

This rockwork shows a recreated pipestone quarry.

GL-03.01-350
Scale: 25%
Size: 12" x 15"

24

DDII | JUNE 2018

PIPESTONE NATIONAL MONUMENT

Scene 3: Quarrying and Carving

GL-03.01-100 Wall mural
Size: 91”h
Scale: 9.375%

Note: We like this beautiful image taken by Scot of Pacific Studio!

GL-03.03-200 Visiting Respectfully graphic
Scale: 9.375%
Size: 39”w x 86”h

IM-03.01.101



Visiting Respectfully

PIPESTONE IS AN ACTIVE AREA FOR SPIRITUAL PRACTICES. There is great variety, from group and private ceremonies to prayers in quiet places.

Like at many other sacred and significant places, people often make offerings. You may notice different gifts or tributes left near the quarries. Please leave everything in place.

This is a sacred place for many American Indians. The quarries are a place of both physical work and spiritual practice.

IM-03.03-201
Park to provide image

IM-03.03-202
Park to provide image

IM-03.03-203

Scene 3: Quarrying and Carving

The physical effort to extract pipestone requires a commitment of spirit.



Billy Bryan “Big Eagle” was a third-generation quarrier and pipe carver. He quarried here at Pipestone for more than 40 years.

AMERICAN INDIANS WHO QUARRY TODAY are part of a continuum that spans thousands of years. The technical expertise and physicality of the work are part of a spiritual journey.

The soft layers of pipestone tilt to the east and go deep underground, sandwiched between Sioux quartzite. To reach the delicate pipestone, you have to first remove the quartzite that lies above it. Everyone quarries by hand at Pipestone.

American Indians persisted in the practice of these cultural traditions despite pressure from encroaching development in the 1800s and 1900s.

Round- and square-point shovels, sledgehammers, and wedges are the main tools for hand quarrying.



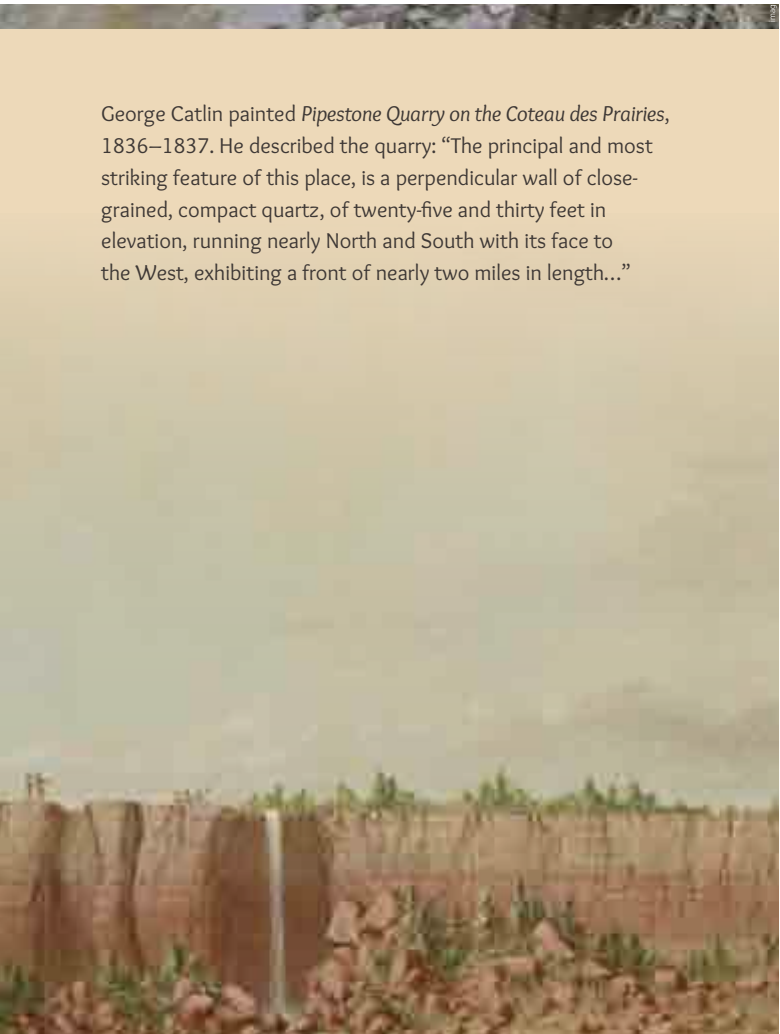
Like many people who quarry and carve, Travis Erickson, Sisseton Wahpeton Oyate, learned from his mother and male elders.



Enlarged to show text

PLEASE SEE WORD DOCUMENT FOR DOCUMENTATION OF EDITING HISTORY FOR THIS PANEL.

George Catlin painted *Pipestone Quarry on the Coteau des Prairies*, 1836–1837. He described the quarry: “The principal and most striking feature of this place, is a perpendicular wall of close-grained, compact quartz, of twenty-five and thirty feet in elevation, running nearly North and South with its face to the West, exhibiting a front of nearly two miles in length...”



Enlarged to show text

Scene 3: Quarrying and Carving

Visiting Respectfully

PIPESTONE IS AN ACTIVE AREA FOR SPIRITUAL PRACTICES. There is great variety, from group and private ceremonies to prayers in quiet places.

Like at many other sacred and significant places, people often make offerings. You may notice different gifts or tributes left near the quarries. Please leave everything in place.

This is a sacred place for many American Indians. The quarries are a place of both physical work and spiritual practice.

WHAT DO YOU CARRY WITH YOU?

What are your thoughts and feelings as you go out to Pipestone’s trails, prairielands, and quarries?

GL-03.03-300
Half-sized letter sheet in holder, replaceable
Scale: 50%

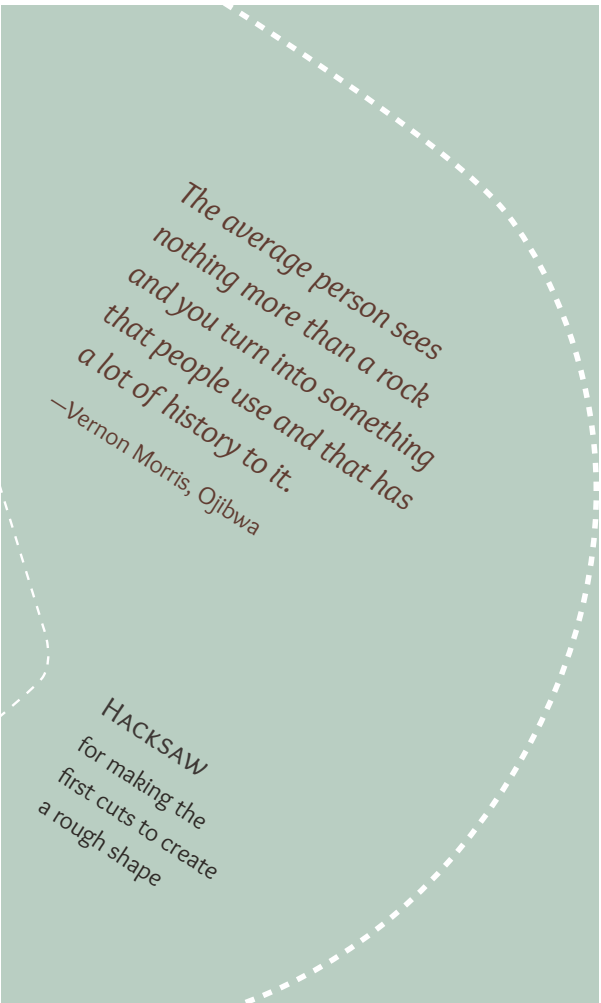
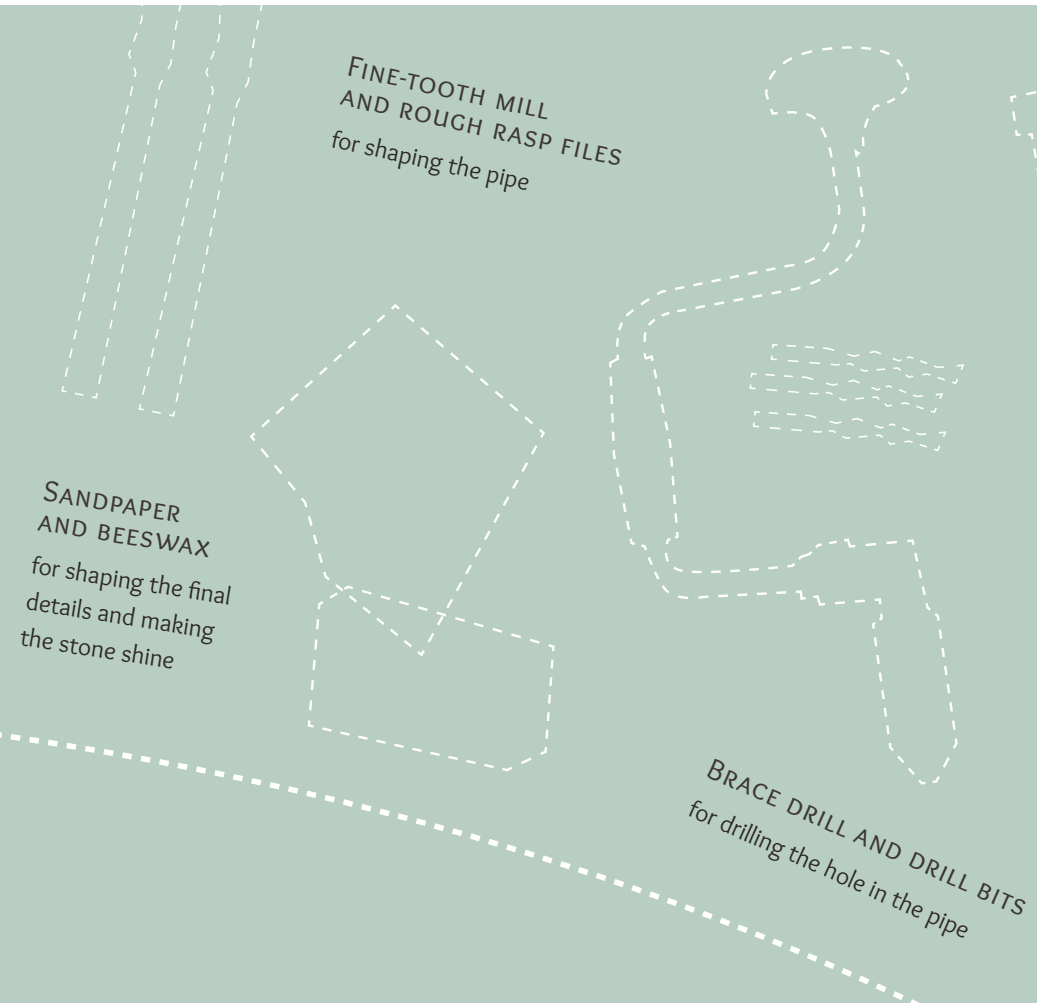
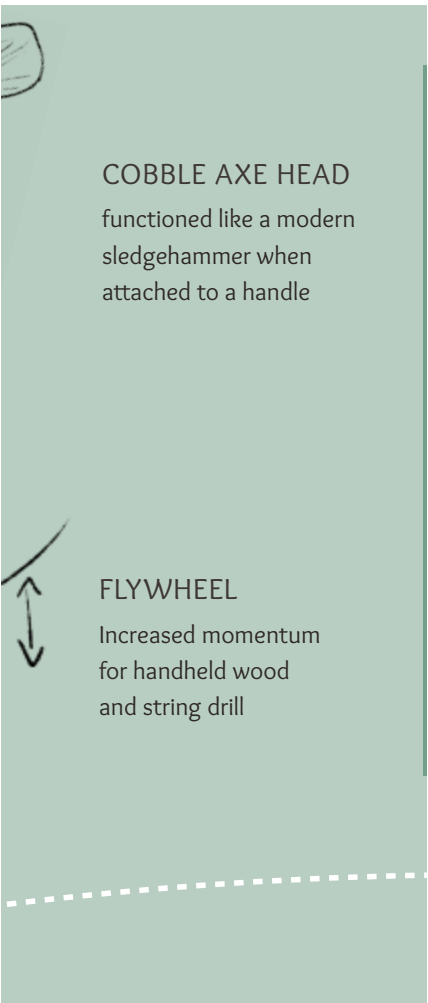
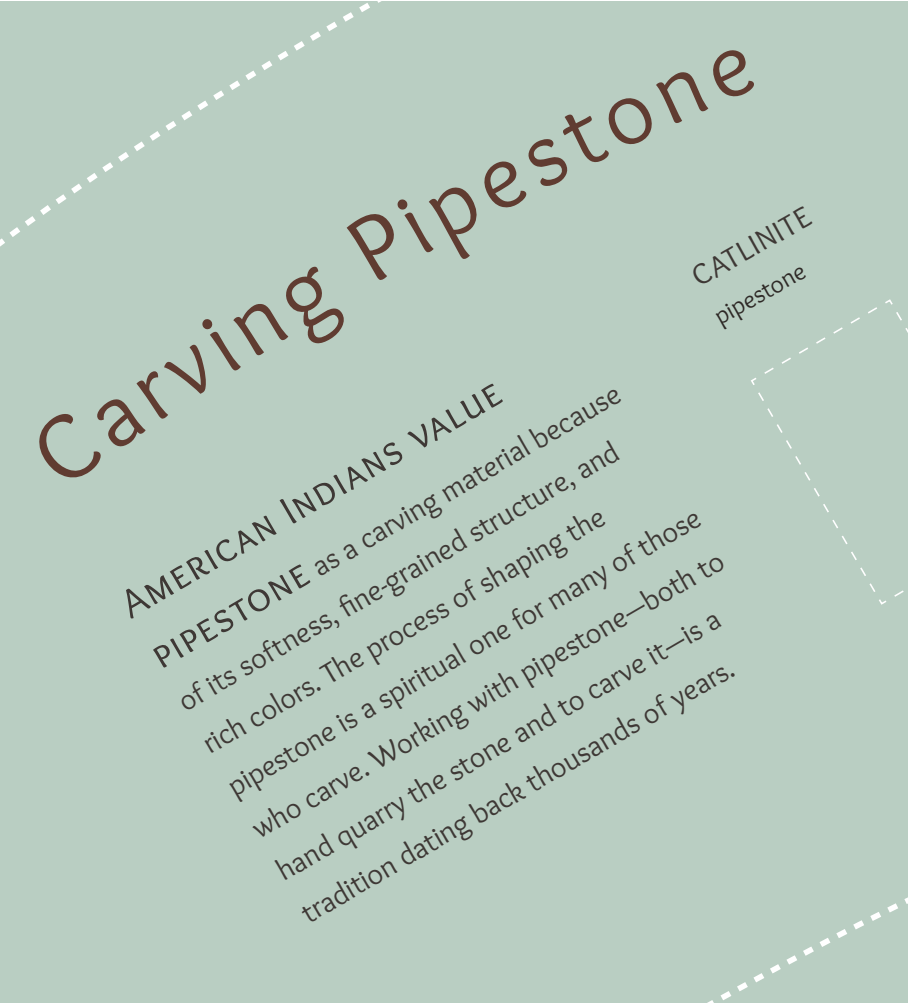
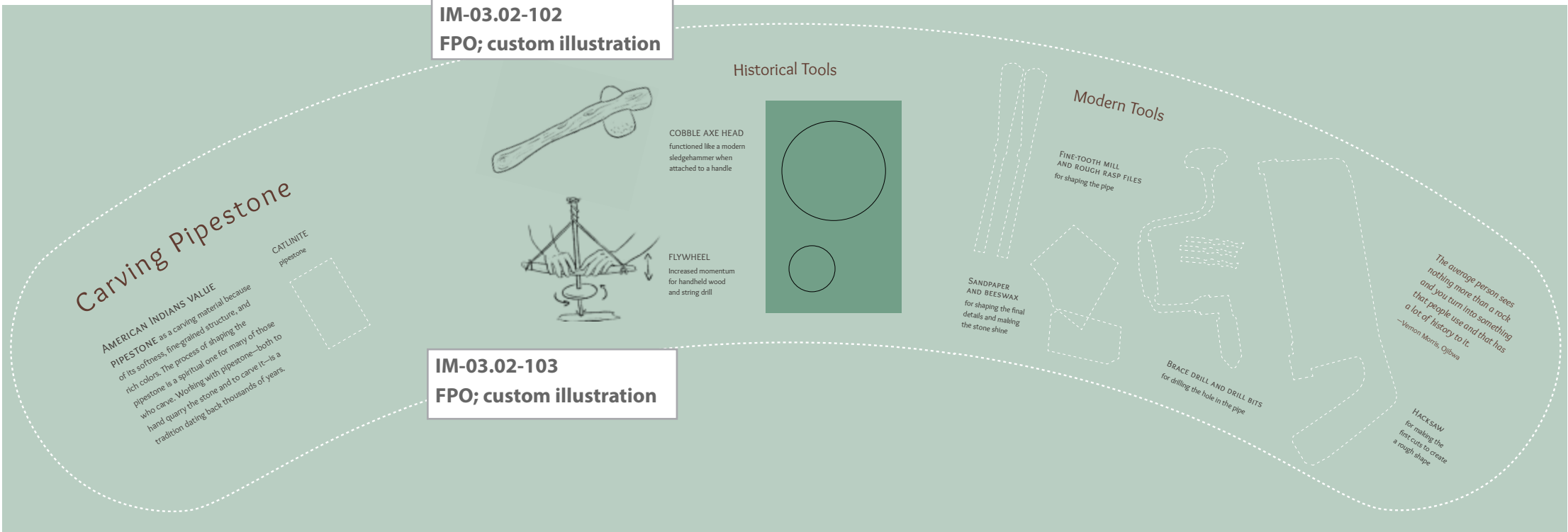
Enlarged to show text

PLEASE SEE WORD DOCUMENT FOR DOCUMENTATION OF EDITING HISTORY FOR THIS PANEL.

Scene 3: Quarrying and Carving

GL-03.02-100 Reading rail graphic
Scale: 12.5%
Size: approx 88”w x 40”h (curved)

PLEASE SEE WORD DOCUMENT
FOR QUOTE ATTRIBUTION.



Scene 4: Making Prayers

Scene Purpose:

- Convey that for many American Indians, smoke from the pipe is the medium through which prayers are taken to the Creator.
- Create a spiritual and evocative setting.
- Show the long history and significance of making prayers with pipes.

Content Group 1: Making Prayers

GL-04.01-200 Graphic panel

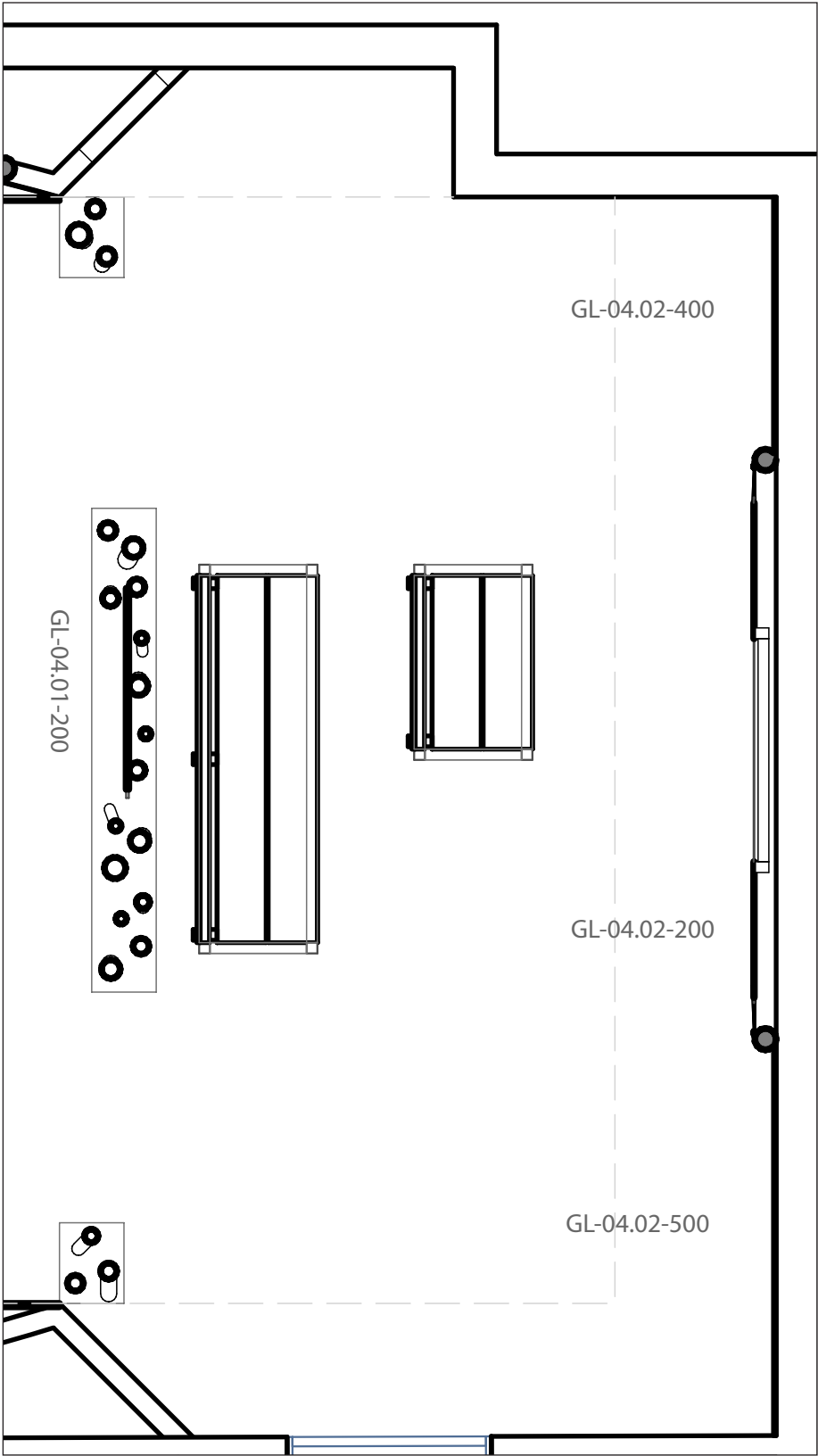
Content Group 2: Praying AV

GL-04.02-200 Printed canvas for AV elements

GL-04.02-400 Mural, painted portrait

GL-04.02-500 Mural, studio portrait

D

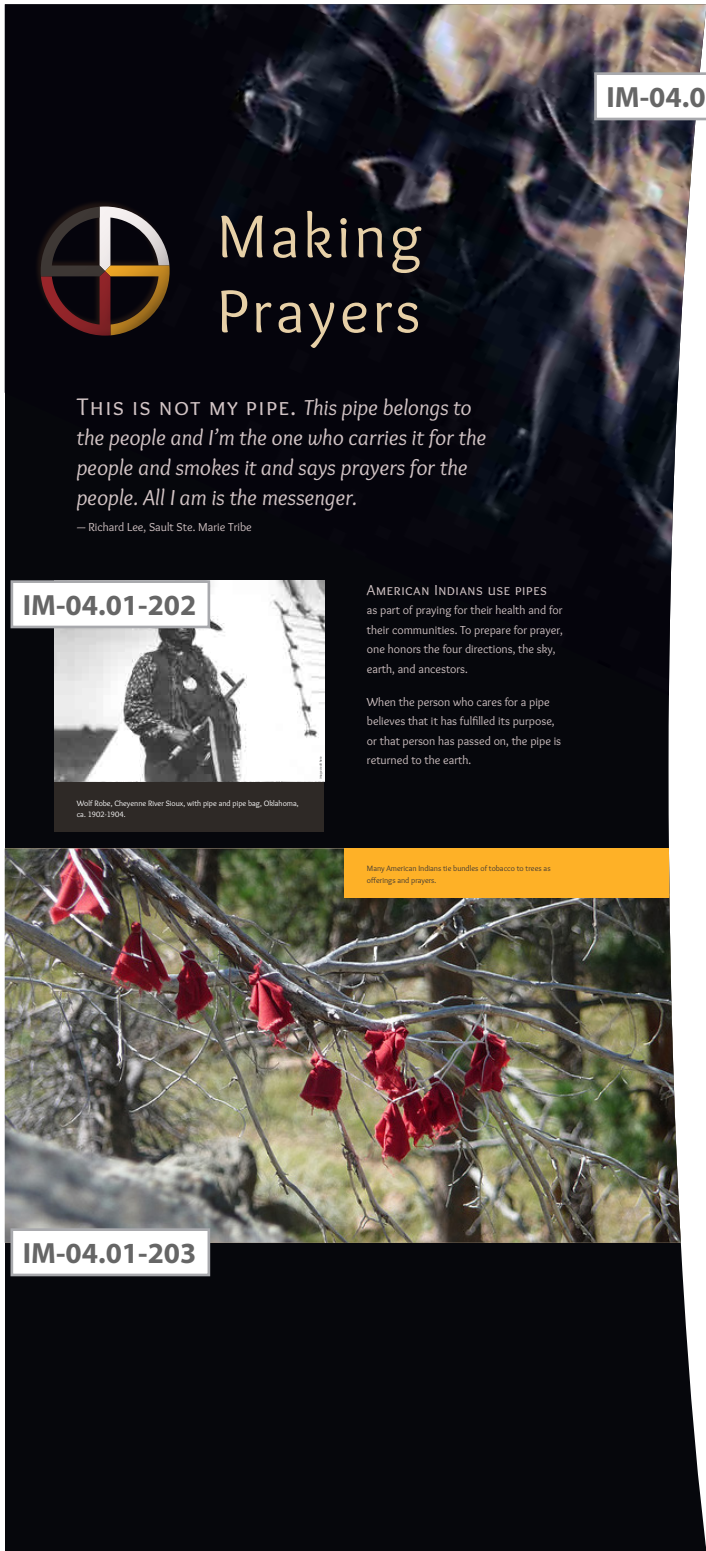


Scene 4: Making Prayers

Perspective view D

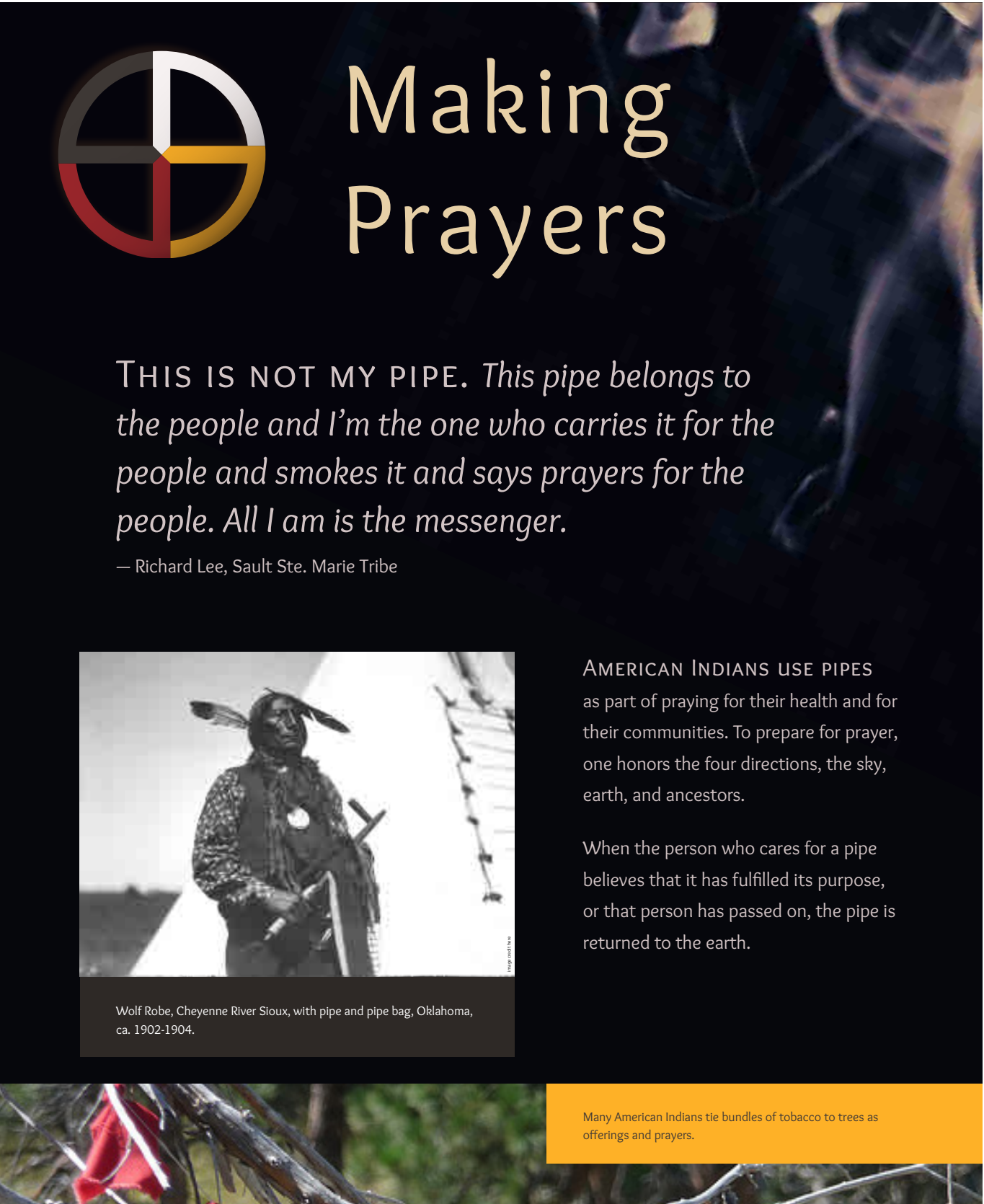


Scene 4: Making Prayers



GL-04.01-200 Graphic panel

Size: 86'h x 39"w
Scale: 9.375%



Enlarged to show text

PLEASE SEE WORD DOCUMENT FOR DOCUMENTATION OF EDITING HISTORY FOR THIS PANEL.

PLEASE SEE WORD DOCUMENT FOR QUOTE ATTRIBUTION.

Scene 4: Making Prayers

GL-04.02-400 Mural: Painted Portrait

Scale: 9.375%
Size: 49”w x 91”h

IM-04.02-401

A FEW [PIPES] WERE MADE from red pipestone traded in from what is now Minnesota... At Tribal Councils, Choctaw men sat in three concentric circles around a central fire, corresponding with their three social rankings, Beloved Men, Warriors, and Young Men. The council pipe was lit, and passed around the inner circle of Beloved Men, and was then passed outwards to the other groups.

—Choctaw Nation Newspaper, *Iti Fabvssa*, 2011

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—Choctaw Nation Newspaper, *Iti Fabvssa*, 2011

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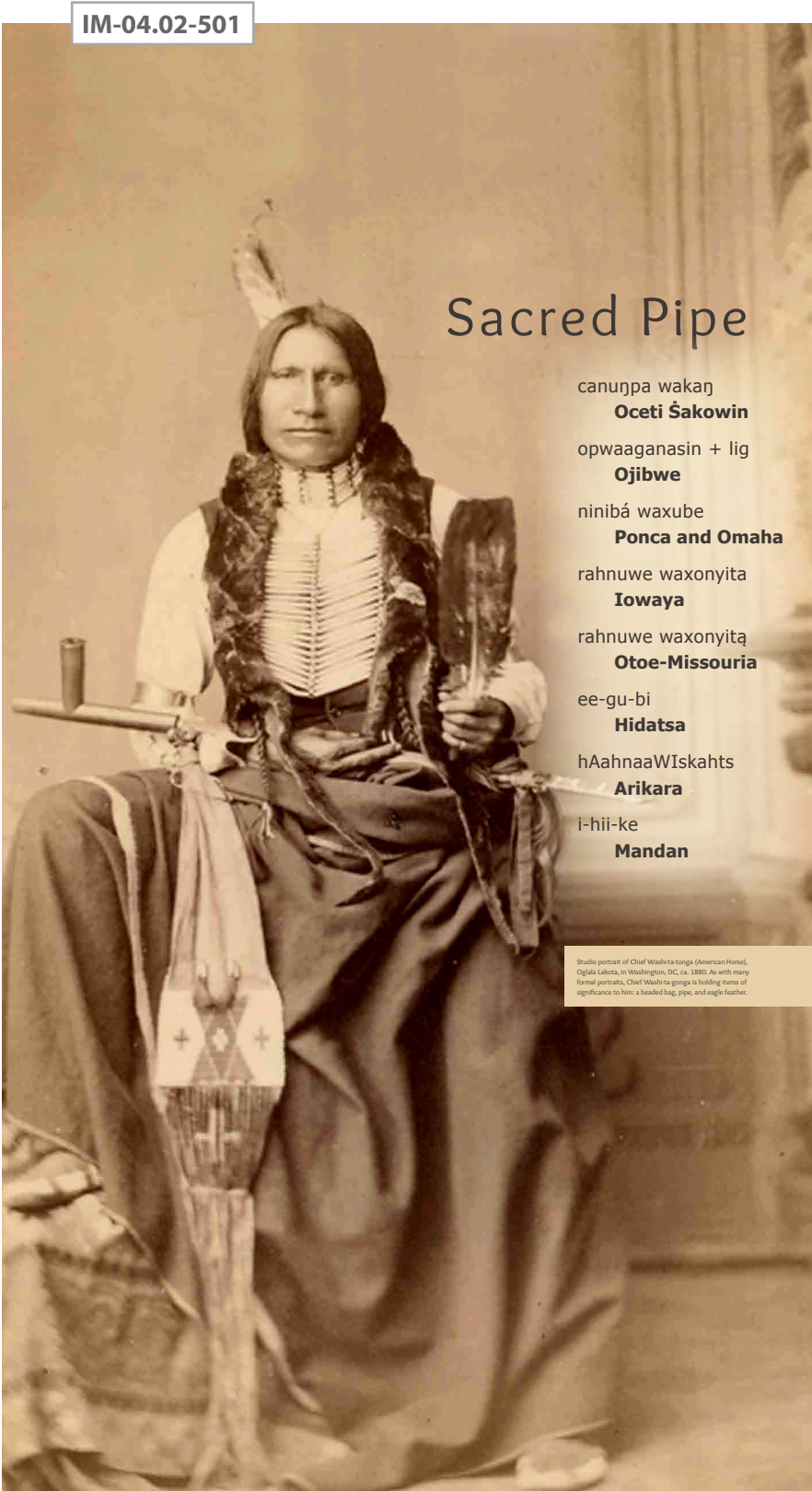
PLEASE SEE WORD DOCUMENT FOR QUOTE ATTRIBUTION.

Mó-sho-la-túb-bee, *He Who Puts Out and Kills*, Chief of the Tribe, oil painting by George Catlin, painted at Fort Gibson in the Arkansas Territory, 1834. The artist noted that Mó-sho-la-túb-bee was a Choctaw chief.

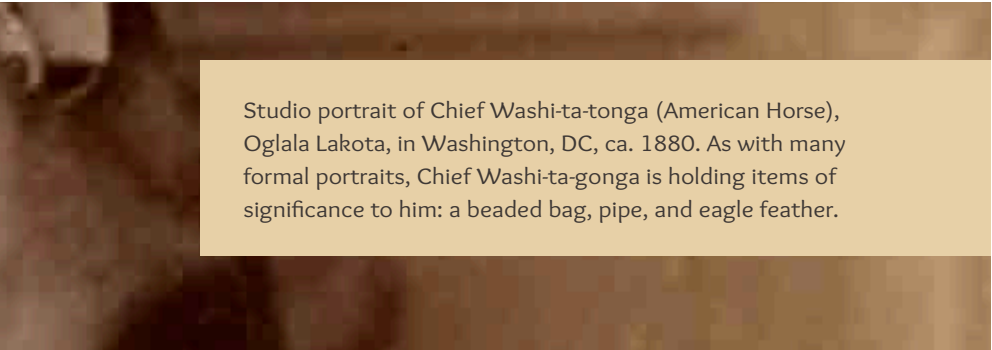
Scene 4: Making Prayers

GL-04.02-500 Mural: Studio portrait

Scale: 9.375%
Size: 73”w x 91”h



Enlarged to show text



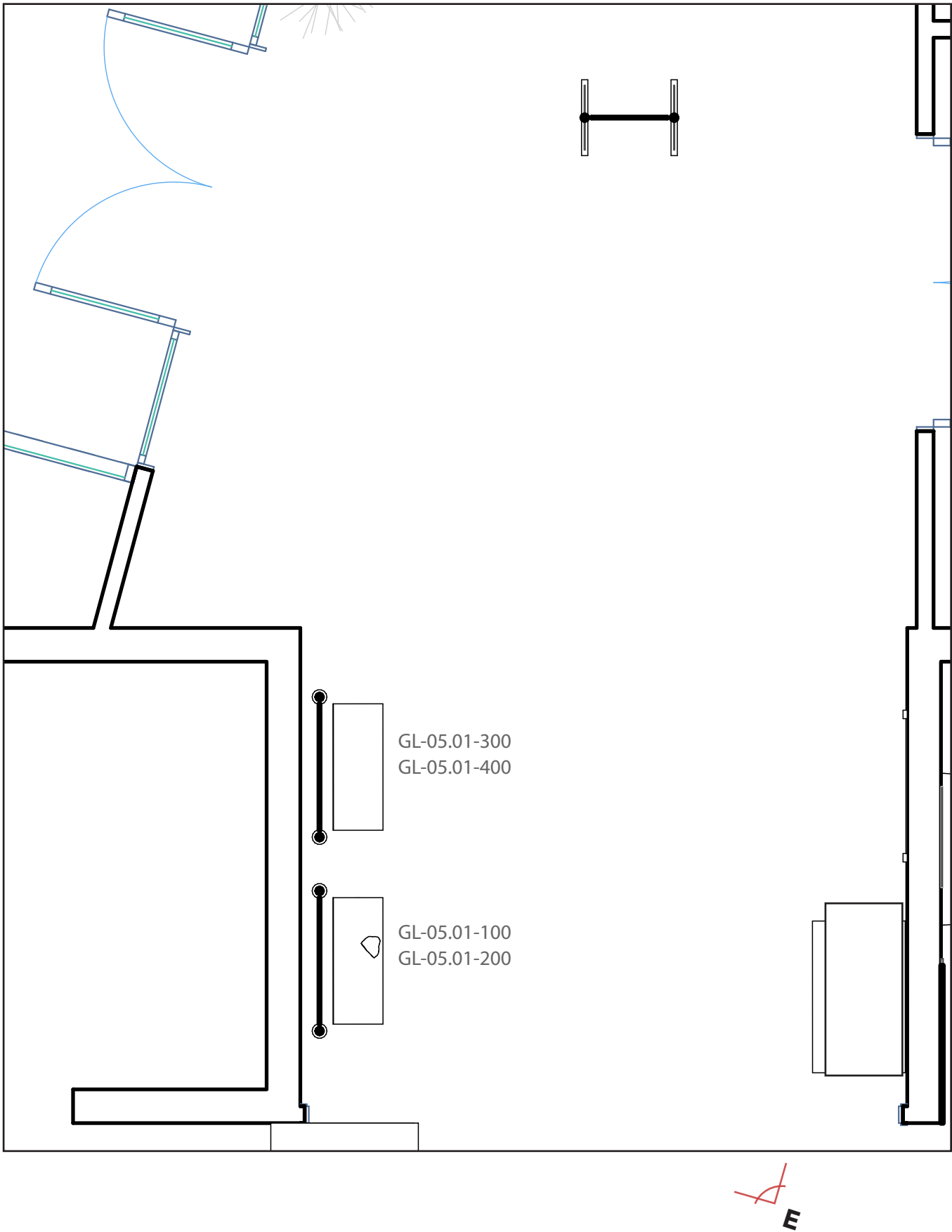
Scene 5: History and Preservation

Scene Purpose

Convey significance of continuous use of quarries and efforts by American Indians and others to protect this place. Inform visitors how to have a respectful visit.

Content Group 1: Preservation

- GL-05.01-100 Graphic panel
- GL-05.01-200 Reading rail
- GL-05.01-300 Graphic panel
- GL-05.01-400 Reading rail



Scene 5: History and Preservation

Perspective view E



Scene 5: History and Preservation

Quarrying Across Generations

PEOPLE HAVE COME HERE for the pliable pipestone for thousands of years. This is the only place where American Indians have been able to freely access and quarry this stone year after year. The entire area of this National Monument is considered sacred.



IM-05.01-101

Chuck Derby (Running Elk), Sisseton Wahpeton Oyate, was a third-generation pipemaker and quarryer. He began quarrying at Pipestone as a little boy with his father. Members of federally recognized tribes are the only people who may quarry today.



IM-05.01-102

Petroglyphs, like these sketched from the Three Maidens boulders, are part of the evidence of ceremonial uses and residence dating back at least 5,000 years. Archeologists studying the land around pipestone have also found tipi rings and mounds.

American Indians traded pipestone from here across North America. Pipes, like these painted by George Catlin in 1852, have been found as far south as Mexico.



IM-05.01-103

This tipi encampment at Pipestone in 1892 was part of how native peoples kept their traditions alive, even as US policies forced many practices underground. The Native American Religious Freedom Act (1978) now guarantees the freedom to worship.



IM-05.01-104

PLEASE SEE WORD DOCUMENT
FOR DOCUMENTATION OF EDITING
HISTORY FOR THIS PANEL.

GL-05.01-100 Graphic panel
Scale: 25%
Size: 30" x 45"h

Scene 5: History and Preservation

Special Places at Pipestone

Three Maidens

For American Indians coming to quarry, the “Three Maidens” group of rocks near the park entrance is a traditional stopping place to pray and make offerings. The stones represent guarding spirits for the quarries, according to American Indian oral traditions. Please do not climb on the rocks or disturb anything.



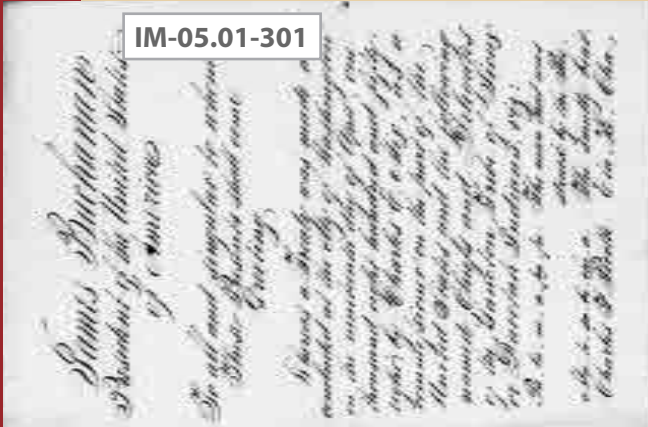
This rock and the Three Maidens are chunks of granite brought here by glaciers more than 20,000 years ago. When the ice melted, these “glacial erratics” remained.

GL-05.01-200 Reading rail
Scale: 37.5%
Size: 30”w x 12”h

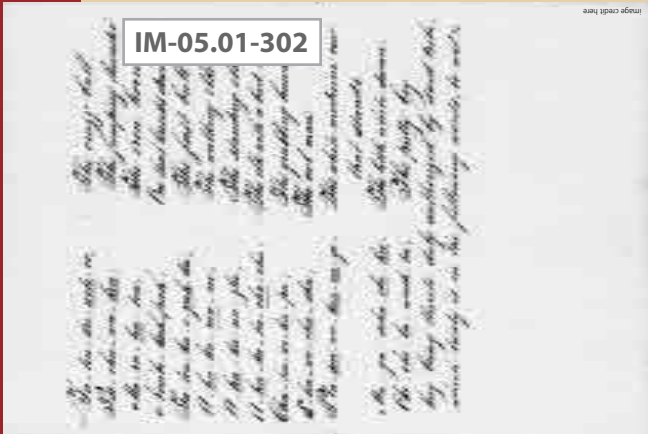
Protecting the Quarry

AMERICAN INDIAN ORAL TRADITIONS tell that people of many tribes have used this site since time immemorial. It was a sacred and neutral place where they put aside their differences and quarried the stone in peace.

From 1700 to the early 1900s the Ojibwa, Lakota, and Dakota (also known as the Seven Council Fires of the Dakota, Nakota, and Lakota) people maintained active control over the quarries. The Yankton Treaty of 1858 (at right) with the United States guaranteed the Yankton access to the pipestone quarries.



IM-05.01-301



IM-05.01-302

A celebration in 2012 recognized the 75th anniversary of Pipestone as part of the National Park Service. Congress established the monument in 1937 to reserve the quarrying of pipestone for American Indians.



IM-05.01-303

In 1926, the Yankton tribe sued the US government over access to the quarry because white settlers trespassed and exploited the quarry. The US Supreme Court upheld the tribe's treaty rights. These are attorneys and witnesses for the tribe on the steps of the Pipestone County Courthouse in 1927.



IM-05.01-304

PLEASE SEE WORD DOCUMENT FOR DOCUMENTATION OF EDITING HISTORY FOR THIS PANEL.

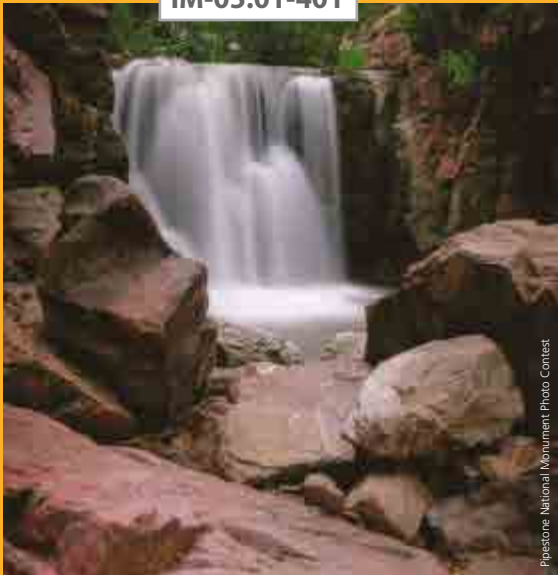
Scene 5: History and Preservation

Special Places at Pipestone

Along the Trail

Many of the trails you'll explore at Pipestone have been worn through centuries of people coming to quarry.

IM-05.01-401



You can hear, and then see, Winnewissa Falls as Pipestone Creek drops 20 feet.

IM-05.01-402



Among the vistas of rock and prairie you may find the tracks of other visitors —like these tracks of white-tailed deer.

GL-05.01-400 Reading rail
Scale: 37.5%
Size: 30" w x 12" h

Scene 6: Prairie Ecology and Orientation

Purpose

Enhance visitors’ experience of the prairie outside, give background on what make the tall grass prairie special, and highlight seasonal changes.

Content Group 1: Orientation

GL-06.01-200 Orientation panel (front)

GL-06.01-300 Orientation panel (back)

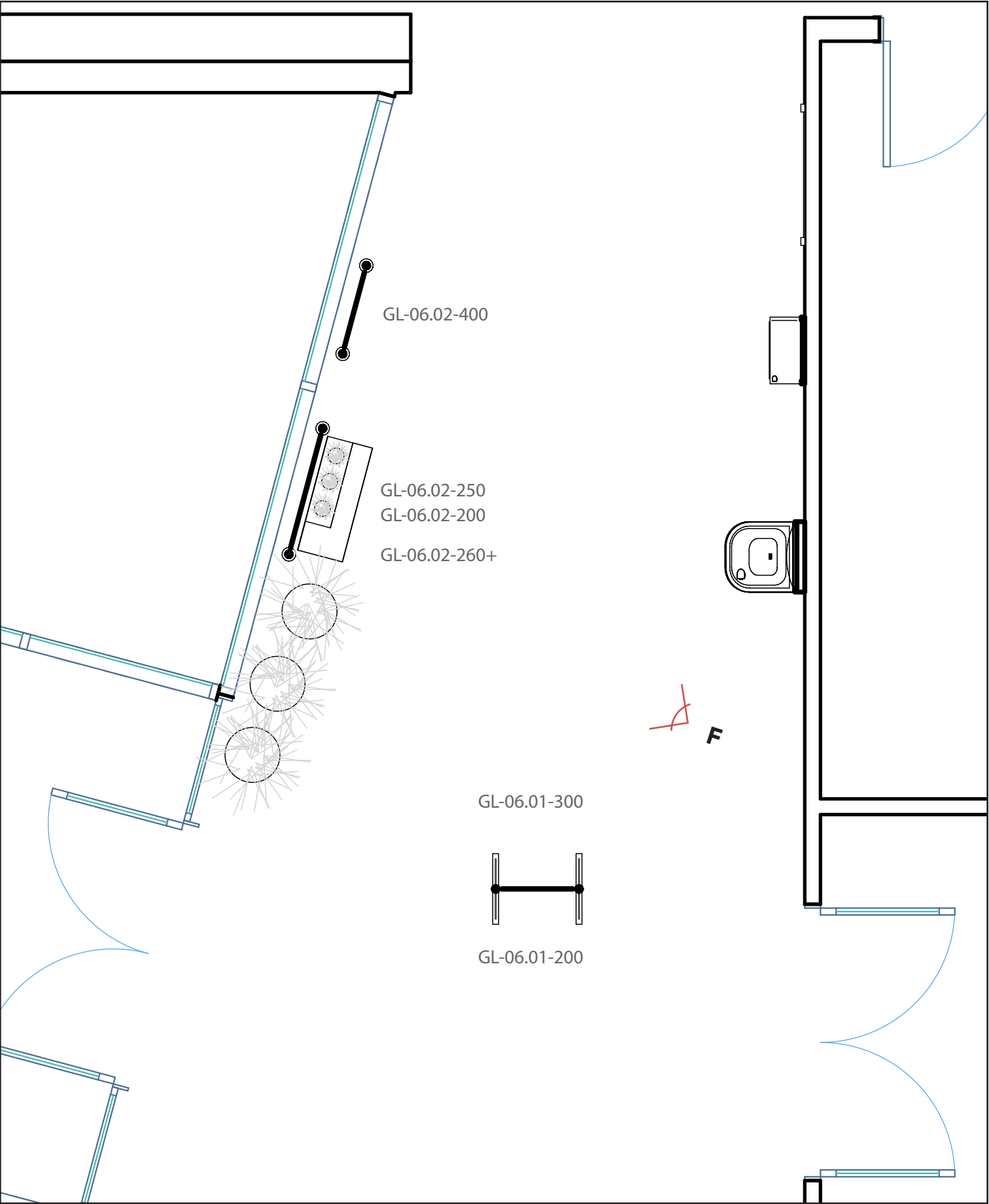
Content Group 2: Native Prairie

GL-06.02-250 Reading rail: Prairie grasses

GL-06.02-260, 265, 270, 275, 280, 285 Changable tags for prairie grasses

GL-06.02-200 Graphic panel: prairie ecology

GL-06.02-400 Graphic for root panel: prairie grass roots



Scene 6: Prairie Ecology and Orientation

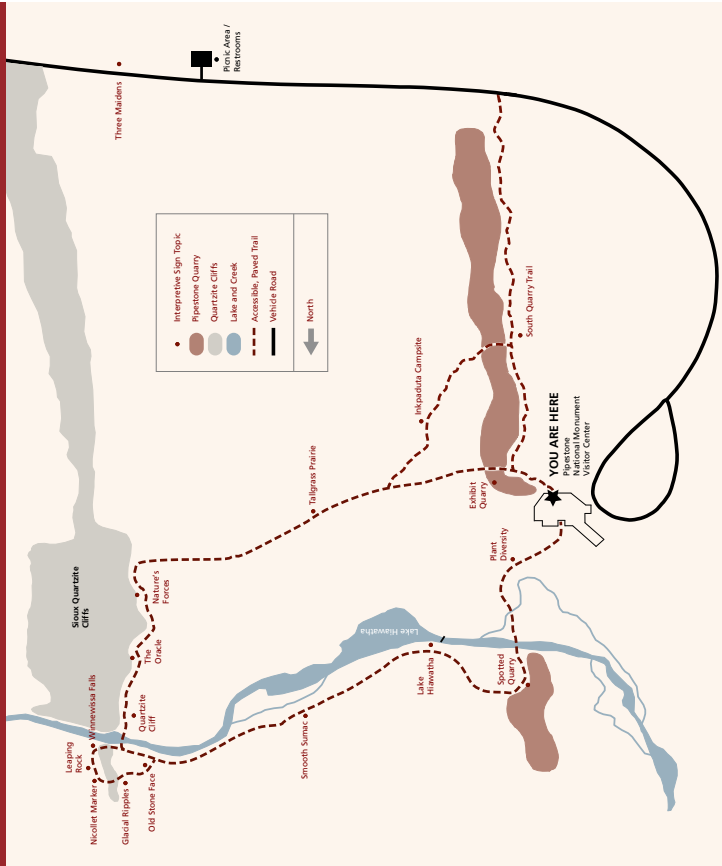
Perspective view F



Scene 6: Prairie Ecology and Orientation

Exploring Pipestone

The Circle Trail is a paved and accessible pathway that takes you past quarries, through tallgrass prairie, and along Pipestone Creek. It's a short 20-minute walk (.75 mile, 1.2 km).

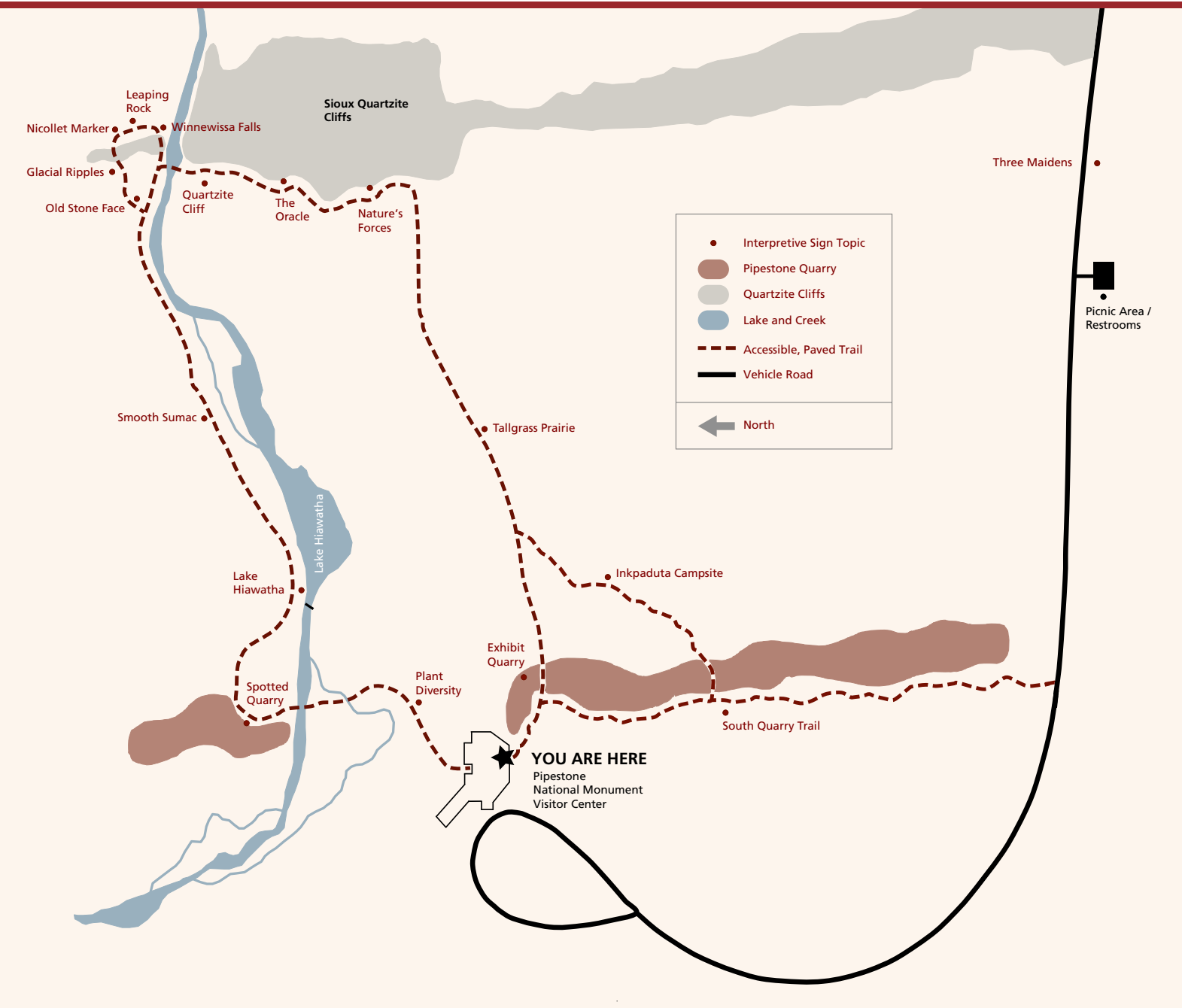


Guidelines for visiting:

- Keep in mind that this is a sacred place for many people.
- Stay on the paved trails and keep a safe distance from open quarries.
- Ask permission before taking photographs of people working.
- Leave all artifacts, plants, rocks, and natural materials in place.
- Please clean up after pets.
- If you have questions or want more information, please come back and talk with park staff.

IM-06.01-201

GL-06.01-200 Graphic panel
Scale: 25%
Size: 18”w x 52”h

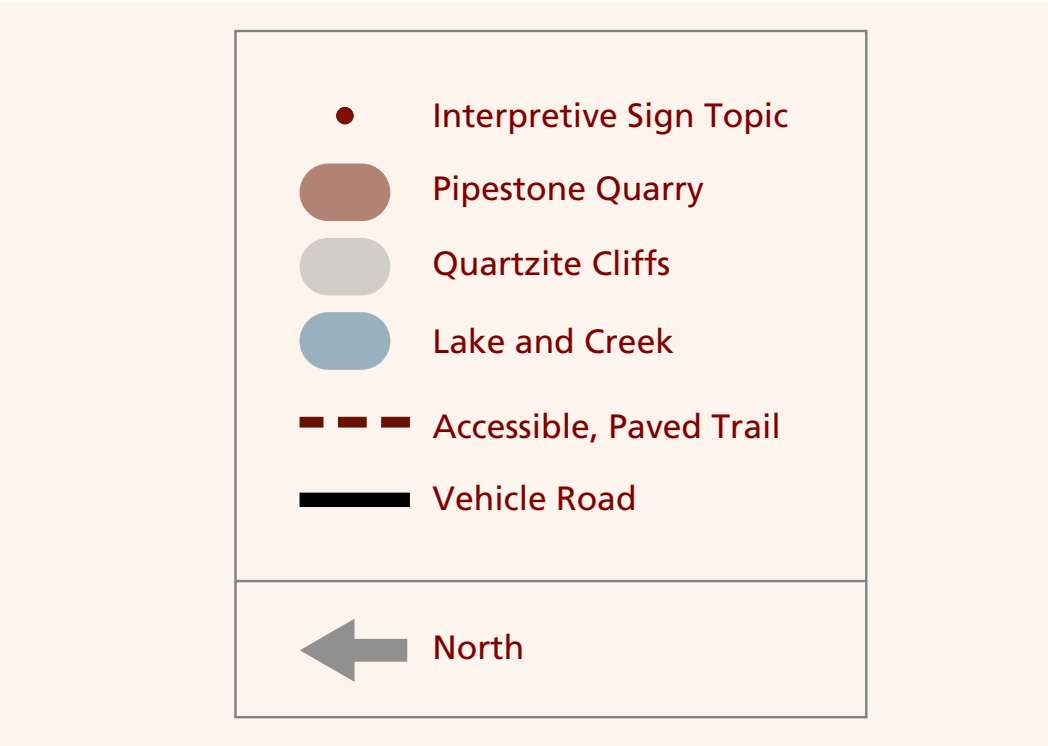


GL-06.01-200 Enlarged to show text

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GL-06.01-200 Enlarged to show text



GL-06.01-200 Enlarged to 100%

Scene 6: Prairie Ecology and Orientation

Exploring
Pipestone

IM-06.01-302

South Quarry Trail: There are many quarries to see along this route.

IM-06.01-304

Quartzite Cliffs: At this point, the Sioux Quartzite extends more than 100 feet deep into the ground.

IM-06.01-306

Spotted Quarry: This is another active quarry on the Circle Trail.

IM-06.01-301

Exhibit Quarry: You can see the layer of pipestone at the very bottom of the quarry, beneath the Sioux Quartzite and rocky soil.

IM-06.01-303

The Oracle: You can see the likeness of a stone face that overlooks the quarries.


IM-06.01-305

Winnewissa Falls: The trail crosses Pipestone Creek just below these dramatic falls.

GL-06.01-300 Graphic panel
Scale: 25%
Size: 18”w x 52”h

Scene 6: Prairie Ecology and Orientation

IM-06.02-202



Grasses Make the Prairie

PIPESTONE PROTECTS more than 300 native plant species—including 70 grasses—of the tallgrass prairie. This remnant grassland ecosystem once covered much of the Great Plains of central North America.

The tallgrass prairie covered a wide swath from Indiana to Kansas and extending up to Manitoba, Canada, and south into Texas. For the American Indians that lived and traveled here, the prairie provided food and medicines.

American Indians used fire to manage grasslands in this area. When European Americans settled here, they plowed under the prairie, cultivated crops, and grazed animals on the land. The small portion of prairie protected at Pipestone offers a tangible connection for many people to the history and beauty of this land.



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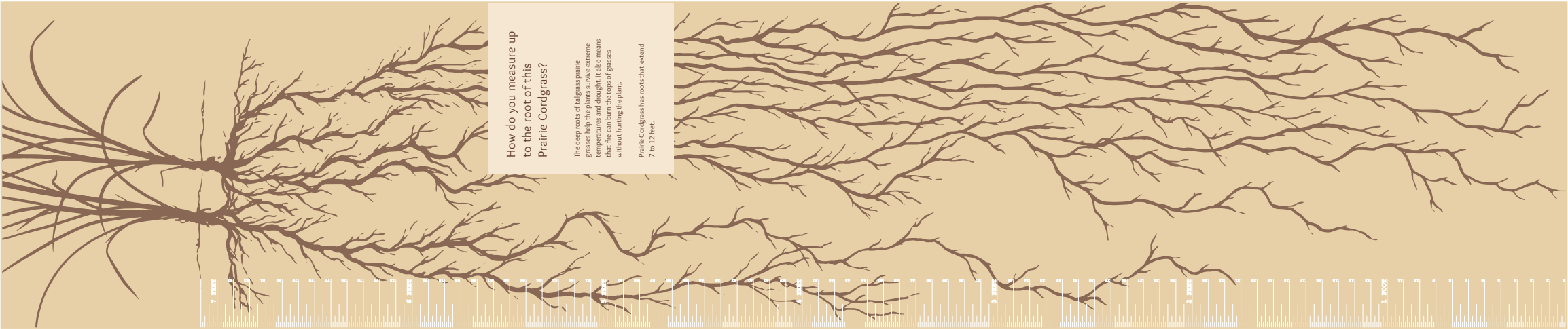
GL-06.02-200 Graphic panel
Scale: 25%
Size: 30" x 45"h

IM-06.02-203

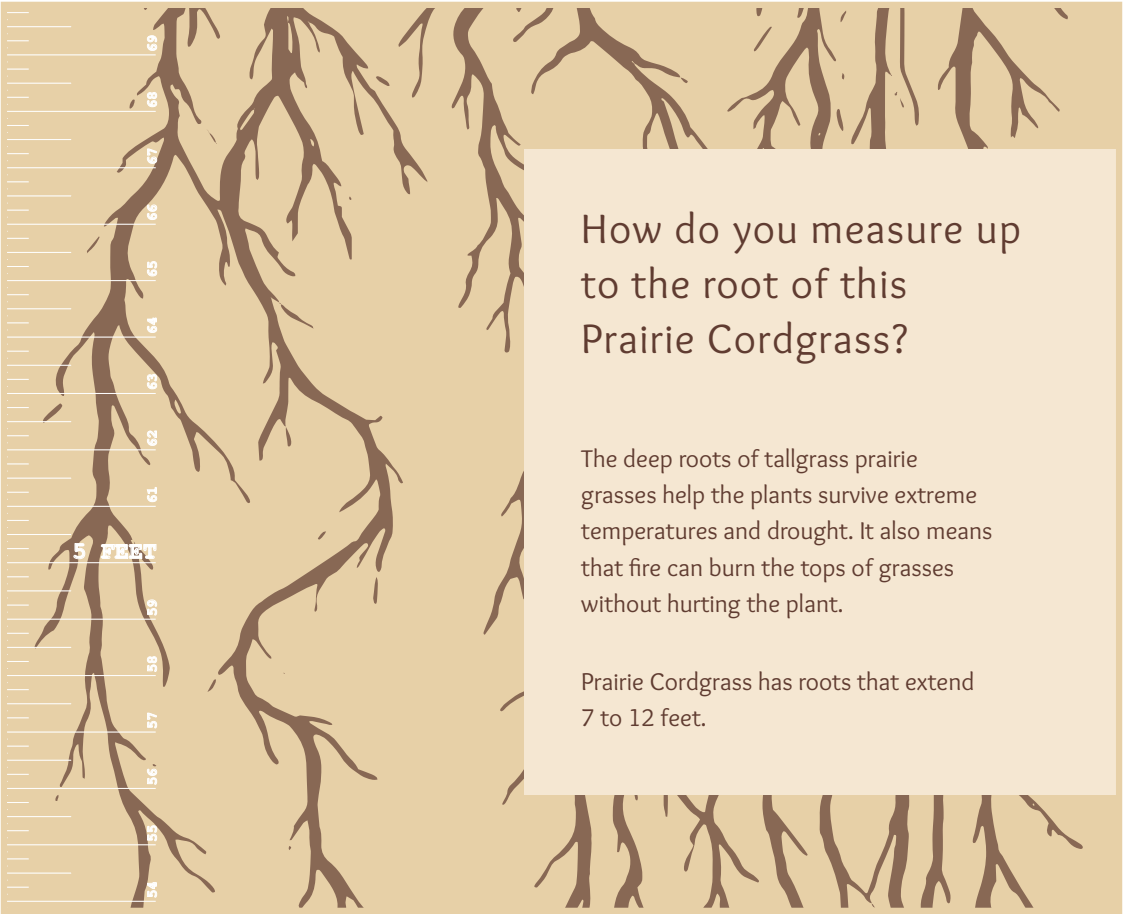
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PLEASE SEE WORD DOCUMENT FOR DOCUMENTATION OF EDITING HISTORY FOR THIS PANEL.

Scene 6: Prairie Ecology and Orientation



IM-06.02-401



Enlarged to read text.

GL-06.02-400 Graphic panel
Scale: 12.5%
Size: 20" x 96"h

Scene 6: Prairie Ecology and Orientation

Indian Grass (*far left*)
Sorghastrum nutans
Grows 6 feet tall

Big Bluestem (*center left*)
Andropogon gerardii
Grows 5 to 8 feet tall

Prairie Cordgrass (*left*)
Andropogon gerardi
Grows 6 to 8 feet tall

Prairie Dropseed (*at left*)
Sporobolus heterolepis
Grows 2 to 3 feet tall

Little Bluestem
Andropogon scoparius
Grows 4 feet tall

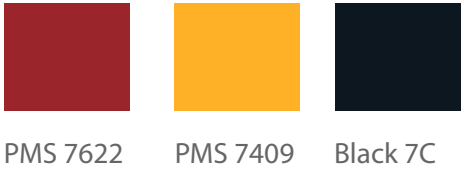
Switchgrass
Panicum virgatum
Grows 2 to 4 feet tall

Look for these tall grasses here at Pipestone.

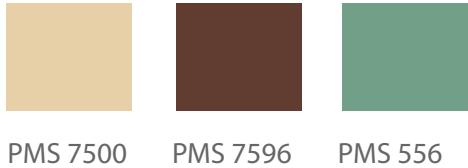
Pipest

Graphic panel titles
Overlock Regular, kerning 80

Cardinal directions colors



Other colors



Pipestone, and the processes

Graphic panel quote Overlock Italic 90 pt

FROM ANCIENT TIMES to the present, this area

Graphic panel body copy Overlock Regular, 60 pt, with Small Caps 65pt to start first paragraph

Image caption: Pipestone and

Graphic panel image caption. Overlock, 32pt

Graphic Element



GL-02.01-375, GL-04.02-200

Size TBD, graphic of hide printed to canvas